



# Traditionalslieder Songbuch

in **acaChords** Notation

Mit Liederverzeichnis in den Suchordnungen

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



acaMusic.de

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Aus didaktischen Gründen enthält das vorliegende Songbuch ganz bewusst sämtliche Lieder mit allen Strophen/Verses **unabhängig** voneinander und **vollständig** sowohl als Noten- als auch als Textblatt. Das ist für klassische Liedersammlungen untypisch; in ihnen findet man vielmehr in den Notenblättern immer nur die erste Strophe vor, die dann – es gibt sie ja schon bei den Noten – in den Textblättern fehlt. Der Grund hierfür ist wahrscheinlich, dass 1. in den klassischen Notensammlungen immer wieder gerne versucht wird, Platz zu sparen und/oder 2. die Autoren der klassischen Liedersammlungen sich nicht die Mühe machen wollten, sämtliche Lied-Strophen passgerecht in die Noten einzuarbeiten. Der Nachteil für den Musizierenden ist dann, dass er in mühevoller Kleinarbeit selbst versuchen muss, die höheren Strophen/Verses richtig der Melodie zuzuordnen – was oftmals, insbesondere für Neulinge im Notenlesen, sehr schwierig und zeitaufwendig ist.

Beide genannten Kriterien treffen auf **acaChords** Liederveröffentlichungen nicht zu. Die Noten- und Textblätter von in **acaChords Notation** verfassten Liedern können demnach je nach Geschmack und vor allem je nach Schulungsvorhaben in Verbindung mit einem Musik- bzw. Gitarrenlehrer unabhängig voneinander verwendet werden.

Insbesondere wurde bei den Noten- und auch bei den Textblatt-Darstellungen 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 auf einem Tisch liegend oder auf einem Notenpult abgelegt. Ebenfalls wichtig war es für einen gebührenden Komfort, dass weder beim Spiel nach Noten als auch bei der Textblattvorlage **nicht umgeblättert werden muss**, wenn das Lied mehrere Strophen umfasst oder aus einer längeren Melodie besteht. (Allerdings ist hierfür der Preis das gelegentliche Einfügen von Leerseiten.)

Im **Anhang** befinden sich sämtliche **Akkorde als Griffbilder**, die für die wichtigsten Dur-Tonarten C, D, E, F, G, A und Moll-Tonarten Am, Dm und Em benötigt werden.

## Inhaltsverzeichnis

|          |                                                                                                                                                                |           |
|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|
| <b>1</b> | <b>WAS SIND TRADITIONALLIEDER?</b> .....                                                                                                                       | <b>7</b>  |
| <b>2</b> | <b>WAS IST ACACHORDS NOTATION?</b> .....                                                                                                                       | <b>8</b>  |
| <b>3</b> | <b>DIE KATEGORIEN IN ACACHORDS</b> .....                                                                                                                       | <b>13</b> |
| <b>4</b> | <b>LIEDERVERZEICHNIS ALPHABETISCH</b> .....                                                                                                                    | <b>15</b> |
| 4.1      | ALL NIGHT, ALL DAY (I, III <sup>7</sup> , IV, V, V <sup>7</sup> , VI) [MAJ-12] S. 23 .....                                                                     | 15        |
| 4.2      | ALOQUETTE (I, II, V, V <sup>7</sup> ) [MAJ-06] S. 26 .....                                                                                                     | 15        |
| 4.3      | AMAZING GRACE (I, I <sup>7</sup> , IV, V, V <sup>7</sup> ) [MAJ-05] S. 28 .....                                                                                | 15        |
| 4.4      | AU CLAIR DE LA LUNE (I, II, II <sup>7</sup> , IV, V, V <sup>7</sup> ) [MAJ-10] S. 30 .....                                                                     | 15        |
| 4.5      | AURA LEE (I, I <sup>7</sup> , II, III <sup>7</sup> , IV, V <sup>7</sup> , VI, VI <sup>7</sup> ) [MAJ-13] S. 33 .....                                           | 15        |
| 4.6      | BANKS OF THE OHIO (I, I <sup>7</sup> , IV, V, V <sup>7</sup> ) [MAJ-05] S. 37 .....                                                                            | 15        |
| 4.7      | BELLA CIAO (I, IV, V <sup>7</sup> ) [MIN-02] S. 41 .....                                                                                                       | 15        |
| 4.8      | BUFFALO GALS (I, V <sup>7</sup> ) [MAJ-02] S. 45 .....                                                                                                         | 15        |
| 4.9      | CAMPTOWN RACES (I, IV, V <sup>7</sup> ) [MAJ-04] S. 48 .....                                                                                                   | 15        |
| 4.10     | CIELITO LINDO (I, I <sup>7</sup> , IV, V <sup>7</sup> ) [MAJ-05] S. 50 .....                                                                                   | 15        |
| 4.11     | CLEMENTINE (I, V <sup>7</sup> ) [MAJ-02] S. 53 .....                                                                                                           | 15        |
| 4.12     | COLORADO TRAIL (I, I <sup>7</sup> , II, III, IV, V, VI) [MAJ-08] S. 56 .....                                                                                   | 15        |
| 4.13     | COME, MISSA TALLYMAN (I, V) [MAJ-03] S. 58 .....                                                                                                               | 15        |
| 4.14     | CORINNA, CORINNA (I, I <sup>7</sup> , IV, V <sup>7</sup> ) [MAJ-05] S. 60 .....                                                                                | 15        |
| 4.15     | DANNY BOY (I, II <sup>7</sup> , IV, V, V <sup>7</sup> ) [MAJ-10] S. 62 .....                                                                                   | 15        |
| 4.16     | DOWN BY THE RIVERSIDE (I, I <sup>7</sup> , IV, V, V <sup>7</sup> ) [MAJ-05] S. 64 .....                                                                        | 15        |
| 4.17     | DOWN IN THE VALLEY (I, V <sup>7</sup> ) [MAJ-02] S. 66 .....                                                                                                   | 15        |
| 4.18     | FOR HE'S A JOLLY GOOD FELLOW (I, IV, V) [MAJ-04] S. 68 .....                                                                                                   | 15        |
| 4.19     | GO DOWN MOSES (I, IV, IV <sup>7</sup> , V <sup>7</sup> ) [MIN-02] S. 71 .....                                                                                  | 15        |
| 4.20     | GREENSLEEVES (I, III, V, V <sup>7</sup> , VI, VII) [MIN-06] S. 74 .....                                                                                        | 15        |
| 4.21     | GUANTANAMERA - CUBAN TRADITIONAL (I, IV, V <sup>7</sup> ) [MAJ-04] S. 76 .....                                                                                 | 15        |
| 4.22     | HAPPY BIRTHDAY (I, IV, V <sup>7</sup> ) [MAJ-04] S. 78 .....                                                                                                   | 15        |
| 4.23     | HAVA NAGILA (I, IV, V, V <sup>7</sup> ) [MIN-02] S. 80 .....                                                                                                   | 15        |
| 4.24     | HE'S GOT THE WHOLE WORLD (I, V <sup>7</sup> ) [MAJ-02] S. 83 .....                                                                                             | 15        |
| 4.25     | HOME ON THE RANGE (I, II <sup>7</sup> , IV, IV, V, V <sup>7</sup> , VI) [MAJ-15] S. 86 .....                                                                   | 15        |
| 4.26     | HOUSE OF THE RISING SUN (I, III, IV, IV, V, V <sup>7</sup> , VI) [MIN-06] S. 89 .....                                                                          | 15        |
| 4.27     | I LIKE THE FLOWERS (I, II, V <sup>7</sup> , VI) [MAJ-07] S. 92 .....                                                                                           | 15        |
| 4.28     | I'LL TELL ME MA (I, IV, V) [MAJ-04] S. 95 .....                                                                                                                | 15        |
| 4.29     | JIMMY CRACK CORN (I, IV, V <sup>7</sup> ) [MAJ-04] S. 99 .....                                                                                                 | 15        |
| 4.30     | JOHN BROWN'S BODY (I, II, III, III <sup>7</sup> , IV, V <sup>7</sup> , VI) [MAJ-12] S. 102 .....                                                               | 15        |
| 4.31     | KUM BAY YA, MY LORD (I, II, IV, V <sup>7</sup> ) [MAJ-06] S. 105 .....                                                                                         | 15        |
| 4.32     | LOCH LOMOND (I, II, IV, V, V <sup>7</sup> , VI) [MAJ-07] S. 108 .....                                                                                          | 15        |
| 4.33     | LONDON BRIDGE IS FALLING DOWN (I, V) [MAJ-03] S. 110 .....                                                                                                     | 15        |
| 4.34     | MA COME BALI BENE BELA BIMBA (I, III <sup>7</sup> , IV, V <sup>7</sup> , VI) [MAJ-12] S. 114 .....                                                             | 15        |
| 4.35     | MA COME BALI BENE, BELLA BIMBA (MOD P) [MAJ > MIN] (I: I, V, V <sup>7</sup> , VI *** MOD P: I, III, V <sup>7</sup> , VI, VII <sup>7</sup> ) [Mod] S. 112 ..... | 15        |
| 4.36     | MICHAEL ROW THE BOAT ASHORE (I, II, III, IV, V <sup>7</sup> ) [MAJ-08] S. 116 .....                                                                            | 15        |
| 4.37     | MOLLY MALONE (I, II, II <sup>7</sup> , III, V, V <sup>7</sup> , VI, VI <sup>7</sup> ) [MAJ-13] S. 119 .....                                                    | 16        |
| 4.38     | MORNING HAS BROKEN (I, II, II, II <sup>7</sup> , III, IV, V, V <sup>7</sup> , VI) [MAJ-11] S. 122 .....                                                        | 16        |

|      |                                                                                                                   |    |
|------|-------------------------------------------------------------------------------------------------------------------|----|
| 4.39 | MY BONNIE IS OVER THE OCEAN (I, II <sup>7</sup> , IV, V, V <sup>7</sup> ) [MAJ-10] S. 125.....                    | 16 |
| 4.40 | OH, HAPPY DAY (I, II, II <sup>7</sup> , IV, V, V <sup>7</sup> , VI <sup>7</sup> ) [MAJ-13] S. 128.....            | 16 |
| 4.41 | OH SUSANNA (I, IV, V, vi) [MAJ-07] S. 130 .....                                                                   | 16 |
| 4.42 | OLD MAC DONALDS HAD A FARM (I, IV, V, V <sup>7</sup> ) [MAJ-04] S. 132.....                                       | 16 |
| 4.43 | RED RIVER VALLEY (I, I <sup>7</sup> , IV, V <sup>7</sup> ) [MAJ-05] S. 134 .....                                  | 16 |
| 4.44 | ROCK MY SOUL (I, V, V <sup>7</sup> ) [MAJ-03] S. 136 .....                                                        | 16 |
| 4.45 | SCARBOROUGH FAIR (I, III, VII) [MIN-05] S. 138.....                                                               | 16 |
| 4.46 | SHENANDOAH (I, II, II <sup>7</sup> , III, IV, V, V <sup>7</sup> ) [MAJ-10] S. 141 .....                           | 16 |
| 4.47 | SKIP TO MY LOU (I, V <sup>7</sup> ) [MAJ-02] S. 144.....                                                          | 16 |
| 4.48 | SKYE BOAT SONG (I, II, IV, V, vi) [MAJ-07] S. 148.....                                                            | 16 |
| 4.49 | SKYE BOAT SONG (MOD P) [MAJ > MIN] (I: I, II, V, vi *** MOD P: I, III, VI) [MOD] S.                               |    |
| 146  | 16                                                                                                                |    |
| 4.50 | SLOOP JOHN B. (I, II, V) [MAJ-06] S. 150 .....                                                                    | 16 |
| 4.51 | SUR LE PONT D'AVIGNON (I, II, V) [MAJ-06] S. 154 .....                                                            | 16 |
| 4.52 | SWING LOW, SWEET CHARIOT (I, I <sup>7</sup> , II <sup>7</sup> , IV, V, V <sup>7</sup> , vi) [MAJ-10] S. 157 ..... | 16 |
| 4.53 | THE WABASH CANNONBALL (I, IV, V <sup>7</sup> ) [MAJ-04] S. 161.....                                               | 16 |
| 4.54 | THE YELLOW ROSE OF TEXAS (I, IV, V <sup>7</sup> ) [MAJ-04] S. 165.....                                            | 16 |
| 4.55 | THIS LAND IS YOUR LAND (I, I <sup>7</sup> , IV, V <sup>7</sup> ) [MAJ-05] S. 168 .....                            | 16 |
| 4.56 | THIS LITTLE LIGHT OF MINE (I, IV, V) [MAJ-04] S. 170 .....                                                        | 16 |
| 4.57 | THIS OLD MAN (I, II, IV, V <sup>7</sup> ) [MAJ-06] S. 173.....                                                    | 16 |
| 4.58 | THIS TRAIN (I, IV, V <sup>7</sup> ) [MAJ-04] S. 177.....                                                          | 16 |
| 4.59 | TRAIN IS A-COMIN (I, IV, vi) [MAJ-07] S. 180 .....                                                                | 16 |
| 4.60 | UN POQUITO CANTAS (I, V <sup>7</sup> ) [MIN-01] S. 182 .....                                                      | 16 |
| 4.61 | WE SHALL NOT BE MOVED (I, IV, V <sup>7</sup> ) [MAJ-04] S. 184 .....                                              | 16 |
| 4.62 | WE SHALL OVERCOME (I, II, IV, V <sup>7</sup> , vi) [MAJ-11] S. 186.....                                           | 16 |
| 4.63 | WHAT SHALL WE DO WITH THE DRUNKEN SAILOR (I, VII) [MIN-05] S. 189 .....                                           | 16 |
| 4.64 | WHEN THE SAINTS GO MARCHING IN (I, IV, V, V <sup>7</sup> ) [MAJ-04] S. 192.....                                   | 16 |
| 4.65 | WHISKY IN THE JAR (I, IV, V, vi) [MAJ-07] S. 195 .....                                                            | 16 |
| 4.66 | WILD ROVER (I, IV, V, V <sup>7</sup> ) [MAJ-04] S. 199 .....                                                      | 16 |
| 4.67 | WILDWOOD FLOWER (I, IV, V, V <sup>7</sup> ) [MAJ-04] S. 202.....                                                  | 16 |
| 4.68 | YANKEE DOODLE (I, IV, V) [MAJ-04] S. 204 .....                                                                    | 16 |

## 5 LIEDERVERZEICHNIS NACH KATEGORIEN (FÜR DEN AKKORD-KURS) ..... 17

|        |                                                                                                                                                                                    |    |
|--------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 5.1    | LIED-GRUPPE: "AKKORDE IN DUR-LIEDERN (KAT: MAJ-01 BIS MAJ-16)" .....                                                                                                               | 17 |
| 5.1.1  | Maj-01 [ I ] .....                                                                                                                                                                 | 17 |
| 5.1.2  | Maj-02 [ I, V <sup>7</sup> ] .....                                                                                                                                                 | 17 |
| 5.1.3  | Maj-03 [ I, V, V <sup>7</sup> ] .....                                                                                                                                              | 17 |
| 5.1.4  | Maj-04 [ I, IV, V <sup>7</sup> ] .....                                                                                                                                             | 17 |
| 5.1.5  | Maj-05 [ I, I <sup>7</sup> , IV, V <sup>7</sup> ] .....                                                                                                                            | 17 |
| 5.1.6  | Maj-06 [ I <sup>(7)</sup> , ii, IV, V <sup>(7)</sup> ] .....                                                                                                                       | 18 |
| 5.1.7  | Maj-07 [ I <sup>(7)</sup> , ii, IV, V <sup>(7)</sup> , vi <sup>(7)</sup> ] .....                                                                                                   | 18 |
| 5.1.8  | Maj-08 [ I <sup>(7)</sup> , ii, iii <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> ] .....                                                                              | 18 |
| 5.1.9  | Maj-09 [ I <sup>(7)</sup> , ii, iii <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> , VII ] .....                                                                        | 18 |
| 5.1.10 | Maj-10 [ I <sup>(7)</sup> , ii, II <sup>7</sup> , iii <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> , VII ] .....                                                      | 18 |
| 5.1.11 | Maj-11 [ I <sup>(7)</sup> , ii, II, II <sup>7</sup> , iii <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> , VII ] .....                                                  | 18 |
| 5.1.12 | Maj-12 [ I <sup>(7)</sup> , ii, II <sup>(7)</sup> , iii <sup>(7)</sup> , III <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> , VII ] .....                               | 18 |
| 5.1.13 | Maj-13 [ I <sup>(7)</sup> , ii, II <sup>(7)</sup> , iii <sup>(7)</sup> , III <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> , VI <sup>(7)</sup> , VII ] .....           | 19 |
| 5.1.14 | Maj-14 [ I <sup>(7)</sup> , i, ii, II <sup>(7)</sup> , iii <sup>(7)</sup> , III <sup>(7)</sup> , IV, V <sup>(7)</sup> , vi <sup>(7)</sup> , VI <sup>(7)</sup> , VII ] .....        | 19 |
| 5.1.15 | Maj-15 [ i, I <sup>(7)</sup> , ii, II <sup>(7)</sup> , iii <sup>(7)</sup> , III <sup>(7)</sup> , IV, iv, V <sup>(7)</sup> , vi <sup>(7)</sup> , VI <sup>(7)</sup> , VII ] .....    | 19 |
| 5.1.16 | Maj-16 [ i, I <sup>(7)</sup> , ii, II <sup>(7)</sup> , iii <sup>(7)</sup> , III <sup>(7)</sup> , iv, IV, V <sup>(7)</sup> , v, vi <sup>(7)</sup> , VI <sup>(7)</sup> , VII ] ..... | 19 |
| 5.2    | LIED-GRUPPE: "AKKORDE IN MOLL-LIEDERN (KAT: MIN-01 BIS MIN-07)" .....                                                                                                              | 19 |
| 5.2.1  | Min-01 [ i, v <sup>(7)</sup> , V <sup>(7)</sup> ] .....                                                                                                                            | 19 |
| 5.2.2  | Min-02 [ i, iv, IV <sup>(7)</sup> , v <sup>(7)</sup> , V <sup>(7)</sup> ] .....                                                                                                    | 19 |
| 5.2.3  | Min-03 [ i, I <sup>(7)</sup> , iv, IV <sup>(7)</sup> , v <sup>(7)</sup> , V <sup>(7)</sup> ] .....                                                                                 | 19 |
| 5.2.4  | Min-04 [ i, I <sup>(7)</sup> , III, iv, IV <sup>(7)</sup> , v <sup>(7)</sup> , V <sup>(7)</sup> ] .....                                                                            | 19 |
| 5.2.5  | Min-05 [ i, I <sup>(7)</sup> , III, iv, IV <sup>(7)</sup> , v <sup>(7)</sup> , V <sup>(7)</sup> , VII <sup>(7)</sup> ] .....                                                       | 19 |
| 5.2.6  | Min-06 [ i, I <sup>(7)</sup> , III, iv, IV <sup>(7)</sup> , v <sup>(7)</sup> , V <sup>(7)</sup> , VI, vi, VII <sup>(7)</sup> ] .....                                               | 19 |
| 5.2.7  | Min-07 [ i, I <sup>(7)</sup> , II, ii, III, iv, IV <sup>(7)</sup> , v <sup>(7)</sup> , V <sup>(7)</sup> , vi, VI, VII <sup>(7)</sup> ] .....                                       | 19 |

|          |                                                                           |           |
|----------|---------------------------------------------------------------------------|-----------|
| 5.3      | LIED-GRUPPE: "TONLEITERFREMDE AKKORDE (KAT: MAJ-OOSC UND MIN-OOSC)" ..... | 20        |
| 5.3.1    | <i>Maj-OOSC (Tonleiterfremde Akkorde in Dur-Liedern)</i> .....            | 20        |
| 5.3.2    | <i>Min-OOSC (Tonleiterfremde Akkorde in Moll-Liedern)</i> .....           | 20        |
| 5.4      | LIED-GRUPPE: "MODULATION (KAT: DIVERSE)" .....                            | 20        |
| 5.4.1    | <i>Einfache Modulation</i> .....                                          | 20        |
| 5.4.2    | <i>Zusammengesetzte (compound) Modulationen: Mod<sub>c</sub></i> .....    | 20        |
| <b>6</b> | <b>DIE NOTEN- UND TEXTBLÄTTER</b> .....                                   | <b>21</b> |
|          | Anhang: Gitarren-Griffbilder .....                                        | 207       |

## 1 Was sind Traditionalslieder?

Bei der vorliegenden, 68 Titel umfassenden Kollektion an – in **acaChords** so genannten – **Traditionalsliedern** (hauptsächlich englischsprachige Folksongs) handelt es sich um den dritten 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 Liederbereiche*" (zu finden auf der **acaMusic.de** Homepage im Navigationsmenü *acaChords*) enthält ausführliche Erklärungen bezüglich der Besonderheiten der Namen.

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)

## 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 G<sup>7</sup>. (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 B<sup>7</sup>.

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 <sup>(7)</sup> -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 <sup>(7)</sup> -Dur | C#m | D-Dur  |
| Relative Stufennummern (steps) | I     | ii  | iii | IV    | V <sup>(7)</sup>      | 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 "I like the flowers" soll das veranschaulichen. Zum direkten Vergleich ist es zunächst in der klassischen Weise (in C-Dur) mit absoluten Akkorden notiert:

A musical score for the song "I like the flowers" in 2/4 time, written in C major. The score consists of three staves of music. Above each staff are absolute chord symbols: C, Am, Dm, G<sup>7</sup>, C, Am on the first staff; Dm, G<sup>7</sup>, C, Am, Dm, G<sup>7</sup> on the second staff; and C, Am, Dm, G<sup>7</sup>, C on the third staff. The lyrics are: "I like the flow-ers, I like the daf-fo-dils, I like the moun-tains, I like the rol-ling hills, I like the fi-re-place when the light is low. Dum di da di, dum di da di, dum di da di, dum di da di, dum."

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

A musical score for the same song "I like the flowers" in 2/4 time, but using relative chord notation (acaChords Notation). The chord symbols are: I[1], vi, ii, V<sup>7</sup>, I, vi on the first staff; ii, V<sup>7</sup>, I, vi, ii, V<sup>7</sup> on the second staff; and I, vi, ii, V<sup>7</sup>, I on the third staff. The lyrics are identical to the first score: "I like the flow-ers, I like the daf-fo-dils, I like the moun-tains, I like the rol-ling hills, I like the fi-re-place when the light is low. Dum di da di, dum di da di, dum di da di, dum di da di, dum."

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     |
|--------------------------------|----|-------|-------|----|--------------------|--------|-------|
| Tonleiter-töne Am              | a  | b     | c     | d  | e                  | f      | g     |
| Absolute Akkorde               | Am | B-Dur | C-Dur | Dm | E <sup>(7)</sup> m | F-Dur  | G-Dur |
| Tonleiter-töne Dm              | d  | e     | f     | g  | a                  | bb     | c     |
| Absolute Akkorde               | Dm | E-Dur | F-Dur | Gm | A <sup>(7)</sup> m | Bb-Dur | C-Dur |
| Relative Stufennummern (steps) | i  | II    | III   | iv | v <sup>(7)</sup>   | 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 Dm<sup>7</sup>.

Das heißt aber nicht, dass in einem C-Dur-Lied nicht auch ein Dur-Akkord namens D-Dur oder D<sup>7</sup> sowie ein A-Dur oder A<sup>7</sup> 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<br>I | Dm<br>ii    | Em<br>iii    | F-Dur<br>IV | G-Dur<br>V | Am<br>vi    | Bb-Dur<br>VII <sup>(*)</sup> |
| Nicht-Standard-Akkorde | Cm<br>i    | D-Dur<br>II | E-Dur<br>III | Fm<br>iv    | Gm<br>v    | A-Dur<br>VI | Bbm<br>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<br>i    | B-Dur<br>II | C-Dur<br>III | Dm<br>iv    | Em<br>v    | F-Dur<br>VI | G-Dur<br>VII |
| Nicht-Standard-Akkorde | A-Dur<br>I | Bm<br>ii    | Cm<br>iii    | D-Dur<br>IV | E-Dur<br>V | Fm<br>vi    | Gm<br>vii    |

Die Methode von **acaChords Notation** hat gegenüber der klassischen Akkordnotation entscheidende Vorteile. Der wichtigste ist: es entfällt das leidige **Transponieren**<sup>1</sup>, 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.

<sup>1</sup> 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-OOSC<sup>2</sup> 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**<sup>3</sup> als Standard- sowie als Nicht-Standard-Akkorde<sup>4</sup> 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. V<sup>7</sup> vor; das wären in der Tonart C-Dur die Akkorde C, F, G bzw. G<sup>7</sup>.

Das **Traditionalslied** "Old Mc Donalds had a farm" ist beispielsweise ein Vertreter der Kategorie Maj-04. Im Vergleich dazu gehört das Lied "Five hundred miles" mit den Akkorden (in C-Dur) C, Dm, F, G, G<sup>7</sup> und Am zur komplexeren Kategorie Maj-07.

Wie oben schon gesagt, existiert das Liederverzeichnis in zwei Ausführungen, das ist zunächst alphabetisch nach Namen der Lieder, und zudem 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<sup>(7)</sup> ]

<sup>2</sup> OOSC: out-of-scale-chords = tonleiterfremde Akkorde

<sup>3</sup> 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 C<sup>7</sup> und Dm<sup>7</sup>). Ein Akkord mit dem Namen c# (z.B. C#-Dur oder C#m) hingegen ist tonleiterfremd.

<sup>4</sup> 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 **Traditionalslieder** zur Kategorie Maj-04 gehörende Lied

Old Mac Donalds had a farm ( I, IV, V, V<sup>7</sup> )

zeigt durch die Auflistung der Stufennummern, 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 alphabetisch

- 4.1 All night, all day (I, III<sup>7</sup>, IV, V, V<sup>7</sup>, vi) [Maj-12] S. 23
- 4.2 Alouette (I, ii, V, V<sup>7</sup>) [Maj-06] S. 26
- 4.3 Amazing Grace (I, I<sup>7</sup>, IV, V, V<sup>7</sup>) [Maj-05] S. 28
- 4.4 Au clair de la lune (I, ii, II<sup>7</sup>, IV, V, V<sup>7</sup>) [Maj-10] S. 30
- 4.5 Aura Lee (I, I<sup>7</sup>, II, III<sup>7</sup>, IV, V<sup>7</sup>, vi, VI<sup>7</sup>) [Maj-13] S. 33
- 4.6 Banks of the Ohio (I, I<sup>7</sup>, IV, V, V<sup>7</sup>) [Maj-05] S. 37
- 4.7 Bella Ciao ( i, iv, V<sup>7</sup>) [Min-02] S. 41
- 4.8 Buffalo Gals (I, V<sup>7</sup>) [Maj-02] S. 45
- 4.9 Camptown Races (I, IV, V<sup>7</sup>) [Maj-04] S. 48
- 4.10 Cielito Lindo (I, I<sup>7</sup>, IV, V<sup>7</sup>) [Maj-05] S. 50
- 4.11 Clementine (I, V<sup>7</sup>) [Maj-02] S. 53
- 4.12 Colorado Trail (I, I<sup>7</sup>, ii, iii, IV, V, vi) [Maj-08] S. 56
- 4.13 Come, Missa Tallyman (I, V) [Maj-03] S. 58
- 4.14 Corinna, Corinna (I, I<sup>7</sup>, IV, V<sup>7</sup>) [Maj-05] S. 60
- 4.15 Danny Boy (I, II<sup>7</sup>, IV, V, V<sup>7</sup>) [Maj-10] S. 62
- 4.16 Down by the riverside (I, I<sup>7</sup>, IV, V, V<sup>7</sup>) [Maj-05] S. 64
- 4.17 Down in the valley (I, V<sup>7</sup>) [Maj-02] S. 66
- 4.18 For he's a jolly good fellow (I, IV, V) [Maj-04] S. 68
- 4.19 Go Down Moses (i, iv, IV<sup>7</sup>, V<sup>7</sup>) [Min-02] S. 71
- 4.20 Greensleeves ( i, III, v, V<sup>7</sup>, VI, VII) [Min-06] S. 74
- 4.21 Guantanamo - Cuban Traditional (I, IV, V<sup>7</sup>) [Maj-04] S. 76
- 4.22 Happy Birthday (I, IV, V<sup>7</sup>) [Maj-04] S. 78
- 4.23 Hava Nagila ( i, iv, V, V<sup>7</sup>) [Min-02] S. 80
- 4.24 He's got the whole world (I, V<sup>7</sup>) [Maj-02] S. 83
- 4.25 Home on the Range (I, II<sup>7</sup>, iv, IV, V, V<sup>7</sup>, vi) [Maj-15] S. 86
- 4.26 House of the Rising Sun (i, III, iv, IV, v, V<sup>7</sup>, VI) [Min-06] S. 89
- 4.27 I like the flowers (I, ii, V<sup>7</sup>, vi) [Maj-07] S. 92
- 4.28 I'll tell me Ma (I, IV, V) [Maj-04] S. 95
- 4.29 Jimmy crack corn (I, IV, V<sup>7</sup>) [Maj-04] S. 99
- 4.30 John Brown's body (I, ii, iii, III<sup>7</sup>, IV, V<sup>7</sup>, vi) [Maj-12] S. 102
- 4.31 Kum bay ya, my Lord (I, ii, IV, V<sup>7</sup>) [Maj-06] S. 105
- 4.32 Loch Lomond (I, ii, IV, V, V<sup>7</sup>, vi) [Maj-07] S. 108
- 4.33 London Bridge is falling down (I, V) [Maj-03] S. 110
- 4.34 Ma come bali bene bela bimba (I, III<sup>7</sup>, IV, V<sup>7</sup>, vi) [Maj-12] S. 114
- 4.35 Ma come bali bene, bella bimba (Mod P) [Maj > Min] (I: I, V, V<sup>7</sup>, vi \*\*\* Mod P: i, III, V<sup>7</sup>, VI, VII<sup>7</sup>) [Mod] S. 112
- 4.36 Michael row the boat ashore (I, ii, iii, IV, V<sup>7</sup>) [Maj-08] S. 116

- 4.37 Molly Malone (I, ii, II<sup>7</sup>, iii, V, V<sup>7</sup>, vi, VI<sup>7</sup>) [Maj-13] S. 119
- 4.38 Morning has broken (I, ii, II, II<sup>7</sup>, iii, IV, V, V<sup>7</sup>, vi) [Maj-11] S. 122
- 4.39 My Bonnie is over the ocean (I, II<sup>7</sup>, IV, V, V<sup>7</sup>) [Maj-10] S. 125
- 4.40 Oh, happy day (I, ii, II<sup>7</sup>, IV, V, V<sup>7</sup>, VI<sup>7</sup>) [Maj-13] S. 128
- 4.41 Oh Susanna (I, IV, V, vi) [Maj-07] S. 130
- 4.42 Old Mac Donalds had a farm (I, IV, V, V<sup>7</sup>) [Maj-04] S. 132
- 4.43 Red River Valley (I, I<sup>7</sup>, IV, V<sup>7</sup>) [Maj-05] S. 134
- 4.44 Rock my soul (I, V, V<sup>7</sup>) [Maj-03] S. 136
- 4.45 Scarborough Fair (i, III, VII) [Min-05] S. 138
- 4.46 Shenandoah (I, ii, II<sup>7</sup>, iii, IV, V, V<sup>7</sup>) [Maj-10] S. 141
- 4.47 Skip to my Lou (I, V<sup>7</sup>) [Maj-02] S. 144
- 4.48 Skye Boat Song (I, ii, IV, V, vi) [Maj-07] S. 148
- 4.49 Skye Boat Song (Mod P) [Maj > Min] (I: I, ii, V, vi \*\*\* Mod P: i, III, VI) [Mod] S. 146
- 4.50 Sloop John B. (I, ii, V) [Maj-06] S. 150
- 4.51 Sur le pont d'Avignon (I, ii, V) [Maj-06] S. 154
- 4.52 Swing low, sweet Chariot (I, I<sup>7</sup>, II<sup>7</sup>, IV, V, V<sup>7</sup>, vi) [Maj-10] S. 157
- 4.53 The Wabash Cannonball (I, IV, V<sup>7</sup>) [Maj-04] S. 161
- 4.54 The yellow rose of Texas (I, IV, V<sup>7</sup>) [Maj-04] S. 165
- 4.55 This land is your land (I, I<sup>7</sup>, IV, V<sup>7</sup>) [Maj-05] S. 168
- 4.56 This little light of mine (I, IV, V) [Maj-04] S. 170
- 4.57 This old man (I, ii, IV, V<sup>7</sup>) [Maj-06] S. 173
- 4.58 This train (I, IV, V<sup>7</sup>) [Maj-04] S. 177
- 4.59 Train is a-comin (I, IV, vi) [Maj-07] S. 180
- 4.60 Un poquito cantas ( i, V<sup>7</sup>) [Min-01] S. 182
- 4.61 We shall not be moved (I, IV, V<sup>7</sup>) [Maj-04] S. 184
- 4.62 We shall overcome (I, II, IV, V<sup>7</sup>, vi) [Maj-11] S. 186
- 4.63 What shall we do with the drunken sailor (i, VII) [Min-05] S. 189
- 4.64 When the Saints go marching in (I, IV, V, V<sup>7</sup>) [Maj-04] S. 192
- 4.65 Whisky in the jar (I, IV, V, vi) [Maj-07] S. 195
- 4.66 Wild Rover (I, IV, V, V<sup>7</sup>) [Maj-04] S. 199
- 4.67 Wildwood Flower (I, IV, V, V<sup>7</sup>) [Maj-04] S. 202
- 4.68 Yankee Doodle (I, IV, V) [Maj-04] S. 204

## 5 Liederverzeichnis nach Kategorien (für den Akkord-Kurs)

### 5.1 Lied-Gruppe: "Akkorde in Dur-Liedern (Kat: Maj-01 bis Maj-16)"

#### 5.1.1 Maj-01 [ I ]

#### 5.1.2 Maj-02 [ I, V<sup>7</sup> ]

- 5.1.2.1 *Buffalo Gals* (I, V<sup>7</sup>) S. 45
- 5.1.2.2 *Clementine* (I, V<sup>7</sup>) S. 53
- 5.1.2.3 *Down in the valley* (I, V<sup>7</sup>) S. 66
- 5.1.2.4 *He's got the whole world* (I, V<sup>7</sup>) S. 83
- 5.1.2.5 *Skip to my Lou* (I, V<sup>7</sup>) S. 144

#### 5.1.3 Maj-03 [ I, V, V<sup>7</sup> ]

- 5.1.3.1 *Come, Missa Tallyman* (I, V) S. 58
- 5.1.3.2 *London Bridge is falling down* (I, V) S. 110
- 5.1.3.3 *Rock my soul* (I, V, V<sup>7</sup>) S. 136

#### 5.1.4 Maj-04 [ I, IV, V<sup>(7)</sup> ]

- 5.1.4.1 *Camptown Races* (I, IV, V<sup>7</sup>) S. 48
- 5.1.4.2 *For he's a jolly good fellow* (I, IV, V) S. 68
- 5.1.4.3 *Guantanamera - Cuban Traditional* (I, IV, V<sup>7</sup>) S. 76
- 5.1.4.4 *Happy Birthday* (I, IV, V<sup>7</sup>) S. 78
- 5.1.4.5 *I'll tell me Ma* (I, IV, V) S. 95
- 5.1.4.6 *Jimmy crack corn* (I, IV, V<sup>7</sup>) S. 99
- 5.1.4.7 *Old Mac Donalds had a farm* (I, IV, V, V<sup>7</sup>) S. 132
- 5.1.4.8 *The Wabash Cannonball* (I, IV, V<sup>7</sup>) S. 161
- 5.1.4.9 *The yellow rose of Texas* (I, IV, V<sup>7</sup>) S. 165
- 5.1.4.10 *This little light of mine* (I, IV, V) S. 170
- 5.1.4.11 *This train* (I, IV, V<sup>7</sup>) S. 177
- 5.1.4.12 *We shall not be moved* (I, IV, V<sup>7</sup>) S. 184
- 5.1.4.13 *When the Saints go marching in* (I, IV, V, V<sup>7</sup>) S. 192
- 5.1.4.14 *Wild Rover* (I, IV, V, V<sup>7</sup>) S. 199
- 5.1.4.15 *Wildwood Flower* (I, IV, V, V<sup>7</sup>) S. 202
- 5.1.4.16 *Yankee Doodle* (I, IV, V) S. 204

#### 5.1.5 Maj-05 [ I, I<sup>7</sup>, IV, V<sup>(7)</sup> ]

- 5.1.5.1 *Amazing Grace* (I, I<sup>7</sup>, IV, V, V<sup>7</sup>) S. 28
- 5.1.5.2 *Banks of the Ohio* (I, I<sup>7</sup>, IV, V, V<sup>7</sup>) S. 37
- 5.1.5.3 *Cielito Lindo* (I, I<sup>7</sup>, IV, V<sup>7</sup>) S. 50
- 5.1.5.4 *Corinna, Corinna* (I, I<sup>7</sup>, IV, V<sup>7</sup>) S. 60
- 5.1.5.5 *Down by the riverside* (I, I<sup>7</sup>, IV, V, V<sup>7</sup>) S. 64

5.1.5.6 *Red River Valley* (I, I<sup>7</sup>, IV, V<sup>7</sup>) S. 134

5.1.5.7 *This land is your land* (I, I<sup>7</sup>, IV, V<sup>7</sup>) S. 168

5.1.6 Maj-06 [ I<sup>(7)</sup>, ii, IV, V<sup>(7)</sup> ]

5.1.6.1 *Alouette* (I, ii, V, V<sup>7</sup>) S. 26

5.1.6.2 *Kum bay ya, my Lord* (I, ii, IV, V<sup>7</sup>) S. 105

5.1.6.3 *Sloop John B.* (I, ii, V) S. 150

5.1.6.4 *Sur le pont d'Avignon* (I, ii, V) S. 154

5.1.6.5 *This old man* (I, ii, IV, V<sup>7</sup>) S. 173

5.1.7 Maj-07 [ I<sup>(7)</sup>, ii, IV, V<sup>(7)</sup>, vi<sup>(7)</sup> ]

5.1.7.1 *I like the flowers* (I, ii, V<sup>7</sup>, vi) S. 92

5.1.7.2 *Loch Lomond* (I, ii, IV, V, V<sup>7</sup>, vi) S. 108

5.1.7.3 *Oh Susanna* (I, IV, V, vi) S. 130

5.1.7.4 *Skye Boat Song* (I, ii, IV, V, vi) S. 146

5.1.7.5 *Train is a-comin* (I, IV, vi) S. 180

5.1.7.6 *Whisky in the jar* (I, IV, V, vi) S. 195

5.1.8 Maj-08 [ I<sup>(7)</sup>, ii, iii<sup>(7)</sup>, IV, V<sup>(7)</sup>, vi<sup>(7)</sup> ]

5.1.8.1 *Colorado Trail* (I, I<sup>7</sup>, ii, iii, IV, V, vi) S. 56

5.1.8.2 *Michael row the boat ashore* (I, ii, iii, IV, V<sup>7</sup>) S. 116

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

5.1.10 Maj-10 [ I<sup>(7)</sup>, ii, II<sup>7</sup>, iii<sup>(7)</sup>, IV, V<sup>(7)</sup>, vi<sup>(7)</sup>, VII ]

5.1.10.1 *Au clair de la lune* (I, ii, II<sup>7</sup>, IV, V, V<sup>7</sup>) S. 30

5.1.10.2 *Danny Boy* (I, II<sup>7</sup>, IV, V, V<sup>7</sup>) S. 62

5.1.10.3 *My Bonnie is over the ocean* (I, II<sup>7</sup>, IV, V, V<sup>7</sup>) S. 125

5.1.10.4 *Shenandoah* (I, ii, II<sup>7</sup>, iii, IV, V, V<sup>7</sup>) S. 141

5.1.10.5 *Swing low, sweet Chariot* (I, I<sup>7</sup>, II<sup>7</sup>, IV, V, V<sup>7</sup>, vi) S. 157

5.1.11 Maj-11 [ I<sup>(7)</sup>, ii, II, II<sup>7</sup>, iii<sup>(7)</sup>, IV, V<sup>(7)</sup>, vi<sup>(7)</sup>, VII ]

5.1.11.1 *Morning has broken* (I, ii, II, II<sup>7</sup>, iii, IV, V, V<sup>7</sup>, vi) S. 122

5.1.11.2 *We shall overcome* (I, II, IV, V<sup>7</sup>, vi) S. 186

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

5.1.12.1 *All night, all day* (I, III<sup>7</sup>, IV, V, V<sup>7</sup>, vi) S. 23

5.1.12.2 *John Brown's body* (I, ii, iii, III<sup>7</sup>, IV, V<sup>7</sup>, vi) S. 102

5.1.12.3 *Ma come bali bene bela bimba* (I, III<sup>7</sup>, IV, V<sup>7</sup>, vi) S. 112

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

5.1.13.1 *Aura Lee* (I, I<sup>7</sup>, II, III<sup>7</sup>, IV, V<sup>7</sup>, vi, VI<sup>7</sup>) S. 33

5.1.13.2 *Molly Malone* (I, ii, II<sup>7</sup>, iii, V, V<sup>7</sup>, vi, VI<sup>7</sup>) S. 119

5.1.13.3 *Oh, happy day* (I, ii, II<sup>7</sup>, IV, V, V<sup>7</sup>, VI<sup>7</sup>) S. 128

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

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

5.1.15.1 *Home on the Range* (I, II<sup>7</sup>, iv, IV, V, V<sup>7</sup>, vi) S. 86

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

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

5.2.1 Min-01 [ i, **v<sup>(7)</sup>**, **V<sup>(7)</sup>** ]

5.2.1.1 *Un poquito cantas* ( i, V<sup>7</sup>) S. 182

5.2.2 Min-02 [ i, **iv**, **IV<sup>(7)</sup>**, v<sup>(7)</sup>, V<sup>(7)</sup> ]

5.2.2.1 *Bella Ciao* ( i, iv, V<sup>7</sup>) S. 41

5.2.2.2 *Go Down Moses* (i, iv, IV<sup>7</sup>, V<sup>7</sup>) S. 71

5.2.2.3 *Hava Nagila* ( i, iv, V, V<sup>7</sup>) S. 80

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

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

5.2.5 Min-05 [ i, I<sup>(7)</sup>, III, iv, IV<sup>(7)</sup>, v<sup>(7)</sup>, V<sup>(7)</sup>, **VII<sup>(7)</sup>** ]

5.2.5.1 *Scarborough Fair* (i, III, VII) S. 138

5.2.5.2 *What shall we do with the drunken sailor* (i, VII) S. 189

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

5.2.6.1 *Greensleeves* ( i, III, v, V<sup>7</sup>, VI, VII) S. 74

5.2.6.2 *House of the Rising Sun* (i, III, iv, IV, v, V<sup>7</sup>, VI) S. 89

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

### 5.3 Lied-Gruppe: "Tonleiterfremde Akkorde (Kat: Maj-OOSC<sup>5</sup> und Min-OOSC)"

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

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

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

#### 5.4.1 Einfache Modulation

##### 5.4.1.1 *[Mod IV]*

##### 5.4.1.2 *[Mod V]*

##### 5.4.1.3 *[Mod P]*

###### 5.4.1.3.1 Ma come bali bene, bella bimba (Mod P) [Maj > Min] (I: I, V, V<sup>7</sup>, vi \*\*\* Mod P: i, III, V<sup>7</sup>, VI, VII<sup>7</sup>) S. 112

Dieses Lied wechselt/moduliert von der Dur-Tonart in die parallele Moll-Tonart (Mod P), z.B. C-Dur > A-Moll.

###### 5.4.1.3.2 Skye Boat Song (Mod P) [Maj > Min] (I: I, ii, V, vi \*\*\* Mod P: i, III, VI) S. 146

Dieses Lied wechselt/moduliert von der Dur-Tonart in die parallele Moll-Tonart (Mod P), z.B. C-Dur > A-Moll.

##### 5.4.1.4 *[Mod G]*

#### 5.4.2 Zusammengesetzte (compound) Modulationen: Mod<sub>c</sub>

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<sup>5</sup> OOSC: out-of-scale-chords = tonleiterfremde Akkorde

## 6 Die Noten- und Textblätter

Auf den folgenden Seiten befinden sich getrennt die Noten- und Textblätter der **Traditionalslieder**. Sie haben, abgesehen von den Seitennummierungen, 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<br>1                                                                                             | ii                | iii<br>3 | IV  | V <sup>(7)</sup><br>5 | vi  | VII <sup>!</sup> |
| 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 <sup>!</sup> : These chords are corrected down a semitone in contrast to the real scale tones. |                   |          |     |                       |     |                  |
| ... and Minor Keys                                                                                 |                   |          |     |                       |     |                  |
| i<br>1                                                                                             | II <sup>dim</sup> | III<br>3 | iv  | v<br>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                |

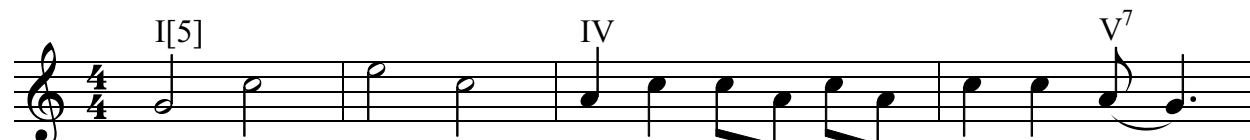
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# All Night, All Day

Words and Music: Traditional

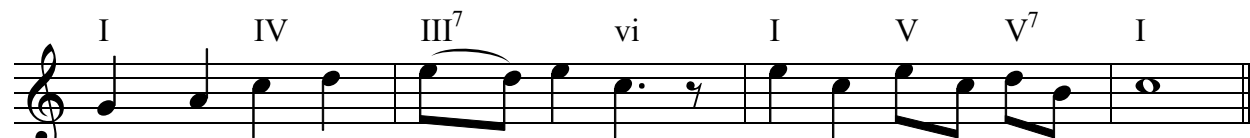
♩ = Key:

## VERSES


  
 All night, all day, an - gels wat-ching o - ver me, my Lord.


  
 All night, all day, an - gels wat-ching o - ver me.


  
 1. Day is dy - ing in the west, an - gels wat-ching o - ver me, my Lord.  
 2. Now I lay me down to sleep, ...  
 3. Bless this pre - cious earth we share, ...  
 4. Bless each home and fa - mi - ly, ...


  
 1. Sleep, my child, and take your rest, an - gels wat-ching o - ver me.  
 2. Pray the Lord my soul to keep, ...  
 3. Land and wa - ter, plants and air, ...  
 4. Help us all sleep peace - ful - ly, ...

# All Night, All Day

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[5]                                      IV                                      V<sup>7</sup>  
 All night, all day, angels watching over me, my Lord.  
 I                      III<sup>7</sup> vi      I                                      V<sup>7</sup>      I  
 All night, all day, angels watching over me.  
                  IV      I  
 Day is dying in the west,  
 IV                                                                                           V<sup>7</sup>  
 angels watching over me, my Lord.  
 I                      IV                      III<sup>7</sup>                      vi  
 Sleep, my child, and take your rest,  
 I              V                      V<sup>7</sup>      I  
 angels watching over me.

## VERSE 2

I[5]                                      IV                                      V<sup>7</sup>  
 All night, all day, angels watching over me, my Lord.  
 I                      III<sup>7</sup> vi      I                                      V<sup>7</sup>      I  
 All night, all day, angels watching over me.  
                  IV      I  
 Now I lay me down to sleep,  
 IV                                                                                           V<sup>7</sup>  
 angels watching over me, my Lord.  
 I                      IV                      III<sup>7</sup>                      vi  
 Pray the Lord my soul to keep,  
 I              V                      V<sup>7</sup>      I  
 angels watching over me.

"All Night, All Day" in acaChords notation

### VERSE 3

I[5] IV V<sup>7</sup>  
 All night, all day, angels watching over me, my Lord.  
 I III<sup>7</sup> vi I V<sup>7</sup> I  
 All night, all day, angels watching over me.  
 IV I  
 Bless this precious earth we share,  
 IV V<sup>7</sup>  
 angels watching over me, my Lord.  
 I IV III<sup>7</sup> vi  
 Land and water, plants and air,  
 I V V<sup>7</sup> I  
 angels watching over me.

### VERSE 4

I[5] IV V<sup>7</sup>  
 All night, all day, angels watching over me, my Lord.  
 I III<sup>7</sup> vi I V<sup>7</sup> I  
 All night, all day, angels watching over me.  
 IV I  
 Bless each home and family,  
 IV V<sup>7</sup>  
 angels watching over me, my Lord.  
 I IV III<sup>7</sup> vi  
 Help us all sleep peacefully,  
 I V V<sup>7</sup> I  
 angels watching over me.

# Alouette

Words and Music: French Traditional

♩ = Key:

## Verses

The musical score for 'Alouette' is written in 4/4 time. It consists of several staves of music with French lyrics underneath. Chords are indicated by Roman numerals (I, ii, V, I, V<sup>7</sup>) above the notes. The lyrics are: 'A - lou - et - te, gen - tile a - lou - et - te, a - lou - et - te, je te plu - me - rai. 1. Je te plu - me - rai la tête, 2. le bec, 3. le nez, 1. je te plu - me - rai la tête. Et la tête, et la tête, 2. le bec le bec le bec, 3. le nez le nez le nez, a - lou - ette, a - lou - ette. Oh, oh, oh, oh. A - lou - et - te, gen - tile a - lou - et - te, a - lou - et - te, je te plu - me - rai.'

I[1] ii V I

A - lou - et - te, gen - tile a - lou - et - te, a - lou - et - te,

ii V I V

je te plu - me - rai. 1. Je te plu - me - rai la tête,  
2. le bec,  
3. le nez,

I V

1. je te plu - me - rai la tête. Et la tête, et la tête,  
2. le bec le bec le bec,  
3. le nez le nez le nez,

I ii I V<sup>7</sup>

a - lou - ette, a - lou - ette. Oh, oh, oh, oh.

I ii V I

A - lou - et - te, gen - tile a - lou - et - te,

ii V I

a - lou - et - te, je te plu - me - rai.

# Alouette

## Words and Music: French Traditional

Key:                      Tempo:

**VERSES 1-3**

```
I[1]      ii      v      I      ii      v      I
Alouette, gentille alouette, alouette, je te plumerai.
```

| V                                               | I      |
|-------------------------------------------------|--------|
| Je te plumerai la tête, je te plumerai la tête. |        |
| le bec                                          | le bec |
| le nez                                          | le nez |

V

Et la tête, et la tête, alouette, alouette.

|        |        |
|--------|--------|
| le bec | le bec |
| le nez | le nez |

I    ii   I    v<sup>7</sup>  
Oh, oh, oh, oh.

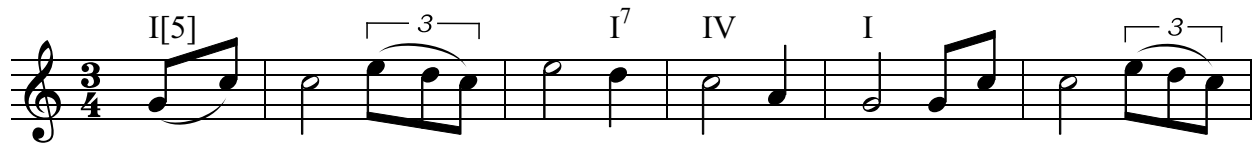
I            ii            V    I                            ii    V    I  
Alouette, gentille alouette, alouette, je te plumerai.

# Amazing Grace

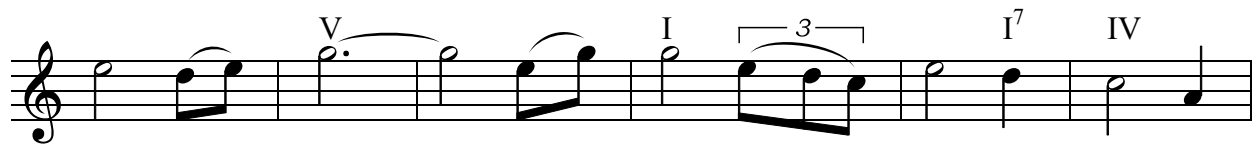
♩ = Key:

Words and Music: John Henry Newton, 1725-1807

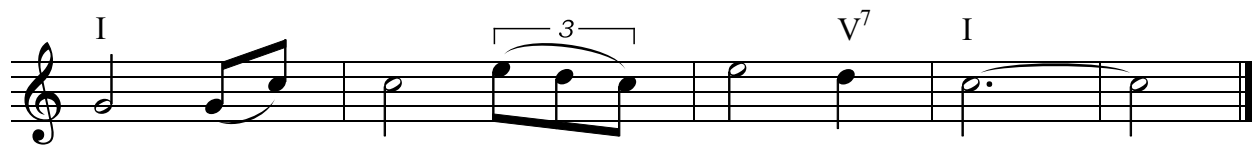
## VERSES



1. A-\_\_\_\_ ma - zing\_\_\_\_ Grace how sweet the sound that\_\_ saved a\_\_\_\_  
 2. T'was\_\_ Grace that\_\_\_\_ taught my heart go fear, and\_\_ Grace my\_\_\_\_



1. wretch like\_\_ me.\_\_\_\_ I\_\_\_\_ once was\_\_\_\_ lost but now am  
 2. fears re-\_\_ lieved.\_\_\_\_ How\_\_ pre - cious\_\_\_\_ did that Grace ap -



1. found, was\_\_\_\_ blind but\_\_\_\_ now I see.\_\_\_\_  
 2. pear, the\_\_\_\_ hour I\_\_\_\_ first be - lieved.\_\_\_\_

# Amazing Grace

Words and Music: John Henry Newton, 1725-1807

Key:                      Tempo:

## VERSE 1

I[5]                      I<sup>7</sup> IV                      I  
 Amazing Grace how sweet the sound  
                                          V  
 that saved a wretch like me.  
      I                      I<sup>7</sup> IV                      I  
 I once was lost but now am found,  
                                  V<sup>7</sup> I  
 was blind but now I see.

## VERSE 2

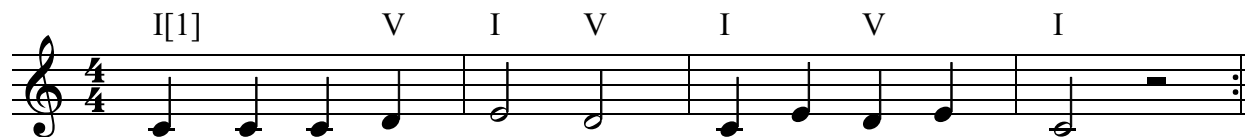
I[5]                                      I<sup>7</sup> IV                      I  
 T'was Grace that taught my heart go fear,  
                                          V  
 and Grace my fears relieved.  
      I                      I<sup>7</sup> IV                      I  
 How precious did that Grace appear,  
                                  V<sup>7</sup> I  
 the hour I first be-lieved.

# Au Clair De La Lune

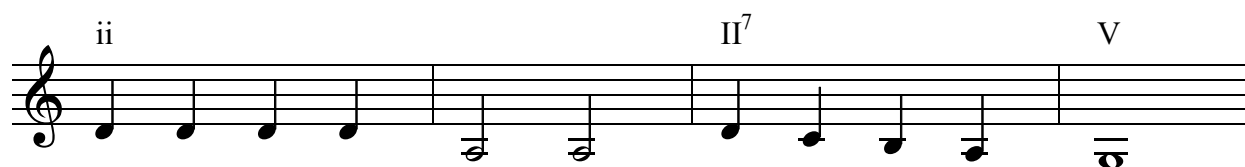
Words and Music: French Traditional

♩ = Key:

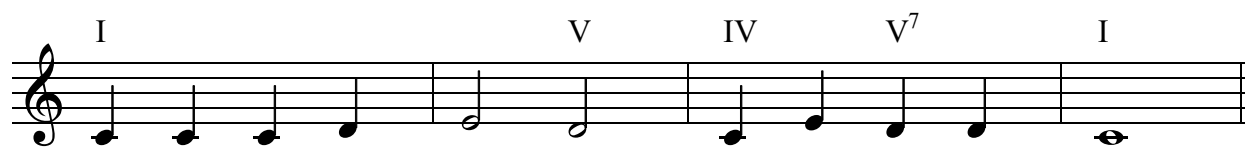
## VERSES



fr. Au clair de la Lu - ne, mon a - mi Pier - rot.  
 Prê - te - moi ta plu - me pour é - crire un mot.  
 e. At your door I'm kno - cking, by the pale moon - light.  
 Lend a pen, I beg you, I've a word to write.



fr. Ma chan - delle est mor - te, je n'ai plus de feu.  
 e. Out has gone my can - dle, my fire burns no more.



fr. Ouv - re moi ta por - te pour l'a - mour de Dieu.  
 e. For the love of hea - ven, o - pen up the door.



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# Aura Lee

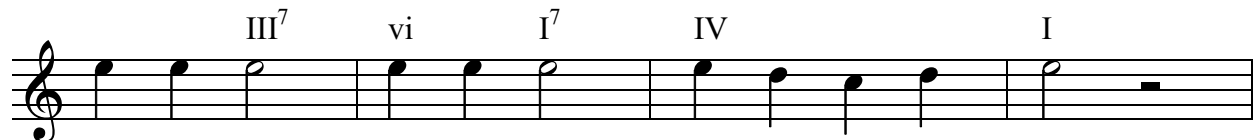
Words and Music: Traditional  
(Love me tender - Elvis Presley)

♩ = Key:

## VERSES



1. As the black-bird in the spring 'neath the wil - low tree  
sat and piped I heard him sing, sing of Au - ra Lee.
2. In the blush the rose was born, mu - sic when you spake.  
Through thine a - zure eyes the moon spark - ling seemed to break.
3. Au - ra Lee, the bird may flee the wil - low's gol - den hair,  
swing through win - ter fit - ful - ly on the stor - my air.
4. When the mis - tle - toe was green, midst the win - ter's snows,  
sun - shine in thy face was seen kis - sing lips of rose.



1. Au - ra Lee, Au - ra Lee, maid of gol - den hair,
2. Au - ra Lee, Au - ra Lee, birds of crim - son wing
3. Yet if thy blue eyes I see, gloom will soon de - part.
4. Au - ra Lee, Au - ra Lee, take my gol - den ring.



1. sun - shine came a - long with thee and swal - lows in the air.
2. ne - ver song have sung to me as in that bright sweet spring.
3. For to me, sweet Au - ra Lee is sun - shine through the heart.
4. Love and light re - turn with thee, and swal - lows with the spring.

# Aura Lee

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[5]                      II                      V<sup>7</sup>                      I  
 As the blackbird in the spring 'neath the willow tree  
                          II                      V<sup>7</sup>                      I  
 sat and piped I heard him sing, sing of Aura Lee.  
          III<sup>7</sup> vi    I<sup>7</sup>    IV                      I  
 Aura Lee, Aura Lee, maid of golden hair,  
          VI<sup>7</sup>    II                      V<sup>7</sup>                      I  
 sunshine came along with thee and swallows in the air.

## VERSE 2

I[5]                      II                      V<sup>7</sup>                      I  
 In the blush the rose was born, music when you spake.  
                          II                      V<sup>7</sup>                      I  
 Through thine azure eyes the moon sparkling seemed to break.  
          III<sup>7</sup> vi    I<sup>7</sup>    IV                      I  
 Aura Lee, Aura Lee, birds of crimson wing  
          VI<sup>7</sup>    II                      V<sup>7</sup>                      I  
 never song have sung to me as in that bright sweet spring.

## VERSE 3

I[5]                      II                      V<sup>7</sup>                      I  
 Aura Lee, the bird may flee the willow's golden hair,  
                          II                      V<sup>7</sup>                      I  
 swing through winter fitfully on the stormy air.  
          III<sup>7</sup>    vi    I<sup>7</sup>    IV                      I  
 Yet if thy blue eyes I see, gloom will soon depart.  
          VI<sup>7</sup>    II                      V<sup>7</sup>                      I  
 For to me, sweet Aura Lee is sunshine through the heart.

## "Aura Lee" in acaChords Notation

## VERSE 4

I[5]                      II                      v<sup>7</sup>                      I  
 When the mistletoe was green, midst the winter's snows,  
                                  II                      v<sup>7</sup>                      I  
 sunshine in thy face was seen kissing lips of rose.  
                  III<sup>7</sup> vi    I<sup>7</sup>    IV                      I  
 Aura Lee, Aura Lee, take my golden ring.  
                  VI<sup>7</sup>                      II                      v<sup>7</sup>                      I  
 Love and light return with thee, and swallows with the spring.

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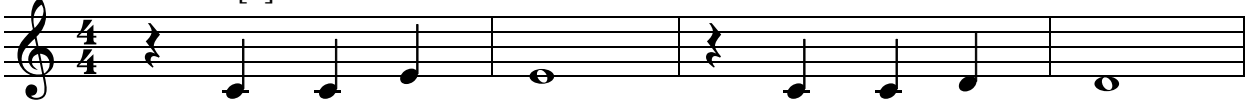
# Banks Of The Ohio

Words and Music: Traditional

♩ = Key:

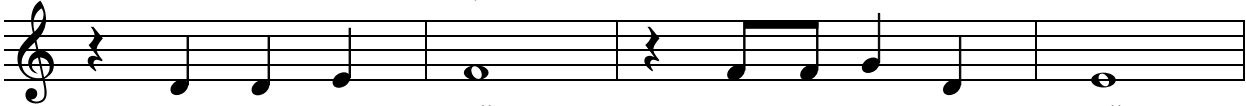
## VERSES

**I[1]** **V**



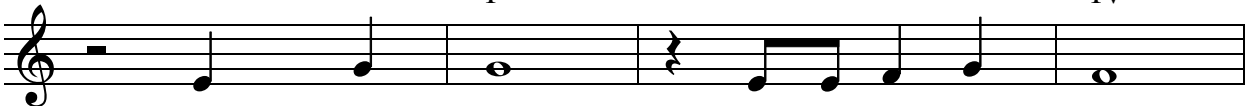
1. I asked my love to take a walk,  
 2. On-\_\_\_\_\_ ly say that you'll be mine,  
 3. I held a knife a - gainst his breast,  
 4. I wan - dered home 'tween twelve and one,  
 5. And on - ly say that you'll be mine,

**V<sup>7</sup>** **I**



1. to take a walk, just a lit - tle walk  
 2. in no o - ther's arms\_\_\_\_\_ ent-\_\_\_\_\_ wine,  
 3. as\_\_\_\_\_ in - to my\_\_\_\_\_ arms he pressed.  
 4. I cried: "My God, what\_\_\_\_\_ have I done?"  
 5. in no o - ther's arms\_\_\_\_\_ ent-\_\_\_\_\_ wine,

**I<sup>7</sup>** **IV**



1. down be - side where the wa - ters flow,  
 2. down be - side where the wa - ters flow,  
 3. He cried: "My Love, don't you mur - der me,  
 4. I've killed the on - ly\_\_\_\_\_ man I love,  
 5. down be - side where the wa - ters flow,

**I** **V<sup>7</sup>** **I**



1. down by the banks of the O - hi - o.  
 2. down by the banks of the O - hi - o.  
 3. I'm not pre - pared for e - ter - ne - ty!"  
 4. he would not take me\_\_\_\_\_ for his bride.  
 5. down by the banks of the O - hi - o.



"Banks Of The Ohio" in acaChords Notation

VERSE 4

I[1] V  
 I wandered home 'tween twelve and one,  
                   V<sup>7</sup> I  
 I cried: "My God, what have I done?"  
                   I<sup>7</sup> IV  
 I've killed the only man I love,  
                   I V<sup>7</sup> I  
 he would not take \_ me for his bride.

VERSE 5

I[1] V  
 And only say that you'll be mine,  
                   V<sup>7</sup> I  
 in no other's arms entwine,  
                   I<sup>7</sup> IV  
 down beside where the waters flow,  
                   I V<sup>7</sup> I  
 down by the banks \_ of the Ohio.

Diese Seite bleibt aus editorischen Gründen leer.

# Bella Ciao

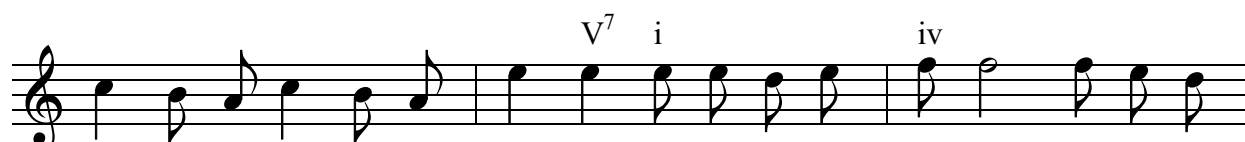
♩ = Key:

Words and Music: anonymous,  
Italian Folksong, ca. 1906

## VERSE



1. U - na ma - ti - na mi son al - za - to, o bel - la
2. O par - ti - gia - no por - ta - mi vi - a, ...
3. E se io muo - io da par - ti - gia - no, ...
4. E sep - pel - li - re lassù in mon - tag - na, ...
5. Tut - te le gen - ti che pas - se - ran - no, ...
6. E ques - to è il fiore del par - ti - gia - no, ...



1. ciao, bel - la ciao, bel - la ciao, ciao, ciao. U - na ma - ti - na mi son al -
2. O par - ti - gia - no, por - ta - mi
3. E se io muo - io da par - ti -
4. E sep - pel - li - re las - sù in
5. Tut - te le gen - ti, che pas - se -
6. E ques - to è il fiore del par - ti -



1. za - to, e ho tro - va - to l'in - va - sor.
2. vi - a, che mi sen - to \_\_\_\_\_ di mo - rir.
3. gia - no, tu mi de - vi \_\_\_\_\_ sep - pel - lir.
4. mon - tagna sot - to l'om - bra di un bel fi - or.
5. ran - no, mi di - ran - no: "Che bel fi - or!"
6. gia - no, mor - to per la \_\_\_\_\_ li - ber - tá.

# Bella Ciao

Words and Music: anonymous, Italian Folksong, ca.1906

Key:                      Tempo:

## VERSE 1

i[5]

Una mattina mi son alzato,

V<sup>7</sup>        i

o bella ciao, bella ciao, bella ciao, ciao, ciao.

iv                      i

Una mattina mi son alzato,

V<sup>7</sup>    i    V<sup>7</sup>    i

e ho trovato l'inva-sor.

## VERSE 2

i[5]

O partigiano portami via,

V<sup>7</sup>        i

o bella ciao, bella ciao, bella ciao, ciao, ciao.

iv                      i

O partigiano portami via,

V<sup>7</sup>    i    V<sup>7</sup>    i

che mi sento di mo-rir.

## VERSE 3

i[5]

E se io muoio da partigiano,

V<sup>7</sup>        i

o bella ciao, bella ciao, bella ciao, ciao, ciao.

iv                      i

E se io muoio da partigiano,

V<sup>7</sup>    i    V<sup>7</sup>    i

tu mi devi seppellir.

## "Bella Ciao" in acaChords Notation

## VERSE 4

i[5]

E seppellire lassù in montagna,

V<sup>7</sup> i

o bella ciao, bella ciao, bella ciao, ciao, ciao.

iv i

E seppellire lassù in montagna,

V<sup>7</sup> i V<sup>7</sup> i

sotto l'ombra di un bel fi-or.

## VERSE 5

i[5]

Tutte le genti, que passeranno,

V<sup>7</sup> i

o bella ciao, bella ciao, bella ciao, ciao, ciao.

iv i

Tutte le genti, que passeranno,

V<sup>7</sup> i V<sup>7</sup> i

mi diranno: "Che bel fi-or!"

## VERSE 6

i[5]

E questo è il fiore del partigiano,

V<sup>7</sup> i

o bella ciao, bella ciao, bella ciao, ciao, ciao.

iv i

E questo è il fiore del partigiano,

V<sup>7</sup> i V<sup>7</sup> i

morto per la libertà.

Diese Seite bleibt aus editorischen Gründen leer.

# Buffalo Gals

## Words and Music: Traditional

♩ = Key:

VERSES

- |    |    |         |        |            |      |        |               |      |      |                 |
|----|----|---------|--------|------------|------|--------|---------------|------|------|-----------------|
| 1. | As | I       | was    | wal - king | down | the    | street,       | down | the  | street,         |
| 2. | I  | stopped | her,   | and we     | had  | a      | talk,         | had  | a    | talk,           |
| 3. | I  | asked   | her    | if she'd   | have | a      | dance,        | have | a    | dance,          |
| 4. | I  | danced  | with a | gal with a | hole | in her | stockin', her | heel | kept | a-knockin', her |

- |    |      |        |            |     |         |       |    |      |       |     |      |        |
|----|------|--------|------------|-----|---------|-------|----|------|-------|-----|------|--------|
| 1. | down | the    | street,    | a   | pret    | -     | ty | lit  | -     | tle | girl | I      |
| 2. | had  | a      | talk,      | her | feet    | _____ |    | took | _____ |     | up   | the    |
| 3. | have | a      | dance,     | I   | thought | _____ |    | that | _____ |     | I    | might  |
| 4. | toes | kept a | - rockin', | I   | danced  | _____ |    | with | a     |     | gal  | with a |

- |    |         |        |           |        |        |        |       |        |       |
|----|---------|--------|-----------|--------|--------|--------|-------|--------|-------|
| 1. | chanced | to     | meet,     | oh,    | she    | was    | fair  | to     | see.  |
| 2. | whole   | side   | - walk,   | and    | left   | no     | room  | for    | me.   |
| 3. | have    | a      | chance    | to     | shake  | a      | foot  | with   | her.  |
| 4. | hole    | in her | stockin', | and we | danced | by the | light | of the | moon. |

Buf-fa - lo Gals, won't you    come out   to - night,        come out   to - night,        come out   to - night.

The first staff of the exercise is written in treble clef. It contains the following notes and rests: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. Above the staff, the figured bass notation V<sup>7</sup> is placed above the eighth measure, and I is placed above the final measure.

Buf-fa - lo Gals, won't you come out to - night, and dance by the light of the moon.

# Buffalo Gals

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[5]

As I was walking down the street,

V<sup>7</sup>                      I

down the street, down the street,

a pretty little girl I chanced to meet,

V<sup>7</sup>                      I

oh, she was fair to see.

*Buffalo Gals, won't you come out tonight,*

V<sup>7</sup>                      I

*come out tonight, come out tonight.*

*Buffalo Gals, won't you come out tonight,*

V<sup>7</sup>                      I

*and dance by the light of the moon.*

## VERSE 2

I[5]

I stopped her, and we had a talk,

V<sup>7</sup>                      I

had a talk, had a talk,

her feet took up the whole sidewalk,

V<sup>7</sup>                      I

and left no room for me.

*Buffalo Gals ...*

"Buffalo Gals" in acaChords Notation

VERSE 3

I[5]

I asked her if she'd have a dance,

V<sup>7</sup>

I

have a dance, have a dance,

I thought that I might have a chance

V<sup>7</sup>

I

to shake a foot with her.

*Buffalo Gals ...*

VERSE 4

I[5]

I danced with a gal with a hole in her stockin', her

V<sup>7</sup>

I

heel kept a-knockin', her toes kept a rockin',

I danced with a gal with a hole in her stockin',

V<sup>7</sup>

I

and we danced by the light of the moon.

*Buffalo Gals ...*

# Camptown Races

Words and Music: Traditional

♩ = Key:

## VERSE



I[5] V<sup>7</sup>  
 Camp - town la - dies sing this song, doo - dah, doo - dah!  
 I come down with my hat caved in, doo - dah, doo - dah!

I V<sup>7</sup> I  
 Camp - town race - track's five miles long, oh, doo - dah day!  
 Go back home with a pocket full of tin, oh, doo - dah day!

IV I  
 Going to run all night! Going to run all day!

V<sup>7</sup> I  
 Bet my mo - ney on the bob - tail nag, some - bo - dy bet on the bay.

# Camptown Races

Words and Music: Traditional

Key:

Tempo:

## VERSE

I[5] V7  
 Camptown ladies sing this song, doodah, doodah!  
I V7 I  
 Camptown racetrack's five miles long, oh, doodah day!  
V7  
 I come down with my hat caved in, doodah, doodah!  
I V7 I  
 Go back home with a pocket full of tin, oh, doodah day!  
IV I  
 Going to run all night! Going to run all day!  
V7 I  
 Bet my money on the bobtail nag, somebody bet on the bay.

# Cielito Lindo

Words and Music: Mexican Traditional

♩ = Key:

## VERSES



1. De la sier - ra, mo - re - na cie - li - to lin - do vie -  
 2. E - se lu - nar que tie - nes cie - li - to lin - do jun -  
 3. Siem-pre que te e - na - mo - res mi - ra pri - me - ro, mi -



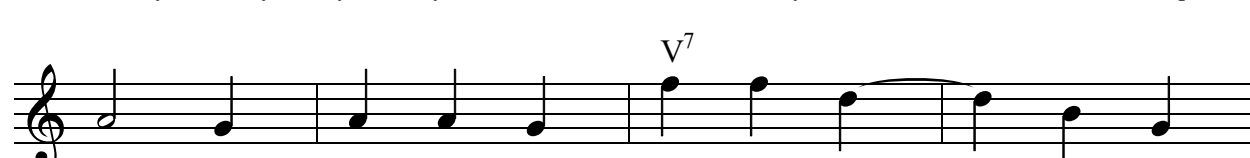
1. nen ba - jan - do \_\_\_\_\_ un par de o - ji - tos lin - dos  
 2. to a la bo - ca, \_\_\_\_\_ no se lo des a na - die  
 3. ra pri - me - ro \_\_\_\_\_ don - de po - nes los o - jos



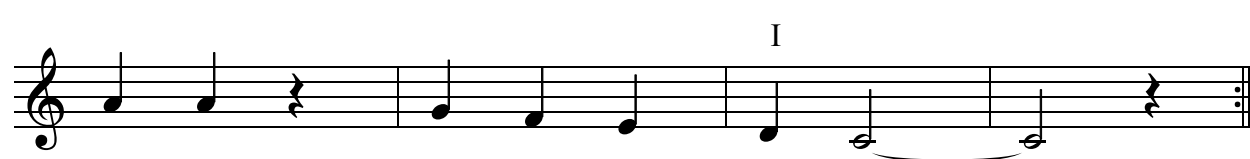
1. cie - li - to lin - do de con - tra - ban - do. \_\_\_\_\_  
 2. cie - li - to lin - do que a mi me to - ca. \_\_\_\_\_  
 3. cie - li - to lin - do no llor - res lue - go. \_\_\_\_\_



Ay, ay, ay, ay, \_\_\_\_\_ can - tay no llo - res, \_\_\_\_\_ por -



que can - tan - do sea le - gran cie- \_\_\_\_\_ li - to



lin - do los co - ra - zo - nes. \_\_\_\_\_



Diese Seite bleibt aus editorischen Gründen leer.

# Clementine

Words and Music: Traditional, USA 1849

♩ = Key:

CH = CHORUS

## VERSES

I[1]



1. In a ca - vern by a can - yon, ex - ca - va - ting for a  
CH Oh, my dar - ling, oh, my dar - ling, oh, my dar - ling Cle - men -

2. Light she was, and like a fai - ry, and her shoes were num - ber  
3. Drove she duck - lings to the wa - ter ev' - ry mor - ning just at  
4. Ro - sy lips a - bove the wa - ter, blow - ing bub - bles migh - ty  
5. How I missed her, how I missed her, how I missed my Cle - men -

V<sup>7</sup> I V<sup>7</sup> I



1. mine, dwelt a mi - ner, for - ty - ni - ner, and his daugh - ter Cle - men - tine.  
CH tine, thou art lost and gone for - e - ver, dread - ful sor - ry, Cle - men - tine.

2. nine, her - ring box - es with - out top - ses, san - dals were for Cle - men - tine.  
3. nine, struck her foot a - gainst a splin - ter, fell in - to the foa - ming brine.  
4. fine, but, a - las, I was no swim - mer, so I lost my Cle - men - tine.  
5. tine! But I kissed her lit - tle sis - ter, and for - got my Cle - men - tine.

# Clementine

Words and Music: Traditional, USA 1849

Key:                      Tempo:

## VERSE 1

I[1] V<sup>7</sup>  
 In a cavern by a canyon, excavating for a mine,  
I V<sup>7</sup> I  
 dwelt a miner, forty-niner, and his daughter Clementine.

## CHORUS

I[1] V<sup>7</sup>  
*Oh, my darling, oh, my darling, oh, my darling, Clementine,*  
I V<sup>7</sup> I  
*thou art lost and gone forever, dreadful sorry, Clementine.*

## VERSE 2

I[1]  
 Light she was, and like a fairy, and her shoes were number  
 V<sup>7</sup>  
 nine,  
I V<sup>7</sup> I  
 herring boxes without topses, sandals were for Clementine.  
 CHORUS ...

## VERSE 3

I[1] V<sup>7</sup>  
 Drove she ducklings to the water ev'ry morning just at nine,  
I V<sup>7</sup>  
 struck her foot against a splinter, fell into the foaming  
 I  
 brine.  
 CHORUS ...

## "Clementine" in acaChords Notation

**VERSE 4**

I[1] V<sup>7</sup>  
 Rosy lips above the water, blowing bubbles mighty fine,  
I V<sup>7</sup> I  
 but, alas, I was no swimmer, so I lost my Clementine.  
*CHORUS ...*

**VERSE 5**

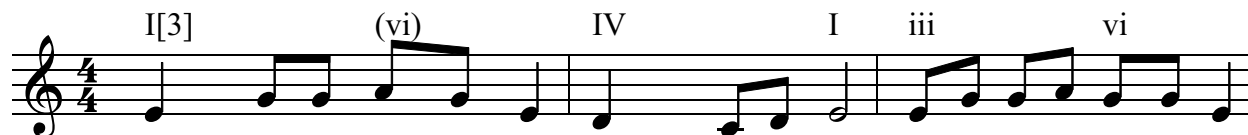
I[1]  
How I missed her, how I missed her, how I missed my  
V<sup>7</sup>  
Clementine!  
I V<sup>7</sup> I  
But I kissed her little sister, and forgot my Clementine.  
CHORUS ...

# Colorado Trail

Words and Music: Traditional

♩ = Key:

## VERSES



1. Eyes like the mor - ning star, cheeks like a rose, Lau - ra was a pret - ty girl,
2. Laura was a lau - ghing girl, joyful in the day. Lau - ra was my dar - ling girl,
3. Sixteen years she graced the earth, and all of life was good. Now my life lies bu - ried



1. ev - 'y - bo - dy knows. Weep all ye lit - tle rains, wail, winds, wail,
2. now she's gone a - way. ...
3. 'neath a cross of wood. ...



- 1.-3. all a - long, a - long, a - long the Co - lo - ra - do trail.

# Colorado Trail

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[3]                      (vi)                      IV                      I  
 Eyes like the morning star, cheeks like a rose,  
 iii                      vi                      ii                      V  
 Laura was a pretty girl, ev'rybody knows.  
 I                      I<sup>7</sup>                      IV                      I  
*Weep all ye little rains, wail, winds, wail,*  
                     vi                      iii                      V                      IV                      I  
*all along, along, along the Colorado trail.*

## VERSE 2

I[3]                      (vi)                      IV                      I  
 Laura was a laughing girl, joyful in the day.  
 iii                      vi                      ii                      V  
 Laura was my darling girl, now she's gone away.  
 I                      I<sup>7</sup>                      IV                      I  
*Weep all ye little rains, wail, winds, wail,*  
                     vi                      iii                      V                      IV                      I  
*all along, along, along the Colorado trail.*

## VERSE 3

I[3]                      (vi)                      IV                      I  
 Sixteen years she graced the earth, and all of life was good.  
 iii                      vi                      ii                      V  
 Now my life lies buried 'neath a cross of wood.  
 I                      I<sup>7</sup>                      IV                      I  
*Weep all ye little rains, wail, winds, wail,*  
                     vi                      iii                      V                      IV                      I  
*all along, along, along the Colorado trail.*

# Come, Missa Tallyman

Words and Music: Jamaica Traditional

♩ = Key:

## VERSE

Day O!\_\_\_ Day \_\_\_ O!\_\_\_ Day, dah light break, me wan-na go home.\_\_\_\_

wan-na go home. Come, Mis - sa Tal - ly - man, tal - ly me Ba - na - na.

Day, dah light break, me wan - na go home.\_\_\_\_ wan - na go home. Heave

six foot, se - ven foot, eight foot, bunch. Day, dah light break, me wan-na go home.

# Come, Missa Tallyman

Words and Music: Jamaica Traditional

Key:

Tempo:

## VERSE

I[1] V I  
 Day O! Day O! Day, dah light break, me wanna go home.  
 V I  
 Day O! Day O! Day, dah light break, me wanna go home.  
 V  
 Come, Missa Tallyman, tally me Banana.  
 I V I  
 Day, dah light break, me wanna go home.  
 V  
 Come, Missa Tallyman, tally me Banana.  
 V I  
 Day, dah light break, me wanna go home.  
  
 Heave six foot, seven foot, eight foot, bunch.  
 V I  
 Day, dah light break, me wanna go home.

# Corinna, Corinna

♩ = Key:

Words and Music: Traditional Blues

## VERSES



1. Co - rin - na, Co - rin - na, where you been so long? \_\_\_\_
2. Co - rin - na, Co - rin - na, where'd you stay last night? \_\_\_\_
3. Co - rin - na, Co - rin - na, way a - cross the sea,



1. Co - rin - na, Co - rin - na, where you been so long?
2. Co - rin - na, Co - rin - na, where'd you stay last night?
3. I met \_\_\_\_ Co - rin - na, way a - cross the sea.



1. Ain't had no lo - vin' since you been gone.
2. Come in this mor - ning, sun was shi - ning bright.
3. She wouldn't write no let - ter, she didn't care for me.

# Corinna, Corinna

Words and Music: Traditional Blues

Key:                      Tempo:

## VERSE 1

I[3]

Corinna, Corinna, where you been so long?

I<sup>7</sup>                      IV                      I  
 \_ Corinna, Corinna, where you been so long?  
                          V<sup>7</sup>                      I  
 Ain't had no lovin' since you been gone.

## VERSE 2

I[3]

Corinna, Corinna, where'd you stay last night?

I<sup>7</sup>                      IV                      I  
 \_ Corinna, Corinna, where'd you stay last night?  
                          V<sup>7</sup>                      I  
 Come in this morning, sun was shining bright.

## VERSE 3

I[3]

Corinna, Corinna, way across the sea,

I<sup>7</sup>                      IV                      I  
 \_ I met Corinna, way across the sea.  
                                          V<sup>7</sup>                                              I  
 She wouldn't write no letter, she didn't care for me.

# Danny Boy

Artist(s): Johnny Cash, Elvis Presley

Words and Music: (M) Irish Traditional,  
(W) Frederic Weatherly, 1910

♩ = Key:

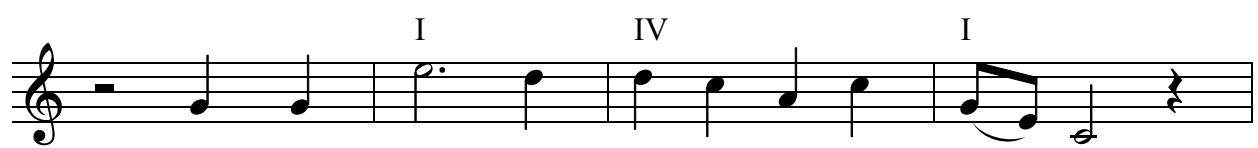
## VERSES


  
 1. Oh, Dan-ny Boy, the pipes, the pipes are cal-\_\_ lin', from glen to glen, and  
 2. But if you come, and all the flow-ers dy-\_\_ in', and I am dead, as


  
 1. down the moun-tain side. The sum-mer's gone, and all the ro-ses dy-\_\_ in'.  
 2. dead I well may be. You come and find the place where I am ly-\_\_ in',


  
 1. It's you, it's you must go, and I must bide. But come ye back, when  
 2. and kneel, and say an A-\_\_ ve for me. And I will know 'though


  
 1. sum-mer's in the mea-\_\_ dow, or when the val-ley's heist, and white with snow.  
 2. soft ye tread a - bove\_\_ me, and then my grave will ri - cher, swee - ter be.


  
 1. I'll be here in sun - shine, or in sha-\_\_ dow,  
 2. You'll bend down, and tell me that you love\_\_ me,


  
 1. I'll be here, oh, Dan - ny Boy, I love you so.  
 2. and I will rest in peace un - til you come to me.



# Down By The Riverside



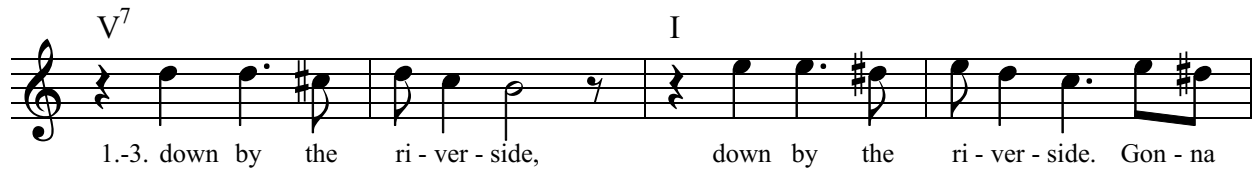
Key:

Words and Music: African-American Spiritual

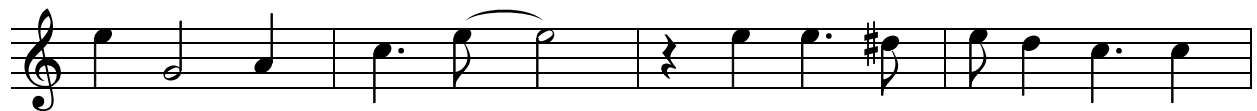
## VERSES



1. Gon - na lay down my bur - den:\_\_\_\_\_ Down by the ri-ver-side,  
 2. Gon - na lay down my sword and shield: ...  
 3. Gon - na try on my long white robe: ...



- 1.-3. down by the ri-ver-side, down by the ri-ver-side. Gon - na



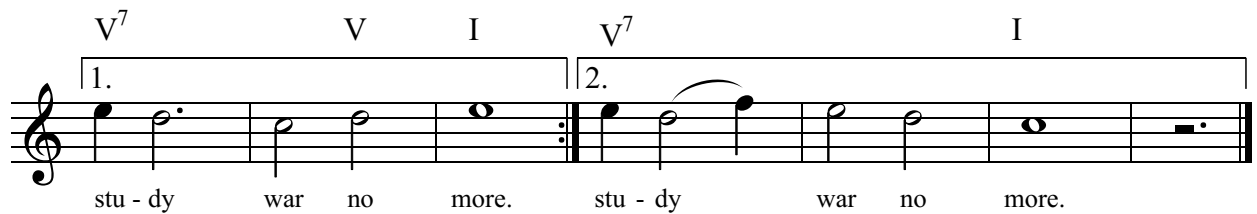
1. lay down my bur - den:\_\_\_\_\_ Down by the ri-ver-side. And  
 2. lay down my sword and shield: ...  
 3. try on my long white robe: ...



- 1.-3. stu - dy\_\_\_\_\_ war no more. I ain't gon-na stu-dy war no



- more, ain't gon - na stu - dy war no more, ain't gon - na



1. stu - dy war no more. 2. stu - dy war no more.

# Down By The Riverside

Words and Music: African-American Spiritual

Key:                      Tempo:

## VERSE 1-3

I[3]

1. Gonna lay down my burden:                      Down by the riverside,
2. Gonna lay down my sword and shield: ...
3. Gonna try on my long white robe:                      ...

V<sup>7</sup>

I

\_ down by the riverside, \_ down by the riverside.

1. Gonna lay down my burden:                      Down by the riverside.
2. Gonna lay down my sword and shield: ...
3. Gonna try on my long white robe:                      ...

V<sup>7</sup>

I

And study war no more.

I<sup>7</sup>

IV

\_ I ain't gonna study war no more,

I

ain't gonna study war no more,

V<sup>7</sup>

V I

ain't gonna study war no more.

I<sup>7</sup>

IV

\_ I ain't gonna study war no more,

I

ain't gonna study war no more,

V<sup>7</sup>

I

ain't gonna study war no more.

# Down In The Valley

Words and Music: Traditional

♩ = Key:

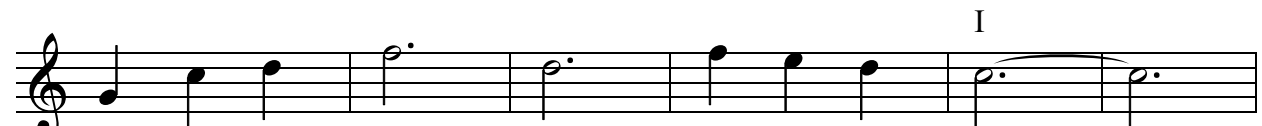
## VERSES

I[5] V<sup>7</sup>



1. Down in the val - ley, val - ley so low, \_\_\_\_\_  
 2. Wri - ting this let - ter with but three lines, \_\_\_\_\_  
 3. Ro - ses love sun - shine, vio - lets love dew. \_\_\_\_\_

I



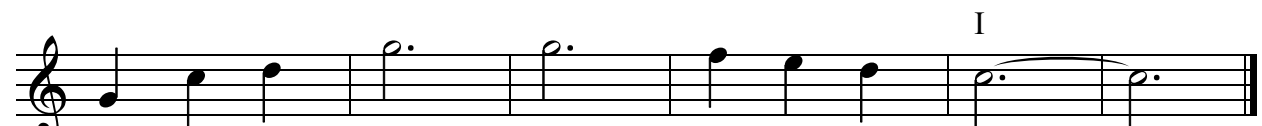
1. hang your head o - ver, hear the wind blow. \_\_\_\_\_  
 2. ans - wer my ques - tion: Will you be mine? \_\_\_\_\_  
 3. An - gels in hea - ven know I love you. \_\_\_\_\_

V<sup>7</sup>



1. Hear the wind blow, dear, hear the wind blow, \_\_\_\_\_  
 2. Will you be mine, dear, will you be mine? \_\_\_\_\_  
 3. Know I love you, dear, know I love you. \_\_\_\_\_

I



1. hang your head o - ver, hear the wind blow. \_\_\_\_\_  
 2. Ans - wer my ques - tion: Will you be mine? \_\_\_\_\_  
 3. An - gels in hea - ven know I love you. \_\_\_\_\_

# Down In The Valley

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[5] V<sup>7</sup>  
 Down in the valley, valley so low,  
I  
 hang your head over, hear the wind blow.  
V<sup>7</sup>  
 Hear the wind blow, dear, hear the wind blow,  
I  
 hang your head over, hear the wind blow.

## VERSE 2

I[5] V<sup>7</sup>  
 Writing this letter with but three lines,  
I  
 Answer my question: Will you be mine?  
V<sup>7</sup>  
 Will you be mine, dear, will you be mine?  
I  
 Answer my question: Will you be mine?

## VERSE 3

I[5] V<sup>7</sup>  
 Roses love sunshine, violets love dew.  
I  
 Angels in heaven know I love you.  
V<sup>7</sup>  
 Know I love you, dear, know I love you.  
I  
 Angels in heaven know I love you.

# For He's A Jolly Good Fellow

Words and Music: Traditional

♩ = Key:

## VERSE

I[5] V I

For he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for

IV V I

he's a jol - ly good fel - low, which no - bo - dy can de - ny. Which

IV I IV I

no - bo - dy can de - ny, which no - bo - dy can de - ny. For

V I

he's a jol - ly good fel - low, for he's a jol - ly good fel - low, for

IV V I

he's a jol - ly good fel - low, which no - bo - dy can de - ny.

# For He's A Jolly Good Fellow

Words and Music: Traditional

Key:                      Tempo:

## VERSE

I[5]

For he's a jolly good fellow,

V

I

for he's a jolly good fellow,

IV

for he's a jolly good fellow,

V

I

which nobody can deny.

IV

I

Which nobody can deny,

IV

I

which nobody can deny.

For he's a jolly good fellow,

V

I

for he's a jolly good fellow,

IV

for he's a jolly good fellow,

V

I

which nobody can deny.

Diese Seite bleibt aus editorischen Gründen leer.

# Go Down, Moses

Words and Music: American Traditional

♩ = Key:

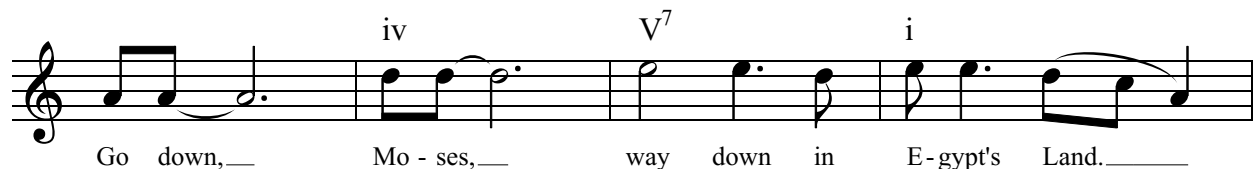
## VERSES



1. When Is - ra - el was in E - gypt's Land, let my peo-ple go, op -
2. Thus spoke\_\_\_ the Lord, bold Mo - ses said: ... if
3. No more\_\_\_ shall they in bon - dage toil, ... let
4. The Lord\_\_\_ told Mo - ses what to do, ... to
5. Oh, let\_\_\_ us all from bon - dage flee, and



1. pressed so hard they could not stand, let my peo - ple go.
2. not I'll smite all first - borns dead, ...
3. them come out with E - gypt's spoil, ...
4. lead the He - brew chil - dren through, ...
5. let us all in Christ be free, ...



Go down,\_\_\_ Mo - ses,\_\_\_ way down in E-gypt's Land.\_\_\_\_



Tell ol'\_\_\_ Pha - ra - o, let my peo - ple go!

# Go Down, Moses

Words and Music: American Traditional

Key:                      Tempo:

## VERSE 1

i[5]                      v<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 When Israel was in Egypt's Land, let my people go,  
                                  v<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 oppressed so hard they could not stand, let my people go.  
                                  iv                      v<sup>7</sup>                      i  
 Go down, Moses, way down in Egypt's Land.  
 IV<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 Tell ol' Pharaoh, let my people go!

## VERSE 2

i[5]                      v<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 Thus spoke the Lord, bold Moses said: let my people go,  
                                  v<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 if not I'll smite all firstborns dead, let my people go.  
                                  iv                      v<sup>7</sup>                      i  
 Go down, Moses, way down in Egypt's Land.  
 IV<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 Tell ol' Pharaoh, let my people go!

## VERSE 3

i[5]                      v<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 No more shall they in bondage toil, let my people go,  
                                  v<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 let them come out with Egypt's spoil, let my people go.  
                                  iv                      v<sup>7</sup>                      i  
 Go down, Moses, way down in Egypt's Land.  
 IV<sup>7</sup>                      i                      v<sup>7</sup>                      i  
 Tell ol' Pharaoh, let my people go!

# "Go Down, Moses" in acaChords Notation

## VERSE 4

*i*[5]                *v*<sup>7</sup>        *i*                *v*<sup>7</sup>                *i*  
 The Lord told Moses what to do, let my people go,  
                  *v*<sup>7</sup>        *i*                                *v*<sup>7</sup>                *i*  
 to lead the Hebrew children through, let my people go.  
                  *iv*        *v*<sup>7</sup>                                *i*  
 Go down, Moses, way down in Egypt's Land.  
*IV*<sup>7</sup>        *i*                *v*<sup>7</sup>                                *i*  
 Tell ol' Pharaoh, let my people go!

## VERSE 5

*i*[5]                *v*<sup>7</sup>                *i*                *v*<sup>7</sup>                *i*  
 Oh, let us all from bondage flee, let my people go,  
                  *v*<sup>7</sup>                *i*                                *v*<sup>7</sup>                *i*  
 and let us all in Christ be free, let my people go.  
                  *iv*        *v*<sup>7</sup>                                *i*  
 Go down, Moses, way down in Egypt's Land.  
*IV*<sup>7</sup>        *i*                *v*<sup>7</sup>                                *i*  
 Tell ol' Pharaoh, let my people go!



# Greensleeves

Words and Music: Anonymous, England 17th Century

Key:

Tempo:

## VERSE

*i*[1]        *III*        *VII*    *v*  
 Alas, my love, you do me wrong,  
       *i*        *VI*        *v*<sup>7</sup>  
 to cast me off discourteously.  
       *i*        *III*        *VII*        *v*  
 For I have loved you well and long,  
       *i*        *v*<sup>7</sup>        *i*  
 delighting in your company.  
*III*                        *VII*    *v*  
 Greensleeves was all my joy,  
*i*    *VI*                        *v*<sup>7</sup>  
 Greensleeves was my delight,  
*III*                        *VII*        *v*  
 Greensleeves was my heart of gold,  
       *i*                        *v*<sup>7</sup>        *i*  
 and who but my Lady Greensleeves.

# Guantanamera

♩ = Key:

Words and Music: Cuban Traditional

## VERSES

I[5+2] IV V<sup>7</sup> I IV V<sup>7</sup>

Guan - ta - na - me - ra, gua - ji - ra Guan - ta - na - me - ra,

I IV V<sup>7</sup> I IV V<sup>7</sup>

Guan - ta - na me - ra, gua - ji - ra Guan - ta - na - me - ra.

1. Yo soy un
2. Mi ver-so
3. Con los po -

I IV V<sup>7</sup> I IV V<sup>7</sup>

1. hom - bre sin-ce-ro, de don-de cre - ce la pal - ma, yo soy un
2. es de un ver-de cla-ro y de un car - mín en-cen-di - do, mi ver-so
3. bres de la tier-ra quie-\_\_ ro yo mi suer-te e-char, con los po -

I IV V<sup>7</sup> I IV

1. hom - bre sin - ce - ro, de don - de cre-\_\_ ce la
2. es de un ver - de cla - ro y de un car - mín en-\_\_ cen -
3. bres de la tier - ra quie-\_\_ ro yo mi suer - te e -

V<sup>7</sup> I IV V<sup>7</sup>

1. pal - ma, y an - tes de mo - rir me quie - ro e - char mis
2. di - do, mi ver - so es un ciervo he - ri - do que bus - ca en
3. char, \_\_ el \_\_ ar - roy - o de la sier - ra me \_\_ com -

I IV V<sup>7</sup>

1. ver - sos del al - ma.
2. el mon - te am - pa - ro.
3. place mas que el mar. \_\_\_\_\_

# Guantanamera

Words and Music: Cuban Traditional

Key:                      Tempo:

## VERSE 1

I[5+2] IV V<sup>7</sup> I IV V<sup>7</sup>  
 Guantanamera, \_ guajira Guantanamera, \_  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 Guantaname-ra, guajira Guantaname-ra.  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 Yo soy un hombre sincero, \_ de donde crece la palma, \_  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 yo soy un hombre sincero, \_ de donde crece la palma,  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 y antes de morir me quiero echar mis versos del al-ma.

## VERSE 2

I[5+2] IV V<sup>7</sup> I IV V<sup>7</sup>  
 Guantanamera, \_ guajira Guantanamera, \_  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 Guantaname-ra, guajira Guantaname-ra.  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 Mi verso es de un verde claro \_ y de un carmín encendido, \_  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 mi verso es de un verde claro \_ y de un carmín encendido  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 mi verso es un ciervo heri-do que busca en el monte ampa-ro.

## VERSE 3

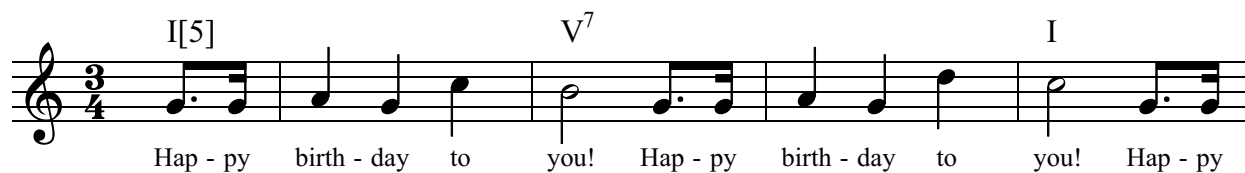
I[5+2] IV V<sup>7</sup> I IV V<sup>7</sup>  
 Guantanamera, \_ guajira Guantanamera, \_  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 Guantaname-ra, guajira Guantaname-ra.  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 Con los pobres de la tierra \_ quiero yo mi suerte echar, \_  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 con los pobres de la tierra \_ quiero yo mi suerte echar,  
 I IV V<sup>7</sup> I IV V<sup>7</sup>  
 el arroyo de la sierra me complace mas que el ma-r.

# Happy Birthday

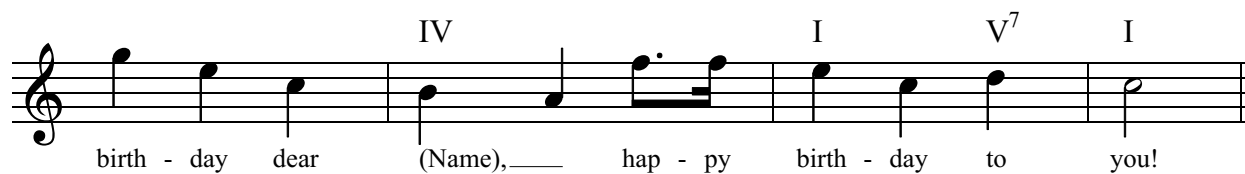
Words and Music: Traditional

♩ = Key:

## VERSE



First line of musical notation for the verse. It is in 3/4 time and G major. The melody consists of eighth and quarter notes. Chords are indicated above the staff: I[5] (F#4, C#5), V<sup>7</sup> (F#4, A4, B4, D5), and I (F#4, C#5). The lyrics are: Hap - py birth - day to you! Hap - py birth - day to you! Hap - py



Second line of musical notation for the verse. It continues the melody. Chords are indicated above the staff: IV (D4, F#4, A4), I (F#4, C#5), V<sup>7</sup> (F#4, A4, B4, D5), and I (F#4, C#5). The lyrics are: birth - day dear (Name), \_\_\_\_ hap - py birth - day to you!

# Happy Birthday

Words and Music: Traditional

Key:                      Tempo:

## VERSE

I[5]                      V<sup>7</sup>                      I  
Happy birthday to you! Happy birthday to you!  
                         IV                      I                      V<sup>7</sup> I  
Happy birthday dear (Name), happy birthday to you!

# Hava Nagila

Words and Music: Hassidic Traditional

♩ = Key:

## VERSE

Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la,

ve - nis' - me - cha. Ha - va na - gi - la, ha - va na - gi - la, ha - va

na - gi - la, ve - nis' - me - cha. Ha - va ne - ra - ne nah, ha - va ne -

ra - ne - nah, ha - va ne - ra - ne - nah, ve - nis' - me - cha. cha.

U - ru u - ru a - chim u - ru a - chim be - lev sa - me' - ach u - ru a - chim be - lev sa - me' - ach

u - ru a - chim be - lev sa - me' - ach u - ru a - chim be - lev sa - me' - ach

u - ru a - chim u - ru a - chim be - lev sa - me' - ah.

# Hava Nagila

## Words and Music: Hassidic Traditional

Key:                      Tempo:

## VERSE

V[1] i V  
||: Hava nagila, hava nagila, hava nagila, venis'mecha.  
i V  
Hava nagila, hava nagila, hava nagila, venis'mecha.  
iv V  
Hava neranenah, hava neranenah, hava neranenah venis'mecha.:||

i iv i  
Uru uru achim

|     |                |       |          |     |       |       |          |
|-----|----------------|-------|----------|-----|-------|-------|----------|
| uru | achim          | belev | same'ach | uru | achim | belev | same'ach |
| v   | v <sup>7</sup> |       |          | v   |       |       |          |
| uru | achim          | belev | same'ach | uru | achim | belev | same'ach |

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# He's Got The Whole World

Words and Music: Spiritual

♩ = Key:

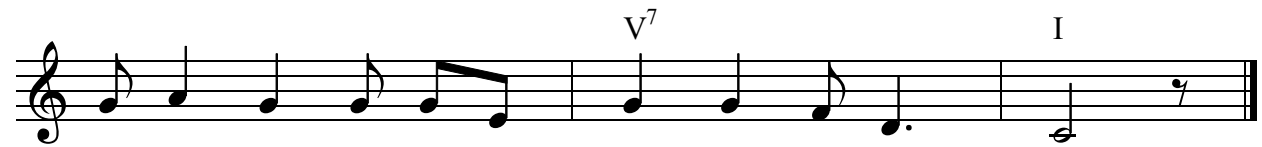
## VERSES



1. He's got the whole world\_\_\_\_\_ in his hands, he's got the
2. He's got the tiny little ba - by in his hands, he's got the
3. He's got\_\_\_\_\_ you and me, sis - ter, in his hands, he's got\_\_\_\_\_
4. He's got\_\_\_\_\_ you and me, bro - ther, in his hands, he's got\_\_\_\_\_
5. He's got the sun and the moon\_\_\_\_\_ in his hands, he's got the



1. whole world\_\_\_\_\_ in his hands, he's got the whole world\_\_\_\_\_
2. tiny little ba - by in his hands, he's got the tiny little ba - by
3. you and me, sis - ter, in his hands, he's got\_\_\_\_\_ you and me, sis - ter,
4. you and me, bro - ther, in his hands, he's got\_\_\_\_\_ you and me, bro - ther,
5. sun and the moon\_\_\_\_\_ in his hands, he's got the sun and the moon\_\_\_\_\_



- 1.-5. in his hands, he's got the whole world in his hands.



"He's Got The Whole World" in acaChords Notation

VERSE 4

I[5]

He's got you and me, brother, in his hands,  
V<sup>7</sup>  
he's got you and me, brother, in his hands,  
I  
he's got you and me, brother, in his hands,  
V<sup>7</sup> I  
he's got the whole world in his hands.

VERSE 3

I[5]

He's got the sun and the moon in his hands,  
V<sup>7</sup>  
he's got the sun and the moon in his hands,  
I  
he's got the sun and the moon in his hands,  
V<sup>7</sup> I  
he's got the whole world in his hands.

# Home On The Range

Words and Music: Traditional

♩ = Key:

## VERSE

Oh, give me a home where the buf - fa - lo roam, where the dear and the

an - ta - lope play, \_\_\_\_\_ where sel - dom is heard a dis - cou - ra - ging

word, and the skies are not clou - dy all day. \_\_\_\_\_

Home, home on the range, \_\_\_\_\_ where the dear and the

an - te - lope play, \_\_\_\_\_ where sel - dom is heard a dis -

cou - ra - ging word, and the skies are not clou - dy all day. \_\_\_\_\_



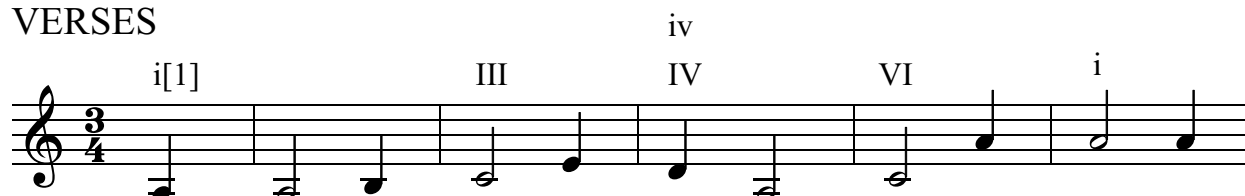
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# House Of The Rising Sun

Words and Music: Traditional  
Artist(s): The Animals

♩ = Key:

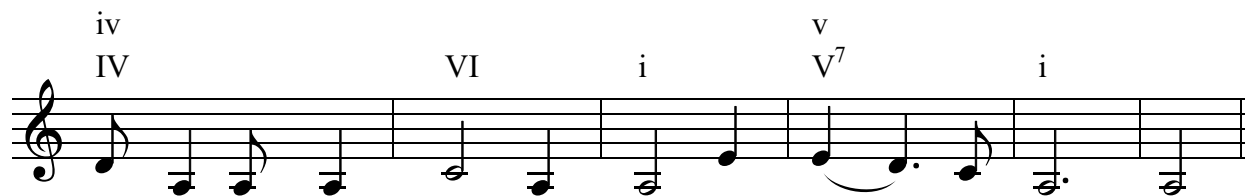
## VERSES



1. There is a house in New Or- leans, they call the
2. My mo - ther was a tai - lor, she sewed my
3. Now the on - ly thing a gam - bler needs is a suit - case
4. Oh, mo - ther, tell your chil - dren not to do what
5. Well, I have got one foot on the plat - form, the o - ther



1. "Ri - sing\_\_\_\_ Sun".\_\_\_\_\_ And it's been the ruin of \_\_\_\_
2. new blue\_\_\_\_ jeans.\_\_\_\_\_ My fa - ther was a \_\_\_\_
3. and a\_\_\_\_ trunk.\_\_\_\_\_ And the on - ly time that \_\_\_\_
4. I have\_\_\_\_ done.\_\_\_\_\_ Spend your lives in \_\_\_\_
5. foot on\_\_\_\_ the train.\_\_\_\_\_ I'm goi - in' back to \_\_\_\_



1. ma - ny a poor girl/boy, and God, I know,\_\_\_\_ I'm one.\_\_\_\_\_
2. gam-\_\_\_\_ blin'\_\_\_\_ man,\_\_\_\_ down in New\_\_\_\_ Or - leans.\_\_\_\_\_
3. he's sa - tis-\_\_\_\_ fied, is when he's on\_\_\_\_ a drunk.\_\_\_\_\_
4. sin and mi - se - ry in the house of the Ri-\_\_\_\_ sin' Sun.\_\_\_\_\_
5. New Or - leans,\_\_\_\_ to wear that ball\_\_\_\_ and chain.\_\_\_\_\_

# House Of The Rising Sun

Words and Music: Traditional

Artist(s): The Animals

Key:                      Tempo:

## VERSE 1

i[1]                      III                      IV[iv] VI  
 There is a house in New Or-leans,  
                                          i                      III                      V<sup>7</sup>[v]  
 they call the "Rising Sun".  
                                          i                      III                      IV[iv]                      VI  
 And it's been the ruin of many a poor girl/boy,  
                                          i                      V<sup>7</sup>[v]                      i  
 and God, I know, I'm one.

## VERSE 2

i[1]                      III                      IV[iv] VI  
 My mother was a tailor, \_  
                                          i                      III                      V<sup>7</sup>[v]  
 she sewed my new blue jeans.  
                                          i                      III                      IV[iv] VI  
 My father was a gamblin' man,  
                                          i                      V<sup>7</sup>[v] i  
 down in New Orleans.

## VERSE 3

i[1]                      III                      IV[iv] VI  
 Now, the only thing a gambler needs,  
                                          i                      III                      V<sup>7</sup>[v]  
 is a suitcase and a trunk.  
                                          i                      III                      IV[iv]                      VI  
 And the only time that he's satisfied,  
                                          i                      V<sup>7</sup>[v] i  
 is when he's on a drunk.

"House Of The Rising Sun" in acaChords Notation

VERSE 4

*i*[1]            *III*            *IV*[*iv*]    *VI*  
 Oh, mother, tell your children, \_  
       *i*            *III*        *V*<sup>7</sup>[*v*]  
 not to do what I have done.  
*i*                *III*            *IV*[*iv*]            *VI*  
 Spend your lives in sin and misery,  
       *i*                *V*<sup>7</sup>[*v*]            *i*  
 in the house of the Risin' Sun.

VERSE 5

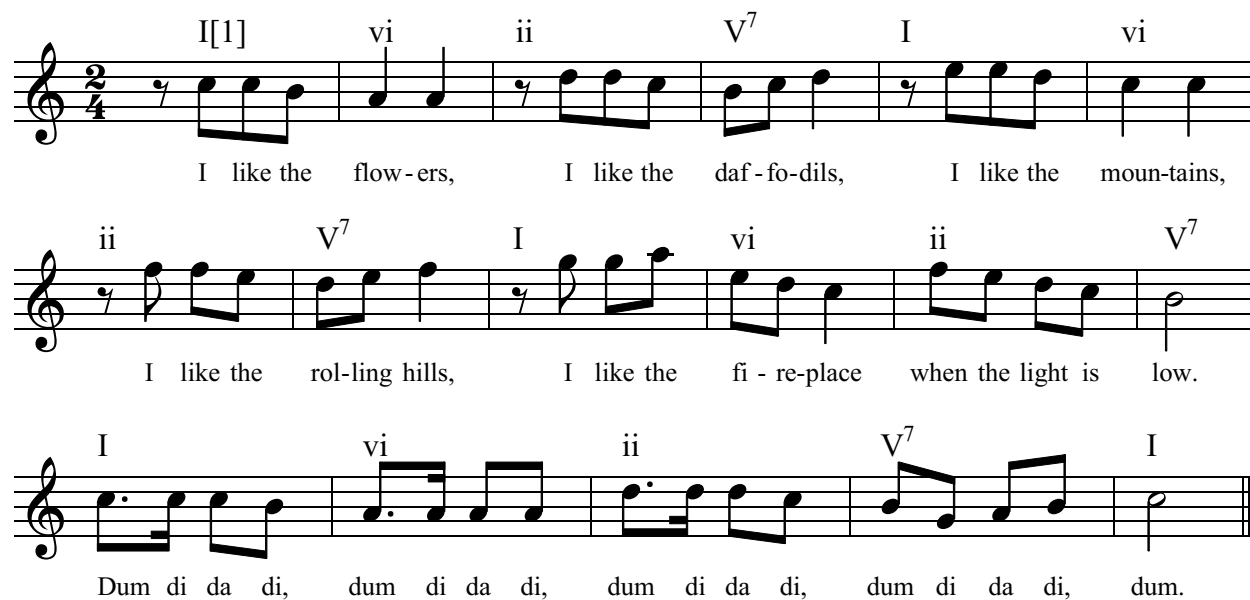
*i*[1]            *III*            *IV*[*iv*]                    *VI*  
 Well, I've got one foot on the platform,  
       *i*            *III*                *V*<sup>7</sup>[*v*]  
 the other foot on the train.  
       *i*            *III*            *IV*[*iv*]            *VI*  
 I'm goin' back to New Orleans \_  
       *i*                *V*<sup>7</sup>[*v*]            *i*  
 to wear that ball and chain.

# I Like The Flowers

Words and Music: Traditional

♩ = Key:

## VERSE



I like the flow-ers, I like the daf-fo-dils, I like the moun-tains,  
 I like the rol-ling hills, I like the fi-re-place when the light is low.  
 Dum di da di, dum di da di, dum di da di, dum di da di, dum.

# I Like The Flowers

Words and Music: Traditional

Key:                      Tempo:

## VERSE

I[1]                vi                ii                      V<sup>7</sup>  
 I like the flowers, \_ I like the daffodils,  
 I                      vi                      ii                      V<sup>7</sup>  
 \_ I like the mountains, \_ I like the rolling hills,  
 I                      vi                      ii                      V<sup>7</sup>  
 \_ I like the fireplace when the light is low.  
 I                      vi                      ii                      V<sup>7</sup>                      I  
 Dum di da di, dum di da di, dum di da di, dum di da di, dum.

Diese Seite bleibt aus editorischen Gründen leer.

# I'll Tell Me Ma

Words and Music: Irish Traditional  
Sham Rock Interpretation

♩ = Key:

## VERSES

I[5]



1. I'll tell me Ma when I go home the  
2. Al - bert Moo - ney says he loves her,  
3. Let the wind, and the rain and the hale blow high, and the

V I



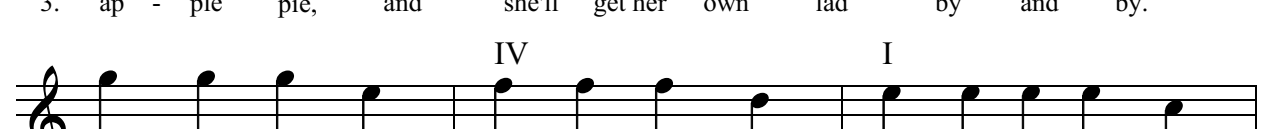
1. boys won't leave the girls a - lone. They pull me hair, and  
2. all the boys are fighting for her. Come to the door, and they  
3. snow come shov' - ling from the sky. She's as nice as

IV I V I



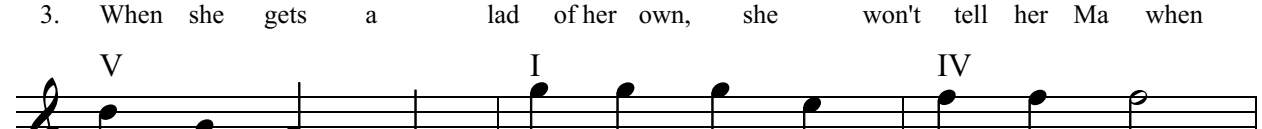
1. stole my comb, and that's all right till I go home.  
2. ring that bell "Oh, my true love, are you well?"  
3. ap - ple pie, and she'll get her own lad by and by.

IV I



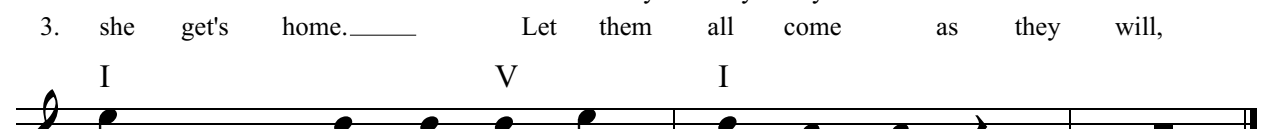
1. She is hand - some, she is pret - ty, she is the girl of  
2. Out she comes as white as snow, rings on her fin - gers, an'  
3. When she gets a lad of her own, she won't tell her Ma when

V I IV



1. Bel - fast Ci - ty. She is cour - ting one, two, three,  
2. bells on her toes. Old Jenny Murry says she will die if she  
3. she get's home. Let them all come as they will,

I V I



1. please, won't you tell me "Who is she?"  
2. doesn't get the fellow with the ro - vin' eye.  
3. for it's Al - bert Moo - ney she loves still.

# I'll Tell Me Ma

Words and Music: Irish Traditional

Key:                      Tempo:

## VERSE 1

I[5]

I'll tell me Ma when I go home

the boys won't leave the girls alone.

They pull me hair, and stole my comb,

and that's all right till I go home.

She is handsome, she is pretty,

she is the girl of Belfast City.

She is courting one, two, three,

please, won't you tell me "Who is she?".

## VERSE 2

I[5]

Albert Mooney says he loves her,

all the boys are fighting for her.

Come to the door, and they ring that bell,

"Oh, me true love, are you well?".

Out she comes as white as snow,

rings on her fingers, an' bells on her toes.

Old Jenny Murry says she will die if she

doesn't get the fellow with the rovin' eye.

## VERSE 3

I[5]

Let the wind and the rain and the hale blow high,

V

I

and the snow come shov'ling from the sky.

IV

I

She's as nice as apple pie,

V

I

and she'll get her own lad by and by.

IV

When she gets a lad of her own,

I

V

she won't tell her Ma when she gets home.

I

IV

Let them all come as they will,

I

V

I

for it's Albert Mooney she loves still.

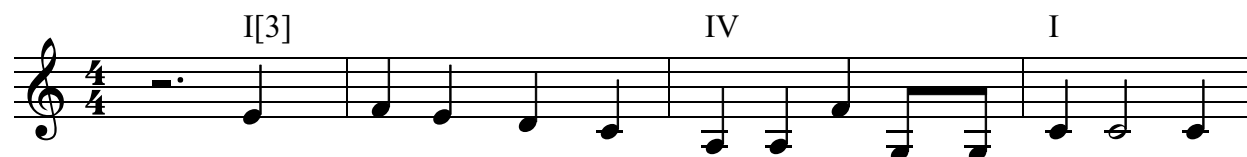
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# Jimmy Crack Corn

Words and Music: Traditional

♩ = Key:

## VERSES



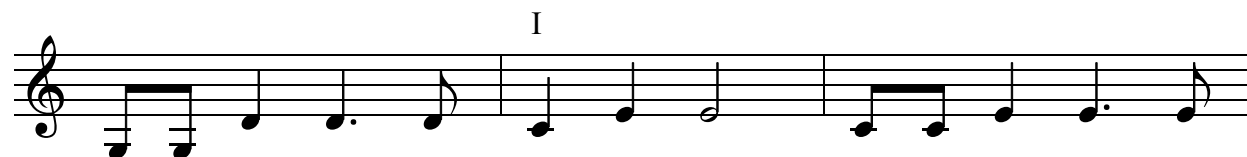
1. When I was young I used to wait for my mas - ter, and
2. When he would ride in the af - ter-noon I'd \_\_\_\_\_ fol - low him
3. One day he rode a - round the farm, flies so nu - me - rous
4. Well the po - ny jumped, he start, he pitch, he threw my mas - ter
5. Now he lies beneath the 'sim - mon tree, his \_\_\_\_\_ epi - taph is



1. hand him his plate. And pass the bot - tle when he got dry, and
2. with my hickory broom. The po - ny be- \_\_\_\_\_ ing ra - ther shy when
3. that they did swarm. One chanced to bite \_\_\_\_\_ him on the thigh, the
4. in \_\_\_\_\_ the ditch. He died, and the ju- \_\_\_\_\_ ry won - dered why, the
5. there \_\_\_\_\_ to see. Be - neath this stone \_\_\_\_\_ I'm forced to lie, the



1. brush a - way the blue - tail fly. Jim-my crack corn, and I don't care,
2. bit - ten by the blue - tail fly. ...
3. de - vil take the blue - tail fly. ...
4. ver - dict was the blue - tail fly. ...
5. vic - tim of the blue - tail fly. ...



Jim - my crack corn, and I don't care, Jim - my crack corn, and



I don't care, my mas - ter's gone a - way.

# Jimmy Crack Corn

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[3]                      IV  
 When I was young I used to wait  
                  I                      V<sup>7</sup>  
 for my master, and hand him his plate.  
                  I                      IV  
 And pass the bottle when he got dry,  
                  V<sup>7</sup>                      I  
 and brush away the bluetail fly.

                                 V<sup>7</sup>  
*Jimmy crack corn, and I don't care,*  
                                  I  
*Jimmy crack corn, and I don't care,*  
                                  IV  
*Jimmy crack corn, and I don't care,*  
                  V<sup>7</sup>                      I  
*my master's gone away.*

## VERSE 2

I[3]                      IV  
 When he would ride in the afternoon  
                  I                      V<sup>7</sup>  
 I'd follow him with my hickory broom.  
                  I                      IV  
 The pony being rather shy  
                  V<sup>7</sup>                      I  
 when bitten by the bluetail fly.

*Jimmy crack corn ...*

## VERSE 3

I[3] IV  
 One day he rode around the farm,  
       I V<sup>7</sup>  
 flies so numerous that they did swarm.  
       I IV  
 One chanced to bite him on the thigh,  
       V<sup>7</sup> I  
 the devil take the bluetail fly.

*Jimmy crack corn ...*

## VERSE 4

I[3] IV  
 Well the pony jumped, he start, he pitch,  
       I V<sup>7</sup>  
 he threw my master in the ditch.  
       I IV  
 He died, and the jury wondered why,  
       V<sup>7</sup> I  
 the verdict was the bluetail fly.

*Jimmy crack corn ...*

## VERSE 5

I[3] IV  
 Now he lies beneath the 'simmon tree,  
       I V<sup>7</sup>  
 his epitaph is there to see.  
       I IV  
 Beneath his stone I'm forced to lie  
       V<sup>7</sup> I  
 the victim of the bluetail fly.

*Jimmy crack corn ...*

# John Brown's Body

(Glory, Glory, Hallelujah)

♩ = Key:

Words and Music: Traditional

## VERSES



1. John Brown's\_\_\_\_ bo - dy lies a mould - 'ring in the grave,
2. The stars of hea-\_\_\_\_ ven are loo - king kind - ly down,
3. He's gone to be a sol - dier in the ar - my of the Lord, he's



1. John Brown's\_\_\_\_ bo - dy lies a mould - 'ring in the grave,
2. the stars of hea-\_\_\_\_ ven are loo - king kind - ly down,
3. gone to be a sol - dier in the ar - my of the Lord, he's



1. John Brown's\_\_\_\_ bo - dy lies a mould - 'ring in the grave, but his
2. the stars of hea-\_\_\_\_ ven are loo - king kind - ly down, on the
3. gone to be a sol - dier in the ar - my of the Lord, his\_\_\_\_



1. soul is mar - ching on. Glo - ry, glo - ry, hal - le - lu - jah,
2. grave of Old John Brown. ...
3. soul is mar - ching on. ...



- glo - ry, glo - ry, hal - le - lu - jah, glo - ry, glo - ry, hal - le - lu - jah, but his



- soul is mar - ching on!

# John Brown's Body

(Glory, Glory, Hallelujah)

## Words and Music: Traditional

**Key :**                      **Tempo :**

VERSE 1

I[5]

John Brown's body lies a mould'ring in the grave,

IV I

John Brown's body lies a mould'ring in the grave,

iii [III<sup>7</sup>] vi

John Brown's body lies a mould'ring in the grave,

ii v<sup>7</sup> I

but his soul is marching on.

IV I

*Glory, glory, halleluja, glory, glory, halleluja,*

iii[III<sup>7</sup>]    vi            ii            v<sup>7</sup>            I

*glory, glory, hallelu-----ja, but his soul is marching on!*

**VERSE 2**

I[5]

The stars of heaven are looking kindly down,

IV I

the stars of heaven are looking kindly down,

iii[III<sup>7</sup>] vi

the stars of heaven are looking kindly down,

ii v<sup>7</sup> I

on the grave of Old John Brown.

*Glory, glory, hallelujah, ...*

**VERSE 3**

I[5]

He's gone to be a soldier in the army of the Lord, he's

IV I

gone to be a soldier in the army of the Lord, he's

iii[III<sup>7</sup>] vi

gone to be a soldier in the army of the Lord,

ii v<sup>7</sup> I

his soul is marching on.

*Glory, glory, hallelujah, ...*

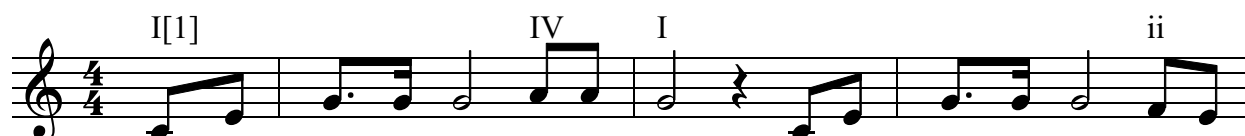
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# Kum Bay Ya, My Lord

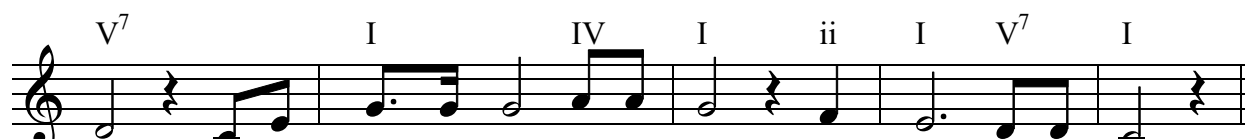
Words and Music: Traditional

♩ = Key:

## VERSES



1. Kum bay ya, my Lord, kum bay ya, kum bay ya, my Lord, kum bay
2. Hear me cryin', my Lord, kum bay ya, hear me cryin', my Lord, kum bay
3. Hear me singin', my Lord, kum bay ya, hear me singin', my Lord, kum bay
4. Hear me prayin', my Lord, kum bay ya, hear me prayin', my Lord, kum bay
5. Oh, I need you, Lord, kum bay ya, oh, I need you, Lord, kum bay



1. ya, kum bay ya, my Lord, kum bay ya, oh, Lord, kum bay ya.
2. ya, hear my cryin', my Lord, kum bay ya, oh, Lord, kum bay ya.
3. ya, hear me singin', my Lord, kum bay ya, oh, Lord, kum bay ya.
4. ya, hear me prayin', my Lord, kum bay ya, oh, Lord, kum bay ya.
5. ya, oh, I need you, Lord, kum bay ya, oh, Lord, kum bay ya.

# Kum Bay Ya, My Lord

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[1]                      IV              I  
 Kum bay ya, my Lord, kum bay ya,  
                                  ii              V<sup>7</sup>  
 kum bay ya, my Lord, kum bay ya,  
                  I                      IV              I  
 kum bay ya, my Lord, kum bay ya,  
 ii I              V<sup>7</sup>              I  
 oh, Lord, kum bay ya.

## VERSE 2

I[1]                      IV              I  
 Hear me cryin', my Lord, kum bay ya,  
                                  ii              V<sup>7</sup>  
 Hear me cryin', my Lord, kum bay ya,  
                  I                      IV              I  
 Hear me cryin', my Lord, kum bay ya,  
 ii I              V<sup>7</sup>              I  
 oh, Lord, kum bay ya.

## VERSE 3

I[1]                      IV              I  
 Hear me singin', my Lord, kum bay ya,  
                                  ii              V<sup>7</sup>  
 hear me singin', my Lord, kum bay ya,  
                  I                      IV              I  
 hear me singin', my Lord, kum bay ya,  
 ii I              V<sup>7</sup>              I  
 oh, Lord, kum bay ya.

I[1] IV I  
Hear me prayin', my Lord, kum bay ya,  
ii V<sup>7</sup>  
hear me prayin', my Lord, kum bay ya,  
I IV I  
hear me prayin', my Lord, kum bay ya,  
ii I V<sup>7</sup> I  
oh, Lord, kum bay ya.

I[1] IV I  
Oh, I need you, Lord, kum bay ya,  
ii V<sup>7</sup>  
oh, I need you, Lord, kum bay ya,  
I IV I  
oh, I need you, Lord, kum bay ya,  
ii I V<sup>7</sup> I  
oh, Lord, kum bay ya.

# Loch Lomond

Words and Music: Scottish Traditional

♩ = Key:

## VERSE

I[5] IV V I  
 By yon bon-nie banks, and by yon bon-nie braes where the sun shines

IV V I vi IV  
 bright on Loch Lomond, where me and my true love were e-ver wont to

V I IV I ii V<sup>7</sup> I  
 gae, on the bon-nie, bon-nie banks of Loch Lomond. Oh, ye'll tak' the

IV V I  
 high road, and I'll tak' the low road, and I'll be in Scot-land a-

IV V I vi IV  
 fore ye. But me, and my true love will ne-ver meet a-

V I IV I ii V I  
 gain on the bon-nie, bon-nie banks of Loch Lomond.



# London Bridge Is Falling Down

Words and Music: Traditional

♩ = Key:

## VERSES



1. Lon - don Bridge is fal - ling down, fal - ling down, fal - ling down,
2. Take the key, and lock her up, lock her up, lock her up,
3. Build it up with silver and gold, silver and gold, silver and gold,



1. Lon - don Bridge is fal - ling down, my fair La - dy.
2. take the key, and lock her up, my fair La - dy.
3. build it up with silver and gold, my fair La - dy.





# Ma Come Bali Bene Bela Bimba (Mod P)

Words and Music: Italian Traditional

Key:                      Tempo:

## VERSE 1

(V<sup>7</sup>[1] I)

I[5]                                      V                                      I  
 Ma come bali bene, bela bimba, bela bimba, bela bimba.  
                                          V                                      I  
 Ma come bali bene, bela bimba, bela bimba, bali ben!

## Mod P begin

i[1]                                      V<sup>7</sup>  
 Guarda che passa la villanella,  
 i                                      VI                                      V<sup>7</sup> (III[VII<sup>7</sup>])  
 agile e snella sa ben balar! \_  
 Mod P end

## VERSE 2

(V<sup>7</sup>[1] I)

I[5]                                      V                                      I  
 Ma come bali bene, bela bimba, bela bimba, bela bimba.  
                                          V                                      I  
 Ma come bali bene, bela bimba, bela bimba, bali ben!

## Mod P begin

i[1]                                      V<sup>7</sup>  
 Dansa al mation, dans alla sera,  
 i                                      VI                                      V<sup>7</sup> (III[VII<sup>7</sup>])  
 sempre leggera, sembra volar! \_  
 Mod P end

# Ma Come Bali Bene Bela Bimba

(correct: Ma come balli bene bella bimba)

♩ = Key:

Words and Music: Italian Traditional

## VERSES

(V<sup>7</sup>[1] I) I[5] V

Ma co - me ba - li be - ne, be - la bim - ba, be - la

1. I 2. I (vi)

bim - ba, be - la bim - ba. Ma co - me bim - ba, ba - li ben!

vi III<sup>7</sup>

1. Guar - da che pas - sa la vil - la - nel - la,  
2. Dan - sa al ma - tion, dans al - la se - ra,

vi IV III<sup>7</sup> (V<sup>7</sup>) (I)

1. a - gi - le e snel - la sa ben ba - lar!  
2. sem - pre le - ge - ra, sem - bra vo - lar!

Oh, wie du tanzt, du schönes Mädchen ... du tanzt so gut.

Schau mal, da kommt das Bauernmädchen, flink und behände tanzt sie so gut.

# Ma Come Bali Bene Bela Bimba

Words and Music: Italian Traditional

Key:                      Tempo:

## VERSE 1

(V<sup>7</sup>[1] I)

I[5]                                      V                                      I  
Ma come bali bene, bela bimba, bela bimba, bela bimba.

                                         V                                      I  
Ma come bali bene, bela bimba, bela bimba, bali ben!

vi                                      III<sup>7</sup>  
Guarda che passa la villanella,  
vi                                      IV                                      III<sup>7</sup> (I[V<sup>7</sup>])  
agile e snella sa ben balar! \_

## VERSE 2

(V<sup>7</sup>[1] I)

I[5]                                      V                                      I  
Ma come bali bene, bela bimba, bela bimba, bela bimba.

                                         V                                      I  
Ma come bali bene, bela bimba, bela bimba, bali ben!

vi                                      III<sup>7</sup>  
Dansa al mation, dans alla sera,  
vi                                      IV                                      III<sup>7</sup> (I[V<sup>7</sup>])  
sempre leggera, sembra volar! \_

# Michael, Row The Boat Ashore

Words and Music: Traditional

♩ = Key:

## VERSES

1. Mi - chael, row the boat a - shore, hal - le - lu - jah, Mi - chael,  
 2. Sis - ter, help to trim the sails, ... sis - ter,  
 3. Jor - dan's ri - ver's deep and wide, ... and I've  
 4. The trum-pets sound the Ju - bi - lee, ... the trum - pets

1. row the boat a - shore, hal - le - lu - jah!  
 2. help to trim the sails, ...  
 3. got a home on the o - ther side, ...  
 4. sound the Ju - bi - lee, ...

# Michael, Row The Boat Ashore

## Words and Music: Traditional

Key:                      Tempo:

VERSE 1

```
I[1]                                IV I
Michael, row the boat ashore, hallelu-jah,
      iii                ii                I V7 I
Michael row the boat ashore, hallelu--jah!
```

**VERSE 2**

I[1] IV I  
Sister, help to trim the sails, hallelu-jah,  
iii ii I V<sup>7</sup> I  
sister help to trim the sails, hallelu--jah!

**VERSE 3**

I[1] IV I  
Jordan's river 's deep and wide, hallelu-jah,  
iii ii I V<sup>7</sup> I  
and I've got a home on the other side, hallelu--jah!

**VERSE 4**

```

I[1]                                IV I
The trumpets sound the Jubilee, hallelu-jah,
    iii                            ii          I V7 I
the trumpets sound the Jubilee, hallelu--jah!

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# Molly Malone

Words and Music: Irish Traditional

♩ = Key:

## VERSES



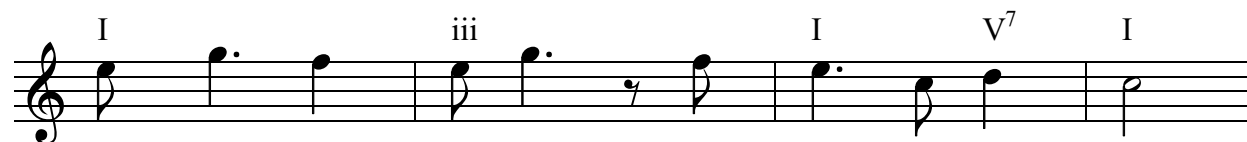
1. In Dub - lin's fair ci - ty, where the girls are so pret - ty I
2. She was a fish - mon-ger, but\_\_\_ sure 'twas no won-der, for
3. She died of a fe - ver, and\_\_\_ no one could save her, and



1. first set my eyes on sweet Mol - ly Ma - lone, as she
2. so were her fa - ther and mo - ther be - fore, and they
3. that was the end of sweet Mol - ly Ma - lone. But her



1. wheeled her wheel bar - row through streets broad and nar - row, cry - ing:
2. each wheeled their bar - row through streets broad and nar - row, cry - ing:
3. ghost wheels her bar - row through streets broad and nar - row, cry - ing:



- 1.-3. "Cock - les and mus - sels, a - live, a - live, oh!"

## CHORUS



- A - live, a - live, oh,\_\_\_ a - live, a - live, oh,\_\_\_ cry - ing



- cock - les and mus - sels, a - live, a - live, oh!

# Molly Malone

Words and Music: Irish Traditional

Key:                      Tempo:

## VERSE 1

I[5]                      vi                      ii                      V  
 In Dublin's fair city, where the girls are so pretty  
      I                      VI<sup>7</sup>                      II<sup>7</sup>                      V  
 I first set my eyes on sweet Molly Malone,  
              I                                      vi  
 as she wheeled her wheel barrow  
              ii                                      V  
 through streets broad and narrow, crying:  
      I                      iii                      I                      V<sup>7</sup>                      I  
 "Cockles and mussels, alive, alive, oh!"

## CHORUS

I[5]                      vi      ii                      V  
 Alive, alive, oh, alive, alive, oh, crying  
      I                      iii                      I                      V<sup>7</sup>                      I  
 cockles and mussels, alive, alive, oh!

## VERSE 2

I[5]                      vi                      ii                      V  
 She was a fishmonger, but sure 'twas no wonder,  
      I                      VI<sup>7</sup>                      II<sup>7</sup>                      V  
 for so were her father and mother before,  
              I                                      vi  
 and they each wheeled their barrow  
              ii                                      V  
 through streets broad and narrow, crying:  
      I                      iii                      I                      V<sup>7</sup>                      I  
 "Cockles and mussels, alive, alive, oh!" [CHORUS]

"Molly Malone" in acaChords Notation

VERSE 3

I[5]                vi                ii                V  
 She died of a fever, and no one could save her,  
       I                VI<sup>7</sup>                II<sup>7</sup>                V  
 and that was the end of sweet Molly Malone.  
           I                                vi  
 But her ghost wheels her barrow  
           ii                                V  
 through streets broad and narrow, crying:  
       I                iii                I                V<sup>7</sup>                I  
 "Cockles and mussels, alive, alive, oh!" [CHORUS]

# Morning Has Broken

♩ = Key:

Words and Music: (M) Galic Traditional,  
(W) Eleanor Farjeon, 1931

## VERSES



1. Mor - ning has bro - ken like the first mor-\_\_\_\_\_ ning,
2. Sweet the rain's new fall, sun - lit from hea-\_\_\_\_\_ ven,
3. Mine is the sun - light, mine is the mor-\_\_\_\_\_ ning,



1. black - bird has spo - ken like the first bird.
2. like the first dew - fall on the first grass.
3. born of the one light E - den saw play.



1. Praise for the sing - ing, praise for the mor - ning,
2. Praise for the sweet - ness of the wet gar - den,
3. Praise with e - la - tion, praise ev - 'ry mor - ning,



1. praise for them spring - ing fresh from the world.
2. sprung in com - plete - ness where his feet pass.
3. God's re - cre - a - tion of the new day.

# Morning Has Broken

Words and Music: (M) Galic Traditional, (W) Eleanor Farjeon, 1931

Key:                      Tempo:

## VERSE 1

I[1]                      ii    V                      IV I  
 Morning has broken like the first morning,  
                                  iii vi    II<sup>7</sup>                      V  
 blackbird has spo-ken like the first bird.  
 I                      IV                      I                      vi II  
 Praise for the singing, praise for the morning,  
 V                      I                      IV    V<sup>7</sup>                      I  
 praise for them springing fresh from the world.

## VERSE 2

I[1]                      ii    V                      IV I  
 Sweet the rain's new fall, sunlit from heaven,  
                                  iii vi    II<sup>7</sup>                      V  
 like the first dew-fall on the first grass.  
 I                      IV                      I                      vi II  
 Praise for the sweetness of the wet garden,  
 V                      I                      IV    V<sup>7</sup>                      I  
 sprung in completeness where his feet pass.

## VERSE 3

I[1]                      ii    V                      IV I  
 Mine is the sunlight, mine is the morning,  
                                  iii vi    II<sup>7</sup>                      V  
 born of the one light Eden saw play.  
 I                      IV                      I                      vi II  
 Praise with elation, praise ev'ry morning,  
 V                      I IV    V<sup>7</sup>                      I  
 God's recrea-tion of the new day.

Diese Seite bleibt aus editorischen Gründen leer.

# My Bonnie Is Over The Ocean

Also: My Bonnie Lies Over The Ocean

♩ = Key:

Words and Music: Traditional from Scotland

## VERSES



1. My Bon - nie is o - ver the o - cean, my bon - nie is
2. Last night as I lay on my pil - low, last night as I
3. The winds have gone o - ver the o - cean, the winds have gone



1. o - ver the sea. My bon - nie is o - ver the o - cean,
2. lay on my bed. Last night as I lay on my pil - low
3. o - ver the sea, the winds have gone o - ver the o - cean,



1. o, bring back my bon - nie to me. Bring back,
2. I dreamed that my bon - nie was dead. ...
3. and brought back my bon - nie to me. Brought back,



1. bring back, o, bring back my bon - nie to me, to me!
2. ...
3. brought back, o, brought back my bon - nie to me, to me!



1. Bring back, bring back, o, bring back my bon - nie to me!
2. ...
3. Brought back, brought back, o, brought back my bon - nie to me!

# My Bonnie Is Over The Ocean

Also: My Bonnie Lies Over The Ocean

Words and Music: Traditional from Scotland

Key:                      Tempo:

## VERSE 1

I[5]                      IV                      I  
 My bonnie is over the ocean,  
                                  II<sup>7</sup>                      V                      V<sup>7</sup>  
 my bonnie is over the sea. \_  
                                  I                      IV                      I  
 My bonnie is over the ocean,  
                                  IV                                      V<sup>7</sup>                      I  
 o, bring back my bonnie to me.  
                                  IV                                      V<sup>7</sup>                                      I  
 Bring back, bring back, o, bring back my bonnie to me, to me!  
                                  IV                                      V<sup>7</sup>                                      I  
 Bring back, bring back, o, bring back my bonnie to me!

## VERSE 2

I[5]                      IV                      I  
 Last night as I lay on my pillow,  
                                  II<sup>7</sup>                      V                      V<sup>7</sup>  
 last night as I lay on my bed. \_  
                                  I                      IV                      I  
 Last night as I lay on my pillow  
                                  IV                                      V<sup>7</sup>                      I  
 I dreamed that my bonnie was dead.  
                                  IV                                      V<sup>7</sup>                                      I  
 Bring back, bring back, o, bring back my bonnie to me, to me!  
                                  IV                                      V<sup>7</sup>                                      I  
 Bring back, bring back, o, bring back my bonnie to me!

"My Bonnie Is Over The Ocean" in acaChords Notation

VERSE 3

I[5] IV I  
 The winds have gone over the ocean,  
                                 II<sup>7</sup> V V<sup>7</sup>  
 the winds have gone over the sea. \_  
                                 I IV I  
 The winds have gone over the ocean,  
                                 IV V<sup>7</sup> I  
 and brought back my bonnie to me.  
                                 IV V<sup>7</sup> I  
 Brought back, brought back, o, brought back my bonnie to me,  
 to me!  
                                 IV V<sup>7</sup> I  
 Brought back, brought back, o, brought back my bonnie to me!

♩ = Key:

# Oh, Happy Day

Words and Music: Traditional

## VERSES

*SOLO* *CHOIR*

Oh, hap-py day! \_\_\_\_ Oh, hap-py day, \_\_\_\_

Oh, hap-py day! \_\_\_\_ Oh, hap-py day,

when Je-sus washed, oh, when Je-sus washed, \_\_\_\_

\_\_\_\_ when Je-sus washed, when Je-sus washed,

when Je-sus washed, \_\_\_\_ he washed our sins \_\_\_\_ a-way, \_\_\_\_

\_\_\_\_ when Je-sus washed \_\_\_\_ oh, hap-py day,

oh, hap-py day! \_\_\_\_ He taught me how \_\_\_\_ to watch, \_

\_\_\_\_ oh hap-py day! \_\_\_\_

\_\_\_\_ fight and pray, \_\_\_\_ fight and pray, \_\_\_\_ and live re - joi- \_\_\_\_ cing

e- \_\_\_\_ v'ry day, \_\_\_\_ ev - 'ry day. \_\_\_\_ Oh, hap-py day! \_\_\_\_

1. 2.



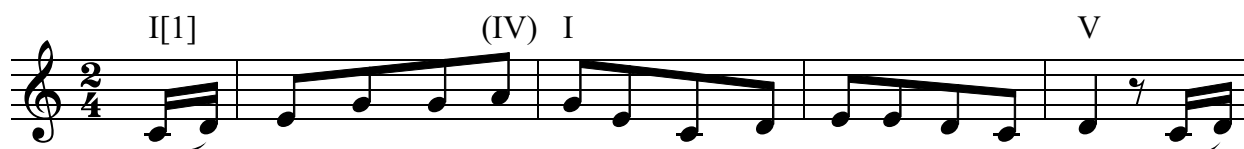
# Oh Susanna

(I come from Alabama)

♩ = Key:

Words and Music: Stephen Collins Foster (1826-1864), 1847

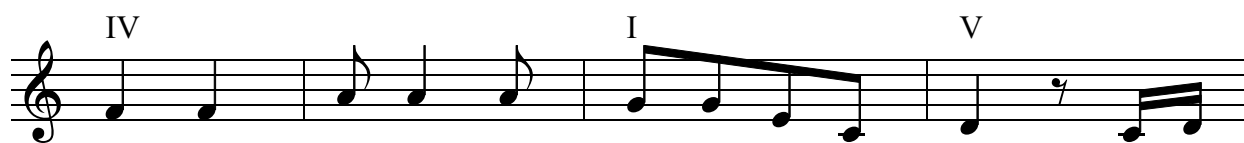
## VERSES



1. I \_\_\_ come from A - la - ba - ma with my ban - jo on my knee, I'm \_\_\_
2. It \_\_\_ rained all night the day I left, the wea - ther it was dry, the \_\_\_
3. I \_\_\_ had a dream the o - ther night, when ev' - ry - thing was still, I \_\_\_
4. The \_\_\_ buck - wheat cake was in her mouth, the tear was in her eye, I \_\_\_



1. go - in' to Lou - sia - na, my Su - san - na for to see.
2. sun so hot I froze to death, Su - san - na don't you cry.
3. thought I saw Su - san - na, dear, a - com - ing from the south.
4. said I'm co - ming from the south, Su - san - na don't you cry.



Oh, Su - san - na, oh, don't you cry for me! For I'm



go - in' to Lou - sia - na with my ban - jo on my knee.

# Oh Susanna

(I come from Alabama)

Words and Music: Stephen Collins Foster (1826-1864), 1847

**Key :**                      **Tempo :**

VERSE 1

I[1] (IV) I V  
I come from Ala--bama with my banjo on my knee,  
I (IV) I vi I[IV] V I  
I'm goin' to Lousiana, my Susanna for to see.  
IV I V  
Oh, Susanna, oh, don't you cry for me!  
I (IV) I vi IV<sup>7</sup> V I  
For I'm goin' to Lousiana with my banjo on my knee.

**VERSE 2**

I[1] (IV) I V  
It rained all night, the day I left, the weather it was dry,  
I (IV) I vi I[IV] V I  
the sun so hot I froze to death, Susanna don't you cry.  
*Oh, Susanna, ...*

**VERSE 3**

I[1] (IV) I V  
I had a dream the other night, when ev'rything was still,  
I (IV) I vi I[IV] V I  
I thought I saw Su--sanna, dear, acoming from the south.  
*Oh, Susanna, ...*

**VERSE 4**

I[1] (IV) I V  
The buckwheat cake was in her mouth, the tear was in her eye,  
I (IV) I vi I[IV] V I  
I said I'm coming from the south, Susanna don't you cry.  
*Oh, Susanna, ...*

# Old Mac Donalds Had A Farm

Words and Music: around 1850

♩ = Key:

## VERSES

I[1] IV I V I

Old Mac Do - nalds had a farm, he - a he - a ho.

IV I V<sup>7</sup> I

1. And on his farm he had some chicks, he - a he - a ho.  
 2. ... some ducks,  
 3. ... some geese,  
 4. ... a pig,  
 5. ... a cow,

1. With a chick - chick here, and a chick - chick there,  
 2. ... a duck - duck a duck - duck  
 3. ... a gabble - gabble a gabble - gabble  
 4. .. an oink - oink an oink - oink  
 5. ... a moo - moo a moo - moo

IV I IV I

1. here a chick, there a chick, ev' - ry - where a chick - chick.  
 2. ... a duck, a duck, a duck - duck.  
 3. ... a gabble, a gabble, a gabble - gabble.  
 4. ... an oink, an oink, an oink - oink.  
 5. ... a moo, a moo, a moo - moo.

IV I V I

Old Mac Do - nalds had a farm, he - a he - a ho.

# Old Mac Donalds Had A Farm

Words and Music: around 1850

Key:

Tempo:

## VERSES 1 - 6

I[1] IV I V I  
Old Mac Donalds had a farm, he-a he-a ho.

IV I V<sup>7</sup> I  
And on his farm he had some chicks, he-a he-a ho.  
ducks,  
geese,  
a pig,  
a cow,

With a chick-chick here, and a chick-chick there,  
duck-duck duck-duck  
gabble-gabble gabble-gabble  
an oink-oink an oink-oink  
moo-moo moo-moo

IV I IV I  
here a chick, there a chick, ev'rywhere a chick-chick.  
duck duck duck-duck  
gabble gabble gabble-gabble  
an oink an oink an oink-oink  
moo moo moo-moo

IV I V I  
Old Mac Donalds had a farm, he-a he-a ho.

# Red River Valley

Words and Music: Traditional

♩ = Key:

## VERSE

From the val - ley they say you are go - ing, I shall  
I've been think - ing a long time, my dar - ling, of the

miss your sweet face and your smile, just be - cause you are wea - ry and  
sweet words you ne - ver would say. Now, a - las, must the fond hopes all

ti - red you are chan - ging your range for a while.  
va - nish? For they say you are go - ing a - way.

Then come sit here a while where you leave us. Do not has - ten to

bid us a - dieu. Just re - mem - ber the Red Ri - ver

Val - ley, and the cow - boy who loved you so true.



# Rock My Soul

Words and Music: Afro-American Traditional

♩ = Key:

## VERSE

1. I[1] V

Rock my soul in the bos-som of A - bra-ham, rock my soul in the

V<sup>7</sup> I

bos-som of A - bra-ham, rock my soul in the bos-som of A - bra-ham,

V I 2.

oh, rock - a my soul. So high, I can't get o - ver it,

V V<sup>7</sup> I

so low, I can't get un - der it, so wide, I can't get 'round of it,

V I 3. V

oh, rock-a my soul. Rock my soul, rock my

V<sup>7</sup> I V I

soul, rock my soul, oh, rock - a my soul.

# Rock My Soul

Words and Music: Afro-American Traditional

Key:                      Tempo:

## VERSE

----- 1.

I[1]

Rock my soul in the bossom of Abraham,

V

V<sup>7</sup>

rock my soul in the bossom of Abraham,

I

rock my soul in the bossom of Abraham,

V

I

oh, rock-a my soul.

----- 2.

I

So high, I can't get over it,

V

V<sup>7</sup>

so low, I can't get under it,

I

so wide, I can't get 'round of it,

V

I

oh, rock-a my soul.

----- 3.

I

Rock my soul,

V

V<sup>7</sup>

rock my soul,

I

rock my soul,

V

I

\_ oh, rock-a my soul.

# Scarborough Fair

Words and Music: English Traditional, 17th Century

♩ = Key:

## VERSES

i[1] VII i

1. Are you go - ing to Scar - bo - rough Fair?

2. Tell her to make me a cam-\_\_\_\_ bric shirt.

III i III i

1.-2. Pars - ley, sage, rose - ma - ry and thyme.\_\_\_\_\_

III VII

1. Re - mem - ber me to one who lives there.\_\_\_\_\_

2. With - out no seam nor nee-\_\_\_\_ dle work.\_\_\_\_\_

i VII i

1. She once was a true love of mine.\_\_\_\_\_

2. Then she'll be a true love of mine.\_\_\_\_\_

# Scarborough Fair

Words and Music: English Traditional, 17th Century

Key:

Tempo:

## VERSE 1

i[1] VII i  
 Are you going to Scarborough Fair?  
 III i III i  
 \_ Parsly, sage, rosemary and thyme.  
 III VII  
 Remember me to one who lives there.  
 i VII i  
 She once was a true love of mine.

## VERSE 2

i[1] VII i  
 Tell her to make me a cambric shirt.  
 III i III i  
 \_ Parsly, sage, rosemary and thyme.  
 III VII  
 Without no seam nor needle work.  
 i VII i  
 Then she'll be a true love of mine.

Diese Seite bleibt aus editorischen Gründen leer.

# Shenandoah

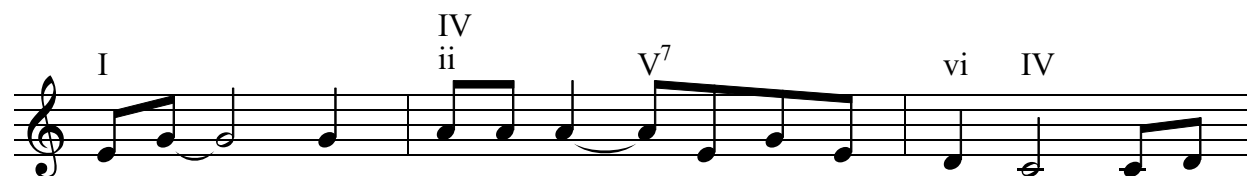
Words and Music: Traditional

♩ = Key:

## VERSES



1. Oh, She-nan-doah, I long to hear you, a— way, you rol-ling
2. Oh, She-nan-doah, I love your daugh-ter, a— way, you rol-ling
3. Oh, She-nan-doah, I'm bound to leave you, a— way, you rol-ling
4. 'Tis se-ven years since last I've seen you, a— way, you rol-ling



1. ri-ver. Oh, She-nan-doah, I long to hear you, a—
2. ri-ver. For her I'd cross your roa-ming wa-ters, a—
3. ri-ver. Oh, She-nan-doah, I'll not de-ceive you, a—
4. ri-ver. 'Tis se-ven years, since last I've seen you, a—



- 1.-4. way, we're bound a-way, 'cross the wide Mis-sou-ri.

# Shenandoah

## Words and Music: Traditional

Key:                      Tempo:

VERSE 1

I[5] IV I  
Oh, Shenandoah, I long to hear you,  
IV I  
away, you rolling river.  
ii[IV] v<sup>7</sup> vi IV  
Oh, Shenandoah, I long to hear you,  
I II<sup>7</sup> iii[V] vi[I] v<sup>7</sup> I  
away, we're bound away, 'cross the wide Missouri.

**VERSE 2**

I[5] IV I  
Oh, Shenandoah, I love your daughter,  
IV I  
away, you rolling river.  
ii[IV] V<sup>7</sup> vi IV  
For her I'd cross your roaming wa-ters,  
I II<sup>7</sup> iii[V] vi[I] V<sup>7</sup> I  
away, we're bound away, 'cross the wide Missouri.

**VERSE 3**

I[5] IV I  
Oh, Shenandoah, I bound to leave you,  
IV I  
away, you rolling river.  
ii[IV] V<sup>7</sup> vi IV  
Oh, Shenandoah, I'll not deceive you,  
I II<sup>7</sup> iii[V] vi[I] V<sup>7</sup> I  
away, we're bound away, 'cross the wide Missouri.

"Shenandoah" in acaChords Notation

VERSE 4

I[5] IV I  
 'Tis seven years since last I've seen you,  
 IV I  
 away, you rolling river.  
 ii[IV] V<sup>7</sup> vi IV  
 'Tis seven years since last I've seen you,  
 I II<sup>7</sup> iii[V] vi[I] V<sup>7</sup> I  
 away, we're bound away, 'cross the wide Missouri.

# Skip To My Lou

Words and Music: Traditional

♩ = Key:

## VERSES



1. Fly's in the but - ter - milk, shoo fly shoo, fly's in the but - ter - milk,
2. Lost my \_\_\_ part - \_\_\_ ner, what'll I do, lost my \_\_\_ part - \_\_\_ ner,
3. I'll get an - o - ther one, just like you, I'll get an - o - ther one,



1. shoo fly shoo, fly's in the but - ter - milk, shoo fly shoo. Skip to my Lou, my
2. what'll I do, lost my \_\_\_ part - \_\_\_ ner, what'll I do? ...
3. just like you, I'll get an - o - ther one, just like you! ...



- dar - ling. Skip, skip, skip to my Lou, skip, skip, skip to my Lou,



- skip skip, skip to my Lou, skip to my Lou, my dar - ling.

# Skip To My Lou

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[3]

Fly's in the buttermilk, shoo fly shoo,

V<sup>7</sup>

fly's in the buttermilk, shoo fly shoo,

I

fly's in the buttermilk, shoo fly shoo.

V<sup>7</sup>

I

*Skip to my Lou, my darling.*

V<sup>7</sup>

*Skip, skip, skip to my Lou, skip, skip, skip to my Lou,*

I

V<sup>7</sup>

I

*skip, skip, skip to my Lou, skip to my Lou, my darling.*

## VERSE 2

I[3]

Lost my partner, what'll I do,

V<sup>7</sup>

lost my partner, what'll I do,

I

lost my partner, what'll I do?

V<sup>7</sup>

*Skip to my Lou ...*

## VERSE 1

I[3]

I'll get another one, just like you,

V<sup>7</sup>

I'll get another one, just like you,

I

I'll get another one, just like you!

V<sup>7</sup>

*Skip to my Lou ...*

# Skye Boat Song (Mod P)

Words and Music: Scottish Traditional

♩ = Key:

## CHORUS

Sing me a song of a lass that is gone,  
Mer - ry of soul, she sailed on a day  
say, could that lass be to I?  
o - ver the sea to Skye.

## Mod P

Bil - low and breeze, is - lands and seas, moun - tains of  
All that was good, all that was fair, all that was  
rain and sun,  
me is gone.

Mod P: Modulation to  
parallel (minor) Key

# Skye Boat Song (Mod P)

Words and Music: Scottish Traditional

Key:

Tempo:

## CHORUS

I[5]        vi        ii        V  
Sing me a song of a lass that is gone,  
I                    IV        V[I]  
say, could that lass be I?  
I        vi        ii        V  
Merry of soul, she sailed on a day  
I        IV        V  
over the sea to Skye.

## Mod P begin

i[5]                    iv  
Billow and breeze, islands and seas,  
i                    VI        i  
mountains of rain and sun.  
                         iv  
All that was good, all that was fair,  
i                    VI        III  
all that was me is gone.

## Mod P end

# Skye Boat Song

Words and Music: Scottish Traditional

♩ = Key:

## CHORUS

I[5] vi ii V  
 Sing me a song of a lass that is gone,  
 Mer - ry of soul, she \_\_\_\_\_ sailed on a day

I V V  
 say, could that lass be I? \_\_\_\_\_  
 o - ver the sea to Skye. \_\_\_\_\_

vi ii vi  
 Bil - low and breeze, is - lands and seas, moun - tains of  
 All that was good, all that was fair, all that was

IV vi I  
 1. 2.  
 rain and sun. \_\_\_\_\_  
 me is gone.

# Skye Boat Song

Words and Music: Scottish Traditional

Key:

Tempo:

## CHORUS

I[5]        vi        ii        V  
 Sing me a song of a lass that is gone,  
 I                IV        V[I]  
 say, could that lass be I?  
 I        vi        ii        V  
 Merry of soul, she sailed on a day  
 I        IV        V  
 over the sea to Skye.

vi                    ii  
 Billow and breeze, islands and seas,  
 vi                IV        vi  
 mountains of rain and sun.

                  ii  
 All that was good, all that was fair,  
 vi                IV        I  
 all that was me is gone.

# Sloop John B.

Artist(s): Beach Boys

Words and Music: Traditional Bahamas,  
based on Brian Wilson's interpretation,  
arranged by Ken Haiker, 2019

♩ = Key:

Note: Verse2 has Chorus character

Song Scheme: Verse1 Verse2/Cho Verse3 Verse2/Cho  
Verse4 Verse2/Cho Outro

## VERSES

I[5]

1. We come on the Sloop John B., my grand - fa - ther and

CHO 2. So, hoist up the John B. sail, and see how the main -

3. The first mate he got drunk, and broke in the cap - tain's

4. Poor cook, he got the fits, and he threw it on my

V

1. me. A - round Nas-sau town\_\_\_\_\_ we\_\_\_\_\_ did roam,

2. sail sets. Call for the Cap-tain a - shore, let me go home.\_\_\_\_\_

3. trunk. Cons-sta-ble had to come, and take him a - way.

4. grits, and then he took and he ate up all of my corn.

# Sloop John B.

I ii

1. drin - kin' all night, got in - to a fight. Well, I (Yeah, yeah)

2. Let me go home, why don't they let me go home? Well, I (Yeah, yeah)

3. She-riff John Stone, why don't you leave me a - lone? Well, I (Yeah, yeah)

4. Let me go home, why don't they let me go home? This

I V I

1. feel so broke up, I wan - na go home. [upbeat VERSES]

2. feel so broke up, I wan - na go home.

3. feel so broke up, I wan - na go home.

4. is the worst trip I've e - ver been on.

## OUTRO

I[1] ii

Oh, let me go home. why don't they let me go home?

I V I

Yeah, yeah. This is the worst trip I've e - ver been on.

# Sloop John B.

Words and Music: Traditional Bahamas, based on Brian Wilson's interpretation, arranged by Ken Haiker, 2019

Artist(s): Beach Boys

Song Scheme:

Verse1 Verse2/Cho Verse3 Verse2/Cho Verse4 Verse2/Cho Outro

Key:

Tempo:

## VERSE 1

I[5]

We come on the Sloop John B.,

my grandfather and me.

V

Around Nassau town we did roam,

I

ii

drinkin' all night, got into a fight.

I

V

I

Well, I feel so broke up, \_ I wanna go home.

## VERSE 2/CHO (Verse2 has CHORUS character)

I[5]

So, hoist up the John B. sail,

and see how the mainsail sets.

V

Call for the captain ashore, let me go home.

I

ii

Let me go home, why don't they let me go home? (Yeah, yeah)

I

V

I

Well, I feel so broke up, \_ I wanna go home.

## VERSE 3

I[5]

The first mate, he got drunk,

and broke in the captain's trunk,

constable had to come, and take him away.

Sheriff John Stone, why don't you leave me alone? (Yeah, yeah)

Well, I feel so broke up, \_ I wanna go home.

## VERSE 4

I[3]

Poor cook, he got the fits,

and he threw it on my grits,

and then he took and he ate up all of my corn.

Let me go home, why don't they let me go home? (Yeah, yeah)

This is the worst trip \_ I've ever been on.

## OUTRO

I[1]

Oh, let me go home, why don't they let me go home? Yeah, yeah.

This is the worst trip \_ I've ever been on.

# Sur Le Pont D'Avignon

Words and Music: French Traditional

♩ = Key:

## VERSE

Sur le pont d'A - vig - non l'on y dan - se, l'on y dan - se,

sur le pont d'A - vig - non l'on y dan - se tout en rond.

Les beaux mes - sieurs font comme ci,  
et puis en - co - re comme ça.

*Fine*

*D.C. al Fine*

# Sur Le Pont D'Avignon

**Words and Music: French Traditional**

Key:                      Tempo:

## VERSE

I[1]                    V[ii]                    I                    V

Sur le pont d'Avignon l'on y danse, l'on y danse,

I                    V[ii]                    I                    V                    I

sur le pont d'Avignon l'on y danse tout en rond.

                                         V                    I

Les beaux messieurs font comme ci,

                                         V                    I

et puis encore comme ça.

                                         V[ii]                    I                    V

Sur le pont d'Avignon l'on y danse, l'on y danse,

I                    V[ii]                    I                    V                    I

sur le pont d'Avignon l'on y danse tout en rond.

Diese Seite bleibt aus editorischen Gründen leer.

# Swing Low Sweet Chariot

♩ = Key:

Words and Music: Traditional Spiritual

## VERSES



Swing low, sweet Char - i - ot, co-min' for to car-ry me home!



1. Swing low, sweet Char - i - ot, co-min' for to car-ry me home! I
2. ... If
3. ... I'm



1. looked o - ver Jor-dan and what did I see, co-min' for to car-ry me home! A
2. you get to hea-ven be - fore I do, ... Tell
3. some - times up, and some - times down, ... But



1. band of an - gels co-min' af - ter me, co-min' for to car-ry me home!
2. all my friends I'm co-min' there too, ...
3. still I know I'm hea-ven-ly bound, ...

# Swing Low, Sweet Chariot

Words and Music: Traditional Spritual

Key:                      Tempo:

## VERSE 1

I[3]                      IV   I                      vi       V  
 Swing low, sweet Chariot, comin' for to carry me home!  
 I                      IV   I   vi                      II<sup>7</sup>   V<sup>7</sup>   I  
 Swing low, sweet Chariot, comin' for to carry me home!  
                                  IV                      V<sup>7</sup>  
 I looked over Jordan and what did I see,  
 I                      vi                      V  
 comin' for to carry me home!  
      I<sup>7</sup>                      IV                      V  
 A band of angels comin' after me,  
 I                      II<sup>7</sup>       V<sup>7</sup>   I  
 comin' for to carry me home!

## VERSE 2

I[3]                      IV   I                      vi       V  
 Swing low, sweet Chariot, comin' for to carry me home!  
 I                      IV   I   vi                      II<sup>7</sup>   V<sup>7</sup>   I  
 Swing low, sweet Chariot, comin' for to carry me home!  
                                  IV                      V<sup>7</sup>  
 If you get to heaven before I do,  
 I                      vi                      V  
 comin' for to carry me home!  
      I<sup>7</sup>                      IV                      V  
 Tell all my friends I'm comin' there too,  
 I                      II<sup>7</sup>       V<sup>7</sup>   I  
 comin' for to carry me home!

"Swing Low, Sweet Chariot" in acaChords Notation

VERSE 3

I[3] IV I vi V  
 Swing low, sweet Chariot, comin' for to carry me home!  
 I IV I vi II<sup>7</sup> V<sup>7</sup> I  
 Swing low, sweet Chariot, comin' for to carry me home!  
                                 IV V<sup>7</sup>  
 I'm sometimes up, and sometimes down,  
 I vi V  
 comin' for to carry me home!  
           I<sup>7</sup> IV V  
 But still I know I'm heavenly bound,  
 I II<sup>7</sup> V<sup>7</sup> I  
 comin' for to carry me home!

Diese Seite bleibt aus editorischen Gründen leer.

# The Wabash Cannonball

♩ = Key:

Words and Music: Traditional

## VERSES

**I[5]** **IV**

1. From the great At - lan - tic O - cean to the wide Pa - ci - fic shore, from  
Our — eas - tern states are dan - dy, so the peo - ple al - ways say, from

**V<sup>7</sup>** **I**

1. sun - ny Ca - li - for - nia to ice - bound La - bra - dor, she's  
New York to St. Lou - is, and Chica - go by the way, through the

**IV**

1. migh - ty tall and hand - some, she's loved by one and all, she's the  
hills of Min - ne - so - ta where rip - pling wa - ters fall, no —

**V<sup>7</sup>** **I**

1. ho - boes' com - mo - da - tion: the Wa - bash Can - non - ball.  
chan - ces can be ta - ken on the Wa - bash Can - non - ball.

**IV**

2. Here's to Dad - dy Clax - ton, may his name for - e - ver stand, and —  
Lis - ten to the jin - gle, the rum - ble and the roar, as she

**V<sup>7</sup>** **I**

2. al - ways be re - mem - bered 'round the courts of A - la - bam', his —  
glides a - long the wood - lands, through hills and by the shore, hear the

**IV**

2. earth - ly race is — o - ver, and the cur - tains 'round him fall, we'll  
migh - ty rush of the en - gine, hear those lone - some ho - boes squall, while

**V<sup>7</sup>** **I**

2. carry him home to victo - ry on the Wa - bash Can - non - ball.  
trav' - ling through the jun - gle on the Wa - bash Can - non - ball.

TRADITIONALLIEDER - arranged for acaChords (acaMusic.de)



"The Wabash Cannonball" in acaChords Notation

**I** **IV**  
Listen to the jingle, the rumble and the roar,  
**V<sup>7</sup>**  
as she glides along the woodlands, through hills and by the  
**I**  
shore,  
  
hear the mighty rush of the engine, hear those lonesome hoboos  
**IV**  
squall,  
**V<sup>7</sup>** **I**  
while trav'ling through the jungle on the Wabash Cannonball.

Diese Seite bleibt aus editorischen Gründen leer.

# The Yellow Rose Of Texas

Words and Music: Traditional

♩ = Key:

## VERSES

**Chorus:**

**Chords:** I[5] (IV I V<sup>7</sup> I)

1. There's a yel - low rose in Tex - as that I am gon - na see, no -  
 2. Where the Ri - o Grande is flow-ing, and the star - ry skies are bright, she  
 3. And \_\_\_\_\_ now I'm going to find her, for my heart is full of woe. And we'll  
 4. She's the swee-test lit - tle rose bud that Tex - as e - ver knew, her

**Chords:** V<sup>7</sup>

1. bo - dy got to know her, no - bo - dy on - ly me. She  
 2. walks a - long the ri - ver in the qui - et sum - mer night. I  
 3. sing the songs to - ge - ther that we sang so long a - go. We'll  
 4. eyes are bright as dia - monds, they spar - kle like the dew. You may

**Chords:** I (IV I V<sup>7</sup> I)

1. cried so when I left her, it like to broke my heart, and  
 2. know that she re - mem - bers when we par - ted long a - go I  
 3. play the ban - jo gai - ly, and we sing the songs of yore, and the  
 4. talk a - bout your Clemen-tine, and sing of Ro - sa Lee, but the

**Chords:** V<sup>7</sup> I V<sup>7</sup> I

1. if we e - ver meet a - gain we ne - ver more will part.  
 2. pro-mised to come back a - gain, and not to leave her so.  
 3. yel - low rose of Tex - as shall be mine for e - ver - more.  
 4. yel - low rose of Tex - as is the on - ly girl for me.

# The Yellow Rose Of Texas

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[5]                                      (IV I V<sup>7</sup> I)  
 There's a yellow rose in Tex-as that I am gonna see,  
     V<sup>7</sup>  
 nobody got to know her, nobody only me.  
     I                                      (IV I V<sup>7</sup> I)  
 She cried so when I left her, it like to broke my heart,  
     V<sup>7</sup>                      I                                      V<sup>7</sup>                      I  
 and if we ever meet again we never more will part.

## VERSE 2

I[5]                                      (IV I V<sup>7</sup> I)  
 Where the Rio Grande is flowing, and the starry skies are  
 bright,  
     V<sup>7</sup>  
 she walks along the river in the quiet summer night.  
     I                                      (IV I V<sup>7</sup> I)  
 I know that she remembers when we parted long ago  
     V<sup>7</sup>                                      I                                      V<sup>7</sup>                                      I  
 I promised to come back again, and not to leave her so.

## VERSE 3

I[5]                                      (IV I V<sup>7</sup> I)  
 And now I'm going to find her, for my heart is full of woe.  
     V<sup>7</sup>  
 And we'll sing the songs together that we sang so long ago.  
     I                                      (IV I V<sup>7</sup> I)  
 We'll play the banjo gai-ly, and we sing the songs of yore,  
     V<sup>7</sup>                                      I                                      V<sup>7</sup>                                      I  
 and the yellow rose of Texas shall be mine for evermore.

"The Yellow Rose Of Texas" in acaChords Notation

VERSE 4

I[5] (IV I V<sup>7</sup> I)  
 She's the sweetest little rose bud that Texas ever knew,  
     V<sup>7</sup>  
 her eyes are bright as diamonds, they sparkle like the dew.  
     I (IV I V<sup>7</sup> I)  
 You may talk about your Clementine, and sing of Rosa Lee,  
     V<sup>7</sup> I V<sup>7</sup> I  
 but the yellow rose of Texas is the only girl for me.

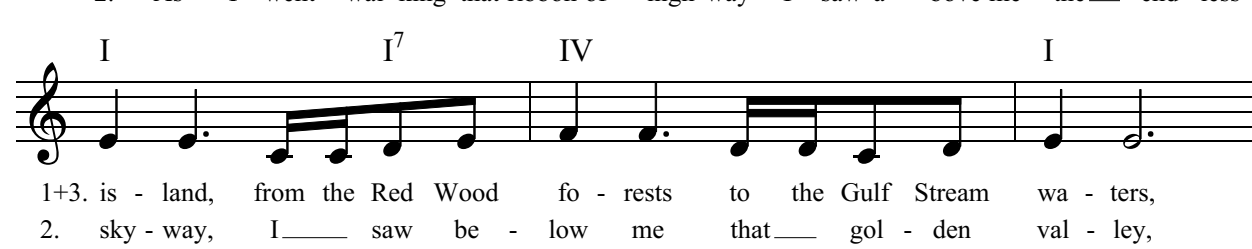
# This Land Is Your Land

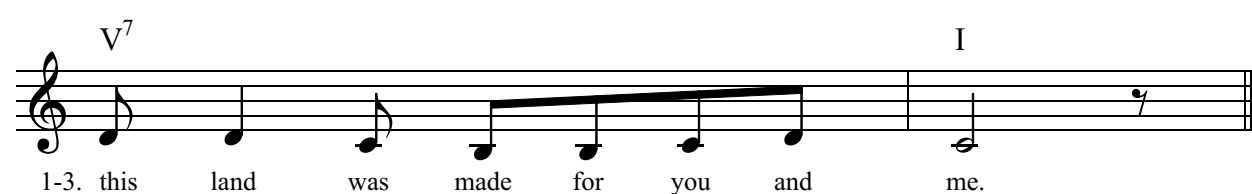
Words and Music: Traditional/ Woody Guthrie

♩ = Key:

## VERSES







# This Land Is Your Land

Words and Music: Traditional/ Woody Guthrie

Key:                      Tempo:

**VERSE 1+3**

I[1] I<sup>7</sup> IV I  
This land is your land, this land is my land,  
V<sup>7</sup> I  
from California to the New York island,  
I<sup>7</sup> IV I  
from the Red wood forests to the Gulf Stream waters,  
V<sup>7</sup> I  
this land was made for you and me.

**VERSE 2**

I[1] I<sup>7</sup> IV I

As I went walking that ribbon of highway

V<sup>7</sup> I

I saw above me the endless skyway,

I<sup>7</sup> IV I

I saw below me that golden valley,

V<sup>7</sup> I

this land was made for you and me.

# This Little Light Of Mine

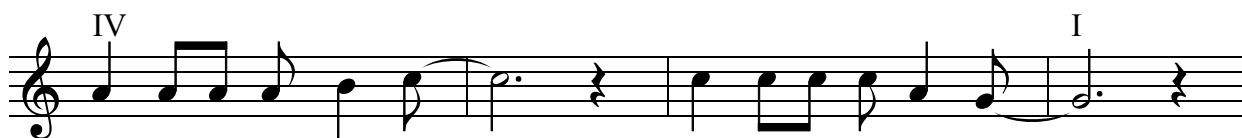
Words and Music: American Traditional

♩ = Key:

## VERSES



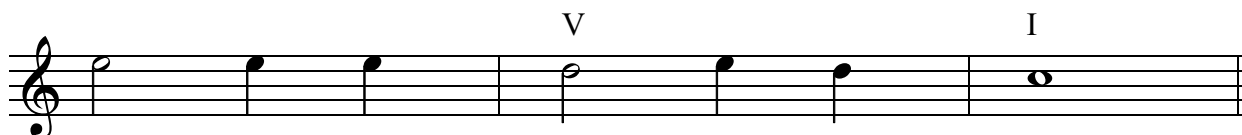
1. This lit - tle light of mine\_\_\_\_ I'm gon-na let it shine,\_\_\_\_
2. Ev' - ry-\_\_ where I go\_\_\_\_ ...
3. All a-\_\_ round\_\_ me\_\_\_\_ ...



1. this lit - tle light of mine\_\_\_\_ I'm gon-na let it shine,\_\_\_\_
2. ev' - ry-\_\_ where I go\_\_\_\_ ...
3. All a-\_\_ round\_\_ me\_\_\_\_ ...



1. this lit - tle light of mine\_\_\_\_ I'm gon-na let it shine,\_\_\_\_ let it
2. ev' - ry-\_\_ where I go\_\_\_\_ ...
3. all a-\_\_ round\_\_ me\_\_\_\_ ...



- 1.-3. shine, let it shine, let it shine!

# This Little Light Of Mine

Words and Music: American Traditional

Key:                      Tempo:

## VERSE 1

I[5]

This little light of mine I'm gonna let it shine,

IV

I

this little light of mine I'm gonna let it shine,

this little light of mine I'm gonna let it shine,

V

I

let it shine, let it shine, let it shine!

## VERSE 2

I[5]

Ev'rywhere I go I'm gonna let it shine,

IV

I

ev'rywhere I go I'm gonna let it shine,

ev'rywhere I go I'm gonna let it shine,

V

I

let it shine, let it shine, let it shine!

## VERSE 3

I[5]

All around me I'm gonna let it shine,

IV

I

all around me I'm gonna let it shine,

all around me I'm gonna let it shine,

V

I

let it shine, let it shine, let it shine!

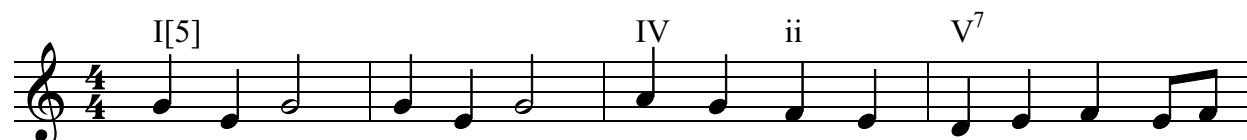
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# This Old Man

Words and Music: Old English Song

♩ = Key:

## VERSES



- |    |               |                |                        |                   |
|----|---------------|----------------|------------------------|-------------------|
| 1. | This old man, | he played one, | he played knick knack  | on my drum with a |
| 2. | ...           | two,           | ...                    | on my shoe        |
| 3. | ...           | three,         | ...                    | on my knee        |
| 4. | ...           | four,          | ...                    | on my door        |
| 5. | ...           | five,          | don't play knick knack | on that hive      |
| 6. | ...           | six,           | he played knick knack  | on my sticks      |
| 7. | ...           | seven,         | ...                    | up in heaven      |
| 8. | ...           | eight,         | ...                    | on my gate        |
| 9. | ...           | nine,          | ...                    | on my vine        |



knick knack pad-dy whack, give a dog a bone, this old man came rol - ling home.

10. He played knick knack all over again ...

# This Old Man

## Words and Music: Old English Song

**Key :** **Tempo :**

**VERSES 1-10**

I[5] IV ii v<sup>7</sup>

1. This old man, he played one, he played knick knack on my drum

I  
with a knick knack paddy whack, give a dog a bone,  
V<sup>7</sup> I V<sup>7</sup> I  
this old man came rolling home.

I[5] IV ii v<sup>7</sup>

2. This old man, he played two, he played knick knack on my shoe ...

I[5] IV ii v<sup>7</sup>

3. This old man, he played three, he played knick knack on my  
knee ...

```
I[5]                                IV          ii          v7
4. This old man, he played four, he played knick knack on my
door ...
```

```
I[5]          IV          ii          v7
5. This old man, he played five, don't play knick knack on
that hive ...
```

I[5] IV ii v<sup>7</sup>

6. This old man, he played six, he played knick knack on my sticks ...

```
I[5]                                IV                ii                v7
7. This old man, he played seven, he played knick knack up in
heaven ...
```

"This Old Man" in acaChords Notation

I[5] IV ii v<sup>7</sup>  
8. This old man, he played eight, he played knick knack on my  
gate ...

I[5] IV ii v<sup>7</sup>  
9. This old man, he played nine, he played knick knack on my  
vine ...

I[5] IV ii v<sup>7</sup>  
10. This old man, he played ten, he played knick knack all  
over again ...

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# This Train

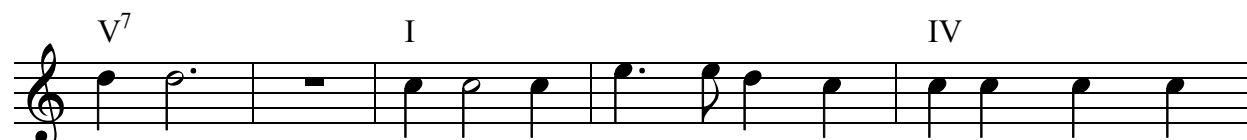
Words and Music: Traditional

♩ = Key:

## VERSES



- |    |                                        |             |                                        |
|----|----------------------------------------|-------------|----------------------------------------|
| 1. | This train is bound for glo - ry,      | this train. | This train is bound for glo - ry,      |
| 2. | This train don't car - ry no gamblers, | this train. | This train don't car - ry no gamblers, |
| 3. | This train don't car - ry no liars,    | this train. | This train don't car - ry no liars,    |
| 4. | This train don't car - ry no smokers,  | this train. | This train don't car - ry no smokers,  |
| 5. | This train don't car - ry no con men,  | this train. | This train don't car - ry no con men,  |
| 6. | This train don't car - ry no rustlers, | this train. | This train don't car - ry no rustlers, |



- |    |             |                                        |                             |
|----|-------------|----------------------------------------|-----------------------------|
| 1. | this train. | This train is bound for glo - ry,      | don't carry nothing but the |
| 2. | this train. | This train don't car - ry no gamblers, | li - ars, thieves, nor      |
| 3. | this train. | This train don't car - ry no liars,    | she's stream-lined, and a   |
| 4. | this train. | This train don't car - ry no smokers,  | two bit li - ars,           |
| 5. | this train. | This train don't car - ry no con men,  | no whee - ler dea -         |
| 6. | this train. | This train don't car - ry no rustlers, | side - street wal - kers,   |



- |    |                            |                                       |             |
|----|----------------------------|---------------------------------------|-------------|
| 1. | righteous and the ho - ly. | This train is bound for glo - ry,     | this train. |
| 2. | big shot ram - blers.      | This train is bound for glo - ry,     | this train. |
| 3. | mid - night fly - er.      | This train don't car - ry no liars,   | this train. |
| 4. | small time jo - kers.      | This train don't car - ry no smokers, | this train. |
| 5. | lers, here and gone men.   | This train don't car - ry no con men, | this train. |
| 6. | two bit hust - lers.       | This train is bound for glo - ry,     | this train. |

# This Train

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[1]

This train is bound for glory, this train.

V<sup>7</sup>

This train is bound for glory, this train.

I

This train is bound for glory,

IV

don't carry nothing but the righteous and the holy.

I

V<sup>7</sup>

I

This train is bound for glory, this train.

## VERSE 2

I[1]

This train don't carry no gamblers, this train.

V<sup>7</sup>

This train don't carry no gamblers, this train.

I

This train don't carry no gamblers,

IV

liars, thieves, nor big shot rambles.

I

V<sup>7</sup>

I

This train is bound for glory, this train.

## VERSE 3

I[1]

This train don't carry no liars, this train.

V<sup>7</sup>

This train don't carry no liars, this train.

I

This train don't carry no liars,

IV

she's streamlined, and a midnight flyer,

I

V<sup>7</sup>

I

This train don't carry no liars, this train.

# "This Train" in acaChords Notation

## VERSE 4

I[1]

This train don't carry no smokers, this train.

V<sup>7</sup>

This train don't carry no smokers, this train.

I

This train don't carry no smokers,

IV

two bit liars, small time jokers.

I

V<sup>7</sup>

I

This train don't carry no smokers, this train.

## VERSE 5

I[1]

This train don't carry no con men, this train.

V<sup>7</sup>

This train don't carry no con men, this train.

I

This train don't carry no con men,

IV

no wheeler dealers, here and gone men.

I

V<sup>7</sup>

I

This train don't carry no con men, this train.

## VERSE 6

I[1]

This train don't carry no rustlers, this train.

V<sup>7</sup>

This train don't carry no rustlers, this train.

I

This train don't carry no rustlers,

IV

sidestreet walkers, two bit hustlers,

I

V<sup>7</sup>

I

This train is bound for glory, this train.

# Train Is A-Comin

Words and Music: Traditional

♩ = Key:

## VERSES

I[1] IV I

# Train Is A-Comin'

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

I[1]                      IV I                      IV I  
 Train is a-comin', oh, yes. Train is a-comin', oh, yes.  
                                          vi  
 Train is a-comin', train is a-comin',  
 I                      IV I  
 Train is a-comin', oh, yes.

## VERSE 2

I[1]                      IV I                      IV I  
 Better get your ticket, oh, yes. Better get your ticket, oh  
 yes.  
                                          vi  
 Better get your ticket, better get your ticket,  
 I                      IV I  
 better get your ticket, oh, yes.

## VERSE 3

I[1]                      IV I                      IV I  
 Room for many more, oh, yes. Room for many more, oh, yes.  
                                          vi  
 Room for many more, room for many more,  
 I                      IV I  
 room for many more, oh, yes.

## VERSE 4

I[1]                      IV I                      IV I  
 Train is a-leavin', oh, yes. Train is a-leavin', oh, yes.  
                                          vi  
 Train is a-leavin', train is a-leavin',  
 I                      IV I  
 Train is a-leavin', oh, yes.

# Un Poquito Cantas

♩ = Key:

Words and Music: South-American Traditional

## VERSES

Chord symbols: i[5], V<sup>7</sup>, i

1. Un po-qui - to can - tas, un po-qui - to bai - las,  
 2. ... vi - no ai - re  
 3. ... vien - tos som - bras  
 4. ... ma - chos chi - cas

Chord symbols: V<sup>7</sup>, i

un po-qui - to le lo la,\_\_\_ como un ca - na - ri - o.

Chord symbols: V<sup>7</sup>, i

Le lo la,\_\_\_ le lo la,\_\_\_ le lo, le lo, le lo la,\_\_\_

Chord symbols: V<sup>7</sup>, i

le lo la,\_\_\_ le lo la,\_\_\_ le lo, le lo la.

# Un Poquito Cantas

Words and Music: South-American Traditional

Key:

Tempo:

## VERSE 1-4

|                            |                    |   |
|----------------------------|--------------------|---|
| i[5]                       | v <sup>7</sup>     | i |
| Un poquito cantas,         | un poquito bailas, |   |
| vino                       | aire               |   |
| vientos                    | sombras            |   |
| machos                     | chicas             |   |
| v <sup>7</sup>             | i                  |   |
| un poquito le lo la,       | como un canario.   |   |
| v <sup>7</sup>             | i                  |   |
| Le lo la, le lo la, le lo, | le lo, le lo la,   |   |
| v <sup>7</sup>             | i                  |   |
| le lo la, le lo la, le lo, | le lo la.          |   |

# We Shall Not Be Moved

♩ = Key:

Words and Music: Traditional

## VERSES

**I[3]** **V<sup>7</sup>**



1. Glo - ry hal - le - lu - jah, we shall not be moved. an - chored in Je -  
 2. In His love a - bi - ding, we shall not be moved, and in Him con -  
 3. Tho' all hell as - sail me, we shall not be moved, Je - sus will not  
 4. Tho' the tem - pest ra - ges, we shall not be moved, on the rock of

**I** **IV**



1. ho - va, we shall not be moved; just like a tree that's  
 2. fi - ding, ...  
 3. fail me, ...  
 4. a - ges, ...

**I** **V<sup>7</sup>** **I**



stan - ding by the wa - ters, we shall not be moved. \_\_\_\_\_

## Chorus

**I[3]** **V<sup>7</sup>**



We shall not be, we shall not be moved, we shall not be,

**I** **IV**



we shall not be moved; just like a tree that's stan - ding by the

**I** **V<sup>7</sup>** **I**



wa - ters, we shall not be moved. \_\_\_\_\_

# We Shall Not Be Moved

Words and Music: Traditional

Key:

Tempo:

## VERSE 1 - 4

I[3]

V<sup>7</sup>

1. Glory hallelujah, we shall not be moved,  
anchored in Jehova, (goto \*\*\*)
2. In His love abiding, we shall not be moved,  
and in Him confiding, (goto \*\*\*)
3. Tho' all hell assail me, we shall not be moved,  
Jesus will not fail me, (goto \*\*\*)
4. Tho' the tempest rages, we shall not be moved,  
on the rock of ages, (goto \*\*\*)

I

(\*\*\*) we shall not be moved,

IV

I

just like a tree that's standing by the waters,

V<sup>7</sup> I

we shall not be moved.

I[3]

V<sup>7</sup>

We shall not be, we shall not be moved,

I

we shall not be, we shall not be moved,

IV

I

just like a tree that's standing by the waters,

V<sup>7</sup> I

we shall not be moved.

# We Shall Overcome

Words and Music: Gospel

♩ = Key:

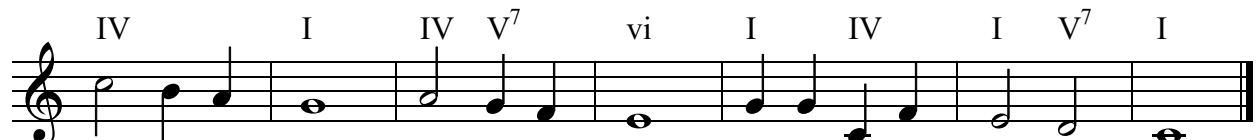
## VERSES



- |    |       |       |         |    |       |        |       |       |         |      |       |       |        |       |
|----|-------|-------|---------|----|-------|--------|-------|-------|---------|------|-------|-------|--------|-------|
| 1. | We    | shall | o - ver | -  | come, | _____  | we    | shall | o - ver | -    | come, | _____ |        |       |
| 2. | We    | are   | not     | a  | -     | fraid, | _____ | we    | are     | not  | a     | -     | fraid, | _____ |
| 3. | Truth | shall | make    | us |       | free,  | _____ | truth | shall   | make | us    |       | free,  | _____ |
| 4. | We'll | walk  | hand    | in |       | hand,  | _____ | we'll | walk    | hand | in    |       | hand,  | _____ |
| 5. | We    | shall | live    | in |       | peace, | _____ | we    | shall   | live | in    |       | peace, | _____ |



- |    |       |       |         |    |      |       |      |       |       |       |
|----|-------|-------|---------|----|------|-------|------|-------|-------|-------|
| 1. | we    | shall | o - ver | -  | come | some  | day. | _____ | Oh,   | _____ |
| 2. | we    | are   | not     | a  | -    | fraid | to   | -     | day.  | _____ |
| 3. | truth | shall | make    | us |      | free  | some | day.  | _____ | ...   |
| 4. | we'll | walk  | hand    | in |      | hand  | some | day.  | _____ | ...   |
| 5. | we    | shall | live    | in |      | peace | some | day.  | _____ | ...   |



deep in my heart I do be - lieve. We shall o - ver - come some day.

# We Shall Overcome

Words and Music: Gospel

Key:                      Tempo:

## VERSE 1

I[5]            IV   I                      IV   I  
 We shall overcome, we shall overcome,  
                  V<sup>7</sup>   vi   II   V V<sup>7</sup>  
 we shall overcome some day.  
          IV                   I           IV V<sup>7</sup>   vi  
*Oh, deep in my heart I do believe.*  
 I                   IV   I           V<sup>7</sup>   I  
*We shall overcome some day.*

## VERSE 2

I[5]           IV   I                      IV   I  
 We are not afraid, we are not afraid,  
                  V<sup>7</sup>   vi   II V V<sup>7</sup>  
 we are not afraid to-day. *Oh, deep in my heart ...*

## VERSE 3

I[5]                   IV           I                      IV           I  
 Truth shall make us free, truth shall make us free,  
                  V<sup>7</sup>           vi   II   V V<sup>7</sup>  
 truth shall make us free some day. *Oh, deep in my heart ...*

## VERSE 4

I[5]                   IV           I                      IV           I  
 We'll walk hand in hand, we'll walk hand in hand,  
                  V<sup>7</sup>           vi   II   V V<sup>7</sup>  
 we'll walk hand in hand some day. *Oh, deep in my heart ...*

## VERSE 5

I[5]                   IV           I                      IV           I  
 We shall live in peace, we shall live in peace,  
                  V<sup>7</sup>           vi   II   V V<sup>7</sup>  
 we shall live in peace some day. *Oh, deep in my heart ...*

Diese Seite bleibt aus editorischen Gründen leer.

# What Shall We Do With A Drunken Sailor

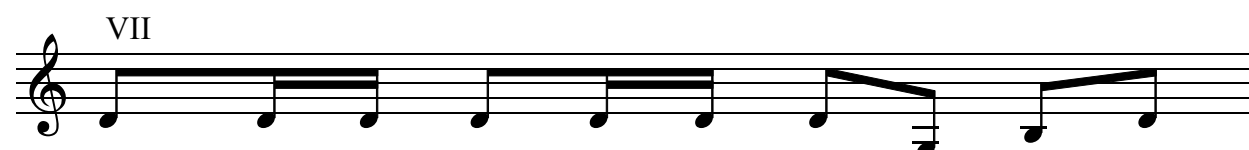
♩ = Key:

Words and Music: Traditional

## VERSES



1. What shall we do with a drun - ken sai - lor,
2. Take him and shake him and try to a - wake him,
3. Put him in the long - boat 'til he's so - ber,
4. Pull out the plug, and wet him all o - ver,
5. That's what to do with a drun - ken sai - lor,



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4. pull out the plug, and wet him all o - ver
5. that's what to do with a drun - ken sai - lor



ear - ly in the mor - ning?! Hoo - ray, and up she ri - ses,



hoo - ray, and up she ri - ses, hoo - ray, and up she ri - ses



ear - ly in the mor - ning!

# What Shall We Do With A Drunken Sailor

Words and Music: Traditional

Key:                      Tempo:

## VERSE 1

i[5]

What shall we do with a drunken sailor,

VII

what shall we do with a drunken sailor,

i

what shall we do with a drunken sailor

VII                      i

*early in the morning?*

VII

*Hooray, and up she rises, hooray, and up she rises,*

i

VII

i

*hooray, and up she rises early in the morning!*

## VERSE 2

i[5]

Take him and shake him and try to awake him,

VII

take him and shake him and try to awake him,

i

Take him and shake him and try to awake him

*early in the morning! Hooray ...*

## VERSE 3

i[5]

Put him in the long-boat 'til he's sober,

VII

put him in the long-boat 'til he's sober,

i

put him in the long-boat 'til he's sober

*early in the morning! Hooray ...*

"What Shall We Do With A Drunken Sailor" in acaChords Notation

VERSE 4

i[5]

Pull out the plug, and wet him all over,

VII

pull out the plug, and wet him all over,

i

pull out the plug, and wet him all over

*early in the morning! Hooray ...*

VERSE 5

i[5]

That's what to do with a drunken sailor,

VII

that's what to do with a drunken sailor,

i

that's what to do with a drunken sailor

*early in the morning! Hooray ...*

# When The Saints Go Marching In



Key:

Words and Music: Gospel

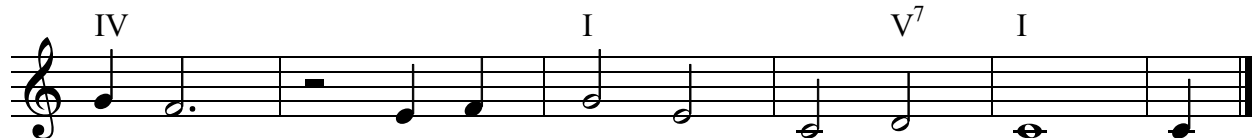
## VERSES



1. Oh, when the Saints go mar-ching in, oh, when the Saints go
2. And when the sun be - gins to shine, and when the sun be -
3. And when the moon turns red with blood, and when the moon turns



1. mar - ching in, oh, Lord, I want to be in that
2. gins to shine, ...
3. red with blood, ...



- 1.-3. num-ber, when the Saints go mar - ching in. \_\_\_\_\_

# When The Saints Go Marching In

Words and Music: Gospel

Key:                      Tempo:

## VERSE 1

I[1]

Oh, when the Saints go marching in,

V

oh, when the Saints go marching in,

I

IV

oh, Lord, I want to be in that number,

I

V<sup>7</sup>

I

when the Saints go marching in.

## VERSE 2

I[1]

And when the sun begins to shine,

V

and when the sun begins to shine,

I

IV

oh, Lord, I want to be in that number,

I

V<sup>7</sup>

I

when the Saints go marching in.

## VERSE 3

I[1]

And when the moon turns red with blood,

V

and when the moon turns red with blood,

I

IV

oh, Lord, I want to be in that number,

I

V<sup>7</sup>

I

when the Saints go marching in.

Diese Seite bleibt aus editorischen Gründen leer.



Key:

# Whisky In The Jar

## VERSES

Words and Music: Irish Folk Song



1. As I \_\_\_\_\_ was go- in' o - ver the Cork \_\_\_\_\_ and Ker - ry moun -
2. I took \_\_\_\_\_ all of his mo - ney, and it was a pret - ty pen -
3. Be - ing drunk and wea - ry I went \_\_\_\_\_ to Mol - ly's cham -
4. Now some \_\_\_\_\_ men like the fish - in', and some \_\_\_\_\_ men like the fow -



1. \_\_\_\_\_ tains I saw Cap - tain Far - rell, and his mo -
2. \_\_\_\_\_ ny. I took all his mo - ney, and I \_\_\_\_\_
3. \_\_\_\_\_ ber, takin' my mo - ney with \_\_\_\_\_ me, and I \_\_\_\_\_
4. \_\_\_\_\_ lin', and some men like to hear the



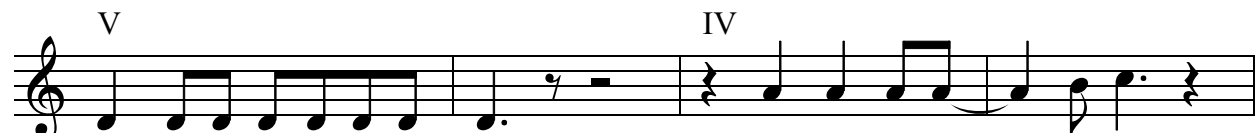
1. ney he was coun - tin'. I first pro-duced my pis - tol,
2. brought it home to Mol - ly. She swore \_\_\_\_\_ that she'd love me,
3. never knew the dan - ger. For six or may - be se - ven
4. can-non- ball a roar - in'. But me, I like a - sleep - in',



1. and then pro-duced my ra - pier. I said stand o'er and de - li -
2. ne - ver \_\_\_\_\_ would she leave me. For the de - vil take \_\_\_\_\_ that wo -
3. in walked \_\_\_\_\_ Cap - tain Far - rell. I jumped up, fi - red off my pis -
4. 'spe-ci'lly in Mol - ly's cham - ber, but here I am in pri -



1. ver, or the de - vil, he m'y take ya. Mush a
2. man, for you know she treat me ea - sy. ...
3. tols, and I shot him with both bar - rels. ...
4. son, here I am with a ball and chain, \_\_\_\_\_ yeah. ...



ring dum a do, dum a da. \_\_\_\_\_ Whack for my dad - dy - o,



whack for my dad - dy - o, there's whis - ky in the jar - o.

TRADITIONALLIEDER - arranged for acaChords (acaMusic.de)



"Whisky In The Jar" in acaChords Notation

VERSE 3

I[5] vi  
 Being drunk and weary I went to Molly's chamber,  
 IV I  
 \_ takin' my money with me, and I never knew the danger.  
 vi  
 For six or maybe seven \_ in walked Captain Farrell.  
 IV I  
 I jumped up, \_ fired off my pistols, and I shot him with both  
 barrels.  
  
*Mush a ring ...*

VERSE 4

I[5] vi  
 Now some men like the fishin', and some men like the fowlin',  
 IV I  
 and some men like to hear \_\_\_\_ the cannonball a roarin'.  
 vi  
 But me, I like asleepin', \_ speci'lly in Molly's chamber,  
 IV I  
 but \_ here I am in prison, here I am with a ball and chain,  
 yeah.  
  
*Mush a ring ...*

Diese Seite bleibt aus editorischen Gründen leer.

♩ = Key:

# Wild Rover

Words and Music: Irish Traditional

## VERSES

I[1] IV

1. I've been a wild ro - ver for ma - ny a year, \_\_\_\_\_ and I've  
 2. in - to an ale-house I used to fre - quent, \_\_\_\_\_ and I  
 3. out of my po - cket I took sov - 'reigns bright, \_\_\_\_\_ and the  
 4. back to my pa - rents, con - fess what I've done, \_\_\_\_\_ and \_\_\_\_

I V<sup>7</sup> I

1. spent all my mo - ney on whis - key and beer. \_\_\_\_\_ But  
 2. told the land - la - dy my mo - ney was spent. \_\_\_\_\_ I  
 3. land - la - dy's eyes o - pened wide with de - light. \_\_\_\_\_ She  
 4. ask them to par - don their pro - di - gal son. \_\_\_\_\_ And

IV

1. now I'm re - tur - ning with gold in great store, \_\_\_\_\_ and I  
 2. asked for a bot - tle, she ans - wered me "Nay, \_\_\_\_\_ such a  
 3. said "I have whis - kies, and wines of the best, \_\_\_\_\_ and the  
 4. if they ca - ress me as oft - times be - fore, \_\_\_\_\_ then I

I V<sup>7</sup> I V

1. ne - ver will play the wild ro - ver no more. And it's no, nay,  
 2. cus - tom as yours I can get a - ny day." ...  
 3. words that I said, sure, were on - ly in jest." ...  
 4. ne - ver will play the wild ro - ver no more. ...

I IV I

ne - ver, \_\_\_\_\_ no, nay, ne - ver no more \_\_\_\_\_ will I play \_\_\_\_\_ the wild

IV I V<sup>7</sup> I 1. - 3. 4.

1. ro - ver, \_\_\_\_\_ no, ne - ver, \_\_\_\_\_ no more. \_\_\_\_\_ I went  
 2. ... Then \_\_\_\_\_  
 3. ... I'll go  
 4. ... more.

TRADITIONALLIEDER - arranged for acaChords (acaMusic.de)



## VERSE 3

I[1] IV  
 Then out of my pocket I took sov'reigns bright,  
       I V<sup>7</sup> I  
 and the landlady's eyes opened wide with delight.  
                                   IV  
 She said "I have whiskies, and wines of the best,  
       I V<sup>7</sup> I  
 and the words that I said, sure, were only in jest."  
       V I IV  
*And it's no, nay, never, \_ no, nay, never no more*  
       I IV I V<sup>7</sup> I  
*will I play the wild rover, no, never, no more.*

## VERSE 4

I[1] IV  
 I'll go back to my parents, confess what I've done,  
       I V<sup>7</sup> I  
 and ask them to pardon their prodigal son.  
                                   IV  
 And if they caress me as oftentimes before,  
       I V<sup>7</sup> I  
 then I never will play the wild rover no more.  
       V I IV  
*And it's no, nay, never, \_ no, nay, never no more*  
       I IV I V<sup>7</sup> I  
*will I play the wild rover, no, never, no more.*

# Wildwood Flower

Words and Music: Traditional

♩ = Key:

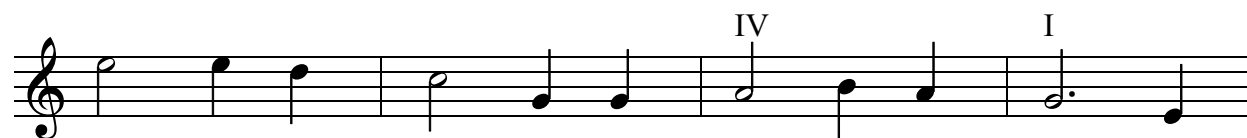
## VERSES



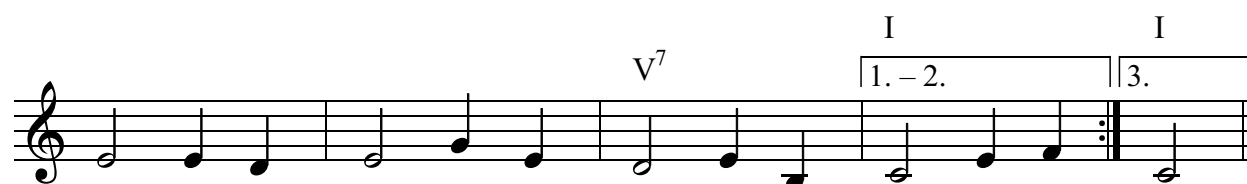
1. I'll en - twine, and I'll min - gle my ra - ven black hair with the
2. pro - mised to love me, he called me his flow'r. He said
3. dance and I'll sing, and my heart will be gay. No more



1. ro - ses so red and the li - lies so fair. And my
2. I was the blos - som to cheer ev - 'ry hour. But I
3. tears, no more sighs, no more wee - ping a - way. I'll be



1. eyes will out - shine e - ven stars in the blue, said
2. woke from my dream, and my i - dol was clay. This
3. 'round when I see him re - gret this dark hour, when



1. I, know - ing not that my love was un - true. Oh, he
2. wild - flow - er weeps through the night and the day. But I'll
3. he threw a - way this poor frail wild-wood flow'r.



# Yankee Doodle

Words and Music: Traditional

♩ = Key:

## VERSE

Yan-kee Doo - dle came to town, a - ri - ding on his po - ny.

Stuck a fea - ther in his cap, and called it ma - ca - ro - ni.

Yan - kee Doo - dle, keep it up! Yan - kee Doo - dle, dan - dy,

mind the mu - sic, and your step, and with the girls be han - dy!

# Yankee Doodle

Words and Music: Traditional

Key:

Tempo:

## VERSE

I[1] V I V  
 Yankee Doodle came to town, a-riding on his pony.  
I IV V I  
 Stuck a feather in his cap, and called it macaroni.  
IV I  
 Yankee Doodle, keep it up! Yankee Doodle, dandy,  
IV V I  
 mind the music, and your step, and with the girls be handy!

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 $\sharp$ 

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| <p><b>C-Dur und C<sup>7</sup></b></p> <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der C-Dur Akkord zu C<sup>7</sup>.</p>                                                                                                                                                                                                                                                                                                                                                                                             | <p><b>Cm und Cm<sup>7</sup></b></p> <p>Durch <b>Abheben</b> des kleinen Fingers (4) wird der Cm Akkord zu Cm<sup>7</sup>.</p> |
| <p><b>C<math>\sharp</math>-Dur und C<math>\sharp</math><sup>7</sup> (= D<math>\flat</math>-Dur und D<math>\flat</math><sup>7</sup>)</b></p> <p>Im Quintenzirkel gibt es die Tonart C<math>\sharp</math>-Dur nicht, und somit auch nicht den gleichnamigen Akkord. Aber es gibt C<math>\sharp</math>-Dur in der generischen <b>acaChords Notation</b> als <i>relative</i> Stufennummer. (Der C<math>\sharp</math>-Dur Akkord spielt u.a. auf Stufe III in der Tonart A-Dur und auf Stufe VI in der Tonart E-Dur eine Rolle.)</p> | <p><b>C<math>\sharp</math>m und C<math>\sharp</math>m<sup>7</sup></b></p>                                                     |

## D

|                     |                             |
|---------------------|-----------------------------|
| <p><b>D-Dur</b></p> | <p><b>D<sup>7</sup></b></p> |
|---------------------|-----------------------------|

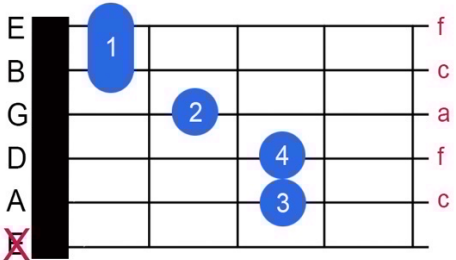
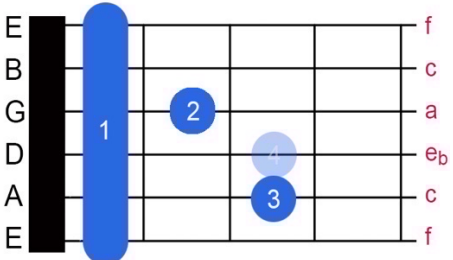
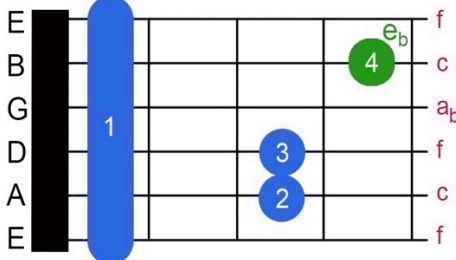
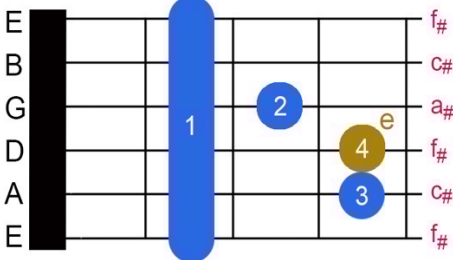
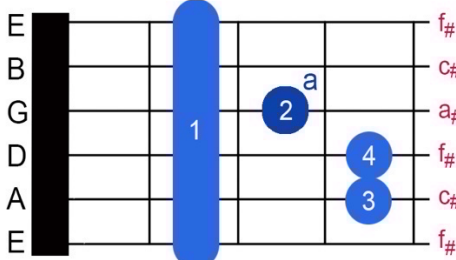
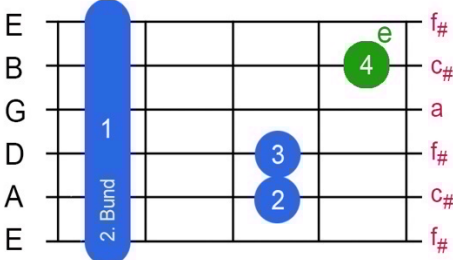
## Griffbilder der verwendeten Gitarrenakkorde

|                  |                              |
|------------------|------------------------------|
| <p><b>Dm</b></p> | <p><b>Dm<sup>7</sup></b></p> |
|------------------|------------------------------|

E und E<sub>b</sub>

|                                                                                                                                                                                                                                                  |                                                                                                          |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| <p><b>E-Dur und E<sup>7</sup></b></p> <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der E-Dur Akkord zu E<sup>7</sup>. Alternativ kann der Ringfinger (3) hochgenommen werden.</p>                                                      | <p><b>E-Dur und Em</b></p> <p>Durch <b>Abheben</b> des Zeigefingers (1) wird der E-Dur Akkord zu Em.</p> |
| <p><b>Em und Em<sup>7</sup></b></p> <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der Em Akkord zu Em<sup>7</sup>. Alternativ kann der Ringfinger (3) hochgenommen werden. Das würde zu dem Einfinger-Akkord Em<sup>7</sup> führen.</p> | <p><b>E<sub>b</sub>-Dur</b></p>                                                                          |

F und F $\sharp$ 

|                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                          |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>F-Dur</b></p>  <p>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.</p> | <p><b>F<sup>7</sup></b></p>  <p>Durch <b>Abheben</b> des kleinen Fingers (4) wird der F-Dur Akkord zu F<sup>7</sup>.</p>                                                                                                                                               |
| <p><b>Fm und Fm<sup>7</sup></b></p>  <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der Fm Akkord zu Fm<sup>7</sup>. Alternativ kommt man vom Fm Akkord zu Fm<sup>7</sup> durch Hochnehmen des Ringfingers (3).</p>                                                                                                                            | <p><b>F<math>\sharp</math>-Dur und F<math>\sharp</math><sup>7</sup></b></p>  <p>Durch <b>Abheben</b> des kleinen Fingers (4) wird der F-Dur Akkord zu F<sup>7</sup>.</p>                                                                                              |
| <p><b>F<math>\sharp</math>-Dur und F<math>\sharp</math>m</b></p>  <p>Durch <b>Abheben</b> des Mittelfingers (2) wird der F<math>\sharp</math>-Dur Akkord zu F<math>\sharp</math>m.</p>                                                                                                                                                                | <p><b>F<math>\sharp</math>m und F<math>\sharp</math>m<sup>7</sup></b></p>  <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der F<math>\sharp</math>m Akkord zu F<math>\sharp</math>m<sup>7</sup>. Alternativ kann der Ringfinger (3) hochgenommen werden.</p> |

G und G $\sharp$ 

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

## A

|                                                                                                                                                                                               |                                                                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A-Dur und A<sup>7</sup></b></p> <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der A-Dur Akkord zu A<sup>7</sup>. Alternativ kann der Mittelfinger (2) hochgenommen werden.</p> | <p><b>Am und Am<sup>7</sup></b></p> <p>Durch <b>Aufsetzen</b> des kleinen Fingers (4) wird der Am Akkord zu Am<sup>7</sup>. Alternativ kann der Ringfinger (3) hochgenommen werden.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

B und B<sub>b</sub>

|                                                                                                                               |                                                     |
|-------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| <p><b>B-Dur und B<sup>7</sup></b></p> <p>Durch <b>Abheben</b> des Ringfingers (3) wird der B-Dur Akkord zu B<sup>7</sup>.</p> | <p><b>B<sup>7</sup> (klassisches Griffbild)</b></p> |
| <p><b>Bm und Bm<sup>7</sup></b></p> <p>Durch <b>Abheben</b> des Ringfingers (4) wird der Bm Akkord zu Bm<sup>7</sup>.</p>     | <p><b>B<sub>b</sub>-Dur</b></p>                     |

Griffbilder der verwendeten Gitarrenakkorde

B<sub>b</sub>m

E

B

G

D

A





1



2



4



3



f

d<sub>b</sub>

b<sub>b</sub>

f

b<sub>b</sub>

