



DET KONGELIGE BIBLIOTEK
MUSIKAFDELINGEN

Guitar.

Guitar-skole.

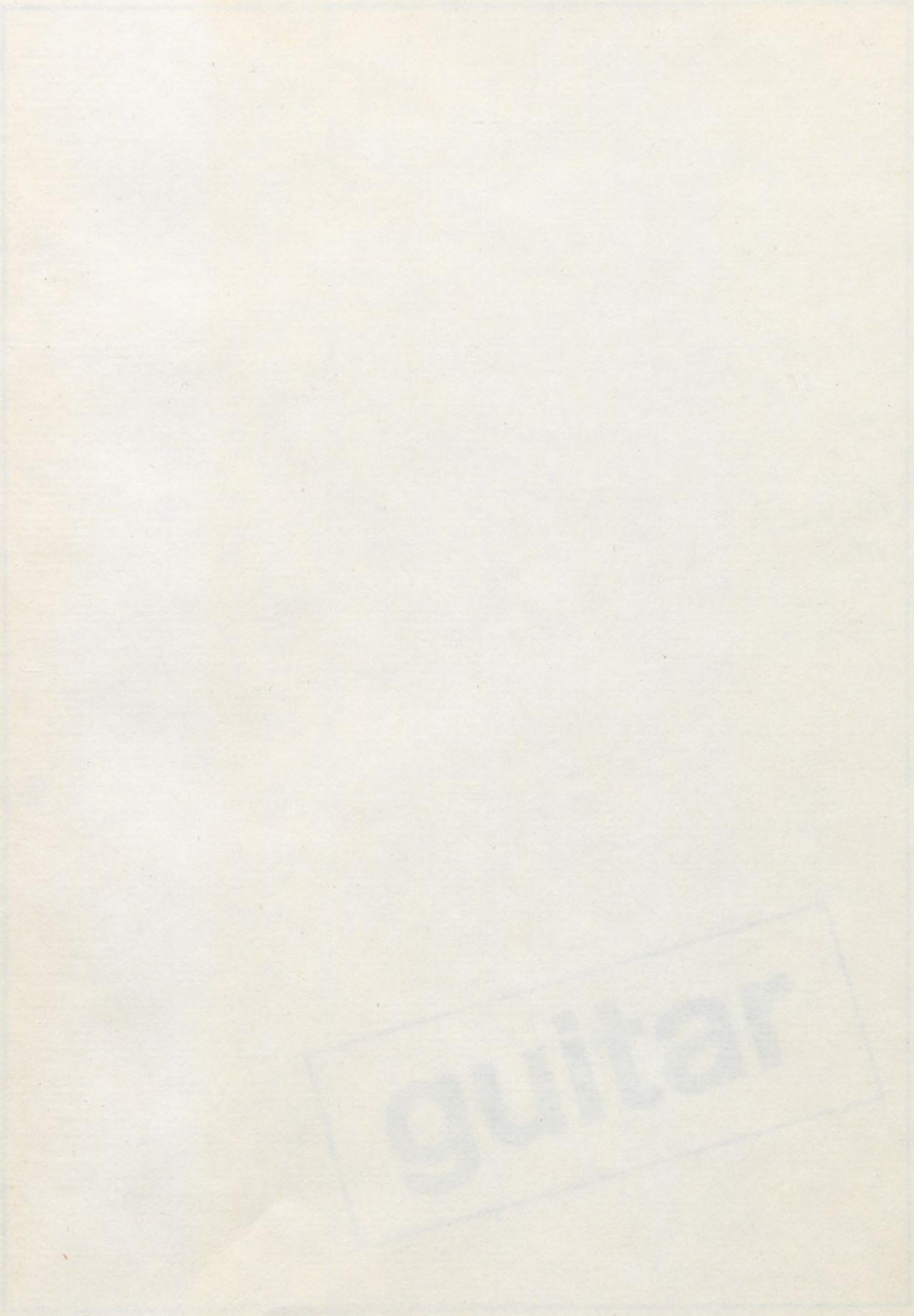
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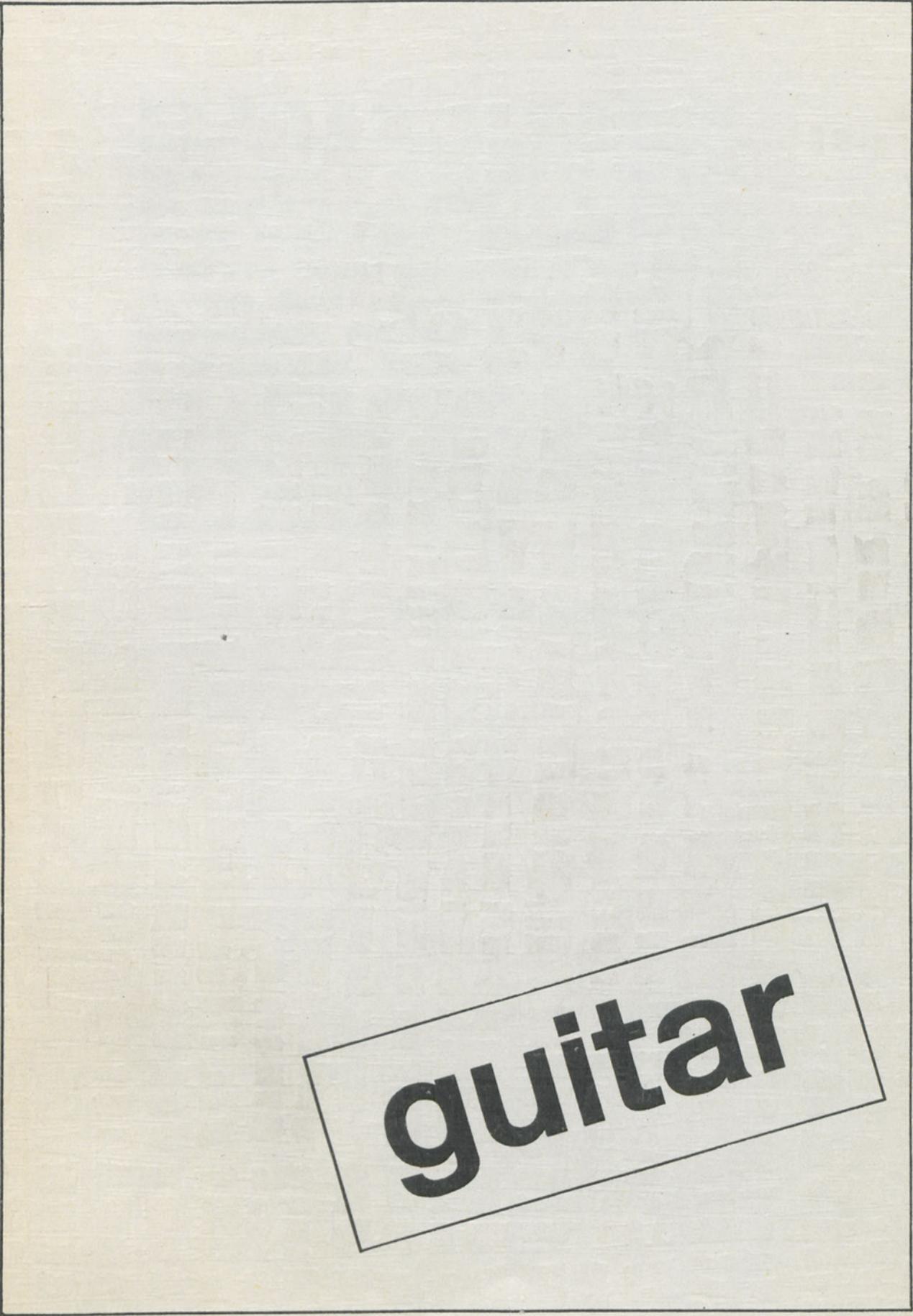


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CARL LUND'S EFTF.

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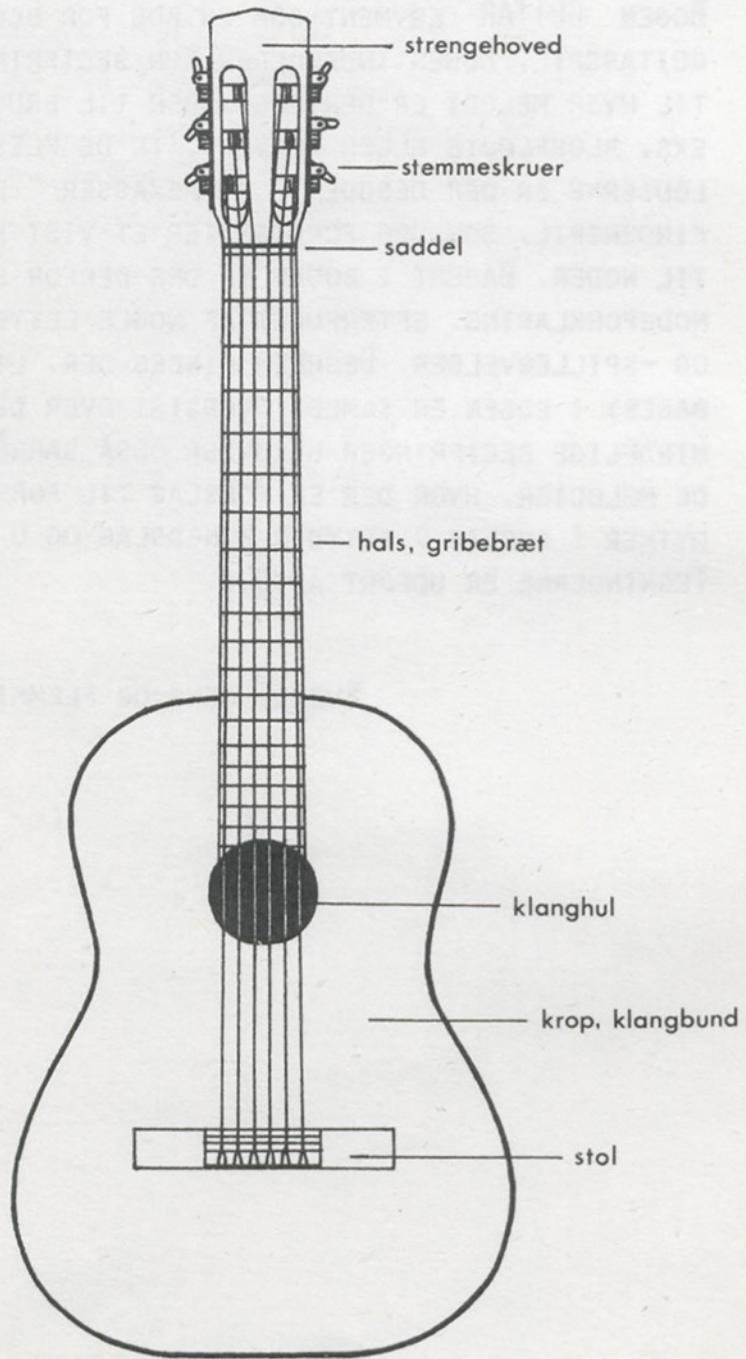
guitar

1. 66

BOGEN GUITAR ER MENT SOM EN BOG FOR BEGYNDERE I GUITARSPIL. BOGEN INDEHOLDER KUN BECIFRINGER, MEN TIL HVER MELODI ER DER DOG NODER TIL BRUG FOR F, EKS, BLOKFLØJTE ELLER KLAVER. TIL DE FLESTE AF MELODIERNE ER DER DESUDEN " RYTMEKASSER " D.V.S. LET FINGERSPIL, SOM DOG FORUDSÆTTER ET VIST KENDSKAB TIL NODER. BAGEST I BOGEN ER DER DERFOR EN SIMPEL NODEFORKLARING, EFTERFULGT AF NOGLE LETTE KLAPPE- OG -SPILLEØVELSER. DESUDEN FINDES DER, LIGELEDÉS BAGEST I BOGEN EN SAMLET OVERSIGT OVER DE MEST ALMINDELIGE BECIFRINGER HERUNDER OGSÅ BARREGREB. I DE MELODIER, HVOR DER ER FORSLAG TIL FORSKELLIGE RYTMER (ANSLAG) BETYDER N NEDSLAG OG 0 OPSLAG. TEGNINGERNE ER UDFØRT AF OLE.

SVEND, JENS OG FLEMMING.

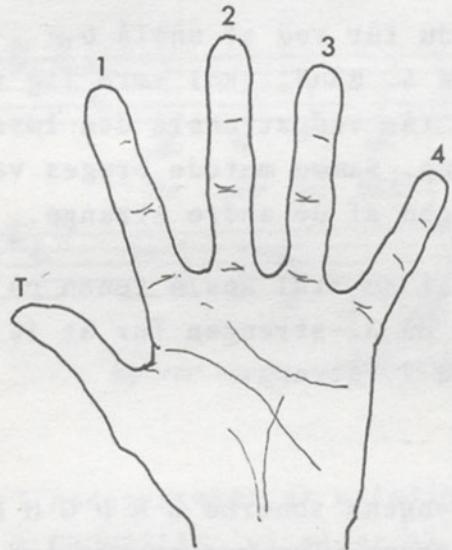
GUITAREN



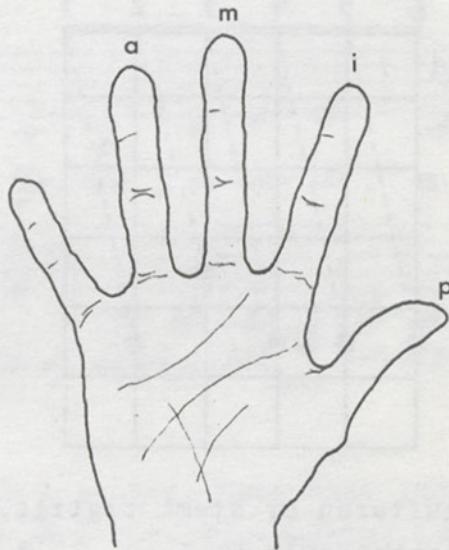
DET KONGELIGE BIBLIOTEK
KØBENHAVN

1972/12886

vn 7505.1345



VENSTRE HÅND



HØJRE HÅND

Venstre hånd er den hånd man griber med om gribeskrættet. Pegefingeren har tallet 1, langemand tallet 2, ringfingeren tallet 3 og lillefingeren tallet 4. Tommeltotten betegnes med et T

Højre hånd er den hånd man anslår strengene med. Man kan slå rytmen med hele hånden og ramme strengene med tommelfingeren eller pegefingeren alt efter hvad man finder bedst. Man kan også bruge plektrum, en lille flad plasticdims, som man holder mellem tommelfingeren og pegefingeren. Hvis man spiller fingerspil, bruger man alle fingre undtagen lillefingeren. Tommeltotten kaldes da for P, pegefingeren for i, langemand for m og ringfingeren for a.

SÅLEDES STEMMES GUITAREN

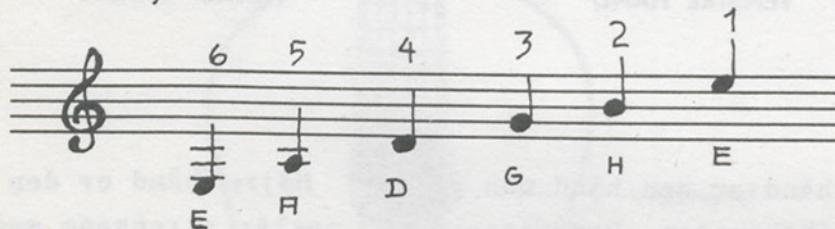
Det nemmeste er at købe en stemmefløjte med alle seks toner, og stemme guitar'en efter den, men man kan også stemme den uden hjælpemidler, tegningen viser metoden:

	E	A	D	G	H	E
6	6	5	4	3	2	1
1. bånd	/	/	/	/	/	/
2. "	/	/	/	/	/	/
3. "	/	/	/	/	/	/
4. "	/	/	/	●	/	/
5. "	●	●	●	●	●	/
6. "	/	/	/	/	/	/

Tonen, du får ved at anslå 6.-strengen 5. bånd, skal være lig tonen, du får ved at anslå den løse 5.-streng. Samme metode bruges ved stemningen af de andre strenge.

BEMÆRK at du skal anslå tonen på 4. bånd på 3.-strengen for at få den løse 2.-streng.

Når guitar'en er stemt rigtigt, har strenge tonerne E A D G H E for henholdsvis 6. 5. 4. 3. 2. og 1. streng. Tonerne er her indtegnet i et nodesystem:



SÅLEDES ER GREBENE NOTERET

For at kunne spille efter becifring, må man kunne nogle greb (becifringer) på guitar'en. Tegningen viser hvorledes man tager en A-dur, som er det første greb du skal lære.

	A		
1. bånd			
2. "	1●	2●	3●
3. "			
4. "			

1. finger sætter du på 4.-streng
2. bånd, 2. finger på 3.-streng
2. bånd og 3.-finger på 2.-streng ligeledes 2. bånd. Grebet danner nu akkorden A-dur, som noteres med A.

Når du skal til at spille eller rettere sagt akkompagnere en melodi, er det nødvendigt, at vi noterer melodien med de akkorder (greb), der hører til. Du ser her melodien til MESTER JAKOB skrevet med noder; selvom du ikke kan noderne, kan du alligevel læse becifringerne til den.

I nodesystemet er melodien inddelt i takter. Hver takt indeholder 4 GRUNDSLAG, vi siger at melodien går i fire fjerdedele, som skrives $\frac{4}{4}$.

Over den første takt står akkorden A, og da der ikke står noget over de følgende takter skal A spilles hele tiden.

Prøv at synge MESTER JAKOB og anslå guitar'en 4 gange i hver takt således:

Me-ster Ja-kob, Me-ster Ja-kob, so-ver du—, o.s.v.
1 2 3 4 1 2 3 4 1 2 3 4

Dette kan noteres uden melodinoder sådan:

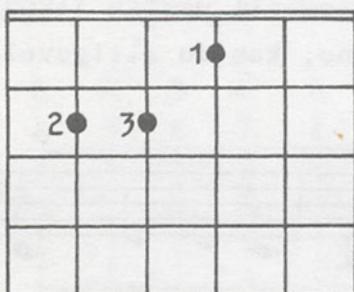
$\frac{4}{4}$ A | % | % | % | % | % | % | % ||

Dobbeltstregen til sidst betyder afslutning af melodien, og % betyder gentagelse af forrige greb.

A:	p	ima	p	ima
	5	321	6	321

Du skal nu lære et nyt greb, E (E-dur).

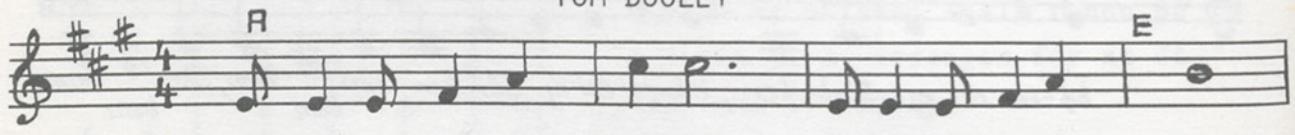
E



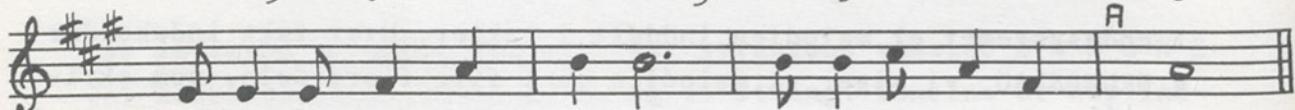
1. finger sætter du på 3.-streng
1. bånd, 2. finger på 5.-streng
2. bånd og 3. finger på 4.-streng
2. bånd. Grebet danner nu akkorden E-dur, noteret med E.

Du kan nu to greb, og skal prøve at spille en melodi, hvor begge greb A og E forekommer, nemlig:

TOM DOOLEY



Hang down your head Tom Doo-ley , hang down your head and cry ,



you killed poor Lau-ra Fo-ster , you know you're bound to die .

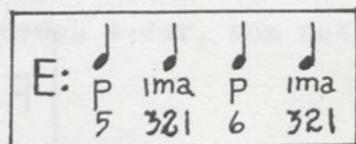
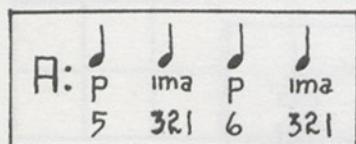
A
You took her on the hillside
As God almighty knows,
You took her on the hillside,
And their you hide her clothes.

A
You took her on the hillside,
To make her your wife,
You took her on the hillside,
Where there you took her life.

A
I dug a grave four feet long
I dug it three feet deep,
And throw'd the cold clay o'er her
And tramped it with my feet.

A
Chorus: Hang down your head Tom Dooley
Hang down your head and cry,
You killed poor Laura Foster
You know you're bound to die.

4 A | % | % | E | % | % | % | A ||



SKORSTENSFEJEREN



Skor-stens-fej'-ren gik en tur , skor- stens - fej' - ren



gik en tur , gik en tur , skor-stens - fej' - ren gik en tur .

A
Skorstensfej'ren gik en tur

Skorstensfej'ren **E** gik en tur, gik en tur

Skorstensfej'ren gik en tur

A
Så kom han forbi et hus

Så kom han forbi et hus, 'bi et hus

Så kom han forbi et hus

A
Pigen ud af vinduet så

Pigen ud af **E** vinduet så, vinduet så

Pigen ud af vinduet **A** så

O.S.V.

SKORSTENSFEJEREN er i $\frac{2}{4}$. Det vil sige, du skal spille to grundslag i hver takt.

$\frac{2}{4}$ A|%|%|%|E|%|%|%|A||

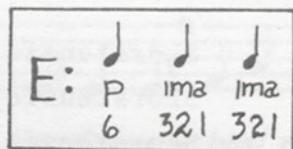
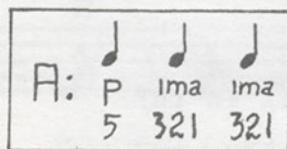
A:	♪	♪	♪	♪
	p	ima	p	ima
	5	321	6	321

E:	♪	♪	♪	♪
	p	ima	p	ima
	5	321	6	321

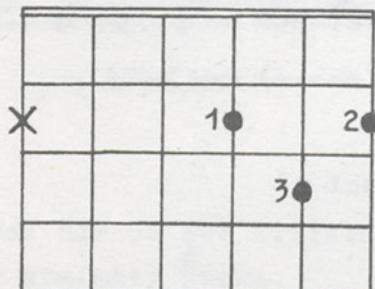
NU ER TIMEN TIL ENDE

Nu er ti-men til en-de og fra sko-le vi går, hvad vi
lær-te der- hen-ne skal vi nok hus-ke på.

$\frac{3}{4}$ AIEI%IAI%IEI%IA||



D

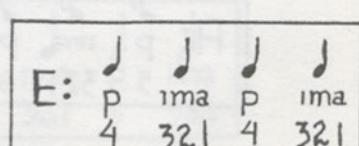
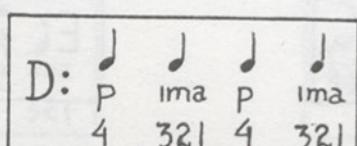
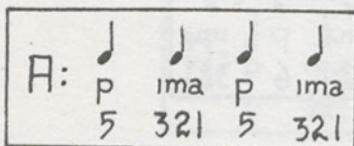


Et kryds på en streng betyder at strengen ikke skal klinge med. Enten kan du dæmpe med tommelfingeren eller helt undlade at slå strengen an med højre hånd.

STORKESPRINGVANDET

A-li - ba-li , A-li - ba-li - bi , luk nu di - ne øj - ne i ,
vi går al - drig me - re for - bi det sto - re styg - ge stor - ke spring - vand.

$\frac{4}{4}$ AID-AID-AID-EIAID-AIAIE-A||



^A ^D ^A
Chorus: Alibali alibalibi
 luk nu dine øjne i
^A ^D ^A
 Vi går aldrig mere forbi
 det store stygge Storkespringvand.

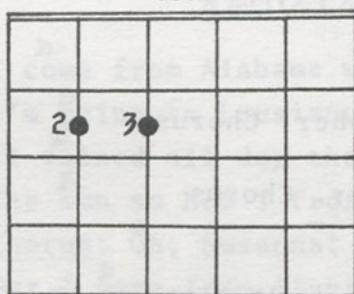
^A ^D ^A
 Byens stemning er så hjertens varm
 men på Strøjet er der farm
^A ^D ^A
 Nogen får tæv af lovens lange arm
 ved det store stygge Storkespringvand Chorus:

^A ^D ^A
 Drenge pi'er med cowboy-bukselår
 bare tær og Beatleshår
^A ^D ^A
 samles flokkevis på Amagertorv
 ved det store stygge Storkespringvand

Hvis der i en $\frac{4}{4}$ -takt er to greb, adskilte ved en bindestreg, betyder det, at hvert greb skal have to grundslag eller halvdelen af takten hver.

Anslag: $\frac{4}{4}$ | |
 NO NO NO NO | NO NO NO NO
 (tæl: 1 og 2 og 3 og 4 og 1 og 2 og 3 og 4 og)

Em



Em betyder E-mol, du kan også mørde det stavet Emi (engelsk minor=mol) E (bogstavet alene) er altså E-dur, Em = Emi er E-mol.

THE DRUNKEN SAILOR

What shall we do with the drunken sailor, what shall we do with the
drunken sailor, what shall we do with the drunken sailor, early in the
morning. Hoo-ray and up she rises, hoo-ray and
up she rises, hoo-ray and up she rises, early in the
morning.

Em
What shall we do with the drunken sailor
D
What shall we do with the drunken sailor,
Em
What shall we do with the drunken sailor,
D

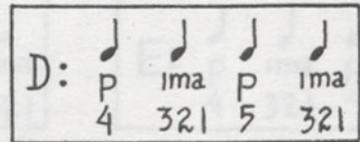
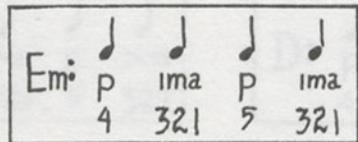
Early in the *Em* morning?

Chorus: Hooray and up she rises,
D
Hooray and up she rises,
Em
Hooray and up she rises,
D
Early in the *Em* morning.

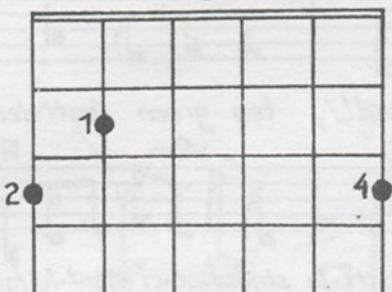
Em
Put him in the long-boat 'til he's sober. Chorus

Em
Pull out the plug and wet him all over. Chorus

$\frac{4}{4}$ Em | % | D | % | Em | % | D | Em | Em | % | D | % | Em | % | D | Em |



G



G-grebet er temmelig svært, men det er måske nemmere for dig, hvis du i stedet for 4. finger benytter 3. finger. Men da det er vigtigt senere hen at kunne benytte lillefingeren lige så godt som de øvrige fingre, kan du godt prøve med den nu.

OH SUSANNA

D

1. I come from A-la-ba-ma with a banjo on my knee.
2. It rained all day the night I left, the weather was so dry;
I'm going to Lou-si-an-a my Su-sanna for to see,
The sun so hot I froze my-self, Su-sanna don't you cry.

1. D | 2. D | G | : |

see cry. Oh, Su-sanna, oh don't you cry for me for-I
A *D*

come from A-la-ba-ma with my banjo on my knee.

D ||D%1%1A|D%1A|D:||6%1D|A|D%1A|D%1A|D||

I come from Alabama with my banjo on my knee
I'm going to Louisiana, My Susanna for to see
It rained all day the night I left the weather was so dry
The sun so hot I froze myself, Susanna don't you cry
Chorus: Oh, Susanna! oh, don't you cry for me
For I come from Alabama with my banjo on my knee.

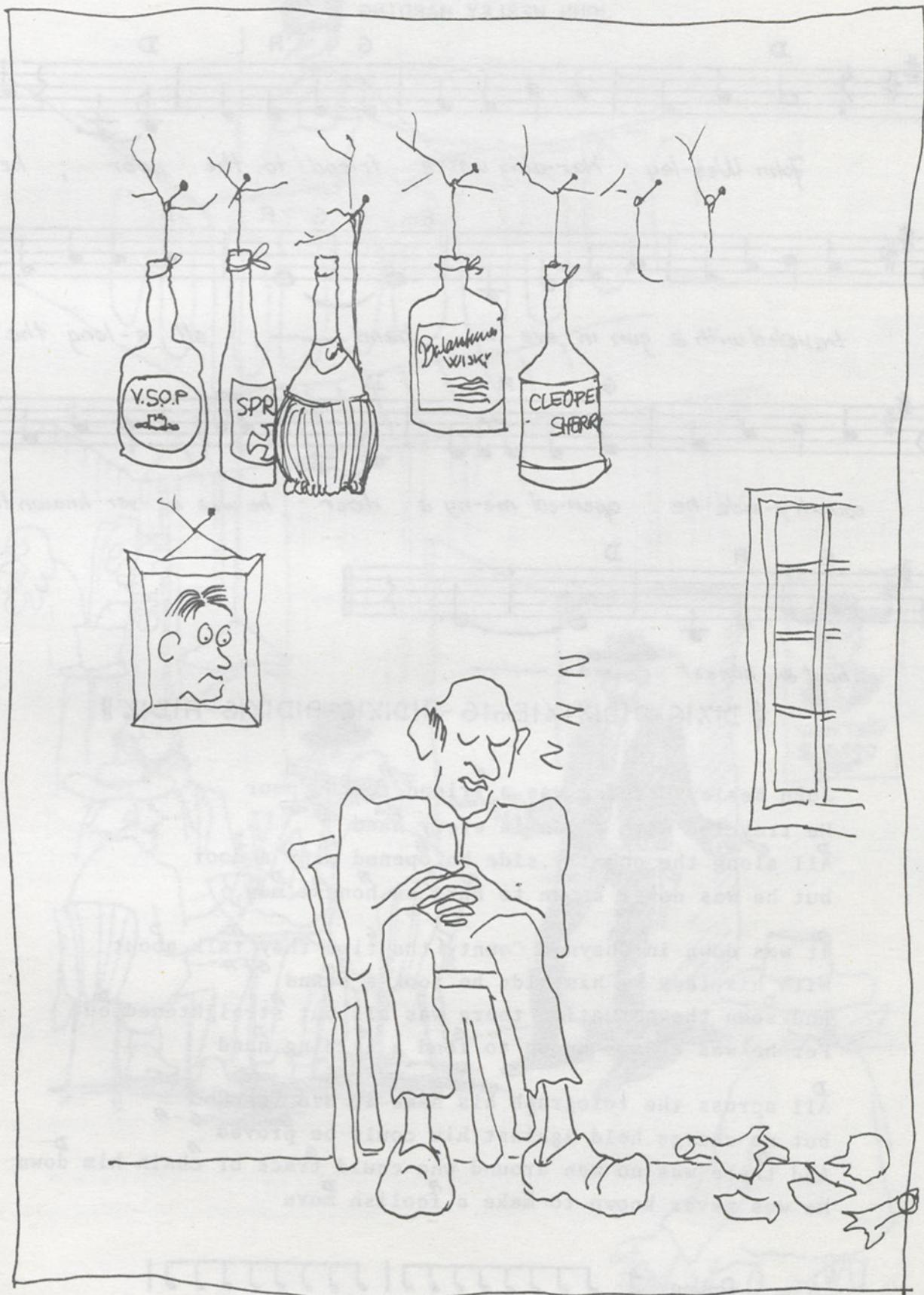
I had a dream the other night, when everything was still
I thought I saw my Susanna, a-comming down the hill
The red, red rose was in her hand, the tear was in her eye
I said, "I come from Dixiland, Susanna don't you cry." Chorus.

TEEN GREEN BOTTLES

Ten green bottles , han-ging on the wall , ten green bott-les
 hang-ing on the wall , and if one green bott-le should ac-ci-dent-ly fall, there'll be
 nine green bott-les, a - han-ging on the wall.

Ten green bottles, hanging on the wall
 Ten green bottles, hanging on the wall
 And if one green bottle should accidentally fall
 there'll be nine green bottles hanging on the wall
 Nine green bottles.....
 Eight green bottles.....
 Seven green bottles.....
 Six green bottles.....
 Five green bottles.....
 Four green bottles.....
 Three green bottles.....
 Two green bottles.....
 One green bottle, hanging on the wall
 One green bottle, hanging on the wall
 And if one green bottle should accidentally fall
 there'll be no green bottles hanging on the wall.

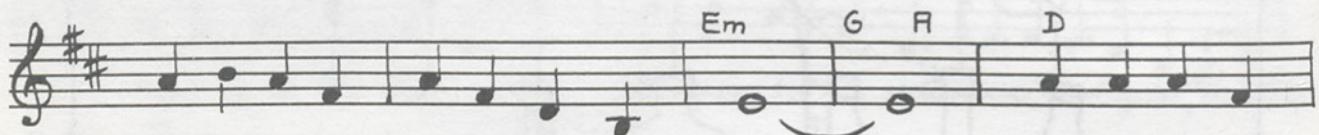
Hvis der i en $\frac{4}{4}$ takt er to greb, adskilt ved en bindestreg, betyder det, at hvert greb skal have to grundslag, eller halvdelen af takten hver.



JOHN WESLEY HARDING



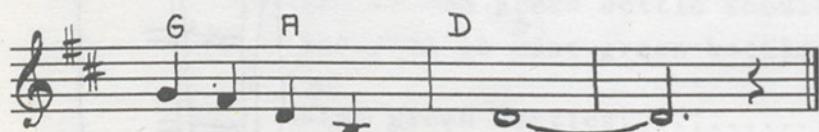
John Wes-ley Har-ding was a friend to the poor , he



traveled with a gun in eve-ry hand — , all a-long the



coun-try-side he open-ed ma-ny a door , he was ne-ver known to



hurt an honest man — .

$\frac{4}{4}$ D I% | G - A | D I% | E m | G - A | D I% | G - A | D I% | G - A | D I% ||

^D John Wesley Harding was a friend to the poor

^{E m} He traveled with a gun in every hand ^{G - A}

^D All along the country side he ^G opened many a door

but he was never known to hurt an honest man

^D It was down in Chaynee County the time they talk about

With his lady by his side he took a stand ^{E m} ^{G - A}

And ^D soon the situation there was all but straightened out
For he was always known to lend a helping hand

^D All across the telegraph his name it did resound

but no charge held against him could be proved ^{E m} ^{G - A}

And there was no man around who could track or chain him down
He was never known to make a foolish move

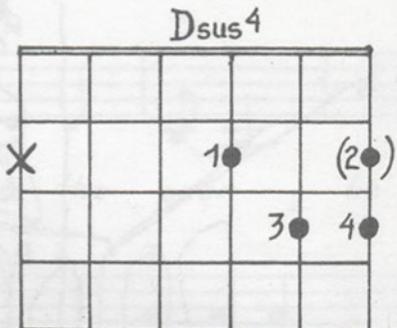
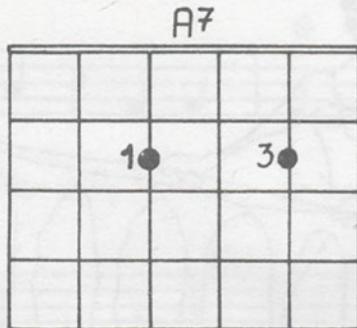
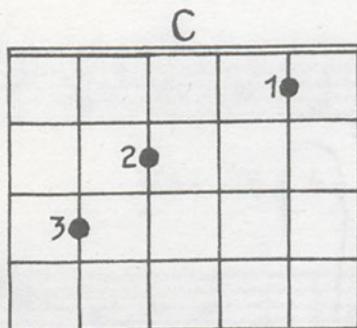
Anslag: $\frac{4}{4}$ 

N O N O N O N O N O N O N O N O N O N O

(+æl: 1 og 2 og 3 og 4 og 1 og 2 og 3 og 4 og)



AS TEARS GO BY



G A7 C D

Musical staff in G major, 4/4 time. Notes correspond to the chords above: G, A7, C, D.

It is the evening of the day———,

G A7 C D

Musical staff in G major, 4/4 time. Notes correspond to the chords above: G, A7, C, D.

I sit and watch the children play———,

C D G Em

Musical staff in G major, 4/4 time. Notes correspond to the chords above: C, D, G, Em.

smiling faces I can see——, but not for me——,

C Dsus4 D

Musical staff in G major, 4/4 time. Notes correspond to the chords above: C, Dsus4, D.

I sit and watch as tears go by———.

*It is the evening of the day, I sit and watch the children play
Smiling faces I can see, but not for me, I sit and watch as tears go by.*

*My riches can't buy everything, I want to hear the children sing
All I hear is the sound of rain, Falling on the ground, I sit*

*It is the evening of the day, I sit and watch the children play
Doing things they use to do, They think are new, I sit and watch as ...*

Anslag: ♩ ♪ ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ ♪ ♪ | o.s.o.

NONONONO NONONONO

WHERE HAVE ALL THE FLOWERS GONE

Where have all the flowers gone, long time passing,
where have all the flowers gone, long time ago.
Where have all the flowers gone, young girls picked them ev'ry-one,
when will they ever learn, when will they ever learn.

Where have all the flowers gone, long time passing
Where have all the flowers gone, long time ago
Where have all the flowers gone, young girls picked them every one
When will they ever learn, when will they ever learn

Where have all the young girls gone
gone to young men every one

Where have all the young men gone
gone to soldiers everyone

Where have all the soldiers gone
gone to graveyards everyone

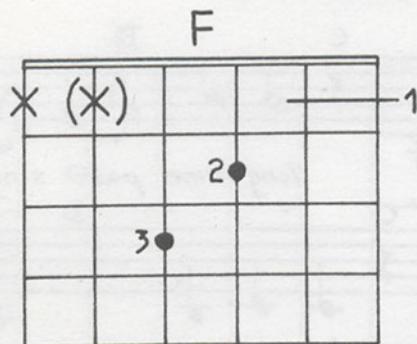
Where have all the graveyards gone
gone to flowers everyone

G:
G: p i m a i p i m a i
6 3 2 1 3 6 3 2 1 3

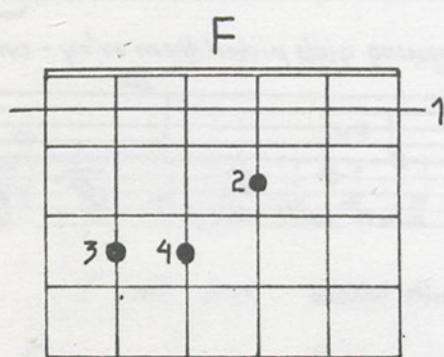
Em:
Em: p i m a i p i m a i
6 3 2 1 3 6 3 2 1 3

D:
D: p i m a i p i m a i
4 3 2 1 3 4 3 2 1 3

C:
C: p i m a i p i m a i
5 3 2 1 3 5 3 2 1 3

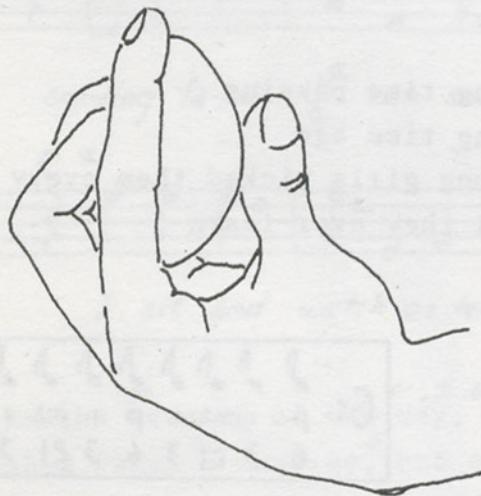


I "F" skal du trykke 2 strenge ned med 1. finger. Det kan godt være lidt vanskeligt i begyndelsen, men hvis du prøver dig frem med 1. fingeren alene har du mulighed for at finde den rigtige vinkel for pegefingeren, inden du sætter de to andre på.

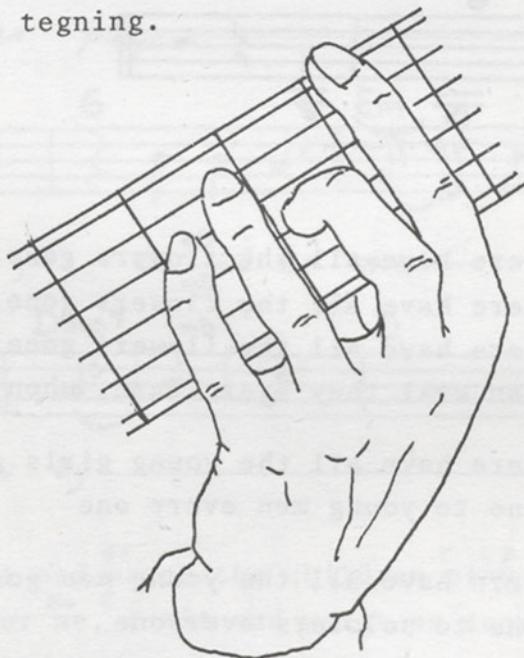


BEMÆRK at 6. strengen under ingen omstændigheder må klinge med, hvorimod det ikke gør så meget, hvis 5. strengen skulle blive slået an.

Du kan eventuelt prøve at tage "F"et med et barrégreb, det ser sådan ud. Du skal lægge din 1. finger så langt ind over gribeskrættet som muligt. Se tegning.



set i tværsnit



set forfra

Prøv at spille nogle øvelser:

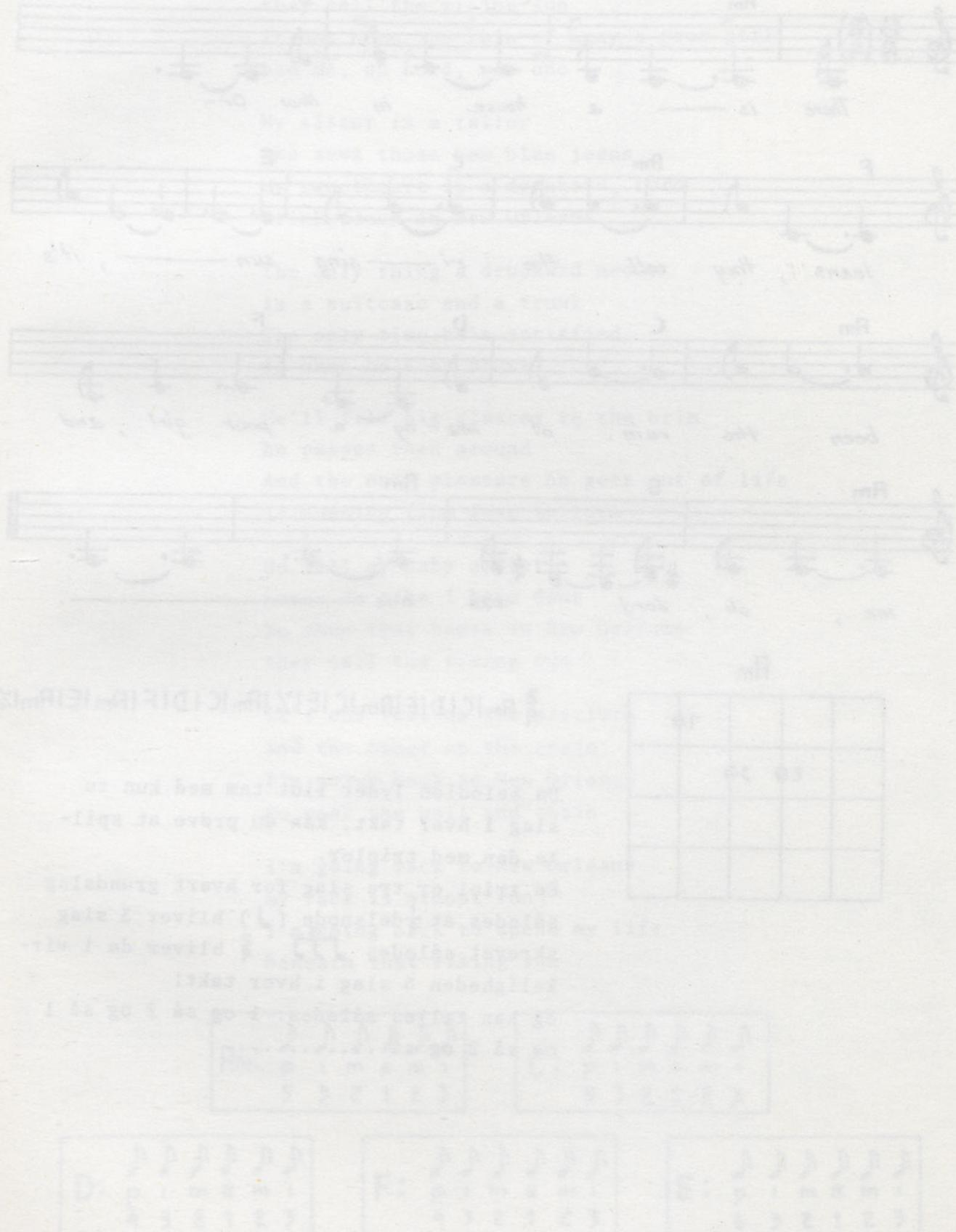
$\frac{4}{4} C | \% | F | \% | C | \% | F | \% |$ o.s.u.

$\frac{4}{4} G | \% | F | \% | G | \% | F | \% |$ o.s.u.

$\frac{4}{4} A_m | \% | F | \% | A_m | \% | F | \% |$ o.s.u.

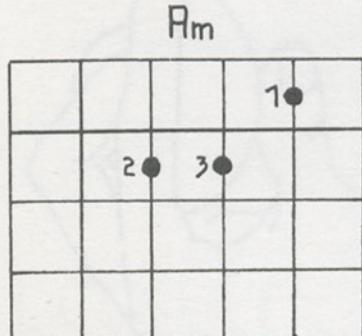
$\frac{4}{4} C | A_m | F | G | C | A_m | F | G |$ o.s.u.

SIDE TIL EGET BRUG.



HOUSE OF RISING SUN

The musical score consists of four staves of handwritten music. The first staff starts with a key signature of G major (one sharp), indicated by a circled 'G' with '(2)' below it. The lyrics are: "There is — a house in New Or—". The second staff begins with a key signature of F major (no sharps or flats). The lyrics are: "leans, they call the ri—sing sun —, it's". The third staff begins with a key signature of C major (no sharps or flats). The lyrics are: "been the ruin of ma—ny a poor girl , and". The fourth staff begins with a key signature of E major (one sharp). The lyrics are: "me , oh , Lord was one—". The music uses various note heads and stems, with some notes having dots above them.



2 | Rm | C | D | F | Rm | C | E | % | Rm | C | D | F | Rm | E | Rm | % |

Da melodien lyder lidt tam med kun to slag i hver takt, kan du prøve at spille den med trioler.

En triol er tre slag for hvert grundslag således at $\frac{1}{4}$ -delsnode (\downarrow) bliver 3 slag skrevet således $\downarrow\downarrow\downarrow$. $\frac{2}{4}$ bliver da i virkeligheden 6 slag i hver takt! og kan tælles således: 1 og så 2 og så 1 og så 2 og så

*A*m C *D* *F*
There is a house in New Orleans
*A*m *C* *E*
they call the rising sun
It has been the ruin of many a poor girl
and *A*m, oh Lord, was *A*m one

My sister is a tailor
she sews those new blue jeans
My sweetheart is a drunkard, Lord
drinks down in New Orleans

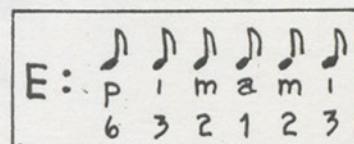
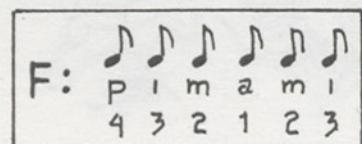
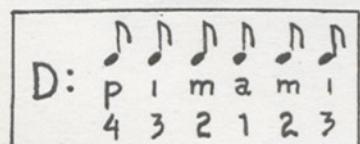
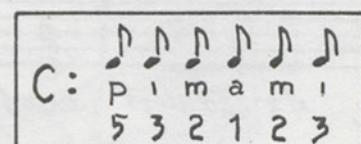
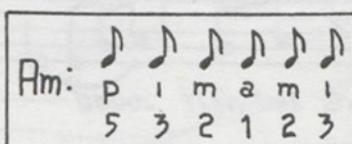
The only thing a drunkard needs
is a suitcase and a trunk
The only time he's satisfied
is when he's on drunk

He'll fill his glasses to the brim
he passes then around
And the only pleasure he gets out of life
is bumming from town to town

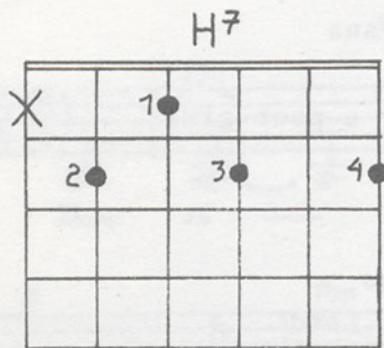
Go tell my baby sister
never do like I have done
To shun that house in New Orleans
they call the rising sun

It's one foot on the platform
and the other on the train
I'm going back to New Orleans
to wear the ball and chain

I'm going back to New Orleans
my race is almost run
I'm going back to spend my life
beneath that rising sun



EL CONDOR PASA



I mange melodier vil du finde H^7 skrevet som B^7 (ligesom du vil finde Hm betegnet som Bm). Grebet er det samme, men forskellen i betegnelsen skyldes at tonen H på dansk hedder B på engelsk og tonen B på dansk B^b på engelsk.

$E\text{m}$ $G \quad D \quad G \quad D$

I'd rather be a sparrow than a snail, Yes, I would, if I
 G H^7 $E\text{m}$
could, I surely would mm— . I'd

$G \quad D \quad G \quad -3- \quad D$

rather be a hammer than a nail, Yes, I would, If I only
 G H^7 $E\text{m}$
could— , I surely would , mm— , A-

C G D

way, I'd rather sail a way— , like the swan, that's here and
 $G \quad C$
gone, a man gets tied to the ground, he gives the

$G \quad D \quad G \quad H^7 \quad E\text{m}$

world, it's saddest sound, its saddest sound— .

I'd ^{E_m} rather be a sparrow than a ^G snail
Yes, I ^G would, if I ^D only ^G could, I ^{H^p} surely ^{E_m} would,
mmmmmmmm mmmmmm

I'd ^{E_m} rather be a hammer than a ^G nail
Yes, I ^G would, if I ^D only ^G could, I ^{H^p} surely ^{E_m} would,
mmmmmmmm mmmmmm

B-stykke Away, I'd rather sail away
Like a swan, that's here and gone
A man gets tied to the ground
He gives the ^G world, its ^D saddest ^G sound, its ^{H^p} saddest ^{E_m} sound

I'd ^{E_m} rather feel the earth beneath my ^G feet
Yes, I ^G would, if I ^D only ^G could, I ^{H^p} surely ^{E_m} would,
mmmmmmmm mmmmmm

I'd ^{E_m} rather be a forest than a ^G street
Yes, I ^G would, if I ^D only ^G could, I ^{H^p} surely ^{E_m} would,

4||E_m|G-D|G-D|G-H⁷|E_m|%:||

B-:C|%|G-D|G|C|%|G-D|G-H⁷|E_m|%||

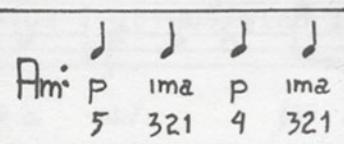
Anslag: $\frac{4}{4}$ nedslag hele tiden.



UNIVERSAL SOLDIER

He's five foot two and six feet four, he
 fights with missiles and with spears he is all of thirty-
 one, and only seven teen, he's been a soldier for a thou-sand
 years.

4 C | D I G I E m | C I D I G I % | C I D I G I E m | C | A m | D I % ||

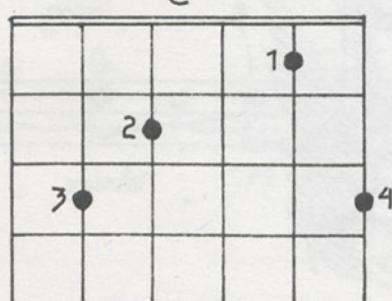


G:				
P	lma	P	lma	
6	321	4	321	

C:				
P	lma	P	lma	
5	321	4	321	

E m:				
P	lma	P	lma	
4	321	5	321	

D:				
P	lma	P	lma	
4	321	5	321	



Du kan gøre akkompagnementet mere spændende hvis du i stedet for C spiller C⁵ i hele melodien.

He's five foot two and he's six feet four
he fights with missiles and with spears
He's all of thirty-one and he's only seven-teen
he's been a soldier for a thousand years.

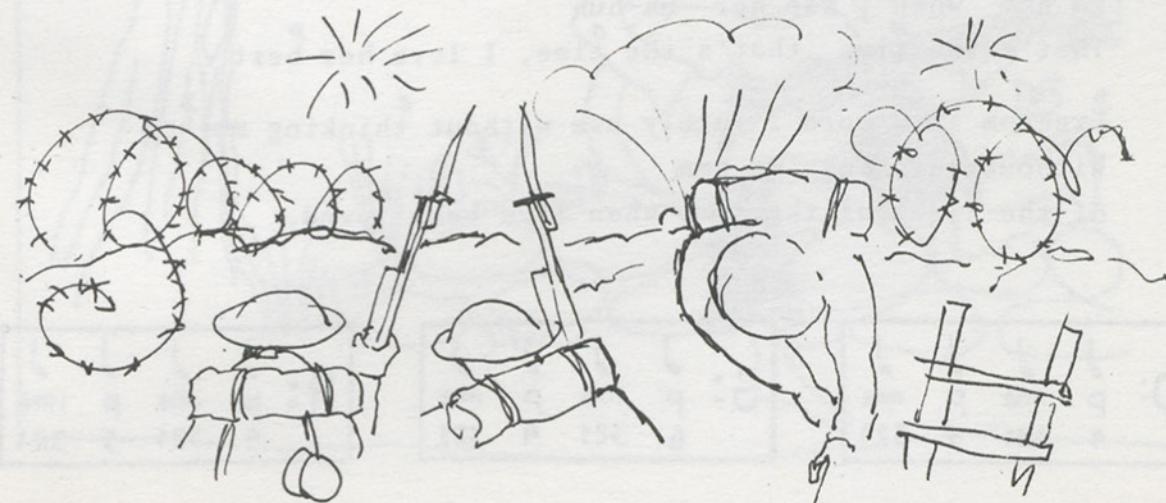
He's a Catholic, a Hindu, an Atheist, a Jain,
a Buddhist and a baptist and a jew
And he knows he shouldn't kill, and he knows he allways will
kill you for me, my friend, and me for you

And he's fighting for Canada, he is fighting for France
he's fighting for the U.S.A.
And he's fighting for the Russians and he's fighting for Japan
and he thinks we'll put an end to war this way

And he's fighting for democracy, he's fighting for the Reds
he says it for the peace of all
He's the one who must decide who's to live and who's to die
and he never sees the writing on the wall

But without him how would Hitler have condemned him at Dachau
without him Caesar would have stood alone
He's the one who gives his body as a weapon of the war
and without him all this killing can't go on

He's the universal soldier and he really is to blame
his orders come from far away no more
They come from here and there and you and me
and brothers can't you see
This is not the way to put an end to war.



COLOURS

Yellow is the colour of my true love's hair, in the morning
When we rise in the morning when we rise
That's the time that's the time, I love the best

Blue is the colour of the sky in the morning
When we rise in the morning when we rise
That's the time that's the time, I love the best

Green's the colour of the sparklin' corn in the morning
When we rise in the morning when we rise
That's the time that's the time, I love the best

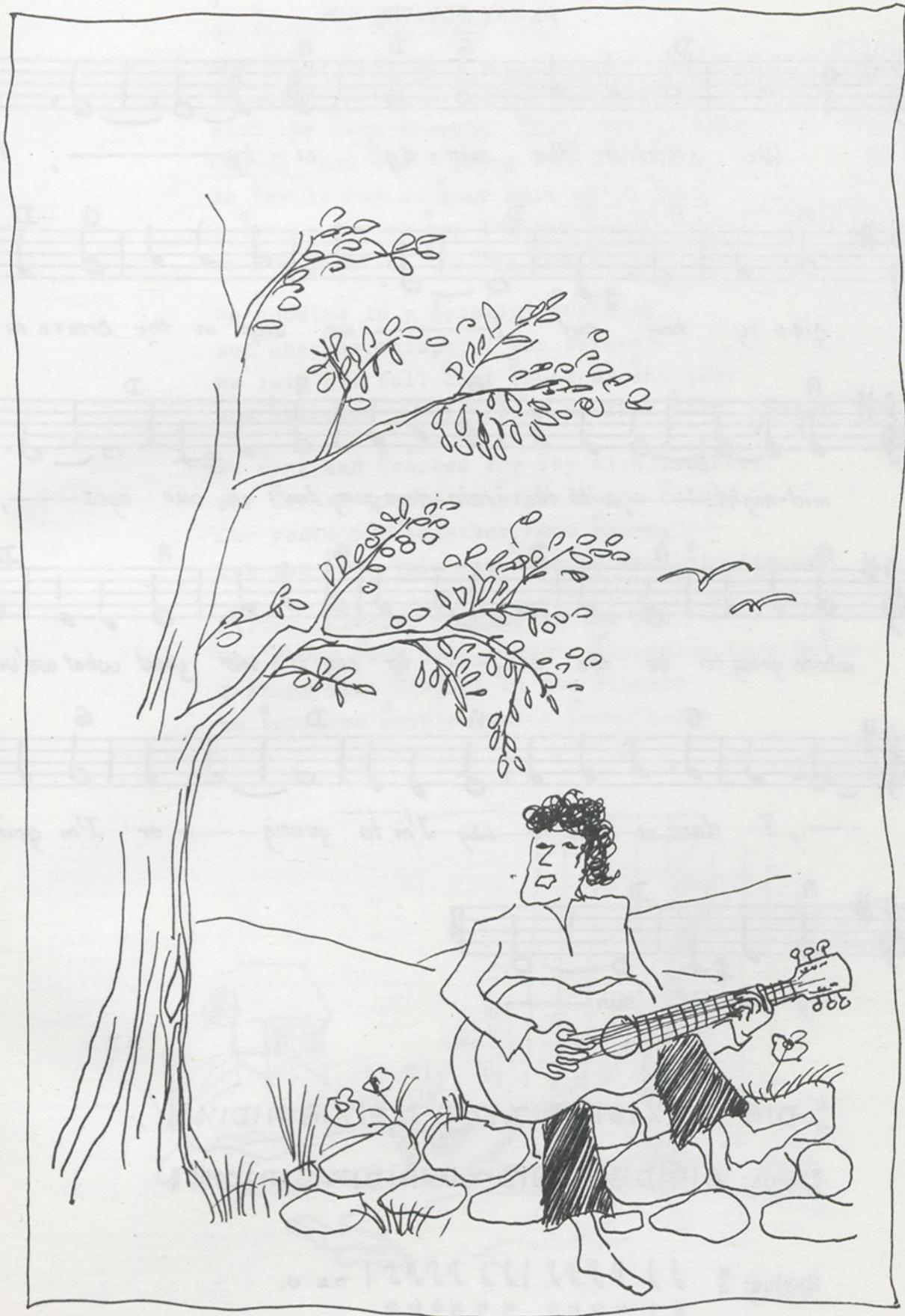
Mellow is the feeling that I get when I see her
Mm hmm when I see her uh-huh
That's the time that's the time, I love her best

Freedom is a word I rarely use without thinking mm-hmm
Without thinking mm-hmm
Of the time of the time when I've been loved.

D:				
	P 1ma 4 321	P 1ma 5 321		

G:				
	P 1ma 6 321	P 1ma 4 321		

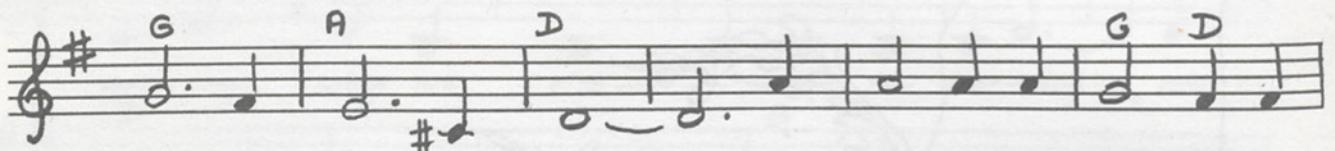
A:				
	P 1ma 4 321	P 1ma 5 321		



TO TRY FOR THE SUN



We stood in the win-dy ci-ty——, the



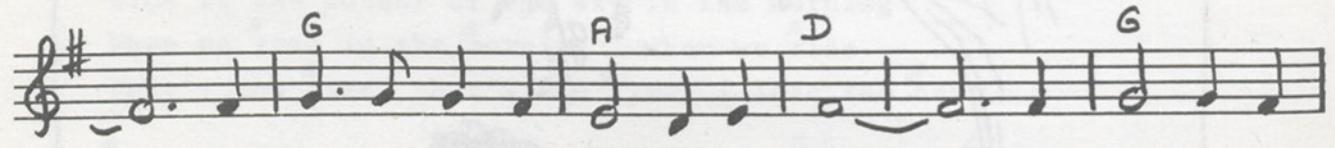
gib-sy boy and I——, we slept in the breeze in the



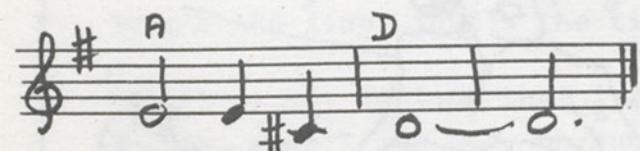
mid-night——, with the rain-drop-ping tears in our eyes——, and



whose going to be the one——, to say it's no good what we've done,



——, I dare a man to say I'm to young——, or I'm going to



try for the sun——.

$\frac{4}{4}$ DIG-DIAI%|GIAIDI%|%IG-DIAI%|GIAIDI%||

Chorus: GIAIDI%|GIAIDI%|GIAIDI%|GIAIDI%||

Anslag: $\frac{4}{4}$ o.s.u.

We stood in the windy city
the Gypsy boy and I
We slept on the breeze in the midnight
with the rain-droppin' tears in our eyes
Chorus: And who's going to be the one
to say it was no good what we've done
I dare a man to say I'm too young
or I'm goin' to try for the sun

We huddled in a derelict building
and when he thought I was asleep
He laid his full coat round my shoulder
and shivered there beside me in a heap. Chorus

We sang and cracked the sky with laughter
our breath turned to mist in the cold
Our years put together come thirty
but our eyes told the dawn we were old. Chorus

Mirror, mirror, hanging in the sky
won't you look down, what's happening here below
I stand here singing to the flowers
so very few people really know. Chorus



CATCH THE WIND.

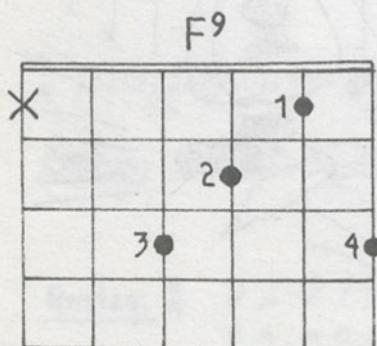
In the chil-ly hours and mi-nutes of un - cer-tain-ty,
I want to be, in the warm hold of your lo-v ing mind,
to tell you all a-round me , and to take your hand
a-long the sand ah but I might as well try and catch the wind

$\frac{6}{8}$ C I F I C I F I C I F - G I C I G I C I F I G I F I C I F - G I C - F I C ||

C:	P	lma	lma	P	lma	lma
	5	321	321	4	321	321

F:	P	lma	lma	P	lma	lma
	4	321	321	4	321	321

G:	P	lma	lma	P	lma	lma
	6	321	321	4	321	321



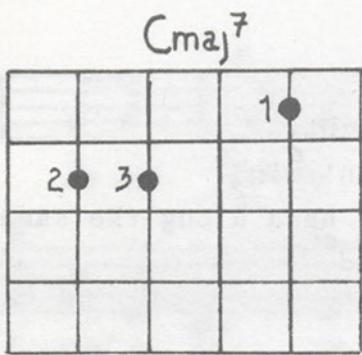
Du kan bruge C⁵ og F⁹ i stedet for C og F i melodien.

In the chilly hours and minutes of uncertainty
I want to be in the warm hold of your lovin' mind
To feel you all around me and to take your hand along the sand
Ah but I may as well try and catch the wind

When ^Csundown pales the ^Fsky
I want to ^Chide awhile behind your smile
And ^Cev'rywhere I'd look Your ^F^Geyes I'd find ^G
For ^Cme to love you now would be the ^Csweetest thing
^Ft'would make me sing
^CAh but I may as well ^Ftry ^Gand catch the sun ^{C-F C}

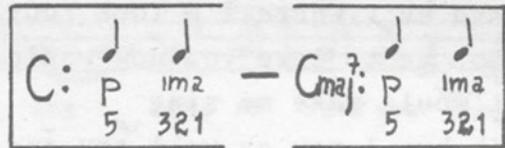
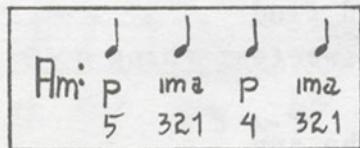
When rain has hung the leaves with tears
I want you near to kill my fears
To help me to leave all my blues behind
For standing in your heart is where I want to be and long to be
Ah but I may as well try and catch the wind.

GOLDWATCH BLUES



♩ Am | ♩ C - Cmaj⁷ | Am ||

De fire takter skal spilles hele tiden!



I went up for my interview on the fourth day of July
 First old man he questioned me until I nearly cried
 Made me fill in forms until I shook with fear
 About the color of my toilet roll and if my cousin's queer

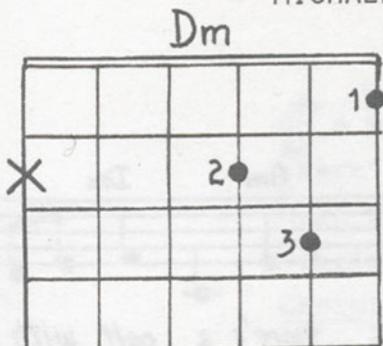
Chorus: Here's your goldwatch and the shackles for your chain
 And your piece of paper to say you left here sane
 And if you have a son who wants a good career
 Just get him to sign on the dotted line and work for fifty years

He asked me how many jobs I'd had before
 He nearly had a heart attack when I answered "Four"
 "Four jobs in twenty years oh this can never be
 We only take on men who work until they die." Chorus:

He took me outside to where the gravestones stand in line
 "This is where we bury them in quickstone and in lime
 And if you come to work for us on this you must agree
 That if you're going to die, please do it during tea-break!" Chorus:

This story that you heard you may think rather queer
 But it is the truth you'll be surprised to hear
 I did not want no job upon the board
 I just wanted to take a broom and sweep the bloody floor! Chorus:

MICHAEL ROW THE BOAT ASHORE



$\frac{4}{4}$ C I F I C I E m I D m I G I C ||

Anslag: $\frac{4}{4}$ N N O N N O

Mi-chael row the boat a-shore, Al-ia- luy — a, Mi-chael
 row the boat a-shore, Al-ia- luy — a

Chorus: Michael ^C row the boat ashore

Allaluya ^{F C}

Michael ^{E m} row the boat ^{D m} ashore

Allaluya ^{G C}

Michael's ^C boat is a music boat

Allaluya ^{F C}

Michael's ^{E m} boat is a music ^{D m} boat

Allaluya Chorus.

Sister ^C help to trim the sail

Allaluya ^{F C}

Sister help to trim the ^{D m} sail

Allaluya Chorus.

Jordan's ^C River is chilly and cold

Allaluya ^{F C}

Kills the body but not the ^{D m} soul

Allaluya Chorus.

Jordan's ^C River is deep and wide

Allaluya ^{F C}

Meet my ^{E m} mother on the other ^{D m} side

Allaluya Chorus.

DONNA DONNA

Am E Am E Am Dm

On a wa-gon bound for mar-ket, there's a calf with a

C (Am) E Am E Am Dm

mourn-ful eye, high a-bove him there's a swel-low win-ging swift-ly

C E⁷ Am G

through the sky, how the wings are laugh-ing, they laugh with all their

C G C (Cmaj⁷) Am Am E⁷ Am

E Am Dm G C

Don-na Don-na Don-na Don-na, Don-na Don-na Don-na Don

E Am Dm E⁷ Am

Don-na Don-na Don-na Don-na, Don-na Don-na Don-na Don

$\frac{4}{4}$ Am-E|Am-E|Am-Dm|C-E|Am-E|Am-Dm|C-E⁷-Am||

Chorus: $\frac{4}{4}$ G|C-Am|G|C|G|C-Cmaj⁷-Am|Am-E⁷|Am|

E|Am|Dm-G|C|E|Am|Dm-E⁷|Am||

^{Am} ^E ^{Am} ^E
 On a wagon bound for market
^{Am} ^{Dm} ^C ^{Am} ^E
 there's a calf with a mounful eye
^{Am} ^E ^{Am} ^E
 High above him there's a swallow
^{Am} ^{Dm} ^C ^E ^{Am}
 winging swiftly through the sky
Chorus: How the wings are laughing ^{Am}
 they laugh with all their might
^G ^C ^{Cmaj7} ^{Am}
 love and laugh the whole day through
 and half the summer's night

^E
 Donna, donna, Donna donna
^{Dm} ^G ^C
 Donna donna Donna Don
^E ^{Am}
 Donna donna donna Donna
^{Dm} ^E ^{Am}
 Donna donna Donna, Don

^{Am} ^E ^{Am} ^E
 Stop complaining, said the farmer
^{Am} ^{Dm} ^C ^{Am} ^E
 who told you a calf to be
^{Am} ^E ^{Bm}
 Why can't you have wings to fly with
^{Am} ^{Dm} ^C ^{Cmaj7} ^{Am}
 like the swallow so proud and free, Chorus

^{Am} ^E ^{Am} ^E
 Calves are easily bound and slaughtered
^{Am} ^{Dm} ^C ^{Am} ^E
 never knowing the reason why
^{Am} ^E ^{Am} ^E
 Why can't you have wings to fly with
^{Am} ^{Dm} ^C ^{Cmaj7} ^{Am}
 like the swallow who've learned to fly, Chorus

Am:	♩	♩	♩	♩
	p	1m2	p	1m2
	5	321	6(9)	321

Dm:	♩	♩	♩	♩
	p	1m2	p	1m2
	4	321	5	321

C:	♩	♩	♩	♩
	p	1m2	p	1m2
	5	321	4	321

E:	♩	♩	♩	♩
	p	1m2	p	1m2
	4(6)	321	5	321

G:	♩	♩	♩	♩
	p	1m2	p	1m2
	6	321	4	321

RYTMENODERNE

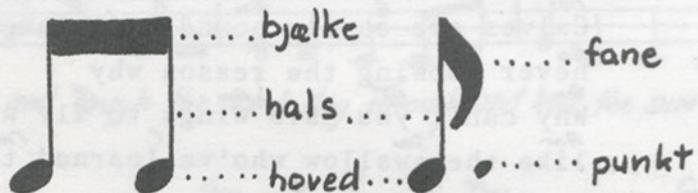
Helinode o

Halvnode ⌈ ⌈

4-delsnode ⌈ ⌈ ⌈ ⌈

8-delsnode ⌈ ⌈ ⌈ ⌈ ⌈ ⌈

16-delsnode ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈



Hvis man sætter et punkt efter en node , man kalder det en punkteret node , forlænger man noden med halvdelen af dens værdi f.eks.

$$d \cdot = d + d = d \mid \mid = 3 \text{ grundslag}.$$

$$d \cdot = d + \frac{d}{2} = d \mid \mid \mid = 3 \text{ grundslag}.$$

På næste side er der nogle lette klappeøvelser , du kan prøve .
Hvis du lærer dem , kan du også spille rytmekasserne til melodierne .

KLAPPEΦVELSER:

- ① ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ② ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ③ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ④ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑤ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑥ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑦ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑧ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑨ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑩ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑪ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑫ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑬ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑭ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑮ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||
- ⑯ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||

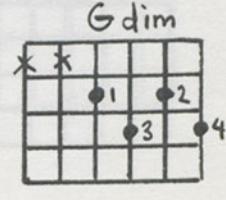
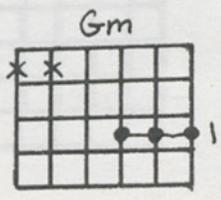
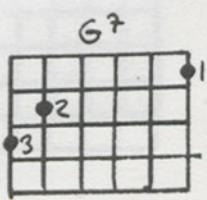
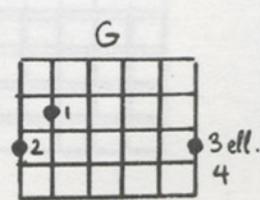
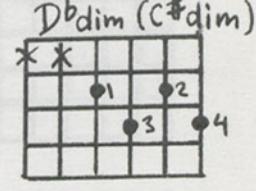
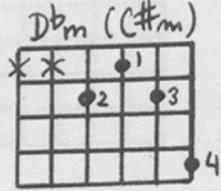
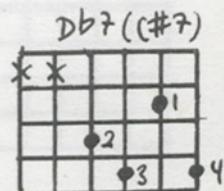
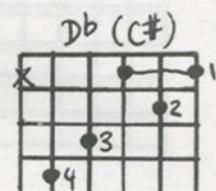
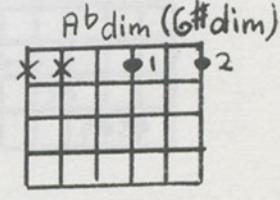
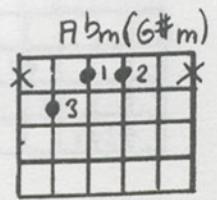
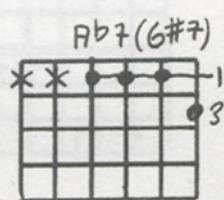
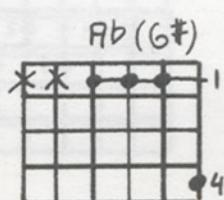
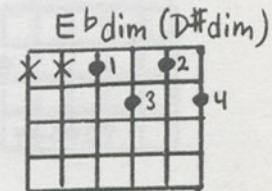
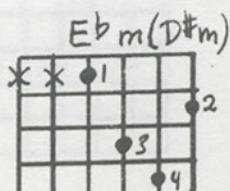
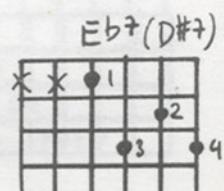
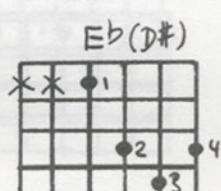
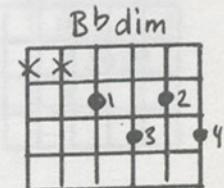
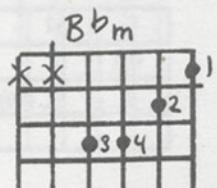
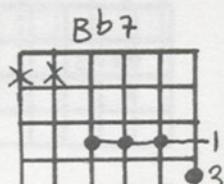
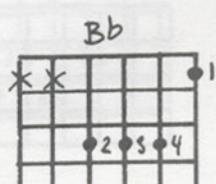
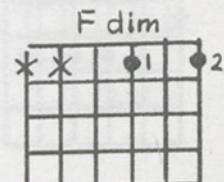
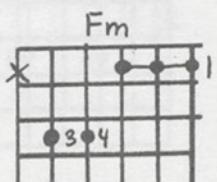
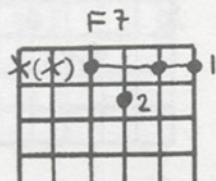
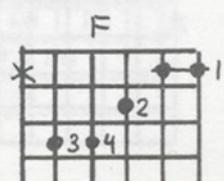
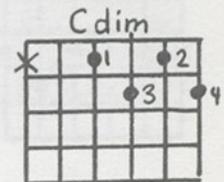
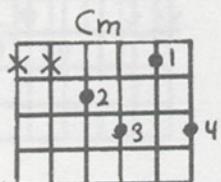
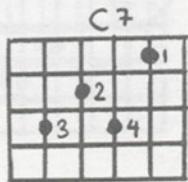
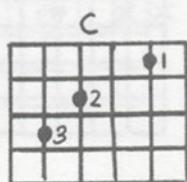
- || הַלְּבָדָה אֲמִתָּה וְאֶתְּנָהָרָה ||
|| בְּזַעַם תְּמִימָה וְבְזַעַם תְּמִימָה ||
|| אַפְּנֵי נְגֻם אֲמִתָּה וְאֶתְּנָהָרָה ||
|| אַפְּנֵי נְגֻם אֲמִתָּה וְאֶתְּנָהָרָה ||

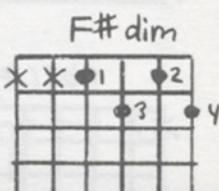
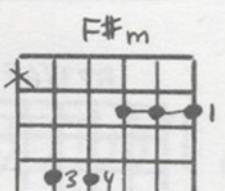
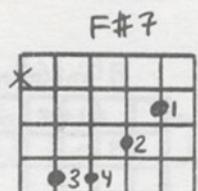
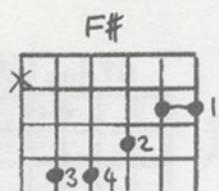
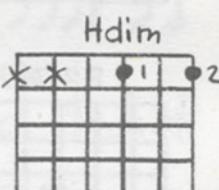
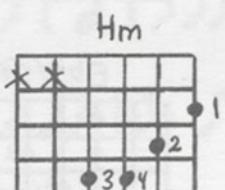
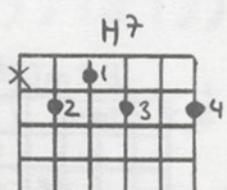
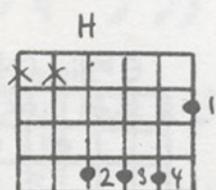
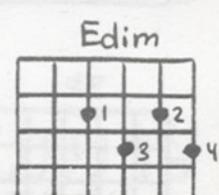
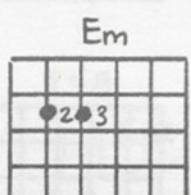
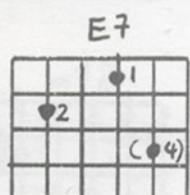
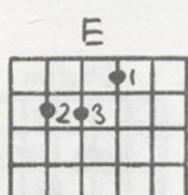
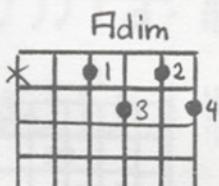
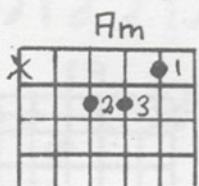
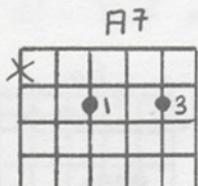
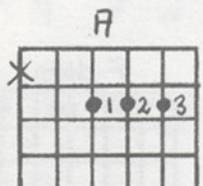
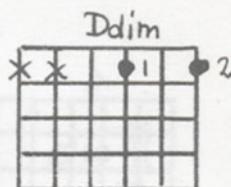
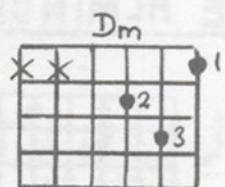
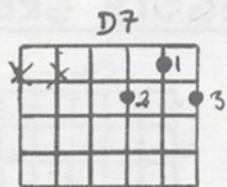
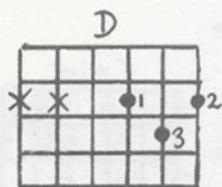
	בְּזַעַם תְּמִימָה. גַּם אֲמִתָּה וְאֶתְּנָהָרָה	
	גַּם אֲמִתָּה וְאֶתְּנָהָרָה בְּזַעַם תְּמִימָה וְאֶתְּנָהָרָה	
	בְּזַעַם תְּמִימָה. גַּם אֲמִתָּה וְאֶתְּנָהָרָה	
	בְּזַעַם תְּמִימָה. גַּם אֲמִתָּה וְאֶתְּנָהָרָה	

	אֲמִתָּה וְאֶתְּנָהָרָה. בְּזַעַם תְּמִימָה	
	תְּמִימָה. בְּזַעַם תְּמִימָה. בְּזַעַם תְּמִימָה	
	אֲמִתָּה. גַּם אֲמִתָּה וְאֶתְּנָהָרָה	
	אֶתְּנָהָרָה. אֲמִתָּה וְאֶתְּנָהָרָה	
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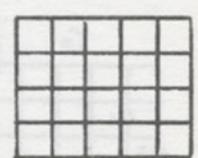
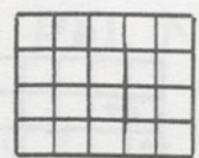
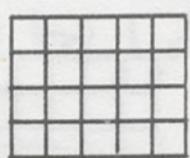
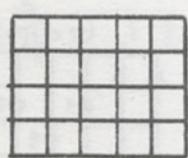
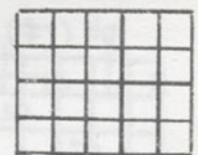
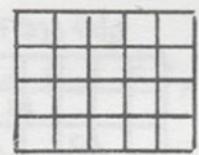
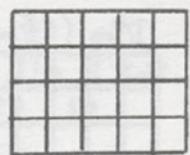
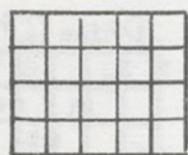
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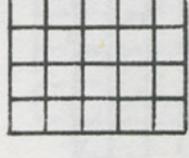
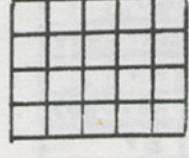
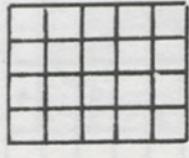
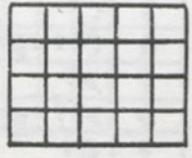
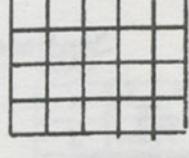
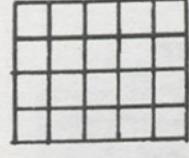
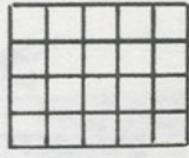
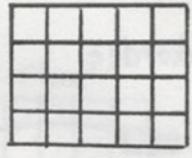
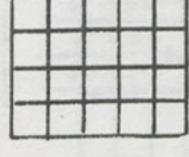
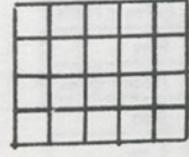
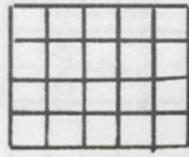
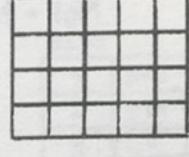
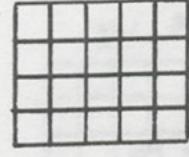
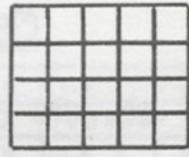
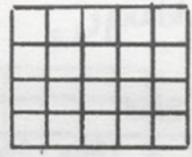
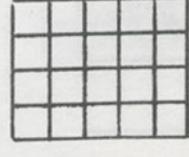
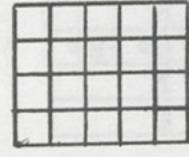
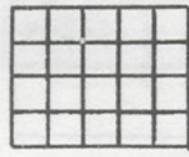
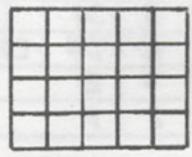
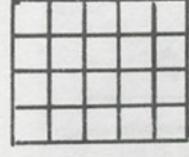
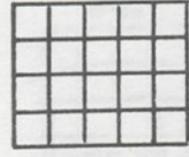
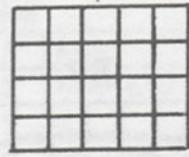
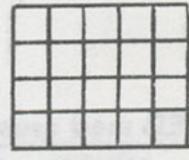
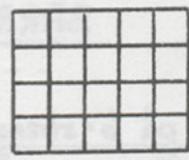
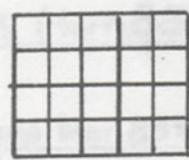
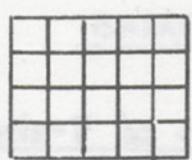
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TIL EGET BRUG :



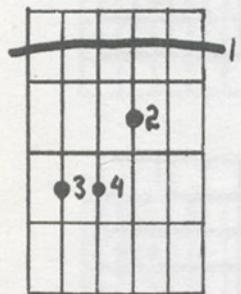


BARRE'GREB

GREB med grundtone på 6-streng

Dur - trekklange

F



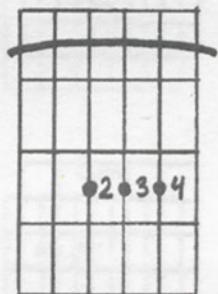
Bånd

1	F
2	F# - Gb
3	G
4	G# - Ab
5	A
6	A# - Bb
7	B
8	C

GREB med grundtone på 5-streng

Dur - trekklange

Bb

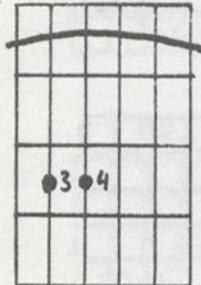


Bånd

1	Bb - A#
2	B
3	C
4	C# - Db
5	D
6	D# - Eb
7	E
8	F

Mol - trekklange

Fm

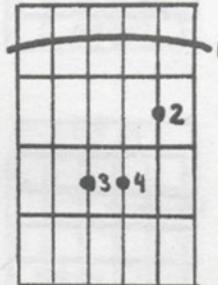


Bånd

1	Fm
2	F#m - Gbm
3	Gm
4	G#m - Abm
5	Am
6	A#m - Bbm
7	Bm
8	Cm

Mol - trekklange

Bbm - A#m

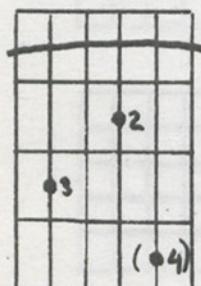


Bånd

1	Bbm - A#m
2	Bm
3	Cm
4	C#m - Dbm
5	Dm
6	D#m - Em
7	Em
8	Fm

Septimakkorder

F7

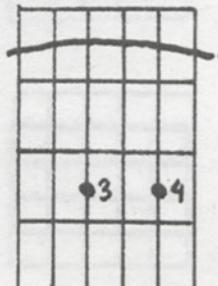


Bånd

1	F7
2	F#7 - Gb7
3	G7
4	G#7 - Ab7
5	A7
6	A#7 - Bb7
7	B7
8	C7

Septimakkorder

Bb7 - A#7



Bånd

1	Bb7 - A#7
2	B7
3	C7
4	C#7 - Db7
5	D7
6	D#7 - Eb7
7	E7
8	F7

BARRE'GREB (fortsat)

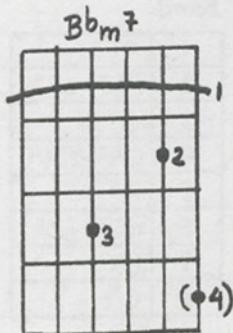
Mol-septim-akkorder



Bånd

1	F _m ⁷
2	F# _m ⁷ -G _b _m ⁷
3	G ₇ _m
4	G# _m ⁷ -A _b _m ⁷
5	A _m ⁷
6	A# _m ⁷ -B _b _m ⁷
7	B _m ⁷
8	C _m ⁷

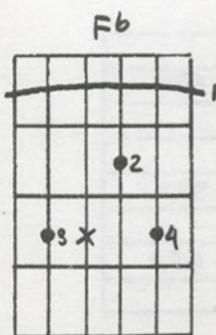
Mol-septim-akkorder



Bånd

1	B _b _m ⁷ -A# _m ⁷
2	B _m ⁷
3	C _m ⁷
4	C# _m ⁷ -D _b _m ⁷
5	D _m ⁷
6	D# _m ⁷ -E _b _m ⁷
7	E _m ⁷
8	F _m ⁷

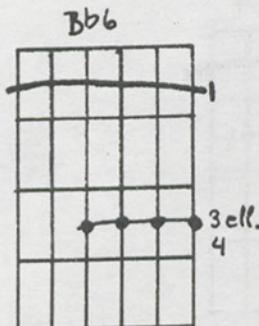
Trek lange med tilføjet 6



Bånd

1	F _b
2	F# _b -G _b _b
3	G _b
4	G# _b -A _b _b
5	A _b
6	A# _b -B _b _b
7	B _b
8	C _b

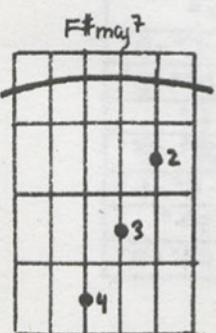
Trek lange med tilføjet 6



Bånd

1	B _b ₆ -A# ₆
2	B ₆
3	C ₆
4	C# ₆ -D _b ₆
5	D ₆
6	D# ₆ -E _b ₆
7	E ₆
8	F ₆

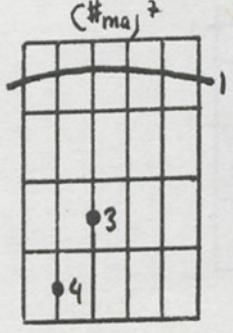
Forstørrede septim-akkorder



Bånd

1	F# _{maj} ⁷ -G _b _{maj} ⁷
2	G _{maj} ⁷
3	G# _{maj} ⁷ -A _b _{maj} ⁷
4	A _{maj} ⁷
5	A# _{maj} ⁷ -B _b _{maj} ⁷
6	B _{maj} ⁷
7	C _{maj} ⁷
8	C# _{maj} ⁷ -D _b _{maj} ⁷

Forstørrede septim-akkorder



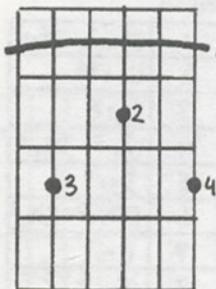
Bånd

1	C# _{maj} ⁷ -D _b _{maj} ⁷
2	D _{maj} ⁷
3	D# _{maj} ⁷ -E _b _{maj} ⁷
4	E _{maj} ⁷
5	F _{maj} ⁷
6	F# _{maj} ⁷ -G _b _{maj} ⁷
7	G _{maj} ⁷
8	G# _{maj} ⁷ -A _b _{maj} ⁷

BARRE'GREB (fortsat)

None - akkorder

F⁹

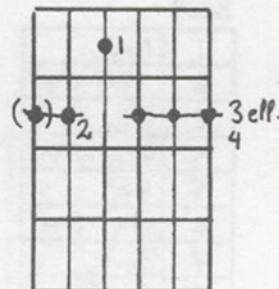


Bånd

1	F ⁹
2	F# ⁹ -G ^{b9}
3	G ⁹
4	G# ⁹ -Ab ⁹
5	A ⁹
6	A# ⁹ -B ^{b9}
7	B ⁹
8	C ⁹

None - akkorder

B⁹

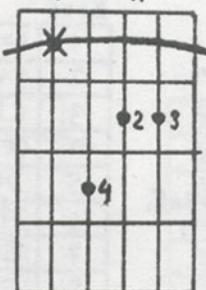


Bånd

1	B ⁹
2	C ⁹
3	C# ⁹ -Db ⁹
4	D ⁹
5	D# ⁹ -Eb ⁹
6	E ⁹
7	F ⁹
8	F# ⁹ -Gb ⁹

Forstørrede trek lange

F+ A+

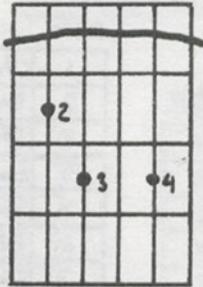


Bånd

1	F+	A+
2	F#+ Gb+	A#+ Bb+
3	G+	B+
4	G#+ Ab+	C+
5	A+	C#+ Db+
6	A#+ Bb+	D
7	B+	D#+ Eb+
8	C+	E+

Formindskede septimakkorder (dim-akkorder)

F°-D°-B°-G#°-Ab°



Bånd

1	F°-D°-B°-G#°-Ab°
2	F#°-D#°-Gb°-Eb°-C°-A°
3	G°-A#°-Bb°-C#°-Db°-E°
4	G#°-Ab°-B°-D°-F°
5	A°-C°-Eb°-Gb°-D#°-F#°
6	A#°-Bb°-C#°-Db°-E°-G°
7	B°-D°-F°-G#°-Ab°
8	C°-Bb°-D#°-Gb°-F#°-A°



