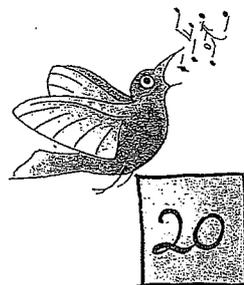


# Dert änet am Bärqli

Text und Musik:  
traditionell

1. Dert ä - net am Bär - gli, da steit e wys - si  
Geiss. I ha se wöl - le Mäl - che, da  
hout si mer eis. Ho - le - du - li, du - li -  
du - li, ho - le - du - li - du - li - du - li - du - li, ho - le -  
du - li, du - li - du - li, ho - le - du - li - du - li - du - li - du.

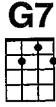
2. Si het mer eis ghoue, das tuet mer so weh.  
Drum mälch i myner Läbtig ke wys si Geiss meh.  
Holeduli, duliduli ...



# LOVE ME TENDER

Words and Music by  
ELVIS PRESLEY and VERA MATSON

## Verse



1. Love me ten - der, love me sweet;  
2. Love me ten - der, love me long;

T  
A  
B

0 1 0 1 3 2 3

## C7



nev - er let me go. You have made my  
take me to your heart. For it's there that

1 0 2 0 1 0 1 1

## G7



life com - plete, and I love you  
I be - long, and we'll nev - er

3 2 3 1 0 2 0

## Chorus



so. }  
part. }

Love me ten - der,

1 0 0 0 0 0

**Dm** **F7** **B $\flat$**  **B $\flat$ m**

love me true, all my dreams ful -

0 0 0 0 3 1 3

**F** **D7**

fill. For my dar - lin'

0 0 0 1 0

1st ending → 1. **G7** **C7**

I love you, and I al - ways

3 2 3 1 0 2 0

2nd ending → 2. **F** **C7** **F**

will. and I al - ways will.

1 1 0 0 3 1

*Additional Lyrics*

3. Love me tender, love me dear;  
 Tell me you are mine.  
 I'll be yours through all the years,  
 Till the end of time.

# FIELDS OF GOLD

Music and Lyrics by  
STING

## Verse

Am F

1. You'll re - mem - ber me when the west wind moves up - on the fields of  
(2.) *See additional lyrics*

C Am F C

bar - ley. You'll for - get the sun in his jeal - ous sky as we

1.

F G Am F

walk in fields of gold.

2.

2. So she

**Bridge**

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

some that I've bro - ken. But I swear, in the days still left, we'll

**Outro**

walk in fields of gold. We'll \_ walk in fields of gold.

*Additional Lyrics*

2. So she took her love for to gaze a while  
 Upon the fields of barley.  
 In his arms she fell as her hair came down  
 Among the fields of gold.

C Am Em C7 F Dm C/E A7/b9 Dm Fm

1. Some - where o-ver the rain-bow 'way up high, there's a  
 2. Some - where o-ver the rain-bow skies are blue, and the  
 3. Some - where o-ver the rain-bow blue - birds fly, birds fly

C Am Dm G <sup>1.</sup> F C G C <sup>2./3.</sup> C *Fine* Chorus

land that I heard of once in a lul - la - by,  
 dreams that you dare to dream real-ly do come true. Some  
 o - ver the rain - bow why then, oh why can't I?

C Em Dm7 G7 C6 Am Dm G

day I'll wish u-pon a star and wake up where the clouds are far be - hind me, \_\_\_\_\_ where

C6 Em B B7 Em B Dm G7 *übm* *D.C. al Fine*

trou-bles melt like lem-on drops, a way, a - bove the chim-ney tops that's where you'll find me.

# WHEN I NEED YOU

Words and Music by CAROLE BAYER SAGER  
and ALBERT HAMMOND

### Verse

Shuffle feel (♩ = ♪)

**F**

1. When I need you, I just close my eyes and I'm  
(2., 3.) See additional lyrics

**C**

**C#°7**

with you, and all that I so want to

**Dm**

give you, it's on - ly a heart - beat a -

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1. 2., 3.

**C** **C**

way. \_\_\_\_\_ 2. When I day.  
way.

0 2 0 | 3 3 1 | 3 | 3

**Bridge**

**Dm** **C**

Miles and miles of emp - ty space in be - tween us, a  
It's not eas - y when the road is your driv - er.

1 0 1 0 1 0 | 1 0 3 | 1 0 | 3 0

**Dm** **C**

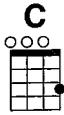
tel - e - phone can't take the place of your smile. \_\_\_\_\_ But you  
Hon - ey, that's a heav - y load that we bear. \_\_\_\_\_ But you

1 0 1 0 1 0 | 1 0 3 | 0 2 0 | 0 1

# GENTLE ON MY MIND

Words and Music by  
JOHN HARTFORD

## Verse



It's know - ing that your door is al - ways o - pen and your path is free to

T 3 3 3 3 3 3 3 3 3 3 3 0 3 0 2 0

B

## Dm



walk that

2 0 1 2 2 0 1 2 2 2 0 1 2 2 2 1

## G7



makes me tend to leave my sleep - ing bag rolled up and stashed be - hind your

1 1 1 2 1 1 1 2 1 1 1 3 0 2 0 2

## C



couch. And it's

0 3 3 3 3 0 3 0 3

know - ing I'm not shack - led by for - got - ten words and bonds, \_ and the

3 3 3 3 | 3 0 3 0 | 3 3 3 3 | 3 0 3 3

**Dm**

ink stains that have dried up - on some line

3 3 3 0 | 3 0 2 0 | 2 | 0 1 2 2 | 0 1 2 2

that keeps you in the back - roads by the

2 0 1 2 | 0 1 2 2 | 1 | 1 1 1 2 | 1 1 1 2

**G7**

riv - ers of my mem - 'ry that keeps you ev - er gen - tle on my

1 1 1 1 | 1 1 1 | 1 1 1 3 | 0 0 2 0

**C**

**F**

**C**

mind.

0 | 0 1 0 2 | 0 1 0 2 | 0 | 0 0 0 0 | 0 0 0 0

# TAKE ME HOME, COUNTRY ROADS

3

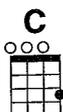
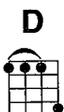
Words and Music by JOHN DENVER,  
BILL DANOFF and TAFFY NIVERT

## Verse



Al - most heav - en, West Vir - gin - ia,

TAB: 2 2 0 2 | 2 3 4 0



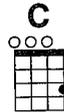
Blue Ridge Moun - tains, Shen - an - do - ah Riv - er.

TAB: 0 0 2 0 | 0 0 0 2 | 0 3 3



Life is old there, old - er than the

TAB: 2 | 2 2 0 2 | 0 3 3 0



trees, young - er than the moun - tains, grow - in' like a

TAB: 2 | 0 0 0 0 | 2 0 | 0 3 3 0

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Chorus

**G** **G** **D**

breeze. Coun - try roads, take \_ me home

**Em** **C**

to the place I be - long.

**G** **D**

West Vir - gin - ia, moun - tain mom - ma,

**C** **G**

take \_ me home, coun - try roads.

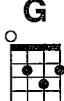
# NORWEGIAN WOOD

(This Bird Has Flown)

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

## Verse

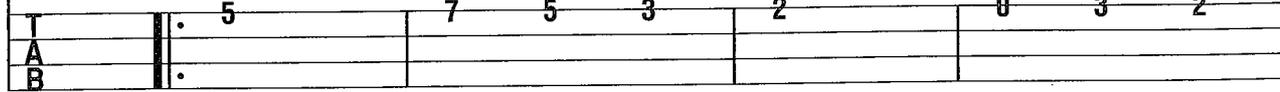
**G**



1. I once had a girl, or should I  
2. *Instrumental*



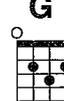
5 7 5 3 2 0 3 2



**Dm**



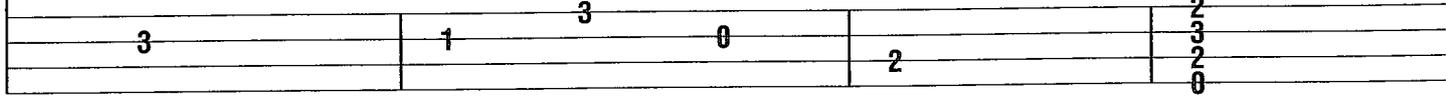
**G**



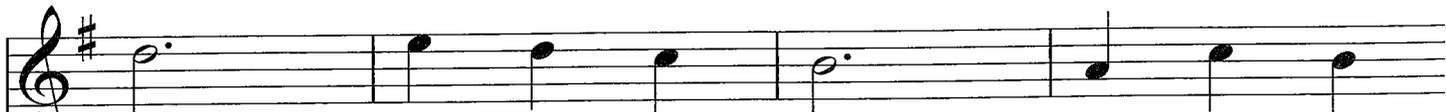
say, she once had me.



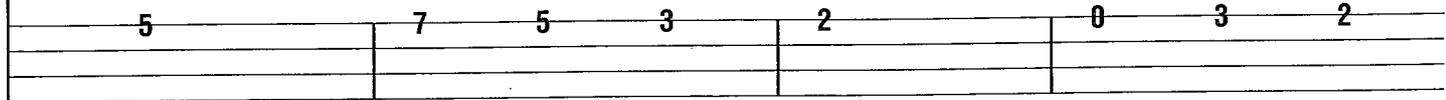
3 1 3 0 2



She showed me her room, is - n't it



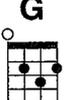
5 7 5 3 2 0 3 2



**Dm**



**G**

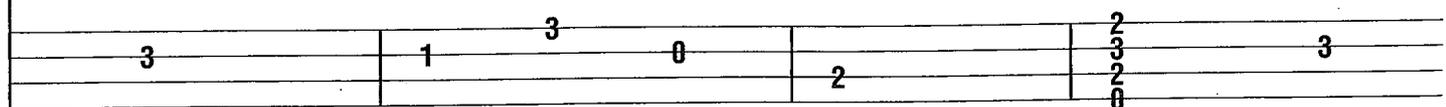


good Nor - we - gian wood? She She

*End instrumental*



3 1 3 0 2 2 3 2 0 3



Bridge

Gm



asked me to stay and she told me to sit an - y -  
 told me she worked in the morn - ing and start - ed to

5 5 5 | 5 3 3 | 3 1 1 | 1 3 1

C



where.  
 laugh.

So  
 I

3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 2

Gm



I looked a - round and I no - ticed there was - n't a  
 told her I did - n't and crawled off to sleep in the

5 5 5 | 5 3 3 | 3 1 1 | 1 3 1

Am



D



chair.  
 bath.

3 | 0 0 0 | 0 0 0 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5

Verse

G



3. I sat on a rug, bid - ing my  
4. And when I a - woke, I was a -

5 7 5 3 2 0 3 2

Dm



G



time, lone; drink - ing bird her had wine.  
this bird had flown.

3 1 3 0 2

G



We talked un - til a two, and then she said,  
So I lit a fire, is - n't it good

5 7 5 3 2 0 3 2 3

Dm



G



G



1. "It's time for bed."  
Nor - we - gian wood?

2.

1 3 0 2 2

# TWIST AND SHOUT

Words and Music by BERT RUSSELL  
and PHIL MEDLEY

## Verse

**C** **F** **G7**

Well, shake it up, ba - by, now. Twist and

T 1 1 1 1 | 3 0 0 0 0 0 | 2 2 1 1 |

A 1 1 1 1 | 3 0 0 0 0 0 | 2 2 1 1 |

B 0 0 0 0 | 2 2 2 2 2 2 | 0 0 0 0 |

**C** **F** **G7** **C** **F**

shout. Come on, come on, come on, ba - by, now.

0 0 0 | 2 1 1 1 1 1 1 | 3 0 0 0 0 0 |

1 1 1 | 0 0 0 0 0 0 | 1 1 1 1 |

2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 |

**G7** **C** **F** **G7**

Come on and work it on out. Well, work it on

2 0 0 0 0 0 0 | 2 1 1 1 1 1 |

1 1 1 1 1 1 1 | 0 1 1 1 1 1 |

2 2 2 2 2 2 2 | 2 2 2 2 2 2 |

**C** **F** **G7** **C** **F**

out. You know you look so good.

3 0 0 0 0 0 | 2 1 1 1 1 1 | 0 0 0 0 0 0 |

0 0 0 0 0 0 | 2 2 2 2 2 2 | 2 2 2 2 |

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**G7** **C** **F** **G7**

You know you got me go - in' now, just like I knew you

2 1 1 1 1 1 | 0 0 0 0 | 2 1 2 2 0

0 2 2 2 0

**C** **F** **G7** **Solo C** **F**

would.

0 0 2 0 1 0 | 0 0 1 0 | 0 0 1 0

2 2 2 2 0

**G7** **F** **Outro G7**

*Play 4 times*

Ah.

3 2 1 0 | 3 3 3 3 3 3 | 2 2 2 2 2

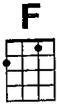
**C** **C7**

5 5 5 5 5 | 3 3 4 0 1 2 3 | 1 0 0 0

# YESTERDAY

Words and Music by  
JOHN LENNON and PAUL McCARTNEY

## Verse

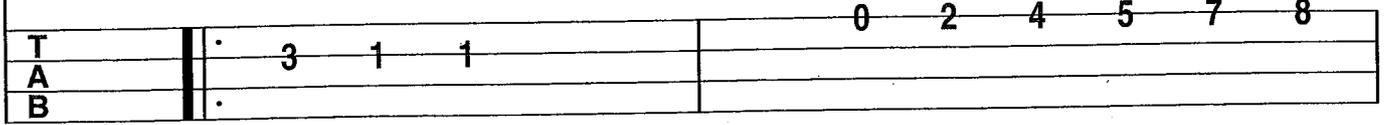


C sharp



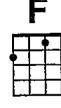
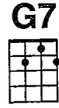
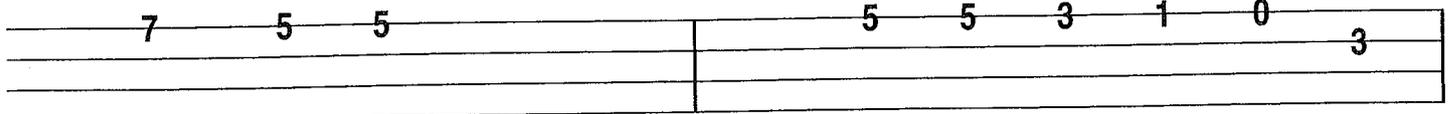
1. Yes - ter - day,  
2. Sud - den - ly,  
3. Yes - ter - day,

all my trou - bles seemed so  
I'm not half the man I  
love was such an ea - sy



far a - way.\_\_\_\_  
used to be.\_\_\_\_  
game to play.\_\_\_\_

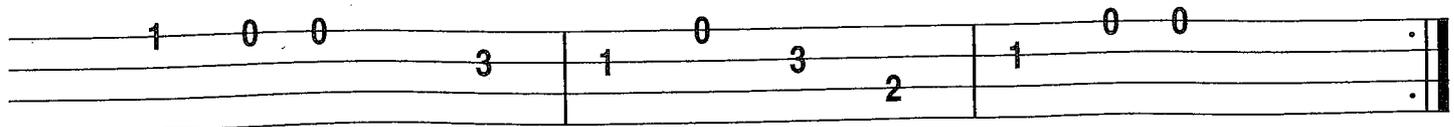
Now it looks as though they're  
There's a shad - ow hang - ing  
Now I need a place to



*Fine*



here to stay.\_\_\_\_ Oh, I be - lieve in yes - ter - day.\_\_\_\_ }  
o - ver me.\_\_\_\_ Oh, yes - ter - day came sud - den - ly.\_\_\_\_ }  
hide a - way.\_\_\_\_ Oh, I be - lieve in yes - ter - day.\_\_\_\_ }

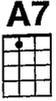
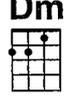
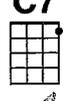


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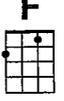
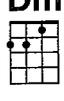
Bridge

A7  Dm  Gm  C7 



Why she had to go I don't know, she would - n't

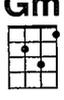
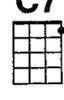
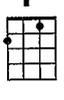
0 0 5 7 8 7 5 7 5 3 5

F  A7  Dm 



say. I said some - thing wrong, now I

0 0 0 5 7 8 7 5

Gm  C7  F 



long for yes - ter - day.

7 5 3 7 8 3 1 0

*D.C. al Fine  
(no repea*

# EVERY DAY I HAVE THE BLUES

Words and Music by  
PETER CHATMAN

## Verse

Shuffle feel (♩ = ♪<sup>3</sup>)

**A** **D7**

Ev - 'ry day, ev - 'ry day I have the

3 2 0 0 0 3 7 7 5 5 3 3

T  
A  
B

**A** **A7**

blues. Ev - 'ry

0 0 0 2 0 0 0 3 2

**D7**

day, ev - 'ry day I have the

0 3 3 3 0 2 0 2 2 0



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a melody line and a bass line. The melody starts with a quarter note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G#4. The bass line consists of a single chord A4.

blues.

Well, you

Guitar fretboard diagram for the first system. The strings from top to bottom are: 1, 0, 0, 1, 2, 2.

E7



D7



Musical staff with treble clef and key signature of three sharps. The staff contains a melody line and a bass line. The melody starts with a quarter note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G#4. The bass line consists of a single chord D7.

see me wor - ry, ba - by,

be - cause it's you I hate to

Guitar fretboard diagram for the second system. The strings from top to bottom are: 2, 2, 2, 0, 2, 0.

A



D7



A7



Musical staff with treble clef and key signature of three sharps. The staff contains a melody line and a bass line. The melody starts with a quarter note G#4, followed by a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, and a quarter note G#4. The bass line consists of a single chord A7.

lose.

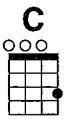
Guitar fretboard diagram for the third system. The strings from top to bottom are: 0, 2, 2, 2, 2, 2.

# ROCK AROUND THE CLOCK

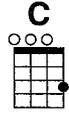
Words and Music by MAX C. FREEDMAN  
and JIMMY DeKNIGHT

## Intro

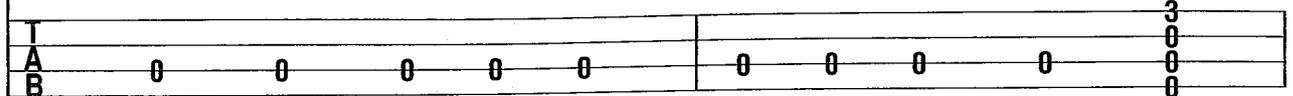
Boogie-Woogie feel (♩ = ♪) 



N.C.




One, two, three o'clock, four o'clock rock.



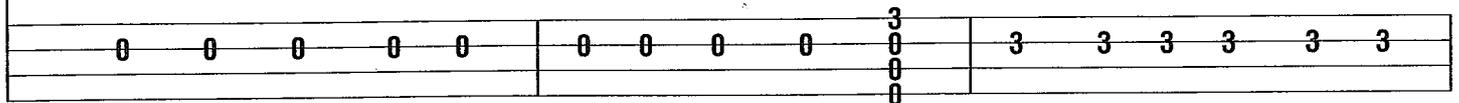
N.C.



N.C.



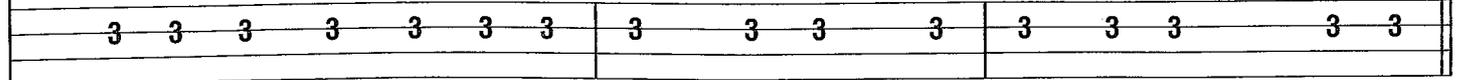
Five, six, sev-en o'clock, eight o'clock rock. Nine, ten, e-lev-en o'clock,



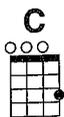
**G7**



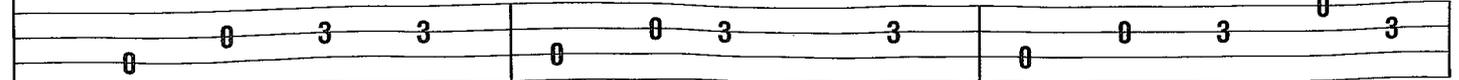

twelve o'clock rock. We're gon-na rock a-round the clock to-night. Put your



## Verse




glad rags on and join me, hon. We'll have some fun when the



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C7



F7



clock strikes one. We're gon - na rock a - round the clock to - night. — We're gon - na

1 3 0 0 2 0 | 3 1 3 0 | 3 1 3 3 3

C



G7



rock, rock, rock till broad day - light. — We're gon - na rock, gon - na rock a -

3 1 0 0 | 3 1 0 0 1 0 | 1 1 0 1 3

Outro

C



N.C.

round the clock — to - night.

3 1 0 0 || 0 1 1 1 | 0 0 0 4 4 4

C7



3 | 3 0 2 3 | 1 0 0 0