SONGBOOKS
ED & STEVE

Inclusief:
• 2 gitaarhits
• 8 countrysongs
• piano-, keyboard-, bas- en drumsamples
• gitaarsolo's

de haske music publishers ltd.
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De pianosamples zijn zoveel mogelijk alfabetisch gerangschikt.

ALBATROS

EVERY BREATH YOU TAKE

IK WIL NIET DAT JE LIEGT

AURA LEE

HEAL THE WORLD

NOBODY KNOWS YOU...

HOME ON THE RANGE

OH SUSANNA

CAN THE CIRCLE BE UNBROKEN

I JUST CALLED TO SAY I LOVE YOU

PATIENCE

CREEP

I RIDE AN OLD PAINT

RED RIVER VALLEY

EVERYBODY HURTS

Bridge
BASSAMPLES

De bassamples zijn zoveel mogelijk alfabetisch gerangschikt.

ALBATROS

CREEP

EVERYBODY HURTS

EVERY BREATH YOU TAKE

HEAL THE WORLD

I JUST CALLED TO SAY I LOVE YOU

IK WIL NIET DAT JE LIEGT

NOBODY KNOWS YOU...

G/ D = de bas speelt de noot D.

G# D = de bas speelt de noot D.

PATIENCE heeft geen bas.
REET PETITE

RING OF FIRE

SAMBA PATI

SULTANS OF SWING

WINTER IN AMERICA

WOULD I LIE TO YOU

WONDERFUL TONIGHT
GEBRUIKTE TERMEN,
TEKENS EN AFKORTINGEN

| **S** (segno) | = teken |
| **+** (coda) | = slotstuk |
| **to o** | = naar het coda [o] |
| **S** to **θ** | = herhalen vanaf **S** tot aan **to θ** en vandaar overspringen naar **θ** |
| **D.C. to θ** | = terug naar het begin en spelen tot aan **to θ** en vandaar overspringen naar **θ** |
| **D.C. to Fine** | = terug naar het begin en spelen tot Fine |
| **§** 2nd ending to **θ** | = herhalen en wegsterven |
| fade (fade out) | = wegsterven |
| rit. | = snel langzamer wordend |
| poco a poco | = beetje bij beetje |
| tacet | = de akkoorden begeleiding stopt |
| a tempo | = eerste tempo aanhouden |
| ad lib. | = naar believen |
| rubato | = vrij spelen zonder dat het tempo verandert. |
| intro | = voorspel, meestal instrumentaal. |
| Ending | (Outro) = naspel |
| Bridge | (Brug) = tussenstuk |
| sim. (simile) | = op dezelfde manier doorgaan |
| N.C. | = (no chords) geén akkoorden |
| Dm | = het akkoord eenmaal aanslaan en uit laten klinken (= —) |
| > | = accent |
| 3 | = 3 maten rust |
| 4 — 2 — 1 = | = swinging spelen |
| lick | = clichéachtig looptje |
| 8va | = de genoteerde partij een octaaf hoger spelen. |
| loco | = weer op de gewone, genoteerde toonhoogte spelen. |

**muted (**| = de noten of akkoorden worden hier afgedempt gespeeld. |
**arp.** | = arpeggio. De snaren van het akkoord snel na elkaar aanslaan. |
**s** (s-slide) | = de eerste noot (3) aanslaan en zonder opnieuw aan te slaan door schuiven naar de overgebonden noot (5). |
**j** | = de eerste noot (7) aanslaan en opduwen tot de toonhoogte van de overgebonden noot (9) zonder deze opnieuw aan te slaan. |
**H** = hammering | = de eerste noot (3) aanslaan. De overgebonden noot (5) wordt tot klinken gebracht doordat de betreffende vingertop met kracht op de snaar hamert. |
**P** = Pull | = de overgebonden noot klinkt door het van de snaar trekken van de aangeslagen noot. |
| = staccato (-) | deze noot kort laten klinken. |
AKKOORDENTABEL (Gitaar)

→ deze snaar niet aanslaan
→ losse (open) snaar; wel aanslaan
→ mag gespeeld worden
→ dikste snaar

C C7 D D7 Dm E E7
Em Em7 F G G7 A A7
Am Am7 B7

AKKOORDENTABEL (Piano/Keyboard)

Van alle akkoorden is alleen de grondligging gegeven. Je kunt zelf experimenteren met andere liggingen (= omkeringen) om akkoordovergangen makkelijker te maken.

De akkoordenreeks: C F C G kun je bijvoorbeeld als volgt spelen:

C (grondligging)
F (omkering)
C (grondligging)
G (omkering)

(Zoek altijd naar gemeenschappelijke tonen en laat die liggen!)

PIANO KEYBOARD
G/B = de bastoon B van dit G akkoord, wordt als laagste toon gespeeld (linkerhand).

Een keyboard met automatische bogenleiding pakt het bovenstaande, tenzij voorzien van 'Revolving Bass', niet op.

PIANO KEYBOARD
Bij 5-klanken (D7-9 etc.) kun je eventueel de grondtoon en/of de kwint weglaten in de rechterhand. Experimenteer met liggingen (= omkeringen)!

Akkoorden buiten het oktaaf (9, 7+9, 11 etc.) zijn meestal niet mogelijk. Speel de ontbrekende toon (tonen) dan met de rechterhand.
WONDERFUL TONIGHT
(Eric Clapton)

DC 8 - ROCK BALLAD  \( \text{d} = 96 \)

**Intro** (Gitaarsolo op pag. 68)

It's late in the evening,
she's wondering what clothes

to wear.

She puts on her make-up

and brushes her long blonde hair.

And then she asks me,

"Do I look all right?"

And I say, "Yes, you look

wonderful tonight."

---

**Couplet**

G

D/F#  C/E  G/D

C/E  D  C  D

D/F#  G  D/F#  Em  C

D  D  D

G  D/F#  Em  C

G  G  D/F#
I feel wonderful because I see the light in your eyes. Then the wonder of it all is that you just don’t realize how much I love you.

Oh my darling, you are wonderful tonight.

2. We go to a party, and everyone turns to see
This beautiful lady is walking around with me
And then she ask me, “Do you feel all right?”
And I say, “Yes, I feel wonderful tonight.”

3. It’s time to go home now, and I’ve got an aching head
So I give her the car keys, and she helps me to bed
And then I tell her, as I turn out the light
I say, “My darling, you were wonderful tonight.”
CREEP
(Radiohead)

When you were here be-
fore, could look you in the eye.

You're just like an an-
gel, your skin makes me cry.

You float like a feather in a beau-
tiful world.

I wish I was spe-
cial, you're so fuck-ing spe-
cial.

But I'm a creep, I'm a wier-do.
What the hell I'm doing here?
I don't belong here.

Don't care if it Ooh, ooh she's running out again.

She's running, run, run,
run, run.

What ever makes you here.
I don't belong here.

2. I don't care if it hurts - I want to have control
I want a perfect body - I want a perfect soul
I want you to notice - when I'm not around
You're so fucking special - I wish I was special

Refrein

She's running out again - he's running
Run, run, run, run. Whatever makes you happy
Whatever you want. You're so fucking special
I wish I was special

But I'm a creep, I'm a wierdo
What the hell am I doing here?
I don't belong here
I don't belong here.

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EVERYBODY HURTS
(R.E.M.)

SLUCHT 0 U D 28
G/F# F# Bm

DC SLOW-ROCK J. = 62

Intro

When the day is long
and the night, the night is yours a-
lone.

When you’re sure you’ve had e-nough of this
life.

Hang on, don’t let your self go.

As ev’ry bo-dy crics, ev’ry bo-dy

hurts some-times.

Couplet

Sometimes ev’ry-thing is

wrong.

Now it’s time to sing a-long.

When your day is night a-
lone, if you feel like let him go.
If you think you've had too much of this life.

Hang on,
‘cause ev’rybody hurts.

Take comfort in your friends.
Ev’rybody hurts.

Bridge
Don’t cry, hang on, oh, now.

Don’t cry, hang on.
It feels like your love,
no, no, no you’re not alone.

3. If you’re on your own in this life
The days and nights along
When you think you’ve had too much of this life
Hang on

Refrein

Cause everybody hurts
But sometimes everybody cries
Everybody hurts.
PATIENCE
(Guns 'N' Roses)

DC 8 - ROCK, q = 116

Intro (gefloten)

A C

A

C

A

B C

C

Couplet

A/C

G/B G/A Dsus2 Dsus4 D/F# F6

Shed a tear 'cause I'm miss-in' you
I'm still all-right to smile.

Girl, I think about you ev'ry day now.
Was a time when I wasn't sure but you set my mind at ease.

There is no doubt you're in my heart now.

Sad woman, take it slow, it'll work itself out fine.

All we need is just a little patience.

Sad sugar make it slow and we come together fine.

All we need is just a little patience.

Patience.

yeah.
yeah.
Need a little patience yeah, just a little

All it takes is patience, just a little

D

pa-tience, is all you need. rit.

G

Ah!

2. I sit here on the stairs 'cause I'd rather be alone
   If I can't have you right now I'll wait, dear
   Sometimes I get so tense but I can't speed up the time
   But you know, love, there's one more thing to consider

Sad woman, take it slow and things will be just fine
You and I'll just use a little patience
Sad sugar, take the time 'cause the lights are shining bright
You and I've got what it takes to make it
We won't fake it, ah, I'll never break it 'cause I can't take it.

(Instrumental)

Outro:
I been walkin' the streets at night
Just try'in to get it right
Hard to see with so many around
You know I don't like being stuck in a crowd
And the streets don't change but maybe the name
I ain't got time for the game 'cause I need you
Yeah, I need you... all the time.
I JUST CALLED TO SAY
I LOVE YOU
(Stevie Wonder)

DC 8 - POP  \( \textbf{d} = 116 \)

Intro

\( \text{D} \)

Couplet

\( \text{D} \)

Day.

to ce le brate,
no choco late

cov ered can dy hearts to give a way.

No first of

spring,
no song to sing.
In fact here's just an oth er

1. A7

2. No A - pril I must say to you.

4. No li - bra

Ord in a - ry day.

Refrein

\( \text{D} \)

I just called to say
I love you,

\( \text{Em7} \)

I just called to say how much I care.
I just called to say I love you

and I mean it from the bottom of my heart.

I just called to say I love you,

I just called to say how much I care.

I just called to say I love you

and I mean it from the bottom of my heart,

of my heart,
2. No April rain
   No flowers bloom
   No wedding saturday within the month of June
   But what it is
   Is something true
   Made up of these three words that I must say to you.

   Refrein

3. No summer’s high
   No warm July
   No harvest moon to light one tender August night
   No autumn breeze
   No falling leaves
   Not even time for birds to fly to southern skies.

4. No libra sun
   No Halloween
   No giving thanks to all the Christmas joy you bring
   But what it is
   Though old so new
   To fill your heart like no three words could ever do.
HEAL THE WORLD

(Michael Jackson)

DC SLOW ROCK  \( \cdot = 80 \)

Intro

There's a place in your heart and I

know that it is love. And this place could be much brighter than to-

mor-row. And if you really try you'll find

there's no need to cry. In this place you'll feel there's no hurt or

sor-row. There are ways to get there if you

care enough for the living. Make a little space, make a

Refrein

better place. Heal the world, make it a better place for
Bm7/E  you and for me and the entire human race. There are
F#m C#m7 people dying, if you care enough for the living, make a
C#m7

Bm7
Bm7/E
1. A D/A A^ Bm7/E
2. A

better place for you and for me. If you me. And the
Bridge
G A

G

A

dream we were conceived in will reveal a joyful face. And the
world we once believed in will shine again in grace. Then
F#m C#m7 D C#m7

why do we keep strangling life, would this earth crucify its soul? Though it's
Bm7/E

plain to see this world is heavenly. Be God's glow. We could

Refrain
A A

Bm7 me. Heal the world, make it a better place for
Bm7/E

Bm7/E

you and for me and the entire human race. There are
people dying, if you care enough for the living, make a
better place for you and for me.
Heal the world, me.
There are

2. If you want to know why
There's a love that cannot lie
Love is strong, it only cares of
Joyful giving
If we try we shall see in this bliss
We cannot feel fear of dread
We stop existing and start living

Then it feels that always
Love's enough for us growing
Make a better world
Make a better world

Refrain

Bridge

3. We could fly so high
Let our spirits never die
In my heart, I feel you are all my brothers
Create a world with no fear
Together we cry happy tears
See the nations turn their swords
Into plowshares

We can really get there
If you care enough for the living
Make a little space
to make a better place.

Refrain
EVERY BREATH YOU TAKE
(The Police)

Intro
A(add2) F#m(add2) D(sus2) E(sus2)

Couplet
A(add2) F#m(add2)
Ev'-ry breath you take,
and ev'-ry move you
(2e X tot Refrein zonder zang)

make,
ev'-ry bond you break, ev'-ry step you take,

E(sus2) F#m(add2) A(add2)
I'll be watching you.
Ev'-ry sin-gle day,

F#m(add2)
and ev'-ry word you say,
ev'-ry game you play,

D(sus2) E(sus2) A(add2)
ev'-ry night you stay, I'll be watch-ing you.

Refrain
D(sus2) C(sus2) A(add2)
Oh can't you see you be-long to me.
My poor heart aches with ev'ry step you take.

Ev'ry move you make, and ev'ry vow you break,
ev'ry smile you fake, ev'ry claim you stake, I'll be watching you.

Since you've gone I've been lost without a trace,

I dream at night, I can only see your face. I look around but it's you I can't replace, I feel so cold and I long for your embrace.

I keep crying, baby, baby, please.

Ev'ry move you make, ev'ry step you take, I'll be watching you.
1. Ev'ry breath you take, ev'ry move you make,
ev'ry bond you break, ev'ry step you take.

I'll be watching

2. Ev'ry single day, ev'ry word you say, ev'ry game you play,
ev'ry night you stay.

3. Ev'ry move you make, ev'ry vow you break, ev'ry smile you fake,
ev'ry claim you stake.

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WINTER IN AMERICA
(René Froger)

DC 16 - ROCK  \( \frac{d}{d} = 80 \)

Intro
C/E  Am7  Dm  C  [Bb]\(\text{\textsc{\textit{Rubato}}\text{\textsc{\textit{C/E Am7 Dm C [Bb]}}}\text{\textsc{\textit{C/E Am7 Dm C [F]}}}\text{\textsc{\textit{G/F}}}\text{\textsc{\textit{Ab/C}}}\text{\textsc{\textit{[D]}}}\text{\textsc{\textit{[G]}}}}}\)

A tempo
Dm7

Couplet
Dm7

The harbour's misty in the morning, love, oh, how I miss December.

Dm7

The frangi-pani opens up to kiss the salty air.

I know you're getting ready for the
If we're not together,
I suppose he's still there
with you sharin' our morning sun.

Repeat Refrain

Winter in America is cold,
and I just keep growin' older.

I wish I could have known enough of love
to leave love enough alone.

2. I've learned something of love I wish I'd known before you left me
But it's funny how you don't know what you've got until it's gone
And I hope you're getting all the love you've ever wanted
Still I wish I was there with you sharing our mornin' sun

Refrain:
I waken to the sadness of the rain and making love to strangers
And wishing I had known enough of love to leave love enough alone.

Refrain:
Winter in America is cold and I just keep growin' older
I wish I could have known enough of love to leave love enough alone.
RING OF FIRE
(Johnny Cash)

DC COUNTRY  $ = 104

Intro

G

C

G

D7

G

Couplet

G

G C G C G

Love is a burning thing

G D7 G

and it makes a fiery ring.

D7 G

G C

Bound by wild desire

G C G

I fell into a

G C G

ring of fire.

Refrein

D7 G
burning ring of fire.
I went down, down, down and the
flames went higher.
And it burns, burns, burns,
the ring of fire,
the ring of fire
The
naar refrain, vervolgens: to Θ
I fell into a burning ring of
down, down, down and the flames went
higher.
And it burns, burns, burns,
the ring of fire,
the ring of fire.
And it
beneath the ring of fire,
the ring of fire,

2. The taste of love is sweet
when hearts like ours meet
I fell for you like a child
Oh, but the fire went wild
WOULD I LIE TO YOU
(Charles & Eddie)

G     Bm     F#

DC SLOW ROCK \( \frac{4}{4} \) = 100

Intro

G

Bm

Refrein

G

Look into my eyes, can't you see they're open wide? Would I lie to you, baby, would I lie to you? Don't you know it's true, girl, there's no one else but you. Would I lie to you, baby, yeah.

E(7)

Everybody wants to know the truth.

In my arms is the only proof.

I hid my heart behind the bedroom door.

Now there's something I can't feel no more. I'm telling you, baby, you will never find another girl in this heart of mine.
2. Every body's got their history
   On every page a mystery
   You can read my diary, you're in every line
   Jealous mind, never satisfied.

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33
REET PETITE
(Jackie Wilson)

Intro

Well,

look a-there, look a-there, look a-there, look a-there, ooo, wee.

Look a-there, look a-there, look a-there, ooo wee.

Oo, ah, oo, ah, ooo, wee! Well she's so

fine, fine, fine. She's so fine, f-f-f-fine. She's so

fi-i-i-i-ne. She's so fine, fine, fine. She is
really sweet, the finest girl you ever wanna meet.

Oh, oh, oh, oh.

Rrrrr reet pe-tite the finest girl you ever wanna meet.

Well, have you ever seen a girl for whom your soul you'd give, for whom you'd fight for, die for, pray to God to live. Cause she's so fine, she's so fine. She is really sweet the finest girl you ever wanna meet.

Well she really

Oh, oh, oh, oh, oh, oh, oh.

Rrrrr reet pe-tite the finest girl you ever wanna meet.
Well, she's like

reen petite the finest girl you ever wanna meet.

2. Well she really fills her clothes from head to toe
   I want the world to know I love her love her so
   She's all right, she's all right
   She's all right
   She love me day and night.

3. Well she's like honey from a bee, like peaches from a tree
   I love her, need her, she means so much to me
   She's all right, she's got what it takes
   She's got what it takes and with me she really rates.

4. Well and now she's my cutie, my tutti frutti
   My heart, my love, my bathing beauty
   She's al right, she's got just what it takes
   She's got what it takes and with me she really rates.
IK WIL NIET DAT JE LIJGT
(Paul de Leeuw)
(La Solitudine - Laura Pausini)

Muziek: P. Cremonesi & A. Valsiglio
Ned. tekst: K. Hille
It. tekst: P. Cremonesi & F. Cavalli

Intro
D(add2) Bm7  

Couplet
D(add2) Bm7

De lief-de die'k me tus-sen ons had voor-gesteld was eeuw-ig, jij mijn rid-der op het wit-te paard. Trouw tot in de dood, het was me zo- veel waard. 'k Weet zelfs niet of je leeft, je hebt niet op-ge-beld. Het zul-len weer je vrien-den zijn of a-to-pech, of dat je had ge-beld maar'k was weer in gesprek. Het
nog een keer pro-beren vind ik echt niet gek. Ik zie het in je ogen: je wilt weg. Goed, luister:

Refrein

k Wil niet dat je liegt, ik wil niet dat je me bedriegt.

Ik hoor de twijfel in je stem, je houdt van mij,

maar ook van hem. Ik wil nu dat je eindelijk kiest, ik wil nu weten wie verliest. En wie je kiest, ik leg me neer,

ik wil alleen geen leugens meer, geen leugens meer. Na na na na na na na na.

Couplet

mor gen ben ik in mijn een-tje op-ge staan. het bed was leeg, je bent van-nacht niet
hier ge-Weest
Je zal wel weer zijn blij-ven hang-en op het feest.
Zo

gaat het al een tijd, ik wen-er lang-zaam aan. De re-den die je hebt voor je af-

is meest-al on-door-dacht en der-tien in do-zijn

slik ze el-ke keer weer en door-sta de pijn en

heb zo’on voor-ge-voel: ik raak je kwijt, dus vraag je:

'k Wil niet dat je liegt, ik wil niet dat je me be-driegt.

Ik hoor de tran-en in je stem, je houdt van mij, maar ook van hem.

Ik wil nu dat je eind-lijk kiest, ik wil nu

we-ten wie ver-liest. En wie je kiest, ik leg me neer,

ik wil al-leen geen leug-gens meer. De smoes van:
“Gun me tijd” is nu voorbij, de keuze is aan jou. En als je bij me blijft, blijf dan van mij, geen spijt en geen be-rouw, geen sor-ry.

Refrein

'k Wil niet dat je liegt, ik wil niet dat je me bedriegt. Ik hoor de tranen in je stem, je houdt van mij, maar ook van hem. Ik wil nu dat je eindelijk kiest, ik wil nu we-ten wie ver-liest. En wie je

1. kiest, ik leg me daar-bij neer, ik wil al-leen geen leu-gens meer. Ik

2. kiest, ik leg me daar-bij neer, ik wil al-leen geen leu-

gens meer, geen leu-gens meer.
LA SOLITUDINE - LAURA PAUSINI

Marco se n'è andato e non ritorna più
E il treno delle sette e trenta senza lui
E un cuore di metallo senza l'anima
Nel freddo del matino grigio dicità
A scuola il banco è vuoto, Marco è dentro me
E dolce il suo respiro fra il pensieri miei
Distanze enormi sembrano dividerci
Ma il cuore batte forte dentro me

Chissà se tu mi penserai
Se con i tuoi non parlimai
Se ti nascondi come me
Sfuggi gli sguardi e te ne stai
Rinchiuso in camera e non vuoi mangare
Stringi forte a te il cuscino
Piangi e non lo sai quanto altro male ti farà la solitudine

Marco nel mio diario una fotografia
Hai gli occhi di bambino un poco timido
La stringo forte al cuore e sento che ci sei
Fra i compiti d'inglese e matematica
Tuoi padre e i suoi consigli che monotonia
Lui con il suo lavoro ti ha portato via
Di certo il tuo parere non l'ha chiesto mai
Ha detto un giorno tu mi capirai

Chissà se tu mi penserai
Se con gli amici parlerai
Per non soffrire più per me
Manon è facile lo sai
A scuola non ne posso più
E i pomeriggi senza te
Studiare e inutile tutte le idee si affollano su te

Non è possibile dividere
La vita di noi due
Ti prego aspettami amore mio
Ma illuderti non so

La solitudine fra noi
Questo silenzio dentro me
E l'inquietudine di vivere la vita senza te
Ti prego aspettami perché
Non posso stare senza te
Non è possibile devidere la storia di noi due

© 1993 by Creahits SRL / Cappuccino SNC / Blue Team Music SRL ED.
SULTANS OF SWING
(Dire Straits)

DC 8 - ROCK  \( \text{d} = 144 \)

Intro

You get a shiver in the dark, it's a raining in the park, but meantime.

South of the river you stop and you hold everything.

A band is blowing Dixie, double four time.

You feel all right when you hear the music ring.

Well, now you way on down south.
way on down south London Town.

You check out

(c) Straitjacket Songs.
Voor België: Rondor Music (Belgium). Voor Nederland: Rondor Music (Holland).

2) Well now you step inside but you don't see too many faces
Comin' in out of the rain to hear the jazz go down
Competition in other places
Oh, but the horns, they're blowin' that sound
Way on down south, way on down south London Town

3) You check out Guitar George, he knows all the chords
Mind he's strictly rhythm, he doesn't wanna make cry or sing
This and an old guitar is all he can afford
When he gets up under the lights to play his thing

4) And Harry doesn't mind if he doesn't make the scene
He's got a daytime job, he's doin' allright
He can play the honky-tonk like anything
Savin' it up for friday night
With the Sultans, with the Sultans of Swing

5) And a crowd of young boys, they're foolin' around in the corner
Drunk and dressed in their best brown baggies and their platform soles
They don't give a damn about any trumpet playin' band
It ain't what they call rock and roll
And the Sultans, yeah the Sultans play creole

6) Gitaarsolo - zie pagina 67

7) And then the man, he steps right up to the microphone
And says, at last, just as the time-bell rings:
"Goodnight, now it's time to go home."
And he makes it fast with one more thing:
"We are the Sultans, we are the Sultans of Swing."
Nobody knows you when you're down and out
(Eric Clapton - Unplugged)

DC SWING  \( \frac{3}{4} \) = 90

Intro C E7 A7 Dm A7 Dm

\[
\begin{align*}
F & \quad F^\# & \quad C & \quad A7 & \quad D7 & \quad G7 \\
\end{align*}
\]

Couplet 1

C E7 A7 Dm A7

Once I lived the life of a milli-o-naire, spent all my mo-ne-y did-n't

Dm F F^\# C A7

have a-ny care. Took all my friends out for a might-y good time,

D7 G7

bought boot- leg li- quor, cham - pagne and wine.

Couplet 2

C E7 A7 Dm A7

Then I be-gan to fall so low, lost all my good friends, had

Dm F F^\# C A7

no-where to go. 'f I get my hands on a dol- lar a-gain,
I’ll hang on to it till that old evil grin. Because:

No body knows you when you’re down and out.

In your pocket not one penny, and as for friends, you don’t have any.

When you get back on your feet again, everybody wants to be your long lost friend.

I said it’s strange without any doubt,

no body knows you when you’re down and out.

(eerst de gitaarsolo (pag. 66), daarna de hierboven staande solo met)
No - bo - dy knows you,

no - bo - dy knows you,

no - bo - dy knows you when you're down and out.

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Voor Nederland: EMI Music Publishing (Holland) B.V.
ALBATROSS
(Fleetwood Mac)

Muziek: P.A. Green.

De originele versie wordt door twee solo-gitarists gespeeld.
Vervolgen met het improvisatie schema

Improvísatie ladders:

E aëolisch (G majeurladder)

E mineur pentatonisch

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COUNTRYLIEDJES:

OH, SUSANNA
RED RIVER VALLEY
CAN THE CIRCLE BE UNBROKEN
HOME ON THE RANGE
I RIDE AN OLD PAINT
AURA LEE
THE YELLOW ROSE OF TEXAS
THE BANKS OF THE OHIO

(Linda Ronstadt)

(Olivia Newton-John)
OH, SUSANNA

Well, I came from Alabama with my banjo on my knee. I'm goin' to Louisiana, my true love for to see. It rained all night the day I left, the weather it was dry. The sun so hot I froze to death, Susanna, don't you cry.

Refrein

2. I had a dream the other night, when ev'rything was still
   I thought I saw Susanna, a-coming down the hill
   The buckwheat cake was in her mouth, a tear was in her eye
   Says I: I'm coming from the South, Susanna, don't you cry!

Refrein

3. I soon will be in New Orleans, and then I'll look around
   And when I find Susanna, I'll fall upon the ground
   But if I do not find her, this boy will surely die
   And when I'm dead and buried, Susanna, don't you cry!

Refrein
From this valley they say you are going. We will miss your bright eyes and sweet smile. For they say you are taking the sunshine that brightens our pathway a while.
CAN THE CIRCLE 
BE UNBROKEN

DC COUNTRY \( \text{d} = 112 \)

Couplet

\[ (3 \text{ st } 7) \]

I was standing by the window on one
cold and cloudy day. And I

saw the hearse come rolling for to
carry my mother away. O can the

Refrain

circle be unbroken. By and by, Lord,

by and by. There's a better home a-

wait ing in the sky, Lord, in the sky.
HOME ON THE RANGE

DC WALTZ  $ = 144

Couplet

Oh give me a home, where the buffalo roam, where the deer and the antelope play.

Couplet

Where seldom is heard, a discouraging word, and the skies are not cloudy all day.

Refrain

Home, home on the range, where the deer and the antelope play.

Refrain

Where seldom is heard a discouraging word, and the skies are not cloudy all day.

2. Where the air is so pure and the zephyrs so free
And the breezes so balmy and light,
I would not exchange my home on the range
For all the cities so bright.

3. How often at night when the heavens are bright
With the light from the glittering stars
Have I stood there amazed and asked as I gazed
If their glory exceeds that of ours.

Refrain

Refrain
I RIDE AN OLD PAINT
(Linda Ronstadt)

DC WALTZ \( \dot{\text{q}} = 112 \)

Couplet

C

I ride an old paint, I lead an old dan. I'm
goin' to Montana to throw a hoolihan. They feed in the

coulies, they water in the draw. Their tails are all matted, their

Refrein

C

backs are all raw. Ride around, ride around real slow, the

G7

fiery and the snuffy are rare in' to go.

2. Old Bill Brown had a daughter and a son
One went to Denver and the other went wrong
His wife she died in a poolroom fight
And still he keeps singin’ from morning till night
Refrein

3. Well when I die, take my saddle from the wall
Put it on my pony and lead him from a stone
Tie my bones to his back, turn our faces to the west
And we'll ride the prairie that we like the best.
Refrein
Aura Lee

As the black bird in the spring 'neath the willow tree,

Say and piped I heard him sing, sing of Aura Lee.

Aura Lee, Aura Lee, maid of golden hair.

Sunshine came along with thee, swallows in the air, spring.

2. On her cheek the rose was born, 'twas music when she spake
   In her eyes rays of morn with sudden splendor break
   Aura Lee, Aura Lee, maid of golden hair
   Sunshine came along with thee, and swallows in the air

3. Aura Lee, the bird may flee, the willow's golden hair
   Swing through winter fitfully on cold and stormy air
   Yet if thine eyes I see, gloom will soon depart
   For to me sweet Aura Lee is sunshine through my heart

4. When the mistletoe was green amidst the winter's snows
   Sunshine on the face was seen and kissing lips of rose
   Aura Lee, Aura Lee, take my golden ring
   Love and light return with thee and swallows with the spring.
THE YELLOW ROSE
OF TEXAS

Traditional

DC COUNTRY \( \frac{d}{100} = \)

\[\begin{align*}
\text{C} & \quad \text{C} & \quad \text{C} & \quad \text{C} \\
\text{D7} & \quad \text{D7} & \quad \text{D7} & \quad \text{D7} \\
\text{G7} & \quad \text{G7} & \quad \text{G7} & \quad \text{G7}
\end{align*}\]

There's a yellow rose in Texas I'm going there to see. No other fellow knows her, nobody only me. She cried so when I left her, it almost broke my heart. And if we ever meet again we never-more shall part. She's the more.

2. She's the sweetest rose in Texas I ever, ever knew Her eyes are bright as diamonds, they sparkle like the dew You talk about your dearest maids and sing of Rosy Lee But the yellow rose of Texas beats the belles of Tennessee

3. Where the Rio Grande is flowing and the starry skies are bright She walks along the river in the quiet summer night She thinks, if I remember, when we parted long ago I promised to come back again and not to leave her so

4. Oh, now I'm going to find her, for my heart is full of woe And we'll sing the song together that we sang so long ago We'll play the banjo gaily and we'll sing the songs of yore And the yellow rose of Texas will be mine for evermore
THE BANKS OF THE OHIO
(Stanza)

Couplet

I asked my love to come with me, to take a walk, just a little walk. Down beside,

where the waters flow, along the banks of the Ohio.

Refrain

And only say that you'll be mine,

in each other's arms entwine.

Down beside, where the waters flow, along the

banks of the Ohio. I held a