

Michael Langer

ACOUSTIC POP GUITAR

1

easy/medium

Solos

Noten & TAB

incl. CD



Leonard Cohen Hallelujah

Bob Dylan Knockin' On Heaven's Door

The Beatles Let It Be

Norah Jones Don't Know Why

Otis Redding (Sittin' On) The Dock Of The Bay

Katy Perry I Kissed A Girl

Deep Purple Smoke On The Water

Ralph McTell Streets Of London

Mark Knopfler Brothers In Arms

u. v. m.

20

TOP-SONGS

EDITION

DUX

878

Michael Langer

Michael Langer spielt sowohl klassische Gitarre als auch Fingerstyle. Zu Beginn seiner Karriere gewann er den Wettbewerb des „American Fingerstyle Guitar Festival“ und wurde von der US-Zeitschrift „Guitar Player“ als bester „Acoustic Fingerstyle-Gitarrist“ ausgezeichnet.

Heute ist er Univ. Prof. für klassische Gitarre an der Anton Bruckner Privatuniversität in Linz und am Konservatorium Wien Privatuniversität und spielt seit 25 Jahren Konzerte in vielen Ländern Europas, in den USA und in China.

Langer ist Autor zahlreicher Publikationen, die in mehrere Sprachen übersetzt international erschienen sind, und wirkt auch als vielbeschäftigter Dozent von Meisterkursen und Fortbildungsveranstaltungen.

Mehr Informationen über CDs, Bücher, Konzerte und Workshops auf seiner Homepage:
www.michaellanger.at

*Ganz herzlichen Dank an
Valentin, Sabine, Paul, Ferry,
Gerhard und Uwe vom Dux-Verlag.*

Einleitung

Alle 20 Gitarren-Arrangements von Band 1 haben den gleichen 6-seitigen Aufbau:

Seite 1

bringt eine kurze Einleitung zur Geschichte des folgenden Songs und zu den Besonderheiten meines Arrangements für Gitarre. Es folgt ein Vorschlag für eine Strumming- und eine Picking-Begleitung, mit den jeweils dazu passenden Akkorden.

Seite 2

bringt den Text des Liedes mit Akkordsymbolen. Der Aufbau entspricht genau dem Aufbau des Arrangements. In einigen wenigen Fällen habe ich auf eine Strophe oder die Wiederholung eines Refrains verzichtet, um das Arrangement möglichst straff zu halten.

Es ist möglich, mit diesen Akkorden und durch Mitlesen der Taktfolge auf der Textseite das Arrangement mit Strumming oder Picking zu begleiten und so die Besetzung auf mehrere Gitarren zu erweitern.

Seite 3 und 4

stellt das Gitarren-Arrangement in Notenschrift vor mit detaillierten Fingersatzangaben für die rechte und linke Hand.

Seite 5 und 6

stellt das Gitarren-Arrangement in Tabulatur vor.

Ich habe eine Tabulatur gewählt, die mit Pausen und Notenbalken für Ober- und Unterstimme rhythmisch sehr genau ist. Die wichtigsten Fingersatzangaben stehen ober- oder unterhalb der Tabulaturzeilen in Klammer. Für zusätzliche Fingersatzangaben kann der Notentext als Referenz herangezogen werden.

Alle 20 Arrangements wurden von mir auf der beigelegten CD vollständig eingespielt.

Meine Arrangements in Band 1 der „Acoustic Pop Guitar Solos“ stellen eine Balance zwischen leichter Spielbarkeit und zufriedenstellendem Klang bzw. Groove dar und sollen vor allem Freude beim Spielen bereiten!

Michael Langer
(Wien, im Februar 2011)

Aufbau

Basics

**Strumming + Picking-
Begleitung**

Akkorde + Text

**Arrangement für
mehrere Gitarren**

Noten

Tabulatur

CD- Version

Leichte Spielbarkeit

Inhaltsverzeichnis

Zeichenerklärung	8
Brothers In Arms	10
Don't Know Why	16
Eleanor Rigby	22
Every Breath You Take	28
Fields Of Gold	34
Go West	40
Hallelujah	46
I Kissed A Girl	52
Knockin' On Heaven's Door	58
Let It Be	64
Love Is All Around	70
Mighty Quinn	76
(Sittin' On) The Dock Of The Bay	82
Smoke On The Water	88
Stand By Me	94
Streets Of London	100
The Rose	106
Wake Me Up When September Ends	112
Wonderful Tonight	118
You Take My Breath Away	124
CD-Trackliste	130

Zeichenerklärung

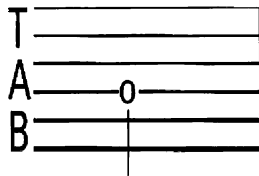
Die **Finger der linken Hand** werden mit **Ziffern** abgekürzt
(in der Tabulatur stehen diese Fingersatzbezeichnungen in Klammer):

- 1 = Zeigefinger
- 2 = Mittelfinger
- 3 = Ringfinger
- 4 = Kleiner Finger

Die **Finger der rechten Hand** werden mit **Buchstaben** abgekürzt
(in der Tabulatur stehen diese Fingersatzbezeichnungen in Klammer):

- p = Daumen (spanisch: pulgar)
- i = Zeigefinger (spanisch: indice)
- m = Mittelfinger (spanisch: medio)
- a = Ringfinger (spanisch: anular)

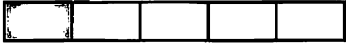
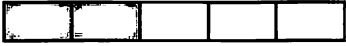
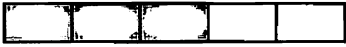


Tabulatur



Die horizontalen Linien stellen die Saiten der Gitarre dar: Von der tiefen 6. Saite (unterste Linie) zur hohen 1. Saite (oberste Linie)

Die Ziffern stellen die Greifpunkte für die Finger der linken Hand dar:
0 = leere Saite, 1 = 1. Bund, 2 = 2. Bund usw.

Schwierigkeitsgrad

	= sehr leicht
	= leicht
	= mittelschwer
	= schwer
	= sehr schwer

Strumming-Pattern (= Schlag-Muster)

- ↑ Abschlag: Von der tiefen 6. Saite zur hohen 1. Saite,
mit a-m-i gleichzeitig oder nur mit i
- ↓ Aufschlag: Von der hohen 1. Saite zur tiefen 6. Saite,
mit p oder i
- ↑ ↓ Kurzer Pfeil: Abschlag bzw. Aufschlag nur über die tiefen
oder hohen Saiten, je nach Position im Strumming-Pattern
- M
⊗ Percussion-Schlag: Mit der offenen
Handfläche (M) auf die Saiten klopfen
- F
⊗ Percussion-Schlag: Mit der Faust (F) auf die Saiten klopfen.
Besonderheit: Kommt nach diesem Percussion-Schlag ein
Abschlag mit a-m-i, so erfolgt dieser Abschlag direkt von
der Position an den Saiten heraus, ohne erneutes Ansetzen!
- i
⊗ „Zip“-Schlag: Zeigefinger (i) schlägt an, gleichzeitig
dämpft der Daumen der rechten Hand (oder die
Handkante) die Saiten ab.
- ↑ Luftschlag: Die Finger (das Plektrum)
berühren bei ihrer Bewegung (Ab- oder
Aufschlag) **nicht** die Saiten.
- ↑ Percussion in der linken Hand: Saiten nicht
bis auf das Griffbrett niederdrücken
- 4 Taktangabe = Viervierteltakt
- 4 1 + 2 + 3 + 4 +
Zähle: Eins und zwei und drei und vier und
- > Akzent: lauter anschlagen

Brothers In Arms

Basics

Original

1985 erschien „Brothers In Arms“ auf dem gleichnamigen Studioalbum der englischen Rockband Dire Straits, komponiert vom Gitarristen und Sänger Mark Knopfler.

Ich habe Teile der üppigen Gitarrensoli Knopflers in mein Soloarrangement integriert und versuche sie gleichberechtigt, wie eine Variation der Vokalparts, klingen zu lassen.

Basic Strumming

Sechzehntelfeeling = Achtelnoten zählen!

4/4

a m i a m i a m i a m i p a m i a m i p a m i p a m i p

↑ ↑ ↓ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Zähle: 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Akkorde Strumming

C **D** **G** **Em** **Bm** **Am7** **Dsus4**

Basic Picking

Akkorde Picking

C **D** **G** **Em** **Bm** **Am7** **Dsus4**

1. **C D G C**
 These mist covered | mountains | ___ are a home now for | me. ___ |
G D Em Bm C
 ___ But my home is the | lowlands | ___ and always will | be. ___ |
D Em Bm C Am7
 ___ Some day you'll re- | turn to | ___ your valleys and your | farms. ___ |
D Em C Dsus4 D
 ___ And you'll no longer | burn to be brothers in | arms. ___ |

Em C Am7 C Em C Am7 Em Bm Em
Solo: ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___

2. **D C D G C**
 ___ Through these fields of de- | struction, | ___ baptisms of | fire ___ |
G D Em Bm C
 ___ I've watched all your | suffering | ___ as the battles raged | higher. ___ |
D Em Bm C Am7
 ___ And though they did hurt | me so bad | ___ in the fear and a- | larm. ___ |
D Em C Dsus4 D
 ___ You did not de- | sert me, my brothers in | arms. ___ |

Em C Am7 C Em C Am7 Em Bm Em
Solo: ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___

- Bridge:** **D Em D G C**
 ___ There's so many different | worlds, | ___ so many different | suns. ___ |
Dsus4 D Em D G C
 ___ And we have just one | world, | ___ but we live in different | ones. | ___ |

Em C Am7 C Em C Am7
Solo: ___ ___ | ___ ___ | ___ ___ | ___ ___ |
Em C Am7 C D Em C Am7 Em Bm Em
 ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___

3. **D C D G C**
 Now the sun's gone to | hell ___ | ___ and the moon's riding | high. ___ |
G D Em Bm C
 ___ Let me bid you fare- | well ___ | ___ every man has to | die. ___ |
D Em Bm C Am7
 ___ But it's written in the | starlight | ___ and every line on your | palm. ___ |
D Em C Dsus4 D
 ___ We're fools to make | war on our brothers in | arms. ___ |

Em C Am7 C Em C Am7 Em Bm Em
Solo: ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___ | ___ ___

Brothers In Arms



Noten

Words & Music: Mark Knopfler

arr.: Michael Langer

01  **Vers** 

⑥ = D

Solo

1. **Vers** | 2. **Bridge**

Fine

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A box labeled '1. Vers' covers the first four measures, and a box labeled '2. Bridge' covers the next four measures. The word 'Fine' is centered below the first staff.

The second staff continues the musical piece with a treble clef, one sharp key signature, and common time. It contains a melodic line and a bass line with chords.

The third staff continues the musical piece with a treble clef, one sharp key signature, and common time. It contains a melodic line and a bass line with chords.

Solo

Solo

This system contains the fourth staff of music. A box labeled 'Solo' is positioned above the right side of the staff. The notation includes a melodic line with various ornaments and a bass line with chords.

The fifth staff continues the musical piece with a treble clef, one sharp key signature, and common time. It contains a melodic line and a bass line with chords.

The sixth staff continues the musical piece with a treble clef, one sharp key signature, and common time. It contains a melodic line with triplets and a bass line with chords.

Vers

D.S. al Fine

This system contains the seventh staff of music. A box labeled 'Vers' is positioned above the right side of the staff. The notation includes a melodic line and a bass line with chords. The marking 'D.S. al Fine' is placed at the end of the staff.


Brothers In Arms


TAB



Words & Music: Mark Knopfler

arr.: Michael Langer

Vers  (1)

01  **T**
A
B

©=D

The first system of guitar tablature shows the beginning of the verse. It consists of three staves: Treble (T), Alto (A), and Bass (B). The key signature is D major (©=D). The music starts with a treble clef and a 7/8 time signature. The first staff contains a series of eighth and quarter notes with fret numbers 0, 0, 3, 0, 0, 3, 0. A double bar line with a repeat sign follows. The second staff continues with notes like 3, 2, 0, 0, 2, 0, 0, 0, 2, 0. The third staff has notes 0, 0, 2, 2, 0, 3, 0. A first ending bracket labeled '(1)' spans the final two measures of the system.

The second system continues the verse. The first staff has notes 0, 0, 1, 1, 0, 0, 3, 3, 3, 3, 0, 0. The second staff has notes 0, 0, 2, 0, 0, 0, 2, 3, 3, 0, 0, 0. The third staff has notes 5, 5, 4, 2, 2, 0, 0, 2, 0, 2, 0. A first ending bracket labeled '(1)' spans the final two measures of the system.

The third system continues the verse. The first staff has notes 0, 0, 1, 3, 0, 0, 0, 0, 0, 0, 0, 0. The second staff has notes 2, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2, 5. The third staff has notes 2, 2, 3, 2, 3, 2, 0, 5, 4, 3, 3, 0. A first ending bracket labeled '(1)' spans the final two measures of the system.

The fourth system continues the verse. The first staff has notes 0, 3, 3, 0, 2, 0, 0, 1, 3, 0, 0, 0. The second staff has notes 2, 0, 2, 0, 2, 0, 2, 0, 0, 0, 3, 2, 0, 2, 0, 2, 0, 2. The third staff has notes 2, 2, 0, 2, 0, 0, 3, 2, 0, 2, 0, 2, 0, 2. A first ending bracket labeled '(1)' spans the final two measures of the system.

Solo

The fifth system begins the solo section. The first staff has notes 2, 2, 0, 3, 0, 2, 0, 1, 0, 2, 0, 0. The second staff has notes 0, 0, 5, 2, 4, 0, 2, 0, 2, 3, 2, 5, 4, 0, 0, 0. The third staff has notes 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A first ending bracket labeled '(1)' spans the final two measures of the system.

The sixth system continues the solo. The first staff has notes 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The second staff has notes 0, 4, 2, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 0, 4, 4, 2, 0. The third staff has notes 2, 3, 3, 2, 3, 2, 0, 2, 0, 2, 4, 3, 2, 0. A first ending bracket labeled '(1)' spans the final two measures of the system.

1. **Vers** | 2. **Bridge**

The first system of music contains two parts. The first part, labeled '1. Vers', consists of two measures of music. The second part, labeled '2. Bridge', also consists of two measures. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingering numbers (0, 1, 2, 3) are placed above the notes. A double bar line separates the two sections.

Fine

The second system of music consists of two measures. It continues the melodic line from the previous system, featuring various fingering numbers and a double bar line at the end.

The third system of music consists of two measures. It continues the melodic line, with a double bar line at the end.

Solo

The fourth system of music consists of two measures. The first measure is marked with a 'Solo' box. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingering numbers (0, 1, 2, 3) are placed above the notes. A double bar line is present at the end of the system.

The fifth system of music consists of two measures. It continues the melodic line, with a double bar line at the end.

The sixth system of music consists of two measures. It continues the melodic line, with a double bar line at the end.

Vers

The seventh system of music consists of two measures. The first measure is marked with a 'Vers' box. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. Fingering numbers (0, 1, 2, 3) are placed above the notes. A double bar line is present at the end of the system.

D.S. al Fine

Don't Know Why

Basics

Original

„Don't Know Why“ komponierte der amerikanische Gitarrist Jesse Harris. Die Nummer erschien 1999 auf seinem Album „Jesse Harris & the Ferdinandos“. In der Version von Norah Jones, in deren Band Jesse die Sologitarre spielt, wurde dieser Song bei den Grammy Awards 2003 „Record of the Year“ und „Song of the Year“.

Diese Aufnahme inspirierte auch Pat Metheny und Martin Taylor zu zwei sehr unterschiedlichen Solo-Instrumentalversionen von „Don't Know Why“. Pat Metheny spielt eine tiefe Baritongitarre und verwendet gegen Ende hin immer gewagtere Reharmonisationen ganz in der Tradition eines Jazzstandards, Martin Taylor hingegen spielt diese Ballade im flotten Latintempo.

Ich habe mich in meinem Arrangement eng am Original orientiert.

Basic Strumming

4/4

a m p F a m p F

↑ ↓ ⊗ ↑ ↓ ⊗

Zähle: 1 + 2 + 3 + 4 +

Akkordwechsel auf 2+!

Akkorde Strumming

Gmaj7 **G7** **Cmaj7** **B7** **Em7** **A7** **C/D** **G** **D7sus4**

D7

Basic Picking

Akkordwechsel auf 2+!

Akkorde Picking

Gmaj7 **G7** **Cmaj7** **B7** **Em7** **A7** **C/D** **G** **D7sus4**

D7 3fr.

 Text + Akkorde

Intro: **Gmaj7 G7 Cmaj7 B7 Em7 A7 D7sus4**
 _____ | _____ | _____ | _____

1. **Gmaj7 G7 Cmaj7 B7 Em7 A7 C/D G**
 __ | _ waited till I | saw the sun, __ | _ I don't know why I | didn't come. __
Gmaj7 G7 Cmaj7 B7 Em7 A7 C/D G
 __ | _ I left you by the | house of fun. __ | _ I don't know why I | didn't come. __ |
Em7 A7 C/D G
 _ don't know why I | didn't come. _ |

2. **Gmaj7 G7 Cmaj7 B7 Em7 A7 C/D G**
 __ When I saw the | break of day, __ | _ I wished that I could | fly away. __ |
Gmaj7 G7 Cmaj7 B7 Em7 A7 C/D G
 __ 'Stead of kneeling | in the sand, __ | catching teardrops | in my hand. __

Bridge: **Em7 A7 D7**
 __ My | heart is | drenched in | wine, _ | _ but |
Em7 A7 D7
 you'll be | on my | mind for- | ever. _ |

Solo: **Gmaj7 G7 Cmaj7 B7 Em7 A7 D7sus4**
 _____ | _____ | _____ | _____ |

3. **Gmaj7 G7 Cmaj7 B7 Em7 A7 C/D G**
 __ Something has to | make you run, __ | _ I don't know why I | didn't come. __ |
Gmaj7 G7 Cmaj7 B7 Em7 A7 C/D G
 __ feel as empty | as a drum. __ | _ I don't know why I | didn't come. __ |

Outro: **Em7 A7 C/D G**
 __ don't know why I | didn't come. __ |
Em7 A7 C/D G
 __ don't know why I | didn't come. __ |

Don't Know Why



Noten

Words & Music: Jesse Harris

arr.: Michael Langer

leichter:

Intro



02

Vers

1.

2.

Bridge

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody consists of eighth and quarter notes with various fingerings (3, 4, 3, 4, 4, 1, 2, 4). The bass line features half notes and rests.

Solo

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody includes a solo section with fingerings 1, 1, 4, 1, 2. The bass line has a double bar line and a fermata.

Vers

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody features a 'Vers' section with fingerings 4, 4#, 3, 2#, 2#, 1#. The bass line has a double bar line and a fermata.

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features half notes and rests.

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features half notes and rests.

Outro

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features half notes and rests.

Musical staff with treble clef, key signature of one sharp (F#), and 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features half notes and rests.

Don't Know Why

TAB



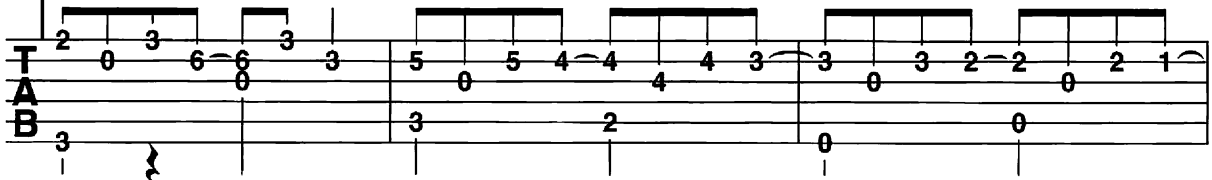
Words & Music: Jesse Harris

arr.: Michael Langer

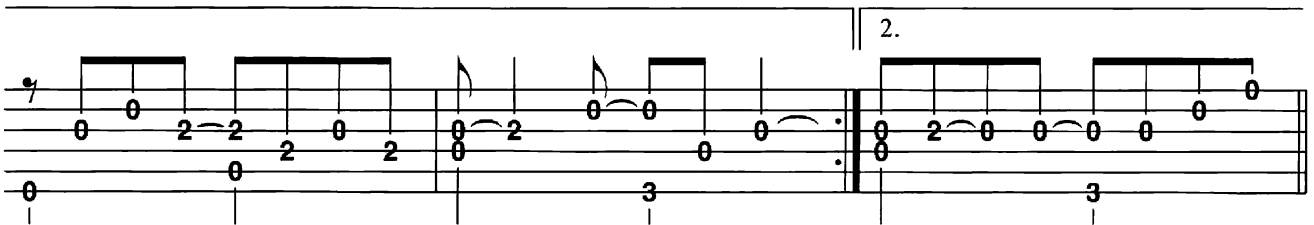
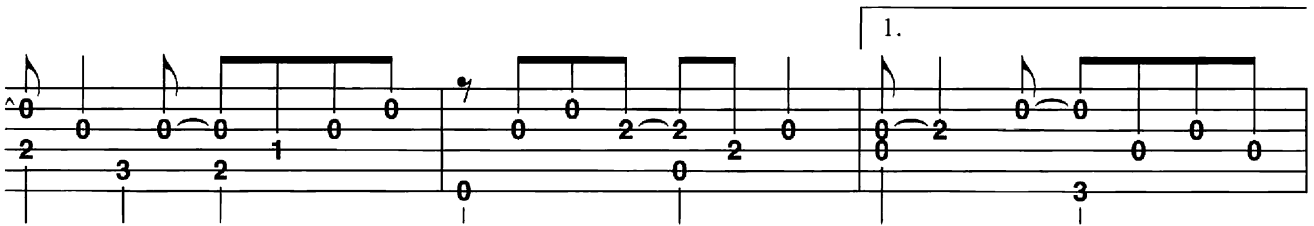
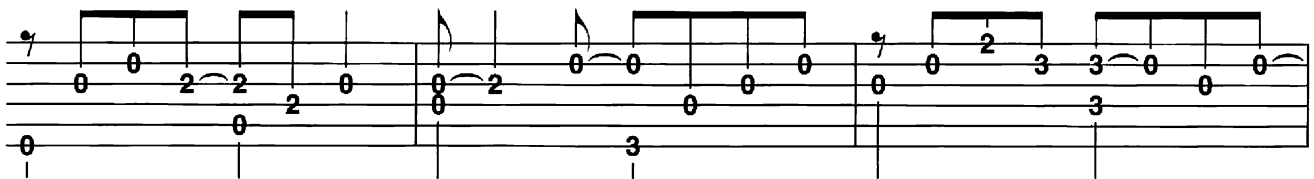
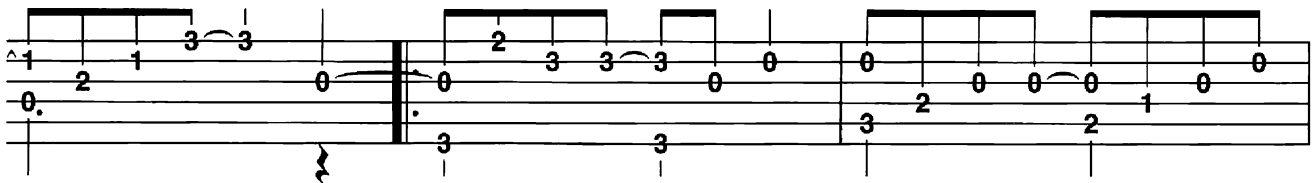
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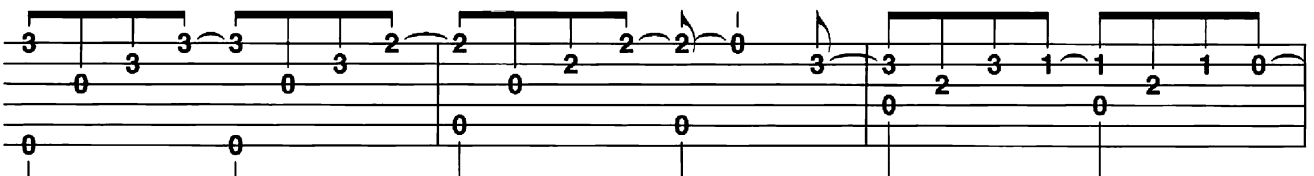
Intro



Vers



Bridge



Musical notation for the first system, featuring a guitar-style staff with fret numbers and a bass line.

Solo

Musical notation for the Solo section, including a melodic line and a bass line.

Vers

Musical notation for the first part of the Verse section.

Musical notation for the second part of the Verse section.

Musical notation for the third part of the Verse section.

Outro

Musical notation for the first part of the Outro section.

Musical notation for the second part of the Outro section.

Eleanor Rigby

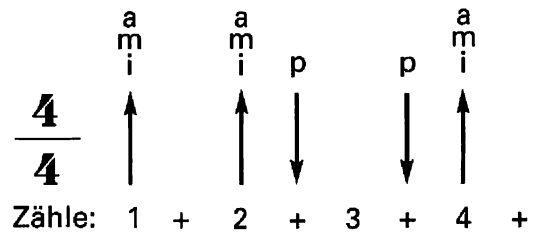
Basics

Original

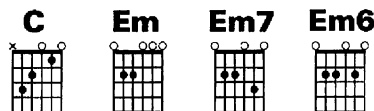
„Eleanor Rigby“ ist ein Song der Beatles, veröffentlicht 1966 auf ihrem Album „Revolver“. Paul McCartney, Komponist und Sänger des Songs, wurde nur von einem doppelt besetzten Streichquartett begleitet. Diese Aufnahme markierte eine Wende in der Geschichte der Beatles, weg von einer reinen Popgruppe hin zu einer experimentierfreudigeren, studioorientierten Band.

Mein Arrangement habe ich aus spieltechnischen Gründen vorwiegend zweistimmig gehalten, obwohl die Streicherbegleitung sehr schöne Mittelstimmen in barocker Tradition hat. Um darauf nicht ganz verzichten zu müssen, habe ich die Mittelstimme teilweise in den Bass versetzt (siehe Refrain II und 3. Strophe). Das bringt dem Arrangement mehr Variation und Abwechslung.

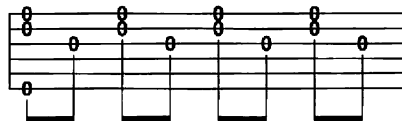
Basic Strumming



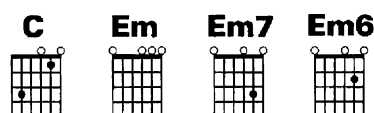
Akkorde Strumming



Basic Strumming



Akkorde Strumming



 Text + Akkorde

Refr.I: **C** Ah, look at | all the lonely | **Em** people! ___ | ___ |
C Ah, look at | all the lonely | **Em** people! ___ | ___ |

1. **Em** Eleanor Rigby, | picks up the rice in a | church where a wedding has |
C been, | lives in a dream. |
Em Waits at the window, | wearing the face that she | keeps in a jar by the |
C door. | Who is it for? |

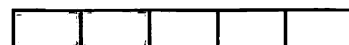
Refr.II: **Em7** All the lonely | **Em6** people, where | **C** do they all come | **Em** from? |
Em7 All the lonely | **Em6** people, where | **C** do they all be- | **Em** long? |

Refr.I:

2. **Em** Father McKenzie, | writing the words of a | sermon that no one will |
C hear, | no one comes near. |
Em Look at him working, | darning his socks in the | night when there's nobody |
C there, | what does he care? |

Refr.II:

Eleanor Rigby



Noten

Words & Music: John Lennon & Paul McCartney

arr.: Michael Langer

Refr. I

Vers

Original:

Original:

Refr. II

Refr. I

First system of musical notation for Refr. I. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and quarter notes, with some beamed eighth notes. The bass line consists of quarter notes and rests. Fingering numbers 1, 2, and 4 are indicated above the first three notes of the melody.

Second system of musical notation for Refr. I, continuing the melody and bass line from the first system.

Vers

First system of musical notation for the Verse. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody includes quarter, eighth, and sixteenth notes. The bass line includes quarter notes and dotted quarter notes. Fingering numbers 3, 1, and 2 are indicated above the melody.

Second system of musical notation for the Verse, continuing the melody and bass line.

Refr. II

First system of musical notation for Refr. II. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. The bass line consists of quarter notes. A fermata is placed over the final note of the melody.

Second system of musical notation for Refr. II, continuing the melody and bass line.

Third system of musical notation for Refr. II, concluding the piece with a double bar line.

Eleanor Rigby

TAB



Words & Music: John Lennon & Paul McCartney

arr.: Michael Langer



Refr. I

(1) (2) (4)

Vers

Original:

Original:

(3)

(2)

Refr. II

Refr. I

First system of guitar notation for Refr. I. The top staff shows a melodic line with notes and fingerings (0, 1, 0, 0, 2, 3, 5, 5, 3, 2, 2, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0). The bottom staff shows a bass line with chords and fingerings (3, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 4, 2).

Second system of guitar notation for Refr. I. The top staff continues the melodic line with notes and fingerings (0, 0, 0, 0, 2, 3, 5, 5, 3, 2, 2, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0). The bottom staff continues the bass line with chords and fingerings (3, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Vers

First system of guitar notation for Vers. The top staff shows a melodic line with notes and fingerings (0, 2, 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 2, 0, 2, 0, 0, 2, 0, 2). The bottom staff shows a bass line with chords and fingerings (0, 0, 0, 0, 2, 3, 2, 2, 0, 0).

Second system of guitar notation for Vers. The top staff continues the melodic line with notes and fingerings (2, 0, 2, 0, 1, 1, 0, 2, 2, 0, 0, 2, 0, 2, 0, 3, 3, 2, 0, 2). The bottom staff continues the bass line with chords and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 0, 0, 0, 0, 2, 3, 2, 2, 0).

Refr. II

First system of guitar notation for Refr. II. The top staff shows a melodic line with notes and fingerings (2, 0, 2, 0, 0, 2, 0, 2, 2, 0, 2, 0, 1, 0, 0, 0, 2, 0, 0, 0). The bottom staff shows a bass line with chords and fingerings (0, 0, 0, 0, 3, 3, 3, 3, 3, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0).

Second system of guitar notation for Refr. II. The top staff continues the melodic line with notes and fingerings (0, 0, 0, 0, 3, 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 2, 0, 0, 0). The bottom staff continues the bass line with chords and fingerings (4, 2, 4, 4, 4, 3, 3, 3, 3, 2, 2, 2, 2, 0, 0, 0, 0, 0, 0).

Third system of guitar notation for Refr. II. The top staff continues the melodic line with notes and fingerings (0, 2, 0, 3, 0, 0, 2, 0, 0). The bottom staff continues the bass line with chords and fingerings (4, 4, 4, 4, 3, 3, 3, 3, 2, 3, 2, 0).

Every Breath You Take

Basics

Original

„Every Breath You Take“ war in der Version der britischen Band Police einer der großen Hits des Jahres 1983 und fehlt auch seither in keinem der großen Projekte von Sting.

Sting schrieb das Lied laut eigener Aussage binnen einer halben Stunde, nachdem er in der Zeit, als seine Ehe in Brüche ging, mitten in der Nacht hochschreckte.

Im krassen Gegensatz zum finsternen Text steht die liebevolle Melodie. Am ehesten findet sich der „paranoide“ Text in dem bohrenden Gitarrenriff (Intro) wieder.

In meinem Arrangement habe ich versucht, das Gitarrenriff solange wie möglich im Song durchzuhalten, ohne dabei die leichte Spielbarkeit zu vernachlässigen. Ich empfehle die Melodie in der Lautstärke hervorzuheben und das Riff leiser zu spielen, um diese Instrumentalversion transparenter zu gestalten.

Basic Strumming

4
4

a m i p F a m p F a m

↑ ↓ ⊗ ↑ ↓ ⊗ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

G **Em** **C** **D** **A** **Eb** **F**

Basic Picking

Akkorde Picking

G **Em** **C** **D** **A** **Eb** **F**

Text + Akkorde

Intro: **G** **Em** **C** **D** **G**
 ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___

1. **G** **Em**
 ___ Every breath you | take, ___ | ___ every move you | make, ___ | ___
 C **D** **G**
 ___ every bond you | break, every step you | take, I'll be watching | you. ___ | ___
 Em
 ___ Every single | day, ___ | ___ every word you | say, ___ | ___
 C **D** **G**
 ___ every game you | play, every night you | stay, I'll be watching | you. ___ | ___

Refrain: **C** **G**
 ___ Oh, can't you | see ___ | ___ you belong to | me. ___ | ___
 A **D**
 ___ How my poor heart | aches ___ | ___ with every step you | take. ___ | ___

2. **G** **Em**
 ___ Every move you | make, | ___ every vow you | break, ___ | ___
 C **D** **Em**
 ___ every smile you | fake, every claim you | stake, I'll be watching | you. ___ | ___
 C **D** **Em**
 ___ Every move you | make, every step you | take, I'll be watching | you. ___ | ___ |

Bridge: **Eb** **F**
 ___ Since you've gone, I've been | lost without a | trace, I dream at night I can |
 Eb **F**
 only see your | face, I look around but it's | you I can't re- | place. ___
 Eb
 ___ I feel so cold and I | long for your em- | brace. I keep crying, | baby, baby, |

Intro: **G** **Em** **C** **D** **G**
 please. ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___

Refrain:

3. **G** **Em**
 ___ Every move you | make, ___ | ___ every vow you | break, ___ | ___
 C **D** **Em**
 ___ every smile you | fake, every claim you | stake, I'll be watching | you. ___ | ___
 C **D** **Em**
 ___ Every move you | make, every step you | take, I'll be watching | you. ___ | ___
 C **D** **G**
 ___ Every move you | make, every step you | take, I'll be watching | you. ___ | ___ |

Every Breath You Take



Noten

Words & Music: Sting

arr.: Michael Langer

Intro

i m i a m i m

04 

Vers

2. Refrain

Vers

Musical staff 1: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment.

Musical staff 2: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody continues with eighth and quarter notes. The bass line continues with eighth notes. A repeat sign is at the end of the staff.

Bridge

Musical staff 3: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody includes a 7/4 time signature change. The bass line features a 7/4 time signature change and includes triplets and a 4/4 time signature change.

Musical staff 4: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment with some rests.

Musical staff 5: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody includes a 7/4 time signature change. The bass line features a 7/4 time signature change and includes triplets and a 4/4 time signature change.

Intro

Musical staff 6: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody includes a 4/4 time signature change. The bass line features a 4/4 time signature change and includes triplets and a 2/4 time signature change.

Musical staff 7: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment.

Refrain

Musical staff 8: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment.

D.S. al Coda

Musical staff 9: Treble clef, key signature of one sharp (F#), 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment. A Coda symbol is at the end of the staff.

Every Breath You Take

TAB



Words & Music: Sting

arr.: Michael Langer

Intro



04

T
A
B

Vers

1.

2. Refrain

Vers

First system of guitar tablature. The top staff shows a melodic line with notes and rests. The bottom staff shows fret numbers (0, 2, 3, 4) and bar lines.

Second system of guitar tablature, continuing the melodic line from the first system.

Bridge

Third system of guitar tablature, starting the Bridge section with a double bar line. It features a mix of fret numbers and rests.

Fourth system of guitar tablature, continuing the Bridge section with various fret numbers and rests.

Fifth system of guitar tablature, continuing the Bridge section with various fret numbers and rests.

Intro

Sixth system of guitar tablature, starting the Intro section with a double bar line. It includes triplets marked with '(3)' and various fret numbers.

Seventh system of guitar tablature, continuing the Intro section with various fret numbers and rests.

Refrain

Eighth system of guitar tablature, starting the Refrain section with a double bar line. It features a simple melodic pattern with fret numbers 0, 2, 3.

D.S. al Coda

Ninth system of guitar tablature, continuing the Refrain section with various fret numbers and rests, ending with a Coda symbol.

Fields Of Gold

Basics

Original

Und noch eine Nummer von Sting. Diesmal ohne seine Gruppe Police, 1993 auf seinem vierten Soloalbum „Ten Summoner's Tales“ erschienen. In der Originalversion versinkt dieses Lied in breitem Synthesizer-Wohlklang, doch auch ohne diesen Klangteppich können der leichte 3-3-2-Rhythmus und die ruhige Melodie ein akustisches Gitarren-Arrangement durchaus tragen.

Durch das genaue Ausführen der Pausen (Dämpfen durch Ansetzen mit dem Daumen) bekommt das Arrangement den gewünschten Groove!

Basic Strumming

3-3-2-Rhythmus

$\frac{4}{4}$

a m i a m i

Zähle: 1 + 2 + 3 + 4 +

Akkordwechsel auf 2+!

Akkorde Strumming

Em **C** **G** **D** **C/D** **Am7**

Basic Picking

Akkorde Picking

Em **C** **G** **D** **C/D** **Am7**

 Text + Akkorde

Intro:

Em C G
 _____ | _____ | _____ | _____ |
Em C G
 _____ | _____ | _____ | _ You'll re- |

1.

Em C C/D G
 member me when the | west wind moves up- | on the fields of bar- | ley. _
Em C G Am7 D
 _ You'll for- | get the sun in his | jealous sky as we | lie in fields of |
Em C G
 gold. _ | _____ | _____ | _ So she |
Em C C/D G
 took her love for to | gaze a while up- | on the fields of bar- | ley. _
Em C G Am7 D G
 In his | arms she fell as her | hair came down a- | mong the fields of | gold. _

2.

Em C C/D G
 _ Will you | stay with me, will you | be my love a- | mong the fields of bar- | ley? _
Em C G Am7 D
 _ You'll for- | get the sun in his | jealous sky as we | lie in fields of |
Em C G
 gold. _ | _____ | _____ | _ See the |
Em C C/D G
 west wind move like a | lover so up- | on the fields of bar- | ley. _
Em C G Am7 D G
 _ Feel her | body rise when you | kiss her mouth a- | mong the fields of | gold. |

Refrain:

C G
 _ I never made | promises lightly |
C G
 _ and there have been | some that I've broken, |
C G Em Am7 D Em
 _ but I swear in the | days still left we'll | walk in fields of | gold. _
Am7 D
 _ We'll | walk in fields of |

Outro:

Em C G
 gold. _ | _____ | _____ | _____ |
Em C G
 _____ | _____ | _____ | _____ |

Fields Of Gold

Noten



Words & Music: Sting

arr.: Michael Langer

Intro

05 

Vers

Musical staff 1: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment. Fingering numbers 4, 3, and 1 are indicated below the final notes of the staff.

Musical staff 2: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line includes some rests and eighth-note accompaniment.

Musical staff 3: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line includes some rests and eighth-note accompaniment.

Musical staff 4: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line includes some rests and eighth-note accompaniment.

Refrain

Musical staff 5: Treble clef, key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment.

Musical staff 6: Treble clef, key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment.

Musical staff 7: Treble clef, key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment.

Outro

Musical staff 8: Treble clef, key signature of one sharp (F#). The melody consists of quarter and eighth notes. The bass line features a steady eighth-note accompaniment.

Repeat and fade out ...

Fields Of Gold

TAB



Words & Music: Sting

arr.: Michael Langer

Intro



05

TAB

The Intro section consists of two systems of guitar and bass staves. The guitar staff (top) features a 3/4 time signature and includes triplets and sixteenth notes. The bass staff (bottom) features a 3/4 time signature and includes eighth notes and triplets. The notation includes fret numbers (0, 1, 2, 3) and various rhythmic symbols like beams and slurs.

Vers

The Verse section consists of three systems of guitar and bass staves. The guitar staff (top) features a 3/4 time signature and includes triplets and sixteenth notes. The bass staff (bottom) features a 3/4 time signature and includes eighth notes and triplets. The notation includes fret numbers (0, 1, 2, 3, 4, 5) and various rhythmic symbols like beams, slurs, and accents (>). The section is divided into two parts, labeled '1.' and '2.', with repeat signs and first/second endings.

The first system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 0, 3, 0, 3, 2, 0, 3, 0, 3, 0, 2, 0, 1, 0, 0, 0, 0, 2. The bottom staff contains notes with fret numbers 0, 2, 3, 0, 3, 0, 5, 4, 2.

The second system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 3, 0, 1, 0, 3, 0, 0, 0, 0, 1, 3, 0, 3, 1, 3, 0, 3, 2. The bottom staff contains notes with fret numbers 0, 0, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

The third system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 0, 3, 0, 3, 2, 0, 3, 0, 0, 0, 3, 0, 3, 0, 2, 0, 0, 3, 0, 3, 2, 0, 0, 3, 0, 3, 2. The bottom staff contains notes with fret numbers 0, 0, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

The fourth system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 0, 3, 0, 3, 2, 0, 3, 0, 3, 0, 1, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The bottom staff contains notes with fret numbers 0, 2, 3, 0, 3, 0, 2, 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0.

Refrain

The fifth system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 3, 3, 3, 3, 0, 3, 3, 3, 0, 3, 3, 3, 3. The bottom staff contains notes with fret numbers 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 3, 3, 3.

The sixth system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 0, 3, 0, 3, 0, 0, 3, 3, 3, 3, 0, 3, 0, 0, 3, 0, 2, 0, 0. The bottom staff contains notes with fret numbers 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0.

The seventh system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 1, 0, 0, 0, 0, 4, 2, 0, 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 4, 2. The bottom staff contains notes with fret numbers 0, 5, 4, 2, 0, 0, 2, 0, 0, 2, 0, 0, 5, 4, 2.

Outro

The eighth system of guitar tablature consists of two staves. The top staff contains notes with fret numbers 3, 0, 1, 0, 3, 0, 0, 0, 0, 0, 1, 3, 0, 3, 1, 3, 0, 3, 3, 3. The bottom staff contains notes with fret numbers 0, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Repeat and fade out ...

Go West

Basics

Original

„Go West“ wurde 1979 von Village People aufgenommen, aber erst 1993 in der Danceversion der Pet Shop Boys zum Welthit. Komponiert haben das Lied die beiden französischen Produzenten Jaques Morali und Henri Belolo, die die Band Village People gecastet hatten.

Die Akkordfolge von „Go West“ entspricht exakt dem „Kanon in D“ von Johann Pachelbel, einem oft kopierten barocken Harmoniemodell.

Die daraus entstehende starke Bassfolge ermöglicht, dass in meinem Arrangement allein die Grundtöne der Akkorde in durchgehenden Viertelnoten genügen, um die Harmonie auszudrücken. Auch die Rhythmisierung der Melodie konnte ziemlich ident übernommen werden und ergibt im Zusammenklang mit dem geraden Bass ein leicht spielbares zweistimmiges Gitarrenstück.

Basic Strumming

4
4
 Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

C **G** **Am** **Em** **F** **Dm7**

Basic Picking

Akkorde Picking

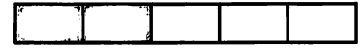
C **G** **Am** **Em** **F** **Dm7**

Text + Akkorde

1. **C** **G** **Am** **Em**
 To- | gether, we will | go our way. To- | gether, we will | leave some day. __
 F **C** **Dm7** **G**
 __ To- | gether, your hand | in my hand. To- | gether, we will make | our plans. __
 C **G** **Am** **Em**
 __ To- | gether, we will | fly so high. To- | gether, tell all our | friends goodbye. __
 F **C** **Dm7** **G**
 __ To- | gether, we will | start life new. To- | gether, this is | what we'll do. __
- Refrain:** **C** **G** **Am** **Em**
 __ Go | west, life is | peaceful there. Go | west, in the | open air. __
 F **C** **Dm7** **G**
 __ Go | west, where the | skies are blue. Go | west, this is what we're | gonna do. _
2. **C** **G** **Am** **Em**
 __ To- | gether, we will | love the beach. To- | gether, we will | learn and teach. __
 F **C** **Dm7** **G**
 __ To- | gether, change our | pace of life. To- | gether, we will | work and strive. __
- Refrain:** **C** **G** **Am** **Em**
 __ Go | west, life is | peaceful there. Go | west, in the | open air. __
 F **C** **Dm7** **G**
 __ Go | west, where the | skies are blue. Go | west, this is what we're | gonna do. |
- Bridge:** **Em** **Am** **F** **C**
 __ There where the | air is free, we'll | be what we | want to be. |
 Em **Am** **Dm7** **G**
 __ Now, if we | make a stand, we'll | find our | promised land. __
3. **C** **G** **Am** **Em**
 __ I | know there are | many ways. To | live there, in the | sun or shade. __
 F **C** **Dm7** **G**
 __ To- | gether, we will | find a place. To | settle, where there's | so much space. __
- Refrain:** **C** **G** **Am** **Em**
 __ Go | west, life is | peaceful there. Go | west, in the | open air. __
 F **C** **Dm7** **G**
 __ Go | west, where the | skies are blue. Go | west, this is what we're | gonna do. |
C
 ____ |

Go West

Noten



Words & Music: Jacques Morali, Henri Belolo & Victor Willis

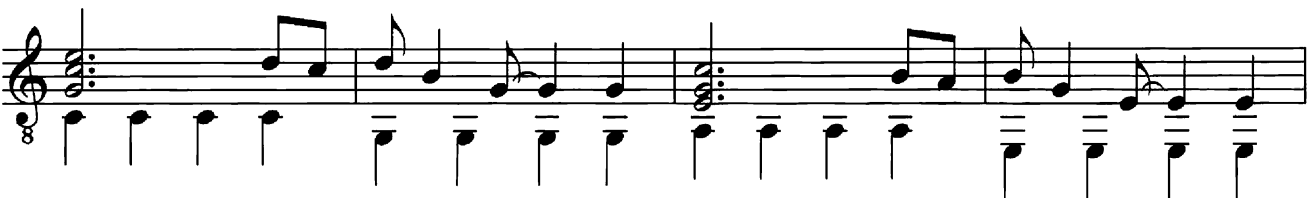
arr.: Michael Langer

Vers

06  



Refrain



2. Bridge

The first system of the Bridge section consists of two staves. The upper staff is in treble clef with an 8/8 time signature. It contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The lower staff is a piano accompaniment of chords, primarily consisting of pairs of eighth notes.

The second system continues the melodic and harmonic lines from the first system. The melodic line in the upper staff features a mix of eighth and quarter notes, while the piano accompaniment in the lower staff continues with chordal textures.

Vers

The first system of the Verse section begins with a melodic line in the upper staff that includes some rests, followed by eighth and quarter notes. The piano accompaniment in the lower staff provides a steady harmonic foundation with eighth-note chords.

The second system of the Verse section continues the melodic and harmonic development, with the upper staff showing a more active melodic line and the lower staff maintaining the chordal accompaniment.

Refrain

The first system of the Refrain section features a melodic line in the upper staff that starts with a dotted quarter note, followed by eighth notes. The piano accompaniment in the lower staff uses chords with a consistent rhythmic pattern.

The second system of the Refrain section concludes the melodic and harmonic phrases, with the upper staff ending on a final note and the lower staff providing a concluding chordal texture.

Go West

TAB



Words & Music: Jacques Morali, Henri Belolo & Victor Willis

arr.: Michael Langer

Vers

06

Refrain

2. Bridge

The Bridge section consists of two systems of music. Each system has a top staff with standard notation (treble clef, quarter notes, eighth notes, and rests) and a bottom staff with guitar tablature (numbers 0-3). The first system has 8 measures, and the second system has 8 measures. The notation includes various fretting techniques such as triplets and bends.

Vers

The Verse section consists of two systems of music. Each system has a top staff with standard notation and a bottom staff with guitar tablature. The first system has 8 measures, and the second system has 8 measures. The notation includes various fretting techniques such as triplets and bends.

Refrain

The Refrain section consists of two systems of music. Each system has a top staff with standard notation and a bottom staff with guitar tablature. The first system has 8 measures, and the second system has 8 measures. The notation includes various fretting techniques such as triplets and bends.

Hallelujah

Basics

Original

Seit 1984 ist „Hallelujah“, komponiert vom kanadischen Singer-Songwriter Leonard Cohen, eine der meistgecoverten Popnummern der Welt, eingesetzt in vielen Filmen und Fernsehserien. Mein Arrangement dieses Liedes ist ein gutes Beispiel, wie man eine Melodie in eine durchgehende Achtelbewegung einarbeiten kann. Durch dynamische Trennung der beiden musikalischen Ebenen - die Melodie wird lauter angeschlagen, die Begleittöne leise - klingt man als Solist wie Sänger und Band!

Basic Strumming

6/8-Takt (Taktmitte ist strichliert dargestellt):

Akkordwechsel auf 4!

Akkorde Strumming

Basic Strumming

Bei Akkordwechsel auf 4:

Akkorde Strumming

 Text + Akkorde

Intro: **G5** **Em7** **G5** **Em7**
 ___ | ___ | ___ | ___

1. **G5** **Em7** **G5**
 ___ Well, I | heard there was a | secret chord that | David played and it |
Em7 **C** **D** **G5** **D**
 pleased the Lord, but | you don't really | care for music, | do ya? ___ | ___
G/B **C** **D** **Em**
 ___ Well, it | goes like this, the | fourth, the fifth, the | minor fall and the |
C **D** **B7** **Em7**
 major lift, the | baffled king com- | posing halle- | lujah . | ___

Refrain: **C** **Em** **C** **G** **D**
 ___ Halle- | lujah, | ___ halle- | lujah, | ___ halle- | lujah, | ___ halle- | lu- | - |
G5 **Em7** **G5** **Em7**
 jah. _ | ___ | ___ | ___

2. **G5** **Em7** **G5**
 ___ Well, your | faith was strong but you | needed proof. You | saw her bathing |
Em7 **C** **D** **G5** **D**
 on the roof. Her | beauty and the | moonlight over- | threw ya. | ___
G/B **C** **D** **Em**
 ___ And she | tied you to her | kitchen chair and she | broke your throne and she |
C **D** **B7** **Em7**
 cut your hair, and | from your lips you | drew the halle- | lujah. | ___

Refrain: **C** **Em** **C** **G** **D**
 ___ Halle- | lujah, | ___ halle- | lujah, | ___ halle- | lujah, | ___ halle- | lu- | jah. ___
C **Em** **C** **G** **D**
 ___ Halle- | lujah, | ___ halle- | lujah, | ___ halle- | lujah, | ___ halle- | lu- | - |
G5
 jah. | ___ |

Hallelujah

Noten



Words & Music: Leonard Cohen

arr.: Michael Langer

Intro **Vers**

07

Refrain

1.

Musical notation for the first system, measures 1-4. The music is in G major (one sharp) and 8/8 time. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes and eighth notes, with some rests. The bass line consists of eighth notes and quarter notes. A first ending bracket is placed above the first two measures.

Vers

Musical notation for the second system, measures 5-8. The music continues from the first system. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes and eighth notes, with some rests. The bass line consists of eighth notes and quarter notes. A first ending bracket is placed above the first two measures.

2.

Musical notation for the third system, measures 9-12. The music continues from the second system. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes and eighth notes, with some rests. The bass line consists of eighth notes and quarter notes. A first ending bracket is placed above the first two measures.

Musical notation for the fourth system, measures 13-16. The music continues from the third system. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes and eighth notes, with some rests. The bass line consists of eighth notes and quarter notes.

Musical notation for the fifth system, measures 17-20. The music continues from the fourth system. It features a melody in the treble clef and a bass line in the bass clef. The melody consists of quarter notes and eighth notes, with some rests. The bass line consists of eighth notes and quarter notes. The system ends with a double bar line.

Hallelujah

TAB



Words & Music: Leonard Cohen

arr.: Michael Langer

Intro

Vers



07

TAB

(4)

(3)

Refrain

(4)

(3)

(1)

(2)

1.

The first system of the first piece consists of two staves. The top staff contains a melodic line with notes and rests, including a triplet of eighth notes. The bottom staff contains guitar chords with fret numbers (0, 1, 2, 3) and a triplet of eighth notes. The system is marked with a '1.' in a box at the beginning.

Vers

The 'Vers' section consists of two staves. The top staff features a melodic line with a triplet of eighth notes. The bottom staff shows guitar chords with fret numbers and a triplet of eighth notes. A box labeled 'Vers' is positioned above the second staff.

2.

The second system of the second piece consists of four staves. The top two staves form the first system, and the bottom two staves form the second system. The notation includes melodic lines with notes and rests, and guitar chords with fret numbers (0, 1, 2, 3) and triplets. A box labeled '2.' is positioned at the beginning of the first staff.

I Kissed A Girl

Basics

Original

Der von Katy Perry gesungene Titel „I Kissed A Girl“ wurde 2008 ein großer Welthit und Nummer 1 in mehr als 20 Ländern. Der programmierte Skandal blieb mehr oder weniger aus. Wie sagte Perry selber so schön: „I Kissed A Girl“ is just a way for me to seem edgy and cool, I think it worked.“

Ich habe „I Kissed A Girl“ aus zwei schönen musikalischen Gründen ausgewählt: Man kann diesen Song wunderbar ohne große Verluste auf ein zweistimmiges Gerüst mit Melodie und Bass reduzieren.

Aber Achtung: Die Basslinie ist sehr interessant und verdient Aufmerksamkeit! Die mittlere Triolenote wird immer abgedämpft - so erwacht der Bass zu Leben und klingt sehr selbstständig!

Basic Strumming

4 / 4

↑ ↑ ↑ ↑ ↑ ↑ ↑

Zähle: 1 + 2 + 3 + 4 +

Triolenfeeling!

Akkorde Strumming

E5 **D/Fis** **G5** **A5** **C5** **B5** **C** **Bm** **Em** **D**

Basic Picking

Triolenfeeling!

Akkorde Picking

E5 **D/Fis** **G5** **A5** **C5** **B5** **C** **Bm** **Em** **D**

 Text + Akkorde

1. **E5** **D/Fis G5** **A5** **C5** **B5**
 ___ This was nev- | er the way I | planned, not | my intention. |
E5 **D/Fis G5** **A5** **C5** **B5**
 ___ I got so | brave, a drink in | hand, lost | my discretion. |
E5 **D/Fis G5** **A5** **C5** **B5**
 ___ It's not what | ___ I'm used to, | ___ just | want to try you on. |
E5 **D/Fis G5** **A5** **C5** **B5**
 ___ I'm curi- | ous, for you | ___ caught | my attention. |

- Refrain:** **E5** **G5** **A5** **C5** **B5**
 ___ I kissed a | girl and I liked it. | ___ The taste of her | cherry chapstick. |
E5 **G5** **A5** **C5** **B5**
 ___ I kissed a | girl, just to try it. | ___ I hope my boy- | friend don't mind it. |
E5 **G5** **A5** **C5** **B5**
 ___ It felt so | wrong, it felt so | right. Don't mean I'm | in love tonight. |
E5 **G5** **A5** **C5** **B5**
 ___ I kissed a | girl and I liked it. | ___ | ___ I liked it. |

2. **E5** **D/Fis G5** **A5** **C5** **B5**
 ___ No, I don't | even know your | name, it | doesn't matter. |
E5 **D/Fis G5** **A5** **C5** **B5**
 ___ You re my ex- | peri- mental | game, just | human nature. |
E5 **D/Fis G5** **A5** **C5** **B5** **E5**
 ___ It's not what | ___ good girls do, | ___ not | how they should be- | have. ___
D/Fis G5 **A5** **C5** **B5**
 ___ My head gets | ___ so con- | fused, hard | to erase. |

Refrain:

- Bridge:** **C** **Bm** **Em** **D** **C**
 US girls, we | are so magi- | cal, soft skin, red | lips, so kissab- | le, ___
Bm **Em** **D**
 ___ hard to re- | sist, so touchab- | le. To good to | ___ deny it. |
A5
 ___ Ain't no big | deal, it's inno- | cent. ___ | ___ |

Refrain:

E5
 ___ |


I Kissed A Girl



Noten

Words & Music: K. Perry, L. Gottwald, M. Martin & C. Dennis

arr.: Michael Langer

08 

Vers

Refrain

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The melody consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment with some rests.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Similar to staff 1, it continues the melodic and accompanimental lines.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Includes accents (>) over some notes in the melody.

Bridge

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The bridge section begins with a repeat sign and includes fingerings (1, 2, 3) and a triplet in the bass line.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Continues the bridge melody and accompaniment.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Includes fingerings (0, 4, 1) and a triplet in the bass line.

D.S. al Coda

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Features a Coda symbol at the beginning and includes accents (>) in the melody.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Continues the bridge melody and accompaniment.


I Kissed A Girl



TAB

Words & Music: K. Perry, L. Gottwald, M. Martin & C. Dennis

arr.: Michael Langer

08  **TAB**

Vers

0 0 0 0 2 0-0 3

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

3 3 3 3

1 1 1 1 1 0 0 0 0

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

3 3 3 3 2 2 2 2

0 2 0-0 3 1 1 1 1 0

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

0 0 0 0 0 0 0 1 1 1

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

2 7 2 2 7 2 3 7 3 3 7 3

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

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

Refrain

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

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

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

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

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

2 0 2 0 0 2 0 2 0 0 2 0 2 0 0 2 0 3 3 3 3 2 2 2 2

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

Bridge

3 2 2 3 2 2 2 2 2 2 2 2 2 2 0 2 2 2 0

2 2

5 0 5 0 5 0 5 7 7 5 5 3 3 2 2 4 4 2 2 0 0 4 4

D.S. al Coda

3 2 3 0 0 3 2 0 3 0 1

3 2 2 3 0 0 0 0 2 3 3 3 3 2 2 2 2

Knockin' On Heaven's Door

Basics

Original

Bob Dylan schrieb dieses Lied 1973 für den Film „Pat Garret and Billy The Kid“, in dem er auch selber in einer Nebenrolle mitspielte. „Knockin' On Heaven's Door“ erklingt im Film an der Stelle, als der Sheriff sterbend am Boden liegt und soll dessen letzten Eindrücke und Gefühle beschreiben.

Besonders berühmt unter all den vielen existierenden Cover-Versionen ist die Rockversion von Guns N' Roses, die seit 1987 „Knockin' On Heaven's Door“ immer wieder live spielen und auf Studio- und Livealben veröffentlichten.

In meinem Arrangement sind im Intro und während der Strophe die Melodietöne mit Akzentzeichen aus der Zerlegung hervorgehoben.

Basic Strumming

Immer zweitaktiges Pattern:

4/4

a m i a m i a m i a m i p | a m i a m i p a m i p a m i p

↑ ↑ ↑ ↑ ↓ | ↑ ↑ ↓ ↑ ↓ ↑ ↓

Zähle: 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 +

Akkorde Strumming

D **A** **Em** **G**

Basic Picking

p i m a p i m a

Akkorde Picking

D **A** **Em** **G**

 Text + Akkorde

Intro:

D	A	Em	D	A	G
—	—	—	—	—	—
D	A	Em	D	A	G
—	—	—	—	—	—

1.

D	A	Em
—	—	—
Mama, take this badge off from me, — —		
D	A	G
—	—	—
I can't use it any- more. — —		
D	A	Em
—	—	—
It's getting dark, too dark to see, — —		
D	A	G
—	—	—
I feel I'm knockin' on heaven's door. — —		

Refrain:

D	A	Em
—	—	—
Knock, knock, knockin' on heaven's door. — —		
D	A	G
—	—	—
Knock, knock, knockin' on heaven's door. — —		
D	A	Em
—	—	—
Knock, knock, knockin' on heaven's door. — —		
D	A	G
—	—	—
Knock, knock, knockin' on heaven's door. — —		

2.

D	A	Em
—	—	—
Mama, put my guns in the ground, — —		
D	A	G
—	—	—
I can't shoot them any- more. — —		
D	A	Em
—	—	—
That long black cloud is coming down, — —		
D	A	G
—	—	—
I feel I'm knockin' on heaven's door. — —		

Refrain:

D
—

Knockin' On Heaven's Door



Noten

Words & Music: Bob Dylan

arr.: Michael Langer

Intro

09 

Vers

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The melody consists of eighth and sixteenth notes with accents (>) and slurs. The bass line features chords and single notes.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Continuation of the melody and bass line from the first staff.

Refrain

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The first measure of the refrain, featuring a distinct melodic pattern and bass accompaniment.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Second measure of the refrain.

Musical staff 5: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Third measure of the refrain.

Musical staff 6: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Fourth measure of the refrain, ending with a double bar line and repeat sign.

Let It Be

Basics

Original

1970, als die Beatles vor dem Aus standen, verarbeitete Paul McCartney die ständigen Streitereien innerhalb der Gruppe in seinem Text zu „Let It Be“:

„Lass es geschehen“ ist für mich persönlich der schönste Beatles-Song und in meinem Ohr habe ich immer eine ruhige, transparente Live-Version von McCartney - solo am Klavier - bei einem Konzert in Wien. Ich habe versucht, in meinem Arrangement viel „Luft“ zwischen den Tönen zu lassen. So ist diese Fassung vordergründig sehr leicht geworden, doch soll versucht werden sehr legato zu spielen, damit die großen, viertaktigen Bögen nie unterbrochen werden.

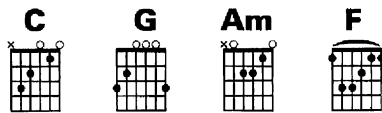
Basic Strumming

Immer zweitaktiges Pattern:

$\frac{4}{4}$

Zähle: 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 +

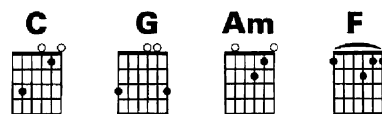
Akkorde Strumming



Basic Picking



Akkorde Picking



 Text + Akkorde

1. **C** **G** **Am** **F**
 When I | find myself in | times of trouble | Mother Mary | comes to me, |
C **G** **F** **C**
 speaking words of | wisdom. Let it | be. ___ | ___
 G **Am** **F**
 ___ And | in my hour of | darkness she is | standing right in | front of me, |
C **G** **F** **C**
 speaking words of | wisdom. Let it | be. ___ | ___

Refrain: ___ Let it | be, let it | be, let it | be, let it | be. ___ |
 G **F** **C**
 Whisper words of | wisdom, let it | be. ___ | ___

2. **C** **G** **Am** **F**
 And | when the broken | hearted people | ___ living in the | world agree, |
C **G** **F** **C**
 there will be an | answer. Let it | be. ___ | ___
 G **Am** **F**
 For | though they may be | parted there is | still a chance that | they will see, |
C **G** **F** **C**
 there will be an | answer. Let it | be. ___ | ___

Refrain: ___ Let it | be, let it | be, let it | be, let it | be. ___ |
 G **F** **C**
 There will be an | answer, let it | be. ___ | ___

Refrain:

Outro: ___ | ___ | ___ | ___ | ___ |

Let It Be

Noten



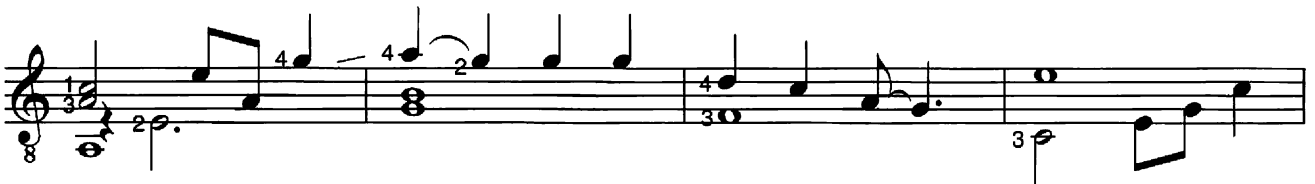
Words & Music: John Lennon & Paul McCartney
arr.: Michael Langer

Vers

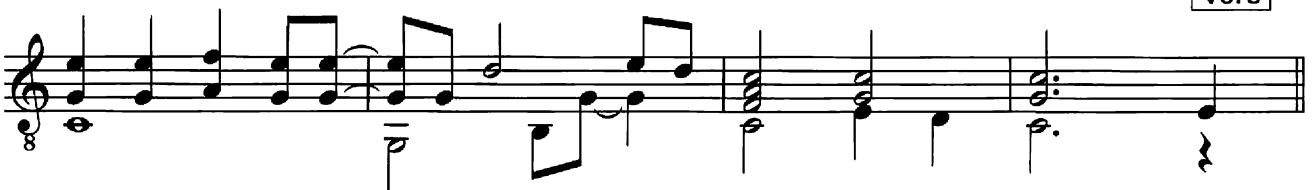
10  



Refrain



Vers



Musical staff 1: Treble clef, G-clef. The melody consists of eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4.

Musical staff 2: Treble clef, G-clef. The melody continues with eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4.

Musical staff 3: Treble clef, G-clef. The melody continues with eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4.

Refrain

Musical staff 4: Treble clef, G-clef. The melody continues with eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4.

Musical staff 5: Treble clef, G-clef. The melody continues with eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4.

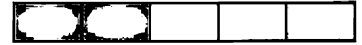
Musical staff 6: Treble clef, G-clef. The melody continues with eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4. A first ending bracket labeled '1.' spans the final two measures.

Outro

Musical staff 7: Treble clef, G-clef. The melody continues with eighth and quarter notes. Chords are indicated below the staff: G4, D5, and G4. A second ending bracket labeled '2.' spans the first two measures. The piece concludes with a double bar line.

Let It Be


TAB



Words & Music: John Lennon & Paul McCartney

arr.: Michael Langer

Vers

10 

This system shows the first line of guitar tablature. It includes a treble clef (T), a bass clef (B), and a capo symbol on the first fret. The notes are: 0 0 0 0 2 2 0 0 0 1 3 . 0 0 0 1 3 3 3 2 1 1.

This system continues the first line of the verse. The notes are: 0 0 1 0 0 0 0 3 0 0 3 1 1 0 0 0.

This system continues the first line of the verse. The notes are: 0 0 2 2 0 0 0 2 1 3 . 0 0 0 1 3 3 3 2 1 1 0 1 3.

Refrain

This system shows the first line of guitar tablature for the refrain. The notes are: 0 0 1 0 0 0 0 3 0 0 3 1 1 0 3 .

This system continues the first line of the refrain. The notes are: 1 0 3 5 3 3 3 3 1 2 0 . 0 3 2 0 1.

Vers

This system continues the first line of the verse. The notes are: 0 0 1 0 0 0 0 3 0 0 3 1 1 0 0 0 2.

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

0 0 1 0 0 0 0 3 0 0 3 1 1 0 0 1 0 0 0 0 0

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

Refrain

0 0 1 0 0 0 0 3 0 0 3 1 1 0 0 0 0 3 .

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

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

Outro

3 1 5 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1

Love Is All Around

Basics

Original





Von diesem simplen 4-Akkorde-Lied gibt es zwei bekannte Versionen: Das Original aus dem Jahr 1967 von „The Troggs“ mit akustischen Gitarren, sparsamem Schlagzeug und Streichquartett und die sehr kommerzielle Synthesizer-Streicherklang-Popversion von Wet Wet Wet aus dem Jahr 1994, verwendet in gleich zwei Hollywood-Filmen.

Ich habe „Love Is All Around“ schon in meinem Lehrbuch „Acoustic Pop Guitar 1“ mit sehr einfachen Strummings und Pickings verwendet. Hier nun die klassisch orientierte Soloverversion mit zwei mehr fortgeschrittenen Begleitmustern.

Basic Strumming

$\frac{4}{4}$	a	p	F	a	a	p	F	a	
$\frac{4}{4}$	↑	↓	⊗	↑	↑	↓	⊗	↑	
Zähle:	1	+	2	+	3	+	4	+	





Akkorde Strumming

D	Em	G	A
			

Basic Picking



Akkorde Picking

D	Em	G	A
			

 Text + Akkorde

Intro: **D** **Em** **G** **A** **D** **Em** **G** **A**
 _____ | _____ | _____ | _____

1. **D** **Em** **G** **A** **D** **Em** **G** **A**
 ___ I | feel it in my fingers, | ___ I feel it in my | toes. _____ | _____
 D **Em** **G** **A** **D** **Em**
 ___ The | love that's all around me | ___ and so the feeling | grows. _____ |
G **A** **D** **Em** **G** **A** **D** **Em** **G** **A**
 ___ ___ It's | written on the wind, | ___ it's ev'rywhere I | go. _____ | _____
 D **Em** **G** **A** **D** **Em** **G** **A**
 ___ So | if you really love me, | ___ come on and let it | show. _____ | _____ | _____ |

Refrain: **G** **Em**
 ___ You know I love you, I | always will, ___ |
G **D**
 my mind's made up by the | way that I feel. ___
 G **Em**
 ___ There's | no beginning, there'll | be no end, ___
 A
 ___ 'cause | on my love you | can depend. ___ | _____ |

Solo: **D** **Em** **G** **A** **D** **Em** **G** **A**
 _____ | _____ | _____ | _____

2. **D** **Em** **G** **A** **D** **Em** **G** **A**
 ___ I | see your face before me | ___ as I lay on my | bed. _____ | _____
 D **Em** **G** **A** **D** **Em** **G** **A**
 ___ I | cannot get to thinking | ___ of all the things you | said. _____ | _____
 D **Em** **G** **A** **D** **Em** **G** **A**
 ___ You | gave your promise to me | ___ and I gave mine to | you. _____ | _____
 D **Em** **G** **A** **D** **Em** **G** **A**
 ___ I | need someone beside me | ___ in ev'rything I | do. _____ | _____ | _____ |

Refrain:

Solo: **D** **Em** **G** **A** **D** **Em** **G** **A**
 _____ | _____ | _____ | _____ |

Outro: **D** **Em** **G** **A** **D** **Em** **G** **A** **D**
 _____ | _____ | _____ | _____ | _____ |

Love Is All Around



Noten

Words & Music: Reg Presley

arr.: Michael Langer

Intro

11

1.

2.

Vers

m

p i

Refrain

The first line of the Refrain section features a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with some slurs. The bass line is composed of chords, with some triplets indicated by a '3' over the notes.

The second line continues the Refrain melody and bass line. It includes various rhythmic patterns and chordal accompaniment.

The third line of the Refrain section shows further development of the melody and bass line, maintaining the 8/8 time signature.

Solo

The Solo section begins with a treble clef and two sharps. It features a more intricate melody with slurs and accents. A 'V' with a dashed line above it indicates a vibrato or breath mark. The bass line continues with chords.

1.

The first ending of the Solo section is marked with a '1.' in a box. It concludes the solo with a repeat sign and a double bar line.

Outro

The second ending of the Solo section is marked with a '2.' in a box. It provides an alternative conclusion to the solo.

The final line of the page shows the continuation of the bass line and the end of the piece with a double bar line and repeat sign.

Love Is All Around

TAB



Words & Music: Reg Presley

arr.: Michael Langer

Intro



1. 2.
 T 7 3 2 7 3 0 7 3 0 7 2 0 7 3 0 2 2
 A 0 2 2 0 3 0 0 3 0 0 2 0 0 3 0 0 2 2
 B 0 0 3 0 3 0 3 0

Vers

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

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

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

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

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

Refrain

The first system of guitar notation for the Refrain section consists of two staves. The top staff contains a melodic line with notes and fingerings: 0, 3, 0, 0, 7, 5, 3, 2, 3, 3, 3, 3, 3, 3. The bottom staff contains a bass line with notes and fingerings: 3, 0, 5=7, 4=5, 2=4, 0, 2, 2. A double bar line is present after the 7th measure.

The second system of guitar notation for the Refrain section consists of two staves. The top staff contains a melodic line with notes and fingerings: 2, 0, 2, 0, 0, 3, 3, 3, 3, 3, 5, 2, 3, 0, 3, 3, 2, 3, 2. The bottom staff contains a bass line with notes and fingerings: 0, 2, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A double bar line is present after the 7th measure.

The third system of guitar notation for the Refrain section consists of two staves. The top staff contains a melodic line with notes and fingerings: 3, 3, 0, 3, 3, 0, 0, 3, 2, 0, 2, 0, 0, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 3. The bottom staff contains a bass line with notes and fingerings: 3, 3, 0, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0. A double bar line is present after the 7th measure.

Solo

The first system of guitar notation for the Solo section consists of two staves. The top staff contains a melodic line with notes and fingerings: 5, 5, 7, 7, 6, 5, 7, 7, 6, 5, 5, 5, 0, 5, 7, 7, 7, 7, 0, 5, 3, 0. The bottom staff contains a bass line with notes and fingerings: 0, 0. A double bar line is present after the 7th measure. A 'V' symbol with a dashed line above it is positioned above the 7th measure.

1.

The second system of guitar notation for the Solo section consists of two staves. The top staff contains a melodic line with notes and fingerings: 3, 0, 0, 0, 2, 2, 0, 3, 2, 3, 2, 0, 3, 0, 0, 0, 3, 3, 0, 2, 2. The bottom staff contains a bass line with notes and fingerings: 3, 0. A double bar line is present after the 7th measure.

Outro

The third system of guitar notation for the Solo section consists of two staves. The top staff contains a melodic line with notes and fingerings: 0, 0, 3, 3, 0, 2, 2, 3, 0, 0, 3, 0, 0, 0, 3, 0, 0, 0, 0, 2. The bottom staff contains a bass line with notes and fingerings: 3, 0. A double bar line is present after the 7th measure.

The fourth system of guitar notation for the Solo section consists of two staves. The top staff contains a melodic line with notes and fingerings: 2, 3, 2, 0, 3, 0, 0, 3, 0, 2, 2, 0, 2, 2, 0. The bottom staff contains a bass line with notes and fingerings: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A double bar line is present after the 7th measure.

Mighty Quinn

Basics

Original

Bob Dylan nahm „The Mighty Quinn“ 1967 auf, veröffentlichte den Song aber nicht. Ein Jahr später brachte Manfred Mann's Earth Band dieses Lied in einer rockigen Version heraus und landete einen Nummer-1-Hit in vielen Ländern. Dylan veröffentlichte „The Mighty Quinn“ erst 1970 auf seinem Album „Self Portrait“.

Das Arrangement bringt über viele Takte hinweg einen Daumen-Klick auf Zählzeit 3 (der Notenkopf ist mit einem x markiert). Am einfachsten kann man dieses an die Snare Drum des Schlagzeugsets erinnernde Geräusch durch seitliches Schlagen mit dem Daumen gegen die Basssaiten erzielen, wodurch die Saiten gegen die Bundstäbe klatschen.

Basic Strumming

4/4

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

A **D** **E**

Basic Picking

Akkorde Picking

A **D** **E**

 Text + Akkorde

1. **A** **D** **A** **D**
 ___ Everybody's | building the | ships and | boats, |
A **D** **A** **D**
 ___ some are building | monuments, | others jotting down | notes. |
A **D** **A** **D**
 ___ Everybody's in de- | spair, | ___ every girl and | boy, ___
A **E**
 ___ but when | Quinn the Eskimo | gets here, ___
D **A**
 ___ every- | body's gonna jump for | joy. ___ |

Refrain: **A** **E** **A**
 Come all with- | out, | come all with- | in, ___
E **D** **A**
 ___ you'll | not see | nothing like the | Mighty Quinn. | ___ |
E **A**
 Come all with- | out, | come all with- | in, ___
E **D** **A**
 ___ you'll | not see | nothing like the | Mighty Quinn. | ___ |

2. **A** **D** **A** **D**
 Let me do what I | wanna do, | like my sugar | sweet, ___
A **D** **A** **D**
 ___ but | jumping queues and | making haste, it | ain't my cup of | meat. |
A **D** **A** **D**
 Nobody can | get no sleep, there's | someone on everyone's | toes, ___
A **E**
 ___ but when | Quinn the Eskimo | gets here, ___
D **A**
 ___ every- | body's gonna wanna | dose. ___ |

Refrain:

Mighty Quinn

Noten



Words & Music: Bob Dylan

arr.: Michael Langer

Vers



Musical notation for the first line of the verse, including a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written on a five-line staff. Below the staff, bass clefs and rhythmic markings are provided, including a note marked with an asterisk and the instruction "(Bass-Klick)".

Musical notation for the second line of the verse, continuing the melody and bass line from the first line.

Musical notation for the third line of the verse, continuing the melody and bass line.

Musical notation for the fourth line of the verse, including fingerings (1, 2, 3, 4) and circled numbers (2, 4) indicating specific fret positions or techniques.

Refrain

Musical notation for the first line of the refrain, starting with a repeat sign and a first ending bracket.

Musical notation for the second line of the refrain, ending with a double bar line and repeat dots.

Vers

The Verse section consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a whole rest, a half note G3, a half note F#3, a whole rest, a half note E3, a half note D3, a whole rest, a half note C3, a half note B2, a whole rest, a half note A2, a half note G2, and a whole rest. The second staff continues the melody with a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a whole rest, a half note G3, a half note F#3, a whole rest, a half note E3, a half note D3, a whole rest, a half note C3, a half note B2, a whole rest, a half note A2, a half note G2, and a whole rest. The third staff continues the melody with a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a whole rest, a half note G3, a half note F#3, a whole rest, a half note E3, a half note D3, a whole rest, a half note C3, a half note B2, a whole rest, a half note A2, a half note G2, and a whole rest. The fourth staff continues the melody with a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a whole rest, a half note G3, a half note F#3, a whole rest, a half note E3, a half note D3, a whole rest, a half note C3, a half note B2, a whole rest, a half note A2, a half note G2, and a whole rest.

Refrain

The Refrain section consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody starts with a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a whole rest, a half note G3, a half note F#3, a whole rest, a half note E3, a half note D3, a whole rest, a half note C3, a half note B2, a whole rest, a half note A2, a half note G2, and a whole rest. The second staff continues the melody with a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a whole rest, a half note G3, a half note F#3, a whole rest, a half note E3, a half note D3, a whole rest, a half note C3, a half note B2, a whole rest, a half note A2, a half note G2, and a whole rest.

Mighty Quinn


TAB



Words & Music: Bob Dylan

arr.: Michael Langer

Vers

12 

(Bass-Klick)

(4)
(3) (3) (3)

Refrain

Vers

First staff of guitar notation for the Verse section. It consists of two staves. The top staff has a treble clef and contains the following notes: 2, 2, 0, 2, 2, 2, 0, 2, 2, 0, 0. The bottom staff has a bass clef and contains an 'x' on the 4th string, and a '3' on the 5th string at the end. There are also some rhythmic markings like a 'V' and a '3'.

Second staff of guitar notation for the Verse section. It consists of two staves. The top staff has a treble clef and contains the following notes: 0, 0, 3, 0, 3, 3, 2, 4, 4, 2, 2, 2. The bottom staff has a bass clef and contains an 'x' on the 4th string, and a '3' on the 5th string at the end. There are also some rhythmic markings like a 'V' and a '3'.

Third staff of guitar notation for the Verse section. It consists of two staves. The top staff has a treble clef and contains the following notes: 2, 5, 2, 2, 0, 0, 0, 1, 2, 1, 2, 1, 0, 2, 0. The bottom staff has a bass clef and contains an 'x' on the 4th string, and a '3' on the 5th string at the end. There are also some rhythmic markings like a 'V' and a '3'.

Fourth staff of guitar notation for the Verse section. It consists of two staves. The top staff has a treble clef and contains the following notes: 9, 9, 9, 9, 7, 5, 7, 7, 5, 0, 7, 5, 7, 8, 7, 5, 5, 5. The bottom staff has a bass clef and contains an 'x' on the 4th string, and a '3' on the 5th string at the end. There are also some rhythmic markings like a 'V' and a '3'.

Refrain

First staff of guitar notation for the Refrain section. It consists of two staves. The top staff has a treble clef and contains the following notes: 2, 2, 2, 4, 2, 2, 0, 0, 0, 2, 2, 2, 0, 0, 2, 2. The bottom staff has a bass clef and contains an 'x' on the 4th string, and a '3' on the 5th string at the end. There are also some rhythmic markings like a 'V' and a '3'.

Second staff of guitar notation for the Refrain section, including first and second endings. It consists of two staves. The top staff has a treble clef and contains the following notes: 2, 0, 2, 0, 2, 2, 2, 2, 2, 0, 2, 2, 0, 0, 2, 2. The bottom staff has a bass clef and contains an 'x' on the 4th string, and a '3' on the 5th string at the end. There are also some rhythmic markings like a 'V' and a '3'.

(Sittin' On) The Dock Of The Bay

Basics

Original

Im Januar 1968, wenige Wochen nach Otis Reddings plötzlichem Tod in Folge eines Flugzeugabsturzes, wurde „(Sittin' On) The Dock Of The Bay“ veröffentlicht und gewann zwei Grammy Awards. Fertig produziert hatte den Song Steve Cropper, Gitarrist seiner Band und Mitautor. Geschrieben hatte Redding das Lied auf einem Hausboot in Sausalito, Kalifornien, beim Betrachten der ein- und auslaufenden Schiffe.

Ich habe in mein Arrangement einen typischen Steve Cropper-Lick eingebaut (z. B. Takt 4, Takt 8). Im ersten Teil bleibt der Bass sehr ruhig und man kann sich auf den relaxten Groove der Melodie konzentrieren, dann fängt die Basslinie zu leben an und der Song wird richtig zweistimmig!

Und: 1999 veröffentlichte BMI die genauen Zahlen, wie oft bis dahin dieses Lied in Konzerten aufgeführt wurde: 6.000.000-mal ...

Basic Strumming

$\frac{4}{4}$

a m i p M i a m i p M i
 ↑ ↓ ⊗ ↓ ↑ ↓ ⊗ ↓

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

G, G* **B7** **C, C*** **A7** **E7** **D** **F**

Basic Picking

p m p i p m p

Akkorde Picking

G **B7** **C** **A7** **E7** **G*** **D** **C*** **F**

 Text + Akkorde

1. **G** **B7** **C** **A7**
 Sitting in the morning | sun, I'll be | sitting when the evening | come. ___ |
G **B7** **C** **A7**
 Watching the ships roll | in, then I | watch 'em roll away a-a- | gain. ___ |
G **E7** **G** **E7**
 Sitting on the dock of the | bay, watching the | tide roll a- | way. ___
G **A7** **G** **E7**
 ___ Ooh, I'm just | sitting on the dock of the | bay, wasting | time. | ___ |

2. **G** **B7** **C** **A7**
 I left my home in | Georgia, ___ | headed for the Frisco | bay. ___ |
G **B7** **C** **A7**
 I have nothing to | live for, look like | nothing's gonna come my | way. ___ |
G **E7** **G** **E7**
 Sitting on the dock of the | bay, watching the | tide roll a- | way. ___
G **A7** **G** **E7**
 ___ Ooh, I'm just | sitting on the dock of the | bay, wasting | time. | ___ |

Bridge: **G*** **D** **C*** **G*** **D** **C***
 ___ Looks like | nothing's gonna change, | ___ everything still | remains the same. |
G* **D** **C*** **F** **D**
 ___ I can't do what | ten people tell me to | ___ do, so I guess I'll re- | main the same. |

3. **G** **B7** **C** **A7**
 Sitting here resting my | bones, and this | loneliness won't leave me a- | lone. ___ |
G **B7** **C** **A7**
 Two thousand miles I | roam just to | make this dock my | home. ___
G **E7** **G** **E7**
 ___ Now I'm gonna | sit at the dock of the | bay, watching the | tide roll a- | way. ___
G **A7** **G** **E7**
 ___ Ooh, I'm just | sitting on the dock of the | bay, wasting | time. | ___ |

(Sittin' On) The Dock Of The Bay



Noten

Words & Music: Otis Redding & Steve Cropper

arr.: Michael Langer

Vers

13

p i p

i m

Musical staff 1: Treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line features dotted half notes and quarter notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line includes a triplet of eighth notes and dotted half notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

Bridge

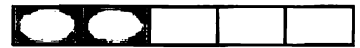
Musical staff 5: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line includes a triplet of eighth notes and dotted half notes.

Fine

Musical staff 6: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The melody continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes. The text *D.S. al Fine* is written at the end of the staff.

(Sittin' On) The Dock Of The Bay



TAB

Words & Music: Otis Redding & Steve Cropper

arr.: Michael Langer

Vers



13

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

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

B 3 2 3

2 4 6 5 5 2 0 0 2 0 0 0 1 2 0 0 2 0

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

3 3

1 1 1 1 1 0 3 2 2 4 6 5 5 0 0 0 0 2 0 0

3 0 0 0 0 3 3 3 0 1 0 0 0

3 3

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

0 3 3 3 0 0 0 0

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

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



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

3 3 3 2 2 3 3 3

First system of musical notation. The upper staff contains a sequence of notes with fingerings 2, 2, 2, 2, 2, 0, 0, 2, 0, 0, 0, 1, 2, 0, 0, 2, 0. The lower staff contains notes with fingerings 0, 0, 0, 3, 3, 3, 2, 2, 3, 2, 2, 0, 0, 0, 0, 2, 0.

Second system of musical notation. The upper staff contains notes with fingerings 1, 1, 1, 1, 1, 0, 3, 2, 2, 2, 2, 2, 0, 0, 0, 0, 2, 0, 0. The lower staff contains notes with fingerings 3, 3, 3, 0, 0, 0, 3, 3, 3, 3, 3, 0, 0, 0, 0, 2, 0.

Third system of musical notation. The upper staff contains notes with fingerings 0, 1, 0, 0, 0, 0, 0, 0, 0, 3, 0, 2, 0, 0, 0, 1, 0, 0, 0. The lower staff contains notes with fingerings 0, 2, 0, 0, 0, 3, 3, 3, 3, 0, 2, 2, 0, 0, 2, 0.

Fourth system of musical notation. The upper staff contains notes with fingerings 2, 0, 0, 2, 0, 0, 0, 2, 2, 2, 2, 0, 2, 0, 0, 3, 0, 2, 0, 2. The lower staff contains notes with fingerings 3, 3, 3, 0, 0, 0, 2, 2, 2, 2, 2, 0, 0, 0, 3, 3, 3, 3.

Bridge

Fifth system of musical notation, labeled 'Bridge'. The upper staff contains notes with fingerings 1, 0, 0, 0, 0, 0, 3, 3, 3, 3, 0, 0, 0, 3, 2, 0, 0. The lower staff contains notes with fingerings 2, 2, 0, 0, 0, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Fine

Sixth system of musical notation. The upper staff contains notes with fingerings 0, 3, 3, 2, 2, 0, 0, 2, 2, 3, 3, 3, 3, 0, 3, 3. The lower staff contains notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Seventh system of musical notation. The upper staff contains notes with fingerings 3, 0, 3, 0, 3, 0, 2, 0, 1, 1, 1, 0, 3, 2, 2, 3, 0, 3, 3. The lower staff contains notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The text *D.S. al Fine* is written at the end of the system.

Smoke On The Water

Basics

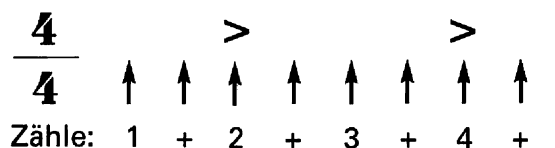
Original

Am 4. September 1971 war die Rockgruppe Deep Purple in Montreux in der Schweiz, um ein neues Album aufzunehmen.

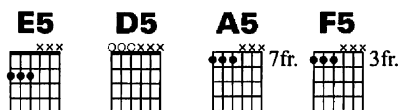
Während eines Frank Zappa-Konzerts im Casino schoss jemand eine Leuchtrakete in die Decke, worauf das Casino in Brand geriet. Rauch zog über das Wasser des Genfer Sees. Das und einige mehr Details sind im Text des Liedes nachzulesen, das gleich noch in Montreux von der Band aufgenommen wurde.

Am Anfang von „Smoke On The Water“ steht wohl das berühmteste 4-Ton-Gitarrenriff der Rockgeschichte. Im Original gespielt in parallelen Quartern vom Deep Purple-Leadgitarristen Ritchie Blackmore, rechts mit den Fingern angeschlagen. Mein Solo-Arrangement beginnt mit diesem Originalriff, darunter dann der originale Achtelbass, was zusammen dank der Tonart e-Moll (original g-Moll) und vieler leerer Saiten leicht spielbar bleibt.

Basic Strumming



Akkorde Strumming

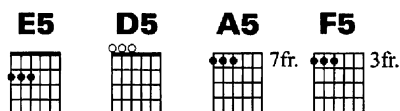


Drop D: 6. Saite auf D hinunterstimmen!

Basic Picking



Akkorde Picking



Drop D: 6. Saite auf D hinunterstimmen!

 Text + Akkorde

(Keine Akkorde - nur Riff Takt 1-4)

Intro: _____ | _____ | _____ | _____ |
E5
 _____ | _____ | _____ | _____ |

1. _____ **E5** We | all came out to | Montreux on the | Lake Geneva | shoreline |
 _____ **D5** **E5** to make records with a | mobile, | _____ we didn't | have much time. |
 _____ **D5** **E5** Frank Zappa and the | Mothers were | at the best place a- | round, |
 _____ **D5** **E5** but some stupid with a | flare gun | burned the place to the | ground. |

Refrain: **A5** **F5** **E5** Smoke on the | water, | _____ and fire in the | sky. | **A5** **F5** Smoke on the | water. |

Solo: **E5**
 _____ | _____ | _____ | _____ |

2. _____ **E5** They burned down the | gambling house, it | died with an awful | sound, |
 _____ **D5** **E5** but funky Claude was | running in and out, | _____ pulling | kids out of ground. |
 _____ **D5** **E5** When it all was | over we | had to find another | place. |
 _____ **D5** **E5** Swiss time was | running on, it | seemed that we would lose the | race. |

Refrain:

Solo: **E5**
 _____ | _____ | _____ | _____ |

Outro: **E5**
 _____ | _____ | _____ | _____ |

Smoke On The Water



Noten

Words & Music: Ian Gillan, Ritchie Blackmore, Jon Lord, Roger Glover & Ian Paice

arr.: Michael Langer

Intro

Vers

Refrain

p i p p i p

Solo

1.

2.

Outro

Smoke On The Water



TAB

Words & Music: Ian Gillan, Ritchie Blackmore, Jon Lord, Roger Glover & Ian Paice
 arr.: Michael Langer

Intro



14

T
A
B

Vers

Musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of quarter notes and eighth notes with triplets. The bass line is a simple accompaniment of eighth notes.

Refrain

Musical notation for the second system, starting with a double bar line. The melody includes a triplet of eighth notes followed by quarter notes. The bass line continues with eighth notes.

Musical notation for the third system, featuring a treble clef and a key signature of one flat. The melody has a triplet of eighth notes followed by quarter notes. The bass line is an eighth-note accompaniment.

Solo

Musical notation for the fourth system, starting with a double bar line. The melody features a triplet of eighth notes and quarter notes. The bass line is an eighth-note accompaniment.

Musical notation for the fifth system, starting with a double bar line and a first ending bracket labeled "1.". The melody includes a triplet of eighth notes and quarter notes. The bass line is an eighth-note accompaniment.

Outro

Musical notation for the sixth system, starting with a double bar line and a second ending bracket labeled "2.". The melody includes a triplet of eighth notes and quarter notes. The bass line is an eighth-note accompaniment.

Musical notation for the seventh system, starting with a double bar line. The melody includes a triplet of eighth notes and quarter notes. The bass line is an eighth-note accompaniment.

Stand By Me

Basics

Original

Am 27. Oktober 1960, kurz vor Ende der Aufnahmesession für seine erste Soloplatte, nachdem er sich von der Vokalgruppe Drifters getrennt hatte, blieb noch ein wenig Restzeit:

Ben E. King nutzte sie für eine Eigenkomposition, die er ursprünglich gar nicht aufnehmen wollte: „Stand By Me“. Anfangs nur die B-Seite einer Single wurde das Lied eigentlich erst 1986, wiederveröffentlicht als Titellied des gleichnamigen Films und Hintergrundmusik eines Jeans-Werbespots, ein Welthit.

Das charakteristische Bassriff, das auch die Basis meines Arrangements ist, fügte das Produzentenduo Leiber und Stoller erst im Studio hinzu.

Basic Strumming

4/4

a m p F a m p F

i i i i

↑ ↓ ⊗ ↑ ↓ ⊗

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

A **F#m** **D** **E**

Basic Picking

Akkorde Picking

A **F#m** **D** **E**

 Text + Akkorde

1. **A** **Fism**
 ___ | ___ When the | night has | come ___ | ___ and the land is | dark ___
D **E** **A**
 ___ and the | moon is the | only light we'll | see. ___ | ___
Fism
 ___ No, I | won't be a- | fraid, no, I | won't be a- | fraid ___
D **E** **A**
 ___ just as | long as you | stand, stand by | me. ___ So | darling, darling, |

A **Fism**
Refrain: stand by | me, ___ oh, | stand ___ by | me, ___ stand |
D **E** **A**
 by me, ___ stand | by me, ___ stand by | me. ___ | ___

2. **A** **Fism**
 ___ If the | sky that we look up- | on should tumble and | fall ___ | ___
D **E** **A**
 ___ or the | mountain should | crumble to the | sea. ___ | ___
Fism
 ___ I won't | cry, ___ I won't | cry, ___ no, | I won't shed a | tear ___
D **E** **A**
 ___ just as | long as you | stand, stand by | me. ___ So | darling, darling, |

Refrain:

Refrain:

Stand By Me



Noten

Words & Music: Ben E. King, Jerry Leiber & Mike Stoller

arr.: Michael Langer

Vers



15

Pausenzeichen:
Saite mit dem Daumen abdämpfen (auch leiser Daumenklick ist möglich)

Refrain

First line of musical notation for the Refrain section. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of quarter and eighth notes. The bass line includes chords and rests, with asterisks marking specific notes.

Second line of musical notation for the Refrain section, continuing the melody and bass line from the first line.

First line of musical notation for the Vers section. It is divided into two parts: '1.' and '2.'. The key signature remains three sharps. The melody and bass line are shown with asterisks marking notes.

Second line of musical notation for the Vers section. It includes a first ending bracket with a double bar line and a repeat sign. The melody and bass line continue with asterisks marking notes.

Third line of musical notation for the Vers section, continuing the melody and bass line.

Fourth line of musical notation for the Vers section, concluding the piece with a final cadence.

Stand By Me

TAB



Words & Music: Ben E. King, Jerry Leiber & Mike Stoller

arr.: Michael Langer

Vers



15

Pausenzeichen:
Saite mit dem Daumen abdämpfen (auch leiser Daumenklick ist möglich)

Refrain

The first system of guitar notation for the Refrain section consists of two staves. The top staff (treble clef) contains a sequence of notes: a quarter rest, a quarter note G (0), a quarter note A (2), a quarter note G (0), a quarter note F (2), a quarter note E (0), and a quarter note D (2). The bottom staff (bass clef) contains a sequence of notes: a quarter note G (0), a quarter note F (0), a quarter note E (0), a quarter note D (0), a quarter note C (0), and a quarter note B (0). There are asterisks under the first two notes of the bottom staff.

The second system of guitar notation for the Refrain section consists of two staves. The top staff (treble clef) contains a sequence of notes: a quarter note G (0), a quarter note A (2), a quarter note G (0), a quarter note F (2), a quarter note E (0), a quarter note D (2), a quarter note C (0), and a quarter note B (0). The bottom staff (bass clef) contains a sequence of notes: a quarter note G (0), a quarter note F (0), a quarter note E (0), a quarter note D (0), a quarter note C (0), and a quarter note B (0). There are asterisks under the first two notes of the bottom staff.

The first system of guitar notation for the Verse section is labeled '1.' and 'Vers'. It consists of two staves. The top staff (treble clef) contains a sequence of notes: a quarter note G (0), a quarter note A (2), a quarter note G (0), a quarter note F (2), a quarter note E (0), and a quarter note D (2). The bottom staff (bass clef) contains a sequence of notes: a quarter note G (0), a quarter note F (0), a quarter note E (0), a quarter note D (0), a quarter note C (0), and a quarter note B (0). There are asterisks under the first two notes of the bottom staff.

The second system of guitar notation for the Verse section consists of two staves. The top staff (treble clef) contains a sequence of notes: a quarter note G (0), a quarter note A (2), a quarter note G (0), a quarter note F (2), a quarter note E (0), and a quarter note D (2). The bottom staff (bass clef) contains a sequence of notes: a quarter note G (0), a quarter note F (0), a quarter note E (0), a quarter note D (0), a quarter note C (0), and a quarter note B (0). There are asterisks under the first two notes of the bottom staff.

The third system of guitar notation for the Verse section consists of two staves. The top staff (treble clef) contains a sequence of notes: a quarter note G (0), a quarter note A (2), a quarter note G (0), a quarter note F (2), a quarter note E (0), and a quarter note D (2). The bottom staff (bass clef) contains a sequence of notes: a quarter note G (0), a quarter note F (0), a quarter note E (0), a quarter note D (0), a quarter note C (0), and a quarter note B (0). There are asterisks under the first two notes of the bottom staff.

The fourth system of guitar notation for the Verse section consists of two staves. The top staff (treble clef) contains a sequence of notes: a quarter note G (0), a quarter note A (2), a quarter note G (0), a quarter note F (2), a quarter note E (0), and a quarter note D (2). The bottom staff (bass clef) contains a sequence of notes: a quarter note G (0), a quarter note F (0), a quarter note E (0), a quarter note D (0), a quarter note C (0), and a quarter note B (0). There are asterisks under the first two notes of the bottom staff.

Streets Of London

Basics

Original

Ralph McTell, der als Straßenmusiker durch Europa trampfte, wurde für sein Lied von Obdachlosen in den Straßen von Paris inspiriert. Er nahm „Streets Of London“ erst auf seinem zweiten Album im Jahr 1969 auf, weil er es für sein Debütalbum als allzu deprimierend empfand.

2011 gibt es laut Wikipedia über 200 Cover-Versionen von diesem Song. Es blieb der einzige große Hit von Ralph McTell.

Seine Picking-Begleitung auf der akustischen Gitarre gilt bis heute als Musterbeispiel für diesen Begleitstil der Folkmusik und war auch Inspiration für mein Arrangement.

Basic Strumming

4/4

a m i p p a m i

↑ ↑ ↓ ↓ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

C **F** **G** **G7** **Am** **Em** **G/B** **Am7/G** **Dm/F** **D7/Fis**

Am7 **Bbo7**

Basic Picking

Akkorde Picking

C **F** **G** **G7** **Am** **Em** **G/B** **Am7/G** **Dm/F** **D7/Fis**

Am7 **Bbo7**

 Text + Akkorde

1. **C** **G** **Am** **Em**
 Have you seen the | old man in the | closed down | market, |
F **C** **Dm/F** **G**
 kicking off the | papers with his | worn out | shoes? |
C **G** **Am** **Em**
 In his eyes you | see no pride, | hand held loos'ly | at his side. |
F **C** **G7** **C**
 Yesterday's | paper telling | yesterday's | news. | ____

- R:** **F** **Em** **C G/B Am Am7/G**
 __ So | how can you | tell me you're | lone - | ly? ____ |
D7/Fis **G Am7 Bbo7 G/B**
 __ And say for | you that the sun don't | shine? ____ | ____ Oh, |
C **G** **Am** **Em**
 let me take you | by the hand and | lead you through the | streets of London! |
F **C** **G7** **C**
 __ I'll show you | something to | make you change your | mind. __ | ____ |

2. **C** **G** **Am** **Em**
 Have you seen the | old girl who | walks the streets of | London, |
F **C** **Dm/F** **G**
 dirt in her | hair and the | clothes in | rags? |
C **G** **Am** **Em**
 She's no time for | talking, she | just keeps right on | walking. |
F **C** **G7** **C**
 Carrying her | home in | two carrier | bags. | ____

- R:** **F** **Em** **C G/B Am Am7/G**
 __ So | how can you | tell me you're | lone - | ly? ____ |
D7/Fis **G Am7 Bbo7 G/B**
 __ And say for | you that the sun don't | shine? ____ | ____ Oh, |
C **G** **Am** **Em**
 let me take you | by the hand and | lead you through the | streets of London! |
F **C** **G7** **C G7 C**
 __ I'll show you | something to | make you change your | mind. __ |

Streets Of London



Noten

Words & Music: Ralph McTell

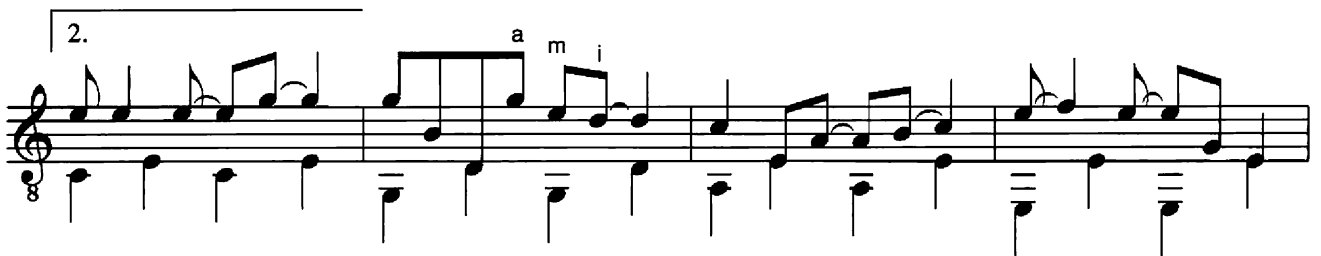
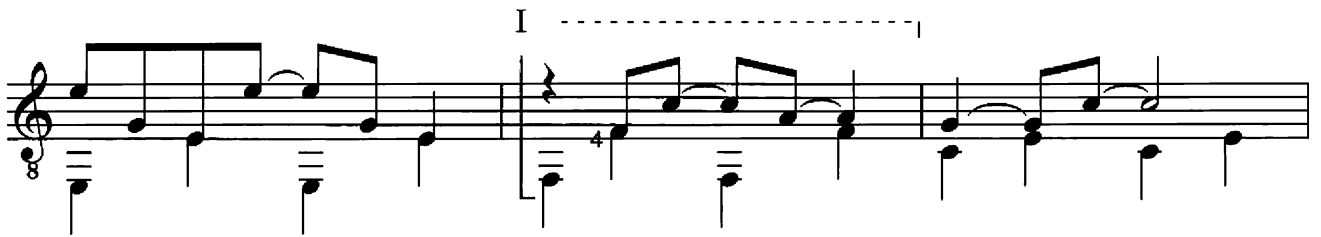
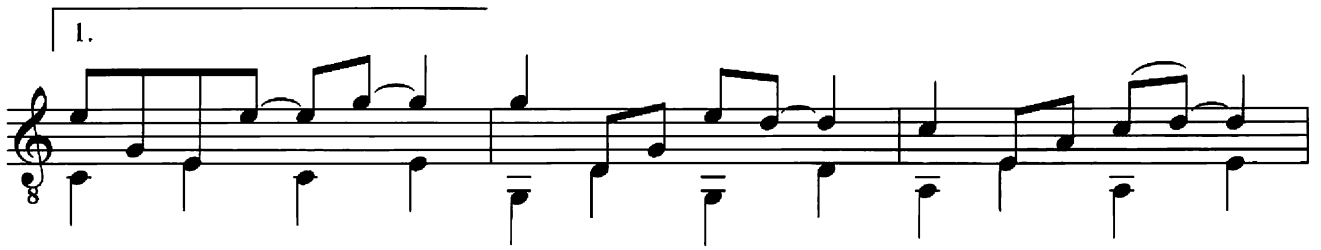
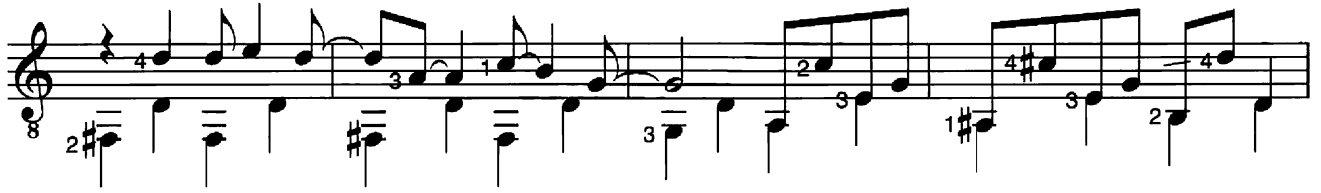
arr.: Michael Langer

Vers

16

m i m i m i a m m i m

Refrain



Streets Of London

TAB



Words & Music: Ralph McTell

arr.: Michael Langer

Vers



TAB notation for the first system of the 'Vers' section, showing guitar strings T, A, and B with fret numbers and rhythmic markings.

Second system of guitar tablature for the 'Vers' section.

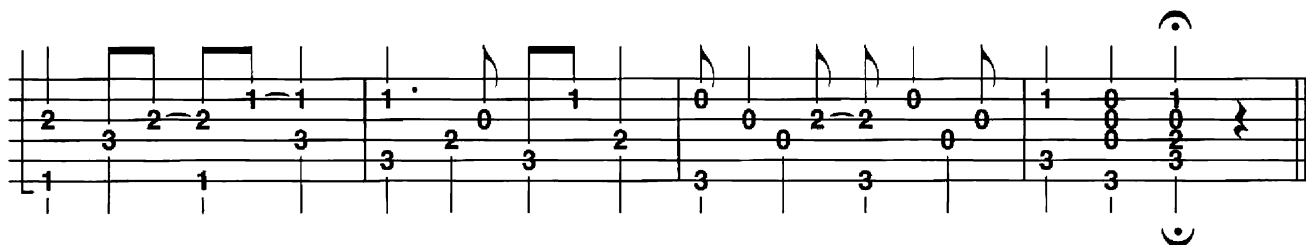
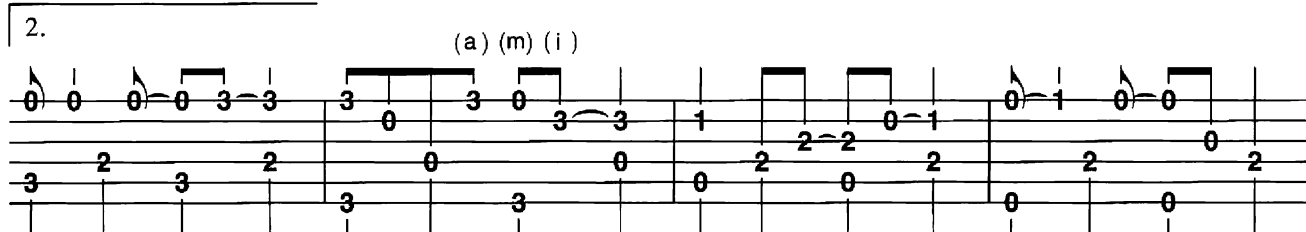
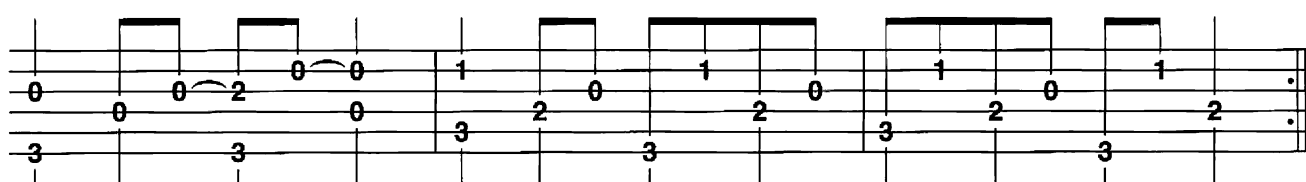
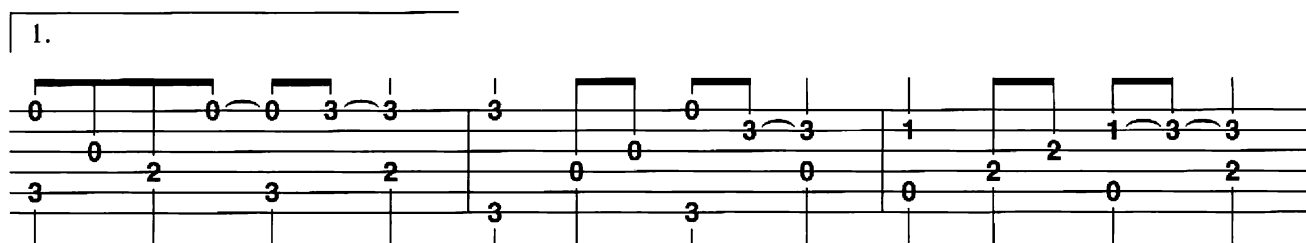
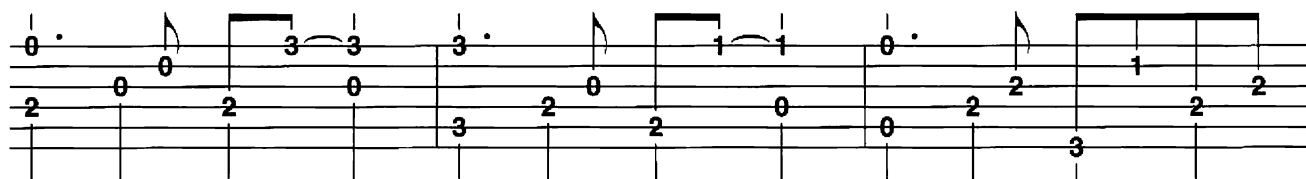
Third system of guitar tablature for the 'Vers' section.

Fourth system of guitar tablature for the 'Vers' section.

Fifth system of guitar tablature for the 'Vers' section.

Refrain

Guitar tablature for the 'Refrain' section.



The Rose

Basics

Original

„The Rose“ ist der Titel eines amerikanischen Spielfilms aus dem Jahr 1979, dessen Handlung eng angelehnt ist an die Biografie der früh verstorbenen Rocksängerin Janis Joplin.

Amanda McBroom schrieb den Titelsong, der anfangs von den Produzenten strikt abgelehnt wurde, weil die Ballade nicht zum Rock'n'Roll-Image von Janis Joplin passe. Erst die Hauptdarstellerin Bette Midler setzte durch, dass das Lied in den Film kam. Das Lied „The Rose“ bekam, gesungen von Bette Midler, den Golden Globe und wurde ein großer Hit.

Ich habe die drei Strophen unterschiedlich arrangiert: Die erste Strophe hat eine gleichmäßige zweistimmige Akkordbegleitung in der Art eines Klaviersatzes. In der zweiten Strophe wandert die Melodie in den Bass, in der dritten steht die Melodie wieder über einer gitarristischen Achtelbegleitung.

Basic Strumming

Sechzehntel-Feeling!

Beim Erlernen in Achtelnoten zählen (Taktmitte ist strichliert dargestellt.)

Akkorde Strumming

Basic Picking

Akkorde Picking

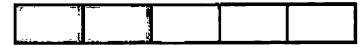
Text + Akkorde

- Intro:** **C** ___ | ___
- 1.** ___ Some say | love, it is a | river that | drowns the tender | reed. ___
C G F G C
 ___ Some say | love, it is a | razor that | leaves your soul to | bleed. ___
G F G C
 ___ Some say | love, it is a | hunger, an | end- less ach- ing | need. ___
Em Am Dm7 C/E F* D7 G
 ___ I say | love, it is a | flower and | you it's only | seed. ___
C G F G C
- 2.** ___ It's the | heart, afraid of | breaking, that | never ___ learns to | dance. ___
C G F G C
 ___ It's the | dream, afraid of | waking, that | never ___ takes a | chance. ___
G F G C
 ___ It's the | one, who won't be | taken, who | can- not seem to | give. ___
Em Am Dm7 C/E F* D7 G
 ___ And the | soul, afraid of | dying, that | never ___ learns to | live. ___
C G F G C
- 3.** ___ When the | night has been too | lonely and the | road ___ has been too | long. ___
C G F G C
 ___ And you | think that love is | only for the | lucky ___ and the | strong. ___
G F G C
 ___ Just re- | member in the | winter far be- | neath the bit- ter | snows ___
Em Am Dm7 C/E F* D7 G
 ___ lies the | seed, that with the | sun's love, in the | spring ___ becomes the | rose. |
C G F G C

*) = G-Dur-Akkord auf Zählzeit 4

The Rose

Noten



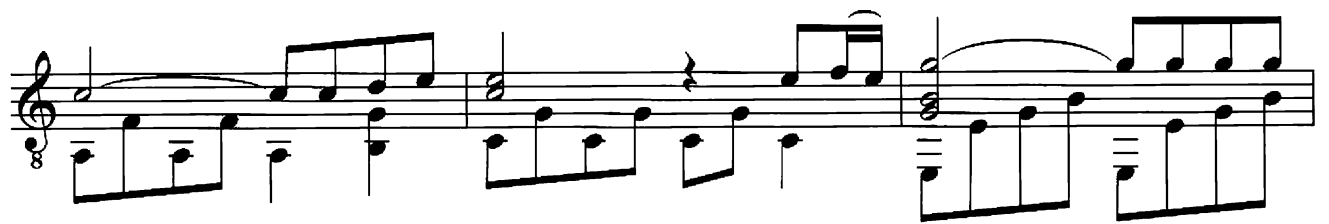
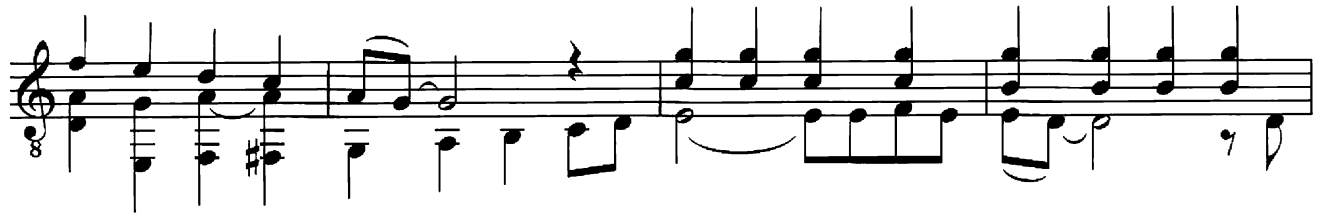
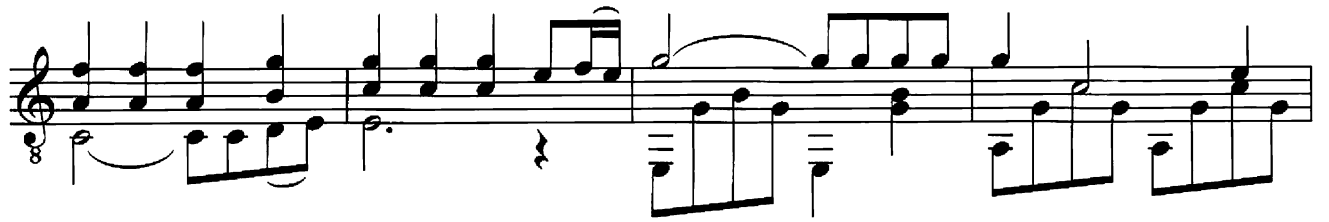
Words & Music: Amanda McBroom

arr.: Michael Langer

Intro

Vers





rit.

The Rose

TAB



Words & Music: Amanda McBroom

arr.: Michael Langer

Intro

Vers



17

TAB notation for the first system, including treble (T), alto (A), and bass (B) clefs and fret numbers (0, 1, 2, 3).

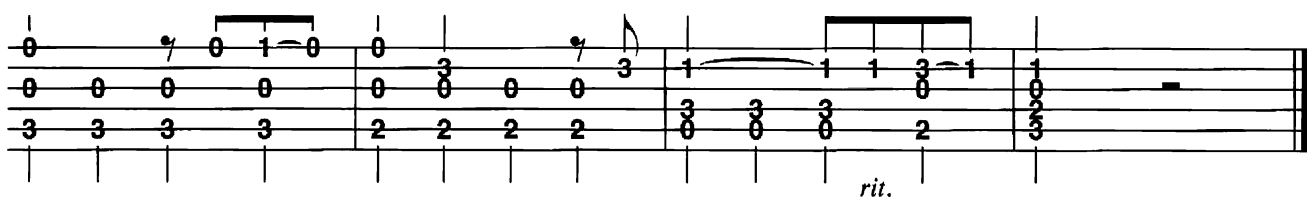
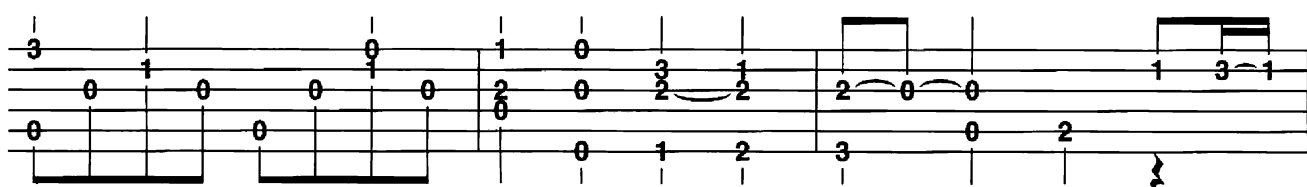
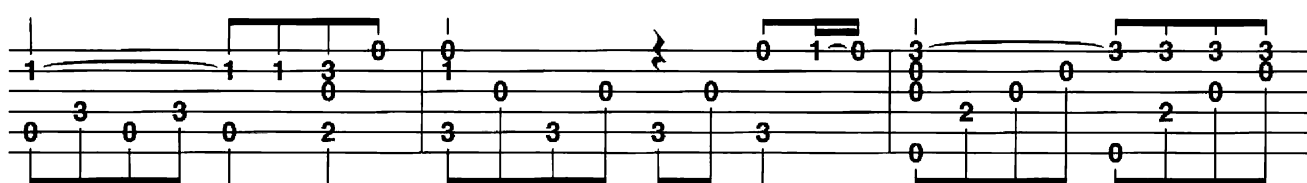
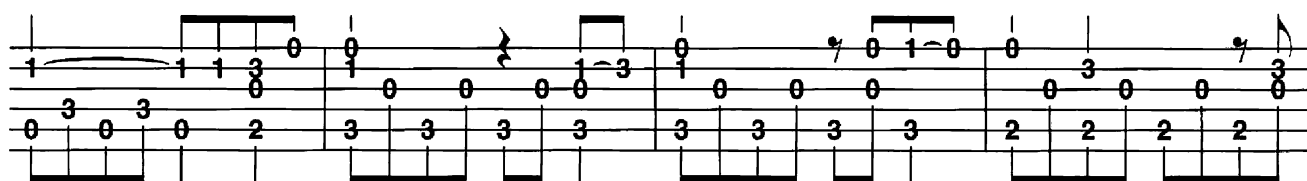
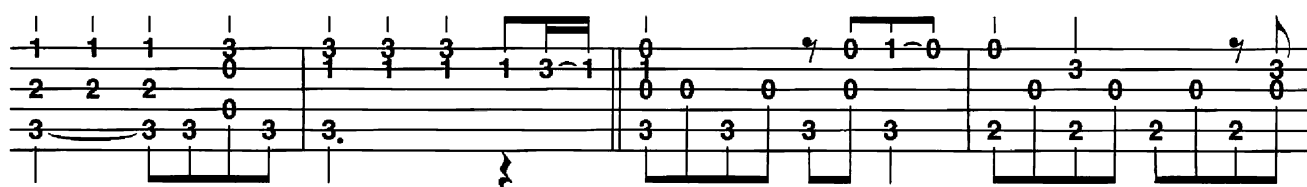
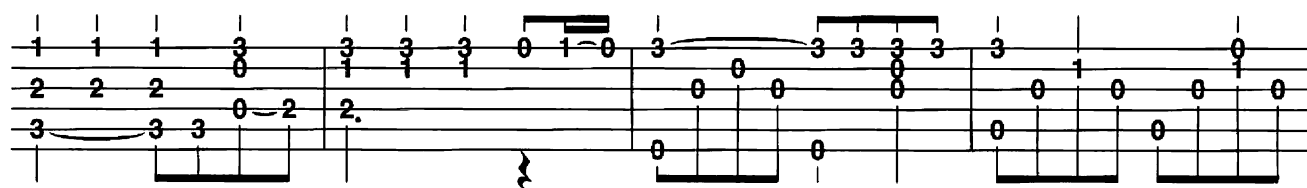
TAB notation for the second system, including treble (T), alto (A), and bass (B) clefs and fret numbers (0, 1, 2, 3).

TAB notation for the third system, including treble (T), alto (A), and bass (B) clefs and fret numbers (0, 1, 2, 3).

TAB notation for the fourth system, including treble (T), alto (A), and bass (B) clefs and fret numbers (0, 1, 2, 3). Includes circled numbers (4), (2), and (3) above and below the staff.

TAB notation for the fifth system, including treble (T), alto (A), and bass (B) clefs and fret numbers (0, 1, 2, 3).

TAB notation for the sixth system, including treble (T), alto (A), and bass (B) clefs and fret numbers (0, 1, 2, 3).



Wake Me Up When September Ends

Basics

Original

„Wake Me Up When September Ends“ ist ein Lied der amerikanischen Rockband Green Day, als Single veröffentlicht im Sommer 2005. Der Sänger der Band Billie Joe Armstrong schrieb den Text in Erinnerung an seinen früh verstorbenen Vater.

Das weltberühmt gewordene Gitarrenriff im Intro spielt mit dem schon durch Albert Lee's „Country Boy“ berühmt gewordenen Trick mit dem gegriffenen wie auch offen gespielten g auf der 3. bzw. 4. Saite.

Dieses Riff habe ich auch unverändert in mein Gitarren-Arrangement übernommen.

Basic Strumming

a a a a a a a
m m m m m m m
i i i i i i i i

4
4

↑ ↑ ↑ ↑ ↑ ↑ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

G5 **G5/F#** **G5/E** **G5/D** **C** **Cm** **Em** **Bm** **C*** **D**

Basic Picking

p i m p i m

Akkorde Picking

G5 **G5/F#** **G5/E** **G5/D** **C(C/E)** **Cm(Cm/E)** **Em** **Bm** **C*** **D**

 Text + Akkorde

Intro: **G5** **G5/Fis** **G5/E** **G5/D** **C** **Cm** **G5**
 _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

1. **G5** **G5/Fis** **G5/E** **G5/D**
 Summer has | come and passed, the | innocent can | never last. _ |
C **Cm** **G5**
 Wake me up | when September | ends. _ | _____ |
G5 **G5/Fis** **G5/E** **G5/D**
 Like my father's | come to pass, | seven years has | gone so fast. _ |
C **Cm** **G5** **G5/Fis**
 Wake me up | when September | ends. _ | _____ |

Refrain: **Em** **Bm** **C*** **G5** **G5/Fis**
 Here comes the | rain again, | falling from the | stars. _____ |
Em **Bm** **C*** **D**
 Drenched in my | pain again, be- | coming who we | are. _ |
G5 **G5/Fis** **G5/E** **G5/D**
 As my memo- | ry rests, but | never forgets | what I lost. _ |
C **Cm** **G5**
 Wake me up | when September | ends. _ |

2. **G5** **G5/Fis** **G5/E** **G5/D**
 Summer has | come and passed, the | innocent can nev- | er last. _ |
C **Cm** **G5**
 Wake me up | when September | ends. _ | _____ |
G5 **G5/Fis** **G5/E** **G5/D**
 Ring out the | bells again, | like we did when | spring began. |
C **Cm** **G5** **G5/Fis**
 Wake me up | when September | ends. _ | _____ |

Refrain:

Outro: **G5** **G5/Fis** **G5/E** **G5/D** **C** **Cm** **G5**
 _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

Wake Me Up When September Ends

Noten



Words & Music: Billie Joe Armstrong, Michael Pritchard & Frank E. Wright III

arr.: Michael Langer

Intro



Musical notation for the first line of the Intro section, including a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation features a melodic line with eighth and sixteenth notes and a bass line with chords and eighth notes.

Musical notation for the second line of the Intro section, continuing the melodic and bass lines from the first line.

Vers

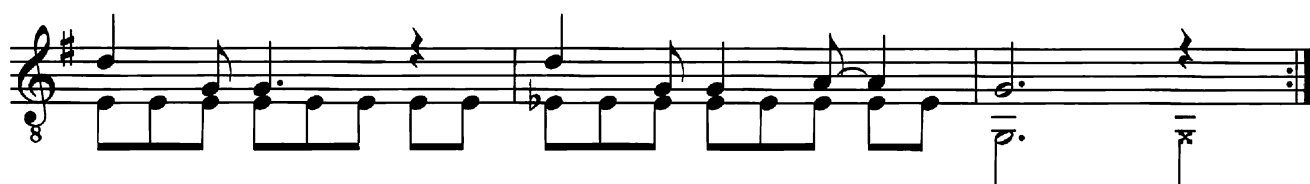
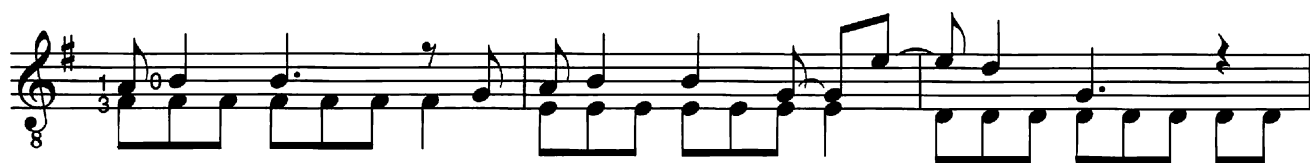
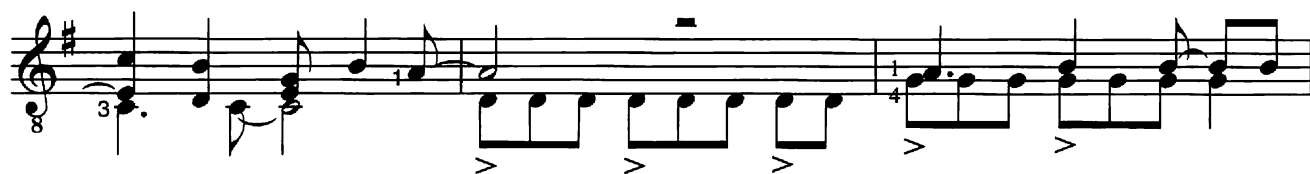
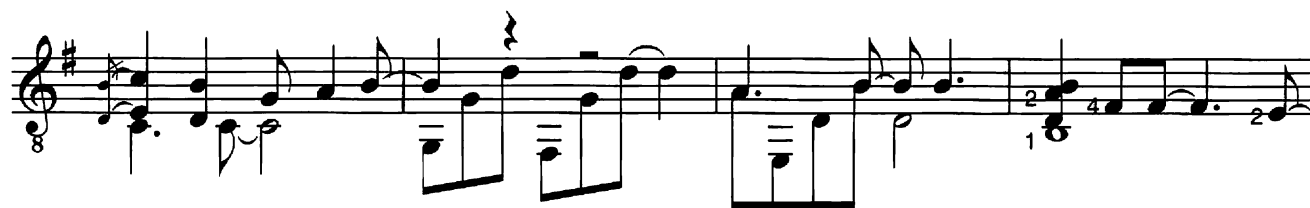
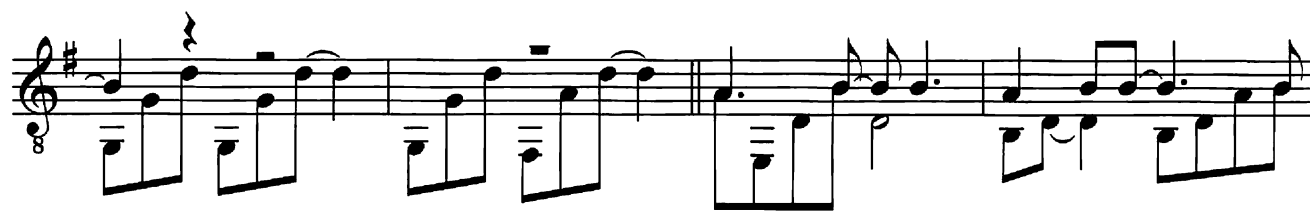
Musical notation for the first line of the Verse section, starting with a repeat sign and including fingerings 4, 3, 2, and 1.

Musical notation for the second line of the Verse section, including fingerings 4, 2, 4, 1, and 3.

Musical notation for the third line of the Verse section, including fingerings 3, 1, and 3.

Musical notation for the fourth line of the Verse section, including fingerings 7 and 7.

Refrain



Outro

(Daumenklick)



Wake Me Up When September Ends

TAB



Words & Music: Billie Joe Armstrong, Michael Pritchard & Frank E. Wright III

arr.: Michael Langer

Intro



TAB notation for the first line of the Intro section, showing guitar strings 1-6 with fret numbers and rhythmic markings.

TAB notation for the second line of the Intro section, continuing the guitar part.

Vers

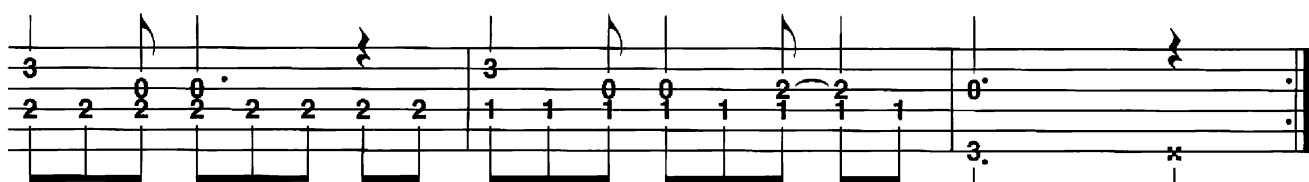
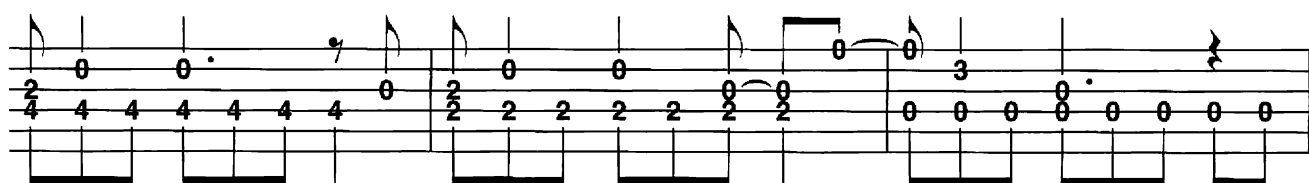
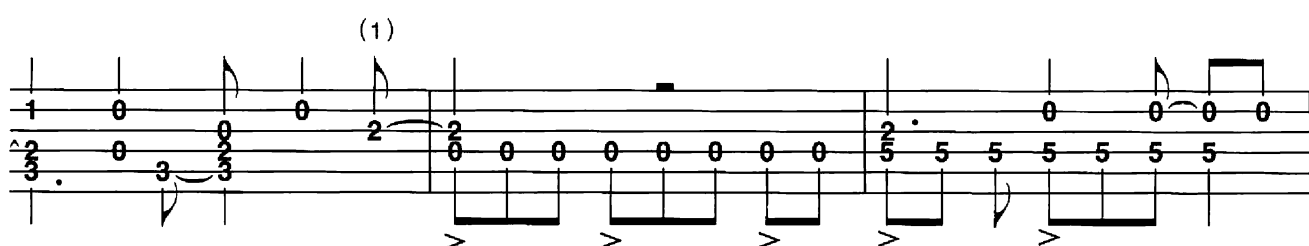
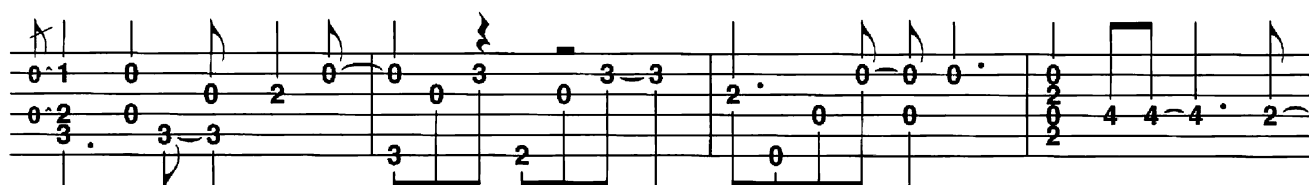
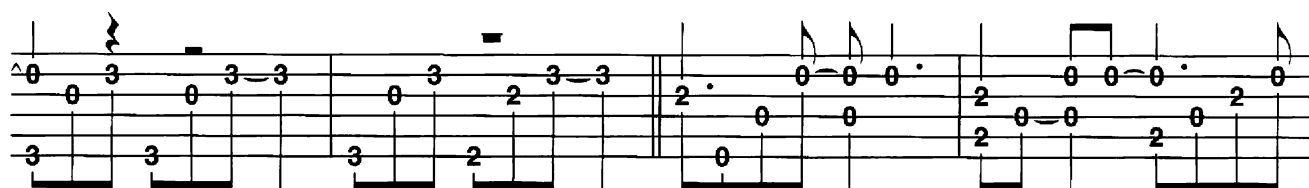
TAB notation for the first line of the Verse section, including a double bar line.

TAB notation for the second line of the Verse section.

TAB notation for the third line of the Verse section.

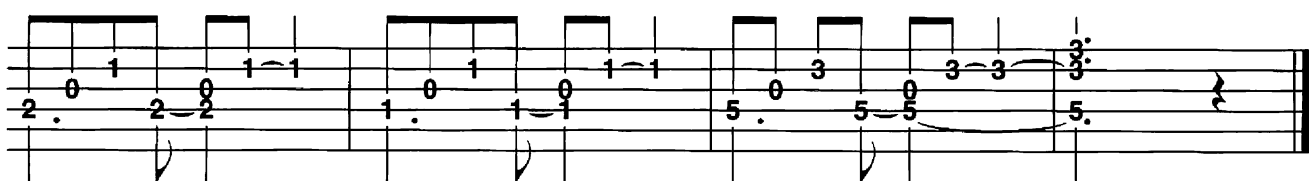
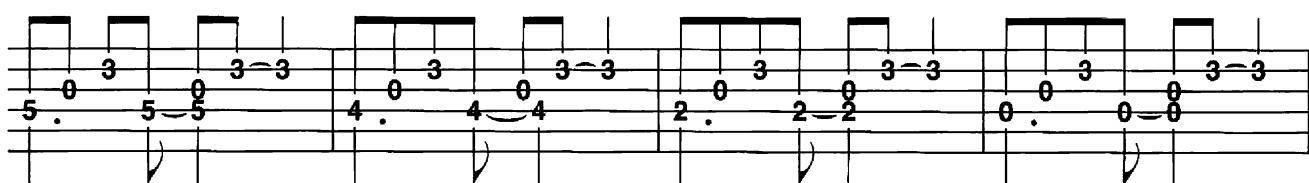
TAB notation for the fourth line of the Verse section.

Refrain



Outro

(Daumenklick)



Wonderful Tonight

Basics

Original

Am 7. September 1976 schrieb Eric Clapton dieses Lied, während er - anscheinend mit der Gitarre in der Hand - darauf wartete, bis sich seine Frau Patti Boyd für den gemeinsamen Besuch einer Paul McCartney-Party bereit machte.

So schlicht dieser Anlass und in der Folge der Text dieses Liedes sind, umso eingängiger ist die Melodie, die dem ehemaligen Rockgitarristen von Cream und Blind Faith einfiel: ideal für ein einfaches, aber gut klingendes Gitarren-Arrangement.

Basic Strumming

4/4

a m i p p a m i

↑ ↑ ↓ ↓ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

G **D** **C** **Em**

Basic Picking

Akkorde Picking

G **D** **C** **Em**

 Text + Akkorde

Intro: **G D C D G D C D**
 ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___ |

1. **G D C D**
 ___ It's late in the | evening, | ___ she's wonderin' what | clothes to wear. |
G D C D
 ___ She puts on her | makeup | ___ and brushes her | long blond hair. ___ |
C D G D Em
 ___ And then she | asks me: | ___ "Do I look al- | right?" And I say: |
C D
 „Yes, you look | wonderful to- |

Solo: **G D C D G D C D**
 night!" | ___ | ___ | ___ | ___ | ___ | ___ | ___ |

2. **G D C D**
 ___ We go to a | party ___ | ___ and everyone | turns to see. ___ |
G D C D
 ___ This beautiful | lady ___ | ___ was walking a- | round with me. ___ |
C D G D Em
 ___ And then she | asks me: ___ | ___ „Do you feel al- | right?" And I said: |
C D G
 „Yes, I feel | wonderful to- | night!" ___ | ___ I feel |

Bridge: **C D G D Em**
 wonderful be- | cause I see the | love light in your | eyes. ___ And the |
C D C D
 wonder of it all | ___ is that you | just don't realize | ___ how much I |

Outro: **G D C D G D C D G**
 love you. | ___ | ___ | ___ | ___ | ___ | ___ | ___ |

Wonderful Tonight

Noten



Words & Music: Eric Clapton

arr.: Michael Langer

Intro



19

Vers

Musical staff 1: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. Fingerings 2, 4, 1, 2, 4 are indicated for the first five notes of the melodic line.

Bridge

Musical staff 2: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A repeat sign is present. Fingerings 1, 2, 4, 2 are indicated for the first four notes of the melodic line.

Musical staff 3: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. Fingerings 3, 2, 3, 1 are indicated for the first four notes of the melodic line.

Musical staff 4: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords.

Outro

Musical staff 5: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A double bar line is present.

Musical staff 6: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords.

Musical staff 7: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. The piece concludes with a double bar line.

Wonderful Tonight



TAB

Words & Music: Eric Clapton

arr.: Michael Langer

Intro



TAB notation for the first line of the Intro section, showing fret numbers on a six-string guitar.

Musical notation for the first line of the Intro section, including a treble clef, a key signature of one flat, and a 4/4 time signature.

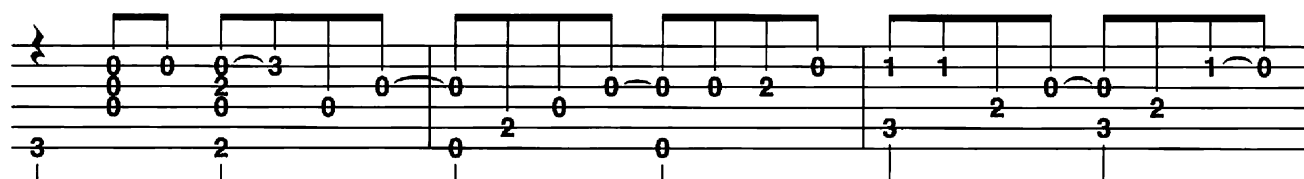
Musical notation for the second line of the Intro section, continuing the melody and accompaniment.

Vers

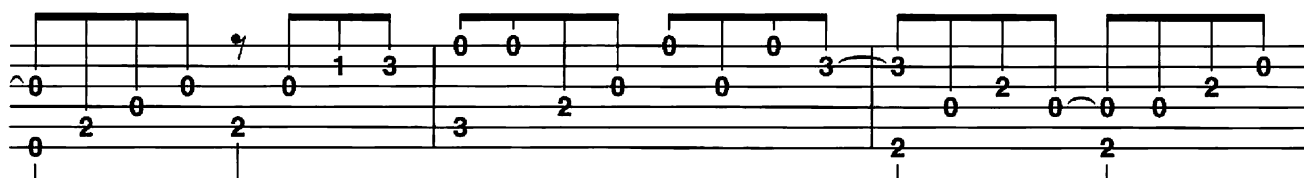
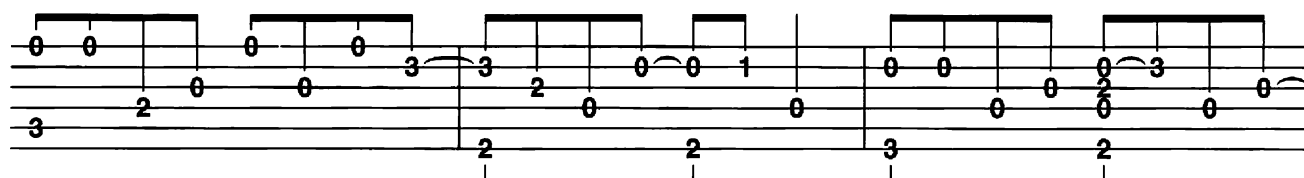
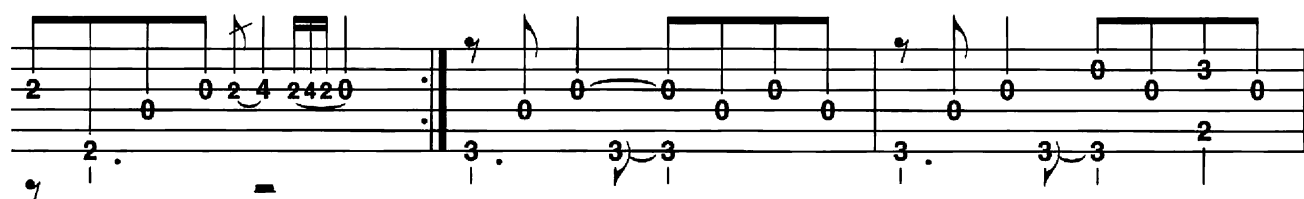
TAB notation for the first line of the Verse section.

Musical notation for the first line of the Verse section.

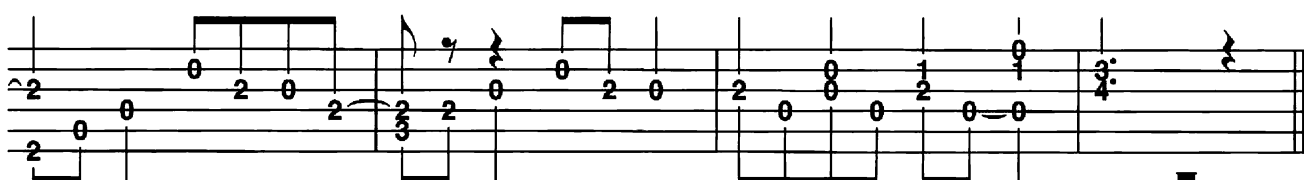
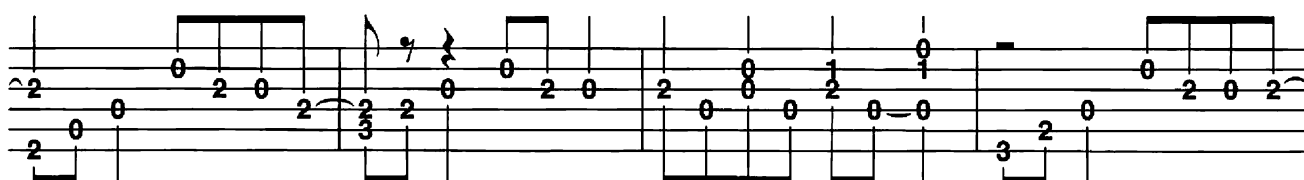
Musical notation for the second line of the Verse section.



Refrain



Outro



You Take My Breath Away

Basics

Original

Es gibt viele Lieder mit diesem schönen Titel. Die Version in diesem Buch wurde 1974 von der englischen Sängerin Claire Hamill geschrieben, blieb jedoch ein Geheimtipp, bis der Song 1988 vom US-Duo Tuck & Patti auf ihrer ersten CD „Tears Of Joy“ aufgenommen wurde.

So richtig berühmt wurde „You Take My Breath Away“ erst in der Version von Eva Cassidy, erschienen 2003 auf ihrem posthum veröffentlichten Nummer-1-Album „American Tune“.

Basic Strumming

a a
m m
i i

4
4

↑ ↑ ↑ ↑ ↑ ↑ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

C **Dm7** **C/E** **F** **Csus4** **G** **Am** **F7** **G7** **G/C**

/G = Akkord nur durchstreichen!

Basic Picking

Akkorde Picking

C **Dm7** **C/E** **F** **Csus4** **G** **Am** **F7** **G7** **G/C**

/G = Akkord nur arpeggieren!

 Text + Akkorde

Intro: C Dm7 C/E F
 ___ | ___ | ___ | ___ |

1. C Csus4
 ___ Sometimes it a- | mazes me |
 C Csus4
 ___ how strong the power of | love can be. |
 F G C Csus4 C
 ___ Sometimes you just | take my breath a- | way. ___ | ___
 Csus4 C Csus4
 ___ You | watch my love grow | ___ like a child, |
 C Csus4
 ___ sometimes gentle and | sometimes wild. |
 F G C Csus4 C
 ___ Sometimes you just | take my breath a- | way. ___ | ___

Refrain: Csus4 G C
 And it's | too good to slip by, | too good to lose. |
 G /C /Dm7 /C/E
 ___ Too good to be there | just to use. I'm gonna |
 /G /Am /F7 /G /G7
 stand up on a mountain top and | tell the news that you | take my |

Intro: C Dm7 C/E F
 breath away. | ___ | ___ | ___ |

2. C Csus4
 ___ Sometimes it a- | mazes me |
 C Csus4
 ___ how strong the power of | love can be. |
 F G C Csus4 C
 ___ Sometimes you just | take my breath a- | way. ___ | ___
 Csus4 C Csus4
 Your | beauty is there in | ___ all I see, |
 C Csus4
 ___ and when I feel your | eyes on me. |
 F G C Csus4 C
 Oh, don't you know you just | take my breath a- | way. ___ | ___

Refrain:

Outro: C Csus4 G/C Csus4 C Csus4 G/C Csus4 C
 breath away. | ___ | ___ | ___ | ___ | ___ | ___ | ___ |

You Take My Breath Away



Noten

Words & Music: Claire Hamill

arr.: Michael Langer

Intro

Vers

Refrain

tempo rubato

Outro

You Take My Breath Away



TAB

Words & Music: Claire Hamill

arr.: Michael Langer

Intro



20

TAB

Vers

Refrain

The first system of guitar notation for the Refrain section consists of two staves. The top staff contains a sequence of eighth notes: 1, 2, 0, 3, 3, 0, 1, 0, 0, 1, 0, 0, 0, 3, 3, 0, 0, 3, 3. The bottom staff contains the corresponding fret numbers: 3, 2, 0, 3, 3, 0, 1, 0, 2, 3, 3, 0, 0, 3, 4, 3, 0, 3.

The second system of guitar notation for the Refrain section consists of two staves. The top staff contains a sequence of eighth notes: 8, 8, 8, 5, 3, 0, 3, 0, 0, 0, 1, 3, 2, 0, 0, 0, 0, 0. The bottom staff contains the corresponding fret numbers: 8, 0, 0, 3, 2, 3, 2, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3. There are also some additional markings like a 7 and a 5 in the top staff.

The third system of guitar notation for the Refrain section consists of two staves. The top staff contains a sequence of eighth notes: 3, 3, 0, 3, 3, 0, 5, 5, 4, 0, 0, 3, 0, 0. The bottom staff contains the corresponding fret numbers: 3, 2, 0, 0, 0, 5, 5, 3, 3, 3, 2, 0, 0, 0. There are also some additional markings like a 7 and a 5 in the top staff.

tempo rubato

Outro

The first system of guitar notation for the Outro section consists of two staves. The top staff contains a sequence of eighth notes: 1, 2, 0, 1, 1, 2, 0, 2, 0, 0, 3, 3, 0, 0, 0, 0, 0. The bottom staff contains the corresponding fret numbers: 3, 2, 0, 3, 2, 0, 2, 3, 3, 0, 3, 3, 0, 3, 3, 3, 3.

The second system of guitar notation for the Outro section consists of two staves. The top staff contains a sequence of eighth notes: 3, 0, 1, 1, 0, 0, 0, 1, 1, 0, 0, 0, 0, 0, 0, 0. The bottom staff contains the corresponding fret numbers: 3, 3, 0, 3, 3, 0, 3, 2, 0, 3, 2, 0, 2, 3, 3, 0, 3, 3, 0, 3.

The third system of guitar notation for the Outro section consists of two staves. The top staff contains a sequence of eighth notes: 0, 0, 3, 3, 0, 0, 0, 0, 0, 1, 1, 0, 0, 0, 0. The bottom staff contains the corresponding fret numbers: 3, 3, 3, 3, 0, 0, 0, 3, 3, 0, 3, 3, 0, 3, 3, 3, 3, 3, 3, 3.