

Michael Langer

ACOUSTIC POP GUITAR

2

medium/advanced

Solos

Noten & TAB

incl. CD



Metallica Nothing Else Matters
Oasis Wonderwall
Dusty Springfield Son Of A Preacher Man
Owl City Fireflies
Stevie Wonder You Are The Sunshine Of My Life
Amy Winehouse Rehab
Bill Withers Ain't No Sunshine
Katie Melua Nine Million Bicycles
Roberta Flack Killing Me Softly With His Song
u. v. m.

20

TOP-SONGS

EDITION

DUX

879

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,
Gerhard und Uwe vom Dux-Verlag.*

Einleitung

Wie in Band 1, so haben auch die 20 Gitarren-Arrangements von Band 2 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 mit detaillierten Fingersatzangaben für die rechte und linke Hand vor.

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.

Ich hoffe sehr, dass auch die Songs in Band 2 der „Acoustic Pop Guitar Solos“ mit ihrem fortgeschrittenen Schwierigkeitsgrad viel Freude bereiten und neue Ideen beim Spielen liefern!

Michael Langer
(Wien, im Februar 2011)

Aufbau

Basics

**Strumming + Picking-
Begleitung**

Akkorde + Text

**Arrangement für
mehrere Gitarren**

Noten

Tabulatur

CD- Version

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Zeichenerklärung

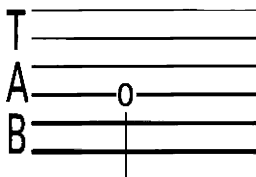
Die **Finger der linken Hand** werden mit **Ziffern** abgekürzt
(in der Tabulatur stehen diese Fingersatzbezeichnungen in Klammer):

- 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

Ain't No Sunshine

Basics

Original

Bill Withers schrieb dieses Lied 1971 für sein Album „Just As I Am“, als er hauptberuflich noch in einer Fabrik Toilettensitze für Flugzeuge montierte. Auf herrlich ungeplante Art und Weise schien der große Erfolg noch weit weg zu sein: Um „Ain't No Sunshine“ auf die Sprünge zu helfen, wollte Bill die dritte Strophe, in der er immer nur „I know, I know“ gesungen hatte, mit einem aussagekräftigeren Text versehen. Seine Studiomusiker rieten ihm jedoch, es einfach so zu lassen. - Guter Tipp, denn heute gibt es weit über 100 Cover-Versionen dieses Liedes!

In meinem Arrangement habe ich versucht, diesen wunderbar „monotonen“ Teil mit Guitar-Percussion zu veredeln. Die Melodie wird von der linken Hand allein mit Legatobindungen gespielt, die rechte Hand klopft auf die Decke (genaue Beschreibung siehe unten).

Basic Strumming

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

Am **Em** **Em/G** **Dm** **Dm/C** **Dm/B**

Basic Picking

Akkorde Picking

Am **Em** **Em/G** **Dm** **Dm/C** **Dm/B**

Guitar Percussion

In diesem Ein-Linien-System werden zwei Guitar-Percussion-Schläge beschrieben:

Note oberhalb der Linie: Schlag mit den Fingern der rechten Hand auf die untere Zarge der Gitarre (hoher Klang).

Note unterhalb der Linie: Schlag mit dem Daumenballen auf die Decke der unteren rechten Hälfte der Gitarre (tiefer Klang).

Intro: **Am** **Em Em/G Am** **Em Em/G Am** **Em Em/G**
 _____ | _____ | _____ | _____ | _____ | _____ |

1. **Am** **Am Em Em/G**
 ___ Ain't no | sunshine when she's | gone. | _____ |
Am **Am Em Em/G**
 ___ It's not | warm when she's a- | way. | _____ |
Am **Dm Dm/C**
 ___ Ain't no | sunshine when she's | gone and she's | always gone too |
Dm/B Em Am Em Em/G
 long any- | time she goes a- | way. | _____ |

2. **Am** **Am Em Em/G**
 ___ Wonder | this time where she's | gone, | _____ |
Am **Am Em Em/G**
 ___ wonder | if she's gone to | stay. | _____ |
Am **Dm Dm/C**
 ___ Ain't no | sunshine when she's | gone and this | house just ain't no |
Dm/B Em Am Em Em/G
 home any- | time she goes a- | way. | _____ |

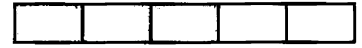
Bridge: **Am** **Am**
 And I know, I | know, I know, I know, | I know, I know, I | know, I know, I know, I |
 know, I know, I know, | I know, I know, I | know, I know, I know, I |
Am **Dm**
 know, I know, I know. | ___ Hey, I ought to | leave the young thing a- | lone. ___ |
Dm/C Dm/B Em Am Em Em/G
 _____ | ___ But ain't no | sunshine when she's | gone. | _____ |

3. **Am** **Am Em Em/G**
 ___ Ain't no | sunshine when she's | gone, | _____ |
Am **Am Em Em/G**
 ___ only | darkness every | day. | _____ |
Am **Dm Dm/C**
 ___ Ain't no | sunshine when she's | gone and this | house just ain't no |
Dm/B Em Am Em Em/G
 home any- | time she goes a- | way. | _____ |

Outro: **Am Em Am Em Em/G**
 ___ Any- | time she goes a- | way. | _____ |
Am Em Am Em Em/G
 ___ Any- | time she goes a- | way. | _____ |
Am Em Am Em Em/G
 ___ Any- | time she goes a- | way. | _____ |
Am Em Am Em Em/G Am
 ___ Any- | time she goes a- | way. | _____ | _____ |

Ain't No Sunshine

Noten



Words & Music: Bill Withers

arr.: Michael Langer

Intro

Vers

Musical staff 1: Treble clef, 4/8 time signature. Features a melodic line with slurs and a bass line with chords and a circled '3'.

Musical staff 2: Treble clef, 4/8 time signature. Features a melodic line with slurs and a bass line with chords and circled numbers 3, 2, 4, 3, 2, 6.

Musical staff 3: Treble clef, 4/8 time signature. Labeled "Bridge" and "Linke Hand allein". Features a melodic line with slurs and a bass line with chords and circled numbers 3, 4, 3.

Musical staff 4: Treble clef, 4/8 time signature. Labeled "Rechte Hand allein: Guitar Percussion". Features a rhythmic line with slurs and a bass line with chords and a circled "4".

Musical staff 5: Treble clef, 4/8 time signature. Features a melodic line with slurs and a bass line with chords and circled numbers 6, 3, 4.

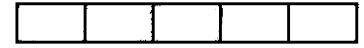
Musical staff 6: Treble clef, 4/8 time signature. Features a melodic line with slurs and a bass line with chords and circled numbers 3, 4.

Musical staff 7: Treble clef, 4/8 time signature. Features a melodic line with slurs and a bass line with chords and circled numbers 3, 4, 4x.

D.S. al Coda

Ain't No Sunshine

TAB



Words & Music: Bill Withers

arr.: Michael Langer

Intro



01

T 7 7 7 0 : 7 0 5 0 7 0 5 0 7 7 7 0 : 7 0 5 0 7 0 5 0

A 5 5 5 5 : 5 5 5 5 : 5 5 5 5 : 5 5 5 5

B 0 0 3 0 5 5 5 5 0 3

Vers

7 7 7 0 : 7 0 5 0 7 0 5 0 || 0 7 10 7 7 10 9 10

0 5 5 5 : 5 5 5 5 : 0 7 10 7 7 10 9 10

0 0 3 0 5 5 5 5 0 3 pizz.

7 7 7 0 : 7 0 5 0 7 0 5 0 || 0 7 10 7 7 10 9 10

0 5 5 5 : 5 5 5 5 : 0 7 10 7 7 10 9 10

0 0 3 0 5 5 5 5 0 3 pizz.

7 7 7 0 : 7 0 5 0 7 0 5 0 || 0 7 10 7 7 9 7 9

0 5 5 5 : 5 5 5 5 : 0 7 10 7 7 9 7 9

0 0 3 0 5 5 5 5 0 3 pizz.

(4) (3) (4)

7 7 7 0 : 7 0 5 0 7 0 5 0 || 0 7 10 7 7 9 7 9

0 5 5 5 : 5 5 5 5 : 0 7 10 7 7 9 7 9

0 0 3 0 5 5 5 5 0 3 pizz.



7 7 7 0 : 7 0 5 0 7 0 5 0 || 5 3 5 5 8 7 3

0 5 5 5 : 5 5 5 5 : 0 2 0 2 2 5 4 0

0 0 3 0 5 5 5 5 0 3

5 7 7 0 : 7 0 5 0 7 0 5 0 || 5 3 5 5 8 7 3

0 5 5 5 : 5 5 5 5 : 0 2 0 2 2 5 4 0

0 0 3 0 5 5 5 5 0 3

Musical notation for the first system, featuring a diamond-shaped marker around the final measure.

Musical notation for the second system.

Bridge Linke Hand allein

Musical notation for the bridge section, labeled "Linke Hand allein".

Musical notation for guitar percussion, consisting of rhythmic patterns on a staff.

Rechte Hand allein: Guitar Percussion

Musical notation for the right hand, featuring a diamond-shaped marker around a measure.

(4)

Musical notation for the right hand, ending with "D.S. al Coda".

(3)

Musical notation for the final system, including a repeat sign and a "4x" marking.

All Along The Watchtower

Basics

Original

Es gibt eine Webseite, auf der die Programme aller Konzerte von Bob Dylans „lebenslanger“ Welttour über viele Jahre hinweg genauestens aufgelistet sind. So kann man mit Sicherheit sagen, dass Dylan „All Along The Watchtower“ aus dem Jahre 1967 öfter als jedes andere seiner Lieder live gespielt hat.

Andere „Dylan-Forscher“ erkennen Ähnlichkeit des Textes mit Versen aus dem Buche Jesaja und beschreiben die Entstehungszeit des Songs als eine Phase, in der sich der Künstler intensiv mit der Bibel auseinandersetzte.

Aber dieses Lied wird nicht nur in der Dylan-Gemeinde gefeiert: Unter Rockfans noch bekannter ist Jimi Hendrix' Cover-Version von „All Along The Watchtower“, veröffentlicht nur sechs Monate nach dem Erscheinen des Originals.

Um meine Instrumental-Version dieses 3-Akkorde-Songs mit seiner repetitiven Melodie interessant zu halten, habe ich Strophen und Refrain gekürzt und einen Soloteil in e-Moll eingefügt.

Basic Strumming

4/4

a m i p F a m i a m i p F a m i
 ↑ ↓ ⊗ ↑ ↑ ↓ ⊗ ↑
 Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

Am Am/G F G Bm7 Em7

Basic Picking

Akkorde Picking

Am Am/G F G Bm7 Em7

 Text + Akkorde

Intro:

Am	Am/G	F	G	Am	Am/G	F	G
_____	_____		_____	_____		_____	_____
Am	Am/G	F	G	Am	Am/G	F	G
_____	_____		_____	_____		_____	_____
Am	Am/G	F	G	Am	Am/G	F	G
_____	_____		_____	_____		_____	_____

1.

Am	Am/G	F	G	Am	Am/G	F	G
__	There must be some way		out of here, __		__ said the joker to the		thief. __
Am	Am/G	F	G	Am	Am/G	F	G
__	There's too much con-		fusion, __		__ I can't get no re-		lief. __
Am	Am/G	F	G	Am	Am/G	F	G
__	Business men they		drink my wine, __		__ plowmen dig my		earth. __
Am	Am/G	F	G	Am	Am/G	F	Bm7
__	None of them a-		long the line __		__ know what any of it is		worth. ____

Solo:

Em7	Bm7	Em7	Bm7
_____	_____	_____	_____
Em7	Bm7	Em7	Bm7
_____	_____	_____	_____

Refrain:

Am	Am/G	F	G	Am	Am/G	F	G
__	All along the		watchtower __		__ princess kept the		view, __
Am	Am/G	F	G	Am	Am/G	F	G
__	while all the women		came and went, __		__ barefoot servants		too. __

Outro:

Am	Am/G	F	G	Am	Am/G	F	G	
_____	_____		_____	_____		_____	_____	
Am	Am/G	F	G	Am	Am/G	F	G	Am
_____	_____		_____	_____		_____	_____	_____

1 2 3 4 und *)

*) = a-Moll-Akkord auf Zählzeit „4 und“

All Along The Watchtower



Noten

Words & Music: Bob Dylan
arr.: Michael Langer

Intro

02

Vers

p *cresc.* *f*

p *mf*

Musical notation for the first system. The top staff is a vocal line with lyrics "i m a" above it. The bottom staff is a guitar accompaniment. The music features eighth and sixteenth notes, with some triplets and a four-note run. The guitar part includes a 3/4 triplet and a 4/4 triplet.

Solo

Musical notation for the Solo section. The top staff shows a guitar solo with fret numbers (3, 0, 3, 4, 3, 0, 3, 3, 4, 0) and fingering (2, 1, 2, 1, 2, 1). The bottom staff is the guitar accompaniment. The music includes a 7/8 triplet and a 4/4 triplet.

Musical notation for the second system. The top staff shows a guitar solo with fret numbers (3, 2, 1, 2, 1, 3, 2, 1) and fingering (2, 1, 2, 1). The bottom staff is the guitar accompaniment. The music includes a 7/8 triplet and a 4/4 triplet.

Refrain

Musical notation for the Refrain section. The top staff is a vocal line. The bottom staff is a guitar accompaniment. The music features eighth and sixteenth notes, with some triplets and a four-note run.

Musical notation for the third system. The top staff is a vocal line. The bottom staff is a guitar accompaniment. The music features eighth and sixteenth notes, with some triplets and a four-note run.

Outro

Musical notation for the first part of the Outro section. The top staff is a vocal line. The bottom staff is a guitar accompaniment. The music features eighth and sixteenth notes, with some triplets and a four-note run.

Musical notation for the second part of the Outro section. The top staff is a vocal line. The bottom staff is a guitar accompaniment. The music features eighth and sixteenth notes, with some triplets and a four-note run. The section ends with a > accent mark.

All Along The Watchtower

TAB



Words & Music: Bob Dylan

arr.: Michael Langer

Intro



02

Intro guitar tablature. The first system shows a treble clef with a flat key signature and a 4/4 time signature. The bass clef line contains a series of chords and notes: 0, 0, 3, 3, 1, 1, 3, 3, 0, 0, 3, 3, 1, 1, 3, 3. The dynamics are marked *p* and *cresc.*

Second system of guitar tablature. The bass clef line contains: 0, 2, 2, 0, 3, 5, 0, 0, 0, 0, 0, 2, 2, 0, 2, 5, 5, 3, 0, 0. The dynamics are marked *f*.

Third system of guitar tablature. The bass clef line contains: 0, 2, 2, 0, 3, 5, 2, 0, 0, 0, 0, 2, 2, 0, 2, 5, 5, 3, 0, 0.

Vers

First system of the verse guitar tablature. The bass clef line contains: 2, 2, 0, 2, 0, 3, 3, 0, 2, 0, 0, 2, 2, 2, 0, 1, 0, 2, 0, 0. The dynamics are marked *p*.

Second system of the verse guitar tablature. The bass clef line contains: 2, 2, 2, 2, 3, 3, 0, 2, 0, 0, 2, 2, 0, 2, 0, 3, 3, 0, 0.

Third system of the verse guitar tablature. The bass clef line contains: 0, 1, 3, 1, 3, 3, 2, 3, 0, 0, 2, 2, 1, 0, 3, 3, 0, 0. The dynamics are marked *mf*.

Musical notation for the first section, consisting of two staves. The treble staff contains notes with fret numbers 0, 1, 3, 1, 3, 2, 1, 0, 3, 3, 2, 2, 0, 1, 0, 2, 0, 3, 2, 0, 2, 2. The bass staff contains notes with fret numbers 0, 3, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 3, 0, 2, 0. Above the treble staff, there are markings (3) and (4) above a triplet of notes. Below the bass staff, there is a marking (2) under a triplet of notes. The piece concludes with a dynamic marking *f*.

Solo

Musical notation for the Solo section, consisting of two staves. The treble staff contains notes with fret numbers 5, 0, 3, 0, 3, 3, 0, 3, 0, 5, 0, 3, 3, 3, 0, 3, 3, 3, 0, 2, 0, 2, 2. The bass staff contains notes with fret numbers 0, 0, 2, 0, 0, 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The piece concludes with a dynamic marking *mf*.

Musical notation for the second section, consisting of two staves. The treble staff contains notes with fret numbers 3, 0, 5, 0, 3, 3, 0, 3, 0, 5, 0, 3, 3, 0, 3, 0, 2, 3. The bass staff contains notes with fret numbers 0, 0, 2, 0, 0, 0, 2, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The piece concludes with a dynamic marking *mf*.

Refrain

Musical notation for the Refrain section, consisting of two staves. The treble staff contains notes with fret numbers 0, 1, 3, 1, 0, 2, 3, 0, 0, 2, 2, 1, 0, 3, 0, 0, 0. The bass staff contains notes with fret numbers 0, 3, 3, 3, 2, 3, 0, 0, 0, 0, 0, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The piece concludes with a dynamic marking *mf*.

Musical notation for the third section, consisting of two staves. The treble staff contains notes with fret numbers 0, 1, 3, 1, 3, 2, 1, 0, 3, 3, 2, 2, 0, 1, 0, 2, 0, 3, 0, 0. The bass staff contains notes with fret numbers 0, 3, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Below the bass staff, there is a marking (2) under a triplet of notes. The piece concludes with a dynamic marking *mf*.

Outro

Musical notation for the first part of the Outro section, consisting of two staves. The treble staff contains notes with fret numbers 0, 2, 2, 0, 3, 1, 0, 0, 0, 0, 0, 2, 2, 0, 1, 1, 1, 0, 0. The bass staff contains notes with fret numbers 0, 3, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 3, 0, 1, 3, 0, 0, 0, 0, 0, 0, 0, 0. The piece concludes with a dynamic marking *mf*.

Musical notation for the second part of the Outro section, consisting of two staves. The treble staff contains notes with fret numbers 0, 2, 2, 0, 3, 2, 0, 0, 0, 0, 2, 2, 0, 1, 1, 1, 0, 0. The bass staff contains notes with fret numbers 0, 3, 3, 3, 0, 0, 3, 3, 0, 0, 3, 3, 3, 0, 1, 3, 0, 0, 0, 0, 0, 0, 0, 0. The piece concludes with a dynamic marking *mf*.

Always On My Mind

Basics

Original

„Always On My Mind“ startete als typisch Nashville-produzierter Country-Schlager mit Herz-Schmerz-Text. In der Originalversion von Brenda Lee blieb das Lied 1971 noch relativ unbekannt. Erst als Elvis Presley 1972 (angeblich anlässlich der Trennung von seiner Frau Priscilla) den Song in sein Repertoire aufnahm und Willie Nelson 1981 mit „Always On My Mind“ einen zweimillionenfach verkauften Titel schaffte, wurde das Lied zum Welthit. 1987 kam es in einer Version der Pet Shop Boys auch noch zu Pop-Ehren.

Der ruhige, schrittweise schreitende Bass im Gegensatz zu vielen quirligen Verzierungsmöglichkeiten in der Melodie machen „Always On My Mind“ trotz aller textlichen Grausamkeiten zu einem meiner Gitarren-Favoriten in dieser Sammlung.

Basic Strumming

Immer zweitaktiges Pattern:

$\frac{4}{4}$

Akkorde Strumming

D **A/Cis** **Bm** **D/A** **G** **A** **E/Gis** **D/Fis** **Em** **A7**

Basic Picking

Akkorde Picking

D **A/Cis** **Bm** **D/A** **G** **A** **E/Gis** **D/Fis** **Em** **A7**

 Text + Akkorde

Intro: **D**
 _____ | _____ |

1. **D** **A/Cis** **Bm** **D/A** **G** **G** **A**
 ___ Maybe I didn't | treat you | ___ quite as good as I should | have. ___ |
D **A/Cis** **Bm** **D/A** **E/Gis**
 ___ Maybe I didn't | love you | ___ quite as often as I should | have. |
G **D/Fis** **G** **D** **Em**
 ___ Little things I should have | said and done, | ___ I just never took the | time. |
A **D** **G** **G/A** **D** **G** **A**
 ___ You were always on my | mind, | ___ you were always on my | mind. ___ |

2. **D** **A/Cis** **Bm** **D/A** **G** **G** **A**
 ___ Maybe I didn't | hold you | ___ all those lonely, lonely | times. ___ |
D **A/Cis** **Bm** **D/A** **E/Gis**
 ___ And I guess I never | told you | ___ I'm so happy that you're | mine. |
G **D/Fis** **G** **D** **Em**
 ___ If I made you feel the | second best, | ___ girl, I'm so sorry, I was | blind. |
A **D** **G** **G/A** **D** **G** **A**
 ___ You were always on my | mind, | ___ you were always on my | mind. ___ |

Bridge: **D** **A/Cis** **Bm** **D/A** **G** **D** **Em** **A7**
 Tell _____ | me, _____ | tell me that your sweet love hasn't | died. ___ |
D **A/Cis** **Bm** **D/A** **G** **D** **Em** **A7**
 Give ___ | me, ___ give me | one more chance to keep you satis- | fied, ___ satis- |
D **G** **A**
 fied. ___ |

Solo **D** **A/Cis** **Bm** **D/A** **G** **G** **A**
 _____ | _____ | _____ | _____ |
D **A/Cis** **Bm** **D/A** **E/Gis**
 _____ | _____ | _____ | _____ |
G **D/Fis** **G** **D** **Em**
 ___ Little things I should have | said and done, | ___ I just never took the | time. |
A **D** **G** **A7** **D**
 ___ You were always on my | mind, | ___ you were always on my | mind. |

Outro: **D**
 _____ | _____ |

Always On My Mind



Noten

Words & Music: Johnny Christopher, Mark James & Wayne Carson
arr.: Michael Langer



Intro

Vers

II

II

II

II

II

II

Bridge

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The melody consists of eighth and quarter notes with fingerings 1, 2, 4, 3, 1, 2, 3, 3, 2, 3. The bass line features a steady eighth-note accompaniment.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. The melody includes fingerings 4, 3, 4, 2, 4, 4. A section marked "II" with a dashed line indicates a repeat or second ending.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. A box labeled "Solo II" is present. The melody features a dynamic marking "p" (piano) and fingerings 4, 0, 2. A section marked "II" with a dashed line is also present.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. The melody continues with various note values and rests. A section marked "II" with a dashed line is present.

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. A box labeled "Vers" (Verse) is present. The melody includes a whole note and fingerings 0, 4. A section marked "II" is present at the beginning of the staff.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. The melody includes fingerings 4, 2, 3. A section marked "II" with a dashed line is present.

Musical staff 7: Treble clef, key signature of two sharps, 8/8 time signature. The melody consists of eighth notes and rests.

Musical staff 8: Treble clef, key signature of two sharps, 8/8 time signature. A box labeled "Outro" is present. The melody consists of eighth notes and rests.

Always On My Mind



TAB

Words & Music: Johnny Christopher, Mark James & Wayne Carson

arr.: Michael Langer

Intro **Vers**

03

(1)

Bridge

First system of guitar tablature. The top staff contains a melodic line with notes 2, 3, 5, 5, 2, 0, 3, 5, 7, 7, 7, 5, 5, 5, 5, 3, 0, 2, 0, 2, 3, 2. The bottom staff contains bass notes 0, 0, 2, 0, 0, 4, 2, 0, 0.

Second system of guitar tablature. The top staff contains a melodic line with notes 3, 2, 3, 2, 0, 3, 3, 2, 0, 3, 2, 3, 5, 5, 5, 2, 2, 3, 2, 2, 2, 3, 2, 3, 2, 3, 2. The bottom staff contains bass notes 0, 0, 0, 0, 0, 0, 0, 0, 3, 0.

Solo

Solo section, first system of guitar tablature. The top staff contains a melodic line with notes 2, 3, 5, 5, 3, 5, 3, 2, 2, 0, 0, 2, 0, 2, 2, 2, 2, 3, 5, 0, 2, 0, 2, 3, 2. The bottom staff contains bass notes 0, 2, 0, 2, 2, 4, 4, 2, 0.

Solo section, second system of guitar tablature. The top staff contains a melodic line with notes 0, 0, 0, 0, 2, 2, 2, 3, 5, 5, 3, 2, 2, 3, 2, 0, 0, 2, 0. The bottom staff contains bass notes 3, 3, 0, 0, 2, 2, 4, 4.

Vers

Verse section, first system of guitar tablature. The top staff contains a melodic line with notes 2, 3, 5, 0, 2, 0, 2, 0, 3, 2, 0, 4, 2, 1, 0, 0, 3, 5, 0, 3, 5, 7, 5, 3. The bottom staff contains bass notes 2, 0, 4, 2, 2, 0, 2, 3.

Verse section, second system of guitar tablature. The top staff contains a melodic line with notes 5, 3, 3, 2, 3, 2, 0, 0, 2, 3, 2, 0, 3, 2, 3, 5, 5, 0, 0, 0, 0, 0, 0. The bottom staff contains bass notes 4, 0, 2, 3, 0, 0, 0, 2.

Verse section, third system of guitar tablature. The top staff contains a melodic line with notes 0, 0, 2, 3, 3, 3, 3, 5, 0, 2, 3, 2, 0, 3, 0, 2, 3, 2, 2. The bottom staff contains bass notes 0, 0, 0, 2, 2, 4, 2, 0, 0, 0, 3.

Outro

Outro section of guitar tablature. The top staff contains a melodic line with notes 5, 7, 7, 5, 7, 7, 5, 7, 7, 5, 7, 7, 7, 7. The bottom staff contains bass notes 0, 0, 7, 7, 7, 7, 0, 7, 7, 7, 7, 0.

Don't Cry For Me Argentina

Basics

Original

„Don't Cry For Me Argentina“ ist das bekannteste Lied aus Andrew Lloyd Webbers Musical „Evita“. Im Musical singt die Darstellerin der argentinischen Präsidentengattin Eva Peron auf dem Balkon des Regierungspalastes zu ihrem Volk. Mit pathetischen Worten versucht sie sich für vergangene Fehler zu rechtfertigen.

Zuerst erschien das Album im Jahr 1976, zwei Jahre später fand dann in London die Premiere des Musicals auf der Bühne statt. 1996 coverte Madonna das Lied für den Soundtrack zum Film „Evita“ und schaffte nochmals in mehreren Ländern einen Nummer-1-Hit.

In meinem Arrangement habe ich versucht, die ruhige Melodie mit den einfachen Harmonien durch mehr Bewegung in den Mittelstimmen interessanter zu gestalten. Zusätzlich soll der langsam punktierte Bass für das nötige Pathos sorgen.

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 a m i p a m i p

↑ ↑ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↓ ↑ ↓

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

Akkorde Strumming

A **D** **E7** **Fism** **B7** **E**

Basic Picking

Akkorde Picking

A **D** **E7** **Fism** **B7** **E**

 Text + Akkorde

1. **A** **D**
 __ It won't be | easy, you'll think it's | strange, __
E7
 __ when I | try to explain how I | feel. __
A
 __ That I | still need your love after | all that I've done. |
Fism **B7**
 __ You won't be- | lieve me. | All you will see is a | girl you once knew. __
E **B7** **E**
 __ Al- | though she's dressed up to the | nines at | sixes and sevens with | you. |

2. **A** **D**
 __ I have to let it | happen. I had to | change. __
E7
 __ Couldn't | stay all my life down at | heel, __
A
 __ looking | out of the window, staying | out of the sun. |
Fism **B7**
 __ So I chose | freedom. | Running around, trying | everything new, __
E **B7** **E**
 __ but | nothing impressed me at | all. I | never expected it | to. |

- Refrain:** **A**
 Don't cry for me Argen- | tina. The | truth is I never | left you. __
E **Fism** **A**
 __ All through my | wild days, my mad ex- | istence, I kept my | promise, __
D
 __ don't keep your | distance. | ____ |

3. **A** **D**
 __ And as for | fortune, and as for | fame, __
E7
 __ I never | invited them | in. __
A
 __ So it | seemed to the world they were | all I desired. |
Fism **B7**
 They are il- | lusions. | They're not the solutions they | promised to be, __
E **B7** **E**
 __ the | answer was here all the | time. I | love you and hope you love | me. |

Refrain:

A
 ____ |

Don't Cry For Me Argentina



Noten

Words & Music: Andrew Lloyd Webber & Tim Rice

arr.: Michael Langer

Vers

04

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 8/8 time signature. The melody consists of eighth and quarter notes. A triplet of eighth notes is marked with a bracket and the number '3'. The bass line features dotted quarter notes and eighth notes.

Musical staff 2: Treble clef, key signature of two sharps, 8/8 time signature. The melody includes a triplet of eighth notes and a long note with a slur. A double bar line with a repeat sign and the Roman numeral 'II' is present. The bass line continues with dotted quarter notes and eighth notes.

Musical staff 3: Treble clef, key signature of two sharps, 8/8 time signature. The melody features several triplet markings. A double bar line with a repeat sign and the Roman numeral 'II' is present. The bass line includes dotted quarter notes and eighth notes.

Musical staff 4: Treble clef, key signature of two sharps, 8/8 time signature. The melody includes a triplet of eighth notes and a measure with a '4' above the note. A double bar line with a repeat sign and the Roman numeral 'II' is present. The bass line includes dotted quarter notes and eighth notes.

Refrain

Musical staff 5: Treble clef, key signature of two sharps, 8/8 time signature. The melody features triplet markings. The bass line includes dotted quarter notes and eighth notes.

Musical staff 6: Treble clef, key signature of two sharps, 8/8 time signature. The melody includes triplet markings and a measure with a '2' above the note. The bass line includes dotted quarter notes and eighth notes.

Musical staff 7: Treble clef, key signature of two sharps, 8/8 time signature. The melody includes a triplet of eighth notes and a measure with a '3' above the note. A double bar line with a repeat sign and the Roman numeral 'II' is present. The bass line includes dotted quarter notes and eighth notes.

Don't Cry For Me Argentina



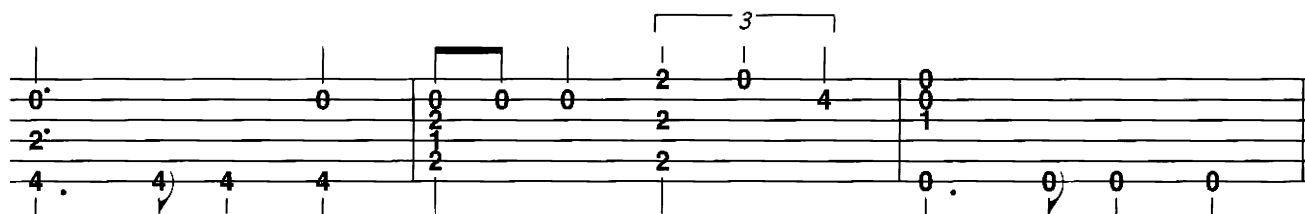
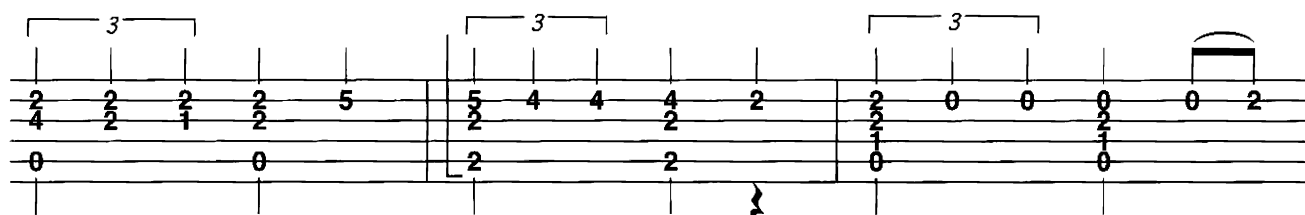
TAB

Words & Music: Andrew Lloyd Webber & Tim Rice

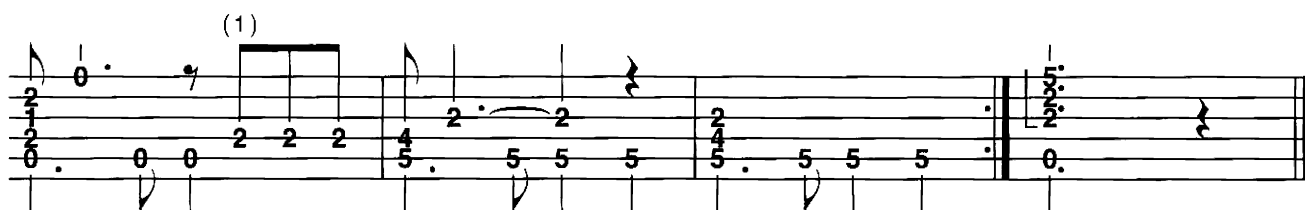
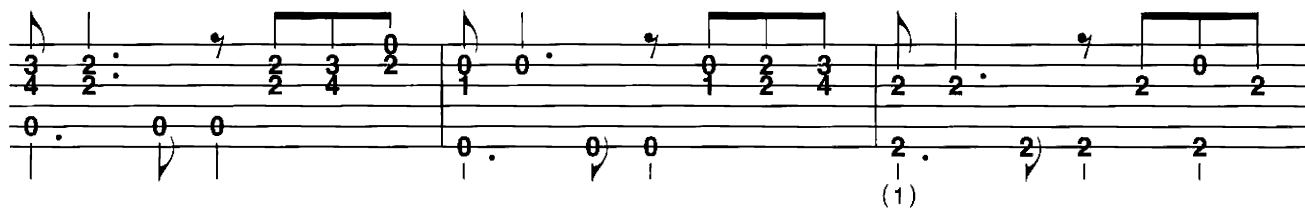
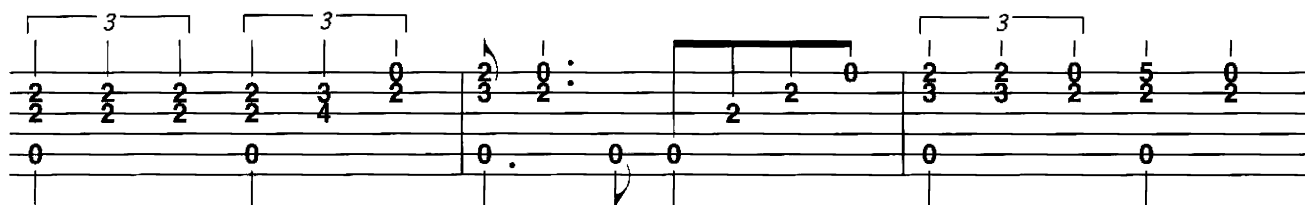
arr.: Michael Langer

Vers





Refrain



Fireflies

Basics

Original

„Fireflies“ ist der erste Nummer-1-Hit des amerikanischen Synthie-Pop-Musikprojekts „Owl City“, das im Studio eigentlich eine Ein-Mann-Band ist, da Adam Young alle Instrumente arrangiert, eingespielt, aufgenommen und produziert hat. Das Lied war Nummer 1 in vielen Ländern der Welt, erfolgreicher als alle Electronic/Alternative-Tracks zuvor.

Meine Herausforderung war, den leichten und zerbrechlichen Groove der Originalaufnahme mit all seinen synthetischen Klängen, die so eindringlich das Bild von vielen Millionen Glühwürmchen malen, auf die akustische Gitarre zu übertragen. Da in meine Instrumentalversion auch die gesungene Melodie eingearbeitet wurde, ist es wichtig, sehr genau die Tondauern und Pausen zu beachten. Nur so kann die wunderbare Unbeschwertheit des Liedes erhalten bleiben.

Basic Strumming

4/4

↑ a m i ↑ a m i ↓ p ↓ p ↑ a m i

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

G **C** **F** **C/E** **Gsus4** **Am7** **Em** **Am** **D**

Basic Strumming

Akkorde Strumming

G **C** **F** **C/E** **Gsus4** **Am7** **Em** **Am** **D**

Text + Akkorde

Intro:

G C F G C F Am7
 ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___ |
G C F G C F
 ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___ |

1.

G C F Am7
 ___ You would not be- | lieve your eyes | ___ if ten million | fireflies ___ |
G C F
 ___ lit up the | world as I fell a- | sleep. | ___ |
G C F Am7
 ___ 'Cause they'd fill the | open air | ___ and leave teardrops | everywhere ___
G C F
 ___ you'd | think me rude but | I'd just stand and | ___ stare. | ___ |

Refrain:

F C/E Gsus4 G
 ___ I'd like to | make myself be- | lieve, | ___
Am7 F C Em F
 ___ that planet | earth | turns | slow- | ly. ___
C F G Am
 ___ It's | hard to say that I'd | rather stay a- | wake when I'm a- | sleep. ___
F C D
 ___ 'Cause | everything is | never as it | seems. | ___ |

2.

G C F Am7
 ___ 'Cause I'd get a | thousand hugs | ___ from ten thousand | lightning bugs |
G C F
 ___ as they tried to | teach me how to | dance. | ___ |
G C F Am7
 ___ A foxtrot a- | bove my head, | ___ a sockhop be- | neath my bed, ___
G C F
 ___ a | disco ball is | just hanging by a | thread. | ___ |

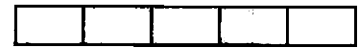
Refrain:

Refrain: F C/E Gsus4 G
 ___ I'd like to | make myself be- | lieve, | ___
Am7 F C Em F
 ___ that planet | earth | turns | slow- | ly. ___
F C F G Am
 ___ It's | hard to say that I'd | rather stay a- | wake when I'm a- | sleep. ___
F C Gsus4 G

Outro: ___ Be- | cause my dreams are | bursting at the | seams. | ___ | ___ |

Fireflies

Noten



Words & Music: Adam Young

arr.: Michael Langer

Intro

Vers

1. Refrain III

Musical notation for the first refrain, measures 1-4. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. It starts with a whole note chord (F2, A2, C3) and continues with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The bottom staff is in bass clef, starting with a whole note chord (F2, A2, C3) and continuing with a series of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. There are some accidentals and dynamics like *p* and *mf* throughout.

2. Refrain III

Musical notation for the second refrain, measures 1-4. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. It starts with a whole note chord (F2, A2, C3) and continues with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The bottom staff is in bass clef, starting with a whole note chord (F2, A2, C3) and continuing with a series of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. There are some accidentals and dynamics like *p* and *mf* throughout.

3.

Musical notation for measure 3. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. It starts with a whole note chord (F2, A2, C3) and continues with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The bottom staff is in bass clef, starting with a whole note chord (F2, A2, C3) and continuing with a series of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. There are some accidentals and dynamics like *p* and *mf* throughout.

4. Outro

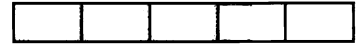
Musical notation for the outro, measures 1-4. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. It starts with a whole note chord (F2, A2, C3) and continues with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The bottom staff is in bass clef, starting with a whole note chord (F2, A2, C3) and continuing with a series of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. There are some accidentals and dynamics like *rit.* throughout.

III

Musical notation for the final section, measures 1-4. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. It starts with a whole note chord (F2, A2, C3) and continues with a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The bottom staff is in bass clef, starting with a whole note chord (F2, A2, C3) and continuing with a series of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. There are some accidentals and dynamics like *a*, *m*, and *p* throughout.

Fireflies

TAB



Words & Music: Adam Young

arr.: Michael Langer

Intro

05

Vers

Refrain

1. (4)

Refrain

2.

3.

Outro

4. (4)

rit.

Hard Times Come Again No More

Basics

Original

„Hard Times Come Again No More“ ist ein amerikanisches Volkslied, geschrieben von Stephen Foster im Jahr 1854. Der tröstende Text machte dieses Lied schnell bekannt und so wurde es beim einige Jahre später einsetzenden amerikanischen Bürgerkrieg auf beiden verfeindeten Seiten gleich hoffnungsfroh gesungen.

Dieses Arrangement orientiert sich an der sehr schönen Version des Streichtrios Mark O'Connor, Edgar Meyer und YoYo Ma, die auf ihrer im Jahre 2000 erschienenen Crossover-CD „Appalachian Journey“ enthalten ist. Die drei teils aus der Country-Szene, teils aus der Klassik stammenden Musiker interpretierten den Titel gemeinsam mit der Folklegende James Taylor.

Basic Strumming

4/4

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

↑ ↑ ↓ ↑ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

D **A/Cis** **Bm7** **D/A** **G** **D/Fis** **E7** **A7sus4** **A7** **A**

(A)

Basic Picking

Akkorde Picking

D **A/Cis** **Bm7** **D/A** **G** **D/Fis** **E7** **A7sus4** **A7** **A**

 Text + Akkorde

Intro: **D A/Cis Bm7 D/A G D/Fis E7 A7sus4 A7**
 _____ | _____ | _____ | _____ | _____ | _____ |

1. **D G A Bm7**
 Let us | pause in life's | pleasures and | count its many | tears, __
G D A7 D
 __ while we | all sup | sorrow with the | poor. | __
Bm7 D G A Bm7
 __ There's a | song that will | linger for- | ever in our | ears: __
G D A7 G D
 __ Oh, | hard times | __ come again no | more. __ | __

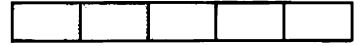
Refrain: **A D G A**
 __ 'Tis the | song, the | sigh of the | wea- | ry, |
D A/Cis Bm7 D/A G E7/Gis A7sus4
 hard times, | hard times, | __ come again no | more. __
A7 Bm7 D G A Bm7
 __ Many | days you have | lingered a- | round my cabin | door:
G D A7 G D
 __ Oh, | hard times | __ come again no | more. __ | __

2. **D G A Bm7**
 While we | seek mirth and | beauty and | music light and | gay, __
G D A7 D
 __ there are | frail forms | fainting at the | door. __
Bm7 D G A Bm7
 __ Though their | voices are | silent, their | pleading looks will | say: __
G D A7 G D
 __ Oh, | hard times | __ come again no | more. __ | __

Refrain:

Hard Times Come Again No More

Noten



Words & Music: Stephen Foster

arr.: Michael Langer

VII **Intro**

06

Vers

II

II

Refrain

II -----

1.

2.

Hard Times Come Again No More

TAB



Words & Music: Stephen Foster

arr.: Michael Langer

Intro

Vers

Refrain

The first system of guitar notation for the Refrain consists of two staves. The top staff contains a sequence of notes: a dotted quarter note on G4 (fingering 3), an eighth note on A4 (fingering 0), an eighth note on B4 (fingering 0), a dotted quarter note on C5 (fingering 2), an eighth note on C5 (fingering 2), and a dotted quarter note on D5 (fingering 0). The bottom staff contains a sequence of notes: a dotted quarter note on G3 (fingering 3), an eighth note on A3 (fingering 2), an eighth note on B3 (fingering 0), a dotted quarter note on C4 (fingering 2), and a dotted quarter note on D4 (fingering 2). There are some additional markings like a bar line and a fermata-like symbol.

The second system of guitar notation consists of two staves. The top staff has notes: G4 (fingering 5), A4 (fingering 4), B4 (fingering 5), C5 (fingering 7), D5 (fingering 3), E5 (fingering 7), and F5 (fingering 3). The bottom staff has notes: G3 (fingering 4), A3 (fingering 2), B3 (fingering 3), C4 (fingering 4), D4 (fingering 0), E4 (fingering 3), and F4 (fingering 7). There are also some additional markings like a bar line and a fermata-like symbol.

The third system of guitar notation consists of two staves. The top staff has notes: G4 (fingering 5), A4 (fingering 5), B4 (fingering 2), C5 (fingering 0), D5 (fingering 2), E5 (fingering 4), F5 (fingering 3), and G5 (fingering 0). The bottom staff has notes: G3 (fingering 2), A3 (fingering 0), B3 (fingering 3), C4 (fingering 4), D4 (fingering 0), E4 (fingering 3), F4 (fingering 2), and G4 (fingering 3). There are also some additional markings like a bar line and a fermata-like symbol.

The fourth system of guitar notation consists of two staves. The top staff has notes: G4 (fingering 5), A4 (fingering 5), B4 (fingering 5), C5 (fingering 0), D5 (fingering 0), E5 (fingering 3), F5 (fingering 5), and G5 (fingering 5). The bottom staff has notes: G3 (fingering 0), A3 (fingering 4), B3 (fingering 0), C4 (fingering 0), D4 (fingering 3), E4 (fingering 2), F4 (fingering 5), and G4 (fingering 3). There are also some additional markings like a bar line and a fermata-like symbol.

1.

The first variation of the Refrain consists of two staves. The top staff has notes: G4 (fingering 7), A4 (fingering 0), B4 (fingering 3), C5 (fingering 0), D5 (fingering 2), E5 (fingering 0), F5 (fingering 3), and G5 (fingering 5). The bottom staff has notes: G3 (fingering 3), A3 (fingering 0), B3 (fingering 2), C4 (fingering 0), D4 (fingering 0), E4 (fingering 2), F4 (fingering 2), and G4 (fingering 0). There are also some additional markings like a bar line and a fermata-like symbol.

2.

The second variation of the Refrain consists of two staves. The top staff has notes: G4 (fingering 7), A4 (fingering 0), B4 (fingering 3), C5 (fingering 0), D5 (fingering 2), E5 (fingering 3), F5 (fingering 3), and G5 (fingering 3). The bottom staff has notes: G3 (fingering 3), A3 (fingering 0), B3 (fingering 2), C4 (fingering 0), D4 (fingering 2), E4 (fingering 2), F4 (fingering 2), and G4 (fingering 0). There are also some additional markings like a bar line and a fermata-like symbol.

 Text + Akkorde

1. **Am7** **D** **G** **C**
 ___ I heard he | sang a good song, | ___ I heard he | had a style. |
Am7 **D** **Em7**
 ___ And so I | came to see him and | listen for a | while. |
Am7 **D** **G** **B7**
 ___ And there he | was this young boy, | ___ a stranger | to my eyes. |

Refrain: **Em7** **Am7** **D** **G** **B7/Fis**
 Strumming my pain with his | fingers, ___ | singing my life with his | words. _____ |
Em7 **A7** **D** **C**
 Killing me softly with | his song, killing me | softly with | his song. ___
G **C** **Fmaj7** **E**
 Telling my | whole life with | his words, killing me | softly | ___ with his | song. | ___ |

2. **Am7** **D** **G** **C**
 ___ I felt all | flushed with fever, | ___ embarassed | by the crowd. |
Am7 **D** **Em7**
 ___ I felt he | found my letters and | read each one out | loud. |
Am7 **D** **G** **B7**
 ___ I prayed that | he would finish, | ___ but he just | kept right on. |

Refrain:

Solo: **Am7** **D** **G** **C**
 _____ | _____ | _____ | _____ |
Am7 **D** **Em7**
 _____ | _____ | _____ | _____ |
Am7 **D** **G** **B7**
 _____ | _____ | _____ | _____ |

Refrain:

Killing Me Softly With His Song



Noten

Words & Music: Norman Gimbel & Charles Fox

arr.: Michael Langer

Vers

07 

Refrain

Solo

i m a

a i m a i m a

p

Refrain

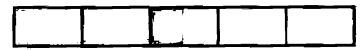
4 3

3 4 3 4

4 3

ritard.

Killing Me Softly With His Song



TAB

Words & Music: Norman Gimbel & Charles Fox

arr.: Michael Langer

Vers



TAB

Refrain

Solo

First system of guitar notation for the Solo section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (0, 2, 3, 2, 3, 2, 3, 2, 1, 0, 0) and a double bar line. A vertical line separates the two systems.

Second system of guitar notation for the Solo section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (0, 0, 1, 0, 2, 0, 0, 0, 0, 0, 0, 1, 0, 1, 1, 0, 2, 2, 0, 2, 0, 0, 2).

Third system of guitar notation for the Solo section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (0, 2, 4, 0, 0, 4, 0, 0, 0, 0, 0, 3, 0, 2, 0, 1, 1, 0, 2, 2, 0, 0, 2, 0).

Refrain

Fourth system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (0, 0, 0, 0, 0, 1, 2, 2, 0, 2, 3, 3, 3, 3, 3, 0, 0, 3, 3, 1, 0, 0, 2, 0, 1). A vertical line separates the two systems.

Fifth system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (2, 2, 2, 2, 2, 3, 2, 0, 0, 0, 0, 0, 0, 0, 0, 3, 2, 2, 0, 5, 5, 3, 3). A vertical line separates the two systems.

Sixth system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (3, 3, 2, 2, 2, 3, 2, 0, 0, 0, 1, 0, 0, 0, 3, 3, 0, 3, 3, 0, 1, 1, 0, 0). A vertical line separates the two systems.

(3)

Seventh system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and rests, and the bottom staff contains a bass line with fret numbers (1, 3, 3, 2, 2, 3, 3, 2, 2, 2, 3, 3, 3, 2, 0, 2, 3, 2, 3, 2). A vertical line separates the two systems.

ritard.

Nine Million Bicycles

Basics

Original

Die Inspiration für dieses Lied entstand, als die Sängerin Katie Melua mit ihrem Produzenten, dem britischen Songwriter Mike Batt, Peking besuchte. Von ihrem Übersetzer erhielten sie diverse Informationen über die Stadt, unter anderem auch, dass es in Peking vermutlich 9 Millionen Fahrräder gäbe. Mike schrieb daraufhin dieses Liebeslied mit dem wunderschönen Text für Katie ...

Mein Arrangement basiert auf einem luftigen Folkpicking. Wichtig: Nur die nach unten gestrichenen Noten sollen mit dem Daumen gespielt werden, um den schwebenden Charakter des Liedes zu erhalten.

Basic Strumming

Achtelnoten zählen (Taktmitte ist strichliert dargestellt):

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

Akkorde Strumming

C **G7/C** **Em** **Dm** **F** **G7** **Fm** **Am** **F7** **D7**

G

Basic Picking

Akkorde Picking

C **G7/C** **Em** **Dm** **F** **G7** **Fm** **Am** **F7** **D7**

G

 Text + Akkorde

Intro: **C G7/C C G7/C**
 _____ | _____ | _____ | _____ |
C
 _____ | _____

1. **C Em**
 ___ There are | nine million bicycles in Bei- | jing. ___
Dm F
 ___ That's a | fact, ___ it's a | thing we can't deny ___
Dm G7 C G7/C C
 ___ like the | fact that I will love you till I | die. _____ | _____

2. **C Em**
 ___ We are | twelve billion light years from the | edge. ___
Dm F
 ___ That's a | guess, ___ no one can | ever say it's true, ___
Dm G7 C G7/C C
 ___ but I | know that I will always be with | you. _____ | _____

Refrain: **Fm C G7 Am**
 ___ I'm | warmed by the fire of your |(2/4) love every- |(4/4) day. ___
F7 Am D7 G
 ___ So | don't call me a liar, just be- | lieve everything that I | say. ___

3. **C Em**
 ___ There are | six billion people in the | world. ___
Dm F
 ___ More or | less, ___ and it | makes me feel quite small, ___
Dm G7 C G7/C C
 ___ but | you're the one I love the most of | all. _____ | _____

Refrain: **Fm C G7 Am**
 ___ We're | high on the wire, with the |(2/4) world in our |(4/4) sight. ___
F7 Am D7 G
 ___ And | I'll never tire, of the | love that you give me every | night. ___

4. **C Em**
 ___ There are | nine million bicycles in Bei- | jing. ___
Dm F
 ___ That's a | fact, ___ it's a | thing we can't deny, ___
Dm G7 C G7/C
 ___ like the | fact that I will love you till I | die. _____ | _____

Outro: **C G7/C C**
 _____ | _____ | _____ |


Nine Million Bicycles



Noten

Words & Music: Mike Batt

arr.: Michael Langer

08  **Intro**

Vers

Refrain

The first line of the Refrain section consists of a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment.

The second line of the Refrain section continues the melody and accompaniment. It includes fingerings such as 4, 1, 3, 2, 3, 2, 3, 4, 1 and 2, 3, 2, 3, 4, 1 in the right hand, and 2, 3, 2, 3, 4, 1 in the left hand.

Vers

The first line of the Vers section starts with a treble clef staff in Bb and 4/4. The melody features a quarter rest followed by eighth and quarter notes. The bass line has a steady eighth-note accompaniment.

The second line of the Vers section continues the melody and accompaniment with various note values and rests.

The third line of the Vers section continues the melody and accompaniment.

The fourth line of the Vers section includes two endings. The first ending is marked '1.' and the second ending is marked '2.'. Both endings conclude with a double bar line and repeat sign.

Outro

The Outro section consists of a treble clef staff in Bb and 4/4. The melody is a simple sequence of eighth and quarter notes, ending with a final chord.

Nine Million Bicycles



TAB

Words & Music: Mike Batt

arr.: Michael Langer

Intro

Vers

(4)

Refrain

First system of the Refrain section, consisting of two staves. The top staff contains a sequence of notes with fingerings 4, 1, 3, 1, 3, 1, 1, 0, 0, 0, 3, 0, 0, 2, 2, 1, 2, 1. The bottom staff contains fingerings 3, 2, 0, 1, 3, 0, 0, 2, 0, 0, 2, 2, 1.

Second system of the Refrain section, consisting of two staves. The top staff contains notes with fingerings 1, 4, 3, 1, 2, 1, 4, 3, 1. Above the staff are markings (3) and (2). The bottom staff contains fingerings 2, 2, 2, 1, 4, 0, 4, 0.

Vers

First system of the Vers section, consisting of two staves. The top staff contains notes with fingerings 3, 0, 0, 0, 3, 0, 0, 3, 5, 5, 3, 5, 5, 5, 3, 0, 3. The bottom staff contains fingerings 3, 3, 3, 3, 3.

Second system of the Vers section, consisting of two staves. The top staff contains notes with fingerings 0, 2, 0, 0, 2, 0, 0, 2, 2, 1, 3, 2, 2, 3, 0, 2, 1. The bottom staff contains fingerings 0, 0, 0, 0, 3, 3, 3, 0, 2, 1.

Third system of the Vers section, consisting of two staves. The top staff contains notes with fingerings 3, 0, 3, 3, 1, 2, 2, 1, 3, 0, 3, 3, 1, 3, 1, 4, 3, 1. The bottom staff contains fingerings 3, 3, 3, 3, 3, 0, 3, 0, 0.

Fourth system of the Vers section, consisting of two staves. The top staff contains notes with fingerings 1, 0, 1, 0, 3, 1, 0, 3, 3, 0, 1, 0, 3, 3, 0, 1, 1, 0, 3, 3, 1. Above the staff are markings 1. and 2. The bottom staff contains fingerings 3, 3, 3, 3, 3, 2, 3, 3, 3, 3.

Outro

Outro section, consisting of two staves. The top staff contains notes with fingerings 0, 1, 0, 3, 1, 0, 3, 3, 0, 1, 0, 3, 3, 1, 3. The bottom staff contains fingerings 3, 3, 3, 3, 3, 3, 3.

Norwegian Wood

Basics

Original

Der Beatles Song „Norwegian Wood“, komponiert von John Lennon, ist auf ihrem 1965er-Album „Rubber Soul“ erschienen. Es ist eines der wenigen Lieder der Beatles, das im 6/8-Takt steht.

Ich habe das Lied nach G-Dur, bzw. im Mittelteil nach g-Moll gesetzt, um eben diesen Mittelteil zuerst in der 1. Lage und dann bei der Wiederholung eine Oktave höher in Terzen spielen zu können.

Besonderheit: Im Solo-Arrangement sind die 5. Saite nach G und die 6. Saite nach D zu stimmen, dadurch ist das Stück wesentlich leichter spielbar. Man braucht überhaupt keine Bassnote mehr zu greifen!

Basic Strumming

Akkorde Strumming

Basic Picking

Bei Akkordwechsel:

Akkorde Picking

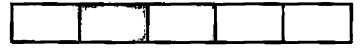
 Text + Akkorde

1. **G** I once had a | girl, or should I | say she once had | me. ___ |
F
G
F **G**
 She showed me her | room, isn't it | good? Norwegian | wood. ___
Gm **C**
 ___ She | asked me to stay and | told me to sit any- | where, | ___
Gm **C** **D**
 ___ so | I looked around and I | noticed there wasn't a | chair. ___ | ___ |

2. **G** I sat on a | rug, biding my | time, drinking her | wine. ___ |
F **G**
F **G**
 We talked until | two, and then she | said, it's time for | bed. ___
Gm **C**
 ___ She | told me she worked in the | morning and started to | laugh, | ___
Gm **C** **D**
 ___ I | told her I didn't, and | crawled off to sleep in the | bath. ___ | ___ |

3. **G** And when I a- | woke, I was a- | lone, this bird has | flown. ___ |
F **G**
G **F** **G**
 So I lit a | fire, isn't it | good? Norwegian | wood. | ___ | ___ | ___ |

Norwegian Wood



Noten

Words & Music: John Lennon & Paul McCartney

arr.: Michael Langer

Vers



09

♩ 4 8

0 1 2 3 4

p i

Ⓞ=G, Ⓞ=D

p i p

*

(3)

First musical staff with treble clef and key signature of one sharp (F#). It features a melody line with eighth and quarter notes and a bass line with eighth notes.

Second musical staff, continuing the melody and bass line from the first staff.

Third musical staff, featuring a complex rhythmic pattern in the melody with fingerings 1, 2, 3, 1, 3, 1, 4, 2. A 'V' symbol is placed above the staff, and a circled '5' is below the bass line.

Fourth musical staff, continuing the complex rhythmic pattern with fingerings 1, 2. A circled '5' is below the bass line.

Fifth musical staff, featuring a change in key signature to two sharps (F#, C#). It includes fingerings 1, 4, 2 and a circled '5' below the bass line.

Sixth musical staff, returning to the key signature of one sharp (F#).

Seventh musical staff, continuing the melody and bass line.

Eighth musical staff, concluding the piece with a circled '5' below the bass line.

Norwegian Wood



TAB

Words & Music: John Lennon & Paul McCartney

arr.: Michael Langer

Vers



09

T 3 : 0 3 1 0 . 2 1 0 0 . 1

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0

⑤=G, ⑥=D

First system of musical notation. The top staff contains notes with fingerings 1 and 3. The bottom staff contains notes with fingerings 3 and 2.

Second system of musical notation. The top staff contains notes with fingerings 2, 1, 0 and 1. The bottom staff contains notes with fingerings 2, 3, 2 and 0.

Third system of musical notation. The top staff contains notes with fingerings 10, 10, 10, 10, 8, 8, 8, 6, 8, 6, 8, 5, 5, 6, 6. The bottom staff contains notes with fingerings 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. Includes markings (1) and (2).

Fourth system of musical notation. The top staff contains notes with fingerings 5, 5, 6, 6, 10, 10, 10, 10, 8, 8, 8, 6, 8, 6, 8. The bottom staff contains notes with fingerings 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

Fifth system of musical notation. The top staff contains notes with fingerings 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 7, 10. The bottom staff contains notes with fingerings 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 0, 0, 0, 0, 3, 1.

Sixth system of musical notation. The top staff contains notes with fingerings 2, 1, 0 and 1. The bottom staff contains notes with fingerings 2, 3, 2 and 0.

Seventh system of musical notation. The top staff contains notes with fingerings 3, 1, 2, 1, 0 and 1. The bottom staff contains notes with fingerings 3, 2, 3, 2 and 0.

Eighth system of musical notation. The top staff contains notes with fingerings 3, 1, 2, 1, 0 and 1. The bottom staff contains notes with fingerings 3, 2, 3, 2 and 0. Includes a diamond-shaped marking with the number 12.

Nothing Else Matters

Basics

Original

Das Genre dieses Liedes heißt Metal-Ballade. „Nothing Else Matters“ der amerikanischen Metalband Metallica erhielt sogar den Grammy für die beste Metal-Performance, obwohl das Lied im ersten Teil nur mit Stimme und akustischer Gitarre gespielt wird.

James Hetfield schrieb das Intro angeblich während eines Telefonats: Deswegen beginnt das Lied in e-Moll nur mit der Zerlegung für die rechte Hand, ohne dass die linke Hand etwas anderes als den Telefonhörer greifen muss. Das macht den Beginn von „Nothing Else Matters“ auch zu einem der meist gespielten Stücke beginnender Popgitaristen ...

Leider (für einen durchgehend einfachen Schwierigkeitsgrad) besteht ein großer Reiz des Stückes in der rhythmischen Raffinesse der Melodie. Nicht umsonst hat Lars Ulrich, der Schlagzeuger von Metallica, Hetfields Ideen ausgearbeitet und beim Song mitkomponiert. Also habe ich versucht, in meinem Arrangement die Melodiestimme möglichst genau aufzuschreiben, was beinahe alle Möglichkeiten, eine 3-Achtelgruppe zu phrasieren, in einem Arrangement vereint.

Basic Strumming

Achtelnoten zählen:

$\frac{6}{8}$
 > a m i > a m i p a m i > a m i a m i
 ↑ ↑ ↓ ↑ ↑ ↑
 Zähle: 1 + 2 + 3 + 4 + 5 + 6 +

Akkordwechsel auf Zählzeit 4!

Akkorde Strumming

Em **Am** **C** **D** **G** **B7** **A**
 (Chord diagrams showing fingerings for each chord)

Basic Picking

Musical notation showing a sequence of notes on a guitar staff, representing a basic picking exercise.

Bei Akkordwechsel:

Musical notation showing a sequence of notes on a guitar staff, representing a basic picking exercise with chord changes.

Akkorde Picking

Em **Am** **C** **D** **G** **B7** **A**
 (Chord diagrams showing fingerings for each chord)

Text + Akkorde

Intro: **Em**
 ____ | ____ | ____ | ____ | ____ | ____ | (3/8) ____ |
Am **C** **D** **Em**
 (6/8) ____ | ____ | ____ | ____ | ____ | ____ | ____ | ____ |
Em **D** **C** **Em** **D** **C** **Em** **D** **C** **G** **B7** **Em**
 ____ | ____ | ____ | ____ | ____ | ____ | ____ | ____ | ____ |

1. **Em** **D** **C** **Em** **D** **C**
 __ So close no matter | how far, __ | __ couldn't be much more | from the heart. __ |
Em **D** **C** **G** **B7** **Em**
 __ Forever trusting | who we are __ | __ and nothing else | matters. | ____ |

2. **Em** **D** **C** **Em** **D** **C**
 __ Never opened my- | self this way, __ | __ life is ours we live it | our way. __ |
Em **D** **C** **G** **B7** **Em**
 __ All these words I don't | just say __ | __ and nothing else | matters. | ____ |

3. **Em** **D** **C** **Em** **D** **C**
 __ Trust I seek and I | find in you, __ | __ every day for us | something new. __ |
Em **D** **C** **G** **B7** **Em** **C** **A**
 __ Open mind for a | different view __ | __ and nothing else | matters. | ____ |

Bridge: **D** **C** **A** **D** **C** **A**
 __ Never cared for what they | say, __ | __ never cared for games they | play, __ |
D **Em**
 (3/8) __ but I | (6/8) know. | ____ |

Solo: **Em** **Am** **C** **D** **Em**
 ____ | ____ | ____ | ____ | ____ | ____ | ____ | ____ |

3.

Bridge:

Outro: **Em** **Am** **C** **D** **Em**
 ____ | ____ | ____ | ____ | ____ | ____ | ____ | ____ |

Nothing Else Matters



Noten

Words & Music: James Hetfield & Lars Ulrich

arr.: Michael Langer

Intro

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 dotted half notes and quarter notes. Fingering numbers 1, 2, 3, and 4 are indicated above the notes.

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 dotted half notes and quarter notes. Fingering numbers 2, 3, and 4 are indicated above the notes.

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 dotted half notes and quarter notes.

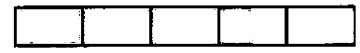
Musical staff 4: Treble clef, key signature of one sharp (F#), 8/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with dotted half notes and quarter notes. It features first and second endings, marked with '1.' and '2.' and a double bar line with a repeat sign. A Roman numeral 'II' is placed above the end of the second ending.

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 dotted half notes and quarter notes. A box labeled 'Bridge' is placed above the first few notes. Fingering numbers 1, 2, and 4 are indicated above the notes.

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 dotted half notes and quarter notes. A box labeled 'Solo = Outro' is placed above the staff. A Roman numeral 'V' is placed above the end of the staff. A dashed line indicates a continuation from the previous staff.

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 dotted half notes and quarter notes. A box labeled 'Flag. XII' is placed above the staff. The staff concludes with the instruction 'D.S. al Fine (ohne Wh.)' and the word 'Fine' at the bottom right.

Nothing Else Matters



TAB

Words & Music: James Hetfield & Lars Ulrich

arr.: Michael Langer

Intro



10

T
A
B

Vers

First system of guitar notation. The top staff contains a sequence of notes with fret numbers: 3, 3, 0-0, 3, 0, 0, 3, 2, 2-3-3, 2-0, 0, 0, 0, 0, 0, 0, 0, 0. The bottom staff contains fret numbers: 0, 3, 3, 2, 0, 0, 0, 0, 0, 0, 0, 3-2.

Second system of guitar notation. It begins with a treble clef and a repeat sign. The top staff contains notes with fret numbers: 0, 0, 0, 0, 0, 0, 2, 3, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0. The bottom staff contains fret numbers: 0, 2, 0, 3, 0, 3-2, 0.

Third system of guitar notation. The top staff contains notes with fret numbers: 3, 3, 0-0, 3, 0, 7, 5, 3, 3, 2, 0, 2, 3, 5, 1, 0, 3, 2, 2-3-3. The bottom staff contains fret numbers: 0, 3, 0, 0, 0, 3, 0, 2, 3, 2.

Fourth system of guitar notation, divided into two endings. The first ending (1.) top staff: 2-0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3-2. The second ending (2.) top staff: 2-3, 0, 3, 0, 0, 3, 2, 0, 5, 2. The bottom staff contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 3, 0.

Bridge section of guitar notation. The top staff contains notes with fret numbers: 2, 2, 3, 2, 0, 2, 2-0, 2, 2, 3, 2, 0, 2, 2-3, 0. The bottom staff contains fret numbers: 0, 2, 2, 0, 2, 0, 2, 0, 0, 0, 2, 2, 0, 0, 2, 0, 2, 2.

Solo = Outro section of guitar notation. The top staff contains notes with fret numbers: 2, 2, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 5, 7, 8, 8, 5, 8, 5, 5. The bottom staff contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Final system of guitar notation. The top staff contains notes with fret numbers: 5, 5, 8, 5, 5, 0, 1, 0-0, 1, 0, 3, 2-2, 12, 12, 12, 12, 12, 12, 12, 12, 0, 0, 0. The bottom staff contains fret numbers: 0, 3, 3, 0, 6, 0, 0, 0, 0, 0, 0. The word "Solo = Outro" is written above the staff. The word "D.S. al Fine (ohne Wh.)" is written to the right of the staff. The word "Fine" is written below the staff.

One

Basics

Original

„One“ erschien 1991 auf dem Album „Achtung Baby“ der irischen Rockgruppe U2. Es fiel der Band und ihrem Produzenten Brian Eno sehr schwer, dem vielschichtigen Text des Songs ein passendes musikalisches Kleid zu verpassen. Als der Band berichtet wurde, dass viele Fans den Song bei ihrer Hochzeit spielten, entkam Bono angeblich der Satz: „Are you mad? It's about splitting up!“

Von anfangs „schönen“ akustischen Gitarren wechselt der Mix zu rauheren verzerrten E-Gitarren, die Band war lange nicht zufrieden. Den letzten Gitarren-Overdub spielte The Edge zehn Minuten vor Ende der letzten Aufnahmesession des gesamten Albums ein.

Mein Arrangement huldigt natürlich der akustischen Gitarre. Wichtig ist, gerade dort, wo viele Achtelnoten nebeneinanderstehen, nie das Sechzehntelfeeling zu verlieren. Der Grundklang soll sehr leicht sein, aber versehen mit starken Akzenten, um auch in dieser Version ein wenig rauher zu werden.

Basic Strumming

Achtelnoten zählen (Taktmitte ist strichliert dargestellt):

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

Akkorde Strumming

Am **D** **Fmaj7** **G** **C**

Basic Picking

Akkorde Picking

Am **D** **Fmaj7** **G** **C**

 Text + Akkorde

Intro: **Am** **D** **Fmaj7** **G**
 _____ | _____ | _____ | _____ |

1. **Am** **D** **Fmaj7** **G**
 ___ Is it getting bet- | ter, ___ | ___ or do you feel the | same? ___ |
Am **D** **Fmaj7** **G**
 ___ Will it make it | easier on you, now | ___ you got someone to | blame. ___
 C **Am** **Fmaj7** **C**
 ___ You say: | ___ one love, | ___ one life, | ___ when it's one needs, | ___ in the night. |
Am **D** **Fmaj7** **G**
 _____ | _____ | _____ | _____ |

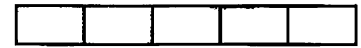
2. **Am** **D** **Fmaj7** **G**
 ___ Did I disap- | point you? | ___ Or leave a bad taste in your | mouth? ___ |
Am **D** **Fmaj7** **G**
 ___ You act like you never | had love, | ___ and you want me to go with- | out. ___
 C **Am** **Fmaj7** **C**
 ___ Well, it's | ___ too late, | ___ tonight, | ___ to drag that past out, | ___ into the light. |

Bridge: **C** **Am**
 ___ You say: | ___ love is a temple, | love a higher law, |
C **Am**
 love is a temple, | love the higher law. ___
 C **G**
 ___ You | ask me to enter, but | then you make me crawl. ___
 Fmaj7 **C**
 ___ And | I can't be holding | on to what you got, | ___ when all you got is | hurt. ___

Refrain: **Am** **Fmaj7** **C**
 ___ One love, | one blood, | one life, you got to | do what you should. |
 Am **Fmaj7**
 ___ One life, but | we're not the same, we get to | carry each other, |
C
 carry each other. |

One

Noten



Words & Music: U2
arr.: Michael Langer

Intro

11

Vers

p i p p

p i p p

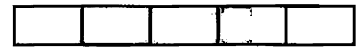
Bridge

(Daumen-Klick)

Refrain

One

TAB



Words & Music: U2
arr.: Michael Langer

Intro



Intro guitar tab notation. Treble clef, 7/8 time signature. The first staff shows a sequence of notes: 0-2, 2, 2, 3, 0, 3, 0, 0, 3, 1, 1, 3, 1, 3, 1, 3, 3, 1, 3. The bass staff shows a sequence of notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Vers

Vers guitar tab notation. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: 0, 3, 1, 3, 0, 0, 3, 1, 0, 0, 1, 0, 1, 1, 0, 2, 2, 2, 4, 5, 2, 3. The bass staff shows a sequence of notes: 3, 3, 3, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Vers guitar tab notation. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: 3, 2, 2, 0, 0, 2, 2, 2, 0, 3, 1, 2, 3, 0, 1, 1, 2, 4, 5, 2, 3. The bass staff shows a sequence of notes: 0, 0, 0, 0, 0, 0, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Vers guitar tab notation. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: 3, 2, 2, 0, 2, 2, 2, 0, 0, 3, 1, 2, 3, 0, 1, 1, 3. The bass staff shows a sequence of notes: 0, 3, 3, 3, 2, 2, 3, 2, 0, 3, 3, 3.

Vers guitar tab notation. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: 0, 1, 1, 1, 0, 1, 0, 0, 1, 1, 0, 0, 0, 0, 3, 3. The bass staff shows a sequence of notes: 3, 0, 2, 0, 3, 1, 3.

Vers guitar tab notation. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: 0, 1, 1, 3, 5, 3, 1, 2, 3, 3, 3, 3, 5, 3, 1, 2, 2, 2, 2, 3, 5, 3, 1. The bass staff shows a sequence of notes: 3, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Vers guitar tab notation. Treble clef, 3/4 time signature. The first staff shows a sequence of notes: 1, 1, 1, 3, 5, 3, 1, 0, 0, 0, 0, 0, 2, 1, 3, 1, 2, 2, 4, 5, 2, 3. The bass staff shows a sequence of notes: 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

(1)

(2)

Bridge

(Daumen-Klick)

Refrain

Over The Rainbow

Basics

Original

„Over The Rainbow“ wurde für die Verfilmung des Romans „Der Zauberer von Oz“ geschrieben. Judy Garland sang den Titel im Film, aber schon kurz nach der Filmpremiere (1939) gab es vier verschiedene Versionen dieses Liedes, die alle in die Top Ten kamen und denen bis heute viele verschiedene Interpretationen folgten.

In meinem Songbook Band 1 habe ich die Popversion des hawaiianischen Ukulelespielers Israel Kamakawiwo'ole transkribiert. Dieses Solo-Arrangement orientiert sich an den vielen Jazzbearbeitungen des Liedes, denn „Over The Rainbow“ wurde auch zu einer vielgespielten Jazzballade und ist unverzichtbarer Bestandteil des Great American Songbooks.

Basic Strumming

4/4

a m i a m i

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

G **D7** **Giso7** **Am7** **Em7** **Bm7** **C** **Bbo7** **G/B** **Dm7**

G7 **Am7b5** **E7** **C/D** **Fis7**

/G = Akkord nur durchstreichen!

Basic Picking

Pattern für Takte mit drei Akkorden:

Akkorde Picking

G **D7** **Giso7** **Am7** **Em7** **Bm7** **C** **Bbo7** **G/B** **Dm7**

G7 **Am7b5** **E7** **C/D** **Fis7**

/G = Akkord nur arpeggieren!

 Text + Akkorde

Intro: /G /D7 /G /Giso7 /Am7 /D7
 _____ | _____ | _____ | _____ |

1. **G Em7 Bm7 D7 G C Bbo7 G/B Dm7 G7**
 Somewhere | over the rainbow | way up | high _____ |
C Am7b5 G E7
 and the | dreams that you dreamed of |
Am7 D7 G
 once in a lulla- | by. |

2. **G Em7 Bm7 D7 G C C/D G/B Dm7 G7**
 Somewhere | over the rainbow | bluebirds | fly _____ |
C Am7b5 G E7
 and the | dreams that you dreamed of, |
Am7 D7 G
 dreams really do come | true. ____

Bridge: _____ /G
 __ Some- | day I'll wish upon a star, |
 /D7 _____ /G /Giso7 /Am7 /D7
 wake up where the clouds are far be- | hind _____ | me. _____ |
 /G /Fis7
 Trouble melts like lemon drops | high above the chimney tops, that's |
 /Bm7 /Bbo7 /Am7 /D7
 where you'll | find me. _ |

3. **G Em7 Bm7 D7 G C Bbo7 G/B Dm7 G7**
 Somewhere | over the rainbow | bluebirds | fly _____ |
C Am7b5 G E7
 and the | dreams that you dare to, oh |
Am7 D7 G
 why, oh why can't | I? ____

Bridge:

1.

*) = Akkorde auf die Zählzeiten 1, 3, 4

Over The Rainbow



Noten

Words & Music: E.Y. Harburg & Harold Arlen

arr.: Michael Langer

Intro VII XII

Vers

Bridge

First line of musical notation for the Bridge section. 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. Fingering numbers 4, 2, and 1 are indicated below the first three notes. The line ends with a double bar line and a repeat sign.

Second line of musical notation for the Bridge section. It continues the melody with eighth and quarter notes. Fingering numbers 1, 2, 3, 4, 2, 3, 4, 2, 0, 4, 3, 2, 1 are shown below the notes. Circled numbers 3 and 2 are placed above the 10th and 11th notes respectively. The line ends with a double bar line and a repeat sign.

Third line of musical notation for the Bridge section. It continues the melody with eighth and quarter notes. Fingering numbers 2, 1, 2, 2, 2, 2, 0, 1, 4, 1 are shown below the notes. The line ends with a double bar line and a repeat sign.

Vers

First line of musical notation for the Vers section. 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. Fingering numbers 3, 4, 3, 2, 1 are shown below the notes. The line ends with a double bar line and a repeat sign.

Second line of musical notation for the Vers section. It continues the melody with quarter and eighth notes. Fingering numbers 1, 1, 1, 1, 1 are shown below the notes. The line ends with a double bar line and a repeat sign.

Third line of musical notation for the Vers section. It continues the melody with quarter and eighth notes. Fingering numbers 1, 1, 1, 1, 1 are shown below the notes. The line concludes with two endings: the first ending leads back to the beginning of the section, and the second ending leads to a final cadence. The line ends with a double bar line and a repeat sign.

Over The Rainbow



TAB

Words & Music: E.Y. Harburg & Harold Arlen

arr.: Michael Langer

Intro



Intro guitar tab notation. The first staff shows a sequence of diamond-shaped fret markers with the number 7 inside, indicating a barre at the 7th fret. The second staff shows a sequence of fret numbers: 5, 3, 5, 3, 5, 3, 5, 3. The third staff shows a sequence of fret numbers: 0, 2, 3, 4.

Vers

First system of the verse guitar tab notation. The first staff contains fret numbers: 0, 4, 4, 3, 0, 3, 4, 3, 0, 5, 5, 3, 3. The second staff contains fret numbers: 3, 4, 0, 5, 4, 3. The third staff contains fret numbers: 3, 2, 0, 0, 0. A *rit.* (ritardando) marking is placed below the second staff.

Second system of the verse guitar tab notation. The first staff contains fret numbers: 2, 2, 3, 0, 2, 3, 0, 0, 0, 3, 0, 2, 0. The second staff contains fret numbers: 2, 0, 3, 2, 0, 1, 2, 0, 2, 0, 3, 2, 0. The third staff contains fret numbers: 3, 3, 2, 0, 3, 2, 0, 2, 0, 2, 0, 2, 0.

Third system of the verse guitar tab notation. The first staff contains fret numbers: 0, 2, 0, 1, 0, 0, 0, 2, 0, 1, 1, 2, 4, 0, 2, 0. The second staff contains fret numbers: 3, 0, 1, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 0, 0. The third staff contains fret numbers: 3, 0, 1, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

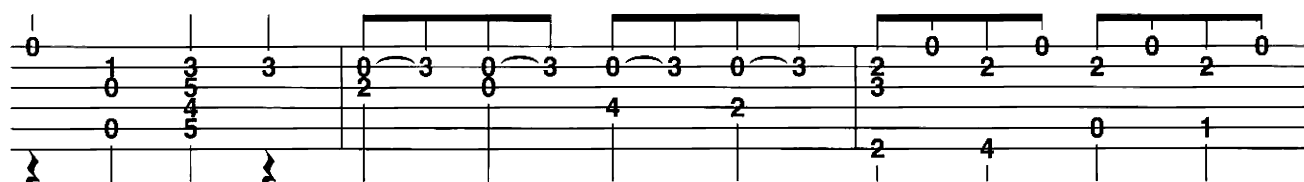
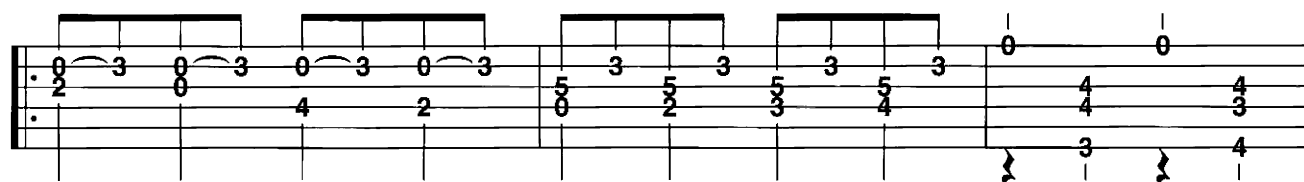
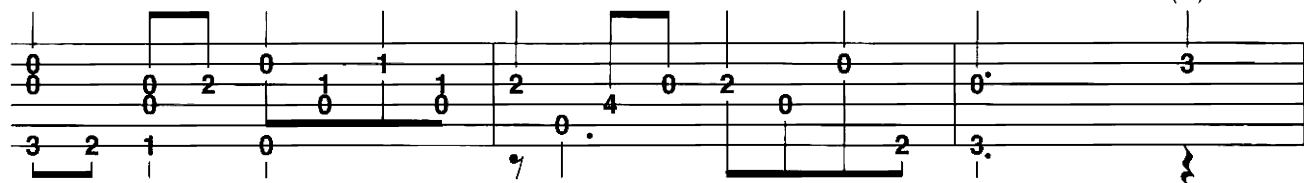
Fourth system of the verse guitar tab notation. The first staff contains fret numbers: 0, 4, 0, 2, 0, 0, 3, 0, 0, 2, 2, 3, 0, 2, 3, 0. The second staff contains fret numbers: 3, 2, 0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The third staff contains fret numbers: 3, 0, 2, 3, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. A double bar line is present at the beginning of the first staff.

(2)

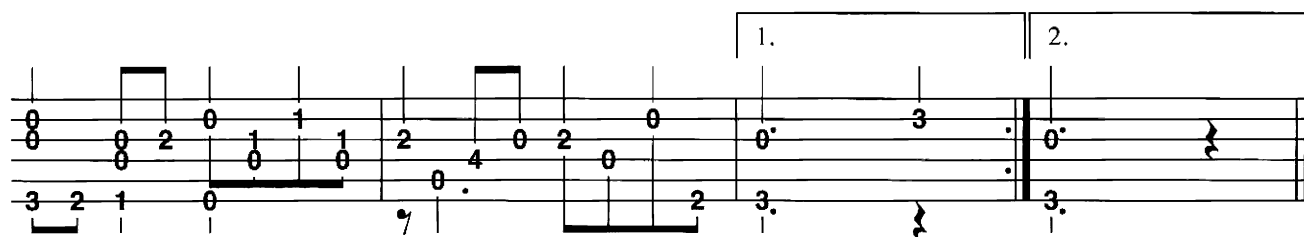
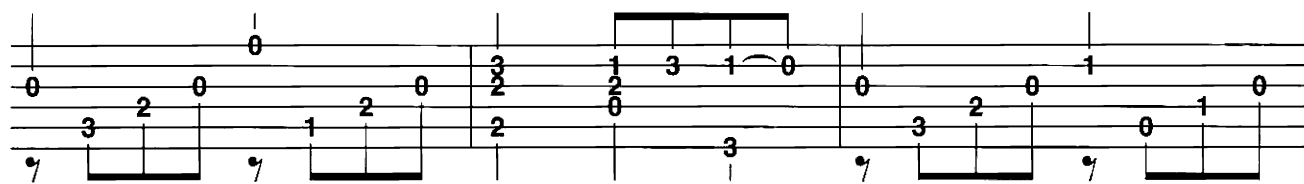
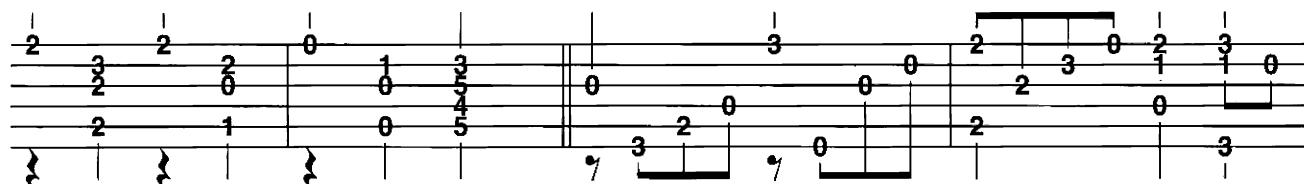
Fifth system of the verse guitar tab notation. The first staff contains fret numbers: 0, 0, 0, 1, 3, 0, 3, 1, 3, 1, 0, 0, 2, 0, 1, 0. The second staff contains fret numbers: 0, 2, 0, 0, 2, 0, 2, 0, 3, 1, 0, 0, 2, 0, 1, 0. The third staff contains fret numbers: 3, 2, 0, 0, 2, 0, 3, 2, 0, 0, 1, 0, 3, 2, 0, 1, 0.

Bridge

(2)



Vers



Rehab

Basics

Original

„Rehab“ ist eine Komposition von Amy Winehouse. Diese beschreibt ausschweifende Trinkgewohnheiten und die Verweigerung der Ich-Erzählerin, eine Rehabilitationsklinik aufzusuchen. Gemeinsam mit ihrem Image bzw. Lebensstil könnte man den Text durchaus autobiografisch verstehen.

Arrangiert im Motown-Stil der 60er-Jahre, singt Amy Winehouse den Song wie „Shirley Bassey meets Ella Fitzgerald“ (Billboard Magazine) und gewinnt mit „Rehab“ drei Grammy Awards im Jahre 2008.

In meiner Version ist die unkonventionelle Bassführung zu beachten: Im Refrain werden die Bässe nur auf 2, 2+ und 4 gespielt, um die starken Schlagzeugakzente des Originals in das Arrangement zu bringen. Im Vers imitiert der Bass der Gitarre die tiefen Bläserlinien, die sich perfekt mit der Melodie ergänzen.

Basic Strumming

4/4

a m i p F a m p F a m

↑ ↓ ⊗ ↑ ↓ ⊗ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

E7 **A7** **B7** **Gis7** **Cism7** **A** **C7**

Basic Picking

Akkorde Picking

E7 **A7** **B7** **Gis7** **Cism7** **A** **C7**

Text + Akkorde

Refrain: **E7** **A7** **E7**
 ___ They | try to make me go to re- | hab, I say: | „No, no, | no.“ ___ |

A7 **E7**
 Yes, I've been black but | when I come back you won't | know, know, | know. ___ |

B7 **A7**
 I ain't got the time, | ___ and if my | daddy thinks I'm | fine, ___

E7 **A7** **E7**
 ___ he's | tried to make me go to | rehab, I won't | go, go, | go. ___ |

1. **Gis7** **Cism7**
 ___ I'd rather | be at home | with Ray. | ____ |

A **C7**
 ___ I ain't | got seventy | days. ___ | ___

Gis7 **Cism7**
 ___ 'Cos there's | nothing, there's | nothing you can't | teach me. ___ | ___

A **C7**
 ___ That | I can't learn | ___ from Mr. | Hathaway. | ____ |

B7
 ___ I didn't | get a lot in | class. ___ | ___

A7
 ___ But I | know it, | don't come | in a | shot glass. ___

Refrain:

Rehab

Noten



Words & Music: Amy Winehouse

arr.: Michael Langer

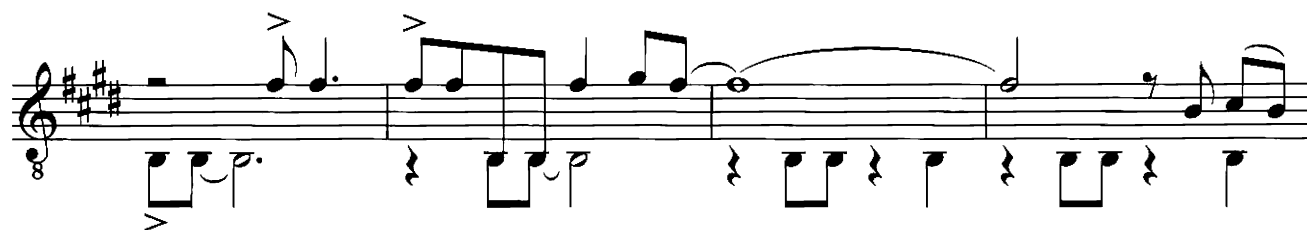
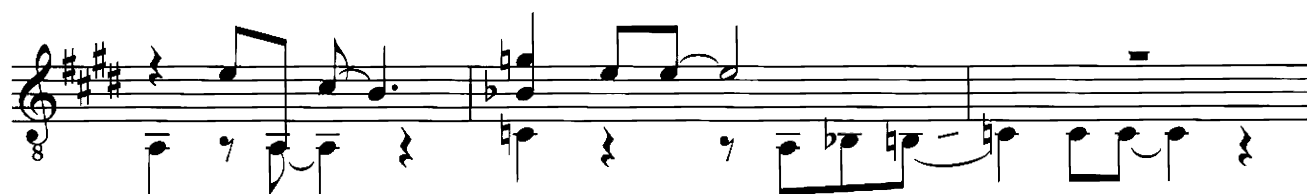
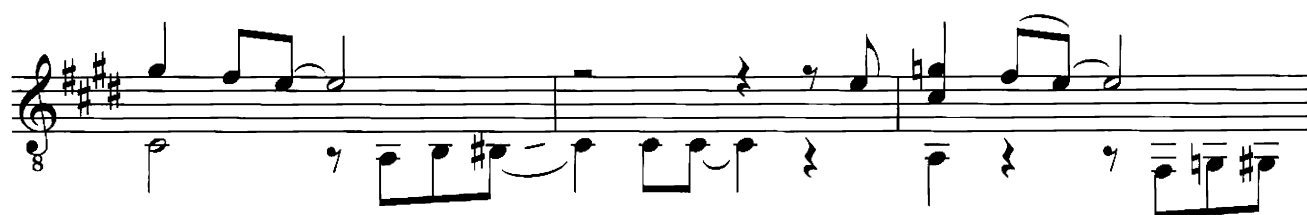
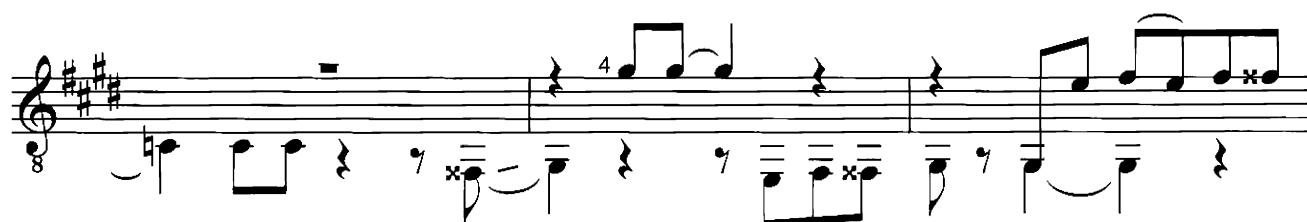
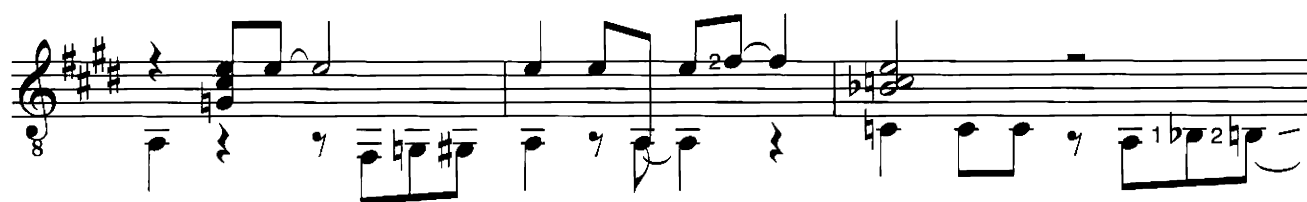
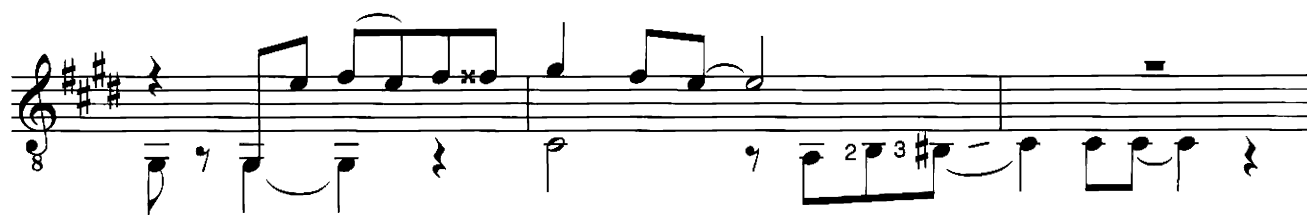
Refrain



Musical score for the Refrain section, consisting of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and articulation marks. A repeat sign is present at the beginning of the first staff. Fingerings are indicated by numbers 1-4. A '4/2' time signature change is shown in the second staff. The section concludes with a double bar line.

Vers

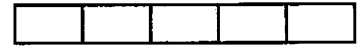
Musical score for the Verse section, consisting of one staff of music. The key signature and time signature remain the same as the Refrain. The notation includes various rhythmic values and articulation marks. Fingerings are indicated by numbers 1-4. The section concludes with a double bar line and the word 'Fine' centered below the staff.



D.S. al Fine

Rehab

TAB



Words & Music: Amy Winehouse

arr.: Michael Langer

Refrain



13

TAB

Vers

Fine

First system of musical notation. The upper staff contains a sequence of notes with fret numbers: 0, 2, 0, 2, 3, 4, 2, 0, 0. The lower staff shows a bass line with notes 4, 4, 4, 4, 0, 2, 3, 4, 4, 4, 4.

Second system of musical notation. The upper staff includes a second ending bracket labeled (2) over the notes 0, 2, 2. The lower staff contains notes 0, 2, 3, 4, 0, 0, 0, 3, 3, 3, 0, 1, 2.

Third system of musical notation. The upper staff has notes 4, 4, 4, 0, 2, 0, 2, 3. The lower staff has notes 3, 3, 3, 3, 4, 0, 2, 3, 4, 4, 4.

Fourth system of musical notation. The upper staff has notes 4, 2, 0, 0, 2, 0, 0. The lower staff has notes 4, 0, 2, 3, 4, 4, 4, 4, 0, 2, 3, 4.

Fifth system of musical notation. The upper staff has notes 0, 2, 0, 3, 0, 0, 0. The lower staff has notes 0, 0, 0, 3, 0, 1, 2, 3, 3, 3, 3.

Sixth system of musical notation. The upper staff has notes 2, 2, 2, 2, 4, 2, 2, 0, 2, 0. The lower staff has notes 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Seventh system of musical notation. The upper staff has notes 0, 2, 0, 2, 0, 2, 0, 1. The lower staff has notes 0, 0, 0, 0, 0, 0, 0, 0.

D.S. al Fine

Son Of A Preacher Man

Basics

Original

Dieser Klassiker im Memphis-Sound, gesungen 1968 von Dusty Springfield, erreichte 1994 durch eine Filmszene in Quentin Tarantinos „Pulp Fiction“, in der Uma Thurman John Travolta an der Gegensprechanlage warten lässt, Kultstatus.

Mein Arrangement hat einen fast durchgehenden Daumenklick auf Zählzeit 3. Der wird normalerweise erzeugt durch seitliches Schlagen mit dem Daumen gegen die jeweilige Basssaite, wodurch die Saiten gegen die Bundstäbe klatschen und so das gewünschte Geräusch erzeugen. Im Fall von „Son Of A Preacher Man“ sollte der Klick unbedingt leise bleiben, um den Groove nicht zu bremsen. Es genügt sogar ein geräuschvolles Ansetzen mit dem Daumen an die Saite, wobei immer schon der nächste Bass-Anschlag vorbereitet werden sollte!

Basic Strumming

4/4

↑ p ↓ a m i ↑ p ↓ a m i ⊗ M ↓ i

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

E7 **A7** **B7** **D** **A** **D7**

Basic Picking

Akkorde Picking

E7 **A7** **B7** **D** **A** **D7**

E7**Intro:** ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___ |**E7**

1. ___ Billy Ray was a | preacher's son ___

A7**E7**

___ and when his | daddy would visit he'd | come along. |

___ When they'd gather 'round and | started talking, |

B7

___ Cousin Billy would | take me walking, |

___ through the backyard | we'd go walking, |

___ then he'd look in- | to my eyes. | ___ Lord knows to | my surprise. ___

E7**A7****E7****Refrain:** ___ The | only one who could | ever reach me | ___ was the son of a | preacher man. _**A7****E7**

___ The | only boy who could | ever teach me | ___ was the son of a | preacher man. _

B7 A7

___ Yes, he | was, he | was, | ___ mmm, yes, he | was. |

E7**Intro:** ___ | ___ | ___ | ___ |**E7****A7****E7**

2. ___ Being good isn't | always easy, | ___ no matter how | hard I'd try. |

___ When he started | sweet-talkin' to me |

B7

___ he'd come and tell me every- | thing is alright, |

___ he'd kiss and tell me | everything is alright! |

___ Can I get away a- | gain tonight? ___

Refrain:**D****Bridge:** ___ | ___ | ___ How will | I remember |**A**

___ the look was | in his eyes? | ___ Stealin' kisses from | me on the sly, |

B7

___ takin' time to | make time. | ___ Tellin' me that he's | all mine. |

E7

___ Learnin' from each | other's knowin', | lookin' to see how | much we've grown. |

A7**D7 A7****D7 A7****Outro:** ___ | ___ | ___ | ___ | ___ | ___ | ___ | ___ |

Son Of A Preacher Man



Noten

Words & Music: John Hurley & Ronnie Wilkins

arr.: Michael Langer

Intro

Vers

Don't play 2nd time -----

Refrain

V

1. 2.

D.C. ohne Wh.

This system contains the first line of music. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody is written on a single staff. A barre labeled 'V' is positioned above the staff. The piece concludes with two endings, labeled '1.' and '2.', followed by the instruction 'D.C. ohne Wh.' (Da Capo without Whirl).

Bridge

X

V

This system contains the second line of music. It begins with a section labeled 'Bridge'. A barre labeled 'X' is positioned above the staff. The system ends with a barre labeled 'V'.

II II

This system contains the third line of music. It features two barre markings labeled 'II' above the staff.

VII

This system contains the fourth line of music. It begins with a barre marking labeled 'VII' above the staff.

Outro

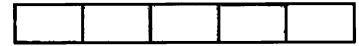
① ② ③

This system contains the fifth line of music. It begins with a section labeled 'Outro'. The system includes three numbered circled notes: ①, ②, and ③.

This system contains the sixth line of music, continuing the melodic and harmonic progression.

This system contains the seventh line of music, concluding the piece.

Son Of A Preacher Man



TAB

Words & Music: John Hurley & Ronnie Wilkins

arr.: Michael Langer

Intro

(3)

1.

14

Vers

2.

(2) (m) (4)

(i) (m) (i) (m) (4)

Don't play 2nd time -----

Refrain

(i) (m) (m) (i)

(i)

(m) (m) (i)

Musical notation for the first system. It consists of a 4-measure phrase followed by two first/second ending options. The first ending is 1 measure long, and the second ending is 2 measures long. The notation includes fret numbers (0, 2, 4, 5, 7, 11) and various musical symbols like accents and slurs.

D.C. ohne Wh.

Bridge

Musical notation for the first line of the Bridge section. It features a 4-measure phrase with fret numbers 10, 11, and 5. The notation includes slurs and accents.

Musical notation for the second line of the Bridge section. It features a 4-measure phrase with fret numbers 1, 2, 5, and 7. The notation includes slurs and accents.

Musical notation for the third line of the Bridge section. It features a 4-measure phrase with fret numbers 7, 8, and 9. The notation includes slurs and accents.

Musical notation for the fourth line of the Bridge section. It features a 4-measure phrase with fret numbers 8, 9, and 7. The notation includes slurs and accents.

Outro

Musical notation for the first line of the Outro section. It features a 4-measure phrase with fret numbers 0, 2, and 5. The notation includes slurs and accents.

Musical notation for the second line of the Outro section. It features a 4-measure phrase with fret numbers 1, 2, and 5. The notation includes slurs and accents.

Stairway To Heaven

Basics

Original

„Stairway To Heaven“ ist ein acht Minuten langes Lied der britischen Rockband Led Zeppelin und wird als einer der größten Rocksongs aller Zeiten bezeichnet. Es besteht aus mehreren Teilen, beginnt als langsamer akustischer Folksong mit dem weltberühmten Akustik-Gitarrensolo und steigert sich dann bis zu einem finalen Hard Rock-Teil mit amtlichem Rock-Gitarrensolo.

In meinem Arrangement habe ich mich auf den Folkteil beschränkt. Das Gitarrensolo wirkt durch seinen vollen Klang wie ein Refrain. Alle vier Zeilen der gesungenen Strophe habe ich unterschiedlich arrangiert, sodass sie im instrumentalen Sinn wie Variationen wirken.

Zur Ausführung der künstlichen Flageoletttöne: Der Ringfinger schlägt wie gewohnt an, während der Zeigefinger der rechten Hand kurz im Moment des Anschlags die Saite berührt, ohne sie niederzudrücken – eine Oktave (12 Bünde) höher als der jeweilige gegriffene Ton der linken Hand, genau über dem Bundstab. Es erklingt der (eine Oktave höhere) Flageoletton!

Basic Strumming

Achtelnoten zählen (Taktmitte ist strichliert dargestellt):

4/4

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

↑ ↑ ↑ ↑ ↓ | ↑ ↑ ↑ ↑ ↓

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

Akkorde Strumming

Am Am(maj7) Am7 D/Fis Fmaj7 G C D F

Basic Picking

Akkorde Picking

Am Am(maj7) Am7 D/Fis Fmaj7 G C D F

(Gis+) (C/G)

 Text + Akkorde

Intro:

Am Am(maj7) Am7 D/Fis Fmaj7 Am
 _____ | _____ | _____ | _____ |
Am Am(maj7) Am7 D/Fis Fmaj7 Am
 _____ | _____ | _____ | _____ |
C D Fmaj7 Am C G D
 _____ | _____ | _____ | _____ |
C D Fmaj7 Am C D F
 _____ | _____ | _____ | _____ |

1.

Am Am(maj7) Am7 D/Fis
 ___ There's a | lady who's sure all that | glitters is gold ___
Fmaj7 Am
 ___ and she's | buying a stairway to | heaven. ___
Am(maj7) Am7 D/Fis
 ___ When she | get's there she knows if the | stores are all closed ___
Fmaj7 Am C D Fmaj7
 ___ with a | word she can get what she | came for. | ___ Ooh, ___ | ooh, ___
Am C G D
 ___ and she's | buying a stairway to | heaven. ___

2.

C D Fmaj7 Am
 ___ There's a | sign on the wall but she | wants to be sure, ___
C D F
 ___ 'cause you | know sometimes words have two | meanings. ___
Am Am(maj7) Am7 D/Fis
 ___ In a | tree by the brook there's a | songbird who sings, ___
Fmaj7 Am
 ___ sometimes | all of our thoughts are mis- | given. | ___ |

Solo:

Am Am(maj7) Am7 D/Fis Fmaj7 Am
 _____ | _____ | _____ | _____ |

1.

2.

Solo:

Stairway To Heaven

Noten



Words & Music: Jimmy Page & Robert Plant

arr.: Michael Langer

Intro

Vers

Musical staff 1: Treble clef, 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features chords with fingerings 4, 3, and #. A dashed line above the staff indicates a breath mark.

Musical staff 2: Treble clef, 8/8 time signature. The melody continues with eighth and quarter notes. The bass line features chords with fingerings 7 and #.

Musical staff 3: Treble clef, 8/8 time signature. The melody features eighth and quarter notes with slurs. The bass line features chords with fingerings 1, 4, 3, 2, and #.

Musical staff 4: Treble clef, 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features chords with fingerings 7 and #.

Musical staff 5: Treble clef, 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features chords with fingerings 2, 4, 3, #, and #.

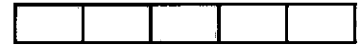
Solo V

Musical staff 6: Treble clef, 8/8 time signature. The melody is a solo section marked "Solo V" in a box. It features eighth and quarter notes with slurs. The bass line features chords with fingerings 1, 2, #, #, #, and #. A circled number 5 is below the first bass note. A dashed line above the staff indicates a breath mark.

Musical staff 7: Treble clef, 8/8 time signature. The melody consists of eighth and quarter notes. The bass line features chords with fingerings #, #, and #. A first ending bracket labeled "1." and "2." is above the staff.

Stairway To Heaven

TAB



Words & Music: Jimmy Page & Robert Plant

arr.: Michael Langer

Intro



15

T 7 5 5 5 7 5 5 7 8 5 5 8 2 3 2 2 0 1 2 1 1 0 1 2

A 7 5 6 5 5 5 4 2 3 2 1 1 2

B

0 2 2 5 5 7 5 5 7 8 5 5 8 2 3 2

2 0 0 0 0 8 7 0 5 6 5 5 4 2

(1)

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

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

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

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

Flag. . .

7 0 1 2 3 2 0 1 0 0 1 2 7 0 1 2 3 2 0 1 0 2 0

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

Vers

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

0 4 3 2 1

First system of musical notation with two staves. The top staff contains a sequence of notes with fingerings: 0 2 2, 2 0, 1 0, 2 0, 2 0, 1 3, 0 1, 0 2, 1 3. The bottom staff contains fingerings: 2 0 0, 0, 2, 2, 2, 3, 2.

Second system of musical notation with two staves. The top staff contains notes with fingerings: 0 2 3 1 0, 0 2 0, 0 2 2, 2 0, 3 2 2. The bottom staff contains fingerings: 1, 3, 3, 2 0 0, 0 2, 3, 2, 0, 2.

(4) (3) (2)

Third system of musical notation with two staves. The top staff contains notes with fingerings: 3 2 1 0, 1 2 2 0, 1 3 0 3, 3 1 0 0, 3 2 3, 2 0. The bottom staff contains fingerings: 1, 0, 3, 3, 0, 0, 0, 2, 0.

Fourth system of musical notation with two staves. The top staff contains notes with fingerings: 1 0 2 2, 2 0, 1 3 1, 1 3, 0 3 1 0, 2 0, 0 2 2, 2 0. The bottom staff contains fingerings: 3, 3, 3, 3, 3, 3, 1.

Fifth system of musical notation with two staves. The top staff contains notes with fingerings: 1 0 2 0, 2 0, 1 3 1, 2 2 1 3, 0 3 1 0, 2 0. The bottom staff contains fingerings: 1, 2, 2, 2, 2, 3, 2, 1, 1.

Solo

Sixth system of musical notation with two staves. The top staff contains notes with fingerings: 0 2 2, 5 5 5 7 5 5 5 7 5 5, 5 5 8 5 5 5 4, 2 3 3 2 4. The bottom staff contains fingerings: 2 0 0, 0 0 8 7, 0, 5, 5, 5, 5, 5, 5, 5, 5, 4.

Seventh system of musical notation with two staves. The top staff contains notes with fingerings: 2 1 0 0, 1 2, 2 1 0, 1 2, 0 2 2, 2 0, 0 2 2. The bottom staff contains fingerings: 3, 3, 3, 3, 2 0 0, 2 0 0.

Time After Time

Basics

Original

Cindy Lauper komponierte diesen Song 1984 gemeinsam mit Rob Hyman von „The Hooters“ im Studio, unmittelbar nach einer Aufnahme-session für ihr erstes Album „She's so unusual“.

Auch von diesem Lied gibt es viele Cover-Versionen, interessanterweise auch einige im Jazzbereich: u. a. von Miles Davis oder Tuck & Patti. Die Version dieses amerikanischen Gesang-Gitarre-Duos war auch die Inspiration für mein Arrangement.

Basic Strumming

3-3-2-Rhythmus

$\frac{4}{4}$

Zähle: 1 + 2 + 3 + 4 +

Akkordwechsel auf 2+!

Akkorde Strumming

F **G** **Em** **C** **Am7**

Basic Picking

Akkorde Picking

F **G** **Em** **C** **Am7**

(Fadd9)

 Text + Akkorde

Intro: F G Em F G Em F
 _ | _ | _ | _ | _ | _ | _ | _ |

1. F C G Am7 F C G C
 Lying in my | bed I hear the | clock tick and | think of you. |
 F C G Am7 F C G C
 Caught up in | circles con- | fusion is | nothing new. |
 F G Em F G Em
 Flashback | warm nights | ___ almost left be- | hind. |
 F G Em F G
 Suitcase of | memories, | ___ time after. |

2. F C G Am7 F C G C
 Sometimes you | picture me, I'm | walking too | far ahead. |
 F C G Am7 F C G C
 You're calling | to me, I | can't hear what | you've said. |
 F G Em F G Em
 You say, | go slow, | ___ I fall be- | hind. ___ |
 F G Em F
 ___ The second | hand unwinds.

Refrain: G Am7 F G C
 If you're | lost you can look and you | will find me, | ___ time after | time. ___
 G Am7 F G C
 ___ If you | fall, I will catch you, I'll | be waiting, | ___ time after | time. ___ |

Intro: F G Em F G Em F
 _ | _ | _ | _ | _ | _ | _ | _ |

3. F C G Am7 F C G C
 After my | picture fades and | darkness has | turned to gray. |
 F C G Am7 F C G C
 Watching through | windows you're | wondering if | I'm o - k. |
 F G Em F G Em
 Secrets | stolen | ___ from deep | inside. ___ |
 F G Em F
 ___ The drum beats | out of time.

Refrain:

Refrain:

Time After Time



Noten

Words & Music: Cindy Lauper & Robert Hyman

arr.: Michael Langer

Intro

Vers

1. I -----

2.

Refrain

D. S. al Coda
(ohne Wh.)

Time After Time



TAB

Words & Music: Cindy Lauper & Robert Hyman

arr.: Michael Langer

Intro

16

Vers

1.

2.

Refrain

(1)
(3)

*D. S. al Coda
(ohne Wh.)*

True Colours

Basics

Original

Und noch ein Lied von Cindy Lauper: Der Titelsong ihres zweiten Albums „True Colours“. Geschrieben wurde das Lied vom amerikanischen Songwriter-Duo Billy Steinberg und Tom Kelly als Pianoballade, bevor Cindy Lauper ihre eigene Version daraus machte. Mich hat die Version von Maggie Reilly mit einem wunderschönen stillen Klaviersolo in der Mitte sehr beeindruckt, die ich leicht reharmonisiert als Vorlage für mein Arrangement verwendet habe.

Basic Strumming

Achtelnoten zählen (Taktmitte ist strichliert dargestellt):

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

Akkorde Strumming

Am7 **G/B** **C** **F** **Fmaj7** **G** **Dm** **Am**

Basic Picking

Akkorde Picking

Am7 **G/B** **C** **F** **Fmaj7** **G** **Dm** **Am**

Text + Akkorde

Intro: **Am7 G/B C F Am7 G/B C**
 _____ | _____ | _____ | _____

1. **F Am7 G/B C**
 ___ You with the | sad eyes | don't be discouraged. ___
Fmaj7 Am G
 ___ Oh, I | realize ___ it's | hard to take courage. ___
C Dm C F
 ___ In a | world full of people | you can lose sight of it all ___
Am G F C
 and the | darkness inside you can make you | feel so small. ___

Refrain: **F C G**
 ___ But I'll see your | true colours | shining through. ___
F C F G
 ___ I'll see your | true colours and | that's why I love you. ___
F C Am G F C
 ___ So | don't be afraid to | let them show your | true colours, |
F C G
 true colours are | beautiful like a |

Intro: **Am7 G/B C F Am7 G/B C**
 rain- bow. _____ | _____ | _____ | _____

2. **F Am7 G/B C**
 ___ Show me a | smile then, and | don't be unhappy, ___
Fmaj7 Am G
 ___ can't re- | member when ___ I | last saw you laughing. ___
C Dm C F
 ___ If | this world makes you crazy and you've | taken all you can bear, ___
Am G F C
 ___ you | call me up because you | know I'll be there. ___

Solo: **Am G C F Am G**
 _____ | _____ | _____ | _____ |
C Dm C F Am G F C
 _____ | _____ | _____ | _____

Refrain:

C
 _____ |

True Colours

Noten



Words & Music: Billy Steinberg & Tom Kelly

arr.: Michael Langer

Intro

17

Vers

Refrain

1.

Solo

Detailed description: This is the first musical staff on the page. It features a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. A box labeled '1.' is placed above the final measure. A box labeled 'Solo' is placed below the staff.

2.

V

Detailed description: This is the second musical staff. It begins with a measure containing a 2 and a 3. A box labeled '2.' is above the first measure. A dashed line labeled 'V' spans the next two measures. The melody continues with eighth and sixteenth notes, including a 4-fingered run.

III

Detailed description: This is the third musical staff. It contains a 4-fingered run. A dashed line labeled 'III' spans the final two measures. The staff ends with circled numbers 2 and 1.

Refrain

Detailed description: This is the fourth musical staff, labeled 'Refrain'. It features a treble clef and a key signature of one flat. The melody is composed of eighth and sixteenth notes. A circled number 3 is at the end.

III

Detailed description: This is the fifth musical staff. It contains a 3-fingered run. A dashed line labeled 'III' spans the first two measures. The staff ends with a circled number 3.

III

VIII

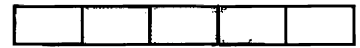
Detailed description: This is the sixth musical staff. It contains a 4-fingered run. A dashed line labeled 'III' spans the first two measures, and another dashed line labeled 'VIII' spans the next two measures.

III

Detailed description: This is the seventh musical staff. It contains a 4-fingered run. A dashed line labeled 'III' spans the final two measures.

True Colours

TAB



Words & Music: Billy Steinberg & Tom Kelly

arr.: Michael Langer

Intro



17

Intro guitar tab notation. Treble clef. Rhythmic patterns with triplets and slurs. Fingering numbers 0, 1, 2, 3 are used. Includes a double bar line and a repeat sign.

Vers

First system of the Verse guitar tab notation. Treble clef. Rhythmic patterns with triplets and slurs. Fingering numbers 0, 1, 2, 3 are used. Includes a double bar line and a repeat sign.

Second system of the Verse guitar tab notation. Treble clef. Rhythmic patterns with triplets and slurs. Fingering numbers 0, 1, 2, 3 are used. Includes a double bar line and a repeat sign.

Refrain (3)

First system of the Refrain guitar tab notation. Treble clef. Rhythmic patterns with triplets and slurs. Fingering numbers 0, 1, 2, 3, 5 are used. Includes a double bar line and a repeat sign.

Second system of the Refrain guitar tab notation. Treble clef. Rhythmic patterns with triplets and slurs. Fingering numbers 0, 1, 2, 3, 5 are used. Includes a double bar line and a repeat sign.

Third system of the Refrain guitar tab notation. Treble clef. Rhythmic patterns with triplets and slurs. Fingering numbers 0, 1, 2, 3, 5, 8, 10 are used. Includes a double bar line and a repeat sign.

1.

This system contains the first ending of a musical piece. It features a treble clef and a key signature of one flat. The notation includes various fret numbers (0, 1, 2, 3, 5) and rhythmic values such as eighth and sixteenth notes. A bracket labeled '1.' spans the final two measures of the system.

2. Solo

This system begins with a second ending bracket labeled '2.'. The notation includes a 'Solo' instruction in a box. It features a treble clef and a key signature of one flat. The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 8) and rhythmic values. There are two measures marked with '(4)' above them, indicating a four-measure phrase.

(3) (4)

This system contains two ending brackets. The first is labeled '(3)' and the second is labeled '(4)'. The notation includes a treble clef and a key signature of one flat. It features various fret numbers (0, 1, 2, 3, 5, 8) and rhythmic values.

Refrain (3)

This system begins with a 'Refrain' instruction in a box. It features a treble clef and a key signature of one flat. The notation includes various fret numbers (0, 1, 2, 3) and rhythmic values. A bracket labeled '(3)' spans the final three measures of the system.

This system continues the musical notation with a treble clef and a key signature of one flat. It features various fret numbers (0, 2, 3, 4, 5, 6) and rhythmic values.

This system continues the musical notation with a treble clef and a key signature of one flat. It features various fret numbers (0, 1, 2, 3, 4, 5, 8, 10) and rhythmic values.

This system concludes the musical notation with a treble clef and a key signature of one flat. It features various fret numbers (0, 1, 2, 3, 4, 5) and rhythmic values.

Wonderwall

Basics

Original

Der Gitarrist Noel Gallagher schrieb „Wonderwall“ 1995 für seine Britpop-Band Oasis. Obwohl Bruder und Sänger Liam meinte „I can't fucking stand that fucking song! Every time I have to sing it I want to gag“ ist und bleibt das Lied der größte Erfolg der Band.

Nicht diese Aussage, sondern die akustische Version von Ryan Adams mit seiner Pickingbegleitung waren die Inspiration für dieses Arrangement. Bei Refrain 1 habe ich als Überleitung auch Teile des originalen Strummings in mein Arrangement übernommen. Ich spiele die Abschlüge mit ami und die Aufschläge mit dem Daumen, um die Spielposition der rechten Hand nicht zu verlassen und trotzdem viel Kraft in das Strumming zu bringen.

Basic Strumming

Zweitaktiges Pattern:

4/4

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

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

Akkorde Strumming

Em7 **G** **Dsus4** **A7sus4** **Cadd9** **C** **D** **A7**

Basic Picking

Akkorde Picking

Em7 **G** **Dsus4** **A7sus4** **Cadd9** **C** **D** **A7**

Text + Akkorde

Intro: **Em7 G Dsus4 A7sus4 Em7 G Dsus4 A7sus4**
 _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

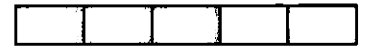
1. **Em7 G Dsus4 A7sus4**
 _ Today is | gonna be the day that they're | gonna throw it back to | you. _____ |
Em7 G Dsus4 A7sus4
 _ By now you | should've somehow real- | ized what you gotta | do. _____ |
Em7 G Dsus4 A7sus4
 I don't believe that | anybody | feels the way I | do about you |
Cadd9 Dsus4 A7sus4
 now. | _____ | _____ | _____ |

2. **Em7 G Dsus4 A7sus4**
 _ Backbeat, the | word is on the street that the | fire in your heart is | out. _____ |
Em7 G Dsus4 A7sus4
 _ I'm sure you've | heard it all before, but you | never really had a | doubt. _____ |
Em7 G Dsus4 A7sus4
 I don't believe that | anybody | feels the way I | do about you |
Cadd9 Dsus4 A7sus4
 now. | _____ | _____ | _____ |

Refr.I: **C D Em7**
 ___ And | all the roads we | have to walk are | winding, | _ and |
C D Em7
 all the lights that | lead us there are | blinding. _ | _____ |
C D G D Em7 G
 There are many | things that I would | like to say to | you, but I don't know |
A7
 how. _____ | _____ |

Refr.II: **Cadd9 Em7 G Em7**
 _ Because | maybe | _____ | _ you're | gonna be the one that |
Cadd9 Em7 G Em7
 saves me. | _____ | _ And | after |
Cadd9 Em7 G Em7
 all | _____ | _ you're my | wonder- |
Cadd9 Em7 G Em7
 wall. | _____ | _____ |
Cadd9 Em7 G Em7
 _ Because | maybe | _____ | _ you're | gonna be the one that |
Cadd9 Em7 G Em7
 saves me. | _____ | _ And | after |
Cadd9 Em7 G Em7 G
 all | _____ | _ you're my | wonder- | wall. | _____ |

Wonderwall



Noten

Words & Music: Noel Gallagher

arr.: Michael Langer

Intro

18

Vers

Refr. I

First system of Refr. I: Treble clef, key signature of one sharp (F#), 3/4 time. The melody features triplets of eighth notes and quarter notes. The bass line consists of half notes and quarter notes. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 1-4. Accents and breath marks are present.

Second system of Refr. I: Continuation of the first system, ending with a repeat sign. Dynamics include *p*.

Third system of Refr. I: Continuation of the first system, ending with a repeat sign. Dynamics include *p*.

Fourth system of Refr. I: Continuation of the first system, ending with a repeat sign. Dynamics include *p*.

Fifth system of Refr. I: Continuation of the first system, ending with a repeat sign. Dynamics include *p*.

Refr. II

First system of Refr. II: Treble clef, key signature of one sharp (F#), 3/4 time. The melody is a simple line of quarter and eighth notes. The bass line features chords and rests. Dynamics include *p* (piano). A 'V' marking is above the first measure.

Second system of Refr. II: Continuation of the first system, ending with a repeat sign. Dynamics include *p*.

Third system of Refr. II: Continuation of the first system, ending with a repeat sign. Dynamics include *p*. First ending bracket labeled '1.'.

Fourth system of Refr. II: Continuation of the first system, ending with a repeat sign. Dynamics include *p*. Second ending bracket labeled '2.'.

Wonderwall

TAB



Words & Music: Noel Gallagher
arr.: Michael Langer



18

Intro

Intro

Vers

Vers

p

mf

(i) (p)

1. 2. (3)

sub. p

Refr. I

(3) (4)

(2) *f*

(p)

(3) (4) (1) (2)

p

Refr. II

p

1.

3

2.

3

You Are The Sunshine Of My Life

Basics

Original

„You Are The Sunshine Of My Life“ war 1973 Stevie Wonders dritte Nummer-1-Single in den Popcharts.

Die kadenzartigen Grundharmonien des Liedes machen es möglich, dieses Lied auch als Jazzstandard zu spielen, was einen besonderen Reiz ausmacht und mich zu diesem Bossa Nova-orientierten Arrangement bewogen hat. Ich habe auch die Pickingakkorde in den passenden Jazzharmonien notiert, so dass das Arrangement auch interessant begleitet werden kann!

Basic Strumming

a a a a a a a
i i i i i i i i

4
4

↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

D **A7#5** **G** **Fism7** **B7** **Em7** **A7** **Cism7** **Fis7** **B**

E **Bm7** **E7**

Basic Picking

Akkorde Picking

D **A7#5** **G** **Fism7** **B7** **Em7** **A7** **Cism7** **Fis7** **B**

(Dmaj9) 4fr. (A7#5) 5fr. (Gmaj7) 3fr. (B9) (Bmaj7)

E **Bm7** **E7**

 Text + Akkorde

Intro: **D** **A7#5** **D** **A7#5**
 ____ | ____ | ____ | ____ | ____ | ____ | ____ | ____ |

Refrain: **D** **G** **Fism7** **B7**
 ____ You are the | sunshine of my | life. ____ | ____ |
Em7 **A7** **D** **Em7** **A7**
 ____ That's why I'll | always be a- | round. ____ | ____ |
D **G** **Fism7** **B7**
 ____ You are the | apple of my | eye. ____ | ____ |
Em7 **A7** **D** **Em7** **A7**
 ____ Forever | you'll stay in my | heart. ____ | ____ |

1. **D** **Em7** **A7** **D** **Em7** **A7**
 ____ I feel like | this is the be- | ginning. ____ | ____ |
D **Em7** **A7** **Cism7** **Fis7**
 ____ Though I've loved | you for a million | years, ____ | ____ |
B **E** **Fis7** **Bm7**
 ____ and if I | thought our love was | ending, ____ | ____ |
E7 **A7#5**
 ____ I'd | find myself | drowning in my own | tears. ____ | ____ |

Refrain:

2. **D** **Em7** **A7** **D** **Em7** **A7**
 ____ You must have | known that I was | lonely, ____ | ____ |
D **Em7** **A7** **Cism7** **Fis7**
 ____ because you | came to my res- | cue. ____ | ____ |
B **E** **Fis7** **Bm7**
 ____ And I know | that this must be | heaven. ____ | ____ |
E7 **A7#5**
 ____ How could | so much love be | inside of | you? ____ | ____ |

Refrain:

Outro: **D** **A7#5**
 ____ | ____ | ____ | ____ |
D **A7#5** **D**
 ____ | ____ | ____ | ____ | ____ | ____ |

You Are The Sunshine Of My Life

Noten



Words & Music: Stevie Wonder

arr.: Michael Langer

Intro

19

Refrain

II ...

Vers

Outro

You Are The Sunshine Of My Life

TAB



Words & Music: Stevie Wonder

arr.: Michael Langer

Intro

Refrain
(1)

Vers

First system of musical notation with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth notes and quarter notes. The bass line features chords with fret numbers 5, 4, and 0.

Second system of musical notation, continuing the melody and bass line. The bass line includes chords with fret numbers 0, 5, 4, 2, 0, 4, 0, 4, 0, 2.

(4)

Third system of musical notation. The bass line includes chords with fret numbers 0, 2, 0, 0, 0, 0, 1, 0, 0, 0.

Fourth system of musical notation. The bass line includes chords with fret numbers 2, 2, 2, 4, 1, 1, 2, 0, 1, 4, 2, 0, 2, 4.

Fifth system of musical notation. The bass line includes chords with fret numbers 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 0, 7, 7.

Sixth system of musical notation. The bass line includes chords with fret numbers 7, 7, 7, 7, 5, 5, 5, 0, 2, 2, 0, 2, 4, 2, 4, 5, 5, 6, 6.

Outro

1.

First system of the 'Outro' section, starting with a double bar line and a repeat sign. The bass line includes chords with fret numbers 5, 4, 0, 4, 0, 5, 4, 0, 5, 4, 0, 5, 4, 0, 5, 3, 0, 1, 3, 3, 0, 2, 4, 2, 4, 5, 5.

2.

Second system of the 'Outro' section, continuing the bass line with fret numbers 0, 0, 3, 1, 3, 3, 0, 2, 4, 2, 4, 5, 7, 8, 9, 10, 10, 11, 13, 15, 16, 17. It ends with a diamond-shaped ornament containing the fret numbers 7, 7, 5.

Your Song

Basics

Original

Diese Ballade erschien 1970 auf Elton Johns zweitem Album und wurde zu seinem ersten großen Hit. Laut eigener Aussage komponierte er das Stück in zehn Minuten. Später wird Elton John mit folgender Aussage zitiert: „I don't think I have written a love song as good since“

Elton Johns am Klavier gespieltes Intro (die ersten drei Takte sind original übernommen) war die Inspiration für mein gesamtes Arrangement. Oft ist die Melodie in eine Akkordzerlegung eingebettet und soll, ohne aufdringlich zu werden, herausgehoben werden. Manchmal genügt es einfach, die Begleittöne leiser zu spielen, um diesen Effekt zu bekommen.

Basic Strumming

4/4

a m i a m i p p a m i

↑ ↑ ↓ ↓ ↑

Zähle: 1 + 2 + 3 + 4 +

Akkorde Strumming

D G/D A/D G A/Cis Fis7m Bm Bm/A Bm/Gis D/A

(A)

A Fis7/Ais Em D/Fis Asus4 Dsus4

(Fis7)

Basic Picking

Akkorde Picking

D G/D A/D G A/Cis Fis7m Bm Bm/A Bm/Gis D/A

A Fis7/Ais Em D/Fis Asus4 Dsus4

D G/D A/D G/D
Intro: ___ | ___ | ___ | ___ |

D G A/Cis Fism
1. ___ It's a little bit | funny, | ___ this feeling in- | side. |
Bm Bm/A Bm/Gis G
___ I'm not one of | those who can | ___ easily | hide. |
D/A A Fis7/Ais Bm
___ I don't have much | money, but, | ___ boy, if I | did. |
D Em G A Asus4 A
___ I'd buy a big | house, where | ___ we both could | live. | _____ |
D G A/Cis Fism
___ If I was a | sculptor, | ___ but then again | no ___
Bm Bm/A Bm/Gis G
___ or a | man who makes | potions | ___ in a travelling | show. ___
D/A A Fis7/Ais Bm
___ Well, I | know it's not | much, but it's the | ___ best I can | do. |
D Em G D Dsus4 D
___ My gift is my | song and | ___ this one's for | you. | _____ |

A/Cis Bm Em G
Refrain: ___ And you can tell | everybody, | ___ this is your | song. |
A/Cis Bm Em G
___ It may be | quite simple | but, now that it's | done, |
Bm Bm/A Bm/Gis G
___ I hope you don't mind, | ___ I hope you don't mind, | ___ that I put down in | words,
D/Fis G A Asus4
___ how | wonderful | life is, while | you're in the | world. | _____ |

D G A/Cis Fism
2. ___ So excuse me for- | getting | ___ but these things I | do. ___ |
Bm Bm/A Bm/Gis G
___ You see I've for- | gotten if they're | ___ green or they're | blue. |
D/A A Fis7/Ais Bm
___ Anyway, the | thing is, | ___ what I really | mean, |
D Em G D Dsus4 D
___ yours are the | sweetest eyes | ___ I've ever | seen. | _____ |

A/Cis Bm Em G
Refrain: ___ And you can tell | everybody, | ___ this is your | song. |
A/Cis Bm Em G
___ It may be | quite simple | but, now that it's | done, |
Bm Bm/A Bm/Gis G
___ I hope you don't mind, | ___ I hope you don't mind, | ___ that I put down in | words,
D/Fis G
___ how | wonderful | life is, while | you're in the |

D G/D A/D G/D D
Outro: world. | ___ | ___ | ___ | ___ |

Your Song

Noten



Words & Music: Elton John & Bernie Taupin

arr.: Michael Langer

Intro

20

Vers

m i m a i a m i

Refrain

D.S. al Coda
(ohne Wh.)

Your Song

TAB



Words & Music: Elton John & Bernie Taupin

arr.: Michael Langer

Intro

20

Vers

1.

2.

Refrain

First system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (0, 5, 5, 2, 5, 7, 5, 7, 7, 0). The bottom staff contains a bass line with fret numbers (2, 4, 7, 7, 0, 2, 0, 0, 0, 3, 0, 0, 0, 3, 3, 0, 0).

Second system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (0, 5, 5, 2, 5, 7, 5, 7, 7, 0). The bottom staff contains a bass line with fret numbers (2, 4, 7, 7, 0, 2, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0, 0).

Third system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (7, 7, 10, 7, 10, 7, 7, 10, 7, 10, 5, 7, 5, 7, 10, 5, 3, 5, 7, 7, 5, 2, 2, 3). The bottom staff contains a bass line with fret numbers (9, 7, 7, 10, 7, 10, 6, 7, 0, 0, 2, 0, 0). Above the top staff are markings (3) (4) and (4) (2). Below the bottom staff is a marking (2).

Fourth system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (0, 0, 0, 0, 0, 0, 2, 0, 3, 3, 3, 0, 0, 2, 2, 2, 2, 2, 2, 0, 2, 2, 3, 3, 2, 2). The bottom staff contains a bass line with fret numbers (3, 3, 3, 2, 0, 2, 2, 2, 2, 0, 2, 2, 3, 3, 2, 2).

D.S. al Coda
(ohne Wh.)

Fifth system of guitar notation for the Refrain section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (7, 7, 10, 7, 10, 7, 7, 10, 7, 10, 5, 7, 5, 7, 10, 5, 3, 5, 7, 7, 5, 2, 2, 3). The bottom staff contains a bass line with fret numbers (9, 7, 7, 10, 7, 10, 6, 7, 0, 0). Above the top staff is a Coda symbol. Below the bottom staff is a fermata symbol.

Outro

First system of guitar notation for the Outro section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (5, 2, 2, 3, 0, 0, 0, 0, 0, 0, 2, 0, 3, 3, 3, 0, 3, 3, 2, 3, 3). The bottom staff contains a bass line with fret numbers (0, 0, 3, 3, 3, 2, 0, 2, 3, 3, 3, 0, 3, 3, 2, 3).

Second system of guitar notation for the Outro section. It consists of two staves. The top staff contains a melodic line with notes and fret numbers (3, 3, 4, 4, 3, 0, 2, 2, 0, 2, 2, 0, 0, 3, 3, 0, 0, 10, 7, 0). The bottom staff contains a bass line with fret numbers (0, 0, 0, 2, 2, 0, 2, 2, 0, 0, 0, 0, 0, 0, 0, 0). Above the top staff is a fermata symbol. Below the bottom staff is a fermata symbol.

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- 02 All Along The Watchtower**
- 03 Always On My Mind**
- 04 Don't Cry For Me Argentina**
- 05 Fireflies**
- 06 Hard Times Come Again No More**
- 07 Killing Me Softly With His Song**
- 08 Nine Million Bicycles**
- 09 Norwegian Wood**
- 10 Nothing Else Matters**
- 11 One**
- 12 Over The Rainbow**
- 13 Rehab**
- 14 Son Of A Preacher Man**
- 15 Stairway To Heaven**
- 16 Time After Time**
- 17 True Colours**
- 18 Wonderwall**
- 19 You Are The Sunshine Of My Life**
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