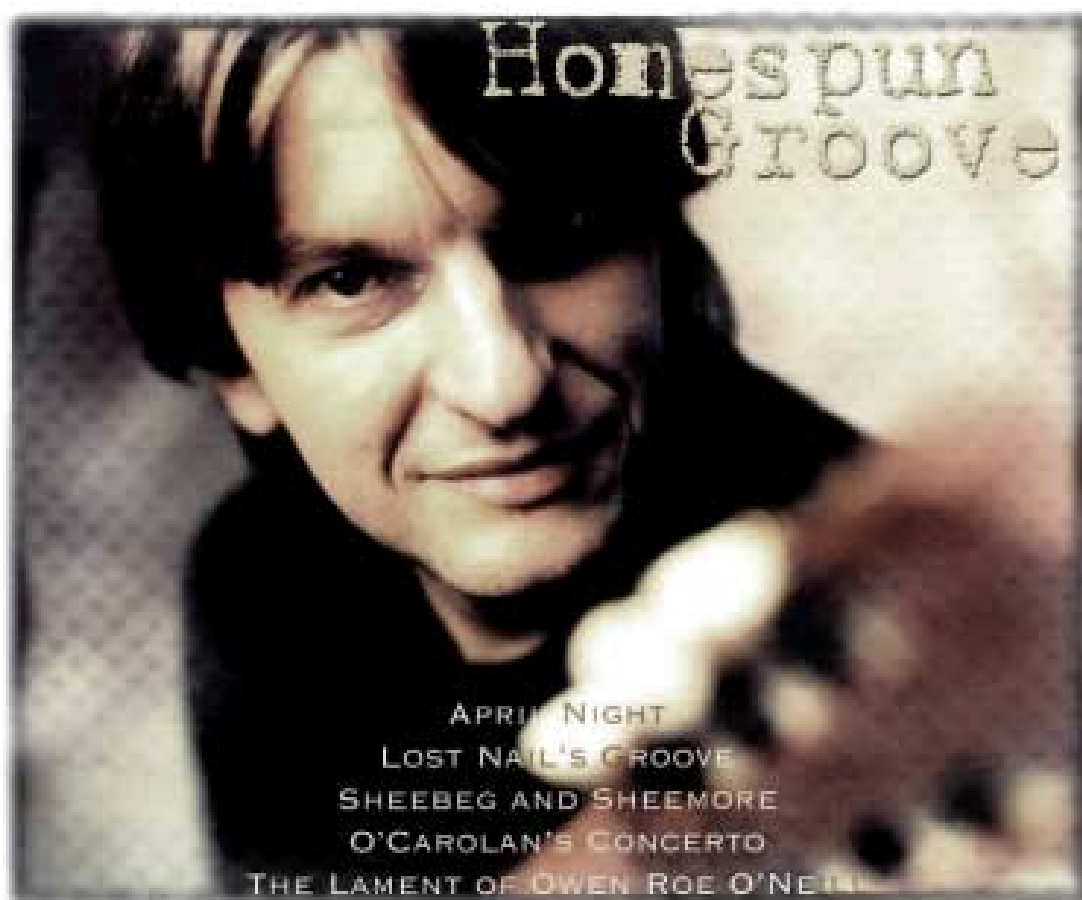


MICHAEL LANGER

Homespun Groove

Songbook for Guitar Solo



APRIL NIGHT
LOST NAIL'S GROOVE
SHEEBEG AND SHEEMORE
O'CAROLAN'S CONCERTO
THE LAMENT OF OWEN ROE O'NEILL

JERRY'S BREAKDOWN
HOMESPUN GROOVE
KAPSBERGER
COLACIONE
CANARIO

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Michael Langer

Homespun Groove

Songbook

11 Stücke für Gitarre solo
11 Pieces for Solo Guitar

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Die Arrangements dieses Heftes wurden auf CD eingespielt: /
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Michael Langer: "Homespun Groove"

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Michael Langer veröffentlichte bisher drei Solo-CDs und leitet eine Gitarrenklasse am Brucknerkonservatorium in Linz und am Konservatorium der Stadt Wien.

Michael Langer (born 1959) is a graduate of Vienna Music University (classical guitar) and winner of the 1989 American Fingerstyle Guitar Festival in Milwaukee, Wisconsin. Since then he has undertaken regular concert tours of Europe and the United States. In 1993 the American journal Guitar Player named him the best acoustic fingerstyle guitarist in the Ultimate Guitar Competition.

Michael Langer has made three solo CDs. He teaches guitar at the Bruckner Conservatory in Linz and at the Vienna Music Conservatory.

For more Information:
www.michaellanger.at

April Night

3

MICHAEL LANGER

The musical score for "April Night" by Michael Langer is presented in a two-staff format, with a treble staff and a bass staff. The treble staff contains the melody, while the bass staff contains the guitar tablature. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as 88 beats per minute. The score includes various musical notations such as notes, rests, and accidentals. The guitar tablature uses numbers 0-5 to represent frets. The score is divided into four systems, each with a treble and bass staff. The first system includes a tempo marking of 88 and a key signature of one sharp. The second system includes a key signature change to one sharp. The third system includes a key signature change to one sharp. The fourth system includes a key signature change to one sharp. The score is watermarked with "faridhaidar.blogspot.com".

⑥=D, ⑤=G

harm.

harm.

harm.

harm.

First system of musical notation for guitar, featuring a treble clef, key signature of one sharp (F#), and a 4/8 time signature. The melody includes notes with fingerings (1, 2, 3, 4) and slurs. The bass staff shows fret numbers (0, 3, 3, 3, 4, 0, 3, 5, 1, 0, 0, 0, 0, 2, 4).

Second system of musical notation for guitar. The melody includes slurs and fingerings. The bass staff includes diamond-shaped fret markers with numbers 12 and 10. Dynamic markings 'p' and 'harm.' are present.

Third system of musical notation for guitar. The melody features triplets and slurs. The bass staff includes diamond-shaped fret markers with numbers 7 and 7. Dynamic markings 'p' and 'harm.' are present.

Fourth system of musical notation for guitar. The melody includes slurs and fingerings. The bass staff includes diamond-shaped fret markers with numbers 12 and 12. Dynamic markings 'harm.' and 'p' are present.

Lost Nail's Groove:

Für klassische Gitarristen gibt es kaum eine größere Katastrophe als den Bruch eines Fingernagels der rechten Hand. Dann heißt es wochenlang auf das gewohnte Klangbild und Spielgefühl zu verzichten. Für diese Momente im Leben habe ich das folgende Stück geschrieben, bei dem die traditionelle Tonbildung nur eine äußerst untergeordnete Rolle spielt.

Die rechte Hand tappt in diesem Stück entweder auf dem Griffbrett (Tapping: die Töne werden nur durch Aufklopfen der Fingerkuppe auf die Saite erzeugt), oder sie klopft einen durchgehenden perkussiven Rhythmus auf dem Resonanzkörper. Nur im Schlußteil werden neben Tambora-Effekten und Slap Harmonics auch einige Töne in traditioneller Art und Weise angeschlagen.

Auf der Rock-Gitarre ist Tapping bereits eine Selbstverständlichkeit, auf der akustischen Stahlsaitengitarre haben Michael Hedges, Preston Reed und Phil Keaggy mit noch darüber hinausgehenden perkussiven Ideen die Grenzen schon weit verschoben. Für die Nylonsaitengitarre in Standardstimmung gibt es noch Nachholbedarf und auch noch keine allgemeingültige Methode der Notation.

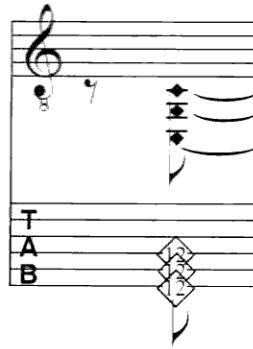
Daher die folgende Zeichenerklärung für "Lost Nail's Groove":

The greatest disaster that can befall any classical guitarist is a broken right-hand fingernail. In this emergency one can, of course, resort to several ploys: scraps of tissue or silk dipped in glue, or even bits of table tennis balls glued onto the broken nail. Otherwise the enforced abstinence from the wonted sound and feel of your guitar playing can last for weeks on end. It was to bridge this awkward gap that I composed the following piece, in which the traditional manner of producing sounds with the right hand is relatively unimportant.

In the present piece the right hand either "taps" the notes (tapping the fingertip on the string over the fingerboard) or produces a continuous percussive rhythm on the sounding board. It is only in the final section that the tamboura effects and slap harmonics are supplemented by a number of "normal" plucked notes.

Tapping is a regular feature of rock guitar technique. On the steel-stringed acoustic guitar Michael Hodges, Preston Reed and Phil Keaggy have rolled back the technical frontiers by adding new percussive ideas of their own for the right hand. The nylon-stringed guitar in standard tuning has a lot of ground to make up here – not to mention the lack of a uniform method of notation for such techniques. Hence the following explanations for the symbols used in the score of "Lost Nail's Groove".

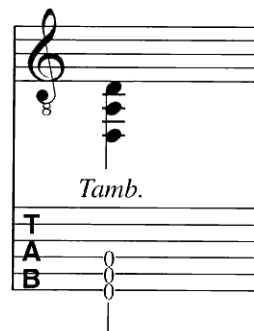
Flageolet:
am 12. Bund



Flageolet:
On the 12th fret

Tambora:

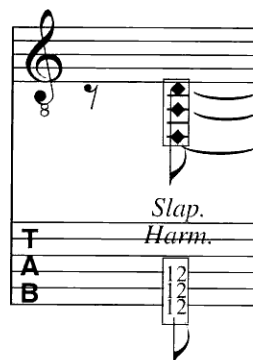
Schlag mit der Seite des Daumens auf die 4., 5., 6. Saite, knapp neben dem Steg



Tamboura:
The side of the thumb hits the strings
4-6 close to the bridge

Slap Harmonics:

Kombination aus Tambora und Flageolet: der Zeigefinger der rechten Hand schlägt genau auf dem XII. Bund flach auf die 4., 5., 6. Saite und federt sofort zurück. Die leeren Saiten erklingen eine Oktave höher.



Slap harmonics:
A mixture of tamboura and flageolet
techniques: the r.h. index finger slaps
down flat on the strings 4-6 exactly on
the 12th fret, pulling back straight
away. The open strings sound an
octave higher.

Tapping:

der Ton wird durch Aufklopfen der Fingerkuppe auf die Saite am Griffbrett erzeugt

L. H.: Linke Hand

R. H.: Rechte Hand

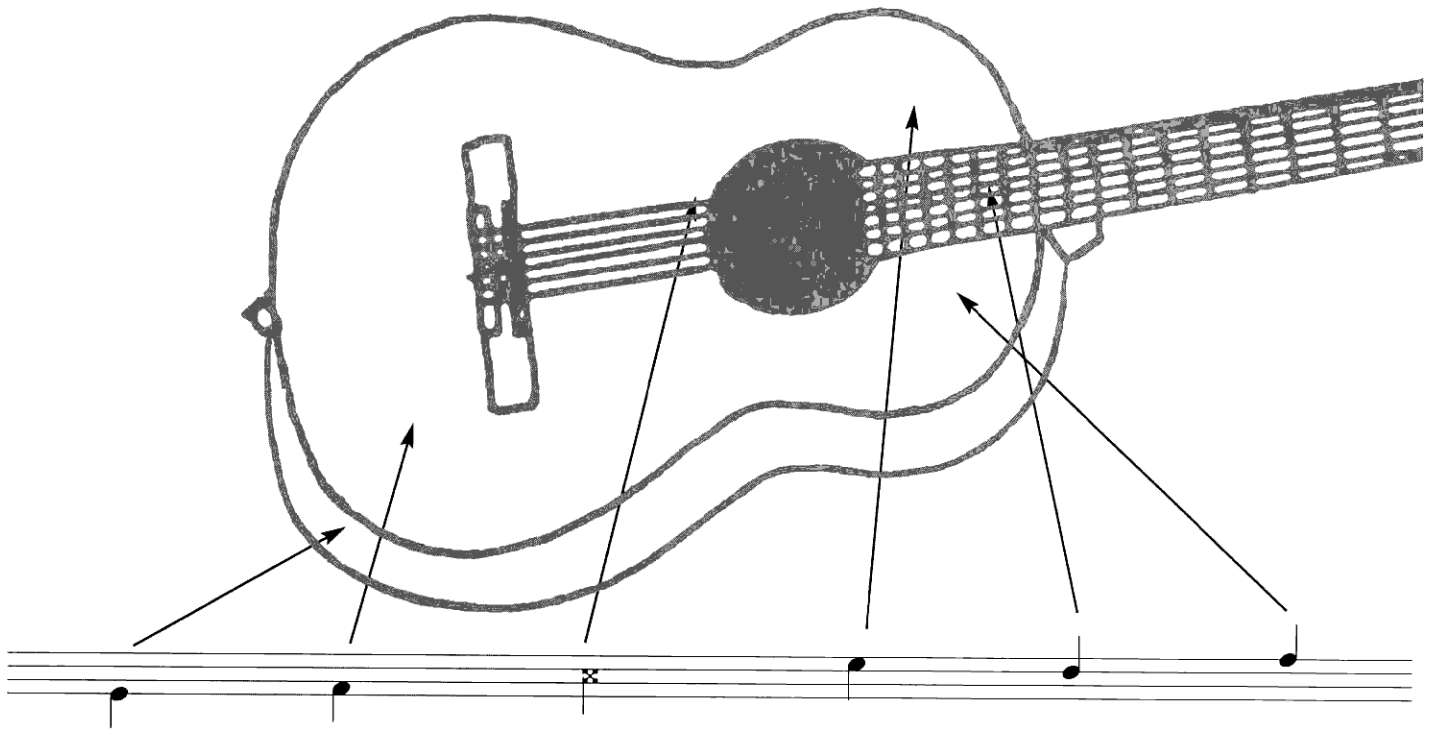


Tapping:
The sound is produced by tapping the
fingertip on the string over the
fingerboard
L.h.: left hand
R.h.: right hand

Perkussion:

Die Perkussionseffekte wurden in einem eigenen Notensystem notiert:

The percussive effects are notated on a separate stave:



Schlag mit den Fingern der rechten Hand auf die Zarge an der Unterseite des Resonanzkörpers

The fingers of the r.h. beat on the rib on the bottom of the sound box.

Schlag mit dem Daumen der rechten Hand auf die Decke an der unteren rechten Seite des Resonanzkörpers

The r.h. thumb beats on the lower right side of the sound box.

Der Zeigefinger der rechten Hand schlägt die von der Handkante gedämpften Basssaiten an (Snare-Sound), kann auch über die ungedämpften oberen Saiten streichen (mittels durchgehenden Pfeil gekennzeichnet)

The r.h. index finger beats on the bass strings which are muted by the side of the hand (snare sound) but can also sweep the unmuted upper strings (designated by a continuous arrow).

Schlag mit dem Zeigefinger der rechten Hand auf die Decke an der oberen linken Seite des Resonanzkörpers

The r.h. index finger beats on the sounding board on the upper left side of the sound box.

Schlag mit den Fingern der linken Hand auf das Griffbrett oberhalb des 12. Bundes

The fingers of the l.h. beat on the fingerboard above the 12th fret.

Schlag mit den Fingern der linken Hand auf die Decke an der unteren linken Seite des Resonanzkörpers

The fingers of the l.h. beat on the sounding board on the lower left side of the sound box.

Lost Nail's Groove

9

MICHAEL LANGER

$\text{♩} = 96$

Upper System + TAB: Left Hand only

⑥=D

L. H.

R. H. Lower System: Percussion with Right Hand only

Stem downwards: Left Hand

Stem upwards: Right Hand Tapping

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

(m) (i)

First system of musical notation, measures 1-4. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass staff has three staves labeled T, A, and B. The notation includes various fret numbers (7, 6, 5, 4, 3, 2, 1, 0) and fingerings (m, i).

Second system of musical notation, measures 5-8. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass staff has three staves labeled T, A, and B. The notation includes various fret numbers (7, 6, 5, 4, 3, 2, 1, 0) and fingerings (m, i).

1st+3rd string: L.H., 2nd+4th string: R.H. Tapping

Third system of musical notation, measures 9-12. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Bass staff has three staves labeled T, A, and B. The notation includes various fret numbers (7, 6, 5, 4, 3, 2, 1, 0) and fingerings (m, i). Labels 'L.H.' and 'R.H.' are placed below the bass staff to indicate left and right hand tapping. A 'Slap Harm.' (slap harmonic) is indicated at the end of the system.

Fourth system of musical notation, measures 13-16. Treble clef, key signature of one sharp (F#), 7/8 time signature. Bass staff has three staves labeled T, A, and B. The notation includes various fret numbers (7, 6, 5, 4, 3, 2, 1, 0) and fingerings (m, i). A label 'Improvisation D7' is placed above the treble staff. The system ends with a double bar line and a repeat sign.

The first system of the musical score, upper system only. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is written in eighth notes and quarter notes. Below the staff are three staves labeled T, A, and B, which contain guitar tablature. The T staff has a 5-fret barre. The A and B staves have a 5-fret barre. The bottom staff is a single line with a 5-fret barre. The system ends with a double bar line.

Lower system: Right Hand Percussion

The second system of the musical score, lower system only. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is written in eighth notes and quarter notes. Below the staff are three staves labeled T, A, and B, which contain guitar tablature. The T staff has a 5-fret barre. The A and B staves have a 5-fret barre. The bottom staff is a single line with a 5-fret barre. The system ends with a double bar line.

The third system of the musical score, lower system only. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is written in eighth notes and quarter notes. Below the staff are three staves labeled T, A, and B, which contain guitar tablature. The T staff has a 7-fret barre. The A and B staves have a 7-fret barre. The bottom staff is a single line with a 7-fret barre. The system ends with a double bar line.

The fourth system of the musical score, lower system only. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. The melody is written in eighth notes and quarter notes. Below the staff are three staves labeled T, A, and B, which contain guitar tablature. The T staff has a 5-fret barre. The A and B staves have a 5-fret barre. The bottom staff is a single line with a 5-fret barre. The system ends with a double bar line.

7/4

(m) (i)

4

(m) (i)

1

0

p

Tamb.

T

A

B

L.H.

R.H.

Fingerstyle with Right Hand Percussion in Lower System

7/4

a

Slap Harm.

Slap Harm.

Tamb.

Slap Harm.

Slap Harm.

Tamb.

T

A

B

L.H.

R.H.

7/4

V.

Tamb.

T

A

B

L.H.

R.H.

7/4

a

Slap Harm.

Slap Harm.

Tamb.

Slap Harm.

Slap Harm.

Tamb.

T

A

B

L.H.

R.H.

VII.

Tamb.

V.

Slap Harm. Tamb. Slap Harm. Tamb. Slap Harm.

PERCUSSION SOLO:

Stem upwards: Left Hand Percussion

Stem downwards: Right Hand Percussion

Turlough O'Carolan: Drei Stücke / Three Pieces

Sheebeg and Sheemore

O'Carolan's Concerto

The Lament of Owen Roe O'Neill

Der irische Harfenist Turlough O'Carolan (1670-1738) ist in seiner eingängigen Melodik ein wahrer Popmusiker des Barock und wird heute von vielen Fingerstyle-Gitarristen "bearbeitet".

Lassen sich Harfeneffekte oft sehr gut in Sekundstimmungen wie DADGAD übertragen, bleibe ich bei diesen Arrangements für klassische Gitarre in der normalen Standardstimmung.

Meine Anstrengungen, der Eigenart von O'Carolan's Melodik gerecht zu werden, führten so teilweise zu einem etwas komplexen Fingersatz. Gerade bei den einstimmigen Linien von "Sheebeg und Sheemore" oder den Verzierungen von "Lament" lohnt sich aber für mich dieser Mehraufwand:

The Irish harper Turlough O'Carolan (1670-1738) had a fluent gift for melody which made him a veritable pop musician of the Baroque age. Many modern-day fingerstyle guitarists have "adapted" his music for their own purposes. Harp-like effects can often be achieved by using a second-tuning like DADGAD, but I have retained the standard tuning in these arrangements for classical guitar. I wanted to bring across the idiosyncrasy of O'Carolan's melodic writing, though, and this gave rise to somewhat complex fingering in places. However, I feel that the extra effort is richly rewarded by, for instance, the unison lines of "Sheebeg and Sheemore" or the embellishments of "Lament".

Für diese ersten Phrase von "The Lament of Owen Roe O'Neill" habe ich mit einer Ausnahme (g-a beim Übergang zum dritten Takt) jeder Note eine eigene Saite zugeordnet. Beachte auch das doppelte e in Takt 3. Mit der linken Hand kannst du nun die Tondauer der einzelnen Töne und das Legato kontrollieren und ähnlich den Möglichkeiten eines Klavierpedals den "Harfenklang" gestalten.

Bei "O'Carolan's Concierto" ist die Melodie an mehreren Stellen in der Unterstimme zu finden.

In the opening phrases of "The Lament of Owen Roe O'Neill" I have assigned a different string to each note (except for g-a in the transition to the third bar). Note the double e in bar 3. You can use your left hand to control the length of the individual notes and the legato and create a "harp sound" (like using the pedals on a piano).

In "O'Carolan's Concierto" the melody turns up in the lower parts on several occasions.

Sheebeg and Sheenore

15

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TORLOUGH O'CAROLAN
(ARR.: MICHAEL LANGER)

$\bullet = 88$

p *i* *a* *m* *harm.* *tr* $\begin{smallmatrix} 121 \\ 0 \end{smallmatrix}$

$\textcircled{6} = D$

m *p* *m* *i* *m* *tr* $\begin{smallmatrix} 3 \\ 1 \\ 4 \end{smallmatrix}$

tr $\begin{smallmatrix} 343 \\ 3 \end{smallmatrix}$ *m* *i* *m* *i* *m* II. $\begin{smallmatrix} 3 \\ 2 \\ 4 \end{smallmatrix}$

tr $\begin{smallmatrix} 3 \\ 2 \\ 4 \end{smallmatrix}$ *m* *i* *a* $\begin{smallmatrix} 4 \\ 1 \\ 1 \end{smallmatrix}$

II. - - - - -

III.

musical score for guitar, featuring treble and bass staves with guitar-specific notation (fret numbers, trills, triplets, etc.).

II. -----

8

1 \bar{p} .

T
A
B

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

5

II. -----

8

4

T
A
B

3 2 3 0 2 3 5 7 0 6 5 2 0 3 0 3 2 5 2 2 4 4 2 3 5 2

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

8

4 \bar{p} .

T
A
B

0 3 2 0 0 2 4 0 2 0 2 0 2 0 4 0 3 0

5 4 2 4 0 4 2 0 5 2

8

4

T
A
B

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

4 0 0 2 4 3 0 3 4 6 3 4 2 0 3 4

O'Carolan's Concerto

<http://faridhaidar.blogspot.com>

TORLOUGH O'CAROLAN
(ARR.: MICHAEL LANGER)

$\text{♩} = 138$

8

i p i m p p

⑥ = D

8

i m a

8

p i p i m i m i

8

i i

p p

a m i m

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

T
A
B

i a m i m

T
A
B

m i a i

T
A
B

T
A
B

The Lament of Owen Roe O'Neill

<http://faridhaidar.blogspot.com>

TORLOUGH O'CAROLAN
(ARR.: MICHAEL LANGER)

$\bullet = 84$

harm.

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

T
A
B

I. -----, III. -----,

T
A
B

harm. I. m i m i

T
A
B

m i m i *harm.* I. -----, III. -----

T
A
B

23

First system of musical notation (measures 1-4). Treble clef, key of D major. Includes triplets, slurs, and fingerings. Bass staff shows fret numbers.

Second system of musical notation (measures 5-8). Treble clef, key of D major. Includes slurs, fingerings, and a 'p' (piano) dynamic marking.

Third system of musical notation (measures 9-12). Treble clef, key of D major. Includes triplets, slurs, and fingerings. Bass staff shows fret numbers.

Fourth system of musical notation (measures 13-16). Treble clef, key of D major. Includes triplets, slurs, and fingerings. Bass staff shows fret numbers.

Fifth system of musical notation (measures 17-20). Treble clef, key of D major. Includes triplets, slurs, and fingerings. Bass staff shows fret numbers.

Jerry's Breakdown: <http://faridhaidar.blogspot.com>

Jerry Reed ist Sänger, Songwriter, Entertainer, Filmstar und mit Chet Atkins und Merle Travis einer der drei US-Gitarristen, die Fingerstyle-Gitarre in den 60er und 70er-Jahren mit ihren Stücken und Techniken neu definierten. Mit Chet Atkins hat er 1972 "Jerry's Breakdown" aufgenommen, ein Stück für Sologitarre und Band. Chet und Jerry wechseln sich bei Thema und Improvisation ab.

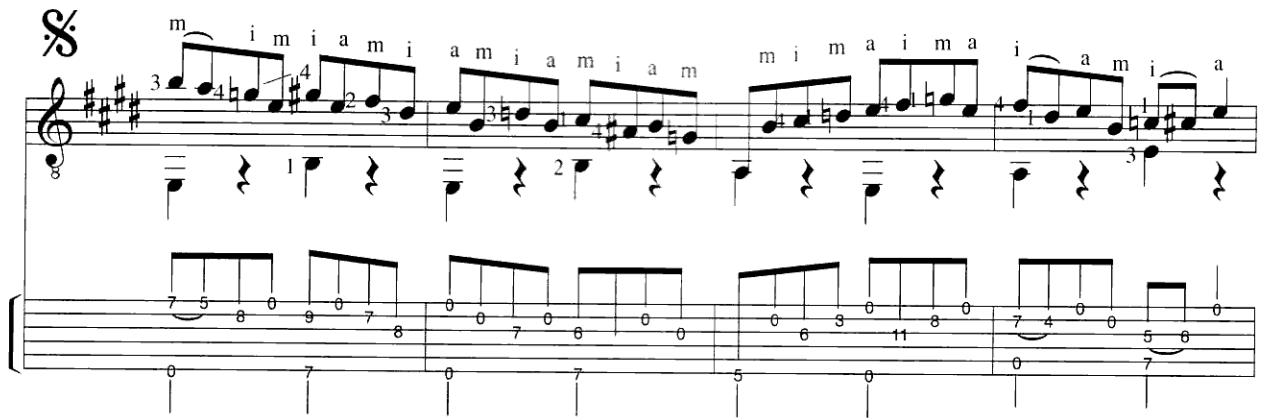
In diesem Arrangement wurde der Solostimme noch die Basslinie der Band hinzugefügt, natürlich vom Daumen gespielt. Um trotzdem die durch Jerry's typischen Drei-Finger-Anschlag (p-i-m) in Verbindung mit bestimmten Saitenwechsel und Bindungen entstehende Artikulation zu erhalten, verwende ich in der Oberstimme i-m-a gleichberechtigt in genau notiertem Fingersatz.

Hier als Beispiel der Vergleich zwischen den ersten vier Takten des Originalthemas und meiner Bearbeitung mit dem Kompromiß zwischen Jerry's Fast-Picking-Melodiestil ("Three-Finger-Rolls", chromatische Umspielungen der Hauptnoten, die leeren e- und h-Saiten als Lückenfüller) und den spieltechnischen Schwierigkeiten (Tempo!) der hinzugefügten Basslinie:

Jerry Reed is a singer, songwriter, entertainer, film actor and – along with Chet Atkins and Merle Travis – one of the three guitarists in the United States whose compositions and techniques redefined fingerstyle guitar playing in the sixties and seventies. In 1972 he went into the studio with Chet Atkins to record "Jerry's Breakdown", a composition for solo guitar and band. Chet and Jerry take turns to play the theme and to improvise. For the present arrangement I have added the band's bass line to the solo part, of course to be played with the thumb. I also wanted to keep the articulation made possible by Jerry's typical three-finger technique (p-i-m) for certain string changes and ties, so I use i-m-a equally in the upper part in precisely notated fingering.

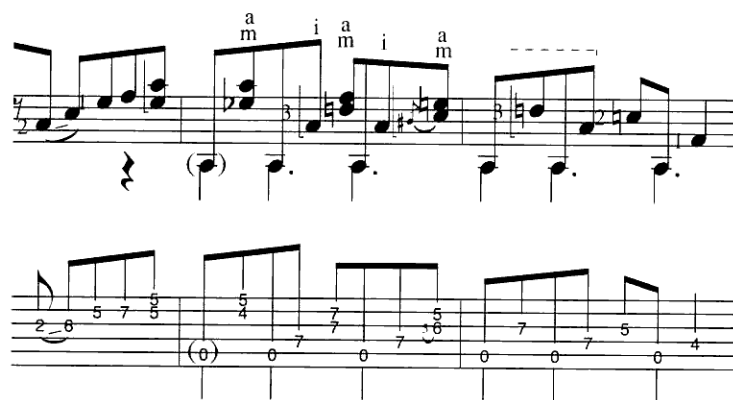
To illustrate this, here is the comparison between the first four bars of the original theme and my arrangement, with the compromise between Jerry's fast-picking melodic style ("three-finger rolls"), chromatic elaborations of the principal notes, the open e and b strings as stop-gaps and the technical difficulties (tempo!) of the added bass line:

ORIGINAL:



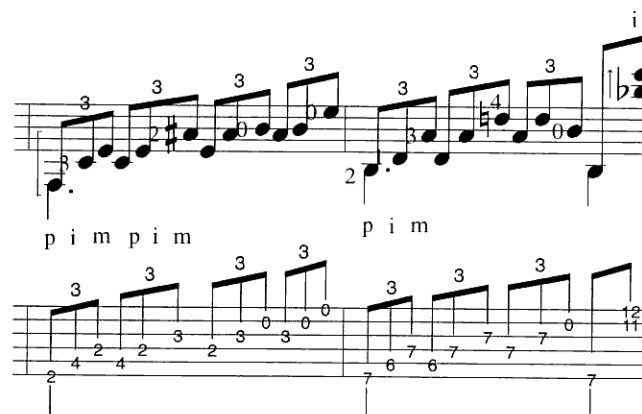
Während der Arbeit an diesem Arrangement habe ich jede Menge Jerry-Reed-Musik gehört und gespielt. Ein paar Licks waren nicht mehr aus den Fingern zu bekommen und die haben prompt im Improvisationsteil wieder dazwischengefunkt. Darunter auch Jerry's berühmtester (der Einstieg zu „The Claw“):

I listened to a lot of Jerry Reed's music while I was working on this arrangement. There was no way not to include a few licks, and they muscled their way into the improvisatory section. They include Jerry's most famous lick (the lead-in to "The Claw"):



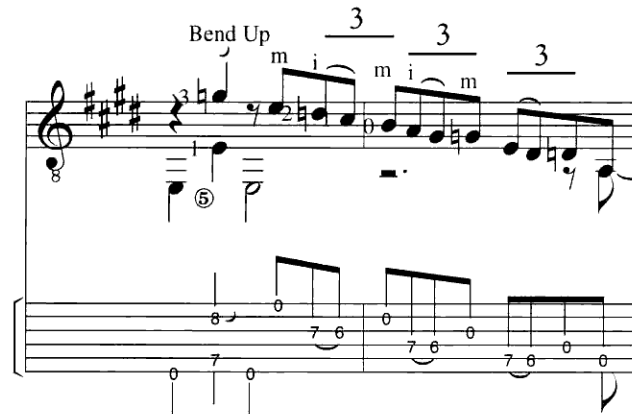
"Three-Finger-Roll" in Triolen über alle sechs Saiten. Um diesen Lick auch in "Breakdown"-Geschwindigkeit noch exakt spielen zu können, sollte man ganz langsam zu üben beginnen, aber schon in diesem Tempo nach dem Anschlag den jeweils nächsten Finger der rechten Hand blitzschnell an die nächste Saite setzen.

"Three-finger roll" in triplets over all six strings. To perform this lick precisely even at "breakdown" speed, you should start practising it slowly. Even then, as soon as you've picked the string you should put the next right-hand finger on the next string as fast as possible.



Nach dem Bending ein anderer typischer 3 gegen 4-Lick (3er-Gruppe in einem 4er-Takt). Statt Drei-Finger-Anschlag gespielt mit Bindung und benachbarter leerer Saite.

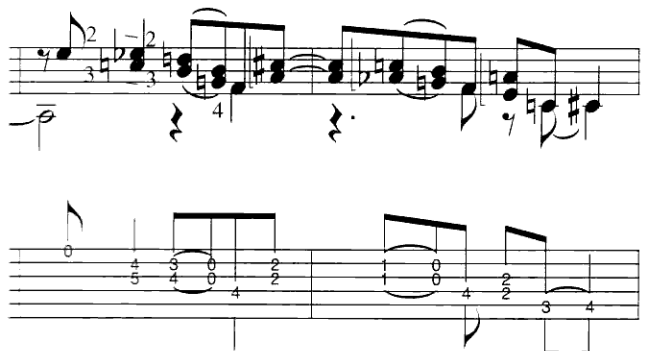
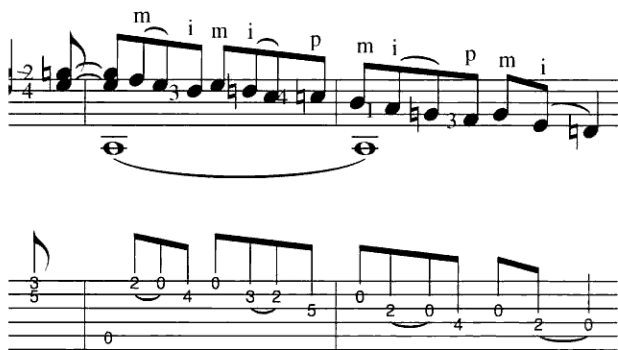
After the bending, another typical 3-against-4 lick (group of three notes in a four-beat bar). Instead of using three fingers, you should play it with a tie and the adjacent open string.



Aus meiner Jerry-Reed-Intensivzeit sind noch diese zwei sehr kreativen Varianten derselben Idee hängengeblieben: 3 gegen 4-Licks, diesmal über dem Akkord A7. Ich habe sie so ähnlich bei Buster B. Jones gehört. Buster ist ein wahrer Nachfolger des Meisters und so klingt es, wenn er Jerry's Stücke auszuschmücken beginnt. Vorsicht Klassiker: In dem Double Stop-Lick rechts unten gibt's einen Doppelabzug vom Barregriff in der ersten Lage!

From my Jerry Reed days I have retained these two highly creative variants of the same idea: 3-against-4 licks, this time over the A7 chord. I heard Buster B. Jones playing them something like this. Buster is a true disciple of the great Master, as you can hear when he starts embellishing Jerry's pieces.

Classical guitarists be warned: in the double-stop lick bottom right there is a double downward (slur) from the barré in the first shift!



Jerry's Breakdown

27

<http://faridhaidar.blogspot.com>

JERRY REED

(ARR.: MICHAEL LANGER)

$\text{♩} = 120$

8 p i p m i p m i p i p m i p m

8 p m p m i p m i p m p i m p i m p - - - - -

8 m i m i a m i a m i a m i a m m i m a i m a i a m i a

8 p i p m i p m i p i p m i p m i

First system of musical notation (measures 1-4). The treble clef staff is in A major (three sharps). The guitar staff shows fret numbers: 7 5 8 0 9 0 7 8, 0 0 7 0 6 8 0 0, 0 6 3 0 11 8 0, and 7 4 0 0 5 6 0. The bass staff has fret numbers 0 7, 0 7, 5 0, and 0 7.

Second system of musical notation (measures 5-8). The treble clef staff includes lyrics: *i m p m i p m i p m i p m i*. A slur covers measures 5 and 6. The guitar staff has fret numbers: 9 0 8 9 0 9 0 0, 8 0 9 0 7 9 0 0, 3 0 2 0 0 0 1 0, and 0 0 2 0 1 0. The bass staff has fret numbers 0 9, 8 9, 2 0, and 2 0.

Third system of musical notation (measures 9-12). The treble clef staff includes lyrics: *p i p m i p m i* and *p m i*. The guitar staff has fret numbers: 9 11 9 11 9, 9 11 9 11 9, 9 11 9 11 9, and 9 11 9 11 0. The bass staff has fret numbers 9 11, 8 11, 7 11, and 6 11.

Fourth system of musical notation (measures 13-16). The treble clef staff includes lyrics: *p i p m i p m i m i m i* and *i m i m*. The guitar staff has fret numbers: 8 11 8 11 0, 8 9 9 9 0 7 8 0, 7 6 0 7 6 0 7 6 0, and 7 6 0 7 6 0 3. The bass staff has fret numbers 8 11, 7 11, 0 11, and 7 11.

<http://faridhaidar.blogspot.com>

I.

a
m

p i m p i m

III.

m i m i p m i p m i

3 4 3 4

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

0 0 0 0 0

<http://www.ilkirakbl.com>

<http://faridhaidar.blogspot.com>

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, with lyrics 'p m i p m i' and 'p m i p' placed below the notes. The second system shows the bass line, with lyrics '9 8 9 9 0 8 9 0 7 9 0 3 2 0 0 1 2 0' placed below the notes. The score is written in a standard musical notation style, with a common time signature of 2/4.

Musical score for the piece "p i m a p i m a". The score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#), and the time signature is 8/8. The melody consists of eighth and sixteenth notes, with some rests. The lyrics "p i m a p i m a" are written below the staff. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the next four measures. The piece ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a single staff, while the accompaniment is on a second staff below it. The second system continues the melody and accompaniment. The score concludes with the Roman numeral 'VIII.' followed by a double bar line.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some slurs. The bass staff features a simple accompaniment of quarter notes and rests. The second system continues the melody and accompaniment. The bass staff includes fingerings (7, 5, 8, 0, 9, 0, 7, 8, 0, 0, 7, 0, 6, 8, 0, 0, 0, 6, 3, 0, 11, 8, 0, 7, 4, 0, 5, 6, 0) and a final double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a single staff, while the accompaniment is on a second staff below it. The second system continues the melody and accompaniment. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment includes chords and single notes. The score concludes with a double bar line.

System 1: Treble and bass staves. Treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. Bass staff contains a bass line with a 7/8 time signature and a series of notes with fingerings (0, 7, 0, 7, 5, 0, 7, 0, 6, 8, 0, 0, 0, 6, 3, 11, 8, 0, 7, 4, 0, 0, 5, 6).

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System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the bass line with fingerings (9, 0, 8, 9, 0, 9, 0, 0, 8, 0, 9, 0, 7, 9, 0, 0, 3, 0, 2, 0, 0, 0, 1, 0, 2, 0, 0, 0, 1).

System 3: Treble and bass staves. Treble staff includes the lyrics "p i p m i" under the notes. Bass staff continues the bass line with fingerings (3, 4, 0, 4, 0, 0, 4, 0, 0, 3, 4, 0, 0, 4, 0, 0, 4, 0, 3, 4, 0, 5, 4, 2, 0, 1).

System 4: Treble and bass staves. Treble staff includes the lyrics "p m p m i" under the notes. Bass staff continues the bass line with fingerings (4, 0, 6, 0, 3, 6, 0, 0, 4, 0, 3, 0, 2, 0, 0, 1, 0, 2, 0, 2, 1, 0, 3, 0, 0, 2).

Homespun Groove: <http://faridhaidar.blogspot.com>

"Homespun Groove" ist von der Form her aufgebaut wie ein Popsong - mit Strophe, Refrain, Bridge und Fade out. Die Idee zur Strophe und zur Bridge hatte ich schon vor ein, zwei Jahren, Refrain und Outro habe ich bei der Aufnahme zur CD improvisiert. Zugunsten eines übersichtlichen Notenbildes habe ich mich bei den stets leicht abgeändert "erscheinenden" Variationen des Refrains auf die erste Version eingeschworen.

Davon ausgenommen, weil akribisch genau notiert, die gitarristische Besonderheit dieses Stücks: eine Art, auf der Gitarre "Ghost Notes" zu spielen, die ich selbst "Brojer-Picking" nenne. Robert Brojer war mein erster Gitarrelehrer und sogar für Klassiker ein sehr strenger Mann. Obwohl selbst ein großer Musikant, achtete er peinlichst genau auf exaktes Halten der Notenwerte. Gedämpft wurde mit allem, was frei war, links wie rechts. Diese Beharrlichkeit trug dem Meister und uns Schülern den Ruf ein, bereits vor dem Anschlag zu dämpfen.

Das ist auch das "Geheimnis" des "Brojer-Picking": im Wechselschlag p, i (immer p auf der geraden Zählzeit, i auf der Synkope) wird die gerade angeschlagene Note, ohne wirklich zum Klingen zu kommen, sofort von dem anderen Finger der rechten Hand abgedämpft.

Formally speaking, "Homespun Groove" is structured like a pop song: verse, refrain, bridge and fade-out.

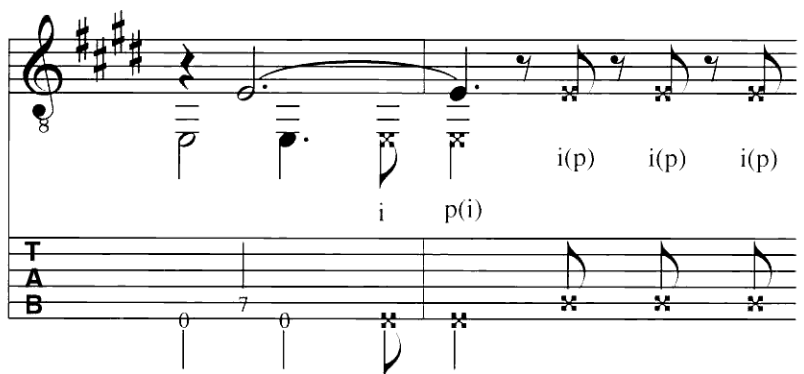
The verse and the bridge are ideas of mine that go back a couple of years. I improvised the refrain and the outro during the recording session. To make the score easier to read, I stuck to the first version of the refrain, whose variations "look" different each time.

One exception – notated with meticulous accuracy – is the special feature of the whole piece in terms of guitar technique: a style of playing "ghost notes" which I call "Brojer picking". Robert Brojer was my first guitar teacher. Even classical guitarists considered him a strict mentor. He was a man of great musical spontaneity, but nevertheless he insisted that we observe the note values exactly. He made us use whatever was available on either hand to mute the strings. This rigour earned him (and us) the caustic reputation of muting the string before it was plucked. This is the secret of the "Brojer picking" technique: when alternating p and i (p always on the even beat, i on the syncope), the other r.h. finger mutes the note just plucked before it has really had time to sound.

Bsp. / Ex. 1



Bsp. / Ex. 2



In Klammer der dämpfende Finger der rechten Hand

The brackets denote the r.h. finger that mutes the note.

Robert Brojer verachtete Fingerpicking. Möglicherweise muß man sagen, er hätte Fingerpicking verachtet, denn es ist durchaus wahrscheinlich, daß er Zeit seines Lebens nie wissentlich mit diesem Begriff konfrontiert wurde. Ich spielte ihm einmal ein solches Stück vor (ohne das Wort in den Mund zu nehmen!) und mußte dann doch wochenlang mit klassischen Etüden büßen. Trotzdem: dieses Stück ist für ihn, mit Dank für das musikalische Feuer, das er bei mir entzündet hat, und das wohl in jeder Art von Musik zu brennen vermag.

Robert Brojer despised finger picking. Perhaps it would be more correct to say that he would have despised it; most probably he never wittingly came across the concept. I once played him a finger-picked piece (without actually mentioning the term) and paid for my audacity with weeks of classical etudes.

Be that as it may: this piece is for him, in gratitude for the musical fire which he lit inside me. This fire can burn in any kind of music.

MICHAEL LANGER

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef, Tenor, and Bass. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The Treble Clef part begins with a treble clef, a key signature of three sharps, and a common time signature. It features a melody with various note values, including eighth and sixteenth notes, and rests. The Tenor part is written on a single staff with a 'T' time signature. The Bass part is written on a single staff with a 'B' time signature. The score includes fingerings (e.g., 1, 2, 3, 4) and dynamics (e.g., p, m). The piece concludes with a final chord in the Treble Clef part.

II.

IV. VII. IV.

p i*) p i*) i*) p i p i

*) = i or p↓

a. II.

m i p m i m i

p i m a i i m i m i

i p m 3 2

i p i i i p i

T
A
B

<http://faridhaidar.blogspot.com>

p i p m i m i m i

T
A
B

i(p) i(p) i(p) i p(i)

T
A
B

T
A
B

*) = 1st finger touches strings to damp them all

Girolamo Kapsberger: Drei Stücke / Three Pieces

Kapsberger
Colacione
Canario

<http://faridhaidar.blogspot.com>

Im Zuge der Wiederbelebung alter Musik in den letzten Jahrzehnten wurde man auch auf den 1580 in Venedig geborenen, deutschstämmigen Komponisten Girolamo Kapsberger aufmerksam, "Il Tedesco della Tiorba". Er war der erste, der das tiefe Generalbaßinstrument Theorbe als Soloinstrument verwendete. Sein Einfallsreichtum, seine Experimentierfreude und der Bruch mit den herrschenden Konventionen lassen seine Musik auf ganz einzigartige Weise zeitlos erscheinen.

Für die CD "Homespun Groove" habe ich drei "groovige" Stücke aus dem 1640 erschienenen "Libro quarto d'intavolatura di chitarrone" mit Werken für Chitarrone und Basso continuo aus- sucht.

Die Stimmung des Chitarrone (hier schon transponiert für Gitarre) mit den zwei um eine Oktav tiefer gestimmten oberen Chören begünstigt das Aufteilen der Melodie über mehrere Saiten. In meiner Gitarrebearbeitung mit tiefem D-Bass wurden die Melodien unter möglichst genauer Beibehaltung dieser Campanella-Effekte oktaviert, um darunter auch die originalen Continuo-linien spielen zu können. Als dann noch die Hürden von Kapsbergers eigen- williger Satztechnik gemeistert waren, hatte ich diese Stücke schon sehr lieb gewonnen - und auch zwischenzeitlich verstanden, warum sie noch nie für Gitarre bearbeitet worden sind.



The revival of interest in early music in recent decades has brought to light the music of Girolamo Kapsberger, a Venetian composer of German descent (born in 1580) who acquired the epithet "Il Tedesco della tiorba". He was the first composer to write solo pieces for the theorbo, hitherto regarded exclusively as a continuo instrument. His music owes its uniquely timeless appeal to his inventiveness, his experimental ingenuity and his disregard for prevailing con- ventions.

For the CD "Homespun Groove" I selected three "groovy" pieces from his collection "Libro quarto d'intavolatura di chitarrone", published in 1640), which contains compositions for chitar- rone and continuo.

The tuning of the chitarrone (here transposed for guitar) with the two upper courses tuned an octave lower facilitates the assignment of the melodic line to several strings.

In my guitar arrangement (with a low D bass) I have raised the melody by an octave while retaining the campanella effects as far as possible. This leaves room for the original continuo lines underneath. By the time I had come to terms with Kapsberger's idiosyncratic composition technique, I had grown very fond of these pieces - and also realised why nobody had ever tried to arrange them for guitar before.

Kapsberger

<http://faridhaidar.blogspot.com>GIROLAMO KAPSBERGER
(ARR.: MICHAEL LANGER)

♩ = 84

The musical score is written for guitar and bass. It consists of four systems of music. Each system has three staves: a treble staff, a guitar staff (labeled T, A, B), and a bass staff. The guitar staff contains fret numbers (0-7) and fingerings (1-4). The bass staff contains fret numbers (0-5) and fingerings (1-4). The piece includes various musical notations such as eighth notes, quarter notes, half notes, and trills (tr). The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system is marked 'II.' and ends with a repeat sign.

Musical score for the song "Mi p i mi p ma i mi p ma i mi p p i a mi p i a m i a m i p a i p". The score is written for a guitar, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics are written below the notes. The score includes a double bar line and a repeat sign. The lyrics are: "mi p i mi p ma i mi p ma i mi p p i a mi p i a m i a m i p a i p".

The musical score for 'Lullaby' by Franz Schubert is presented for guitar and voice. The guitar part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The fret numbers for the T, A, and B strings are indicated below the staff. The vocal line is written on a single staff with a treble clef and a key signature of two sharps. The lyrics are 'X. m i m i m a II. m i m a m'. The score is divided into two systems, X and II.

[illegible]

Colazione

<http://faridhaidar.blogspot.com>

GIROLAMO KAPSBERGER
(ARR.: MICHAEL LANGER)

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major (one sharp) and 4/4 time, starting with a repeat sign. The melody is written on a treble clef staff. Below the staff, the lyrics 'The Rose Tree' are written in a stylized font. The second system shows the guitar accompaniment, with the treble and bass staves. The bass staff includes fret numbers (0, 3, 5, 7) and a 'T' (tapping) mark. The guitar part is in 4/4 time and features a mix of eighth and quarter notes, with some chords indicated by 'x' marks.

p i m i *m i m*

gliss.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a repeat sign. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics 'The Rose Tree' are written below the notes. The second system continues the melody with a repeat sign, followed by the notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lyrics 'The Rose Tree' are written below the notes. The third system features a bass clef with a key signature of one sharp (F#) and a common time signature (C). The notes are: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). The lyrics 'The Rose Tree' are written below the notes. The fourth system continues the melody with a repeat sign, followed by the notes: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). The lyrics 'The Rose Tree' are written below the notes.

8

a pi m

1. 2.

T
A
B

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

Last call for this life

<http://faridhaidar.blogspot.com>

MICHAEL LANGER

• = 88

3/4

8

3

i m

3

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

T

A

B

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the beginning of the guitar accompaniment. The vocal line is in treble clef, 2/4 time, and features a key signature of one sharp (F#). The guitar accompaniment is in standard tuning (E-A-D-G-B-E) and begins with a barre on the first fret. The second system continues the guitar accompaniment, showing the fret numbers for the T (treble), A (middle), and B (bass) strings. The melody concludes with a final chord on the fifth fret.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef and includes the lyrics "a m i" and "i a m". The guitar part is written in treble clef and includes fret numbers (6, 8, 10, 5, 7) and a capo position of 2. The score is divided into three measures. The first measure contains the lyrics "a m i" and the second measure contains the lyrics "i a m". The third measure contains the lyrics "i a m".

The first system of musical notation for guitar. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains four measures of music: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. The bottom three staves are labeled T (Treble), A (Alto), and B (Bass). They contain fingerings for the first four measures: 0, 0, 1, 3, 0, 1, 3, 0, 3, 2, 0, 3.

The second system of musical notation for guitar. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains four measures of music: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. The bottom three staves are labeled T (Treble), A (Alto), and B (Bass). They contain fingerings for the first four measures: 0, 3, 1, 3, 0, 3, 1, 0, 3, 2, 0, 3.

The third system of musical notation for guitar. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains four measures of music: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. The bottom three staves are labeled T (Treble), A (Alto), and B (Bass). They contain fingerings for the first four measures: 0, 5, 4, 3, 2, 0, 1, 5, 3, 2, 0, 3.

The fourth system of musical notation for guitar. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains four measures of music: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and a quarter note. The bottom three staves are labeled T (Treble), A (Alto), and B (Bass). They contain fingerings for the first four measures: 8, 10, 10, 8, 8, 6, 5, 3, 3, 3, 5, 3.