

CD  
Track 13

# Amazing Grace

Traditional

Arrangement: Ralf Mrutzek

ca. 96

A - maz - ing — grace! How sweet the sound. That saved a —

TAB: 0 0 1 0 3 1 2 0 0 0 1

B: 2 3 3 3 2 3 2 3 2 3

6

wretch like me. once was lost but

TAB: 0 3 3 0 3 0 0 1 0 0

A: 1 0 0 0 0 0 0 0 0 0

B: 3 3 2 0 3 3 3 3 3 3

2.  
 'Twas grace taught my heart to fear,  
 And grace my fear relieved.  
 How precious did that fear appear,  
 The hour I first believed.

3.  
 When we've been there ten thousand years,  
 Bright shining as the sun.  
 We've no less days to sing God's praise,  
 Then when we first begun.

Gitarren Rhythmusnotation:  $\frac{3}{4}$

Guitar Rhythmic Notation:  $\frac{3}{4}$

CD  
Track 18/45

# The Leaving Of Liverpool

Irish Folk Song

Arrangement: Ralf Mrtzek

ca. 96

G C G

Fare - well to Prin - ces' - land - ing stage, ri - ver Mer - sey

T A B

6

Em D G C

fare thee well, bound for ca - li - for - ni -

T A B

12

G D G

ay, A - place I - know right well So -

T A B

CD  
Track 21

# Swing Low, Sweet Chariot

Spiritual

Arrangement: Ralf Mrutzek

ca. 76

G C G

Swing low, — sweet char - i - ot, — co - ming for to car - ry me

T  
A  
B

4 D D7 G C G

home. — Swing — low, — sweet char - i - ot, —

T  
A  
B

7 D7 G (Verse)

co - ming for to car - ry me home. — I looked o - ver Jor - dan and

T  
A  
B

CD  
Track 31/36

# After Hours

Traditional Blues

Arrangement: Ralf Mrtzek

ca. 52 E7

I was sit-ting down— here think - ing— all in my lone - some cell,

T A B

3 B7

I was just think - ing— and won - d'rin think - ing and

T A B

5 E7 (Fill-In)

won - d'rin all to my - self.

T A B

# Fingerstyle 2: Anschlagsmuster und Akkordzerlegungen zur Begleitung

# Fingerstyle 2: Picking Patterns/Arpeggios for accompaniment

Es gibt zahllose Varianten für die Anschlagsmuster. Schon allein die verschiedenen Möglichkeiten für den 4/4-Takt sind so umfangreich, dass wenn man hier alle aufzeigt, sie hier den Rahmen sprengen würden. So ist für jede in den Stücken vorkommende Taktart ein Anschlagsmuster aufgeführt, mit dem das entsprechende Lied begleitet werden kann.

Of course there are endless variations of this pattern. Just the myriad of possibilities of picking patterns in a simple 4/4 bar alone are beyond the scope of this book. So for each time signature that appears, at least one pattern is presented with which you can accompany the corresponding song.

Als Faustregel zur Begleitung: Die Zupfmuster eignen sich am besten für die irischen Songs.

As a rule of thumb for accompaniment: these patterns are best suited for the Irish songs. For the blues and gospel pieces as well as the American folk songs, it's better to use the picking patterns presented in Fingerstyle 4. Instead of working with arpeggios (broken chords), you'll be playing the entire chord at one time.

Die Blues- und Gospel-Songs sowie die amerikanischen Folksongs begleitet man am besten mit den Anschlagsmustern aus Fingerstyle 4, indem man nicht mit Akkordzerlegungen arbeitet, sondern den ganzen Akkord anschlägt.

Anschlagsmuster im 4/4-Takt:

4/4 time pattern:

The first system shows a C major chord. The treble clef staff has a melody line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The guitar tablature staff shows fret numbers 3, 0, 0, 0, 0, 2, 2, 2. The second system shows an Am chord. The treble clef staff has a melody line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The guitar tablature staff shows fret numbers 0, 2, 2, 2, 1, 2.

Anschlagsmuster im 4/4-Takt mit Wechselbass:

4/4 time pattern with alternating bass:

The first system shows a C major chord with alternating bass. The treble clef staff has a melody line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The guitar tablature staff shows fret numbers 3, 0, 2, 0, 0, 2, 2, 2. The second system shows an Am chord with alternating bass. The treble clef staff has a melody line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The guitar tablature staff shows fret numbers 0, 2, 1, 2, 2, 2, 2, 2.