



THE BEATLETUDES

Beatles tunes arranged for the Mountain Dulcimer

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The BeatleTudes

Introduction

When I was eight years old, I was given an 8-track player for Christmas and one 8-track. It was “Sergeant Pepper’s Lonely Hearts Club Band.” Clearly, my well-meaning aunt had gone to a music store and said “give me something that would be a good introduction to music for my nephew.” Though my parents schemed it away almost immediately (they were smart enough to know that forbidding me to have it would only make me want it more) the damage was done.

You can’t be a musician and not know the Beatles, it’s like being a preacher but not reading the Bible. Sure, you might reach some of the same conclusions, but it’s going to take *a lot* longer to get there.

Late in 2010, I realized that without trying—I had managed to learn a handful of Beatles tunes on the dulcimer. A few were really hard, but many were not. And even the tough ones I had taught to advanced players without too much trouble. Also, the tunes I knew were not the ones that are found in Neal Hellman’s excellent Mel Bay book on the Beatles. Nor were they arrangements of Beatle tunes that friends of mine (like Bing Futch) had done. So, several lawyers and a lot of checks later, here it is.

To be sure, these are MY arrangements. Many of these tunes vary slightly from the original recordings by the fab four, and sometimes they are drastically different. One song—the DAD version of *Gently Weeps*—is actually a cover of a cover (a version by ukulele wizard Jake Shimabukuro).

My hope with this book is to turn you on to a few great tunes, and to again demonstrate how surprisingly effective the mountain dulcimer is at taking catchy, but sophisticated, songs and turning them into fun and rewarding music. I’ve said this before, but it bears repeating. The mountain dulcimer isn’t a simple instrument, it’s just an efficient one.

Have fun, and I’ll see you out there.



Playing Tips

If you've ever taken a class with me, I have probably said early and several times after that "Whatever works, works." That means that the way *you* coax music out of a dulcimer, is the right way to make music with a dulcimer or a glockenspiel, or a tuba, or a hubcap .

That said, there are some things I've learned that make learning and playing easier. I encourage you to start with what I've learned and then adopt or adapt these techniques as you see fit.

Strumming

Almost all of the songs in this book are in 4/4 time also known as common time . 4/4 means that there are four beats to the measure and the quarter note gets the beat. Most all the songs you hear on the radio, TV or at music festivals are played in this time signature.

The best way to keep the beat (and indeed the most efficient way to play) is to strum out on the beat. So let's start there. Count "one, two, three, four" and strum with that see example below

4/4

8va

One Two Three Four One Two Three Four

T
A
B

2 2 3 3 2 2 1 1

△ △ △ △ △ △ △ △

Once you're comfortable with that, try strumming in and out. Count "1 and 2 and 3 and 4" while strumming out on the numbers and in on the "ands" see example below .

8va

One & Two & Three & Four & One & Two & Three & Four

T
A
B

3 2 2 2 2 3 3 3 3 2 2 2 2 1 1 1 1

△ ▽ △ ▽ △ ▽ △ ▽ △ ▽ △ ▽ △ ▽

Now we're gonna break it up by playing some "and" strokes and not playing others. Play the example below first by counting like this "one, two and three, four and one" and then strumming along with it see example below .

8^{va} Ex. 3

One & Two & Three & Four & One & Two & Three & Four

T
A
B

2 2 2 3 3 3 2 2 2 1 1

△ ▽ △ ▽ △ ▽ △ ▽

Some of you will recognize this as the familiar "bum-ditty" strum pattern. Now let's flip that around backwards, and play the example below, count like this "one and two, three and four" and strum accordingly see example below .

8^{va}

One & Two & Three & Four & One & Two & Three & Four

T
A
B

2 2 2 3 3 3 2 2 2 1 1 1

△ ▽ △ ▽ △ ▽ △ ▽

Okay, these two exercises form the basis of understanding the music and getting the rhythms correct. I suggest that you try and play these two examples everyday until you are comfortable with them comfortable here means "sick of" . Try alternating them in succession: Play four times through Example 3 and without stopping play four times through Example 4. It will be a little tricky at first. Once you have this together, then try playing each one twice, then each one just once. The first time you attempt it you will probably mess up, but each time will it will get a little easier to do. This is because you are becoming a better player! Alternating these two exercises is a good way to practice, or to warm up for playing the songs in this book.

Sixteenth Notes

So to recap, the “out” strums are when you are playing the quarter notes, and the “in” strums are when you are playing eighth notes. Sixteenth notes (the ones with two little flags on them) occur between them and we count them like this “one ee and a two ee and a three ee and a four ee” the “ee” and the “a” are, of course, the sixteenth notes. Often, they only appear as embellishments see example 5 below .

Ex. 5

8^{va} One e & a Two e & a Three e & a Four e & a One e & a Two e & a Three e & a Four

T
A
B

0 1 2 1 2 1 0

△ ▽ △ ▽ △ ▽ △

Finally I’d like to leave you with one last example. This exercise lays out the trickiest rhythm found in old time tunes. It’s a fairly common rhythm, so it’s worth taking the time to learn. This tune has a pick up note, it also has no “four” beat, but there’s an “and” strum in the fourth beat. So you would have to “count in” and then count like this “One, two, three, four and one, two and three, and one and two and three”. But you would not strum until you hit that first “four and” (see Example 6 below). Playing it as you see it below is the easiest way to learn it. Talking about it only makes it more complicated.

Ex. 6

8^{va} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

T
A
B

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

△ ▽ △ ▽ △ ▽ △ ▽ △ ▽ △ ▽ △

Again, the best way to learn all of these tunes is to listen to the CD and keep playing. If you play every day, even for five or ten minutes, you *will* get better. I guarantee it.

8 Days a Week

Form: Intro-A-B-A-B-C-A-B-C-A-B-tag-Intro

Intro/Intro
D

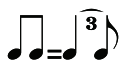
Intro/Intro

D

Dsus4 D E7 E7sus4 E7 G Gsus4 G D

Dear Prudence

C-G-D tuning



A

Musical notation for system 1, measures 1-3. Chords: D, D/C, D/B, D/Bb, D, D/C. Fingering: 8., 6+, 7., 6+, 2, 6+, 6+, 3, 8., 6+, 7., 6+.

B

Musical notation for system 2, measures 4-6. Chords: D/B, D/Bb, D, D/C, D/B, D/Bb. Fingering: 6+, 6., 5, 1, 1, 1, 6, 1, 1, 1+.

Musical notation for system 3, measures 7-9. Chords: D, D/C, D/B, D/Bb, D, D/C. Fingering: 1., 7., 8, 6+, 6., 9, 1, 1, 1, 3.

Musical notation for system 4, measures 10-12. Chords: D/B, D/Bb, D, D/C, D/B, D/Bb. Fingering: 1, 1, 11, 1., 1., 12, 1, 1, 2, 1+ 1+, 1+, 1, 2 1 1, 3., 2, 0, 1+ 1.

Musical notation for measures 13-14, treble clef, 8va. Chords: D, D/C, D/B, D/Bb.

Guitar tablature for measures 13-14. Measure 13: C (1), G (1), D (0). Measure 14: C (1), G (2), D (0).

Musical notation for measures 15-17, treble clef, 8va. Chords: D, D/C, C, G, D, Dsus4.

Guitar tablature for measures 15-17. Measure 15: C (1), G (1), D (0). Measure 16: C (0), G (0), D (1). Measure 17: C (8), G (6+), D (0).

Musical notation for measures 18-20, treble clef, 8va. Chords: D5, Dsus4, D, Dsus4, D5, Dsus4.

Guitar tablature for measures 18-20. Measure 18: C (8), G (8), D (0). Measure 19: C (8), G (6+), D (0). Measure 20: C (8), G (8), D (0).

Musical notation for measures 21-23, treble clef, 8va. Chords: Bb, Db, C, D, D/C, D/B, D/Bb. Includes 'OUTRO' and '2.'.

Guitar tablature for measures 21-23. Measure 21: C (6), G (6), D (0). Measure 22: C (7), G (7), D (0). Measure 23: C (8), G (6+), D (0).

Musical notation for measures 24-26, treble clef, 8va. Chords: D/B, D/Bb, D, D/C, D/B, D/Bb.

Guitar tablature for measures 24-26. Measure 24: C (6+), G (6+), D (5). Measure 25: C (8), G (6+), D (0). Measure 26: C (6+), G (6+), D (5).

27

28

29

30

31

32

33

8 Days a Week

Ooh I need your love babe
 Guess you know it's true
 Hope you need my love babe
 Just like I need you
 Hold me, love me, hold me, love me
 Ain't got nothing but love babe
 Eight days a week

Love you every day girl
 Always on my mind
 One thing I can say girl
 Love you all the time
 Hold me, love me, hold me, love me
 Ain't got nothing but love babe
 Eight days a week

Eight days a week
 I love you
 Eight days a week
 Is not enough to show I care

(repeat first verse)

Eight days a week
 I love you
 Eight days a week
 Is not enough to show I care

(repeat second verse)

Eight days a week x3

Dear Prudence

Dear Prudence, won't you come out to play?
 Dear Prudence, greet the brand new day
 The sun is up, the sky is blue
 It's beautiful and so are you
 Dear Prudence, won't you come out to play?

Dear Prudence, open up your eyes
 Dear Prudence, see the sunny skies
 The wind is low, the birds will sing
 That you are part of everything
 Dear Prudence, won't you open up your eyes?

Look around round
 Look around round round
 Look around

Dear Prudence, let me see you smile
 Dear Prudence, like a little child
 The clouds will be a daisy chain
 So let me see you smile again
 Dear Prudence, won't you let me see you smile?

Dear Prudence, won't you come out to play?
 Dear Prudence, greet the brand new day
 The sun is up, the sky is blue
 It's beautiful and so are you
 Dear Prudence, won't you come out to play?

Eleanor Rigby

Form:ABCBCABC

Written by Lennon/McCartney

©1965 Northern Songs

Arranged by Butch Ross

On my Mac this file is listed as "eleanor_simple," but this 15 bar, two-chord song is anything but. John just refused to sing on the downbeat and as a result syncopation occurs everywhere. Meaning this "simple" version is still intermediate and above. The good news is that because you know the melody so well, the rhythms are somewhat inherent.

Some things to look out for: the 5 note in measure 2 is played with the pinky, fret that note and hold it, while releasing you other fingers to get the open strum in measure 3. Same with the 3 notes in measure 10, and the 5 notes in measures 12 and 14. In those same two measures play the 8 and 10 notes respectively with your thumb.

Capo I

A
C

1

D 6 6
A 6 6
D 8 8

9 10 11

2

6 6

11 10 10 9 9 8 8 5

Em

Em

3

T 0
A 0
B 5

0. 0

4 5

4

6 6 5 6 6 6 5 0

0 5 4 5 0 5 4 0

B
Em

Em

5

T 0
A 0
B 3

4 5 3 3 0 0

6

0 0

3 4 5 7 7 6+ 5 6+

7
T 0 8 9
A 0 6 6 7 8 8 8
B 6+ 5 4 5 5 4 3 4 0 6 6

10
T 4 11 12
A 4 0 6
B 4 3 4 4 5 5 3 3 0 0 8 5 7 7 6 6

13
T 0 14 15
A 0 6 0
B 0 10 8 5 5 0

Eleanor Rigby

I look at all the lonely people
I look at all the lonely people

Eleanor Rigby picks up the rice in the church where a
wedding has been / Lives in a dream
Waits at the window, wearing the face that she keeps in
a jar by the door / Who is it for?

All the lonely people
Where do they all come from?
All the lonely people
Where do they all belong?

Father McKenzie writing the words of a sermon that no
one will hear / No one comes near.
Look at him working, darning his socks in the night
when there's nobody there / What does he care?

All the lonely people
Where do they all come from?
All the lonely people
Where do they all belong?

I look at all the lonely people
I look at all the lonely people

Eleanor Rigby died in the church and was buried along
with her name / Nobody came
Father McKenzie wiping the dirt from his hands as he
walks from the grave / No one was saved

All the lonely people
Where do they all come from?
All the lonely people
Where do they all belong?

Blackbird

Form: A-B(w/tag)-A-B-C-A-B-C-D-A-B(w/tagx3)

Written by Lennon/McCartne
©1965 NORTHERN SONG
Arranged by Butch Ross

Considering how short it is (2 minutes and 22 bars) there's a lot of stuff going on here. The B part is repeated, then not repeated then repeated three times. The recorded version follows the original fairly closely, although there's one little lick that I removed. Although I sometimes play it with a pick, it's probably best to finger pick and get a loping pattern alternating the thumb against the first and second fingers. But watch out. Though the voicings are mostly on the bass and middle strings, they aren't always. This can create some tricky right hand fingerings if you're not ready for 'em.

A
Capo III

1
T 0 7 6 2 10 10 10 10 3 0 7 6
A 0 0 6 10 10 10 10 0 0 0 6
B 0 0 0 0 0 0 0 0 0 0 0 0

B

4
T 10 10 10 10 5 6 6+ 7 6 8 8 5 5
A 10 10 10 10 6 6 7 5 0 0 0 5 5
B 0 0 0 0 0 0 6 0 0 7 0 6 6 6 6

(tag)

7
T 7 6+ 6 8 6 6 9 7 7
A 7 6 6 6 5 5 0 0
B 0 6 0 0 0 0 0 0 0 0 0

X3

C

10
T — 4 4 6 6 11 0
A — 4 4 7 7 0 0
B — 0 0 0 0 6 6

13
T — 7 7 6 6 14 7 6 15 7 7 4 4
A — 6+ 6+ 6 6 6+ 6 6+ 6 6+ 6+ 4 4
B — 0 0 0 0 7 0 6 0 0 0 0 0 0 0

D

1. | 2.

16
T — 6 6 0 17 0 7 6 18 10 10 10 10
A — 7 7 0 0 0 0 6 0 10 10 10 10
B — 0 0 6 0 0 0 0 0 0 0 0 0

19
T — 10 10 10 10 20 10 10 10 10 21 10
A — 10 10 10 10 10 10 10 10 10 10
B — 0 0 0 0 10 10 10 10

In My Life

Form: Intro-A-A-B-A-A-B-interlude-B-outro

written by Lennon/McCartney
©1965 NORTHERN SONGS

For the Intro and Outro, I'll use my middle finger to pluck the bass string while I pick the melody. I've tabbed two versions of the interlude: one is just the chords, the other is the harpsichord solo...the insane harpsichord solo. This is in the key of A, but no capo.

Intro and Outro



Musical notation for the Intro and Outro section, including a treble clef staff with a 4/4 time signature and a bass staff with guitar tablature. The key signature is A major (three sharps).

Tablature for the Intro and Outro:

```

D 4 4 6+ 5 | 4 4 6+ 5 |
A 4 4 4 6+ | 4 4 4 6+ | 4 5
D 4 4 0 0 | 4 4 0 0 |
    
```

A

1.

Musical notation for the first interlude version, including a treble clef staff and a bass staff with guitar tablature. The key signature is A major (three sharps).

Tablature for the first interlude version:

```

D 4 8 6+ 0 Po 4 |
A 4 4 6+ 5 6 0 0 4 |
D 5 4 5 6+ 8 6+ 6+ 5 6+ 5 6+54 2 6+ 6+ 4 5
    
```

B Return to here
after interlude

2.

Musical notation for the second interlude version, including a treble clef staff and a bass staff with guitar tablature. The key signature is A major (three sharps).

Tablature for the second interlude version:

```

D 4 6+ 5 0 5 3 |
A 4 6+ 5 0 6 3 |
D 6+ 6+ 6+6+ 6+ 5 5 4 4 5 5 4 6+ 5 7 6+ 7 6+ 5 4 2
    
```


B



Musical notation for measures 10-12. Treble clef, key signature of three sharps (F#, C#, G#).

10 T 6+ 5 5 4 4 5 5 4 6+ 11 0 12 5 3 3.

A 5 5 5 4 4 5 5 4 6+ 5 5 6 3 3.

B 6+ 5 5 4 4 4 6+ 5 5 6+ 7 6+ 5 4 4. 2

Return to measure 2 then repeat Interlude

Musical notation for measures 17-19. Treble clef, key signature of three sharps.

17 D 4 4 8 8 2 2 3 3 3

A 4 4 6+ 6+ 2 2 2 2 2

D 6+ 6+ 6+ 6+ 5 5 4 4 5 5 5

D.S. al Signo, then 1-4 as Coda.

1. 2.

Musical notation for measures 20-22. Treble clef, key signature of three sharps.

20 D 0 0 0 0 4 4 4 4 6+ 6+ 6+ 6+ 6+ 6+

A 5 5 3 3 4 4 4 4 6+ 6+ 6+ 6+ 6+ 6+

D 4 4 1+ 1+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+ 6+

if no 1.5 hold this chord whole measure.

Alternate Interlude

Musical notation for measures 23-25. Treble clef, key signature of three sharps.

23 D 4 8 6+ 0 0

A 4 6+ 6+ 5 5 6+ 6 6

D 4 4 5 6+ 4 8 5 5 4 5 6+ 7 8 10 9 8 9 7 9 6+ 9 5 9 7 5

(for the brave and crazy)

D.S. al Signo,
then 1-4 as Coda.

1. | 2.

26

D
A
D

8 7 8 6+ 8 5 8 4 8 6+ 5

0 HH 8 6+7 8 6+ 7

Blackbird

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise

Black bird singing in the dead of night
Take these sunken eyes and learn to see
All your life
You were only waiting for this moment to be free

Blackbird fly, Blackbird fly
Into the light of the dark black night.

Blackbird fly, Blackbird fly
Into the light of the dark black night.

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise,
You were only waiting for this moment to arise,
You were only waiting for this moment to arise

In my life

There are places I remember
All my life though some have changed
Some forever not for better
Some have gone and some remain
All these places have their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all

But of all these friends and lovers

There is no one compares with you
And these memories lose their meaning
When I think of love as something new
Though I know I'll never lose affection
For people and things that went before
I know I'll often stop and think about them
In my life I love you more

Though I know I'll never lose affection
For people and things that went before
I know I'll often stop and think about them
In my life I love you more

In my life I love you more

Norwegian Wood

I once had a girl, or should I say, she once had me...
She showed me her room, isn't it good, Norwegian
wood?

She asked me to stay and she told me to sit anywhere,
So I looked around and I noticed there wasn't a chair.

I sat on a rug, biding my time, drinking her wine.
We talked until two and then she said, "It's time for bed"

She told me she worked in the morning
and started to laugh.
I told her I didn't and crawled off to sleep in the bath

And when I awoke, I was alone, this bird had flown
So I lit a fire, isn't it good, Norwegian wood.

Norwegian Wood

Form: Intro-A-B-A-B-A-Outro

Written by Lennon/McCartney
 ©1965 NORTHERN SONGS
 Arranged by Butch Ross

Perhaps the simplest arrangement in this book, verse-chorus-verse-chorus-verse. I've highlighted the melody below, but you should strum all the strings with a vigorous 6/8 strum.

INTRO/OUTRO A
 Capo I

Strum all strings throughout

1 D 0. 2 6+. 3 4. 4 0. 5 0.
 A 0. 6+ 5 4 5 7 6+ 4. 3 2 0. 0.
 D 5. 6+ 5 4 4 0. 5. 6+ 5 4

6 D 7 8 9 10
 A 6+. 5 7 6+ 4. 3 2 0. 0. 6+. 5 7 6+
 D 4 5. 6+ 5 4

B

11 D 12 13 14 15
 A 4. 3 2 0. 6 6 6 5 5 4 4 4 3 4 4. 4.
 D 4 4 0. 5 5 5 4 4 3 3 3 2 3 4. 4.

X3

16 D 17 18 19 20
 A 4. 4. 6 6 6 5 5 4 4 4 3 4 4. 4. 5. 5.
 D 4. 4. 5 5 5 4 4 3 3 3 2 3 4. 4. 5. 4.

Play melody string with pinky

Lucy In The Sky With Diamonds

1.5 fret version

Form :ABCABCACC

A Pretty easy tune to play, the only tricky part is making sure you don't play the melody string in the A section.



E E7 C#m Cdim

Avoid melody string.

D 8 7 6+ 6

A 6+ 6+ 6+ 6+ 5 4 6+ 5 4 6+ 5 4

D

E E7 C#m Cdim E

D 8 7 6+ 6 8

A 6+ 5 4 8 8 8 7 6+ 4 6+ 7 8

D

E7 C#m Cdim E

D 7 6+ 6 8

A 6+ 5 4 6+ 5 4 6+ 5 4 6+ 5 4

D

E7 C#m Cdim **B** F F

D 7 6+ 6 1+ 1+ 4 4 4

A 8 7 6+ 4 6 1+ 1+ 4 4 4

D

G G C C F

19

D	3	3	3	3	1+
A	3	3	1+	1+	1+
D	4	4	4	4	4

F G G D D

24

D	1+	3	3	0	0
A	1+	3	3	0	0
D	1+	4	4	4	4

A Tap on instrument top C D G A X3

29

D	1	0	0	4	3	2	1
A	0	5	6	0	0	0	0
D	1	7	7	7	7	6+	5

A E

32

D	4	4	4	4	8
A	4	4	4	4	6+
D	6+	6+	6+	6+	5

Lucy In The Sky With Diamonds

No 1.5 Fret Version

Form :ABCABCACC

A

No 1.5 needed for this, but there are some pretty big stretches in the B part.



Chords: E, E7, C#m, Cdim

Avoid melody string.

Chords: E, E7, C#m, Cdim, E

Chords: E7, C#m, Cdim, E

B

Chords: E7, C#m, Cdim, F, F

G G C C F

19

D	0	0	6	6	6
A	6	6	4	4	7
D	4	4	4	4	4

F G G D D

24

D	6	3	3	0	0
A	7	3	3	0	0
D	4	4	4	4	4

A Tap on instrument top D G A X3

29

D	1	0	0	4	3	2	1
A	0	5	6	0	0	0	0
D	1	7	7	7	7	6+	5

A E

32

D	4	8
A	4	6+
D	6+	5

Gently Weeps

DGD Version

At the 2011 OVG Sarah Morgan asked me about my version of "While My Guitar Gently Weeps." She had been having trouble figuring out my arrangement of it, in part because she was trying to learn it in DGD tuning. Well, it turns out that tuning to DGD but playing in D is *perfect* for this tune. This is my take on it, Sarah's is much better.

A

8va

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

A 1 1 1 1 3 3 3 3 1 1 1 1 1 1 1 1

B 0 0 1 1 1 1 0 0 3 3 1 1 1 1 1 1

B

Dm

DmC

3 T 0 0 2 2 1 1 4 0 0 0 0 0 0 0 0 0

A 2 2 2 2 1 1 1 1 1 1 1 1 1 1 1 1

B 0 0 1 1 1 1 3 3 1 1 1 1 1 1 1 1

B

Dm/B

Dm/Bb

4 T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B 0 0 1 1 1 1 3 3 1 1 1 1 1 1 1 1

B

5 T 0 0 0 0 3 3 3 3 5 5 7 0 0 0 0 0 0

A 1 6 4 4 3 3 3 3 2 2 2 2 2 2 2 2 2

B 0 4 1+ 0 3 3 3 3 1+ 1+ 5 5 3 1 1 3 3

6

7

8 T 4 4 4 4 3 3 4 4 9 3 3 1 1 3 3 10 4 4 3 3 4 4

A 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 4 4 4 4

B 4 4 4 4 3 3 4 4 3 3 3 1 1 3 3 4 4 3 3 3 3 4 4 4 4

9

10

11

B

D D Bm

8va

11 T 0 12 0. 13 2
 A 1 8. 6+ 6+ 2
 B 2 2 1 2 6+ 4 4 2 2 1 2

Bm Em

8va

14 T 2 15 1
 A 2 2
 B 4 5 4 2 2 5 0 1 2 1 2

Em7 Em7 D/F#

8va

16 T 1 17 1
 A 2 2 2 2 1 0 1
 B 4 2 2 1 0 2 0 2 1 0 1

G A

8va

18 T 3 4
 A 2 2 5 0
 B 0 0 0 0

While My [insert instrument here] Gently Weeps

Form ABABCD

written by George Harrison
Arrangement by Jake Shimabukuro

A
Capo I

Musical notation for section A, measures 1-3. The treble clef staff shows a melody in 4/4 time with a key signature of one sharp (F#). The guitar staff shows fingerings: 0 0 5 6. | 0 0 5 0 6. | 0 0 5 0 6. with fret numbers 1, 2, and 3 indicated above the staff.

Musical notation for section A, measures 4-6. The treble clef staff continues the melody. The guitar staff shows fingerings: 6. 6 6 6 | 5 0 0 0 0 4 6 4 4 | 7. 6 6 5 | 0 6 4 0 3 3 3 3 | 0 0 0 | 0 5 3 0 4 4 4 2 0 with fret numbers 4, 5, and 6 indicated above the staff.

1.

2.

Musical notation for section A, measures 7-9. The treble clef staff shows a repeat sign. The guitar staff shows fingerings: 4 4 4 5 | 5 5 5 4 5 5 | 3 3 3 3 3 3 with fret numbers 7, 8, and 9 indicated above the staff.

B

Musical notation for section B, measures 10-12. The treble clef staff shows a key change to three sharps (F#, C#, G#). The guitar staff shows fingerings: 5 5 5 4 5 5 | 0. 0. 5 6+ 5 6+ | 8. 6+ 6+ with fret numbers 10, 11, and 12 indicated above the staff.

bend with pinky

24	T	0	0.	0	0	0	0	0	25	0	0.	0	0	0	0	0	1/2
	A	10	10.	10	10	10	10	10		9	9.	9	9	9	9	9	8
	B	15	15.	15	15	15	15	15		15	15.	15	15	15	15	15	15

26	T	0	0.	0.	0	-1/2	0	27	0	0	2	28	3	0	0	5	6	6	3
	A	8+	8+.	8+.	8+	8	8		0	5	6		0	0	5	6	6		3
	B	15	15.	15.	15	15	15		0	0			0	0					

29	T	4						30	6.	6	6	6	0	31	0	0	0	0	4
	A	0		5	6	6			7.	6	6	5	0		0	6	4	0	3
	B	0	0						0.	0	0	0	0		0	5	3	0	4

32	T	4	4	4			33	0.	0.	5	6+	5	6+	34	0	0	0		
	A	3	3	3		3	3			0.	5	6+	5	6+	8.	6+	6+		
	B	4	4	2	0					0.	0.				0	5	5		

A Little Help Here?

Dulcimer solos

features interpolations of "Help"
written by John Lennon/Paul McCartney
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Completely made up on the fly at a gig, this has developed into a loop show staple. This is all looped guitar and electric dulcimer. The solo is improvised, so I didn't tab it out. The looped melody and its harmony are at the end. The swells at the end are done with a volume pedal (and a bunch of other pedals).

A

G G G/F# G/F#

B

Em Em C G

B

G G G/F# G/F#

Em Em C G

13

D
A
D

7 7-7 7-7 6 5 4 6 5 4 3

G G G/F# G/F#

17

D
A
D

7 7-7 7-7 6 5 4 5 6 5 4 7 7

Em Em C G

21

D
A
D

10 10 9 10 7 6 5 3 3

Riff A.

Sva With volume swells

1

D
A
D

3. 4-3 2 2 Po 3 1 4 1+ 1

Closing loop

Musical notation for measures 5-7. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff shows guitar fretting for Treble (T), Middle (A), and Bass (B) strings. Measure 5: T (7), A (7), B (7). Measure 6: T (6), A (5), B (4). Measure 7: T (6), A (5), B (4).

Closing Loop
Harmony

Musical notation for measures 8-10. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff shows guitar fretting for Treble (T), Middle (A), and Bass (B) strings. Measure 8: T (6), A (5), B (4). Measure 9: T (8), A (8), B (8). Measure 10: T (7), A (6), B (5).

Outro

Musical notation for measures 11-13. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff shows guitar fretting for Treble (T), Middle (A), and Bass (B) strings. Measure 11: T (8), A (8), B (8). Measure 12: T (7), A (6), B (5). Measure 13: T (7), A (6), B (5). The section ends with a chord of F# (T: 7, A: 6, B: 5) and a volume swell.

With volume
swells

Musical notation for measures 14-16. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff shows guitar fretting for Treble (T), Middle (A), and Bass (B) strings. Measure 14: T (7), A (5), B (4). Measure 15: T (5), A (4), B (3). Measure 16: T (3), A (1+), B (0).

While my guitar gently weeps

I look at you all see the love there that's sleeping
While my guitar gently weeps
I look at the floor and I see it need sweeping
Still my guitar gently weeps

I don't know why nobody told you
How to unfold you love
I don't know how someone controlled you
They bought and sold you

I look at the world and I notice it's turning
While my guitar gently weeps
With every mistake we must surely be learning
Still my guitar gently weeps

I don't know how you were diverted
You were perverted too
I don't know how you were inverted
No one alerted you

I look at you all see the love there that's sleeping
While my guitar gently weeps
I look at you all
Still my guitar gently weeps

Oh, oh, oh
Oh oh oh oh oh oh oh
Oh oh, oh oh, oh oh
Yeah yeah yeah yeah
Yeah yeah

Lucy in the Sky with Diamonds

Picture yourself in a boat on a river,
With tangerine trees and marmalade skies.
Somebody calls you, you answer quite slowly,
A girl with kaleidoscope eyes.

Cellophane flowers of yellow and green,
Towering over your head.
Look for the girl with the sun in her eyes,
And she's gone.

{CHORUS}

Lucy in the sky with diamonds x3
Ah... Ah...

Follow her down to a bridge by a fountain,
Where rocking horse people eat marshmallow pies.
Everyone smiles as you drift past the flowers,
That grow so incredibly high.

Newspaper taxis appear on the shore,
Waiting to take you away.
Climb in the back with your head in the clouds,
And you're gone.

{CHORUS}

Picture yourself on a train in a station,
With plasticine porters with looking glass ties.
Suddenly someone is there at the turnstile,
The girl with kaleidoscope eyes.

{CHORUS}

A Little Help Here

When I was younger, so much younger than today,
I never needed anybody's help in any way.
But now these days are gone, I'm not so self assured,
Now I find I've changed my mind and opened up the doors.

Help me if you can, I'm feeling down
And I do appreciate you being round.
Help me, get my feet back on the ground,
Won't you please, please help me?

And now my life has changed in oh so many ways,
My independence seems to vanish in the haze.
But every now and then I feel so insecure,
I know that I just need you like I've never done before.

Chorus

When I was younger, so much younger than today,
I never needed anybody's help in any way.
But now these days are gone, I'm not so self assured,
Now I find I've change d my mind and opened up the doors.

Yellow Submarine

In the town where I was born
Lived a man who sailed to sea
And he told us of his life
In the land of submarines

So we sailed up to the sun
Till we found the sea of green
And we lived beneath the waves
In our yellow submarine

We all live in a yellow submarine
Yellow submarine, yellow submarine
We all live in a yellow submarine
Yellow submarine, yellow submarine

And our friends are all on board
Many more of them live next door
And the band begins to play

*[Full speed ahead, Mr. Parker, full speed ahead!
Full speed over here, sir!
Action station! Action station!
Aye, aye, sir, fire!
Heaven! Heaven!]*

As we live a life of ease (A life of ease)
Everyone of us (Everyone of us)
has all we need (Has all we need)
Sky of blue (Sky of blue)
and sea of green (Sea of green)
In our yellow (In our yellow)
submarine (Submarine, ha, ha)

chorus x2

Yellow Submarine

What can I say? a fun little ditty tot take us home.
 The musical interlude exists over a D chord,
 so just strum all the strings.

A

A D Em

T 1 0 1
 A 0 0 1 1 0
 B 2 3 4 2 1 2 0 2 2 1 0 2 2

1. 2.

B

D

T 1 1 0 0
 A 0 0 0 0
 B 1 2 3 1 4 4 4 4 5

A A D

T 1 1 0 0 1 1 0 0
 A 0 0 0 0 0 0 1 0
 B 1 1 1 0 1 1 1 0 0 0 0 1 0

Musical interlude

3

begins to play...

T 1 2
 A 0 1 2 2 2 0 1 2 2 1 0
 B 0 0 0 0 0 0 0 0