

▶ **STEEL TONGUE DRUM**

MUSIC BOOK

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Music Makes Life Better

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Steel Tongue Drum Music Book
40 Popular Songs for Tongue Drum
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► Preface

Welcome to the world of the steel tongue drum, a unique and versatile musical instrument that has captured the hearts and imaginations of musicians and music lovers alike. This steel drum produces a beautiful, melodic sound that is both soothing and uplifting. With its simple yet captivating design, the steel tongue drum has become a favorite of many modern musicians, from new age and world music to ambient and electronic genres.

In this steel tongue drum song book, you will find a collection of compositions that showcase the versatility and beauty of this incredible instrument. Whether you're an experienced musician looking to expand your repertoire or a beginner seeking inspiration, these songs will provide you with hours of enjoyment and musical exploration.

From hauntingly beautiful melodies to upbeat and energetic rhythms, each song in this book has been carefully crafted to highlight the unique qualities of the steel tongue drum. With detailed instructions and sheet music for each composition, you'll be able to master the art of playing this wonderful instrument and create your own beautiful music.

So, sit back, relax, and let the soothing tones of the steel tongue drum transport you to a world of musical wonder and discovery.

Wishing you lots of fun,
HOPWELL MUSIC

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► Introduction

Meet Your Tongue Drum

A steel tongue drum is a musical instrument that belongs to the idiophone family, which means it produces sound through the vibration of its own material. The instrument is typically made of steel and is shaped like a shallow, inverted metal bowl with a series of indentations, or "tongues," that are tuned to specific pitches.

The player produces sound by striking the tongues with mallets, creating a resonant, melodic tone that is both soothing and uplifting. Steel tongue drums come in a variety of sizes and tunings, with some models featuring intricate designs and artwork.

Steel tongue drums are a relatively new instrument, having been invented in the early 21st century by a few different makers, but they have quickly gained popularity among musicians, sound healers, and meditation practitioners for their unique sound and ease of play. They are often used for relaxation, meditation, and sound therapy, as well as in musical performances and recordings.



► Tongue Drum Care

1. Keep your tongue drum clean and dry. Use a soft cloth to wipe off any dust or debris after playing.
2. Avoid exposing your drum to extreme temperatures or direct sunlight. High temperatures can cause the metal to expand and potentially damage the tongue drum, while direct sunlight can cause the color of the drum to fade over time.
3. Store your tongue drum in a cool, dry place when not in use. Use a protective case or bag to keep it safe and avoid any potential damage.



► Tongue Drum Tuning

HOPWELL tongue drum is tuned 100% before shipping. This is a "tuning for life" musical instrument, so you don't have to regularly tune your drum like a violin or a guitar. Each tongue is carefully crafted to produce a specific pitch, and the materials used are selected for their resonant properties. Therefore, once tuned, the drum will maintain its pitch and require no further adjustment.

If the drum you received out of tune, please check by following steps:

1. Check if the tongue drum is actually out of tune: Sometimes, the customer may not be familiar with the tongue drum, and do not know how to play the instrument properly. Therefore, you should check if the tongue drum is actually out of tune by playing more songs in the book and practice for a few more days, the beating position and strength influence the sound of the drum. Just like the guitar, more practice will make it sound better.
2. Identify the cause of the problem: If the tongue drum is out of tune, please identify the cause of the problem. It could be due to a variety of reasons such as environmental factors, humidity, temperature changes, or damage to the instrument. If the issue is due to environmental factors, please keep the tongue drum in a stable temperature and humidity environment. If the issue is due to damage, please return or exchange the drum.
3. Beating position matters, when we play the higher notes, we will beat the middle part of the tongue and when we play the lower notes, we will beat the upper part of the tongue.
4. If, however, one or more tongues of your drum are out of tune you can correct their tuning by sticking a small magnet to the back of the tongue. Experiment with the magnet's position and use a smartphone app (such as Tuner Lite) to check for correct.

► Playing Technique

You can play your drum with mallets, your fingers or you can use tongue drum fingerpicks (a kind of finger rings with a small rubber bulge at the underside). If you're a beginner you'll probably find it easiest to play with mallets-it's easiest to produce a good loud tone with them. Playing with your fingers or fingerpicks requires some more practice, so I will suggest starting out with mallets. When you've had some practice playing with mallets try playing with your fingers or with fingerpicks. You can even combine all of these playing techniques. Just try it and see what you like best and what sounds best to you-nothing's written in stone here. The steel tongue drum is a very versatile instrument that allows for a lot of experimentation and exploration. So, feel free to experiment with different techniques and discover your own unique sound.



► Tips to Improve the Drum Sound Quality

Getting the best sound out of your steel tongue drum takes practice and experimentation. Here are some tips to help you improve the sound quality of your drum:

1. Experiment with striking different parts of the tongue. Each part can produce a different sound quality.
2. Adjust the angle of your striking. Experiment with the angle at which you strike the tongue of the drum. Striking the tongue at different angles can produce different tones and harmonics.
3. Vary the force of your strikes. Experiment with striking the tongue with different levels of force. A softer strike will produce a quieter and more subtle sound, while a harder strike will produce a louder and more percussive sound.
4. Pay attention to the resonance of the drum. When you strike the tongue, let the sound resonate and fade naturally. Don't try to stop the sound too quickly, as this can affect the overall sound quality.
5. Play with others. Playing with other musicians or in a drum circle can help you develop your sense of rhythm and timing, and can also help you learn new techniques and ideas for playing the steel tongue drum.
6. Find a comfortable and quiet place to play. You can sit on the floor or on a cushion, or use a stand to elevate the drum to a comfortable height.

Remember, playing the steel tongue drum is a process of discovery and experimentation. Be patient, have fun, and enjoy the unique and meditative sound of your instrument.

► Note Stickers Position



WHAT ARE THE NUMBERS?

The numbers on the drum stand for different tones as below, it will be easier to recognize when you read the music score. The scores will also be marked by the related numbers.

C Major

3̣	4̣	5̣	6̣	7̣	1̣	2̣	3̣	4̣	5̣	6̣	7̣	1̣	2̣	3̣
E ₃	F ₃	G ₃	A ₃	B ₃	C ₄	D ₄	E ₄	F ₄	G ₄	A ₄	B ₄	C ₅	D ₅	E ₅

D Major

3̣	4̣	5̣	6̣	7̣	1̣	2̣	3̣	4̣	5̣	6̣	7̣	1̣	2̣	3̣
#F ₃	G ₃	A ₃	B ₃	#C ₄	D ₄	E ₄	#F ₄	G ₄	A ₄	B ₄	#C ₅	D ₅	E ₅	#F ₅

Now, you can have your first try of your drum

I Can Say My ABC

1	1	5	5	6	6	5	-
A	B	C	D	E	F	G	
4	4	3	3	2	2	1	-
H	I	J	K	L	M	N	

Amazing Grace

0 0 $\dot{5} \dot{1}$ | : 1 - $\overset{3}{321}$ | 3 - $\overset{3}{32}$ |
A ma zing grace! How

1 - 6 | $\dot{5}$ - $\dot{5} \dot{1}$ | 1 - $\overset{3}{321}$ |
sweet the sound That saved a

3 - $\overset{3}{235}$ | $\dot{5}$ - - | $\dot{5}$ - $\overset{3}{35}$ |
wretch like me! I

5 - $\overset{3}{321}$ | 3 - $\overset{3}{32}$ | 1 - 6 |
once was lost, but now am

5 - $\dot{5} \dot{1}$ | 1 - $\overset{3}{31}$ | 3 - 2 |
found; Was blind, but now I

1.2.3. 4.
1 - - | 1 - $\dot{5} \dot{1}$: | 1 - - |
see. T'was gun.

1 - - |

Auld Lang Syne

5. | 1. 1 1 3 | 2. 1 2 3 |
Should auld ac-quaint-ance be for - got, and

1. 1 3 5 | 6. 6 6 | 5. 3 3 1 |
nev - er brought to mind? Should auld ac-quaint-ance

2. 1 2 3 | 1. 6 6 5 | 1. 6 |
be for - got, and days of auld lang syne? For

5. 3 3 1 | 2. 1 2 6 | 5. 3 3 5 |
auld lang syne, my dear, for auld lang

6. 1 | 5. 3 3 1 | 2. 1 2 3 |
syne; We'll take a cup of kind - ness yet for

1. 6 6 5 | 1. |
days of auld lang syne.



Away In A Manger

5 ||: 5. 4 3 | 3. 2 1 | 1 7 6 |
A- way in a man - ger, no crib for his

5 - 5 | 5. 6 5 | 5 2 7 |
bed, the lit - tle Lord Je - sus laid

6 5 | 1 2 | 3 - 5 | 5. 4 3 |
down his sweet head; The stars in the

3. 2 1 | 1 7 6 | 5 - 5 |
sky, looked down where he lay, the

4. 3 2 | 3 2 1 | 2 6 7 |
lit - tle Lord Je - sus a - sleep on the

|| 1 - 5 :||
hay.



Baa, Baa, Black Sheep

1 1 5 5 | 6 7 1 6 5 -
Baa! Baa! black sheep! Have you any wool?

4 4 3 3 | 2 2 1 -
Yes Sir! Yes Sir! Three bags full.

5 5 4 4 | 3 3 2 -
One for my master, and one for my dame,

5 5 | 4 5 6 4 | 2 1 1 -
One for the lit - tle boy, that lives in the lane.

Come, Thou Fount of Every Blessing

3 2 | 1 1 | 3 5 | 2 2 | 3 5 |
Come Thou Fount of every bless - ing, tune my

6 5 | 3 2 | 1 - | 3 2 | 1 1 | 3 5 |
heart to sing Thy grace; Streams of mer - cy nev - er

2 2 | 3 5 | 6 5 | 3 2 | 1 - | 5 6 7 |
ceas - ing, call for songs of loudest praise. Teach me

1 7 | 6 5 | 6 5 3 | 5 6 7 | 1 7 | 6 5 |
some me - lo-dious sonnet, sung by flam - ing tongues a -

1 - | 3 2 | 1 1 | 3 5 | 2 2 | 3 5 |
bove; Praise the mount! I'm fixed up - on it, mount of

6 5 | 3 2 | 1 - ||
God's un - chang - ing love!

Cradle Song

3 3 | 5. | 3 3 | 5 0 | 3 5 |
Go to sheep, now, dear love, neath

1̇ 7. | 6 | 6 5 | 2 3 | 4 2 | 2 3 |
ro - ses a - bove. Sweet blos - soms white and

4 0 | 2 4 | 7 6 5 | 7 | 1̇ 0 | 1 1 |
red shall bloom by thy bed. When the

1̇ - | 6 4 | 5 - | 3 1 | 4 5 6 |
dawn lights the skies, open wide thy dear

3
5 - | 1 1 | 1̇ - | 6 4 | 5 - | 3 1 |
eyes, when the dawn light the skies, open

4 54 | 3 | 2 | 1 - ||
wide thy dear eyes.

Deck The Halls

5. 4 3 2 | 1 2 3 1 | 2 3 4 2 3. | 2 |
Deck the halls with boughs of hol - ly, Fa la la la la la

1 7 1 - | 5. 4 3 2 | 1 2 3 1 |
la la la! 'Tis the sea-son to be jol - ly,

2 3 4 2 3. | 2 | 1 7 1 - | 2. 3 4 2 |
Fa la la la la la la la! Fill the mead-cup,

2. 4 5 2 | 3 4 5 6 7 1̇ | 7 6 5 - |
drain the ba - rrel, Fa la la la la, la la la!

5. 4 3 2 | 1 2 3 1 | 6 6 6 6 5. | 4 |
Troll the ancient Christ-mas ca - rol, Fa la la, la la la,

3 2 1 - ||
la la la!

Five Little Monkeys

1 1. 1 5 5 | 6 6 6 6 5 0 |
Five lit - tle mon - keys jumping on the bed.

4 4 3 3 | 2 2 1 0 |
One fell off and bumped his head.

1 1 1 1 5 5 | 6 6 5 0 |
Ma - ma called the doc - tor and the doc - tor said.

4 4 3 3 | 2 2 1 0 |
No more mon - keys jumping on the bed.

Happy Birthday To You

0 0 5 5 | 6 5 1 | 7 - 5 5 |
Happy birthday to you Happy

6 5 2 | 1 - 5 5 | 5 3 1 |
birthday to you Happy birthday to

7 6 | 4 4 | 3 1 2 | 1 - - |
you Happy birthday to you.

0 0 0 ||

Home Sweet Home

1 2 | 3. 44 5 | 5. 33 5
Mid pleas - ures and pal - a - ces

4. 34 2 | 3 - - 12 | 3. 44 5
though we may roam, Be it ev - er so

5 - 3 5 | 4. 34 2 | 1 - 0 55
hum - ble, there's no place like home; A

i. 76 5 | 5 - 3 5 | 4. 34 2
charm from the skies seems to hal - low us

3 - 0 55 | i. 76 5 | 5 - 3 5
there; Which seek thro' the world, is ne'er

4. 34 2 | 1 - - 0 | 5 - - -
met with else - where. Home,

4 - 2 - | 1 - - - | 2 - - -
home, sweet, sweet,

3 - 0 5 | i. 76. 5 | 5 - 3 5
home! There's no place like home. There's

4. 34 2 | 1 - 0 ||
no place like home.

How Do You Do

5 3 1 | **5 3 1** | **5 6 4**
 How do-you do? How do-you do? How do-you do,

6 5 - | **5 3 1** | **5 3 1**
 un - cle? How do-you do? How do-you do?

3 4 3 | **2 1 -**
 How do-you do? Bet - ty?

I Can Say My ABC

1 1 | **5 5** | **6 6** | **5 -**
 A B C D E F G

4 4 | **3 3** | **2 2** | **1 -**
 H I J K L M N

5 5 | **4 4** | **3 3** | **2 -**
 O P Q R S T

5 5 | **4 4** | **3 3** | **2 -**
 U V W X Y Z

1 1 | **5 -** | **6 6** | **5 -**
 X Y Z. Now you see,

4 4 | **3 3** | **2 2** | **1 -**
 I can say my A B C.

Itsy-Bitsy Spider

5 | 1 | 1 1 | 2 | 3. | 3 | 3 |
The It - sy Bit - sy spid - er climbed

2 | 1 2 | 3 | 1. 1. | 3. | 3 | 4 |
up the wat - er spout. Down came the

5. | 5. | 4 | 3 4 | 5 | 3. | 3. |
rain and washed the spid - er out.

1. | 1 | 2 | 3. | 3. | 2 | 1 2 | 3 |
Out came the sun and dried up all the

1. | 5 | 5 | 1 | 1 1 | 2 | 3. | 3 | 3 |
rain, and the it - sy bit - sy spid - er climbed

2 | 1 2 | 3 | 1. | 1. |
up the water spout a - gain.

Jingle Bells

5 3 2 1 5 | 0 55 | 5 3 2 1 6 | 0 |
Dashing thro' the snow, and a one-horse open sleigh

6 4 3 2 7 | 0 | 5 5 4 2 3 | 1 0 |
O'er the fields we go laughing all the way,

5 3 2 1 5 | 0 | 5 3 2 1 6 | 0 6 |
bells on bobtails ring, making spirits bright, what

6 4 3 2 5 5 5^V 5 | 6 5 4 2 1. | 0 |
fun it is to ride and sing a sleighing song to - night.

3 3 3 | 3 3 3 | 3 5 1. 2 3. | 0 |
Jin - gle bells, jin - gle bells, jin - gle all the way!

4 4 4. | 4 4 3 3 33 | 3 2 2 1 2 | 5 |
Oh what fun it is to ride in a one horse open sleigh!

3 3 3 3 3 3 | 3 5 1. 2 3. 0
Jingle bells, jingle bells, jingle all the way!

4 4 4. 4 4 3 3 33 | 5 5 4 2 1. 0
Oh! what fun it is to ride in a one-horse open sleigh!

Joy To The World

1̣ 7. 6 | 5. 4 | 3 2 |
Joy to the world, the Lord has

1. 5 | 6. 6 | 7. 7 |
come! Let earth re - ceive her

1̣ 1̣ | 1̣ 7 6 5 | 5. 4 3 1̣ |
King; Let ev - ery heart pre -

1̣ 7 6 5 | 5. 4 3 3 | 3 3 3 34 |
pare Him room and Heaven and nature

5. 4 3 | 2 2 2 23 | 4. 3 2 |
sing, and Heaven and nature sing, and

1̣ 1̣ 6 | 5. 4 3 4 | 3 2 | 1 - ||
Heaven and Heaven and nature sing.

London Bridge

5. 6 5 4 | 3 4 5 - | 2 3 4 - |
 Lon - don Bridge is falling down, falling down,

3 4 5 - | 5. 6 5 4 | 3 4 5 - |
 falling down, Lon - don Bridge is fall - ing down,

2 - 5 - | 3 1 0 0 ||
 my fair la - dy!

Mary Had A Little Lamb

3. 2 1 2 | 3 3 3 | 2 2 2 |
 Mar - y had a lit - tle lamb, lit - tle lamb,

3 5 3 | 3. 2 1 2 | 3 3 3 3 |
 lit - tle lamb. Mar - y had a lit - tle lamb, its.

2 2 3 2 | 1 - ||
 fleece was white as snow.

Merrily, Merrily

1 1 1 1 1 1 | 3 2 1 0
Mer-ri - ly Mer-ri - ly, greet the morn.

3 3 3 3 3 3 | 5 4 3 0
Cheer- i - ry, cheer- i - ry sound the horn;

1 1 1 5 | 1 7 1 6
Hark to the ech - oes hear them play, over

5 6 7 1 | 3 5 5 0
hill and dale and far - a - way.

Morning Has Broken

1 3 5 | 1 - - | 2 - - | 7 6 5 |
Morn-ing has brok - en like the first

6 7 6 | 5 - - | 1 2 3 | 5 - - |
morn - ing. Blackbird has spok -

6 - - | 5. | 3 1 2 | 2 - - | 0 0 0 |
en like the first bird.

5 3 5 | 1 - - | 6 - - | 5 3 2 |
Praise for the sing - ing, praise for the

1 - - | 2 - - | 3 2 3 | 5 - - |
morn - ing, praise for them spring -

6 - 0 | 2 3 3 2 | 1 - - | (0 0 0 |
ing, fresh from the word.

1 - 1 | 1 (4) 1 :||

Oh! Susanna

1 2 | 3 5 5 6 | 5 3 1. 2
I come from A - la - ba - ma. With my

3 3 2 1 | 2. 1 2 | 3 5 5. 6
ban - jo on my knee. I'm going to Loui - si -

5 3 1. 2 | 3 3 2 2 | 1. 1 2
a - na. My true love for to see. It

3 5 5. 6 | 5 3 1. 2 | 3 3 2 1
rained all night the day I left. The weather it was

2 0 1 2 | 3 5 5 6 | 5. 3 1. 2
dry. The sun so hot froze to death, Su -

3 3. 2. 2 | 1 0 | 4 4
san - na, don't you cry. Oh! Su

6 6 6 | 5. 5 3 1 | 2 0 1 2 |
san - na, Oh don't you cry for me. I've

3 5 5. 6 | 5 3 1 2 | 3 3 2. 2 |
come from A - la - ba - ma with my ban - jo on my

1 0 ||
knee.

Old Folks at Home

3 - 2 1 3 2 | 1 i 6i. | 5 - 3. 1

Way down up on de Swanee River, Far, far a-

2 - - 0 | 3 - 2 1 3 2 | 1 i 6i.

way, that's where my heart is turning ev-er,

5 3. 1 2 2 | 1 - - 0 | 3 - 2 1 3 2

that's where de old folks stay. All up and down th

1 i 6i. | 5 - 3 1 | 2 - - 0

whole cre - a - tion. Sa - dly I roam,

3 - 2 1 3 2 | 1 i 6i. | 5 3. 1 2 2. 2

Still longing for de old plantation, And for the old folks at

1 - - 0 | 7. i 2 5 | 5. 6 5 i

home. All the world am sad and drear -y,

i 6 4 6 | 5 - - 0 | 3 - 2 1 3 2 |

Every where I roam; Oh, darkeys, how my

1 i 6i. | 5 3. 1 2 2. 2 | 1 - - 0 ||

heart grows weary, Far from the old folks at home.

Old MacDonald Had A Farm On Top of Old Smokey

1 1 1 5̣ | 6̣ 6̣ 5̣ - | 3 3 2 2
Old Mac - don - ald had a farm, E, I, E, I,

1 - - 5̣ | 1 1 1 5̣ | 6̣ 6̣ 5̣ -
O. And on the farm he had some ducks,

3 3 2 2 | 1 - - 5̣ 5̣ | 1 1 1 5̣ 5̣
E, I, E, I, O. With a quarkquark here and

1 1 1 - | 1 1 1 1 1 1 | 1 1 1 1 1 1
quarkquark there, Here quark there quark, every-where quarkquark,

1 1 1 5̣ | 6̣ 6̣ 5̣ - | 3 3 2 2
Old mac - don - ald had a farm, E, I, E, I,

1 - - 0 ||
O.

1 | 1 3 5̣ | i̇ - - | 6̣ - -
On top of Old Smo - key,

6̣ - 4 | 4 5 6̣ | 5̣ - - | 5̣ - -
all covered with snow.

5̣ - 1 | 1 3 5̣ | 5̣ - - | 2̣ - -
I lost my true lov - er,

2̣ 2̣ 3̣ | 4̣ 3̣ 2̣ | 1̣ - - | 1̣ - -
for a courting too slow.

1̣ - 1̣ | 1̣ 3̣ 5̣ | i̇ - - | 6̣ - -
For courting's a pleas - ure,

6̣ - 4̣ | 4̣ 5̣ 6̣ | 5̣ - - | 5̣ - -
but parting is grief.

My Heart Will Go On

(1 2 | ²/3 - - 2 1 | 2 5 5 - 4 3

1 6 - - | 5 - - 1 2 | 3 - - 2 1

2 5 5 - 3 5 | 6 - 5 - | 2 - - -)

1. 1 1 1 | 7 1 - 0 1 | 7 1 - 0 2

E - very night in my dreams I see you.

3 2. 2 - | 1. 1 1 1 | 7 1 - 0 1

feel you. That is how I know you go

5 - - - | 5 - - 0 | 1. 1 1. 1

on. Far a - cross the

7 1 - 0 1 | 7 1 - 0 2 | 3 2. 2 - 7 1 1

dis - tance and spa - ces be - tween us. heart will

1. 1 1 1 | 7 1 - 0 1 | 5 - -

You have come to show you go on.

5 - - 0 | 1 - - - | 2 - - - 5 5 |
Near far, Wher -

5. 4 4 3 3 2 | 2 - 3 4 | 3 - 2 1 1 |
ev - er you are, I be-lieve that the heart

7 1 - 0 1 | 6 - - 6 7 6 | 5 - - 0 |
does go on.

1 - - - | 1 2. 2 - 5 5 | 5. 4 4 3 3 2 |
On - ce more you o - pen the door,

2 - 3 4 | 3 - 2 1 | 7 1 - 0 7 |
and you're here in my heart and my

1 2 | 3 2 - 1 | 1 - - - |
go on. and on.

Perfect

0. 0. | 0. 5 6 1 1 | 1. 0. |
I found a love

0. 3 2 3 2 1 | 1 3 3. | 0. 2 3 3 |
for me Darling just

3 1 1 1 | 0. 1 2 3 | 2. 0. |
dive right in and fol - low my lead.

0 0 1 3 5 1 3 | 3. 0. | 0 5 5 3 2 |
Well, I found a girl beau - ti - ful

2 1 1. | 0. 1 2 3 | 4 4 3 2 |
and sweet I nev - er knew you were the

2 1 1 2 3 | 2. 1 3 0 1 | 5 5 5 6 3 2 |
someone wai - ting for me. Cause we were just kids when

3. 3. | 3. 3 2 1 | 3. 3 2 |
fell in love Not knowing what it

3. 3 2 1 | 4. 3 2 1 | 1. 5 5 |
was I will not give you up th - is

3. 3 4 3 | 2 0 5 3 2 1 | 3 2 3 2 |
time. But darling just kiss me s -

3. 3 2 1 | 3 2 3 2 | 3. 3 2 1 |
low your heart is all I own. And in your

4. 3 2 1 | 1. 5 2 1 2 | 2. 0. ||
eyes you're hol - ding mine

See You Again

0 1 3 5 | 6. 5 5 0. 1 0
It's been a long day without

2 2 1 2 3 0 3 5 | 6 7 6 5 3 2 2 1
you my friend. And I'll tell you all about it when I

2 2 2 1 0 1 3 5 | 6. 5 5 0. 1
see you again we've come a long way from

2 2 1 3 0 2 3 5 | 6 1 2 3 2 1 5 6 1
where we began oh I'll tell you all about it when I

2 2 1 1 0 5 6 1 | 2 2 1 1 0 0
see you again when I see you again.

Sound of Silence

0 6 6. 1 1 3 3 | 2 --- | 0 5 5 5 7 7 2 2 |
Hello darkness my old friend, I've come to talk with you a

1 --- | 0 1 1 1 3 3 5 5 | 6 6 5 5 - |
gain. Be-cause a vision softly creeping

0 1 1 3 3 5 5 | 6 6 5 5 - | 0 1 1 6 6.
left its seeds while I was sleeping. And the vision

6 6 7 1 1. | 7 6 5 5 - | 5 6 5 3 - |
that was planted in my brain still remains

3 - 0 1 1 1 | 5 - - 0 7 | 1 6. 6 - |
with-in the sound of si - lence

0 6 6 6 1 1 3 1 | 2 --- | 0 7 7 7 7 2 2 |
In restless dreams I walked alone narrow streets of cobble

1---|0 1 1 3 3 5 5|6 6 5 5 - |
 stone 'neath the halo of a street lamp,

0 1 1 1 3 3 5 5|6 6 5 5 - |0 1 1 6 6 6|
 I turned my collar to the cold and damp. When my eyes were stabbed

6 6 7 i i i|7 6 5 5 - |0 5 6 5 3 - |
 by the flash of a ne-on light. That split the night

0 0 0 1 1 1|5 - - 0 7|1 6 6 - ||
 and touched the sound of silence.

Take Me Home, Country Roads

5 5 |:6 5. |0 6 5|
 Al - most hea - ven West Vir -

6 1. |0 2 2 2|3 2|
 gi - nia, Blue Ridgeginia Mountains

6 5 6 5 |6 1. |1 - |
 Shenandoah Ri - ver.

1 5 5 |6 5 |6 1 1 3 0|
 Life is old there old - er than the

3 - |2 2 2 2 |3 2|
 trees, younger than the mountains,

6 1 1 2 |1 1 2 |3 - |
 growin' like a breeze. Country roads

3 3 2 1 |2 - |2 3 2|
 take me home, to the

1 - |1 3 5 |6 - |
 place I be - long.

Castle In The Sky

6 7 ||: 1̇. 7 1̇ 3̇ | 7 - - 3 3 1 2 ||: 3 1 5. 3 | 2 5 2 | 1 6 3. 1 |
6. 5 6 1̇ | 5 - 0 3 3 | 4. 3 4 1̇.
3 - 0 1̇ 1̇ 1̇ | 7. 4 4 7 | 7 - 0 6 7 5 - 0 5 | 6 7 1 2 | 5 1 2 3 | 4 4 3 2 1 |
1̇. 7 1̇ 3̇ | 7 - 0 3 3 | 6. 5 6 1̇
5 - - 0 3 | 4 1̇ 7 7 1̇ | 2̇ 2̇ 3̇ 1̇ 0 2 2 3 2 3 | 2 - 3 4 | 5 5 5 | 5 5 6 5 4 |
1̇ 7 6 6 7 5 | 6 - 0 -

Always With Me

7 0 1 7 | 6 7 1 2 | 5 1 2 3 | 4 4 3 2 1 |
2 - 1 2 | 3 1 5. 3 | 2 5 2 | 1 6 6 7 1 |
1 - - | 1 0 3 4 | 5 5 5 | 5 5 6 5 4 |
3 3 3 | 3 3 4 3 2 | 1 1 1 7 | 6 0 7 7 1 |
3 3 3 | 3 3 4 3 2 | 1 1 1 7 | 6 0 7 7 1 |
2. 2 2 1 | 1 - - | 1 - 0 ||

Unsullied

0 1̇ 7 3 | 6 5 3 | 0 2 1 6 | 2 3 6 | 0 1̇ 7 3

6 5 3 5 6 7 6 | 5 3 3 3 | 0 1̇ 7 3 | 6 5 3 | 0 2 1 6

2 3 1 | 0 6 1 3 | 2 3 5 5 3 2 3 5 5 | 3 6 | 0 1̇ 7 3

6 5 3 | 0 2 1 6 | 2 3 6 | 0 1̇ 7 3 | 6 5 3 5 6 7 6

5 3 3 3 | 0 1̇ 7 3 | 6 5 3 | 0 2 1 2 | 3 | 5 6 6 0 6 1

2 3 5 5 3 2 3 5 | 3 6 6 - 6 1 | 2 3 | 2 3 5 6

3 - - 3 2 6 | 6 3 | 2 1 7 7 5 | 5 3 3 - 6 1 |

2 3 2 3 4 4 3 | 5 4 4 3 2 3 | 3 2 | 6 3 6 6 2 3 2 7 |

1 7 6 6 - - ||

Theme Song of Big Fish

2 3 6 3 2 3 7 | 3 2 3 $\dot{1}$ 7 5 | 3 2 3 6 3 2 3 7

2 $\dot{7}$ - | 3 2 3 6 3 2 3 7 | 3 2 3 $\dot{1}$ 7 5

3 6 $\overset{1}{\curvearrowright}$ 2 3 6 $\dot{5}$ | 6 $\dot{1}$ 7 -) | 6 $\dot{1}$ 1 2 2 3 3 $\dot{5}$ 6

3 2 - | 6 $\dot{1}$ 1 2 2 3 3 | 6 $\dot{5}$ - -

1 1 2 2 3 3 $\dot{5}$ 6 | 5. 3 2 - | 2 3 6 2 3 6 $\dot{5}$

- - 6 $\dot{1}$ | 2. 1 6 6 $\dot{1}$ | 2. 1 3 3 5

6 5 3 2 1 | 2 3 - 6 $\dot{1}$ | 2. 1 6 6 $\dot{1}$

1 3 - | 2 3 6 2 3 6 $\dot{5}$ | 6 - - 3 5

$\dot{1}$. 7 3 3 2 | 1 1 2 3 3 2 | 1 6 $\dot{1}$ 7 6 5 2 |

3 - - 3 5 | $\dot{1}$. 7 3 3 2 | 1 1 2 3 - |

2 3 6 2 3 6 $\dot{5}$ | 6 - - - ||

River And Clouds Flowing In My Heart

3 3 5 6[˙] 6 - | 6[˙] 1 562 3 - |

2 2 5 3 236 1 | 6[˙] 3 321 2 - |

3 3 5 6[˙] 6 - | 6[˙] 1 562 3 - |

2 2 5 3 236 1 | 6[˙] 2 567 6 - ||

The Girl's Love

5[˙] 6[˙] | 1. 2 3 7 675 | 6[˙] - - 1 2 |

3. 561234 | 3 - - 35 | 6. 56 63 |

2. 1 2 3 | 5. 6[˙] 7[˙] 3 6[˙] | 1---|

0 5 5 6 1 7 65 | 6---| 0 5 5 6 1 7 65 |

3 - - 56 | 1. 2 3 7 675 | 6[˙] - - 1 2 |

3. 561234 | 3 - - 35 | 6. 56 63 |

2. 1 2 3 | 5. 6[˙] 7[˙] 3 6[˙] | 1---||

Endless Love

| 0 0 $\dot{1}$. 76 | 7 3 6. 54 | 3.4 2 1231 |

7 3 5 6 5. 3 | 2 - - -) || : 6 3 7 - |

61213 - | 6 6 5652 | 433 - - |

6 6 5 2 3 4 | 3 2 1 - | 6 3 2. 67 |

$\overset{\circ 1}{6}$ --- : || $\overset{\circ 2}{6}$ - - 67 | 1 2 3 1 7 5 |

61213 67 | 12317 5 | 61211 67 |

1 2 3 1 7 5 | 6 1 2 1 3 3 6 7 |

1 2 3 1 7 5 | 6 1 2 1 1 - ||

Past and Present

$\dot{1}$ 6. $\dot{1}$ 55 6 5 6 | 3. 5 2 3 5 - |

6. $\dot{1}$ $\dot{2}\dot{1}$ 65 5 65 3 | $\overset{w}{2} 1 \overset{w}{6} 1 5$ - |

|| : 6 1 2 3 5 - | $\overset{w}{1} 6 5 3 5$ - |

$\dot{1}$ 6. $\dot{1}$ 55 6 5 6 | 3. 5 2 3 5 - |

6. $\dot{1}$ $\dot{2}\dot{1}$ 65 5 65 3 | $\overset{w}{2} 1 \overset{w}{6} 1 5$ - ||

Endless Love

| 0 0 $\dot{1}$. 76 | 7 3 6. 54 | 3.4 2 1231 |

7 3 5 6 5. 3 | 2 - - -) || : $\dot{6}$ 3 7 - |

$\dot{6}$ 1 2 1 3 - | $\dot{6}$ 6 5 6 5 2 | 4 3 3 - - |

$\dot{6}$ 6 5 2 3 4 | 3 2 1 - | $\dot{6}$ 3 2. $\dot{6} 7$ |

$\overset{\circ}{6}$ $\overset{\circ}{1}$ $\overset{\circ}{2}$: || $\dot{6}$ - - $\dot{6} 7$ | 1 2 3 1 7 5 $\overset{\circ}{5}$ |

$\dot{6}$ 1 2 1 3 $\dot{6} 7$ | 1 2 3 1 7 5 | $\dot{6}$ 1 2 1 1 $\dot{6} 7$ |

1 2 3 1 7 5 | $\dot{6}$ 1 2 1 3 3 $\dot{6} 7$ |

1 2 3 1 7 5 | $\dot{6}$ 1 2 1 1 - ||

Past and Present

$\dot{1}$ $\dot{6}$. $\dot{1}$ 55 6 5 6 | 3. 5 2 3 5 - |

$\dot{6}$. $\dot{1}$ $\dot{2} \dot{1} 6 5$ 5 6 5 3 | $\overset{w}{2} 1$ $\dot{6} 1$ $\dot{5}$ - |

|| : $\dot{6}$ 1 2 3 5 - | $\overset{w}{\dot{1}}$ 6 5 3 5 - |

$\dot{1}$ $\dot{6}$. $\dot{1}$ 55 6 5 6 | 3. 5 2 3 5 - |

$\dot{6}$. $\dot{1}$ $\dot{2} \dot{1} 6 5$ 5 6 5 3 | $\dot{2} 1$ $\dot{6} 1$ $\dot{5}$ - ||

Blue And White Porcelain

0 2 1 6 ||: 1 1 6 1 1 6 1 6 5 0 2 1 6 |
1 1 6 1 1 3 2 1 1 0 5 6 3 | 3 3 2 3 3 2 3 5 3 3 0 3 3 3 |
2 2 2 2 2 1 3 3 2 0 2 1 6 | 1 1 6 1 1 6 1 6 5 0 5 6 3 |
5 5 3 5 5 3 2 1 1 0 2 1 2 | 3 2 2 1 2 1 6 2 1 1 6 1 1 |
1 - - 0 5 5 3 | 2 3 6 2 3 5 3 2 0 5 5 3 |
2 3 5 2 3 5 2 1 0 1 2 3 | 5 6 5 3 5 3 3 2 2 0 1 2 1 |
1 2 1 2 2 3 5 3 3 0 5 5 3 | 2 3 6 2 3 5 3 2 0 5 5 3 |
2 3 5 2 3 5 2 1 0 1 2 3 | 5 6 5 3 5 3 3 2 2 5 3 2 2 |
1 - - - ||

Voiceless Bodhi

6. 3 5 7 | 6--- | 6. 7 2 3 5 6 |
 3--- | 6. 7 5 6 | 3 4 3 2 1 - |
 2. 3 5 7 | 6 - - - :||

Buffalo Gals

5 | 1 2 3 4 | 6 5 3 |
As I was wal - king down the street,

5 4 2 | 4 3 1 5 | 1 2 3 4 |
down the street, down the street, a pretty little girl, I

6 5 3 i | 7 5 4 7 | 1. 0 |
chanced to meet. Oh, she was fair to see.

3 3 3 4 3 4 | 6 5 5 3 | 5 4 4 2 |
Buffalo gals won't you come out tonight, come out tonight,

4 3 3 1 | 3 3 3 4 3 4 | 6 5 5 3 i |
come out tonight? Buffalo gals won't you come out tonight? Will

7 5 5 4 2 2 | 1. ||
dance by the light of the moon.

Raised Pearl Curtain

0 2 6 5 4 4 3 | 2 2 2 1 6 5 5 | 0 4 i 7 6 6 5 |

6 - - 6 i 2 | 2 i 6 5 4 | 6 5 4 2 1 2 1 |

2. 4 3 1 6 6 5 4 2 | 2 2 2 - - ||

Hey Jude

0 0 0 5 || 3 - 0 3 5 6 | 2 - - 2 3 |
 Hey Jude don't make it bad take a

4 i i i 7 5 | 6 5 4 3 - 0 5 | 6 6 6 2 i 7 7 i 6 |
 sad song and make it better re-member to let her into your

5 - 1 2 3 6 | 6 5 5 5 4 3 7 | 7 1 1 - 5 |
 heart then you can start to make it be-tter. Hey

3 - 0 3 5 6 | 2 - - 2 3 | 4 i i i 7 5 |
 Jude don't be a- afraid you were made to go out and

6 5 4 3 - 0 5 | 6 6 6 2 i 7 7 i 6 | 5 - 1 2 3 6 |
 get her the minute you let her under your skin then you begin

5. 5 4 3 3 7 | 1 - - - | 0. 1 i 6 6 5 5 5 4 ||
 to make it be - tter. And anytime you feel the

6 i 6 6 i 4 | 4 i 6 6 5 4 5 | 5 6 5 5 4 3 |
 pain Hey Jude refrain don't carry the world upon your shoul

3 2 1 1 - - || 0. 1 i 6 6 5 5 5 4 6 | 6 i 6 6 i 4 |
 -ders. For well you know that it's a fool who plays it cool

4 i 6 6 5 4 5 | 5 6 5 5 4 4 3 | 3 2 1 1 - - ||
 by making his world a li - ttle col - der.