

The Beatles / 1962-1970

Emf

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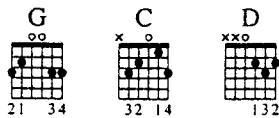
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Love Me Do

Words and Music by John Lennon and Paul McCartney



Intro

Moderately Fast ♩ = 148 (♩ = ♩)

G G C C G G C C

⑥ 3fr ⑤ 3fr ⑥ 3fr ⑤ 3fr

Gtr. 1 (acous.)

*Gtr. 2 8va

mf

| | | | | | |
|---|----|-------|------|----------------------------|----------------|
| T | 18 | 16/17 | 15 | 18 17 18 17 18 16 17 16 17 | 14 15 |
| A | | | (16) | 17 17 17 17 17 | 17 17 17 17 17 |
| B | | | | | |

*Harmonica arr. for gtr.

G G G G C C G G G G

⑥ 3fr ⑥ 3fr ⑤ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr

8va

| | | | | | | |
|--|----|----|----|----------------|-------------|-------------|
| | 18 | 17 | 15 | 17 17 17 17 16 | 17 17 17 17 | 17 17 17 16 |
|--|----|----|----|----------------|-------------|-------------|

Verse

tr. 2 tacet

G G G G C C G G G G C C

⑥ 3fr ⑥ 3fr ⑤ 3fr ⑥ 3fr ⑥ 3fr ⑤ 3fr ⑤ 3fr ⑤ 3fr

I-4. Love, love me do, — you know I love you. — I'll

G G G G C C C C C C C C

⑥ 3fr ⑥ 3fr ⑤ 3fr ⑤ 3fr ⑤ 3fr ⑤ 3fr ⑤ 3fr

al - ways be true, — so — please —

To Coda 2 ⊕

N.C.

Chorus

To Coda 1

G G G G C C G G G G
⑥ ⑥ ⑤ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥
3fr 3fr 3fr 3fr 3fr 3fr 3fr 3fr 3fr 3fr

love me do. Whoa, love me do.

8va

Gtr. 2

2nd time only

18 17 14 15 18 17 18 17 18 17
17 17 17 17

1. C C
⑤ ⑤
3fr 3fr

Bridge

D D D D C C C C
④ ④ ④ ④ ⑤ ⑤ ⑤ ⑤
open open open open 3fr 3fr 3fr 3fr

Some - one to love, some - bod - y

8va 8va loco

13 15 14 14 17 16
17 17 17 17 17 17 17 17

G G D D D D D D C C C C G G
⑥ ④ ④ ④ ④ ④ ⑤ ⑤ ⑥ ⑥
3fr open open open open 3fr 3fr 3fr 3fr

D.S. al Coda 1

new. Some - one to love, some - one like you.

(17) (17) 14 14 17 16

⊕ Coda 1

Harmonica Solo

G G D D D D D D C C C C G G

⑥ 3fr ④ open ④ open ④ open ⑤ 3fr ⑤ 3fr ⑥ 3fr

Hand claps

8va loco

15 17 17 17 17 14 14 17 16 17 15 14 17

D D D D D D C C C C G G

④ open ④ open ④ open ⑤ 3fr ⑤ 3fr ⑥ 3fr

14 14 17 15-16 17 15 14 17 17

G G G G G G G G G G

⑥ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr ⑥ 3fr

D.S. at Coda 2

17 17 17 17 17 17 17 15 16 17 17 17 17

⊕ Coda 2
C N.C.

Chorus

G G G G C C
 ⑥ ⑥ ⑤
 3fr 3fr 3fr

Gtr. 1

love me do. Whoa, love.

Gtr. 2

8va

18 17 15 17 17 17 17

G G G G C C G G G G
 ⑥ ⑥ ⑤ ⑥ ⑥
 3fr 3fr 3fr 3fr

me do. Yeah, love me do.

Gtr. 2

8va

18 17-18 17-18 16-17 16-17 16-17 15 17 17 17 17 18 17

C C G G G G C C *Fade Out*
 ⑤ ⑥ ⑥ ⑤
 3fr 3fr 3fr 3fr

Whoa, love me do. Yeah.

Gtr. 2

8va

14-15 17 17 17 17 17 17 17 17 17 17 15 13 17 17 17

Please Please Me

Words and Music by John Lennon and Paul McCartney

E A G A^v B F#m C#m C

Intro

Moderately Fast ♩ = 142

Gr. 2 (acous.) *mp*

Gr. 1 (elec.) *mf* let ring

T 12 11 9 7 9 7 4 12 11 9 7 9 7 4
 A 14 13 11 9 11 9 6 14 13 11 9 11 9 6
 B 0 2 0 14 13 11 9 11 9 6 14 13 11 9 11 9 6

*Harmonica and gtr. arr. in octaves for Gr. 1

Verse

Gr. 2

Gr. 1

1.,3. Last night I said these words to the my girl:
 2. You don't need me to show to the way, love.

G A^v B E

"I know you nev - er e - ven
 Why do I al - ways have to

Chorus

A E N.C. A^v F#m

try, _____ girl." }
say, _____ "love?" }

Come on, (come on, —) come on, (come on, —) come

C#m A^v E A^v B **To Coda** ⊕

on, (come on, —) come on, (come on, —) please please me, whoa _ yeah, like I please

P.M. - - - - -

1. E A^v B 2. E

you. you.

let ring

Bridge

Gtrs. 1 & 2 A^v B E

I don't wan - na sound com-plain-ing, but you know there's al - ways rain in my _____ heart,
(Ah. ah, ah,

A^v B E

in my heart. I do all the pleas-in' with you, it's so hard to rea-son with you, oh -
 ah, ah.)

D.S. al Coda

A^v B E A^v B

Gr. 2

Gr. 1 (cont. in notation)

yeah. Why do you make me blue?

Gr. 1

⊕ *Coda*

E A^v B E

you, Please me oh yeah, like I please you, Please me oh -

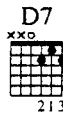
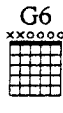
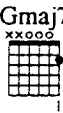
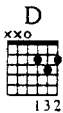
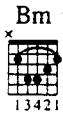
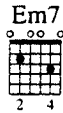
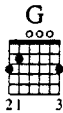
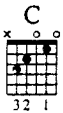
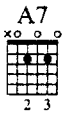
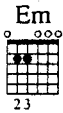
let ring let ring

A^v B E G C B E

yeah, like I please you.

She Loves You

Words and Music by John Lennon and Paul McCartney



Intro Chorus

Moderately Fast ♩ = 158

Gtrs. 1 & 2 γ (acous. & elec.)

Em A7

mf

She loves you, yeah, yeah, yeah. — She loves you, yeah, yeah, yeah. — She

C G

Gtr. 1

Gtr. 2 (cont. in notation)

loves you, yeah, yeah, yeah, yeah. — 1. You

Gtr. 2

(cont. in slash)

Verse

Gtrs. 1 & 2

G Em7 Bm D

think you've lost your love, — well, I saw her yes - ter - day. — It's
 2. said you hurt her so, — she al - most lost her mind. — But
 3. know it's up to you, — I think it's on - ly fair. —

G Em7 Bm D

you she's think - in' of — and she told me what to say. — She said she
 now she said she knows — you're not the hurt in' kind. — She said she
 Pride can hurt you, too. — A - pol - o - gize to her. — Be - cause she

G Gmaj7 G6 Em7

Gr. 1

Gr. 2 (cont. in notation)

loves you and you know that can't be bad. Yes, she

Gr. 2

(cont. in slash)

Cm

1. D

Gr. 1

Gr. 2

loves you and you know you should be glad. 2. She

Gr. 2

(cont. in slash)

2. D Em A7

Chorus

Ooh. She loves you, yeah, yeah, yeah. She loves you, yeah,

To Coda ⊕

D.S. al Coda (take 2nd ending)

Cm D G

Gr. 1

Gr. 2 (cont. in notation)

yeah, yeah. With a love like that, you know you should be glad. 3. You

Gr. 2

(cont. in slash)

⊕ Coda

Gtr. 1

G Em Cm D

Gtr. 1 & 2

Gtr. 2 (cont. in notation)

With a love like that, you know you should be glad.

Gtr. 2

(cont. in slash)

3 3 3 5 2 0

Gtr. 1

G Em Cm D7 N.C.

Gtr. 1 & 2

Gtr. 2 (cont. in notation)

With a love like that, you know you should be

Gtr. 2

(cont. in slash)

rit.

3 5 2 0

Outro

Gtr. 1

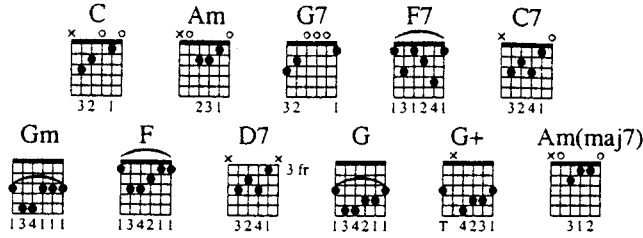
G Em C G

glad. Yeah, yeah, yeah. Yeah, yeah, yeah, yeah.

Gtr. 1

From Me To You

Words and Music by John Lennon and Paul McCartney



Intro

Moderately Fast ♩ = 138

Gtrs. 1 & 2 (acous. & elec.)

Intro musical notation with lyrics:

mf C Am C

Da da da da da dum dum da. Da da da da da dum dum

* Gtr. 3 *8va* *f*

| | | | | | | | | | | | | | | | | | | |
|---|----|----|-------|----|----|-------|-------|----|--|--|----|----|-------|----|----|-------|-------|--|
| T | 13 | 15 | 15/17 | 15 | 13 | 13 15 | 13 15 | | | | 13 | 15 | 15/17 | 15 | 13 | 13 15 | 13 15 | |
| A | | | | | | | | 14 | | | | | | | | | | |
| B | | | | | | | | | | | | | | | | | | |

* Harmonica arr. for gtr.

Verse

Gtr. 3 tacet

Verse musical notation with lyrics:

Am C Am C

da. 1., 3., 4. If there's an - y - thing that you want, — if there's an - y - thing I can do, —
 2. ev - 'ry - thing that you want. — like a heart - that's oh, so true..

8va Gtr. 2 *loco*

| | | | | | | | | | |
|----|----|----|----|---|---|---|----|----|----|
| 14 | 8 | 8 | 8 | 5 | 5 | 5 | 8 | 8 | 8 |
| | 8 | 8 | 8 | 7 | 7 | 7 | 8 | 8 | 8 |
| | 10 | 10 | 10 | | | | 10 | 10 | 10 |
| | | | | | | 7 | | | 10 |
| | | | | | | 5 | | | 8 |

G7 F7 Am

just call on me and I'll send it a - long with love..

To Coda 1 ⊕
To Coda 2 ⊕

C G7 C C C7

from me to you. 2. I got I got

(cont. in slash)

Bridge

Gm C7 F

arms that long to hold you and keep you by my side. I got

Gr. 2 (cont. in notation)

Gr. 2

D.S. al Coda 1

D7 G G+

lips that long to kiss _ you and keep you sat - is - fied, ooh. 3. If there's

Coda 1

Harmonica/Guitar Solo

C Am E C Am

Ⓟ open

Gtrs. 1 & 2

From _ me _

Gtr. 3

Gtr. 2 *divisi* Gtr. 2 (cont. in slash)

* Harmonica doubles gtr. 8va.

E C F

Ⓟ open

Gtr. 3 *tacet*

to you. _ Just call on me _ and I'll

Am C G G7 C C7

Ⓟ 3 fr

send it a - long _ with love, _ from me _ to you. _ I got

Bridge

Gtrs. 1 & 2

Gm C7 F

Gtr. 2 (cont. in notation)

arms that long to hold you and keep you by my side. I got

Detailed description: This system shows the first part of the bridge. It features a guitar part with a rhythmic pattern of eighth notes and chords Gm, C7, and F. The vocal line starts with the lyrics 'arms that long to hold you and keep you by my side. I got'. A second guitar part, 'Gtr. 2', continues the notation. Below the vocal line is a bass line with a simple accompaniment.

D7 A D7 G G+ D.S. at Coda 2

lips that long to kiss you and keep you satisfied, ooh. 4. If there's

Detailed description: This system continues the bridge. The guitar part features chords D7, A (with a circled 6 and '5 fr'), D7, G, and G+. The vocal line continues with 'lips that long to kiss you and keep you satisfied, ooh. 4. If there's'. There are triplets in the guitar part. A 'D.S. at Coda 2' instruction is present. The bass line continues with a simple accompaniment.

⊕ Coda 2

Gtrs. 1 & 2

C Am Am(maj7) C Am

Gtr. 2 (cont. in notation)

to you, to you, to you.

Gtr. 3

Gtr. 2

Gtr. 3 divisi

Detailed description: This section is the Coda 2. It features a guitar part with chords C, Am, Am(maj7), C, and Am. The vocal line repeats 'to you, to you, to you.'. There are three guitar parts: Gtr. 1 & 2, Gtr. 2 (cont. in notation), and Gtr. 3 (divisi). The bass line has a simple accompaniment with some triplet figures.

I Want To Hold Your Hand

Words and Music by John Lennon and Paul McCartney

Chord diagrams for the following chords:

- C**: 1333
- D**: 1333 (5fr)
- D5**: 13 (5fr)
- D6**: 14 (5fr)
- G5**: 13 (5fr)
- G6**: 14 (3fr)
- E5**: 11 (5fr)
- B7**: 2134
- C¹**: 321
- D¹¹**: 132
- G**: 213
- Em**: 23

Intro

Moderately Fast ♩ = 136

Intro musical notation:

- Gr. 2**: Chord progression: C, D, C, D, C, D, D5 D6 D5, D6 D5.
- Gr. 1**: Melodic line with dynamics *f* and a "rake -" instruction.
- Fretboard**: Shows fret numbers for strings T, A, B.

Verse

Verse musical notation:

- Chord progression**: D6 D5, D6, G5, G6 G5, A (5fr), D5, D6 D5, D6, E (open).
- Lyrics**: 1. Oh yeah, I'll _____ tell you some - thing _
- Gr. 3**: Bass line with "even bend" and "full" markings.
- Gr. 1**: Melodic line with dynamics *p* and "divisi" marking.
- Fretboard**: Shows fret numbers for strings T, A, B.

E5

B7

E G5
⑥
open

G6 G5

I think you'll un - der - stand. When I _____ say that

Gr. 3

D5 D6 D5

D6 E E5

B7

C
⑤
3 fr

some - thing, I wan - na hold your hand. _____

Gr. 1
Gr. 3
divisi

Chorus

C^I D^{II} G Em C^I D^{II} G5 G6 G5 G6 G5

I wan-na hold your hand. _____ I wan-na hold your _ hand. 2. Oh, _

Verse
G5

G6 G5

D5

D6 D5

D6 E E5

6 open

please _____ say to me _____ you'll let me be your
3., 4. you _____ got that some - thin', - I think you'll un - der

Gr. 1

Gr. 3 *divisi* full

(12 12 12 7 5 (5) (4)
12 12 12 7 5 4 5 6 7
12 12 12 7 5 4 5 6 7

* Play D# 2nd time only (omit B).

B7

E

G5

G6 G5

D5

D6 D5

D6 E

6 open

6 open

man. stand. And When please _____ say to me _____
{ say that some - thing, }
{ feel that some - thing, }

Gr. 1

Gr. 3 *divisi* full

(1) 12 12 7 5
4 12 12 7 5
12 12 12 7 5
5 4 5 6

* Play C 2nd time only (omit B).

Gr. 1: w/ Fill 1, 2nd time
Gr. 1: w/ Fill 2, 3rd time

To Coda ⊕ Chorus

E5

B7

C¹

D¹¹

you'll let me hold your hand. _____ Now, let me hold your
I wan - na hold your hand. _____ I wan - na hold your

Gr. 1

full

(5) 0 2 0 2 (2) 0

Fill 1
Gr. 1

full full

T 0 2 2 (2) 0
A 2 2 (2) 0
B

Fill 2
Gr. 1

full full

T 2 0 2 (2) 0
A 2 0 2 (2) 0
B

G Em C¹ D¹¹ G5 G6 G5

hand. I wan - na hold your hand.

Fretboard diagram showing frets 2, 3, 5, 10, 12, 12, 12, 12.

Bridge
Gr. 2 tacet
Dm G C Am

Upper part tacet 1st time

And when I touch you I feel hap - py in - side.

let ring - - - - let ring simile

Fretboard diagram showing frets 7, 7, 7, 6, 5, 4, 3, 3, 2, 0, 1, 0, 2, 2, 1, 0.

Dm G Gr. 2 C D C D

It's such a feel - ing that my love, I can't hide, I can't hide,

Fretboard diagram showing frets 7, 7, 6, 5, 5, 4, 3, 3, 2, 0, 1, 0, 3, 2, 0, 2, 0, 2, 0.

Chorus

C D D5 D6 D5 D6 D5 D6 D5 D6 D5 D.S. al Coda

I can't hide. 3. Yeah, 4. Yeah,

Detailed description: This system contains the first part of the chorus. It features guitar chords (C, D, D5, D6, D5, D6, D5, D6, D5, D6, D5) and a vocal line with lyrics "I can't hide." followed by "3. Yeah," and "4. Yeah,". The piano accompaniment includes a triplet and a "full" marking. The bass line shows fret numbers: (2) 0, 2 0, 2 0, 2 3, 0 2, 5, (5), 5, (5), 3, (5), 5, 5, 5, (5), 3.

⊕ Coda

Chorus

C^I D^{II} G Em C^I D^{II}

Detailed description: This block shows guitar chord diagrams for the Coda section. The chords are C^I, D^{II}, G, Em, C^I, and D^{II}.

I wan - na hold your hand. I wan - na hold your

Detailed description: This system contains the Coda section. It features a vocal line with lyrics "I wan - na hold your hand." and "I wan - na hold your". The piano accompaniment includes a triplet and a "full" marking. The bass line shows fret numbers: 0, 0, 2, 0.

B7 C^I D^{II} C^I G

Detailed description: This block shows guitar chord diagrams for the second Coda section. The chords are B7, C^I, D^{II}, C^I, and G. There are also triplet markings over the C^I and G chords.

hand. I wan - na hold your hand.

Detailed description: This system contains the second Coda section. It features a vocal line with lyrics "hand. I wan - na hold your hand." and a piano accompaniment with triplet markings. The bass line shows fret numbers: 7, 7, 7, 9, 7, 9, 5, 3, 2, 0, 3, 2, 0.

A Hard Day's Night

Words and Music by John Lennon and Paul McCartney

G7sus4



G



C



F



D



Bm



Em



C7



D7

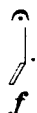


Intro

Folk Rock ♩ = 141

G7sus4

Gr. 2 (acous.)



Verse

G

Rhy. Fig. 1A

C

G



1., 3., 5. It's been a hard work day's night, — and I been
work all day, — to get you

let ring throughout

T
A
B

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F

G

End Rhy. Fig. 1A

G

C

G

work - in' _____ like a dog. _____ It's been a hard day's night. —
mon - ey _____ to buy your things. — And it's worth it just to hear you say —

End Rhy. Fig. 1

1 1 1 1 3 3 3 3 3 3 3
2 2 2 X 4 4 4 4 4 4 4
3 3 3 X 5 5 5 5 5 5 5

F

G

— I should be sleep - in' _____ like a log. _____ But when I
— you're gon - na give me _____ ev - ry - thing. _____ So why on

Chords: C, D, G, C, G

Gr. 2

1.,3. get home to you — I find the things that you do — will make me feel — al — right.

2.,4. earth should I moan — 'cause when I get you a — lone — you know I feel — o — kay.

Gr. 1

1. | 2. **Bridge**

Chords: Bm, Em, Bm

2. You know I — When I'm home — ev - 'ry-thing seems to be —

let ring — — — — —

Chords: G, Em

right. When I'm home, — feel-ing you hold - ing me

C7 D7 (2nd time) D.S.S. at Coda 3.

tight, — tight, — yeah. — 3., 5. It's been a — Ow! —

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

G C G F G C

sing 2nd time only

4. So why on — You know I —

*Gtr. 3 (12-str. acous.)
f

*Doubled by clavichord an octave lower.

Tag

G C G C G C F













Play 3 Times and Fade

feel — al — right. — You know I feel al — right. —

Gtr. 4 (12-str. elec.)
f
let ring — — — — —
w/ slight dist.

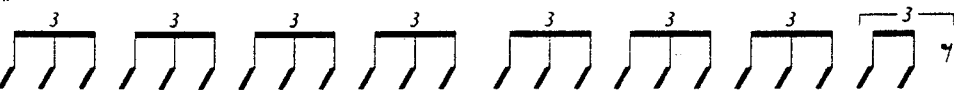


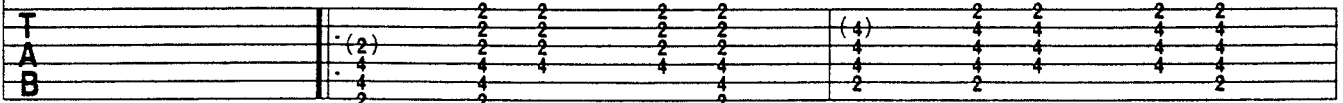
All My Loving

Words and Music by John Lennon and Paul McCartney

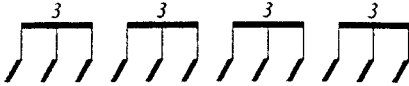
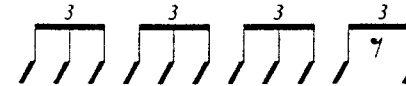
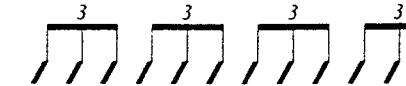

F#m

G6

B

E

C#m

A

D

B7

B^{VII}

C+

A7

E^I


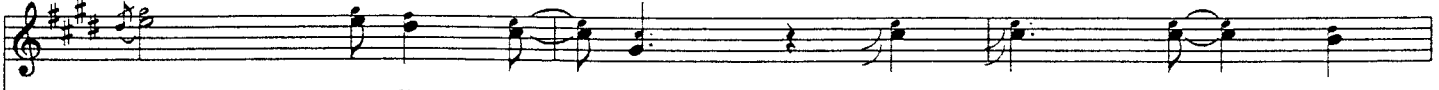

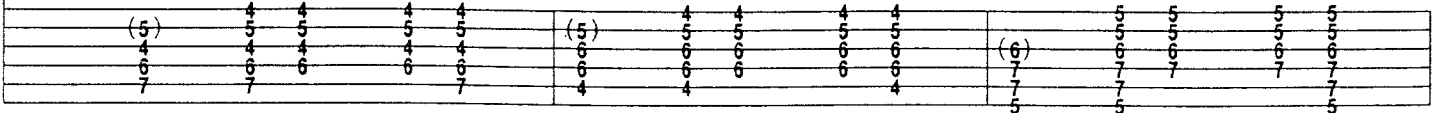
Moderately Fast ♩ = 157 (♩ = ♪³)

Verse
F#m

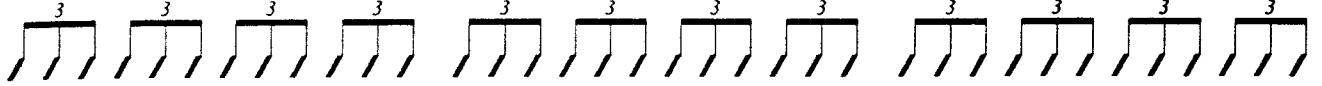
Gtr. 1 

 1., 3. Close your eyes _____ and I'll kiss _____ you, to
 2. _____ that I'm kiss - ing the
 Gtr. 2 


* Voc. harm. on 3rd verse only.

E 
 C#m 
 A 
 G6 

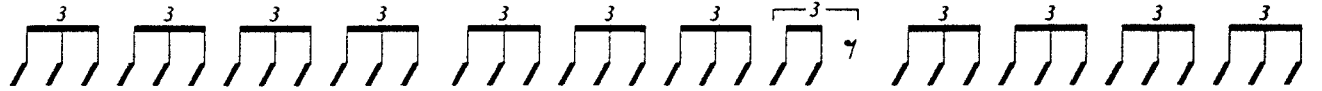

 mor lips row I'll miss you. Re - mem - ber I'll
 I am miss - ing, and hope that my



F#m G6 D G6 B7 G6



al dreams ways will be come true. } And then

F#m G6 B E



while I'm a - way, I'll write home ev - 'ry day..

C#m A (A) B^{vii}



and I'll send all my lov - ing to you..

E

3 3 3 3

1. 2.

2. I'll pre - tend. All my

Chorus

C#m C+ E

Gtrs. 1 & 2

lov - ing, — I — will send to you. —
(Ooh. —————)

To Coda ⊕

C#m C+ E

All — my lov - ing, — darl - ing I'll — be true. —
(Ooh. —————)

Guitar Solo

A A7 A A7 G6 E E¹ E E¹

⑥ 5 fr ⑥ 5 fr ⑥ open ⑥ open

Gtr. 1

Gtr. 2

w/pick, middle finger

* T = Thumb

D.S. al Coda
(take 2nd ending)

B7

E¹

3. Close your eyes -

let ring - - - - -

2 2 2 2 9 9 5 0 0 1 0 0 1 0
2 4 2 2 11 10 11 6 0 1 0 1 0 2

⊕ Coda

Outro

E

C#m

E

All - my lov - ing, - (Ooh. -

all - my - lov - ing,

9 9 9 9 9 12 12
9 9 9 9 9 12 12
11 11 11 11 11 13 13
11 11 11 11 11 14 14

C#m

E

E¹

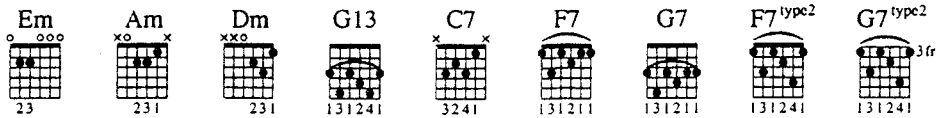
⑥ open

ooh, - all - my - lov - ing, (Ooh. - I will send - to - you. -

12 12 12 9 9 9 9 X 0 0 0
12 12 12 9 9 9 9 X 0 0 0
13 13 13 9 9 9 9 X 1 1 1
14 14 14 11 11 11 11 X 2 2 2 (2)

Can't Buy Me Love

Words and Music by John Lennon and Paul McCartney



Intro Chorus

Fast Shuffle Feel ♩ = 174

Gr. 1 (acous.) *mf* Em Am

Can't buy me love, _____ love..

Gr. 2 (elec.) *p*

TAB

Gr. 1: continue strumming simile

Em Am Dm G13

Can't buy me love, _____ love.. 1. I'll

Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gr. 2 tacet

C7

buy you dia - mond rings — my friend — if it makes you feel al - right. — I'll
 2. give you all I got — to give — if you say you love me too. — I
 3., 4. you don't need no dia - mond rings, — and I'll be sat - is - fied. — Tell

F7 C7

get you an - y - thing — my friend — if it makes you feel al - right. — 'Cause
 may not have a - lot — to give but what I got I'll give to you. — }
 me that you want the kind of things — that money just can't buy. — }

G7 F7 N.C. To Coda ⊕ F7 1. C7

Gr. 1 cont. simile

I don't care too much for mon - ey, mon - ey can't buy me love. I'll

2. Gr. 1: cont. simile C7 Gr. 2: w/ Rhy. Fig. 1. 1st 2 meas. Em Am C7

Chorus

Can't buy me love, ev - 'ry - bod - y tells me so. Can't buy me love,

3. Gr. 1: cont. simile Guitar Solo C7 G7 C7

Em Am Dm G13

(uh,) no, no, no, no. Say - scream: wa-a-a-ow -

*Gtrs. 2 & 3 (elec.)

mf full full

10 8 10 10

*Two gtrs. arr. for one.

F7 type2 C7

full hold bend full full full

10 (10) 10 8 8 10 10 10 (10) 8 10 8 10 11 8 10 11 2 1 2 2 2 2 10 10 10

1 1 3 3 3 0 3 3 1 1 5 5 5 5

G7 type2 F7 type2 C7 D.S. al Coda (w/ repeat)

Hey! (Can't) buy me love.

let ring

10 (10) 10 8 10 0 4 0 4 5 3 1 3 1 3 3 5 3 5 3 1 3 (1) 3

⊕ Coda F7 Chorus Em Am

Gr. 1 cont. simile Gr. 2

mon - ey can't buy me love. Can't buy me love. love.

Em Am Dm G13 C7 C7

Gr. 1

Can't buy me love. oh.

And I Love Her

Words and Music by John Lennon and Paul McCartney

Chord diagrams for guitar:

- F#m: 134111
- E6: xx0213
- C#m: x44211
- A: x34211
- B: x34211
- E: 231
- G#m: 134111
- B7: x2134
- Gm: 134111
- Dm/A: x0231
- Bb: 12341
- C: x321
- F: 134211
- F6: F 3241
- D/A: x02132

Intro

Moderately ♩ = 118

Intro musical notation:

Chords: F#m, E6

Tr. 2 (steel stg.)

Tr. 1 (nylon stg.) *mf*

Tab: 2 2 1 4 | 2 2 1 4

Verse

Verse musical notation:

Chords: F#m, C#m, F#m

Rhy. Fig. 1

Gtr. 1 tacet

Lyrics: 1. I give her all my love, that's all I do.

Fill 1, End Fill 1

Tab: (4) 2 2 1 4

Musical notation:

Chords: C#m, F#m, C#m, B, A

Lyrics: And if you saw my love, you'd love her too.

Musical notation:

Chords: B, E (open), E, E (open), E

End Rhy. Fig. 1

Lyrics: I love her.

Verse

Gr. 2: w/ Rhy. Fig. 1
Gr. 1: sub. Fill 1, 2nd time

F#m **C#m** **F#m**

2. She gives me ev - 'ry - thing, - and ten - der - ly. -
3. Bright are the stars that shine, - dark is the sky. -

Gr. 1

let ring - - - - - let ring - - - - - let ring - - - - -

C#m **F#m** **C#m**

The kiss my lov - er brings, -
I know this love of mine -

let ring - - - - - let ring - - - - - let ring - - - - -

A **B** **E**

she brings to me, - and I love - her. -
will nev - er die, - and I love - her. -

let ring - - - - - let ring - - - - - let ring - - - - -

Bridge
To Coda ⊕ **C#m**

Gr. 2

B

A love like ours -

C#m G#m C#m

could nev - er die, as long as I

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "could nev - er die, as long as I". Above the vocal line are three chords: C#m, G#m, and C#m. Below the vocal line are two staves for guitar: the top staff shows chord diagrams for C#m, G#m, and C#m, and the bottom staff shows corresponding guitar tablature with fret numbers and bar lines.

G#m B B7 D. S. al Coda

have you near - me.

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics "have you near - me.". Above the vocal line are three chords: G#m, B, and B7. The instruction "D. S. al Coda" is written above the final measure. Below the vocal line are two staves for guitar: the top staff shows chord diagrams for G#m, B, and B7, and the bottom staff shows guitar tablature, including a double bar line and the numbers "2 2 1" in the final measure.

⊕ Coda

Guitar Solo

Gm Dm/A Gm

Gr. 2 Gr. 1

Detailed description: This section is a guitar solo. It features two guitar parts: Gr. 2 (top staff) and Gr. 1 (bottom staff). Above the solo are three chords: Gm, Dm/A, and Gm. The solo notation includes various rhythmic patterns and trills. Below the solo are two staves of guitar tablature with fret numbers and bar lines.

Dm/A Gm Dm/A Bb

Detailed description: This system contains the final four measures of the guitar solo. Above the solo are four chords: Dm/A, Gm, Dm/A, and Bb. The solo notation continues with rhythmic patterns and trills. Below the solo are two staves of guitar tablature with fret numbers and bar lines.

C F

let ring

7 7 5 3 3 0 2 3 0 3 1

Verse

Gm Dm/A Gm

4. Bright are the stars — that shine, — dark is the sky. —

let ring let ring

10 10 10 10 10 10 10 12 11 10 11 12 11 10 11

Dm/A Gm Dm/A

I know this love of mine —

let ring let ring let ring

10 10 10 10 10 10 12 11 10 11 12 11 10 11 10 10 10 10 10 10

Bb C F

will nev - er die. And I love her.

let ring - - - - - let ring - - - - - let ring - - - - -

10 11 10 11 10 11 10 11 12 11 12 11 12 11 10 10 10 10 10 10

Outro Gm F6

Mm.

let ring - - - - -

10 10 10 10 10 3 3 2 5 3 3 2 5

Gm D/A

(5) 3 3 2 3 5 3 3 2 5

I Feel Fine

Words and Music by John Lennon and Paul McCartney

Intro

Half-Time Feel $\text{♩} = 93$

N.C.

Dadd9

Gtr. 1 (elec.)

mf
P.M.
w/ slight dist.

*fdbk. \longrightarrow *f*

f
let ring throughout

T
A
B 0 (0) 12 12 10 12 10 12

*fdbk. occurs as a vibrating string striking a nearby fingernail.

C G

(12) 11 14 11 14 10 10 8 10 9 9 12 8 12 5 5 5 3 5 3 4 7 3 7 5 5

Verse

G

1. Ba - by's good to me, — you know, — she's hap -
2.,4. Ba - by says she's mine, — you know, — she tells

Rhy. Fig. 1

5 5 5 5 3 5 4 7 4 7 5 5 5 5 4 5 4 7 4 7 5 5 5 5 3 5 3 4 7 4 7 5

D

- py as — can be, — you know, — she said — so. }
- me all — the time, — you know, — she said — so. }

5 5 5 5 3 5 4 7 4 7 5 5 12 12 11 12 11 14 11 14 12 12 12 12 10 12 10 12 10 12

Chorus

D C G

I'm in love with her and I feel fine.

End Rhy. Fig. 1

Bridge

G Bm C D

I'm so glad that she's my lit - tle girl. (Oo. oo.)

G Bm Am D

She's so glad, she's tell - in' all the world 3.,5. that her ba -

(Oo, oo.)

Verse

Gtr. I: w/ Rhy. Fig. 1, simile

G

- by buys her things, - you know, - he buys her dia - mond rings, - you know, - she said -

Chorus

To Coda ⊕

D C G

so. She's in love with me and I feel fine. Mm.

Guitar Solo (♩ = ♩³)

Gtr. 1: w/ Rhy. Fig. 1, 1st 6 meas., simile

G D

f let ring

Breakdown

D C

Gtr. 2 tacet Gtr. 1

Gtr. 1 *divisi*

D.S. al Coda (no repeat)

G

⊕ Coda

G D C G

fine. She's in love with me and I feel fine.

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas.

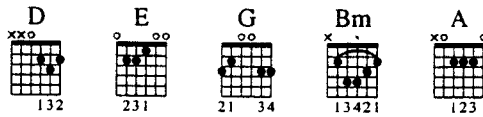
Begin Fade

Fade Out

Mm. Mm.

Eight Days A Week

Words and Music by John Lennon and Paul McCartney



Intro

Moderately ♩ = 138 (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

(fade in) D

Gtr. 2 (acous.)

Gtr. 1 (elec.) *p*

pp
let ring

TAB

Gtr. 3 (elec.)

mf let ring

TAB

G

D

Verse
D

1.,3. Oo, I need your
2.,4. Love you ev - 'ry day, -

mf

TAB

play 1st time only

TAB

*Slight P.M. next 3 meas.

Gtr. 3 tacet

E G D

love, babe, — guess you know it's true. —
— girl, — al - ways on my mind. —

Gtr. 1

E G D

Hope you need my love, babe, — just like I need you. — } Oh. _____
One thing I can say, — girl, — love you all the time. — }

Chorus

Bm G Bm E

Hold me, — love me. — Hold me, — love me. — I

*Sing harmonies 2nd and 4th times only.

D E G D

ain't got noth-in' but love, { 1., 3., 4. babe, }
2. girl, _ } eight days a week. _

Bridge

A Bm

Eight days a week, I love _____ you.

D.S. al Coda 1 (no repeat)

E To Coda 1 ⊕ G A

Eight days a week is not e-nough to show I care. _

⊕ Coda 1

D.S. al Coda 2
(no repeat)

G A

week is not e - nough to show I care. —

0 3 3 0 2 2 2 (0) 2 2 2 2

0 4 4 0 2 2 2 (0) 2 2 2 2

0 5 5 0 2 2 2 (0) 2 2 2 2

⊕ Coda 2

Outro

G D D

Gr. 2

Eight days a week. —

let ring

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

0 4 4 2 2 2 0 0 0 0 0 0 0 0 0 0

5 5 5 2 2 2 0 0 0 0 0 0 0 0 0 0

0 10 0 0 0 10 10 12 0 0 10 10 12

11 11 11 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12

E G D

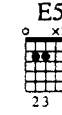
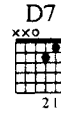
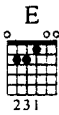
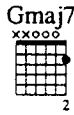
0 7 7 7 0 7 7 7 0 7 7 7 7 7 7 7 7 7 7 7

0 12 0 0 0 12 12 14 0 12 13 13 14 15 15 17 0 15 16 17 10 11 12

13 14 14 14 14 14 14 14 15 16 16 17 16 17 16 17 16 17 10 11 12

Ticket To Ride

Words and Music by John Lennon and Paul McCartney



(Tune Down 1/4 Step)

Intro

Folk Rock ♩ = 125

A Asus2 A Asus2 A Asus2

Gtr. 1 (elec.) *mf*

Gtr. 2 (elec.) *divisi* *mf*

Verse

A Asus2 A Asus2 A Asus2

1. I think I'm gon - na be sad, I think it's to - day, -
said that liv - ing with me is bring - in' her down, -

Rhy. Fig. 1

A Asus2 A Asus2 A Asus2

yeah! The girl that's driv - in' me mad -
yeah! For she would nev - er be free -

A Asus2 Bm E

is go - in' a - way. —
when I was a - round. —

End Rhy. Fig. 1

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

*Gr. 1 tabbed to the left

Chorus

Gr. 2 tacet

F#m

Rhy. Fig. 2

G6 D7

G6 F#m

G6

Gr. 1

She's got a tick - et to ride, — she's got a tick - et to ri -

Gmaj7

F#m

E

End Rhy. Fig. 2

(cont. in notation)

- hi - hide, — she's got a tick - et to ride, — and she don't care. —

1. A Asus2 A Asus2 2. A A7 A A7sus2

2. She — I

Gr. 1

Gr. 2 divisi

0 2 2 0 0 0 2 0 0 2 0 2 2 0 0 0 2 2 0 0 0

Bridge

Gtrs. 1 & 2

D D7 D D7 E E7

don't know why she's rid-in' so high, — she ought - ta think twice, she ought - ta do right by me. Be -

D D7 D D7 D D7

fore she gets to say - in' good - bye, — she ought - ta think twice, she ought - ta do right by

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 Gtr. 3 tacet

A Asus2 A Asus2

me. 3. I think I'm gon-na be sad, — I think it's to - day, -
4. She said that liv - ing with me — is bring - in' her down, -

Gtr. 3 (elec.)

f full * 1/4 let ring - - - - full

10 (10) 8 9 10 12 10 12 12 10 12

*Pick release on D.S.

A Asus2 A Asus2 A Asus2 A Asus2

yeah! — The girl that's driv - in' me mad — is go - in' a - way, -
yeah! — For she would nev - er be free — when I was a - round, -

Chorus

Gtr. 1 tacet Gtr. 2: w/ Rhy. Fig. 2

Bm E F#m G6 D7 G6

yeah! Ah! She's got a tick - et to ride, —

F#m G6 Gmaj7 F#m E

she's got a tick - et to ri - hi - hide, — she's got a tick - et to ride, -

To Coda ⊕

D.S. al Coda

and she don't care.

Asus2 A A7sus2

Gtr. 1

Gtr. 2

⊕ Coda

Outro Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3, till fade

My ba - by don't care.

Asus2 N.C. A Asus2

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

Gtr. 2

Gtr. 3

My ba - by don't care. My ba - by don't

A Asus2 A Asus2 A Asus2

full full 1/2 full 1/4 * 1/2 full

*Bend slightly above pitch.

care. My ba - by don't care.

A Asus2 A Asus2 A Asus2 A Asus2 Fade Out

full full 1/2 1/2 1/2 full 1/2 full full 1/2 1/2 1/2

Yesterday

Words and Music by John Lennon and Paul McCartney

Tune Down 1 Step:

- ① - D ④ - C
- ② - A ⑤ - G
- ③ - F ⑥ - D

Intro

Moderately ♩ = 98

G5

Verse

1. Yes - ter - day, _

Gtr. 1 (acous.)

mf let ring throughout

F#m

B7

Em

Cmaj7

D7

all my trou- bles seemed so far a - way. _

Now it looks as though _ they're

G5

G/F# Em7

A

C5

G5

here to stay. _ Oh, I be - lieve _ in yes - ter - day. _

Verse

G5 F#m B7 Em 3

2. Sud - den - ly, _____ I'm not half the man - I used to be.

Cmaj7 D7 G5 G5/F# Em Em7 A

There's a shad - ow hang - ing o - ver me. _____ Oh, _____ yes - ter - day _____ came

Bridge

C5 G5 F#m(add11) F#m B7 E D C5 B5 Am6 D7

sud - den - ly. _____ Why she had to go, I don't - know, she - would - n't say. -

G5 F#m B7 E D C5 B5 Am6 D7

_____ I said some - thing wrong, now I _____ long - for yes - ter -

Verse

G5 F#m B7

- day. _____ 3. Yes - ter - day, _ love was such an eas - y

Em Em/D Cmaj7 D7 G5 F#m

game to play. _ Now I need _ a place to hide a - way. _ Oh, _

Bridge

Em7 A C5 G5 F#m B7 E D C5 B5

I be - lieve _ in yes - ter - day. _ Why she had to go, I _ don't _

Am6 D7 G5 F#m B7

_ know, she _ would - n't say. _ I said

E D C5 B5 Am6 D7 G5

some - thing wrong, - now I long - for - yes - ter - day.

0 2 3 2 0 | 2 2 2 2 2 2 2 | 0 2 2 2 2 2 2 | 0 2 2 2 2 2 2

Verse F#m7 B7 Em Em/D

4. Yes - ter - day, - love was such an eas - y game to play. -

3 3 3 3 3 3 | 0 0 2 2 2 2 2 | 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3

Cmaj7 D7 G5 F#m Em7 A

Now I need - a place - to hide a - way. - Oh, I be - lieve - in

0 0 0 2 2 2 2 | 0 0 0 0 0 0 0 | 0 2 0 2 2 2 2 | 3 3 3 3 3 3 3

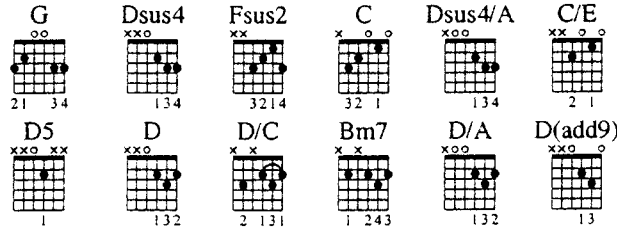
C5 G5 A7/G C5 G5

yes - ter - day. - Hmm.

1 3 3 3 3 3 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3

You've Got To Hide Your Love Away

Words and Music by John Lennon and Paul McCartney

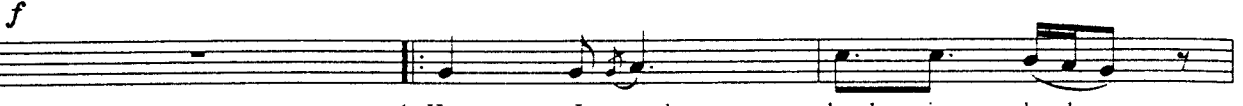


Intro

Moderately $\text{♩} = 66$

G

Gr. 1
(acous.)



Verse

G

Dsus4

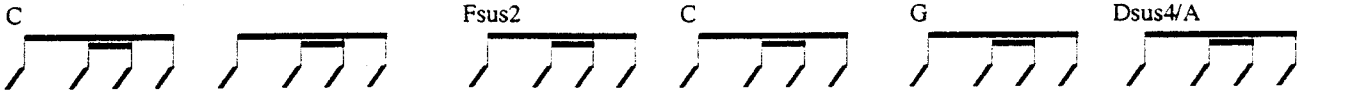
Fsus2

C

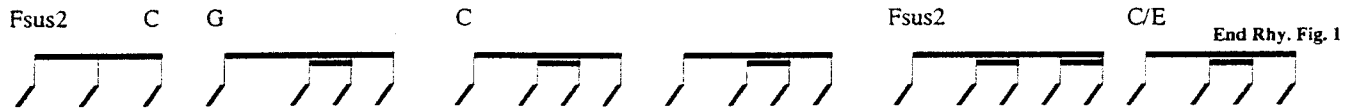
G

Rhy. Fig. 1

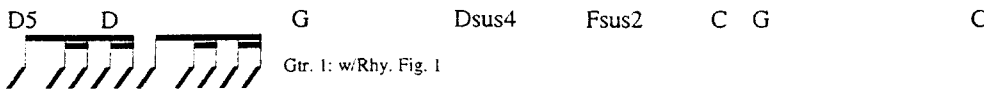
1. Here I stand, head in hand, —
2. How can I ev - en try, —



turn my face to the wall. — If she's gone, I
I can nev - er win. — Hear - ing them,



can't go on. — feel - ing two foot small. —
see - ing them. — in the state I'm in. —



Gr. 1: w/Rhy. Fig. 1

Ev - 'ry - where peo - ple stare, — each and — ev - 'ry - day. —
How could she say to me — love will — find a way?.



I can see them laugh at me, — and I — hear them say: —
Gath - er 'round all you clowns, — let me — hear you say: —

Chorus

D D/C Bm7 G D/A G C

Gr. 1

Hey! _ You've got to hide your _ love a -

*Gr. 2 (12 stg.)

mf *f*

TAB

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

* Tune ⑥ to D

way. _ Hey! _ You've got to

Dsus4 D Dadd9 D G

let ring

hide your _ love a - way. _

C Dsus4 D Dadd9 D

p

let ring

Outro

Gr. 2 tacet

Gr. 1: w/Rhy. Fig. 1, 1st 7 meas. only

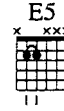
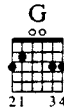
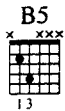
G Dsus4 Fsus2 C G C Fsus2 C

G Dsus4/A Fsus2 C G C Fsus2 C G

Gr. 1

We Can Work It Out

Words and Music by John Lennon and Paul McCartney



Verse

Moderately ♩ = 102

D Dsus4 D D5 D Dsus4 G

I. Try to see it my _ way. _ Do I have to keep _ on talk - ing

Gr. 1 (acous.)
mf

C G D Dsus4 D D5 D Dsus4 G

'til I can't _ go on? While you see it your _ way, _ run a risk of know-ing that our

Chorus

C D G D G A

love may soon be gone. _ We can work _ it out. _ We can work _ it out. _

Verse

D Dsus4 D D5 D Dsus4 G

2. Think of what you're say - ing. You can get it wrong _ and still you think _
 3., 4. Try to see it my _ way. On - ly time will tell _ if I _ am

*2nd & 3rd time simile.

C G D Dsus4 D

_ that it's _ al - right. Think of what I'm say - ing. _
 right or I _ am wrong. While you see it your _ way, _

Dsus4 G C D To Coda ⊕
 G

We can work it out _ and get it straight _ or say good - night. _
 there's a chance that we _ might fall a - part _ be - fore too long. _

Chorus

G D G A

We can work _ it out. _ We can work _ it out. _

Bridge

B5 Bm

A/B Bm

G

6

3fr

Life is ver - y short and there's no time

w/ pick and fingers
let arpeggios ring

* Play 1st time only
** Play 2nd time only

G

F#

E5

for fuss - ing and

B Bm

3

2fr

fight - ing, my friend. I have al - ways thought

G
⑥
3fr

F#

that it's a crime,

B5

Bm

D.S. al Coda

so I will ask you once a - gain. gain.

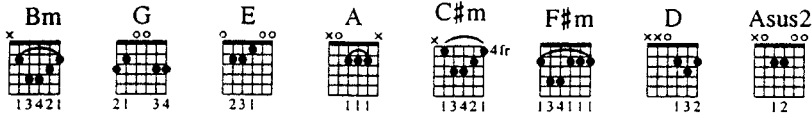
⊕ *Coda*
Chorus

G D G A D5 D D/A

We can work it out. We can work it out.

Help!

Words and Music by John Lennon and Paul McCartney



Intro

Lively ♩ = 188

Gr. 1 (acous.) *mf* Bm G

Help! I need some - bod - y. Help! Not just

Gr. 2 (elec.) *mf*

T
A
B

2 0 3

E

an - y - bod - y. Help! You know I need some - one. ___

T
A
B

3 2 0

Gtr. 2: w/ Riff A

Verse

Gtr. 2 tacet

A

Help! _____

1., 3. When I _____ was youn - ger, so _____ much
 (Bkgd:) When, when I _____ was
 2. See Additional Lyrics

Gtr. 1: cont. strumming simile

C#m F#m

youn - ger than _____ to - day, _____ I nev - er _____ need _____
 young _____ I nev - er _____ need _____

D G A

help in an - y way. _____ But now these
 Now _____

Gtr. 1: cont. simile

C#m

days are gone _____ and I'm not so self as - sured. _____
 _____ these days are gone. _____ And now I

F#m D G A

find Now I find I changed my mind and o - pened up the doors. _____

Chorus

Bm

Help me if _____ you can, _____ I'm feel - in' down. _____

Riff A
Gtr. 2

let ring

| | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| A | 7 | 5 | 0 | 0 | 6 | 4 | 0 | 0 | 5 | 3 | 0 | 0 | 4 | 2 | 0 | 0 | 0 | 0 | 0 |
| B | | | | | | | | | | | | | | | | | | | |

G

And I do _____ ap - pre - ci - ate _____ you be - in' 'round. _

Gtr. 2

E

Help me get _____ my feet _

tr. 2 tacet

_____ back on the ground. _____ Won't you

tr. 2: w/ Riff A

A | 1., 2. Asus2 A Asus2 A

please, please, _ help _ me?

3. F#m G A

me? Help _ me. Help me. _____ Ooh, mm.

Additional Lyrics

2. 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.

Norwegian Wood

(This Bird Has Flown)

Words and Music by John Lennon and Paul McCartney

All Gtrs.: Capo II

Intro

Moderately ♩ = 60

* Gtr. 1 (acous.)

(J.L.)

mf
let ring throughout

E

TAB: 2 2 | 4 4 | 5 4 | 5 4 | 5 6 | 4 5 | 2 2 | 5 5 | 2 2 | 4 4 | 4 4 | 5 5 | 5 5

* Notes tabbed at 2nd fret played as open strings.

Dadd9 A/C# E

TAB: 2 4 | 4 5 | 5 5 | 2 2 | 5 5 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 5 4 | 4 4 | 2 2 | 2 2 | 2 2 | 2 2

sim.

Dadd9 A/C#

TAB: 5 4 | 4 4 | 4 4 | 5 4 | 5 5 | 5 5 | 2 2 | 5 5 | 4 4 | 4 4 | 4 4 | 4 4 | 2 2 | 2 2 | 2 2 | 2 2

† Gtr. 2 (acous.)

† Gtr. 3 (acous.)
divisi

mf

full

1/2

1/2

TAB: 12 4 | 12 4 | 12 6 | 10 4 | 9 2 | 7 9 | 9 2 | 5 6 | 5 2 | 6 6 | 5 4

*Gtr. 4 (12 str. acous.)

mp

TAB: 4 4 | 4 4 | 4 4 | 4 4 | 7 7 | 7 4 | 7 4 | 7 4 | 7 7 | 7 7 | 7 7 | 7 4 | 7 4 | 7 4 | 7 7 | 7 7

† Sitar arr. for Gtrs. 2 & 3
* Notes tabbed at 2nd fret played as open strings.

Verse

E E

I. I once had a girl, — or should I

Rhy. Fig. 1

Rhy. Fig. 1A

Dadd9 A/C# E

say she once had me. She showed me her

Gtr. 3 tacet

Dadd9 A/C# E

room, is - n't it good, Nor - we - gian Wood. She

End Rhy. Fig. 1

hold bend

1/2

5

6

(6)

End Rhy. Fig. 1A

Bridge

Em

Gtr. 2 tacet

A

asked me to stay, and she told me to sit an - y - where...

Rhy. Fig. 2

Rhy. Fig. 2A

So I looked a - round and I

tr. 1

no - ticed there was-n't a chair. —

F#m7 B

End Rhy. Fig. 2

let ring - - - - 1

End Rhy. Fig. 2A

Verse

s. 1 & 4; w/ Rhy. Figs. 1 & 1A

2. I sat on a rug bid - ing my time, drink - ing her

E Dadd9 A/C#

tr. 2

She

Musical notation for the first system, including a treble clef staff with a key signature of two sharps and a guitar staff with fret numbers and triplets.

Musical notation for the second system, including a treble clef staff with triplets and a guitar staff with fret numbers and a "hold bend" instruction.

Musical notation for the third system, including a treble clef staff with a steady eighth-note accompaniment and a guitar staff with fret numbers.

Bridge

vs. 2 & 3 tacet
vs. 1 & 4: w/ Rhy. Figs. 2 & 2A

Musical notation for the first line of the bridge, including a treble clef staff and lyrics: "told me she worked in the morn - ing and start - ed to laugh. _ I"

Musical notation for the second line of the bridge, including a treble clef staff and lyrics: "told her I did-n't and crawled off to sleep in the bath. _"

Verse

vs. 1 & 4: w/ Rhy. Figs. 1 & 1A

Musical notation for the first line of the verse, including a treble clef staff and lyrics: "3. And when I a - woke I was a - lone. _ this bird had"

Musical notation for the second line of the verse, including a treble clef staff with a long note and a guitar staff with fret numbers.

E Dadd9 A/C# E

flown. So I lit a fire, is - n't it good, Nor - we - gian Wood.

Gtr. 2

(2) 2 2

Gtr. 3

5 7 6 4

Outro

Gtr. 1

E Dadd9 A/C# E

-3- -3- -3-

Gtr. 2

Gtr. 3 *divisi*

-3- -3- -3-

full hold bend 1/2 1/2

Gtr. 4

-3- -3- -3-

Day Tripper

Words and Music by John Lennon and Paul McCartney

A7 **A7^{II}** **F#7** **A7^{type2}** **G#7** **C#7** **B7**

E **A7^V** **B7sus4** **B7^{type2}** **B7^{VII}** **B7#9**

Intro

Moderate Rock $\text{♩} = 138$

N.C. (E7)

Gr. I

Gr. I

E E7 E E7 E E7

Gr. 2

Rhy. Fig. 1 End Rhy. Fig. 1

p let ring

Gr. 2: w/ Rhy. Fig. 1, 2 times (drums enter)

Gr. I

E E7 E E7 E E7 E E7 E

Verse

Gr. 2: w/ Rhy. Fig. 1, 2 times

E E7 E E7 E E7 E E7 E

1. Got a good rea - son for tak-ing the ea - y way out. —
 2. She's a big tea - ser. She took me half — the way there. —
 3. Tried to please her, she on - ly played one night stands. —

Gr. I

A7 Rhy. Fig. 2 A7^{II} Gr. 2: w/ Rhy. Fig. 1
 E E7 E E7 E E7

Gr. 2

Gr. 1

End Rhy. Fig. 2

Got a good rea - son for tak - ing the eas - y way out, _ now. }
 She's a big tea - ser. She took me half _ the way there, _ now. } She was a
 Tried to please her, she on - ly played one night stands, now. }

Chorus

Gr. 3: w/ Fill 1, 1st time
 Gr. 3: w/ Fill 2, 2nd time
 Gr. 3: w/ Fill 4, 3rd time (see p. 64) Gr. 3: w/ Fill 3, 2nd time

F#7

Gr. 2

Gr. 1

Day _____ Trip-per, { one way tick - et, yeah. _ }
 □ □ □ □ sim. { one way tick - et, yeah. _ } It took me
 Sunday driv - er, yeah. _ }

mp *mf*

P.M. - - - - -

Fill 1
 Gr. 3

p

Fill 2
 Gr. 3

Fill 3
 Gr. 3

Gr. 1: w/ Rhy. Fill 1, 2nd time
C#7

A7 type

G#7

so _____ long to find out, _____ and I found

P.M. - - - - - 1

P.M. - - - - - 1

7 7 7 7 7 7 X 6 6 6 6 6 6 (0) 6 6 6 6 6 6 X

5 5 5 5 5 5 X 4 4 4 4 4 4 (0) 4 4 4 4 4 4 X

To Coda ⊕

B7

N.C. (E7)

E

Gr. 2 (cont. in notation)

out.

Gr. 1 & 2

Gr. 1

(4) 4 4 4 4 4 4 4 4 4 4 4 4 0 3 4 2 2 0 2 4 2 0 2

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

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

2: w/ Rhy. Fig. 1

E7 E

E7 E E7

2.

B7

A7^v

out.

X 4 4 4 4 2

0 3 4 2 2 0 2 4 2 0 2

Rhy. Fill 1

Gr. 1

P.M. - - - - - 1

T 6 6 6 6 6 6 6 X

A 6 6 6 6 6 6 6 X

B 4 4 4 4 4 4 4 X

Interlude

Gr. 3: w/ Riff A

Gr. 2 **B7** **B7sus4**

Gr. 1 *cont. strum simile*

B7 type2 **B7**

Guitar Solo

B7^{vii}

Gr. 2 **B7#9**

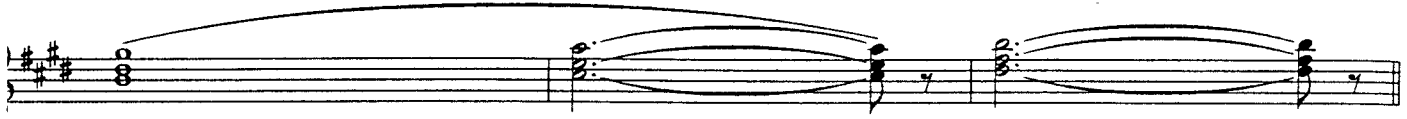
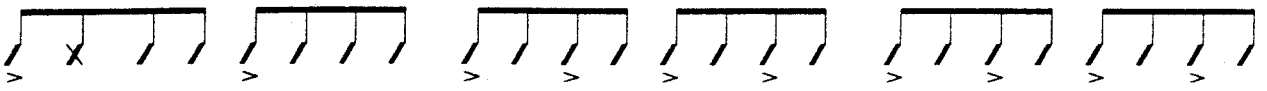
Ah.

full hold bend 1/2 P.M. - 1 slight vib.

Riff A

Gr. 3

B7^{vii}



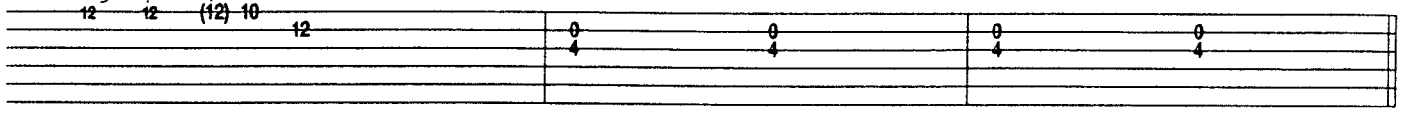
Ah.

Ah.



hold bend full

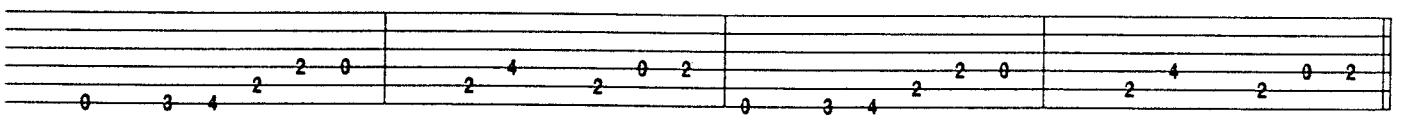
12 12 (12) 10



akdown N.C. (E7)

Gr. 2: w/ Rhy. Fig. 1 E7 E

D.S. al Coda (take 1st ending) E7 E E7

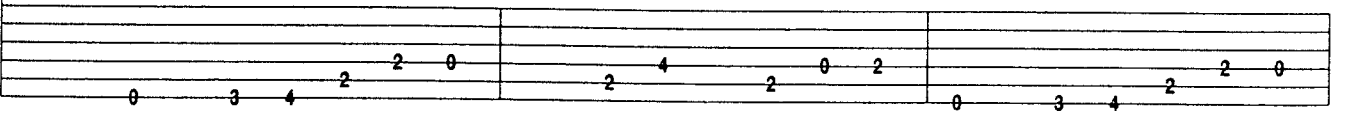


⊕ Coda

Breakdown

Gtrs. 1 & 2

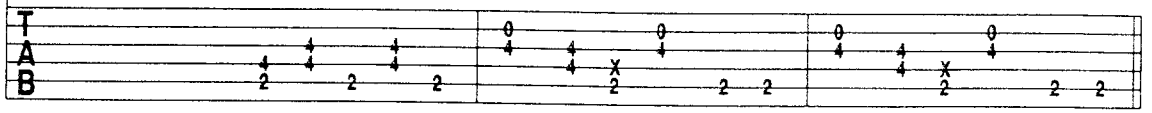
N.C. (E7)



Rhy. Fill 2 Gtr. 4 (overdub with Gtr. 1)



P.M. - - - - - P.M. - - P.M. - - P.M. - - P.M. - -



Gr. 2: w/ Rhy. Fig. 1, 2 times

Gr. 2

E

E7 E

E7 E E7

Out-Chorus

Gr. 2: w/ Rhy. Fig. 1, till fade

E E7 E E7 E E7 E E7 E

Repeat and Fade

E7 E E7 E E7 E E7 E E7

Fill 4
Gr. 3

Drive My Car

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 122

N.C.

Verse

(D)

1. Asked a girl what she
2. I told that girl that my

Gtr. 1 (G.H.) *f* *1/2* *let ring*

Gtr. 2 *divisi* *mf*

T A B

7 5 8 7 5 6 (6) 5 7 7 5 5 7 (7) 7 5 7 5 7 5 7 9 7 9 7 5

st

(G) (D) (G)

want-ed to be, and she said, "Ba-by, can't you see?
pros-pects were good, and she said, "Ba-by, it's un-der- stood.

3 5/7 5 7 5 3 5 7/9 7 9 7 5 3 5/7 5 7 5 3

D) (G) (A7)

I wan-na be fam-ous, a star of the screen. _ But you can do some- thing
Work-in' for pea-nuts is all ver-y fine. _ But I can show you a

5 7/9 7 9 7 5 3 5/7 5 7 5 3 5 5 5 5 5 5

Chorus

(Bm)

(G)

in be - tween." }
bet - ter time." }

"Ba - by, you can drive my car. —

5 5 5 5 7/9 7 9 7 9 || 7 7 7 7 5 3 9 3 0 3 5

(Bm)

(G)

(Bm)

Yes, I'm gon - na be a star. —

Ba - by, you can drive my car, —

7 7 7 7 5 3 3 9 9 5 7 7 7 7

(E)

(A)

(D)

(A)

and may - be I'll love — you."

0 2 3 0 5 3 2 0 | 5 5 5/7 5 7 0 | 5 5 5 7/9 7 9 x 5

(D)

(A)

N.C.

— you."

Beep, beep, mm, beep, beep,

yeah! —

Gr. 1 (P.McC.)

Gr. 1 3

5 5 5 7 5 7 5 3 | 5 7 7 7

Guitar Solo

(D) (G) (D)

Gtr. 1

mf w/ slide - - - -

1/2 8/10 8 1/2 (8) 6 8 8 8 6 8 (8) 7 5 7 8/10 8 1/2 8 (8) 6

Gtr. 2

5 5 (5) 7/9 7 9 7 5 3 3 3 5/7 5 7 5 7 5 5 (5) 7/9 7 9 7 5

(G) (D) (G)

w/ slide - - - -

8 8 8 6 1/2 7 (7) 7 5 7 8/10 8 1/2 8 (8) 6 8 8 8 6 1/2 7

3 3 3 5/7 5 7 5 7 5 5 (5) 7/9 7 9 7 5 3 3 3 5/7 5 7 5 7

(A7)

Chorus
(Bm)

"Ba - by, you can drive my car..."

w/ slide

Gtr. 1 tacet

(G) (Bm) (G)
Yes, I'm gon - na be a star.

Gtr. 2

To Coda ⊕

(Bm) (E) (A) (D) (G)
Ba - by, you can drive my car, and may - be I'll love you."

Verse

(A)

(D)

(G)

3. I told that girl I could start right a - way, ___

5 5 7/9 7 9 7 9 | 5 7/9 7 9 7 5 | 3 3 3 5/7 5 7 5 3

(D)

(G)

(D)

and she said, "Lis-ten babe, _ I got some-thin' to say. ___ I got no car an' it's

5 5 7/9 7 9 7 5 | 3 3 3 5/7 5 7 5 3 | 5 5 7/9 7 9 7 5

(G)

(A7)

D.S. al Coda

break-in' my heart, ___ but I found a driv - er, and that's a start." _

3 3 3 5/7 5 7 5 3 | 5 5 5 5 5 5 | 5 5 5 5 7/9 7 9 7 9

⊕ Coda

(A)

N.C.

(D)

Beep, beep, mm, beep, beep, yeah! ___

5 | 5 5 5 7 5 7 5 3

(A) (D) (A)

Beep, beep, mm, beep, beep, yeah! — Beep, beep, mm, beep, beep, yeah! —

5 5 5 7/9 7 9 7 9 5 5 5/7 5 7 5 3 5 5 5 7/9 7 9 7 9

Begin Fade

(D) (A)

Beep, beep, mm, beep, beep, yeah! —

Gr. 2

5 5 5 7 5 7 5 3 5 5 5 7/9 7 9 7 9

Gr. 1

w/ slide

10/12 (12) 10/12 (12) 10/12 (12) 10/12

Fade Out

(D) (A) (D)

Beep, beep, mm, beep, beep, yeah! —

5 5 5 7 5 7 5 3 5 5 5 7/9 7 9 7 9 5

10/12 (12) 10/12 (12) 10/12 (12) 10/12

Nowhere Man

Words and Music by John Lennon and Paul McCartney

Gr. 1: Capo II

Verse

Moderately ♩ = 122

A Cappella

N.C. (E) (B) (A)

1. He's a real no - where _ man, sit - ting in _ his

(E) F#m7 Am E

no - where _ land, mak - ing all _ his no - where plans for no - bod - y.

*Gr. 1 (acous.), (J.L.)

mf let ring throughout

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 2 | 4 | 5 | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 |
| A | 5 | 5 | 5 | 5 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |
| B | 4 | 4 | 4 | 4 | 4 | 7 | 7 | 7 | 7 | 7 | 2 | 2 | 2 | 2 |

*Notes tabbed at 2nd fret played as open strings.

Verse

Gr. 2: w/ Fill 1

E B A

2. Does - n't have _ a point of view, _ knows not where he's

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|-----|---|---|---|---|---|-----|---|---|---|---|---|
| 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 5 | 5 | 5 | 5 | 5 | 5 |
| 5 | 5 | 5 | 5 | 5 | 5 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| 2 | 2 | 2 | 2 | 2 | 2 | (2) | 4 | 4 | 4 | 4 | 4 | (5) | 4 | 4 | 4 | 4 | 4 |

Fill 1

*Gr. 2 (elec.), (G.H.)

mf

| | | | | | |
|---|---|---|---|--|--|
| T | 2 | | | | |
| A | 3 | 2 | 1 | | |
| B | 4 | | 2 | | |

*w/ heavy compression/top boost throughout fills.

F#m7

Gr. 2: w/ Fill 6, on D.S.

B

To Coda ⊕

world la, la, la is at your com-mand. la, la, la, la

End Rhy. Fig. 2

Guitar Solo

E

B

A

E

la.)

Gr. 2

f let ring throughout

Rhy. Fig. 1

Gr. 1

Fill 6

Gr. 2

T

A

B

F#m7 Am E

string noise string noise

8va

Harm. 5

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: tacet

E B A E

3. He's as blind as he can be, — just sees what he wants to see. —

8va

Gtr. 2: w/ Fill 3

F#m Am E

No-where man — can you see me at all? — No-where man —

Chorus

Gtr. 1: w/ Rhy. Fig. 2

G#m A G#m A

don't wor-ry. Take your time, don't hur-ry. Leave it all —

(Ah, — la, la, la, ah, — la, la, la,

Fill 3
Gtr. 2

mf
let ring

| | | | | | |
|---|---|---|---|---|--|
| T | 0 | | | | |
| A | 2 | 1 | 2 | | |
| B | 2 | | | 2 | |

G#m F#m7 Gr. 2: w/ Fill 4 B

ah, 'til some-bod-y else la la la, lends you a hand. la la la la.)

Verse

Gr. 1: w/ Rhy. Fig. 1

E B A E

4. Does - n't have a point of view, knows not where he's go - ing to.

Gr. 2: w/ Fill 5

F#m Am E D.S. al Coda

Is - n't he a bit like you and me? No-where man

Coda

Verse

Gr. 1: w/ Rhy. Fig. 1

E B A

5. He's a real no - where man, sit - ting in his

E F#m Am E

no - where land, mak - ing all his no - where plans for no - bod - y.

Fill 4
Gr. 2

T 0
A 4 4 4 4 4 4 4 4 4 4 2
B 2 2 2 2 2 2 2 2 2 2 2

Fill 5
Gr. 2

T 0 7 0
A 4 4 2 1 2
B 2 2

Tag

Gtr. 1: w/ Rhy. Fig. 1, last 4 meas.

F#m7

Am

Mak - ing all his no - where plans for

Gtr. 2

0 2 1 2 4 2

E

F#m7

no - bod - y. Mak - ing all his

Gtr. 1

Gtr. 2

0 4 0 2 1 2 4

Am

E

no - where plans for no - bod - y.

Gtr. 1

Gtr. 2

2 0 4 1 2 2

Michelle

Words and Music by John Lennon and Paul McCartney

Gr. 1: Capo V

Intro

Moderately ♩ = 118 (♩ = ♩³)

Fm Fm(maj7) Fm7 Fm6 D♭maj7 C

*Gr. 1 (acous.)

mp
let ring throughout

Gr. 2 (acous.)

mp
let ring throughout

*Notes tabbed at 5th fret played as open strings.

Chorus

Gr. 2 tacet

F B♭m7 E♭6

Mi chelle. ma belle. these are words that
(Ooh, _____) ooh. _____

Gr. 1

mp
let ring throughout

D°7 C B°7 C

go to - geth - er well, my Mi - chelle. _____

F Bbm7 Eb6

Mi - chelle, ma belle, sont des mots qui

(Ooh, _____) ooh. _____

D°7 C B°7 C

vont tres bien en - semble, tres bien en - semble. 1. 1

Verse

Fm Ab7

love you, I love you, I love you, that's all I want to

(Ooh, _____)

Rhy. Fig. 1

Db C7 Fm

say, un - til I find a way. I will

ooh. _____)

End Rhy. Fig. 1

Fm(maj7)

Fm7

Fm6

D♭maj7

C

say the on - ly words I know that you'll un - der - stand.

Gr. 1

Gr. 2

Chorus

Gr. 2 tacet

F B♭m7 Eb

Mi - chelle, ma belle, sont des mots qui

(Ooh, _____) ooh. _____

Rhy. Fig. 2

Gr. 1

D°7 C B°7 C

vont tres bien en - semble, - tres bien en - semble.

2. I

End Rhy. Fig. 2

Verse

Fm Ab7

need to, I need to, I need _____ to, I need to make you
(Ooh, _____)

Detailed description: This system contains the first two measures of the verse. The vocal line features a melodic line with triplets and a long note. The guitar line provides accompaniment with chords and a melodic counterpoint. The guitar tablature shows fingerings for the fretboard.

Db C Fm

see, oh, what you mean to _____ me. _____ Un -
ooh. _____)

Detailed description: This system contains the next two measures of the verse. The vocal line continues the melody with a triplet and a long note. The guitar line features a prominent melodic line with a triplet. The guitar tablature includes an 'X' indicating a muted string.

Fm(maj7) Fm7 Fm6 Dbmaj7 C

til I do I'm hop-ing you will know what I mean.

Gtr. 1

Gtr. 2

Detailed description: This system contains the final two measures of the verse. The vocal line concludes the phrase. The guitar line features a melodic line with a triplet. The guitar tablature shows various chord voicings and fingerings.

Guitar Solo

Gtr. 2 tacet

F Bbm7 Eb

I love you.

(Ooh, ooh.)

*Gtr. 3 (elec.)

mf *steady gliss.*

3 3 0 2 3 5 6 (6) 1 0 0 1 3 1

Gtr. 1

* Neck pick up w/treble rolled off.

D°7 C B°7 C

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

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3 tacet

Fm Ab7

want you, I want you, I want you, I think you know by

(Ooh,)

Db C7 Fm

now, ooh. I'll get to you some how. Un

Fm(maj7) Fm7 Fm6 Dbmaj7 C

til I do, I'm tell - ing _ you so you'll un - der - stand.

Gr. 1

Gr. 2

Chorus

Gr. 2 *tacet*
Gr. 1: w/ Rhy. Fig. 2

F Bbm7 Eb6

Mi - chelle, ma belle, sont des mots qui

(Ooh, _____ ooh _____)

D°7 C B°7 C

vont tres bien en - semble, tres bien en - semble. And I will

Fm Fm(maj7) Fm7 Fm6 Dbmaj7

say — the on - ly words — I know that you'll un - der -

Gr. 1

Gr. 2

Outro Solo

Gtr. 2 tacet

C

F

Bbm7

- stand, my Mi - chelle.
(Ooh. _____)

Gtr. 3

mf

w/ neck pickup

even gliss.

Gtr. 1

Eb6

D°7

C

B°7

C

let ring - - -

(even ♯ - -)

Begin Fade

F

Bbm7

Eb6

Fade Out

D°7

even gliss.

Girl

Words and Music by John Lennon and Paul McCartney

Gr. I: Capo VIII

Verse

Moderately ♩ = 96 (♩ = ♩³)

Cm G7 Cm Cm7

1. Is there an - y - bod - y going to lis - ten to ___ my sto - ry

* Gtr. I (acous.) Rhy. Fig. 1
mf
let ring throughout

T 8 8 10 10 8 8 11 11 8
A 8 8 10 10 8 8 8 8 8
B 10 10 10 10 10 10 10 10 10

*Notes tabbed at 8th fret played as open strings.

Fm Ab6 Cm Eb Cm G7 Cm G7

all a - bout the girl who came to stay? She's the kind of girl you want so ___ much it

8 8 8 8 8 8 11 11 8 10 10 8 9 8 8 10 10 8
9 9 9 9 9 9 8 8 8 8 8 8 8 8 8 8 8
10 10 10 10 10 10 8 8 8 8 8 8 8 8 8 8 8
8 11 10 11 11 10 10 10 10 10 10 10 10 10 10 10

Cm Cm7 Fm Ab6 Cm

makes you sor - ry, still you don't re - gret a sin - gle day. Ah, ___

End Rhy. Fig. 1

8 8 8 8 (11) 11 11 8 (9) 8 8 8 8 8 8 8 8 8 8 8 8
10 10 10 10 10 10 8 10 10 10 10 10 10 10 10 10 10
10 10 10 10 10 10 8 8 8 8 8 8 8 8 8 8 8
8 8 8 8 8 8 8 11 10 (10) (10) 10

Chorus

Eb Gm Fm Bb7 Eb Gm Fm Bb7

girl, ffff, girl, girl. 2. When I
(breathe in)

Rhy. Fig. 2

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

Cm G7 Cm Cm7 Fm Ab6 Cm Eb Cm G7

think of all the times I tried so hard to leave her, she will turn to me and start to cry. And she

Cm G7 Cm Cm7 Fm Ab6 Cm

prom-is-es the earth to me and I believe her, af-ter all this time I don't know why. Ah,

Chorus

Gtr. 1: w/ Rhy. Fig. 2, simile

Eb Gm Fm Bb7 Eb Gm Fm Bb7

girl, ffff, girl, girl.
(breathe in)

Bridge

Fm C

She's the kind of girl who puts you down when friends are there, you feel a
(Tit, tit, tit, tit, tit, tit, tit, tit, tit, tit, tit, tit, tit, tit, tit, tit,

Fm C Fm

fool. ———

tit, tit,

When you say she's look - ing good, she

C Fm Ab

acts as if it's un - der - stood. She's cool, ——— ooh, ——— ooh, ——— ooh. ———

tit, tit.)

Chorus

Gr. 1: w/ Rhy. Fig. 2, simile

E \flat Gm Fm B \flat 7 E \flat Gm Fm B \flat 7

Girl, ——— *ffff*, ——— girl, ——— girl. ——— 3. Was she

(breathe in)

Verse

Cm G7 Cm Cm7 Fm Cm E \flat G7 Cm

told when she was young that pain would lead to plea - sure? Did she un - der - stand, it when they said that a

Gr. 2 (acous.)

mf

4 5 5 7 8 9 8 6 9 8 6 4 6 4 3

Cm G7 Cm Cm7 Fm Ab6 (-) Cm

man must break his back to earn his day of lei- sure? Will she still be - lieve. it when he's dead? Ah, —

Chorus
Gtr. 2 tacet

Eb Gm Fm Bb7 Eb Gm Fm Bb7

girl, _____ fffff, _____ girl, _____ girl, _____
(breathe in)

Interlude
Gtr. 3 (acous. 12-str.)

Cm G7 Cm Cm7 Fm Ab Eb G7

f

Gtr. 2

f

Gtr. 1

mf

In My Life

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 104

A E A E

1. There are

mf let ring - -

mf

Verse

A E F#m A/G D Dm

plac - es I re - mem - ber all my life, (Ooh. though

mf let ring

A E F#m A/G A7

some have changed. Some for - ev - er, not for bet - ter. Some have

Chorus

D Dm A F5

gone _____ and some re - main. _ All these pla - ces _ have _ their _
 (Ooh. _____)

D G A5 A

mo-ments, with lov-ers and _ friends _ I still can re - call. _ Some are

F#5 B Dm

dead _ and _ some _ are _ liv - ing. In my _____ life I've

A E

Gtr. 1 loved them all. _____ 2. But of

let ring - - -

Gtr. 2

Verse

A E F#m A/G D Dm A

Musical staff with lyrics: all these friends and lov-ers, — there is no — one com-pares with you. — And these

(Ooh. —)

Gtrs. 1 & 2

Guitar accompaniment staff with triplets and dynamics markings.

Guitar fretboard diagram for the first system.

E F#m A/G D Dm A

Musical staff with lyrics: mem - 'ries lose their mean-ing — when I think — of love as some - thing new. — Though I

(Ooh. —)

Guitar accompaniment staff with triplets and dynamics markings.

Guitar fretboard diagram for the second system.

Chorus

F#5 D G A

Musical staff with lyrics: know. I'll — nev-er lose af - fec-tion for peo-ple and — things — that went be - fore, — I

Guitar accompaniment staff for the first part of the chorus.

Guitar fretboard diagram for the first part of the chorus.

F#m B7 Dm A

Musical staff with lyrics: know I'll of-ten stop and think a - bout them. In my — life I love you more. —

Guitar accompaniment staff for the second part of the chorus.

Guitar fretboard diagram for the second part of the chorus.

Piano Solo

A E F#5 A7

*Gtr. 3
*Gtr. 4
divisi mf

10 12 9 10 12 11 12 12 9 12 11 13 14 14 12 14 15 12 15
7 9 7 6 7 7 6 4 11 13 14 5 6 4 7 5 4 7

Gtrs. 1 & 2

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

*Piano arr. for Gtrs. 3 & 4

D5 Dm A

(15) 14 12 14 10 14 14 12 13 12 13 15 12 12 10 12 9 12 12 10 12 10 12 9 12
5 7 5 7 6 7 4 7 7 4 7 7 7 12 10 6 4 6 7 6 6 9

5 5 5 7 7 7 5 5 5 7 7 7 5 5 7 7 6 6 5 5 6 6 6 7 7

E F#5 A7

10 12 9 10 12 11 12 12 9 12 11 13 14 14 12 14 15 12 15
7 9 7 6 7 7 6 4 11 13 14 5 6 4 7 5 4 7

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

D Dm A

Though I

(15) 14 12 14 10 14 14 12 13 12 13 12 9 10 12 9 10 9 9 10 9 11 9 12 11 9 12 9 7 5 9 7 5

5 7 5 4 7 7 4 7 7 6 7 6 9 7 5 9 7 5

3

5 5 7 7 7 5 5 7 7 5 5 7 7 5 5

Chorus
Gtrs. 3 & 4 tacet
Gtr. 1: w/ Fill 1

F#5 D5 G5 G

know I'll nev - er lose af - fec - tion for peo - ple and things that

Gtrs. 1 & 2

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

0 0 0 3

A5 A F#5

went be - fore, I know I'll of - ten stop and think a -

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

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

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

Fill 1
Gtr. 1

T 2 5 5 5

A 2 2 2

B

B Dm A

- bout them. In my _____ life I love you more. _

The first system of music features a vocal line in treble clef with lyrics: "- bout them. In my _____ life I love you more. _". Above the vocal line are chord markings: B, Dm, and A. Below the vocal line is a guitar line in treble clef with a 3-measure triplet. At the bottom is a bass line with fingerings: 2 4 4 4 2 4 | 7 7 7 7 7 7 | 5 5 7 7 5 5.

E

Outro
Rubato
Dm/F

In my _____ life I

Gtr. 1
let ring - - -

Gtr. 2

The second system of music features a vocal line in treble clef with lyrics: "In my _____ life I". Above the vocal line are chord markings: E, and an "Outro Rubato Dm/F" section. Below the vocal line are two guitar parts. Gtr. 1 is in treble clef with the instruction "let ring - - -" and a melodic line. Gtr. 2 is in treble clef with a complex rhythmic pattern. At the bottom is a bass line with fingerings: 2 5 2 3 0 4 | 4 4 4 4 4 4 | 0 0 0 0 (0).

A tempo

N.C. A E A

love you more.

let ring - - -

The third system of music features a vocal line in treble clef with lyrics: "love you more.". Above the vocal line are chord markings: N.C., A, E, and A. Below the vocal line are two guitar parts. Gtr. 1 is in treble clef with the instruction "let ring - - -" and a melodic line. Gtr. 2 is in treble clef with a complex rhythmic pattern. At the bottom is a bass line with fingerings: 2 2 2 2 X X 4 | 4 4 4 4 4 4 | 0 0 0 0 0 0.

Paperback Writer

Words and Music by John Lennon and Paul McCartney

Tune Down 1 Step:

- ① = D ④ = C
- ② = A ⑤ = G
- ③ = F ⑥ = D

Intro

Lively Pop Rock ♩ = 156

N.C. (A)

(Bm7add4)

a capella

Pa - per - back writ - er, pa - per - back writ - er.
 Pa - per - back. (Pa - per - back writ - er.)

(A7)

1. Dear
3. It's a

Gr. I (elec.)
f w/ slight dist. let ring

T
A
B

Verse

A5 A6 A5 A6 A5 A6 A5 A6 A5

Sir or Mad - am will you read my book? It took me years to write, — will you take a look? It's
 Thou - sand pa - ges, give or take a few; — I'll be writ - ing more — in a week or two. I can
 (Fre - re Jac ques.)

2nd time play simile

*Sing harmony 2nd time only.

A6 A5 A6 A5 A6 A5

based on a nov - el by a man named Lear. And I need a job, — so I }
 make it long - er if you like the style. — I can change it 'round, — and I } want to be a pa - per - back
 (Fre - re Jac ques.)

Chorus
D5

N.C.(A7)

writ - er, _____ pa - per-back writ - er. _____

2. It's a
4. If you

Verse

A5 A6 A5 A6 A5 A6 A5 A6 A5

dir - ty sto - ry of a dir - ty man, _ and his cling - ing wife _ does - n't un - der - stand. His
real - ly like _ it you can have the rights, _ it could make a mil - lion for you o - ver - night. If you
(Fre - re Jac - ques.)

A6 A5 A6 A5 A6 A5 A6 A5

son is work - ing for the Dai - ly Mail, _ it's a stead - y job _ but he wants to be a } pa - per - back
must re - turn _ it you can send it here, _ but I need a break, _ and I want to be a }
(Fre - re Jac - ques.)

Chorus

D5

N.C.(A7)

D.C. al Fade

writ - er, pa - per - back writ - er.

7 7 7 7 5 7 | 5 5 5 5 5 | 0 0 2 2 0

Bridge

Gr. 1 tacet

N.C.(A)

(Bm7add4)

Pa - per - back writ - er, pa - per - back writ - er.
 Pa - per - back. (Pa - per - back writ - er.)

Breakdown

(A7)

Out-Chorus

A5

A6 A5

Pa - per - back

Gr. 1

0 0 2 2 0 | 0 0 0 0 0 2 | 2 2 2 4 2

A6 A5

A6

A5

Play 4 Times and Fade

writ - er. Pa - per - back writ - er.

let ring - - - - -

2 2 2 4 2 | 2 2 2 2 2 4 2 | 2 2 2 2 2 4 2

Eleanor Rigby

Words and Music by John Lennon and Paul McCartney

Intro Chorus

Moderately ♩ = 137

Chorus Melody (Chords: C, Em)

Ah, _____ look at all _____ the lone - ly peo - ple.

Strings arr. for gtrs.

Gr. 1

Gr. 2 *divisi*

TAB

| | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|---|---|---|----|---|
| 8 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 7 |
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 |

Gr. 3

*Gr. 4 *divisi*

TAB

| | | | | | | | | | | | | | | | | | | | |
|----|---|----|---|---|----|----|----|----|----|----|----|---|----|----|---|---|---|---|----|
| 10 | 3 | 10 | 7 | 8 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 7 | 10 | 10 | 2 | 2 | 3 | 0 | 10 |
|----|---|----|---|---|----|----|----|----|----|----|----|---|----|----|---|---|---|---|----|

*w/ pitch transposer (P.T.) pre-set 8vb. Switch on where indicated.

Chorus Melody (Chords: C, Em)

Ah, _____ look at all _____ the lone - ly peo - ple.

Gr. 1

TAB

| | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|---|---|---|----|---|---|
| 8 | 7 | 7 | 7 | 8 | 7 | 7 | 8 | 8 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 7 | |
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 | 9 |

Gr. 3

* (P.T. off)

TAB

| | | | | | | | | | | | | | | | | | | | | | |
|-----|----|----|----|----|---|---|---|----|---|----|----|----|----|----|----|----|----|----|----|----|----|
| 10 | 10 | 10 | 10 | 10 | 5 | 5 | 2 | 10 | 3 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| (0) | | | | | | | | | | | | | | | | | | | | | |

*Gr. 4 tabbed to the right when necessary.

Verse

Em

El - ea - nor Rig - by picks up the rice — in the church —

Gtrs. 1 & 2

7 7 7 8 7 7

10 (0) 10 10 10 10 10 10 10 10 10 10 10 10

C

Em

— where a wed - ding has been, — lives in a dream. —

9 9 9 9 9 10 10 10 10 9 9 9 9

10 10 10 10 10/3 5 5 5 10/3 10/3 2 10 10 0

Em/D

Waits at the win - dow, wear - ing a face — that she keeps — in a jar — by the door, —

The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Waits at the win - dow, wear - ing a face — that she keeps — in a jar — by the door, —". Below the vocal line are two staves for guitar accompaniment. The first guitar staff shows a sequence of chords: Em7, D, Em7, D, Em7, D, Em7, D, Em7, D, Em7, D, Em7, D, Em7, D, Em7, D. The second guitar staff shows a sequence of chords: Em, D, Em, D, Em, D, Em, D, Em, D, Em, D, Em, D, Em, D, Em, D.

Chorus

C Em Em7 Em6

— who is it for? — All the lone - ly peo - ple, where do —

The second system continues the musical score. It starts with a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "— who is it for? — All the lone - ly peo - ple, where do —". Above the vocal line, the chords C, Em, Em7, and Em6 are indicated. Below the vocal line are two staves for guitar accompaniment. The first guitar staff shows a sequence of chords: C, Em, Em7, Em6, C, Em, Em7, Em6, C, Em, Em7, Em6, C, Em, Em7, Em6, C, Em, Em7, Em6. The second guitar staff shows a sequence of chords: C, Em, Em7, Em6, C, Em, Em7, Em6, C, Em, Em7, Em6, C, Em, Em7, Em6, C, Em, Em7, Em6.

Cmaj7/E Em Em7 Em6

— they all — come from? — All — the lone — ly peo — ple, where do —

The first system of music features a vocal line in treble clef with lyrics. The guitar accompaniment is in treble clef, showing a rhythmic pattern of eighth notes with chords. The bass line is in bass clef, showing a simple harmonic accompaniment. Chord changes are indicated above the staff: Cmaj7/E, Em, Em7, and Em6.

Cmaj7/E Em Verse Em

— they all — be — long? — 2. Fa — ther Mc — Ken — zie,

Gtr. 1

Gtr. 2
divisi

The second system of music continues the vocal line and guitar accompaniment. It includes a section labeled 'Verse' with the lyrics '2. Fa — ther Mc — Ken — zie,'. The guitar accompaniment shows more complex rhythmic patterns and chord changes. Chord changes are indicated above the staff: Cmaj7/E, Em, and Em.

C

writ - ing the words of a ser - mon that no one will hear, no

(8)

9 9 9 9 9 9 9 9 10 10 10 10

P.T. on

10 10 10 10 10 10 10 10 10/3 5 2 4 5 2 4 5 10 10

Em

one comes near. Look at him work - ing, darn - ing his socks in the night.

9 9 9 9 9 9 9 9 9 9 7 8 9 7 9 9 5 10 10 9 9 10 10

(P.T. off)

(5)

10 10 2 10 10 10 10 10 10 10 10 10 10 10

C Em

— when there's no - bod - y's there. — What does he care? —

P.T. on (P.T. off)

Chorus

Em7 Em6 Cmaj7/E Em

All the lone - ly peo - ple, where do — they all — come from? —

Em7

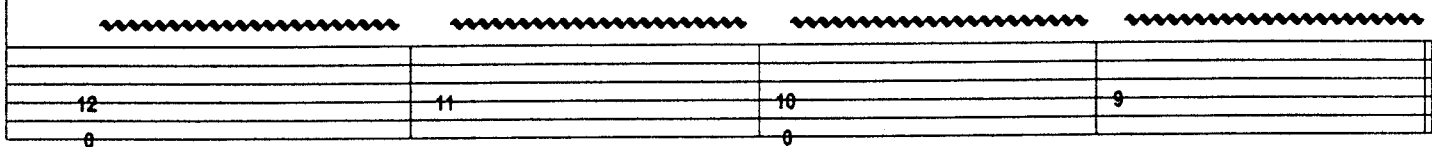
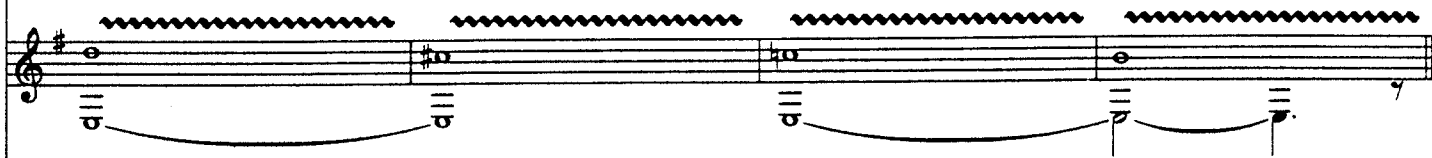
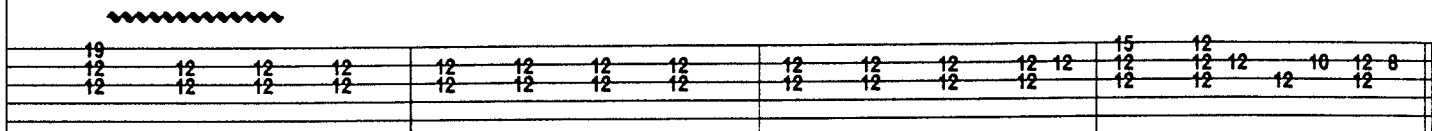
Em6

Cmaj7/E

Em



All the lone - ly peo - ple, where do they all be - long? -



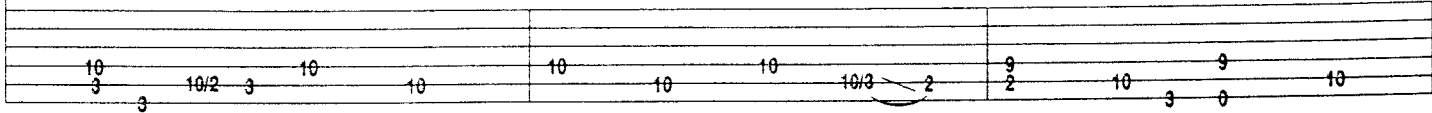
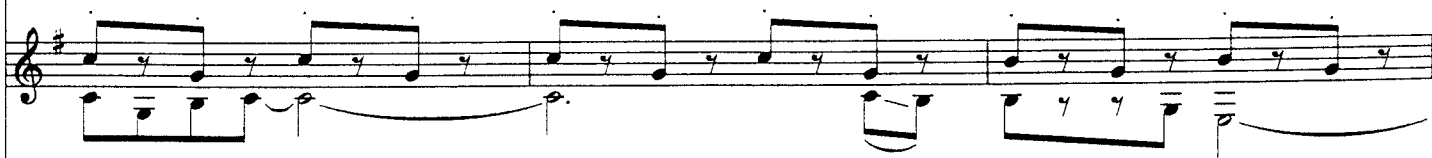
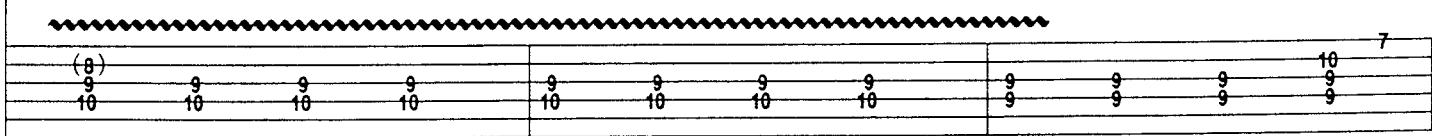
Chorus

C

Em



Ah, look at all the lone - ly peo - ple.



C

Ah, _____ look at all _____ the lone - ly peo -

P.T. on (P.T. off)

Verse

Em

Em

ple. 3. El - ea - nor Rig - by

C

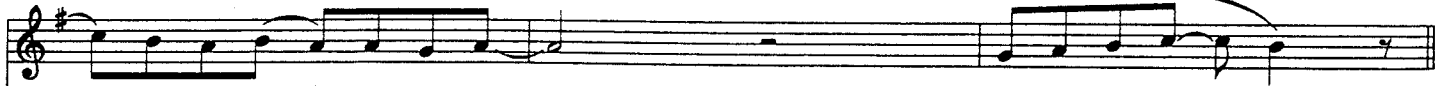
died in the church _ and was bur - ied a - long _ with her name, _

Em

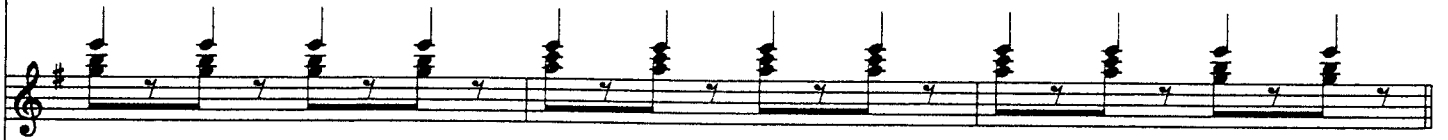
no - bod - y came. _ Fa - ther Mc - Ken - zie, wip - ing the dirt _ from his hands _

C6

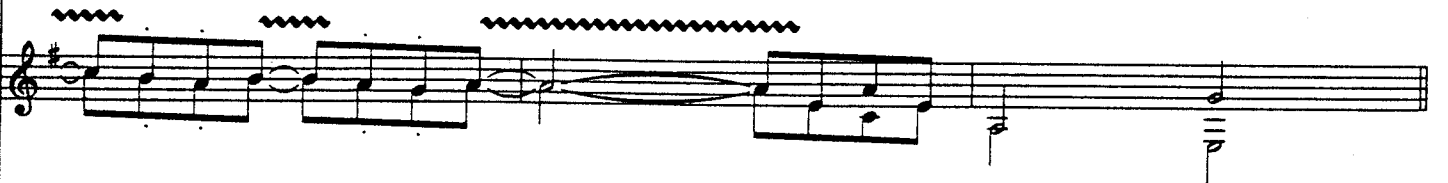
Em



as he walks from the grave, no one was saved.



12 12 12 12 12 12 12 12 12 12 12 12
12 12 12 12 13 13 13 13 13 13 12 12
12 12 12 12 14 14 14 14 14 14 12 12



(6) 9 7 9 7 5 7 7 7 7 5 0

Chorus

Em7

Em6

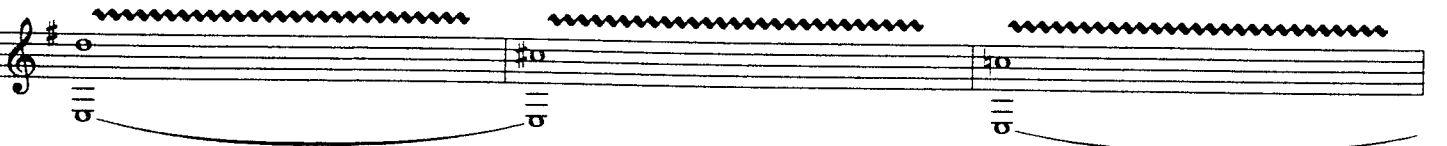
Cmaj7/E



Ah, look at all the lonely people. All the lonely people, where do they all come from?



12 12 12 12 12 12 12 12 12 12 12 12
12 12 12 12 12 12 12 12 12 12 12 12



12 11 10 0

Em

Em7

Em6

Ah, _____ look at all _____ the lone - ly peo -
 All _____ the lone - ly peo - ple, lone - ly peo - where do _____

| | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|
| 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |

Cmaj7/E

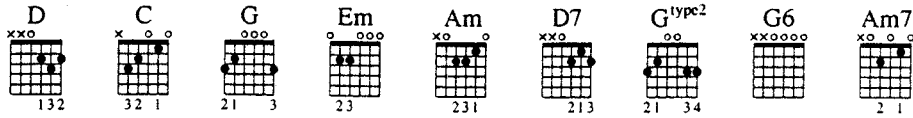
Em

ple. they all _____ be - long? _____

| | | | | | | | | |
|----|----|----|----|----|----|----|----|---|
| 12 | 12 | 12 | 12 | 15 | 12 | 12 | 10 | 8 |
| 12 | 12 | 12 | 12 | 14 | 11 | 12 | 11 | 9 |

Yellow Submarine

Words and Music by John Lennon and Paul McCartney



Tune Down 1/2 Step:

- ① - E \flat ④ - D \flat
- ② - B \flat ⑤ - A \flat
- ③ - G \flat ⑥ - E \flat

Verse

Moderate March ♩ = 108 (♩ = $\frac{3}{4}$)

Gr. 1 (acous.)

D **C** **G** **Em** **Am** **C**

mf

1. In the town _____ where I was born lived a man _____ who sailed _ to

D7 **G type 2** **D** **C** **G** **Em** **Am** **C**

sea. And he told _____ us of his life _____ in the land _____ of sub - ma -

D7 **G** **D** **C** **G6** **G** **G6** **Em** **Am** **Am7** **C**

(even ♩ ----)

rines. So we sailed _____ on to the sun 'til we found _____ the sea of green. _

D7 **G6** **G** **D** **C** **G6** **G** **Em**

_____ And we lived be - neath the waves in our

Am Am7 C D7 G6 **Chorus** G^{type2}

yel - low sub - ma - rine. We all live in a

D G6 G^{type2}

yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.

G6 D G6

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine,

G^{type2} Verse (w/ cocktail party ambience) D C G Em Am C

yel-low sub-ma-rine. 2. And our friends are all a-board, man-y more of them live next

D7 G^{type2} D C G Em

door. And the band begins to play.

*Gtr. 2 f 3

| | | | |
|---|--|--|------|
| T | | | |
| A | | | 9 11 |
| B | | | 12 |

*Horns arr. for Gtr. 2

Am

C

D7

G

Chorus

G type2

Am C D7 G G type2

We all live in a

12 9 12 11 12 12 11 12 9 11 12 11 9 11 12 9 9 9 12 11 9 11 12

Gr. 2 tacet

D

G6

G type2

> sim.

yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine. We all live in a

Interlude

(w/ nautical ambience)

D

G6

G type2

D

C

G

Em

yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

Am

C

D7

G type2

D

C

G

Em

Am

C

D7

G type2

3. As we

3. As we

Verse

D G6 C G6 G^{type2} G6 Em Am C

live _____ a life of ease, ev - 'ry { one of us has all we
 (Spoken:) Ev - 'ry one of us

D7 G6 G^{type2} D G6 C G6 G^{type2} G6 Em

need. has all we need. Sky of blue _____ (even ♩-----) and sea of green, Sky of blue, sea of green, in our

Chorus

Am Am7 C D7 G6 G^{type2}

yel - low in our yel - low sub - ma - rine. sub - ma - rine. Ah - hah! } We all live in a

D G6 G^{type2}

sim.

yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.

Repeat and Fade

D G^{type2} G6 G^{type2}

We all live in a yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.

Strawberry Fields Forever

Words and Music by John Lennon and Paul McCartney

Em **F#** **D** **F#m** **E** **D type 2** **E type 2** **A** **A type 2** **A type 3**

Intro

Moderately ♩ = 92

N.C.(E)

(F#m)

(E)

(D)

(A)

****Gtr. 1**

Rhy. Fig. 1 End Rhy. Fig. 1

mf (cont. in slash)

* This song is a compilation of two takes, one in the key of A (the first minute of the song) and another in the key of Bb (the remainder). The difference in keys was compensated for by speeding up the first take and slowing down the second, though this match is not exact.

** Mellotron arr. for gtr.

Chorus

Em

Gtr. 1 Gtr. 3: w/ Fill 1

Let me take you down 'cause I'm going to Straw-ber-ry Fields.

mf let ring throughout w/ pick and fingers

* Gtr. 2 (clean elec.)

* tuned down 1 1/2 steps: ⑥ - C# ⑤ - F# ④ - B ③ - E ② - G# ① - C#
 Music notated in sounding pitches.

F# **D** **F#**

Noth-ing is real, and noth-ing to get hung a-bout.

Fill 1

* Gtr. 3 (clean elec.)

f w/ slide

* Gtr. 3 tuned down 1/2 steps: ⑥ - C# ⑤ - F# ④ - B ③ - E ② - G# ① - C#
 Music notated in sounding pitches.

D

A

Verse

④
7 fr

Gr. 1: w/ Rhy. Fig. 1

N.C.(E)

Straw - ber - ry Fields _ for - ev - er. I Liv - ing is eas - y with

F#m

E

D type 2

D

Gr. 1

eyes closed, _ mis - un - der - stand - ing all you see. _

E type 2

A

E type 2

F#m

E

D type 2

E

It's get - ting hard _ to be some - one but it all works out. It does - n't mat - ter much to

D type 2

A type 2

Gr. 2 tacet

A

③

2 fr

Gr. 3: w/ Fill 1

me. Let me take you down _ 'cause I'm go - ing

* Gr. 4 (dist.)

f

* Cellos arr. for gr.

***Chorus**

Gtr. 1 tacet

N.C.

to Straw-ber-ry Fields. Noth-ing is real, and

Gtr. 4

2 5 4 5 | 2 5 0 5 | 4

* At this point all gtrs. are arr. to remain in the Key of A

D

E

F#

D

A5

noth-ing to get hung a-bout. Straw-ber-ry Fields _ for - ev - er.

* Gtr. 5

Gtr. 4 *divisi* *mf*

2 4 6 | 2 3 5 | 5 5 (5) | 0

* Horns arr. for gtr.

Verse

Gtr. 4 tacet

N.C.(E)

(F#m)

Gtr. 6: w/ Fill 2

2. No one, I think, is in my tree. _ I mean it must _ be high or

Gtr. 5

(5) | 7 7 5 4 5 | (9) | 7 7 6 5 7 6 9

Fill 2

* Gtr. 6 (swordmandel arr. for gtr.)

f w/ reverb
let ring

T 10 9 | 10 12 9 |

A 12 11 | 12 12 |

B 13

* The swordmandel is an Indian instrument similar to a table harp.

D E7 A F#m

low. _____ That is, you can't _ you know, tune in but it's all _____ right.

Gtr. 5

Gtr. 4 *divisi*

D E7 D A

That is, _ I think it's not too _ bad. Let me take you down _ 'cause I'm go-ing

*P.M. _____

* Gtr. 4 only.

Chorus
N.C.

to Straw-ber-ry Fields. Noth-ing is real, and

D E F# D

noth - ing to get hung a - bout. Straw - ber - ry Fields _ for -

Verse
Gtr. 4 tacet
N.C.(E)

Gtr. 6: w/ Fill 2

A5

ev - er. 3. Al - ways know, — some - times —

Gtr. 5

5 5 2 0 | 7 9 7 9 7 8 7 9

(F#m)

D

— think it's me. But you know I know and it's a dream. —

Gtr. 5

Gtr. 4 *divisi*

7 9 7 9 5 7 4 6 5 7 5 7 5 7 5 7 5 7 4 2

N.C.

D

E7

I think I know, I mean, ah yes, but it's all — wrong. That is, I think I — dis-a -

* P.M. —

* Gtr. 4 only.

5 2 4 2 4 1 2 2 4 4 2 | 2 3 2 4 5 5 5 5 2 2 2 2

D

A

gree. Let me take you down — 'cause I'm go - ing

5 4 2 4 5 4 2 5 4 2 | 9 7 9 7 9 7 9 7

Chorus

Em

F#

to Straw-ber-ry Fields. Noth-ing is real, and

let ring— let ring—

* P.M.

Detailed description: This system contains the first two measures of the chorus. The vocal line starts with a triplet of eighth notes on 'Straw-ber-ry' and another triplet on 'Noth-ing'. The guitar accompaniment features a steady eighth-note pattern. Fretboard diagrams are provided for the guitar parts.

* Gtr. 4 only.

noth-ing to get hung a-bout. Straw-ber-ry Fields _ for - ev - er.

D E F# D A5 F#m7

Detailed description: This system contains the next two measures. The vocal line continues with 'noth-ing to get hung a-bout.' and 'Straw-ber-ry Fields _ for - ev - er.' The guitar accompaniment changes chords as indicated by the chord symbols above. Fretboard diagrams are provided.

Straw-ber-ry Fields _ for - ev - er. Straw-ber-ry Fields _ for - ev - er.

D Gtr. 5 tacet N.C.(A) (D) (E) Gtr. 6: w/ Fill 3 (D)

Gtr. 4

Detailed description: This system contains the final two measures. The vocal line repeats 'Straw-ber-ry Fields _ for - ev - er.' The guitar accompaniment includes a 'Fill 3' section for guitar 6. Fretboard diagrams are provided.

Fill 3
Gtr. 6

w/ light dist.

full

T
A
B

Detailed description: This block provides a detailed view of 'Fill 3' for guitar 6. It shows the melodic line with dynamics 'w/ light dist.' and 'full'. Below the staff is a fretboard diagram with fret numbers: 9, (9), 7, 6, 7, 6, 4, 4, 0, 0.

A type 3 **Outro**

* Gtr. 7

p

P.M.

* Piano arr. for gtr.

Gtr. 4 tacet

Gtr. 6 tacet

Gtr. 6

Gtr. 4

Gtr. 4 tacet

Gtr. 6

Begin Fade

Fade Out

fade in drums, sound effects, etc.

8

Begin Fade

4

Fade Out

Sgt. Pepper's Lonely Hearts Club Band

Words and Music by John Lennon and Paul McCartney

Intro

Moderate Rock ♩ = 95

A7

Audience and orchestra warm up ambience

Gtr. 1

f w/ fuzz

TAB

Gtr. 2

mf w/ slight dist.

TAB

Gtr. 3

mf w/ slight dist.

TAB

C

G7

D7

Verse

G7

A7

1. It was twenty years a-go to-day, .

Ser-geant

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "1. It was twenty years a-go to-day, . Ser-geant". The second staff is the guitar part, showing a sequence of chords: C, G7, D7, G7, and A7. The third staff is the bass line in treble clef, featuring a triplet of eighth notes (3, 0, 3) and other rhythmic patterns. The fourth staff is the bass line in bass clef, showing a steady eighth-note accompaniment.

C7

G7

A7

Pep-per taught the band to play. .

They've been go-ing in and out of style, .

but they're

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Pep-per taught the band to play. . They've been go-ing in and out of style, . but they're". The second staff is the guitar part, showing a sequence of chords: C7, G7, and A7. The third staff is the bass line in treble clef, featuring a triplet of eighth notes (3, 3, 3) and other rhythmic patterns. The fourth staff is the bass line in bass clef, showing a steady eighth-note accompaniment.

C7 G7 A7

guar-an-teed to raise a smile. _ So may I in-tro-duce to you _ the

Detailed description of the first system: The system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features lyrics: "guar-an-teed to raise a smile. _ So may I in-tro-duce to you _ the". The second staff shows guitar chord diagrams for C7, G7, and A7. The third staff is a guitar tablature line with fret numbers: 2 3 1 4 3 | 2 2 0 2 2.

C7 G7 C7

act you've known for all these years? _ Ser-geant Pep-per's Lone-ly Hearts Club Band.

Detailed description of the second system: The system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features lyrics: "act you've known for all these years? _ Ser-geant Pep-per's Lone-ly Hearts Club Band.". The second staff shows guitar chord diagrams for C7, G7, and C7. The third staff is a guitar tablature line with fret numbers: 0 0 0 3 3 | 3 4 2 3 5 3 2 3 2 3 4.

Interlude

Gtrs. 1, 2, & 3 tacet

C

F

G7

* Gtr. 4

* Gtr. 5

* French horn arr. for gtr.

C D/A D7 N.C.

We're

Gtr. 2

Chorus

Gtrs. 4 & 5 tacet
G7

Bb7

C7

G7

Ser - geant Pep - per's Lone - ly Hearts Club Band. We

Gtr. 1

Gtr. 2

Gtr. 3

C7

G7

Bb7

hope you will en - joy the show. Ser-geant Pep-per's Lone - ly Hearts

C7 G7 A7 Gr. 1 tacet D7 N.C.

Club Band. Sit back and let the evening go.

Gr. 4

P.M.

The first system of the score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Club Band. Sit back and let the evening go." with various rests and phrasing marks. Above the staff are chord markings: C7, G7, A7, Gr. 1 tacet D7, and N.C. The middle staff is the guitar line in treble clef, featuring a melodic line with some muted notes (marked with 'x'). Above this staff is the marking "Gr. 4". Below the guitar staff is the bass line in bass clef, showing fingerings and some muted notes. The system concludes with a "P.M." marking.

Gr. 4 tacet C7 G7 A7

Ser-geant Pep-per's Lone - ly, Ser - geant Pep-per's Lone - ly, Ser - geant Pep - per's Lone - ly Hearts.

Gr. 2

Gr. 3

The second system of the score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Ser-geant Pep-per's Lone - ly, Ser - geant Pep-per's Lone - ly, Ser - geant Pep - per's Lone - ly Hearts." with various rests and phrasing marks. Above the staff are chord markings: Gr. 4 tacet C7, G7, and A7. The middle staff is the guitar line in treble clef, featuring a melodic line with some muted notes (marked with 'x'). Above this staff is the marking "Gr. 2". Below the guitar staff is the bass line in bass clef, showing fingerings and some muted notes. The system concludes with a "Gr. 3" marking.

Bridge

N.C. C7

F7

Club Band. It's won-der-ful to be here. It's cer-tain-ly a thrill. You're

Gtr. 4 & 5

Gtr. 2

Gtr. 3

C7 D N.C.

such a love-ly au-di-ence, we'd like to take you home with us. We'd love to take you home. 2. I don't

Gtr. 4

Gtr. 5 *divisi*

Gtr. 1

Gtr. 2 *divisi*

A7 C7

let me in-tro-duce to you, _ the one and on-ly Bil-ly Shears, _____ and

The first system of the score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "let me in-tro-duce to you, _ the one and on-ly Bil-ly Shears, _____ and". The middle staff is the guitar line, showing fret numbers and some bends. The bottom staff is the bass line, showing fret numbers and some bends.

G7 C7 G7

Ser-geant Pep-per's Lone-ly Hearts Club Band, _____ yeah.

Segue into "With A Little Help From My Friends"

The second system of the score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Ser-geant Pep-per's Lone-ly Hearts Club Band, _____ yeah." and a note "Segue into 'With A Little Help From My Friends'". The middle staff is the guitar line, showing fret numbers, bends, and triplets. The bottom staff is the bass line, showing fret numbers and some bends.

Penny Lane

Words and Music by John Lennon and Paul McCartney

Verse

Moderately ♩ = 112 (♩ ♩ ♩ ♩)



B B/A# B/G# B/F# E C#m7 F#

1. Pen-ny Lane, — there is a bar - ber show - ing pho - to - graphs — of ev - 'ry head

* Gtr. 1

Rhy. Fig. 1

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

* Piano arr. for gtr.

B B/A# B/G# B/F# Bm7 Bm6/G#

— he's had the plea - sure to — know, — and all the peo - ple that come and go, —

4 4 4 4 7 7 7 7 7 7 7 7
4 4 4 4 7 7 7 7 7 7 7 7
2 1 4 4 7 7 7 7 6 6 6 6

Gmaj7 F#7sus4 F#7 F#7sus4 F#7

— stop and say — hel - lo. — 2. On the

7 7 7 7 2 2 2 2 2 2 2 2
5 5 5 5 4 4 4 4 4 4 4 4
3 2 4 4 2 2 2 2 2 2 2 2

End Rhy. Fig. 1

Verse

B B/A# B/G# B/F# E C#m7 F#

cor - ner is a bank - er with a mo - tor car. The lit - tle chil -
 the bar - ber shaves an - oth - er cus - tom - er. We see the

Rhy. Fig. 2

B B/A# B/G# B/F# Bm7 Bm6/G#

- dren laugh at him be - hind his back, and the bank - er nev - er wears a "mac".
 bank - er sit - ting, wait - ing for a trim. Then the fi - re - man rush - es in

Gmaj7 F#7sus4 F#7 E

in the pour - ing rain, } ver - y strange. Pen - ny Lane
 from the pour - ing rain, }

End Rhy. Fig. 2

Chorus

A A/C# D D/A

is in my ears and in my eyes.

To Coda ⊕

A A/C# D F#

Well, be-neath the blue sub-ur-ban skies I sit. And mean-while back 3. in Pen-ny Lane
Full of fish and fin-ger pies in sum-mer. Mean-while back 4. be-hind the shel-

Verse

Gr. 1: w/ Rhy. Fig. 1

B B/A# B/G# B/F# E C#m7 F#

there is a fire man with an hour glass. And in his pock-pret - ty nurse -
ter in the mid - dle of the round - a - bout

B B/A# B/G# B/F# Bm7

et is a por - trait of the Queen. He likes to
is sell - ing pop - pies from a tray. And though she

Bm6/G# Gmaj7 F#7sus4 F#7

keep his fi - re en - gine clean. It's a clean ma - chine.
feels as if she's in a play, she is an - y - way.

1. Trumpet Solo

Gr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

F#7sus4 F#7 B B/A# B/G# B/F# E C#m7 F# B B/A# B/G# B/F#

Ah. Ah.

* Gr. 2

f

* Piccolo trumpet arr. for gr.

Bm7 Bm6/G# Gmaj7

Ah. Ah.

8va

With A Little Help From My Friends

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 110 (♩-♩-♩-♩)

C C/G D/A Gtr. 1 tacet

Bil - ly Shears.

*Gtr. 1 *mp* Gtr. 2 (clean) *mp* let ring throughout

TAB

* French Horn arr. for gtr.

Verse

E B F#m B7

1. What would you think — if I sang — out of tune? Would you stand — up and walk — out on me? —

mf

E B F#m

— Lend me your ears — and I'll sing — you a song, and I'll try —

Chorus

B7 E D A

not to sing out of key. Oh, I get by with a lit-tle help from my friends.

E D A E

Mmm, I get high with a lit-tle help from my friends. Mmm, gon-na try.

Gr. 1: w/ Fill 1

A E B

with a lit-tle help from my friends.

Fill 1
Gr. 1

T
A
B

Verse

E B F#m

2. What do I do when my love is a - way? (Does it wor -

Detailed description: This system contains the first line of the verse. The vocal line starts with a whole rest, followed by a melodic line for the lyrics. The guitar part shows chords for E, B, and F#m. The bass line provides a rhythmic accompaniment with notes 9, 10, 11, 11, 9, 7, 7, 10, 10, 10, 10.

B7 E B

- y you to be a - lone?) How do I feel by the end -

Detailed description: This system contains the second line of the verse. The vocal line continues the melody. The guitar part shows chords for B7, E, and B. The bass line continues with notes 10, 11, 11, 9, 10, 10, 10, 10, 7, 7, 7, 7.

F#m B7 E

- of the day? (Are you sad be - cause you're on your own?) No, I get by -

Detailed description: This system contains the third line of the verse. The vocal line concludes the phrase. The guitar part shows chords for F#m, B7, and E. The bass line continues with notes 10, 11, 11, 9, 10, 10, 10, 10, 7, 7, 7, 7.

Chorus

D A E

with a lit - tle help from my friends. Mmm, get high -

Detailed description: This system contains the first line of the chorus. The vocal line features triplets and a melodic line. The guitar part shows chords for D, A, and E. The bass line continues with notes 5, 7, 7, 5, 5, 7, 7, 5, 7, 7, 7, 5.

D A E

with a lit - tle help from my friends. Mmm, gon - na try

Detailed description: This system contains the first line of music. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes on the first measure, followed by a quarter note, a half note, and another triplet of eighth notes. The guitar part consists of two staves: the top staff shows chord diagrams for D, A, and E, and the bottom staff shows the corresponding fretting patterns. The bass line is on a single staff with fretting patterns for the same chords.

Bridge C#m11

A E

with a lit - tle help from my friends. Do you need an - y - bod -

Detailed description: This system contains the second line of music, labeled 'Bridge C#m11'. The vocal line continues with a triplet of eighth notes, followed by a quarter note, a half note, and a quarter note. The guitar part shows chord diagrams for A and E, with the C#m11 chord diagram appearing at the end of the system. The bass line shows fretting patterns for these chords.

F# E D A

- y? I need some - bod - y to love. Could it be

Detailed description: This system contains the third line of music. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The guitar part shows chord diagrams for F#, E, D, and A. The bass line shows fretting patterns for these chords.

C#11 F# E D A

an - y - bod - y? I want some - bod - y to love.

Detailed description: This system contains the fourth line of music. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The guitar part shows chord diagrams for C#11, F#, E, D, and A. The bass line shows fretting patterns for these chords.

Verse

E B F#m B

3. (Would you be - lieve in a love at first sight?) Yes, I'm cer - tain that it hap - pens all the time..

even

9 9 7 7 10 10 10 9 9 9 9 7 7
 9 9 8 8 11 11 11 10 10 11 11 8 8
 7 7 9 9 9 9 9 9 9 9 9 9 9 9

E B F#m

(What do you see when you turn out the light?) I can't tell

9 9 9 9 9 9 7 7 10 10 10 10
 9 9 9 9 9 9 9 9 11 11 11 11
 7 7 7 7 7 7 9 9 9 9 9 9 9 9

B E Chorus D A

3 you, but I know its mine. Oh, I get by with a lit - tle help from my friends..

10 10 7 7 9 9 9 9 X X 7 7 5 5 5 5
 11 11 7 7 9 9 9 9 X X 7 7 6 6 6 6
 9 9 9 9 7 7 7 7 X X 7 7 7 7 7 7

E D A

Mmm, get high with a lit - tle help from my friends.

9 9 9 9 7 7 7 7 5 5 5 5
 9 9 9 9 7 7 7 7 7 7 7 7
 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E A

Oh, I'm gon - na try with a lit - tle help from my friends.

Detailed description: This system contains the first line of music. The vocal line starts with a whole note E4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern. The guitar part features a 7th fret barre with various fingerings. Chords E and A are indicated above the staff.

Bridge

E C#m11 F# E D

Do you need an - y - bod - y? I just need some-one to

Detailed description: This system contains the bridge section. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with eighth notes. The guitar part has a 4th fret barre. Chords E, C#m11, F#, E, and D are indicated above the staff.

A C#m11 F# E D

love. Could it be an - y - bod - y? I want some - bod - y to love.

Detailed description: This system contains the second line of the bridge. The vocal line continues the melodic line. The piano accompaniment and guitar part follow the same pattern as the first line. Chords A, C#m11, F#, E, and D are indicated above the staff.

Chorus

A D D A

Oh, I get by with a lit - tle help from my friends.

Detailed description: This system contains the chorus section. The vocal line starts with a whole note A4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment and guitar part are similar to the first system. Chords A, D, D, and A are indicated above the staff.

E D A E

Mmm, — gon-na try — with a lit-tle help from my friends. — I — get high —

D A E

— with a lit-tle help from my friends. — Yes, — I get — by —

D A

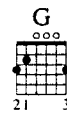
— with a lit-tle help from my friends, — with a lit-tle help from my friends. —

C/G D/A E

(Ah. —————)

Lucy In The Sky With Diamonds

Words and Music by John Lennon and Paul McCartney



Intro

Moderately ♩ = 124

A5 A7₅ F#m7 Dm A+

*Gtr. 1 (elec.)
mp
let ring throughout

T
A
B

9 10 12 12 10 11 10 12 10 9 10

* Hammond organ arr. for gtr.

Verse

A5 A7₅ F#m7 Dm/F A+/F

1. Pic - ture your - self in a boat on a riv - er, with

9 10 12 12 10 11 10 12 10 9 10

A5/E A7₅/G F#m7 F

tan - ger - ine trees and mar - ma - lade skies.

9 10 12 12 10 11 10 12 8 10 8 8 10 10 8 10 10

A5/E A7/G F#m7 Dm/F A+/F ³

Some - bod - y calls — you, you an - swer quite slow - ly. A

Fretboard diagram: 9 10 12 | 12 10 | 11 10 12 | 10 10 9 10

A5/E A7/G F#m7 Dm Dm/C

girl with ka - lei - do - scope eyes. _____

Fretboard diagram: 9 10 12 | 12 10 | 9 10 12 14 | 12 14 12 | 13 15 13

Pre-Chorus

Gtr. 1 tacet

B \flat C

Gtr. 2 (acous.) *mp*

Cel - lo - phane — flow - ers of yel - low and green

Gtr. 3 (elec.) *mp*

full

Fretboard diagram: 5 5 5 5 5 5 (5) | 3 3

F B \flat C

tow - er - ing ov - er your head. Look for the girl

full full full

G D/A

with the sun in her eyes and she's gone.

full full

Chorus

G C C^{type2} D G C C^{type2}

Lu - cy in the sky with dia - monds. Lu - cy in the sky with

f w/ Leslie

D G C C^{Type2} D D

dia - monds. Lu-cy in the sky _ with dia - monds, ah. _____

Verse

$\text{♩} = \text{♩}$

Gtrs. 2 & 3 tacet
A5/E

A⁷/E

F#m7

Dm/F

A+/F

Gtr. 1

A5 A⁷/G F#m7 F

rock - ing horse _ peo - ple eat marsh - mal - low pies. _____

A5/E A⁷/G F#m7 Dm/F A+/F

Ev - 'ry - one smiles as you drift past the flow - ers, that

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Ev - 'ry - one smiles as you drift past the flow - ers, that". The guitar accompaniment is in the same key signature and includes a fretboard diagram with fingerings: 10-10, 8-10, 9-10-12, 12-12-10, 11-10-12, and 10-10-10.

A5/E A⁷/G F#m7 Dm Dm/C

grow so in - cred - i - bly high.

The second system continues the vocal line with the lyrics "grow so in - cred - i - bly high.". The guitar accompaniment includes a fretboard diagram with fingerings: 9-10-12, 12-12-10, 14-12-14, 12-14-12, and 13-15.

Pre-Chorus
Gtr. 1 tacet
B^b C

Gr. 2

News - pa - per tax - is ap - pear ____ on the shore, ____

Gr. 3

full full

The Pre-Chorus section begins with "Gtr. 1 tacet" and a key signature change to B-flat (B^b) and then C. The second guitar part (Gr. 2) has a simple rhythmic pattern. The vocal line has the lyrics "News - pa - per tax - is ap - pear ____ on the shore, ____". The third guitar part (Gr. 3) features a melodic line with accents marked "full". The fretboard diagram shows fingerings: 5-5-5-5-5 and 5-5-5-5.

F

Bb

wait - ing to take _____ you a - way.

C

G

D

$\text{♩} = \text{♩}$
D/A

Climb in the back with your head in the clouds _____ and you're _____ gone.

Chorus

G

C

D

G

C

D

Lu - cy in the sky _____ with dia - monds. _____ Lu - cy in the sky _____ with dia - monds,

f w/ Leslie

G C D

Lu - cy in the sky ___ with dia - monds, _ ah. _____

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

Verse

Gtrs. 2 & 3 tacet
A5 A $\frac{7}{9}$ G F#m7 Dm/F A+/F

3. Pic - ture your - self on a train ___ in a sta - tion, _ with

Gtr. 1

9 10 12 12 10 11 10 12 10 10 9 10

A5 A $\frac{7}{9}$ G F#m7 F

plast - i - cine port - ers with look - ing - glass ties. _____

9 10 12 12 10 11 10 12 8 10 10 8

A5/E A7/G F#m7 Dm/F A+/F

Sud - den - ly some - one is there at the turn - stile, the

Fretboard diagram: 8 10 10 | 9 10 12 | 12 12 10 | 11 10 12 | 10 10 9 10

A5/E A7/G F#m7 D5

girl with ka - lei - do - scope eyes.

Fretboard diagram: 9 10 12 | 12 12 10 | 11 14 12 | 14 12 14 | 15

Chorus

Gtr. 1 tacet

G C D G C C type 2 D

Gtr. 2 w/ flanging

Lu - cy in the sky _ with dia - monds. Lu - cy in the sky _ with dia - monds. _

Gtr. 3 *f* w/ Leslie

Fretboard diagram: 3 3 0 2 3 0 2 0 | 0 0 0 0 0 0 0 | 3 3 0 2 3 0 2 0 | 0 0 0 0 0 0 0

G C D

Lu - cy in the sky — with dia - monds. — ah. —

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

Outro-Chorus

A G C D

— Lu - cy in the sky — with dia - monds. —

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

G C C^{type2} D *Begin Fade* G C C^{type2}

Lu - cy in the sky — with dia - monds. — Lu - cy in the sky — with

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

D A

dia - monds, _ ah. _____

(2) 0 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 3

G C D G C C^{type 2}

Lu - cy in the sky _ with dia - monds. _ Lu - cy in the sky _ with

3 3 0 2 3 0 2 0 5 7 6 (6) 5 7 6 (6) 5 7 6 7

D G C D

Fade Out

dia - monds. _ Lu - cy in the sky _ with dia - monds. _

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

A Day In The Life

Words and Music by John Lennon and Paul McCartney

Intro

Moderately Slow ♩ = 82

Gtr. I
(acous.)

Chords: G Bm Em Em7 C

mp
let ring throughout

TAB

Verse

Chords: G Bm Em Em7

1. I read the news — to - day, — oh — boy,

sim.

mp

Chords: C C/B Asus2 G Bm

a - bout — a luck - y man — who made the grade. —

And though the news — was rath - er

mf *mp*

Em Em7 C F Em Em7

sad, well, I just had to laugh. _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "sad, well, I just had to laugh." followed by a long line. The guitar accompaniment is in the same key and time, consisting of a series of chords and melodic lines. Below the guitar line is a fretboard diagram showing the fingerings for each chord: Em (0-2-2-0-0-0), Em7 (0-2-2-0-0-0), C (0-0-2-3-3-0), F (1-1-2-3-3-1), Em (0-2-2-0-0-0), and Em7 (0-2-2-0-0-0).

C F Em7 C Verse G Bm

I saw the pho - to - graph. _____

2. He blew his mind _ out in a car. _
3. I saw a film to - day, oh

The second system of music continues the piece. It includes a vocal line with lyrics "I saw the pho - to - graph." and a guitar accompaniment line. A section labeled "Verse" begins with a double bar line. The lyrics for the verse are "2. He blew his mind _ out in a car. _" and "3. I saw a film to - day, oh". The guitar accompaniment includes a double bar line at the start of the verse. The fretboard diagram shows fingerings for C (0-0-2-3-3-0), F (1-1-2-3-3-1), Em7 (0-2-2-0-0-0), C (0-0-2-3-3-0), G (3-2-0-0-3-3), and Bm (2-4-4-2-2-0).

Em Em7 C C/B Asus2

boy. He did-n't no - tice that the lights _ had changed.
The Eng-lish arm - y had just won the war.

The third system of music features a vocal line with lyrics "boy. He did-n't no - tice that the lights _ had changed. The Eng-lish arm - y had just won the war." and a guitar accompaniment line. The fretboard diagram shows fingerings for Em (0-2-2-0-0-0), Em7 (0-2-2-0-0-0), C (0-0-2-3-3-0), C/B (0-2-3-3-3-0), and Asus2 (0-2-3-3-3-0).

G Bm Em Em7 C F

A crowd of peo-ple stood and stared. They'd seen his face be-fore. —
 A crowd of peo-ple turned a way. But, I just had to look, —

1.

Em Em7 C

No-bod-y was real-ly sure if he was from the House of Lords. —

2.

Em Em7 C Cmaj7

hav-ing read the book. — I'd love to

Orchestral Interlude
 Double-Time ♩ = 164
 Gtr. 1 tacet
 N.C.

turn you on.

Spoken: Four, five,

six, sev-en, (etc.)

Bridge

($\overline{\bullet \bullet \bullet \bullet \bullet}$)
N.C.

E

Woke up,

*orchestra

cresc.

Gtr. I

sfz *mf*

*Orchestra arr. for gtr.

N.C.

E

fell out of bed, dragged a comb a - cross my head.

Dsus2

E

Found my way down stairs and drank

B7sus4

B7

E

B7sus4

B7

a cup, and look - ing up I no - ticed I was late.

E

Found my coat and grabbed my hat, _____ made the

Dsus2

bus in sec - onds flat. _____ Found my

E

F#m

B7

E

way up stairs and had a _____ smoke, and some - bod - y _____ spoke and I went

Interlude
Half-Time ♩ = 82
Gtr. 1 tacet

F#m7

B7

C

G

even s _____ in - to a dream. _____ Ah, _____ ah, _____

D A E

ah, _____

C G D

ah, _____ ah. _____

Verse
Double-Time ♩ = 164

A E D C D G

4. I read the news _____

Bm Em Em7

to - day, oh boy.

Gtr. 1
mp

C C/B Asus2

Four thousand holes in Black-burn, Lan-ca-shire.

mf

G Bm

And though the holes were rath-er

mp

Em Em7 C F

small, they had to count them all.

Em Em7 C

Now they know how many holes it takes to fill the Albert Hall.

Orchestra Outro
 Gtr. I tacet
 N.C. (B)

I'd love to turn

you on.

Spoken: Four,

five, six, sev-en, (etc.)

16 16

*orchestra

Gtr. I

sfz

dim.

* Orchestra arr. for gtr.

C/E D/F# A

See how they run like pigs from a gun, see how_ they fly. ___ I'm cry - in'.
 See how they smile like pigs in a sty, see how_ they snide. _ I'm cry - in'.

Verse

A A/G D/F# F G

2. Sit - ting on a corn - flake ___ wait - ing for the van to come. _
 4. Yel - low mat - ter cus - tard ___ drip - ping from a dead dog's
 6. Sem - o - li - na pil - chard ___ climb - ing up the Eif - fel

mp
Semi-P.M. throughout

let ring - - - - - let ring - - - - - let ring sim. throughout

A A/G F

eye. ___ Cor - por - a - tion tee - shirt, stu - pid blood - y Tues - day, man.
 Tow - er. Crab - a - lock - er Fish - wife, por - no - graph - ic priest - ess,
 El - e - men - t'ry pen - guin sing - ing Ha - re Krish - na,

B/F#

___ you been a naught - y boy ___ you let your face grow long. }
 boy you been a naught - y girl ___ you let your knick - ers down. _ } I am the
 man, you should have seen them kick - ing Ed - gar Al - lan Poe. ___ }

Chorus

C/G D/A

egg man. They are the egg men. I am the

0 0 0 0 0 0 7 7 7 7 7 7

I. Verse
E A A/G

wal - rus. Goo goo g' joob. 3. Mis - ter cit - y p'lice - man sit - ting

0 0 0 0 7 0 0 0 3 3

C/E D/F# A A/G

pret - ty lit - tle p'lice - men in a row.

0 0 3 3 2 2 2 2 3 (3)

C/E D7/F#

See how they fly — like Lu - cy in the sky, see how — they run. — I'm

1 1 1 1 1 2 2 2 1 2

0 0 0 0 0 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2

*T = Thumb on 6

A D/F# Dsus4 D/F#

cry in'. I'm cry in'. I'm

let ring

A E D7/F#

cry in'. I'm cry in'.

2.

Gr. 1 tacet N.C. Interlude B A G F E

w/ tape effects * Gr. 2] *f*

* Strings arr. for guitar.

Bridge Gr. 2 tacet B A G F E F

Sit - ting in an Eng - lish gar - den wait - ing for the sun. If the sun don't

Gr. 1

C **B**

Goo goo g' joob g' goo — goo g' joob g' goo, _____ joo joo joob-y.

Detailed description: This system contains the first musical system. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with lyrics 'Goo goo g' joob g' goo — goo g' joob g' goo, _____ joo joo joob-y.' The guitar accompaniment is in the same clef and key signature, consisting of a steady eighth-note pattern. The bass line is in bass clef, showing a simple bass line with some triplets.

Outro

A **G**

Joob - y joob - y joob - y joob - y joob - y joob - y joob - y.

Detailed description: This system contains the second musical system, labeled 'Outro'. The vocal line continues with 'Joob - y joob - y joob - y joob - y joob - y joob - y.' The guitar accompaniment and bass line continue with similar rhythmic patterns as the first system.

F7 **E7**

Oom - pah - pah - pah stick it up your jump - er. Oom - pah - pah - pah stick it up your jump - er. (etc.)

Detailed description: This system contains the third musical system. The vocal line has lyrics 'Oom - pah - pah - pah stick it up your jump - er. Oom - pah - pah - pah stick it up your jump - er. (etc.)'. The guitar accompaniment and bass line are more complex, featuring various chord voicings and rhythmic patterns.

*Play 4 Times And Fade
(w/ad lib vocals and tape effects)*

D **C** **B** **A5**

Detailed description: This system contains the fourth musical system, which appears to be a guitar solo or instrumental section. It features a series of chords and rhythmic patterns corresponding to the chord labels D, C, B, and A5. The notation includes guitar-specific symbols like 'chunch' and 'chunch' in the bass line.

All You Need Is Love

Words and Music by John Lennon and Paul McCartney

Intro

Moderately ♩ = 98 (♩.♩.♩.♩)

N.C. G D G C D7

* Gtr. 1

f

T 3 5 3 3 5 5 10 7 7 8 8 7 8 5 8 8

A 5 5 4 4 3 3 8 7 8 8 7 8 5 7 7

B 5 5 4 4 3 3 8 7 8 8 7 8 5 7 7

(5 7) 5

* Brass and piano arr. for guitar.

Gtr. 1 tacet

G D/F# Em Em7 G D/F# Em Em7 D7/A G

Love, love, love. Love, love, love. Love, love,

Rhy. Fig. 1

* Gtr. 2

mf

T 3 3 2 2 0 0 3 0 3 3 2 2 0 0 3 0 5 5 3 3

A 3 3 2 2 0 0 3 0 3 3 2 2 0 0 3 0 5 5 3 3

B 4 5 4 4 2 2 4 4 2 2 2 2 2 2 2 2 7 7 7 5

* Harpsichord arr. for guitar.

Verse

D/F# Am D D/C N.C. (D) G D/F#

love.

1. There's noth-ing you can do that can't be done.
(Love.)

End Rhy. Fig. 1

p

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

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

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

Em Em7 G D/F# Em Em7

Noth - ing you can sing - that can't be sung.

Love. _____

D7/A G D/F# Am

Noth - ing you can say, but you can learn how to play the game. It's

Love. _____)

D D/C N.C. (D) Verse G D

ea - sy.

2. Noth - ing you can make - that can't be
3. There's noth - ing you can know - that is - n't
(Love. _____)

Em Em7 G D Em Em7

made. known.

No one you can save - that can't be saved.
Noth - ing you can see - that is - n't shown.

Love. _____

D7/A G D/F# Am

Noth - ing you can do, but you can learn how to be you in time. }
 There's no - where you can be that is - n't where you're meant to be. } It's
 Love.)

Chorus

D D/C N.C. (D) G A D

ea - sy. All you need is love. —

Harmonies on D.S. only

Rhy. Fig. 2

saxes arr. for gtr. —

G A D G B7

All you need is love. — All you need is love. —

saxes —

Em C D5 To Coda ⊕ N.C. (G)

love. — Love is all you need. —

End Rhy. Fig. 2

Gtr. 3 (elec.)

f w/ octavia

Guitar Solo

Gr. 2: w/ Rhy. Fig. 1

Chord progression: G, D/F#, Em, Em7, G, D/F#

Lyrics: Love, love, love, Love, love,

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Chord progression: Em, Em7, D7/A, G, D/F# (E /D /C) D, D/C, N.C. (D)

Lyrics: love, Love, love, love.

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Technical markings: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*, *mp*

Chorus

Gr. 3 tacet

Chord progression: G, A, D, G, A

Lyrics: All you need is love. — All you need is love. —

Technical markings: *mp*, *saxes*

Technical markings: *mp*, *saxes*

Technical markings: *mp*, *saxes*

Technical markings: *mp*, *saxes*

Chord progression: D, G, B7, Em, Em7/D

Lyrics: All you need is love, — love. —

Technical markings: *saxes*

Technical markings: *saxes*

Technical markings: *saxes*

Technical markings: *saxes*

C D G *D.S. al Coda*

Love is all you need.

\oplus Coda G

Chorus

Git. 2: w/ Rhy. Fig. 2

G A D G A D G

All you need is love. All to-gether now! All you need is love. Ev-'ry-bod - y!

B7 Em C D5 N.C.(G)

All you need is love, love. Love is all you need. Love is

Outro

G

all you need. Love is all you need. Love is all

(Love is all you need. Love is all you need.)

Git. 2

Play 12 Times And Fade

ad lib. sim. (Love is all you need. Love is all you need. Love is all you need.)

Hello, Goodbye

Words and Music by John Lennon and Paul McCartney

Verse

March ♩ = 98

F6 C G Am

I. You say, "Yes." I say, "No." You say, "Stop." And I say, "Go, go, go."

G Am Gtr. 1 tacet G

Oh, no. You say, "Good-bye." And

Gtr. 1 (slight dist.)

mf w/ reverb

1 1/2

TAB

10 (10)

Chorus

F/G C C/B Am Am/G

I say, "Hel-lo, hel-lo, hel-lo." I don't know

*Gtr. 2

p

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

*Cello arr. for gtr.

F Fm/A^b C C/B Am Am/G

why you say, "Good-bye." I say, "Hel-lo, hel-lo, hel-lo." I don't know

(2) 3 0 2 3 0 2 0 1 2 3 0 2

Verse
Gtr. 2 tacet
Dm/F

F Fm/Ab C

why you say, "Good-bye." — I say, "Hel-lo." —

{ 2. I say, "High." —
3. You say, "Yes." —
2nd time only (I say, "Yes." —

C G Am

You say, "Low." — You say, "Why?" — And I say, "I don't know." —
I say, "No." — You say, "Stop." — And I say, "Go, go, go." —
— You're tell - ing me, "No." — I can stay — 'till it's time to

G Am Gtr. 1 tacet
G

go. Oh, no. You say, "Good-bye." — And

Oh. _____)

Gtr. 1
1st time only

1 1/2

10 (10)

Chorus

F/G C C/B Am Am/G

I say, "Hel-lo, _____ hel - lo, _____ hel - lo." — I don't know
1st time only (Hel - lo, good - bye, hel - lo, good - bye. _____ Hel - lo, good - bye. —

Gtr. 2

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

F Fm/A \flat C C/B Am Am/G

why you say, "Good-bye." I say, "Hel-lo, hel-lo, hel-lo." I don't know
 Hel-lo, good-bye, hel-lo, good-bye. Hel-lo, good-bye.

(2) 3 0 2 3 0 2 0 1 2 3 0 2

To Coda \oplus Interlude Dm/F

F Fm/A \flat C

why you say, "Good-bye." I say, "Hel-lo."
 Hel-lo, good-bye.)

(2) 1 3 0 3

C G Am G D.S. al Coda

Why, why, why, why, why, do you say, "Good-bye, good-bye, bye, bye, bye, bye."

\oplus Coda

C C/B Am Am/G F Fm/A \flat A \flat A \flat /G

hel-lo, hel-lo." I don't know why you say, "Good-bye." I say, "Hel-lo,

(3) 0 2 3 0 2 0 1 2 3 0 2 1 3 0 3 3 3 3 3

A \flat /G \flat C

hel-lo." Hey-la, he-ba hel-lo-a.

Gr. I full full full

3 3 3 3 3 7 (7) 7 5 7 5 5

*Gtrs. enter 3rd time.

The Fool On The Hill

Words and Music by John Lennon and Paul McCartney

Intro
Slowly ♩ = 72

D6

Verse
D6

Em/D



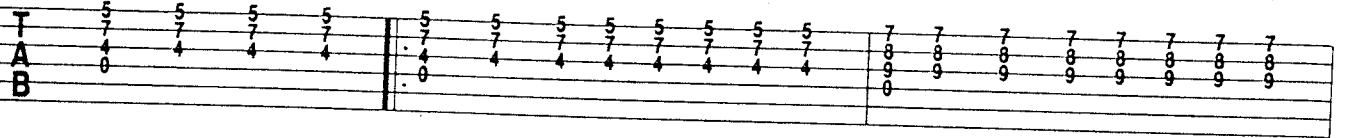
1. Day af - ter day, _____ a - lone on a hill, _____ the
2. Well on the way, _____ head in a cloud, _____ the

* Gtr. 1

Rhy. Fig. 1

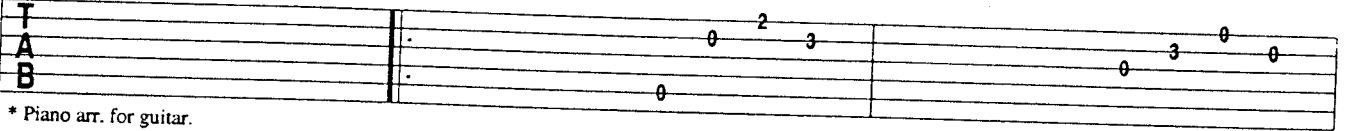


mf let ring throughout



Gtr. 2 (12-str. acous.)

mf tacet 1st time



* Piano arr. for guitar.

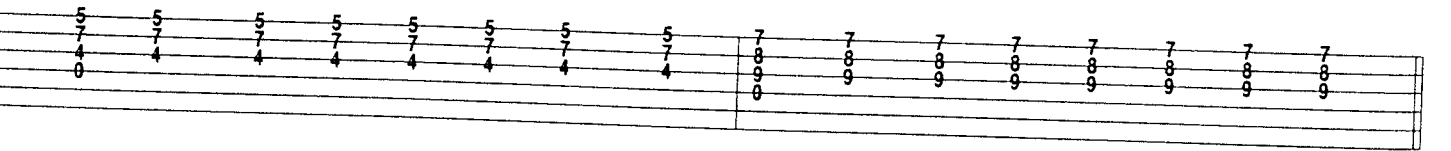
D6

Em/D



man with the fool - ish grin is keep - ing per - fect - ly still. _____ But
man of a thou - sand voi - ces talk - ing per - fect - ly loud. _____ But

End Rhy. Fig. 1



Recorder Solo

Gtr. 2 tacet

D6
(Vocal tacet 1st time)

Em/D

Recorder line with notes and rests. Chords D6 and Em/D are indicated above the staff. A slur covers the first two measures.

Riff A

* Gtr. 3

Guitar line for Riff A. Includes dynamics *f* and *divisi*. Fingering numbers 11, 12, 14, 2, 3, 7 are shown below the staff.

Guitar line for Gtr. 1. Includes chord diagrams for D6 and Em/D. Fingering numbers 5, 4, 0, 7, 8, 9 are shown below the staff.

* Recorder arr. for guitar.

* tacet 1st time

D6

Em/D

Vocal line with lyrics: 'round 'n' 'round 'n' 'round 'n' 'round 'n' 'round. Includes a trill mark and the instruction "And And End Riff A".

Recorder line with notes and rests. Includes a trill mark and the instruction "And And End Riff A".

Guitar line for Gtr. 1. Includes chord diagrams for D6 and Em/D. Fingering numbers 5, 4, 0, 7, 8, 9 are shown below the staff.

Pre-Chorus

Gtr. 3 tacet

* Trill occurs 2nd time only.

Em7

A

D6

Bm7

Vocal line with lyrics: no - bod - y seems to like — him, — they can tell — what he wants to do, and he nev - er lis - tens to — them, — he knows that they're — the fools. —

Guitar line for Gtr. 1. Includes chord diagrams for Em7, D6, and Bm7. Fingering numbers 7, 8, 9, 5, 4, 2 are shown below the staff.

Chorus

Em7 A Dm Bb/D Dm

he nev - er shows his feel - ings. But the fool _____ on the hill _____ }
 They don't like him. The fool _____ on the hill _____ } sees the sun

Bb/D C Dm Dm#5 Dm6 Dm7 **To Coda** ⊕

_____ go - ing down _____ and the eyes _____ in his head _____ see the world _____ spin - ing 'round. _____

End Rhy. Fig. 1

D.S. al Coda

D6

Oh, _____

Gr. 2

⊕ **Coda**

Outro
 Gr. 1: w/ Rhy. Fig. 1
 Gr. 3: w/ Riff A

D6

Oh, _____ a -

Gr. 2

Em/D **Begin Fade** D6 Em/D **Fade Out**

round 'n' 'round 'n' 'round 'n' 'round. Oh, _____

Magical Mystery Tour

Words and Music by John Lennon and Paul McCartney

Chord diagrams for the song:

- D: 132
- A: 123
- E: 231
- G: 134211
- A^V: 134211 (5th string open)
- D/C: 2 131
- G/B: 1 34
- Gm7/Bb: 1333
- D/A: 132
- B: 1333
- F#m7: 131111
- E/G#: 3 14
- B7: 213 4

Intro
Moderately Fast ♩ = 167

Gr. 1 (acous.) *f*

D A E

Verse

Spoken: Roll up! Roll up for the magical mystery tour. Step right this way!

E Rhy. Fig. 1 G A^V

1. Roll up, roll up for the mys - ter - y tour.

E G A^V **End Rhy. Fig. 1**

Roll up, roll up for the mys - ter - y tour.

Gr. 2 (elec.) *mf*

T 0
A 0
B 1 2

E Rhy. Fig. 2 G A A (5 open)

mf

Roll up, (And that's an in - vi - ta - tion) roll up for the mys - ter - y tour.

Rhy. Fig. 2A P.M. P.M. P.M. P.M.

E G A A

mf

Roll up, to make a re - ser - va - tion.) roll up for the mys - ter - y tour. End Rhy. Fig. 2

End Rhy. Fig. 2A

P.M. P.M. P.M. P.M.

Chorus
Half - Time Feel

Gr. 2 tacet
D
Rhy. Fig. 3

D/C G/B Gm7/Bb

Gr. 1

The mag - i - cal mys - ter - y tour is wait - ing to take you a - way,

End Half - Time Feel Verse
Gr. 1: w/ Rhy. Fig. 1

D/A A A E E

End Rhy. Fig. 3

wait - ing to take you a - way. 2. Roll up.

G A E

roll up for the mys - ter - y tour. Roll up.

G A E

roll up for the mys - ter - y tour. Roll up. (We've got

Gr. 2
mf

0
0
1
2

A E

ter - y tour. Roll up. to make a re - ser - va - tion.)

P.M. P.M.

Chorus
Half - Time Feel

Gr. 1: w/ Rhy. Fig. 3
Gr. 2 tacet

G A D

roll up for the mys - ter - y tour. The mag - i - cal
The mag - i - cal

P.M. P.M. P.M. P.M.

D/C G/B Gm7/Bb D/A

mys - ter - y tour is com - ing to take you a - way, com - ing to take you a -
mys - ter - y tour is dy - ing to take you a - way, dy - ing to take you a -

1. 2.

A A D

Gr. 1

way. way. take you to - day.

Outro-Piano Solo

Gr. 1 tacet

Gr. 3 Dm

Begin Fade

Fade Out

Lady Madonna

Words and Music by John Lennon and Paul McCartney

Intro

Pop Rock ♩ = 216

Verse

(piano) 8

A7 D7 A7 D7

1.,4. La - dy Ma - don - na, chil - dren at _ your feet,
 2. La - dy Ma - don - na, ba - by at _ your breast,
 3. La - dy Ma - don - na, ly - ing on _ the bed,

8 Gtr. I (elec.)
 mf
 w/ fuzz
 tacet 1st time

T
A
B

*Chord symbols implied by piano.

A7 D E F G A * Verse A7

won - der how you man - age to make _ ends meet? _ 1. Who finds the mon -
 won - ders how you man - age to feed _ the rest. _ 2.,3. Instrumental
 lis - ten to the mu - sic play - ing in your head. _

(2)

*2nd and 3rd times

D7 A7 D7 A7 D E

- ey when you pay the rent? _ Did you think that mon - ey was _

Bridge
Gtr. I tacet
Dm7

F G A

heav - en sent? _____

1. Fri - day night - ar - rives - with - out - a suit - case.
3. Tues - day af - ter - noon - is nev - er end - ing.
2nd and 3rd times only (Ba, ba, ba, ba, _____ ba, ba, ba, ba, ba. _____)

3 3 5 5 7

C Am

Sun - day morn - ing creep - ing like a nun. _____
Wednes - day morn - ing pa - pers did - n't come. _____
Ba, ba, ba, ba, _____ ba, ba, ba, ba, ba, _____

Dm7 G7

Mon - day's child has learned to tie _____ his boot - lace. _____
Thurs - day night your stock - ings need - ed mend - ing. _____
_____ ba, ba. Ba, ba, ba, ba, _____ ba, ba, ba, ba, ba. _____

C Bm7 Esus4 1., 2. 3. *D.S. al Coda*

See how they run. _____

2nd time only

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

⊕ *Coda*

A

Gtr. I tacet (piano) 4

4

1/2

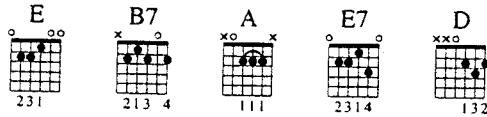
2 2 2 2 4 4 4 4 4 2

Hey Jude

Words and Music by John Lennon and Paul McCartney

*Gtr. 1: Capo I
Verse

Rock Ballad ♩ = 74



E B7 F# B7 F# B7 E
⑥ 2fr ⑥ 2fr

**Gtr. 1 (acous.)

mf

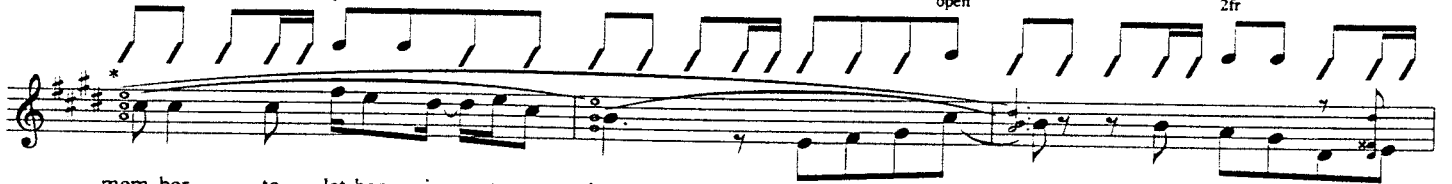


1. Hey Jude don't make it bad, take a sad song and make it bet-ter. Re-
2. Jude don't be a - afraid, you were made to go out and get her. The

*Song sounds in the key of F.

**Gtr. 1 tacet, 1st time

A E A E E B7 F# B7
⑥ open ⑥ open ⑥ 2fr



mem-ber to let her in - to your heart, then you can start to make it bet -
min - ute you let her un - der your skin, then you be - gin to make it bet
(Ah. _____)
(Bet -

*Sing harmony 2nd time

Bridge

E E E E E E E A A G# A F# A E A
⑥ open ⑥ open ⑥ open ⑥ open ⑤ open ⑥ 4fr ⑥ 2fr ⑥ open



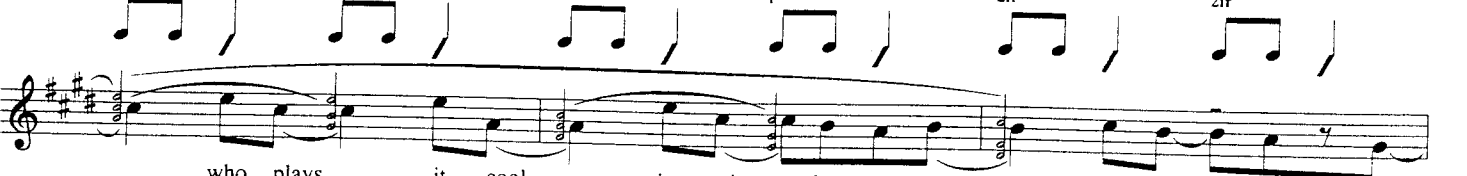
- ter.) 2. Hey And an - y - time you feel the pain, hey Jude re - frain, don't car - ry the world
- ter.) hey Jude be - gin, you're wait - ing for some -
- ter.) (Ah. _____)

B7 F# B7 E E E E E7 E E7
⑥ 2fr ⑥ open ⑥ open ⑥ open ⑥ open



up - on your shoul - der.
one to per - form with. For well, you know that it's a fool
And don't you know that it's just you?

A A G# A F# A E A B B7 F# B7
⑤ open ⑥ 4fr ⑥ 2fr ⑥ open ⑤ 2fr ⑥ 2fr



who plays it cool by mak - ing his world a lit - tle cold
Hey Jude you'll do the move - ment you need is on your shoul

(Ah. _____)

To Coda ⊕ Verse

E E E E B7 B B7 B B7
⑥ open ⑥ open ⑤ 2fr ⑤ 2fr

cr. — } Na, na, na, na, — na, na, na, na. 3., 4. Hey — Jude don't let me
der. — } (Yeah. —)

B7 F# B7 F# B7 E E E E B B7 B B7
⑥ 2fr ⑥ 2fr ⑥ open ⑥ open ⑤ 2fr ⑤ 2fr

down. You have found her, now go and get her. — Re-mem-ber to let her in - to your
(So let it out _ and let it in.) (Hey Jude...)

D.S. al Coda

E E E E B7 F# B7 E E E E E E E E E E E
⑥ open ⑥ open ⑥ 2fr ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open ⑥ open

heart, then you can start — to make it — bet - ter. So let it out _ and let it in, _

⊕ Coda Verse

E E E E E E B7 F# B7 B B7 F# B7 E E E E A A E A
⑥ open ⑥ open ⑥ open ⑥ 2fr ⑤ 2fr ⑥ 2fr ⑥ open ⑥ open ⑤ open ⑥ open

Jude — don't make it bad, take a sad song and make it bet-ter. — Re-mem-ber to let her un-der your

begin chatter

E E E E B7 F# B7 E E E E E E
⑥ open ⑥ open ⑥ 2fr ⑥ open ⑥ open ⑥ open ⑥ open

begin ad lib vocals

skin, then you be - gin — to make it bet - ter, bet-ter, bet-ter, bet-ter, oh!

Tag

E E E E E E D D A E E E E
⑥ open ⑥ open ⑥ open ⑥ open ④ open ⑥ open ⑥ open

Play 10 Times And Slowly Fade

Na, na, na, na, na, na, na, na, na, na, hey, — Jude.

E

B

we all want _ to change the world.
 we'd all love _ to see the plan.
 we all want _ to change your head.

You
 You
 You

2 9 7 / 9 11 9 2 9 7 / 9 11 9 2 16 16 / 16 18 16 2 16 16 / 16 18 16

4 4 6 2 4 2 4 6 2 4 2 4 6 2 4 2 4 6 4 4 4 6 4 4 4 6 2 4 4 4 6 4 4 4 6 2

tell me that it's ev - o - lu - tion. _____ well, _____ you know, _____
 ask me for a con - tri - bu - tion, _____ well, _____ you know, _____
 tell me it's the in - sti - tu - tion. _____ well, _____ you know, _____

(16) 16 16 / 16 18 16 2 16 16 / 16 18 16

4 4 6 2 4 2 4 6 2 4 2 4 6 2 4 2 4 6 4 4 4 6 4 4 4 6 2 4 4 4 6 4 4 4 6 2

E

F#

we all want _ to change the world.
 we are do - in' what we can.
 you bet - ter free your mind in - stead.

Pre - Chorus

C#m/G#

F#

But when you talk a - bout de - struc - tion,
 But if you want money for people with minds that hate,
 But if you go car - ry - in' pic - tures of Chair - man Mao,

Gr. 1: w/ Fill 1, on D.S.

*C#m/G#

A B G#

don't you know that you can count me out?
all I can tell you is brother, you have to wait.
ya ain't gonna make it with any - one an - y - how.

*Play C#5/G# 1st time only.
Add parenthesized notes on 2nd & 3rd verses.

Fill 1
Gr. 1

f
3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

full full full full full full full

(14) 12 13

Chorus

*F#(7)

Don't you know it's gon-na be _____ al - right? _____

*Add E in parens. (7th) on D.S. only.

Al - right. _____ Al - right. _____

To Coda ⊕

1.

E

N.C.(F#7)

2. You

on D.S. only

let ring

2.

N.C.(F#7)

Piano/Guitar Solo
B

Ah.

Ah ah ah ah

f

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

2

let ring

3. You

1/2 1/2 1/2 1/2 1/2 1/2 1/2 full full full

(4) 2 2 4 2 2 4 6 4 2 2 4 2 2 4 6 2

*Hold into next measure.

⊕ Coda

N.C.(F#7) **Outro-Chorus**
B

Al - right! Al - right!

f w/ octavia

full

(2) 14 14 14 14

2 2 2 4 2 2 4 6 4 2 2 4 2 2 4 6 2 4 2 4 6 4 2 2 4 6 4

While My Guitar Gently Weeps

By George Harrison

Am Am/G D9/F# F G D
 E C A C#m F#m Bm

Intro

Half-Time Feel ♩ = 114

Am Rhy. Fig. 1
 Gtr. 1 (acous.) mf

Am G D E
 Gtr. 2: w/ Fill 1
 End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1

Am Harmony 2nd time only Am/G D9/F# F

I look
 at you all, see the love there that's sleep - ing,
 at the world and I no - tice it's turn - ing,

*Gtr. 2 Rhy. Fig. 1A

let ring - - - - - let ring - - - - -

| | | | | | | | | | |
|---|---|---|---|---|---|--|---|--|---|
| T | 2 | 2 | 2 | | 1 | | 1 | | 0 |
| A | | | | | | | 2 | | |
| B | 0 | | | 3 | | | | | 2 |

*2nd time, simile

Am G D E
 Gtr. 2: w/ Fill 2, 2nd time

while my gui - tar gent - ly weeps. I look -
 With ev -

End Rhy. Fig 1A

1 1/2 1 1/2 1 1/2

| | | | | | | | | | | | | | | |
|-----|--|--|---|---|----|----|----|------|---|---|----|---|---|---|
| (0) | | | | | 10 | 10 | 10 | (10) | 9 | 9 | 10 | 9 | 9 | 9 |
| 2 | | | | 0 | | | | | | | | | | |
| 2 | | | 0 | 2 | | | 0 | | | | | | | |

Fill 1
 Gtr. 2 (elec.)

w/ light dist.
 let ring

| | | | | |
|---|---|---|-----|---|
| T | 0 | | | 4 |
| A | | 2 | (2) | 4 |
| B | 0 | | | 0 |

Fill 2
 Gtr. 2

full

1/4

| | | | | | | | | |
|---|---|---|---|-----|---|-----|----|------|
| T | 7 | 5 | 5 | /10 | 8 | (8) | 10 | (10) |
| A | | | | | | | | |
| B | | | | | | | | |

Str. 1: w/ Rhy. Fig. 1, 1st 6 meas.

Am Harmony both times Am/G D9/F# F

at the floor and I see it needs sweep - ing,
 'ry mis - take we must sure - ly be learn - ing,

let ring - - - - -

Am G Gr. 2: w/ Fill 3, 2nd time C E To Coda 1 ⊕

still my gui - tar gent - ly weeps.

full full full

Bridge

Gr. 2: w/ Fill 4, 2nd time A Rhy. Fig. 2 C#m F#m C#m

I don't know why no - bod - y told you
 I don't know how you were di - ver - ted,

let ring - - - - -

1/2

*2nd time, simile

Fill 3
Gr. 2

full 1/4 full 1/2 full

T
A
B

Fill 4
Gr. 2

full

T
A
B

Bm E End Rhy. Fig. 2

how to un - fold your love.
you were per - ver - ted, too.

Gtr. 1: w/ Rhy. Fig. 2, simile

A C#m F#m C#m

I don't know how some - one con - trolled you,
I don't know how you were in - ver - ted,

(1st time) D.S. al Coda 1
(2nd time) To Coda 2 ⊕

Bm E Gtr. 2: w/ Fill 5, 2nd time

they bought and sold you. 2. I look
no one a - ler ted you. 3. I look

⊕ Coda 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas.

Am Am/G D9/F# F Am

Fill 5
Gtr. 2

T
A
B

G D E Am

Gr. 1 *8va* Gr. 1: w/ Rhy Fig. 1, 1st 6 meas.

Am/G D9/F# F Am

8va

G C E7 D.S.S. at Coda 2

8va

⊕ **Coda 2**

Verse

Gr. 1: w/ Rhy. Fig. 1, simile

Gr. 2: w/ Rhy. Fig. 1A, 1st 6 meas., simile

Am Am/G D9/F# F Am

at you all, see the love there that's sleep - ing, while my gui - tar

Gr. 1: w/ Rhy. Fig. 1, 1st 6 meas.

Gr. 2: w/ Rhy. Fig. 1A, 1st 6 meas., simile

G D E Am Am/G D9/F#

gent - ly weeps. Look at you all,

F Am G

Gr. 2: w/ Fill 7

C E

Gr. 1

still my gui - tar gent - ly weeps.

Fill 6

Gr. 2

Fill 7

Gr. 2

Guitar Solo

Gr. I: w/ Rhy. Fig. 1, 1st 7 meas.

Am Am/G D9/F# F Am

G D E Am Am/G

Gr. I: w/ Rhy. Fig. 1, 1st 7 meas.

let ring - - - - -

D9/F# F Am G C

E Am Am/G D9/F# F

Gr. I: w/ Rhy. Fig. 1, 1st 7 meas.

8va

Begin Fade

Am G D E Am

Gr. I: w/ Rhy. Fig. 1, till fade

8va

loco

Am/G D9/F# F Am G

Fade Out

Back In The U.S.S.R.

Words and Music by John Lennon and Paul McCartney

Intro
Driving Rock ♩ = 144

Gr. 1 N.C. E Gr. 1 E7 Gr. 1 tacet Gr. 2

mf full full

mf f

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| A | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| B | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

Verse

A A6 A A7 A A6 D D6 D D6

Oh. _____

1. Flew in from Mi - a - mi Beach, B. O. A. C., _____ did -
2. Been a - way so long I hard - ly knew the place. _____ Gee..

| | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 12 | 12 | 14 | 14 | 12 | 12 | 14 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

C C6 C C6 D D6 D D6 A A6 A7 A A6

- n't get to bed last night. _____ On _____ the way the pa - per bag was
it's good to get back home. _____ Leave _____ it 'til to - mor - row to un -

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|----|---|---|---|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| 10 | 10 | 12 | 12 | 10 | 10 | 12 | 12 | 12 | 12 | 14 | 14 | 12 | 12 | 14 | 14 | 12 | 7 | 7 | 9 | 9 | 10 | 7 | 9 | 9 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

D D6 D D6 C C6 C C6 D D6 D D6

on my knee. _____ Man, _____ I had a dread - ful flight. _____ } I'm back in the U. S. S. R., -
pack my case. _____ Hon - ey, dis - con - nect the phone. _____

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |
| 12 | 12 | 14 | 14 | 12 | 12 | 14 | 14 | 10 | 10 | 12 | 12 | 10 | 10 | 12 | 12 | 12 | 12 | 14 | 14 | 12 | 12 | 14 | 14 | 12 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

D D6 D D6 C C6 C C6 D D6 D D6

11 11 11 11 11 11 11 | 9 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11

12 12 14 14 12 12 14 | 10 10 12 12 12 10 10 10 12 12 | 12 12 14 14 12 12 14 14

10 10 10 10 10 10 10 | 8 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10

13 13 13 | 13 (13) 15 | 14 14 14 | 14

A A7 A6 A A6 D D6 D D6 C C6 C C6

6 6 6 6 6 6 | 11 11 11 11 11 11 11 | 9 9 9 9 9 9 9

7 10 9 7 7 9 | 12 12 14 14 12 12 12 14 | 10 10 12 12 10 10 12

5 5 5 5 5 5 | 10 10 10 10 10 10 10 | 8 8 8 8 8 8 8

13 (13) 13 | (13) 13 | (13) 13 | 13 (13) | 15 | 14 14 14

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1

D D6 D D6 A A6 A C C6 C C6

I'm back in the U. S. S. R., _____ you don't know how luck - y you are, -

11 11 11 11 11 11 | 6 6 6 6 6 6 6 9 | 9 9 9 9 9 9 9

12 12 14 14 12 12 14 0 | 7 7 9 9 7 7 7 10 | 10 10 12 12 10 10 12 12

10 10 10 10 10 10 | 5 5 5 5 5 5 5 8 | 8 8 8 8 8 8 8

rake X X 7 5 (5) 1/4

D D6 D D6 D A A6 A A6

boys. — Back in the U. S. S. R. —

11 11 11 11 11 11 11 11 | 11 | 6 6 6 6 6 6 6 6 |

12 12 14 14 12 12 14 14 | 12 | 7 7 9 9 7 7 9 9 |

10 10 10 10 10 10 10 10 | 10 | 5 5 5 5 5 5 5 5 |

⊕ Coda Verse

A A6 A A6 D D6 D D6 D D6 C C6 C C6

me 'round your snow peaked moun-tains way down south, take me to your dad-dy's farm.

Gr. 1

Gr. 2 *divisi*

17 | 17 | 17 |

6 6 6 6 6 6 6 6 | 11 11 11 11 11 11 11 | 9 9 9 9 9 9 9 9 |

7 7 9 9 7 7 9 9 | 12 12 14 12 15 12 14 | 10 10 12 12 10 10 12 |

5 5 5 5 5 5 5 5 | 10 10 10 10 10 10 10 10 | 8 8 8 8 8 8 8 8 |

D D6 D D6 A A6 A A6 D D6 D D6

Let me hear your bal - a - lai - kas ring - ing out. Come.

17 | 17 | 17 |

11 11 11 11 11 11 11 11 | 6 6 6 6 6 6 6 6 | 11 11 11 11 11 11 11 |

12 12 14 14 14 12 12 14 | 7 7 9 9 9 7 7 7 9 9 9 | 12 12 14 14 12 12 14 |

10 10 10 10 10 10 10 10 | 5 5 5 5 5 5 5 5 | 10 10 10 10 10 10 10 10 |

Chorus

C C6 C C6 D D6 D A A6 A A6

and keep your com - rade warm. I'm back in the U. S. S. R. Hey!

Gr. 1 *tacet*

Gr. 2

17 | 17 |

9 9 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11 | 6 6 6 6 6 6 6 6 |

10 10 10 12 12 12 10 10 10 12 12 12 | 12 12 12 14 14 14 12 12 12 | 7 7 9 9 7 7 7 9 9 9 |

8 8 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 | 5 5 5 5 5 5 5 5 |

C C6 C C6 D D6 D D6 D

You don't know how luck - y you are, _____ boys. _____ Back in the U. S. S. R. _____

9 9 9 9 9 9 9 9 11 11 11 11 11 11 11 11 11 11 11 11

10 10 10 12 12 12 10 10 10 12 12 12 12 14 14 14 12 12 12 14 14 14 12

8 8 8 8 8 8 8 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Outro
Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1st meas. only, 6 times, simile

A A6 A A6 Grtr. 1: w/ Rhy. Fig. 2 B E7 A A6 A A6

Aw! Let me tell you hon - ey! Hey, I'm back!

6 6 6 6 6 6 6 6 6 6 6 8 8 5 5 5 5 5 6 6 6 6 6 6 6 6 6

7 7 9 9 7 7 7 9 9 7 9 9 7 7 7 7 7 7 7 7 7 7 9 9 7 7 9 9

5 5 5 5 5 5 5 5 5 5 5 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

w/ lead vocal ad lib

A A6 A A6 A A6 A A6 A A6 A A6 A A6

Oo, oo, oo. _____ Oo, oo,

6 6

7 7 9 9 7 7 7 9 9 7 7 7 9 9 7 7 7 9 9 7 7 7 9 9 7 7 9 9

5 5

A A6 A A6 A A6 A A6 N.C.

oo.

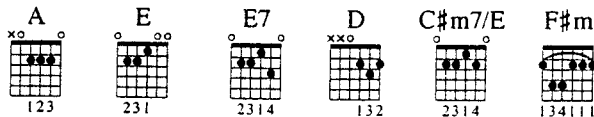
6 6

7 7 9 9 7 7 7 9 9 7 7 7 9 9 7 7 7 9 9 7 7 7 9 9 7 7 9 9

5 5

Ob - La - Di, Ob - La - Da

Words and Music by John Lennon and Paul McCartney



Gtr. 1: Capo I

Intro

Moderately ♩ = 114

F

B \flat

Gtr. 1 (acous.) *mf*

B \flat *(A)

(Piano)

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord.

Verse

B \flat (A)

F (E)

F7 (E7)

1. Des - mond has a bar - row in the mar - ket - place. _ Mol - ly is the sing - er in a
 2. Des - mond takes a trol - ley to the jewel - er's store, _ buys _ a twen - ty kar - at gold - en

B \flat (A)

E \flat (D)

band. ring. (Ring.) Des - mond says to Mol - ly, "Girl, I like your face," _ and Mol - ly
 Takes _ it back to Mol - ly wait - ing at the door, _ and as he

B \flat (A)

F (E)

B \flat (A)

says this as she takes him by the hand. _ (Sing.) } Ob - la - di, _
 gives it to her she beg - ins to sing. _

Chorus

B \flat (A) Dm/F (C \sharp m7/E) Gm (F \sharp m)

ob - la - da, life goes on, bra. La, (La la la la la la la la la la la la la la.)

* Bkgd. voc. tacet 1st time.

B \flat (A) F (E) B \flat (A)

la, how their life goes on. Ob - la - di,

Dm/F (C \sharp m7/E) Gm (F \sharp m)

ob - la - da, life goes on, bra. La, (La la la la la la la la la la la la la la.)

B \flat (A) F (E) 1. B \flat (A) 2. B \flat (A)

la, how their life goes on. Yeah.

Bridge

E \flat (D) B \flat (A)

In a cou-ple of years they have built a home sweet home,

*Gtr. 2

mf

| | | | | | | | | | |
|---|--|--|--|----|----|----|---|---|---|
| T | | | | 10 | 10 | 10 | 8 | 8 | 8 |
| A | | | | 10 | 10 | 10 | 8 | 8 | 8 |
| B | | | | | | | | | |

* Saxes arr. for gtr.

Chorus

Bb (A)

Dm/F (C#m7/E)

Gm (F#m)

Bb (A)

F (E)

mf

Yes, — ob - la - di, ob - la - da, life goes on, — bra. — La, — la, how their life goes — on. —
Yeah, —

Gtr. 2

* Bkgd. voc. tacet 1st time.

Bb (A)

Dm/F (C#m7/E)

Gm (F#m)

Bb (A)

F (E)

Hey, — ob - la - di, ob - la - da, life goes on, — bra. — La, — la, how their life goes — on. —

* Bkgd. voc. tacet 1st time.

1. Bb (A) 2. Gm (F#m) **Outro** Gtr. 2 tacet F (E) Bb (A)

Well, if you want some fun, — take ob - la - di - bla - da. (Thank you.)

A5 A7#9 A5 A7#9 D7 A5

get back, get back to where you once be - longed. Get back Jo - Jo. Lor-et-ta.

The first system of the score consists of three staves. The top staff is the vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "get back, get back to where you once be - longed. Get back Jo - Jo. Lor-et-ta." Above the staff are chord markings: A5, A7#9, A5, A7#9, D7, and A5. The middle staff is the guitar line in treble clef, featuring a melodic line with various bends and a final asterisked bend. The bottom staff is the bass line in bass clef, showing fret numbers (9, 7, 9, 7) and chord diagrams for A5 and D7.

*Play cue size notes 2nd time only.

Guitar Solo

N.C. (A) (D) (A) G D/A

hold bend full full 1/4 1/2

The guitar solo section consists of three staves. The top staff is the melodic line in treble clef with a key signature of two sharps. It includes notes like 11, 10, 10, 10, 10, 12, 12, 12, 12, 10, 11, 10, 7, 9, 7, (7), 5, 7, 5. Above the staff are chord markings: N.C. (A), (D), (A), G, and D/A. Annotations include "hold bend full" and "full" with arrows pointing to specific notes, and "1/4" and "1/2" indicating bend depths. The middle staff is a fretboard diagram showing the fret numbers for each string. The bottom staff is the bass line in bass clef, showing fret numbers (9, 7, 9, 7) and chord diagrams for N.C. (A), (D), (A), G, and D/A.

N.C. (A)

(D)

(A)

G D5/A

Go home! Get back,

hold bend

1/2 1/2 1/4 1/2 full

Chorus

A5 A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 A5 A6 G5 D/A

get back, back to where you once be - longed. Get back,

P.M. P.M.

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 C5 D5

get back, _ back _ to where you once be - longed. _ Here.

*Gtr. 3

mp

7 5
7 5 4

Gtr. 1

7 5 9 5 7 5 9 5 7 5 9 5 7 5 9 5 7 5 10 12
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8 10

Gtr. 2

0 2 0 2 0 2 0 2 x 2 x 2 x 2 x 2 x 2 x 2 3 0

*Elec. piano arr. for gtr.

Piano Solo

A5 A6 A5 A6

Uh, get back Jo!

8va

3 1 2 4 0 17 17 19 17 17 18 19 17
(4) 2 0 3 0

(12)
(10)

7 9 7 9 5 5
5 5 5 5 5 5

x x x x x x
x x x x x x

(3)
(2)
(0)

A5 8va A6 A5 loco A6 A5 D5 D6 D5 D6

17 17 12 13 12 14 11 14 11 8 7 5 7 5 5 5 7 5 5 12 10 14 10 12 10 14 10

P.M.

A G5 D5 A 8va A6 A5 A6

17 19 17 17 19 17 17 17 17 19 17

A5 A6 A5 A6 A5 D5 D6 D5 D6 A G D5

8va loco

3 3

P.M.

The main guitar score consists of three systems. The first system has a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a melodic line with triplets and slurs, and a bass clef staff with fret numbers. Chord names A5, A6, A5, A6, A5, D5, D6, D5, D6, A, G, and D5 are written above the staff. The second system continues the melodic line with a 'P.M.' (pizzicato) marking and a dashed line. The third system shows a rhythmic pattern of 'x' marks on the strings, indicating muted notes, with some chord diagrams in the bass clef staff.

⊕ Coda

Guitar Solo

Gtr. 1 N.C. (A) (D)

hold bend full full 1/4

Gtr. 2

The Coda section features two guitar parts. Gtr. 1 (Guitar 1) has a treble clef staff with a key signature of two sharps and a 2/4 time signature. It starts with a 'N.C. (A)' marking and includes a melodic line with a 'hold bend' instruction and 'full' markings. Fret numbers 11, 10, 10, 10, 10, 10, 12, 12, 12, 12, (12), 10, 10, 11, 10, 7, 9, 7, (7), 5, 7, 5 are shown. Gtr. 2 (Guitar 2) has a treble clef staff with a key signature of two sharps and a 2/4 time signature, featuring a rhythmic pattern of 'x' marks on the strings. The bass clef staff for Gtr. 2 shows fret numbers 9, 7, 9, 7, 5, 7, 5.

(A) G D/A N.C. (A)

1/4 1/2 full hold bend full full full

(5) 7 5 7 5 7 5 7 11 10 10 10 10 12 12 12 12 12 12 12 12 10 11 12

Chorus

D5 A G D5/A A5 A7#9 A5 A7#9 A5

Go home. Oh, get back, — you get back, — get back —

full full full full full full

(12) 10 12 10 12 10 12 10 12 10 10 12 11 11 12 9 9 7 9 7 9 7 9 7

D5 D7 A5 G5 D5 A A7#9 A5 A7#9

— to where you once be - longed. — Ya, get back, — get back, — get back —

9 7 9 7 0 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

N.C.(A)

C5 D5

Gtr. 1 tacet

D7

— to where you once — be - longed. — Ooo. —

Gtr. 3 (drum cue)

Outro

Gtr. 3 tacet

N.C.(A) A6 A5 A6 A5 A6 A5 A6 C5 D5 D6 D5 D6 A G D5/A

Spoken: Get back Lor-et-ta. Your mom-my's wait-in' for ya. Wear - in'

Gtr. 1

Gtr. 2

N.C. (A) A7 N.C. (A) A7 D5 D7 A5 G D5/A

her high - heel shoes and her low-necked sweat-er. Get back home Lor - et-ta.

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar part is shown in three staves: a top staff with a treble clef for the melody, a middle staff with a bass clef for the bass line, and a bottom staff with a bass clef for chord diagrams. The lyrics are written below the vocal line.

Lead voc. ad lib till fade

A7 A7#9 A5 A7#9 D5 D7 A5 G D5

This system contains the next three measures. The vocal line continues with the instruction 'Lead voc. ad lib till fade'. The guitar part continues with the same three-staff format as the first system.

Begin Fade

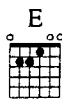
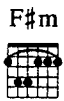

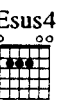
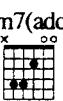
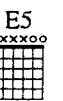
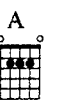

A5 A7#9 A5 A7#9 D5 D7 A5 A7

Fade Out

This system contains the final three measures of the piece. The vocal line ends with the instruction 'Begin Fade' and 'Fade Out'. The guitar part concludes with the same three-staff format.

Don't Let Me Down

Words and Music by John Lennon and Paul McCartney

E  231
 F#m  134111
 F#m7  131141
 Esus4  234
 F#m7(add11)  341
 E5  xxxxx0
 A  x0123
 B7  2134

Intro
Slowly ♩ = 78

Chorus

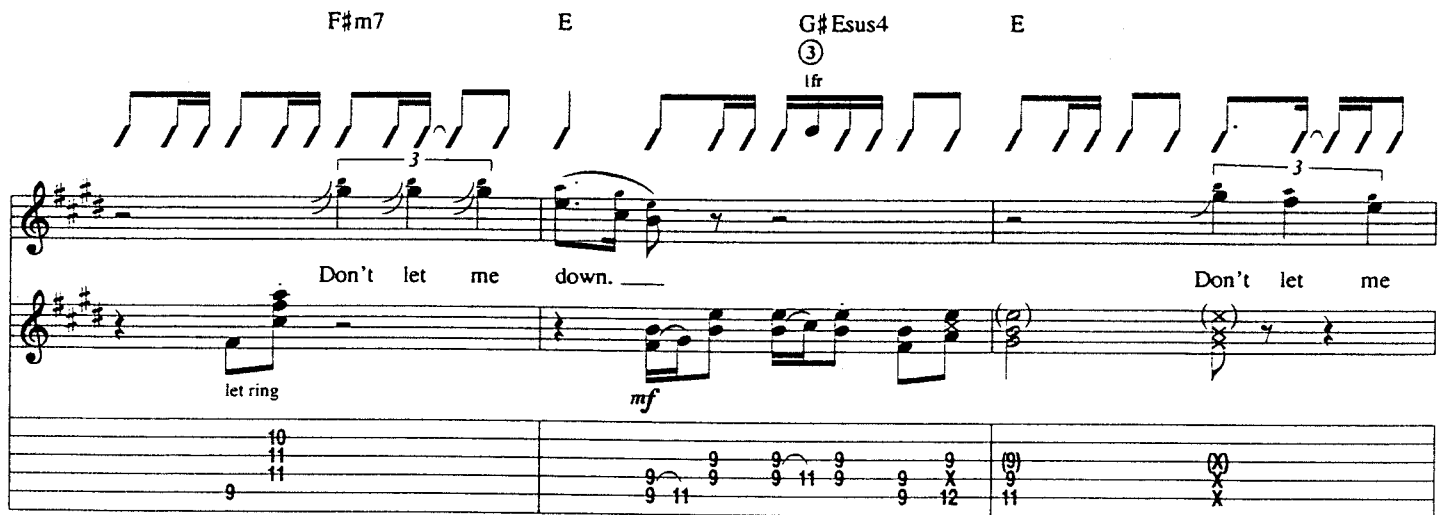
Gtr. 2 (elec.) *mf*
 Gtr. 1 (elec.) *mf* let ring
 Don't let me down. — *mp*



*w/ amp tremolo

*upper vocal harmony tacet 1st time

F#m7 E G# Esus4 E
 ③ lfr
 Don't let me down. — Don't let me



F#m F#m7 E G# Esus4
 ③ lfr
 2nd time only
 down. — Don't let me down. —



Verse
F#m7

E
Gtr. 2 // (cont. in notation)

1. No - bod - y ev - er loved me like she does, oo, she does..
2. And from the first time that she real - ly done me, oo, she done..

Gtr. 1

Gtr. 2

let ring throughout

*upper voc. harm. tacet 2nd time

Emaj7

Esus4

me,

she yes, she does.
done me good.

let ring - -

E * F#m7

And if some - bod - y loved me like she do — me, oo, she do —
 I guess no - bod - y ev - er real - ly done me, oo, she done.

Guitar fretboard diagrams showing chords and fingerings: 000000, 19/14 17/14 17/14 14/14 14/14 14/14.

Lower guitar fretboard diagrams showing fingerings: 000000, 2/2/2/4, 2/2/2/4, 2/2/2/2.

*upper voc. harm. barely audible 2nd time

Emaj7 Esus4 E N.C.

— me, yes, she does. —
 — me, she done me good. — Don't let me

Guitar fretboard diagrams showing chords and fingerings: 16 16 16 14 14 11 11 14, 9/9 9/11 9/9 11/9 9/9 9/11, 0, 1 2 0 0 2 0 0.

(cont. in slash)

Chorus

F#m

Gr. 2

F#m7

down. down. Hey! Don't let me

Gr. 1

F#m7(add 1)

E

down. Don't let me
2nd time only: Hee, hee.

To Coda ⊕

F#m

F#m7

E5 E

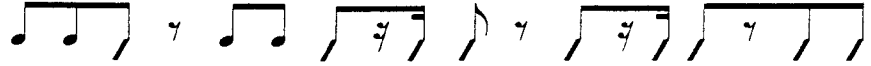
A

down. Don't let me down.

E

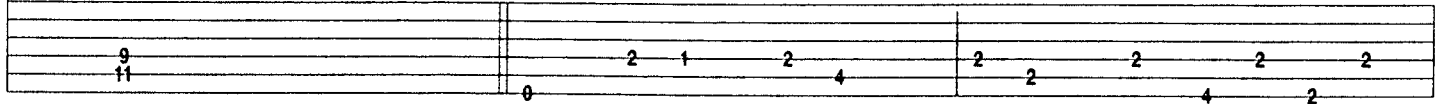
Bridge

E E E E E5 E
⑥ open ⑥ open



I'm in love for the first time.

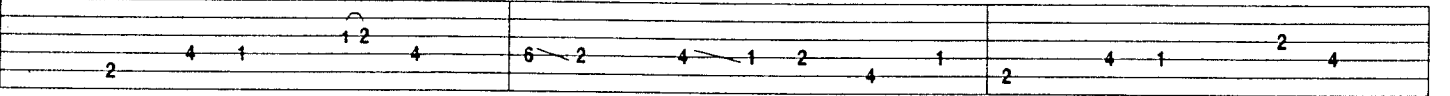
Don't-cha know it's gon-na last?.



B7



It's a love that lasts for-ev-er.



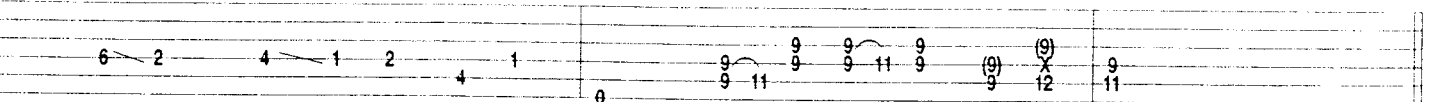
E E F#m7(add11) E
⑥ open

D.S. al Coda



It's a love that had no past.

Don't let me



⊕ Coda

Outro
ad lib lead vocals
F#m7

E

Hee, hee, hee. Hee,

E E E E F# F#m7

⑥ open ⑥ open ⑥ 2fr

hee, hee.

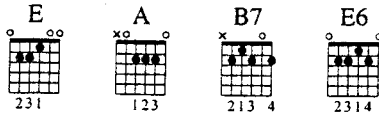
E E E F#m7(add11) E

⑥ open

Can ya dig it? Don't let me down.

The Ballad Of John And Yoko

Words and Music by John Lennon and Paul McCartney



Intro
Moderately Fast ♩ = 135

Verse

Gr. 1 (acous.) *mf* E

1. Stand - in' in the dock at South Hamp -
2. Fin - 'ly made the plane in - to Par -
Par - is to the Am - ster - dam Hil -

Gr. 2: w/ Fill 2, 3rd time

Gr. 2: w/ Fill 1, 2nd time
Gr. 2: w/ Fill 3, 3rd time

- ton,
- is,
- ton,

tryin' to get to Hol-land or France. — The
hon - ey - moon - in' down by the Seine. — Pe - ter Brown -
talk - in' in our beds for a week. — The

*Gr. 2 (elec.) *mf* full full full

T
A
B

*Two gtrs. arr. for one.

Fill 1
Gr. 2

mf 1/4 1/2 full full full

T
A
B

Fill 2
Gr. 2

mf full full

T
A
B

Fill 3
Gr. 2

mf 1/2 1/2 full

T
A
B

man in the mac — said, - "You've got - ta go back." You know they did - n't e - ven give us a chance...
 — called to say, — "You can make it O. K., you can get mar-ried in Gib - ral - tar near Spain."
 news - peo - ple said, — "Say, what - cha do - in' in bed?" I said, "We're on - ly tryin' to get us somepeace."

Chorus

A

Christ! You know it ain't eas - y. You know how hard it can be...

Gr. 2

steady gliss.

| | | | |
|---|---|---|---|
| 9 | 8 | 7 | 5 |
| 9 | 8 | 7 | 6 |

12 x

E

B7

The way things are go - in' —

| | | | | | | | |
|---|---|---|---|-----|----|----|---|
| 4 | 3 | 2 | 0 | 11 | 10 | 9 | |
| 4 | 3 | 2 | 1 | (t) | 11 | 10 | 9 |

E

1.

they're gon - na cru - ci - fy — me.

The first system of the score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "they're gon - na cru - ci - fy — me." The guitar accompaniment is in the same key and time, with a wavy line above the first two measures. Below the guitar staff is a fretboard diagram with two lines of fret numbers: the top line has 7, 4, 3, 2, 0 and the bottom line has 8, 4, 3, 2, 1.

2.

3.

Bridge

3. Drove from

Sav - in' up your mon - ey for a

steady gliss.

P.M. throughout

The second system continues the musical score. It includes a section labeled "Bridge" starting at measure 3. The lyrics are "3. Drove from" and "Sav - in' up your mon - ey for a". The guitar accompaniment includes the instruction "steady gliss." and "P.M. throughout". The fretboard diagram below shows fret numbers 0, 1, 1, (1), 12, 0, 4, 2, 4, 2.

rain - y day, —

giv-in' all your clothes to char - i - ty.

The third system continues the musical score with the lyrics "rain - y day, —" and "giv-in' all your clothes to char - i - ty." The guitar accompaniment features a consistent rhythmic pattern. The fretboard diagram below shows fret numbers 0, 4, 2, 4, 2, 0, 4, 2, 4, 2, 0, 4, 2, 4, 2.

B7

Last night the wife said, "Oh boy, when you're dead you don't take nothin' with you but your

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

N.C.

drums

Verse
E

soul." Think!

4. Made a light-nin' trip to Vi - en -
5. Caught the ear - ly plane back from Lon -

2 6 4

*Harmony 2nd time only.

Gr. 2: w/ Fill 4, 2nd time

Gr. 2: w/ Fill 5, 2nd time

- na, eat - ing choc'-late cake in a bag. The
- don, fif - ty a - corns tied in a sack. The

12 full full full full 12 (12) 12 (12) 12 full 12 (12) 12 (12)

Fill 4

Gr. 3

Gr. 2
divisi

T
A
B

Fill 5

Gr. 2

T
A
B

Gtr. 2: w/ Fill 6, 2nd time

news - pa - per said, ___ "She's gone to his head. _ They look just like two Gu - rus in drag.;"
 men from the press ___ said, "We wish you suc - cess. _ It's good to have the both of you back.;"

full

12 12

Chorus

Christ! You know it ain't eas - y. You know how hard it can be. _

steady gliss.

9 8 7 5
9 8 7 6

The way things are go - in'

3

0 2 2 4 5 4
1 2 3 4 5 4

Fill 6
Gtr. 2

mf

T
A
B

12 12

1. E

they're gon - na cru - ci - fy me.

Gtr. 2

Gtr. 3 (elec.) divisi

mf full full full

(2) (2)

4 12 3 12 2 (12) (12) 0 1 (1)

* Gtr. 2 indicated to right of slash.

2. E B7

me. The way things are go in'

4 3 2 0 4 3 2 3

4 3 2 1 (1) 4 4 3 2

E

they're gon - na cru - ci - fy me.

2/4 2/4

2 4 1 2 4 1 2

Outro B7 E6

3 3 3

2/4 2/4 4 4 4 4 4 4 4 4 2 2 2 1 4 2 2 4 2 4

Gtr. 3

F5 F7

I'm _____ step - pin' out _____ this old _____ brown shoe, _____
 Got me es - cap - ing from this _____ zoo, _____ ba
 For your sweet _____ top lip I'm in the queue, _____

A♭5 A♭7

ba _____ by, I'm in love with you. _____ I'm
 - by, I'm in love with you. _____ I'm
 ba _____ by, I'm in love with you. _____ I'm

F E5 A5 To Coda ⊕

so glad you came _____ here. It won't _____ be the same _____ now, I'm tell - in' you. _____
 so glad you came _____ here. It won't _____ be the same _____ now, when I'm with you. _____
 so glad you came _____ here. It won't _____ be the same _____ now, when I'm with you. _____

1. C7

2. You know you

2.

Bridge
N.C.(G)

If I grow up I'll be a sing - er

mf

7 7 7 7 7 7 7 7 | 3 3 5 7 7 5 7 5 | 3 3 3 3 5 7 5 7 5

wear-ing rings on ev - 'ry fin - ger. Not wor-ry-ing what they -

(F) (G)

3 3 3 3 5 7 5 7 5 | 1 1 1 1 3 5 3 5 3 | 3 3 3 3 5 7 5 7 5

or you'll say, I'll live and love and may - be some - day,

(F)

3 3 3 3 5 7 5 7 5 | 3 3 3 3 5 7 5 7 5 | 1 1 1 1 5 3 5 3

who knows ba - by, you may com - fort me. Yeah!

(F#) (G5) (G7)

let ring -

f

2 2 2 2 4 5 3 5 3 | 2 2 2 2 4 5 3 5 3 | 3 5 3 5 3 3 5 3 3 3 3 3

Interlude

C7

Musical notation for the C7 interlude. The top staff shows a melodic line with slurs and accents. The bottom staff shows guitar fingerings with 'let ring' markings above the notes.

D7

Musical notation for the D7 interlude. The top staff shows a melodic line with slurs and accents. The bottom staff shows guitar fingerings with 'let ring' markings above the notes.

Guitar Solo

F5

Gr. 3 (elec)

F7

Ab5

Musical notation for the F5 guitar solo. The top staff shows a melodic line with slurs, accents, and a '3' marking. The bottom staff shows guitar fingerings with 'f w/ Leslie', '3/4', 'full', and 'let ring' markings.

Gr. 2

Musical notation for the Gr. 2 guitar solo. The top staff shows a melodic line with slurs and accents. The bottom staff shows guitar fingerings.

Ab7

F

E5

Musical notation for the Ab7, F, and E5 guitar solo. The top staff shows a melodic line with slurs, accents, and a '3' marking. The bottom staff shows guitar fingerings.

E A5

(2) 4/6 5 7 5 6 7 5 7 5 7 8 5 5 5 5 8 (8) 5

Bridge

N.C.(G)

Gr. 3 tacet

Gr. 3 *f* I may ap - pear to be im - per - fect. Our love is some-thing

Gr. 2 *divisi* full 8

3 3 3 3 5/7 5 7 5 7 5 3 3 3 3 5/7 5 7 5 7 5 3 3 3 3 5/7 5 7 5 7 5

(F)

(G)

you can't re - ject. I'm chang - ing fast - er than the weath - er.

1 1 1 1 3/5 3 5 3 5 3 3 3 3 3 5/7 5 7 5 7 5 3 3 3 3 5/7 5 7 5 7 5

(F)

(F#)

If you and me should get to - geth - er, who knows ba - by,

3 3 3 3 5/7 5 7 5 7 3 1 1 1 1 3/5 3 5 3 2 2 2 2 5 3 5 3 5 3

Here Comes The Sun

Words and Music by George Harrison

*Capo VII

Intro

Moderately ♩ = 126

Gtr. I (acous.)

Chords: A, D, E7, E7sus4, E7

mf let ring throughout

Tablature: 9 10 10 10 10 10 | 9 7 | 10 7 | 10 7 | 9 7 9 10 7 9 | 9 7 9 10 7 9

*All notes tabbed on 7th fret are played as open strings

Chords: A, D, E7

Tablature: 9 10 10 10 10 10 | 9 10 10 10 7 | 9 7 10 9 | 9 7 10 9 7 7

Chorus

Chords: A, D

Here comes the sun, doo 'n' doo doo. Here comes the sun

Tablature: 9 7 9 10 10 10 | 9 10 10 10 10 7 | 9 7 9 10

Chords: B7, N.C.

'n' I say it's al - right.

Tablature: (10) 8 8 8 8 | 9 10 7 10 10 9 | 10 7 10 7 10 7 | 9 10 7 10 9 11 9

Verse

A D E7 E7sus4 E7

1. Lit-tle dar-lin', it's been a long, cold, lone-ly win-ter.

Guitar tablature for the first line: 9 10 10 10 10 9 | 9 10 10 10 7 7 | 10 7 10 7 7 7 | 9 7 9 10 9 9

A D E7 E7sus4

Lit-tle dar-lin', it feels like years since it's been here.

Guitar tablature for the second line: 9 10 10 10 10 9 | 9 10 10 10 7 7 | 9 7 7 10 7 9 | 7 9 7 10 7 10

Chorus

A D B7

Here comes the sun, doo 'n' doo doo. Here comes the sun 'n' I say

Guitar tablature for the first line of the chorus: 9 10 10 10 9 | 9 10 10 10 7 7 | 9 7 7 9 10 | 8 8 8 8 8

A N.C. A E7 E7sus4 E7

it's al-right.

Guitar tablature for the second line of the chorus: 9 10 10 10 9 | 11 10 7 10 7 10 | 7 9 10 10 9 11 9 | 9 10 10 10 7 7 | 9 7 9 10 9 7

Verse

A D E7 E7sus4 E7

2. Lit-tle dar-lin', the smiles re-turn - ing to their fac - es.

A D E7 E7sus4

Lit-tle dar-lin', it seems like years since it's been here.

Chorus

A D B7

Here comes the sun. (Doo 'n' doo doo.) Here comes the sun 'n' I say

To Coda ⊕

A N.C. A E7 N.C. (E)

it's al - right.

Bridge

(C) (G) (D/F#) (D) A E7 N.C. (E)

(C) (G) (D/F#) (D) A E7 N.C. (E)

Sun, sun, sun, here it comes.

(C) (G) (D/F#) (D) A E7 N.C. (E) 1., 2., 3.

Sun, sun, sun, here it comes.

4. E7sus4 E7 E

Verse

A D E7 E7sus4 E7

3. Lit-tle dar-lin', I feel that ice is slowly melt-ing.

A D E7 E7sus4

Lit - tle dar - lin', it — seems — like — years — since it's — been — clear. —

This system contains the first musical system. It features a vocal line in treble clef with lyrics: "Lit - tle dar - lin', it — seems — like — years — since it's — been — clear. —". Below the vocal line is a guitar accompaniment in treble clef. At the bottom of the system are fretboard diagrams for the guitar, showing fingerings for the first four frets. Chord symbols A, D, E7, and E7sus4 are placed above the staff.

⊕ Coda

A D B7

Here comes the sun. — (Doo 'n' doo doo.) Here comes the sun. —

This system contains the Coda section. It features a vocal line in treble clef with lyrics: "Here comes the sun. — (Doo 'n' doo doo.) Here comes the sun. —". Below the vocal line is a guitar accompaniment in treble clef. At the bottom of the system are fretboard diagrams for the guitar, showing fingerings for the first four frets. Chord symbols A, D, and B7 are placed above the staff.

A N.C. A

It's al - right. It's al - right.

This system contains the second musical system. It features a vocal line in treble clef with lyrics: "It's al - right. It's al - right.". Below the vocal line is a guitar accompaniment in treble clef. At the bottom of the system are fretboard diagrams for the guitar, showing fingerings for the first four frets. Chord symbols A and N.C. (Natural Chord) are placed above the staff.

N.C. (C) (G) (D/F#) (D) A

rit.

This system contains the final musical system. It features a guitar accompaniment in treble clef. At the bottom of the system are fretboard diagrams for the guitar, showing fingerings for the first four frets. Chord symbols N.C., (C), (G), (D/F#), (D), and A are placed above the staff. A "rit." (ritardando) marking is present above the staff.

Octopus's Garden

Words and Music by Richard Starkey

Intro

Moderately Fast ♩ = 184

Gr. 1 (elec.)

N.C.

D#

E

N.C.

f
w/ clean tone

TAB

9 11 9 11 13 12 14 12 13 11 9 11 (11) 9 11 9 11 13 12 14 12 13 11 9 11 11

full

Gr. 2 (elec.)

mf
w/ clean tone

TAB

3 4 4 5 3 4

E

C#m7

A

B

mp
let ring throughout

TAB

12 14 13 11 9 9 11 9 11 9 11 9 7 7 9 6 7 6 7

mp
let ring throughout

TAB

0 4 5 7 0 1 0 2 4 6 6 5 6 7 7 6 5 7 9 9 8 7 2 2 0 2 4 6 6 6 7 7 6 7 9 9 8 9 0 4 4 5 7 5 9 7

Verse

Gtr. 1 tacet
Gtr. 3: w/ Fill 2, 2nd time
E

Bkgd. Voc. 2nd time only

C#m

1. I'd like to be _____ un - der the sea _____
2. We would be warm _____ be - low the storm _____

(Ooh. _____)

Gtr. 2

mf

A

in an oc - tu - pus - 's gar - den in the shade...
in our lit - tle hide - a - way _____ be - neath the waves. _____

(Ooh. _____)

B E

He'd let us in, _____
Rest - ing our head.

(Ah. _____)

Fill 2
Gtr. 3

T
A
B

Gr. 1: w/ Fill 3, 2nd time

C#m

knows where we've been, in his
 on the sea bed in an

(Ooh. _____) (Ah. _____)

The first system shows a guitar solo in C#m. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are: "knows where we've been, in his" and "on the sea bed in an". There are vocalizations "(Ooh. _____)" and "(Ah. _____)". Below the staff is a guitar tablature with fret numbers: 0, 2, 2, 1, 0, 0, 4, 6, 6, 5, 6, 4, 6, 6, 5, 6, 4.

A

A7

Gr. 1: w/ Fill 1, 1st time

B

oc - to - pus - 's gar - den in the shade.
 oc - to - pus - 's gar - den near a cave.

(Ah. _____)

The second system shows a guitar solo with two sections, A and B. Section A is marked with 'A' and 'A7'. Section B is marked with 'B'. The lyrics are: "oc - to - pus - 's gar - den in the shade." and "oc - to - pus - 's gar - den near a cave." There is a vocalization "(Ah. _____)". Below the staff is a guitar tablature with fret numbers: 5, 7, 6, 5, 7, 5, 7, 6, 5, 7, 7, 8, 7, 7, 8, 7.

Fill 3

Gr. 1

fill

TAB: 12 14-12 13 14 14 X 12 14

The third system shows a guitar solo labeled "Fill 3". It features a treble clef staff with a key signature of two sharps. The tablature below shows fret numbers: 12, 14-12, 13, 14, 14, X, 12, 14. There are wavy lines above the staff indicating vibrato or tremolo, and an "X" above the 14th fret. The word "fill" is written above the staff.

Fill 1

Gr. 1

TAB: 7 9 9/11 (7) 7 9 8 9 9/11 8 9

The fourth system shows a guitar solo labeled "Fill 1". It features a treble clef staff with a key signature of two sharps. The tablature below shows fret numbers: 7, 9, 9/11 (7), 7, 9, 8, 9, 9/11, 8, 9. There are wavy lines above the staff indicating vibrato or tremolo.

Pre-Chorus

B6

C#m

I'd ask my friends to come and see
 We would sing and dance a round

Gtr. 2

Gtr. 3

mp
w/ chorus

A

an oc - to - pus - 's gar - den with me.
 be - cause we know we can't be found.

Gtrs. 2 & 3: w/ Rhy. Fill 1, 2nd time only

B E B

Rhy. Fill 1
Gtrs. 2 & 3

| | | | |
|---|---|---|---|
| T | 4 | 4 | 4 |
| A | 4 | 4 | 4 |
| B | 2 | 2 | 2 |

Chorus

E C#m

I'd like to be _____ un - der the sea _____ in an

0 0 4 4
2 2 1 0 2 2 1 0 0 5 6 5 4 6 6 5 6 4 6 6 5 6 4 4

mf

9 8 6 4

A B E

oc - to - pus - 's gar - den in the shade. _____

5 7 0
7 7 6 5 7 9 9 8 9 1 2 1 0 2 2 0 2

2 4 12 (12) 9 (9) (4)
13 (13) 9 (9) (4)

Verse

Gtr. 1 tacet

E

3. We would shout _____ and swim a - bout _____
 (Ah. _____) C#m

Gtr. 2

A

the cor - al _____ that lies _____ be - neath the waves...
 (Ooh. _____)

B

E

(Lies be - neath the o - cean waves.) Oh, what joy _____

C#m

for ev - 'ry girl and boy, _____
 (Ah. _____) (Ooh. _____)

A B

know- ing, — they're hap- py and they're safe. (Hap - py and they're

5 7 6 5 7 5 7 6 5 7 7 9 8 7 9 7 9 8 7 9 7

Pre-Chorus

C#m *C#m/B

safe.) We would be so hap - py, you and me, —

Gr. 2

Gr. 3

mp
w/ chorus

11 11 9

* Bass gr. plays B

A B N.C.

no one there to tell us what to do. —

7 9 9 9 9

A B C#m C#m/B

oc - to - pus - 's gar - den with - you, in an

(Ooh.) (Ah.)

The first system of the musical score consists of five staves. The top staff is the vocal line with lyrics: "oc - to - pus - 's gar - den with - you, in an". The lyrics are grouped under chord markers A, B, C#m, and C#m/B. There are vocalizations "(Ooh.)" and "(Ah.)" under the "with - you," and "in an" respectively. The second staff is the guitar line with fret numbers: 5, 7, 4, 4. The third staff is the bass line with fret numbers: 7, 7, 6, 5, 7, 9, 9, 8, 7, 9, 4, 6, 6, 5, 4, 6, 6, 5, 6. The fourth staff shows guitar textures with wavy lines. The fifth staff shows bass textures with fret numbers: 2, 4, 4-6, 4.

A B E N.C. D# E

oc - to - pus - 's gar - den with - you.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics: "oc - to - pus - 's gar - den with - you.". The lyrics are grouped under chord markers A, B, E, N.C., and D# E. The second staff is the guitar line with fret numbers: 5, 7, 9, 9, 8, 7, 9, 9, 7, 9, 8, 9, 8, 9, 7. The third staff is the bass line with fret numbers: 2, 4, 2. The fourth staff shows guitar textures with wavy lines. The fifth staff shows bass textures with fret numbers: 14, (14) 12, 14, 12, 12, 14, 14, 12, 13-11, 9, 11, 9, 11. There are also markings for "1/2" and "full" above the fret numbers.

Come Together

Words and Music by John Lennon and Paul McCartney

Intro

Moderately Slow Rock ♩ = 84

N.C.(Dm7)

Whispered: Shoot me. Shoot me. Shoot me. Shoot me.

Gr. I
p w/slight dist. *mp* let ring -----

T
 A
 B

10 10 10-12 10 10 10 10-12 12 10 10 10-12 10 10 10 10-12 10

Verse

D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6

1. Here come ol' flat-top, he come groov-in' up slow-ly. He got Joo Joo eye-ball, he one

slight P.M. -----

12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14

10 10

D5 D6 D5 D6 D5 A5 A6 A5 A6 A5 A6 A5

ho - ly rol - ler. He got hair - down - to his knee.

slight P.M. -----

12 12 14 14 12 12 14 12 7 7 9 9 7 7 9 9 7 7 9 9 7 7 7 5

10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3

G5 N.C. (Dm7)

Got to be a jok - er, he just do what he please. — *Whispered:* Shoot me.

mp let ring -----

5 10 10 10 12 10

Shoot me. Shoot me. Shoot me.

let ring ----- let ring ----- let ring -----

10 10 10 12 10 10 10 10 12 10 10 10 10 12 10

Verse

D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6

2. He wear no shoe-shine, he got toe - jam foot-ball. He got mon - key fin - ger, he shoot
 3. He bag pro - duc - tion, he got wal - rus gum-boot. He got o - no side-board, he one

mf slight P.M.

12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14

10 10

D5 D6 D5 D6 A5 A5 A5 A6 A5

Co - ca Co - la. He say, "I know you, - you know - me." —
 spi - nal crack - er. He got feet down be - low his knee. —

slight P.M.

12 12 14 14 12 12 14 7 7 7 9 9 7 7 9 9 7 7 9 9 7 7 7 7

10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

G5 N.C. Chorus
B5 B5/A

One thing I can tell you is you got to be free. — } Come to-gether, — right —
 Hold you in his arm-chair, you can feel his dis-ease. — }

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

1. (Dm7)

G5 A5 N.C.

now, — ov - er me. — *Whispered:* Shoot me. Shoot me.

mp

5 5 5 5 7 7 10 10 10 12 10 10 10 10 12 10 10 10 10 12 10
 3 3 3 3 5 5

2. Electric Piano Solo

D5 D6 D5 D6

Shoot me. — *Whispered:* Shoot me. Right! — exhale: Hah, hah, hah, hah,

f

10 10 10 12 10 10 10 10 12 10 10 10 10 12 10 10 10 12 12 12 14 14 12 12 14 14
 10 10 10 10 10

D5 D6 D5 D₅⁷ D6 D5 D6 D5 D6 D5 D6 D₅⁷ D6 N.C.

hah, hah, hah, hah, hah, hah, hah, hah, hah, hah, hah. Come! —

12 12 14 14 12 12 15 14 10 12 14 14 12 12 14 14 12 12 14 14 15 15 14
 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 0

Guitar Solo

A5 A6 A5 A6 A5 A6 A5 A₅⁷ A6 A5 A6 A5 A6

Oh. — Come. Come.

8va
*Gtr. 2
f w/dist.

full full full full full full full
15 15 15 (15) 13 15 15 15 (15) 13

8va
*Gtr. 3
f w/dist.

full full full full full full full
15 15 15 (15) 13 15 15 15 (15) 13

Gtr. 1
mf w/dist.
slight P.M.

7 7 9 9 7 7 9 9 7 7 9 9 7 7 10 9 7 7 9 9 7 7 9 9

*Gtrs. 2 & 3 use neck pickup w/treble rolled off.

A5 A6 A5 A N.C.(Dm7)

Come.

8va
full full full full full dim.
15 15 15 (15) 14 15

8va
full full full full full dim.
12 12 12 (12) 10 13

slight P.M. mp

7 7 9 9 7 7 10 10 10 12 12 10 10 10 12 12

Verse

Gtrs. 2 & 3 tacet

D5 D6 D5 N.C. D5 D6 D5 N.C. D5 D6 D5 N.C.

Musical staff with notes and lyrics: 4. He rol - ler coast - er, he got ear - ly warn - ing. He got mud - dy wa - ter, he one

Musical staff with notes and lyrics: Mo - jo fil - ter. He say, "One and one and one is three."

mf slight P.M. ... let ring ... slight P.M. ...

Chord diagrams for guitar fretboard: 12 12 14 14 12 12 12 14 14 12 12 10 12 10 12 10 14 14 12 12 10 12

D7 D5 D6 D5 N.C. A5 A6 A5 N.C. A5 A6 A5 N.C.

Musical staff with notes and lyrics: Got to be good look - in' 'cause he's so hard to see. Come to - geth - er, right

Musical staff with notes and lyrics: right

slight P.M. ... slight P.M. ... slight P.M. ...

Chord diagrams for guitar fretboard: 11 10 12 12 14 14 12 12 10 12 10 7 7 9 9 7 7 5 7 7 5 7 7 9 9 7 7 5 7 7 5

G5 N.C. B5 B5/A

Musical staff with notes and lyrics: right

Musical staff with notes and lyrics: right

slight P.M. ...

Chord diagrams for guitar fretboard: 5 3 4 4 4 4 4 4 0 0

G5 A5 N.C. (Dm7)

Musical staff with notes and lyrics: Gtr. 1 now, ov - er me. Whispered: Shoot me.

Musical staff with notes and lyrics: Whispered: Shoot me.

mp let ring ... let ring ...

Chord diagrams for guitar fretboard: 5 3 5 3 5 3 5 7 7 10 10 10 12 10 12 10 10 10 12 10

Gtr. 2 mf w/vol. pedal

Musical staff with notes and lyrics: w/vol. pedal

10 13 10 10 13 10

Begin Fade

D5 D6 D5 N.C. D5 D6 D5 N.C. D5 D6 D5 N.C.

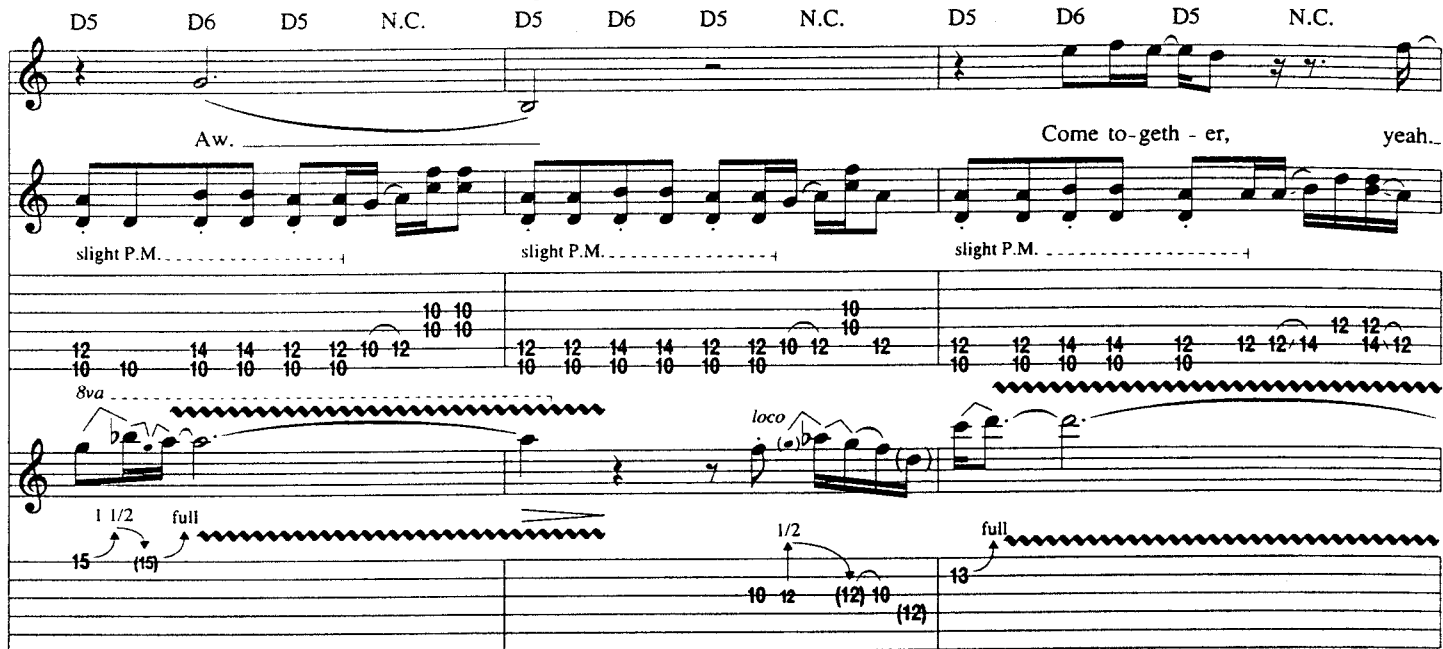
Aw. Come to- geth - er, yeah..

slight P.M. slight P.M. slight P.M.

12 10 14 14 12 12 10 12 10 10 10 12 12 14 14 12 12 10 12 10 12 12 12 14 14 12 12 12 14 12 12

8va loco

1 1/2 full 10 12 (12) 10 (12) 13 full



D5 D6 D5 N.C. D5 D6 D5 N.C.

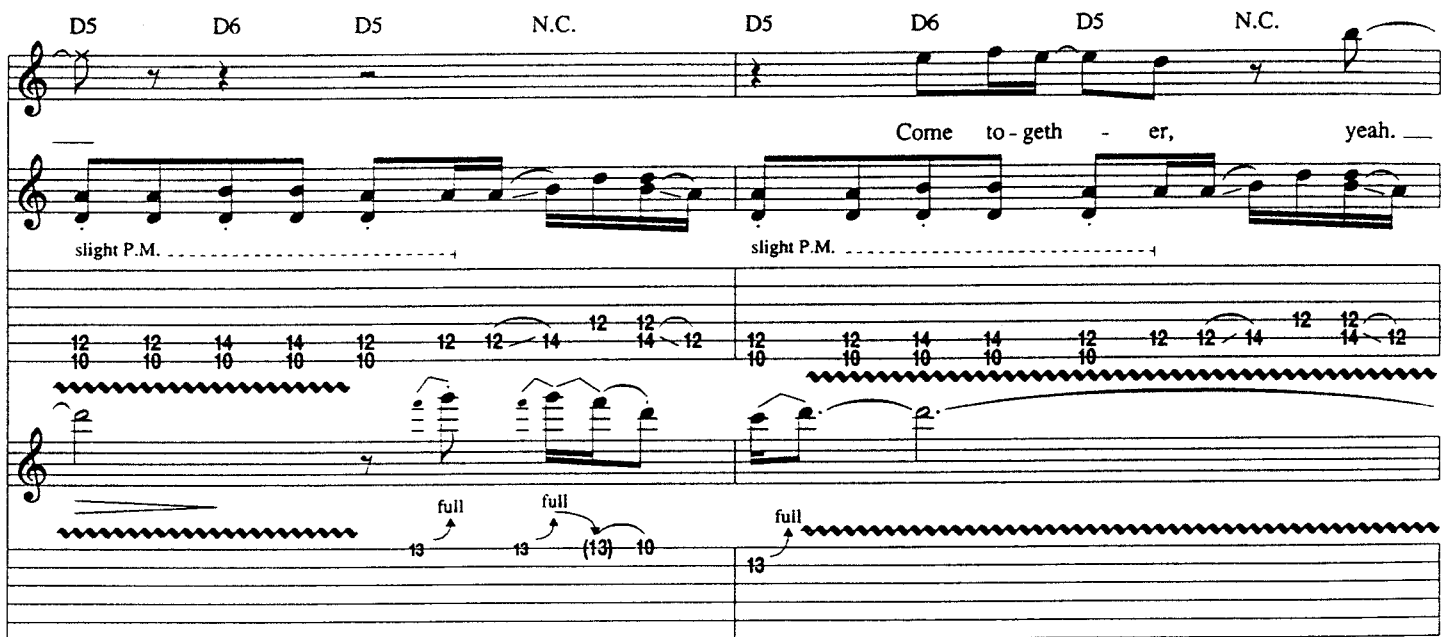
Come to- geth - er, yeah. —

slight P.M. slight P.M.

12 12 14 14 12 12 12 14 12 14 12 12 12 14 14 12 12 12 14 12 14 12

full full full

13 13 (13) 10 13



D5 D6 D5 N.C. D5 D6 D5 N.C. Fade Out

All to- geth - er.

slight P.M. slight P.M.

12 12 14 14 12 12 12 14 12 14 12 12 12 14 14 12 12 12 14 12 14 12

full full full

(13) 13 X 13 (13) 10 13



Something

Words and Music by George Harrison

Gtr. 3: "Drop D" Tuning:

- ① - E ④ - D
- ② - B ⑤ - A
- ③ - G ⑥ - D

Gtrs. 1 & 2: Standard Tuning

Intro

Slowly ♩ = 66
(drums)

Chords: F Eb G/D Verse C

1. Some-thing in ___ the way she moves ___
2. Some-where in ___ her smile she knows ___

Gtr. 1
mf w/clean tone 1/2
mp

TAB: 10 12 (12) 10 11 12 | 13

Gtr. 2
mf w/ Leslie
p simile, 2nd time

TAB: 8 5 5 5 5 3 3 | 5 5 5 5 3 5 3

Gtr. 1 tacet
Cmaj7

at - tracts _ me like no oth - er lov -
that I ___ don't need no oth - er lov -

Gtr. 2
mp *mf* *mp* *p*

let ⑤ ring ...

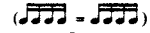
TAB: 5 5 5 5 5 3 3 | 5 5 5 5 3 5 3

er. Some - thing in ___ the way she ___ woos ___
er. Some - thing in ___ the style that ___ shows ___

let ring

TAB: 6 7 5 6 5 6 | 2 2 3 2 2 2 1 2

Guitar Solo



Gr. 3 tacet

C

D G C

I don't know.
(I don't)

Gr. 1
mf

let ring P.M. -----

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I don't know." and "(I don't)". Above the vocal line are three chords: D, G, and C. The guitar solo line is in treble clef, starting with a treble clef and a series of eighth notes. It includes a dynamic marking of *mf* and a "Gr. 1" instruction. Below the solo line is a guitar fretboard diagram with six strings and frets 1-5. The notes are: 5, 4, 5, 4, 5, 3, 2, 0, 5, 2, 0. The second system continues the guitar solo in treble clef, with a dynamic marking of *mf* and a "let ring P.M." instruction. Below it is a guitar fretboard diagram with six strings and frets 7-17. The notes are: 7, 7, 7, 7, 7, 12, 12, 12, 12, 12, 17, 17, 17, 17, 17, 15, 15, 15, 15, 15, 5, 5, 5, 5, 3.

Cmaj7 C7 F

full full full full steady gliss.

The second system of the score features a vocal line in treble clef with a key signature of two sharps. The chords are Cmaj7, C7, and F. The guitar solo line is in treble clef, with dynamic markings of *full* and *steady gliss.* Below the solo line is a guitar fretboard diagram with six strings and frets 12-14. The notes are: 12, 14, 12, 12, 12, 12, 14, 12, 14, 12, 14, 15, 13, 13, 13, 13, 13, 15, 15, 13, 13, 13, 10, 12, 12, 12, 14, 12, 14.

D7 G Am7 G/B

3 full full full 3 3

let ring P.M. -----

The third system of the score features a vocal line in treble clef with a key signature of two sharps. The chords are D7, G, Am7, and G/B. The guitar solo line is in treble clef, with dynamic markings of *full* and *3*. Below the solo line is a guitar fretboard diagram with six strings and frets 7-11. The notes are: 7, 9, 7, 12, 11, 11, 10, 10, 10, 10, 10, 10, 8, 8, 9, 8, 6, 12, 11, 10. The fourth system continues the guitar solo in treble clef, with a dynamic marking of *let ring P.M.* Below it is a guitar fretboard diagram with six strings and frets 2-4. The notes are: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 0, 3, 0, 2, 1, 3, 3, 3, 3, 4, 3.

D7 G Am Am(maj7)

Some-thing in _ the things _ she _ shows _ me. I don't want to leave her. now, you

The first system of the score features a vocal line in treble clef with lyrics. The guitar line is in treble clef, and the tablature is in standard notation. Chords are indicated above the staff: D7, G, Am, and Am(maj7). The guitar line includes various techniques like bends and vibrato. The tablature shows fret numbers and string numbers.

Am7 D9 F Eb G/D

know I be - lieve _ and how. _____

Gtr. 1

p *mf* *full*

Gtr. 2

The second system continues the guitar accompaniment. It features two guitar parts: Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef and includes dynamics like *p*, *mf*, and *full*. Gtr. 2 is in treble clef and provides harmonic support. The tablature for both parts shows fret numbers and string numbers. Chords are indicated above the staff: Am7, D9, F, Eb, and G/D.

A F Eb G/D C

rit.

The third system concludes the guitar accompaniment. It features two guitar parts: Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef and includes a *rit.* (ritardando) marking. Gtr. 2 is in treble clef and provides harmonic support. The tablature for both parts shows fret numbers and string numbers. Chords are indicated above the staff: A, F, Eb, G/D, and C.

Let It Be

Words and Music by John Lennon and Paul McCartney

Intro

Ballad ♩ = 73

Verse

Gr. I tacet, 1st time

(piano) 3

1. When I find my-self in times of trou-ble Moth-er Mar - y comes to me, -
3. Instrumental

3 *Gr. I

*Play 2nd time only.

C G F C G

Am Fmaj7 F6 C G F C

let ring

Chorus

Gr. 1 tacet

Am G6 Fmaj7 C G

let it be. Ah, let it be, let it be. Whis-per words of wis-dom, let it
(Oo, oo, oo, oo, Oo, oo,

F C Verse G Am Fmaj7 F6

be. } 2. And when the bro - ken heart - ed peo-ple liv-ing in the world a - gree, -
oo, oo.) { 4. And when the night is cloud - y, there is still a light that shines on me, -

Gr. 1: w/ Fill 1, 2nd time

C G F C G

there will be an an - swer, let it be. For though they may be part - ed, there is
shine un-til to-mor - row, let it be. I wake up to the sound of mu-sic,

Am Fmaj7 F6 C G F C

still a chance that they will see. There will be an an - swer, let it be. } Let it be.,
Moth-er Mar - y comes to me, speak - ing words of wis-dom, let it be. }

Chorus

Gr. 1: w/ Fill 2, 2nd time

To Coda ⊕

Am G6 Fmaj7 C G

let it be. Ah, let it be, let it be. Yeah, there will be an an - swer, let it
(Oo, oo, oo, oo, Oo, oo,

F C Am G6 Fmaj7 C

be. Let it be, let it be. Ah, let it be, let it be.
oo, oo, Oo, oo, oo, oo,

Fill 1
Gr. 1

| | | | | | | | |
|---|-----|---|-----|-----|---|--|--|
| T | | | | | | | |
| A | 5 | 5 | | 3 | 5 | | |
| B | 5 7 | 5 | 7 5 | 3 5 | 3 | | |

Fill 2
Gr. 1

| | | | | | | | |
|---|---|---|---|---|--|--|--|
| T | | | | | | | |
| A | | | | | | | |
| B | 7 | 7 | 5 | 7 | | | |

G F C F C

Whis - per words ___ of wis - dom, let it be. ___
 Oo, oo, oo. _____ Ah.)

G F C F C G F C *D.S. al Coda*

Gr. 1 (elec.)

f

w/ Leslie and semi-dist.

⊕ *Coda*

F C Am G6 Fmaj7 C

be, - hee, - ah. Let it be, - let it be. Ah, let it be, - yeah, let it be. -
 oo, oo. oo. oo, oo, oo, oo.)

Gr. 1

1/4 1/4 full full full

G F C F C G F C

Whis - per words _ of wis - dom, let it be. _____

rit.

G/A G D

Noth - ing's gon - na change my world. —

A7 G/A G

Noth - ing's gon - na change my world. — Noth - ing's gon - na change my world..

To Coda ⊕ Verse

D Dmaj7 F#m Em7

2. Im - ag - es — of bro - ken light which dance be - fore — me like a mil - lion eyes..

A7 A7 type2 D open

— they call me on and on — a - cross — the un - i - verse. —

D Dmaj7 F#m Em7

Thoughts me - an - der like a rest - less wind in - side a let - ter box, — they

A7 A7 type2

tum - ble blind - ly as they make their way a - cross the un - i - verse. —

Chorus

D G/A A7 G/A

Jai — Gu - ru — De — va. — Om. —

A7 G/A G

Noth - ing's gon - na change my world. — Noth - ing's gon - na change my world. —

D G/A A7 G/A

Noth - ing's gon - na change my world. —

G D Verse Dmaj7

Noth - ing's gon - na change my world. — 3. Sounds of laugh - ter, shades of life are

F#m Em7 Gm

ring - ing through my o - pened ears, — in - cit - ing and in - vit - ing me. —

D Dmaj7 F#m G/A

Lim - it - less, — un - dy - ing love — which shines a - round — me like a mil - lion

Em7 A7 A7 type2 G/A

suns, it calls me on and on — a - cross the un - i - verse. —

⊕ Coda D Play 6 Times And Fade

Jai — Gu - ru — De - va. —

The Long And Winding Road

Words and Music by John Lennon and Paul McCartney

Verse

Slowly ♩ = 66

Cm7 B♭ Cm7 A♭ A♭/B♭ Eb Eb/D♭

1. The long_ and wind-ing road_ that_ leads_ to your door.

*Gtr. 1
p mf

T 3 4 3 3 4 4 4 4 4 8 8
A 3 3 3 3 5 5 5 5 5 8 8
B 3 3 3 3 6 6 6 6 6 6 9

* Piano and strings arr. for guitar.

A♭ A♭maj7 A♭ Gm7 Cm Cm7 Fm7 B♭add9

will nev - er dis - ap - pear. I've seen that road_ be - fore_

4 4 3 4 4 3 4 3 1 3 3
5 5 5 5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4 4 4 4

Db/E♭ Db Eb A♭ Gm7 Cm7

It al - ways leads_ me here.

6 6 3 3 5 5 4 3 3 6 5 4 5 3
4 4 4 4 4 4 4 4 4 4 4 4 4 4

Fm7 Bb7 Eb Verse Cm Ab

Lead me to your door. 2. The wild and wind-y night
3., 4. still they lead me back

* (15) (16) (17)

*Parenthesized notes are strings arr. for gtr.
Play high G second time and full chord on D.S.

Ab/Bb Eb Eb/Db Ab Abmaj7 Ab Gm7

that the rain washed a way has left a
to the long wind-ing road. You left me

Gtr. 2: w/ Fill 1, 1st time

Cm7 Fm7 Bb7sus4 Bb7 Db/Eb Eb Db/Eb Eb

pool of tears cry-ing for the day.
stand-in' here a long, long time a-go.

Fill 1
Gtr. 2 (elec.)

mp
w/ Leslie effect

T
A
B

6 8 6 6 6 8 6 8 4

To Coda ⊕

Ab Gm7 Cm7 Fm7 Bb7 Eb

Why leave me stand - ing here? _ Let me know _ the way. _
 Don't leave me wait - ing here. _ Lead me to _ your _ door. _

*Play D 1st time, F 2nd & 3rd times.

1. Bridge

**Eb/Bb Fm/Ab Gm Ab/F Ab/Bb Eb/Bb Fm/Ab

Man - y times _ I've been a - lone, and man - y times _ I've cried. _ An - y - way, you'll nev - er know _ the

**Bass gtr. plays bass notes in slash chord symbols.

2. Instrumental Bridge

Gm Ab/F Ab/Bb Eb/Bb Fm/Ab Gm Ab/F Ab/Bb Eb/Bb Fm/Ab Gm Ab/F Ab/Bb

man - y ways. I've tried. _ 3. And 4. But

⊕ Coda

Fm7 Bb7 Eb Ab/Bb Eb

Lead me to your _ door. _ Yeah, yeah, yeah, yeah. _

*T - Thumb on ⑥

NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

TAB: 12, 12, 12, 12, 12, 19, 19, 19, 19

Bend (half step) Bend (grace note) Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va-----, 8va-----, 8va-----

TAB: 13, 13, 13, 13, 13, 7, 3, 6, 15, 15, 12, 10, 9, 8, 8, 8, 9, 10, 0, -1, 0

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Sweep Picking Vibrato Bar Dive and Return

-1/2 -1/2 -1/2 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

TAB: 4, 5, 7, 4, 5, 7, 17, 15, 17, 15, 17, 15, 15, 17, 15, 17, 15, (9)

Vibrato Bar Scooping Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing Ghost Note (first note plucked only)

P.M.-----

TAB: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 7, 5, 5, (7, 9), 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Prebend (with bar) Trill (fast hammer-on/pull-off combination)

8va 8va 8va 8va

TAB: X, X, 12, 7, 7(19), 0, 12, 17, 15, 12, 4, 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) Harp Harmonic Artificial Tap Harmonic Tap-On Technique Bend and Tap-On Technique