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Please Please Me
Words and Music by John Lennon and Paul McCartney

Intro
Moderately Fast \( \dot{=} 142 \)

Verse
E

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

"I know you never even
Why do I always have to

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try, say, "love?"

Chorus
Come on, (come on, ) come on, (come on, ) come on, (come on, )

C#m

To Coda
on, (come on, ) come on, (come on, ) please me, whoa yeah, like I please

Bridge
I don't wanna sound complaining, but you know there's always rain in my heart.

(Ah.

1. E
2. E

let ring
in my heart. I do all the pleas-in' with you, it's so hard to reason with you.

D.S. at Coda
She Loves You
Words and Music by John Lennon and Paul McCartney

Intro Chorus
Moderately Fast \( \frac{4}{4} = 158 \)

Em

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

mf

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

C

G

Gtrs. 1 & 2 (cont. in notation)

loves you, yeah, yeah, yeah, yeah.

1. You

G

Gtrs. 1 & 2

Verse

Em7

Bm

D

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

Think you've lost your love, well, I saw her yesterday. It's

2. Said you hurt her so, she almost lost her mind. But

3. Know it's up to you, I think it's only fair.

Em7

Bm

D

You she's thinkin' of and she told me what to say. She said she

Now she said she knows you're not the hurtin' kind. She said she

Pride can hurt you, too. Apologize to her. Be cause she

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loves you and you know that can’t be bad.

Yes, she

loves you and you know you should be glad.

2. She

Chorus

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

To Coda

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

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

3. You
Coda

G

Em

Cm

D

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

(continuation)

G

Em

Cm

D7

N.C.

With a love like that, you know you should be

(continuation)

Outro

G

Em

C

G

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

(continuation)
From Me To You
Words and Music by John Lennon and Paul McCartney

Intro
Moderately Fast $= 138$

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

Verses
Gr. 3 tacet

Gr. 1

Gr. 2 loco

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G7 Am

just call on me and I'll send it along with love.

To Coda 1
To Coda 2

C G7 C

from me to you. 2. I got I got

Bridge

Gm C7 F

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

Gr. 2 (cont. in notation)
lips that long to kiss you and keep you satisfied, ooh. 3. If there's

\[\textit{Coda 1}\]

 Harmonica/Guitar Solo

\[\textit{D.S. at Coda 1}\]

\[\textit{C}\]

\[\textit{Am}\]

\[\textit{E}\]

\[\textit{C}\]

\[\textit{Am}\]

From me

\[\textit{E}\]

\[\textit{C}\]

* Harmonica doubles gr. 8va.

\[\textit{F}\]

\[\textit{Gir. 3 taunt}\]

to you. Just call on me and I'll

\[\textit{Am}\]

\[\textit{C}\]

\[\textit{G}\]

\[\textit{G7}\]

\[\textit{C}\]

\[\textit{C7}\]

send it along with love, from me to you. I got
Bridge
Gm

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

D7 A D7

lips that long to kiss you and keep you satisfied, ooh.

Coda 2
C

Am Am(maj7) C Am

to you, to you, to you,
I Want To Hold Your Hand

Words and Music by John Lennon and Paul McCartney

Intro
Moderately Fast \( \text{d} = 136 \)

Verse

1. Oh yeah, I'll tell you something.

even bend

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I think you'll understand. When I say that something,
I wanna hold your hand.

Chorus
I wanna hold your hand. I wanna hold your hand.

2. Oh,
Verse
G5   G6  G5   D5   D6  D5   D6   E6
   |   G5   G6  G5   D5   D6  D5   D6   E6
please  say to me  you'll let me be your
3, 4. you  got that  some-thin'.  I think you'll un - der -

B7   E6  G5  G6  G5   D5   D6  D6   E6
   |   E7  G5  G6  G5   D5   D6  D6   E6
man.  And  please  say to me
stand. When I  feel that some - thing,

Gr. 1

Gr. 3
divisi
divisi
full

* Play D6 2nd time only (omit B).

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

To Coda (*) Chorus
E5   B7   C7   D7
   |   C7   D7
you'll let me hold your hand.
I wan-na hold your hand.

Gr. 1

Gr. 1

Now, let me hold your
I wan-na hold your

FILL 1
Gr. 1

FILL 2
Gr. 1
G  
I wanna hold your hand.

Bridge

Gtr. 2 tacet
Dm
Upper part tacet 1st time

And when I touch you I feel happy inside.

let ring ——— let ring smile

Dm

G
Gr. 2

It's such a feeling that my love, I can't hide, I can't hide.
I can’t hide.

3. Yeah.

4. Yeah,

(Coda)

Chorus

C\(^{1}\) D\(^{II}\) G Em C\(^{1}\) D\(^{II}\)

I wanna hold your hand.

B7 C\(^{1}\) D\(^{II}\) C\(^{1}\) G

hand.

I wanna hold your hand.
A Hard Day's Night
Words and Music by John Lennon and Paul McCartney

Intro
Folk Rock \( \frac{d}{\text{bpm}} = 141 \)
G7sus4

Verse
G
Rhy. Fig. IA
C
G

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

Gtr. 1 (elec.)
Rhy. Fig. 1
let ring throughout

T
A
B

work-in' like a dog. It's been a hard day's night.

End Rhy. Fig. 1A
G
C
G

money to buy your things. And it's worth it just to hear you say

End Rhy. Fig. 1

I should be sleep-in' like a log. But when I

you're gonna give me everything. So why on
1. Get home to you I find the things that you do will make me feel alright.

2. Earth should I moan 'cause when I get you alone you know I feel okay.

Bridge

2. You know I When I'm home ev'rything seems to be

right.

When I'm home, feeling you holding me
All My Loving

Words and Music by John Lennon and Paul McCartney

Moderately Fast $\frac{4}{4}$ = 157 (♩♩♩♩♩

Verse

F#m

Gr. 1

1, 3. Close your eyes
2. ___

F#m

Gr. 2

and I'll kiss ___ you.
that I'm kissing ___

A

mor ___ row I'll miss ___ you.
lips I am missing ___

G6

Re mem ber ___ I'll

C#m

and hope ___ that ___

A

my ___

G6

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F#m
F#m
C#m
Al
dreams
will
be
true.
always
will
come
ture.
And
then

F#m
G6
G6
B
while
I'm
away,
I'll
write
home
ev-'ry
day.,

C#m
A
(A) B\textsuperscript{VII}
and
I'll
send
all
my
loving
to
you.

29
Chorus

C#m | C#m
---|---
lov - ing. | All my lov - ing.
(Ooh. | (Ooh.
will send to you. | darling I'll be true.

Guitar Solo

A | A7 | A | A7 | G6 | E | E

Gr. 1

Gr. 2

wrpick, middle finger

* T = Thumb
D.S. al Coda
(take 2nd ending)

3. Close your eyes

Coda

Outro

All my loving.
(Ooh.)

all my loving,

C#m

E

E

E

E

C#m

E

E

E

E

Ooh, all my loving.
(Ooh.)

I will send to you.

13 13 12 12 12 12 12 12 9 9 9 9 3 3 3 3 3 3 3 3 2 2 (2) 2

31
Can't Buy Me Love
Words and Music by John Lennon and Paul McCartney

Intro Chorus
Fast Shuffle Feel \( \frac{m}{d} = 174 \)

Verse

Gr. 2 tacet

Can't buy me love.

1. I'll buy you diamond rings — my friend — if it makes you feel all right.

2. I'll give you all I got to give — if you say you love me too.

3., 4. You don't need no diamond rings, and I'll be satisfied.

get you anything — my friend — if it makes you feel all right.

'I 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.
Music notation page.
And I Love Her
Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \frac{4}{\text{beat}} = 118 \)

Gr. 2 (steel str.)

Gr. 1 (nylon str.)

Verse

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

Gr. 1 tacet

C\#m

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

C\#m

F\#m

B A

End Fill 1

B

E E E

End Rhy. Fig. 1
Verse
Gm                                      Dm/A                                      Gm
 4. Bright are the stars that shine,  dark is the sky...

Dm/A                                      Gm                                      Dm/A
I know this love of mine.
I Feel Fine
Words and Music by John Lennon and Paul McCartney

Intro
Half-Time Feel \( \underline{\text{d}} = 93 \)
N.C.

Gr. 1 (elec.)

\text{Dad9} \\

\text{P.M.}
with slight dist.

\text{*f/dhk., \( f \) let ring throughout}

A

B

C

G

Verse
G

1. Baby's good to me, you know, she's hap-
2. Baby says she's mine, you know, she tells

Rhy. Fig. 1

D

- py as can be, you know, she said so.
- me all the time, you know, she said so.
Chorus
D  C  G
I'm in love with her and I feel fine.

Bridge
G  Bm  C  D
I'm so glad that she's my little girl.
(Ooo.  oo.)

G  Bm  Am  D
She's so glad, she's tellin' all the world
(Ooo. oo.)

Verse
G
by buys her things, you know, he buys her diamond rings, you know, she said...
Chorus

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

Mm.

Guitar Solo

Gr. 1: w/ Rhy. Fig. 1, 1st 6 meas., simile
Gr. 2 (elec.)

Breakdown

Gr. 1
Gr. 2 tacet
Gr. 1

D.S. al Coda
(no repeat)

Coda

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

Begin Fade

Fade Out
Eight Days A Week
Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \text{as in } \) (\( \text{as in } \))

(fade in)

\begin{align*}
\text{Gr. 2 (acous.)} & \\
\text{Gr. 1 (elec.)} & \\
\text{Gr. 3 (elec.)} & \\
\text{TA} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{AB} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{TA} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{AB} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{TA} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{AB} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\end{align*}

\begin{align*}
\text{G} & \\
\text{D} & \\
\text{Verse} & \\
\text{D} & \\
\end{align*}

1. Oo, I need your
2. Love you every day,

\begin{align*}
\text{TA} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{AB} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{TA} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{AB} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{TA} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\text{AB} & 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \quad 0 \quad 7 \\
\end{align*}

play 1st time only

* Sligh P.M. next 3 meas.
love, babe, guess you know it's true.
girl, always on my mind.

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

Chorus
Hold me, love me. Hold me, love me.

*p Sing harmonies 2nd and 4th times only.*
Ain't got nothin' but love, eight days a week.

Bridge

Eight days a week, I love you.

Eight days a week is not enough to show I care.
Coda 1

week is not enough to show I care.

Coda 2

Eight days a week...
A  Asus2  Bm  E

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

End Rhy. Fig. 1

2  0  2  0  0 | 2  3  4  4  3 | 2  0  1  2  2
0  2  0  2  0 | 4  4  4  3 | 2  1  2  2
0  0  0  0  0

Chorus
Gr. 2 tacet
F#m
G6  D7  G6  F#m  G6

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

Gmaj7
F#m  E
(cont. in notation)

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

1.
A  Asus2  A  Asus2

2. She

A  A7  A  A7sus2

Gr. 1
Gr. 2
divisi
Bridge

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

Verse

E   E5

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.

*Pick release on D.S.

A   Asus2
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

Bm   E   F#m
G6   D7   G6

yeah!  Ah!  She's got a tick-et to ride,
she's got a tick-et to ride,  she's got a tick-et to ride,
and she don't care.

Coda

My baby don't care.

Outro

Double-Time Feel

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

My baby don't care.

*Bend slightly above pitch.

Fade Out
Yesterday
Words and Music by John Lennon and Paul McCartney

Tune Down 1 Step:

Intro
Moderately \( \text{tempo = 98} \)

G5

Verse

1. Yes - ter - day...

F\#m  B7  Em  Cmaj7  D7
all my trou - bles seemed so far a - way...
Now it looks as though they’re

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

G5  G/F\#  Em7  A  C5  G5
Verse
G5
F#m
B7
Em

2. Suddenly, I'm not half the man I used to be.

Cmaj7
D7
G5
G5/F# Em
Em7
A

There's a shadow hanging over me. Oh, yesterday came

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

suddenly. Why she had to go, I don't know, she wouldn't say.

G5
F#m
B7
E
D
C5
B5
Am6
D7

I said something wrong, now I long for yesterday.
Verse
-

Em  Em/D  Cmaj7  D7  G5  F#m

Em7  A  C5  G5  Bridge

Am6  D7  G5  F#m  B7

-know, she wouldn't say-

3. Yes-ter-day,

love was such an eas-

game to play._

Now I need a place to hide a-

way._ Oh,

I believe in yes-

ter-day._ Why she had to go, I don't.

know, she wouldn't say._

I said
Verse

F#m7   B7   Em   Em/D

4. Yesterday,
love was such an easy game to play.

Cmaj7   D7   G5   F#m   Em7   A

Now I need a place to hide away.
Oh, I believe in

C5   G5

yes-ter-day.
Hmm.

C5   G5

A7/G   C5   G5
Intro

Moderately \( \cdot \cdot \cdot \frac{66}{66} \)

Verse

G

Rhy. Fig. 1

Dsus4

Fsus2

C

G

Dsus4/A

C/E

1. Here I stand, head in hand,
2. How can I even try,

C

Fsus2

C

G

Dsus4/A

turn my face to the wall,
I can never win.

Fsus2

C

G

Fsus2

C/E

End Rhy. Fig. 1

can't go on, feeling two foot small.
see ing them, in the state I'm in.

Dsus4

Fsus2

C

G

C

G

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

Fsus2

C

G

Fsus4/A

Fsus2

C

G

C

Fsus2

C/E

I can see them laugh at me, and I hear them say:
Gath er 'round all you clowns, let me hear you say:
D  D/C  Bm7  G  D/A  Chorus  G  C

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

Hey! You've got to

hide your love a-
way.

Outro

G  Dsus4  Fsus2  C  G  C  Fsus2  C

G  Dsus4/A  Fsus2  C  G  C  Fsus2

G

55
We Can Work It Out
Words and Music by John Lennon and Paul McCartney

Verse
Moderately \( \text{d} = 102 \)

\( \text{D} \quad \text{Dsus4} \quad \text{D} \quad \text{D5} \quad \text{D} \quad \text{Dsus4} \quad \text{G} \)

1. Try to see it my way.
Do I have to keep on talking?

\( \text{C} \quad \text{G} \quad \text{D} \quad \text{Dsus4} \quad \text{D} \quad \text{D5} \quad \text{D} \quad \text{Dsus4} \quad \text{G} \)

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

\( \text{C} \quad \text{D} \quad \text{G} \quad \text{Chorus} \)

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

\( \text{C} \quad \text{D} \quad \text{G} \quad \text{A} \)

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

D

Dsus4 D

DS D

Dsus4 G

2. Think of what you're saying.
You can get it wrong and still you think

3, 4. Try to see it my way.
Only time will tell if I am

C

G D

Dsus4 D

that it's all right.
Think of what I'm saying.

right or I am wrong.
While you see it your way.

Dsus4 G C

To Coda G

We can work it out and get it straight or say good night.
there's a chance that we might fall apart before too long.

Chorus

G

D

G

A

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

We can work it out.
Bridge
B5  Bm

A/B  Bm  G

Life is very short and there's no time

wr pick and fingers let arpeggios ring

B  Bm

G  F#  E5

for fussing and

fighting, my friend.

I have always thought.
that it's a crime.

so I will ask you once again.

Coda

Chorus

We can work it out.

We can work it out.
Help!
Words and Music by John Lennon and Paul McCartney

Intro
Lively \( \text{\textit{j}} = 188 \)

\[
\begin{align*}
\text{Bm} & \quad \text{G} & \quad \text{E} & \quad \text{A} & \quad \text{C#m} & \quad \text{F#m} & \quad \text{D} & \quad \text{Asus2} \\
\text{13421} & \quad 21 & \quad 14 & \quad 227 & \quad 111 & \quad 13451 & \quad 134111 & \quad 131 & \quad 12
\end{align*}
\]

Gr. 1 (acoust.)

\[\text{mf}\]

\[
\begin{align*}
\text{Help! I need some-body. Help! Not just} \\
\text{any-body. Help! You know I need some-one.}
\end{align*}
\]

Gr. 2 (elec.)
Verse

1. When I was younger, so much
   When I was

2. See Additional Lyrics

Chorus

Help me if you can, I'm feelin' down.
And I do appreciate you bein' round.

Help me get my feet back on the ground. Won't you please, please, help 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 \( \frac{\text{4}}{\text{4}} = 60 \)

\(^*\) Gtr. 1 (acous.)

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

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

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

\( \text{Dadd9} \) A/C\#

\( \text{E} \):

\( \text{A} \):

\( \text{B} \):

* Similar arr. for Gtrs. 2 & 3

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

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Verse

E

1. I once had a girl... or should I

Rhy. Fig. 1

Dadd9  A/C#  E

say she once had me. She showed me her
room, isn't it good, Norwegian Wood.

She asked me to stay, and she told me to sit anywhere.
Em

So I looked around and I

F#m7

noticed there wasn't a chair...

B

End Rhy. Fig. 2

Verse

E

2. I sat on a rug bidding my time, drinking her

Dadd9 A/C#
wine.

We talked until two, and then she said, "It's time for bed."
She

Bridge

v. 2 & 3; tacet
v. 1 & 4; w/ Ry.

Figs. 2 & 2A

Em

A

told me she worked in the morn-
ing and started to laugh.

Em

F#m7

B

told her I didn’t and crawled off to sleep in the bath.

Verse

v. 1 & 4; w/ Ry.

Figs. 1 & 1A

E

Dadd9

A/C#

3. And when I a-
woke
I was a-
alone.

this bird had
So I lit a fire, isn't it good. Norwegian Wood.
Day Tripper
Words and Music by John Lennon and Paul McCartney

Intro
Moderate Rock \( \frac{\text{d} = 138}{\text{N.C. (E7)}} \)

Verse
1. Got a good reason
2. She's a big tease.
3. Tried to please her,

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Got a good reason
She's a big teaser.
Tried to please her,

for taking the easy way out, now.
She took me half the way there, now.
she only played one night stands, now.

Chorus

Day Tripper.

one way ticket, yeah...

It took me

Sunday driver, yeah...
Ah.

Coda

Breakdown

N.C. (E7)

Rhy. Fill 2

Gtr. 4 (overdub with Gtr. 1)
Out-Chorus
Gtr. 2: w/ Rhy. Fig. 1, till fade

Day - Tripper,

Repeat and Fade

Day - Tripper, yeah.
Drive My Car
Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \text{\textit{N.C.}} \)

Verst

\( \text{(D)} \)

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

\( \text{Gr. 1 (G.H.)} \)

let ring

\( \text{Gr. 2} \)

\( \text{divisi} \)

\( \text{mf} \)

\( \text{(G)} \)

\( \text{(D)} \)

\( \text{(G)} \)

\( \text{want-ed to be,} \)

\( \text{and she said, "Ba- by,} \)

\( \text{can't you see?} \)

\( \text{and she said, "Ba- by,} \)

\( \text{it's un- der - stood.} \)

\( \text{McC.)} \)

\( \text{D)} \)

\( \text{(G)} \)

\( \text{(A7)} \)

\( \text{I wan-na be fam- ous,} \)

\( \text{a star of the screen} \)

\( \text{But you can do some - thing} \)

\( \text{Work-in' for pea-nuts} \)

\( \text{is all ver - y fine.} \)

\( \text{But I can show you a} \)

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Chorus

(Bm)       (G)

in between."

Better time."

"Baby, you can drive my car.

(Bm)       (G)       (Bm)

Yes, I'm gonna be a star.

Baby, you can drive my car.

7 7 7 7 7 7 7 7 7 7

(E)       (A)       (D)

and maybe I'll love you.

(A)       (E)

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

Ge. 1 (P.McC.)
Chorus

"Baby, you can drive my car..."

Yes, I'm gonna be a star.

"Baby, you can drive my car..."
3. I told that girl I could start right away.

and she said, “Listen babe, I got some-thin’ to say. I got no car an’ it’s break-in’ my heart, but I found a driver, and that’s a start.”

Beep, beep, mm, beep, beep, yeah!
(A)

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

(D)

Begin Fade

(A)

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

Gr. 2

Gr. 1

with slide

(A)

Fade Out

(D)

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

10-12 (12) 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 \( \text{d} = 122 \)
A Cappella

\[(E) \quad F \#m7 \quad Am \quad E \]

1. He's a real no-where man, sitting in his

no-where land, making all his no-where plans for nobody.

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

\[ \text{mf let ring throughout} \]

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

Gr. 2: w/ Fill 1
Verse

\[(E) \quad B \quad A \]

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

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

*W/ heavy compression/rev boost throughout fills.

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Verse
Gr. 1: w/ Rhy. Fig. 1
Gr. 2 tacet
E
B
A
E
3. He's as blind as he can be, just sees what he wants to see.

Chorus
Gr. 1: w/ Rhy. Fig. 2
G#m
A
G#m
A
(ah,)
la, la, la, ah, la, la, 

(Fill 3)
Gr. 2
A
B
Verse
Gr. 1: w/ Rhy. Fig. 1
4. Doesn't have a point of view, knows not where he's going to.

F♯m
Am
E

D.S. al Coda
Isn't he a bit like you and me?
No-where man.

Θ Coda
Verse
Gr. 1: w/ Rhy. Fig. 1
5. He's a real no-where man, sitting in his

E
F♯m
Am
E

no-where land, making all his no-where plans for nobody.
Tag
Gr. 1: w/Rhy. Fig. 1, last 4 meas.
F♯m7
Mak-ing all — his no-where plans for
E
no-bod-y.
F♯m7
Mak-ing all — his
Gr. 1
no-where plans — for no-bod-y.

Gr. 2

Gr. 2

Gr. 1

Gr. 1

Gr. 2

Gr. 2

Gr. 1

Gr. 1

Gr. 2

Gr. 2

Gr. 1

Gr. 2
Michelle
Words and Music by John Lennon and Paul McCartney

Intro
Moderately $\downarrow = 118$  \( \text{\( \frac{4}{4} \) with a \( \frac{3}{4} \) feel} \)

\( \text{Gtr. 1: Capo V} \)

\( \text{Fm} \quad \text{Fm(maj7)} \quad \text{Fm7} \quad \text{Fm6} \quad \text{D\textsuperscript{b} maj7} \quad \text{C} \)

*Gtr. 1 (acous.)

\( \text{mp} \)
let ring throughout

T
A
B

Gtr. 2 (acous.)

\( \text{mp} \)
let ring throughout

T
A
B

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

Chorus
Gtr. 2 (acous)

\( \text{F} \quad \text{Bbm7} \quad \text{Eb6} \)

\( \text{Mi} \quad \text{chelle.} \quad \text{ma belle.} \quad \text{these are words that} \quad \text{ooh.} \)

Gtr. 1

\( \text{mp} \)
let ring throughout

\( \text{D\textsuperscript{b}7} \quad \text{C} \quad \text{B\textsuperscript{b}7} \quad \text{C} \)

\( \text{go to - geth - er well, my Mi - chelle.} \)

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F               Bb m7              Eb6

Mi. chelle, ma belle, sont des mots qui

D7              C              Bb 7              C
vont tres bien en semble, tres bien en semble.

Verse
Fm               A7
love you, I love you. I love you. that's all I want to

Rhy. Fig. 1
Db               C7              Fm
say, un til I find a way. I will

End Rhy. Fig. 1
Fm(maj7)  Fm7  Fm6  Dmaj7  C

say the only words I know that you’ll understand.

Gr. 1

Gr. 2

Chorus
Gr. 2 tacet

F  Bbm7  Eb

Michelle, ma belle, sont des mots qui

(Ooh.

Rhy. Fig. 2
Gr. 1

D⁰7  C  B⁰7  C

vont tres bien ensemble, tres bien ensemble.

2. I

End Rhy. Fig. 2
Verse

Fm

need to, I need to, I need ______ to.

(Ooh, ______ to make you

Db

see,

C

oh, what you mean to _______)

Un

Fm(maj7)  Fm7  Fm6  Dbmaj7  C

til I do I’m hop-ing you will know what I mean.
Verse
Gtr. 1 = Rhy. Fig. 1
Gtr. 3 tacet

I love you. ooh.

Ooh, steady glass.

I think you know by now.

I'll get to you somehow.

Db C7 Fm
Fm(maj7)  Fm7  Fm6  Db(maj7)  C

Til I do, I'm telling you so you'll understand.

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

F

Bbm7  Eb6

Michelle, ma belle, sont des mots qui ooh

D7  C  B7  C

Vont tres bien ensemble, tres bien ensemble. And I will

Fm  Fm(maj7)  Fm7  Fm6  Db(maj7)

Say the only words I know that you'll understand.
Outro Solo

Gtr. 2 tacet

\[\text{C} \quad \text{Bbm7} \]

stand, my Michelle.

(Ooh.)

Gtr. 3

mf

with neck pickup
even gliss.

Gtr. 1

\[\text{Eb6} \quad \text{D}^\flat \text{7} \quad \text{C} \quad \text{B}^\flat \text{7} \quad \text{C} \]

let ring

\[
\begin{align*}
0 & 0 1 3 1 3 3 0 1 0 2 0 1 3 2 3 0 2 3 0
\end{align*}
\]

(even gliss.)

Begin Fade

\[\text{F} \quad \text{Bbm7} \quad \text{Eb6} \quad \text{D}^\flat \text{7} \]

Fade Out

\[
\begin{align*}
3 & 3 0 2 0 5 6 (6) 1 0 0 1 3 1 3 3 0 2 3 0
\end{align*}
\]
Girl

Words and Music by John Lennon and Paul McCartney

Verse

1. Is there anybody going to listen to my story

* Gtr. 1 (acou.)
   Rhy. Fig. 1

   mf
   let ring throughout

   T:
   A:
   B:

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

Fm
   Ab6
   Cm
   Eb
   Cm G7
   Cm
   G7

all about the girl who came to stay?

She's the kind of girl you want so much it

Cm
   Cm7
   Fm
   Ab6
   Cm

makes you sorry, still you don't regret a single day.

Ah, ----

End Rhy. Fig. 1

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Verse
Gr. 1: w/ Rhy. Fig. 2, same

Chorus
Gr. 1: w/ Rhy. Fig. 2, same

Bridge
Fm

C

Fm

When you say she's looking good, she

acts as if it's understood. She's cool.

Girl, (breathe in)

Verse

Cm

G7

Cm

Cm7

Fm

Cm

Eb

G7

Cm

told when she was young that pain would lead to pleasure?

Did she understand it when they said that a

Gr 2 (acous.)
man must break his back to earn his day of leisure? Will she still believe, it when he's dead? Ah_

Chorus
Gr. 2 tacet
Eb Gm Fm Bb7 Eb Gm Fm Bb7
girl. ffff, girl. (breathe in) girl. girl.

Intertlude
Gr. 3 (acous. 12-str.)
Cm G7 Cm Cm7 Fm Ab Eb G7
f

Gr. 2
f

Gr. 1
mf
Out-Chorus

Gtrs. 2 & 3 tacet
Begin Fade
(Fade Out)

girl.

fff, (breathe in)
girl.

girl.
In My Life
Words and Music by John Lennon and Paul McCartney

Intro
Moderately $d = 104$

Verse

places I remem-ber
d though
(Ooh.

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

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Chorus
F₅

gone
(Ooh.)

Dm
A

and some remain.
All these places have their

D
G
A₅
A

moments,
with lovers and friends
I still can recall.
Some are

F₄½
B
Dm

dead and some are living.
In my life I've

A
E

loved them all.

2. But of

Gr. 1

let me ---

Gr. 2

2 3 0 4

5 2 3 0 4
Verse
A       E       F#m    A/G   D           Dm    A
all these friends and lovers, there is no one compares with you. And these

(Gen. 1 & 2)

E       F#m    A/G   D           Dm    A
mem'ries lose their meaning when I think of, love as something, new. Though I

(Ooh.)

Chorus
F#5    D          G    A
know I'll never lose affection for people and things that went before. I

Dm    A
know I'll often stop and think about them. In my life I love you more.
Though

Chorus

Grs. 3 & 4 tacet
Grs. 1: w/ Fill

I'll never lose affection
for people and things that

know.

wentsbefore.

I know I'll often stop and think a

Fill

Grs. 1
In my life I love you more.

A tempo

love you more.
Paperback Writer
Words and Music by John Lennon and Paul McCartney

Tune Down 1 Step:
1 = D  2 = C
2 = A  3 = G
3 = F  6 = D

Intro
Lively Pop Rock \( \frac{d}{d} = 156 \)
N.C. (A)

\[ \text{Paperback writer, paperback writer.} \]
\[ \text{(Paperback writer, paperback writer.)} \]

Gr. 1 (elec.)

Verse
\[ \text{Sir or Madam will you read my book? It took me years to write.}_{}^{1} \]
\[ \text{will you take a look? It's}_{}^{1} \]
\[ \text{Thousand pages, give or take a few; I'll be writing more}_{}^{1} \]
\[ \text{in a week or two. I can}_{}^{1} \]

\[ \text{Song harmony 2nd time only.} \]

Based on a novel by a man named Lear. And I need a job, so I want to be a paperback

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Chorus
D5

writer, paperback writer.

2. It's a

4. If you

Verse
A5 A6 A5

dirty story of a dirty man, and his clinging wife doesn't understand. His
really like it you can have the rights, it could make a million for you overnight. If you
(Fre re Jac ques.)

A6 A5

son is working for the Daily Mail, it's a steady job but he wants to be a paperback
must return it you can send it here, but I need a break, and I want to be a (Fre re Jac ques.)
Eleanor Rigby
Words and Music by John Lennon and Paul McCartney

Intro Chorus
Moderately $ \dot{\text{q}} = 137$

Ah, look at all the lonely people.

Strings arr. for pizz.
Gr. 1
Gr. 2
divisi

Gr. 3
Gr. 4
divisi

*T= pitch transposer (P.T.)
pee-er: 8v. Switch on where indicated.

Ah, look at all the lonely people.

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

*Gr. 4 tabbed to the right when necessary.
El - eanor Rig - by picks up the rice in the church.

where a wed - ding has been, lives in a dream.
Waits at the window, wearing a face that she keeps in a jar by the door,

C

Em

Em7

Em6

who is it for? All the lonely people, where do...
they all come from?  

All the lonely people, where do they all belong?  

2. Father McKenzie.
writing the words of a sermon that no one will hear, no

one comes near. Look at him working, darning his socks in the night.

(P.T. off)
when there's no - bod - y's there.

What does he care?

Chorus

Em7

Em6

Cmaj7/E

Em

All the lone - ly peo - ple, where do they all come from?
All the lonely people, where do they all belong?

Chorus

Ah, look at all the lonely people.
Ah, look at all the lonely people.

Verse

Em

3. Eleanor Rigby
died in the church and was buried along with her name.

no body came. Father McKenzie, wiping the dirt from his hands.
as he walks from the grave,
no one was saved.

Chorus

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

All the lonely people,
Em    Em7    Em6
Ah,    look at all    the    lone    ly    peo
All    the    lone    ly    peo    ple,    where do

Cmaj7/E    Em
ple.    they    all    be    long?
Verse

Moderate March \( \text{d} = 108 \) (\( \text{4} \frac{\text{2}}{\text{3}} \) \( \text{4} \frac{\text{2}}{\text{3}} \))

Gr. 1 (acous.)

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

sea. And he told us of his life in the land of submarines.

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

And we lived beneath the waves in our
Am Am7 C D7 G6 Chorus

Gtype2

yellow submarine. We all live in a

D

G6

yellow submarine, yellow submarine, yellow submarine.

G6

yellow submarine, yellow submarine, yellow submarine.

We all live in a yellow submarine, yellow submarine.

Gtype2

Verse

 türlü cocktail party ambiance

D C G Em Am C

yellow submarine. 2. And our friends are all aboard, many more of them live next
door. And the band begins to play.

D7 Gtype2 D C G Em

*Gr. 2

TAB

12

*Horns arr. for Gr. 2
We all live in a yellow submarine, yellow submarine, yellow submarine. We all live in a yellow submarine, yellow submarine, yellow submarine.

Interlude
(w/ nautical ambience)

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

We all live in a yellow submarine, yellow submarine, yellow submarine.
Verse

live a life of ease, ev'ry one of us has all we need. Sky of blue and sea of green, sea of green, in our

Chorus

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

Repeat and Fade

We all live in a yellow submarine, yellow submarine, yellow submarine.
Strawberry Fields Forever

Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \frac{d}{4} = 92 \)
N.C.(E)

\[
\begin{align*}
\text{Em} & \quad F\# & \quad D & \quad F\#m & \quad E & \quad D\text{type 2} & \quad E\text{type 2} & \quad A & \quad A\text{type 2} & \quad A\text{type 3}
\end{align*}
\]

**Gr. 1**
Rhy. Fig. 1
End Rhy. Fig. 1

**(F\#m)** (E) (D) (A)

* 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 gr.

A
*Gr. 2 (clean elec.)

**Gr. 3: w Fill 1**
Chorus
Em

Let me take you down 'cause I'm going to Strawberry Fields.

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

D
F\#

Nothing is real, and nothing to get hung a-bout.

Fill 1
*Gr. 3 (clean elec.)

\[
\begin{align*}
\text{Fill 1} & \quad 6 \quad C\# \quad 5 \quad F\# \quad 4 \quad B \quad 3 \quad E \quad 2 \quad G\# \quad 1 \quad C\#
\end{align*}
\]

Music notated in sounding pitches.
Verse

Straw-erry Fields _ for - ev - er.
1. Liv-ing is eas-y with

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

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

me.

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

* Gir. 4 (dist.)

* Cellos arr. for gtr.
*Chorus
Gr. 1 tacet
N.C.

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

D  E  F#  D  A5

nothing to get hung a-bout.
Straw-ber-ry Fields for-ev-er.

* Gr. 5

Gr. 4
dimin. \( \text{mf} \)

* Horns arr. for grz.

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

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

Gr. 5

* Gr. 6 (swordmandel) arr. for grz.

* The swordmandel is an Indian instrument similar to a table harp.
That is, you can't. You know, tune in but it's all right.

That is, I think it's not too bad. Let me take you down 'cause I'm going

Chorus
N.C.

to Strawberry Fields. Nothing is real, and

nothing to get hung about. Strawberry Fields for
Ever.

Always know sometimes

Think it's me.

But you know I know and it's a dream.

I think I know. I mean, ah yes, but it's all wrong.

That is, I think I... dis-a-

Let me take you down 'cause I'm going
Sgt. Pepper's Lonely Hearts Club Band
Words and Music by John Lennon and Paul McCartney

Intro
Moderate Rock \( \text{\textit{d}} \cdot 95 \)

```
\text{Audience and orchestra}
\text{warm up ambience}

Gtr. 1
\text{\textit{f}} \text{w/ lutz}

T |
---
A 8-10 (10) 9-10 (10)
B

Gtr. 2
\text{mf} \text{w/ slight dis.}

T |
---
A 5 6 5 6 5 6 6 5
B

Gtr. 3
\text{mf} \text{w/ slight dis.}

T |
---
A 7 7 7 7 7 7 7 7
B 5 5 5 5 5 5 5 5

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Verse

C G7 D7 G7 A7

1. It was twenty years ago today,

Sergeant Pepper taught the band to play,

They've been going in and out of style,

but they're
guaranteed to raise a smile...

So may I introduce to you the

act you've known for all these years?

Sergeant Pepper's Lonely Hearts Club Band...
Chorus
Gent. 4 & 5 tacet
G7

Sergeant Pepper's Lonely Hearts Club Band

Gr. 1

Gr. 2

Gr. 3

C7
G7
Bb7

hope you will enjoy the show.

Sergeant Pepper's Lonely Hearts

1/2
Bridge

G7    N.C.    C7

- Club Band. It's wonderful to be here. It's certainly a thrill. You'n

Gr. 2

Gr. 3

C7    D    N.C.

such a lovely audience, we'd like to take you home with us. We'd love to take you home.

2. I don't
real-ly want to stop the show.

but I thought you might like to know

that the

sing-er's gon-na sing a song

and he wants you all to sing a long.

So
**Penny Lane**
Words and Music by John Lennon and Paul McCartney

Verse
Moderately \( \frac{d}{d} = 112 \) (\( \frac{\text{4}}{\text{4}} \))

\[ B \quad B/A\# \quad B/G\# \quad B/F\# \quad E \quad C#m7 \quad F\# \]

1. Penny Lane, there is a barber showing photographs of every head

*Ch. 1*

Rhy. Fig. 1

\[ B \quad B/A\# \quad B/G\# \quad B/F\# \quad Bm7 \quad Bm6/G\# \]

- he's had the pleasure to know, and all the people that come and go.

\[ Gm7 \quad F#7sus4 \quad F#7 \quad F#7sus4 \quad F#7 \]

- stop and say hello.

2. On the

End Rhy. Fig. 1
Verse

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

cor-n-ner is a bank-er with a mo-to-er car.  The lit-tle chil-
the bar-ber shaves an-o-ther 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, from the pour-ing rain, ver-y strange. Pen-ny Lane

End Rhy. Fig. 2

Chorus

A  A/C#  D  D/A

is in my ears and in my eyes.
Well, beneath the blue suburban skies I sit.
And mean-while back 3. in Penny Lane.

Verse
Gr. 1: w Rhy. Fig. 1
B B/A# B/G# B/F# E C#m7 F#
— there is a fireman with an hourglass.
— And in his pocket
B B/A# B/G# B/F# Bm7
— let is a portrait of the Queen.
— He likes to
Bm6/G# Gmaj7 F#7sus4 F#7
keep his fire engine clean.
— It's a clean machine.

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

Bm7 Bm6/G# Gmaj7
Ah.
Ah.

* Piccolo trumpet arr. for gr.
Coda

Chorus

mean-while back, Penny Lane is in my ears and in my eyes.

There, beneath the blue

sub-urban skies

Pen-ny Lane.
Intro
Moderately \( d = 110 \) (\( \frac{\text{-} \text{-}}{7} \))

Gr. 1 tacet

Verse

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

Lend me your ears and I'll sing you a song, and I'll try——
B7

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

E

Mmm. I get high with a little help from my friends. Mmm, gonna try.

D

A

E

Gr. 1: w/ Fill 1

A

with a little help from my friends.

E

B

Fill 1

Gr. 1
Verse
E B F#m

2. What do I do when my love is away? (Does it worry you to be alone?) How do I feel by the end of the day? (Are you sad because you're on your own?) No, I get by with a little help from my friends. Mmm, get high.

Chorus
D A E
Verse

E B Film

3. (Would you believe in love at first sight?) Yes, I'm certain that it happens all the time.

E B Film

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

Chorus

you, but I know it's mine. Oh, I get by with a little help from my friends.

Mmm, get high with a little help from my friends.
Oh, I'm gonna try with a little help from my friends.

Bridge

Do you need anybody? I just need someone to

love. Could it be anybody? I want somebody to love.

Oh, I get by with a little help from my friends.
Mmm, gonna try with a little help from my friends. I get high.

with a little help from my friends. Yes, I get by.

with a little help from my friends, with a little help from my friends.

(Ah.)
Lucy In The Sky With Diamonds
Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \frac{\text{m}}{\text{b}} = 124 \)

Verse
A5
A5
F#m7
Dm

1. Picture yourself in a boat on a river, with

A5/E
A5/G
F#m7
F

tangerine trees and marmalade skies.

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Somebody calls you, you answer quite slowly.

Girl with kaleidoscope eyes.

Pre-Chorus

Gr. 1 tacet

B₉

Gr. 2 (acous.)

Cellosene flowers of yellow and green

Gr. 3 (elec.)

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

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

Chorus

Lu - cy in the sky with dia - monds. Lu - cy in the sky with
Lucy in the sky with diamonds,
ah.

Verse

Ges. 2 & 3 tacet
A5/E A7/E F7m7 Dm/F A7/F

2. Follow her down to a bridge by a fountain where

rocking horse people eat marshmallow pies.
Ev’ryone smiles as you drift past the flowers, that
grow so incredibly high.

Pre-Chorus
Gr. 1 tactet
B♭
Gr. 2
Ge wspaper taxís appear on the shore, full
Gr. 3

157
F

waiting to take you away.

C

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

D

Chorus

G

Lucy in the sky with diamonds.

f with Leslie
G  C  D  

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

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

Verse

Cords. 2 & 3 tacet

A5  A\(\#\)G  F\#m7  Dm/F  A+1/F

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

Gr. 1

A5  A\(\#\)G  F\#m7  F

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

9 10 12 12 10 11 10 12 10 9 10
Suddenly someone is there at the turnstile, the girl with kaleidoscope eyes.

Chorus
G
C
D
G
C
C6
D
Lucy in the sky with diamonds.
Lucy in the sky with diamonds.
Lucy in the sky with diamonds.

Fade Out
A Day In The Life

Words and Music by John Lennon and Paul McCartney

Intro
Moderately Slow \( \cdot = 82 \)

Gr. 1

guitar

G    Bm    Em    Em7    C

\( \text{mp} \)

let ring throughout

T

A

Verse

G    Bm    Em    Em7

1. I read the news today, oh boy,

C    C/B    Asus2

about a lucky man who made the grade.

G    Bm

And though the news was rather
sad, well, I just had to laugh.

I saw the photograph.

2. He blew his mind out in a car.
3. I saw a film today, oh buy.

He didn’t notice that the lights had changed.
The English army had just won the war.
A crowd of people stood and stared. They'd seen his face before...
A crowd of people turned away. But, I just had to look...

No body was really sure if he was from the House of Lords.

1.

No body was really sure if he was from the House of Lords.

2.

No body was really sure if he was from the House of Lords.

Orchestral Interlude

Double-Time \( \frac{\text{j}}{\text{=} \ 164} \)

Gir. 1 tacet
N.C.

Spoken: Four.

five.

six.

seven.

/ etc. /
Bridge

(N.C.)

E

Woke up,

N.C.

fell out of bed, dragged a comb across my head...

Dsus2

E

Found my way downstairs and drank...

B7sus4    B7    E    B7sus4    B7

a cup, and looking up I noticed I was late.
E

Found my coat and grabbed my hat.

Dsus2

bus in seconds flat.

E

way up stairs and had a smoke, and some body spoke and I went

Interlude

Half-Time \( \frac{3}{4} = 82 \)

Gr. 1 treble

C

in to a dream.

Ah.

G
Verse

Double-Time \( \mathcal{R} = 164 \)

4. I read the news

today, oh boy.

Four thousand holes in Blackburn, Lancashire.

And though the holes were rather
Em	Em7	C	F
small.

they had to count them all.

Em

Em7
Now they know how many holes it takes to fill the Albert Hall.

Orchestra Outro
Gr. 1 tacet
N.C. (B)

I'd love to turn

you on.

Spoken: Four,
five, six, seven, (etc.)

*Orchestra arr. for gr.
I Am The Walrus
Words and Music By John Lennon And Paul McCartney

Intro
Moderately Slow \( \text{d} = 85 \)

* Gr. 1

\[
\begin{align*}
\text{B} & : \quad \text{mf} \quad \text{A6} \\
\text{let ring throughout} & : \quad f \\
\text{T} & : \quad 7 \quad 7 \quad 7 \quad 7 \quad 7 \quad 7 \quad 7 \quad 7 \quad 7 \\
\text{A} & : \quad 7 \quad 9 \quad 9 \quad 9 \quad 9 \quad 9 \quad 4 \quad 4 \quad 2 \quad 2 \\
\text{B} & : \quad 7 \quad 2 \\
\end{align*}
\]

* Elec. piano arr. for gr.

\[
\begin{align*}
\text{G} & : \quad \text{F6} \\
\text{F} & : \quad \text{E7} \\
\text{T} & : \quad 2 \quad 3 \quad 3 \quad 0 \quad 0 \quad 0 \quad 0 \quad 2 \quad 3 \\
\end{align*}
\]

* T = thumb

\[
\begin{align*}
\text{D} & : \quad \text{D7} \\
\text{A} & : \quad \text{A/G} \\
\text{C/E} & : \quad \text{D/F#} \\
\text{A} & : \quad \text{A/G} \\
\end{align*}
\]

Verse

1. I am he as you are he as
5. Ex-pert tex-pert, choking smok-ers,

you are me and we are all to-geth-er.

\[
\begin{align*}
\text{Ha, ho, ho.} & \quad \text{hee, hee, hee, ha, ha, ha.} \\
\end{align*}
\]
Verse

A
A/G
D/F♯
F
G

2. Sitting on a corn-flake
4. Yellow matter custard
6. Semolina pilchard

waiting for the van to come
dripping from a dead dog's
climbing up the Eiffel

Semi-P.M. throughout

let ring ——
let ring —
let ring sim. throughout

A
A/G
F

eye.
Tower.

Corporation tee-shirt, stupid bloody Tuesday, man,
Crab locker fish-wife, pornographic priestess,
Elephant penguin singing Hare Krishna,

B/F♯

you been a naughty boy, you let your face grow long,
boy you been a naughty girl, you let your knickers down,
man, you should have seen them kicking Edgar Allan Poe.

I am the
Chorus

C/G

egg man.

D/A

They are the egg men.

I am the

Verse

E

walruses.

A

Goo goo g' joob.

A/G

3. Mister city p'lice man sitting

C/E

pretty little p'lice men in a row.

D/F♯

A

A/G

See how they fly like Lucy in the sky, see how they run.

D7/F♯

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

2.
Gr. 1 tacet
N.C.

Bridge
Gr. 2 tacet

Sit - ting in an Eng - lish gar - den wait - ing for the sun. If the sun don't
come you get your tan from standing in the English rain. I am the

Chorus

C/G D/A
egg man. They are the egg men. I am the

E D
walrus. Goo goo g'joob g'goo goo g'joob.

D.S. al Coda

Θ Coda

E D
walrus. Goo goo g'joob g'goo goo g'joob.
All You Need Is Love
Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \frac{4}{4} \approx 98 \) (\( \frac{4}{4} \))

* Gtr. 1

\[
\begin{align*}
&G &D &G &C &D7 \\
&\text{\textit{Intro}} &\text{\textit{Moderately}} &\text{\textit{\( \frac{4}{4} \approx 98 \)}} &\text{\textit{(\( \frac{4}{4} \))}}
\end{align*}
\]

N.C. G D G C D7

* Brass and piano arr. for guitar.

Gtr. 1 tacet

\[
\begin{align*}
&G &D/F\sharp &Em &Em7 &G &D/F\sharp &Em &Em7 &D7/A &G \\
&\text{\textit{Intro}} &\text{\textit{Moderately}} &\text{\textit{\( \frac{4}{4} \approx 98 \)}} &\text{\textit{(\( \frac{4}{4} \))}}
\end{align*}
\]

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

Rhy. Fig. 1

* Gtr. 2

\[
\begin{align*}
&G &D &D/C &N.C. (D) \\
&\text{\textit{Verse}} &\text{\textit{(\( \frac{4}{4} \))}}
\end{align*}
\]

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

* Harpsichord arr. for guitar.

Verse

\[
\begin{align*}
&D/F\# &Am &D &D/C &N.C. (D) \\
&\text{\textit{Verse}} &\text{\textit{(\( \frac{4}{4} \))}}
\end{align*}
\]

Verse

1. There's nothing you can do that can't be done...
(Love.)

End Rhy. Fig. 1

* Copyright 1967 Northern Songs
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Nothing you can sing that can't be sung.

Love.

Nothing you can say, but you can learn how to play the game.

It's easy.

Verse

Nothing you can make that can't be

3. There's nothing you can know that isn't

(Love.)

Nothing you can see that isn't shown.
Nothing you can do, but you can learn how to be you in time.

There's nowhere you can be that isn't where you're meant to be.

It's Love.

Chorus

All you need is love.

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

All you need is love. All together now! All you need is love. Everybody!

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

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

Play 12 Times And Fade

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

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

180
Hello, Goodbye
Words and Music by John Lennon and Paul McCartney

Verse
March ♯ = 98

F6 C G Am

G Am G
Gr. 1 tacet

Grit 1 (slight dist.) Oh, no. You say, "Good-bye." And

mf w. reverb

1 1/2 10 (10)

F/G C C/B Am Am/G
I say, "Hello, hello, hello." I don't know

Gr. 2

p

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

*Cello arr. for gtr.

F Fm/Ab C C/B Am Am/G
why you say, "Good-bye." I say, "Hello, hello, hello." I don't know

2

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

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Verse
Gr. 1 tacet
Gr. 2 tacet
Dm/F

why you say, "Good-bye." I say, "Hel-lo."

2. I say, "High."
3. You say, "Yes."

2nd time only (I say, "Yes.")

Gr. 1 tacet

C

G

Am

You say, "Low."
I say, "No."
You say, "Why?"
You say, "Stop."
And I say, "I don't know."
And I say, "Go, go, go."

You're telling me, "No."
I can stay 'til it's time to go.

G

Am

G

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

Gr. 1
1st time only

F/G

Chorus
C

CB

Am

Am/G

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

1st time only (Hel-lo, good-bye, hel-lo, good-bye.)

Hel-lo, good-bye.
F  Fm/Ab
C  C/B  Am  Am/G

why you say, "Good-bye." I say, "Hel-lo, hel-lo, hel-lo, hel-lo." I don't know
Hel-lo, good-bye, hel-lo, good-bye.

To Coda

F  Fm/Ab
C

why you say, "Good-bye." I say, "Hel-lo, hel-lo, good-bye.

Interlude

Dm/F

Why, why, why, why, why, do you say, "Good-bye, good-bye, bye, bye, bye, bye, bye, bye, bye."

D.S. al Coda

C  C/B  Am  Am/G  F  Fm/Ab  A/B  A/B/G

hel-lo, hel-lo, hel-lo, hel-lo, hel-lo, hel-lo, hel-lo, hel-lo.
I don't know why you say, "Good-bye." I say, "Hel-lo,

Play 6 Times And Fade

A/B/Gb  C

Outro

Hey, la, he, ba hel-lo-a.

*Gtr. enter 3rd time.
The Fool On The Hill
Words and Music by John Lennon and Paul McCartney

Intro
Slowly \( \text{d} = 72 \)

D6

Verse
D6

En/D

1. Day after day, alone on a hill, the
2. We'll on the way, head in a cloud, the

* Gr. 1
let ring throughout

mf

Gr. 2 (12-str. acous.)

mf

But

End Rhy. Fig. 1

But

man with the foolish grin is keeping perfectly still.

man of a thousand voices talking perfectly loud.

D6

En/D

mf

use last time

0 2 3

0 3 0

* Piano arr. for guitar.
Pre-Chorus
Gtr. 2 tacet, 2nd time
Em7

A

Dm

Bb/D

Dm

Chorus

he nev-er gives an an-swer,
he nev-er seems to no-tice,

But the fool on the hill sees the sun...

Bb/D

C

go-ing down and the eyes in his head see the world.

Dm
Dm7

Dm6

Dm7

spin-ing 'round.

Gtr. 2 (12-str. accoust.)

Gtr. 2

mp
Recorder Solo

Gr. 2 tacet

D6
(Gr. tacet 1st time)

* Gr. 3 tacet

Riff A

* Gr. 3
divisi

11 11 11 11

11 12 12 12

2 3 2

Gr. 1

* Recorder arr. for guitar.

D6

'round 'n' 'round 'n' 'round 'n' 'round 'n' 'round

* tacet 1st time

And

And

Rand Riff A

Pre-Chorus

Gr. 3 tacet

Em7

no - bod - y seems to like _ him, they can tell _ what he wants to do,
he nev - er lis - tens to _ them, he knows that they're _ the fools.

Gr. 3 tacet

D6

Bm7

And

* Trill occurs 2nd time only.
he never shows his feelings.
They don't like him.

But the fool on the hill sees the sun.

-going down and the eyes in his head see the world spin 'round.

D.S. al Coda

Oh.

Begin Fade

Fade Out

round 'n' round 'n' round 'n' round.
Oh.
Magical Mystery Tour
Words and Music by John Lennon and Paul McCartney

Intro
Moderately Fast \( \frac{4}{4} \) = 167

Verse
Spoken: Roll up! Roll up for the magical mystery tour. Step right this way!

End Rhy. Fig. 1

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Chorus
Half-Time Feel
Gr. 2 tacet
D
Rhy. Fig. 3
Gr. 1

D/C
G/B
Gm7/Bb

The magical mystery tour is waiting to take you away.

End Half-Time Feel
Verse
Gr. 1 w/ Rhy. Fig. 1

D/A
A
E

waiting to take you away.

End Rhy. Fig. 3

roll up for the mystery tour.

G
A
E

Roll up.

G
A
E

Roll up.

G
A
E

Roll up.

Gr. 2

(We've got

Gm. 1 & 2 w/ Rhy. Figs. 2 & 2A

0
1
2
Chorus
Half-Time Feel
Gr. 1: w/Rhy., Fig. 3
Gr. 2 tacet

Roll up, sat- is-fac-tion guar-an-teed.)

Chorus
Half-Time Feel
Gr. 1: w/Rhy., Fig. 3
Gr. 2 tacet

Roll up, sat- is-fac-tion guar-an-teed.)

Chorus
Half-Time Feel
Gr. 1: w/Rhy., Fig. 3
Gr. 2 tacet

Roll up, sat- is-fac-tion guar-an-teed.)

Chorus
Half-Time Feel
Gr. 1: w/Rhy., Fig. 3
Gr. 2 tacet

Roll up, sat- is-fac-tion guar-an-teed.)

Chorus
Half-Time Feel
Gr. 1: w/Rhy., Fig. 3
Gr. 2 tacet

Roll up, sat- is-fac-tion guar-an-teed.)

Chorus
Half-Time Feel
Gr. 1: w/Rhy., Fig. 3
Gr. 2 tacet

Roll up, sat- is-fac-tion guar-an-teed.)
Chorus
Half - Time Feel
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: tacet

roll up for the mystery tour...

The magical
mystery tour is coming to take you away,
com ing to take you a way,
E

P.M. 0 0 0 0

P.M. 0 0 0 0

P.M. 0 0 0 0

P.M. 0 0 0 0

D: C 0 0 0 0

G: B 0 0 0 0

Gm7/B: s 0 0 0 0

D: A 0 0 0 0

mystery tour is coming to take you away,
com ing to take you a way,

1. A
Gtr. 1

2. A

D

outro-Piano Solo
Gtr. 1: tacet
Gtr. 3

Begin Fade

13 15 12 14 13 10 10 13 12 10 10 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10 12 9 10 10
Lady Madonna
Words and Music by John Lennon and Paul McCartney

Intro
Pop Rock \( \text{\#} = 216 \)

Verse

\( \text{piano} \) 8

1. Lady Madonna, children at your feet, 1. Who finds the mon-
2. Lady Madonna, baby at your breast, 2. What do you think money was?
3. Lady Madonna, lying on the bed, 3. Instrumental

To Coda

Verse

D E F G A

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. What do you think money was?
listen to the mu-sic play-ing in your head. 3. Instrumental

W32

*Chord symbols implied by piano.

\( * \) 2nd and 3rd times
Hey Jude
Words and Music by John Lennon and Paul McCartney

Verse
Rock Ballad \( \text{d} = 74 \)

E & B7 & A & E7 & D

**Gtr. 1 (acous.)**

1. Hey Jude don't make it bad, take a sad song — and make it bet-ter. Re-
   *Song sounds in the key of F.*
   **Gtr. 1 tacet, 1st time**

2. Jude don't be a-fraid, you were made to — go out and get her. The

A & E & B7 & F# & B7

**Gtr. 1 tacet, 2nd time**

mem-ber to let her in — to your heart,
min-ute you let her un-der your skin,
(At-

E & E & E & E & E & E & E

chord)

(Ah.

Bridge

E & A & G# & A & F# & A & E & A

(Bet-

B7 & F# & B7 & E & E & E & E & E7 & E & E7

ter.)

Hey And an-y — time, you feel the pain — hey Jude re-frain — don't car-y the world.
hey Jude be-gin — you're wait-ing for some —

(Ah.

up-on — your shoul-der.
one to — per-form — with.

(Ah.

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-

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Na, na, na, na, na, na, na, na, na.

(3, 4. Hey Jude don't let me down.)

You have found her, now go and get her.

(Re-member to let her in to your heart, then you can start to make it better.)

So let it out and let it in.

Jude don't make it bad, take a sad song and make it better.

(Re-member to let her un-der your skin, then you be-gin to make it bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, oh!)

Na, na, na, na, na, na, na, na, na, hey Jude.
Revolution

Words and Music by John Lennon and Paul McCartney

Intro
Moderately \( \frac{d}{\frac{3}{8}} = 118 \) (\( \text{\texttt{\textdagger}} \scriptstyle{\texttt{\textdagger}} \text{\texttt{\textdagger}} \))

N.C.(B5)

Gr. 1

*Fuzz tone results from overloading the mixing console input.

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

Verse

\( \text{\texttt{\textdagger}} \)

B

say you wanna revolution,

say you got a real solution,

say you'll change the constitution,

well, you know,

well, you know,

well, you know,

Gr. 1

Gr. 2

mf *w/ fuzz

* Tie 1st time only.

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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

tell me that it's evolu
tion.

ask me for a contri
tution.

tell me it's the insti

tution.

well.

well.

well.

you know...

you know...

you know...
we all want to change the world.
we are doing what we can.
you better free your mind instead.

Pre-Verse
C₃m/G♯
F♯

But when you talk about destruction,
But if you want money for people with minds that hate,
But if you go carryin' pictures of Chairman Mao,
*C♯m/G♯*

A  B  G♯

don't you know that you can count me out?
all I can tell you is broth-er, you have to wait.

(ya ain't gonna make it with any-one an-y-how.)

*Play C♯$$/G♯$ 1st time only.*
Add parenthesized notes on 2nd & 3rd verses.

**Fill 1**

Gtr. 1

---

199
*F♯(7)

Chorus

Don't you know it's gonna be alright?

B

E

Al - right.

Al - right.

*Add E in paren. (7th) on D.S. only.
While My Guitar Gently Weeps
By George Harrison

Intro
Half-Time Feel \( \text{d} = 114 \)

Verse
1. I look...

Harmony 2nd time only

2nd time, simile

while my guitar gently weeps...

Fill 2

Fill 1
Am  Harmony both times  Am/G  D9/F♯  F

--- at the floor and I see it needs sweeping,

ry mistake we must surely be learning,

let ring

2 2 0 2 3 2 3

Am  G

Gtr. 2: w/ Fill 3, 2nd time

C  E

Gir. 1

still my guitar gently weeps

Gir. 1

2 2 2

2 7

full

2 7

full

full

full

5

2

6 5 5

Bridge

Gtr. 2: w/ Fill 4, 2nd time

C♯m  F♯m  C♯m

Rhy. Fig. 2

I don’t know why nobody told you

I don’t know how you were diverted,

let ring

2

5

*2nd time, simile

Fill 3

Gr. 2

Fill 4

Gr. 2
Bm

how to unfold your love.

you were per-ver-ted, too.

F#m

I don't know how someone controlled you,

I don't know how you were in-ver-ted.

C#m

They bought and sold you.

no one altered you.

Bm

2. I look

3. I look

(1st time) D.S. al Coda 1

(2nd time) To Coda 2

Coda 1

Guitar Solo

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

Am

Am/G

D9/F#

F

Am

Gr. 2

Fill 5

Gr. 2
**Coda 2**

**Verse**

Gr. 1: w/ Rhy. Fig. 1, simile
Gr. 2: w/ Rhy. Fig. 1A, 1st 6 meas., simile

\[\text{Am} \quad \text{Am/G} \quad \text{D9/F#} \quad \text{F} \quad \text{Am} \]

-at you all, see the love there, that's sleeping, while my guitar-

\[\text{G} \quad \text{D} \quad \text{E} \quad \text{Am} \quad \text{Am/G} \quad \text{D9/F#} \]

-gently weeps.- Look at you all,-

\[\text{F} \quad \text{Am} \quad \text{G} \]

still my guitar gently weeps.
Guitar Solo

Begin Fade

Fade Out
Back In The U.S.S.R.
Words and Music by John Lennon and Paul McCartney

Intro
Driving Rock \( \frac{4}{4} \) = 144

Verse
A A6 A A7 A A6 D D6 D D6

Oh.

1. Flew in from Miami Beach, B. O. A. C. did.
2. Been away so long I hardly knew the place.

C C6 C C6 D D6 D D6 A A6 A7 A A6

- n't get to bed last night. - it's good to get back home.
On the way the paper bag was
Leave it 'til tomorrow to un

D D6 D D6 C C6 C C6 D D6 D D6

on my knee. Man, I had a dreadful flight.

I'm back in the U. S. S. R.
Chorus
A   A6   A
C   C6   C   D   D6   D

you don’t know how lucky you are, boy.

D7
A   A6   A
A6

Back in the U. S. S. R.

A   A6   A
A6

Back in the U. S.

A   A6   A

back in the U. S., back in the U. S. S. R.

(Da, da, da,)

Fill 1
Gtr. 1

211
Bridge

D

A A6 A A6 A7

Ukraine girls really knock me out... they leave the west behind...

And

Ooh.

Da. da. da.

D D> C B E7 D7

Moscow girls make me sing and shout... that Georgia's always on my mind.

Ooh.

) on D.S.

To Coda

Guitar Solo

A

A6 A

2nd time A B E7 A A6 A6

(Oh. come on!)

3. Show

6 6 6 6 6 6 6 8 8 8 5

5 7 7 7 7 7 7 9 9 9 9

5 5 5 5 5 5 5 5 5 5

Gir. I

full full full full

13 13 13 13 13 13 13
Chorus
Gers. 1 & 3: Rhy. Fig. 1

I'm back in the U. S. S. R.,
you don't know how lucky you are...
You don't know how lucky you are, boys. Back in the U.S.S.R.

Aw! Let me tell you honey! Hey, I'm back!

w/ lead vocal ad lib

Oo, oo, oo. Oo, oo.

oo. oo.

The natural text is not readable from the image. It appears to be a musical notation page with lyrics and chords.
Ob-La-Di, Ob-La-Da
Words and Music by John Lennon and Paul McCartney

Gtr. I: Capo I
Intro
Moderately \( \text{\textit{d}} = 114 \)

\[
\begin{align*}
\text{F} & \quad \text{Bb} \\
\text{\textit{(Piano)}} & \quad \text{\textit{(acous.)}}
\end{align*}
\]

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord.

Verse
\[
\begin{align*}
\text{Bb} & \quad \text{(A)} \\
\text{\textit{\textit{(Ring.)}}}
\end{align*}
\]

1. Desmond has a barrow in the market place, Molly is the singer in a band.

2. Desmond takes a trolley to the jeweler's store, buys a twenty karat golden ring.

Desmond says to Molly, "Girl, I like your face," and Molly takes it back to Molly waiting at the door, and as he says this as she takes him by the hand. (Sing.) Ob-la-di, Ob-la-dah.
Chorus  B♭
       (A)  
  B♭  F  B♭  
  Dm/F  Gm  
       (C♭m7/E)  (F♯m)  

(La la la la la la la la la la la. ____)
(La la la la la la la la la la la. ____)

B♭
(A)  F  B♭
       (E)  (A)  

— la, how their life goes on. —
— Ob-la-di, —

B♭
(A)  F  B♭
       (E)  (A)  

— la, how their life goes on. —
— Yeah. —

Bridge  Eb  B♭
       (D)  (A)  

In a couple of years they have built a home sweet home.

*Gtr. 2

* Saxes arr. for gtr.
with a couple of kids running in the yard of

Desmond and Molly Jones.

3. Happy ever after in the
4. Hey, happy ever after in the

marketplace,
marketplace,
Desmond lets the children lend a hand.
Molly lets the children lend a hand.

-ly stays at home and does her pretty face and in the evening she still sings it with the band.
-mond stays at home and does his pretty face and in the evening she's a singer with the band.
Get Back
Words and Music by John Lennon and Paul McCartney

Intro
Moderate Rock \( \frac{3}{4} = 123 \)

Gr. 1 (John)

Gr. 2 (George)

\( \frac{3}{4} \) Verse

1. Jo-Jo was a man who thought he was a lon-er, but he knew it couldn't last.  
2. Sweet Lor- et -ta Mar - tin thought she was a wom-an, but she was an-oth-er man.  

\( \frac{1}{4} \) copyright 1969 northern songs.
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To Coda  

get back, get back to where you once belonged. Get back Jo-Jo.

Guitar Solo

N.C. (A)  

hold bend full  

1/2
N.C. (A) (D) (A) G D5/A

Go home!

Get back...

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 belonged. Get back, ...

P.M. P.M.

223
*Gr. 3

— get back, —
— back — to where you once be — longed. —
Here.

*Gr. 1


Gr. 2

*Elec. piano arr. for gr.

---

Piano Solo

A5  A6  A5  A6

Uh, get back Jo!

---

224
(A) G D/A N.C. (A)

D5 A G D5/A A5 A7#9 A5 A7#9 A5

Go home. Oh, get back, you get back, get back.

D5 D7 A5 G5 D5 A A7#9 A5 A7#9

_to where you once belonged._ Ya, get back, get back, get back.
N.C.(A)  C5  D5  D7

to where you once belonged.

Ooo.

Outro

Spoken: Get back Lor-etta. Your mom-my’s wait-in’ for ya. Wear-in’

Gtr. 1

Gtr. 2

Gtr. 3

(drum cue)
her high-heel shoes
and her low-necked sweater.
Get back home Lor-etta.

Lead voc. ad lib till fade

Begin Fade

Fade Out
Verse
F#m7

1. Nobody ever loved me like she does.
2. And from the first time that she really done me,

let ring throughout

*upper voc. harm. tacet 2nd time

Emaj7    Esus4

let ring

231
And if some-body loved me like she do me,
I guess no-body ever really done me,

oo, she do...

*upper voc. harm. barely audible 2nd time

me, yes, she does.

she done me goood.

Don't let me...
Bridge

I'm in love for the first time.

Don't cha know, it's gonna last.

It's a love that lasts forever.

It's a love that had no past.

Don't let me
Coda

Outro
ad lib lead vocals
F#m7

Hee, hee, hee.

Can ya dig it? Don't let me down.
man in the mac said, "You've gotta go back." You know they didn't even give us a chance.

called to say, "You can make it O.K., you can get married in Gibraltar near Spain."

news people said, "Say, what cha doin' in bed?" I said, "We're only tryin' to get us some peace."

Chorus

A

Christ! You know it ain't easy.

You know how hard it can be.

Gr. 2

steady gliss.

9 8 7 5

9 8 7 6

12

E

B7

The way things are goin'
they’re gonna crucify me.

2.

3.

Bridge

A

Drove from

Savin’ up your money for a steady glass. P.M. throughout

rainy day, givin’ all your clothes to charity.
Last night the wife said, "Oh boy, when you're dead you don't take noth-in' with you but your
drum's and your soul." Think!

4. Made a light-nin' trip to Vi - en -
5. Caught the ear - ly plane back from Lon -

*Harmony 2nd time only.

Gtr. 2: w/ Fill 4, 2nd time

Gtr. 2: w/ Fill 5, 2nd time

Fill 4

Fill 5
news - pa - per said, "She's gone to his head."
men from the press said, "We wish you suc - cess."
They look just like two Gu - rus in drag."
It's good to have the both of you back."

Chorus

Christ! You know it ain't eas - y.
You know how hard it can be.

The way things are go - in'

Fill 6
Gr. 2
they’re gonna crucify me.

The way things are going in...

they’re gonna crucify me.

Outro
Old Brown Shoe
Words and Music by George Harrison

Intro
Moderately Fast $\frac{4}{4}$

N.C. C5 C7

*Gtr. 1

* piano and bass arr. for gtr.

Verse

*C7

1. I want a love that's right, right is only half of what's wrong.
pick me up from where some try to drag me down.
love is yours to miss, that love is some-thin' I'd hate.

Gr. 2 (elec.)

*Chord symbols reflect overall harmony.

D7

I want a short-haired girl who
And when I see your smile I'll make an ear-ly start, I'm mak-

let ring

sometimes wears it twice as long,
- ing sure that I'm not late.

Now,
I'm step-pin' out this old brown shoe,
Got me escap-ing from this zoo,
For your sweet top lip I'm in the queue,

baby, I'm in love with you.
baby, I'm in love with you.

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.

2. You know you
Bridge

N.C.(G)

If I grow up I'll ___ be a singer

wearing rings on ___ ev'ry finger. Not worry-ing what they

or you'll say, I'll live and love and may-be some-day,

who knows ba - by, you may com-fort me. Yeah!

244
Interlude

C7

D7

Guitar Solo

F5

Gr. 3 (elec)

F7

Ab5

Ab7

F

E5
Bridge
N.C.(G)

I may appear to be imperfect.
Our love is something

you can't reject.
I'm changing faster than the weather.

If you and me should get together,
who knows baby.
you may comfort me.

3. And all my

let ringing

G

I'm so glad you came here. It won't be the same now, when I'm

with you.

Yeah, yeah, yeah.

Do, do,

Play 6 Times And Fade

do, do, do... do, do, do... Do, do... do, do, do...
Here Comes The Sun
Words and Music by George Harrison

*Capo VII
Intro
Moderately \( \triangledown = 126 \)

Gr. 1 (acous.)

\[ \begin{array}{cccc}
A & D & E7 & E7sus4 E7 \\
\end{array} \]

\( mf \), let ring throughout

\[ \begin{array}{cccc}
T & A & B & \\
9 & 7 & 7 & 7 \\
10 & 10 & 10 & 10 \\
9 & 7 & 7 & 7 \\
10 & 10 & 10 & 10 \\
\end{array} \]

*All notes tabbed on 7th fret are played as open strings

Chorus

Here comes the sun, doo 'n' doo doo.

\[ \begin{array}{cccc}
A & D & B7 & N.C. \\
\end{array} \]

' n' I say it's al - right.

\[ \begin{array}{cccc}
(10) & 9 & 7 & 7 \\
9 & 10 & 10 & 10 \\
9 & 10 & 10 & 10 \\
9 & 10 & 10 & 10 \\
\end{array} \]
Verse

A

D

E7

E7sus4 E7

1. Lit-tle dar-lin', it's been a long, cold, lone-ly win-ter.

Lit-tle dar-lin', it feels 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

it's al-right.
Verse
A

D
E7
E7sus4
E7

2. Little dar-lin', the smiles returning to their faces.

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.

it's all right.

250
Bridge

(C) (G) (D/F♯) (D) A E7 N.C. (E)

Sun, sun, sun, here it comes...

1. 2. 3.

(C) (G) (D/F♯) (D) A E7 N.C. (E)

Sun, sun, sun, here it comes...

4.

E7sus4 E7 E

3. Lit-tle dar-lin', I feel that ice is slowly melt-ing.
A

Little darlin', it seems like years since it's been clear.

D

E7

Coda

A

Here comes the sun. (Doo 'n' doo doo.) Here comes the sun.

D

B7

A

N.C.

It's all right.

N.C.

(C) (G) (D/F♯) (D)

A

It's all right.
Verse

1. I'd like to be under the sea
2. We would be warm below the storm

in an octopus's garden
in the shade

He'd let us in,
Resting our head

Fill 2

Gr. 3: w/ Fill 2, 2nd time only

E

C#m
Pre-Chorus

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

B

E

B

an octopus's garden with me.

because we know we can't be found.

Gtrs. 2 & 3: w/ Rhy. Fill 1, 2nd time only

Rhy. Fill 1
Gtrs. 2 & 3

TAB

2

2

2
Chorus

E
C#m

I'd like to be under the sea in an

A
B
E

octopus's garden in the shade.

mf
Guitar Solo

Gr. 3 tacer

Gr. 1

Gr. 2

Gr. 3
Verse

E

3. We would shout (Ah.) and swim about.

Gm

Gr. 1 tacet

Gr. 2

A

(Ooh.)

the coral that lies beneath the waves.

B

(E)

(Lies beneath the ocean waves.) Oh, what joy.

C#m

(Ah.)

for every girl and boy.

(Ooh.)
Chorus
E
\[\begin{array}{c}
\text{I'd like to be}\quad \text{(Ah. \quad \quad)}
\text{un-der the sea}\quad \text{(Ah. \quad in an}
\end{array}\]

Gr. 2
\[\begin{array}{c}
0\quad 0\quad 0\quad 0\quad 4\quad 5\quad 5\quad 5\quad 5\quad 4\quad 6\quad 6\quad 6\quad 6\quad 6\quad 6\quad 6\quad 6\quad 6
\end{array}\]

Gr. 3
\[\begin{array}{c}
9\quad 6\quad 6\quad 4
\end{array}\]

Gr. 1
\[\begin{array}{c}
mf
12\quad 14-12\quad 14-12\quad 13
\end{array}\]

A
\[\begin{array}{c}
\text{octopus's garden with you.}\quad \text{(Ooh.)}
\end{array}\]

B
\[\begin{array}{c}
\text{in an}
\end{array}\]

C\#m
\[\begin{array}{c}
5\quad 5\quad 7\quad 7\quad 7\quad 9\quad 7\quad 9\quad 6\quad 5\quad 4\quad 6\quad 6\quad 5\quad 6\quad 6\quad 5\quad 6\quad 6\quad 5
\end{array}\]

C\#m/B
\[\begin{array}{c}
2\quad 4\quad 6\quad 4
\end{array}\]
Come Together
Words and Music by John Lennon and Paul McCartney

Intro
Moderately Slow Rock \( \frac{\mathbf{4}}{\mathbf{4}} = 84 \)
N.C.(Dm7)

Whispered: Shoot me. Shoot me. Shoot me. Shoot me.

Verse
D5  D6  D5  D6  D5  D6  D5  D6  D5  D6  D5  D6
1. Here come ol' flat-top, he come groov-in' up slowly. He got Joo Joo eye-ball, he one

D5  D6  D5  D6  D5  A5  A6  A5  A6  A5  A6  A5
holy roller. He got hair down to his knee.

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Got to be a joker, he just do what he please. Whispered: Shoot me.

Shoot me. Shoot me. Shoot me.

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 monkey finger, he shoot
3. He bag produc-tion, he got wal-rus gum-boot. He got o-no side-board, he one

Co- ca Co-la. He say, "I know you, you know me."
spinal crack-er. He got feet down be-low his knee.
One thing I can tell you is you got to be free.
Hold you in his arm-chair, you can feel his disease.

Chorus
B5

Come together, right

1.

now,
ow,

Whispered: Shoot me.
Shoot me.

Electric Piano Solo

Right! exhalé: Hah, hah, hah, hah,

D5 D6 D5 D6

Guitar Solo

A5 A6 A5 A6 A5 A6 A5 A2 A6 A5 A6 A5 A6

Oh. Come. Come.

Gr. 2

f widist.

full 15 (15-13) 15 15

Gr. 3

f widist.

full 15 (15-13) 15 15

Gr. 1

mf widist.

slight P.M.

A5 A6 A5 A  N.C.(Dm7)

Come.

8va

full 15 (15-13) 15

8va

full 15 (15-13) 15

slight P.M.

*N. S. & 3 use neck pickup with pick rolled off.
Verse
Gtrs. 2 & 3 tacet
D5  D6  D5  N.C.  D5  D6  D5  N.C.  D5  D6  D5  N.C.

4. He roil-ler coast-er, he got ear-ly warn-ing. He got mud-dy wa-ter, he one

Mo-jo fil-ter. He say, "One and one and one is three."

Got to be good look-in' cause he's so hard to see. Come to-geth-er, right-

Whispered: Shoot me.
Begin Fade

D5 D6 D5 N.C. D5 D6 D5 N.C. D5 D6 D5 N.C.

Aww. Come to-gether, yeah.

slight P.M. slight P.M. slight P.M.

1 1/2 full 1/2 full

D5 D6 D5 N.C. D5 D6 D5 N.C.

Come to-gether, yeah.

slight P.M. slight P.M.

Fade Out

D5 D6 D5 N.C. D5 D6 D5 N.C.

All to-gether.

slight P.M. slight P.M.

(13) 13
Gr 1: w/Fill 1, 2nd time
Am7

I don't want to leave her now,
you know I believe and how...

Gr 1

1 st time only

Gr 2

12-10 12-10 12-14 12-14

1.

F Eb G/D

1/2

10 12 (12) 10 11 12

12

2.

F Eb G/D A/E

1/2

10 12 (12) 11 12 18-14

12

Fill 1

Gr 1

TAB

12 12-14 10
Bridge

You're asking me will my love grow.
I don't know, I don't.

A

know.
You stick around now, it may show.
I don't know.
Guitar Solo

Gir. 3 tacet

C

D

G

C

I don't know.

Gir. 1

mf

let ring P.M.

Cmaj7

C7

F

stedy gliss.

D7

G

Am7

G/B

let ring P.M.
Am    Am(maj7)    Am7

full  full  full  full  full  full  full  full
7    7    7    5    7    7    7    5

C

Verse

3. Something in the way she knows,

C7sus4  C  F  F/E

and all I have to do is think of her.
Something in the things she shows me. I don't want to leave her now, you know. I believe and how.
Let It Be
Words and Music by John Lennon and Paul McCartney

Intro
Ballad d = 73

Verse
Gr. 1 tacet, 1st time
C G Am Fmaj7 F6

1. When I find myself in times of trouble
Mother Mary comes to me.

3. Instrumental

*Gr. 1 full

C G F C G

speaking words of wisdom, let it be.
And in my hour of darkness she is

Am Fmaj7 F6 C G F C

standing right in front of me,
speaking words of wisdom, let it be.

Let it be.

*Play 2nd time only.
Chorus
Am G6 Fmaj7 C G
(Oo, oo, oo, oo.
Whisper words of wisdom, let it
be.
Am Fmaj7 F6
(2) And when the broken hearted people are living in the world agree,
(4) And when the night is cloudy, there is still a light that shines on me.
G
C G F C G
there will be an answer, let it be.
For though they may be parted, there is
shine until tomorrow, let it be.
I wake up to the sound of music,
Am Fmaj7 F6 C G F C
still a chance that they will see.
There will be an answer, let it be.
Mother Mary comes to me, speaking words of wisdom,
Let it be.
Chorus
Am G6 Fmaj7 C G
(Oo, oo, oo, oo.
Yeah, there will be an answer, let it
be.
Am G6 Fmaj7 C
be.
Let it be, let it be. Ah, let it be, let it be.
(Oo, oo, oo, oo.
Fill 1
Gr. 1
Fill 2
Gr. 1
279
Whisper words of wisdom, let it be.

Oo, oo, oo, Ah.)

G F C F C G F C

Gr. 1 (elev.)

D.S. al Coda

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.)

Gr. 1

1/4 1/4

7 5 7 5

7 5 7 5

Whisper words of wisdom, let it be.

280
Across The Universe

Words and Music by John Lennon and Paul McCartney

Intro
Slowly \( \frac{3}{4} \) = 75

N.C. (D)

Verse
D

Dmaj7

F\#m

1. Words are flowing out like endless rain into a paper cup, they

Em7

A7

slither while they pass, they slip away across the universe.

D

Dmaj7

F\#m

2. Pools of sorrow, waves of joy are drifting through my opened mind, pos-

Em7

Gm

sessing and caressing me. Jai Guru De-

A7

G/A A7

va. Om. Nothing's gonna change my world.

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Nothing's gonna change my world.

To Coda 4

Verse

They call me on and on across the universe.

Thoughts meander like a restless wind inside a letter box, they tumble blindly as they make their way across the universe.

Chorus

Jai Guru Deva Om.
Nothing's gonna change my world.

Verse

Sounds of laughter, shades of life are

ringing through my opened ears, intriguing and inviting me.

Limitless, undying love which shines around me like a million

D.S. al Coda

suns, it calls me on and on across the universe.

Coda

Play 6 Times And Fade

Jai Guru De va.
The Long And Winding Road
Words and Music by John Lennon and Paul McCartney

Verse
Slowly \( \text{♩} = 66 \)

Cm7 Bb Cm7 Ab Ab/Bb Eb Eb/Db

1. The long and winding road that leads to your door.

*Gr. 1

Ab Abmaj7 Ab Gm7 Cm Cm7 Fm7 Bb add9

will never disappear.

I've seen that road before.

Db/Eb Db Eb Ab Gm7 Cm7

It always leads me here.

* Piano and strings arr. for guitar.
Verse

Cm

Lead me to your door.

2. The wild and windy night

3., 4. still they lead me back

*Parenthesized notes are strings arr. for gtr.
Play high G second time and full chord on D.S.

Gr. 2: w/ Fill 1, 1st time

Ab/Bb

Eb

Eb/Db

Ab

Ab maj7

Ab

Gm7

that the rain washed away

to the long winding road.

has left a

You left me

Cm7

Fm7

Bb7sus4

Bb7

Db/Eb

Eb

Db/Eb

Eb

pool of tears

stand in here

crying for the day,

a long, long time ago.

Fill 1

Gr. 2 (elee.)

mp

w/ Leslie effect
To Coda

Why leave me standing here?
Don't leave me waiting here.

Let me know the way,
Lead me to your door.

Bridge
**Eb/Bb**

Man-ey times I've been alone,
and man-ey times I've cried.

An-ey-way, you'll nev-er know the
3 0 1 1 0 1 1 0 3 6 4 12 13 12 13 13

Instrumental Bridge

D.S. al Coda

man-ey ways, I've tried.
3. And

10 10 11 11 13 12 13 13

Coda

Fm7 Bb7 Eb

Lead me to your door.
Yeah, yeah, yeah, yeah.

*T = Thumb on 4