

# **The Beatles / 1962-1970**

Emf

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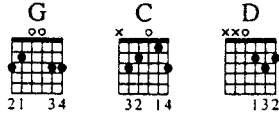
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# Love Me Do

Words and Music by John Lennon and Paul McCartney



## Intro

Moderately Fast  $\text{♩} = 148$  ( $\text{♩} = \text{♩} \text{♩}$ )

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

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

tr. 2 tacet

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

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

2. C C D D D D C C C C

⑤ ⑤ ④ ④ ④ ④ ⑤ ⑤ ⑤ ⑤

3fr 3fr open open open open 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

3fr open open open open 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

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 ⑥ ⑤  
 3fr 3fr 3fr 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 ⑤ ⑥ ⑥ ⑥ ⑥  
 3fr 3fr 3fr 3fr 3fr 3fr 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 ⑥ ⑤ ⑤  
 3fr 3fr 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<sup>v</sup> 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<sup>v</sup> B E

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

**Chorus**

A E N.C. A<sup>v</sup> F#m

try, \_\_\_\_\_ girl." }  
say, \_\_\_\_\_ "love?" }

Come on, (come on, \_) come on, (come on, \_) come

C#m A<sup>v</sup> E A<sup>v</sup> B **To Coda** ⊕

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

P.M. - - - - -

under

1. E A<sup>v</sup> B 2. E

you. you.

let ring

**Bridge**

Gtrs. 1 & 2 A<sup>v</sup> 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<sup>v</sup> 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<sup>v</sup> B E A<sup>v</sup> B

Gr. 2

Gr. 1 (cont. in notation)

yeah. Why do you make me blue?

Gr. 1

12 11 9 7 9 7 4  
 14 13 11 9 11 9 6  
 0

⊕ *Coda*

E A<sup>v</sup> B E

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

let ring let ring

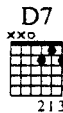
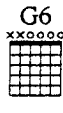
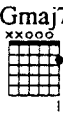
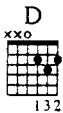
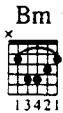
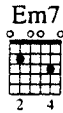
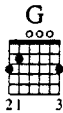
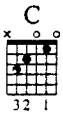
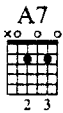
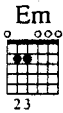
12 11 9 7 9 7 4 12 11 9  
 14 13 11 9 11 9 6 14 13 11  
 0 0

A<sup>v</sup> 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  $\gamma$   
(acous. & elec.)

*mf*

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

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

Gtr. 2 (cont. in notation)

Gtr. 2

(cont. in slash)

T  
A  
B

## Verse

Gtrs. 1 & 2

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. —

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 D

1. Gr. 1

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

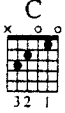
G Em C G

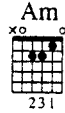
glad. Yeah, yeah, yeah. Yeah, yeah, yeah, yeah.

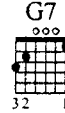
Gtr. 1


# From Me To You

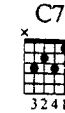
Words and Music by John Lennon and Paul McCartney


**C**  
  
 32 1


**Am**  
  
 231


**G7**  
  
 32 1


**F7**  
  
 131241


**C7**  
  
 3241


**Gm**  
  
 134111

**F**  
  
 134211

**D7**  
  
 3241

**G**  
  
 134211


**G+**  
  
 T 4231


**Am(maj7)**  
  
 312


## Intro

Moderately Fast ♩ = 138

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

**C**  


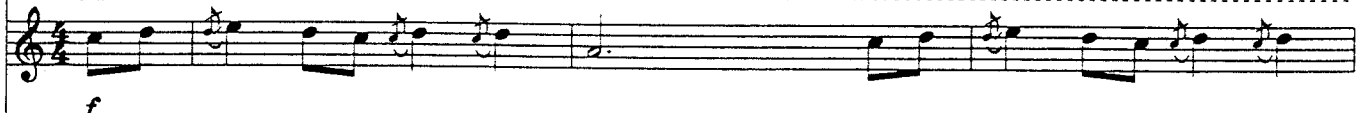
**Am**  


**C**  


*mf*

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

**Am**  


**C**  


**Am**  


**C**  


Gtr. 1

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	9	9	9
	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

6 open

Gtrs. 1 & 2

From me

Gtr. 3

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

\* Harmonica doubles gtr. 8va.

E C F

6 open

Gtr. 3 tacet

to you. Just call on me and I'll

Am C G G7 C C7

6 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 contains the first part of the bridge. It features a guitar part with a melodic line and a vocal line. The guitar part is marked with chords Gm, C7, and F. The vocal line has lyrics: "arms that long to hold you and keep you by my side. I got". There are also guitar tablature lines at the bottom of the system.

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 contains the second part of the bridge. The guitar part continues with chords D7, A, D7, G, and G+. The vocal line has lyrics: "lips that long to kiss you and keep you satisfied, ooh. 4. If there's". There are also guitar tablature lines at the bottom of the system.

⊕ 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 system contains the coda section. It features a guitar part with a melodic line and a vocal line. The guitar part is marked with chords C, Am, Am(maj7), C, and Am. The vocal line has lyrics: "to you, to you, to you.". There are also guitar tablature lines at the bottom of the system.

# 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
- C<sup>1</sup>**: 321
- D<sup>11</sup>**: 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 starting with a forte (*f*) dynamic.
- Fretboard**: Shows fret positions for strings T, A, B.

## Verse

Verse musical notation:

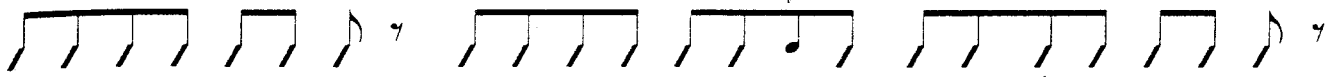
- Chord progression**: D6 D5, D6, G5, G6 G5, A (5fr), D5, D6 D5, D6, E (open).
- Lyrics**: 1. Oh yeah, I'll \_\_\_\_\_ tell you some - thing \_
- Gr. 3**: Bass line with notes 5, 3, 4, 5 and bends labeled "full".
- Gr. 1**: Melodic line with dynamics *p* and *divisi*.
- Fretboard**: Shows fret positions 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

(5) 5 4 | 4 3 3 3 | 3 3 3

D5 D6 D5

D6 E E5

B7

C  
⑤  
3 fr

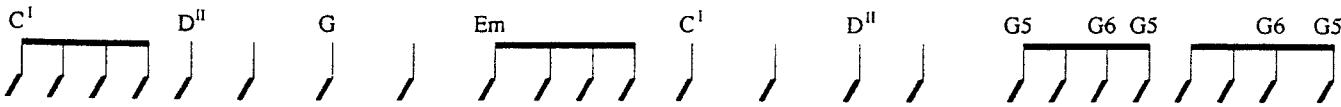


some - thing, I wan - na hold your hand. \_

Gr. 1  
Gr. 3  
divisi

1 1/2 full  
5 (5) | 0 2 (2) 0

Chorus



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

Gr. 3

2 0 (0) | 0 0 X X X X | 5 5 5 5 5 5 | 12 12 12 12 | 12 12 (12) 12

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

(5)

(4)

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

\* 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)

(5)

12 12 12 7 5 7  
12 12 12 7 5 7 4  
12 12 12 7 5 7 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

C<sup>1</sup>

D<sup>11</sup>

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)

7 0 2 0 2 0

Fill 1  
Gr. 1

full

full

T  
A  
B

0 2 2 (2) 0

Fill 2  
Gr. 1

full

full

T  
A  
B

2 0 2 (2) 0



G Em C<sup>1</sup> D<sup>11</sup> G5 G6 G5

hand. I wan - na hold your hand.

Fretboard diagram showing fingerings for G, Em, C<sup>1</sup>, D<sup>11</sup>, G5, G6, and G5.

**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 fingerings for Dm, G, C, and Am.

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 fingerings for Dm, G, C, and D.

C D D5 D6 D5 D6 D5 1. D6 D5 2. D6 D5 *D.S. al Coda*

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

full full full full full

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

⊕ *Coda*

Chorus

C<sup>I</sup> D<sup>II</sup> G Em C<sup>I</sup> D<sup>II</sup>

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

0 0 2 0 3

B7 C<sup>I</sup> D<sup>II</sup> C<sup>I</sup> 3 3 G

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

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

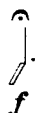


## Intro

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

Gr. 1 (elec.)

Rhy. Fig. 1

let ring throughout

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

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

— 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

D.S. at 2nd Ending ⊕ Coda

G C G F G

4. So why on

*sing 2nd time only*

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

*f*

C

You know I

\*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<sup>VII</sup>**  
  
**C+**  
  
**A7**  
  
**E<sup>I</sup>**  


Moderately Fast ♩ = 157 (♩ =  $\frac{3}{4}$ )


Verse  
F#m

Gr. 1



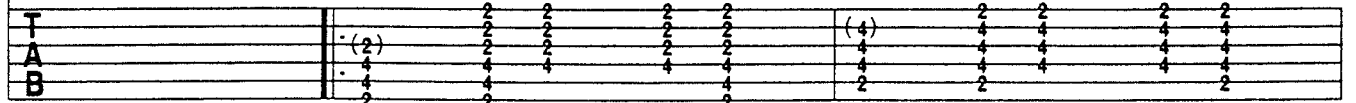
1., 3. Close your eyes \_\_\_\_\_ and I'll kiss \_\_\_\_\_ you, to  
 2. \_\_\_\_\_ that I'm kiss - ing the

Gr. 2

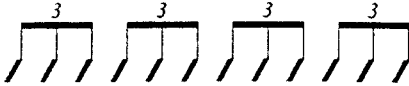
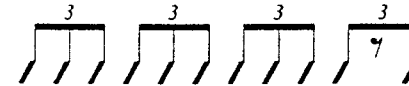
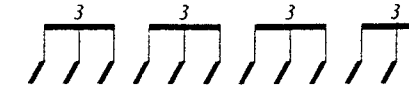



*mf*

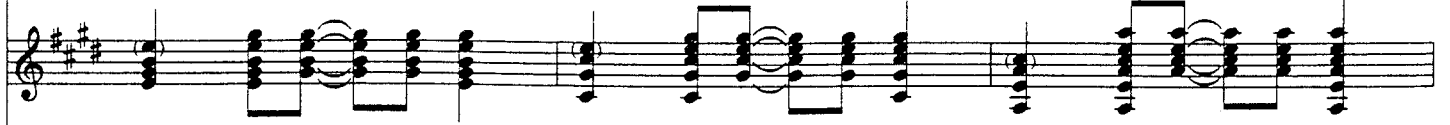
TAB



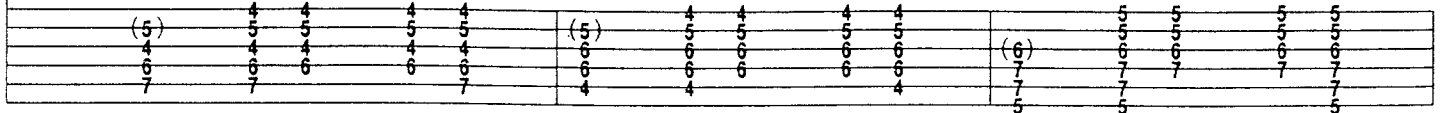
\* Voc. harm. on 3rd verse only.

**E**  
  
**C#m**  
  
**A**  
  
**G6**  


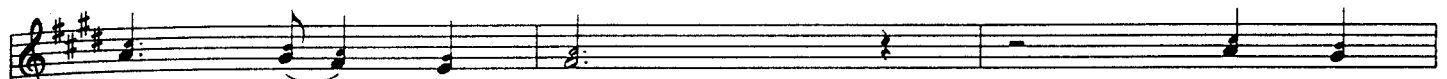
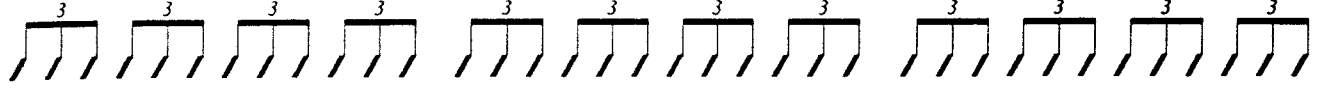
mor lips - row I'll miss - you. Re - mem - ber \_\_\_\_\_ I'll  
 I am miss - ing, and hope that \_\_\_\_\_ my



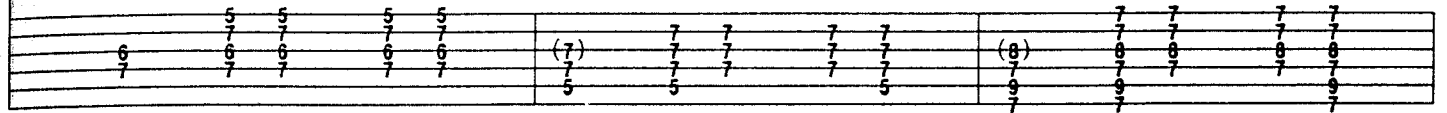
TAB



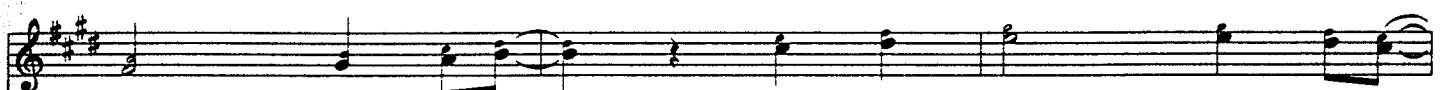
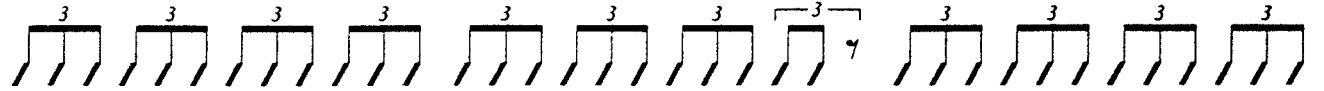
F#m G6 D G6 B7 G6



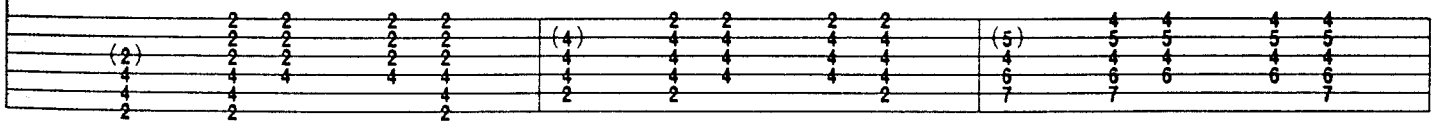
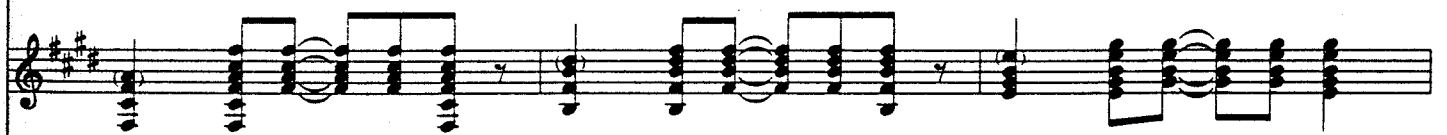
al dreams ways will be come true. } And then



F#m G6 B E



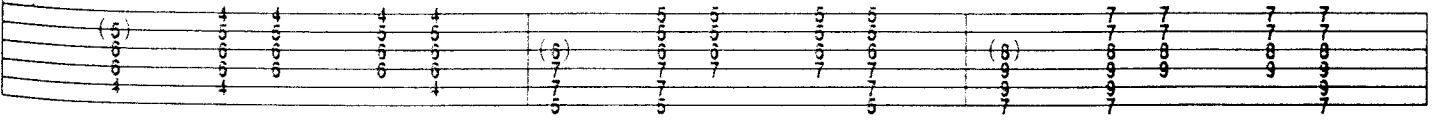
while I'm a - way, I'll write home ev - 'ry day..



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 E<sup>1</sup> E E<sup>1</sup>

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

E<sup>1</sup>

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

E<sup>1</sup>

⑥ open

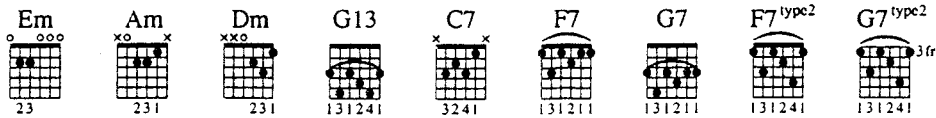
ooh, all my lov-ing,  
(Ooh. - - - - -)

I will send to you.

12 12 12 9 9 9 9 X 0 0 0  
12 12 12 9 9 9 9 X X 0 0 0  
13 13 13 9 9 9 9 X X 1 1 1  
14 14 14 11 11 11 11 X 2 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 C7 G7 C7

(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 C7 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: 0231
- G#m: x44211
- 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*

Bass line: 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

Bass line: (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 piece. Above the guitar line are four chords: Dm/A, Gm, Dm/A, and Bb. Below the guitar line 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 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 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 10 12

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

C G

(12) 11 11 11 10 10 8 10 9 9 12 8 12 5 5 3 5 3 3 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 3 7 4 3 7 5 5 5 5 4 5 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 3 7 4 3 7 12 12 11 12 11 14 11 14  
5 5 5 5 10 12 10 12 12 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 little 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 (♩ = ♩<sup>3</sup>)

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.

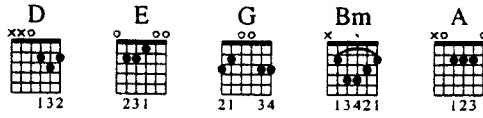
Begin Fade

Fade Out

Mm. Mm.

# Eight Days A Week

Words and Music by John Lennon and Paul McCartney



## Intro

Moderately  $\text{♩} = 138$  ( $\text{♩} = \text{♩}^3$ )

(fade in) D  
Gtr. 2 (acous.)

Gtr. 1 (elec.) *p* 3 3 3 3 3 3 3 3 3 3

*pp*  
let ring

TAB 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7

Gtr. 3 (elec.)

*mf* let ring

TAB 0 10 11 12 0 10 11 12 0 10 11 12 0 10 11 12 0 10 11 12

G

D

$\text{♩}$  Verse  
D

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

*mf*

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

play 1st time only

0 15 16 17 0 15 16 17 0 10 11 12 0 10 11 12 0 10 11 12

\*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

*p*

\*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. —

⊕ Coda 2

Gr. 2 G D

Gr. 1

Gr. 3

Eight days a week. —

let ring

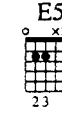
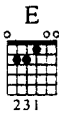
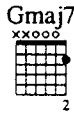
Outro D

E G D

Eight days a week. — let ring

# 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! -  
yeah! -

The girl that's driv - in' me mad -  
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 1 1 2 2 1 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 2 0 0 2 2 0 2 2 0 0 3

**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

A Asus2

My ba - by don't care.

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

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 | 0 0 2 2 2 2 2 | 0 0 0 0 0 0

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 2 | 3 3 3 3 3 3 3 3

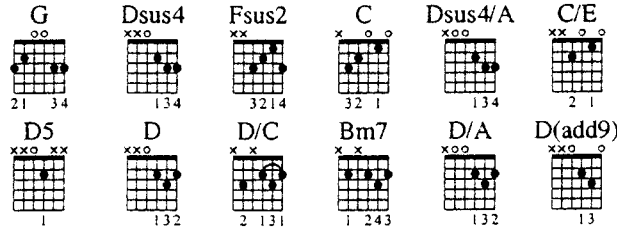
C5 G5 A7/G C5 G5

yes - ter - day. - Hmm.

1 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 3 1 3 1 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, —

C

Fsus2

C

G

Dsus4/A

turn my face to the wall. —  
I can nev - er win. —

If she's gone, I  
Hear - ing them,

Fsus2

C

G

C

Fsus2

C/E

End Rhy. Fig. 1

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

D5

D

G

Dsus4

Fsus2

C G

C

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?.

Fsus2

C

G

Dsus4/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: —



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

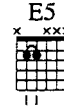
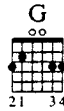
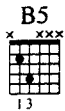
G Dsus4 Fsus2 C G C Fsus2 C

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

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

w/ pick and fingers  
let arpeggios ring

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

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,

This system contains the first line of music. The vocal line starts with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes. The guitar part is shown as a single line with a 3-fret barre and various chord shapes.

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

B5 Bm

1. 2. *D.S. al Coda*

This system contains the second line of music. The vocal line has a melodic line with triplets and a bass line. The piano accompaniment continues with similar rhythmic patterns. The guitar part includes chords B5 and Bm, and features triplet patterns. A first and second ending are marked, leading to a double bar line and the instruction 'D.S. al Coda'.

⊕ *Coda*  
Chorus

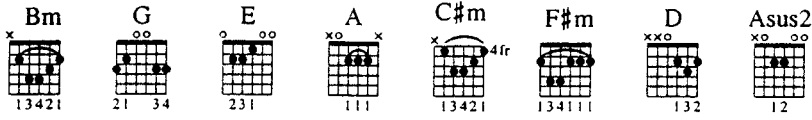
We can work it out. — We can work it out. —

G D G A D5 D D/A

This system contains the Coda section. The vocal line repeats the phrase 'We can work it out.' with a long sustain. The piano accompaniment features a driving eighth-note bass line and a treble line with chords. The guitar part is heavily chordal, following the sequence G, D, G, A, D5, D, D/A.

# 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* **E**

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! \_\_\_\_\_

(Bkgd:) 1., 3. When I \_\_\_\_\_ was youn - ger, so \_\_\_\_\_ much  
 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 - ed an - y - bod - y's  
 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

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

Chorus

Bm

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

Gtr. 1: cont. simile

Riff A  
 Gtr. 2

let ring

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

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

T 4 4 4 5 5 4 4 5 5 4 4 4 4  
A 2 4 5 4 5 4 6 4 2 5 2 4 4 4  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

Dadd9 A/C# E

T 4 4 4 5 5 4 4 5 5 4 4 4 4  
A 2 4 5 4 5 4 6 4 2 5 2 4 4 4  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Dadd9 A/C#

*sim.*

T 4 4 4 5 5 4 4 5 5 4 4 4 4  
A 2 4 5 4 5 4 6 4 2 5 2 4 4 4  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2

† Gtr. 2 (acous.)

† Gtr. 3 (acous.) *divisi*

*mf*

full 1/2 1/2

T 12 12 12 10 9 7 9 9 5  
A 4 4 4 2 6 4 2 6 2  
B 4 6 4 2 6 4 6 2 5 4

\*Gtr. 4 (12 str. acous.)

*mp*

T 4 4 4 4 7 7 4 7 4 7 7 7 7  
A 4 4 4 4 5 5 4 5 4 5 5 5 5  
B 2 2 2 2 2 2 2 2 2 2 2 2 2

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

Verse

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  
6 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

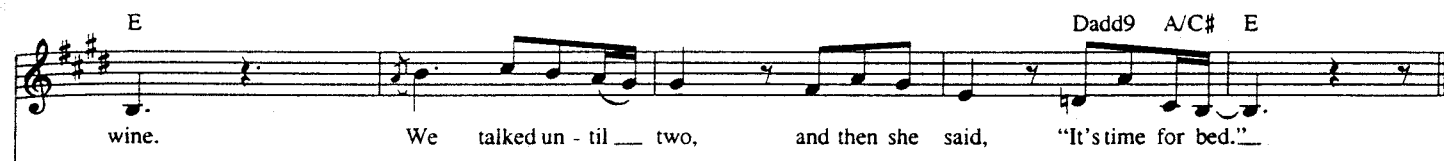
s. 1 & 4; w/ Rhy. Figs. 1 & 1A

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

E Dadd9 A/C#

tr. 2

E Dadd9 A/C# E

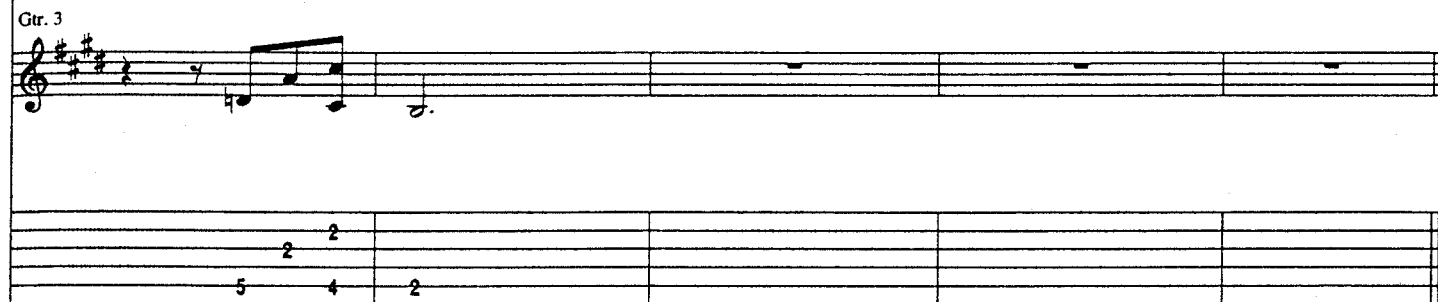


wine. We talked un - til two, and then she said, "It's time for bed."

Gtr. 2



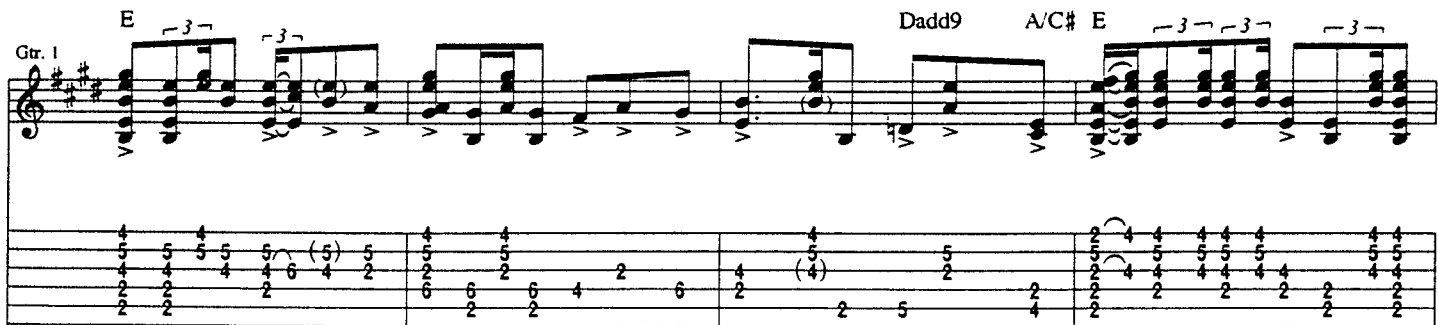
Gtr. 3



**Interlude**

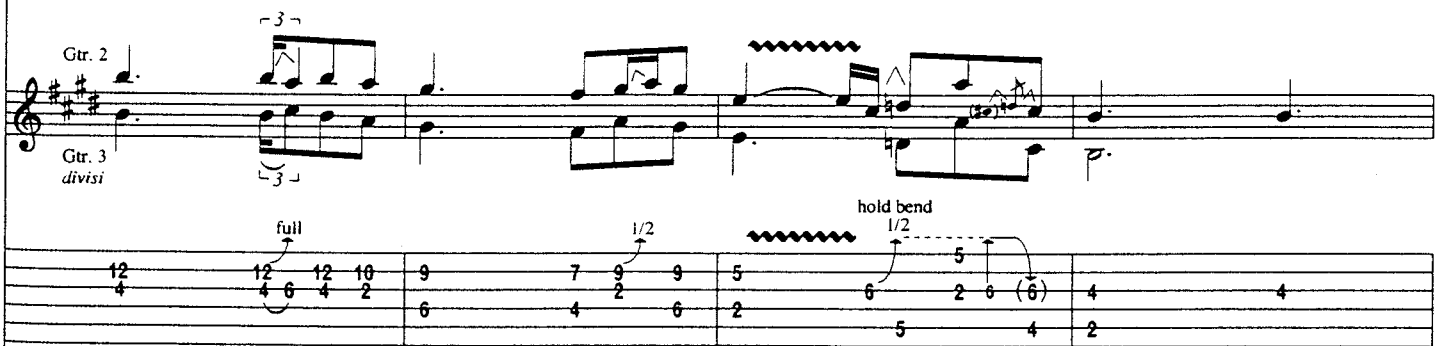
Gtr. 1

E Dadd9 A/C# E



Gtr. 2

Gtr. 3 *divisi*



full  $\frac{1}{2}$  hold bend  $\frac{1}{2}$

Gtr. 4



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.

Gr. 2

Gr. 3

Outro

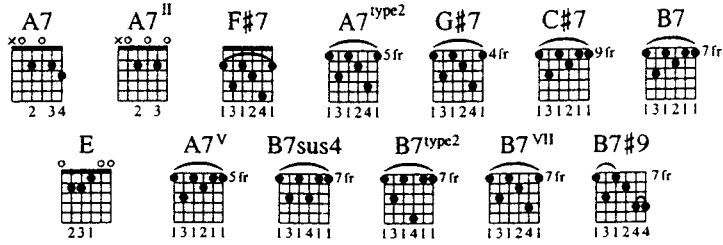
Gr. 1

Gr. 2  
Gr. 3  
divisi

Gr. 4

# Day Tripper

Words and Music by John Lennon and Paul McCartney



## Intro

Moderate Rock ♩ = 138

Gr. I N.C. (E7)

mf

T  
A  
B

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

Gr. I

E E7 E E7 E E7

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

Gr. 2

Rhy. Fig. 1 End Rhy. Fig. 1

p let ring

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

Gr. I

E E7 E E7 E E7 E E7 E E7 E E7

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

## Verse

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

E E7 E E7 E E7 E E7 E E7

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

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



A7 Rhy. Fig. 2      A7<sup>II</sup>      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,      { 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

5 5 5 5 5 5 X 6 6 6 6 6 6 (0) 6 6 6 6 6 6 X

To Coda ⊕

B7

N.C. (E7)

E

Gr. 2 (cont. in notation)

Gr. 2

out.

Gr. 1 & 2

Gr. 1

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

2: w/ Rhy. Fig. 1

E7 E

E7 E E7

2.

B7

A7<sup>v</sup>

out.

0 3 4 2 2 0 2 4 2 0 2 X 4 4 4 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<sup>vii</sup>**

Gr. 2 **B7#9**

Ah.

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

**Riff A**

Gr. 3

B7<sup>vii</sup>

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

**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**

Gr. 4 (overdub with Gr. 1)

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*

let ring

Gtr. 2  
divisi

*mf*

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.

McC.)

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

Chorus

(Bm)

(G)

in be - tween." } "Ba - by, you can drive my car. —

bet - ter time." }

5 5 5 5 7/9 7 9 7 9

(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 3 3 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 - - - - - 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

4/5 5 8 8 8 10 10 10 13 13 8 10 10

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

Gtr. 1 tacet

(G) (Bm) (G)

Yes, I'm gon - na be a star.

Gtr. 2

3 3 3 3 3 5 7 7 7 7 5 3 3 3 (0) 3 5

To Coda ⊕

(Bm) (E) (A) (D) (G)

Ba - by, you can drive my car, and may - be I'll love you."

7 7 7 7 7 0 2 3 0 0 3 2 0 5 5 5/7 5 7 5 3

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

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

Verse

E

B

A

Gr. 2: w/ Fill 1

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	5	5	5	5	5
5	5	5	5	5	5	2	2	2	2	2	2	2	2	2	2
4	4	4	4	4	4	4	4	4	4	4	2	2	2	2	2
2	2	2	2	2	2	(2)	4	4	4	4	(5)	4	4	4	4

Fill 1

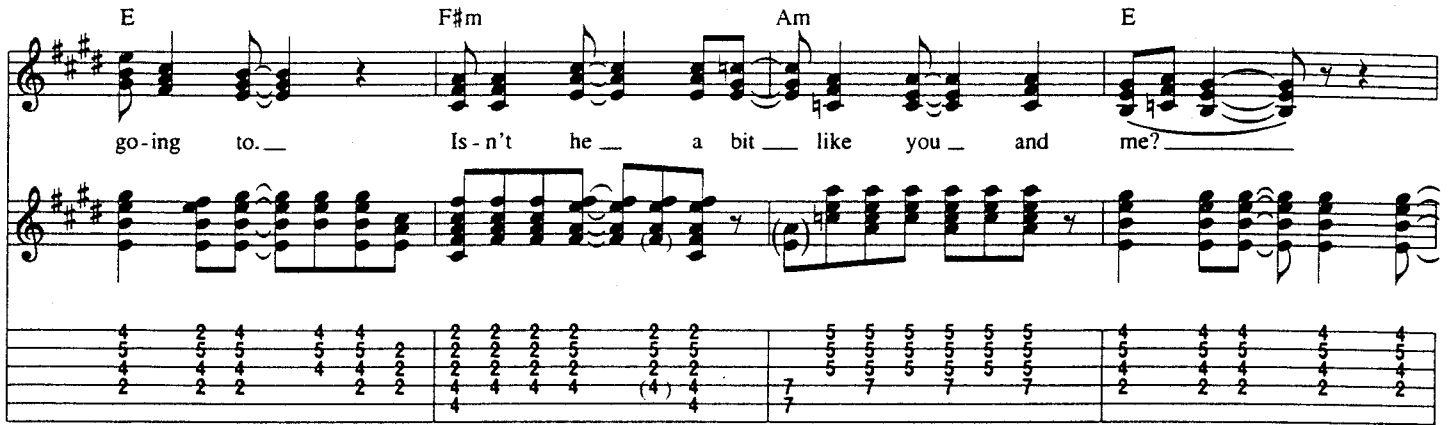
\*Gr. 2 (elec.), (G.H.)

T	2				
A	3	2	1		
B	4		2		

\*w/ heavy compression/top boost throughout fills.

E F#m Am E

go-ing to — Is - n't he — a bit — like you — and me?



**Chorus**

G#m A

No - where man — please lis - ten. You don't know.

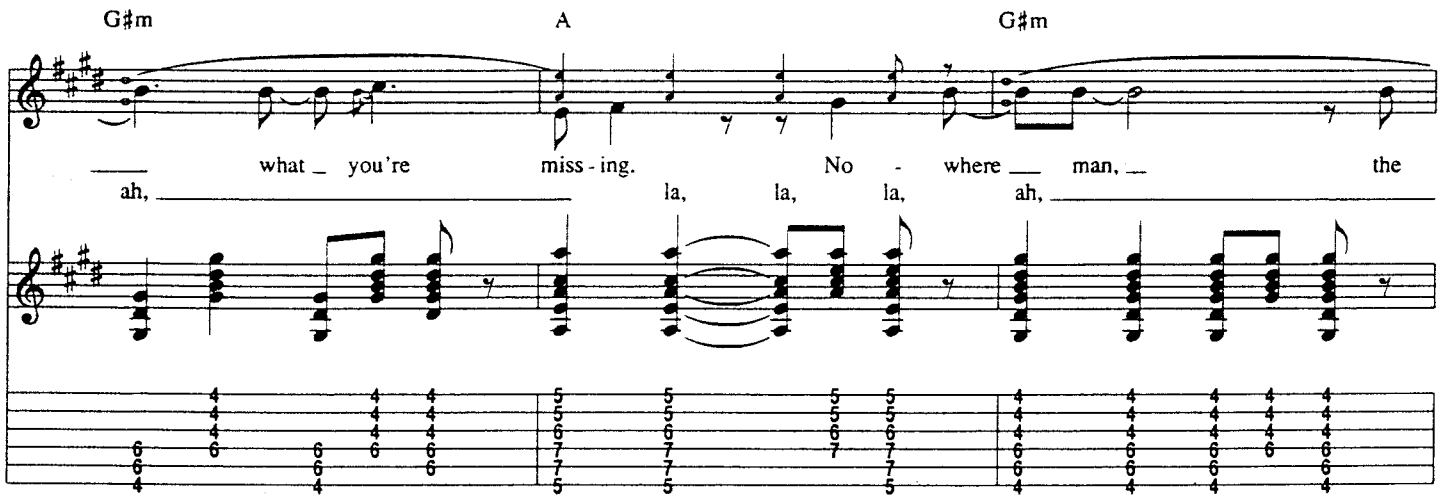
(Ah, — la, la, la,

Rhy. Fig. 2

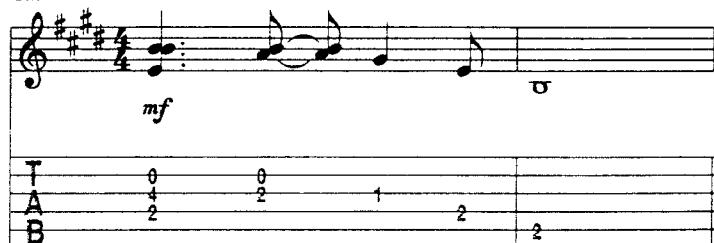


G#m A G#m

ah, — what — you're miss - ing. la, la, No - where — man, — the



Fill 2  
Gr. 2



*mf*

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

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

3 3

End Rhy. Fig. 2

Detailed description: This system contains the first part of the song. It features a vocal line with lyrics and melodic phrasing, including triplets. Below the vocal line is a guitar line with a treble clef and a key signature of two sharps (F#m7). At the bottom is a guitar tablature with six staves, showing fret numbers and picking patterns. The time signature is 4/4.

Guitar Solo

E

B

A

E

la.)

Gr. 2

f let ring throughout

Detailed description: This section is a guitar solo. It starts with a treble clef and a key signature of two sharps. The notation includes a melodic line with a fermata over the first measure. Below the notation is a guitar tablature with six staves, showing fret numbers and picking patterns. The time signature is 4/4.

Rhy. Fig. 1

Gr. 1

Detailed description: This section is a rhythm figure for guitar. It features a treble clef and a key signature of two sharps. The notation shows a rhythmic pattern with accents and slurs. Below the notation is a guitar tablature with six staves, showing fret numbers and picking patterns. The time signature is 4/4.

Fill 6

Gr. 2

Detailed description: This section is a guitar fill. It features a treble clef and a key signature of two sharps. The notation shows a rhythmic pattern with accents and slurs. Below the notation is a guitar tablature with six staves, showing fret numbers and picking patterns. The time signature is 4/4.

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

F#m Am E

Gtr. 2: w/ Fill 3

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	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

**Fill 5**  
Gr. 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 (♩ = ♩<sup>3</sup>)

Fm Fm(maj7) Fm7 Fm6 Dbmaj7 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 Bbm7 Eb6

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. \_\_\_\_\_) <sup>3</sup>

D°7 C B°7 C

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

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 melody with triplets and a long note. The guitar line provides accompaniment with chords and melodic fragments. 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 includes a 'X' mark on a string in the second measure. The guitar tablature shows fingerings and an 'X' mark.

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 solo section with two parts, Gtr. 1 and Gtr. 2, each with its own tablature. The guitar tablature shows various techniques like bends and vibrato.

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

Gtr. 3

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 (♩ = ♩<sup>3</sup>)

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

Chorus

Eb Gm Fm Bb7 Eb Gm Fm Bb7

Musical notation for the first part of the chorus with lyrics: girl, ffff, girl, girl. 2. When I

Rhythm figure 2 (Rhy. Fig. 2) and guitar tablature for the chorus section.

Verse

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

Cm G7 Cm Cm7 Fm Ab6 Cm Eb Cm G7

Musical notation for the first part of the verse with lyrics: think of all the times I tried so hard to leave her, she will turn to me and start to cry. And she

Musical notation for the second part of the verse with lyrics: prom-is-es the earth to me and I believe her, af-ter all this time I don't know why. Ah,

Chorus

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

Eb Gm Fm Bb7 Eb Gm Fm Bb7

Musical notation for the chorus section with lyrics: girl, ffff, girl, girl.

Bridge

Fm C

Musical notation for the bridge section with lyrics: 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)

Guitar tablature for the bridge section.



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, —

This system contains the first line of music. It features a vocal line in treble clef with lyrics: "man must break his back to earn his day of lei- sure? Will she still be - lieve it when he's dead? Ah, —". The guitar accompaniment is in bass clef, showing chords and fingerings. Below the guitar staff are fretboard diagrams for the first six frets.

Chorus

Gr. 2 tacet

Eb Gm Fm Bb7 Eb Gm Fm Bb7

girl, \_\_\_\_\_ ffff, \_\_\_\_\_ girl, \_\_\_\_\_ girl, \_\_\_\_\_  
(breathe in)

This system contains the chorus section. The vocal line starts with "girl, \_\_\_\_\_" followed by "fffff, \_\_\_\_\_" with the instruction "(breathe in)", and then "girl, \_\_\_\_\_" and "girl, \_\_\_\_\_". The guitar accompaniment is in bass clef. Fretboard diagrams are provided for the first six frets.

Interlude

Gr. 3 (acous. 12-str.)

Cm G7 Cm Cm7 Fm Ab Eb G7

*f* *f* *mf*

This system contains the interlude section. It features three guitar parts: Gr. 3 (acous. 12-str.) with dynamics *f*, Gr. 2 with dynamics *f*, and Gr. 1 with dynamics *mf*. The music is in bass clef and includes fretboard diagrams for the first six frets.

Cm

G7

Cm

Fm

Cm

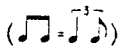
A musical score for guitar and voice. The top staff is a vocal line in C minor, starting with a triplet of eighth notes and the lyric "Ah,". The second staff is a guitar accompaniment line with a melodic line. Below it are two fretboard diagrams for the guitar, showing fingerings for the first two staves. The bottom staff is a guitar accompaniment line with a chordal line. Below it are two fretboard diagrams for the guitar, showing fingerings for the last two staves.

**Out-Chorus**

Gtrs. 2 & 3 tacet

*Begin Fade*

*Fade Out*



Eb Gm Fm Bb7 Eb Gm Fm Bb7

Vocal line for the out-chorus. It features a melodic line with lyrics "girl," "fffff, (breathe in)" and "girl, girl." There are triplet markings over the first and last phrases.

Gtr. 1

Guitar accompaniment for the out-chorus. It features a chordal line with a melodic line. Below it are two fretboard diagrams for the guitar, showing fingerings for the first two staves.

# 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

T A B

T A B

Grtr. 1

Grtr. 2

T A B

T A B

Detailed description: This block contains the musical notation for the Intro. It features a vocal line with notes corresponding to the chords A, E, A, and E. Below the vocal line are two guitar parts. Grtr. 1 is a melodic line with notes and rests, including a 'let ring' instruction. Grtr. 2 is a rhythmic accompaniment with chords and fingerings. Chord diagrams for T, A, and B strings are provided for both guitars.

## Verse

A

E

F#m

A/G

D

Dm

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

mf let ring

mf

mf

mf

T A B

T A B

Detailed description: This block contains the musical notation for the first line of the Verse. The vocal line includes the lyrics 'plac - es I re - mem - ber all my life, (Ooh. \_\_\_\_\_) though'. The guitar parts provide accompaniment with chords A, E, F#m, A/G, D, and Dm. Grtr. 1 & 2 are shown with melodic lines and fingerings. Chord diagrams for T, A, and B strings are provided.

A

E

F#m

A/G

A7

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

mf

mf

mf

T A B

T A B

Detailed description: This block contains the musical notation for the second line of the Verse. The vocal line includes the lyrics 'some have changed. \_ Some for - ev - er, not for bet - ter. Some have'. The guitar parts provide accompaniment with chords A, E, F#m, A/G, and A7. Grtr. 1 & 2 are shown with melodic lines and fingerings. Chord diagrams for T, A, and B strings are provided.

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

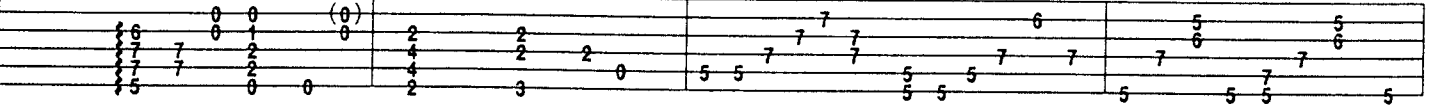
Verse

A E F#m A/G D Dm A



all these friends and lov-ers, — there is no one com-pares with you. — And these (Ooh. —)

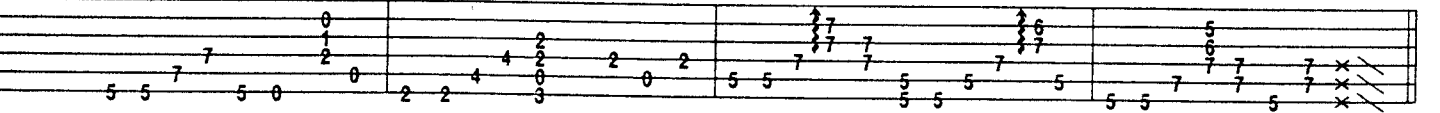
Gtrs. 1 & 2



E F#m A/G D Dm A

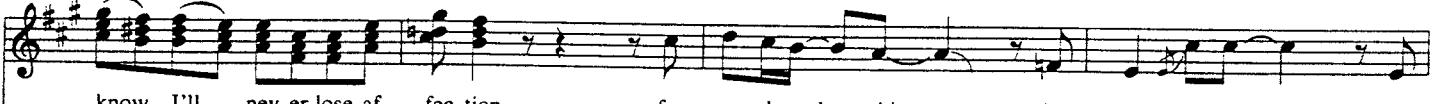


mem - 'ries lose their mean-ing — when I think of love as some - thing new. — Though I (Ooh. —)

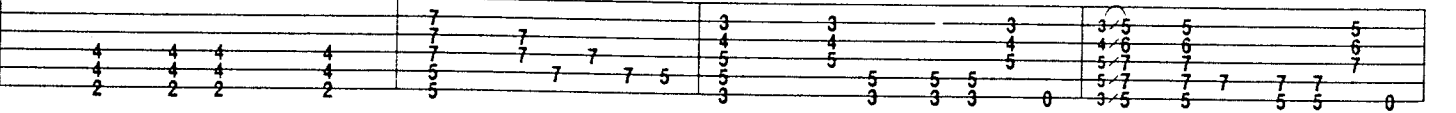


Chorus

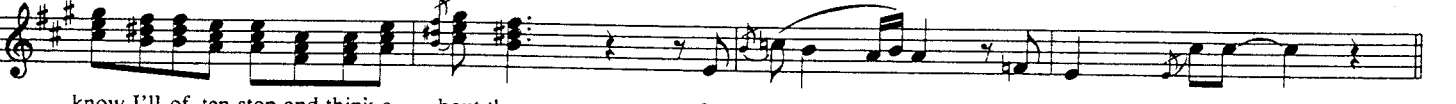
F#5 D G A



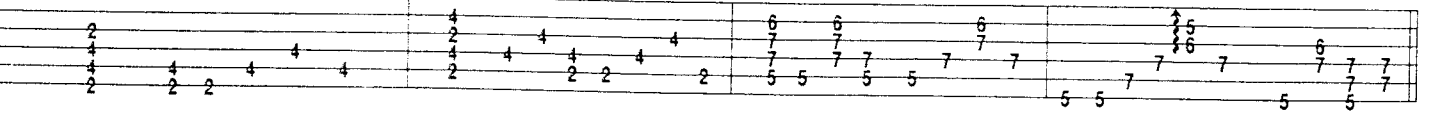
know. I'll nev-er lose af - fec-tion for peo-ple and things — that went be - fore, — I



F#m B7 Dm A



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





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

3

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

**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

Gtr. 1 & 2

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

5 7 7 7 7 7 5 6 7 7 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 A B

2 5 5 5

B Dm A

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

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

E

Outro  
Rubato  
Dm/F

In my \_\_\_\_\_ life I

Gtr. 1

let ring - - -

Gtr. 2

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

A tempo

N.C. A E A

love you more.

let ring - - -

2 5 2 3 0 4 | 4 2 4 | 4 4 4 4 4 4 4 4 4 4 (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

Gtr. 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

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

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

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	9	10	7
9	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	9

Gr. 3

\*Gr. 4  
*divisi*

TAB

10	3	7	8	10	10	10	10	10	10	10	7	10	10	10	10

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

C Em

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

TAB

8	7	7	7	8	7	7	8	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	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	9	9	9	9	9	9

P.T. on \_\_\_\_\_ (P.T. off)

TAB

10	10	10	10	10	5	5	2	10	10	10	10	10	10	10	10	10	10	10	10	10	10

\*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

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



Em/D

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

The first system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "Waits at the win - dow, wear - ing a face \_\_\_ that she keeps \_\_\_ in a jar \_\_\_ by the door, \_". The second staff is a guitar accompaniment line in treble clef, featuring a rhythmic pattern of eighth notes with chords. The third staff is a bass line in bass clef, showing a sequence of fret numbers: 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8. The fourth staff is another bass line in bass clef, showing fret numbers: 5 5 5 5 | 5 5 5 5 | 5 5 5 5.

**Chorus**

Em                      Em7                      Em6

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

The second system of the score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "\_\_\_ who is it for? \_\_\_ All the lone - ly peo - ple, where do \_". The second staff is a guitar accompaniment line in treble clef, featuring a rhythmic pattern of eighth notes with chords. The third staff is a bass line in bass clef, showing fret numbers: 8 8 8 8 8 8 8 8 | 8 8 8 8 7 7 7 7 | 7 7 7 7 | 7 7 7 7. The fourth staff is another bass line in bass clef, showing fret numbers: 5 5 5 5 | 5 5 5 5 | 7 | 6.

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 a new chord (Em). The guitar part is divided into two staves: Gtr. 1 and Gtr. 2 (divisi). The bass line continues with a simple accompaniment. Chord changes are indicated above the staff: Cmaj7/E, Em, and Verse Em.

C

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "writ - ing the words of a ser - mon that no one will hear, no". The middle staff is a guitar accompaniment line in treble clef, featuring a steady eighth-note pattern with a wavy line above it. The bottom staff is a guitar tablature line with two staves, showing fret numbers for the left and right hands. The fret numbers are: (8) 9 9 9 9 | 9 9 9 9 | 9 9 9 9 | 10 10 10 10.

P.T. on

The second system of the musical score consists of two staves. The top staff is a guitar accompaniment line in treble clef, featuring a steady eighth-note pattern with a wavy line above it. The bottom staff is a guitar tablature line with two staves, showing fret numbers for the left and right hands. The fret numbers are: 10 0 | 10 0 | 10 0 | 10 0 | 10 0 | 10 0 | 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.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "one comes near. Look at him work - ing, darn - ing his socks in the night.". The middle staff is a guitar accompaniment line in treble clef, featuring a steady eighth-note pattern with wavy lines above it. The bottom staff is a guitar tablature line with two staves, showing fret numbers for the left and right hands. The fret numbers are: 9 10 | 9 10 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 7 10 | 8 9 | 7 9 | 9 9 | 5 10.

(P.T. off)

The fourth system of the musical score consists of two staves. The top staff is a guitar accompaniment line in treble clef, featuring a steady eighth-note pattern with wavy lines above it. The bottom staff is a guitar tablature line with two staves, showing fret numbers for the left and right hands. The fret numbers are: (5) 10 10 | 2 10 10 | 10 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? —

(5) 9 7 9 9 5 9 9 9 9 5 7 9 9 9

10 10 10 10 10 10 10 10 10 10 10 10 10 10

P.T. on ..... 4 (P.T. off)

10 10 10 10 10/3 5 10 2 4 5 2 4 5 10 10 2 9 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Chorus**

Em7 Em6 Cmaj7/E Em

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

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 14 15 17

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

12 11 10 9

0 0 0 0

Em7

Em6

Cmaj7/E

Em

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

19	12	12	12	12	12	12	12	12	12	12	12	12	12	15	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	12	12	12	12	12	12	12	12

12 11 10 9

Chorus

C

Em

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

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

10	10/2	10	10	10	10	10	10	10/3	2	9	10	9	10
3	3	3	3	3	3	3	3	3	2	2	3	0	3

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 buried a long time with her name,

(12) 12 10 12 10

7 9 0 7 0 7 9 7 9 7 9 7 9 7 7 9 7 7

Em

no body came. Father McKenzie, wiping the dirt from his hands

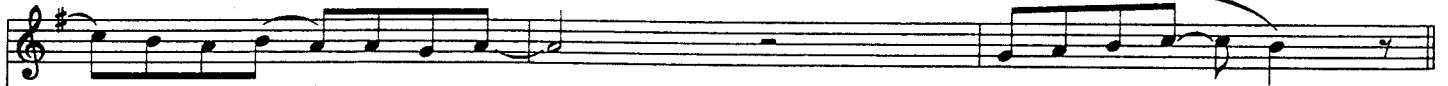
(12) 12 12 12 12 12 12 12 12 12 12 12

10 9

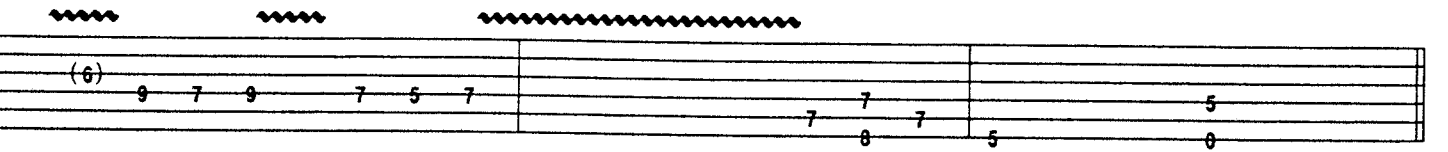
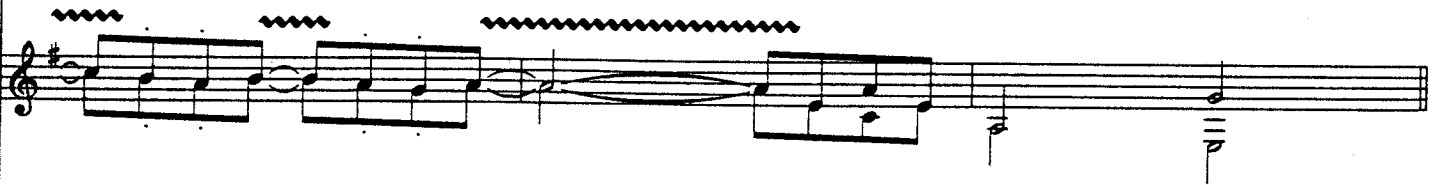
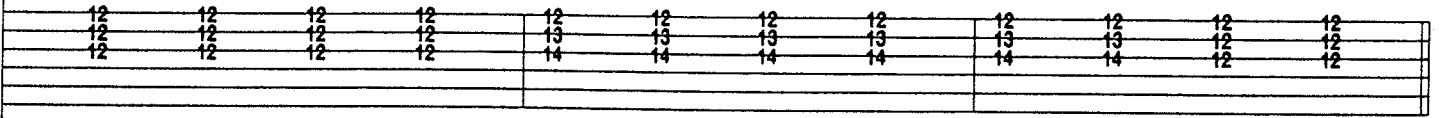
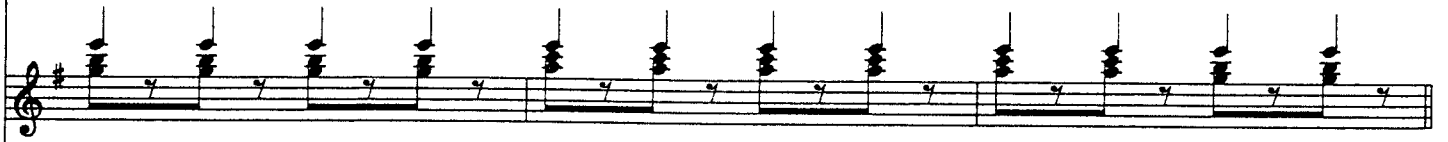
7 7 9 7 9 7 9 7 9 10 7 9 7 6 9 6

C6

Em



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



Chorus

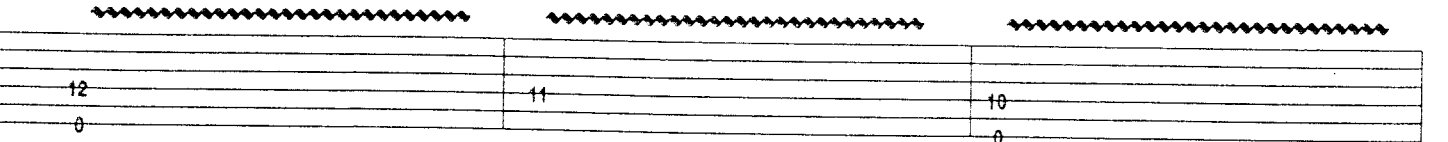
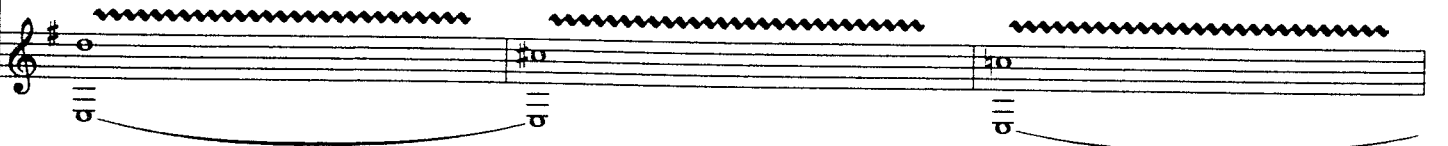
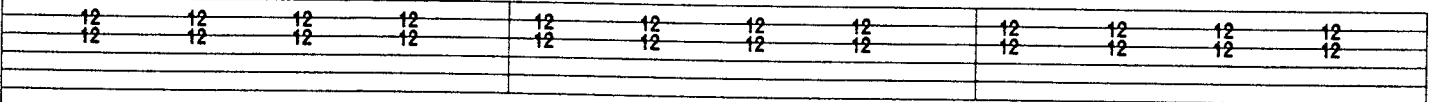
Em7

Em6

Cmaj7/E



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





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

9	12	11
(0)	0	

Cmaj7/E

Em

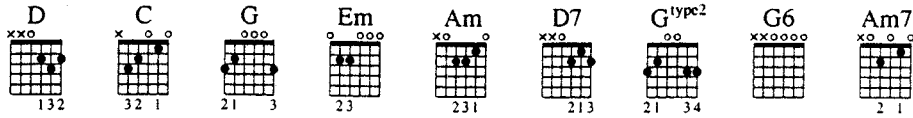
ple. they all \_\_\_\_\_ be - long? \_\_\_\_\_

12	12	12	12	15	12	12	10	8
12	12	12	12	14	11	12	11	9

10	9	9
0	7	7 3 2 0

# Yellow Submarine

Words and Music by John Lennon and Paul McCartney



Tune Down 1/2 Step:

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

## Verse

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

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 sub - ma -

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

\_\_\_\_\_ And we lived be - neath the waves in our

Am Am7 C D7 G6 Chorus G<sup>type2</sup>

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

D G6 G<sup>type2</sup>

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<sup>type2</sup> 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<sup>type2</sup> D C G Em

door. And the band \_\_\_\_\_ be - gins to \_\_\_\_\_ play. \_\_\_\_\_

\*Gtr. 2

f 3

T									
A									
B									
								9	11
								12	

\*Horns arr. for Gtr. 2

Am

C

D7

G

Chorus

G type2

Musical notation for the first system. It includes guitar chords: Am, C, D7, G, and G type2. A vocal line with lyrics "We all live in a". A bass line with fret numbers: 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

Musical notation for the second system. It includes guitar chords: D, G6, and G type2. A vocal line with lyrics "yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine. We all live in a". A bass line with a *sim.* marking.

Interlude

(w/ nautical ambience)

D

G6

G type2

D

C

G

Em

Musical notation for the third system. It includes guitar chords: D, G6, G type2, D, C, G, and Em. A vocal line with lyrics "yel-low sub-ma-rine, yel-low sub-ma-rine, yel-low sub-ma-rine.". A bass line with a *sim.* marking.

Am

C

D7

G type2

D

C

G

Em

Am

C

D7

G type2

Musical notation for the fourth system. It includes guitar chords: Am, C, D7, G type2, D, C, G, Em, Am, C, D7, and G type2. A vocal line with lyrics "3. As we".

3. As we

Verse

D G6 C G6 G<sup>type2</sup> 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<sup>type2</sup> D G6 C G6 G<sup>type2</sup> 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<sup>type2</sup>

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

D G6 G<sup>type2</sup>

*sim.*

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

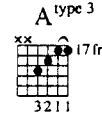
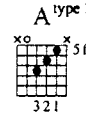
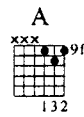
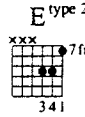
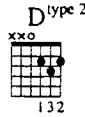
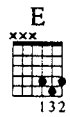
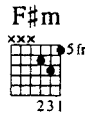
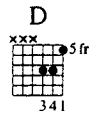
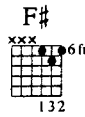
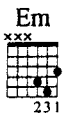
Repeat and Fade

D G<sup>type2</sup> G6 G<sup>type2</sup>

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



## 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

A 3 2fr

Gtr. 1

Gtr. 3: w/ Fill 1

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

\* Gtr. 2 (clean elec.)

*mf*

let ring throughout w/ pick and fingers

\* 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 6 2 1 2 4 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) 9 8 9 7 7 6 6 9

**Fill 2**

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

*f* w/ reverb  
let ring

T 10 9 10 12 9 12 11 12 12 13

A

B

\* 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 lines of the chorus. The top staff is the vocal line with lyrics 'to Straw-ber - ry Fields. Noth-ing is real, and'. It features a triplet of eighth notes on 'Fields.' and another triplet on 'real,'. The second staff is the guitar accompaniment, with 'let ring -' markings above it. Below the guitar staff are fretboard diagrams for the first two lines, showing fingerings for the 7th, 8th, and 9th frets.

\* 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 third and fourth lines of the chorus. The top staff is the vocal line with lyrics 'noth - ing to get hung a-bout. Straw-ber - ry Fields \_ for - ev - er.' The second staff is the guitar accompaniment. Below are fretboard diagrams for the third and fourth lines, showing fingerings for the 2nd, 4th, 6th, 7th, and 9th frets.

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 fifth and sixth lines of the chorus. The top staff is the vocal line with lyrics 'Straw-ber - ry Fields \_ for - ev - er. Straw-ber - ry Fields \_ for - ev - er.' The second staff is the guitar accompaniment with specific instructions for Gtr. 5 (tacet), Gtr. 6 (with Fill 3), and Gtr. 4. Below are fretboard diagrams for the fifth and sixth lines, showing fingerings for the 5th, 7th, and 9th frets.

Fill 3

Gtr. 6

w/ light dist.

full

T  
A  
B

Detailed description: This block provides a detailed view of 'Fill 3'. The top staff shows a guitar line with a 'w/ light dist.' marking and a 'full' dynamic marking. The bottom staff is a TAB line with the following fret numbers: 0, 9, (9), 7, 6, 7, 6, 4, 4, 0.

A type 3 **Outro**

\* Gtr. 7

*p*

P.M.

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

\* Piano arr. for gtr.

Gtr. 4 tacet

Gtr. 6 tacet

Gtr. 6

Gtr. 4

2 2 7 (6 7) 6 4 5 4 5 4 5 4 5 4 5 4

Gtr. 4 tacet

Gtr. 6

12 9 10 12 12 9 (11) 9 10 12 9 10 9 9 12

*Begin Fade*

*Fade Out*

(12) 9 12 10 10 (12) 9 9 7 7 7 7

*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 three staves. The top staff is the vocal line in treble clef, with lyrics "1. It was twenty years a-go to-day, . Ser-geant". The middle staff is the guitar line, showing a sequence of chords: C, G7, D7, G7, and A7. The bottom staff is the bass line, featuring a prominent triplet pattern in the first measure. The music is in the key of G major and 4/4 time.

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 three staves. The top staff is the vocal line in treble clef, with lyrics "Pep-per taught the band to play. . They've been go-ing in and out of style, . but they're". The middle staff is the guitar line, showing a sequence of chords: C7, G7, and A7. The bottom staff is the bass line, continuing the triplet pattern from the first system. The music is in the key of G major and 4/4 time.

C7 G7 A7

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

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "guar-an-teed to raise a smile. \_ So may I in-tro-duce to you \_ the". Above the staff are three chord symbols: C7, G7, and A7. The second staff shows guitar chord diagrams for these chords. The third staff is a guitar tablature line with fret numbers (0-5) and rhythmic markings. The fourth staff is another guitar tablature line with fret numbers and rhythmic markings.

C7 G7 C7

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

Detailed description: This system contains the second two lines of the musical score. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "act you've known for all these years? \_ Ser-geant Pep-per's Lone-ly Hearts Club Band.". Above the staff are three chord symbols: C7, G7, and C7. The second staff shows guitar chord diagrams for these chords. The third staff is a guitar tablature line with fret numbers and rhythmic markings. The fourth staff is another guitar tablature line with fret numbers and rhythmic markings.

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, also in treble clef, with a key signature of one sharp. It features a melodic line with some muted notes (marked with 'x') and a "P.M." (palm mute) instruction. The bottom staff is the bass line in bass clef, showing fret numbers for the left hand and string numbers for the right hand.

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 also consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp. 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 with a key signature of one sharp, featuring a melodic line with muted notes and a "Gr. 2" (guitar 2) instruction. The bottom staff is the bass line in bass clef, showing fret numbers and string numbers.

Bridge  
N.C. C7

F7

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

Gtrs. 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*

Verse

Gtrs. 4 & 5 tacet

G7

A7

C7

G7

real - ly want to stop the show.

but I thought you might like to know \_

that the

Gtr. 1

Musical notation for Gtr. 1, including treble clef, melody, and guitar tablature with fret numbers and accents.

Gtr. 2

Musical notation for Gtr. 2, including treble clef, melody, and guitar tablature with fret numbers and accents.

Gtr. 3

Musical notation for Gtr. 3, including bass clef, chords, and guitar tablature with fret numbers and 'X' marks for muted strings.

A7

C7

G7

sing-er's gon-na sing a song \_

and he wants you all to sing a - long. \_

So

Musical notation for Gtr. 1 in the second system, including treble clef, melody, and guitar tablature with fret numbers and accents.

Musical notation for Gtr. 2 in the second system, including treble clef, melody, and guitar tablature with fret numbers and accents.

Musical notation for Gtr. 3 in the second system, including bass clef, chords, and guitar tablature with fret numbers and 'X' marks for muted strings.

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-  
— ter in the mid- — dle of the round — a — bout — a pret-ty nurse —

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.





# With A Little Help From My Friends

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately ♩ = 110 (♩-♩-♩-♩)

C C/G D/A Gr. 1 tacet

Bil - ly Shears.

\*Gr. 1 Gr. 2 (clean)

*mp* *mp*

let ring throughout

T 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 A 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

\* French Horn arr. for gr.

## 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*

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

E B F#m

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

*mf*

9 9 9 9 9 9 7 7 9 9 9 9 9 9 9 9  
 9 9 9 9 9 9 7 7 9 9 9 9 9 9 9 9  
 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9  
 7 7 7 7 7 7 7 7 9 9 9 9 9 9 9 9

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 -

B7 E B

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

F#m B7 E

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

Chorus

D A E

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

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: a treble staff with chord diagrams and a bass staff with fret numbers. The chords are D, A, and E. The bass line uses a 7-5 pattern for the D and A chords, and a 9-7 pattern for the E chord.

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, a quarter note, and a half note. The guitar part features a treble staff with chord diagrams and a bass staff with fret numbers. The chords are A and E. The bass line uses a 5-5 pattern for the A chord and a 9-7 pattern for the E chord.

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 half note, and a quarter note. The guitar part features a treble staff with chord diagrams and a bass staff with fret numbers. The chords are F#, E, D, and A. The bass line uses a 2-2 pattern for the F# chord, a 9-7 pattern for the E chord, and a 7-5 pattern for the D and A 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 half note, and a quarter note. The guitar part features a treble staff with chord diagrams and a bass staff with fret numbers. The chords are C#11, F#, E, D, and A. The bass line uses a 2-2 pattern for the C#11 chord, a 3-2 pattern for the F# chord, and a 9-7 pattern for the E, D, and A 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 8 8 11 11 11 11  
 7 7 7 7 7 7 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 5 5  
 11 11 7 7 9 9 9 9 X X 7 7 6 6 6 6 6 6  
 9 9 9 9 7 7 7 7 X X 7 7 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 5 5 5 5 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 chord voicings. Chord diagrams are provided below the guitar 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 begins with a whole note E4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note pattern. The guitar part uses various chord voicings, including a 11th fret barre. Chord diagrams are provided below the guitar 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 starts with a whole note E4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note pattern. The guitar part uses various chord voicings, including a 11th fret barre. Chord diagrams are provided below the guitar 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 E4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The piano accompaniment continues with the eighth-note pattern. The guitar part uses various chord voicings, including a 11th fret barre. Chord diagrams are provided below the guitar 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. —

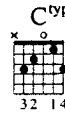
C/G D/A E

(Ah. —————)



# Lucy In The Sky With Diamonds

Words and Music by John Lennon and Paul McCartney



## Intro

Moderately ♩ = 124

Chords: A5, A<sup>7</sup>, F#m7, Dm, A+

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

T: 9 10 12 12 10 11 10 12 10 9 10  
A: 9 10 12 12 10 11 10 12 10 9 10  
B: 9 10 12 12 10 11 10 12 10 9 10

\* Hammond organ arr. for gtr.

## Verse

Chords: A5, A<sup>7</sup>, F#m7, Dm/F, A+/F

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

T: 9 10 12 12 10 11 10 12 10 9 10  
A: 9 10 12 12 10 11 10 12 10 9 10  
B: 9 10 12 12 10 11 10 12 10 9 10

Chords: A5/E, A<sup>7</sup>/G, F#m7, F

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

T: 9 10 12 12 10 11 10 12 8 10 8 8 10 10  
A: 9 10 12 12 10 11 10 12 8 10 8 8 10 10  
B: 9 10 12 12 10 11 10 12 8 10 8 8 10 10

A5/E                      A7/G                      F#m7                      Dm/F                      A+/F <sup>3</sup>

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<sup>type2</sup> D G C C<sup>type2</sup>

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

*f* w/ Leslie

D G C C<sup>Type 2</sup> D D

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

Verse

$\text{♩} = \text{♩}$

Gtrs. 2 & 3 tacet  
A5/E

A<sup>7</sup>/E

F#m7

Dm/F

A+/F

Gtr. 1

A5 A<sup>7</sup>/G F#m7 F

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

A5/E      A<sup>7</sup>/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      A<sup>7</sup>/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<sup>b</sup>      C

Gr. 2

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

Gr. 3

full      full

The Pre-Chorus section is marked "Gtr. 1 tacet". It features two guitar parts: Gr. 2 and Gr. 3. Gr. 2 has a simple rhythmic pattern of eighth notes. Gr. 3 has a more complex rhythmic pattern. The lyrics are "News - pa - per tax - is ap - pear \_\_\_\_ on the shore, \_\_\_\_". The fretboard diagrams for Gr. 3 show fingerings of 5-5-5-5-5 and 5-5-5-5, with "full" markings above the notes.

F

Bb

wait - ing to take \_\_\_\_\_ you a - way.

The first system of music features a vocal line in G major with lyrics "wait - ing to take \_\_\_\_\_ you a - way." The piano accompaniment consists of eighth-note chords. The guitar part is in standard tuning and includes a "full" pickup with a dashed line indicating the sustain level, and a sequence of fretted notes: 5, 5, 5, 5, 5, (5), 3.

C

G

$\text{♩} = \text{♩}$   
D D/A

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

The second system continues the vocal line with lyrics "Climb in the back with your head in the clouds \_\_\_\_\_ and you're \_\_\_\_\_ gone." The piano accompaniment includes triplets. The guitar part features three "full" pickups with dashed lines, followed by fretted notes: 5, 5, 5, 5, 5, 5, 5, 5, 5, (5), 4, 2.

Chorus

G

C

D

G

C

D

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

The chorus section begins with the vocal line "Lu - cy in the sky \_\_\_\_\_ with dia - monds. \_\_\_\_\_ Lu - cy in the sky \_\_\_\_\_ with dia - monds,". The piano accompaniment features a rhythmic pattern of eighth notes. The guitar part is in standard tuning and includes a sequence of fretted notes: 3, 3, 0, 2, 3, 0, 2, 0, 3, 0, 2, 3, 0, 2, 0, 0, 0, 0, 0, 0.

*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<sup>type2</sup> D *Begin Fade* G C C<sup>type2</sup>

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<sup>type 2</sup>

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.*

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 line is in treble clef, and the bass line is in bass clef. Chord diagrams are provided below the bass line for each measure.

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 vocal line with the lyrics "I saw the pho - to - graph." followed by a long line. It then transitions into a section labeled "Verse" with the lyrics "2. He blew his mind \_ out in a car. \_" and "3. I saw a film to - day, oh". The guitar line and bass line with chord diagrams continue throughout.

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 the lyrics "boy. He did-n't no - tice that the lights \_ had changed. The Eng-lish arm - y had just won the war." The guitar line and bass line with chord diagrams continue throughout.

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.

# I Am The Walrus

Words and Music By John Lennon And Paul McCartney

### Intro

Moderately Slow ♩ = 85

\* Gtr. I

B A6

mf  
let ring throughout  
f

T  
A  
B

\* Elec. piano arr. for gtr.

G+ F6 E E7

\* T

\* T = thumb

D D7 **Verse** A A/G

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

C/E D/F# A A/G

you are me and we are all to - geth - er. \_\_\_\_\_  
don't you think the jok - er laughs at you? \_\_\_\_\_ Ho, ho, ho, hee, hee, hee, ha, ha, ha.

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

Detailed description: This block contains the musical notation for the Chorus. It features a vocal line in treble clef with lyrics: "egg man. They are the egg men. I am the". Below the vocal line is a guitar accompaniment in treble clef with chords C/G and D/A. At the bottom is a bass line in bass clef with fret numbers 3, 3, 3, 3, 3, 3, 5, 5, 5, 5, 5, 5.

I. Verse  
E A A/G

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

Detailed description: This block contains the first part of the Verse. It features a vocal line in treble clef with lyrics: "wal - rus. Goo goo g' joob. 3. Mis - ter cit - y p'lice - man sit - ting". Below the vocal line is a guitar accompaniment in treble clef with chords E, A, and A/G. At the bottom is a bass line in bass clef with fret numbers 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 0, 3, 3.

C/E D/F# A A/G

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

Detailed description: This block contains the second part of the Verse. It features a vocal line in treble clef with lyrics: "pret - ty lit - tle p'lice - men in a row.". Below the vocal line is a guitar accompaniment in treble clef with chords C/E, D/F#, A, and A/G. At the bottom is a bass line in bass clef with fret numbers 0, 0, 3, 3, 2, 2, 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

Detailed description: This block contains the final part of the Verse. It features a vocal line in treble clef with lyrics: "See how they fly — like Lu - cy in the sky, see how — they run. — I'm". Below the vocal line is a guitar accompaniment in treble clef with chords C/E and D7/F#. At the bottom is a bass line in bass clef with fret numbers 1, 0, 0, 0, 1, 1, 2, 2, 2, 2, 2, 2, 1, 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

B/F#

come you get your tan from stand - ing in the Eng - lish rain. I am the

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "come you get your tan from stand - ing in the Eng - lish rain. I am the". Below the vocal line is a piano accompaniment in treble clef, and at the bottom is a guitar chord diagram showing fret numbers for each string.

Chorus

C/G

D/A

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

The chorus section begins with the lyrics "egg man. They are the egg men. I am the". The musical notation includes a vocal line, piano accompaniment, and guitar chord diagrams. The key signature remains two sharps, and the time signature is 4/4. Chords C/G and D/A are indicated above the piano part.

E

D

D.S. al Coda

wal - rus. Goo goo g' joob g' goo — goo g' joob.

This section contains the lyrics "wal - rus. Goo goo g' joob g' goo — goo g' joob.". The musical notation includes a vocal line, piano accompaniment, and guitar chord diagrams. Chords E and D are indicated above the piano part.

⊕ Coda

E

D

wal - rus. Goo goo g' joob g' goo — goo g' joob.

The Coda section repeats the lyrics "wal - rus. Goo goo g' joob g' goo — goo g' joob.". The musical notation includes a vocal line, piano accompaniment, and guitar chord diagrams. Chords E and D are indicated above the piano part.

**C** **B**

Goo goo g' joob g' goo — goo g' joob g' goo, \_\_\_\_\_ joo joo joob-y.

**Outro**

**A** **G**

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

**F7** **E7**

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

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

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

# 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

\* 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 5 5 4 4 2 2 5 5 4 4 2 2 7 7 7 7 5 5 4 4

\* 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 3 3 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 2 2 2 2 2 2 2 2 2 2 2



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

Chords: G, D/F#, Em, Em7, G, D/F#

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

Annotations: *full*, *mf*, *mp*, *P.M.*, *let ring*, *mp*

Technical markings: *3*, *10*, *(10)*, *8*, *(8)*, *5*, *7*, *10*, *(10)*, *8*, *8*, *(8)*

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

Lyrics: love, Love, love, love.

Annotations: *full*, *mf*, *P.M.*, *let ring*, *P.M.*, *mp*

Technical markings: *3*, *8*, *(8)*, *5*, *2*, *2*, *1*, *2*, *0*, *4*, *2*, *2*, *2*, *0*, *0*, *3*, *3*, *2*, *3*, *0*, *0*, *2*

**Chorus**

Gr. 3 tacet

Chords: G, A, D, G, A

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

Annotations: *mp*, *saxes*

Technical markings: *3*

Chords: D, G, B7, Em, Em7/D

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

Annotations: *saxes*

Technical markings: *3*

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

*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<sup>b</sup> 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 **Outro** on cue *Play 6 Times And Fade*

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



**Pre-Chorus**

Gtr. 2 tacet, 2nd time

Em7 A D6 Bm7

no - bod - y wants to know - him, — they can see — that he's just a fool, — and  
 no - bod - y ev - er hears - him — or the sound - he ap - pears - to make, — and

Gtr. 1

**Chorus**

Em7 A Dm Bb/D Dm

he nev - er gives an an - swer. } But the fool — on — the hill — sees the sun —  
 he nev - er seems to no - tice. }

Bb/D C

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

Dm Dm#5 Dm6 Dm7

— spin - ing 'round. —

1. D6 2. D6

Gtr. 2 (12-str. acous.) Gtr. 2

*mp*

**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 fermata is placed over the final notes of the solo.

**Riff A**

\* Gtr. 3

*f*

Gtr. 3

\* Gtr. 2  
*divisi*

(A-)

Guitar fretboard diagrams for Riff A. Fingerings include 11-11-11-11, 11, 12-14-12-12, and 2-3-2.

Gtr. 1

Guitar line for Gtr. 1 with notes and chords. Fretboard diagrams show fingerings for chords 5, 7, and 9.

\* 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, including a trill.

Guitar fretboard diagrams for the vocal accompaniment, showing fingerings for notes 0, 12, 14, 15, 14, 0, 12, 2, 12, 12, 12, and (12) 14 12 14.

Guitar line for Gtr. 1 with notes and chords. Fretboard diagrams show fingerings for chords 5, 7, and 9.

**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 with notes and chords. Fretboard diagrams show fingerings for chords 7, 5, and 2.

**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 D6

Oh, \_\_\_\_\_ a -

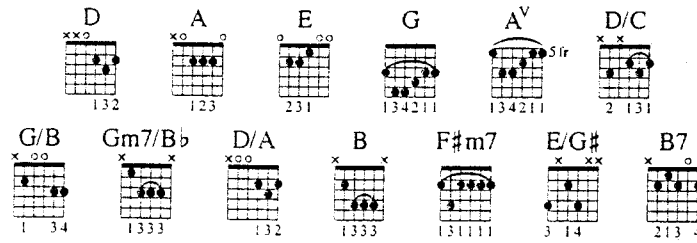
Gr. 2

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



## 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<sup>v</sup>

I. Roll up. roll up for the mys - ter - y tour.

E G A<sup>v</sup> End Rhy. Fig. 1

Roll up. roll up for the mys - ter - y tour.

Gr. 2 (elec.) *mf*

T A B

T							0
A							0
B							2

E Rhy. Fig. 2 G A A (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.

roll up for the mys - ter - y tour.

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

G A

ev - 'ry - thing you need, roll up for the mys - ter - y tour.

E G

Roll up, sat - is - fac - tion guar - an - teed.) roll up for the mys -

**Chorus**  
**Half - Time Feel**

Gr. 1: w/ Rhy. Fig. 3  
Gr. 2: tacet

A D D/C

ter - y tour. The mag - i - cal mys - ter - y tour is

G/B

Gm7/Bb D/A

**Bridge**

Gr. 1: tacet

3 3 3 3 Gr. 1 A B \*Gr. 3

hop - ing to take you a - way, hop - ing to take you a - way. \*Piano arr. for acous. guitar.

F#m7

B

F#m7

E/G#

Gr. 3: tacet

**End Half - Time Feel**

B7

3 3 3 3 Gr. 1 A

Mys - ter - y trip.

**Verse**

Slower ♩ = 134

Gr. 1: w/ Rhy. Fig. 1

E G A

3. Ah, the mag - i - cal mys - ter - y tour.

E G A

Roll up, roll up for the mys - ter - y tour.

Gr. 2

mf  
0  
0  
9  
9  
7

Gr. 1: w/ Rhy. Fig. 2

E G

Roll up, (And that's an in - vi - ta - tion roll up for the mys -

P.M.

P.M.

P.M.

0  
0  
9  
9  
7

0  
0  
9  
9  
9

0  
0  
9  
9  
9

9  
7

11  
7

9  
7

0  
0  
9  
9  
7

0  
0  
9  
9  
7

0  
0  
9  
9  
7

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

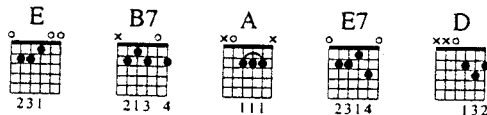
2 2 2 2 4 4 4 4 4 2

# 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

\*\*Gtr. 1 (acous.)

*mf*

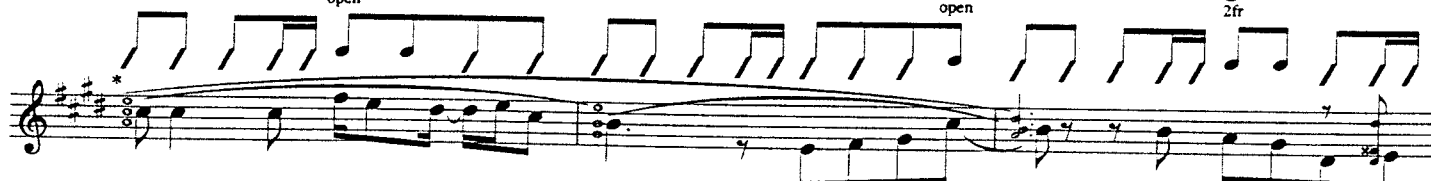


1. Hey Jude don't make it bad, take a sad song and make it bet-ter. Re-  
 2. Jude don't be a - afraid, you were made to go out and get her. The

\*Song sounds in the key of F.

\*\*Gtr. 1 tacet, 1st time

A E A E E B7 F# B7



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. \_\_\_\_\_)  
 \*Sing harmony 2nd time (Bet -

## Bridge

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



- 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



up - on your shoul - der. For well, you know that it's a fool  
 one to per - form with. And don't you know that it's just you?

A A G# A F# A E A B B7 F# B7



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 B7 B B7 B B7 E

(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...)

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, \_

D.S. al Coda

⊕ 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

begin ad lib vocals

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

skin, then you be - gin — to make it bet - ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, oh!

Tag

Play 10 Times And Slowly Fade

E E E E E E D D D A E E E E

(6) open (6) open (6) open (6) open (4) open (6) open (6) open

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.

9 7 11 9 7 11 11 13 11  
 2 2 2 2 2 2 2 2 2

**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,

11 11 11 13 11 2 2 3 2 3 2 4 4 4 2 2 6 6 6 4 4 4 2 2

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

T  
A  
B

full full full full full full full

(14) 12 13

Chorus

\*F#(7)

Don't you know it's gon-na be \_\_\_\_\_ al - right? \_\_\_\_\_

3 3 3 3 3 3 3 3 3 3 3 3 | 16 16 16 16 16 16 | 2 2 2 2 2 2 4 6 4 2 16

(5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) (5) | 4 4 4 4 4 4 4 4 4 4 4 4 | 2 2 2 2 2 2 2 2 2 2 2 2 | 4 4 4 6 4 4 4 6 2 4 2 2 4 6 4 4 | 2 2 2 2 2 2 2 2 2 2 2 2 | 4 4 4 6 4 4 4 6 4 4 | 2 2 2 2 2 2 2 2 2 2 2 2

\*Add E in parens. (7th) on D.S. only.

B

E

B

Al - right. \_\_\_\_\_ Al - right. \_\_\_\_\_

14 16 16 16 16 16 | (2) 2 2 2 2 2 4 6 4 16 16 16 | 14 16 16 16 16

4 4 4 6 4 4 4 6 2 2 2 2 4 6 4 4 | 4 4 4 6 4 4 4 6 2 2 2 2 4 6 4 4 | 4 4 4 6 4 4 4 6 2 2 2 2 4 6 2



To Coda ⊕

1.

E

N.C.(F#7)

2. You

on D.S. only

let ring

Detailed description: This system contains measures 1 through 12. It features a vocal line in the upper staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody includes triplet eighth notes and quarter notes. Below the vocal line are two guitar staves. The first guitar staff contains a sequence of fret numbers: 2 2 2 2 2 4 6 4 2. The second guitar staff contains a sequence of fret numbers: 4 2 2 4 6 2 4 2 4 6 2 2 2 2 2 4 2 2 4 6 4 2 2 4 2 2 4 6 2. The instruction 'on D.S. only' is placed between the two guitar staves, and 'let ring' is placed below the second guitar staff.

2.

N.C.(F#7)

Piano/Guitar Solo  
B

Ah.

Ah ah ah ah

*f*

3va-

let ring

Detailed description: This system contains measures 13 through 24. It features a vocal line in the upper staff with a treble clef and a key signature of three sharps. The melody includes triplet eighth notes and quarter notes. Below the vocal line are two guitar staves. The first guitar staff contains a sequence of fret numbers: 14 12 14 14 14 (14) (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14). The second guitar staff contains a sequence of fret numbers: 2 2 2 4 2 2 4 6 4 2 2 4 2 2 4 6 2 4 4 6 4 4 6 2. The instruction 'let ring' is placed below the second guitar staff. The dynamic marking '*f*' is placed below the first guitar staff, and '3va-' is placed above the first guitar staff.

E

ah ah ah ah ah ah ah ah ah ah

*8va*

*loco*  
let ring

(14)

7 6

7 9 9 9

2 2 2

3 3 3 3 3 3 3 3 3 3

4 2 4 6 2 4 2 4 6 2 4 2 4 6 2 4 2 4 6 2

N.C.(F#7)

ah ah ah ah ah ah ah ah (ah) (ah) (ah) (ah.)

*\* trill trill*

3 3 3 3 3 3 3 3 3 3 3

7 7 5 2 7 9 7 9 (6-7) 6 (6-7) 6 6-7 7 7 5 7 7 7 7 1/2 (7) 7 1/2 (7)

trill trill

3 3 3 3 3 3 3 3 3 3 3

let ring

4 2 4 6 2 4 2 4 6 2 2 2 2 4 2 2 4 6 4 2 2 4 2 2 4 6 4

\*Slide between trilled notes.

3. You

Musical score for '3. You' in G major, 3/4 time. The score consists of four systems. The first system shows the vocal line with lyrics '3. You' and a fermata. The second system shows the vocal line with triplets and a fermata, and the guitar line with fret numbers (7) and dynamics (1/2, full). The third system shows the vocal line with triplets and a fermata, and the guitar line with fret numbers (4, 2, 4, 6, 4). The fourth system shows the guitar line with fret numbers (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)

Musical score for the Coda and Outro-Chorus in G major, 3/4 time. The score consists of four systems. The first system shows the vocal line with lyrics 'Al - right!' and a fermata, and the guitar line with fret numbers (14, 14) and dynamics (full). The second system shows the vocal line with triplets and a fermata, and the guitar line with fret numbers (4, 2, 4, 6, 4). The third system shows the vocal line with triplets and a fermata, and the guitar line with fret numbers (2, 2, 4, 2, 2, 4, 6, 2). The fourth system shows the guitar line with fret numbers (4, 4, 2, 4, 6, 2, 4, 2, 4, 6, 4).

E B E

Al - right! Al - right! Al - right! \_

14 14 14 14 14 14 14

4 2 4 6 2 2 4 6 4 4 2 4 6 2 4 2 4 6 4 2 2 4 6 2 2 2 6 4

B E N.C.(F#) C6 B6

Al - right! Al - right! Al - right!

w/ random 1/2 step bends

(14) 14 14 14 14 14 14 14 14 14 14 14

4 4 4 2 4 6 2 4 2 4 6 4 4 2 2 4 6 4 7 7 9 9 7 7 9 9 9 9 9 9 9 9 7 4 5 4 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 Am/G D9/F# F  
 Gtr. 1 (acous.) mf  
 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  
 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 2 2  
 A 0 3 2 2  
 B 0 0 0 0

\*2nd time, simile

Am G D E  
 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 2 (2) 4 4  
 A 0 0  
 B 0 0

Fill 2  
Gtr. 2  
 full 1/4  
 T 7 5 5 / 10 8 (8) 10 (10)  
 A 0 0  
 B 0 0

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 C E To Coda 1 ⊕

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

Gr. 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

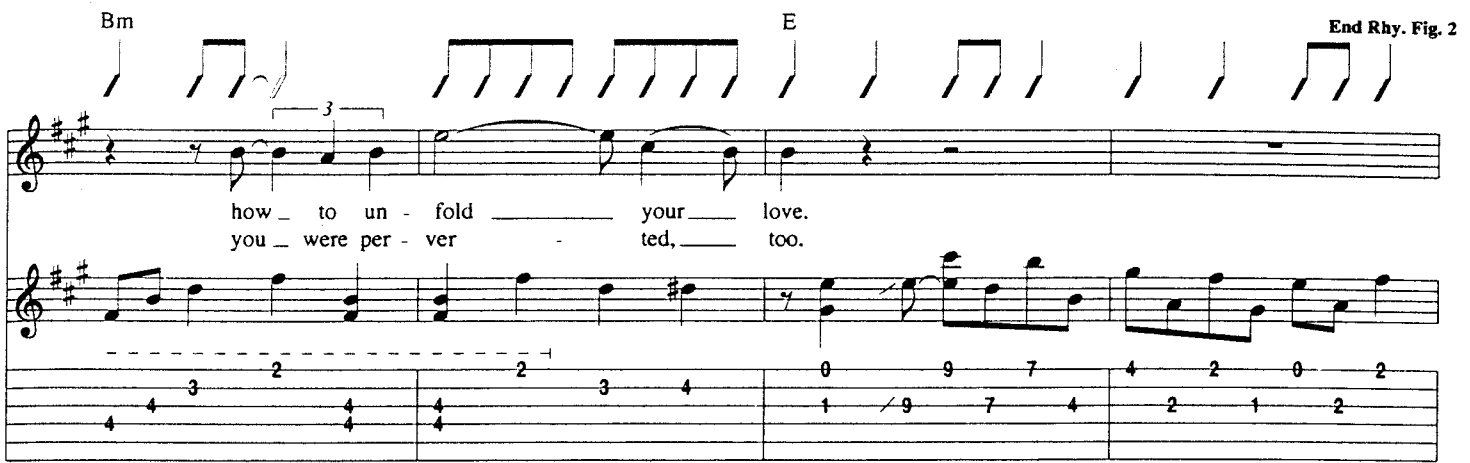
TAB 14 (14) 12-14 13 15

**Fill 4**  
 Gr. 2

full

TAB 20

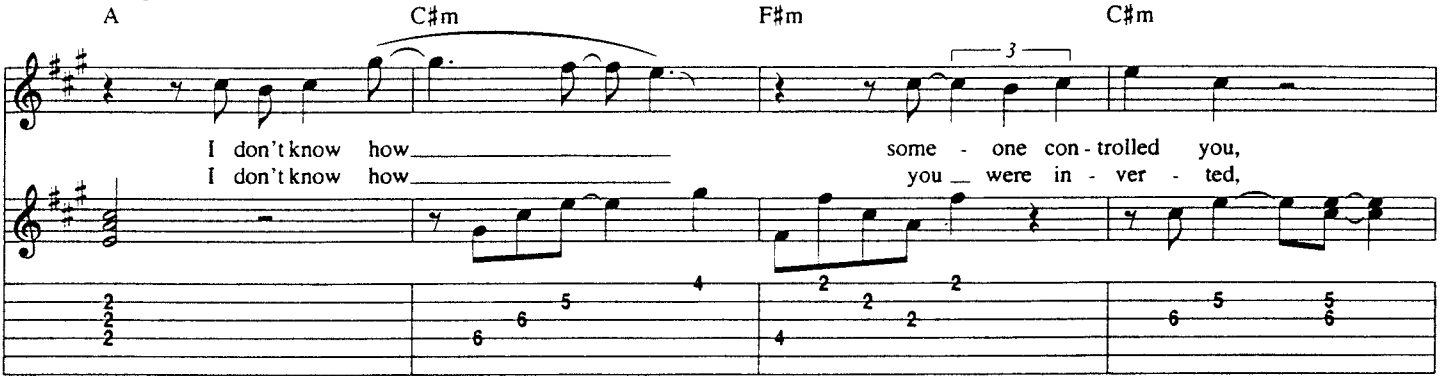
Bm E End Rhy. Fig. 2



how to un - fold your love.  
you were per - ver - ted, too.

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

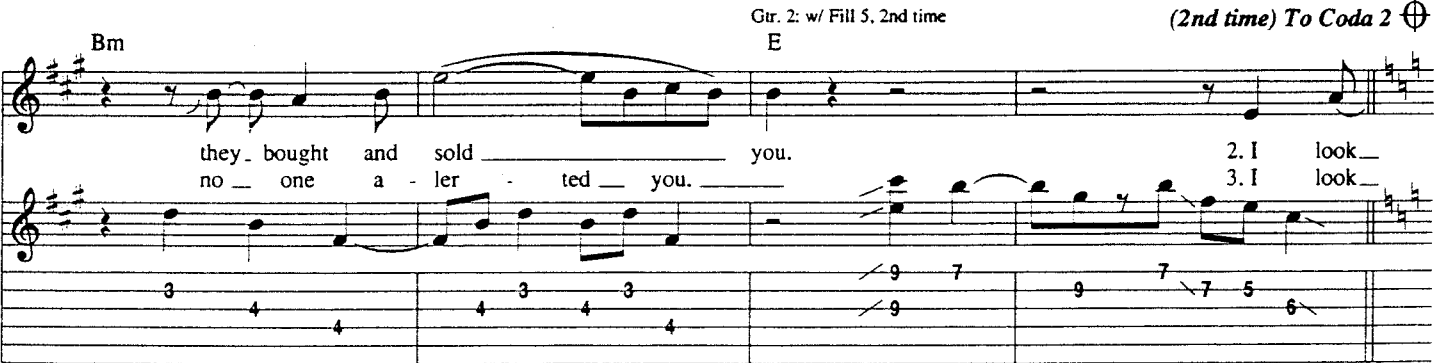
A C#m F#m C#m



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



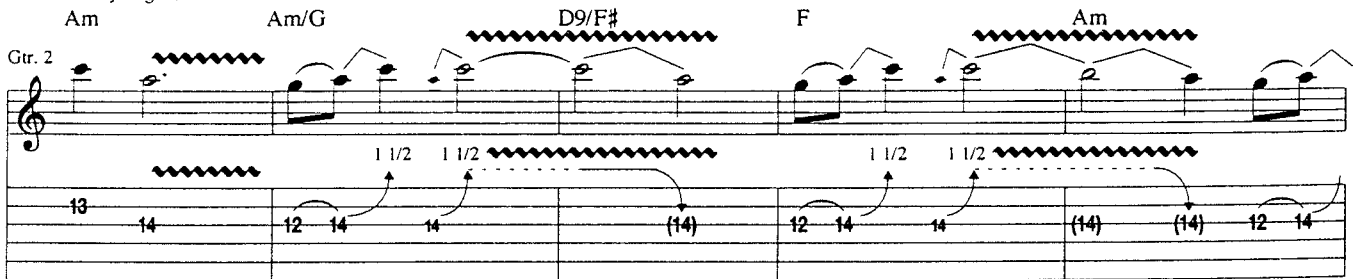
they bought and sold you. 2. I look  
no one a - ler ted you. 3. I look

⊕ Coda 1

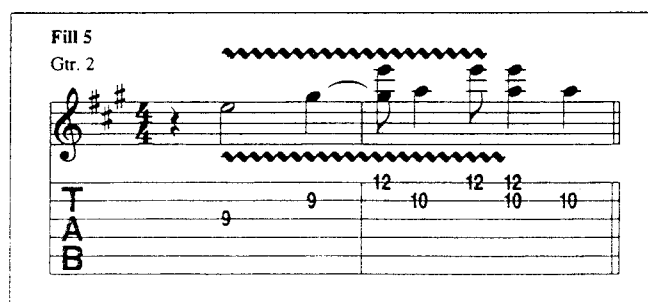
Guitar Solo

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,

Gr. 2: w/ Fill 6

Gr. 1: w/ Fill 7

F Am G C E

still my gui - tar gent - ly weeps.

**Fill 6**

Gr. 2

TAB: 8-10-10, 10, (10), 9-10-10, 10-8, 9-7, 5

**Fill 7**

Gr. 2

TAB: 5, 7, 5, 7, 7



**Guitar Solo**

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

Am Am/G D9/F# F Am

full full full full full full full full

(7) 7 7 7 7 7 7 7 7

G D E Am Am/G

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

let ring - - - - -

full full full full

(7) 8 8 0 5 5 5 5 5 8 8 5 5 7 (7) 5 5 7 5 5

D9/F# F Am G C

full full full full

(5) (5) 13 (13) 13 (13) 13 (13) 13 10 13 10 10 10 13 13 13 13/15 15/17

E Am Am/G D9/F# F

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

8va

full full full full full full

(17) 17 15 (15) 13 14 20 20 20 20 20 20

**Begin Fade**

Am G D E Am

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

8va

loco

full full full full full full full full

20 (20) (20) 19 17 20 (20) 19 19 17 17 20 19 (19) 17 19 17 19 19 2

Am/G D9/F# F Am G

**Fade Out**

full full full full

2 5 5 7 7 5 7 5 8 7 (7) 5 7 7 (7) 5 8 7 (7) 5 7 (5) 7 9 7 5 7

# 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	7	7	7	7	7	7	7	7	0	0	5	5	5	5	5	5	5
A		7	7	7	7	7	7	7	7	0	0	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

## 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..

T	5	5	5	5	5	5	5	5	5	6	6	6	6	6	6	6	11	11	11	11	11	11	11
A	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	11	11	11	11	11	11	11
B	0	0	0	0	0	0	0	0	0	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 -

T	9	9	9	9	9	9	9	11	11	11	11	11	11	11	11	6	6	6	6	6	6	6
A	10	10	12	12	10	10	12	12	12	14	14	12	12	14	7	7	9	9	10	7	9	9
B	8	8	8	8	8	8	8	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. -  
 pack my case. \_\_\_\_\_ Hon - ey, dis - con - nect the phone. - } I'm back in the U. S. S. R., -

T	11	11	11	11	11	11	11	9	9	9	9	9	9	9	11	11	11	11	11	11	11	11
A	12	12	14	14	12	12	14	10	10	12	12	10	10	12	12	12	14	14	12	12	14	14
B	10	10	10	10	10	10	10	8	8	8	8	8	8	8	10	10	10	10	10	10	10	10

### Chorus

A
A6
A
C
C6
C
D
D6
D

you don't know how luck - y you are, \_\_\_\_\_ boy. —

*Gr. 2*

Rhy. Fig. 1

*Gr. 1*

*Gr. 3* *divisi*

End Rhy. Fig. 1

1. *Gtrs. 1 & 3 tacet*

D7

A A6 A A6 A

E7

2. *Gtrs. 1 & 3 tacet*

E5 Emadd9

Back in the U. S. S. R. \_\_\_\_\_ Back in the U. S.,

*Gr. 2*

*Gr. 2* *divisi*



*Gr. 1: w/ Fill 1, 2nd time*

A A6 A A6 A A6 A7

back in the U. S., back in the U. S. S. R. \_\_\_\_\_ (Da, da, da, Well, the

Fill 1

*Gr. 1*

TAB

Bridge

D A A6 A A6 A7

U - kraine girls real-ly knock me out... they leave the west be hind... And  
Ooh. Da, da, da.

11 11 11 11	11 11 11 11	11 11 11 11	11 11 11 11	6 6 6 6	6 6 6 6	8 8 8 8	8 8 8 8	8 8 8 8	8 8 8 8
12 12 12 12	12 12 12 12	12 12 12 12	12 12 12 12	7 7 9 7	7 7 9 7	7 7 7 7	7 7 7 7	7 7 7 7	7 7 7 7
10 10 10 10	10 10 10 10	10 10 10 10	10 10 10 10	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5	5 5 5 5

D D♭ C B E7 D7

Mos - cow girls make me sing and shout... that Geor-gia's al ways on my mi - mi - mi - mi - mi - mi - mi - mi - mi mind...  
Ooh.

11 11 11	10 10 10	9 9 9	8 8 8	5 5 5 (5 7) 5 5 5 (5 7)	3 3 3 (3 5) 3 3 3 (3 5)
12 12 12	11 11 11	10 10 10	9 9 9	6 6 6 (6 7) 6 6 6 (6 7)	4 4 4 (4 5) 4 4 4 (4 5)
10 10 10	9 9 9	8 8 8	7 7 7	7 7 7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5 5 5

\* on D.S.

To Coda ⊕

Guitar Solo

A A B E7 A A6 A A6

(Oh, ... Oh, come on! ... ) 3. Show

6 6 6 6	6 6 6 6	6 8 8 7	5 5 5 5	6 6 6 6	6 6 6 6
7 7 7 7	7 7 7 7	7 9 9 7	6 6 6 6	7 7 9 7	7 7 9 7
5 5 5 5	5 5 5 5	5 7 7 7	7 7 7 7	5 5 5 5	5 5 5 5

Gr. 1  
full 13 13 full 13 13 full 13 13 full 13

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 10 | 5 5 5 5 5 5 5 8 | 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. —

Fretboard diagrams for guitar: 11 11 11 11 11 11 11 11 | 11 | 6 6 6 6 6 6 6 6 | 7 7 9 9 7 7 9 9 | 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

Fretboard diagrams for guitar: 6 6 6 6 6 6 6 6 | 11 11 11 11 11 11 11 | 9 9 9 9 9 9 9 | 12 12 14 12 15 12 14 | 10 10 12 12 10 10 12 | 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.

Fretboard diagrams for guitar: 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

Chorus  
Gr. 1 tacet

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. 2

Fretboard diagrams for guitar: 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 | 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 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 7 7 7 7 7 7 7

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 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 9

5 5

A A6 A A6 A A6 A A6 N.C.

oo.

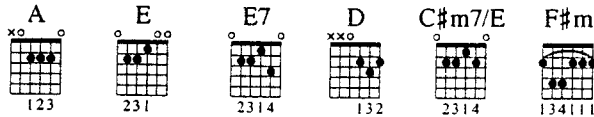
6 6

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 9

5 5

# Ob - La - Di, Ob - La - Da

Words and Music by John Lennon and Paul McCartney



Gtr. 1: Capo 1

## Intro

Moderately ♩ = 114

F B♭

Gtr. 1 (acous.) *mf*

B♭ \*(A)

(Piano)

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

## Verse

B♭ (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♭ (A) E♭ (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♭ (A) F (E) B♭ (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)

*mf* 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.

E $\flat$   
(D)

7 7 7 7 7 7 7 7 7 7 7 7

with a cou-ple of kids run - ning in the yard — of

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

Verse

B $\flat$  (A) F (E) B $\flat$  (A)

Des - mond and Mol - ly Jones. —

3. Hap - py ev - er af - ter in the  
4. Hey, — hap - py ev - er af - ter in the

*mf*

tacet 1st time

10 8 6 10 8 6 8 7 5 8 7 5 8 6 7 8 6

\* Bkgd. voc. tacet 1st time.

Gr. 2 tacet

F (E) F7 (E7) B $\flat$  (A)

mar - ket - place, — Des - mond lets the child - ren lend a hand. Mol -  
mar - ket - place, — Mol - ly lets the child - ren lend a hand. Des -

E $\flat$  (D) B $\flat$  (A) F (E)

ly stays at home and does her pret - ty face — and in the eve - ning she still sings it with the band.  
mond stays at home and does his pret - ty face — and in the eve - ning she's a sing - er with the band.

Chorus

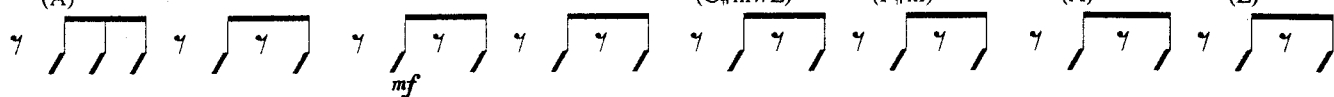
Bb (A)

Dm/F (C#m7/E)

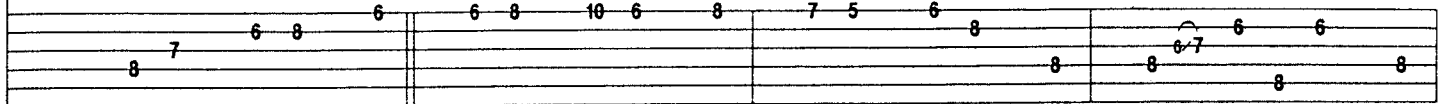
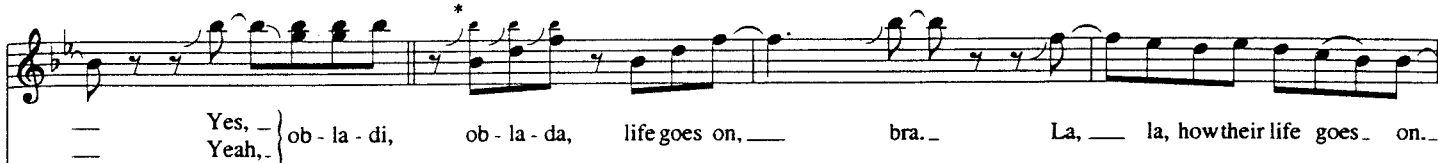
Gm (F#m)

Bb (A)

F (E)



*mf*



\* Bkgd. voc. tacet 1st time.

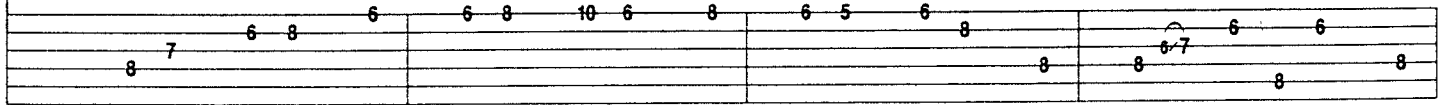
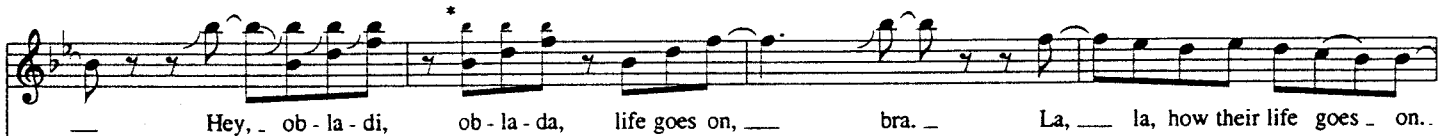
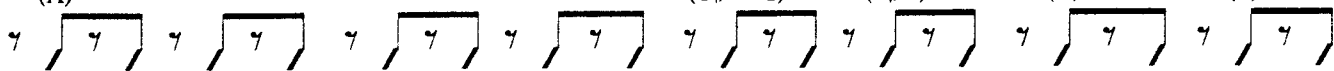
Bb (A)

Dm/F (C#m7/E)

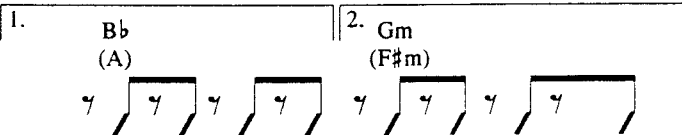
Gm (F#m)

Bb (A)

F (E)



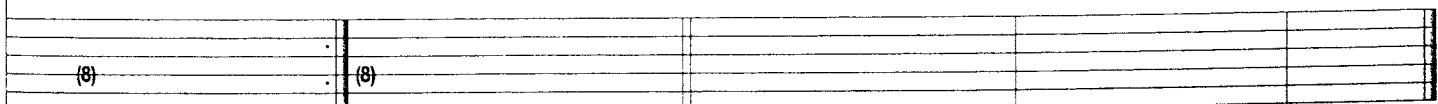
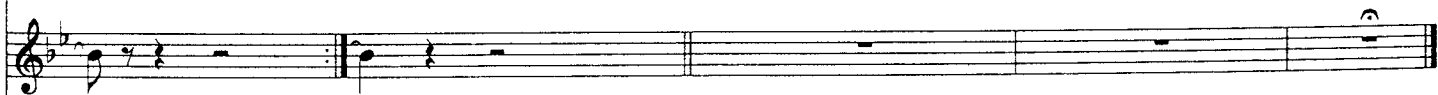
\* Bkgd. voc. tacet 1st time.



Outro  
Gtr. 2 tacet

F (E)

Bb (A)



# Get Back

Words and Music by John Lennon and Paul McCartney

## Intro

Moderate Rock ♩ = 123

Gtr. 1 (John)

A5 A G D/A

*pp* *mf*

P.M.

Gtr. 2 (George)

*mp* *mf*

*simile*

The Intro section consists of two guitar parts. Gtr. 1 (John) plays a rhythmic pattern of eighth notes on the A5 chord, followed by a G chord and a D/A chord. Gtr. 2 (George) plays a similar rhythmic pattern on the A5 chord, then a G chord, and finally a D/A chord. The tablature for Gtr. 1 shows a sequence of 7-5 chords, and Gtr. 2 shows a sequence of x-2 chords. The dynamic markings are *pp* (pianissimo) and *mf* (mezzo-forte).

## Verse

A5 A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 A5

The Verse section features a vocal line with two verses and guitar accompaniment. The chords are A5, A6, A5, A6, A5, A6, A5, A6, A5, D5, D6, D5, D6, and A5. The guitar accompaniment is a rhythmic pattern of eighth notes.

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

The Verse section continues with a vocal line and guitar accompaniment. The chords are A5, A6, A5, A6, A5, A6, A5, A6, A5, D5, D6, D5, D6, and A5. The guitar accompaniment is a rhythmic pattern of eighth notes.

P.M. P.M. hold bend full full

The Verse section continues with a vocal line and guitar accompaniment. The chords are A5, A6, A5, A6, A5, A6, A5, A6, A5, D5, D6, D5, D6, and A5. The guitar accompaniment is a rhythmic pattern of eighth notes. The dynamic markings are *P.M.* (pianissimo) and *mf* (mezzo-forte).

The Verse section continues with a vocal line and guitar accompaniment. The chords are A5, A6, A5, A6, A5, A6, A5, A6, A5, D5, D6, D5, D6, and A5. The guitar accompaniment is a rhythmic pattern of eighth notes.

The Verse section continues with a vocal line and guitar accompaniment. The chords are A5, A6, A5, A6, A5, A6, A5, A6, A5, D5, D6, D5, D6, and A5. The guitar accompaniment is a rhythmic pattern of eighth notes.

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

A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 A5

Musical staff with treble clef and key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes.

- Jo left his home in Tu - scon, A - ri - zo - na for - some Ca - li - for - nia grass. - } Get back,  
- the girls a-round her say - she's got it com-ing but she gets it while she can. - }

Musical staff with treble clef and key signature of two sharps. It features a series of chords and a melodic line with some grace notes.

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

hold bend

full

full

Tablature for the guitar, showing fret numbers (0, 5, 7, 9, 10, 11, 12, 14) and string numbers (1-6).

Musical staff with treble clef and key signature of two sharps. It shows a series of chords with some notes marked with 'x' to indicate muted strings.

Tablature for the guitar, showing fret numbers (2, 0, 2) and string numbers (1-6).

Chorus

\*A7#9 N.C. (A6) A7#9 N.C. (D) D7 N.C. (A6) G D/A

Musical staff with treble clef and key signature of two sharps. The melody includes the lyrics "get back, - get back - to where you once be - longed. - Get back, -".

- get back, - get back - to where you once be - longed. - Get back, -

Musical staff with treble clef and key signature of two sharps. It features a series of chords and a melodic line.

Tablature for the guitar, showing fret numbers (9, 7, 9, 7) and string numbers (1-6).

Musical staff with treble clef and key signature of two sharps. It shows a series of chords with some notes marked with 'x'.

Tablature for the guitar, showing fret numbers (2, 0, 2) and string numbers (1-6).

\* Chord symbols reflect overall harmony.

Boxed section titled "Fill 1" for "Gr. 1". It includes a musical staff with a treble clef and key signature of two sharps, and a corresponding tablature with fret numbers (7, 5, 7, 5, 7, 5, 0) and string numbers (1-6). Annotations include "1/2" and "full".

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 asterisk-marked bend. The bottom staff is the bass line in bass clef, showing fret numbers (9, 7, 9, 7) and chord diagrams for the A5 and A7#9 chords.

\*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 (11, 10, 10, 10, 10, 12, 12, 12, 12, 10, 11, 10, 9, 7, 9, 7, 7, 5, 7, 5) and chord diagrams for the A5 and A7#9 chords.

N.C. (A)

(D)

(A)

G D5/A

Go home! Get back,

11 10 10 10 10 12 12 12 12 (12) 10 10 9 7 9 7 (7) 5 7 5 7 5 7 5 5 7 5

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,

7 5 9 7 9 7 9 7 12 14 12 14 7 5 9 7 9 5

5 5 5 5 5 5 5 5 10 10 10 10 10 10 10 5 5 5 5 5 5 3

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 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 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 12 12 14 11 14 11 8 7 5 7 5 5 5 7 5 5

7 5 9 5 7 5 9 7 12 10 14 10 12 10 14 10

7 5 9 5 7 5 9 7 12 10 14 10 12 10 14 10

7 5 9 5 7 5 9 7 12 10 14 10 12 10 14 10

7 5 9 5 7 5 9 7 12 10 14 10 12 10 14 10

A G5 D5 A 8va A6 A5 A6

17 19 17 17 19 17 17 17 17 19 17

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

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

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

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



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

1/4 1/2 full hold bend full full full

(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 10 12 11 11 12

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

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.

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) has lyrics: "her high - heel shoes", "and her low-necked sweat-er.", and "Get back home Lor - et-ta." The guitar part features a melody in the treble clef and a bass line in the bass clef. Chord diagrams are provided for each measure, showing fingerings for the guitar. The key signature has two sharps (F# and C#).

Lead voc. ad lib till fade

A7    A7#9      A5    A7#9      D5      D7      A5      G      D5

Detailed description: This system contains the next three measures. The vocal line is marked "Lead voc. ad lib till fade". The guitar part continues with a melody and bass line. Chord diagrams are provided for each measure. The key signature remains two sharps.

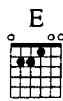


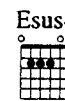
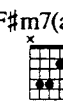
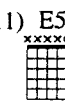
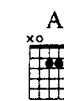
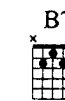
Begin Fade      *Fade Out*

A5    A7#9      A5    A7#9      D5      D7      A5      A7

Detailed description: This system contains the final three measures of the piece. The vocal line is marked "Begin Fade" and "Fade Out". The guitar part continues with a melody and bass line. Chord diagrams are provided for each measure. The key signature remains two sharps.

# 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

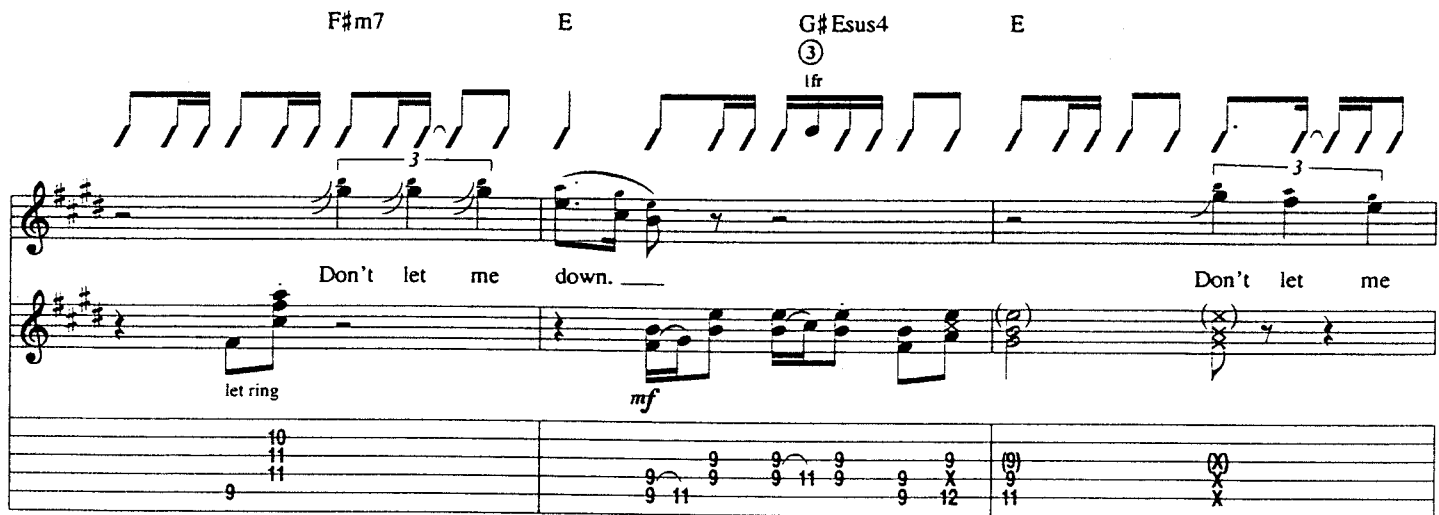
Gtr. 2 (elec.) *mf*  
 E  
 Don't let me down. —  
 \*Gtr. 1 (elec.) *mf* let ring  
 \*mp  
 T  
 A  
 B



\*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  
 let ring *mf*  
 T  
 A  
 B



F#m F#m7 E G# Esus4  
 ③  
 lfr  
 2nd time only  
 down. — Don't let me down. —  
 T  
 A  
 B



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

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.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). It begins with a whole rest followed by a series of eighth and quarter notes. A chord change from E to F#m7 is indicated above the staff. The second staff is the piano accompaniment in treble clef, starting with a whole rest and then playing chords. The third staff is the guitar fretboard diagram, showing the open strings and then the 19th, 17th, and 14th frets on the 4th, 3rd, and 2nd strings respectively. The fourth staff is the guitar fretboard diagram for the bass strings, showing the 2nd fret on the 5th, 4th, and 3rd strings.

\*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

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 4/4 time, with a key signature of two sharps. It continues with the lyrics from the first system. Chord changes from Emaj7 to Esus4 to E to N.C. are indicated above the staff. The second staff is the piano accompaniment in treble clef, featuring a melodic line with slurs and ties. The third staff is the guitar fretboard diagram, showing the 16th, 14th, 11th, and 14th frets on the 4th, 3rd, and 2nd strings, followed by the 9th, 11th, 9th, and 12th frets on the 4th, 3rd, 2nd, and 1st strings. The fourth staff is the guitar fretboard diagram for the bass strings, showing the 2nd fret on the 5th, 4th, and 3rd strings, and then the 1st, 2nd, and 0th frets on the 4th, 3rd, and 2nd strings.

(cont. in slash)



Chorus

F#m

Gr. 2

F#m7

down. down. Hey! Don't let me

Gr. 1 (Capo)

F#m7(add11)

E

down. Don't let me  
2nd time only: Hee, hee.

To Coda ⊕

F#m

F#m7

E5 E

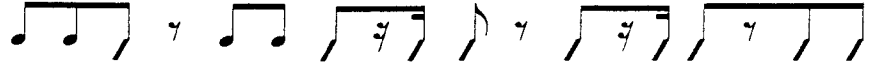
A

down. Don't let me down.

E

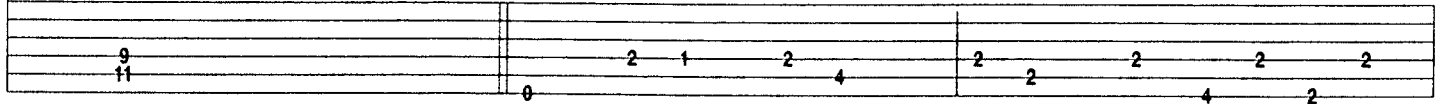
Bridge

E E E E E5 E  
⑥ open ⑥ open



I'm in love for the first time.

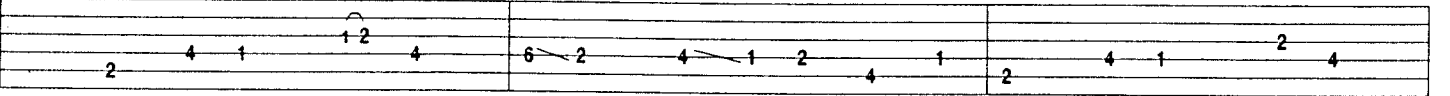
Don't-cha know it's gon-na last?.



B7



It's a love that lasts for-ev-er.



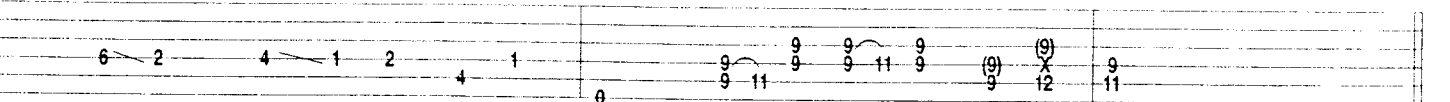
E E F#m7(add11) E  
⑥ open

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.

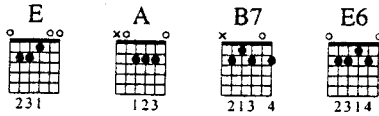
E E E F#m7(add11) E

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, tryin' to get to Hol-land or France. The  
 - is, hon - ey - moon - in' down by the Seine. Pe - ter Brown  
 - ton, talk - in' in our beds for a week. The

\*Gr. 2 (elec.)

*mf* full full full

12 12 (12) 12 (12) 12 12 (12) 12 (12) 12 (12)

T  
A  
B

\*Two gtrs. arr. for one.

**Fill 1**  
Gr. 2

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

12 12 (12) (12) 12 (12) (12)

T  
A  
B

**Fill 2**  
Gr. 2

*mf* full full

12 12 (12) 12 (12) (12)

T  
A  
B

**Fill 3**  
Gr. 2

*mf* 1/2 1/2 full

12 12 (12) 12 (12) 12 (12)

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.

2.

3.

Bridge

3. Drove from Sav - in' up your mon - ey for a

steady gliss. P.M. throughout

rain - y day, — giv - in' all your clothes to char - i - ty.

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

mf full full full

12 12 12 12 (12) 12 (12)

T  
A  
B

**Fill 5**

Gr. 2

mf full full full 1 1/2

12 12 12 12 (12) (12)

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

Chorus

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

steady gliss.

E B7

The way things are go - in'

3

Fill 6  
Gtr. 2

mf

T  
A  
B



1. E

they're gon - na cru - ci - fy me.

Gtr. 2

Gtr. 3 (elec.)  
divisi

*mf* full full full

12 3 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 1 1

3

E

they're gon - na cru - ci - fy me.

2 4 1 2 4 1 2

Outro B7 E6

3 3 3

4 4 4 4 4 4 4 4 2 2 2 1 4 2 2 4 2 4

**Good**

# Old Brown Shoe

Words and Music by George Harrison

## Intro

Moderately Fast ♩ = 144 (♩·♩·♩·♩)

N.C.

C5

C7

C5

C7

\*Gtr. I

Musical notation for the Intro section, featuring guitar I and tablature. The notation is in 4/4 time with a tempo of 144 beats per minute. The guitar part is marked *mf* and includes a triplet of eighth notes. The tablature shows fingerings for the guitar strings.

\* piano and bass arr. for gtr.

☪ Verse

\*C7

Musical notation for the first verse, including lyrics and guitar accompaniment. The lyrics are: "1. I want a love that's right, right is on - ly 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." The guitar part is marked *f* and includes a triplet of eighth notes. The notation is in 4/4 time.

\*Chord symbols reflect overall harmony.

D7

Musical notation for the second verse, including lyrics and guitar accompaniment. The lyrics are: "I want a short-haired girl who And when I see your smile re - plac - I'll make an ear - ly start, I'm mak -". The guitar part is marked *let ring* and includes a triplet of eighth notes. The notation is in 4/4 time.

Musical notation for the final line of the song, including lyrics and guitar accompaniment. The lyrics are: "some - times wears it twice as long. Now, ing ev - 'ry thought - less frown. ing sure that I'm not late." The guitar part includes a triplet of eighth notes and fingerings for the guitar strings. The notation is in 4/4 time.

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 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 fretting with fingerings (8, 5, 3, 6, 5, 8) and the instruction "let ring".

D7

Musical notation for the D7 interlude. The top staff shows a melodic line. The bottom staff shows guitar fretting with fingerings (10, 8, 5, 6, 8, 10) and the instruction "let ring". A measure number "12" is at the end.

Guitar Solo

F5

Gr. 3 (elec)

F7

Ab5

Musical notation for the F5 guitar solo. The top staff shows a melodic line with slurs and accents. The bottom staff shows guitar fretting with fingerings (10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 8, 8, 8, 7) and the instruction "let ring".

Gr. 2

Musical notation for the Gr. 2 guitar solo. The top staff shows a melodic line. The bottom staff shows guitar fretting with fingerings (3, 3, 3, 3, 3, 3, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 6, 6, 6, 6, 6, 6, 6, 6).

Ab7

F

E5

Musical notation for the Ab7, F, and E5 guitar solo. The top staff shows a melodic line with slurs and accents. The bottom staff shows guitar fretting with fingerings (6, 8, 7, 9, 7, 8, 6, 5, 6, 5, 6, 5, 4, 3, 5, 7, 5, 7, 5, 7, 2).

E A5

full

**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

(F) (G)

you can't re - ject. I'm chang - ing fast - er than the weath - er.

(F) (F#)

If you and me should get to - geth - er, who knows ba - by,

*D.S. al Coda*

(G5) (G7)

you may com - fort me. \_\_\_\_\_ 3. And all my

let ring - - - - -

⊕ *Coda*

A5 F5 E5

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

A5 C7

with you. Yeah, yeah, yeah. Do, do,

*f*

1., 2., 3. 4. C5 C9

do, do, do. do, do, do. Do, do, do, do, do.

*Play 6 Times And Fade*

# Here Comes The Sun

Words and Music by George Harrison

\*Capo VII

Intro

Moderately ♩ = 126

Gtr. I (acous.)

A D E7 E7sus4 E7

*mf* let ring throughout

T 9 10 10 10 10 9 9 7 10 7 10 7 9 9 10 7 9 9

A 9 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

A D E7

9 10 10 10 10 9 9 7 10 7 10 7 9 9 10 7 9 9

9 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Chorus

A D

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

9 7 9 10 10 10 10 9 9 10 7 9 7 7 7 7 7 7 7 10

9 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B7 N.C.

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

(10) 8 8 8 8 8 9 10 7 10 10 9 11 10 7 10 7 10 7 10 7 9 10 7 10 9 11 9

7 7



Verse

A D E7 E7sus4 E7

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

9 7 9 7 9 10 9 9 7 7 10 7 9 7 9 10 9 9

A D E7 E7sus4

Lit-tle dar-lin', it feels like years since it's been here.

9 7 9 10 10 10 9 9 9 7 10 7 7 7 7 7 7 10 7 10 7 10

Chorus

A D B7

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

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

A N.C. A E7 E7sus4 E7

it's al-right.

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

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

(C) (G) (D/F#) (D) A E7 N.C. (E)

Sun, sun, sun, here it comes.

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

(C) (G) (D/F#) (D) A E7 N.C. (E) 1., 2., 3.

Sun, sun, sun, here it comes.

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

4. E7sus4 E7 E

(9) 9 9 9 7 9 10 10 9 10 7 9 7 12 12 12 12 (7)

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Verse

A D E7 E7sus4 E7

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

9 10 10 7 9 10 9 9 7 10 10 7 9 7 9 10 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A D E7 E7sus4

Lit - tle dar - lin', it — seems — like — years — since it's — been — clear. —

This system contains the first musical phrase. The vocal line starts with a quarter rest, followed by the lyrics "Lit - tle dar - lin', it — seems — like — years — since it's — been — clear. —". The guitar accompaniment features a rhythmic pattern of eighth notes. Fretboard diagrams are provided below the staff, showing fingerings for the guitar.

⊕ Coda

A D B7

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

This section is the Coda. The vocal line includes the lyrics "Here comes the sun. — (Doo 'n' doo doo.) Here comes the sun. —". The guitar accompaniment continues with a similar rhythmic pattern. Fretboard diagrams are shown below the staff.

A N.C. A

It's al - right. It's al - right.

This system contains the second musical phrase. The vocal line has the lyrics "It's al - right. It's al - right.". The guitar accompaniment features a rhythmic pattern of eighth notes. Fretboard diagrams are provided below the staff.

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

rit.

This is the final system, consisting of guitar accompaniment. It includes the lyrics "rit." (ritardando). The notation shows a series of chords and melodic lines. Fretboard diagrams are provided below 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

T  
A  
B

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

T  
A  
B

3 4 4 5 3 4

E

C#m7

A

B

w/ pick & fingers  
*mp*  
let ring throughout

12 14 13 11 9 9 11 9 11 9 11 9 7 7 9 6 7 6 7

w/ pick & fingers  
*mp*  
let ring throughout

0 4 5 7 0 1 0 2 4 6 6 6 7 7 6 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 7 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 treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff. Below the staff are two lines of guitar tablature. The lyrics are written below the staff, with vocalizations in parentheses. The second system continues the melody and tablature.

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

A A7 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 in treble clef with a key signature of two sharps and a common time signature. The melody is written on a single staff. Below the staff are two lines of guitar tablature. The lyrics are written below the staff, with vocalizations in parentheses. The system is divided into three sections labeled A, A7, and B.

Fill 3  
 Gr. 1

This block contains a guitar fill labeled 'Fill 3' for guitar 1. It features a treble clef staff with a key signature of two sharps and a common time signature. The notation includes various rhythmic patterns and accents. Below the staff is a three-line guitar tablature with fret numbers 12, 14, 13, 14, and 12. A 'full' accent is marked over the 14th fret.

Fill 1  
 Gr. 1

This block contains a guitar fill labeled 'Fill 1' for guitar 1. It features a treble clef staff with a key signature of two sharps and a common time signature. The notation includes various rhythmic patterns and accents. Below the staff is a three-line guitar tablature with fret numbers 7, 9, 9/11, 7, and 9.

Pre-Chorus

B6

C#m

I'd ask my friends to come and see  
 We would sing and dance a round

Gtr. 2

9 10 10 9 | 4 4 4 4 | 4 4 4 4

Gtr. 3

*mp*  
w/ chorus

11 | 11 9

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

A B E B

an oc - to - pus gar - den with me.  
 be - cause we know we can't be found.

9 9 9 9 | 7 7 9 7 | 7 7 7 7

7 | 9 9 9 9

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 4 12 (12) 9 (9) (4)  
13 (13) 9 (9) (4)

2.  
E E7

0 2 1 0 2 0 2 1 0 5 7 7 7 5 6  
2 2 0 2 2 2 0 7 6 6 6 6 6  
4 4 9 11-13 12

steady gliss.  
(cont. in Fill 2)

Gr. 1

### Guitar Solo

Gr. 3 tacet

A F#m

8va

Gr. 1

full hold bend

16 (14) 16 (16) 14 14 16 18 17 17 17 16-18 17

Gr. 2

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

D

8va

17 17 16-18 17 21 19 17 17 19 17

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

E 8va A

17 17 17 17 17 (17) 14 14 16 14 16 14 16 (16) (14) 14 16

12 12 12 12 5 5 5 5 5 5 5 5

14 14 13 12 14 14 13 12 14 7 7 6 5 7 7 7 6 5 7 5

F#m 8va D

18 17 17 (17) X 17 17 17 14 14 16 18 17 17 19 19

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

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

E 8va A loco

19 (19) 17 X 17 19 17 16 16 16 16 16 16 16 16 16 16 16 16 16 14 14 14 16 14

12 12 12 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

14 14 13 12 14 7 7 6 5 7 9 9 8 7 9 7

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

Chorus

E

C#m

I'd like to be \_\_\_\_\_ (Ah. \_\_\_\_\_) un - der the sea \_\_\_\_\_ (Ah. \_\_\_\_\_) in an

Gr. 2

0 0 4 4 4 4  
2 2 1 2 2 2 1 0 0 4 6 6 5 6 6 5 6 6

Gr. 3

9 8 6 4

Gr. 1

*mp* 12 *mf* 14 12 14 12 13 14 12 14 12 14

A

B

C#m

C#m/B

oc - to - pus - 's gar - den with you, \_\_\_\_\_ (Ooh.) \_\_\_\_\_ (Ah. \_\_\_\_\_) in an

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

2 4 6 4

14 14-12 9 9 11 9 11 9

full

A B C#m C#m/B

oc - to - pus - 's gar - den with - you, in an

(Ooh.) (Ah.)

Detailed description: This system contains the first four measures of the piece. The vocal line starts with 'oc - to - pus - 's gar - den' under a slur, followed by 'with - you,' and 'in an'. The guitar part features a complex fretboard pattern with many naturals and accidentals. The bass part has a simple two-finger pattern (2, 4, 4, 4).

A B E N.C. D# E

oc - to - pus - 's gar - den with - you.

Detailed description: This system contains the next four measures. The vocal line continues with 'oc - to - pus - 's gar - den' and 'with - you.'. The guitar part continues with similar fretting, ending with a natural chord (N.C.). The bass part has a simple two-finger pattern (2, 4, 2). The final measure shows a double bar line.

# 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 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 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 2 0

1. (Dm7)

G5 A5 N.C.

now, — ov - er me. — *Whispered:* Shoot me. Shoot me.

*mp*

5 3 5 5 5 5 7 7 10 10 10 12 10 10 10 10 12 10 10 10 10 12 10

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 10 10 10

D5 D6 D5 D<sub>5</sub><sup>7</sup> D6 D5 D6 D5 D6 D5 D6 D<sub>5</sub><sup>7</sup> 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 0  
 10

Guitar Solo

A5 A6 A5 A6 A5 A6 A5 A<sub>5</sub><sup>7</sup> A6 A5 A6 A5 A6

Oh. — Come. Come.

8va  
\*Gtr. 2  
f w/dist.

full  
15 15 15 (15) 13 15 15 15 (15) 13

8va  
\*Gtr. 3  
f w/dist.

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  
15 15 15 (15) 14 15 dim.

8va  
full  
12 12 12 (12) 10 13 dim.

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.

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

str. 1

*mf* slight P.M. .... let ring .... slight P.M. ....

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

D7 D5 D6 D5 N.C. A5 A6 A5 N.C. A5 A6 A5 N.C.

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

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

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

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

*f* slight P.M. ....

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

G5 A5 N.C. (Dm7)

Gtr. 1 now, ov - er me. *Whispered:* Shoot me.

*mp* let ring .... let ring ....

5 3 5 3 5 3 5 7 7 3 5 5 | 10 10 10 12 10 12 | 10 10 10 12 10

Gtr. 2 *mf* w/vol. pedal

10 13 10 | 10 13 10



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

yeah. Come to- geth - er, yeah. -

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

10 12 14 14 12 12 12 12 12 12 12 14 14 12 12 12 14 12 12 12 14 14 12 12 10 12 10 10

8va

full 10 13 (13) 10 15 full 15 full 15 (15) 13

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

Come to- geth - er, yeah. - Come to- geth - er, yeah..

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

12 12 14 14 12 12 10 12 10 10 12 12 14 14 12 12 10 12 10 10 12 12 14 14 12 12 10 12 10 10

8va

full 15 full 17 20 (20) 17 20 full 20

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

Come to- geth - er, yeah. -

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

12 14 14 14 14 12 12 10 12 (10) 10 10 10 12 12 14 14 12 12 10 12 (10) 10 10 10 12 12 14 14 12 12 10 12 (10) 10 10 10

8va

full 17 20 (20) 17 20 full 20 full 15 15 (15) 13

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 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 1/2 full

15 (15) 10 12 (12) 10 (12) 13

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)

F

E<sup>b</sup>

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

C7

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

F

F/E

D

D7

- 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



Gr. I: w/Fill 1, 2nd time  
Am7

G Am7 G/B Am Am(maj7) Am7 D9

me.  
me.

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

Gr. 1

1st time only  
mp

1210121012-14 12-14

Gr. 2

p

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

1. F Eb G/D 2. F Eb G/D A/E

1/2 1/2

10-12 (12) 10 11 12 10-12 (12) (10) 11 12 12-14

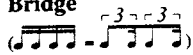
8 5 4 3 2 1 12 5 4 3 2 1 8 7 7 7 5 5 5 4 3 3 3 5 5 5 14 14 14 14 14 14 14 14 14 14

Fill 1  
Gr. 1

T  
A  
B

12 12-14 10

**Bridge**



Gr. 1 tacet

A

C#m/G#

F#m7

A/E

D

G

You're ask - ing me - will my - love grow. I don't know, \_\_\_\_\_ I \_\_\_\_\_ don't -

\*Gr. 3

Gr. 2

\*Strings arr. for gtr.

A

C#m/G#

F#m7

A/E

know. You stick a - round now, it - may show. I don't know..

Guitar Solo

-

Gr. 3 tacet

C

D G C

I don't know.  
(I don't )

Gr. 1  
*mf*

let ring P.M. -----

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'I don't know. (I don't )'. The second staff is a guitar solo line starting with a *mf* dynamic and a wavy line indicating a tremolo effect. The third staff is a guitar tablature line with fret numbers: 5 4 5 4 | 3 2 0 5 2 0 | 12 14 12 14.

Cmaj7 C7 F

full full full full

steady gliss.

Detailed description: This system contains the next three staves. The top staff is a vocal line with lyrics 'full full full full' and 'steady gliss.'. The second staff is a guitar solo line with wavy lines and a *gliss.* marking. The third staff is a guitar tablature line with fret numbers: 12 14 12 12 (12) 14 | 12 14 12 14 15 13 13 13 (13) 15 (15) 13 | 14 12 14 13 13 10 12 12.

D7 G Am7 G/B

3 full full full

let ring P.M. -----

Detailed description: This system contains the final three staves. The top staff is a vocal line with lyrics '3 full full full'. The second staff is a guitar solo line with wavy lines and a *gliss.* marking. The third staff is a guitar tablature line with fret numbers: 7 9 7 12 11 11 | 10 (10) 10 (10) 10 (10) 8 | 8 9 8 6 12 11 10.

Am Am(maj7) Am7 D9

full full full full full full full full full full

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

5 5 6 5 5 5 5 5 5 5

7 5 6 7 5 7 5 5

F Eb G/D Verse Cmaj7 Gtr. 1 tacet

3. Some- thing in \_ the way she knows, \_

10 12 (12) 10 11 12 12-13

8 7 7 7 3

C7 C7sus4 C F F/E

Gtr. 2

and all \_ I have \_ to do \_ is think of her.

8 7 7 7 7 7 7 7 8 7

D7 G Am Am(maj7)

Some-thing in \_ the things \_ she \_ shows \_ me. I don't want to leave her. now, you

This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The guitar line is in standard tuning. Fretboard diagrams are provided below the guitar staff, showing fingerings for the first two measures.

Am7 D9 F Eb G/D

know I be - lieve \_ and how. \_\_\_\_\_

Gtr. 1

*p* *mf* full

This system contains measures 3 through 6. It features a guitar solo for Gtr. 1 starting in measure 4. The solo is marked *p* and *mf*, and includes a 'full' dynamic marking. Fretboard diagrams show the solo's progression across the fretboard.

A F Eb G/D C

This system contains measures 7 through 10. It features a guitar solo for Gtr. 2. The solo includes a triplet and a half-note bend (1/2). The piece concludes with a *rit.* (ritardando) marking. Fretboard diagrams show the solo's progression across the fretboard.

# Let It Be

Words and Music by John Lennon and Paul McCartney

## Intro

Ballad ♩ = 73

## Verse

Gr. I tacet, 1st time

(piano) 3

C G Am Fmaj7 F6

1. When I find my-self in times of trou-ble Moth-er Mar - y comes to me, -  
3. Instrumental

3 \*Gr. I

full

T  
A  
B

3 3 5 (5) 3 5 5 3 5 3 5 7 5 7 7 5 3

\*Play 2nd time only.

C G F C G

speak-ing words of wis - dom, let it be. - And in my hour of dark - ness she is

full full full

5 7 5 5 7 5 7 5 7 9 8 10 8 7 (7) 5 7 5 7 5 3 3 5 5 3 5 7 5 7 7 5 7

Am Fmaj7 F6 C G F C

stand-ing right in front of me, speak-ing words of wis-dom, let it be. - Let it be, -

let ring

full full full

7 9 8 10 8 7 (7) 5 5 7 5 7 9 8 10 8 9 10 8 10 8 9 9 7 7 (7) 5 5

**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

**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.  
 3 5

⊕ *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.)

Gr. 1

1/4 1/4 full full full

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

G F C F C G F C

Whis - per words \_ of wis - dom, let it be. \_\_\_\_\_

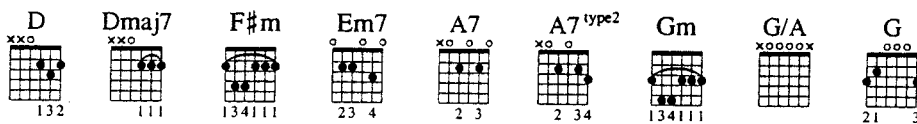
full 1/4 rit.

7 7 7 5 7 5 5 7 5 3 0 0 3 1 0 3 1



# Across The Universe

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 $\flat$

## Intro

Slowly ♩ = 75

Gr. I (acous.) N.C.(D) F#m F#sus4 F#m F#sus4 F#m F#sus4 F#m F#sus4 A6 Aadd9 A Aadd9 A Aadd9 A Aadd9

mf let ring -----

TAB: 2 / 10 9 7 5 7 | 2 2 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 2 2

2 / 11 9 7 6 7 | 2 2 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

(cont. in slash)

## Verse

Gr. I D Dmaj7 F#m

1. Words are flow - ing out — like end - less rain in - to a pa - per cup, they

Em7 A7 A7 type2

slith - er while — they pass, they slip a - way — a - cross the un - i - verse. —

D Dmaj7 F#m Em7

Pools of sor - row, waves of joy are drift - ing through my o - pened mind, — pos -

## Chorus

Gm D

sess - ing and ca - ress - ing me. — Jai — Gu - ru — De -

A7 G/A A7

va. — Om. — Noth - ing's gon - na change my world. —

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  
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

\*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. \_

Fretboard diagrams for guitar:  
 13 13 13 11 | 10(13) 11 | 8 8 10 13 8 11 | 8 11 | 9 8 10 8 10 8 | 10 11 | 8 8 8 8 8 11

\*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

Fretboard diagrams for guitar:  
 3 0 1 3 1 1 3 3 4 5 4 11 11 13 12 13 13

\*\*Bass gtr. plays bass notes in slash chord symbols.

2. **Instrumental Bridge** D.S. al Coda

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

Fretboard diagrams for guitar:  
 10 10 11 11 13 | 12 13 13 | 3 3 1 1 3 3 4 5 4 11 11 13 13 15 15 13 13 15 | 5 6 5 0 1 3 0 1 6 6 6 12 13 12 13 13 15 12 13 12 13 12 13

⊕ Coda

Fm7 Bb7 Eb Ab/Bb Eb

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

Fretboard diagrams for guitar:  
 8 8 10 11 | 11 10 11 8 13 | 13 13 13 13 11 | 13 13 13 13 12 13

\*T - Thumb on ⑥

# NOTATION LEGEND

8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

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

TAB: 12 12 12 12 12 19 (19) 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-----

full 2 full 1/4 full rake 3 3 w/bar

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-----

w/bar -1/2 -1/2 -1/2

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.-----, w/bar -1

TAB: 5 5 5 5 5 5 5 5 5 5 X X X X 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-----

Harm. P.H. full H.H. A.H. T 3 full hold bend T

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