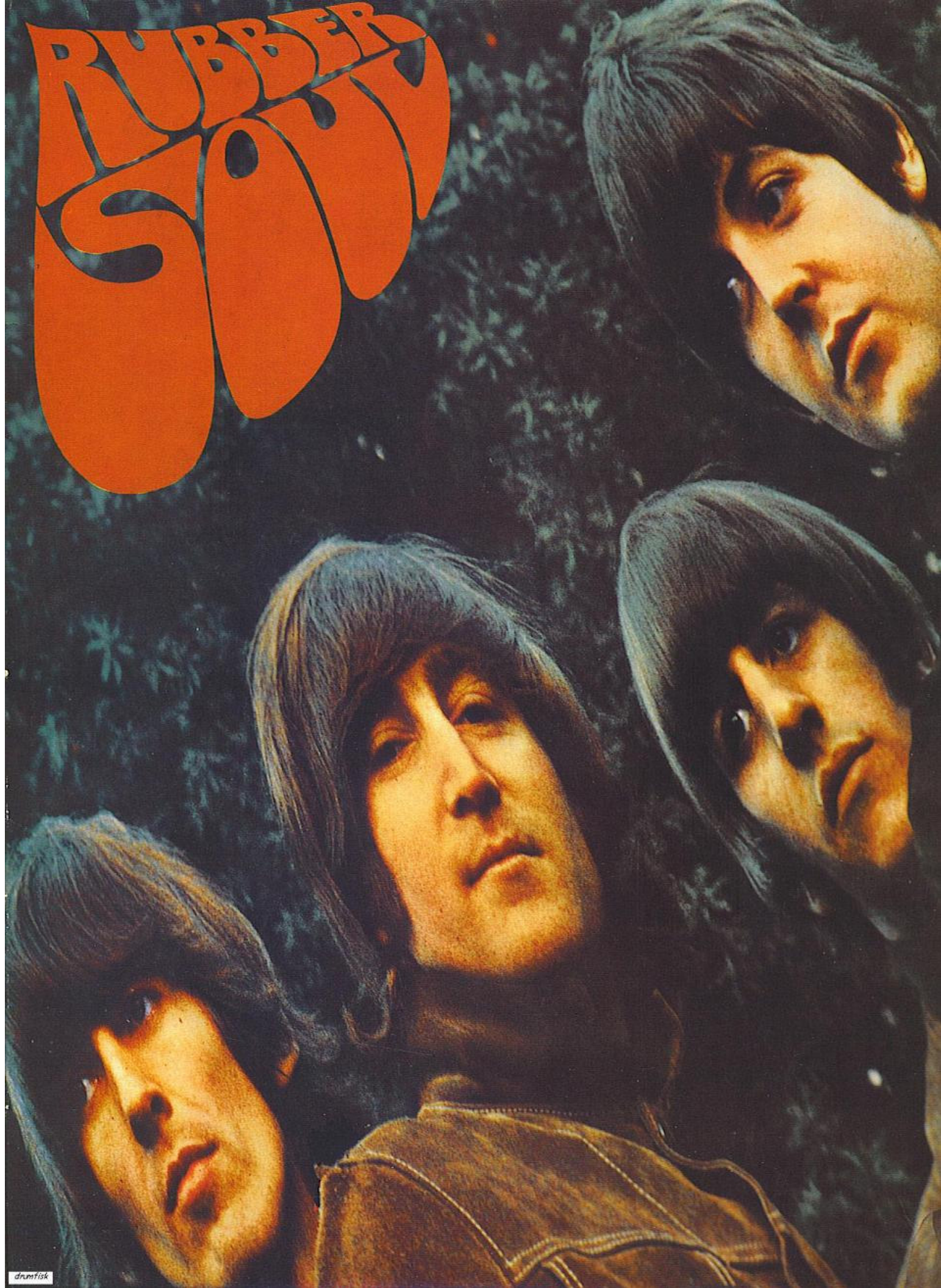


RUBBER SOUL



DRIVE MY CAR

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Moderately, with a beat



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



want - ed to be, ———
pros - pects were good, ———
start right a - way, ———

She said "Ba - by,
And she said "Ba - by, it's
And she said "Lis - ten babe, I got



can't you see? ———
un - der - stood. ———
some - thing to say:

I wan - na be fam - ous, a
Work - ing for pea - nuts is
I got no car and it's



star of the screen, — But you can do some - thing
 all ver - y fine, — But I can can show you a
 break - ing my heart, — But I found a driv - er and



in be - tween." — } "Ba - by, you can drive my car, —
 bet - ter time." — }
 that's a start." — }



Yes, I'm gon - na be a star; — Ba - by, you can drive my car, —

E7^{b9} Am To Coda D G A

and may - be I'll love you."

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: E7^{b9}, Am, To Coda, D, G, and A. The piano part consists of a treble and bass clef with various chords and melodic lines.

2 A Tacet D7 G

Beep, beep, mm beep, beep. Yeah. —

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: A, Tacet, D7, and G. The piano part continues with accompaniment for the vocal line.

D7 G D7

This system contains the third system of music. It features a piano accompaniment. Above the vocal line, guitar chords are indicated: D7, G, and D7. The piano part continues with accompaniment.

G Dm7/A

This system contains the fourth system of music. It features a piano accompaniment. Above the vocal line, guitar chords are indicated: G and Dm7/A. The piano part continues with accompaniment.

Bm G7 Bm

"Ba - by, you can drive my car, — Yes, I'm gon - na be a star; —

G7 Bm E7^{b9} Am To Coda

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

D G A D.S. al Coda (verse 3)

— you."

Coda D G

— you."

A D G Repeat and Fade

Beep, beep, mm beep beep. Yeah. —

YOU WON'T SEE ME

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Moderately, with a beat

B \flat F F

1. When I call _____ you up, —
(2) — why you —

G B \flat F

— your line's _____ en-gaged. — I have had _____ e - nough. —
— should want _____ to hide. — But I can't _____ get through. —

G B \flat F

— So act _____ your age. — We have lost _____
— My hands _____ are tied. — I won't want _____



the time — that was so hard — to find; — And I will
to stay, — I don't have much — to say; — But I can



lose my mind — if you won't — see me, —
turn a - way — and you won't — see me, —



you won't — see me. — 2. I don't know —
you won't — see me. —



Time af - ter time — you re - fuse — to ev - en lis - ten. —



I would - n't mind — if I knew — what I — was mis - sing. 3. Though the days —



— are few, — they're filled — with tears; — And since I —



— lost you — it feels — like years. — Yes, it seems —



— so long — girl, since you've — been gone, — And I just

G

1 B \flat F C7 D $^{\circ}$ F

can't go on — if you won't — see me, —

B \flat F C7 D $^{\circ}$ F

2 B \flat F

you won't — see me. — you won't — see me. —

C7 D $^{\circ}$ F B \flat F C7 D $^{\circ}$ F

— You won't — see me. —

F G7 B \flat F

Oo — la la la Oo — la la la.

Repeat and Fade

NORWEGIAN WOOD

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Moderately

The first system of music is in 3/4 time and begins with a *mf* dynamic marking. It features a guitar chord diagram for G major (x00032) above the first measure. The melody in the treble clef starts with a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef consists of a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

The second system contains the first line of lyrics: "I once had a girl, or should I". The word "I" is marked as "(Instrumental)". Above the first measure is a G major chord diagram (x00032). Above the second measure is a D7 chord diagram (xx0232). Above the third measure is a G major chord diagram (x00032). The melody in the treble clef has a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with the eighth-note accompaniment.

The third system contains the second line of lyrics: "say she once had me; She showed me her". Above the first measure is a Dm7 chord diagram (xx0231). Above the second measure is a C major chord diagram (x02340). Above the third measure is a G major chord diagram (x00032). Above the fourth measure is a G major chord diagram (x00032). The melody in the treble clef has a dotted quarter note G4, followed by quarter notes A4, B4, and C5. The bass line continues with the eighth-note accompaniment.



room, Is - n't it good Nor - we - gian Wood? _____ 1. She
2. She



asked me to stay and she told me to sit an - y - where,
told me she worked in the morn - ing and start - ed to laugh,



So I looked a - round and I no - ticed there
I told her I did - n't and crawled off to



was - n't a chair. _____ I
sleep in the bath. _____ And

Dm7 C G

sat on a rug, bid - ing my time, drink - ing her wine.
 when I a - woke I was a - lone, This bird had flown.

G

We talked un - til two and then she said
 So I lit a fire, is - n't it good

Dm7 C 1 G 2 G

"It's time for bed". Wood.
 Nor - we - gian

Dm7 C G

rit.

NOWHERE MAN

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Moderately

He's a real no - where man, sit - ting in — his no - where land,

mf

Chord diagrams: E^b, B^b, A^b, E^b

Mak - ing all — his no - where plans for no - bod - y.

Chord diagrams: A^b, A^bm, E^b, E^b7

Does - n't have — a point of view, — knows not where he's go - ing to, —
He's as blind — as he can be, — just sees what he wants to see, —

Chord diagrams: E^b, B^b, A^b, E^b



is - n't he a bit like you and me? No - where man, -
 no - where man, can you see me at all? No - where man, -



please lis - ten: You don't know what you're
 don't wor - ry: Take your time, don't
 please lis - ten: You don't know what you're



miss - ing. No - where man, The world is
 hur - ry. Leave it all Till some - bod - y else
 miss - ing. No - where man, The world is



at your com - mand.
 lends you a hand.
 at your com - mand.

(Instrumental)
 Does - n't have a point of view,
 He's a real no - where man, -

To Coda ⊕

A^b E^b A^b A^bm

knows not where he's go - ing to — Is - n't he — a bit — like you — and
sit - ting in his no - where land, —

D.S. al Coda

1 E^b 2 E^b

me? — me? — No - where man, —

⊕Coda

A^b A^bm E^b

Mak - ing all — his no - where plans for no - bod - y, —

A^b A^bm E^b

Mak - ing all — his no - where plans for no - bod - y.

THINK FOR YOURSELF

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Moderately



1. I've got a word or two —
2. I left you far be - hind —
3. Al - though your mind's o - paque, —



to say a - bout — the things — that you — do.
the ru - ins of — the life — that you — had in mind.
try think - ing more — if just — for your own sake.



You're tell - ing all those lies —
And though you still can't see, —
The fu - ture still looks good, —

B^b C G




a - bout the good things that we can have if we close
 I know your mind's made up, you're gon - na cause more mis -
 and you've got time to rec - ti - fy all the things that

Am C7


our eyes. }
 - er - y. } Do what you want to do, and
 - you should. }


G7 E^b/B^b

go where you're go - ing to, Think for your - self, 'cause


D7  **To Coda**  **1.2** 




I _____ won't be there with you. _____




3  *D.S. al Coda*

you. _____



⊕ Coda   

you. _____ Think for your - self, 'cause



D7  **C7**  **G** 

I _____ won't be there with you. _____



THE WORD

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Moderately, with a beat

G7  G7 





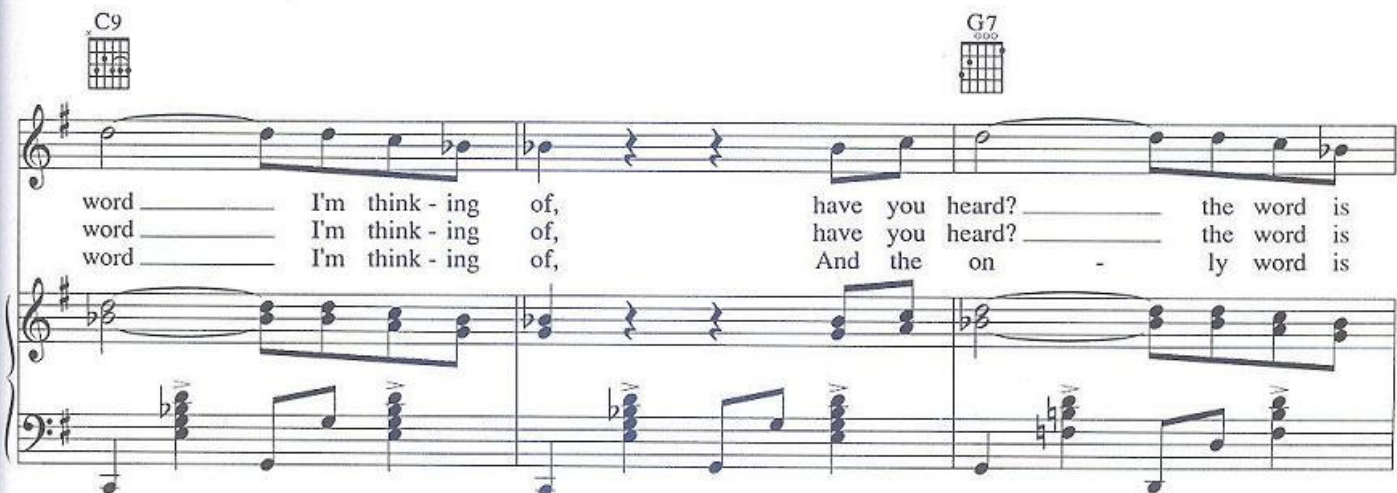
Say the 1.3. word _____ and you'll be
2. word _____ and you'll be
4. word _____ a chance to

mf



free, say the word _____ and be like me. Say the
free, spread the word _____ and be like me. Spread the
say that the word _____ is just the way. It's the

C9  G7 



word _____ I'm think - ing of, have you heard? _____ the word is
word _____ I'm think - ing of, have you heard? _____ the word is
word _____ I'm think - ing of, And the on - ly word is



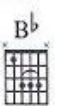
"love." } It's so fine, — it's sun - shine, — it's the word
 "love."
 "love."

1.2.3



"love." —

1. In the be - gin - ning I mis - un - der - stood, —
2. Ev - 'ry - where I go I hear it said, —
3. Now that I know what I feel must be right, —



But now I've got it, But the word is good. — 2. Spread the
 In the good and the bad books that I have read. — 3. Say the
 I mean to show ev - 'ry - bod - y the light. — 4. Give the

4



"love." _____ Say the word "love." _____ Say the



word "love." _____ Say the word "love." _____ Say the



word _____ "love." _____



MICHELLE

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Moderately

mp

Fm C+ F7 Fm6 D^bmaj7 D^b6 D^b C

The piano introduction consists of two staves. The right hand plays a sequence of chords: Fm, C+, F7, Fm6, D^bmaj7, D^b6, D^b, and C. The left hand plays a simple bass line with quarter notes.

F B^bm7 E^b D^o

Mi - chelle, ma belle, These are words that go to - geth - er

mf

The first line of the song features a vocal melody and piano accompaniment. The right hand plays the vocal line with lyrics. The left hand provides harmonic support with chords: F, B^bm7, E^b, and D^o.

C B^o C F B^bm7

well, my Mi - chelle. — Mi - chelle, ma belle,
Mi - chelle, ma belle,

The second line of the song continues the vocal melody and piano accompaniment. The right hand plays the vocal line with lyrics. The left hand provides harmonic support with chords: C, B^o, C, F, and B^bm7.

sont les mots qui vont très bien ensemble, très bien ensemble. I
 sont les mots qui vont très bien ensemble, très bien ensemble. I

love you, I love you, I love you; That's all I want to say.
 need to, I need to, I need to; I need to make you see.

Un - til I find a way, I will say the on - ly words I know that
 Oh, what you mean to me un - til I do, I'm hop - ing you will

you'll un - der - stand. I love you.
 know what I mean.



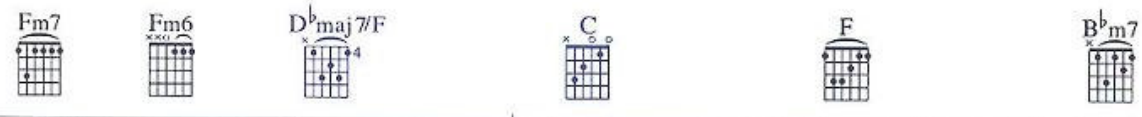
First system of musical notation. It includes a vocal line with a whole note rest followed by a quarter note G4. The piano accompaniment features a bass line with a triplet of eighth notes (G2, F2, E2) and a right-hand line with a triplet of eighth notes (G4, F4, E4). A bracket labeled "(R.H.)" and "3" points to the right-hand triplet. The system concludes with a fermata over a whole note G4.



Second system of musical notation. The vocal line contains the lyrics: "want you, I want you, I want you, I think you know by". The piano accompaniment continues with the bass line and right-hand line, featuring triplets and a fermata over a whole note G4.



Third system of musical notation. The vocal line contains the lyrics: "now, I'll get to you some - how. Un - til I do, I'm". The piano accompaniment continues with the bass line and right-hand line, featuring triplets and a fermata over a whole note G4.



Fourth system of musical notation. The vocal line contains the lyrics: "tell - ing you, so you'll un - der - stand: Mi - chelle, ma belle,". The piano accompaniment continues with the bass line and right-hand line, featuring triplets and a fermata over a whole note G4.



sont les mots qui vont très bien en - semble, très bien en - semble. And I will



say the on - ly words — I know that you'll un - der - stand, my Mi -



- chelle.



Repeat and Fade

WHAT GOES ON

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Moderately

mf

E^b
3

B^b7

E^b
3

What goes on _____ in your heart? _____

E^b
3

What goes on _____ in your mind? _____

A^b
4



You are tear - ing me a - part —



When you treat — me so un - kind. —



To Coda ⊕
last time

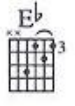
What goes on — in your mind? —



1. The oth - er day I
2. I met you in the
(3) used to think of



saw you as I walked a - long the road. But
 morn - ing wait - ing for the tides of time. But
 no - one else, but you were just the same. You



when I saw you with him, I could feel my fu - ture fold.
 now the tide is turn - ing, I can see that I was blind.
 did - n't e - ven think of me as some - one with a name.



— It's so eas - y for a girl like you to lie.
 — It's so eas - y for a girl like you to lie.
 — Did you mean to break my heart and watch me die?



Tell me why. _____
 Tell me why. _____
 Tell me why. _____

1.3

2



What goes on _____ What goes on _____

in your heart? _____



First system of musical notation, featuring a treble and bass clef with various notes and rests.

A^b7

Second system of musical notation, including a guitar chord diagram for A^b7.

B^b7

E^b7

Third system of musical notation, including guitar chord diagrams for B^b7 and E^b7.

D.S. al Coda

3. I

Musical notation for the *D.S. al Coda* section, including a treble clef and piano accompaniment.

⊕ Coda

E^b

Musical notation for the Coda section, including a treble clef and piano accompaniment.

E^b7

E^b

Tacet

E^b

Musical notation for the final system, including guitar chord diagrams for E^b7 and E^b, and a *Tacet* instruction.

GIRL

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Moderately

1. Is there an - y - bod - y goin' to lis - ten to my sto - ry
think of all the times I tried so hard to leave her
told when she was young that pain would lead to plea - sure?

all a - bout the girl who came to stay?
She will turn to me and start to cry.
Did she un - der - stand it when they said

She's the kind of girl you want so much it
And she prom - is - es the earth to me and
That a man must break his back to earn his

makes you sor - ry, Still, you don't re - gret a sin - gle day.
I be - lieve her, Af - ter all this time I don't know why. } Ah
day of lei - sure? Will she still be - lieve it when he's dead?

To Coda ◊

Girl, _____ Girl, _____ Girl, _____

1. _____ 2. When I _____ She's the kind of girl who puts you

L.H.

down when friends are there, you feel a fool. _____

When you say she's look - ing good, she acts as if it's un - der - stood, she's cool, _____ ooh, _____

ooh, _____ ooh, _____ Girl, _____

Girl, _____ Girl, _____ 3. Was she _____

D.S. al Coda

☐ Coda

Girl, _____

Girl. _____

(Instrumental) *Repeat & Fade*

I'M LOOKING THROUGH YOU

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Steady 2 beat

mf

Chord diagrams: F sus, F, E^b, B^b, E^b, B^b, E^b, B^b, E^b

The piano introduction consists of a steady 2-beat rhythm. The right hand plays a melodic line with eighth notes, while the left hand provides a bass line with chords. The dynamics are marked *mf*. Chord diagrams are provided above the staff for each measure.

Chord diagrams: B^b, E^b, Cm7, Gm, F

1. I'm look- ing through — you, where did you go? —
2. Your lips are mov - ing, I can - not hear.

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line has two verses. The piano accompaniment follows the same chord progression as the introduction. Chord diagrams are provided above the staff.

Chord diagrams: B^b, E^b, Cm7, Gm, F

I thought I knew — you, What did I — know?
Your voice is sooth - ing, but the words aren't — clear.

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line has two verses. The piano accompaniment follows the same chord progression. Chord diagrams are provided above the staff.

Gm F Cm B^b E^b F

You don't — look dif - frent, but you have changed;
 You don't — sound dif - frent, I've learned the game; }

B^b E^b Cm7 E^b7 B^b E^b

I'm look - ing through — you, you're not — the same. —

B^b E^b B^b E^b B^b E^b

E^b B^b

Why, tell me why — did you — not treat me right? —



Love has a nas - ty hab - it of dis - ap - pear - ing o - ver - night. _



3. You're think - ing of me, the same _ old _ way;
4. I'm look - ing through _ you, where did _ you go? _



You were a - bove me, but not _ to - day. _
I thought I knew you, what did _ I _ know?



The on - ly dif - frence is you're down there;
You don't _ look dif - frent, but you have changed;

B^b E^b Cm7 E^b7

I'm look - ing through — you and you're — no - where. —
 I'm look - ing through — you, you're not — the same. —

1 B^b E^b B^b E^b B^b E^b

2 B^b E^b B^b E^b

Yeah! — Well, ba - by you've changed.

B^b E^b B^b E^b B^b E^b *Repeat and Fade*

Ah, — I'm look - ing through you.

IN MY LIFE

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Moderately

1. There are
2. But of

mf



This system contains the first two lines of the musical score. It features a vocal line with two versions of the first line of lyrics, a piano accompaniment, and guitar chord diagrams for A, E, A, and E. The tempo is marked 'Moderately' and the dynamics are 'mf'.

plac - es I'll re - mem - ber all my life, though
all these friends and lov - ers there is no one com -

This system contains the second and third lines of the musical score. The vocal line continues with lyrics: 'plac - es I'll re - mem - ber all my life, though all these friends and lov - ers there is no one com -'. The piano accompaniment and guitar chord diagrams (A, F#m7/A, A7, D, Dm) continue.




some have changed. — Some for - ev - er, not for bet - ter; Some have
- pares with you. — And these mem - ries lose their mean - ing When I

This system contains the fourth and fifth lines of the musical score. The vocal line continues with lyrics: 'some have changed. — Some for - ev - er, not for bet - ter; Some have - pares with you. — And these mem - ries lose their mean - ing When I'. The piano accompaniment and guitar chord diagrams (A, F#m7/A, A7) continue.










gone think of love and some re-main. — All these (1) plac - es had their —
 as some-thing new. — Tho' I (2,3) know — I'll nev - er lose af -








mo-ments with lov - ers and friends — I still can re - call, — Some are
 - fec - tion for peo-ple and things — that went — be - fore, — I



dead — and — some — are — liv - ing; — in my — life I've
 know I'll of - ten stop and think a - bout them, — in my — life I

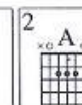


To Coda



loved them all. —
love you more. —

D.S. al Coda



3. Tho' I

⊖ Coda



in my life I

Slower

Tacet



love you more.

a tempo

IF I NEEDED SOMEONE

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Moderately

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

A^b

If I need - ed some - one to — love, You're the one — that I'd —
If I had — some more — time to — spend, Then I guess — I'd be —

The first system includes a guitar chord diagram for A^b (x02020) above the first staff. The lyrics are written below the vocal line. The piano accompaniment continues with the same melodic and bass patterns as the introduction.

G^b/A^b

— be think - ing of, — If I need - ed some -
— with you, — my friend. — If I need - ed some -

The second system features a guitar chord diagram for G^b/A^b (x02020) above the first staff. The lyrics continue. The piano accompaniment remains consistent.

A^b **E^bm**

— one. Had you come — some oth -
— one.

The third system includes guitar chord diagrams for A^b (x02020) and E^bm (x02020) above the first staff. The lyrics conclude. The piano accompaniment ends with a final chord and a few notes.

F7

B^bm

- er day, — then it might not — have been — like this, —

E^bm

F7

B^bm

But you see — now I'm — too much — in love. —



Carve your num - ber on — my wall — and may -

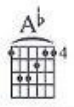


- be you — will get — a call — from me, —

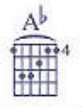
To Coda Φ



If I need - ed some - one.



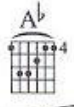
Ah _____ Ah _____ Ah _____



D.S. al Coda

Ah _____

Φ Coda



Ah _____ Ah _____

WAIT

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Moderately

It's been a long heart time, ——— now don't I'm ———
 heart breaks, ——— wait, ———

com - ing back home. I've been a - way now, ———
 turn me a - way. And if your heart's strong, ———

oh, hold how ——— I've been a - lone. ——— }
 on, ——— I won't de - lay. ——— }

B \flat E \flat maj7 B \flat E \flat maj7 B \flat E \flat maj7

Wait 'til I come back to your side, — we'll for -

B \flat D7 1 Gm 2 Gm


- get the tears we cried; — But if your — I feel as

Cm F

though — you ought to know — that I've been

B \flat Gm Cm







good, as good as I can be. And if you do, I'll trust in








you _____ and know that you _____ will wait for me. { It's been a
But if your















long time, _____ now I'm _____ com - ing back home. I've been a -
heart breaks, _____ don't wait, _____ turn me a - way. And if your









- way now, _____ oh, how _____
heart's strong, _____ hold on, _____



I've been a - lone. _____ } Wait _____ 'til I
I won't de - lay. _____ }



B^b E^bmaj7 B^b E^bmaj7 B^b D7

come back to your side, — we'll for - get the tears we cried; —

1 Gm 2 Gm Gm7 C/G

I feel as — It's been a long time, —

Cm/G Gm D7 Gm Gm7 C/G

now I'm — com - ing back home, I've been a - way now, —

Cm/G Gm D7 Gm

oh how — I've been a - lone.

rit.

RUN FOR YOUR LIFE

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Moderately



The piano introduction is in D major, 4/4 time. The right hand starts with a quarter rest, followed by a series of chords: D major (x00232), D major (x00232), D major (x00232), and D major (x00232). The left hand plays a simple bass line: D2, F#2, A2, D3, F#3, A3, D4.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics "1. Well, I'd". The piano accompaniment continues with the same chord progression as the introduction.

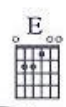
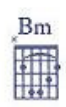
The second line of the song features a vocal melody and piano accompaniment. The vocal line includes the lyrics: "rath - er see you dead — lit - tle girl, than to be with an - oth - er man. — (2) know that I'm a wick - ed guy, and I was born with a jeal - ous mind. — (3) Let this be a ser - mon; I mean ev - 'ry - thing — I said. —". The piano accompaniment continues with the same chord progression as the introduction.



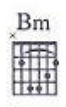
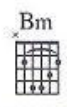
You'd bet - ter keep your head lit - tle girl, or I
 And I can't spend my whole life try - in' just to
 Ba - by, I'm de - ter - mined and I'd



won't know where I am. } You'd bet - ter run for your life if you can, —
 make you toe the line. }
 rath - er see you dead. }



lit - tle girl. — Hide your head in the sand lit - tle girl, —



To Coda ◊

Catch you with an - oth - er man, — that's the end - a, lit - tle

1.3



girl.

2



2. Well, you girl.
3. I'd

D.S. al Coda

⊕ Coda



girl.

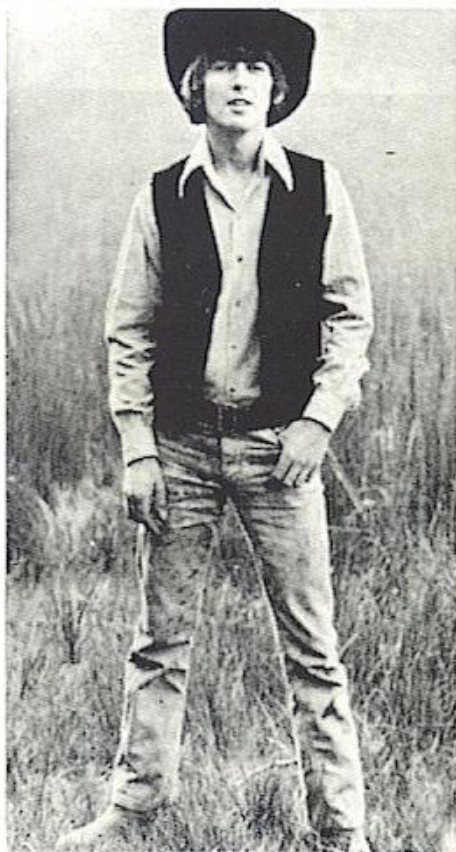
Repeat and Fade

No, no, no. —



THE BEATLES

DRIVE MY CAR
NORWEGIAN WOOD
YOU WON'T SEE ME
NOWHERE MAN
THINK FOR YOURSELF
THE WORD
MICHELLE
WHAT GOES ON
GIRL
I'M LOOKING THROUGH YOU
IN MY LIFE
WAIT
IF I NEEDED SOMEONE
RUN FOR YOUR LIFE



Every song has been completely re-arranged and re-engraved for this edition. Suitable for piano, voice and guitar, this volume comes complete with lyrics and guitar chord boxes.

