



drumfisk

THE BEATLES
REVOLVER

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TAXMAN

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Moderate rock tempo



1. Let me tell you how it
(2) - per - cent ap - pear -
(3) - me what I want
(4) - ad - vice for those



— will be: — There's one —
— too small, — Be thank -
— it for, — (Ah - ah, Mister Wilson) If you —
— who die, — (Tax - man) De - clare —



— for you, — nine - teen — for me. —
— ful I — don't take — it — all. —
— don't want — to pay — some more. — (Ah - ah, Mister
— the pen - nies on — your eyes. — (Tax - man)



Heath.) } 'Cause I'm the tax - man, yeah _____ I'm the _____



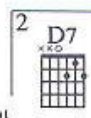
To Coda ⊕
(after repeat)



1.3

tax - man. _____

2. Should five _____
4. Now my _____



(If you drive _____ a car,) _____ I'll tax _____ the street; _____ (If you try _____



to sit;) _____ I'll tax _____ your seat; _____ (If you get _____ too cold,) _____ I'll tax _____

ELEANOR RIGBY

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Moderately

Chord diagrams: C (x02321) and Em (022500). The score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Ah look at all the lonely people!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Chord diagram: C (x02321). The vocal line continues with "Ah look at all the lonely peo -". The piano accompaniment continues with the same rhythmic pattern.

Chord diagrams: Em (022500) and Em (022500). The vocal line concludes with "- ple!" and then lists three variations: "1. El - ca - nor Rig - by,", "2. Fa - ther Mc - ken - zie,", and "3. El - ea - nor Rig - by,". The piano accompaniment concludes with sustained chords.

picks up the rice in the church where a wedding has been,
 writ - ing the words of a ser - mon that no - one will hear,
 died in the church and was bur - ied a - long with her name,

lives in a dream. no - one comes near. no - bod - y came. Waits at the win - dow,
 no - one comes near. Look at him work - ing,
 no - bod - y came. Fa - ther Mc - ken - zie,

wear - ing the face that she keeps in a jar by the door,
 darn - ing his socks in the night when there's no - bod - y there,
 wip - ing the dirt from his hands as he walks from the grave,

who is it for? what does he care? no - one was saved. All the lone - ly peo -

Em6 C/E

ple, where do they all come from?

Em Em7 Em6

All the lone - ly peo - ple, where do

C/E To Coda 1 Em 2 Em D.C. al Coda

they all come from? where do

♩ Coda Em

I'M ONLY SLEEPING

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Moderately



1.4 When I wake up ear - ly in the morn - ing.
2. Ev - 'ry - bod - y seems to think I'm la - zy.

Lift my head, —
I don't mind, — I



I'm still yawn - ing. When I'm in the mid - dle of a dream,
think they're cra - zy. Run - nin' ev - 'ry - where at such a speed,



Stay in bed, — float up - stream. —
'til they find — there's no need. — (There's no need.) —

F



Gm7



Am



Please don't wake me, No, don't shake me. Leave me where I am,
Please don't spoil my day. I'm miles a way. And after all,

Gm7

B^b maj7

To Coda ◊

I'm on - ly sleep - ing. }
I'm on - ly sleep - ing. }

Dm



Cm7



Keep - ing an eye on the world

D7 Gm E^b maj 7

— go - ing by — my win - dow, Tak - ing my time. —

Dm Gm F B^b

3. Ly - ing there and star - ing at the ceil - ing, Wait - ing for — a

F A7 Dm Gm F B^b

sleep - y feel - ing.

F B^b Gm F Gm7

Please don't spoil — my day. — I'm miles — a - way. —

Am Gm7 B^bmaj7

— And af - ter all, — I'm on - ly sleep - ing. —

Dm

Cm7 D7 Gm

Keep - ing an eye — on the world — go - ing by — my win - dow,

E^bmaj7

D.C. al Coda

Tak - ing my time. —

♯ Coda

Dm

LOVE YOU TO

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Moderately

1. Each day —



— just goes — so fast, — I turn — a - round, — it's past. —
(2) - time is — so short, — A new — one can't — be bought. —
(3) - ple stand - ing 'round — who'll screw — you in — the ground. —

— You don't — get time — to hang — a sign — on me. —
— But what — you've got — means such — a lot — to me. —
— They'll fill — you in — with all — the things — you'll see. —

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase in 3/4 time, then changes to 4/4. The piano accompaniment (grand staff) features a bass line with chords and a treble line with a triplet of eighth notes.

Second system of musical notation. It includes guitar chord diagrams for B^b, Cm, B^b, Cm, B^b, and Cm. The lyrics are: "Love me while you can, or I'll get a plan. Make love all day long, make love sing - ing songs. I'll make love to you, If you want me to." The system includes vocal and piano staves.

Third system of musical notation. It includes guitar chord diagrams for B^b and Cm. A first ending bracket labeled "1.2" spans the final two measures of the system. The system includes vocal and piano staves.

Fourth system of musical notation. It includes lyrics: "2. A life -" and "3. peo -". A second ending bracket labeled "3" spans the final two measures of the system. The system includes vocal and piano staves.

HERE, THERE AND EVERYWHERE

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Freely

Moderately slow

Chord diagrams: G (000), Bm (x02321), B^b (x02321), Am7 (x02020), D7 (xx0232).

To lead a bet-ter life — I need my love to be here. —

mf

Chord diagrams: G (000), Am7 (x02020), Bm (x02321), C (x02321), G (000), Am7 (x02020), Bm (x02321), C (x02321).

Here, mak-ing each day — of the year, — Chang-ing my life — with a wave.

Chord diagrams: F[#]m7 (x02321), B7 (x02321), F[#]m7 (x02321), B7 (x02321), Em (002200), Am (x02020).

— of her hand. — No-bod-y can — de-ny — that there's some - thing there. —

Am7 D7 G Bm C G Am7

There, run-ning my hands through her hair,

Bm C F#m7 B7 F#m7 B7

Both of us think - ing how good it can be. Some-one is speak - ing, but

Em Am Am7 D7 F7 Bb Gm

she does-n't know he's there. I want her ev - 'ry-where and if

Cm D7 Gm Cm D7

she's be-side me I know I need nev - er care. But to love her is to need her

G Am7 Bm C G Am7

ev - 'ry - where, — Know - ing that love — is to share; —

Bm C F#m7 B7 F#m7 B7

Each one be - liev - ing that love — nev - er dies, — Watch - ing her eyes — and hop -

Em Am 1 Am7 D7 F7 2 Am7 D7 D7sus G Am7

- ing I'm al - ways there. — I want her — I will be there and

Bm C G Am7 Bm C G

ev - 'ry - where, — Here, there and ev - 'ry - where. —

YELLOW SUBMARINE

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March tempo

G D C G Em

In the town where I was born lived a

mf

Am Cmaj7 D G D C G Em

man who sailed to sea. And he told us of his life in the

Am Cmaj7 D G D C G Em

land of sub-marines. So we sailed on to the sun 'til we

Am Cmaj7 D G D C G Em

found the sea of green. And we lived be-neath the waves in our

Am Cmaj7 D Chorus G

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

D G

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

G D

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

G D C G Em

yel - low sub - ma - rine. { And our friends are all a - board; ma - ny
As we live a life of ease, ev - 'ry

mf

Am Cmaj7 D G D C

more of them live next door. And the band be - gins to
one of us has all we need. Sky of blue and sea of

1 G

play:

2 G Em Am Cmaj7 D

green in our yel - low sub - ma - rine.

D.S. and Fade

SHE SAID SHE SAID

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Slow rock



1. She said, _____ "I know what it's like to be dead,
2. I said, _____ "Who put all those things in your head,



I know what it is to be sad." And she's
things that make me feel that I'm mad." And you're



mak - ing me feel — like I've nev - er been born. —
mak - ing me feel — like I've nev - er been born. —

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

She said "You don't un - der - stand what I said." — I said

A^b B^b Fm B^b

"No, no no, — you're wrong. When I was a boy ev - 'ry - thing was

E^b B^b7 E^b B^b A^b

right, — ev - 'ry - thing was right." — I said

E^b B^b A^b add 9 E^b

"E - ven tho' you know what you know, I know that I'm

B \flat A \flat add 9 E \flat B \flat A \flat

read - y to leave, 'Cause you're mak - ing me feel — like I've

E \flat B \flat A \flat E \flat B \flat

nev - er been born." —

B \flat 7

She said (She said,) "I know what it's like to be dead, ("I know what it's

Repeat and Fade

like to be dead,) I know what it is to be sad." "I know what it's (I know what it is to be sad.)"

GOOD DAY SUNSHINE

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Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand features a melodic line with eighth notes and triplets. The left hand plays a steady eighth-note accompaniment.

The first vocal entry is on a treble clef staff with a key signature of two sharps (D major). The lyrics are "Good day - sun - shine, ——— Good day - sun - shine, ———". Above the staff are guitar chord diagrams for B major and F# major. The piano accompaniment is on a grand staff, with the right hand playing chords and the left hand playing a bass line.

The second vocal entry includes the lyrics "Good day - sun - shine. 1. I need to laugh and when the sun is out
3. Then we'd lie be-neath a shad-y tree,". Above the staff are guitar chord diagrams for E major, D/E, C#m/E, Bm/E, A major, F#7, and B7. The word "Tacet" is written above the staff. The piano accompaniment continues with the same bass line and chordal accompaniment.

E7 A F#7

I've got some-thing I can laugh a-bout. — I feel good — in a
 I love her and she's lov-ing me. — She feels good — she knows she's

B7 E7 A B F#

spec-ial way, I'm in love and it's a sun-ny day. — } Good day — sun -
 look-ing fine, I'm so proud to know that she is mine. — }

To Coda

B F# E D/E C#m/E

- shine, — Good day — sun - shine, — Good day — sun -

Bm/E A F#7 B7

Tacet

- shine. 2. We take a walk, the sun is shin - ing down,



Burns my feet as they touch — the ground. —



D.S. al Coda

⊕ **Coda**



Good day — sun - shine,



Good day — sun - shine, — Good day — sun - shine, —



Repeat & Fade

Good day — sun - shine. Good day — sun - shine, —

AND YOUR BIRD CAN SING

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Moderately



The piano introduction is in E major, 4/4 time, marked *mf*. It consists of four measures. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line of quarter notes.



The first two lines of the song are in E major, 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal melody is in the treble clef.

1. Tell me that you've got ev - 'ry - thing you want, And your bird can
2. You say you've seen sev - en won - ders, And your bird is






The final lines of the song are in E major, 4/4 time. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal melody concludes with a final note on a whole note.

sing, but you don't get me, — You don't get me.
green, but you can't see me, — You can't see me.

1  2   


When your prized pos - ses - sions
When your bird is bro - ken,



start to weigh you down,
will it bring you down?

Look in my di - rec -
You may be a - wo -



   To Coda 0

- tion, I'll be 'round,
- ken, I'll be 'round,

I'll be 'round.
I'll be 'round.

3. You







D.S. al Coda

F#m7 B7 E

⊕ Coda

E B7/D# C#m7 E

tell me that you've heard ev-'ry sound there is, And your bird can sing, but you can't hear me, -

F#m A F#m7 E

you can't hear me.

A

DR. ROBERT

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Moderately

Introduction for the piano part, consisting of six measures. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Chord diagrams for G7 and C/D are provided above the staff.

First system of the song, including the vocal line and piano accompaniment. The vocal line features three verses of lyrics. Chord diagrams for G7, C/D, G, Dm7, and G are shown above the vocal staff.

1. Ring my friend, I said you'd call, Doc - tor
2. If you're down, he'll pick you up, Doc - tor
3. My friend works for the Na - tional Health, Doc - tor

Second system of the song, including the vocal line and piano accompaniment. The vocal line continues with the second verse. Chord diagrams for G and Dm7 are shown above the vocal staff.

Rob - ert.
Rob - ert.
Rob - ert.

Day or night he'll be
Take a drink from his
Don't pay mon - ey just to

G Dm7 G Dm7 G Dm7

there an - y time at all, Doc - tor Rob - ert, Doc - tor
 spec - ial cup with Doc - tor Rob - ert, Doc - tor
 see your - self with Doc - tor Rob - ert, Doc - tor

E7 Bm7 E7 Bm7 E7 Bm7

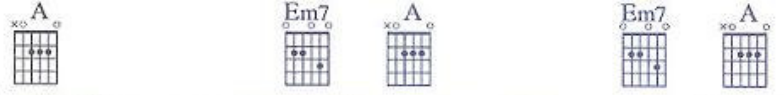
Rob - ert. You're a new man and bet - ter
 Rob - ert. He's a man you must be -
 Rob - ert. You're a new and bet - ter

E7 Bm7 E7 Bm7 E7 Bm7 D

man, He helps you, to un - der - stand. He does ev - 'ry - thing he
 - lieve, Help - ing ev - 'ry - one in need. He does No one can suc -
 man, He helps you to un - der - stand. He does ev - 'ry - thing he


E7 A G A G E7

can, Doc - tor Rob - ert. - ceed like Doc - tor
 can, Doc - tor




Rob-ert. } Well, well, well you're
 Rob-ert. }






feel - ing fine. Well, well, well he'll make you,






Doc-tor Rob-ert.


To Coda $\text{\textcircled{0}}$ *D.S. al Coda* $\text{\textcircled{0}}$ *Coda*





Ring my friend, I said you'd call, Doc-tor Rob-ert.

Repeat and Fade



FOR NO ONE

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Moderately, (in 2)



1. Your day — breaks, your mind — aches, You find — that all —
2. She wakes — up, she makes — up, She takes — her time —
5. Your day — breaks, your mind — aches, There will — be times —



— her words of kind - ness lin - ger on — when she no long - er needs — you. —
— and does - n't feel she has to hur - ry, she no long - er needs — you. —
— when all the things she said will fill — your head, you won't for - get — her. —

1, 2, 3



— } And in her eyes you see noth - ing,

No sign of love be - hind the tears — cried for no - one.

To Coda ◊

Dm C/E Dm/F C/G Dm/A A7 Dm Dm7/G G7

A love that should have last - ed years. —

C Em/B Am C/G

3. You want — her, you need — her, And yet — you don't — be - lieve her
 4. You stay — home, she goes — out, She says — that long — a - go she

F B♭ C

when she says her love — is dead: you think she needs — you. — And in her
 knew some - one but now — he's gone; she does - n't need — him. —

◊ Coda

Dm/F C/G Dm/A A7 Dm Dm7/G G7

2 *D.C. al Coda*

should have last - ed years. —

rit.

I WANT TO TELL YOU

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Moderately

mf

B^b **E^b sus** **E^b** **B^b** **E^b sus** **E^b**

B^b7 **E^b sus** **E^b** **B^b7** **E^b sus** **E^b**

B^b **C**

F

I want to tell — you, My head is filled — with things — to say. —

When you're here, — All those words:



— they seem — to slip — a — way. —

2. When I get near —
3.4 I want to tell —



— you, the games be — gin — to drag — me down. —
— you, I feel hung up — and I don't — know why. —



It's all right, — I'll make you —
I don't mind, — I could wait —

To Coda ⊕



— may — be — next time — a — round. — But if I
— for — ev — er, I've — got time. — Some — times I

E^bm6 B^b C Cm

seem to act — un - kind — it's — on - ly me, it's not my mind —
 wish I knew — you well — then — I could speak my mind and tell — you; —

E^bm6 B^b B^bsus 1 B^b

That is — con - fus - ing things. —
 May - be — you'd un - der - stand. —

2 B^b *D.S. al Coda*

⊕ *Coda* B^b E^bsus E^b

— got time, —

Repeat and Fade

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

I've got time. —

TOMORROW NEVER KNOWS

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Moderately

1. Turn off your mind, re-lax and float down-stream;
(2) is all and love is ev-ry-one;

It is not dy-ing, It is not
It is know-ing, It is

dy - ing. Lay down, — all thought, — sur - ren -
 know - ing. When ig - nor - ance — and haste —

- der to the void; It is ³ shin - ing,
 - may mourn the dead; It is be - liev - ing,

It is ³ shin - ing. That you —
 It is be - liev - ing. But lis -

- may see — the mean - ing of with - in, It is ³
 - ten to — the col - our of your dreams, It is not



1

speaking, _____ It is ³ speaking, _____ 2. That love —
 living, _____ It is not living, _____

2



Or play the game "Ex - is - tence" to the end —



of the be - gin - ning,



Repeat and Fade

of the be - gin - ning, of the be -

GOT TO GET YOU INTO MY LIFE

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Moderately, with a strong beat

mf

The piano introduction is in 4/4 time, marked *mf*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of quarter notes.

G
Guitar chord diagram: G (000233)

1. I was ³a-lone, — I took a ride, — I did - n't know — what I would find —
2. You did - n't run, — you did - n't lie, — you knew I want - ed just to hold —
3. What can I do, — what can I be — when I'm with you — I want to stay —

The vocal line includes triplets and slurs. The piano accompaniment features triplets in the right hand and a steady bass line in the left hand.

F/G
Guitar chord diagram: F/G (133211)

G
Guitar chord diagram: G (000233)

— there. — An - oth - er road, — where may - be I —
— you. — And had you gone — you knew in time —
— there. — If I'm true — I'll nev - er leave —

The second verse continues with similar musical notation, including triplets and slurs in the vocal line and piano accompaniment.



— could see an-oth - er kind of mind — there. —
 — we'd meet a-gain — for I'd have told — you. —
 — and if I do — I know the way — there. —

Ooh, — then I sud - den - ly see — you. Ooh, — did I tell — you I need — you
 Ooh, — you were meant — to be near — me. Ooh, — and I want — you to hear — me
 Ooh, — then I sud - den - ly see — you. Ooh, — did I tell — you I need — you

To Coda 0

ev - 'ry sin - gle day of my life? — —
 say we'll be to - geth - er ev - 'ry day. — —
 ev - 'ry sin - gle day of my life? — —

G C C/D Tacet

Got to get you in - to my life! —

G

D.S. al Coda

⊕ Coda

G

Got to get you in - to my life! —

C C/D Tacet G

Tacet G C

Got to get you in - to my life! —



First system of musical notation, including guitar and piano accompaniment. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The system concludes with a 2/4 time signature change.



Second system of musical notation, including guitar and piano accompaniment. The guitar part features a melodic line with triplets. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system concludes with a 2/4 time signature change.

I was a-lone, — I took a ride, — I did - n't know — what I would find — there.

Third system of musical notation, including guitar and piano accompaniment. The guitar part continues with a melodic line. The piano accompaniment provides harmonic support. The system concludes with a 2/4 time signature change.

An-oth - er road, - where may-be I — could see an-oth - er kind of mind — there.



Fourth system of musical notation, including guitar and piano accompaniment. The guitar part features a melodic line with a key signature change to one flat (Bb). The piano accompaniment includes a 'Fade out' instruction. The system concludes with a 2/4 time signature change.

Then sud - den - ly I see you, did I tell you I need - you?

Fade out

TAXMAN
ELEANOR RIGBY
I'M ONLY SLEEPING
LOVE YOU TO
HERE, THERE AND EVERYWHERE
YELLOW SUBMARINE
SHE SAID SHE SAID

THE BEATLES

REVOLVER

GOOD DAY SUNSHINE
AND YOUR BIRD CAN SING
FOR NO ONE
DR. ROBERT
I WANT TO TELL YOU
GOT TO GET YOU INTO MY LIFE
TOMORROW NEVER KNOWS

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.



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