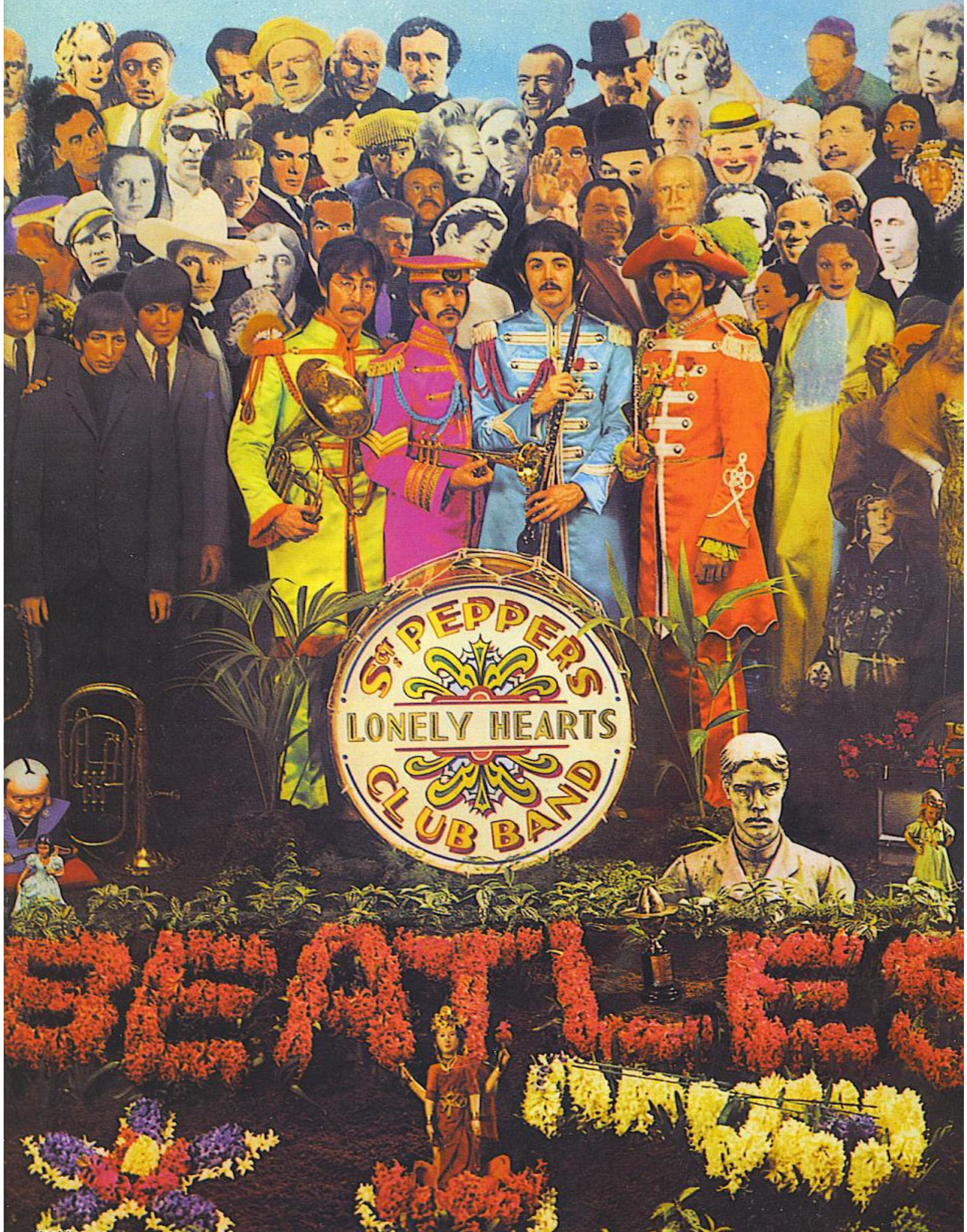


Sgt. Pepper's Lonely Hearts Club Band



Sgt. Pepper's Lonely Hearts Club Band

Words & Music by John Lennon & Paul McCartney.

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately slow, with a strong beat

Musical notation for the first system, featuring piano accompaniment in G major. The key signature has one sharp (F#). The time signature is 4/4. The music is marked *mf*. Chord diagrams for A7 and C7 are shown above the staff.

Musical notation for the second system, including vocal lines and piano accompaniment. Chord diagrams for G and A7 are shown above the staff. The lyrics are: 1. It was twen - ty years a - go to - day — that Ser - geant
(2) real - ly want to stop the show — but I

Musical notation for the third system, including vocal lines and piano accompaniment. Chord diagrams for C, G, and A7 are shown above the staff. The lyrics are: Pep - per taught the band to play. — They've been go - ing in and out of style, — But they're
thought you might like to know — That the sing - er's going to sing a song, — And he

C G A7

guar - an - teed to raise a smile. — So may I in - tro - duce you to — the
wants you all to sing a - long. — So let me in - tro - duce you to — the

C G C

act you've known for all these years; — } Ser - geant Pep - per's Lone - ly Hearts Club
one and on - ly Bil - ly Shears. — }

G C7 F

Band. _____

C D7

We're



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

{ We hope you will en - joy the show. —
We hope you have en - joyed the show. —



Ser-geant Pep-per's Lone - ly Hearts — Club Band, — Sit
Ser-geant Pep-per's Lone - ly Hearts — Club Band, — We're



back and let the eve - ning go. — } Ser-geant Pep-per's Lone - ly, Ser -
sor - ry, but it's time to go. — }



- geant Pep-per's Lone - ly, Ser - geant Pep-per's Lone - ly Hearts — Club Band. — It's

1 C F7 C

won-der-ful to be here, It's cer-tain-ly a thrill, you're such a love-ly au-di-ence, we'd

D D7 2 G Bb F

like to take you home with us, we'd love to take you home. 2. I don't Ser-geant Pep-per's Lone-ly Hearts-

C G C G

— Club Band. — We'd like to thank you once a-gain. —

Bb F C G

Ser-geant Pep-per's one and on-ly Lone-ly Hearts Club Band; It's



get - ting ver - y near the end. Ser - geant Pep - per's Lone - ly, Ser -



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



Club Band.



With A Little Help From My Friends

Words & Music by John Lennon & Paul McCartney.

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderate swing feel (♩♩ played as ♩♩)

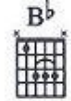
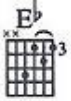
Chord diagrams: C^b and D^b

Chord diagrams: E^b , B^b7 , E^b , and B^b/D

1. What would you think — if I sang —
 2. What do I do — when my love —
 3. Would you be - lieve — in a love —

Chord diagrams: F^m and B^b7

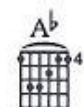
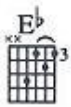
— out of tune? — Would you stand — up and walk — out on me? —
 — is a - way, — Does it wor - ry you to be a - lone? —
 — at first sight? — Yes, I'm cer - tain that it hap - pens all the



time. Lend me your ears and I'll sing
 How do I feel by the end
 What do you see when you turn



you a song and I'll try not to sing out of key.
 of the day, Are you sad be - cause you're on your own?
 out the light? I can't tell you, but I know it's mine.



Oh, } I get by with a lit - tle help from my friends.
 No, }
 Oh, }





Mm, I get high — with a lit - tle help — from my friends. —









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








Do you need — an - y - bod - y? I



need some - bod - y to love. — Could it be — an - y - bod -

- y? I want some - bod - y to love. —

To Coda ⊕

D.S. al Coda

⊕ Coda

 Oh, I get by —

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

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

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

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

Chord diagrams: A^b , E^b

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

Chord diagrams: D^b , A^b

Chord diagrams: C^b/G^b , $A^b m6$, E^b

Lucy In The Sky With Diamonds

Words & Music by John Lennon & Paul McCartney.

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.







Moderately

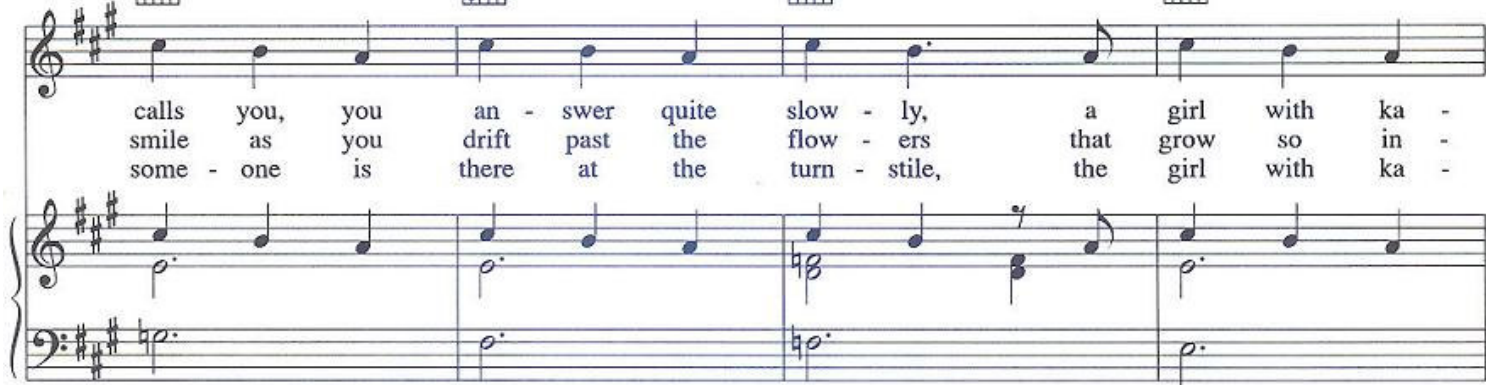
1. Pic - ture your -
2. Fol - low her
3. Pic - ture your -





- self in a boat on a riv - er with tan - ger - ine
down to a bridge by a foun - tain where rock - ing horse
- self on a train in a sta - tion with plas - ti - cine

trees and mar - ma - lade skies. Some - bod - y
peo - ple eat marsh - mal - low pies. Ev - 'ry - one
por - ters with look - ing glass ties. Sud - den - ly









calls you, you an - swer quite slow - ly, a girl with ka -
 smile as you drift past the flow - ers that grow so in -
 some - one is there at the turn - stile, the girl with ka -



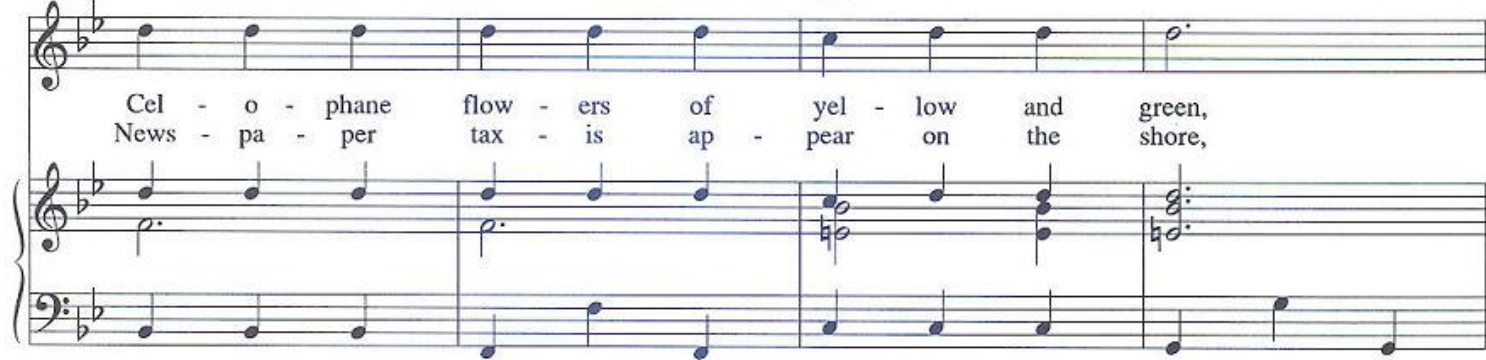

To Coda




- lei - do - scope eyes. _____
 - cred - ib - ly high. _____
 - lei - do - scope



Cel - o - phane flow - ers of yel - low and green,
 News - pa - per tax - is ap - pear on the shore,







tow - er - ing o - ver your head. _____ Look for the
 wait - ing to take you a - way. _____ Climb in the



G D7 Em (♩. = ♩)

girl with the sun in her eyes and she's gone. }
back with your head in the clouds and you're gone. }

G C D7 G C

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

D7 G C D7

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

1 D 2 D D.S. al Coda

Ah. Ah.

⊕Coda F#m

eyes.

D

G

C

Lu - cy in the sky — with

D7

G

C

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

D7

G

C

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

D7

D

A

dia - monds, Ah. *Repeat and Fade*

Getting Better

Words & Music by John Lennon & Paul McCartney

©Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Rock tempo

F (add 9)



It's get - ting bet - ter all the

F/G



G



C/G



G



C/G



time. _____

1. I used to get mad _____ at my school, _____ The
(2) used to be an - gry young man, _____ Me

drumfisk

G



C/G



G



C/G



G



C/G



teach - ers who taught _____ me weren't cool; _____ You're hold - ing me down, _____
hid - ing me head _____ in the sand; _____ You gave me the word, _____ I

G C/G G C/G G C

turn - ing me round, _____ Fill - ing me up _____ with your rules. _____ I've
 fin - al - ly heard, _____ I'm do - ing the best _____ that I can. _____

C F/C C

got to ad - mit it's get - ting bet - ter; A lit - tle bet - ter all the time. —
 I ad - mit it's get - ting bet - ter; A lit - tle bet - ter all the time. —

Fmaj7 C F/C

I have to ad - mit it's get - ting bet - ter, It's get - ting
 Yes, I ad - mit it's get - ting bet - ter; it's get - ting

Em Dm7 Fmaj7 1 G

bet - ter since you've been mine. —
 bet - ter since you've been mine. —

2. Me Get - ting so much bet - ter all the time.

Chords: C/G, F, C/E, F, C/E, F, C/E, F, C/E

It's get - ting bet - ter all the time. _____ Bet - ter, bet - ter,

Chords: C, F, Em/G

bet - ter. It's get - ting bet - ter all the time. _____ Bet - ter, bet - ter,

Chords: Fmaj7, C, F, Em/G

bet - ter. 3. I used to be cruel _____ to my wo -

To Coda

Chords: Fmaj7, G, G, C/G

G C/G G C/G G

- man; I beat — her and kept — her a - part — from the things — that she loved. —

Man, I was mean, — but I'm chang - ing my scene, — and I'm do -

D.S. al Coda

- ing the best — that I can. —

⊕ Coda F C/E F C/E

Get - ting so much

F C F F/G C

bet - ter all the time. —

Repeat and Fade

Fixing A Hole

Words & Music by John Lennon & Paul McCartney

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately




1. I'm



fix - ing a hole — where the rain — gets — in, — And stops my mind — from wan -
(2) fill - ing the cracks — that — ran — through the door, — And kept my mind — from wan -



- der - ing — where it will — go. —
- der - ing — where it will — go. —

1   2  


2. I'm And it



real-ly does-n't mat - ter if I'm wrong, - I'm right where I be-long - I'm right where I be-long.



{ See the peo - ple stand - ing there - who dis - a - gree - and nev - er win - and
Sil - ly peo - ple run - a - round, - they wor - ry me - and nev - er ask - me



won - der why they don't get in my - - - door. I'm paint - ing the room - - - in a col -
why they don't get past my door. - - - I'm tak - ing my time - - - for a num -



To Coda ⊕

Fm7 Fm6 Fm7 Fm6

- our-ful way, And when my mind — is wan - der - ing there I will —
 - ber of things, That weren't im - por - tant yes - ter - day and I still —

Fm7 Fm6 Fm7 Fm6

— go. — Oo oo oo ah — Hey — hey hey. —

F C# Fm7 Fm6 Fm7 Fm6

Fm7 Fm6 Fm7 Fm6

D.S. al Coda
 Tacet
 And it

♣ Coda



— go — Oo oo oo oo



ah I'm fix - ing a hole — where the rain — gets in, — And



stops my mind — from wan - der - ing where it will — go,



where it will — go. I'm

Repeat and Fade

She's Leaving Home

Words & Music by John Lennon & Paul McCartney

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately

The piano introduction is in 3/4 time, marked *mf*. The right hand plays a melodic line of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a steady bass line of quarter notes: G3, Bb3, G3, Bb3, G3, Bb3, G3, Bb3.

1. Wedn's - day morn - ing at five o' - clock as the
2. Fa - ther snores as his wife gets in - to her

Chords: Eb, Bbm, Fm7, Ab/C

day be - gins, _____ Sil - ent - ly
dres - sing gown, _____ Picks up the

Chords: Cm7, F7, Bb11

clos - ing her bed - room door, _____ Leav - ing the
let - ter that's ly - ing there. _____ Stand - ing a -

Chords: Bb9, Bb11

B \flat 9 F \flat

note that she hoped would say more. She goes down
- lone at the top of the stairs, She breaks down
3. Fri - and day

Bm Fm7 Cm

stairs to the kit - chen clutch - ing her hand - ker - chief.
cries to her hus - band "Dad - dy, our ba - by's gone."
morn - ing at nine o' - clock she is far a - way.

F7 B \flat 11

Qui - et - ly turn - ing the
Why would she treat us so
Wait - ing to keep the ap -



back - door key, ——— Step - ping out - side she is
 thought - less - ly ——— How could she do this to
 point - ment she made. Meet - ing a man from the



free. She ——— (We gave her
 me? She ——— (We nev - er
 mo - tor trade. She ——— (What did we

most of our ——— lives) is leav - ing ——— (Sac - ri - ficed
 thought of our - selves) is leav - ing ——— (Nev - er a
 do that was ——— wrong?) is hav - ing ——— (We did - n't

most of our lives) Home (We gave her
 thought for our selves) Home (We strug - gled
 know it was wrong.) Fun (Fun is the

B^bm6/D^b

To Coda ☐ Cm

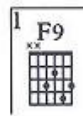
ev - 'ry - thing mon - ey could She's leav - ing home af - ter
 hard all our lives to get buy.
 one thing that mon - ey can't by.

F7

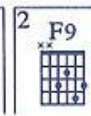
Cm

liv - ing a - lone for so man - y years.
 (Bye
 (Bye
 bye.)
 bye.)

1 F9




2 F9

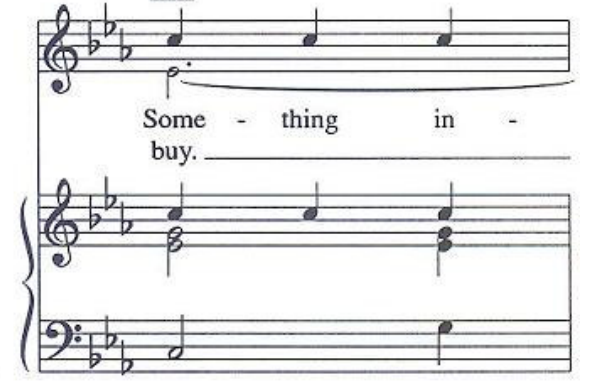


D.S. al Coda

⊕ Coda Cm



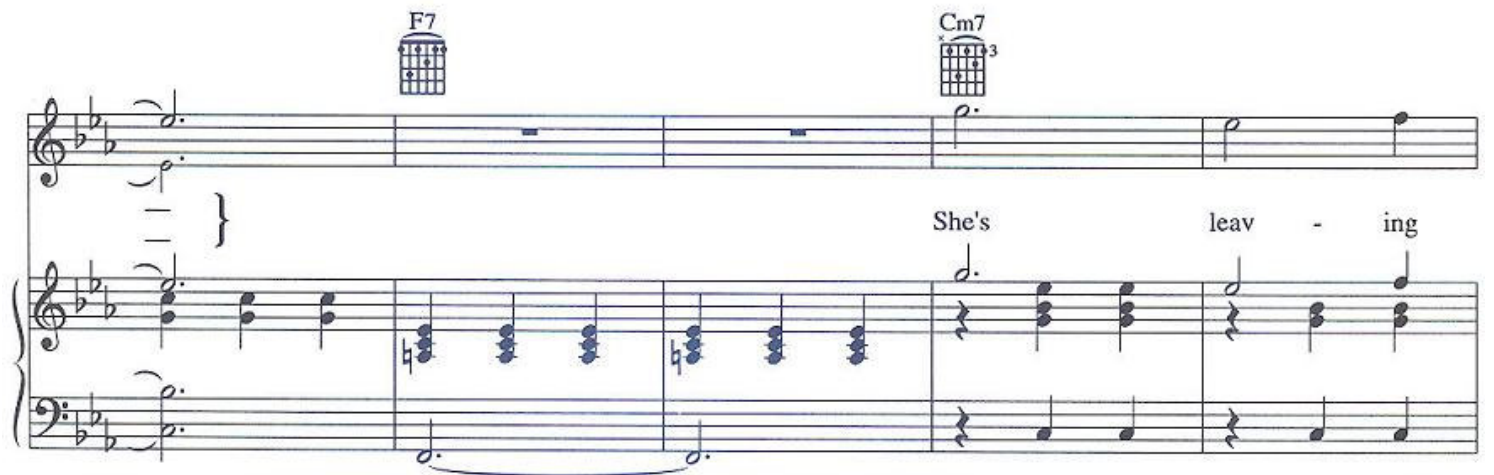

Some - thing in -
buy.



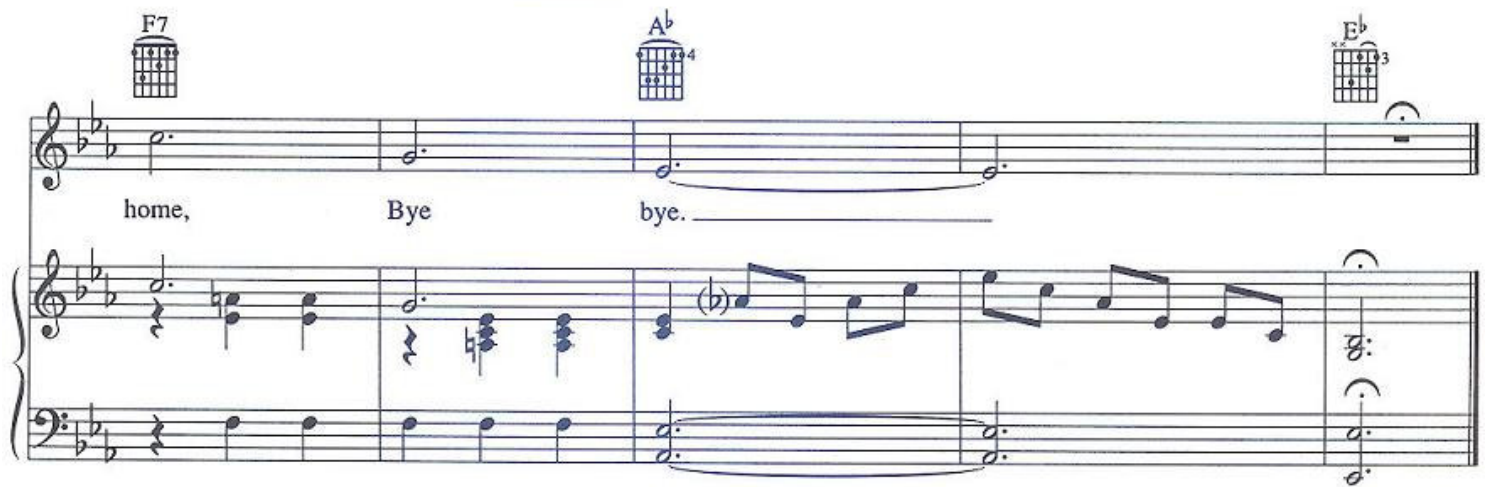
- side that was al - ways de - nied _____ for so man - y years. —
Bye (Bye.)



She's leav - ing



home, Bye bye.



Being For The Benefit Of Mr. Kite!

Words & Music by John Lennon & Paul McCartney

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately



1. For the



ben - e - fit of mis - ter Kite, there will be a show to - night on
cel - e - bra - ted mis - ter K; per - forms his feat on Sat - ur - day at
band be - gins at ten to six when mis - ter K. per - forms his tricks with -



tram - po - line.
Bish - ops - gate.
- out a sound.

The Hen - der - sons will all be there,
The Hen - der - sons will dance and sing as
And mis - ter H. will dem - on - strate ten

late of Pa - blo Fan - que's fair, what a scene! — O - ver
 mis - ter Kite flies through the ring; don't be late. — mes - s'rs
 som - er - saults he'll un - der - take on sol - id ground. — Hav - ing

men and hors - es, hoops and gar - ters, last - ly through a hog's — head of
 K. and H. as - sure the pub - lic their pro - duc - tion will be sec - ond to
 been some days in prep - ar - a - tion, a splen - did time is guar - an - teed for

To Coda ☉

real — fire. — In this way mis - ter K. will chal - lenge the
 none. — And of
 all. — And to -

world! 2. The

course, Hen - ry, The horse danc - es the waltz. *D.S. al Coda*

3. The

⊕ Coda

night mis - ter Kite is top - ping the bill.

When I'm Sixty-Four

Words & Music by John Lennon & Paul McCartney

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Steady 2 beat

The musical score is presented in four systems, each with a guitar chord diagram above the first staff. The first system includes a *mf* dynamic marking. The second system is an instrumental piano accompaniment. The third system contains the vocal line with lyrics: "When I get old - er, los - ing my hair — man - y years from now; —". The fourth system contains the vocal line with lyrics: "— Will you still be send - ing me a val - en - tine, —".

Chord Diagrams:

- C:** x02233
- F:** xx0233
- G11:** x02233 (with a 5 in the 5th fret)
- G7:** x02033

Tacet



birth - day greet - ings, bot - tle of wine? — If I'd been out — till



quar - ter to three — would you lock the door? —



Will you still need — me, will you still feed — me when I'm six - ty



four? Oo —

Am E Am E E7

You'll be older, too.

Detailed description: This system contains the first four measures of the song. The guitar part starts with an Am chord, followed by E, Am, E, and E7. The vocal melody begins with a whole note rest, then sings 'You'll be older, too.' over a piano accompaniment of chords and a bass line.

E Am E E7 Am G/A Am Dm

Ah, and if you say the word

Detailed description: This system contains measures 5 through 8. The guitar part features chords E, Am, E, E7, Am, G/A, Am, and Dm. The vocal melody starts with a whole note rest, then sings 'Ah, and if you say the word' over a piano accompaniment.

F G C

I could stay with you.

Detailed description: This system contains measures 9 through 12. The guitar part features chords F, G, and C. The vocal melody starts with a whole note rest, then sings 'I could stay with you.' over a piano accompaniment.

G C

I could be hand - y card,
Send me a post - card,

Detailed description: This system contains measures 13 through 16. The guitar part features chords G and C. The vocal melody starts with a whole note rest, then sings 'I could be hand - y card, Send me a post - card,' over a piano accompaniment. A double bar line with repeat dots is placed before the final measure.



mend - ing a fuse — when your lights have gone. —
 drop me a line — stat - ing point of view. —

Tacet

You can knit a sweat - er by the fire — side, — Sun - day morn - ings,
 In - di - cate pre - cise - ly what you mean to say — yours sin - cere - ly



go for a ride. — Do - ing the gar - den,
 wast - ing a - way. — Give me your an - swer,



dig - ging the weeds; — Who could ask for more? —
 fill in a form, — mine for ev - er more. —

Will you still need — me, will you still feed — me, when I'm six - ty
 Will you still need — me, will you still feed — me, when I'm six - ty

To Coda ☐

four? Ev - 'ry sum - mer we can rent a cot - tage in the Isle of Wight —

— if it's not too dear. — We shall scrimp and

save; —

Am



Dm



F



Grand - chil - dren on your knee; ————— Ve - ra,

G



C



G



Chuck and Dave.

⊕ Coda

C



D.S. al Coda

four?

F



G11



G7



C



Lovely Rita

Words & Music by John Lennon & Paul McCartney

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, all under a slur. A fermata is placed over the B4 note, with the text "Ah" written below it. The piano accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a half note E3. The first measure of the piano part is marked with a piano dynamic (*mf*). Above the vocal staff, three guitar chord diagrams are provided: G major (x00033), F major (x23211), and C major (x32010).

The second system of the musical score continues the vocal and piano parts. The vocal line has a whole rest, followed by quarter notes G4, A4, and B4, then a half note C5, and finally a half note B4. The lyrics "Love - ly Ri - ta, — me - ter maid, —" are written below the notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Above the vocal staff, two guitar chord diagrams are provided: G major (x00033) and F major (x23211).




The third system of the musical score continues the vocal and piano parts. The vocal line has a whole rest, followed by quarter notes G4, A4, and B4, then a half note C5, and finally a half note B4. The lyrics "Love - ly Ri - ta, — me - ter maid. — Love - ly Ri - ta, me - ter maid, —" are written below the notes. The piano accompaniment continues with the same eighth-note bass line and chords. Above the vocal staff, five guitar chord diagrams are provided: C major (x32010), G major (x00033), C major (x32010), Bb major (x21201), and F major (x23211).



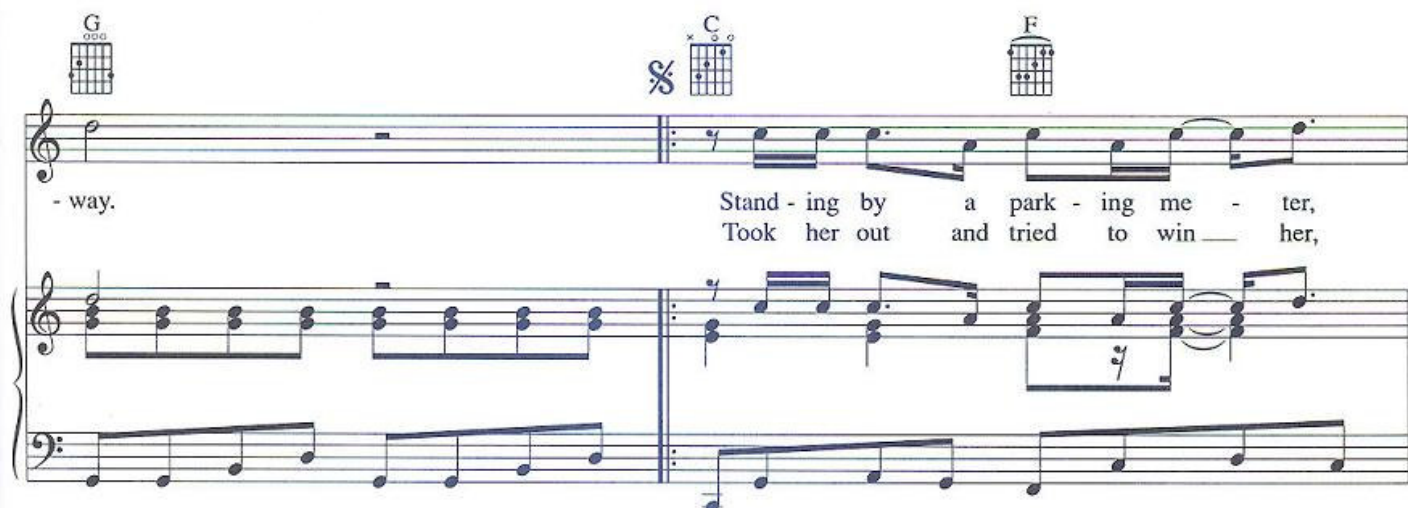



noth - ing can come be - tween us; When it gets dark, I tow your heart a -



- way. Stand - ing by a park - ing me - ter,
Took her out and tried to win — her,








when I caught a glimpse of Ri - ta, fill - ing in a tick - et in her lit - tle white book.
had a laugh, and o - ver din - ner; Told her I would real - ly like to see her a - gain.





In a cap she looked much old - er, and the bag a - cross her shoul - der
 Got the bill and Ri - ta paid - it, took her home, and near - ly made - it,





made her look a lit - tle like a mil - i - t'ry man. — Oh, _____
 sit - ting on a so - fa with a sis - ter or two. — Oh, _____





Love - ly Ri - ta, me - ter maid, — may I en - quire dis - creet - ly,
 Love - ly Ri - ta, me - ter maid, — where would I be with - out you?





"When are you free to take some tea with me?"
 Give us a wink and make me think of

To Coda 





D.S. al Coda

Ah _____ Ri - ta!

♢ Coda



you.
Love - ly Ri - ta, me - ter maid, — Love - ly Ri - ta, —



me - ter maid, — Love - ly Ri - ta, me - ter maid, —



Love - ly Ri - ta, — me - ter maid. —

sfz

Good Morning, Good Morning

Words & Music by John Lennon & Paul McCartney
© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Moderately

G C G C

Good morn - ing, good morn - ing, good

G C G D G F

morn - ing, good morn - ing, good morn - ing. Noth - ing to do — to save his life, —
Af - ter a while — you start to smile, —
Some - bod - y needs — to know the time, —

G F

— call his wife in. Noth - ing to say — but, "What a day! —
— now you feel cool. Then you de - cide — to take a walk —
— glad that I'm here. Watch - ing the skirts, — you start to flirt, —



How's your boy been?"
by the old school.
now you're in gear.



Noth - ing to do, — it's up to you,
Noth - ing has changed, — it's still the same, } I've got
Go to a show, — you hope she goes,



To Coda ⊕



noth - ing to say — but "It's O. K." — Good morn - ing, good morn - ing, good



morn - ing. Go - ing to work, — don't want to go, — feel - ing low down.





Head-ing for home, — you start to roam, — then you're in town.








Ev - ry - bod - y knows — there's noth - ing do - ing, Ev - ry - thing is closed, — it's like a ru -













- in, Ev - ry one you see — is half a - sleep — and you're on your own, — you're in the street..





2






F G C

First system of musical notation with guitar chords F, G, and C. The music is in G major and 4/4 time, featuring a melody in the treble clef and accompaniment in the bass clef.

G C G C

Peo-ple run-ning 'round _ it's five o'-clock. _ Ev-'ry-where in town _ it's get-ting dark, _

Second system of musical notation with lyrics and guitar chords G and C. The melody continues with triplets in the treble clef.

G C G

_ Ev-'ry-one you see _ is full of life, _ It's time for tea and meet the

Third system of musical notation with lyrics and guitar chords G and C. The melody continues with triplets in the treble clef.

G D D.S. al Coda

wife.

Fourth system of musical notation with lyrics and guitar chords G and D. The melody is mostly whole notes in the treble clef.

⊕ Coda G C

Repeat and Fade

morn-ing, good morn-ing, good. _ Good

Fifth system of musical notation with lyrics, guitar chords G and C, and a Coda symbol. The melody continues with triplets in the treble clef.

Within You, Without You

Words & Music by George Harrison

©Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Freely

mf

a tempo (moderately)



1. We were talk - ing a -
(2) talk - ing a -
(3) talk - ing a -

- bout the space be - tween us all, And the
- bout the love we all gone could share, When we
- bout the love that's gone so cold, And the

drumfisk

peo - ple who hide them - selves be -
 find it to try our best to
 peo - ple who gain the world and

To Coda ⊕

-hind a wall of il - lu - sion; nev - er
 hold it there with our
 lose their

glimpse the truth, then it's far too late,

and they pass a - way.

2. We were love, with our love — we could

save the world. If they on - ly knew.

Slightly faster

Try to re - a - lize it's — all with - in your - self, no -
And to see you're real - ly — on - ly ver - y small, and

1

- one else can make you change.

2

life flows on with - in you and with - out

D.S. al Coda

you. 3. We were

⊕ Coda

soul. They don't

know, They can't see.

Are you one of them?

Slightly faster

When you've seen be - yond your - self, then you may find peace and
 And the time will come when you see we're all one, and

of mind is wait - ing there.

life flows on with - in you and with - out you.

A Day In The Life

Words & Music by John Lennon & Paul McCartney

© Copyright 1967 Northern Songs, under license to MCA Music Limited, 77 Fulham Palace Road, London W6.
All Rights Reserved. International Copyright Secured.

Slowly



The first system of piano accompaniment for 'A Day In The Life'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked 'Slowly'. The treble clef part consists of a series of chords and single notes, while the bass clef part provides a simple harmonic foundation.



The second system of the score, featuring vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 1. I read the news to-day, — oh boy, 4. I read the news to-day, — oh boy, The piano accompaniment continues with chords and single notes.



The third system of the score, featuring vocal lines and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: A - bout _ a luck - y man who made the grade; Four thous - and holes in Black - burn, Lan - ca - shire; And though the news _ was rath - er And though the holes _ were rath - er The piano accompaniment continues with chords and single notes.

drumfisk

Em

To Coda

C

F

Em

Em/D

sad,
small,

Well, I just had to laugh.

C

F

Em

Cmaj7

G

Bm/F#

I saw the pho-to-graph.

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

Em

C

Em/B

Am

Cmaj7

car,
boy,

He did - n't no-tice that the lights had changed.
The Eng-lish ar-my had just won the war.

G

Bm

Em

C

F

A crowd of peo-ple stood and stared,
A crowd of peo-ple turned a-way,

They'd seen his face be-fore,-
But I just had to look,-

1 **Em** **Em/D** **C**

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

2 **Em** **Em/D** **C** **Cmaj7** **C** **Bm/F#**

Hav - ing read the book I'd love to turn —

G **Em/A** **E**

you — on. — Woke up,

D(no 3rd)

fell out of bed, Dragged a comb a-cross my head. — Found my

E F#m/B E F#m/B

way down stairs and drank a cup, And look - ing up, I no - ticed I was late. Found my

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, with lyrics: "way down stairs and drank a cup, And look - ing up, I no - ticed I was late. Found my". The second line is the piano accompaniment, featuring a steady eighth-note bass line in the left hand and chords in the right hand. Above the vocal line, four guitar chord diagrams are provided: E (open), F#m/B (2nd fret), E (open), and F#m/B (2nd fret).

E D(no 3rd)

coat and grabbed my hat, — Made the bus in sec - onds flat. Found my

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics: "coat and grabbed my hat, — Made the bus in sec - onds flat. Found my". The piano accompaniment continues with the same rhythmic pattern. Above the vocal line, two guitar chord diagrams are provided: E (open) and D(no 3rd) (2nd fret).

E F#m/B B7 E F#m/B

way up - stairs and had a smoke And some - bod - y spoke and I went in - to a dream.

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with lyrics: "way up - stairs and had a smoke And some - bod - y spoke and I went in - to a dream." The piano accompaniment continues. Above the vocal line, five guitar chord diagrams are provided: E (open), F#m/B (2nd fret), B7 (2nd fret), E (open), and F#m/B (2nd fret).

C G D A

Ah

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody consists of a single note "Ah" held across four measures. The piano accompaniment continues with the eighth-note bass line and chords. Above the vocal line, four guitar chord diagrams are provided: C (open), G (3rd fret), D (2nd fret), and A (2nd fret).

E C G D

System 1: Musical notation for the first system, including guitar chord diagrams for E, C, G, and D, and a piano accompaniment with a vocal line.

A

D.S. al Coda

System 2: Musical notation for the second system, including a guitar chord diagram for A and a piano accompaniment with a vocal line.

⊕ Coda C F

They had to count them all. —

System 3: Musical notation for the Coda section, including guitar chord diagrams for C and F, and a piano accompaniment with a vocal line.

Em Em/D C

Now they know how man-y holes it takes to fill the Al - bert Hall. I'd

System 4: Musical notation for the third system, including guitar chord diagrams for Em, Em/D, and C, and a piano accompaniment with a vocal line.

Bm/F# G G/A E

love to turn — you — on.

System 5: Musical notation for the fourth system, including guitar chord diagrams for Bm/F#, G, G/A, and E, and a piano accompaniment with a vocal line.

The words and music to the greatest pop album ever recorded.
Every song has been completely re-arranged and re-engraved
for this edition, celebrating the album's 25th anniversary.
For piano, voice and guitar, with complete lyrics
and guitar chord boxes.

Sgt. Pepper's Lonely Hearts Club Band
With A Little Help From My Friends
Lucy In The Sky With Diamonds
Getting Better
Fixing A Hole
She's Leaving Home
Being For The Benefit Of Mr. Kite!
Within You, Without You
When I'm Sixty-Four
Lovely Rita
Good Morning, Good Morning
A Day In The Life

A splendid time is guaranteed for all...

Wise Publications
Order No. AM90159

ISBN 0-7119-3228-X



9 780711 932289

