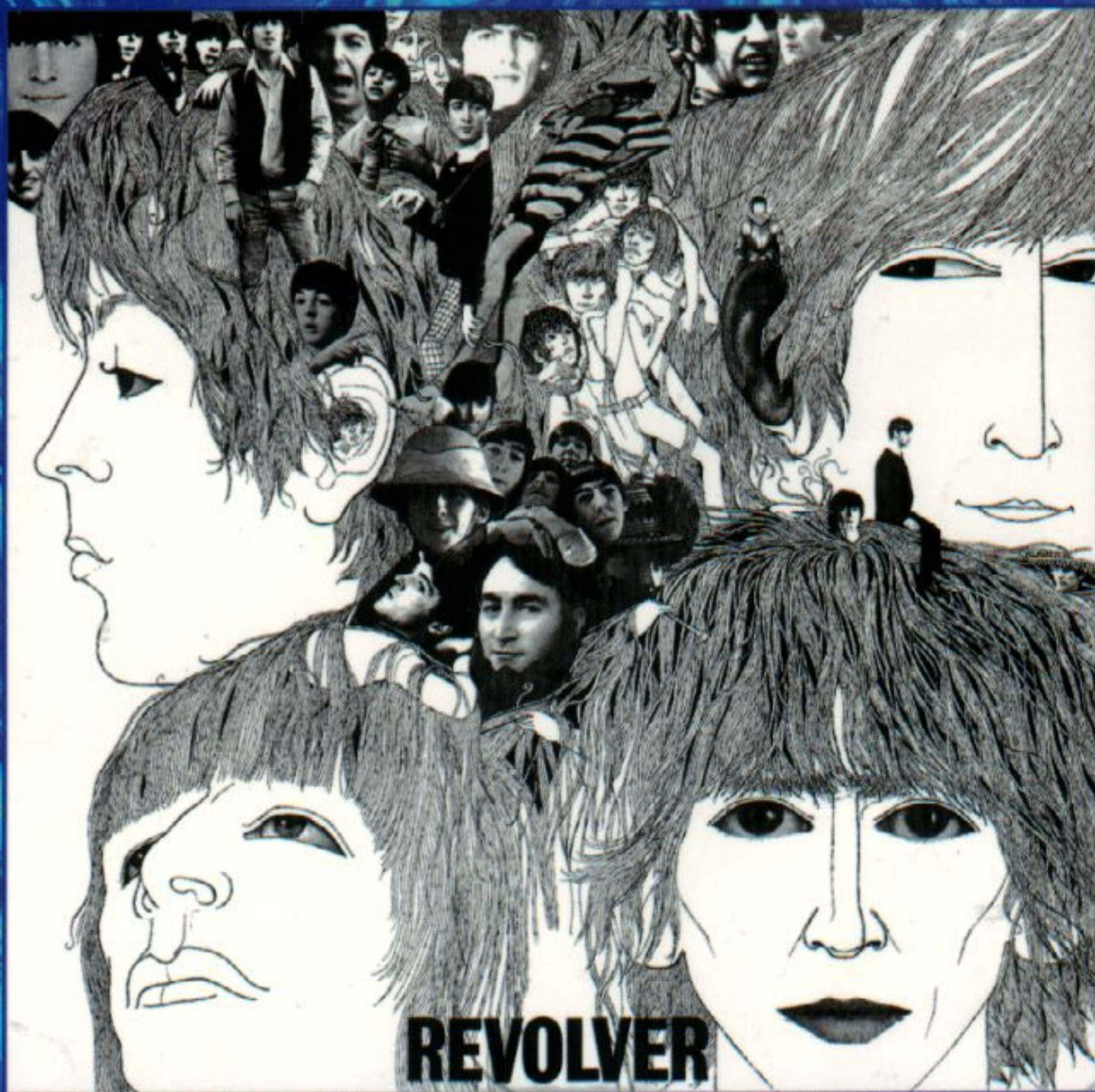




Authentic Transcriptions  
with Notes and Tablature  
Transcribed by  
Jesse Gress

# THE BEATLES REVOLVER





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**JESSE GRESS**

# THE BEATLES REVOLVER

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# And Your Bird Can Sing

Words and Music by John Lennon and Paul McCartney

All chords for Gtr. 3 only (Capo at 2nd fret)

<b>D</b> xx0 132	<b>Em</b> 000 23	<b>G</b> 00 21 34	<b>G6</b> xx0000	<b>F#m</b> xx 3111	<b>F#m/maj7</b> xx 2111	<b>F#m7</b> xx 1111	<b>B/D#</b> x 3111 4fr	<b>A</b> x0 123	<b>Gtype2</b> 000x 21
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## Intro

Moderately fast ♩ = 132

Gtr. 3 (Elec. 12 - str. Gtr. Capo at 2nd. fr.) *mf*

Gtr. 1 *f* w/semi-distortion

Gtr. 2 *f*

The Intro section consists of three guitar parts. Gtr. 3 plays a steady eighth-note accompaniment in D major. Gtr. 1 and Gtr. 2 play melodic lines with various techniques like bends and vibrato. The score includes detailed tablature for each guitar part, with fret numbers and bar lines. Dynamic markings include *mf* for Gtr. 3 and *f* for Gtr. 1 and Gtr. 2.

## Verse

*mf*

1. Tell me that you've got ev - 'ry - thing\_ you want and your bird can \_

The Verse section features a vocal melody line and guitar accompaniment. The vocal line starts with the lyrics "1. Tell me that you've got ev - 'ry - thing\_ you want and your bird can \_". The guitar accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note accompaniment. Dynamic marking is *mf*.

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Em G

sing, but you don't get me, — you don't get

D

me. — You say you've seen

Gr. 1

*f* full

0 2 0 2 2 0 2 0

Gr. 2

*f*

1 2 0 2/5 2 0 1 2

sev - en won - ders and your bird is — green, but ya can't see me, —

Gr. 1 & 2

(0)  
(2)

Em G D5 D G6

ya can't see me.

**Bridge**

F#m F#m/maj7 F#m7 B/D#

when your prized possessions start to weigh you down,

Gr. 1 w/semi-dist. *mf* let ring

D Em A

look in my direction, I'll be 'round, I'll be 'round.

let ring let ring

Guitar Solo

D

mf

f

9 7 5 7 5 4 5 | 4 2 0 2 1 0 0 2 | 4 4 4 (4) | 5 0 2 0 2 2 0 2

f

9 8 6 8 6 4 6 | 4 7 6 4 7 4 6 4 | 5 5 5 5 | 4 1 2 0 5 5 2 0 1

Em

A

D

2 4 5 7 5 4 | 7 5 4 5 7 4 5 7 9 11 | 11 12 12 12 (12) | 7 9 9

2 4 2 4 2 4 2 1 | 4 1 2 4 2 4 5 2 | 2 4 4 4 4 (4) | 0 0 1

Bridge

F#m F#m(maj7) F#m7 B/D#

When your bird is bro - ken, will it bring you down? —

*mf* let ring -----

D Em A

You may be a - wo - ken, I'll be 'round, I'll be 'round. — You

let ring ----- let ring -----

Verse

D G6

2. tell me that you've heard ev-'ry sound there is — and your bird can swing, but ya can't hear me, —

Em G D5 D

— ya can't hear me.

Guitar Solo 2

D

*f*

9 7 5 7 5 4 5 4 2 0 2 1 0 0 2 4 4 4 4 (4)

*f*

9 8 6 8 6 4 6 4 7 6 4 7 4 6 4 5 5 5 (5)

Em

A

*full*

5 0 2 0 2 2 0 2 2 4 5 7 5 4 7 5 4 5 7 4 5 7 9 11

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



D

Gtype 2



# Doctor Robert

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately fast ♩ = 165

Gr. 1

A D5/A A7 D5/A A7 D5/A A7 D5/A A7

*f* w/semi-distortion

## Verse

A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7

1. Ring my friend, you said you'd call Doc - tor Rob-ert. Day or night, he'll be

*mf*

there an - y - time at all, Doc - tor Rob-ert. Doc - tor Rob-ert,

D5/A A7 D5/A A7 D5/A G F# B5/F E5

you're a new and bet-ter man. He helps you to un-der - stand. He does ev-

F#7 F#m7 F#7 B5/F# F#m7 F#7 B5/F# E5 F#7 B5/F# B7sus4 F#7 B5/F# G5

E A5 F# B E5/B Bm7 B7 E5/B N.C. Verse A D5/A A7

- 'ry - thing he can, — Doc-tor Rob-ert. 2. If you're down, he'll pick-

mf

D5/A A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7

— you up, Doc - tor Rob-ert. Take a drink from his spe-cial cup, Doc - tor

D5/A A7 D5/A G5 F# F#7 B5/F# F# B5/F# F#m7 F# B5/F# F#m7

Rob-ert. Doc-tor Rob-ert. He's a man, — you must be-lieve, —

F# B5/F# F#m7 F# B5/F# Em7 E E7 F#

— help-ing an - y-one in need. — No one can suc - ceed like Doc - tor Rob-

**B**

- ert.

**Bridge**  
**B**

Well, well \_\_\_\_

The first system of music features a vocal line starting with a rest followed by a quarter note, then a series of rests. The guitar line consists of a sequence of chords, each marked with a circled '4' above a '4/2' time signature. The fretboard diagram below shows the fingerings for these chords: (4) 4/2, (4) 4/2, (4) 4/2, (4) 4/2, (4) 4/2, (4) 4/2, (4) 4/2, (4) 4/2, and (4) 4/2.

Gr. 2 (Capo at 2nd fret)

**\* (A)**

*f*  
let ring

**(A)**

The second system is for guitar 2 with a capo at the 2nd fret. The vocal line starts with a rest, followed by a series of notes. The guitar line features a sequence of fret numbers: 2, 0, 2, 2, 3, 2, 2, 2, 3, 2, 3, 2, 2. The fretboard diagram shows these numbers on the strings.

\*Chords in parentheses played by capoed guitar.

**N.C.**

well \_\_\_\_ you're \_\_\_\_ feel - ing \_\_\_\_ fine.

*mp*

The third system is marked 'N.C.' (No Chords). The vocal line has the lyrics 'well \_\_\_\_ you're \_\_\_\_ feel - ing \_\_\_\_ fine.' The guitar line consists of a sequence of fret numbers: 2, 2, 2, 2, 2, 2, 2, 2, 2.

Well, \_\_\_\_ well \_\_\_\_ well, \_\_\_\_ he'll make you. Doc-tor

The fourth system continues the vocal line with the lyrics 'Well, \_\_\_\_ well \_\_\_\_ well, \_\_\_\_ he'll make you. Doc-tor'. The guitar line consists of a sequence of fret numbers: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Verse

A D5/A A7 D5/A A7 A7 D5/A A7 D5/A A7

Rob-ert. 3. My friend works for the na-tion'l health, Doc - tor

Gtr. 1

*mf* *mf*

Gtr. 2 (Capo at 2nd fret)

(G) (C5/G) (G7) (C5/G) (G7) (G7) (C5/G) (G7) (C5/G) (G7)

*f* let ring ----- *f*

D5/A A7 D5/A A7 D5/A A7 D5/A A7

Rob-ert. Don't pay mon-ey just to see your-self with Doc-tor

(C5/G) (G7) (C5/G) (G7) (C5/G) (G7) (C5/G) (G7)

let ring -----

D5/A A7

D5/A G5

F#

B5/F# F#m7 F#

B5/A F#m7

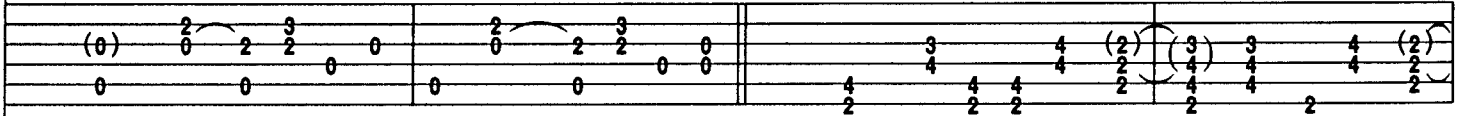


Rob-ert.

Doc - tor

Rob-ert.

You're a new.



(C5/G) (G7)

(C5/G) (G7)

(E)

(A5/E) (Em7) (E)

(A5/G#)(Em7)



let ring -----

*mf*



F#

B5/A F#m7 F#

B5/A F#m7 F#

B5/A F#m7 F#

Em7



and bet-ter

man.

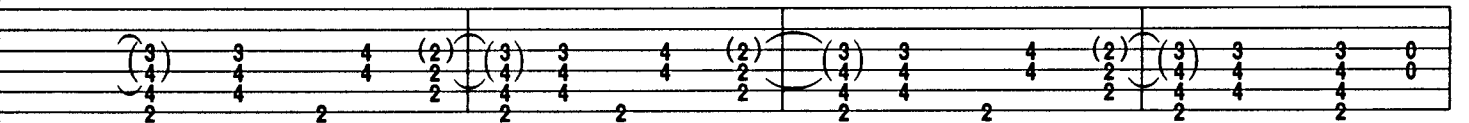
He helps

you

to un-der -

stand.

He does ev -



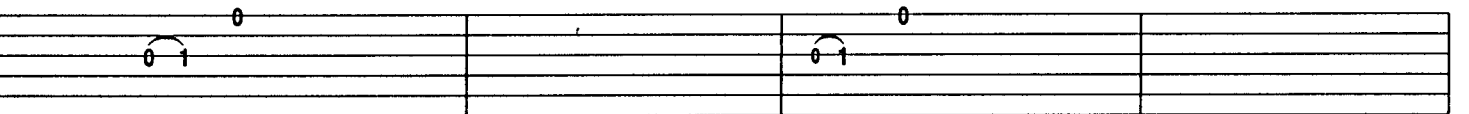
(E)

(A5/G#)(Em7) (E)

(A5/G#) (Em7) (E)

(A5/G#) (Em7) (E)

(Dm7)



E F# B

— 'ry - thing he can, — Doc — Rob - ert.

let ring ----- let ring ----- *f* let ring -----

(D) (E) (A)

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). It features three measures with chords E, F#, and B indicated above. The lyrics are "'ry - thing he can, — Doc — Rob - ert." The second line is the guitar accompaniment in treble clef, showing a rhythmic pattern of eighth notes. The third line is the guitar tablature, with fret numbers 0, 1, 2, 3, 4, and 2 indicated for each string.

Bridge

Well, — well, — well, — you're — feel - ing — fine.

Grtr. 1 tacet Grtr. 2: *mp*

Detailed description: This system contains the Bridge section. The top line is the vocal melody in treble clef with a key signature of three sharps. The lyrics are "Well, — well, — well, — you're — feel - ing — fine." The second line is the guitar accompaniment in treble clef, with a dynamic marking of *mp* and a hairpin crescendo. It includes the instruction "Grtr. 1 tacet" and "Grtr. 2:". The third line is the guitar tablature, with fret numbers 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, and 2 indicated.

Well, — well — well, — he'll make you. Doc - tor

Detailed description: This system contains the final line of the musical score. The top line is the vocal melody in treble clef with a key signature of three sharps. The lyrics are "Well, — well — well, — he'll make you. Doc - tor". The second line is the guitar accompaniment in treble clef. The third line is the guitar tablature, with fret numbers 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, and 2 indicated.

Verse

A

D5/A

A7

D5/A

A7

A7

D5/A

A7

Rob-ert. 4. Ring my friend, I said

Gtr. 1

*mf*

Gtr. 2 (Capo at 2nd fret)

(G) (C5/G) (G7) (C5/G) (G7) (G7) (C5/G) (G7)

*f*

let ring ----- let ring -----

D5/A

A7

D5/A

A7

D5/A

A7

you'd call, Doc - tor Rob-ert.

(C5/G) (G7)

(C5/G) (G7)

(C5/G) (G7)



D5/A A7

D5/A A7

D5/A A7

D5/A

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

(C5/G) (G7)

(C5/G) (G7)

(C5/G) (G7)

(C5/G)

*Begin fade*

*Fade out*

Rob - ert.

E

# Eleanor Rigby

Words and Music by John Lennon and Paul McCartney

## Chorus 1

Moderately ♩ = 137

Chorus 1 musical score. Includes vocal line with lyrics "Ah, look at all the lonely people.", guitar parts (Gtr. 1, 2, 3, 4), and fretboard diagrams for guitar parts 1, 2, and 3. Chords C and Em are indicated.

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

Second system of the musical score, including a second vocal line and guitar parts. Includes a "P.T. on" section and a "P.T. off" section. Chords C and Em are indicated.

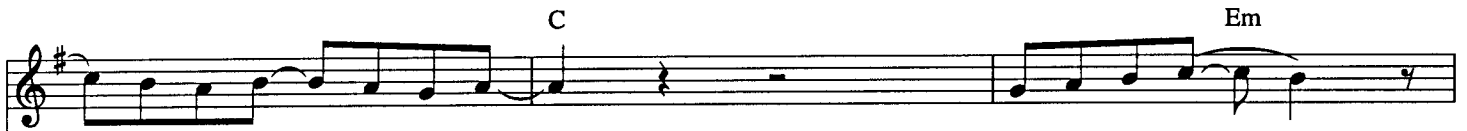
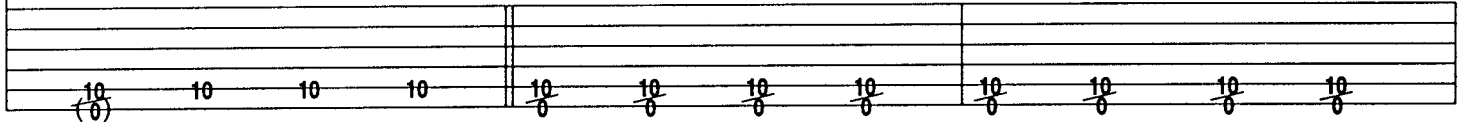
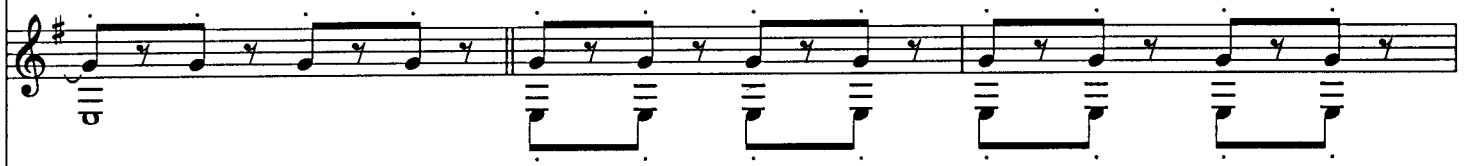
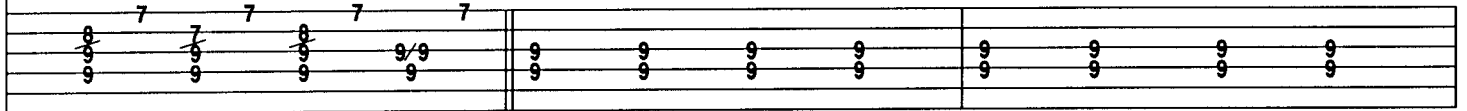
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Verse

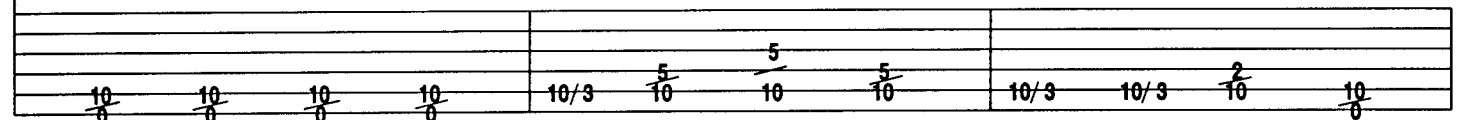
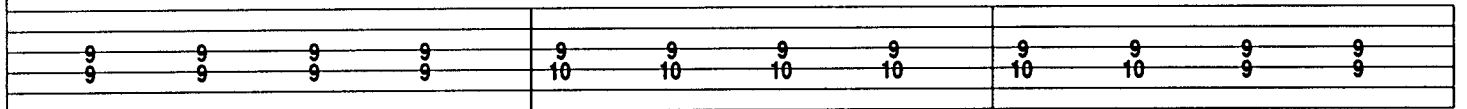
Em



1. El - ea - nor Rig - by, picks up the rice \_\_\_ in the church \_



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



\*Downstemmed part notated to right of / in TAB when necessary.

Em/D

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

19

Chorus 2

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

Cmaj7/E                      Em                      Em7                      Em6

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

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#) and a 4/4 time signature. It contains the lyrics: "— they all \_ come from?\_ All \_ the lone - ly peo - ple, where do \_". The second staff is the guitar line, showing a series of chords: Cmaj7/E, Em, Em7, and Em6. The bottom staff is the bass line, showing a sequence of notes: 7, 8, 7, 8, 7, 8, 7, 8, 7, 8, 7, 8, 7, 8, 7, 8, 7, 8.

27

Verse

Cmaj7/E                      Em                      Em

— they all \_ be - long?\_                      2. Fa - ther Mc - Ken - zie,

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#) and a 4/4 time signature. It contains the lyrics: "— they all \_ be - long?\_ 2. Fa - ther Mc - Ken - zie,". The second staff is the guitar line, showing a series of chords: Cmaj7/E, Em, and Em. The bottom staff is the bass line, showing a sequence of notes: 7, 8, 7, 8, 7, 8, 12, 15/7, 8, 12/7, 8, 12/8, 10/8, 8/8, 9, 9, 9, 9.

C

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

P.T. on - - - - -

Em

\_ one comes near. \_ Look at him work - ing, darn-ing his socks \_ in the night

- - - - (P.T. off)

C Em

— when there's no - bod - y there. — What does he care? —

The score consists of four systems. The first system shows the vocal line with lyrics and a guitar line with a C chord. The second system continues the vocal line with lyrics and guitar accompaniment. The third system shows a guitar line with a P.T. on- (pick attack) marking and a tablature line below it. The fourth system continues the guitar line with a P.T. off marking and a final tablature line.

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

10 10 | 10 10 10 10 | 10 10 9 10

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

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

37

Chorus 2

Em7 Em6 Cmaj7/E Em

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

The score consists of four systems. The first system shows the vocal line with lyrics and a guitar line with chords Em7, Em6, Cmaj7/E, and Em. The second system continues the vocal line with lyrics and guitar accompaniment. The third system shows a guitar line with a tablature line below it. The fourth system continues the guitar line with a final tablature line.

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 11 10 9

Em7

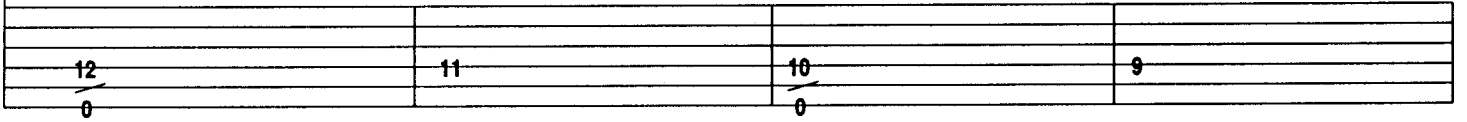
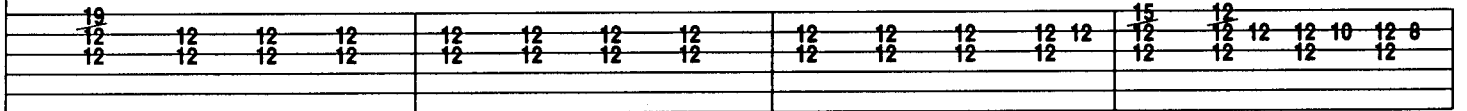
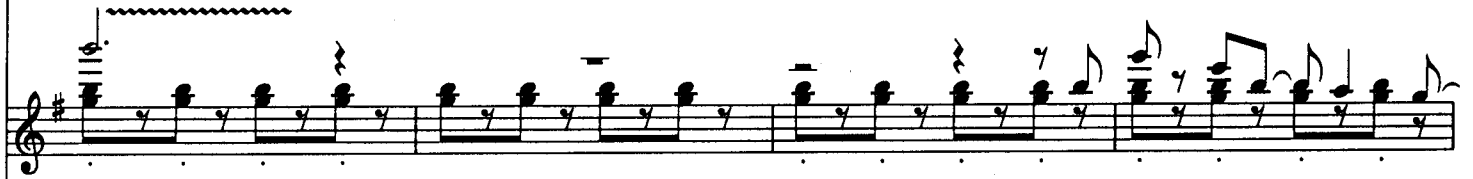
Em6

Cmaj7/E

Em



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



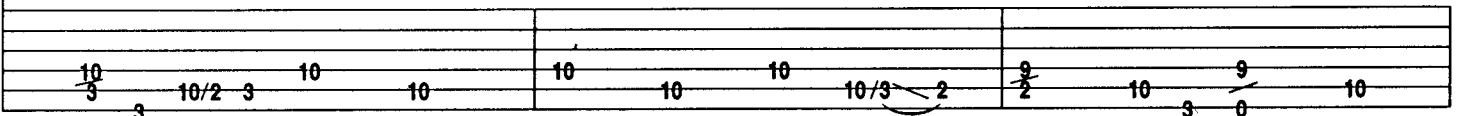
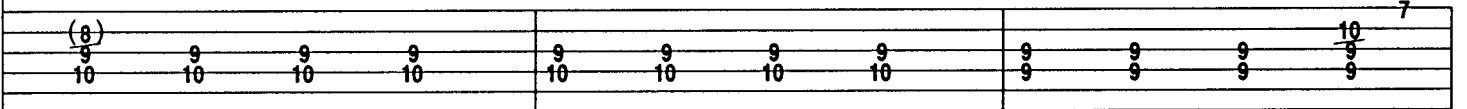
Chorus 1

C

Em



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





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

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

53

3rd Verse

Em Em

- ple. 3. El - ea - nor Rig - by,

C

died in the church and was bur - ied a - long with her name,

(12) 12 10 12 10

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

0 0 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em

no - bod - y came. Fa - ther Mc - Ken - zie, wip - ing the dirt from his hands.

(12) 12 12 12 12 12 12 12 12

12 12 12 12 12 12 12 12

10 9 12 12 12 12 12 12

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

0 0 0 0 0 0 7 7 9 10 7 9 7 6 9 6

C6

Em

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

C3

Chorus 2

Em7

Em6

Cmaj7/E

{ Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo - ple.  
All the lone - ly peo - ple, where do \_\_\_\_\_ they all \_\_\_\_\_ come from?\_

Em7

Em6

A musical staff in treble clef with a key signature of one sharp (F#). The melody begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. There are some ties and phrasing slurs.

Ah, \_\_\_\_\_ look at all \_\_\_\_\_ the lone - ly peo -  
 All - the lone - ly peo - ple, where do \_\_\_\_\_

A guitar accompaniment line in treble clef with a key signature of one sharp. It features a series of chords, primarily 12 fret barre chords, with a rhythmic pattern of eighth notes.

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

Fingerings and fretboard diagrams for the first system. The top staff shows a treble clef with a key signature of one sharp. Below it are two staves showing fretboard diagrams with fingerings (1-4) and fret numbers (9, 12, 11, 0).

Cmaj7/E

Em

A musical staff in treble clef with a key signature of one sharp. The melody continues from the first system, with lyrics: "ple. they all \_\_\_\_\_ be - long? \_\_\_\_\_".

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

A guitar accompaniment line in treble clef with a key signature of one sharp. It features a series of chords, including 12 fret barre chords and a 9 fret barre chord, with a rhythmic pattern of eighth notes.

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

Fingerings and fretboard diagrams for the second system. The top staff shows a treble clef with a key signature of one sharp. Below it are two staves showing fretboard diagrams with fingerings (1-4) and fret numbers (10, 9, 7, 9, 2, 0).

# For No One

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

## Verse

Moderately, in 2 ♩ = 160

C C/B Am Am/G

1. Your day\_ breaks, your mind\_ aches, you find\_ that all\_ her words of kind-

Piano/Harpsichord  
arr. for Gtr.\*

*mf*

T A B

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

0 0 0 0 0 0 2 2 2 2 2 2 2

3 2 0 3

\*Play fingerstyle.

F B♭ C

- ness lin - ger on\_ when she no long - er needs\_ you.\_

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

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

3 3 3 1 3 3 3 3 3

C/B Am Am/G

She wakes\_ up she makes\_ up, she takes\_ her time\_ and does-n't feel.

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

0 0 0 0 0 0 2 2 2 2 2 2 2

3 2 0 3

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F Bb C

— she has to hur-ry; she no long-er needs you. — And in her eyes —

1 1 1 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3

**Bridge**

Dm A7 Dm Em F6 C/G D5/A N.C. (Dm) (A7)

— you see noth-ing. No sign of love be-hind the tears, —

let ring —

6 6 6 | 5 8 8 | 5 5 8 | 6 5 7 | 6 7 | 5 7 | 7 7 | 7 7 | 7 7 | 5 7 | 5 8 | 6 5 | 7 6 | 7

Dm A7 Dm Em F6 C/G D5/A N.C. (Dm) (A7)

— cried for no-one. A love that should have last-ed years..

let ring —

6 6 6 | 5 8 8 | 5 5 8 | 6 5 7 | 6 7 | 5 7 | 7 7 | 7 7 | 7 7 | 5 7 | 5 8 | 6 5 | 7 6 | 7

**Verse**

Dm G7sus4 G7 C C/B Am

— You want her you need her, — and yet you don't.

(7) 6 6 6 | 3 3 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

5 7 7 7 | 3 3 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

Am/G F Bb C

— be - lieve — her when she says — her love is dead; — you think she needs — you.

French horn

Detailed description: This system contains the first four measures of the piece. The vocal line is on a treble clef staff with lyrics. The guitar accompaniment is on a treble clef staff with chords and a 'French horn' dynamic marking. Below the guitar staff are three fretboard diagrams for the guitar, showing fingerings for the strings.

**Interlude**  
**French horn solo**

8va French horn arr. for gtr.

C C/B Am

*mp* *mf*

Detailed description: This section is an interlude. It features a French horn solo on a treble clef staff, marked '8va' and 'French horn arr. for gtr.', with dynamics *mp* and *mf*. The guitar accompaniment is on a treble clef staff with chords. Below are three fretboard diagrams for the guitar, with fingerings for the strings.

Am/G F Bb C

And in her eyes.

*loco*

Detailed description: This system contains the fifth and sixth measures of the piece. The vocal line is on a treble clef staff with lyrics. The guitar accompaniment is on a treble clef staff with chords and a 'loco' marking. Below the guitar staff are three fretboard diagrams for the guitar, showing fingerings for the strings.

**Bridge**

Dm A7 Dm Em F6 C/G D5/AN.C.(Dm)  
(A7)

— you see noth-ing, — no sign of love be - hind the tears, —

Piano/harpsi

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

Dm A7 Dm Em F6 C/G D5/A N.C. (Dm)  
(A7)

— cried for no - one. A love that should have last - ed years..

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

**Verse**

Dm G7sus4 G7 C C/B Am

3. You stay home, she goes out. She says that

(7) 6 6 6 9 9 9 0 0 0 0 0 0 0 0 0  
7 7 7 5 5 5 0 0 0 0 0 0 2 2 2  
5 7 7 3 3 3 2 2 2 0 0 0 0 0 0

Am/G F Bb C

long a - go she knew some - one, but now he's gone; she does-n't need him.

0 0 0 1 1 1 9 9 9 0 0 0  
1 2 2 2 2 2 3 3 3 0 0 0  
3 3 3 1 3 3 1 3 3 3 0 0 0



C/B

Your day \_\_\_ breaks,                      your mind \_\_\_ aches.

Fr. horn 8va

*p* ————— *mf*

The first system of the score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by the lyrics "Your day \_\_\_ breaks, your mind \_\_\_ aches." The middle staff is the piano accompaniment, featuring a series of chords and a melodic line. The bottom staff is for the French horn, marked "Fr. horn 8va", with a dynamic marking that transitions from *p* to *mf*. Below the French horn staff are three lines of fingering numbers: 12, 13, 12, 13, 12, 15, 17, 15, 13.

Am                      Am/G                      F

There will be times \_\_\_ when all \_\_\_ the things \_\_\_ she said \_\_\_ will

*loco*

The second system of the score consists of three staves. The top staff is the vocal line with the lyrics "There will be times \_\_\_ when all \_\_\_ the things \_\_\_ she said \_\_\_ will". The middle staff is the piano accompaniment, with chords and a melodic line. The bottom staff is for the French horn, marked "loco". Below the French horn staff are three lines of fingering numbers: 12, 13, 12, 15, 13, 12, 13, 12, 12, 12, 10, 9, 10.

Bb C

fill your head. — You won't for - get her. And in her eyes —

Detailed description: This system contains the first three measures of the main body of the song. The vocal line starts with a B-flat major chord and a C major chord. The lyrics are "fill your head. — You won't for - get her. And in her eyes —". The piano accompaniment features a steady eighth-note bass line. The guitar part includes chord diagrams for Bb major and C major.

Bridge

Dm A7 Dm Em

— you see noth - ing. No sign of

Detailed description: This system covers the bridge section. The vocal line begins with a Dm chord and moves to A7, then back to Dm and Em. The lyrics are "— you see noth - ing. No sign of". The piano accompaniment has a more active eighth-note pattern. The guitar part shows chord diagrams for Dm, A7, and Em.

F6 C/G Dm/A (A7) (Dm) Dm A7

N.C.

love be - hind the tears, — cried — for no - one

Detailed description: This system contains the next three measures. The vocal line starts with an F6 chord, followed by C/G, Dm/A, and a measure with no capo (N.C.) for the Dm chord, then A7. The lyrics are "love be - hind the tears, — cried — for no - one". The piano accompaniment continues with eighth notes. The guitar part includes chord diagrams for F6, C/G, Dm/A, N.C. (Dm), and A7.

Dm Em F6 C/G Dm/A N.C.(Dm) Dm G7sus4 G7

(A7)

A love that should have last - ed years. —

Detailed description: This system covers the final three measures. The vocal line starts with Dm, Em, F6, C/G, Dm/A, and a measure with no capo (N.C.) for the Dm chord, then G7sus4 and G7. The lyrics are "A love that should have last - ed years. —". The piano accompaniment features a mix of eighth and quarter notes. The guitar part includes chord diagrams for Dm, Em, F6, C/G, Dm/A, N.C. (Dm), G7sus4, and G7. A "rit." (ritardando) marking is present at the end of the system.

# Good Day Sunshine

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately ♩ = 118 (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

Piano arr. for gtr.

E5

## Chorus

\* B F# B F#

Good day — sun — shine. Good day — sun — shine.

f semi-P.M. semi-P.M.

\*Chord symbols outline overall harmony.

## Verse

E7 N.C. A F#7 B 3

Good day — sun — shine. 1. I need to laugh, — and when the sun is out, —

mf semi-P.M. throughout rake

A F#7 B

I've — got some-thing I can laugh a-bout. I feel good — in a spe-cial — way.

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**E** **A** **Chorus** **B** **F#**

I'm in love an' it's a sun-ny day... Good day sun - shine.

Fingering: 0 0 3 4 0 0 2 3 4 | 4 2 2 2 4 2

**F#** **E** **N.C.**

Good day sun - shine. Good day sun - shine 2. We take a

Fingering: 4 2 4 2 2 2 2 4 2 | 2 0 0 0 0 0 0 0

**Verse** **A** **F#7** **B** **E7** **A**

walk the sun is shin-ing down, burns my feet as they touch the ground.

*mf*

Fingering: 0 4 3 2 2 | 2 2 5 6 0 2 5 6 | 2 2 5 6 2 2 5 6 | 2 0 3 4 6 | (0)(0) (0)(0)

**Piano solo** **D** **B7** **E** **A** **D**

*mf*

let ring

Fingering: 7 7 5 6 7 6 5 4 | 4 5 6 7 7 (9) | 5 6 6 8 6 | 7 5 7 6 7 6 7 | 5

\*trill w/pick and middle finger.

Chorus

B

F#

B

F#

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

*f*

9 7 4 2 2 2 2 4 2 4 2 2 4 2

Verse

E7

A

F#7

B7

Good day — sun - shine. 3. Then we'd lie — be-neath a sha - dy tree.

*mf*

2 0 0 0 0 0 0 0 0 0 4 3 2 2 2 2 5 6 2 2 5 6

E7

A

F#7

B

I — love her and she's lov - ing me. She feels good. — She knows she's look - ing fine. —

2 0 0 3 4 0 0 3 4 0 0 3 4 0 0 4 3 2 2 2 2 5 6 2 2 5 6

Chorus

E7

A

B

F#

I'm so proud to know that she is mine. — Good day — sun - shine.

*f*

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

B F# E E7

Good day \_ sun - shine. Good day \_ sun - shine.

*mf*

B F# B F#

Good day \_ sun - shine. Good day \_ sun - shine.

E E7 F F7

Good day \_ sun - shine. { Good day \_ sun - shine. Good day \_ sun -

*Fade out*

Good shine \_ day \_ sun - shine \_ Good shine \_ day \_ sun - shine \_ day \_

*grad. dim.*

# Got To Get You Into My Life

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately  $\text{♩} = 136$  ( $\text{♩} = \text{♩} \text{♩}$ )

Horn sect. N.C.  
arr. for 2 Gtrs.

## Verse

(G)

Gtr. tacet

1. I was a - 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 wan - na stay -

(Fadd9/G)

G

there. \_\_\_\_\_  
you. \_\_\_\_\_  
there. \_\_\_\_\_

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

\*Guitar 1

\*Guitar 2

\*Gtrs. barely audible throughout verse and chorus sections.

\*Fadd9/G

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

accent sim.

Gtr. 2

\*Bass notes played by Bass Gtr.

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Bm Bm/A# Bm/A Bm/G# Bm Bm/A#

Ooh, \_\_\_\_\_ then I sud - den - ly see \_\_\_\_\_ you. Ooh, \_\_\_\_\_ did I tell \_\_\_\_\_  
 Ooh, \_\_\_\_\_ you were meant \_\_\_\_\_ to be near \_\_\_\_\_ me. Ooh, \_\_\_\_\_ an' I want \_\_\_\_\_  
 Ooh, \_\_\_\_\_ then I sud - den - ly see \_\_\_\_\_ you. Ooh, \_\_\_\_\_ did I tell \_\_\_\_\_

Bm/A Bm/G# C Bm Am (D) (G) To Coda ⊕

1.

- you I need - you ev - 'ry sin - gle day of my life? \_\_\_\_\_  
 - you to hear - me. Say we'll be to - ge - ther ev - 'ry day. \_\_\_\_\_  
 - you I need - you ev - 'ry sin - gle day of my life? \_\_\_\_\_

Chorus

2.

G C

Got to get you in - to my life! \_\_\_\_\_

\*Downstemmed part notated to right of / in TAB when necessary

D N.C. (G) D.S. al Coda

Gtr. 2 tacet



⊕ Coda

Chorus

(G) (C)

Got to get you in - to my life! —

Gr. 2

Gr. 1

(D)

G  
Gr. 2 w/amp tremolo

Gr. 1

*mf*

*f*

N.C.

G

I got to get you in - to my life! —

Gr. 1 tacet

Gr. 2

*f* w/amp tremolo Let ring - - - - -

*mf* Let ring - - - - -

Gr. 3

*f* w/semi-distortion

even bend 1/2

*mf* semi-P.M.

D N.C.

G

Verse

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

4. I was a-lone, \_ I took a ride, I did-n't know\_

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

Gtr. 1 tacet

Let ring - - - - -

Let ring - - - - -

Chord diagram for guitar, showing fret numbers on strings: (3) 0 0 3 | 3 3 3 0 3 0 3 |

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

Gtr. 2 tacet

semi-P.M. - - - - -

semi-P.M. - - - - -

Chord diagram for guitar, showing fret numbers on strings: 2 2 2 0 | 4 | 5 5 5 5 | 5 5 5 5 |

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

\_ what I would find\_ there. An-oth-er road where may-be I \_ could see an-oth - er kind of mind\_ there... And sud-

Organ arr. for Gtr.

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

*mf*

*dim.*

Chord diagram for guitar, showing fret numbers on strings: 10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10 |

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

*Begin fade*

*Fade out*

- den-ly \_ I see you. Did I tell \_ you I need \_ you \_ ev-'ry sin-gle day? \_

Musical staff with treble clef, key signature of one sharp (F#), and a 3/4 time signature. The staff contains a melodic line with triplets and rests.

*dim.*

Chord diagram for guitar, showing fret numbers on strings: 10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 10 10 10 10 |

# Here, There And Everywhere

Words and Music by John Lennon and Paul McCartney

Intro  
Rubato

A tempo ♩ = 82

Chords: G, Bm, Bb, Am7, D7

To lead a bet-ter life, \_ I need my love to be here. \_

(bkgnds.) Ooh, \_ ooh. \_

Elec. gtr. 1  
mp let ring

Verse

Chords: G, Am, Bm, C, G, Am

1. Here, mak-ing each day \_ of the year, \_

Ooh, \_ ooh, \_

mp let ring --- let ring --- let ring simile throughout

Chords: Bm, C, F#m7, B7, F#m7, B7

chang-ing my life \_ with a wave \_ of her hand. \_

ooh, \_ ooh, \_

No-bod - y can \_ de - ny \_

let ② ring

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Verse

Em Am Am7 D7 G Am

that there's some - thing there. — ooh, — ooh. — 2. There, Ooh, —

Bm C G Am Bm C

run - ning my hands\_ through her \_ hair, — ooh, — both of us think - ing how good.

F#m7 B7 F#m7 B7 Em Am

— it can be. — ooh, — Some-one is speak - ing, ooh, — but she does - n't know — he's — there.. ooh, —

let ② ring

Bridge

Am7 D7 F Bb Gm Cm D7

ooh. — I want her } ev - 'ry - where — and if she's be - side — me I — know I need

*mp*

Verse

Gm Cm D7 G Am

nev - er \_ care. But to love \_ her \_\_\_ is to need \_ her } 3. ev - 'ry - where, \_  
 Ooh \_\_\_\_\_

*mp*

Gtr. 2  
(Elec. 12-str.)

*mf* even gliss. rake

Gtr. 3

*mf* rake

Gtrs. 2,3 tacet

Bm C G Am Bm C F#m7 B7

know-ing that love \_ is to share, \_ ooh, \_ each one be-liev - ing that love \_ nev - er dies, \_ ooh, \_

Gtr. 1

let (2) ring

Bridge

F#m7 B7 Em Am Am7 D7 F7 Bb Gm

watch-ing her eyes — and hop-ing I'm al - ways there. — I want her } ev-'ry-where — and if  
 ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

let ring (2) mp

Verse

Cm D7 Gm Cm D7 G Am

she's be-side me I know I need never care. But to love her is to need her } 4. ev-'ry - where, -  
 Ooh, \_\_\_\_\_

mp

Gr. 2

*mf* P.M.

Gr. 3

*mf*

Gtrs. 2,3 tacet

Bm C6 G Am Bm C F#m7 B7

know-ing that love \_\_ is to share; \_ ooh, \_\_\_\_\_ each one be - liev - ing that love \_\_ nev - er dies, \_ ooh, \_\_\_\_\_

Gtr. 1

F#m7 B7 Em Am Am7 D7 G Am

watch - ing her eyes \_\_ and hop - ing I'm al - ways there. \_ I will be there and  
ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ ooh. \_\_\_\_\_ Ooh, \_\_\_\_\_

let (2) ring

Bm C G Am Bm C G

ev - 'ry - where. \_ Here, there and ev - 'ry - where. \_ ooh. \_\_\_\_\_

Mellotron (arr. for gtr.)

# I Want To Tell You

Words and Music by George Harrison

## Intro

Moderately ♩ = 124 (♩ = ♩)

Gr. 1 N.C.(A)

grad. fade in *p* *mp* *mf* *f*

## Verse

A B

1. I want to \_\_\_ tell \_\_\_ you, my head is filled \_ with things \_ to say\_.

Piano arr. for gtr.

Gr. 1 *mf* Gr. 1 tacet

E7b9

When you're here, \_\_\_ all those words.

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Verse  
A

N.C. (A)

they seem to slip a way.

2. When I get near.

Gr. 1

Piano arr. for gtr.

*f* *mf*

B

you, the games begin to drag me down.

Gr. 1 tacet

E7b9

It's all right, I'll make you maybe next

(A) N.C. Bridge Bm B<sup>0</sup>7

time around. But if I seem to get unkind,

Gr. 1

Piano

*f* *mf*

A B Bm B<sup>o</sup>7

it's on - ly me. It's not my mind that is con - fus -

Fretboard diagrams for guitar: 2 2 2 2 | 4 4 4 4 | 3 3 3 3 | 1 1 1 1

§ Verses A

A Asus4

- ing things. 3, 4. I want to tell you,

Fretboard diagrams for guitar: 2 3 | 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

B E7b9

I feel hung up and I don't know why. I don't mind.

Fretboard diagrams for guitar: 5 5 5 5 | 5 5 7 7 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 10 9 10 9 10 9 10 9

To Coda ⊕

N.C. (A)

I could wait for - ev - er, I've got time.

Gr. 1

Fretboard diagrams for guitar: 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 2 0 | 7 7 7 7 | 7 7 7 7 | 7 7 7 7 | 0 0 2 0

Bridge

Bm B<sup>o</sup>7 A B

Some-times I wish I knew\_ you well. \_ Then I could\_ speakmy mind and

Piano *mf*

Chord diagrams: (5) 0 0 4 0 0 | 7 7 7 7 | 6 6 6 6 | 5 5 5 5 | 4 4 4 4 | 7 7 7 7 | 6 6 6 6 | 5 5 5 5 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 4 4 4 4 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

Bm B<sup>o</sup>7 A Asus4 D.S. al Coda

tell - you. \_ May-be \_ you'd un - der - stand. \_

*f*

Chord diagrams: 3 3 3 3 3 3 | 3 3 3 3 | 2 3 | 5 5 5 5 5 5 5 5 5 5 5

Coda

N.C. (A)

I've got time. \_ I've got time. \_

*f*

Chord diagrams: 2 0 0 2 0 | 5 0 0 4 0 0 | 2 0 0 2 0 | 5 0 0 4 0 0 | 2 0 0 2 0

*Fade out*

I've got time. \_

Chord diagrams: (5) 0 0 4 0 0 | 2 0 0 2 0 | 5 0 0 4 0 0 | 2 0 0 2 0 | 5 0 0 4 0 0 | 2 0 0 2 0

# I'm Only Sleeping

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

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

23	2	231	xx0000	21 34	32 1	21	213 4
23	32 14	13421	32	211	2 1	134211	2314

Moderately ♩ = 104 (♩ = ♩<sup>r3</sup>)

## Verse

Acoustic gtr.  
w/compression

1. When I wake up ear - ly in the morn - ing, —

lift my — head, — I'm still yawn - ing. — When I'm in the mid - dle of a

dream, — stay in bed, — float up - stream. ————— (bkgnds.)

— Float up - stream. — Please don't - wake - me. No, — don't shake - me. Leave -

Ooh. —————

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Bm Am Am G6 Cmaj7 C N.C. Em

me where I am. I'm on - ly } sleep - ing. -  
Ooh. \_\_\_\_\_

Verse E5 Em Am G6 G C G(1) G B B7

2. Ev - 'ry-bod-y seems to think I'm la - zy. - I don't. mind, - I think they're cra - zy.

Em Am G(1) G C G(1)

Run - nin' ev - 'ry-where at such a speed, - 'til they find -

Elec. gr. 1

Reverse tape effect full

5	7	5	7	5	12	14	12	14	12
---	---	---	---	---	----	----	----	----	----

G C G

{ there's no need. - - - - - (bkgnds.) There's no need. - Please don't spoil - my day. - Ooh. -

Elec. gr. 1 tacet

(12)	14	14	(14)
------	----	----	------

Am Bm Bm Am Am G6 Cmaj7 C

I'm miles - a - way, — and af - ter all, — I'm on - ly } sleep - ing. —  
 Ooh. \_\_\_\_\_

**Bridge**  
 N.C. Em Dm7 Dm7 E7 E7 Am

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

**Verse**  
 Am C G6 F Em E7 A open Am G

- dow, tak-in' my time. — Ly - in' there and star-ing at the ceil - ing, —

**Guitar Solo**  
 G Ctype2 G G G6 B B7 G6 Em

wait - ing — for — a sleep - y feel - ing.

Elec. gtr. 1

Reverse tape effect < < <

			5	5	5
--	--	--	---	---	---

Elec. gtr. 2

Reverse tape effect <

			12	13	(13)	0
--	--	--	----	----	------	---

Am G6 G C G G Ctype2  
3fr

even

even release

full

5 (5) 5 3 1 0 2 0 0 2 0 1 0 2 1 3 5 3 4 2 5 3 5 7 8

G G Am Bm

Please don't spoil my day. I'm miles away,  
(bkgnds.) Ooh.

Elec. gr. 1 tacet

Elec. gr. 2 tacet

full

full

8 10 (10) 8

5 3 12 (12) 10 10 (10)

Bm7 Am7 Am7 G6 Cmaj7 C N.C. Em

and af-ter all, I'm on - ly } sleep - ing. -  
 Ooh. \_\_\_\_\_

**Bridge**  
 Dm7 E7 E7 Am Am Am7/G G6 F N.C. E5 E7

Keep-in' an eye on the world go-ing by my win - dow, tak-in' my time. When -

**4th Verse**  
 E7 G6 Am G G C type2 G6 G G B B7

I wake up ear-ly in the morn - ing, lift my head, I'm still yawn - ing.

Em A Am Am7 Am G G C type2 Am

when I'm in the mid-dle of a dream, stay in bed, float up - stream. (bkgnds.) float up-stream.

G A5 Am Bm Am Am G6

Please don't wake me. No, don't shake me. Leave me where I am, I'm on - ly }  
 Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_



**Rubato**

Cmaj7      C      N.C.      Em

sleep - ing. —

Gtr. 1

Reverse tape effect

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

1/2

6

0 0

Elec. gr. 2

Reverse tape effect

*Begin fade*      *Fade out*

N.C.      Acous. gtr. tacet

6

6

3

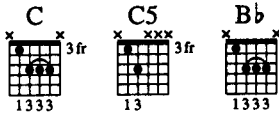
5 3 5 3 5      5 3 3      1 0 2 0 2      0 2 4 2 4 2 4      2 0 2

0 0

# Love You To

Words and Music by George Harrison

Sitar arr. for gtr.  
 \* ⑥ = C, ① = G



## Intro

Slowly and freely

N.C.

\*Tune ⑥ to C above low E  
 and ① to G above high E.

A tempo  
 Moderately ♩ = 120

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Slightly Faster ♩ = 126

Verse  
C5

Acous. gtr. C

1. Each day just goes so fast. I turn

(Sitar drones low C throughout)

Let ring throughout

Hold bend 1/2 3 1/2

8 8 8 8 8 8 8 8 0 0 0 0 0 0 0 0 7 7 7 (7) (7) 3 5

0 0 0 0 0 0 0 0 10 10 10 10 10 10 10 10 10 10 10 10

10 10

a - round, it's past. You don't get time to hang a sign on me.

Hold bend 1/2 Hold bend full

3 5 5 5 5 7 7 (7) 8 8 8 (8) 7 5 5 5 5 3 5

0 0

C5

Hold bend 1/2 1/2

10 8 10 10 10 (10) (10) 10 8 8 0 8 0 8 0

0 0 0 0 0 0 0 0 10 10 10 10 10 10 10 10

0 (0) 10

Bb C Bb C Bb C

Love me while you can, 'fore I'm a dead old man.

Hold bend Hold bend Hold even bend

mf mf mf

\*\* w/volume pedal and distortion

\*\* Simulated reverse tape effect.  
Swell as indicated from full off position,  
then cut off sharply at grace note.

Bb C C5

2. A life-

Hold bend

mf

Elec. gtr. tacet

Verse

C

- time is so short. A new one can't be bought..

Hold even bend 1/2

Hold bend full

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

0 0 0

But what you've got means such a lot to me..

Hold bend 1/2

full

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

C5

Hold bend 1/2

1/2

(0) | 10 8 10 10 10 (10) (10) 10 | 8 8 0 8 0 0

10 10 10 10

0

Bb C Bb C Bb C

Make love all day long. — Make love sing-ing songs...

Hold bend Hold bend Hold even bend

1/2 1/2 1/2 1/2 1/2 1/2

Elec. gr.

*mf* *mf* *mf*

w/vol. ped. and dist.

Detailed description: This system contains the first three measures of the piece. The guitar part features a melodic line with bends and a triplet. The vocal line has lyrics. The electric guitar accompaniment consists of sustained chords with a mezzo-forte dynamic.

Bb C C5

Hold bend Hold even bend

1/2 1/2 1/2

Elec. gr.

*mf*

Detailed description: This system contains the next three measures. The guitar part continues with bends and a triplet. The electric guitar accompaniment features a mezzo-forte dynamic.

Sitar Solo

3 5 3 5 7 5 7 8 7 8 10 8 10 12 10 12 14 12 14 15 15 15

even bend 1/2 Hold bend full

15 15 (15)(15) 14 15 13 15 15 (15) 13 11 13 13 (13) 11 10 11 11 (11) 10 12 10 12

Hold bend 1/2 Hold bend full Hold bend full Hold bend full

Make love all day long.

12 12 (12)(12) 10 8 7 8 10 10 (10) 8 7 8 10 12 10 12 12 12 (12) 10 12 0

full full full full 1 1/2 Hold even bend

Elec. gr.

mf

w/vol. ped. and dist.

Bb C Bb C Bb

Make love sing-ing songs. ———

Hold bend Hold bend Hold bend

1/2 1/2 1/2 1/2

10 8 10 10 10 (10) (10) 10 8 0 10 10 10 (10) (10) 10 8 0 10 8 10 10 10 (10) (10) 10

*mf* *mf* *mf*

Verse

C C5 C5

There's peo - ple stand - ing 'round -

Hold bend let ring

1/2 1/2

0 0 10 12 10 8 7 7 (7) (7) 3 5 0 0 5 5 5 5



who'll screw you in the ground. They'll fill

Hold even bend

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

7 7 (7) (7) 5 7 8 8 (8) 7 5 5 5 5 7 7 (7) 5 3 5 (5) 3

you in with all their sins, you'll see.

let ring

5 0 5 5 5 3 5 5 5 5 0

Hold bend

1/2 1/2

(0) (5) (0)

10 8 10 10 10 (10) (10) 10 8 8 0 8 0 8 0

10 10 10 10

Bb C Bb C

I'll make love to you \_\_\_\_\_ if you want me to. \_\_\_\_\_

Hold bend 1/2 let ring Hold bend 1/2 Hold even bend 1/2

*mp* *mf* *mf*

Detailed description: This system contains the first three measures of the piece. The vocal line is in 3/4 time with lyrics 'I'll make love to you \_\_\_\_\_ if you want me to. \_\_\_\_\_'. The guitar part features a melodic line with bends and a fretboard diagram below it. The fretboard diagram shows fingerings for the 10th, 8th, and 0th frets, with bend instructions of 1/2 and 'let ring'. The guitar accompaniment consists of chords in Bb, C, Bb, and C, with dynamics *mp* and *mf*.

Bb C C5

Hold bend 1/2 Let ① ring throughout Hold even bend 1/2

Elec. gr. tacet

*mf* *mp*

Detailed description: This system contains the next three measures. The guitar part continues with bends and a fretboard diagram showing fingerings for the 10th, 8th, 10th, 12th, and 0th frets. The second fretboard diagram shows fingerings for the 12th, 10th, 12th, 10th, 8th, and 0th frets. The third fretboard diagram shows fingerings for the 7th, 7th, 5th, 3rd, 5th, and 5th frets. The guitar accompaniment consists of chords in Bb, C, and C5, with dynamics *mf* and *mp*. The final measure is marked 'Elec. gr. tacet'.

Sitar Solo  
Faster ♩ = 150

//

Acous. gtr. tacet

N.C. (C5)

(Sitar 2 cont. drone)

let ring throughout

Begin fade

Fade out

# She Said She Said

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately ♩ = 108

Gtr. 1 (Capo at 1st fret)

N.C. A A7

*f* w/fuzz *mf* *mp*

T  
A  
B

Gtr. 2 (Capo at 1st fret)

*mf*

Let chords ring throughout

T  
A  
B

## Verse

Bb7 Eb sus4 Bb Bb7 Eb5 Eb sus4 Bb6 Eb sus4 Bb7

\*\* Bb

(- ♩ - - -)

1. She said, \_\_\_\_\_ "I know what it's like to be dead, — I know what it

\* (A7) (Dsus4) (A) (A) (A7) (D5) (Dsus4) (A6) (Dsus4) (A7)

(A) (A)

*mp* *f* *mf*

T  
A  
B

T  
A  
B

\* Chords in parentheses played by capoed guitars.  
\*\* Bb bass played by bass gtr.

is to be sad." And she's mak-ing me feel\_ like I've nev-er been born. \_

*f* let ring *mf* *mp*

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

7 7 5 5 5

Verse

2. I said, "Who put all those

*f* *divisi* *mf* *p*

barely audible

(G) (D) (A7) (A7) (D5) (Dsus4) (D5)

(A) (A) (A)

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

Bb Bb7 Eb5/Bb Eb/Bb Bb Eb5/Bb Ebsus4/Bb Eb/Bb Ebsus2/Bb Eb/Bb

(- - - - -)

things in your head, — things that make me feel that I'm mad? And you're

(A) (A7) (D5/A) (D/A) (A) (D5/A) (Dsus4/A) (D/A) (Dsus2/A) (D/A)

*mf* *mp* *f* let ring *mf*

The first system of the score consists of three staves. The top staff is the vocal line in B-flat major, with lyrics: "things in your head, — things that make me feel that I'm mad? And you're". Above the staff are chord symbols: Bb, Bb7, Eb5/Bb, Eb/Bb, Bb, Eb5/Bb, Ebsus4/Bb, Eb/Bb, Ebsus2/Bb, Eb/Bb. A slur with a dash and a dotted line is over the first two measures. The second staff is the guitar chord chart, showing chords: (A), (A7), (D5/A), (D/A), (A), (D5/A), (Dsus4/A), (D/A), (Dsus2/A), (D/A). Dynamic markings are *mf*, *mp*, *f*, let ring, and *mf*. The third staff is the guitar accompaniment, showing a melodic line with a triplet in the first measure and various fret numbers (2, 4, 3, 2, 4, 2, 3, 2, 2, 2, 2).

Bb7 Ab (Eb) Bb7 Bb7 Ab Eb Bb7

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

(A7) (G) (D) (A7) (A7) (G) (D) (A7)

*p* *f* *p*

1/2 1/4 1/2 1/4

The second system of the score consists of three staves. The top staff is the vocal line in B-flat major, with lyrics: "mak-ing me feel like I've nev-er been born." Above the staff are chord symbols: Bb7, Ab, (Eb), Bb7, Bb7, Ab, Eb, Bb7. The second staff is the guitar chord chart, showing chords: (A7), (G), (D), (A7), (A7), (G), (D), (A7). Dynamic markings are *p*, *f*, and *p*. There are also markings for 1/2 and 1/4 note durations. The third staff is the guitar accompaniment, showing a melodic line with various fret numbers (4, 2, 2, 2, 2, 4, 0, 2, 0, 4, 0) and a triplet in the first measure.

Bridge

Bb7 Ab Ab6 Bb Ab6 Ab Ab6 Bb Ab6

She said, "You don't un-der - stand what I said," I said, "No, no, no, - you're wrong. When I was a

(A7) (G) (G6) (A) (G6) (G) (G6) (A) (G6)

*mp*

7 5 5 5 5 5 5 6-9 7 6-9 7 6-9 3 3 3 5

*mf*

Fm Bb7 Eb5 Eb

boy, \_\_\_\_\_ ev - 'ry - thing was right. \_\_\_\_\_

(Em) (A7) (D5) (D)

*mf* *mp* *mf*

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

*mf*

Bb7

Eb5 Eb

Verse

Bb

Eb5 Bb Eb5sus4 Bb

Ev-'ry-thing was right." — 3. I said, \_\_\_\_\_

(A7)

(D5) (D)

(A)

(D5) (Dsus4) (A) (A)

*mp* let ring----- *mp*

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

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

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

0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 || 0 0 0 0

— "Ev-en though you know what — you know, I know that I'm read-y to leave,

Eb Bb Bb7 Eb5sus4 Eb5 Bb7 Eb5sus4

Bb Bb

(D) (A) (A7) (Dsus4) (D5) (A7) (Dsus4)

(A) (A) (A) (A) (A) (A)

*f* *mf* *f*

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

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

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

0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0



Eb sus2 Eb5  
 Bb Bb

Bb5 Ab Eb Bb7

'cause you're mak-ing me feel \_\_ like I've nev-er been born."\_\_

(Dsus2) (D5)  
 (A) (A)

(A5) (G) (D) (A7)

let ring *mp* *p* 1/2 1/4

Chord diagrams for guitar:
   
 Eb sus2: 2 3 0
   
 Eb5: 2 2 2 2
   
 Bb5: 7 7 5
   
 Ab: 7 5 5
   
 Eb: (2) (0) 4 (4) 2
   
 Bb7: 2 2 2 2

**Bridge**

Ab Eb Bb7 Bb7 Ab Bb6 Bb7 Ab6

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

(G) (D) (A7) (A7) (G) (G6) (A7) (G6)

*mf* *f* *divisi* *mp*

1/2 1/2

Chord diagrams for guitar:
   
 Ab: 4 (4) 2 4 0
   
 Eb: 2 0 4 (4) 2
   
 Bb7: 2 7 4 2 3 7 4 2 3 7 4

Ab                      Ab6 Bb7                      Fm                      Bb7

"No, no, no, — you're wrong. — When I was a boy, —

(G)                      (G6) (A7)                      (Em)                      (A7)

*mf*

0 (0) 3 2 0      2 0 4 2

3 5 5

Eb                      Bb7

ev - 'ry-thing was right. —      Ev - 'ry-thing was

(D)                      (A7)

let ring -----

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

Verse

Eb5 Eb

Bb

Eb5  
Bb

Ebsus4  
Bb

Eb5  
Bb

Bb5 Bb7

Ebsus4  
Bb



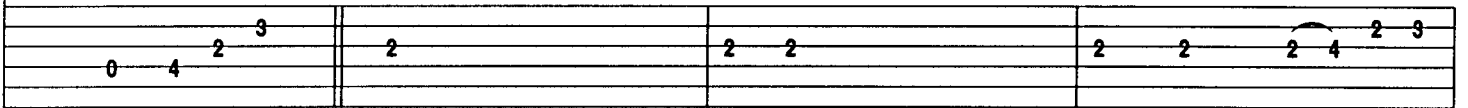
right." 4. I said, "Ev-en though you know what you know,"

(D5) (D) (A) (D5) (Dsus4) (D5) (A5) (7) (Dsus4) (A)



*mf*

*f*



I know that I'm ready to leave, 'cause you're making me feel like I've

Bb5 Bb7 Eb5 Ebsus4 Eb  
Bb Bb

Bb7 Ab

(A5) (A7) (D5) (Dsus4) (D)  
(A) (A)

(A7) (G)

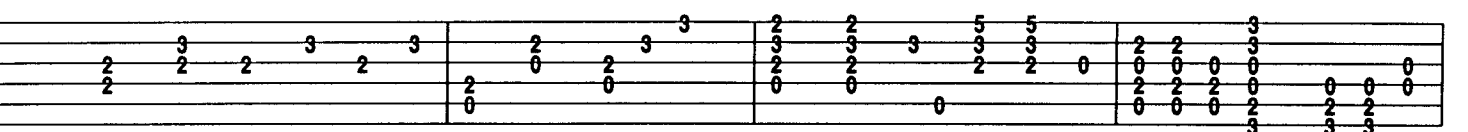
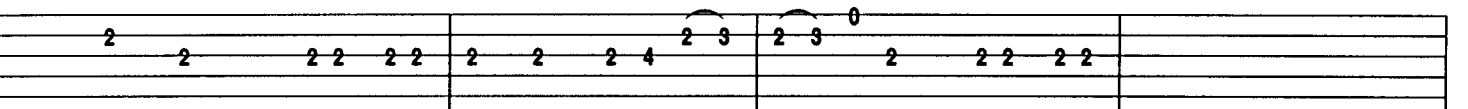


*mf*

*f*

let ring

*mf*



Eb5      Bb                      Bb7      Ab              Eb              Bb7

nev - er been born." —

(D5)      (A)                      (A7)      (G)              (D) mp      (A7)

*mp*  $\frac{1}{2}$   $\frac{1}{4}$                       *f*  $\frac{1}{2}$                       *mp* *divisi*  $\frac{1}{2}$   $\frac{1}{4}$

Outro                                      Bb7              Ab              Eb              Bb7

She said, \_\_\_\_\_ She said, \_\_\_\_\_ "I know what it's like to be dead" "I know what it's

(A7)      (G)              (D)      (A7)

*mp*                                      *f*                                      *mf*

*mf*

Bb7 Bb7sus4

I know what it is to be sad, I know what it's like to be dead, I know what it is to be sad,

(A7) (A7sus4)

let ring

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in B-flat major with lyrics. The second line is a guitar melody in A7 and A7sus4. The third and fourth lines are guitar chord diagrams with fret numbers for the first and second strings.

Bb7 Bb7sus4 Bb7 Bb7sus4 Bb7 Bb7sus4 *Fade out*

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

(A7) (A7sus4) (A7) (A7sus4) (A7) (A7sus4)

Detailed description: This system contains the second two lines of the musical score. The top line is a vocal line with lyrics and a 'Fade out' instruction. The second line is a guitar melody with alternating A7 and A7sus4 chords. The third and fourth lines are guitar chord diagrams with fret numbers for the first and second strings.

# Taxman

Words and Music by George Harrison

## Intro

Moderately ♩ = 138

N.C.

Spoken: "One, two, three, four, one, (Cough) "two, two..." three, four!"  
w/reverse type effects

TAB: (1) (0) (2) (0) (1) (2) (3) (x) (0)

## Verse

D7

1. Let me \_\_\_ tell you \_\_\_ how it \_\_\_

Gtr. 1  
mf w/dist mf

TAB: 3 5 4 3 5 4 4 5 4 4 5 4 4 5 4 4 5 4

D5#9 D5

\_\_\_ will \_\_\_ be. \_\_\_ There's one .

TAB: 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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D5#9                      D5

— for you, — nine — teen — for — me. —

C5

'Cause I'm the tax - man, —                      yeah, — I'm the

G7    D7

tax - man. —    2. Should five -

let ring --- 4

Verse

D7#9                      D7

- per - cent — ap - pear — too small, —

let ring --- 4                      let ring --- 4

be thank - ful I \_\_\_ don't take \_\_\_ it all. \_\_\_

let ring --- 4

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note G4 with a fermata. The piano accompaniment consists of eighth notes G2, A2, B2, C3, B2, A2, G2. The guitar part shows a 5-fret barre on the 4th string.

D7#9 D7 C5

'Cause I'm the tax - man,

let ring --- 4

Detailed description: This system contains measures 4-6. Measure 4 has a vocal line with a quarter note G4 and a half note A4. Measure 5 has a vocal line with a quarter note B4 and a half note C5. Measure 6 has a vocal line with a quarter note G4 and a half note A4. The piano accompaniment continues with eighth notes G2, A2, B2, C3, B2, A2, G2. The guitar part shows a 5-fret barre on the 4th string.

G7 D7

yeah, \_\_\_ I'm the tax - man. \_\_\_

Detailed description: This system contains measures 7-9. Measure 7 has a vocal line with a quarter note G4 and a half note A4. Measure 8 has a vocal line with a quarter note B4 and a half note C5. Measure 9 has a vocal line with a quarter note G4 and a half note A4. The piano accompaniment continues with eighth notes G2, A2, B2, C3, B2, A2, G2. The guitar part shows a 5-fret barre on the 4th string.

**Bridge**

(bkgnds.) If you drive \_\_\_ a car, car, \_\_\_ If you try -

I'll tax \_\_\_ the street. -

let ring --- 4

Detailed description: This system contains measures 10-12. Measure 10 has a vocal line with a quarter note G4 and a half note A4. Measure 11 has a vocal line with a quarter note B4 and a half note C5. Measure 12 has a vocal line with a quarter note G4 and a half note A4. The piano accompaniment continues with eighth notes G2, A2, B2, C3, B2, A2, G2. The guitar part shows a 5-fret barre on the 4th string.



to sit, sit I'll tax your seat. If you get too cold, cold, I'll tax

C7 D7

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The second staff is the guitar accompaniment. The third staff is the bass line. Chords C7 and D7 are indicated above the vocal line. The bass line includes a circled 5 in the final measure.

the heat. If you take a walk, walk, I'll tax your feet.

C7

let ring - 1

Detailed description: This system contains the next two lines of music. The top staff is the vocal line with lyrics. The second staff is the guitar accompaniment. The third staff is the bass line. Chord C7 is indicated above the vocal line. The bass line includes the instruction 'let ring - 1' at the end.

Guitar Solo

Tax - man!

Gtr. 2

*f* w/ fuzz  
let (4) ring

Gtr. 1

*mf*

let ring - 1

Detailed description: This system features a guitar solo section. The top staff shows a melodic line with a circled 4 and the instruction 'let (4) ring'. The second staff is labeled 'Gtr. 2' and contains a rhythmic pattern of eighth notes with triplets, marked '*f* w/ fuzz'. The third staff is the bass line. The bottom staff is labeled 'Gtr. 1' and contains a melodic line marked '*mf*'. The lyrics 'Tax - man!' are placed between the first and second staves. The bass line includes the instruction 'let ring - 1' at the end.

D7#9                      D7

1/2      1/4      rake      1/2

let ring

3      3      3      3

8 8 6 (6) 7 6 7      9 8 6 8 6 7 7      7 6 7 6 4 6 4 6 4 2 4 2 4 2 0 0 2 4

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

D7#9                      D7

'Cause I'm the

(- ♪ - )      (+ ♪ - - - - )

let ring -----

1/4      1/2      1/2      1/4

5 5 7 0 7 0      8 (8) 6 7 6 7 6 6 6      8 (8) 6 (6) 7 10 (10) 2

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

C7 G7#9 G7 D7

tax - man, — yeah, — I'm the tax - man.

*mp*  
P.M. - - - - -

The first system of music features a vocal line in treble clef with lyrics "tax - man, — yeah, — I'm the tax - man." The melody is in G major. Above the staff are chord markings: C7, G7#9, G7, and D7. Below the staff is a guitar line with a dynamic marking of *mp* and a performance instruction "P.M. - - - - -". The bass line is shown in a simplified format with fret numbers.

Verse

D7#9 D7

3. Don't ask — me what — I want — it for. — (bkgnds.) Ah, ah, — mis-ter Wil-

even bend 1/4 even bend 1/4

The second system of music is labeled "Verse" and features a vocal line in treble clef with lyrics "3. Don't ask — me what — I want — it for. — (bkgnds.) Ah, ah, — mis-ter Wil-". The melody is in G major. Above the staff are chord markings: D7#9 and D7. Below the staff is a guitar line with performance instructions "even bend" and "1/4" above two measures. The bass line is shown in a simplified format with fret numbers.

son. - If you \_ don't want \_\_\_ to pay \_\_\_ some more. \_\_\_ Ah, ah, \_ Mis-ter Heath..

D7#9 D7

even bend 3 even bend 1/4 1/4

let ring - -

'Cause I'm the tax - man, yeah, \_\_\_\_\_ I'm the tax - man. \_\_\_\_\_

C7 C G7

even bend 1/2 even bend 1/4 even bend 1/2 1/4

Verse

D5 D5

4. Now my ad - vice for those who die.

let ring - 4

D7#9 D7

(bkgrnds.) Tax - man. De - clare the pen - nies on your eyes.

let ring - 4

w/bar

D7#9

D7

C7

Tax - man. \_\_\_\_\_ 'Cause I'm the tax - man, \_\_\_\_\_ yeah, \_\_\_\_\_ I'm the

w/bar  
even bend 1/4  
even bend 1/2

7 0 5 7 5 6 (0) 7 0 5 7 5 5 0 3 5 3 (3) 5 5 0 5 3 (3) (0)

(6) 6 5 3 3 1 1 1 1

4 4 4 4 2 2 2 2

G7

F7

tax - man, \_\_\_\_\_ and you're \_\_\_\_\_ work - ing for no one but \_

even bend 1/2  
let ring -----

5 0 5 3 (3) 0 7 0 5 7 5 6 4 6 6 4 6 5 4 6 4 5 4 6 5

6 3 6 (3) 3 4 4 4 4 4 4

4 4 4 4 3 2 3 2 2 2

(5) 4 3 3 1

Guitar Solo 2

Begin fade

D7

D7#9

D7

me. \_\_\_\_\_  
(bkgnds.) Tax - man! \_\_\_\_\_

*f* w/fuzz

let (4) ring

1/2

1/4

rake

1/2

let ring --

Fade out

(- - -)

D7#9

D7

# Tomorrow Never Knows

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately ♩ = 128

Sitar arr. for gtr.

Bass, drums enter a tempo

N.C. (C)

Loop # 1

## Verse

N.C. (C)

Loop # 2

(Bb/C)

Loop # 1  
Double speed Gtr.

Loop # 2  
Organ arr. for Gtr.

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Loop # 3 (C)

it is not dy - ing. Lay down all thought, sur - ren - der to the void; (Sitar cont. C drone sim. throughout song)

Loop # 1 Loop # 2 (Bb/C) Loop # 4 (C)

it is shin - ing, it is shin - ing. That

Loop # 4 Loop # 2 (1st 2 bars only) (Bb/C)

you may see the mean - ing of with-in; it is be - ing, it is

Instrumental

Loop # 4 (C) Loop # 5 (C) Loop # 4

be - ing.

Loop # 3  
Double speed Gtr.  
8va

Loop # 4  
Backwards Orchestra arr. for Gtr.  
8va

Loop # 5 - Double speed backwards gtr.

8va

w/reverse envelope

Backwards Gtr. solo

Loop # 1 ..... Loop # 2 (1st 2 bars only) .....  
 (B<sup>b</sup>/C)

w/reverse envelope

Loop # 3 ..... Loop # 2 (1st 2 bars only) .....

..... Loop # 5 .....

That

Verse ..... Loop # 5 .....

N.C. (C)

love is all, that love is ev - 'ry - one;

Gtr. tacet

fdbk.

(Bb/C) (C)

it is know - ing, it is know - ing, That

Loop # 4 Loop # 2

(Bb/C)

ig - nor - ance and hate may mourn the dead; it is be - liev - ing,

Loop # 4 Loop # 1

(C)

it is be - liev - ing. But lis - ten to the col - or of your

Loop # 2 Loop # 3

(Bb/C) (C)

dream; it is not liv - ing, it is not liv - ing.

Loop # 3 Loop # 5

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

Loop # 2 (Bb/C) (C)

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

Loop # 4 (Bb/C) (C) (Bb/C)

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

(C) Piano enters Bb/C

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

Loop # 5 Sitar tacet Rhy. sect. tacet Piano only Fade out

(C) (Bb/C) (C)

# Yellow Submarine

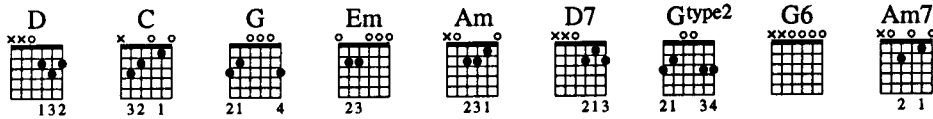
Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = Eb ③ = Gb

⑤ = Ab ② = Bb

④ = Db ① = Eb



## Verse

Moderate march ♩ = 100 (♩ = ♩<sup>3</sup>)

Acous. Guitar

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

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**Chorus**

Am Am7 C D7 G6 Gtype2

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

D G ① Gtype2

*> sim.*

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

G6 D G ①

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

**Verse**

(w/cocktail party ambience)

Gtype2 D C G Em Am C

(even ♩ - - - - ) (even ♩ - - )

yel-low sub-ma-rine. 2. And our friends \_\_\_\_\_ are all a - board. Man-y more of them live next

D7 Gtype2 D C G Em

(even ♩ - - - - - )

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

Horns arr. for gtr.

3

T			
A			9 11
B			12

Am C D7 G(omit ①) Chorus G type2

We all live in a

D G type2 G type2

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

D G type2 G type2 Interlude (w/nautical ambience) D C G Em

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

Am C D7 G type2 D C G Em Am C D7 G type2

3. As we

Verse

D G6 C G6 Gtype2 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 Gtype2 D G6 C G6 Gtype2 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 Gtype2 Gtype2

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

D G6 Gtype2

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

Repeat and Fade

D Gtype2 Gtype2

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

# NOTATION LEGEND

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

**Bend (half step)**      **Bend**      **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-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

**Compound Bend and Release (every note plucked)**      **Slight Bend (microtone)**      **Unison Bend**      **Vibrato**      **Wide Vibrato**      **Rake Strings**      **Vibrato Bar Dive and Return**      **Vibrato Bar Scooping**

-1/2 -1/2 -1/2      8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----, 8va-----

**Vibrato Bar Dips**      **Legato Slide**      **Shift Slide**      **Pull-Off**      **Hammer-On**      **Legato Phrasing (first note picked only)**      **Ghost Note**

P.M.-----, Trem.-----, trill

**Staccato Phrasing**      **Choppy Phrasing (extreme staccato)**      **Free-Hand Muting (percussive tone)**      **Pick-Hand Muting**      **Tremolo Picking**      **Trill (fast hammer-on/pull-off combination)**

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

**Pick Scrapes**      **Open Harmonic**      **Pinch Harmonic (with pick) (overtone of 5th generated)**      **Harp Harmonic**      **Tap Artificial Harmonic**      **Tap-On Technique**      **Bend and Tap-On Technique**