

Transcribed
SCORES®

THE BEATLES

21 FULL-SCORE TRANSCRIPTIONS

INCLUDING Come Together, Here Comes the Sun,
Let It Be, and Strawberry Fields Forever

The image shows a musical score for 'Strawberry Fields Forever' by The Beatles. The score is presented on four staves: L.V. (Lead Vocal), Gtr. (Guitar), Synth. (Synthesizer), and Bass. The vocal part includes lyrics: "noth-ing to you hung-a-bout". The guitar part features a rhythmic pattern. The synthesizer and bass parts provide harmonic support. The score is set against a background of a cloudy sky, with the title 'Strawberry Fields' faintly visible in the upper right corner. The Hal Leonard logo is at the bottom.

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THE
BEATLES

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INTRODUCTION

This book contains complete “off-the-record” transcriptions of some of the greatest songs written and recorded by the Beatles. These transcriptions note as precisely as possible what the Beatles sang and played on their recordings. Lead vocals, background vocals, lead and rhythm guitars, bass, drums, keyboards, and all the other instrumental resources the Beatles used are included. In addition, the lead guitar is printed in standard notation and in TAB notation.

You can use these transcriptions in a variety of ways. For instance, they make it possible for a contemporary rock band to rehearse and perform the Beatles songs *exactly* as the Beatles played them. The songs have all been notated in their original keys so that players using this book can play along with the recordings. Since the average rock band today often includes a synthesizer or electronic keyboard and is unlikely to have an entire orchestra at its disposal, all the orchestral instruments and sound effects used by the Beatles have been written into a single synthesizer part.

Individual musicians who do not play with an ensemble can also use these transcriptions. For example, many musicians have access to one of the portable multitrack cassette recorders on the market. These transcriptions make it possible for such an individual to record, track by track, a “fully produced” recording of a song that originally required the combined efforts of John, Paul, George, Ringo, producer George Martin and a bevy of studio musicians.

In a similar manner, the transcriptions can be performed by a single person making use of a MIDI sequencer, a MIDI drum machine, and MIDI synthesizers or other electronic musical instruments. One exciting possibility for a soloist is to record or sequence all the parts except one or two and then perform those parts live in conjunction with the recording or sequencer.

Finally, aspiring songwriters, arrangers, or record producers can use these transcriptions as study scores. Careful study of the Beatles original arrangements will undoubtedly yield new insights into the musical magic that they created.

Enjoy this book, and long live the music of the Beatles!

ALL YOU NEED IS LOVE

Highest Chart Position in the U.S.: #1-8/19/67

Album: MAGICAL MYSTERY TOUR

This song was specially written for a British television program, "Our World." A clip of the Beatles first performing the song was broadcast via satellite to 400 million viewers worldwide. This was said to be one of the first worldwide television satellite hook ups.

Music Notes: On the first backing track, John played harpsichord, Paul played acoustic bass using a bow, Ringo played drums and George played violin. The final tracks were cut with Paul on electric bass, Ringo on drums, George on guitar, George Martin on piano and John singing. The orchestra consisted of 2 trumpets, 2 trombones, 2 saxes, accordion, 4 violins and 2 cellos. Paul and George sang back-up with a chorus that included Mick Jagger, Keith Richards, Marianne Faithful, Jane Asher, Patti Harrison, Keith Moon, Gary Leeds and Graham Nash.

**Words and Music by JOHN LENNON
and PAUL McCARTNEY**

March feel ($\frac{3}{4}$ = 104) ($\overline{\overline{\overline{J}}}$ played as $\overline{\overline{J}}\overline{\overline{J}}$)

Lead Vocal

Background Vocal

Guitar

Harpsichord

Synthesizer

Brass Patch

Bass

Drums

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L.V. Love, love, love. Love, love, love.

B.V. Love, love, love. Love, love, love.

Gtr. G D Em G D Em

Harp.

Synth.

Bass

Drs. Rim Tap

L.V.    Love, love, love.

B.V.    Love, love, love.

Gtr.      

Harp.   
  

Synth.   
  

Bass   

Drs.   

L.V. 

B.V. 

Gtr. 

Harp. 

Synth. 

Bass 

Drs. 

L.V. eas - y. | 9 - 11 | 1 2 3 4 5 6 7 8 | All you need is love,...

B.V. | 9 - 11 | 1 2 3 4 | D.S. only | 1 2 3 4 | All you need is love,...

Gtr. | 9 - 11 | 1 2 3 4 | G | A7 | > | >

Harp. | 9 - 11 | 1 2 3 4 | | | |

Synth. | 9 - 11 | 1 2 3 4 | Brass/Saxes | | | |

Bass | 9 - 11 | 1 2 3 4 | | | |

Drs. | 9 - 11 | 1 2 3 4 | Snare | | | |

This musical score page features six staves of music for a band or orchestra. The instruments are: Lead Vocal (L.V.), Bass Vocal (B.V.), Acoustic Guitar (Gtr.), Harp, Synthesizer (Synth.), and Drums (Drs.). The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C'). The vocal parts sing 'All you need is love, ...'. The guitar part includes a 'D.S. only' instruction. Chord symbols (G and A7) are placed above the guitar staff. The harp and synthesizer staves are grouped together. The bass and drums provide harmonic support. The drums include a 'Snare' instruction. The vocal parts feature melodic lines and harmonies.

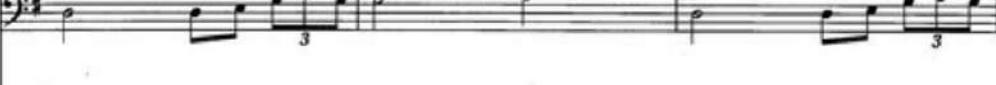
L.V. 

B.V. 

Gtr. 

Harp. 

Synth. 

Bass 

Drs. 

L.V. 

B.V. 

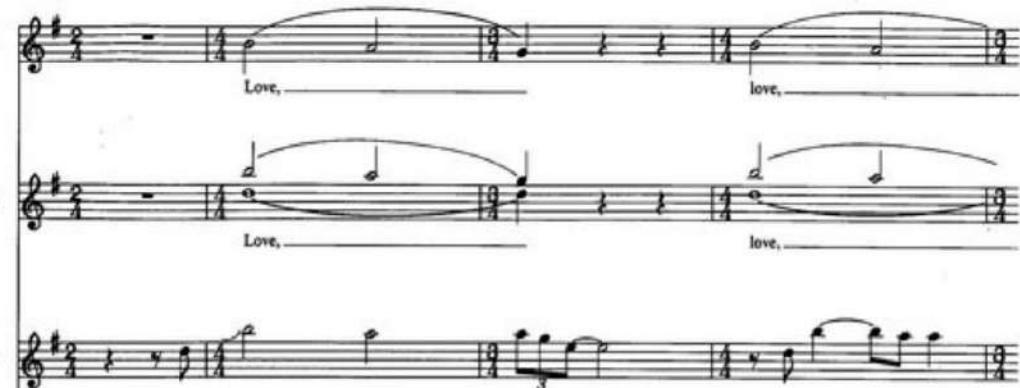
Gtr. 

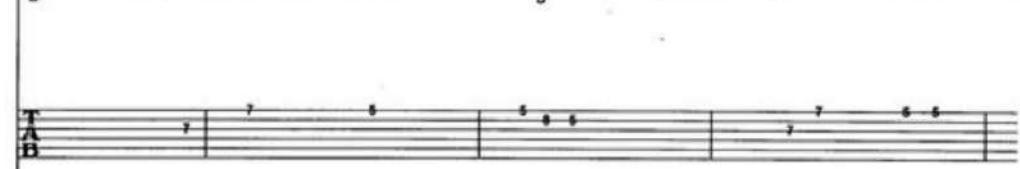
Harp. 

Synth. 

Bass 

Drs. 

L.V. 

B.V. 

Gtr. 

T A B 

Harp. 

Synth. 

Bass 

Drs. 

L.V.

love.

B.V.

love.

Gtr.

T
A
B

Harp.

Synth.

Strings

Bass

Drs.

L.V. | 9 4 1 2 6 7 7 7
All you need is love,....

B.V. | 9 4 1 -

Gtr. | 9 4 1 2 6 A7
Guitar chords: G, C, D, E, A, D7

Harp. | 9 4 1 2 6 7 7 7
Harp chords: G, C, D, E, A, D7

Synth. | 9 4 1 2 6 7 7 7
Synthesizer chords: G, C, D, E, A, D7

Bass | 9 4 1 2 6 7 7 7
Bass chords: G, C, D, E, A, D7

Drs. | 9 4 1 2 6 7 7 7
Drum pattern: Snare, Tom, Snare, Tom, Snare, Tom, Snare, Tom

L.V.

B.V.

Gtr.

Harp.

Synth.

Brass/Saxes

Bass

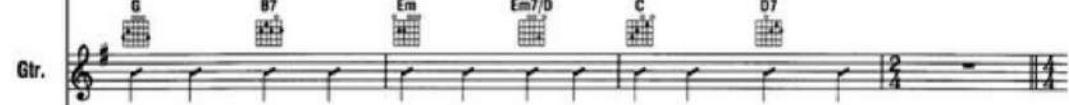
Drs.

all you need is love, —

This musical score page displays six staves of music for a band. The instruments are: Lead Vocal (L.V.), Bassoon/Vocals (B.V.), Guitar (Gtr.), Harp, Synthesizer (Synth.), and Drums (Drs.). The vocal parts include lyrics: "all you need is love, —". Chord symbols above the guitar staff indicate a progression: D7, G, A7, and D7. The bassoon/vocal part has a single note. The harp and synthesizer parts provide harmonic support. The drums provide rhythmic foundation. The guitar part features a repeating eighth-note pattern. The bass part includes a measure with a three-over-four time signature. The vocal parts have rests in the first measure.

L.V. 

B.V. 

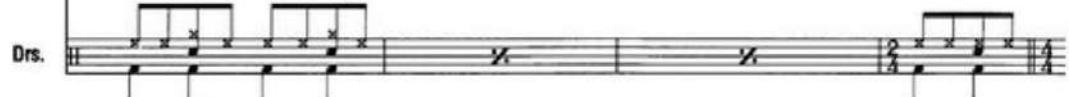
Gtr. 

Harp. 

Synth. 

Cello 

Bass 

Drs. 

CODA

L.V. spoken

B.V.

Gtr. G A7 D7 >

Harp.

Synth.

Bass

Drs.

All you need is love. — All to - geth - er now

All you need is love, —

> > >

This musical score page shows the final section of a piece, labeled 'CODA'. It features six staves for different instruments: Lead Vocal (L.V.), Bass Vocal (B.V.), Guitar (Gtr.), Harp, Synthesizer (Synth.), and Drums (Drs.). The vocal parts sing 'All you need is love.' followed by a spoken line 'All to - geth - er now' and another line 'All you need is love,'. The guitar part provides harmonic support with chords G, A7, and D7, each preceded by a greater-than sign (>). The harp and synthesizer provide harmonic texture. The bass and drums provide rhythmic foundation. The score is in common time (indicated by '2/4') and uses treble clef for most parts.

L.V. *spoken*

B.V.

Gtr.

Harp.

Synth.

Strings

Bass

Drs.

The musical score consists of six staves. The top staff (L.V.) shows vocal entries with lyrics and a spoken section. The second staff (B.V.) shows another vocal part. The third staff (Gtr.) shows a guitar part with chords G, A7, D7, G, and B7 indicated above the notes. The fourth staff (Harp.) shows a harp part. The fifth staff (Synth.) shows a synthesizer part with a melodic line and a 'Strings' cue. The sixth staff (Bass) shows a bass part. The bottom staff (Drs.) shows a drum part with 'X' marks indicating strokes. The score is in common time with a key signature of one sharp.

Repeat ad lib. and Fade

L.V. love, — Love is all - you need, love is all — you need, love is all —

B.V. love, — Love is all - you need, love is all - you need,

Gtr. Em Em7/D C D7 G

Harp.

Synth.

Bass

Drs.

BACK IN THE U.S.S.R.

Album: THE BEATLES (The White Album)

This was Paul's tongue-in-cheek answer to Chuck Berry's "Back In The U.S.A." Paul sang lead and played electric guitar. John and George sang back-up while John played a 6-string bass and George also played bass. The jet engine sound was added later.

**Words and Music by JOHN LENNON
and PAUL McCARTNEY**

Driving Rock ($\frac{4}{4}$ = 142)

The musical score consists of seven staves. From top to bottom: 1) Lead Vocal: A single staff with a treble clef and a key signature of one sharp. It contains four short vertical dashes. 2) Background Vocal: A single staff with a treble clef and a key signature of one sharp. It contains four short vertical dashes. 3) Guitar: A staff with a treble clef and a key signature of one sharp. It starts with four dashes, followed by a sixteenth-note chord (E7), and then a repeating eighth-note pattern. 4) Piano: Two staves (treble and bass) with a treble clef and a key signature of one sharp. Both staves contain four dashes. 5) Bass: A single staff with a bass clef and a key signature of one sharp. It shows a repeating eighth-note pattern. 6) Drums: Two staves. The first staff (Hi-Hat) shows a sixteenth-note pattern. The second staff (Tom) shows a sixteenth-note pattern. 7) Jet Engine: A single staff with a treble clef and a key signature of one sharp. It contains four short vertical dashes.

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L.V.

Flew in from Mi - a - mi beach. B. O. A. C. did - n't get to bed last night.
Been a - way so long I hard - ly knew the place,.. gee - it's good to get back home...
Show me 'round your snow-peaked moun - tains way down south,.. take - me to your dad - dy's farm ...

A **D** **G**

3rd time

Gtr.

T

B

Piano

Bass

Drs.

Crash (H:H.)

L.V.

On the way the pa - per bag was on my knee,..
Leave it 'til to - mor - row to un - pack my case,..
Let me hear your bal - a - lai - kas ring - ing out,..
Man - Hon - come

D **A** **G**

Gtr.

T

B

Piano

Bass

Drs.

L.V.

I had a dread - ful flight.
ey, dis - con - nect the phone.
and keep your com - rade warm.
I'm back in the U. S. S. R.,

Gtr.

Piano

Bass

Drs.

To Coda

you don't know how luck - y you are,____ Boy,____ Back in the U. S. S. R.,

Gtr.

A
B

Piano

Bass

Drs.

L.V. Back in the U. S., Back in the U. S. S. R. _____

B.V. Back in the U. S., Back in the U. S. S. R. _____

Gtr. G A

Piano B7 D E7 F#7 G A

Bass - - - - (Open H:H.)

Drs. - - - -

LV. Well, the U - kraine girls real - ly knock me out, — they leave —

B.V. woo ——————
da da da da da da da

Gtr. A(no3rd) B(no3rd) C(no3rd) C \sharp (no3rd) D7

Piano

Bass

Drs.

The musical score consists of six staves. The top two staves are for vocal parts: 'LV.' and 'B.V.'. The 'LV.' staff has lyrics 'Well, the U - kraine girls real - ly knock me out, — they leave —'. The 'B.V.' staff includes vocal effects like 'woo' and 'da'. The third staff is for 'Gtr.' (Acoustic Guitar) with chord boxes labeled 'A(no3rd)', 'B(no3rd)', 'C(no3rd)', 'C \sharp (no3rd)', and 'D7'. The fourth staff is for 'Piano' with a treble clef and a bass clef staff. The fifth staff is for 'Bass' with a bass clef staff. The bottom staff is for 'Drs.' (Drums) with a rhythmic pattern indicated by 'x' marks. The score is set against a background of vertical bar lines.

L.V.

L.V.

B.V.

Gtr. da A

T B

Piano

Bass

Drs.

B E7 Bend

L.V.

Gtr. Bend

T A B

Piano

Bass

Drs.

L.V.

Gtr. Bend Bend

A 10 10 13 10 | 10 10 13 10 | 10 10 10 10 | 10 10 10 10 |

Piano

Bass

Drs.

This section of the musical score includes five staves. The L.V. staff has three measures of rests. The Gtr. staff features two 'Bend' markings over sixteenth-note patterns. The piano staff consists of eighth-note chords. The bass staff has eighth-note patterns. The drums (Drs.) staff shows sixteenth-note patterns.

L.V.

I'm back in the U. S. S. R., _____ you don't know how luck - y you are..

Gtr.

A 10 10 | 10 10 | 10 10 | 10 10 |

Piano

Bass

Drs.

This section includes lyrics: "I'm back in the U. S. S. R., _____ you don't know how luck - y you are..". The Gtr. staff includes dynamic markings like f , p , and b . The piano staff has eighth-note chords. The bass staff has eighth-note patterns. The drums (Drs.) staff shows sixteenth-note patterns.

L.V. — Boy. — Back in the U. S. S. R.

Gtr. A

Piano

Bass

Drs.

This musical score page features five staves. The top staff is for L.V., with lyrics "Boy. — Back in the U. S. S. R.". The second staff is for Gtr. (Guitar), showing a rhythmic pattern with a dynamic marking 'A'. The third staff is for Piano, with a treble clef and a bass clef below it. The fourth staff is for Bass. The fifth staff is for Drs. (Drums). The music consists of measures separated by vertical bar lines, with some notes connected by horizontal stems.

L.V. Well the U - kraine girls real - ly knock me out, — they leave -
woo woo

B.V.

Gtr.

Piano

Bass Ride

Drs.

This musical score page features five staves. The top staff is for L.V., with lyrics "Well the U - kraine girls real - ly knock me out, — they leave -" and "woo woo". The second staff is for B.V. (Bassoon), with a treble clef and a bass clef below it. The third staff is for Gtr. (Guitar), with fingerings like 'da' and 'A(neo3rd)'. The fourth staff is for Piano. The fifth staff is for Bass, with a dynamic marking 'Ride'. The music consists of measures separated by vertical bar lines, with some notes connected by horizontal stems.

L.V.

the West be - hind. And Mos - cow girls make me

B.V. woo

da da da A(no3rd) B(no3rd) C(no3rd) C#(no3rd) D da A/C#

Gtr.

Piano

Bass

Drs.

L.V.

sing and shout. that Geor - gia's al - ways on my - mi - mi - mi - mi - mi mind. woo

B.V. woo

da da da E7 D7

Gtr.

Piano

Bass

Drs.

D.S. al Coda

CODA

L.V.

B.V.

Gtr.

Piano

Bass

Drs.

Back in the U. S. S. R...

Play 6 times

L.V.

Gtr.

Piano

Bass

Drs.

ride

ride

COME TOGETHER

Highest Chart Position in the U.S.: #11/29/69

Album: ABBEY ROAD

“Come Together” received an award for the most-performed pop song in 1970, while ABBEY ROAD garnered the Grammy for the Best-Engineered Non-Classical Recording. John’s tongue-in-cheek lyric had a locker room raunchiness. John sang lead, Ringo played the drums, Paul played the Rhodes piano and sang back-up, and George played lead guitar. The bass line gave the tune its recognizable motto.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

$\text{♩} = 80$

Lead Vocal

The musical score consists of six staves. The Lead Vocal staff (top) has lyrics: "shoo, shoo, shoo, shoo." The Background Vocal staff (second from top) has a sustained note. The Guitar staff (third from top) has a sustained note. The Piano staff (fourth from top) features a melodic line with a bass line below. The Bass staff (fifth from top) shows rhythmic patterns. The Drums staff (bottom) shows a pattern with counts 3, 6, and 3 above the notes.

Background Vocal

Guitar

Piano

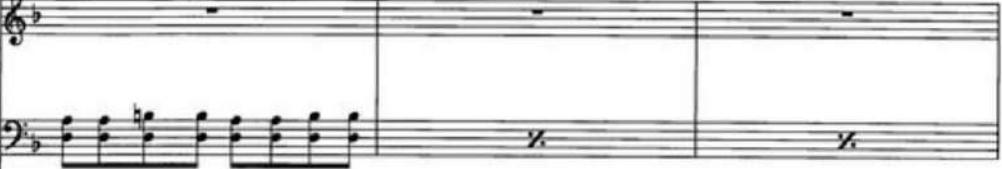
Bass

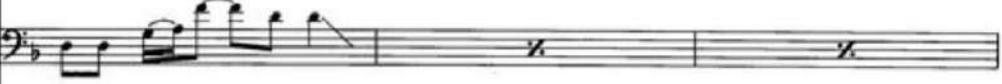
Drums

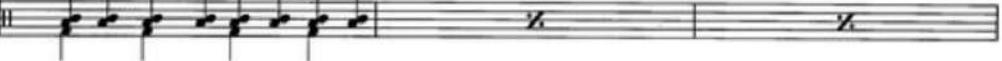
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L.V. 

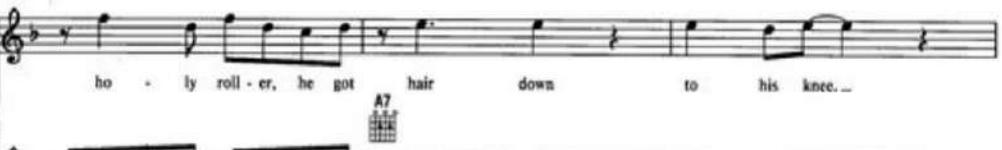
Gtr. 

Piano 

Bass 

Drs. 

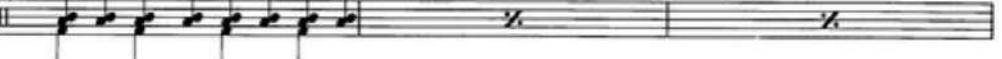
Here come old flat-top, he come groov-ing up slow-ly, he got Joo Joo eye-ball, he one

L.V. 

Gtr. 

Piano 

Bass 

Drs. 

ho - ly roll - er, he got hair down to his knee...

L.V. Got to be a jok - er, he just do what he please... Shoo,

Gtr.

Piano

Bass

Drs.

This musical score page features five staves. The top staff is for L.V., showing eighth-note patterns. The second staff is for Gtr. (Guitar), with a single note and a fermata. The third staff is for Piano, with a bass clef and a treble clef above it; it includes a measure of rests and a measure of eighth-note chords. The fourth staff is for Bass, showing eighth-note patterns. The bottom staff is for Drs. (Drums), featuring sixteenth-note patterns with time signatures 3, 6, and 3. The vocal line for L.V. includes lyrics: "Got to be a jok - er, he just do what he please... Shoo," with "Shoo" repeated at the end of the line.

L.V. shoo, shoo, shoo.

Gtr.

Piano

Bass

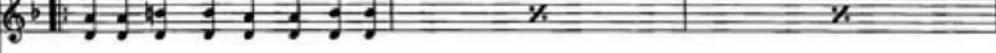
Drs.

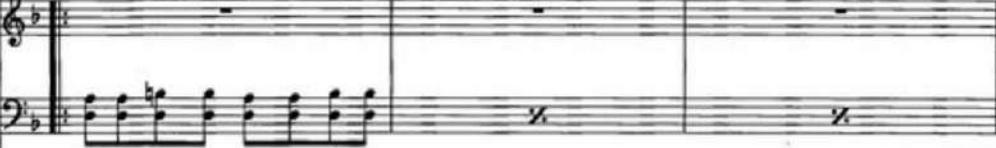
This page continues the musical score from the previous page. The staves remain the same: L.V. (vocal line with lyrics "shoo, shoo, shoo."), Gtr. (Guitar), Piano (bass and treble staves), Bass (double bass), and Drs. (Drums). The piano part consists of eighth-note chords. The bass part has eighth-note patterns. The drums provide rhythmic support with sixteenth-note patterns across three measures.

8

L.V. 

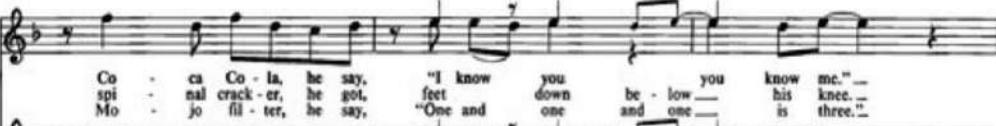
B.V. 

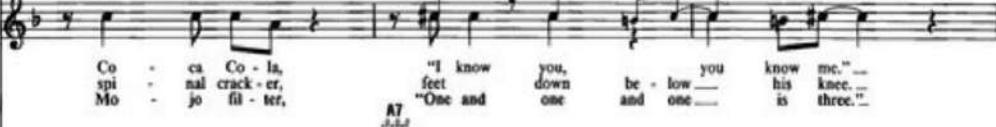
Gtr. 

Piano 

Bass 

Drs. 

L.V. 

B.V. 

Gtr. 

Piano 

Bass 

Drs. 

To Coda

L.V. B.V. Gtr. Piano Bass Drs.

bow, _____ o - ver me. _____

G7 A7

3 6 3

1

Gtr.

Piano

Bass

Drs.

2 Dm7

This block contains two staves of musical notation. The top staff is for the guitar (Gtr.) and the bottom staff is for the piano. The piano staff includes both treble and bass clef staves. Measure 1 begins with a single note on the Gtr. staff followed by a power chord. The piano staff has a sustained note. Measure 2 begins with a power chord on the Gtr. staff, followed by a series of eighth-note chords. The piano staff continues with sustained notes. The bass staff shows continuous eighth-note patterns. The drums (Drs.) staff shows continuous sixteenth-note patterns. A key signature change is indicated at the start of measure 2, labeled '2 Dm7'.

Gtr.

Piano

Bass

Drs.

This block contains two staves of musical notation. The top staff is for the guitar (Gtr.) and the bottom staff is for the piano. The piano staff includes both treble and bass clef staves. Measure 3 begins with a power chord on the Gtr. staff, followed by a sustained note. The piano staff has a sustained note. Measure 4 begins with a power chord on the Gtr. staff, followed by a sustained note. The piano staff has a sustained note. The bass staff shows continuous eighth-note patterns. The drums (Drs.) staff shows continuous sixteenth-note patterns.

Gtr.

T 17 17 15 13 17 17 15 13

Piano

Bass

Drs.

This section of the musical score consists of six staves. The top staff is for the guitar (Gtr.), featuring a treble clef and a key signature of one sharp. The second staff contains two sets of tablature for the guitar, labeled T and B, with specific fingerings indicated by circled numbers: 17, 17, 15, 13; 17, 17, 15, 13. The third staff is for the piano, with a treble clef and a key signature of one sharp. The fourth staff is for the bass, with a bass clef and a key signature of one sharp. The fifth staff is for the drums (Drs.), showing a rhythmic pattern of eighth and sixteenth notes. The sixth staff is a continuation of the guitar's tablature, starting with circled 18, followed by 12, 12, 10, 9, and 17.

Gtr.

D.S. al Coda

T 18 12 12 10 9 17

Piano

Bass

Drs.

This section continues the musical score from the previous page. The guitar (Gtr.) staff now includes a "D.S. al Coda" instruction. The piano, bass, and drums (Drs.) staves remain largely identical to the previous section, maintaining their respective rhythmic patterns and key signatures.

CODA

Gtr.

Piano

Bass

Drs.

This section shows the first two measures of the Coda. The Gtr. has eighth-note chords. The Piano has eighth-note chords in the treble and bass staves. The Bass has eighth-note chords. The Drs. play eighth-note patterns with '3' and '6' markings.

Gtr.

Repeat Ad Lib. and Fade

A

B

Piano

Bass

Drs.

This section shows measures 3-4 of the Coda. The Gtr. has a melodic line with a fermata and a dynamic 'p'. The Drs. play eighth-note patterns labeled '15' four times. The Piano has eighth-note chords. The Bass has eighth-note chords. The Drs. play eighth-note patterns.

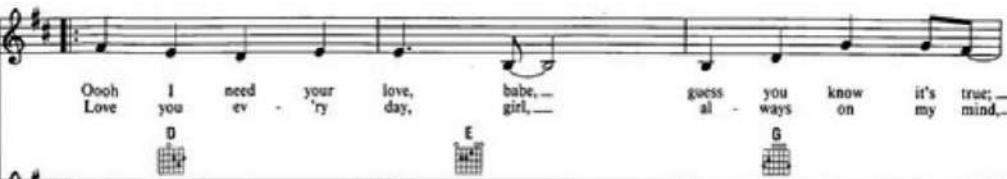
EIGHT DAYS A WEEK

Highest Chart Position/U.S.: #1-March 13, 1965

Album: BEATLES VI

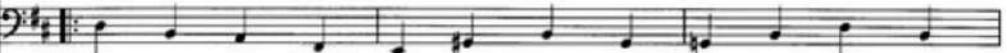
This song was jointly written by John and Paul, who also shared the vocals, while George helped occasionally. The record featured a unique “fade in” at the beginning.

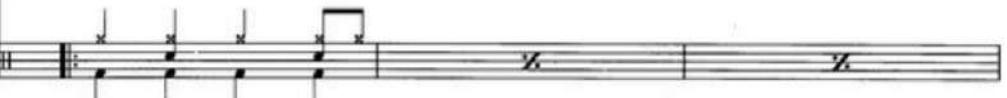
**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

L.V. 

L.G. 

R.G. 

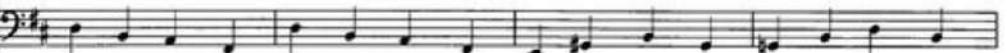
Bass 

Drs. 

L.V. 

L.G. 

R.G. 

Bass 

Drs. 

L.V.

Hold me, love me,

2nd time sing cue notes

B.V.

Hold me, love me,

L.G. D Bm G

R.G. D Bm G

Bass

Drs.

L.V.

hold me, love me, I ain't got noth - in' but

B.V.

hold me, love me, I ain't got noth - in' but

L.G. Bm E D

R.G. Bm E D

Bass

Drs.

L.V. 

B.V. 

L.G. 

R.G. 

Bass 

Drs. 

L.V. 

B.V. 

L.G. 

R.G. 

Bass 

Drs. 

L.V.  you... Eight days a week is not e - nough to

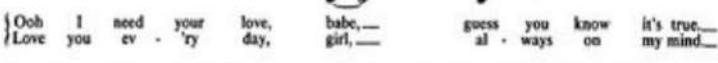
B.V.  you... Eight days a week is not e - nough to 

L.G. 

R.G. 

Bass

Drs.       

L.V. show I care. 

B.V. show I care.    

L.G.    

R.G.

Bass

Drs.       

L.V. Hope you need my love, babe, girl, just love you all need you...
 One thing I can say, just like I all the time...

B.V.

L.G. D E G
 R.G. D E G

Bass

Drs. X X X | X X X | X X X | X X X |

L.V. Hold me, love me, hold me,...
 — Hold me, love me, hold me,...

B.V. —

L.G. D Bm G Bm
 R.G. D Bm G Bm

Bass

Drs. X X X | X X X | X X X | X X X |

L.V.

B.V.

L.G.

R.G.

Bass

Drs.

L.V.

B.V.

L.G.

R.G.

Bass

Drs.

L.V. eight days a week.

B.V. D G D

L.G. D G D

R.G.

Bass

Drs. X X X X X X X X

L.V.

B.V. D E G D

L.G. D E G D

T.B. A B

R.G. D E G D (add9)

A.

Bass 3 3 3 3 Z Z Z Z

Drs. 3 3 3 3 Z Z Z Z

ELEANOR RIGBY

Highest Chart Position/U.S.: #11-September 24, 1966

Album: REVOLVER

This song was jointly written by Paul and John, from an original idea of Paul's. Paul sang lead, while four violins, two violas and two cellos were played by session musicians. The other Beatles didn't play at all. The flipside of the single was YELLOW SUBMARINE, which rose to #2 on the charts.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

J = 138

Lead Vocal

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

Background Vocal

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

Synthesizer I Strings

Synthesizer II Strings
Cello

L.V.

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

B.V.

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

Synth. I

Synth. II

L.V. & B.V.

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To Coda ⊕

LV.

El - ea - nor / Rig - by, picks up the rice ____ in the church ____
Fa - ther Mc - Ken - zie, writ - ing the words ____ of a ser -

Synth. I

Synth. II

where a wed - ding has been, — lives in a dream. —
mon that no - one will hear, — no one comes near. —

Synth. I

Synth. II

L.V.

Waits at the window, wear-ing the face — that she keeps — in a jar — by the door, —
Look at him work-ing, darn-ing his socks — in the night — when there's no-body there, —

Synth. I

Synth. II

The musical score continues with two staves for synthesisers. Synth I consists of vertical eighth-note patterns on a treble staff and a bass staff. Synth II consists of eighth-note chords on a treble staff and eighth-note patterns on a bass staff. The vocal part from the previous section continues.

L.V.

— who is it for? — All the lone-ly peo-

Synth. I

The musical score continues with two staves for synthesisers. Synth I consists of vertical eighth-note patterns on a treble staff and a bass staff. Synth II consists of eighth-note chords on a treble staff and eighth-note patterns on a bass staff. The vocal part continues.

Synth. II

The musical score continues with one staff for Synth II, showing eighth-note chords on a treble staff. The vocal part continues.

L.V.

A musical score for voice and two synthesizers. The vocal part (L.V.) has lyrics: "ple, where do they all come from? All the lone ly peo -". The first synth part (Synth. I) consists of four measures of eighth-note chords. The second synth part (Synth. II) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4. The vocal part continues with "ple where do they all be long?".

Synth.
I

Synth.
II

The vocal part continues with "ple where do they all be long?". The first synth part (Synth. I) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4. The second synth part (Synth. II) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4.

L.V.

The vocal part continues with "ple where do they all be long?". The first synth part (Synth. I) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4. The second synth part (Synth. II) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4.

Synth.
I

The vocal part continues with "ple where do they all be long?". The first synth part (Synth. I) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4. The second synth part (Synth. II) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4.

Synth.
II

The vocal part continues with "ple where do they all be long?". The first synth part (Synth. I) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4. The second synth part (Synth. II) has sustained notes in measures 1 and 2, followed by rests in measures 3 and 4.

CODA

L.V.

El - ca - nor Rig - by, died in the church... and was bur - ied a + long ... with her name,...

Synth. I

Synth. II

This section continues the musical piece for L.V. and two synths. The vocal line (L.V.) begins with "El - ca - nor Rig - by," followed by a melodic line with eighth-note patterns. The accompaniment consists of two synths: Synth I provides eighth-note patterns, and Synth II provides sustained notes with grace notes. The music is in G major and 2/4 time.

L.V.

— no - bod - y came, Fa - ther Mc - ken - zie,

Synth. I

Synth. II

This section continues the musical piece for L.V. and two synths. The vocal line continues with "no - bod - y came, Fa - ther Mc - ken - zie,". The accompaniment consists of two synths: Synth I provides eighth-note patterns, and Synth II provides sustained notes with grace notes. The music is in G major and 2/4 time.

L.V.

wip - ing the dirt — from his hands — as he walks — from the grave, —

Synth. I

Synth. II

L.V. no one was saved. — All the lone - ly peo - ple, where do

B.V. — Ah, look at all the lone - ly peo -

Synth. I {

Synth. II {

L.V. — they all come from? — All the lone - ly peo -

B.V. — pie! — Ah, look at all —

Synth. I
Synth. II

L.V. - pie, where do — they all — be long? —

B.V. — the lone ly peo - pie! —

Synth. I {

Synth. II {

GOOD DAY SUNSHINE

Album: REVOLVER

The album “Revolver” was unique because many of the tunes were “covered” by other British recording artists before the LP was even released. The cover art was created by Klaus Voormann, who also played bass on some of the individual Beatles’ solo albums.

Music Notes: Throughout the whole song, Ringo overdubbed the snare drum part over the drum set part with an even “4” beat. Paul sang lead and played piano while John and George sang back-up. The background vocals were multi-tracked and looping was added to give a “delay” sound since there was no digital delay at that time.

**Words and Music by JOHN LENNON
and PAUL McCARTNEY**

Moderately ($\text{♩} = 116$) (♩ played as $\begin{smallmatrix} \text{♩} \\ \text{♪} \end{smallmatrix}$)

The musical score consists of six staves. The first two staves are for vocal parts: 'Lead Vocal' and 'Background Vocal'. The third staff is for 'Guitar', which plays a rhythmic pattern of eighth notes. The fourth staff is for 'Piano', divided into two systems by a brace, both of which play eighth-note patterns. The fifth staff is for 'Bass', showing continuous eighth-note bass lines. The sixth staff is for 'Drums', featuring a steady eighth-note pattern on the bass drum.

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L.V. Good day — sun - shine, good day — sun -

B.V. Good day — sun - shine, good day — sun -

Gtr. B F# B F# B

Piano

Bass

Drs.

L.V. - shine, good day — sun - shine. { I need to
 B.V. - shine, good day — sun - shine. { And then we

Gtr. E7

Piano

Bass

Drs.

To Coda

L.V. — shine, good day — sun — shine,
 B.V. — shine, good day — sun — shine,
 Gtr. B F#
 Piano
 Bass
 Drs.

L.V.

L.V.

D.S. al Coda

L.V.

B.V.

Gtr.

Piano

Bass

Drs.

CODA

L.V.

B.V.

Gtr.

Piano

Bass

Drs.

L.V.

Repeat and Fade

L.V.

A HARD DAY'S NIGHT

Highest Chart Position/U.S.: #1-August 1, 1964

Album: A HARD DAY'S NIGHT

The title song of the Beatles first movie was written by John, who sang lead vocal, while Paul and George sang harmony. George played lead guitar and George Martin played piano. The single entered the charts at #21, the highest a song had ever entered at the time.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

J = 136

Lead Vocal

1. It's been a hard work day's all night — and I've been
2. to get you

Background Vocal

Lead Guitar

Rhythm Guitar

Bass

Drums

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L.V. work - ing
mon - ey to like a dog. — It's been a hard day's night
to buy you things. — And it's worth it just to hear you say —

B.V.

L.G. simile

R.G. simile

Bass

Drums

L.V. I should be sleep - ing like a log. — But when I
— you're gon - na give me ev - 'ry - thing. — So why I

B.V.

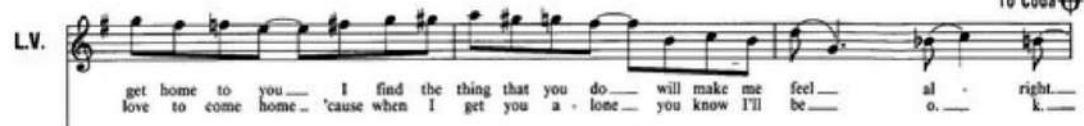
L.G. But when I
So why I

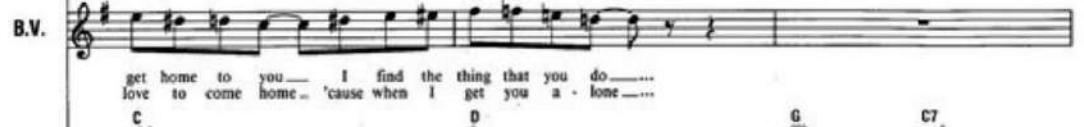
R.G.

Bass

Drs.

To Coda ⊕

L.V. 

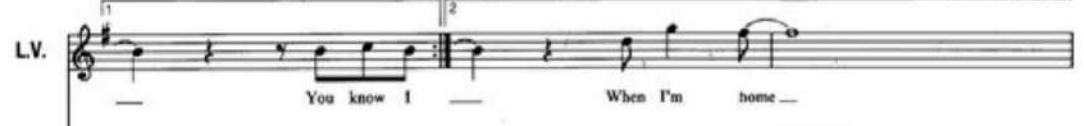
B.V. 

L.G. 

R.G. 

Bass 

Drs. 

L.V. 

B.V. 

L.G. 

R.G. 

Bass 

Drs. 

L.V. 

B.V. 

L.G. 

R.G. 

Bass 

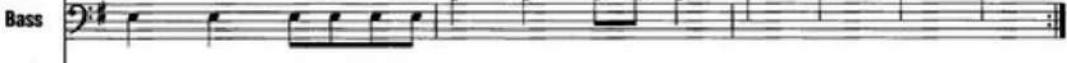
Drs. 

L.V. 

B.V. 

L.G. 

R.G. 

Bass 

Drs. 

3

L.V.

B.V.

L.G. 12 String

T A
B

R.G.

Bass

Drs.

This musical score page contains six staves of music. The first three staves are blank. The fourth staff is labeled 'L.G.' and has a '12 String' instruction above it. The fifth staff is labeled 'T' over 'A' and 'B'. The sixth staff is labeled 'R.G.'. The seventh staff is labeled 'Bass'. The eighth staff is labeled 'Drs.' (Drums). Measure 3 begins with a single note on the L.G. staff, followed by a short melodic line. The T/A/B staff shows a simple harmonic progression. The R.G. staff has sustained notes. The Bass staff features a rhythmic pattern of eighth notes. The Drums staff shows a steady pattern of eighth-note pairs.

L.V.

B.V.

L.G.

T 1 3 1 3 1 3 1 3 1 3 0 | 0 0 3 1 3 3 |

F G C7 G

R.G.

Bass

Drs.

This musical score page contains six staves of music. The first two staves are blank. The third staff is labeled 'L.G.'. The fourth staff is labeled 'T' with a harmonic analysis: 1 3 1 3 1 3 1 3 1 3 0 | 0 0 3 1 3 3 |. The fifth staff is labeled 'F' over 'G', 'C7', and 'G'. The sixth staff is labeled 'R.G.'. The seventh staff is labeled 'Bass'. The eighth staff is labeled 'Drs.' (Drums). Measure 4 begins with a complex eighth-note pattern on the L.G. staff. The T staff continues the harmonic progression. The R.G. staff has sustained notes. The Bass staff features a rhythmic pattern of eighth notes. The Drums staff shows a steady pattern of eighth-note pairs.

L.V.

B.V.

L.G.

T.B

R.G.

Bass

Drs.

So why I love to come home.. 'cause when I
So why I love to come home.. 'cause when I
C
F G C
Bass
Drs.

L.V.

B.V.

L.G.

R.G.

Bass

Drs.

get you a - lone... you know I feel... o. k. When I'm home..
get you a - lone... Cowbell
D G C7 G Bm
D G C7 G Bm
Bass
Drs.

L.V. 

B.V. 

L.G. 

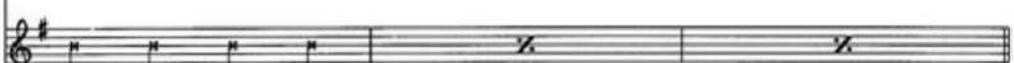
R.G. 

Bass 

Drs. 

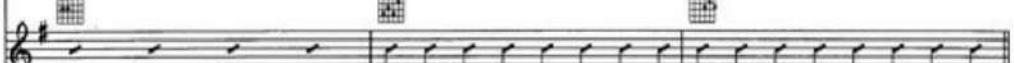
D.S. al Coda

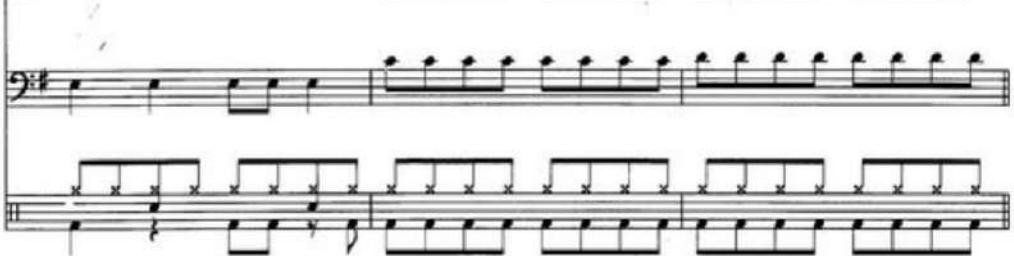
L.V. 

B.V. 

L.G. 

R.G. 

Bass 

Drs. 

CODA

L.V. You know I feel al - right, you know I

B.V.

L.G. G C7 G C7

L.G. G C7 G C7

Bass

Drs.

Repeat and Fade

L.V. feel al - right.

B.V.

L.G. G7 C7

R.G. 3 1 2 1 3 2 1 | 3 1 2 1 3 2 1 |

Bass 3 1 2 1 3 2 1 | 3 1 2 1 3 2 1 |

Drs. 3 1 2 1 3 2 1 | 3 1 2 1 3 2 1 |

HELLO, GOODBYE

Highest Chart Position/U.S.: #1-December 30, 1967

Album: MAGICAL MYSTERY TOUR

Paul wrote this song while filming "Magical Mystery Tour." Paul sang lead, while John and George sang backup. John and George played guitar, Paul played piano, Ringo played maracas, and two session musicians played violins.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

J = 100

The musical score consists of seven staves. The first staff is for the Lead Vocal, which includes lyrics: "You say 'yes'" (with a fermata), "I say 'no'", "you say 'stop'" (with a fermata), and "and". The second staff is for the Background Vocal, showing sustained notes. The third staff is for the Guitar, with chords F6, C, and G indicated above the staff. The fourth staff is for the Piano, with bass notes on the bottom staff. The fifth staff is for the Synthesizer. The sixth staff is for the Bass. The seventh staff is for the Drums, featuring a pattern of eighth-note strokes.

L.V.

I say "go— go go." —

Gtr.

Am G7

Piano

Synth.

Bass

Drs.

Oh no—

This musical score page contains six staves. The first staff features lyrics for 'L.V.' and a vocal line. The second staff shows a guitar part with chords Am and G7. The third staff is for the piano, with a bass line below it. The fourth staff is for a synthesizer. The fifth staff is for the bass. The sixth staff is for the drums. Measures are separated by vertical bar lines, and some measure endings are indicated by small numbers (e.g., '2' over a piano measure).

Lv. 
you say "good-bye". and I say "hel-lo, _____ hel-lo, hel-lo" -

Gtr. 

T B 

Piano 

Synth. 

Bass 

Drs. 

L.V.

I don't...know why you say "good-bye". I say "hel-lo,___" hel-lo,___ hel-lo,"___

Gtr.

A guitar tablature staff with six horizontal lines. The first line has two dots, the second line has one dot, the third line has two dots, the fourth line has one dot, the fifth line has two dots, and the sixth line has one dot.

Piano

A piano staff with two staves. The top staff shows a series of chords: G major, C major, F major, B-flat major, E major, and A major. The bottom staff shows a continuous eighth-note bass line.

Synth.

A synthesizer staff showing a continuous eighth-note pattern.

Bass

A bass staff showing a continuous eighth-note pattern.

Drs.

A drums staff showing a continuous eighth-note pattern.

L.V.

I don't... know why you say "good-bye",... I say "hel-lo",...

Gtr.

T
A
B

Piano

Synth.

Bass

Drs.

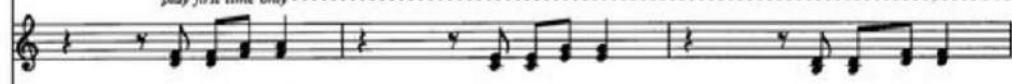
The musical score consists of six staves. The first staff (Lead Vocal) has lyrics: "I don't... know why you say 'good-bye',... I say 'hel-lo',...". The second staff (Guitar) shows a rhythmic pattern with eighth and sixteenth notes. The third staff (Tambourine) has two rows of numbers: A (2 3 0 2) and B (1 3 0 3). The fourth staff (Piano) has two staves: treble and bass, both showing chords. The fifth staff (Synthesizer) shows a rhythmic pattern with eighth and sixteenth notes. The sixth staff (Bass) shows a rhythmic pattern with quarter and eighth notes. The seventh staff (Drums) shows a rhythmic pattern with 'X' marks.

L.V. 
I say high — you say low, — you say why — and
You say yes — I say no, — you say stop — and

B.V. 
I say yes, you're tell - ing me no — I can stay —

Gtr. 

Piano 

Synth. 

Bass 

Drs. 

L.V.

B.V.

Gtr.

T
A 2 0 3 2 0 0 0 0
B

Piano

Synth.

Bass

Drs.

L.V. You say... good-bye... and I say hel-lo,... hel-lo,... hel-lo,...

B.V. *1st time only*
Hel-lo good-bye, hel-lo good-bye,...

Gtr. *Lead-2nd time only*

A
B

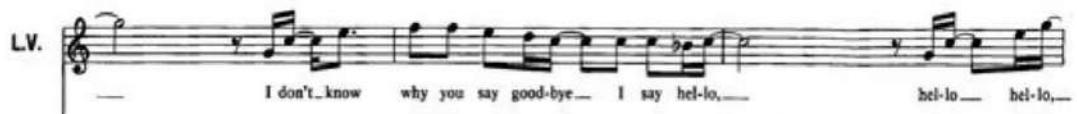
Piano

Synth.

Bass

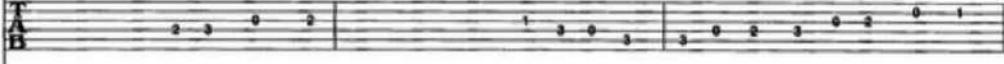
Drs.

This musical score page contains six staves of music. The first staff is for the Lead Vocal (L.V.) in soprano clef, featuring lyrics: "You say... good-bye... and I say hel-lo,... hel-lo,... hel-lo,...". The second staff is for the Bass Vocal (B.V.) in soprano clef, with the instruction "1st time only" above it, and lyrics: "Hel-lo good-bye, hel-lo good-bye,...". The third staff is for the Guitar (Gtr.) in soprano clef, with the instruction "Lead-2nd time only" below it, showing a pattern of eighth-note chords. The fourth staff consists of two staves labeled A and B, both in soprano clef, with a series of seven vertical tick marks above each staff. The fifth staff is for the Piano, with a treble clef above the staff and a bass clef below it, showing a continuous eighth-note chord pattern. The sixth staff is for the Synthesizer (Synth.), with a treble clef above the staff, showing a continuous eighth-note chord pattern. The seventh staff is for the Bass, with a bass clef above the staff, showing a continuous eighth-note chord pattern. The eighth staff is for the Drums (Drs.), with a bass clef above the staff, showing a continuous eighth-note chord pattern.

L.V. 
I don't know why you say good-bye... I say hel-lo,...
hel-lo... hel-lo,...

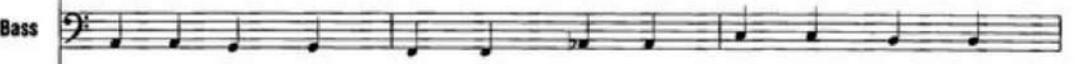
B.V. 
hel-lo good - bye,...
hel-lo good-bye, hel-lo good-bye,...

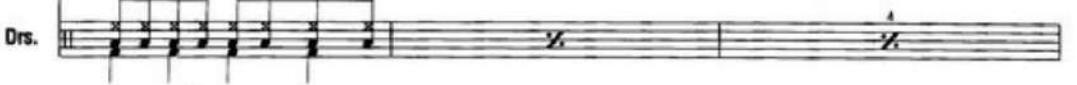
Gtr. 



Piano 

Synth. 

Bass 

Drs. 

L.V. *To Coda*

B.V.

Gtr.

T
A 0 0 2 | 0 0 0

B

Piano

Synth.

Bass

Drs.

I don't... know why you say good-bye... I say hel-lo....

hel - lo good - bye....

hel - lo good - bye....

C/A C/G F B_b C

LV.

Why, why, why, why, why, why,— do you say—

Gtr. F6 C G

Piano

Synth. Solo

Bass

Drs.

This musical score page contains six staves. The top staff is for 'LV.' (likely Lead Vocal), featuring a treble clef and lyrics. The second staff is for 'Gtr.' (Guitar) with a treble clef and three chords indicated: F6, C, and G. The third staff is for 'Piano' (represented by a brace) with a treble and bass clef, showing sustained notes. The fourth staff is for 'Synth.' (Synthesizer) with a treble clef and a 'Solo' instruction, containing eighth-note patterns. The fifth staff is for 'Bass' (Bassoon) with a bass clef, showing sustained notes. The bottom staff is for 'Drs.' (Drums), featuring a bass clef and a rhythmic pattern with sixteenth-note strokes and triplets. The page includes vertical bar lines and repeat signs.

L.V.

D.S. al Coda

Gtr.

CODA

Gtr.

Piano

Synth.

Bass

Drs.

good - bye, ... good - bye, ...

Hello ... hel - lo, ...

A 2 0 3 2 0 3 2 0 | 3

B 3 0 2 3 0 2 0 1

The musical score consists of two systems of music. The left system (measures 1-7) includes parts for Lead Vocal (L.V.), Guitar (Gtr.), Piano, Synthesizer (Synth.), Bass, and Drums (Drs.). The vocal part (L.V.) has lyrics "good - bye, ..." and "Hello ... hel - lo, ...". The piano part includes two sets of fingerings: A (2 0 3 2 0 3 2 0) and B (3 0 2 3 0 2 0 1). The right system (measures 8-10) is a "CODA" section, which includes parts for Gtr., Piano, Synth., Bass, and Drums. The piano part continues with the same fingerings (A or B).

L.V.

I don't _ know why you say good - bye. — I say hel - lo.

Gtr.

T A B

Piano

Synth.

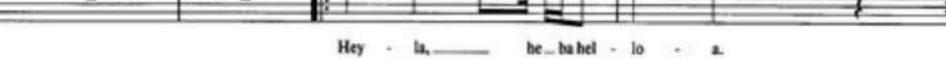
Bass

Drs.

This musical score page contains six staves. From top to bottom: 1) Lead Vocal (L.V.) in G clef, singing 'I don't _ know why you say good - bye. — I say hel - lo.' 2) Guitar (Gtr.) in G clef, playing eighth-note chords. 3) Tambourine (T) indicated by 'A' and 'B' above two blank staves. 4) Piano indicated by a brace over two staves: the upper staff in G clef and the lower staff in F clef (Bass). 5) Synthesizer (Synth.) in G clef, playing eighth-note chords. 6) Bass in F clef, playing eighth-note chords. 7) Drums (Drs.) in common time, showing a rhythmic pattern of eighth and sixteenth notes.

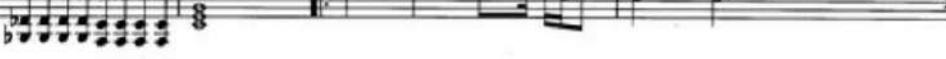
Repeat and Fade

L.V. 

B.V. 

Gtr. 

T.B. 

Piano 

Synth. 

Bass 

Drs. 

HERE COMES THE SUN

Album: ABBEY ROAD

Written in Eric Clapton's garden, this song had a double meaning. It was both an "ode to spring" and a commentary on hope for the cessation of the problems at Apple Records.

Music Notes: George sang lead and played acoustic guitar and Moog synthesizer. This was an early usage of the synthesizer. Ringo played drums and Paul played bass. John added vocal harmonies and clapping in some of the numerous overdubs. The song contains unusual time signature changes throughout.

**Words and Music by
GEORGE HARRISON**

Moderate Rock ($\text{♩} = 128$)

Lead Vocal

Background Vocal

Guitar

Synthesizer

Bass

Drums

A D

A B A B A B

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L.V.

B.V.

Gtr.

TAB

Synth.

L.V.

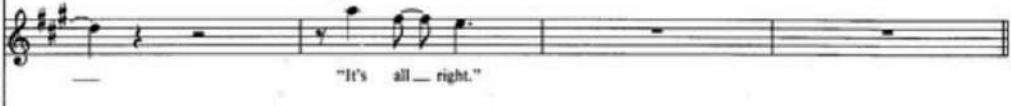
B.V.

Gtr.

TAB

Synth.

L.V. 

B.V. 

Gtr. 

TAB 

Synth. 

Bass 

Drs. 

L.V.

lit - tie dar - ling,
lit - tie dar - ling,
lit - tie dar - ling,
it's the
been ...

B.V.

D.S. only
Lit - tie dar - ling,

Gtr.

A D

T A B

Synth.

2nd time Synth. Lead

Bass

Drs.

L.V.   

- ter;
- es;
- ing;

Lit - tle dar - ling.
Lit - tie dar - ling.
Lit - the dar - ling.

it feels like years.
it feels like years.
it seems like years.

B.V.   

lit - tle dar - ling.

Gtr.    

T 4 7 4 5 7 | ♫ 10 7 ♫ | ♪ 9 7 5 |

A
B

Synth.   

Bass   

Drs.   

B.V.

since it's been here
since it's been here
since it's been clear. }

Here comes . the sun...

Musical score for B.V. (Background Vocal). The vocal part consists of three lines of lyrics: "since it's been here", "since it's been here", and "since it's been clear.". The music is in G major (two sharps) and common time. The vocal line starts with eighth-note pairs followed by quarter notes and rests. The lyrics are grouped by a brace under the first two lines, and another brace groups the last two lines together. The final line "Here comes . the sun..." is on its own line.

B.V.

Here comes . the sun...

Musical score for B.V. (Background Vocal) continuing from the previous section. The lyrics "Here comes . the sun..." are repeated. The music remains in G major (two sharps) and common time, with eighth-note pairs and quarter notes.

Gtr.

D E7 A

Musical score for Gtr. (Guitar). The guitar part features three chords: D, E7, and A. The guitar is shown with a pick and a strumming motion. The chords are indicated above the staff.

T B

9 7 8 4 | 9 7 8 4 | 9 7 8 10

Musical score for T (Tambourine). The tambourine part consists of a series of strokes indicated by vertical dashes on a staff. Fingerings are provided: 9, 7, 8, 4, 9, 7, 8, 4, 9, 7, 8, 10. The tambourine is shown with a stick and a hand position.

Synth.

Musical score for Synth. (Synthesizer). The synthesizer part features a melodic line with eighth-note pairs and a sustained note. The synthesizer is shown with a stick and a hand position.

Bass

Musical score for Bass. The bass part consists of a rhythmic pattern of eighth notes and quarter notes. The bass is shown with a stick and a hand position.

Drs.

Musical score for Drs. (Drums). The drum part consists of a rhythmic pattern of eighth notes and quarter notes. The drums are shown with a stick and a hand position.

L.V.



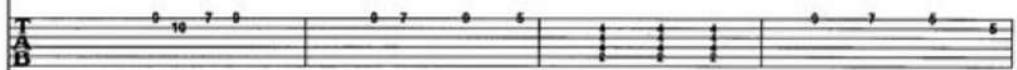
here comes...the sun, --- and I --- say --- "It's all--- right."

B.V.



here comes...the sun, --- "It's all--- right."

Gtr.



Synth.



Bass



Drs.



To Coda

L.V.

B.V.

Gtr.

A

E7

A

B

Synth.

Bass

Drs.

This musical score page contains six staves. The top three staves are for L.V., B.V., and Gtr. (Guitar). The Gtr. staff includes a guitar tab with specific note heads and a 'To Coda' instruction above it. The bottom three staves are for Synth. (Synthesizer), Bass, and Drs. (Drums). The Synth. staff has two parts: a treble clef staff and a bass clef staff. The Bass staff uses a bass clef and a common time signature. The Drs. staff shows a rhythmic pattern with eighth and sixteenth notes. The overall key signature is A major (two sharps).

2

L.V.

B.V.

Gtr.

T
A
B

Synth.

Bass

Drs.

This musical score page contains seven staves. The first two staves are blank. The third staff is for 'Gtr.' (Guitar) in treble clef, 2/4 time, and A major (two sharps). It features a scale-like pattern with note heads and corresponding fret markings (E, C, G, D) above the notes. The fourth staff is for 'T/A/B' (Tambourine) with a bass staff below it, both in common time. The fifth staff is for 'Synth.' (Synthesizer), which is grouped with the guitar staff by a brace. The sixth staff is for 'Bass' (Bassoon) in common time. The seventh staff is for 'Drs.' (Drums) in common time. The page is numbered '2' at the top left.

L.V.

Sun,
sun,

B.V.

Sun,
sun,

Gtr.

A E7 E C G

T
A 2 | 2 | 2 | 2 | 2 | 1 0 3 | 0 0 3

B

Synth.

5th time

4th time

Synth. Lead

3rd time

2nd time

Bass

2 2 2 2 2 2 2 2 2 2 2 2

Drs.

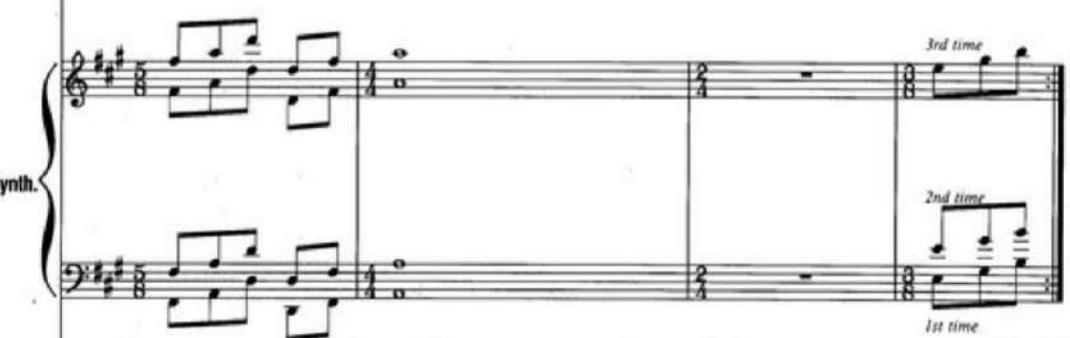
2 2 2 2 2 2 2 2 2 2 2 2

L.V. 

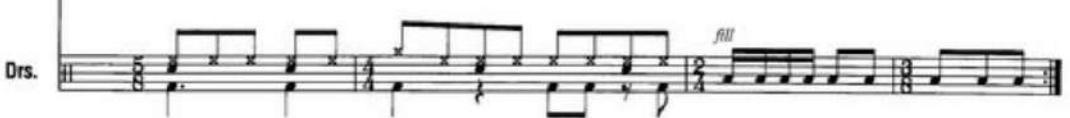
B.V. 

Gtr. 



Synth. 

Bass 

Drs. 

5

L.V.

B.V.

Gtr.

D.S. al Coda

E7

E7sus

E7

T

B

Synth.

Bass

Drs.

This musical score page contains six staves. The first two staves, L.V. and B.V., are vocal staves with no visible notes. The third staff, Gtr., shows a guitar part with chords E7, E7sus, and E7. The fourth staff has two staves, T and B, which likely represent a keyboard or synthesizer part with sustained notes and some rhythmic patterns. The fifth staff, Synth., shows a synthesizer part with a melodic line and a bass line below it. The sixth staff, Bass, shows a continuous eighth-note bass line. The seventh staff, Drs., shows a drum part with various rhythms including eighth and sixteenth notes. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The instruction 'D.S. al Coda' is placed above the vocal staves.

CODA

L.V.  Here comes... the sun, ... here comes... the sun, ...

B.V. Here comes... the sun, ... do do do do, here comes... the sun, ...

Gtr. A D B

T A B

Synth. Lead

Bass

Drs.



L.V. 

B.V. 

Gtr. 

T A 

Synth. 

Bass 

Drs. 

L.V.

B.V.

Gtr.

T A B

Synth.

Bass

Drs.

This page contains six staves of musical notation. The top three staves are L.V., B.V., and Gtr. The Gtr. staff includes a tablature below it showing fingerings (e.g., > 5 7, 6 7) and a bass clef. The bottom three staves are Synth., Bass, and Drs. The Synth. staff uses a bass clef with two octaves. The Drs. staff features a sustained note with a fermata. The music is in common time and consists of four measures per staff.

HEY JUDE

Highest Chart Position in the U.S.: #1-9/28/68

Album: HEY JUDE

The first single on the Beatles' Apple label, and their longest single ever at 7 minutes and 11 seconds, "Hey Jude" had sales of over 5 million. The song grew out of Paul's "Hey Jules," a message to Julian Lennon after his parents' breakup.

Music Notes: George played lead electric guitar, Paul the piano and John the rhythm guitar. Ringo played tambourine while Paul sang lead and John and George sang backup. Also a 50 piece orchestra played more than 50 instruments!

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

Rock Ballad ($\text{♩} = 74$)

Lead Vocal: Hey Jude don't make it bad, take a

Background Vocal: (2nd time only) make it bad, take a

Guitar: (2nd time only) F C

Piano:

Bass: (2nd time only)

Drums: (2nd time only) 3

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To Coda ♪

L.V. *p* heart, then you can start — to make it bet - ter. Hey
 skin, then you beg - gin —
 B.V. skin, then you be - gin —
 Gtr. > >
 Piano {
 Bass {
 Drs. {

L.V. Jude don't be a - fraid.
Jude don't let me down.

B.V. F C C7sus

Gtr.

Piano

Bass

Tambourine

Drs.

2nd time only

2nd time play "time"

L.V. get her. The min - ute you let her un - der your skin, then you be - gin.
get her. Re - mem - ber to let her in - to your heart, then you can start...

B.V. *1st time*

2nd time only Ah.
F Re - mem - ber to let her in - to your heart, Ah.
Bb then you can start... F

Gtr.

Piano

Bass

Drs.

L.V. *to make it bet - ter.*

1st time

B.V. *Ah,* *to make it bet - ter.*

C7 *F*

Gtr.

Piano

Bass

Drs. *Tom* *3*

L.V. *And an - y time - out - you feel the pain - hey Jude re - train, -*

So let it

B.V. *-*

F7

Ah. *B7* *Ah.*

Gtr.

Piano

Bass

Drs. *ride* *ride*

L.V. For well you know - that it's a fool — who plays — it cool.
 And don't you know - that it's just you — hey Jude — you'll do.

B.V. ba. Ah. Ah.

Gtr. F7 Bb

Piano

Bass

Drs. x x x x x x x x x x x x

L.V. by mak - ing his world - a lit - tle your cold - er. Da da da

B.V. the move - ment you need - is on - your shoul - der. Da da da

Gtr. Ah. Ah. Ah. Gm7 C7 F

Piano

Bass

Drs.

L.V. Da da da da da. Hey — Hey — Jude —

B.V. da da da da da. F7 C7

Gtr. > > > > > >

Piano

Bass

Drs.

CODA

L.V. to make it bet - ter, oh.

B.V. to make it bet - ter, oh.

Gtr. C7 F > > > > >

Piano

Bass

Drs.

Repeat ad lib. and Fade

L.V. Da da da da da da da. da da da da. Hey - Jude.

B.V. Da da da da da da da. da da da da. Hey - Jude.

Gtr. F E^b B^b F

Piano

Bass

Drs.

I FEEL FINE

Highest Chart Position/U.S.: #1-December 26, 1964

Album: BEATLES '65

John wrote this song at a recording session around the opening guitar riff. John sang lead, while he and George played the guitar duet. At the beginning of the record feedback can be heard — probably for the first time ever on a recording.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

J = 176

Lead Vocal

Background Vocal

Lead Guitar

Rhythm Guitar

Bass

Drums

LV.

L.G.

T
A
B

R.G.

Bass

Drs.

G7

S

LV.

L.G.

T
A
B

R.G.

Bass

Drs.

G7

Ba - by's good to me,____ you know,____ she's hap - py as can be,____
Ba - by says she's mine,____ you know,____ she tells me all the time,____

L.V. you know — she said so.
B.V. I'm in love... with
L.G. D
R.G.
Bass
Drs.

L.V. ber and I feel fine. | 2.3
B.V. her and I feel fine. | 3
L.G. C 67 67
R.G.
Bass
Drs.

L.V. - | f f | f | f | f f f | 

B.V. - | f f | f | f | f f | 

L.G. | G B | Bm C | D | 

T A B | G Bm C D | 

R.G. | - - - - | - - - - | - - - - | - - - - | 

Bass | - - - - | - - - - | - - - - | - - - - | 

Drs. | - - - - | - - - - | - - - - | - - - - | 

L.V. She's so glad she's tell-ing all the world... that her

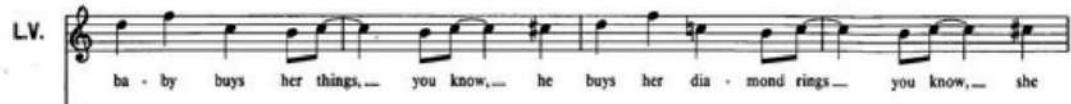
B.V. She's so glad, ooh, ooh.

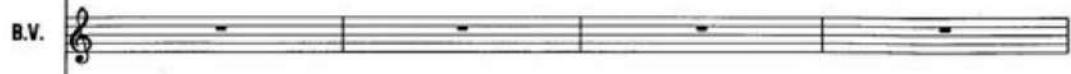
L.G. G Bm Am D

R.G. G Bm Am D

Bass

Drs.

L.V. 

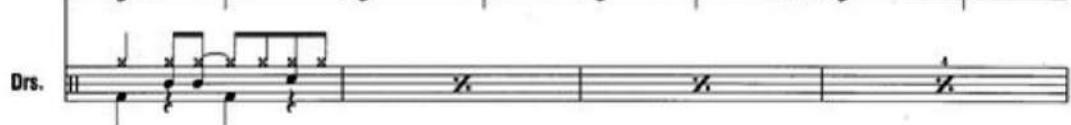
B.V. 

L.G. 

T.B. 

R.G. 

Bass 

Drs. 

L.V. 

B.V. 

L.G. 

T.B. 

R.G. 

Bass 

Drs. 

L.V.

L.G.

R.G. 67

T

Bass

Drs.

This section of the musical score consists of six staves. The first staff (L.V.) has a treble clef and a whole note. The second staff (L.G.) starts with a half note followed by eighth-note patterns. The third staff (R.G.) features a guitar icon with a '67' above it, followed by eighth-note patterns. The fourth staff (T) shows two staves labeled 'T' and 'B' with eighth-note patterns. The fifth staff (Bass) has a bass clef and quarter-note patterns. The sixth staff (Drs.) shows a drum set icon with a bass drum and snare drum pattern. Measures 1 through 4 are shown, with measure 4 ending on a double bar line.

L.G.

T

R.G.

T

Bass

Drs.

This section continues the musical score for the same six instruments. The first staff (L.G.) has a treble clef and eighth-note patterns. The second staff (T) has two staves with eighth-note patterns. The third staff (R.G.) has a treble clef and eighth-note patterns. The fourth staff (T) has two staves with eighth-note patterns. The fifth staff (Bass) has a bass clef and quarter-note patterns. The sixth staff (Drs.) shows a drum set icon with a bass drum and snare drum pattern. Measures 5 through 8 are shown, with measure 8 ending on a double bar line.

L.G.

A B

R.G.

Bass

Drs.

This section of the musical score consists of five staves. The top staff is for the Left Grand (L.G.) and features sixteenth-note patterns. The second staff contains two staves for timpani (A and B), each with a different note pattern. The third staff is for the Right Grand (R.G.), the fourth is for Bass, and the fifth is for Drums (Drs.). All staves are in common time.

L.G. D.S. al Coda

A B

R.G. 67

Bass

Drs.

This section continues the musical score. The Left Grand (L.G.) staff now includes a dynamic instruction "D.S. al Coda". The timpani (A and B) continue their rhythmic patterns. The Right Grand (R.G.) staff has a measure with a 67 time signature. The Bass and Drums (Drs.) staves also continue their respective parts.

CODA

L.V. (Lead Vocal):
B.V. (Background Vocal):
L.G. (Lead Guitar):
T.B. (Tablature):
R.G. (Rhythm Guitar):
Bass:
Drs. (Drums):

She's in love... with me and I feel fine...

D C

Repeat and Fade

L.V. (Lead Vocal):
B.V. (Background Vocal):
L.G. (Lead Guitar):
T.B. (Tablature):
R.G. (Rhythm Guitar):
Bass:
Drs. (Drums):

Ooh, ooh, ooh.

LADY MADONNA

Highest Chart Position in the U.S.: #4-4/20/68

Album: HEY JUDE

One critic called this “Paul’s Fats Domino imitation.”

Music Notes: Paul sang lead vocal and played piano and bass. Ronnie Scott, Harry Klein, Bill Povey and Bill Jackson played saxophones (these are the U.K.’s best known jazz sax players). John and George played guitar through the same amp. The background voices were sung by all the Beatles, singing with their hands cupped around their mouths. There were two drum tracks: One with brushes, one with sticks. The piano parts were double-tracked.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

Brightly ($\text{♩} = 108$)

A musical score for six instruments: Lead Vocal, Background Vocal, Guitar, Piano, Bass, and Drums. The score consists of six staves. The Lead Vocal, Background Vocal, and Guitar staves are empty. The Piano staff shows a treble clef, common time, and a bass line with quarter notes. The Bass staff shows a bass clef, common time, and rests. The Drums staff shows a common time signature and includes the instruction "sn. brushes scrape".

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L.V.

Gtr.

Piano

Bass

Drs.

This section shows the first four measures of the musical score. The piano part consists of a series of chords in common time, primarily in G major. The bass line provides harmonic support below the piano. The drums provide rhythmic patterns. Measures 1-4 are indicated by short vertical lines on the staff.

L.V.

Gtr.

T

B

Piano

Bass

Drs.

La - dy Ma-don - na
2nd, 3rd, and 4th times

1. chil - dren at your feet,
2. ba - by at your breast,
3. ly - ing on the bed,

H.H.

This section shows the next four measures (measures 5-8). The vocal parts (L.V., Gtr., T, B) enter with lyrics. The piano continues its harmonic function. The bass line remains consistent. The drums provide rhythmic patterns. Measure 5 begins with a forte dynamic. Measures 6-8 feature three distinct lyrics corresponding to the vocal entries. Measures 5-8 are indicated by short vertical lines on the staff.

To Coda

L.V. won - der how you man - age to make ends meet.
 won - der how you man - age to feed ends rest.
 lis - ten to the mu - sic play - ing in your head.

Gtr.

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

Piano {

Bass

Drs.

L.V. 1,4. Who finds the mon - ey when you pay the rent,
 2,3. Instrumental

L.G.

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

SAX CUE
 2nd and 3rd times

Piano {

Bass

Drs.

L.V.

did you think that mon - ey was — hea - ven sent? —

Gtr.

T
A
B

Piano

Bass

Drs.

L.V.

Fri - day night — ar - rives — with - out — a suit - case, —
 Tues - day af - ter noon — is nev - er end - ing.
2nd and 3rd times only

B.V.

sax solo 2nd time only

Piano

Bass

Drs.

L.V.

Sun - day morn - ing creep - ing like a
Wednes - day morn - ing pap - ers did n't

B.V.

Ba ba ba ba, ba ba

Piano

Bass

Drs.

L.V.

nun, _____ Mon - days child has your
come, Thurs - day night your

B.V.

ba ba ba, ba ba ba ba, ba

Piano

Bass

Drs.

L.V.

learned to tie his boot lace.
stock - ings need ed mend ing. See

B.V.

ba ba ba ba ba. See

Piano

Bass

Drs.

L.V.

how they run. 1.2 3 D.S. al Coda

B.V.

how they run.

Gtr.

A B 2 0 3 4 3 2

Piano

Bass

Drs.

CODA

L.V.

Gtr. Bend

TAB

Piano

Bass

Drs. H.H.

This section consists of six staves. The L.V. staff starts with a treble clef and a key signature of one sharp. The Gtr. staff follows with a treble clef and includes a 'Bend' instruction. The TAB staff shows fingerings (2, 2, 2, 2 | 4, 4, 4, 4 | 5, 5) above the staff. The Piano staff starts with a treble clef and a key signature of one sharp. The Bass staff starts with a bass clef. The Drs. staff includes a 'H.H.' instruction.

L.V.

Gtr.

TAB

Piano

Bass

Drs.

This section continues the musical score from the previous page, consisting of six staves: L.V., Gtr., TAB, Piano, Bass, and Drs. The staves are identical to the ones above, maintaining the same instrumentation and key signatures.

LET IT BE

Highest Chart Position in the U.S.: #1 4/28/70

Album: LET IT BE

"Let It Be" entered the charts at #6, the highest entry of any Beatles single. The last album the Beatles released before they split up, LET IT BE was "sweetened" by Phil Spector, who added the brass and female choir. The tune was written by Paul who sang lead and played piano. John played bass, George played lead and they both sang harmony. Billy Preston guested on the Hammond B-3 organ.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

$J = 68$

Lead Vocal

Background Vocal

Guitar

Piano

Synthesizer

Bass

Drums

The musical score consists of seven staves. The first three staves (Lead Vocal, Background Vocal, and Guitar) have treble clef and four measures of rests. The fourth staff (Piano) has a treble clef and a bass clef, with a measure of quarter notes followed by four measures of rests. The fifth staff (Synthesizer) has a treble clef and a bass clef, with four measures of rests. The sixth staff (Bass) has a bass clef and four measures of rests. The seventh staff (Drums) has a bass clef and four measures of rests. The lyrics "When I" are placed at the end of the first staff.

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L.V. §

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

Gtr. Play 2nd time only

T B 3 3 2 0 3 0 0 3 0 3 0 | 2 0 2 0 2 0 3

Piano

Synth. B-3 Organ patch

Bass Play 2nd time only

Drs. Play 2nd time only

This musical score page contains six staves of music. The first staff is for the Lead Vocal (L.V.) in soprano clef, with lyrics and an instruction for an instrumental section. The second staff is for the Guitar (Gtr.) in soprano clef, with a note to play only the second time through. The third staff is for Tambourine (T) with a tablature line showing fingerings (B, A, G, D, C, B). The fourth staff is for the Piano, split into treble and bass staves. The fifth staff is for the Synthesizer (Synth.) in soprano clef, with a note to use a B-3 Organ patch. The sixth staff is for the Bass in bass clef. The seventh staff is for the Drums (Drs.) in bass clef. All staves begin with a common time signature.

L.V. 

speaking words of wis - dom, let it be. _____ And

Gtr. 

T A 2 0 0 0 0 2 1 0 0 5 0 0 3 1 | 3 1 2 0 2 0 3 0 3 0

B



Piano 

Synth. 

Bass 

Drs. 

L.V. in my hour of dark - ness she is stand - ing right in front.. of me, —

Gtr.

A 2 2 0 0 1 3 2 0 2 | 0 0 5 5 0 0 1 0 2 1
B 3

Piano

Synth.

Bass

Drs.

This musical score page contains six staves. The top staff is for the Lead Vocal (L.V.) in soprano clef, with lyrics: "in my hour of darkness she is stand - ing right in front.. of me, —". The second staff is for the Acoustic Guitar (Gtr.) in soprano clef. The third staff shows two sets of tablature for a guitar string, labeled A and B. The fourth staff is for the Piano, with both treble and bass staves. The fifth staff is for the Synthesizer, also with both treble and bass staves. The bottom staff is for the Bass in bass clef. The drums part is represented by a continuous eighth-note pattern on the bass staff. The piano and synthesizer parts are grouped together by a brace.

L.V. 

L.V. speak-ing words of wis-dom, let it be. Let it be.

Gtr. 

T A B 

Piano 

Synth. 

Bass 

Drs. 

L.V.

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

B.V.

Oooh, ooh, oooh, oooh, Oooh, oooh,

Piano

Synth.

Bass

This musical score page features five staves. The top two staves are for vocal parts: 'L.V.' (Lead Vocal) and 'B.V.' (Background Vocal), both in soprano clef. The L.V. staff includes lyrics: 'let it be, let it be, let it be,... Whis-per words, of wis + dom, let it be...'. The B.V. staff includes harmonies: 'Oooh, ooh, oooh, oooh, Oooh, oooh,'. Below these are three instrumental staves: 'Piano' (top), 'Synth.' (middle), and 'Bass' (bottom). The piano staff shows a repeating chord pattern. The synth staff has a single sustained note. The bass staff shows a repeating chord pattern. All staves are in common time (indicated by a 'C').

L.V.

B.V.

Piano

Synth.

Bass

Drs.

oooh oooh oooh oooh.

And when - the bro - ken heart - ed peo - ple
And when - the night - is cloud - y, there is still a light - that shines on me,

softly

L.V.

there will be an an - swer, } let it be. ————— }

shine un-til to-mor - row, } For though they may be part - ed there is

I wake up to the sound of mu - sic,

Gtr. *Play 2nd time only*

T
A
B

Piano

Synth.

Bass *Play 1st and 2nd times*

Drs.

L.V.

still a chance that they will see me, there will be an answer, let it be.

Piano

Synth.

Bass

Drs. *Play 1st and 2nd times*

To Coda

L.V.

let it be, let it be, let it be, there will be an answer, let it be.

B.V.

Oooh, oooh, oooh, oooh, Oooh, oooh,

Piano

Play 1st and 2nd times

Synth.

B3 Organ

Bass

Drs.

L.V.

B.V.
oooh.

Piano

Synth.

Bass

Drs.

L.V.
*{ Whis - per words.. of wis - dom, let it be.
 There will be — an an - swer, let it be. }*

Piano

Synth.
Rhodes

Bass

Drs.

D.S. al Coda

L.V.

Gtr.

TAB

Piano

Synth.

Bass

Drs.

CODA

L.V. Let it be, — let it be, — let it be, — let it be, —

B.V. oooh oooh oooh oooh. Oooh, oooh, oooh, oooh.

Gtr. Am G F C

Piano

Synth.

Bass

Drs.

This musical score page represents the coda section of a piece. It features six staves, each with a different instrument or vocal part. The instruments include Lead Vocal (L.V.), Backing Vocal (B.V.), Guitar (Gtr.), Piano, Synthesizer (Synth.), and Bass. The vocal parts include lyrics such as "Let it be," "oooh," and "Oooh," with corresponding vocal patterns. The guitar part shows chords Am, G, F, and C. The piano and synthesizer provide harmonic support with various chords and patterns. The bass and drums provide rhythmic foundation with their respective patterns. The score is set against a background of vertical bar lines, indicating measures.

L.V. Whis-per words, of wis - dom, let it be.

B.V. Oooh, oooh, oooh oooh oooh.

Gtr. C G F C/E Dm7 C

T A B

Piano

Synth. Rhodes

Bass

Drs.

This musical score page contains six staves of music. The first staff is for the Lead Vocal (L.V.) in soprano clef, featuring a melodic line and lyrics. The second staff is for the Bass Vocal (B.V.) in soprano clef, with vocal harmonies. The third staff is for the Guitar (Gtr.) with chord boxes indicating chords like C, G, F, C/E, Dm7, and C. The fourth staff is for the Tambourine (T A B) with tablature. The fifth staff is for the Piano with two staves. The sixth staff is for the Synthesizer (Synth.) with a specific pattern labeled 'Rhodes'. The seventh staff is for the Bass. The eighth staff is for the Drums (Drs.). The music consists of four measures, with the first measure containing lyrics and the remaining three measures being instrumental fills.

THE LONG AND WINDING ROAD

Highest Chart Position in the U.S.: #1-6/13/70

Album: LET IT BE

**This single sold 1,200,000 copies within two days of its release.
Originally recorded live for a "warm and friendly sound," producer
Phil Spector added a complete orchestra of strings, brass and harp.
Paul sang lead and played piano while John played bass.**

**Words and Music by JOHN LENNON
and PAUL McCARTNEY**

Ballad ($\text{♩} = 64$)

The musical score consists of six staves. The Lead Vocal staff starts with a melodic line. The Guitar and Bass staves provide harmonic support. The Piano staff features a rhythmic pattern. The Synthesizer staff begins with a sustained note. The Drums staff includes a prominent bass drum. The vocal part includes lyrics: "The long wild and wind - ing road night — that that the leads rain —". A key change from A_b/B_b is indicated above the piano staff. The score is divided into sections: "2nd time" and "Strings".

L.V.

to your door — will has nev - er dis- ap-
washed a way — left a pool of

Gtr. E_b E_b/D_b A_b E_b/G

Piano

Synth. Horn 2nd time

Bass

Drs.

The musical score is composed of six staves. The first staff is for the Lead Vocal (L.V.) in soprano clef, with lyrics: "to your door — will has nev - er dis- ap-", "washed a way — left a pool of". The second staff is for the Guitar (Gtr.) in treble clef, showing chords: E_b, E_b/D_b, A_b, E_b/G. The third staff is for the Piano in bass clef, consisting of eighth-note chords. The fourth staff is for the Synthesizer (Synth.) in treble clef, featuring a sustained note with a wavy line and a dynamic instruction "Horn 2nd time". The fifth staff is for the Bass in bass clef, with notes B, G, D, A. The sixth staff is for the Drums (Drs.) in bass clef, showing a rhythmic pattern with X and V symbols.

L.V.

pear,
tears

I've seen that road
cry - ing for
be - fore.
the day.

Gtr. Cm7 Fm7 B7 E7sus E7

Piano

Synth.

Bass

Drs.

L.V.

It al - ways leads _____ me here,
Why leave me stand-ing here?
lead me to your _____ door.
Let me know the ...
The

Gtr.

A_b E_b/G Cm7 Fm7 B_b7 E_b

Piano

Synth.

Bass

Drs.

The score consists of six staves. The first staff is for the Lead Vocal (L.V.) in soprano clef, with lyrics provided. The second staff is for the Guitar (Gtr.) with a tablature section above the staff showing chords: A_b, E_b/G, Cm7, Fm7, B_b7, and E_b. The third staff is for the Piano, with the upper staff showing eighth-note chords and the lower staff showing sustained notes. The fourth staff is for the Synthesizer (Synth.), also with two staves: one for melody and one for rhythm. The fifth staff is for the Bass. The sixth staff is for the Drums (Drs.). The music is in common time and appears to be in a key signature of A_b minor (two flats).

2

L.V. way. Many times... I've been a-lone... and many times... I've tried....

Gtr. E_b E_b/B_b A_b E_b/G Fm7 B_b7

Piano

(Strings)

Synth.

Bass

Drs.

This musical score page contains six staves. The first staff is for the Lead Vocal (L.V.) in soprano clef, with lyrics: "way. Many times... I've been a-lone... and many times... I've tried....". The second staff is for the Guitar (Gtr.) in standard tuning, showing chords: E_b, E_b/B_b, A_b, E_b/G, Fm7, and B_b7. The third staff is for the Piano, with a brace indicating it shares the same staff as the vocal. The fourth staff is for the Synth, with a brace indicating it shares the same staff as the piano. The fifth staff is for the Bass. The sixth staff is for the Drums (Drs.). The score is set in common time (indicated by '8'). Chords are indicated above the guitar staff, and dynamic markings like 'f' (fortissimo) are placed below the piano and bass staves.

L.V.

An - y - way, — you'll nev - er know - the man - y ways - I've tried. — And still they lead me back

Gtr. E_b(B) A_b E_b/G Fm7 B_b7

Piano

Synth.

Bass

Drs.

This musical score page displays a multi-instrumental arrangement. At the top, lyrics are written above a vocal line. Below the vocal line, a guitar part is shown with specific chord boxes: E_b(B), A_b, E_b/G, Fm7, and B_b7. The piano part follows, with two staves: a treble staff showing chords and a bass staff showing notes. A synth part is shown below the piano, consisting of two staves: a treble staff with vertical bars and a bass staff with horizontal bars. The bass part is a simple line of notes. The drums are represented by a series of vertical bars indicating fills or patterns. The entire score is set against a background of vertical bar lines, likely representing a grid for a live performance.

L.V.

Gtr. A₅/B₅ E₅ E₅/D₅ A₅

Piano

Synth. Horn D.S. only

Bass

Drs.

— to the long — winding road; —

A musical score page featuring six staves. The top staff is for the L.V. (likely Lead Vocal) in soprano clef, with lyrics: "— to the long — winding road; —". The second staff is for the Gtr. (Guitar), showing chords A5/B5, E5, E5/D5, and A5. The third staff is for the Piano, with a brace indicating it shares the same staff as the Synth. The fourth staff is for the Synth., with a note pointing to the Horn part in the fifth staff. The fifth staff is for the Bass. The bottom staff is for the Drs. (Drums). The key signature is one flat, and the time signature is common time. Measure lines divide the music into four measures.

L.V. 

Gtr. 

Piano 

Synth 

Bass 

Drs. 

L.V.

Gtr.

Piano

Synth.

Bass

Drs.

Don't leave me waiting here,

E7sus E7 Ab E7/G Cm7

To Coda

L.V. lead me to your door.

Gtr.

Piano

Synth.

Bass

Drs.

The musical score consists of six staves. The top staff is for the Lead Vocal (L.V.) in soprano clef, with lyrics "lead me to your door." and a "To Coda" instruction with a circled dot symbol. The second staff is for the Guitar (Gtr.) in treble clef, showing a repeating pattern of chords: Fm7, B97, Eb, Eb/B9, and Ab. The third staff is for the Piano, featuring a steady eighth-note pattern in the upper half and quarter notes in the lower half. The fourth staff is for the Synthesizer (Synth.), showing a bassline with eighth-note patterns. The fifth staff is for the Bass, with quarter notes. The bottom staff is for the Drums (Drs.), showing a complex pattern of eighth-note strokes on the snare and bass drum. The entire score is in a key signature of one flat (B-flat) and common time (indicated by a 'C').

D.S. al Coda

L.V.

Gtr. E_b/G Fm7 E_b/B_b A_b E_b/G Fm7 B_b/7
But

Piano

Synth.

Bass

Drs.

The musical score is for a band with six parts: L.V., Gtr., Piano, Synth., Bass, and Drs. The score consists of six staves. The L.V. staff has a single note followed by a fermata. The Gtr. staff shows chords E_b/G, Fm7, E_b/B_b, A_b, E_b/G, Fm7, and B_b/7. The Piano staff has eighth-note patterns. The Synth. staff has sixteenth-note patterns. The Bass staff has quarter-note patterns. The Drs. staff has sixteenth-note patterns with 'x' marks. The score ends with a dynamic instruction 'But'.

CODA

L.V.

door. Yeah, yeah, yeah, yeah. . .

Gtr. E₅ A_{5/B₅} E₅

Piano

(Hn)

Synth.

Bass

Drs.

This musical score page displays the final section of a piece, labeled 'CODA'. It consists of six staves, each representing a different instrument or voice. The instruments are: Lead Vocal (L.V.), Electric Guitar (Gtr.), Piano, Horn (Hn), Synthesizer (Synth.), and Bass. The Lead Vocal part includes lyrics: 'door.' followed by a vocal line consisting of 'Yeah, yeah, yeah, yeah. . .'. The Electric Guitar part provides chordal support with changes at measures 1, 2, and 3, indicated by labels 'E5', 'A5/B5', and 'E5' respectively. The Piano part features a continuous eighth-note pattern across all measures. The Horn part is indicated by '(Hn)' in parentheses above its staff. The Synthesizer part follows the piano's eighth-note pattern. The Bass part has a sustained note throughout the section. The Drums (Drs.) part shows a rhythmic pattern with eighth and sixteenth notes. Measure numbers 1, 2, and 3 are present above the first three staves, while measure numbers 4, 5, and 6 are present above the last three staves.

MICHELLE

Album: RUBBER SOUL

Next to “Yesterday,” “Michelle” is the second most often recorded Beatle song. An endearing, fragile love song that was written by Paul, “Michelle” won the 1966 Grammy “Song Of The Year” award.

Music Notes: Paul sang lead. John and George sang back-up with the vocal harmonies multi-tracked. The acoustic guitar was double-tracked and the lead overdubbed with electric guitar.

**Words and Music by JOHN LENNON
and PAUL McCARTNEY**

Moderately ($\text{♩} = 120$) ($\overline{\text{J}}\text{ } \text{J}$ played as $\overline{\text{J}}^2\text{ } \text{J}$)

Lead Vocal



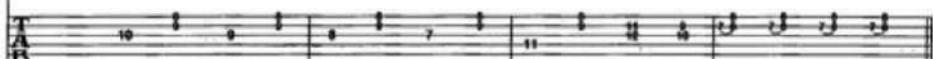
Background
Vocal



Lead Guitar



Rhythm
Guitar



Bass



Drums



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L.V. 

B.V. 

R.G. 

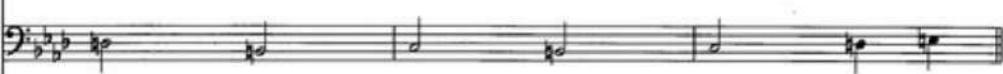
Bass 

Drs. Rim Shot 

L.V. 

B.V. 

R.G. 

Bass 

Drs. 

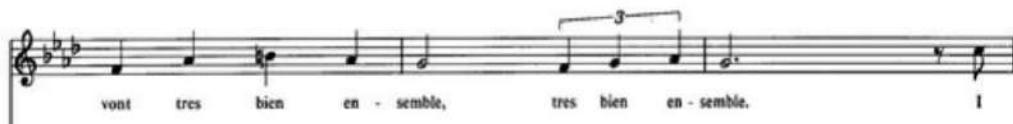
L.V. 

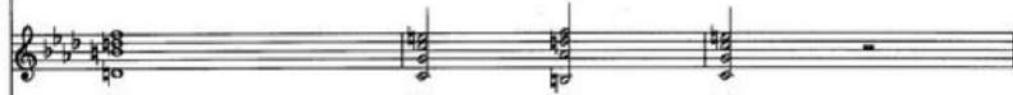
B.V. 

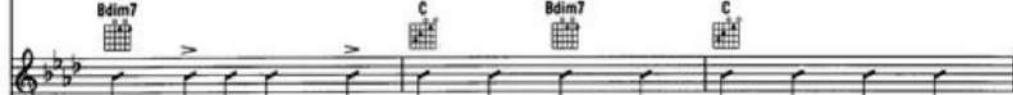
R.G. 

Bass 

Drs. 

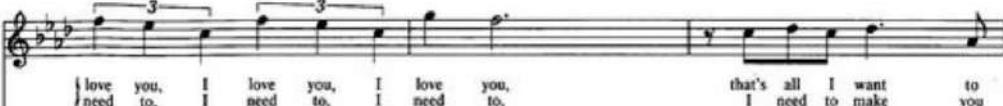
L.V. 

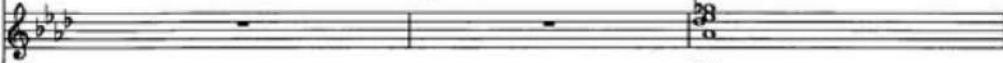
B.V. 

R.G. 

Bass 

Drs. 

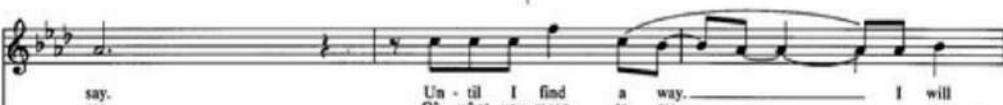
L.V. 
 love you, I love you, I love you, I need to. that's all I want to you
 need to, I need to, I need to, I need to, I need to make to you

B.V. 
 Ooh,

R.G. 
 Fm A7sus > >

Bass 

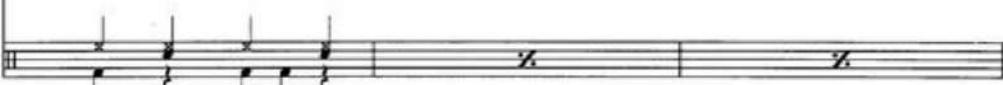
Drs. 

L.V. 
 say. see. Un - til I find a way. I will un .
 Oh, what you mean to me.

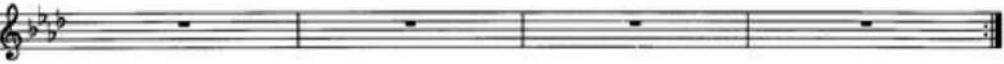
B.V. 
 ooh.
 D9

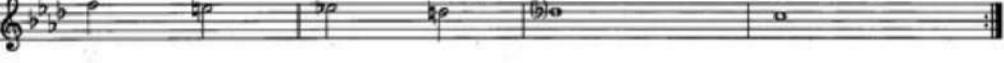
R.G. 
 C7 > >

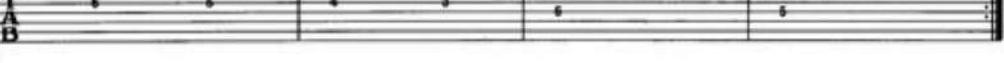
Bass 

Drs. 

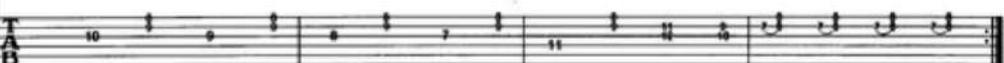
L.V. 

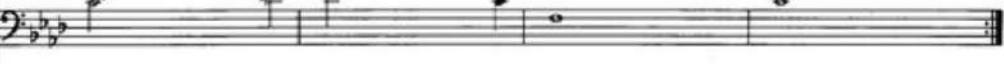
B.V. 

L.G. 

T
A
B 

R.G. 

T
A
B 

Bass 

Drs. 

L.V. 

B.V. 

L.G. 

T A B 

R.G. 

T A B 

Bass 

Drs. 

L.V.

B.V. ooh. ooh. ooh.

L.G.

T A B E_b Bdim7 C Bdim7

R.G. > > > > > >

Bass

L.V. - I want you, I want you, I want _____ you,

B.V. ooh.

L.G.

T A B C Fm

R.G. > > > > > >

Bass

Drs.

L.V. I think you know by now, I'll get to you some - how. Un .

B.V. Ooh, ooh, ooh, ooh, ooh, ooh.

L.G. -

R.G. Ab7sus D_b C Fm

Bass -

Drs. -

L.V. til I do, I'm tell - ing you, so you'll un - der - stand.

B.V. -

L.G. -

T A B

R.G. -

T A B

Bass -

Drs. -

L.V. Mi - chelle, ma belle, sont des mots qui

B.V. ooh, ooh, ooh,

L.G. - - -

R.G. F > Bm7 > E9 > >

Bass P P P P P P

Drs. X X | X X | X X | X X | X X | X X |

L.V. vont tres bien en - semble, tres bien en - semble. And I will

B.V. ooh, ooh, ooh, ooh.

L.G. - - -

R.G. Bdim7 > C > Bdim7 > C >

Bass P P P P P P

Drs. X X | X X | X X | X X | X X | X X |

L.V.

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

B.V.

Ooh, ooh,

L.G.

Guitar part: Chords (G, D, C, Em)

T
A
B

Trombone part: Notes (E, D, C, B)

R.G.

Rhythm guitar part: Chords (G, D, C, Em)

T
A
B

Trombone part: Chords (E, D, C, B)

Bass

Bass part: Chords (G, D, C, Em)

Drs.

Drum part: Pattern (X, X, X, X, | X, X, X, X, | X, X, X, X, | X, X, X, X, |)

chelle.
 B.V. ooh.
 L.G.
 T A 0 0 2 0 1 | 0 1 | 0 0 1 0 1 |
 B
 R.G. F B7 E
 > >
 Bass
 Drs.

This section contains six staves. The first two staves are vocal parts: 'chelle.' and 'B.V.' with lyrics 'ooh.'. The third staff is 'L.G.' playing eighth-note patterns. The fourth staff has two tracks: 'T' with notes A, 0, 0, 2, 0, 1 followed by 0, 1, and 'B' with notes 0, 0, 1, 0, 1 followed by 0. The fifth staff is 'R.G.' with chords F, B7, and E. The sixth staff is 'Bass'. The seventh staff is 'Drs.' with eighth-note patterns.

Repeat and Fade

L.V.
 B.V.
 L.G.
 T A 3 0 1 0 | 2 0 1 0 | 2 0 0 0 0 | 3 0 0 2 0 0 |
 B
 R.G. B7 C B7 C F
 Bass
 Drs.

This section contains six staves. The first two staves are 'L.V.' and 'B.V.' with rests. The third staff is 'L.G.' with eighth-note patterns. The fourth staff has two tracks: 'T' with notes A, 3, 0, 1, 0 followed by 2, 0, 1, 0 followed by 2, 0, 0, 0, 0, and 'B' with notes 3, 0, 0, 2, 0, 0 followed by 3, 0, 0, 2, 0, 0. The fifth staff is 'R.G.' with chords B7, C, B7, C, and F. The sixth staff is 'Bass'. The seventh staff is 'Drs.' with eighth-note patterns.

PAPERBACK WRITER

Highest Chart Position in the U.S.: #1-6/25/6

Album: HEY JUDE

Most of the song was written by Paul, but John's literary experiences certainly contributed.

Music Notes: Paul sang lead and played Rickenbacker bass and Vox organ. George and John sang back-up. George got a raunchy, fuzztone sound from his guitar. The background vocals were once again "looped."

**Words and Music by JOHN LENNON
and PAUL McCARTNEY**

Driving Rock and Roll ($\text{♩} = 158$)

Lead Vocal

Pa - per - back writ - er.
Pa - per - back, _____
pa - per - back writ - er.

Background Vocals

Pa - per - back writ - er.

Guitar

Bass

Drums

L.V.

B.V.

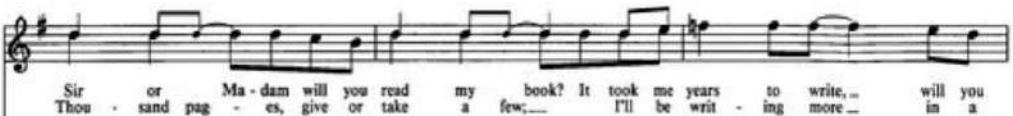
Gtr.

Bass

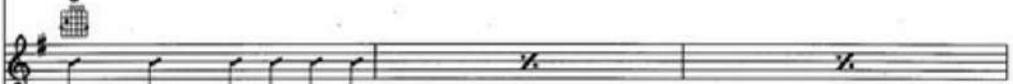
Drs.

hi hat 2nd time

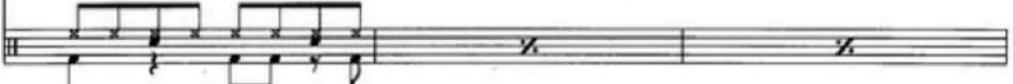
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L.V. 

B.V. 

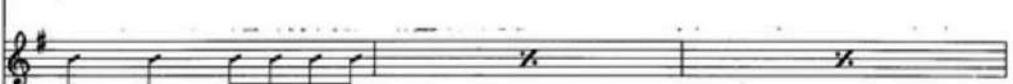
Gtr. 

Bass 

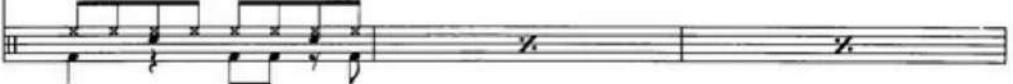
Drs. 

L.V. 

B.V. 

Gtr. 

Bass 

Drs. 

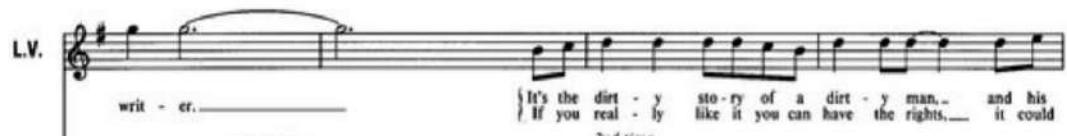
L.V. 

B.V. 

Gtr. 

Bass 

Drs. 

L.V. 

B.V. 

Gtr. 

T 

Bass 

Drs. 

L.V.

cling - ing wife ——— does - n't un - der-stand.
make a mil - lion for you o - ver-night. If His son is work - ing for the
make a mil - lion for you o - ver-night. If His son is work - ing for the

B.V.

Gtr.

Bass

Drs.

L.V.

Dai - ly Mail; — It's a stead - y job — but he wants to be a pa - per-back
send it here, — but I need a break... and I want to be a pa - per-back

B.V.

Gtr.

Bass

Drs.

L.V.
 B.V.
 Gtr.

 T
 A
 B

 Bass

 Drs.

L.V.
 B.V.
 Gtr.

 Bass

 Drs.

L.V.

B.V.

Gtr.

T.B.

Bass

Drs.

This section consists of six staves. The first two staves (Lead Vocals and Backup Vocals) are blank. The third staff (Guitar) shows a rhythmic pattern of eighth and sixteenth notes. The fourth staff (T.B.) has tablature markings. The fifth staff (Bass) shows a bass line with a triplet bracket. The sixth staff (Drums) shows a continuous pattern of eighth-note pairs.

L.V.

B.V.

Gtr.

Bass

Drs.

Repeat and Fade

Pa - per - back writ - er.

Pa - per - back writ - er.

This section also consists of six staves. The first two staves (Lead Vocals and Backup Vocals) now contain lyrics: "Pa - per - back" on the first staff and "writ - er." on the second. The third staff (Guitar) shows a rhythmic pattern with a G chord indicated. The fourth staff (Bass) shows a bass line with rests. The fifth staff (Drums) shows a continuous pattern of eighth-note pairs.

PENNY LANE

Highest Chart Position in the U.S.: #1-3/8/67

Album: MAGICAL MYSTERY TOUR

Penny Lane is a Liverpool street not far from where John grew up.

Music Notes: Paul sang lead with help from John. Paul and George Martin were on piano, John on congas, Frank Clarke on string bass, David Mason on B

b

piccolo trumpet, Philip Jones on trumpet, and Ringo on drums.

Ringo didn't use bass drum, just snare and cymbal with an emphasis on 2 & 4, ala a "swing march." Also on the recording are flutes, piccolos, flügelhorn, full brass and a fire bell.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

Medium Swing Tempo ($\frac{2}{4}$ played as $\frac{3}{4}$) ($\frac{3}{4}$ = 112)

Lead Vocal

Penny Lane... there is a bar - ber show - ing pho - to - graphs _____ of ev - 'ry head...
shel - ter in the mid - die of the round - a - bout, _____ the pret - ty nurse...

Background Vocal

Piano

Synthesizer Flute

Bass

Drums

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L.V.

Piano

Synth.

Bass

Drs.

2nd time

H.H.

L.V.

Piano

Synth.

Bass

Drs.

Flute first time

L.V.

cor - mer is a bank - er with a mo - tor car -
Lane the bar - ber shaves an - oth - er cu - to - mer, - the lit - tle chill - dren laugh at him be - hind his

C **Am7** **Dm7** **G7sus** **G7** **C** **Am7**

Piano

Synth. Flute

Bass

Drs.

L.V.

back - trim.
Cm7

And And the bank - er nev - er wears a mac - in the pour -
Am7:\$ **Amaj7**

Piano

Synth. 2nd time

Bell 2nd time

Bass

Drs.

L.V.

ing rain, ver - y strange! Pen - ny Lane... is in my ears....

Gtrus 07 F B_b

Piano

Synth.

Bass

Drs.

L.V.

and in my eyes... E_b

B_b/D

Piano

Synth.

Brass 1st time Pic. Tpt. 2nd time

Bass

Drs.

To Coda

L.V. be -neath the blue — sub - ur - ban skies — I sit. And

B.V. there be -neath the blue — sub - ur - ban skies —

Piano {
}

Sax 2nd time

Synth.

Bass

Drs.

L.V. mean - while back in Pen - ny Lane — there is a fire - man with an hour - glass, — and in his pock -

Piano {
}

Synth.

Flute

Bass

Drs.

L.V.

- et is a por - trait of the Queen.
Cm7

He likes to keep his fire en - gine clean;
Am7sus5

Piano

Synth.

Bass

Drs.

L.V.

it's a clean ma - chine!

Amaj7

G7sus

G7

Ah

Piano

Synth.

Bell

Bass

Drs.

L.V.

Piano

Synth. Pic. Tpt. Solo

Bass

Drs. Ride

L.V.

Piano

Synth.

Bass

Drs.

L.V.

G7sus G7 F

Piano

Pen - ny Lane - is in my ears - B_b

Synth.

Bass

Drs.

L.V.

and in my eyes, E

B_b/D

Piano

Brass

Synth.

Bass

Drs.

D.S. al Coda

L.V. full of fish — and fin - ger pies — in sum - mer. Mean - while back be-hind the

B.V. Full of fish — and fin - ger pies.

Piano { B_b B_b/D E_b G

Synth.

Bass

Drs.

CODA

L.V. mean - while back... Pen - ny Lane... is in my ears — and in my eyes..

B.V. — — —

Piano { G C C/E

Synth. Whoosh Piccolo

Bass

Drs. H.H. o o o

L.V.

B.V.

Piano

Synth. Pic. Tpt.

Bass

Drs.

There be - neath the blue ...
There C be - neath the blue ...

L.V.

B.V.

Piano

Synth. Pic. Tpt.

Bass

Drs.

sub - ur - ban skies ... Penny Lane.
sub - ur - ban skies ... F C

SOMETHING

Highest Chart Position/U.S.: #1-November 29, 1969

Album: ABBEY ROAD

George wrote this song and sang lead. Paul and Ringo sang background and provided handclaps. The recording also included orchestra and an organ. This was George's first "A" side and he made the most of it by playing one of the most memorable guitar solos in recording history.

**Words and Music by
GEORGE HARRISON**

$\text{♩} = 68$

Lead Vocal

Background Vocal

Guitar

4

Synthesizer

Bass

Drums

Some - thing in— the way — she moves,—
Some - where in— her smile — she knows,—
Some - thing in— the way — she knows,—
3rd time only
Some - thing in— the way — she knows,

Bend

C

Organ

$\text{♩} = 68$

10 (10) 10 11 12 ||: 10

6

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LV.

at - tracts _ me like _ no oth - er lov - er.
that I _ don't need _ no oth - er lov - er.
and all _ I have _ to do is think _ of her.

B.V.

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

Gtr.

Cmaj7 C7 F

T
A
B

Synth.

Strings 2nd and 3rd times

b8 sing

Bass

Drs.

L.V.

Some-thing in the way she woos me.
Some-thing in her style that shows me.
Some-thing in the things she shows me.

I don't want to leave her now, you

B.V.

Some-thing in the things she shows me.

Gtr.

D7 G Am G Am comp 2nd and 3rd times Am7

T A B

Synth.

Organ

Bass

Bass

Drs.

Drs.

L.V. *To Coda*

B.V.

Gtr. *Am7* *D7* *Bend* *Bend*

T A B 0 5 | 10 (10) 12 10 11 12 | 10 (10) 12 10 11 12

Synth. *Strings*

Bass

Drs.

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

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

Gtr. A Ama7/G \sharp F#m F#m7/E

T 14

Synth. Strings

Bass

Drs.

This musical score page features six staves. The top two staves are for lead vocal (L.V.) and backup vocal (B.V.), both in G major. The third staff is for guitar, showing chords A, A major 7/G sharp, F#m, and F#m7/E. The fourth staff has a tempo marking of 'T 14'. The fifth staff is for synth strings, and the bottom staff is for bass. The drums are on the bottom staff, indicated by 'Drs.' and a drum set icon. The vocal parts have lyrics: 'You're asking me,...will my... love grow, I don't know...' repeated for each vocal part. Chord symbols above the guitar staff indicate harmonic changes.

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

B.V. I don't know. You stick a-round now, it may
D G A Amaj7/G⁷

Gtr.

T A B 2 1 0 4 0 2

Synth.

Bass

Drs. 3 3 3 3

L.V. show, I don't know — I — don't know.

B.V. show, I don't know — I — don't know.

Gtr. F#m7/E D G

Synth.

Bass

Drs.

Gtr.

T A 7 9 0 0 | 7 9 10 10 0 0 | 7 9 0 10 0 11 0 0 10 0

B

Synth.

Bass

Drs.

Gtr.

Bend

3

12 10 8 10 10 0 0 10 9 0 0 9 | 7 9 7 7 (12) 10 12 10 12 10 12 9 0 7 12 11 10

Synth.

Bass

Drs.

Bend

Gtr. *D.S. al Coda*

T A B

Synth.

Bass

Drs.

CODA

Gtr. *Bend*

T A B

Synth.

Bass

Drs.

STRAWBERRY FIELDS FOREVER

Highest Chart Position in the U.S.: #8 April 1967

Album: MAGICAL MYSTERY TOUR

Strawberry Fields was an actual place in the Beatles' hometown of Liverpool. Later a portion of New York's Central Park was named "Strawberry Fields" and dedicated to John Lennon. The single consisted of two recordings joined together. Even though they were originally in different keys and at different tempos, George Martin managed to speed up one recording to match the other. The music and arrangement marked a change of musical style for the Beatles. John sang lead, while Paul played Mellotron, tympani and bongos, George played tabla harp. Ringo's drums were recorded and then the tape was re-recorded "backwards."

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

J = 96

Lead Vocal

Guitar

Synthesizer

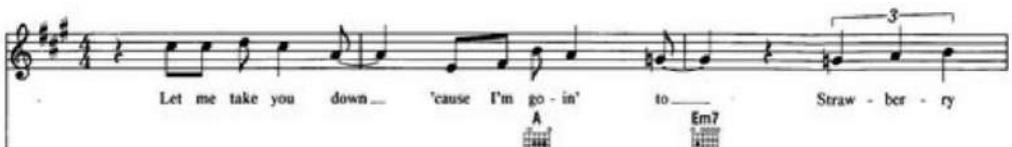
Bass

Flutes

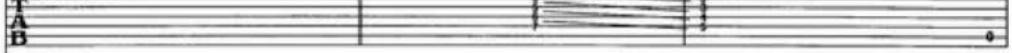
Drums

The musical score is composed of five staves. The first four staves are grouped by a brace under the 'Synthesizer' label. The first three staves (Lead Vocal, Guitar, and Synthesizer) share a common treble clef and key signature of two sharps. The fourth staff (Bass) uses a bass clef and has a key signature of one sharp. The fifth staff (Drums) also uses a bass clef and has a key signature of one sharp. The time signature for all staves is common time (indicated by '4'). The score is divided into measures. Measures 1 through 4 are mostly blank, consisting of rests. Measure 5 begins with a dynamic instruction 'f' (fortissimo). It contains various note heads (solid black, hollow white, and stems with dots) and rests, indicating a complex rhythmic pattern.

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L.V. 

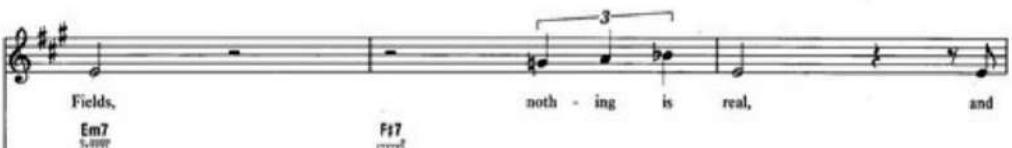
Gtr. 

T
A
B 

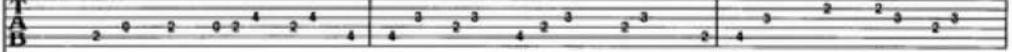
Synth. 

Bass 

Drs. 

L.V. 

Gtr. 

T
A
B 

Synth. 

Bass 

Drs. 

L.V. 

noth - ing to get hung a - bout.

D F#7

Gtr. 

Straw - ber - ry Fields for - ev - er.

D A

TAB: A B

Synth. 

Bass 

Drs. 

L.V. 

Living is eas - y with eyes closed,

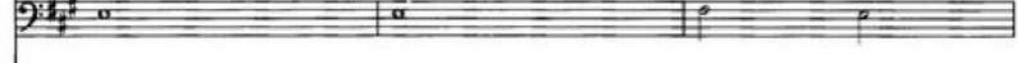
mis - un - der - stand - ing all you

F#m F#m/E

Gtr. 

TAB: A B

Synth. 

Bass 

Drs. 

L.V. sec.

Gtr.

TAB

Synth.

Bass

Drs.

It's get-ting hard to be some-one but it all works_out,
 D E A Am7 Fm Fm7

L.V. it does - n't mat - ter much to me.

Gtr.

TAB

Synth.

Bass

Drs.

Let me take you down...

D E D A

L.V. — 'cause I'm go - ing to — Straw - ber - ry Fields.

Gtr. A Em7

T A
B

Synth. Flutes
Cellos

Bass

Drs.

L.V. — noth - ing is real, and noth - ing to get hung a - bout.

Synth. Brass
Cellos

Bass

Drs.

L.V.

Straw - ber - ry Fields - for - ev - er.

Synth.

Sitar

(Sitar)

Bass

Drs.

L.V.

No one ways I think is some in my times think tree, — I mean it must be high or
Al - ways know, some - times think it's me, but you know I know when it's a

Brass

Synth.

Bass

Drs.

1st time only

L.V.

low, ____
dream. ____ That is, you know, you can't tune in but it's all ____ right,
I think I know, I mean, ah yes, but it's all ____ wrong.

1st time only

Synth.

Cellos

Bass

Drs.

L.V.

that is, I think it's not too bad.
{ that is, I think I dis - a - gree.

Let me take you down____

Both times

Play 2nd time only

Synth.

Bass

Drs.

L.V. — 'cause I'm go - ing to —
 — Straw - ber - ry Fields.

Gtr. A Em7

T
A
B

Synth. Brass Play 2nd time only

Bass

Drs.

This section of the musical score includes parts for Lead Vocal (L.V.), Guitar (Gtr.), Tambourine (T/A/B), Synthesizer (Synth.), Bass, and Drums (Drs.). The vocal part includes lyrics: "'cause I'm go - ing to — Straw - ber - ry Fields.'". The guitar part shows chords A and Em7. The synthesizer part has a brass patch and a instruction 'Play 2nd time only'. The bass and drums provide harmonic support.

L.V. — Noth - ing is real and noth - ing to get hung a-bout.

Synth.

Bass

Drs.

This section of the musical score includes parts for Lead Vocal (L.V.), Synthesizer (Synth.), Bass, and Drums (Drs.). The vocal part continues with the lyrics: "Noth - ing is real and noth - ing to get hung a-bout.". The synthesizer part features a sustained note with a sixteenth-note pattern underneath. The bass and drums provide rhythmic support.

L.V.

Straw - ber - ry Fields... for - ev - er.

Sitar

Synth.

Bass

Drs.

L.V.

Straw - ber - ry Fields... for - ev - er. Straw - ber - ry Fields... for - ev - er.

Brass

Synth.

Cellos

Bass

Drs.

L.V.

Straw - ber - ry Fields_for - ev - er.

Gtr.

T

A

B

Synth.

Bass

Drs.

Rim shot

This musical score page contains six staves of music. The first staff is for 'L.V.' (Lead Vocal) in soprano clef, 2/4 time, and F major. It includes lyrics: 'Straw - ber - ry Fields_for - ev - er.'. The second staff is for 'Gtr.' (Guitar) in soprano clef, 2/4 time, and F major. The third staff consists of three staves: 'T' (Tenor), 'A' (Alto), and 'B' (Bass) in soprano, alto, and bass clefs respectively, all in 2/4 time and F major. The fourth staff is for 'Synth.' (Synthesizer) in soprano clef, 2/4 time, and F major. The fifth staff is for 'Bass' in bass clef, 2/4 time, and F major. The sixth staff is for 'Drs.' (Drums) in bass clef, 2/4 time, and F major, with a 'Rim shot' instruction above it. The music is divided into measures by vertical bar lines.

Gtr.

Synth.

Drs.

This musical score page continues from the previous one, featuring three staves. The first staff is for 'Gtr.' in soprano clef, 2/4 time, and F major. The second staff is for 'Synth.' in soprano clef, 2/4 time, and F major. The third staff is for 'Drs.' (Drums) in bass clef, 2/4 time, and F major. The music is divided into measures by vertical bar lines.

Gtr.

T 3 2 ④

A 0

B

Synth.

Drs.

Sitar

This section of the musical score includes parts for Gtr. (Guitar), T (Tambourine), A (Bell), B (Bell), Synth. (Synthesizer), and Drs. (Drums). The Gtr. part has a melodic line with grace notes. The T and A parts provide harmonic support. The B part consists of sustained notes. The Synth. part features a rhythmic pattern with '3' above the notes. The Drs. part provides a steady beat. A Sitar part is introduced in the third measure. The score concludes with a 'Fade out' instruction.

Gtr. Fade out

Synth.

Drs.

This section of the musical score includes parts for Gtr. (Guitar), Synth. (Synthesizer), and Drs. (Drums). The Gtr. part begins with a melodic line and then fades out. The Synth. part provides harmonic support with a melodic line. The Drs. part provides a steady beat. The score concludes with a 'Fade out' instruction.

TICKET TO RIDE

Highest Chart Position in the U.S.: #1 5/22/65

Album: HELP!

The soundtrack of the motion picture HELP! was the first in the history of the record business to go gold before its release. "Ticket To Ride" was released before the movie and had the film's working title "Eight Arms To Hold You," on its label. The guitars were double-tracked, providing multiple layers of sound. John sang lead while Paul and George sang back-up. Paul played lead guitar.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

$\text{♩} = 122$

Lead Vocal

Background Vocal

Lead Guitar

Rhythm Guitar

12 String

T A B

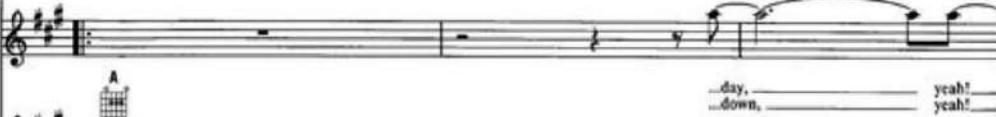
Bass

Drums

A

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L.V. 

B.V. 

A 

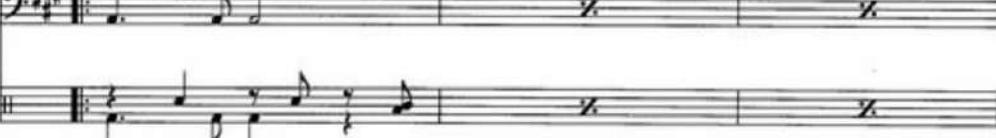
L.G. 

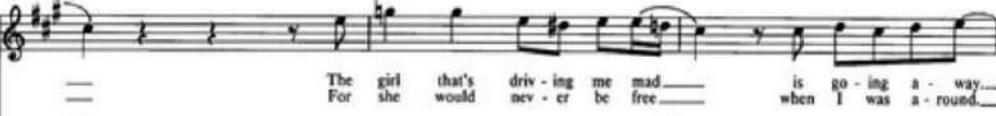
R.G. 

A 

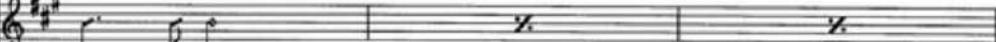
B 

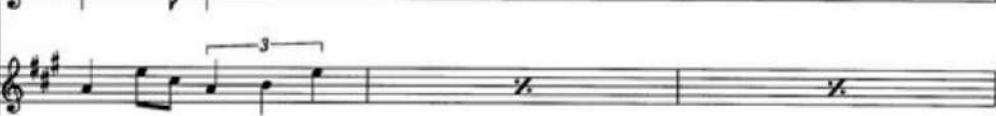
Bass 

Drs. 

L.V. 

B.V. 

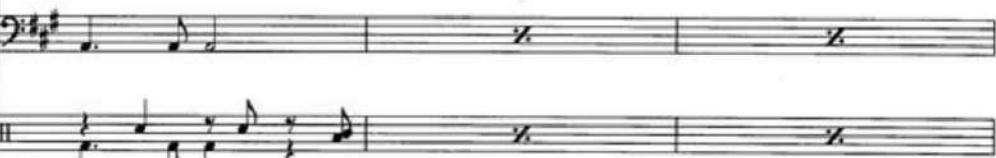
L.G. 

R.G. 

A 

B 

Bass 

Drs. 

L.V.  - She's got a tick - et to ride, -

L.G.  

R.G.   

Bass

Drs.

L.V.  she's got a tick - et to ri - hi - hide, -

L.G.    

R.G.   

Bass

Drs. 

L.V. she's got a tick - et to ride,... but she don't care! 1

B.V. ...but she don't care! A

L.G. F#m E7 A

R.G. F#m E7 3

A
B 2 0 0 0

Bass

Drs.

L.V. She... 1

B.V. A

L.G. x

R.G. 3 3 3

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

Bass

Drs.

L.V.    don't know why she's rid - in' so high, _____ she ought-ta think twice, she ought-ta do right by

B.V.    don't know why she's rid - in' so high, _____ she ought-ta think twice, she ought-ta do right by
 D7

L.G.    

R.G.    

Bass    

Drs.    

L.V.    me. Be - fore she gets to say-in' good-bye, _____ she ought-ta think twice, she ought-ta do right by

B.V.    mc. Be - fore she gets to say-in' good-bye, _____ she ought-ta think twice, she ought-ta do right by
 E7  D7 

L.G.     

R.G.     

Bass     

Drs.     

L.V. me. I She think said I'm gon - na be sad, —
 B.V. me. Full A
 L.G. ⑤ 7 5 4 6 7 10 7 14 12 15 13
 T A B
 R.G. E7 3
 T A B
 Bass 2 0 2 0 0
 Drs.

L.V. I think it's to day, ... yeah! The For
 B.V. is bring - in' her down, ... yeah! The For
 L.G. 3
 R.G. 2 0 2 0 0
 T A B
 Bass 2 0 2 0 0
 Drs.

L.V. B.V. L.G. R.G.

Bass

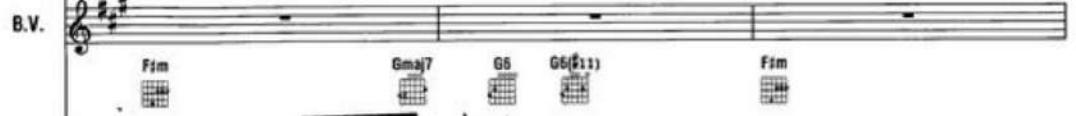
Drs.

L.V. B.V. L.G. R.G.

Bass

Drs.

L.V. 

B.V. 

L.G. 

R.G. 

Bass 

Drs. 

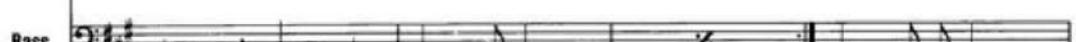
L.V. 

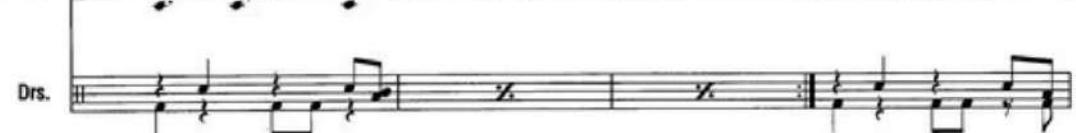
B.V. 

L.G. 

R.G. 

TAB 

Bass 

Drs. 

Repeat and Fade

L.V. 

B.V. 

L.G. 

T.B. 

R.G. 

T.B. 

Bass 

Drs. 

YESTERDAY

Highest Chart Position in the U.S.: #1-10/9/65

Album: "YESTERDAY"...AND TODAY

Paul woke up with a tune in his head, but he couldn't come up with any lyric, so this song was called "Scrambled Eggs" for a time. The lyric for "Yesterday" came to him later. Paul feels that it's one of the most instinctive tunes he's written.

Music Notes: Paul sang lead, backed-up by his own guitar and a string quartet. This is a "live" recording, where you can hear the slides up and down on the strings. John, George and Ringo did not play.

**Words and Music by
JOHN LENNON and PAUL McCARTNEY**

Ballad with feeling ($\text{♩} = 98$)

Lead Vocal

Acoustic Guitar

Synthesizer

L.V.

all my troubles seemed so far a - way, — now it looks as though they're

Acst. Gtr.

Aest. Gtr.

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L.V.

here to stay, — oh I be - lieve — in yes - ter - day, —

F C/E Dm7 G Bb F

Acst. Gtr.

L.V.

Sud-den - ly — I'm not half the man — I used to be,

F Em A7 Dm Dm/C

Acst. Gtr.

String Quartet

Synth.

L.V.

there's a sha - dow hang - ing o - ver me, — oh yes - ter - day — came

Bb C7 F C/E Dm7 G

Acst. Gtr.

Synth.

L.V.

sud - den - ly. — Why she had to go I don't

B_b F A7sus A7 Dm C B_b Dm/A

T
A
B

Synth.

T
A
B

L.V.

know, she would - n't say. — I said some - thing wrong now I

C7/G C7 F A7sus A7 Dm C B7maj7 Dm/A

A
B

A
B

Synth.

T
A
B

L.V.

long for yes - ter - day.
Yes-ter - day, ...

Acst. Gtr.

Synth.

L.V.

love was such an eas - y game to play....
Now I need a place to ...

Acst. Gtr.

Synth.

L.V.

hide a - way, — oh I be - lieve — in yes - ter - day, —

F C/E Dm7 G B9 F

Aest. Gtr.

Synth.

L.V.

Why she had to go I don't know, she would - n't say, —

A7sus A7 Dm C B9 Dm/A C7/G C7

Aest. Gtr.

Synth.

L.V.

I said some - thing wrong, now I long for yes - ter -

F A7sus A7 Dm C B9maj7 Dm/A C7/G C7

Acst. Gtr.

T B

Synth.

L.V.

day. —— Yesterday, —— love was such an eas - y

F F Em A7

Acst. Gtr.

T B

Synth.

Solo Violin

L.V.

game to play... Now I need a place to hide a - way, oh

Acst. Gtr.

Dm Dm/C B_b C7 F C/E

T A B

Synth.

L.V.

I be - lieve - in yes - ter - day, ... Mm mm mm mm mm.

Acst. Gtr.

Dm7 G B_b F F/C G/B B_b F

T A B

Synth.