

Birthday

Words and Music by John Lennon and Paul McCartney

Intro

Moderate Rock $\text{♩} = 138$

Gtr. 1 (fuzz)

A7

f

1/2

T
A
B

2 2 5/6 5 7 5 2

1/2

T
A
B

2 2 5/6 5 7 5 2

Gtr. 2 (fuzz)

Riff A

P.M.

P.M.

T
A
B

0 0 3/4 2 4 2 2 0

T
A
B

0 0 3/4 2 4 2 2 0

*Chord symbols reflect implied tonality.

D7

A7

1/2

3 3 6/7 5 7 7 5 3

1/2

T
A
B

2 2 5/6 5 7 7 5 2

P.M.

P.M.

T
A
B

0 0 3/4 2 4 3 3 0

T
A
B

0 0 3/4 2 4 2 2 0

E7

A7

1/2

5 5 8/9 7 9 9 7 5

1/2

T
A
B

2 2 5/6 5 7 7 5 2

f

P.M.

T
A
B

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

P.M.

T
A
B

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

End Riff A

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Verse

Gtr. 2: w/ Riff A
A7

Sheet music for Gtr. 2 showing Riff A in A7 chord. The music consists of two measures of eighth-note patterns.

1. They say it's your birth - day.

Well, it's my birth-day too, _ yeah.

Gtr. 1

Sheet music for Gtr. 1 showing Riff A in A7 chord. The music consists of two measures of eighth-note patterns. Fingerings 2, 2, 5/6, 5, 7, 7, 5 are indicated above the strings, and 2 is indicated below the strings. Two 1/2 time signature changes are marked above the strings.

D7

Sheet music for Gtr. 2 showing Riff A in D7 chord. The music consists of two measures of eighth-note patterns.

They say it's your birth - day.

A7

We're gon-na have a good time.

Sheet music for Gtr. 1 showing Riff A in A7 chord. The music consists of two measures of eighth-note patterns. Fingerings 3, 3, 6/7, 5, 7, 7, 5 are indicated above the strings, and 3 is indicated below the strings. Two 1/2 time signature changes are marked above the strings.

E7

Sheet music for Gtr. 2 showing Riff A in E7 chord. The music consists of two measures of eighth-note patterns.

I'm glad it's your birth - day.

A7

Hap-py birth - day to __ you.

Sheet music for Gtr. 1 showing Riff A in A7 chord. The music consists of two measures of eighth-note patterns. Fingerings 5, 5, 8/9, 7, 9, 9, 7 are indicated above the strings, and 5 is indicated below the strings. Two 1/2 time signature changes are marked above the strings.

Bridge

Sheet music for drums showing a 8th note pattern. The measure is labeled 8.

Yes, we're go - in' to a

Gtrs. 1 & 2

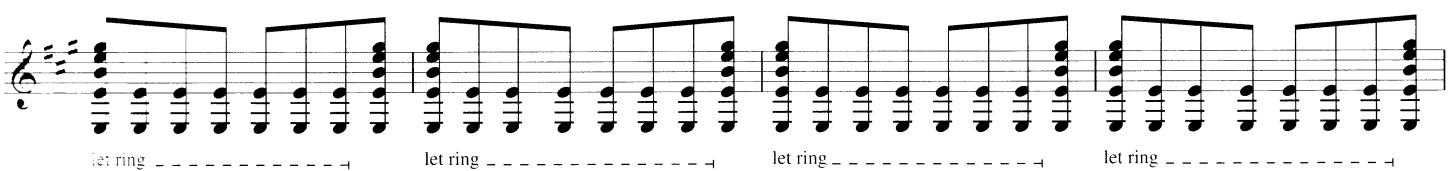
Sheet music for Gtrs. 1 & 2 showing a repeating eighth-note pattern. The measure is labeled 8. The pattern consists of three groups of four eighth notes each, followed by a rest. The lyrics "let ring" are repeated three times under the pattern. The guitar tab shows a repeating eighth-note pattern on the 6th string.



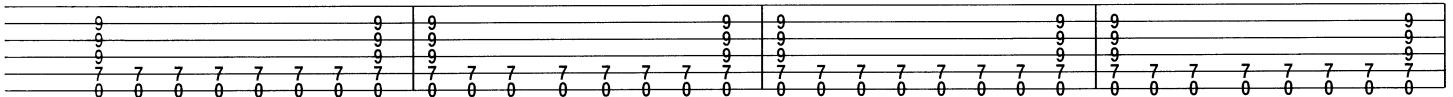
par - ty, par - ty.

Yes, we're go - in' to a par - ty, par - ty.

Yes, we're go - in' to a



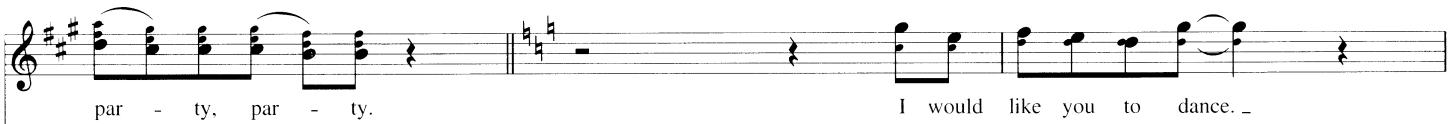
let ring ----- let ring ----- let ring ----- let ring -----



Chorus

C

G7

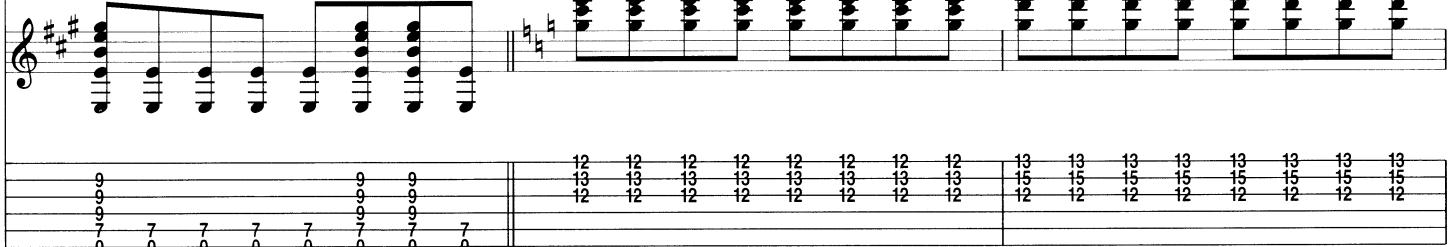


par - ty, par - ty.

I would like you to dance. —

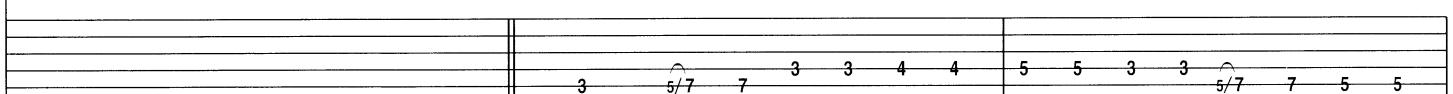
Gtrs. 1 & 2

Gtr. 1



Gtr. 2

Gtr. 2

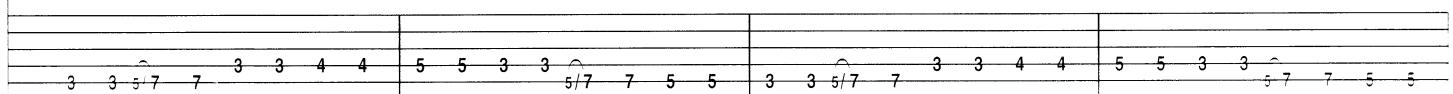
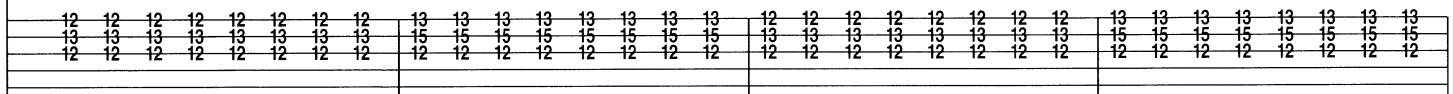


(Birth - day. —

Take a cha-cha-cha - chance. —

Birth - day. —

I would like you to dance. —



To Coda ⊖

C G7 N.C. (E)

Gtr. 1: w/ Fill 1, 2nd time
Gtr. 2 tacet, 2nd time

Birth - day. -) Dance! _____ Yeah!

12 12 12 12 12 12 12 | 13 13 13 13 13 13 13 | 15 15 15 15 15 15 15 | 12 12 12 12 12 12 12 |

13 13 13 13 13 13 13 | 15 15 15 15 15 15 15 | 12 12 12 12 12 12 12 |

full full full

12 ↑ 15 ↑ 12 ↑ 15 ↑ 12 ↑ 15 ↑

Interlude

w/ Lead Voc. ad lib
Gtr. 2: w/ Riff A

Gtr. 1 A7

D7 A7

Fill 1
Gtr. 1

full full full

12 ↑ 15 ↑ 12 ↑ 15 ↑ 12 ↑ 15 ↑

T A B

A7

Gtr. 1 N.C.

D.S. al Coda

Gtr. 2

∅ Coda

Gtr. 2: w/ Riff A, 1st 8 meas. only

A7

Well, it's my birth-day too, _ yeah.

Gtr. 1

D7

A7

We're gon-na have a good time.

E7

I'm glad it's your birth - day.

A7

Hap - py

Gtr. 1

1/2

5 5 8/9 7 9 9 7 5 5 5 5 2 2 5/6 5 7 7 2

1/2

Gtr. 2

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

birth - day to you.

(2) 2 5/6 5 7 7 2 2 5/6 5 7 7 5 2

1/2

1/2

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

Yer Blues

Words and Music by John Lennon and Paul McCartney

Chorus

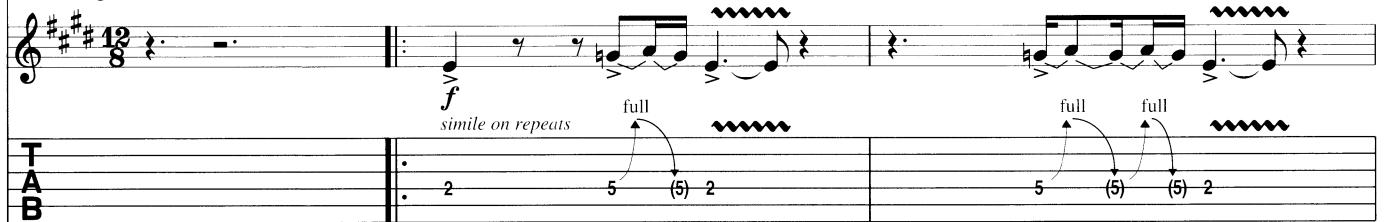
Moderately Slow Blues $\text{♩} = 51$

N.C.

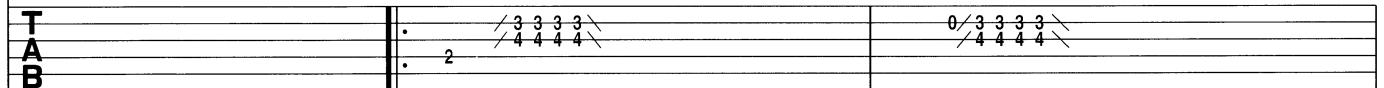
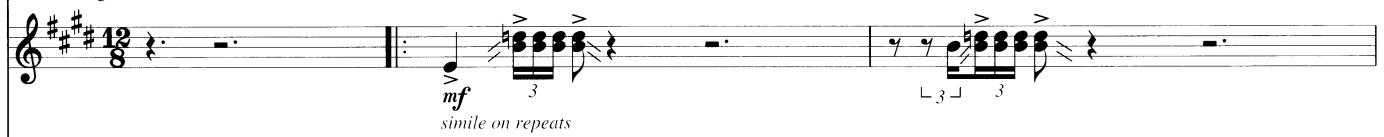
*E7



(two...) (three...) Yes, I'm lone-ly, wan-na die.
Gtr. 1 (slight dist.) - in', wan-na die.
Yes, I'm In the



Gtr. 2 (slight dist.)



*Chord symbols reflect overall tonality.

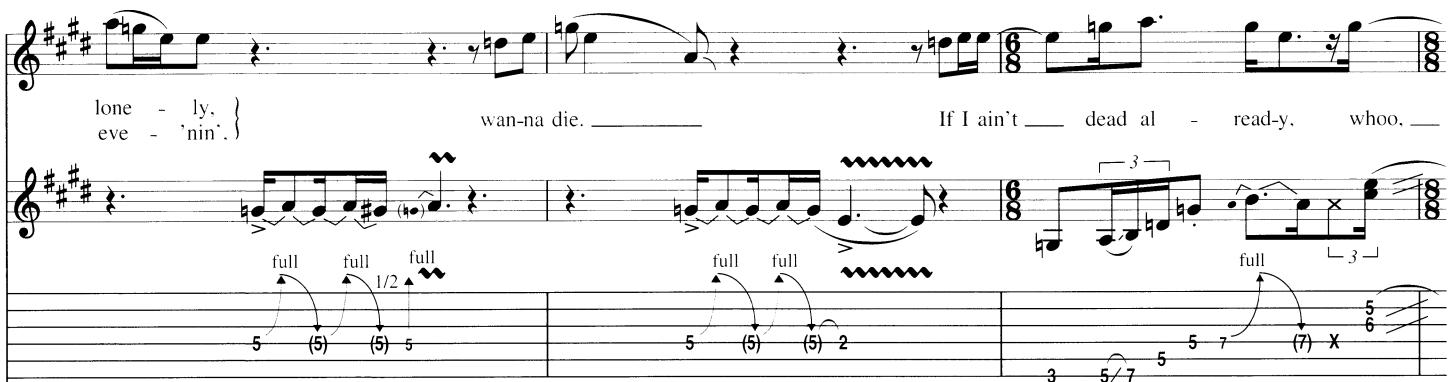
Gtr. 1: w/ Fill 1, 2nd time

A7

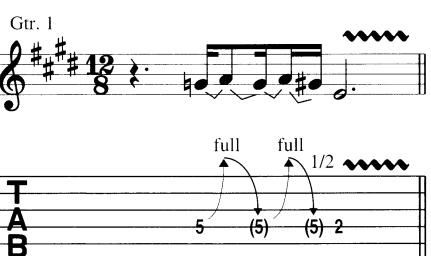
E7

Gtr. 2: w/ Fill 2, 2nd time

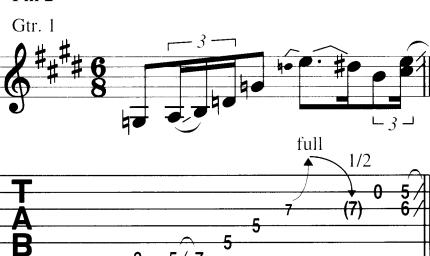
G



Fill 1



Fill 2



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B A B6 B \flat 6 A6 N.C.

To Coda

I. E 2:3

girl, - you know the rea-son why. In the morn -

full full

*Harmony 2nd time

2.

Verse

($\frac{3}{8}$)

Gtr. 1: w/ Fill 3, 2 times, 2nd & 3rd times

E A E B5 E N.C. E6/A

why. I. My mo-ther was of the sky, my the
ea - gle picks my eyes, the
3. Black cloud crossed my mind,

full full

Fill 3

Gtr. 1

$\frac{3}{8}$

T A B

Gtr. 1: w/ Fill 4, 2nd & 3rd times

E6 A E N.C.

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

I am of the universe
and just like even

full

5 7

5

1., 2.

(E) (A7)

you know what it's worth.
Dylan's Mis-ter Jones.

I'm lone ly.
Lone ly.

wan - na
wan - na

simile on repeat
grad. release

1/2 1/2

12 (12) 13 (13)

5 (5) (5) (5) (5)

1/2 1/2

12 (12) 13 (13)

5 (5) (5) (5) (5)

simile on repeat

1/2 1/2

12 (12) 13 (13)

5 (5) (5) (5) (5)

1/2 1/2

12 (12) 13 (13)

5 (5) (5) (5) (5)

Fill 4

Gtr. 1

C

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

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

13 13 13 13 13 13 13 13 13 13 13 13

E7 G

B A B6 Bb6 A6 N.C. E A E B5

E A7

G

If I ain't dead al-read-y, whoo.

girl ____ you know the rea-son why.

B7 E A E B7

Guitar Solo

E7

f

mp

A7

E7

G

B

E

A

E
Gtr. 3 (dist.)

B7

Gtr. 1
divisi

8va.....

full

Guitar Solo

John Fischer

E7

12

mf w/ vibrato effect

*Played ahead of the beat.

8va..... A7 loco

E7

G

B

(E) N.C.

*D.S. al Coda
(1st lyrics)*

*Yes, I'm

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

14 12 12 12 12 17 (17) (17) 14 12 14

full full 1 1/2 12 12

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

*D.S. voc. barely audible.

⊕ Coda

E A E B5

Begin Fade

E7

why.

*Yes, I'm lone - ly, wan - na

full full

0 (5) (5) 2 5 2 2 2 2 2

full 1/2

full 3

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

*Voc. barely audible.

Fade Out

die. —

Yes, I'm lone - ly...

full full

5 (5) 2 (0) 5 (5) 2

full full

0 3 4 0 3 4 3 0 3 4 4 3 0 3 4 4 3

Mother Nature's Son

Words and Music by John Lennon and Paul McCartney

Intro Slowly $\text{♩} = 68$

Gtr. 1 (acous.)
Bm Bm7/A E9/G# E9
 mf mp

Moderately Slow $\text{♩} = 84$ ($\text{♩}=\frac{3}{2}$)
let ring throughout

D Dsus4 Dsus2 Dsus4 D

Dsus2 D Dsus4 D Dsus2 D Dsus2 D

Verse

D Dsus4 D Bm Bm7/A

1. Born a poor young coun - try boy, moth - er Na - ture's
 2. Sit be side a moun tain stream. See her wa - ters
 3. Find me in my field of grass, moth - er Na - ture's

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Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times

E9/G# E9 A D/A A D/A A D/A A D/A

1.

D F/D G/D D F/D

G/D D D F/D G/D D Dsus4

Do. doot.

Rhy. Fill 1
Gtr. 1

Bridge

Dsus4 D G/D D Dsus4 D G/D

do, do, do, { do, do, } doo - dle, do.

D Dmaj7 D7 D13 D7

do, mm, do, do, mm, do, do, do, do,

To Coda \oplus

G(add9)/D Gm(add9)/D D

*D.S. al Coda
(take 2nd ending)*

yeah, yeah, yeah.

 \oplus Coda

D Dsus4

Verse D Dsus4

4. Mm, mm,

Gtr. 1

Gtr. 2 (acous.)

let ring

D Bm Bm7/A E9/G# N.C.

mm, mm, mm, mm, oo, oo, let ring

mm. mm. mm. mm. do-wah, Gtr. 2 tacet

oo, ah, mm. Mo-ther Na - ture's _ son.

21

Everybody's Got Something to Hide Except Me and My Monkey

Words and Music by John Lennon and Paul McCartney

Intro

Moderately $\text{♩} = 120$

Gtr. 1 (dist.)
Rhy. Fill 1 End Rhy. Fill 1

E/B A/C# A/E N.C. E/B A/C# A/E N.C. E/B A/C# A/E N.C. E/B A/C# A/E N.C.

f

T 4 5 9 4 5 9 4 5 9 4 5 9

A 5 6 10 4 6 9 5 6 10 4 6 9

B 4 6 9 4 6 9 4 6 10 4 6 9

Pre-Chorus

*E A/E E A/E

Come on, come on, ____

come on, come on, ____

Come on, it's such a __ joy.

Gtr. 2 (dist.)

mf

P.M. - - -

0 7 7 5 7 7 7 5 7/9 5 0 7 7 7 5 5/7 5 5 7 0 7 7 7 5 7 5 7 7/9 5

Gtr. 1 Rhy Fig. 1 End Rhy Fig. 1

mf

4 5 5 4 5 5 4 5 10

*Chord symbols reflect overall tonality.

E A/E E A/E E A/E

Come on, it's such a __ joy. Come on, let's take it eas - y. Come on, let's take it eas - y. Take it

mf

P.M. P.M. - - -

0 7 7 7 5 7/9 5 5 2 5 0 7 7 7 5 7/9 5 7 0 0 7 7 7 5 7 5 7 7 7

Gtr. 1

4 5 5 9 4 5 5 10 4 5 5 10

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Chorus

A5 A6 A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 D5

eas - y. — Take it ea - y. —

P.M. — P.M. —

5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 10 10 10 10 10 10 | 10 10 10 10 10 10 | 10 10 10 10 10 10 |

Rhy. Fig. 2

5 5 9 5 5 5 | 7 5 9 5 5 5 | 7 5 9 5 5 5 | 7 5 9 5 5 5 | 12 12 14 12 12 14 | 12 12 14 12 12 14 |

D6 D5 D6 D5 B5 B6 B5 B6 B5 B6 B5 N.C.

Ev - 'ry - bod - y's got some-thin' to hide — 'cept for me 'n' my

P.M. —

10 10 10 10 10 10 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 |

12 12 14 12 12 14 | 9 9 11 9 9 11 | 9 9 11 9 9 11 | 9 9 11 9 9 11 |

E D G N.C. E G6 D6 N.C.

8va..., loco

Riff A

f

full full
10 (10) 8 10 (10)

8

full full
15 (15) 12 15 (15)

14

End Riff A

End Rhy. Fig. 2

9 7 12 9 (12) 7

9 7 12 9 12 7

Verse

E A/E E A/E E A/E

deep - er you go, _____ the high - er you fly. _____ The high - er you fly, _____ the
in - side is out _____ and your out-side is in. _____ Your out-side is in _____ and your

simile on repeat

P.M.

1/4

P.M.

0 7 5 7 7 5 7 / 10 5 7 0 7 0 7 7 7 7 5 5 7 0 7 7 7 7 5 7 / 10 5 7 0

4 4 5 5 6 6 4 4 5 5 6 6 4 4 5 5 6 6

Gtr. 1: w/ Rhy. Fill 1, 2 times, 2nd time

E A/E E A/E E A/E

Rhy. Fig. 3 End Rhy. Fig. 3

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3, 2 times

E A/E E A/E E A/E

Gtr. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 2, simile

E A/E A5 A6 A5 A6 A5 A6 A5 D5 D6 D5 D6 D5

D6 D5 D6 D5 B5 B6 B5 B6 B5 B6 B5 N.C.

P.M. -----

Guitar tablature below:

12	10	10	10	10	10	12	9	7	7	7	7	7	7	9	7	7	9	7
10	10	10	10	10	10	10	7	7	7	7	7	7	7	7	7	7	7	7

Gtr. 2: w/ Riff A

E D

G N.C.

E G6

1. D6 N.C.

2. D6 N.C.

mon - key.

Whoo!

2. Your

Come on, come on, come on, come on,

Breakdown

E N.C.

w/ Voc. ad lib, simile, till end

come on, come on, come on, come on, come on, come on, come on...

Come on, come on, come on, come on, come on, come on, come on...

Gtr. 1

9
9
9

D

C#

D

C#

D

C#

D

C#

Ah. _____

Gtr. 2

f

Gtr. 1

f

Gtr. 1: w/ Rhy. Fig. I

D C# D C# E A/E

Ah. _____

Fingerings:

- 1 2 2 2 2 2 1 1 2 2 2 2 2 1
- 2 3 3 3 3 3 2 1 2 3 3 2 2 1
- 1 2 2 2 2 2 1 1 2 2 2 2 2 1
- 0 7 5 7 7 7 7 5 7/9 7

Picking:

- Down-up-down-up-down-up-down-up
- Down-up-down-up-down-up-down-up
- Down-up-down-up-down-up-down-up
- Down-up-down-up-down-up-down-up

Begin Fade

Gtr. 1: w/ Rhy. Fill 1, 4 times

Gtr. 2 E A/E E A/E

Fingerings:

- 6 7 7 7 7 7 6 6 7 7 7 7 7 6
- 6 7 7 7 7 7 6 6 7 7 7 7 7 6
- 6 7 7 7 7 7 6 6 7 7 7 7 7 6
- 4 5 5 5 5 5 4 4 5 5 5 5 5 4

Picking:

- Up-down-up-down-up-down-up
- Up-down-up-down-up-down-up
- Up-down-up-down-up-down-up
- Up-down-up-down-up-down-up

Fade:

- 0 7 7 7 7 5 5/7 5 5 7 0 7 7 7 5 7 7 7 5 7 7 7 5 5

Fade Out

Fingerings:

- 3

Picking:

- Up-down-up-down-up-down-up
- Up-down-up-down-up-down-up
- Up-down-up-down-up-down-up

Fade:

- 0 0 7 7 5 7 8/7 5 7 5 0 0 7 7 5 5 7 0 0 7 7 5 5 7 5 0 0 7 7 5 5 7 5

Sexy Sadie

Words and Music by John Lennon and Paul McCartney

Intro

Moderately Slow $\text{♩} = 75$

*Gtr. I
Asus4 C D G F# F D7
mp
**T - - - - -
T - - - - -

T 5 7 7 | 8~ 8 10 10 12 10 | 10 7 3 3 3 3 2 2 2 1 1 1 2 0 1 0
A 10 10 0 0 | 0 4 3 4 3 4 3 5 3 5 4 0 2 0
B 8 8 | 2 2 1 1 1 5 4 0 2 0

*Piano arr. for gtr.
**T = Thumb on ⑥

Verse

Gtr. 1 tacet

G F# Bm C D
*** - - - - -
1. Sex - y Sa - die, what have you done?
2. Sex - y Sa - die, you broke _ the rules.
3. Sex - y Sa - die, how did you know,
4. Sex - y Sa - die, you'll get _ your's yet,
You made a fool _ of ev - 'ry-one.
You layed it down _ for all to see.
the world was wait - in' just for you?
how - ev - er big you think you are.

(Wah, wah, wah, wah, wah, wah, wah, wah.)

Gtr. 2 (slight dist.)

mp simile on repeats
mf
let ring throughout

#tacet 1st time, 1st 2 meas. only; simile on repeats. ***sung behind the beat.

G F# C D G F#
You made a fool _ of ev - 'ry-one. Sex - y
You layed it down _ for all _ to see. Sex - y
The world was wait - in' _ just for you. Sex - y
How - ev - er big _ yathink ya are. Sex - y
1., 3., 4. (Wah, wah, wah, wah, wah, wah, wah, wah,
2. (See, see, see, see, see, see, see, see,

3 5 5 2 4 4 | 2 4 4 3 4 4 | 3 5 5 5 7 7 | 3 5 5 5 4 4

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1. Gtr. 2: w/ Rhy. Fill 2, 2nd time

F D7

(wah, wah, wah, wah, wah, wah, wah.)

Rhy. Fill 1

2. Gtr. 2: w/ Rhy. Fill 1, 2nd time, simile

F D7

(see, see, see, see, see, see, see.)

(wah, wah, wah, wah, wah, wah, wah.)

End Rhy. Fill 1

Rhy. Fill 2

End Rhy. Fill 2

Bridge

G Am7 Bm7 C7 G Am7

One sun-ny day, the world was wait-ing for a lov-er.
We gave her ev'-ry-thing we owned just to sit at her ta - ble.

She came a-long to turn _ on ev - 'ry-one.
Just a smile would light - en ev - 'ry-thing..

(Sex - y Sa - die.)

mf

Sex - y Sa - die, the great-est of them all.
Sex - y Sa-die, she's the lat-est and the great-est of them all.

(Sex - y Sa - die, she's the great - est.)

7 9 7 8 9 8 5 7 6 5 6 4 5 4

Rhy. Fill 3
Gtr. 2

T
A
B

7 9 7 8 10 6 5 5 7 5 5 4 6 5 5

⊕ Coda

G F# Bm C D

Oo.

(Sex-y Sa-die, she's the lat-est and the great-est of them all.)

Gtr. 2

Fretboard diagram for Gtr. 2:

3	5	5	5	2	4	4	4
3	5	5	5	2	4	4	4

Fretboard diagram for Gtr. 3 (clean):

2	4	3	3	4	4	4	4
3	5	5	5	5	7	7	7

Gtr. 3 (clean)

Fretboard diagram for Gtr. 3 (clean):

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

G

F#

C

D

G

F#

You made a fool _ of ev'-ry - one.

Fretboard diagram for Gtr. 3 (clean):

3	5	5	2	4	4	4
3	5	5	5	7	7	7

Fretboard diagram for Gtr. 3 (clean):

3	5	5	5	2	4	4
3	5	5	5	7	7	7

Fretboard diagram for Gtr. 3 (clean):

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

Fretboard diagram for Gtr. 3 (clean):

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

F D7 G F♯ Bm C D

Whisper: Sex-y Sa-die.

G F♯ C D G F♯

Begin Fade

F D7 G F# Bm

Whisper: Sex - y Sa-die.

Gtr. 4 (clean)

Gtr. 3 divisi

full full

1/2 1/2

grad. bend full

Fade Out

C D G F# C D G F#

Gtr. 4 tacet

Gtr. 2

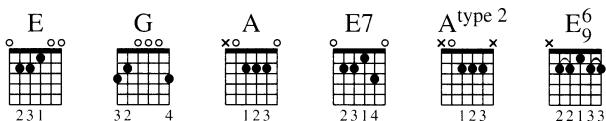
full full *

3 3/5 5 2 4 5 2 4 4 4

3 5 5 2 4 4 3 5 5 7 7 3 5 5 2 4 4 4

Helter Skelter

Words and Music by John Lennon and Paul McCartney



Intro

Heavy Rock $\text{♩} = 84$

N.C. (E5) (E7)

Gtr. 1 (dist.) **Riff A**

When I get to the bot-tom I go back to the top of the slide

TAB

(A) (C) (G)

where I stop and I turn and I go for a ride 'til I get to the bot-tom and I see you a - gain..

G E

yeah, yeah, yeah, _____ heh-heh-heh. ___. 1. Well.

End Riff A

ff

(cont. in slash)

TAB

*Pound E chord with enough intensity to raise pitch of open 6th string on downbeats. Vary simile throughout.

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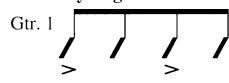
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Verse

E

Rhy. Fig. 1



sim.

End Rhy. Fig. 1

*Voc. Fig. 1

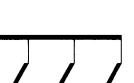
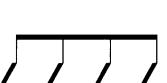


do you, don't you want me to love you?

I'm com-in' down fast, but I'm miles a - bove you.

(Ah.)

*Bkgd. voc. only.



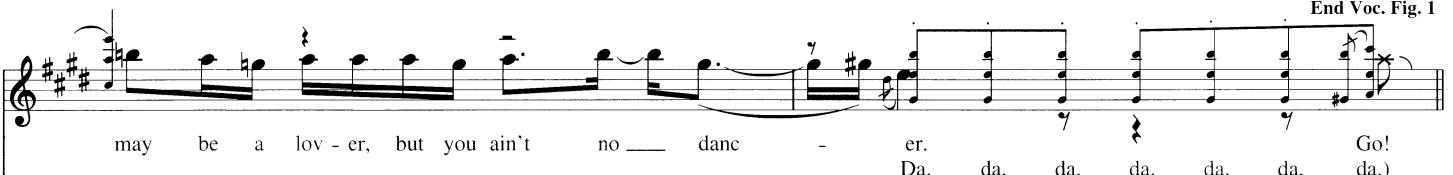
Tell me, tell me, tell me, come on tell me the an - swer. Well, you
Ah.

A

//

E

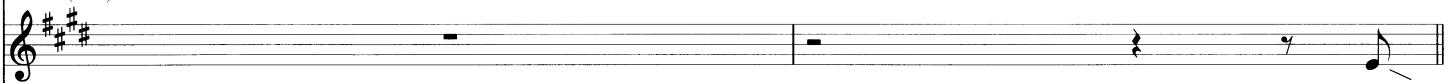
End Voc. Fig. 1



may be a lov - er, but you ain't no danc - er. Go!

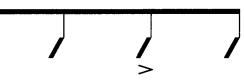
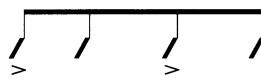
Da, da, da, da, da, da,

Gtr. 2 (dist.)

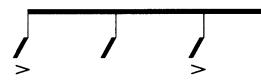
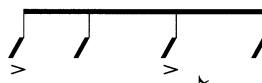


12

Chorus

A
Rhy. Fig. 2

E



Hel - ter skel - ter.

Hel - ter skel - ter.



$\frac{2}{2}$ 0 0 4 0 4 0 5 4 2 0 4 2 0 $\frac{2}{2}$ 0 0 4 0 4 0 5 4 2 0 4 2 0

A E End Rhy. Fig. 2

Hel - ter skel - ter,
yeah.
Whoo -

v. v.

ff grad bend
1/4 1/2 3/4 full 1 1/4 1 1/2 (5)

5 5 5 5 5 5 5 5 5 5 5 5 5 (5)

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

E7
Rhy. Fig. 3

End Rhy. Fig. 3

hoo. 2. Ah.

ff

1/2

(0) (0)

*Bend behind nut.

§ Verse

E7 Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Fill 1, 2nd time

will you, won't you want me to make you?
do you, don't you want me to make you? }

I'm

Fill 1
Gtr. 2

8va

full

full

T A B

12 15 (15) 12 15 10 9 10 (10) 8 7 9 9 8

G

com-in' down fast, but don't let me break you.

Tell me, tell me, tell me the answer. Ya

A type 2

may be a lov - er but you ain't no danc - er.

Look out!

Gtr. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 2, 1st time
 Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas., 2nd time

A

E

Hel - ter skel - ter.

Hel - ter skel - ter.

P.M.

P.M.

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

To Coda \emptyset

A

E

Hel - ter skel - ter.

Who!

P.M.

grad. bend

1/4 1/2 full

0	5	5	5	5	5	5	5	5	5	5	(5)
0	5	5	5	5	5	5	5	5	5	5	0

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Look out 'cause here she come!

Heh, heh! (Ah. _____)

8va

vcl

full

full

0 12 12 15 15

*Sung behind the beat.

Ah. _____)

When I

loco

8va

full

full

full

full

full

full

15 (15) 15 (15) 12 (12) 12 (12) 15 (15) 12 (12)

14 14

Interlude

Gtr. 1: w/ Riff A, simile
N.C. (E7)

(A)

get to the bot-tom, I go back to the top of the slide ____ and I stop and I turn and I go for a ride ____

Gtr. 1: w/ Rhy. Fig. 3

D.S. al Coda

and I get to the bot-tom and I see you a - gain, _____ yeah, yeah, yeah. _____ (Yeah,)

3. Well.

Coda

Outro

Gtr. 1: w/ Rhy. Fig. 3, 8 times
E7

Look out! _____ Hel-ter skel-ter!

She com-in' down fast! ____

vcl

0 12 12 15 15

Look out! _____ Hel-ter skel-ter!

She com-in' down fast! ____

vcl

0 12 12 15 15

E7

Yes, _ she is, ____

yes, she is, ____ com-in' down fast.

Gtr. 2

(0) 5 4 2 0 4 2 0

4 5 4 2 0 4 2 0

4 5 4 2 0 4 2 0

Gtr. 3

-

-

17 15

17 15

16 14

8va.....

w/ slide

I can _ hear you sleep - ing.

Woo. _____

(0) 5 4 2 0 4 2 0

5 4 2 0 4 2 0

5 4 2 0 4 2 0

8va.....

(14) 14 12

14 12

Free Time

E



Gtr. 3 tacet

fdbk.

pitch: E

steady gliss.

E7#9

Gtr. 3: w/ Random slide effects over pickups

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

ff 1/4 1/4 sim.

Composite arrangement

Begin Fade

E
6
12 fr

cont. in notation

Fade Out
N.C.

Fade In

E7#9

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 5 times, simile

Begin Fade

Gtrs. 1 & 2

Fade Out *Fade In*

A

I got blis-ters on my fing-ers!

pp fdbk. f

Long, Long, Long

Words and Music by George Harrison

Capo III

Intro

Moderately $\text{♩} = 105$ ($\text{♩} = \overline{\text{J}}\text{♪}$)

N.C.(Gm)
*N.C.((Em))

(B \flat 6sus2)
((G6sus2))

(Gm)
((Em))

F
(D)

C
(A)

The intro section consists of two staves. The top staff is for Gtr. 1 (acous.) and the bottom staff is for TAB. The music starts with a 3/4 time signature. The first measure shows a single note followed by a rest. The second measure has a sixteenth-note pattern with a dynamic 'p'. The third measure has a sixteenth-note pattern with the instruction 'let ring'. The fourth measure has a sixteenth-note pattern with a dynamic 'mp'. The fifth measure is a rest. The sixth measure begins with a bass line (TAB) and a treble line with a dynamic '(2) 2'. The seventh measure continues the bass line and treble line. The eighth measure is a rest.

*Symbols in parentheses represent chord names respective to capoed gtr. Symbols above reflect actual sound. Capoed fret is "0" in TAB.

Verse

B \flat
(G)

Am
(F \sharp m)

Gm
(Em)

F
(D)

N.C.(Gm/B \flat)
N.C.((Em/G))

F
(D)

The verse section starts with a treble line and a bass line. The treble line has a dynamic 'p'. The bass line has a dynamic '(2) 3'. The next measure has a treble line with a dynamic '(3) 3'. The bass line has a dynamic '(2) 2'. The following measures show a repeating pattern of treble and bass lines. The bass line includes a dynamic '(2) 2' and a dynamic '(0) 2'. The treble line includes a dynamic 'even' and a dynamic 'let ring'.

C
(A)

Gm
(Em)

F
(D)

C
(A)

The continuation of the verse section starts with a treble line and a bass line. The treble line has lyrics 'How could I _____ ev - er have lost _____ you,'. The bass line has a dynamic 'mf'.

Gm
(Em) F
(D) C
(A) C7
(A7)

Verse

B♭
(G) Am
(F♯m) Gm
(Em) F
(D) N.C.(Gm/B♭)
N.C.(Em/G)) F
(D)

long, long, long — time.

C
(A) Gm
(Em) F
(D) Fsus4 F
(Dsus4) (D) C
(A)

Now I'm so — hap - py I found you.

Gm
(Em) F
(D) C
(A) C7
(A7)

How — I love — you.

Bridge

B_b
(G) F
(D) C
(A) Gm
(Em)

So man - y tears, I was search - ing.

mf

B_b
(G) F
(D) C
(A) Gm
(Em) B_b
(G) C
(A)

So man - y tears I was wast - ing.

Oh, oh.

poco cresc.

Verse

B_b
(G) Am
(F#m) Gm
(Em)

3. Now I can see you, be

p

F
(D) N.C.(Gm/B_b) F
(D) C
(A) Gm
(Em)

you. How can I even - er mis - place you?

even

F (D) C (A) Gm (Em) F (D)

How I want you.

C (A) Gm (Em) F (D) C (A) Gm (Em)

Oh, I love you. You

F (D) C (A) Gm (Em) F (D)

know that I need you. Oh, I love

Free Time

C (A) N.C. (drums & organ)

you.

on cue:

mf * accel. rit. trem. scrape f

Scrape pick on low strings

Revolution 1

Words and Music by John Lennon and Paul McCartney

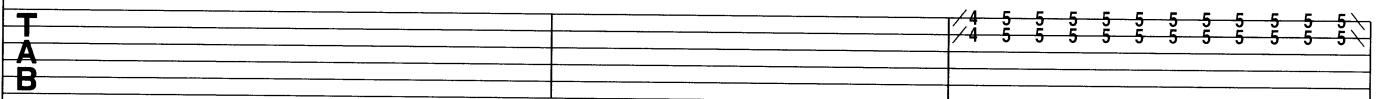
Intro

Moderately Slow Shuffle $\text{♩} = 95$ ($\text{♩} = \overline{\text{♩}\text{♩}}^3$)

*A



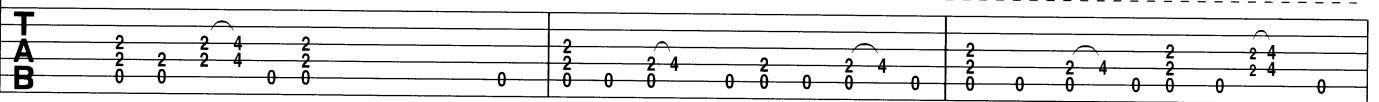
Gtr. 1 (elec.)



Gtr. 2 (acous.)



P.M.



*Chord symbols reflect overall tonality.

N.C. E7

1. Ya

P.M.

**Doubled by a dist. elec. gtr.

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Verse A

Gtr. 1 tacet

say you wan - na rev - o - lu - tion. Well, you know, __
 say you got a real so - lo - tion. Well, you know, __
 say you'll change the con - sti - tu - tion. Well, you know, __

**even \downarrow

tacet on repeats

simile on repeats

*1st bkgd. voc., 2nd & 3rd times; 2nd bkgd. voc. 3rd time
 **Played as even eighth notes.

Gtr. 1: w/ Fill 2, 3rd time, 2 times

D

A

we all wan - na change the world.
 we'd all love __ to see the plan.
 we'd all love __ to change your head.
 (Bah-mm, shoo - bee doo - wop. Bah -

***Bkgd. voc. tacet 1st time.

mm, shoo - bee doo-wop.)

Fill 2
 Gtr. 1

TAB

The musical score consists of several staves. The top staff shows a vocal line with lyrics and a guitar part. The second staff shows a guitar part with a dynamic instruction 'tacet on repeats'. The third staff shows a guitar part with a dynamic instruction 'simile on repeats'. The fourth staff shows a guitar part with a dynamic instruction '***Bkgd. voc. tacet 1st time.'. The fifth staff shows a vocal line with lyrics. The sixth staff shows a guitar part with a dynamic instruction 'mm, shoo - bee doo-wop.)'. The bottom staff is a tablature staff for the guitar. The score includes various dynamics like 'Well,' and 'Bah -'.

Gtr. 1: w/ Fill 2, 3rd time
D

you know, _____
you know, _____
you know, _____

we all wan - na change the
we all do - in' what we can...
ya bet - ter free your mind in -
(Bah -)

Gtr. 1: w/ Fill 1, 2nd time; w/ Fill 3, 3rd time

world. _____
stead. _____
mm, shoo - bee doo-wop. Bah - mm, shoo-bee doo-wop.)

Pre-Chorus
Bm

But when you talk a - bout des -
But if you want mon-ey for peo-ple with
But if ya go car-ry-in' pic-tures of

mm, shoo - bee doo-wop. Bah - mm, shoo-bee doo-wop.)

E Bm G A N.C. F#

true - tion, _____
minds that hate, _____
chair - man Mao, _____

don't you know that you can count me
well all I can tell you is bro-ther, you have to
ya ain't gon - na make it with an - y - one, an - y -
out, ____
wait! ____
how. ____

Fill 1

Gtr. 1

Fill 3

Gtr. 1

Gtr. 1: w/ Fill 2, 2nd time; w/ Fill 4, 3rd time

in. — }

Don't you know it's gon - na be _____
(Bah -)

** -----

The musical score consists of three staves. The top staff is for the guitar, starting with a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a melodic line with various note heads and rests. The middle staff is for the bass, also with a treble clef, two sharps, and 4/4 time. It includes a dynamic marking 'V' and a wavy line indicating a sustained note. The bottom staff shows the guitar tablature, with six horizontal lines representing the strings and numbers indicating fingerings. The lyrics 'Don't you know it's gon - na be _____' are placed between the first and second endings, with '(Bah -)' as an alternative. A double bar line with a '2' above it and a '3' below it separates the first ending from the second ending.

Chorus

Gtr. 1: w/ Fill 5, 2nd time

A
***Voc. Fig. 1

D/A

End Voc. Fig

Bkgd. Voc.: w/ Voc. Fig. 1, 1 1/2 times

***Bkgd. Voc. only

Gtr. 1: w/ Fill 6, 3rd time

D/A

A

Don't 'cha know it's gon-na be al - right? (Mm, shoo - bee doo-wop.)

1. N.C.(E)

2. N.C.(E)

2. Ya

3. Ya

let ring -

8va...

Harm.

pitch: F#

Fill 6

Gtr. 1

T
A
B

3.

(♩ = ♪.) (♩ = ♪.)
N.C.(E)

(Bah -)

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1, 9 times
A

D/A

A

A musical score for soprano voice, page 10, featuring two staves of music. The key signature is A major (no sharps or flats). The vocal line begins with a rest followed by a melodic line consisting of eighth and sixteenth notes. The lyrics "Ah, al - al -" are written below the staff.

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes on the A string, while the right hand plays eighth-note chords. Measure 11 ends with a fermata over the eighth note of the right hand's chord. Measure 12 begins with a sustained note from the left hand, followed by a sixteenth-note figure in the right hand.

P.M.

Musical score for guitar. The top staff shows a melodic line in G major (two sharps) with a tempo of 120 BPM. The bottom staff shows a harmonic bass line. The score includes measure numbers 1-10, dynamic markings like *p*, *f*, and *v*, and performance instructions like *(x)* and *z*.

D/A

al - al - al

A right, _____

D/A right, _____

al - right.

P.M. -----

2 4 2 4 4

0 0 0 0 0 0

A

al - right, _____

D/A

al - right, _____

A

al - right, _____

al - right, _____

al - right..

P.M. -----

2 4 2 4 0

0 0 0 0 0 0

f

even ♩-----

rake - - -

rake - - - full

(0) 7 5 7 5 7

7 7 5 5 5

7 7 5 5 7

D/A

al - right.

A

Ah, ah, ah, ah, ah, ah,

D/A

w/ modulation

P.M.

A

D/A

A

ah.

whisper: Al - right, Al - right.

P.M.

D/A

A

Al

Detailed description: This block contains two staves. The top staff is for 'D/A' and shows a treble clef, a key signature of two sharps, and a time signature of common time. It includes a short rest followed by a dotted half note. The bottom staff is for 'A' and shows a treble clef, a key signature of one sharp, and a time signature of common time. It features a sustained note with a sharp sign above it. Both staves have a dashed horizontal line labeled 'P.M.' below them.

Musical notation: The top staff has a dotted half note followed by a sixteenth-note pattern. The bottom staff has a sustained note with a sharp sign above it, followed by a sixteenth-note pattern.

D/A

A

Fade Out

right. _____

Al

(Mm, shoo - bee right. _____ doo - wop.)

Detailed description: This block continues the musical score. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff shows a treble clef, a key signature of one sharp, and a time signature of common time.

Musical notation: The top staff has a sixteenth-note pattern. The bottom staff has a sustained note with a sharp sign above it, followed by a sixteenth-note pattern.

P.M. _____

Detailed description: This block continues the musical score. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff shows a treble clef, a key signature of one sharp, and a time signature of common time.

Musical notation: The top staff has a sixteenth-note pattern. The bottom staff has a sustained note with a sharp sign above it, followed by a sixteenth-note pattern.

even ♩ _____

Detailed description: This block concludes the musical score. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The bottom staff shows a treble clef, a key signature of one sharp, and a time signature of common time.

Musical notation: The top staff has a sixteenth-note pattern. The bottom staff has a sustained note with a sharp sign above it, followed by a sixteenth-note pattern.

Honey Pie

Words and Music by John Lennon and Paul McCartney

Intro Rubato

Em A6 A7 Am9/D Cm G

She was a working girl, — north of Eng - land way.

*Gtr. 2
mp w/ fingers
let ring

Gtr. 1 (clean)
p

T A B
7 9 9 7 6 6 5 5 5 5 8 8 5 7 3 3 4 3 5 5 4 3 0 5 3 0 5 4

*Piano arr. for gtr.

Em A6 A7 Am9/D Cm G

Spoken: Now she's hit the big time, in the U. S. A. —

Harm. — — —
let ring — — —
12 12 12 5 5 5 5 12 12 12 15 (15) 12 12 12 15 (15)

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Moderately Fast $\text{♩} = 142$ ($\text{♩} = \frac{1}{8}$)

D/C D/B D/A

A7 D7

And if she could on - ly hear me, this is what I'd say:
rit.

7 5 8 7 5 | 7 8 12 5 | 8 7 5 | 3 | 7 7 7 7
7 6 6 6 6 | 0 | 5 4 | 5 | 0 7 7 7
0 | | 4 | 5 | 8 | X 7 5

rit. steady gliss.

5 4 5 15 |



Verse

Gtr. 2 tacet
G

E♭7

E7

1. "Hon - ey pie, — you are mak - ing me cra - zy. — I'm in love _ but I'm
hon - ey pie, — my pos - i - tion is tra - gic. — Come and show me the ma -

Gtr. 1

(mf) simile on repeats

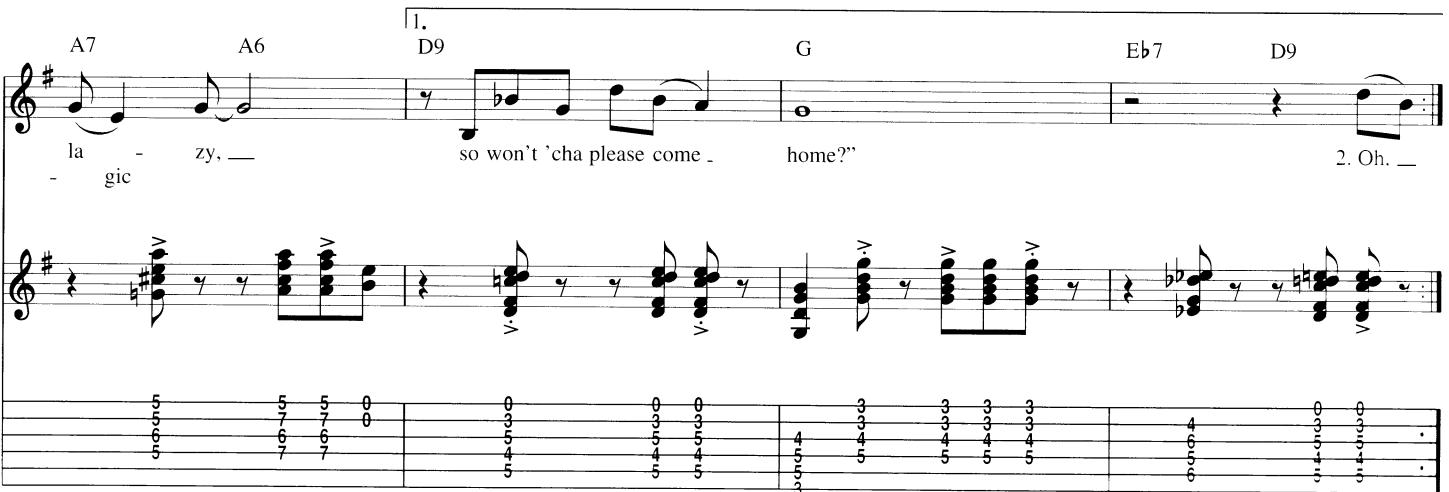
3 3 3 3 | 3 3 | 4 4 4 4 | 5 5 5 5 | 3 3 | 4 4 4 4 | 5 5 5 5 | 0 0 0 0 |
4 4 4 4 | 5 5 5 5 | 4 4 4 4 | 5 5 5 5 | 6 6 6 6 | 5 5 5 5 | 5 5 5 5 | 7 7 7 7 |
5 5 5 5 | 6 6 6 6 | 6 6 6 6 | 7 7 7 7 | 0 0 0 0 | 5 5 5 5 | 6 6 6 6 | 7 7 7 7 |



A7 A6 D9 G E♭7 D9

la - zy, — so won't 'cha please come home?" 2. Oh. —

5 5 0 | 0 0 | 3 3 3 3 | 4 4 4 4 | 5 5 5 5 | 6 6 6 6 | 7 7 7 7 |



2.

D9 G F# F

of your Hol - ly - wood song.

§ Bridge

Gtr. 1: w/ Fill 1, 2nd time
 Gtrs. 4 & 5: w/ Fill 2, 2nd time

Em/B C#11b5 G6/D N.C. (G7)

You be - came _ a leg - end of the sil - ver screen, _ and now the
 Will the wind _ that blew _ her boat a - cross _ the sea _

C E6 Am D6

Gtr. 1: w/ Fill 3, 2nd time
 Gtrs. 4 & 5: 3. Oh, _____
 4. Now, _____

thought of meet - ing you makes me weak _ in the knees. _ 3. Oh, _____
 kind - ly send ____ her sail - ing _ back to me? _ 4. Now, _____

Fill 1
 Gtr. 1

Fill 2
 Gtrs. 4 & 5
 Gtr. 3
 divisi

Fill 3
 Gtr. 1

Verse

G even ♫ -

hon-ey pie,
hon-ey pie,

you are driv - ing me
you are mak - ing me

fran - tic. __
cra - zy. __

Smile a - cross the At - lan -
I'm in love, _ but I'm la -

A6

D9

To Coda ⊕ G

Eb7b9

D9

- tic
- zy,

to be where you be - long. __
so won't 'cha please come _ home? __

Hon - ey pie, _ come back to _ me..

Guitar Solo

G

Oo. __

whisper: Hey yeah!

Gtr. 3 (clean)

mf w/ clean tone P.M.

16 15 | 8 7 8 7 8 | 8 8 9 11 12 | 14 13 12

Gtr. 1

Gtr. 3 tacet

A D9 G E♭6 D6

Whisper: I like it like that. Oo, well I,

Interlude

G E♭7 E7

I like this kind of hot kind of mu - sic, — hot kind o' music. Play -

Gtr. 1

Gtr. 2

Gtr. 2 tacet

Am7 A7 D7 G F♯ F

- in' to. — play - in' to the Hol-ly-wood blues. —

D.S. al Coda

*Gtr. 4 *Gtr. 5
divisi

\oplus Coda

G

E \flat 7

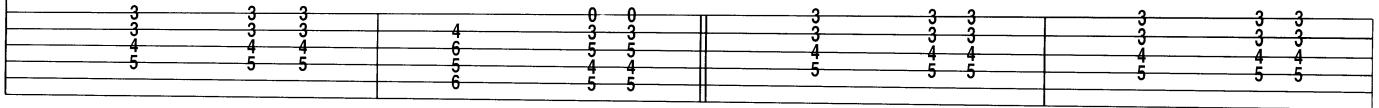
Outro

D9

G

Come, come back to me, hon - ey pie, ha, ha, ha, ha, hoo, hoo, hoo, hoo, hoo

Gtr. 1

E \flat 7

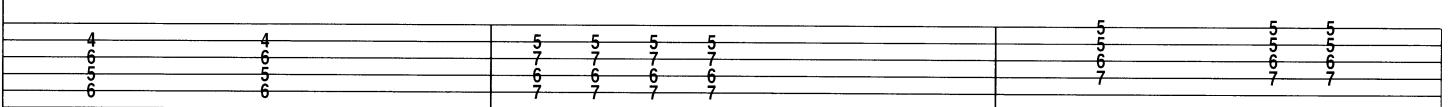
E7

A

ho, ho

Ho, ho, ho, ho, ho, ho,

ho, ho, ho, ho,



D9

G

E \flat 7

D9

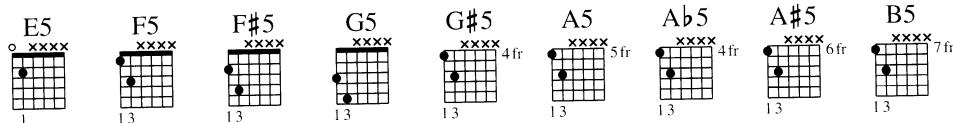
G

Hon - ey pie, hon - ey pie, _____



Savoy Truffle

Words and Music by George Harrison



Intro

Moderately ♩ = 120

N.C. (drums) E7

*Gtr. 2

N.C.

I. Creme tan - ge -

Gtr. 1 (slight dist.)

Elec. piano arr. for gtr.

Verse

Gtr. 2 tacet

E7

rine and mon - tel - i - mar.

Rhy. Fig. 1

*Gtr. 3

*Gtr. 4 mf divisi

Gtr.

f

*Sax. arr. for two gtrs.

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F#

A

A gin - ger sling — with a pine - ap - ple heart. —

A**b5** G

B

Cof - fee des - sert. — yes, you know — it's good news..

*Em Em[#]5 Em6 Em[#]5

Gtrs. 3 & 4

10	12	10	10	12
(9)	7	9	9	7
(7)	9	9	9	7

Rhy. Fig. 2

7	7	7	7
8	8	8	8
9	9	9	9
9	9	9	9
7	7	7	7

*Chord symbols reflect combined tonality.

C G N.C E7 Gtrs. 3 & 4 tacet

2. Cool —

fl. _____

End Rhy. Fig. 1 Gtr. 2

3	3	3	3
5	5	5	5

End Rhy. Fig. 2

fall —

%% Verse

Gtr. 2 tacet
N.C.

Gtr. 1: w/ Fill 1, 2nd time
N.C. E7

Gtrs. 3 & 4: w/ Rhy. Fig. 1
E5



F5

P.M. -

cher - ry cream, nice ap - ple tart.
and mon - tel - i - mar.

Gtr. 1

full - - - - -

(5) (5) 3 4 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 5 | 5 5 3

mf

simile on repeat

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

*2nd time only

F#5

P.M. - - - - -

G5 G#5 A5

P.M. - - - - -

P.M. - - - - -

I feel your taste all the time we're a - part.
A gin - ger sling with a pine - ap - ple heart.

w/ bar

w/ bar

2 2 2 | 2 2 5 | 5 5 5 | 6 6 6 | 7 7 7 | 7 7 7 | 7 7 7 | 7 7 4

Fill 1 Gtr. 1

T 7 7 5 5 5
A 6 6 6 6 6
B 7 7 7 7 7

To Coda Ø

Gtr. 1: w/ Rhy. Fig. 2
*Em

Gtr. 1: w/ Rhy. Fig. 2

*Em Em[#]5 Em6 Em[#]5 C G N.C.

have to have them all pulled out af - ter the Sa - voy — truf - fle. —

Gtr. 5

f

full full full full full

12 15 12 15 12 15 12 15 12 15

*Chord symbols reflect overall tonality.

§ Bridge

Gtr. 5 tacet
Em

To Coda I

Em A Asus4 A G B

sweet is gon - na fill your head.
all know ob - la - di - bla - da,
When it be - comes too
but can you show _
much, _
you'll shout a - loud.
where

*T = thumb on (6)

Guitar Solo

Gtr. 5 E7 f

full full 1/2 (3) 5 5 3 (3) 5 4 5 (5) 6 (6) 7

Gtr. 3

Gtr. 4 divisi f

9 7 9 7 5 7 5 3 0

Gtr. 1

mf

7 5 6 7 7 6 7 7 5 6 7 5 3 0

F#

full full full

(4) 4 (4) 4 (4)

2 3 2 4

11 11 12 13 13/14

A

5 9 7 5 2 3 4

7 5 3 0 1 2

(5) 0 3 4 4 4

7 2 1 2 2

G7 G5

14 (14)

1/2 full 1 1/2

12 12 12 12

10 8 9 7 5 7

7 5 9 5 3 5

5 3 9 7 5 7 6 5

5 4 3

6 6 6 6 6 6

7 7 7 7 7 7

B

But you'll

(12) 12 12 14 15 16 | full 12 15

(5) 12 10 11 9 7 8 | 9 7 8 9
(3) 9 7 5 6 7 9 8 7 6 | 7 5 6 7 9 8 7 6

Gtr. 5 tacet

Em

Em^{#5}

Em6

Em^{#5}

C

G

D.S. al Coda 1

N.C.

have to have them all pulled out af - ter the Sa-voy — truf - fle. ——————

3. You

Gr. 1

3 0 3 0 | 3 0 3 0 | 8 10 8 10 | 8 10 8 10 | 4 5 4 5 | 3 3 3 3

Gtr. 3

Gtr. 4
divisi

Gtrs. 3 & 4

\emptyset Coda 1

D.S.S. al Coda 2

Music for Coda 1. The vocal part starts with G and B notes, followed by a rest, then E7. The lyrics are "you _____ are. _____ 3. Creme _____ tan - ge - rine, _____". The guitar part (Gtr. 1) consists of a series of chords and strumming patterns. Below the guitars are two sets of six-string guitar tabs.

\emptyset Coda 2

Music for Coda 2. The vocal part includes chords Em, Em \sharp 5, Em6, Em \sharp 5, C, G, and N.C. The lyrics are "have to have them all pulled out af - ter the Sav - oy truf - fle. Yes, you'll". The guitar part (Gtr. 1) shows a rhythmic pattern of eighth-note chords. Below the guitars are two sets of six-string guitar tabs.

Continuation of Coda 2. The vocal part includes chords Em, Em \sharp 5, Em6, Em \sharp 5, C, G, and N.C. The lyrics are "have to have them all pulled out af - ter the Sav - oy truf - fle. _____". The guitar parts include Gtr. 1 (eighth-note chords), Gtr. 5 (eighth-note chords), and a bass line (Bass 1) with six-string tabs.

Cry Baby Cry

Words and Music by John Lennon and Paul McCartney

Chorus

Moderately Slow $\text{♩} = 78$

G Am F G Em7 A

Cry ba - by cry, — make your mo-ther sigh. — She's old e-nough to know bet-ter...

Gtr. 1 (acous.)

T A B

Verse

F Em Em/maj7 Em7 Em6

1. The King of Mar - i - gold was in the kit - chen cooking break - fast for the Queen.
King was in the gar - den pick-ing flow - ers for a friend who came to play.
Duch - ess of Kir - cal - dy al - ways smil - ing and ar - riv - ing late for tea.

simile on repeats

T A B

Gtr. 2: w/ Fill 1, 3rd time

C9 G Em Em/maj7 Em7 Em6

The Queen was in the par - lor play-ing pi - an-o for the child - ren of the King..
The Queen was in the play-room paint-ing pic - tures for the child - ren's hol - i - day..
The duke was hav - ing prob - lems with a mes - sage at the lo - cal Bird and Bee..

T A B

Fill 1 Gtr. 2 (elec.)

$\text{♩} = 78$

mf w/ clean tone

T A B

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Chorus

C7 G Am F G
 Cry ____ ba - by cry, ____ make your mo-ther sigh. ____ She's


Fill 2

Gtr. 2

mf

T A B

12 11 12

Verse

Em Em/maj7 Em7 Em6 C9 G

twelve o'-clock a meet-ing 'round the ta - ble for a se - ance in the dark. With

Em Em/maj7 Em7 Em6 C7

voic-es out of no - where put on 'spe - cial-ly by the child - ren for a lark.

Chorus

G Am F G Em7 A7

Cry - ba - by cry, make your mo-ther sigh. She's old e - enough _ to know_ bet-ter. so

F G Am F G

cry ba - by cry. Cry, cry, cry, ba - by, make your mo-ther sigh. She's

Em7 A7 F G

old e - nough _ to know _ bet - ter, so cry ba - by cry, cry, cry.

Am F G

Make your moth - er sigh. She's

Fade Out

Em7 A7 F Em

old e - nough _ to know _ bet - ter, so cry ba - by cry.

Outro

F7#9

Can you take __ me back where I came __ from? Can __ ya take __ me back?

mp
let ring throughout

Guitar tab (Fretboard diagram):

9	8	7	8	7	8	7	8	7	8	7	8	7
8	7	8	7	8	7	8	7	8	7	8	7	8

Can you take __ me back where I came __ from? Bro-ther, can ya take __ me back? _____

Guitar tab (Fretboard diagram):

9	8	7	8	7	8	7	8	7	8	7	8	7
8	7	8	7	8	7	8	7	8	7	8	7	8

Begin Fade

Can ya take __ me back? _____

Guitar tab (Fretboard diagram):

9	8	7	8	7	8	7	8	7	8	7	8	7
8	7	8	7	8	7	8	7	8	7	8	7	8

Fade Out

Mm.. can ya take me where I came_ from? Can __ you take __ me __ back! _____

Guitar tab (Fretboard diagram):

9	8	7	8	7	8	7	8	7	8	7	8	7
8	7	8	7	8	7	8	7	8	7	8	7	8

Good Night

Words and Music by John Lennon and Paul McCartney

Intro

Moderately Slow $\text{♩} = 68$

*Gtr. 1 Gmaj7 D9/G Gmaj7 D9/G G Am/G G Am/G

w/ pick & fingers

T 2 3 3 2 5 3
A 4 5 5 4 5 5
B 3 3 3 3 3 3

*Orchestra arr. for gtr.

**T = thumb on ⑥

Verse

G Bm7 Am7 C/D D G Bm7 Am7 C/G

1. Now it's time to say good-night,

mp

3 3 10 7 7 | 8 8 10 11 | 3 3 10 7 | 8 5 5 5

4 7 10 0 | 5 5 9 7 | 5 7 5 5 | 7 5 3

5 9 7 | 5 0 | 5 9 7 | 5 7 5 | 5 3

Bm7 Am7 C/G D/F# G Bm7 Am7

good night, sleep tight. Now the sun turns out his light.

7 5 | 5 3 | 4 3 10 7 | 8 5 5

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

Bm7 Am7 C/G D/F# Gmaj7 D7/G Gmaj7 D7/G

good night. sleep tight. Dream sweet dreams for me. (Dream) sweet

7 5 | 5 3 | 4 3 10 7 | 8 5 5

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

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Verse

Music for the first verse. The vocal part starts with "Dream dreams, sweet dreams — for you. dreams.)". The guitar part consists of chords G, C/G, G, C/G, G, Bm7, Am7. The lyrics continue with "Close your eyes and I'll close mine. close mine. close mine." The guitar part includes a bass line with tablature below.

Music for the second verse. The vocal part starts with "good good night, night. sleep sleep tight. tight." The guitar part consists of chords Bm7, Am7, C6/G, D/F#, G, Bm7, Am7. The lyrics continue with "Now Now the moon the sun begins turns out to shine, his light,". The guitar part includes a bass line with tablature below.

To Coda ⊕

Music leading to the coda. The vocal part starts with "good good night, night. sleep sleep tight. tight." The guitar part consists of chords Bm7, Am7, C/G, D/F#, Gmaj7, D7/G, Gmaj7, D7/G. The lyrics continue with "Dream sweet dreams — for me. (Dream sweet". The guitar part includes a bass line with tablature below.

Interlude

Music for the interlude. The vocal part starts with "Dream dreams, sweet dreams — for you. dreams.)". The guitar part consists of chords G, C/G, G, C/G, G, Am. The lyrics continue with "Mm. —". The guitar part includes a bass line with tablature below.

D.S. al Coda

A7 Dm G C/G D/F# N.C.(D/E) (D)

mm. _____ mm. _____

Harm.

Guitar Tab (Fretboard):

5	2	5	3	0	10	12	13	12	5	0	2	4	5	3	5	5	3
2	2	5	3	0	2	3	5	3	3	0	2	3	2	0	2	0	2
0	2	4	0	2	3	5	3	3	0	2	3	3	0	2	0	2	0

⊕ **Coda**

Gmaj7

D9/G

Gmaj7

D9/G

G

C/G

Dream sweet dreams ___ for me. (Dream sweet Dream dreams, sweet dreams for ___)

Gtr. 1

mp

T

Guitar Tab (Fretboard):

2	3	4	5	5	5	4	2	3	4	5	5	5	4	2	3	4	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Outro

G

C/G

G

Bm7

Am7

C/D

D

Whisper: Good night

you. dreams.)

Guitar Tab (Fretboard):

3	3	4	5	5	3	4	7	7	7	8	9	10	8	9	10	11
4	3	3	4	5	5	3	4	5	5	5	6	7	6	7	6	7
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

G

Bm7

C

D

G

good night ev-'ry-bod-y,

ev - 'ry - bod - y,

ev - 'ry-where,

good night.

p

Guitar Tab (Fretboard):

10	12	14	15	12	13	12	13	12	13	12	13	12	13	12	13	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----