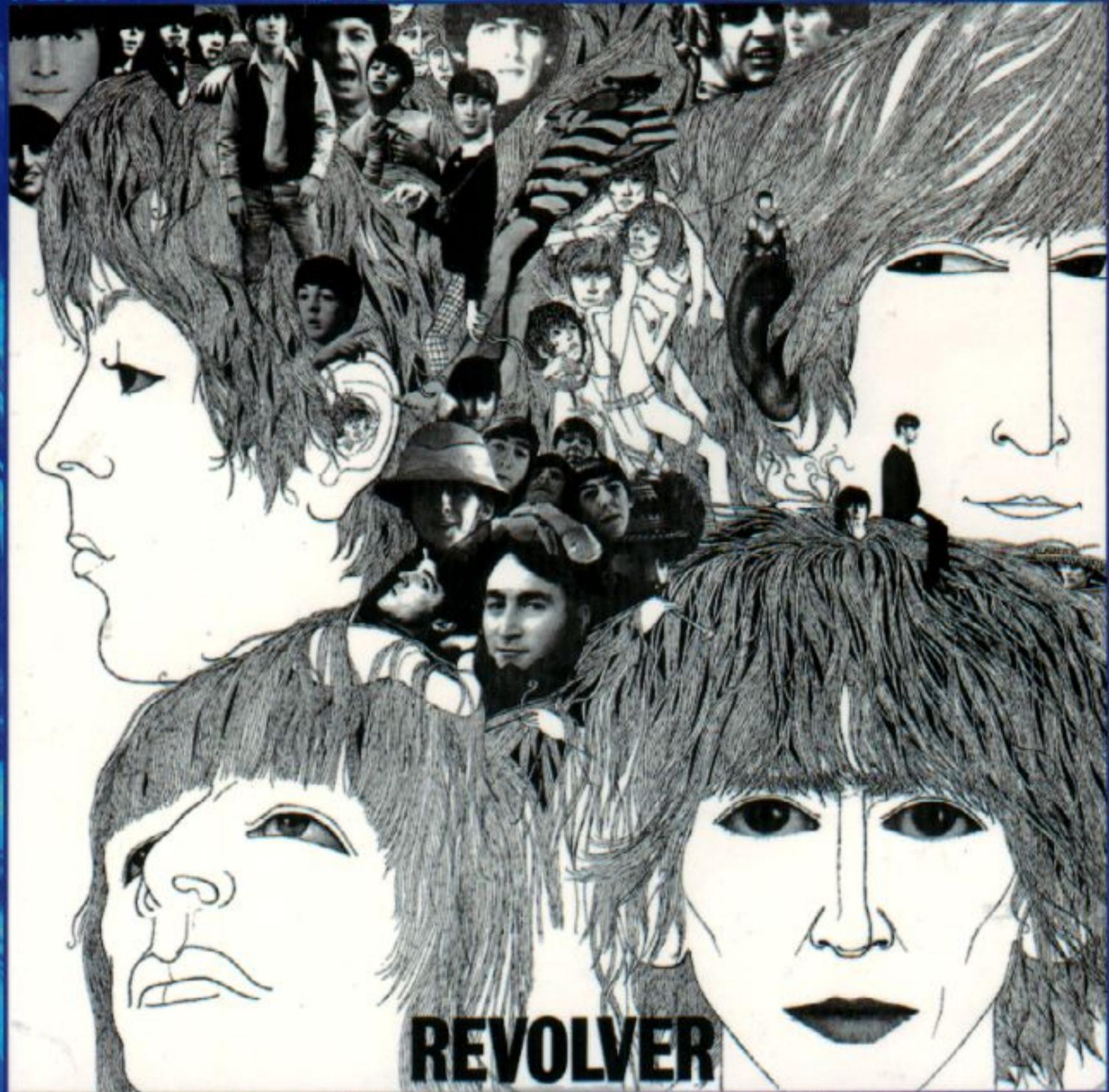
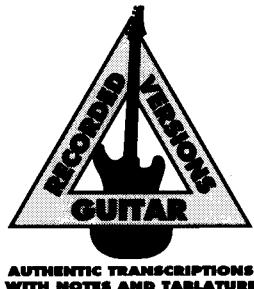




UTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE  
transcribed by  
JESSE GRESS

# THE BEATLES **REVOLVER**





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

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**JESSE GRESS**

# THE BEATLES **REVOLVER**

**2 AND YOUR BIRD CAN SING**

**9 DOCTOR ROBERT**

**17 ELEANOR RIGBY**

**28 FOR NO ONE**

**34 GOOD DAY SUNSHINE**

**38 GOT TO GET YOU INTO MY LIFE**

**42 HERE, THERE AND EVERYWHERE**

**47 I WANT TO TELL YOU**

**51 I'M ONLY SLEEPING**

**57 LOVE YOU TO**

**67 SHE SAID SHE SAID**

**77 TAXMAN**

**87 TOMORROW NEVER KNOWS**

**91 YELLOW SUBMARINE**

**95 NOTATION LEGEND**

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# And Your Bird Can Sing

Words and Music by John Lennon and Paul McCartney

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

D	Em	G	G6	F#m	F#m/maj7	F#m7	B/D#	A	G type 2
x <sup>x</sup> o	o ooo	oo	xxoooo	xx	xx	xx	x o 4fr	x o	ooo x
				3111	2111	1111	3111	123	21

**Intro**

Moderately fast ♩ = 132

D

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

mf

Gtr. 1

T A B

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

Gtr. 2

T A B

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

**Verse**

mf

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

0

2

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**MCA** music publishing

Em

sing, but you don't get me, \_\_\_\_\_

you don't get

D

me. \_\_\_\_\_

You say you've seen

Gtr. 1

*f*

full

0 2 0 2 2 0 2 0

Gtr. 2

*f*

1 2 0 2/5 2 0 1 2

seven wonders and your bird is green, but ya can't see me, \_\_\_\_\_

Gtr. 1 & 2

(0)

(2)

Em G D5 D G6

ya can't see me. \_\_\_\_\_

Blank staff and ending staff.

**Bridge**

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

when your prized\_pos - sions start to weigh you down, \_\_\_\_\_

Gtr. 1 w/semi-dist.

*mf*

let ring -----

4 6 4 4 | 4 6 4 8 | 4 6 4 7 | 4 6 6 6 | 4 6 8 6 6 | 8 8

D Em A

look in my di - rec - tion, I'll be 'round, I'll be 'round. \_\_\_\_\_

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

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

Guitar Solo

D

*mf*

f

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

f

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

Em

A

D

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

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

**Bridge**

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

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

*mf*                      let ring

D

Em

A

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

let ring                      let ring

**Verse**

D                              G6

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

Em

G

D5 D

ya can't hear me.

## Guitar Solo 2

D

*f*

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

0

1/2

*f*

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

0

full

Em

*f*

5-0-2-0-2 | 2-0-2 | 2-4-5-7-5-4-7-5 | 4-5-7-4-5-7-9-11

4-1-2-0-2-5 | 2-0-1 | 2-4-2-4-2-4-2-1 | 4-1-2-4-2-4-5-2

D

full

12 12 12 (12)

7 9 9

9 - 7 5 7 5 4 5

0

1/2

4 4 4 (4)

0 0 1

9 - 8 6 6 6 4 6

0

Gtype 2

9 - 7 5 7 5 4 5

0

9 - 7 5 7 5 4 5

0

9 - 8 6 6 6 4 6

0

9 - 8 6 6 6 4 6

0

# Doctor Robert

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately fast  $\text{♩} = 165$

Gtr. 1

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

*f* w/semi-distortion

T    2    3  
A    2    2    0    0    0    2    2    0    0    2    2    0    0  
B    0    0    0    0    0    0    0    0    0    0    0    0

## Verse

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

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

Day or night, he'll be

*mf*

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

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

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

Doc - tor

Rob-ert,

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

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

you're a new and bet-ter man.

He helps you to un-der - stand.

He does ev-

4    2    4    2    2  
2    2    2    2    2    2    2    2    2    2    2  
4    2    4    2    2    2    2    2    2    2    2  
2    2    2    2    2    2    2    2    2    2    2  
4    2    4    2    2    2    2    2    2    2    2  
2    2    2    2    2    2    2    2    2    2    2  
4    2    4    2    2    2    2    2    2    2    2  
2    2    2    2    2    2    2    2    2    2    2  
4    2    4    2    2    2    2    2    2    2    2  
2    2    2    2    2    2    2    2    2    2    2  
4    2    4    2    2    2    2    2    2    2    2  
2    2    2    2    2    2    2    2    2    2    2

Verse

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

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

2. If you're down, he'll pick -

*mf*

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

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

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

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

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

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

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

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

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

B

Bridge

B

Well, well —

Gtr. 2 (Capo at 2nd fret)

(4) (4) (4) (4) (4) (4) (4) (4) || (4)

2 2 2 2 2 2 2 2 || 2

Gtr. 2 (Capo at 2nd fret)

\*(A)

f let ring

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

\*Chords in parentheses played by capoed guitar.

N.C.

well — you're — feel — ing — fine.

mp

2 2 2 2 2 2 2 2 || 2

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

2 2 2 2 2 2 2 2 || 2

Verse

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

Rob-ert.

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

Gtr. 1

*mf*

Gtr. 2 (Capo at 2nd fret)

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

*f*              *let ring* ----- 4              *f*

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

Rob-ert.

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

Gtr. 1

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

*let ring* ----- 4

Gtr. 2 (Capo at 2nd fret)

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

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

Rob-ert.                    Doc - tor                    Rob-ert.                    You're a new-

(C5/G) (G7)                    (C5/G) (G7)                    (E)                    (A5/E) (Em7) (E)                    (A5/G#)(Em7)

let ring -----

*mf*

F#                    B5/A F#m7 F#                    B5/A F#m7 F#                    B5/A F#m7 F#                    Em7

and bet-ter man.                    He helps you to un-der - stand.                    He does ev -

(E)                    (A5/G#)(Em7) (E)                    (A5/G#) (Em7) (E)                    (A5/G#) (Em7) (E)                    (Dm7)

0 1                    0 1

E                    F#                    B

'ry - thing he can, Doc \_ Rob - ert.

Guitar Tablature:

0	0	0									
1	1	3									
2	2	4	3	3	3	(4)	(4)	(4)	(4)(4)	(4)	(4)(4)
2	2	4	4	4	4	4	4	4	4	4	4
0	2	2	2	2	2	2	2	2	2	2	2

(D)                    (E)                    (A)

let ring ----- | let ring ----- | f let ring -----

Guitar Tablature:

2	3	2	(1)	1	0	0	2	3	2	3	2
2	2	2	2	1	0	0	2	3	2	3	2

### Bridge

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

Gtr. 1 tacet      Gtr. 2:

mp

Guitar Tablature:

(4)	2	2	2	2	2	2	2	2	2	2	2
-----	---	---	---	---	---	---	---	---	---	---	---

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

Guitar Tablature:

2	2	2	2	2	2	2	2	2	2	2	2
---	---	---	---	---	---	---	---	---	---	---	---

## Verse

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

Rob - ert.

4. Ring my friend, — I said —

Gtr. 1

*mf*

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

0 0      0 0      0 0

Gtr. 2 (Capo at 2nd fret)

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

*f*

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

0 0 3 1 3      1 3 3 1 3      0      3 0 1

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

— you'd call, — Doc - tor Rob - ert.

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

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

3 1 3 0 3 1 1 0      0 3 0 1      1 0 0 1 0 1 0

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

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

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

(0) 0 1 1 0 0      1 3 1 0 3 1 3      1 0 0 1 1 0      0 0 3

*Begin fade*

*Fade out*

F#

Rob-ert.

2 2 2  
2 2 2  
3 3 3  
4 4 4  
4 4 4

2 2 2  
2 2 2  
3 3 3  
4 4 4  
4 4 4

E

0 0 0 0 2  
0 1 1  
1

0 2 0 0 1  
0 0  
1

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

# Eleanor Rigby

Words and Music by John Lennon and Paul McCartney

## Chorus 1

Moderately  $\text{♩} = 137$

The musical score for Chorus 1 includes:

- Vocal Part:** The vocal part starts in C major and moves to Em. The lyrics are: "Ah, look at all the lonely people."
- String Arrangement:** A continuous eighth-note pattern on a single string.
- Guitar 1:** A sustained note followed by a rhythmic pattern.
- Guitar 2:** A sustained note followed by a rhythmic pattern.
- Bass Part:** Bass clef, 4/4 time. Fingerings: T 8, A 9, 9, 9, 9; 9, 9, 9, 9; 9, 9, 9, 9.
- Guitar 3:** A sustained note followed by a rhythmic pattern.
- Guitar 4:** A sustained note followed by a rhythmic pattern.
- Bass Part:** Bass clef, 4/4 time. Fingerings: T 10, 10, 10, 10; 10, 10, 10, 10; 10, 10, 10, 10; 10, 10, 10, 10.

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

Switch on where indicated

The musical score for Chorus 1 continues:

- Vocal Part:** The vocal part starts in C major and moves to Em. The lyrics are: "Ah, look at all the lonely people."
- String Arrangement:** A continuous eighth-note pattern on a single string.
- Guitar 1:** A sustained note followed by a rhythmic pattern.
- Guitar 2:** A sustained note followed by a rhythmic pattern.
- Bass Part:** Bass clef, 4/4 time. Fingerings: 7, 7, 7, 7; 9, 9, 9, 9; 9, 9, 9, 9.
- Guitar 3:** A sustained note followed by a rhythmic pattern.
- Guitar 4:** A sustained note followed by a rhythmic pattern.
- Bass Part:** Bass clef, 4/4 time. Fingerings: 10, 10, 10, 10; 10, 10, 10, 10; 10, 10, 10, 10; 10, 10, 10, 10.

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

Fingerings for the bass part in the last measure: 10, 10, 10, 10; 10, 5, 3, 10, 10; 10, 10, 10, 10; 10, 10, 10, 10.

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MCA music publishing

9  
Verse

Em

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

Gtrs. 1,2

C Em

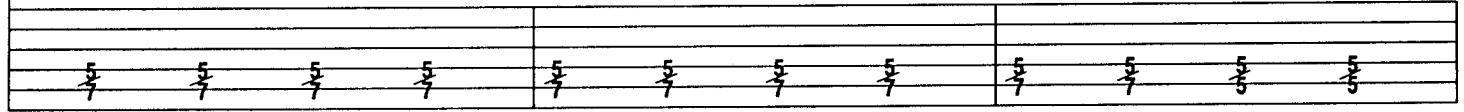
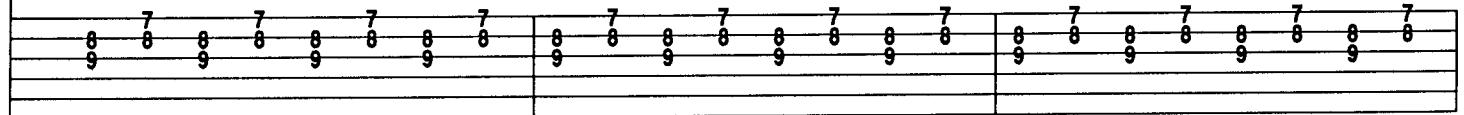
— where a wed - ding has been, — lives in a dream. —

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

Em/D

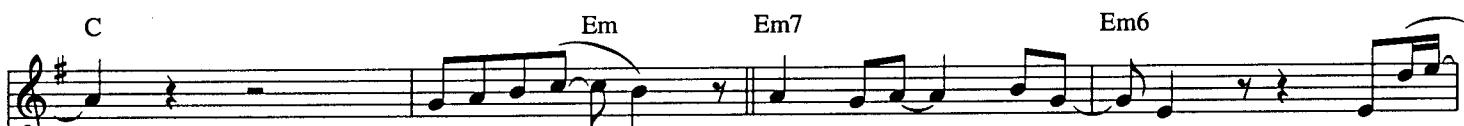


Waits at the win - dow, wear-ing a face \_\_\_ that she keeps \_\_\_ in a jar \_\_\_ by the door,-

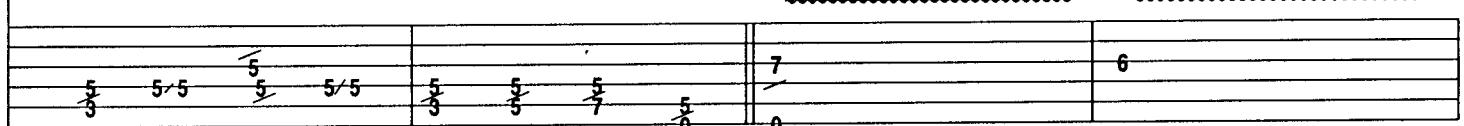
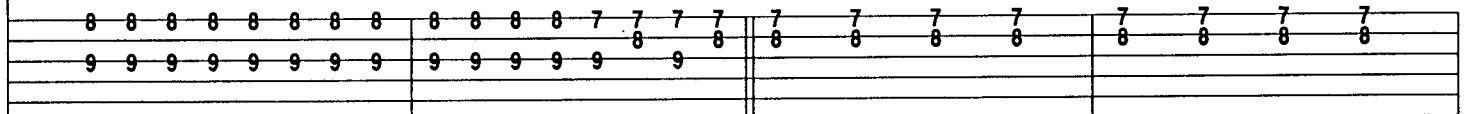


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## Chorus 2



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



Cmaj7/E                      Em                      Em7                      Em6

7 8 7 8    7 8 7 8    7 8 7 8    7 8 7 8

5    4    7    6

0

*27*  
Verse

Cmaj7/E                      Em                      Em

7 8 7 8 12    15/7 8    12/7 8    12/8 7    10/8 8    9 9 9 9

Gtr. 1                      Gtr. 2

5    4    10    10    10    10

0

C

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

(8)

P.T. on

Em

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

(9) (10) (9) (9) (9) (9) 9/9 7 8 9 7 9 9 5

(5)

(P.T. off)

C

when there's no - bod - y there. —

What does he care? —

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

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

P.T. on — (P.T. off) —

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

*37*

**Chorus 2**

Em7                      Em6                      Cmaj7/E                      Em

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

12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12

12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12

*p*                      *p*                      *p*                      *p*

12                      11                      10                      9

0

Em7

Em6

Cmaj7/E

Em

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

Fretboard diagrams for the guitar section:

19 12	12 12	12 12	12 12
12 12	12 12	12 12	12 12
12 12	12 12	12 12	12 12
15 12	12 12	12 12	10 12 0

—	—	—	—
—	—	—	—
12	11	10	9
0		0	

## Chorus 1

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

Fretboard diagrams for the guitar section:

(9) 10	9 10	9 10	9 10
9 10	9 10	9 10	9 10
9 9	9 9	9 9	9 9
10 9	9 9	9 9	9 9

10 3	10/2 3	10	10 10 10/3 2	2	10 3	9 0	10
3			2				

Ah, look at all the lone - ly peo -

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

53

3rd Verse

Em

ple.

3. El - ea - nor Rig - by,

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

9 2 10 9 10 | 9 10 10 10 | 7 9 9 9 9 7 9

C

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

(12)

12

10

12

10

10

6

9

9

9

9

6

0

10

0

6

0

10

9

9

9

6

0

7

9

7

0

7

5

7

0

7

5

7

6

0

6

7

Em

no - bod - y came. \_\_

Fa - ther Mc - Ken - zie,

wip - ing the dirt \_\_ from his hands\_\_

(12)

10

12

12

12

12

12

12

12

12

12

12

12

12

6

7

0

7

9

0

7

9

6

0

7

9

7

9

7

9

10

7

9

7

10

7

9

7

6

9

6

9

6

6

6

6

C6

Em

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

Guitar tablature (bottom staff):

12	12	12	12	12	13	13	13	13	12	13	12	12
12	12	12	12	12	14	14	14	14	12	14	12	12
12	12	12	12	12	14	14	14	14	12	14	12	12

Guitar tablature (bottom staff):

(6)	9	7	9	7	5	7			7	7	7	5
	10								10			6

63

## Chorus 2

Em7

Em6

Cmaj7/E

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

Guitar tablature (bottom staff):

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

Guitar tablature (bottom staff):

12		11		10		0						
0												

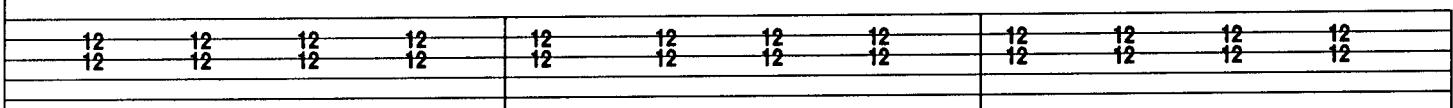
Em7

Em6

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

All \_ the lone - ly peo - ple, lone - ly where do -

12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12 |



12 12 12 12 | 12 12 12 12 | 12 12 12 12 | 12 12 12 12 |

9 12 11 | 0 0 0 0 |

(0) (0) (0) (0) |

Cmaj7/E

Em

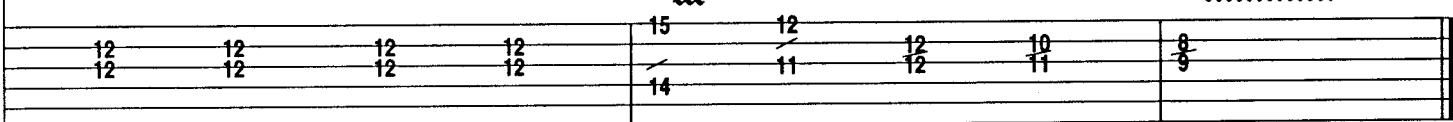
- ple.

they all \_\_\_\_\_ be - long? }

12 12 12 12 | 12 12 12 12 |

15 12 12 10 | 11 12 11 8 |

14



10

9

7

3

2

9

0

# For No One

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

## Verse

Moderately, in 2 ♩ = 160

The music score consists of three staves. The top staff is a treble clef staff with chords C, C/B, Am, and Am/G indicated above the notes. The lyrics "1. Your day breaks, your mind aches, you find that all her words of kind-ness lin - ger on \_\_\_\_ when she no long - er needs you. \_\_\_\_" are written below the notes. The middle staff is a piano/harpsichord staff with a dynamic marking "mf". The bottom staff is a guitar tab staff with six strings labeled T, A, G, B, E, and D. Fingerings are shown above the strings: 1, 1, 1; 3, 3, 3; 1; 0, 0, 0; 1, 1, 1; 3, 3, 3; 1; 0, 0, 0; 1, 1, 1.

\*Play fingerstyle.

The music score consists of three staves. The top staff is a treble clef staff with chords F, B♭, and C indicated above the notes. The lyrics "ness lin - ger on \_\_\_\_ when she no long - er needs you. \_\_\_\_" are written below the notes. The middle staff is a piano/harpsichord staff. The bottom staff is a guitar tab staff with six strings labeled T, A, G, B, E, and D. Fingerings are shown above the strings: 1, 1, 1; 3, 3, 3; 1; 0, 0, 0; 1, 1, 1; 3, 3, 3; 1; 0, 0, 0; 1, 1, 1.

The music score consists of three staves. The top staff is a treble clef staff with chords C/B, Am, and Am/G indicated above the notes. The lyrics "She wakes up she makes up, she takes her time and does n't feel" are written below the notes. The middle staff is a piano/harpsichord staff. The bottom staff is a guitar tab staff with six strings labeled T, A, G, B, E, and D. Fingerings are shown above the strings: 0, 0, 0; 1, 1, 1; 0, 0, 0; 0, 0, 0; 1, 1, 1; 0, 0, 0; 1, 1, 1; 0, 0, 0; 1, 1, 1; 2; 0; 0, 0, 0; 1, 1, 1; 2, 2, 2; 0; 0, 0, 0; 1, 1, 1; 2, 2, 2.

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F                      B<sub>b</sub>                      C

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

1 1 1 | 3 3 3 | 5 5 5 | 5 5 5 |

2 2 2 | 3 3 3 | 5 5 5 | 5 5 5 |

3 3 3 | 1 3 3 | 3 5 5 | 3 5 5 |

1 1 1 | 1 3 3 | 3 5 5 | 3 5 5 |

**Bridge**

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

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

let ring — — — — —

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

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

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

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

let ring — — — — —

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

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

Dm                      G7sus4    G7                      Verse  
    C                      C/B                      Am

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

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

7 7 7 | 3 3 | 1 1 1 | 0 0 0 | 2 2 2 |

5 5 5 | 3 3 | 2 2 2 | 1 1 1 | 0 0 0 |

Am/G                      F                      B<sub>b</sub>                      C

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

French horn

French horn arr. for gtr.

8va

French horn solo

C                      C/B                      Am

*mp*                      *mf*

Interlude

French horn solo

C                      C/B                      Am

*mp*                      *mf*

Am/G                      F                      B<sub>b</sub>                      C

And in her eyes.

*loco*

## Bridge

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

Piano/harpsi

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

Fretboard diagrams for the Bridge section:

6	6	6	6
7	7	7	7
5			

5	8	8	8
6	7	6	7
5			

5	6	6	8
7	7	9	
5	7		

6	5	5	7
7	5	7	6
8			7

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

cried for no - one.

A love that should have last - ed years..

Fretboard diagrams for the continuation of the Bridge section:

6	6	6	6
7	7	7	7
5			

5	8	8	8
6	7	6	7
5			

5	6	6	8
7	7	9	
5	7		

6	5	5	7
7	5	7	6
8			7

## Verse

Dm G7sus4 G7 C C/B Am

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

Fretboard diagrams for the Verse section:

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

3	3	3	3
5	4	3	
3			

0	0	0	0
1	1	1	1
0	0	0	0

0	0	0	0
1	1	1	1
0	0	0	0

Am/G

F

Bb

C

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

Fretboard diagrams for the continuation of the Verse section:

0	0	0	0
1	1	1	1
2	2	2	2

1	1	1	1
2	2	2	2
3	3	3	3

1	1	1	1
2	2	2	2
3	3	3	3

0	0	0	0
1	1	1	1
0	0	0	0

C/B

*C/B*

Your day breaks,  
your mind aches.

Fr. horn 8va

*p*      *mf*

Am

Am/G

F

There will be times when all the things she said will

*loco*

B<sub>b</sub>

C

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

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 |

**Bridge**

Dm A7 Dm Em

— you see noth - ing. No sign of

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

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

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

6 5 7 6-7 | 5 7 7 7 | 5 7 7 7 | 5 7 7 7 | 5 7 7 7 | 5 7 7 7 |

Dm Em F6 C/G Dm/A N.C.(Dm) Dm (A7) G7sus4 G7

A love that should have last - ed years. —

5 6 6 8 | 6 5 7 7 | 6 5 7 7 | 5 6 6 8 | 5 6 6 8 | 5 6 6 8 | 3 4 3 5 |

# Good Day Sunshine

Words and Music by John Lennon and Paul McCartney

Intro

Moderately  $\text{♩} = 118$  ( $\text{♩} = \text{♩} \text{♩}$ )

Piano arr. for gtr.

E5

Chorus

\* B

F#

B

F#

Good day — sun — shine.

Good day — sun — shine.

\*Chord symbols outline overall harmony.

Verse

E7

N.C.

A

F#7

B

Good day — sun — shine.

1. I need to laugh,

and when the sun is out,

A

F#7

B

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

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E A Chorus B F#

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

Guitar tab: 6 6 3 4 6 6 3 4 | 0 0 3 4 0 0 2 3 4 | 2 2 2 2 2 4 2

F# E N.C.

Good day sun - shine. Good day sun - shine N.C.

Guitar tab: 2 4 2 2 2 4 2 | 2 0 0 0 0 0 0 | 0 0 0 0 0 0 0

### Verse

A F#7 B E7 A

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

Guitar tab: 0 4 3 2 2 | 2 2 5 6 0 2 5 6 | 2 2 5 6 2 2 5 6 | 2 0 3 4 6 | 2 3 4 5 6

### Piano solo

D B7 E A D

*mf* 3 | 4 5 6 7 6 5 4 | 5 7 8 9 (7) | 5 6 6 6 | 7 6 5 4 7 6 5 7 6 7

\*trill w/pick and middle finger.

**Chorus**

B      F#

Good day sun - shine.

B      F#

Good day sun - shine.

**Verse**

E7      A      F#7      B7

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

E7      A      F#7      B

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

E7      A      Chorus      B      F#

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

B F# E E7

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

*mf*

2 2 2 4 2 2 2 4 2 0 0 0 0 0 0 0

This musical score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of four sharps (B major). It features a vocal line with lyrics 'Good day — sun — shine.' and chords B, F#, E, and E7. The bottom staff is in common time and has a key signature of one sharp (G major). It shows a guitar tab with a 'mf' dynamic and a finger pattern of 2 2 2 4 2 2 2 4 2 0 0 0 0 0 0 0. Measure numbers 1 and 2 are present above the staves.

B F# B F#

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

2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 2

This section continues the musical style from the first section. It includes two staves. The top staff is in common time with a key signature of four sharps. The bottom staff is in common time with a key signature of one sharp. Both staves show a vocal line with the same lyrics and chords as the first section, along with corresponding guitar tabs. Measure numbers 3 and 4 are indicated above the staves.

E E7 F F7

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

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

This section introduces a harmonic progression with changes in key signature and time signature. The top staff starts in common time with a key signature of four sharps, then changes to common time with a key signature of one sharp. The bottom staff follows suit. The vocal line continues with the lyrics and chords, and the guitar tab shows a finger pattern of 2 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0. Measure numbers 5 and 6 are shown above the staves.

Fade out

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

grad. dim.

(1)

The final section of the score begins with a 'Fade out' instruction. It consists of two staves. The top staff shows a vocal line with lyrics 'Good — shine. — day — sun — Good — shine. — day — sun — Good — shine. — day —' and a 'grad. dim.' dynamic. The bottom staff shows a guitar tab with a finger pattern of 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0. Measure numbers 7 and 8 are indicated above the staves.

# Got To Get You Into My Life

Words and Music by John Lennon and Paul McCartney

## Intro

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

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

**Guitar Tablature:**

T	0	7	8	10	12	7	8	10			
A									12		
B							8	7	10		

## Verse

(G) Gtr. tacet

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

(Fadd9/G)

G

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

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

\*Guitar 1

*pp* w/fuzz

\*Guitar 2

divisi

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

\*Fadd9/G

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

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

*accent sim.*

Gtr. 2

Gtr. 1

\*Bass notes played by Bass Gtr.

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

Ooh, then I suddenly see you. Ooh, did I tell  
you were meant to be near me. Ooh, did I want  
then I suddenly see you. Ooh, did I tell

Bm/A                    Bm/G#                    C                    Bm                    Am                    (D)                    (G)                    To Coda

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

1.

Chorus

2.                    G                    C

Got to get you in - to my life!

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

D N.C.                    Gtr. 2 tacet                    (G)                    D.S. al Coda

**Coda**

**Chorus**

(G) (C)

Got to get you in - to my life! —

Gtr. 2  
Gtr. 1

0 2 3 0 0 0 0 0

(D)

G  
Gtr. 2 w/amp tremolo

*mf*

Gtr. 1

f

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

N.C.

G

I got to get you in - to my life! —

Gtr. 1 tacet  
Gtr. 2

*f* w/amp tremolo Let ring — — — —

Let ring — — — —

0 1 3 3 0 1 0 0 0 0 0 0 0 0 0 0

Gtr. 3

*f* w/semi-distortion even bend 1/2 *mf* semi-P.M.

0 2 4 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0

D N.C.

G

## Verse

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

Gtr. 1 tacet

Gtr. 2 tacet

Organ arr. for Gtr.

# Here, There And Everywhere

Words and Music by John Lennon and Paul McCartney

## Intro

Rubato

**A tempo**  $\text{♩} = 82$

G Bm Bb

To lead a bet-ter life, — I need my love to be here. —  
(bkgrnds.) Ooh, ooh.

Elec. gtr. 1

mp

T (3) 2 3 1 0  
A 0 4 3 2 1  
B 0 4 3 2 0

let ring

## Verse

G Am Bm C G Am

1. Here, mak-ing each day — of the year, —  
Ooh, ooh,

mp let ring ——— let ring ——— let ring simile throughout

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

Bm C F#m7 B7 F#m7 B7

chang-ing my life — with a wave — of her hand. —  
ooh, ooh,

No-bod-y can — de - ny —  
ooh, ooh,

let (2) ring

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

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**Em** **Am** **Am7** **D7**

that there's some - thing there. ooh, ooh.

**Verse**  
**G** **Am**

2. There, Ooh,

**Bm** **C** **G** **Am** **Bm** **C**

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

**F#m7** **B7** **F#m7** **B7** **Em** **Am**

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

**Bridge**  
**Am7** **D7** **F** **Bb** **Gm** **Cm** **D7**

I want her { ev - 'ry-where \_ and if she's be-side \_ me I \_\_ know I need  
oooh.

*let (2) ring*

*mp*

Verse

Gm                      Cm                      D7                      G                      Am

Gtr. 2  
(Elec. 12-str.)

Gtr. 3

Gtrs. 2,3 tacet

Bm                      C                      G                      Am                      Bm                      C                      F#m7                      B7

Gtr. 1

**Bridge**

F#m7      B7      Em      Am      Am7      D7      F7      Bb      Gm

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

let (2)  
ring

Guitar tablature:

```

2 2 0 2 | (0) 1 | 3 2 0
2 2 0 2 | 0 2 2 | 0 2 0 2 2 |
2 4 2 1 | 0 2 0 2 | 0 2 0 2 2 |
2 2 1 | 0 2 0 2 | 0 2 0 2 2 |

```

mp

**Verse**

Cm      D7      Gm      Cm      D7      G      Am

she's be-side me I\_ know I need nev-ercare. Butto love \_ her\_ is to need \_ her { 4. ev- 'ry - where, —  
Ooh, \_\_\_\_\_

mp

Guitar tablature:

```

4 5 2 (0) | 3 3 | 5 4 2 (0) | 3 3 0 1
5 0 2 5 | 3 5 | 3 5 0 2 2 (0) | 3 0 0 2 2 2 4
3 3 | 3 5 | 3 5 | 3 3 |

```

Gr. 2

mf      P.M.

Guitar tablature:

```

0 3 4 5 6 5 4 3 | 4 6/8 4 1 1 3 4 | 3 0

```

**Gr. 3**

Guitar tablature:

```

3 4 5 6 5 4 3 | 4
0

```

Gtrs. 2,3 tacet

Bm C6 G Am Bm C F#m7 B7

know-ing that love is to share; ooh,  
each one believ-ing that love nev-er dies, ooh,

Gr. 1

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

F#m7 B7 Em Am Am7 D7 G Am

watch-ing her eyes ooh,  
and hop-ing I'm al-ways there. ooh.

let (2) ring

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

Bm C G Am Bm C G

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

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

Mellotron (arr. for gtr.)

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

# I Want To Tell You

Words and Music by George Harrison

## Intro

Moderately  $\text{♩} = 124$  ( $\text{♩} = \text{♩} \text{♩}$ )

Gtr. 1 N.C.(A)

## Verse

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

Piano arr. for gtr.

E7b9

When you're here, all those words.

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## Verse

A

N.C. (A)

they seem to slip a - way.

Gtr. 1

*f*

*mf*

2. When I get near.  
Piano arr. for gtr.

B

you, — the games be - gin to drag me down. —

Gtr. 1 tacet

E7b9

It's all right, — I'll make you may - be next

(A)

N.C.

Bridge

Bm

B<sup>0</sup>7

time a - round. —

Gtr. 1

*f*

Piano

*mf*

But if I seem to get un - kind.,

A                    B                    Bm                    B<sup>0</sup>7

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

Guitar tab (Fingerings):

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

*S.* Verses

A                    Asus4                    A

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

Guitar tab (Fingerings):

2	3	5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5
2	2	6 6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6 6	6 6 6 6 6 6 6 6 6
0	0	7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7

B                    E7b9

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

Guitar tab (Fingerings):

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

To Coda ⊕

N.C. (A)

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

Gtr. 1

Guitar tab (Fingerings):

7 7 7 7	7 7 7 7	7 7 7 7	7 2 0 2 0 0
10 9 10 9 10 9 10 9	10 9 10 9 10 9 10 9	10 9 10 9 10 9 10 9	0 2 0 2 0 0
7 7 7 7	7 7 7 7	7 7 7 7	7 7 7 7

**Bridge**

Bm                    B<sup>07</sup>                    A                    B  $\overbrace{3}$

Some-times I wish I knew you well. Then I could speak my mind and

Piano

*mf*

(5)0 0 4 0 0      7 7 7 7      6 6 6 6      5 5 5 5      4 4 4 4  
2 9 9 9 9      6 6 6 6      7 7 7 7      5 5 5 5      2 2 2 2

Bm  $\overbrace{3}$                     B<sup>07</sup>                    A                    Asus4                    D.S. al Coda  $\oplus$

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

*f*

3 3 3 3 3      3 3 3 3      2 3 2      5 5 5 5 5 5 5 5

$\oplus$  **Coda**

N.C. (A)

I've got time. I've got time.

*f*

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

*Fade out*

I've got time.

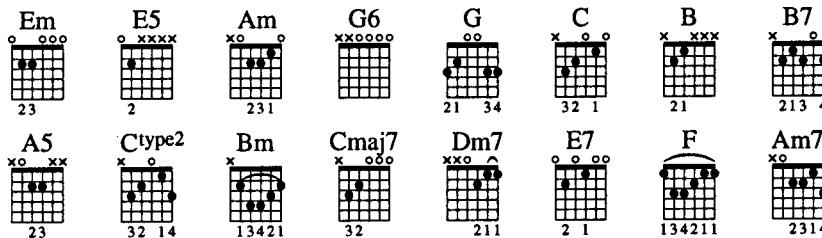
5 0 4 0 0      2 0 2 0      5 0 4 0 0      2 0 2 0      5 0 4 0 0      2 0 2 0

# I'm Only Sleeping

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

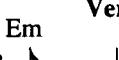
- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭



Moderately  $\text{♩} = 104$  ( $\text{♪} = \text{♩} \text{ ♩}$ )

Verse

Acoustic gtr.  
w/compression

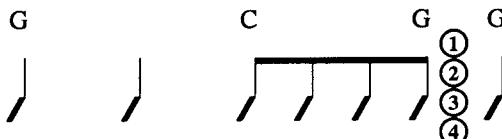


Am

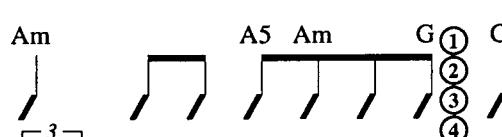
G6

Musical score for the first part of the verse. It shows a guitar part with a pick stroke and dynamic 'mf', followed by a vocal line. The vocal line starts with 'When I wake up early in the morn - ing,' followed by a piano line.

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



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



stay in bed, float up - stream. \_\_\_\_\_

(bkgnds.)



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

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Bm Am Am G6 Cmaj7 C N.C. Em

me where I am.  
Ooh.

I'm on - ly sleep - ing.

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

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

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

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

Elec. gtr. 1

Reverse tape effect  
full

5 7 5 7 12 14 12 14

G C G

{ there's no need.  
(bkgrnds.) There's no need.  
Please don't spoil \_\_ my day.  
Ooh.

Elec. gtr. 1 tacet

1 1/2

(12) 14 14 (14)

Am Bm Bm Am Am G6 Cmaj7 C

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

N.C. Em Bridge Dm7 Dm7 E7(1) E7 Am

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

Am C G6 F Em E7 Verse A open Am G(1)

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

G Ctype2 G(1) G G6 B B7 G6 Em

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

Elec. gr. 1

Reverse tape effect < < <

5 5 5

Elec. gr. 2

Reverse tape effect <

12 13 (13) 0

Am G6 G C G (1) G (5) C type2  
 even note - even release  
 < < < < < < < < < <  
 full  
 5 (5) 5-3 1-0 2-0 0 | 2 0 1-0 2 1-3-5 | 4-2 5 3 5-7 8

( - - - - )  
 < < <  
 5 5 3 0 3-5

G G Am Bm (1) (2) (3)  
 Please don't spoil — my day. I'm miles — a — way.  
 (bkgnds.) Ooh.  
 Elec. gtr. 1 tacet  
 = =  
 (8) 10 (10) 8  
 Elec. gtr. 2 tacet  
 3  
 5-3 12 (12)-10 10 (10)

Bm7 Am7 Am7 G6 Cmaj7 C N.C. Em

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

**Bridge**

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

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

**4th Verse**

E7 G6 Am G G C type2 G6 G G B B7

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

Em A Am Am7 Am G G C G C type2 Am

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

G A5 Am Bm Am Am G6

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

Rubato

Cmaj7      C      N.C.      Em

sleep - ing.

Gtr. 1

Reverse tape effect

1/2

Elec. gtr. 2

Reverse tape effect

N.C.

Acous. gtr. tacet

*Begin fade*

*Fade out*

6      6      3

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

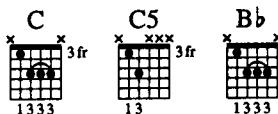
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# Love You To

Words and Music by George Harrison

Sitar arr. for gtr.

\*⑥=C, ①=G



## Intro

**Slowly and freely**

N.C.

*mf*  
Let ring

\*Tune ⑥ to C above low E

and ① to G above high E.

**A tempo**  
**Moderately**  $\text{♩} = 120$

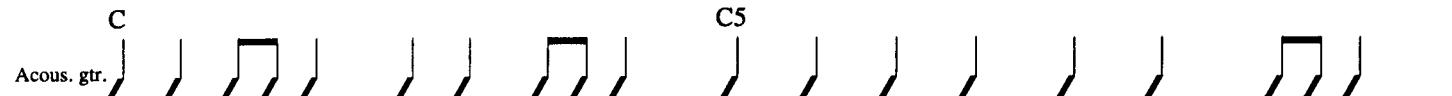
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Slightly Faster ♩ = 126

Verse

C5



1. Each day just goes so fast. — I turn

(Sitar drones low C throughout)

Let ring throughout

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

10 10 10 10 | 10 10 10 10 | 10 10 10 10 | 7 7 7 (7) (7) 3 5

This section includes a vocal line and a guitar part. The vocal line starts with "1. Each day just goes so fast. — I turn". Below the vocal line, it says "(Sitar drones low C throughout)". The guitar part has a continuous eighth-note pattern on the C string, labeled "Let ring throughout". Fingerings are shown above the strings: 8 8 8 0 0, 0 0 0 0 0, 0 0 0 0 0, and 7 7 7 (7) (7) 3 5. The tab shows the strings 6, 5, 4, 3, 2, 1.

Hold bend 1/2 1/2

7 7 7 (7) (7) 3 5

This section continues the musical score. It includes a "Hold bend 1/2 1/2" instruction above the guitar tab, which shows fingerings 7 7 7 (7) (7) 3 5. The tab shows the strings 6, 5, 4, 3, 2, 1.

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

This section continues the musical score. It includes lyrics "— a - round, it's past. — You don't get time to hang a sign on me.." The tab shows the strings 6, 5, 4, 3, 2, 1.

Hold bend 1/2 Hold bend full

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

This section continues the musical score. It includes a "Hold bend 1/2" instruction above the first two measures and a "Hold bend full" instruction above the last two measures. The tab shows fingerings 9 5 5 5 5, 7 7 (7) 8 8 8 (8) 7, 5 5 5 5 5, and 5 5 5 5 5. The tab shows the strings 6, 5, 4, 3, 2, 1.

C5

This section continues the musical score. It includes a "C5" instruction above the guitar tab. The tab shows the strings 6, 5, 4, 3, 2, 1.

Hold bend 1/2 1/2

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

This section continues the musical score. It includes a "Hold bend 1/2 1/2" instruction above the first two measures. The tab shows fingerings 10 8 10 10 10 (10) (10) 10, 8 8 0 0 0 0, 0 0 10 10 10 10, and 0 0 0 0 0 0. The tab shows the strings 6, 5, 4, 3, 2, 1.

B<sub>b</sub>                      C                      B<sub>b</sub>                      C                      B<sub>b</sub>                      C  
  
 Hold bend                      Hold bend                      Hold even bend  
 1/2    1/2    1/2              1/2    1/2    1/2              1/2    1/2    1/2    1/2    1/2  
 ↑       ↑       ↑              ↑       ↑       ↑              ↑       ↑       ↑       ↑       ↑       ↑  
 10    10    10    (10)    8    10    10    10    (10)    (10)    10    8    10    10    10    (10)    8    10    10  
  
  
 <*mf*>    <*mf*>    <*mf*>    >

\*\* w/volume pedal and distortion

3    3    3    3    3    3    3    3    3    3    3    3    3    3    3    3

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

B<sub>b</sub>                      C                      C5  
  
 Hold bend                      full  
 1/2    1/2    1/2              1/2    1/2    1/2    full  
 ↑       ↑       ↑              ↑       ↑       ↑       ↑  
 10    8    10    10    (10)    (10)    10    8    0    0    0    0    10    12    10    8    7    7    (7)    3    5    5

Elec. gtr. tacet

<*mf*>    >

3    3    3    3    3    3    3    3    3    3    3    3    3    3    3    3

**Verse**

C

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

Hold even bend  
1/2

Hold bend  
full

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

0

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

Hold bend  
1/2

full

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

C5

—

C5

—

—

Hold bend

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

0

Make love all day long. — Make love sing - ing songs..
   
 Hold bend      Hold bend      Hold even bend
   
 1/2      1/2      1/2      1/2      1/2
   
 10 10 10 (10) 0 | 10 8 10 10 (10) 10 0 | 10 10 10 (10) 10 0 |
   
**Elec. gtr.**
  
  
 < *mf* >      < *mf* >      < *mf* >
   
 w/vol. ped. and dist.
   
 3 3 3 | 3 3 3 | 3 3 3 |

Bb      C      C5
   
 1/2      1/2
   
 10 8 10 10 (10) 10 | 0 0 0 0 0 | 10 12 10 (8) 8 | 7 7 (7) 5 3 5 0
   
  
  
 < *mf* >
   
 3 3 3 | 3 3 3 | 3 3 3 |

Sitar Solo

Music score for Sitar Solo. The top staff shows rhythmic patterns with eighth and sixteenth notes. The middle staff is a musical staff with a treble clef, key signature of B-flat major, and a time signature of common time. It includes markings for 'even bend' and 'Hold bend full'. The bottom staff shows fingerings for the sitar strings: 3 5 3 5 7 5 7 8 7 | 8 10 8 10 12 10 12 14 | 12 14 15 15 15 15 15 15.

Continuation of the Sitar Solo score. The top staff continues the rhythmic patterns. The middle staff shows a sequence of bends with markings for '1/2', 'Hold bend 1/2', 'Hold bend full', and 'Hold bend full'. The bottom staff shows fingerings: 15 15 (15) (15) 14 15 | 13 15 15 (15) | 13 11 13 13 (13) 11 10 | 11 11 (11) 10 | 12 10 12.

Continuation of the Sitar Solo score. The top staff shows rhythmic patterns. The middle staff is a musical staff with a treble clef, key signature of B-flat major, and a time signature of common time. It includes lyrics: "Make \_ love \_ all \_ day long \_". The bottom staff shows fingerings: (12) 12 (12) (12) 10 8 7 8 10 | 10 (10) 8 7 8 10 12 | 10 12 12 12 (12) 10 12 | 0.

Continuation of the Sitar Solo score. The top staff shows rhythmic patterns. The middle staff is a musical staff with a treble clef, key signature of B-flat major, and a time signature of common time. It includes a dynamic marking: "mf" and "w/vol. ped. and dist.". The bottom staff shows fingerings: 3 3 3 3 3 3 3 3.

B♭ C B♭ C B♭

— Make love sing-ing songs. —

Hold bend      Hold bend      Hold bend

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

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

*mf* > *mf* > < *mf* >

### Verse

C C5 C5

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

Hold bend      1/2      1/2      let ring

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

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

who'll screw you in the ground. — They'll fill —  
 Hold even bend  
 1/2 1/2 full full  
 7 7 (7) (7) 5 7 8 8 (8) 7 5 5 5 5  
 7 7 (7) 5 3 5 (5) 3

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

let ring —  
 5 5 5 5 3 5 5 5 0

Hold bend  
 1/2 1/2  
 (0) 10 8 10 10 10 (10) (10) 10 8 8 0 0 0

B<sub>b</sub> C B<sub>b</sub> C

I'll make love to you — if you want me to. —

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

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

*mp* > *mf* > *mf* >

3 3 3 3 3 3

B<sub>b</sub> C C5

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

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

Elec. gtr. tacet

*mf* > < *mp* >

3 3 3 5 5

Sitar Solo  
Faster ♩ = 150

Acous. gtr. tacet      N.C. (C5)      (Sitar 2 cont. drone)

let ring throughout

Hold even bend

1/2 1/2

1/2

Begin fade

Fade out

66

# She Said She Said

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately  $\text{♩} = 108$

Gtr. 1 (Capo at 1st fret)

N.C.                      A                      A7

Gtr. 2 (Capo at 1st fret)

## Verse

B♭7                      E♭sus4  
\*\* B♭

B♭    B♭7    E♭5    E♭sus4    B♭6    E♭sus4    B♭7

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

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

\* Chords in parentheses played by capoed guitars.

\*\* B♭ bass played by bass gtr.

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E<sub>b</sub>sus4    E<sub>b</sub>    E<sub>b</sub>sus2      B<sub>b</sub>7      A<sub>b</sub>      (E<sub>b</sub>)      B<sub>b</sub>7  
 is to be sad."      And she's mak-ing me feel like I've nev-er been born. —

(Dsus4)    (D)    (Dsus2)  
 (A)        (A)    (A)

f      let ring    mf      (A7)    (G)      (D)      (A7)

Verse

A<sub>b</sub>      E<sub>b</sub>      B<sub>b</sub>7      B<sub>b</sub>7      E<sub>b</sub>5    E<sub>b</sub>sus4    E<sub>b</sub>5  
 —      —      —      —      B<sub>b</sub>    B<sub>b</sub>    B<sub>b</sub>

2. I said,      "Who put all those

(G)      (D)      (A7)  
 barely audible      divisi      p

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

B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>5  
 things in your head, —

B<sub>b</sub> E<sub>b</sub>5 E<sub>b</sub>sus4 E<sub>b</sub> E<sub>b</sub>sus2  
 things that make me feel that I'm mad?

And you're

(A) (A7) (D5)  
 (A) (A)

(A) (D5) (Dsus4) (D) (Dsus2) (D)  
 (A) (A)

mf mp f let ring mf

B<sub>b</sub>7 A<sub>b</sub> (E<sub>b</sub>) B<sub>b</sub>7  
 mak-ing me feel like I've nev-er been born."

B<sub>b</sub>7 A<sub>b</sub> E<sub>b</sub> B<sub>b</sub>7

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

p 1/2 1/4 f 1/2 p 1/2 1/4

## Bridge

B♭7      A♭      A♭6 B♭      A♭6      A♭      A♭6 B♭      A♭6

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

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

*mp*

7 5 5 5 | 5 5 8-9 7 8-9 7 8-9 | 3 3 3 3 | 5

Fm

B♭7

E♭5 E♭

boy, \_\_\_\_\_

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

(Em)

(A7)

(D5) (D)

*mf**mp**mf*

0 (0) 3 2 0

2 0 4 2

0 4 2

0 4 2 0

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

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

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

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

B♭7

E♭5 E♭

Verse

B♭

E♭5  
B♭    E♭sus4  
B♭

Ev-'ry-thing was right."—

3. I said,

(A7)

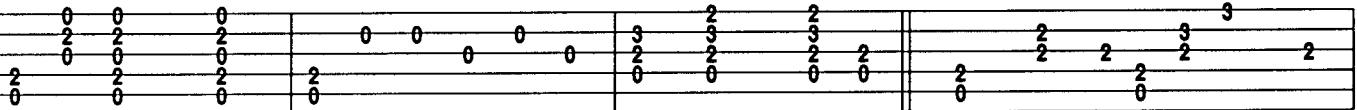
(D5) (D)

(A)

(D5) (Dsus4)  
(A)    (A)mp  
let ring -----

mp

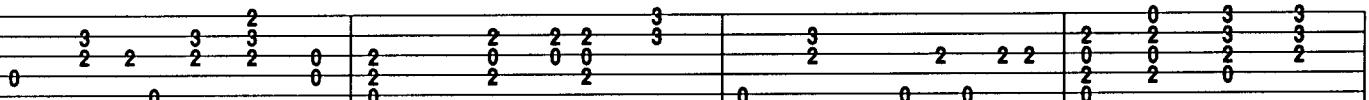
(0) 4 2 2 | 0 4 2 0 | 0 4 2 3 | 2 2



E♭ B♭ B♭7 E♭sus4 B♭5 B♭7 E♭sus4

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

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



$E\flat\text{ sus2}$   $E\flat 5$        $B\flat 5$        $A\flat$        $E\flat$        $B\flat 7$   
 $\text{B}\flat$        $\text{B}\flat$

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

$(\text{Dsus2})$   $(\text{D5})$        $(\text{A5})$        $(\text{G})$        $(\text{D})$        $(\text{A7})$   
 $(\text{A})$        $(\text{A})$

let ring

$mp$

$p$        $1/2$        $1/4$

$2-3$        $0$   
 $2$        $2-2$        $2-2$   
 $7$        $5$        $5$

$(2)$        $(0)$        $(4)$        $2$   
 $2-2$        $2-2$        $2-2$

**Bridge**

$A\flat$        $E\flat$        $B\flat 7$        $B\flat 7$        $A\flat$        $B\flat 6$        $B\flat 7$        $A\flat 6$

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

$(\text{G})$        $(\text{D})$        $(\text{A7})$        $(\text{A7})$        $(\text{G})$        $(\text{G}6)$        $(\text{A7})$        $(\text{G}6)$

$mf$        $f$        $divisi$        $1/2$   
 $1/2$

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

$mp$

$2$        $4$        $2$        $3$        $4$        $2$        $3$        $4$

$(+\text{dotted note})$

$0$        $3$        $2$        $0$        $0$        $0$        $0$   
 $2$        $3$        $2$        $2$        $2$        $2$        $2$   
 $0$        $0$        $0$        $0$        $0$        $0$        $0$   
 $2$        $0$        $0$        $2$        $2$        $2$        $2$   
 $0$        $2$        $0$        $0$        $0$        $0$        $0$   
 $3$        $0$        $0$        $0$        $0$        $0$        $0$

A♭                      A♭6 B♭7                      Fm                      B♭7  

"No, no, no, — you're wrong.. When I was a boy, \_\_\_\_\_  
 (G)                      (G6) (A7)                      (Em)                      (A7)

E♭                      B♭7  

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

(D)                      (A7)

let ring -----

## Verse

E<sub>b</sub>5 E<sub>b</sub> B<sub>b</sub> E<sub>b</sub>5 E<sub>b</sub> sus4 E<sub>b</sub>5 B<sub>b</sub> B<sub>b</sub>5 B<sub>b</sub>7 E<sub>b</sub> sus4 B<sub>b</sub>

right."

4. I said, \_\_\_\_\_

"Ev-en though you know what you know,"

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

*mf* *f*

B<sub>b</sub>5 B<sub>b</sub>7 E<sub>b</sub>5 E<sub>b</sub> sus4 E<sub>b</sub> B<sub>b</sub> B<sub>b</sub>7 A<sub>b</sub>

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

(A5) (A7) (D5) (Dsus4) (D) (A7) (G)

*mf* *f* let ring *mf*

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

2 2 2 3 | 2 2 3 2 | 2 2 3 2 | 2 2 3 2 |

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

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

E♭5                    B♭

B♭7                    A♭

E♭                    B♭7

nev - er been born." —

(D5)                    (A)

(A7)                    (G)

(D) *mp*                    (A7)

*divisi*

*mp* 1/2      1/4

*f* 1/2

*divisi*

*mp* 1/2      1/4

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

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

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

### Outro

B♭7                    A♭

E♭                    B♭7

She said, ——————

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

"I know what it's

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

*mp*                    *f*                    *mf*

2 2 2 2      2 2 2 2      2 2 4 2 3      2 2 2 2 2 2

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

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

*mf*

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

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

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

B♭7

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

(A7)

(A7sus4)

let ring

B♭7      B♭7sus4      B♭7      B♭7sus4      B♭7      B♭7sus4      *Fade out*

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

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

# Taxman

Words and Music by George Harrison

## Intro

Moderately  $\text{♩} = 138$

N.C.

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

**p**

**T** **A** **B**

## Verse

D7

D7

1. Let me tell you how it

Gtr. 1

*mf w/dist*

3 5  
4 4

3 5  
4 4

D5#9

D5

— will be. — There's one.

Gtr. 1

3 5  
4 4

3 5  
4 4

D5#9 D5

— for you, — nine - teen — for me. —

3 3 | 3 3 | 3 3 | 6 6 3 3

C5

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

3 3 | 1 1 | 1 1 | 1 1

G7 D7

tax - man. — 2. Should five -

6 6 3 | 3 3 | 3 3 | 3 3

**Verse**

D7#9 D7

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

3 3 | 3 3 | 3 3 | 6 6 3 3

be thank - ful I \_\_\_\_ don't take \_\_\_\_ it all. \_\_  
 let ring ---  
 let ring ---  
 let ring ---  
 9 9 9 9 9 9  
 4 5 4 5 4 5  
 5 5 5 5 5 5

D7#9 D7 C5  
 'Cause I'm the tax - man,  
 let ring ---  
 let ring ---  
 6 6 6 6 1 1  
 5 5 5 4 4 3

yeah, \_\_\_\_\_ I'm the tax - man.  
 G7 D7  
 1 1 6 6 3 3  
 0 0 4 4 5 5  
 (5)

### Bridge

(bkgrnds.) If you drive a car, car, \_\_\_\_\_ If you try -  
 I'll tax the street.  
 let ring ---  
 3 3 3 3 3 3  
 5 5 5 5 5 5  
 4 3-4 (4) 4 5 4 5

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

C7 D7

3 3 1 1 3 3  
 5 4 2 2 4 5  
 (5)

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

C7

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

Guitar Solo

— Tax - man!

Gtr. 2

f w/ fuzz  
 let (4) ring

2 2 2 2 2 2 | 7 7 7 0 7 7 7 0 7 6 6  
 3 3 3 3 3 3 |

Gtr. 1

mf  
 let ring - - -

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

D7#9 D7

let ring  
rake

1/2 1/4 1/2

Fretboard diagrams for the rhythm guitar part:

6	6	5
5	5	5
4	4	4

3	3	3
5	5	5
4	4	4

3	3	3
5	5	5
4	4	4

D7#9 D7

'Cause I'm the

let ring

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

Fretboard diagrams for the rhythm guitar part:

5	5	7
0	7	0

6	(8)	6
7	6	7
6	6	6

8	(8)	6
7	6	7
6	6	6

10	(10)	2
7	7	7

3	3	3
5	5	5
4	4	4

3	3	3
5	5	5
4	4	4

C7

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

G7#9

G7

D7

*mp*

P.M. — — — —

5 5 5  
3 3 3

7

1 1 1 0 0 0 0 6 6 6 4 4 3 3  
2 3 2 1 2 5 0 4 4 5 4 4

Verse

D7#9 D7

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

even bend even bend

1/4 1/4

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

3 3 3 5 5 4 4 3 3 3 5 5 4 4 3

D7#9 D7

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

even bend 1/4 even bend 1/4

0 7 0 5 (5) 7 0 7 0 5 (5) 7

let ring - 4

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

C7 C G7

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

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

5 0 3 (3) 5 x 5 0 3 (3) 5 5 0 3 5

let ring - 4

3 5 4 3 5 2 1 0 1 0 1 0 6 4 5 6 4 5

## Verse

D5

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

let ring -

let ring -

let ring -

let ring -

D7#9

D7

(bkgrnds.) Tax - man.

De-clare \_ the pen - nies on \_\_ your\_ eyes.\_

w/bar

let ring -

D7#9                    D7                    C7

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

w/bar

even bend  
even bend

1/4  
1/2

Fretboard diagram:

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

5	0	3	(3) 5
3	5		
5	0	3	5
3	5		

5	0	5	3 (3) (0)
	5		
	0		
	5		

(6)

Fretboard diagram:

6	6	3	
5	5	5	
4	4	4	

3	5		
4	4		
3	5		
4	4		

1	1		
3	2		
2	1		
0	2		

1	1		
0	2		
0	(2)		

G7                    F7

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

even bend  
1/2

let ring -----

Fretboard diagram:

5	0	3	(3)
5			

0	7	0	5
5	7		

6	4	6	
5	4	5	

4	6	4	6
5	5	5	5

4	6	4	6
5	5	5	5

Fretboard diagram:

6	3	6	(3)
4	4	4	
5			

3	5	(3)	
4	4		
(5)			

3	2	4	
2	3	2	
3			

4	2	4	
2	1	2	
1			

Guitar Solo 2

D7

me.  
(bkgrnds.) Tax - man!

D7#9

D7

*f* w/fuzz

let ④ ring

1/2      1/4      rake      10

1/2

let ring - - -

Fade out

(- ♫ -)

D7#9

D7

1/4      1/2

# Tomorrow Never Knows

Words and Music by John Lennon and Paul McCartney

## Intro

Moderately  $\text{♩} = 128$

Sitar arr. for gtr.

Bass, drums enter a tempo

N.C. (C)

Loop #1

## Verse

N.C. (C)

Turn off your mind, relax and float down -

Loop #2

(B♭/C)

Loop #1

Double speed Gtr.

8va

Loop #2

Organ arr. for Gtr.

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Loop #3  
(C)

it is not dy - ing.

Lay down all thought, sur - ren - der to the void;  
(Sitar cont. C drone sim. throughout song)

3 3 3 3 3

Loop #1 Loop #2 (B♭/C)

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

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

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

Instrumental

Loop #4 Loop #5 (C)

be - ing.

Loop #3  
Double speed Gtr.  
8va

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

Loop #5 - Double speed backwards gtr.

8va

w/reverse envelope

## Backwards Gtr. solo

**Loop #1**

w/reverse envelope

**Loop #2 (1st 2 bars only) (B♭/C)**

1/2

(9) 8

< p

**Loop #3**

(C)

3

3

~~~~~

(10) 10 10 8 10 8 6 6 6 6 10 8 10 10 10 10

**Loop #2 (1st 2 bars only)**

**Loop #5**

That

1/2

~~~~~

10 8 (8) 10 10 8 10 10 10

## Verse

**N.C. (C)**

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

Gtr. tacet

fbdb.

pitch: G

(B♭/C) (C)

it is know - ing, \_\_\_\_\_ it is know - ing. \_\_\_\_\_ That

**Loop #4**

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

**Loop #4** (C) **Loop #1**

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

**Loop #2** (B♭/C) **Loop #3** (C)

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

**Loop #3** **Loop #5**

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

**Loop #2** (B♭/C) (C)

of the be - gin - ning, \_\_\_\_\_ of the be - gin - ning, \_\_\_\_\_ of the be -

**Loop #4** (B♭/C) **Loop #4** (C) **Loop #1** (B♭/C)

gin - ning, \_\_\_\_\_ of the be - gin - ning, \_\_\_\_\_ of the be - gin - ning, \_\_\_\_\_

Piano enters B♭/C

— (C) of the be - gin - ning, \_\_\_\_\_ of the be - gin - ning. \_\_\_\_\_

**Loop #5**

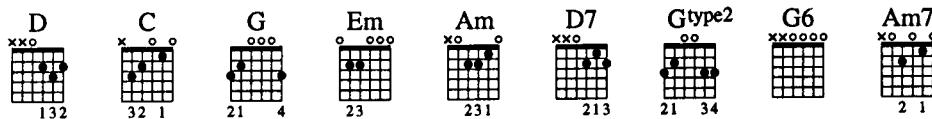
Sitar tacet (C) Rhy. sect. tacet Piano only (B♭/C) (C) **Fade out**

# Yellow Submarine

Words and Music by John Lennon and Paul McCartney

Tune Down 1/2 Step

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



## Verse

Moderate march  $\text{♩} = 100$  ( $\text{♪} = \text{♩}$ )

Acous. Guitar

1. In the town where I was born, lived a man who sailed to sea.

And he told us of his life in the land of submarine.

rines. So we sailed on to the sun 'til we found the sea of green..

And we lived beneath the waves in our

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Am Am7 C D7 G6 Chorus  
Gtype2

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

D > sim. G(1) Gtype2  
(2)  
(3)  
(4)

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

G6 D G(1)  
(2)  
(3)  
(4)

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

Verse (w/cocktail party ambience)

Gtype2 D C G Em Am C  
(even ⌈-----⌋)

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

D7 Gtype2 D C G Em  
(even ⌈-----⌋)

door.  
And the band \_\_\_\_\_ be - gins to \_\_\_\_\_ play.  
Horns arr. for gtr.  
3

T A 9 11  
B 12

Am C D7 G(omit①) Chorus G type2

We all live in a

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

D > sim. G type2 G type2

yellow sub-ma-rine, yellow sub-ma-rine, yellow sub-ma-rine. We all live in a

Interlude (w/nautical ambience)

D C G Em

yellow sub-ma-rine, yellow sub-ma-rine, yellow sub-ma-rine.

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

3. As we

**Verse**

Chords: D, G6, C, G6, Gtype2, G6, Em, Am, C.

Lyrics:

live \_\_\_\_\_ a life of ease,  
ev - 'ry { one of us  
(Spoken:) Ev - ry - one of us has all we

Chords: D7, G6, Gtype2, D, G6, C, G6, Gtype2, G6, Em.

Lyrics:

need. has all we need. Sky of blue \_\_\_\_\_ and sea of green,  
(even ⌂-----) Sky of blue, sea of green,  
in our

Chorus Chords: Am, Am7, C, D7, Gtype2, Gtype2.

Lyrics:

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

Chords: D, G6, Gtype2.

Lyrics:

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

Chorus Chords: Gtype2, Gtype2.

Lyrics:

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

*Repeat and Fade*

# NOTATION LEGEND

The following table lists the guitar techniques shown in the legend, each with a corresponding musical example and TAB notation:

Bend (half step)	Bend	Bend (whole step)	Bend (whole and half steps)	Bend (two whole steps)	Bend and Release	Prebend (string bent before picking)	Compound Bend and Release (only first note plucked)
TAB: 12	TAB: 12	TAB: 12	TAB: 12	TAB: 12	TAB: 13 (19)	TAB: 13 (19)	TAB: 13 (19) (19) (19) (19)
full	1/2	full	1 1/2	2	full	full	2 full

Compound Bend and Release (every note picked)	Slight Bend (microtone)	Unison Bend	Vibrato	Wide Vibrato	Rake Strings	Vibrato Bar Dive and Return	Vibrato Bar Scooping
13 13 13 13 13	7	9 15 15	12	0 -1 (0)	4 5 7		
full 2 full	1/4	full	rake	w/bar	w/bar		

Vibrato Bar Dips	Legato Slide	Shift Slide	Pull-Off	Hammer-On	Legato Phrasing (first note picked only)	Ghost Note
-1/2 -1/2 -1/2	4 5 7	17 - 15	17 - 15	15 - 17	15 17 18 17 15	(9)
w/bar						

Staccato Phrasing	Choppy Phrasing (extreme staccato)	Free-Hand Muting (percussive tone)	Pick-Hand Muting	Tremolo Picking	Trill (fast hammer-on/pull-off combination)
5 5 5 5	5 5 5 5	X X X X	5 5 5 5	5 7 8 5	(7 9) 7

Pick Scraps	Open Harmonic	Pinch Harmonic (with pick)	Harp Harmonic	Tap Artificial Harmonic	Tap-On Technique	Bend and Tap-On Technique
Harm.	P.H.	H.H.	A.H.	3	T	T
12	7	7(19)	0 12	17 15 12	4	12
				full		
(overtone of 5th generated)						