

PIANO / VOCAL / GUITAR

# The Beatles

# LOVE

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# The Beatles LOVE

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# BECAUSE

Words & Music by John Lennon & Paul McCartney

**Freely**

D                      Ddim

**4** 8 | **4** | : | : | : | : | : | : |

Ah.\_\_\_\_\_

**C♯m**

1. Be - cause the world is round, it turns me  
 (2.) - cause the wind is high, it blows my  
 (3.) - cause the sky is blue, it makes me

D♯m<sup>7b5</sup>                      G♯7

**8** | **8** | : | : | : | : |

on;\_\_\_\_\_

mind;\_\_\_\_\_

cry;\_\_\_\_\_

A

be - cause the world is

be - cause the wind is

be - cause the sky is

**C♯m**

is  
is  
is

**To Coda ♪**

A<sup>9</sup>

A<sup>13</sup>

D

**Ddim**

round.\_\_\_\_\_

high.\_\_\_\_\_

blue.\_\_\_\_\_

Ah.\_\_\_\_\_

2. Be -

**1.**

**2.**

Ddim

F♯

G♯7

Love is old, love is new;

love is all, love is you.

**D.S. al Coda**

- | : | : |

3. Be -

**♪ Coda**

**D**

**Ddim**

Ah.\_\_\_\_\_

# GET BACK

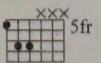
Words & Music by John Lennon & Paul McCartney

♩ = 124

G<sup>7sus4</sup>



A<sup>5</sup>

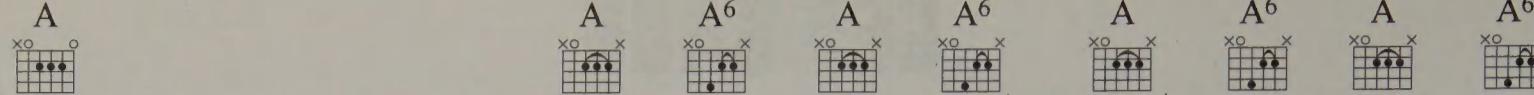


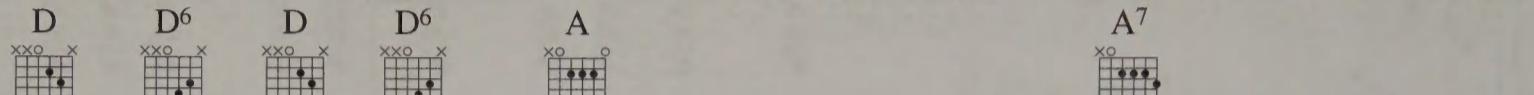
Drums ad. lib

G/A  
xoooo  
D/A  
xoo

A      A<sup>6</sup>      A      A<sup>6</sup>      A      A<sup>6</sup>      A      A<sup>6</sup>      D      D<sup>6</sup>      D      D<sup>6</sup>

Jo    Jo was a man    who thought    he was a lon-er,    but    he knew it could-n't    last..


  
 Jo Jo left his home in Tucson Ar - i - zo - na for\_


  
 — some Cal - i - for - nia grass. Get back, get back,


  
 get back to where you once be - longed. Get back,


  
 get back, get back

D<sup>7</sup>  
  
 — to where you once be - longed. — Spoken: Get back Jo Jo.  
 A  
  
 D<sup>7</sup>  
  
 A      G      D      A      D<sup>7</sup>  
  
 Go home.  
 A      G/A      D/A      A<sup>7</sup>  
  
 Get back, — get back, — back

D      D<sup>6</sup>      D      D<sup>6</sup>      A      A<sup>6</sup>      G/A      D/A      A      A<sup>7</sup>

— to where you once be - longed. — Get back, — get back,

A      A<sup>7</sup>      A      A<sup>6</sup>      A      D

— back — to where you once be - longed.

Get back Joe. —

D<sup>7</sup>

A<sup>7</sup>      G/A      D/A

D<sup>7</sup>

A<sup>7</sup>      G/A      D/A

D<sup>7</sup>  
 A  
 G/A    D/A

*Go home.*      Oh get back,

A<sup>7</sup>

yeah, get back,      get back

D<sup>7</sup>    D<sup>6</sup>    D    D<sup>6</sup>    A    A<sup>6</sup>    G/A    D/A    A<sup>7</sup>

to where you once be - longed.      Yeah, get back,      get back,

A    A<sup>7</sup>    D<sup>7/A</sup>    D<sup>7</sup>

get back    to where you once be - longed.

Attacca

# GLASS ONION

Words & Music by John Lennon & Paul McCartney

♩ = 120

Am

F/A

Musical score for the first section of "Glass Onion". The score consists of three staves. The top staff is treble clef, 4/4 time, Am chord. The middle staff is bass clef, 4/4 time. The bottom staff is bass clef, 4/4 time. The vocal line includes lyrics "Oh, yeah." and "Oh,". Chords shown are Am and F/A.

Am<sup>6</sup>

Am<sup>7</sup>

Musical score for the second section of "Glass Onion". The score consists of three staves. The top staff is treble clef, 4/4 time, Am<sup>6</sup> chord. The middle staff is bass clef, 4/4 time. The bottom staff is bass clef, 4/4 time. The vocal line includes lyrics "yeah.", "Oh, yeah.", and "Hello, hel-lo.". Chords shown are Am<sup>6</sup>, Am<sup>7</sup>, and a sequence of chords starting with F#m.

Am

F/A

Musical score for the third section of "Glass Onion". The score consists of three staves. The top staff is treble clef, 4/4 time, Am chord. The middle staff is bass clef, 4/4 time. The bottom staff is bass clef, 4/4 time. The vocal line includes lyrics "Noth-ing is real.". Chords shown are Am and F/A.

Am<sup>6</sup>Am<sup>7</sup>

Oh, yeah.

Fix -

F<sup>7</sup>D<sup>7</sup>F<sup>7</sup>

- ing a hole in the ocean

Try - ing to make a dove-tail joint,

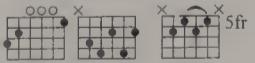
D<sup>7</sup>F<sup>7</sup>

G

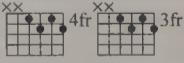
G<sup>9</sup>

Look - ing through a glass on - ion.

Slower

C<sup>7b9</sup>G<sup>7</sup> Cdim E<sup>b7b9</sup>

1.

E<sup>b</sup>m<sup>6</sup> FdimE<sup>b</sup>m<sup>6</sup>

Attacca

# ELEANOR RIGBY

Words & Music by John Lennon & Paul McCartney

Moderately

C

Em

C

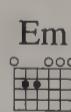
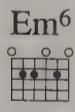
Em

Em

C/A

Em

Em<sup>7</sup>



Em<sup>7</sup>Em<sup>6</sup>

C/E



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

Em



Em



1. El - ea - nor Rig - by, picks up the rice in the church  
 2. Fa - ther Mac - Ken - zie, writ - ing the words of a ser -  
 3. El - ea - nor Rig - by, died in the church and was bur -

C



Em



where a wed - ding has been,  
 - mon that no - one will hear,  
 - ied a - long with her name,

lives in a dream.  
 no - one comes near.  
 no - bod - y came.

Waits at the window,  
 Look at him working,  
 Father MacKenzie,  
 wear - ing the face  
 darn - ing his socks  
 wip - ing the dirt  
 that she keeps  
 in the night  
 from his hands

C

— in a jar by the door,  
 when there's no body there,  
 as he walks from the grave,  
 who is it for?  
 what does he care?  
 no - one was saved.

Em

All the lone - ly people,  
 where do they all come from?

Em<sup>7</sup>

All the lone - ly people,  
 where do

Em<sup>6</sup>

All the lone - ly people,

C/E

All the lone - ly people,

Em

All the lone - ly people,

Em<sup>7</sup>

All the lone - ly people,

Em<sup>6</sup>

All the lone - ly people,

*To Coda ♪ 1.*

C/E

Em

2.

Em

— they all be - long?

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

*D.S. al Coda*

C

Em

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

♪ *Coda*

Em

The ♪ Coda section consists of two staves of music. The top staff begins with a single note, followed by a rest. The bottom staff starts with a bass note, followed by a series of eighth-note chords. Both staves conclude with a final Em chord, indicated by a guitar chord diagram.

# I AM THE WALRUS

Words & Music by John Lennon & Paul McCartney

Slow 4

The sheet music consists of four staves of musical notation for a guitar and bass. Chords are indicated above the staves, and lyrics are written below them. The chords include B, A, G, F, E, E<sup>7</sup>, D, D<sup>7</sup>, A, A<sup>7/G</sup>, C, D, A, A<sup>7/G</sup>, C, and D. The lyrics are:

I am he as you are he as you are me and we are all to - geth - er.

See how they run like pigs from a gun, see how they fly. I'm

A

*5fr*

cry - ing.

A

1. Sit - ting on a corn - flake

2. Yel - low mat - ter cus - tard

3. Sem - o - li - na pil - chards

A<sup>7</sup>/G

D

Fmaj<sup>7</sup>

G

3fr

A

*3fr*

A<sup>7</sup>/G

wait - ing for the van to come.

drip - ping from a dead dog's eye.

climb - ing up the Eif - fel Tow - er.

F

Cor - por - a - tion tee shirt, stu - pid blood - y Tues - day, man

Crab - a - lock - er fish - wife por - no - graph - ic pries - tess, boy,

El - e - men - t'ry pen - guin sing - ing Ha - re Krish - na, man,

F

B

you been a naugh - ty boy you let your face grow long.  
 you been a naugh - ty girl you let your knick - ers down.  
 you should have seen them kick - ing Ed - gar Al - lan Poe.

C

I am the egg - man. (Oh.) They are the egg - men. (Oh.) I am the

D

wal - rus. Goo goo g' joob. Mis - ter cit - y p'lice - man sit - ting

1. A

A<sup>7</sup>/G

pretty, lit - tle p'lice - men in a row.

D<sup>7</sup> To Coda ♪

A<sup>7</sup>/G

C

D

See how they fly like Lu - cy in the sky see how \_\_\_\_\_ they run. I'm

See how they fly like Lu - cy in the sky see how \_\_\_\_\_ they run. I'm

A

Dsus<sup>4</sup>

cry - ing. I'm cry - - -

cry - ing. I'm cry - - -

A

ing. I'm cry - ing. I'm

ing. I'm cry - ing. I'm

E

D

D<sup>7</sup>

cry - - - - - ing.

cry - - - - - ing.

2.

Effects

E                    B                    A                    G                    F                    E

B                    A                    G                    F

Sit - ting in an Eng - lish gar - den wait - ing for the sun...

E                    F                    B<sup>7</sup>

If the sun don't come— you get a tan from stand - ing in the Eng - lish rain.

C                    D                    D<sup>7</sup>

I am the egg-man.      They are the egg-men.      I am the

The music consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of three sharps, and a bass clef. It includes chord diagrams above the staff and lyrics below it. The bottom staff is for the guitar, also in treble and bass clefs with a three-sharp key signature. It features rhythmic notation and bass line notes.

E                      D                      A                      A<sup>7</sup>/G

wal - rus.      Goo - goo g' joob g' goo— goo g' joob.

Ex - pert tex - pert chok - ing smok - ers

don'tyou think the jo - ker laughs at you?

C                      D                      A                      A<sup>7</sup>/G                      C

See how they smile, like pigs in a sty, see

D                      A                      *D.S. al Coda*                      ♦ *Coda*                      E

how they snied...      I'm cry - ing.

wal-rus.      Goo goo g' joob g' goo.

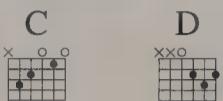
D                      C                      Bsus<sup>4</sup>                      Repeat ad lib and fade

— goo g' joob..      Goo goo g' goo g' goo goo g' joob      joob.      (Ju - ba ju - baju - ba.)

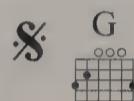
# I WANT TO HOLD YOUR HAND

Words & Music by John Lennon & Paul McCartney

♩ = 120

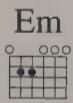


A musical score for piano and voice. The piano part consists of two staves in treble and bass clef, both in 4/4 time with a key signature of one sharp. The vocal part is in common time. The lyrics "I want to hold your hand" are written above the vocal line.



1. Oh yeah, I'll \_\_\_\_\_ tell you  
(2.) you \_\_\_\_\_ got that

A musical score for piano and voice. The piano part consists of two staves in treble and bass clef, both in 4/4 time with a key signature of one sharp. The vocal part is in common time. The lyrics "I want to hold your hand" are written above the vocal line.



some - thing  
some - thing

I think you'll un - der - stand.  
I think you'll un - der - stand.

When  
When

A musical score for piano and voice. The piano part consists of two staves in treble and bass clef, both in 4/4 time with a key signature of one sharp. The vocal part is in common time. The lyrics "I want to hold your hand" are written above the vocal line.

say that some - thing,  
 feel that some - thing,

I want to hold your hand..

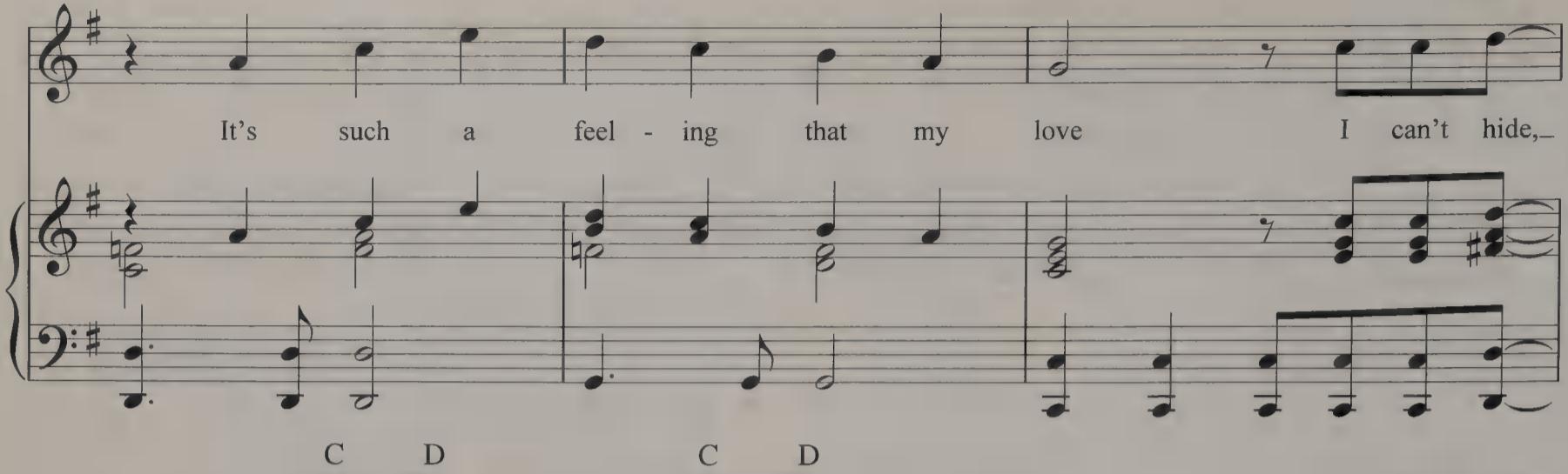
*To Coda ♪*

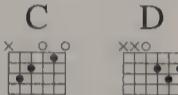
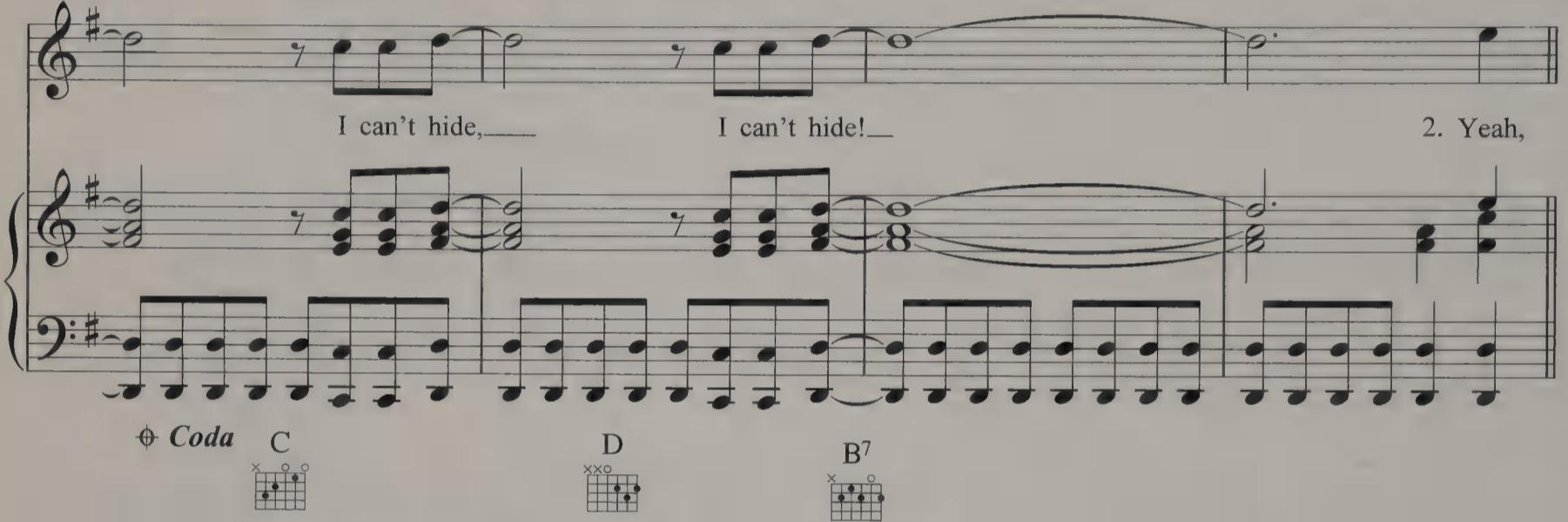
I want to hold your hand.

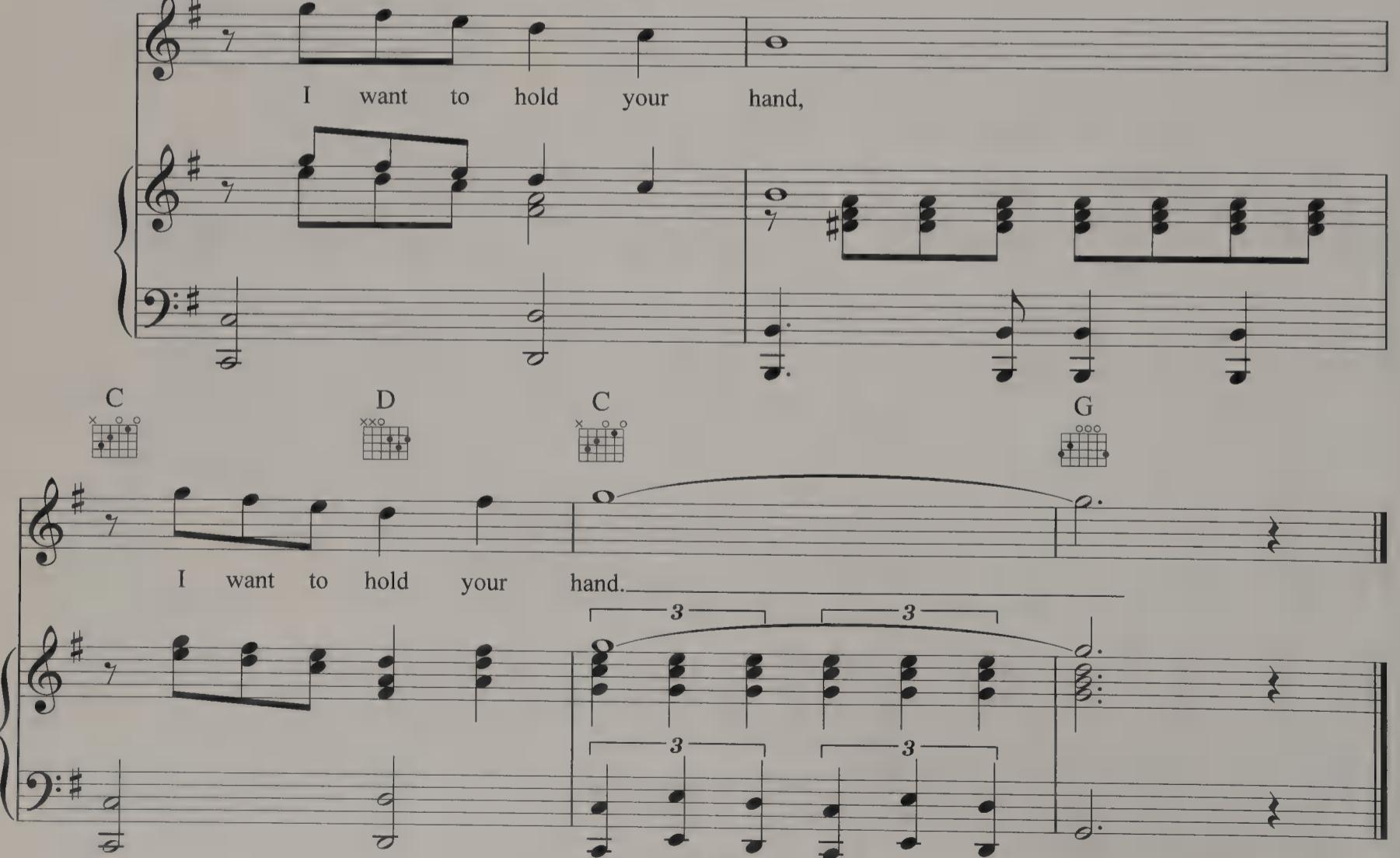
I want to hold your hand. And when I

touch you I feel hap - py in - side.

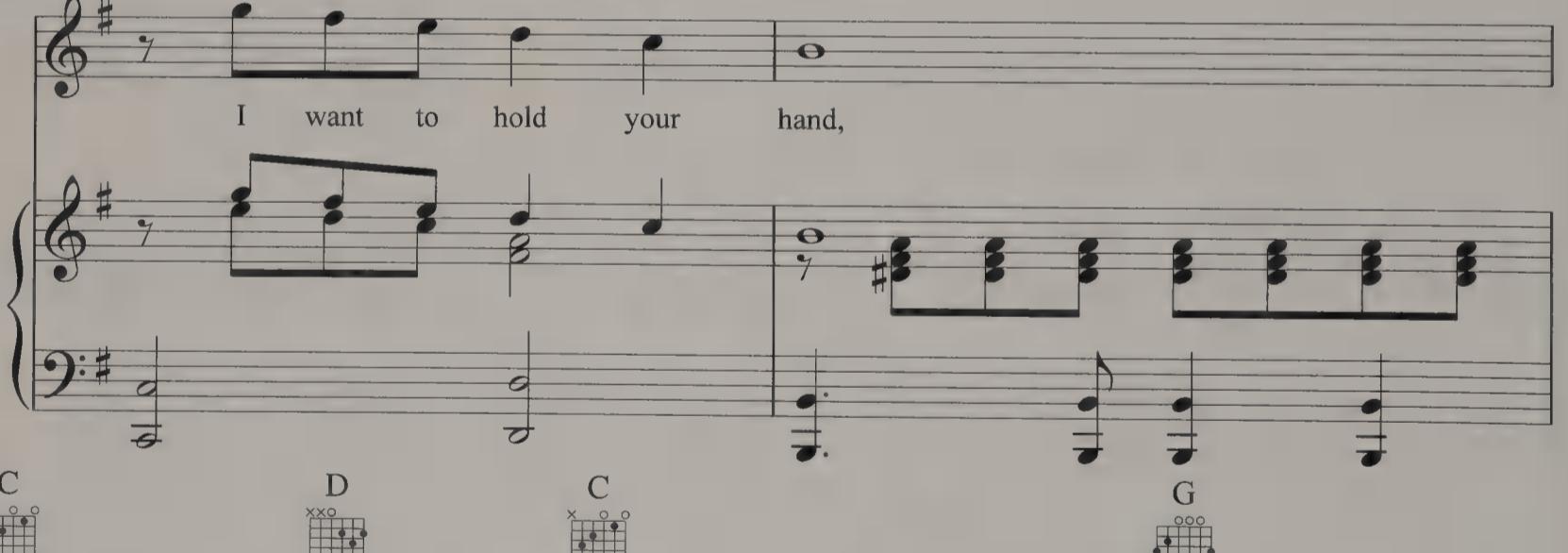
Dm<sup>7</sup>                                      G<sup>7</sup>                                      C                                    D  


It's such a feel - ing that my love I can't hide,  


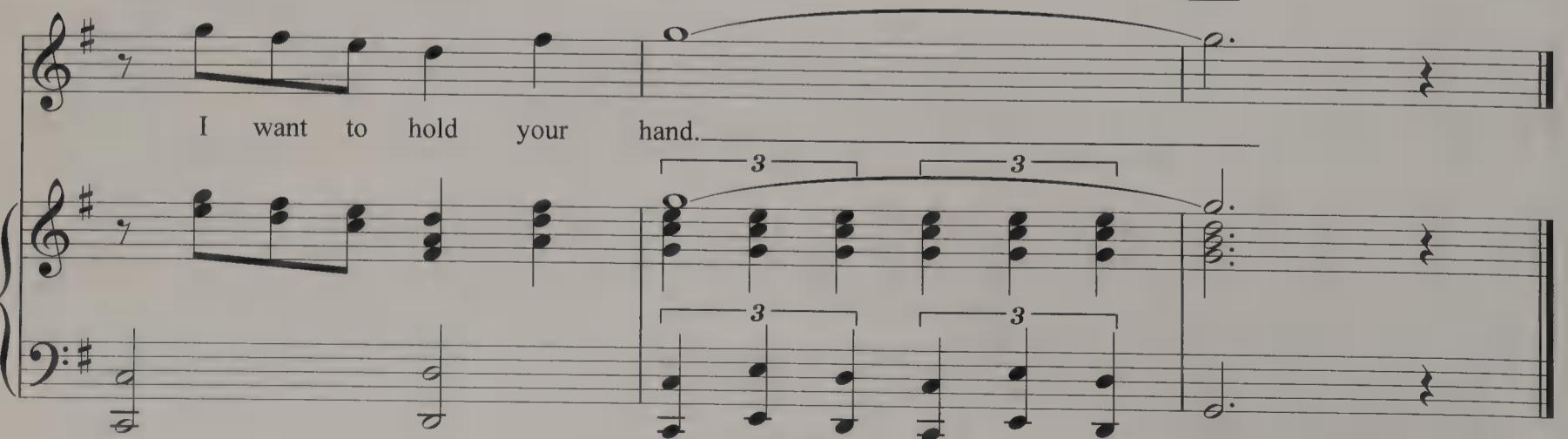
C                                      D                                      C                                    D                                    D.S. al Coda  
  


I can't hide, \_\_\_\_\_ I can't hide! \_\_\_\_\_ 2. Yeah,  


♫ Coda                              C                                    D                                    B<sup>7</sup>  


I want to hold your hand,  


C                                      D                                    C                                    G  


I want to hold your hand.  


# DRIVE MY CAR/THE WORD/ WHAT YOU'RE DOING

Words & Music by John Lennon & Paul McCartney

Moderately, with a beat



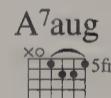
Asked a girl what she



want-ed to be\_\_\_\_\_

She said, "Ba - by,

can't you see?\_\_\_\_\_



I wan-na be fam-ous, a star of the screen,\_\_\_\_\_ but you can do some-thing

Bm 

G<sup>7</sup> 

in be - tween." Ba - by, you can drive my car. 3 3



Bm 

G<sup>7</sup> 

Bm 

Yes, I'm gon - na be a star. Ba - by, you can drive my car, 3 3



E<sup>b9</sup> 

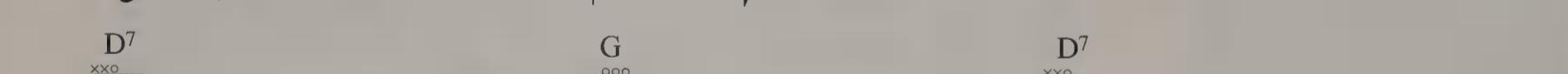
A 

D 

G 

A<sup>7</sup> 

and may - be I'll love you." Beep, beep, mm beep, beep. Yeah.



D<sup>7</sup> 

G 

D<sup>7</sup> 



G

D<sup>7</sup>

Music staff: Treble clef, key signature of one sharp (F#). Bass staff: Bass clef.

G

A<sup>7aug</sup>

Music staff: Treble clef, key signature of one sharp (F#). Bass staff: Bass clef.

D

G<sup>7</sup>

D

Look You what you're do - ing, got me run - ning I'm and feel - ing there's no

Music staff: Treble clef, key signature of one sharp (F#). Bass staff: Bass clef.

Music staff: Treble clef, key signature of one sharp (F#). Bass staff: Bass clef.

G<sup>7</sup>

Bm<sup>7</sup>

G<sup>7</sup>

blue and lone - ly. Would it be too much to ask of you what you're fun in it. Why should it be so much to ask of you what you're

Music staff: Treble clef, key signature of one sharp (F#). Bass staff: Bass clef.

Music staff: Treble clef, key signature of one sharp (F#). Bass staff: Bass clef.

1. D

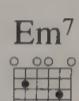
G<sup>7</sup>

do - ing \_\_\_\_\_ to me? \_\_\_\_\_  
do - ing \_\_\_\_\_ to \_\_\_\_\_

3

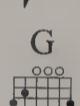
3

2. D



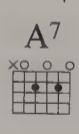
me? \_\_\_\_\_

It's so fine, \_\_\_\_\_ it's



sun - shine, \_\_\_\_\_ it's the word,

"love." Beep, beep, mm beep, beep. Yeah...



Repeat and fade

Beep, beep, mm beep, beep. Yeah.

# GNIK NUS

Words & Music by John Lennon & Paul McCartney

Freely

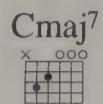
N.C.

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for bass. The music is in common time (indicated by '4'). The lyrics are: Gnik nus eht semoc ereh.\_\_\_\_\_. Gnus\_\_\_\_\_ eht semoc ereh.\_\_\_\_\_. Gni - hgual s'yd - ob - yr' - ve, gni - hgual s'yd - ob - yr' - ve. Gnik nus eht semoc ereh.\_\_\_\_\_.

# SOMETHING

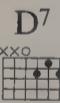
Words & Music by George Harrison

♩ = 66



1. Some - thing in the way she moves,  
2. Some - where in her smile she knows,  
3. *Instrumental*  
4. Some - thing in the way she moves,

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



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

To Coda ♪

Am

Am(maj<sup>7</sup>)

Am<sup>7/G</sup>

D<sup>7</sup>

don't want to leave her now,

you know I believe and how.

1.

F

E<sup>b</sup> G<sup>7/D</sup>

2.

F

E<sup>b</sup> G<sup>7/D</sup>

A

Double tempo (♩ = ♩ )

C#m/G#

F#m

You're ask - ing me will my love grow;

F#m/E

D

G

I don't know,

I

don't

A

know.

C♯m/G♯

You stick a - round now it may show;

8 8

8 8

F♯m

F♯m/E

D

G

I don't know,

I \_\_\_\_\_ don't

*D.C. al Coda*

C

know.

8 8

8 8

*Coda*

F

E♭ G<sup>7</sup>

A

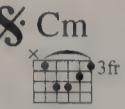
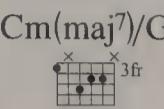
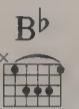
F

E♭ G<sup>7/D</sup>

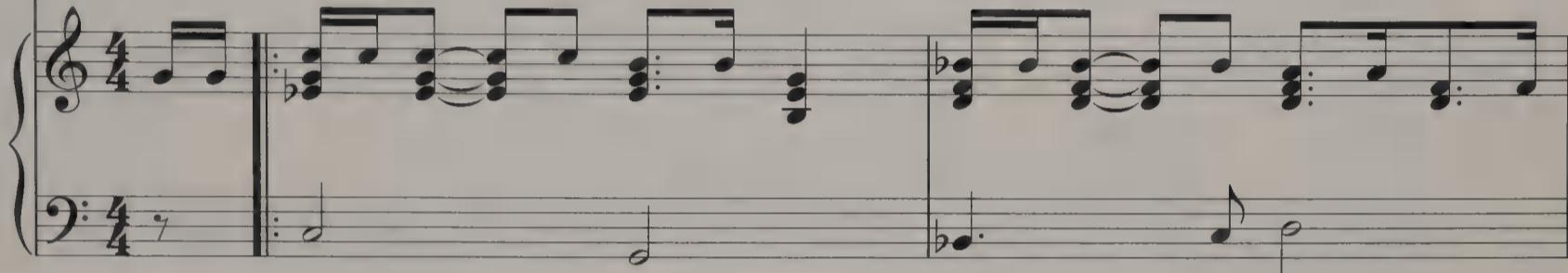
C

# BEING FOR THE BENEFIT OF MR. KITE! / I WANT YOU (SHE'S SO HEAVY) / HELTER SKELTER

Words & Music by John Lennon & Paul McCartney

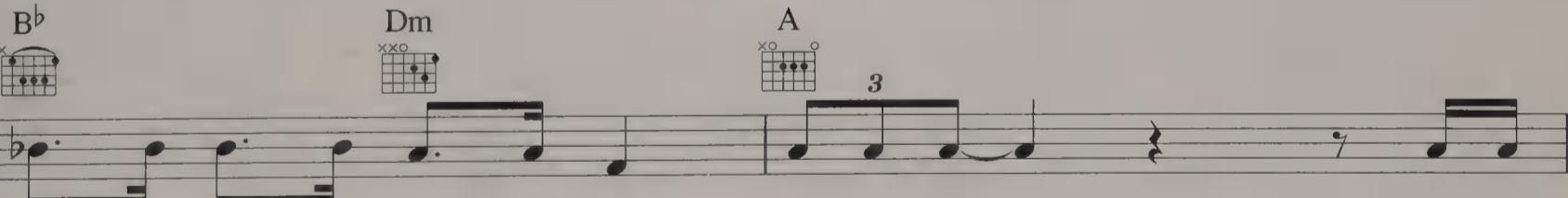
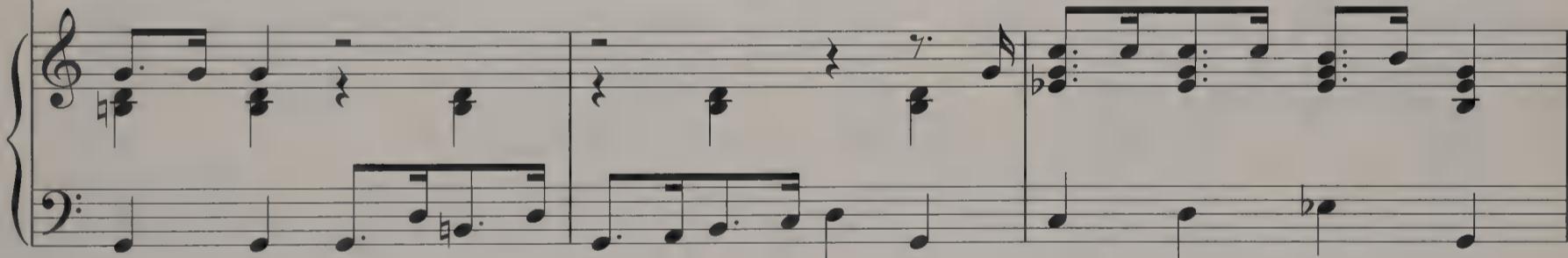
$\text{♩} = 116$     

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



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

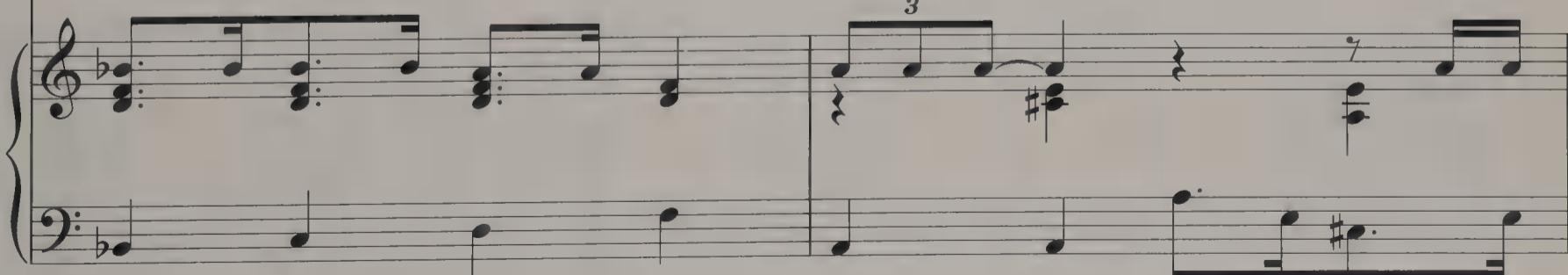
The Hen - der - sons will all be there,  
 The Hen - der - sons will dance and sing as  
 And mis - ter H. will dem - on - strate ten



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

O - ver  
 Mes - s'rs  
 Hav - ing

3



Dm

B<sup>b</sup>

A

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

*To Coda ♪* | 1.

Dm

B<sup>b</sup> Dm B<sup>b</sup> A Dm

real fire. In this way mis - ter K. will chal-lenge the world!

none. And of And to

| 2.

Gm A<sup>7</sup> Dm G B<sup>b</sup> A

The course, Hen - ry the horse dances the

$\text{♩} = 170$

Dm



C



A<sup>7</sup>



**3**

waltz.

Dm



C



B



Em



C



B



Em



Em/G



C



B



Em



**Tempo 1**

*D.S. al Coda*

*Coda*



3



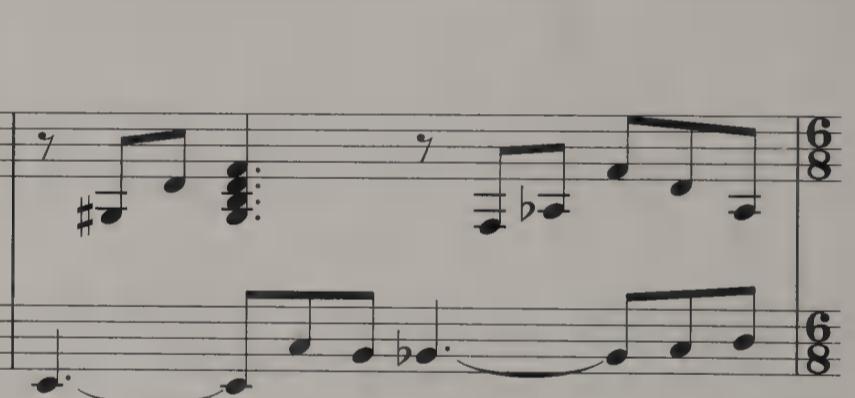
**Dm**



**E<sup>7b9</sup>**



**B<sup>b7</sup>**



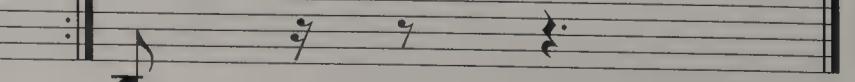
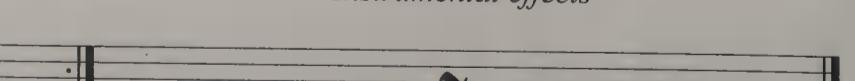
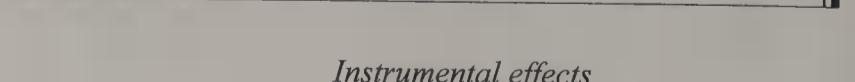
**A+**



**N.C.**

*Play 7 times*

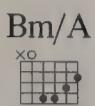
*Instrumental effects*



# HELP!

Words & Music by John Lennon & Paul McCartney

Moderately

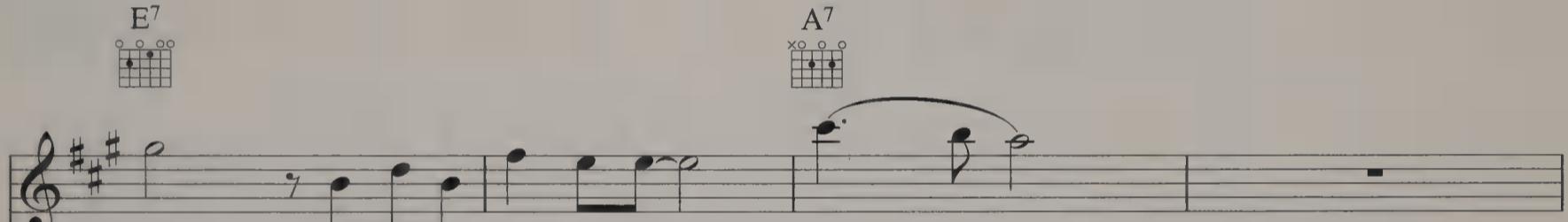
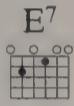


Help! I need some-bod - y.

*3*



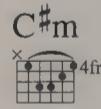
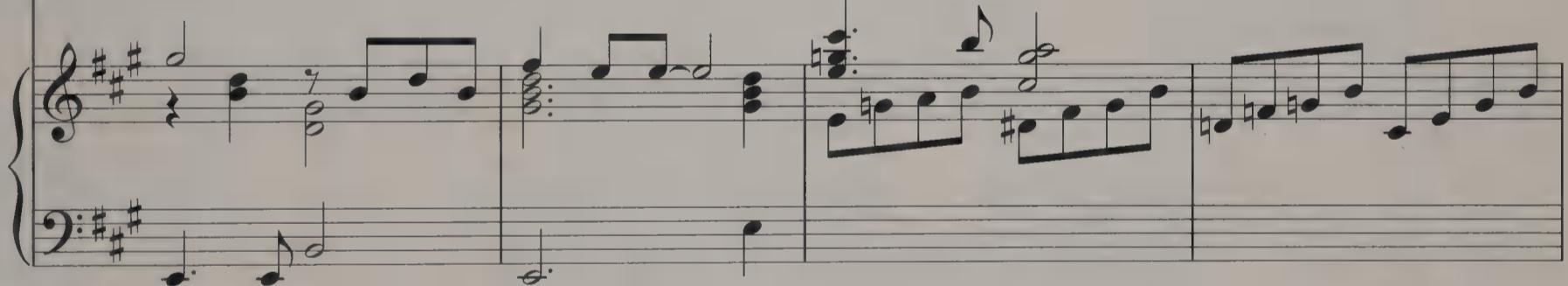
Not just an - y - bod - y.



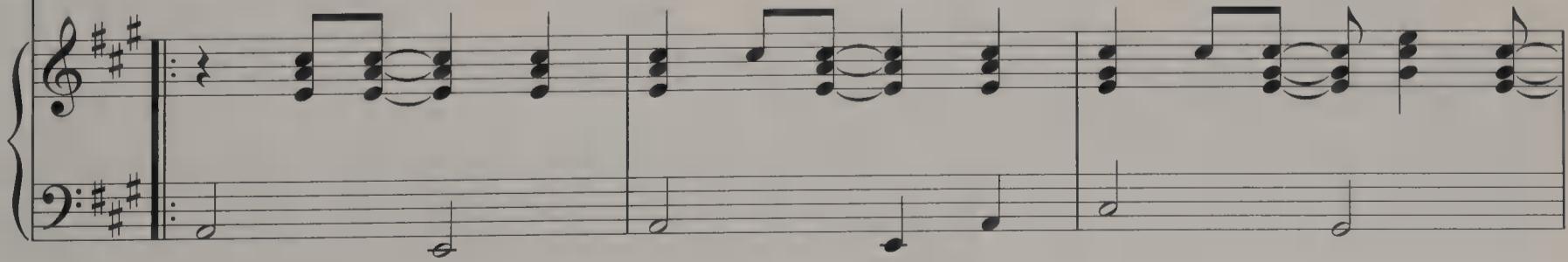
Help!

You know I need some-one.

Help!



1, 3. When I was young - er, so much young - er than to - day,  
2. And now my life has changed in, oh, so ma - ny ways,



F♯m



D G




I nev - er need - ed an - y - bod - y's help in an - y way.  
my in - de - pen-dence seems to van - ish in the haze.

A



C♯m




But now these days are gone, I'm not so self - as - sured.  
But ev - 'ry now and then I feel so in - se - cure.

F♯m



Now I find I've changed my mind, I've  
I know that I just need you like I've

D G A





Bm



o - pened up the doors. Help me if you can, I'm feel - ing  
nev - er done be - fore. }

Bm/A

G

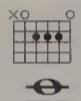


down. And I do ap - pre - ci - ate you be - ing round.

E<sup>7</sup>

Help me get my feet back on the ground.

A



Won't you please, please help me?

8

1, 2.



3.



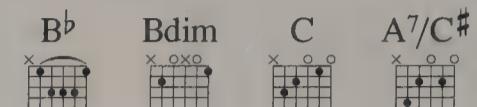
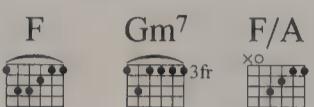
Help me, help me!

Oo.

# BLACKBIRD/YESTERDAY

Words & Music by John Lennon & Paul McCartney

$\text{♩} = 96$



Dm



B♭m/D♭



Fmaj7/CBm7b5



B♭



B♭m



F/A



G7



C7sus4



F



Gm7



F/A




rit.

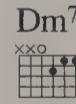
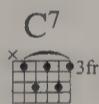


A tempo



1. Yes - ter - day,\_  
2. Sud - den - ly,\_

all my trou - bles seemed so far a - way.  
I'm not half the man I used to be.



Now it looks as though they're here to stay.  
There's a shad - o - w hang - ing o - ver me.

Oh, I be - lieve in  
Oh, yes - ter - day came

B<sup>b</sup>      F      A<sup>7sus4</sup>      A<sup>7</sup>      Dm      C      B<sup>b</sup>maj<sup>7</sup> Dm/A

yes - ter - day.\_\_\_\_ }      Why      she      had      to      go      I      don't  
sud - den - ly.\_\_\_\_ }

Gm      C<sup>7</sup>      F      A<sup>7sus4</sup>      A<sup>7</sup>

know,      she would - n't      say.\_\_\_\_      I      said

Gm      C<sup>7</sup>      F

Dm      C      B<sup>b</sup>maj<sup>7</sup>      Dm/A      Gm      C<sup>7</sup>      F  
 some - thing      wrong,      now      I      long      for      yes - ter - day.

Gm      C<sup>7</sup>      F

F Em<sup>7</sup> A<sup>7</sup> Dm Dm/C

3, 4. Yes - ter - day, — love was such an eas - y game to play.

B<sup>b</sup>maj<sup>7</sup> C<sup>7</sup> B<sup>b</sup>/F F C/E Dm<sup>7</sup> G<sup>7</sup>

Now I need a place to hide a - way. — Oh, I be - lieve in

B<sup>b</sup> F F/C G/B B<sup>b</sup> F

yes - ter - day. — Mm, mm, mm, mm, mm. —

# STRAWBERRY FIELDS FOREVER

Words & Music by John Lennon & Paul McCartney

$\text{♩} = 89$

B      F#      A $\sharp$ m<sup>7</sup>

1. No - one I think is in  
2. Liv - ing is eas - y with

C $\sharp$ m      C $\sharp$ m/B      G $\sharp$ m      G $\sharp$ m/F $\sharp$       E

my eyes tree, — closed, — I mean it must be high or low. — mis-un-der - stand - ing all you see. —

F#      B      G $\sharp$ m      E      F#

That is you can't you know tune in but it's al - right, that is I think it's not too  
It's get-ting hard to be some-one, but it all works out, it does-n't mat - ter much to

E                    B  


bad.  
 me.  
 Let me take you down 'cause I'm going to

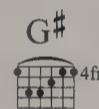
F#m  


— Straw - ber - ry Field.                    Noth - ing is

G#7  


—                    3                    3

E  


G#  


real,                    and noth - ing to get hung a - bout;—

6  
 8

Emaj<sup>7</sup>  


B  


B  


1.                    2.

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

6  
 8

F#                    A#m/E#                    F#7/E                    Edim<sup>7</sup> G#m/D#                    G#m/F#

3. Al-ways know some-times think it's me,  
 but you know I know when it's a  
 dream.  
 I think a no will mean a yes but it's all wrong,

E                    F#                    B                    G#m

that is I think I dis-a-gree.  
 Let me take you down 'cause I'm go-ing to

F#m                    G#7

— Straw-ber-ry Field.  
 Noth-ing is real, and





2 4  
 4 4  
 8 8  
 6 6  
 4 4

noth - ing to get hung a - bout;—  
 Straw - ber - ry Fields\_ for -






4 4  
 6 6  
 6 6  
 3 3  
 6 6

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





6 6  
 4 4  
 6 6  
 4 4

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



6 6  
 4 4  
 6 6  
 4 4

3 3 3

B                            Eadd9                            F#7sus<sup>4</sup>                            B

*Piccolo trumpet*

Bm                            G#m<sup>7b5</sup>                            B

*3fr*

B              F<sup>#</sup>7              B              F<sup>#</sup>7              B              F<sup>#</sup>7

G<sup>#</sup>m              C<sup>#</sup>              G<sup>#</sup>m              C<sup>#</sup>

F<sup>#</sup>7              B              F<sup>#</sup>7              B

B              F<sup>#</sup>7              B              F<sup>#</sup>7              B              F<sup>#</sup>7

Hel - la              he - ba hel - lo - a.              Hel - la              he - ba hel -

G♯m                    C♯                    G♯m                    C♯

lo - a.                    Hel - la                    he - ba hel -

F♯7                    1. B                    F♯7                    B                    F♯7

- lo - a.                    Hel - la                    he - ba hel - lo - a.

2. N.C.

Hel - la                    he - ba hel - lo - a.                    Hel - la                    he - ba hel -

poco rall.

- lo - a.                    Hel - la                    he - ba hel - lo - a.

Sitar

Attacca

# WITHIN YOU WITHOUT YOU/ TOMORROW NEVER KNOWS

Words & Music by George Harrison, John Lennon & Paul McCartney

Freely

N.C.



Musical notation for the second line of the song. The key signature changes to C major (no sharps or flats). The lyrics are: "It is not dy - ing." The dynamic marking "mp" (mezzo-forte) is indicated above the bass line.

Musical notation for the third line of the song. The key signature changes to A major (one sharp). The lyrics are: "It is not dy - ing." Measures 8, 8, and 8 are circled below the bass line.

A tempo ♩ = 124



Musical notation for the fourth line of the song. The key signature changes to F major (one flat). The lyrics are: "dy - ing."

Musical notation for the fifth line of the song. The key signature changes to B-flat major (two flats). The lyrics are: "dy - ing."

C  
x o o

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

- bout the space be - tween us all, and the  
- bout the love we all could share. When we

peo - ple who hide them - selves be -  
find it to try our best to

1.

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



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

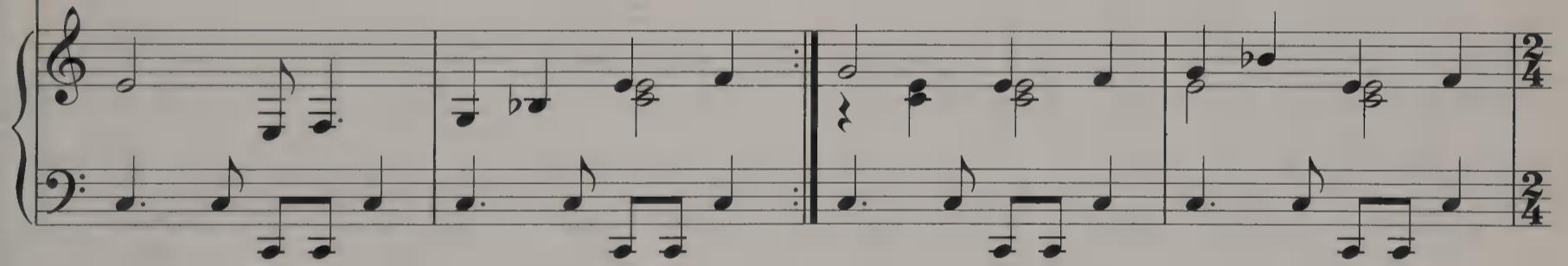


— when they pass a - way.



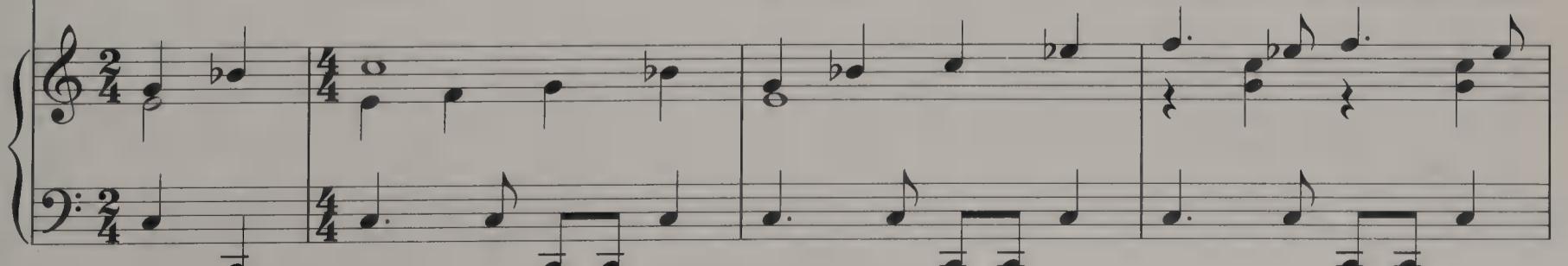
2.

2. We were love, with our love we could



save the world;

if they on - ly knew.



Slightly faster

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

1.  
- one else can make you change.

2.  
life flows on with - in you and with - out you.

N.C.  
Instrumental effects

# LUCY IN THE SKY WITH DIAMONDS

Words & Music by John Lennon & Paul McCartney

Moderately

N.C.



1. Pic - ture your - self in a boat on a riv - er with  
2. Fol - low her down to a bridge by a foun - tain where  
3. Pic - ture your - self on a train in a sta - tion with

tan - ger - ine trees and mar - ma - lade skies.  
rock - ing horse peo - ple eat marsh - mal - low pies.  
plas - ti - cine por - ters with look - ing glass ties.

F/C                    A/E                    A/G                    F#m<sup>7</sup>

Some - bod - y      calls      you,      you      an - swer      quite  
 Ev - 'ry - one      smiles      as      you      drift      past      the  
 Sud - den - ly      some - one      is      there      at      the

Music staff: Treble clef, key signature of two sharps, four measures of music.

Dm/F                    A/E                    A/G                    To Coda ♪ F#m

slow - ly,            a      girl      with      ka - lei - do - scope      eyes.  
 flow - ers            that      grow      so      in - cred - ib - ly      high.  
 turn - stile,        the      girl      with      ka - lei - do - scope

Music staff: Treble clef, key signature of two sharps, four measures of music.

Dm                    Dm/C                    B♭

Cel - o - phane  
 News - pa - per

Music staff: Treble clef, key signature of two sharps, ending with a repeat sign and two endings. The first ending continues with the Dm and Dm/C chords. The second ending begins with a Bb chord.

B♭/F



C7



C7/G



F



flow - ers of yel - low and green,  
tax - is ap - pear on the shore,

tow - er - ing  
wait - ing to

B♭



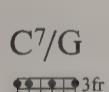
C7



o - ver your head.  
take you a - way.

Look for the  
Climb in the

C7/G

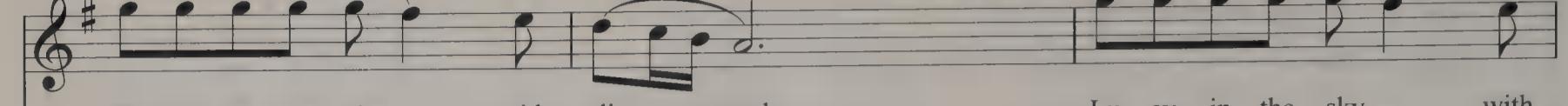


(d. = d)

girl  
backwith  
withthe  
yoursun  
headin  
inher  
theeyes  
cloudsand  
andshe's  
you'regone. }  
gone. }

 G       C       D<sup>7</sup>

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



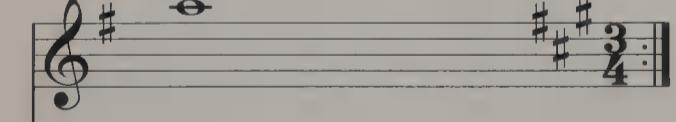

 D<sup>7</sup>       G       C       D<sup>7</sup>

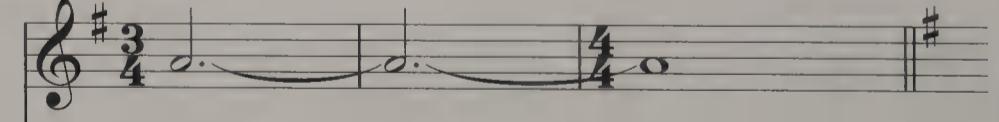
dia - monds,      Lu - cy in the sky— with dia - monds,




 D      ♦ *Coda*      F♯m       D

Ah.      eyes.




(d. = d.)

G                    C                    D<sup>7</sup>                    G                    C

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

*[Musical score for two voices and piano, showing vocal parts and piano accompaniment.]*

D<sup>7</sup>

D<sup>7</sup>                    G                    C                    D<sup>7</sup>

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

*[Continuation of the musical score from the previous page.]*

D

D                    A

Ah.

1.                    2.

N.C.

*[Continuation of the musical score, featuring vocal entries, guitar chords, and a piano part with a key change to G major at the end.]*

Musical score page 1. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. All staves have a key signature of two sharps. The music begins with a rest followed by a series of eighth and sixteenth note patterns. The bass staff includes dynamic markings like  $\text{p}$  (piano) and  $\text{f}$  (forte).

Musical score page 2. The score continues with three staves. The top staff has a rest. The middle staff has a rest. The bass staff has a rest followed by a series of eighth and sixteenth note patterns.

Musical score page 3. The score continues with three staves. The top staff has a rest. The middle staff has a rest. The bass staff has a rest followed by a series of eighth and sixteenth note patterns.

E

Ah.

Musical score page 4. The score continues with three staves. The top staff has a rest. The middle staff has a rest. The bass staff has a rest followed by a series of eighth and sixteenth note patterns. A dynamic marking  $\text{ff}$  (fforzando) is present in the bass staff.

Attacca

# OCTOPUS'S GARDEN

Words & Music by Ringo Starr

♩ = 140

Emaj<sup>7</sup> 7fr F#m<sup>7</sup>/E 9fr Emaj<sup>7</sup> 7fr F#m<sup>7</sup>/E 9fr

This section consists of two measures of piano chords followed by two measures of guitar chords. The piano chords are Emaj7 and F#m7/E. The guitar chords are Emaj7 and F#m7/E. Fingerings 7fr and 9fr are indicated above the guitar chords.

E A/E E A/E

This section consists of two measures of piano chords followed by two measures of guitar chords. The piano chords are E and A/E. The guitar chords are E and A/E.

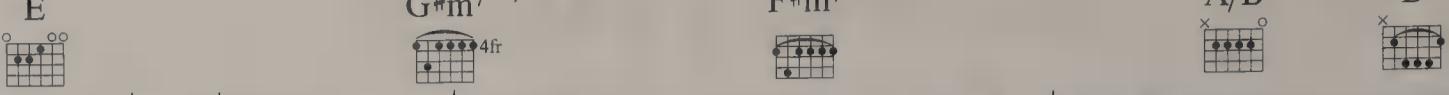
E F#m F# Bm/F#

This section consists of four measures of piano chords followed by four measures of guitar chords. The piano chords are E, F#m, F#, and Bm/F#. The guitar chords are E, F#m, F#, and Bm/F#.

E F#m/C# B/D# A/C# B

This section consists of five measures of piano chords followed by five measures of guitar chords. The piano chords are E, F#m/C#, B/D#, A/C#, and B. The guitar chords are E, F#m/C#, B/D#, A/C#, and B.

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E                              G<sup>#</sup>m<sup>7</sup>                      F<sup>#</sup>m<sup>7</sup>                      A/B                      B  

  
 I'd like to be \_\_\_\_\_ un - der the sea \_\_\_\_\_ in an

E                              G<sup>#</sup>m<sup>7</sup>                      F<sup>#</sup>m                      A/E                      A  

  
 oct - o - pus -'s            gar - den                in the shade.

E                              G<sup>#</sup>m<sup>7</sup>                      F<sup>#</sup>m<sup>7</sup>                      A/B                      B  

  
 He'd let us in, \_\_\_\_\_ knows where we've been, \_\_\_\_\_ in his

E                              B/F<sup>#</sup>                      A/E                      B/F<sup>#</sup>                      E  

  
 oct - o - pus -'s            gar - den                in the shade.                      *Drum fill*

8                              8                              8                              8                              8

Faster ♩ = 180

C♯m  
x o o o 4fr

I'd ask my friends to come and see

A  
x o o o

an oct - o - pus - 's gar - den with me.

B  
x o o o 4fr

I'd like to be un - der the sea in an

B/D♯  
x o o o 4fr

C♯m  
x o o o 4fr

A  
x o o o

B  
x o o o 4fr

E  
x o o o

oct - o - pus - 's gar - den, in the shade.

S

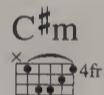
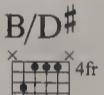


2. We would be warm  
3. We would shout

be - low\_ the storm\_ in our  
and swim a - bout\_ the



lit - tle\_ hide a - way\_ be neath the waves.  
cor - al\_ that lies be - neath the waves.



Rest - ing our head\_ on the sea - bed\_ in an  
Oh, what joy\_ for ev - 'ry girl and boy\_



oct - o - pus -'s gar - den near a cave.  
know - ing they're hap - py and they're safe.

C♯m



4fr

We would sing and dance a - round.  
We would be so hap - py, you and me;

A



B

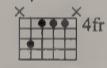


no - be - cause we know what we can't be found.  
one there to tell us to do. }

E



B/D♯



C♯m

*To Coda ♪*

I'd like to be un - der the sea in an

A



E

E<sup>7</sup>

oct - o - pus's gar - den, in the shade.

A

F♯m

Guitar solo

D

E

A

F♯m

D

E

A

B

D.S. al Coda

*Φ Coda*

A    B

in an oct - o - pus -'s gar - den with you..

This section starts with a piano introduction followed by vocal entries. The vocal line consists of eighth-note patterns. Chords A and B are shown above the staff.

C♯m    A    B

In an oct - o - pus -'s gar - den with you.

The vocal line continues with eighth-note patterns. Chords A and B are shown above the staff.

C♯m    A    B

In an oct - o - pus -'s gar - den with you.

The vocal line continues with eighth-note patterns. Chords A and B are shown above the staff.

♩ = 74      E

A    E

This section begins with a piano introduction in E major. It then transitions to a vocal line with eighth-note patterns. Chords A and E are shown above the staff.

F<sup>#</sup>m<sup>7</sup>

A

F<sup>#</sup>m<sup>7</sup>

A

B

E<sup>6</sup>

E

G<sup>7sus4</sup>

Ah.

66

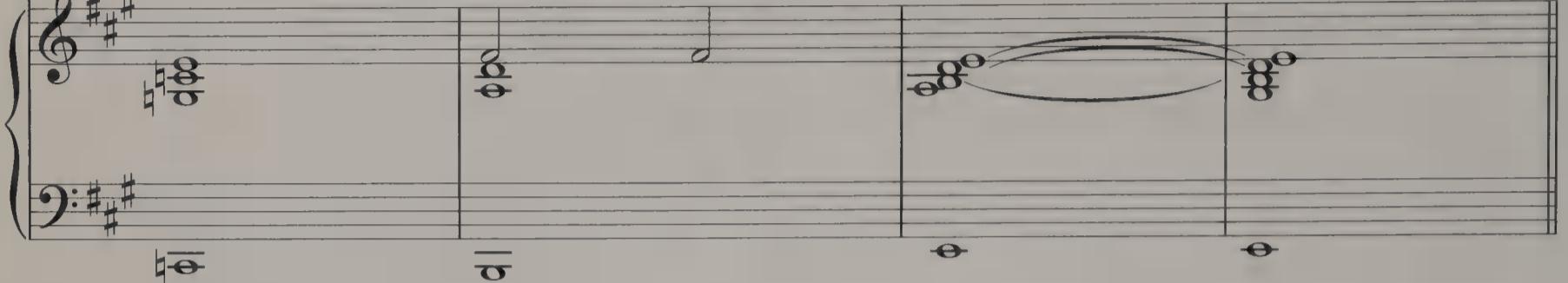
# LADY MADONNA

Words & Music by John Lennon & Paul McCartney

The sheet music consists of four staves of musical notation, likely for a piano-vocal-guitar arrangement. Each staff begins with a treble clef, a key signature of two sharps (F# major or C major), and a common time signature. The first staff starts with a Dm chord (G-B-D) indicated by a guitar chord diagram with 'xxo' markings. The second staff starts with a C chord (E-G-C) indicated by a guitar chord diagram with 'xoo' markings. The third staff starts with a Dm chord (G-B-D) indicated by a guitar chord diagram with 'xxo' markings. The fourth staff starts with a C chord (E-G-C) indicated by a guitar chord diagram with 'xoo' markings. The music features various note patterns, rests, and dynamic markings. The first three staves conclude with a G<sup>9</sup> chord (B-D-G-B) indicated by a guitar chord diagram with '3fr' markings. The fourth staff concludes with a G<sup>9</sup> chord (B-D-G-B) indicated by a guitar chord diagram with '3fr' markings.

C                      Bm<sup>7</sup>                      Esus<sup>4</sup>                      E  


See how they run.

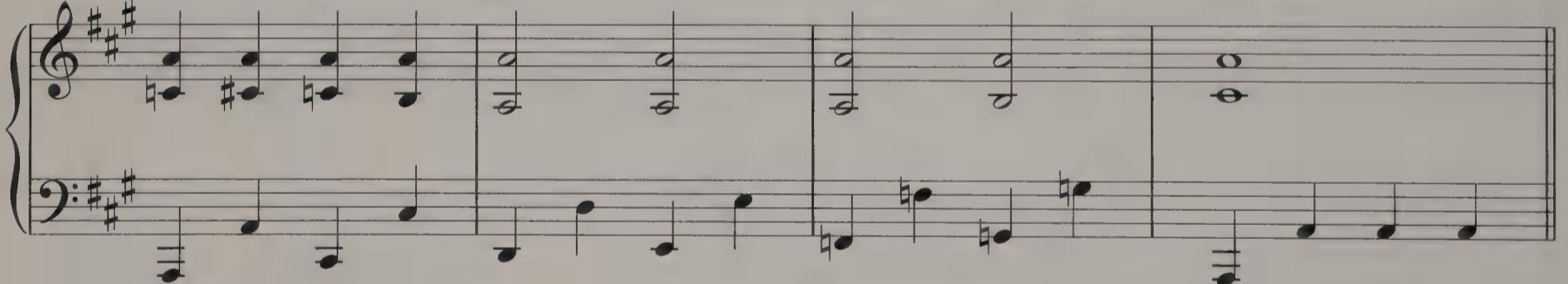


*1° only*

A                      D                      A                      D  

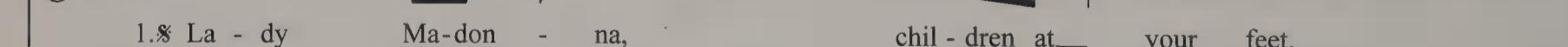



A                      D                      F                      G                      A  

A                      D                      A                      D  


1. & La - dy      Ma-don - na,      chil - dren at \_\_\_\_ your feet.  
 2. La - dy      Ma-don - na,      ba - by at \_\_\_\_ your breast.





*To Coda ♪*



Won - der how you man - age to make ends meet.  
 Won - der how you man - age to feed the rest.



Who finds the mo - ney when you pay the rent?

(Instrumental)



Did you think that mo-ne-y was hea - ven sent.

Dm<sup>7</sup>G<sup>9</sup>

Fri - day night ar - rives with - out a suit - case.  
 Tues - day af - ter - noon is nev - er end - ing.

C



Am



Dm

Am<sup>7</sup>

Sun - day morn - ing creep - ing like a nun.  
 Wedn's - day morn - ing pa - pers did - n't come.

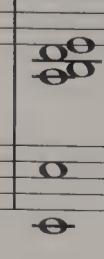
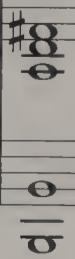
Dm<sup>7</sup>G<sup>9</sup>

Mon - day's child has learnt to tie his boot - lace.  
 Thurs - day night your stock - ings need - ed mend - ing.

C

Bm<sup>7</sup>E<sup>7sus4</sup>E<sup>7</sup>

See how they run.

**D**

Am



D.S. al Coda

Play four times

Φ Coda



Bm<sup>7</sup>



Cdim



Bm<sup>7</sup>



A

Bm<sup>7</sup>



Cdim



Bm<sup>7</sup>



A

# HERE COMES THE SUN

Words & Music by George Harrison

Freely

N.C.

A tempo  $\text{♩} = 124$

Tabla

The musical score consists of ten staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of three sharps. The second staff shows a vocal part with a bass clef and a key signature of three sharps. The third staff shows a guitar part with a treble clef and a key signature of three sharps. The fourth staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "Sun, sun, sun." The fifth staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "Aah, \_\_\_\_\_". The sixth staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "oooh. \_\_\_\_\_". The seventh staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "Sun, sun, sun.". The eighth staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "Sun, sun, sun.". The ninth staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "Aah, \_\_\_\_\_". The tenth staff shows a piano/vocal part with a treble clef and a bass clef, and includes lyrics: "oooh. \_\_\_\_\_". Chord diagrams are provided above the guitar staff for each section: Am<sup>7</sup>, G/A, D/A, Am<sup>7</sup>, G/A, D/A, A, Am<sup>7</sup>, G/A, D/A, ooh., Sun, sun, sun., Sun, sun, sun., Sun, sun, sun., Aah, oooh., and Aah, oooh.

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Moderately



Treble staff: *mf*, dynamic. Bass staff: sustained notes with slurs.



Here comes the sun, doo da doo doo. Here comes the sun and I say,



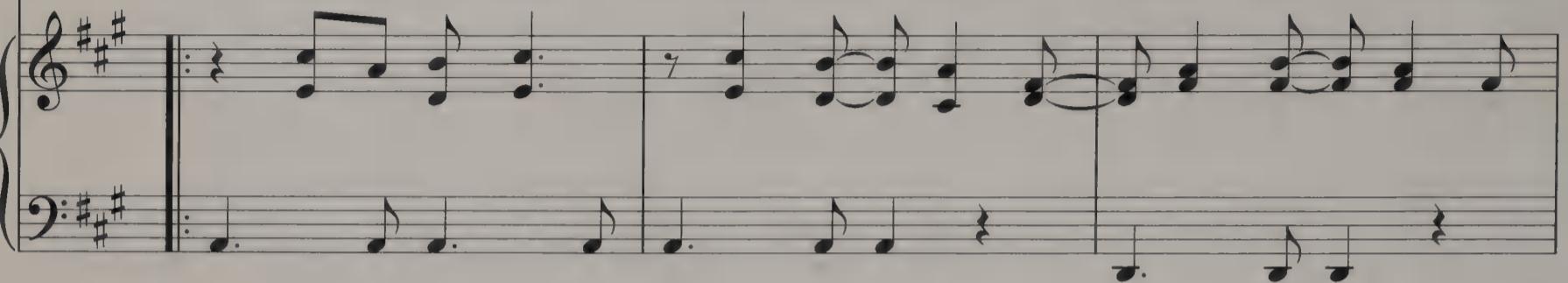
"It's all right."

A

D



1. Lit - tle dar - ling, it's been a long, cold, lone - ly win -  
 2. Lit - tle dar - ling, the smiles re - turn ing to their fac -  
 3. Lit - tle dar - ling, I feel that ice is slow - ly melt -

E<sup>7</sup>

A

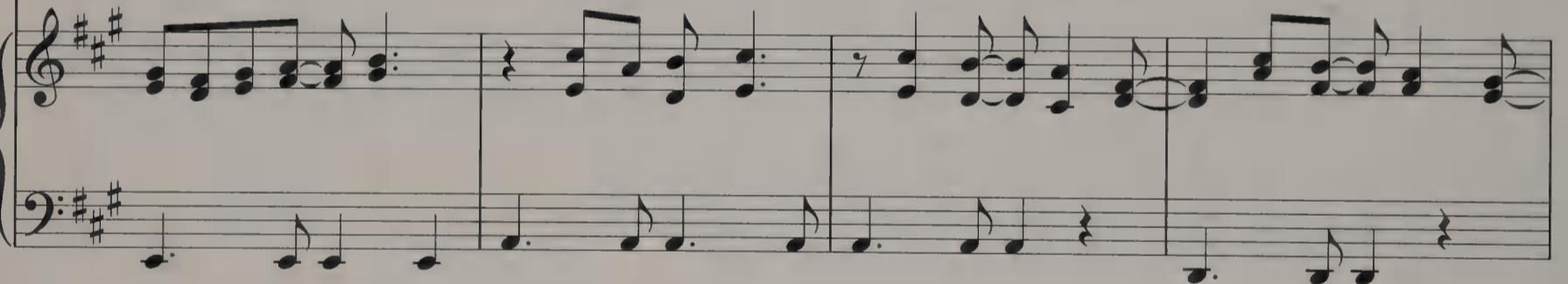
D



- ter.  
 - es.  
 - ing.

Lit - tle dar - ling,  
 Lit - tle dar - ling,  
 Lit - tle dar - ling,

it feels like years since it's been here.  
 it seems like years since it's been here.  
 it seems like years since it's been clear.

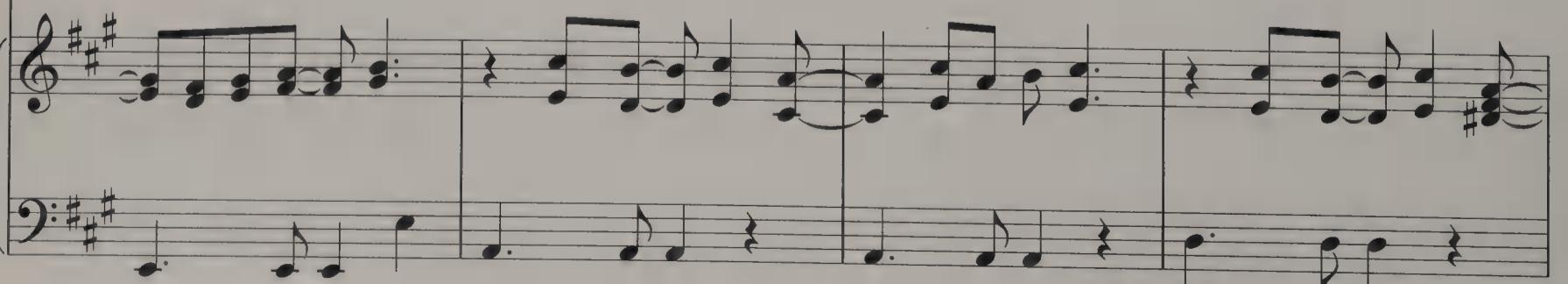
E<sup>7</sup>

A

Dmaj<sup>7</sup>

Here comes the sun.

Here comes the sun



To Coda ♪



— and I say, "It's all right."

1. E<sup>7</sup>

2. E<sup>7</sup>



2 - 3 - |

C

3 - |



5

5

4

2

3

5

5

4

2

3

C

G

D

A

1. - 4.

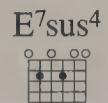


Sun, sun,

sun,

here it comes.

5.

*D.S. al Coda*

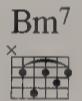
Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff. Measures 5-6 show E7sus4, E7, and E7. The piano part has eighth-note patterns. The guitar part has sustained notes.

*Coda*

Here comes\_ the sun\_\_\_\_\_

Here comes\_ the sun\_\_\_\_\_ and I say,

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff. Measures 7-8 show A, D, A/C# (with lyrics "It's all right."), Bm7, A, E7, and A. The piano part has eighth-note patterns. The guitar part has sustained notes.



"It's all\_ right."

"It's all\_ right."

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff. Measures 9-10 show D, A/C# (with lyrics "It's all right."), Bm7, A, E7, C, G/B, D, and A. The piano part has eighth-note patterns. The guitar part has sustained notes.



Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff. Measures 11-12 show D, A/C# (with lyrics "It's all right."), Bm7, A, E7, C, G/B, D, and A. The piano part has eighth-note patterns. The guitar part has sustained notes.

Sheet music for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part shows chords above the staff. Measures 13-14 show D, A/C# (with lyrics "It's all right."), Bm7, A, E7, C, G/B, D, and A. The piano part has eighth-note patterns. The guitar part has sustained notes.

**Slower**



*Sarangi*



Ooh,

aah.



# COME TOGETHER/DEAR PRUDENCE

Words & Music by John Lennon & Paul McCartney

Moderately slow with double tempo feel

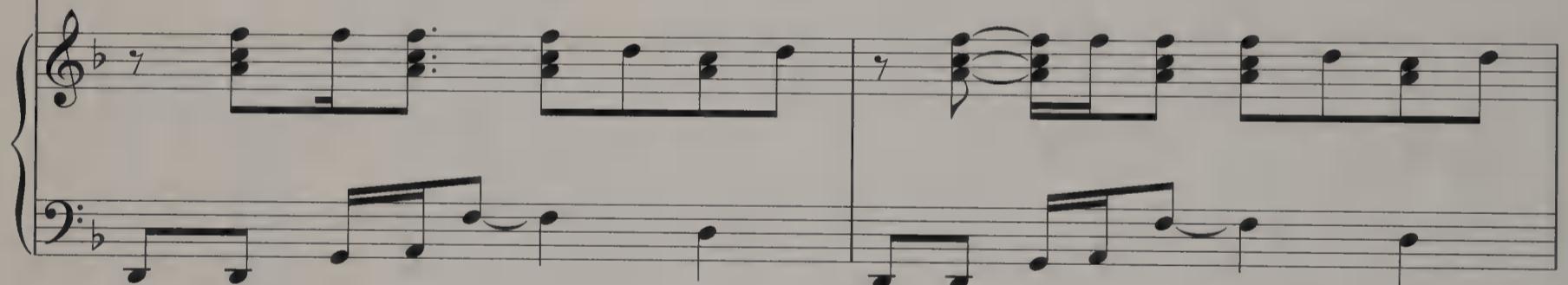
Dm<sup>7</sup>  




Dm<sup>7</sup>  



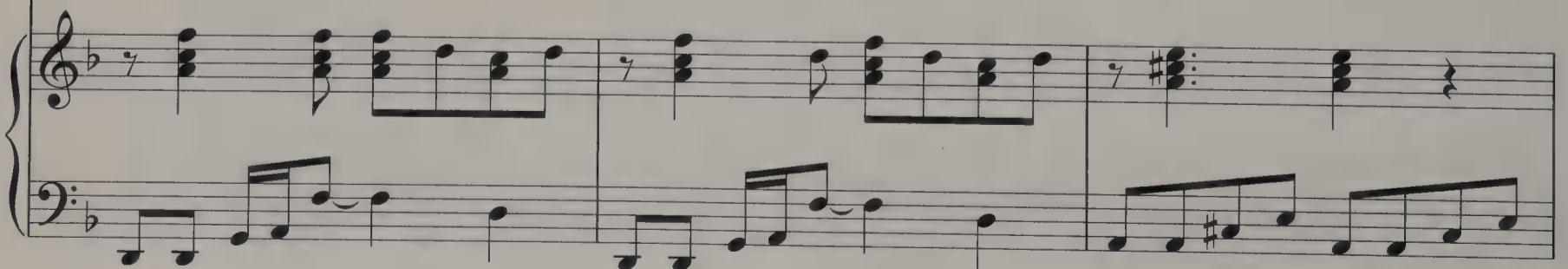

1. Here come old flat - top; he come groov - ing up slow - ly; he got



A  




Joo Joo eye - ball; he one ho - ly roll - er. He got hair down



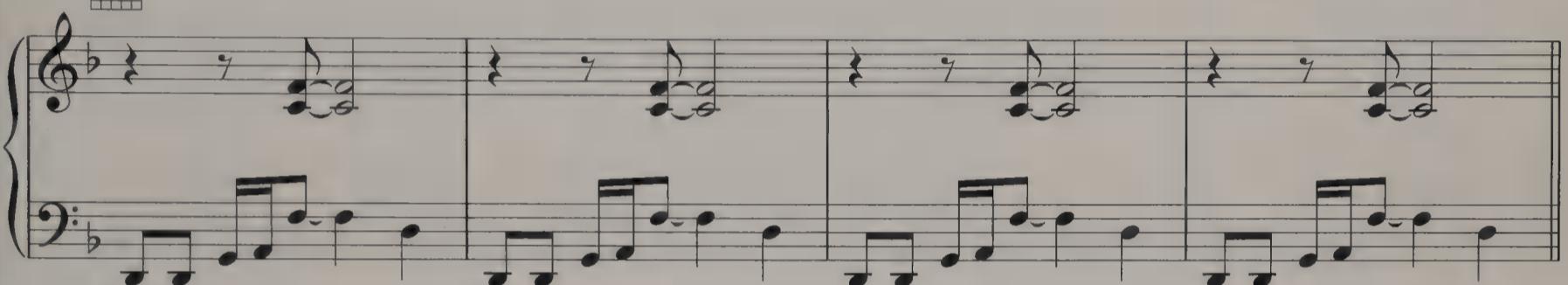
G<sup>7</sup>



to his knee.\_

Got to be a jok - er; he just do what he please..

Dm<sup>7</sup>



S Dm<sup>7</sup>



2. He wear no shoe - shine; he got toe - jam foot - ball; he got  
3. He bag pro - duc - tion; he got wal rus gum - boot; he got  
4. (S) He rol - ler - coast - er; he got ear ly warn - ing; he got

A



mon - key fin - ger; he shoot O - no side - board; he one mud - dy wa - ter; he one

Co - ca Co - la. He say, spi - nal crack - er. He got mo - jo fil - ter. He say,

"I know you feet down be - low - "One and one and one

G<sup>7</sup>

you know me." — his knee. — is three."

One thing I can tell you is you got to be free. — Hold you in his arm-chair, you can feel his dis-ease. — Got to be good look-in'cause he's so hard to see. }

Bm



Bm/A



G



A



Dm<sup>7</sup>



- er, —

right now, —

o - ver me. —

*To Coda ♪*

1. 2.

A

Dm<sup>7</sup>*D.S. al Coda*
*Coda*

1. - 5.

Come to - geth - er, \_\_\_\_\_ yeah!

♩ = 78 Em<sup>7</sup>

6.

Oo.

Em<sup>6</sup>                    Em<sup>b6</sup>                    Em<sup>7</sup>

Can you take me back where I've been from, can you take me back?

Em<sup>6</sup>                    Em<sup>b6</sup>                    Em<sup>7</sup>

Can you take me back where I've been from, brother can you take me back?

1.                                  2.

Can you take me back?

Much slower

$\frac{3}{4}$                      $\frac{4}{4}$

$\frac{3}{4}$                      $\frac{4}{4}$

# REVOLUTION

Words & Music by John Lennon & Paul McCartney

Moderate Shuffle

B<sup>b</sup>

f

F<sup>7</sup>

B<sup>b</sup>

1. You say you want a rev-o - lu - tion. Well,  
(2.) say you got a real so - lu - tion. Well,  
(3.) say you'll change the con - sti - tu - tion. Well,

E<sup>b</sup>

6fr

you know, we all want to change the  
you know, we'd all love to see the  
you know, we'd all love to change your

B♭

$\frac{3}{4}$

$\frac{3}{4}$

world.  
plan.  
head.

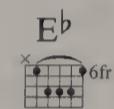
You tell me that it's e - vo - lu -  
You ask me for a con - tri - bu -  
You tell me it's the in - sti - tu -

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$



- tion. Well, you know,  
- tion. Well, you know,  
- tion. Well, you know,

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

F<sup>7</sup>

$\frac{3}{4}$

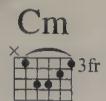
we all want to change the world.  
we're all do - ing what we can.  
you bet-ter free your mind in - stead.

$\frac{3}{4}$

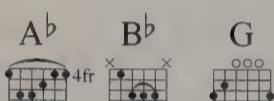
$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$



But when you talk a - bout de - struc - tion,  
But if you want mon ey for peo - ple with minds that hate,  
But if you go car - ry-ing pic-tures of Chair-man Mao,



Don't you know that you can count me out.  
All I can tell you is "Broth-er you have to wait."  
You ain't go-ing to make it with an - y-one an - y - how.

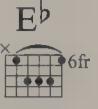


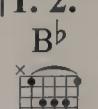
Don't you know it's gon-na be al - right,



al - right,

al - right..






**1. 2.**  
**B♭**  
**F7**

**2. You**  
**3. You**

**3.**  
**B♭**      **F7**      **B♭**      **E♭**  





*Al - right, \_\_\_\_\_*      *al - right, \_\_\_\_\_*      *al - right, \_\_\_\_\_*

**B♭**      **E♭**      **B♭**  




*al - right, \_\_\_\_\_*      *al - right, \_\_\_\_\_*      *al - right, \_\_\_\_\_*

**E♭**      **F7**      **B7**      **B♭**  





*al - right, \_\_\_\_\_*      *al - right, \_\_\_\_\_*      *right.*

**3**

# BACK IN THE U.S.S.R.

Words & Music by John Lennon & Paul McCartney

Rock Tempo



s A

D

1. Flew in from Mi - a - mi Beach, B. O. A. C; did -  
2. Been a - way so long I hard - ly knew the place, gee -  
3. Show me 'round your snow-peaked moun - tains way down south, take -

C

D

- n't get to bed last night. On -  
it's good to be back home. Leave -  
me to your dad - dy's farm. Let -

On -  
Leave -  
Let -

A

D

the way the pa - per bag was on my knee; man  
 it till to - mor - row to un - pack my case;  
 me hear your bal - a - lai - kas ring - ing out, hon

C

D

I had a dread - ful flight. 3  
 ey, dis - con - nect the phone.  
 and keep your com - rade warm.

I'm back in the U. S. S. R.

A

C

You don't know how luck - y you are,

D<sup>7</sup>

To Coda ♫ 1.

A

boy, back in the U. S. S. R.

2.

D      E<sup>b</sup>      E

$\frac{3}{4}$  Back in the U. S., back in the U. S.,

$\frac{3}{4}$

A

$\frac{4}{4}$  back in the U. S. S. R. Well, the

$\frac{4}{4}$

D      A

U - kraine girls real - ly knock me out, they leave the west be - hind. And

$\frac{4}{4}$

D      D/C<sup>#</sup>      D/C      B<sup>7</sup>      E<sup>7</sup>

Mos - cow girls make me sing and shout; that Geor - gia's al - ways on my mi - mi -

$\frac{4}{4}$

D<sup>7</sup>

A

B<sup>7</sup>

E<sup>7</sup>

mi - mind.

*Coda*

D

A

D E♭ E

Back in the U. S. S. R.

A

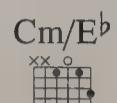
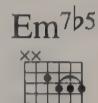
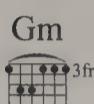
Back in the U. S. S. R.

Back in the U. S. S. R.

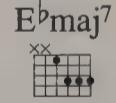
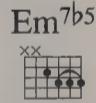
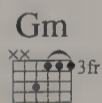
# WHILE MY GUITAR GENTLY WEEPS

Words & Music by George Harrison

Moderately

1. I



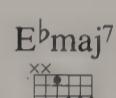
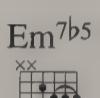
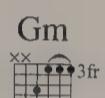
(1.) look at you all, see the love there that's sleep - ing,  
 (2.) look at the world, and I no tice it's turn - ing,  
 (3.) look from the wings of the play you are stag - ing,



Gm F C D<sup>7</sup>

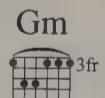
while my gui - tar gen - tly weeps.

I  
With  
As



look at the floor, and I see it needs sweep - ing,  
ev - 'ry mis - take we must sure - ly be learn - ing,  
I'm sit - ting here do - ing noth - ing but ag - ing,

*To Coda ♪*



Still my gui - tar gen - tly weeps.

Bm<sup>7</sup>

Em

Bm

I don't know why\_\_\_\_\_ no - bo - dy told \_\_\_\_\_ you,  
I don't know how\_\_\_\_\_ you were di - vert - ed,

D<sup>7</sup>

how to un - fold your love.  
you were per - vert - ed too.

Bm<sup>7</sup>

Em

Bm

I don't know how\_\_\_\_\_ some - one con - trolled you,  
I don't know how\_\_\_\_\_ you were in - vert - ed

D<sup>7</sup>

D.S. al Coda

they bought and sold\_\_\_\_\_ you.  
no one al - erted you.

2.I  
3.I

*Coda*



D⁷



Gm



weeps.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano. The vocal line starts with a single note followed by a sustained note. The piano accompaniment features eighth-note chords. The vocal line continues with eighth-note patterns.

Gm/F



Em⁷⁹⁵



E♭maj⁷



Gm

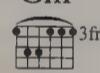


Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords.

F



Gm



F



Gm

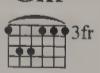


Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords.

F



Gm



F



Gm

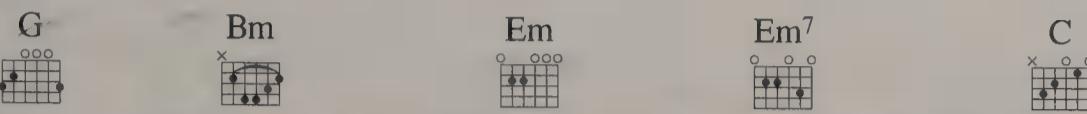


Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is shown above the piano. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords.

# A DAY IN THE LIFE

Words & Music by John Lennon & Paul McCartney

♩ = 80

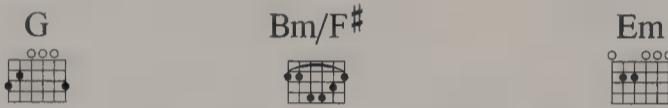


G                    Bm                    Em                    Em<sup>7</sup>                    C

Chord diagrams for G, Bm, Em, Em<sup>7</sup>, and C. The G chord has an 'x' on the 3rd string. The Bm chord has an 'x' on the 2nd string. The Em chord has an 'x' on the 1st string. The Em<sup>7</sup> chord has an 'x' on the 1st string. The C chord has an 'x' on the 2nd string.

Music staff for measures 1-5 in 4/4 time. The first measure starts with a half note followed by a quarter note. The second measure consists of four eighth notes. The third measure consists of four eighth notes. The fourth measure consists of four eighth notes. The fifth measure consists of four eighth notes.

§



G                    Bm/F#<sup>7</sup>                    Em

Chord diagrams for G, Bm/F<sup>7</sup>, and Em. The G chord has an 'x' on the 3rd string. The Bm/F<sup>7</sup> chord has an 'x' on the 2nd string. The Em chord has an 'x' on the 1st string.

1. I read the news to - day, oh boy,  
4. I read the news to - day, oh boy,



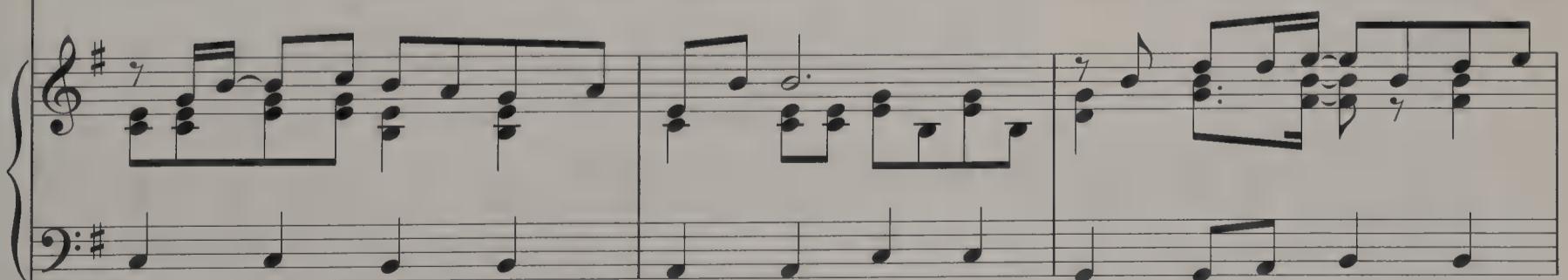
C                    Em/B                    Am                    Cmaj<sup>7</sup>                    G                    Bm

Chord diagrams for C, Em/B, Am, Cmaj<sup>7</sup>, G, and Bm. The C chord has an 'x' on the 3rd string. The Em/B chord has an 'x' on the 2nd string. The Am chord has an 'x' on the 1st string. The Cmaj<sup>7</sup> chord has an 'x' on the 1st string. The G chord has an 'x' on the 3rd string. The Bm chord has an 'x' on the 2nd string.

Music staff for measures 6-10 in 4/4 time. The first measure consists of four eighth notes. The second measure consists of four eighth notes. The third measure consists of four eighth notes. The fourth measure consists of four eighth notes.

a - bout a luck - y man who made the grade.  
four thous - and holes in Black - burn, Lan - ca - shire.

And though the news was rath - er  
And though the holes were rath - er



C                    Em/B                    Am                    Cmaj<sup>7</sup>                    G                    Bm

Chord diagrams for C, Em/B, Am, Cmaj<sup>7</sup>, G, and Bm. The C chord has an 'x' on the 3rd string. The Em/B chord has an 'x' on the 2nd string. The Am chord has an 'x' on the 1st string. The Cmaj<sup>7</sup> chord has an 'x' on the 1st string. The G chord has an 'x' on the 3rd string. The Bm chord has an 'x' on the 2nd string.

Music staff for measures 11-15 in 4/4 time. The first measure consists of four eighth notes. The second measure consists of four eighth notes. The third measure consists of four eighth notes. The fourth measure consists of four eighth notes.

Em

*To Coda ♪*

C

F

Em

Em/D

sad,  
small,

well, I just had to laugh.

Piano/Double Bass

C

F

Em

Cmaj<sup>7</sup>

G

Bm/F♯

I saw the pho - to - graph.

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

Piano/Double Bass

Em

C

Em/B

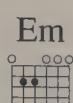
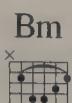
Am

Cmaj<sup>7</sup>

car,  
boy,

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

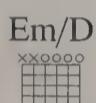
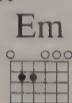
Piano/Double Bass



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

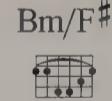
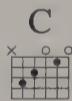
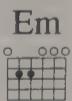
they'd seen his face be - fore,  
but I just had to look;

1.



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

2.



hav - ing read the book.

I'd love to turn

G Em/A E  
 you on. *Instrumental break ad lib*  
 10 10 10  
 Woke up, fell out of bed, dragged a comb a-cross my head. Found my  
 way down stairs and drank a cup, and look - ing up, I no - ticed I was late. Found my  
 coat and grabbed my hat, made the bus in sec - onds flat. Found my

E                      B<sup>7sus4</sup>                      E                      B<sup>7sus4</sup>  

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

C                      G                      D  


Ah

A                      E                      C  


G                      D                      A

*D.S. al Coda*





*Coda*

C                      F                      Em                      Em/D

they had to count them all. — Now they know how man - y holes it takes to fill the Al - bert

C                      Bm/F♯

Hall.                      I'd                      love                      to                      turn

G                      Em/A

N.C.

you                      on.

*Instrumental  
break ad lib.*

10

E

10

8

# HEY JUDE

Words & Music by John Lennon & Paul McCartney

$\text{♩} = 68$



Hey Jude, don't make it bad, take a



sad song and make it bet - ter.

Re - mem - ber to let her in - to your



heart, then you can start to make it bet - ter. Hey

**F**

**C**

**C<sup>7</sup>**

Jude, don't be a - fraid,  
Jude, don't let me down,

you were made to go out and  
you have found her now go and

**F**

**B<sup>b</sup>**

get her.  
get her.

The min - ute you let her un - der your  
Re - mem - ber to let her in - to your

**F**

**To Coda ♪ C<sup>7</sup>**

**F**

skin, heart, then you be - gin then you can start to make it bet - ter.

And an - y - time\_\_\_\_ you feel the pain,\_\_\_\_ Hey Jude,\_\_\_\_ re - frain;\_\_\_\_

— don't car - ry the world\_\_\_\_ up - on\_\_\_\_ your shoul - ders.\_\_\_\_

For well you know\_\_\_\_ that it's a fool\_\_\_\_ who plays\_\_\_\_ it cool\_\_\_\_

— by mak - ing his world\_\_\_\_ a lit - tle cold -

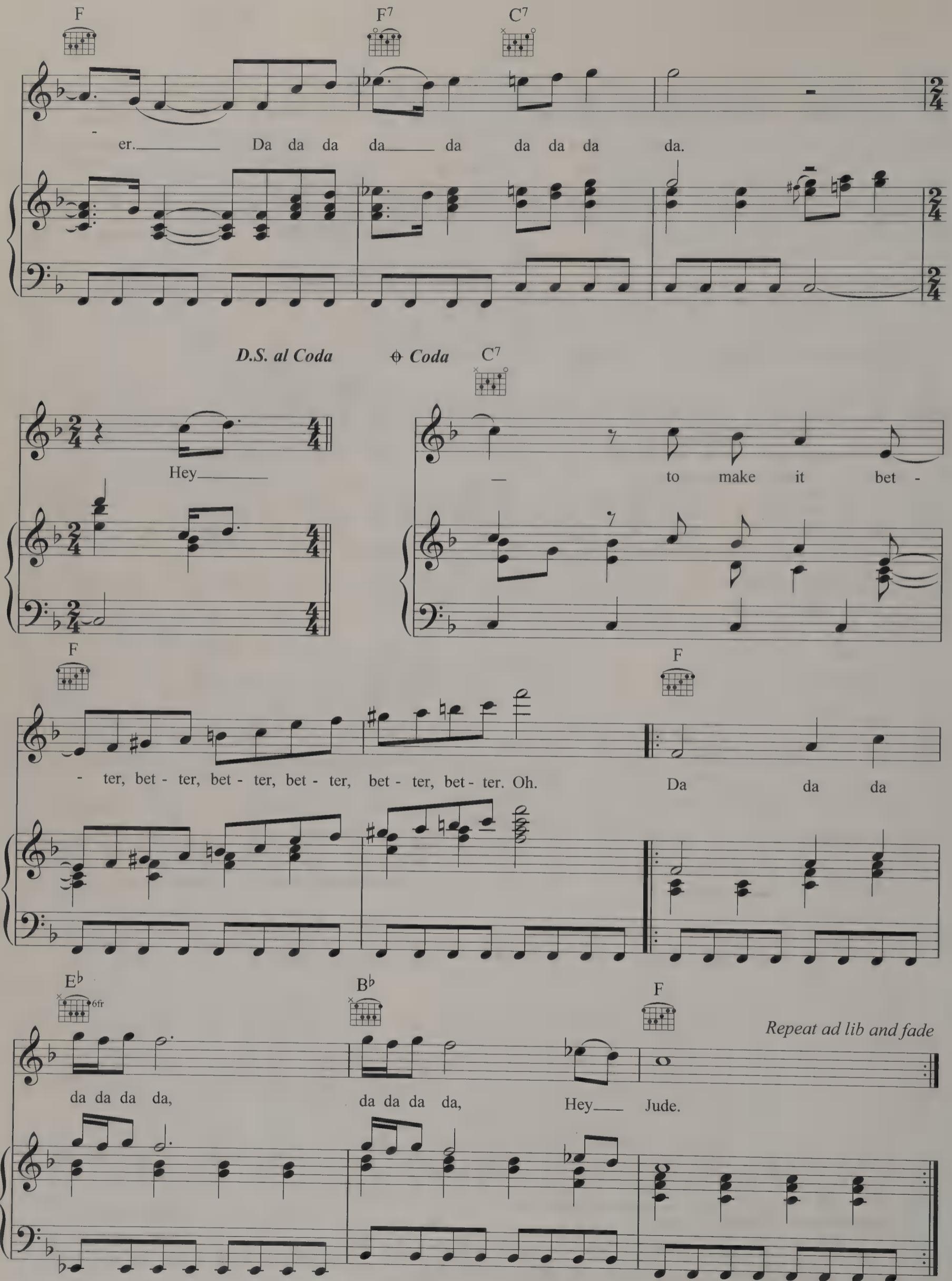
F   
 er. Da da da da da da da da.  
 F<sup>7</sup>   
 C<sup>7</sup> 

*D.S. al Coda* ♦ *Coda* C<sup>7</sup> 

Hey — to make it bet -  
 ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter. Oh. Da da da  
 F 

E<sup>b</sup>  6th  
 B<sup>b</sup>   
 F 

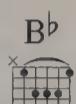
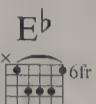
*Repeat ad lib and fade*  
 da da da da, da da da da, Hey Jude.  
 E<sup>b</sup> B<sup>b</sup> F



# SGT. PEPPER'S LONELY HEARTS CLUB BAND

Words & Music by John Lennon & Paul McCartney

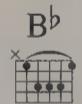
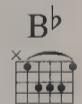
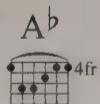
$\text{J} = 118$



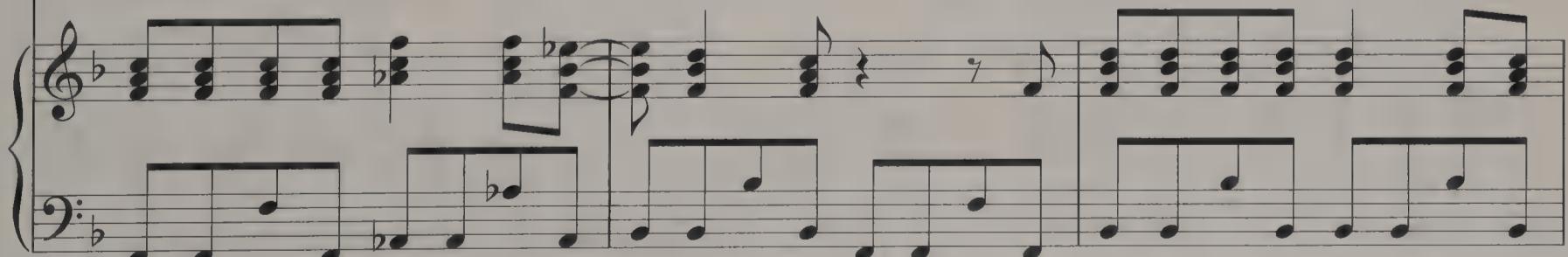
*Spoken: 1, 2, 3, 4*

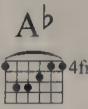
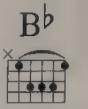


We're



Ser-geant Pep-per's Lone - ly Hearts Club Band, we hope you have en-joyed the show.



 F       A♭  
 B♭       F

Ser-geant Pep-per's Lone - ly Hearts\_ Club Band, we're

 G<sup>7</sup>       C       B♭

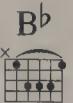
sor - ry but it's time to go. Ser-geant Pep-per's Lone - ly, Ser-

 F       G<sup>7</sup>       Dm       D<sup>7</sup>

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

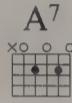
 G       B♭       C       G      

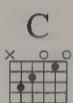
- geant Pep-per's Lone - ly Hearts\_ Club Band, we'd like to thank you once a - gain.

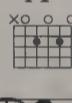
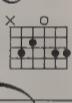


Ser-geant Pep-per's one and on - ly Lone - ly Heart's Club Band, it's

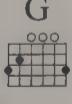


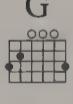


get-ting ve - ry near the end. Ser-geant Pep-per's Lone - ly, Ser-

- geant Pep-per's Lone - ly, Ser - geant Pep-per's Lone - ly Hearts\_ Club



Band.






# ALL YOU NEED IS LOVE

Words & Music by John Lennon & Paul McCartney

Moderately



G                    D                    G                    C                    D<sup>7</sup>

Chord diagrams for G, D, G, C, and D<sup>7</sup> are shown above the first measure of the sheet music.

Sheet music for piano/vocal/guitar. Treble and bass staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 1-5.



G                    D/F<sup>#</sup>                    Em

Chord diagrams for G, D/F#, and Em are shown above the first measure of the second system.

Love,                love,                love.

Sheet music for piano/vocal/guitar. Treble and bass staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 6-10.



D<sup>7</sup>/A                    G                    D<sup>7</sup>/F<sup>#</sup>                    D<sup>7</sup>/E                    D<sup>7</sup>                    D<sup>7</sup>/C                    D<sup>7</sup>

Chord diagrams for D7/A, G, D7/F#, D7/E, D7, D7/C, and D7 are shown above the first measure of the third system.

Love,                love,                love.

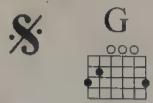
Sheet music for piano/vocal/guitar. Treble and bass staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 11-15.



Chord diagrams for D7/A, G, D7/F#, D7/E, D7, D7/C, and D7 are shown above the first measure of the fourth system.

Love,                love,                love.

Sheet music for piano/vocal/guitar. Treble and bass staves. Key signature: F major (one sharp). Time signature: 4/4. Measures 16-20.



1. There's no - thing you can do that can't be done.
2. There's no - thing you can make that can't be made.
3. There's no - thing you can know that is - n't known.



No-thing you can sing that can't be sung.  
No - one you can save that can't be saved.  
No-thing you can see that is - n't shown.

No - thing you can say but you can learn  
No - thing you can do but you can learn  
No-where you can be that is - n't where



how to play the game.  
how to be you in time.  
you're meant to be.

It's eas - y.  
It's eas - y.  
It's eas - y.

G      A<sup>7sus4</sup>      D<sup>7</sup>      G      A<sup>7sus4</sup>      D<sup>7</sup>

All you need is love. All you need is love.

G      B<sup>7</sup>      Em      G/D      Cmaj<sup>7</sup>      D<sup>7</sup>      G

To Coda ♪

All you need is love, love. Love is all you need.

Love, love, love. Love, love, love.

D<sup>7/A</sup>      G      D<sup>7/F#</sup>      D<sup>7/E</sup>      D<sup>7</sup>      D<sup>7/C</sup>      D<sup>7</sup>

Love, love, love.

G              A<sup>7sus4</sup>              D<sup>7</sup>              G              A<sup>7sus4</sup>              D<sup>7</sup>
  


All you need is love. All you need is love.

3              3              3              3              3              3

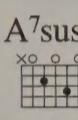
G              B<sup>7</sup>              Em              G/D              Cmaj<sup>7</sup>              D<sup>7</sup>              G
 

D.S. al Coda

3              3              3              3              3              3

All you need is love, love. Love is all you need.

3              3              3              3              3              3

♫ Coda      G              A<sup>7sus4</sup>              D<sup>7</sup>


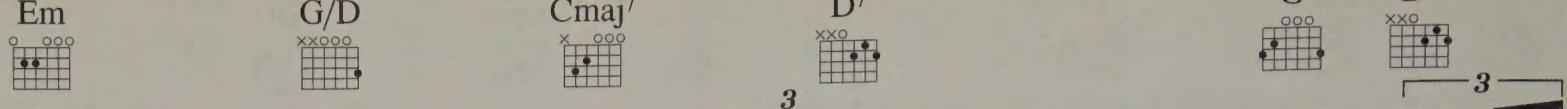
All you need is love.

3              3              3              3              3              3

G              A<sup>7sus4</sup>              D<sup>7</sup>              G              B<sup>7</sup>

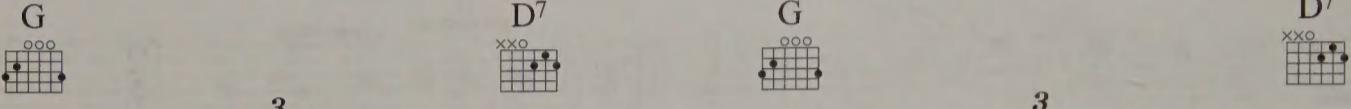

All you need is love. All you need is love.

3              3              3              3              3              3

Em                    G/D                    Cmaj<sup>7</sup>                    D<sup>7</sup>                    G                    D<sup>7</sup>  


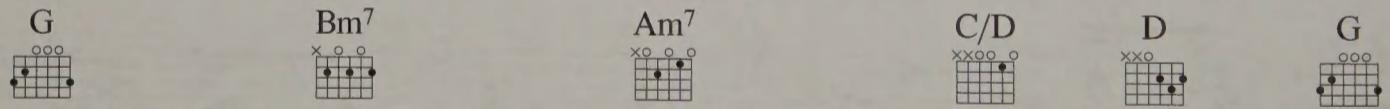
— love. — Love is all you need. Love is

Repeat 7 times with vocal ad. lib and effects

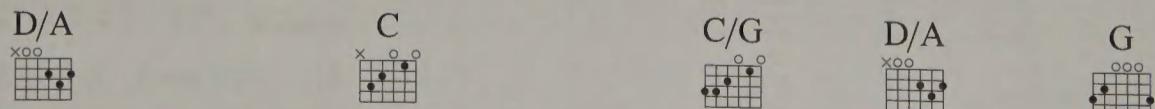
G                    D<sup>7</sup>                    G                    D<sup>7</sup>  


all you need. Love is all you need. Love is all  
 (Love is all you need.) (Love is all you need.)

3                    3                    3                    3

G                    Bm<sup>7</sup>                    Am<sup>7</sup>                    C/D                    D                    G  


8

D/A                    C                    C/G                    D/A                    G  


8                    8                    8                    8                    8



All the songs from the Beatles LOVE Album,  
arranged for piano, voice & guitar

BECAUSE  
GET BACK  
GLASS ONION  
ELEANOR RIGBY  
I AM THE WALRUS  
I WANT TO HOLD YOUR HAND  
DRIVE MY CAR / THE WORD / WHAT YOU'RE DOING  
GNIK NUS  
SOMETHING  
BEING FOR THE BENEFIT OF MR. KITE! /  
I WANT YOU (SHE'S SO HEAVY) / HELTER SKELTER  
HELP!  
BLACKBIRD / YESTERDAY  
STRAWBERRY FIELDS FOREVER  
WITHIN YOU WITHOUT YOU / TOMORROW NEVER KNOWS  
LUCY IN THE SKY WITH DIAMONDS  
OCTOPUS'S GARDEN  
LADY MADONNA  
HERE COMES THE SUN  
COME TOGETHER / DEAR PRUDENCE  
REVOLUTION  
BACK IN THE U.S.S.R.  
WHILE MY GUITAR GENTLY WEEPS  
A DAY IN THE LIFE  
HEY JUDE  
SGT. PEPPER'S LONELY HEARTS CLUB BAND  
ALL YOU NEED IS LOVE



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LAY-FLAT WHILE YOU  
ARE PLAYING

