

GETTING BETTER

Words & Music by John Lennon & Paul McCartney.

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VOCAL F

OTHERS C Dm A C G

It's get-ting bet-ter all the time I used to get mad at my school.

GUITAR I 8va →

GUITAR II

BASS

DRUMS

Dm *G* No I can't com-plain *G* No I can't com-plain *G* Ah oh

(the) teach-ers who taught me weren't cool You're hold-ing me down Burn-ing me round

B *C* Fool-ish rules *Dm* Bet-ter *Em*

fill-ing me up with the rules I've got to ad-mit it's get-ting bet-ter a lit-tle bet-ter all the time

F Can't get no worse — *L*
 — I have to admit it's get-ting bet - ter *Dm* bet - ter *Em* Since you've been mine — *F*

4. *III*

15
 12

— — — — —

10 7 8 7 8 8 7 10 7 10 7 8 10 7 8 10

% % % % %

The musical score is arranged in four systems, each containing a vocal line, a piano accompaniment line, and a guitar tablature line. The key signature is one flat (B-flat), and the time signature is 3/4.

System 1: The vocal line begins with a whole rest followed by a half note G, then a quarter note G. The piano accompaniment features a sustained chord of F major (F, A, C) with a piano dynamic marking. The guitar tablature shows a whole rest followed by a half note 12 and a quarter note 12.

System 2: The vocal line continues with a half note G, then a quarter note G, followed by a half note G. The piano accompaniment features a sustained chord of F major (F, A, C) with a piano dynamic marking. The guitar tablature shows a whole rest followed by a half note 12 and a quarter note 12.

System 3: The vocal line continues with a half note G, then a quarter note G, followed by a half note G. The piano accompaniment features a sustained chord of F major (F, A, C) with a piano dynamic marking. The guitar tablature shows a whole rest followed by a half note 12 and a quarter note 12.

System 4: The vocal line continues with a half note G, then a quarter note G, followed by a half note G. The piano accompaniment features a sustained chord of F major (F, A, C) with a piano dynamic marking. The guitar tablature shows a whole rest followed by a half note 12 and a quarter note 12.

$\frac{Dm}{C}$ $\frac{Em}{G}$ F
 - ter It's get-ting bet - ter since you've been mine get - ting so much bet - ter all the time

4.

T 15 15 15 15 15 15 15 15 15 15 15 15
 A 12 12 12 12 12 12 12 12 12 12 12 12
 B

T
A
B

T 5 2 5 0 3 2 3 2 3 3
 A
B

T
A
B

$\frac{E}{C}$ $\frac{Dm}{C}$ $\frac{Em}{G}$ F C
 — It's get-ting bet-ter all the time — bet-ter bet-ter — bet - ter It's get-ting bet-ter all the

T 15 15 15 15 15 15 15 15
 A 12 12 12 12 12 12 12 12
 B

T
A
B

T 3 2 2 2 5 2 5 2 5 0 3 2 2 5
 A
B

T
A
B

$\frac{Dm}{C}$ $\frac{Em}{G}$ F G

time ——— bet-ter bet-ter bet-ter I

4. \downarrow (Sitar) \rightarrow

15 15 15 15 15 15 15 15
 12 12 12 12 12 12 12 12

15 12 15 12

Conga

F G

used to be cruel — to my wom - an I beat — her and kept — her a-part — from the things — that she loved —

$\frac{Dm}{C}$ $\frac{Em}{G}$ F

- ter it's get-ting bet - ter since you've been mine— get - ting so much bet - ter all the time—

4.

15 15 15 15 15 15 15 15
 12 12 12 12 12 12 12 12

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

$\frac{Dm}{C}$ $\frac{Em}{G}$ F C

— It's get-ting bet-ter all the time— bet-ter bet-ter bet - ter It's get-ting bet-ter all the

15 15 15 15 15 15 15 15
 12 12 12 12 12 12 12 12

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

Dm
C

Em
G

F

time bet-ter bet-ter bet-ter get-ting so much bet-ter all the time

4.

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

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

C

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

3

Fade Out