



AUTHENTIC TRANSCRIPTIONS
WITH NOTES & TABLATURE

Transcribed by
JOFF JONES

T H E
BEATLES
GUITAR
B O O K



John Lennon
at Westbury, N.Y.
1965

A D C

— the way the pa - per bag was on my knee. — Man — I had a dread - ful flight. —
 — it 'til to - mor - row to un - pack my case. — Hon - ey, dis - con - nect the phone. —

| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|----|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 7 | 7 | 9 | 7 | 10 | 7 | 9 | 12 | 12 | 14 | 14 | 12 | 12 | 14 | 10 | 10 | 12 | 12 | 10 | 10 | 12 |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

Chorus

D A C

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

| | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| 11 | 11 | 11 | 11 | 11 | 11 | 11 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 12 | 12 | 14 | 14 | 12 | 12 | 14 | 7 | 7 | 9 | 9 | 7 | 7 | 7 | 10 | 10 | 12 | 12 | 10 | 10 | 10 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |

Gtrs. 1 + 2

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|----|----|---|---|----|----|---|---|---|---|
| 5 | 5 | 8 | 7 | 8 | 8 | 11 | 10 | 5 | 5 | 11 | 10 | | | | |
| 2 | 2 | 2 | 2 | 5 | 6 | 5 | 6 | 5 | 5 | 7 | 5 | 8 | 9 | 8 | 9 |
| 5 | 5 | 4 | 2 | 3 | 4 | 3 | 4 | 8 | 8 | 7 | 5 | 6 | 7 | 6 | 7 |

1.

D D7 A

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

11 11 11 11 11 11 11

12 12 14 14 12 12 12

10 10 10 10 10 10 10

10 10 11 10 11

6 6 6 6 6 6 6 6

7 7 9 9 7 7 9 9

5 5 5 5 5 5 5 5

10 10 13 12 10 11 10 11

7 7 7 7 7 7 7 7

9 9 8 9 8 9

10 10 11 10 11

7 7 7 7 7 7 7 7

9 9 8 9 8 9

2.

A E7 E Em11

Back in the U. S., back in the U. S.,

10 11 12

6 6/11 12 13

7 7 7 0

5 5 7 0

5 5 5 5 5 5 5 5

14 12

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

A A7

back in the U. S. S. R. Well the

(da da da)

6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 9 9 9 7 7 7 9 9 9

5 5 5 5 5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6 6 6 6 6

7 7 7 9 9 9 7 7 7 9 9 9

5 5 5 5 5 5 5 5 5 5 5 5

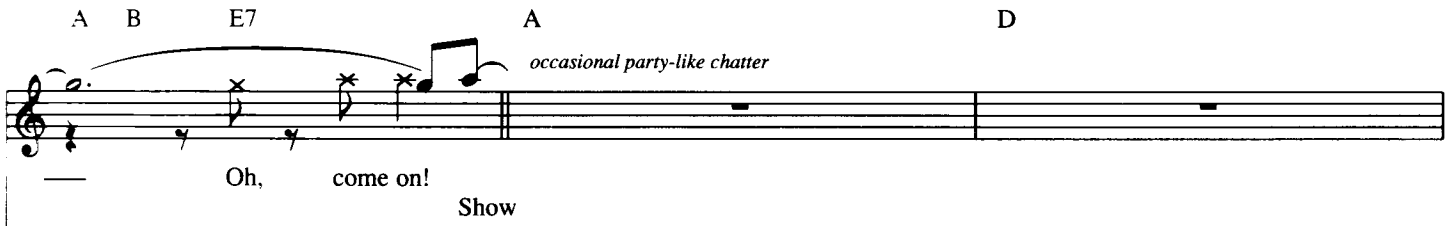
To Coda 

Guitar Solo

A B E7 A D

Oh, come on! Show

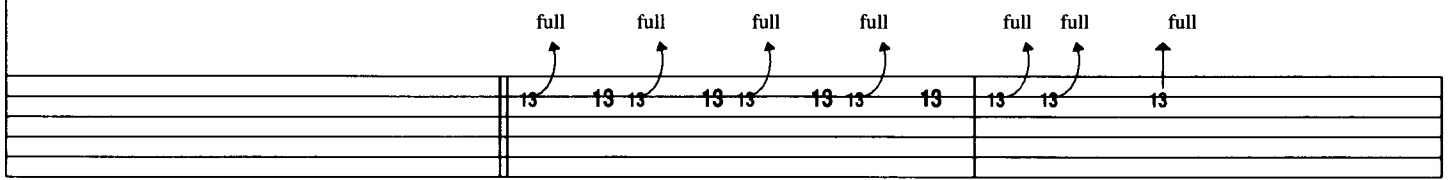
occasional party-like chatter



| | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|
| 6 | 8 | 8 | 5 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 6 | 6 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | |
| 7 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 7 | 7 | 9 | 12 | 12 | 14 | 14 | 12 | 12 | 14 |
| 5 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |



full full full full full full full



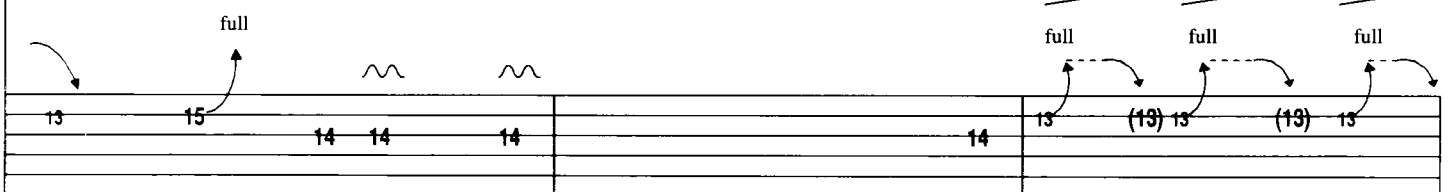
C D A



| | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|----|---|---|---|---|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 6 | 6 | 6 | 6 | 6 | 6 |
| 10 | 10 | 12 | 12 | 12 | 10 | 10 | 10 | 12 | 12 | 12 | 12 | 14 | 14 | 12 | 12 | 14 | 14 | 7 | 10 | 9 | 7 | 7 | 9 |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 5 | 5 | 5 | 5 | 5 | 5 |



full full full



D C D

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

11 11 11 11 11 11 11 11 | 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11

12 12 14 14 12 12 12 14 | 10 10 12 12 10 10 12 | 12 12 14 14 12 12 14

10 10 10 10 10 10 10 10 | 8 8 8 8 8 8 8 | 10 10 10 10 10 10 0

full (13)13 full 13 (13) full 15 14 14 14-X

Chorus

A C D

you don't know how luck-y you are, boys. _

6 6 6 6 6 6 6 9 | 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11

7 7 9 9 7 7 7 10 | 10 10 12 12 10 10 12 12 | 12 12 14 14 12 12 14 14

5 5 5 5 5 5 5 8 | 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10

D.S. al Coda

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

11 | 6 6 6 6 6 6 6 6

12 | 7 7 9 9 7 7 9 9

10 | 5 5 5 5 5 5 5 5

⊕ Coda

A D C

— me 'round your snow peaked moun-tains way down south, — take — me to your dad-dy's farm. —

Trem. Trem. Trem.

Trem. Trem. Trem.

| | | |
|-----------------|----------------------|----------------------|
| 17 | 17 | 17 |
| 6 6 6 6 6 6 6 6 | 11 11 11 11 11 11 11 | 9 9 9 9 9 9 9 |
| 7 7 9 9 7 7 9 9 | 12 12 14 12 14 12 14 | 10 10 12 12 10 10 12 |
| 5 5 5 5 5 5 5 5 | 10 10 10 10 10 10 10 | 8 8 8 8 8 8 8 |

D A D

— Let — me hear your bal - a - lai - kas ring - ing out, — come.

Trem. Trem. Trem.

Trem. Trem. Trem.

| | | |
|-------------------------|-----------------------|----------------------|
| 17 | 17 | 17 |
| 11 11 11 11 11 11 11 11 | 6 6 6 6 6 6 6 6 6 6 | 11 11 11 11 11 11 11 |
| 12 12 14 14 14 12 12 14 | 7 7 9 9 9 7 7 7 9 9 9 | 12 12 14 14 12 12 14 |
| 10 10 10 10 10 10 10 10 | 5 5 5 5 5 5 5 5 5 5 | 10 10 10 10 10 10 10 |

Chorus

C D A

— and keep your com-rade — warm. — I'm back in the U. S. S. R. —

Trem. Trem. Trem.

Trem. Trem. Trem.

| | | |
|-------------------------------------|----------------------------|---------------------|
| 17 | 17 | |
| 9 9 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11 | 6 6 6 6 6 6 6 6 6 6 |
| 10 10 10 12 12 12 10 10 10 12 12 12 | 12 12 12 14 14 14 12 12 12 | 7 7 9 9 7 7 7 9 9 9 |
| 8 8 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 | 5 5 5 5 5 5 5 5 5 5 |

C D

You don't know how luck-y you are, _____ boys. _____ Back in the U. S. S. R. _____

| | | | | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | | |
| 10 | 10 | 10 | 12 | 12 | 12 | 10 | 10 | 10 | 12 | 12 | 12 | 12 | 12 | 12 | 14 | 14 | 14 | 12 | 12 | 12 | 14 | 14 | 14 | 12 |
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |

A B E7 A

_____ Aw! Let me tell you hon-ey! Hey, I'm back!

| | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 8 | 8 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 9 | 9 | 7 | 7 | 7 | 9 | 9 | 9 | 7 | 9 | 9 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 7 | 7 | 9 | 9 | 7 | 7 | 9 | 9 |
| 5 | 5 | 5 | 6 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

Fade Out

(indiscernable rap) Oo, oo, oo, _____ oo, oo, oo.

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 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 |
| 7 | 7 | 9 | 9 | 7 | 7 | 9 | 9 | 7 | 7 | 9 | 9 | 7 | 7 | 9 | 9 | 7 | 7 | 9 | 9 | 7 | 7 | 9 | 9 | | |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | | |

Come Together

Words and Music by John Lennon and Paul McCartney

With a Groove ♩ = 80

N.C. Dm7 (implied)

Shoo, shoo, shoo, shoo.

p *mp* *

T
A
B

10 12 10 12 10 12 10 12 (10)(10)
(12)(12)

*slight fret noise

*attacks and fret buzz produced by slight relaxation of fingers.

Verse (Harmonies on Verses 3 and 4)

D7#9 (implied)

1. Here come old flat-top, he come groov-in' up slow-ly, he got Joo Joo eye-ball, he one
 2. He wear no shoe-shine, he got toe-jam foot-ball, he got mon-key fin-ger, he shoot
 3. He bag pro-duc-tion, he got wal-rus gum-boot, he got O-no side-board, he one
 4. He roll-er coast-er, he got ear-ly warn-ing, he got mud-dy wa-ter, he one

slight tube distortion

12 12 14 (12) 12 12 14 14 12 12 14 14 12 12 14 14 12 12 14 14
 10

12 12 14 14 12 12 12-14 12 12 12 14 14 12 12 10-12 10 12 10 10
 10

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A5

ho - ly roll - er, he got hair down to his knee. _
 Co - ca Co - la, he say, "I know you, you know me." _
 spi - nal crack - er, he got feet down be - low _ his knee. _
 Mo - jo fil - ter, he say, "One and one and one _ is three." _

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

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

12 12 14 14 12 12 10 12 (10) | 7 7 9 9 7 7 5 7 5 | 7 7 9 9 7 7 5 7 5

10 10 10 10 10 10 | 5 5 5 5 5 5 5 7 5 | 5 5 5 5 5 5 3 5 5

Verses 2, 3
and 4 only

G5

1.
Dm7 (implied)

Got to be a jo - ker, he just do what he please. _ Shoo,
 One thing I can tell you, is you got to be free. _
 Hold you in his arm - chair, you can feel his di - sease. _ } Come to - geth -
 Got to be good look - ing 'cause he so hard to see. _ }

10 12 10

2., 4.

Chorus

B5

B5/A

shoo. shoo, shoo. - er right

p let ring ----- let ring ----- let ring ----- *mf*

10 12 10 10 12 10 4 4 4 4 4 4 4 4 0 0

To Coda

G5 A5 Dm7 (implied)

now, — o - ver me. — Shoo, shoo,

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

5 3 3 5 5 7 7 10 12 10 10 12 10 10 12 10

3.

Chorus

B5

B5/A

G5

A5

Dm7 (implied)

shoo. - er right now, — o - ver me. —

let ring ----- *mp* let ring -----

10 12 10 4 4 4 4 4 4 4 4 5 3 3 3 3 5 10 12 10

Keyboard Solo

D5
Heavier tube distortion

shoo. Right!

let ring ----- *f*

10 12 10 12 12 12 12 12 14 14 12 12 14 14 12 12 12 14 12 14 14 12 12 14 14 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Detailed description: This block contains the musical notation for a keyboard solo. It features a treble clef staff with a key signature of one sharp (F#). The first staff has lyrics 'shoo.' and 'Right!'. The second staff has lyrics 'let ring -----' followed by a dynamic marking '*f*'. Below the staffs are two systems of guitar fretboard diagrams. The first system shows fret numbers 10, 12, 10, 12, 12, 12, 12, 12, 14, 14, 12, 12, 14, 14, 12, 12, 12, 14, 12, 14, 14, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10. The second system shows fret numbers 12, 12, 14, 14, 12, 12, 14, 14, 12, 12, 12, 14, 12, 14, 14, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10, 10.

Harmonized Guitar Solo

Vocal: Come!

A5

aw!

Come!

8 va

full

20 20 20 (20) 18 20

8 va

full

15 15 15 (15) 13 15

12 12 14 14 12 12 14 0 7 7 9 9 7 7 9 9 7 7 9 9 7 7 5 5 5 5

Detailed description: This block contains the musical notation for a harmonized guitar solo. It features a treble clef staff with a key signature of one sharp (F#). The first staff has lyrics 'Vocal: Come!', 'aw!', and 'Come!'. The second and third staves show guitar fretboard diagrams with wavy lines indicating vibrato. The second staff has fret numbers 20, 20, 20, (20), 18, 20. The third staff has fret numbers 15, 15, 15, (15), 13, 15. The fourth staff is a treble clef staff with a key signature of one sharp (F#). The fifth staff is a guitar fretboard diagram with fret numbers 12, 12, 14, 14, 12, 12, 14, 0, 7, 7, 9, 9, 7, 7, 9, 9, 7, 7, 9, 9, 7, 7, 5, 5, 5, 5.

8va
Come! Come! Dm7 1
Bkgd. rap

full full full full full full full

20 20 20 (20) 17 19 19 19 (19) 17 20

8va
full full full full full full

15 15 15 (15) 14 12 12 12 (12) 15 13

7 7 9 9 7 7 9 9 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5

⊕ Coda

Dm7

Shoo, shoo, shoo. Oh!

8va light vib.

13 (13) 15 (15) 17 (17) 13 (13) 15 (15) 17 (17) 13 (13) 15 (15) 17 (17) 13 (13) 15 (15) 17 (17)

let ring

10 10 10 12 12 10 10 10 12 10 10 10 12 10 10 10 12 10

Come to-ge-th - er yeah. _____ Come to-ge-th - er

8 va.....

full full full

20 17 20 (20) 17 20

12 12 14 14 12 12 10 12 10 10 12 12 14 14 12 12 10 12 10 10 12 12 14 14 12 12 10 12 10 10 10 10

*fret noise

yeah. Aw.

Fade Out

full full

13 13 (15) 13 13

12 12 14 14 12 12 10 12 10 10 12 12 14 14 12 12 10 12 10 10 10 10 12 12 14 14 12 12 10 12 10 10 10 10

Day Tripper

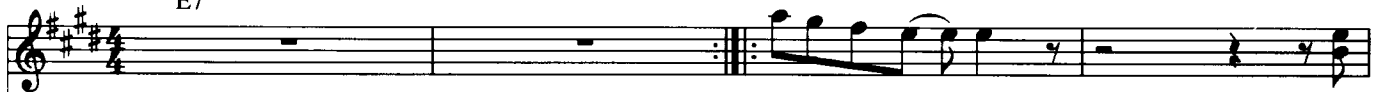
Words and Music by John Lennon and Paul McCartney

Rock ♩=138

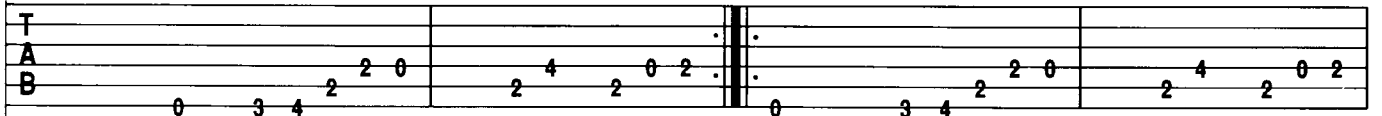
Verse

5 times

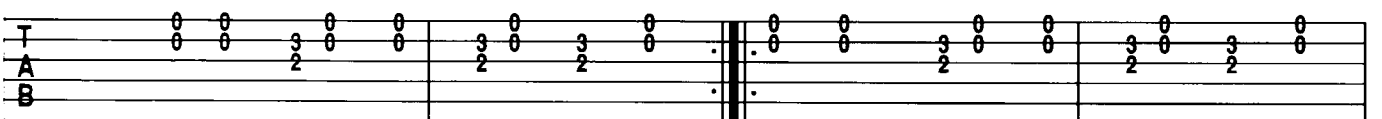
E7



1. Got a good rea - son for
3. Tried to please _ her



Ad lib. feel (3rd, 4th and 5th times)



*Pickup note for unison guitar 2nd time

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Verse

E7

She's a big tea - ser.

She took me half _ the way there. _

A7

E7

She's a big tea - ser.

She took me half _ the way there, _ now.

She was a

Chorus

F#7

Day - trip - per ;

{ one way tick - et yeah. - }
 { Sun-day driv - er yeah. - }

It took me

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

5 5 5 5 5 5 2 4 4 4 4 2 4 4 4 4 2 4 4 4 4 2 4 4 4 4

A7

G#7

C#7

B7

A7

so _____

long

to find out _____

and I found out.

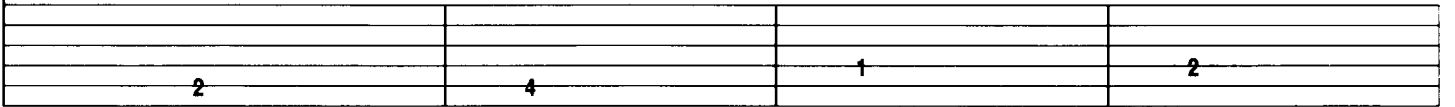
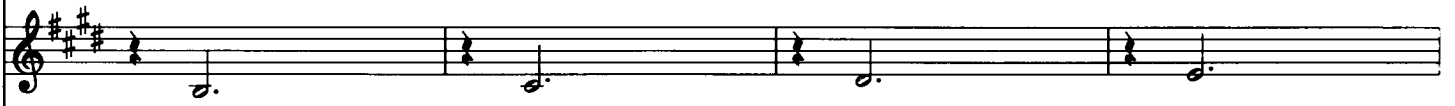
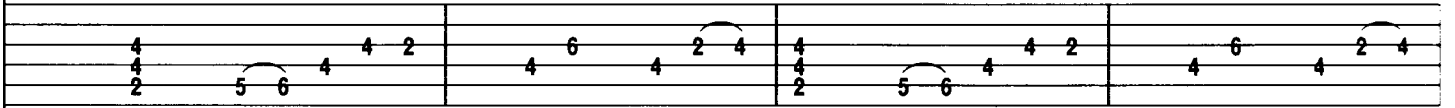
7 7 7 7 7 7 7 0 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4

6 6 6 6 6 6 6 7 7 7 7 7 7 7 10 10 10 10 10 10 6 6 6 6 6 6 6 7 7 7 7 7 7 5

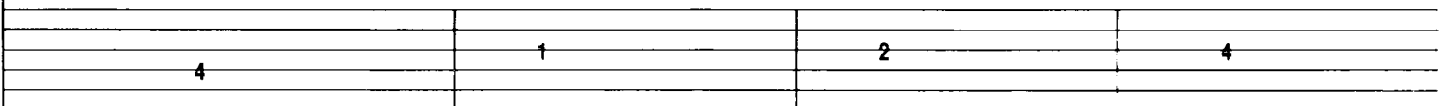
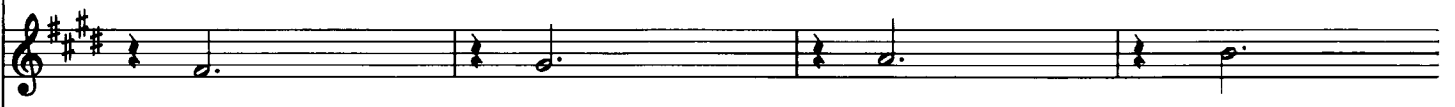
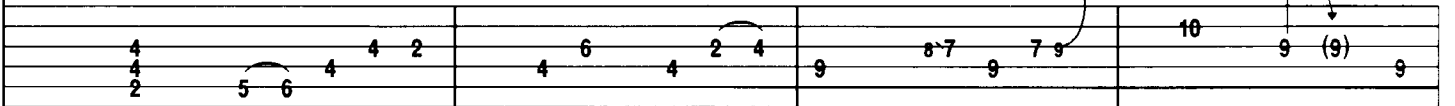
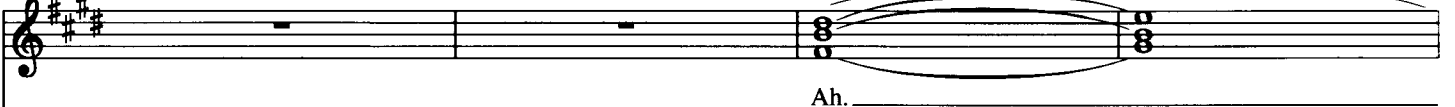
Interlude

B7

B7sus4



B7



Musical staff with guitar chords and vocal line "Ah." The staff shows a treble clef with a key signature of three sharps (F#, C#, G#). The guitar part consists of two measures of chords, each with a grace note (7) and a fermata. The vocal line is a simple line with "Ah." written below it.

Musical staff with guitar fret numbers and a vocal line. The fret numbers are: 12, 12, 10, 12, 10, 12, 12, 12, 10, 12, 14, 14. A vocal line with an accent mark (^) is written above the fret numbers. The fret numbers are written on a five-line staff.

Musical staff with guitar fret numbers 2, 3, and 5. The fret numbers are written on a five-line staff.

Musical staff with guitar chord E7 and vocal line "Ah." The staff shows a treble clef with a key signature of three sharps. The guitar part consists of two measures of chords, each with a grace note (7) and a fermata. The vocal line is a simple line with "Ah." written below it.

D.S. al Coda

Musical staff with guitar fret numbers and a melodic line. The fret numbers are: 14, 14, 0, 3, 4, 2, 2, 0, 2, 4, 2, 0, 2. The melodic line is written above the fret numbers.

Musical staff with guitar fret numbers and a melodic line labeled "2nd time only". The fret numbers are: 2, 0, 0, 2, 0, 0, 2, 0, 2, 0. The melodic line is written above the fret numbers.

⊕ *Coda*

Out-Chorus

4 times

E7

Day - trip - per.

3rd and 4th times

Detailed description: This system contains the first four measures of the Coda. It features a vocal line with the lyrics 'Day - trip - per.', a guitar melody line, and a guitar chord line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar chord line includes fret numbers such as 0, 3, 4, 2, 2, 0, 2, 4, 2, 0, 2, 0, 3, 4, 2, 2, 0.

Repeat and Fade

day - trip - per, yeah. ____

Detailed description: This system contains the final four measures of the Coda. It features a vocal line with the lyrics 'day - trip - per, yeah. ____', a guitar melody line, and a guitar chord line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The guitar chord line includes fret numbers such as (0), 2, 4, 2, 0, 2, 0, 3, 4, 2, 2, 0, 2, 4, 2, 0, 2, (0), 3, 0, 3, 0, 0, 0, 0, 0, 2, 0, 0, 0, 0, 2, 0, 2, 0.

Eight Days A Week

Words and Music by John Lennon and Paul McCartney

Introduction

Swing Feel ♩ = 138

Fade in D 3 3 3 3 3 3 E/D 3 3 3 3 3 3 G/D 3 3 3 3 3 3

let ring

Acoustic



Verse

D E G

1.,3. Oo I need your love, babe, _ guess you know it's true. _
 2.,4. Love you ev - 'ry day, girl, _ al - ways on my mind. _

Fade in peaks *Electric guitar slightly muted first 8 bars

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D E

Hope you thing need my love, babe. —
 One thing I can say, girl, —

G D Chorus Bm

(3rd Verse) *(Harmonies on Verses 2 and 4 only)*

just like I need you. — } Oh. — Hold me, —
 love you all the time. — }

*Simultaneously release chord and strum.

G Bm E

love me. — Hold me, — love me. — I

D E G

ain't got noth - in' but love { babe, — } eight days a week. —
girl, — }

To Coda ⊕ Interlude

D A


Eight days a week, I

*Release chord

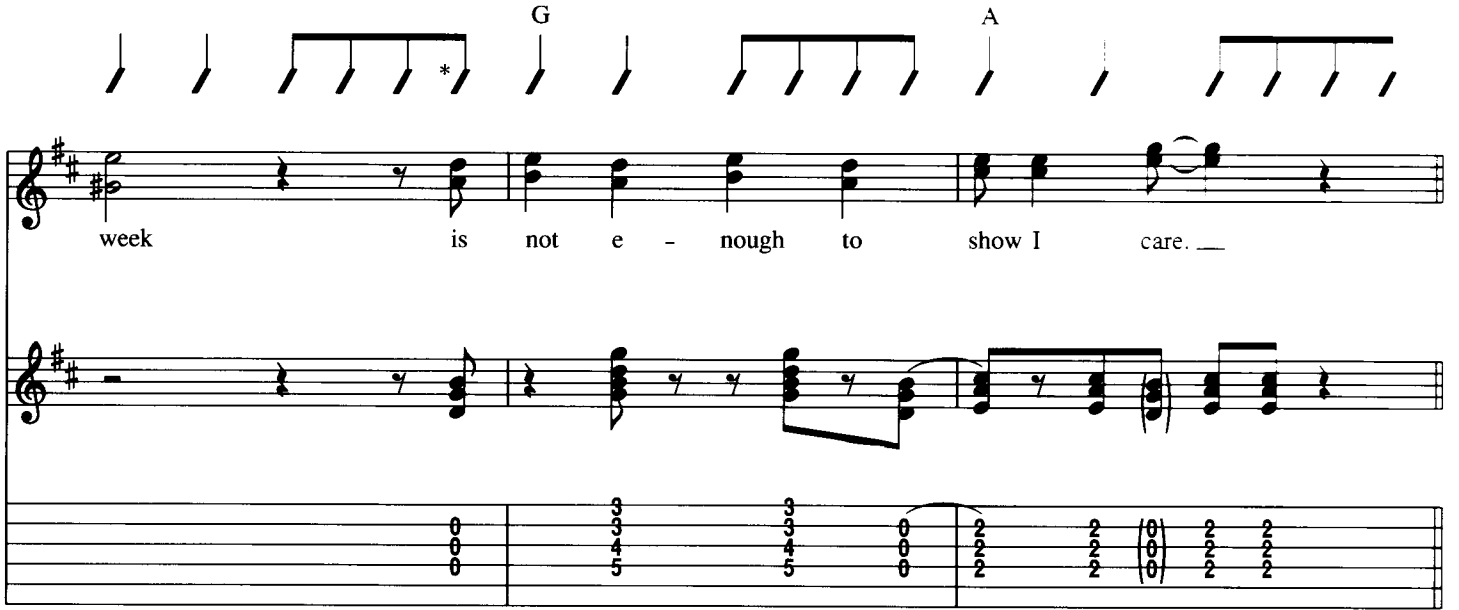
Bm E

love ————— you. Eight days a

p


D.S. al Coda 

G A

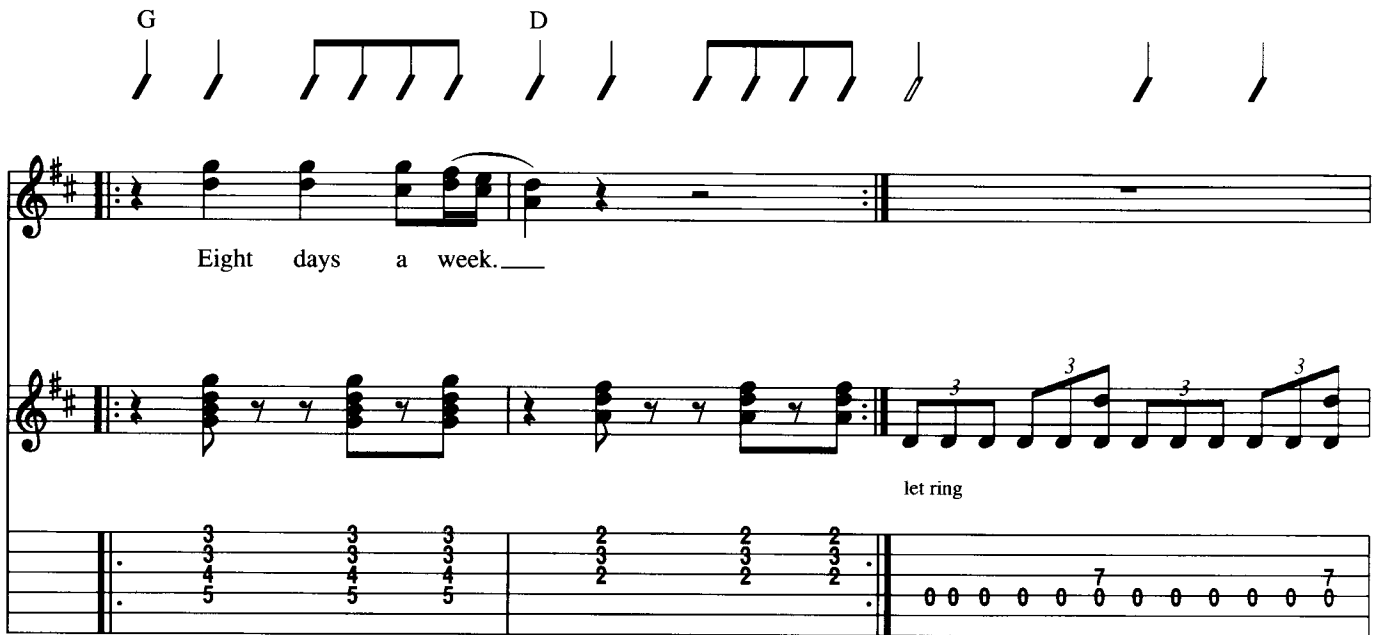


week is not e - nough to show I care. ___

* release chord

 Coda

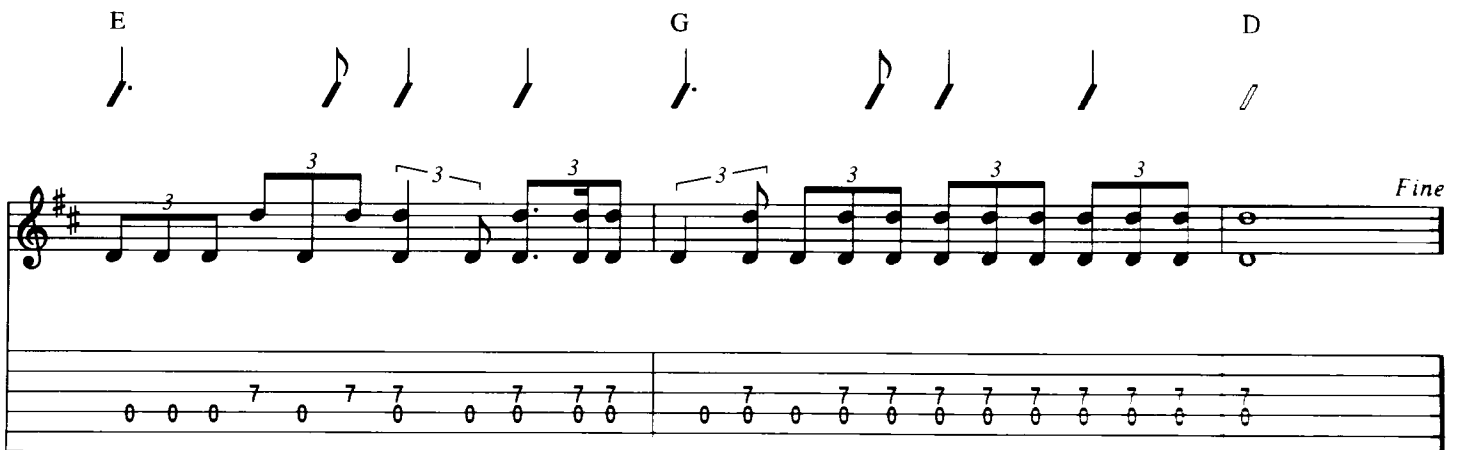
G D



Eight days a week. ___

let ring

E G D



Fine

A Hard Day's Night

Words and Music by John Lennon and Paul McCartney

G7sus4
3 fr.

1 3 4 1 1

G

2 1 3 4

C

3 2 1

F

1 3 4 2 1 1

D

1 3 2

Bm
2 fr.

1 1
3 4 2

Em

1 2

C7

3 2 4 1

D7
3 fr.

3 2 4 1

Folk Rock ♩ = 132

G7sus4

Verse

G

C

G

1.,2.,3. It's been a hard day's night and I been
2. Work all day to get you
(2nd time)

T
A
B

3 3 3 2 0 3 3 3 3 3

F **G** **C** **G**

work-in' like a dog. It's been a hard day's night,
mon-ey to buy your things. And it's worth it just to hear you say
(1st time)

T
A
B

3 3 2 0

* Riff created within strumming context + Rhythms and number of strings struck while strumming may vary as a result of the folkstyle technique applied to this song.

*Within strumming context

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F G

I should be sleep-in' like a log. But when I
 you're gon - na give me ev - 'ry-thing. So why or

(1st time) (4th Verse)

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

3 2 0

To Coda

C D G C G

1.,3. get home to you I find the things that you do will make me feel al - -right.
 2.,4. earth should I moan 'cause when I get you a - lone you know I feel o - -kay.

*Riff created within strumming context.

2 2 3 4 0 2 2 2 2

3

1. 2. G Bm Interlude Em

You know I When I'm home

(3) 3 3 3 3

Bm G Em

ev - 'ry-thing seems_ to be_ { right. right. } When I'm home_

2nd time *D.S. S. al Coda*

C7 D7

feel- ing you hold - ing me tight. tight, yeah. It's been a (Oh,)

3.

* 12 String solo

G C G

Ow!

10 10 8 10 8 10 12

*Clavichord plays identical melody one octave below guitar.

D.S. al 2nd Ending

F G

Vocal cue: 2nd time

So why on

10 12 10 12 10 10 12 10 10 12 10 10 8 10 10

Coda

G C G C G C

— You know I feel — al - right. — You know I

G C F

Fade out

feel al - right. —

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

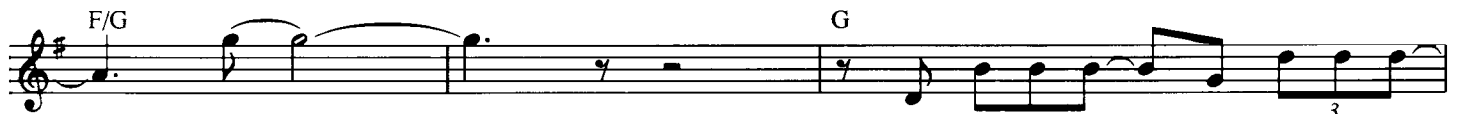
Got To Get You Into My Life

Words and Music by John Lennon and Paul McCartney

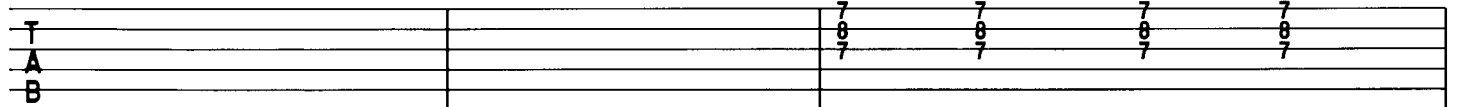
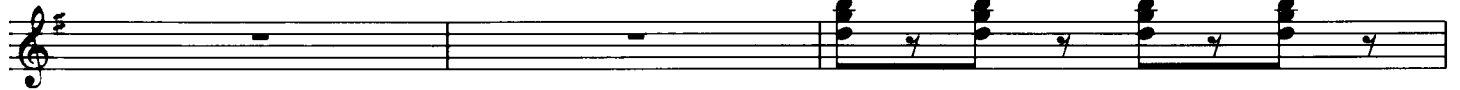
March ♩ = 132
4 Verse



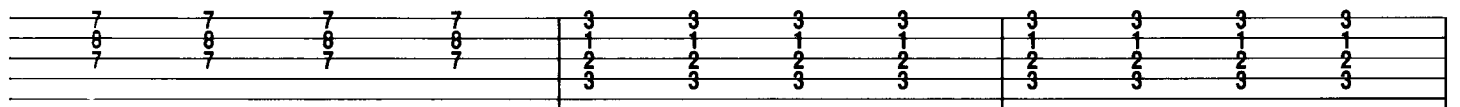
1. I was a - lone, I took a ride, I did - n't know what I would find
2. You did - n't run, you did - n't lie, you knew I want - ed just to hold
3. What can I do, what can I be, when I'm with you I want to stay



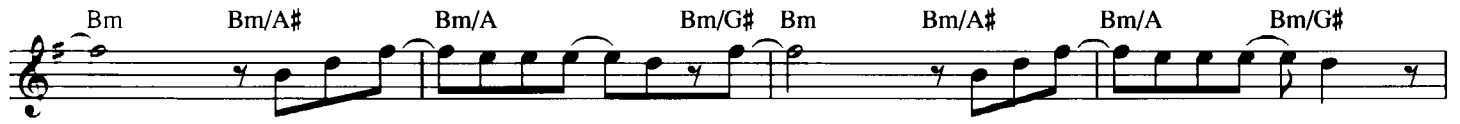
there. An - oth - er road, where may - be I
you. And had you gone, you knew in time
there. If I'm true, I'll nev - er leave



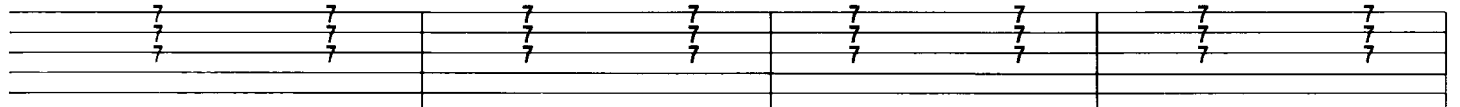
could see an - oth - er kind of mind there. 1.,3. Oo,
we'd meet a - gain for I'd have told you. 2. Oo,
and if I do I know the way there.



*Bass keeps pedal tone completing the harmony



then I sud - den - ly see you. Oo,
you were meant to be near me. Oo,
did I tell you I need you
and I want you to hear me,



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C D (G)

ev - 'ry sin - gle day of my life?
 say we'll be to - geth - er ev - 'ry day.

Chorus

G C

Got to get you in - to my life.

D G

Coda

G C D

Got to get you in - to my life!

G5 *G pedal

I

Guitars 1,2

*Shifting harmonies

G Cadd9 Dadd4

got to get you in - to my life! ___

Guitars continue simile and fade

I was a - lone ___ I took a ride, I did-n't know _

___ what I would find ___ there. An - oth - er road, ___ where may - be I ___ could see an - oth -

er kind of mind ___ there. ___ And sud - den - ly I see ___ you.

Fade

Did I tell ___ you I need ___ you?

Hello, Goodbye

Words and Music by John Lennon and Paul McCartney

March ♩ = 100

Verse

F6 C G Am

You say "Yes," I say "No," You say "Stop" and I say "Go. go. go."

G Am G

Oh no. You say "Good-bye" and

TAB

11/2 10 (10)

Chorus

F/G C C/B Am Am/G

I say "Hel-lo, hel-lo, hel-lo", I don't know

*Slight distortion

F Fm/Ab C C/B Am Am/G

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

(2)

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F Fm/Ab C Dm/F

why you say "Good-bye," I say "Hel-lo." I say "High,"
 You say "Yes,"
 (2nd time) I say "Yes,"

(2) 1 3 0 3

C G Am

you say "Low," you say "Why?" and I say "I don't know."
 I say "No," you say "Stop," and I say "Go, go, go."
 you're tell-ing me no I can stay 'till it's time to

G Am G

go. Oh, Oh no. You say "Good-bye" and

(1st time only)

1 1/2
 10 (10)

Chorus
 F/G C C/B Am Am/G

I say "Hel-lo, hel-lo, hel-lo." I don't know
 (1st time only): Hel-lo, good-bye, hel-lo, good-bye, hel-lo, good-bye.

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

*Slight distortion

F Fm/Ab C C/B Am Am/G

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

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

F Fm/Ab To Coda ⊕ C Dm/F

why you say "Good-bye." I say "Hel-lo." I
 hel-lo, good-bye.

(2) 1 3 0 3

C G Am G D.S. al Coda ⊕

Why, why, why, why, why, why, do you say "Good-bye, good-bye, bye, bye, bye, bye, bye.

⊕ Coda

C C/B Am Am/G F Fm/Ab Ab Ab/G

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

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

Ab/Gb C on cue // Repeat and Fade

hel-lo." Hey-la, he ba hel-lo-a.

Guitar cue: 3rd time full full full

3 3 3 3 3 5 7 5 5

Here Comes The Sun

Words and Music by George Harrison

Chord diagrams for: D, Dsus2, G, G(type 2), G6, Gmaj7, A7sus2, A7sus4, E7, G/B, A7, F, A7 type3, C, and A. Fingerings and string muting are indicated.

Introduction

Folk Rock ♩ = 126

Capo VII

Introduction musical notation with chords: D, Dsus2 D, Dsus2, G, G6, G, A7, A7sus2, A7, A7sus4, A. Includes fret numbers and the instruction "let ring where possible".

*The 7th fret is represented by open strings. For an authentic reproduction of this guitar part, strum all attacks with alternate strokes. Concentrate on melody notes.

Musical notation for the first section with chords: D, Dsus2 D, Dsus2, G, Gmaj7, G6, G/B, A7. Includes fret numbers.

Chorus

Chorus musical notation with chords: D, Dsus2 D, Dsus2 D, G, Gmaj7, G6, Gmaj7, E7. Includes lyrics: "Here comes the sun, doo doo doo doo. Here comes the sun, and I say".

The notes on this staff indicate the uppermost notes attacked within the chord voicings listed directly above them. The four stroke approach to this guitar part creates an imprecise quality and more focus is put on the rhythmic aspect

Verse

D Dsus2 D N.C.

D Dsus2 D

"It's al - right."

1. Lit - tle dar - ling.
2. Lit - tle dar - ling.

D Dsus2 G G6 G A7 A7sus2 A7 A7sus4 A7 D Dsus2 D

it's been a long cold, lone - ly win - ter;
the smiles re - turn - ing to their fac - es;

Lit - tle dar - ling,

Chorus

Dsus2 G Gmaj7 G6 G A7 A7sus4 D Dsus2 D

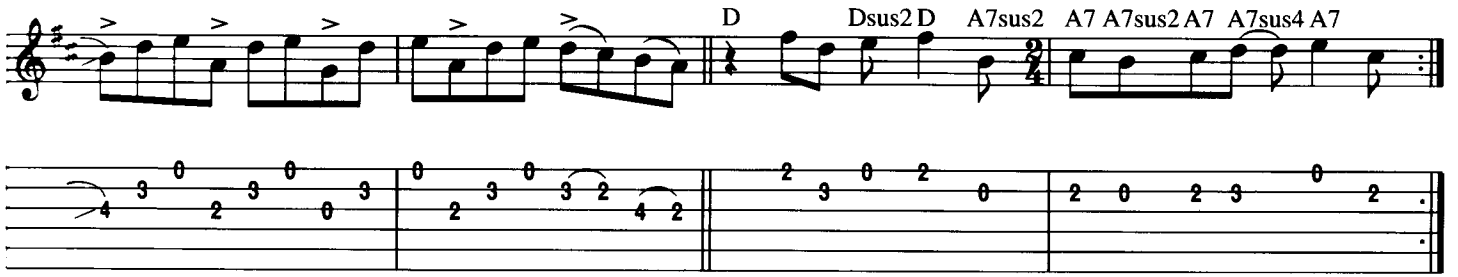
it seems like years since its been clear. Here comes the sun,

Dsus2 D G Gmaj7 G6 Gmaj7 E7 D Dsus2 N.C.

— doo doo doo doo. Here comes the sun and I say, "It's al - right."


To Coda 

1.

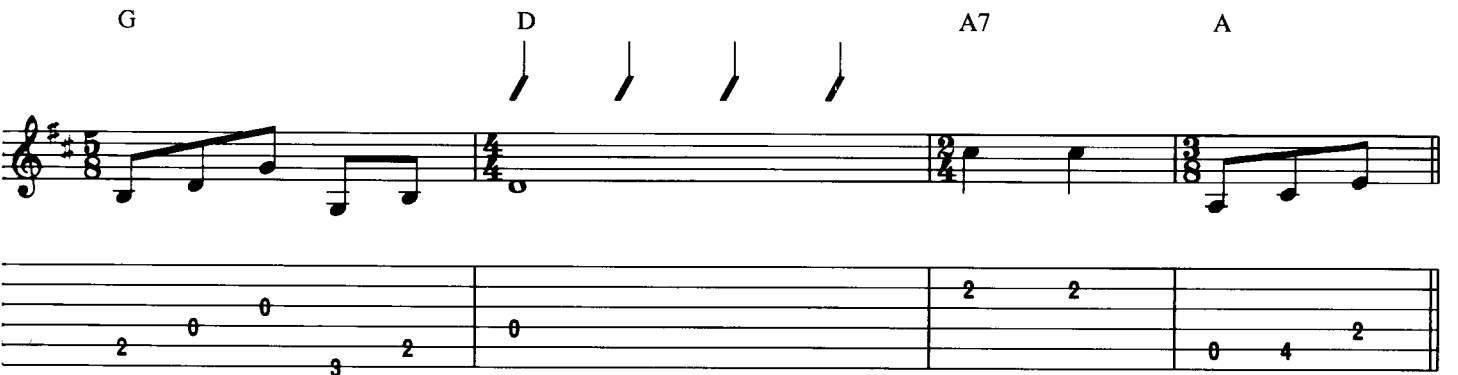


D Dsus2 A7sus2 A7 A7sus2 A7 A7sus4 A7

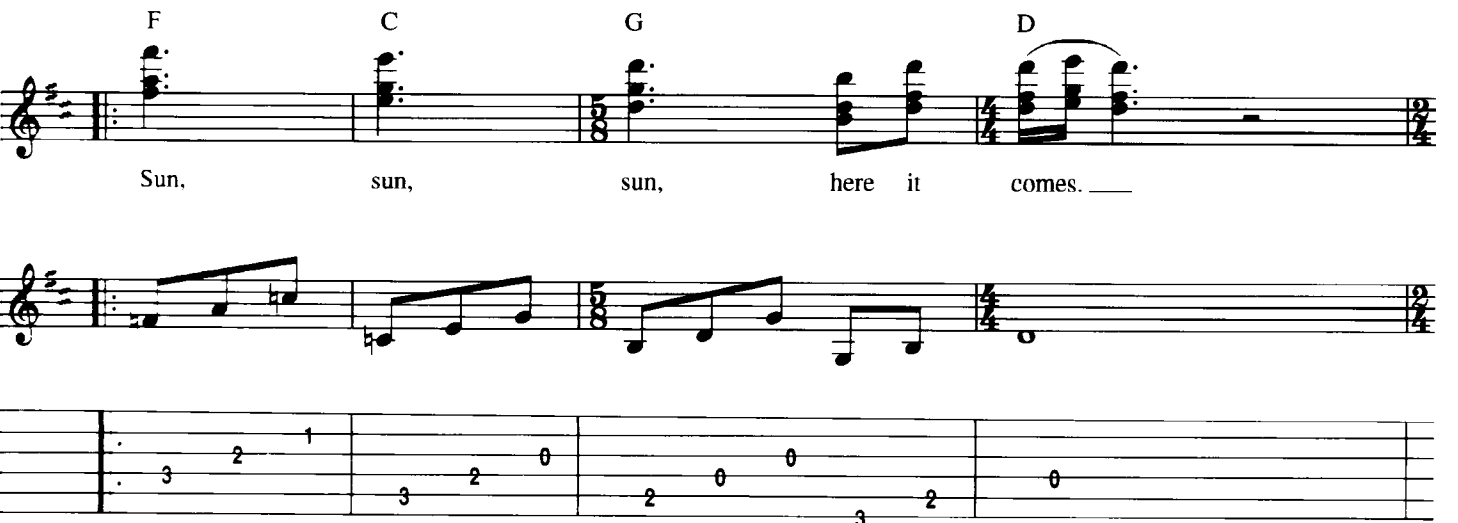
2.



A7 A F C



G D A7 A



F C G D

Sun, sun, sun, here it comes. —

1. 2. 3. 4.

5.

A7 A A7 Asus2 A7 A7sus4 A7 A7sus4 A7

3rd Verse

A7sus4 A7 A

D Dsus2 D Dsus2 G

Lit-tle dar-ling, I feel that ice

G6 G A7 A7sus2 A7 A7sus4 A7 D

Dsus2 D Dsus2 G

is slowly melt-ing. Lit-tle dar-ling, it seems like years

Chorus

Gmaj7 G6 G A7 A7sus2 A7 A7sus4

D Dsus2 D Dsus2 D G

since it's been clear. Here comes the sun, doo doo doo doo.

Gmaj7 G6 Gmaj7 E7 D Dsus2 D N.C.

Here comes the sun and I say it's al - right,

D Dsus2 D Dsus2 D G Gmaj7 G6 Gmaj7 E7

Here comes the sun doo doo doo doo. Here comes the sun.

D Dsus2 N.C.

"It's al - right."

F6 C G D/A Fine

Fine

Hey Jude

Words and Music by John Lennon and Paul McCartney

E
 2 3 1
B7
 2 1 3 4
B7/F#
 2 1 3 4
A
 1 1 1
A/E
 1 1 1
A/G#
 3 1 1 1
A/F#
 T 1 1 1
E7
 2 3 1 4
D

Verse

Rock Ballad ♩=74

* Capo I

E **B7** *** B7/F#** **B7** **B7/F#**
 2nd Verse only
 1. Hey Jude don't make it bad. Take a sad song and make it
 2. Jude don't be a - fraid. You were made to go out and

* Song sounds in the key of F

* X's represent single bass notes

E **A** **A/E** **E**
 bet - ter. Re - mem - ber to let her in - to your heart, then you can start
 get her. The min - ute you let her un - der your skin, then you be - gin
 Ah.

B7 **B7/F#** **E**
 to make it bet - ter. Hey And an - y - time you feel the pain
 to make it bet - ter.

Bridge

A **A/G#** **A/F#** **A/E** **B7** **B7/F#**
 hey Jude re - frain don't car - ry the world up - on your soul
 hey Jude be - gin you're wait - ing for some one to per - form
 Ah

E E7 A A/G#

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

A/F# A/E B7 B7/F# E

mak - ing his world — a lit - tle cold - er. — } Na na na
 the move - ment you need — is on — your should - er. — }

To Coda

B7

na — na na na na na. (yeah. —) Hey —

3rd Verse

E B7 B7/F# B7 B7/F#

Jude don't let me down. You have found her now go and

E B E

get her. — Re - mem - ber to let her in - to your heart then you can start. —
 (So let it out and let it in) (Hey Jude. —)

D.S. al Coda

B7 B7/F# E

to make it bet - ter. So let it out and let it in

Coda

E B7 B7/F# B7 B7/F#

Jude, don't make it bad. Take a sad song and make it

(begin chatter)

E A A/E E

bet - ter. Re - mem - ber to let her un - der your skin, then you be - gin -

Begin ad lib vocals

B7 B7/F# E

to make it bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter. oh!

Repeat ad lib. and Fade

E D A E

Na na na na na na. na na na na. hey Jude

I Feel Fine

Words and Music by John Lennon and Paul McCartney

Two Feel ♩ = 96

*This effect is a unique blend of a vibrating string striking a nearby fingernail.

Verse

G

1. Ba - by's good to me, — you know, — she's
2. Ba - by says she's mine, — you know, — she

*Maintain full barre on 3rd fret allowing adjacent strings to filter in under melody notes.

G

D

hap - py as can be, — you know — she said so. }
tells me all the time, — you know — she said so. }

*Maintain full barre on 10th fret.

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D C G

I'm in love with her ___ and I ___ feel ___ fine.

Rhythm guitar slightly audible

Interlude

G Bm C D

I'm so glad that she's my lit - tle girl. Oo, oo.

G Bm Am D

She's so glad she's tell-in' all the world that her ba - Oo, oo.

Verse

G

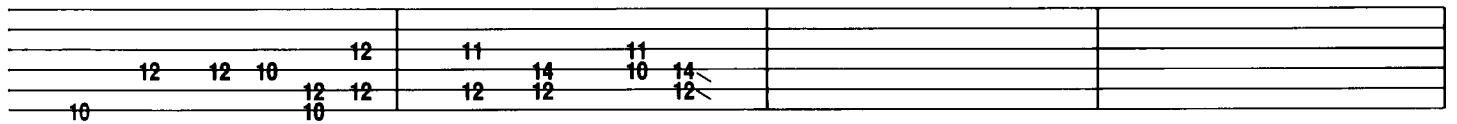
- by buys her things - you know - he buys her dia - mond rings - you know. she said.

To Coda 

D

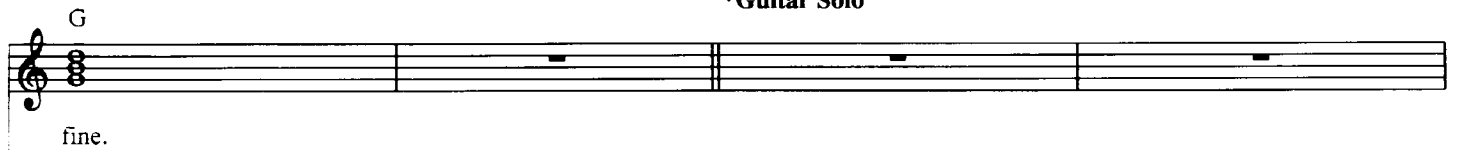


so. She's in love with me and I feel

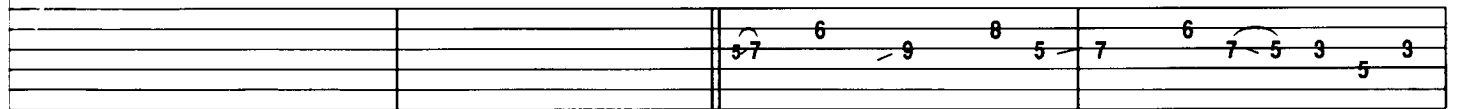


***Guitar Solo**

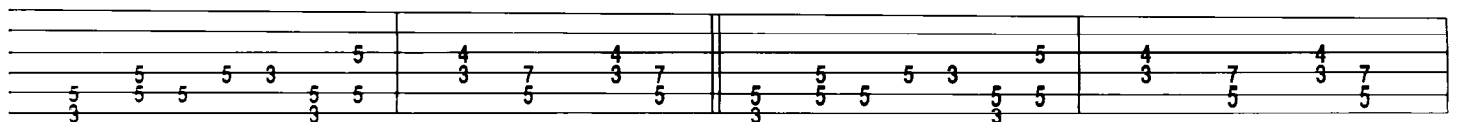
G



fine.



*with a swing feel (throughout solo)



D

5-7 6 9 8 5 7 6 7 5 9 5 12 12 10 12 11 14 11 14 11

5 5 5 5 9 5 5 4 9 7 4 9 7 5

D C

(11)

12 12 10 12 11 14 11 14 10 14 12 10 10 8 10 8 9 8 12 8 12 10

*Maintain full barre on 8th fret.

G

5 5 5 5 9 5 5 4 9 7 4 9 7 5 5 5 5 5 9 5 5 4 4

D.S. al Coda

⊕ *Coda*
G

D C

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

fine. Mm _____

Repeat and Fade Mm _____

I Saw Her Standing There

Words and Music by John Lennon and Paul McCartney

Rock 'n' Roll ♩ = 160

E7

Well, she was just _

P.M.

* volume markings indicate frequent fading in and out of guitar track.

Verse

A7 E7

sev - en - teen, _ if you know what I _ mean, _ and the
 looked at me _ and I, _ I could _ see _ I _ that be -

P.M.

B

way she looked _ was way be-yond com-pare. So,
fore too long _ I'd fall in love with her. _____

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

0 0 | 7 6 7 | 7 6 7 | 0 | 7 7 | 9 9 9 | 7 | 7 7 | 9 9 9 | 9 9 9 | 0

Chorus

E E7/G# A C6

How could I dance _ with an - oth - er, } oh, _____ when I
She would-n't dance _ with an - oth - er, }

0 | 1 0 3 | 1 1 1 | 7 7 7 | 7 7 7 | 5 5 5 | 5 5 5

0 0 | 2 | 2 | 6 6 6 | 6 6 6 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

and I held her hand in mine.

play 2nd time only

Verse
E7

Wo, we danced through the night

A7 E7

and we held each oth-er tight, — and be-fore too long — I

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "and we held each oth-er tight, — and be-fore too long — I". Above the staff, the chords A7 and E7 are indicated. The middle staff is a guitar accompaniment line in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar tablature line with fret numbers (0, 1, 3, 5, 7) and bar lines.

Chorus

B B7 E

fell in love — with her. — Now, I'll nev-er dance —

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "fell in love — with her. — Now, I'll nev-er dance —". Above the staff, the chords B, B7, and E are indicated. The middle staff is a guitar accompaniment line in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a guitar tablature line with fret numbers (3, 1, 2, 7, 2, 0, 2, 8, 2, 10, 4, 10, 4, 0, 2, 2, 0, 3, 1) and bar lines.

E7

A7

C6

E7

with an - oth - er. — Oh, ——— since I saw her

play 2nd time only

To Coda

Guitar Solo

stand - in' there. — Ah! ———

D.S. al Coda

B E7

Well, my

9 7 9 X 5.7 7 7 9 4 0 2 0 2 4 2 0 2

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note A4 in the third measure. The guitar melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298,

E7 B

Yeah, well since I saw her stand - in' there.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "Yeah, well since I saw her stand - in' there." The second staff is a guitar melody line in treble clef. The third staff shows guitar fretting with numbers 0-4 and a circled 4. The fourth staff shows guitar chords with numbers 7, 6, 7, 7, 7, 0, 0, 0, 7, 7, 7, 7, 7, 0, 7, 7, 9, 9, 9, 9.

A E7 E9 Fine

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "A", "E7", "E9", and "Fine". The second staff is a guitar melody line in treble clef. The third staff shows guitar fretting with numbers 7, 7, 7, 5, 6, 7, 9, 7, 7, 7, 7. The fourth staff shows guitar chords with numbers 6, 6, 6, 6, 6, 6, 5, 7, 7.

Lady Madonna

Words and Music by John Lennon and Paul McCartney

Piano Intro
Pop Rock ♩ = 200

8 A A7 D7 A7

1.,4. La - dy Ma - don - na chil - dren at ___ your
2. La - dy Ma - don - na ba - by at ___ your
3. La - dy Ma - don - na ly - ing on ___ the

8 (2nd Verse)

T
A
B

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

To Coda

D7 A7 D E F G

feet, won - der how you man - age to make ___ ends meet. _
breast, won - ders how you man - age to feed ___ the rest. _
bed, lis - ten to the mu - sic play - ing in your head. _

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 3 | 4 | 2 | 0 | 3 | 4 | 0 | 0 | 2 | 2 | 3 | 3 | 5 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|

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A A7 D7 A7

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

7 0 0 3 4 0 0 3 4 2 0 3 4

D7 A7 D E F G

Did you think that mon-ey was heav - en sent?

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

A **B** Dm7 G7

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

7

C Am

Sun - day morn - ing creep - ing like a nun.
 Wednes-day morn - ing pa - pers did - n't come.
 Ba ba ba ba ba ba ba ba

Dm7 G7

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

C Bm7 Esus4 1. 2. 3.

See how they run.

2 0 3 0 3 2

Coda

Fine

2 2 2 2 4 4 4 4 4 4 2

Let It Be

Words and Music by John Lennon and Paul McCartney

Ballad ♩=68

3

Verse

C G

When I find my-self in times of trou-ble

2. Instrumental

3

T
A
B

3 3 7 5 5 7 5 5 7 5

Am Fmaj7 F6 C G F C

Moth-er Mar - y comes to me, speak-ing words of wis - dom, let it be. And

full

7 (7) 5 (7) 9 9-7 5 7 (7) 5 7 5 7 5 7-5 3 5 3 5 7 5

*Background guitar bleeding in

G Am Fmaj7 F6 C G

in my hour of dark-ness she is stand-ing right in front of me, speak-ing words of wis-dom. let it

full full full

5 7 5 9 8 9 8 10 8 10 10 (10) 8 10 8 (10) (15) (15)

*Untranscribed parts

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Chorus

F C Am G6 Fmaj7 C G

be. Let it be, let it be, ah let it be let it be. Whis-per words of wis-dom let it
 Oo, oo, oo, oo. Oo, oo,
 Guitar tacet

full
 (15)1315 15 (15)131513

Verse

F C G Am Fmaj7 F6

be. } And when the bro - ken heart - ed peo - ple liv - ing in the world a - gree, -
 oo. } And when the night is cloud - y, there is still a light that shines on me, -

C G F C G

there will be an an - swer, let it be. For though they may be part - ed, there is
 shine un - til to - mor - row, let it be. I wake up to the sound of mu - sic,
 Guitar tacet

5 7 5 7-5 (3) 5 3

Am Fmaj7 F6 C G F C

still a chance that they will see. There will be an an - swer, let it be. } Let it be, -
 Moth - er Mar - y comes to me, speak - ing words of wis - dom, let it be. }

Chorus

Am G6 Fmaj7 C G To Coda

let it be, ah let it be, let it be. Yeah, there will be an an - swer, let it
 Oo. oo, oo, oo. Oo, oo,

F C Am G6 Fmaj7 C

be. Let it be, let it be, ah, let it be, let it be.

G F C

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

Oo, oo, oo. ah.

G F C F C G F C

D.S. al Coda

Coda

F C Am G6 F C

be, _ hee _ ah. Let it be, _ let it be, ah let it be _ yeah, let it be. _

oo, oo. Oo, oo, oo, oo.

G F C Am G6 Fmaj7 C

There will be. an an - swer, let it be. _ Let it be, _ let it be, ah, let it be _ yeah, let it be. _

Oo, oo, oo, oo.

full *full* *full*

G F C F C G F C

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

Guitar Solo

Fine

Paperback Writer

Words and Music by John Lennon and Paul McCartney

Tune down 1 full step

- ① = D ② = A
- ③ = F ④ = C
- ⑤ = G ⑥ = D

Introduction

Pop Rock ♩ = 166

The introduction consists of a single line of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords and melodic lines, with a long slur over the final four measures. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Pa - per- back wri - ter pa - per- back writ - er.
 Pa - per- back Pa - per- back writ - er.

The first verse consists of three lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle line is the guitar accompaniment in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom line is the bass guitar accompaniment in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Dear It's a".

A Bkgd. harmony 2nd time only

A5

The second verse consists of three lines of music. The top line is the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle line is the guitar accompaniment in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom line is the bass guitar accompaniment in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Sir or Ma-dam will you read my book? It took me years to write, will you take a look? It's Thou-sand pa-ges, give or take a few; I'll be writ-ing more in a week or two. I can Fre - re - Jac - ques."

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based on a nov-el by a man named Lear and I need a job_ so I }
 make it long-er if you like the style._ I can change it 'round_ and I } want to be a pa-per-back
 Fre - re Jac - ques.

D5

D11

writ - er. _____ pa - per-back writ - er. _____ } It's the
 If you

unison guitars

2nd time only -----

B

dir - ty sto - ry of a dir - ty man, _ and his cling - ing wife _ does - n't un - der - stand. His
 real - ly like _ it you can have the rights, _ it could make a mil - lion for you o - ver - night. If you
 Fre - re Jac ques

son is work - ing for the Dai - ly Mail; _ It's a stead - y job _ but he wants to be a }
 must re - turn _ it you can send it here, _ but I need a break _ and I want to be a } pa - per - back
 Fre - re Jac ques

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

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "writ - er. _____ pa - per-back writ - er. _____". The middle staff is a guitar line in treble clef with a key signature of one sharp. It contains a melodic line with various notes and rests. The bottom staff is a bass line in bass clef with a key signature of one sharp, containing a bass line with various notes and rests.

C

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

The second system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics "Pa - per-back writ - er. pa - per-back writ - er." and "Pa - per-back _____ Pa - per-back writ - er. _____". The middle staff is a guitar line in treble clef with a key signature of one sharp. It contains a melodic line with various notes and rests. The bottom staff is a bass line in bass clef with a key signature of one sharp, containing a bass line with various notes and rests.

3 times

Pa - per-back

The third system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics "Pa - per-back" and a repeat sign. The middle staff is a guitar line in treble clef with a key signature of one sharp. It contains a melodic line with various notes and rests. The bottom staff is a bass line in bass clef with a key signature of one sharp, containing a bass line with various notes and rests.

Fade Out

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

The fourth system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics "writ - er. _____ pa - per-back writ - er. _____". The middle staff is a guitar line in treble clef with a key signature of one sharp. It contains a melodic line with various notes and rests. The bottom staff is a bass line in bass clef with a key signature of one sharp, containing a bass line with various notes and rests.

G Am AmMa7 Am6 D9

me. } I don't want to leave her now, you know I be-lieve and how. —

Gr. 2

Gr. 1

0 3 1 1 3 0 2 2 4 7 7 7/9 (7) 7-9

F Eb G/D A Interlude C#m/G#

You're ask - ing me, — will my - love

1/2

10 12 (12) 10 11 12 . 12-14 (14 14 14 14 14 14 14 14 14 14) 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 7 7 7 6 6 6 6 6 6

F#m A/E D G N.C. A C#m/G#

grow I don't know — I — don't know. You stick a - round now, it — may

7 7 5 5 7 7 6 6 6 6 6 6 6 6 7 7 7 6 6 6 6 6 6 6 6 6 6 6 7 7 7 6 6 6 6 6 6 6 6 7 7 7 6 6 6 6 6 6 6 6

Guitar Solo

F#m A/E D G C

show, I don't know, I don't know.

Cmaj7

C7

F

D7

full* full full full full

*Slightly under pitch

G

Am

G/B

Am

AmMa7

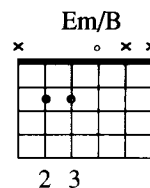
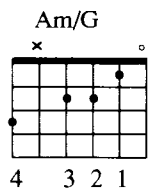
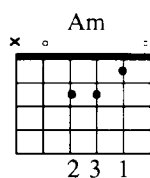
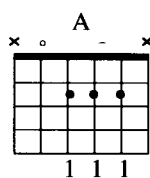
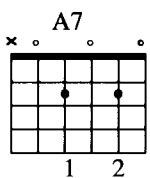
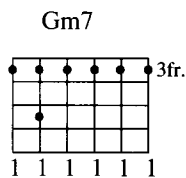
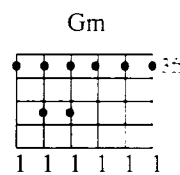
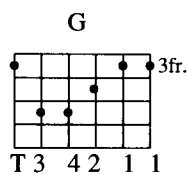
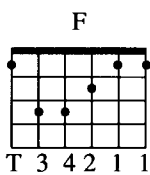
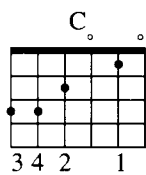
Am7

D7

full full full full full

Strawberry Fields Forever

Words and Music by John Lennon and Paul McCartney



NOTE: These chord forms are freely arpeggiated, creating the existing textures. In many instances only a few notes are attacked in the entire voicing.

Mysterioso ♩ = 96

3

Chorus

C

Let me take you down 'cause I'm go-in' to

*Slide guitar, open tuning: C# G# C# E# G# C#

6 5 4 3 2 1

Song sounds in key of A. Written in key of C to accommodate proper guitar chord voicings. Guitar is tuned down 1 1/2 steps: C# F# B E G# C#

Gm

3

Gm7

A7

3

Straw-ber-ry Fields, noth-ing is

*Slide guitar, open tuning: C# G# C# E# G# C#

6 5 4 3 2 1

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real, and noth-ing to get hung a-bout. Straw-ber-ry Fields _ for -

Chords: F, A7, F

Guitar chord diagrams:
 02 0 0 2 2 2 | 1 1 2 0 2 | 0 2 | 1 0 1

Verse

ev - er. Liv - ing is eas - y with eyes closed, _ mis - un - der - stand - ing all you

Chords: C, (G), (Gmaj7), (G7), Am, Am/G

Guitar chord diagrams:
 1 0 0 0 0 0 | (3) | 3 0 2 2 1 0 | 3 0 0 3 0 1

see. ___ It's get-ting hard to be some - one but it all works out.

Chords: F, G, C, Em/B, Am

Guitar chord diagrams:
 2 3 1 2 3 2 | 1 1 3 3 0 0 | 3 2 2 2 0 2 2 2

Chorus

F G F C *C

it does-n't mat-ter much to me. Let me take you down _ 'cause I'm go-ing to _

Guitar tacet

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

*Remaining harmony implied by orchestration

Gm A7

— Straw-ber - ry Fields, noth - ing is real and

F A7 F C

noth-ing to get hung a-bout. Straw-ber-ry Fields _ for - ev - er.

Verse

G (Gmaj7) G7 Am Am/G F

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

G C Em/B Am F G

That is you can't, _ you know, tune in but it's all _ right, that is, _ I think it's not too _
I think I know, _ I mean, ah yes but it's all _ wrong, that is, _ I think I dis - a -

Chorus

Top notes (harmony) on repeat

F C Gm

— bad. }
— gree. }

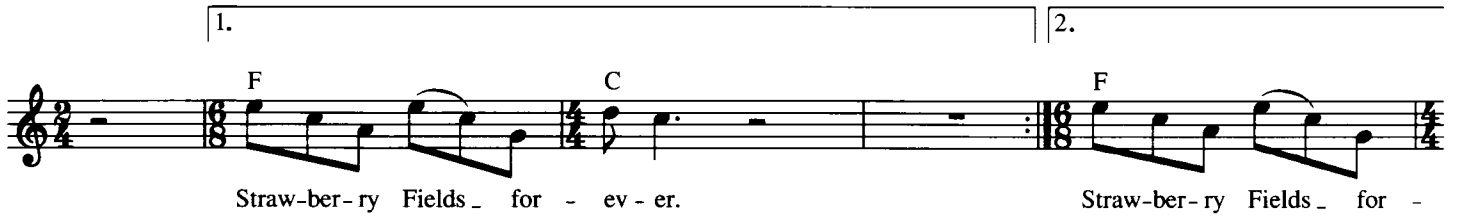
Let me take you down _ 'cause I'm go-ing to _ Straw-ber - ry

A7 F A7

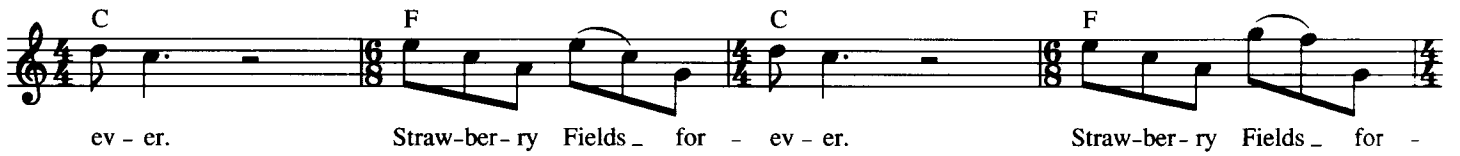


Fields. Noth- ing is real and noth- ing to get hung a- bout.

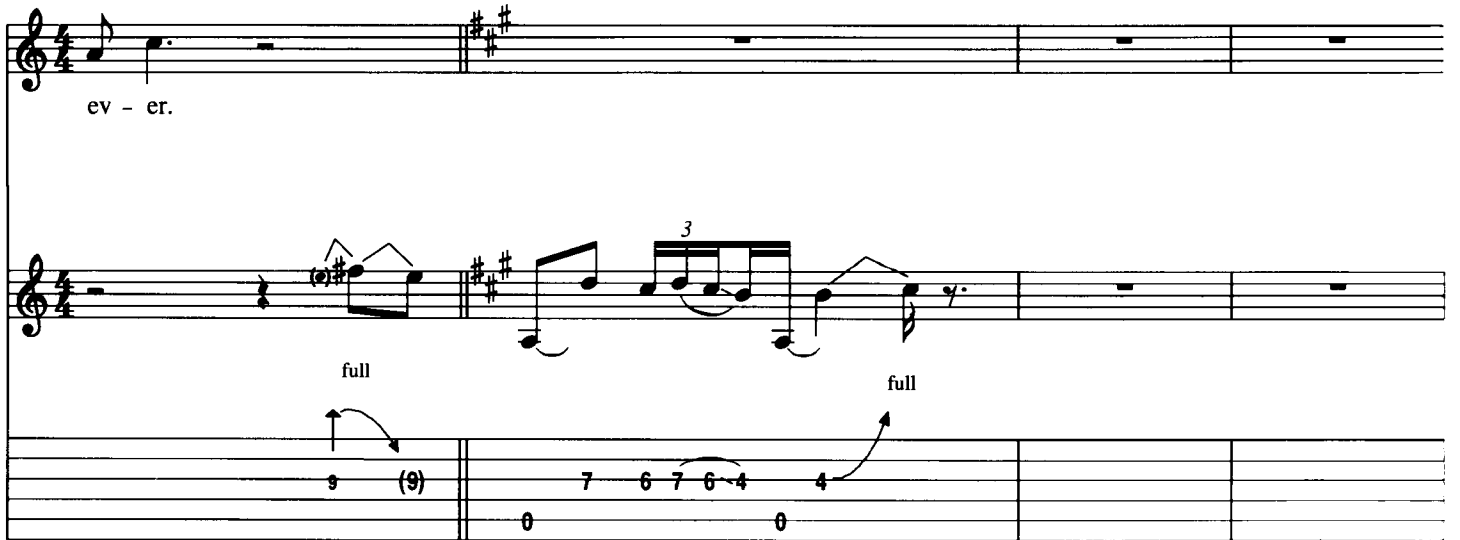
1. 2.



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



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



ev - er.

full full

9 (9) | 7 6 7 6 4 | 4

0 0

*Guitar in standard pitch tuning: E A D G B E, hence written in the key of A.



Fade Out

tr tr

tr tr

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

Ticket To Ride

Words and Music by John Lennon and Paul McCartney

Introduction

Folk Rock ♩ = 116

A Asus2 A Asus2 A Asus2 A Asus2

Verse

A Asus2 A Asus2 A Asus2 A Asus2

think I'm gon-na be sad, — I think it's to-day, — yeah! — The
 said that liv-ing with me — is bring-in' her down, — yeah! — For

A Asus2 A Asus2 Bm E

girl that's driv-in' me mad — is go-in' a-way. —
 she would nev-er be free — when I was a-round. —

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D D7 E E7 D D7 D D7

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

D D7 E E5

Verse

think twice, she ought-ta do right by me. I think I'm gon-na be sad, _
she said that liv-ing with me _

full 1/4 full

10 (10) 8 9 10-12 12 12 12 10 12 0 2 0 0

2 2 2 0 0

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

*Pick release on D.S.

_____ I think it's to-day, _____ yeah, _ The girl that's driv-in' me mad _
_____ is bring-in' her down, _____ yeah, _ For she would nev-er be free _

3 3 3 3

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

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

Chorus

Bm

E

F#m

Musical notation for the first system of the chorus. It features a guitar chord progression (Bm, E, F#m) and a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "is go-in' a-way. — } yeah! Ah! She's got a tick-et to ride. _".

— is go-in' a-way. — } yeah! Ah! She's got a tick-et to ride. _
 — when I was a-round. _ }

Musical notation for the second system of the chorus. It features a guitar chord progression (Bm, E, F#m) and a vocal line in treble clef. The lyrics are: "She's got a tick-et to ride. _".

Guitar tablature for the second system of the chorus. It shows fret numbers on strings: 0 2 2 0 0 0 | 4 4 4 4 3 | 2 2 2 X X.

D7

F#m

Gma7

F#m

E

Musical notation for the third system of the chorus. It features a guitar chord progression (D7, F#m, Gma7, F#m, E) and a vocal line in treble clef. The lyrics are: "She's got a tick-et to ri - hi - hide, _ she's got a tick-et to ride. _".

— She's got a tick-et to ri - hi - hide, _ she's got a tick-et to ride. _

To Coda ⊕

D.S. al Coda ⊕

E

A

Asus2

A

A7sus2

Musical notation for the fourth system of the chorus. It features a guitar chord progression (E, A, Asus2, A, A7sus2) and a vocal line in treble clef. The lyrics are: "and she don't care. _ I".

— and she don't care. _ I

Musical notation for the fifth system of the chorus. It features a guitar chord progression (E, A, Asus2, A, A7sus2) and a vocal line in treble clef. The lyrics are: "and she don't care. _ I".

Guitar tablature for the fifth system of the chorus. It shows fret numbers on strings: 0 2 2 0 0 | 2 2 2 0 3 | 0 0 0 0 0.

Coda

Out-Chorus

Cont. Fig. 1

A Asus2 N.C. A Asus2 N.C.

My ba-by don't care. My ba-by don't

Fig. 1

Cont. 1 meas. pattern

care. My ba-by don't care.

*Bend slightly above pitch

Fade out

My ba-by don't care.