

BEING FOR THE BENEFIT OF MR. KITE

Words & Music by John Lennon & Paul McCartney.

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Intro

VOCAL B^b A Dm G A Cm Gang

For the be-ne-fit of Mis-ter Kite
cel-e-bra-ted Mjs-ter K. per-
band be-gins at ten to six when

ORGAN

ACCORDION

ORGAN

GUITAR

T
A
B

BASS

T
A
B

DRUMS

B^b Dm G Cm Gaug

there will be a show to-night on tram-po-line
 - forms his feat on Sat-ur-day at Bish-ops-gate
 Mis-ter K. per- forms his tricks with- 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

The first system of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment with chords (B^b, Dm, G, Cm, Gaug), and a bass line. The lyrics are: 'there will be a show to-night on tram-po-line - forms his feat on Sat-ur-day at Bish-ops-gate Mis-ter K. per- forms his tricks with- out a sound'. The piano part features chords and a melodic line. The bass line has a rhythmic pattern.

B^b Dm A Dm Dm7 B^b A

late of Pab-lo Fan-ques' fair what a scene—
 Mis-ter Kite flies through the ring don't be late—
 som-er-sets he'll un-der-take on so-lid-ground—

O-ver men and hor-ses hoops and gar-ters last-ly through a hogs head of
 Mes-srs K. and H. as-sure the pub-lic their pro-duc-tion will be se-cond to
 Hav-ing been some days in prep-a-ration, a splen-did time is guar-an-tee'd for

The second system of the musical score. It includes a vocal melody line with lyrics, a piano accompaniment with chords (B^b, Dm, A, Dm, Dm7, B^b, A), and a bass line. The lyrics are: 'late of Pab-lo Fan-ques' fair what a scene— Mis-ter Kite flies through the ring don't be late— som-er-sets he'll un-der-take on so-lid-ground—'. The piano part features chords and a melodic line. The bass line has a rhythmic pattern.

Dm *tole* 1 Gm A Dm Gm A Dm
 real fire In this way Mis-ter K. will chal-lenge the world The
 none And of
 all And to

TAB 7 5 7 9 7 6 7 5 8 7 8 7 7 5 0 0

2. Gm A B Dm DmΔ7 Dm7 Dm6 A
 course Hen-ry the horse danc-es the waltz.

TAB 8 5 7 9 7 6 0 2 0 2 0 2 2 2

A Dm DmΔ7 Dm7 Dm6 B Em

8va

(Synth)

8va

TAB (2) 15 13 14 16

C B Em C B Em G

SE

8va

TAB 17 15 17 16 17 19 20 17 22 19 20 17 17 20 17 22 19 20 22 19 20 20 19 20

The

D.S.

Coda

Chords: Gm A Dm Gm A C Dm DmΔ7 Dm7 Dm6

right Mis-ter Kite is topping the bill

S. E. →

Chords: A Dm DmΔ7 Dm7 Dm6 B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and bass. The guitar part is in the top staff, featuring a melody with a triplet and a wavy line indicating a tremolo. The piano part is in the middle staves, with the right hand playing chords and the left hand playing a bass line. The bass part is in the bottom staff, featuring a bass line with a triplet and a wavy line indicating a tremolo. The score is in the key of E minor and 4/4 time. The guitar part is in the top staff, featuring a melody with a triplet and a wavy line indicating a tremolo. The piano part is in the middle staves, with the right hand playing chords and the left hand playing a bass line. The bass part is in the bottom staff, featuring a bass line with a triplet and a wavy line indicating a tremolo. The score is in the key of E minor and 4/4 time.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score includes staves for guitar, piano, vocal melody, vocal harmony, and bass. The guitar part features a prominent arpeggiated pattern. The piano part includes a "Fill" section. The vocal parts are in harmony. The bass part includes a "Fill" section. The score is in G major and 4/4 time.

BIRTHDAY

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Intro

VOCAL

A7

D7

OTHERS (Piano)

(1x Tacet)

GUITAR I

hc

s

hc

s

GUITAR II

BASS

DRUMS

2x Tambourine

D7 A7 E7

TAB 12 N - 2 2 4 6 5 7 7 7 5 7 N - 9 9 11 13 12 14 14 12 N -

TAB 5 N - 5 5 7 9 7 7 7 5 N - 0 0 2 4 2 2 2 0 N -

TAB 7 7 6 9 7 6 9 7 7 6 9 7 6 9

A7 A7

You say it's your birth-day It's my birth-day too... Yeah

D.S. 2x Hand Clap
 D.S. 2x Tambourine

N.C. C E

Yes we're go-in' to a par - ty par - ty — Yes we're go-in' to a par - ty par - ty — Yes we're go-in' to a par - ty par - ty —

H. Clap
Tambourine

§ 1.

D C

I would like you to dance — (birth - day —) Take a cha-cha-cha-chance — (Birth - day —) I would

(Organ)

(Piano)

TAB

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

DS1x No Crash

DS1x

like you to dance — (Birth - day —) Ooo dance! — Yeah

to 1. **E/B**

2. **N.C.**

8va. W.C. W.C. W.C. W.C. U D

TAB

3 3 2 2 3 3 4 4 5 5 6 6 7 7 8 8 (9)

DS1x

N.C.

Coda 1. $\frac{E}{B}$

E

92

Coda 2.

A7

(Slow)

Hap-py birth-day to you

BLACKBIRD

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VOCAL G Am7 $\frac{G}{B}$ G A G Am7 $\frac{G}{B}$ G C $\frac{A7}{C\#}$ D $\frac{B7}{D\#}$

(1X, D.S.x) Black-bird sing-ing in the dead of night. Take these bro-ken wings and learn to fly.
(2X) Black-bird sing-ing in the dead of night. Take these sun-ken eyes and learn to see.

GUITAR gliss. gliss. gliss.

OTHERS D.S.x Bird Singing

BASS

DRUMS
(Foot Steps)

Em $\frac{Em\Delta7}{Eb}$ D $\frac{A7}{C\#}$ C Cm $\frac{G}{B}$ A7 D7 G to

— All your life — You were on - ly wait - ing for this mo - ment to a - rise —
 — All your life — You were on - ly wait - ing for this mo - ment to be free —

Bird Singing

1. C $\frac{G}{B}$ A7 D7 G 2. F $\frac{C}{E}$ Dm C B $\flat$ C F $\frac{C}{E}$ Dm C

Black - bird — fly — Black - bird — fly —

B^b_6 A_7 D_7 C D A_{m7} $\frac{G}{B}$ G

In - to the light of the dark black night

1. C $\frac{A_7}{C^\#}$ D $\frac{B_7}{D^\#}$

gliss. $2 \times$ gliss.

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 12 0 12 12 0 12 0 12 12 0 12 12 0 0 3 0 2 5 3 4 0 0 0 0

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 12 0 12 12 0 12 0 12 12 0 0 3 0 2 5 3 4 0 0 0 0

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 12 0 12 12 0 12 0 12 12 0 0 3 0 2 5 3 4 0 0 0 0

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 12 0 12 12 0 12 0 12 12 0 0 3 0 2 5 3 4 0 0 0 0

E_m $\frac{E_{m\Delta 7}}{E^\#D}$ D $\frac{A_7}{C^\#}$ C C_m $\frac{G}{B}$ A_7 D_7 G

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 5 0 5 5 0 4 0 4 4 0 3 0 3 3 0 2 0 2 2 0 1 0 1 0 1 0 0 0 0 0 0

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 5 0 5 5 0 4 0 4 4 0 3 0 3 3 0 2 0 2 2 0 1 0 1 0 1 0 0 0 0 0 0

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 5 0 5 5 0 4 0 4 4 0 3 0 3 3 0 2 0 2 2 0 1 0 1 0 1 0 0 0 0 0 0

T A B 3 0 3 7 0 2 0 2 2 0 0 0 1 0 1 0 0 0 0 0 5 0 5 5 0 4 0 4 4 0 3 0 3 3 0 2 0 2 2 0 1 0 1 0 1 0 0 0 0 0 0

2.
G rit.....

G Am7 $\frac{G}{B}$ C $\frac{G}{B}$ A7 D7

gliss

gliss

Bird Singing

D.S.

Coda C $\frac{G}{B}$ A7 D7 G C $\frac{G}{B}$ A7 D7 G

You were on - ly wait - ing for this mo - ment to a - rise — You were on - ly wait - ing — for this mo - ment to a - rise —

Bird Singing

BLUE JAY WAY

Words & Music by George Harrison.

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Intro (Slowly)

Chord progression for the Intro: C6 CΔ7 C CΔ7 CΔ7 C6 CΔ7 CΔ9 C CΔ7

VOCAL C

CHORUS

ORGAN

OTHERS (Cello)

TAB

BASS

TAB

DRUMS

C *Cdim* **A (3 times)** **C** *Cdim* **C**

There's a fog up on L. (1x) A. _____
 (2x) show _____
 (3x) know _____

And my friends have lost their way
 And I told them where to go
 And I'd real-ly like to go

(Chorus) (1x, 2x Tacet) _____
 Know _____ go _____

(1x Tacet) →
 3x 8va lower →

Cdim **C(b5)** *Cdim* **C** **B** **C6** **CΔ7**

We'll be o ver soon they said _____
 Ask a p'lice-man on the street _____
 Soon will be the break of day _____

Now they've lost them-selves in - stead _____
 There's so ma-ny there to meet _____
 Sit-ting here in Blue Jay Way _____

Please don't

(Fast)

day _____ way _____

(Top)

Dubbing
Tape Reverse 1x

C CΔ7 CΔ7 C6 CΔ7 CΔ9 C CΔ7 CΔ7 C6 CΔ7 CΔ7 C6
 be long Please don't you be ve-ry long Please don't be long or

(1X Tacet)
 Don't be long Don't be long

TAB
 TAB
 TAB

3. (4 times)

C **C#7** **C#6** **C** **C#5** **C**

Cdim **Slower**

I may be a - sleep

(1x) Well it on - ly goes to

(2x) Now it's past my bed I

Please don't be long

Please don't be long

Don't be

1x Tacet

2x

(Top)

C Δ 7 C6 C Δ 7 C Δ 9 C C Δ 7 1. 2. 3. C6 C Δ 7 C6 C C
 2x. 3x tacet
 please don't you be ve - ry long please don't be long or I may be a -
 please don't you be ve - ry long Don't be long
 long
 - 1x tacet
 L 3x 8va. lower
 T A B
 T A B
 2 4 5 4 4 3 3 3 3 3 3
 C(b9) C 4. C6 C Δ 7 [D] C
 - sleep please don't be - long Don't be long don't be
 please don't be - long
 T A B
 T A B

Handwritten musical score for the song "Don't Be Long" by The Police. The score is written on ten systems of staves. The first system includes a vocal line with lyrics "long", "Don't be long", "Don't be long", and "Don't be long". The second system shows piano accompaniment with chords and a bass line. The third system includes a guitar line (TAB) and a bass line. The fourth system shows a guitar line (TAB) and a bass line. The fifth system includes a vocal line with lyrics "Don't be long" and "Don't be long". The sixth system shows piano accompaniment with chords and a bass line. The seventh system includes a guitar line (TAB) and a bass line. The eighth system shows a guitar line (TAB) and a bass line. The ninth system includes a vocal line with lyrics "Don't be long" and "Don't be long". The tenth system shows piano accompaniment with chords and a bass line. The score is written in C major and 4/4 time.

BOYS

Words & Music by Luther Dixon & Wes Farrell.

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Intro B7 A7 E7 B7

VOCAL

CHORUS

GUITAR I

GUITAR II

BASS

DRUMS

[A] ♪ (Straight)

E7

(1.) I've been told when a boy kiss a girl _____ Take a trip a-round the world Hey _____
 (2.) My girl says when I _____ kiss her lips _____ Get the thrill thru fin-ger tips Hey _____

Tablature for guitar (T, A, B strings) and bass (B) is provided for the first system.

A7 E7

Hey Hey Hey Hey

bop shoo-wa bop bop shoo-wa bop shoo-wa bop bop shoo-wa

Tablature for guitar (T, A, B strings) and bass (B) is provided for the second system.

A7 E7 B7 A7
 Ah _____ boys Well I talk a-bout boys now What a bun-dle of joy_

Yeah yeah boys_ Yeah yeah boys_

0 0 4 2 5 5 4 2

7 7 6 4 7 7 6 4

7 7 6 9 7 7 6 9

5 5 4 7 5 5 4 7

Handwritten musical score for the song "All-right_George". The score is written on ten staves, including vocal lines and guitar accompaniment. The key signature is E major (two sharps). The tempo is marked "1x only". The song structure includes an introduction, a verse, and a chorus. The guitar part features various chords (E7, B7, C) and complex rhythmic patterns, including triplets and sixteenth notes. The vocal lines include lyrics such as "yeah . yeah" and "All-right_George". The score is written in a clear, legible hand.

D.S.

Coda

B7 **E7**

Ah, Yeah! boys Don't you know I mean boys Oh

Yeah, yeah boys Yeah, yeah boys

TAB

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

4 4 4 4 4 4 4 4 7 7 6 4 7 7 6 4

7 7 6 4 7 7 6 4

A7 **E7**

boys Ah Ah Well I talk a-bout

Yeah, yeah boys Yeah, yeah boys

TAB

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

5 5 4 7 5 5 4 7 5 5 4 7 5 5 4 7

7 7 6 4 7 7 6 4

Fade Out

CAN'T BUY ME LOVE

Words & Music by John Lennon & Paul McCartney.

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The musical score for "Can't Buy Me Love" is presented in a multi-staff format. The top staff is for the **VOCAL**, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. It includes a triplet of eighth notes at the beginning and lyrics: "Can't buy me love", "love", and "Can't buy me love". Above the vocal line, a box labeled **[A]** indicates the start of a section, and various chords are written above the staff: *Em*, *Am*, *Em*, *Am*, and *Dm7*. Below the vocal staff are four instrumental staves: **GUITAR I**, **GUITAR II**, **BASS**, and **DRUMS**. Each of these staves has a treble or bass clef and a common time signature. The guitar staves include tablature (TAB) below the staff lines, with fret numbers (1, 2, 3) indicated. The bass staff also includes tablature with fret numbers (7, 5). The drums staff uses a standard drum notation with various symbols for different drum parts. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing in the guitar and bass staves.

1.
2.
B C7

G6

I'll buy you a dia - mond ring — my friend — if it makes you feel al - right — I'll
(2x) give you all I've got to give — if you say you love me too — I
(D.S. 1x) you don't need no — dia - mond ring — And I'll be sa - tis - fied — Tell
(D.S. 2x)

TAB 3 4 5

TAB 3 4 5

TAB 5 5 5 5

(H.H. OPEN)

(D.S. 1x D.S. 2x)

(D.S. 1x D.S. 2x)

(D.S. 1x D.S. 2x)

(D.S. 1x D.S. 2x)

F7

C7

G7

get you a - ny - thing — my friend — if it makes you feel al - right — 'Cause I don't care too
may not have a lot — to give — but what I've got I'll give to you — For I don't care too
— me that you want those kind — of things — that mo - ney just can't buy — For I don't care too

TAB 1 2 3

TAB 1 2 3

TAB 3 4 5

much for mo-ney for mo-ney Can't buy me love — I'll — Can't buy me love —

much for mo-ney for mo-ney Can't buy me love —

much for mo-ney for mo-ney Can't buy me love —

1. C7 2. C7 Em

(D.S. 2x)

(H.H. Closed.) p.s. 2x (H.H. Open)

Am C7 Em Am

Ev' - ry - bo - dy tells me so — Can't buy me love —

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

5 5 5 5 3 3 3 1 3 3 3 3 7 7 7 7 5 5 5 5

Dm7 *G6* *Coda 1.* *C7* *D C7*

No no no no Say Ah

TAB 1 2 3 3 4 5

TAB 1 2 3 3 4 5

TAB 1 2 3 1 2 3

TAB 1 2 3 1 2 3

D.S. 1.

F7 *C7*

Guitar II

Guitar III

TAB 1 2 3 1 2 3

TAB 1 2 3 1 2 3

C7 G7 F7 C7 E Em

Can't buy me love

Am C7 Em Am

Ev' - ry - bo - dy tell me so Can't buy me love

Dm7 *G6*
No no no — no Say

TAB 1 2 3 3 4 5

TAB 1 2 3 3 4 5

TAB 5 5 5 5 3 3 3 3

D.S. 2.

Coda 2 *C7* *F* *Em* *Am*
— Ooh Can't buy me love — love—

TAB 1 2 3 1 2 3

TAB 1 2 3 1 2 3 1 2 3

TAB 3 3 3 3 7 7 7 7 5 5 7 5

Em *Am* *Dm7* *G6* *C7*
— Can't buy me love — no—

TAB 1 2 3 3 4 5 3 4 5

TAB 1 2 3 3 4 5 1 2 3

TAB 5 5 5 5 5 5 5 5 3 3 3 3

CARRY THAT WEIGHT

Words & Music by John Lennon & Paul McCartney.

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The musical score for "Carry That Weight" is presented in a multi-staff format. The top staff is for the VOCAL, featuring a treble clef and a key signature of one sharp (F#). The lyrics "Boy, you're gon-na Car-ry That Weight Car-ry That Weight a-long" are written below the staff. Above the first measure of the vocal line, there is a chord symbol "A C" and a measure rest symbol. Above the second measure, there is a chord symbol "B7". The second staff is for STRINGS, featuring a treble clef and a key signature of one sharp. The third staff is for PIANO, featuring a grand staff (treble and bass clefs) and a key signature of one sharp. The fourth staff is for OTHERS, featuring a treble clef and a key signature of one sharp. The fifth staff is for T.A.B. (Tape Arranging), featuring a treble clef and a key signature of one sharp. The sixth staff is for BASS, featuring a bass clef and a key signature of one sharp. The seventh staff is for DRUMS, featuring a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, chords, and dynamic markings like "pva. bassa" and "Sim.". The overall layout is clean and professional, typical of a published musical score.

— time —

Boy, ——— you're gon - na Car - ry That Weight ——— Car - ry That Weight ——— a - long —

time.

(Brass)

The musical score is written for a song. It features a vocal line at the top with lyrics: "— time —", "Boy, ——— you're gon - na Car - ry That Weight ———", "Car - ry That Weight ———", and "a - long —". The vocal line is in C major, with a key signature of one sharp (F#). The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. The right hand of the piano accompaniment features a steady eighth-note pattern. The brass section is in the right hand, featuring a steady eighth-note pattern. The score includes various musical notations, including notes, rests, and accidentals. The lyrics are written below the vocal line. The piano accompaniment is written in the left hand. The brass section is written in the right hand. The score is divided into two systems. The first system contains the vocal line, piano accompaniment, and brass. The second system contains the piano accompaniment and brass. The score is written in a standard musical notation style.

$C\Delta 7$ $C F\Delta 7$ $Bm7^5$ $E7$ $Am7$

(Brass.) (E. Guitar) hu D P P S h.c P H

hu D P P S h.c P H

S H S H S H S H

D $Am7$ $Am7$ / D $Dm7$ $G7$ $C\Delta 7$

I ne-ver give you my pil-low, — I on-ly send you my in-vi-ta-tion

Bva →

$F\Delta 7$ $Bm7^5$ $E7$ $Am7$ $G7$

And in the mid-dle of the cel - e - bra - tions, I break down. —

(Brass)

TAB

D.S.

Coda

C $\frac{G}{B}$ A C $\frac{G}{B}$ A

— Time.

(E Guitar)

TAB

CHAINS

Words & Music by Gerry Goffin & Carole King.

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Intro

VOCAL B^b

Harmonica

$\frac{1}{2}$ (Straight to $\frac{1}{2}$)

A B^b

(134.) Chains my
(2.) Chains well

GUITAR I

GUITAR II

BASS

DRUMS

B^b

ba - by's got me locked up in chains—
I can't break a way from these chains—

E^b₉

And they ain't the kind
Can't run a round

that you can
'cause I'm not

T
A
B

5 6 7

T
A
B

5 6 7

T
A
B

3 3 6 5 3

3 3 3 3 3

B^b

see _____
free _____

F₉

Woh _____ it's chains of love _____
Woh _____ these chains of love _____

E^b₉

got a hold on me, yeah—
won't let me be, yeah—

B^b

T
A
B

6 7 8

7 8 9

5 6 7

6 7 8

T
A
B

6 7 8

7 8 9

5 6 7

6 7 8

T
A
B

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

1. *F* *B^b7* *to C⁺ B E^b9* *B^b*

pa - lum - pa - lum - pa - lum - pa

I wan - na tell you pre - tty ba - by
please be - lieve we when I tell you

I think you're
your lips are

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

B^b7 *E^b9* *F*

fine I'd like to love you But, dar - ling, I'm im - pri - soned by these
sweet I'd like to kiss them But, I can't break a - way from all these

8 9 10 5 6 7 8 9 10

D.S. ¹/₂

Coda

B^b

Chains , chains of love chains of

6 7 8

6 7 8

3

love chains of love

E^b

E^bm

6 7 8

6 7 8

3

Fade Out

COME TOGETHER

Words & Music by John Lennon & Paul McCartney.

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Intro.

VOCAL $D7^{+9}$

shoo shoo shoo shoo Here come old flat top He come gro - vin' up slow - ly He got

KEYBOARD (Electric Piano)

GUITAR I

GUITAR II Mute

BASS

DRUMS Slick

The musical score is written for a six-piece band. The vocal part begins with an 'Intro.' section in D major, marked with a $D7^{+9}$ chord. The lyrics 'shoo shoo shoo shoo' are under the first four measures. The fifth measure starts the main section with the lyrics 'Here come old flat top He come gro - vin' up slow - ly He got'. The keyboard part (Electric Piano) is in D major, C time, and has a whole rest in the first five measures. Guitar I is in D major, C time, and has a whole rest in the first five measures. Guitar II is in D major, C time, and has a whole rest in the first five measures. The bass part is in D major, C time, and has a whole rest in the first five measures. The drums part is in D major, C time, and has a whole rest in the first five measures. The score includes specific notation for the latter part of the piece, including a 'Mute' instruction for Guitar II and 'Slick' for the drums.

[illegible]

Handwritten musical score for "Shoe Shine" by The Beatles. The score is written on ten staves. The first staff is a vocal line with the lyrics "shoo shoo shoo shoo" and a key signature of one sharp (F#). The second staff is a vocal line with the lyrics "He wear no shoe shine He got He Bag Pro-duc-tion, He got He rol-ler coas-ter He got". The third staff is a guitar line with a key signature of one sharp (F#). The fourth staff is a bass line with a key signature of one sharp (F#). The fifth staff is a drum line with a key signature of one sharp (F#). The sixth staff is a guitar line with a key signature of one sharp (F#). The seventh staff is a bass line with a key signature of one sharp (F#). The eighth staff is a drum line with a key signature of one sharp (F#). The ninth staff is a guitar line with a key signature of one sharp (F#). The tenth staff is a bass line with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings.

D7⁺9 *A*

toe jam foot-ball He got mon - key fin-ger He shoot Co - ca Co - la He say, "I know you, you know me
wal - rus gum-boot He got .O - no side-board He one spi - nal crack - er He got feet down be-low his knees
ear - ly warn-ing He got mud - dy wa-ter He one Mo - jo fil-ter He say, one, and one, and one is three

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

G7 *Bm* *A* *to G* *G* *A* *G* *A*

One thing I can tell you is You got to be free —"
Hold you in his arm chair, You can feel his dis-ease — } Come to - geth - er Right now — o-ver me now — o-ver me
Got to be good look-ing cause, He's so hard to see —

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

[illegible]

Handwritten musical score for a piece titled "He Come". The score is written on ten staves. The top staff is a vocal line with the lyrics "He come". The second staff is a piano accompaniment. The third and fourth staves are for a tenor and alto voice part, with lyrics "He come". The fifth and sixth staves are for a tenor and alto voice part, with lyrics "He come". The seventh and eighth staves are for a tenor and alto voice part, with lyrics "He come". The ninth and tenth staves are for a tenor and alto voice part, with lyrics "He come". The score includes various musical notations such as notes, rests, and dynamic markings.

Coda

G A7 E7#9

now — o-ver me

Stick 6 HH

Shoo-be-doo, shoo-be-doo, shoo-be-doo, oh, come together.

Stick 6 HH TC

D7⁹

yeah Come to-ge-ther, yeah Come to-ge-ther, yeah

hu C UD P C UD P

hUD P C UD P C UD P

10 12 12 10 13 (12) 10 13 13 10 13 (12) 10 13 13 10

S H S S

6 12 14 14 6 12 10 12 6 12 14 14 13 12 14 14 6 12

10 10 10 10 10 10 10 10 10 10

S H S S

6 3

Come to-ge-ther, yeah Come to-ge-ther, yeah Come to-ge-ther yeah

C UD P C UD P C UD P C

C UD P C UD P C UD P C

15 (15) 15 15 15 15 13 15 15 17 20 20 17 20 (20)

[illegible]

Fade Out

THE CONTINUING STORY OF BUNGALOW BILL

Words & Music by John Lennon & Paul McCartney.

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VOCAL (Free)

OTHERS

(Gut Guitar)

GUITAR I

(Acoustic Guitar)

GUITAR II

BASS

DRUMS

A (3 times repeat)

C G

Hey Bun-ga-low Bill

1 2 3 1 2 3

10 10 5 5

(Brush)

(Tambourine)

L 2x tacet

C Fm C Fm G A E A Dm
 what did you kill Bun-ga-low Bill Hey Bun-ga-low Bill What did you kill

A Dm E (Slow down) B Am C F F G
 Bun-ga-low Bill

(1x) He went out ti-ger hun-ting with his e-le-phant and gun
 (2x) Deep in the jun-gle where the migh-ty ti-ger lies
 (3x) The child-ren asked him if to kill was not a sin

(with tremolo) 3x 3x 10 12

1x only

Am C F G E G Am Fm

In case of ac-ci-dents... he al-ways took his mom... He's the all Ameri-can bul-let-head-ed sax-on mother's son
Bill and his e-le-phants... were ta-ken by sur-prise... So Cap-tain Mar-vel zapped him right bet-ween the eyes... zA
"Not when he looked so fierce," his mom-my bul-ted in... If looks could kill it would have been us in-stead of him

8va →

Guitar III

Guitar II

2x 2x

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

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

a tempo N.C. (4 times repeat)

All the child-ren sing Hey Bun-ga-low Bill What did you kill Bun-ga-low Bill

(3x only organ) mouth whistle 4x in (Organ)

2x

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

10 10 5 5 10 10 3 3 10 10 3 3 4 5 5 6

4x

2x 3x 4x

A E A Dm A Dm E D N.C. (Free)
 Hey Bun-ga-low Bill What did you kill Bun-ga-low Bill

The musical score is written for guitar, bass, and drums. The guitar part features a melody with lyrics: "Hey Bun-ga-low Bill What did you kill Bun-ga-low Bill". The bass part includes a rhythmic line with lyrics: "Hey Bun-ga-low Bill". The drum part includes a rhythmic line with lyrics: "Hey Bun-ga-low Bill". The score includes various musical notations such as chords (A, E, A, Dm, A, Dm, E, D, N.C.), scales (1 2 3), and rhythmic patterns (4x, 3x, 4x, 2x, 4x). The score is divided into measures by vertical bar lines.

CRY BABY CRY

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VOCAL [A] G Am F G Em A F

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

OTHERS (Accordion)

PIANO 8va. bassa

GUITAR (Acoustic Guitar)

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

DRUMS

[B] Em EmΔ7 Em7 Em6 C7 G

King of Mar - i - gold was in the kitch - en cook - ing break - fast for the queen — The
 King was in the gar - den pick - ing flow - ers for a friend who came to play — The
 Duch - ess of Kir - cal - dy al - ways smil - ing and ar - riv - ing late for tea — The
 Twelve o'clock a meet - ing 'round the ta - ble for a se - ance in the dark — With

1x only

1x tacet

E.Gt. 3x only

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

1x tacet

1x tacet

Em EmΔ7 Em7 Em6 C7

queen was in the par - lor play - ing pla - no for the child - ren of the king —
 queen was in the play - room paint - ing pic - tures for the child - ren's hol - i - day —
 duke was hav - ing prob - lems with a mes - sage at the 10 - cal Bird and Bee —
 voic - es out of no - where put on spec - ially by the child - ren for a lark —

E.Gt. 3x only

E.Gt. 3x only

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

1x tacet

[C] G Am F G Em A7
 Cry — ba — by cry — Make your mother sigh — She's old e-nough — to know bet-ter so

3x only (chorus) → 1x tacet →
 She's old e-nough — to know bet-ter so

L 8va. bassa →

1. 2. 3. 4.
 F G Am F G Am F G
 cry — ba — by cry — The Cry — ba — by cry — cry cry — ba-by Make your mother sigh — She's
 The The At
 cry ba — by cry — cry ba — by cry — She's

L 8va. bassa →

1x only 3- 6

The musical score is written for a song in G major, 4/4 time. It features a vocal melody with lyrics, a piano accompaniment, and a guitar part. The guitar part includes a chorus section marked '3x only (chorus)' and a '1x tacet' section. The piano part includes a section marked 'L 8va. bassa' (8va. bassa). The score is divided into two systems, each with five staves. The first system includes a vocal line, a piano line, a guitar line, and two bass lines. The second system includes a vocal line, a piano line, a guitar line, and two bass lines. The lyrics are: 'Cry — ba — by cry — Make your mother sigh — She's old e-nough — to know bet-ter so'. The guitar part includes a chorus section marked '3x only (chorus)' and a '1x tacet' section. The piano part includes a section marked 'L 8va. bassa' (8va. bassa). The score is divided into two systems, each with five staves. The first system includes a vocal line, a piano line, a guitar line, and two bass lines. The second system includes a vocal line, a piano line, a guitar line, and two bass lines. The lyrics are: 'Cry — ba — by cry — Make your mother sigh — She's old e-nough — to know bet-ter so'. The guitar part includes a chorus section marked '3x only (chorus)' and a '1x tacet' section. The piano part includes a section marked 'L 8va. bassa' (8va. bassa).

Em A7 F G Am

old e-nough to know bet-ter So cry ba - by cry cry cry

old e-nough to know bet-ter So cry ba - by cry

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

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

F G Em A7 F Em

Make your mo-ther sigh She's old e-nough to know bet-ter So cry ba - by cry

She's old e-nough to know bet-ter So cry ba - by cry

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

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

A DAY IN THE LIFE

Words & Music by John Lennon & Paul McCartney.

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Intro

VOCAL G Bm Em $Em7$ C G Bm

ORCHESTRA

PIANO

GUITAR

BASS

DRUMS

Maracas

I read the news to-day oh

Em Em7 C CΔ7₃ Am9 G Bm

— boy A-bout a luck-y man who made the grade And though the news was ra-ther

1 2 3 1 2 3 x 1 2 3 x 1 2 3 1 2 3 x 2 3 4

Em Em7 C F Em Em7 C F Em C

sad Well, I just had to laugh I saw the pho-to-graph

1 2 3 1 2 3 x 1 2 3 x 1 2 3 1 2 3 x 1 2 3 x 1 2 3

B

G Bm Em Em7 C CΔ7 Am9 G Bm

He blew his mind out... in a car... He did-n't no-tice that the lights had changed A crowd of peo-ple stood and

1 2 3 x 2 3 4 1 2 3 1 2 3 x 1 2 3 x 1 2 3 1 2 3 x 1 2 3 2 3 4

Em Em7 C F Em Em7 C

stared They'd seen his face be-fore... No-bo-dy was real-ly sure if he was from the House of Lords...

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 x 1 2 3

C G Bm Em Em7 C CΔ7 Am9 G Bm

I saw a film_ today_ oh_ boy The Eng-lish arm-y had just won the war A crowd_ of peo- ple turned a-way_

Em Em7 C F Em Em7 C C N.C.

But I_ just had to look_ Hav-ing read the book I'd love to turn_

you ——— on ———

Up and cresc.

E

Cym Fill

E D E E D D
 Woke up got out of bed Dragged a comb a-cross my head— Found my

E B9 E B9 B E E
 way down stairs and drank a cup And look-ing up— I no-ticed I was late Ha, ha, ha, Found my coat and grabbed my hat— Made the

E D E B9 E B9
 bus in se-conds flat Found my way up - stairs and had a smoke And some-body spoke_ and I went in-to a dream_

Musical score for the first system, measures 1-4. The key signature is one sharp (F#). The time signature changes from 4/4 to 2/4 to common time (C). The vocal line has lyrics: "bus in se-conds flat Found my way up - stairs and had a smoke And some-body spoke_ and I went in-to a dream_". The piano accompaniment features chords and arpeggios. The guitar part includes fret numbers: 1 2 3.

[F] C G D A E C
 Ah Ah Ah Ah

Musical score for the second system, measures 5-10. The key signature is one sharp (F#). The time signature is common time (C). The vocal line has lyrics: "Ah Ah Ah Ah". The piano accompaniment features a crescendo (cresc.) and a series of chords. The guitar part includes fret numbers: 3 3 2 5 5 5 2, 5 5 2 0 5 5 2 0, 5 5 4 7 7 7 4, 7 7 4 7 7 4 7 7, 7 7 7 5 4 7 7 5 4, 3 3 2 5 5 5 5.

Handwritten musical score for the song "I read the news to-day". The score is written on ten staves. The first staff is a vocal line with lyrics "Ah" and "I read the news to-day oh". The second staff is a piano accompaniment. The third staff is a guitar accompaniment. The fourth staff is a bass line. The fifth staff is a tenor line. The sixth staff is a baritone line. The seventh staff is a bass line. The eighth staff is a bass line. The ninth staff is a bass line. The tenth staff is a bass line. The score includes various musical notations such as notes, rests, and accidentals. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a handwritten style.

The musical score for "The Blackburn Ram" is presented in three systems. The first system includes a vocal line with lyrics and a guitar line with chords. The second system shows the piano accompaniment. The third system shows the guitar accompaniment with fretboard diagrams.

System 1: Vocal and Guitar

Vocal: boy Four thousand holes in Black-burn Lan-ca-shire And though the holes were ra - ther

Guitar Chords: Em Em7 C CA7 Am9 G Bm7

System 2: Piano Accompaniment

The piano part consists of a right-hand melody and a left-hand bass line.

System 3: Guitar Accompaniment

The guitar part includes fretboard diagrams for the right hand (T, A, B strings) and the left hand (T, A, B strings).

Em Em7 C CΔ7 Em Em7

small They had to count— them all— Now they know how ma-ny holes it takes to fill the Al - bert Hall—

C C N.C.

I'd love to turn— you— on—

Up and cresc.

DAY TRIPPER

WILLIAM T. BROWN

E

DAY TRIPPER

Words & Music by John Lennon & Paul McCartney.

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Intro

VOCAL E7

GUITAR I

GUITAR II

BASS

DRUMS

(Tambourine)

The musical score for the introduction of 'Day Tripper' is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps) and the time signature is common time (C). The Vocal part is marked 'VOCAL E7' and consists of a whole rest. Guitar I has a melodic line in the treble clef and a bass line in the bass clef with fingerings (0, 7, 4, 2, 2, 0, 0, 2, 4, 4, 2, 0, 2). Guitar II has a whole rest in the treble clef and a bass line in the bass clef with fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3). The Bass part has a whole rest in the treble clef and a bass line in the bass clef with fingerings (10, 11, 9, 7, 7, 7, 11, 11, 9, 7, 9). The Drums part has a whole rest in the treble clef and a bass line in the bass clef with a tambourine part marked '(Tambourine)' and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3).

E7

T
A
B

(with Tambourine)

A E7

(1.) Got a good rea - son for tak - ing the ea - sy way out. —
 (2.) She's a big tea - ser She took me half the way there. —
 (3.) Tried to please her She on - ly played one night stands. —

T
A
B

to find out, and I found out.

long *to find out,* *and I found out.*

G#7 *C#7* *B7* *E7*

TAB 4 4 4 6 6 4 4 4 4 4 2 4 2 2 2 4 0 3 4 2 2 0 2 4 4 2 0 2

TAB 4 5 6 7 4 5 6 2 3 4 1 2 3

(Tambourine)

6 6

2. *B7* *B7*

out.

TAB 2 2 0 1 4 4 2 2 4 2 4 2 4

TAB 1 2 3 1 2 3 1 2 3 1 2 3 2 3 4 2 3 4 2 3 4 2 3 4

TAB 7 7 6 9 9 6 7 7 7 7 7 7

B7

First system of music (measures 1-5). The vocal line features the lyrics "Ah". The guitar part includes electric guitar (E), acoustic guitar (A), and bass (B) staves. The key signature is three sharps (F#, C#, G#).

Second system of music (measures 6-10). The vocal line features the lyrics "Ah". The guitar part includes electric guitar (E), acoustic guitar (A), and bass (B) staves. The key signature is three sharps (F#, C#, G#).

E7

(Tambourine)

D.S.

Coda

B7 E7

out.

E7

(Tambourine)

E7

Day Trip - per, Day Trip - per Yeah, _____

Repeat & Fade Out

DEAR PRUDENCE

Words & Music by John Lennon & Paul McCartney.

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Musical score for "Dear Prudence" by John Lennon & Paul McCartney. The score is written for a 12-string guitar, bass, and drums, with a vocal line. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into measures by a double bar line.

VOCAL *Dadd 9* D $\frac{C}{D}$ $\frac{G}{D}$ $\frac{A}{D}$ $\frac{C}{D}$ $\frac{C}{D}$ D $\frac{D}{C}$

OTHERS

GUITAR I

GUITAR II (Arpeggio) $\frac{12}{11}$ $\frac{10}{10}$ $\frac{10}{11}$ $\frac{10}{10}$ $\frac{8}{8}$ $\frac{7}{7}$ $\frac{7}{7}$ $\frac{8}{8}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{5}{5}$ $\frac{3}{3}$ $\frac{5}{5}$ $\frac{7}{7}$ $\frac{5}{5}$ $\frac{7}{7}$ $\frac{5}{5}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{3}{3}$

(6th String = D)

BASS

DRUMS

D/*B* *D*/*B^b* *A* *D* *D*/*C* *D*/*B* *D*/*B^b* *D* *D*/*C*

Dear _____ Pru-dence
 _____ Pru-dence
 _____ Pru-dence

won't you come out to play _____
 o-pen up your eyes _____
 let me see your smile _____

(1x, 2x Tacet) *H*

(Guitar III) →

2x DSX ()

Hand Clap (1x Tacet)

Tambourine

D/*B* *D*/*B^b* *D* *D*/*C* *D*/*B* *D*/*B^b* *D* *D*/*C* *D*/*B* *D*/*B^b*

Dear _____ Pru-dence
 Dear _____ Pru-dence
 Dear _____ Pru-dence

greet the brand new day
 See the sun-ny skies
 like a lit-tle child

The
 The
 The

(Chorus) 1x Tacet

Ah

1x Tacet →

DSX ()

B

D *D/C* *D/B* *D/Bb* *D*

sun is up the sky is blue It's beau-ti-ful and so are you Dear Pru-dence
 wind is low the birds will sing that you are part of ev'-ry-thing Dear Pru-dence
 clouds will be a dai-sy chain So let me see you smile a-gain Dear Pru-dence

H

H

H

Hand Clap

(2x) (1x) (DSX)

to

won't you come out to play
 won't you o-pen up your
 won't you let me see you

Dear eyes?

(2x) Ah
 (DSX) Doo

(Guitar II)

H.H. Open

DSX

$\frac{A}{D}$ $\frac{G}{D}$ $\frac{C}{D}$ $\frac{G}{D}$ $\frac{A}{D}$ $\frac{G}{D}$ D $\frac{G}{D}$

Look a - round round_

Look a - round round_ round_

round round_ round_ round round round round_ round_ round round round round_ round_ round round

$\frac{A}{D}$ $\frac{G}{D}$ F A^b G D $\frac{D}{C}$ $\frac{D}{B}$ $\frac{D}{B^b}$

look a - round

round round_ round_ round round Ah_

Dear_

D.S.

— Pru - dence

greet the brand new day

The

gliss.

sun is up the sky is blue It's beau - ti - ful and so are you Dear

(Chorus)

8va →

D D7 C G D
 — Pru - dence won't you come out — to play?

F D Dadd9 D C/D G/D A/D C/D

Fade Out

DEVIL IN HER HEART

Words & Music by Richard B. Drapkin.

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Intro. *Am7* *D7* *G*

VOCAL

She's got the de-vil in her

CHORUS

She's got the de-vil in her

GUITAR I

GUITAR II

BASS

DRUMS (H.H. Open)

The musical score is arranged in five systems. The first system is the vocal introduction, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a 'VOCAL' label and a key signature change to one sharp. The second system is the chorus, also in treble clef and one sharp key signature, with a 'CHORUS' label. The third system is for Guitar I, in treble clef and one sharp key signature, featuring complex fingerings and triplets. The fourth system is for Guitar II, in treble clef and one sharp key signature, with a 'GUITAR II' label. The fifth system is for Bass, in bass clef and one sharp key signature, with a 'BASS' label. The sixth system is for Drums, in bass clef and one sharp key signature, with a 'DRUMS' label and a '(H.H. Open)' instruction. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

(4 times repeat)

A $2x$ $Am7$ $3x$ $D7$ $2x, 3x, 4x$ G

(1) heart _____ But her eyes they tan-ti - fize _____ (1) She's gon-na tear your heart a -
 (2) heart _____ no _____ no _____ this I can't be - lieve _____ (2,3,4) She's gon-na tear your heart a -
 (3) heart oh no no no no this I can't be - lieve _____
 (4) heart oh no no no no no this I can't be - lieve _____

(1,2,3,4) heart _____ She's got a tear your heart a -

T
A
B

T
A
B

5 6 7 $5 \ 6 \ 7$ $3 \ 4 \ 5 \ 3 \ 4 \ 5$ $3 \ 4 \ 5$

T
A
B

$2x$ $2x$ $(1 \ 5)$ $4 \ 5$ $7 \ 5$ $5 \ 7 \ 4$ 5 5 5 $5 \ 4$ 5 5 5 $5 \ 4$

$Am7$ $2x$ $D7$ 3 G $1, 2, 3, G7$

- part _____ oh her lips are real-ly thrill - - ing
 - part _____ no no nay will she de - cieve _____

- part _____

T
A
B

0 0 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{4}$

T
A
B

5 6 7 $5 \ 6 \ 7$ $3 \ 4 \ 5 \ 3 \ 4 \ 5$ $3 \ 4 \ 5 \ 6$

T
A
B

$2x$ $2x$ $\frac{7}{3}$ $\frac{7}{4}$ 5 4 7 5 7 4 5 5 5 7 7 4 4

[B]

C 3x (N) 2x **Cm** **G** **G7**

(1) I'll take my chan - ces for ro - man - ce is So im - por - tant to me
 (2) I can't be - lie - ve that she'll e - ver e - ver go Not when she hu - gs and says she loves me so
 (3) Don't take chan - ces if your ro - man - ce is So im - por - tant to you

Ah

(3.) Don't take chan - ces if your ro - man - ce is So im - por - tant to you

C **Cm** **A7** 2x (N) **D7**

She'll ne - ver hurt me she won't de - sert me she's an an - gel sent to me
 She'll ne - ver hurt me she won't de - sert me lis - ten can't you see
 She'll ne - ver hurt me she won't de - sert me she's an an - gel sent to me

Ah

(1.3.) she's an an - gel sent to me
 (2.) lis - ten can't you see

The musical score is written for a song. It features a vocal line with lyrics, a guitar line with chords and fingerings, and a piano line with chords and fingerings. The score is divided into two systems. The first system includes a key signature change to G major (one sharp) and a time signature change to 4/4. The second system continues the song with a key signature change to D major (two sharps). The lyrics are written below the vocal line, and the guitar and piano parts are written below the vocal line. The score includes various musical notations such as notes, rests, chords, and fingerings.

[illegible]

DIG A PONY

Words & Music by John Lennon & Paul McCartney.

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Intro

VOCAL G D A G

CHORUS

GUITAR I

GUITAR II

BASS

DRUMS

The musical score for 'Dig a Pony' is presented in a multi-staff format. The top staff is for the Vocal line, which begins with an 'Intro' section containing four measures of whole notes: G, D, A, and G. Below this is a 'CHORUS' section. The subsequent staves are for Guitar I, Guitar II, Bass, and Drums. The guitar parts are written in treble clef and feature intricate fingerings, including triplets and bends. The bass part is in bass clef and provides a rhythmic foundation. The drums are indicated by a simple pattern of vertical lines.

D **A**

A 1. 2.

(5) I hi hi hi hi
(6) I hi hi hi hi

(1) I hi hi hi hi
(2) I hi hi hi hi
(3) I hi hi hi hi
(4) I hi hi hi hi

1x, 3x Tacet

(2.4.5.6.) I hi hi hi hi

F#m **Bm**

feel the wind blow
cold and tone ly

Well you can
Well you can

in-di-cate ev-'ry-thing you
syn-di-cate e-my boat you

Dig a po-ry
Do a road hog
Pick a moon dog
Roll a ston-ey

Well you can cel-e-brate a-ny-thing you
Well you can pen-c-trate a-ny place you
Well you can ra-di-ate ev-'ry-thing you
Well you can im-i-tate ev-'ry-one you

S

2 4 2 7 2 7

2 4 2 7 4

2 2 2 2 2 2

2 3 4 2 3 4

7 4 7 7 7 4

7 7 4 2

G7
See
row

G

Yes,
Yes,
Yes,
Yes,
Yes,
Yes,

Bm
You can in-di-cate ev-ry-thing
You can syndi-cate a-ny boat

G7
you see
you row

1.
E

want
go
are
know

Ooh

Ooh

repeat time

repeat time only

2.
E

B *G* *D* *A*

I told you so— All I want is you

I told you so— All I want is you

14 12 7 7 5 14 12 12 12 9 7 2 7 6

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

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

12 12 12 15 16 14 15 16 14 15 16 14

G *D* *A* *rit.---* *1. 2. to coda* *a tempo*
 Ev - 'ry-thing has got to be just like you want it to Be - cause
 Ev - 'ry-thing has got to be just like you want it to Be - cause

D.S. 1.

Coda 1.

A
 Oh
 Oh

F#m *Bm* *G7*

Bm *G* *E7*

D.S. 2.

Coda 2.

Chord progression: G D A

Chord progression: G D A

DIG IT

Words & Music by John Lennon, Paul McCartney, George Harrison & Richard Starkey.

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The musical score for "Dig It" is presented in a multi-staff format. The key signature is one flat (Bb) and the time signature is 4/4. The score includes parts for Vocal, Organ, Piano, Guitar, Bass, and Drums. The vocal line features the lyrics "Like a Roll - ing Stone" repeated twice, with notes corresponding to the chords Bb, F, Bb, C, Bb, and F. The organ part provides harmonic support with chords and single notes. The piano part consists of sustained chords. The guitar part features a rhythmic pattern of eighth notes. The bass part includes a melodic line with fingerings indicated (1 2 3, 1 2 3, 1 2 3, 3 4 5). The drums part shows a simple drum kit pattern with snare, bass drum, and cymbal notation.

VOCAL
Like a Roll - ing Stone
Like a Roll - ing Stone

ORGAN

PIANO

GUITAR

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

DRUMS

B^b C B^b F B^b C
 I like a Roll - ing Stone _____ Like the

B^b F B^b C B^b F
 F. B. I. _____ and the C. I. _____ A.

B^b C B^b F B^b C
 and the B. B. C.

The first system of the musical score. The vocal line starts with a whole rest, followed by a half note B^b , a quarter note C , a half note B^b , a quarter note F , a half note B^b , and a whole note C . The piano accompaniment features a series of chords and arpeggios. The guitar part consists of a 4-measure rest followed by a 4-measure chord progression.

B^b F B^b C B^b F
 B. B. King and Do - ris Day

The second system of the musical score. The vocal line starts with a whole rest, followed by a half note B^b , a quarter note F , a half note B^b , a quarter note C , a half note B^b , and a whole note F . The piano accompaniment features a series of chords and arpeggios. The guitar part consists of a 4-measure rest followed by a 4-measure chord progression.

DIZZY MISS LIZZY

Words & Music by Larry Williams.

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Intro.

Vocal

8 A

Ooo Ah

KEYBOARD (Organ)

GUITAR I

GUITAR II

BASS

DRUMS

(H.H. Open)

D.S.xl gliss.

[illegible]

A

The way you rock and roll _____
 When you call my name _____
 I want you be my bride _____

You make me diz-zy Mi-ss Liz-zy _____
 Ooo ba-by _____
 Run and tell your bro-ther _____

D

2x hc U U D hc
 (10) 12 12 12 12 12 12 10 12 12

hc U U D hc
 (10) 12 12 12 12 12 10 12 12

DSx (3 3)

TAB

5 5 8 9 7 7 9 7

5 5 8 9 7 7 9 7

A

When we do the stroll _____
 Say you're driv-ing me in-sane _____
 Ba-by don't run and hide _____

E7

Come on Miss Liz-zy _____
 Come on come on come on come on ba-by _____
 You make me diz-zy Mi-ss Liz-zy _____

I Girl _____

TAB

5 5 8 9 7 7 9 7

7 7 10 11 9 9 11 9

Love me 'fore I grow too old
want to be your lov-ing man
— I want to mar-ry you

1. 3.
E7
Come on — give me fe - ver
Come on — give me fe - ver

2x
hc U U D hc
hc U U D hc
hc U U D hc
hc U U D hc

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

put your lit-tle hand in mine _____
put your lit-tle hand in mine _____ Girl _____

You make me diz-zy diz-zy Liz-zy
You make me diz-zy diz-zy Liz-zy _____

oh! Girl _____ you look so
Girl _____ you look so fine _____

hc K U U D K hc
1242 12 12 1242 40 1242 (40)

psx 3 3 3 3 3

gtr.

A E7 D to C A
 fine _____ Just a rock-ing and a roll - ing _____ Girl I said I wish you were mine _____
 you're just a rock-ing and a roll - ing _____ Ooo I said I wish you were mine _____
 D.S.x (3 3 3 3 3)
 T A B T A B T A B T A B
 5 5 8 9 7 7 9 7 7 7 10 11 9 9 11 9 5 5 8 9 7 7 9 7 5 5 8 9 7 7 9 7
 7 7 10 11 9 9 11 9 5 5 8 9 7 7 9 7 5 5 8 9 7 7 9 7

Handwritten musical score for "The Rose Tree" in E major. The score includes a vocal melody, guitar accompaniment, and a double bass line. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into two systems by a repeat sign. The guitar part includes fret numbers and a "hc" (half chord) marking. The double bass part includes a "N" (natural) marking.

[illegible]

DOCTOR ROBERT

Words & Music by John Lennon & Paul McCartney.

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Intro.

VOCAL A7

KEYBOARD (Organ)

GUITAR I

GUITAR II

BASS

DRUMS

♣ (Straight to 1st)

A A7
(High part 1x tacet)

(1) Ring my friend I said
(2) If you're down he'll pick
(3) My friend works for the