

HONEY DON'T

Words & Music by Carl Lee Perkins.

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VOCAL

Well, how...

GUITAR I (Acoustic Guitar)

GUITAR II (Elec. Guitar)

BASS

DRUMS

♩ (Straight)

A

E

C

— come you say you will — when you won't — ?
love you, ba-by, and you ought to know — .
some - times I love you on a Satur - day night — .

Say you do, ba-by when you don't — .
I like the way that you wear your clothes — .
Sun-day morning you don't look — right — .

First system of musical notation (Vocal line and guitar accompaniment). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is in treble clef with a key signature of two sharps. The guitar part includes a capo on the first fret and a barre on the first fret. The guitar part includes a capo on the first fret and a barre on the first fret.

Second system of musical notation (Vocal line and guitar accompaniment). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is in treble clef with a key signature of two sharps. The guitar part includes a capo on the first fret and a barre on the first fret.

Third system of musical notation (Vocal line and guitar accompaniment). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is in treble clef with a key signature of two sharps. The guitar part includes a capo on the first fret and a barre on the first fret.

E

C

B7

Let me know, ho-ney, how you feel — .
E - very thing a - bout you is so dog-gone sweet — .
You been out — paint - ing the town — .

Tell the truth now, is love real — ? so aw, aw,
You got that sand all o-ver your feet — , so Aw, aw,
Uh - huh, baby you been slipp-ing a-round — . so Aw, aw,

Fourth system of musical notation (Vocal line and guitar accompaniment). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is in treble clef with a key signature of two sharps. The guitar part includes a capo on the first fret and a barre on the first fret.

Fifth system of musical notation (Vocal line and guitar accompaniment). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is in treble clef with a key signature of two sharps. The guitar part includes a capo on the first fret and a barre on the first fret.

Sixth system of musical notation (Vocal line and guitar accompaniment). The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is in treble clef with a key signature of two sharps. The guitar part includes a capo on the first fret and a barre on the first fret.

B7 *E* *to*

I say you will when you want — Aw —, aw —, ho-ney don't — Well, I

1 2 3

E *C* *E*

1 2 3

C B7 D E

I ___ feel fine ___

1 2 3 1 2 3 1 2 3

A7 E B7 $\frac{A}{B}$

Ooo ___ oo ___ I ___ say

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

E

Well _____,

TAB

1 2 3

TAB

0 2 4 2 2 2 2 2 2

TAB

7 6 7 8 9 7 6 7

D.S.

Coda *E* *C*

TAB

1 2 3

TAB

1 2 3

TAB

1 2 3

TAB

7 7 7 7 5 5 5 5

E *C* *B7* *F* *E*

TAB

1 2 3

TAB

1 2 3

TAB

1 2 3

TAB

1 2 3

TAB

7 7 7 7 5 5 5 5

TAB

7 7 7 7 5 5 5 5

TAB

7 7 7 7 5 5 5 5

E **A7**

Well, ho-ney don't... Well, ho-ney, don't... a lit-tle, lit-tle, ho-ney

1 2 3

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

7 6 9 6 7 7 7 7 10 9 7 9

E **B7** **E**

don't I say, you will when you won't... Aw, aw..., ho-ney, don't...

1 2 3

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

7 6 9 6 7 6 7 6 9 7 9 7 7 6 7 8 9 9 7 7

HONEY PIE

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VOCAL *Ad lib.* *Em* *A6* *Am* *D* *Cm* *G* *Em* *A6*

She was a work-ing girl— North of Eng - land way— (Half Spoken) ~ Now she's in the big

OTHERS (Brass)

PIANO

GUITAR

BASS

DRUMS

TAB 15

H P S 7 8 7 15

H P 3 2 3 4 5 4

E^b7 $E7$ $A7$ 1. $D7$ G
 cra - zy I'm in love, but I'm la - zy So won't you please come home.
 tra - gic Come and show me the ma - gic
 (1X Tacet)

The first system of the musical score includes a vocal line with lyrics, a piano accompaniment with chords, and guitar tabs. The guitar tabs show fingerings for the first five frets: 4 5 6, 5 6 7, 5 6 7, 3 4 5, and 3 4 5. A 'Tacet' instruction is placed over the piano part for one measure.

E^b7 $D7$ 2. $D7$ G $F^\#$ F $C^\#$ Em
 on of your Ho! - ly-wood song You be-came a leg -
 Will the wind that blew

The second system continues the musical score. It features a vocal line with lyrics, a piano accompaniment, and guitar tabs. The guitar tabs show fingerings for the first five frets: 4 5 6, 3 4 5, 3 4 5, 3 4 5, and 1 2 3. The system concludes with a double bar line.

$C\sharp m^7$ G $G7$ C $E7/B$
 - end of the sil - ver screen, And now the thought of meet - ing you makes me weak in the knee.
 - her boat a - cross the sea, kind - ly send her sail - ing back to me.

The first system of the musical score includes a vocal melody line with lyrics, a piano accompaniment with chords and arpeggiated figures, and a guitar part with specific fretting diagrams for the $C\sharp m^7$, G , $G7$, C , and $E7/B$ chords. The guitar part includes fret numbers 8, 9, 10 and 7, 8, 9.

Am $D7$ D G $E\flat7$
 T. T. Tee, oh Hon-ey Pie You are driv - ing me fran - tic.
 Now Hon-ey Pie You are mak - ing me cra - zy.

The second system of the musical score continues the vocal melody and piano accompaniment. The guitar part includes fretting diagrams for the Am , $D7$, D , G , and $E\flat7$ chords, with fret numbers 5, 6, 7 and 3, 4, 5 indicated.

E7 A7 D7 ^{trill} G Eb7 D7

Sail a-cross the At-lan - - tic, To be where you be - long Hon-ey Pie, come back to me,
 I'm in love but I'm la - - zy, So, won't you please come home.

E G Eb7 E7 A7 D7

G E^b7 D7 F G E^b7 E7

T A B 3 4 5 4 5 6 3 4 5 3 4 5 8 6 8 6 7 8 9 9

A7 D7 G F# F

T A B 5 6 7 3 4 5 3 4 5 2 4 2 3

D.S.

Coda

— Come, come back to me, Hon-ey Pie. Ha — ha — ha —

Chords: G, Eb7, D7, G

Guitar fretboard diagrams (strings 1-2 and 3-4):

- Measure 1: 3 4 5
- Measure 2: 4 5 6
- Measure 3: 3 4 5
- Measure 4: 3 4 5
- Measure 5: 4 5 6

Hon - ey Pie, Hon-ey Pie

Chords: E7, A7, D7, G, Eb7, D7, G

Guitar fretboard diagrams (strings 1-2 and 3-4):

- Measure 1: 5 6 7
- Measure 2: 5 6 7
- Measure 3: 3 4 5
- Measure 4: 3 4 5
- Measure 5: 4 5 6
- Measure 6: 3 4 5
- Measure 7: 3 4 5

I AM THE WALRUS

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Music score for "I Am the Walrus" by John Lennon & Paul McCartney. The score is written for a full band and includes the following parts:

- VOCAL Intro:** The vocal line begins with a melodic phrase in G major, followed by a series of chords: B, A, A6, G, G⁺5, F, F6, E, and E7.
- PIANO (Electric Piano):** The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.
- OTHERS (Strings):** The string section provides harmonic support with a melodic line in the upper register and a bass line in the lower register.
- BASS:** The bass line is a simple, steady rhythm that follows the harmonic structure of the song.
- DRUMS:** The drum part consists of a steady beat, primarily on the snare and bass drum.

The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked "C" (Crescendo). The score includes a variety of musical notations, including chords, melodic lines, and rhythmic patterns.

2.

D D7 A A G C D D/E

(1x) I am he as you are he as you are me and we are all to-ge-
 (2x) Mis-ter ci - ty p'lice-man sit-ting pret-ty lit - tle p'lice-man in a row
 (DS2x) Ex-pert tex - pert chok-ing smok-ers don't you think the jo-ker laughs at you

A A/G C D

- ther

See how they run like pigs from a gun see how they fly I'm
 See how they fly like Lu - cy in the sky see how they run I'm
 See how they smile like pigs in a sty; see how they hide I'm

DS2x Chorus 1x Horn

cry - ing
 cry - ing
 cry - ing

(1x) Sit-ting on a corn-flake
 I'm (DS1x) Yel-low mat-ter cus-tard
 (DS2x) sem-o-li-na pil-chards

wait-ing for the van to come
 drip-ping from a dead dog's eye
 climb-ing up the Eif-fe! Tow-er

DS 1x Horn.

2x

DS 2x

DS 2x
 2x (DS 2x)
 2x

DS 2x
 2x

F B

Cor-po-ra-tion tee shirt stu-pid bloo-dy Tues-day man you been a naugh-ty boy you let your face grow long
 Crab-a-lock-er fish-wife por-no-graph-ic pries-tess boy you been a naugh-ty girl you let your Knick-ers down
 El-e-men-t'ry pen-guin sing-ing Ha-re Krish-na man you should have seen them Kick-ing Ed-gar Al-lan Poe

I am the

C D E 1. 2. [C] 2.
 egg-man they are the egg-man I am the wal-rus Goo goo g'joob cry
 D.S. 2x D.S. 4
 D.S. 2x (joob goo goo)
 Chorus (Chorus)
 D.S. 1x, D.S. 2x D.S. 2x
 - ing I'm cry - - ing I'm cry ing
 (Melotron)
 D.S. 1

Coda 1.

E D B A G F E E B A

Sit-ting in an Eng - lish gar-

(Bell)

- den wait-ing for the sun — If the sun don't come you get a tan from stand-ing in the Eng-lish rain — I am the

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C *D* *E* *D*

egg-man they are the egg-man I am the wal-rus Goo goo g'joob g'goo— goo g'joob—

D.S. 2

Coda 2.

D *C* *B*

— goo g'joob — Goo goo g'goo g'goo— goo g'joob goo — ju-ba ju-ba ju-ba

[F] A G F E
 2x Tacet
 ju-ba ju-ba ju-ba ju-ba ju-ba ju-ba ju-ba ju-ba (Speaking) ~
 (Rhythmical speaking) ~
 2x
 D C B
 Repeat & Fade Out

The musical score is written for a piece in G major, 4/4 time. It consists of two systems, each with four staves. The first system includes a vocal line with lyrics, a piano line with chords and arpeggios, and a guitar line with fret numbers. The second system continues the piano and guitar parts. The piece concludes with a 'Repeat & Fade Out' instruction.

I CALL YOUR NAME

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Intro

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

I call your name

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with an 'Intro' section. The Vocal part has a line of music with the lyrics 'I call your name' starting at the end of the first measure. Guitar I and II have complex melodic lines with many accidentals. The Bass part features a steady eighth-note pattern. The Drums part has a simple pattern of eighth notes. Chord symbols F#7, B7, E7, and B7 are written above the vocal staff. Fingerings are indicated by numbers 1-5 for guitar and 1-5 for bass. The score is divided into measures by vertical bar lines.

A E7 C#7 F#7

but you're not there, — Was I to blame, — for be-ing un-fair, —

B7 E7 C#7

Oh I can't sleep at night — Since you've been gone, — I ne-ver —

F#7 *A* *Am* *E7* *B A7*

weep at night — I can't go on. — Well don't you know I can't take it.

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

C#m *F#7* *C7*

I don't know who can. — I'm not goin' to Ma - - - ke it I'm not that kind of man.

4 5 6 2 3 4 5 1 2 3 10 10 8 9 8 8 9

B7 [C] E7 C#7 F#7 A

— Oh I can't sleep at night, — But just the same — I nev-er weep at night —

The first system of the musical score. The vocal line (treble clef) contains the lyrics: "Oh I can't sleep at night, — But just the same — I nev-er weep at night —". Above the staff are chord markings: B7, [C] E7, C#7, F#7, and A. The guitar line (treble clef) shows chords and fingerings (e.g., 1 2 3, 1 2 3, 2 3 4, 2 3 4 5, 1 2 3). The bass line (bass clef) and drum line (bass clef) provide accompaniment.

Am tot E7 [D] E7

I call your name. — (Wow —)

The second system of the musical score. The vocal line (treble clef) contains the lyrics: "I call your name. — (Wow —)". Above the staff are chord markings: Am, tot E7, and [D] E7. The guitar line (treble clef) shows chords and fingerings (e.g., 5 5 5 7, 7 7 10 10 10, 10 10 10, 10 10 10, 10 10 10, 10 10 10). The bass line (bass clef) and drum line (bass clef) provide accompaniment.

Chords: C#7, F#7, A, Am, E7

Measures 1-5. Chords: C#7, F#7, A, Am, E7. The guitar part includes a treble staff with notes and a bass staff with fret numbers. The vocal line has lyrics: "We'll don't you know I can't".

Coda

Chords: E7, A7, E7, A7

Measures 6-10. Chords: E7, A7, E7, A7. The guitar part includes a treble staff with notes and a bass staff with fret numbers. The vocal line has lyrics: "I call your name".

Repeat & Fade Out

I DON'T WANT TO SPOIL THE PARTY

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Intro.

VOCAL

G F E Fadd9 D Fadd9 Fadd9 E D

GUITAR I (Acoustic Guitar)

GUITAR II (Elec. Guitar)

BASS

DRUMS

The musical score is arranged in five systems. The first system is the vocal line, starting with an 'Intro.' and a 'VOCAL' label. It shows a sequence of chords: G, F, E, Fadd9, D, Fadd9, Fadd9, E, and D. The second system is for Guitar I (Acoustic Guitar), showing a melodic line with fingerings (1, 2, 3) and a bass line with fingerings (1, 2, 3, 4, 5). The third system is for Guitar II (Elec. Guitar), showing a melodic line with a slide (s) and a bass line with fingerings (1, 2, 3, 4, 5). The fourth system is for Bass, showing a melodic line with fingerings (1, 2, 3, 4, 5). The fifth system is for Drums, showing a melodic line with fingerings (1, 2, 3, 4, 5).

D *D* *G*

E *F#*

§ 1. 3. *A* *G*

I don't (1.3) want to spoil the par - ty so I'll go -
(2.4) had a drink or two and I don't care.

TAB

2 2 4 2 0 1 2 3

TAB

3 1 3 2 1 2 3

TAB

5 5 5 5 5 5 5 5

TAB

5 5 5 5 5 5 5 5

TAB

5 5 5 5 5 5 5 5

D

I would hate my dis - ap - point - ment to show
There's no fun in what I do if she's not there

TAB

1 2 3

TAB

1 2 3 1 2 3 1 2 3

TAB

5 5 5 5 5 5 5 5

TAB

5 5 5 5 5 5 5 5

TAB

5 5 5 5 5 5 5 5

D *B* *Em* *B7* *Am7* *D*

There's noth - ing for me here — , So I will dis - ap - pear — if she turns —
 I won - der what went wrong — , I've wait - ed far too long — I think —
 4x (if I think —

G *Fadd9* *G* *tol* *1. 3.* *2. G*

— up while I'm gone — , please let me know — I've Though to - night —
 think I'll take a walk — and look for her —

♩ (with Repeat & to D.S. 3.)

C G

— she's made me sad —, — I still love
— her I'll be glad —, — I still love

Em A C

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

TAB

TAB

1. D 2. D

her If I find her I don't

TAB

TAB

TAB

TAB

D.S. 4 al Coda 1.
D.S. 3 al Coda 3.

Coda 1.

G D G

TAB

TAB

TAB

TAB

G *D*

1 2 3

Em *B7* *Am* *D* *G* *Fadd9*

1 2 3

G

Though to-right...

1 2 3

5 3 4 4 3 4

5 5 7 4

D.S. 2.

Coda 3.

G *E G*

1 2 3

5 5 7 4

Fadd 9
D

D *G*

1 2 3

5 5 5 5 5 5 5 5

I FEEL FINE

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Sheet music for the song "I Feel Fine" by John Lennon & Paul McCartney. The score includes staves for Vocal, Chorus, Guitar I (with Feed Back), Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4.

VOCAL (Intro): D7, C7, G7

CHORUS

GUITAR I (with Feed Back):

GUITAR II

BASS

DRUMS



A * (Straight.)
G7

(1.) Ba - by's good to me you know She's hap -
(2.) Ba - by says She's mine, you know She tells

Rim Shot

D7 C7

- py as can be, You know, She said so } I'm in love with her and I feel
- me all the time, You know, She said so }

1. *G7* *Fine.* 2. *G7* *Fine.* *B* *G* *Bm*
I'm so glad that
I'm so glad

C *D7* *G* *Bm* *Am* *D7*
She's my lit-tle girl *She's so glad she's tell-ing all the world That her ba-*
Ooo *She's so glad* *Ooo*

C *G7*

- by buys her things you know He buys her dia-mond rings you know, She said so.

D7

C7 *to G7* **D** *G7*

She's in love with me and I Feel Fine mm

She's in love with me and I Feel Fine

Chord progression: G7, D7, E D7

Measures 1-4. The guitar part features complex fretting with numbers like 10, 12, 11, 14. The bass line has a rhythmic pattern of eighth notes.

Chord progression: C7, G7

Measures 5-8. The guitar part continues with complex fretting. The bass line has a rhythmic pattern of eighth notes.

D.S.

Coda

G7

D7

C7

G7

Fine.

She's in love with me and I Feel Fine

Fine.

She's in love with me and I Feel Fine

[F] G7

mm

mm

Repeat & Fade Out

IF I FELL

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VOCAL

A E^b D D^b $B^b m7$

If I fell in love with you would you pro-mise to be true And help me un-der - stand 'cause I've

GUITAR I

C N $\{ \}$ $\{ \}$ $\{ \}$ $\{ \}$

N x 6 7 8 x 5 6 7 x 4 5 6 x 6 7 8

GUITAR II (Acoustic Guitar)

C N $\{ \}$ $\{ \}$ $\{ \}$ $\{ \}$

N x 6 7 8 x 5 6 7 x 4 5 6 x 6 7 8

BASS

C N $\{ \}$ $\{ \}$ $\{ \}$ $\{ \}$

N $\{ \}$ $\{ \}$ $\{ \}$ $\{ \}$

DRUMS

C N $\{ \}$ $\{ \}$ $\{ \}$ $\{ \}$

$\{ \}$ $\{ \}$ $\{ \}$ $\{ \}$

$E^b m$ D $Em7$ $A7$
 been in love be-fore And I found that love was more that just hold-ing hands — If I

Guitar: $E^b m$ D $Em7$ $A7$
 Bass: $E^b m$ D $Em7$ $A7$

1. (Straight)
 2. B D Em $F^* m$ $Fdim$ $Em7$ $A7$ $D.S. 1x$
 (1x) give my heart to you I must be sure from the
 (2x) trust in you see oh that please I don't run and to hide if I
 (D.S. 1x, D.S. 2x) hope (Arpeggio) you I would love you

Guitar: B D Em $F^* m$ $Fdim$ $Em7$ $A7$ $D.S. 1x$
 Bass: B D Em $F^* m$ $Fdim$ $Em7$ $A7$ $D.S. 1x$

D Em F#m Fdim Em7 to A7 D5.1X D
 ve - ry start that you would love me more that her
 love and you too she oh will please cry don't hurt my pride like
 when she fears we are two...

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

Gm A7 D9 G
 if I her } 'cause I could - n't stand the pain... And I...

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

Gm D A7
 — would be sad If our new love was in vain So I

D.S. 1.
 2. al Coda

Coda A7 D Gm D Gm D
 she learns we are two — If I fell in love with you

Guitar II Harmonics
 Guitar I Harmonics

IF I NEEDED SOMEONE

Words & Music by George Harrison.

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Intro

VOCAL A

If I need - ed some -

GUITAR I

GUITAR II

BASS

DRUMS

(H.H.)

A **G**
A

- one to love You're the one That I'd be think - ing of If I need - ed some-

A * (Straight)
B **A**

- one (1.3.) If I had some more time to spend
(2.) Carve your num - ber on my wall And

A *G/A* *A*

Then I guess I'd be with you my friend
 may be you will get a call from me } If I need - ed some - one

13. *Em* *F#7* *Bm*

Had you come some o - ther day Then it might not have been like this

(Tambourine)

Em *F#7* *Bm* *to C#* *E sus4* *E7*

But you see now I'm too much in love

2.
A

Ah Ah

(Arpeggio)

Simile

S

(T.C.)

Musical score for guitar and bass. The top staff shows a guitar melody with a G/A chord and a fermata. The bottom staff shows a bass line with a 10-9-10-9-10-9-7-9-7-8-7-10-12 sequence. The middle staves show a guitar and bass accompaniment with a 1 2 3 sequence.

D.S.

Musical score for guitar and bass. The top staff shows a guitar melody with a Coda symbol and a 4/4 time signature. The bottom staff shows a bass line with a 10-9-10-9-10-9-7-9-7-8-7-10-12 sequence. The middle staves show a guitar and bass accompaniment with a 1 2 3 sequence.

(4.) Carve your num - ber on my wall And may - be you will get

A *G*
A *A*

— a call from me — If I need - ed some - one

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

F *A* *A*

Ah Ah

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

I'LL BE BACK

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[A] (with Repeat.)

VOCAL

A Am G6 F#7 2x (N)

You know (1x) — if you break my heart I'll go — But
(2x, DS1x) You could find bet - ter things to do — than to
(DS2x) You if you break my heart I'll go — But

GUITAR I

1 2 3 1 2 3 1 2 3

GUITAR II (Acoustic Guitar)

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

BASS

2x, DS1x, DS2x

DRUMS

E A to G Am G6 F#7
 I'll be back a - gain _____ 'cause I _____ told you once be - fore good-bye _____ But
 break my heart a - gain _____ This time _____ I will try to show that I'm _____ Not
 I'll be back a - gain _____

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
 2x, DSIX 2x, DSIX

E A 1. B F#m
 I came back a - gain _____ (1x) I love you so oh I'm the one who
 try - ing to pre - tend _____ (DSx) I wan-na go _____ but I hate to

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

Bm *E* *D* *E* *D* *E*

wants you
leave you

Yes I'm the one who wants you
You know I hate to leave you

oh — ho — oh — ho — oh
oh — ho — oh — ho — oh

2.
A *Bm* *C#m*

I — through that you would re-al - ise — That if I

$F^{\#m}$ $B7$ D E D E D E
 run a-way from you that you would want me to But I got a big surprise Oh ho Oh ho Oh

TAB: 2 3 4 1 2 3 1 2 3 1 2 3 0 4 2 2 (2) 0 4 2 2 (2)

D.S.

Coda

A Am A

TAB: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Fade Out

I'LL CRY INSTEAD

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1. (Straight)

VOCAL

G Am7/D G Am7/D G Am7/D G Am7/D

I've got (1x) Ev' - ry rea-son on earth to be mad
(2x) Chip on my shoul-der that's big-ger than my feet
(D.S. 1x) do you'd bet-ter hide all the girls.

GUITAR I

GUITAR II

BASS

DRUMS
(Tambourine)

G Am7 D G Am7 D G Am7 D G Am7 D
 'Cause I've just lost the on - ly girl I had
 I can't talk to peo - ple than I meet
 I'm gon - na break their hearts all 'round the world

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

D7 C7 D.S. 1x D.S. 2x
 If I could get my way I'd
 If I could see you now I'd
 Yes I'm gon - na break them in two And

(Arpeggio) (Arpeggio)
 1 2 3 1 2 3

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

[illegible]

Bm *A7* *D*

I get shy when they start to stare — I'm gon-na hide my-self a-way —

TAB

2 3 4 4 5 5 5 5 8 8 8 5 5 2 3 2 3 2 3 2

1 2 3

1 2 3

2 4 2 5 7 5 7 6 5 5

1 2 3

1 2 3

Em *A7* *D7* *Coda* *G*

ay-hay — But I'll come back a-gain some-day — And when I

Arp. —

TAB

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

1 2 3

1 2 3

1 2 3

5 5 5 7 7 6 5 5 5

D.S. 1x

D.S. 1x

D.S. 1x

D.S. 1x

1 2 3

1 2 3

1 2 3

D.S. 1. 2. al Coda

I'LL FOLLOW THE SUN

Words & Music by John Lennon & Paul McCartney.

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Intro

VOCAL C F C [A] G7 F7 C

One day — you'll look — to see I've gone —
some day — you'll know — I was the one —

GUITAR I (Aco. Gt.)

GUITAR II (E. Gt.)

BASS

DRUMS

The musical score is arranged in five staves. The vocal staff (VOCAL) is in C major, 4/4 time, with a key signature of one sharp (F#). It begins with an 'Intro' section marked 'C' (C major). The main melody starts on a whole note 'C' (C4), followed by a half note 'F' (F4), a quarter note 'C' (C4), and a quarter note 'G7' (G4). The lyrics 'One day — you'll look — to see I've gone —' are written below the notes. The next line of the melody starts with a half note 'F7' (F4), a quarter note 'C' (C4), and a quarter note 'G7' (G4). The lyrics 'some day — you'll know — I was the one —' are written below. The guitar staves (GUITAR I and GUITAR II) are in C major, 4/4 time. GUITAR I is an acoustic guitar (Aco. Gt.) and GUITAR II is an electric guitar (E. Gt.). The bass staff (BASS) is in C major, 4/4 time. The drums staff (DRUMS) is in C major, 4/4 time. The score includes various musical notations such as notes, rests, and bar lines.

1.

D *C* *C/B* *D* *G* *C* *F* *C*

For to - mor-row may rain, so I'll fol-low the sun
 But to - mor-row may rain, so I'll fol-low the

TAB

TAB

TAB

TAB

TAB

2.

C *C7* *Dm* *Fm6* *C*

Sun And now the time, has come, and so, my love, I must go

TAB

TAB

TAB

TAB

TAB

C7 Dm Fm6 C Dm

And through I lose a friend In the end you will know Oh _____ ,

The first system of the musical score consists of five measures. The vocal line (treble clef) has lyrics: "And through I lose a friend In the end you will know Oh _____ ,". The guitar line (treble clef) features chords C7, Dm, Fm6, C, and Dm. The bass line (bass clef) has fingerings 1 2 3, 1 2 3, 1 2 3, 1 2 3, and 1 2 3. The drum line (bass clef) has a simple pattern of eighth notes.

C G7 F7 C D C C/B D G to ☼

One day you'll find that I have gone But to-morrow may rain so I'll fol-low the

The second system of the musical score consists of six measures. The vocal line (treble clef) has lyrics: "One day you'll find that I have gone But to-morrow may rain so I'll fol-low the". The guitar line (treble clef) features chords G7, F7, C, D, C, C/B, D, and G. The bass line (bass clef) has fingerings 5, 5, 5, 5, 5, 5, 5, and 5. The drum line (bass clef) has a simple pattern of eighth notes.

Chords: C F C **D** G7 F7 C D

sun *But to-*

Measure 1: Chord C, note C4. *sun*

Measure 2: Chord F, note F4.

Measure 3: Chord C, note C4.

Measure 4: Chord **D**, note D4.

Measure 5: Chord G7, note G4.

Measure 6: Chord F7, note F4.

Measure 7: Chord C, note C4.

Measure 8: Chord D, note D4. *But to-*

Chords: C $\frac{C}{B}$ D G C C7

-mor-row may rain so I'll fol-low the sun And now the

Measure 7: Chord C, note C4. *-mor-row may rain*

Measure 8: Chord $\frac{C}{B}$, note B3. *so*

Measure 9: Chord D, note D4. *I'll fol-low the sun*

Measure 10: Chord G, note G4.

Measure 11: Chord C, note C4.

Measure 12: Chord C7, note C4. *And now the*

Coda

Chords: C F#7 C

sun

Measure 13: Chord C, note C4. *sun*

Measure 14: Chord F#7, note F#4.

Measure 15: Chord C, note C4.

D.S.

I'LL GET YOU

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Intro

VOCAL

Oh yeah, oh yeah, oh yeah, oh yeah, Im-

GUITAR

OTHERS (Harmonica)

BASS

DRUMS

(Hand Clap.)

A D^b G^b A^b7 D^b

- ag - ine I'm In love with you it's eas - y 'cause I know : I've im - ag - ined I'm in
 think a - bout you night and day . I need you and it's true : When I think a - bout you

The first system of the musical score includes a vocal melody line in treble clef with lyrics, a piano accompaniment in treble and bass staves, and a bass line in bass clef. The key signature is B-flat major (two flats). The system is divided into five measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The bass line provides harmonic support with a mix of eighth and quarter notes.

B^bm G^b A^b7 D^b A^bm

love with you man-y, man-y, man-y times be - fore . It's not like me to pre - tend , But I'll
 I can say I'm nev - er, never, never ne - ver blue . So I'm tell - ing you, my friend . That I'll

The second system continues the musical score with the same instrumental parts. The vocal melody line includes the lyrics for the second part of the song. The piano accompaniment and bass line continue their respective patterns, maintaining the harmonic structure established in the first system. The system is also divided into five measures.

D^b B^b_m G^b A^b_7 D^b
 get you. I'll get you in the end : Yes, I will, I'll get you in the end. — Oh yeah, oh

Musical notation for the first system of the instrumental part, including guitar and bass staves with fret numbers and chord symbols.

Musical notation for the piano part of the first system, showing grand staff notation with treble and bass clefs.

Musical notation for the second system of the instrumental part, including guitar and bass staves with fret numbers and chord symbols.

1. A^b 2. A^b B G^b D^b
 yeah I yeah Well, there's gon - na be a time When I'm gon - na change your

Musical notation for the first system of the instrumental part, including guitar and bass staves with fret numbers and chord symbols.

Musical notation for the piano part of the second system, showing grand staff notation with treble and bass clefs.

Musical notation for the second system of the instrumental part, including guitar and bass staves with fret numbers and chord symbols.

D^b

E^b7

A^b7

mind. So you might as well re-sign your-self to me. Oh yeah, I'm

⊞Coda

Musical score for "I Wanna Dance with Somebody (Who Loves Me)" by Whitney Houston. The score is written in B-flat major (two flats) and 4/4 time. The tempo is marked "Moderato". The score includes vocal lines with lyrics, piano accompaniment, and a bass line. The lyrics are: "yeah, oh yeah, oh yeah, oh yeah, oh yeah." The score is divided into measures, with some measures containing rests or specific musical notations like "N" and "M9".

I'M A LOSER

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VOCAL

A Am D Am D

I'm A Los - er, I'm A Los - - - er And I'm not what I ap-pear.

GUITAR I (Acoustic Guitar)

GUITAR II (Elec. Guitar)

BASS

DRUMS

in Tempo
Am

to be — Of all the love I have won or have lost —
 Al-though I laugh and I act like a clown —
 What have I done To de-serve such a fate —

(HH)

there is one love I should ne-ver have crossed
 Be-neath this mask I am wear-ing a frown.
 I re-a-lize I have left it too late.

She was a girl —
 My tears are true —
 And so it's true —

D *Fadd9* *G* *D*

in a mill-on, my friend
fall-ing Like rain from the sky
Pride comes be-fore a fall

I should have known
Is it for her
I'm tell-ing you

She would
Or my
So that

4

D *Fadd9* *G* *D*

win in the end
self that I cry
you won't lose all

I'm A Los-er And I lost some-one who's near

4

Fadd9 *G* *Am* *D* *Am*

win in the end
self that I cry
you won't lose all

I'm A Los-er And I lost some-one who's near

4

(Cym.)

D G Em Am F D
 — to me I'm A Los - - - er — and I'm not what I ap-pear — to be —

TAB: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

TAB: 0 4 2 0 2 0 3 2 0 2 3 0 3 2 0

D G Harmonica → D Fadd 9 G

TAB: 1 2 3 1 2 3 1 2 3 1 2 3

TAB: 0 2 3 0 3 2 0 3 2 0

(cym.)

D *Fadd 9* *G* Harmonica *E* *Am* *D*

Am *D* *G* (D.S. Fade Out) *Em* *Am* *F* *D*

D.S.
 (Fade Out at **E**)

I 'M D O W N

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[A] **VOCAL** **G**

(1) You tell lies think-in' I can't see, — You can't cry 'cause you're laugh-in' at me. — } I'm down, —
 (2) Man buys ring, wom-an throws it a-way, — Same old thing hap-pen ev-er-y-day. — }
 (3) We're all a-lone and there's no-bod-y-else, — She'll still moan, "Keep your hands to your-self!" — }

ORGAN
1x Tacet

GUITAR I
D.C.x only play —→

GUITAR II

BASS 1x Tacet

DRUMS 1x Tacet

C I'm real-ly down. — G Down on the ground. —

I'm down. — I'm down. —
3. (A ba-by I'm down.)

C I'm repl-ly down. — D7 G How can you laugh — when you know I'm down? —

The musical score is written for a song in G major (one sharp) and 4/4 time. It consists of several systems of music. The first system shows the vocal melody starting with the lyrics "I'm real-ly down." and "Down on the ground." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The guitar part is indicated by a slash, suggesting a specific rhythm or chord progression. The second system continues the vocal melody with the lyrics "I'm down." and "I'm down." followed by a triplet of "A ba-by I'm down." The piano accompaniment and guitar part continue with similar patterns. The third system shows the vocal melody with the lyrics "I'm repl-ly down." and "How can you laugh — when you know I'm down? —". The piano accompaniment and guitar part continue with similar patterns. The score is written for a vocal line, a piano accompaniment, and a guitar part.

D7 G
 How can you laugh...

1. 2. [B]
 when you know I'm down... know I'm down?...

Wow!

C G

UD C UD C UD C UD
 H C H C H C H C

T.C. S S S S S S S S

Chord progression: G, D7, G

Tr. Arm →

Tr. Arm →

D.C.

Coda

know I'm down? ... Woo!

Tr. Arm →

Tr. Arm →

D.C.

The musical score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a complex arrangement of triplets, glissandos, and various rhythmic patterns. The vocal part includes lyrics and is written in a standard staff. The lyrics are: "I'm real-ly down. A baby you know I'm down. I guess I'm down." The notation includes various musical symbols such as treble and bass clefs, notes, rests, and chord symbols (C, G, D7). The guitar part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a hybrid picking style, given the use of triplets and glissandos. The vocal part is written in a standard staff, with lyrics written below the notes. The overall style of the notation is that of a professional musical score, with clear and legible symbols and a well-organized layout.

G I'm real-ly down ——— C I'm real-ly down ——— G I'm real-ly down ———
 I'm down ——— on the ground. I'm ——— down ———

Chorus melody line 1

Chorus melody line 2

Chorus melody line 3

Chorus melody line 4

Chorus melody line 5

D7 Ah I'm up-side down. C Ah Oh yeah, yeah, yeah, yeah, yeah, I'm down, ———

Chorus melody line 6

Chorus melody line 7

Chorus melody line 8

Chorus melody line 9

Chorus melody line 10

Repeat & Fade Out

I ME MINE

Words & Music by George Harrison.

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Intro Am D G E7 [A] (3 times Repeat) Am D7

VOCAL

(1.) All through the day I, me, mine...
(2.3.) All I can hear I, me, mine...

ORGAN

GUITAR I

GUITAR II

BASS

DRUMS

G E Am Am D7 G E7

I, me, mine, I, me, mine — All — through the night — I, me, mine, I, me, mine, I, me, mine —
 I, me, mine, I me mine — E — ven those tears I, me, mine, I, me, mine, I, me, mine —

(A. Guitar)

(A. Guitar)→

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

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

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

Am [B] Dm E7 (b9)

Now they're fright-ened of leav-ing it Every-one's read-ing it com-in' on strong all the time
 No one's fright-ened of play-ing it Every-one's say-ing it Flowing more free-ly than wine }

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

1 2 3 4 5 6 7 8 9 10 11 12

[illegible]

[illegible]

I'M HAPPY JUST TO DANCE WITH YOU

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Intro

VOCAL C#m F#m G#7 C#m F#m G#7 [A] C#m

Be- fore this dance is through_ I think I'll

CHORUS

GUITAR I

GUITAR II

BASS

DRUMS (H.H. Open)

The musical score is written for a four-piece band. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into an Intro, a Chorus, and a Verse. The vocal part begins with the lyrics 'Be- fore this dance is through_ I think I'll'. The guitar parts feature a mix of single notes and chords, with the second guitar playing a more rhythmic, strummed pattern. The bass line is a simple, steady eighth-note pattern. The drums play a basic rock beat with a snare and bass drum, and the hi-hats are open.

1. (Straight)

2.

[B]

F#m G#7 A6 B6 E6 B7 E G#m

love you too — I'm so hap-py when you dance with me

I don't (1x) wan-na kiss or hold your hand —
 (2x) need to hug or hold you tight —
 (D.S. 1x) -bo-dy tries to take my place —
 (D.S. 2x)

— — — — —

— — — — —

2 3 4 4 5 6 5 6 7 7 8 9 * 7 8 9 7 8 9 * 7 8 9 4 5 6

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

(Bass Tom) — — — — —

F#m B7 E G#m F#m B7 A A6 C#

If it's fun-ny try and un-der-stand —
 I just wan-na dance with you all night —
 Let's pre-tend we just can't see his face —

There is real-ly noth-ing else I'd rath-er
 In this world there's noth-ing I would rath-er
 In this world there's noth-ing I would rath-er

— — — — —

— — — — —

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

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

— — — — —

F#m G#7 A6 B6 E6 B7

love you too — I'm so hap-py when you dance with me If some-

oh oh — oh oh — oh

DS1x

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

DS1x

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

DS1x ()

Coda

C#m F#m G#7

you 'Cos I'm

oh oh —

4 5 6 2 3 4 4 5 6

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

D.S. 1. (al Coda)

A B7aug C#m F#m G#7 A6 B6 E6

hap-py just to dance with you

oh oh — oh oh — oh

1 2 3 2 3 4 4 5 6 2 3 4 4 5 6 5 6 7 7 8 9 7 8 9

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

I'M LOOKING THROUGH YOU

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Intro A^b

VOCAL

KEYBOARD

GUITAR I

GUITAR II
(Capo 1 F)

BASS

DRUMS

The musical score is arranged in a multi-staff format. The top staff is for the Vocal line, starting with an 'Intro' section in the key of A-flat major (three flats) and common time (C). The subsequent staves are for Keyboard, Guitar I, and Guitar II. Guitar II has a 'Capo 1 F' instruction, indicating the capo is placed on the first fret. The bottom staves are for Bass and Drums. The score includes various musical notations such as notes, rests, and fingerings, as well as a 'Z' symbol indicating a repeat or a specific musical instruction.

A 1. 2.

A^b D^b A^b C B^bm Fm7 E^b A^b D^b A^b C

I'm look-ing (1x, 4x) through you — Where did you go — I thought I
 (2x) mov - ing — I can - not hear — Your voice is
 (3x) of me — The some old way — You were a -

3 x only
 Mute

(Tambourine)
 1x Tacet

B *B^bm Fm7 E^b Fm7 B^bm7*

knew you — What did I know You don't — look dif - ferent — But —
 sooth - ing — But the words aren't clear You don't — sound dif - ferent — I've —
 - bove me — But not to - day The on - ly dif - ference — Is —

3 x only →

A^b D^b E^b A^b D^b $\frac{A^b}{C}$ $B^b m$ D^b (D.S. 2 only)

you learned you're have the down changed game there I'm look-ing through you — You're not — the same —
 I'm look-ing through you — You're not — the same —
 I'm look-ing through you — And you're — no-where

2x only →

A^b 1. A^b 2. 3. A^b
 Your lips are

(Tambourine)

The musical score is written for a song in a key of B-flat major (three flats). It features a vocal melody with lyrics, a guitar part with chords and fingerings, a bass line, and a tambourine part. The score is divided into several systems. The first system includes the lyrics: "you learned you're have the down changed game there I'm look-ing through you — You're not — the same —". The second system includes the lyrics: "I'm look-ing through you — You're not — the same — And you're — no-where". The third system includes the lyrics: "Your lips are". The score includes various musical notations such as chords, fingerings, and dynamics.

Chorus:
 Why. tell me why Did you not treat me right Love has a nas-

Verse:
 - ty ha - bit Of dis-ap - pear - ing o-ver - night_ (2x) You're think-ing
 (3x) I'm look-ing

Coda:
 You're not the same_

Instrumentation:
 - Vocal Melody (Treble Clef)
 - Guitar (Treble and Bass Clefs)
 - Bass (Bass Clef)
 - Drums (Drum Notation)

Chords:
 D^b, A^b, E^b sus4, E^b, A^b, D^b, A^b/C

Rehearsal Marks:
 #, D.S. 1. (2x), D.S. 2. (3x)

D *A^b*

Yeah, — Oh, ba - by you've changed — Aah, — I'm look-ing through you Yeah, —

I'm look-ing through you You've changed — You've changed — You've changed — You've changed —

Fade Out

The musical score is written in D minor (three flats) and 4/4 time. It consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features a guitar (T) and bass (B) line with fingerings and a separate bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The lyrics are: "Yeah, — Oh, ba - by you've changed — Aah, — I'm look-ing through you Yeah, —" and "I'm look-ing through you You've changed — You've changed — You've changed — You've changed —". The score ends with a "Fade Out" instruction.

I'M ONLY SLEEPING

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VOCAL [A] E^b_m A^b_m G^b B G^b B^b_7

(1,3.) When I wake up ear - ly in the morn - ing Lift my head I'm still yawn - ing
(2.) Eve - ry bo - dy seems to think I'm la - zy I don't mind I think they're cra - zy

CHORUS

GUITAR I (Reverse Elec. Guitar)

GUITAR II (Aco. Guitar)

(Tuning) 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

BASS

DRUMS

E^bm *A^bm* *G^b* *B* *G^b* *B*

When I'm in the mid - dle of a dream
Run - ning eve - ry - where at such a speed

Stay in bed
Till they find

float up stream
There's no need

2x only →

P *C* *P H P* *2C* *D*

P *C* *P H P* *2C* *D*

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

B *G^b* *A^bm* *B^bm*

(1.) Please don't wake me No, don't shake me Leave me where I am
(2.3.) Please don't spoil my day I'm miles a way And af - ter all

float up stream
There's no need

D.S. time only *P* Woo Woo Woo

Woo Woo Woo

D

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

A^bm *to 2.* *B Δ 7* *to 1.* *1.* *2.* *B Δ 7* *E^bm*

I'm on - ly sleep - ing —

sleep - ing —

C *D^bm* *E^b7* *A^bm* *A^bm7* *D^bm*

Keep - ing an eye — on the world — go - ing by — my — win - dow — Tak - ing my time —

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

E^b7 $A^b m$ G^b B G^b B^b7 D $E^b m$
 Lying there and star-ing at the ceil - ing Wait - ing for a slee - py feel - ing

T A B
 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

B.G. Simile ~
 (Reverse Elec. Guitar)

$A^b m$ G^b B G^b B

C P S 3 HP 3 P 3 P 3 C
 C P S 3 HP 3 P 3 P 3 C
 C P S 3 HP 3 P 3 P 3 C

T A B
 4 2 1 2 4 4 1 2 2 1 4 4 2 2 2 1 4 4

D.S.

⊕Coda 1.

*B*Δ7 *E*^b*m* E *D*^b*m*

Keep - ing an eye on the world

Keep - ing an eye on the world

1 2 3 1 2 3 1 2 3

go - ing by my win - dow Tak - ing my time (When)

go - ing by my win - dow

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

D.C.

I' M SO TIRED

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♩ (Straight)

VOCAL

A A G^{#7} D E A F^{#m} D E

I'm so tired I have n't slept a wink I'm so tired my mind is on the blink
so tired I don't know what to do I'm so tired my mind is set on you I
so tired I'm feel-ing so up-set Al-though I'm so tired I'll have a nother ci-ga-rette And

OTHERS

GUITAR I

GUITAR II

BASS

DRUMS

1. A *Eaug* *F#m* *Dm* 2. A *Eaug*

won - der should I get up and fix my - self a drink _____ No no no _____ I'm won - der should I call _____ you but I
curse Sir Walter Ral - cigh He was
(Organ)

F#m *Dm* [B] A

know what you'd do _____ You'd say I'm put-ting you on. But it's no joke it's do-ing me harm, you know I
such a stu - pid get

(Org.)
(Piano)

Dubbing
Snare Dr. 1x
D.S.x

E
 can't sleep I can't stop my brain. You know it's three weeks I'm going in-sane. You know I'd give you every-thing I've got for a little peace of mind ____ I'm

D
 A
 Piano

Coda
 A D A D A
 give you every-thing I've got for a little peace of mind ____ give you every-thing I've got for a little peace of mind ____ (talking)

(Piano) →

8va

(Dubbing S.D.)

I NEED YOU

Words & Music by George Harrison.

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VOCAL A Aadd9 Asus4 A 1. (Straight) 2. A A D A

(1x) You don't re - al - ize how much I need
(2x) Said you had a thing or two to tell
(DS.1x, DS.2x) Please re - mem - ber how I feel a - bout

CHORUS

GUITAR I (with volume pedal)
(1 2 3 1 2 3) (1 2 3 1 2 3) (1 2 3 1 2 3)

GUITAR II (Gut Guitar)
(1 2 3 1 2 3) (1 2 3 1 2 3) (1 2 3 1 2 3)

BASS
(1 2 3 1 2 3) (1 2 3 1 2 3) (1 2 3 1 2 3)

DRUMS
(1 2 3 1 2 3) (1 2 3 1 2 3) (1 2 3 1 2 3)

CONGA (Conga)

Aadd9 Asus4 A A D A A7 Asus4

— you —
— me —
— you —

Love you all the time and ne - ver leave you —
How was I to know you would up - set me —
I could ne - ver real - ly live with - out you —

A B F#m C#m F#m Bm A

Please come on back to me — I'm lone - ly as can be — I need —
I did - n't re - al - ize — As I looked in your eyes — You told —
So come on back and see — Just what you mean to me — I need —

AH AH I need —
You told —
I need —

DS.1x DS.2x 2x DS.1x DS.2x DS.1x DS.2x 2x DS.1x DS.2x