

Abbey Road: The Beatles





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COME TOGETHER

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Moderately slow,
with double tempo feel



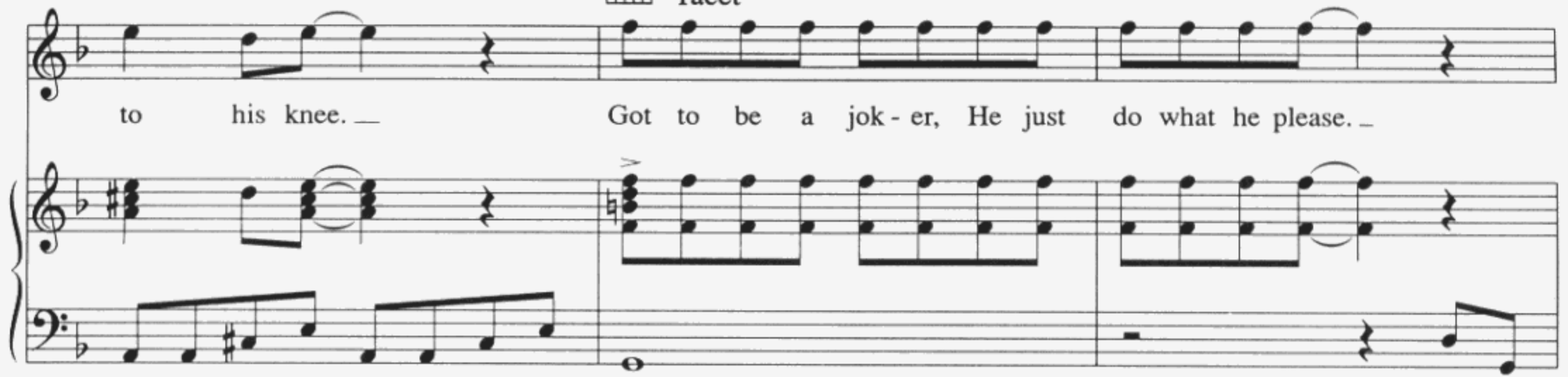
1. Here come old flat - top, He come groov - ing up slow - ly, He got



Joo Joo eye - ball, He one ho - ly roll - er, He got hair down

G7
 Tacet

to his knee. — Got to be a jok - er, He just do what he please. —



Dm7




Dm7


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

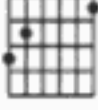


A


mon - key fin - ger, He shoot Co - ca Co - la; He say, "I know — you
 O - no side - board, He one spi - nal crack - er, He got feet down be - low —
 mud - dy wa - ter, He one mo - jo fil - ter, He say "One and one and one —



G7



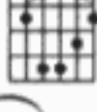
Tacet

Musical staff with notes and rests.

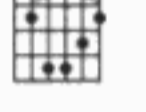
you know me." — One thing I can tell you is you got to be free. —
— his knee. — Hold you in his arm-chair, you can feel his dis-ease. — } Come to - geth-
— is three." — Got to be good look - in' cause he's so hard to see. — }

Piano accompaniment for the first system.

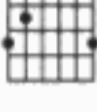
Bm



Bm/A



G

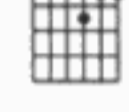


A



Tacet

Dm7



Musical staff with notes and rests.

er, — right now, — o - ver me. —

Piano accompaniment for the second system.

1. 2

3

Musical staff with first and second endings.

Repeat and Fade

Musical staff with notes and rests.

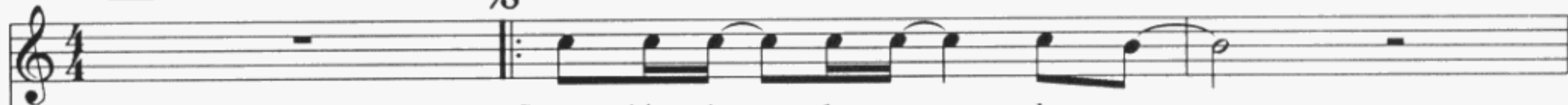
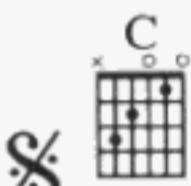
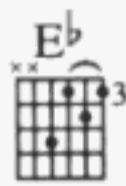
Come to - geth - er, — yeah!

Piano accompaniment for the final system.

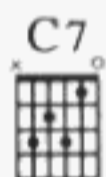
SOMETHING

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Slowly



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



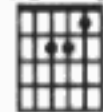
At - tracts — me like — no oth - er lov - er;
 That I — don't need — no oth - er lov - er;
 And all — I have — to do is think — of her;



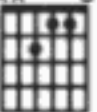
Some - thing in — the way — she woos — me. — }
 Some - thing in — her style — that shows — me. — } 1
 Some - thing in — the way — she shows — me. — }



Am/G



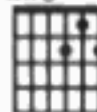
E+



Am/G



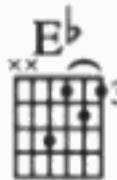
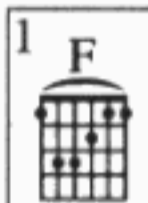
D7



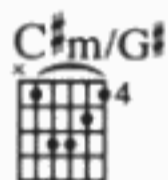
To Coda ⊕

don't want to leave — her now,

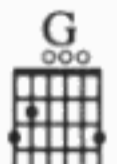
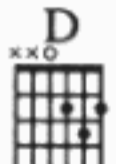
you know I be-lieve — and how. —



Double Tempo (♩ = ♩)



You're ask - ing me — will my — love grow,



I don't know — I — don't

A **C#m/G#**

know. You stick a - round — now it may

Musical notation for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

F#m **F#m/E** **D** **G**

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

Musical notation for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

C

Tempo 1
D.S. al Coda

know.

Musical notation for the third system, including piano accompaniment and tempo markings.

Coda **F** **E^b** **G7**

Musical notation for the Coda section, including piano accompaniment and guitar chord diagrams.

A **F** **E^b** **G7** **C**

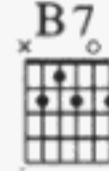
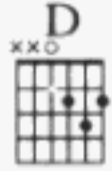
Musical notation for the final system, including piano accompaniment and guitar chord diagrams.

MAXWELL'S SILVER HAMMER

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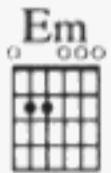
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Moderately (♪ played as ♪)



1. Joan was quiz - zi - cal, stud - ied pat - a - phys - i - cal
 2. Back in school a - gain, Max - well plays the fool a - gain,
 3. P. C. Thir - ty one said "we've caught a dir - ty one,"

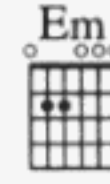
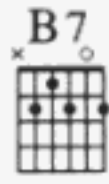
mf



sci - ence in the home. _____ Late nights all a - lone _____
 Teach - er gets an - noyed. _____ Wish - ing to a - void _____
 Max - well stands a - lone. _____ Paint - ing tes - ti - mo - _____



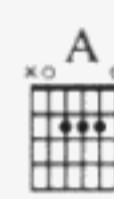
— with a test - tube, oh, oh, oh, oh. _____
 — an un - pleas - ant sce - e - ene. _____
 — ni - al pic - tures, oh, oh, oh. _____



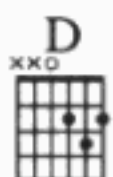
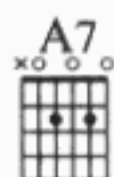
Max - well Ed - i - son, ma - jor - ing in med - i - cine, calls her on the phone; -
 She tells Max to stay when the class has gone a - way. So he waits be - hind. -
 Rose and Val - er - ie scream - ing from the gal - ler - y say he must go free. -



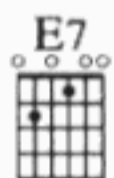
— "Can I take you out — to the pic - tures,
 — Writ - ing fif - ty times — "I must not — be
 — The judge does not a - gree — and he tells — them



Jo - o - o - an?" — But as she's get - ting read - y to go, — a
 so - o - o - o." — But when she turns her back — on the boy, — he
 so - o - o - o. — But as the words are leav - ing his lips, — a



knock comes on the door. Bang! Bang! Max-well's sil-ver ham-mer came
 creeps up from be-hind. Bang! Bang! Max-well's sil-ver ham-mer came
 noise comes from be-hind Bang! Bang! Max-well's sil-ver ham-mer came



down up-on her head. — }
 down up-on her head. — }
 down up-on his head. — } Clang! Clang! Max-well's sil-ver ham-mer made



sure that she was dead. —

2.3

sure that she was dead. —

To Coda ⊕

D.C. al Coda

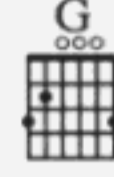
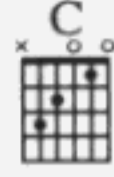
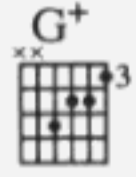
⊕ Coda

Sil - ver ham - mer.

OH! DARLING

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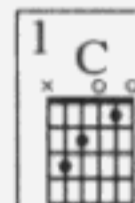
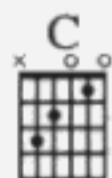
Slowly



Oh! — Dar - ling, — please be - lieve me, —
 Dar - ling, — if you leave me, —



I'll nev - er do you no harm. — Be - lieve me when I tell you, —
 I'll nev - er make it a - lone. — Be - lieve me when I beg you, —



I'll nev - er do you — no harm. — Oh! —
 Don't ev - er leave me — a - lone. —

2 C C7 F

When you told me — you did - n't

A^b7 C

need me an - y - more, — Well, you know I near - ly broke down — and

D7

cried. — When you told me — you did - n't

G A^b9+11

need me an - y - more, — Well, you know I near - ly broke down — and

G Tacet G⁺ C G

died. Oh! { Dar - ling, — if you leave me, —
 Dar - ling, — please be - lieve me, —

Am F Dm7 G

I'll nev - er make it a - lone. Be - lieve me when I tell you,
 I'll nev - er let you down. Be - lieve me when I tell you,

1 Dm7 G C F C C7

I'll nev - er do you no harm. 2. When you

2 Dm7 G7 C F C D^b7 C7

I'll nev - er do you no harm.

OCTOPUS'S GARDEN

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Moderately Bright

The musical score is written in E major (one sharp) and 4/4 time. It includes guitar chord diagrams and piano accompaniment for the first two systems. The third system contains the vocal melody with two verses of lyrics. The fourth system continues the piano accompaniment for the final line of the song.

Chord Diagrams:

- E: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- A/B: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- D: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- D \sharp : $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C \sharp m: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- A: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- B: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- E: $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- B/D \sharp : $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C \sharp m: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- A: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- B: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- B7: $\begin{array}{|c|c|c|c|c|c|} \hline \times & \times & \circ & \circ & \circ & \circ \\ \hline \end{array}$

Vocal Lyrics:

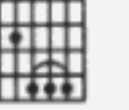
1. I'd like to be _____ un - der the sea _____ in an
 2. We would be warm _____ be - low the storm _____ in our

oct - o - pus - 's gar - den, in the shade -
 lit - tle hide a - way _____ be - neath the waves, _____

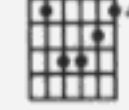
E



B/D#

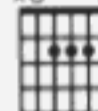


C#m

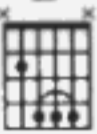


He'd let us in ——— knows where we've been ——— in his
 Rest - ing our head ——— on the sea - bed ——— in an

A



B



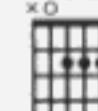
oct - o - pus - 's gar - den in the shade.
 oct - o - pus - 's gar - den near a cave.

C#m

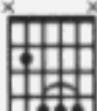


I'd ask my friends to come and see ———
 We would sing and dance a - round ———

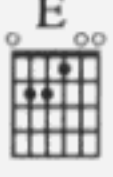
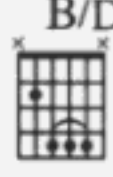
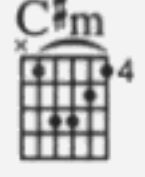
A



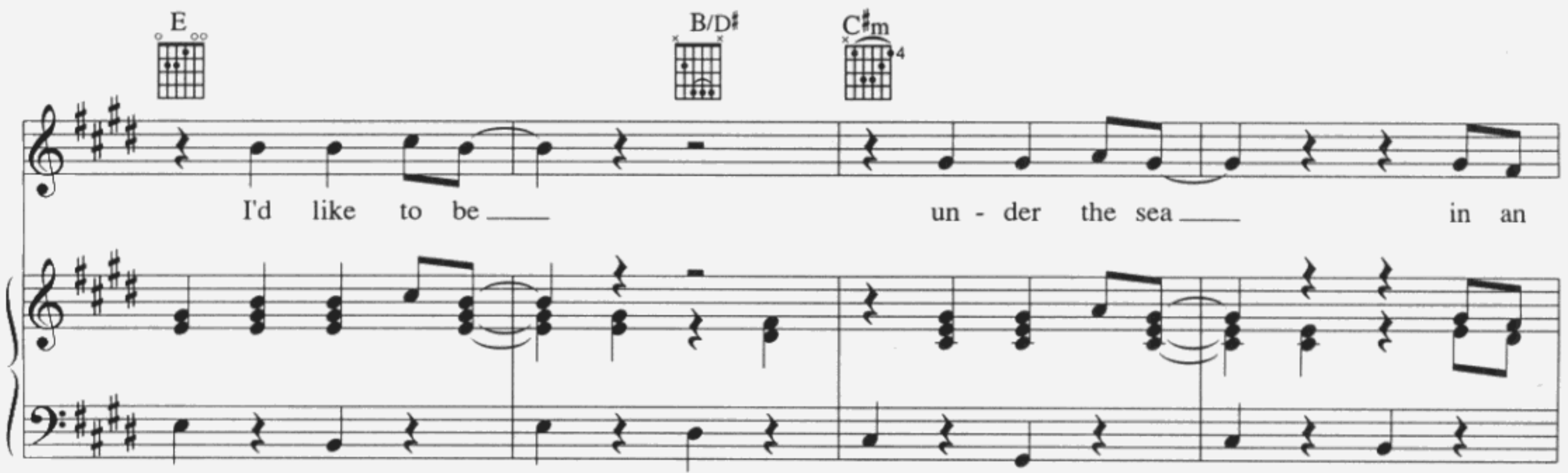
B

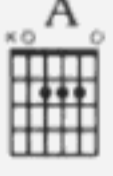


an oct - o - pus - 's gar - den with me. ——— }
 be - cause we know we can't be found. ——— }

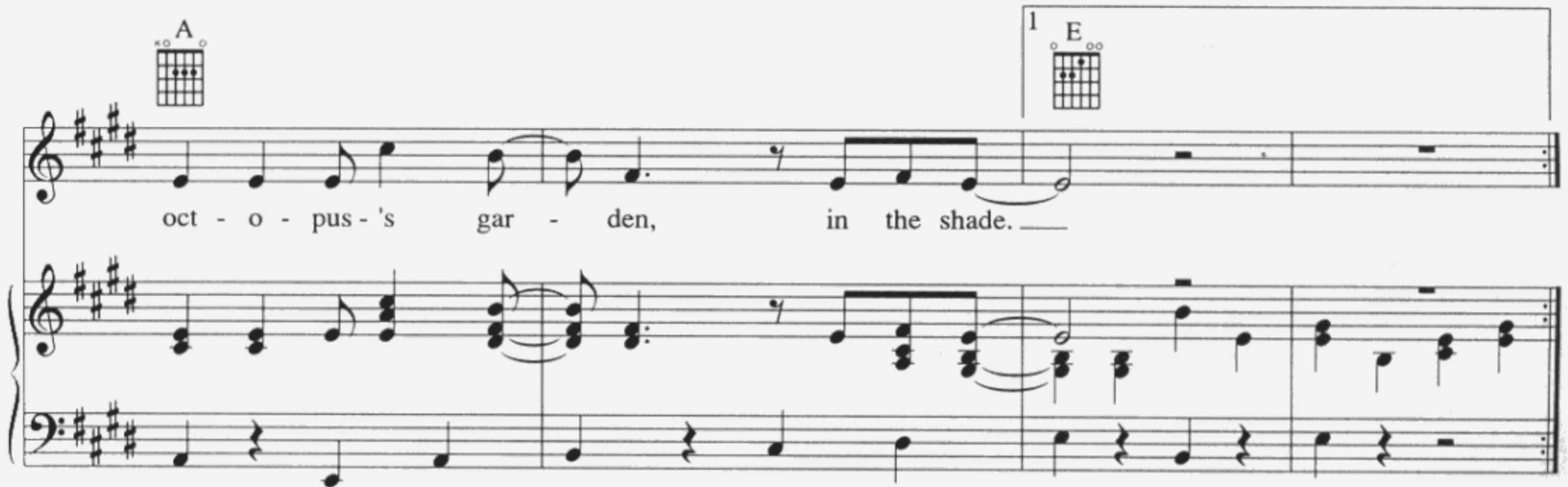
E  B/D#  C#m 

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



A  ¹ E 

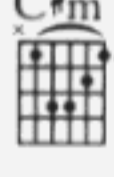
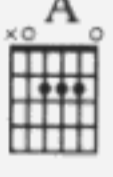
oct - o - pus - 's gar - den, in the shade. _____



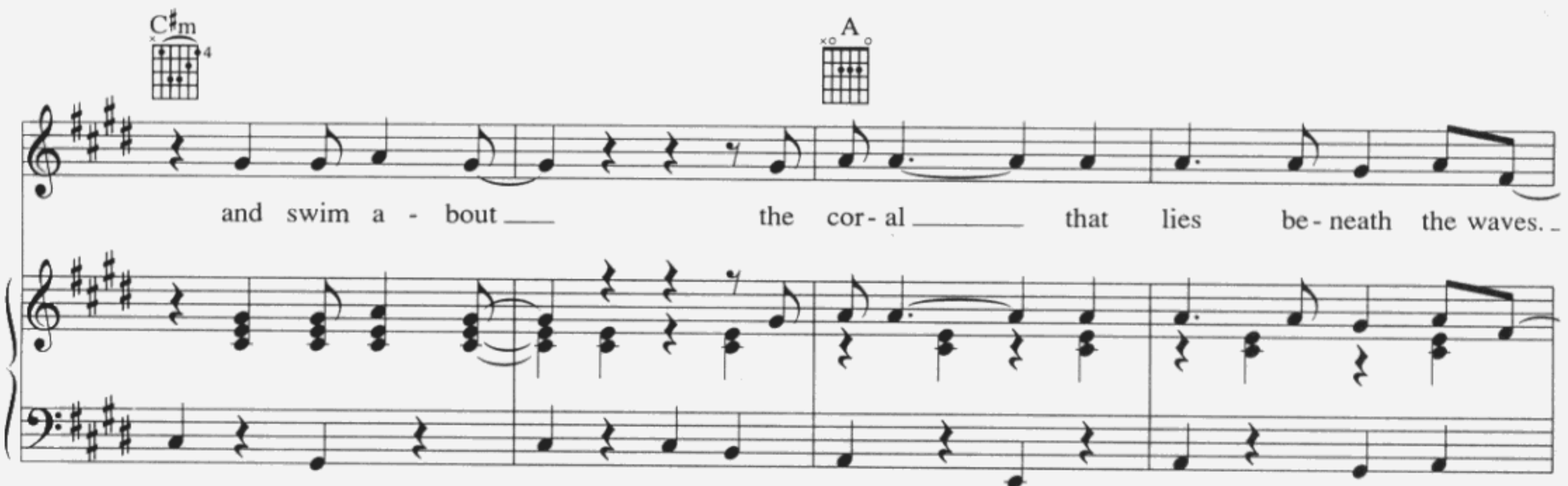
² E  B7  E  B/D# 

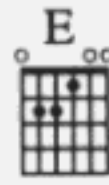
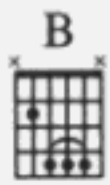
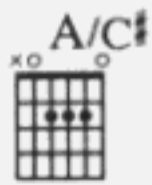
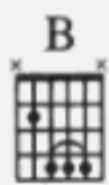
We would shout _____



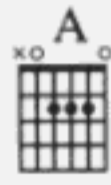
C#m  A 

and swim a - bout _____ the cor - al _____ that lies be - neath the waves. _____

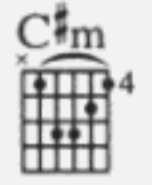
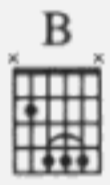
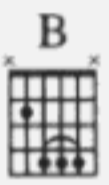




Oh, what joy — for



ev - 'ry girl and boy — know - ing — they're hap - py and they're



safe. We would be so



hap - py, you and me; — No one there to tell us what to do. —

B  E  B/D# 



I'd like to be —



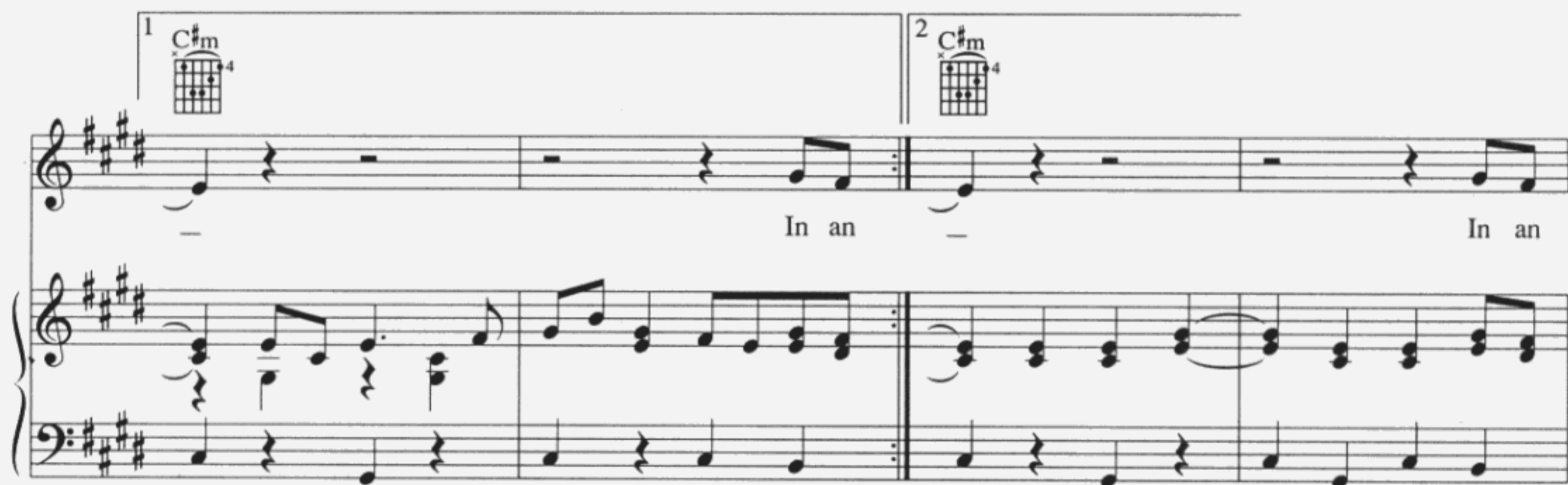
C#m  A  B 


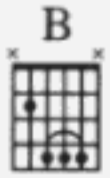
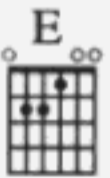

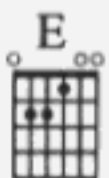
un - der the sea — in an oct - o - pus - 's gar - den with you. —



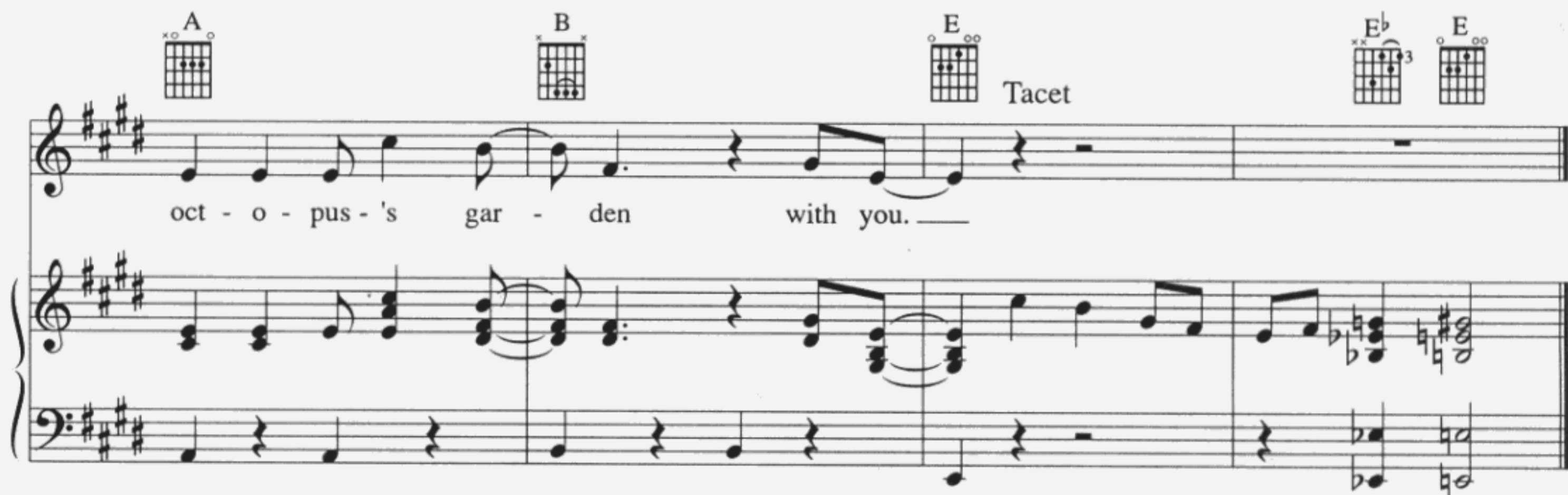
1  2 

In an — In an



A  B  E  Tacet  

oct - o - pus - 's gar - den with you. —

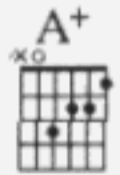
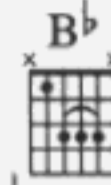
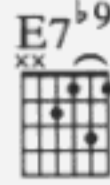
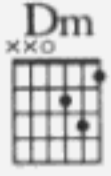


I WANT YOU (She's so heavy)

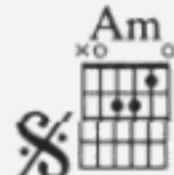
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Slowly



Faster Tempo



I want you so _____ bad, _____ it's driv - ing me mad, it's

Dm7 F

driv - ing me mad. I want

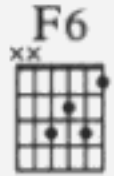
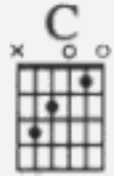
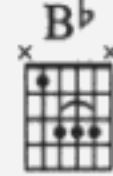
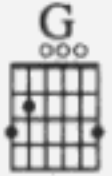
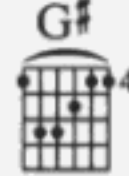
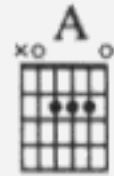
G G# Am C#

you. _____ I want you so bad, _____ babe.

Dm Dm7

I want you. _____ I want you so

Dm Dm7

bad, _____ it's driv - ing me mad, it's driv - ing me



mad.

To Coda ⊕ 1  Tacet

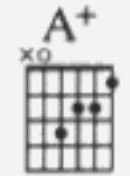

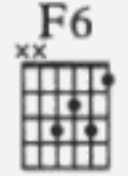
I want

2  Tacet
 

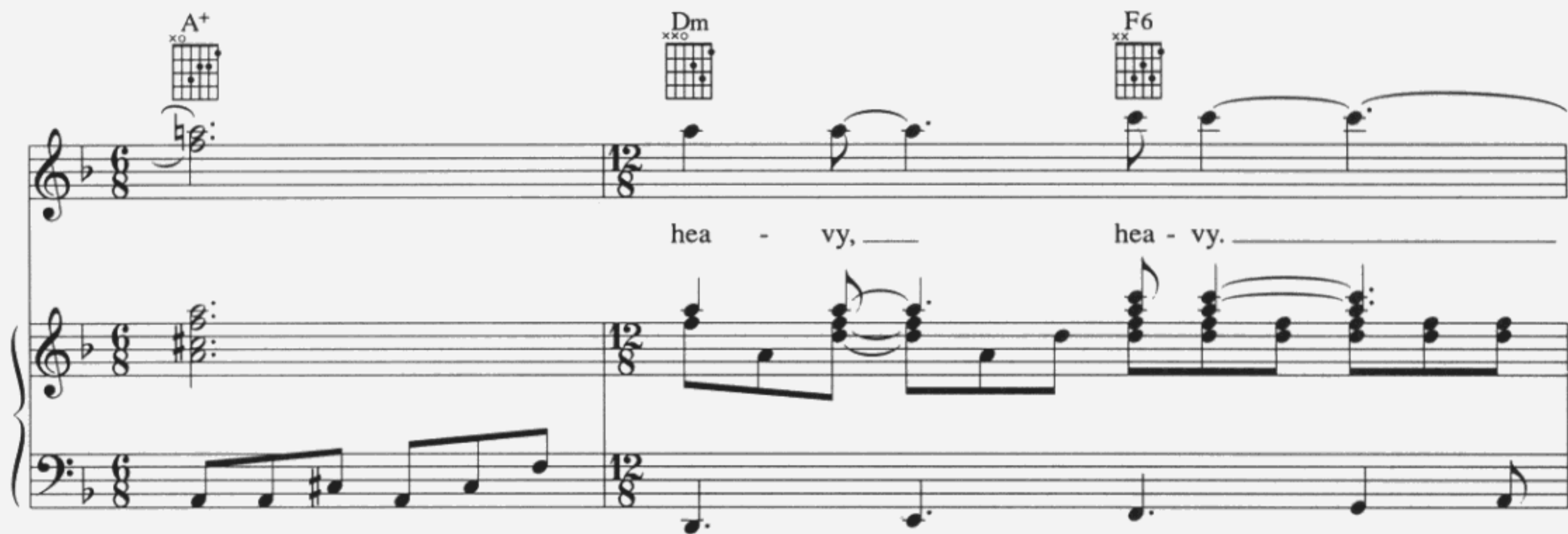


Tempo 1

She's so hea - vy.

A+  Dm  F6 

hea - vy, — hea - vy. —



E7  Bb7  A  A+ 



1.2
Tacet

(Instrumental)
I want.

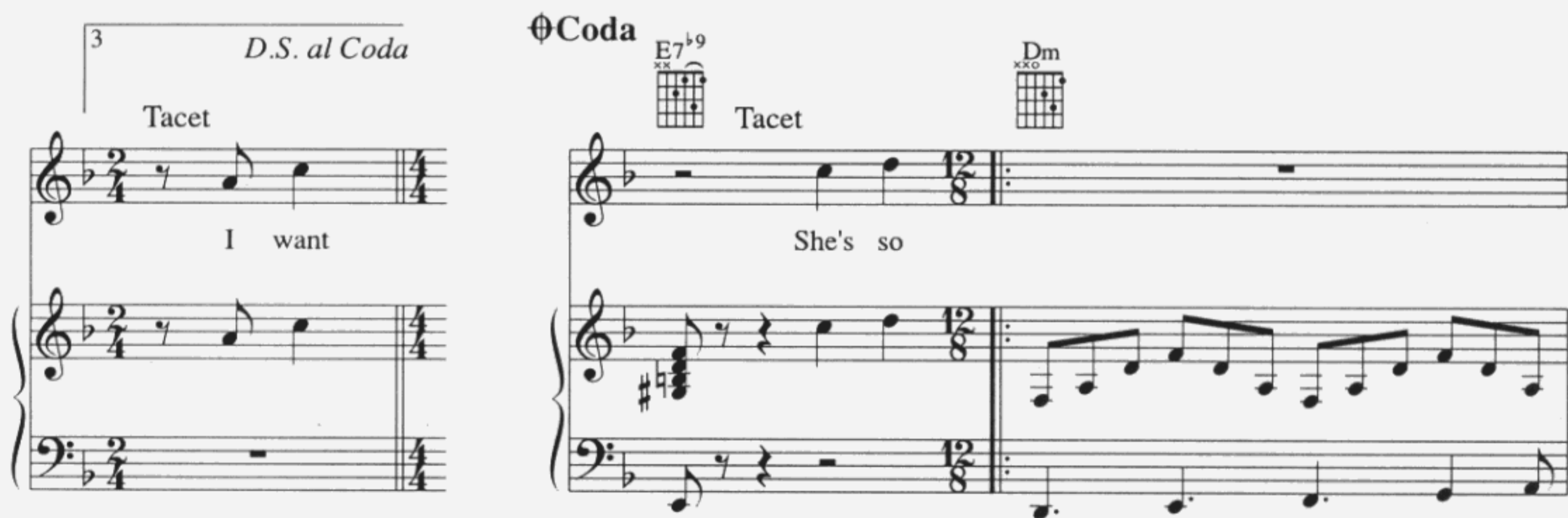




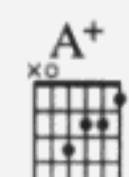

3 *D.S. al Coda* Tacet

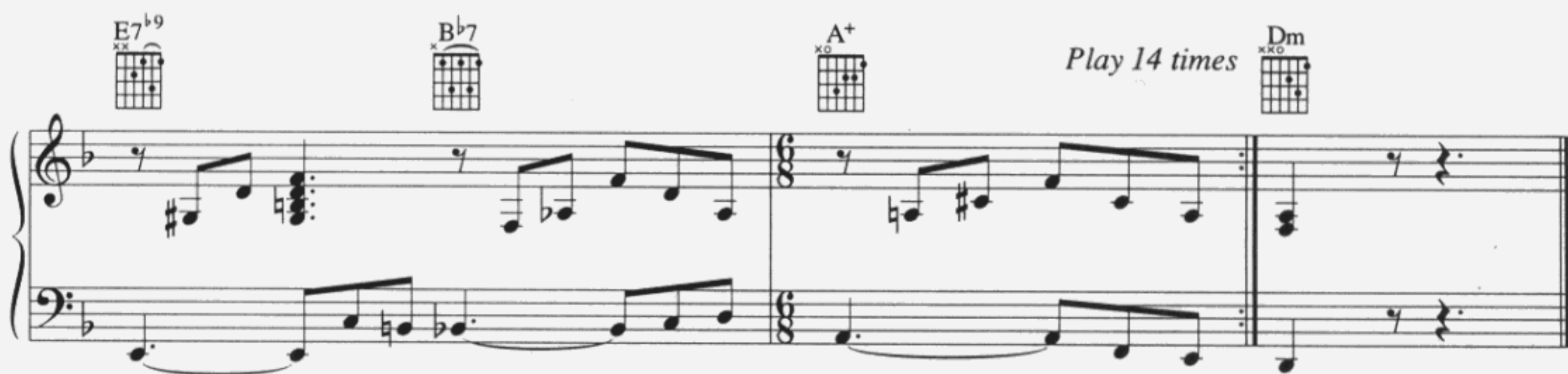
I want

⊕ Coda E7^{b9}  Tacet Dm 

She's so



E7^{b9}  Bb7  A+  Play 14 times Dm 



HERE COMES THE SUN

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Moderately

Chord diagrams: A (x02023), D (xx0232), E7 (020110)

mf

First system of musical notation for the piano accompaniment, featuring a treble and bass clef with a 4/4 time signature. The bass line includes a *mf* dynamic marking.

Chord diagrams: A (x02023), D (xx0232), E7 (020110)

Second system of musical notation for the piano accompaniment.

Chord diagrams: A (x02023), Dmaj7 (xx0231), B7/D# (x2011#)

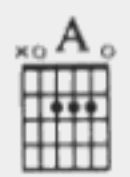
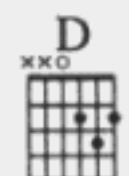
Here comes _ the sun, _ doo da doo doo, Here comes _ the sun, _ and I say

Third system of musical notation, including vocal lines and piano accompaniment.

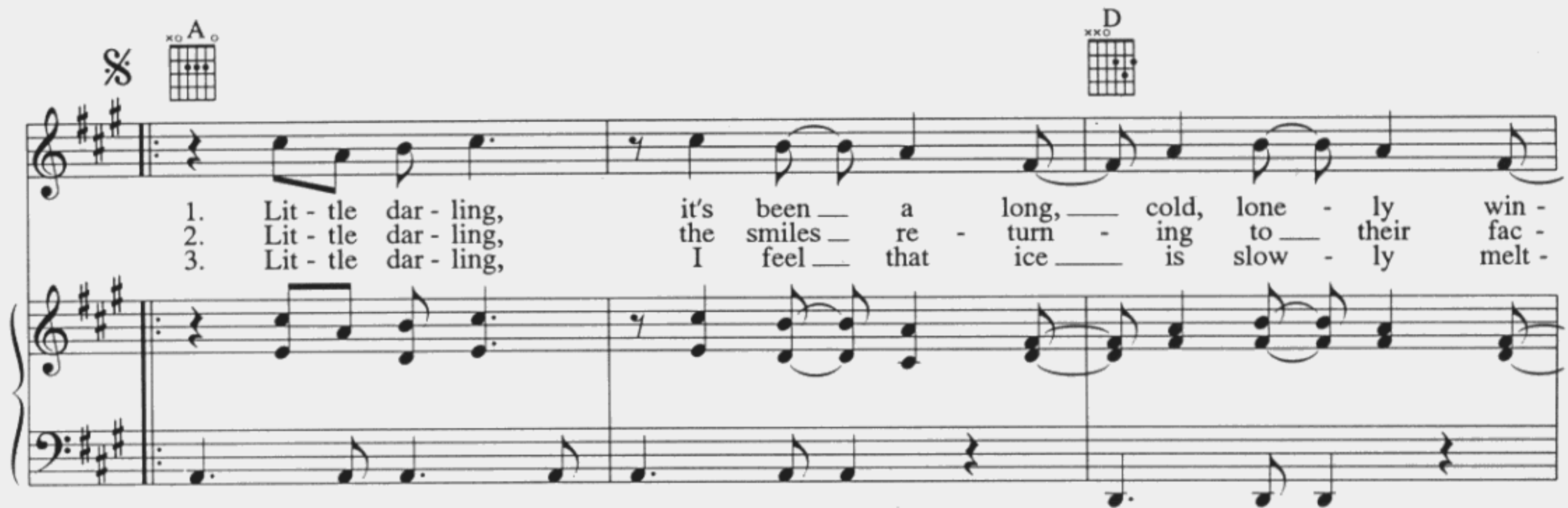
Chord diagrams: A (x02023), D (xx0232), A/C# (x02023), Bm7 (x2011), A (x02023), E7 (020110)

"It's all _ right."

Fourth system of musical notation, including vocal lines and piano accompaniment.

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







- ter;
 - es;
 - ing;

Lit - tle dar - ling, it feels — like years — since it's — been here. —
 Lit - tle dar - ling, it seems — like years — since it's — been here. —
 Lit - tle dar - ling, it seems — like years — since it's — been clear. —

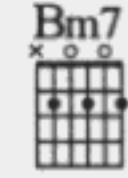
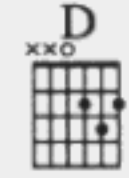
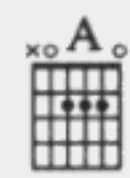
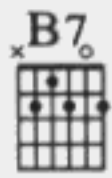




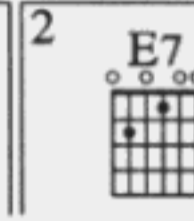
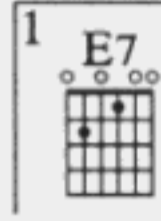


Here comes — the sun, — Here comes — the sun, —

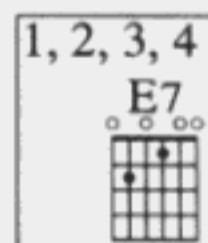
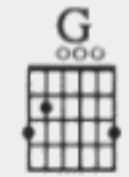
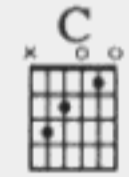




— and I say "It's all — right."

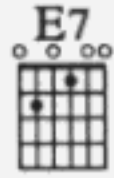
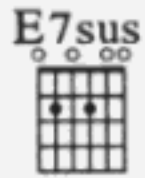
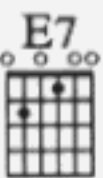


Tacet

Sun, sun, sun, here it comes.

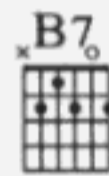
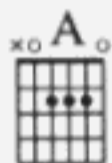
5



D.S. al Coda

Musical notation for the first system, including a treble clef staff with a whole rest, and a grand staff with piano accompaniment.

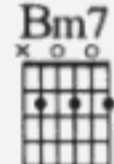
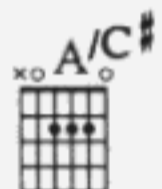
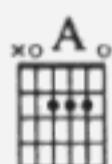
⊕ Coda



Here comes _ the sun, —

Here comes _ the sun, —

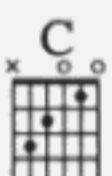
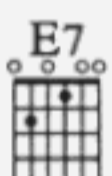
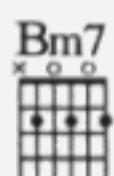
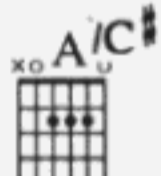
Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



It's all _ right,

It's all _ right.

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.



Musical notation for the fourth system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

BECAUSE

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Moderately Slow

Chord diagrams: Cm, Dm7^{b5}, G7, A^b, Cm, A^b7, A^b13, D^b, C[#]7, Cm, Dm7^{b5}, G7, A^b, Cm, A^b9, A^b13, D^b.

mf

Ah 1. Be -

Red. * Red. *

cause the world is round, it turns me on; Be -
 cause the wind is high, it blows my mind; Be -
 cause the sky is blue, it makes me cry; Be -

To Coda ◊

cause _____ the world is round. Ah _____
 cause _____ the wind is high. _____
 cause _____ the sky is blue. _____

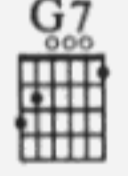
1  Tacet

2  Tacet

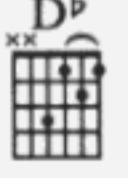
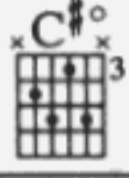


2. Be - Love is old, love is new; love is all, love is

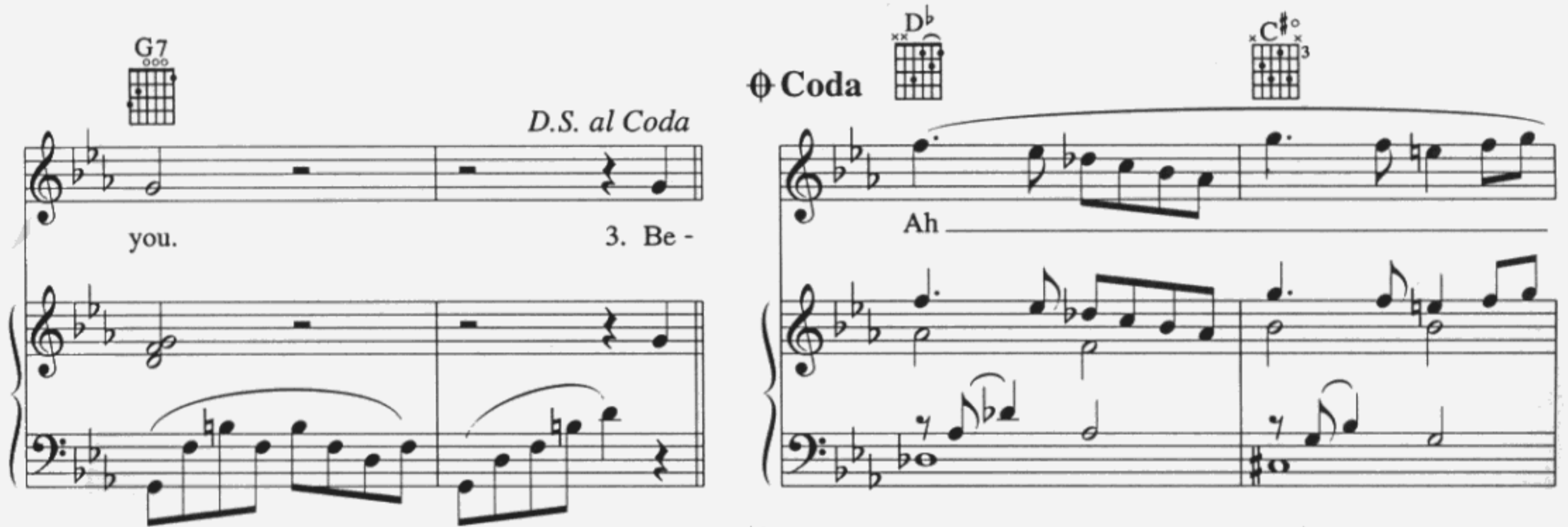




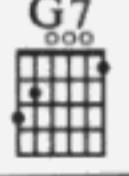
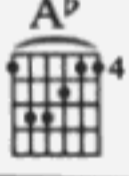
 *D.S. al Coda*

you. 3. Be -

Φ Coda  

Ah



Ah



Oo Ah.

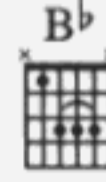


YOU NEVER GIVE ME YOUR MONEY

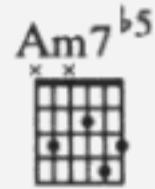
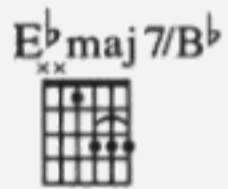
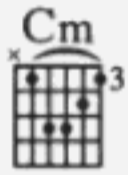
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Slowly

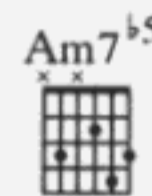
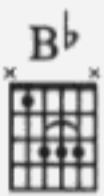


mf

1. You nev - er give me your mon - ey, —
2. I nev - er give you my num - ber, —

you on - ly give me your
I on - ly give you my



fun - ny pa - per;
sit - u - a - tion;

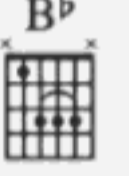
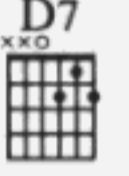

And in the mid - dle of ne - go - ti - a - tions you
And in the mid - dle of in - ves - ti - ga - tion I

Gm  1  2 

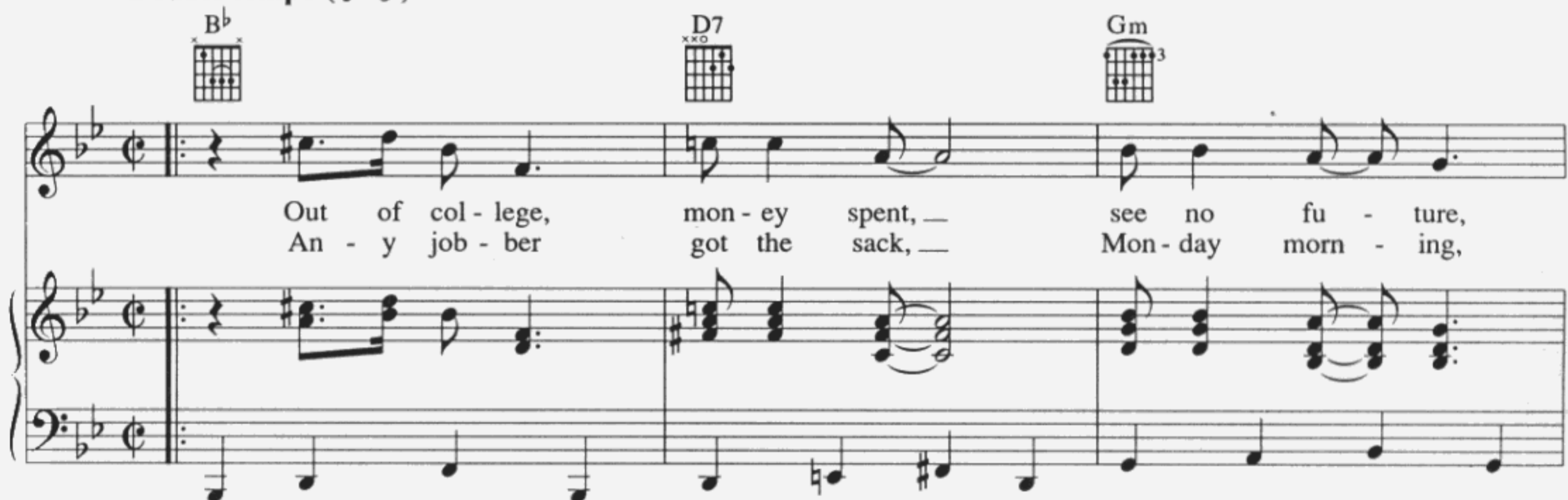
break down. —
break down. —

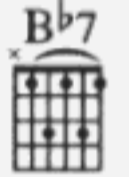
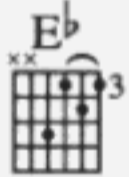



Double tempo (♩ = ♩)

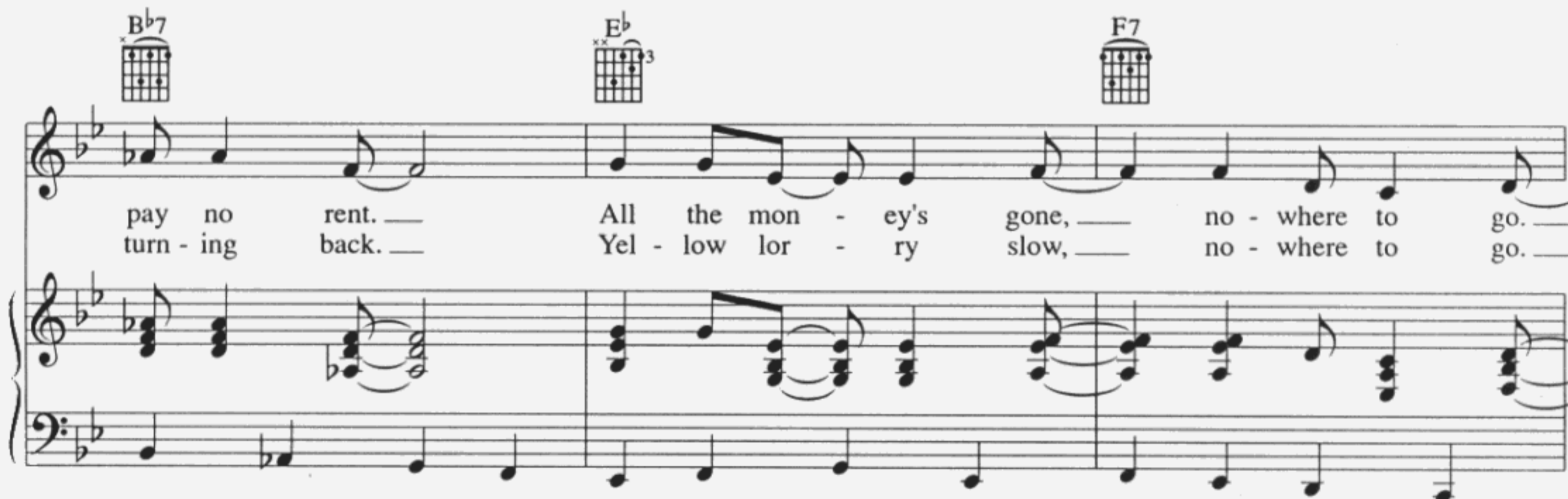
B^b  D7  Gm 

Out of col - lege, mon - ey spent, — see no fu - ture,
An - y job - ber got the sack, — Mon - day morn - ing,



B^b7  E^b  3 F7 

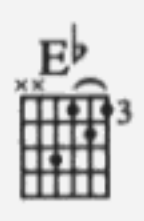
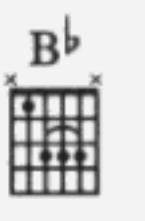
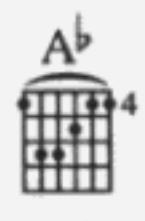
pay no rent. — All the mon - ey's gone, — no - where to go. —
turn - ing back. — Yel - low lor - ry slow, — no - where to go. —



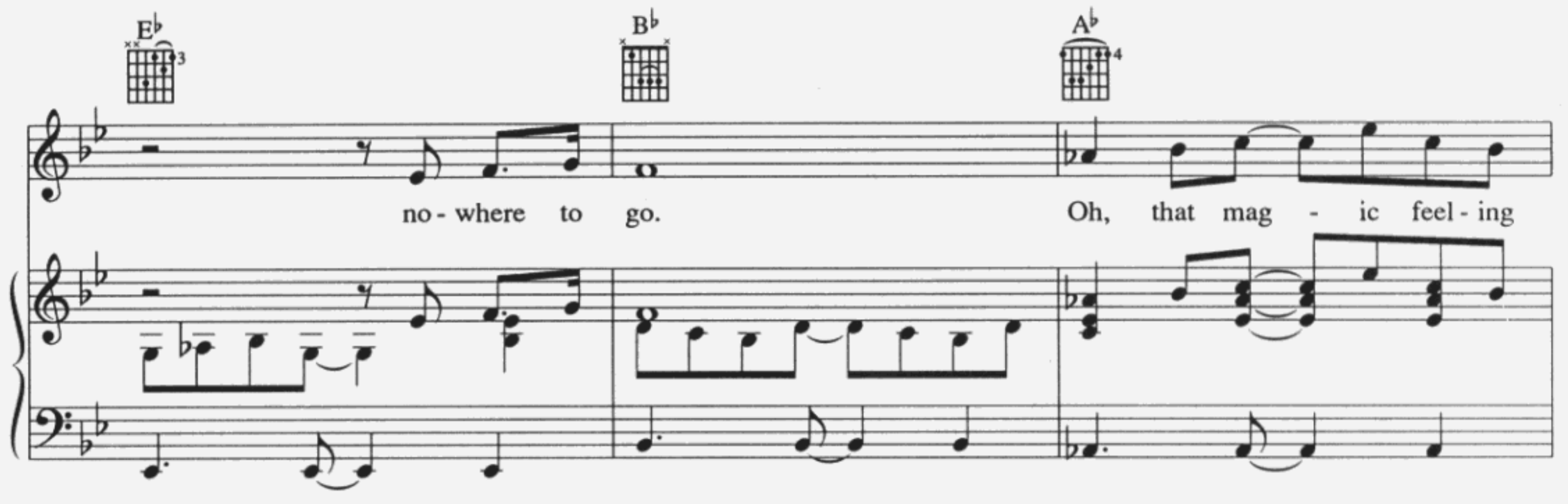
B^b  1  2 tempo 1

But oh, — that mag - ic feel - ing,



no - where to go. Oh, that mag - ic feel - ing


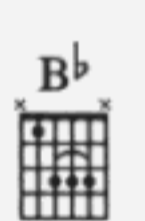
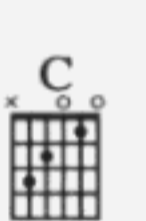





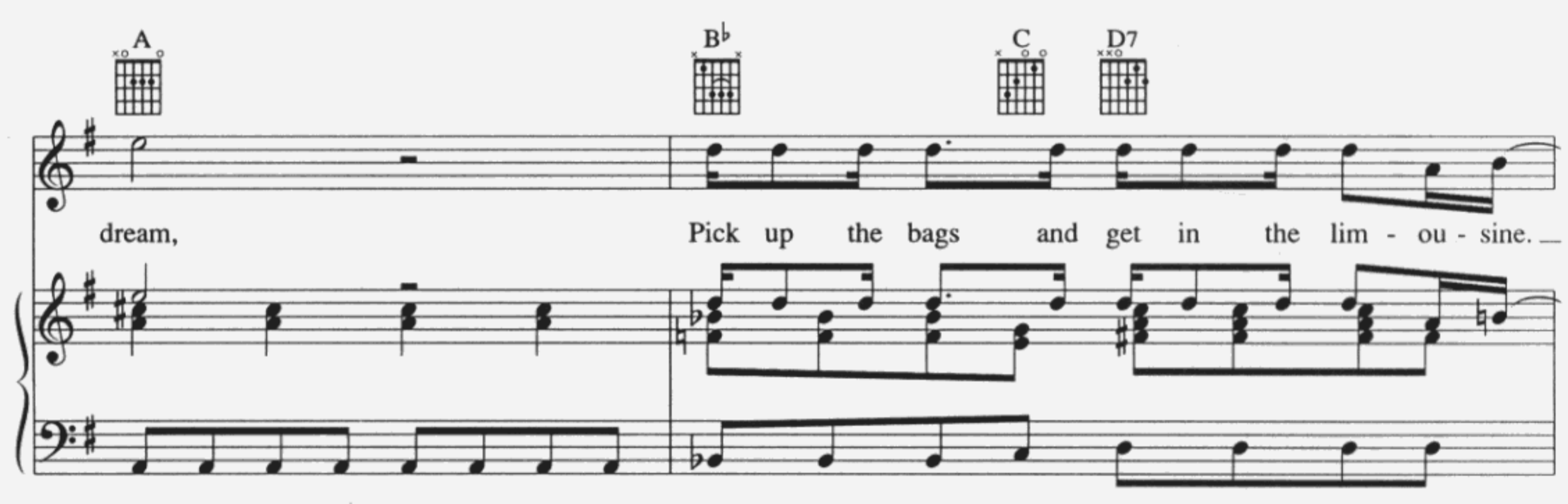


no - where to go, — (Spoken) Nowhere to go. One sweet



dream, Pick up the bags and get in the lim - ou - sine. —







— Soon we'll be ³a - way — from here —



C7 F G A B^bmaj7

step on the gas and wipe — that tear a - way; — One sweet dream — came true.

F/A G F B^bmaj7 F G

To - day — came true, — to - day. —

B^b F/A G

B^b G

Repeat and Fade

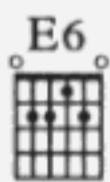
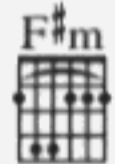
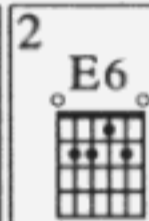
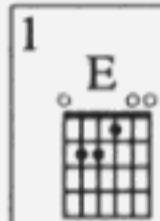
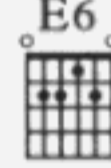
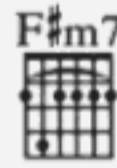
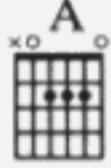
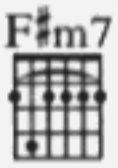
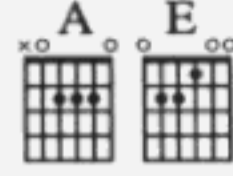
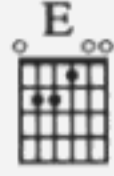
One, two, three, four, five, six, sev - en, All good chil - dren go to heav - en.

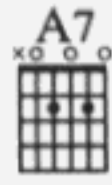
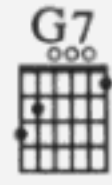
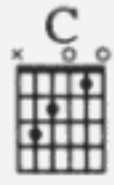
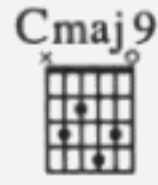
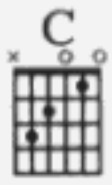
SUN KING

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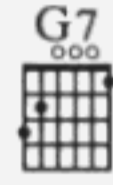
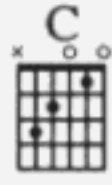
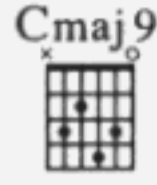
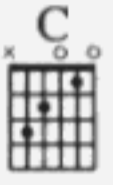
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Slowly





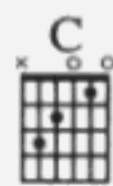
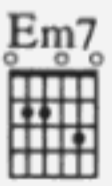
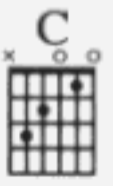
Here comes the Sun King.



Here comes the Sun King.

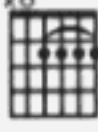


Ev-'ry-bod-y's laugh-ing; — Ev-'ry-bod-y's hap-py. —

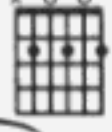


Here comes the Sun King.

A6

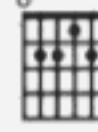


Bm7

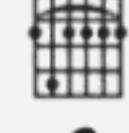


Quan - do — pa - ra mu - cho — mi - a - more - e — de - fe - li - ce — cor - a -

E6

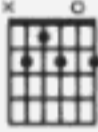


F#m7

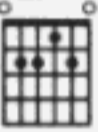


- zon. Mun - do — pa - pa - raz - zi — mi - a -

B7

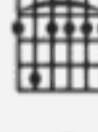


E6

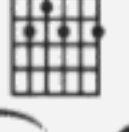


- mor - e — chic - ka - fer - dy — pa - ra - sol.

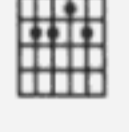
F#m7



B7



E6



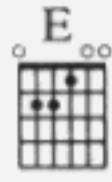
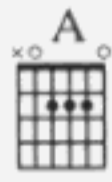
Cues - to — ob - ri - ga - do — tan - ta mu - cho — que can eat it — car - ou - sel.

POLYTHENE PAM

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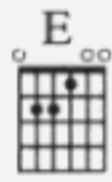
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Bright 4

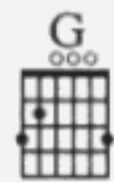
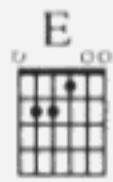


Well, you should

f *mf*



see Pol - y - there Pam. She's so good look - ing, but she looks like a man. —



Well, you should see her in drag, — dressed in her

B C D

pol - y - there bag, — yes, you should see Pol - y - there

E C D E

Pam. Yeah, yeah, yeah. —

D/E A E D/E A E

Get a

D A E

dose of her in jack - boots and kilt, — She's kill - er

D A E

dill - er when she's dressed to the hilt. _____ She's the

G B

kind of a girl _____ that makes the "News of the World," — yes, you could

C D E

say she was at - trac - tive - ly built. _____

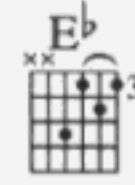
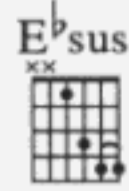
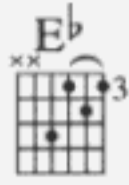
C D E D/E A E

Yeah, yeah, yeah. _____

MEAN MR. MUSTARD

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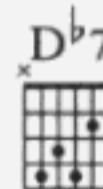
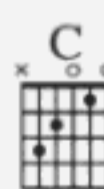
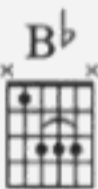
Moderately



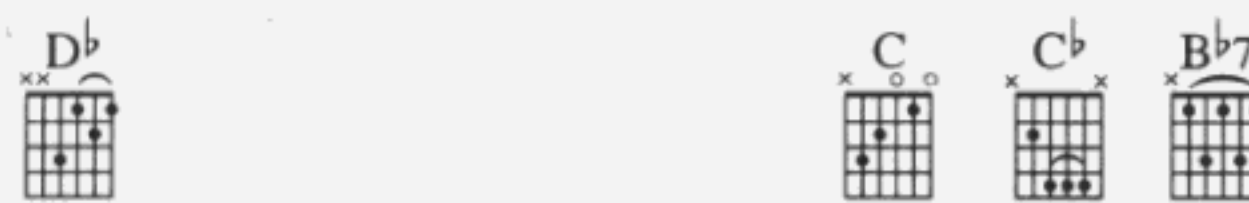
1. Mean Mis-ter Mus-tard sleeps in the park, shaves in the dark, tryin' to save pa-per. —
 2. His sis-ter Pam works in a shop, she nev-er stops, she's a go get-ter. —




Sleeps in a hole in the road, —
 Takes him out to look at the Queen, —



Sav - ing up to buy him some clothes, —
 on - ly place that he's ev - er been, —



Keeps a ten bob note up his nose, —
 Al - ways shouts out some - thing ob - scene, —





Such a mean old man, — Such a
 Such a

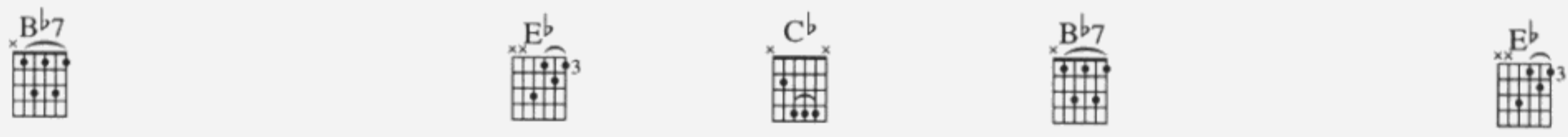




mean old man. — dir - ty old man, —


2





dir - ty old man. —

2/4 4/4 4/4



SHE CAME IN THROUGH THE BATHROOM WINDOW

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Moderately slow 4



1. She came in through the bath-room



win - dow, —
 (2) dan - cer, —
 (3)-part - ment, —

pro - tec - ted by a sil - ver
 she worked at fif - teen clubs a
 and got my - self a stea - dy



spoon. —
 day. —
 job. —

But now she sucks her thumb and
 And though she thought I knew the
 And though she tried her best to

B^b B^b7 F

won - ders — by the banks of her own la - goon. —
 ans - wer, — well, I knew what I could not say. — } Did - n't a - ny - bo - dy tell —
 help me, — she could steal, but she could not rob. — }

B^bm F B^bm

— her? Did - n't a - ny - bo - dy see? —

E^b7 A^b E^b7

Sun - day's on the phone to Mon - day; Tues - day's on the phone to me —

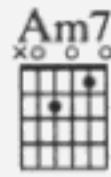
1.2 A^b F 3 A^b F

— 2. She said she'd al - ways been a — oh yeah. —
 3. And so I quit the p'lice de -

GOLDEN SLUMBERS

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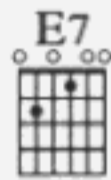
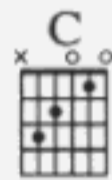
Moderately



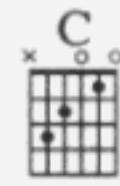
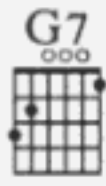
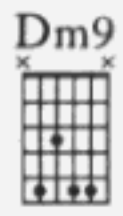
Once, there was a way _____ to get back



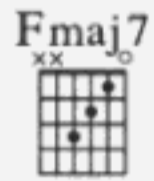
home- ward; _____ Once, there was a way _____



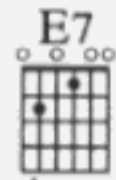
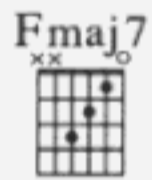
_____ to get back home. _____ Sleep, pret- ty dar - ling, do not



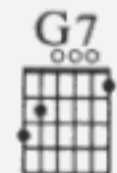
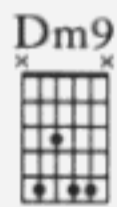
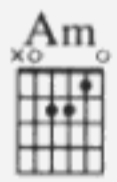
cry, And I will sing a lul-la - by. _____



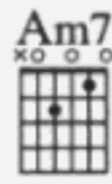
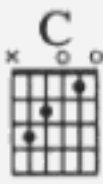
Gold - en slum - bers fill _____ your _____ eyes.



Smiles a - wake _____ you when _____ you _____ rise; _____ Sleep pret - ty dar -

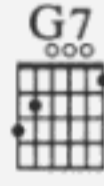
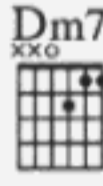


- ling, do not cry, And I will sing a lul-la -

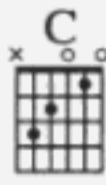


- by. _____ Once, there was a way _____ to get back

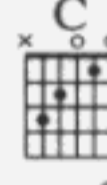
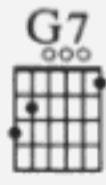
mp



home- ward; _____ Once, there was a way _____



_____ to get back home. _____ Sleep, pret-ty dar - ling, do not



cry, _____ And I will sing a lul - la - by. _____

CARRY THAT WEIGHT

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Moderately

Chord diagrams: C (x02321) and G (000233).

Boy, ————— you're gon - na car - ry that weight, — Car - ry that weight — a long —

f

Chord diagrams: C (x02321) and G (000233).

— time. ————— Boy, ————— you're gon - na car - ry that weight, —

Chord diagrams: C (x02321), C/B (x02321), Am7 (x02231), and Dm7 (xx0232).

Car - ry that weight — a long — time.

Guitar chord diagrams: G7, C, F, Bm7^{b5}, E.

The first system of the score features five guitar chord diagrams at the top: G7, C, F, Bm7^{b5}, and E. Below these are three staves: a single treble clef staff with whole rests, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Guitar chord diagrams: Am, Am7, Dm7, G7.

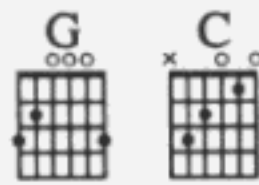
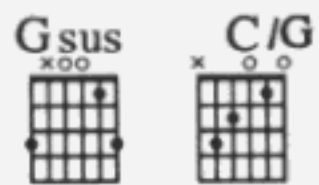
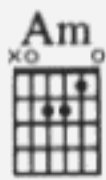
I ne-ver give you my pil - low, — I on - ly send you my

The second system includes four guitar chord diagrams: Am, Am7, Dm7, and G7. It features a vocal line on a treble clef staff with lyrics: "I ne-ver give you my pil - low, — I on - ly send you my". Below the vocal line is a grand staff with piano accompaniment. The piano part provides harmonic support for the vocal line.

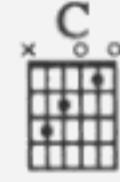
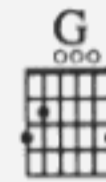
Guitar chord diagrams: C, Fmaj7, Bm7^{b5}, E7.

in - vi - ta - tions. And in the mid - dle of the cel - e - bra - tions, I

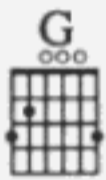
The third system includes four guitar chord diagrams: C, Fmaj7, Bm7^{b5}, and E7. It features a vocal line on a treble clef staff with lyrics: "in - vi - ta - tions. And in the mid - dle of the cel - e - bra - tions, I". Below the vocal line is a grand staff with piano accompaniment. The piano part continues the harmonic progression.



break down. — Boy, ————— you're gon - na



car-ry that weight, — Car-ry that weight — a long — time.



Boy, ————— you're gon - na car-ry that weight, — Car-ry that weight — a long -



— time.

THE END

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Moderately fast

Chord diagrams: A, D, B7, E, A, B7/D#

f

Chord diagrams: A, A, D, B

Tacet

Oh, yeah! All

Drum solo

Chord diagrams: E, A, B7/D#, A

right! Are you gon - na be in my dreams to - night? -

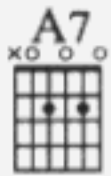

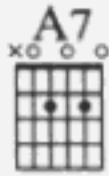
Tacet

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The word "Tacet" is written above the staff. The piano accompaniment consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The piano part includes rhythmic notation with 'x' marks indicating drum hits. The word "Drum solo" is written above the piano part.

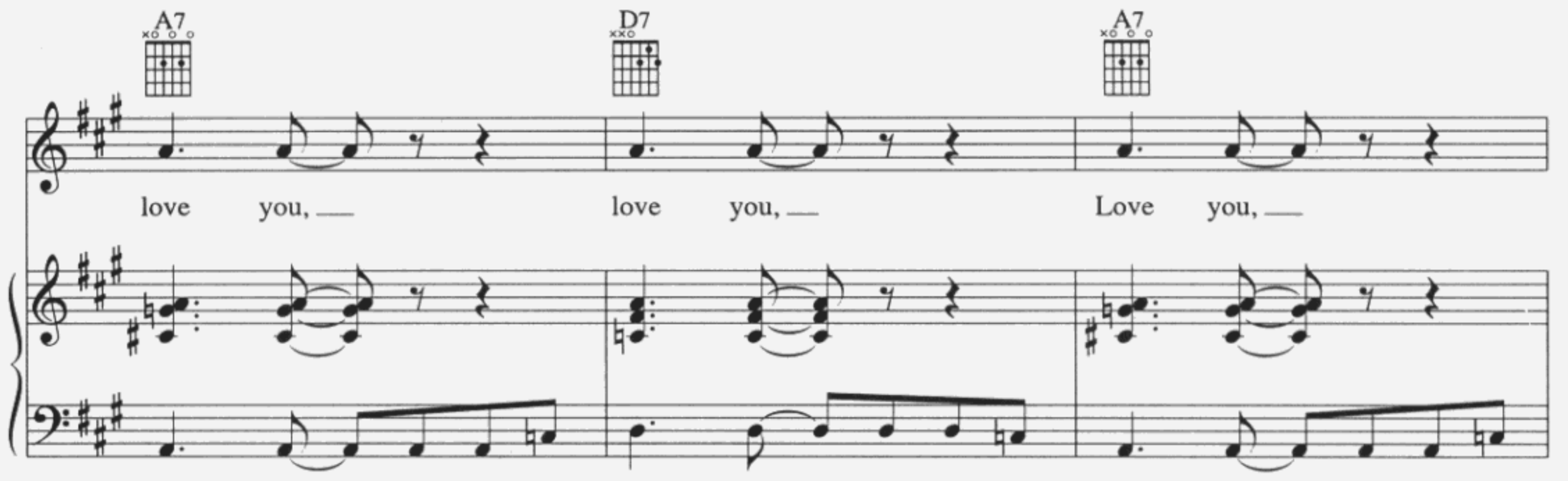
The second system of music continues the piano accompaniment from the first system, featuring rhythmic notation with 'x' marks in the piano part.

The third system of music includes guitar chord diagrams for A7 and D7. The diagrams are as follows:
A7: x02020
D7: xx0232
The system also contains musical notation for the piano and bass parts.

The fourth system of music includes guitar chord diagrams for D7 and A7. The diagrams are as follows:
D7: xx0232
A7: x02020
The system also contains musical notation for the piano and bass parts, and the lyrics "Love you, — love you, —" are written below the piano part.

A7  D7  A7 




love you, — love you, — Love you, —



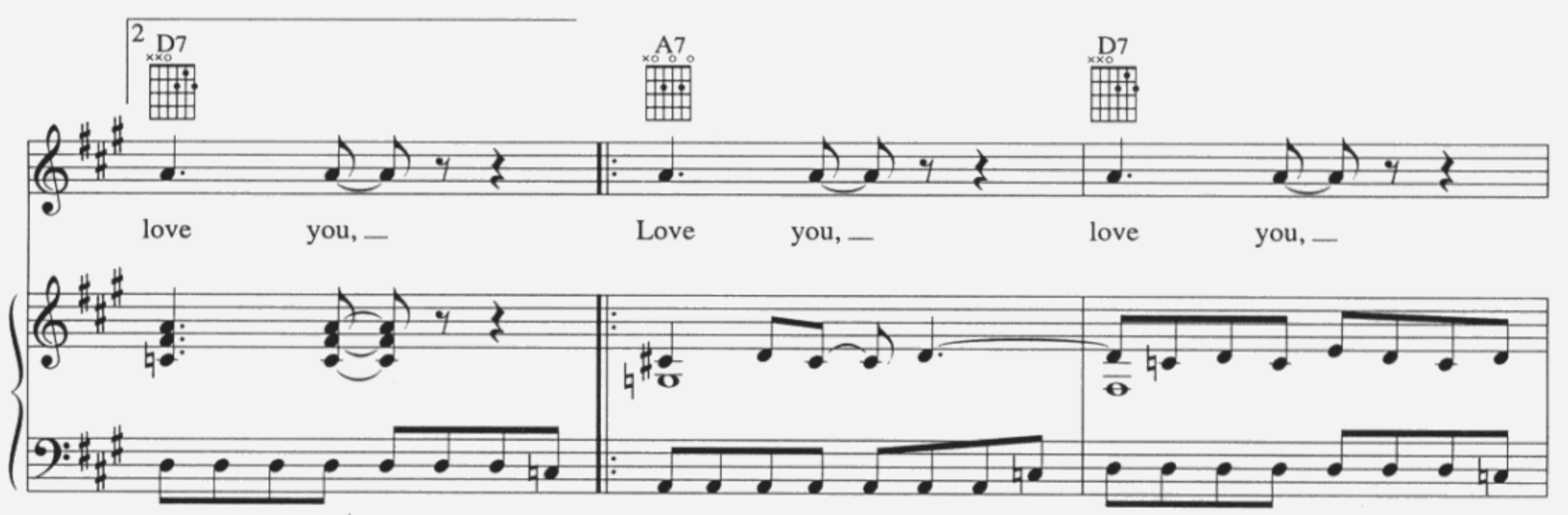
D7  A7  1 D7 

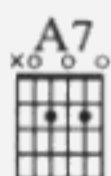


love you, — love you, — love you, —



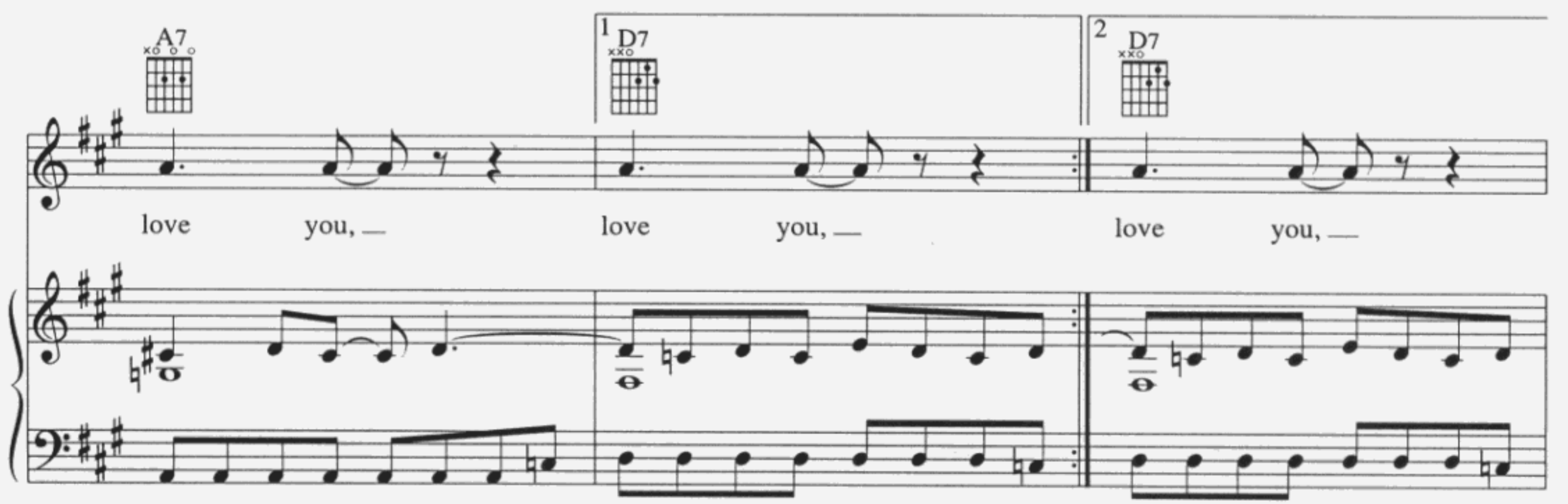
2 D7  A7  D7 

love you, — Love you, — love you, —

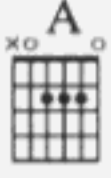


A7  1 D7  2 D7 

love you, — love you, — love you, —



A



And in the end



G/A



D/A



G/A



The love you take is



F



Em



Dm



Am



Dm



G7



e - qual to the love you make.



C



D/C



Cm7



F/C



C




HER MAJESTY

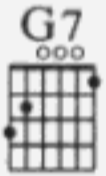
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Fairly Bright



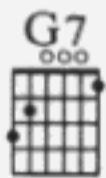
Her Maj - es - ty's a pret - ty nice girl, But she

mf



does - n't have a lot to say. — Her Maj - es - ty's a

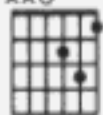
mf



pret - ty nice girl, But she chang - es from day — to day. —

mf

Dm



I wan - na tell her that I love her a lot, — but I

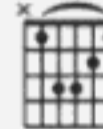
F7



B^b



B^bm



got - ta get a bel - ly full of wine. Her Maj - es - ty's a

F



D7



Gm7



C7



pret - ty nice girl, Some day — I'm gon - na make her mine, —

F



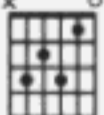
D7



Gm7



C7



F



— oh yeah, — Some day I'm gon - na make her mine. —

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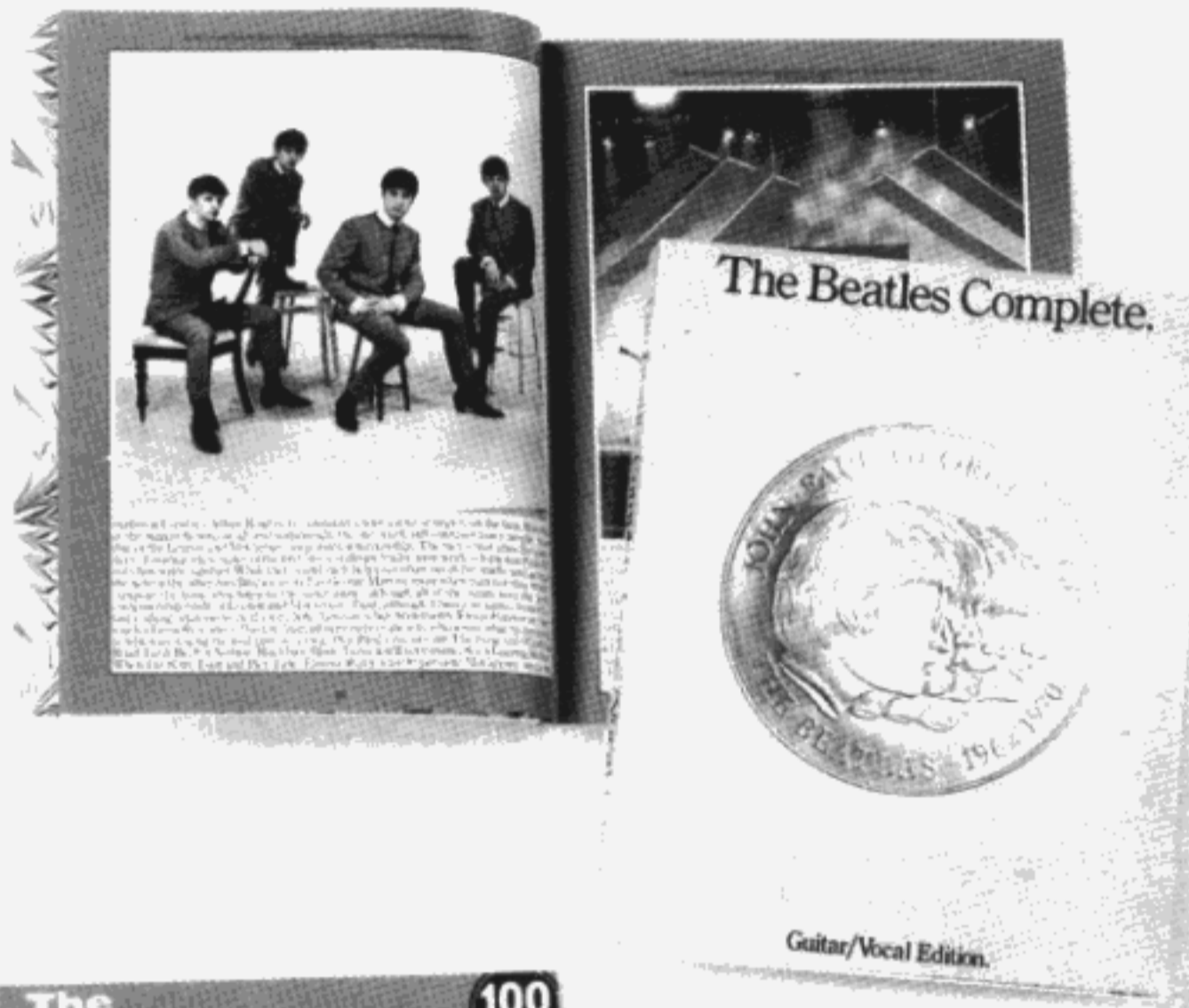


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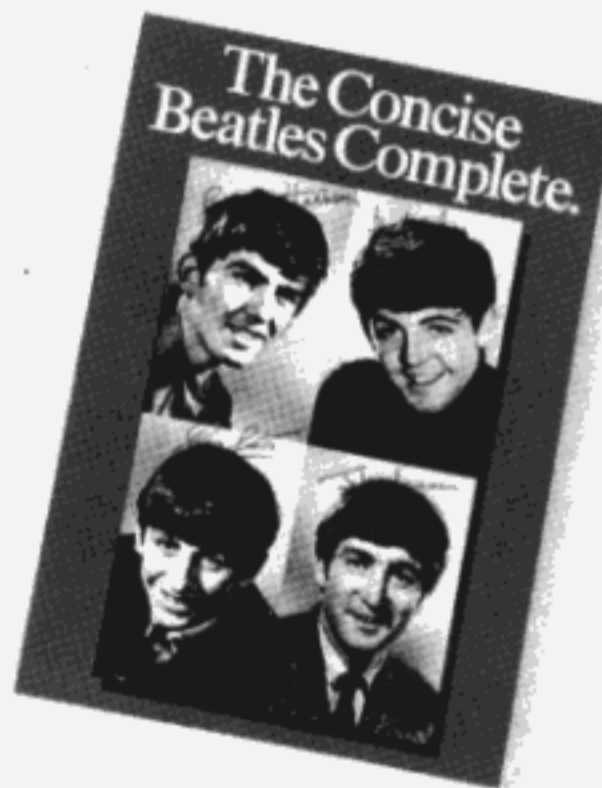
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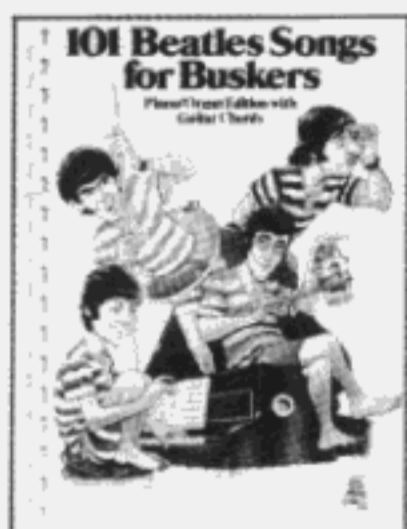
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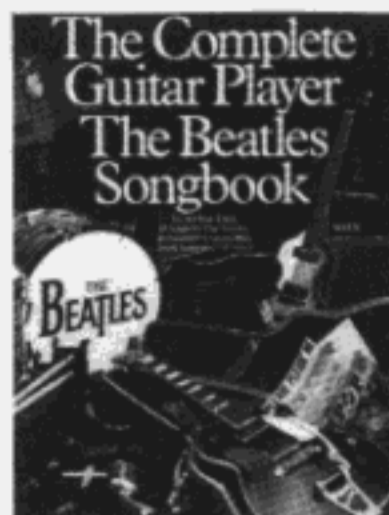
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