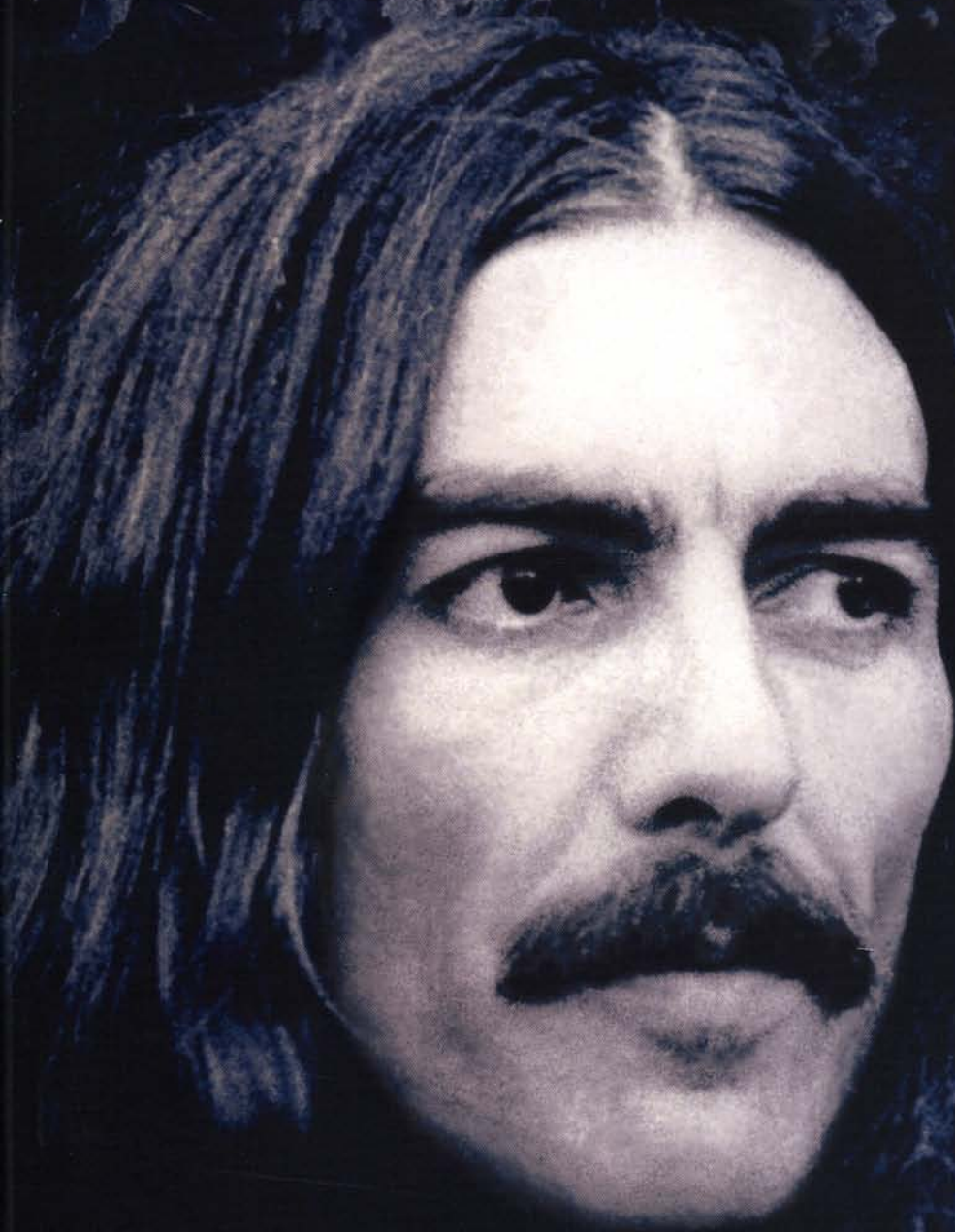


piano
vocal
guitar

Gary Harrison
3+

The dark horse years 1976 - 1992



George Harrison
ॐ

The dark horse years 1976 - 1992



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Page 6 - George with Jerry Moss - © Christian Rose

Page 6 - George with Mo Ostin - courtesy of Warner Bros.

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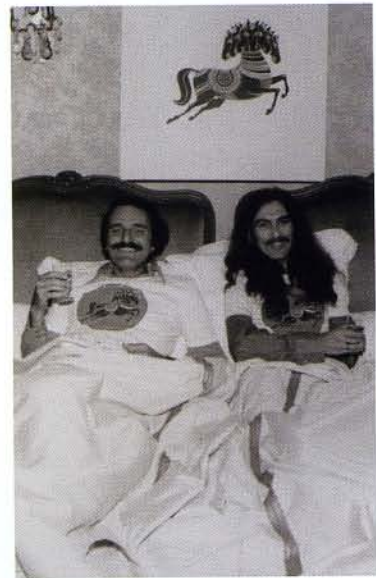
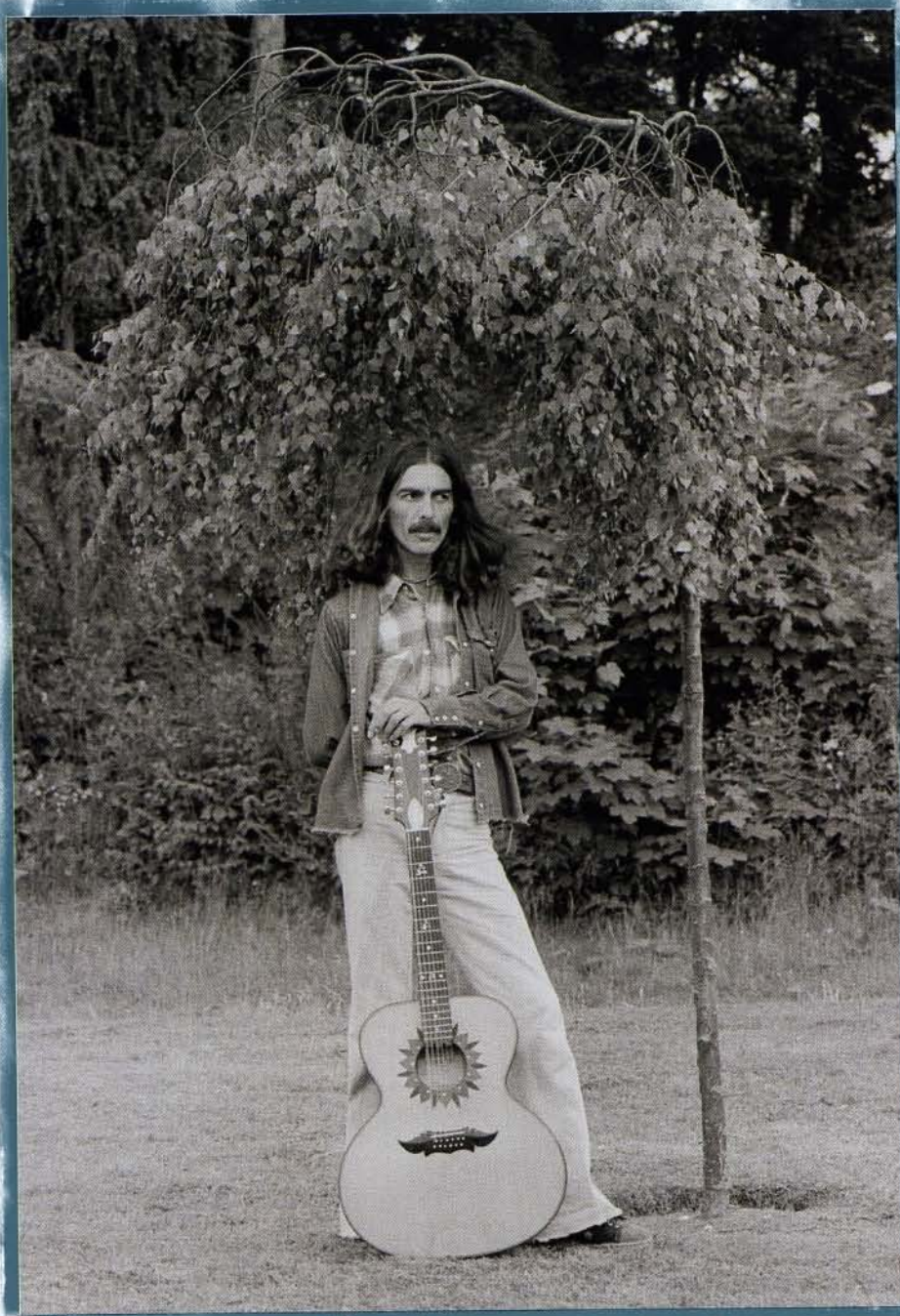
the history of dark horse
1976 - 1992



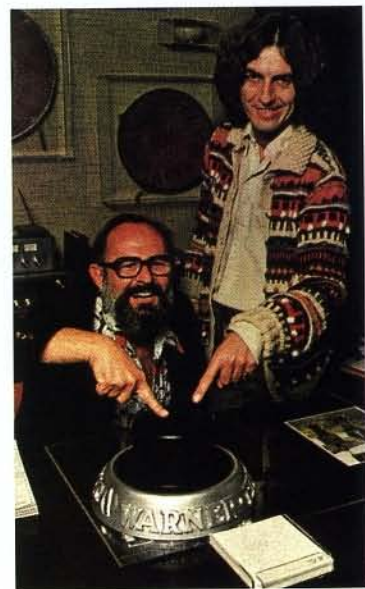
The year 1976 marked the end of George Harrison's recording contract with EMI/Parlophone. It was first negotiated for the Beatles as a group by Brian Epstein in 1962 and renewed in 1967 with additional rights as solo artists.

Over a span of fourteen years, thirteen original Beatle albums, several compilations and six solo albums were released. George looked forward to a change with such anticipation that in 1974 he created his own label. Although it would be two years before his contractual obligations were fulfilled, Dark Horse Records was ready for George's arrival.

The Dark Horse label was distributed initially by Herb Alpert and Jerry Moss's A&M Records, situated at the old Charlie Chaplin Studios on La Brea Avenue in Hollywood. In October 1974, I was there to welcome George to his new office. We shared the ground floor of a two-storey bungalow with Lou Adler's Ode Records. Having worked at A&M for the previous two years I knew how



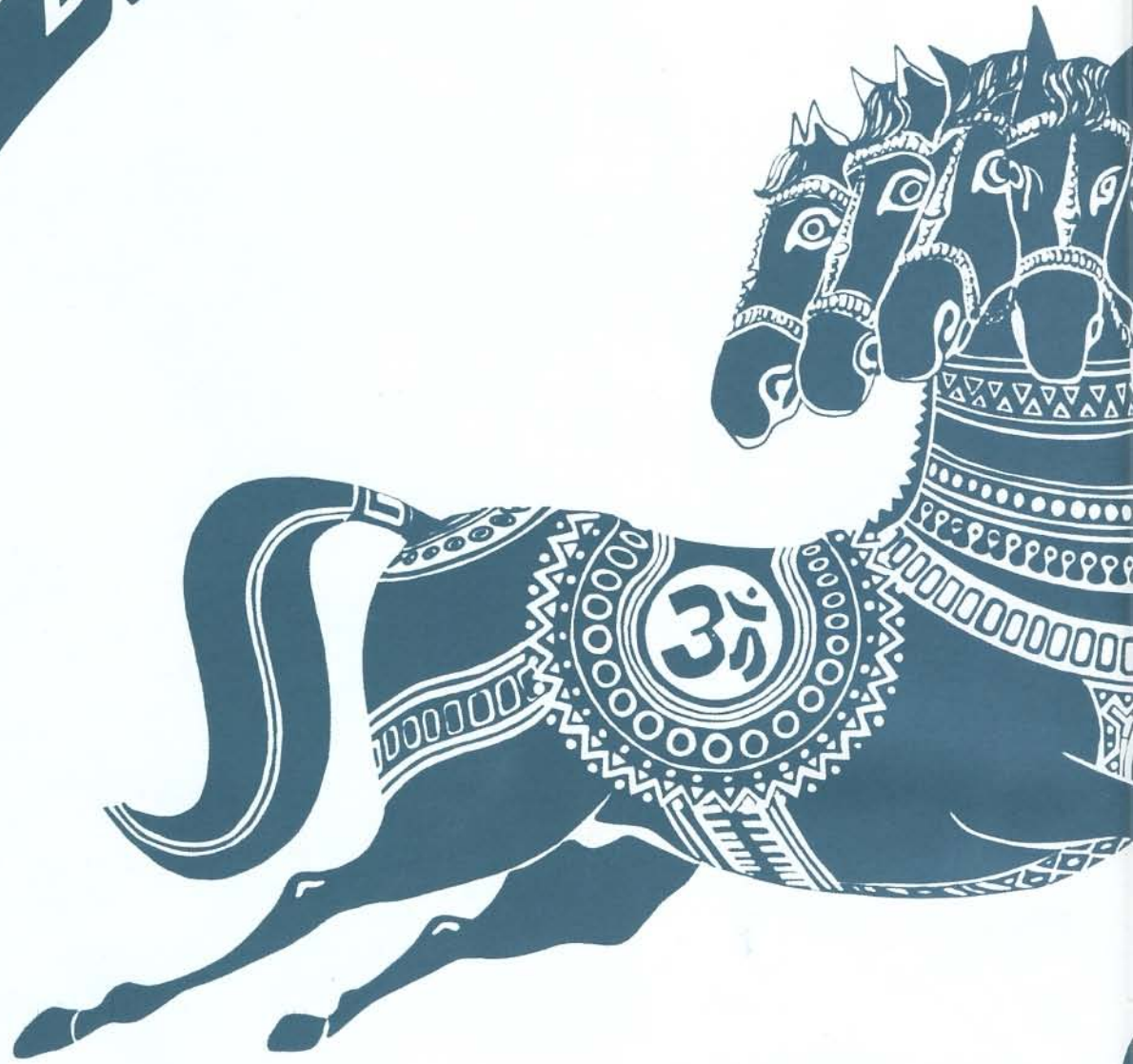
George with A&M Owner Jerry Moss



George with Warner Bros. President Mo Ostin and his button



संस्कृत-संस्कृत-संस्कृत



much prestige George would bring to any record company. Not only had he been in the Beatles, but after the break-up of the band, George's first solo album, *All Things Must Pass*, reached number one. The *Concert for Bangladesh* and *Living in the Material World* were still fresh in our minds

and George was held in high esteem by us all.

George spent a good deal of time at the Dark Horse office while recording his own album, *Extra Texture*, in A&M studios. Over two years, eight albums were released by artists on his label. Ravi Shankar, the band Attitudes (with friend Jim Keltner), the duo Splinter from Sheffield (produced by George), R&B vocal group The Stairsteps, ex-Joe Cocker

guitarist Henry McCullough and a California band named Jiva made up the Dark Horse roster.

By the time George came to release *Thirty Three & 1/3* — his first album for the label, Dark Horse had moved to Warner Bros. in Burbank.



A Birth Announcement.

Mo Ostin had stepped in to sign George for what would be the remainder of his solo music career, as well as two albums with *The Traveling Wilburys*. George enjoyed the Warner family,

even recruiting Warner Bros. staff for the video of 'This Song' from *Thirty Three & 1/3* and he remained close friends with Mo Ostin for the rest of his life.



George recorded six Dark Horse albums from 1976 to 1992. They contained songs written while he was in the Beatles including, 'See Yourself' and 'Not Guilty' right up to 'Cheer Down,' written at the request of Dick Donner, the director of *Lethal Weapon 2*.

Some of George's songs were featured in movies made by his company Handmade Films, including, 'Shanghai Surprise' from the much-talked-about but little-seen Sean Penn and Madonna movie and 'Dream Away' from Terry Gilliam's *Time Bandits*.

Listening to the albums in chronological order, George's evolution as a songwriter, guitarist and seeker are obvious. 'Mystical One' and 'Your Love Is Forever' are my favourite ballads; the type of love song Eric Clapton describes as spiritual love songs. In fact, George wrote 'Mystical One' with Eric ('shimmering slowhand') in mind. 'Devil's Radio' was his comment on gossip and 'Life Itself,' 'Circles' and 'Dear One' clear expressions of his spirituality. He wrote for himself as well as others but without premeditation for commercial success. Some of these albums received more acclaim than others. The reward was in the creation of his songs as well as the companionship of other musicians during the recording







sessions. All George's creativity, attention and unexpressed emotion went into his music. Once an album was delivered, the least enjoyable part for him (promotion and press) would commence. Sometimes he cooperated wholeheartedly, sometimes not. Whatever the outcome, he did not wait around for approval before beginning the writing process over again.

The Dark Horse has come full circle now— back with EMI/Parlophone since 2002— and the seven-headed horse still spins George's name and music according to his own plan. George chose this symbol to be at the forefront of his musical legacy— a legacy now firmly imprinted in this material world and the spiritual sky beyond.

ॐ

Olivia Harrison

November 2003

Oxfordshire, England

The Dark Horse Logo

On one of George's many visits to India, the drawing of a seven-headed horse on the side of a tin box caught his eye. Always one to appreciate a mystical symbol, he carried the small tin back to

England and adapted it as the logo for Dark Horse Records.

Known as Uchchaisravas, the seven-headed horse appears often in Indian art and mythology (the Puranas).

His story of origin tells of a time when there were so many demons threatening the world that the gods had become weak. Lord Vishnu whipped up a tonic—an elixir of immortality—by churning the Ocean of Beginnings.

Uchchaisravas, the seven-headed horse appeared from the milky sea as did the goddess Laxmi and

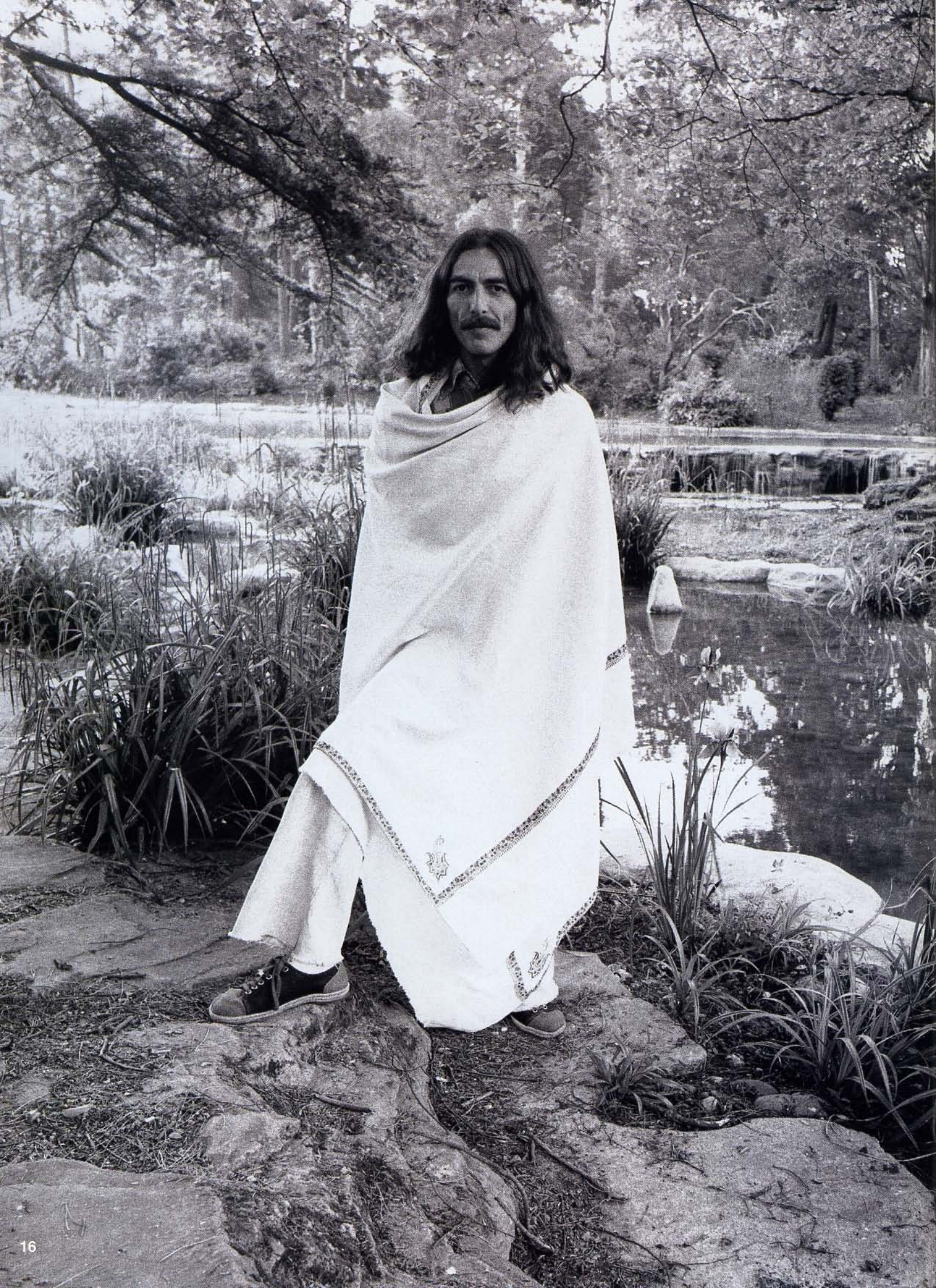


many other creatures. In some stories the enchanted horse pulls the chariot of Krishna and his disciple, Arjuna. Sometimes he is seen hitched to the chariot of the sun god, Surya or the mount of the god Indra.

In the West, of course, we often refer to a person with hidden talents as a dark horse, a thought for which George had an affinity. It was not unusual for George to express himself with symbology that contained both Eastern and Western connotations. 'Create and preserve the image of



your choice,' said Mahatma Gandhi. It was a quote George used frequently, and his choice of this horse was as deliberate as any other image he associated with his music or himself.



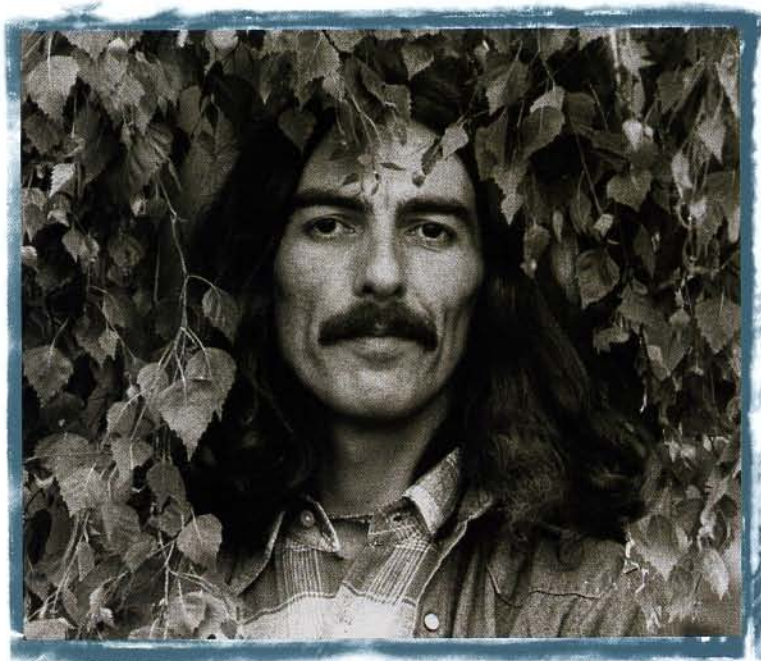


george harrison dark horse

At the top of the original inner sleeve for George Harrison's 1981 album, *Somewhere in England*, were the words of Sri Krishna in the *Bhagavad-Gita*: 'There was never a time when I did not exist, nor you. Nor will there be any future when we cease to be.' It was a dedication from Harrison to his friend and fellow Beatle, John Lennon.

Those words are a lesson and a comfort; a reassurance from Harrison himself that he is very present in the world. Particularly on the records in this collection.

Harrison's entire life in music was a search for a balanced inner peace; a reconciliation of the earthly rewards of rock 'n' roll with a higher lasting wisdom. These six albums were a big part of that life, and our knowledge of him is incomplete without them. This wonderful library of warm soulful singing, bright incisive guitar playing, secular lyrical mischief and serene prayer is long overdue for rediscovery – and, more importantly, sharing. 'It only takes time 'til love comes to everyone,' Harrison sang over the church-bell strum and beatific stroll of 'Love Comes to Everyone.' The time has come.





Remember that Harrison was only 26 in 1970, when the Beatles broke up and he astonished the mourners with his triumphant, sumptuous solo debut, *All Things Must Pass*.

Then consider this: He was just 33 when he started making this music for his own label, Dark Horse. Over the next 16 years he produced films, became an avid gardener, entered fatherhood, grieved for Lennon, collaborated with friends and mentors such as Eric Clapton, Bob Dylan and Ravi Shankar and, one last time, went on tour. Harrison's middle age was a rich, busy, creatively vital period, and he put it all in song, playing some of the finest guitar of his career and singing with relaxed assurance. The spaces between albums got longer, but Harrison was no longer a 'Solo Artist' in the self-promoting, music-biz sense. He was simply a Musician again.

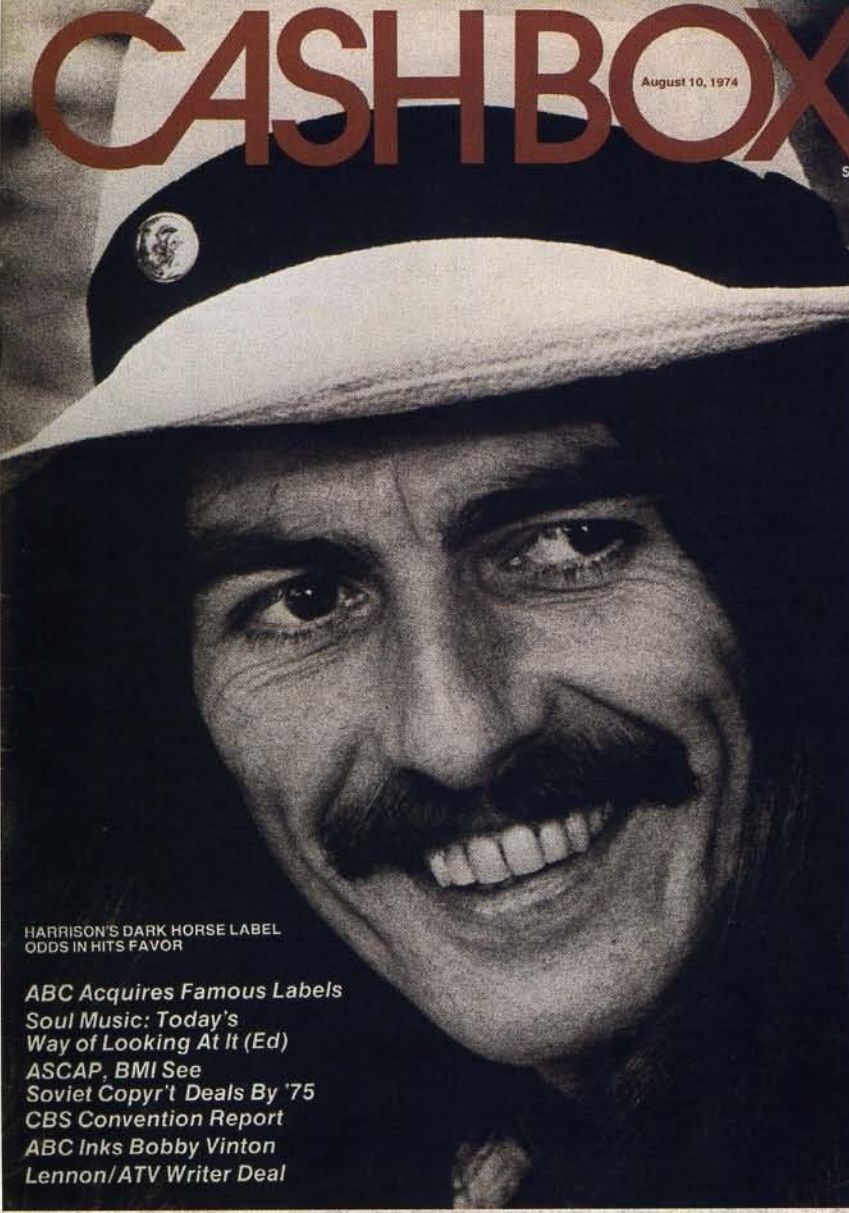
'George was a reluctant rock star, but he loved to play rock 'n' roll,' says Jeff Lynne. He first met Harrison in the mid-Eighties when asked to co-produce *Cloud Nine*, and remained a close friend for the rest of Harrison's life. 'At the end of a session,' Lynne continues, 'around two in the morning, we'd have a few drinks, listen back to the stuff we'd been doing and then start playing other songs together, some of his old favorites. He didn't like the bullshit that goes with being famous. But he loved to make music, and he loved recording. He really liked making demos – getting songs down fast, then leaving them alone.'

'Guitars, basic drums and analog tape – that's the way I like it,' Harrison confirmed years later in *Rolling Stone*. 'It doesn't go with trends. My trousers don't get wider and tighter every six months. My music just stays what it is, and that's it.' That's what you hear on these records: Harrison at his most honest and musically pure, playing what he wanted to hear, the way he liked to hear it, when the time was right.



CASH BOX

August 10, 1974



Harrison Signs with Dark

■ CANNES, FRANCE — George Harrison and Dark Horse Records have jointly announced that Harrison has signed a multiple record agreement with the company, effective January 27, 1976. A first Harrison album for the label is scheduled for late spring or early summer release.

In conversation with **Record World**, Harrison exuded new energy, approaching the Dark Horse agreement as a challenge akin to that of the early Beatles career. At the official announcement, Harrison said, "I feel very optimistic being in the company of the Dark Horse artists and staff, and greatly encouraged by my past relationship with Herb (Alpert), Jerry (Moss) and the staff of A&M."

Production Plans

In addition, Harrison stated that he was thinking of using an outside producer in order to free himself for artistic considerations. The former Beatle began his songwriting career in November 1963 with "Don't Bother Me." He contributed over the years to the various Beatle albums and films

HARRISON'S DARK HORSE LABEL
ODDS IN HITS FAVOR

- ABC Acquires Famous Labels
- Soul Music: Today's
- Way of Looking At It (Ed)
- ASCAP, BMI See
- Soviet Copyr'l Deals By '75
- CBS Convention Report
- ABC Inks Bobby Vinton
- Lennon/ATV Writer Deal



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HARRISON DARK

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I met Harrison at one of those times, in November 1976 at a press-the-flesh affair in Washington, D.C. to celebrate the release of *Thirty-Three & 1/3*. He shook my hand warmly, autographed a promotional photo and flashed an enigmatic smile with me for my friend's camera. It was a remarkable moment for me and it changed the way I listened to his music, especially that record. I had spoken to the man, not the History, and that's whom I found on *Thirty-Three & 1/3*. I found a guy obsessed with wheels and speed (the references to 450s and 'stick shifties' in 'It's What You Value'); happy in his home at Friar Park (seen in Eric Idle's video for 'Crackerbox Palace'); tired of courtrooms and lawyers after being found guilty of 'unconscious plagiarism' in the notorious 'My Sweet Lord' case ('This Song' delivered his own verdict); and so much in love with his future wife

Olivia Arias that even the wide-open admiration of 'Beautiful Girl' was not testimony enough. He covered Cole Porter's song, 'True Love.'

Thirty-Three & 1/3 is also the sound of Harrison feeling absolutely free. It's all over the record in his sunny, doubled vocals and especially in his saucy bayou-county licks on 'Woman Don't You Cry for Me.' He founded Dark Horse Records in 1974 as a haven for himself and others, but it was not until he resolved legal difficulties with his original partner, A&M, and dissolved his final ties to EMI, that Harrison truly tasted independence. *Thirty Three & 1/3* was not only Harrison's best record since *All Things Must Pass*; it was the first time he could put his own name on his own label.



George Harrison To Record For Dark Horse; Signs With Own Label Handled By A&M

CANNES, France — MIDEM 1976 was the setting for George Harrison to announce that he had signed a multi-album deal with his own record label, Dark Horse Records.

The signing, revealed to *Cash Box* publisher George Albert, on hand for the MIDEM event, ends an association stretching back 14 years — the start of the Beatles — with Capitol Records.

Harrison told Albert that the new contract is effective from January 27 and



Harrison, Albert, Clyde, CBS Kim Thorne

Dark Horse will continue to be distributed in the U.S. and Canada by A&M Records. A&M will also handle distribution of Dark Horse in the U.K.

Harrison's first Dark Horse album has already been completed and will be released in late spring throughout the world. Up to now Dark Horse had everything except Harrison product available to the label.

Harrison commented: "For the first time I feel I can receive personalized attention. I am very fond of Jerry Moss and his organization — it was shortly before

the last MIDEM that I signed the first deal for Dark Horse with A&M — and I feel very secure creatively. I think that now I will be able to express all of my talents."

A&M president Moss and Dark Horse's Jonathon Clyde from London were on hand to hear Harrison's announcement.

First singles to be released under the new deal are "From You To Us" by Stairsteps, produced by Bob Margouloff, Billy Preston and Stairsteps, and "Ain't Love Enough" by Attitudes, produced by Lee Keifer and the group.

...solo career
...ed by the
...Things Must



...next album will be on his own Dark
...announced at MIDEM, the music trade
...ce, on Monday. And Mick Taylor has
...in partnership with Colin Allen, the
...with Focus.

...EM this week discussing plans for Dark
...representatives of A&M Records, which
...throughout the world. He officially joined
...artist — on Tuesday.

...m for the label will be released in late
...ording plans, Harrison told the Melody
...neone to produce me, either that or a
...a friend working with me. I've found
...can judge your own work. It's always
...nd around.

...et Ry Cooder to produce me. I've always
...net to him was waving

Harrison Quits EMI's Roster

By PETER JONES

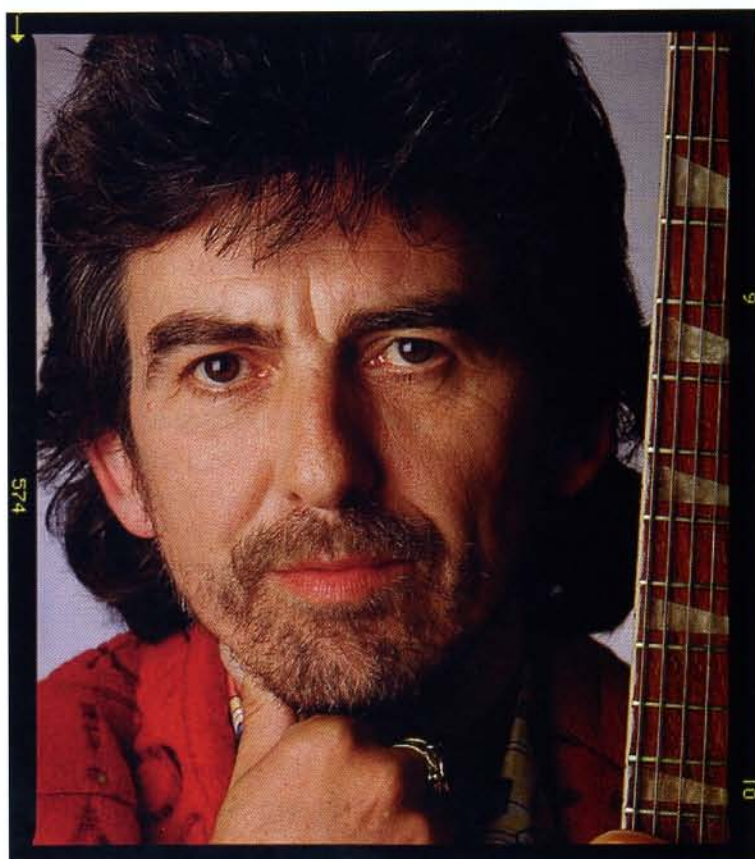
CANNES—George Harrison has become the first of the ex-Beatles to formally break a 13-year association with EMI. He announced at MIDEM that his personal recording future would be on his own Dark Horse label which he formed 18 months ago in partnership with

Of the other former Beatles, Paul McCartney has concluded a new world-wide deal with EMI, while John Lennon and Ringo Starr have still to confirm their future plans.

Harrison admitted that there had been no shortage of big money of-

By the time of *George Harrison*, he was the only act on the label. Yet in the thick of punk rock and the ascendance of hip hop, while the record business got drunk measuring an album's success in the tens of millions of copies sold, Harrison made, in the most literal sense, popular music. Of his five Dark Horse studio LPs during the Seventies and Eighties, all but *Gone Troppo* made *Billboard's* Top Twenty and *Cloud Nine* hit the Top Ten.

Heard together now, the records seem like brothers, a boxed set originally issued in extended serial form. It has much to do with the attention to melody and concision in Harrison's guitar playing. Regardless of the circumstances — a Beatles song, his own albums, a guest lick or break on someone else's session — he made every note count. 'George, in the studio, would





spend a lot of time working out solos – nothing was done really fast,' Beatles engineer Geoff Emerick once said. Jeff Lynne saw that thoughtfulness firsthand, during the making of *Cloud Nine*: 'The guitar parts were meaningful pieces to him, right up there with the vocals. You could always remember one of his solos, because he put so much thought into them.' Listen to the liquid slide work in *George Harrison's* 'Blow Away.' Or the sun-baked sigh of his dobro in *Gone Troppo's* 'Greece' and the muscular clucking under Eric Clapton's quick, fierce screams in 'Wreck of the Hesperus' on *Cloud Nine*.

You can laugh and pray with Harrison – he does both in equal measures on these records – but much of his greatest songwriting was done in a spirit of worship and transformation. In a 1974 interview, during his first and only North American solo

tour, Harrison responded to a question about identity – the weight of being Beatle George – this way: 'Gandhi says, 'Create and preserve the image of your choice.'" Harrison saw himself not as a star or a legend, but a man of questions, craft and surrender. The 'you' in many of his spiritual and romantic lyrics is rhetorical. They are songs of rigorous self-examination and shared prayer. He sang not from a pulpit, by right of celebrity, but from the ground, looking up, often on his knees.

On the very day I met him in 1976, while talking to a *Rolling Stone* writer, Harrison answered the inevitable Beatles-reunion query like this: 'The Beatles were other people a long time ago. They're for the history books, like the year 1492.' But the Beatles never stopped mattering completely to Harrison. He often went back to his unrecorded songs and demos for these albums: 'See Yourself,'

KODAK TX 6043

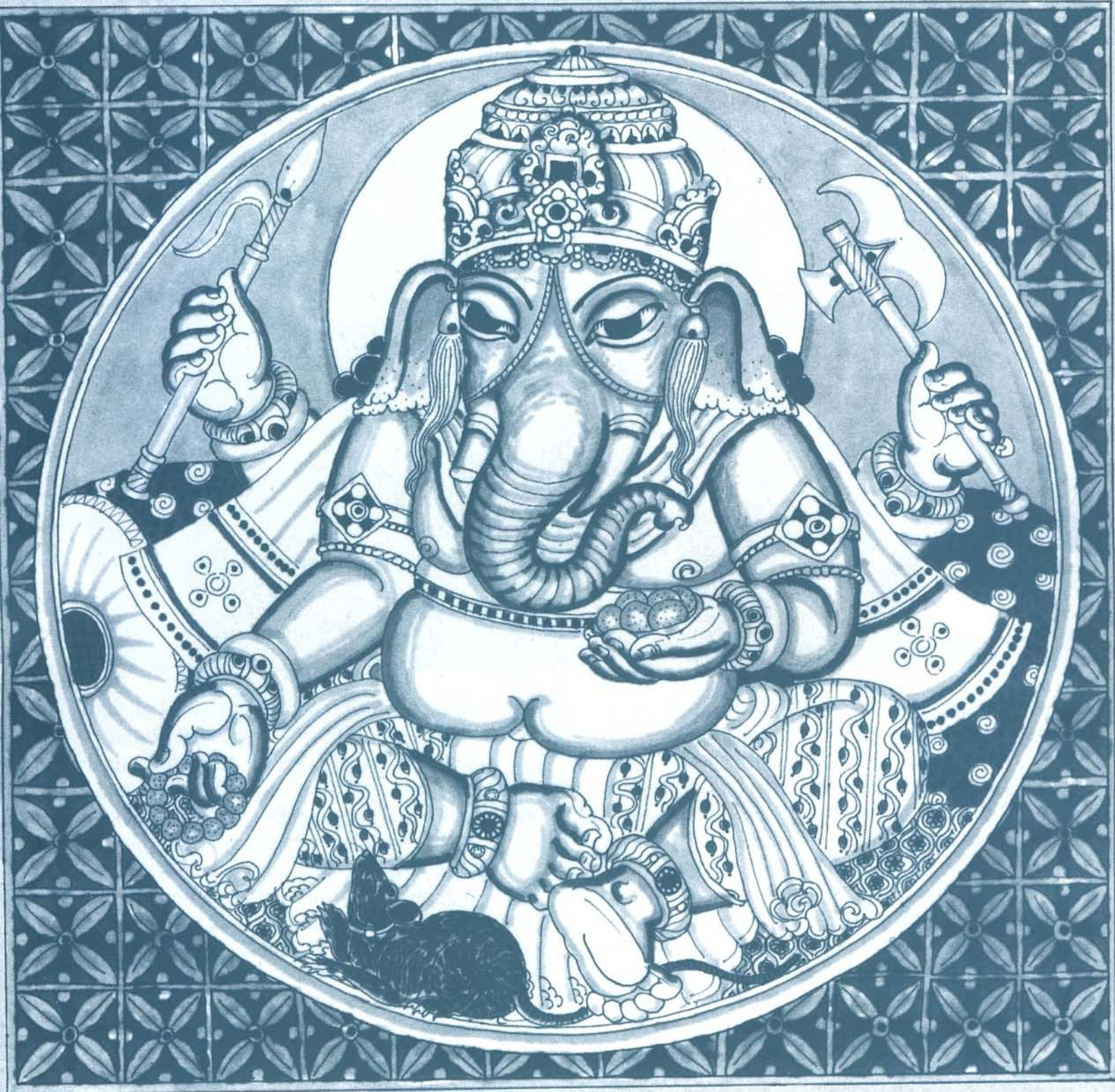


'Not Guilty' and 'Circles' were all originally from The Beatles era. On the 1991 Japanese tour with Eric Clapton's band, caught on *Live in Japan*, he went even further back playing 'Old Brown Shoe' and 'Piggies,' complete with the comic, philharmonic coda. In 'When We Was Fab,' co-written with Jeff Lynne, Harrison cheerfully recreated the paisley-carnival air of 1967, with tongue firmly in cheek. And when Lennon died, 'All Those Years Ago' became the tender, healing centerpiece of *Somewhere in England*. Starr's loping drums were there; McCartney and his wife Linda added harmonies; and Harrison sang of a love that had survived success, hysteria, frustration and estrangement: 'Living with good and bad/I always looked up to you.' The Beatles had changed, defined and complicated Harrison's life. They were a huge part of his life, for better and worse – and he put everything on these records.

If you need any other reasons to forget all you think you know about Harrison's Dark Horse years, here are a couple of mine: 'Here Comes the Moon' is a gorgeous sequel to his *Abbey Road* classic 'Here Comes the Sun,' with milky-waterfall harmonies in the chorus line. Then there's the airtight, vocal-army introduction to 'Got My Mind Set on You,' his final number one hit and a cover of a 1962 R&B single by James Ray that Harrison had adored since the dawn of the Beatles.

But you will soon find your own pleasures. With the return of these songs and performances, in this very special set, love comes to everyone. Again.

David Fricke, November, 2003



ALL THOSE YEARS AGO

Words and Music by
GEORGE HARRISON

Bright Rock-Blues (♩ = $\overset{\frown}{\text{3}}$)

D5



mf




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
I'm shout-ing all a - bout _ love,
Instrumental




Em




Em7




while they treat - ed you _ like a dog, _ when




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
F#m7




Em7




Gm6




D



B7



you were the one who had made it so clear all those years a - go. _
End instrumental All those years a - go. _



Em7

D

I'm talk-ing all a-bout how to give.

Instrumental

Em

Edim7

They don't act with much hon - es - ty. But

D

F#m7

Em7

Gm6

D

B7

you point the way to the truth when you say, "All you need is love." -

End instrumental All those years a - go. -

Em7

A

D

Em

Liv - ing with good and bad, I

Deep in the dark - est night, I

A D A D

al - ways looked up to you. — Now ³ we're left cold and sad —
 send out a prayer to you. — Now — in the world of light —

Em A7 A7#5


— by some - one, the dev-il's best friend, some-one who of-fend - ed all. —
 where the spir - it free of the lies and all else that we de - spised. —

D


— We're liv - ing in — a bad dream.
 They've for - got - ten all a - bout God.


Em Edim7

They've for - got - ten all a - bout man - kind. — And
 He's the on - ly rea - son we ex - ist. — Yet

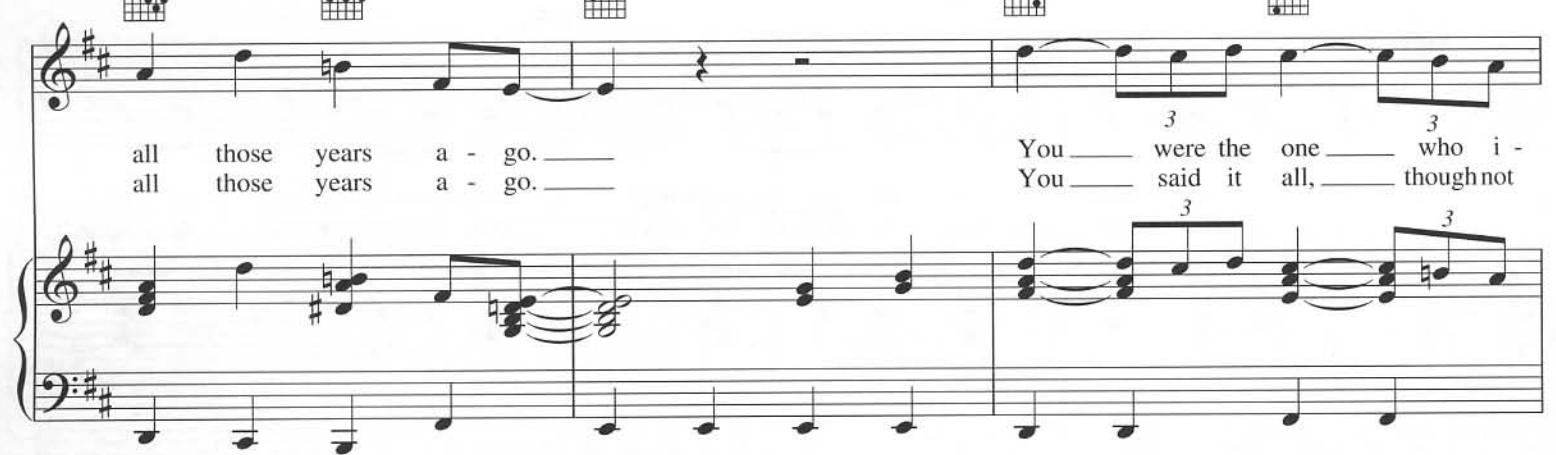


you were the one they backed up to the wall
 you were the one that they said was so weird






all those years a - go. ——— You ——— were the one ——— who i -
 all those years a - go. ——— You ——— said it all, ——— though not






mag - ined it all ears, all those years a - go. ———
 man - y had ears, all those years a - go. ———





You ——— had con - trol ——— of our smiles and our tears



D B7 Em7 A

all those years a - go.

This system contains the first four measures of the piece. The guitar part features chords D, B7, Em7, and A. The vocal line begins with the lyrics 'all those years a - go.' and includes a long note held over the end of the system. The piano accompaniment consists of chords and a steady bass line.

D5 Em

This system contains the next four measures. The guitar part has a D5 chord with a 5-fret barre and an Em chord. The piano accompaniment continues with chords and a bass line, featuring some melodic movement in the right hand.

Em7b5 Gm6 D F#m7 Em7 Gm6

Ooh, ooh.

This system contains the next four measures. The guitar part features chords Em7b5, Gm6, D, F#m7, Em7, and Gm6. The vocal line has the lyrics 'Ooh, ooh.' with triplets. The piano accompaniment includes triplets and a consistent bass line.

Repeat and Fade **Optional Ending**

D B7 Em7 Em7 A D

All those years a - go.

This system contains the final four measures. It is divided into a 'Repeat and Fade' section and an 'Optional Ending' section. The guitar part includes chords D, B7, Em7, Em7, A, and D. The vocal line repeats the lyrics 'All those years a - go.' and ends with a long note. The piano accompaniment concludes with a final chord and a melodic flourish.

BABY DON'T RUN AWAY

Words and Music by
GEORGE HARRISON

Moderately

C/G G C/D

Ba - by ___ don't run a - way from ___ me. Ba - by ___ don't _

f

G Am7 G

go. ___ Ba - by ___ I'm al - ways think - ing of ___ you.

F6 E C6 D7b9/F#

Ba - by ___ don't run a - way from my love,

ooh.

C F/A C

The first system of music features a vocal line with a long note on 'ooh.' and a piano accompaniment. The guitar chords are C, F/A, and C.

You brought me ev - 'ry - thing I've want - ed. Lad - y don't

C/G G C/D

The second system of music features a vocal line with the lyrics 'You brought me ev - 'ry - thing I've want - ed. Lad - y don't' and a piano accompaniment. The guitar chords are C/G, G, and C/D.

go. How could I ev - er live with - out you?

G Am7 G/B

The third system of music features a vocal line with the lyrics 'go. How could I ev - er live with - out you?' and a piano accompaniment. The guitar chords are G, Am7, and G/B.

Lad - y don't run a - way from my love,

F6 E C6 D7b9/F#

The fourth system of music features a vocal line with the lyrics 'Lad - y don't run a - way from my love,' and a piano accompaniment. The guitar chords are F6, E, C6, and D7b9/F#.

ooh.

C

Way out there where the o - cean is still, a calm re - flec - tion in the
Way back then it was eas - y to see a calm re - flec - tion in the

G D G

sea. Sat a - lone with the stars and the moon.
sea. Sitt - ing still and with - out an - y cares.

D G D

You turned 'round to me and love was in your
You turned out to be a lov - er who was

G E7 Am

D G D/F# Em

eyes sure to of see. me. That's

Detailed description: This system contains the first four measures of the piece. The guitar part has chords D, G, D/F#, and Em. The vocal line starts with 'eyes sure' in the first measure, followed by 'to of' in the second, 'see. me.' in the third, and 'That's' in the fourth. The piano accompaniment features a steady bass line and chords in the right hand.

Am D G G/F#

when it hap - pened to you and me.

Detailed description: This system contains the next four measures. The guitar part has chords Am, D, G, and G/F#. The vocal line continues with 'when it hap - pened to you and me.' The piano accompaniment continues with similar harmonic support.

Em D C G/B D/A To Coda

Detailed description: This system contains the next four measures. The guitar part has chords Em, D, C, G/B, and D/A. The piano accompaniment continues. The system ends with a 'To Coda' symbol.

C/G G C/D

Ba - by don't run a - way from me. Ba - by don't

Detailed description: This system contains the final four measures. The guitar part has chords C/G, G, and C/D. The vocal line continues with 'Ba - by don't run a - way from me. Ba - by don't'. The piano accompaniment concludes the piece.

G Am7 G

go. — Ba - by — I'm al - ways think - ing of — you.

F6 E C6 D7b9/F#

Ba - by — don't run a - way from my love,

C

ooh. — Run a - way from my

D7b9/F# C

love.

D.S. al Coda

CODA

C/G

G

Ba - by ___ don't run a - way from ___ me.

C/D

G

Am7

Ba - by ___ don't ___ go. ___ Ba - by ___ I'm al -

G

F6

E

C6

- ways think - ing of ___ you. Ba - by ___ don't run a - way from my

D7b9/F#

C

love, ooh. _____

1 2

D7b9/F#

Run a - way from my love.

C

Run a - way from my

D7b9/F#

Gsus

love.

G

Gsus2

G

C

BALTIMORE ORIOLE

Words and Music by HOAGY CARMICHAEL
and PAUL FRANCIS WEBSTER

Moderately slow



mf





Bal - ti - more O - ri - ole —
Bal - ti - more O - ri - ole —
bough. — *Saxophone solo ad lib.*

C Cm Gm F

took one look — at that mer - cu - ry: for - ty be - low. —
messed a - round — with that big — guy — 'til he singed her wings.

Gm Cm

No life for a la - dy
For - giv - ing is eas - y,

Ab7 Gm F

to be drag - ging — her fea - thers a - round — in the snow. —
it's wo - man - like — now — and then, could hap - pen to thing. —

Gm Cm G

(1.) Leav - ing me blue,
(2., 3.) Send her back home.

Saxophone solo ends

Cm F Bb D7

off she flew — to the Tan - gi - pa - ho, — down in Lou - i - si - an - a.
Home ain't home — with-out her — war - bl - ing. — How she can

Gm Gm/F Cm Eb7

sing. where a two - tim - ing jay - bird met the di - vine — Miss O. —
Make a lone - ly man hap -

D7 D7sus D7

— I'd like to ruf - fle his plum - age. That

2,3 Cm Eb7 D7 Gm Gm/F To Coda

py, Bal - ti - more O - ri - ole, —

Eb7



D7b9



D.S. al Coda

CODA



Eb7



D7b9



come down _____ from that

come down _____ from that bough.

Gm



Gm/F



Eb7



D7b9



Fly _____ to your dad _____ dy now.

Gm



C



Cm



Instrumental solo

Gm



F



Gm




Cm  3fr


Ab7  4fr


Gm  3fr

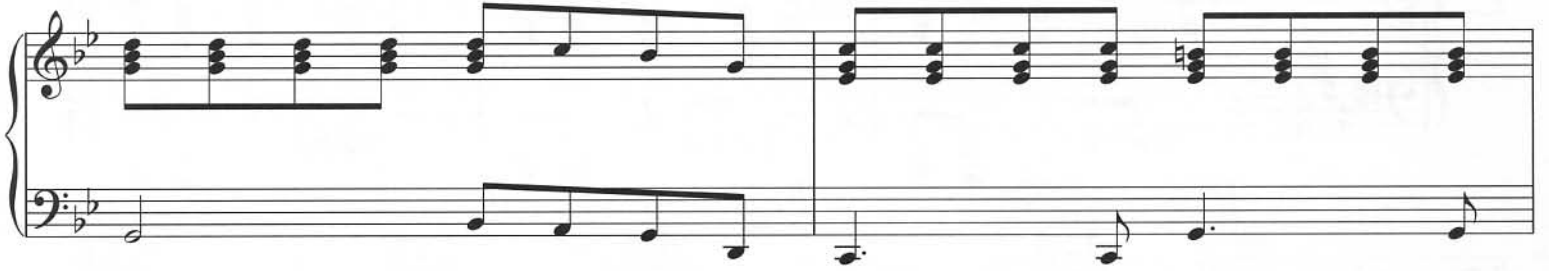
F 





Gm  3fr


Cm  3fr


G+  3fr





Cm  3fr


F 


Bb  3fr


D7 





Gm  3fr


Gm/F 


Cm  3fr


Eb7 


D7 



Gm  3fr


Gm/F 

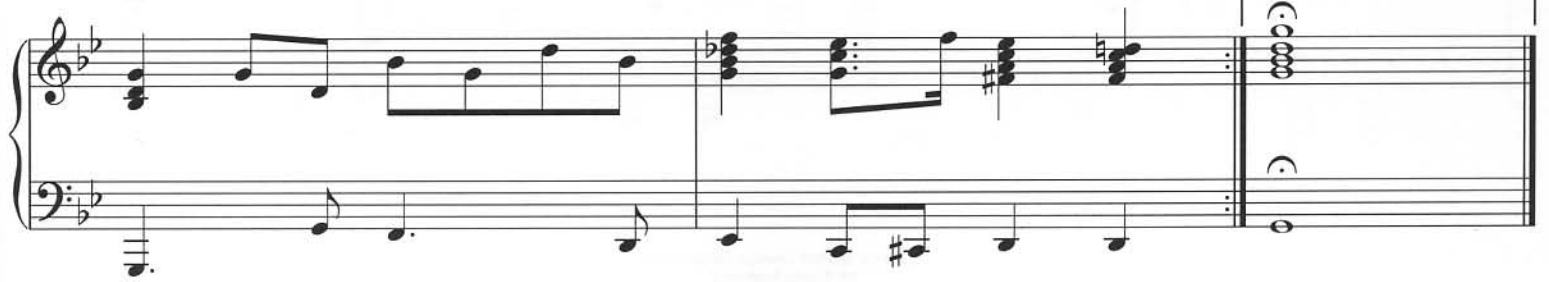
Eb7 

D7b9  4fr

Repeat ad lib. and Fade

Optional Ending

Gm  3fr



BLOOD FROM A CLONE

Words and Music by
GEORGE HARRISON


Medium Rock beat

Guitar chord diagrams: G (x000), D (0232), G (x000), D (0232), G (x000), D (0232), G (x000), D (0232), A (020202), D (0232), A (020202), E (022100), D (0232).

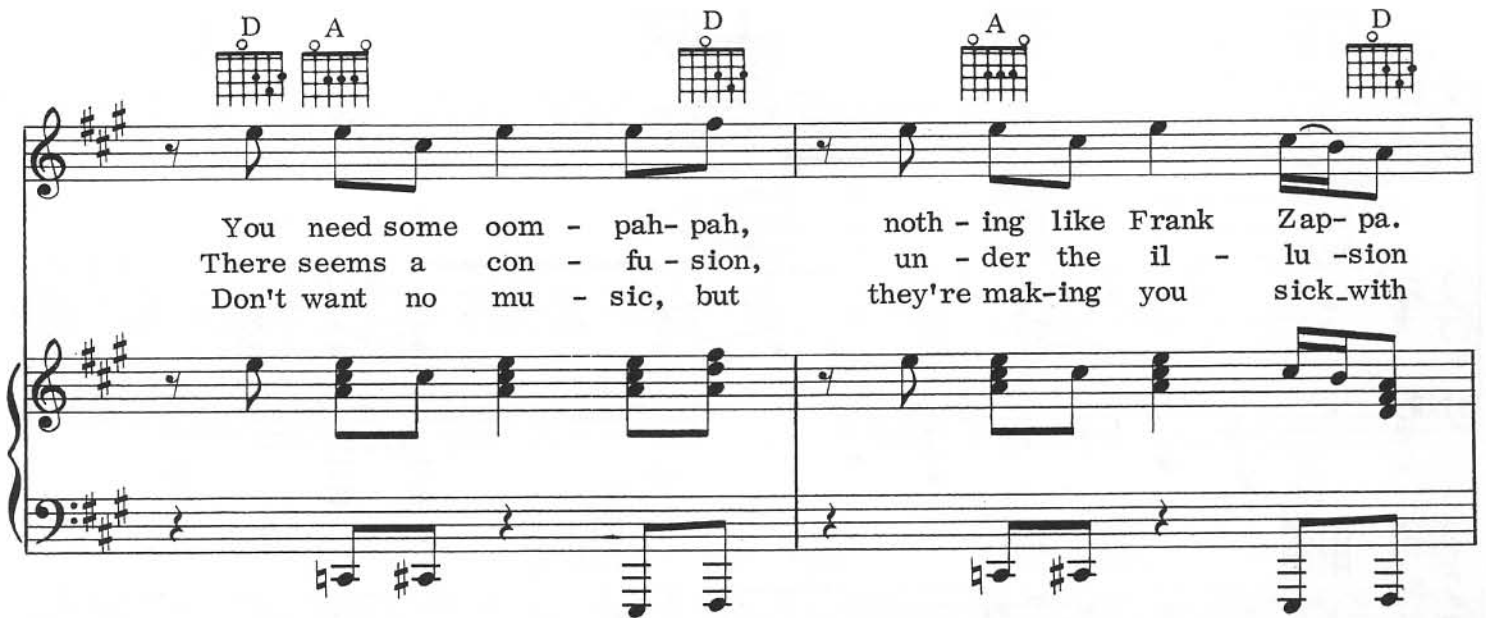
Lyrics:

They say they like it, but now in the mar - ket_ it
 I here a clock tick-ing. I feel the nit - pick-ing.
 There is no sense to it, pure pounds and pence to - it.

may not go well - as it's too laid back.
 I al - most quit - kick - ing at the wall.
 They're so in - tense, - too, makes me a - mazed.




You need some oom - pah - pah, noth - ing like Frank Zap - pa.
 There seems a con - fu - sion, un - der the il - lu - sion
 Don't want no mu - sic, but they're mak - ing you sick with



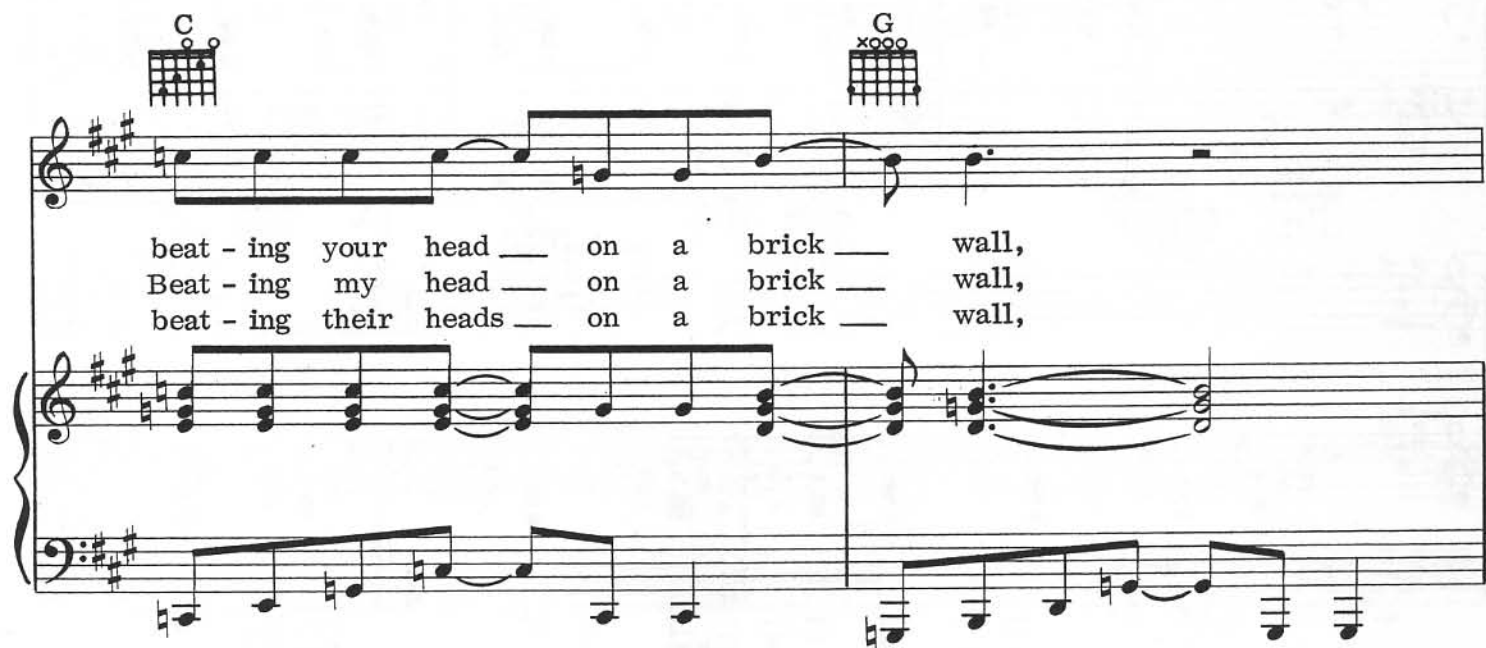


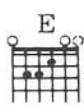
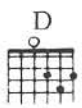
And not New Wave. — They don't play that crap. Try
 that they know just — what will suit you all.
 some aw - ful nois - es that they get played by



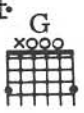
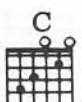


beat - ing your head — on a brick — wall,
 Beat - ing my head — on a brick — wall,
 beat - ing their heads — on a brick — wall,

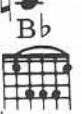




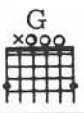
hard _____ like a stone. —
 hard _____ like a stone. —
 hard _____ like a stone. —



Don't have time — for the mu - sic. They want the
 Ain't got time — for the mu - sic. They want the
 Ain't no mess - ing 'round with mu - sic. Give them the



blood from a clone. —
 blood from a clone. —
 blood from a clone. —



1. 2. 3.

A D A D

Where will it all — lead us? I thought we had freed us

A D A E D A D

from the mun-dane. Seems I'm wrong a - gain. Could be they lack roots. They're

A D A D A E

still wear-ing jack-boots. They're march-ing some-where in the pour-ing rain.

Three times C G D E

Beat-ing my head — on a brick — wall, hard — like a stone..

A C G

Don't have time — for the mu-sic. They want the }
 Ain't no mess - ing 'round with mu-sic. Give them the }
 Ain't no time — for the mu-sic. They want the }

Bb A D G D G D G

blood from a clone. —

D G D A D

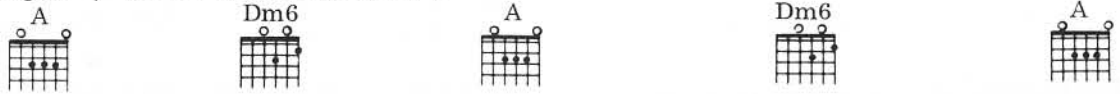
Repeat and fade

A D A D A E

BEAUTIFUL GIRL

Words and Music by
GEORGE HARRISON

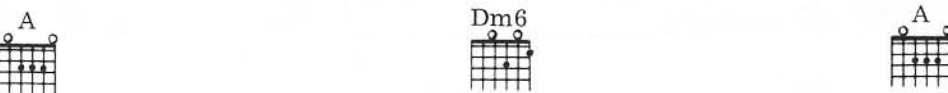
Bright 4, with a moderate ♩ feel



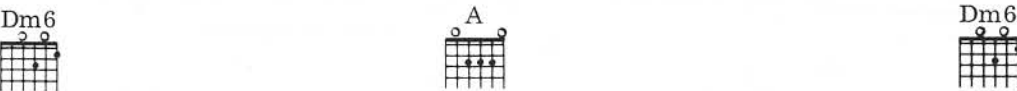
Piano accompaniment for the first system, marked *mf*. It features a treble and bass clef with a 4/4 time signature. The music consists of chords and single notes, with a dynamic marking of *mf*.



Piano accompaniment for the second system. It continues the musical theme with chords and single notes in the treble and bass clefs.



Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "Nev-er seen such a beau - ti - ful girl; got me shak-ing in - side, -". The piano accompaniment provides harmonic support.



Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics: "call - ing on me from deep with - in her". The piano accompaniment continues the harmonic support.

E E7 A

eyes. _____ Not the kind you go hand-

Dm6 A Dm6

ing a - round, want to keep her right there. _____

A Dm6 E E7

But this love, it don't come _____ as no _____ sur-prise. _____

D E7 A E

And when I saw the way that she smiled at me,
And then I saw the way that she smiled at me,

D E7 A E

I knew it there and then that she was — A — one.
 I knew it there and then that she was — A — one.

D E7 A E

And then I felt the way she was touch - ing me
 And when I felt the way she got through to me

D E7 A E

was some-thing I had known I was wait - ing up - on.
 was some-thing I had known I was wait - ing up - on.

E7 E E7

A Dm6 A

Nev - er seen such a beau - ti - ful girl; had me quick - ly un - tied. —
 Nev - er seen such a beau - ti - ful girl; got me shak - ing in - side. —

Dm6 A Dm6

Call - ing to me she made me re - al - ize. —
 call - ing on me from deep with - in her eyes. —

E E7 A

Not the kind that is lost —
 Not the kind you go hand -

Dm6 A Dm6

or is found, she has al - ways been there, —
 ing a - round, want to keep her right there. —

A Dm6 E E7

To Coda ◊

a lov-er need-ed for this soul to sur - vive.
But this love, it don't come.

A Dm6 A Dm6 A

Dm6 1. E E7 2. E E7 E9

D.S. al Coda ◊

Coda ◊ Dm6 E E7

as no sur - prise.

This page contains five systems of musical notation for guitar. Each system includes a treble clef staff with a melody line and a bass clef staff with a bass line. Chord diagrams are provided above the treble staff of each system. The key signature has three sharps (F#, C#, G#).

System 1: Chords: A, Dm6, A, Dm6.

System 2: Chords: A, Dm6, E.

System 3: Chords: A, Dm6, A, Dm6.

System 4: Chords: A, Dm6, E, E7.

System 5: Chords: E, E7, A.

BLOW AWAY

Words and Music by
GEORGE HARRISON

Moderately

Chord diagrams: D, Bm7, F#m7, A7sus4, A7

mp

Chord diagrams: D, Bm7, F#m7

Day turned black;— sky ripped a - part.— Rained for a year till it
 Sky cleared up;— day turned to bright.— Clos - ing both eyes, now the
 Wind blew in;— cloud was dis - persed.— Rain - bows ap - pear - ing, the

(mp)

Chord diagrams: A7sus4, A7, D, Bm7

damp - ened my heart. Cracked some leaks; the floor - boards caught rot.—
 head filled with light. Hard to re - mem - ber the state I was in.—
 pres - sures were burst. Breez - es a - sing - ing, now feel - ing good.—

F#m7 A7sus4 A7 A7sus4 A7

A - bout to go down, — I had al - most for - got.
 In - stant am - ne - sia, — Yang to the Yin.
 The mo - ment had passed — like I knew that it should.

cresc.

D Bm F#m A7sus4 A7 D Bm

All I got to do is to, to love you. All I got to be is —

mf

C G F#m Bm F#m A

be hap - py. All it's got to take is some warmth to make — it blow a -

F C A7sus4 A7

way, blow a - way, — blow a - way.

D Bm F#m A7sus4 A7 D Bm

All I got to do is to, to love you. All I got to be is

C G F#m Bm F#m A

be hap - py. All it's got to take is some warmth to make_ it blow a -

F C G D F C

way, blow a - way, — blow a - way.

A7sus4

1. 2. A7 3. A7

D.S. $\text{\textcircled{S}}$ and fade

BREATH AWAY FROM HEAVEN

Words and Music by
GEORGE HARRISON

Slow half-time feel

N.C.

With pedal

In an - oth - er life, — I woke up dream - ing with —

2nd time: Instrumental solo

a sigh, as the morn - ing

light was paint - ing whis - pers of a joy.

Solo ends And I was in the can - dle - lit
And I was cap - tured by her lone -

G Bm/F#

bed - room,
li - ness,

Em G/D Bm

G Bm/F# Em G/D Bm

en - chant - ing beau - ty shim - mer - ing mag - ic - 'lly,
a wound - ed ti - ger on a wil - low - y path,

Am

like an ir - i - des - cent cloud be - ing blown by a wes - ter - ly
like an o - pal - es - cent moon all a - lone in the sky of a for -

C N.C. To Coda

wind. Mm. She can move your
- eign land. Mm.

soul with - out you know - ing.

She can take the breath — a - way — from heav - en.

Ooh, — ah.

D.S. al Coda

CODA
She can take the breath —

— a - way — from heav - en.

She can move your soul — with - out — you know — ing.)
 She is like an ev - er - last - ing blos - som.)

She can take the breath — a - way — from

Repeat and Fade



Optional Ending

heav - en.




CHEER DOWN

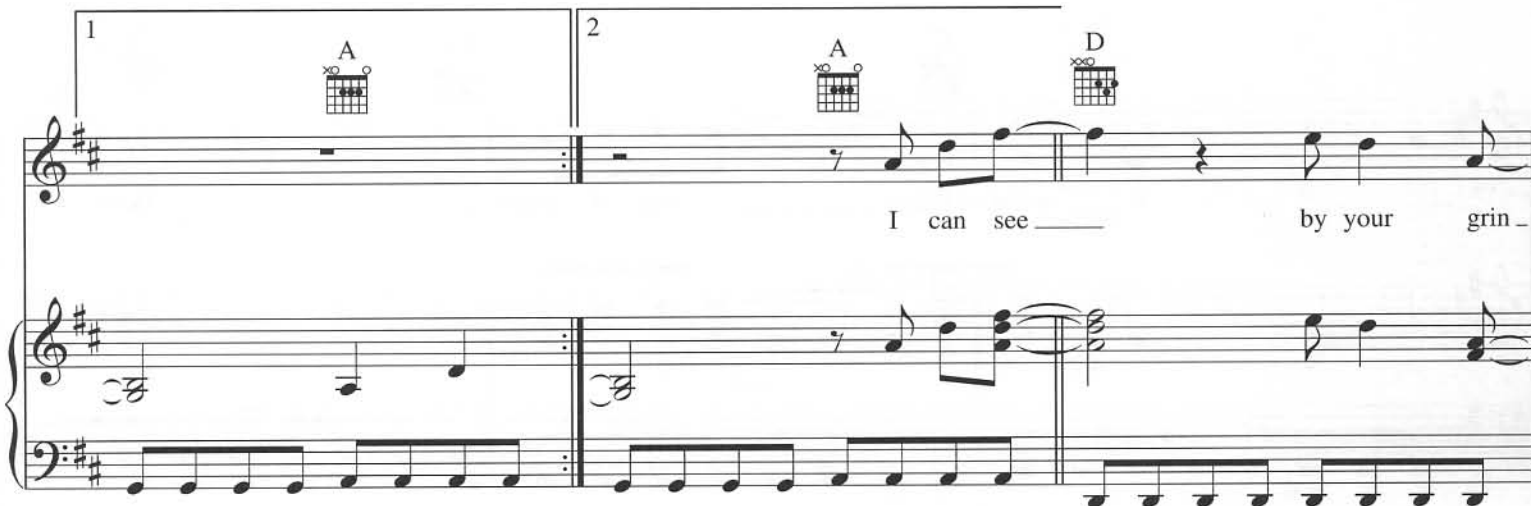
Words and Music by GEORGE HARRISON
and TOM PETTY

Moderately


D  

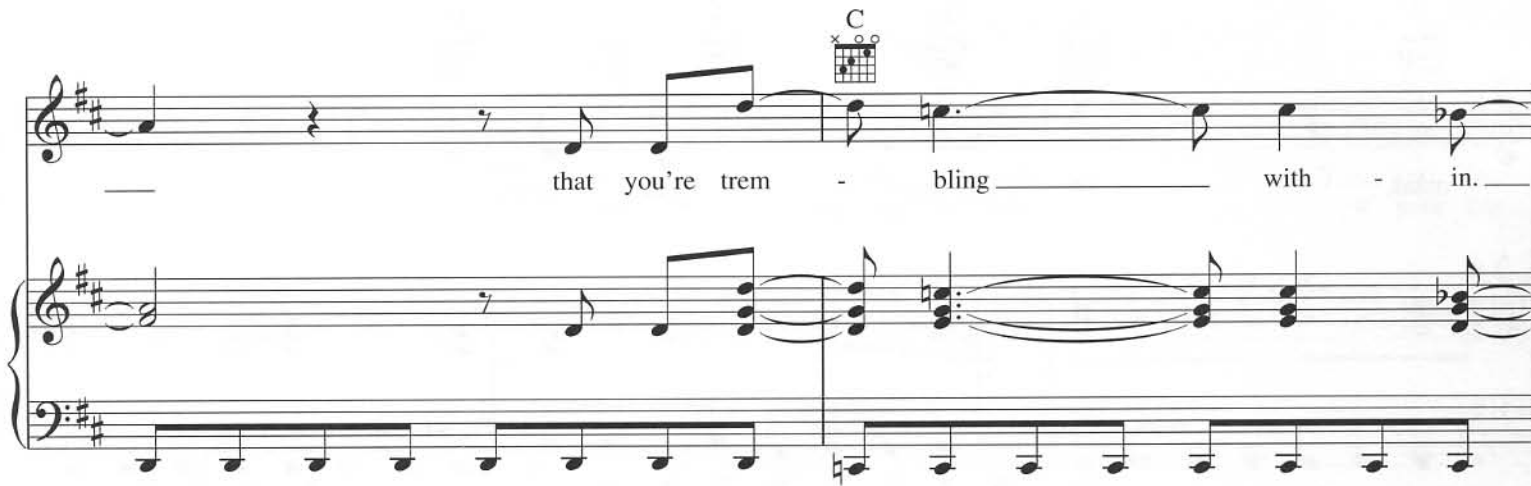


1  2  






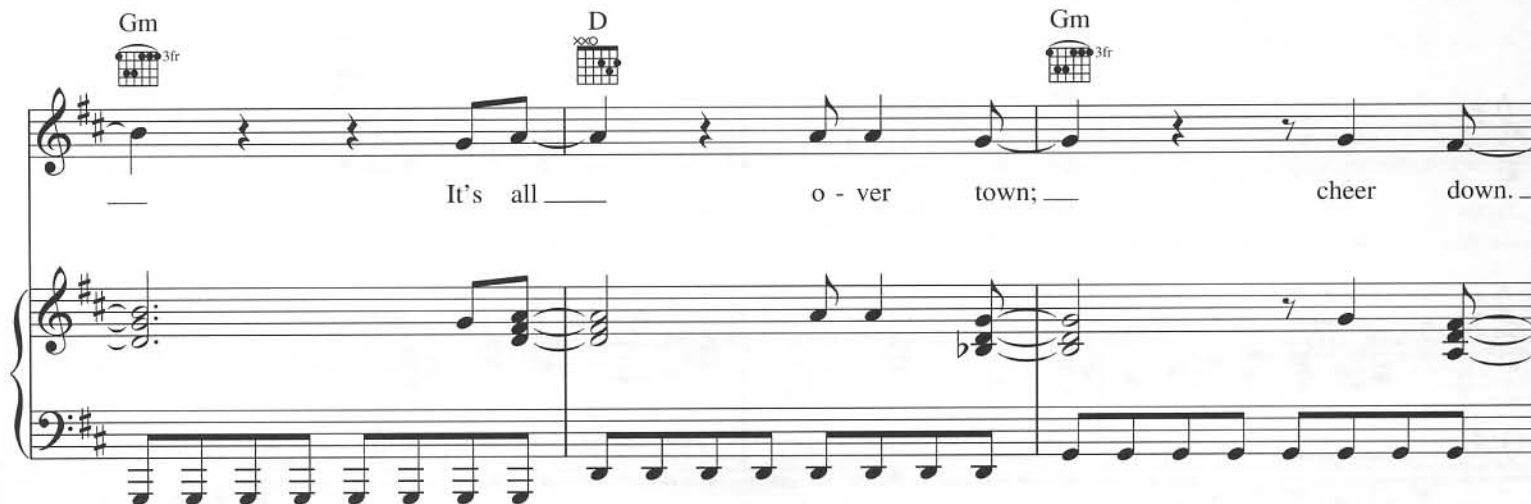
I can see _____ by your grin _





_____ that you're trem - bling _____ with - in. _____



_____ It's all _____ o - ver town; _____ cheer down. _____

D

And the smile — on — your face —

C Gm

is some - times — out of place. — Don't

D Gm A D

mind; no frowns. Cheer down. —

Gm6 D

If your hair — should fall, —

Gm6

if your shares _____ should crash, _
 When your teeth _____ drop out, _

D

Gm6

you'll get by _
 you'll get by _

D


A


e - ven with - out get - ting a rash. _ There's no tears _
 e - ven with - out tak - ing a bite. _ If your doc _


D


C

to _____ be shed; _ I'm gon - na love you _____ in - stead. _
 should be dead, _ I'm gon - na love you _____ in - stead. _

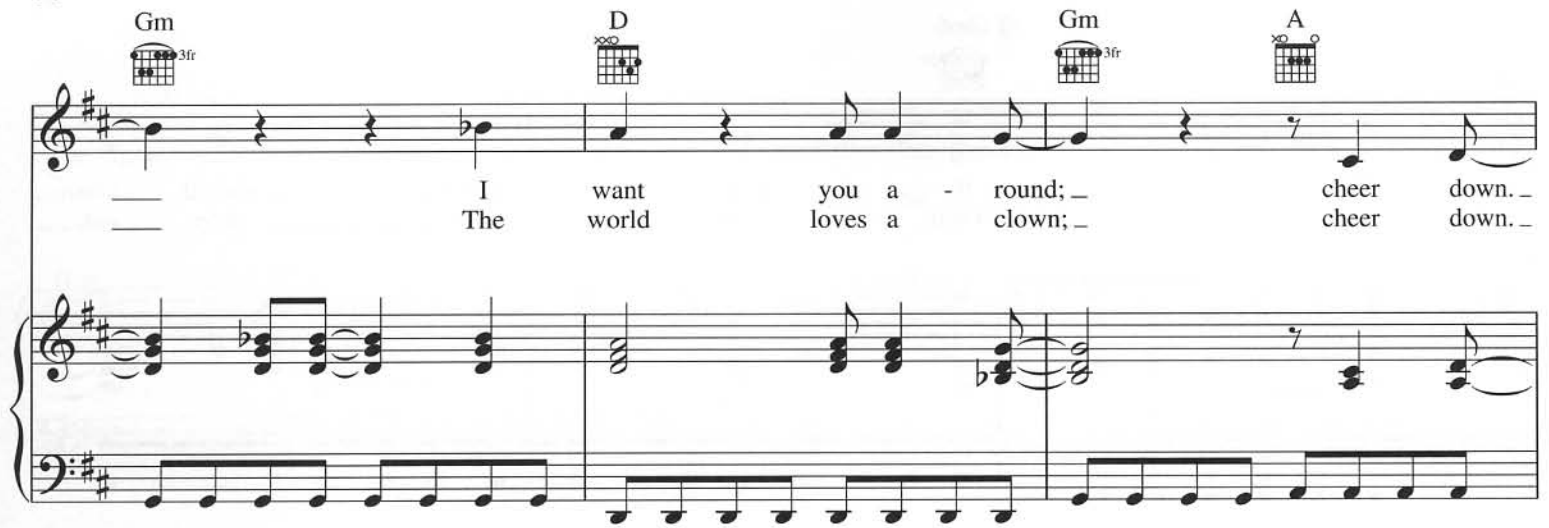
Gm  3fr

D 

Gm  3fr

A 

I want you a - round; - cheer down. -
 The world loves a clown; - cheer down. -



To Coda 


D 


Gm  3fr

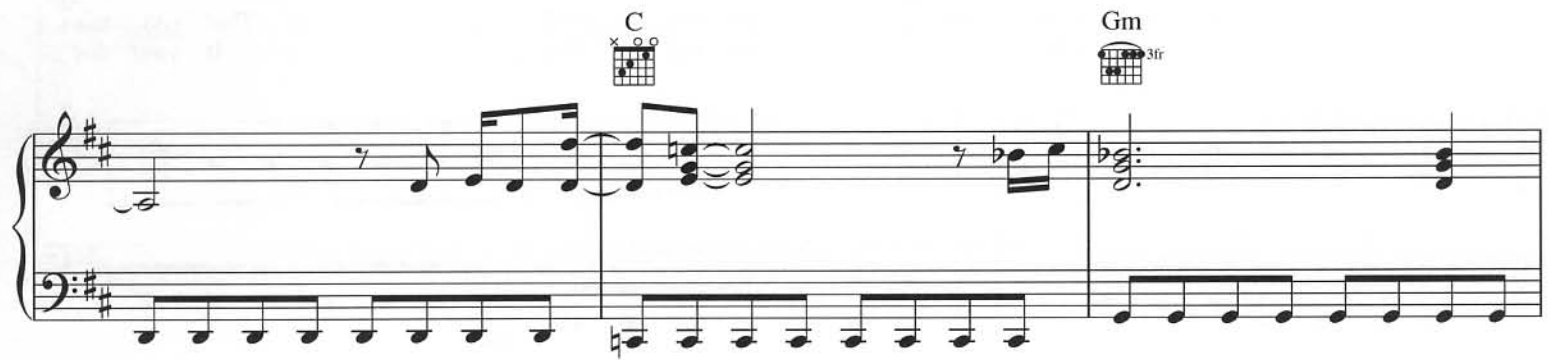
A 


D 





C 


Gm  3fr

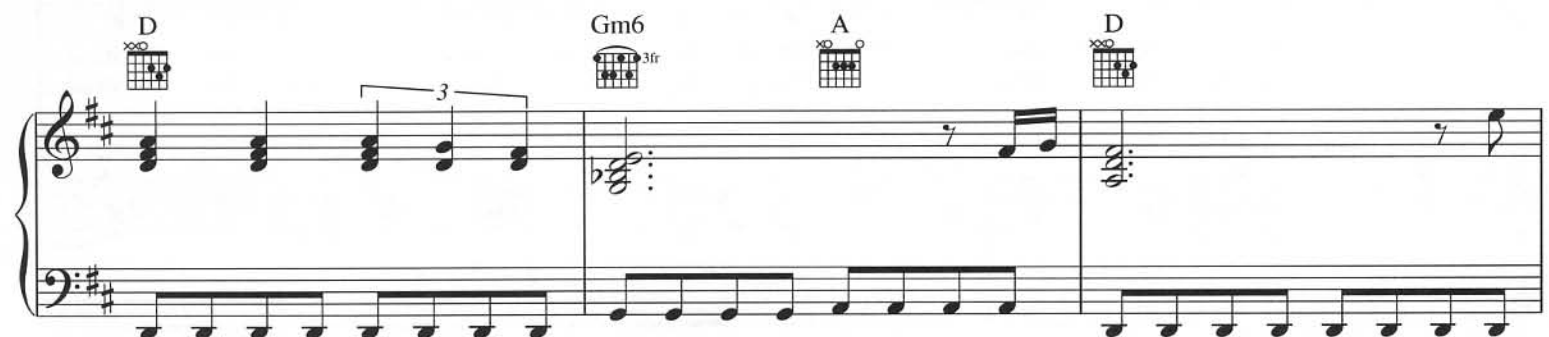


D 

Gm6  3fr

A 

D 



D.S. al Coda

CODA



Musical notation for the first system, including a vocal line with a whole rest and piano accompaniment.

Musical notation for the second system, including a vocal line with lyrics "I want you — a - round; -" and piano accompaniment.

Gm



Musical notation for the third system, including a vocal line with lyrics "cheer down. —" and piano accompaniment.

Gm6



Musical notation for the fourth system, including piano accompaniment.

Gm6



Play 11 times ad lib.

Musical notation for the fifth system, including piano accompaniment.

CRACKERBOX PALACE

Words and Music by
GEORGE HARRISON

Moderately

Bb Gm F Cm Eb Bb Gm F Cm Eb
 3 fr. 3 fr. 6 fr. 3 fr. 3 fr. 6 fr.

Bb Gm F Cm Eb Bb Gm F Cm Eb
 3 fr. 3 fr. 6 fr. 3 fr. 3 fr. 6 fr.

Bb Gm F Cm Eb Bb Gm F Cm
 3 fr. 3 fr. 6 fr. 3 fr. 3 fr.

I was so young when I was born, — my eyes could not yet see. —
 While grow-ing up or try-ing to, — not know-ing where to start, —
Instrumental

Eb Bb Gm F Cm Eb Bb Gm F Cm
 6 fr. 3 fr. 3 fr. 6 fr. 3 fr. 3 fr.

And by the time of my first dawn, — some-bod-y hold-ing me, —
 I looked a-round for some-one who — may help re-veal my heart. —

they said: I wel-come you_ to Crack-er-box Pal-ace;
 Some-one said: While you're a part_ of Crack-er-box Pal-ace,
 And we wel-come you_ to Crack-er-box Pal-ace;

we've been ex-pect-ing you_ You'll bring such joy in
 do what the rest all do or face the fact that
 we've been ex-pect-ing you_ You'll bring such joy in

Crack-er-box Pal-ace; no mat-ter where you roam, know our love is true...
 Crack-er-box Pal-ace may have no oth-er choice than to de-port you...
 Crack-er-box Pal-ace; no mat-ter where you roam, know our love is

1. 2.

true...

3.

Bb F Cm 3 fr. Bb F Cm 3 fr.

First system of musical notation. It features a guitar chord diagram for Bb, followed by F and Cm (3 fr.). The piano accompaniment consists of a treble and bass clef with notes and rests.

Bb F Cm 3 fr. Bb F7

Second system of musical notation. It features guitar chord diagrams for Bb, F, Cm (3 fr.), Bb, and F7. The piano accompaniment continues with notes and rests.

Bb Gm 3 fr. F Cm 3 fr. Eb 6 fr. Bb Gm 3 fr. F Cm 3 fr.

Some times are good; some times are bad. — That's all a part of life. —

Third system of musical notation. It features guitar chord diagrams for Bb, Gm (3 fr.), F, Cm (3 fr.), Eb (6 fr.), Bb, Gm (3 fr.), F, and Cm (3 fr.). The piano accompaniment includes the lyrics: "Some times are good; some times are bad. — That's all a part of life. —"

Eb 6 fr. Bb Gm 3 fr. F Cm 3 fr. Eb 6 fr. Bb Gm 3 fr. F Cm 3 fr.

And stand-ing in be-tween them all — I met a Mis-ter Grief, —

Fourth system of musical notation. It features guitar chord diagrams for Eb (6 fr.), Bb, Gm (3 fr.), F, Cm (3 fr.), Eb (6 fr.), Bb, Gm (3 fr.), F, and Cm (3 fr.). The piano accompaniment includes the lyrics: "And stand-ing in be-tween them all — I met a Mis-ter Grief, —"

E \flat 6 fr. B \flat F G \flat m 3 fr. F E \flat 6 fr.

and he said: I wel-come you to Crack-er-box Pal-ace;
wel-come you to Crack-er-box Pal-ace;

B \flat F D \flat m E \flat 6 fr. F

was not ex-pect-ing you. Let's rap and tap at
we've been ex-pect-ing you. You'll bring such joy in

G \flat m 3 fr. F E \flat 6 fr. E \flat m7 6 fr. To Coda

Crack-er-box Pal-ace; know that the Lord is well and in-side of you.
Crack-er-box Pal-ace; no mat-ter where you roam, know our love is true.

B \flat F G \flat m 3 fr. F E \flat 6 fr. E \flat m7 6 fr. D.S. al Coda

And we

Coda

B \flat F G \flat m F E \flat B \flat F D \flat m

E \flat F G \flat m F E \flat E \flat m7

6 fr. 3 fr. 6 fr. 6 fr. 6 fr.

You'll bring such joy in Crack-er-box Pal-ace; no mat-ter where you roam,

B \flat F

know our love, know our love is true.








G \flat m F E \flat E \flat m7 B \flat


3 fr. 6 fr. 6 fr.

CIRCLES

Words and Music by
GEORGE HARRISON

Moderately fast







Fm 
 Csus 
 C 
 Bsus/F# 
 Esus2 
 B/D# 
 B 




Esus 
 Em 
 Fm 

Friends come — and



Csus 
 C 
 Bsus/F# 
 Esus2 
 B/D# 
 B 

friends go — as I go round — and round — in



Em 
 Fm 

cir - cles. Love some - one, change your mind.



Csus C Bsus/F# Bsus B

De - cide _ he was a swine as you go round _ and round _ in

Em G Gmaj7/F#

cir - cles. He who knows _ does not _

G7/F G6/E Am Am(maj7)/G# Am7/G Am6/F#

_ speak. He who speaks _ does not _ know. { And I know And that }

Dm Bb Bm Bm/D To Coda

I go round in cir - cles.

Fm/C

Csus/G

Dis - like some-one and will ___ not bend. Lat - er they may be - come your ___

C/E

C

Bsus/F#

Esus2

B/D#

B

___ best friend ___ as life it goes ___ a - round ___ in

Em

Fm/C

Fm

Csus/G

C

cir - cles.

Bsus/F#

Esus2

B/D#

B

Em

Those cir - cles.

Fm/C Fm Csus/G C

Musical notation for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with quarter and eighth notes. Chord diagrams are provided above the staff for Fm/C, Fm, Csus/G, and C.

Bsus/F# Esus2 B/D# B Em

D.S. al Coda

Those cir - cles.

Musical notation for the second system. The treble clef has a melodic line with a fermata over the final note. The bass clef has a bass line. Chord diagrams are provided above the staff for Bsus/F#, Esus2, B/D#, B, and Em. The instruction "D.S. al Coda" is written at the end of the system. The lyrics "Those cir - cles." are centered under the treble clef.

CODA

Fm/C Fm

Soul takes on a bod - y, — with each birth — we make our date. With

Musical notation for the CODA section. It begins with a CODA symbol (a circle with a cross) and a double bar line. The treble clef has a melodic line with a fermata over the final note. The bass clef has a bass line. Chord diagrams are provided above the staff for Fm/C and Fm. The lyrics "Soul takes on a bod - y, — with each birth — we make our date. With" are written under the treble clef.

Csus C Bsus

life and death a - long — the road, — the soul re - in - car - nates. The show goes round — and round —

Musical notation for the final system. The treble clef has a melodic line with a fermata over the final note. The bass clef has a bass line. Chord diagrams are provided above the staff for Csus, C, and Bsus. The lyrics "life and death a - long — the road, — the soul re - in - car - nates. The show goes round — and round —" are written under the treble clef.

B Em

in cir - cles.

Fm/C Fm Csus/G C Bsus/F# Esus2

When loss and gain and _____ up and down _____ be - comes the same, then

B/D# B Em

we stop go'n _____ in cir - cles.

Bsus/F# Esus2 B/D# B Em

Round _____ and round _____ { in } cir - cles.
 { those }

Bsus/F# 4fr
 Esus2
 B/D# 4fr
 B

Round and round and round — those

Em

1 2

cir - cles. Those

Bsus/F# 4fr
 Esus2
 B/D# 4fr
 B
 Em

cir - cles. Those cir - cles.
(Lead vocal ad lib. on repeat)

Optional Ending

Bsus/F# 4fr
 Esus2
 B/D# 4fr
 B
 Em

Repeat and Fade

CLOUD NINE

Words and Music by
GEORGE HARRISON

Moderately

Gm



mf

Dm



Gm



F/G



Gm



N.C.

Have my

Gm



love; _____
time; _____

it fits you like _ a glove. _____
I'll show you Cloud _ Nine. _____

Join my dream, tell me yes. Bail out — should there be a mess. — The
 Take my smile and my heart; they were yours — from the start. — The

Dm Gm

1 F/G Gm

piec - es you don't need are mine. — Take my
 piec - es to o - mit are mine. —

F/G Gm Gm

Have my love; — use it while it does
 hope, — may - be e - ven share

2 F/G Gm Gm

you good. — Share my highs, but the times — that he hurts. —
 a joke. — If there's good to be shown, — you may make —

Dm



— pay no mind. — These piec - es you don't need are mine. —
 — it all — your own. — And if you want to quit, that's fine, —

Gm



Dm



I'll see you there — on Cloud — Nine. —
 while you're out look - ing for Cloud _ Nine. —

Gm



Fmaj7

Gm7

N.C.

Gm



Instrumental solo

The first system of music shows a piano accompaniment. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a steady bass line with chords.

The second system continues the piano accompaniment. Above the treble clef staff, there are two guitar chord diagrams: a Dm chord (x02211) and a Gm chord (320332). The Gm chord is marked with a '1' and '3fr', indicating a first fret, three-fingered barre.

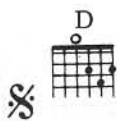
The third system introduces a vocal line in the treble clef staff. The lyrics are: "Solo ends Take my (Ooh, _____ Cloud Nine.) _____". Above the vocal line, there are three guitar chord diagrams: a Gm chord (320332) marked with '2' and '3fr', a Dm chord (x02211), and another Gm chord (320332) marked with '3fr'.

The fourth system shows the piano accompaniment for the final system on the page. The treble clef staff features a complex texture with many chords and some melodic fragments, while the bass clef staff continues with a consistent bass line.

DARK SWEET LADY

Words and Music by
GEORGE HARRISON

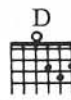
Moderately



My dark, ——— sweet la - dy,
My dark, ——— sweet la - dy,

mf

A13



you real - ly got — to me —
your heart ——— so close — to mine, —

F#7+5



To Coda ⊕

You gave ——— me ev - 'ry-thing.
you shine ——— so heav - en - ly,

A13 D

I've real - ly fall - en.

D/C# Bm F# Bm C9

You came_ and helped_ me through_ when I'd_ let go_.

D D/C# Bm F# Bm

You came_ from out_ the blue.

C9 A13

Nev-er_ have known_ what_ I'd done with - out you. _____

D.S. § al Coda ⊕

Coda

A13

C9

and I _____ love _____ you dear - ly,

A13

C9

my dark, _____ sweet la - dy. —

A13

F#7+5


D

Slower

DEAR ONE

Words and Music by
GEORGE HARRISON





Moderately, smoothly

A  A7  D (add E)  2 fr. E7 

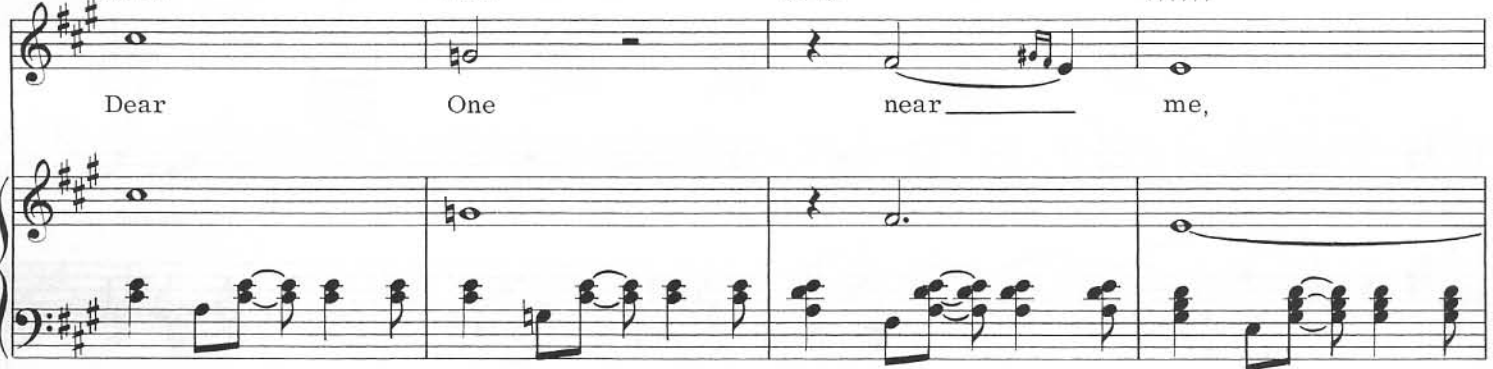





E7sus4  A  D 



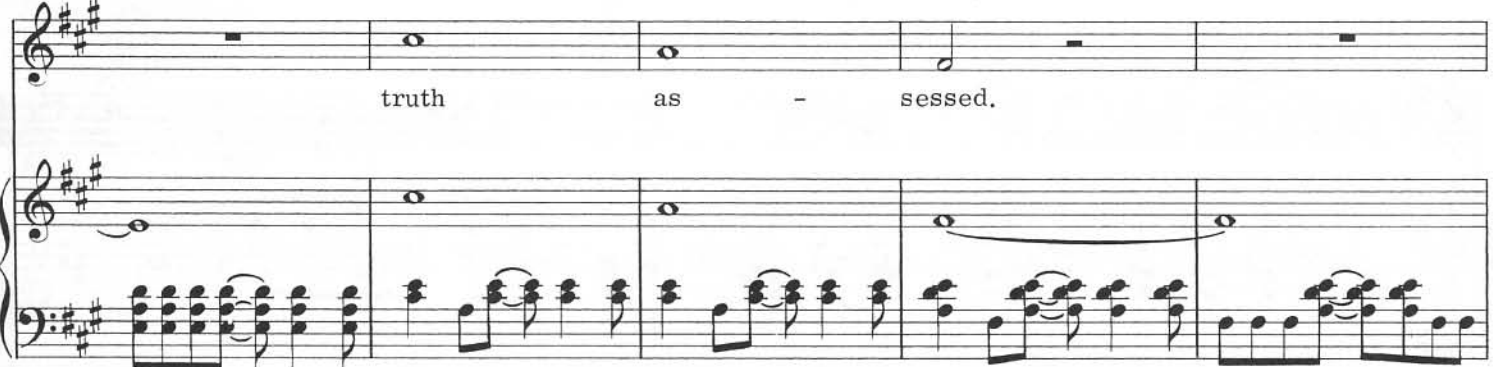
A  A7  D (add E)  2 fr. E7 

Dear One near _____ me,



E7sus4  A  D (add E)  2 fr.

truth as - sessed.



Re - born, world - wise,

mind at rest.

True Dear heart One sow you, show me
 Dear One show me

(mp)

God sim - ple has blest. Your
 Grace. Move

A7 D (add E) 2 fr. E7 E7sus4

soul whis pers,
me toward _____ Thee

A D No chord

love con fessed.)
with each pace. }

E7 A E7

My spir - it sings__ to you now; cre - a - tion stands__

mf

A E7 A

__ at your feet. My feel - ings call__ to you now;



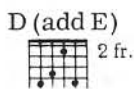
Dear One, I love (a) you. You hear my spir-



it sing to you; you see cre - a - tion at your feet.



You feel my feel - ings call - ing you; you know, Dear One,



To Coda

I love (a) you.

A A7 D A

First system of musical notation, measures 1-4. Chords A, A7, D, and A are indicated above the staff. The music is in G major and 3/4 time.

A7 D A D E

D.S. al Coda

Second system of musical notation, measures 5-8. Chords A7, D, A, D, and E are indicated above the staff. The instruction "D.S. al Coda" is written at the end of the system.

Coda

A A7 D A

Third system of musical notation, measures 9-12. The word "Coda" is written at the beginning. Chords A, A7, D, and A are indicated above the staff.

A7 D A D E

Fourth system of musical notation, measures 13-16. Chords A7, D, A, D, and E are indicated above the staff. The system ends with a 3/4 time signature.

A A7 D A

Fifth system of musical notation, measures 17-20. Chords A, A7, D, and A are indicated above the staff. The system ends with a 3/4 time signature.

DEVIL'S RADIO

Words and Music by
GEORGE HARRISON

Driving Rock N.C.

mf
With pedal

The piano introduction consists of two staves in 4/4 time, marked *mf* and *With pedal*. The right hand plays a steady eighth-note pattern, while the left hand plays a similar pattern, creating a driving rock rhythm.

G B5 G E G

(Gos - sip, gos - sip. Gos -

The first vocal line features guitar chords G, B5, G, E, and G. The lyrics are "(Gos - sip, gos - sip. Gos -".

The piano accompaniment continues with the same driving eighth-note pattern, providing harmonic support for the vocal line.

B5 G E C#m B

sip, gos - sip.) I heard it in the night, -
I hear it through the day, -

The second vocal line features guitar chords B5, G, E, C#m, and B. The lyrics are "sip, gos - sip.) I heard it in the night, - I hear it through the day, -".

The piano accompaniment continues, with a double bar line and repeat sign appearing at the end of the section.

E A B

words — that thought - less — speak, —
air - waves get - ting — filled —

The third vocal line features guitar chords E, A, and B. The lyrics are "words — that thought - less — speak, — air - waves get - ting — filled —".

The piano accompaniment concludes the piece with a final chord and a few notes in the bass line.



like vul - tures swoop - ing down be - low on the
with gos - sip broad - cast to and fro on the

1 dev - il's ra - di - o. 2 dev - il's ra - di - o.

(Oh yeah, gos - sip. Gos -

sip, oh yeah.) He's in the clubs and bars, -
He's in your T. - V. set; -

E A B E

and nev - er turns it down
won't give it a rest. That

C#m B G#m 1 B

talk - in' a - bout what he don't know on the dev - il's ra - di - o.
soul - be - tray - ing so - and - so,

E 2 B E G

the dev - il's ra - di - o. (Gos -

B5 G E G B5 G

sip, gos - sip. Gos - sip, gos -



sip. Oh yeah, Gos - sip, — gos - sip. oh yeah, — Gos -



sip, oh yeah, — oh yeah.) gos - sip. — It's white and black, like in -



dus - tri - al — waste, — pol - lu - tion of — the high - est de - gree. —



You won - der why I — don't —

B

N.C.

— hang out much; — I — won - der how — you can't see. —

C#m B E A B

He's in the films and songs, — and all your mag - a - zines. —

E C#m B G#m

It's ev - 'ry - where — that you may go, — the —

B E C#m B

— dev - il's ra - di - o. *Guitar solo*

E



A



B



E



First system of musical notation. The piano part consists of a treble and bass clef. The treble clef has a whole note chord (E major) followed by a half note chord (A major), and then a series of eighth notes. The bass clef has a series of eighth notes. The guitar part is indicated by chord diagrams for E, A, B, and E.

C#m



B



G#m



Second system of musical notation. The piano part continues with eighth notes in both staves. The guitar part features chord diagrams for C#m, B, and G#m.

B



E



G



B5



G



Third system of musical notation. The piano part has a treble clef staff with rests and a bass clef staff with eighth notes. The guitar part has chord diagrams for B, E, G, B5, and G. The lyrics "Solo ends (Oh yeah, gos -" are written below the staff.

Solo ends

(Oh yeah,

gos -

Fourth system of musical notation. The piano part continues with eighth notes in both staves. The guitar part has chord diagrams for G, B5, and G.

E



G



B5



G



E



Fifth system of musical notation. The piano part has a treble clef staff with rests and a bass clef staff with eighth notes. The guitar part has chord diagrams for E, G, B5, G, and E. The lyrics "sip. Gos - sip, oh yeah.)" are written below the staff.

sip.

Gos - sip,

oh yeah.)

Sixth system of musical notation. The piano part continues with eighth notes in both staves. The guitar part has chord diagrams for G, B5, G, and E.



Runstuck and fast, and no one really sees — quite —



— what bad it can do, —



as it shapes you in - to some - thing cold, like an Es - ki - mo ig - loo. —

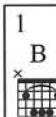


N.C.

— It's all a - cross our lives; —
Can creep up in the dark, — make



us like a weed, — it's spread — till
hide be - hind shades, — and



noth - ing else — has space to grow, — the dev - il's ra - di - o. —
buzz - ing like — a dy - na - mo, —



the dev - il's — ra - di - o. — (Gos -



sip, Oh yeah, gos - sip. oh yeah. Gos - sip, Gos - sip, — gos -

E G B5 G E G

7

sip. gos - sip. — Oh yeah, I heard you on the se - cret - wire - less, Gos -

B5 G E G

sip, you know, the dev - il's ra - di - o, — child. Gos -

oh yeah.

B5 G E G B5 G

sip, gos - sip. Gos - sip, gos -

E

sip.)

N.C.

DREAM AWAY

Words and Music by
GEORGE HARRISON

Moderately

N.C.

First system of musical notation for 'Dream Away'. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Moderately'. The first measure is marked 'N.C.' (No Chords). The second measure is marked 'ff' (fortissimo). Above the staff, guitar chord diagrams are provided for G, D, and Bm. The melody in the treble clef features a series of chords and a melodic line that moves from a high note to a lower one. The bass line in the bass clef provides a steady accompaniment.

Second system of musical notation. It continues the grand staff from the first system. Above the staff, guitar chord diagrams are provided for Em, Em/D, C, D7, and G. The melody in the treble clef includes the lyrics: "Oh ry in ___ eye ay. ___ Oh ry in ___ eye ay. ___ Oh ry in ___". A repeat sign is placed above the second measure of the melody. The piano accompaniment continues with chords and a melodic line.

Third system of musical notation. It continues the grand staff. Above the staff, guitar chord diagrams are provided for Em, Em/D, C, D7, G, and D. The melody in the treble clef includes the lyrics: "___ eye key ___ ooh lay. ___ Ka Lay ooh ___ lau ee. ___ Oh ry in ___". The piano accompaniment continues with chords and a melodic line.

Bm Em Em/D F7

— eye ay. — Sy - a te — lee ay — vee show. —

Bm Em Em/D

{ Mid - night sun - shine si - lent thun - der. Sky —
 Wak - ing while — you're still — deep sleep - ing. Find -
 Greed - y feel - ing, wheel - ing deal - ing. Los -

F7 N.C.

— as black — as day. —
 - ing you're not here. —
 - ing what you won. —

Eb F G

On - ly a dream — a - way. — Oh ry in —
 Watch - ing a dream — ap - pear. —
 See the dream come — un - done. —

2, 3

G Eb F G

The first system of the score shows a guitar part with chords G, Eb, F, and G. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

C G

Tum - bl - ing through — a thou - sand cen - tur - ies.
Stum - ble you may — with the el - e - men - tar - y.

The second system features guitar chords C and G. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

D Eb F G

You don't know where — you'll land. — It's — so dark —
Luck - y you got — so far. — All — you owe —

The third system features guitar chords D, Eb, F, and G. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

C G D

— in my - thol - o - gy.
— is a - pol - o - gies.

The fourth system features guitar chords C, G, and D. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line.

E_b **F** **G**

Treas - ures of his - to - ry _____ to be found _____
 Meas - ure the mys - ter - y _____ and as - tound _____

C **G** **C**

_____ near the leg - ends _____ of time. _____ All the
 _____ with - out tak - ing _____ up time. _____ Still the




G **C** **Am** **To Coda**

hand - i - works _____ re - main _____ there.
 hand - i - works _____ re - main _____ there.


E_b **F** **G** **D.S. al Coda**
(take 2nd ending)

On - ly a dream - a - way. _____ Oh ry in _____

CODA






On - ly a dream — a - way. —











Oh ry in — eye ay. — Oh ry in —










— eye ay. — Oh ry in — eye key — ooh lay. — Ka Lay ooh —



— lau ee. — Oh ry in — eye ay. — Say - a te — lee ay — vee show. —



F7 Bm Em Em/D

In out, hot — cold, up — down, young — old. What —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'In out, hot — cold, up — down, young — old. What —'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for F7, Bm, Em, and Em/D are provided above the vocal staff.

F7 N.C.

— a lot — to do. —

Detailed description: This system contains the next two measures. The vocal line continues with '— a lot — to do. —' and ends with a whole rest. The piano accompaniment continues with similar rhythmic patterns. A 'N.C.' (No Chords) instruction is placed above the vocal staff for the final measure. A chord diagram for F7 is shown above the first measure.

E♭ F G

Shar - ing a dream - with you. — Oh ry in —

Detailed description: This system contains the next two measures. The vocal line has 'Shar - ing a dream - with you. —' and 'Oh ry in —'. The piano accompaniment features a consistent eighth-note bass line and a right-hand melody. Chord diagrams for E♭, F, and G are provided above the vocal staff.

G D Bm

— eye ay. — Oh ry in — eye ay. — Oh ry in —

Detailed description: This system contains the final two measures. The vocal line repeats '— eye ay. — Oh ry in — eye ay. — Oh ry in —'. The piano accompaniment concludes with a similar rhythmic pattern. Chord diagrams for G, D, and Bm are provided above the vocal staff.

Em Em/D C D7 G D

— eye key — ooh lay. — Ka Lay ooh — lau ee. — Oh ry in —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Em, Em/D, C, D7, G, and D. The bottom two staves are piano accompaniment, with a treble clef staff and a bass clef staff.

Bm Em Em/D F7 D/F# Play 3 times

— eye ay. — Sy - a te — lee ay — vee show. — Oh ry in —

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Bm, Em, Em/D, F7, and D/F#. The instruction "Play 3 times" is written above the final measure of the vocal line. The bottom two staves are piano accompaniment.

G D Bm Em Em/D

— eye ay. — Oh ry in — eye ay. — Oh ry in — eye key — ooh lay. —

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for G, D, Bm, Em, and Em/D. The bottom two staves are piano accompaniment.

C D7 G D Bm

— Ka Lay ooh — lau ee. — Oh ry in — eye ay. —

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for C, D7, G, D, and Bm. The bottom two staves are piano accompaniment.

FASTER

Words and Music by
GEORGE HARRISON

Moderately bright

A(no 3rd) C G D A Bm G

Dsus4 D Dsus2 Dsus4 D Dsus2

Chose a life in cir - cus - es; jumped in - to the deep -
 Now he moved in - to the space that the spe - cial peo -

D Dsus2 A D Dsus2

est end, push - ing him - self to all ex - tremes. Made it.
 ple share, right on the edge of do or die where there

A

Dsus4 D Dsus2

Peo - ple be - came his friend. Now they stood and no -
is noth - ing left to spare. Still the crowds came pour -

Dsus4 D Dsus2

D Dsus2

ticed him; want - ed to be a part of it.
ing in. Some had hoped to see him fail.

A

D Dsus2 A

Pulled out some poor ma - chin - er - y. So he worked till the piec - es
Fill - ing their hearts with jeal - ous - ies, cra - zy peo - ple with love so -

Dsus4 D Dsus2 D Bm

fit. The peo - ple were in -
frail. The peo - ple were in -
No need to won - der

G D Bm

trigued. His wife held back her fears. — The head-lines gave ac -
 trigued. His wife held back her fears. — The head-lines gave ac -
 why. His wife held back her fears. — So few have e - ven

G D A/C# Bm A

claim. He'd re - al - ized their dreams. —
 claim. He'd re - al - ized their dreams. —
 tried to re - al - ize their dreams. —

A(no 3rd) C G D A Bm

Fast - er than a bul - let from a gun, — he is fast - er than ev - 'ry - one. —

G A(no 3rd) C G

Quick - er than the blink - ing of an eye, — like a flash, —

D A Bm D

— you could miss_ him go-ing by. — No one knows quite how he does it, but it's

A F#m Bm To Coda

true, — they say: He's the mas - ter of go - ing fast - er. —

1. 2. Dsus4 D Dsus4 D D.S. % al Coda

Coda A(no 3rd) C G D A

FISH ON THE SAND

Words and Music by
GEORGE HARRISON

Moderate Rock

A5



C



A5



mf

With pedal

C



F



G



C



G



C



I know _ you're in the sun; _____ I know _ you're close to ev -
You call _ me in the night, _____ but hide _ be - hind the day -

F



Am/E



Dm






'ry - one. _____ At times, - it's like you don't _ have a hold _ on _ me. _
- light; _____ and blow - ing like the wind, _ you don't let _ me _ see. _

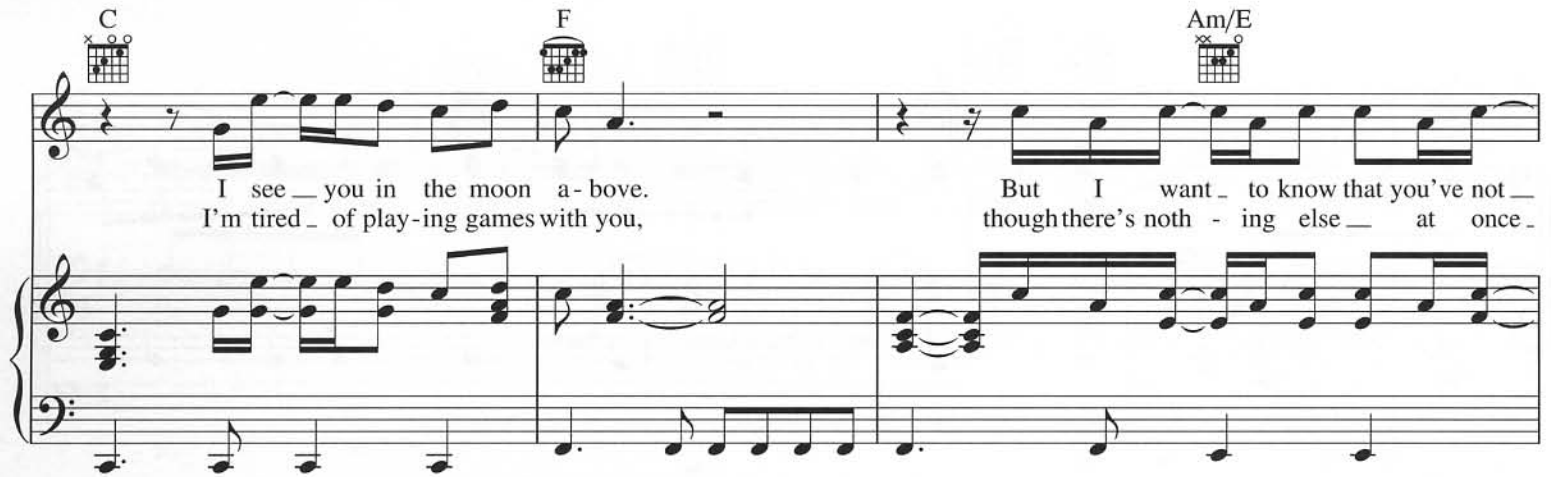
A5  C  G 

I see — you in — love; —
You know — I feel the pain; —



C  F  Am/E 

I see — you in the moon a - bove.
I'm tired — of play - ing games with you,
But I want — to know that you've not —
though there's noth - ing else — at once —



Dm  A5  C 

— lost the sight — of — me. —
— that would set — me — free. —



A5  C  A5 

You know — I need — you;
You know — I love — you;



C  A5  C 

you know - I love - - - - you. - - - - }
 you know - I need - - - - you. - - - - }
 If I'm not with you, I'm
 If I can't be with you, I'm



F  G  C 

not so much of a man; - - - - I'm like a fish on the sand. - - - -




1 2

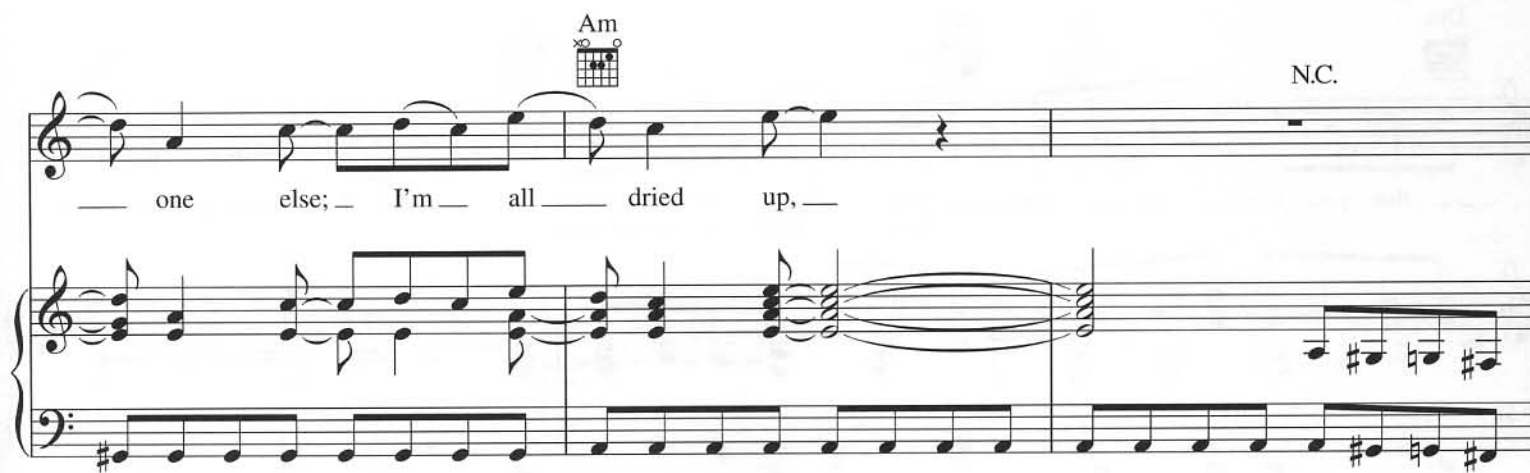
N.C. 

No use - - - - to no - - - -



Am  N.C.

- - - - one else; - - - - I'm - - - - all - - - - dried up, - - - -



F N.C. Db

watch ing all our lives — go by. — I can't_ be-lieve you want to — see _

G/B C G

— me cry - ing. I hold_ you in my heart; —

C F Am/E

I know_ that you're a part of me. But it's_ a must to know _

Dm A5 C

— that you love_ me_ — too. — I look_ you in the eye; _

G C F

you're swim-ming by my tear - drops.

Am/E Dm A5

But I want to know for sure that you'll let me see.

C A5 C

You know I want you;
You know I need you;

A5 C A5

you know I need you.
you know I love you.

C F G

If I'm not with you, I'm not so much of a man; — I'm like a fish on the sand. —

C G

— I'm a fish on the sand. —

C F

Not so much of a man, —

G C

— more a fish — on the sand. —

GONE TROPPO

Words and Music by
GEORGE HARRISON

Moderately



mf



There he, sit -
Warm sea, see -



- ting in the moon - light. Not found, liv - in' no cit - y.
— right to the bot - tom. No like shov - el - ing snow - fall.



He smile, mu - cho in a sun - shine. Night life,
 Good time, drink - ing on me bot - tle. The high - wide



count - ing de fruit - bat. } Trop - po, gone
 more - ton bay fig. - }



trop - po. Trop - po, it's



time you know - I gone trop - po.

G C F/C

Plant me in
Quite like, you

C G C

de hel - i - con - a. No thank, meet - ing de peo - ples.
ain't seen a sun - set. Could be liv - ing in rain - hill.

F/C C

Wake me, eat - a the pa - pa - ya. Much hot, not
Sun hot, you don't got a back - ache. Brown skin and

G C F

much on the bod - y. Trop - po, gone
ver - y a peel - ing.

C F

trop - po. Gone Trop - po, }
trop - po, }

To Coda ⊕

C G C


it's time you know - I gone trop - po.

F/C C G C


(Guitar solo ad lib.)


F/C C G C D.S. al Coda


CODA








 - po. Oh, — trop - po, gone






 trop - po.  Trop - po, it's





 time you know — I gone trop - po.

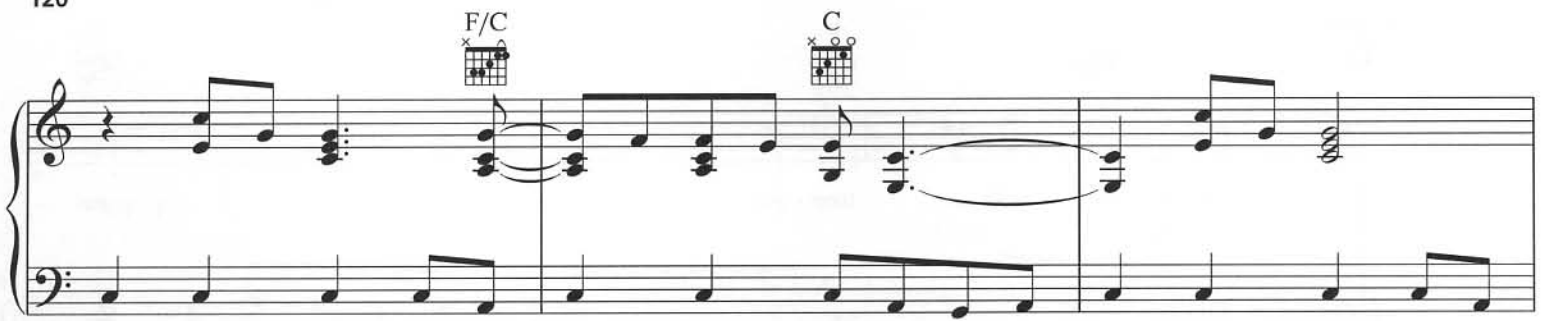










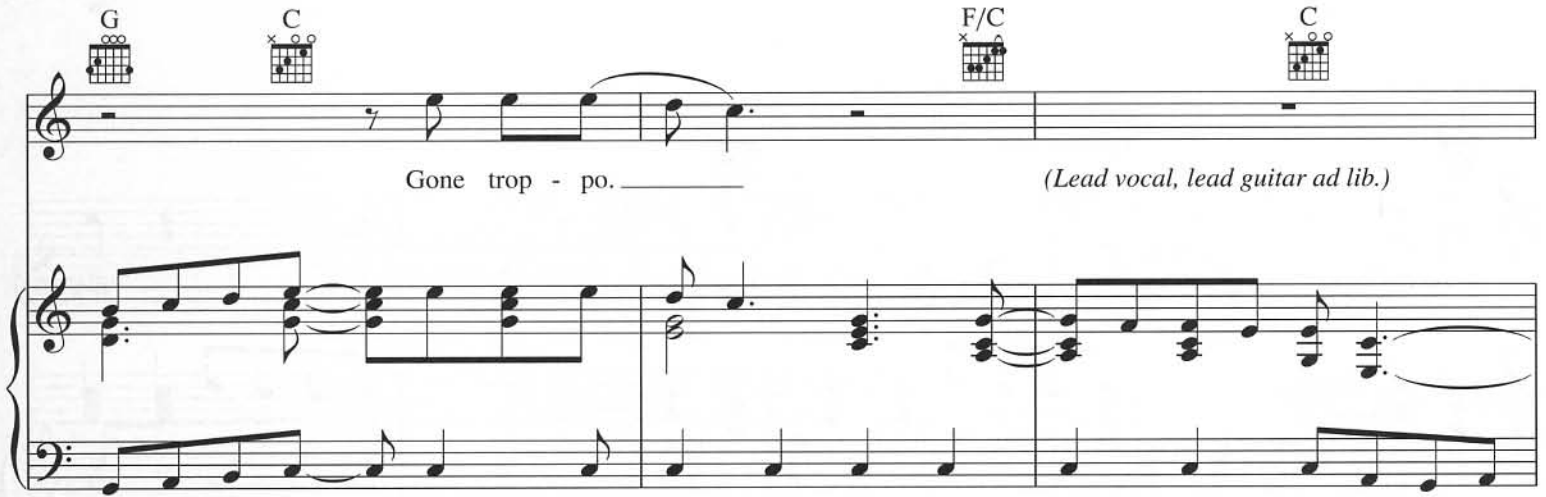


F/C  C 





G  C  F/C  C 

Gone trop - po. _____ (Lead vocal, lead guitar ad lib.)





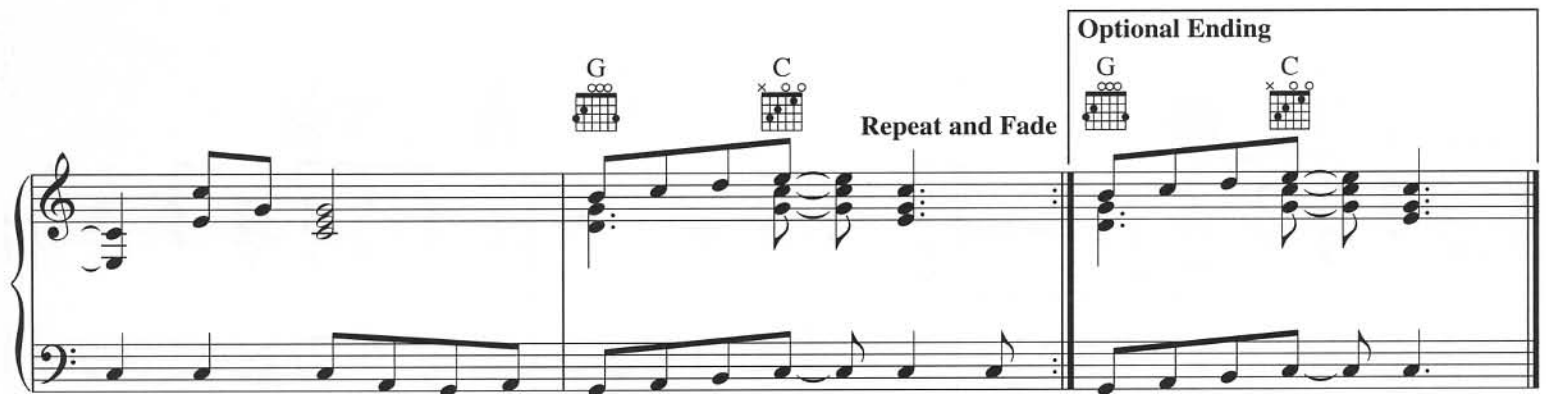
G  C  F/C  C 



G  C  Repeat and Fade

Optional Ending

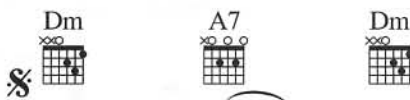
G  C 



GOT MY MIND SET ON YOU

Words and Music by
RUDY CLARK

Brightly

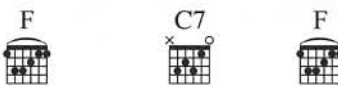


I got my mind set on you. I got my mind set on you.

mf



set on you. I got my mind set on you. Set on you. I got my mind set on you.



Got my mind set on you. But it's gon - na take mon -

Set on you. } But it's gon - na take mon -

ey, a whole lot - ta spend - ing mon - ey.

This system contains the first two staves of music. The top staff is the vocal line with lyrics 'ey, a whole lot - ta spend - ing mon - ey.' The guitar chords are Bb, C, F, and Bb. The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

It's gon - na take plen - ty of mon - ey — to do it right, —

This system contains the second two staves of music. The top staff has lyrics 'It's gon - na take plen - ty of mon - ey — to do it right, —'. The guitar chords are C, F, Bb, and C. The piano accompaniment continues with chords and a melodic line, featuring a triplet of eighth notes in the vocal line.

— child. It's gon - na take time, —

This system contains the third two staves of music. The top staff has lyrics '— child. It's gon - na take time, —'. The guitar chords are F, Bb, C, F, and Bb. The piano accompaniment continues with chords and a melodic line, featuring a long note in the vocal line.

a whole lot - ta pre - cious time. — It's gon - na take

This system contains the fourth two staves of music. The top staff has lyrics 'a whole lot - ta pre - cious time. — It's gon - na take'. The guitar chords are C, F, Bb, and C. The piano accompaniment continues with chords and a melodic line.

F Bb C F Bb

pa - tience and time, mm, to do it, to do it, to

F Bb To Coda I F Bb F To Coda II

do it, to do it, to do it, to do it right, child.

Dm A7 Dm

I got my mind set on you. I got my mind

F C7 F Dm A7 Dm

set on you. I got my mind set on you.

F C7 F

I got my mind set on you. And

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in G major, with lyrics "I got my mind set on you. And". The piano accompaniment is in the right and left hands. Chord diagrams for F, C7, and F are shown above the vocal line.

Bb F

this time I know it's real, the feel - ing that I feel.

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics "this time I know it's real, the feel - ing that I feel.". The piano accompaniment continues. Chord diagrams for Bb and F are shown above the vocal line.

Bb F Bb

I know if I put my mind to it, I

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics "I know if I put my mind to it, I". The piano accompaniment continues. Chord diagrams for Bb, F, and Bb are shown above the vocal line.

F C

know that I real - ly can do it. I got my mind

D.S. al Coda I

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics "know that I real - ly can do it. I got my mind". The piano accompaniment continues. Chord diagrams for F and C are shown above the vocal line. The instruction "D.S. al Coda I" is written at the end of the system. Triplet markings (3) are present over the notes "do" and "it." in the vocal line.

CODA I

F Bb F

do it, to do it right. —

Dm A7 Dm

F C7 F Dm A7 Dm

F C7 F

I got — my mind








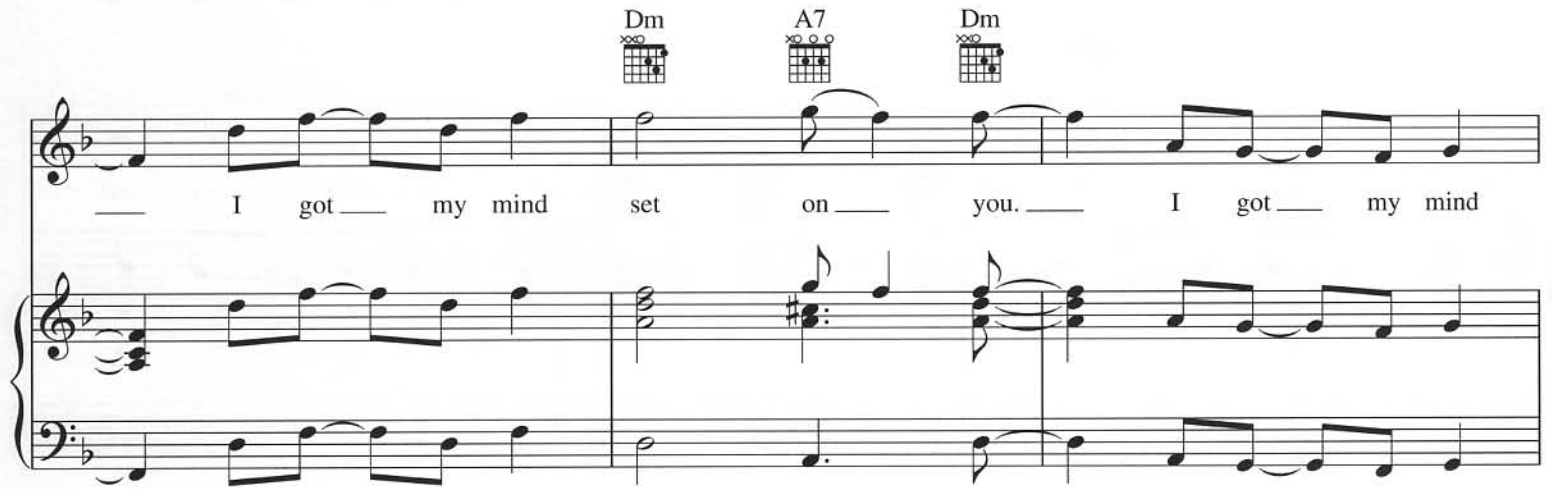



set on — you. — I got — my mind set on you. —



— I got — my mind set I on — you. — I got — my mind








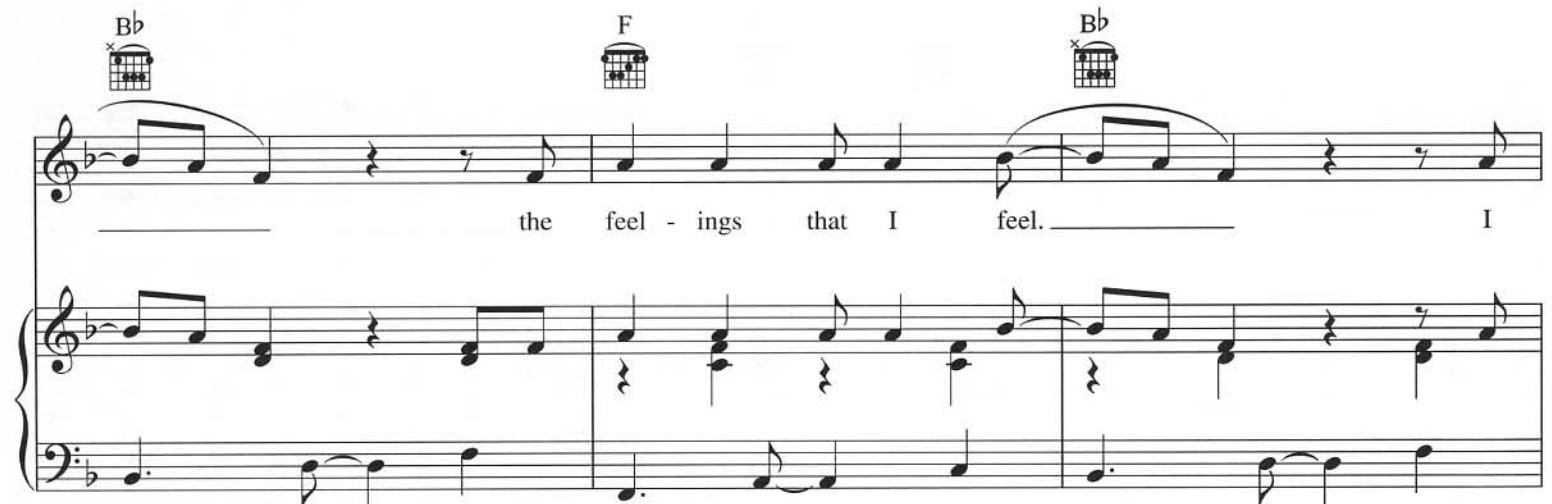


set on you. — And this time I know it's real, —



— the feel - ings that I feel. — I



F **Bb** **F**

know if I put my mind to — it. I know that I real - ly can do —

C

D.S.S. al Coda II

3 it. But it's gon - na take mon -

CODA II **F** **Bb** **F**

do it, to do it right. —

Dm **A7** **Dm** **F** **C7** **F**

Set on you. — Set on you. —

Repeat and Fade **Optional Ending**

I REALLY LOVE YOU

Words and Music by
LEROY SWEARINGEN

Moderate Doo Wop

N.C. A  C#m 

Dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

f





Bm  E  A  C#m  Bm  E7 

dum, dum, dum, dum, dum, dum. Ahh, _____ ahh, _____

A  C#m  Bm  E7  A  C#m 

aah, _____ ahh, _____ ahh, _____ ahh, _____




Bm  E7  A  E 



ahh. Yeah,

A  C#m  Bm  E7b9  A  C#m 







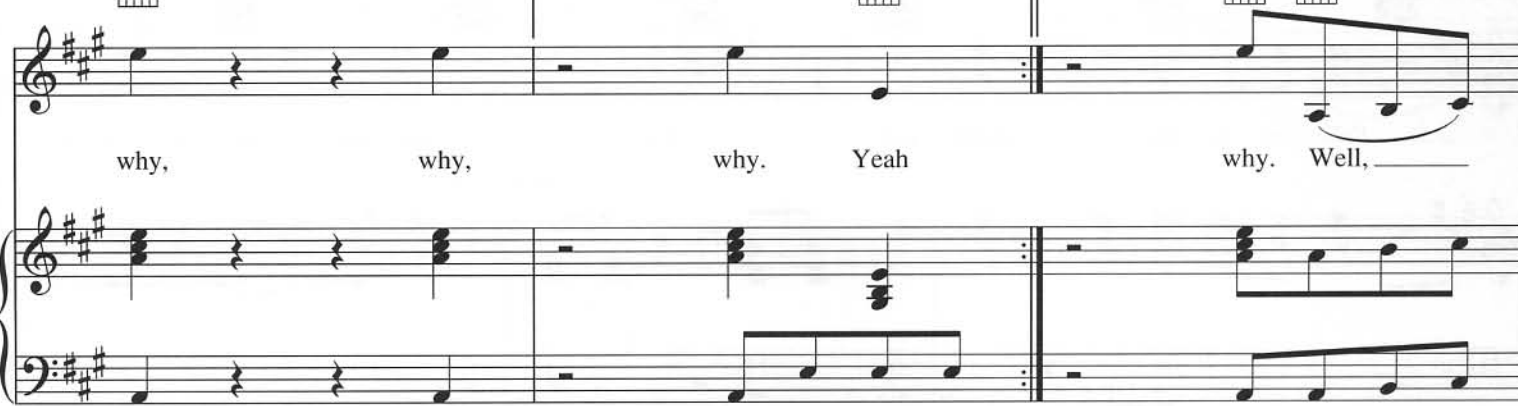
you, I real - ly, real - ly love you. }
 you, I real - ly, real - ly want you. }

Bm  E7b9  A  C#m  Bm  E7b9 



No - bod - y else will do. That's why I love you. That's

A  1 E  2 A  E 



why, why, why. Yeah why. Well, _____

D **A**

babe you know I love you so. I'd pay the world if

A7 **D**

you could know. *(And But)* when I see you com - in' down the street my

Bm **E7** **E7#5** **A** **C#m**

heart _____ skips a beat. You,

Bm **E7b9** **A** **C#m** **Bm** **E7b9**

I real - ly real - ly need you but yet you play me for a

A C#m Bm E7b9 To Coda A

fool. Why do you do me like you do, do,

This system contains the first two measures of the piece. It features guitar chords A, C#m, Bm, E7b9, and A. The vocal line begins with the lyrics 'fool. Why do you do me like you do, do,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

E7 A C#m Bm E7

do? Yeah, aah, ahh,

The second system covers measures three and four. Guitar chords E7, A, C#m, Bm, and E7 are indicated. The vocal line continues with 'do? Yeah, aah, ahh,'. The piano accompaniment features a more complex harmonic texture with sustained chords and moving lines in both hands.

A C#m Bm E7 A C#m

ahh, ahh, aah, ahh,

The third system covers measures five and six. Guitar chords A, C#m, Bm, E7, A, and C#m are shown. The vocal line has 'ahh, ahh, aah, ahh,'. The piano accompaniment continues with sustained chords and rhythmic patterns.

Bm E7 A

aah. Well,

D.S. al Coda

The final system covers measures seven and eight. Guitar chords Bm, E7, and A are indicated. The vocal line concludes with 'aah. Well,'. The piano accompaniment ends with a final chord and a short melodic flourish. The instruction 'D.S. al Coda' is placed at the end of the system.

CODA

do? Why do you do me like you do, why,

why? Yeah, ahh, ahh,

ahh, ahh, ahh, ahh,

ahh.

Repeat and Fade

Optional Ending

GREECE

Words and Music by
GEORGE HARRISON

Moderately



mf




N.C.

First system of musical notation. The key signature has two sharps (F# and C#). The system consists of two staves: a treble clef staff and a bass clef staff. Above the treble staff, guitar chord diagrams are provided for C#m, F#m, E, E6, and E. The C#m and F#m diagrams include an 'x' on the 6th string and a '4fr' label. The treble staff contains a melodic line with slurs and ties, while the bass staff contains a steady eighth-note accompaniment.

Second system of musical notation. The key signature remains two sharps. Above the treble staff, guitar chord diagrams are provided for Esus, E, C#m, and F#m. The C#m and F#m diagrams include an 'x' on the 6th string and a '4fr' label. The treble staff features a melodic line with slurs and ties, and the bass staff continues with an eighth-note accompaniment.

Third system of musical notation. The key signature remains two sharps. Above the treble staff, guitar chord diagrams are provided for E, E6, E, Esus, E, D#dim7, and A. The D#dim7 and A diagrams include an 'x' on the 6th string. The treble staff contains a melodic line with slurs and ties, and the bass staff continues with an eighth-note accompaniment.

Fourth system of musical notation. The key signature remains two sharps. Above the treble staff, guitar chord diagrams are provided for D#dim7 and A. Both diagrams include an 'x' on the 6th string. The treble staff contains a melodic line with slurs and ties, and the bass staff continues with an eighth-note accompaniment.

E6 E D Dsus2 E6 E

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melody with chords and a 7th fret marker. The bass clef contains a bass line. Above the staff are guitar chord diagrams for E6, E, D, Dsus2, E6, and E.

N.C. E6 E D Dsus2

Musical notation for the second system, featuring a treble and bass clef. The treble clef contains a melody with chords and a 7th fret marker. The bass clef contains a bass line. Above the staff are guitar chord diagrams for N.C., E6, E, D, and Dsus2.

E6 A

Musical notation for the third system, featuring a treble and bass clef. The treble clef contains a melody with chords. The bass clef contains a bass line. Above the staff are guitar chord diagrams for E6 and A.


F A



Wel - come to Slo - via. Not past Ar - men - ia. Wel - come to Lourdes_ and lay.
 Home-made A - then - a, hand-ed on Pla - to. Hole_ in my So - cra - tes.

Musical notation for the fourth system, featuring a treble and bass clef. The treble clef contains a melody with lyrics. The bass clef contains a bass line. Above the staff are guitar chord diagrams for F and A.

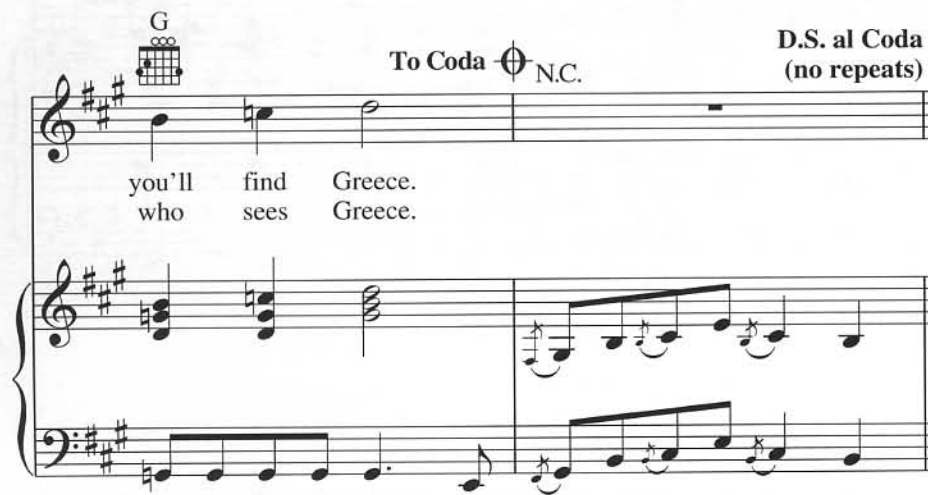
F  B 

Left side of Tur - key. Run 'round near Fi - ji,
I came A - crop - 'lis a Mon - ty Py - thag - 'rus



G  **To Coda**  N.C. **D.S. al Coda**
(no repeats)

you'll find Greece.
who sees Greece.







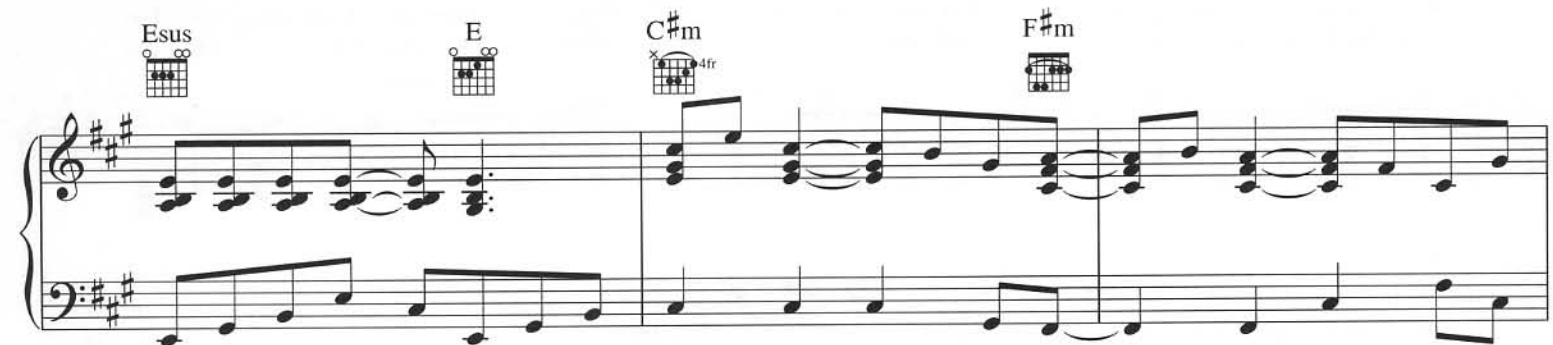
CODA  N.C.



C#m  4fr F#m  E  Esus  E 



Esus  E  C#m  4fr F#m 



E E6 E Esus E D#dim7 A

The first system of music consists of two staves. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. Above the treble staff, seven guitar chord diagrams are shown: E (open), E6 (open), E (open), Esus (open), E (open), D#dim7 (open), and A (open).

D#dim7 A

The second system of music consists of two staves. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. Above the treble staff, two guitar chord diagrams are shown: D#dim7 (open) and A (open).

E6 E D Dsus2

The third system of music consists of two staves. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. Above the treble staff, four guitar chord diagrams are shown: E6 (open), E (open), D (open), and Dsus2 (open).

E6 E D

The fourth system of music consists of two staves. The treble clef staff contains a melody with notes G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5. Above the treble staff, three guitar chord diagrams are shown: E6 (open), E (open), and D (open).



First system of musical notation, measures 1-4. The key signature has three sharps (F#, C#, G#). The guitar part features chords E, D, E6, and E. The piano part has a melodic line in the right hand and a bass line in the left hand.

N.C.



Second system of musical notation, measures 5-8. The guitar part features chords C#m, F#m, and C#m. The piano part continues with a melodic line and bass line.

F#m



Third system of musical notation, measures 9-12. The guitar part features chords F#m, C#m, and F#m. The piano part continues with a melodic line and bass line.



Fourth system of musical notation, measures 13-16. The guitar part features chords C#m, Bm, Bb, and A. The piano part continues with a melodic line and bass line.

HERE COMES THE MOON

Words and Music by
GEORGE HARRISON

Moderately slow, in 2

D

G

mf

Am7

D#07

Ev - 'ry - bod - y's talk - in' up - a storm. -
Im - pulse al - ways quick - ens when_ it's full, -
Looks like a lit - tle broth - er to_ the sun, -
Breath is al - ways tak - en when_ it's new. -

D7

Act like they don't no - ticed it, but here -
as it turns my head_ a-round me. Yes, -
or moth - er to the stars at night. And here -
En - hance up - on the clouds a-round it. Yes, -

C7 D7sus4 G Bm7

— it is, and— here it comes.—
 — it does, and— here it comes.—
 — it is, and— here it comes.—
 — it is, and— here it comes.—

Here comes the moon, the moon,— the moon,

Em7 G7/D C A G Bm7

the moon, the moon. _____ Here comes the moon, the moon,— the moon,

Em7 G7/D C A7 1. D

the moon, the moon. _____ Oh, yeah. _____

G 2. G Bm7

Here comes the moon, the moon,— the moon,

Em7 G7/D C A7 D

To Coda

the moon, the moon. Oh, yeah.

G

God's_ gift I

Am7 D7 G

see that's mov - ing up there in-to the_ night. Though_ dark,

Am7 D7 G

the mir - ror in the sky_ re - flects_ us our_ light.

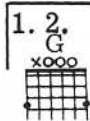
D.S. (with repeats) al Coda

Coda



Here comes the moon, the moon, the moon, the moon, the moon.

Oh, yeah.



Repeat and fade

Repeat and fade



HONG KONG BLUES

Words and Music by
HOAGY CARMICHAEL

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a grand staff (treble and bass clefs) and a vocal line. Chord diagrams are provided for various chords and fret positions.

System 1: Features a C#m chord diagram at the 4th fret. The piano accompaniment includes a walking bass line in the bass clef and chords in the treble clef.

System 2: Features a G#7 chord diagram at the 4th fret. The piano accompaniment continues with a walking bass line and chords.

System 3: Features C#m and C#m7 chord diagrams at the 4th fret. The vocal line includes the lyrics: "It's the sto-ry of a ver-y un-for-tu-nate That's".

System 4: Features C#m6, Amaj7/C#, C#m, and G#7+5 chord diagrams at various fret positions (3fr, 2fr, 4fr). The vocal line includes the lyrics: "col - ored man — who got ar - rest - ed down in old Hong".

C#m 4fr. **C#m7** 4fr.

Kong. He got twen - ty years' priv - i - lege tak - en a -

C#m6 3fr. **Amaj7/C#** 2fr. **G#7+5** 4fr. *To Coda*

way from him — when he kicked old Bud - dha's gong. —

C#m 4fr. **B** **E**

Now he's pop-pin' the pi-an-o just to raise the price — of a

C#m 4fr. **Amaj7** **G#7** 4fr.

tick - et to the land of the free. — Well, he

E

says his home's in Fris - co where they send the rice, — but it's

B7

E

G#7 4fr.

real - ly in Ten - nes - see. — That's why he

C#m 4fr.

G# 4fr.

C#m 4fr.

says: — "I need some-one to

G#7 4fr.

C#m 4fr.

C#m/B

love me. I need some-bod - y to car - ry — me home —

Amaj7



G#7



4fr.

C#m



4fr.

E6



A



B



E



to San- Fran-cis-co and bur-y my bod-y — there-



G#7

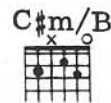
4fr.



C#m

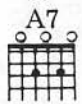
4fr.

I need some-one to lend me a



C#m/B

fif - ty - dol - lar bill, — and then — I'll leave



A7



G#7

4fr.

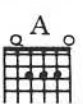


C#m

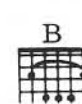
4fr.



E6



A



B

Hong Kong be - hind — me for hap-pi-ness — once a -

E A E A

gain. Won't some-bod - y be - lieve _

A#07 E E7

I've a yen - to see that bay a - gain? _

A A#07

Ev - 'ry time I try ____ to leave, sweet

E G#7 4fr. C#m 4fr.

o - pi - um won't let me fly a - way. _____ I need some-one to

love me. I need some - bod - y to

G#7 4fr.

car - ry — me home — to San — Fran-

C#m 4fr. C#m/B A7 G#7 4fr.

cis - co and bur - y my bod - y there."

E A B E

G#7 4fr. D.C. al Coda

Coda G#7 4fr. C#m 4fr.

kicked old Bud-dha's gong.

IF YOU BELIEVE

Words and Music by GEORGE HARRISON
and GARY WRIGHT

Moderately bright

The musical score is written in 4/4 time and consists of three systems. Each system includes a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The guitar part features chords C, C7, and F in the first system; Fm and G in the second system; and C, C7, and F in the third system. The piano accompaniment includes a dynamic marking of *mf* in the first system. The lyrics are placed below the third system's vocal line.

You can wor - ry your life ___ a - way ___ with not know - ing what each ___
Too man - y trou - bles you can't ___ con - trol ___ to get you fall - ing in - to ___

Fm G C/G G7

new day may bring to you.
the holes they dig for you.

C C7 F

Or take each day as it goes on; wake up to the love—
Get up; you have all your needs. Pray give up, and it all—

Fm G C/G G7

that flows on a round you. } If you be - lieve, —
re - cedes a way from you. }

C F

if you be - lieve in you, —

Fm G C

ev-'ry-thing_ you thought_ is pos - si-ble. If you be-lieve,--

F Fm

if you be-lieve__ in me,___ all your love's_ re - flect - ed back_

1. G C C7 F

when you be - lieve.---

Fm G 2. G

to you. If you be - lieve,--

D. S. ff and fade

JUST FOR TODAY

Words and Music by
GEORGE HARRISON

Slowly



Just for to - day, — I could try _ to live _ through this day

p

With pedal



on - ly, not deal - with all life's prob - lems, just for to -

3



day. — If just for one

Am Em B Em

night, — I could feel — not — sad and lone-ly, not

Dm C Em/B Am E

be — my own — life's prob-lem, just for one night. —

G C Am

{ If just } for to - day, — I could
Just

Em B Em Dm

try — to live — through this day on - ly, not deal - with all life's

C Em/B Am E G N.C.

prob- lems, just for to - day. Just for to -

This system contains the first two measures of the piece. The guitar part features chords C, Em/B, Am, E, and G. The vocal line has lyrics "prob- lems, just for to - day. Just for to -". The piano accompaniment includes a triplet of eighth notes in the right hand.

C Am Em B

day. } *Instrumental solo*

This system begins with an instrumental solo. The guitar part has chords C, Am, Em, and B. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand.

Em Dm C Em/B Am

This system continues the instrumental solo. The guitar part has chords Em, Dm, C, Em/B, and Am. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, including a triplet of eighth notes in the right hand.

E G G C

Solo ends If

This system concludes the instrumental solo. The guitar part has chords E, G, G, and C. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line and repeat signs.

IT'S WHAT YOU VALUE

Words and Music by
GEORGE HARRISON

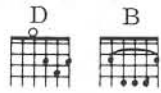
Moderate Rock beat

The first system of music features a piano introduction in 4/4 time with a moderate rock beat. The key signature has three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. Above the treble staff, guitar chord diagrams are provided for the first six measures: A, D, B, E7, D, and A. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff consists of eighth and quarter notes, while the bass line provides a steady accompaniment.

The second system continues the piano introduction. It features guitar chord diagrams for measures 7-12: D, B, E7, D, and A. The piano accompaniment maintains the moderate rock beat, with the treble staff playing a melodic line and the bass staff providing harmonic support.

The third system continues the piano introduction. It features guitar chord diagrams for measures 13-18: D, B, E7, D, and A. The piano accompaniment maintains the moderate rock beat, with the treble staff playing a melodic line and the bass staff providing harmonic support.

The fourth system continues the piano introduction. It features guitar chord diagrams for measures 19-24: D, B, E7, D, and A. The piano accompaniment maintains the moderate rock beat, with the treble staff playing a melodic line and the bass staff providing harmonic support.



Some - one's driv - ing a Four - Fif - ty, and his friends_ are
 Some - one's driv - ing a six - wheel - er; seems the world_ is



so _____ wild. _____ They're still in their stick shift - ies;
 all _____ blurred. _____ Knows he's in a show steal - er



they feel_ they have much_ more_ style_ but I've found: }
 with a sound_ that's un - com - pared_ and I've found: }



It's all up_ to_ what_ you val - ue_ down_






to where you are. — It all swings on the pain you've gone through







get-ting where you are. — It's all up to what you value in —






— your mo-tor-car. — It all rests on what it's cost you







get-ting where you are; — it's what you value.

To Coda 

D B E7 D A

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. Above the staff are five guitar chord diagrams: D (open), B (open), E7 (open), D (open), and A (open). The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line.

D B E7 D A

D.S. al Coda ⊕

The second system continues the musical piece. It includes the same five guitar chord diagrams as the first system. The piano accompaniment continues with similar textures. The system concludes with the instruction *D.S. al Coda* followed by a Coda symbol (a circle with a cross).

Coda ⊕

Bm9 E7 Bm9 E7 A

ue.

The Coda section begins with a Coda symbol (a circle with a cross) and the word "Coda" written above it. The piano part continues with the same accompaniment style. The right hand has a melodic line with some rests. The left hand continues with eighth-note patterns. The system ends with the instruction *ue.* (fine).

D B E7 D A

The final system of music on the page includes the same five guitar chord diagrams as the first system. The piano accompaniment concludes with a final cadence in the right hand and a final bass note in the left hand.

LEARNING HOW TO LOVE YOU

Words and Music by
GEORGE HARRISON

Moderately, smoothly

Am7

Abm7 4 fr. Gm7 3 fr.

mf

with pedal

Gb7+9 2 fr.

No chord

C7 F Fmaj7

While all _____ is still _____ in _____ the night _____

F7 Cm Cm(maj7)

_____ and si - lence starts _____ its flow, _____

Cm7 3 fr. F7

be - come or dis - be - lieve -

Bb Am Am7

me. Left a - lone with my heart, I'm

Gm7 3 fr. Gb7+9 2 fr.

learn - ing how to love you. While

F Fmaj7 F7

wait - ing on the Light, how

Cm 3 fr. Cm(maj7) 3 fr. Cm7 3 fr.

pa - tience learned to grow. En -

F7 F7-9 Bb

deav - or could re - lieve me.

Am Am7 Abm7 4 fr.

Left a - lone with my heart, I

Gm7 3 fr. Gb7+9 2 fr.

know that I can love you.

Gm9 3 fr. Gm 3 fr. Gm9 3 fr. Gm 3 fr.

Love— you like— you— may have nev - er {been, — }
seen, — }

Ebmaj9 5 fr. Eb 6 fr. Ebmaj9 5 fr. Eb 6 fr.

move— you more— ways— than you— have {seen, — }
seen, — } to a point—

Cm7 3 fr.

— in— the time where we see— so— much more— than the ground—

Ebm7 6 fr. Gm7 3 fr.

— that— we touch— with— each step so— un -

C9 C7 F Fmaj7

sure. As tear - drops cloud _____ the sight, _____

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Chord diagrams for C9, C7, F, and Fmaj7 are shown above the vocal line. The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

F7 Cm Cm(maj7)

your eyes _____ may nev - er know. _____


Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Chord diagrams for F7, Cm (3 fr.), and Cm(maj7) (3 fr.) are shown above the vocal line. The piano accompaniment continues with a consistent harmonic texture.

Cm7 3 fr. F7 F7-9

No truth _____ could ev - er

Detailed description: This system contains the third two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Chord diagrams for Cm7 (3 fr.), F7, and F7-9 are shown above the vocal line. The piano accompaniment features a walking bass line and sustained chords in the treble.

Bb Am Am7

To Coda 

fear me. Left a - lone with _____ my heart, _____

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in bass and treble clefs. Chord diagrams for Bb, Am, and Am7 are shown above the vocal line. The piano accompaniment concludes with a final cadence. A coda symbol is present above the vocal line.

Gm7 3 fr. Gb7+9 2 fr. *D.S. al Coda*

learn - ing how to love you.

Coda

Am

And left a - lone with my heart,

Am7 Gm7 3 fr. Gb7+9 2 fr.

learn - ing how to love you.

N.C. B7 Bbmaj7 Fmaj7

LIFE ITSELF

Words and Music by
GEORGE HARRISON

Moderately

F(add2) Cmaj7/E Dm11

mp

This system contains the first three measures of the piece. The guitar part features chords F(add2), Cmaj7/E, and Dm11. The piano accompaniment is in 3/4 time, with a mezzo-piano (mp) dynamic. The melody in the right hand consists of quarter and eighth notes, while the bass line in the left hand provides a steady accompaniment.

C Dm C/E F(add2) Cmaj7/E Dm11

This system contains measures 4 through 7. The guitar part includes chords C, Dm, C/E, F(add2), Cmaj7/E, and Dm11. The piano accompaniment continues with the same 3/4 time signature and dynamic. The melody and bass line follow the same rhythmic patterns as the first system.

C C

This system contains measures 8 through 11. The guitar part features two C chords. The piano accompaniment continues with the same 3/4 time signature and dynamic. The melody and bass line follow the same rhythmic patterns as the first system.

F G7sus

This system contains measures 12 through 15. The guitar part includes F and G7sus chords. The piano accompaniment continues with the same 3/4 time signature and dynamic. The melody and bass line follow the same rhythmic patterns as the first system.



You are the



One. You are my love. You send the rain — and bring the sun. You stand a -
 One. *Guitar solo ad lib.*

G7sus



lone and speak the truth. — You are the breath of life it - self, oh yes you are. You are the



One. You're in my dream. I hold you there — in high es - teem. I need you

G7sus



more, each step I take. — You are the love in life it - self, oh yes you are. You are the



C



One. (2.) Solo ends You are the one that I'd die for and you're Je -
They call you Christ, Vish - nu, — Budd - ha,



G



F



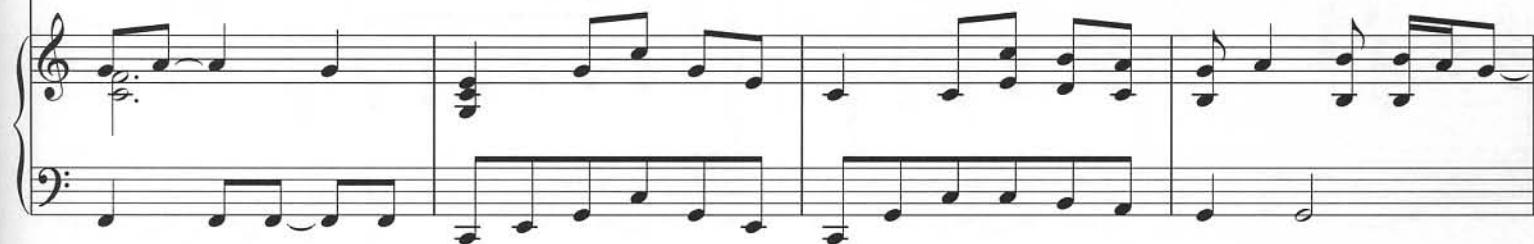
C



G



all that — is real. You are the es - sence of that —
ho - vah, — Our Lord. You are Go - vin - dam, Bis - mil - lah,



F



G



— which we taste, touch and feel. — } You are the
Cre - at - or of all. — }



C  F 

One, no mat - ter what. You are the real love that I've got. You are my



G7sus  To Coda 

friend, and when life's through, — you are the light in death it - self, oh yes you are. —



D.S. al Coda



— You are the



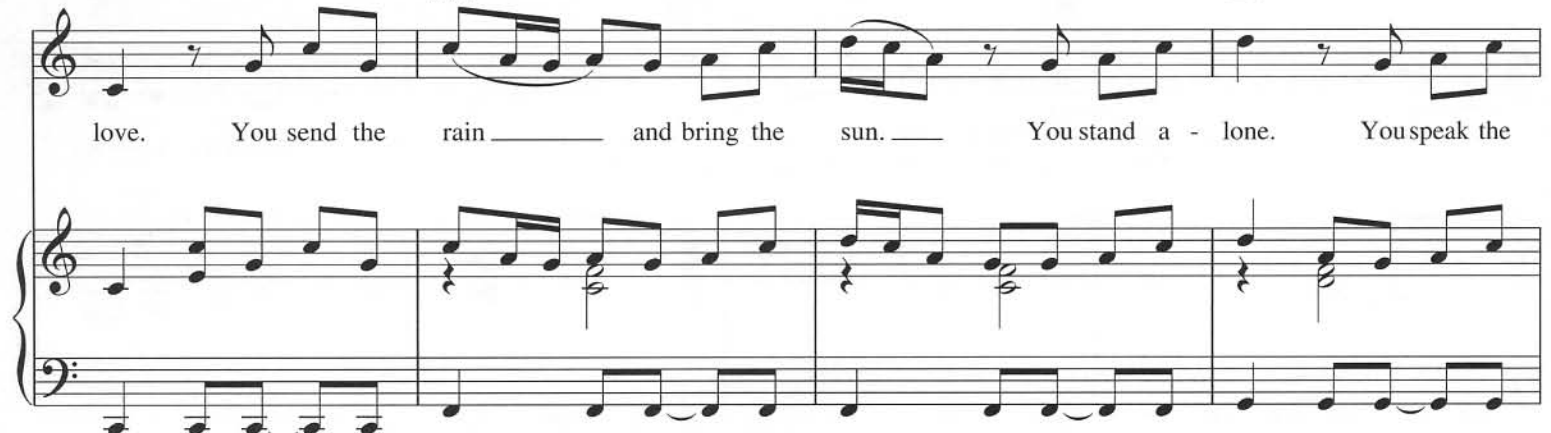
CODA  C 

yes you are. You are the One. You are my

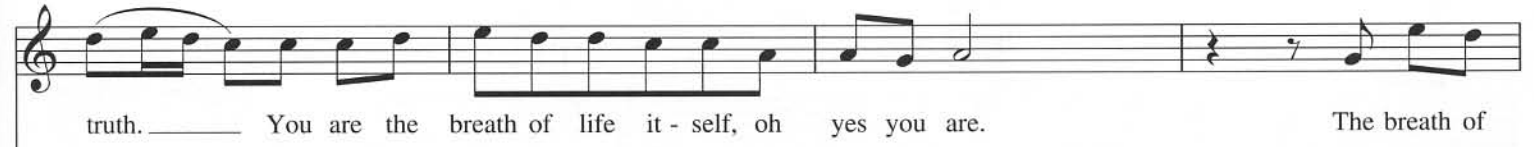


F  G7sus 

love. You send the rain — and bring the sun. — You stand a - lone. You speak the



truth. _____ You are the breath of life it - self, oh yes you are. The breath of



life it - self, oh yes you are. _____



Optional Ending

Repeat and Fade



LOVE COMES TO EVERYONE

Words and Music by
GEORGE HARRISON

Medium Rock beat

C#m7



F#m7



Bm7



D/E



E7



C#m7



mf

F#m7



Bm7



D/E



E7



A



C#m7



F#m7



Bm7



D/E



Go do_ it; got_ to go through that_ door_ There's_ no eas-
you who_ it al - ways seems blue, - it all_ comes_ It nev-

E7 C#m7 4 fr. F#m7 Bm7

y way out at all. } Still it on - ly takes time till love -
 er rains, but it pours. }

D/E E7 A

comes to ev - 'ry-one. For

1. 2.

A Dmaj7 A E D

There in your heart, - some - thing that's nev - er chang -

C#m7 4 fr. A Dmaj7

ing, al - ways a part of

A E D C#m7 4fr. Bm7

some - thing that's nev - er ag - ing. That's in your heart.

C#m7 4fr. F#m7 Bm7

It's so true, it can hap - pen to you all.

D/E E7 C#m7 4fr. F#m7

There; knock and it will o - pen wide, and it on -

Bm7 D/E E7 A

ly takes time till love comes to ev - 'ry-one.

D. S. S (instrumental) and fade

MYSTICAL ONE

Words and Music by
GEORGE HARRISON

Moderately

ff

G

The first system of music features a piano accompaniment in 4/4 time. The right hand starts with a whole note chord, followed by a half note chord, and then a whole note chord. The left hand plays a simple bass line. A guitar chord diagram for G is shown above the first measure.



They say I'm not
I know some -

The second system contains the first two lines of the vocal melody. The vocal line begins with a whole rest, followed by a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with chords and a bass line.


A

— what I used to be. — All the — same, — I'm hap -
- thing so dear to me — be - yond — words. — Beau -

The third system contains the final two lines of the vocal melody. The vocal line continues with quarter notes and half notes. The piano accompaniment provides harmonic support with chords and a bass line. A guitar chord diagram for A is shown above the first measure.

Cm  3fr F  G  Bm 

- pi - er than a wil - low tree. Shine or rain, sit -
 - ti - ful feel - ing in my soul. Sounds I've heard like



D  G 




- ting here by a stream. Mmm, there's noth - ing I'd rath - er feel
 hum - ming - birds in a dream. Mmm, that mys - ti - cal one I knew




A  Cm  3fr F 

in this world. You and your sweet ser - en -
 is re - turned. Lull - ing me with those rain -



G  Bm  D 

- i - ty rock - ing me. Melt - ing my heart a - way.
 - cloud eyes. Tak - ing me, melt - ing my heart a - way.







1  

2  

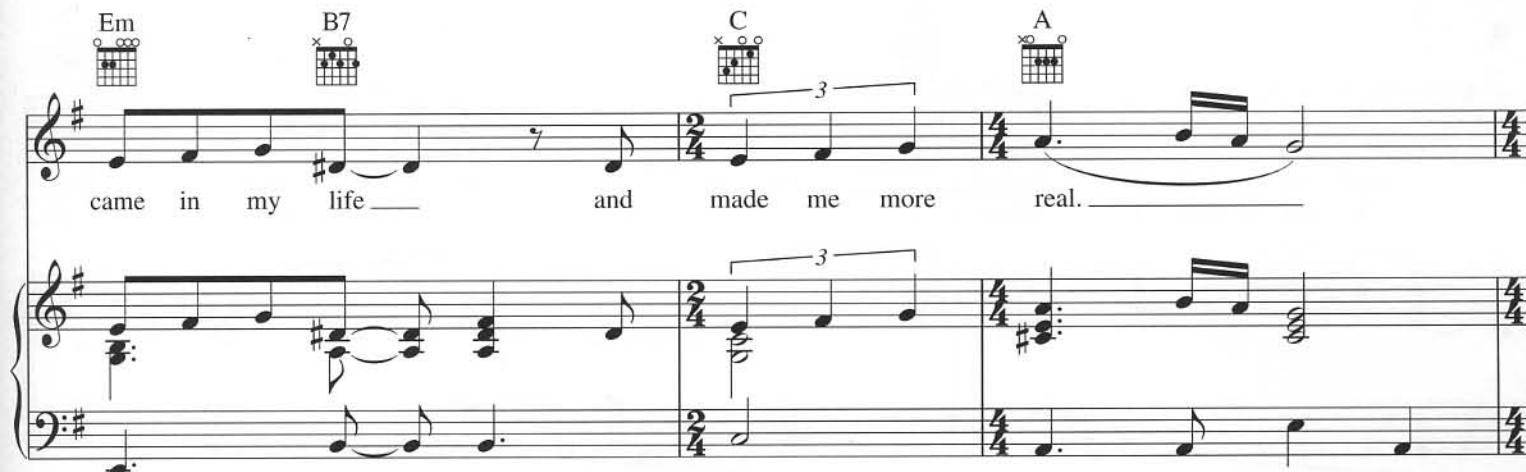
   



I am, yes I am. — I know what I feel. — You



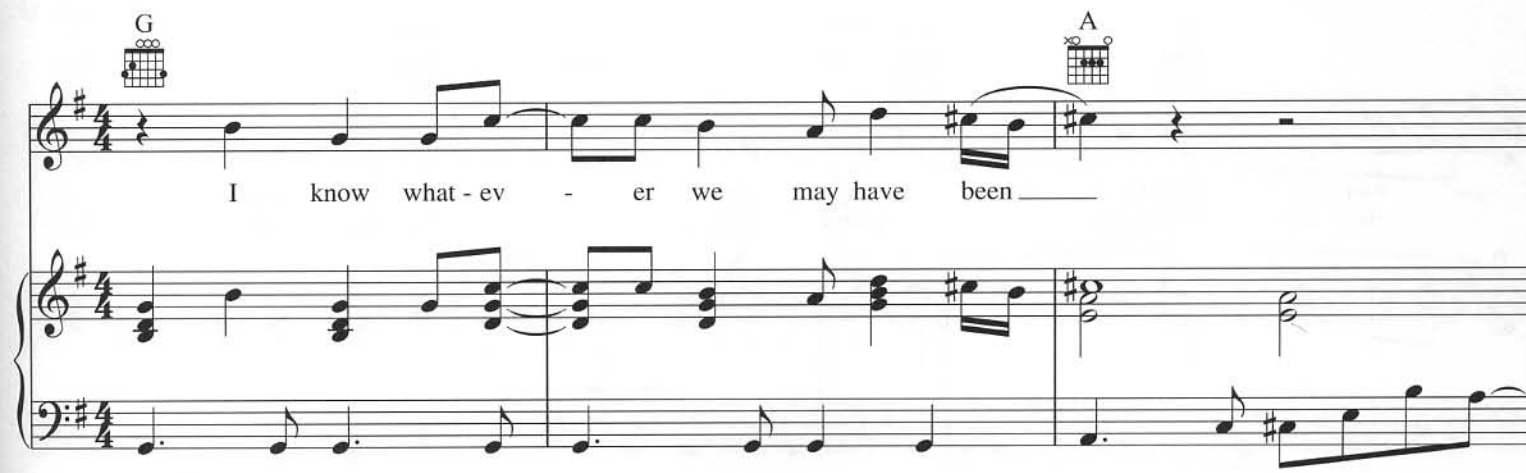
   

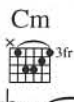

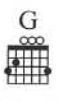
came in my life — and made me more real.




 

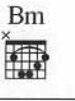
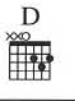

I know what - ev - er we may have been —



Cm  3fr F  G 

in past — times — has sort — ed the truth out from — the rest. —



Bm  D  G 

Win or lose, — I al - ways knew you'd be there. — Mmm, — you an -



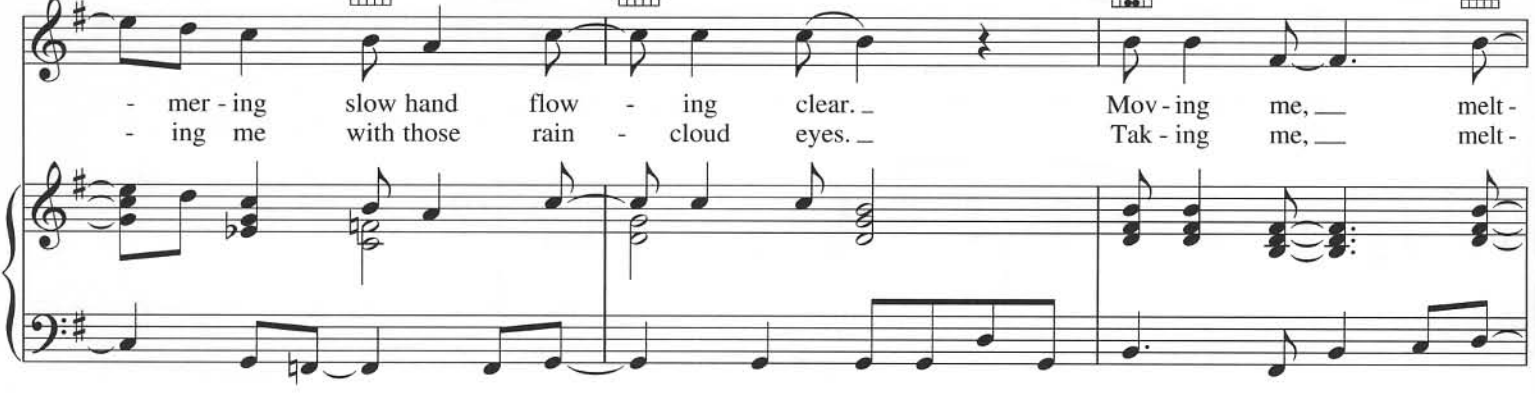
 A  Cm  3fr

- swer my deep - est prayer — in a — song. — Sim -
- ti - cal one I knew — is re - turned. — Lull -



F  G  Bm  To Coda  D 

- mer - ing slow hand flow - ing clear. — Mov - ing me, — melt -
- ing me with those rain - cloud eyes. — Tak - ing me, — melt -



G

- ing my heart — a — way. — I

This system features a vocal line in treble clef with lyrics and a piano accompaniment in G major. A guitar chord diagram for G is shown above the first measure. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Em B7 Em B7 Em B7

am, yes I am. — I know what I feel. — You came in my life, —

This system continues the vocal line and piano accompaniment. It includes guitar chord diagrams for Em and B7. The piano accompaniment features a 2/4 time signature.

C A

made me more real. —

This system continues the vocal line and piano accompaniment. It includes guitar chord diagrams for C and A. The piano accompaniment features a 2/4 time signature.

G

D.S. al Coda

Mmm, — that mys -

This system continues the vocal line and piano accompaniment. It includes a guitar chord diagram for G. The piano accompaniment features a 2/4 time signature.

CODA

- ing my heart — a — way. —

This system concludes the piece with a CODA section. It features a vocal line and piano accompaniment in G major. The piano accompaniment features a 2/4 time signature.

G Cm F G

This system contains the first four measures of the piece. It features a vocal line with a whole rest in the first measure, followed by a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for G, Cm, F, and G are shown above the staff.

Bm D

Tak - ing me, — melt - ing my heart — a - way, —

This system contains measures 5 through 8. The vocal line begins with the lyrics "Tak - ing me, — melt - ing my heart — a - way, —". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Bm and D are shown above the staff.

G A

umm. —

This system contains measures 9 through 12. The vocal line has a whole rest in the first measure, followed by the interjection "umm. —". The piano accompaniment continues. Chord diagrams for G and A are shown above the staff.

Cm F G

This system contains the final three measures of the piece. The vocal line has whole rests. The piano accompaniment concludes with a final chord. Chord diagrams for Cm, F, and G are shown above the staff.

D

G

(Lead guitar ad lib. on repeat)

This system contains two measures of music. The first measure features a D major chord in the treble clef and a bass line with quarter notes. The second measure features a G major chord in the treble clef and a bass line with quarter notes. A repeat sign is present at the end of the second measure, with the instruction "(Lead guitar ad lib. on repeat)" written below the staff.

A

Cm

This system contains two measures of music. The first measure features an A major chord in the treble clef and a bass line with quarter notes. The second measure features a C minor chord in the treble clef and a bass line with quarter notes. A repeat sign is present at the end of the second measure.

F

G

This system contains two measures of music. The first measure features an F major chord in the treble clef and a bass line with quarter notes. The second measure features a G major chord in the treble clef and a bass line with quarter notes. A repeat sign is present at the end of the second measure.

Bm

D

G

This system contains two measures of music. The first measure features a B minor chord in the treble clef and a bass line with quarter notes. The second measure features a D major chord in the treble clef and a bass line with quarter notes. A repeat sign is present at the end of the second measure.

PURE SMOKEY

Words and Music by
GEORGE HARRISON

Moderately, lightly

Dmaj7



F#m7



mf

The first system of musical notation for 'Pure Smokey'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked 'Moderately, lightly' and 'mf'. The first measure features a Dmaj7 chord in the treble and a bass line starting on D. The second measure continues the bass line and has a Dmaj7 chord in the treble. The third measure has a Dmaj7 chord in the treble and a bass line moving up. The fourth measure has an F#m7 chord in the treble and a bass line moving up. The fifth measure has an F#m7 chord in the treble and a bass line moving up. The sixth measure has an F#m7 chord in the treble and a bass line moving up. The seventh measure has an F#m7 chord in the treble and a bass line moving up. The eighth measure has an F#m7 chord in the treble and a bass line moving up. The ninth measure has an F#m7 chord in the treble and a bass line moving up. The tenth measure has an F#m7 chord in the treble and a bass line moving up. The eleventh measure has an F#m7 chord in the treble and a bass line moving up. The twelfth measure has an F#m7 chord in the treble and a bass line moving up.

Em7



The second system of musical notation for 'Pure Smokey'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked 'Moderately, lightly' and 'mf'. The first measure has an Em7 chord in the treble and a bass line starting on D. The second measure has an Em7 chord in the treble and a bass line moving up. The third measure has an Em7 chord in the treble and a bass line moving up. The fourth measure has an Em7 chord in the treble and a bass line moving up. The fifth measure has an Em7 chord in the treble and a bass line moving up. The sixth measure has an Em7 chord in the treble and a bass line moving up. The seventh measure has an Em7 chord in the treble and a bass line moving up. The eighth measure has an Em7 chord in the treble and a bass line moving up. The ninth measure has an Em7 chord in the treble and a bass line moving up. The tenth measure has an Em7 chord in the treble and a bass line moving up. The eleventh measure has an Em7 chord in the treble and a bass line moving up. The twelfth measure has an Em7 chord in the treble and a bass line moving up.

Bm7



Gmaj9



The third system of musical notation for 'Pure Smokey'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked 'Moderately, lightly' and 'mf'. The first measure has a Bm7 chord in the treble and a bass line starting on D. The second measure has a Bm7 chord in the treble and a bass line moving up. The third measure has a Bm7 chord in the treble and a bass line moving up. The fourth measure has a Bm7 chord in the treble and a bass line moving up. The fifth measure has a Bm7 chord in the treble and a bass line moving up. The sixth measure has a Bm7 chord in the treble and a bass line moving up. The seventh measure has a Bm7 chord in the treble and a bass line moving up. The eighth measure has a Bm7 chord in the treble and a bass line moving up. The ninth measure has a Bm7 chord in the treble and a bass line moving up. The tenth measure has a Bm7 chord in the treble and a bass line moving up. The eleventh measure has a Bm7 chord in the treble and a bass line moving up. The twelfth measure has a Bm7 chord in the treble and a bass line moving up.

Dmaj7



(Guitar solo ad lib.)

The fourth system of musical notation for 'Pure Smokey'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is marked 'Moderately, lightly' and 'mf'. The first measure has a Dmaj7 chord in the treble and a bass line starting on D. The second measure has a Dmaj7 chord in the treble and a bass line moving up. The third measure has a Dmaj7 chord in the treble and a bass line moving up. The fourth measure has a Dmaj7 chord in the treble and a bass line moving up. The fifth measure has a Dmaj7 chord in the treble and a bass line moving up. The sixth measure has a Dmaj7 chord in the treble and a bass line moving up. The seventh measure has a Dmaj7 chord in the treble and a bass line moving up. The eighth measure has a Dmaj7 chord in the treble and a bass line moving up. The ninth measure has a Dmaj7 chord in the treble and a bass line moving up. The tenth measure has a Dmaj7 chord in the treble and a bass line moving up. The eleventh measure has a Dmaj7 chord in the treble and a bass line moving up. The twelfth measure has a Dmaj7 chord in the treble and a bass line moving up.

F#m7 Em7

The first system of music shows a piano accompaniment. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chords F#m7 and Em7 are indicated above the staff.

Bm7 F C

The second system continues the piano accompaniment. The right hand features more complex chordal textures. Chords Bm7, F, and C are indicated above the staff.

G F C

(Smok - ey, _____)

The third system introduces a vocal line. The vocal staff has a whole rest followed by a long note with a slur. The piano accompaniment continues. Chords G, F, and C are indicated above the staff.

G A7 D

Smok - ey, ooh.) _____ Through-out my life -

(End solo)

The fourth system concludes the piece. The vocal line includes the lyrics "Smok - ey, ooh.)" and "Through-out my life -". The piano accompaniment provides harmonic support. Chords G, A7, and D are indicated above the staff.

F#m7

- times I'd hes - i - tate.

Em7

Bm7

I'd feel some joy but be - fore I'd show my thanks

Gmaj9

it be - came too late.

D

F#m7

But now all the way I want to find the time.

Em7



And stop to say _____ I want to

Bm7



F



C



thank you Lord _ for giv - ing us each new day, _____

G



A7sus



D



think - ing back _____ o - ver so _____

F#m7



Em7



_____ man - y years. _____ Love _____ that's filled _____ my _____

Bm7



ears. I want to thank you Lord for giv - ing us Pure

Gmaj9



D



Smok - ey. Ooh, and

F#m7



an - y - one who hears that voice so free. He

Em7



Bm7



real - ly got a hold on me. And I thank you Lord for giv -

ing us Pure Smok ey, Pure

F C

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line includes lyrics: "ing us Pure Smok ey, Pure". Above the vocal line, guitar chord diagrams for F and C are shown. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Smok ey. Ooh, Smok ey,

G F C

The second system continues the vocal line with lyrics: "Smok ey. Ooh, Smok ey,". Above the vocal line, guitar chord diagrams for G, F, and C are shown. The piano accompaniment continues with chords and a bass line.

Pure Smok ey, ooh.

G A7

The third system continues the vocal line with lyrics: "Pure Smok ey, ooh.". Above the vocal line, guitar chord diagrams for G and A7 are shown. The piano accompaniment continues with chords and a bass line.

(Guitar solo ad lib.)

Dmaj7 F#m7

The fourth system is primarily piano accompaniment. It features guitar chord diagrams for Dmaj7 and F#m7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The text "(Guitar solo ad lib.)" is written in the left margin.



Musical notation for the first system, featuring piano accompaniment in G major with Em7 and Bm7 chords.

1



2



Musical notation for the second system, featuring piano accompaniment with first and second endings marked 1 and 2.



Vocal line and piano accompaniment for the first phrase: "He's sing - ing it so sweet - ly like — no one else can do. —"



Vocal line and piano accompaniment for the second phrase: "Al - ways — try - ing some - thing new. — And I"

Bm7

Gmaj9



thank you all — for giv - ing us — Pure — Smok - ey. —

Dmaj7



And an - y - one who hears, — hears that

F#m7

Em7



voice — so free. — He — real - ly got a hold on —

Bm7



me. — And I thank you Lord — for giv - ing us — Pure —



Smok - ey, _____ Smok - ey, ooh. _____

F#m7



Em7



Bm7



Gmaj9



Dmaj7



Dmaj7#11



Thank you — Lord. —

NOT GUILTY

Words and Music by
GEORGE HARRISON

Moderately (♩ = ♩³)

Em7 Em6 Cmaj7/E Em Em7 Em6

The piano introduction is in 4/4 time, marked *mf*. It features a sequence of chords: Em7, Em6, Cmaj7/E, Em, Em7, and Em6. The melody in the right hand consists of eighth notes and triplets, while the left hand provides a steady bass line with some triplet patterns.

Cmaj7/E Em Am Am/G F#m7

Not guilt - y of
guilt - y for
guilt - y for

This section contains the first line of the song. The vocal line is in treble clef with lyrics: "Not guilt - y of / guilt - y for / guilt - y for". The piano accompaniment is in bass clef, providing harmonic support with chords Cmaj7/E, Em, Am, Am/G, and F#m7. A repeat sign is present after the first measure.

B Em B E7

get - ting in your way — while you're try'n' to steal the day. — Not
be - ing on your street, — get - ting un - der-neath your feet. — Not
look - ing like a freak, — mak - ing friends with ev - 'ry Sikh. — Not

This section contains the second line of the song. The vocal line is in treble clef with lyrics: "get - ting in your way — while you're try'n' to steal the day. — Not / be - ing on your street, — get - ting un - der-neath your feet. — Not / look - ing like a freak, — mak - ing friends with ev - 'ry Sikh. — Not". The piano accompaniment is in bass clef, featuring chords B, Em, B, and E7. The time signature changes from 4/4 to 2/4 and back to 4/4. Triplet markings are present in both hands.



guilt - y,
guilt - y.
guilt - y

and I'm not here for the rest. — I'm not
No use hand-ing me a writ — while I'm
for lead-ing you a - stray — on the



try'n' to steal your vest. — Doo doo doo. —
try'n' to do my bit. — Doo doo doo. —
road to Man-da - lay. —



I am not try - ing to be smart; — I on - ly want what I can get. —
I don't ex - pect to take your heart; — I on - ly want what I can get. —
I won't up - set the ap - ple cart; — I on - ly want what I can get. —



I'm — real - ly
I'm — real - ly
I'm — real - ly

Em7 Em6 B7sus B7 To Coda ⊕

sor - ry for your ag - ing head, but like you heard me said, — I'm not
 sor - ry that you're un - der - fed, but like you heard me said, — I'm not
 sor - ry that you've been — mis - led, but like you heard me said, — I'm not

Am Em7 Em6 Cmaj7/E Em

guilt - y.
 guilt - y.

Em7 Em6 Cmaj7/E Em

Ooh, — ooh, —
 Ooh, — ooh, —

Am Am/G F#m7 B Em

ooh.
 ooh.

1 **B** **Em** **2 B Em** **D.S. al Coda**

Not Not

CODA **Am** **Em7** **Em6** **Cmaj7/E** **Em**

guilt - y. Ooh, ooh,

Am **Am/G** **F#m7**

ooh.

Em7 **Em6** **Cmaj7/E** **Em** **Repeat and Fade**

Ooh, ooh,

SAVE THE WORLD

Words and Music by
GEORGE HARRISON

Medium Rock beat

B7

B°7

C#m7-5/B

mf

F#

F#+

B7

D#m

We've got to save the world.

A

C#7 4fr.

D°7

Some - one else — may want to use it. —
Green-peace, they've_ tried to dif - fuse it, —
Some - one's chil - dren, they may need it. —

F#9



A



G#7



4fr.

So far — we've seen this
 but dog — food sales - men per -
 So far — we've seen the

C#m



4fr.

Em



F#



plan-et's rape. — How we've a - bused — it! —
 sist un - kind - ly — to har - poon — it. —
 big bus' -ness of ex - tinc-tion bleed — it. —

F#+



B7



B07



We've got to save the world. —
 We've got to save the world. —
 We've got to save the world. —

C#m7-5/B



B



F#



The Rus-sians have the big - gest share, —
 The ar - ma-ment con-sor - ti - um, —
 We're at the mer-cy of — so few, —

B



F#7



E



with their long — fin - gers ev - 'ry - where. — And now they've bombs in out-
 they're sell-ing — us plu - to - ni - um. — Now you can make your own.
 with e - vil — hearts de - ter-mined to — re-duce this plan - et in-

G#7

4fr.



E



Em



er space — with la-serbeams and a - tom - ic waste. —
 — H - bomb — right in the kitch-en with — your mom. —
 to hell, — then find a buy - er and make — quick sale. —

B7 B^o7 C#m7-5/B B

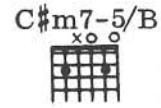
Rain for-ests chopped for pa -
 Nu-clear power that costs -
 To end up - on a hap-

F# B F#7

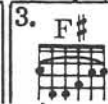
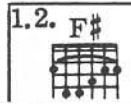
per towels. — One a - cre gone in ev - 'ry hour. —
 — you more — than an - y-thing you've known — be - fore: —
 py note, — like try - ing to make con - crete float, —

E G#7 4fr. E

Our birds and wild-life all — de - stroyed — to keep some mil - lion - aires. —
 the half-wit's an - swer to — a need — for can - cer, death, de - struc -
 is ver - y sim - ple, know - ing that — God in your heart lives.



— em - ployed. —
tion, greed. —

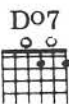


1.2. We've got to save the whale. — We've got to save the world. —
We've got to save the world. —

3. We've got to save the world. —



Some-one else may want to use —



it. — It's time you knew —

G#7 4fr.

C#m 4fr.

how close we've come. — We're gon - na lose —

Em

F#

it. — We got-ta

F#+

save, — we got - ta save, — we got - ta save — the

B7

B07

C#m7-5/B

B

world. —

SEE YOURSELF

Words and Music by
GEORGE HARRISON

Moderately slow, with a beat

A D D/C# B7 A

It's

A Em7

eas - i - er_ to tell a lie_ than it is to tell_ the truth. It's
eas - i - er_ to give a sigh_ and be like all_ the rest who

A Em7

eas - i - er_ to kill a fly_ than it is to turn_ it loose. It's
stand a - round_ and cru - ci - fy_ while you do_ your best. It's

A A7 D F#m/C#

eas - i - er_ to crit - i - cize some - bod - y else than to see_
 eas - i - er_ to see_ the books up - on_ the shelf than to see_

B7

1. A 2. A

— your-self. (Oo. _____) It's It's
 — your-self. (Oo. _____)

A7 D

eas - i - er_ to hurt_ some - one_ and make them cry_ than it

E7 A A7

is to dry_ their eyes. I got tired_

D Bm A F#m7

of fool - ing 'round_ with oth - er peo - ple's_ lies, rath - er I'd

B7 E7 Bm7 E7

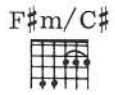
find some - one that's true. It's

A Em7

eas - i - er_ to say you won't_ than it is to feel_ you can. It's

A Em7

eas - i - er_ to drag your feet_ than it is to be_ a man. It's



eas - i - er_ to look_ at some - one else - 's wealth than to see_



_ your-self. (Oo. _____)




It's eas - i - er_ to see_ the books up-on_

D F#m/C# B7

the shelf than to see your-self. (Oo.)

A A7

It's eas-i-er to crit-i-cize some-bod-

D F#m/C# B7

y else than to see your-self.

A

(Oo.)

SHANGHAI SURPRISE

Words and Music by
GEORGE HARRISON

Moderately

E5

mf

1 2

G5

Male lead: I can't un - der - stand how I've

gone a - stray; _ should be sail - ing a - way _ on a lin - er. I was

knocked on my back on a dock at Yang - tse. _ It's a hell of a way _ to see Chi -

na. But I'm read - y. *Female lead: You must be*

cra - zy; and you got no mon - ey;

{ and you're a li - ar. _____
and it seems like mad - ness. _____

*Male lead: My straits are dire; from the, the wok in - to the fire. _____
Back streets so crowd - ed that no room to swing a cat. _____*

Am7 D7 G D/F# Em Bm/D

I'd like to trust you, but I've bro - ken my rick - shaw.
I'd like to know you, but you're act - ing so cool - ly.

Am7 D7 Am7 D7


Some - times there's no hop - in' in chas - ing o - pi - um. I'd
I'm find - ing I'm pur - sued by e - vil look - ing dudes. It's

Am7 D7 G D/F# Em G/D

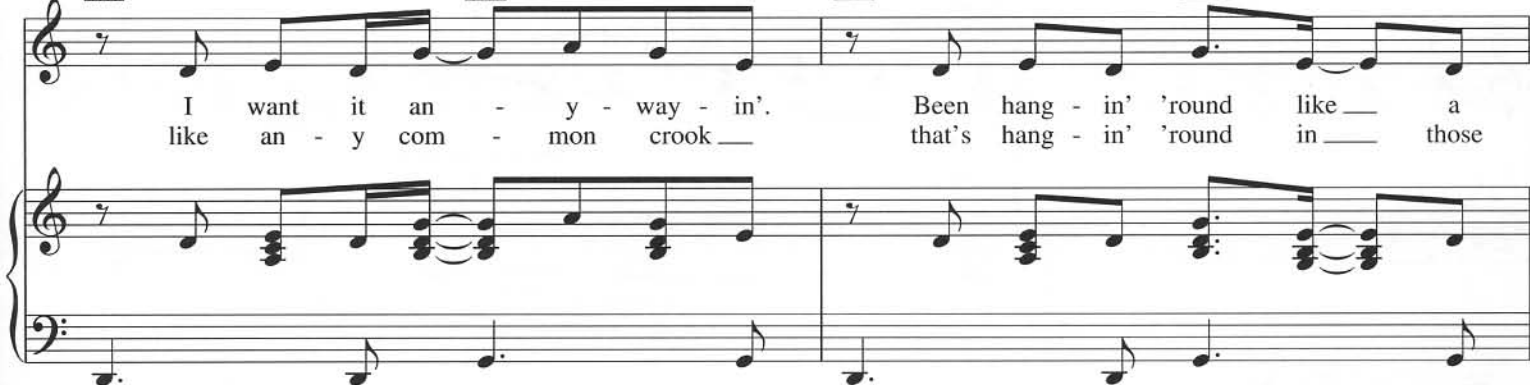
like to love you, but I'm not sure what's in your eyes.
get - ting hot for me, like to - fu when it deep fries.


Bm Dm7 G7

Mm, } Shang - hai Sur - prise.
Oh, }
Female lead: What - ev - er you're say - in',
But, ba - by, you look




I want it an - y - way - in'. Been hang - in' 'round like ___ a
 like an - y com - mon crook ___ that's hang - in' 'round in ___ those



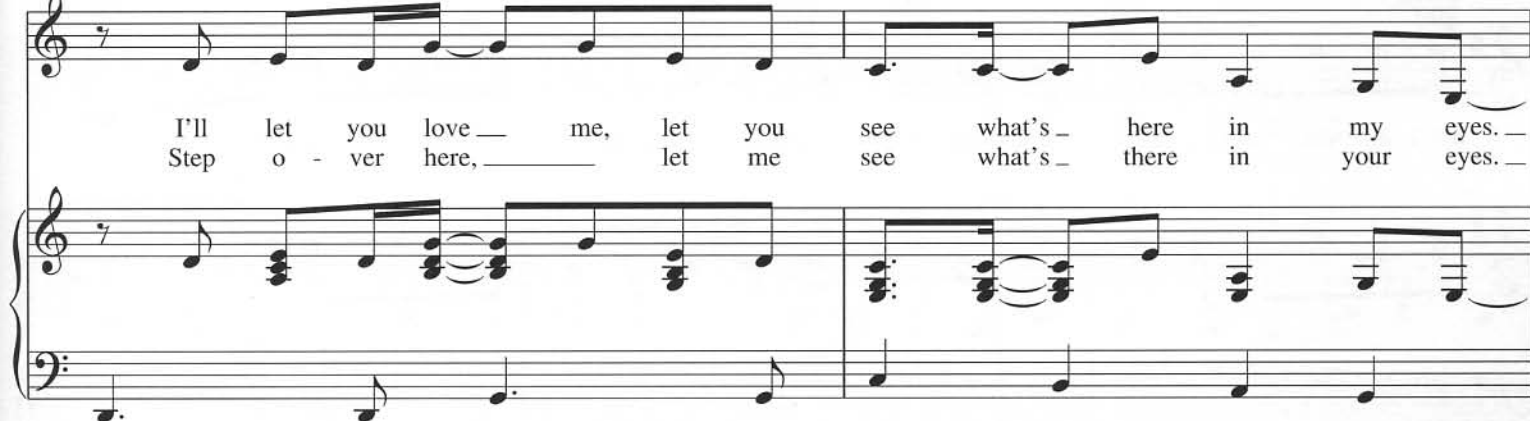


kid at ___ your back door. You could be kind - er, ___ and show me A - sia Min - or.
 real shad - y plac - es. While you as - sess me, ___ why not try to ___ im - press - me?





I'll let you love ___ me, let you see what's ___ here in my eyes. ___
 Step o - ver here, ___ let me see what's ___ there in your eyes. ___





Shang - hai ___ Sur - prise. ___



E5

1

C

G

2

You must be

Male lead: I

G5

3fr

don't un - der - stand _ how I got de - layed; _ I should be sail - ing to - day _ on the lin -

- er. Was kicked in the ass on a dock at Yang - tse. — It's no

way for a man — to see Chi - na. But I'm read - y. —

Female lead: You must be cra - zy; — and you got no

(Cra - zy.) —

mon - ey; — but you're a try - er. —

(Mon - ey.)

Male lead: My straits are dire; from — the, the wok in - to the fire. —

Am7 D7 G D/F# Em Bm/D

I'd like to meet you, — but I've bro - ken — my chop - sticks. —

Am7 D7 Am7 D7

Some - times there's no hop - in' in chas - ing prom - is - es. — I —

Am7 D7 G D/F# Em G/D Bm

— wan - na love — you, though it could prove — to be un - wise. —

Dm7 G7 Dm7 G7

Shang - hai — Sur - prise. —
Female lead: What - ev - er you're say - in', I'm want - ing an - y way in.

Been hang - in' 'round _ for a ride on _ your rick - shaw. You may cor - rect _ me; _

now that you've in - spect - ed me, come o - ver here, _ let me

feel you _ cut down to size. _ Oh, _ Shang - hai _ Sur - prise. _

Male lead: My straits are dire from _ the, the wok _ in - to the fire. _

Am7 D7 G D/F# Em Bm/D

I'd like to know_ you, but I'm not real - ly so - cial.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. Chord diagrams for Am7, D7, G, D/F#, Em, and Bm/D are shown above the vocal staff.

Am7 D7 Am7 D7

Some - times it's no joke;_ I can't cope with o - pi - um._ I'd _

Detailed description: This system contains the second two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. Chord diagrams for Am7, D7, Am7, and D7 are shown above the vocal staff.

Am7 D7 G D/F# Em G/D Bm

_ like to love_ you, but I'm not sure_ what's in your eyes._

Detailed description: This system contains the third two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. Chord diagrams for Am7, D7, G, D/F#, Em, G/D, and Bm are shown above the vocal staff.

E5

Shang - hai _ Sur - prise._

Detailed description: This system contains the final two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. A chord diagram for E5 is shown above the vocal staff.

Female lead: Shang - hai Sur - prise.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, and then a melodic phrase: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. Below the vocal line are two piano staves. The right-hand piano staff contains chords and melodic fragments, while the left-hand piano staff features a bass line with a long, sweeping slur across two measures.

The second system of music consists of three staves. The top staff is empty. The middle and bottom staves are piano accompaniment. The right-hand piano staff continues with chords and melodic fragments, while the left-hand piano staff features a bass line with a long, sweeping slur across two measures.

C5

The third system of music consists of three staves. The top staff is empty. The middle and bottom staves are piano accompaniment. The right-hand piano staff continues with chords and melodic fragments, while the left-hand piano staff features a bass line with a long, sweeping slur across two measures. A guitar chord diagram for C5 is shown in the top left corner, with 'x' marks on the 1st, 2nd, and 3rd strings and '3fr' indicating a three-finger fretting.

Male lead: Shang - hai Sur - prise.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a melodic phrase: a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. Below the vocal line are two piano staves. The right-hand piano staff contains chords and melodic fragments, while the left-hand piano staff features a bass line with a long, sweeping slur across two measures.

Musical notation for the first system, featuring piano accompaniment and a guitar chord diagram for C major.

Musical notation for the second system, including guitar chord diagrams for G and C major, and a vocal line with the lyrics "Female lead: And you got no".

Musical notation for the third system, including guitar chord diagrams for C, G, and C major, and a vocal line with the lyrics "mon - ey; but you're a try - er."

Musical notation for the final system, divided into "Repeat and Fade" and "Optional Ending" sections, with guitar chord diagrams for G and C major.





once my eyes could see you.
my soft-hearted Han-a.



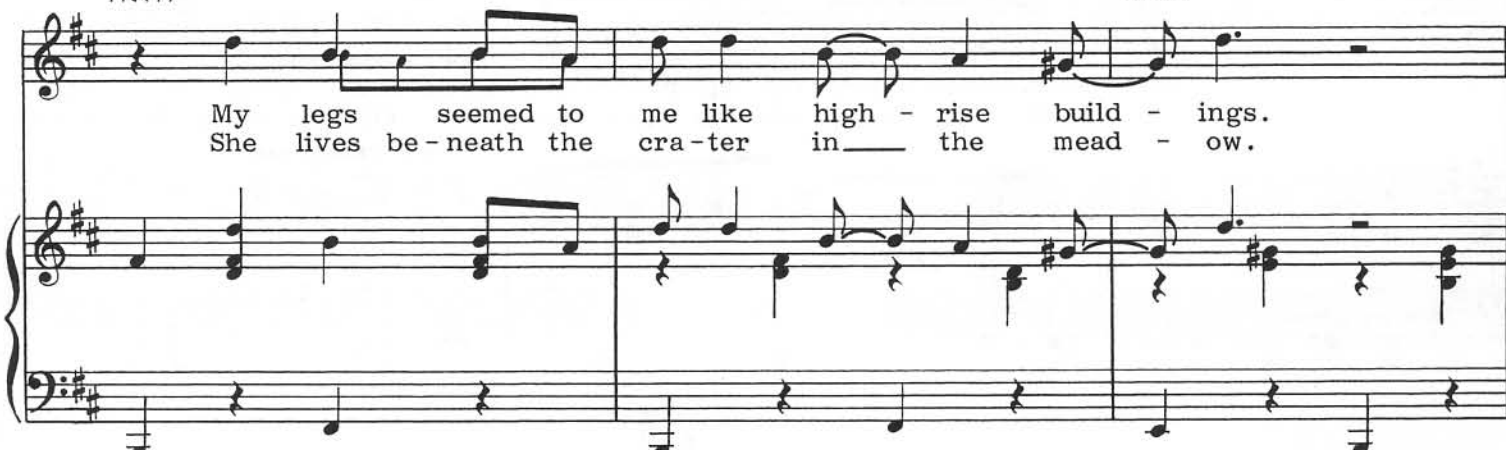
No soon-er had I ooped it down, I felt so far off
She entered right in through my heart. And now, al-though we're





from the ground I stood on.
miles a-part, I still feel her.

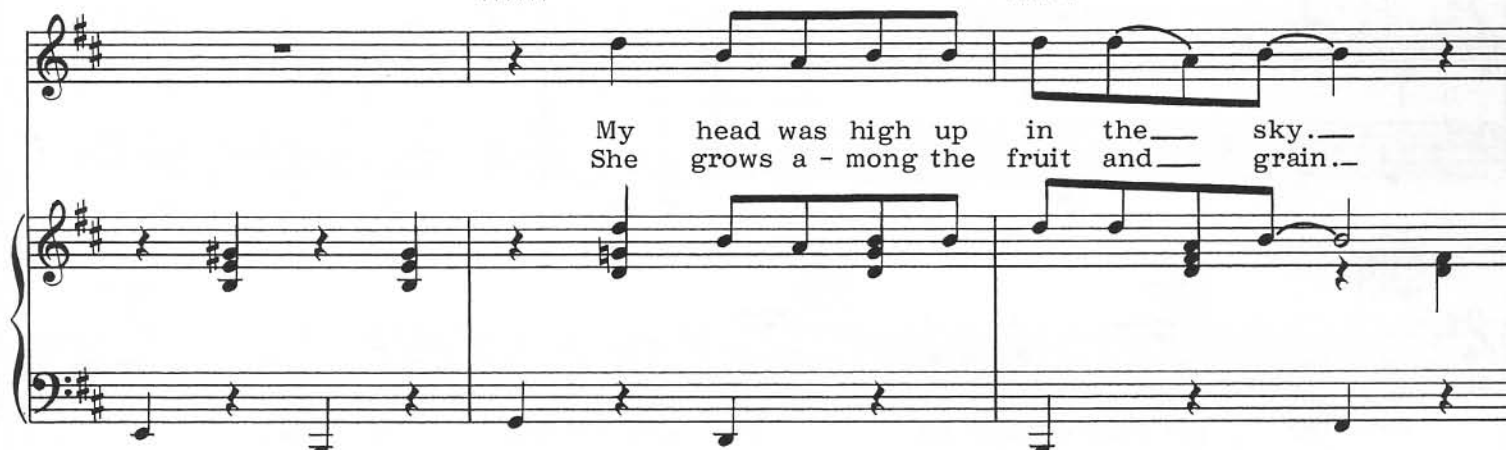
Bm  E 





My legs seemed to me like high - rise build - ings.
 She lives be - neath the cra - ter in the mead - ow.




G  Bm 

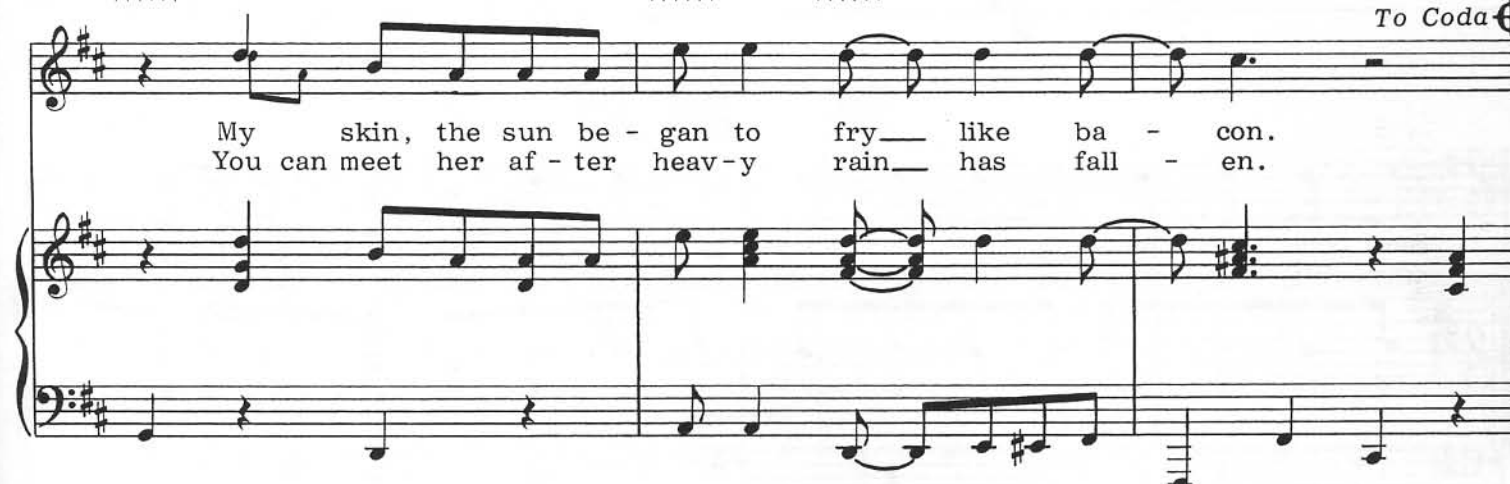
My head was high up in the sky.
 She grows a - mong the fruit and grain.



G  A  D  F# 

My skin, the sun be - gan to fry like ba - con.
 You can meet her af - ter heav - y rain has fall - en.

To Coda 



F#7



And then some-bod-y old ap-peared and asked had I come far, and
Sev - en na-ked na-tive girls swam sev - en sa-cred pools. Lone

Bm



had - n't they just seen me up on Ha - le - a - ka - la. I
Rang - er smok - in' doo - bies said, "You're break - in' all the rules. You'd

F#7



kept on bod - y surf - ing to pre - tend I had - n't heard. There was
bet - ter get your clothes on or else there'll be a row. If it

Bm



some - one there be - side me swim - ming like Rich - ard the Third. And I'm - still
was - n't for my sun - stroke, I would take you on right now." And I'm - still



1.

2. *D.S. al Coda* \oplus

smil - ing.
smil - ing.

The first system features a vocal line with two phrases: "smil - ing." and "smil - ing." The piano accompaniment consists of a treble and bass clef with chords and moving lines. A first ending bracket spans the first two measures, and a second ending bracket spans the last two measures.

Repeat and fade

Coda



The Coda section features piano accompaniment in treble and bass clefs. It includes a first ending bracket and a second ending bracket. The text "Repeat and fade" is written below the piano part.

Repeat and fade



The second system features piano accompaniment in treble and bass clefs. It includes a first ending bracket and a second ending bracket.



The third system features piano accompaniment in treble and bass clefs. It includes a first ending bracket and a second ending bracket.

SOMEPLACE ELSE

Words and Music by
GEORGE HARRISON

Slowly

Amaj7

A

C#

D

Amaj7

Ddim7

The piano introduction is in 4/4 time, marked 'Slowly' and 'mp'. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The bass line starts with a whole rest. The melody in the treble clef consists of quarter notes: F#4, A4, B4, C#5, B4, A4, G#4, F#4. Chord diagrams are provided above the staff: Amaj7 (x02221), A (x02221), C# (x3231), D (x02221), Amaj7 (x02221), and Ddim7 (xx021).

With pedal

A

N.C.

Amaj7

A

You got ___ in - to my life; ___ I don't ___ know

C#

D

Amaj7

Ddim7

how you found _ me, ___ but you did. ___ It stopped me head - ing some-place else. _

A

N.C.

Amaj7

A

___ Took me ___ a while to say, ___ "Wish you ___ be - longed _
won't let go. ___ May - be ___ you'll let ___

C# D Amaj7 G#dim7

to me." And now I'm sad-dened like I've nev-er been, re-
 me know that you'll be sad-dened like you've nev-er been, re-

Dm Dm/F Dm/A E A

gret-ting that we'll leave. And for a while, you could com-
 gret-ting that we'll leave. And for a while, I could com-

E C# F#m

- fort me, and hold me for some time. I need you now,
 - fort you, and hold you in my mind. I need you now.

B7 Bbmaj7 A#m7b5 E

to be be-side me, while all my world is so un-ti-dy.
 to be be-side me, while all my world is sad and cra-zy.

Amaj7 A C# D

Lone - li - ness, — emp - ty fac - es. — Wish I —

Amaj7 Ddim7 1 A N.C.

— could leave — them all — in some - place else. —

A Ddim7/A A N.C. 2 A N.C.

I hope — you — *Instrumental solo*

Amaj7 A C# D A/C# Ddim7

Dm/F Dm/A E A

Solo ends And for a while, — you could com-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'And for a while, — you could com-'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. Chord diagrams for Dm/F, Dm/A, E, and A are provided above the vocal line.

E C# F#m

- fort me, and hold — me for — some time. — I need — you now, —

The second system continues the musical score. The vocal line has the lyrics '- fort me, and hold — me for — some time. — I need — you now, —'. The piano accompaniment continues with similar harmonic support. Chord diagrams for E, C#, and F#m are shown above the vocal line.

B7 Bbmaj7 A#m7b5 E

— to be — be - side — me, while all my world — is so — un - ti - dy.

The third system of the score features the lyrics '— to be — be - side — me, while all my world — is so — un - ti - dy.'. The piano accompaniment includes a key signature change to B major. Chord diagrams for B7, Bbmaj7, A#m7b5, and E are provided above the vocal line.

Amaj7 A C# D

Lone - li - ness, — emp - ty fac - es. — Wish I —

The final system of the score contains the lyrics 'Lone - li - ness, — emp - ty fac - es. — Wish I —'. The piano accompaniment concludes with sustained chords. Chord diagrams for Amaj7, A, C#, and D are shown above the vocal line.

Amaj7 Ddim7 1 A B7 E

— could leave_ them all_ in some - place else. —

2 A N.C. A G#dim7 A N.C.

I think_ I'm

A Ddim7 A N.C.

gon - na leave_ them all_ in some - place else. —

A G#dim7 A

SOFT TOUCH

Words and Music by
GEORGE HARRISON

Moderately bright

A D A D G/D D

mf

Bm Bm/A G#m7-5 Gmaj7 Bm/F# Em7 Bm Bm/A

G#m7-5 Gmaj7 Bm/F# Em7 Bm A

D A D A

You're a soft touch, ba - by, like a snow-flake fall - ing.
As a cool wind blows me, all the tree-tops whis - per

D A D G/D D A

My whole heart is melt - ing.
to your soft touch, ba - by.

D A D

As a warm sun ris - es, in - to joy I'm sail -
As a new moon ris - es, those i - deas of heav -

A D A

ing
en

to your soft touch, ba - by.
fall in your soft touch, ba - by.

To Coda

D G/D D Bm Bm/A G#m7-5 Gmaj7 Bm/F#

Eyes that shine from depths of your soul,

Em7 Bm Bm/A

fixed by their charm, — take — my con-trol. — Love so sweet as the

G#m7-5 Gmaj7 Bm/F# Em7

o - cean is wide, — caught by your waves — and drawn —

Bm

1. A 2. A

D.S. (lyric 1) al Coda

to your side.

Coda



Repeat and fade



Repeat and fade



TEARDROPS

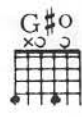
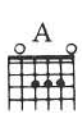
Words and Music by
GEORGE HARRISON

Medium Rock beat

Chord diagrams: D/A, A, N.C., C/G, G, D/A, A, C/G, G, N.C., D/A, A, G#0, F#m, E, Bm7, E.

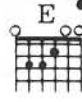
Lyrics: Tear - drops, do
do do do do. I've had my share of cry-ing buck-ets full of

N. C.

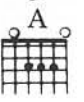


tear - drops, do do do do do. So hard to take.

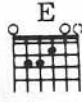
Bm7



N. C.



I got a soak-ing with those tear - drops, do do do do

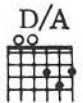


Bm7



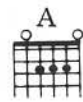
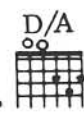
To Coda

N.C.



do, and it feels like I have tak-en o-ver from the rain.

N. C.



A E E7

In the heart of the lone-ly man, in and out of love—
In the eyes of the lone-ly one, ev-'ry-thing is cold—

F#m A/E

more of- ten than most oth-ers can—
and hope-less that he looks up -on—

D E A E

He walks_ the streets_ like the los -ers in some lov-er's game_—
He needs_ a friend, _ a lov -er who can com-fort him_—

D E

And talks_ so sweet, _ but the news is al-ways
His deeds_ of - fend. _ He knows that he has

A E 1. D E 2. D E *D.S. al Coda*

much the same.
brought on him.

Coda N.C. D/A A G#o F#m

rain.

E Bm7 E Repeat and fade N.C. D/A A

Tear - drops, do

G#o F#m E Bm7 E7

do do do do.

TEARS OF THE WORLD

Words and Music by
GEORGE HARRISON

Moderately

N.C.



B \flat A7 F A7 Dm A7 Dm

Stone - wall - ing, voic - es call - ing. Drown - ing in the tears of the world. —

A7 Dm B \flat /D Dm6 Dm7

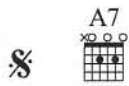
Big bus' - ness call - ing ev - 'ry tune. —

B \flat G7/B F/C A7 B \flat A7

Pol - lut - ing here and to the moon. — All — na - tions, con -

F A7 Dm A7 Dm

- ser - va - tions. Drown - ing in the tears of the world. — But your life's —



worth sav - ing. We should start be - hav - ing.
 been sleep - ing. Has your heart been weep - ing.










Like the truth's been told by sav - iours through-out time.
 o - ver all un - right - eous ac - tion in a world



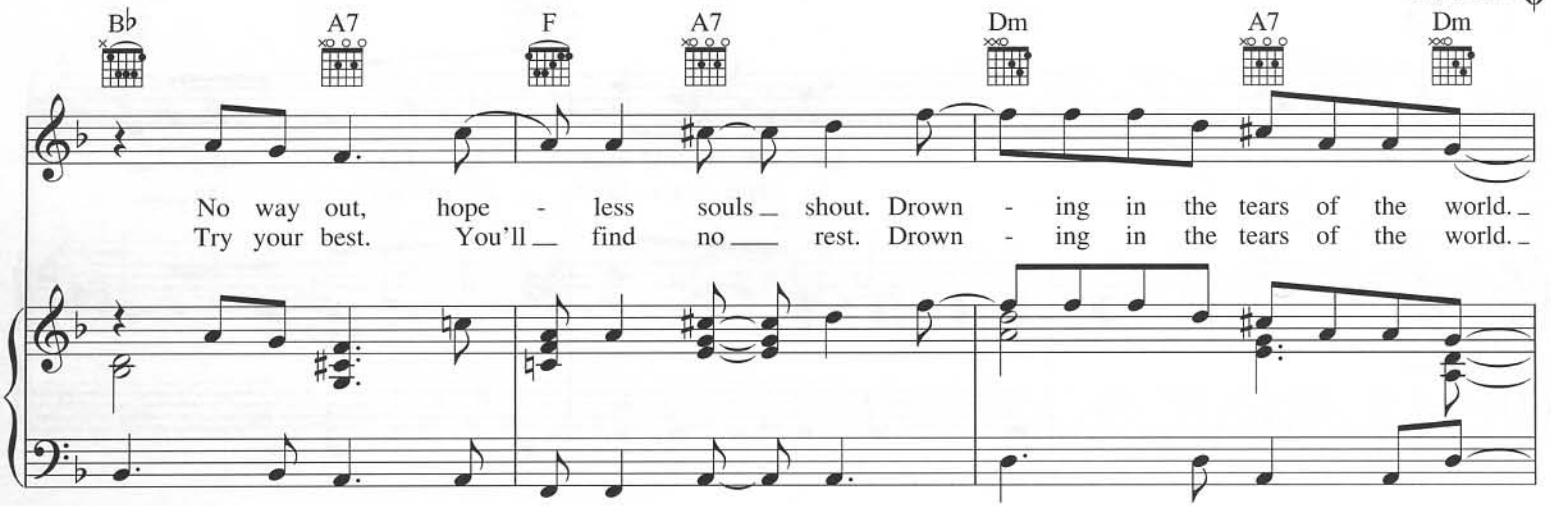
Your down - fall, bring it on your - selves. All warn - ings fall
 where bad jazz seems all they're lay - ing down? No use in turn -








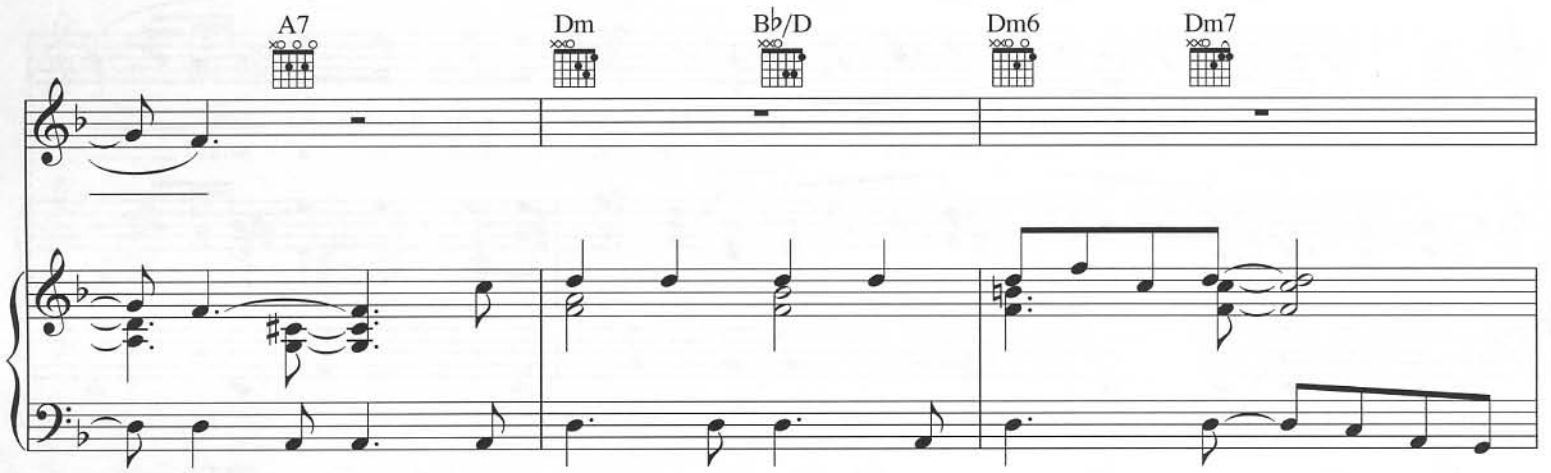
up - on deaf ears. Their scorn com - pound - ing our worst fears.
 ing your blind eye. You'll feel the heat as you fry.

No way out, hope - less souls _ shout. Drown - ing in the tears of the world. _
 Try your best. You'll _ find no _ rest. Drown - ing in the tears of the world. _




















Drown - ing in the tears of the world, tears of the world. _____



Chord diagrams: Dm, Bb/D, Dm6, Dm7, Bb, G7/B

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. Chord diagrams are provided above the staff: Dm, Bb/D, Dm6, Dm7, Bb, and G7/B.

Chord diagrams: F/C, A7, Bb, A7, F, A7

Musical notation for the second system, featuring a treble and bass clef with piano accompaniment. Chord diagrams are provided above the staff: F/C, A7, Bb, A7, F, and A7.

Chord diagrams: Dm, A7, Dm

D.S. al Coda

Where's your love _

Musical notation for the third system, featuring a treble and bass clef with piano accompaniment and a vocal line. Chord diagrams are provided above the staff: Dm, A7, and Dm. The text "D.S. al Coda" and "Where's your love _" is included.


CODA


Chord diagram: Dm/C

Musical notation for the Coda section, featuring a treble and bass clef with piano accompaniment. A chord diagram for Dm/C is provided above the staff.

Chord diagrams: Bb, A7, F, A7, Dm, A7

Musical notation for the fourth system, featuring a treble and bass clef with piano accompaniment. Chord diagrams are provided above the staff: Bb, A7, F, A7, Dm, and A7.





It's a sure — bet each pays his — debt. —





Drown - ing in the — tears — of the world. —





(Ad lib. guitar solo)





Repeat and Fade

Optional Ending

THAT WHICH I HAVE LOST

Words and Music by
GEORGE HARRISON

Moderately bright, in 2

mf

D

G7
x000



E7

D/A


A7



D

He's fight - ing - the forc-es of the dark-ness lim-i -
all had - seemed lost, a light from Heav-en
peo - ple - don't have time to lis - ten

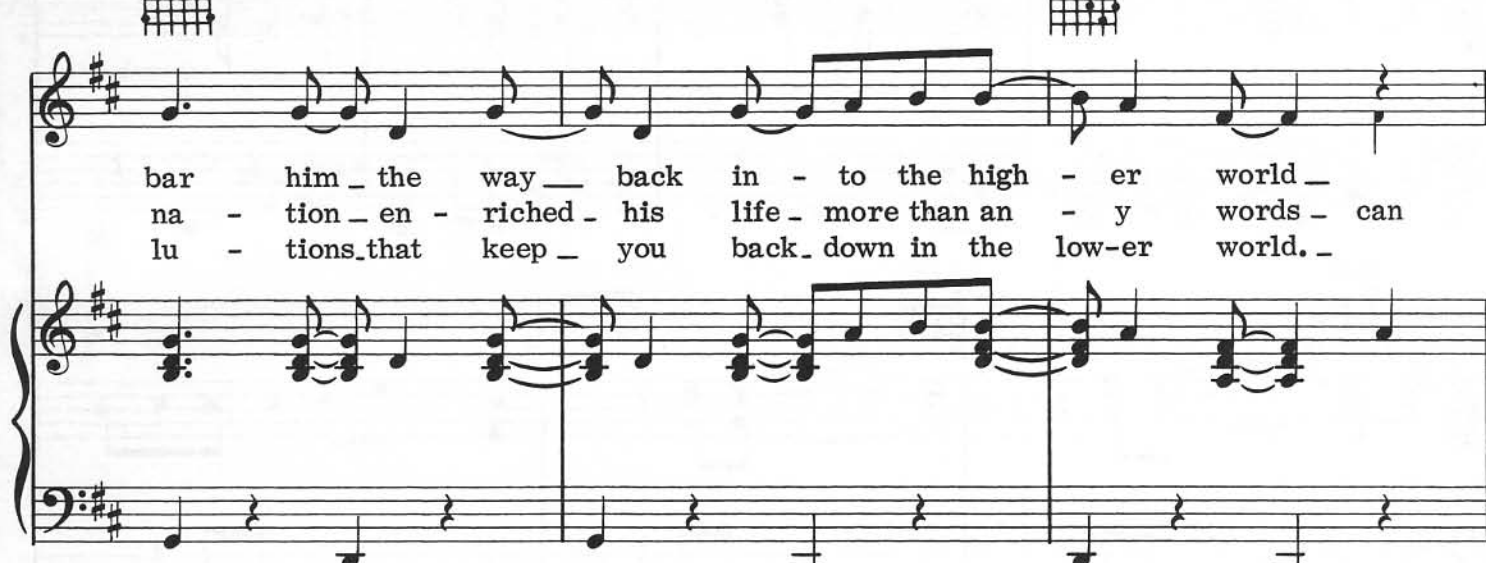
A  C 



ta - tion, — false - hood and mor - tal - i - ty which
 break - ing. — A — flash. In - ward il - lu - mi -
 to him. — You're — too bus - y fight - ing rev - o -




G  D 

bar him _ the way _ back in - to the high - er world _
 na - tion - en - riched - his life - more than an - y words - can
 lu - tions that keep _ you back down in the low - er world. -



A  D 


tell. while his whole _ be - ing is be-wil-dered. He does
 He stood there, — life — re-newed fresh as
 Your mir - rors — of — un-der-stand-ing, they need



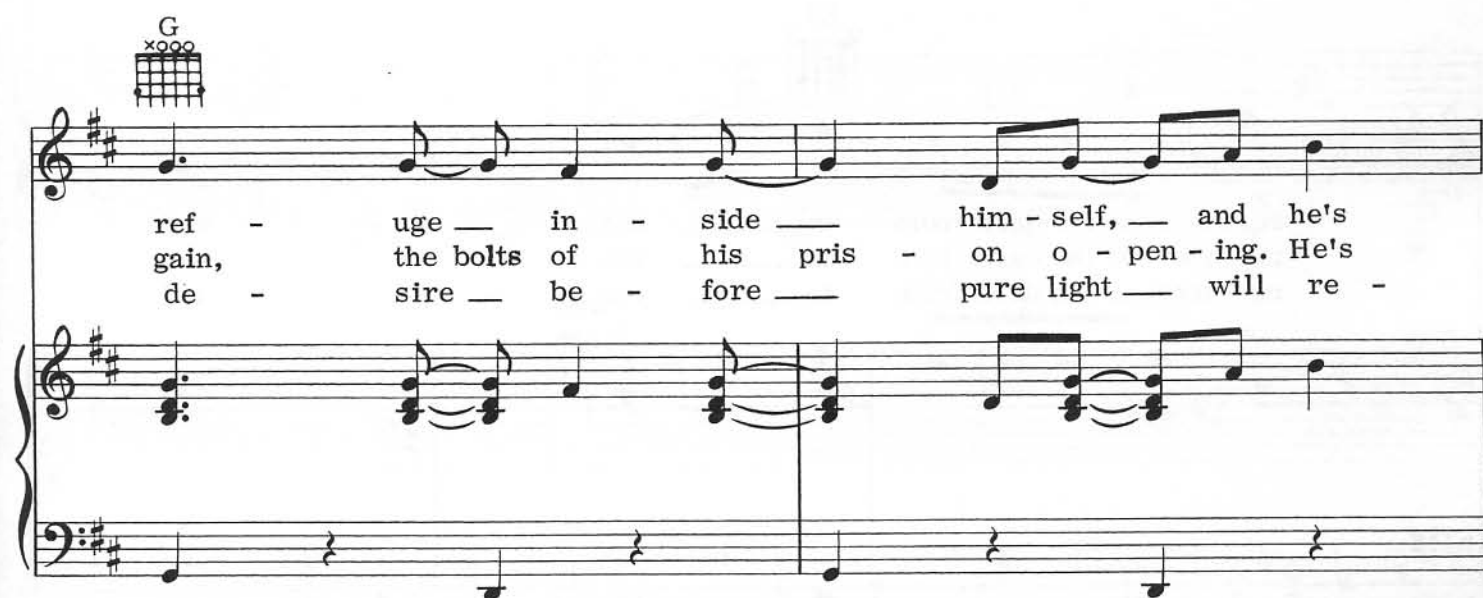
A  C 

not know. — No — law of ac-tion tak-ing
 rain. Scales — were fall-ing from his eyes a -
 cleans - ing. — Pol - ish a-way the dust of



G 

ref - uge — in - side — him - self, — and he's
 gain, the bolts of his pris - on o - pen - ing. He's
 de - sire — be - fore — pure light — will re -



G(addA)  A7  D 

say - ing: — " I need some-one to show me, —
 say - ing: — " I found some-one who showed me, —
 flect in them.. You need some-one to show you, —





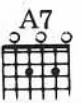
il - lu - mine my con - scious - ness, -
 il - lu - mined my con - scious - ness, -
 il - lu - mine your con - scious - ness, -

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.



re - move _ the dark from in _____ me _ and
 re - moved. the dark from in _____ me _ and
 re - move _ the dark from in _____ you _ and

The second system of music continues the vocal line and piano accompaniment. The piano accompaniment includes some chords with a sharp sign (#) indicating a specific voicing or fingering.



give me _ that _____ which I _ have lost. "
 giv - en me that _____ which I _ have lost. "
 give you _ that _____ which you _ have lost. _____

The third system of music concludes the vocal line and piano accompaniment. The piano accompaniment features a more active bass line and sustained chords in the right hand.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The grand staff contains piano accompaniment with chords and a bass line.



Second system of musical notation, continuing the piano accompaniment from the first system. It features the same three-staff layout and key signature.



Third system of musical notation, continuing the piano accompaniment. It features the same three-staff layout and key signature.

1. 2.

3.

As
You

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The system includes first, second, and third endings, with the lyrics "As You" positioned between the first and second endings.

THAT'S THE WAY IT GOES

Words and Music by
GEORGE HARRISON

Moderately

N.C. **G** **D7**

f



C **G**

D7 **G**

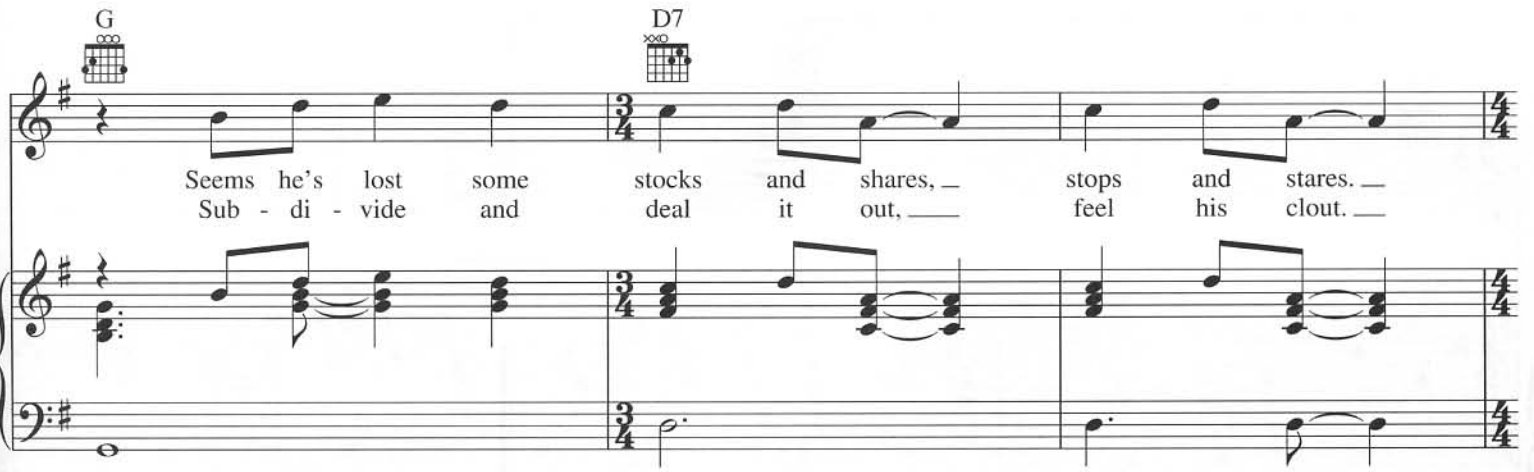
There's a man talk - ing
There's a man talk - ing





D7 **C**

on the ra - di - o. What he's say - ing I _____ don't real - ly know.
of the prom - ised land. He'll ac - quire it with _____ some krug - err - and.

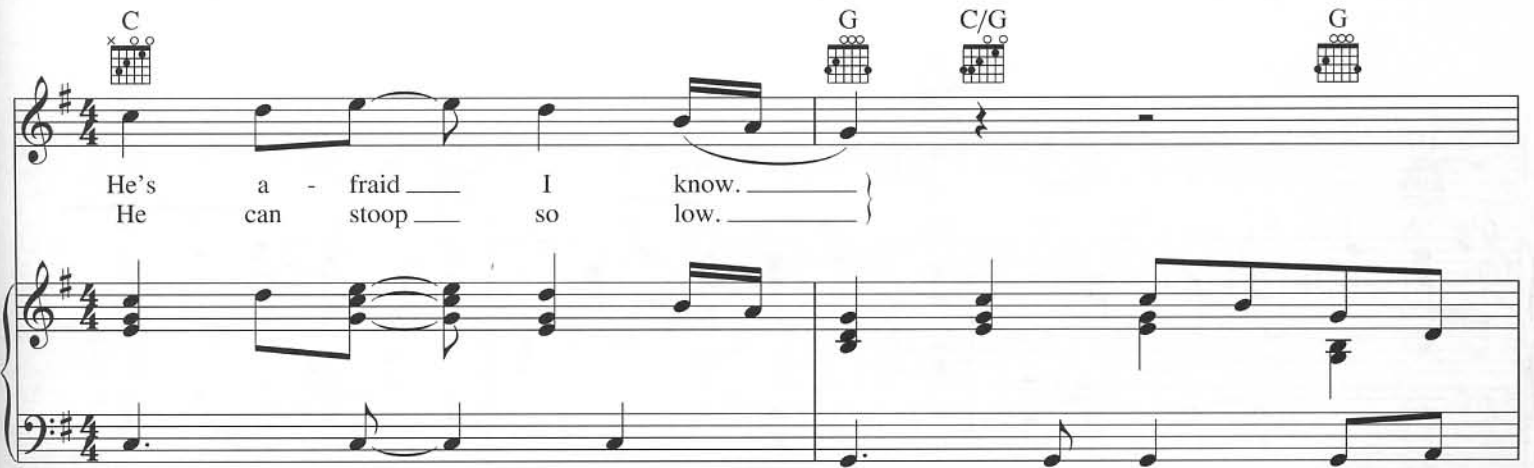
G  D7 

Seems he's lost some stocks and shares, — stops and stares. —
 Sub - di - vide and deal it out, — feel his clout. —



C  G  C/G  G 



He's a - fraid — I know. —
 He can stoop — so low. —

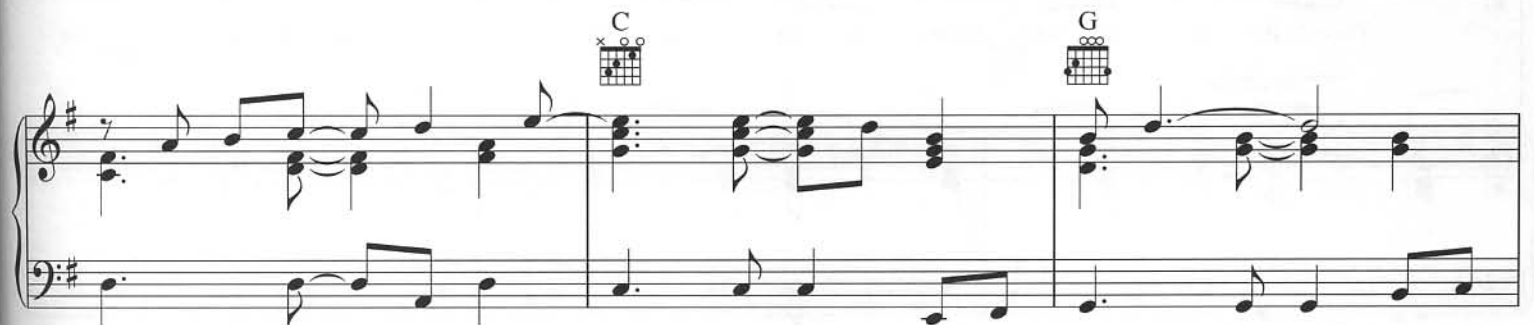


D7  1  D7 

That's the way — it goes. —



C  G 



2

D7

G

The first system of music consists of a guitar part and a piano accompaniment. The guitar part is in the key of D major and features a D7 chord in the first measure and a G chord in the second measure. The piano accompaniment is in 4/4 time and features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

D7

C

The second system of music continues the guitar and piano parts. The guitar part features a D7 chord in the first measure and a C chord in the third measure. The piano accompaniment maintains its rhythmic pattern and melodic line.

G

D7

The third system of music continues the guitar and piano parts. The guitar part features a G chord in the first measure and a D7 chord in the second measure. The piano accompaniment continues with its established pattern.

G

D7

There's an ac - tor who hopes to fit — the bill, sees a shin - ing cit -

The fourth system of music includes a vocal line. The guitar part features a G chord in the first measure and a D7 chord in the second measure. The piano accompaniment continues with its established pattern. The lyrics are: "There's an ac - tor who hopes to fit — the bill, sees a shin - ing cit -".

C G

- y on a hill. Step up close and

This system contains the first two measures of the piece. The vocal line starts with a C chord (x02231) and a G chord (320033). The piano accompaniment features a steady bass line and chords in the right hand.

D7 C

see he's blind, — wined and dined. — All he has — is posed. —

This system contains the next two measures. The vocal line includes a D7 chord (xx0232) and a C chord (x02231). The piano accompaniment continues with a similar rhythmic pattern.



G C/G G D7 G

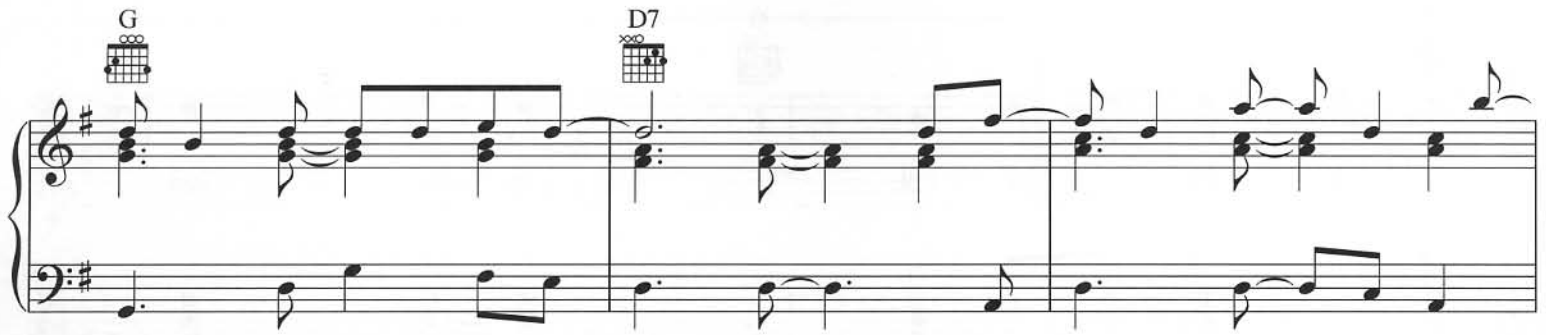
— And that's the way — it goes. —

This system contains the third measure. The vocal line has a 7-measure rest followed by notes. Chords G, C/G, G, D7, and G are indicated above the staff. The piano accompaniment provides harmonic support.

D7 C

This system contains the final two measures of the piece. The piano accompaniment concludes with a triplet in the right hand and a final bass line note. Chords D7 and C are indicated above the staff.

G  D7 



G 



There's a fire — that



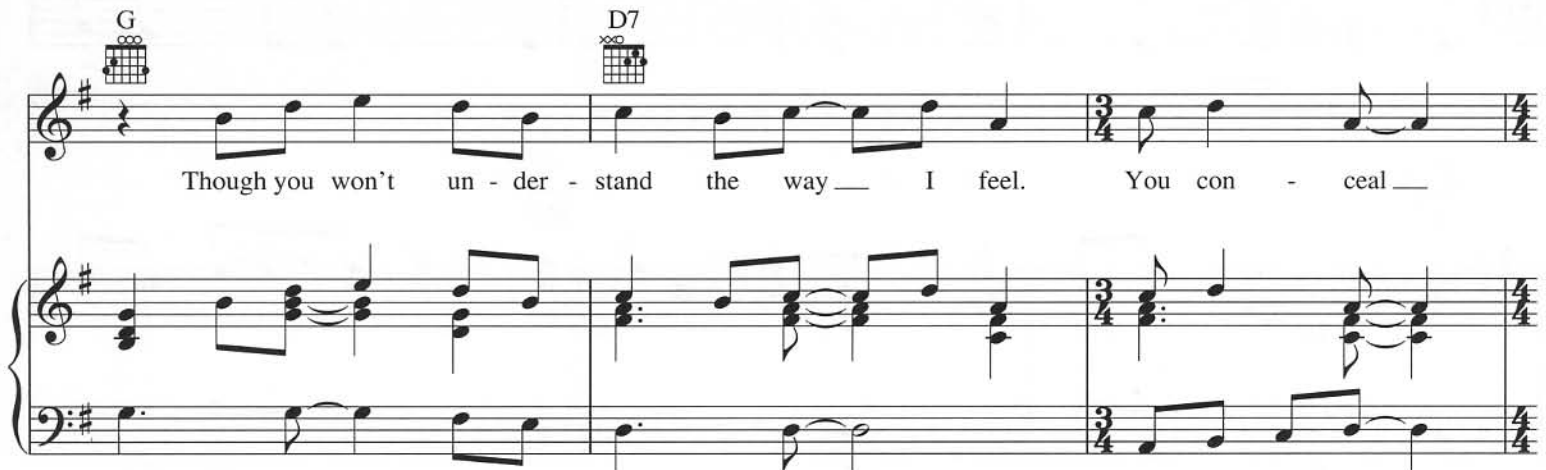
D7  C 

burns a - way — the lies man - i - fest - ing in — the spir - i - tual eye.



G  D7 

Though you won't un - der - stand the way — I feel. You con - ceal —



C G C/G G D7

all there is — to know. — That's the way — it goes. —


G D7

— That's the way — it goes. —



G D7

— That's the way — it goes. —

G D7

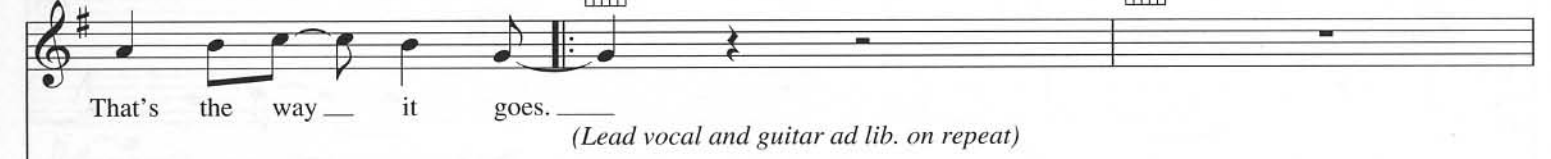
C  G  D7 



G  D7 

That's the way — it goes. —

(Lead vocal and guitar ad lib. on repeat)




C  3  G 



D7 

Optional Ending 

Repeat and Fade

That's the way — it goes. —



THAT'S WHAT IT TAKES

Words and Music by GEORGE HARRISON,
JEFF LYNNE and GARY WRIGHT

Moderately

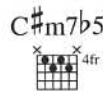


1. And now it be - gins -
2. Instrumental solo

With pedal



— to shine, — and you've found the eyes — to see —



each lit - tle drop — at dawn of — ev - 'ry day. —

D G Asus A

Solo ends

Your smile, it comes back — to me; —
And now that it's shin - ing through, —

Am Cm Bm Em G/D

and what - ev - er you — may say, — don't let it stop; —
and you can see all — this world, — don't let it stop; —

C#m7b5 C F D G

nev - er fade — a - way. —
nev - er fade — a - way. —

Ab/Db Bbm/Eb Ab/Bb Eb/F

As we got - ta get out — in this world to - geth - er,
If we got - ta be in — this life for - ev - er,

E \flat /G
A \flat
A \flat /B \flat
A \flat /C
A \flat /D \flat
B \flat m/E \flat

mm _____ hm, _
 mm _____ hm, _

then we might as well stop -
 then we'd bet - ter be tak -

A \flat /B \flat
E \flat /F
E \flat /G
A \flat

_____ to make _____ some chang - es.
 _____ ing all _____ the chanc - es.

Mm _____ hm, _____
 Mm _____ hm, _____

A \flat /B \flat
C
F
G

mm _____ hm, _____ } If that's what it takes, _____ then _____ I
 mm _____ hm, _____ }

Instrumental solo

C/E
F
C/E
F

got - ta be _____ strong; _____ don't wan - na be _____ wrong, _____ if

G Am F G

that's what it takes. The clos - er I get in - to

C/E F C/E F

that o - pen door, I got - ta be sure, if

1 G Am D.S. 2 G Am

that's what it takes. that's what it takes.

Repeat and Fade G Am

Optional Ending G Am

Instrumental solo

THIS IS LOVE

Words and Music by GEORGE HARRISON
and JEFF LYNNE

Moderate Rock

D G Em

mf

With pedal

A D G

Em A D

Pre-cious words _____ drift _ a -
that _ will

Instrumental solo

G Em A

way _____ from _ the mean-ing, and the sun _
change _____ you _ for - ev - er may ap - pear _

D G Em

melts the chill from our lives,
from way out of the blue,

A G A

help - ing us all to re - mem - ber
mak - ing fools of ev - 'ry - bod - y

G A Bm(add4)

what we came here for. } This is love, _
who don't un - der - stand. }

Em7(add4) Bm(add4) Em7(add4)

this is la la la la love. This is love, _

Bm(add4) Em7(add4) Bm(add4)

this is la la la la love. _



1 Em7(add4) 2 Em7(add4) D F#m/C#

Lit - tle things _ _

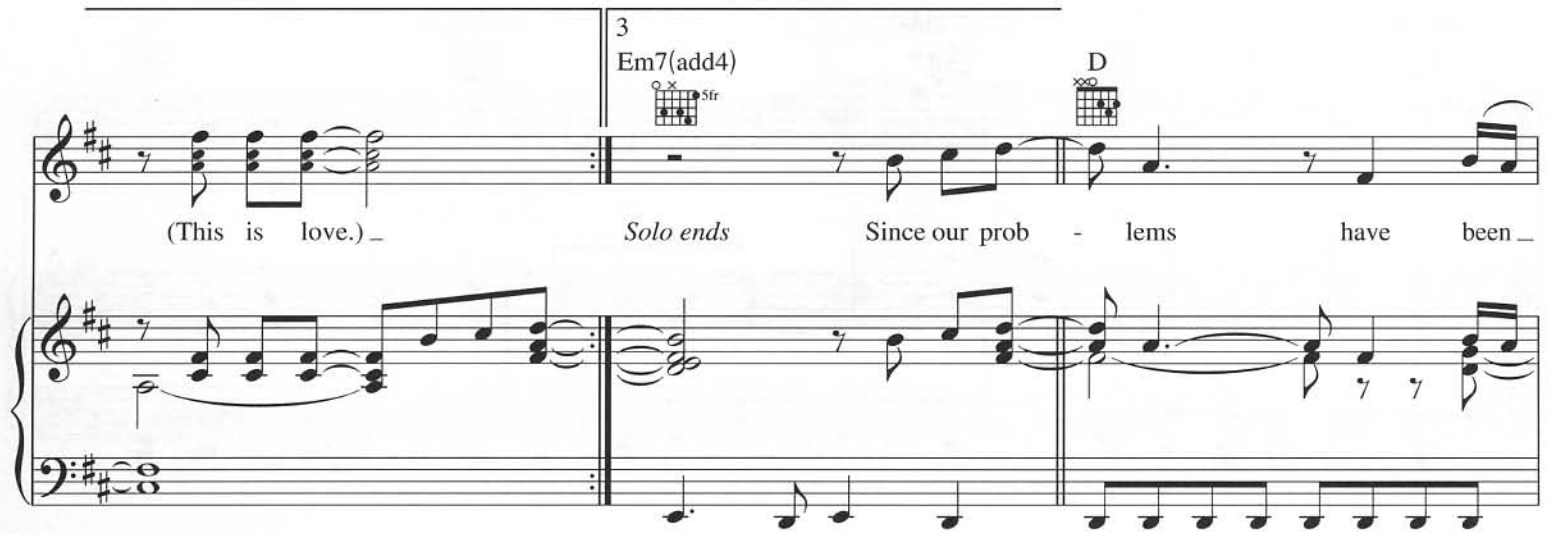
D F#m/C#

D F#m/C# D F#m/C#

(This is love.) _

3
Em7(add4)  5fr 




(This is love.) — Solo ends Since our prob - lems have been —



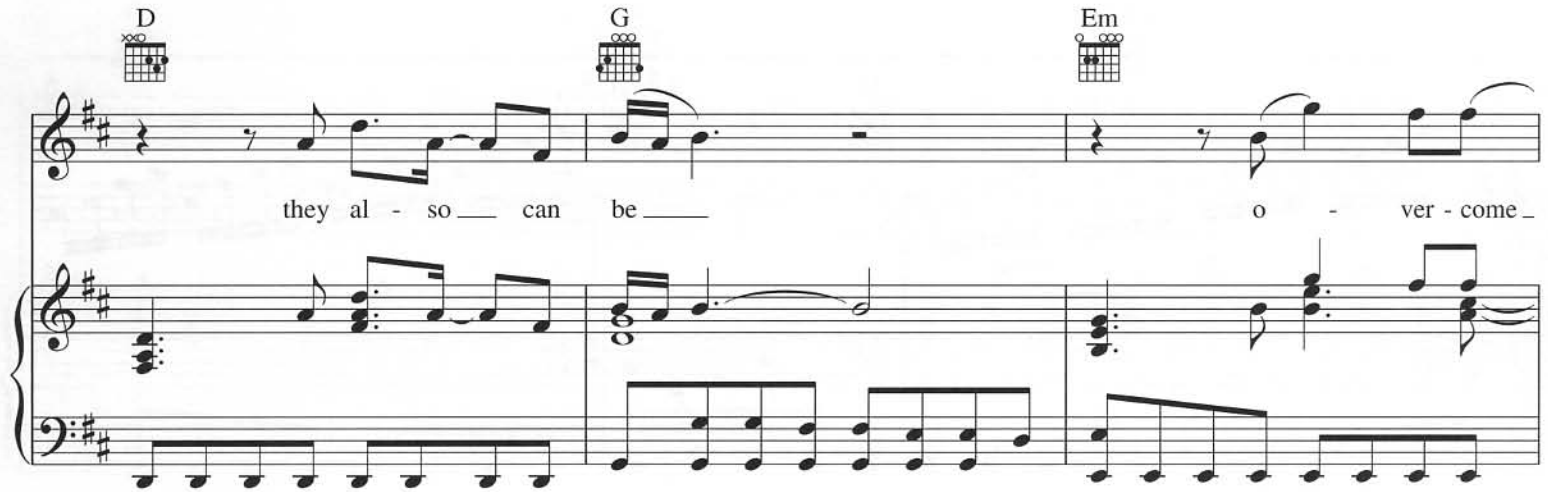
 G  Em  A




our own cre - a - tions,



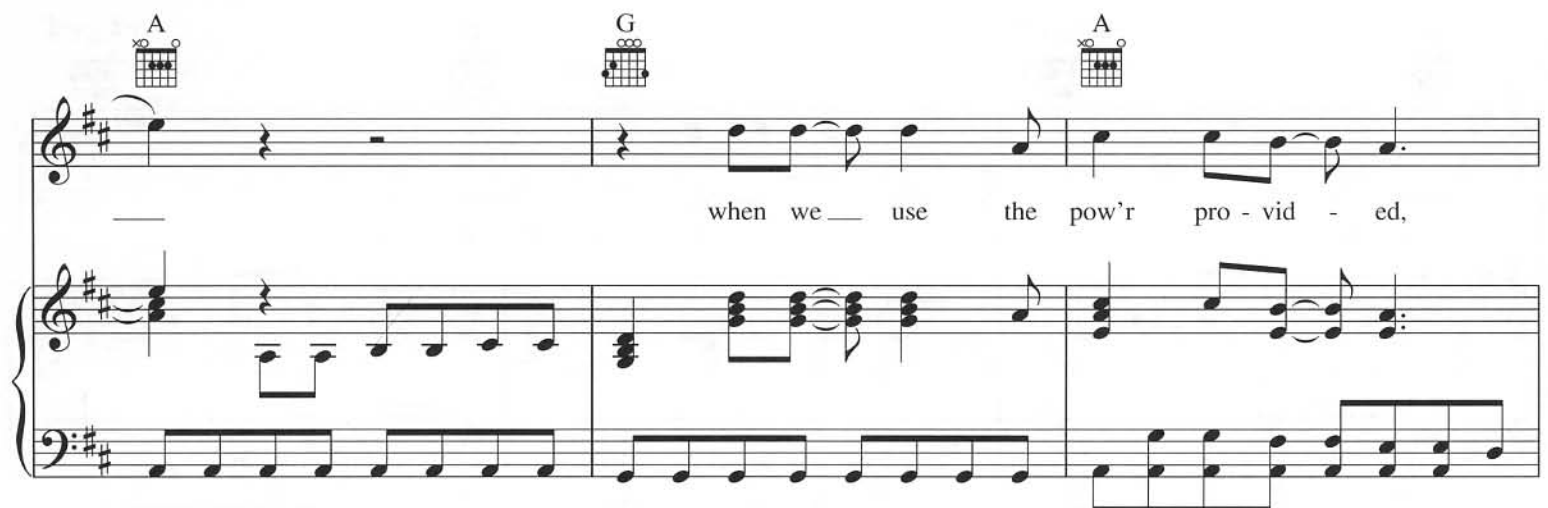
 D  G  Em

they al - so — can be — o - ver - come —



 A  G  A

when we — use the pow'r pro - vid - ed,



G A Bm(add4)

free to ev - 'ry - one. — This is love, —

This system contains the first three measures of the piece. The guitar part features chords G, A, and Bm(add4). The vocal line begins with the lyrics 'free to ev - 'ry - one.' followed by a rest and then 'This is love, —'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

Em7(add4) Bm(add4) Em7(add4)

this is la — la la la love. — This is love, —

This system contains measures 4 through 6. The guitar part features chords Em7(add4) and Bm(add4). The vocal line continues with 'this is la — la la la love. —' followed by a rest and 'This is love, —'. The piano accompaniment continues with the same rhythmic pattern.




Bm(add4) Em7(add4) Bm(add4)

— this is la — la la la love. —

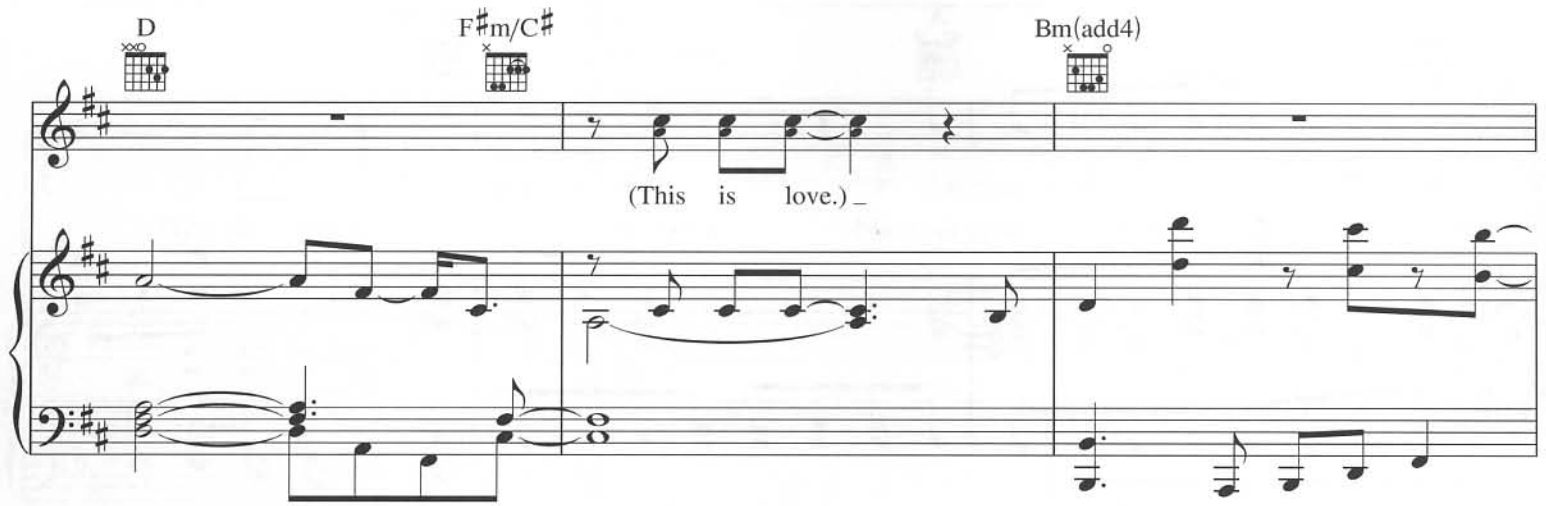
This system contains measures 7 through 9. The guitar part features chords Bm(add4) and Em7(add4). The vocal line starts with a rest, then 'this is la — la la la love. —'. The piano accompaniment continues with the same rhythmic pattern.



Em7(add4) D F#m/C#

This system contains measures 10 through 12. The guitar part features chords Em7(add4), D, and F#m/C#. The vocal line has a rest for the first measure, followed by a rest for the second measure, and then a rest for the third measure. The piano accompaniment continues with the same rhythmic pattern.


D  F#m/C#  Bm(add4) 


(This is love.) _



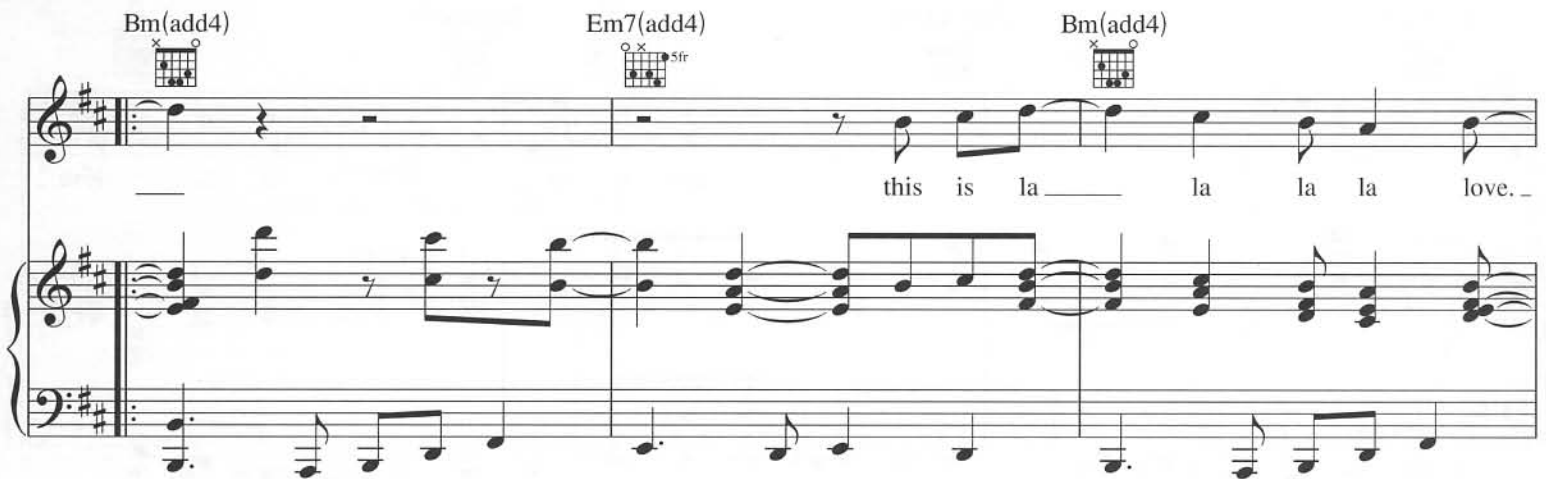
Em7(add4)  Bm(add4)  Em7(add4) 



This is la, _ la la la love. _ This is love, _




Bm(add4)  Em7(add4)  Bm(add4) 

this is la _ la la la love. _



Repeat and Fade	Optional Ending
Em7(add4)	Em7(add4)
	

This is love, _ _

D 



THIS SONG

Words and Music by
GEORGE HARRISON

Moderate Rock beat

Tacet

This

mf



song has noth - ing trick - y a - bout it.
tune has noth - ing bright a - bout it.
riff ain't try'n' to win gold med - als.



This song ain't black or white, and as far
This tune ain't bad or good, and come ev -
This riff ain't hip or square, well-done

F#m7



C#m7



as I know don't in - fringe on an - y - one's cop -
 er what may, my ex - pert tells me it's
 or rare, may end up one more weight -

F#7



A/B



y - right, so this
 o - kay. As this
 to bear. But this

E



D



G#m7



C#7



song we'll let be. This song is in E;
 song came to me quite un - know - ing - ly,
 song could well be a rea - son to see

F#m7



1. 2.

this song is for you and...
 this song could be you, could be...
 that with-out you there's no point.

E



A



B



3.



This to this song.
 This

Repeat and fade

E



Repeat and fade

TRUE LOVE

from HIGH SOCIETY

Words and Music by
COLE PORTER

Moderately

Chord diagrams: D, G, D[°]7, D, Em7, A7, D, G, D[°]7, A, Em7, C#7-9, D, G, D[°]7.

mf

You give — to me — and — I give —
to you — true — love; — it's — a true —
love. — And on — and on — it will al —

ways_ be true love, true

love. For you and I have a guard-

ian an - gel on high with noth-

ing to do but to give

D A Em7

A7 D Gm7 3 fr. C7

F Dm Gm7 3 fr.

C7 F A7

D G D^o7 D

to me and to give to you

This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Em7 A7 Bm7

a love for - ev - er true;

This system contains measures 5-8. The vocal line has a whole rest in measure 5, then quarter notes G4, A4, B4, and C5 in measure 6, followed by a half note D5 in measure 7 and a whole note E5 in measure 8. The piano accompaniment continues with similar rhythmic patterns.

D Em7 A7

it's a love for - ev - er true...

This system contains measures 9-12. The vocal line has a whole rest in measure 9, then quarter notes G4, A4, B4, and C5 in measure 10, followed by a half note D5 in measure 11 and a whole note E5 in measure 12. The piano accompaniment features a more active bass line.

Bb7 D^o7 D

This system contains the final three measures (13-15). The vocal line has a whole rest in measure 13, followed by a half note D5 in measure 14 and a whole note E5 in measure 15. The piano accompaniment concludes with sustained chords in the right hand and a final bass note.

UNCONSCIOUSNESS RULES

Words and Music by
GEORGE HARRISON

Medium Rock beat

Tacet

You dance at the dis-co-theque. —

mf

Vocal tacet

That's why you look such a wreck. —
You don't know how to un-wind. —

Your face is pale. You look drawn.
Your senses un-sat-is-fied, —

Your clothes are dirt-y and torn. —
take you a-long on a ride. —



You've got that look in your eyes — that says — you're half —
 You've got a way and a stance — that says — you'll dance —
 You lost a screw in your head. — It shows — the way —



— a - live — and you're lost — in - side. —
 — the pants — off of ev - 'ry - one. —
 — you're led, — blind lead - ing — the blind. —



Tacet

Mean-while you're back in your cage, — e - go'd out on the stage —
 Then you go back on the floor. — You got to get through the door —
 Noth - ing can stand in your way. — You're liv - ing day af - ter day —

A7 D A7

Tacet

where the un-con-scious-ness rules. — Do do do do do — do —

E7 A7 D

do do do do — do — do do do — do do do. —

1. *Tacet* A7 2. *Tacet* A7 3. *Tacet* A7

You've got your-self in a bind. — Oh yeah, —

E7 A7 D

oh — yeah, — un-con-scious-ness rules. —

WHEN WE WAS FAB

Words and Music by JEFF LYNNE
and GEORGE HARRISON

Moderately, with a beat



One! Two! Back then long time a - go__ when

mf

F7

Am

B7b9

grass was green, woke up in a daze,

C/E

Am6

Fm/Ab

ar - rived _ like stran - gers in _ the night. _

Bb7



(Fab! Doot, doot, doot, doo.) Long time a go — when we was

C



Bb7



fab.

(Fab.)

F



C



Back when in - come tax was all we had,

F





G



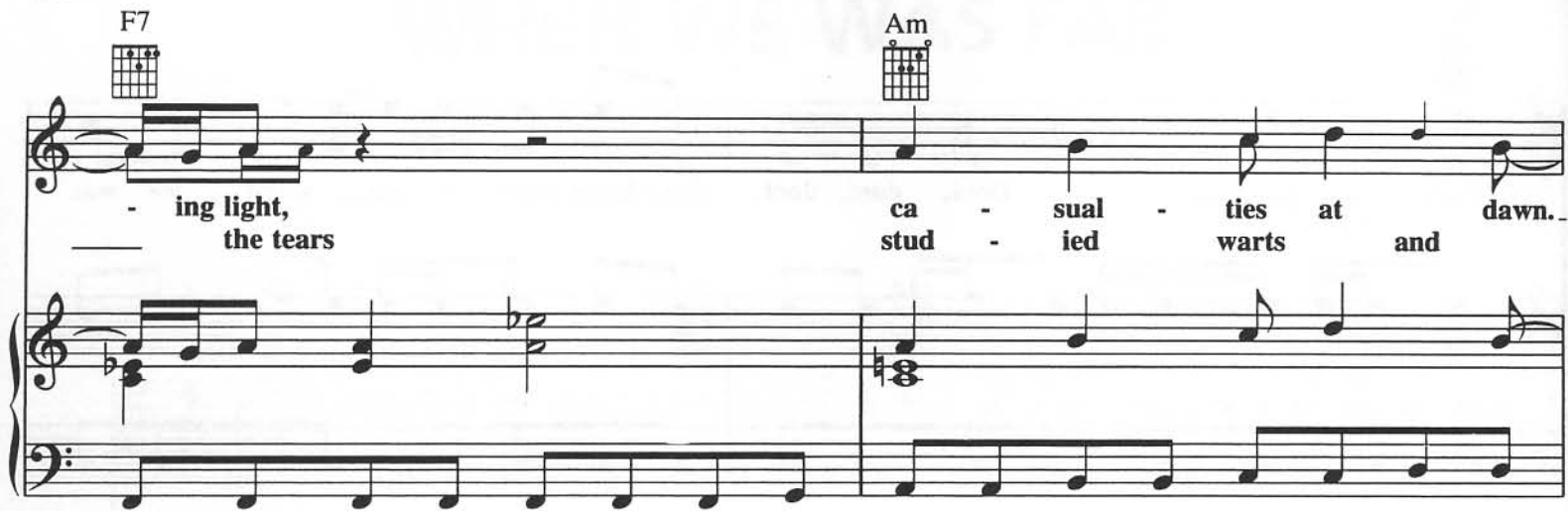
Am



Ca - ress - ers fleeced you in the morn -
The mi - cro - scopes that mag - ni - fied

F7  Am 





- ing light, ca - sual ties at dawn.
the tears stud - ied warts and



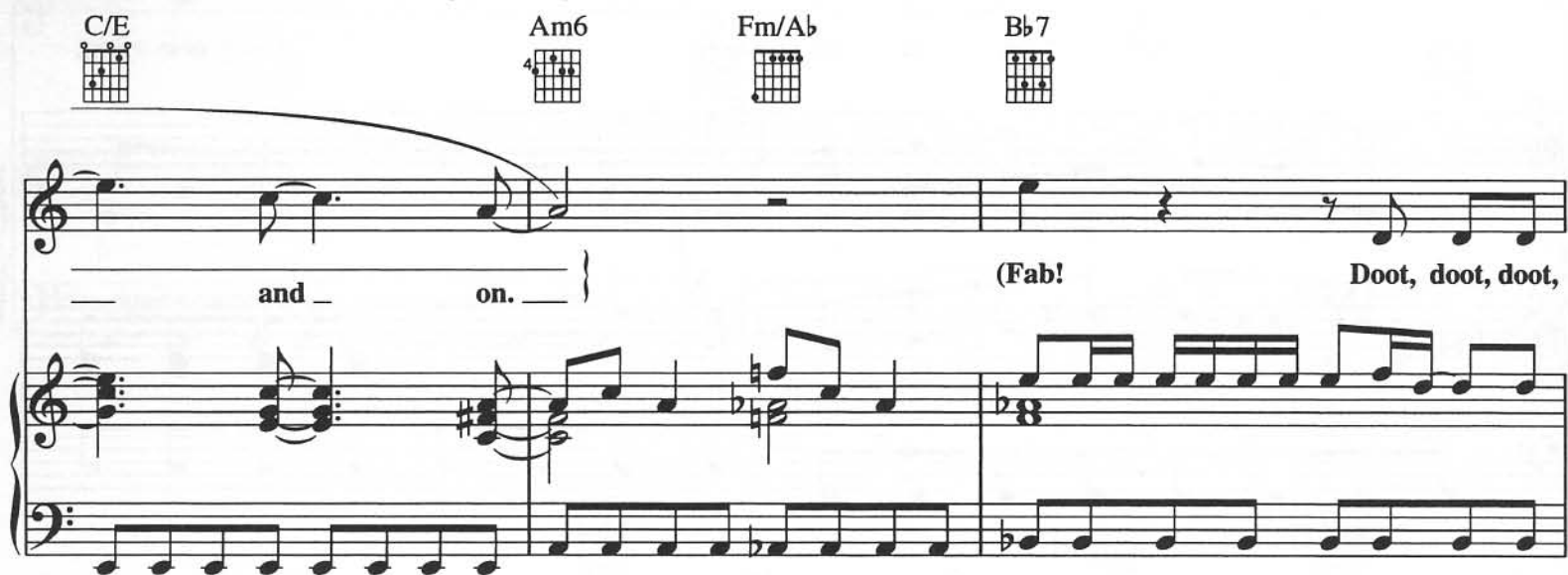
B7 

all. And we did it all.
Still the life flowed on



C/E  Am6  Fm/Ab  Bb7 

and on. (Fab! Doot, doot, doot,



C 

doo.) Long time a - go when we was fab.
(Gear!)



Bb7

F

(Fab.)

You're my world you are my on -
But it's all o - ver now, ba -

C

To Coda ⊕

F/A

Dm7

ly love.)
by blue.)

And while you're in this world

G

F/C

Dm7

G7

C

the fuzz gon-na come and claim you.

F/A

Dm7

G

F/C

Dm7

But you mo bet - ter wise

when the buzz gon-na come and take

G C F#o

you a - way. Take you a - way.

Fm6 C/E F#o

F6 Fm6 C

Take you a - way.

D.S. al Coda

CODA

Bb

(Oo! Doot, doot, doot. Fab!) Long time a - go _ when we was

C Bb7 F



fab. (Fab!) Like this pull-o-ver you sent

C Bb7

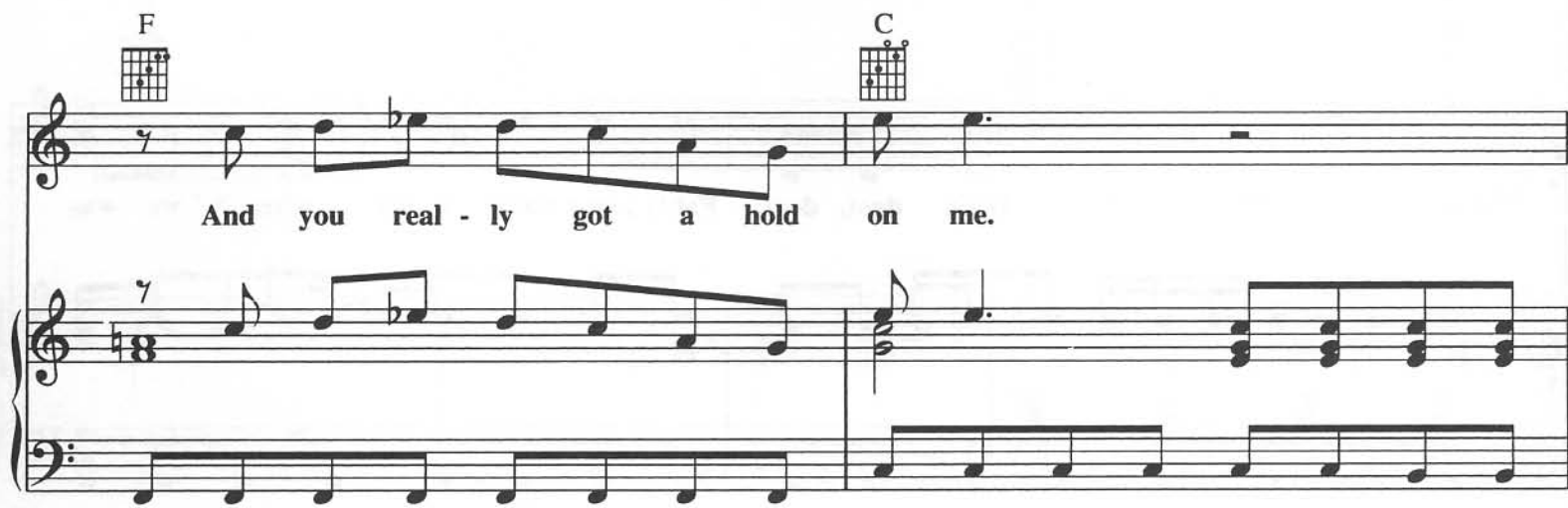
to me. (Fab! Doot, doot, doot.

C Bb7

Gear!)

F  C 

And you real - ly got a hold on me.




The first system of music features a vocal line and piano accompaniment. The vocal line starts with a 7-measure rest, followed by the lyrics "And you real - ly got a hold on me." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (Bb), and the time signature is 8/8.

Bb7 

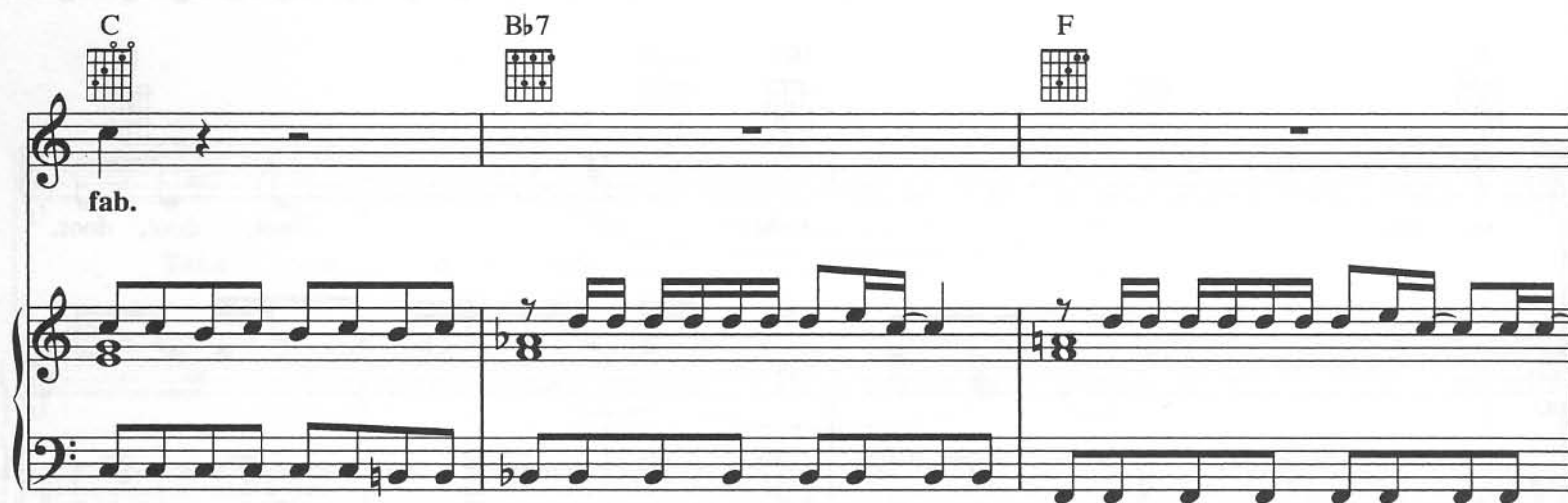
(Fab! Doot, doot, doot. Gear!) Long time a - go — when we was



The second system continues the vocal line with the lyrics "(Fab! Doot, doot, doot. Gear!) Long time a - go — when we was". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature remains Bb and the time signature is 8/8.

C  Bb7  F 

fab.



The third system shows the vocal line with the lyric "fab." and a 7-measure rest. The piano accompaniment continues with eighth-note patterns. The key signature is Bb and the time signature is 8/8.

C 



The fourth system shows the vocal line with a 7-measure rest and a final note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a large slur over the bass line. The key signature is C major and the time signature is 8/8.

UNKNOWN DELIGHT

Words and Music by
GEORGE HARRISON

Moderately

A *mf* F#7 Bm

The first system of music consists of three measures. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bottom staff is a bass clef. The first measure has a guitar chord diagram for A (x02232) and a dynamic marking of *mf*. The second measure has a guitar chord diagram for F#7 (x24422). The third measure has a guitar chord diagram for Bm (x24432). The music is written in a simple, folk-like style with a mix of chords and single notes.

G7 A Amaj7 A7 A6

The second system of music consists of five measures. The top staff is a treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is a bass clef. The first measure has a guitar chord diagram for G7 (x23300). The second measure has a guitar chord diagram for A (x02232). The third measure has a guitar chord diagram for Amaj7 (x02232). The fourth measure has a guitar chord diagram for A7 (x02232). The fifth measure has a guitar chord diagram for A6 (x02232). The music continues with a mix of chords and single notes.

Dm A

The third system of music consists of four measures. The top staff is a treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is a bass clef. The first measure has a guitar chord diagram for Dm (xx0232). The second measure has a guitar chord diagram for A (x02232). The music continues with a mix of chords and single notes.

Amaj7 A7

Dark - est deep — brown eyes — I've seen —
 Sweet - est in - no - cence — and free. —
 Who have eyes — will clear - ly see. —

The fourth system of music consists of four measures. The top staff is a treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is a bass clef. The first measure has a guitar chord diagram for Amaj7 (x02232). The second measure has a guitar chord diagram for A7 (x02232). The lyrics are written below the staff, with dashes indicating where the notes fall. The music continues with a mix of chords and single notes.

Bm

Bm7

An - gel came in - to my dream.
 God has giv - en you the key
 And no one could dis - a - gree.

E7b9/G#

A

Like the morn - ing's ear - ly light,
 to the hearts of ev - 'ry - one
 A treas - ure of the world.

F#(add2)

F#

Bm

you fresh - en all a - round.
 that comes in sight of you.
 A child watch - ing it grow.

G7

A

Amaj7

A7

A6

And with all the love you bring un - known de - light.
 And with all the love you bring un - known de - light.
 And with all the love will bring un - known de - light.



Umm, _____ you bring -
 All _____ the love _____ you bring -
 All _____ the love _____ will bring -



To Coda ⊕



_____ un - known _____ de - light.
 _____ un - known _____ de - light.
 _____ un - known _____ de - light.










Bm7  E7b9/G# 



A  F#(add2)  F#  Bm 



G7  A  Amaj7  A7  A6 



Dm  A  Amaj7  A7 

All — the love — you bring —



Dm



A



Amaj7



A7



Musical staff with treble clef, key signature of two sharps, and a melodic line with a repeat sign.

(Lead vocal ad lib. on repeat)

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

A6



Dm



Musical staff with treble clef, key signature of two sharps, and a melodic line with a repeat sign.

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

A



Amaj7



A7



A6



Musical staff with treble clef, key signature of two sharps, and lyrics: All the love will bring unknown delight.

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

Dm



A



Optional Ending

Repeat and Fade

Musical staff with treble clef, key signature of two sharps, and a melodic line with a repeat sign.

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.

WAKE UP MY LOVE

Words and Music by
GEORGE HARRISON

Brightly

G D C/D D G/D D G/D C

f

G/C D C D G

D G C G D C D

Here I _____
Well, You know it's me _____
My life's been so _____
I don't have no friends _____

G D G C

_____ go a - gain. _____
_____ out here. _____
man - y ways. _____
_____ of mine _____

Feel that knock - ing, won't You let _____
Can't give up now, let us make _____
Too much dark - ness gets _____
that can swing me down _____



me in? On - ly want that same
 that clear. All I've had's the run -
 me crazed. All a - round us peo -
 that pipe. Not much sense in what



old thing. This is me here, ring
 a - round though I'm bark - ing like
 - ple fight. Christ, I'm look - ing for
 they do. That is why I'm call -



ring ring. I want Your love.
 some hound. Don't want Your love.
 some light in - side Your love.
 - ing You in - side my love. } Wake up my



1,3

love and let it in.

2,4

Am7

C/D

To Coda

I want Your love.

Wake up my love

and let it

G

D

C/D

D

in. —

G/D

D

G/D

C

G

D

C

D

G

D

G

C

1 2 Am7

This system contains the first two measures of the piece. The guitar part has two measures, each with a whole rest. The piano accompaniment consists of a descending eighth-note line in the bass clef. The first measure is marked with a '1' and the second with a '2'. The Am7 chord diagram is shown above the second measure.

C/D G D.S. al Coda

This system contains measures 3 and 4. The guitar part has two measures with whole rests. The piano accompaniment continues with a descending eighth-note line in the bass clef. The C/D and G chord diagrams are shown above the first and second measures respectively. The instruction 'D.S. al Coda' is written at the end of the system.

CODA G

in. — Wake up my

This system is the CODA section, consisting of two measures. The guitar part has a whole rest in the first measure and a quarter note in the second. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef. The G chord diagram is shown above the first measure. The lyrics 'in. — Wake up my' are written below the vocal line.

Am7 C/D G

love. Wake up my love and let it in. —

This system contains the final three measures of the piece. The guitar part has whole rests in the first and second measures, and a quarter note in the third. The piano accompaniment continues with a melodic line in the treble clef and a bass line in the bass clef. The Am7, C/D, and G chord diagrams are shown above the first, second, and third measures respectively. The lyrics 'love. Wake up my love and let it in. —' are written below the vocal line.

Oh, — I get I tired of need — wrong —

D C D

it, Lord. — You can Oh, I — I need —
and right. You can see — I need —

G D G C

— You more. — There's this emp - ti - ness
— Your light. — And that's - me knock -

G D C D

out - side. You know, Lord - it's ris -
- ing on — Your door and it's You I'm look -

G D G C

ing wide. Oh Lord.

ing for. wide. Oh Lord.

G D C D

Oh Lord.

G D G C

Wake up my love and let it in.

Am7 C/D

I want to love. Wake up my

Repeat and Fade

G Am7

WOMAN DON'T YOU CRY FOR ME

Words and Music by
GEORGE HARRISON

Moderately

No chord



I'm gon-na leave you at the sta - tion.

I've got a long way to go, ba-by. Wom-an, don't you cry for me.

Now I can't take no more;

I don't need no com - pli - ca - tion.

I've got a long way to go, ba - by. Wom - an, don't you

cry for me. _____

There's
There's

A

no one place I want_ to be; at - tach - ment on - ly hurts_ me.
no one place I want_ to be; at - tach - ment on - ly hurts_ you.

B

G

E

Take care of your - self, ba - by; c' - mon, won't you let me be. _____
Take care of your - self, ba - by; c' - mon, won't you try to see. _____



There's_ just one thing I got_ to see:_ that's the
 There's_ just one thing I got_ to see:_ that's the



Lord; got to keep him in sight. Take care of your-self, ba-by; c'-mon, won't you let me be._
 Lord; got to keep him in sight. Bet-ter take care of your-self, ba-by; c'-mon, won't you let me be._



1.

Instrumental

2.

Now, ba - by, here's the_ door;_



I — don't need no ag-gra-va - tion.

I've got a long way to go, ba-by. Wom-an, don't you cry for — me.—

I'm gon-na leave you — here, —

I'm gon - na leave you at — the sta - tion.

I've got a long way to go, ba - by. Wom - an, don't you

cry for me. _____ I've got a long way to

go, ba - by. Wom - an, don't you cry__ for me. _____

WRECK OF THE HESPERUS

Words and Music by
GEORGE HARRISON

Moderate Rock

Bbdim7 G7 Bbdim7 G7

mf

Bbdim7 G7

Bbdim7 G7 C/G G7 N.C. G7

I'm not the wreck of the Hes -
I'm not a pow'r of at - tor -

C7 G7 C B7/D#

- per - us.
- ney, — but I — can rock as good as — Gi - bral - tar.

Feel more like the Wall — of Chi - na.
but I — can rock as good as — Gi - bral - tar.

Em Em/D A7 B7

Get-ting old — as Me - thu - s'lah. Feel tall as the Eif-
Ain't no more — no spring chick - en. — Been plucked, — but I'm

Em Em/D B \flat dim7 G7

- fel Tow - er. —
— still kick - in'. —
(2nd time only:) (But it's al — right, — it's —

B \flat dim7 G7 1 C/G G7 N.C. 2 Bm/F \sharp

— al - right.) —

Em C7 Am7

Poi-son pen - men sneak, have no nerve — to speak; make up lies, — they leak —

Em C7

— 'em out. — Be-hind a pseu-do-nym, — the rot-ten-ness in them

Am7 B7 G7

reach-ing out, — try'n' to touch — me. — Met some Os-cars and To -

C7 G7 C B7/D#

- nys. — I slipped on a pave - ment oy - ster.

Em Em/D A7 B7

Met a snake climb-ing lad - ders. — Got out — of the line —

Em

Em/D

Bbdim7

G7



— of fire. (Well it's al right.) —

Bbdim7

G7

Bbdim7

G7



Bbdim7

G7

Bm/F#

Em



Brain - less writ - ers

C7

Am7

Em



gos - sip non - sens - es to oth - er heads _ dense as they is. It's _

C7 Am7

— the same — old mal - a - dy; what they see — is

B7 G7 C7

faul - ty. — I'm not the wreck of the Hes - p'rus. —

G7 C B7/D# Em Em/D

Feel — more — like Big Bill — Broon — zy. Get-tin' old — as my moth-

A7 B7 Em Em/D

- er; — but I tell you, I got — some com - pa - ny. — (Well it's al -

Bbdim7 G7 Bbdim7 G7

right.) —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. Chord diagrams for Bbdim7 and G7 are provided above the staff.

C/G G7 N.C.

Detailed description: This system contains measures 3 and 4. The piano accompaniment continues with eighth-note patterns. Measure 3 includes a 7-measure rest in the vocal line. Chord diagrams for C/G, G7, and N.C. are shown above the staff.

Bbdim7 (Vocals tacet first time) G7

Instrumental solo right, —

Detailed description: This system contains measures 5 and 6. Measure 5 is an instrumental solo for the guitar, indicated by a double bar line and the text 'Instrumental solo'. The vocal line is silent. Measure 6 resumes the vocal line. Chord diagrams for Bbdim7 and G7 are shown above the staff.

Bbdim7 G7

Repeat and Fade

Optional Ending C/G G7 N.C.

it's al - right.) — (Well it's al - —

Detailed description: This system contains the final two measures. The first measure is a vocal line with piano accompaniment. The second measure is a vocal line with piano accompaniment. A 'Repeat and Fade' section is indicated by a double bar line and a repeat sign. An 'Optional Ending' section follows, consisting of two chords. Chord diagrams for Bbdim7, G7, C/G, and G7 are shown above the staff.

WRITINGS ON THE WALL

Words and Music by
GEORGE HARRISON

Moderately bright

The writing's on the wall,
There's noth-ing that you need,
Be care-ful go-ing home,



broth-er.
sis - ter.
sis - ter.

Your life is in your hands.
The Lord is in you all.
Be watch-ful down that road.

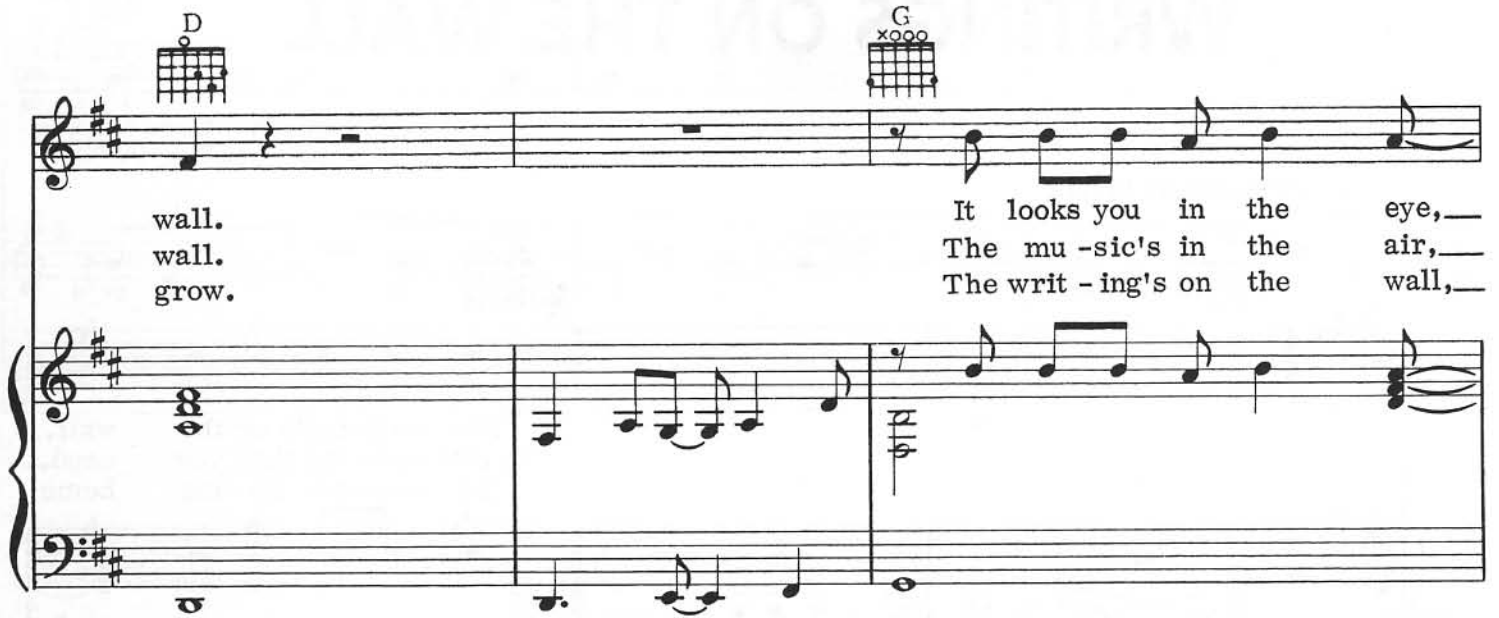
It's up to you to see the writ - ing's on the
Life is de-signed to see the writ - ing's on the
You've got a lot of love, sis - ter. More to





Chord Diagrams:
 System 1: D, G (x000)
 System 2: D, Em7-5, Gm/A 3fr., D
 System 3: G#07, D, E7, A7sus4

Dynamic: *mf*

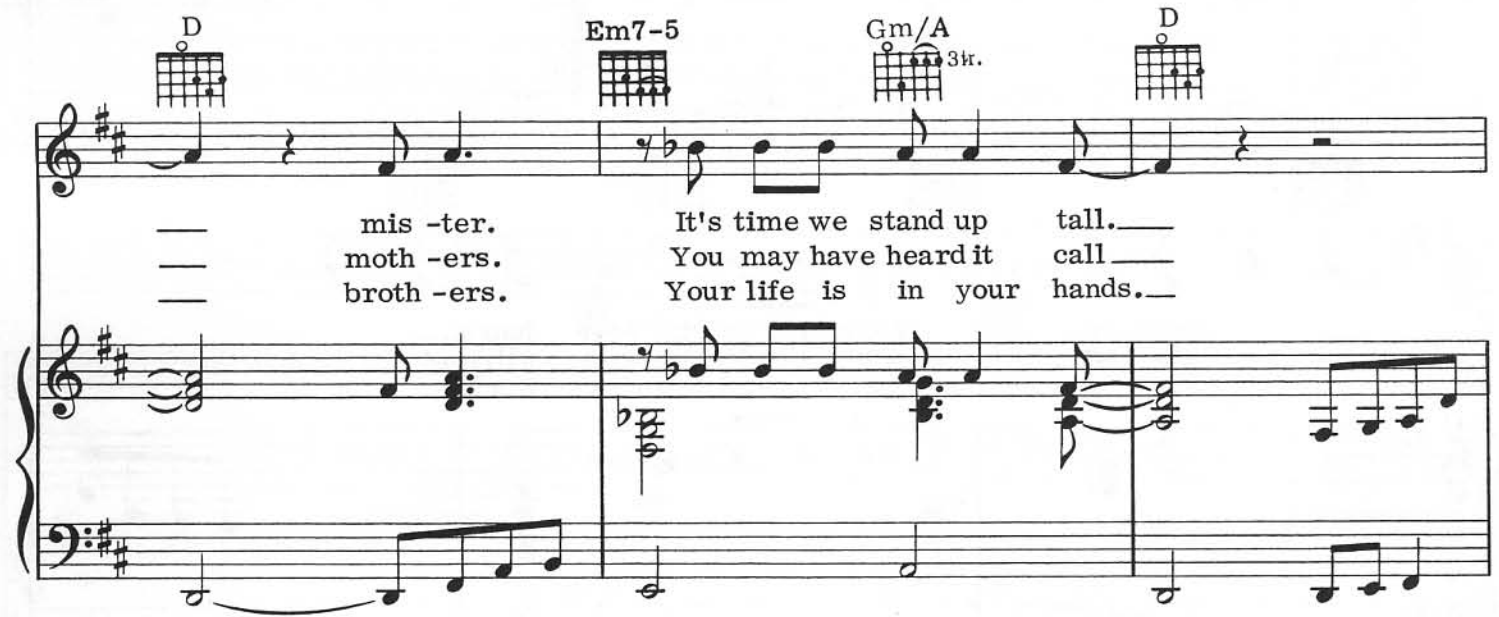
D  G 

wall. It looks you in the eye,—
 wall. The mu - sic's in the air,—
 grow. The writ - ing's on the wall,—



D  Em7-5  Gm/A  D 

— mis - ter. It's time we stand up tall.—
 — moth - ers. You may have heard it call—
 — broth - ers. Your life is in your hands.—



G#07  D  E7  A7sus4  To Coda 

Go see and un - der - stand— the writ - ing's on the
 to you that you may see— the writ - ing's on the
 It's up to you to see— the writ - ing's on the



D

wall.
wall.

D Gm/D

Strange, we hold on to things that have

Vocal tacet

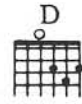
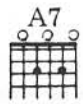
D Gm/D D

no grace or power while death holds on to us

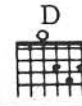
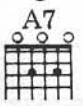
Gm/D D Bb

much more with every passing hour.

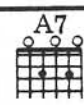
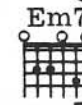
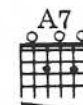
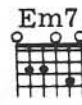
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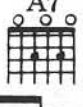
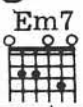
all the time you thought — it would last; your



life, your friends_would al-ways be. _____



Till they're drunk a-way_ or shot a-way or



1.

die a-way _ from you. _____

2. *D.S. al Coda*

Coda

D

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

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

wall.

G#07

D

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment.

I hope that you may see — the writ - ing's

E7

A7sus4

D

G#07

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment.

on the wall.

D

E7

A7sus4

D

Musical notation for the fifth system, including piano accompaniment and a 'poco rit.' marking.

poco rit.

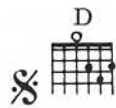
YOUR LOVE IS FOREVER

Words and Music by
GEORGE HARRISON

Moderately



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




Second system of musical notation with lyrics: Sub-lime is the sum - mer-time, warm and la - Re-signed to the win - ter-times, cold and drear-



Third system of musical notation with lyrics: zy. — y. — These are per-fect days — Peer-ing in - to fire —

D



— like heav - en's a - bout here. —
 — flames burn - ing, I know. —



Gmaj7 G6 Asus4 A Dmaj7



But un - like sum - mer came and went, your love is for - ev -
 But un - like win - ter came and went, your love is for - ev -



D




Asus4



er. — I feel it, and my heart — knows that —
 er. — I feel it, and my heart — knows that —



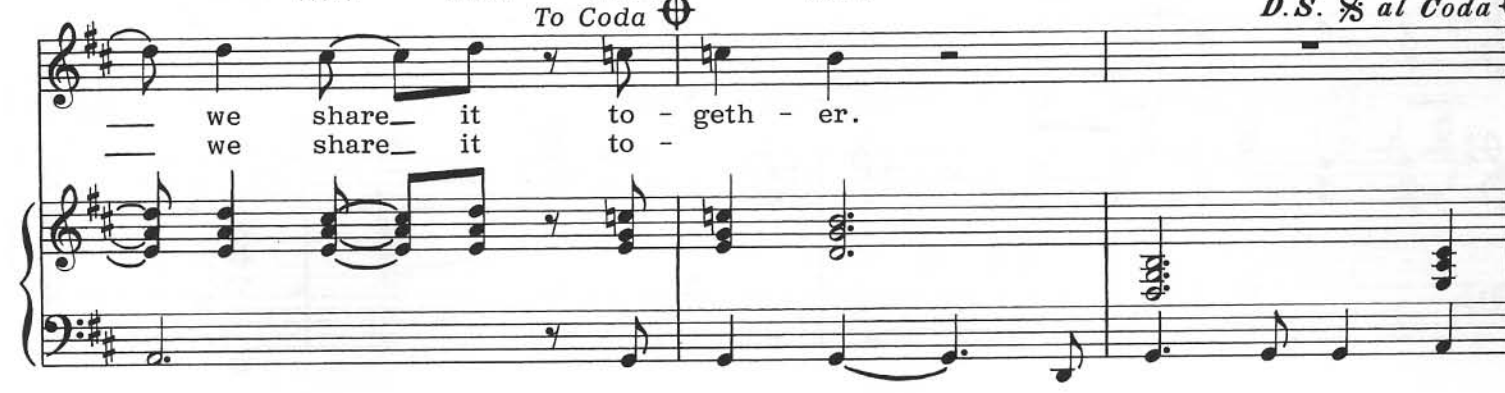
A Asus4 C/G G A



To Coda ⊕

D.S. ♪ al Coda ⊕

— we share it to - geth - er.
 — we share it to -



Coda     

geth - er. I feel it, and my heart_knows you're_

the one. The guid - ing light in all your love_

shines on. The on - ly lov - er worth_ it all._

Your love_ is for - ev - er.

rit.



ZIG ZAG

Words and Music by GEORGE HARRISON
and JEFF LYNNE

Moderate Shuffle

mf



First system of musical notation for 'ZIG ZAG'. It consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The music begins with a rest in the treble clef, followed by a series of chords and eighth notes. A dynamic marking of *mf* is present. The first system ends with a triplet of eighth notes in the treble clef.



Second system of musical notation. It continues the piece with a triplet of eighth notes in the treble clef. The bass clef continues with a steady eighth-note accompaniment. The system concludes with a final chord in the treble clef.



N.C.

Third system of musical notation. It features a variety of chords including C, D7, Ab9, and F/G. The treble clef has a melodic line with some rests, while the bass clef provides a consistent accompaniment. The system ends with a 'N.C.' (No Chord) instruction.



Fourth system of musical notation. It begins with a C chord in the treble clef, followed by a melodic line with a quintuplet of eighth notes. The bass clef continues with its accompaniment. The system ends with a final C chord in the treble clef.

Fm C Am

5

Fm Ab9 G7#5 C Fm

Zig zag. Zig

C Fm C Am

zag. Zig zag.

Fm Ab9 G9 Am E7

Doot doot doot. Doot doot doot.

Instrumental solo

Am E7 Am E7/B

Doot doot doot. Doot doot doot.

This system contains the first two measures of the piece. The guitar part is shown with chord diagrams for Am, E7, Am, and E7/B. The vocal line has lyrics 'Doot doot doot.' in the first measure and 'Doot doot doot.' in the second. The piano accompaniment is written in treble and bass staves.

C D7 Ab9 F/G Am D9

This system contains the next two measures. The guitar part includes chords C, D7, Ab9, F/G, Am, and D9. The piano accompaniment continues in both staves.

Ab9 G9 C N.C. C Fm

Oh, zig zag.

This system contains the next two measures. The guitar part includes chords Ab9, G9, C, N.C., C, and Fm. The vocal line has lyrics 'Oh, zig zag.' in the first measure. The piano accompaniment continues in both staves.

C Fm C Am

This system contains the final two measures. The guitar part includes chords C, Fm, C, and Am. The piano accompaniment continues in both staves.

Fm



Ab9



G7#5



C



Fm



Solo ends.

Zig zag. Zig

C



Fm



C



Am



zag. Zig zag.

Fm



1 Ab7



G7



2 Ab7



G7



Am



E7/B



C



D7



Ab9



G9



C



N.C.

Oh, _____ zig zag.

all those years ago
baby don't run away
baltimore oriole
beautiful girl
blood from a clone
blow away
breath away from heaven
cheer down
circles
cloud nine
crackerbox palace
dark sweet lady
dear one
devil's radio
dream away
faster
fish on the sand
gone troppo

got my mind set on you
greece
here comes the moon
hong kong blues
i really love you
if you believe
it's what you value
just for today
learning how to love you
life itself
love comes to everyone
mystical one
not guilty
pure smokey
save the world
see yourself
shanghai surprise
soft hearted hana
soft touch

somewhere else
teardrops
tears of the world
that which i have lost
that's the way it goes
that's what it takes
this is love
this song
true love
unconsciousness rules
unknown delight
wake up my love
when we was tab
woman don't you cry for me
wreck of the hesperus
writings on the wall
your love is forever
zig zag



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