

Basslines



This superb folio contains Paul McCartney's bass lines from ten of The Beatles' greatest hits.

In standard notation and bass guitar tab, with top line, lyrics and chord symbols. Featuring useful playing hints and background notes on all of the songs.

Transcribed and arranged by Phil Mulford.



The Beatles

Basslines

The Beatles_____

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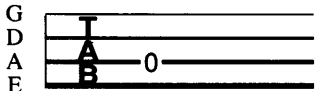
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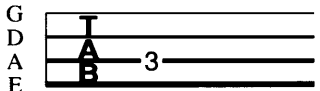
READING THE TRANSCRIPTIONS

The Bass Clef is written with standard notation, note values have been written as accurately as possible.

The Tab Notation (bottom staff) corresponds to the fret (the number) and the string (the line) which the fret position correlates to.

The four lines are:- Bottom line, the E string, the second bottom line is the A string, the third line, the D string and the top line the G string .

So e.g.1  means fret 0 on the A string = A

So e.g.2  means fret 3 on the A string = C

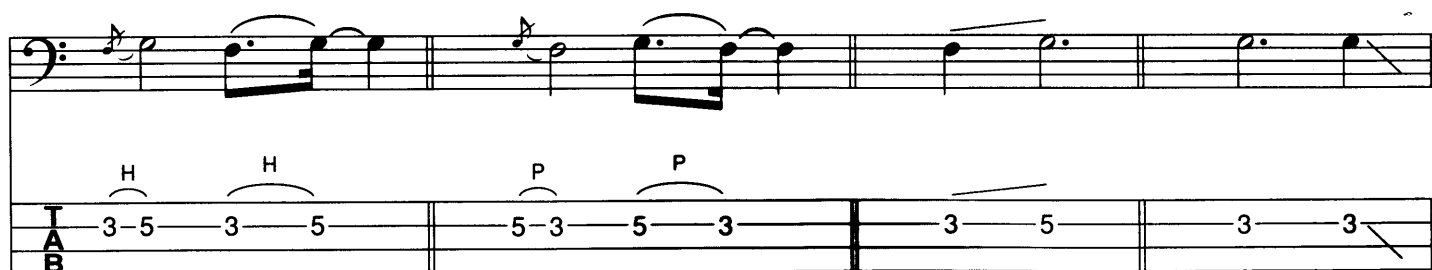
TAB KEY

HAMMER ON

PULL OFF

SLIDE

GLISS



Hammer a finger down on the next note without striking the string again.

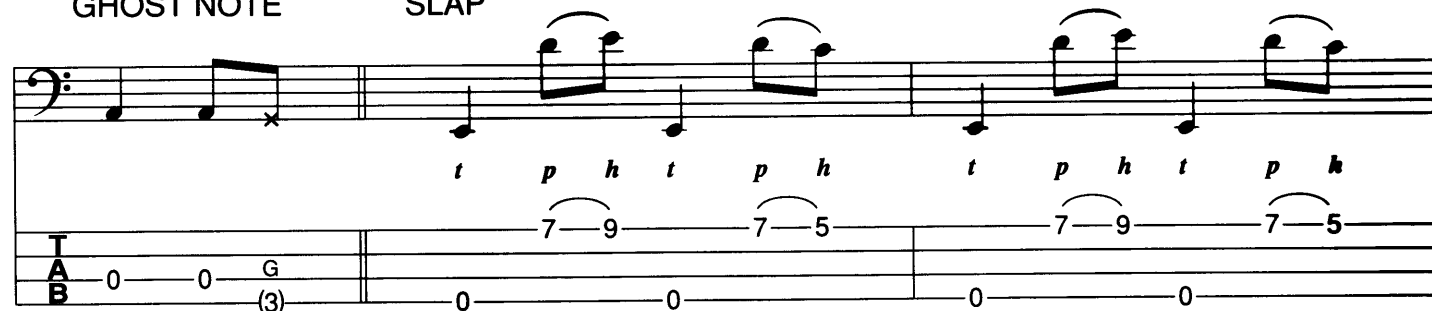
Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

Play the first note then slide finger to the indicated note.

A slide, up or down, from a fixed pitch to an indeterminate pitch.

GHOST NOTE

SLAP



A struck note which is muted for rhythmic effect.

t : Slap string with thumb between pick-up and fingerboard.

p : Pull string up with either 1st or 2nd finger, allowing the string to 'slap' back on to the fingerboard.

h : Play the first note as instructed then sound the second note by hammering on or pulling off with a left-hand finger.

Preface

Paul McCartney's contribution to popular music since the early Sixties has been enormous. His songwriting talents and career have been well documented in the past, but relatively little has been said about his skill as a bass guitarist.

His style was born of an era when basic root-fifth vamps were about all a bass player had to contend with. Paul expanded on these, incorporating more 8th note (quaver) feels on tunes like 'Please Please Me', and walking quarter notes (crotchets) on 'All My Loving'. The quaver fills were influenced by many of the rock and roll tunes of the period. His attention to detail, particularly with regard to note lengths is a good example of his grasp of the concept of feel. No doubt this stems from his gift for composition, and his wider view of the song as a whole; he is clearly not just concerned with the bass part, and as a consequence the strength of his lines is that they are integral parts of the composition.

Paul McCartney set new standards in providing supportive bass lines with economy. His Lo-mid tone from the Hofner 'Beatle Bass' cut through on medium wave radio sets and Dansette record players to make lines such as those on 'Day Tripper' and 'I Want To Hold Your Hand' irresistible. They still sound great today; there is a breadth of style, from the highly improvisatory 'Get Back', to the regular riffs of 'Taxman' and 'The Ballad Of John And Yoko'.

More than a quarter of a century later these lines are still great examples to any bass player. In making these transcriptions I have tried to be as accurate as possible; you will find that the effort you put into learning them will reward you with a much better understanding of just what makes a great bass line.

Phil Mulford
London 1992

Equipment

Throughout most of his time with The Beatles, McCartney used two Hofner 500/1 'Violin' basses. One dates from about 1960 (this one had the logo 'Hofner' running down the head-stock, two pickups close to the neck joint and a scratch plate across the bottom half of the body). The second one was given to Paul at the Royal Variety Show in November 1963.

Later he started to use a Rickenbacker 4001 bass. **This can be heard on** some of the later material, most notably 'Lucy In The Sky **With Diamonds**' and 'With A Little Help From My Friends', on 'Sergeant Pepper's **Lonely Hearts Club Band**', which featured the bass with the rubber string **mutes** hard up against the strings for the characteristically heavily damped sound.

For amplification in the early period he used a home made system comprising of an open chassis valve amp with a huge cabinet, which hummed badly. An improvised setup of studio equipment was used on recordings.

Then came a variety of Vox equipment. The T60 transistor amp and matching cabinet feature a 15" and a 12" speaker (the 12" speaker had a low bass filter). This particular setup was called the 'piggy back'. On heavy gigs the T60 was prone to overheating, so on the major tours after 1964 an AC50 valve amp was used with the T60 cabinet.

By 1965 at Shea Stadium an AC100 was used (this was basically a hot-rodded AC50) with two T60 cabs. Paul used a Vox 4120 after touring stopped in August 1966. This featured a hybrid transistor pre-amp, a valve power amp with a 2 x 15" cab.

When Brian Epstein died in 1967 the band were freed from his promise to Vox that they would use that company's amplification exclusively. Paul was subsequently seen using a Fender Bassman setup during recordings in 1969.

All My Loving

Words and Music By
John Lennon & Paul McCartney

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A 'walking' four in a bar pattern, not the more typical two feel of the early Beatles. Note how the quick decay of the sound makes the the notes well separated, and how the guitars, playing 12 quaver triplets to the bar, really drive the tune along. The first bar sets up the second in a smooth, scale-based fashion. Bar 5 (A) prepares nicely for the A major triad in bar 6 (A, C#, E). This is a very well constructed line.

A B E Verse

♩ = 158

⌘ (No Repeat)

F#m **B**

1&3. Close your eyes _____ and I'll kiss _____ you, _____ to -
2. _____ I am kiss - ing, _____ the

T
A
B

4 — 2 — 1 — 4 — 2 — 0 — 4 — 2

E **C#m** **A** **F#m**

- mor - row _____ I'll miss you, _____ re - mem - ber _____ I'll al - ways _____ be
lips I _____ am miss - ing, _____ and hope that _____ my dreams will _____ come

3x 2x 2x

3x 2x 2x

T
A
B

0 — 4 — 2 — (4) — (4) — (4) — (4) — 0 — 0 — 4 — (2) — 4 — 4 — 4 — 4

D B7 F#m B

true, } And then while I'm a - way, I'll write

T 0—0—0—0 2—2—2—2 4—2—1 4 2—0 4—2

A

B

E C#m A B7

home ev - 'ry day, and I'll send all my lov - ing to you.

T 0—4—2—4 4—4—4—4 0—0—4—2 2—2—4—2

A

B

C Chorus 1

E C#m

1. 2,3.

I'll pre - tend All my lov - ing, I

T 2—4—2—4 0 0 4—4—4—4

A

B

E⁺ E C[#]m

— will send to you, — All — my lov - ing, — dar -

TAB 3—3— 2— 2—2— 2—2— 4—4— 4—4—

E⁺ To Coda ⊕ E

ling, I'll — be true. — Guitar cue

TAB 3—3— 4—3— 2— 4—2— 4— 0—

D Guitar solo

A E etc.

TAB 0—4—2—4— 2—4—2—4— 2—4—2—4— 0—4—2—4—

F[#]m B E D.%. al ⊕ Coda No Repeat

Close your eyes —

TAB 4—2—1— 4— 2—0— 4—2— 4— 0—

Coda ⊕

E

C#m

All my lov - ing,

All my lov - ing, ooh, ooh, All my

lov - ing, I will send to you.

Got To Get You Into My Life

Words and Music By
John Lennon & Paul McCartney

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This song features a bouncy, four in a bar bass line with an underlying triplet pulse. The notes at bar 1 of (A) are not quite full value, but not staccato either (short, sharp, detached). Watch for the quaver triplet fill in the sixth bar of each verse.

$\text{♩} = 132$ $\text{♪} = \text{♪} \text{♪} \text{♪}$

G

A/C Verses 1&2

G **G11**

1. I was a - lone, I took a ride, I did - n't know what I would find there.

2. You did - n't run, you did - n't lie, You know I wan - ted just to hold you.

2x

2x

5 **5** **5** **5** **(0)** **5** **5** **5** **5** **0**

G

An - oth - er road where may - be I could see an - oth - er kind of mind
 And had you gone, you knew in time We'd meet a - gain for I had told

3 3 6 3 3

5 5 5 5 0 5 5 5 0 3 5 5 3

B D Bridge 1&2

G11

Bm

Bm/A#

Bm/A

Bm/G#

there. Ooh, then I sud - den - ly see you, Ooh
 you. Ooh, you were meant to be near me, Ooh

2x

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

Bm

Bm/A#

Bm/A

Bm/G#

C

G/B

Am7

D

did I tell you I need you, Ev - 'ry sin - gle day of my
 and I want you to hear me Say we'll be to - gether ev - 'ry

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

E Chorus 1

G G C

life? ____
day. ____

Got to get you in - to my life. ____

T 5 : 5 5 5 5 2 3 3 3 3 2
A
B

D G

T : 3 3 3 3 0 5 5 5 5 0 5 5 5 5 0
A
B

F Verse 3

G GII

What can I do, ____ what can I be? ____ When I'm with you I want to stay ____ there. ____

T 3 3 5 : 5 5 5 5 0 5 5 5 5
A
B

G

If I am true I'll ne - ver leave, And if I do I know the way

TAB
 5—5—0—5—5—0 | 5—5—5—5—0 | 5—5—5—0—3—5—5—3

G Bridge 3

GII Bm Bm/A# Bm/A Bm/G#

there. Ooh, then I sud - den - ly see you, Ooh

TAB
 5—5—5—5 | 5— | 2—2—1—1 | 0—0—4—4—4

Bm Bm/A# Bm/A Bm/G# C G/B Am7 D

did I tell you I need you Ev - 'ry sin - gle day of my

TAB
 2—2—1—1 | 0—0—4—4 | 3—3—2—2 | 0—0—0—0

H Chorus 2

G G C

life? _____ Got to get you in - to my life. _____

5 5 5 5 2 3 3 3 3

D G

Guitar

0 3

J Chorus 3

G C

I got to get you in - to my life. _____

5 5 5 5 3 3 3 3 2 3 3 3 3

D G

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

G

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

G

-er kind of mind there. And sud - en - ly I see you,

G G

Did I tell you I need you.

Fade -----

Fade -----

The Ballad Of John And Yoko

Words and Music By
John Lennon & Paul McCartney

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A root - major 3rd - 5th pattern based line. Make sure you leave a 'breath' space between the first crotchet of each bar and the quaver on the point of the second beat; this gives the line a bounce. Then try playing the first crotchet long - it doesn't swing! This line is in fact one of Paul's most consistent lines. Make sure there is a constant feel throughout. The pattern only changes on bars 6-9 of the Coda where the dotted crotchet (beat 1) is long and the second beat is shorter.

♩ = 138
E

A B C E F
Verse
E

1. Stand - ing on the dock at South - amp -
2. Fin - ally made the plane
3. Par - is to the Am - ster - dam
4. Made a light - ning trip
5. Caught the earl - y plane

- ton, Trying to get to Hol - land or France. The

See block lyrics for verses 2 to 5

E7

man in the mac said you've got - ta go back, You know they did - n't ev - en give us a chance.

TAB

Chorus
A

Christ you know it ain't ea - sy, You know how hard it can be.

TAB

E B7

The way things are go - ing,

5x

TAB

To Coda ⊕ (Verse 5) E (3x Only)

They're gon - na cru - ci - fy me.

(2) _____
(3) Drove from
(4) _____

TAB

D Bridge

A

Sav - ing up your mon - ey for a rain - y day, Giv - ing all your clothes to cha - ri - ty.

Last night the wife said, Oh boy, when you're dead, you

B

D.S. al Coda
(With Repeat)

don't take no - thin' with you but your soul Think!

Drum cue

Coda $\oplus$

E **B**

me. The way things are go - ing,

E

They're gon - na cru - ci - fy me. Guitar cue

TAB: 0 4 2 4 2 0 4 0

B E E⁶

TAB: 2 4 4 2 2 4 2 4 0

Verse 2:

Finally made the plane into Paris,
Honeymooning down by the Seine.
Peter Brown called to say,
You can make it OK,
You can get married in Gibraltar near Spain.
Chorus.

Verse 3:

Drove from Paris to the Amsterdam Hilton,
Talking in our beds for a week.
The newspapers said, say what're you doing in bed,
I said we're only trying to get us some peace.
Chorus.

Verse 4:

Made a lightning trip to Vienna,
Eating choc'late cake in a bag,
The newspapers said,
She's gone to his head,
They look just like two Gurus in drag.
Chorus.

Verse 5:

Caught the early plane back to London,
Fifty acorns tied in a sack.
The men from the press said we wish you success,
It's good to have you both back.
Chorus.

Get Back

Words and Music By
John Lennon & Paul McCartney

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A consistent quaver pulse gives this tune a driving rhythm. Paul alternates between the open A string and the 7th fret of the D string for the A an octave higher in this tune. Using a pick he hammers on some tasty fills, for example in bars 4 and 7 of (E). Although the feel is consistent the pattern is very improvised between the A's in octaves.

$\text{♩} = 124$

A G D

mp *gradual cresc.*

[A] Verse

A D

Jo Jo was a man who thought he was a lon - er But he knew it could - n't last.

mf

A

Jo Jo left his home in Tuc - son, Ar - i - zo - na for

TAB 7-7-7-7-7-7-7-7-7

B Chorus

D **A** **A**

some Ca - li - for - nia grass. Get back, get back.

TAB 5-5-5-5-5-5-5-5 7-7-7-7-7-7-7-7 7-7-7-7-7-7-7-7

D **A** **G** **D** **A**

Get back to where you once be - longed. Get back, get back.

H

TAB 5-5-5-5-5-5-5-5 7-7-7-5-7-7-7-7 7-7-7-7-7-7-7-7

D **A**

Get back to where you once be - longed. Get back Jo Jo.

TAB 5-5-5-5-5-5-5-5 7-7-7-7-7-7-7-7

C Guitar solo

Chord progression: A, D, G

Staff 1 (Treble): A, D

Staff 2 (Bass): A, D, G

Staff 3 (Fretboard): 0 7-7-7-7-7-7-7-7, 5-5-5-5-5-5-5-5

Chord progression: A, G, D, A

Staff 1 (Treble): A, G, D, A

Staff 2 (Bass): A, G, D, A

Staff 3 (Fretboard): 7-7-7-7-5, 5, 7-7-7-7-7-7-7-7

Lyrics: Go home.

D Chorus

Chord progression: D, A, G, D, A

Staff 1 (Treble): D, A, G, D, A

Staff 2 (Bass): D, A, G, D, A

Staff 3 (Fretboard): 5-5-5-5-5-5-5-5, 7-7-7-7-7-5, 7, 0-7-7-7, 0-7-7-7

Lyrics: Get back, _____ get back, _____

Chord progression: D, A, G, D

Staff 1 (Treble): D, A, G, D

Staff 2 (Bass): D, A, G, D

Staff 3 (Fretboard): 5-5-5-5-5-5-5-5, 7-7-7-5-7, 0-0-0-0

Lyrics: Back _____ to where you once be - longed. Get back, _____

A

get back. Back to where you once be - longed.

TAB 0 7-7-7-7-7-7-7- / 7-7-7-7-7-7- 3-5

D

E Piano solo

A

Ooh! Get back Jo.

TAB / / 0-0-0-0-0-0-0 7-5-7

D A G D

TAB 0 7-7-7-7-7-7-7- / 5-5-5-5-5-5-5-5-7- 0-0-7-7-0-5-7- 5-7-0

A D

TAB 0 7-7-7-0 7-7-5-7- 0-0-7-5-7-0-7- 5-5-5-5-5-5-5-7- 5-7-

[F] Verse

G D A

Sweet Lo - ret - ta Mar - tin thought she was a wo - man / But

0 7-7-7 0 7-7-7 0 7-7-7 0 7-7-7

D A

she was ar - oth - er man. All the girls a - round they say

5-5-5-5-5-5-5-5 0 7-7-5-7 0 7-7 0 7-7-7 0 7-7-7

D

she's got it com - ing But she gets it while she can. Oh get back,

0 0 7-7 0 7-7-7 5-5-5-5-5-5-5-5 0 7-7-5-7 0 7-7 0

[G] Chorus

A D

get back. Get back to where you once be

0 7-7-7 7 0 7 7-7-7-7-7-7-7-7 5-5-5-5-5-5-5-5

A G D A

- longed. Get back, get back. Get back

TAB 7-7-7-5-7 7-7-7 7-7-7 7-7-7 7-7-7

D A **H** Guitar solo A

to where you once be - longed. Get back Lo - ret - ta. Wow! Wow!

TAB 5-5-5-5-5-5-5 7-7-7-7 7-7-5-7 7-7-7 7-7-5-7

D A G D

TAB 7-7-7 7-7-7 5-5-5-5-5-5-5 5-7-7-7-7-7-7-7

A D

G P

TAB 7-7 7-7-7-7-7 7-7-7-7 5-5-5-5-5-5-5-0

J Chorus

A G D A

Go home. Oh, get back, yeh, get back. Get back

0 7-7-7 0 7-7-7 0 7-7-7-7-7 0 7-7-7-7-7-7-7-7

D A

to where you once be - longed. Yeh get back, Get back.

H H

5 5 5 5 5 5 5 5 7-7-7-5-7-7-7-5-7 0 7-7-7 7-7-7

D

Get back to where you once be - longed.

7-7-7-7-7-7 0 7 5-5-5 5-5-5-3 5

K

NC A Spoken

Ooh. Drum cue Ow! Ow! Get back Lo - ret - ta,

7-7-7-7-7-7-7-7

D A G D A

your Moth - er's wait - ing for ya! Wearing her high-heeled shoes

T
A B 5-5-5-5-5-5-5-5 0-0 7-7 0 7-7-7 7-7-7-7-7-7-7-7

D A G D

And her low-necked sweater. Get on home Loretta. Get back, —

T
A B 0 7-7-7 0 7-7-7 5-5-5-5-5-5-5-0 0 7-7-7 0 7-7

A D A G D

Ad libs to Fade

T
A B 7-7-7-7-7-7-7-7 / 5-5-5-5-5-5-5-0 0 7-7-7 7-7-7

Hey Jude

Words and Music By
John Lennon & Paul McCartney

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Paul plays a solid four in a bar feel for this rock ballad, alternating with more urgent eights for bars 4/5 and 9/10 of (C). The third verse (D) sees him improvising on a root-fifth theme for two bars, setting up the fourth bar of the verse with a C major scale to the F. He does the same at the bar before (E), going from F7 to B $\flat$. Notice how, two bars before (G), Paul introduces quaver movement to complement the vocal line. This builds nicely into the round-and-round at the end of the song.

$\text{♩} = 74$ Slow Rock

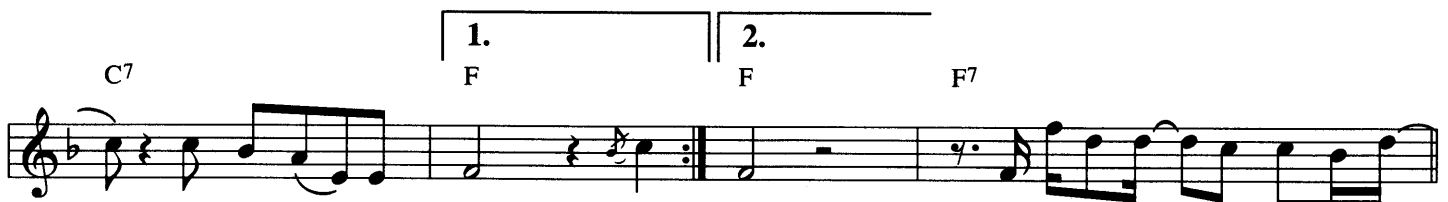
A B Verse 1&2



Hey Jude don't make it bad, Take a sad song and make it
Jude don't be a - fraid, You were made to go out and



bet - ter, Re - mem - ber to let her in - to your heart, Then you can start
get her. The min - ute you let her un - der your skin, Then you be - gin



to make it bet - ter. Hey
to make it bet- -ter And an - y time you feel the pain,

C Bridge

B $\flat$ F/A Gm F 6 C/E

Hey Jude re - frain Don't car - ry the world up - on your shoul -

TAB: 6 6 5 5 | 3 3 1 1 | 0 3 3 3

F F 7 B $\flat$ F/A

- ders. For well you know that it's a fool who plays it cool

TAB: 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 | 6 6 6 5 5

Gm F 6 C/E F

By mak - ing his world a lit - tle cold - der. Na na na

TAB: 3 3 1 1 | 0 3 3 3 | 1 1 1 1 1 1

F⁷ C⁷ C

na na na na na. Hey Jude

T
A
B

1—1—1—1— 3—3—3—3—3—3—3—3— 2—3—

D Verse 3

F C⁷ C

— don't let me down, — You have found her, now go and

T
A
B

3—3—3—3— 3—3— 3—2—5—3—5—2—

F B^b F

get her. — Re - mem - ber to let her in - to your heart, Then you can start —

T
A
B

3—0—3—3— 1—3—1—3— 1—0—3—1—

C⁷ F F⁷

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

TAB 3 3 3 3 1 1 1 1 1 1 0 1 1 1 1 1 3 0

E Bridge

B^b F/A Gm F⁶ C/E

Hey Jude — be - gin, — You're wait - ing for some - one to — per - form —

TAB 1 1 0 0 3 3 1 1 0 3 3 3

F F⁷

— with. — And don't you know — that it's — just you, —

TAB 1 1 1 1 1 1 1 1 1 1 1 1 3 0

B $\flat$

F/A

Gm

F $\flat$

C/E

— Hey Jude — you'll do — The move - ment you need — is on — your shoul -

TAB: 1—1—0—0 | 3—3—1—1— | 0—3—3—3—

F

F $\flat$ C $\flat$

- der. — Na na na na na na na na, yeh. —

TAB: 1—1—1—0—1—1—1—1—1— | 1—1—1—1— | 3—3—3—3—3—3—3—3—

F Verse 4

F

C

— Hey — Jude — don't make it bad, Take a

TAB: 3— | 1—1—0—3— | 3—3—3—

C⁷ F

sad song and make it bet - ter, Re -

TAB 3 3 3 1 0 3 1 3 3 3

B^b F C⁷

- mem - ber to let her un - der your skin Then you be - gin to make it bet -

TAB 1 3 1 3 3 3 1 3 3 3 3

F F Chorus F

- ter bet - ter bet - ter bet - ter bet - ter bet - ter oh! Na na na

TAB 0 1 1 1 1 1 1 3 3 3 3 1 8 8 8 8 8 8 8 8

E^b B^b F Repeat to Fade

na na na na, na na na na, Hey Jude.

TAB 6 6 6 6 6 6 6 1 1 1 1 1 1 1 5 1 1 1 1 1 1 1 8

I Want To Hold Your Hand

Words and Music By
John Lennon & Paul McCartney

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An early example (late 1963) of Paul playing a typical dotted crotchet, quaver, crotchet feel for much of the song. Watch your articulation as the last note of every bar should not go up to the barline. This helps the swing of the track. Also check the consistency of the feel and tempo throughout this track. The Beatles set new standards in time keeping, always sounding relaxed and together, and this is in no small measure due to Paul's excellent grasp of tempo and feel.

$\text{♩} = 132$

C D C D C D

TAB 3 2-0 0-0-0-0 3 2-0 0-0-0-0 3 2-0 0-0-0-0-0-0-0-0

A Verse 1

G D Em

Oh Yeh, I'll tell you some - thing, I think you'll un - der -

TAB 0-0-0-0-0-0-0-0 5 5-0-5 0 0-0 0-1 2 2-2

Bm G D Em

stand Then I'll _____ say that some - thing, I wan - na hold your hand, _

TAB 2—2—2—0—5—5—0—5—0—0—0—0—1—2—2—2—

B Chorus Bm C D G Em C D

I wan - na hold your hand, _____ I wan - na hold your

TAB 4—3—3—0—0—5—5—2—2—3—3—0—0—

C Verse 2 G G D Em

hand. Oh please _____ say to me _____ You'll let me be your

TAB 5—5—0—0—5—0—5—5—0—0—0—0—1—2—2—2—

Bm G D Em

man, And please _____ say to me _____ You'll let me hold your hand, —

4 4-4 0 5 5-5 0 0-0 0-1 2 2-2

TAB

D Chorus 2

Bm C D G Em C D

— Now let me hold your hand, _____ I wan - na hold your

4 3 0 5 2 3 0

TAB

E Bridge

G % Dm G C

hand. And when I touch you I feel hap - py _____ in - side, —

5 5-0 5 0 0-0 5 5-5 3 3-3

TAB

Am Dm G To Coda ⊕ C

It's such a feel - ing that my love I can't hide, —

TAB: 7 — 7-7 — 0 — 0-0 — 5 — 5-5 — 3 — 3-3 — 2 — 3 — 0

D C D C D

I can't hide, — I can't hide. — Yeh

TAB: 0-0-0 — 2-0 — 0-0-0 — 2-0 — 0-0-0-0-0-0 — 0-0-0-0-0-0-0-0

[F] Verse 3

G D Em Bm

you, — got that some - thing, I think you'll un - der - stand, When

TAB: 5 — 5-0-5 — 0 — 0-7 — 4-5-6 — 7 — 7-7 — 9 — 9-9-0

G D Em Bm

I _____ feel that some - thing, I wan - na hold your hand, _____

5 — 5-5 — 0 — 0-0 — 0-1 — 2 — 2-2 — 4

G Chorus 3 D.%. al ⊕ Coda

C D G Em C D G

I wan - na hold your hand, _____ I wan - na hold your hand.

3 — 0 — 5 — 2 — 3 — 0 — 5 — 5-5 —

Coda ⊕ C D C D C D

love I can't hide, _____ I can't hide, _____ I can't hide. _____

3 — 3-3-3-3 — 2-0 — 0-0-0 — 2-0 — 0-0-0-0 — 0 — 0-0-0-0-0-0-0-0-0-0

H Verse 4

G D Em

_____ Yeh you, _____ got that some - thing, I think you'll un - der -

0-0-0-0-0-0-0-0 — 5 — 5-0-5 — 0 — 0-0 — 0-1 — 2 — 2-2 —

Bm G D Em

- stand, When I _____ feel that some - thing, _____ I wan - na hold your hand, _____

TAB 2 2 2 0 5 5 5 0 0 0 0 1 2 2 2

J Chorus 4 / Outro

Bm C D G Em C D

_____ I wan - na hold your hand, _____ I wan - na hold your

TAB 4 3 3 0 5 2 3 0

Bm C D

hand, I wan - na hold your hand. _____

rall rall

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

We Can Work It Out

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An on-beat four feel for this track. Take care again over the articulation of the feel, making sure the notes are not quite full value. The bridges however, are more legato, so play the notes to their full value.

$\text{♩} = 110$

A Verse 1

D **C** **D**

Try to see it my way,___ Do I have to keep___ on talk - ing till I can't go on?___

T	5	5	5	5	5	5	3	3	5	5	0
B											

D **C** **D**

While you see it your way,___ Run the risk of know - ing that our love may soon be gone.---

T	5	5	7	5	0	5	5	5	3	3	5	5
B												

B Verse 2

G D G D D

We can work it out. we can work it out. Think of what you're say - ing,

C D

You can get it wrong and still you think that it's al - right, Think of what I'm say - ing,

C D G D

We can work it out and get it straight, or say good - night. We can work it out.

C Bridge

G A Bm

We can work it out. _____ Life is ve - ry short, _____ and there's no time, _____

Legato

5 5 5 7 7 9 9 9 7 9 9 7 7 5

Gmaj7 F#sus4 F# Bm Bm7/A Gmaj7 Bm/F#

For fuss - ing and fight - ing, my friend,

5 5 5 4 4 4 2 0 3 2

Bm Gmaj7 F#sus4 F#

I have al - ways thought _____ that it's a crime _____ So I will

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

D Verse 3

Bm

Bm⁷/A

G

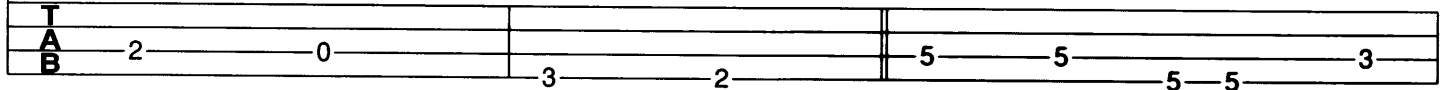
D/F#

D



ask you once a - gain.

Try to see it my way, —



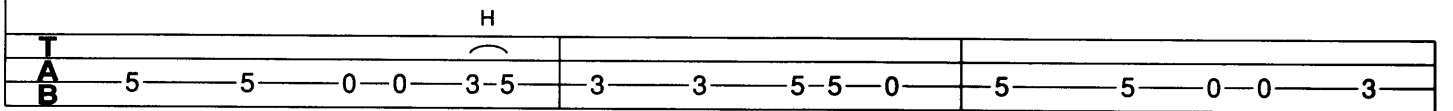
C

D



On - ly time will tell if I — am right or I am wrong,

While you see it your way, —



C

D

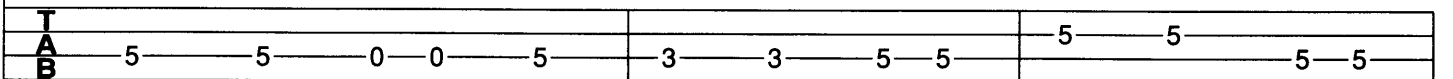
G

D



There's a chance that we might fall a - part — be - fore too long.

We can work it out. —



E Middle 2

G A Bm

We can work it out. _____ Life is ve - ry short, _____ and there's no time, _____

5 5 7 7 9 9 9 9 9 9 7 7

Gmaj7 F#sus4 F# Bm Bm7/A Gmaj7 Bm/F#

For fuss - ing and fight - ing, my friend,

5-5 5-5 9-9 9-9 9 7 5 3 2

Bm Gmaj7

I have al - ways thought _____ that it's a crime, _____

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

F Verse 4
D

F#sus4 F# Bm Bm7/A G Bm/F#

So I will ask you once a - gain. Try to see it my way, —

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

C D

On - ly time will tell if I — am right or I am wrong, While you see it your way, —

TAB 5 5 0 0 5 3 3 5 5 0 5 0 3

C D G D

There's a chance that we may fall a - part — be - fore too long. — We can work it out. —

TAB 5 0 0 5 3 3 5 5 5 5 5 5

G A D

We can work it out. —

TAB 5 5 7 7 0 0 0

Sgt. Pepper's Lonely Hearts Club Band

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There is a driving 8's feel for this intro, going into broken 8's phrasing with the drums to deliver a consistent groove. Paul reverts to the driving 8's for the band section and then changes back to the broken feel for the chorus. He seamlessly alternates between backing the brass and vocal patterns.

$\text{♩} = \text{♩}$
A C7

5-5-5-5-5-5-5-4 5-5-5-5-4-5-5-4-5-4-5 3-3-3-3-3-3-3-3

[A] Verse 1

G G A C G

It was twen-ty years a-go to-day, Ser-geant Pep-per taught the band to play They've been

3 3 3 3 5 5 5 3 3 3 5 3 3 3

G A C G

go - ing in and out of style But they're guar - an - teed to raise a smile. So

TAB 3 3 3 5 5 5 2 3 3 3 5 3 3 3

A C

may I in - tro - duce to you The act you've known for all these years,

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

G

Ser - geant Pep - per's Lone - ly Hearts Club Band.

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

Horns

C F C

TAB 3 3 1 1 0 0 3 3 3 3 0 0 3 3 0 1 3 3 3 3 3 3 3 4

B Chorus

D G B $\flat$

We're Ser - geant Pep - pers Lone - ly Hearts__

5-0-5-0-5-0-5-0 5-0-5-0-5 3-3 1-1

C G C G

Club Band, We hope you will en - joy the show,___

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

G B $\flat$ C G A

Ser - geant Pep - per's Lone - ly Hearts___ Club Band, Sit back and let the eve - ning go.___

3-3 1-1 3-3 1-1 5-5-5-0-5-5-5-0

D *Horns* C G

Ser - geant Pep - per's Lone - ly Ser - geant Pep - per's Lone - ly Ser -

5 3-3-3 3-3-3 3 3-3-3 5 3-3-3-4

C Bridge

A C D G C

- geant Pep - per's Lone - ly Hearts Club Band. It's won - der - ful to be here, It's

TAB 5-5-5-4-5-5-5-3 5 3 5 3 3-3-1-1-0-0 3-3

F C D

cer - tain - ly a thrill. You're such a love - ely au - di - ence, we'd like to take you home with us, We'd

TAB 1-1 0-0-3-3-0 3 3-3-1-1-0-0 3-3 5-0-5-0-5-2-0-2

D Verse 2

G A

love to take you home. I don't real - ly wan - na stop the show, But I

TAB 5-0-5-0-5 3 3 3 0-5-5-5-2

C G G A

thought you might like to know, That the sing - er's gon - na sing a song, And he

TAB 3 3 3 3-5 3 3 3 5 3 3 3 5-5-5

C G A

wants you all to sing a - long. So let me in - tro - duce to you the

T
A
B

3 3 3 5 3 3 3 5 5 5 5 5 5 5

C G

one and on - ly Bil - ly Shears. Ser - geant Pep - per's Lone - ly Hearts Club Band.

T
A
B

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

C *Horns*

Yeh!

legato

T
A
B

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

$\text{♩} = 108$

C D E

Bill y Shears. *Guitar cue*

T
A
B

Segue to
'With A Little Help From My Friends'

T
A
B

With A Little Help From My Friends

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Paul used a heavily damped sound for this number, achieved by utilising the string mutes built into the bridge on the Rickenbacker 4001. He plays some lovely descending fills using 9ths and 6ths in addition to the chord tones, to give the line a sense of movement and melody. To emulate this feel either put a duster under the strings or use your palm to mute the strings by the bridge.

♩. = 114

A Verse 1

E B/D# F#m/C# F#m B7

What would you think___ if I sang_____ out of tune,___ would you stand_____ up and walk___ out on me.____

9 8 11 9 11 9

T
A
B

E B F#m

____ Lend me your ears___ and I'll sing_____ you a song,___ and I'll try____

9 11 9-6 9 7 9 9 11 9

T
A
B

[B] Chorus 1

B7 E D A

not to sing out of key. Oh, I get by with a lit - tle help from my friends,

H H H
8-9 8-9 8-9

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

E D A E

Mmm I get high with a lit - tle help from my friends, Mmm gon - na try

7-7-7-7-4 5 5 7-7 6 7-5-4 7

A E B7

with a lit - tle help from my friends.

Drums

9-8-6 9-7-9

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

[C] Verse 2

E B F#m

What do I do when my love is a - way? Does it wor -

13-11-9 11

T
A
B 7 9 9

B⁷ E B

- ry you to be a - lone? _____ How do I feel _____ by the end _____

T
A
B

9 9 6 7 9 7 9

F[#]m B⁷ E

_____ of the day? _____ Are you sad _____ be - cause you're on your own? _____ No _____ I get by _____

T
A
B

13 11-9 11 9 9 6 7 8-9 8-9 8-9 4

D Chorus 2

D A E D A

_____ with a lit - tle help _____ from my friends, _____ Mm _____ I get high _____ with a lit - tle help _____ from my friends, _____

T
A
B

5 5 5 7 7 6 7 7 7 7 4 5 5 7 7 6

E A E

_____ Mm _____ gon - na try _____ with a lit - tle help _____ from my friends, _____ Do you _____ need _____

T
A
B

G 7 7 7 (7) 7 4 7 4 7 4 4 7 7 7 7

§ [E] [H] Bridge 1&2

C#m F# E D A

an - y - bo - dy? I need some - bo - dy to love. Could it be

legato

6—4—3 6 4—2 6—4 7—7—5—5—5 7—7—7—7

4 6—4 7—7—5—5—5 7—7—7—7

C#m F# E D To Coda ⊕

an - y - bo - dy? I Want some - bo - dy to love.

2x 2x

6—4—3 6 4—2 6—4 7—7—5—5—(5)

4 6—4 7—7—5—5—(5)

[F] Verse 3

A E B F#m

Would you be - lieve in a love at first sight? Yes I'm cer -

7—7—7—7—7 7—9 9—11—9

7—7—7—7—7 7—9 9—11—9

B7 E B

- tain that it hap - pens all the time. What do you see when you turn

11—9 11—9 9

9 7—9 7—9 9

F#m **B7** **E**

— out the light? — I can't tell — you but I know — it's mine. — Oh — I get by —

T **A** **B** 9 — 9 — 11 — 9 — 9 — 7 — 8 — 9 — 8 — 9 — 8 — 9 — G (4)

G Chorus 3

D **A** **E** **D** **A**

— with a lit - tle help — from my friends, — Mm — I get high — with a lit - tle help — from my friends, —

T **A** **B** 5 — 5 — 7 — 7 — 6 — 7 — 7 — 7 — 7 — 4 — 5 — 5 — 7 — 7 — 5

E **A** **E** *D.%. al Coda*

— Ooh — I'm gon - na try — with a lit - tle help — from my friends. —

T **A** **B** 7 — 5 — 4 — 2 — 5 — 4 — 7 — 4 — (4) — 7 — 7 — 7 — 7 —

Coda $\oplus$

J Chorus 4

A **D** **A** **E**

— Oh — I get by — with a lit - tle help — from my friends, — Mmm — gon - na try

T **A** **B** 7 — 7 — 7 — 7 — 4 — 5 — 5 — 7 — 7 — 6 — 7 — 9 — 8 — 9 — 8 — 9 — G (4)

D A E A

— with a lit - tle help — from my friends, — Ooh — I get by — with a lit - tle help — from my friends. —

T/B 5 5 7 7 6 7 7 6 9 (5) 7 4 7 4 (4)

E D A

— Yes — I get by — with a lit - tle help — from my friends — with a lit - tle help — from my friends. —

T/B 7 7 7 7 (0) 5 7

G A E/B

T/B 5 5 5 5 5 7 7 7 7 7 9 9

Taxman

Words and Music By
George Harrison

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This is a classic pattern-based McCartney line. The first crotchet (quarter note) of each bar should be played short to give the riff a bounce. Bars 3 and 7 of each verse should have long notes on the first two crotchets which phrase with the rest of the band. At letter (E) he doubles the feel of the pattern to give the middle section more urgency.

♩ = 138

A C Verse

D7 **D7**

Let me _____ tell you _____ how it _____
_____ per - cent _____ ap - pear _____

T **A** **B**

D7#9 **D7**

_____ will be, _____
_____ too small, _____

There's one _____
Be thank -

T **A** **B**

D7#9

— for you, — nine — teen — for me, —
 — ful I — don't take — it all, —

1.

B Chorus

D7 C7

'Cause I'm the Tax man, — Yeah — I'm — the

G

D

Tax — man. — Should five —

D Chorus

2. D7 C7

'Cause I'm the tax - man, Yeah I'm the

7 5-7 5 7 5-7 5 5-5 3

5 3

G

D7

Tax man. If you drive

5 5-5 3 7 5 5-7 5

3 5

E Bridge

D7

a car, I'll tax the street, If you try

G 7 5-7 5-7 5 7 G 5-7 5-7 5

5 (5) 5 (5) 5

C7

D7

to sit, I'll tax your seat, If you get too cold, I'll tax

G 7 5-7 5-7 5 G 7 5-7 5

5 (5) 3 3 3 3 3 5 (5)

_____ the heat,_____ If you take_____ a walk,_____ I'll tax_____ your feet._____

C

3 3 2-3 2-3

F Guitar solo

D

Tax man. _____

H H H H

2-3 2-3 2-3 2-3

7 5-5-7 5

D7#9 D

H

5 5 5-7 5

7 5-5-7 5

D7#9 D

'Cause I'm the

H

5 5 5 5-7 5

7 5-5-7 7 7

G Chorus

C7 G

Tax man, Yeah I'm the Tax man.

V H G

5 5 3 5 3 5 5 3 5 (0)

H Verse

D7 D7

Don't ask me what I want

A

7 5 5 7 5 7 5 5 7 5

D

it for. A - ah Mis - ter Wil son If you

A

H H

5 5 5 7 5 7 5 5 7 5

D

don't want to pay some more A - ah Mis - ter Heath,

H

5 5 5 7 5

J Chorus

C7

'Cause I'm the Tax man, _____ Yeah _____ I'm the

Tax _____ man. _____ Now my _____

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

G D

Tax _____ man. _____ Now my _____

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

K Verse

D

_____ ad - vice _____ for those _____ who die, _____ Tax man _____

TAB 7 5-5-7 5 5 5-5-7 5

D7

_____ De - clare _____ the pen - nies on _____ your eyes, _____

TAB 7 5-5-7 5 5 5-5-7 5

L Chorus

C7

Tax man. _____ 'Cause I'm the Tax man, _____

TAB: 5 5 5-7 5 | 5 7 5 5-7 5 || 3 5 3-3-5 3 5

G D7

Yeah _____ I'm the Tax man. _____ And you're _____

TAB: / | 5 3-3-5 3 5 | 5 7 5-5-7 5 7

F M D

_____ work - ing _____ for _____ no one _____ but me.

Ad libs to Fade

TAB: 3 3 2-3 2-3 | 2-3 2 5 5-3 || 5 7 5-5-7 5

D7#9 D

TAB: / | 5 5 5-7 5 | 5 7 5-5-7 5

Discography

All My Loving	With The Beatles. Parlophone PCS 3045
Get Back	Let It Be. Apple PCS 7069
Got To Get You Into My Life	Revolver. Parlophone PCS 7009
Hey Jude	Single only. Apple R5722
I Want To Hold Your Hand	Single only. Parlophone 5084
Sgt Pepper's Lonely Hearts Club Band	Sgt Pepper's Lonely Hearts Club Band. Parlophone PCS 7027
Taxman	Revolver. Parlophone PCS 7009
The Ballad Of John And Yoko	Single only. Apple R5786
We Can Work It Out	Single only. Parlophone 5389
With A Little Help From My Friends	Sgt Pepper's Lonely Hearts Club Band. Parlophone PCS 7027

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