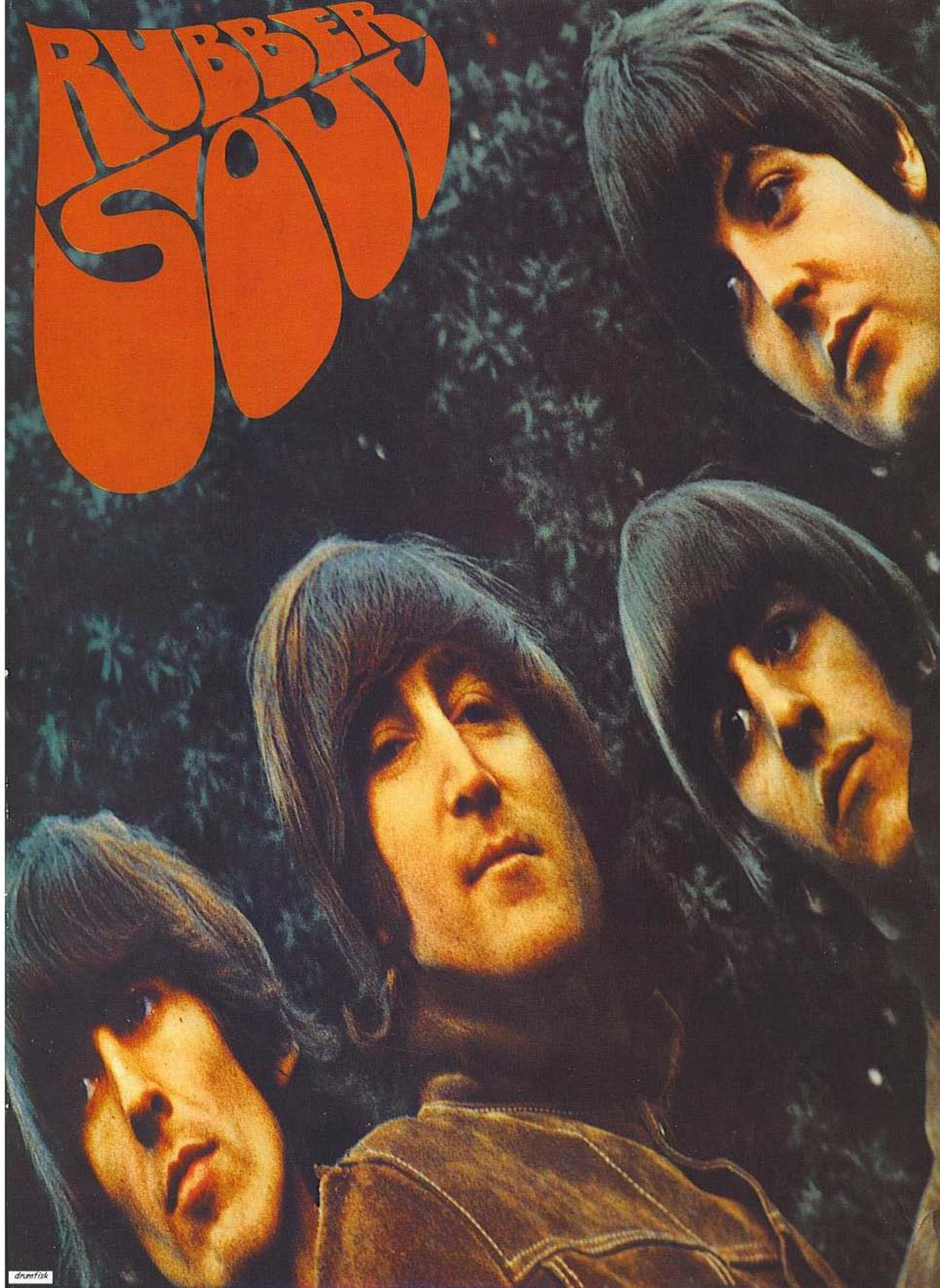


RUBBER SOUL



DRIVE MY CAR

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Moderately, with a beat

D7



1. Asked a girl what she
2. I told the girl that my
3. I told that girl I could

The first system of musical notation for 'Drive My Car'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo instruction 'Moderately, with a beat' is at the top left. A D7 guitar chord diagram is shown above the vocal line. The lyrics are: '1. Asked a girl what she / 2. I told the girl that my / 3. I told that girl I could'.



want - ed to be, —
pros - pects were good, —
start right a - way, —

And She said "Ba - by,
And she said "Ba - by, it's
And she said "Lis - ten babe, I got

The second system of musical notation. It continues the vocal and piano lines. The lyrics are: 'want - ed to be, — / pros - pects were good, — / start right a - way, —' and 'And She said "Ba - by, / And she said "Ba - by, it's / And she said "Lis - ten babe, I got'.



can't you see? —
un - der - stood. —
some - thing to say:

I wan - na be fam - ous, a
Work - ing for pea - nuts is
I got no car and it's

The third system of musical notation. It continues the vocal and piano lines. The lyrics are: 'can't you see? — / un - der - stood. — / some - thing to say:' and 'I wan - na be fam - ous, a / Work - ing for pea - nuts is / I got no car and it's'.



star of the screen, — But you can do some - thing
all ver - y fine, — But I can can show you a
break - ing my heart, — But I found a driv - er and



in be - tween." — } "Ba - by, you can drive my car, —
bet - ter time." — }
that's a start." — }



Yes, I'm gon - na be a star; — Ba - by, you can drive my car, —

E7^{b9} Am^o To Coda D G A

and may - be I'll love you."

2 A D7 G

Tacet

Beep, beep, mm beep, beep. Yeah. —

D7 G D7

G Dm7/A

Bm G7 Bm

"Ba - by, you can drive my car, — Yes, I'm gon - na be a star; —

G7 Bm E7^{b9} Am To Coda

Ba - by, you can drive my car, — and may - be I'll love —

D G A D.S. al Coda (verse 3)

— you."

⊕ Coda D G

— you."

A D G Repeat and Fade

Beep, beep, mm beep beep. Yeah. —

YOU WON'T SEE ME

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Moderately, with a beat

1. When I call you up, (2) why you

your line's en-gaged. I have had e-nough.
should want to hide. But I can't get through.

So act your age. We have lost
My hands are tied. I won't want

F7 B^b B^bm F

the time — that was so hard — to find; — And I will
to stay, — I don't have much — to say; — But I can

G B^b F C7 D^o F

lose my mind — if you won't — see me, —
turn a - way — and you won't — see me, —

B^b F 1 C7 D^o F 2 C7 D^o F

you won't — see me. — 2. I don't know —
you won't — see me. —

Gm B^bm6 B^bm6/C F

Time af - ter time — you re - fuse — to ev - en lis - ten. —

G7  C7sus  C7 

I would - n't mind — if I knew — what I — was mis - sing. 3. Though the days —



F  G  B \flat  F 

— are few, — they're filled — with tears; — And since I —



G  B \flat  F 

— lost you — it feels — like years. — Yes, it seems —



F7  B \flat  B \flat m  F 

— so long — girl, since you've — been gone, — And I just —



can't go on — if you won't — see me, —

1 B \flat F C7 D $^{\circ}$ F

you won't — see me. — you won't — see me. —

B \flat F C7 D $^{\circ}$ F 2 B \flat F

— You won't — see me. —

C7 D $^{\circ}$ F B \flat F C7 D $^{\circ}$ F

Oo — la la la Oo — la la la.

F G7 B \flat F Repeat and Fade

NORWEGIAN WOOD

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Moderately

Chord diagrams: G, Dm7, C

Chord diagrams: G, D7, G

I once had a girl, or should I

(Instrumental)

Chord diagrams: Dm7, C, G, G

say she once had me; She showed me her



room, Is - n't it good Nor - we - gian Wood? 1. She
2. She



asked me to stay and she told me to sit an - y - where,
told me she worked in the morn - ing and start - ed to laugh,



So I looked a - round and I no - ticed there
I told her I did - n't and crawled off to



was - n't a chair. I
sleep in the bath. And

Dm7 C G

sat on a rug, bid - ing my time, drink - ing her wine.
 when I a - woke I was a - lone, This bird had flown.

G

We talked un - til two and then she said
 So I lit a fire, is - n't it good

Dm7 C 1 G 2 G

"It's time for bed". Wood.
 Nor - we - gian

Dm7 C G

rit.

NOWHERE MAN

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Moderately

He's a real no - where man, sit - ting in — his no - where land,

mf

Mak - ing all — his no - where plans for no - bod - y.

Does - n't have — a point of view, — knows not where he's go - ing to, —
He's as blind — as he can be, — just sees what he wants to see, —

is - n't he — a bit — like you — and me? — No - where man, —
no - where man, — can you — see me — at all? — No - where man, —

please lis - ten: You don't know — what you're
don't wor - ry: Take your time, — don't
please lis - ten: You don't know — what you're

miss - ing. No - where man, — The world — is
hur - ry. Leave it all — 'Till some - bod - y else is
miss - ing. No - where man, — The world — is

at your com - mand.
lends you a hand.
at your com - mand.

(Instrumental)
Does - n't have — a point of view, —
He's a real no - where man, —

A^b **E^b** **To Coda** **A^b** **A^bm**

knows not where he's go - ing to — Is - n't he — a bit — like you — and
sit - ting in his no - where land, —

E^b **E^b** *D.S. al Coda*

me? — me? — No - where man, —

⌘Coda **A^b** **A^bm** **E^b**

Mak - ing all — his no - where plans for no - bod - y, —

A^b **A^bm** **E^b**

Mak - ing all — his no - where plans for no - bod - y.

THINK FOR YOURSELF

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Moderately

Am Dm

1. I've got a word or two —
2. I left you far be - hind —
3. Al - though your mind's o - paque, —

mf

B \flat C G

to say a - bout — the things — that you — do.
the ru - ins of — the life — that you — had in mind.
try think - ing more — if just — for your own sake.

Am Dm

You're tell - ing all those lies —
And though you still can't see, —
The fu - ture still looks good, —

B \flat C G



a - bout the good things that we can have if we close
 I know your mind's made up, you're gon - na cause more mis -
 and you've got time to rec - ti - fy all the things that

Am C7


— our eyes. — } Do what you want to do, — and
 — er - y. — }
 — you should. — }

G7 Eb/B \flat




go where you're go - ing to, — Think for your - self, 'cause

D7  **To Coda** **G**  1.2

I — won't be there with you. —

G  3 *D.S. al Coda*

you. —

Coda **C7**  **G**  **E \flat /B \flat**  3

you. — Think for your - self, 'cause

D7  **C7**  **G** 

I — won't be there with you. —

THE WORD

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Moderately, with a beat

G7 G7

Say the 1.3. word _____ and you'll be
2. word _____ and you'll be
4. word _____ a chance to

mf

free, say the word _____ and be like me. Say the
free, spread the word _____ and be like me. Spread the
say that the word _____ is just the way. It's the

C9 G7

word _____ I'm think - ing of, have you heard? _____ the word is
word _____ I'm think - ing of, have you heard? _____ the word is
word _____ I'm think - ing of, And the on - ly word is



"love." } It's so fine, — it's sun - shine, — it's the word

"love." }

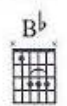
"love." }

1.2.3



"love." —

1. In the be - gin - ning I mis - un - der - stood, —
 2. Ev - 'ry - where I go I hear it said, —
 3. Now that I know what I feel must be right, —

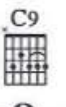


But now I've got it, the word is good, — 2. Spread the
 In the good and the bad books that I have read, — 3. Say the
 I mean to show ev - 'ry - bod - y the light. — 4. Give the

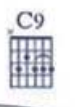
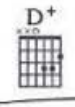
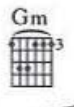
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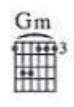
"love." _____ Say the word "love." _____ Say the



word "love." _____ Say the word "love." _____ Say the



word _____ "love." _____



MICHELLE

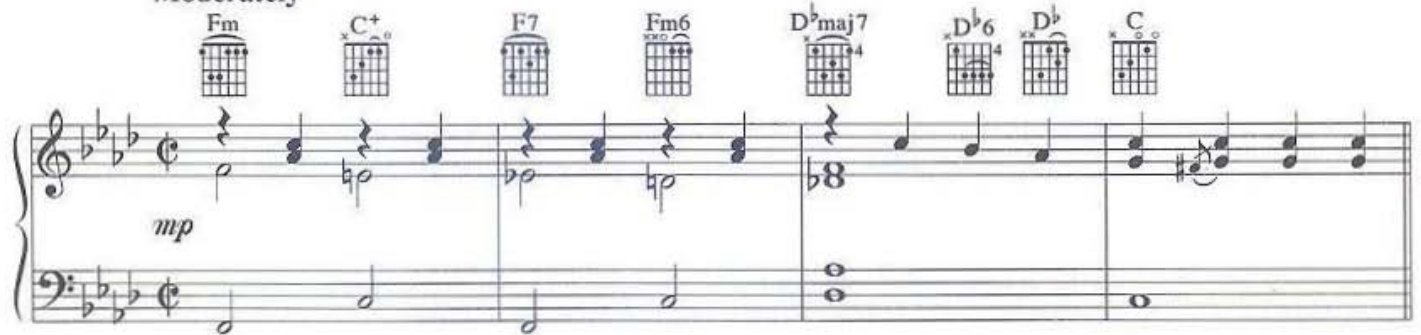
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Moderately

Chord progression for the first system:

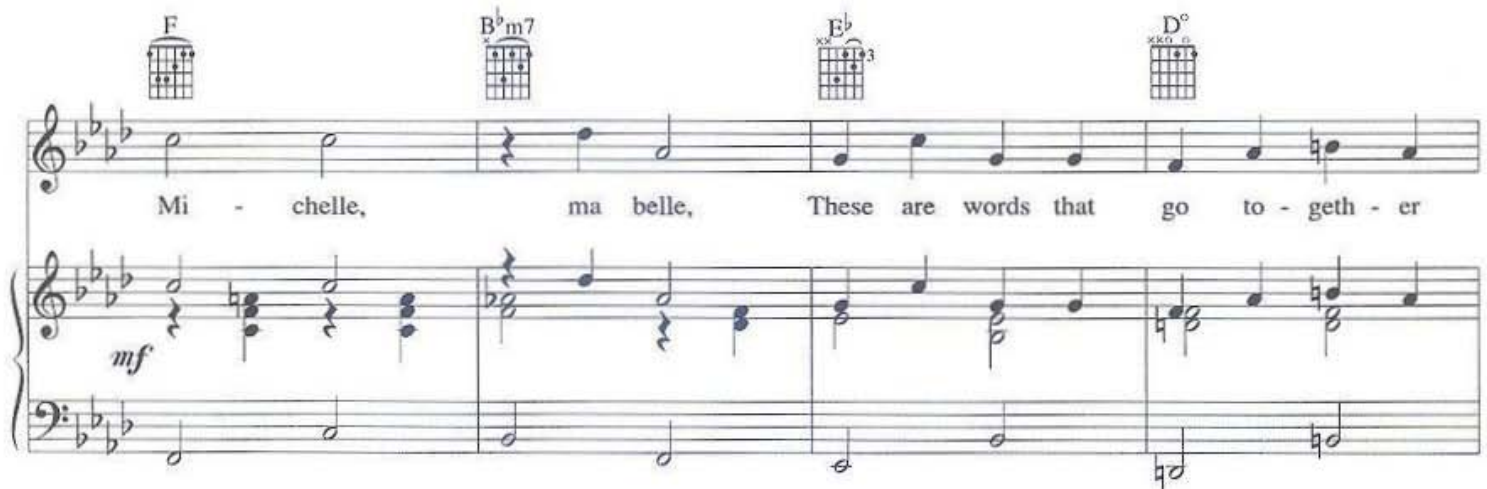
- Fm
- C⁺
- F7
- Fm6
- D^b maj7
- D^b6
- D^b
- C



Chord progression for the second system:

- F
- B^b m7
- E^b
- D^o

Mi - chelle, ma belle, These are words that go to - geth - er



Chord progression for the third system:

- C
- B^o
- C
- F
- B^b m7

well, my Mi-chelle. — Mi - chelle, ma belle,
Mi - chelle, ma belle,









sont les mots qui vont très bien en - semble, très bien en - semble. 1
 sont les mots qui vont très bien en - semble, très bien en - semble. 1









love you, I love you, I love you; That's all I want to say.
 need to, I need to, I need to; I need to make you see.







Un - til I find a way, I will say the on - ly words I know that
 Oh, what you mean to me un - til I do, I'm hop - ing you will

you'll un - der - stand. mean. I love you.
 know what I

B^bm7 E^b D^o C B^o C

I

Fm A^b7sus

want you, I want you, I want — you, I think you know by

D^b C7sus Fm C⁺

now, I'll get to you some - how. — Un - til I do, I'm

Fm7 Fm6 D^b maj7/F C^o F B^bm7

tell - ing you, so you'll un - der - stand: Mi - chelle, ma belle,

sont les mots qui vont très bien en - semble, très bien en - semble. And I will

say the on - ly words — I know that you'll un - der - stand, my Mi -

- chelle.

Repeat and Fade

WHAT GOES ON

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Moderately

mf

E^b **B^b7** **E^b**

What goes on _____ in your heart? ____

What goes on _____ in your mind? ____

A^b



You are tear - ing me a - part —



When you treat — me so un - kind. —



To Coda ①
last time

What goes on — in your mind? —



1. The oth - er day I
2. I met you in the
(3) used to think of



saw you as I walked a - long the road. But
morn - ing wait - ing for the tides of time. But
no - one else, but you were just the same. You



when I saw you with him, I could feel my fu - ture fold.
now the tide is turn - ing, I can see that I was blind.
did - n't e - ven think of me as some - one with a name.



— It's so eas - y for a girl like you to lie.
— It's so eas - y for a girl like you to lie.
— Did you mean to break my heart and watch me die?

E^b 3

B^b7

Tell me why. —
 Tell me why. —
 Tell me why. —

1.3

2

E^b 3

What goes on — What goes on —

in your heart? —

A^b 4

E^b 3

First system of musical notation, featuring a treble and bass staff in B-flat major. The treble staff contains a melodic line with eighth and sixteenth notes, and a half note with a sharp sign. The bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation. Above the treble staff is a guitar chord diagram for A-flat 7 (A \flat 7). The treble staff continues the melodic line with various note values and rests. The bass staff continues the accompaniment.

Third system of musical notation. Above the treble staff are two guitar chord diagrams: B-flat 7 (B \flat 7) and E-flat 7 (E \flat 7). The treble staff features a melodic line with a half note marked with a 'q' (quaver) and a half note with a sharp sign. The bass staff includes a half note marked with a 'q'.

Fourth system of musical notation. Above the treble staff is the instruction *D.S. al Coda*. The treble staff has a whole rest followed by a quarter note. Below the treble staff is the instruction *3. I*. The system concludes with a double bar line.

Fifth system of musical notation. Above the treble staff is the instruction \oplus Coda and a guitar chord diagram for E-flat 7 (E \flat 7). The treble staff has a whole rest. The bass staff contains a series of chords and notes.

Sixth system of musical notation. Above the treble staff are three guitar chord diagrams for E-flat 7 (E \flat 7). The treble staff includes a half note, a triplet of eighth notes, and a half note. The bass staff features a half note, a half rest, and a half note. The system ends with a double bar line.

GIRL

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Moderately



1. Is there an - y - bod - y goin' to lis - ten to my sto - ry
think of all the times I tried so hard to leave her
told when she was young that pain would lead to plea - sure?

mf









all a - bout the girl who came to stay?
She will turn to me and start to cry.
Did she un - der - stand it when they said

She's the kind of girl you want so much it
And she prom - is - es the earth to me and
That a man must break his back to earn his








To Coda ◊

makes you sor - ry, Still, you don't re - gret a sin - gle day.
I be - lieve her, Af - ter all this time I don't know why. } Ah
day of lei - sure? Will she still be - lieve it when he's dead?

Girl, _____ Girl, Girl. _____

2. When I _____ She's the kind of girl who puts you _____

L.H.





down when friends are there, you feel a fool. _____





When you say she's look - ing good, she acts as if it's un - der-stood, she's cool, _____ ooh, _____

Chord diagrams: A^b , E^b , Gm/D , Fm/C , B^b7

ooh, ooh, Girl,

Chord diagrams: E^b , Gm/D , Fm/C , B^b7

Girl, Girl, 3. Was she

D.S. al Coda

Φ Coda

Chord diagrams: E^b , Gm/D

Girl,

Chord diagrams: Fm/C , B^b7 , E^b , Gm/D , Fm/C , B^b7

Girl.

Chord diagrams: Cm , $G7$, Cm , Fm , E^b , $G7$

(Instrumental)

Repeat & Fade

I'M LOOKING THROUGH YOU

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Steady 2 beat

Chord progression for the first system:

F sus, F, E^b, B^b, E^b, B^b, E^b, B^b, E^b

Dynamic: *mf*

Chord progression for the second system:

B^b, E^b, C^m7, G^m, F

1. I'm look - ing through — you, where did you go? —
2. Your lips are mov - ing, I can - not hear.

Chord progression for the third system:

B^b, E^b, C^m7, G^m, F

I thought I knew — you, What did I — know?
Your voice is sooth - ing, but the words aren't — clear.

Gm F Cm B^b E^b F

You don't — look dif - f'rent, but you have changed;
 You don't — sound dif - f'rent, I've learned the game; }

B^b E^b Cm7 E^b7 B^b E^b

I'm look-ing through — you, you're not — the same. —

B^b E^b B^b E^b B^b E^b






E^b B^b

Why, tell me why — did you — not treat me right? —





Love has a nas - ty hab - it of dis - ap - pear - ing o - ver - night. _







{ 3. You're think - ing of me, the same _ old _ way;
 4. I'm look - ing through _ you, where did _ you go? _







You were a - bove me, but not _ to - day. _
 I thought I knew you, what did _ I _ know?

The on - ly dif - f'rence is you're down there;
 You don't _ look dif - f'rent, but you have changed;

B \flat E \flat Cm7 E \flat 7

I'm look - ing through — you and you're — no - where. —
I'm look - ing through — you, you're not — the same. —

1 B \flat E \flat B \flat E \flat B \flat E \flat

2 B \flat E \flat B \flat E \flat

Yeah! — Well, ba - by you've changed. .

B \flat E \flat B \flat E \flat B \flat E \flat *Repeat and Fade*

Ah, — I'm look - ing through you.

IN MY LIFE

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Moderately

Chord diagrams: A, E, A, E

1. There are
2. But of


mf


Chord diagrams: A, F#m7/A, A7, D, Dm

plac - es I'll re - mem - ber
all these friends and lov - ers
there is all my life,
no one though com -


Chord diagrams: A, F#m7/A, A7

some have changed. — Some for - ev - er, not for bet - ter;
- pares with you. — And these mem - 'ries lose their mean - ing
When I






gone think of love and as some re - main. — All these (1) plac - es had their —
 Tho' I (2,3) know — I'll nev - er lose af -





mo - ments with lov - ers and friends — I still can re - call, — Some are
 - fec - tion for peo - ple and things — that went be - fore, — I

dead — and — some — are — liv - ing; — in my — life I've
 know I'll of - ten stop and think a - bout them, — in my — life I

To Coda Φ



loved them all. —
love you more. —



D.S. al Coda

3. Tho' I

Φ Coda



in my ——— life I

Slower

Tacet



love you more.

a tempo

IF I NEEDED SOMEONE

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Moderately



A^b

If I need - ed some - one to — love, You're the one — that I'd —
If I had — some more — time to — spend, Then I guess — I'd be —

The first vocal line is written on a single staff. It begins with a repeat sign and a key signature change to A-flat major (two flats). The melody is in 4/4 time. The piano accompaniment continues with the same bass line and a more active right hand.

G^b/A^b

— be think - ing of, — If I need - ed some -
— with you, — my friend. — If I need - ed some -

The second vocal line continues the melody. The piano accompaniment features a more complex right hand with chords and moving lines. The key signature remains A-flat major.

A^b **E^bm**

— one.
— one. Had you come — some oth -

The third vocal line concludes the phrase. The piano accompaniment ends with a final chord. The key signature changes to E-flat minor (three flats) for the final measure.

F7

B^bm

- er day, — then it might not — have been — like this, —

E^bm

F7

B^bm

But you see — now I'm — too much — in love. —

E^bA^b

Carve your num - ber on — my wall — and may -

G^b/A^b

- be you — will get — a call — from me, —



To Coda ◊

If I need - ed some - one.



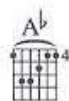
Ah Ah Ah



D.S. al Coda

Ah

◊ Coda



Ah Ah

WAIT

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Moderately



It's been a long heart time, — now I'm —
breaks, — don't wait, —

mf



com - ing back home. I've been a - way now, —
turn me a - way. And if your heart's strong, —



oh, hold how — I've been a - lone. — }
on, — I won't de - lay. — }

B \flat E \flat maj7 B \flat E \flat maj7 B \flat E \flat maj7

Wait 'til I come back to your side, — we'll for —

B \flat D7 1 Gm 2 Gm

- get the tears we cried; — But if your — I feel as

Cm F

though — you ought to know — that I've been

B \flat Gm Cm


good, as good as I can be. And if you do, I'll trust in






you _____ and know that you will wait for me. { It's been a But if your








long time, _____ now I'm _____ com - ing back home. I've been a - heart breaks, _____ don't wait, _____ turn me a - way. And if your












- way now, _____ oh, how heart's strong, _____ hold on, _____










I've been a - lone. _____ Wait 'til I I won't de - lay. _____ }

come back to your side, — we'll for - get the tears we cried; —

1  3
 2  3
  3
 

— I feel as — It's been a long time, —

 3
  3
 
 3
  3
 

now I'm — com - ing back home, I've been a - way now, —

 3
  3
 
 3

oh how — I've been a - lone.

rit.

RUN FOR YOUR LIFE

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Moderately



First system of musical notation for the piano accompaniment. It features a treble and bass staff in D major (two sharps). The tempo is marked 'Moderately' and the dynamic is 'mf'. The music begins with a D major chord in the treble and a single note in the bass, followed by a series of chords and moving lines.

Second system of musical notation. It continues the piano accompaniment. The treble staff has a melodic line with some rests, and the bass staff provides a steady harmonic foundation. The system ends with a repeat sign.

Third system of musical notation, including vocal lines and piano accompaniment. The vocal melody is in the treble staff, and the piano accompaniment is in the bass and treble staves. The lyrics are:
rath - er see you dead — lit - tle girl, than to be with an - oth - er man. —
(2) know that I'm a wick - ed guy, and I was born with a jeal - ous mind. —
(3) Let this be a ser - mon; I mean ev - 'ry - thing — I said. —
The system includes guitar chord diagrams for D major and Bm (D major with a flat on the second string).



You'd bet - ter keep your head — lit - tle girl, or I
And I can't spend my whole — life try - in' just to
Ba - by, I'm de - ter - mined and I'd



won't know where I am. — } You'd bet - ter run for your life if you can, —
make you toe the line. — }
rath - er see you dead. — }



lit - tle girl. — Hide your head — in the sand — lit - tle girl, —



To Coda

Catch you with an - oth - er man, — that's the end - a, lit - tle

1.3 Bm D7

girl.

2

2. Well, you girl.
3. I'd

D.S. al Coda

⊕ Coda

girl.

Repeat and Fade

No, no, no. —



THE BEATLES

DRIVE MY CAR
NORWEGIAN WOOD
YOU WON'T SEE ME
NOWHERE MAN
THINK FOR YOURSELF
THE WORD
MICHELLE
WHAT GOES ON
GIRL
I'M LOOKING THROUGH YOU
IN MY LIFE
WAIT
IF I NEEDED SOMEONE
RUN FOR YOUR LIFE



Every song has been completely
re-arranged and re-engraved for this edition.
Suitable for piano, voice and guitar, this
volume comes complete with lyrics and
guitar chord boxes.

