

**GEORGE HARRISON**  

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**ALL THINGS MUST PASS**



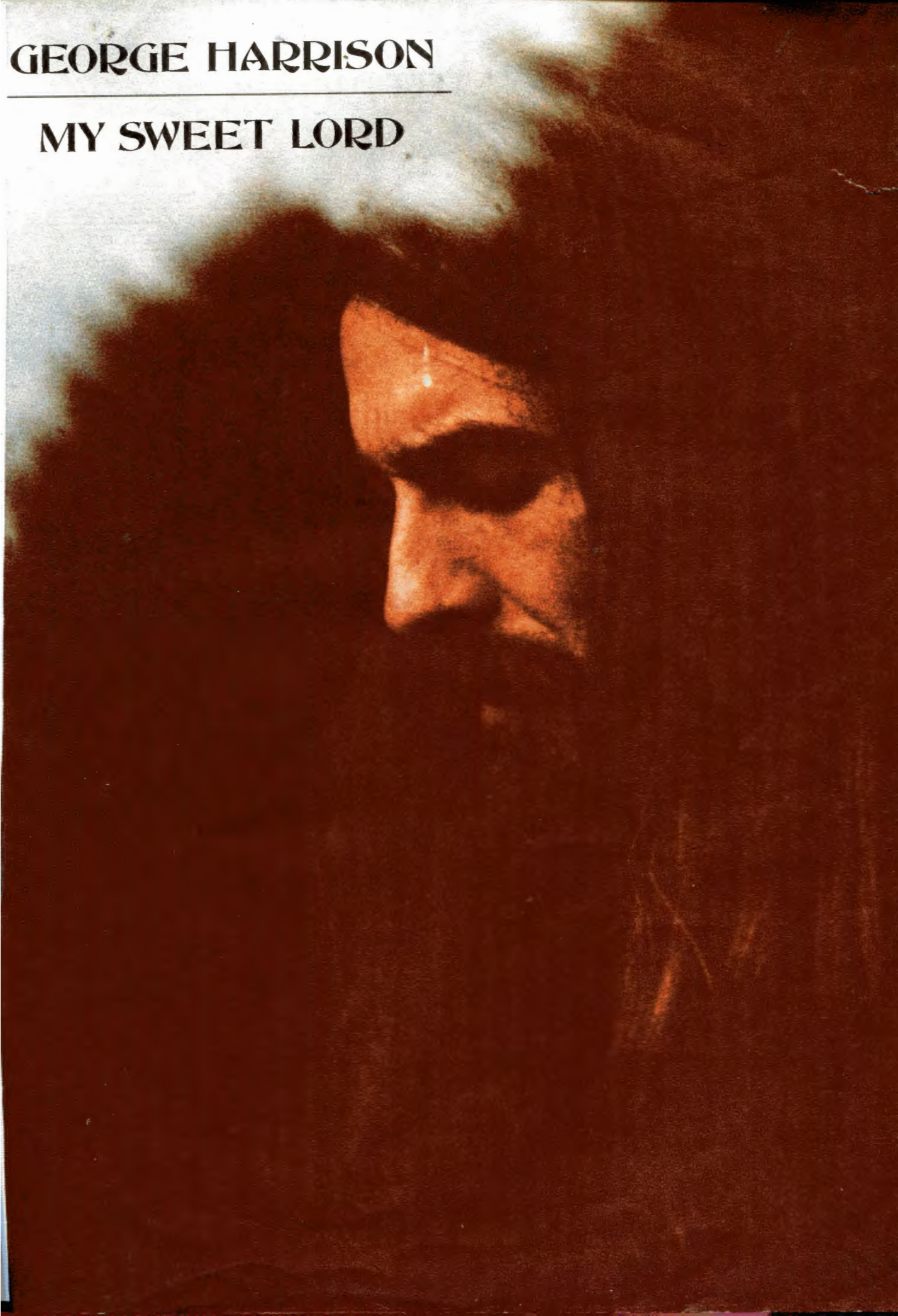
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**GEORGE HARRISON**

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**MY SWEET LORD**



# MY SWEET LORD

Words and Music by  
GEORGE HARRISON

Moderately Bright 4



First system of musical notation, including guitar chord diagrams and piano accompaniment.



Second system of musical notation, including guitar chord diagrams and piano accompaniment.



Third system of musical notation, including guitar chord diagrams and piano accompaniment. Includes the lyrics: "My Sweet Lord,"



Fourth system of musical notation, including guitar chord diagrams and piano accompaniment. Includes the lyrics: "um, my Lord, um, my Lord."

Fm Eb Eb Cm

I real-ly want to see you; Real-ly want to  
know you; Real-ly want to

Eb Cm Eb Edim

be with you. Real-ly want to see you, Lord, but it takes so long, my Lord.  
go with you. Real-ly want to show you, Lord, that it won't take long, my Lord.

Fm Bb Fm Bb

(Group sing 2nd time)

Hal - le - lu My Sweet Lord, Hal - le - lu um, my Lord.  
jah! jah!

Fm Bb Fm Bb

Hal - le - lu um, my Lord I real-ly want to  
jah! jah!



see you. Real-ly want to see you. Real-ly want to



see you, Lord.— Real-ly want to see you, Lord..But it takes — so long,— my Lord.—



Hal - le - lu - jah! — My — sweet Lord. — Hal - le - lu - jah! — um — my Lord. —



Repeat ad lib & fade-out

Hal - le - lu - my my my Lord. — Ha - re Krish - na, Krish - na, Krish - na, Ha - re Ha - re Ha - re Ra - ma

**GEORGE HARRISON**

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**ISN'T IT A PITY**



# ISN'T IT A PITY

Words and Music by  
GEORGE HARRISON

Moderato

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords in G major, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Is-n't It A Pi-ty; now, is-n't it a

This system contains the first line of the vocal melody and piano accompaniment. The vocal line starts with a G major chord and includes guitar chord diagrams for G, Em6, and Cmaj7. The piano accompaniment continues with the same harmonic structure.

shame, How we break each oth-er's hearts and cause each oth-er

This system contains the second line of the vocal melody and piano accompaniment. The vocal line includes guitar chord diagrams for G, Gdim, and C. The piano accompaniment continues with the same harmonic structure.

pain. How we take each oth-er's love with - out think-ing an - y

This system contains the third line of the vocal melody and piano accompaniment. The vocal line includes guitar chord diagrams for G, A, and C. The piano accompaniment continues with the same harmonic structure.



G Gdim C

more; For-get-ting to give back;— Is-n't It— A

This system contains the first three measures of the piece. The vocal line starts with a whole note G4, followed by a quarter rest, then eighth notes G4-A4-B4-C5, a quarter rest, eighth notes G4-A4-B4-C5, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

To Coda G Em6

Pi-ty?— Some things take so long,——

This system contains the next three measures. The vocal line begins with a quarter note G4, a quarter rest, eighth notes G4-A4-B4-C5, a quarter rest, eighth notes G4-A4-B4-C5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

Cmaj7 G Gdim

but, how do I ex-plain, when not too man-y peo-ple

This system contains the next three measures. The vocal line starts with a quarter rest, eighth notes G4-A4-B4-C5, a quarter rest, eighth notes G4-A4-B4-C5, a quarter rest, eighth notes G4-A4-B4-C5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

C G A

can see we're all the same. And be-cause of all their tears

This system contains the final three measures. The vocal line starts with a quarter rest, eighth notes G4-A4-B4-C5, a quarter rest, eighth notes G4-A4-B4-C5, a quarter rest, eighth notes G4-A4-B4-C5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

C G Gdim

their eyes can't hope to see the beau-ty that sur-rounds them.

Detailed description: This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with a treble clef and a bass clef. Chord diagrams for C, G, and Gdim are shown above the vocal line. The lyrics are: "their eyes can't hope to see the beau-ty that sur-rounds them."

C G D. S. al Coda

Is-n't It A Pi-ty? For-get-ting to give

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics: "Is-n't It A Pi-ty? For-get-ting to give". The piano accompaniment continues. Chord diagrams for C and G are shown above the vocal line. The instruction "D. S. al Coda" is written above the vocal line. A Coda symbol is present at the end of the system.

Gdim C G

back; Now, Is - n't It A Pi - ty?

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line starts with "back;" followed by "Now, Is - n't It A Pi - ty?". The piano accompaniment features a triplet of eighth notes in the right hand. Chord diagrams for Gdim, C, and G are shown above the vocal line.

G Gdim C G Repeat ad. lib. and fade-out

Detailed description: This system contains the final line of the song. The vocal line is mostly silent, with the instruction "Repeat ad. lib. and fade-out" written above. The piano accompaniment continues with a steady eighth-note bass line and block chords in the right hand. Chord diagrams for G, Gdim, C, and G are shown above the vocal line.

# GEORGE HARRISON

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## ALL THINGS MUST PASS

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Alan White

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Klaus Voormann  
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#### *Keyboard:*

Gary Wright  
Bobby Whitlock  
Billy Preston  
Gary Brooker

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#### *Pedal Steel Guitar:*

Pete Drake

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#### *Guitar:*

George Harrison  
Eric Clapton  
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# I'D HAVE YOU ANYTIME

Words and Music by  
BOB DYLAN and  
GEORGE HARRISON

Slowly

The piano introduction for the first system consists of two staves. The right hand plays a series of eighth notes in a descending line, while the left hand provides a steady accompaniment of quarter notes and chords. The key signature is one sharp (F#) and the time signature is common time (C).

Gmaj7

Bbmaj7

Cm7

G

Let me in\_ here.\_  
Let me say\_ it,\_\_\_

I know I've been\_ here.\_  
Let me play\_ it.\_\_\_\_

Let me in - to your heart.\_  
Let me lay it on you.\_\_\_\_

Am

Em

D

Gmaj7

Bbmaj7

Let me know\_ you.\_  
Let me know\_ you.\_\_\_\_

Let me show\_ you.\_  
Let me show\_ you.\_\_\_\_

Cm7

G

Am

Em

D

A

E

D

Let me roll it to you.\_  
Let me grow up-on you.\_\_\_\_

All I have is yours.



# I'd Have You Anytime

Words and Music by  
BOB DYLAN and  
GEORGE HARRISON

Slowly

Gmaj7 Bbmaj7 Cm7 G

1. 3. Let me in here; I know I've been here. Let me in - to your heart.  
2. Let me say it, Let me play it, Let me lay it on you.

*mp*

Am Em D Fine Gmaj7 Bbmaj7

Let me know you, Let me show you,  
Let me know you, Let me show you,

Cm7 G Am Em D

Let me roll it to you.  
Let me grow up - on you.

A E D C G

All I have is yours. All you see is—

F A D G Gm D. C. al Fine  
Asus A

mine — And I'm glad to have you in my arms. I'd have you an - y - time.

I'D HAVE YOU ANYTIME  
by Bob Dylan / George Harrison

Gmaj7 Bbmaj7 Cm7  
Let me in here, I know I've been here,  
G Am Em D Gmaj7  
Let me into your heart.  
Bbmaj7 Cm7  
Let me know you. Let me show you.  
G Am Em D A  
Let me roll it to you.  
E D C  
All I have is yours.  
G F A  
All you see is mine,  
D G  
And I'm glad to hold you in my arms,  
Gm A(sus4) A Gmaj7  
I'd have you anytime.  
Bbmaj7 Cm7  
Let me say it, Let me play it.  
G Am Em D Gmaj7  
Let me lay it on you.  
Bbmaj7 Cm7  
Let me know you. Let me show you.  
G Am Em D A  
Let me grow upon you.  
E D C  
All I have is yours.  
G F A  
All you see is mine,  
D G  
And I'm glad to hold you in my arms,  
Gm A(sus4) A Gmaj7  
I'd have you anytime.  
Bbmaj7 Cm7  
Let me in here, I know I've been here.  
G Am Em D Gmaj7 Bbmaj7  
Let me into your heart.  
Cm7 G Am Em D

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MY SWEET LORD

by George Harrison

Bb Fm Bb Fm Bb  
My Sweet Lord, um, my Lord,  
Fm Bb Eb Cm  
Um, my Lord. I really want to see you;  
Eb Cm  
Really want to be with you.  
Eb Edim  
Really want to see you, Lord, but it takes  
Fm Bb  
So long, my Lord.  
Fm Bb Fm Bb  
My Sweet Lord, um, my Lord,  
Fm Bb Eb Cm  
Um, my Lord I really want to know you;  
Eb Cm  
Really want to go with you.  
Eb  
Really want to show you, Lord that it  
Edim Fm Bb  
Won't take long, my Lord.  
Fm Bb Fm Bb  
My Sweet Lord, um, my Lord.  
Fm Bb Eb  
Um, my Lord, I really want to see you.  
Eb7 C7  
Really want to see you. Really want to see you, Lord.  
F Fdim  
Really want to see you, Lord. But it takes  
Gm C Gm C  
So long, my Lord. My Sweet Lord, um, my Lord.  
Gm C Gm C Gm C  
My my my Lord. My Sweet Lord.

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# MY SWEET LORD

Words and Music by  
GEORGE HARRISON

Moderately Bright 4



First system of musical notation, including guitar chord diagrams (Fm, Eb, Fm, Eb) and piano accompaniment.



Second system of musical notation, including guitar chord diagrams (Eb, Cm, Eb, Cm) and piano accompaniment.



Third system of musical notation, including guitar chord diagrams (Eb, Edim, Fm, Bb) and vocal melody with lyrics: "My Sweet Lord,"



Fourth system of musical notation, including guitar chord diagrams (Fm, Bb, Fm, Bb) and vocal melody with lyrics: "um, my Lord, um, my Lord."



Fm Bb Eb Cm

I real-ly want to see you; know you; Real-ly want to Real-ly want to

Eb Cm Eb Edim

be with you, go with you, Real-ly want to see you, Lord, but it takes so long, my Lord. Real-ly want to show you, Lord that it won't take long, my Lord.

Fm Bb Fm Bb

(Group sing 2nd time)

Hal - le - lu - My Sweet Lord, Hal - le - lu - um, my Lord, jah!

Fm Bb Fm Bb

Hal - le - lu - um, my Lord - jah! Hal - le - lu - jah! I real-ly want to

E<sub>b</sub> E<sub>b</sub>7

see you. Real -ly want to see you. Real -ly want to

C7 F F#dim

see you, Lord.— Real-ly want to see you, Lord..But it takes — so long,— my Lord.—

Gm C Gm C

Hal - le - lu - jah! — My — sweet Lord. — Hal - le - lu - um — my Lord. — jah!

Gm C Gm C Repeat ad lib & fade-out

Hal - le - lu - my my my Lord. — my — sweet Lord. —

Ha - re Krish - na,  
 Krish - na, Krish - na  
 Ha - re Ha - re  
 Ha - re Ra - ma

# My Sweet Lord

Words and Music by  
GEORGE HARRISON

**Moderato**

*mf* I real-ly want to  
(I real-ly want to)

see you, \_\_\_\_\_  
know you, \_\_\_\_\_

real-ly want to  
real-ly want to

be with you, \_\_\_\_\_  
go with you, \_\_\_\_\_

Real-ly want to  
Real-ly want to

see you, Lord, \_\_\_\_\_  
show you, Lord, \_\_\_\_\_

but it takes \_\_\_\_\_  
that it won't \_\_\_\_\_

so long, \_\_\_\_\_  
take long, \_\_\_\_\_

my Lord, \_\_\_\_\_  
my Lord, \_\_\_\_\_

My \_\_\_\_\_ sweet  
Lord,

um, \_\_\_\_\_ my  
Lord,

um, \_\_\_\_\_ my  
Lord,

I real-ly want to  
see you, \_\_\_\_\_

**Chords:** F, Dm, F, Dm, F, F#dim, Gm, C7, Gm, C7, Gm, C7, Gm, C7, F

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# Wah-Wah

Words and Music by  
GEORGE HARRISON

Moderato  
F

Wah - Wah,  
Wah - Wah,  
Wah - Wah,  
*mf*

you have giv - en me a  
you made me such a  
I don't need no

Wah - Wah  
big star,  
Wah - Wah,

Chords: F, A, G7

And I'm think - ing of  
Be - ing there at the  
And I know how

you  
right time,  
sweet life can be,

Chords: Gm7, C7sus, C7

And all the things that  
Cheap-er than a  
So I'll keep my - self

we used to do.  
dime.  
free.

Wah - Wah,  
Wah - Wah,  
Wah - Wah,

Chords: Gm7, C7sus, C9, C7, Eb7

I don't need no

Wah - Wah,  
Wah - Wah,  
Wah - Wah,

Chord: Eb7-5

1. *F* Wah - Wah. Wah - Wah.

2. *F* Wah - Wah.

*To next strain* *Fine*  
*F*

Oh, Wah - Wah.

*Bb* You don't see me cry - ing, *F*

*Bb* Oh, you don't hear me sigh - ing.

*F* *C* *D. C. al Fine*

# WAH-WAH

Words and Music by  
GEORGE HARRISON

Moderately (With A Strong Four-Beat)

The piano introduction consists of three measures. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The key signature has one flat (Bb) and the time signature is common time (C).

F A

Wah - Wah, You have giv-en me— a

The first vocal line features a melodic line with lyrics. The piano accompaniment continues with a consistent rhythmic pattern. Chord diagrams for F and A are shown above the staff.

G7 Gm7 C7

Wah - Wah, And I'm think - ing of you,—

The second vocal line continues the melody. The piano accompaniment features a more active bass line. Chord diagrams for G7, Gm7, and C7 are shown above the staff.

Gm7 C7 Eb7

And all the things\_ that \_\_\_\_\_ we\_ used to do, \_\_\_\_\_ Wah-Wah, \_\_\_\_\_

The third vocal line concludes the phrase. The piano accompaniment ends with a final chord. Chord diagrams for Gm7, C7, and Eb7 are shown above the staff.

E $\flat$ 7-5

F

Wah - Wah, \_\_\_\_\_

F

Wah - Wah.

A

G7

You made me such \_\_\_\_\_ a big star.

Gm7

C7

Gm7

Be-ing there \_\_\_\_\_ at the right time,

Cheap-er than \_\_\_\_\_ a dime..

C7 Eb7

Wah - Wah, \_\_\_\_\_ (You're giv - ing me a)

Eb7-5 F

Wah - Wah, \_\_\_\_\_ Wah - Wah. \_\_\_\_\_

Bb F



F

Oh! \_\_\_\_\_

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for F major is shown above the first measure.

Bb

F

you don't see me cry - ing.

Detailed description: This system contains the next two measures. The vocal line continues with a half note Bb4 and a quarter note C5. The piano accompaniment continues with similar rhythmic patterns. Guitar chord diagrams for Bb major and F major are shown above the first and second measures respectively.

Bb

Oh! \_\_\_\_\_ you don't hear me sigh - ing.

Detailed description: This system contains the next two measures. The vocal line has a half note Bb4 and a quarter note C5. The piano accompaniment continues. A guitar chord diagram for Bb major is shown above the first measure.

F

C

F

Wah - Wah, \_\_\_\_\_

Detailed description: This system contains the final two measures. The vocal line has a half note G4 and a quarter note A4. The piano accompaniment continues. Guitar chord diagrams for F major, C major, and F major are shown above the first, second, and third measures respectively.



I don't need — no Wah - Wah.



And I know — how — sweet — life can be, —

So, I'll keep — my - self



free. —

Wah - Wah. —

I don't need no Wah - Wah, —



*Repeat ad lib. and fade*

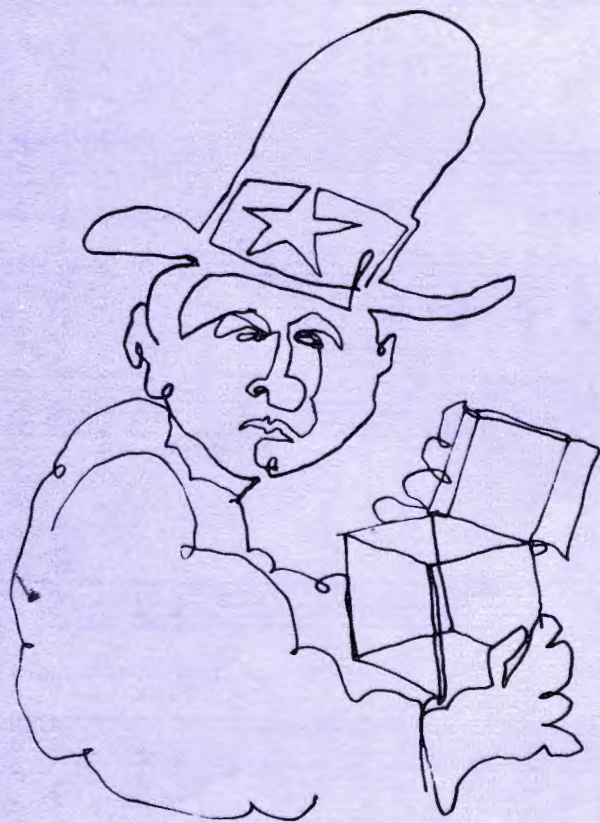
Wah - Wah. —

## WAH-WAH

by George Harrison

F A G7 Gm7  
 Wah-Wah, You have given me a Wah-Wah,  
 C7 Gm7  
 And I'm thinking of you, and all the things  
 C7 Eb7 Eb7(b5) F  
 that we used to do. Wah-Wah, Wah-Wah.  
 F A G7 Gm7  
 Wah-Wah, You made me such a big star,  
 C7 Gm7  
 Being there at the right time, cheaper than  
 C7 Eb7 Eb7(b5) F Bb F Bb F  
 a dime, Wah-Wah, Wah-Wah Wah-Wah.  
 Bb F  
 Oh! you don't see me crying.  
 Bb F C  
 Oh! you don't hear me sighing.  
 F A G7 Gm7  
 Wah-Wah, I don't need no Wah-Wah.  
 C7 Gm7  
 And I know how sweet life can be,  
 C7 Eb7  
 So I'll keep myself free. Wah-Wah.  
 Eb7(b5)  
 I don't need no Wah-Wah,  
 F  
 Wah-Wah, Wah-Wah.

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## ISN'T IT A PITY

(Version One)

by George Harrison

G Em6 Cmaj7 G  
 1. Isn't it a pity; now, isn't it a shame,  
 Gdim C  
 How we break each other's hearts and  
 G  
 cause each other pain.  
 A C  
 How we take each other's love without  
 G  
 thinking anymore;  
 Gdim C  
 Forgetting to give back;  
 G  
 Isn't it a pity?  
 G Em6 Cmaj7  
 2. Some things take so long, but, how do I  
 G  
 explain,  
 Gdim C  
 When not too many people can see we're  
 G  
 all the same.  
 A C  
 And because of all their tears their eyes  
 G  
 can't hope to see  
 Gdim C  
 The beauty that surrounds them.  
 G  
 Isn't it a pity?  
 Em6 Cmaj7 G  
 Isn't it a pity; now, isn't it a shame  
 Gdim C  
 How we break each other's hearts and  
 G  
 cause each other pain.  
 A C  
 How we take each other's love without  
 G  
 thinking anymore;  
 Gdim C  
 Forgetting to give back;  
 G  
 Isn't it a pity?  
 Gdim C  
 Forgetting to give back;  
 G G Gdim C G  
 Now, isn't it a pity?

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# ISN'T IT A PITY

(Version One)

Words and Music by  
GEORGE HARRISON

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in G major, while the left hand plays a steady eighth-note bass line. The dynamic marking is *mf*.

Is-n't It A Pi-ty; now, is-n't it a

This system contains the first line of the song. It includes a guitar chord diagram for G major, a vocal line with the lyrics "Is-n't It A Pi-ty; now, is-n't it a", and piano accompaniment for both hands.

shame, How we break each oth-er's hearts and cause each oth-er

This system contains the second line of the song. It includes guitar chord diagrams for G major, Gdim, and C major, a vocal line with the lyrics "shame, How we break each oth-er's hearts and cause each oth-er", and piano accompaniment for both hands.

pain. How we take each oth-er's love with - out think-ing an - y

This system contains the third line of the song. It includes guitar chord diagrams for G major, A major, and C major, a vocal line with the lyrics "pain. How we take each oth-er's love with - out think-ing an - y", and piano accompaniment for both hands.

more; For-get-ting to give back;— Is-n't It— A

Chords: G, Gdim, C

Pi-ty?— Some things take so long,——

To Coda

Chords: G, Em6

but, how do I ex - plain, when not too man - y peo - ple

Chords: Cmaj7, G, Gdim

can see we're all the same. And be-cause of all their tears

Chords: C, G, A

C G Gdim

their eyes can't hope to see the beau-ty that sur-rounds them.

C G D. S. al + Coda

Is-n't It — A Pi-ty? —

Coda G

For-get-ting to give

Gdim C G

back; — Now, Is - n't It — A Pi - ty? —

G Gdim C G Repeat ad. lib. and fade-out

# Isn't It A Pity

(Version One)

Words and Music by  
GEORGE HARRISON

Moderato

G

Em6

C

G

*mf* Is - n't it a pi-ty? \_\_\_\_\_  
Some things take so long, \_\_\_\_\_

Now is - n't it a shame  
but how do I ex-plain?

Gdim

C

G

How we break each oth - er's hearts  
When not too man - y peo - ple

And cause each oth - er pain,  
Can see we're all the same.

A7

C

G

How we take each oth - er's love  
And be - cause of all their tears

With - out think - ing an - y - more,  
Their \_\_\_ eyes can't hope to see

Gdim

C

G

For - get - ting to give back? \_\_\_\_\_  
The beau - ty that sur - rounds them.

Is - n't it a pi - ty? \_\_\_\_\_  
Is - n't it a pi - ty? \_\_\_\_\_

# WHAT IS LIFE

Words and Music by  
GEORGE HARRISON

Brightly (in 4)

The piano introduction consists of two systems of staves. The top system has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes. The second system continues the bass clef pattern, which includes chords and moving lines.

What I feel, \_\_\_\_\_ I can't say, \_\_\_\_\_  
I can do, \_\_\_\_\_

The first vocal line is written in a treble clef with a key signature of two flats and a common time signature. It features a melodic line with some rests and a repeat sign. Above the staff are guitar chord diagrams for Eb and Bb.

But my love \_\_\_\_\_ is there \_\_\_\_\_ for you an - y - time \_\_\_\_\_ of day. \_\_\_\_\_  
If I give \_\_\_\_\_ my love \_\_\_\_\_ to ev - 'ry - one \_\_\_\_\_ like you. \_\_\_\_\_

The second vocal line continues the melody in the treble clef. It includes a bridge section with a repeat sign. Below the staff are guitar chord diagrams for C, Fm, Gb, Db, and Ab7.

But if it's not love \_\_\_\_\_ that you need, \_\_\_\_\_

The third vocal line continues the melody in the treble clef. It includes a bridge section with a repeat sign. Above the staff are guitar chord diagrams for Db, NC, Eb, and Bb.





Then I'll try my best to make ev-'ry - thing suc-ceed.

CHORUS



And tell me what is my life with-out your love?



And tell me who am I with-out you

1. | 2. *D. S. and fade*



by my side? What I know, And tell me

# What Is Life

Words and Music by  
GEORGE HARRISON

Brightly (in Four)

What I feel, I can't say, But my love,  
I can do, If I give.

— is there for you an-y time of day,  
— my love to ev-'ry - one like you. But if it's not love

that you need Then I'll try my best to make ev-'ry - thing suc -

ceed. And tell me what is my life with-out your

love? And tell me who am I with-out

you by my side? What I know And tell me

## WHAT IS LIFE

by George Harrison

1. What I feel, I can't say,  
 But my love is there for you anytime  
 of day.

But if it's not love that you need,  
 Then I'll try my best to make ev'rything  
 succeed.

Chorus: And tell me what is my life  
 without your love? And tell me who am I  
 without you by my side?

2. What I know, I can do, If I give my love  
 to ev'ryone like you.

But if it's not love that you need,  
 Then I'll try my best to make ev'rything  
 succeed.

Chorus: And tell me what is my life  
 without your love? And tell me who am I  
 without you by my side?

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IF NOT FOR YOU  
 by Bob Dylan

If not for you, Babe, I couldn't even find  
 the door; I couldn't even see the floor,  
 I'd be sad and blue. If not for you.

If not for you, Babe, the night would  
 see me wide awake;

The day would surely have to break,  
 It would not be new if not for you.

If not for you my sky would fall,  
 Rain would gather too.

Without your love, I'd be nowhere at all,  
 I'd be lost if not for you.

If not for you. The winter would hold  
 no spring; Couldn't hear a robin  
 sing; I just wouldn't have a clue,  
 If not for you.

If not for you my sky would fall,  
 Rain would gather too.

Without your love, I'd be nowhere at all,  
 I'd be lost if not for you.

If not for you. The winter would hold  
 no spring; Couldn't hear a robin  
 sing; I just wouldn't have a clue,  
 If not for you. If not for you.

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# IF NOT FOR YOU

Words and Music by  
BOB DYLAN

Moderately

mf

The piano introduction consists of two measures. The right hand plays a series of chords: G major, D major, and C major. The left hand plays a simple bass line with eighth notes.

G D C G D C

If not for you, Babe, I could-n't ev-en find— the door; I could- n't ev-en

This system contains the first line of lyrics. The guitar part is shown above the vocal line with chord diagrams for G, D, and C. The piano accompaniment is shown below the vocal line.

G D C Am G D

see the floor. I'd be sad and blue If not— for you,—

This system contains the second line of lyrics. The guitar part includes chord diagrams for G, D, C, and Am. The piano accompaniment continues with the same bass line.

C G D C G D C

If not for you, Babe, the night— would see me

This system contains the third line of lyrics. The guitar part includes chord diagrams for C, G, D, and C. The piano accompaniment concludes the phrase.

G D C G D C

wide a- wake; The day would sure-ly have to break. It would not be

Am G D C G D

new If not\_ for you. —

C G D7

If not for you my sky\_ would\_ fall, Rain would\_ gath-er too. —

G C G A7

— With-out\_ your love I'd be no - where at all, I'd be lost\_ If not\_ for you. —

Chord diagrams: D7, Bm, D7, G, D

If not for you

Chord diagrams: C, G, D, C, G, D

The win - ter would hold — no spring; — Could-n't hear a rob-in sing;

Chord diagrams: C, Am, G, D, C

To Coda

I just would - n't have a clue If not — for you. —

Chord diagrams: G, D, C

*D. S. al Coda*

Chord diagrams: G, D, C

*Coda*

If not for you. —

Chord diagrams: G, D, C, G, D, C, G

# If Not For You

Words and Music by  
BOB DYLAN

*mf* If not for you, you, you, babe, I could- n't ev - en find the door, babe, the night would see me wide a - wake, the win-ter would hold no spring,

G D C G D

I could- n't ev - en see the floor. I'd be sad and blue  
The day would sure-ly have to break. It would not be new  
Could- n't hear a rob- in sing. I just would- n't have a clue

C G D C Am

if not for you. If not for

G D C 1. G D C

2. To next strain 3. Fine

If not for you my sky would fall,

G D C G C G

Rain— would gath- er too. With- out your love I'd be no- where at all, I'd be lost—

D7 G C G

if not for you. If not for

A D D7 Bm D NC

*D. S. al Fine*

# BEHIND THAT LOCKED DOOR

Words and Music by  
GEORGE HARRISON

*Moderately Bright (with a country and western feeling)*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The second system has a grand staff (treble and bass clefs). The music is marked *mf* (mezzo-forte). The bass line features a steady eighth-note accompaniment, while the treble line has chords and melodic fragments.

Why are you still cry - ing? Your  
smil - ing, What

The first system of the vocal line includes guitar chord diagrams for C major and G major. The piano accompaniment continues with the same rhythmic pattern as the introduction.

pain is now through. Please for - get those  
else should we do? With on - ly this

The second system of the vocal line includes guitar chord diagrams for Am (A minor) and D major. The piano accompaniment continues.

tear - drops, Let me take them from you.  
short time I'm gon-na be here with you.

The third system of the vocal line includes guitar chord diagrams for C major, G major, and F major. The piano accompaniment continues.



D C G

The love you are blessed with  
And the tales you have taught me

Am

This world's wait - ing for; So.  
From the things that you saw Makes me

D C Bm Am

let out your heart, please. please. From Be - hind That Locked  
want out your heart, please. please. From Be - hind That Locked

G D G

Door.  
Door.

D C G

It's time we start  
And if ev - er my love goes, \_\_\_\_\_ If I'm

Am D C

rich or I'm poor, \_\_\_\_\_ Please let out my heart, please. \_\_\_\_\_

Bm Am G

\_\_\_\_\_ please. \_\_\_\_\_ From Be - hind That Locked Door. \_\_\_\_\_

Am G Am D G

From Be - hind That Locked Door. \_\_\_\_\_

# Behind That Locked Door

Words and Music by  
GEORGE HARRISON

Moderato

C G Am

*mf* Why are you still cry - ing? Your pain is now thru.  
smil - ing. What else should we do.

D C G

Please for-get those tear - drops, Let me take them from  
With on - ly this short time, I'm gon-na be here with

F D C G

you, The love you are blessed with This world's wait - ing  
you? And the tales you have taught me. From the things that you  
rich or I'm

Am D C Bm Am

for, So let out your heart, please, please From be-  
saw Makes me want out your heart, please, please From be-  
poor, Please let out my heart, please, please From be-

1.2. D7 G D D.S. al Fine 3. Fine

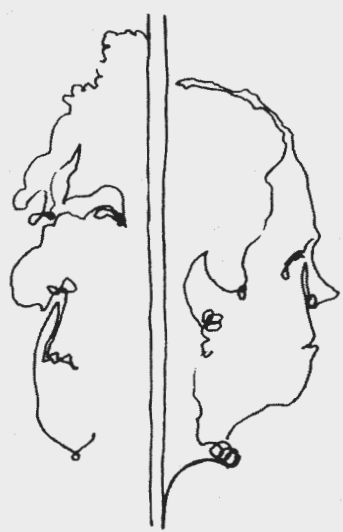
hind that locked door. It's time we start  
hind that locked door. And if ev - er my  
hind that locked door.

BEHIND THAT LOCKED DOOR

by George Harrison

Why are you still crying?  
 Your pain is now through.  
 Please forget those teardrops,  
 Let me take them from you.  
 The love you are blessed with  
 This world's waiting for;  
 So let out your heart, please, please  
 From behind that locked door.  
 It's time we start smiling,  
 What else should we do?  
 With only this short time  
 I'm gonna be here with you.  
 And the tales you have taught me  
 From the things that you saw  
 Makes me want out your heart, please,  
 please,  
 From behind that locked door.  
 And if ever my love goes,  
 If I'm rich or I'm poor,  
 Please let out my heart, please,  
 please  
 From behind that locked door.  
 From behind that locked door.

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LET IT DOWN  
 by George Harrison

Though you sit in another chair, I can  
 feel you here,  
 Looking like I don't care, but I do, I do.  
 Hiding it all behind anything I see, should  
 Someone be looking at me.  
 While I occupy my mind I can feel you  
 here.  
 Love, to us, is so well timed, and I do, I do.  
 Wasting away these moments so heavenly,  
 Should someone be looking at me.  
 Let it down, let it down,  
 Let your hair hang all around me.  
 Let it down, let it all down. Let your love  
 flow and astound me.  
 As you look so sweetly and divine,  
 I can feel you here.  
 I see your eyes are busy kissing mine, and I  
 do, I do. Wondering what it is they're  
 expecting to see, should someone be  
 looking at me.  
 Let it down, let it down,  
 Let your hair hang all around me.  
 Let it down, let it all down. Let your love  
 flow and astound me.

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# LET IT DOWN

Words and Music by  
GEORGE HARRISON

Slow Beat

The piano introduction consists of two systems of staves. The top system shows a treble clef staff with a whole rest. The bottom system shows a grand staff (treble and bass clefs) with a piano (*mp*) dynamic marking. The music features a steady eighth-note accompaniment in the bass and a more complex, syncopated melody in the treble.

Eb maj7

Cb

Eb maj7

Though you sit in an-oth-er chair,—

I can feel you here,—

Look-ing like I don't care,—

But I do, I do.—

Absus

Cb

F

E maj7

Eb7

Hid-ing it all— be-hind— an- y-thing— I see,—

Should some-one be look-ing at me.



While I oc-cu-py— my mind—  
As you look so sweet-ly and di-vine,

*p* *mf*



I can feel you— here.—  
I can feel you— here.—



Love, to us, is so well timed,— And I do, I do.—  
I see your eyes are bu-sy kiss-ing mine, And I do, I do.—



Wast-ing a-way these mo-ments so— heav-en-ly, Should some-one be look-  
Won-der-ing what it is— they're ex-pect-ing to see, Should some-one be look-

E $\flat$ 7 E $\flat$

ing at me.—  
ing at me.—

Let it down,—

Let it down,—

*ff*

F7 E $\flat$ 7 E $\flat$

Let your hair—hang all— a—round me.—

Let it down,—

F7 E $\flat$ 7 E $\flat$

Let it all— down.

Let your love— flow and— as—tound me.

1. E $\flat$

E $\flat$  maj7 A $\flat$  maj7 E $\flat$  maj7 A $\flat$  maj7 E $\flat$

me.

*mp*

2. *D. S. and fade*

# Let It Down

Words and Music by  
GEORGE HARRISON

Slowly  
Cmaj7

1. Though you sit in an - oth - er chair I can feel you -  
2. While I oc - cu - py my mind I can feel you -

here. here. Look - ing like I don't care but I  
Love to us is so well timed and I

do, I do. do, I do. Hid - ing it all be - hind an - y - thing I  
Wast - ing a - way these mo - ments so heav - en -

see ly Should some - one be look - ing at me.  
Let it down, let it down, Let your hair hang all a - round me.

Let it down, let it down, Let your hair hang all a - round me.

Let it down, let it down, Let your hair hang all a - round me.



Let it down,— let it all— down, Let your love flow and— a-stound me.

D7 Db C

As you look so sweet-ly di - vine, I can feel you— here.

Cmaj7 Ab Cmaj7

I see your eyes are bu- sy kiss- ing mine— and I do, I do.—

Ab Cmaj7

Won-der-ing what— it is they're ex-pect-ing to see Should some- one be look-ing at me.

F Ab Dm7 Db C

Let it down,— let it down,— Let your hair hang all— a-round me.—

C D7 C

Let it down,— let it all— down, Let your love flow and— a-stound me.

D7 Db C

# RON OF THE MILL

Words and Music by  
GEORGE HARRISON

**Slow Beat**

*f*

*faster*

*Tempo I*

Ev-'ry-one— has a choice when to and not to raise their voice-es,— It's

*mf*

*faster*

you that de-cides— which way will— you turn— while feel-ing that our love's not your con-

*Tempo I*

cern. It's you that de-cides— no one a-round—you— will

Bm B Em F# G F#

car- ry the blame for you, — No one — a- round you — will love you to- day — and throw — it all a- way to- mor-

*Faster*  
D Bm D Bm G Bm *Tempo I*

row when — you rise. — An - oth- er day for you to re- al - ize me — or

A D Bm D Bm *Faster*

send me down — a- gain — as the days stand up - on end. You've go me wond- 'ring how I lost your

G Bm *Tempo I* A Em

friend- ship, — But I see it in — your eyes — though I'm — be- side — you I can't

Bm B Em F#

car-ry the blame— for you— I may de-cide— to get

G F# D Bm

out with your bless - ing where I'll car-ry on guess - ing how high— will you leap,—

*p* *Faster* Bm G Bm *Tempo I*

Will you make e - nough for you to reap it?—

A D Bm *p. Faster* Bm

On - ly you'll\_ ar-rive — at your own\_ made end — with no one but your- self to be of-

G Bm *Tempo I* A D Bm D

fend - ded— It's you that de-cides—

# Run Of The Mill

Words and Music by  
GEORGE HARRISON

Slow

C 3

Am

C

Am

F

Am

Ev-'ry-one has a choice

when to and not to raise their

voic - es. — It's

you that de-cides — which  
send me down a-gain — as the

way will you turn while  
days stand up on end. You've

feel-ing that our love's not your con-  
got me won-d'ring how I lost your

cern. — It's  
friend-ship, But I

you that de-cides. —  
see it in your eyes. —

No one a-round you will  
Though I'm be-side you I can't

car-ry the blame for you,  
car-ry the blame for you.

No one a-round you will  
I may de-cide to get

love you to - day — and throw it all a-way to-  
out with your bless-ing where I'll car-ry on — guess-ing how

mor-row when you rise. An-  
high — will you leap.

oth-er day for you to re - a-  
Will you make e-nough for you to

lize me — Or  
reap it? —

On-ly you'll ar- rive —  
at your own made end With

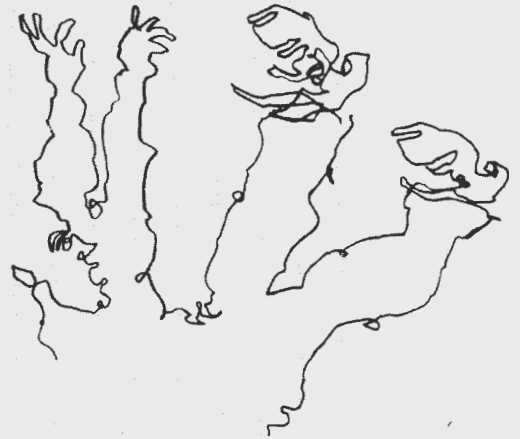
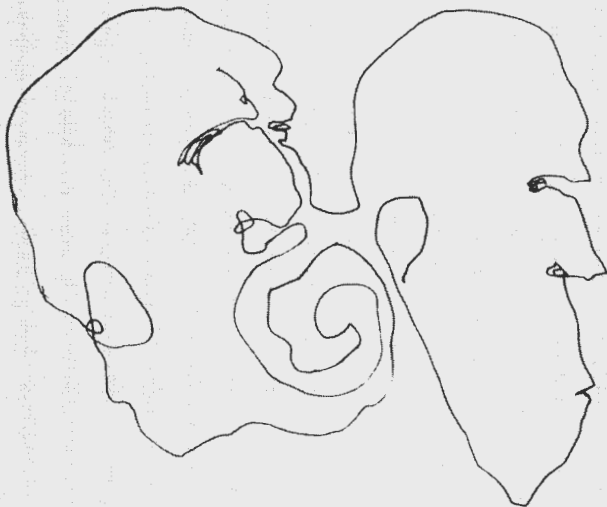
no one but your - self to be of- fend - ed. — It's you that de- cides. —

## RUN OF THE MILL

by George Harrison

Ev'ryone has a choice when to and not to  
 raise their voices, it's you that decides  
 which way will you turn while feeling that  
 our love's not your concern. It's you that  
 decides.  
 No one around you will carry the blame  
 for you,  
 No one around you will love you today  
 and throw it all away  
 tomorrow when you rise.  
 Another day for you to realize me or send  
 me down again as the days stand up on  
 end, you've got me wond'ring how I lost  
 your friendship, But I see it in your eyes  
 though I'm beside you I can't carry the  
 blame for you. I may decide to get out with  
 your blessing where I'll carry on guessing  
 how high will you leap, Will you make  
 enough for you to reap it? Only you'll  
 arrive at your own made end with no  
 one but yourself to be offended. It's you  
 that decides.

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## BEWARE OF DARKNESS

by George Harrison

Watch out now, take care, beware of  
 falling swingers, dropping all around you,  
 The pain that often mingles in your  
 fingertips,  
 Beware of Darkness.  
 Watch out now, take care, beware the  
 thoughts that linger,  
 winding up inside your head.  
 The hopelessness around you, in the  
 dead of night,  
 Beware of sadness.  
 It can hit you, it can hurt you,  
 Make you sore and what is more that is  
 not what you are here for.  
 Watch out now, take care, beware of soft  
 shoe shufflers  
 dancing down the sidewalks  
 as each unconscious sufferer wanders  
 aimlessly, beware of Maya.  
 Watch out now; take care, beware of  
 greedy leaders;  
 They'll take you where you should not go,  
 While Weeping Atlas Cedars, they just  
 want to grow, grow and grow.  
 Beware of Darkness; Beware of Darkness.

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# BEWARE OF DARKNESS

Words and Music by  
GEORGE HARRISON

Slowly

Watch out— now, — take care, —  
Watch out— now, — take care, —  
Watch out— now, — take care, —

Be-ware of fall - ing swing - ers, —  
Be-ware the thoughts — that lin - ger, —  
Be-ware of soft — shoe shuf - flers —

drop-ping all — a - round — you, —  
wind-ing up — in-side — your head,  
danc-ing down — the side - walks —

The pain — that of - ten min -  
The hope - less-ness — a - round —  
As each — un-con - cious suff -

gles — in — your fin - ger-tips, —  
you, — in — the dead — of night, —  
'rer — wan - ders aim - less-ly, —

Be-ware — of  
Be-ware — of  
Be-ware — of

To Coda

1.    
 Dark-ness. —

2.    
 sad-ness. — It can hit —



   
 — you, —

   
 it can hurt — you, —

    
 Make you sore — and what — is more



   
 that is not what you — are here for.

   
 D. S. al  $\oplus$  Coda



$\oplus$  Coda    
 Ma-ya. —

   
 Watch out — now, — take care, —





G7 G#m C#m

Be-ware of greed - y lead - ers;

A E C#m G#m

They'll take you where\_ you should\_ not go, While Weep -ing At - las Ce-

C#m D (add E) A

dars, they\_ just want\_ to grow, grow and grow. Be-ware\_ of

B A G7

Dark-ness; Be-ware of Dark-ness.

# Beware Of Darkness

Words and Music by  
GEORGE HARRISON

Slowly

G G7 G#m C#m A

1. Watch out now, take care, be-ware of fall - ing swing-ers, — Drop-ping all a-  
 2. Watch out now, take care, be-ware the thoughts that lin- ger, — Wind-ing up in-  
 3. Watch out now, take care, be-ware of soft shoe shuf-flers — danc-ing down the  
 4. Watch out now, take care, be-ware of greed - y lead-ers — They'll take you where you

E C#m G#m C#m D

round you, — The pain that of-ten min-gles in your fin - ger-tips, —  
 side your head, The hope- less-ness a- round you in the dead of night, —  
 side-walks — As each un-con-cious suff-'rer wan-ders aim- less- ly, —  
 should not go, While Weep-ing At-las Ce-dars, They just want to grow, grow and —

A 1. B 2. B E

— Be-ware of dark-ness. — sad-ness. — It can hit you, — it can  
 — Be-ware of —  
 — Be-ware of —  
 grow. Be-ware of

D A Bm G7 B7

hurt you, — Make you sore and what is more That is not what you are here for. —

3. B 4. B A G

— Ma-ya. — dark-ness, Be-ware of dark-ness. —

# APPLE SCRUFFS

Words and Music by  
GEORGE HARRISON

Moderately

*mf*

I have watched — you sit-ting there, — Seen the pass - ers by — all  
and in the rain, — Through the plea - sure and — the

stare, Like you have no place — to go, But there's so much they — don't know —  
pain, On the step out-side — you stand With your flow-ers in — your hands, —

— 'bout Ap - ple Scruffs. —  
— my Ap - ple Scruffs. —

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E Esus A Bm7

You've been stood a - round for years, Seen my smile -  
 Though the years they come and go, But your love -

A Bm7 F#m7

— and touched my tears, And it's been a long, long time -  
 — must surely show me that be - yond all time and space -

F#m6 D B7-9

— And how you've been on my mind, my Ap - ple Scruffs -  
 — We're to - geth - er, face to face my Ap - ple Scruffs -

A E A

— Ap - ple Scruffs -

B7-9 A B7-9 A C#7

Ap - ple Scruffs; \_\_\_\_\_ How I love \_\_\_\_\_

This system contains the first two systems of music. The top system features a vocal line with lyrics 'Ap - ple Scruffs; \_\_\_\_\_ How I love \_\_\_\_\_' and guitar chords B7-9, A, B7-9, A, and C#7. Below it is a piano accompaniment with treble and bass staves.

F#m B7

— you \_\_\_\_\_ How I love — you. —

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics '— you \_\_\_\_\_ How I love — you. —' and guitar chords F#m and B7. Below it is a piano accompaniment with treble and bass staves.

A E A 1. E Esus 2. E

In the fog —

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'In the fog —' and guitar chords A, E, A, and a first/second ending with chords E, Esus, and E. Below it is a piano accompaniment with treble and bass staves.

F#m7 E F#m7 E Repeat ad lib and fade-out

This system contains the seventh and eighth systems of music. The top system features a vocal line with the instruction 'Repeat ad lib and fade-out' and guitar chords F#m7, E, F#m7, and E. Below it is a piano accompaniment with treble and bass staves.

# Apple Scruffs

Words and Music by  
GEORGE HARRISON

**Moderato**

G Am7 G

I have watched you sit-ting there, and in the rain, Seen the pass - ers by all the Thru the pleas - ure and the

Am7 Em7 Em6 C

stare pain, Like you have no place to go, But there's so much they don't know, On the step out - side you stand With your flow - ers in your hands,

A7-9 G D7 D7sus G

'bout Ap - ple Scruffs. my Ap - ple Scruffs.

D D7sus G Am7 G

You've been stood a - round for years, Seen my smile and touched my Though the years, they come and go, But your love must sure - ly

Am7 Em7 Em6 C

tears And it's been a long, long time space And how you've been on my mind,  
show me That be - yond all time and We're to - geth - er face to face,

A7-9 G D7 D7sus G

— my Ap - ple Scruffs.  
— my Ap - ple Scruffs.

A7-9 G A7-9

Ap - ple Scruffs, Ap - ple Scruffs,

G B7 Em A7

— How I love you! — How I love you! —

G 1. D7 D7sus 2. D7 D7sus G

In the fog —

## APPLE SCRUFFS

by George Harrison

1. I have watched <sup>A</sup> you sitting there, <sup>Bm7</sup>  
 seen the passers by all stare, <sup>Bm7</sup>  
 Like you have no place to go, but there's <sup>F#m7</sup> <sup>F#m6</sup>  
 so much they don't know 'bout Apple <sup>D</sup> <sup>B7(b9)</sup>

Scruffs. <sup>A</sup> <sup>E</sup> <sup>A</sup> <sup>E</sup>

2. You've been stood <sup>A</sup> around for years, <sup>Bm7</sup>  
 seen my smile and touched my tears, <sup>Bm7</sup>  
 And it's been <sup>F#m7</sup> a long, long time <sup>F#m6</sup> and how  
 you've been on my mind, <sup>D</sup> my Apple <sup>B7(b9)</sup>

Scruffs. <sup>A</sup> <sup>E</sup> <sup>A</sup>

Chorus: Apple Scruffs; <sup>B7(b9)</sup> <sup>A</sup> Apple Scruffs; <sup>B7(b9)</sup> <sup>A</sup>  
 How I love <sup>C#7</sup> you, how I love <sup>F#m</sup> you. <sup>B7</sup> <sup>A</sup> <sup>E</sup> <sup>A</sup> <sup>E</sup>

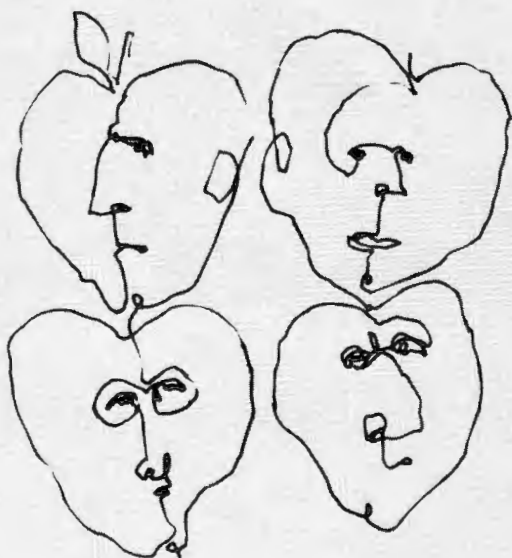
3. In the fog <sup>E(sus4)</sup> and in the rain, <sup>A</sup> <sup>Bm7</sup>  
 through the pleasure and the pain, <sup>A</sup> <sup>Bm7</sup> on the  
 steps outside you stand with your flowers <sup>F#m7</sup> <sup>F#m6</sup> <sup>D</sup>  
 in your hands, <sup>B7(b9)</sup> my Apple Scruffs. <sup>A</sup> <sup>E</sup> <sup>A</sup> <sup>E</sup>

4. Though the years <sup>E(sus4)</sup> they come and go, <sup>A</sup> <sup>Bm7</sup>  
 But your love <sup>A</sup> must surely show <sup>Bm7</sup> me  
 that beyond <sup>F#m7</sup> all time and space <sup>F#m6</sup>

We're together, face to face, <sup>D</sup> my Apple Scruffs. <sup>B7(b9)</sup> <sup>A</sup> <sup>E</sup> <sup>A</sup> <sup>E</sup>

Chorus: Apple Scruffs; <sup>B7(b9)</sup> <sup>A</sup> Apple Scruffs; <sup>B7(b9)</sup> <sup>A</sup>  
 How I love <sup>C#7</sup> you, how I love <sup>F#m</sup> you. <sup>B7</sup> <sup>A</sup> <sup>E</sup> <sup>A</sup> <sup>E</sup> <sup>F#m7</sup> <sup>E</sup>

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## BALLAD OF SIR FRANKIE CRISP (Let It Roll)

by George Harrison

<sup>D</sup> Let it roll across the floor, <sup>G</sup> <sup>Em</sup>  
 Through the hall and out the door. <sup>A(sus4)</sup> <sup>A</sup>  
 To the fountain of perpetual mirth; <sup>F#m</sup> <sup>Bm</sup> <sup>G</sup>  
 Let it roll for all it's worth. <sup>F#m</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup>  
<sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>D</sup>

Find me where ye echo lays <sup>G</sup> <sup>Em</sup>  
 Lose ye bodies in the maze. <sup>A(sus4)</sup> <sup>A</sup>  
 See the Lord <sup>F#m</sup> and all the mouths He feeds; <sup>Bm</sup> <sup>G</sup>  
 Let it roll among the weeds; let it roll. <sup>F#m</sup> <sup>Bm</sup> <sup>Bm/A</sup> <sup>G</sup>  
<sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>D</sup>

Let it roll down through the caves; <sup>G</sup> <sup>Em</sup>  
 Ye long walks of cool and shades. <sup>A(sus4)</sup> <sup>A</sup>  
 Through ye woode here may ye rest a while; <sup>F#m</sup> <sup>Bm</sup> <sup>G</sup>  
 Handkerchiefs to match your tie. Let it roll, <sup>F#m</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup>  
 Let it roll, let it roll, let it roll, let it roll. <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup> <sup>D</sup>  
 Fools illusions ev'rywhere; <sup>G</sup> <sup>Em</sup>

Joan and Molly sweep the stairs. <sup>A(sus4)</sup> <sup>A</sup>  
 Eyes that shirring full of inner light, <sup>F#m</sup> <sup>Bm</sup> <sup>G</sup>  
 Let it roll into the night. <sup>F#m</sup> <sup>Bm</sup> <sup>Bm/A</sup> <sup>G</sup> <sup>Bm</sup> <sup>Em</sup>

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# BALLAD OF SIR FRANKIE CRISP

## (Let It Roll)

Words and Music by  
GEORGE HARRISON

Moderately



Let it roll a-cross the floor,  
Find me where ye ech - o lays;  
Let it roll down through the caves;  
Fools' il - lu - sions ev - 'ry - where;

Through the hall and out the door,  
Lose ye bod - ies in the maze.  
Ye long walks of cool and shades.  
Joan and Mol - ly sweep the stairs.



To the foun - tain of per - pet - ual mirth;  
See the Lord and all the mouths He feeds;  
Through ye woode here may ye rest a while;  
Eyes that shin - ing full of in - ner light;



Let it roll for all it's worth.  
Let it roll a - mong the  
Hand - ker - chiefs to match your  
Let it roll in - to the

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Em G Bm Em

This system contains the first four measures of the piece. The guitar part is shown as a single line with four chords: Em, G, Bm, and Em. The piano accompaniment consists of a treble clef staff with a continuous eighth-note melody and a bass clef staff with a simple bass line.

G Bm Em G Bm Em

This system contains the next six measures. The guitar part features six chords: G, Bm, Em, G, Bm, and Em. The piano accompaniment continues with the same eighth-note melody in the treble and bass line in the bass.

2. F#m Bm Bm (A Bass) G Bm Em

weeds; Let it roll.

This system contains the next six measures, starting with a second ending bracket. The guitar part includes chords F#m, Bm, Bm (A Bass), G, Bm, and Em. The piano accompaniment continues with the eighth-note melody and bass line.

G Bm Em G Bm Em

This system contains the final six measures of the piece. The guitar part features six chords: G, Bm, Em, G, Bm, and Em. The piano accompaniment concludes with the eighth-note melody and bass line.

G Bm Em 3. F# G Bm

tie. Let it roll, —

Detailed description: This system contains the first two staves of music. The top staff shows guitar chords: G, Bm, Em, and then a section marked '3.' with F#, G, and Bm. The vocal line begins with a tie and the lyrics 'tie. Let it roll, —'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Em G Bm Em

Let it

Detailed description: This system contains the third and fourth staves. The guitar chords are Em, G, Bm, and Em. The vocal line continues with the lyrics 'Let it'. The piano accompaniment continues with the same rhythmic pattern.

G Bm Em G Bm Em

roll, — let it roll, let it roll, let it roll.

Detailed description: This system contains the fifth and sixth staves. The guitar chords are G, Bm, Em, G, Bm, and Em. The vocal line has the lyrics 'roll, — let it roll, let it roll, let it roll.'. The piano accompaniment continues.

4. F# Bm Bm (A Bass) G Bm Em

night.

Detailed description: This system contains the seventh and eighth staves. The guitar chords are F#, Bm, Bm (A Bass), G, Bm, and Em. The vocal line has the lyrics 'night.'. The piano accompaniment continues.

# Ballad Of Sir Frankie Crisp

## (Let It Roll)

Words and Music by  
GEORGE HARRISON

Moderato

Let it roll a-cross the floor, Thru the hall and out the  
Let it roll down thru the caves, Ye long walks of cool and

door shades, To the foun-tain of per-pet-ual mirth,  
Thru ye woode here may ye rest a while,

Let it roll for all it's worth. Find me where ye ech-o lays  
Hand-ker-chiefs to match your tie. Fools il-lu-sions ev-'ry-where,

Lose ye bod-ies in the maze. See the Lord and all the mouths He feeds.  
Joan and Mol-ly sweep the stairs. Eyes that shin-ing full of in-ner light.

Let it roll a-mong the weeds, Let it roll.  
Let it roll in-to the night, Let it roll.



## AWAITING ON YOU ALL

by George Harrison

You don't need a love in, you don't need  
a bed pan.

You don't need a horoscope or a  
microscope to see

the mess that you're in.

If you open up your heart you'll know  
what I mean.

You've been polluted so long.

But here's a way for you to get clean.

By chanting the names of the Lord and  
you'll be free.

The Lord is awaiting on you all to awaken  
and see.

Chanting the names of the Lord and you'll  
be free.

The Lord is awaiting on you all to awaken  
and see.

You don't need a passport, you don't need  
no visas.

You don't need to designate or to emigrate  
before you can see Jesus.

If you open up your heart then you will  
see He's right there.

He always was and will be,

He'll relieve you of all your cares.

By chanting the names of the Lord and  
you'll be free.

The Lord is awaiting on you all to awaken  
and see.

Chanting the names of the Lord and you'll  
be free.

The Lord is awaiting on you all to awaken  
and see.

You don't need no church house, you  
don't need no temple.

You don't need no ros'ry beads or  
them books to read

to know that you've fallen.

If you open up your heart then you will  
know what I mean,

We've been kept down so long.

Someone's thinking that we're all green.

While the Pope owns fifty one percent  
of Gen'ral Motors

And the Stock Exchange is the only thing  
he's qualified to quote us.

But the Lord is awaiting on you all to awaken  
and see.

By chanting the names of the Lord you'll  
be free.

# AWAITING ON YOU ALL

Words and Music by  
GEORGE HARRISON

Slow Rhythmic Beat

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Slow Rhythmic Beat' and the dynamics are 'mf'.

VERSE

**Bb** **Gm**

You don't need a love in, you don't need a bed pan. You don't need a  
pass- port, you don't need no vi - sas. You don't need to  
church house, you don't need no tem- ple. You don't need no

The first system of the verse features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Bb and Gm are shown above the vocal staff. The piano accompaniment continues with the same rhythmic pattern as the introduction.

**Bb** **Gm**

hor-o-scope or a mi - cro-scope to see the mess that you're in. If you o - pen up your  
des-ig-nate or to em - i - grate be-fore you can see Je - sus. If you o - pen up your  
ros-'ry beads or them books to read to know that you've fal - len. If you o - pen up your

The second system continues the verse with lyrics and piano accompaniment. Chord diagrams for Bb and Gm are shown above the vocal staff.

**Bb** **Gm** **Bb** **Gm**

heart you'll know what I mean. You've been pol - lut - ed so long,  
heart then you will see He's right there. He al - ways was and will be,  
heart then you will know what I mean. We've been kept down so long,

The third system concludes the verse with lyrics and piano accompaniment. Chord diagrams for Bb and Gm are shown above the vocal staff.

Bb Gm To Coda Bb CHORUS

but here's a way for you to get clean.  
 He'll re-lieve you of all your cares. By  
 Some-one's think-ing that we're

Eb Dm Cm Bb

chant-ing the names of the Lord and you'll be free. The

Eb Dm Cm Bb

Lord is a-wait-ing on you all to a-wak-en and see.

Eb Dm Cm Bb

Chant-ing the names of the Lord and you'll be free. The

E♭ Dm Cm B♭

Lord is a-wait-ing on you all to a-wak-en and see.

E♭ Dm Cm B♭ B♭maj7 B♭6 F E♭ 1. B♭

2. You don't need a

2. B♭

*D. S. al*  $\diamond$  Coda

3. You don't need no

$\diamond$  Coda B♭

all green.— While the

E♭ Dm Cm B♭

Pope owns fif-ty one— per-cent of Gen-'ral Mo - tors and the



E $\flat$  Dm Cm B $\flat$

Stock Ex-change— is the on-ly thing he's qual-i -fied to quote us. But the

E $\flat$  Dm Cm B $\flat$

Lord is a-wait-ing on you all to a-wak-en and see. By

E $\flat$  Dm Cm B $\flat$

chant-ing the names of the Lord you'll \_\_\_\_\_ be free. \_\_\_\_\_

E $\flat$  Dm Cm B $\flat$  B $\flat$ ma $\flat$ 7 B $\flat$ 6 F E $\flat$  B $\flat$

# Awaiting On You All

Words and Music by  
GEORGE HARRISON

*mp* *Slowly*

*C* *Am*

You don't need a love in, you don't need a bed pan, You don't need a  
 You don't need a pass-*port*, you don't need no vi - sas, You don't need to  
 You don't need a church house, you don't need no tem-*ple*, You don't need no

*C* *Am*

hor - o - scope\_ or a mi - cro - scope to see the mess that you're in. If you o - pen up your  
 des - ig - nate\_ or to em - i - grate be - fore you can see Je - sus, If you o - pen up your  
 ros - 'ry beads\_ or them books to read to know that you've\_ fall - en. If you o - pen up your

*C* *Am* *C* *Am*

heart you'll know what I mean. You've been po - lut - ed so long,  
 heart then you will see He's right there. He al - ways was and will be,  
 heart then you will know what I mean. We've been kept down\_ so long,

*C* *Am* *C*

But here's a way for you to get clean. *mf*  
 He'll re - lieve you of all your cares. 1. 2. By  
 Some - one's think - ing that we're all green. 3. While the

F Em Dm C

chant-ing the names of the Lord and you'll be free. The  
 Pope owns fif-ty one per - cent of Gen - 'ral Mo - tors And the

F Em Dm C

Lord is a - wait-ing on you all to a - wak - en and see.  
 stock ex-change is the on-ly thing he's qual-i-fied to quote us, But the

F Em Dm C

Chant-ing the names of the Lord and you'll be free. The  
 Lord is a - wait-ing on you all to a - wak-en and see. By

F Em Dm C

Lord is a - wait-ing on you all to a - wak - en and see.  
 chant-ing the names of the Lord you'll be free.

# ALL THINGS MUST PASS

Words and Music by  
GEORGE HARRISON

Very Slow

mp



1. Sun-rise does-n't last all morn - ing, a cloud-burst does-n't last  
2. Sun-set does-n't last all eve - ning, a mind can blow those clouds  
dark-ness on - ly stays at night - time, in the morn- ing it will fade

mf



— all day. — Seems my love — is up — and has left you with — no warn - ing.  
— a - way. — Af - ter all — this my — love is up and I must — be leav - ing.  
— a - way. — Day - light — is good — at ar - riv - ing at — the right - time.



It's not al - ways — going to be — this grey. — All things — must —

Ab 4th Fret Eb Ebsus Eb Ebsus To Coda Ebmaj7 Ab 4th Fret

pass, — all things must pass — a - way. —

2. Bbm Ab 4th Fret Bbm

All things must — pass, — none of life's strings can

Ab 4th Fret Ebmaj7 Ebsus D. S. al Coda

last. — So I — must be on my way — and face an-oth-er day. 3. Now the

Coda Bbm Ab 4th Fret Eb Ebsus Eb

All things — must — pass, — all things must pass — a - way. —

Eb Ebsus Ebmaj7 Ab Eb Ebsus Ebmaj7 Ab Eb

# All Things Must Pass

Words and Music by  
GEORGE HARRISON

Very Slow

F Fsus F Bb F Fsus F Bb

1. Sun-rise does-n't last all morn - ing,  
2. Sun-set does-n't last all eve - ning,  
3. dark-ness on - ly stays at night - time,

A cloud-burst does-n't last all day..  
A mind can blow those clouds a - way..  
In the morn- ing it will fade a - way..

F Fsus F Bb F Fsus F Bb

Seems my love is up and he's left you with no warn- ing.  
Af - ter all this my love is up and I must be leav- ing.  
Day - light is good at ar - riv- ing at the right time.

It's not al-ways going to be this grey..

Cm Bb F Fsus F Fsus 1. F Bb

All things must pass, All things must pass a - way..

2. Cm Bb Cm Bb F

All things must pass, None of life's strings can last. So I must be on my way -

Fsus 3. Cm Bb F Fsus F

And face an-oth-er day. Now the All things must pass, All things must pass a - way..

ALL THINGS MUST PASS  
by George Harrison



Eb Ebsus4 Eb Ab Eb  
Sunrise doesn't last all morning,  
Ebsus4 Eb Ab Eb  
A cloudburst doesn't last all day.  
Ebsus4 Eb  
Seems my love is up and has left you with  
Ab Eb  
no warning.  
Ebsus4 Eb Ab Bbm  
It's not always going to be this grey.  
Ab Eb Ebsus4  
All things must pass, all things must pass  
Eb Ebsus4 Ebmaj7 Ab  
away.  
Eb Ebsus4 Eb Ab Eb  
Sunset doesn't last all evening,  
Ebsus4 Eb Ab Eb  
A mind can blow those clouds away.  
Ebsus4 Eb  
After all this my love is up and I must be  
Ab Eb  
leaving.  
Ebsus4 Eb Ab Bbm  
It's not always going to be this grey.  
Ab Eb  
All things must pass,  
Ebsus4 Eb Ebsus4 Bbm  
All things must pass away.  
Ab Bbm  
All things must pass,  
Ab  
None of life's strings can last.  
Ebmaj7 Ebsus4  
So I must be on my way and face  
another day.  
Eb Ebsus4 Eb Ab Eb  
Now the darkness only stays at night time,  
Ebsus4 Eb Ab Eb  
In the morning it will fade away.  
Ebsus4 Eb Ab  
Daylight is good at arriving at the right  
Eb  
time.  
Ebsus4 Eb Ab Bbm  
It's not always going to be this grey.  
Ab Eb Ebsus4  
All things must pass, all things must pass  
Eb Ebsus4 Bbm  
away.  
Ab Eb Ebsus4  
All things must pass, all things must pass  
Eb  
away.

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I DIG LOVE  
by George Harrison

Eb D Db C F Gb G Ab Eb  
I dig love.  
D Db C F Eb G Ab Eb  
I dig love.  
D Db C F Gb G Ab Eb  
I dig love.  
Eb7 Ab Adim  
I dig love in the morning, I dig love in the  
Eb  
evening.



C7 F7 Ab  
I dig love and I want you to know I dig  
Eb D Db C F Gb G Ab Eb D Db C F Gb G Ab Eb  
love.  
D Db C F Gb G Ab Eb  
I love dig.  
D Db C F Gb G Ab Eb  
I love dig.  
D Db C F Gb G Ab Eb  
I love dig.  
Eb7 Ab Adim  
I love dig in the morning, I love dig ev'ry  
Eb  
evening.  
C7 F7 Ab  
I dig love and I want you to know I dig  
Eb D Db C F Gb G Ab  
love.  
G7 Cm  
Small love, big love, I don't care.  
Bb Eb  
Love's all good love to me.  
G7 Cm  
Left love, right love, anywhere love,  
F Cb  
There's a rare love come on, get it, it's  
Bb Eb  
free.  
D Db C F Gb G Ab Eb  
I dig love.  
D Db C F Gb G Ab Eb  
I dig love.  
D Db C F Gb G Ab Eb  
I dig love.  
Eb7 Ab Adim  
I dig love in the morning, I dig love in the  
Eb  
evening.  
C7 F7 Ab  
I dig love and I want you to know I dig  
Eb D Db C F Gb G Ab  
love.  
G7 Cm  
Bought love, short love in any port  
Bb Eb  
Love's always there to see.  
G7  
Make love, take love,  
Cm F  
But you should give love. Try to live  
love.  
Cb Bb Eb  
Come on, that's where it should be.  
D Db C F Gb G Ab Eb  
I dig love.  
D Db C F Gb G Ab Eb  
I dig love.  
D Db C F Gb G Ab Eb  
I dig love.  
Eb7 Ab Adim  
I dig love in the morning, I dig love in the  
Eb  
evening.  
C7 F7 Ab  
I dig love and I want you to know I dig  
Eb D Db C  
love.  
F Gb G Ab  
Yes, I want you to know I dig  
Eb D Db C F Gb G Ab  
love.  
I dig love. I dig love.

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# I DIG LOVE

Words and Music by  
GEORGE HARRISON

Medium Beat

*mf*

1. 3. I dig love. \_\_\_\_\_  
2. I love dig. \_\_\_\_\_

I dig love. \_\_\_\_\_  
I love dig. \_\_\_\_\_

I dig love. \_\_\_\_\_  
I love dig. \_\_\_\_\_

I dig love in the morn - ing, I dig love in the eve - ning.  
I love dig in the morn - ing, I love dig ev - 'ry eve - ning.

Chord diagrams: Eb, D, Db, C, F, Gb, G, Ab, Eb, D, Db, C, F, Gb, G, Ab, Eb, Eb7, Ab, Adim



E<sup>b</sup> C<sup>7</sup> F<sup>7</sup> A<sup>b</sup> To Coda E<sup>b</sup> D D<sup>b</sup> C

I dig love— and I— want you to know— I dig love.—  
 I dig love— and I— want you to know— I dig love.—

1. F G<sup>b</sup> G A<sup>b</sup> E<sup>b</sup> D D<sup>b</sup> C F G<sup>b</sup> G A<sup>b</sup>

2. G<sup>7</sup> C<sup>m</sup> B<sup>b</sup> E<sup>b</sup>


Small love, big love, I don't care, Love's all good love to me.

G<sup>7</sup> C<sup>m</sup> F C<sup>b</sup> B<sup>b</sup>

Left love, right love, an-y - where— love, There's a rare— love— Come on, get it, it's free.



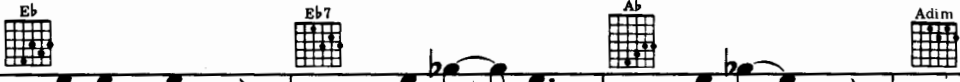
I dig love, \_\_\_\_\_ I dig love. \_\_\_\_\_



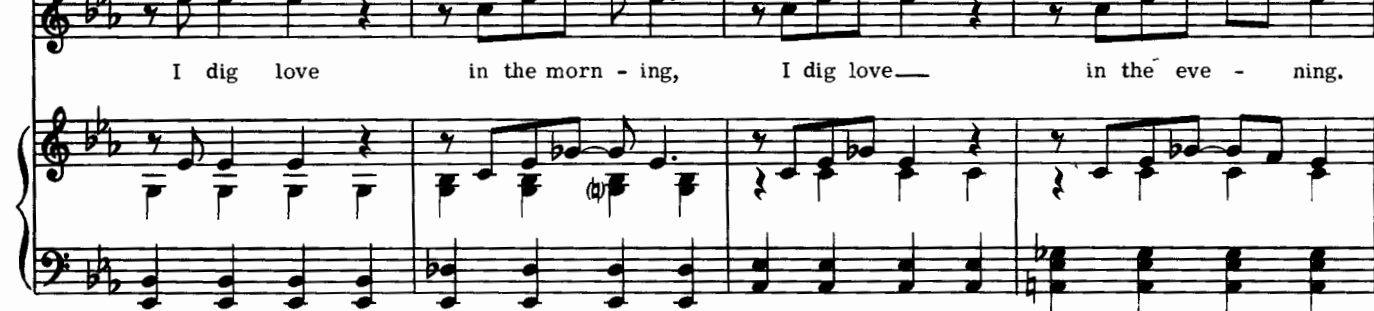


I dig love. \_\_\_\_\_





I dig love in the morn - ing, I dig love \_\_\_\_\_ in the eve - ning.





I dig love \_\_\_\_\_ and I want you to know \_\_\_\_\_ I dig love. \_\_\_\_\_



F Gb G Ab G7 Cm

Bought love, short love in an - y port Love's al-

Bb Eb G7 Cm

ways\_ there\_ to see. Make love, take love. But you should give\_ love.

*D. S. al* ♦ *Coda*

F Gb Bb

Try to live\_ love\_ Come on, that's where it should be.

⊕ *Coda* Eb D Db C

Yes, I want\_

F Gb G Ab Eb D Db C

— you to know\_ I dig love. — I dig love. —

*Repeat ad lib. and fade*

# I Dig Love

Words and Music by  
GEORGE HARRISON

Medium Beat

C B B $\flat$  A D E $\flat$  E F C B B $\flat$  A

*mf* I dig love, \_\_\_\_\_  
I love dig, \_\_\_\_\_

I dig love, \_\_\_\_\_  
I love dig, \_\_\_\_\_

D E $\flat$  E F C B B $\flat$  A D E $\flat$  E F

I dig love, \_\_\_\_\_  
I love dig, \_\_\_\_\_

C C7 F

I dig love dig  
I love dig

in the morn - ing,  
in the morn - ing,

I dig love dig  
I love dig

F $\sharp$ dim C A7 D7 F *To Coda*

in the eve - ning,  
ev - 'ry eve - ning,

I dig love and I \_\_\_\_\_  
I dig love and I \_\_\_\_\_

want you to know I dig love.  
want you to know I dig love.

C B B $\flat$  A D E $\flat$  E F 1. C B B $\flat$  A D E $\flat$  E F

2. E7 Am G

Small love, big love, I don't care. Love's all good love to me,  
 Bought love, short love in an - y port. Love's al - ways there to see.

C E7 Am

Left love, right love, an - y - where love,  
 Make love, take love, but you should give love.

D7 To Coda Ab G D.C. al Coda

There's a rare love,  
 Try to live love,  
 Come on, get it, it's free.

Coda D.C. al Coda

Ab G

Come on, that's where it should be.

Coda

C B Bb A

Yes, I want

D Eb E F C B Bb A D Eb E F Repeat and fade

you to know I dig love. I dig love,

# THE ART OF DYING

Words and Music by  
GEORGE HARRISON

Medium Beat

Piano introduction in C major, 4/4 time. The right hand plays a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The left hand plays a simple bass line: C3, E3, G3, C4, E4, G4, C4, E4, G4, C4, E4, G4, C4, E4, G4, C4, E4, G4.

There'll come a time when all of us must leave here, — Then noth-  
 come a time when all your hopes are fading, — When things—  
 come a time when most of us re- turn here— Brought back—

Musical notation for the first verse, including guitar chord diagrams for Am and F.

ing Sis-ter Ma-ry can do will keep me here with you, —  
 — that seemed so ve-ry plain — be- come an aw-ful pain, —  
 — by our de- sire to be — a per-fect en- ti-ty, —

Musical notation for the second verse, including guitar chord diagrams for E and Am.

Noth- ing in this life that I've been try - ing — can e -  
 Search- ing for the truth a- mongst the ly - ing — and ans-  
 Liv - ing thro' a mil - lion years of cry - ing — un - til —

Musical notation for the third verse, including guitar chord diagrams for Fsus and F.

E Am Last time  
To Coda E

qual or sur - pass the art of dy - ing.  
wered when you've learned the art of dy - ing.  
you've re - a - lized the art of dy - ing.

Am 1. 2. A

Do you be - lieve me? There'll

Dm Dm7-5

But if you want it, You must find

Am A Dm

it, But when you have it

Dm7-5 Am

*D. S. al* *Coda*

There'll be no need for it. There'll

This system contains the first system of music. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). Above the vocal staff, there are two guitar chord diagrams: Dm7-5 and Am. The vocal line has lyrics: "There'll be no need for it. There'll". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

*Coda* Am E Am

This system contains the second system of music. It features a piano accompaniment on grand staff. Above the first staff, there are three guitar chord diagrams: Am, E, and Am. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.

E Am

Do you believe me?

This system contains the third system of music. It features a vocal line on a single treble clef staff and a piano accompaniment on grand staff. Above the vocal staff, there are two guitar chord diagrams: E and Am. The vocal line has lyrics: "Do you believe me?". The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.

(Instrumental)

This system contains the fourth system of music. It features a piano accompaniment on grand staff. The label "(Instrumental)" is placed in the left margin. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.

*fade out*

This system contains the fifth system of music. It features a piano accompaniment on grand staff. The label "fade out" is placed in the left margin. The piano accompaniment continues with chords in the right hand and a rhythmic bass line in the left hand.



# The Art Of Dying

Words and Music by  
GEORGE HARRISON

Moderato  
Am

F

*mf*

There'll come a time— when all of us— must leave here, \_\_\_\_\_ Then  
 There'll come a time— when all your hopes— are fad - ing, \_\_\_\_\_ When  
 There'll come a time— when most of us— re - turn here, \_\_\_\_\_ Brought

E

Am

noth - ing Sis - ter Ma - ry can do Will keep me here with you, \_\_\_\_\_  
 things that seemed so ver - y plain— Be - come an aw - ful pain, \_\_\_\_\_  
 back by our de - sire to be \_\_\_\_\_ A per - fect en - ti - ty, \_\_\_\_\_

F

Noth - ing in— this life that I've— been try - ing \_\_\_\_\_ Can  
 Search - ing for— the truth a - mongst— the ly - ing \_\_\_\_\_ And  
 Liv - ing thru— a mil - lion years— of cry - ing \_\_\_\_\_ Un -

E

Am

e - qual or— sur - pass the art of dy - ing. \_\_\_\_\_  
 an - swered when— you've learned the art of dy - ing. \_\_\_\_\_  
 til you've re - a - lized the art of dy - ing. \_\_\_\_\_

# ISN'T IT A PITY

(Version Two)

Words and Music by  
GEORGE HARRISON

Moderato

Chord diagrams: G, Gdim, C6, G, G, Gdim, C6, G, Gdim, C6, G, A, C, G.

Lyrics:  
 Is-n't It A Pi-ty; Is-n't it a shame.  
 How we break each oth-ers hearts And cause each oth-er pain.  
 How we take eachoth-er's love With-out think-ing an-y-more;

For-get-ting to give back;— Is-n't It A Pi-ty.—

Some things take so long,—— But,how do I ex - plain,

When not too man-y peo - ple Can see we're all the same.

And be-cause of all their tears Their eyes can't hope to see

Gdim C6 G

The beau-ty that sur - rounds them; Now, Is-n't It A Pi - ty?—

A C G

How we take each oth-er's love With-out think-ing an - y - more;

Gdim C6 G

For-get-ting to give back;— Is-n't It A Pi - ty.—

G Gdim C6 G Repeat ad lib and fade-out

# HEAR ME LORD

Words and Music by  
GEORGE HARRISON

Very Slow



For



give me, Lord. For-give\_ me, Lord,\_please, those



years when I\_ ig-nored you. Mm. \_\_\_\_\_



For-give\_ me, Lord,\_ those that feel they can't\_ af-ford\_ you. Mm. \_\_\_\_\_

F#m F#m7 E

Help me, Lord, please, to rise a-bove this deal-ing.

C#7 F#m F#m7

Mm. Help me, Lord, please, to

E C#7 F#m

love you with more feel - ing. Mm.

E F#m E

At both ends of the road, to the left and the

F#m E F#m

right a-bove\_ and be-low\_ us, out and in\_ there's no place that you're.not\_ in.\_

E C#7 F#m F#m7

Ooh, won't you hear me, Lord. — Help me, Lord, please, to

E C#7 F#m

rise a lit- tle high-er. Mm. —

F#m7 E C#7 F#m

Help me, Lord, please, to burn out this de-sire. — Mm. —

# Hear Me Lord

Words and Music by  
GEORGE HARRISON

Very Slow  
Em7 D B7 Em

For give me, Lord.

Em7 D B7 Em

For-give me, Lord, please those years when I ig-nored you. Mm.\_\_\_\_\_

Em7 D B7 Em

For-give me, Lord, those that feel they can't af-ford you. Mm.\_\_\_\_\_

Em7 D B7 Em

Help me, Lord, please to rise a-bove this deal-ing. Mm.\_\_\_\_\_



Em7 D B7 Em

Help me, Lord, please to love you with more feel- ing. Mm. \_\_\_\_\_

D Em D Em

At both ends of the road, to the left and the right a-bove—and be-low— us,

D Em D B7 Em

out and in there's no place that you're not— in. Ooh, won't you hear me, Lord.

Em7 D B7 Em

Help me, Lord, please to rise a lit-tle high-er. Mm. \_\_\_\_\_

Em7 D B7 Em

Help me, Lord, please to burn out this de- sire. Mm. \_\_\_\_\_  
*rit.*

## HEAR ME LORD

by George Harrison

F#m7 E C#7 F#m F#m7  
For - give me, Lord.

Forgive me, Lord,

Please, those years when I ignored you. Mm. C#7 F#m F#m7

Forgive me, Lord,

Those that feel they can't afford you. Mm. C#7 F#m F#m7

Help me, Lord, please,

To rise above this dealing. Mm. C#7 F#m F#m7

Help me, Lord, please,

To love you with more feeling. Mm. C#7 F#m E

At both ends of the road, F#m E

To the left and the right, F#m

Above and below us, E

Out and in

There's no place that you're not in. E

Ooh, won't you hear me, Lord. C#7 F#m F#m7

Help me, Lord, please,

To rise a little higher. Mm. C#7 F#m F#m7

Help me, Lord, please,

To burn out this desire. Mm. C#7 F#m

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## THE ART OF DYING

by George Harrison

There'll come a time when all of us must  
leave here,

Then nothing Sister Mary can do

Will keep me here with you,

Nothing in this life that I've been trying  
Can equal or surpass the art of dying.

Do you believe me?

There'll come a time when all your hopes  
are fading,

When things that seemed so very plain

Become an awful pain,

Searching for the truth amongst the lying

And answered when you've learned the  
art of dying.

Do you believe me?

But if you want it, You must find it,

But when you have it There'll be no need for it.

There'll come a time when most of us  
return here.

Brought back by our desire to be

a perfect entity,

Living thro' a million years of crying

Until you've realized the art of dying.

Do you believe me?

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# GEORGE HARRISON

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# ALL THINGS MUST PASS

E040b

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*I'd Have You Anytime*  
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*What Is Life*  
*If Not For You*  
*Behind That Locked Door*  
*Let It Down*  
*Run Of The Mill*

## **SIDE 3**

*Beware Of Darkness*  
*Apple Scruffs*  
*Ballad Of Sir Frankie Crisp*  
*(Let It Roll)*  
*Awaiting On You All*  
*All Things Must Pass*

## **SIDE 4**

*I Dig Love*  
*The Art Of Dying*  
*Isn't It A Pity (version two)*  
*Hear Me Lord*

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