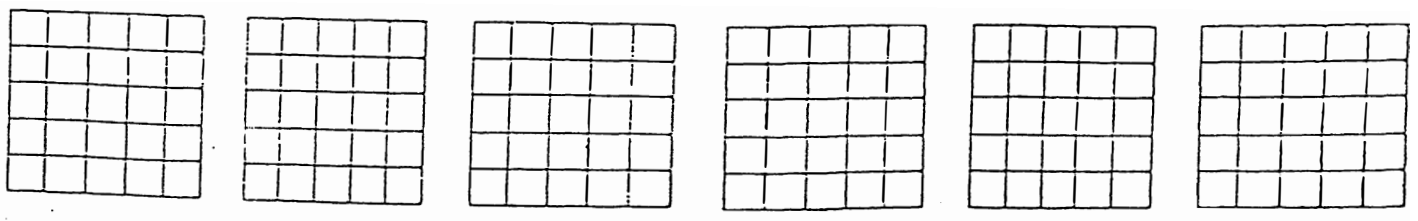
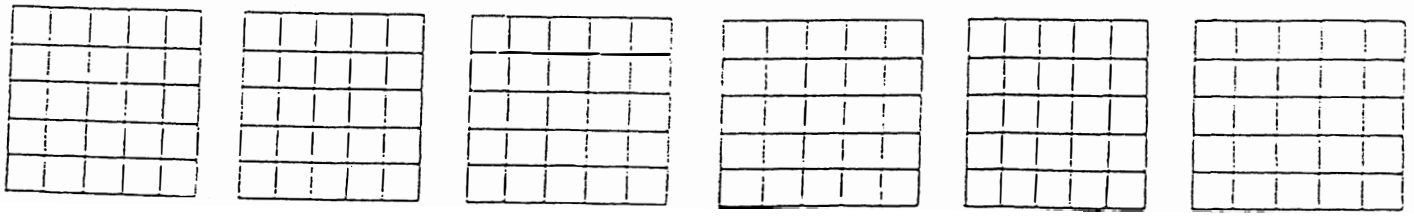
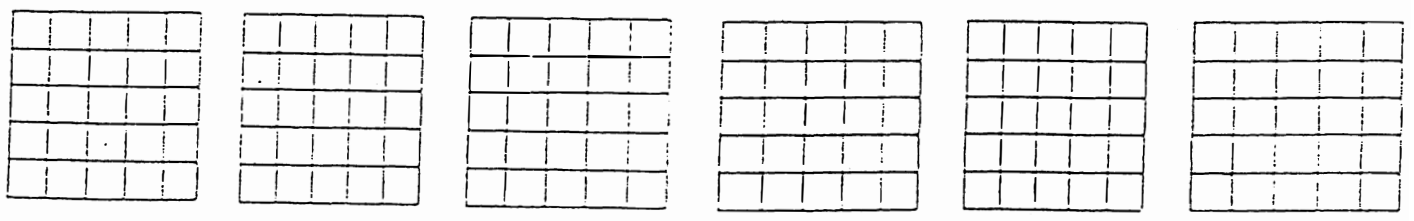
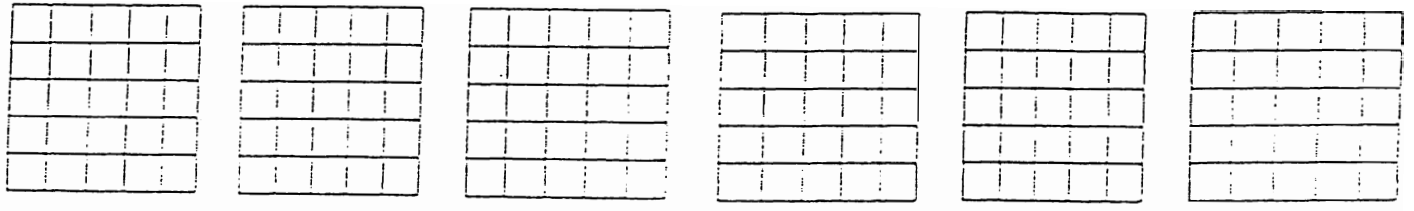
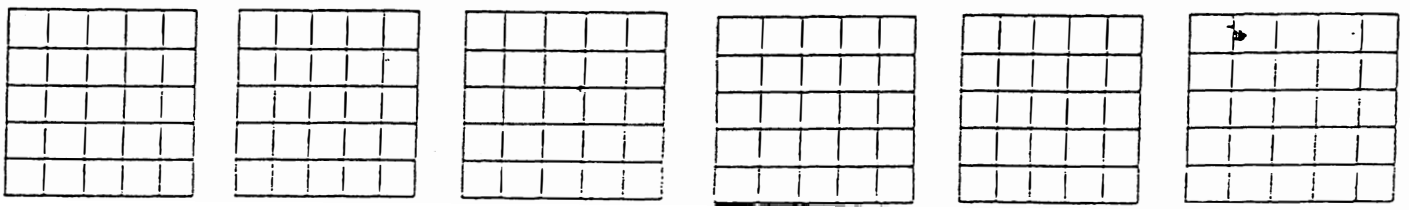
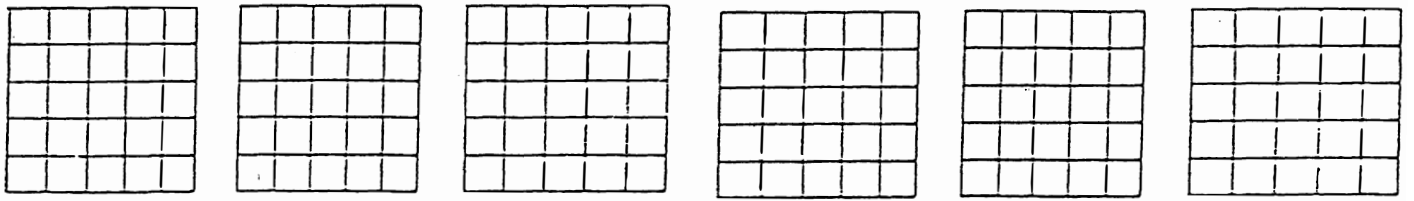
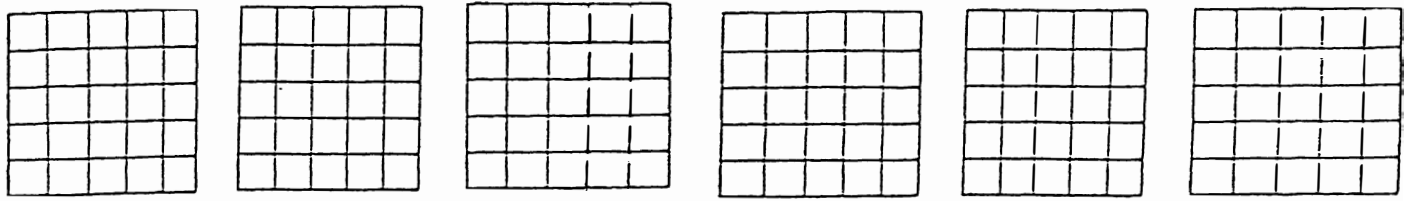


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7 Traditional Scale Variations, &
Graphic Pentatonics for Piano



Blue Suede Shoes

1

E E E

Well it's one for the money two for the show three to get ready now go cat go but don't

6

A E

you can Step on my blue suede shoes you can

10

B7 A E B7

do a-ny thing but lay off of my blue suede sho-es. Well you

14

E E E E

knock me down step on my face, scan-dal my name all ov-er the place

19

E E E

you can do any-thing that you want to do but uh, uh hon-ey lay off my shoes now don't

23

A E B7

you step on my blue suede shoes You can

27

B7 A E B7

do a-ny thing but lay off of my blue suede shoes. (well you)

31

Coda E

E

Can Can Polka

The musical score for "Can Can Polka" is written in 4/4 time and consists of a single melodic line. The piece begins in the key of C major. The first measure (measure 1) starts with a C major chord. The second measure (measure 2) features a G7 chord. The third measure (measure 3) returns to a C major chord. The melody is composed of eighth and quarter notes. At measure 5, the key signature changes to F major, indicated by a flat sign on the F line. The score continues with various chords: G7, C, G7, C, G7, C, G7, C, F, C7, F, F, C7, F, F, C7, F, C7, F, and F. The piece concludes with a double bar line and a final flat sign on the F line.

33 Bb F7 Bb

Musical staff 33-36: Treble clef, key signature of two flats (Bb, F). Measure 33 starts with a whole note Bb. Measures 34-36 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

37 F7 Bb F7

Musical staff 37-40: Treble clef, key signature of two flats. Measure 37 starts with a whole note F7. Measures 38-40 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

41 Bb F7 Bb

Musical staff 41-44: Treble clef, key signature of two flats. Measure 41 starts with a whole note Bb. Measures 42-44 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

45 F7 Bb F7 Bb

Musical staff 45-48: Treble clef, key signature of two flats. Measure 45 starts with a whole note F7. Measures 46-48 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F. Measure 48 ends with a double bar line and a key signature change to three flats (Bb, F, Cb).

49 Eb Bb7 Eb

Musical staff 49-52: Treble clef, key signature of three flats. Measure 49 starts with a whole note Eb. Measures 50-52 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

53 Bb7 Eb Bb7

Musical staff 53-56: Treble clef, key signature of three flats. Measure 53 starts with a whole note Bb7. Measures 54-56 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

57 Eb Bb7 Eb

Musical staff 57-60: Treble clef, key signature of three flats. Measure 57 starts with a whole note Eb. Measures 58-60 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F.

61 Bb7 Eb Bb7 Eb

Musical staff 61-64: Treble clef, key signature of three flats. Measure 61 starts with a whole note Bb7. Measures 62-64 contain eighth notes: Bb, F, Bb, F, Bb, F, Bb, F, Bb, F, Bb, F. Measure 64 ends with a double bar line and a key signature change to two flats (Bb, F).

Can Can Polka

97 Gb Db7 Gb

101 Db7 Gb Db7

105 Gb Db7 Gb

109 Db7 Gb Db7 Gb

113 B F#7 B

117 F#7 B F#7

121 B F#7 B

125 F#7 B F#7 B

129 E B7 E

133 B7 E B7

137 E B7 E

141 B7 E B7 E

145 A E7 A

149 E7 A E7

153 A E7 A

157 E7 A E7 A

Can Can Polka

161 D A7 D

165 A7 D A7

169 D A7 D

173 A7 D A7 D

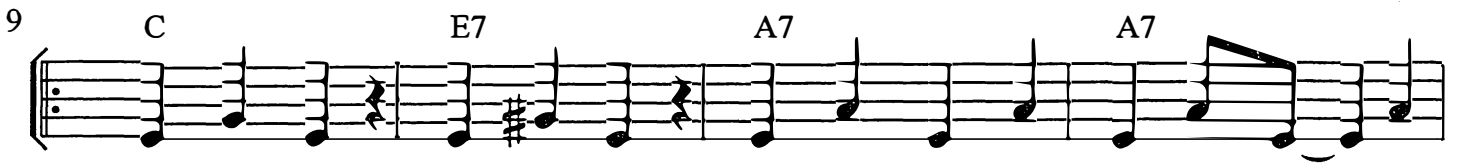
177 G D7 G

181 D7 G D7

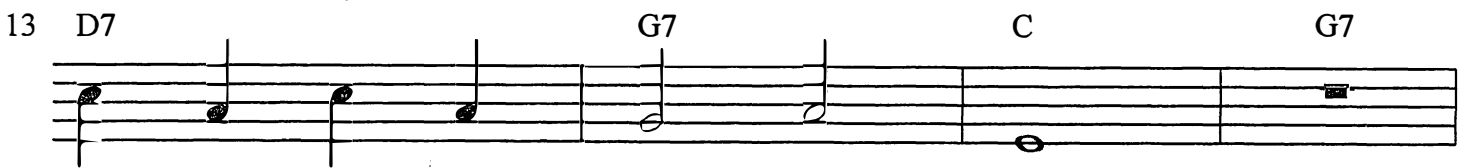
185 G D7 G

189 D7 G D7 G

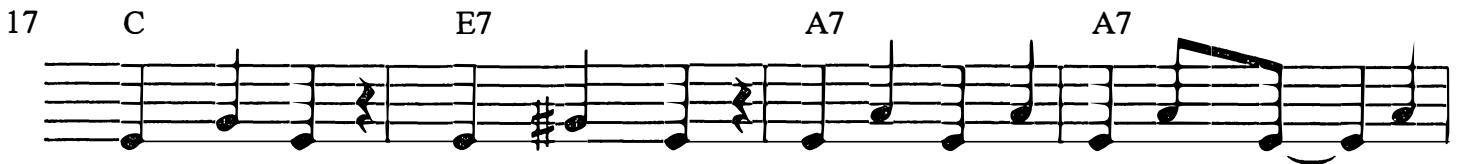
Five Foot Two



Five foot two, eyes of blue. Oh, what those five feet can do has



a - ny bo - dy seen my gal?



Turned up nose turned down hose ne-ver had no o-ther clothes has



a ny bo - dy seen my gal? Well if you



run in - to a five foot two cov-ered with curls

29 D7 D7 G7

Dia- mond rings all those things bet your life it

32 G7 C E7

is - n't her But she could love she could coo

35 A7 A7 D7

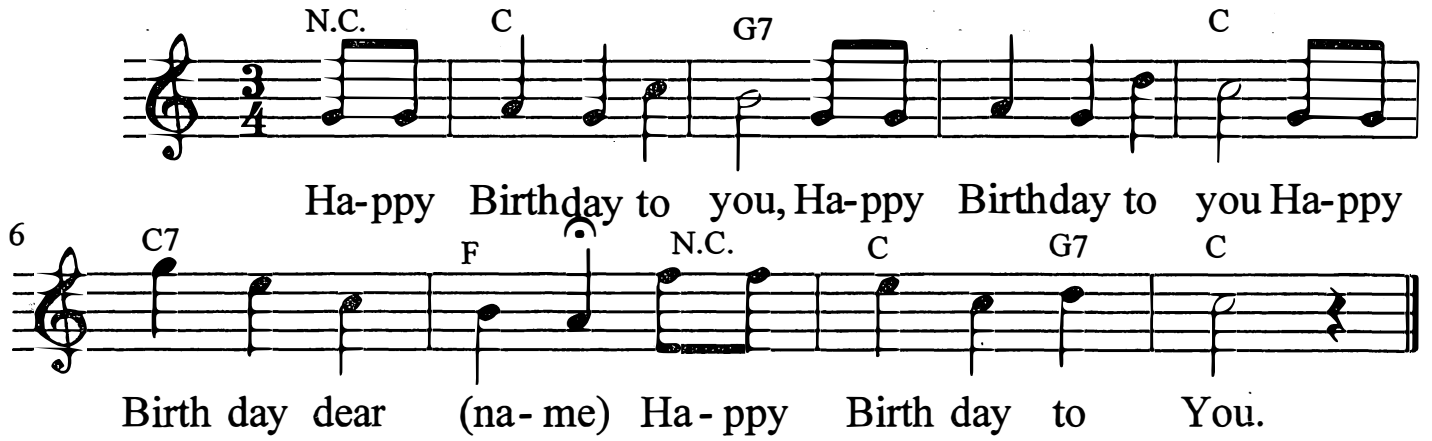
could she could she could she coo has a - ny bo - dy

38 G7

seen my girl? Girl? Yeah!

1. 2. C 3. C F C G7 C

Happy Birthday



N.C. C G7 C
 Ha-ppy Birthday to you, Ha-ppy Birthday to you Ha-ppy
 6 C7 F N.C. C G7 C
 Birth day dear (na-me) Ha-ppy Birth day to You.

Hawaii Five-O

Cm Cm Cm Cm N.C.

5 Cm Bb Cm Eb

9 Cm Bb Eb G7

13 Cm Cm F7 Ab Bb

17 Cm Ab Bb Cm 1. Cm N.C.

21 2. Cm

33

Cm F7 Ab Bb

37

Cm Ab Bb Cm

CODA

41

F G Am F G Am F Am

Heart and Soul

C Am F G C Am F G

5 C Am F G C Am F G

9 C Am F G 13. C Am F G

13 2. C Am F G 4. C Am F G C C C

Johnny B. Goode

By Chuck Berry

Instrumental Intro:

Verse 1:

Deep down in Louisiana, Close to New Orleans,
Way back up in the woods among the evergreens,
There stood a log cabin made of earth and wood,
Where lived a country boy named Johnny B. Goode
Who never learned to read or write so well?
But he could play a guitar just like ringin' a bell.

Chorus: Go-Go Go Johnny Go!

Go-Go-Go Johnny Go!

Go-Go-Go Johnny Go!

Go-Go-Go Johnny Go!

Go-Go- O Johnny B. Goode!

Verse 2:

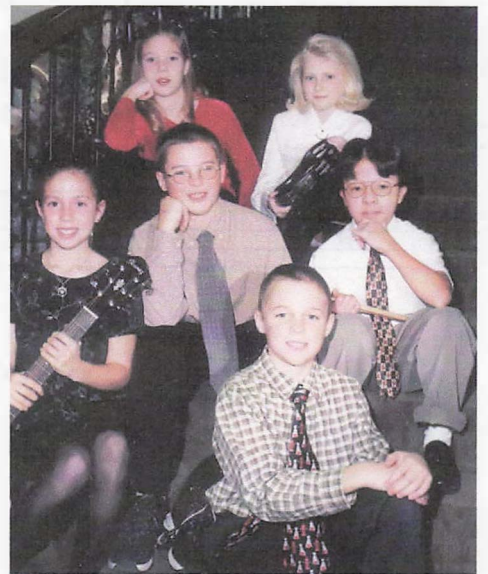
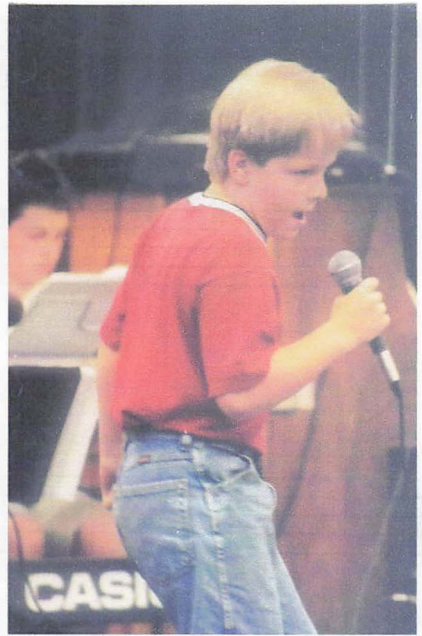
He used to carry his guitar in a gunny sack,
Go sit beneath the tree by the railroad track.
Old' engineer would see him sit-in in the shade,
Strummin' with the rhythm that the drivers made,
People pass in by they would stop and say,
Oh my but that little country boy could play.

Instrumental Intro repeat:

His Mother told him some day you will be a man,
And you will be the leader of a big old band.
Many people will com from miles away,
To hear you play your music when the sun goes down,
Maybe some day your name will be in lights,
Sayin' "Johnny Be Goode tonight"

Chorus: 2 xs

Instrumental:



Johnny B. Goode

By Chuck Berry

6

10

14

Rhythm Simile A

down in Lou-isi - a - na close to New Or-leans Way back up in the woods a-mong the
mo - ther told him some-day "You will be a man and you will be the lea - der of a

18

e - ver greens There stood a log cabin made of earth and wood where
big ol' band Ma - ny peo-ple com - in from miles a - round to

21

lived a coun-try boy na - med John-ny B. Goode Who ne-ver learned to re - ad or
hear you play your mu-sic when the sun goes down. May - be some - day your name will

24 D A E7

write so well but he could play the gui-tar just like a ring-in a bell go go
 be in lights Say-ing John-ny B. Goo-de to night.

27 A

Go John - ny go go.

30 D

Go John - ny go go. Go John - ny go go.

33 A E7

Go John - ny go go.

36 D A 1. E7 2. A sting

John - ny B. Goode. (His)

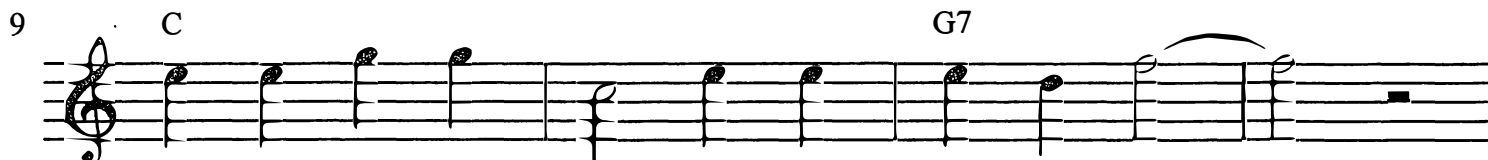
Marianne



All day all night Ma - ri anne



Down by the sea side sif - tin' sand



Ev - en lit - tle chil - dren love Ma - ri - anne



Down by the sea side sif - tin' sand



Ma - ri - anne Oh Ma - ri - anne Oh won't you ma - rry me?



We 'will have a fa - mi - ly and live so hap - pi - ly



Ma - ri - anne Oh Ma - ri - anne Oh won't you ma - rry me?



We will live to - geth - er so peace fu - ly

C D.C AL
FINE

The Merry Men

1 C G7 C C G7

6 G7 C C C G7

11 C C G7 G7 C

16 C G7 G7 C C

21 G7 G7 C C D7

26 D7 G G D7 D7

31 G G7 C G7 C

36 C G7 G7 C C

41 C G7 C C G7 G7 C

More

1 GMj7 Em Am7 D9 Dsus4 D7

More than the great - est love the world has known.

5 GMj7 Em Am7 D9 Dsus4 D7

This is the love I give to you a - lone.

9 GMj7 Em Am7 D9 Dsus4 D7

More than the sim - ple words I try to say.

13 GMj7 Em Am7 F#m7 B7

I on - ly live to love you more each day.

17 Em Em#7 Em7 Em6

More than you'll ev - er know, my arms long to hold you so, my

21 Am7 A7 D9 D7

life will be in your keep - ing wa - king, sleep - ing, laugh - ing, weep - ing.

25 GMj7 Em Am7 D9 Dsus4 D7

Long - er than al - ways is a long long time

29 GMj7 Em Am7 F#m7 B7

But far be - yond for - ev - er you'll be mine.

33 Em Em#7 Em7 Em6

I know I've ne - ver lived be - fore and my heart is ve - ry

37 Am7 D7 1. GMj7 Am7 D7

sure no - one else could love you more.

41 2. GMj7 Eb Ab GMj7 GMj7

more.

GMj7 x x	Em	Am7 o	D9 x	Dsus4 x	D7 x
F#m7	Bar 2nd fret		B7 x o	Em#7 o	Em7 o
Eb x	Ab x	Bar 4th fret		GMj7	Bar 3rd fret

Ode To Joy

1 C G7 C G7



5 C G7 Am Dm G7 C



9 G7 C G7 C G E7 Am Dm G7



13 C G7 C G7 C



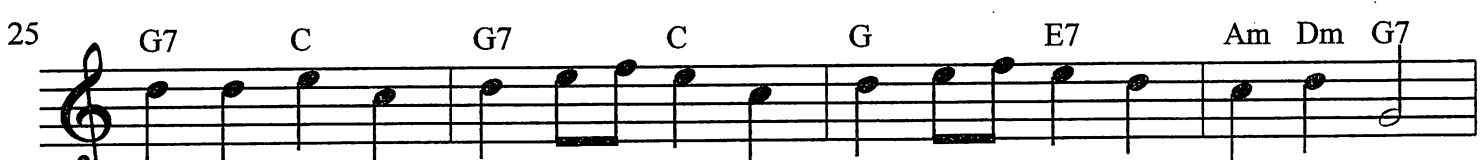
17 C G7 C G7



21 C G7 Am Dm G7 C



25 G7 C G7 C G E7 Am Dm G7



29 C G7 C G7 C



Pipeline

1

Gliss. Em

4

Em

8

Am

12

B7 C7 B7 C7

16

B7 B7 A

1. Gliss.

21

2. Gliss. Em

22

Am

G A

26

F G

30 Am G

34 F

38 A

41

Proud Mary

by John C. Fogerty



Left a good job in the ci - ty, work - in' for a man ev' - ry
 Cleaned a lot of plates in Mem - phis. Pumped a lot of pain in
 If you come down to the ri - ver, bet you gon - na find some



night and day, But I nev - er lost one - min -
 New Or - leans, But I nev - er saw the good
 peo - ple who live. You don't have to wor - ry 'cause



ute of sleep wor - ry - in' 'bout the way things might have been.
 side of the ci - ty 'til I hitched a ride on a ri - ver boat queen.
 you have no mon - ey. Peo - ple on the ri - ver are hap - py to give.



Big wheel, keep on turn - in'. Proud Ma - ry, keep on burn - in'. Rol -



lin', rol - lin', rol - lin' on the ri - ver. - - -

23 C A C A C A G F

26 D

29 D

32

35 A

38 Bm

41 D *D.C. al Coda*

45 \oplus D *D.C. al Fine*

lin', rol - lin', rol - lin' on the ri - ver.

The Riddle Song

♩ G C G

You ask how much I need you must I ex - plain I
love you till the blue bells for - get to bloom I'll

♩ D7 G D7

need you oh my dar - ling like roses need rain I'll
love you till the ros - es have lost-their per - fume I'll

♩ D7 G D

need you till the po - ets run out of rhyme un -
love you till the po - ets run out of rhymes

To CODA

♩ Em C Am D7 G

til the twelfth of ne - ver and that's a long long time

♩ D G D7 G

Hold me close ne - ver let me go

D.S. $\frac{S}{AI}$

CODA

♩ B7 Em A7 D7

Hold me close melt my heart like A - pril snow. I'll

CODA

♩ Em C Am D7 G

Un - til the twelfth of never and that's long long time

Graphic Pentatonics for Piano

"E" No F's or C's

E G A A# B D E

"F" Plateau, Pyramid

Ab Bb / F B / C Eb / F

Musical staff showing the first two pentatonic scales. The first scale is 'E' (E, G, A, A#, B, D, E) and the second is 'F' (F, Ab, Bb, C, Eb, F). The notes are written on a treble clef staff in 4/4 time.

"F#" Valley, Reverse Pyramid

F# / A B C / C# E / F#

"G" Pyramid, Plain

Bb / G C C# D F G

Musical staff showing the third and fourth pentatonic scales. The third scale is 'F#' (F#, A, B, C, C#, E, F#) and the fourth is 'G' (G, Bb, C, C#, D, F, G). The notes are written on a treble clef staff in 4/4 time.

"Ab" Rev. Pyramid, Plateau

Ab Db / B D / Eb Gb Ab

"A" No B's or E's

A C D Eb E G A

Musical staff showing the fifth and sixth pentatonic scales. The fifth scale is 'Ab' (Ab, Bb, C, Db, Eb, F, G) and the sixth is 'A' (A, C, D, Eb, E, G, A). The notes are written on a treble clef staff in 4/4 time.

"Bb" Plateau, Valley

Bb Db Eb / E F / Ab Bb

"B" Plain, Pyramid

B D E F / F# A B

Musical staff showing the seventh and eighth pentatonic scales. The seventh scale is 'Bb' (Bb, Db, Eb, E, F, Ab, Bb) and the eighth is 'B' (B, D, E, F, F#, A, B). The notes are written on a treble clef staff in 4/4 time.

"C" Two Pyramids

C / Eb F / F# G / Bb C

"C#" Two Rev, Pyramids

C# / E G / F# G# / C# B

Musical staff showing the ninth and tenth pentatonic scales. The ninth scale is 'C' (C, Eb, F, F#, G, Bb, C) and the tenth is 'C#' (C#, E, F#, G#, C#, B). The notes are written on a treble clef staff in 4/4 time.

"D" No E's or B's

D F G Ab A C D

"Eb" All of the Black Notes

Eb Gb Ab Bb Db Eb

Musical staff showing the eleventh and twelfth pentatonic scales. The eleventh scale is 'D' (D, F, G, Ab, A, C, D) and the twelfth is 'Eb' (Eb, Gb, Ab, Bb, Db, Eb). The notes are written on a treble clef staff in 4/4 time.

The Rose

Instrumental
Introduction

Some say



love it is a ri - ver that drowns the ten - der reed. Some say
heart a - fraid of break - ing that nev - er learns to dance. It's the
night has been too lone - ly and the road has been too long And you



love it is a ra - zor that leaves your soul to bleed. Some say
dream a - fraid of wak - ing that nev - er takes a chance. It's the
think that love is on - ly for the lu - cky and the strong. Just re -



love it is a hun - ger an end - less ach - ing ne - ed. I say
one who won't be ta - ken who can - not seem to gi - ve. And the
mem - ber in the win - ter as be - neath the bit - ter sn - ow, lies A

18

Musical staff for measures 18-21. The staff is in treble clef. Chords are indicated above the staff: C (measures 18-19), G (measures 20-21), F (measure 22), G (measure 23), and C (measures 24-25). A bracket above the final measure (25) is labeled "1. 2. 3.".

love it is a flow - er and you it's on - ly seed.
soul a - fraid of dy - ing that nev - er learns to live.
seed, that with the sun's love in the spring be - comes a

22

Musical staff for measures 22-25. The staff is in treble clef. Chords are indicated above the staff: C (measures 22-23), 4. C (measures 24-25), and C (measures 26-27). A repeat sign is present at the end of the staff.

It's the rose.
When the

Star Wars

by John Williams

D7 G C G C G F D7

6 G C G C G F D7

10 Am Am D Am Bb D

14 Am Am D Eb D7 D.S. al CODA

CODA 18 G Eb D7 G

Major

minor

minor 7th

Major 7th

Sus. 4th

Mj7th

6th

9th

2 1 3 4

1 3 4 1 1 1

1 2 3 1 4 1

3 2 1

3 2 1 4

1 3 4 2

3 2

3 1 2 4

1 2 3

2 3 1

2 3 1 4

1 2 3 4

1 2 3

2 1 3

1 2 3 4

1

1 1 2 3 4 1

1 1 2 3 4 1

1 1 3 1 2 1

2 1 3 4

1 1 2 3 4 1

1 1 3 2 4 1

1 1 3 3 3 3

2 1 3 3 3

3 4 2 1

1 1 3 4 2 1

1 1 3 1 2 1

alt 3 2 4 1

3 4 2 1 1

3 4 2

1 1 3 3 3 3

2 1 3 3 3

1 3 2

2 3 1

2 1 1

2 1 3

2 3 3

1 1 1

1 3

2 1 3 3 3

5th fret

2 3 1

2 3

2 3 4

2 3 1 4

2 3 4

2 3 1 4 4

2 3 1 4

2 1 3 3 3

7th fret

T 3 4 2 1 1

1 2 3 1 1 1

1 2 3 1 4 1

1 3 2 4 1

1 2 3 4 1 1

3 4 2 1

1 3 3 2 4 1

2 1 3 3 3

8th fret

Stupid Cupid

D7

5 G7 D

9 A7 G D7 1.

13 2. G7 D

17 D G7 E7

21 A7 D

25 D G D

29 A G D7

33 G7 D

Detailed description: The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff (measures 1-4) features a melodic line with a repeat sign and a D7 chord. The second staff (measures 5-8) has a G7 chord in measure 5 and a D chord in measure 6, with a rhythmic accompaniment of eighth notes. The third staff (measures 9-12) includes A7, G, and D7 chords, with a first ending bracket over measures 11-12. The fourth staff (measures 13-16) has a second ending bracket over measures 13-14 and a G7 chord in measure 15, followed by a D chord in measure 16. The fifth staff (measures 17-20) features D, G7, and E7 chords with a rhythmic accompaniment of eighth notes. The sixth staff (measures 21-24) has A7 and D chords with a rhythmic accompaniment of eighth notes. The seventh staff (measures 25-28) has D and G chords with a rhythmic accompaniment of eighth notes. The eighth staff (measures 29-32) has A, G, and D7 chords with a rhythmic accompaniment of eighth notes. The ninth staff (measures 33-36) has a G7 chord in measure 33 and a D chord in measure 35, with a rhythmic accompaniment of eighth notes.

37 G E7

Musical staff 37-40: Treble clef, key signature of two sharps (F# and C#). The staff contains four measures. Measures 37-39 consist of rhythmic slashes. Measure 40 contains a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. Chord symbols G and E7 are positioned above the staff.

41 A7 D D

Musical staff 41-44: Treble clef, key signature of two sharps. The staff contains four measures. Measure 41: eighth notes G4, A4, B4, C5. Measure 42: eighth notes D5, C5, B4, A4. Measure 43: quarter note G4, quarter rest, quarter note G4, quarter rest. Measure 44: eighth notes G4, A4, B4, C5. Chord symbols A7 and D are positioned above the staff.

45 D G D

Musical staff 45-48: Treble clef, key signature of two sharps. The staff contains four measures of rhythmic slashes. Chord symbols D, G, and D are positioned above the staff.

49 D A G7 D

Musical staff 49-52: Treble clef, key signature of two sharps. The staff contains four measures of rhythmic slashes. Measure 52 contains a quarter note G4, a quarter rest, a quarter note G4, and a quarter rest. Chord symbols D, A, G7, and D are positioned above the staff.

53 A G D D7

Musical staff 53-56: Treble clef, key signature of two sharps. The staff contains four measures. Measure 53: quarter note G4, quarter note G4, quarter note G4, quarter note G4. Measure 54: rhythmic slashes. Measure 55: rhythmic slashes. Measure 56: quarter note G4, quarter rest, quarter note G4, quarter rest. Chord symbols A, G, D, and D7 are positioned above the staff.

Ticket To Ride

By John Lennon
& Paul McCartney

Moderato ♩ = 100

I

think I'm go - nna be sad I think it's to - day yeah! The
said that be - ing with me is bring - ing him down yeah! For

boy that's dri - ving me mad is go - ing a - way.
he would ne - ver be free when I was a - round

he's got a ti - cket to ri - de. he's got a ti - cket to ri - hi - hide.

He's got a tic - ket to ride but he don't ca - re He I

don't know why he's ri - ding so hi - gh he ought to think twice he ought to do right by me be -
fore he get's to say - ing good b - ye he ought to think twice he ought to do right by

To
Coda

26

2. G G7 Guitar Solo D.S al Coda Coda C

me I My ba - by don't care. My ba - by don't

31

C

care. My ba - by don't care. My ba - by don't care.

Walk Don't Run

Am G F E Am G F E



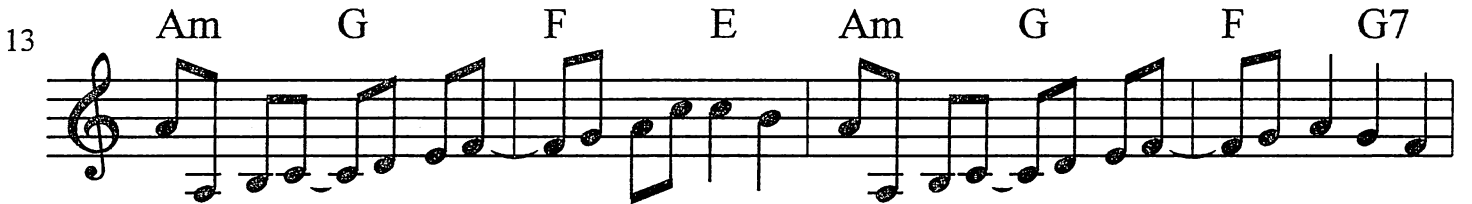
5 Am G F E Am G F G7



9 C G7 C E7



13 Am G F E Am G F G7



17 C G7 C



21 C Am



25 F E7 Am E

Musical staff 25: Treble clef, F major chord, eighth-note melody, E7 chord, Am chord, E chord.

29 Am G F E Am G F G7

Musical staff 29: Treble clef, Am chord, G chord, F chord, E chord, Am chord, G chord, F chord, G7 chord.

33 C G7 | 1. C E7

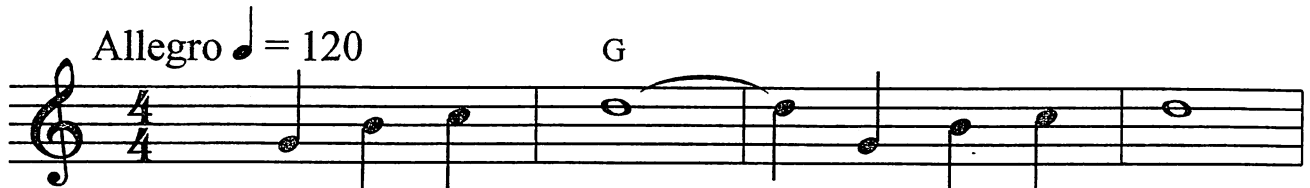
Musical staff 33: Treble clef, C chord, G7 chord, first ending bracket, C chord, E7 chord.

37 | 2. C

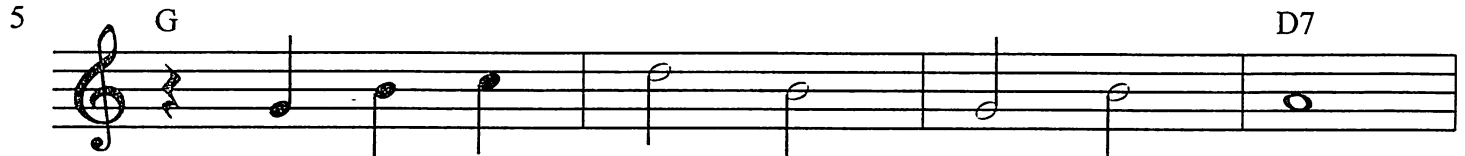
Musical staff 37: Treble clef, second ending bracket, C chord.

When The Saints Go Marchin' In

Allegro ♩ = 120



Oh when the saints go march - in' in call
Oh when the trumpet sounds out a in call



Oh when the saints go march - in' in call
oh when the trumpet sounds out a in call

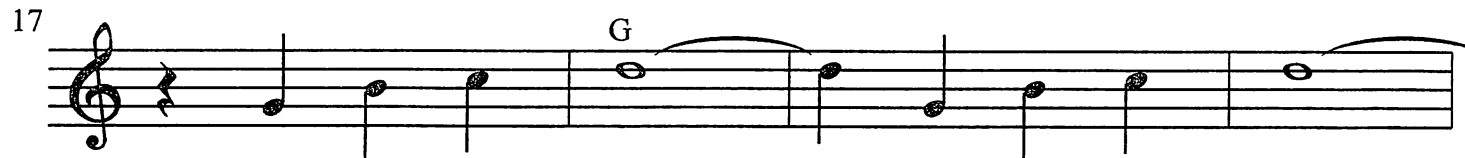


Oh lord I want to be in that num - ber
Oh lord I want to be in that num - ber



oh when the saints go march - in' in call
oh when the trumpet sounds out a in call.

Boogie Version



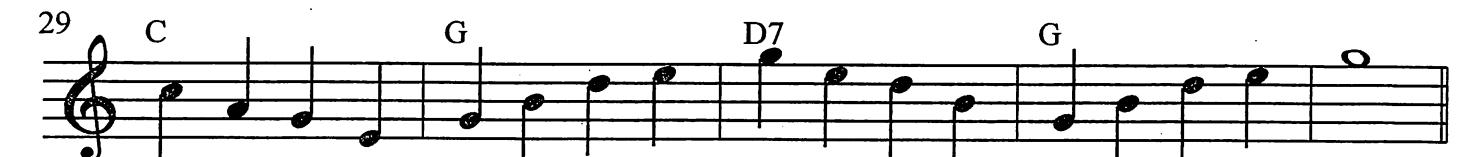
Oh when the stars be - gin to shine.



Oh when the stars be - gin to shi - ne.



Oh lord I want to be in that num -

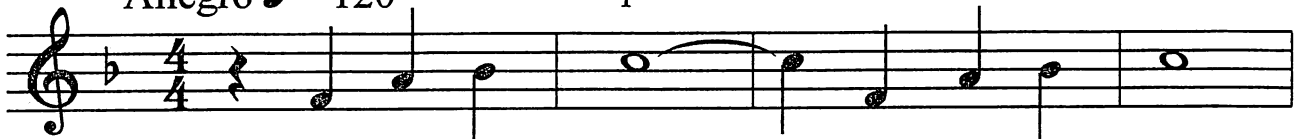


ber when the sai - nts go ma - rch - in' in.

When The Saints Go Marchin' In 41

Allegro ♩ = 120

F



Oh when the the saints go march - in' in
Oh when the trumpet sounds out a call



Oh when the the saints go march - in' in.
oh when the trumpet sounds out a call

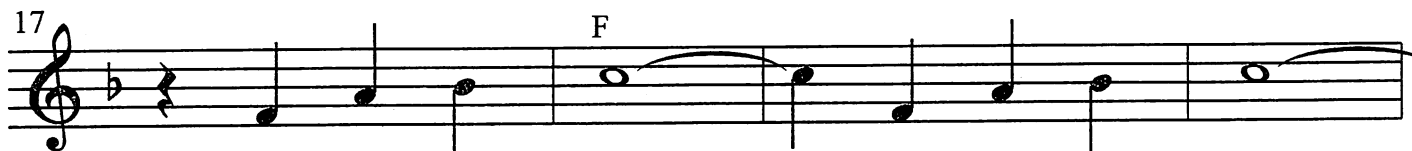


Oh lord I want to be in that num - ber
Oh lord I want to be in that num - ber



oh when the the saints go march - in' in.
oh when the trumpet sounds out a call.

Boogie Version



Oh when the stars be - gin to shine.



Oh when the stars be - gin to shi - ne.



Oh lord I want to be in that num -



ber when the sai - nts go ma - rch - in' in.

Wipe Out

2

6

10

14

18

22

26

Let's go

31

Let's go

Wipe Out

4/4

2

5

8

11

14

18

22

26

31

C

C7

F

C

10

G7

F

C

C7

F

C

G7

F

C

1. G7

2. G7

shout

Let's go

Let's go

Let's go

Let's go

35 G7 F > > C G7
Let's go

Musical staff 35-38: Treble clef, key signature of one flat. Measures 35-38. Chords: G7, F, C, G7. Includes lyrics "Let's go" and accents (>) over notes in measures 36 and 37.

39 C

Musical staff 39-41: Treble clef, key signature of one flat. Measures 39-41. Chord: C.

42 C7 43 F

Musical staff 42-44: Treble clef, key signature of one flat. Measures 42-44. Chords: C7, F.

45 C 47 G7

Musical staff 45-47: Treble clef, key signature of one flat. Measures 45-47. Chords: C, G7. Includes a sharp sign (#) above the note in measure 47.

48 F C G7

Musical staff 48-50: Treble clef, key signature of one flat. Measures 48-50. Chords: F, C, G7.

51 C C

Musical staff 51-53: Treble clef, key signature of one flat. Measures 51-53. Chords: C, C. Includes rests and slurs.

55 F C

Musical staff 55-57: Treble clef, key signature of one flat. Measures 55-57. Chords: F, C. Includes rests and slurs.

59 G7 F C

Musical staff 59-61: Treble clef, key signature of one flat. Measures 59-61. Chords: G7, F, C. Includes rests and slurs.

66 G7 63 C C

Musical staff 66-68: Treble clef, key signature of one flat. Measures 66-68. Chords: G7, C, C. Includes rests and slurs.

Yellow Bird

F F^o F Gm7 C7 F

Yel - low bird, up high in ba - na - na tree.

6 F F^o F Gm7 C7 F bass fill /F /F /G /A

Yel - low bird, you sit all al - one like me.

11 Bb F C7 F

Did your la - dy freind leave her nest a - gain That is ve - ry sad makes me feel so bad

15 Bb F C7 F /F/F/C/F

You can fly a - way in the sky a - way You're more lu - cky than me.

20 F Gm7 C7 F /F/C/C

I al - so have a pre - tty bird, she's not with me to - day.

24 F Gm7 C7 Gm7 C7

They're all the same the pre - tty girls Take ten - der - ness Then they fly a -

28 F /F/C/F /F/F/C/F

way.

30 F F^o F Gm7 C7 F

Yel - low bird, up high in ba - na - na tree.

35 F F^o F Gm7 C7 F /F /F /G /A

Yel - low bird, you sit all a - lone like me.

40 Bb F C7 F

Pick a town and soon take from night till noon Black and yel-low you like ba-na-na too

44 Bb F C7 F /F/F/C/F

We can fly a - way in the sky a - way You're more lu - cky than me.

49 F F^o F F^o

Yel - low bird. Yel - low bird.

53 F E F Bb F F F F

Yel - low bird.

Yesterday

By John Lennon &
Paul McCartney

1

G B7 Em

Yes - ter - day all my trou - bles seemed so far a - way
Sud - den - ly I'm not half the man I used to be.
Yes - ter - day love was such an ea - sy game to play

5

Am D7 Gsus G /F# Em A C G To

Now it looks as if they're here to stay Oh, I be-lieve in yes-ter-day
There's a sha-dow hang - ing o - ver me Oh, yes-ter-day came sud-den-ly.
Now I need a place to hide a-way Oh, I be-lieve in yes-ter-day.

9

B7 Em D7 G

Why She had to go I don't know she would - n't say.

13

B7 Em D7 G D.C. Al Coda

I said some - thing wrong now I long for yes - ter - day

17

Em A C G G Coda

I be - lieve in yes - ter - day.

3 PRINCIPAL CHORDS

C	C	F	G7	Am	Dm	E7
3 2 0 1 0	3 2 1 1	3 2 0 0 0 1	0 2 3 1 0	0 0 2 4 1	0 2 0 1 0 0	
G	C	D7	Em	Am	B7	
3 2 0 0 0 4	3 2 0 1 0	0 0 2 1 3	0 2 3 0 0 0	0 2 3 1 0	2 1 3 0 4	
F	B ^b	C7	Dm	Gm	A7	
3 2 1 1	2 3 4 1	3 2 4 1 0	0 0 2 4 1	0 3 3 3	0 1 1 1 3	
D	G	A7	Bm	Em	F [#] 7	
0 0 1 3 2	3 2 0 0 0 4	0 1 1 1 3	3 4 2 1	0 2 3 0 0 0	3 2 1 0	
B ^b	E ^b	F7	Gm	Cm	D7	
2 4 4 1	3 1 1 1 1	1 3 2 4	0 3 3 3	3 4 2 1	0 0 2 1 3	
A	D	E ⁻	F [#] m	Bm	C7	
0 0 1 3 0	0 0 1 1 1	0 0 0 1 0 0	3 1 1 1	3 4 2 1	3 2 4 1	
E ^b	A [#]	B ^b -	Cm	Fm	G7	
			3 4 2 1	3 1 1 1	3 2 0 0 0 1	
E	A	B ⁻	C [#] m	F [#] m	G [#] 7 (A [#] 7)	
	0 1 1 1		2 1 3 0	3 1 1 1	1 1 1 3	
A ^b	D [#]	E ^b -	Fm	B ^b m	C7	
			3 1 1 1	3 4 2 1	3 2 4 1 0	
B	E	F ⁻	C [#] m (A [#] m)	C [#] m	D [#] 7 (E [#] 7)	
			3 1 1 1	2 1 3 0	1 3 2 4	
D ^b	G [#]	A [#] -	B ^b m	E ^b m	F7	
			3 4 2 1	3 2 4 1	1 3 2 4	
F [#]	B	C ⁻	D [#] m (E ^b m)	G [#] m (A ^b m)	A [#] 7 (B [#] 7)	
			3 2 4 1	3 1 1 1	1 1 1 3	

○ in chord diagram indicates optional fingering.

— string not to be played.