

Abbey Road

TTBB with Piano, Guitars and Bass

arr. Bruce Trinkley

1. Here Comes the Sun

George Harrison

Moderato $\text{♩} = 64$

Piano

p

mp

5 *T.1, T.2 mp*

Here comes the sun,

10 here comes the sun, and I say "It's all right."

mf

14 *mp*

Lit - tle dar - ling, it's been a long,

14 *mp*

Here Comes the Sun Words and Music by George Harrison
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You Never Give Me Your Money, Golden Slumbers, Carry That Weight, The End, Her Majesty Words and Music by John Lennon and Paul McCartney
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18

— cold, lone - ly win - ter; Lit - tle dar - ling, it feels__ like years

22

since it's__ been here.__ Here comes__ the sun,__ here comes__ the sun,
B.1, B.2 *mp*

Here comes__ the sun,__ here comes__ the sun,

22

27

__ and I say "It's all__right."

__ and I say "It's all__right."

27

mf

solo mp

Lit - tle dar - lin', the smiles re - turn - ing to their fac - es,

33 *p*

Oo

p

Oo

33 *mp*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a rest, followed by the lyrics 'Lit - tle dar - lin', the smiles re - turn - ing to their fac - es,'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand starts with a rest, then plays a series of chords and eighth notes. The left hand plays a steady eighth-note bass line. A piano dynamic marking 'mp' is placed above the piano part. A rehearsal mark '33' is located at the beginning of the piano part.

Lit - tle dar - lin', it seems like years since it's been here.

37 *p*

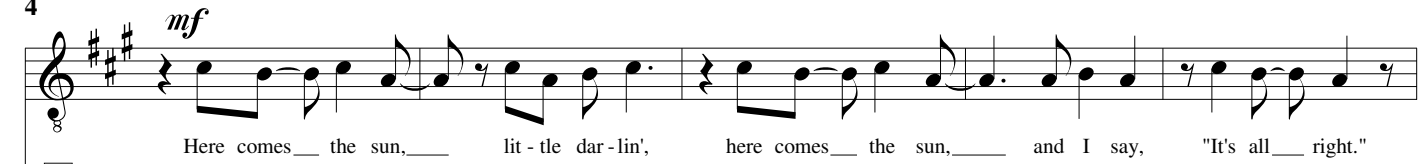
Oo

Oo

37 *mp*

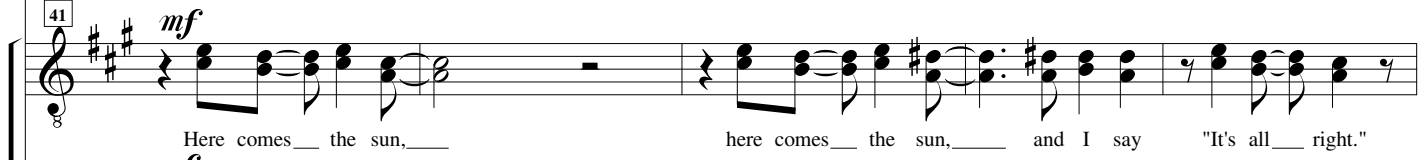
This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a rest, followed by the lyrics 'Lit - tle dar - lin', it seems like years since it's been here.'. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand starts with a rest, then plays a series of chords and eighth notes. The left hand plays a steady eighth-note bass line. A piano dynamic marking 'mp' is placed above the piano part. A rehearsal mark '37' is located at the beginning of the piano part.

mf



Here comes the sun, lit-tle dar-lin', here comes the sun, and I say, "It's all right."

41 *mf*



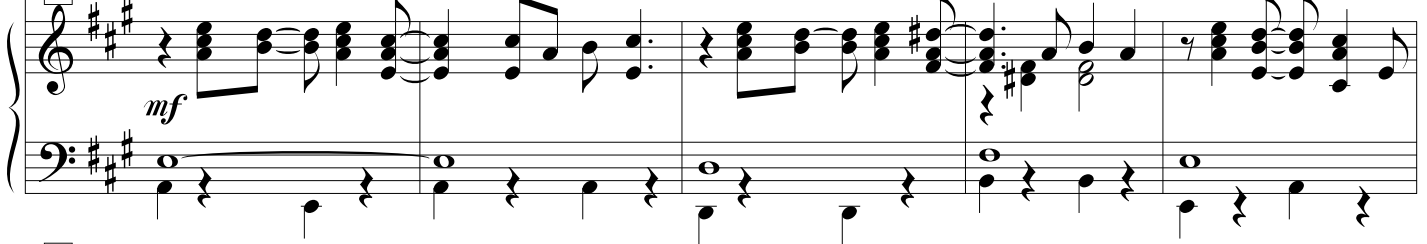
Here comes the sun, here comes the sun, and I say "It's all right."

mf



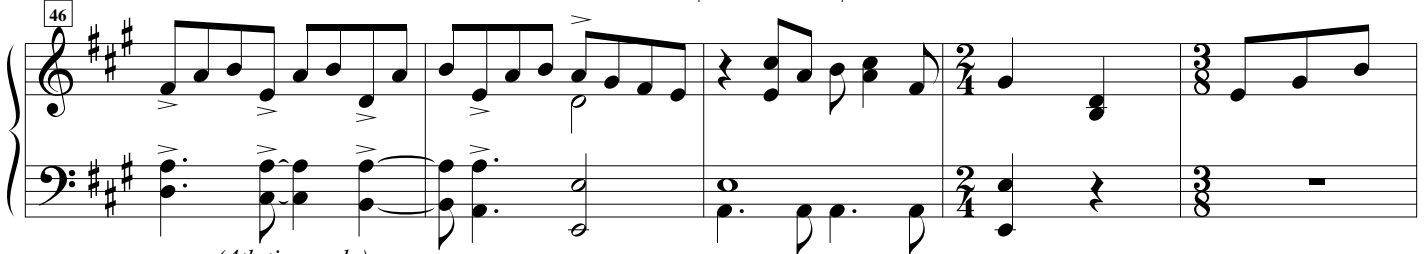
Here comes the sun, here comes the sun, and I say "It's all right."

41 *mf*



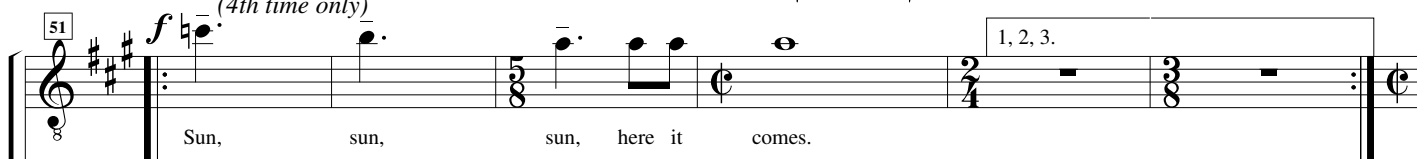
Here comes the sun, here comes the sun, and I say "It's all right."

46



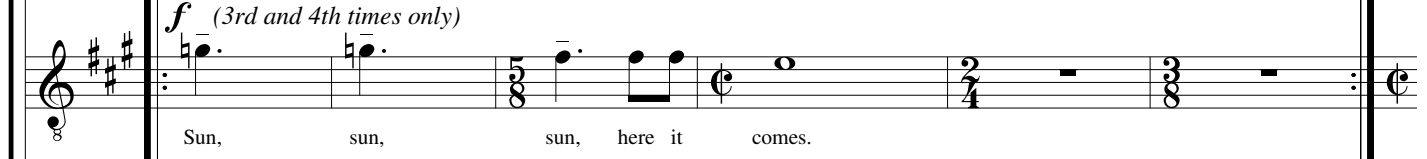
Here comes the sun, here comes the sun, and I say "It's all right."

51 *f* (4th time only)



Sun, sun, sun, here it comes.

f (3rd and 4th times only)



Sun, sun, sun, here it comes.

f (2nd, 3rd and 4th times only)



Sun, sun, sun, here it comes.

f



Sun, sun, sun, here it comes.

51 *f*



Sun, sun, sun, here it comes.

f



Sun, sun, sun, here it comes.

57 *mp cresc.*

61 *mf*

Lit - tle dar - lin', I feel__ that ice__ is slow - ly melt - ing. Lit - tle dar - lin',

Lit - tle dar - lin', I feel__ that ice__ is slow - ly melt - ing. Lit - tle dar - lin',

Lit - tle dar - lin', I feel__ that ice__ is slow - ly melt - ing. Lit - tle dar - lin',

61 *mf*

66

it seems__ like years__ since it's__ been clear.__ Here comes__ the sun,

it seems__ like years__ since it's__ been clear.__ Here comes__ the sun,

it seems__ like years__ since it's__ been clear.__ Here comes__ the sun,

it seems__ like years__ since it's__ been clear.__ Here comes__ the sun,

66

70

— here comes the sun, here comes the sun, and I say, "It's all right." —
— lit - tle dar - lin', here comes the sun, and I say, "It's all right."
— here comes the sun, and I say, "It's all right."
— here comes the sun, here comes the sun, and I say, "It's all right."

Detailed description: This block contains four vocal staves. The first staff is a soprano line with lyrics: "— here comes the sun, here comes the sun, and I say, 'It's all right.'" The second staff is an alto line with lyrics: "— lit - tle dar - lin', here comes the sun, and I say, 'It's all right.'" The third staff is a tenor line with lyrics: "— here comes the sun, and I say, 'It's all right.'" The fourth staff is a bass line with lyrics: "— here comes the sun, here comes the sun, and I say, 'It's all right.'" The music is in a major key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is simple and repetitive, with a mix of quarter and eighth notes.

70

Detailed description: This block contains the piano accompaniment for measures 70-73. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

74

Detailed description: This block contains four empty vocal staves for measures 74-77. The staves are arranged in a system with a soprano staff at the top, followed by alto, tenor, and bass staves. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4.

74

poco rit.

Detailed description: This block contains the piano accompaniment for measures 74-77. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melodic line with accents and slurs, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking *poco rit.* is placed above the right-hand staff.

2. You Never Give Me Your Money

John Lennon and Paul McCartney

78 **Slowly**
p espressivo

82

86 *TI, T2*
p
You nev er give me your mon ey. You on ly give me your fun ny pa per.

90
And in the mid dle of ne go ti a tions, you break down.

94 *mp*
B1, B2 p
I nev er give you my num ber. I on ly give you my sit u a tion.

Ah

98

And in the mid dle of in ves ti ga tion, I break down.

Ah

102 *mf*

Out of col lege, mon ey spent, see no fu ture, pay no rent,
A ny job ber got the sack, Mon day morn ing, turn ing back,,

mf

Out of col lege, mon ey spent, see no fu ture, pay no rent,
A ny job ber got the sack, Mon day morn ing, turn ing back,,

106

all the mon ey's gone, no where to go.
yel low lor ry slow, no where to go.

1.

all the mon ey's gone, no where to go.
yel low lor ry slow, no where to go.

106

1.

110 *unison* **Tempo primo** *mp*

2. But oh, that mag ic feel in', no where to go.

110 2. *mp*

114 *mf* *mp*

Oh, that mag ic feel in', no where to go.

114 *mf* *mp* *poco rit. e dim.*

3. Golden Slumbers

Slowly **John Lennon and Paul McCartney**

118 *solo mp*

Once there was a way to get back home ward.

pp

Oo

pp

Oo

118 *p*

122

Once there was a way to get back home. Sleep, pret ty dar lin', do not cry.

Oo Sleep, pret ty dar lin', do not cry.

Oo Sleep, dar lin', do not cry.

Oo Sleep, dar lin', do not cry.

126

cry. And I will sing a lul la by.

cry.

cry.

cry.

cry.

126

129

f

Golden slumbers fill your eyes. Smiles awake you when you

Golden slumbers fill your eyes. Smiles awake you when you

Golden slumbers fill your eyes. Smiles awake you when you

Golden, golden slumbers fill your eyes. Golden Smiles will awake you when you

129

134

p

And I will sing a lullaby.

rise. Sleep, pretty darling, do not cry.

rise. Sleep, darling, do not cry.

rise. Sleep, darling, do not cry.

rise. Sleep, darling, do not cry.

rise. Sleep, darling, do not cry.

134

139 *p*

Once there was a way to get back home ward.

p

Once there was a way to get back home ward.

Detailed description: This system contains the first two systems of music for measures 139-142. The top system shows the vocal line in treble clef with lyrics 'Once there was a way to get back home ward.' and a piano accompaniment in bass clef. The second system shows the piano accompaniment for the same measures, with a treble clef and bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

139

Detailed description: This system shows the piano accompaniment for measures 139-142. It consists of two staves: a treble clef staff with a melodic line of eighth notes and a bass clef staff with sustained chords. The music is in common time (C).

143

Once there was a way to get back home. Sleep pre ty dar lin', do not

Once there was a way to get back home. Sleep pre ty dar lin', do not

Detailed description: This system contains the third and fourth systems of music for measures 143-146. The top system shows the vocal line in treble clef with lyrics 'Once there was a way to get back home. Sleep pre ty dar lin', do not'. The piano accompaniment in bass clef continues. The second system shows the piano accompaniment for the same measures, with a treble clef and bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. The time signature changes to 2/4 at the end of the system.

143

Detailed description: This system shows the piano accompaniment for measures 143-146. It consists of two staves: a treble clef staff with a melodic line of eighth notes and a bass clef staff with sustained chords. The music is in 2/4 time. The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

147

And I will sing a lul la by.

cry.

cry.

Detailed description: This system contains the fifth and sixth systems of music for measures 147-150. The top system shows the vocal line in treble clef with lyrics 'And I will sing a lul la by.' and a piano accompaniment in bass clef. The second system shows the piano accompaniment for the same measures, with a treble clef and bass clef. The piano part features a melodic line in the right hand and sustained chords in the left hand. The time signature is common time (C).

147

Detailed description: This system shows the piano accompaniment for measures 147-150. It consists of two staves: a treble clef staff with a melodic line of eighth notes and a bass clef staff with sustained chords. The music is in common time (C). The piano part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

4. Carry That Weight

John Lennon and Paul McCartney

150 *f*

Boy, you're gon na car ry that weight, car ry that weight a long time.

Boy, you're gon na car ry that weight, car ry that weight a long time.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 7/8 time signature, starting with a forte (*f*) dynamic. The bottom staff is a piano accompaniment in bass clef, also starting with *f*. The lyrics are: "Boy, you're gon na car ry that weight, car ry that weight a long time." The piano part features a steady bass line with chords in the right hand.

150 *f*

Detailed description: This system shows the piano accompaniment for the first system. The top staff is in treble clef and the bottom in bass clef, both with a 7/8 time signature. The music is marked with a forte (*f*) dynamic. The piano part consists of a rhythmic bass line and chords in the right hand.

154 *mf*

I nev er give you my pil low. I on l;y send you my in vi ta tions.

I nev er give you my pil low. I on l;y send you my in vi ta tions.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with a 7/8 time signature, marked with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment in bass clef, also marked with *mf*. The lyrics are: "I nev er give you my pil low. I on l;y send you my in vi ta tions." The piano part features a steady bass line with chords in the right hand.

154 *mf*

Detailed description: This system shows the piano accompaniment for the second system. The top staff is in treble clef and the bottom in bass clef, both with a 7/8 time signature. The music is marked with a mezzo-forte (*mf*) dynamic. The piano part consists of a rhythmic bass line and chords in the right hand.

158

And in the mid dle of ne go ti a tions, I break down.

And in the mid dle of ne go ti a tions, I break down.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "And in the mid dle of ne go ti a tions, I break down." The piano part features a steady bass line with chords in the right hand.

158 *ff*

Detailed description: This system shows the piano accompaniment for the third system. The top staff is in treble clef and the bottom in bass clef, both with a 7/8 time signature. The music is marked with a fortissimo (*ff*) dynamic. The piano part features a steady bass line with chords in the right hand.

14 ¹⁶² *f*

Boy, you're gon na car ry that weight, car ry that weight a long time. time.

Boy, you're gon na car ry that weight, car ry that weight a long time. time.

162

1. 2.

5. The End

167 **Faster**

f marcato

172 *unison f*

Oh yeah! All right! Are you gon na be in my dreams

172 *percussion*

177

to night?

177 *ff*

194

love you make. Ah

love you make. Ah

194

6. Her Majesty (Coda/Encore)

John Lennon and Paul McCartney

Bright tempo

mp

197

Ah Her maj es ty's a

Ah Her maj es ty's a

197

Hold for applause

f

mp

197

201

pret ty nice girl, but she does n't have a lot to say. Her maj es ty's a

pret ty nice girl, but she does n't have a lot to say. Her maj es ty's a

201

201

205

pret ty nice girl, but she chang es from day to day. I wan na tell her that I

pret ty nice girl, but she chang es from day to day. I wan na tell her that I

209

love her a lot, but I got ta get a bel ly full of wine. Her maj es ty's a

love her a lot, but I got ta get a bel ly full of wine. Her maj es ty's a

213

pret ty nice girl. Some day I'm gon na make her mine, oh yeah. Some day I'm gon na make her mine.

pret ty nice girl. Some day I'm gon na make her mine, oh yeah. Some day I'm gon na make her mine.

non ritard.