The Dark Horse Years 1976 - 1992
the dark horse years 1976 - 1992

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wake up my love
when we was fab
woman don't you cry for me
wreck of the hesperus
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zig zag
The history of dark horse
1976 - 1992

The year 1976 marked the end of George Harrison's recording contract with EMI/Parlophone. It was first negotiated for the Beatles as a group by Brian Epstein in 1962 and renewed in 1967 with additional rights as solo artists.
Over a span of fourteen years, thirteen original Beatle albums, several compilations and six solo albums were released. George looked forward to a change with such anticipation that in 1974 he created his own label. Although it would be two years before his contractual obligations were fulfilled, Dark Horse Records was ready for George's arrival.

The Dark Horse label was distributed initially by Herb Alpert and Jerry Moss's A&M Records, situated at the old Charlie Chaplin Studios on La Brea Avenue in Hollywood. In October 1974, I was there to welcome George to his new office. We shared the ground floor of a two-storey bungalow with Lou Adler's Ode Records. Having worked at A&M for the previous two years I knew how
much prestige George would bring to any record company. Not only had he been in the Beatles, but after the break-up of the band, George's first solo album, *All Things Must Pass*, reached number one. The *Concert for Bangladesh* and *Living in the Material World* were still fresh in our minds and George was held in high esteem by us all.

George spent a good deal of time at the Dark Horse office while recording his own album, *Extra Texture*, in A&M studios. Over two years, eight albums were released by artists on his label. Ravi Shankar, the band Attitudes (with friend Jim Keltner), the duo Splinter from Sheffield (produced by George), R&B vocal group The Stairsteps, ex-Joe Cocker guitarist Henry McCullough and a California band named Jiva made up the Dark Horse roster.

By the time George came to release *Thirty Three & 1/3* — his first album for the label, Dark Horse had moved to Warner Bros. in Burbank.
Mo Ostin had stepped in to sign George for what would be the remainder of his solo music career, as well as two albums with The Traveling Wilburys. George enjoyed the Warner family, even recruiting Warner Bros. staff for the video of 'This Song' from Thrity Three & 1/3 and he remained close friends with Mo Ostin for the rest of his life.

George recorded six Dark Horse albums from 1976 to 1992. They contained songs written while he was in the Beatles including, 'See Yourself' and 'Not Guilty' right up to 'Cheer Down,' written at the request of Dick Donner, the director of Lethal Weapon 2.
Some of George's songs were featured in movies made by his company Handmade Films, including 'Shanghai Surprise' from the much-talked-about but little-seen Sean Penn and Madonna movie and 'Dream Away' from Terry Gilliam's Time Bandits.

Listening to the albums in chronological order, George's evolution as a songwriter, guitarist and seeker are obvious. 'Mystical One' and 'Your Love Is Forever' are my favourite ballads; the type of love song Eric Clapton describes as spiritual love songs. In fact, George wrote 'Mystical One' with Eric ('shimmering slowhand') in mind. 'Devil's Radio' was his comment on gossip and 'Life Itself,' 'Circles' and 'Dear One' clear expressions of his spirituality. He wrote for himself as well as others but without premeditation for commercial success. Some of these albums received more acclaim than others. The reward was in the creation of his songs as well as the companionship of other musicians during the recording
sessions. All George's creativity, attention and unexpressed emotion went into his music. Once an album was delivered, the least enjoyable part for him (promotion and press) would commence. Sometimes he cooperated wholeheartedly, sometimes not. Whatever the outcome, he did not wait around for approval before beginning the writing process over again.

The Dark Horse has come full circle now—back with EMI/Parlophone since 2002—and the seven-headed horse still spins George's name and music according to his own plan. George chose this symbol to be at the forefront of his musical legacy—a legacy now firmly imprinted in this material world and the spiritual sky beyond.

©

Olivia Harrison
November 2003
Oxfordshire, England
On one of George’s many visits to India, the drawing of a seven-headed horse on the side of a tin box caught his eye. Always one to appreciate a mystical symbol, he carried the small tin back to England and adapted it as the logo for Dark Horse Records.

Known as Uchchaisravas, the seven-headed horse appears often in Indian art and mythology (the Puranas). His story of origin tells of a time when there were so many demons threatening the world that the gods had become weak. Lord Vishnu whipped up a tonic—an elixir of immortality—by churning the Ocean of Beginnings. Uchchaisravas, the seven-headed horse appeared from the milky sea as did the goddess Laxmi and
many other creatures. In some stories the enchanted horse pulls the chariot of Krishna and his disciple, Arjuna. Sometimes he is seen hitched to the chariot of the sun god, Surya or the mount of the god Indra.

In the West, of course, we often refer to a person with hidden talents as a dark horse, a thought for which George had an affinity. It was not unusual for George to express himself with symbology that contained both Eastern and Western connotations. 'Create and preserve the image of your choice,' said Mahatma Ghandi. It was a quote George used frequently, and his choice of this horse was as deliberate as any other image he associated with his music or himself.
At the top of the original inner sleeve for George Harrison's 1981 album, *Somewhere in England*, were the words of Sri Krishna in the *Bhagavad-Gita*: ‘There was never a time when I did not exist, nor you. Nor will there be any future when we cease to be.’ It was a dedication from Harrison to his friend and fellow Beatle, John Lennon.

Those words are a lesson and a comfort; a reassurance from Harrison himself that he is very present in the world. Particularly on the records in this collection.

Harrison's entire life in music was a search for a balanced inner peace; a reconciliation of the earthly rewards of rock 'n' roll with a higher lasting wisdom. These six albums were a big part of that life, and our knowledge of him is incomplete without them. This wonderful library of warm soulful singing, bright incisive guitar playing, secular lyrical mischief and serene prayer is long overdue for rediscovery — and, more importantly, sharing. 'It only takes time 'til love comes to everyone,' Harrison sang over the church-bell strum and beatific stroll of 'Love Comes to Everyone.' The time has come.
Remember that Harrison was only 26 in 1970, when the Beatles broke up and he astonished the mourners with his triumphant, sumptuous solo debut, *All Things Must Pass*.

Then consider this: He was just 33 when he started making this music for his own label, Dark Horse. Over the next 16 years he produced films, became an avid gardener, entered fatherhood, grieved for Lennon, collaborated with friends and mentors such as Eric Clapton, Bob Dylan and Ravi Shankar and, one last time, went on tour. Harrison's middle age was a rich, busy, creatively vital period, and he put it all in song, playing some of the finest guitar of his career and singing with relaxed assurance. The spaces between albums got longer, but Harrison was no longer a 'Solo Artist' in the self-promoting, music-biz sense. He was simply a Musician again.

'George was a reluctant rock star, but he loved to play rock 'n' roll,' says Jeff Lynne. He first met Harrison in the mid-Eighties when asked to co-produce *Cloud Nine*, and remained a close friend for the rest of Harrison's life. 'At the end of a session,' Lynne continues, 'around two in the morning, we'd have a few drinks, listen back to the stuff we'd been doing and then start playing other songs together, some of his old favorites. He didn't like the bullshit that goes with being famous. But he loved to make music, and he loved recording. He really liked making demos – getting songs down fast, then leaving them alone.'

'Guitars, basic drums and analog tape – that's the way I like it,' Harrison confirmed years later in *Rolling Stone*. 'It doesn't go with trends. My trousers don't get wider and tighter every six months. My music just stays what it is, and that's it.' That's what you hear on these records: Harrison at his most honest and musically pure, playing what he wanted to hear, the way he liked to hear it, when the time was right.
I met Harrison at one of those times, in November 1976 at a press-the-flesh affair in Washington, D.C. to celebrate the release of Thirty-Three & 1/3. He shook my hand warmly, autographed a promotional photo and flashed an enigmatic smile with me for my friend's camera. It was a remarkable moment for me and it changed the way I listened to his music, especially that record. I had spoken to the man, not the History, and that's whom I found on Thirty-Three & 1/3. I found a guy obsessed with wheels and speed (the references to 450s and 'stick shifties' in 'It's What You Value'); happy in his home at Friar Park (seen in Eric Idle's video for 'Crackerbox Palace'); tired of courtrooms and lawyers after being found guilty of 'unconscious plagiarism' in the notorious 'My Sweet Lord' case ('This Song' delivered his own verdict); and so much in love with his future wife Olivia Arias that even the wide-open admiration of 'Beautiful Girl' was not testimony enough. He covered Cole Porter's song, 'True Love.'

Thirty-Three & 1/3 is also the sound of Harrison feeling absolutely free. It's all over the record in his sunny, doubled vocals and especially in his saucy bayou-county licks on 'Woman Don't You Cry for Me.' He founded Dark Horse Records in 1974 as a haven for himself and others, but it was not until he resolved legal difficulties with his original partner, A&M, and dissolved his final ties to EMI, that Harrison truly tasted independence. Thirty Three & 1/3 was not only Harrison's best record since All Things Must Pass; it was the first time he could put his own name on his own label.
George Harrison To Record For Dark Horse; Signs With Own Label Handled By A&M

CANNES, France — MIDEM 1976 was the setting for George Harrison to announce that he had signed a multi-album deal with his own record label, Dark Horse Records.

The signing, revealed to Cash Box publisher George Albert, on hand for the MIDEM event, ends an association stretching back 14 years — the start of the Beatles — with Capitol Records.

Harrison told Albert that the new contract is effective from January 27 and

Dark Horse will continue to be distributed in the U.S. and Canada by A&M Records. A&M will also handle distribution of Dark Horse in the U.K.

Harrison's first Dark Horse album has already been completed and will be released in late spring throughout the world. Up to now Dark Horse had everything except Harrison product available to the label.

Harrison commented: "For the first time I feel I can receive personalized attention. I am very fond of Jerry Moss and his organization — it was shortly before the last MIDEM that I signed the first deal for Dark Horse with A&M — and I feel very secure creatively. I think that now I will be able to express all of my talents."

A&M president Moss and Dark Horse's Jonathan Clyde from London were on hand to hear Harrison's announcement.

First singles to be released under the new deal are "From You To Us" by Stairsteps, produced by Bob Margouleff, Billy Preston and Stairsteps, and "Ain't Love Enough" by Attitudes, produced by Lee Keifer and the group.

Harrison Quits EMI's Roster

By PETER JONES

CANNES—George Harrison has become the first of the ex-Beatles to formally break a 13-year association with EMI. He announced at MIDEM that his personal recording future would be on his own Dark Horse label which he formed 18 months ago in a partnership with

Of the other former Beatles, Paul McCartney has concluded a new world-wide deal with EMI, while John Lennon and Ringo Starr have still to confirm their future plans.

Harrison admitted that there had been no shortage of big money of-

By the time of George Harrison, he was the only act on the label. Yet in the thick of punk rock and the ascendancy of hip hop, while the record business got drunk measuring an album's success in the tens of millions of copies sold, Harrison made, in the most literal sense, popular music. Of his five Dark Horse studio LPs during the Seventies and Eighties, all but Gone Troppo made Billboard's Top Twenty and Cloud Nine hit the Top Ten.

Heard together now, the records seem like brothers, a boxed set originally issued in extended serial form. It has much to do with the attention to melody and concision in Harrison's guitar playing. Regardless of the circumstances — a Beatles song, his own albums, a guest lick or break on someone else's session — he made every note count. 'George, in the studio, would
spend a lot of time working out solos — nothing was done really fast,' Beatles engineer Geoff Emerick once said. Jeff Lynne saw that thoughtfulness firsthand, during the making of Cloud Nine: 'The guitar parts were meaningful pieces to him, right up there with the vocals. You could always remember one of his solos, because he put so much thought into them.' Listen to the liquid slide work in George Harrison’s ‘Blow Away.’ Or the sun-baked sigh of his dobro in Gone Troppo’s ‘Greece’ and the muscular clucking under Eric Clapton’s quick, fierce screams in ‘Wreck of the Hesperus’ on Cloud Nine.

You can laugh and pray with Harrison — he does both in equal measures on these records — but much of his greatest songwriting was done in a spirit of worship and transformation. In a 1974 interview, during his first and only North American solo tour, Harrison responded to a question about identity — the weight of being Beatle George — this way: ‘Gandhi says, ‘Create and preserve the image of your choice.’ Harrison saw himself not as a star or a legend, but a man of questions, craft and surrender. The ‘you’ in many of his spiritual and romantic lyrics is rhetorical. They are songs of rigorous self-examination and shared prayer. He sang not from a pulpit, by right of celebrity, but from the ground, looking up, often on his knees.

On the very day I met him in 1976, while talking to a Rolling Stone writer, Harrison answered the inevitable Beatles-reunion query like this: ‘The Beatles were other people a long time ago. They’re for the history books, like the year 1492.’ But the Beatles never stopped mattering completely to Harrison. He often went back to his unrecorded songs and demos for these albums: ‘See Yourself,’
'Not Guilty' and 'Circles' were all originally from The Beatles era. On the 1991 Japanese tour with Eric Clapton's band, caught on Live in Japan, he went even further back playing 'Old Brown Shoe' and 'Piggies,' complete with the comic, philharmonic coda. In 'When We Was Fab,' co-written with Jeff Lynne, Harrison cheerfully recreated the paisley-carnival air of 1967, with tongue firmly in cheek. And when Lennon died, 'All Those Years Ago' became the tender, healing centerpiece of Somewhere in England. Starr's loping drums were there; McCartney and his wife Linda added harmonies; and Harrison sang of a love that had survived success, hysteria, frustration and estrangement: 'Living with good and bad/I always looked up to you.' The Beatles had changed, defined and complicated Harrison's life. They were a huge part of his life, for better and worse - and he put everything on these records.

If you need any other reasons to forget all you think you know about Harrison's Dark Horse years, here are a couple of mine: 'Here Comes the Moon' is a gorgeous sequel to his Abbey Road classic 'Here Comes the Sun,' with milky-waterfall harmonies in the chorus line. Then there's the airtight, vocal-army introduction to 'Got My Mind Set on You,' his final number one hit and a cover of a 1962 R&B single by James Ray that Harrison had adored since the dawn of the Beatles.

But you will soon find your own pleasures. With the return of these songs and performances, in this very special set, love comes to everyone. Again.

David Fricke, November, 2003
ALL THOSE YEARS AGO

Words and Music by GEORGE HARRISON

Bright Rock-Blues \( \frac{4}{4} \)

D5

mf

I'm shouting all about love,

Instrumental

Em

while they treated you like a dog,

Edim7

when

D F#m7 Em7 Gm6 D B7

you were the one who had made it so clear

End instrumental

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I'm talking all about how to give.

They don't act with much honesty.

You point the way to the truth when you say, "All you need is love."

Living with good and bad,
Deeper in the darkest night,
al-ways looked up to you. Now we’re left cold and sad
send out a prayer to you. Now in the world of light

by some-one, the dev-il’s best friend, some-one who of-fend-ed all,
where the spir-it free of the lies and all else that we de-spised.

We’re liv-ing in a bad dream.
They’ve for-got-ten all a-bout God.

They’ve for-got-ten all a-bout man-kind.
He’s the on-ly rea-son we ex-ist.
And Yet
you were the one they backed up to the wall
all those years ago.
imagined it all, all those years ago.

You were the one who i_
You said it all, though not
many years ears, all those years ago.

You had control of our smiles and our tears
D  B7  Em7  A

all those years ago.

D5

Em

Em7b5  Gm6  D  F#m7  Em7  Gm6

Ooh, ooh.

Repeat and Fade

Optional Ending

D  B7  Em7

All those years ago.
BABY DON'T RUN AWAY

Words and Music by GEORGE HARRISON

Moderately

C/G

G

C/D

Ba - by don't run away from me. Ba - by don't.

f

G

Am7

G

go. Ba - by I'm al - ways think - ing of you.

F6

E

C6

D7b9/F#

Ba - by don't run away from my love,
You brought me everything I've wanted. Lady don't go.
How could I ever live without you?

Lady don't run away from my love.
Way out there where the ocean is still, a calm reflection in the sea.
Way back then it was easy to see a calm reflection in the sea.
Sitting still with the stars and the moon.

You turned 'round to me and a love was in your eyes.
You turned out to be a lover who was...
eyes sure to see. That's
when it happened to you and me.

Baby don't run away from me. Baby don't
go. 

Baby I'm always thinking of you.

F6

Baby don't run away from my love.

C

ooh.

Run away from my love.
Baby don't run away from me.

Baby don't go.

Baby I'm always thinking of you. Baby don't run away from my love.

Ooh.
Run away from my love.

Run away from my love.

Run away from my love.
took one look at that mercury: forty below.
messed around with that big guy 'til he singed her wings.

No life for a lady
Forgiving is easy.

to be dragging her feathers around in the snow.
it's woman-like now and then, could happen to thing.

(1.) Leaving me blue,
(2., 3.) Send her back home.

Saxophone solo ends
off she flew to the Tangi-pa-ho, down in Louisiana.
Home ain't home without her warbling. How she can

sing.
Make a lonely man happy.

I'd like to ruffle his plumage.
That

To Coda
Come down from that bough.

Fly to your daddy now.

Instrumental solo

Come down from that bough.

Come down from that bough.
BLOOD FROM A CLONE

Words and Music by GEORGE HARRISON

Medium Rock beat

They say they like it, but now in the market it
I hear a clock ticking. I feel the nit-picking.
There is no sense to it, pure pounds and pence to it.

G D G D G D G

A D A D A D

A D A E

may not go well as it's too laid back.
I almost quit kicking at the wall.
They're so intense, too, makes me amazed.

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You need some oom-pah-pah, nothing like Frank Zappa.
There seems a confusion, under the illusion
Don't want no music, but they're making you sick with

And not New Wave. They don't play that crap. Try
that they know just what will suit you all.
some awful noises that they get played by

beating your head on a brick wall,
Beating my head on a brick wall,
beating their heads on a brick wall,
hard like a stone,
hard like a stone,
hard like a stone.

Don't have time for the music. They want the
Ain't got time for the music. They want the
Ain't no messing 'round with music. Give them the

blood from a clone.
blood from a clone.
blood from a clone.
Where will it all lead us? I thought we had freed us
from the mundane. Seems I'm wrong again. Could be they lack roots. They're
still wearing jack-boots. They're marching somewhere in the pouring rain.

Three times

Beat-ing my head on a brick wall, hard like a stone...
Ain't no mess-ing 'round with the music. Give them the blood from a clone.

Don't have time for the music. They want the Repeat and fade

Ain't no time for the music. They want the
BEAUTIFUL GIRL

Words and Music by GEORGE HARRISON

Bright 4, with a moderate C feel

Never seen such a beautiful girl; got me shakin' inside,

Calling on me from deep within her

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eyes. Not the kind you go hand-

ing a round, want to keep her right there.

But this love, it don't come as no surprise.

And when I saw the way that she smiled at me,
I knew it there and then that she was A-one.
I knew it there and then that she was A-one.

And then I felt the way she was touching me
And when I felt the way she got through to me

was something I had known I was waiting upon.
was something I had known I was waiting upon.
Never seen such a beautiful girl; had me quickly untied.
Never seen such a beautiful girl; got me shaking inside.

Calling to me she made me realize,
calling on me from deep within her eyes.

Not the kind that is lost
Not the kind you go looking around,
she has always been there.

want to keep her right there.
a lover needed for this soul to survive.
But this love, it don't come.
BLOW AWAY

Words and Music by GEORGE HARRISON

Moderately

D   Bm7    F#m7    A7sus4    A7

D   Bm7    F#m7

Day turned black;     sky ripped a-part;     Rained for a year till it
Sky cleared up;     day turned to bright;     Clos-ing both eyes, now the
Wind blew in;       cloud was dis-persed;     Rain-bows ap-p ear-ing, the

A7sus4    A7       D         Bm7

Damp-ened my heart.  Cracked some leaks; the floor-boards caught rot.
Head filled with light.  Hard to re-mem-ber the state I was in.
Pressures were burst.   Breez-es a-sing-ing, now feel-ing good.

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About to go down, I had almost forgot.
Instant amnesia, Yang to the Yin.
The moment had passed, like I knew that it should.

All I got to do is to, to love you. All I got to be is
be happy. All it's got to take is some warmth to make it blow a-
way, blow away, blow away.
All I got to do is to,
to love you. All I got to be is

be happy. All it's got to take is some warmth to make it blow a-

way, blow away, blow away.

1.  2.  3.  

D.S. & fade
BREATH AWAY FROM HEAVEN

Words and Music by
GEORGE HARRISON

Slow half-time feel

With pedal

In another life,
I woke up dreaming with

2nd time: Instrumental solo
a sigh, as the morning

light was painting whispers of a joy.

Solo ends And I was in the candle-lit

bedroom,

li ness,
enchanting beauty shimmering magically,

a wounded tiger on a willowy path,

like an iridescent cloud being blown by a westerly

like an opalescent moon all alone in the sky of a foreign land.

She can move your soul without you knowing.
She can take the breath away from heaven.

Ooh, ah.

D.S. al Coda

CODA

She can take the breath away from heaven.
She can move your soul without you knowing.
She is like an everlasting blossom.

She can take the breath away from heaven.

Repeat and Fade

Optional Ending
CHEER DOWN

Words and Music by GEORGE HARRISON
and TOM PETTY

Moderately

D

Gm6

I can see____ by your grin-

A

D

that you’re trem - bling____ within.

C

Gm

D

Gm

It’s all o - ver town; cheer down.

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And the smile on your face.
is sometimes out of place.
Don't mind; no frowns. Cheer down.

If your hair should fall,
When your shares should crash,
you'll get by,
even without getting a rash.

There's no tears if your doc—
to be shed;
I'm gonna love you instead.
I want you around; the world loves a clown; cheer down.

To Coda

cheer down.
I want you around.

cheer down.

Play 11 times ad lib.
CRACKERBOX PALACE

Words and Music by GEORGE HARRISON

Moderately

I was so young when I was born,
While growing up or trying to,
Instrumental

And by the time of my first dawn,
I looked around for someone who

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they said: I welcome you to Crack-er-box Pal-ace;

Some-one said: While you're a part of Crack-er-box Pal-ace,
And we welcome you to Crack-er-box Pal-ace:

we've been ex-pect-ing you.
You'll bring such joy in

do what the rest all do.
You'll bring such joy in

we've been ex-pect-ing you.

Crack-er-box Pal-ace: no mat-ter where you roam, know our love is true.
Crack-er-box Pal-ace may have no oth-er choice than to de-port you.
Crack-er-box Pal-ace: no mat-ter where you roam, know our love is true.
Some times are good; some times are bad.
That's all a part of life.

And standing in between them all,
I met a Mister Grief...
and he said: I welcome you, to Crack-er-box Palace;

was not ex-pect-ing you. Let's rap and tap at

Crack-er-box Palace: know that the Lord is well and in-side of you.

D.S. & al Coda
And we
Coda

You'll bring such joy in Crack-er-box Pal-ace; no mat-ter where you roam,

know our love, know our love is true.
CIRCLES

Moderately fast

Words and Music by
GEORGE HARRISON

Friends come and friends go as I go round and round in circles.

Love someone, change your mind.

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Decide he was a swine as you go round and round
in circles.
He who knows does not speak.
He who speaks does not know.
And I know that
I go round in circles.
Dis-like some-one and will not bend.
Lat-er they may be-come your

best friend as life it goes a-round in

cir-cles.

Those cir-cles.
Those circles.

Soul takes on a body, with each birth we make our date. With life and death along the road, the soul re-in-car-nates. The show goes round and round...
When loss and gain and up and down becomes the same, then we stop go'n in circles.

Round and round (in those) circles.
Round and round and round

Em

circles.

Bsus/F#    Esus2    B/D#    B

Those circles.

(Lead vocal ad lib. on repeat)

Optional Ending

Repeat and Fade
Cloud Nine

Words and Music by
GEORGE HARRISON

Moderately

Gm

Dm

Gm

F/G

Gm

N.C.

Have my

love;

time;

it fits you like a glove.

I'll show you Cloud

Nine.

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Join my dream, tell me yes. Bail out should there be a mess. Take my smile and my heart; they were yours from the start. The pieces you don't need are mine. Take my pieces to omit are mine. Have my love; hope, use it while it does may-be e-ven share you good. a joke. Share my highs, but the times that he hurts, If there's good to be shown, you may make
I'll see you there on Cloud Nine.
While you're out looking for Cloud Nine.

Instrumental solo
Solo ends Take my (Ooh, Cloud Nine)
DARK SWEET LADY

Words and Music by GEORGE HARRISON

Moderately

My dark, sweet lady,
My dark, sweet lady,

you really got to me.
your heart so close to mine.

You gave me everything.
you shine so heavenly,
I've really fallen.

You came and helped me through when I'd let go.

You came from out the blue.

Never have known what I'd done without you.
Coda

and I love you dearly,

my dark, sweet lady.

Slower
DEAR ONE

Moderately, smoothly

Dear One near me,

truth assessed.

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A  A7  D(add E)  E7  E7sus4
Re - born,  world - wise.

A  D
mind  at  rest.

A  A7  D(add E)  E7  E7sus4
True  Dear  One  heart  show  you,
(mp)  sow

A  D(add E)  A
God  sim - has  blessed.
ple  Grace.

Your  Move
A7         D (add E)       E7         E7sus4

soul me whis toward pers, Thee

A         D         No chord

love with con fessed, pace, 

each

E7         A         E7

My spirit sings to you now; creation stands

mf

A         E7

—at your feet. My feelings call to you now;
Dear One, I love (a) you.
You hear my spirit sing to you; you see creation at your feet.

You feel my feelings calling you; you know, Dear One,

I love (a) you.
DEVIL'S RADIO

Words and Music by
GEORGE HARRISON

Driving Rock
NC.

With pedal

\[\text{G} \quad \text{B5} \quad \text{G} \quad \text{E} \quad \text{G}
\]

(Gossip, gossip, gossip.)

I heard it in the night,
I hear it through the day,

words that thoughtless speak,
airwaves getting filled

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like vultures swooping down below on the

devil's radio.

(Oh yeah, gossip.)

He's in the clubs and bars,
He's in your T. V. set;
E   G   B5   G   E   G

B5   G   E  A
Oh yeah.  Oh yeah.  It's white and black, like industrial waste, pollution of the highest degree.

E
You wonder why I don't.
hang out much; I wonder how you can't see.

He's in the films and songs, and all your magazines.

It's everywhere that you may go, the

devil's radio. Guitar solo
Solo ends
(Oh yeah, gossip.

sip.  Gossip.

oh yeah.)
Run thick and fast, and no one really sees quite what bad it can do.

As it shapes you into something cold, like an Eskimo igloo.

It's all across our lives; can creep up in the dark, make
like a weed, it's spread
us hide behind shades,
till and
nothing else has space to grow,
the devil's radio.

the devil's radio. (Gos-

Oh yeah, gossip. oh yeah. Gossip, gossip, gos-
gossip. Oh yeah, I heard you on the secret wireless, gossip.

B5
you know, the devil’s radio, child. Yeah.

Gossip.

Gossip, gossip.)
_eye__ay._Sy-a__te__lee_ay_vee__show._

Mid-night sun-shine si-lent thun-der._Sky_
Wak-ing while you're still deep sleep-ing._Find_
Greed-y feel-ing, wheel-ing deal-ing._Los-

as black as day._
ing you're not here._
ing what you won._

On-ly a dream a-way._
Watching a dream ap-pear._
See the dream come un-done._

Tumbling through a thousand centuries.
Stumble you may with the elementary.

You don't know where you'll land.
 Lucky you got so far.

In mythology.
Is apologies.
Treasures of his story
to be found
Measure the mystery
and astound

near the legends of time.
All the
Still the

hand i works remain there.
hand i works remain there.

D.S. al Coda
(take 2nd ending)
Only a dream a way.
CODA

On - ly a dream a - way.

Oh ry in eye aya.

_ eye ay._ Oh ry in eye key ooh lay._ Ka Lay ooh

lau ee. Oh ry in eye aya. Say a te lee ay vee show.
In out, hot cold, up down, young old. What

a lot to do.

Sharing a dream with you.

eye ay. Oh ry in eye ay. Oh ry in
Em Em/D C D7 G D

eye key ooh lay.

Ka Lay ooh lau ee. Oh ry in

Bm Em Em/D F7 D/F#

eye ay. Sy-ate leec ay vee show.

Oh ry in

G D Bm Em Em/D

eye ay. Oh ry in eye ay. Oh ry in eye key ooh lay.

C D7 G D Bm

Ka Lay ooh lau ee. Oh ry in eye ay.
FASTER

Words and Music by GEORGE HARRISON

Moderately bright

Chose a life in circuses;
Now he moved into the space
that the special peo-
est end,
push-ing him-self to all ex-temes. Made it.

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People became his friend.
Now they stood and no -

is no -
ing in.
want - ed to be a part of it.
Some had hoped to see him fall.

Pulled out some poor ma - chin - er - y. So he worked till the piec - es
Fill - ing their hearts with jeal - ous - ies, cra - zy peo - ple with love so

fit.
The people were in -

draw.
trigued. His wife held back her fears.
why. His wife held back her fears.

The head-lines gave ac-
So few have e-ven

claim. He'd re-al-ized their dreams.
clai

A(no 3rd)

Fast-er than a bul-let from a gun,
he is fast-er than ev'-ry-one.

A(no 3rd)

Quick-er than the blink-ing of an eye,
you could miss him going by. No one knows quite how he does it, but it's true, they say: He's the master of going faster.
I know you're in the sun;
You call me in the night,
I know you're close to everyone,
but hide behind the day.

Try one light;
At times, it's like you don't have a hold on me,
and blowing like the wind, you don't let me see.
I see you in love;
You know I feel the pain;

I see you in the moon above.
I'm tired of playing games with you.

But I want to know that you've not
thought there's nothing else at once.

lost the sight of me.
that would set me free.

You know I need you;
You know I love you;
you know I love you.
If I'm not with you, I'm
you know I need you.
If I can't be with you, I'm

not so much of a man;
I'm like a fish on the sand.

No use to no

one else; I'm all dried up.
watching all our lives go by. I can't believe you want to see me crying. I hold you in my heart.

I know that you're a part of me. But it's a must to know that you love me too. I look you in the eye;
you're swimming by my tears drops...

But I want to know for sure that you'll let me see.

You know I want you; you know I need you; you know I love you.
If I'm not with you, I'm not so much of a man; I'm like a fish on the sand.

I'm a fish on the sand.

Not so much of a man.

more a fish on the sand.
GONE TROPPPO

Words and Music by GEORGE HARRISON

Moderately

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

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There he, sit-

There he, sit-

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There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-

There he, sit-
He smile, mucho in a sunshine.
Good time, drinking on me bottle.
Night life, the high wide
counting de fruit bat.
moreton bay fig.
Trop-po, gone
trop-po.
Trop-po, it's
time you know I gone trop-po.
Plant me
Quite like,
in
---
de hel - i - con - a. No thank,
ain't seen a sun - set. Could be
meeting de peo - ples.
---
Wake me,
Sun hot,
eyou don't got a back - ache.
---
much on the bod - y. Trop - po,
ver - y a peel - ing.
much on the bod - y. Trop - po,
gone
CODA

F

- po. Oh, trop-po, gone

C

F

trop-po. Trop-po,

it's

C    G    C

time you know I gone trop-po.
Gone trop-po.

(Lead vocal, lead guitar ad lib.)

Optional Ending

Repeat and Fade
GOT MY MIND SET ON YOU

Words and Music by RUDY CLARK

Brightly

I got my mind set on you. I got my mind set on you.

mf

F C7 F

I got my mind set on you. I got my mind set on you.

Got my mind set on you. But it's gonna take mon-

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ey.

a whole lotta spending money.

It's gonna take plenty of money
to do it right,

child.

It's gonna take time,

a whole lotta precious time.

It's gonna take
F  Bb  C  F  Bb

pa - tience and time, mm. to do it, to do it, to

F  Bb  F  Bb  F

do it, to do it, to do it, to do it right, child.

Dm  A7  Dm  Dm

I got my mind set on you. I got my mind

F  C7  F  Dm  A7  Dm

set on you. I got my mind set on you.
I got my mind set on you.
And this time I know it's real,
the feeling that I feel.
I know if I put my mind to it,
I know that I really can do it.
I got my mind set on you.
do it, to do it right.

Dm    A7    Dm

I got my mind
I know if I put my mind to it.
I know that I really can do

But it's gonna take mon-
do it, to do it right.

Set on you. Set on you.
ahh.

Yeah,

I really, really love you.

I really, really want you.

No body else will do.

That's why I love you. That's

why, why, why. Yeah

why. Well,
babe you know I love you so. I'd pay the world if

you could know. (And) when I see you com' in' down the street my

heart skips a beat.

I really really need you but yet you play me for a
fool.

Why do you do me like you do, do, do?

Yeah, aah, ahh,

ahh, ahh, aah, ahh,

Bm E7

D.S. al Coda

aah.
Why do you do me like you do, why,

Yeah, ahh, ahh, ahh, ahh,
Welcome to Slovenia. Not past Armenia. Welcome to Lourdes and lay.
Home-made Athena, handed on Plato. Hole in my Socrates.
Left side of Turkey,
I came Acropolis
Run 'round near Fiji,
Monty Pythagorus

you'll find Greece.
who sees Greece.

D.S. al Coda (no repeats)

CODA

E
Esus
E
C#m
F#m
E
Esus
E
C#m
F#m
HERE COMES THE MOON

Words and Music by GEORGE HARRISON

Moderately slow, in 2

D7

Ev-'ry-bod-y's talk-in' up a storm,
Impulse always quick-ens when it's full.
Looks like a lit-tle broth-er to the sun,
Breath is al-ways tak-en when it's new.

Act like they don't no-ticed it, but here,
as it turns my head a-round me. Yes,
or moth-er to the stars at night. And here,
Enhance up-on the clouds a-round it. Yes,
Here comes the moon, the moon, the moon,

it is, and here it comes.

it does, and here it comes.

it is, and here it comes.

Here comes the moon, the moon, the moon,

the moon, the moon.

Here comes the moon, the moon, the moon,

the moon, the moon.

Oh, yeah.

Here comes the moon, the moon, the moon.
the moon, the moon.
Oh, yeah.

God's gift

see that's moving up there into the night.
Though dark,

the mirror in the sky reflects us our light.
Here comes the moon, the moon, the moon, the moon, the moon.

Oh, yeah.

Repeat and fade
HONG KONG BLUES

Words and Music by
HOAGY CARMICHAEL

It's the story of a very unfortunate

colored man who got arrested down in old Hong
Kong.
He got twenty years' privilege taken away from him when he kicked old Buddha's gong.

Now he's poppin' the piano just to raise the price of a ticket to the land of the tree.

Well, he
E
B7
C#m
G7
G
C#m
G
C#m
G7
C#m
C#m/B

says his home's in Frisco where they send the rice, but it's
really in Tennessee. That's why he

says:  
"I need someone to

love me. I need someone to carry me home..."
to San Francisco and bury my body there.

I need someone to lend me a fifty-dollar bill, and then I'll leave Hong Kong behind me for happiness once a-
gain.

Won't some-body believe,

I've a yen to see that bay again?

Every time I try to leave, sweet

Opium won't let me fly away. I need someone to
love me.
I need some - bod - y to

car - ry me home to San - Francisco

cis - co and bury my bod - y there.

kicked old Bud-dha's gong.
IF YOU BELIEVE

Words and Music by GEORGE HARRISON
and GARY WRIGHT

Moderately bright

You can worry your life away with not knowing what each
Too many troubles you can't control to get you falling into
new the day may bring to you.
the holes they dig for you.

Or take each day as it goes on;
Get up; you have all your needs. Pray
wake up to the love
give up, and it all

that flows around you.
recedes away from you.

If you believe,

if you believe in you,
ev'rything you thought is possible. If you believe,

if you believe in me,
all your love's reflected back

when you believe.

1.

D. S. $ and fade
to you. If you believe,
JUST FOR TODAY

Words and Music by GEORGE HARRISON

Slowly

Just for today, I could try to live through this day

With pedal

only, not deal with all life's problems, just for today

If just for one
night, I could feel not sad and lonely, not
be my own life's problem, just for one night.

If just for today, I could

try to live through this day only, not deal with all life's
Just for today.

Instrumental solo

Solo ends
Someone's driving
Some-one's driv-ing
a Four-Fifty,
a six-wheel-er;
and his friends are
seems the world is
so wild.
all blurred...
They're still in their
Knows he's in a
stick shift-ies;
show steal-er
they feel they have much
with a sound that's un-
more style, but I've found:
compared, and I've found:
It's all up to what you value down.
to where you are.
It all swings on the pain you've gone through

getting where you are.
It's all up to what you value in

your motor-car.
It all rests on what it's cost you

getting where you are; it's what you value.
LEARNING HOW TO LOVE YOU

Words and Music by
GEORGE HARRISON

Moderately, smoothly

Am7

Abm7 Gm7

Gb7+9

No chord C7 F Fmaj7

While all is still in the night

F7

Cm Cm(maj7)

and silence starts its flow
become or disbelieve

me.

Left alone with my heart, I'm

learning how to love you. While

waiting on the Light, how
patience learned to grow.

dear or could relieve me.

Left alone with my heart, I

know that I can love you.
Love you like you may have never been
move you more ways than you have been to a point
in the time where we see so much more than the ground
that we touch with each step so un
sure.

As tears drop cloud the sight,

your eyes may never know.

No truth could ever

fear me. Left alone with my heart.
learning how to love you.

Coda

And left alone with my heart,

learning how to love you.

N.C.
You are the
You are my love. You send the rain and bring the sun. You stand a-

One. Guitar solo ad lib.

lone and speak the truth. You are the breath of life itself, oh yes you are. You are the

C

One. You’re in my dream. I hold you there in high esteem. I need you
more, each step I take. You are the love in life itself, oh yes you are. You are the

(2.) Solo ends They call you Christ, Vishnu, Buddha, Jehovah. All that is real.

You are the essence of that which we taste, touch and feel. You are the

Creator of all.
One, no matter what. You are the real love that I've got. You are my friend, and when life's through, you are the light in death itself, oh yes you are.

D.S. al Coda

You are the yes you are. You are the One. You are my love. You send the rain and bring the sun. You stand alone. You speak the
truth. You are the breath of life itself, oh yes you are.

The breath of life itself, oh yes you are.
LOVE COMES TO EVERYONE

Words and Music by
GEORGE HARRISON

Medium Rock beat

\[ C\#m7 \quad F\#m7 \quad Bm7 \quad D/E \quad E7 \quad C\#m7 \]
y way out at all.

ers rains, but it pours.

Still it only takes time till love

comes to everyone.

For

There in your heart,
something that's never changing,

ing,
al ways a part of

of
something that's never aging. That's in your heart.

It's so true, it can happen to you all.

There; knock and it will open wide, and it on-

D. S. (instrumental) and fade

ty takes time_ till love_ comes to ev ry-one.
They say I'm not
I know some-
what I used to be.
All the same,
I'm hap-
be-yond words. Bea-

Moderately
- pi - er than a wil - low tree.  
Shine or rain, sit -

- ti - ful feel - ing in my soul.  
SoundsI’ve heard like

- ting here by a stream.  
Mmm, there’s noth - ing I’d rather feel

hum - ming - birds in a dream.  
Mmm, that mys - ti - cal one I knew

in this - world.  
You - and your sweet ser - en - is re - turned.  
Lull - ing me with those rain-

- ty - rock - ing me.  
Melt - ing my heart a - way.

- cloud eyes.  
Tak - ing me, melt - ing my heart a - way.
I am, yes I am, I know what I feel.
You came in my life and made me more real.

I know whatever we may have been.
in past times has sorted the truth out from the rest.

Win or lose, I always knew you'd be there. Mmm, you an-

swer my deepest prayer in a song. Sim-

tical one I knew is returned. Lull-

mering slow hand flowing clear-

ing me with those rain cloud eyes. Moving me, melt-

To Coda
I'm, yes I am. I know what I feel. You came in my life.

made me more real.

Mmm... that myst...
Taking me, melting my heart away.
F#m7

Em7

Bm7

F

C

G

F

C

(Smoky,)

G

A7

D

Smoky, ooh.)

(End solo)

Throughout my life
-times I'd hesitate.

Em7
I'd feel some joy but before I'd show my thanks

Gmaj9
it became too late.

D
But now all the way I want to find the time.
And stop to say I want to

thank you Lord for giving us each new day,

thinking back over so many years.

Love that’s filled my
ears. I want to thank you Lord for giving us Pure

Gmaj9

Smoky. Ooh, and

F#m7

any-one who hears that voice so free. He

Em7

really got a hold on me. And I thank you Lord for giv-
-ing us  Pure  Smokey.

Pure

Ooh,  Smokey,

Smokey.

Ooh,  Smokey,

Pure  Smokey,

Dmaj7

(Guitar solo ad lib.)

F#m7
Em7

Bm7

Gmaj9

F C G A7sus

Dmaj7

F#m7

He’s singing it so sweetly like no one else can do.

Em7

Al - ways try - ing some - thing new.

And I
Bm7  Gmaj9
thank you all for giving us Pure Smokey.

Dmaj7
And anyone who hears, hears that

F#m7  Em7
voice so free. He really got a hold on

Bm7
And I thank you Lord for giving us Pure
Smoky, Smoky, ooh.

F#m7

Em7

Bm7

Gmaj9

Dmaj7

Dmaj7#11

Thank you Lord.
NOT GUILTY

Words and Music by GEORGE HARRISON

Moderately

Em7    Em6    Cmaj7/E   Em    Em7    Em6

Not guilty

Cmaj7/E   Em

Not

Am    Am/G    F#m7

guilt y

guilt y

Not

Not

get ting in your way

B     Em

be ing on your street,

getting

look ing like a freak,

getting

not

underneath your

day.

Not

Not

making friends with every

Sikh.

Not

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Am Am/G F#m7

guilty, guilty, guilty and I'm not here for the rest. No use handing me a writ-

for leading you astray while I'm on the

B Em

try'n' to steal your vest. Doo doo doo.

try'n' to do my bit. Doo doo doo.

road to Man-da-lay.

B G Dm

E

I am not trying to be smart; I only want what I can get.

I don't expect to take your heart; I only want what I can get.

I won't upset the apple cart; I only want what I can get.

Gsus Gm

I'm really I'm really I'm really
sor ry for your ag ing head, but like you heard me said, I'm not
sor ry that you're un der fed, but like you heard me said, I'm not
sor ry that you've been mis led, but like you heard me said, I'm not

guilt y.
guilt y.

Ooh, ooh,
Ooh, ooh,


SAVE THE WORLD

Medium Rock beat

We've got to save the world.

Someone else may want to use it.
Greenpeace, they've tried to diffuse it.
Someone's children, they may need it.

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So far we've seen but dog food salesmen
this per-
the

plan-et's rape. How we've ab-
sist un-kind-ly to har-
s big bus'-ness of ex-tinc-tion bleed it.

We've got to save the world.
We've got to save the world.
We've got to save the world.
The Russians have the biggest share,
The armament consortium,
We're at the mercy of so few,

with their long fingers everywhere.
And now they've bombs in our
they're selling us plutonium.
Now you can make your own.

with evil hearts determined to reduce this planet in

er space with laser beams and atomic waste.
H bomb right in the kitchen with your mom.
to hell, then find a buyer and make quick sale.
Rain forests chopped for pa-
Nu-clear power that costs.
To end up on a hap-

per towels, One a-cre gone in ev-
you more than an-
y note, thing you've known be-
like try-ing to make con-
crete float,

Our birds and wild-life all de-
the half-wit's an-swer to a need-
is ver-y sim-ple, know-
to keep-some mil-
for can-
God in your heart lives.
We've got to save the whale. We've got to save the world.

Someone else may want to use it. It's time you knew.
how close we've come. We're gonna lose

it.

We gotta save, we gotta save, we gotta save the

world.
SEE YOURSELF

Words and Music by GEORGE HARRISON

Moderately slow, with a beat

It's

A  D  D/C#  B7  A

em7

easier to tell a lie than it is to tell the truth,
easier to give a sigh and be like all the rest

It's who

A  em7

easier to kill a fly than it is to turn it loose,
stand around and crucify while you do your best.

It's
Easier to criticize somebody than to see

Easyer to see the books upon the shelf than to see

Yourself. (Oo.)

It's

Easier to hurt someone and make them cry than it

Is to dry their eyes.

I got tired...
of fooling 'round with other people's lies, rather I'd

find someone that's true. It's

easier to say you won't than it is to feel you can. It's

easier to drag your feet than it is to be a man. It's
Easier to look at someone else's wealth than to see yourself.

It's easier to see the books upon
the shelf than to see yourself. (Oo.)

It's easier to criticize somebody.

y else than to see yourself.

(Oo.)
Moderately

Male lead: I can't understand how I've gone astray; should be sailing away on a liner. I was knocked on my back on a dock at Yangtse. It's a hell of a way to see Chi-

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Female lead: You must be crazy; and you got no money; and you’re a liar.
and it seems like madness.

Male lead: My straits are dire; from the, the wok into the fire.
Back streets so crowded that no room to swing a cat.
I'd like to trust you, but I've broken my rickshaw.
I'd like to know you, but you're acting so coolly.

Sometimes there's no hop-in' in chasing opium. I'd
I'm finding I'm pursued by evil looking dudes. It's

I like to love you but I'm not sure what's in your eyes.
I'm getting hot for me, like tofu when it deep fries.

Mm, Shanghai Surprise.
Oh, Shanghai Surprise.
Female lead: Whatever you're sayin'.
But, baby, you look_
I want it any way in'. Like any common crook, been hangin' round like a kid at your back door. Real shady places. You could be kinder, and show me Asia Minor. While you assess me, why not try to impress me?

I'll let you love me, let you see what's here in my eyes. Step over here, let me see what's there in your eyes.

Shanghai Surprise.
You must be
Male lead: I

don't un-der-stand how I got de-layed; I should be sail-ing to-day on the lin-

er.

Was kicked in the ass on a dock at Yang-tse. It's no
way for a man to see China. But I'm ready.

Female lead: You must be crazy.

but you're a tryer.

Male lead: My straits are dire; from the, the wok into the fire.
I'd like to meet you, but I've broken my chopsticks.

Sometimes there's no hop-in' in chasing promises. I

wanna love you, thought it could prove to be unwise.

Shanghai Surprise.
Female lead: Whatever you're sayin', I'm wanting any way in.
Dm7      G7      C      G/B  Am  Em/G  Dm7  G7

Been hang-in' round for a ride on your rickshaw. You may correct me;

Dm7      G7      Dm7  G7

now that you've inspected me, come over here, let me

C      G/B  Am  C/G  Em

feel you cut down to size. Oh, Shanghai Surprise.

Am7      D7  Am7      D7

Male lead: My straits are dire from the, the wok into the fire.
I'd like to know you, but I'm not really social.

Sometimes it's no joke; I can't cope with opium. I'd

like to love you, but I'm not sure what's in your eyes.

Shanghai Surprise.
Female lead: And you got no money; but you're a tryer.
Easily

I ate it, and at
fell in love with
once my eyes could see you.
my soft-hearted Hannah.

No sooner had I sopped it down,
She entered right in through my heart.
I felt so far off
And now, although we're

from the ground I stood on.
miles apart, I still feel her.
My legs seemed to me like high-rise buildings.
She lives beneath the crater in the meadow.

My head was high up in the sky.
She grows among the fruit and grain.

My skin, the sun began to fry like bacon.
You can meet her after heavy rain has fallen.
And then some-body old appeared and asked had I come far, and
Seven naked native girls swam seven sacred pools. Lone

hadn't they just seen me up on Haleakala. I
Ranger smokin' doobies said, "You're breakin' all the rules. You'd

kept on body surfing to pretend I hadn't heard. There was
better get your clothes on or else there'll be a row. If it

someone there beside me swimming like Richard the Third. And I'm still
wasn't for my sun-stroke, I would take you on right now." And I'm still
SOMEPLACE ELSE

Words and Music by GEORGE HARRISON

Slowly

You got into my life; I don’t know how you found me, but you did. It stopped me heading someplace else.

Toks me a while to say, “Wish you belonged.” Won’t let go. Maybe you’ll let

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to me."
me know
And now I'm
that you'll be
sad-den ed
like 
I've nev - er
been, 
re-
gret - ting
that we'll leave.
And for a while.
you could com-
fort me, and hold me for some time,
I need you now.

to be beside me, while all my world is so untidy.

to be beside me, while all my world is sad and crazy.
Loneliness, empty faces. Wish I could leave them all in some place else.

I hope you. Instrumental solo

Amaj7 A C# D

1 A

Ddim7 A

N.C.

2 A

N.C.

Ddim7/A A

A

Solo ends
And for a while, you could come

Fort me, and hold me for some time.
I need you now.

to be beside me, while all my world is so untidy.

Loneliness, empty faces. Wish I
could leave them all in some place else.

I think I'm gonna leave them all in some place else.
SOFT TOUCH

Words and Music by
GEORGE HARRISON

Moderately bright

A

D

A

D

G/D

D

Bm
Bm/A
Gm7-5
Gmaj7
Bm/F#
Em7

Bm

Bm/A

G#m7-5
Gmaj7
Bm/F#
Em7

Bm

A
You're a soft touch, baby,
As a cool wind blows me,
like a snowflake falling,
all the tree-tops whisper

My whole heart is melting.
to your soft touch, baby.

As a warm sun rises,
As a new moon rises,
in to joy I'm sailing
those ideas of heaven

To Coda

...
Eyes that shine from depths of your soul,
fixed by their charm, take my control.
Love so sweet as the ocean is wide,
caught by your waves and drawn to your side.

1. A

D.S. (lyric 1) al Coda

2. A
TEARDROPS

Medium Rock beat

Words and Music by GEORGE HARRISON

No chord

mf

Tear-drops, do do do do do. I've had my share of crying buckets full of
tear-drops, do do do do do. So hard to take...

I got a soaking with those tear-drops, do do do do do

do, and it feels like I have taken over from the rain.
In the heart of the lonely man,
In the eyes of the lonely one,
in and out of love,
ev'rything is cold,

more often than most
and hopeless that he
others can
looks up on.

He walks the streets like the losers in some lover's game.
He needs a friend, a lover who can comfort him.

And talks so sweet, but the news is always
His deeds, offend.
He knows that he has
much the same.
brought on him.
TEARS OF THE WORLD

Words and Music by GEORGE HARRISON

Moderately

N.C.

Dm  Bb/D  Dm6  Dm7  bb  G7/B

F  A7  Bb  A7  F  A7

Dm  A7  Dm  A7  Dm  Bb/D

Warmongers terrify us all.

Dm6  Dm7  Bb  G7/B  F/C  A7

Our leaders heed us to the call.
Stone-walling, voices calling. Drowning in the tears of the world.

Big business calling every tune.

Polluting here and to the moon. All nations, cons-

ervations. Drowning in the tears of the world. But your life's
worth saving.
been sleeping.

We should start behaving.
Has your heart been weeping.

Like the truth's been told by saviours throughout time.
Over all unrighteous action in a world.

Your downfall, bring it on yourselves.
All warnings fall
Where bad jazz seems all they're laying down?
No use in turning

up on deaf ears.
Their scorn compounding our worst fears.
You'll feel the heat as you fry.
No way out, hopeless souls shout. Drowning in the tears of the world.

Try your best. You'll find no rest. Drowning in the tears of the world.

Drowning in the tears of the world, tears of the world.
Dm
Bb/D
Dm6
Dm7
Bb
G7/B
F/C
A7
Bb
A7
F
A7
Dm
A7
Dm
D.S. al Coda
CODA
Dm/C

Where's your love

Bb
A7
F
A7
Dm
A7
It's a sure bet each pays his debt.

Drowning in the tears of the world.

(Ad lib. guitar solo)

Optional Ending

Repeat and Fade
THAT WHICH I HAVE LOST

Moderately bright, in 2

He's fighting the forces of the darkness, I'm I seemed lost, a light from Heaven, don't have time to listen

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tation, false - hood and mor - tal - i - ty which
break - ing. A flash. In - ward il - lu - mi-
to him. You're too bus - y fight - ing rev - o -

bar - him the way back in - to the high - er world
na - tion en - riched his life more than an - y words can
lu - tions, that keep you back down in the low - er world.

tell. He stood there, life re - newed fresh as
Your mir - rors of un - der - stand - ing, they need
not rain. Scales know. No law of action taking
cleaning. were falling from his eyes a-

refuge inside himself, and he's
gain, the bolts of his prison opening. He's
de sire before pure light will re-

say ing: "I need some-one to show me,
saying: "I found some-one who showed me,
fleet in them. You need some-one to show you,
illuminating my consciousness,
illuminated my consciousness,
illuminated your consciousness,

remove the dark from inside me
removed the dark from inside me
removed the dark from inside you

give me that which I have lost
given me that which I have lost
give you that which you have lost.
THAT'S THE WAY IT GOES

Words and Music by GEORGE HARRISON

Moderately

There's a man talking
There's a man talking

on the radio. What he's saying I don't really know.
of the promised land. He'll acquire it with some krugerrand.
G     D7
Seems he's lost some stocks and shares, stops and stares.

C     G     C/G    G
He's afraid I know. He can stoop so low.

D7     G     D7
That's the way it goes.
There's an actor who hopes to fit the bill, sees a shining cit -
C
y on  a hill.
G
Step up close and

D7
see he's blind,  wined and dined.
C
All he has is posed.

G C/G
And that's the way it goes.
G D7

C
There's a fire that burns away the lies manifesting in the spiritual eye.

Though you won't understand the way I feel. You conceal...
all there is to know.
That's the way it goes.

That's the way it goes.

That's the way it goes.

That's the way it goes.
That's the way it goes.

(Lead vocal and guitar ad lib. on repeat)
Your smile, it comes back to me;
And now that it's shining through,

and whatever you may say,
don't let it stop;

never fade away,
never fade away,

As we gotta get out in this world together,
If we gotta be in this life forever,
then we might as well stop,
then we'd better be tak-

to make some changes.

If that's what it takes, then I

 gotta be strong; don't wanna be wrong, if
that's what it takes. The closer I get into that open door, I gotta be sure, if that's what it takes.

Repeat and Fade

Optional Ending

Instrumental solo
THIS IS LOVE

Words and Music by GEORGE HARRISON
and JEFF LYNNE

Moderate Rock

With pedal

Precious words... drift a...

Instrumental solo

way... from the meaning...

change... you forever...

and the sun...

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melts the chill from way out of our lives,
helping us all to remember
what we came here for.
This is love.

this is la la la la la love.
This is love.
Bm(add4)  Em7(add4)  Bm(add4)

this is la la la la love.

1

Em7(add4)

Lit - tle things

2

Em7(add4)  D  F#m/C#

(This is love.)

D  F#m/C#

D  F#m/C#
This is love.
Solo ends Since our problems have been

our own creations,

they also can be overcome

when we use the pow'r provided,
(This is love.)

This is la, la la la love.

this is la la la la love.

Repeat and Fade
Optional Ending
This is love,
THIS SONG

Words and Music by
GEORGE HARRISON

Moderate Rock beat

This

song
tune
riff

has nothing tricky about it.
has nothing bright about it.
ain't try'n' to win gold medals.

This song
This tune
This riff

ain't black or white and as far
ain't bad or good and come ev-
ain't hip or square, well-done.
as I know, don't infringe on anyone's copyright. My expert tells me it's weight.

F#m7
C#m7

right, so.

F#7

song we'll let be. This song is in E:

A/B

As this

E
D
G#m7
C#7

song came to me. This song is in E:

song could well be. This song is in E:

As this

But this
this song is for you and...
that
this song could be you could be...
without you there's no point...

This to this song.

Repeat and fade

Repeat and fade
TRUE LOVE
from HIGH SOCIETY

Moderately

You give to me and I give

to you true love; it's a true

And on and on it will al-

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ways__be____true_ love__true__

love. For you__and I__have__a guard__

ian an__gel on high__with noth__

ing_to do__but to give__
to me, and to give to you

a love forever true;

it's a love forever true...
Medium Rock beat

You dance at the disco-theque.

That's why you look such a wreck.
You don't know how to unwind.

Your face is pale. You look drawn.
Your senses unsatisfied.

Your clothes are dirty and torn.
Take you along on a ride.
You've got that look in your eyes that says you're half alive and you're lost inside.
You've got a way and a stance that says you'll dance the pants off of everyone.
You lost a screw in your head. It shows the way you're led, blind leading the blind.

Meanwhile you're back in your cage, ego'd out on the stage
Then you go back on the floor. You got to get through the door
Nothing can stand in your way. You're living day after day
where the unconsciousness rules.

Do do do do do do do do do do do do do.

You've got yourself in a bind.

Oh yeah,

Oh yeah, unconsciousness rules.
Moderately, with a beat

One! Two!

Back then long time ago when

grass was green,
woke up in a daze,

arrived like strangers in the night.

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(Fab! Doot, doot, doot, doo.) Long time ago when we was fab.

Back when income tax was all we had,

Caressers fleeced you in the morning
The microscopes that magnified
F7  

- ing light,  
   the tears  
        casualties at dawn.

Am  

And we did it all.

B7  

Still the life flowed on.

C/E  

and on.  
(Fab!)

Am6  

Doot, doot, doot,

Fm/Ab  

Doo.) Long time ago when we was fab.

Bb7  

(Gear!)
You're my world you are my on-
But it's all o-ver now, ba-

ly love.
by blue.

And while you're in this world,
the fuzz gon-na come and claim you.

But you mo bet-ter wise
when the buzz gon-na come and take.
(Oo! Doot, doot, doot. Fab!) Long time ago when we was fab. (Fab!)
Like this pull-over you sent to me. (Fab!)
Doot, doot, doot.
Gear!)
And you really got a hold on me.

(Fab! Doot, doot, doot. Gear!) Long time ago when we was fab.
UNKNOWN DELIGHT

Words and Music by GEORGE HARRISON

Moderately

Dm

G7

A

Amaj7

A7

A6

Darkest deep brown eyes I've seen
Sweetest innocence and free
Who have eyes will clearly see

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Angel came into my dream,
God has given you the key,
And no one could disagree.

Like the morning's early light,
To the hearts of everyone,
A treasure of the world.

You freshen all around,
That comes in sight of you,
A child watching it grow.

And with all the love you bring unknown delight,
And with all the love you bring unknown delight,
And with all the love you bring unknown delight.
All the love will bring unknown delight.
WAKE UP MY LOVE

Words and Music by GEORGE HARRISON

Well, You know... it's me...
My life's been... so friends...
I don't have... no friends...

Feel that knocking, won't You let
Can't give up now, let us make
Too much darkness that can swing me down...

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Only want that same thing.  
All I've had's the run around us people fight. I'm bark ing like a hound. 
Not much sense in what they do.  
This is me here, ring some light inside my love. 
I'm clear, I'm crazed.  
All around us people ring some light inside your love.  
That is why I'm calling.  
They do.  
That is why I'm calling for 
I'm bark ing like a hound.  
This is me here, ring some light inside your love.  
I'm clear, I'm crazed.  
I'm call ing.  
I want your love.  
Wake up my love and let it in.
I want Your love. Wake up my love and let it in.
Wake up my love.
Oh, I get tired of need wrong
it, Lord and right.
You can see I need
You more. Your light.
There's this emptiness
And that's me knock
outside. Your door
You know, Lord it's rise
and it's You I'm look
Wake up my love and let it in.
I want to love.  Wake up my
WOMAN DON'T YOU CRY FOR ME

Words and Music by
GEORGE HARRISON

Moderately
No chord

\[ E \]

I'm gon-na leave you here...
I'm gon-na leave you at the sta- tion.

I've got a long way to go, ba-by. Wom-an, don't you cry for me.

Now I can't take no more:

I don't need no com-pli-ca-tion.
I've got a long way to go, baby. Woman, don't you cry for me.

There's no one place I want to be; attachment only hurts me.

A

no one place I want to be; attachment only hurts you.

B

Take care of yourself, baby; c'mon, won't you let me be.

Take care of yourself, baby; c'mon, won't you try to see.
There's just one thing I got to see: that's the
Lord: got to keep him in sight.
Take care of your-self, ba-by; c'-mon, won't you let me be...

E
[Image]
1.
Instrumental

2.
Now, ba-by, here's the door:
I don't need no aggravation.

I've got a long way to go, baby. Woman, don't you cry for me.

I'm gonna leave you here.

I'm gonna leave you at the station.
I've got a long way to go, baby. Woman, don't you cry for me.

I've got a long way to go, baby. Woman, don't you cry for me.
WRECK OF THE HESPERUS

Words and Music by GEORGE HARRISON

Moderate Rock

Bb dim7

G7

Bb dim7

G7

Bb dim7

G7

C/G G7

N.C.

G7

I'm not the wreck of the Hesperus,
I'm not a pow'r of attorney.

C7

G7

C

B7/D#

Feel more like the Wall of China,
but I can rock as good as Gibraltar.
Em  Em/D  A7  B7
Get-ting old as Me-thu-
s'lah.
Ain't no more no spring chick-
en.
Feel tall as the Eif-
been plucked, but I'm

Em  Em/D  Bb dim 7  G7
fel Tow-
still kick in'.
(2nd time only:) (But it's al-
right, it's al-
right.)

Bb dim 7  G7  C/G  G7  N.C.

Em  C7  Am 7
Poi-son pen-
men sneak, have no nerve to speak; make up lies, they leak.
'em out,

Be-hind a pseu-do-nym,
the rot-ten-ness in them

reach-ing out, try'n' to touch me.
Met some Os-cars and To-

nys.
I slipped on a pave-ment oyster.

Met a snake climbing lad-

ers.
Got out of the line.
the same old malady;
what they see is

faulty.
I'm not the wreck of the Hesperus.

Feel more like
Big Bill Broonzy.
Get-tin' old as my moth-

er;
but I tell you, I got some company. (Well it's al-
Writings On The Wall

Moderately bright

Words and Music by GEORGE HARRISON

The writing's on the wall,
There's nothing that you need,
Be careful going home,

brother.
sister.
sister.

Your life is in your hands.
The Lord is in you all.
Be watchful down that road.

It's up to you to see the writing's on the
Life is designed to see the writing's on the
You've got a lot of love, sister. More to
It looks you in the eye,
The music's in the air,
The writing's on the wall,

It's time we stand up tall,
You may have heard it call,
Your life is in your hands.

Go see and understand
the writing's on the
to you that you may see
It's up to you to see
all the time
you thought it would last; your

life, your friends would always be.

Till they're drunk away or shot away or

die away from you.
I hope that you may see
the writing's
on the wall.

poco rit.
YOUR LOVE IS FOREVER

Words and Music by GEORGE HARRISON

Moderately

D

Dmaj7

D

Sublime is the summer-time, warm and lazy.
Re-signed to the winter-times, cold and dreary.

A/D

D

Dmaj7

These are perfect days.
Peering into fire.
like heaven's about here.

flames burning, I know.

But unlike summer came and went,
your love is forever.

But unlike winter came and went,
your love is forever.

I feel it, and my heart knows that.

we share it together.

we share it together.
I feel it, and my heart knows you're the one. The guiding light in all your love shines on. 

The only lover worth it all. Your love is forever.
Am
E7

Doot doot doot. Doot doot doot.

C D7 Ab9 F/G Am D9

Ab9 G9 C N.C. C Fm

Oh, zig zag.

C Fm C Am
all those years ago
don't run away
baltimore oriole
beautiful girl
blood tropn a clone
blow away
breath away from heaven
clear down
circles
cloud nine
crackerbox palace
dark sweet lady
dear one
devil's radio
dreams away
tape
fish on the sand
gone troppo
get my mind set on you
greece
tears of the world
that which i have lost
that's the way it goes
that's what it takes
this is love
this song
true love
unconsciousness rules
unknown delight
wakes up my love
when we was fab
woman don't you cry for me
wreck of the hesperus
writings on the wall
your love is forever
zig zag

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