

SHE'S LEAVING HOME

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

E

♩ = 145



The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of chords. The tempo is marked 'Moderately' and the time signature is 3/4. The key signature has three sharps (F#, C#, G#). The first measure of the bass line is marked with a forte dynamic 'mf'.

E



Bm



F#m7



F#m7/C#



Wednes - day morn - ing as at his five o' - clock, as the
Fa - ther snores as his wife gets in - to her

The second system of the score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics from the previous system. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. The chords correspond to the chord diagrams shown above.

C#m7



F#7



day be - gins. _____
dress - ing gown. _____

The third system of the score shows the final part of the piano accompaniment. The vocal line ends with a long note on 'gins.' and 'gown.'. The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand.

B¹¹B⁹

Si - lent - ly clos - ing her bed - room door, _____
 Picks up the let - ter that's ly - ing there, _____

B¹¹B⁹

leav - ing the note that she hoped would say more, she goes
 stand - ing a - lone at she the top of the stairs, she breaks

§

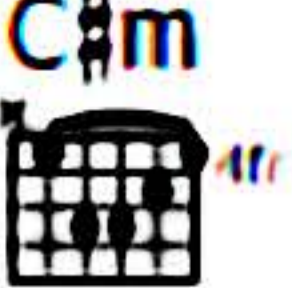

E




Bm



F[#]m⁷

down - and stairs to the kitch - en clutch - ing her
 down - and day cries to her hus - band, "Dad - dy, our
 Fri - day morn - ing at nine o' - clock, she is

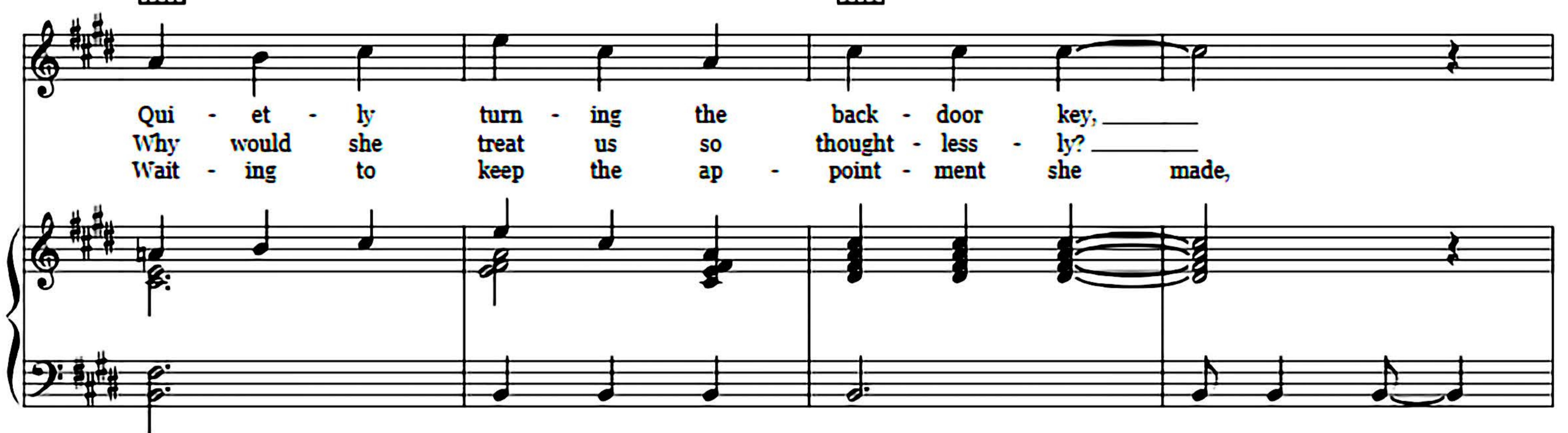
C#m  **F#7** 



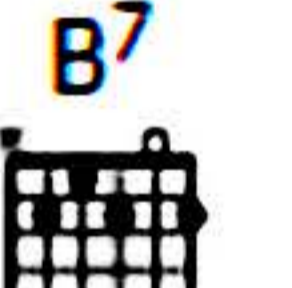
hand - ker - chief.
ba - by's gone."
far a - way.




B11  **B9** 

Qui - et - ly turn - ing the back - door key,
Why would she treat us so thought - less - ly?
Wait - ing to keep the ap - point - ment she made,



B11  **B9**  **B7** 

step - ping out side, she is free.
How could she do this to me?
meet - ing a man from the mo - tor trade.



E



(Background lyrics:)

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a long slur.

We gave her most of our lives.
We nev - er thought of our selves.
What did we do that was wrong?

She _____ is
She _____ is
She _____ is

Piano accompaniment for the first system, showing chords in the right hand and a bass line in the left hand.

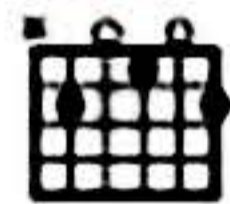
Musical staff with treble clef, key signature of three sharps, and a melodic line with a long slur.

Sac - ri - ficed most of our lives.
Nev - er a thought for our selves.
We did - n't know it was wrong.

leav - ing _____
leav - ing _____
hav - ing _____

Piano accompaniment for the second system, showing chords in the right hand and a bass line in the left hand.

Bm⁶





To Coda

Musical staff with treble clef, key signature of three sharps, and a melodic line with a long slur.


We gave her ev - 'ry - thing mon - ey could
We've strug - gled hard all our lives to get
Fun is the one thing that mon - ey can't


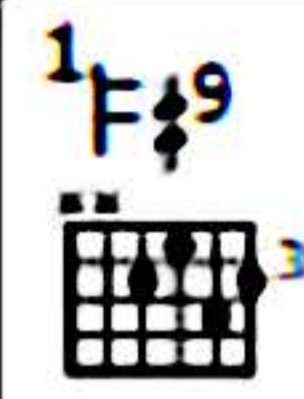

home. _____
home. _____
fun. _____

Piano accompaniment for the third system, showing chords in the right hand and a bass line in the left hand.


C#m  F#7 



buy. _____ (Bye -
 by. _____ (Bye -
 She's leav - ing home af - ter liv - ing _____ a - lone for so



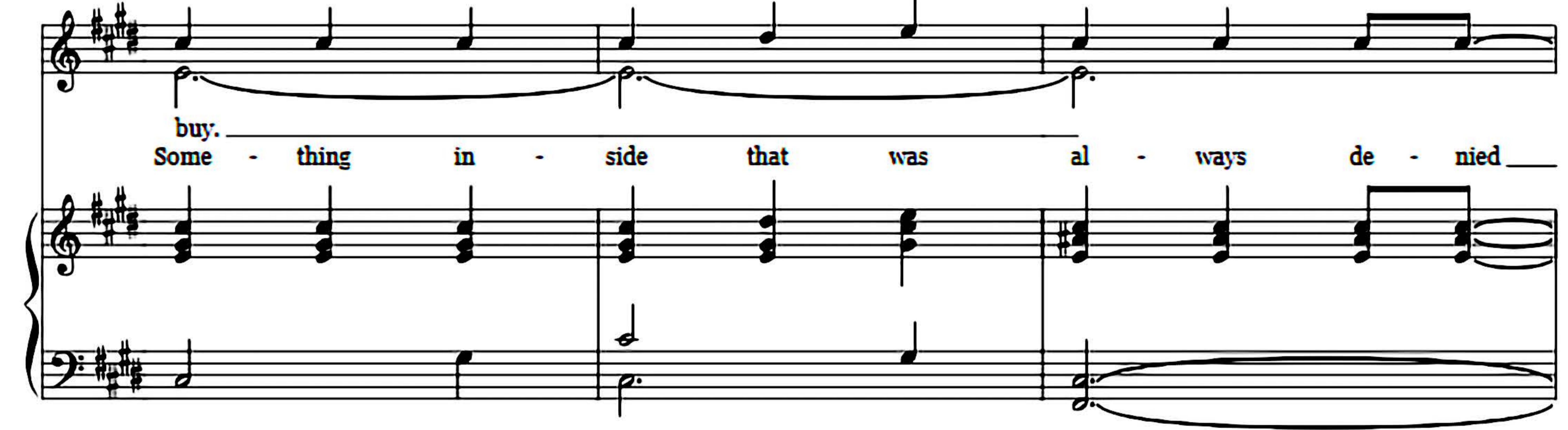
C#m  ¹F#9  ²F#9  D.S. al Coda



-bye.)
 -bye.)
 man - y years. _____



C#m  F#7 



buy. _____
 Some - thing in - side that was al - ways de - nied _____




C#m7  F#7 

(Bye for so man - y years. bye.)



C#m  F#7 

She's leav - ing home.



A  E 

(Bye - bye.)

