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The Beatles

1962 - 1974



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All I've Got To Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. When - ev - er

I want you a - round, yeah, —
 (2.) I I — wan-na kiss you, yeah,
 (3.) I I — wan-na kiss you, yeah,

All I got - ta do is
 All I got - ta do is
 All I wan - na do is

call you on the phone And you'll come run - ning home, Yeah That's all I
 whis - per in your ear The words you long to hear And
 call you on the phone And you'll come run - ning home, Yeah

got - ta do. 2. And when I'll be kiss

ing you, And the same goes for me, when - ev - er you

Am F

want me at all ___ I'll be here, yes I will, when - ev - er you call. ___ You just got - ta call on me,

Am F C

yeah, ___ you just got - ta call on me... 3. And when

D.S. al Coda

Coda C F Am

And the same goes for me when - ev - er you want me at all, ___ I'll be here, yes I will, when

F C Am F

ev - er you call. ___ You just got - ta call on me, ___ yeah, ___ You just got - ta call on me..

C Am F C

Oh, ___ you just got - ta call on me. Mm ___

Am C

Please Please Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is divided into four systems, each with four measures. Chord symbols are placed above the treble staff, and lyrics are placed below the vocal line. The first system includes two vocal lines: '1. 3. Last night I said these words to my girl,' and '2. You don't need me to show the way love,'. The second system continues with 'I know you nev - er e - ven try girl.' and 'Why do I al - ways have to say love.' followed by the word 'Come'. The third system features the repeated phrase 'on, come on, come on, come on.' and ends with 'Please'. The fourth system concludes with 'please me, oh yeh, like I please you.' and a first ending marked '1.' with chords A and B7. A 'Coda' symbol is placed above the final measure of the fourth system.

E A E G A B

1. 3. Last night I said these words to my girl,
2. You don't need me to show the way love,

E A E

"I know you nev - er e - ven try girl.
Why do I al - ways have to say love. Come

A F#m C#m A

on, come on, come on, come on. Please

E A B E to Coda

1. A B7

please me, oh yeh, like I please you.

2

E A B

I don't want to sound com - plaining but you know there's al-ways rain in

E A

my heart, (in my heart). I do all the pleas-ing with you,

B E A B

it's so hard to rea - son with you, Oh yeh, Why do you make me

E A B7

blue?

D.C. al Coda

Coda E

you, oh

A B E G C B7 E

yeh, like I please you."

Love Me Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato'. The piano part consists of a simple harmonic accompaniment. The vocal line starts with the lyrics: "Love, love me do, You know I love you. I'll always be true, so please Love me do. oo Love me do. Some - one to love. Some - one to love, Some - one like you. Oo Love me do." The score includes a first ending (1. C) and a second ending (2. G) for the piano part. The piece concludes with a Coda section where the piano part repeats the main accompaniment and the vocal part sings "Oo Love me do." with the instruction "(repeat and fade)".

D.S. al Coda

(repeat and fade)

All My Loving.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Brightly

1. Close your eyes and I'll kiss you, To - mor - row I'll miss you; Re -
2. tend that I'm kiss - ing The lips I am miss - ing And

mem - ber that I'll al - ways be true. And then while I'm a -
hope that my dreams will come true.

way, I'll write home ev - 'ry day, and I'll send all my lov - ing to

you. 2. I'll pre - All my lov - ing I will send to

you. All my lov - ing, dar - ling, I'll be true.

Chords: Gm, C7, F, Dm, Bb, Eb, A7, A+, F

P.S. I Love You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately fast

The musical score is written for organ and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chords. The key signature is D major (two sharps) and the time signature is common time (C).

System 1: Chords: G, C#7, D, G, C#7, D. Lyrics: "As I write this let - ter, — send my love to you. Re -"

System 2: Chords: G, C#7, D, D, A7, D. Lyrics: "mem - ber that I'll al - ways — be in love with you."

System 3: Chords: D, Em, D, A7. Lyrics: "1.3. Treas - ure these few words 'til we're to - geth - er; Keep all my love for -
2. I'll be com - ing home a - gain to you, love; Un - til the day I"

System 4: Chords: Bm, A7, Bb, C. Lyrics: "ev - er. do, love, P. S. I love you — you — you — you —
P. S. I love you — you — you — you —"

System 5: Chords: D, G, D. Lyrics: "you. you. As I write this let - ter, —"

G D G D

send my love to you. Re - mem - ber that I'll al - ways _

D A7 D D Em

be in love with _ you. I'll be com - ing home a - gain to

D A7 Bm A7

you, love. Un - til the day I do, love, P. S. I love

Bb C D Bb C

you, you _ you _ you _ you _ you _ you _

D Bb C D

you you you you you

Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D F#m Bm D F#m Bm

The birds in the sky would be sad and lonely if they knew that I lost my one and on-ly, They'd be leaves in the trees would be soft-ly sigh-in' if they heard from the breeze that you left me cry-in'.

G A7 D 1 F#m A7

sad don't be bad to me. The

2 D G A7 F#m

But I know you won't leave me, 'cause you told me so and I've no in-ten-tions of

B7 Em A7 D Dm

let-ting you go, just as long as you let me know you won't be bad to

Em(sus4) A7 D F#m Bm D F#m

me. So the birds in the sky won't be sad and lone-ly 'cos they know that I got my

Bm G A7 1 D

one and on-ly, they'll be glad you're not bad to me.

2 Am B7 G

But I know you me. They'll be glad you're not

A7 D F#m Bm A7 D

bad to me.

Do You Want To Know A Secret.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Ad lib.
Cm Fm Cm Eb Db G7

You'll never know how much I real-ly love you, You'll nev-er know how much I real -ly care.

Moderato
C Em7 Ebm7 Dm7 G7 C Em7 Ebm7 Dm7 G7 C Em7

Lis - ten, — Do you want to know a sec - ret? — Do you promise not to tell? Who-a

Dm Em C Em7 Ebm7 Dm7 G7 C Em7 Ebm7 Dm7 G7

Closer, — Let me whis-per in your ear. — Say the words I love to

F G7 Am to Coda C Dm7 G7 F Dm

hear, — I'm in love with you, — Oo. — I've known the se-cret for a

Am Gm F Dm Am Gm Dm G7

week or two, No - bo - dy knows, just we two. —

D.S. al Coda

Coda
C Dm7 G7 Am Dm7 G7 Am Dm7 G7 C6

Oo, — Oo. —

Don't Bother Me.

George Harrison.

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(Organ: Registration No. 2)

Fast 4

Em Bm Am G Em

1. Since she's been gone I want no - one to talk to me. It's not the same,
 (2.) That she would leave me on my own. It's just not right,
 (3.) Please don't come near just stay a - way. I'll let you know,

Bm Am D7 G G N.C. Em to Coda

— but I am to blame It's plain to ... see. So go a - way leave me a - lone,
 — when ev - ry night I'm all a lone. I've got no time for you right now,
 — when she's come home Un - til that day. Don't come a - round, leave me a - lone,

A7 Em 1. Em 2. Em D

— Don't bo - ther me. 2. I can't be - lieve I know I'll nev - er
 — Don't bo - ther me.

Em7 D7 Em D Em7 D7 Em

be the same, If I don't get her back a - gain,

Bm Am C

Be - cause I know she'll al - ways be The on - ly

Em

girl for me. 3. But till she's here

D.S. al Coda

Coda A7 Em

don't bo - ther me.

(repeat and fade)

Ask Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Eb Eb maj7 Fm7 Gm7

1. I love you,
(2.) mine,

Fm7 Eb Eb maj7 Fm7

Can't you tell me things I want to know?
My hap - pi - ness still makes me cry. And it's
And in

Gm7 Fm7 Eb

true, time That it real - ly on - ly goes to show
You'll un - der - stand the rea - son why.

G7 (5b) Cm

That I know, that I I I I I Should
If I cry, it's not be - cause I'm sad. But you're the

I. Ab m F9 Bb7 Eb maj7 Fm7

nev - er, nev - er, nev - er be blue. 2. Now you're

2. Ab m Eb Eb+

on - ly love that I've ev - er had. I can't be -

Ab Bb 7 Eb

lieve It's hap - pened to me.

Eb+ Ab Bb 7

I can't con - ceive of an - y more

Eb Eb maj7 Fm7 Gm7

mis - e - ry. Ask me - why, I'll say I

Ab Gm7 Ab maj7 Eb

love you And I'm al - ways think - ing, of you,

Ab maj7/Eb Eb Ab maj7/Eb Gm7 *rall.*

you, you.

Hello Little Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

mf Hel - lo lit - tle girl, girl. 1. When I

(3.) see you ev'ry day I say mm-mm Hel-lo lit - tle girl. When you're passing on your way I say
(2.) see you passing by I cry mm-mm Hel-lo lit - tle girl. When I try to catch your eye I cry

mm-mm mm-mm Hel-lo lit - tle girl. 2. If I (2.) I send you flowers but (3.) It's not the first time it's

you don't care. You never seem to see me standing there. I often wonder what you're thinking of, —
happened to me, It's been a long, long time. And it's so funny funny to see,

I hope it's me, love, love, love. So I hope there'll come a day when you'll say mm-mm. You're my lit-tle girl.
That I'm a-bout to lose my mi - mi - mind.

3. When I

Coda You're my lit - tle girl.

D.S. al Coda (repeat and fade)

Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. It feels so right now. Hold me tight, Tell me I'm the
 2. Hold me tight, Let me go on
 3. Hold me tight, Tell me I'm the
 4. Hold me tight, Let me go on

on - ly one — And then I might Nev - er be the lone - ly one.
 lov - ing you — To - night, to - night, Mak - ing love to on - ly you. So, —
 on - ly one — And then I might Nev - er be the lone - ly one.
 lov - ing you — To - night, to - night, Mak - ing love to on - ly you.

hold me tight To - night, to - night, It's you, —

you, you, you - oo-oo oo - oo. oo. Don't know what it means to

hold you tight, Be - ing here a - lone to - night with you. It feels so right now.

oo - oo oo, You oo oo.

rit.

I Call Your Name.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for voice and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and an organ accompaniment line with chord symbols. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The time signature is common time (C). The lyrics are: 'I call your name but you're not there, was I to blame for being un-fair, Oh I can't sleep at night since you've been gone. I nev-er weep at night I can't go on. Well don't you know I can't take it. I don't know who can, I'm not goin' to ma-ya-yake it I'm not that kind of man. Oh I can't sleep at night, But just the same I nev-er weep at night I call your name, I call your name.' The organ accompaniment features a steady bass line and chords in the right hand. Chord symbols include C7, A7, D7, G7, F, C, Am, and Ab.

I call your name but you're not there, was I to blame
for being un-fair, Oh I can't sleep at night since you've been gone.
I nev-er weep at night I can't go on. Well don't you know I can't take it.
I don't know who can, I'm not goin' to ma-ya-yake it I'm not that kind of
man. Oh I can't sleep at night, But just the same
I nev-er weep at night I call your name, I call your name.

From Me To You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Medium tempo with a beat

1. If there's an - y - thing that you want, If there's an - y - thing I can do, Just
 (2.) Ev' - ry - thing that you want, Like a heart that's oh so true, Just

call on me — and I'll send it a - long, with love from me — to you. 1. I've got I got
 call on me — and I'll send it a - long, with love from me — to you. 2. I've got I got

arms that long to hold you — And keep you by my side I got lips that long to kiss you — And

keep you sat - is - fied. If there's any - thing that you want, If there's any - thing I can

do, Just call on me — and I'll send it a - long, with love — from me to you. *to Coda*

Coda to you, to you, to you.

D.S. al Coda

I Want To Hold Your Hand.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is presented in a grand staff format, with a vocal line on the upper staff and a piano accompaniment on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five systems, each containing four measures. Chord markings are placed above the vocal line, and lyrics are written below the notes. The first system begins with a double bar line and a repeat sign. The second system includes a 'stand,' instruction. The third system ends with a 'to Coda' instruction and a Coda symbol. The fourth system features a first ending (1.) and a second ending (2.). The fifth system concludes the piece.

1. Oh yeh I'll tell you some - thing I think you'll un - der -

stand, Then I'll say that some - thing I wan - na hold your hand -

I wan - na hold your hand _____

1. I wan - na hold your hand. 2. Oh - hand.

And when I touch you I feel hap - py in - side.

Chord markings: G7, C, G7, Am, E, C, G7, Am, E, F, G7, C, Am, F, G7, 1. C, 2. C, Gm7, C7, F, Dm.

Gm7 C7 F

It's such a feel - ing that my love I can't hide _

G7 F G7 F G7

I can't hide I can't hide

G9

3.Yeh

D.S. al Coda

F G7 E

I wan - na hold your hand

Coda

F G7 F C

I wan - na hold your hand

2. Oh please, say to me, you'll let me be your man,
And please, say to me, you'll let me hold your hand,
Now let me hold your hand, I wanna hold your hand.

3. Yeh you, got that something, I think you'll understand,
When I, feel that something, I wanna hold your hand,
I wanna hold your hand, I wanna hold your hand.

I'll Get You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

mf Oh yeah, oh yeah, oh yeah, oh

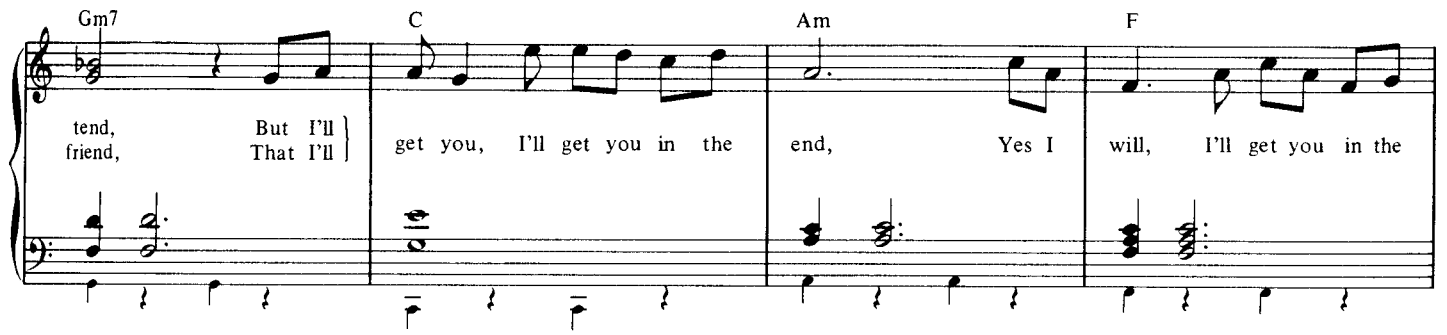
yeah! (1.) I- (3.) mag - ine I'm in love with you, It's ea - sy 'cos I
(2.) think a - bout you night and day, I need you and it's

know. true. I've i - mag - ined I'm in love with you say I'm
When I think a - bout you I can say I'm

Ma - ny ma - ny ma - ny times be - fore. It's not like me — to pre -
nev - er, nev - er, nev - er, nev - er blue. So I'm tell - ing — you, my

Gm7 C Am F

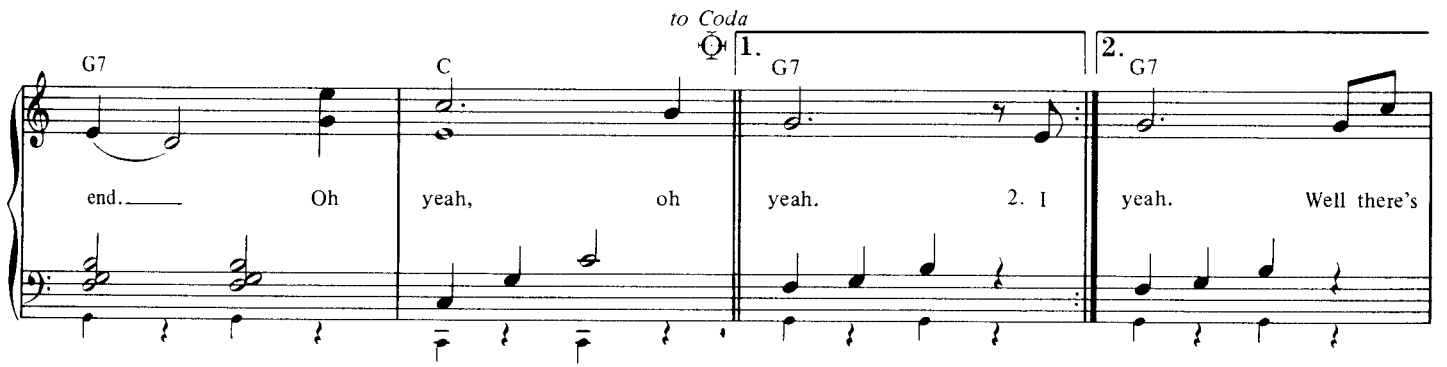
tend, friend, But I'll That I'll } get you, I'll get you in the end, Yes I will, I'll get you in the



to Coda

G7 C 1. G7 2. G7

end. — Oh yeah, oh yeah. 2. I yeah. Well there's



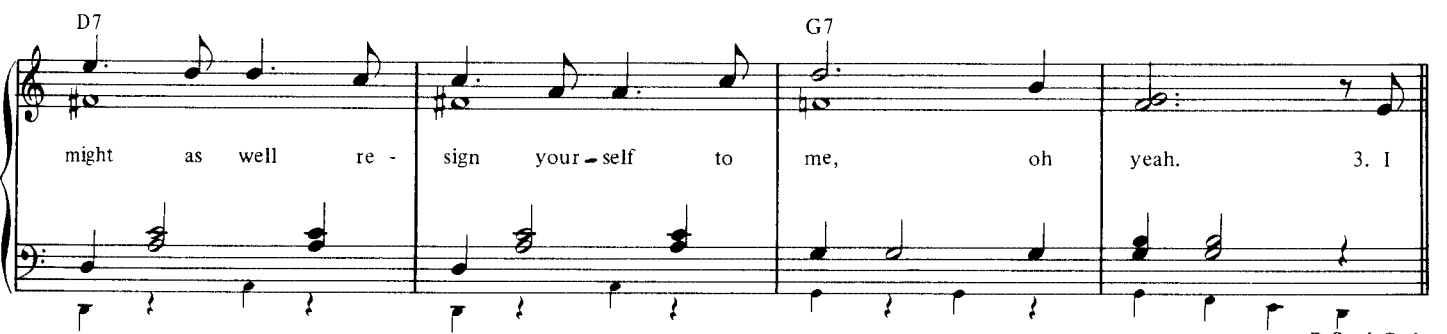
F C

gon - na be a time When I'm gon - na change your mind; So you



D7 G7

might as well re - sign your - self to me, oh yeah. 3. I

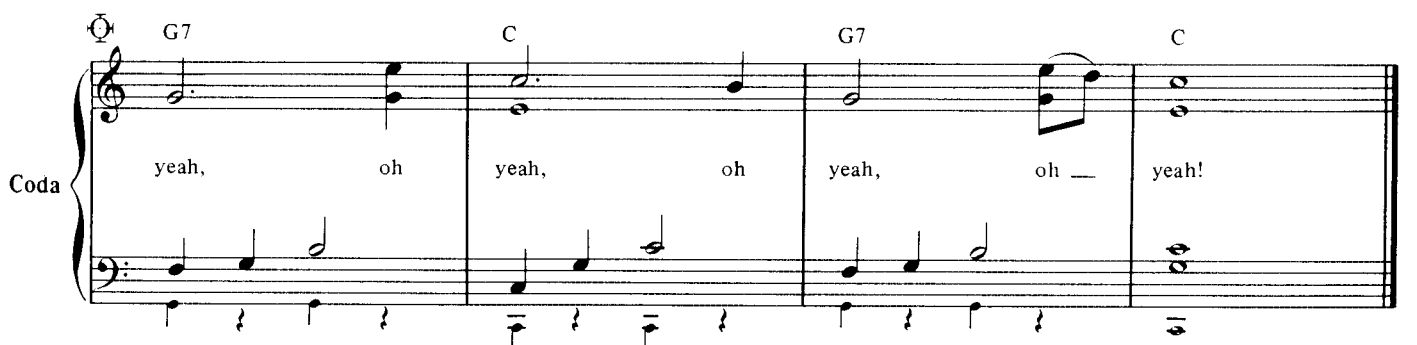


D.S. al Coda

Coda

G7 C G7 C

yeah, oh yeah, oh yeah, oh — yeah!



I'll Keep You Satisfied.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is written for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. The key signature is E major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderato'. The lyrics are: 'You don't need any-bod-y to hold you, Here I stand with my arms o-pen wide. Give me love and re-mem-ber what I told you, I'll keep you sat-is-fied. You don't need any bod-y to kiss you, Ev-'ry day I'll be here by your side, Don't go 'way, I'm a-fraid that I might miss you, I'll keep you sat-is-fied. You can'. The piano accompaniment features various chords such as E, F#m7, B7, E7, A, Am, and B13. The vocal line is written in a simple, melodic style.

B7 E B C#m

al - ways get a sim - ple thing like love an - y time; That it's

B A F#m7 B7

dif - f'rent with a boy like me — and a love like mine. So be-

F#m7 B7 E F#m7 B7

lieve ev - 'ry thing that I told you; And a - gree that with me by your

E E7 A Am

side. You don't need a - ny - bod - y to hold you,

E B13 E E7 A Am

I'll keep you sat - is - fied. Give me love and remem - ber what I told you,

E B7 E

I'll keep you sat - is - fied.

I'll Be On My Way.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

The sun is fading away,
They were right, I was wrong;
That's the end of the day,
True love didn't last long,

As the June light turns to moonlight,
I'll be on my way.
Just one kiss, then I'll
go, Don't hide the tears that don't show.

As the June light turns to moonlight,
I'll be on my way. To where the winds don't blow,
and golden rivers
flow, This way will I go.

To Coda

CODA

way.

I Saw Her Standing There.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. Well, she was just sev - en - teen, you know what I mean And the
2. she looked at me and I, I could see That be-
3. danced through the night and we held each oth - er tight And be-

way she looked was way be - yond com - pare. So, how could I dance
fore too long — I'd fall in love with her. Now She would-n't dance
fore too long — I fell in love with her. Now I'll nev - er dance

with an - oth - er, Oh, when I saw her stand - ing
with an - oth - er, Oh, when I saw her stand - ing
with an - oth - er, Oh, since I saw her stand - ing

1. there? **2.** Well, there. Well, my heart went

zoom when I crossed that room And I held her hand in

mine! **3.** Oh we

Coda
there.

D.S. al Coda

I'm In Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato Am Ab+ C6 D7

mf I've got some-thing to tell you I'm in love, — I've been long-ing to tell you I'm in love. — You'll be-

lieve me when I tell you I'm in love — with you. 1. You're my kind of

girl, You make me feel proud, You make me want to shout a-loud —
2.3. sleep think-ing of you, — And ev-'ry lit-tle thing that you do —

Yes, I'm tell-ing all my friends — I'm in love. — 2. Ev-'ry-night I can't Oh Yes, I'm

sit-tin' on — top of the world, — I'm in love with a won-der-ful girl, — And I nev-er felt so good be-

fore — If this is love give me more more more more. — 3. Ev-'ry - night I can't

D.S. al Coda

Coda C

It Won't Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is written for organ and voice. It consists of several systems of music. The first system includes three vocal lines: 1. 'Ev-ry night when ev-'ry-bod-y has fun, Here am I; 2. 'Ev-ry night the tears come down from my eyes, Ev-'ry day; 3. 'Ev-ry day we'll be hap-py I know, Now I know that'. The second system continues the vocal lines: 'sit-ting all on my own. It won't be long, yeh, yeh, I've done noth-ing but cry. more.' The third system includes the lyrics 'yeh. It won't be long, yeh, yeh, yeh. It won't be long, yeh, Till'. The fourth system has lyrics 'I be-long to you. Since you left me, I'm so a-lone;— Now you're'. The fifth system has lyrics 'com-ing, you're com-ing on home, I'll be good like I know I should. You're com-ing'. The sixth system has lyrics 'home, you're com-ing home.' The final system is a Coda with lyrics 'I be-long to you.' The score includes various musical notations such as treble and bass clefs, time signatures, and a variety of chords (C, Ab, Am, F, F#dim, G+, G7, Em7-5, A7, Eb, D, Db, Cmaj7). It also features dynamic markings like 'dim' and 'Coda'.

Little Child.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

Chords: C7, F, C7, G7, F, D9, D7, G7, D9, G7, C, C, G7, C, D7, G7, C7, F, C7, G7, F, D9, G7, C, C, A7, D9, G7, C.

Lyrics:
 Lit-tle child, lit-tle child, Lit-tle child, won't you dance with me?
 I'm so sad and lone - ly; Ba - by, take a chance with me. Lit-tle child. Ba - by, take a chance with me.
 1. If you want some - one to make you feel so fine, - Then we'll have some fun when you're
 2. by my side - you're the on - ly one; - Don't you run and hide, just come
 mine, all mine, So, come on, come on, - come on. Lit-tle child, lit-tle child,
 on, come on, - So, come on, come on, - come on. Lit-tle child, won't you dance with me?
 I'm so sad and lone - ly;
 Ba - by take a chance with me. 2. When you're Oh yeh! Ba - by, take a chance with me.

Love Of The Loved.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C Em Eb Fm

1. Each time I look in - to your eyes, I see that there, there heav - en lies,
2. Some day they'll see that from the start, my place has been deep in your heart,

mf

C Ab7 G7 C 1. G7 2. Bb7

And as I look, And in your heart, I see the love of the loved, — Though I've

Eb Gm Ab G7

said it all be - fore, I will say it more and more, now that I'm real - ly sure you — love me. And I

Eb Bb7 D7 G7

know that from to - day, I'll see it in the way that you look at me and say — you love me.

C Em Eb Fm C Ab7 G7

So let it rain, what do I care. Deep in your heart, I'll still be there. And when I'm there, I see the love of the

C to Coda G7

loved, —

D.C. al Coda

Coda A b7 G7 C

I see the love — of the loved.

Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. You know you made me cry, _____ I see no use in won-d'ring why. _____ I
 2. And now you've changed your mind, _____ I see no rea-son to change mine. _____ I

cried _____ for you. _____
 cried, _____ it's through. _____ Oh, _____ you're giv - ing me the

same old _ line, I'm won-d'ring why. You hurt me then, you're back a - gain. No, no,

no, not a sec-ond time. _____
 1. You know you made me cry, _____
 2. And now you've changed your mind, _____

I see no use in won-d'ring why. _____ I cried _____ for you. _____ Yeh
 I see no rea-son to change mine. _____ I cried, _____ it's

through. _____ Oh, _____

Coda
 not a sec-ond time. _____

D.S. al Coda

This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

The musical score is written for piano and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked 'Slowly'. The score includes various musical notations such as chords (C, Am, Dm, G7, F, E7, D7, Dm7, C7, C9, C7), triplets, and dynamic markings like 'mp' and 'p'. The lyrics are: '1. That boy took my love away. Oh, he'll re-gret it some. 2. That boy is - n't good for you. Though he may want you day, But this boy wants you back a - gain. Oh, and too, This boy wants you back a - gain. this boy would be hap - py just to love you, But, oh my - yi - yi - yi, that boy won't be hap - py Till he's seen you cry hi - hi - hi. This boy would - n't mind the pain, Would al - ways feel the same If this boy gets you back a - gain. This boy. This boy.' The score ends with the instruction '(repeat and fade)'.

She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato Cm F7

mf She loves you yeh, yeh, yeh, — She loves you yeh, yeh, yeh, — She

loves you yeh, yeh, yeh, — yeh!!! — 1. You think you've lost your love,
(2.) said you hurt her so,
(3.) know it's up to you,

Cm Gm Bb7 Eb Cm

— Well I saw her yes - ter - day yi - yay it's you she's think - ing of — And she
She al - most lost her - day mind, — and now she says she knows — You're
I think it's on - ly fair, — pride can hurt you too, — A -

Gm Bb7 Eb Cm

told me what to say - i - yay, She says she
not the hurt - ing kind, — She says she
pol - o - gise to her. — Because she loves you and you know that can't be bad, —

Abm6 Bb7 1. Ebm7 Bb7

— Yes, she loves you and you know you should be glad. 2. She

2. Bb6 Cm F7

oo! She loves you yeh, yeh, yeh, — She loves you yeh, yeh, yeh, And with a

Abm6 Bb7+ Bb7 Eb to Coda

love like that, you know you should be glad. 3. You

D.S. al Coda

Coda Cm Abm6 Bb7+ Bb7 Eb Cm

— With a love like that you know you should be glad. With a

Abm6 Bb7+ Bb7 Eb Cm a tempo

love like that you know you should — be glad. yeh,

Ab Eb6

yeh, yeh, — yeh, yeh, yeh, — yeh.

Thank You Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

The musical score is written for organ and voice. It begins with a piano introduction in F major, marked 'Moderately bright' and 'mf'. The introduction consists of four measures of chords: F, Eb, F, and Eb. The vocal line starts in the second measure with the lyrics: '1. You've been good to me, you made me glad when I was blue. 2. I could tell the world a thing or two about our love.' The piano accompaniment continues with a steady bass line and chords in the right hand. The lyrics continue: 'And eternally I'll always be in love with you. I know, little girl, on ly a fool would doubt our love. And all I got - ta do is thank you, girl, — thank you, girl. —' The score ends with a 'to Coda' marking and a first ending sign. The final measure of the first ending is a half note F7 chord.

2. F7 Gm Bb F7

thank you, girl. — Thank you, girl, for lov - ing me the way that you do, the

Cm F7 Bb

way that you do. That's the kind of love that is too good to be true,

Eb F7 Eb F7

And all I got - ta do is thank you, girl, thank you, girl.

D.C. al Coda

Coda F7 F Eb F Eb

thank you, girl. — Oh, oh,

1. 2. Bb Ebmaj7 Bb Ebmaj7 3. Bb

oh. — oh. —

Tip Of My Tongue.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

F

1. When I want to speak to you, it some - times takes a week or two — to
 2. When the skies are not so blue, there's noth - ing left for me to do, — just
 3. Soon e - nough my time will come, and af - ter all is said and done, — I'll

mf

think of things I want to say — to you. But words just stay on the tip of my
 think of some-thing new to say — to you. But words just stay on the tip of my
 mar - ry you and we will live — as one. With no more words on the tip of my

C7 Gm7 Cdim C7 F Bb C7 *to Coda*

tongue.
tongue.

Peo - ple say I'm lone - ly; on - ly —

F C7 Gm7 Bbm F

you know that's not true. — You know I'm wait - ing

Gm7 Bbm F Gm7 Bbm

for a — chance to prove my love to you.

F G7 C7

D.C. al Coda

Coda
tongue no more, No words on the tip of my tongue.

F C7 F

Misery.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Ad lib. Medium tempo

mf The world is treating me bad, mis - er - y, 1. I'm the kind of
2. Lost her now for

guy who nev - er used to cry, The world is treating me bad, mis - er - y.
sure, I won't see her no more, It's gon - na be a drag, mis - e - ry.

1. Em 2. G Em G
2. I've I re-mem-ber all the lit - tle things we've done,

Em D7
1. Can she see she'll al - ways be the on - ly one, lone - ly one.
2. She'll re-mem-ber and she'll miss her on - ly one, lone - ly one.

G C G C
Send her back, to me 'cause ev' - ry one can see, With - out her I will

D7 3 G G Em
be in mis - er - y, mis - e - ry.
(repeat and fade)

Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

mf An - y time at all, _____ An - y time at all, _____ An - y time at all, _____

All you've got - ta do is call _____ and I'll be there.

1.If you need some - bod - y to love, - Just look in - to my eyes, I'll - be there to
2.If the sun has fad - ed a - way, - I'll try to make it shine, There's no - thing

make you feel right. If you're feel - ing sor - ry and sad, - I'd real - ly sym - pa - thise.
I won't do. If you need a shoul - der to cry - on I hope it will be mine.

Don't you be sad, _____ just call me to - night. An - y time at An - y time at
Call me to - night, _____ and I'll come to - you.

Coda
An - y time at all, _____ All you've got - ta do is call _____ and I'll be there. _____

D.S. al Coda

And I Love Her.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with expression

Fm Eb Fm

mf *mp*

1. I give her
2. She gives me
3. Bright are the

Cm Fm Cm Fm Cm

all my love,
ev - 'ry - thing,
stars that shine,

That's all I do;
And ten - der - ly;
Dark is the sky;

And if you saw my love
The kiss my lov - er brings
I know this love of mine

Ab Bb7 *to Coda* 1. Eb 2. Eb

You'd love her too,
She brings to me,
will nev - er die,

I love her.
And I
And I

love her.
love her.

Cm Bb Cm Gm Cm Gm

A love like ours
Could nev - er die.
As long as I have you

Bb7

near me.

D.S. al Coda

Coda Eb C

love her.

rit.

Baby's In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slow steady beat'. The key signature has one flat (Bb). The piano part features a steady bass line and chords in the right hand, including F, C7, Bb7, and F7. The vocal line starts with the lyrics 'Oh dear, what can I do? Baby's in black and I'm feeling blue; tell me Oh, what can I do?'. The score includes two verses of lyrics. The first verse is: '1. She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in black. 2. I think of her but she thinks only of him. And though it's on-ly a whim, she thinks of him.' The second verse is: '1.2. Made, Dear, what can I do? 3. Oh, dear, what can I do? Ba-by's in black and I'm feeling blue; tell me Ba-by's in black and I'm feeling blue; tell me Oh, what can I do?'. The score concludes with a Coda section marked 'to Coda' and 'D.S. al Coda', featuring the lyrics 'black. Oh, what can I do?'. Chord markings are placed above the notes, and triplets are indicated with a '3' over the notes.

From A Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chords and dynamics. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes two vocal lines: Line 1 and Line 2. The piano accompaniment features various chords such as G, Am7, D7, C, B7, Em, A7, and Eb. Dynamics include 'mf' (mezzo-forte). The score concludes with a final chord of G.

1. Late yes - ter - day night I saw a light shine from a win - dow,
2. I could - n't walk on un - til you'd gone from your win - dow.

And I as I looked a - gain your face came in - to sight.
I had to make you mine I knew you were the one.

Oh I would be glad just to love a love like that,

Oh I would be true and I'd live my life for you.

So meet me to - night just where the light shines from a win - dow,
And as I take your

hand say that you'll Be mine to - night.

Can't Buy Me Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am Dm Am Dm

Can't buy me love, love Can't buy me

Gm7 C7

love. 1. I'll buy you a diamond ring my friend if it
(2.) give you all I've got to give if you
3. Say you don't need no dia mond ring and

Bb7

makes you feel al - right; I'll get you an - y - thing my friend if it
say you love me too; I may not have a lot to give but what I've
I'll be satis - fied; Tell me that you want those kind of things that

F C7 Bb7

makes you feel al right. For I don't care too much for mon - ey, For
got I'll give to you. mon - ey just can't buy.

to Coda

1. F
money can't buy me love.

2. F
2. I'll Can't buy me

Am Dm F
love, Ev-ry-bo-dy tells me so. Can't buy me

Am Dm Gm7 C7
love, no, no, no.

D.S. al Coda

Coda

F Am Dm Am
Can't buy me love,

Dm Gm7 C7 F
Can't buy me love.

Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1.3. Ooh I need your love babe, guess you know it's true. Hope you need my
 2.4. Love you ev - 'ry day girl, al - ways on my mind. One thing I can

love babe, just like I need you. Hold me, love me, hold me, love me.
 say girl, love you all the time. Hold me, love me, hold me, love me.

Ain't got noth-in' but love babe, eight days a week. Eight days a
 Ain't got noth-in' but love love girl, girl,

week, I love you. Eight days a week is not e-nough to show I care.

Coda
 Eight days a week, Eight days a week,

Eight days a week. *cresc.* *f*

Every Little Thing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

mf 1. When I'm walk-ing be - side her. Peo - ple tell me I'm luck - y.
2. I re - mem - ber the first time. I was lone - ly with - out her.

Yes, I know I'm a luck - y guy. — Ev - 'ry lit - tle thing she does, —
Yes, I'm think - ing a - bout her now. —

— She does for me, — yeah. — And you know the things she does, —

to Coda — She does for me, — oo. — 1. When I'm with her I'm hap - py,
2. There is one thing I'm sure of,

Just to know that she loves me. Yes, I know that she loves me now. —
I will love her for ev - er, For I know love will nev - er die. —

Coda Me, — oo. — Ev - 'ry lit - tle thing. —

D.S. al Coda
(repeat and fade)

That Means A Lot.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

Eb(sus9) Abm6/E Eb

A (1,3) friend says that your love won't mean a lot, true,
 (2) friend says that a love is nev - er

Eb Db/Eb D7/Eb Fm7

and and you you know that your love is all you've got.
 you know that this love could ap - ply to you.

Bb7 Gb Abm7 Db7 Gb Fm11

At times touch things are so bad much and at times they are
 A touch can mean so much when it's all you've

Bb7 Eb To Coda Ab Bb7 Eb

not. got. But when she says she loves you that means a lot.

1 Eb Bb7 Cm

A mm love can be deep in - side, love can

Abm Eb Bb7

be su - i - cide, can't you see you can't hide what you

D.S. al Coda

Cm Gm7

feel when it's real

⊕ CODA

Ab Bb7 Cm

you that means a lot.

F7(b5) Eb Ab/Bb Bb7 Cm

Can't you see when she says she loves you that means a lot.

F7(b5) Eb Ab Bb7 Eb

Can't you see when she says she loves you that means a lot.

Ab/Eb Emaj7 Eb

The Inner Light.

George Harrison.

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(Organ: Registration No. 3)

Slowly

mp

1. With-
2. With-

F F7 Bb F F7 Bb F F7

out go-ing out of my door I can know all things on earth.— With- out look-ing out of my
out go-ing out of your door you can know all things on earth.— With- out look-ing out of your

Bb F F7 Bb F

win - dow I could know the ways of heav - en. The far - ther one trav - els — the
win - dow you can know the ways of heav - en.

Eb F Bb F

less one knows, — the less one knows. —

Ar - rive with-out trav-el - ling, — See all with-out look - ing. —

p

A Hard Day's Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately, with a beat

1. It's been a *mf* 3. Hard Day's Night 2. work all day And I've been To get you work-ing like a dog. It's been a mon-ey to buy you things And it's

Hard Day's Night, I should be sleep-ing like a log. But when I worth it just to hear you say You're gon - na give me ev - ry thing. So why on

get home to you I find the earth should I moan, 'Cos when I thing that you do Will make me feel al - right. 2. You know I get you a - lone You know I'll be σ -

to Coda

1. C 2. C Em Am Em
kay. When I'm home ev - 'ry-thing seems to be al - right, When I'm home

C Am F7 G7
feeling you hold - ing me tight, tight, Yeah. 3. It's been a
Coda C F
right, You know I

D.S. al Coda

C F7 C F C F7 Bb C
feel ai - right, You know I feel al - right.

I Don't Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for piano and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and triplets. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes two endings for the final line of the song.

1. I hear that love is planned. How can I un - der - stand
2. Why do I cry at night? Some - thing wrong could be right.

when some - one says to me I don't want to see you a - gain?
I hear you say to me I don't want to see you a - gain.

As you — turned your — back on me, — you hid the light — of — day.

I did - n't have to play at be - ing brok - en heart - ed. —

I know that lat - er on af - ter love's been and gone,

I'll still hear some - one say I don't want to see you a - gain.

Chords: F, Am, Bbm, C7, Bb, F, Dm, Gm, A7, G7, F.

I Don't Want To Spoil The Party.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

1. I don't want to spoil the party so I'll go. I would hate my dis-ap-point-ment to show. if she's not there. There's noth- ing for me here, So I've

2. had a drink or two and I don't care. There's I won- der what went wrong, I've

3. want to spoil the par - ty so I'll go. I would hate my dis - ap - point - ment to show. if she's not there. There's noth - ing for me here, So I've

Chords: Dm7 G7 C F C G7 C Dm7 G7 C

ment to show. if she's not there. There's I won- der what went wrong, So I've

Chords: F C G7 Am E7

I will dis-ap-pear. If she turns up while I'm gone please let me know. wait-ed far too long. I think I'll take a walk and look for her.

Chords: Dm7 G7 Dm7 G7 C Bb C

1. I've Though to-night she's made me sad, I still love

2. I've Though to-night she's made me sad, I still love

Chords: Dm7 G7 C Am7 D7 F

her If I find her I'll be glad, I still love her. 3. I don't

Chords: G7 Dm7 G7 C Am7 D7 F G7 Dm7 G7

Coda

Chords: C G7 C C7 C6 Gm7 Gm Dm G7 C

I Should Have Known Better.

John Lennon and Paul McCartney.

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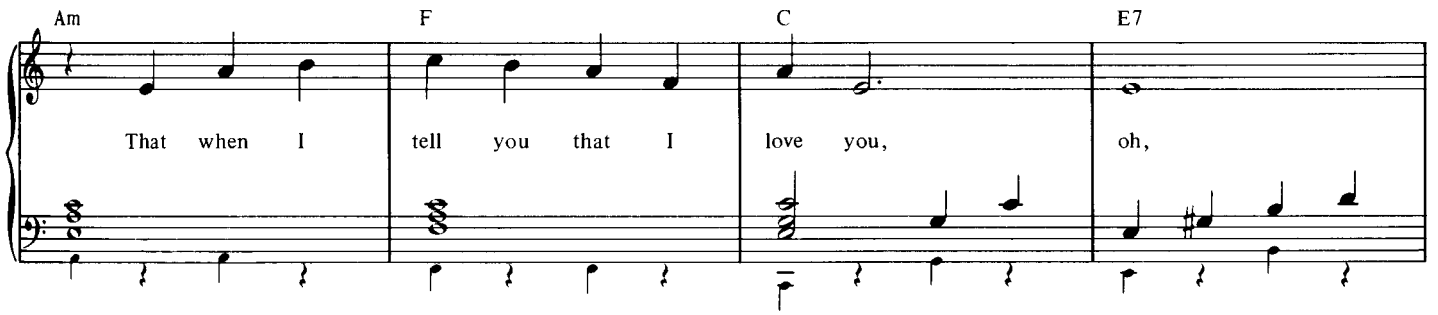
(Organ: Registration No. 7)

Moderato

The musical score is written for piano and voice. It consists of four systems of music. The first system includes a piano introduction with a treble clef, a common time signature, and a key signature of one flat. The piano part features a simple harmonic accompaniment with chords C, G7, C, G7, C, and G7. The vocal line begins with the lyrics: "1. I should have known bet - ter with a girl like you, 2.4. I ne - ver re - a - lised what a kiss could be. 3. I should have re - a - lised a lot of things be - fore,". The second system continues the piano accompaniment with chords C, G7, C, G7, and Am. The vocal line continues with: "That I would love ev' - ry thing that you do; And I do This could on - ly happen to me: Can't you see If this is love you've got - ta give me more; Give me more". The third system starts with a first ending marked "1.3." and a key signature change to two flats (F major). The piano accompaniment has chords F, G7, C, and G7. The vocal line includes: "hey hey hey, And I do. hey hey hey, Give me more.". The fourth system features a second ending marked "2.4." and a key signature change to one flat (E7). The piano accompaniment has chords C, G7, and E7. The vocal line concludes with: "whoa - - - whoa - - - Can't you see".

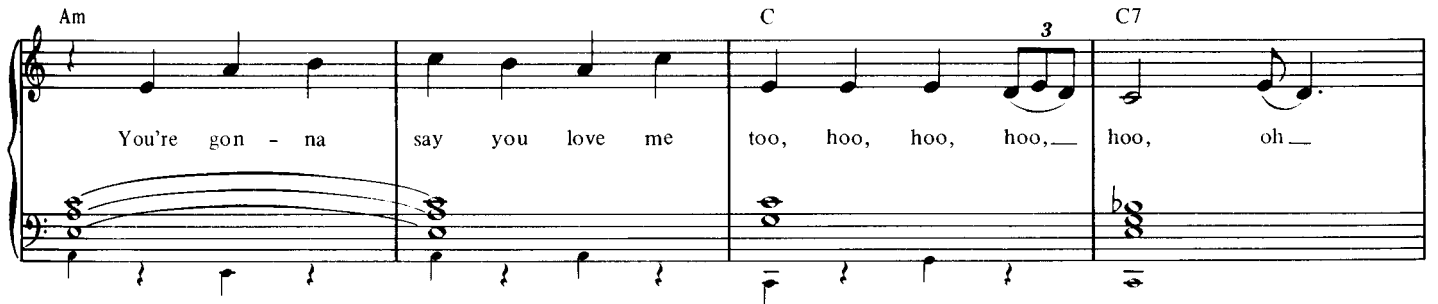
Am F C E7

That when I tell you that I love you, oh,



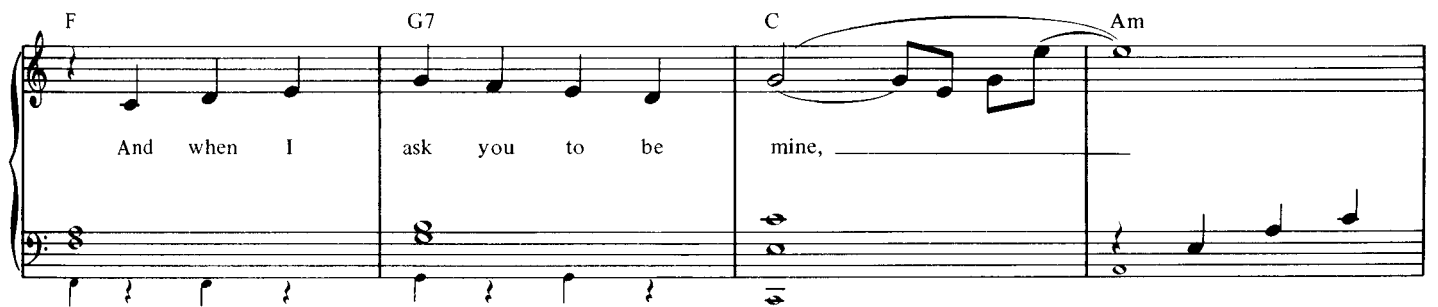
Am C C7

You're gon - na say you love me too, hoo, hoo, hoo, oh



F G7 C Am

And when I ask you to be mine,

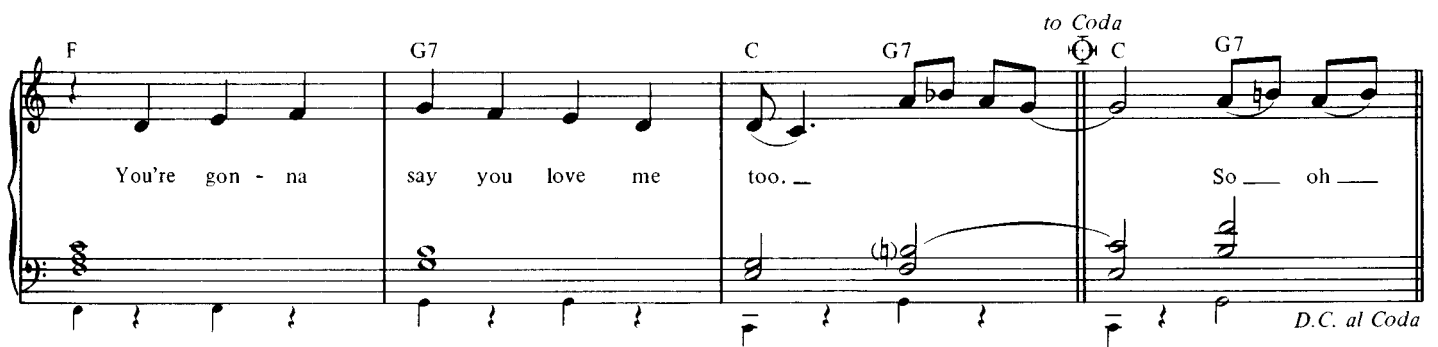


F G7 C G7 C G7

You're gon - na say you love me too. So oh

to Coda

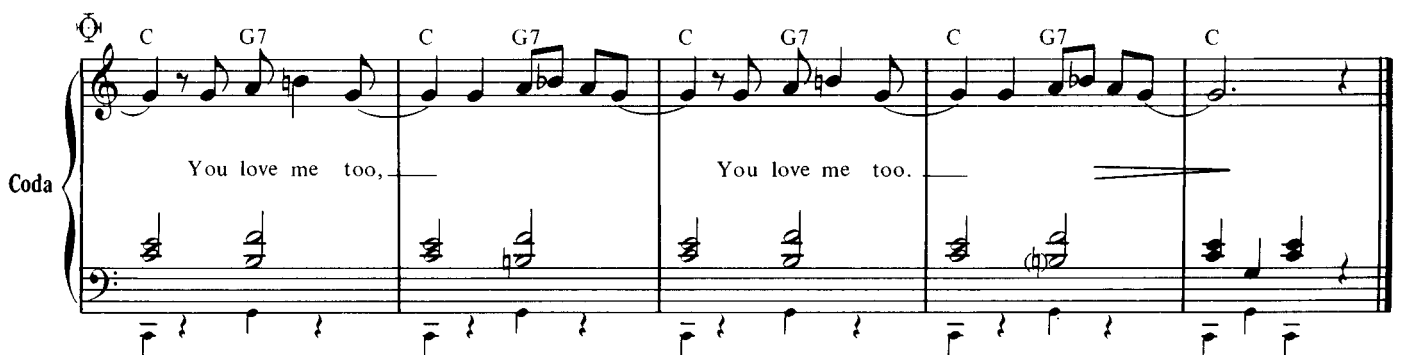
D.C. al Coda



Coda

C G7 C G7 C G7 C

You love me too, You love me too.



If I Fell.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

mp If I fell in love with you, would you promise to be true and

help me un - der - stand. — 'Cos I've been in love be - fore and I

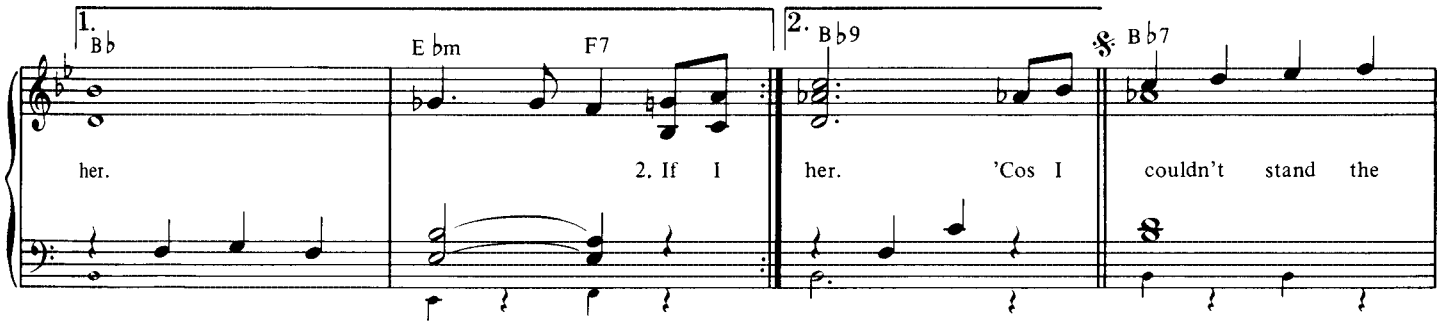
found that love was more than just hold - ing hands. 1. If I

give my heart to you, oh please, I must be sure from the
(2.) trust in you, start too, that oh you please, Would love me more than
love you you, start too, that oh you please, Don't hurt my pride like

Chords: Bm7, Bb, A, F#m, Bm7, Bb, Cm7, F7, Bb, Cm, Dm, D#dim, Cm7, F7, Bb, Cm, Dm, C#dim, Cm7, F7

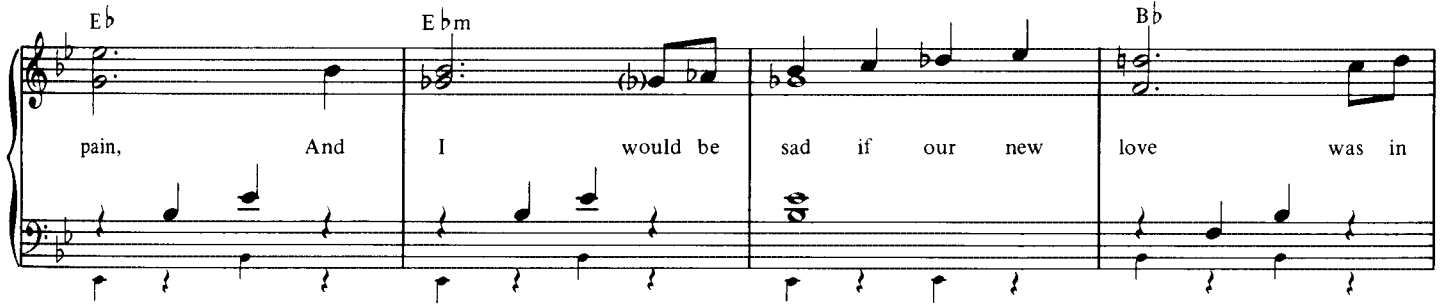
1. *Bb* *Ebm* *F7* | 2. *Bb9* *Bb7*

her. 2. If I her. 'Cos I couldn't stand the



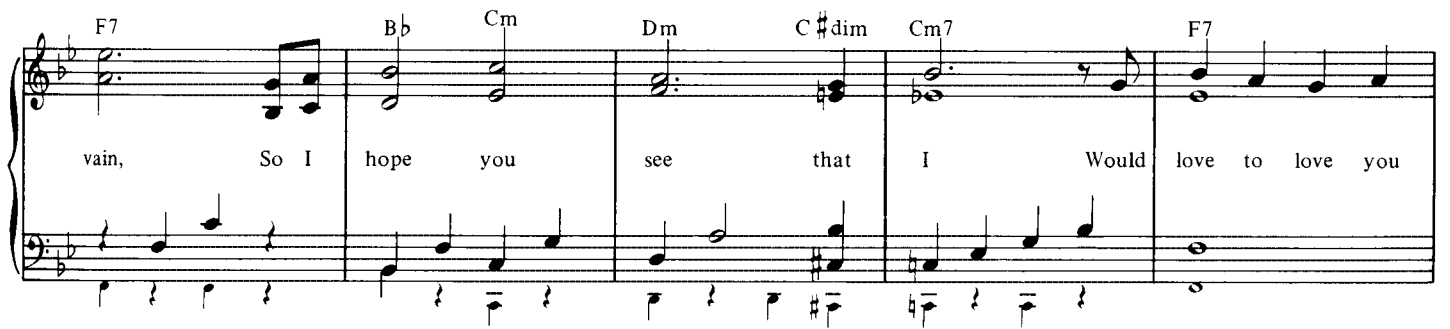
Eb *Ebm* *Bb*

pain, And I would be sad if our new love was in



F7 *Bb* *Cm* *Dm* *C#dim* *Cm7* *F7*

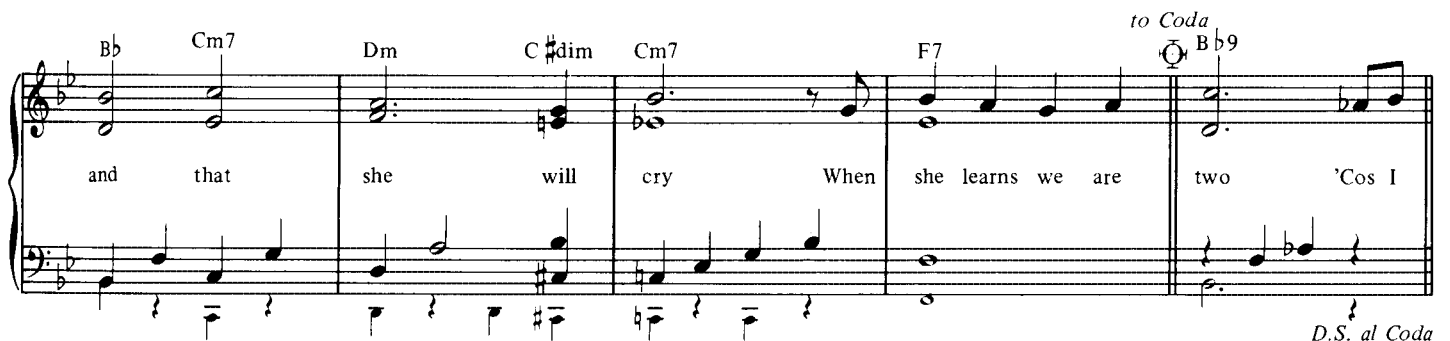
vain, So I hope you see that I Would love to love you



Bb *Cm7* *Dm* *C#dim* *Cm7* *F7* *Bb9* *to Coda*

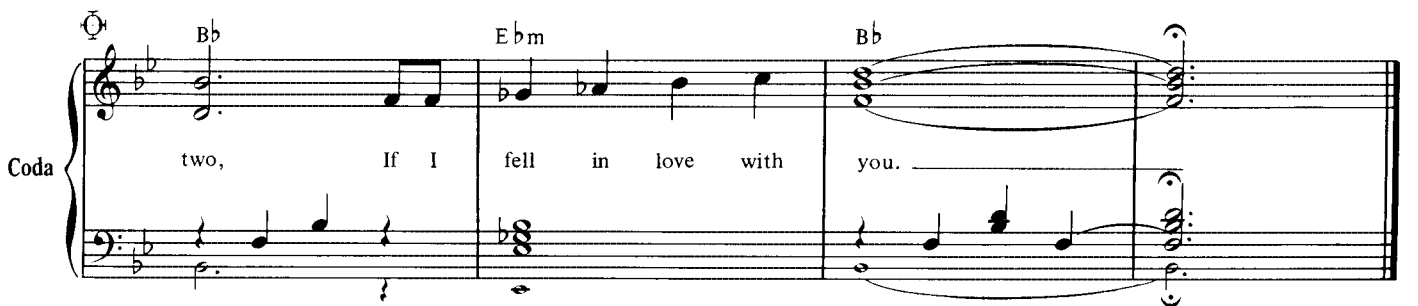
and that she will cry When she learns we are two 'Cos I

D.S. al Coda



Bb *Ebm* *Bb*

Coda two, If I fell in love with you.



I Wanna Be Your Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C7

1.3. I wanna be your lov - er, babe, I wanna be your man.
2. Tell me that you love me, babe, Tell me you un - der - stand.

I wanna be your lov - er, babe, I wanna be your man. Love you like no
Tell me that you love me, babe, I wanna be your man. I wanna be your

other, babe, Like no oth - er can. Love you like no other, babe,
lover, babe, I wanna be your man. I wanna be your lover, babe,

Like no other can. I wanna be your man, I wanna be your man, I wanna be your man,

I wanna be your man, I wanna be your man.

1. 2. 3. I wanna be your man. (repeat and fade)

(repeat and fade)

I'll Be Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. You know if you break my heart I'll go, But I'll be back a - gain, 'Cause
 2.3. You could find bet - ter things to do, Than to break my heart a - gain, This

I told you once be - fore good-bye, But I came back a - gain. 1. I love you so
 time I will try to show that I'm not try - ing to pre - tend. 3. I wan-na go

to Coda

— oh, I'm the one who wants you, Yes I'm the one who wants you, Oh ho, Oh ho, Oh
 But I hate to leave you, You know I hate to leave you, Oh ho, Oh ho, Oh

2. I thought that you would re - al - ize that if I ran a - way from you that

you would want me too, But I've got a big sur-prise, Oh — ho, Oh — ho, Oh

Coda — Oh You, if you break my heart I'll go, But I'll be back a - gain.

I'm Happy Just To Dance With You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

Am Dm E7 Am Dm E7

mf Be - fore this

Am Dm E7 Am F G7 C

dance is through I think I'll love you too, — I'm so hap - py when you dance with me. 1. I don't

C Eb dim Dm7 G7 C Eb dim

wan - na kiss or hold your hand, — If it's fun - ny try an' un - der - stand, —
2. need to hug or hold you tight, — I just wan - na dance with you all night, —
3. -bod - y tries to take my place, — Let's pre - tend we just can't see his face, —

Dm7 G7 F C Am

There is real - ly noth - ing else I'd rath - er do, —
In this world there's noth - ing I would rath - er do, — 1.2.Cause I'm
In this world there's noth - ing I would rath - er do, — 3. I've dis -

to Coda

F G7 C 1. C 2. C Am

hap - py just to dance with you. 2. I don't you. Just to dance with you
cover - ed I'm in love with

Dm E7 Am Dm E7 Am

is ev - 'ry - thing I need. Be - fore this dance is through I think I'll

Dm E7 Am F G7 C

love you too, — I'm so hap - py when you dance with me. 3. If some-

D.S. al Coda

Coda

Am Dm7 E F G7

you. Oh, oh, — 'Cause I'm hap - py just to dance with

Am Dm7 E F G7 C6

you. Oh, oh, — oh, oh, — oh.

I'll Cry Instead.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright tempo

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with guitar chords indicated above the staff. The key signature is one sharp (F#) and the time signature is common time (C).

System 1: Chords: G, D11, G, D11. Lyrics: 1. I've got ev - 'ry rea - son on earth to be mad. (2.) Chip on my shoulder that's big ger than my feet. (3.) Do you'd bet - ter hide all the girls.

System 2: Chords: G, D11, G, D11, G, D11. Lyrics: 'Cos I've just lost the on - I can't talk to peo - I'm gonna break their hearts

System 3: Chords: G, D11, D7, D9, D7. Lyrics: ly girl I had. If I ple that I meet. If I all 'round the world. Yes I'm

System 4: Chords: C9, C7, C9, C7, C9, C7. Lyrics: could get my way I'd could see you now I'd gonna break them in two And get my - self locked try to make you show you what your lov - in'

up to - day but I can't So I cry in -
 say it some - how but I can't So I cry in -
 man can do, un - til then I'll cry in -

to Coda

stead. 1. G D11 G D11 2. I've got a Don't want to cry when there's people there, -
 stead.

I get shy when they start to stare. I'm

gon - na hide my - self a - way, ay - hay. But I'll come back a -

gain some - day. 3. And when I

Coda - stead.

D.S. al Coda

I'll Follow The Sun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. One day — you'll look — to see I've gone, — For to - mor-row may rain, So —
2. One day — you'll find — that I have gone, — But to - mor-row may rain, So —

I'll fol - low the sun, Some - day — you'll know

I was the one, — But to - mor-row may rain, So — I'll fol - low the sun. —

— And now the time has come and so my love I must go. — And though I lose a friend,

in the end — you will know. Oh, —

Coda
sun. —

D.C. al Coda

I'm A Loser.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

G D F G D G

mf

1. Of all the love I have won or have lost, There is one love I should
 2. Al-though I laugh and I act like a clown, Be-neath this mask I am
 3. What have I done to de-serve such a fate, I re-al-ize I have

F G D F G

nev - er have crossed. She was a girl in a mil - lion, my friend,
 wear - ing a frown. My tears are fall - ing like rain from the sky,
 left it too late. And so it's true, pride comes be - fore a fall,

D G F G Am7

I should have known she would win in the end. } I'm a los - er,
 Is it for her or my self that I cry. } all.
 I'm tell - ing you so that you won't lose all.

D Am7 D G Em7 Am7

— And I lost some-one who's near to me. I'm a los - er. And I'm not what I ap-

12. F D 3. F D G D F G

pear to be. — -pear to be. —

(repeat and fade)

It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

1. I'd
2. You
3. love

say love, comes,
some true love
day love shows,
I'm bound to give my
Seems to be all I'm
I give my heart and

heart a - way, When I do
think - ing of, But it's true,
no . one knows That I do;

you.
They So said that love was a lie,
Told me that I
Who wants a fight? -

Should nev - er try to find
Tell them I quite a - gree
Some - bod - y who'd be kind,
No - bod - y'd love me
Kind to on - ly me.
Then I look at

you And

Coda
you.

mf

p.

1.

2.

D.C. al Coda

to Coda

Dm Dm7 G Gm F Bb

Eb Ab Gm Gm7 C9

F Gm Am Gm F Em7-5 A7 Dm

G Gm6 Dm Gm6 1. A7

F Bb Dm

Like Dreamers Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for voice and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and an organ accompaniment line with chord markings. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The organ part features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand. Chord markings include F, Dm, Gm, C7, A7, Bb, C9, G7, Gm7, and C7. The lyrics are: '1. Dreams, 2. You, I saw a girl in my dreams, go, And so it seems know that I will love love her. you. Oh you, I you are the girl in my knew when you first said hel- dreams, lo, And so it That's how I seems know that I will love love you. you. And I yi yi yi yi wait-ed for your kiss, Wait-ed for the bliss like dream-ers do. And I yi yi yi yi yi; Oh, I'll be there yeh, wait-ing for you, you, you, You, you, you.' The score ends with 'D.C. al Fine'.

No Reply.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

mf

1. This happened once before when I came to your door, no re- ply, — They said it was-n't
(2.3.) phone, they said you were not home, that's a lie, — 'Cause I know where you've

you but I saw you peep through your win-dow. I saw the light, —
been, — I saw you walk in your door. — I near - ly died, —

I saw the light, — I know that you saw me 'cause I looked up to see your face.
I near - ly died, — 'Cause you walked hand in hand — with an - oth - er man in my place.

1. 2. I Tried to tel - e - 1. If I were you I'd re - al - ize that I love you
(2.) give the lies — that I heard be-

more than — an - y oth - er guy, — 2. And I'll for - 3. I tried to tel - e
fore when you gave me no re - ply. —

Coda

no re - ply, — no re - ply. —

to Coda

D.S. al Coda

Nobody I Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C Dm7 G7 C Dm7 G7

1.3. No - bod - y I know could love me more than you. —
2. Ev - 'ry - where I go the sun comes shin - ing — through.

mf

C Bb G7 D7 G7

You can give me so much love it seems un - true.
Ev - 'ry - one I know is sure it shines for you.

C Em Am Ab

Lis - ten to the bird who sings it to the tree and then when you've heard him see if you a - gree.
Ev - en in my dreams I look in - to your eyes, sud - den - ly it seems I've found a par - a - dise.

C Dm7 G7 C *to Coda* 1. Dm G7 2. Dm E7

No - bod - y I know could love you more than me. It
Ev - 'ry - where I go the sun comes shin - ing through.

Am E7 Am C Am

means so much to be a part of a heart of a won - der - ful one. When oth - er lov - ers are

C Dm7 G7 C Dm G7

gone, we'll live on. we'll live on.

D.C. al Coda

Coda

Dm7 G7 C

She's A Woman.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings above the staff. The key signature has one flat (Bb), and the time signature is common time (C). The score includes first and second endings, and a final section marked '4. (C7)'.

System 1: Chords: C7, F7, C7. Lyrics: 1.3.4. My love don't give me pres-ents, I know that
2. She don't give the boys the eye, She hates to

System 2: Chords: F7, C7, F7, Cm7, F7. Lyrics: she's no peasant. On - ly ev - er has to give me
see me cry. — She is hap - py just to hear me

System 3: Chords: Cm7, F7, C7, F7, C7. Lyrics: love for - ev - er and for - ev - er, My love don't give me presents.
say that I will nev - er leave her, She don't give the boys the eye.

System 4: Chords: G7, Dm7, G7, F7, Cm7, F7. Lyrics: Turn me on when I get lone - ly, peo - ple tell me that she's on - ly
She will nev - er make me jealous, gives me all her time as well as

System 5: Chords: C7, F7, C7, 1. G7, 2.3. Em. Lyrics: fool-in', I know she is - n't. She's a wo-man who
lov - in, Don't ask me why. —

System 6: Chords: A7, Em, F, G7, 4. (C7). Lyrics: un - derstands, She's a wo-man who loves her man. She's a wo-man, She's a

(repeat and fade)

Tell Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F § Bb Gm Cm7 F7 Cm7 F7 Bb Gm Cm7 F7 Bb

mf Tell me why you cried, And why you lied to me, Tell me why

Gm Cm7 F7 Cm7 F7 Bb *to Coda* Gm Cm7 F7 Bb

— you cried, And why you lied to me. Well, I gave you ev - 'ry - thing I If it's some - thing that I've said or

Gm Cm7 F7 Bb Gm

had, But you left me sit - ting on my own, Did you have to treat me oh, so bad? — All I done, Tell me what and I'll a - pol - o - gize, If you don't I real - ly can't go on — Hold - ing

Cm7 1. F7 2. F7

do is hang my head and moan. Tell me Tell me back these tears in my eyes.

D.S. al Coda

Coda Bb7 Eb7

Well, I beg you on my bend - ed

F7 Gm

knees, If you'll on - ly lis - ten to my pleas, Is there an - y - thing I can

Cm F7 Cm7 F7 Bb

do? 'Cause I real - ly can't stand it, I'm so in love with — you.

There's A Place.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

C G7 C F G C F G

1. There *mf* there's a 3. place where I can go When I feel
2. you and things you do go round my

C Am G7 1. 3. Em F G7 3.

low head when I feel blue; And it's my mind And there's no
The things you've said

C F G7 C G7 *to Coda*

time When I'm a - lone 2. I I think of
4. There oh, there's a

2. F G

Like I love on - ly you.

Am 3. D7 C Em

1. In my mind there's no sor - row
2. There'll be no sad to - mor - row Don't you know that it's so.

Am G7

3. There for there's a

Coda C F G7

place. oh there's a

D.S. al Coda *(repeat and fade)*

What You're Doing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

F Bb7 F Bb7

1. Look what you're do - ing, I'm feel - ing blue and lone - ly, Would it
 2. You got me run - ning and there's no fun in it. Why should it
 3. Please stop your ly - ing, You got me cry - ing girl. Why should it

mf

Dm7 Bb7 *to Coda* F Bb7

be too much to ask of you what you're do - ing to me?
 be so much to ask of you what you're do - ing to
 be so much to ask of you what you're do - ing to

2. F Bb Dm7 Bb

me? I've been wait - ing here for you, Won-d'ring what you're

Dm7 G7 C7

gon - na do. Should you need a love that's true, it's me.

D.C. al Coda

Coda F Bb7 F

me, What you're do - ing to me?

World Without Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato
Eb G7 Cm

1. Please lock me a - way and don't al - low the day. Here in -
 2. Birds sing out of tune and rain - drops hide the moon. I'm O.
 (3.) then, lock me a - way and don't al - low the day. Here in -

mf

side where I hide with my lone - li - ness,
 K. here I'll stay with my lone - li - ness, I don't
 side where I hide with my lone - li - ness,

to Coda

Fm7 Bb7 Eb Cb Bb7 Eb Eb7

care what they say, I won't stay in a world with-out love.
 love.

Abm Eb Abm

So I wait and in a while I will see my true love smile. She may come, I

Fm7 Cb Bb7 Eb

know not when. When she does I'll know. 3. So ba-by un-til
 love.

Coda

D.C. al Coda

Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

Gm Dm7 Gm Dm Gm Dm7 Gm Dm7 Gm Dm7

1. You say you will love me if I have to go. You'll be think - ing of -
 2. You say you'll be mine girl 'til the end of time. These days such a kind
 3. nough to make you mine girl, be the on - ly one. Love me all the time

Gm Dm Gm Dm7 Gm Bb Bb 9

me, some - how I will know. Some - day when I'm lone - ly
 girl seems so hard to find. Some - day when we're dream - ing
 girl, we'll go on and on. Some - day when we're dream - ing

Eb Ab Gm Dm7 Gm Dm Gm Dm7 *to Coda*

wish - ing you weren't so far a - way, Then I will re - mem - ber things we said to - day.
 deep in love not a lot to say, Then we will re - mem - ber things we said to - day.
 deep in love not a lot to say, Then we will re - mem - ber things we said to - day.

1. Gm 2. G G6 C7 A7 D7

Me, I'm just the luck - y kind, Love to hear you say that love is

G6 C7 A7 Ab7 Gm *Coda*

love. And though we may be blind Love is here to stay. And that's e -

D.C. al Coda

When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

mf
1. Come on — I'm on my way, 'Cos I'm a - gonna see my ba - by to -
(2.) on — if you please, I've got no time for trivi - al - it -
(3.) on — let me through, I've got so many things I've got to

day, I've got a whole lot of things I've gotta say, to her. _____
ies, I've got a girl who's waiting home for me, to night. _____
do, I've got no bus'ness being here with you, this way. _____

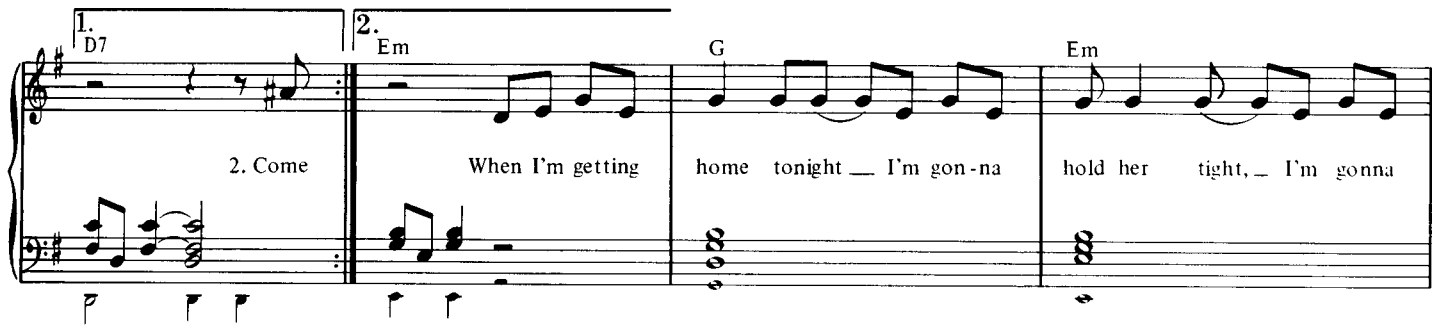
Whoa — ho whoa — ho

I got a whole lot of things to tell her, when I get home.

Chords: G, C7, G, C7, G, D7, E, A7, D7, Em

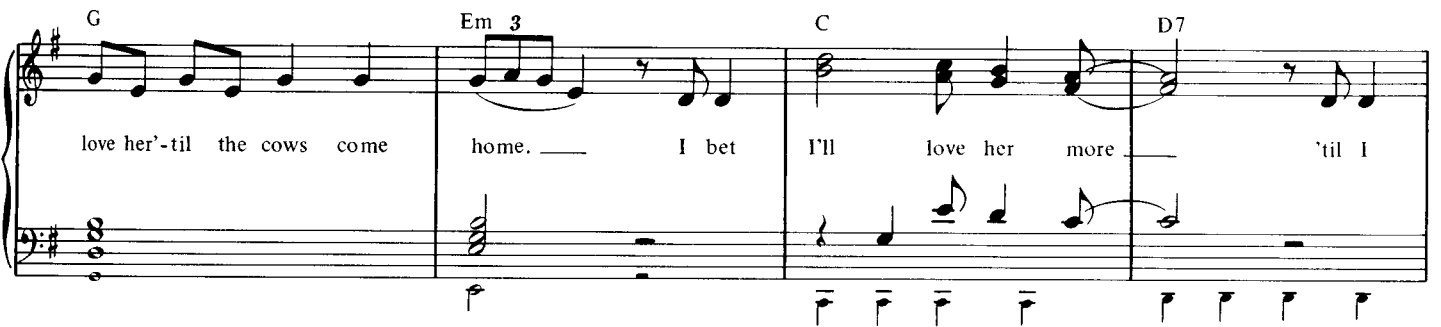
1. D7
2. Em G Em

2. Come When I'm getting home tonight — I'm gon-na hold her tight, — I'm gonna



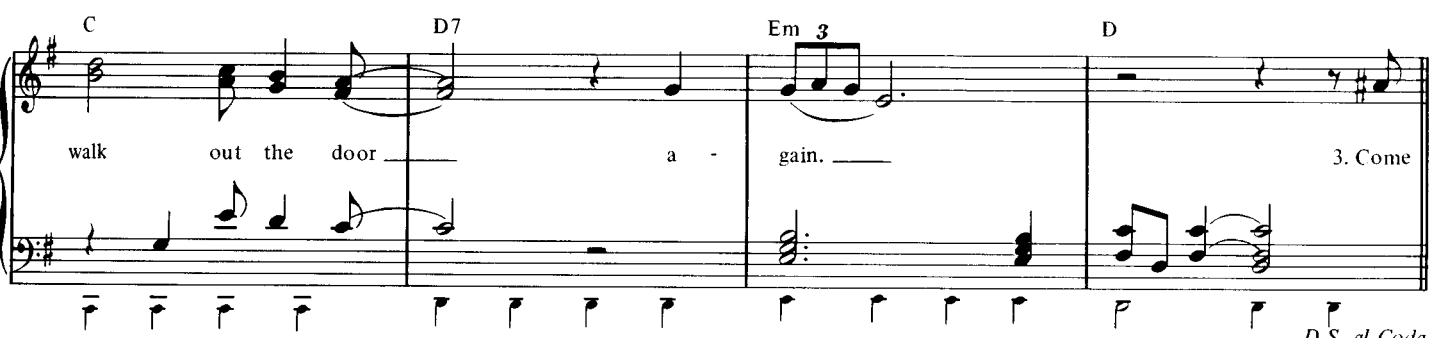
G Em 3 C D7

love her'-til the cows come home. — I bet I'll love her more 'til I



C D7 Em 3 D

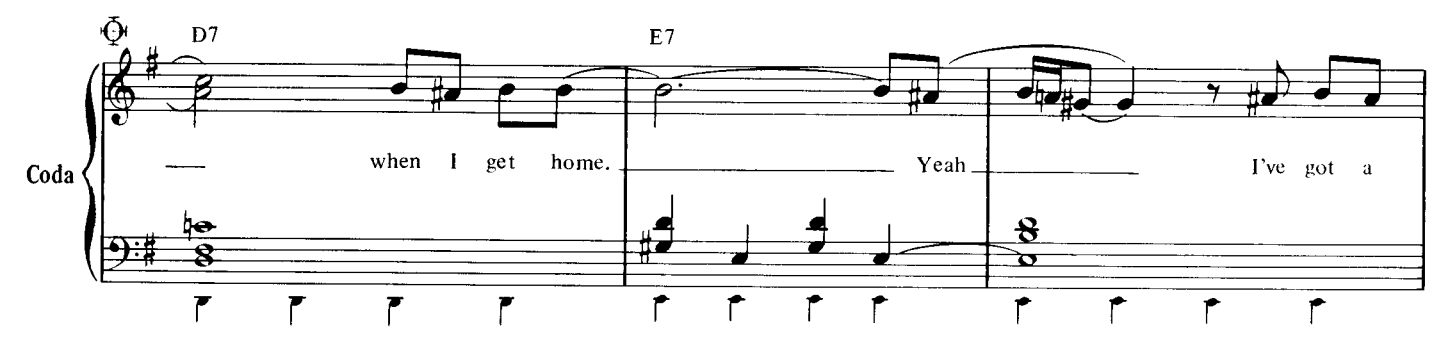
walk out the door a - gain. — 3. Come



D.S. al Coda

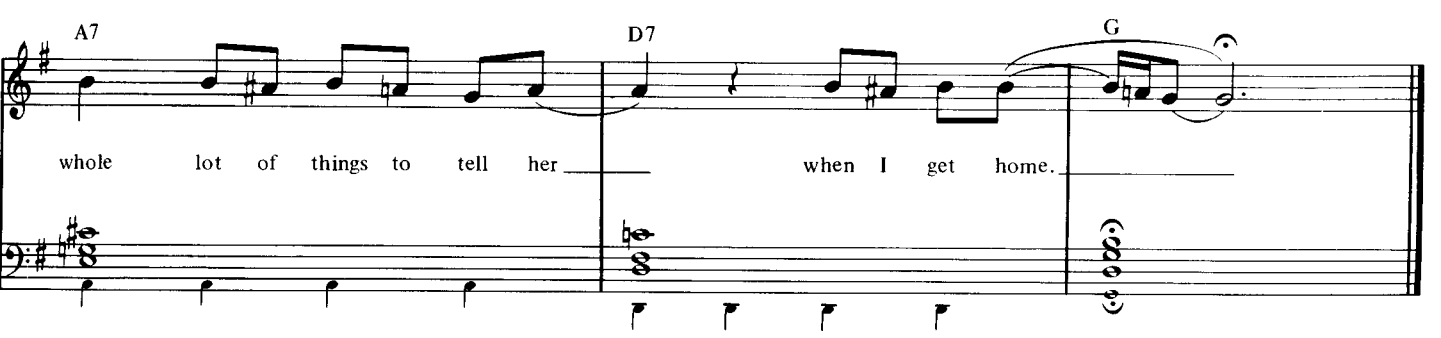
Coda D7 E7

when I get home. Yeah I've got a



A7 D7 G

whole lot of things to tell her when I get home.



You Can't Do That.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato ♩ ♭ 7 Cm7 7 Cm7

1. I got some - thing to say that might cause you pain; If I catch you talk - ing to that
 (2.) sec - ond time I've caught you talk - ing to him. Do I have to tell you one more time I
 (3.) please lis - ten to me if you wan - na stay mine. - I can't help my feel - ings, I'll go

mf

7 Bb7 7

boy a - gain, - I'm gon - na I
 think it's a sin? - I think I'll let you down and leave you flat. Be - cause I've
 out of my mind. - I know I'll I've

to Coda

7 Bb7 7 3 C7 1. 2. F

told you be - fore, oh, you can't do that. 2. Well, it's the Ev - ry - bod - y's

7 Dm 7 Gm Am 7 F 7 A7

green 'Cause I'm the one who won your love, But if it's seen

7 Dm 7 Gm Am 7 C7 7 F

you're talk - ing that way, they'd laugh in my face 3. So, -

Coda

D.S. al Coda

Another Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

For I have got an - oth - er girl, an - oth - er girl.

1. You're mak - ing me say that I've got no - bod - y but you, But as — from to —
 2. She's sweet - er than all the girls and I've met quite a few. No - bod - y in
 3. I don't wan - na say that I've been un - hap - py with you, But as — from to —

day, well I've got some - bod - y that's new. I ain't no fool and I don't take what I don't
 all the world can do what she can do. And so I'm tell - ing you, this time you'd bet - ter
 day, well I've seen some - bod - y that's new. I ain't no fool and I don't take what I don't

1. C7 2. C7 want, 2. For I have got stop, For I have got an - oth - er girl, An - oth - er girl.

Ab Eb7 Ab Eb7 Ab C7
 — who will love — me till the end. — Through thick and thin — she will al - ways be my friend.

F C7
 — — — — —

Coda
 want, For I have got an - oth - er girl.

D.S. al Coda

Day Tripper.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately, with a beat

♩ C

1. Got a good rea - son
2. She's a big tea - ser,
3. Tried to please her,

For tak - ing the ea - sy way out;
She took me half the way there...
She on - ly played one night stands.

Got a good rea - son
She's a big tea - ser,
Tried to please her,

For

tak - ing the ea - sy way out, now,
She took me half the way there, now,
She only pla - yed one night stands, now.

She was a day
She was a day
She was a day

trip - per,
trip - per,
trip - per,

One - way tick - et,
One - way tick - et,
Sun - day driv - er,

yeh!
yeh!
yeh!

It took me

F7 E7 A G

so long to find out, And I found out.

1.3. to Coda (3rd time) 2.

1.3. to Coda (3rd time) 2.

G Fmaj7 G7 C6

Ah, Ah, Ah, Ah,

F6 G7

Ah, Ah,

D.S. al Coda

Coda C

Day tripper, Day tripper.

(repeat and fade)

Help.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am Am7 F

Help! I need some - bod - y, Help! Not just a - ny - bod - y,

The first system of musical notation for 'Help.' is in G major, 4/4 time, marked Moderato. It consists of four measures. The first measure has a treble clef and a key signature of one sharp (F#). The bass clef has a key signature of two sharps (D# and F#). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The second measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The third measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The fourth measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. There are some additional notes and rests in the bass line.

D7 G7

Help! You know I need someone, Help!

The second system of musical notation for 'Help.' is in G major, 4/4 time. It consists of four measures. The first measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The second measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The third measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The fourth measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2.

G Bm

1.3. When I was young - er so much young - er than to - day,
2. And now my life has changed in oh so man - y ways,

The third system of musical notation for 'Help.' is in G major, 4/4 time. It consists of four measures. The first measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The second measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The third measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The fourth measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2.

Em C F G

I nev - er need - ed a ny - body's help in an - y way,
My in - de - pendence seems to van - ish in the haze,

The fourth system of musical notation for 'Help.' is in G major, 4/4 time. It consists of four measures. The first measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The second measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The third measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The fourth measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2.

Bm

But now these days are gone I'm not so self as - sured,
But ev' - ry now and then I feel so in - se - cure,

The fifth system of musical notation for 'Help.' is in G major, 4/4 time. It consists of four measures. The first measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The second measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The third measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2. The fourth measure has a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note G2, a quarter note F#2, and a quarter note G2.

Em C F G Am

Now I find I've changed my mind I've op - ened up the doors,
I know that I just need you like I've ne - ver done be - fore, Help me if you

F

can, I'm feel - ing down, And I do ap - pre - ci - ate you be - ing round.

D7

Help me get — my feet back on the ground.

G

1. 2.

— Won't you please please — help — me.

3.

Em G

please — help — me. Help me, help me, oo.

Drive My Car.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with a beat

G7(sus4) C G7(sus4) C

1. Asked a girl what she want - ed to be, — She said, "Ba-by, Can't you see? —
 2. I told that girl that my pros - pects were good, She said, "Ba-by, it's un - der - stood.
 3. I told that girl I could start right a - way, She said. "Look Babe, I've got some-thing to say

mf

G7(sus4) C Dm7(sus B) D7

I wan-na be fa-mous, a star of the screen, But you can do some-thing in be - tween."
 Work-ing — for pea-nuts is all ver-y fine, But I can show you a bet - ter time."
 I got — no car and it's break-ing my heart, But I've found a dri - ver, that's a start."

Em C7 Em C7

"Ba-by, you can drive my car, Yes, I'm gon - na be a star. —

Em A7 Dm7 G C 1. D 2. Dm7

Ba - by, you can drive my car, and may-be I'll love you," Beep beep mm beep beep,

C F 3. Dm7 C Dm7 C

Yeah! Beep beep mm beep beep, Yeah! Beep beep mm beep beep, yeah!

I Need You.

George Harrison.

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(Organ: Registration No. 2)

Fairly bright

G C G

1. You don't re - a - lize how much I need you,
 2. Said you had a thing or two to tell me,
 3. Please re - mem - ber how I feel a - bout you,

C G

Love you all the time and nev - er leave you. Please
 How was I to know you would up - set me? I
 I could nev - er real - ly live with - out you, So,

Em Bm Em to Coda 1. Am G

come on back - to me. I'm lone - ly as - can be. I need you.
 did - n't re - a - lize As I looked in - your eyes
 come on back - and see Just what you mean - to me.

2. Am G C

You told me, Oh, yes, you told me, You

D7 3 G C D7 3 G

don't want my lov - in' an - y more. That's when it hurt me And feel - ing like this I

A7 3 Am7 3 D7

just can't go on an - y more.

D.C. al Coda

Coda Am G C G

I need you.

If I Needed Someone.

George Harrison.

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(Organ: Registration No. 1)

Moderato

F

1. If I need - ed some one to love, You're the one that I'd
2. If I had some more time to spend, Then I guess I'd be

Cm7

be think - ing of, If I need - ed some
with you my friend, If I need - ed some

F7

1.

E_b

F

E_b

2.

E_b

F

one.
one.

Cm

D7

Had you come some oth - er day Then it might not have

Gm Cm7 D7

been like this. — But you see — now I'm too much — in

Detailed description: This system contains the first two measures of the piece. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The key signature has one flat (Bb). The first measure has a Gm chord and the lyrics 'been like this.' The second measure has Cm7 and D7 chords and the lyrics 'But you see — now I'm too much — in'.

Gm C7 F

love. Carve your num - ber on

Detailed description: This system contains the next two measures. The piano accompaniment continues in the left hand. The first measure has a Gm chord and the lyric 'love.'. The second measure has C7 and F chords and the lyrics 'Carve your num - ber on'.

Cm7

— my wall, — And may - be you — will get — a call — from me. —

Detailed description: This system contains the next two measures. The piano accompaniment continues in the left hand. The first measure has a Cm7 chord and the lyrics '— my wall, — And'. The second measure has a Cm7 chord and the lyrics 'may - be you — will get — a call — from me. —'.

F7 Eb F Eb

— If I need - ed some — one. —

Detailed description: This system contains the next two measures. The piano accompaniment continues in the left hand. The first measure has an F7 chord and the lyrics '— If I need - ed some — one. —'. The second measure has Eb, F, and Eb chords and the lyrics '—'.

F Eb F Eb F Eb F

—

Detailed description: This system contains the final two measures. The piano accompaniment continues in the left hand. The first measure has F and Eb chords. The second measure has F, Eb, F, and Eb chords. The final measure has F and Eb chords.

I'm Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

mf

1. You tell lies think-ing I can't see — You can't cry 'cos you're laugh-ing at me; —
 2. Man buys ring woman throws it a-way, — Same old thing happens ev - e - ry day; — } I'm
 3. We're all alone and there's no - body else, — You still moan "keep your hands to yourself." — }

down (I'm real-ly down), — I'm down (down on the ground), — I'm down (I'm real-ly down).

How can you laugh when you know I'm down? How can you laugh when you know I'm down?

know I'm down! I said I'm down (I'm real-ly down), — I'm real-ly down, —

I'm real - ly down, — I'm real - ly down. —

oo, oo, yeah, yeah, yeah, yeah.

(repeat and fade)

Girl.

John Lennon and Paul McCartney.

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(Organ; Registration No. 4)

Fairly slow

mf

1. Is there an - y - bod - y goin' to lis - ten to my sto - ry All about the girl who came to stay? She's the
(2.) Think of all the times I've tried so hard to leave her, She will turn to me and start to cry; And she
(3.) Told when she was young that pain would lead to pleasure? Did she under-stand it when they said That a

kind of girl you want so much it makes you sor - ry; Still you don't re-gret a sin - gle day. She's the
pro - mi - ses the earth to me and I be - lieve her. Af - ter all this time I don't know why. Ah, Girl! —
man must break his back to earn his day of leis - ure? Will she still believe it when he's dead?

to Coda

1. Girl! — 2. When I Girl! —

She's the kind of girl who puts you down when friends are there, you feel a fool. —

When you say she's looking good, she acts as if it's un - der - stood, she's cool, ooh, ooh, ooh, Girl! —

3. Was she Girl! —

D.S. al Coda *Coda* (repeat and fade)

I'm Looking Through You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. I'm look - ing through you,
2. Your lips are mov - ing,

where did you go?
I can - not hear.

I thought I knew sooth - ing,
Your voice is

what did I know!
but the words aren't clear.

You don't look dif - f'rent, but
You don't sound dif - f'rent, I've

you learned have the changed. game.
I'm look - ing through you,
I'm look - ing through you,

you're not the same.
you're not the same.

to Coda

E \flat A \flat A \flat E \flat

Why, tell me why — did you not treat me right?

A \flat B \flat sus4 B \flat 7 D.S. al Coda E \flat

Love has a nas — ty hab - it of dis - ap - pear - ing o - ver - night. 3. You're think - ing

Fm7 Cm E \flat Fm7

of me — the same — old way. You were a - bove me —

Cm B \flat Cm A \flat E \flat A \flat 6

but not to - day. — The on - ly dif - frence is you're down

B \flat E \flat Fm7 B \flat 7 E \flat A \flat

there. I'm look - ing — through you, — and you're no - where. —

E \flat A \flat E \flat A \flat

Coda

E \flat A \flat E \flat A \flat

(repeat and fade)

In My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately

1. There are *mf* plac - es I'll re - mem - ber All my life, though
2. all these friends and lov - ers, There is no one com -

some have changed, Some for - ev - er, not for bet - ter, Some have gone and
 pares with you, And these mem - ries lose their mean - ing When I think of love as

some re - main. All these plac - es had their mo - ments With lov - ers and friends I
 some - thing new. Though I know I'll nev - er lose af - fec - tion For peo - ple and things that

still can re - call. Some are dead and some are liv - ing. In my life I've
 went be - fore, I know I'll of - ten stop and think a - bout them. In my life I'll

loved them all. *mf* 2. But of Though I
 love you more.

Coda
 In my life I'll love you more. *rit.*

to Coda
 1. C 2. C
 D.S. al Coda

It's Only Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C Cmaj7 Bb F Dm7 G7 G+ C Cmaj7

1. I get high when I see you go by, My, oh my! When you sigh my
2. Is it right that you and I should fight ev-'ry night? Just the sight of

mf

Bb F Dm7 G7 G+ F G

my in - side just flies, but - ter - flies. Why am I so shy when I'm be -
you makes night-time bright, ver - y bright. Have - n't I the right to make it

C Am Bb G7 C

side you? It's on - ly love and that is all, Why should I feel the way I do?
up girl?

Am Bb G7 F 1. G7 2. G7

— It's on - ly love and that is all, but it's so hard lov-ing you. you. Yes it's

F G7 C Am C Am C

so hard lov-ing you, lov-ing you. — — — — —

I've Just Seen A Face.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Brightly

F

Am7

1. I've just seen a face, I can't for - get the time or place where we just
 2. Had it been an - oth - er day I might have looked the oth - er way and
 3. I have nev - er known the like of this, I've been a - lone and I have

mf

Dm

Dm7

met, she's just the girl for me and I want all the world to see we've
 I'd have nev - er been a - ware but as it is I'll dream of her to -
 missed things and kept out of sight for oth - er girls were nev - er quite like

Bb

Gm

Bb

C7

F

met.
 night.
 this.

Mm mm
 Da da
 Mm mm

mm mm mm
 da da da
 mm mm mm

mm.
 da.
 mm.

C

Bb

F

Fall - ing, — Yes, I am fall - ing, And she keeps call - ing —

Bb

Bb7

1. F

2. F

me back a - gain. — gain. —

The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1.3. We said our good - byes, (Ah! The night be - fore!)
 2. Were you tell - ing lies? (Ah! The night be - fore!)

Love was in your eyes, (Ah! The night be - fore!)
 Was I so un - wise? (Ah! The night be - fore!)
 Now to - day I
 When I held you

find near
 You have changed your mind.
 You were so sin - cere.
 Treat me like you did the night be - fore.

Like the night be - fore.

Last night is the night I will re - mem - ber you by.

When I think of things we did It makes me wan - na cry.

Fine

D.C. al Fine

Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

1. I once had a girl, or should I say she once had
2. I sat on a rug, bid - ing my time, drink - ing her
3. And when I a - woke, I was a - lone, this bird had

me; _____ She showed me her room, is - n't it good,
wine; _____ We talked un - til two, and then she said,
flown; _____ So I lit a fire, is - n't it good,

Nor - we - gian Wood? She asked me to stay and she told me to
"It's time for bed." _____ She told me she worked in the morn - ing and
Nor - we - gian Wood? _____

sit an - y - where. _____ So I looked a - round and I
start - ed to laugh. _____ I told her I did - n't and

no - ticed there was - n't a chair. _____
crawled off to sleep in the bath. _____

D.C. al Fine

Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1.3. He's a real no - where man, Sit - ting in his no - where land,
2. He's as blind as he can be, Just sees what he wants to see,

Mak - ing all his no - where plans for no - bod - y. Does - n't have a
No - where Man can you see me at all?

point of view, Knows not where he's go - ing to, Is - n't he a bit like you and
me? 1. No - where man, please lis - ten, You don't know what you're
2. No - where man, don't wor - ry, Take your time, don't

miss - ing, no - where man, the world is at your com - mand.
hur - ry, Leave it all till some - bod - y else lends you a hand.

Mak - ing all his no - where plans for no - bod - y.

Chords: C, G, F, C, F6, Fm6, C, C, Bb, F, C, G, F, C, Fm6, C, Em, F, Em, F, Em, F, G7, C, F, Fm6, C.

Run For Your Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

mf
1.4. Well I'd
ra - ther see you
(2.) know that I'm a
(3.) Let this be a
dead, lit - tle girl, than to
wi - cked guy I was
ser - mon I mean —
be with a - no - ther
born with a jea - lous
ev' - ry - thing I

man. You'd bet - ter keep your head, lit - tle girl, or I won't know where I
mind. And I can't spend my whole life tryin' just to make you toe the
said. Ba - by I'm de - ter - mined and I'd rath - er see you

am. line. dead. You'd better run for your life if you can, lit - tle girl. Hide your head in the

sand, lit - tle girl. Catch you with a - no - ther man, that's the end - a, lit - tle

1.2. girl. 2. Well you 3.4. girl. no no no. —
3. —
(repeat and fade)

Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

1. If you let me take your heart, I will prove to you; We will nev - er
2. Big and black the clouds may be, — time will pass a - way. If you put your
3. Lis - ten to me one more time, how can I get through? Can't you try to

be a - part, if I'm part of you. O - pen up your eyes now,
trust in me, I'll make bright your day. Look in - to these eyes now,
see that I'm try - in' to get you. O - pen up your eyes now,

tell me what you see. It is no sur - prise now, What you see is
tell me what you see. Don't you re - a - lise, now, What you see is
tell me what you see. It is no sur - prise now, what you see is

1. me. me. Tell me what you see. —

3. me. mm mm mm mm. mm.

Think For Yourself.

George Harrison.

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(Organ: Registration No. 4)

Moderato

Am Dm Bb C G

mf

1. I've got a word or two to say a - bout the things that you do.
2. I left you far be - hind the ru - ins of the life that you had in mind.
3. Although your mind's o - paque, try thinking more if just for your own sake.

Am Dm Bb C

You're tell - ing all those lies a - bout the good things that we
And though you still can't see, I know your mind's made up, You're
The fu - ture still looks good and you've got time to rec - ti -

G Bm Am C7 G

can have if we close our eyes. } Do what you want to do, And go where you're going to.
gon - na cause more mis - e - ry. }
fy all the things that you should. }

Eb D7 1. 2. G

Think for your-self 'cause I won't be there with you. —

3. G Eb D7 C7 G

you. — Think for yourself 'cause I won't be there with you. —

Ticket To Ride.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderate $\frac{3}{4}$ F

1. I think I'm gon-na be sad. I think it's to-day, yeh! The
(2.3.) said that liv-ing with me is bring-ing her down, yeh! For

girl that's driv-ing me mad is go-ing a-way. She's got a tick-et to ride,
she would nev-er be free when I was a-round

She's got a tick-et to ri - hi - hide, She's got a tick-et to ride, but she don't care.

to Coda

F 1. 2. Bb7
2. She I don't know why she's rid-ing so high. She ought to

C Bb7
think right, she ought to do right by me. Be-fore she gets to say-ing good bye, She ought to

C C7
think right, she ought to do right by me; 3. She

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

D.S. al Coda (repeat and fade)

We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

B \flat Eb6 B \flat Eb6 Ab B \flat

1. Try to see it my way,
2. Think of what you're say - ing,
3. Try to see it my way,

do I have to keep on talk - ing
you can get it wrong and still you
on - ly time will tell if I am

till I can't go on?
think that it's all right.
right or I am wrong.

mf

Eb6 B \flat Eb6 Ab B \flat

While you see it your way,
Think of what I'm say - ing,
While you see it your way,

run the risk of know - ing that our
we can work it out and get it
there's a chance that we might fall a

love may soon be gone,
straight or say good-night.
part be - fore too long.

Eb B \flat Eb F7sus F7 $\text{\textcircled{C}}$ Gm

to Coda

We can work it out,
we can work it out.

1. Life is ver - y short and there's no
2. I have al - ways thought that it's a

f

Eb6 1. D7sus4 D7 3 Gm 3 Gm7 Eb maj7 Gm 2. D7sus D7

time _____
crime _____

for fuss - ing and
fight - ing, my friend.

So I will

Gm 3 Gm7 3 Eb maj7 Gm

ask you once a -
gain.

Coda

rit. B \flat 3 Eb 3 B \flat

D.C. al Coda

The Word.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato **G7**

1.2.3. Say the word _____ and you'll be free, say the word _____ and be like me. Say the
(4.)word _____ a chance to say that the word _____ is just the way. It's the

C9 **G7** **Am7** **D**

word _____ I'm think-ing of, have you heard _____ the word is love? It's so fine, it's
word _____ I'm think-ing of, and the on ly word is love. love.

Gm7 **C** **G7** **1.2.3.** **G** **F**

sun - shine, it's the word love. _____

1. In the be - gin - ning I mis - un - der - stood,
2. Ev - 'ry - where I go _____ I hear it _____ said,
3. Now that I know what I feel must be right,

Bb **C** **G7**

But now I've got it, the word is good; 2.3. Say the
In the good and the bad books that I have read, light. 4. Give the
I mean to show ev - 'ry - bod-y the

love. _____ Say the word

Gm **D+** **Gm7** **C9** **G**

love, _____ Say the word, _____

love. _____

Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

The musical score is written for piano and voice. It consists of four systems of music. The first system starts with a *Moderato* tempo marking and a *mp* dynamic. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The key signature has one flat (Bb) and the time signature is 4/4. The first system covers the first four measures, with lyrics: "Mich - elle, ma belle, these are words that go to - geth - er". The second system covers measures 5-8, with lyrics: "well, my Mi - chelle. Mich - elle, ma belle, sont les mots qui". The third system covers measures 9-12, with lyrics: "vont tres bien en - semble, tres bien en - semble. I 1. love you I love you, I love you, 2. need to, I need to, I need to, 3. want you, I want you, I want you,". The fourth system covers measures 13-16, with lyrics: "that's all I want to say, say, Un - til I find a way _____ I will I need to make you see, see, Oh what you mean to me, _____ un - I think you know by now, now, I'll get to you some - how, _____ un -". The piano accompaniment includes various chords and textures, such as triplets and sustained chords. The vocal line is simple and melodic, following the lyrics.

to Coda

Chords: Dm, F+, Dm7, Dm6, Bb maj7, Gm, A

say the on - ly words I know that you'll un - der - stand.
 til I do I'm ho - ping you will know what I mean.
 til I do I'm tel - ling you so you'll un - der - stand.

Chords: D, Gm7, C7, B°, A7

I love you. I

D.S. al Coda

Coda

Chords: D, Gm7, C, B°, Ab°

Mich - elle, ma belle, sont les mots qui vont tres bien en -

Chords: A, E7b9, A, Dm, A7, Dm, Gm

semble, tres bien en - semble. I will say the on - ly words I know that

Chords: Dm, Gm, A7, Dm, A7, D, Gm, D

you'll un - der - stand, my Mich - elle.

What Goes On.

John Lennon, Paul McCartney and Richard Starkey.

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(Organ: Registration No. 4)

Moderato C

What goes on in your heart, what goes on in your

mind? You are tear - ing me a - part when you

treat me so un - kind. What goes on in your mind?

1. The oth - er day I saw you as I walked a - long the road, but when I saw him with you I could
 2. I met you in the morn - ing wait - ing for the tides of time, but now the tide is turn - ing, I can
 3. I used to think of no - one else but you were just the same, you did - n't ev - en think of me as

feel my fu - ture fold, It's so ea - sy for a girl like you to lie, tell me why.
 see that I was blind. It's so ea - sy for a girl like you to lie, tell me why.
 some-one with a name. Did you mean to break my heart and watch me die, tell me why.

D.C. al Fine

Yes It Is.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C F Dm7 G7 C F

1. If you wear red to - night, Re - mem - ber what I said to -
 2. Scar - let were the clothes she wore, Ev - 'ry - bod - y knows I'm
 3. Please don't wear red to - night, This is what I said to -

mf

Bb 6 G7 C F 3 Bb 9 3 to Coda

night, For red is the col - or that my ba - by wore And what's more it's
 sure. I would re - mem - ber all the things we planned Un - der - stand it's
 night, For red is the col - or that will make me blue In spite of you it's

1. Am C 2. Am C

true, yes it is. true, yes it is, it's true, yes it is.

Gm7 C7 F Dm Gm7 C7 Am Am7

I could be hap - py with you by my side If I could for - get her, but it's my pride, Yes it is, yes it is, - oh, yes, it

D7 G7 3

is, yeh!

D.C. al Coda

Coda Am C E F G7 C

true, yes it is, it's true, yes, it is, it's true.

rit.

Yesterday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Yes-ter-day,
2. Sud-den-ly

all my trou-bles seemed so far a-way,
I'm not half the man I used to be,

Now it looks as though they're
There's a sha-dow hang-ing

here to stay.— Oh
ov-er me.— Oh

I be-lieve in yes-ter-day.—
yes-ter-day— came sud-den-ly.—

Why she had to go I don't

know, she would-n't say.

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

day.— 3. Yes-ter-day,
love was such an eas-y game to play,
Now I need a place to

hide a-way. Oh

I be-lieve in yes-ter-day,—
mm mm mm mm mm.—

Chords: F, Em7, A7, Dm, Dm7, Bb, C7, C, G7, Bb, F, Em7, A7, Dm, C, Bb, Dm, Gm, C7, F, Em7, A7, Dm, Dm7, Bb, C7, F, C, Dm7, G7, Bb, F, G7, Bb, F

You Like Me Too Much.

George Harrison.

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(Organ: Registration No. 6)

Moderato Am C G

1. Though you're gone a - way this morn - ing, you'll be back a - gain to - night, tell - ing
2. tried be - fore to leave me but you have - n't got the nerve to walk
3. I will fol - low you and bring you back where you be - long, 'cause I

mf

Am C G Bm

me there'll be no next time if I just don't treat you right. You'll nev - er leave me
out and make me lone - ly which is all that I de - serve. You'll nev - er leave me
could - n't real - ly stand it, I ad - mit that I was wrong, I would - n't let you

Bm7 D9 D7 G C *to Coda*

and you know it's true, 'Cause you like me — too much and I like
and you know it's true, 'Cause you like me — too much and I like
leave me 'cause it's true, 'Cause you like me — too much and I like

D G $\text{1. } D$ $\text{2. } D7$ Em7

you.
you. 2. You've I real - ly

A Bm $A7$ Em7 $A7$

do, and it's nice when you be - lieve me. If you

$D7$

leave me, —

Coda G

you, —

D.S. al Coda

You're Going To Lose That Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

mf You're going to lose that girl, — you're going to lose that girl. —

1.3. If you don't take her out tonight, she's going to change her mind. And I will take her 'Cause I will treat her
2. If you don't treat her right my friend you're going to find her gone.

out tonight — and I will treat her kind. } You're going to lose that girl, — you're going to
right and then, you'll be the lone - ly one. }

lose that girl. — girl, — you're going to lose, — I'll make a point of

taking her a-way from you, — yeah — The way you treat her, what else can I do. —

Coda girl, you're going to lose — that girl. —

D.S. al Coda

Chords: C, Am, Dm7, G7, Em7, Dm7, G7, C, Am, Dm7, G7, Bb, Eb, Ab, Eb, Ab, Db, G7, Dm7, Bb, F, C

You've Got To Hide Your Love Away.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

F C Eb F Bb Eb Bb

1. Here I stand with head in hand, — turn my face to the wall.
2. How can I ev - en try? — I can nev - er win.

mf

F C Eb F Bb Eb Bb C7

If she's gone I can't go on — feel - ing two feet small.
Hear - ing them, see - ing them — In the state I'm in.

F C Eb F Bb Eb Bb F C Eb F

Ev - 'ry where peo - ple stare — each and — ev-'ry day. I can see them laugh at me —
How could she say to me, — "Love will — find a way?" Gath - er 'round all you clowns.

Bb Eb Bb C7 F Bb Gm7 C7 Gm7 C7

and I hear them say, —
Let me hear you say, — "Hey, you've got to hide your love a - way!"

1. F Bb Gm7 C7 Gm7 C7 2. F Bb Gm7 C7 Gm7 C7

Hey, you've got to hide your love a - way!" Hey, you've got to hide your love a - way!"

(repeat and fade)

Doctor Robert.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

mf

1. Ring my friend I said you'd call, Doctor
 2. If you are down he'll with pick you up, Doctor
 3. My friend works with the Na - tional Health, Doctor

Robert.
 Robert.
 Robert.

Day or night he'll be there any - time at
 Take a drink from his spec - ial cup, Doctor
 Don't pay money just to see yourself with Doctor

all, Doctor Robert,
 Robert,
 Robert,

Doctor
 Doctor
 Doctor

Robert.
 Robert.
 Robert.

You're a new and bet - ter
 He's a man you must be -
 You're a new and bet - ter

man, He helps you to un - der - stand, He does ev' - ry - thing he
 lieve, Hel - ping ev' - ry one in need, No one can suc -
 man, He helps you to un - der - stand, He does ev' - ry - thing he

1. E7 A G A G 2.3. E7

can, Doctor Robert. - ceed like Doc - tor
can, Doc - tor

A (A)

Robert. Robert. Well, Well, well you're

D A

feel - ing fine. Well, well, well he'll

D G Dm7 G Dm7 to Coda

make you, Doctor Robert. D.C. al Coda

Coda G Dm7 G Dm7 G Dm7 G Dm7

Coda Ring my friend I said you'd call, Doctor Robert. (repeat and fade)

And Your Bird Can Sing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato C

1. You tell me that you've got ev-'ry-thing you want and your bird can sing, but you don't get
2. You say you've seen sev - en won-ders and your bird is green, but you can't see

Dm F Dm7 C Em B7

me, me, you don't get you can't see me! me! When your prized pos - ses - sions,
When your bird is bro - ken,

Em7 Em6 C Dm7

start to wear you down, look in my di - rec - tion, I'll be 'round, I'll be
will it bring you down? You may be a - wok - en, I'll be 'round, I'll be

1. G7 2. G7 C

'round. 'round. You tell me that you've heard ev-'ry sound there is and your bird can

Dm F Dm7 C

sing, but you can't hear me, you can't hear me!

Eleanor Rigby.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

C **Em**

f Ah, ——— look at all ——— the lone - ly peo - ple!

Em

1. El - ea - nor Rig - by picks up the rice — In the church — where a wed - ding has been,
 2. Fa - ther Mc Ken - zie, writ - ing the words Of a ser - mon that no - one will hear.
 3. El - ea - nor Rig - by died in the church And was bur - ied a - long with her name.

mf

C **Em**

— Lives in a dream, ——— Waits at the win - dow, wear - ing the face — That she keeps
 — No one comes near. ——— Look at him work - ing, darn - ing his socks — In the night
 — No - bod - y came. ——— Fa - ther Mc Ken - zie wip - ing the dirt — From his hands

C **Em**

— in a jar — by the door. ——— Who is it for? ———
 — when there's no - bod - y there. ——— What does he care? ——— All the lone - ly peo -
 — as he walks — from the grave. ——— No one was saved. ——— *f*

C **Em**

— ple, ——— Where do ——— they all ——— come from? ——— All the lone - ly peo -

C **1. 2. Em** **3. Em**

— ple, ——— Where do ——— they all ——— be - long? ——— *rit.*

Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

Chords: G, D, C, Bb/C, Am, Gm/C, F, Dm7, G7, C7.

Lyrics:
Good day — Sun — shine, —
Good day — Sun — shine, —
1. I need to
2. We take a
3. And then we
laugh walk lie And when the sun is out, —
The sun is shin-ing down, —
be-neath a shad-y tree, —
I've got some - thing I can
Burns my feet — as they
I love her — and she's
laugh a - bout. I feel good — In a spe - cial way. —
touch the ground. — She feels good — She knows she's looking fine. —
lov - ing me. —

C7

1. 2. F

3. F

I'm in love and it's a sun - ny day. she is mine. —
I'm so proud to know that

G D G D

Good day — Sun — shine, — Good day — Sun —

C Bb/C Am Gm/C G D9

— shine, Good day — Sun — shine, Good day — Sun —

D7 G D9 G7 C Bb/C Am

— shine, — Good day — Sun — shine, — Good day — Sun —

Gm/C Db Cb/Db Bbm Abm/Db Db Cb/Db Bbm

— shine, Good day — Sun — shine. Good day — Sun —

(repeat and fade)

Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F Eb6/F

1.4. I was a-lone, I took a ride, I didn't know what I would find there.
 2. You didn't run, you didn't lie, you knew I wanted just to hold you.
 3. What can I do, what can I be, when I'm with you I want to stay there.

F Eb6/F Am

An - other road where maybe I could see an - other kind of mind there.
 And had you gone you knew in time, we'd meet again for I had told you.
 If I'm true I'll nev - er leave, and if I do I know the way there.
 Ooh, then I
 Ooh, you were
 Ooh, then I

Am7 Am6 Am Am7 Am6 Bb Bb maj7 Gm7 C

sud - den - ly see you, Ooh, did I tell you I need you, Ev' - ry sin - gle day of my
 meant to be near me, Ooh, and I want you to hear me, Say we'll be to - gether Ev' - ry
 sud - den - ly see you, Ooh, did I tell you I need you, Ev' - ry sin - gle day of my

F F(Ab sus) Bb7 C7 F to Coda

life. ___
 day. ___
 life. ___
 2. Got to get you in - to my life. ___
 3. What are you doing to my life. ___

D.C. al Coda

Coda F7 F Bb C7 F

Got to get you in - to my life. ___

(D.C. and fade)

Here There And Everywhere.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately slow

F Gm7 Am7 Bb F Gm7 Am7 Bb

1. Here,
2. There,
3. mak - ing each day of the year, chang - ing my life with a
run - ning my hands thru her hair, both of us think - ing how
know - ing that love is to share, each one be - liev - ing that

Em7 A7 Em7 A7 Dm Gm to Coda

wave of her hand: No - bod - y can de - ny that there's some - thing there.
good it can be: Some - one is speak - ing but she does - n't know he's
love nev - er dies, Watch - ing her eyes and hop - ing I'm al - ways

2. Gm7 Eb7 Ab Fm Bbm C7 Fm

there. I want her ev-'ry-where and if she's be - side me I know I need nev-er care.

Bbm7 C7 F Gm7

But to love her is to meet her ev-'ry- where,

D.S. al Coda

Coda Gm7 C7 Gm7

there. And will be

F Gm7 Am7 Bb F Gm7 Am7 Bb F

there and ev - 'ry - where, here there and ev - 'ry - where.

I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The piano part features a steady bass line of quarter notes in the left hand and chords in the right hand. The vocal lines are written in a single treble clef. The lyrics are presented in two versions: a first ending and a second ending. Chord symbols are placed above the notes they apply to.

Chords: G, A, Bm, D7, Am, Cm6

Lyrics:

1. I want to tell you,
2. When I get near you,
My head is filled with things to
The games begin to drag me
say, down.
When you're here,
It's all right,
All those words they seem to
I'll make you may be next
slip a - way.
time a - round.
1. But if I seem to act un -
2. Sometimes I wish I knew you

kind, well, It's on - ly Then I could me, it's not my mind, — tell you, That is con - May - be you'd

G A7 Am7 Cm6

3

fusing things. — under - stand. — I want to tell you,

G

I feel hung up and I don't know why. I don't

A Bm A D7

mind, I could wait for ev - er

I've got time. — I've got time. —

G

(repeat and fade)

For No One.

John Lennon and Paul McCartney.

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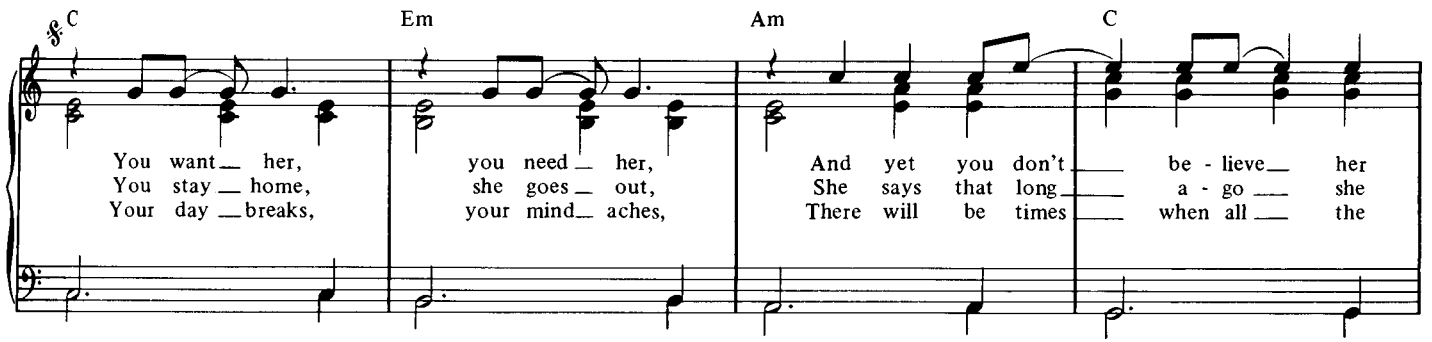
(Organ: Registration No. 2)

Moderato

The musical score is written for piano and voice. It consists of five systems of music. The first system is marked 'Moderato' and includes two vocal lines: '1. Your day breaks, your mind aches, You find that all' and '2. She wakes up, she makes up, She takes her time.' The second system continues the vocal lines: 'her words of kindness linger on when she no longer needs you.' and 'and doesn't feel she has to hurry, she no longer needs you.' The third system includes a first ending bracket and the lyrics: 'And in her eyes you see nothing,'. The fourth system has the lyrics: 'No sign of love behind the tears cried for no one.' The fifth system concludes with the lyrics: 'A love that should have lasted years.' The piano accompaniment features chords such as C, Em, Am, F, Bb, Dm, A7, and G7, with dynamic markings like *p* and *f*.

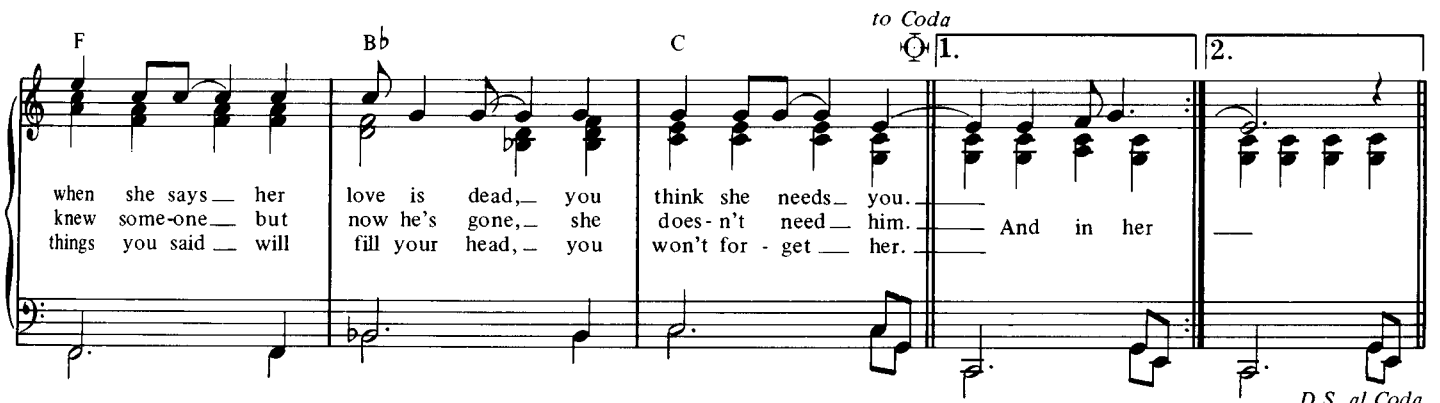
sf C Em Am C

You want — her, you need — her, And yet you don't — be - lieve — her
You stay — home, she goes — out, She says that long — a - go — she
Your day — breaks, your mind — aches, There will be times — when all — the



F Bb C *to Coda* 1. 2.

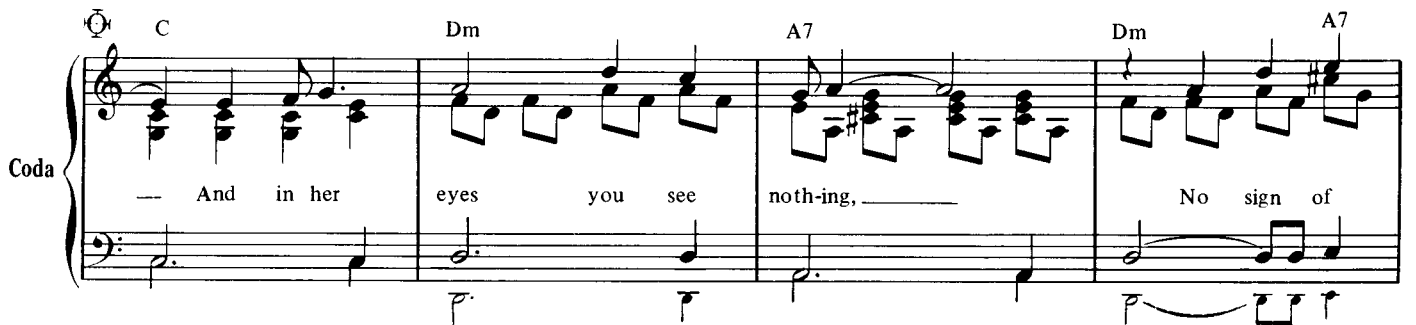
when she says — her love is dead, — you think she needs — you.
knew some-one — but now he's gone, — she does - n't need — him. — And in her
things you said — will fill your head, — you won't for - get — her.



D.S. al Coda

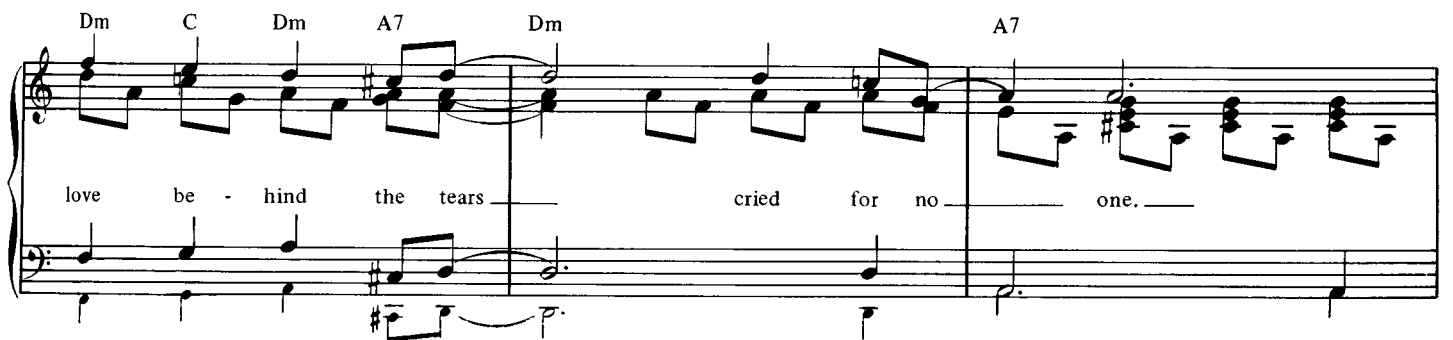
Coda C Dm A7 Dm A7

— And in her eyes you see noth-ing, — No sign of



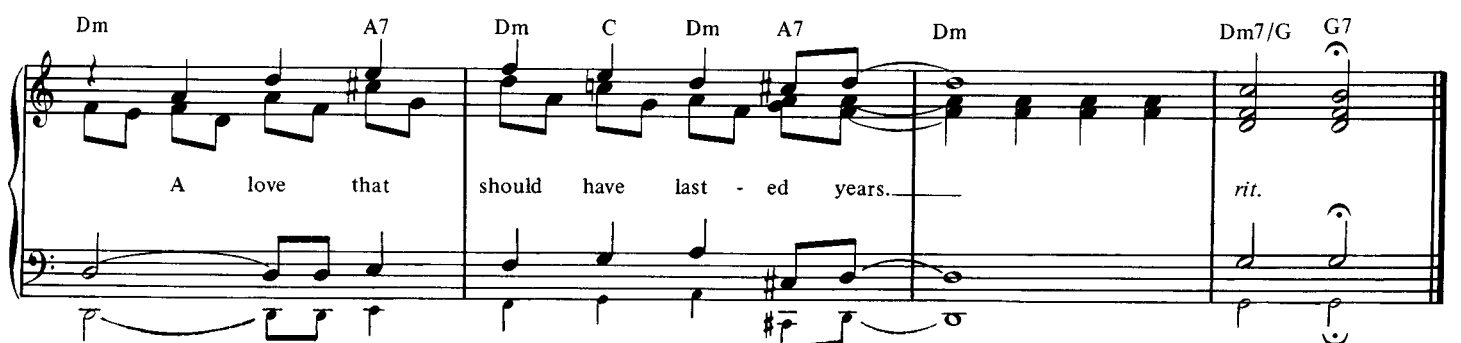
Dm C Dm A7 Dm A7

love be - hind the tears — cried for no — one. —



Dm A7 Dm C Dm A7 Dm Dm7/G G7

A love that should have last - ed years. — *rit.*



I'm Only Sleeping.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

1. 4. When I wake up early in the morning, Lift my head, I'm still yawning
 2. Ev - 'ry body seems to think I'm la - zy, I don't mind, think they're crazy
 3. Lying there and staring at the ceiling, Waiting for a slee - py feel - ing.

when I'm in the mid - dle of a dream. Stay in bed, float up - stream.
 run - ning ev' - ry - where at such a speed, Til they find there's no need.

Please don't wake me, no don't shake me, leave me where I am,
 Please don't spoil my day, I'm miles a - way, and af - ter all, I'm on - ly
 please don't spoil my day, I'm miles a - way and af - ter all,

sleep - ing. Keeping an eye on the

world going by my win - dow Taking my time

Coda

D.C. al Coda

The musical score is written for piano and organ. It begins with a 'Moderato' tempo marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The organ part provides a steady accompaniment. The score is divided into several systems, each with lyrics underneath. The key signature is one flat (Bb), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'Coda'.

Love You To.

George Harrison.

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(Organ: Registration No. 5)

Moderately fast

Cm

1. Each day just goes so fast,
 (2.) Time is so short,
 (3.) -ple stand - ing 'round,

I turn a - round, it's past. You don't get time to hang
 a new one can't be bought. And what you've got means such
 who'll screw you in the ground. They'll fill you in with all

a sign on me.
 a lot to me.
 the things you'll see.

Bb Cm Bb Cm
 Love me while you can,
 Make love all day long,
 I'll make love to you,

Bb Cm Bb Cm
 or I'll get a plan.
 make love sing - ing songs.
 if you want me to.

2. A life -
 3. Peo -

Fine

Paperback Writer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Bright rock

mf Pa - per-back wri - ter, —

1. Dear

Sir or Madam will you read my book, it took me years to write, will you take a look;
 (2.) dir - ty story of a dir - ty man, and his clinging wife doesn't un - der - stand, His
 (3.) thousand pages give or take a few, I'll be writing more in a week or two. I can
 (4.) real - ly like it you can have the rights, it could make a million for you over - night. If you

Based on a novel by a man named Lear and I need a job so I want
 son is working for the Dai - ly Mail; it's a stea - dy job but he wants to be a pa - per - back
 make it longer if you like the style, I can change it round and I want
 must re - turn it you can send it here, but I need a break and I want

to Coda (4th time) 1.3. 2.

wri - ter, — pa - per back wri - ter. — 2. It's a
4. If you

D.S. al Coda

pa - per back wri - ter. — 3. It's a

Coda pa - per - back wri - ter. — (repeat and fade)

Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chord markings. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked 'Fairly slow'. The score includes first and second endings for several phrases.

System 1: Chords: F, Bb, C7, F, Bb, C7. Lyrics: 1. If the rain comes they run and hide their heads, They might as well be (2.) sun shines they slip in - to the shade, And sip their lem - on -

System 2: Chords: F, Bbmaj7, F. Lyrics: dead. If the rain comes, if the rain comes. 2. When the shine. ade. When the sun shines, when the sun

System 3: Chords: (F), Bb, F. Lyrics: Rain, I don't mind.

System 4: Chords: Bb, F. Lyrics: Shine, the weather's fine. 1. I can 2. Can you

System 5: Chords: Bb, C7, F, Bb, C7, F. Lyrics: show you that when it starts to rain, Ev - 'ry - thing's the same. I can hear me that when it rains and shines, It's just a state of mind? Can you

System 6: Chords: Bbmaj7, F. Lyrics: show hear you, me, I can show hear you. me?

Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock $B\flat 7$ $B\flat 7 (+C\sharp)$

mf 1. Let me tell you how it will be; There's
 (2.) five per cent ap - pear too small, Be
 (3.) ask me what I want it for, If
 (4.) my ad - vice to those who die; De -

$B\flat 7$ $B\flat 7 (+C\sharp)$ $A\flat$

one for you, nine - teen for me. }
 thank - ful I don't take it all. }
 you don't want to pay some more. }
 clare the pen - nies on your eyes! } 'Cause I'm the tax - man,

$A\flat 7$ *to Coda* C *(4th times)* 1. $E\flat$ $B\flat 7$ 2. $E\flat$ $B\flat 7$

yeh, — I'm the tax - man. 2. Should tax man. If you
 4. Now

$A\flat$ $B\flat 7$

drive a car I'll tax the street, if you try to sit I'll tax your seat, if you get too cold I'll

$A\flat$ $A\flat 7$ $B\flat$

tax the heat, if you take a walk I'll tax your feet. Taxman! 3. Don't

D.S. al Coda

Coda $E\flat$ $B\flat 7$ $D\flat$ $B\flat$

taxman, And you're work ing for no one but me.

Tomorrow Never Knows.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato G

mp
1. Turn off your mind re - lax and float down - stream, It is not
(2.) love is all and love is ev' - ry - one, It is

dy - ing, knowing, it is not dy - ing. Lay down, all thought sur -
it is knowing. When ig - nor - ance and

ren - der to the void, It is shi - ning, It is
haste may mourn the dead, It is be - liev - ing, it is be -

shi - ning, That you may see the mean - ing of with - in,
liv - ing, But list - en to the col - our of your dreams,
(3.) play the game ex - ist - ence to the end,

It is speaking, it is speaking. 2. That
It is not liv - ing, it is not liv - ing. 3. Or
of the be - ginning, of the be - ginning.

D.S. al Coda

Coda G F G

Of the be - ginning, of the be - ginning.

(repeat and fade)

Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

March tempo *mf*

D C G Em Am C

1. In the town where I was born lived a man who sailed to
 (2.) told us of his life in the land of sub-ma-
 (3.) sailed on to the sun waves 'til we found the sea of
 (4.) lived beneath the waves in our yel - low sub - ma-

1.2.3. 4. **D G D G D**

sea. 2. And he We all live in a yel - low sub - mari-ne,
 - rines. 3. So we
 green. 4. And we - rine.

yel - low sub - marine, yel - low sub - marine. We all live in a yel - low sub - marine,

yel - low sub - marine, yel - low sub - marine. 5. And our friends are all a - board; ma - ny
 6. As we live a life of ease, ev'ry

Fine

Am C D G D C **1. G 3**

more of them live next door; And the band beg - ins to play.
 one of us has all we need. Sky of blue and sea of

Am7 G 2. G Em Am C D

green, in our yel - low sub - ma - rine.

D.S. al Fine

She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

F Eb Bb F Eb Bb

1. 4. She said, _____ "I know what it's like to be dead,
2. I said, _____ "Who put all those things in your hair,
3. I said, _____ "Even tho' you know what you know,
I know what it
things that make me
I know that I'm

F 3 Eb Bb F Eb Bb F

is to be sad." _____ And she's mak-ing me feel like I've nev-er been born.
feel that I'm mad _____ And you're mak-ing me feel like I've nev-er been born."
read-y to leave _____ 'Cause you're mak-ing me feel like I've nev-er been born."

Eb F7(4sus) F F Eb F

She said, "You don't un-der - stand what I said." I said

Fine

Eb F Cm F

"No, no, no, — you're wrong. When I was a boy

Bb F Bb

ev - 'ry - thing was right, _____ ev - 'ry - thing was right."

D.C. al Fine

All You Need Is Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for organ and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato'. The organ part features a simple harmonic accompaniment with chords G, D, Em, D7, and G. The vocal line starts with the lyrics 'Love, love, love.' and continues with 'Love, love, love.' and 'Love, love, love.' The score then transitions into the main vocal melody, which includes the lyrics: '1. There's noth-ing you can do that can't be done. 2. There's noth-ing you can make that can't be made. 3. There's noth-ing you can know that is - n't known. Noth-ing you can sing that can't be No one you cansave that can't be Noth-ing you can see that is - n't sung. saved. shown. Noth - ing you can say, but you can learn how to play the game, be you in time, It's Noth - ing you can do, but you can learn how to, be you in time, meant to be, No - where you can be, that is - n't where you're eas - y. All you need is love, all you need is love, love, love, That is all you need.' The organ accompaniment continues with chords G, Am7, D7, G, Am7, D7, B7, Em, G, C, D7, and G. The score concludes with a double bar line and the initials 'D.C.' (Da Capo).

Being For The Benefit Of Mr. Kite.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

mf

1. For the ben - e - fit of Mis - ter Kite there will be a show to - night on tram - po - line.
 2. cel - e - bra - ted Mis - ter K. per - forms his feat on Sat - ur - day at Bish - ops - gate.
 3. band be - gins at ten to six when Mis - ter K. per - forms his tricks with - out a sound.

The Hen - der - sons will all be there late of Pab - lo Fan - ques fair, what a scene: O - ver
 The Hen - der - sons will dance and sing as Mis - ter Kite flies through the ring don't be late. Mes - srs
 And Mis - ter H. will dem - on - strate ten som - er - saults he'll un - der - take on sol - id ground. Hav - ing

men and hors - es hoops and gar - ters last - ly through a hogs head of real - fire. In this
 K. and H. as - sure the pub - lic their pro - duc - tion will be second to none. And of
 been some days in prep - ar - a - tion a splen - did time is guar - an - teed for all. And to -

1. Bb A 3 Dm Gm A7 Dm G7
 way Mis - ter K. will chal - lenge the world. 2. The

2. Bb 3 A 3 Dm G7 3. Bb A 3 Dm Bb Dm
 course Hen - ry the horse danc - es the waltz. 3. The night Mis - ter Kite is top - ping the bill.

Baby You're A Rich Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly Slow

The musical score is written for piano and voice. It begins with a tempo marking of 'Fairly Slow' and a dynamic marking of 'mf'. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into several systems, each with a vocal line and a piano accompaniment line. Chord symbols (C, F, C7, Bb, Eb) are placed above the piano line. The lyrics are written below the vocal line. The score includes a Coda section at the end, marked 'D.C. al Coda' and '(repeat and fade)'. The lyrics are: 'How does it feel to be one of the beautiful people, 1. Now that you know who you are? 2. How often have you been there? 3. Tuned to a natural E, What do you want to be? Of-ten e-nough to know; Hap-py to be that way; And have you travelled ve-ry far, What did you see when you were there? Now that you've found an-o-ther key, Far as the eye can see? Nothing that does-n't show. What are you going to play? Ba-by you're a rich man, Ba-by you're a rich man, Baby you're a rich man, too. You keep all your money in a big brown bag, inside a zoo, What a thing to do; Baby you're a rich man, Baby you're a rich man, Baby you're a rich man, too. Ba-by you're a rich man, Baby you're a rich man, Baby you're a rich man, too.' The score concludes with a double bar line and the instruction '(repeat and fade)'.

I Feel Fine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F7

1. Ba - by's good to me, you know, She's hap - py as can be, you know, She said
2. Ba - by says she's mine, you know, She tells me all the time you know, She said

so. so. I'm in love with her and I feel fine...

I'm so glad that she's my lit - tle girl...

She's so glad she's tell - ing all the world That her ba -

by buys her things you know. He buys her dia - mond rings you know, She said so.

She's in love with me and I feel fine.

A Day In The Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

G Bm Em C Em Am Cmaj7

mp

1. I read the news to-day, oh boy,
 2. He blew his mind out in a car,
 3. I saw a film to-day oh boy,
 4. I heard the news to-day oh boy,

A-bout a lucky man who made the grade;
 He didn't notice that the lights had changed.
 The English army had just won the war;
 Four thousand holes in Blackburn Lan-ca-shire.

G Bm Em C F Em *to Coda*

And though the news was rather sad,
 A crowd of people stood and stared,
 A crowd of people turned away,
 And though the holes were rather small,

Well I just had to laugh - augh.
 They'd seen his face before.
 But I just had to look.
 They had to count them all.

1. C F Em Cmaj7 2. Em

I saw the photograph - aph.
 No - bo - dy was real - ly sure if he was from the House of

C 3. Em C Cmaj7 Bm

Lords.
 Hav - ing read the book, I'd love to turn

Bright 4

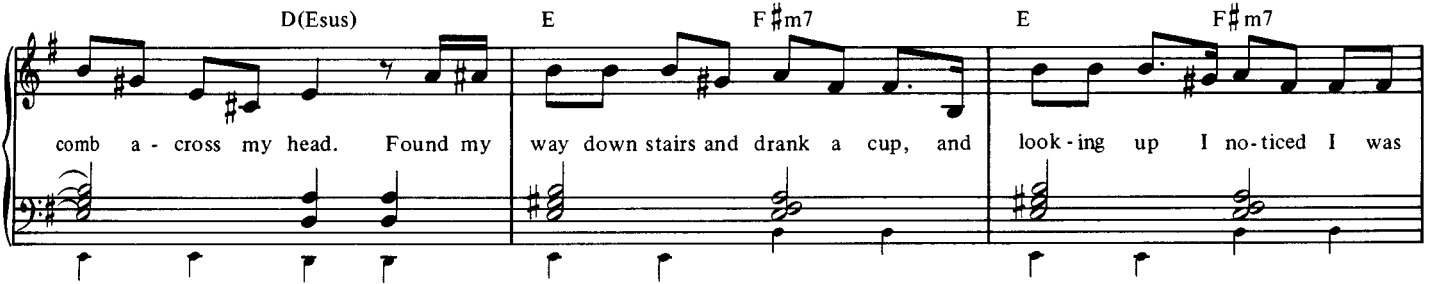
G Am7 Em E

you on. Woke up, got out of bed, dragged a



D(Esus) E F#m7 E F#m7

comb a - cross my head. Found my way down stairs and drank a cup, and look - ing up I no - ticed I was



B7 E D(Esus)

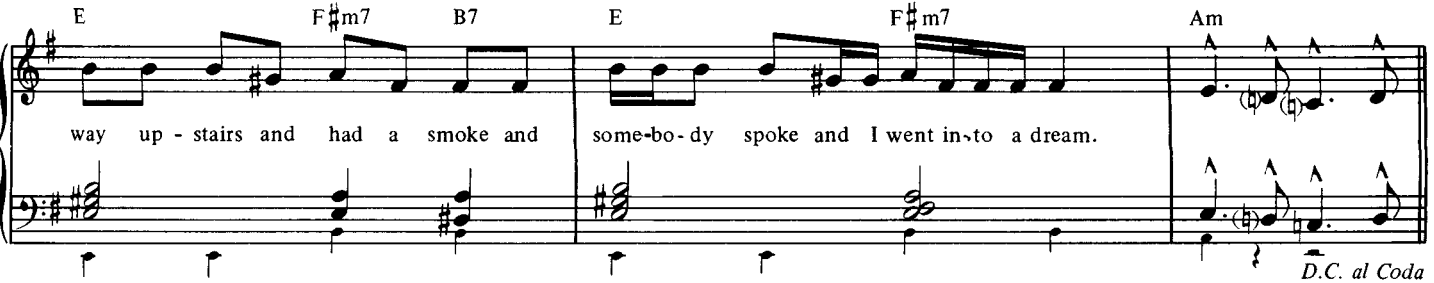
late. Found my coat and grabbed my hat, made the bus in seconds flat. Found my



E F#m7 B7 E F#m7 Am

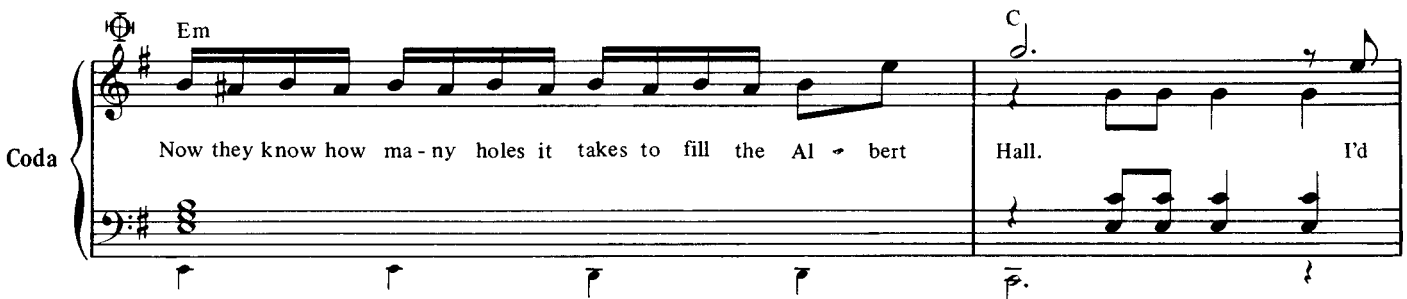
way up - stairs and had a smoke and some - bo - dy spoke and I went in - to a dream.

D.C. al Coda



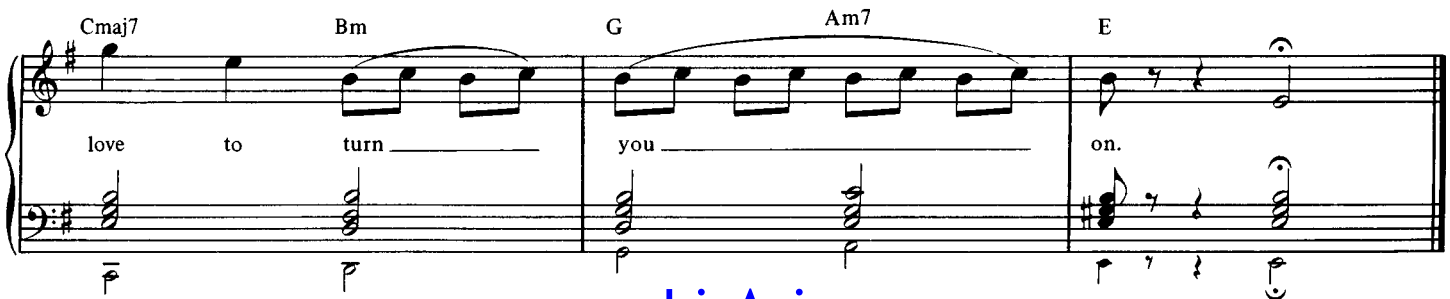
Coda Em C

Now they know how ma - ny holes it takes to fill the Al - bert Hall. I'd



Cmaj7 Bm G Am7 E

love to turn you on.



Fixing A Hole.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

mf

1. I'm fix - ing a hole where the rain gets in and stops my mind from
 (2.) Filling the cracks that rain ran thro' the door and and kept my mind from

wan - der - ing where it will go. —
 wan - der - ing where it will go. —

1. F9 2. F9

2. I'm And it really doesn't matter if I'm wrong, I'm right where I be -

long, I'm right where I be - long. —

1. See the people standing there who dis - a - gree and never win and
 2. Sil - ly people run around, they wor - ry me and never ask me

wonder why they don't get in my door. I'm painting the room in a
 why they don't get past my door. I'm ta - king my time for a

Chords: C, G+, Cm7, Cm6, Cm7, F9, Cm7, F9, Cm7, F9, C, F/G, C, F/G, C, G, D7, G, D7, G, D7, G, G7, C, G+

to Coda

Cm7 Cm6 Cm7 F9

col - our - ful way and when my mind is wan - der - ing, there I will
 num - ber of things that weren't im - port - ant yes - ter - day, and I still

Cm7 F9 Cm7 F9

go. 2.And it

D.S. al Coda

Coda

Cm7 F9 Cm7 F9

go. I'm

Cm G+ Cm7 Cm6 Cm7 F9

fix - ing a hole where the rain gets in, — stops my mind from wan - der - ing where it

Cm7 F9 Cm7 F9

will go, — where it will go. — I'm

(repeat and fade)

The Fool On The Hill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

1. Day af - ter day a - lone on a hill the man with the fool - ish grin is keep - ing
 2. Well on the way, head in a cloud, the man of a thous - and voic - es talk - ing
 3. Day af - ter day a - lone on a hill the man with the fool - ish grin is keep - ing
 4. Day af - ter day a - lone on a hill the man with the fool - ish grin is keep - ing

per - fect - ly still, But no - bod - y wants to know him, — they can see that he's just a fool — and
 per - fect - ly loud, But no - bod - y ev - er hears him, — or the sound he ap - pears to make — and
 per - fect - ly still, And no - bod - y seems to like him, — they can tell what he wants to do — and
 per - fect - ly still. — He nev - er lis - tens to them, — he knows — that they're the fools. —

he nev - er gives an an - swer. } But the fool — on the hill sees the sun go - ing down and the
 he nev - er seems to no - tice. }
 he nev - er shows his feel - ings. }
 — They don't like him. }

eyes in his head see the world spin - ning 'round.

4. C Am C rit.

Getting Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. I used to get mad at my school, — the teach - ers who taught me weren't cool. —
 2. used to be ang - ry young man, — me hid - ing me head — in the sand. — You
 3. used to be cruel to my wo - man, I beat her, and kept her a - part — from the things she loved.

mf

Hold - ing me down, — turn - ing me round, — fill - ing me up — with your rules. —
 gave me the word, — fin - al - ly heard, — I'm do - ing the best that I can. — I've
 Man, I was mean but I'm chang - ing my scene, and I'm do - ing the best that I can. —

got to ad - mit — it's get - ting bet - ter it's a lit - tle bet - ter all the time. I

have to ad - mit — it's get - ting bet - ter it's get - ting bet - ter since you've been mine.

1. D Get - ting so much bet - ter all the time. 3. I
 2. Me

D.S. al Coda

Coda

It's get - ting bet - ter all the time, Get - ting so much bet - ter all the time.

Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Noth - ing to do — to save his life, call his wife in. Noth - ing to say — but what a
 Go - ing to work — don't want to go, feel - ing low down. Head - ing for home — you start to
 2. Af - ter a while — you start to smile, now you feel cool. Then you de - cide — to take a
 Some - bod - y needs — to know the time glad that I'm here. Watch - ing the skirts — you start to

day, how's your boy been? Noth - ing to do — it's up to you. I've got noth - ing to say, but
 roam, then you're in town. Noth - ing to do — it's up to you.
 walk, by the old school. Noth - ing has changed, it's still the same.
 flirt, now you're in gear. Go to a show, — you hope she goes.

it's O. K. Good morn - ing, good morn - ing, good morn - ing. — 1. Ev - 'ry - bod - y knows there's noth - ing do -
 2. Peo - ple run - ning round it's five — o'

ing. Ev - 'ry - thing is closed, it's like a ru - in. Ev - 'ry - one you see is half a - sleep — And you're on your own, you're in the
 clock. Ev - 'ry - where in town it's get - ting — dark, Ev - 'ry - one you see is full of life. — It's time for tea and meet the

street. I've got noth - ing to say, — but it's O.K. — Good morn - ing, good morn - ing, good morn - ing. —
 wife.

D.C.

Hello Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato' and 'mf'. The piano part features a simple harmonic accompaniment with chords such as C, G, D7, Em, and D7. The vocal line starts with the lyrics: '1. You say yes, I say no, You say stop and I say go, go, go. 2. I say high, You say low, You say why and I say I don't know.' The score continues with a second system of piano accompaniment and vocal lines, including lyrics like 'oh no You say good bye and I say hel-lo, hel-lo, hel-lo. I don't know'. A third system includes a 'Coda' section with lyrics 'why you say good bye, I say hel-lo, hello, hel-lo. I don't know why you say good bye, I say hel-lo.' and a 'D.S. al Coda' instruction. The final system concludes with the lyrics 'lo. Hel-lo. Hel-la he-ba hel-lo-a.' and a '(repeat and fade)' instruction. The piano accompaniment includes various chords like Eb, G, Em7, Gmaj7, F, D, and C7, and dynamic markings like 'p' and 'f'.

I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. I am he as you are he as you are me and we are all to - geth - er,
 2. Expert texpert cho-king smo-kers, don't you think the jo - ker laughs at you? —

See how they run like pigs from a gun, see how they fly, — I'm cry - ing.
 See how they smile like pigs in a sty, see how they snied, I'm cry - ing.

(1.) Sitting on a corn - flake -
 2. Yellow matter cust - ard -
 (3.) Semo - lina pilchard s -

waiting for the van to dripping from a dead dog's climbing up the Eif - fel come, — eye, — Tower, — Corporation Teeshirt, stupid bloody Tuesday, Crab-a-locker fish wife, pornographic priestess, Element'ry penguin singing Hare Krishna,

man, you been a naughty boy, you let your face grow long, boy, you been a naughty girl, you let your knickers down. I am the egg-man, they are the man, you should have seen them kicking Ed-gar Allan Poe.

egg-men, I am the walrus, goo goo a' joob, Mister ci-ty p'liceman sit-ting pretty little p'licemen in a

G 3 G7 Bb6 3 C 3 G 3

row. See how they fly like Lucy in the sky, see how they run, — I'm cry - ing, I'm

C(sus 4) G 3 D G

cry - - - ing, I'm cry - ing, I'm cry - - - ing.

2. D A G F Eb D A G

Sit - ting in an Eng - lish

F Eb D Eb A 3

garden waiting for the sun, If the sun don't come you get a tan from standing in the English rain, I am the

Bb 3 C C7 3 D 3 C 3

egg - man, they are the egg - men, I am the walrus, goo goo g' joob g' goo goo g' joob.

D.C. al Coda

Coda D 3 C 3 Bb 3 A(sus 4)

walrus, goo goo g' joob g' goo goo g' joob. goo goo g' goo g' goo goo g' joob, joob.

(repeat and fade)

Lovely Rita.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

G **F**

mf
Love - ly Ri - ta, me - ter maid,

C **G**

Love - ly Ri - ta, me - ter maid.

C **Bb** **F** **C** **G**

Love - ly Ri - ta, me - ter maid, — nothing can come be - tween us.

Am **D7** **G7** **Dm7** **G7**

When it gets dark I tow your heart a - way.

C **F** **Bb** **Eb**

1. Standing by a park - ing me - ter, when I caught a glimpse of Ri - ta,
2. In a cap she look - ed much old - er, and the bag a - cross her shoul - der
3. Took her out and tried to win her, had a laugh and o - ver din - ner;
4. Got the bill and Ri - ta paid it, Took her home and near - ly made it,

C G7 C Bb F

filling in a ticket in her little white book.
made her look a little like a mil-i-t'ry man.
Told her I would really like to see her a - gain.
sitting on a so - fa with a sister or two.

Love - ly Ri - ta, me - ter maid,
Love ly Ri - ta, me - ter maid,

C G Am D7 *to Coda*

may I en - quire dis - creet out - ly,
where would I be with - out you,
When you are free to Gives us a wink and
take some tea with make me think of

G Dm G

me.

D.S. al Coda

G7 Dm

you. Love - ly

F C G

me - ter maid, Love - ly Ri - ta, me - ter maid,

G7 F C

Love - ly Ri - ta, me - ter maid, Love - ly

G Cm7 C

Ri - ta, me - ter maid.

sfz

Magical Mystery Tour.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately, with a beat

(spoken)

"Roll up for the Magical Mystery Tour, step up right this way."

Musical notation for the first system. It consists of a piano part and a drum part. The piano part is in G major, 4/4 time, and starts with a forte (f) dynamic. The drum part is indicated by 'x' marks above the staff. The system concludes with a mezzo-forte (mf) dynamic and the instruction 'Roll up'.

(Slower tempo after D.S.)

Musical notation for the second system. It features a piano accompaniment and a vocal line. The piano part has a key signature change to B-flat major. The vocal line begins with the lyrics 'Roll up for the Mys-ter-y Tour,'. The system ends with a double bar line and a repeat sign.

Musical notation for the third system. It features a piano accompaniment and a vocal line. The piano part has a key signature change to C major. The vocal line continues with the lyrics 'Roll up 1.and that's an in - vi - ta - tion, 2.to make a res - er - va - tion,'. The system ends with a double bar line and a repeat sign.

Musical notation for the fourth system. It features a piano accompaniment and a vocal line. The piano part has a key signature change to B-flat major. The vocal line continues with the lyrics 'Mys-ter-y Tour. The Mag - i - cal Mys-ter-y Tour is wait - ing to take you a - way,'. The system ends with a double bar line and a repeat sign.

Musical notation for the fifth system. It features a piano accompaniment and a vocal line. The piano part has a key signature change to C major. The vocal line continues with the lyrics 'waiting to take you a - way. Roll up Roll up for the Mystery Tour.' The system ends with a double bar line and a repeat sign.

G Bb C

Roll up we've got ev - 'rything you need,
sat - is - fac - tion gua - ran - teed,
Roll up for the Mys - ter - y Tour.

F Fmaj7 F7 Bb 3 3 Db F 3 3

The Mag - ic - al Mys - ter - y Tour is ho - ping to take you a - way,
ho - ping to take you a -

C G Slow Bb C

way,
now. _____
The Mag - i - cal Mys - ter - y Tour.

D.S. al Coda

Coda F F7 3 3 Bb 3 3 Db

The Mag - i - cal Mys - ter - y Tour is
[coming
dying] to take you a - way,

1. C7 2. C7 F

[coming
dying] to take you a - way,
way, take you a - way.

Penny Lane.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. In Pen-ny Lane there is a bar-ber showing
mf (2.) corner is a bank-er with a phot-o-graphs of ev'ry head he's had the pleasure to—
(3.) lane the bar-ber shaves another cust-om-er the little child-ren laugh at him be-hind his
Bank-er sitting waiting for a

know, _____ And all the peo-ple that _____ come and go stop and say hel-lo.
back, _____ And the banker never wears a mac- in the pouring rain,
trim, _____ And then the fire-man-rush-es in from the pouring rain,

1. 2. On the (2.3.) very strange; Pen-ny Lane is in my ears and in my

eyes. _____

1. There be-neath the blue sub-ur-ban
2. _____ Full of fish and fin-ger
3. There be-neath the blue sub-ur-ban

Chord symbols: G, Am7, D7, G, Gm7, Gm6, Ebmaj7, D7, C, F, Bb, F

to Coda

Bb D7 G Am7 D7

skies I sit, and
pies in sum - mer,
skies I sit, and

mean - while back in Pen - ny
mean - while back behind the

Lane there is a fireman with an
shelter in the middle of the

hour - glass, And in his
Roundabout, The pretty

G Gm7 Gm6

poc - ket is a por - trait of the
nurse is sell - ing pop - pies from a

Queen. _____ He likes to
tray. _____ And tho' she

keep his fire _____ eng - ine
feels as if she's in a

Ebmaj7 D7 1. C 2. D7

clean;
play,

It's a
She is,

clean machine.
any - way.

Pen - ny

3. In Pen - ny

D.S. al Coda

Coda

D7 G Bm7 C

mean while back, Pen - ny
Lane is in my ears and in my
eyes, _____

G C G

There ben - eath the blue sub - ur - ban
skies, Pen - ny Lane. _____

Sgt. Pepper's Lonely Hearts Club Band.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4

mf

1. It was (2.)
twen-ty years a - go to - day that Ser-geant
real - ly want to stop the show, but I
Pepper taught the band to play,
thought you might like to know,

They've been going in and out of style but they're gua-ranteed to raise a smile;
That the singer's going to sing a song, and he wants you all to sing a - long;

So may I in - tro - duce to you the act you've known for all these years,
So may I in - tro - duce to you the one and on - ly Bil - ly Shears.

Ser - geant Pep - per's Lone - ly Hearts Club Band.

1. We're
Ser - geant Pep - per's Lone - ly Hearts Club Band, 1. We
2. Sit 2. Sit

Fine

1. F7 C 2. D7

hope you will en - joy the show. 2. We're back and let the

Gm7 G7 F C

eve - ning go. Ser - geant Pep - per's Lone - ly, Ser -

D7 F C

- geant Pep - per's Lone - ly, Serg - eant Pep - per's Lone - ly Hearts Club Band.

F F7 Bb7

It's won - der - ful to be here, it's certain - ly a thrill, You're

F G G7

such a love - ly au - di - ence, we'd like to take you home with us, we'd love to take you home. 2. I don't

D.S. al Fine

She's Leaving Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Fairly slow

C Gm Dm7 N.C. F Am

mp

1. Wedn's · day morn - ing at five · o' - clock as the day be - gins,
2. Fa - ther snores as his wife gets in - to her dress - ing gown,

D9 F G9

Si - lent - ly clo - sing her bed - room door,
Picks up the let - ter that's ly - ing there.

F G9 C Gm

Lea - ving the note that she hoped would say more. She goes down - stairs to the
stand - ing a - lone at the top of the stairs, She breaks down and cries to her
(3.) Fri - day morn - ing at

Dm7 F Am D9

kit - chen clut - ching her hand - ker - chief.
hus - band, "Da - dy our ba - by's gone.
nine o' - clock she is far a - way.

F G9 F

Qui - et - ly turn - ing the back - door key,
Why would she treat us so thoughtless - ly,
Wait - ing to keep the ap - pointment she made. Step - ping out - side she is
How could she do this to
Meet - ing a man from the

G9 C

free. me?" mo - tor trade.

She

(we gave her (we nev - er (what did we

most of our thought of our - selves) is

lives) do that was wrong)

lea - ving

Gm6

(sac - ri - ficed (nev - er a (we did - n't

most of our thought of our know it was

lives. _____ (we gave her (we struggled (fun is the

selves) _____ Home hard all our one thing that

Am7 D9 Am7

money could buy) lives to get by) money can't buy)

1.2.She's leaving 3.Something in - side that was

home af - ter liv ing a - lone for so ma - ny years.

al - ways de - nied for so ma - ny years.

to Coda

D7

D.S. al Coda

D7 Am

She's

D9 F C

leav - ing home, bye -

bye.

Strawberry Fields Forever.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

System 1: G, *mf*
Let me take you down 'cause I'm go - in' to Straw - ber - ry Fields,

System 2: E7b9, C, E7, Cmaj7
Noth - ing is real, and nothing to get hung a bout; Strawberry Fields for

System 3: G, D, Dmaj7, D7, C, C
ev - er. _____
1. Li - ving is ea - sy with eyes closed,
2. No one I think is in my tree,
3. Al - ways, no some - times, think it's me,

System 4: Em, C, D7
mis - un - der - stan - ding all you see. _____
I mean it must be high or low. _____
but you know I know when it's a dream. _____
It's getting hard to be some
That is you know you can't tune
I think I know of thee, ah

G Em C D C G

one but it all works out,
in, but it's all right,
yes, but it's all wrong,

it doesn't mat-ter much to me.
that is I think it's not too bad.
that is I think I dis-a-gree.

G Dm7

Let me take you down 'cause I'm go - in' to Straw - ber - ry Fields.

E7b9 C E7

Noth - ing is real, and no - thing to get hung a - bout.

Cmaj7 3 G Em C

Straw - berry Fields for ev - er, Straw - ber - ry Fields for

G Cmaj7 D7 C G

ev - er, Straw - ber - ry Fields for ev - er.

Blue Jay Way.

George Harrison.

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(Organ: Registration No. 2)

Slowly C Cdim C

mp
1. There's a fog up on L. A.,
(2.) show,
(3.) know,
And my friends have lost their way.
And I told them where to go.
And I'd real-ly like to go.

Cdim C

We'll be o - ver soon they said,
Ask a p'liceman on the street,
Soon will be the break of day,
Now they've lost them-selves in - stead.
There's so man - y there to meet.
Sitting here in blue jay way.

C **Faster**

Please don't be long, Please don't you be ve-ry long, Please don't be long,

1. 2. **Slower** 3.

Or I may be a - sleep. 2. Well it on - ly goes to
3. Now it's past my bed I - sleep. -

Please don't be long, Please don't you be ve-ry long, Please don't be long.

Don't be long, don't be long. Don't be long, don't be long.

(repeat and fade)

Lucy In The Sky With Diamonds.

John Lennon and Paul McCartney.

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(Organ Registration No. 3)

Moderato

1. Pic - ture your - self in a boat on a riv - er with tan - ger - ine
 2. Fol - low her down to a bridge by a foun - tain where rock - ing horse
 3. Pic - ture your - self on a train in a sta - tion with plast - i - cine

mf

F7 Bb Bb m F

F7 Bb Db F F7

Bb Bb m F F7 Dm D7

G A9 D7

G A9 E

Slow 4

Bm E A B C B F#

gone. gone.
 Lu - cy in the sky — with dia - monds.
 Ah. — Ah. —

D.C.

When I'm Sixty Four.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately with a beat

Bb **F7**

1. When I get old - er los - ing my hair — man - y years — from now,
2. I could be hand - y mend - ing a fuse — when your lights — have gone.

mf

Bb

Will you still be send - ing me a val - en - tine, — birth - day greet - ings, bot - tle of wine?
You can knit a sweat - er by the fire - side, — Sun - day morn - ings, go for a ride.

Bb7 **Eb**

If I'd been out — till quar - ter to three, would you lock — the door?
Do - ing the gar - den, dig - ging the weeds; Who could ask — for more?

Gb7 **Bb** **G7** **C7** **F7** **Bb**

Will you still need — me, will you still feed — me, when I'm six - ty - four?

Gm **Eb** **F** **Gm**

1. Tacet
2. Ev - 'ry sum - mer we can rent a cot - tage on the Isle of Wight if it's not too dear.

1. You'll be old er and
2. We shall scrimp and

D Gm D D7 Gm D D7 Gm

And if you say on the word,
Grand - chil - dren on your knee,

I could stay with
Ve - ra, Chuck and

Gm Cm Eb F F9

you. Dave.
Send me a post - card, drop me a line stat-ing point of

Bb Bb

view. In - di - cate pre - cise - ly what you mean to say, Yours sin - cere - ly

F7

wast - ing a - way. Give me your an - swer, fill in a form, mine for ev - er

Bb Bb7

more. Will you still need me, will you still feed me, When I'm six - ty - four?

Eb Gb7 Bb G7 C7 F7 Bb

With A Little Help From My Friends.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Fairly slow

C G Dm

1. What would you think — if I sang — out of tune, — would you stand
 2. What do I do — when my love — is a way, — does it wor -
 3. Would you be - lieve — in a love — at first sight? — Yes, I'm cer -

G7 C G

- up and walk — out on me? — Lend me your ears — and I'll sing —
 - ry you to — be a - lone? — How do I feel — by the end —
 - tain that it hap - pens all the time. — What do you see — when you turn —

Dm G7

— you a song — and I'll try — not to sing — out of key —
 — of the day, — are you sad — be - cause you're — on your own —
 — out the light? — I can't tell — you but I — know it's mine. —

C Bb F

oh — } I get by — with a lit - tle help — from my friends, —
 no — }
 oh — }

C Bb F

Mm, I get high with a lit - tle help from my friends.

Detailed description: This system contains the first two measures of the vocal line. The first measure is in C major, and the second measure is in Bb major. The piano accompaniment consists of simple chords in the left hand and a melodic line in the right hand.

C F *to Coda*

mm, I'm gon - na try with a lit - tle help from my friends.

Detailed description: This system contains the next two measures of the vocal line. The first measure is in C major, and the second measure is in F major. The piano accompaniment continues with chords and a melodic line. A Coda symbol is placed at the end of the system.

1. C 2. C Am D7

Do you need an - y - bod - y? I

Detailed description: This system contains two first endings. The first ending is in C major and leads back to the beginning of the phrase. The second ending is in C major and leads to the next system. The piano accompaniment includes chords in Am and D7.

C Bb F Am D7

need some - bod - y to love. Could it be an - y - bod - y? I

Detailed description: This system contains two more measures of the vocal line. The first measure is in C major, and the second measure is in Bb major. The piano accompaniment includes chords in Am and D7.

C Bb F

want some - bod - y to love.

D.C. al Coda

Detailed description: This system contains the final two measures of the vocal line. The first measure is in C major, and the second measure is in Bb major. The piano accompaniment includes chords in C and Bb. The instruction 'D.C. al Coda' is written below the system.

Coda C

Detailed description: The Coda section consists of a few final chords in C major, marked with a Coda symbol.

Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

Moderato C

mp

1. We were talk - ing a - bout the space be - tween us
(2.) talk - ing a - bout the love we all could
3. We were talk - ing a - bout the love that's gone so

all, share, cold And the When we And the
peo - ple find it, peo - ple who to who hide try gain them - our the selves best to and
world and

1.
hind hold lose a it their wall there, soul, Of With our They don't il - lu - sion; ne - ver glimpse the truth,

Then it's far too late when they pass a - way. 2. We were

2.

love, with our love we could save the world. If they on - ly knew.

3.

know, they can't see;

Are you one of them? (2.) Try to re - a - lise it's all with - (3.) When you've seen be - yond your self, then

in your-self, no one else can make you change. And to see you're real - ly on - ly you may find peace of mind is waiting there. And the time will come when you see

ve - ry small we're all one and life flows on with - in you and with - out you.

D.C.

F9 Bb D

3. G7

Your mo - ther should

C7 F7 Bb A Bb D7 Gm

know, your mo - ther should know. —

Eb maj7 Cm F9 Bb D7

Sing it a - gain:—

4. G7 C7 F7 Bb

Your mo - ther should know, your mo - ther should know,

G7 C7 F7 Bb rit. A Bb

your mo - ther should know, your mo - ther should know. —

Don't Pass Me By.

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

C

1. I list - en for your foot - steps Com - ing up the drive,
(2.) Hear the clock a - tick - ing On the man - tle shelf,
(3.) Sor - ry that I doubt - ed you, I was so un - fair.

F

List - en for your foot - steps, But they don't ar - rive,
See the hands a - mov - ing, But I'm by my - self, I
You were in a car crash, And you lost your hair. You

G7

Wait - ing for your knock, dear On my old front door. I don't
won - der where you are to - night And why I'm by my self. I don't
said that you would be late, A - bout an hour or two. I said

F C

hear it. Does it mean you don't love me an - y - more? ___
see you. Does it mean you don't love me an - y - more? ___
that's all right, I'm wait - ing here ___ just wait - ing to hear from you. ___

1. Don't pass me

2. I

2.3.

by, don't make me cry, don't make me blue, 'Cause you know,

F
dar - ling, I love on - ly you. You'll nev - er

C
know it hurt me so, How I hate to see you go. Don't pass me

G
by. Don't make me

F C
cry. 3. I'm

Fine D.C. al Fine

For You Blue.

George Harrison.

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(Organ: Registration No. 3)

Be - cause you're sweet and love - ly, girl, I
want you in the morn - ing girl, I

D G

love you. —
love you. —

Be - cause you're sweet — and
I want you at — the

D G

love - ly, girl,
mo - ment I feel it's true. I
blue. blue. I'm

G7 D

love you more — than ev - er girl, — I do. —
liv - ing ev - 'ry mo - ment girl, — for you. —

A G7 D D7 G Bb7

1 A G A 2 A G A D

I've loved you from the mo -
(Be) cause you're sweet - and love-

G D

- ment I saw you. — You
- ly, girl I love you. — Be -

G G7 D

looked at me, — that's all you had to do. true.
cause you're sweet — and love - ly, girl, it's

A G7

I feel it now, — I hope you feel it too. —
I love you more — than ev - er girl — I do. —

D D7 G Bb7 1 A G A 2 A D

Be -

Across The Universe.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

mp Words are flying out like end-less rain in-to a pa-per cup, They slith-er while they pass, they slip a-way a-cross the u-ni-verse. Pools of sor-row, waves of joy are drift-ing through my o-pen mind, pos-sess-ing and car-ess-ing me. Jai-gu-ru de-va-om. Noth-ing's gon-na change my world, Noth-ing's gon-na change my world. I-ma-ges of bro-ken light which

Gm Fm7 Bb7

dance before — me like a mill - ion eyes, — That call me on and on — across — the un - i - verse.



Eb Gm

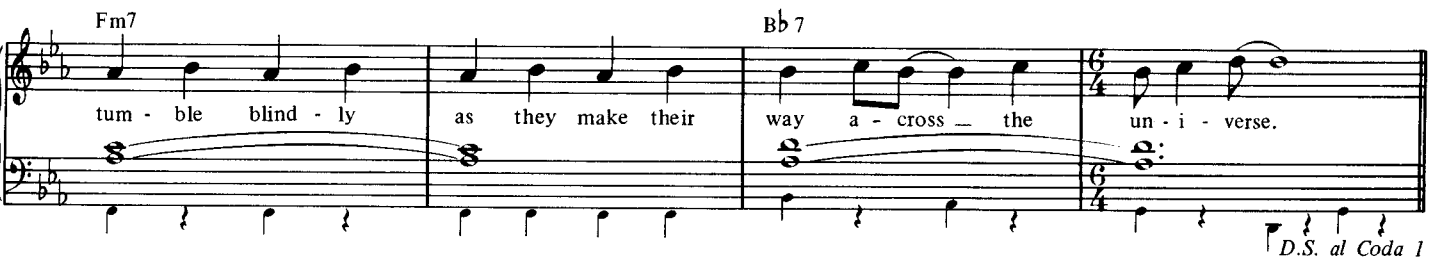
Thoughts me-an - der like a rest - less wind in - side a let - ter box, — They



Fm7 Bb7

tum - ble blind - ly as they make their way a - cross — the un - i - verse.

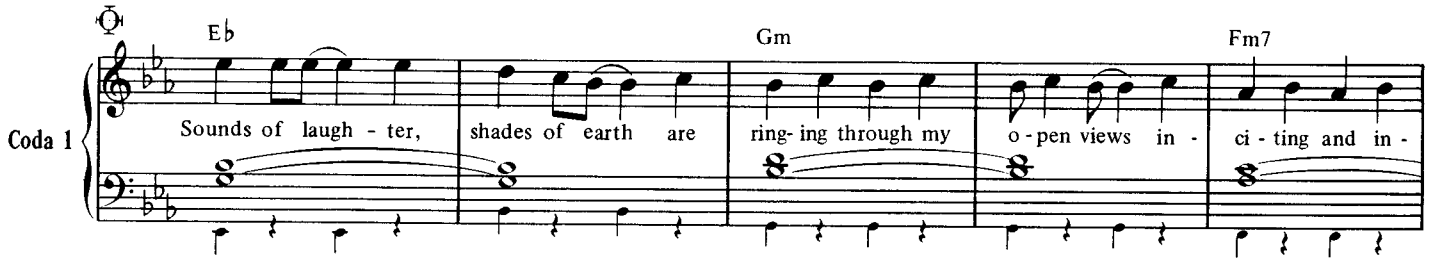
D.S. al Coda 1



Coda 1


Eb Gm Fm7

Sounds of laugh - ter, shades of earth are ring - ing through my o - pen views in - ci - ting and in -



Abm Eb Gm

vi - ting me. — Lim - it - less — un - dying love — which shines a - round — me



Fm7 Bb7

like a mill - ion suns, It calls me on and on — a - cross — the u - ni - verse.

D.S. al Coda 2

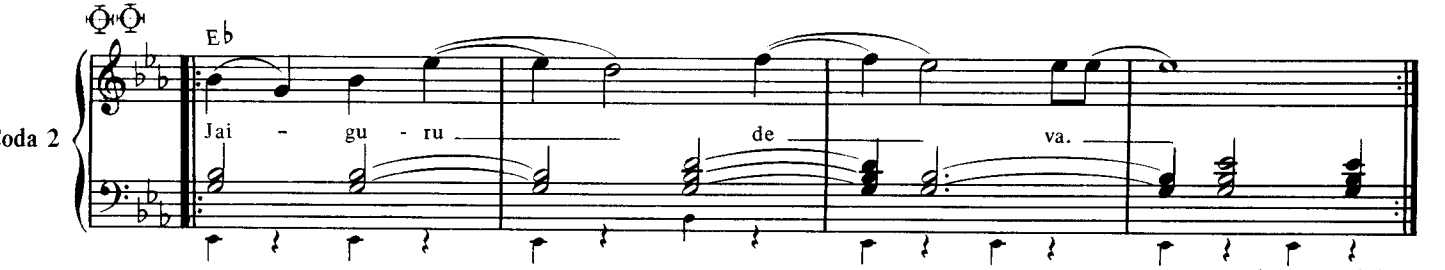


Coda 2

Eb

Jai - gu - ru — de — va.

(repeat and fade)



All Together Now.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. One, two, three, four, Can I have a lit - tle more.
mf 2. A, B, C, D, Can I bring my friend to tea.
3. Black, white, green, red, Can I take my friend to bed.

Five, six, sev - en, eight nine, ten, I love you.
E, F, G, H, I, J, I love you.
Pink, brown, yellow, orange, and blue, I love you.

2. (bom bom bom) bom - pa bom) Sail the ship, (bom - pa-bom)

Chop the tree, (bom - pa-bom) Skip the rope, (bom - pa-bom)

Look at me. — (spoken) (All together now) All to - geth - er

to Coda

now, All to - geth - er now,

This system contains the first two measures of the piece. The vocal line begins with a whole note 'now,' followed by a half note 'All' and a half note 'to - geth - er' in the first measure, and a half note 'er' and a whole note 'now,' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

All to - geth - er now, All to - geth - er now,

D7 G

D.C. al Coda

This system contains the next two measures. The vocal line continues with a half note 'All' and a half note 'to - geth - er' in the first measure, and a half note 'er' and a whole note 'now,' in the second measure. The piano accompaniment continues with the same eighth-note patterns. A 'D7' chord symbol is placed above the first measure, and a 'G' chord symbol is placed above the second measure. The system concludes with the instruction 'D.C. al Coda'.

Coda

(spoken)
— (all to - geth - er now)

All to - geth - er now, All to - geth - er

G

This system is marked 'Coda' and contains three measures. The first measure is a spoken section with a whole note rest and the text '(spoken) — (all to - geth - er now)'. The second measure has a half note 'All' and a half note 'to - geth - er', and the third measure has a half note 'er' and a whole note 'All to - geth - er'. A 'G' chord symbol is placed above the second measure.

Now, All to - geth - er now, All to - geth - er

D7 1.2. G

This system contains three measures. The vocal line starts with a whole note 'Now,' in the first measure, followed by a half note 'All' and a half note 'to - geth - er' in the second measure, and a half note 'er' and a whole note 'All to - geth - er' in the third measure. The piano accompaniment continues. Chord symbols 'D7' and 'G' are placed above the second and third measures, respectively. A first ending bracket labeled '1.2.' spans the second and third measures.

now. All to - geth - er now.

3. D7 G

This system contains three measures. The vocal line begins with a whole note 'now.' in the first measure, followed by a half note 'All' and a half note 'to - geth - er' in the second measure, and a half note 'er' and a whole note 'now.' in the third measure. The piano accompaniment continues. Chord symbols 'D7' and 'G' are placed above the second and third measures, respectively. A third ending bracket labeled '3.' spans the second and third measures.

Back In The U.S.S.R.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Medium rock tempo

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings above the staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Medium rock tempo'. The lyrics are: '1. Flew in from Mi - am - i Beach B. 2. Been a - way so long I hardly 3. Show me round your snow-peaked mountains O. A. C. — Didn't get to bed last Gee it's good to be back Take me to your dad - dy's night. home. farm. On the way the pa - per bag was Leave it til to - mor - row to un - pack my knee. — case. — ring - ing out. — Man I had a dread - ful flight. Ho - ney dis - con - nect the phone. I'm back in the U. S. S. R. warm. You don't know how luc - ky you are, boy, back in the U. S. S. R.' Chord markings include G, C, Bb, and C7. There are also triplets and first endings indicated in the piano part.

1. Flew in from Mi - am - i Beach B. O. A. C. — Didn't get to bed last
 mf 2. Been a - way so long I hardly knew the place. — Gee it's good to be back
 3. Show me round your snow-peaked mountains way down south. — Take me to your dad - dy's

night. home. farm. On the way the pa - per bag was Leave it til to - mor - row to un - pack my knee. — case. — ring - ing out. —

Man I had a dread - ful flight. Ho - ney dis - con - nect the phone. I'm back in the U. S. S. R. warm.

You don't know how luc - ky you are, boy, back in the U. S. S. R.

G | 2. Dm7
back in the U. S., Back in the U. S.,
R. Fine

back in the U. S. S. Well the U - kraine girls real - ly
G C
R.

C7 G
knock me out, — They leave the — west be - hind; And

C G Gm6 A7 D7
Mos - cow girls make me sing and shout. — That Georgia's al - ways on my mi - mi -

C7 G A7b9 D7
mi - mi - mi - mi - mi - mi - mind. —
D.C. al Fine

You Know My Name (Look Up The Number)

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

The first three systems of the musical score are written in G major, 4/4 time, and marked 'Moderately'. The first system contains the lyrics 'You know my name, look up the num - ber.' with chords G, Bb+, Bm, and E7. The second system contains 'You know my name, look up the num - ber. You, you know, -' with chords G, D, Em, A7, D, and F#m. The third system contains 'you know my name, you, you know, you know my name, -' with chords G, A7, D, F#m, G, A7, and D. The score includes a piano introduction with a triplet of eighth notes in the right hand and a steady eighth-note bass line.

Faster, with a Latin beat

(n.c.)

The fourth system of the musical score is marked 'Faster, with a Latin beat (n.c.)' and features a 'Spoken' section. The piano part includes a 'L.A. Rhythm' in the right hand and a steady eighth-note bass line. The lyrics are 'Good evening and welcome to Slaggers featuring Dennis O' Dell.' The system concludes with a D chord and a final cadence.

A7 D A7

Come on Ringo, Let's hear it for Dennis. Good evening.

Repeat 3 times, using effeminate voices on 2nd and 3rd repeats

G Bb+ Bm E7 A7

Sing: You know my name, bet-ter look up my num - ber.

G D Em A7 D

You know my name, (that's right) look up my num - ber. You, you know_

1-2-3 4

G A7 D G A7 G A7 D

you know my name, you, you know, you know my name. you know my name.

Flying.

John Lennon, Paul McCartney, George Harrison and Richard Starkey.

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(Organ: Registration No. 5)

Slow

R.H.

C

F7

C

G7

F

C

C

C7

F

C

G

F

C

1. G

2. C

Birthday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

The musical score is written for piano and voice. It begins with a key signature of two flats (Bb) and a common time signature (C). The tempo and mood are indicated as 'Moderately bright'. The score is divided into several systems, each with a key signature change indicated above the staff: Bb7, Eb7, Bb7, F7, Eb7, Bb7, F7, Db, Ab7, Db, Ab7, Db, Ab7, and Bb. The piano part features a steady bass line with chords in the right hand. The vocal line includes lyrics such as 'You say it's your birth - day. It's my birth-day too. yeah. They say it's your birth - day. We're gon-na have a good time. I'm glad it's your birth - day. Hap-py birth - day to — you. Yes, we're go - ing to a par - ty, par - ty. (3 times) I would like you to dance. (birth - day) Take a chance. (birth - day) I would like you to dance. (birth - day) dance.' The score concludes with a Coda section marked 'D.C. at Coda'.

Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

The musical score is written for piano and organ. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment with chord symbols. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/style is 'Slow folk ballad'. The organ registration is specified as 'Registration No. 5'. The lyrics are: 'Black-bird singing in the dead of night. Take these broken wings and learn to fly. All your life, You were on - ly wait - ing for this mo - ment to a - rise. Black-bird singing in the dead of night. Take these sun - ken eyes and learn to see. All your life, You were on - ly waiting for this moment to be free. Black - bird, Fly. Black - bird, fly. In - to the Light of a dark, black night.'

Chord symbols: G, C6, G, C, A7, D7, D#dim, Em, G+, G, A7, C, Cm, G, A7, C/D, G, G, C, G, C, A7, D7, D#dim, Em, G+, G, A7, C, Cm, G, A7, C/D, G, F, Em, Dm, C, Bb, C, F, Em, Dm, C, Bb, A, Dm7, G, C/D, G, C/D, G.

The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately fast

C G7 C Fm C Fm

Hey, Bun - ga - low Bill, what did you kill, Bun - ga - low Bill?

mf

G7 A E7 A Dm

Hey, Bun - ga - low Bill, what did you kill.

A Dm E7 Am C

Bun - ga - low Bill?

much slower

1. He went out ti - ger hunt - ing with his
2. Deep in the jun - gle where the
3. The chil - dren asked him if to

F G Am C F G

el - e - phant and gun, might - y ti - ger lies, kill was not a sin,
In case of ac - ci - dents he Bill and his el - e - phants were "Not when he looked so fierce," his
al - ways took his mum. He's the tak - en by sur - prise, mum - my but - ted in,

E G Am Fm

All A - mer - i - can bul - let head - ed Sax - on moth - er's son.
So Cap - tain Mar - vel zapped him right be - tween the eyes.
If looks could kill it would have been us in - stead of him.

rit.

a Tempo D.C. (Repeat 1st 8 bars to fade)

(drums)

All the chil - dren sing:

Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Very slowly'. The score includes the following lyrics and musical notations:

System 1: Chords: G, Am, F, G, Em7, A7. Lyrics: Cry ba - by, cry, _____ make your mother sigh. — She's old e - nough to know bet - ter. —

System 2: Chords: F, Em, Em(maj7), Em7, Em6. Lyrics: 1. The King of Mar - i - gold was in the kitch — en cook - ing break - fast for the Queen. (2.) King was in the gar - den pick - ing flow — ers for a friend who came to play.

System 3: Chords: C7, G, Em, Em(maj7), Em7, Em6. Lyrics: The Queen was in the par - lor play - ing pi - a - no for the chil - dren of the King. The Queen was in the play room paint - ing pictures for the chil - dren's hol - i - day.

System 4: Chords: C7, G, Am, F, G. Lyrics: Cry - ba - by, cry, _____ make your mother sigh. — She's

Em7 A7 1.2.3. F G

old e - nough to know bet - ter, _____ so Cry _____ ba - by, cry. _____ 2.The

4 F G Am F G

Cry _____ ba - by, cry. Cry, cry, cry _____ ba - by, make your mother sigh. _____ She's

Em7 A7 F G

old e - nough to know bet - ter, _____ so Cry _____ ba - by, cry, Cry, cry, cry _____

Am F G

ba - by, _____ make your mother sigh. _____ She's

Em7 A7 F Em

old e - nough to know bet - ter, _____ so Cry _____ ba - by, cry. _____

3. The duchess of Kircaldy always smiling and arriving late for tea.
The duke was having problems with a message at the local Bird and Bee.
Cry baby, cry, make your mother sigh. She's old enough to know better so cry baby, cry.

4. At twelve o'clock a meeting 'round the table for a seance in the dark.
With voices out of nowhere put on specially by the children for a lark.
Cry baby, cry, make your mother sigh. She's old enough to know better so cry baby, cry.

Dear Prudence.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

mf
1. Dear
4. Prudence,
2. Prudence,
3. Prudence,
won't you come out to
open up your
let me see you
play? _____
eyes, _____
smile, _____

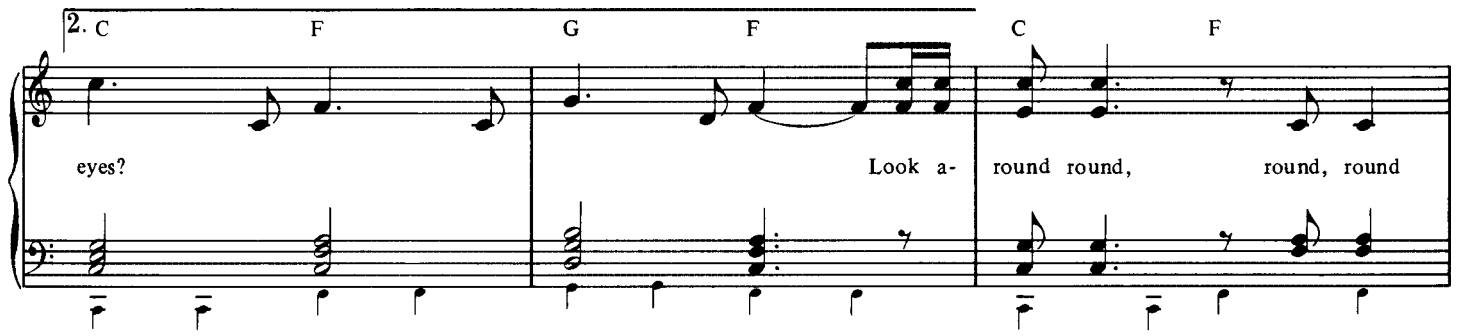
Dear
Dear
Dear
Prudence,
Prudence,
Prudence,
greet the brand new
see the sunny
like a lit - tle
day. _____
skies. _____
child. _____

to Coda
The sun is up, the sky is blue, it's beau - ti - ful _____ and so are you, Dear
The wind is low, the birds will sing that you are part _____ of ev' ry - thing, Dear
The clouds will be a daisy chain _____ so let me see _____ you smile a - gain, Dear

Prudence,
Prudence,
Prudence,
won't you come out to
won't you open up your
won't you let me see you
play?
smile
2. 4. Dear

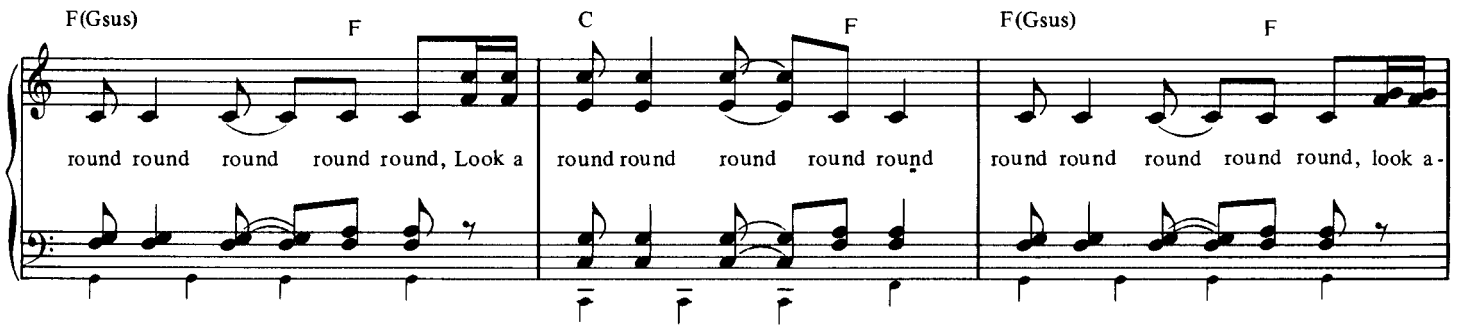
2. C F G F C F

eyes? Look a- round round, round, round



F(Gsus) F C F F(Gsus) F

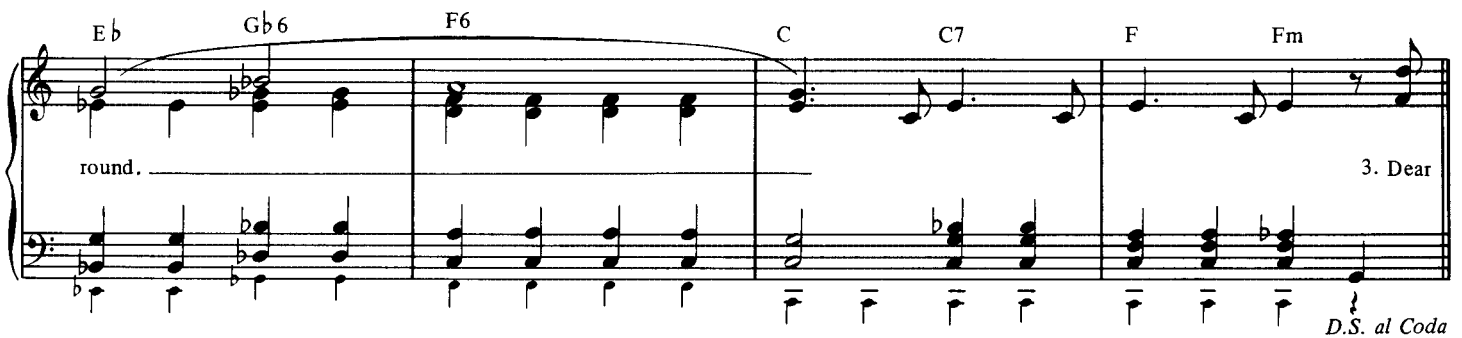
round round round round round, Look a round round round round round round round, look a-



E^b G^b6 F6 C C7 F Fm

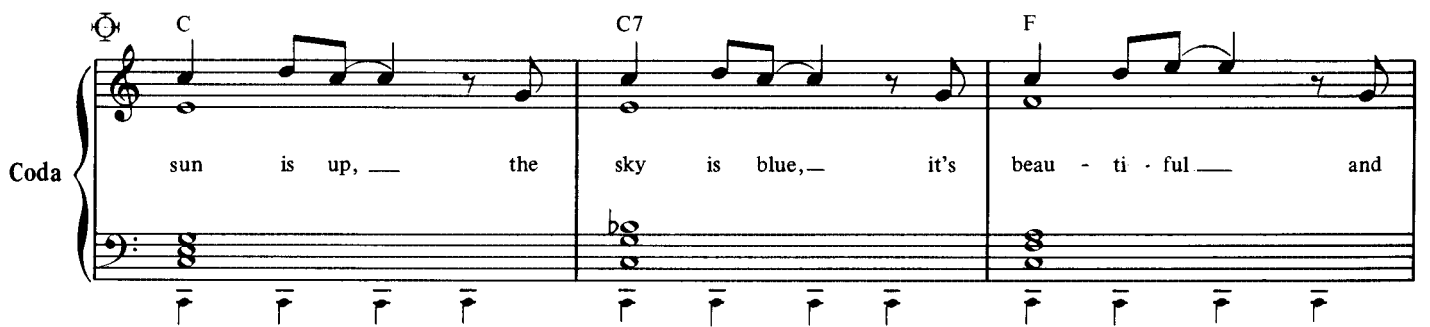
round. 3. Dear

D.S. al Coda



Coda C C7 F

sun is up, — the sky is blue, — it's beau - ti - ful — and



Fm C C7 C7 F C

so are you, — Dear Prudence, — won't you come out to play? —



Everybody's Got Something To Hide Except Me And My Monkey.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly, with a beat

F

Come on, come on, — Come on, come on. — Come on is such — a joy, — Come on is such — a joy, —

Bb

Come on is take it eas - y, Come on is take it eas - y, take it eas - y, — Take it

Eb C7

eas - y. — Ev - 'ry bod - y's got some - thing to hide — ex - cept for me and my

F Eb7 Ab F F

mon - key. — 1. The deep - er you go, — the high - er you fly, — the 2. Your in - side is out, — your out - side is in, — your

Fine

1. 2.

high - er you fly, — the deep - er you go, — So come on, — come on, — Come on, — 2. Come on, —

out - side is in. — your in - side is out, — So come on, — come on, —

D.C. al Fine

Glass Onion.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately, with a beat



Am F7 Am F7

1. I told you 'bout Straw-ber-ry Fields, noth-ing is real,
2. I told you 'bout the Wal-rus and me, - man, You know that we're as close as can be, - man,
3. I told you 'bout the Fool on the hill, I tell you man he's liv-ing there still.

Am Gm7 C7 Gm7 C7

Well, here's an-oth-er place you can go, Where ev-'ry-thing flows,
Well, here's an-oth-er clue for you all, The Wal-rus was Paul,
Well, here's an-oth-er place you can be, Lis-ten to me,

F7 D7 F7 D7

Look-ing through the bent backed tu-lips to see how the oth-er half live,
Stand-ing on a cast-iron shore, yeah. Lady Madonna tryin' to make ends meet, yeah,
Fix-ing a hole in the o-cean, Trying to make a dove-tail joint,

F7 G7 Am F

Looking through a glass on-ion. Oh yeah, Oh

D9 Am7 F7 G7 Am

yeah, Oh yeah. Look-ing through a glass on-ion.

Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for piano and voice. It begins with a tempo marking of 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'mp She's not a girl who miss-es much, Do do do do do do... oh yeah, She's well ac-quaint-ed with the touch of the vel - vet hand, Like a liz - ard on a win - dow pane, The man in the crowd with the multi - coloured mirrors on his hob - nail boots, Ly - ing with his eyes while his hands are bu - sy work - ing o - ver - time. A soap im - pres - sion of his wife which he ate and do - nat - ed to the Na - tional Trust. I need a fix 'cause I'm'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mp'. Chord symbols are placed above the piano part: Cm7, Cm6, Gm, Cm7, Cm6, Gm, Fm, Cm, Fm, Cm, Fm, Cm, Fm, Cm, and C7. The piece concludes with a tempo change to 'Moderate waltz' and a key change to C major, indicated by the C7 chord symbol.

go-ing down — Down to the bits that I left up town. — I need a fix 'cause I'm

going down. — **Faster** Mother Su-per-i-or jump the gun, Mother Su-per-i-or

jump the gun. — **Slow 4** (♩ = ♩) Hap-pi-ness is a warm gun, Hap-pi-ness — is a

warm gun, mom-ma, When I hold you in my arms And I feel my

fin-ger on your trig-ger, I know no - bo-dy can do me no harm be - cause Happi - ness is a

warm gun, momma, Hap - pi - ness — is a warm gun, yes it is. — Happiness is a warm, yes it is, — *rall.*

a Tempo gun, — Because you know that Hap - pi - ness is a warm gun, momma, yeah!

Helter Skelter.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Rock tempo, bright 4

The musical score is written for piano and voice. It begins with a piano introduction in F7, marked 'mf'. The first system of music contains the lyrics: 'When I get to the bottom I go back to the top of the slide, Where I stop and I turn and I go for a'. The second system continues with 'ride, Till I get to the bottom and I see you a - gain. Yeah, yeah, yeah.' and is marked 'to Coda 1'. The third system contains the lyrics: 'But do you, don't you want me to love you? I'm coming down fast, I'm'. The fourth system continues with 'miles a - bove you. Tell me, tell me, tell me, come on tell me the an - swer,'. The fifth system contains the lyrics: 'For you may be a lover but you ain't no dan - cer. You're'. The final system shows two endings: '1. Hel - ter skel - ter,' and '2. Yeah.'.

F

Oh 1. will you, won't you want me to make you, I'm
2. Do you, don't you want me to make you,

A_b

coming down fast but don't let me break you. Tell me, tell me,

B_b7 F7

tell me the an - swer. You may be a lover but you ain't no dancer. Look out,

B_b7 F B_b7

Hel - ter skel - ter, Hel - ter skel - ter, Hel - ter skel - ter,

to Coda 2
F

ooh Look out, 'cause here she comes.

B_b F

Ah

1. 2.

D.C. al Coda 1 *D.S. al Coda 2*

F

Coda 2 Helter skel - ter, She's coming down fast; Yes she is.

(repeat and fade)

Good Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slowly

1. Now it's time to say good-night, } Good - night, sleep tight.
2. Now the sun turns out his light, }

Dream sweet dreams for me, _____ Dream sweet dreams for you. _____

Close your eyes and I'll close mine, } Good night, sleep tight.

1. Now the moon be - gins to shine, } Good - night, sleep tight.
2. Now the sun turns out his light, }

Dream sweet dreams for me, _____ Dream sweet dreams for you. _____

Mm, _____ Mm, _____ Mm. _____

D.S. al Fine

Hey Bulldog.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

1. Sheep dog,
2. Child-like,
3. Big man,

standing in the rain;
no one understands;
walking in the park,

Bull frog,
Jack knife,
Wig - wam,

doing it a - gain.
in your sweaty hands.
frightened of the dark.

Some kind of happiness is
Some kind of innocence is
Some kind of solitude is

measured out in miles.
measured out in years.
measured out in you.

What makes you think you're some-thing
You don't know what it's like to
You think you know it but you

special when you smile?
lis - ten to your fears.
haven't got a clue.

You can talk to me, you can talk to me, —

You can talk to me, if you're lonely you can talk to

me.

Hey bull - dog, —

Hey bull - dog,
(spoken) Woof

Who'd 'ya say? I said

D'y' know any more? Wow - u - wa, Ah. — — — — —

(repeat ana jade)

to Coda

Coda

Hey bull -

Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Ad lib.

mp She was a work-ing girl, — North of Eng - land way, (half spoken) Now she's in the big -

time in the U. S. A. And if she could on - ly hear me, this is what I'd

Steady tempo

say. 1. Hon- ey pie, — you are mak - ing me cra - zy, —
(2.) Hon- ey pie, — my po - sit - ion is tra - gic, —

I'm in love — but I'm la - zy, — So won't you please come home. 2. Oh

Come and show me the ma - gic, —

of your Hol - ly - wood song. 2. You be - came a legend of the
2. Will the wind that blew her boat a -

silver screen, And now the thought of meet - ing you makes me weak in the knees.
cross the sea — Kind - ly send — her sail - ing — back to me.

The musical score is written for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chords. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical markings such as 'Ad lib.', 'mp', 'Steady tempo', 'rit.', and 'half spoken'. Chords are indicated above the notes, including Dm, G, C9, Bbm, F, Dm, G7, C9, Bbm, F, G7, C7, F, Db7, D7, G7, C7, F, Db, Bb, C7, F, E, Eb, Dm, Dm6, F7, Cm7, F7, Bb, D7, and Gm.

C7 F Db7 D7

T - T - tee ___ Oh
T - T - tee ___ Now

Hon-ey Pie, ___
Hon-ey Pie, ___

you are driv - ing me
you are mak - ing me

fran - tic, ___
cra - zy, ___

Sail a - cross the At -
I'm in love but I'm

to Coda

lan - tic ___
la - zy, ___

To be where you be -
So won't you please come

long, Honey Pie come back to ___ me. oo ___

Db7 C7 F

I like it like that, ooh ah. I like - a this kind of hot kind of

Db7 D7 G7 C7 F

Mu - sic, ___ Hot kind of ___ music, play it to me, Play it to me, I got the blues. ___

D.S. al Coda

Coda

home, come, Come back to me, Hon-ey Pie, ha ___ ha ha, ___ oo ___ ah,

D7 G7 C7 G7 Gm7 F

oo ___ oo ___ ah ___ Hon-ey Pie come back. ___

I'm So Tired.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

1. I'm so tired, I haven't slept a wink. I'm so tired,
(2.) so tired, I don't know what to do. I'm so tired,

My mind is on the blink, I won-der should I get up and fix my-self a drink, no, no, no
My mind is set on you, I

2. I'm won-der should I call you but I know what you would do. —

You'd say that I'm putting you on — But it's no joke, it's do-ing me harm, You know I

Chords: Gmaj7, F#, C, D7, G, Em, C, D, G, D+, Em, Cm, G, D+, Em, Cm, G

D

can't sleep, I can't stop my brain, You know it's three weeks I'm go-ing in-sane, — You know I'd

C to Coda G Gmaj7 F#

give you ev'-ry-thing I've got for a little peace of mind. — 3. I'm so ——— tired, I'm

C D7 G Em C D

feeling so up - set. Al - though ——— I'm so tired, - I'll have an-oth - er cig-ar - ette — and

G D# Em Cm

curse Sir Wal - ter Raleigh, He was such a stu - pid git.

D.S. al Coda

Coda

1. G 2. G

I'd give you ev'ry-thing I've got for a little peace of mind. — I'd

It's All Too Much.

George Harrison.

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(Organ: Registration No. 3)

Steady 4

mf

B \flat F B \flat F B \flat F B \flat F

It's all too much, — It's all too much. —

F

1. When I look in - to your eyes, — Your love is there for me. —
 2. Floating down the stream of time, — From life to life with me. —
 3. Sail me on a sil - ver sun, — Where I know that I'm free. —

And the more I go in - side, — The more there is to see. —
 Makes no diff' - rence where you are. — Or where you'd like to be. —
 Show me that I'm ev - ry - where And get me home for tea. — } It's

B \flat F B \flat 6 F B \flat F

All too much for me to take. { 1. 5. The love that's shi - ning all a - round you.
 2. The love that's shi - ning all a - round you.
 3. There's plenty there for ev - ry - bo - dy. The
 4. The love that's shi - ning all a - round you. The

Bb F Bb6 F Bb F *to Coda* 1.2. 3.4.

Ev' - ry where it's what you make For us to take, it's all too
All the world is birth-day cake, So take a piece but not too
more you give, the more you get, The more it is, and it's too
more I learn, the less I know, But what I do is all too
much.

D.S. al Coda (last time)

Coda F Bb F Bb F Bb F Bb

much. It's too much, Ah. —

F Bb F Bb F Bb F

It's too much.

F Bb F Bb F

You are too much, ah. We are dead.

Bb(Csus) F Bb F Bb F Bb F

ah — too much, too much all too much —

(repeat and fade)

Lady Madonna.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

mf La - dy Ma - don - na, chil - dren at your feet;

Won - der how you man - age to make ends meet. Who finds the

mon - ey, when you pay the rent? Did you think that money was

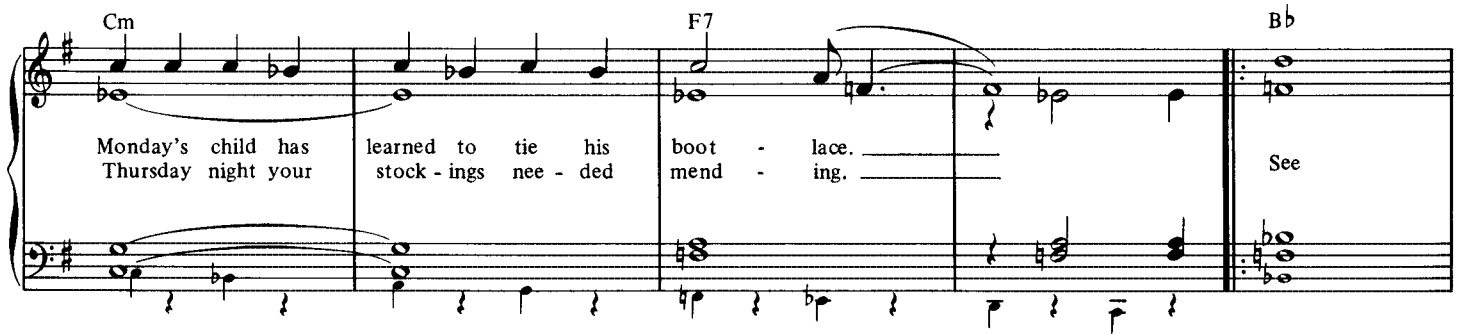
hea - ven sent? _____

1. Friday night ar - rives with - out a suit - case. _____
3. Tuesday af - ter - noon is nev - er end - ing. _____

Sun - day morn - ing creep in like a nun. _____
Wedn's - day morn - ing pa - pers did - n't come. _____

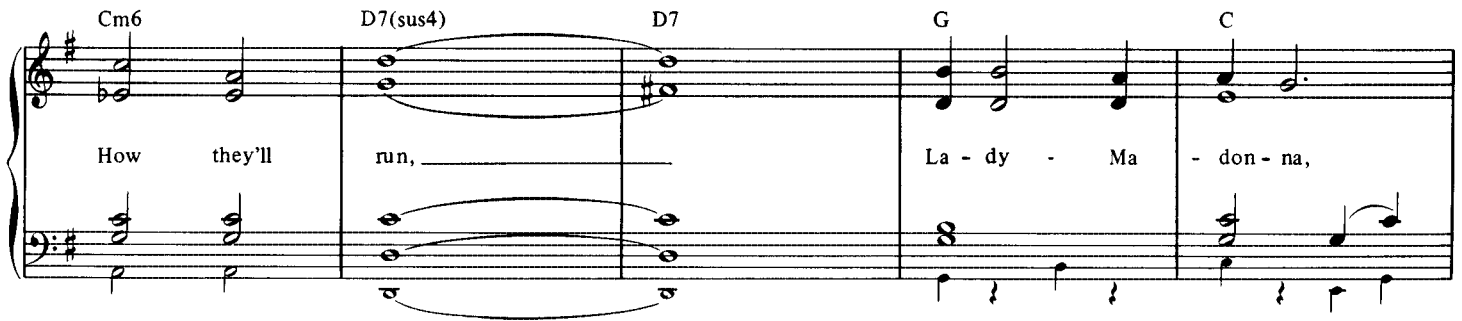
Cm F7 Bb

Monday's child has learned to tie his boot - lace.
Thursday night your stock - ings nee - ded mend - ing. See



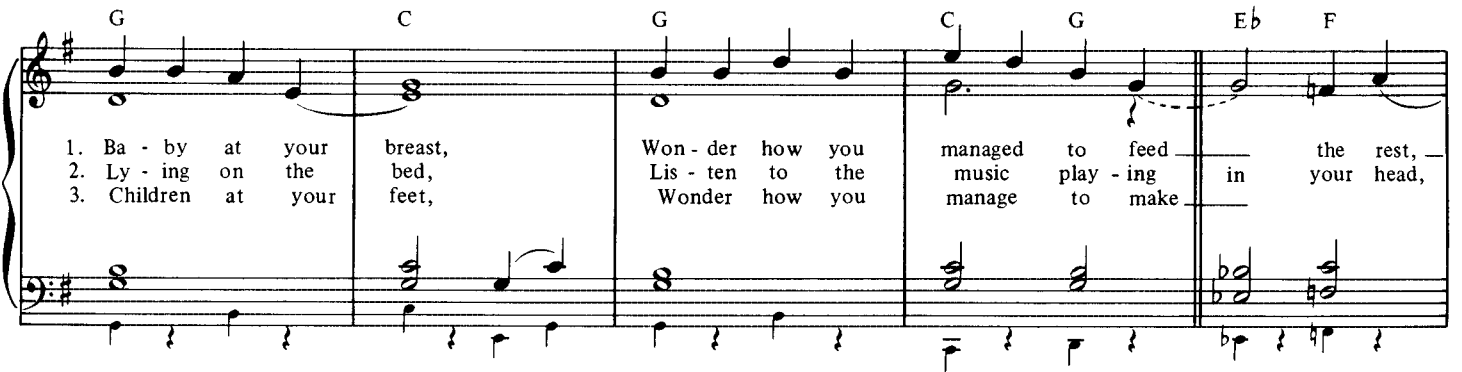
Cm6 D7(sus4) D7 G C

How they'll run, La - dy - Ma - don - na,



G C G C G Eb F

1. Ba - by at your breast,
2. Ly - ing on the bed,
3. Children at your feet,
Won - der how you managed to feed the rest,
Lis - ten to the music play - ing in your head,
Wonder how you manage to make



1. G C G F7



2. G



D.S. al Coda

Coda Eb F G

— ends meet.



Julia.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly slow
mp

Half of what I say is mean-ing - less, But I say it

just to reach you Ju - - li - a

1. Ju - li - a,
2. Ju - li - a,
3. Ju - li - a,

Ju sea - li - a, Ju sea - shell eyes, Ju li - a, o win - cean dy child smile calls sea - shell eyes, morn - ing moon touch

me; So I sing a song of love, Ju - - li -
me; So I sing a song of love, Ju - -
me; So I sing a song of love, Ju - -

2.3. - li - a. Her hair of float - ing sky is shim - mer - ing, -

to Coda

Dm7 Dm6 Am7 Am6 Am5+ Am

glim - mer - ing in the sun.

D.S. al Coda

F Dm7 Am F

Coda

When I cannot sing my heart, I can on - ly

Dm7 Am C7 F Dm7

speak my mind, Ju - li - a Ju - li - a,

Cm Cm7 D Bb9

sleep - ing sand, si - lent cloud touch

Bbm F Dm7 Am C7 F

me. So I sing a song of love, for Ju - li - a,

Am C7 F Am C7 F

Ju - li - a, Ju - li - a.

Martha My Dear.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. Mar - tha my dear, though I spend my days in con - ver -
2. Mar - tha my dear, you have al my ways been my in - spi -

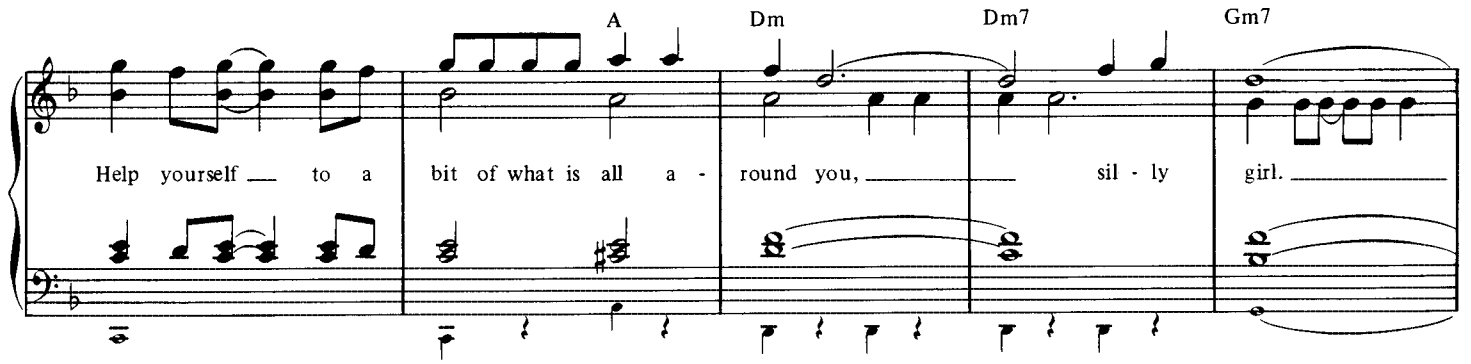
sa - tion re - mem - ber me, Mar - tha my love,
ra - tion please please be good to me,

don't for - get me, Mar - tha my dear.

Hold your head up you sil - ly girl, Look what you've done.

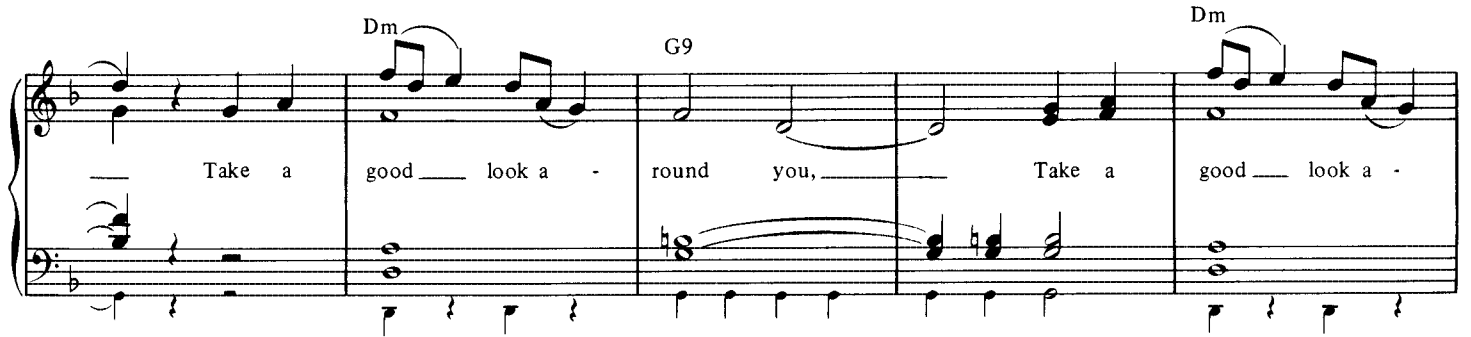
When you find yourself in the thick of it,

Chords: Eb, D7, Gm, F, C7, F, F7, Bb, Ab, Bb, Ab, Bb, Dm7, Gm7, F, C7



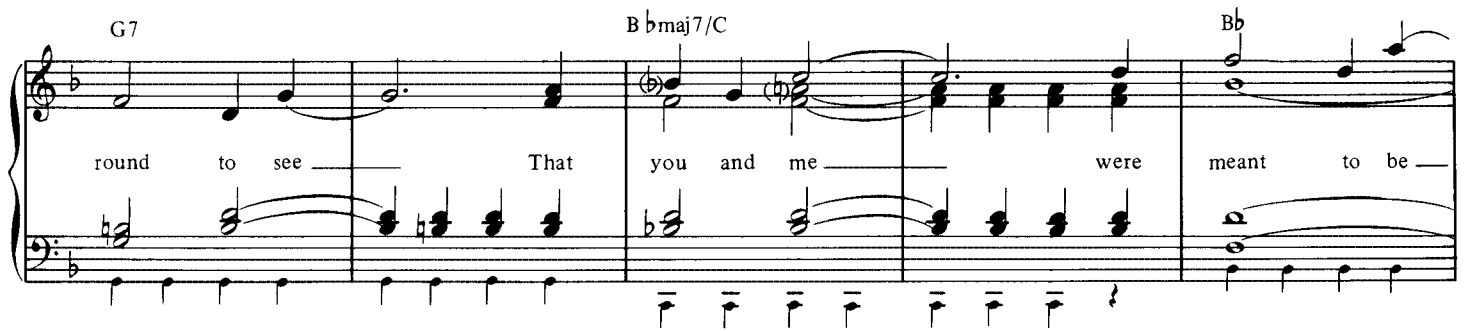
Help yourself — to a bit of what is all a - round you, — sil - ly girl. —

A Dm Dm7 Gm7



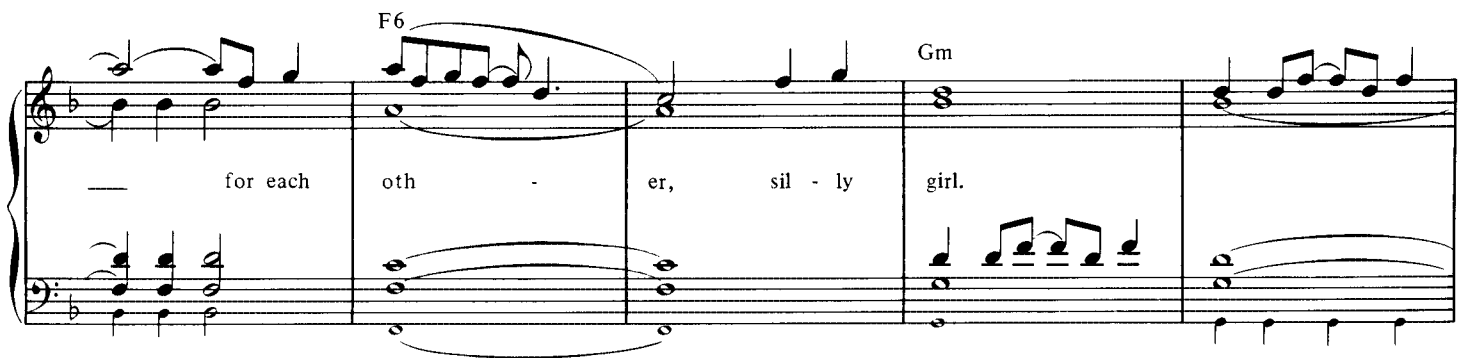
Take a good — look a - round you, — Take a good — look a -

Dm G9 Dm



round to see — That you and me — were meant to be —

G7 Bbmaj7/C Bb

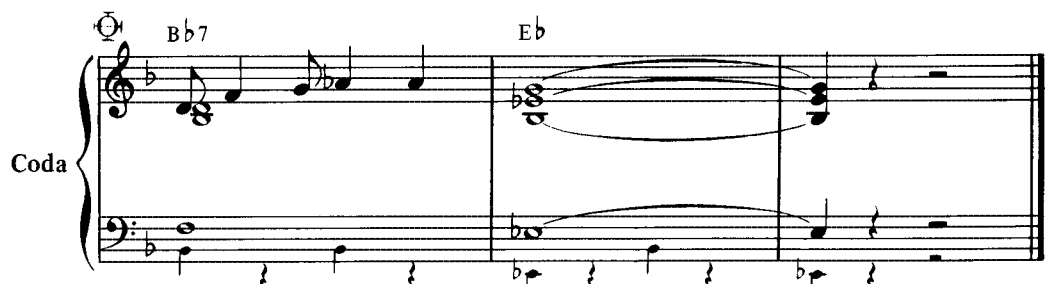


— for each oth - er, sil - ly girl. —

F6 Gm



D.C. al Coda



Coda Bb7 Eb

I Will.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

C7 F Dm Gm C7 F Dm Am F7

1. Who knows how long I've loved you, You know I love you still. Will I
 2. if I ev - er saw you, I did - n't catch your name. But it
 3. When at last I find you, Your song will fill the air. Sing it

mf

Bb C7 Dm F *to Coda* Bb C7 1. F Dm Gm7 C7

wait a lone - ly life - time, If you want me to, I will. 2. For
 nev - er real - ly mat - tered, I will al - ways feel the
 loud so I can hear you, Make it

2. F F7 Bb Am Dm Dm7 Gm7 C7

same. Love you for - ev - er and for - ev - er, Love you with all my

F F7 Bb Am Dm G7 C7

heart; Love you when - ev - er we're to - geth - er, Love you when we're a - part. 3. And

D.S. al Coda

Coda Bb C7 Dm Bb F Bb C7 Dm Bb Dm Gm7 C7 F

ea - sy to be near you for the things you do en - dear you to me, You know I will.

Only A Northern Song.

George Harrison.

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(Organ: Registration No. 3)

Slowly

G G7 G G7 G G7 G

1. If you're list'n - ing to this song, — You may think the chords are go - ing
 2. When you're list'n - ing late at night, — You may think the bands are not quite
 3. If you think the har - mo - ny — Is a lit - tle dark and out of

mf

D7 F6 D7 F6 D7 F6 D7 C7 *to Coda*

wrong, — But they're not, he just wrote it like that.
 right, — But they are, they just play it like that.
 key, — You're cor - rect, there's — no - bod - y there.

1. C7 2. D Am F B7

1. It does - n't real - ly mat - ter what chords I play, what
 2. does - n't real - ly mat - ter what clothes I wear or

E7 Am E7 C G D

words I say or time of day it is, As it's on - ly a north - ern song.
 how I fare or if my hair is brown, When it's on - ly a north - ern song.

1. D7sus 2. D

2. It

p

Coda E C G D

And I told you there's no - one there.

D.C. al Coda

Mother Nature's Son.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

C F C Am

1. Born a poor side young coun - try boy. Moth - er
2. Sit be - side a moun - tain stream. See her
3. Find me in my field of grass. Moth - er

mp

Cmaj7 Am6 D7 D9 G C6 G C G C

Na - ture's son. All day long I'm sit - ting sing - ing
wa - ters rise. Lis - ten to the pret - ty sound of
Na - ture's son. Sway - ing dais - ies sing a la - zy

G F C Cm7 F C 1. C

songs for ev - 'ry - one. All day long I'm sit - ting sing - ing
mus - ic as she flies. Lis - ten to the pret - ty sound of
song be - neath the sun. Sway - ing dais - ies sing a la - zy

Cm7 F C 2. C F C F

Du du du du du du du du

C Cmaj7 C7 F C7

du. Hm, hm, Moth - er Na - ture's son.

rit.

Ob-La-Di, Ob-La-Da.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately bright

F C7

1. Des - mond had a bar - row in the mar - ket place,
 2. Des - mond takes a trol - ley to the jewel - ler's store,
 3.4. Hap - py - ev - er af - ter in the mar - ket place,
 Mol - ly is the Buys a twen - ty Des - mond lets the

mf

F F7

sing - er in a band. Des - mond says to Mol - ly, girl I
 ca - rat gold - en ring. Takes it back to Mol - ly, wait - ing
 chil - dren lend a hand. Mol - ly stays at home and does her

Bb F C7 F

like your face and Mol - ly says this as she takes him by the hand.
 at the door and as he gives it to her she be - gins to sing. Ob - la -
 pret - ty face and in the eve - ning she still sings it with the band.

F Am Dm F C7 F

di, ob - la - da, life goes on bra. La la how the life goes on.

1. 2. 3. Bb

Ob - la - In a cou - ple of years they have built a home sweet

F Bb F C7

home with a cou - ple of kids run - ning in the yard of Des - mond and Mol - ly Jones.

D.C. al Fine

Rocky Raccoon.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Bright 4 Am7

mf
Now somewhere in the Black Mountain hills of Da - ko - ta There lives a young boy named Roc - ky Rac -

coon - a, And one day his woman ran off with an - oth - er guy.

Hit young Rocky in the eye. Roc - ky didn't like that, he said I'm gonna get that boy.

So one day he walked in - to town, booked himself a room in the lo - cal sa - loo - n

1. A Am Am7/D
Rock - y Rac - coon checked in - to his room
Rock - y had come e - quipped with a gun

D7 G7 C

to on - ly to find Gide - on's Bi - ble.
shoot off the legs of his ri - val.

1. 2. C Chorus Am7

A 1. His ri - val it seems and had
name was Ma - gill and she

D7 G7

bro - ken his dreams by but stea - ling the girl of his fan -
called her self Lil, ev' - ry one knew her as Nan -

C 1. 2. D.S.

cy. Her

1. Now she and her man who called himself Dan were in the next room at the hoe down.
Rocky burst in and grinning a grin he said, "Danny boy, this is a show down!"

Chorus:

But Daniel was hot, he drew first and shot and Rocky collapsed in the corner.

3. Now the doctor came in stinking of gin and proceeded to lie on the table.
He said, "Rocky you met your match."

And Rocky said, "Doc, it's only a scratch, and I'll be better Doc, as soon as I'm able."

4. Now Rocky Raccoon, he fell back in his room only to find Gideon's Bible.

Gideon checked out and he left in no doubt to help with good Rocky's revival.

Sexy Sadie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Very slow

F E7 Am Bb C7

mf Sex - y Sadie, what have you done? You made a fool of ev'ry one,--

F E7 Bb C7 F E

You made a fool of ev' - ry - one. Sex - y

E♭maj7 C7 F E7 Am

Sa - die, ooh — what have you done? 1. Sex - y Sa - die,
2. Sex - y Sa - die,
3. Sex - y Sa - die, you broke the rules,--
how did you know,--
you'll get yours yet,--

Bb C7 F E Bb C7

You laid it down for all to see,
The world was wait - ing just for you,
How - ev - er big you think you are, You laid it down for all to
The world was wait - ing just for
How - ev - er big you think you

F E *to Coda 1* Ebmaj7 C7 F Gm7

see. _____ Sexy
 you. _____ Sexy
 are. _____ Sexy

Sa - die, ooh — you broke the rules one sunny day. The world was waiting for a
 Sa - die, ooh, — you'll get yours yet, We gave you ev'rything we owned just to sit at your

Am Bb maj7 F Gm7 *to Coda 2* Am Bb Gm7 C7(5b)

lover, —
 table, —

She came a-long to turn on ev'ry - one, _____ Sexy
 Just a smile would ligh-ten ev'ry -

Sa-die, the greatest of them all.

D.S. al Coda 1

Coda 1 Ebmaj7 C7

Sa-die, ooh — how did you know?

D.S. al Coda 2

Coda 2 Am Bb7 Gm7 C7(5b)

- thing. _____ Sexy
 Sadie, she's the latest and the greatest of them

F E Am Dm Bb C7 F E

(all.) oo _____

Bb C7 F E Eb C7

She made a fool of ev' - ry - one. _____
 How - ev - er big you think you are. _____

(repeat and fade)

Step Inside Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato C Gm7 3 Gb7 (b5)

mf
1. Step in - side, love, let me find you a place Where the
2. tired love, let me turn down the light, Come in
3. leave me, Say you'll see me a - gain, For I'll

F Fm7 3 E7-9

cares of the day — will be car - ried a - way — by the smile on your face. We are to -
out of the cold, — rest your head on my shoul - der and love me to - night. I'll al - ways
know in my heart — we will not be a - part — and I'll miss you till then. We'll be to -

Eb F G C6 G7 Dm7

geth - er now and for - ev - er, come my way. Step in - side, love —
be here if you should need me, night and day. Step in - side, love —
geth - er now and for - ev - er, come my way. Step in - side, love —

G7 C Eb Bb F C Eb Bb F C Eb

— and stay, — step in - side, love. Step in - side, love, Step in -

Bb F C Bb 1.2. C G7 3. C Bb

side, love, I want you to stay. 2. You look
3. When you

(repeat and fade)

Wild Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

The musical score is written for organ in 4/4 time, marked 'Moderately'. It consists of four systems of music. The first system is an instrumental introduction with chords G7, F7, E7, Eb7, and D7. The second system contains the first vocal line with lyrics 'Ho-ney Pie' and 'Hon-ey Pie'. The third system contains the second vocal line with lyrics 'Hon-ey Pie,' and 'Hon-ey Pie,'. The fourth system contains the final vocal line with lyrics 'Hon-ey Pie,' and 'Hon-ey Pie Hel-lo Haoo!'. The score includes various chord changes and melodic lines for both the right and left hands.

Chords: G7, F7, E7, Eb7, D7, G7, F7, E7, Eb7, D7, G7, Cm6, G7, Cm6, G.

Lyrics:
Ho-ney Pie
Hon-ey Pie
Hon-ey Pie,
Hon-ey Pie,
Hon-ey Pie,
Hon-ey Pie Hel-lo Haoo!

Why Don't We Do It In The Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Musical notation for the first system. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Why don't we do it in the road". Chord symbols above the staff are D, C, D, and C.

Musical notation for the second system. The melody continues with the lyrics: "Why don't we do it in the road". Chord symbols above the staff are D, C, D7(sus4), D7, and G7.

Musical notation for the third system. The melody continues with the lyrics: "No-one will be watching us why don't we do it in the road." Chord symbols above the staff are D, A7, and G7.

Musical notation for the fourth system. The melody continues with the lyrics: "Why don't we do it in the road". Chord symbols above the staff are D7 and D. The system is divided into two measures, with the first measure containing a first ending bracket labeled "1-2" and the second measure containing a second ending bracket labeled "3".

Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Be - cause the world is round, it turns me on. Be -
2. cause the wind is high, it blows my mind. Be -

cause the world is round.
cause the wind is high.

Ah. 1. Db dim 2. Be - Love is old, love is new. Love is all, love is

you. Be - cause the sky is blue, it makes me

cry. Be - cause the sky is

blue. Ah.

Chords: Cm, Fm, G7, Ab, Ab7, Db, Db dim, F

While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

Moderato

1. I look at you all, see the love there that's sleep - ing
2. look at the world, and I not ice it's turn - ing,

Am C6 Am6 Fmaj7

Am G D E7 Am

While my gui - tar gent - ly weeps. I look at the floor,
While my gui - tar gent - ly weeps. With ev - 'ry mis - take

C6 Am6 Fmaj7 Am G

and I see it needs sweep - ing,
we must sure ly be learn - ing,
Still my gui - tar gent - ly weeps.
Still my gui - tar gent - ly weeps.

C E7 A C#m7

I don't know why
I don't know how

F#m C#m Bm

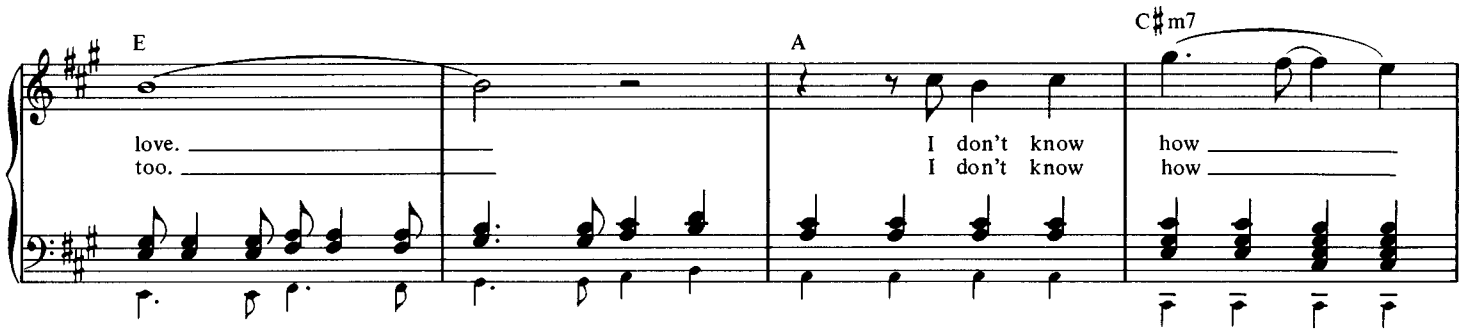
no - bo - dy told you, how to un - fold your
you were di - vert - ed, you were per - vert - ed

E A C#m7

love. _____
too. _____

I don't know
I don't know

how _____
how _____

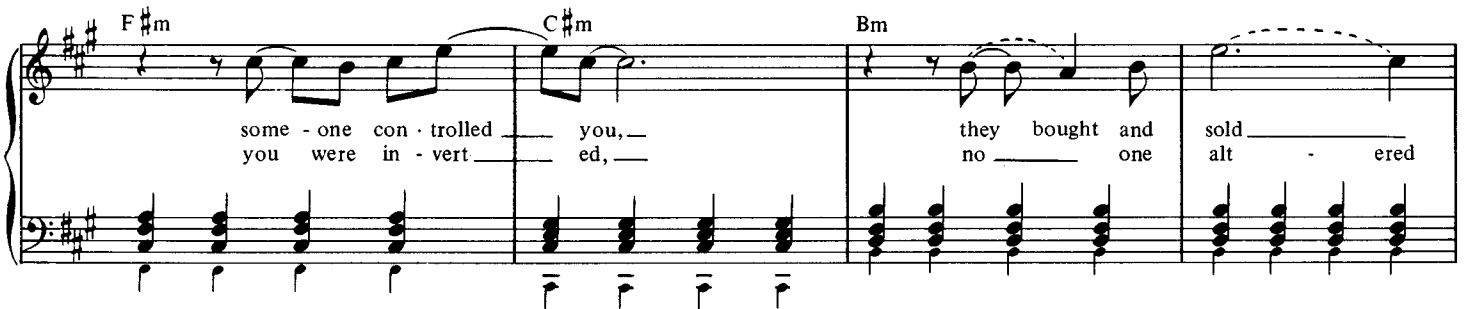


F#m C#m Bm

some - one con - trolled you, _____
you were in - vert ed, _____

they bought and
no _____ one

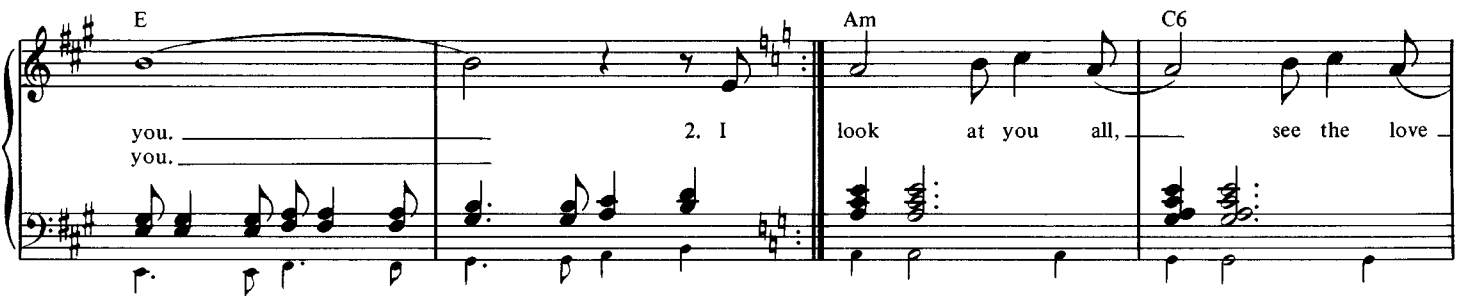
sold _____
alt - ered



E Am C6

you. _____
you. _____

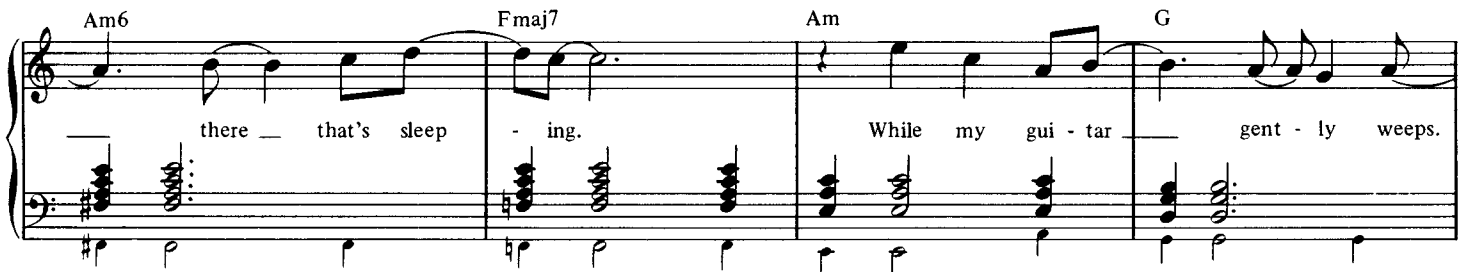
2. I look at you all, _____ see the love _____



Am6 Fmaj7 Am G

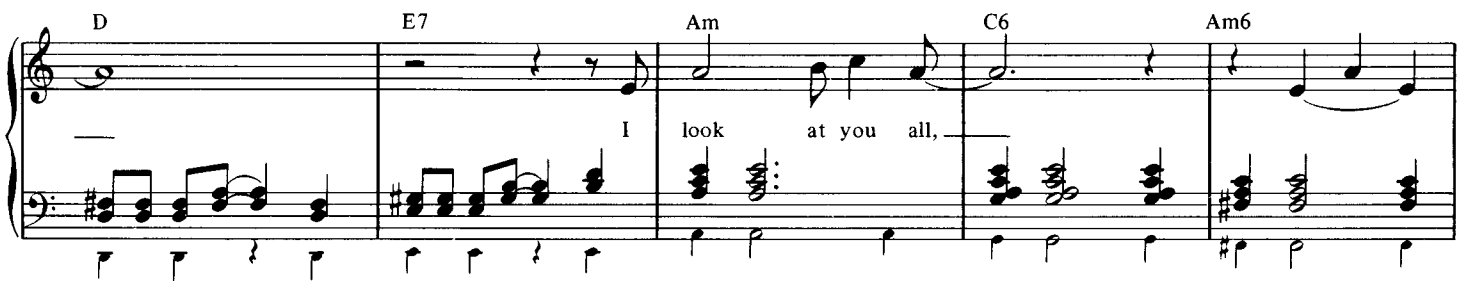
there that's sleep - ing.

While my gui - tar gent - ly weeps.



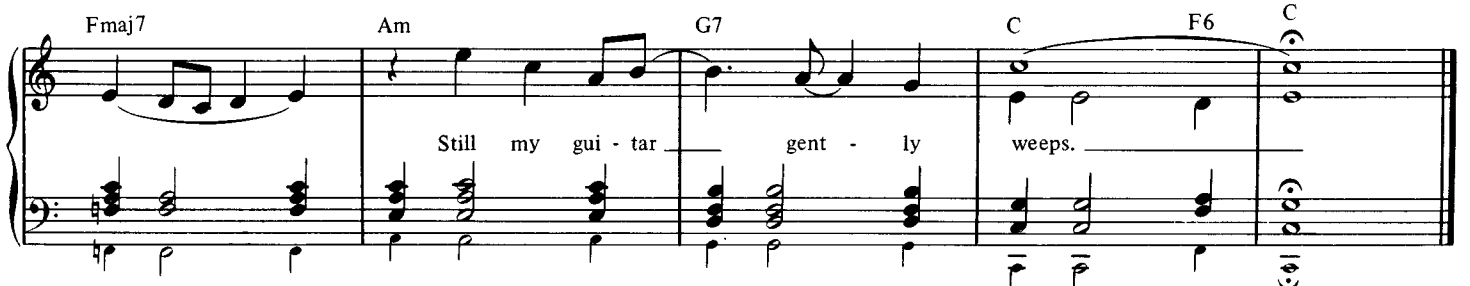
D E7 Am C6 Am6

I look at you all, _____



Fmaj7 Am G7 C F6 C

Still my gui - tar gent - ly weeps. _____



Savoy Truffle.

George Harrison.

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(Organ. Registration No. 2)

Moderato

1.3. Cream tan - ger - ine and Mon - tel - i - mar,
(2.) cream and a nice ap - ple tart,

A Gin - ger Sling with a pine - ap - ple heart.
I feel your taste all the time we're a - part.

Cof - fee des - sert
Co - co - nut fudge

yes you know it's good news,
real - ly blows those blues,

But you'll

have to have them all pulled out af - ter the Sa - voy
Tru - ffle.

Chord markings: E7, F#7, A7, G7, B7, Em, C, Em6, C, Cmaj7

to Coda

1. G E7

2. Cool cher - ry

2. G Em Em7 A7

1. You might not feel it now, But when the
 (2.) know that what you eat you are, But what is

Em7 A7 G B7 Em Em7

pain cuts through you're going to know and how. The sweet is gon - na fill your head.
 sweet now turns so sour.

A7 Em7 A7 1. G B7

When it be - comes too much, you'll shout a - loud. 2. You

2. G B7

shout a - loud.

D.S. al Coda

Coda B7 Em C

Yes, you'll have to have them all pulled out,

Em6 C Cmaj7 G

af - ter the Sa - voy Truf - fle.

Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

1. Have you seen the lit - tle pig - gies
2. Have you seen the big - ger pig - gies

craw - ling in the dirt?
in their starched white shirts?

And for all the lit - tle pig - gies
You will find the big - ger pig - gies

life is get - ting worse,
stir - ring up the dirt,

Al - ways hav - ing dirt to
Al - ways have clean shirts to

play a - round in.
play a - round in.

1. In their styles with all their back - ing

2. In their styles with all their back - ing

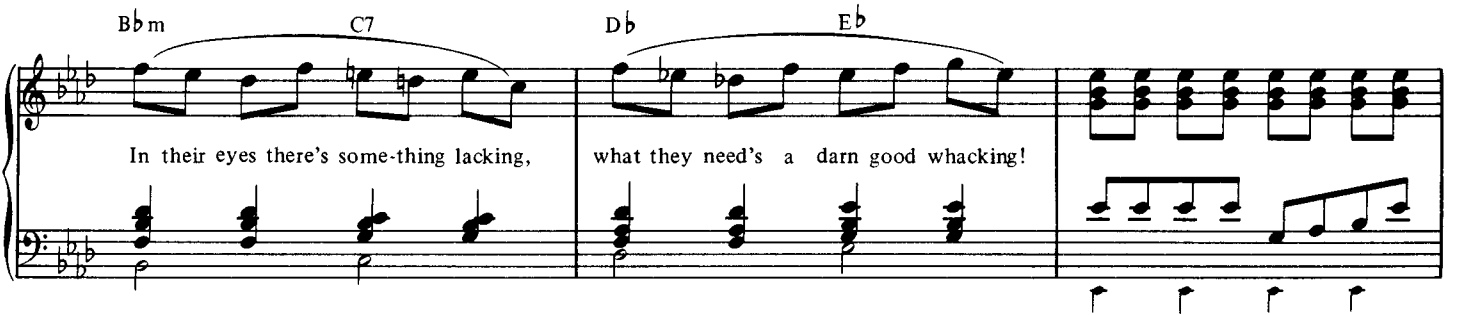
Db Ab Eb

they don't care what goes on a - round.



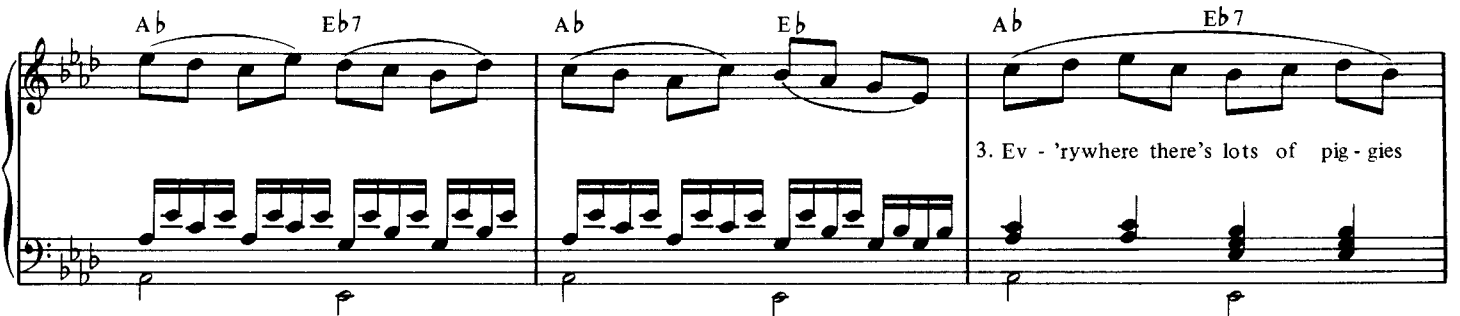
Bb m C7 Db Eb

In their eyes there's some-thing lacking, what they need's a darn good whacking!



Ab Eb7 Ab Eb Ab Eb7

3. Ev - 'rywhere there's lots of pig - gies



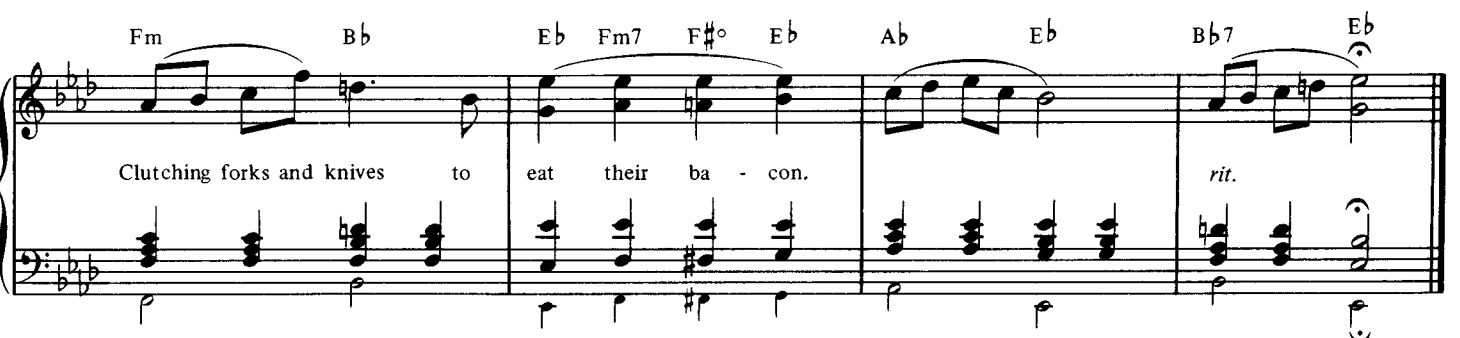
Ab Eb Ab Eb7 Fm Bb

liv - ing pig - gy lives. You can see them out for din - ner with their pig - gy wives,



Fm Bb Eb Fm7 F#° Eb Ab Eb Bb7 Eb

Clutching forks and knives to eat their ba - con. rit.



Old Brown Shoe.

George Harrison.

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(Organ: Registration No. 2)

Bright shuffle tempo

The musical score is written for piano and voice. It consists of several systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one flat (Bb). The tempo is marked 'Bright shuffle tempo'. The first system includes the lyrics: '1. I want a love that's right, — out right is on - ly half of what's wrong. (2.) pick me up, — from where some try to drag — me down. (3.) love of yours, — to miss that love is some-thing I hate.' The second system continues with: 'I want a short haired girl — who some-times wears it twice as long. And when I see you smile, — re- plac-ing ev - 'ry thought-less frown. I'll make an ear - ly start, — I'm mak-ing sure that I'm not late.' The third system includes: 'I'm step - ping out this old brown shoe. — } Ba — by, I'm in Got me es - cap - ing from the zoo. — } For your sweet top lip I'm in the queue. — }'. The fourth system includes: 'love with you. — I'm so glad you came here, it won't be the same now. (2.) I'm tel - ling you. — (2.3.) when I'm with you. —'. The fifth system includes: '2. You know you 1. If I grow up I'll 2. I may —'. The score includes various chords such as C7, Dm7, F7, Ab, E7, and Am. It also features a 'to Coda' marking and repeat signs.

be a sing - er,
be im - per - fect,

Wear - ing rings on
My love is some - thing

F7 ev - 'ry fin - ger,
you can't re - ject,

G7 Not wor - ry - ing what
I'm changing fast - er

they or you — say.
than the wea - ther,

I'll live and love and
If you and I should

F7 may - be some - day,
get to - geth - er,

F#o Who knows, ba - by?

1. G7 You may com - fort
me. _____

2. G7 me. _____

3. I want that

D.S. al Coda

Coda

Am Yes, I'm
F7 so glad you came here, it
E7 won't be the same now, when

Am I'm with you. _____

C7

(repeat and fade)

Long Long Long.

George Harrison.

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(Organ: Registration No. 5)

Moderato

It's been a long long see long long you long long be time time you

mf

Bb Am Gm C9 F

3/4

3/4

3/4

3/4

3/4

How could I ev-er have lost you
Now I'm so hap-py I found you
How can I ev-er mis-place you

Gm F C Gm

3/4

3/4

3/4

3/4

3/4

When I I I loved you.
How I I I love you.
How I I I want you.

F C Gm F C

To Coda

3/4

3/4

3/4

3/4

3/4

It took a So man - y tears I was

C7 1 2 Bb F

3/4

3/4

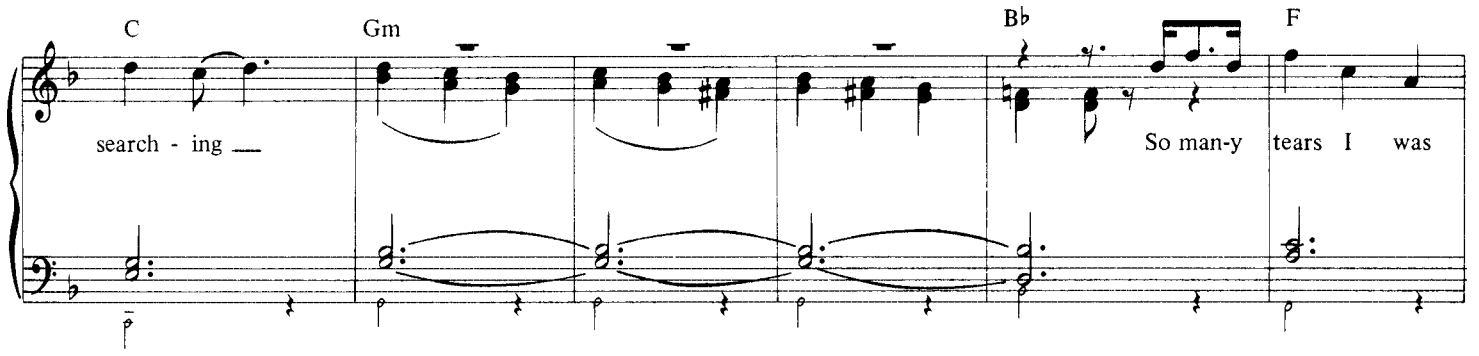
3/4

3/4

3/4

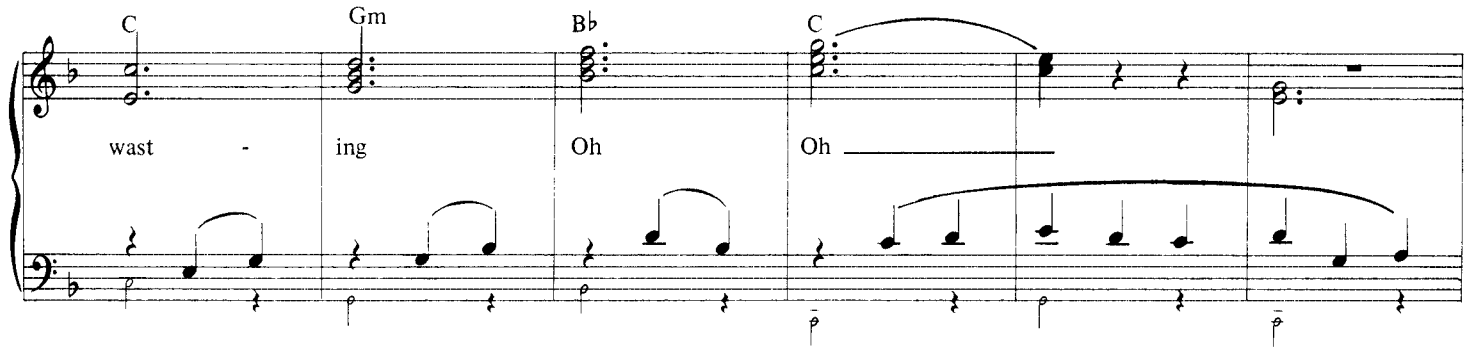
C Gm Bb F

search - ing — So man-y tears I was



C Gm Bb C

wast - ing Oh Oh —



D.S. al Coda

C7

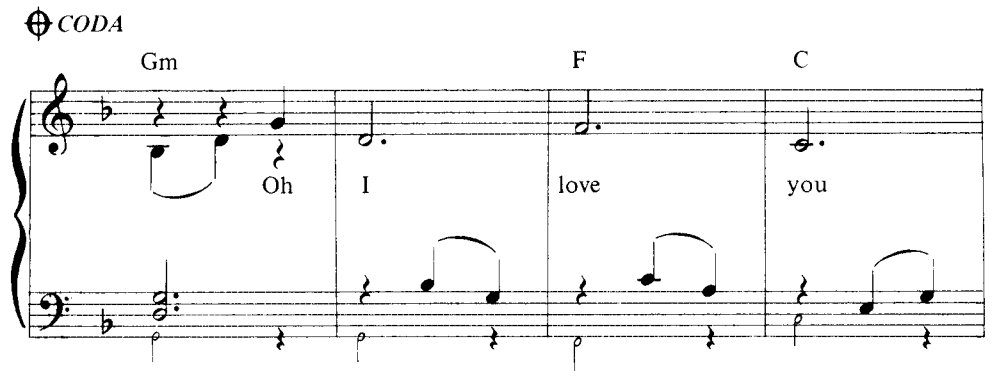
Now I can



CODA

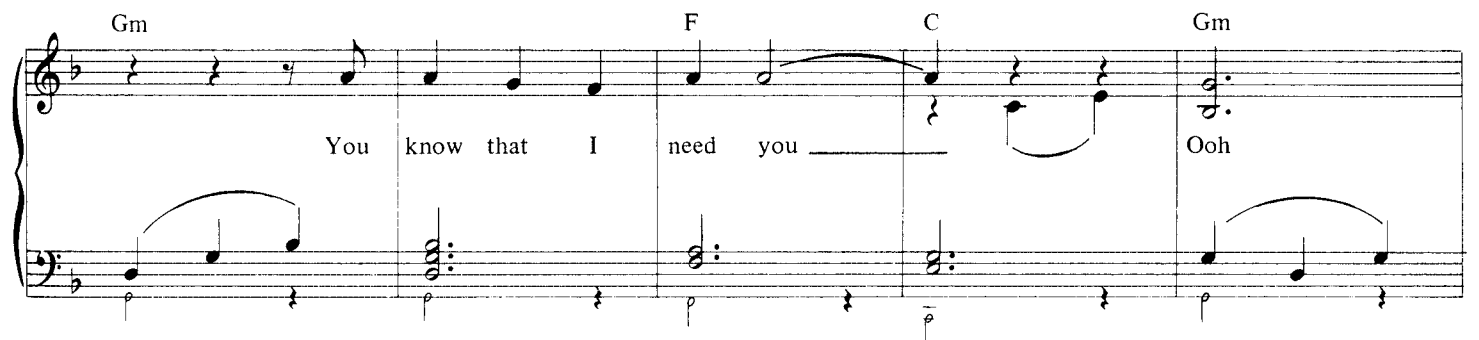
Gm F C

Oh I love you



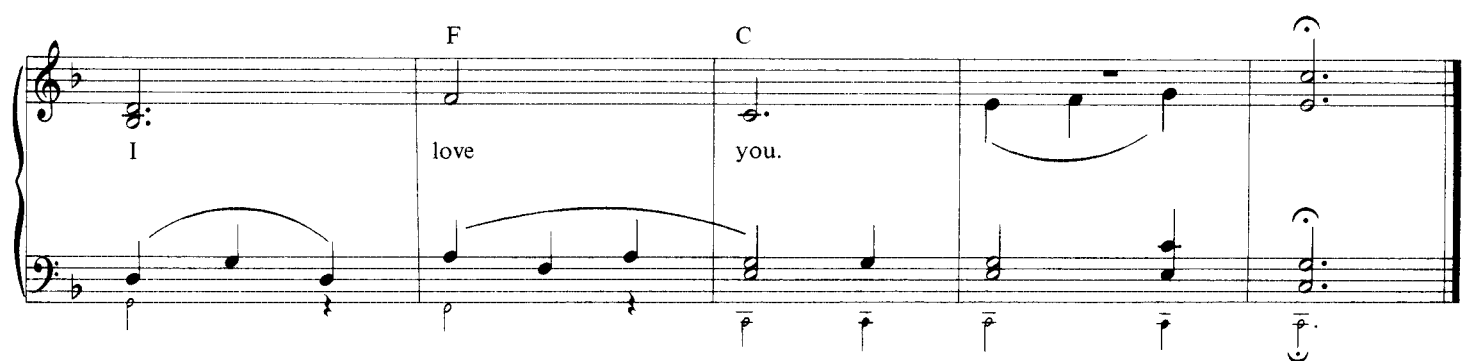
Gm F C Gm

You know that I need you — Ooh



F C

I love you.



Yer Blues.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato (jazz waltz)

F7

1. Yes I'm lone - ly,
mf (2.) morn - ing,

wan - na die. —
wan - na die. —

Bb7

Yes, I'm lone - ly,
In the eve - ning,

F7 Ab

wan - na die. — If I ain't dead al -

C F Bb

ready. — ooh girl, you know the reason why.

1. C7 2. C7 (♩ = ♩) Medium Rock F 3 C7

2. In the 1. My mo - ther was of the sky, my the
(2.) ea - gle picks my eye, the
(3.) black clouds cross'd my mind,

to Coda **Tempo I**

F 3 C7 F7

fa - ther was of the earth, But I am of the u - ni - verse and you know what it's
 worm — he licks my bone, I feel so su - i - ci - dal just like Dy - lan's Mis - ter
 blue mist round my soul, I feel so su - i - ci - dal ev - en

Bb7 F7

worth. — } I'm Lone - ly wan - na die. —
 Jones. — }

Ab C

if I ain't dead al - read - y. oo

C7 F Bb F C7

girl, you know the reas - on why. 2. The
 3. The

D.S. al Coda

rock-Steady Bb7 F

Coda
 hate my rock and roll, ——— wanna die; ——— Yeah wanna die. ———

Ab C7 F rit. Ab C7 F7

If I ain't dead al - rea - dy, ooh girl, you know the rea - son why.

Carry That Weight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is presented in a grand staff format, with a vocal line on the upper staff and an organ accompaniment on the lower staff. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into six systems, each containing four measures. The lyrics are written below the vocal line, and chord markings are placed above the organ line. The lyrics are: 'Boy, you're gon-na car-ry that weight, car-ry that weight a long time. I nev-er give you my pil-low, I on-ly send you my in-vi-ta-tions. And in the mid-dle of the cel-e-bra-tions, I break down. 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.' The organ accompaniment consists of a steady bass line and a treble line with chords and moving lines. Chord markings include F, C7, Dm7, Gm7/D, Gm6, A7, Dm, C, and F.

Come Together.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately slow

Cm7

Here comes old flat top, He come groov-ing up slow-ly, He got Joo Joo eye-ball, He one

ho - ly rol-ler, He got hair down to his-knees. Got to be a jok-er, He just do what he please.

Cm

1. He wear no shoe-shine, He got toe jam foot-ball. He got fun - ny fin-ger. He shoot Co - ca Co-la, He say
 2. He bag pro - duc-tion, He got wal - rus gum-boot. He got O - no side-board, He one spi - nal crack-er, He got
 3. He roll-er coast-er, He got ear - ly warn-ing, He got mud - dy wa-ter, He one Mo - jo fil - ter, He say

G7 F7

I know you feet — down be - low his knee. you know me. One thing I can tell you is you got to be free.
 one and one and one is three. Hold you in his arm-chair, you can feel his di - sease. Come to-geth-
 Got to be good look-ing, 'cause he's so hard to see.

Am F C7(sus) Cm

er, — right now, — o - ver me.

1.2 3.

(repeat and fade)

Don't Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

mf Don't let me down, Don't let me down, —

Don't let me down, — Don't let me down. —

1. No - bo - dy ev - er loved me like she does. — Ooh she does, — yes she does.
2. And from the first time that she real - ly done me. Ooh she done — me, she done me good.

And if some - bo - dy love me like she do me, Ooh she do — me, yes she
I guess no - bo - dy ev - er real - ly done me, Ooh she done — me, she done me

does. }
good. }

mf Don't let me down, Don't let me down, —

Chords: Gm, C9, F, Gm7, C13, F

Don't let me down, — Don't let me down. — I'm in love for the

Chords: Gm, C9, F

Annotations: 3, to Coda

first time, Don't you know it's goin' to last. It's a love that lasts for-

Chords: C7, (optional)

ever, — It's a love that has no past. — Don't let me

Chords: F

Annotations: 3, D.S. al Coda

Coda Ee Wow Girl don't let me down, —

Chords: F, Gm, C7, F

Oh don't let me down, Don't let me down. —

Chords: Gm, F

The End.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

Oh, yeah! Al - right! Are you gon - na be in my dreams to - night?

And in the end, The love you take is

The musical score is written for organ and voice. It begins with a 'Moderato' tempo. The organ part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in the treble clef. Chords are indicated above the staff: A7, D, B, E, A, B, A, D7, A7, D7, A7, D7, A7, D7, A7, D7, A7, G, D, G. The piece concludes with a 6/4 time signature change.

Meno mosso

e - qual to the love you make.

The musical score continues with a 'Meno mosso' tempo. The organ part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in the treble clef. Chords are indicated above the staff: F, Em, Dm, C, Dm, G7, C, D7, Cm7, F, C. The piece concludes with a 6/4 time signature change.

Get Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

The musical score is written for organ and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Steady 4'. The piano part features a consistent accompaniment of chords and single notes. The vocal part includes two verses of lyrics. The first system covers the first two lines of the first verse. The second system covers the third and fourth lines. The third system covers the fifth and sixth lines. The fourth system covers the seventh and eighth lines, including a double bar line and a first/second ending.

1. Jo Jo was a man who thought he was a lon - er, But, — he knew it could-n't last.
2. Sweet Lor - et - ta Mar - tin thought she was a wo - man, But, — she was an - oth - er man.

Jo Jo left his home in Tuc - son, Ar - i - zo - na, for — some Cal - i - for - nia grass. —
All the girls a - round her say she's got it com - ing, But, — she gets it while she can. — Get back!

Get back! — Get back — to where you once be - longed. — Get back!

1. F — — — — —
2. F — — — — —

Golden Slumbers.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Slowly

mp
Once there was a way _____ to get back home - ward; _____

Once there was a way _____ to get back home. Sleep pretty dar - ling, do not

cry _____ And I will sing a lul - la - by. _____ *mf* Gold - en

slum - bers fill _____ your eyes; Smiles a - wake you when _____ you rise.

Sleep pretty dar _____ ling, do not cry _____ And I will sing a lul - la - by.

Fine

D.C. al Fine

Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

G Bm Em

1. Please don't wake me un - til late, to - mor - row comes and
2. Songs that lin - gered on my lips ex - cite me now and
3. Far a - way, my lov - er sings a lone - ly song and

mf

C Am7 D7 G D7 G

I will not be late. —
lin - ger on my mind. —
calls me to his side. —

Late Leave to -
When your a

Bm Em C D7

day, when it be - comes to - mor - row. I will leave to go a -
flow - ers at my door, I'll mor leave them for the one who waits be -
song of lone - ly love in - vites me on, I must go to his

G Am7 D7

way. hind. side. Good - bye, good - bye,

1. 2. 3. G

good - bye, — good - bye, my love, good - bye. love, good-bye.

Her Majesty.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly bright

The musical score is written for piano and organ, featuring a key signature of one flat (B-flat) and a common time signature. The tempo and mood are indicated as 'Fairly bright'. The score is divided into six systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff, and lyrics are written below the notes. The lyrics are: 'Her maj - es - ty's a pret - ty nice girl But she doesn't have a lot to say. Her maj - es - ty's a pret - ty nice girl But she changes from day to day. I wanna tell her that I love her a lot But I gotta get a belly - ful of wine. Her maj - es - ty's a pret - ty nice girl, Some - day I'm gonna make her mine, oh yeah, Some - day I'm gon - na make her mine.'

Chord symbols: F, G7, C7, F, F, G7, C7, Dm, Dm(add 9), F7, Bb, Bbm, F, D7, Gm7, C7, F, D7, Gm7, C7, F.

I Want You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato Cm

I want you, — I want you so bad, — I want you. — I want you so bad, — it's driv-ing me mad, It's driv-ing me mad. I want you. I want you so bad, — babe. I want you. I want you so bad, — it's driv-ing me mad, It's driv-ing me mad. I want you. She's so hea-vy — She's so hea-vy. — I want

Gm A b *tacet*

Cm Fm

Fm(maj7) Fm7 Fm Eb

Slowly Fm

G7(b9) Db C7 Fm G7 Db C

Fine *D.S. al Fine*

Maxwell's Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Chorus:

1. Joan was quiz - zi - cal, stud - ied pat - a - phys - i - cal sci - ence in the
 2. Back in school a - gain, Max - well plays the fool a - gain Teach - er gets an -
 3. P. C. thir - ty - one said, 'We've caught a dir - ty one.' Max - well stands a -

Verse:

home. Late nights all a - lone with a test tube,
 - noyed. Wish - ing to a - void an un - pleas - ant
 - lone. Paint - ing test - i - mon - i - al pic - tures,

Bridge:

oh, oh, oh, ——— Max - well Ed - i - son,
 sce - e - e - ene. ——— She tells Max to stay
 oh, oh, oh, ——— Rose and Val - er - ie,

Outro:

ma - jor - ing in med - i - cine, calls her on the phone.
 when the class has gone a - way, so, he waits be - hind.
 scream - ing from the gal - ler - y, say he must go free. (3.) The

Chords: Eb, C7, Fm, Bb7

Bb7 Eb

can I take you out to the pic - tures, Jo - o - o -
 Writ - ing fif ty times, 'I must not be so - o - o -
 judge does not a - gree, And he tells them so - o - o -

Bb7 F7

- oan?' But, as she's get - ting read - y to go, — A
 - o.' But, when she turns her back on the boy, — He
 - o. But, as the words are leav - ing his lips, — A

Bb7 Eb

knock comes on the door. Bang! Bang! Max - well's
 creeps up from the be - hind. hind. hind.
 noise came from be - hind.

F7 Bb7

sil - ver ham - mer came down up - on her head. Clang! Clang! Max - well's

Fm Bb Eb Eb

sil - ver ham - mer made sure that she was dead. dead.
 1.2. Eb 3. Eb

Polythene Pam.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Bright 4

Well, you should see Poly-thene Pam, She's so good look-ing but she looks like a man. Well, you should

see her in drag, dressed in her pol-y - thene bag. Yes, you should see Pol - y - thene

Pam. Yeh, yeh, yeh. Get a

dose of her in jack-boot and kilt, She's kil - ler - dil - ler when she's dressed to the hilt. She's the

kind of a girl that makes the News of The World, Yes, you could say she was at - tract - ive - ly built.

Yeh, yeh, yeh.

She Came In Through The Bathroom Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

mf

1. She came in through the bathroom
win-dow,
(2.) dancer,—
(3.) partment,

pro - tected by a sil - ver
she worked at fifteen clubs a
and got my-self a stea - dy

spoon. —
day. —
job. —

But now she sucks her thumb and
And though she thought I knew the
And though she tried her best to

won - ders by the
ans - wer, well I
help me, she could

banks of her own la - goon.
knew what I could not say.
steal but she could not rob.

Didn't a - ny-bo - dy tell —

— her?
Didn't a - ny-bo - dy see? —
Sundays on the phone to Mon - day,

Tuesdays on the phone to me. —

2. She said she'd always been a
3. And so I quit the p'lice de -

— oh yeah...

1.2. 3.

Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Oh! — Dar - ling, — please be - lieve me, — I'll nev - er do you no harm. — Be -
(2.) Dar - ling, — if you leave me, — I'll nev - er make it a - lone. — Be -

lieve me when I tell you, I'll nev - er do you no harm. — Oh! —
lieve me when I beg you, Don't ev - er leave me a - lone. — When you

told me you did - n't need me an - y - more, Well, you know I near - ly broke down and cried. — When you

told me you did - n't need me an - y - more, Well, you know I near - ly broke down and died. — 1. Oh! —
2. Oh! —

Dar - ling, — if you leave me, — I'll nev - er make it a - lone. — Be -
Dar - ling, — please be - lieve me, — I'll nev - er let — you down. — Be -

lieve me when I tell you, I'll nev - er do you no harm. — 2. When you
lieve me when I tell you, I'll nev - er do you no harm. —

Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

A D E7

1. Lit - tle dar - ling, It's been a long cold lone - ly win - ter. ____
 2. Lit - tle dar - ling, The smiles re - turn - ing to their fa - ces. ____
 3. Lit - tle dar - ling, I feel the ice is slow - ly melt - ing. ____

A D E7

Lit - tle dar - ling, It feels like years since it's been here. ____
 Lit - tle dar - ling, It seems like years since it's been here. ____
 Lit - tle dar - ling, It seems like years since it's been clear. ____

A D B7

Here comes the sun, Here comes the sun, and I say

A D A Bm7 A E7 to Coda A

It's all - right.

2. E C G D

(♩ = ♩)

A E C G
Sun, sun,

D E A
1. 2. 3. 4. 5.
sun, Here it comes. comes. comes.

E7 Bm7/E E7
D.C. al Coda

Coda A D
Here comes the sun, Here comes the sun.

B7 A D Bm7
It's all - right.

A E7 C G D A
1. 2.
It's all - right.

Octopus's Garden.

Ringo Starr.

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(Organ: Registration No. 2)

Bright tempo

The musical score is written for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords. The key signature is E major (one sharp) and the time signature is 4/4. The tempo is marked 'Bright tempo'. The chords used are E, G#m7, C#m, G#m, A, B, and B7.

1. I'd like to be un - der the sea. In an oct - o - pus's
 2. We would be warm be - low the storm, In our lit - tle hide - a -

gar - den in the shade. He'd let us in,
 way be - neath the waves. Rest - ing our head,

knows where we've been, In his oct - o - pus - 's gar - den in the shade.
 on the sea bed, In an oct - o - pus - 's gar - den near a cave.

I'd ask my friends to come and see
 We would sing to and dance a - round

An oct - o - pus know - 's gar - den with me. I'd like to be
 Be - cause we know we can't be found.

un - der the sea In an oct - o - pus's gar - den, in the shade.

E E G#m7 C#m G#m

We would shout and swim a - bout The

This system contains the first five measures of the song. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). The chords are E, E, G#m7, C#m, and G#m.

A B E G#m7

cor - al that lies be - neath the waves. Oh, what joy, for

This system contains the next five measures. The melody continues in the treble clef. The chords are A, B, E, and G#m7.

C#m G#m A B

ev - 'ry girl and boy, Know - ing they're hap - py and they're safe.

This system contains the next five measures. The melody continues in the treble clef. The chords are C#m, G#m, A, and B.

C#m C#m7 A

We would be so hap - py you and me. No - one there to tell us what to do.

This system contains the next five measures. The melody continues in the treble clef. The chords are C#m, C#m7, and A.

B E G#m7 C#m G#m

I'd like to be, un - der the sea, In an

This system contains the next five measures. The melody continues in the treble clef. The chords are B, E, G#m7, C#m, and G#m.

A B7 1. 2. C#m 3. E Eb E

oct - o - pus 's gar - den with you, In an you.

This system contains the final five measures of the song. The melody continues in the treble clef. The chords are A, B7, C#m (first and second endings), E, Eb, and E.

Something.

George Harrison.

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(Organ: Registration No. 3)

Slow

1. Something in the way she moves,
2. Somewhere in her smile she knows,

At - tracts me like no oth - er
That I don't need no oth - er

lov - er; _____
lov - er; _____

Something in the way she woos me. I
Something in her style that shows me. _____

don't want to leave her now, You know I be - lieve and how. _____

You're ask - ing me _____ will my love _____ grow,

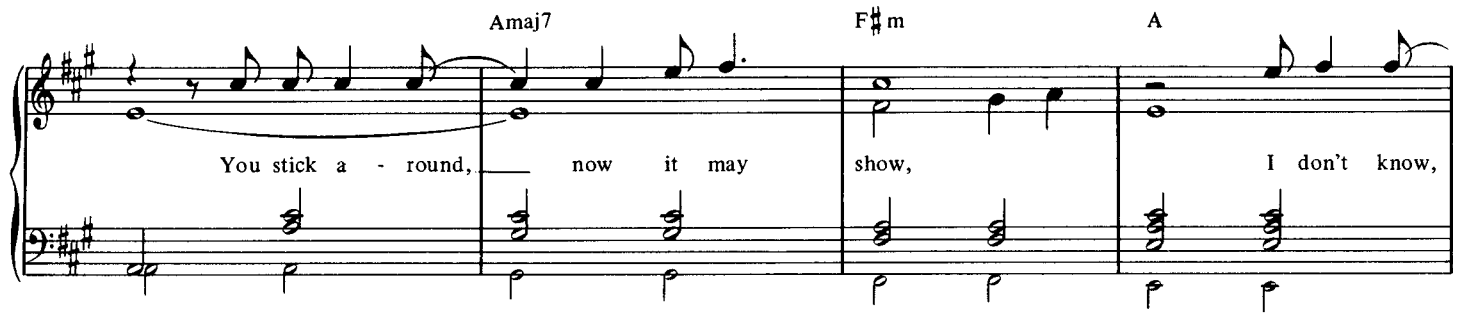
I don't know, I don't know.

Chords: C, Cmaj7, C7, F, D, D7, G, Am, Ab+, Am7, D9, F, Eb, G7, A, Amaj7, F#m, A, D, G, A

Tempo: Slow, Double tempo (♩ = ♩)

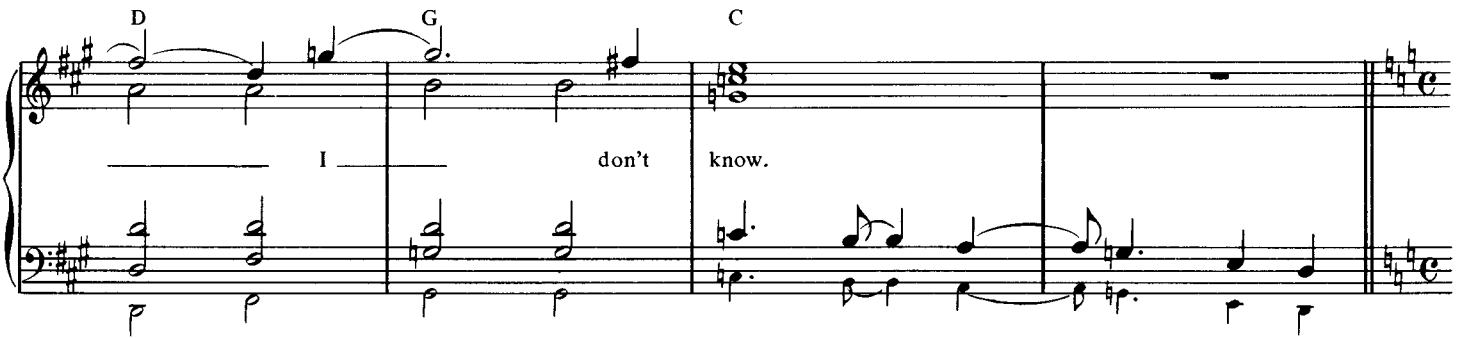
Amaj7 F#m A

You stick a - round, now it may show, I don't know,



D G C

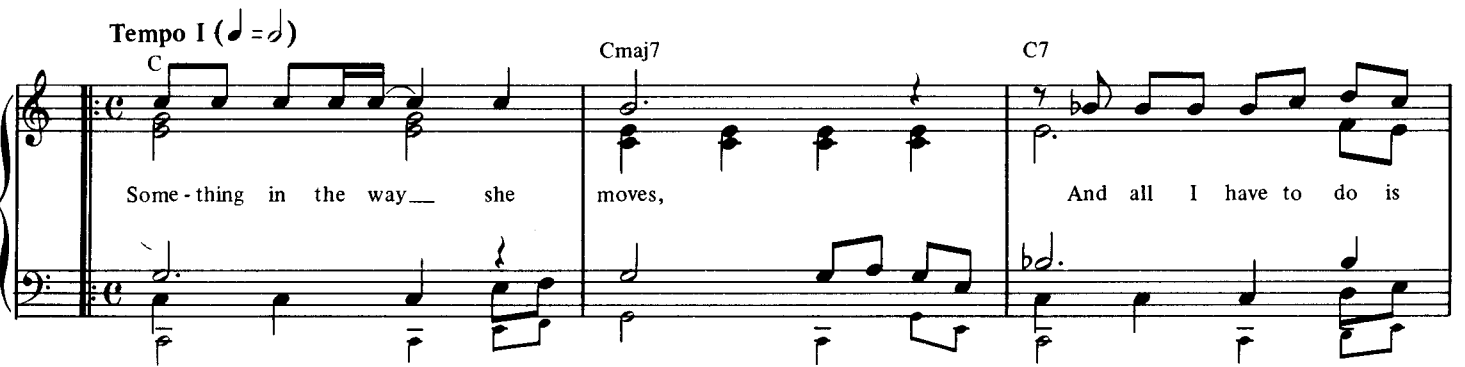
I don't know.



Tempo I (♩ = ♩)

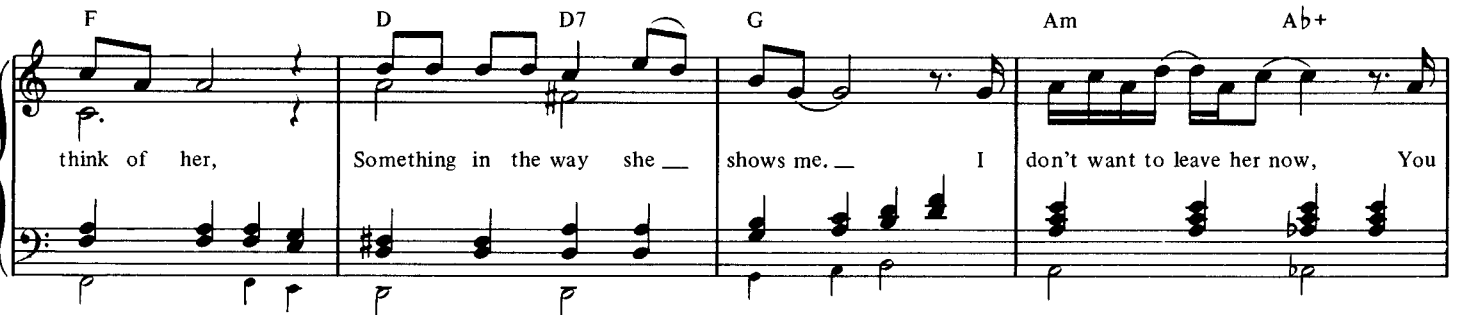
C Cmaj7 C7

Some-thing in the way— she moves, And all I have to do is



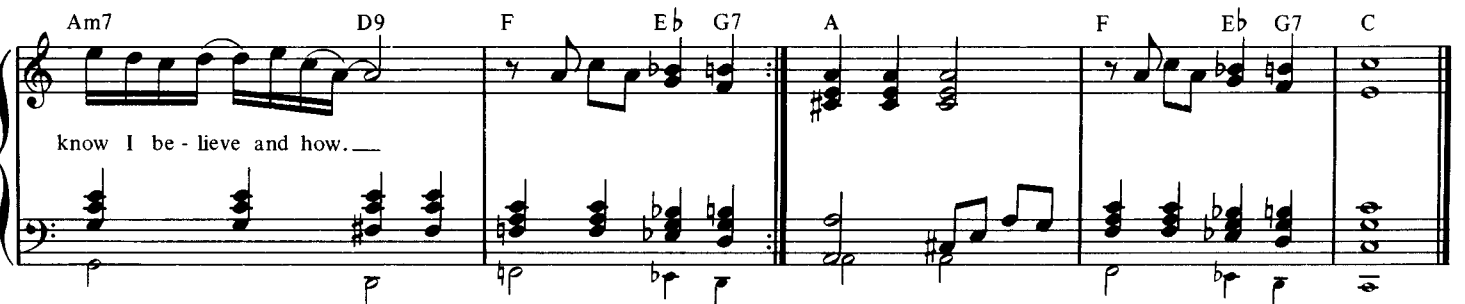
F D D7 G Am Ab+

think of her, Something in the way she — shows me. — I don't want to leave her now, You



Am7 D9 F Eb G7 A F Eb G7 C

know I be - lieve and how. —



Two Of Us.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly bright

1. Two of us riding nowhere, spending some one's hard-earned pay. You and me Sunday driving, not arriving on our way back home. We're on our way home, we're on our way home, we're

Chords: G, Am, G, C6, G, Am, G, C6, G, C, G, Am, C6, G, C, Am, G, C6, G, C, D, D7, C, G, C, D, D7, C, G, C, Am

to Coda

Cmaj9 D9 G Bb Dm

go - ing home. You and I have mem - or - ies

Gm7 Gm Am7 Am

long - er than the road that stret - ches out a - head.

D7 D7sus4 D7

D.C. al Fine

Coda

G

(repeat and fade)

2. Two of us sending postcards, writing letters on my wall,
You and me burning matches, lifting latches on our way back home,
We're on our way home, we're on our way home, we're going home.
3. Two of us wearing raincoats, standing solo in the sun,
You and me chasing paper, getting nowhere on our way back home,
We're on our way home, we're on our way home, we're going home.

You Never Give Me Your Money.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Fairly slow
Gm7 Cm F7 Bb

mp 1. You never give me your mo - ney, — you on - ly give me your fun - ny pa - per;
2. I never give you my num - ber, — I on - ly give you my sit - u - a - tion;

Ebmaj7 Cm D7 Gm 1.

And in the middle of ne - go - ti - a - tions you break down.
And in the middle of in - vest - i - ga - tion I break down.

2. Moderato (♩ = ♩)
Bb F7 Bb D7 Gm Bb7

1. Out of college, mo - ney spent, see no fu - ture, pay no rent.
2. An - y jobber got the sack, Monday morning turn - ing back.

Eb F7 Bb 1. 2.

All the money's gone, no - where to go. But
Yel - low lor - ry slow, no - where to go.

Fairly slow (♩ = ♩)

oh, that ma - gic feeling, nowhere to go. Oh, that ma - gic feeling no - where to

(spoken)
go. (no where to go.) One sweet dream, pick up the bags and get in the lim-ou -

sine. Soon we'll be a - way from here step on the gas and wipe that tear a - way; One sweet

dream came true. To - day came true, to - day.

One, two, three, four, five, six, se - ven, all good children go to heaven.

(repeat and fade)

Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is presented in a grand staff format with two systems of staves (treble and bass clef) per system. The key signature is E-flat major (three flats). The tempo and meter are not explicitly stated but appear to be in common time (4/4). The score includes the following lyrics and musical notations:

System 1: Eb Eb maj7 A b maj7 B b 7 C Eb
Here comes the Sun King. Here

System 2: Eb maj7 A b maj7 B b 7 C7 A b F
comes the Sun King. Ev'ry-bod-y's laugh-ing;—

System 3: A b F Eb Gm7 Eb Eb 7 A b
Ev'ry-bod-y's hap-py. — Here comes the Sun King.

System 4: C6 3 3 3 D7 3 G
Quan-do pa-ra-mu-cho-mi a-mor-e de-fe-li-ce-cor-a-zon.

System 5: Am7 3 3 3 D7 3 G
Mun-do pa-pa-razi-mi a-mor-e chic-ka fer-dy pa-ra sol.

System 6: Am7 3 3 3 D7 3 G
Cues-to ob-ri-ga-do-tan-ta mu-cho-que can eat it-ca-rou-sel.

Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Ab Ebm7(sus4) Ab Db Ebm G Ab Ebm G Ab Db Ebm G

Look like a wo - man
Walk like a wo - man
Look like a wo - man

Dressed like a la - dy
Sing like a black-bird
Dressed like a la - dy

Ab Ebm7 (sus4) G Ab Db Ebm G Ab Ebm G Ab Db

Talk like a ba - by
Eat like a hun - gry
Talk like a ba - by

Love like a wo - man.
Cook like a wo - man.
Love like a wo - man.

Ab Ab7 Dbsus4 Db Db7 Db Db7 Db Ab7(sus4)

oo ——— you
(wo-man)

oo ———

1-2 3

Db Eb Ebm7(susCb)

— you.

Maggie Mae.

Arranged: John Lennon, Paul McCartney, George Harrison and Richard Starkey.

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(Organ: Registration No. 4)

Oh, dir - ty Mag-gie Mae they have ta - ken her a - way and she'll
nev - er walk down Lisle Street an - y mow - er. Oh, the judge he guil - ty found.
— her of rob - bing the home - ward bound - er that dir - ty, no good rob - bin' Mag - gie Mae.
It's the part of Liv - er - pool she re - turned me to
— two pound ten a week, that was my pay. *fade*

Chords: G, C, D, G, C, D7, G, C, G/B, D

The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

1.The long and wind - ing road that leads to your door
 (2.) wild and wind - y night that the rain washed a - way
 (3.) still they lead me back to the long and winding road

Will ne - ver dis - ap - pear tears, I've seen that road be - fore.
 Has left a pool of tears, here, Cry - ing for the day.
 You left me stand - ing here, A long, long time a - go.

It al - ways leads me here, Leads me to your
 Why leave me stand - ing here, Let me know the
 Don't leave me wait - ing here, Lead me to your

door. 2.The way. Ma - ny times I've been a - lone and

ma - ny times I've cried. A - ny - way you'll ne - ver know the ma - ny ways I've tried. 3.But

Coda door. yeh, yeh, yeh, yeh.

D.S. al Coda

I Me Mine.

George Harrison.

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(Organ: Registration No. 1)

Bright waltz

Am D G

(1-3) All thru' the day I me mine, I me mine.
(2) All I can hear I me mine, I me mine.

E7 Am Am D

I me mine. I me mine.
I me mine. I me mine.

All thru' the night
Ev en those tears

G E7 Am Dm

I me mine, I me mine, I me mine.
I me mine, I me mine, I me mine.

Now they're fright - ened of
No - one's fright - ened of

Dm6 Ddim Am

leav - ing it, ev - 'ry - one's weav - ing it, com - ing on strong all the time.
play - ing it, ev - 'ry - one's say - ing it, flow - ing more free - ly than wine.

Am Am(7#) Am7 Am6 Fmaj7

All thru' the day I me mine

1 2 Medium rock A7

I - I me-me mine

D9

I - I me-me mine

A7 D.C. al CODA

I - I me-me mine.

⊕ CODA Am Am(7#)

All thru' your

Am7 Am6 Fmaj7 Am

life. I me mine.

Dig A Pony.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

The musical score is written for piano and organ. It consists of five systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The organ part is in the treble clef. The lyrics are: "I hi hi hi hi Dig a". The second system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "po - ny well you can ce - leb - rate an - y - thing you". The third system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "want. Yes you can ce - leb - rate an - y -". The fourth system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "thing you want. Ooh". The fifth system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "I told you so all I want is".

G C G C G C G

I hi hi hi hi Dig a

Em Am 3 3

po - ny well you can ce - leb - rate an - y - thing you

F7 Am

want. Yes you can ce - leb - rate an - y -

F7 1. 3. 5. D7

thing you want. Ooh

(repeat at each D.C.)

2. 4. 6. D7 F C

I told you so all I want is

G

you.

G

F

Ev - 'ry - thing has got to

C

be just like you want it

G

to,

poco rit.

Gmaj9

a Tempo

G

Be - cause

to Coda

D

D.C. 3 times al Coda

G

Coda

2. I hi, hi, hi, hi, Do a road hog,
Well you can penetrate any place you go,
Yes you can penetrate any place you go.
3. I hi, hi, hi, hi, Pick a moondog,
Well you can radiate ev'rything you are,
Yes you can radiate ev'rything you are.
4. I hi, hi, hi, hi, Roll a stoney,
Well you can imitate ev'ryone you know,
Yes you can imitate ev'ryone you know.
5. I hi, hi, hi, hi, Feel the wind blow,
Well you can indicate ev'rything you see,
Yes you can indicate ev'rything you see.
6. I hi, hi, hi, hi, Dig a pony,
Well you can syndicate any boat you row,
Yes you can syndicate any boat you row.

Dig It.

John Lennon, Paul McCartney, George Harrison and Richard Starkey.

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(Organ: Registration No. 4)

Moderately with a beat

The musical score is written for piano in 3/4 time, with a key signature of one flat (Bb). It consists of four systems of music, each with a treble and bass clef staff. The lyrics are: "Like a Roll - ing Stone, like a Roll - ing Stone, Like the F. B. I. and the C. I. A. and the". Above each system, the chords Bb, F, Bb, and C7 are indicated. The piano accompaniment features a steady bass line and chords in the right hand.

B \flat F B \flat C7

B. B. C.

B \flat F B \flat C7

B. B. King, and Dor - is

B \flat F B \flat C7

Day. Matt

B \flat F B \flat C9 B \flat

Bus - by. Dig it, Dig it, Dig it, Dig it.

F B \flat C(sus4) B \flat (repeat to fade)

Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it,

One After 909.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

With a beat 



1. My ba - by says she's trav-'ling on the one af - ter nine - o - nine.

I said move ov - er ho - ney I'm trav - ell - ing on that line.

I said move o - ver once, move o - ver twice, come on ba - by don't be -

— cold as ice. — I said I'm trav-'ling on the one af - ter nine - o - nine.

1. I 2. C7 I've got my bag.

to Coda C7

C9 C7 D7

run to the sta- tion. Rail - man says, you've got the

G7 C7 F7

wrong lo - ca - tion. I've got my bag,

C7 C D7

run right home. Then I find --- I've got the

G7 G7+

num - ber wrong, Well

D.S. al Coda

Coda C7 F Cdim C G7 C

2. I begged her not to go and I begged her on my bended knees
 You're only fooling around, you're only fooling around with me.
 I said move over once, move over twice, come on baby don't be cold as ice.
 I said I'm trav'ling on the one after nine-o-nine.

3. I said I'm trav'ling on the one after nine-o-nine
 I said move over honey I'm travelling on that line.
 I said move over once, move over twice, come on baby don't be cold as ice.
 I said I'm trav'ling on the one after nine-o-nine.

Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find my - self — in times of trou - ble Moth - er Ma - ry comes to me,
Speak - ing words of wis - dom, let it be. — — — — — And in my hour of dark - ness She is
stand - ing right in front — of me — — — — — Speak - ing words of wis - dom, let it
be. — — — — — Let it be, — — — — — let it be, — — — — — Let it be, — — — — — let it be, — — — — —
Whis - per words — of wis - dom, let it be. — — — — — 1.3. — — — — — 2.And when

Chords: C, G, Am, Fmaj7, F, C, G, F, C, Dm7, C, G, Am7, G, F, C, G, F, C, Dm7, C.

2. 4.

Let it be, let it be, let it be, let it be,

Whis-per words of wis - dom, let it be.

D.S. al Coda

Coda

2. And when the broken-hearted people living in the world agree,
 There will be an answer, let it be.
 For though they may be parted there is still a chance that they will see
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be.
 There will be an answer let it be.

(3rd time instrumental)

4. And when the night is cloudy there is still a light that shines on me,
 Shine until tomorrow, let it be.
 I wake up to the sound of music-Mother Mary comes to me,
 Speaking words of wisdom, let it be.
 Let it be, let it be, let it be, let it be.
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be.
 Whisper words of wisdom, let it be.

Hey Jude.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

1. Hey

(4.) Jude, don't make it bad,
 (2.) Jude, don't be a - fraid,
 (3.) Jude, don't let me down,

Take a
 You were
 You have

sad song _____ and make it
 made to _____ go out and
 found her _____ now go and

bet - ter. _____
 get her. _____
 get her. _____

Re - mem - ber to let her in - to your
 The min - ute you let her un - der your
 Re - mem - ber to let her in - to your

heart, Then you can start
 skin, Then you be - gin
 heart, Then you can start

to make it _____ bet - ter. _____

2. Hey

2.3.
 - ter. _____

(2.) And an - y - time you feel the pain Hey Jude _____ re - frain, _____
 (4.) So let it out and let it in Hey Jude _____ be - gin, _____

Gm7 C7 F

Don't car - ry the world up - on your shoul - ders. —
 You're wait - ing for some one to per - form with. —

F7 Bb Bbmaj7 Gm7

For well you know that it's a fool — who plays — it cool — By mak - ing his world —
 And don't you know that it's just you. — Hey Jude — you'll do — The move - ment you need —

3

C7 F F7 C7

a lit - tle col - der. — da da da — da da da da da —
 is on your shoul - der. —

C7

da

3. Hey
4. Hey

D.S. al Coda

Coda

F

ter. —

F Eb(add 9) Bb F

da da da — da da da da — da da da da — Hey Jude. —

(repeat and fade)

The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Steady 4

C

1. Stand - ing in the dock at South - amp - ton, —
 2. Final - ly made the plane in to Pa - ris, —
 3. Pa - ris to the Am - ster - dam Hil - ton, —
 4. Made a lightning trip to Vi - en - na, —
 5. Caught the early plane back to Lon - don, —

Trying to get to Hol - land or France.
 Hon - ey - moon - ing down by the Seine.
 Talking in our beds for a week,
 Eating choc'late cake in a bag.
 Fif - ty a - corns tied in a sack.

C7

The man in the mac said, you've got to go back, — You know they
 Pe - ter Brown called to say, — you can make it O. K., — You can get
 The news - pa - pers said, — say what're you do - ing in bed, — I said we're
 The news - pa - pers said, — she's gone to his head, — They
 The men from the press — said, — we wish you suc - cess, — It's

F

did - n't ev - en give us a chance. —
 mar - ried in Gib - ral - tar near Spain. —
 on - ly trying to get us some peace. — Christ! You know it ain't ea - sy, —
 look just like two gur - us in drag. —
 good to have the both of you back. —

C

G7

You know how hard it can be. — The way things are go - ing,

to Coda (5th verse)

C

1. 4.

2.

They're goin' to cruci - fy — me.

3. Drove from

3.

F

Saving up your money for a rain - y day, —

Giving all your clothes to char - i-

G7

ty.

last night the wife said,

Oh boy, when you're dead you don't take nothing with you but your

soul — Think!

D.C. (4th verse)

Coda

C

me.

The way things are go -

G7

C

ing,

They're goin' to cru - ci - fy — me.

Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

C Dm C C Dm C

mf Pow - er to the peo - ple, pow - er to the peo - ple,

C Dm C Dm C Dm C Dm C Dm

pow - er to the peo - ple, pow - er to the peo - ple, pow - er to the peo -

C Dm to Coda (4th time) Bb C Dm

- ple, pow - er to the peo - ple, right on!

1. You say you want a rev - o - lu -
2. A million wor - kers workin' for noth -
3. We gotta ask you, comrades and broth -

tion, we bet - ter get on right a - way. Well you get on your feet — and
ing, you bet - ter give them what they really own. We gotta put you down when we come
ers, how do you treat the old woman back home? She got to be her - self so she can

in - to the street — singing:
in - to town — singing:
give her help — singing:

C Bb C

Coda pow - er to the peo - ple, right on!

Give Peace A Chance.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

C

Ev - 'ry - bod - y's talk - ing a - bout

1. Bag - is - m, Shag - is - m, Drag - is - m, Mad - is - m,
 2. Min - is - ters, Sin - is - ters, Ban - is - ters and Can - is - ters,
 3. Rev - o - lu - tion, Ev - o - lu - tion, Mas - ti - ca - tion, Fla - gel - la - tion,
 4. John and Yo - ko, Tim - my Lea - ry, Rose - ma - ry, Tom - my Smoth - ers,

Rag - is - m, Tag - is - m, This - is - m, That - is - m, is - m is - m is - m.
 Bish - ops and Fish - ops, Rab - bits and Pop - eyes, Bye - bye Bye - byes.
 Reg - u - la - tions, In - te - gra - tions, Med - i - ta - tions U - nited Na - tions, Con - grat - u - la - tions.
 Bob - by Dy - lan, Tom - my Coo - per, De - rek Tay - lor Nor - man Mail - er, Al - an Gins - berg, Ha - re Krish - na,

Ha re, Ha - re Krish - na. All we are say ing

G7

is give peace a chance.

F. Em G7 C

All we are say ing

G7

is give peace a chance.

F. Em G7 C

Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

The musical score is written for piano and voice. It consists of four systems of music. The first system is in common time (C) and features a piano accompaniment with a simple harmonic line in the bass and a more melodic line in the treble. The vocal line begins with three verses: 1. You say you want a re-vo- lu - tion well you know; (2.) say you got a real so - lu - tion well you know; (3.) say you'll change the Cons - ti - tu - tion well you know. The second system continues the vocal line with lyrics: we all we'd all we all want to change the love to see the world. plan. head. You You You. The third system features a key change to F major and includes lyrics: tell me that it's ev - o - lu - tion well you know; ask me for a con - tri - bu - tion well you know; tell me it's the ins - ti - tu - tion well you know. we all we're all you better. The fourth system returns to common time and includes lyrics: want to change the do - ing what we free your mind in - world. can. stead. But when you talk a - bout de - But when you want money for people with But if you go carrying pictures of.

struction _____
minds that hate _____
Chairman Mao _____

don't you know that you can
all I can tell you is brother you
you ain't going to make it with anyone

count me out. _____
have to wait. _____
an - y - how. _____

Chords: G, Bb, C, A

Don't you know it's gonna be al - right, _____ al -

Chords: F, C, F, C

right, _____ al - right. _____

1. 2.

Chords: F, C, F, C

2. You
3. You

al - right, _____ al - right, _____ al -

3.

Chords: C, G7, C, F, C

(repeat and fade)

I've Got A Feeling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderate tempo

The musical score is presented in a grand staff format, with a vocal line on the upper staff and an organ accompaniment on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as 'Moderate tempo'. The score is divided into five systems, each containing four measures. Chord markings (G, C, G7, D, F) are placed above the vocal line. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures. The organ accompaniment consists of a steady bass line and chords that support the vocal melody. The lyrics are: 'I've got a feel - ing a feel - ing deep in - side oh yeah - Oh yeah - I've got a feel - ing a feel - ing I can't hide oh no - Oh no - Oh no - Yeah - Yeah - Yeah -'

to Coda

I've got a feel - ing yeah (I've got a feel - ing)

1. C 2. C D7
All these years I've been wan - der - ing a - round

F7 C
wond - er - ing how come no - bo - dy told me All that I was look - ing for was

Fsus4 C7-5 C G7
some - bo - dy who looked like you.

D.C. al Coda

Coda

1. Ev - 'ry - bo - dy had a
2. Ev - 'ry - bo - dy had a

hard year
good year

Ev - 'ry - bo - dy had a good time
Ev - 'ry - bo - dy let their hair down

Ev - 'ry - bo - dy had a wet dream
Ev - 'ry - bo - dy pulled their socks up

Ev - 'ry - bo - dy saw the
Ev - 'ry - bo - dy put their

sun shine
foot down

Oh yeah
Oh yeah

Oh yeah
Oh yeah

Oh yeah
Oh yeah

1. C
2. G

2. Oh please believe me I'd hate to miss the train oh yeah (yeah)
Oh yeah-and if you leave me I won't be late again oh no oh no
Yeah yeah I've got a feeling yeah (I've got a feeling)

3. I've got a feeling that keeps me on my toes oh yeah
Oh yeah-I've got a feeling I think that everybody knows oh yeah oh yeah
Yeah yeah I've got a feeling yeah (I've got a feeling)



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