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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

I. When ev er

(2.) I

(3.) I

want you a - round, yeah,
I wann a kiss you, yeah.
I wann a kiss you, yeah.

Am

All I gotta do is
All I gotta do is
All I wanna do is

Dm

call you on the phone And you’ll come run ning home, Yeah
whisper in your ear And the words you long to hear
And you’ll come run ning home, Yeah

C

gotta do

2. And when I’ll be kiss

C

And the same goes for me, when ev er you
I'll be here, yes I will, when ever you call. You just got ta call on me.

And the same goes for me when ever you want me at all, I'll be here, yes I will, when ever you call. You just got ta call on me, you just got ta call on me.

Oh, you just got ta call on me.
Please Please Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

E

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

E

"I know you never even try ___ girl.
Why do I always have to say ___ love.

A

Come on, come on, come on, come on.

Please

A

E

1. Please me, oh yeh, like I please you.
2. To Coda

A

B

1. A

B7
I don't want to sound complaining
but you know there's always rain in

my heart,
(in my heart).
I do all the pleasing with you,

it's so hard to reason with you.
Oh yeh,
Why do you make me

blue?

Coda

D.C. al Coda

yeh, like I please you,“
Love Me Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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Love, love me do, You know I love you I'll always be true,

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to Coda

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Some one to love.

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Some one like you.

D.S. al Coda

Oo Love me do._

(repeat and fade)
P.S. I Love You.

John Lennon and Paul McCartney.


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(Organ: Registration No. 3)

Moderately fast

G C#7 D G C#7 D

As I write this letter, send my love to you. Remember that I'll always be in love with you.

D D A7 D

1. Treasure these few words 'til we're together; Keep all my love for...

Em D A7

2. I'll be coming home again to you, love; Until the day I...

D G Bm A7 Bb C

ever, do, love, P. S. I love you you you you you you

D G D

P. S. I love you. As I write this letter,
send my love to you.
Remember that I'll always__

be in love with you.
I'll be coming home again to

you, love.
Until the day I do, love,
P.S. I love

you. you you you.

you you you.
Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

\[ \text{D} \quad \text{F}^\# \text{m} \quad \text{Bm} \quad \text{D} \quad \text{F}^\# \text{m} \quad \text{Bm} \]

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

\[ \text{G} \quad \text{A7} \quad \text{D} \quad \text{F}^\# \text{m} \quad \text{A7} \]

sad don't be bad to me.

\[ \text{D} \quad \text{G} \quad \text{A7} \quad \text{F}^\# \text{m} \]

But I know you won't leave me, 'cause you told me so and I've no intentions of

\[ \text{B7} \quad \text{Em} \quad \text{A7} \quad \text{D} \quad \text{Dm} \]

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

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 really love you,
You'll never know how much I really care.

Moderato

C

Em7

Eb7

Dm7

G7

C

Em7

Eb7

Dm7

G7

C

Em7

Listen,

Do you want to know a secret?

Do you promise not to tell?

Whoa

Dm

Em

C

Em7

Eb7

Dm7

G7

C

Em7

Eb7

Dm7

G7

Dm

Em

C

Em7

Eb7

Dm7

G7

Closer,

Let me whisper in your ear.

Say the words I love to hear.

I'm in love with you,

Oo.

I've known the secret for a week or two,

No body knows, just we two.

Am

Gm

F

Dm

Am

Gm

Dm

G7

Am

Gm

Dm

G7

D.S. al Coda

Coda

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 away.
I’ll let you know.

Bm          Am          D7          G          G N.C.          Em

but I am to blame
when ev’ry night
when she’s come home
It’s plain to see.

So go away
leave me alone.

Un-till that day.

Don’t come a-round,
leave me alone.

A7          Em

Don’t bother me.

Don’t bother me.

2. I can’t believe
I know I’ll never

Em7          D7          Em

be the same.
If I don’t get her

Em7          D7          Em

back again.

Bm          Am          C

Because I know she’ll always be
The only

Em

girl for me.

3. But till she’s here

Coda

D.S. al Coda

(repeat and fade)
Ask Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

 Eb

Eb maj? Fm7 Gm7

1. I love you.

(2.) mine,

Can't you tell me things I want to know?
My happiness still makes me cry.

And it's true, time goes to show
That it really only goes to show

That if I know, that it's not because I'm sad.

Should you be the

1. Abm F9 Bb7 Eb maj? Fm7

never, never, never be blue.

2. Now you're
Only love that I've ever had. I can't believe
It's happened to me.
I can't conceive of any more misery.
Ask me why, I'll say I
love you And I'm always thinking of you,

Ab
Gm7
Abmaj7
Eb

Abmaj7/Eb
Eb
Abmaj7/Eb
Gm7 rall.
Hello Little Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

F Dm Bb C F Dm Bb C

Hel-lo lit-tle girl,

When I

F Bb C7 Bb C7 F

(3) see you ev-ey day
I say mm-mm
Hel-lo lit-tle girl.
When you're passing on your way I say

Bb C7 Bb C7 1. F 2. F

(2) I send you flowers but
(3) It's not the first time it's

Bb C7 F Dm Bb C7 F Dm

you don't care,
It's been a long, long
I often wonder what you're

Bb C7 F Dm Gm F C7 F Bb C7 Bb C7 3. When I

I hope it's me,
love, love, love,
I hope there'll come a day when you'll say

F

3. When I

D.S. al Coda

(repeat and fade)
Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

G7 C F D7

1. It feels so right now.
2. Hold me tight.
3. Hold me tight.
4. Hold me tight.

Tell me I'm the
Let me go on
Tell me I'm the
Let me go on

G7 C F7 D7 G7

on - ly one And then I might Never be the lone - ly one.
lov - ing you To - night, to - night, Mak - ing love to on - ly you.
on - ly one And then I might Never be the lone - ly one.
lov - ing you To - night, to - night, Mak - ing love to on - ly you.

C C7 F Fm C

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

Fm C G7 Eb C Eb

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

C F Dm D7 G7

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

G7 C Eb C

oo - oo oo, You oo oo...
I Call Your Name.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Moderato

C7

I call your name, but you're not there, was I to blame

G7

for being unfair,

Oh I can't sleep at night since you've been gone.

D7

I never weep at night I can't go on.

Well don't you know I can't take it.

F

I don't know who can,

I'm not goin' to maya take it

C

I'm not that kind of

D7

man.

Oh I can't sleep at night,

But just the same

Ab

I never weep at night

I call your name,

I call your name
From Me To You.

John Lennon and Paul McCartney.

Medium tempo with a beat

1. If there's anything that you want, If there's anything I can do, Just
   anything that you want, Like a heart that's oh so true.

   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

keep you satisfied, If there's anything that you want, If there's anything I can

D.S. al Coda
I Want To Hold Your Hand.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

1. Oh yeh I'll tell you something I think you'll understand.

2. Then I'll say that something I wanna hold your hand.

I wanna hold your hand.

And when I touch you I feel happy inside.
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.

Organ: Registration No. 7

Moderato

\[\text{C} \quad \text{G7} \quad \text{C} \]

Oh yeah, oh yeah, oh yeah, oh

\[\text{G7} \quad \text{C} \quad \text{F} \]

Yeah! (1.) I- (3.) Imagine I’m in love with you, It’s easy ‘cos I
(2.) think about you night and day, I need you and it’s

\[\text{G7} \quad \text{C} \quad \text{F} \]

know. true. I’ve imagined I’m in love with you
When I think about you I can say I’m

\[\text{F} \quad \text{G7} \quad \text{C} \]

Many many many many times before, It’s not like me to pre-
never, never, never, never blue, So I’m telling you, my
I’ll Keep You Satisfied.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

E

You don’t need anybody to hold you, Here I stand with my arms open wide.

E

Give me love and remember what I told you, I’ll keep you satisfied.

E

You don’t need anybody to kiss you, Even day I’ll be here by your side, Don’t go 'ways I’m afraid that I might miss you.

A

I’ll keep you satisfied. You can

Am

B13

E
always get a simple thing like love any time;

That it's
diff'rent with a boy like me and a love like mine. So be-

lieve everything that I told you; And agree that with me by your

side. You don't need any body to hold you,

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

I'll keep you satisfied.
I’ll Be On My Way.

Moderately

G         D         G         C

They were right, I was wrong;
That's the end of the day, long.

G         D7        G         C

As the June light turns to moonlight, I'll be on my way.
Just one kiss, then I'll go.

D         G         C         G         D7

Don't hide the tears that don't show.
As the June light turns to moonlight,

G         C         G         A7        D         A7

I'll be on my way. To where the winds don't blow, and golden rivers flow,

D         E7        A7        D7

This way will I go.
I Saw Her Standing There.

John Lennon and Paul McCartney.

(Organ: Registration No. 4)

Moderato

1. Well, she was just seventeen, you know what I mean. And the way she looked was way beyond compare. So, how could I dance fore too long... I'd fall in love with her. Now I'll never dance.

2. She looked at me through the night, and we held each other tight. She wouldn't dance. I saw her standing there.

3. Oh, when I crossed that room And I held her hand in mine... And the way she looked was way beyond compare. She wouldn't dance, I saw her standing there.

D.S. al Coda
I’m In Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

\[\text{Am} \quad \text{Ab}^+ \quad \text{C6} \quad \text{D7} \]

I’ve got something to tell you
I’m in love, I’ve been longing to tell you
I’m in love—You’ll be

\[\text{F} \quad \text{Fm} \quad \text{C} \]

I love me when I tell you
I’m in love with you

1. You’re my kind of
girl.

3. Sleep

You make me feel proud,
You make me want to shout a loud

\[\text{Am} \quad \text{Ab}^+ \quad \text{F6} \quad \text{G7} \quad \text{Am} \]

thinking of you,
And every little thing that you do

Am

Yes, I’m telling all my friends
I’m in love—

2. Every night I can’t

Oh Yes, I’m

F

sitting on top of the world,
I’m in love with a wonderful girl,
And I never felt so good before

\[\text{Dm7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \]

If this is love give me more more more

3. Every night I can’t

D.S. al Coda

Coda
It Won't Be Long.

John Lennon and Paul McCartney.

1. Ev'ry night when every body has fun,
   Here am I Ev'ry day
   Now I know that

2. Ev'ry night the tears come down from my eyes,
   Ev'ry day

3. Ev'ry day we'll be happy I know,
   It won't be long, yeh, yeh,

[Music notation]

(Organ: Registration No. 2)

Moderato

C

1. Sitting all on my own
   I've done nothing but cry.
   It won't be
   long, yeh, yeh,
   yeh. It won't be
   long, yeh, yeh,
   Till

2. I belong to you
   Since you left me,
   I'm so alone;
   Now you're

3. I belong to you
   Since you left me,
   I'm so alone;
   Now you're

[Music notation]

Em7-5

A7

F

G7

[Music notation]

D7

G7

[Music notation]

Coda

F G7 C Eb D Db Cmaj7

[Music notation]
Little Child.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C7

Lit-tle child, lit-tle child, Lit-tle child, won't you dance with me?

G7

F

1. D9 D7 G7 I'm so sad and lone-ly; Ba-by, take a chance with me.

2. D9 G7 Lit-tle child. Ba-by, take a chance with me.

C C G7 C

1. If you want some-one to make you feel so fine; Then we'll have some fun when you're run and hide, just come

D7 G7 C7

mine, all mine. So, come on, come on, come on, come on. Lit-tle child, lit-tle child,

F C7 G7 F

Lit-tle child, won't you dance with me?

I'm so sad and lone-ly:

D9 G7

1. C 2. C A7 D9 G7 C

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

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

And as I look, I see the love of the loved.

Though I've

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

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

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

Coda

D.C. al Coda
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 wonder'ing why.________
   2. And now you've changed your mind,________ I see no reason to change mine.________

   cried,________ for it's you.________
   through.________ Oh,________ you're giving me the
cried,________

   same old line,________ I'm wonder'ing why.________ You hurt me then,________ you're buck again.________ No,________ no,

   no,________ not a second time.________

   I see no use in wonder'ing why.________ I see no reason to change mine.________
   cried,________ for it's you.________

   through.________ Oh,________

   Coda

D.S. al Coda
This Boy.
John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C Am Dm G7 C Am Dm G7

1. That boy took my love away. Oh, he'll regret it some day.
2. That boy isn't good for you. Though he may want you, too.

C Am F G7 C Am Dm G7

But this boy wants you back again. This boy would be happy just to love you, But, oh my yi yi yi, that boy won't be happy.

F E7 Am C7 F

till he's seen you cry hi hi hi. This boy wouldn't mind the pain, would always feel the same. If this boy gets you back again.

Dm7 G7 Dm7 G7 C Am Dm7 G7

This boy. This boy.
She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato  

\[M\]

She loves you yeh, yeh, yeh, She loves you yeh, yeh, yeh, She

\[A\]

loves you yeh, yeh, yeh, yeh!!! 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 yet. ter.

She has lost her mind, it's now she says she knows.

And she

You're

Gm  Bb7  Eb  Cm

not the hurt ing kind. She says she

loves you and you know that can't be bad.

A

Abm6  Bb7  1. Ebm7  Bb7

Yes, she

know you should be glad.

2. She
oo! She loves you yeh, yeh, yeh, she loves you yeh, yeh, yeh. And with a love like that, you know you should be glad.

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

love like that you know you should be glad.

rit.

yeh, yeh, yeh, yeh, yeh, yeh.
Thank You Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

F \[ \text{8} \]
Eb \[ \text{8} \]
F \[ \text{8} \]
Eb \[ \text{8} \]

mf
Oh, oh,

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.

Bb \[ \text{8} \]
Eb \[ \text{8} \]
Bb \[ \text{8} \]
Eb \[ \text{8} \]
Bb \[ \text{8} \]
F7 \[ \text{8} \]
Bb \[ \text{8} \]

And eternally I'll always be in love with you.
I know, little girl, only a fool would doubt our love.

And

Bb \[ \text{8} \]
Eb \[ \text{8} \]
Bb \[ \text{8} \]
F7 \[ \text{8} \]
Bb \[ \text{8} \]

all I gotta do is thank you, girl, thank you, girl,

Eb \[ \text{8} \]
F7 \[ \text{8} \]
Eb \[ \text{8} \]
F7 \[ \text{8} \]

Coda
Thank you, girl, for loving me the way that you do, the way that you do.
That's the kind of love that is too good to be true,
And all I gotta do is thank you, girl, thank you, girl.

thank you, girl._

Oh, oh,

oh._
Tip Of My Tongue.

John Lennon and Paul McCartney.

(Organ: Registration No. 6)

Moderately

F

1. When I want to speak to you, it sometimes takes a week or two—
2. When the skies are not so blue, there's nothing left for me to do, just
3. Soon enough my time will come, and after all is said and done, I'll

C7 Gm7 Cdim C7 F Bbm C7

think of things I think of some-thing
marry you and want to say to you,

F C7 Gm7 Bbm F

tongue. tongue.
Peo-ple say I'm lone-ly; on-

Gm7 Bbm F Gm7 Bbm

you know that's not true._ You know I'm waiting

F G7 C7

for a chance to prove my love to you.

D.C. al Coda

Coda

F C7 F
Misery.
John Lennon and Paul McCartney.

The world is treating me bad, misery.

C G C D7 G
The world is treating me bad, misery.

guy sure, I never used to cry, more. The world is treating me gon-na be a bad, drag, misery.

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

Em D7 Em
1. Can she see she'll al-ways be the on-ly one, lonely one.

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

D7 G G Em
be in misery, misery.

(repeat and fade)
Any Time At All.
John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Moderato

Gm

Gm

Bb

F

Any time at all, Any time at all, Any time at all,

All you've got to do is call and I'll be there.

If you need someone to love, Just look into my eyes, I'll be there to

If the sun has faded away, I'll try to make it shine, There's nothing

make you feel right. If you're feeling sorry and sad, I'd really sym pa thise.

Don't you be sad, just call me to night, and I'll come to you.

D.S. al Coda

Coda

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

John Lennon and Paul McCartney.

Moderately with expression

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

Cm
Fm
Eb

all my love,
ev'ry thing,
stars that shine,
That's all I do;
And tenderly;
Dark is the sky;

And if you
The kiss my
I know this
saw my love
lover brings
love of mine

Ab
Bb 7
Cm

to Coda

You'd love her too,
She brings to me,
will never die,

And I
And I
I

love her.
love her.

A love like ours
Could never die
As long as I have you

Gm
Cm

Bb
Cm

near me.

Gm
Cm

Coda

D.S. al Coda

Eb
C
Baby’s In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

F C7 Bb7 C7 F Bb7 F C7

Oh dear, what can I do?
Baby’s in black and I’m feeling blue; tell me
Oh, what can I do?

1. She thinks of him and she dresses in black. And though he’ll never come back, she’s dressed in
2. I think of her but she thinks only of him. And though it’s only a whim, she thinks of

F F7 Bb F C7

black.

1. F 2. F, Dm7 G7 Bb C7

him.

Oh, how long will it take till she sees the mistake she’s

F C7 Bb7 C7 F

made, Dear, what can I do?
Baby’s in black and I’m feeling blue; tell me

F F7 Bb F C7

Oh, dear, what can I do?
Baby’s in black and I’m feeling blue; tell me

Coda

F Bb7 F Bb F

Oh, what can I do?

D.S. al Coda
From A Window.
John Lennon and Paul McCartney.

Moderato

G

1. Late yesterday night, I saw a light shine from your window.
2. I couldn't walk on until you'd gone from your window.

Am7

And as I looked again your face came into sight.
I had to make you mine I knew you were the one.

D7

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

G

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

G7

So meet me tonight just where the light shines from a window, And as I take your hand say that you'll be mine tonight.
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 love

Gm7

C7

1. I’ll buy you a diamond ring my friend if it

makes you feel all right; I’ll say you love me too;

I’ll be satisfied;

I may not have a lot to give but what I’ve

got I’ll give to you.

For I don’t care too much for money, For

3. Say you don’t need no diamond ring and

Tell me that you want those kind of things that

C7

F

Bb7

makes you feel all right.
1. F
money can't buy me love.

2. I'll
Can't buy me

Am Dm F
love,

Everybody tells me so. Can't buy me

Am Dm Gm7 C7
love,

no, no, no,

D.S. al Coda

Coda
Can't buy me
can't buy me

Am Dm Am
love,

Can't buy me

Dm Gm7 C7 F
love.

Can't buy me

love.
Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1. Ooh I need your love, babe, I guess you know it's true,
   hope you need my love, say girl,
   just like I need you, love you all the time.

2. Love you every day, girl,
   always on my mind,
   One thing I can hold me, love me,
   love me, hold me, love me, hold me, love me.

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

Eight days a week, I love you.
Eight days a week is not enough to show I care.

D.S. al Coda

Eight days a week,

Coda

Eight days a week,}

C7  Cm7  Bb

Eight days a week,

cresc.
Every Little Thing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

F

1. When I'm walk-ing beside her,
   People tell me I'm luck-y.

Bb  C7

2. I re-mem-ber the first time,
   I was lone-ly with-out her.

F

Gm  Gm7

Yes, I know I'm a luck-y guy.
Yes, I'm think-ing about her now.

C7  F

Ev-ry lit-tle thing she does,

F

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

to Coda

F

1. When I'm with her I'm hap-py.
2. There is one thing I'm sure of,

Bb  C7

She does for me, oo.

F

Just to know that she loves me.
Yes, I know that she loves me now.

Bb

I will love her for ev-er.
For I know love will nev-er die.

Gm  Gm7

D.S. al Coda

C7  F

Coda

(F)

Me, oo.

Gm7  C9

Ev-ry lit-tle thing.

F

(repeat and fade)
That Means A Lot.

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderately

Eb(sus9)

A

(1,3) Friend says that your love won't mean a lot, true,

(2) friend says that a love is never
derived from you.

Eb

and you know that your love is all you've got.
you

Db/Eb

Ds7/Eb

Fm7

you know that this love could apply to

got.

Bb7

Gb

At A times touch things are so bad much and at times

can mean so bad much and at times

Azm7

Db7

Gb

Fm11

times all they've are

touch things are so bad much and at times

can mean so bad much and at times

To Coda

Φ

Ab

Bb7

Eb

But when she says she loves you that means a lot.

She

Cm

love can be deep inside. love can
be suicide, can't you see you can't hide what you

feel when it's real. you that means a lot.

can't you see when she says she loves you that means a lot.
The Inner Light.

George Harrison.

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(Organ: Registration No. 3)

Slowly

out going out of my door I can know all things on earth.
out going out of your door you can know all things on earth.

win dow I could know the ways of heaven.
win dow you can know the ways of heaven.

less one knows, the less one knows.

Arrive without travelling, See all without looking.
A Hard Day's Night.

John Lennon and Paul McCartney.

Organ: Registration No. 3)

Moderately, with a beat

1. It's been a
   Hard Day's Night,
   And I've been
   working
   like a dog.
   It's been a
   worth it just to hear you say
   Day's Night.
   I should be
   sleeping
   like a log.
   But when I

2. You know I
   spend
   every thing seems to be all right.
   When I'm home
   feeling you holding me tight,
   Yeah.
   3. It's been a
   right.
   You know I
I Don’t Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

F Am Bbm C7

1. I hear that love is planned. How can I understand un-der-stand could be right.

2. Why do I cry at night? Some-thing wrong

F Am Bbm

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

F Am Bbm Dm

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

Bbm F Am Bbm F

A7 Dm G7 C7

I didn’t have to play at being broken heart-ed.

F Am Bbm C7

I know that latter on after love’s been and gone.

F Am Bbm F

I’ll still hear some-one say I don’t want to see you a-gain.
I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C       G7

1. I should have known
2. Never realised what a kiss could be.
3. Should have realised a lot of things before.

C       G7

That I would

C       G7

love every thing that you do;

Am

And I do

Can't you see

Give me more

F       G7

hey hey hey,

C       G7

And I do.

Give me more.

F       G7

Can't you see

E7

whoa whoa whoa

whoa whoa whoa
Am  F  C  E7
That when I tell you that I love you, oh,

Am  C  C7
You're gonna 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
You're gonna say you love me too, ________________

G7  C  G7  to Coda
So oh __________

D.C. al Coda

C  G7  C  G7  C  G7  C  G7  C  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

\[ Bm7 \]

\[ Bb \]

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

\[ A \]

\[ Fdim \]

\[ Bm7 \]

help me understand. 'Cos I've been in love before and I

\[ Bb \]

\[ Cm7 \]

\[ F7 \]

found that love was more than just holding hands. I. If I

\[ Bb \]

\[ Cm \]

\[ Dm \]

\[ D#dim \]

\[ Cm7 \]

\[ F7 \]

give my heart to you, oh please, I must be sure from the

\[ Bb \]

\[ Cm \]

\[ Dm \]

\[ C#dim \]

\[ Cm7 \]

\[ F7 \]

love you too, oh please, Would love me more than

\[ Bb \]

\[ Cm \]

\[ Dm \]

\[ C#dim \]

\[ Cm7 \]

\[ F7 \]

start that you, Don't hurt my pride like
1. Bb
   Eb m
   F7
   her.

2. Bb 9
   G
   Bb 7
   'Cos I couldn't stand the

Eb
   Eb m
   Bb
   pain. And I would be sad if our new love was in

F7
   Bb
   Cm
   Dm
   C# dim
   Cm 7
   F7
   vain.
   So I hope you see that I would love to love you

Bb
   Cm 7
   Dm
   C# dim
   Cm 7
   F7
   to Coda
   and that she will cry. When she learns we are two 'Cos I

D.S. al Coda

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. I wanna be your love, babe,
   Tell me that you love me, babe,
   I wanna be your man.

2. Tell me you understand.

I wanna be your love, babe,
Tell me that you love me, babe,
I wanna be your man.

Love you like no other, babe,
Like no other can.
I wanna be your man.

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

I wanna be your man.

(repeat and fade)
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

Before this

Am

Dm E7 Am

F G7 C

dance is through I think I’ll love you too, I’m so
happy when you dance with me.

1. I don’t

C Ebdim

Dm7 G7

C Ebdim

want a kiss or hold your hand,
If it’s funny try and understand,

2. need to hug or hold you tight,
I just want a dance with you all night,

3. Somebody tries to take my place,
Let’s pretend we just can’t see his face,

Dm7 G7

F

C Am

There is really nothing else I’d rather do, 1.2 Cause I’m

In this world there’s nothing I would rather do, 3. I’ve dis
happy just to dance with you.
2. I don't you. Just to dance with you

is everything I need. Before this dance is through I think I'll

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

D.S. al Coda

you.
Oh, oh, 'Cause I'm happy just to dance with

you.
Oh, oh, oh, oh, oh.
I’ll Cry Instead.

John Lennon and Paul McCartney.

(Oran: Registration No. 2)

Bright tempo

1. I’ve got every reason on earth to be mad.
   (2.) Chip on my shoulder that’s bigger than my feet.
   (3.) Do you’d better hide all the girls.

G D11  G D11  G D11

Cos I’ve just lost the one.
I can’t talk to people.
I’m gonna break their hearts.

G D11  D7  D9  D7

Ly girl I had.
People that I meet.
All round the world.
If I
If I
Yes I’m

C9  C7  C9  C7  C9  C7

could get my way.
I’d get myself locked.
could see you now.
I’d try to make you
 gonna break them in two.
And show you what your lovin’
up to day, but I can't
say it some how, but I can't
man can do, un till then

So I cry
So I cry
I'll cry

1. steady.

2. steady.

2. I've got a
Don't want to
I get shy when they start to stare.
I'm

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

gain some day.
3. And when I

D.S. at Coda
I’ll Follow The Sun.

John Lennon and Paul McCartney.

Organ: Registration No. 7

Moderato

F  C7  E♭7  B♭  C7  B♭  Dm

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

C7  F7  B♭  E♭  B♭  F  E♭7

I’ll follow the sun, Some-day you’ll know

B♭  C7  B♭  Dm  C7  F7  B♭

I was the one, But to-mor-row may rain, So I’ll follow the sun.

B♭7  E♭  E♭m  B♭  B♭7  E♭6

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

E♭m  B♭  Cm7

in the end you will know.

Oh.

Coda

sun.

D.C. al Coda
I'm A Loser.

Moderately bright

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-north this mask I am

3. What have I done to de-serve such a fate, I re-al-ize I have

never have crossed, She was a girl in a mil-lion, my friend,

ever-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,

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. I won't lose all.

I'm tell-ing you so that you won't lose.

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

pear to be. (repeat and fade)
It’s For You.
John Lennon and Paul McCartney.
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(Organ: Registration No. 2)

Moderately

Dm    Dm7    G    Gm    F    Bb
1. I'd say some day I'm bound to give my
    love, comes, true love shows, all I'm
2. You think ing heart away, it's for
3. love no one of, do it's for
That I knows that I do: it's for

Eb    A♭    Gm    Gm7    C9
do: it's for
When I do: it's for
But it's it's for
the it's for

F    Gm    Am    Gm    F    Em7-5    A7    Dm
you. They said that I just love was a lie,
So I just told me that I who wants a

F    Gm6    Dm    Gm6    I-A7
Tell them I quite a agree
find
Some-bod-y who'd be kind,
No-bod-y'd love me

D.C. al Coda

2. A7

you. And

Coda

F    Bb    Dm

you.
Like Dreamers Do.

John Lennon and Paul McCartney

Moderato

F

1. Dreams,
   You came just one dream a go, and so it seems
   that I will love her. Oh you, you are the girl in my

Dm

2. You,

Gm

C7

that I will
love
you.

F

Oh I knew when you first said hel-

Dm

C7

Gm

that I will love you, And-

A7

yi yi
waited for your kiss, Waited for the bliss

Bb

yi yi

F


Bb

like dreamers do, And I

C9

yi yi yi yi yi:

E

Oh, I'll be there yeh, waiting for you, you, you, You, you, you.

C7

Gm7

C7

D.C. al Fine
No Reply.

John Lennon and Paul McCartney
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(Organ: Registration No. 3)

Moderato

1. This happened once before when I came to your door, no reply, they said it wasn't 'cause I know where you're

B♭ C7 F

you been, I saw you walk through your window...

B♭ C7 F Dm

I saw the light

Am B♭ Am Gm7 C7 F

I saw the light I nearly died

I know that you saw 'cause I looked up to see your face.

2. 2. I Tried to tel-e- 1. If I were you give I'd re-al-ize that

F A7 D

I love you heard be-

Gm B♭ F

more than any other gave me no reply, 2. And I'll for-

Gm B♭ F Coda

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

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

Listen to the bird who sings it to the tree who look in - to your eyes, and then when you've heard him sud - den - ly it seems I've see if you agree, found a par - a - dise.

C Dm7 G7 C

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

C Am C

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.

C Dm7 G7 C

D.C. al Coda
She’s A Woman.
John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Bright 4

C7       F7        C7
1.34. My love don’t give me presents, I know that
2. She don’t give the boys the eye, she’s no peasant.

F7       C7
She’s no peasant, she’s no peasant.
see me cry...

C7       F7      Cm7       F7
She is happy, She is happy, She is happy.
has to give me just to hear me

F7       C7
love forever, love forever, love forever,
say that I will never leave her, My love don’t give

Cm7       F7        C7       F7
never leave her, never leave her, give me presents.
never leave her, never leave her.

G7      Dm7       G7       C7
Turn me on when I get lonely, people tell me that she’s only
time as well as

F7       Cm7       F7
I get lonely, make me jealous, people tell me that she’s only

C7       F7        C7
foolin’, I know she isn’t. She’s a woman who

G7
ask me why...

Em
She’s a woman who

A7       Em       F       G7
understands, She’s a woman who loves her man.

A. (C7)
She’s a woman, She’s a woman.
(repeat and fade)
Tell Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F 5 Bb Gm Cm7 F7  Cm7 F7 Bb Gm Cm7 F7  Bb

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

Gm Cm7 F7 Cm7 F7 Bb Gm Cm7 F7 Bb

you cried, And why you lied to me.

Gm Cm7 F7 Bb Gm Cm7 F7

had, done, But you left me sitting on my own,

Did you have to treat me oh, so bad? All I

Gm Cm7 F7 Bb

did is hang my head and moan back these tears in my eyes.

Tell me Tell me

D.S. al Coda

Coda Well, I beg you on my bend-ed

F7 Bb7 Eb7

knees, If you'll only listen to my pleas,

Is there any-thing I can
do? 'Cause I really 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

1. There's a place where I can go when I feel blue. And it's my mind And there's no time.

2. I think of you only you.

3. There's a place for there's a

D.S. al Coda

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 doing, I’m feeling blue and lonely, Would it
2. You got me running, and there’s no fun in it, Why should it
3. Please stop your lying, You got me crying girl, Why should it

Dm7

Bb7

to Coda

F

Bb7

be too much to be so much to be so much to ask of ask of ask of you you you what you’re doing to me?

Dm7

Bb

G7

C7

gonna do, Should you need a love that’s true, it’s me.

D.C. al Coda
World Without Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

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

Eb

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

Ab 6

to Coda

care what they say, I won't stay in a world without love.

Fm7

So I wait and in a while I will see my true love smile.

Ab m

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

Eb

D.C. al Coda

Coda

love.
Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

\[ Gm \quad Dm7 \quad Gm \quad Dm \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \]

1. You say you will love me, if I have to go. You'll be thinking of those days such a kind
   love. And though we may be blind Love is here to stay. And that's c-

2. You say you'll be mine girl, 'til the end of time. Be the only one. Love me all the time

<table>
<thead>
<tr>
<th>Gm</th>
<th>Dm</th>
<th>Gm</th>
<th>Dm7</th>
<th>Gm</th>
<th>Bb</th>
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</table>
| me, girl, somehow I will know. Some-day when I'm l
| girl, seems so hard to find. Some-day when we're lone
| we'll go on and on. Some-day when we're dream

\[ Eb \quad Ab \quad Gm \quad Dm7 \quad Gm \quad Dm \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \quad Gm \quad Dm7 \]

wishing you weren't so far away, Then I will remember things we said to-day.

love not a lot to say, Then we will remember things we said to-day.
depth in love not a lot to say, Then we will remember things we said to-day.

1. Gm

2. G

\[ G6 \quad C7 \quad A7 \quad Ab 7 \quad Gm \]

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

D.C. al Coda
When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Come on baby, I'm on my way, 'Cos I'm gonna see my baby tonight.
   (2) on baby, if you please, I've got no time for triviality.
   (3) on baby, 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.
   yes, I've got a girl who's waiting home for me, to this night.
   do, I've got no business being here with you, this way.

Whoa ho whoa ho

When I get home, I got a whole lot of things to tell her, when I get home.
2. Come When I'm getting home tonight I'm gonna hold her tight, I'm gonna
love her 'til the cows come home. I bet I'll love her more 'til I
walk out the door again.
3. Come

D.S. al Coda

when I get home. Yeah I've got a
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

F7 Cm7 F7 Cm7

1. I got something to say that might cause you pain; If I catch you talking to that
second time I’ve caught you talking to him. Do I have to tell you one more time I
please listen to me if you wanna stay mine. — I can’t help my feelings, I’ll go

F7 Bb7 F7

boy again, I’m gonna think it’s a sin? — I think I’ll let you down and leave you flat.
I think I’ll out of my mind... I know I’ll Be cause I’ve I’ve
told you before, oh, you can’t do that.

C7 Bb F7

Well, it’s the Ev’ry-bod-y’s
green ‘Cause I’m the one who won your love, But if it’s seen

A7 Dm Gm Am F A7

you’re talking that way, they’d laugh in my face. 3. So...

Dm Gm Am C7

Coda

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 reason
2. She's a big teaser,
3. Tried to please her,

For taking the easy way out.
She took me half the way there.
She only played one night stands.

\[ F \]

Got a good reason
She's a big teaser,
Tried to please her,

For

\[ C \]

taking the easy way out, now.
She took me half the way there, now.
She only played one night stands, now.

\[ D7 \]

She was a day\_
She was a day\_
She was a day\_

\[ A \]

trip-per,\_ \_\_\_
trip-per,\_ \_\_\_
trip-per,\_ \_\_\_

One-way ticket, yeh!
One-way ticket, yeh!
Sun-day driver, yeh!

It took me
so long to find out, And I found out.

G
Ah,

Fmaj7
Ah,

G7
Ah,

C6
Ah,

D.S. al Coda

C
Day tripper, Day tripper.

(repeat and fade)
Help.

A. Lennon and P. McCartney.
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(Organ: Registration No. 2)

Moderato

Am

Am7

F

Help! I need somebody, Help! Not just anybody,

D7

G7

Help! You know I need someone, Help!

G

Bm

1. When I was younger so much younger than today,

2. And now my life has changed in oh so many ways,

Em

C

F

G

I never needed anybody's help in any way,

My independence seems to vanish in the haze,

Bm

But now these days are gone I'm not so self-assured,

But every now and then I feel so insecure.
Now I find I've changed my mind
I know that I just need you like
I've opened up the doors,
Help me if you can.
I'm feeling down,
And I do appreciate you being round.

Help me get my feet back on the ground.

Won't you please 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**

\[ \text{G7(sus4)} \] \[ \text{C} \] \[ \text{G7(sus4)} \] \[ \text{C} \]

1. Asked a girl what she wanted to be,
   She said, “Ba-by,”
   Can’t you see?

2. I told that girl that my prospects were good,
   She said, “Ba-by, it’s understood.

3. I told that girl I could start right away,
   She said, “Look Babe, I’ve got something to say.

\[ \text{G7(sus4)} \] \[ \text{C} \] \[ \text{Dm7(sus B)} \] \[ \text{D7} \]

I wanna be famous, a star of the screen,
Work-ing for peanuts is all very fine,
I got no car and it’s breaking my heart,
But you can do something in between.
But I can show you a better time.
But I’ve found a driver, that’s a start.

\[ \text{Em} \] \[ \text{C7} \] \[ \text{Em} \] \[ \text{C7} \]

“Ba-by, you can drive my car,
Yes, I’m gonna be a star.

\[ \text{Em} \] \[ \text{A7} \] \[ \text{Dm7} \] \[ \text{G} \] \[ \text{C} \] \[ \text{D} \] \[ \text{Dm7} \] \[ \text{A7} \] \[ \text{Dm7} \] \[ \text{C} \]

Ba-by, you can drive my car, and maybe I’ll love you.
Beep beep mm beep beep,

\[ \text{C} \] \[ \text{F} \] \[ \text{Dm7} \] \[ \text{C} \] \[ \text{Dm7} \] \[ \text{C} \]

Yeah!
Beep beep mm beep beep, Yeah!
Beep beep mm beep beep, yeah!
I Need You.

George Harrison.

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(Hand registration No. 2)

Fairly bright

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

Love you all the time and nev-er leave you.
How was I to know you would up-set me?
Ple-a-se I So.

G

I could nev-er real-ly live with-out you.

C

Please I So.

Em

come on back to me, I’m lone-ly as can be.
did’nt re-a-lize As I looked in your eyes.

Bm

come on back and see Just what you mean to me.

Em

to Coda

I need you.

Am

You told me.

G

Oh, yes, you told me.

C

You
don’t want my lov-in’ any more.
That’s when it hurt me. And feel-ing like this I

D7

just can’t go on any more.

G

Coda

I need you.

D.C. al Coda
If I Needed Someone.

George Harrison.

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(Organ: Registration No. 1)

Moderato

F

1. If I needed some one to love,
   You're the one that I'd be

Cm7

be thinking of my friend,

If I needed some

F2

1. Eb F Eb
   one.

2. Eb F
   one.

Cm

D7

Had you come some other day Then it might not have
been like this. But you see now I'm too much in love.

Carve your number on my wall, And maybe you will get a call from me.

If I needed someone.
I’m Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

1. You tell lies thinking
2. Man buys ring woman
3. We’re all alone and there’s

I can’t see
throws it away
no body else

You can’t cry ‘cos you’re
Same old thing happens
eye every day
You still mean “keep your
hands to yourself.”

I’m down (I’m really down),
I’m down (down on the ground),
I’m down (I’m really down).

G7 C

(C7)

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

I said I’m down! I said I’m down (I’m really down).

I’m really down,

I’m really down.

G7 F7 C

Yeah, yeah, yeah, yeah.

(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 looking through you,
2. Your lips are moving,
where did you go?
I cannot hear.

I thought I knew sooth ing,
Your voice is clear.

what did I know?
but the words aren’t clear.

You don’t look different, but
You don’t sound different, I’ve

You learned the game,
you have changed,

I’m looking through you,
I’m looking through you,

you’re not the same.
you’re not the same.
Why, tell me why did you not treat me right?

Love has a nasty habit of disappearing overnight.

You were above me.

but not today.

The only difference is you're down there.

I'm looking through you, and you're nowhere.

Coda

(repeat and fade)
In My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately

F

1. There are places I'll remember.
   All my life, though some have changed, some for ever, not for
   better, some have gone and some remained. All these
   memories lose their meaning. When I think of love as
   something new, though I
   know I'll never lose affection for
   lovers and friends I still can recall.

F6

2. All these friends and
ev-er, not for
memories lose their
mean-ing. Some have
gone and
some remained. All these
memories lose their
mean-ing. When I know I'll of-
ten stop and think about
them.

F7

Dm

Bb

Eb

G7

Bb

to Coda

C

2. But of
Though I

C

C7

F

D.S. al Coda

Coda

In my life I'll love you more.
It's Only Love.

John Lennon and Paul McCartney.

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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 Ev-’ry night?

2. Is it right that you and I should fight
Just the sight of my in-side just flies,
But-ter-flies, ver-’y bright.

Have n’t I the right to make it
Why am I so shy when I’m be-

C Am Bb G7 C

side you? up girl?
It’s only love and that is all,
Why should I feel the way I do?

Am Bb G7 F 1 G7 2 G7

— It’s only love and that is all, but it’s so hard lov-ing 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.

Brightly

F

Am7

1. I've just seen a face, I can't forget the time or place where we just
2. Had it been another day I might have looked the other way and
3. I have never known the like of this, I've been alone and I have

Dm

Dm7

met, she's just the girl for me and I want all the world to see we've
I'd have never been aware but as it is I'll dream of her to-
missed things and kept out of sight for other girls were never quite like

Bb

Gm Bb C7 F

met. night. this. Mm mm Da da Mm mm mm mm mm mm mm

Bb

C Bb F

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

C Bb Bb7 F

1. F

me back again.

2. F

gain.
The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. We said our goodbyes, (Ah! The night before!)
   Love was in your eyes, (Ah! The night before!) Now today I

2. Were you telling lies? (Ah! The night before!) When I held you
   You have changed your mind, Treat me like you did the night before.

Like the night before.

Last night is the night I will remember you by.

When I think of things we did It makes me wanna cry.

D.C. al Fine
Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

\[
\begin{align*}
1. & \text{I once had a girl, or should I say she once had me:} \\
2. & \text{We sat on a rug, bidding my wine:} \\
3. & \text{And when I awoke, I was alone, this bird had flown:}
\end{align*}
\]

\[
\begin{align*}
& \text{She showed me her room, isn't it good,} \\
& \text{We talked until two, and then she said,} \\
& \text{So I lit a fire, isn't it good,}
\end{align*}
\]

\[
\begin{align*}
& \text{Norwegian Wood?} \\
& \text{Norwegian Wood?} \\
& \text{She asked me to stay and she told me to sit any where,} \\
& \text{She told me she worked in the morning and started to laugh,}
\end{align*}
\]

\[
\begin{align*}
& \text{So I I looked around and I didn't notice there wasn't a chair,} \\
& \text{I told her I crawled off to sleep in the bath,}
\end{align*}
\]

Fine
Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. He's a real no-where man, sitting in his no-where land,
   F6       Fm6     C   C   Bb   F   C
   Making all his no-where plans for nobody.

2. He's as blind as he can be, just sees what he wants to see,
   G       F       C   F6   Fm6
   Point of view, knows not where he's going to,

   G       F       C   F6   Fm6
   Isn't he a bit like you and me?

   C       Em       F       Em
   1. No-where man, please don't listen, you don't know what you're missing,
   F       Em       F       G7
   No-where man, the world is at your command.

Coda

   C       F       Fm6     C
   Making all his no-where plans for nobody.
(Organ: Registration No. 3)

1.4. Well, I'd  
rather see you  
(2.) know that I'm a  
(3.) Let this be a
dead, little girl, than to  
sermon I mean—  
be with a nother  
ev'rything!

man.  
mind.  
said.

You'd  
And  
I  

bet-ter keep your  
I  

head, lit-tle girl, or I  
whole life tryin' just to  

won't know where I  
make you toe the  
rather 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 anoth-er  
man, that's the end a, lit-tle

1.2.  

3.4.  

G7

2. Well you  

3. girl.

no no no no.

(repeat and fade)
Tell Me What You See.

John Lennon and Paul McCartney.

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(Orgn: Registration No. 4)

Bright 4

G   C   D7   G   C   G   G   C

1. If you let me take your heart,
2. Big and black the clouds may be,
3. Listen to me one more time,

I will prove to you;
Time will pass a way,
How can I get through?

We will never
If you put your
Can't you try to

D7   G   C   D7   C   G   C   G

be a part,
trust in me,
see that I'm

if I'm part of
I'll make bright your
try - in' to get

you,
you,
you,

O - pen up your eyes now,
Look in to these eyes now,

Open up your eyes now,

C   G   C   G   C

tell me what you see.
tell me what you see.
tell me what you see.

It is no sur - prise now,
Don't you re - a - lise, now,
It is no sur - prise now,

What you see is
What you see is
What you see is

1. G
2. G   G9
3. G   G9

me.
me.
me.

Tell me what you see.

mm mm mm mm mm mm


Think For Yourself.

George Harrison.

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(Organ: Registration No. 4)

Moderato

Am

Dm

Bb

C

G

1. I've got a word or two to say about the things that you do.
   2. I left you far behind the ruins of the life that you had in mind.
   3. Although your mind's opaque, try thinking more if just for your own sake.

Am

Dm

Bb

C

You're telling me:
And though you can't see.
The future still looks good
I know your mind's made up.

G

Bm

Am

C7

G

can have if we

gon na cause

fy all the things

close our eyes.

Do what you want to do,
And go where you're going to.

E♭

D7

1.2. G

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

G

E♭

D7

C7

G

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  F

1. I'm gonna be sad.
   I think it's today,
   The girl that's driving me mad
   is going away.

2. She's got a ticket to ride.
   She's got a ticket to ride.
   She's got a ticket to ride.
   She's got a ticket to ride.

Coda

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

1. Try to see it my way,
do I have to keep on talk ing
till I can’t go on?

2. Think of what you’re say ing,
you can get it wrong and still you
think that it’s all right.

3. Try to see it my way,
on ly time will tell if I am
right or I am wrong.

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.

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

So I will

ask you once a

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

G9

way. It's the word:

I'm thinking of, have you heard the word is love? It's so fine, it's love.

Gm7 C G7

sunshine, it's the word love.

1. In the beginning I misunderstood,
2. Everywhere I go I hear it said,
3. Now that I know what I feel must be right,

G7

But now I've got it, the word is good; 2.3. Say the love.

Gm D+ Gm7 C9

in the good and bad books that I mean to show everybody the light. 4. Give the love. Say the

G

word:
Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

\( \text{D} \) \( \text{Gm7} \) \( \text{C} \) \( \text{B}^0 \) \( \text{A}^\flat \)  

Michelle, ma belle, these are words that go together

\( \text{A} \) \( \text{E7\flat 9} \) \( \text{A} \) \( \text{D} \) \( \text{Gm7} \) \( \text{C} \)  

well, my Michelle. Michelle, ma belle, sont les mots qui

\( \text{B}^0 \) \( \text{A}^\flat \) \( \text{A} \) \( \text{E7\flat 9} \) \( \text{A} \) \( \text{Dm}\_\flat \_\flat 3\_\flat \_\flat 3\_\flat \) \( \text{F7} \)  

vont tres bien ensemble, tres bien ensemble. I love you, I love you, I love you,

\( \text{B}^\flat \) \( \text{A7} \) \( \text{Dm} \) \( \text{A7} \) \( \text{Dm} \) \( \text{Gm} \)  

that's all I want to say, Un-till I find a way, I will
I need to make you see Oh what you mean to me, un-
I think you know by now I'll get to you some-how, un-


Dm  F+  Dm7  Dm6  Bb maj7  Gm  A
say the only words I know that
you'll understand.
til I do I'm hoping you will
know what I mean.
til I do I'm telling you so
you'll understand.

D  Gm7  C7  B°  A7
I love you.

D  Gm7  C  B°  Ab°
Michelle, ma belle, sont les mots qui vont tres bien ensemble.

A  E7♭9  A  Dm  A7  Dm  Gm
semble, tres bien ensemble. I will say the only words I know that

Dm  Gm  A7  Dm  A7  D  Gm  D
you'll understand, my Michelle.
What Goes On.
John Lennon, Paul McCartney and Richard Starkey.
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(Organ: Registration No. 4)

1. The other day I saw you as I walked along the road, but when I saw him now the tide is turning, I can think of me as

2. I met you in the morning waiting no one else but you were just the same, you didn't even with you I could think of me as

3. I used to think of a girl like you to lie, tell me why. Did you mean to break my heart and watch me die, tell me why?

Moderato C

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

You are tearing me apart when you treat me so unkind.

What goes on in your mind?

C Fm C

Fm G7 C

G7

Dm7 D7 Dm7 G7 C

Fine

D.C. al Fine
Yes It Is.

John Lennon and Paul McCartney.

Slowly

1. If you wear red to-night, Remember what I said to-night.
2. Scarlet were the clothes she wore, Everybody knows I'm sure.
3. Please don't wear red to-night, For I would remember all the things we planned.

Bb6 G7 C Bb9
night, For red is the color that my baby wore And what's more it's true.
sure, For red is the color that will make me blue In spite of you it's true.

Am C 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 happy with you by my side If I could forget her, but it's my pride, Yes it is, yes it is, oh, yes, it is, yeh!

D7 G73
is, yeh!

Coda

true, yes it is, it's true, yes, it is, it's true.
Yesterday.
John Lennon and Paul McCartney.
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(Organ: Registration No. 7)

Moderato

F \ F,\ A,\ Dm\ Dm7\ Bb\ C7

1. Yes-ter-day,
all my trou-bles seemed so
far a-way,
Now it looks as though they're

F\ C\ Dm7\ G7\ Bb\ F

here to stay... Oh I be-lieve in
I'm not half the man I
Why she had to go I don't

Gm\ C7\ F\ Em7\ A7\ Dm\ C\ Bb\ Dm\ Gm\ C7

know, she would n't
said some-thing wrong, now I
long for yes-ter-

day;____ 3. Yes-ter-day,
love was such an eas-y
Now I need a place to

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

1. Though you're gone away this morning, you'll be back again to night, telling me there'll be no more use before to leave me but you have got the nerve to walk long, 'cause I

2. I will follow you and bring you back where you belong.

3. You'll never leave me.

Am

C

G

Bm

and you know it's true.

D9

D7

G

C

to Coda

'Cause you like me too much and I like

and you know it's true.

and you know it's true.

'Cause you like me too much and I like

leave me 'cause it's true.

leave me 'cause it's true.

'Cause you like me too much and I like

D

G

1.

2.

Em7

you.
you.

You've really

really

A

Bm

A7

Em7

and it's nice when you believe me.

If you

D7

leave me,

Coda

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

C | Am | Dm7 | G7

You’re going to lose that girl. you’re going to lose that girl.

Em7 | Dm7 | G7 | C

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

C | Am

And then, you’ll be the lonely one. You’re going to lose that girl.

Em7 | Dm7 | G7 | C | Am

lose that girl. You’re going to lose.

Dm7 | G7 | Dm7 | Bb | Eb

I’ll make a point of taking her away from you, yeah.

Ab | Eb | Ab | Db

The way you treat her, what else can I do.

G7 | Dm7 | Bb | F | C

Coda

girl, you’re going to lose that girl.
You’ve Got To Hide Your Love Away.
John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Here I stand with head in hand, turn my face to the wall,
   turn my face to the wall,

2. How can I even try? I can never win.

If she’s gone I can’t go on
Hearing them, seeing them

feeling two feet small,

In the state I’m in.

Ev’ry where people stare each and ev’ry day,

How could she say to me, “Love will find a way?”

I can see them laugh at me

Gather ‘round all you clowns.

and I hear them say,

Let me hear you say,

“Hey, you’ve got to hide your love away!”

Hey, you’ve got to hide your love away!

(repeat and fade)
Doctor Robert.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

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

4. Day or night he'll be there any time at all, Doctor Robert.
5. Take a drink from his spec-tal cup, Doctor Robert.

6. Don't pay money just to see yourself with Doctor Robert.

7. You're a new and better man you must be.
8. He helps you to understand, He does everything he can.
9. He helps everyone in need, He does everything he can.
can, Doctor Robert.  
-œed like Doctor can,      Doctor

Well, Well, well you're

feeling fine.  
Well, well, well he'll

make you, 
Doctor Robert.

D.C. al 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

1. You tell me that you've got ev'rything you want and your bird can sing, but you don't get me.

2. You say you've seen seven wonders and your bird is green, but you can't see me.

When your prized possessions,
When your bird is broken,

start to wear you down,
look in my direction,
I'll be 'round,

will it bring you down?
You may be awakened,
I'll be 'round,

I'll be 'round,

You tell me that you've heard ev'ry sound there is and your bird can sing, but you can't hear me.

you can't hear me!
Eleanor Rigby.

John Lennon and Paul McCartney.

(Moderately)

1. Eleanor Rigby picks up the rice. In the church where a wedding has been.
2. Father McKenzie writing the words Of a sermon that no one will hear.
3. Eleanor Rigby died in the church And was buried along with her name.

Lives in a dream No one comes near.
No body came.

Waits at the window looking
for his socks In the dirt.

In a jar by the door,
when there's no one there.

Who is it for?
What does he care?

All the lonely people,
All the lonely people.

C

Em
Good Day Sunshine.
John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

G

D

Good day__ Sun__ shine,

G

D

C

Bb/C

Am

Gm/C

Good day__ Sun__ shine.

Good day__ Sun__ shine,

1. I need to
2. We take
3. And then we

F

Dm7

G7

C7

laugh
walk
lie

And when the
The sun is
be-neth a
sun is out,
shin-ing down,
shad-y tree,

I've got some-thing I can
Burns my feet__ as they
I love her__ and she's

F

F

Dm7

G7

laugh a-bout.
I feel
touch the
ground._
She feels
good
She feels
good
In a
special way.
looking fine.
Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

1. I was alone, 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

Another road where maybe I could see another kind of mind there.
And had you gone you knew I told you.
If I'm true I'll never leave, and if I do I know the way there.

Am7 Am6 Am Am7 Am6 Bb Bbmaj7 Gm7 C

suddenly see you, Ooh, did I tell you I need you, Ev'ry single day of my life.
meant to be near me, Ooh, and I want you to hear me, Say we'll be together Ev'ry day of my life.
suddenly see you, Ooh, did I tell you I need you, Ev'ry single day of my life.

F

2. Got to get you into my life.
3. What are you doing to my life.

F

D.C. al Coda

Coda

Got to get you into 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

1. Here,
    mak-ing each day of the
    chang-ing my life with a

G    Am7
2. There,
    run-ning my hands thru her
    both of us think-ing how

Bb   F   Gm7   Am7
    know-ing that love is to
    be-liev-ing that

Dm   Gm7
2. Gm7   Eb7
    No-bod-yy can de-
    thers.

Em7   A7
3. Good love of her hand:
    Some-one is speak-ing but
    hop-ing I'm al-ways

Em7   A7
    it can be:
    Watch-ing her eyes and

Dm   Gm7
    nev-er dies,
    hop-ing she does n't know he's

Gm7
    wave
to Coda

there. I want her

Gm7
there. And will be

C7
But to love her is to meet her

F
D.S. al Coda

F   Gm7
there and ev-ry-where,

Am7

F

F
there and ev-ry-where,

Am7

F

F
I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

1. I want to tell you, My head is filled with things to
2. When I get near you, The games begin to drag me

A

say, down.

When you're here, right,

G

All those words they seem to slip away.

Am

time around.

Cm6

1. But if I seem to act un-
2. Sometimes I wish I knew you
kind, well, Then I could speak my mind and tell you, That is con-

fusing things. I want to tell you,

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

mind. I could wait for ever:

I’ve got time. I’ve got time.

(repeat and fade)
For No One.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C

1. Your day breaks, your mind aches.
   You find that all

C

F

her words of kindness linger on when she no
and doesn't feel she has to hurry, she no

Bb

C

longer needs you.
longer needs you.

1. 2.

Dm

And in her eyes you see nothing.

No sign of love behind the tears cried for no one.

Dm A7

Dm C Dm A7

A7

A love that should have lasted years.
You want her, you need her, And yet you don't believe her
You stay home, she goes out, She says that long ago she
Your day breaks, your mind aches, There will be times when all the

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

And in her eyes you see nothing, No sign of

love behind the tears cried for no one.

A love that should have lasted years.
I'm Only Sleeping.

John Lennon and Paul McCartney

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(Organ: Registration No. 5)

Moderato

Dm

1. When I wake up early in the morning, I'm still yawning
2. Ev'ry body seems to think I'm lazy, thinking they're crazy
3. Lying there and staring at the ceiling, I don't mind,

Gm

Lift my head, waiting for a dream. speed,
Stay in bed, float up stream.

F

Til they find there's no need.

Bb

Dm

when I'm in the middle of a running every where at such a

Gm

(solo)

F

Please don't wake me, Please don't spoil my
to Coda

Gm

no don't shake me, day, I'm miles a

Am

leave me where I way and after

Gm

am, all, I'm only

Bbmaj7

sleep ing...

Cm

Keeping an eye on the

D7

world going by my win-dow

Gm

Taking my time

Coda

D.C. al Coda
Love You To.

George Harrison.

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Moderately fast

I turn around, it's past.
I turn around, it's past.
I turn around, it's past.
I turn around, it's past.

You don't get time to hang a sign on me.
You don't get time to hang a sign on me.
You don't get time to hang a sign on me.
You don't get time to hang a sign on me.

And what you've got means such a lot to me.
And what you've got means such a lot to me.
And what you've got means such a lot to me.
And what you've got means such a lot to me.

They'll fill you in the ground.
They'll fill you in the ground.
They'll fill you in the ground.
They'll fill you in the ground.

Love me while you can,
Love me while you can,
Love me while you can,
Love me while you can,

I'll make love to you,
I'll make love to you,
I'll make love to you,
I'll make love to you,

or I'll get a plan,
or I'll get a plan,
or I'll get a plan,
or I'll get a plan,

make love singing songs,
make love singing songs,
make love singing songs,
make love singing songs,

if you want me to.
if you want me to.
if you want me to.
if you want me to.
Paperback Writer.
John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Bright rock

\[\text{F} \quad \text{C} \quad \text{Dm7/C} \quad \text{C}\]

1. Dear

Sir or Madam will you read my book, it took me years to write, will you take a look;
(2.) dirty man, and his clinging wife doesn’t understand, His un-
(3.) thousand pages give or take a few, I’ll be writing more in a week or two. I can
(4.) really 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 to be a paperback
son is working for the Daily Mail; it’s a steady job but he wants, to be a paperback
make it longer if you like the style, I can change it round and I want)
must return it you can send it here, but I need a break and I

writer, paperback writer.

\[\text{F} \quad \text{C} \quad \text{Bb} \quad \text{C}\]

to Coda (4th time)

2. It’s a 4. If you

\[\text{F} \quad \text{C} \quad \text{Dm7/C} \quad \text{C}\]

pa-per back writer.

\[\text{C}\]

3. It’s a

(repeat and fade)

Coda

pa-per back writer.
Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

1. If the rain comes they run and hide their heads, They And might as well be sip their lemon-

2. F

dead. If the sun shines, I don’t mind.

(F)

Rain, I don’t mind.

Bb

the weather’s fine.

F

1. I can

2. Can you

Bb C7

show hear me that when it starts to rain, it’s Ev’ry thing’s the same. I can

F Bb C7

I can you show hear you. Can you

Bb maj7

show hear me, I can you show hear you.
Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock

1. Let me tell you how much it will be.
   (2.) Five percent appears too small;
   (3.) Ask me what I want it for,
   (4.) My advice to those who die;

   Be thankful I don't take it all.
   You don't want to pay some more.
   Close your eyes!

   'Cause I'm the tax-man,

2. Should I 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 tax the heat,
   If you take a walk I'll tax your feet.

   Taxman! Taxman! Taxman! Taxman!

3. Don't Coda
Tomorrow Never Knows.

John Lennon and Paul McCartney.

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[Organ: Registration No. 2]

Moderato

G

1. Turn off your mind relax and float downstream.

F

dying,

knowing,

G

it is not dying,

knowing.

F

Lay down, all thought surrender to the void.

haste may mourn the dead.

G

It is shining, shining.

That you may see the meaning of our existence to the end.

F

But play the game extending your colour to the end.

G

It is speaking, it is not speaking.

It is not living, it is not living.

2. That 3. Or

D.S. al Coda

Coda

Of the beginning,

Of the beginning.

(repeat and fade)
She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

F   Eb   Bb

1. She said, "I know what it's like to be dead,
   "I know what it's things that make me
   "I know what it

2. I said, "Who put all those things in your hair,
   And she's making me feel like I've never been born."

3. I said, "Ev'en tho' you know what you know,
   And you're making me feel like I've never been born."
   "I know that I'm read-y to leave"

Bb   F

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

Fine

Cm   F

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

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

D.C. al Fine
All You Need Is Love.

John Lennon and Paul McCartney.

(Organ: Registration No. 3)

Moderato

\[ \text{G D Em G D Em D7 G D7} \]

Love, love, love. Love, love, love. Love, love, love.

1. There's nothing you can do that can't be done.
2. There's nothing you can make that can't be made.
3. There's nothing you can know that isn't known.

Nothing you can sing that can't be sung.
Nothing you can say, but you can learn how to say it.
Nothing you can do, but you can learn how to do it.

No one you can save that can't be saved.
No where you can be, that isn't where you're meant to be.

\[ \text{Em D7 G D7} \]

sung. saved. shown.

\[ \text{G Am7 D7 G Am7} \]

All you need is love, all you need is love.

\[ \text{D7 G B7 Em G C D7 G} \]

love, love, That is all you need.

\[ \text{D.C.} \]
Being For The Benefit Of Mr. Kite.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

1. For the ben-e-fit of Mis-ter Kite, there will be a show to-night on tram-po-line.
   2. cel-e-brated Mis-ter K. per-forms his feat on Sat-ur-day at Bish-ops-gate.
   3. hand 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-sis
And Mis-ter H. will dem-on-strate ten som-er-saults he’ll un-der-take on sol-i-ground. Hav-ing

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

way Mis-ter K. will chal-leng-e the world.

2. The

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)

F

How does it feel to be one of the beau-

F

ti-ful

C7

people,

1. Now that you know who you are?
2. How of-ten have you been
3. Tuned to a nat-

F

ur-al

E,

C7

are? there?

F

And have you trav-

C7

eled ve-

F

ry far,

F

what did you see when you were

C7

key,

F

Now that you've found an-

C7

other

F

Far as the eye can

C

Ba-by you're a rich man,

F

Nothing that does-

F

Ba-by you're a rich man,

C

see? show-

F

play?

C

Ba-

F

by you're a rich man,

F

Baby you're a rich man,

F

too. You keep all your money in a big brown bag, inside a zoo. What a thing to

C

to Code

F

do:

F

Baby you're a rich man,

C

Baby you're a rich man, too.

F

Baby you're a rich man,

C

Baby you're a rich man,

C

Baby you're a rich man,

Coda

(repeat and fade)
I Feel Fine.

John Lennon and Paul McCartney.

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[Organ: Registration No. 2]

Moderato

\[\text{\textbf{F7}}\]

1. Baby's good to me, you know, She's happy as can be, you know, She said
2. Baby says she's mine, you know, She tells me all the time you know, She said

\[\text{\textbf{C7}}\]

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

\[\text{\textbf{F}}\]

I'm so glad that she's my little girl.

\[\text{\textbf{C7}}\]

She's so glad she's telling all the world & That her baby buys her things you know. He buys her diamond rings you know, She said so.

\[\text{\textbf{C}}\]

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

1. I read the news to-day, oh boy, about a lucky man who made the grade;
2. He blew his mind out in a car, lights had changed.
3. I saw a film to-day oh boy, The English army had just won the war;
4. I heard the news to-day oh boy, Four thousand holes in Blackburn Lan-ca-shire.

And though the news was rather sad, well I just had to laugh-
A crowd of people stood and stared, they'd seen his face before.
A crowd of people turned a way, but I just had to look.
And though the holes were rather small, they had to count them all.

1. I saw the photograph.

2. No-body was really sure if he was from the House of Lords.

3. Having read the book, I'd love to turn...
Bright 4

you on.

Woke up, got out of bed, dragged a comb across my head. Found my way down stairs and drank a cup, and looking up I noticed I was late. Found my coat and grabbed my hat, made the bus in seconds flat. Found my way upstairs and had a smoke and somebody spoke and I went into a dream.

D.C. al Coda

Now they know how many holes it takes to fill the Albert Hall. I'd

love to turn you on.
Fixing A Hole.
John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

1. I'm fixing a hole where the rain gets in and stops my mind from wan-der-ing where it will go. 
2. I'm fixing the cracks that ran thro' the door and wen-der-ing where it will go.

Moderato

C   G+   Cm7  Cm6  Cm7

F9   Cm7   F9   Cm7

F9

C

G   D7   G   D7

G   D7

G7

C   G+

C

G

D7

G7

C

G+

C

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

2. And it

D.S. al Coda

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

will go.

(repeat and fade)
The Fool On The Hill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

1. Day after day alone on a hill the man with the foolish grin is keeping

2. Well on the way, head in a cloud, the man with a thousand voices talking

3. Day after day alone on a hill the man with the foolish grin is keeping

4. Day after day alone on a hill the man with the foolish grin is keeping

perfection still, But no-body wants to know him, they can see that he's just a fool and
perfection loud, But no-body ever hears him, or the sound he appears to make and
perfection still, And no-body seems to like him, they can tell what he wants to do and
perfection still, He never listens to them, he knows that they're the fools.

he never gives an answer, But the fool on the hill sees the sun going down and the
he never shows his feelings, They don't like him.

eyes in his head see the world spinning 'round.
Getting Better.

John Lennon and Paul McCartney.

Moderato

Holding me down, turn me round,
I gave the word, I finally heard,
I'm filling me up with your rules,
I've can.

I've got to admit it's getting better,
it's a little better all the time.
I've got to admit it's getting better,
it's getting better since you've been mine.

1. Used to get mad at my school,
2. Teacher who taught me weren't cool.
3. Used to be cruel to my man,
   Woman, I beat her, and
   Things she loved.

D G D

Hold me down, turn me round,
I gave the word, I finally heard,
I'm filling me up with your rules,
I've can.

I've got to admit it's getting better,
it's a little better all the time.
I've got to admit it's getting better,
it's getting better since you've been mine.

D G

C(add9) G Cmaj7

G C(add9) Bm Am7 Cmaj7 to Coda

Coda

It's getting better all the time,
Getting so much better all the time.
Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Nothing to do— to save his life, call his wife in.
   Going to work— don’t want to feel low down.
2. After a while— you start to smile, now you feel cool.
   Somebody needs— to know the time glad that I’m here.

Nothing to say— but what a day, how’s your boy been?
   Home, then you’re in town.
Nothing to do— it’s up to you.
   Walk, by the old school.
Nothing to do— it’s up to you.
   Flirt, now you’re in gear.
Nothing has changed, it’s still the same.
   I’ve got nothing to say, but it’s O.K.

Good morning, good morning, good morning—
   1. Ev’rybody knows there’s nothing doing.
   2. People running round it’s five o’clock.

Ev’rything is closed, it’s like a ru
   in. Ev’ryone you see is half asleep.
Ev’rywhere in town it’s getting
   dark, Ev’ryone you see is full of life.
And you’re on your own, you’re in the
   It’s time for tea and meet the street.

Good morning, good morning, good morning—
   I’ve got nothing to say, but it’s O.K.
Hello Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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.

(Repeat and fade)
I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

G    G7    Bb6    C    D    G3    G7

1. I am he as you are he as
   you are me and we are all to-
   geth-er,

Bb6 3

See how they run like pigs from a gun, see
See how they smile like pigs in a sty, see

C    Eb maj7    F    G    G7    Eb

how they fly, I'm cry-ing.
how they snied, I'm cry-ing.

waiting for the van to
come,_______
climbing up the Eif-fel
tower,_______

A    C7    D    G    G7    Bb6    C    D

man, you been a naughty boy, you let your face grow
boy, you been a naughty girl, you let your knickers
man, you should have seen them kicking Ed-gar Allan

C

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

G

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 parking me - ter,
2. In a cap she looked much old - er,
3. Took her out and tried to win her,
4. Got the bill and Rita paid it,

when I caught a glimpse of Rita,
and the bag a - cross her shoul - der
had a laugh and o - ver din - ner,
Took her home and near - ly made it,
Magical Mystery Tour.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderately, with a beat**

*(spoken)*

G

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

G

(Slower tempo after D.S.)

Bb

Roll up for the Mystery Tour.

C

Roll up for the

G

Mystery Tour.

C

Roll up 1, and that’s an

F

invitation,

and that’s an

Fmaj7

reservation,

F7

Roll up for the

Bb

Mystery Tour.

The Magical Mystery Tour is waiting to take you away.

Waiting to take you away.

C

Roll up

G

Roll up for the

Bb

Mystery Tour.
Roll up we've got everythign you need, Roll up for the Mystery Tour.

The Magical Mystery Tour is hoping to take you away, hoping to take you away, now.
The Magical Mystery Tour.

D.S. al Coda

The Magical Mystery Tour is coming (dying) to take you away.

[coming (dying) to take you away, way, take you away.]
Penny Lane.

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

**Moderato**

1. In Penny

Lane there is a bar-ber showing
(2.) corner is a bank-er with a
(3.) lane the bar-ber shaves another
phot-o-graphs of ev’ry
motor car, the little
cust-om-er we see the
head he’s had the pleasure to
child-ren laugh at him be-hind his
Bank-er sitting waiting for a

know. And all the
back. And the
trim. And then the
people that come and
goon
banker never wears a
fire-man-rushes
say hel-lo.

2. On the
(2,3.) very strange;

Penny

Lane is in my ears and in my

eyes.

1. There be-neath the blue sub-ur-ban
2. Full of fish and fin-gers
3. There be-neath the blue sub-ur-ban
skies I sit, and mean-while back in Pen-ny skies I sit, and mean-while back behind the
mean-while back in Pen-ny Lane there is a fireman with an
shelter in the middle of the hour-glass, And in his
Roundabout, The pretty

poc- ket is a por-trait of the Queen. He likes to
nurse is sell-ing pop-pies from a tray. And tho' she keep his fire-engine

clean; It's a clean machine. Penny
play. She is, any-way.

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

There ben-eth 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

\[ \text{C} \]

1. It was twenty years ago, today
That Sergeant Pepper taught the band to play.

\[ \text{D7} \]

but I really want to stop the show.

\[ \text{F7} \]

Pepper taught the band to play,

\[ \text{C} \]

thought you might like to know.

\[ \text{C} \]

They’ve been going in and out of style.

\[ \text{D7} \]

but they’re guaranteed to raise a smile.

\[ \text{F7} \]

They’ve been going in and out of style,

\[ \text{C} \]

but they’re guaranteed to raise a smile.

\[ \text{D7} \]

They’ve been going in and out of style,

\[ \text{F7} \]

but they’re guaranteed to raise a smile.

\[ \text{C} \]

So may I introduce to you the act you’ve known for all these years.

\[ \text{D7} \]

So may I introduce to you the one and only Billy Shean.

\[ \text{F7} \]

So may I introduce to you the one and only Billy Shean.

\[ \text{C} \]

\[ \text{F7} \]

Sergeant Pepper’s Lonely Hearts Club Band.

Fine

1. We’re Sergeant Pepper’s Lonely Hearts Club Band,

\[ \text{C} \]

1. We’re Sergeant Pepper’s Lonely Hearts Club Band,

\[ \text{Eb6} \]

2. Sit
1. F7  
   C  
   hope you will enjoy the show.  

2. D7  
   F  
   2. We're back and let the 

Gm7  
G7  
evening go.  

F  
C  
Sergeant Pepper's Lonely, Ser-

D7  
F  
Sergeant Pepper's Lonely, Ser-

C  
F  
Sergeant Pepper's Lonely Hearts Club Band.

F  
F7  
Bb7  
It's wonderful to be here, it's certainly a thrill, You're

F  
G  
G7  
such a lovely audience, 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.

(Organ: Registration No. 3)

Fairly slow

\[ \text{C} \quad \text{Gm} \quad \text{Dm7} \quad \text{N.C.} \quad \text{F} \quad \text{Am} \]

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

\[ \text{D9} \quad \text{F} \quad \text{G9} \]

Si-ent-ly Picks up the clos-ing her bed-room door,
   Leav-ing 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
   (3.) Fri-day morn-ing at

\[ \text{Dm7} \quad \text{F} \quad \text{Am} \quad \text{D9} \]

kit-chen hus-band, "Da-dy our baby’s gone.
   nine o’ clock she is far a way.

\[ \text{F} \quad \text{G9} \quad \text{F} \]

Qui-et-ly Why would she treat us so thoughtless ly,
   Why would she meet a man from the
   Step-ping out side she is
   Wait-ing to keep the ap pointment she made.

Sacrificed most of our lives, selves.
Never a thought of our wrong.
Home
We gave her we struggled everything we've hard.
We didn't know it was.
Money could buy, living alone.
Something inside that was denied, many years.
It's leaving after home.
Leaving home, goodbye.
Strawberry Fields Forever.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

G:mf

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

E7b9

Noth-ing is
treal,
and
nothing to get hung a bout;
Strawberry Fields for

G:

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,

D:

C:

Em

mis-un-der-stan-ding all you
I mean it must be high or
but you know I know when it's a
see.

C:

D7

It's getting hard to be some
That is you know you can't tune
I think I know of thee, ah
one but it all works out,
in, but it's all right,
yes, but it's all wrong,

it doesn't matter much to me.
that is I think it's not too bad.
that is I think I disagree.

Let me take you down 'cause I'm goin' to Strawberry Fields.

Nothing is real, and nothing to get hung about.

Strawberry Fields for ever,
Strawberry Fields for ever,
Strawberry Fields for ever,
Blue Jay Way.

George Harrison.

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(Organ: Registration No. 2)

Slowly

1. There's a fog up on L.
2. (2.) show,
3. (3.) know.

And my friends have lost their way.
And I told them where to go.
And I'd really like to go.

Cdim

We'll be over soon they said,
Soon will be the break of day,
Now they've lost themselves in steady meet.

C

Ask a policeman on the street,
Their's so many there to sit here in blue jay way.

C Faster

Please don't be long,
Please don't you be very long,
Please don't be long.

Cdim

1. 2. Slower

Or I may be asleep.
2. Well it only goes to sleep.
3. Now it's past my bed I sleep.

Cdim

Please don't be long,
Please don't you be very long,
Please don't be long.

C

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.

Moderato

1. Picture yourself in a boat on a river with tangerine trees
2. Follow her down to a bridge by a fountain where rockin' horse people eat marshmallows and skies.
3. Picture yourself on a train in a station with plasticine porters with looking glasses.

Answer quite a slowly a girl with kaleidoscope eyes.

(1,3) Celophane flowers of yellow and green, tower ing over your head.

(2) News paper tax is appearing on the shore, looking for the girl with the sun in her eyes and you're gone.

(2) News paper tax is appearing on the shore, looking for the girl with the sun in her eyes and you're gone.

Slow 4

Look for the girl with the back with your head in the clouds and you're gone.

Lucy in the sky with diamonds.

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

1. When I get older losing my hair man – y years from now,
2. I could be handy mending a fuse when your lights have gone.

Will you still be sending me a valen - tine, birth – day greet – ings, bottle of wine?
You can knit a sweater by the fire – side, Sun – day morn – ings, go for a ride.

If I’d been out till quarter to three, would you lock the door?
Doing the garden, digging the weeds: Who could ask for more?

Will you still need me, will you still feed me, when I’m sixty four?

1. Tacet
2. Ev’ry summer we can rent a cottage on the Isle of Wight if it’s not too dear.
With A Little Help From My Friends.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Fairly slow

C

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 - up and walk out on me?
3. Would you be - lieve in a love at first sight? Yes, I'm cer - try you to be a lone?
tain that it hap pens all the time.

G7

Lend me your ears and I'll sing -
How do I feel by the end -

C

What do you see when you turn -

G

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 -

Dm

ox out the light? I can't tell you but I know it's mine -

G7


C

oh no oh oh oh

I get by with a little help from my friends.

Bb

F
Mm, I get high, with a little help from my friends.

mm, I'm gonna try, with a little help from my friends.

Do you need anybody? I

need somebody to love, Could it be anybody? I

want somebody to love,

D.C. al Coda
Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

Moderato

1. We were talking about the space between us
   (2.) talking about the love we all could

2. all, And the people who hide themselves to try our best to
   share, When we find it, who gain the world and
   cold And the people

3. We were talking about the love that's gone so

1.

hind a wall, Of illusion; never glimpse the truth,
hold it there, With our soul, They don't
lose their

Then it's far too late when they pass away.

2. We were
love, with our love we could save the world. If they only knew.

know, they can't see;

Are you one of them?

(2.) Try to realise it's all with-

(3.) When you've seen beyond your self, then

in yourself, no one else can make you change. And to see you're really only

you may find peace of mind is waiting there. And the time will come when you see

very small we're all one and life flows on within you and without you.
Your Mother Should Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. Let's all get up and dance to a song — that was a hit before your mother was born."
2. Lift up your hearts and sing me a song — that was a hit before your mother was born."

Though she was born a long long time ago."

Your mother should know."

Your mother should know."

Sing it again:"

Gm
Eb
G7
Cm
F7
Bb
G7
C7
F7
Bb
A
Bb
D7
D7
Gm
Ebmaj7
Cm
F9  Bb  D  G7
Your mother should know,

C7  F7  Bb  A  Bb  D7  Gm
your mother should know.

Eb maj7  Cm  F9  Bb  D7
Sing it again:

Your mother should know,
your mother should know,

G7  C7  F7  Bb
your mother should know,

G7  C7  F7  Bb
your mother should know,
Don’t Pass Me By.
Ringo Starr.

Moderato

1. Listen for your footsteps,
   Coming up the drive,
   Sorry that I doubted you,
   I was so unfair.

   F

   Listen for your footsteps,
   But they don’t arrive,
   But I’m by myself,
   I

   G7

   Waiting for your knock, dear
   On my old front door.
   I don’t

   F

   hear it.
   Does it mean you don’t love me any more?

   G7

   wonder where you said
   that you would be late, A.
   I don’t

   C

   see you.
   Does it mean you don’t love me any more?
   that’s all right, I’m

   F

   wait here just waiting to hear from you.
Don't pass me by, don't make me cry, don't make me blue, 'Cause you know,
darling, I love only you. You'll never know it hurt me so,
know it hurt me so, How I hate to see you go. Don't pass me by,
Don't make me cry.

3. I'm
For You Blue.

George Harrison.

(Organ Registration No. 3)
I've loved you from the moment
ly, girl
I saw you._
I love you._

You

looked at me, that's all true.
cause you're sweet and
love - ly, girl,
it's
do.

I feel it now, I hope - er you feel it too.
I love you more than ever girl I do.

Be -
Across The Universe.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

Words are flying out like endless rain into a paper cup, They slither while they pass, they slip away across the universe. Pools of sorrow, waves of joy are

drifting through my open mind, possessing and caring me.

Jai guru deva om.

Nothing's gonna change my world.

Nothing's gonna change my world. I images of broken light which
All Together Now.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

G

| 1. One, two, three, four, Can I have a little more. |
| 2. Five, six, seven, eight, nine, ten, I love you. |
| 3. Black, white, green, red, Can I bring my friend to tea. |
| Pink, brown, yellow, orange, and blue, I love you. |

G

D7

| (bom bom bom bom-pa-bom) Sail the ship, (bom-pa-bom) |
| Chop the tree, (bom-pa-bom) Skip the rope, (bom-pa-bom) |

D7

| Look at me... |
| (spoken) (All together now) |
| All together... |

G
Back In The U.S.S.R.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Medium rock tempo

G  | C  | Bb  
1. Flew in from Miami Beach B. | O. A. C. | Didn’t get to bed last night.
mf 2. Been away so long I hardly knew the place. | way down south. | Gee it’s good to be back home.
3. Show me round your snow-peaked mountains | | farm. | Take me to your dad-dy’s

C  | G  | C  
On the way the paper bag was on my knee.
Leave it till tomorrow to un-pack my case.
Let me hear your balalaika as ring-ing out.

Bb  | C  | G  
Man I had a dreadful flight.
Honey disconnect the phone. I’m back in the U. S. S. R.
Come and keep your com-rade warm.

Bb  | C7  
You don’t know how lucky you are, boy,
back in the U. S. S.
back in the U. S., Back in the U. S.,

Well the Ukraine girls really

knock me out, They leave the west behind; And

Moscow girls make me sing and shout. That Georgia’s always on my mind.

D.C. al Fine
You Know My Name
(Look Up The Number)

John Lennon and Paul McCartney.

Moderately

\[ \text{G} \quad \text{B}^\# + \quad \text{Bm} \quad \text{E7} \]

You know my name, look up the number.

G D Em A7 D F#m

You know my name, look up the number. You, you know.

G A7 D F#m G A7 D

You know my name, you, you know, you know my name.

Faster, with a Latin beat

(n.c.)

L.A. Rhythm

Spoken: Good evening and welcome to Slaggers featuring Dennis O’Dell.
Come on Ringo, Let's hear it for Dennis.

Repeat 3 times, using effeminate voices on 2nd and 3rd repeats

Sing: You know my name,
better look up my number.

You know my name,
(that's right) look up my number.

You know my name, you know,
you know my name.
Flying.

John Lennon, Paul McCartney, George Harrison and Richard Starkey.

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(Organ: Registration No. 5)
Birthday.
John Lennon and Paul McCartney.

(Composer Registration No. 1)
Moderately bright

You say it's your birthday.
It's my birthday too. Yeah.

They say it's your birthday.
We're gonna have a good time.

I'm glad it's your birthday.
Happy birthday to you.

Yes, we're going to a party, party.
I would like you to dance.

(birthday) Take a chance.
(birthday) I would like you to dance.

D.C. al Coda
Blackbird.
John Lennon and Paul McCartney.

(ORGAN: REGISTRATION NO. 5)
Slow folk ballad

```
G  C6  G  C  A7  D7  D#dim  Em  G+
Black-bird singing in the dead of night.
Take these broken wings and learn to fly.

G  A7  C  Cm  G  A7  C/D  G
All your life,
You were only waiting for this moment to arise.

G  C  G  G  A7  D7  D#dim  Em  G+
Black-bird singing in the dead of night.
Take these sunken eyes and learn to see.

G  A7  C  Cm  G  A7  C/D  G
All your life,
You were only waiting for this moment to be free.

F  Em  Dm  C  Bb  C  F  Em  Dm  C  Bb  A
Black-bird, Fly.
Black-bird, Fly.
In to the

Dm7  G  C/D  G  C/D  G
Light of a dark, black night.
```
The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

(Organ: Registration No. 4)

Moderately fast

```
C    G7  \-------------------\--\
Hey, Bunga-low Bill, what did you kill, Bunga-low Bill?
\-------------------\--\--------------
```

```
G7  A  E7  A  Dm
Hey, Bunga-low Bill, what did you kill.
```

much slower

```
A  Dm  E7
Bunga-low Bill?
```

I. He went out tiger hunting with his
2. Deep in the jungle where the
3. The children asked him if to

```
F  G  Am  C
elephant and gun,
mighty tiger lies,
kill was not a sin,
```

```
F  G
In case of accidents he
Bill and his elephants were
“Not when he looked so fierce,” his
always took his mum. He’s the
mummy but ted in,
```

```
E  G  Am  Fm
All American bullet headed
So Captain Marvel zapped him
If looks could kill it would have been
Saxon mother’s son.
```

```
Fm  (drums)
All the children sing:
```

D.C. (Repeat 1st 8 bars to fade)
Cry Baby Cry.

John Lennon and Paul McCartney.

Organ: Registration No. 1)

Very slowly

Cry ba - by, cry, _ make your mother sigh._ She's old e - nough to know bet - ter.

F    Em    Em(maj7)    Em7    Em6

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.

C7    G    Em    Em(maj7)    Em7    Em6

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.

C7    G    Am    F    G
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

1. Dear
2. Prudence,
3. Prudence,
4. Prudence,

won't you come out to
go open up your eyes,
let me see you smile,

Dear Dear
Prudence,
Prudence,
greet the brand new day,
see the sunny skies.

Dear Prudence,
Prudence,
gifts will sing
that you are part of every thing,

The sun is up, the sky is blue,
it's beautiful and so are you, Dear
The wind is low, the birds will sing
that you are part of every thing, Dear
The clouds will be a daisy chain
so let me see you smile again, Dear

Prudence,
Prudence,
won't you come out to play?
won't you open up your smile
wont you let me see you

2. 4. Dear
Look around, round, round, round.
Look around, round, round, round.
Look around, round, round, round.
Look around, round, round, round.

3. Dear

Coda

sun is up, the sky is blue, it's beautiful and

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

Come on, come on, — Come on, come on. — Come on is such a joy, — Come on is such a joy. —

Come on is take it easy, — Come on is take it easy, take it easy, — Take it easy.

Ev’ry bod’y’s got some-thing to hide except for me and my monkey.

1. The deeper you go, — the higher you fly, — the
2. Your in-side is out, — your out-side is in, — So come on, — come on, — Come on. —

Fine

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 Strawberry Fields,____ You know the place where nothing is real,____
2. I told you 'bout the Walrus 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 living there still.

Am Gm7 C7 Gm7 C7
Well, here's another place you can go,____ Where everything flows,____
Well, here's another clue for you all,____ Walrus was Paul,____
Well, here's another place you can be,____ Listen to me,____

F7 D7 F7 D7
Looking through the bent backed tulips to see how the other half live,____
Standing on a cast iron shore, yeah. Lady Madonna tryin' to make ends meet, yeah,
Fixing a hole in the ocean,____ Trying to make a dove-tail joint,____

F7 G7 Am F
Looking through a glass onion.Oh yeah,____

D9 Am7 F7 G7 Am
yeah,____

Looking through a glass onion.
Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

\[ \begin{align*}
Cm7 & \quad Cm6 & \quad Gm & \quad Cm7 \\
\text{m.p.} & \text{She's not a girl who misses much,} & \text{Do do do do do do}
\end{align*} \]

\[ \begin{align*}
Cm6 & \quad Gm & \quad Fm \\
\text{oh yeah,} & \text{She's well acquainted with the} & \text{touch of the velvet hand,}
\end{align*} \]

\[ \begin{align*}
Cm & \quad Fm \\
\text{Like a lizard on a window pane,} & \text{The man in the crowd with the}
\end{align*} \]

\[ \begin{align*}
Cm & \quad Fm \\
\text{multi-coloured mirrors on his} & \text{Lying with his eyes while his}
\end{align*} \]

\[ \begin{align*}
Cm & \quad Fm \\
\text{hob-nail boots,} & \text{hands are busy working overtime.}
\end{align*} \]

\[ \begin{align*}
Cm & \quad C7 \\
\text{A soap impression of his} & \text{Moderate waltz}
\end{align*} \]

\[ \begin{align*}
\text{wife which he ate and donated to the National Trust.} & \text{I need a fix 'cause I'm}
\end{align*} \]
going down
Down to the bits that I left up town.
I need a fix 'cause I'm
going down.
Mother Superior jump the gun,
Mother Superior
jump the gun.
Happiness is a warm gun,
Happiness is a
warm gun, momma,
When I hold you in my arms
And I feel my
finger on your trigger,
I know nobody can do me no harm because Happiness is a
warm gun, momma,
Happiness is a warm gun, yes it is.
Happiness is a warm, yes it is.
Because you know that Happiness 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

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 ride, Till I get to the bottom and I see you again.

Yeah, yeah, yeah.

But do you, don’t you want me to love you?

I’m coming down fast, I’m miles above you.

Tell me, tell me, tell me, come on tell me the answer,

For you may be a lover but you ain’t no dancer.

You’re

Helter skelter, Helter skelter,

Yeah.
1. will you, won't you
2. Do you, don't you
want me to make you,
want me to make you,
I'm

coming down fast but
don't let me break you.

Tell me, tell me,

tell me the answer. You
may be a lover but you
ain't no dancer.

Look out,

Helter skelter,
Helter skelter,
Helter skelter,

Look out,

'ooh

'tcause here she comes.

Coda 1

D.C. al Coda 1

D.S. al Coda 2

(repeat and fade)
Good Night.
John Lennon and Paul McCartney.
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(Organ: Registration No. 4)

1. Now it's time to say good-night.
2. Now the sun turns out his light.
Good night, sleep tight.

Dream sweet dreams for me.
Dream sweet dreams for you.

Close your eyes and I'll close mine.
Good night, sleep tight.

Dream sweet dreams for me.
Dream sweet dreams for you.

D.S. al Fine
Hey Bulldog.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderato**

```
F7

1. Sheep dog, standing in the rain; Bull frog, doing it again.
2. Child-like, no one understands; Jack knife, in your sweaty hands.
3. Big man, walking in the park, Wig-wam, frightened of the dark.
```

```
Eb Cm Bb Bb7 Eb Cm F7

Some kind of happiness is measured out in miles. What makes you think you're something special when you smile?
Some kind of innocence is measured out in years. You don't know what it's like to listen to your fears.
Some kind of solitude is measured out in you. You think you know it but you haven't got a clue.
```

```
Fm Db Fm6 Fm7 Bbm Gb Bbm6 Bbm7 Abm6 Bbm7

You can talk to me, you can talk to me, if you're lonely you can talk to
```

```
D.C. al Coda

Coda

Hey bull-
```

```
F Cm F Cm F

Hey bull-
```

```
F Cm F Cm F

(spoken) Woof What'd ya say? I said
```

```
Cm F Cm

D'y' know any more? Wow-u-wa, Ah.
```

```
Cm F Cm F Cm

(repeat and fade)
```
Honey Pie.
John Lennon and Paul McCartney.
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(Organ: Registration No. 4)

Ad lib.

She was a working girl,
Now she's in the big time
in the U.S.A.
And if she could only hear me, this is what I'd say.

Steady tempo

1. Honey pie,
you are making me crazy,_
Come and show me the magic._
So won't you please come home.

2. You became a legend of the silver screen,
And now the thought of meeting you makes me weak in the knees.

200
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 wonder should I get up and fix myself a drink, no, no, no.

2. I'm wondering 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 doing me harm, You know I
can't sleep, I can't stop my brain, You know it's
three weeks I'm going insane — You know I'd
give you ev'-ry-thing I've got for a little peace of mind.

3. I'm so tired, I'm
feeling so upset. Although I'm so tired, I'll
have an-oth-er cig-ar-ette and
curse Sir Walter Raleigh, He was such a stu-pid git.

D.S. al Coda

Coda

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.

(Organ: Registration No. 3)

1. When I look into 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 silver sun, Where I know that I'm free.

And the more I go inside, The more there is to see.
Makes no difference where you are Or where you'd like to be.
Show me that I'm everywhere And get me home for tea.

It's all too much for me to take.

1. The love that's shining all around you.
2. The love that's shining all around you.
3. There's plenty there for everybody.
4. The love that's shining all around you.

The
Ev'ry where it's
All the world is
more you give, the
more I learn, the
what you make
birth-day cake,
So
more you get,
The
less I know,
But
us to take, it's all too
take a piece but not too
more it is, and it's too
what I do is all too
much.
much.
4.5. It's
D.S. al Coda (last time)

Coda

It's too much.

You are too much, ah.

We are dead.

(repeat and fade)
Lady Madonna.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

mf Lady Madonna, children at your feet;

Wonder how you manage to make ends meet. Who finds the

money, when you pay the rent? Did you think that money was

heaven sent?

1. Friday night arrives without a suitcase.
3. Tuesday afternoon is never ending.

Sunday morning creep in like a nun.
Wednesday morning papers didn't come.
Monday's child has learned to tie his boot lace.
Thursday night your stockings needed mending.

How they'll run, Lady Madonna,

1. Baby at your breast, Wonder how you managed to feed the rest,
2. Lying on the bed, Listen to the music playing in your head,
3. Children at your feet, Wonder how you manage to make

1. G C G C G F7
2. G

Coda

D.S. al Coda
John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

**Fairly slow**

\[ mp \quad F \quad Dm7 \quad Am \quad F \]

Half of what I say is meaningless, But I say it

\[ Dm7 \quad Am \quad C7 \quad F \quad Dm7 \]

just to reach you, Julia,

\[ Cm7 \quad D \quad Bb9 \]

Julia's eyes, ocean child calls calls
dawnedy day smile touch

\[ Bbm7 \quad F \quad Dm7 \quad Am \]

me; So I sing a song of love, Julia,

\[ C7 \]

2.3. Julia's

\[ C7 \quad F \quad to Coda \quad Em \quad F \]

Her hair of floating sky is shimmering,
When I cannot sing my heart,
I can only speak my mind.
Julia, Julia,

Sleeping sand,
silent cloud,
touch me.
So I sing a song of love,
for Julia.

Julia, Julia,
Martha My Dear.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

\[ \text{Eb} \]

1. Martha my dear, though I spend days in conversation.
2. Martha my dear, you have always been my inspiration.

\[ \text{C7} \quad \text{F} \quad \text{F7} \quad \text{Bb} \quad \text{Ab} \quad \text{Bb} \]

satisfaction please remember me, Martha my love.

\[ \text{Ab} \quad \text{Bb} \quad \text{Ab} \quad \text{Bb} \]

don't forget me, Martha my dear.

\[ \text{Dm7} \quad \text{Gm7} \quad \text{F} \]

Hold your head up you silly girl, Look what you've done.

\[ \text{C7} \]

When you find yourself in the thick of it.
Help yourself to a bit of what is all around you, silly girl.

Take a good look around you, Take a good look around to see That you and me were meant to be

for each other, silly girl.

D.C. al Coda
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 name. But it
2. if I ever saw you, I didn't catch your air. Sing it
3. When at last I find you, Your song will fill the

Bb C7 Dm F to Coda F Dm Gm7 C7

wait a lonely lifetime. If you want me to, I will. 2.For
never really mattered, I will always feel the
loud so I can hear you, Make it

Bb Am Dm Dm7 Gm7 C7

Love you forever and forever, Love you with all my

F F7 Bb Am Dm G7 C7

heart: Love you when we're together, Love you when we're apart. 3.And

D.S. al Coda

Bb C7 Dm Bb F Bb C7 Dm Bb Dm Gm7 C7 F

easy to be near you for the things you do endear you to me, You know I will.
Only A Northern Song.

George Harrison.

Slowly

G   G7   G   G7   G   G7   G   G7

1. If you're list'n-ing
2. When you're list'n-ing
3. If you think the
to this song,
late at night,
har-mo-ny
You may think the
You may think the
Is a lit-tle
chords are go-ing
bands are not quite
dark and out of

D7   F6   D7   F6   D7   F6   D7   C7

But they're
But they
You're cor-
not, they just
rect, there's
wrote it like that,
no-bod-y
there.

D   Am   F   B7

1. It
does-n't real-ly mat-ter what
2. It
does-n't real-ly mat-ter what

E7   Am   E7   C   G   D

words I say or
time of day it
is, brown,
As it's on-ly a
chords I play, what
song.

D7sus   D

1. D7sus
2. D

Coda

E   C   G   D

And I
told you there's no-one
there.

D.C. at Coda
Mother Nature's Son.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

1. Born a poor young country boy.
   C
2. Sit beside a mountain stream.
   F
3. Find me in my field of grass.
   C
   Am

Cmaj7

Am6

D7

D9

G

C6

G

C

G

C

Nature's son.

All day long I'm sitting singing songs for every one.

Listen to the pretty sound of music as she flies.

Swaying daisies sing a lazy song beneath the sun.

Cmaj7

F

C

F

C

C

Du du du du du du du du du du

C

Cmaj7

C7

F

C7

Mother Nature's son.
Ob-La-Di, Ob-La-Da.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately bright

1. Desmond had a barrow in the market place, Molly is the
2. Desmond takes a trolley to the jeweller's store, Buys a twenty
3. Happy ever after in the market place, Desmond lets the
singer in a band.
crystal golden ring.
children lend a hand.

Desmond says to Molly, girl I
Takes it back to Molly, waiting
Molly stays at home and does her

like your face and Molly says this as she
at the door and as he gives it to her
pretty face and in the evening she still
takes him by the hand.
sings it with the band.

Ob-la-

di, ob-la-da, life goes on bra.
La la how the life goes on.

In a couple of years they have built a home sweet

home with a couple of kids running in the yard of Desmond and Molly Jones.

D.C. al Fine
Now somewhere in the Black Mountain
hills of Da-ko-ta There lives a
young boy named Rocky Raccoon.

And one day his woman ran off with another guy.

Hit young Rocky in the eye. Rocky didn’t like that, he said I’m gonna get that boy.

So one day he walked into town, booked himself a room in the local saloon.

Rocky Raccoon checked in to his room equipped with a gun.
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 Racoon, 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

Sex-y Sadie, what have you done? You made a fool of ev’ry one...

F E7 Bb C7 E

You made a fool of ev’ry one. Sex-y

F E7

Sa-die, ooh what have you done? 1. Sex-y Sa-die, you broke the rules...
2. Sex-y Sa-die, how did you know...
3. Sex-y Sa-die, you’ll get yours yet...

Ebmaj7 C7 F E7 Am

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 see, The world was wait-ing just for you, How-ev-er big you think you
see.           Sexy               Sa-die, ooh you broke the
you.          Sexy                  rules one sunny day. The
are.         Sexy                  world was waiting for a
yet, We gave you ev’rything we owned just to sit at your

Am         Bb maj7                 F           Gm7            to Coda 2
lover,       just a smile would lighten ev’ry
table,      - one,  Sexy         Sa-die, the greatest of them all.

Coda 1
Sa-die, ooh how did you know?

Coda 2
- thing. Sexy  Sadie, she’s the latest and the greatest of them

(all.)         oo

F       E                  Am     Dm     Bb       C7
She made a fool of ev’ry
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

1. Step inside, love, let me find you a place
   where the
   come in
   for I'll

2. tired love, let me turn down the light,

3. leave me, say you'll see me again,

Where the

Cares of the day will be
out of the cold, rest your
know in my heart we will

Carried away by the
head on my shoulder and
not be a part and I'll

Smile on your face.
love me tonight.
miss you till then.

We are to
I'll always
We'll be to

Gather now and forever,
be here if you should

Gather now and forever,
need me, need me

Come my way, step inside, love.

Step inside, love.

And stay, step inside, love.

Step inside, love.

Step inside, love, I want you to stay.

1, 2, C

3. C

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

G7

F7

E7

Eb7

D7

G7

F7

G7

E7

Eb7

D7

G7

Cm6

G7

Cm6

G
Why Don’t We Do It In The Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Why don’t we do it in the road

D C D

Why don’t we do it in the road

D C D7(sus4)

Why don’t we do it in the road

D7 G7

Why don’t we do it in the road

D A7

No-one will be watching us why don’t we do it in the road

G7

Why don’t we do it in the road

1-2

D7

Why don’t we do it in the road

D

Why don’t we do it in the road
Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Because the world is round, it turns me on.
2. Because the wind is high, it blows my mind.

Ab - Cm - Ab 7

cause the world is round.
cause the wind is high.

D♭ - Db dim - F

Ah.
2. Because love is old, love is new.

G7

you.

Fm - G7 - Ab - Cm

cry.
Because the sky is blue, it makes me cry.

Ab 7 - Db - Db dim

Ah.
Because the sky is blue.
While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

Moderato

I look at you all, see the love there that's sleeping.
I look at the world, and I notice it's turning.

While my guitar gently weeps.
While my guitar gently weeps.

I With every mistake.

and I see it needs sweeping.
we must surely be learning.

Still my guitar gently weeps.
Still my guitar gently weeps.

I don't know why, I don't know how.

nobody told you, how to unfold your

C6 Am6 Fmaj7 Am G C#m7

E7 A C#m

Bm
E

love, too.

I don't know

C#m7

I don't know

how

C#m

some one controlled

you were inverted

Bm

they bought and

no one altered

Fm

you.

you.

2. I look at you all, see the love

E

E

you.

you.

C6

2. I look at you all, see the love

Am

Am

C6

there that's sleeping.

While my guitar gently weeps.

Fmaj7

Am

G

Fmaj7

Am

G

D

E7

Am

C6

Am6

I look at you all,

Am

C6

Am6

Still my guitar gently weeps.
Savoy Truffle.

George Harrison.

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(Organ. Registration No. 2)

Moderato

\[\text{E7} \]

1.3. Cream tangerine and Montelemar.

\[\text{F#7} \]

(2.) cream and a nice apple tart.

\[\text{A7} \]

A Ginger Sling with a pineapple heart.

\[\text{G7} \]

I feel your taste all the time we're apart.

\[\text{B7} \]

to Coda

\[\text{Em} \quad \text{C} \quad \text{Em6} \quad \text{C} \quad \text{Cmaj7} \]

yes you know it's good news, really blows those blues.

\[\text{Em} \quad \text{C} \quad \text{Em6} \quad \text{C} \quad \text{Cmaj7} \]

But you'll have to have them all pulled out after the Savoy Truffle.
1. G E7

2. Cool cherry

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 Em7 Em7

pain cuts through you're going to turns know and how, The
sweet now sour, the sweet is gonna fill your head.

A7 Em7 A7 G B7

When it becomes too much, you'll shout aloud. 2. You

B7

shout aloud.

Coda

Em C Em Cmaj7

Yes, you'll have to have them all pulled out,

Em6 C Cmaj7 G

after the Savoy Truffle.
Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

1. Have you seen the little 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 little pig-gies
You will find the big-ger pig-gies
life is get-ting worse,
stir-ring up the dirt,

Always hav-ing dirt
to play a-round in.
Always have clean shirts
to play a-round in.

1. Ab Eb
2. Ab C7
3. Bbm C7

In their styles with all their back-ing
they don't care what goes on around.

In their eyes there's something lacking,
what they need's a darn good whacking!

3. Ev'rywhere there's lots of pig-ies

liv'ng pig'gy lives.
You can see them out for dinner
with their pig'gy wives,

Clutching forks and knives to eat their bacon.
Old Brown Shoe.

George Harrison.

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(Organ: Registration No. 2)

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.

2. I want a short haired girl who some-times wears it twice as long.
   And when I'll make an ear-ly start, I'm mak-ing sure that I'm not late.

3. I'm step-ping out this Got me es-cap-ing old brown shoe.
   For your sweet top lip I'm from the zoo.
   Ba-by, I'm in the queue.

4. I 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.

5. You know you

6. 1. If I grow up I'll
   2. I may
Long Long Long.

George Harrison.

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(Organ Registration No. 5)

Moderato

It's been a long long see
long
you
long
be
time
you

How could I have ever
found
you

When
loved
you,

So many tears I was
searching

So many tears I was

wasting

Oh

Oh

D.S. al Coda

CODA

Now I can

You know that I need you

Ooh

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 lonely, wanna die.
2. Morning, wanna die.

Bb7

Yes, I'm in the evening, if I ain't dead all.

F7

wanna die.

Ab

If I ain't dead all.

C

ready.

F

ooh girl, you know the reason why.

Bb

1. My mother was of the sky, my
the

F

2. In the eagle picks my eye, the

C7

3. black clouds cross'd my mind,
father was of the earth,  I am of the universe and
worm he licks my bone,  feel so suicidal just like
blue mist round my soul,  feel so suicidal even
you know what it's
worth.
Jones.

I'm Lonely

if I ain't dead already.

girl, you know the reason

why.

2. The
3. The

D.S. al Coda

rock-Steady

hate my rock and roll, wanna die;

Yeah wanna die.

If I ain't dead already, ooh girl, you know the reason why.
Carry That Weight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2) Moderato

F C7 F
Boy, you're gonna carry that weight, carry that weight a long time.

C7 F
Boy, you're gonna carry that weight, carry that weight a long time.

Dm7 Gm7/D Gm6 C7 F
I never give you my pillow, I only send you my invitaions.

Bbmaj7 Gm A7 Dm C F
And in the middle of the celebrations, I break down.

F C7 F
Boy, you're gonna carry that weight, carry that weight a long time.

C7 F
Boy, you're gonna carry that weight, carry that weight a long time.
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

G7

ho-ly rober, He got hair down to his knees. Got to be a jok-er, He just do what he please.

F7

Cm

1. He wear no shoe-shine, He got
toe jam foot-ball, He got
1. Co-ca Co-la, He say

2. He bag pro-duc-tion, He got
wal-rus gum-boot, He got
2. Spi-nal crack-er, He got

3. He roll-er coast-er, He got
ear-ly warn-ing, He got
3. Mo-jo fil-ter, He say

G7

I know you feet down be-
you know me. how his knee.

F7

one is three. One thing I can tell you is you

One thing I can tell you is you

Am

er, right now, o- ver me.

F

C7(sus)

Cm

Got to be good look-ing, 'cause he's got to be free. Feel his dis-ease. Come togeth-

(repeat and fade)
Don’t Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

Gm

Don’t let me down.

C9

Don’t let me down.

F

Don’t let me down.

Gm7

Don’t let me down.

C13

Don’t let me down.

F

1. No-body ever loved me like she does.
   Ooh she does, yes she does.

2. And from the first time that she really done me.
   Ooh she done me, she done me good.

Gm7

And if some-body love me like she does.
   I guess no-body ever really done me.
   Ooh she done me, she done me good.

F

Don’t let me down.

Gm

Don’t let me down.

C9

Don’t let me down.
Don't let me down, __  Don't let me down. __  I'm in love for the first time,  Don't you know it's goin' to last.  It's a love that lasts for ever, __  It's a love that has no past. __  Don't let me

D.S. al Coda

Coda

Ee  Wow  Girl don't let me down, __

Oh don't let me down,  Don't let me down.
The End.
John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Moderato

A7 D B E A B A

Oh, yeah! Alright! Are you gonna be in my dreams tonight?

A7 D7 A7

D7 A7 D7 A7 D7 A7

D7 A7 D7 A7 D7 A7

D7 A7 D7 A7 D7 A

And in the end, The love you take is

F Em Dm C

Meno mosso

Dm G7 C D7 Cm7 F C

equal to the love you make.
Get Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

F

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.

Bb

Jo Jo left his home in Tuc-son, Ar- i - zo-na, for some Cal- i - for-nia grass. Get back!
All the girls a-round her say she's got it com-ing, But, she gets it while she can. Get back!

F

Get back! Get back to where you once be - longed. Get back!

F7

Get back! Get back to where you once be - longed.
Golden Slumbers.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Slowly

Gm7

Once there was a way to get back home-ward:

F7

Once there was a way to get back home.

Bb

Sleep pretty dar-ling, do not cry.

Gm

And I will sing a lul-la-b-y.

Cm(add9)

cry

And I will sing a lul-la-b-y.

F7

my Gold-en

Fine

slum-ber's fill your eyes;

Bb

Smiles a-wake you when you rise.

Eb

Sleep pretty dar-ling, do not cry.

Cm(add 9)

And I will sing a lul-la-b-y.

D7

Cm

Gm

F7

D.C. al Fine
Goodbye.
John Lennon and Paul McCartney.

Moderately bright

1. Please don't wake me until late, tomorrow comes and
2. Songs that lingered on my lips excite me now and
3. Far away, my lover sings a lonely song and

I will not be late.
I must go to his side.

Late to leave your mind.

I will come to tomorrow.
I will leave them for the one who waits be-

Goodbye, goodbye.
Goodbye, my love, goodbye.

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Her Majesty.

Fairly bright

F

G7
C7

Her maj es ty's a pretty nice girl But she doesn't have a lot to say.

F
F
G7

Her maj es ty's a pretty nice girl But she changes from day to day.

C7 Dm Dm(add 9) F7

I wanna tell her that I love her a lot But I gotta get a bellyful of wine.

Bb Bbm F D7 Gm7 C7

Her maj es ty's a pretty nice girl, Some day I'm gonna make her mine, oh yeah, Some day I'm gonna make her mine.
I Want You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

I want you, I want you so bad, I want you.

I want you so bad, it's driving me mad, It's driving me mad.

Cm

I want you.

I want you so bad, babe.

Gm

Fm

Fm(maj7) Fm7

Fm

Eb

I want you.

I want you so bad, it's driving me

Db C G7(b9)

I. She's so

2. I want

Db C7 Fm G7 Db C

She's so heavy.

Fine D.S. al Fine
Maxwell’s Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

\(\text{Eb} \quad \text{C7} \quad \text{Fm} \)

1. Joan was quizzical, studied pat-a-physical
   science in the home.

2. Back in school again, Maxwell plays the fool again
   Teacher gets an annoyed.

3. P. C. thirty-one, said, ‘We’ve caught a dirty one’
   Maxwell stands alone.

\(\text{Bb7} \quad \text{Eb} \quad \text{Bb7} \quad \text{Eb} \quad \text{C7} \quad \text{Fm} \)

Late nights all alone
   with a test tube.

Wishing to avoid an unpleasant
   painting test.

oh, oh, oh, oh, oh.

She tells Maxwell to stay
   Rose and Valerie.

oh, oh, oh, oh.

Majoring in medicine,
   when the class has gone away,
   screaming from the gallery,
   calls her on the phone.

so, he waits
   say he must go free.

(3.) The
I take you out to the pictures,
Lor' Judge does not agree, And he tells them so-o-o-o-o.

But, as she's getting ready to go,
But, when she turns her back on the boy,
But, as the words are leaving his lips,

Knock comes on the door,
Noise came from behind.

Bang! Bang! Maxwell's

Silver hammer came down upon her head.

Clang! Clang! Maxwell's

Silver hammer made sure that she was dead.
Mean Mr. Mustard.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

C

1. Mean Mr. Mustard sleeps in the park, shaves in the dark, trying to save paper...

2. His sister Pam works in a shop, she never stops, she's a go-getter...

G7

Sleeps in a hole in the road,

Takes him out to look at the Queen,

saving up to buy some clothes,

only place that he's ever been,

Bb7

Keeps a ten bob note up his nose,

Always shouts out something obscene,

Such a mean old man.

C  Ab

G7

Such a mean old man.

C  Ab  G+

dirty old man,

dirty old man,

C  Ab  G+

dirty old man,

dirty old man,
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 looking but she looks like a man...

Well, you should see her in drag, dressed in her poly-thene bag. Yes, you should see Poly-thene Pam.

Yeh, yeh, yeh.

Get a dose of her in jack-boot and kilt, She's kül-ler-... She's kül-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 attract-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

F

Bb

F

Bb

F

Bb

F

Bb

F

Bbm

F

Bbm

Eb7

Ab

Eb7

1. She came in through the bathroom window,
protected by a silver spoon.
(2.) dancer,
(3.) partment,
day,

But now she sucks her thumb and
And though she thought I knew the
wonders by the
ans - ver, well I
help me, she could
banks of her own la - goon,

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
oh yeah.

3. And so I quit the p'lice de -
Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Oh!—
(2.)
Dar-ling, please be-
lieve me,____
I'll nev-er do you no
harm.____
Be-
lieve me when I tell you,
I'll nev-er do you no
harm.____
Oh!—

When you
lieve me when I beg you,
Don't ever leave me a-
lone.____

When you

Well, you know I nearly broke down and
cried.____

When you

told me you didn't need me any more,
Well, you know I nearly broke down and
died.____

When you

told me you didn't need me any more,

When you

Dar-ling, please be-
lieve me,____
I'll nev-er make it a-
lone.____
Be-
lieve me when I tell you,
I'll nev-er do you no
harm.____

When you
lieve me when I tell you,
I'll nev-er do you no
harm.____

When you
Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

1. Little darling, It's been a long cold lonely winter.
   2. Little darling, The smiles returning to their faces.
   3. Little darling, I feel the ice is slowly melting.

Little darling, It feels like years since it's been here.
Little darling, It seems like years since it's been here.
Little darling, It seems like years since it's been clear.

Here comes the sun, and I say it's all right.

It's all right.
Here comes the sun,
Here comes the sun.
It's all right.
It's all right.
Octopus’s Garden.

Ringo Starr.

(Organ: Registration No. 2)

Bright tempo

E \[ G_#m7 \] C\#m \[ G#m \] A

1. I’d like to be under the sea, In an octopus’s
    gar-den in the shade.

2. We would be warm below the storm, In our little hide-a-
    way be neath the waves.

B E G#m7

He’d let us rest our head, in, in his garden in the shade.

C#m G#m A B

knows where we’ve been, In his garden near a cave.

C#m

I’d ask my friends to come and see.

A

An octopus’s garden with me.

B E

I’d like to be.

A C#m G#m A B7

under the sea In an octopus’s garden, in the shade.
We would shout and swim about The coral that lies beneath the waves.

Oh, what joy, for every girl and boy, Knowing they're happy and they're safe.

We would be so happy you and me, No one there to tell us what to do.

I'd like to be, under the sea, In an octopus's garden with you.
Something.

George Harrison.

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(Organ: Registration No. 3)

Slow

1. Something in the way she moves,
   Attracts me like no other

2. Somewhere in her smile she knows,
   That I don’t need no other lover;

Something in the way she woos me,
Something in her style that shows me.

don’t want to leave her now,
You know I believe and how.

Double tempo ($\frac{4}{4}$)

You’re asking me will my love grow,

I don’t know, I don’t know.
You stick a - round, now it may show, I don't know.

I don't know.

Tempo I ($d=86$)

Something in the way she moves, And all I have to do is

think of her, Something in the way she shows me, I don't want to leave her now, You

know I be - lieve and how.
Two Of Us.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly bright

\[ \text{G} \quad \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \quad \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \]

1. Two of us riding nowhere, spending someone's

\[ \text{C} \quad \text{G} \quad \text{Am} \quad \text{C} \quad \text{G} \quad \text{You and me} \]

hard earned pay.

\[ \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \quad \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \quad \text{C} \]

Sunday driving, not arriving on

\[ \text{G} \quad \text{Am} \quad \text{G} \quad \text{C} \quad \text{D} \quad \text{D7} \quad \text{C} \]

our way back home. We're on our way

\[ \text{G} \quad \text{C} \quad \text{D} \quad \text{D7} \quad \text{C} \quad \text{G} \quad \text{C} \quad \text{Am} \]

home, we're on our way home, we're
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.

Fairly slow
Gm7

1. You never give me your money,
you only give me your funny paper;

mP 2. I never give you my number,
I only give you my situation;

Eb maj7

Cm D7 Gm

And in the middle of negotiations you break down.
And in the middle of investigation I break down.

Moderato (♩=♩)
Bb F7 Bb D7 Gm Bb7

1. Out of college, money spent, see no future, pay no rent.
2. Any jobber got the sack, Monday morning turning back.

Eb F7 Bb

All the money's gone, nowhere to go.
Yellow lorry slow, nowhere to go.

1. 2.

But
Fairyly slow (d = 1)

Ab

\( \text{oh, that magic feeling, nowhere to go.} \)

\( \text{oh, that magic feeling nowhere to go.} \)

Eb

Bb

Ab

Eb

\( \text{One sweet dream, pick up the bags and get in the limo-} \)

G

A

Bb

D7

\( \text{go. (nowhere to go.)} \)

\( \text{(spoken)} \)

\( \text{go. (nowhere to go.)} \)

\( \text{One sweet dream, pick up the bags and get in the limo-} \)

G

Cm7

F

C7

F

G

\( \text{soon we'll be away from here step on the gas and wipe that tear a} \)

\( \text{way; One sweet} \)

\( \text{away} \)

\( \text{way; One sweet} \)

\( \text{way; One sweet} \)

\( \text{away; One sweet} \)

A

Bb maj7

F

G

F

Bb maj7

F

G

\( \text{Dream came true. today came true. today.} \)

\( \text{Dream came true. today came true. today.} \)

\( \text{Dream came true. today came true. today.} \)

\( \text{Dream came true. today came true. today.} \)

Bb

G

Bb

G

\( \text{One, two, three, four, five, six, seven, all good children go to heaven.} \)

\( \text{One, two, three, four, five, six, seven, all good children go to heaven.} \)

\( \text{One, two, three, four, five, six, seven, all good children go to heaven.} \)

\( \text{One, two, three, four, five, six, seven, all good children go to heaven.} \)
Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

![Musical notation]

Here comes the Sun, King.

(Eb) (Ab maj7) (Bb maj7) (C)

Here comes the Sun, King.

(Eb maj7) (Ab maj7) (Bb 7) (C7) (Ab)

Ev'ry-bod-y's laughing.

(Ab) (F) (Eb) (Gm7) (Eb) (Eb 7) (Ab)

Ev'ry-bod-y's happy.

Here comes the Sun, King.

(C6) (D7) (G)

Quan-do para mucho mi amor. de fe- li-ce cor-a-zon.

(Am7) (D7) (G)

Mun-do pa pa-ra-riz mi amor. chic-ka fer-dy pa-ra sol.

(Am7) (D7) (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) G 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

A57 Db[sus4] Ds D7 Db D57 Db Ab7(sus4)

oo you (wo-man)

Ebm7(sus4)

Db Ebm

you.

Ebm7(sus4)
Maggie Mae.

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(Organ: Registration No. 4)

\[ \text{\textbf{G}} \]
\[ \text{\textbf{C}} \]
\[ \text{\textbf{G}} \]

Oh, dirty Maggie Mae, they have taken away and she'll ne'er walk down Lisle Street any more.

\[ \text{\textbf{D}} \]
\[ \text{\textbf{G}} \]

Oh, the judge he guilty found her of robbing the home-ward bounder that dirty, no good rob-bin' Maggie Mae.

\[ \text{\textbf{C}} \]
\[ \text{\textbf{D7}} \]

It's the part of Liverpool she returned me to.

\[ \text{\textbf{G}} \]
\[ \text{\textbf{C}} \]
\[ \text{\textbf{G}} \]

two pound ten a week, that was my pay. 

\[ \text{\textbf{C}} \]
\[ \text{\textbf{G/B}} \]
\[ \text{\textbf{D}} \]
The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

1. The long and winding road that leads to your door
   (2.) wild and windy night that the rain washed away
   (3.) still they lead me back to the long and winding road

Will never disappear, I've seen that road before,
Has left a pool of tears, Crying for the day,
You left me standing here, A long, long time ago.

It always leads me here, Let me know the
Why leave me waiting here, Leads me to your
Don't leave me waiting here, Let me know the

1. Eb door, 2. Eb the way, 3. Eb the way

Many times I've been alone and
Any way you'll never know the many ways I've tried.

Many times I've cried, A ny way you'll ne ver know the ma ny ways I've tried.

D.S. al Coda

Coda
I Me Mine.

George Harrison.

(Registratión No. 1)

Bright waltz

(1-3) All thru’ the day
(2) All I can hear

I me mine, I me mine,

E7 Am

All Ev en those tears

G E7 Am

I me mine, I me mine, I me mine.

Now they’re fright-en ed of

Dm

I me mine, I me mine, I me mine.

No - one’s fright - en ed of

Dm6 Ddim Am

Leav - ing it, every - one’s weav - ing it, coming on strong all the time.

Play - ing it, every - one’s say - ing it, flowing more freely than wine.
All thru' the day

I me mine

Medium rock

A7

I - I me-me mine

D9

I - I me-me mine

D.C. al CODA

Am

Coda

Am (7#)

All thru' your

life.

I me mine.
Dig A Pony.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

G   C   G   C   G
I hi hi hi hi

Em

po n y

well you can cele rate any thing you want.

Am 3 3 3

Yes you can cele rate any

F7

3

thing you want.

D7

Ooh

(Repeat at each D.C.)

I told you so

all I want is
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

 Like a Rolling Stone, like a

Rolling Stone, Like the

F. B. I. and the

C. I. A. and the
One After 909.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

With a beat

1. My baby says she's travelling 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 travelling on the one after nine o' nine.

I've got my bag.
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'lin' on the one after nine-o-nine.

3. I said I'm trav'lin' 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'lin' 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 myself in times of trouble Mother Mary comes to me,

Speaking words of wisdom, let it be. And in my hour of darkness She is standing right in front of me— Speaking words of wisdom, let it be.

Let it be, let it be, Let it be, let it be,

Whisper words of wisdom, let it be.

2. And when
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 Jude, don’t make it bad, Take a
   bad, You were Take a
   bad, You have

   (4.) Jude, don’t be afraid,
   (3.) Jude, don’t let me down,
   You were
   You have

   C7
   sad song and make it better.
   made to go out and get her.
   found her now go and get her.

   F
   Re-member to let her in-

   Bb
   Re-min-ute you let her un-

   Re
   mem-ber to let her in-

   to Godz

   F
   heart, Then you can start to make it bet-

   C7
   skin, Then you be gin

   F
   heart, Then you can start

   1.4.

   F
   2. Hey

   F
   (2.) And any-time you feel the pain
   (4.) So let it out and let it in

   Bb
   Hey Jude re-strain,

   Bbmaj7
   Hey Jude be-gin,
Don't carry the world upon your shoulders.
You're waiting for someone to perform with.

For well you know that it's a fool who plays it cool.
By making his world.
And don't you know that it's just you.
Hey Jude, you'll do.
The movement you need.

A little colder.

3. Hey
4. Hey

Coda
D.S. al Coda

(repeat and fade)
The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Steady 4

C

1. Standing in the dock at Southampton,
2. Finally made the plane in to Paris,
3. Paris to the Amsterdam Hilton,
4. Made a lightning trip to Vienna,
5. Caught the early plane back to London,

Trying to get to Holland or France,
Talking in our beds for a week,
Eating chocolate cake in a bag,
Fifty acorns tied in a sack.

C7

The man in the mac, you've got to go back,
You know they make it O.K.,
You can get along in bed,
I said we're gone to his head,
They wish you success,
It's

didn't even give us a chance,
married in Gibraltar near Spain,
only trying to get us some peace,
Christ! You know it ain't easy,

go to have the both of you back,

F

You know how hard it can be.

C

The way things are going.

G7
They're goin' to crucify me.

Saving up your money for a rainy day,

last night the wife said,

Oh boy, when you're dead you don't take nothing with you but your soul

Think!

The way things are going,

They're goin' to crucify me.

D.C. (4th verse)
Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

C          Dm         C

Power to the people,

C          Dm         C

power to the people,

C          Dm         C

power to the people,

C          Dm         C

to Coda (4th time)

C          Dm         Bb         C

1. You say you want a revolution
2. A million workers workin' for nothing
3. We gotta ask you, comrades and brothers

We gotta get on right away
We gotta
Well you get on your feet and put you down when we come
She gotta

in the street singing:
in town singing:
give her help singing:

C          Bb         C

pow - er to the peo - ple, right on!

C          Bb         C
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

Rag - is - m, Tag - is - m,
Bish - ops and Fish - ops,
Reg - u - la - tions, In - teg - ra - tions,
Bob - by Dy - lan, Tom - my Coo - per,

This - is - m, That - is - m,
Rab - bits and Pop - eyes,
Med - i - ta - tions U - nited Na - tions,
De - rek Tay - lor Nor - man Mail - er,

Dr - ag - is - m, Mad - is - m,
Ban - is - ters and Can - is - ters,
Mas - ti - ca - tion, Fla - gel - la - tion,
Rose - ma - ry, Tom - my Smo - thers,

Bye - bye Bye - byes.
Con-grat - ula - tions.
All we - are say - ing.

All we - are say - ing.

Give peace a chance.

Give peace a chance.
Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

C

1. You say you want a revolution
   You know
   You know
   You know

F

2. You say you got a real so...
   You know
   You know
   You know

C

(3.) say you'll change the Constitution
   You know
   You know
   You know

we all want to change the world.
You
You
You

we'd all love to see the plan.
You
You
You

we all want to change your head.
You
You
You

F

tell me that it's evolution
   Well
   Well
   Well
   We all

G7

ask me for a contribution
   You know
   You know
   You know
   We're all

Dm7

tell me it's the institution
   You know
   You know
   You better

G

want to change the doing what we free your mind in
   World.
   Can.
   Stead.

But when you talk about death
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
I can tell you is brother you ain't going to make it with anyone any how.
count me out. have to wait.

Don't you know it's gonna be all right.

right. all right.

right.

2. You 3. You all right, all right, all right.

(repeat and fade)
I’ve Got A Feeling.

John Lennon and Paul McCartney.

Moderate tempo

G | C | G | C
I’ve got a feeling | a feeling deep inside | oh yeah

G | C | G | C
Oh yeah

G | C | G
I’ve got a feeling | a feeling | I can’t

C | G | C | G
hide oh no | Oh no

C | G7 | D | F
Oh no | Yeah | Yeah
I've got a feeling yeah (I've got a feeling)

All these years I've been wandering around

wondering how come nobody told me

All that I was looking for was

somebody who looked like you

1. Everybody had a
2. Everybody had a
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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