The Beatles

1962 - 1974
## Contents

1. All I’ve Got To Do ................................................................. 6
2. Please Please Me ............................................................... 8
3. Love Me Do ........................................................................ 10
4. All My Loving .................................................................... 11
5. P.S. I Love You ............................................................... 12
6. Bad To Me ........................................................................ 14
7. Do You Want To Know A Secret .................................... 16
8. Don’t Bother Me ............................................................... 17
9. Ask Me Why ................................................................. 18
10. Hello Little Girl ............................................................... 20
11. Hold Me Tight ................................................................. 21
12. I Call Your Name ............................................................... 22
13. From Me To You ............................................................... 23
14. I Want To Hold Your Hand ........................................... 24
15. I’ll Get You ................................................................. 26
16. I’ll Keep You Satisfied .................................................. 28
17. I’ll Be On My Way ............................................................... 30
18. I Saw Her Standing There ........................................ 31
19. I’m In Love ................................................................. 32
20. It Won’t Be Long ............................................................... 33
21. Little Child ................................................................. 34
22. Love Of The Loved ............................................................... 35
23. Not A Second Time ............................................................... 36
24. This Boy ................................................................. 37
25. She Loves You ............................................................... 38
26. Thank You Girl ............................................................... 40
27. Tips Of My Tongue ............................................................... 42
28. Misery ................................................................. 43
29. Any Time At All ............................................................... 44
30. And I Love Her ............................................................... 45
31. Baby’s In Back ............................................................... 46
32. From A Window ............................................................... 47
33. Can’t Bue Me Love ............................................................... 48
34. Eight Days A Week ............................................................... 50
35. Every Little Thing ............................................................... 51
36. That Means A Lot ............................................................... 52
37. The Inner Light ............................................................... 54
38. A Hard Day’s Night ............................................................... 55
39. I Don’t Want To See You Again .................................... 56
40. I Don’t Want To Spoil The Party .................................... 57
41. I Should Have Known Better .......................................... 58
42. If I Fell ................................................................. 60
43. I Wanna Be Your Man ............................................................... 62
44. I’ll Be Black ................................................................. 63
45. I’m Happy Just To Dance With You .................................... 64
<table>
<thead>
<tr>
<th>Track</th>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>I'll Cry Instead</td>
<td>66</td>
</tr>
<tr>
<td>47</td>
<td>I'll Follow The Sun</td>
<td>68</td>
</tr>
<tr>
<td>48</td>
<td>I'm A Loser</td>
<td>69</td>
</tr>
<tr>
<td>49</td>
<td>It's For You</td>
<td>70</td>
</tr>
<tr>
<td>50</td>
<td>Like Dreamers Do</td>
<td>71</td>
</tr>
<tr>
<td>51</td>
<td>No Replay</td>
<td>72</td>
</tr>
<tr>
<td>52</td>
<td>Nobody I Know</td>
<td>73</td>
</tr>
<tr>
<td>53</td>
<td>She's A Woman</td>
<td>74</td>
</tr>
<tr>
<td>54</td>
<td>Tell Me Why</td>
<td>75</td>
</tr>
<tr>
<td>55</td>
<td>There's A Place</td>
<td>76</td>
</tr>
<tr>
<td>56</td>
<td>What You're Doing</td>
<td>77</td>
</tr>
<tr>
<td>57</td>
<td>World Without Love</td>
<td>78</td>
</tr>
<tr>
<td>58</td>
<td>Things We Said Today</td>
<td>79</td>
</tr>
<tr>
<td>59</td>
<td>When I Get Home</td>
<td>80</td>
</tr>
<tr>
<td>60</td>
<td>You Can't Do That</td>
<td>82</td>
</tr>
<tr>
<td>61</td>
<td>Another Girl</td>
<td>83</td>
</tr>
<tr>
<td>62</td>
<td>Day Tripper</td>
<td>84</td>
</tr>
<tr>
<td>63</td>
<td>Help</td>
<td>86</td>
</tr>
<tr>
<td>64</td>
<td>Drive My Car</td>
<td>88</td>
</tr>
<tr>
<td>65</td>
<td>I Need You</td>
<td>89</td>
</tr>
<tr>
<td>66</td>
<td>If I Needed Someone</td>
<td>90</td>
</tr>
<tr>
<td>67</td>
<td>I'm Down</td>
<td>92</td>
</tr>
<tr>
<td>68</td>
<td>Girl</td>
<td>93</td>
</tr>
<tr>
<td>69</td>
<td>I'm Looking Through You</td>
<td>94</td>
</tr>
<tr>
<td>70</td>
<td>In My Life</td>
<td>96</td>
</tr>
<tr>
<td>71</td>
<td>It's Only Love</td>
<td>97</td>
</tr>
<tr>
<td>72</td>
<td>I've Just Seen A Face</td>
<td>98</td>
</tr>
<tr>
<td>73</td>
<td>The Night Before</td>
<td>99</td>
</tr>
<tr>
<td>74</td>
<td>Norwegian Wood</td>
<td>100</td>
</tr>
<tr>
<td>75</td>
<td>Nowhere Man</td>
<td>101</td>
</tr>
<tr>
<td>76</td>
<td>Run For Your Life</td>
<td>102</td>
</tr>
<tr>
<td>77</td>
<td>Tell Me What You See</td>
<td>103</td>
</tr>
<tr>
<td>78</td>
<td>Think For Yourself</td>
<td>104</td>
</tr>
<tr>
<td>79</td>
<td>Ticket To Ride</td>
<td>105</td>
</tr>
<tr>
<td>80</td>
<td>We Can Work It Out</td>
<td>106</td>
</tr>
<tr>
<td>81</td>
<td>The Word</td>
<td>107</td>
</tr>
<tr>
<td>82</td>
<td>Michelle</td>
<td>108</td>
</tr>
<tr>
<td>83</td>
<td>What Goes On</td>
<td>110</td>
</tr>
<tr>
<td>84</td>
<td>Yes It Is</td>
<td>111</td>
</tr>
<tr>
<td>85</td>
<td>Yesterday</td>
<td>112</td>
</tr>
<tr>
<td>86</td>
<td>You Like Me Too Much</td>
<td>113</td>
</tr>
<tr>
<td>87</td>
<td>You're Going To Lose That Girl</td>
<td>114</td>
</tr>
<tr>
<td>88</td>
<td>You've Got To Hide Your Love Away</td>
<td>115</td>
</tr>
<tr>
<td>89</td>
<td>Doctor Robert</td>
<td>116</td>
</tr>
<tr>
<td>90</td>
<td>And Your Bird Can Sing</td>
<td>118</td>
</tr>
<tr>
<td>91</td>
<td>Eleanor Rigby</td>
<td>119</td>
</tr>
<tr>
<td>92</td>
<td>Good Day Sunshine</td>
<td>120</td>
</tr>
<tr>
<td>93</td>
<td>Got To Get You Into My Life</td>
<td>122</td>
</tr>
<tr>
<td>94</td>
<td>Here There And Everywhere</td>
<td>123</td>
</tr>
<tr>
<td>95</td>
<td>I Want To Tell You</td>
<td>124</td>
</tr>
<tr>
<td>96</td>
<td>For No One</td>
<td>126</td>
</tr>
<tr>
<td>97</td>
<td>I'm Only Sleeping</td>
<td>128</td>
</tr>
<tr>
<td>Track</td>
<td>Song Title</td>
<td>Track Number</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>98.</td>
<td>Love You To</td>
<td>129</td>
</tr>
<tr>
<td>99.</td>
<td>Paperback Writer</td>
<td>130</td>
</tr>
<tr>
<td>100.</td>
<td>Rain</td>
<td>131</td>
</tr>
<tr>
<td>101.</td>
<td>Taxman</td>
<td>132</td>
</tr>
<tr>
<td>102.</td>
<td>Tomorrow Never Knows</td>
<td>133</td>
</tr>
<tr>
<td>103.</td>
<td>Yellow Submarine</td>
<td>134</td>
</tr>
<tr>
<td>104.</td>
<td>She Said She Said</td>
<td>135</td>
</tr>
<tr>
<td>105.</td>
<td>All You Need Is Love</td>
<td>136</td>
</tr>
<tr>
<td>106.</td>
<td>Being For The Benefit Of Mr. Kite</td>
<td>137</td>
</tr>
<tr>
<td>108.</td>
<td>I Feel Fine</td>
<td>139</td>
</tr>
<tr>
<td>109.</td>
<td>A Day In The Life</td>
<td>140</td>
</tr>
<tr>
<td>110.</td>
<td>Fixing A Hole</td>
<td>142</td>
</tr>
<tr>
<td>111.</td>
<td>The Fool On The Hill</td>
<td>144</td>
</tr>
<tr>
<td>112.</td>
<td>Getting Better</td>
<td>145</td>
</tr>
<tr>
<td>113.</td>
<td>Good Morning, Good Morning</td>
<td>146</td>
</tr>
<tr>
<td>114.</td>
<td>Hello Goodbye</td>
<td>147</td>
</tr>
<tr>
<td>115.</td>
<td>I Am The Warlus</td>
<td>148</td>
</tr>
<tr>
<td>116.</td>
<td>Lovely Rita</td>
<td>150</td>
</tr>
<tr>
<td>117.</td>
<td>Magical Mystery Tour</td>
<td>152</td>
</tr>
<tr>
<td>118.</td>
<td>Penny Lane</td>
<td>154</td>
</tr>
<tr>
<td>119.</td>
<td>Sgt. Pepper's Lonely Hearts Club Band</td>
<td>156</td>
</tr>
<tr>
<td>120.</td>
<td>She's Leaving Home</td>
<td>158</td>
</tr>
<tr>
<td>121.</td>
<td>Strawberry Fields Forever</td>
<td>160</td>
</tr>
<tr>
<td>122.</td>
<td>Blue Jay Way</td>
<td>162</td>
</tr>
<tr>
<td>123.</td>
<td>Lucy In The Sky With Diamonds</td>
<td>163</td>
</tr>
<tr>
<td>124.</td>
<td>When I'm Sixty Four</td>
<td>164</td>
</tr>
<tr>
<td>125.</td>
<td>With A Little Help From My Friends</td>
<td>166</td>
</tr>
<tr>
<td>126.</td>
<td>Within You Without You</td>
<td>168</td>
</tr>
<tr>
<td>127.</td>
<td>Your Mother Should Know</td>
<td>170</td>
</tr>
<tr>
<td>128.</td>
<td>Don't Pass Me By</td>
<td>172</td>
</tr>
<tr>
<td>129.</td>
<td>For You Blue</td>
<td>174</td>
</tr>
<tr>
<td>130.</td>
<td>Across The Universe</td>
<td>176</td>
</tr>
<tr>
<td>131.</td>
<td>All Together Now</td>
<td>178</td>
</tr>
<tr>
<td>132.</td>
<td>Back In The U.S.S.R.</td>
<td>180</td>
</tr>
<tr>
<td>133.</td>
<td>You Know My Name (Look Up The Number)</td>
<td>182</td>
</tr>
<tr>
<td>134.</td>
<td>Flying</td>
<td>184</td>
</tr>
<tr>
<td>135.</td>
<td>Birthday</td>
<td>185</td>
</tr>
<tr>
<td>136.</td>
<td>Blackbird</td>
<td>186</td>
</tr>
<tr>
<td>137.</td>
<td>The Continuing Story Of Bungalow Bill</td>
<td>187</td>
</tr>
<tr>
<td>138.</td>
<td>Cry Baby Cry</td>
<td>188</td>
</tr>
<tr>
<td>139.</td>
<td>Dear Prudence</td>
<td>190</td>
</tr>
<tr>
<td>140.</td>
<td>Everybody’s Got Something To Hide Except Me And My Monkey</td>
<td>192</td>
</tr>
<tr>
<td>141.</td>
<td>Glass Onion</td>
<td>193</td>
</tr>
<tr>
<td>142.</td>
<td>Happiness Is A Warm Gun</td>
<td>194</td>
</tr>
<tr>
<td>143.</td>
<td>Helter Skelter</td>
<td>196</td>
</tr>
<tr>
<td>144.</td>
<td>Good Night</td>
<td>198</td>
</tr>
<tr>
<td>145.</td>
<td>Hey Bulldog</td>
<td>199</td>
</tr>
<tr>
<td>146.</td>
<td>Honey Pie</td>
<td>200</td>
</tr>
<tr>
<td>147.</td>
<td>I’m So Tired</td>
<td>202</td>
</tr>
<tr>
<td>148.</td>
<td>It’s All Too Much</td>
<td>204</td>
</tr>
<tr>
<td>149.</td>
<td>Lady Madonna</td>
<td>206</td>
</tr>
<tr>
<td>190.</td>
<td>The Long And Winding Road</td>
<td>265</td>
</tr>
<tr>
<td>191.</td>
<td>I Me Mine</td>
<td>266</td>
</tr>
<tr>
<td>192.</td>
<td>Dig A Pony</td>
<td>268</td>
</tr>
<tr>
<td>193.</td>
<td>Dig It</td>
<td>270</td>
</tr>
<tr>
<td>194.</td>
<td>One After 909</td>
<td>272</td>
</tr>
<tr>
<td>195.</td>
<td>Let It Be</td>
<td>274</td>
</tr>
<tr>
<td>196.</td>
<td>Hey Jude</td>
<td>276</td>
</tr>
<tr>
<td>197.</td>
<td>The Ballad Of John And Yoko</td>
<td>278</td>
</tr>
<tr>
<td>198.</td>
<td>Power To The People</td>
<td>280</td>
</tr>
<tr>
<td>199.</td>
<td>Give Peace A Chance</td>
<td>281</td>
</tr>
<tr>
<td>200.</td>
<td>Revolution</td>
<td>282</td>
</tr>
<tr>
<td>201.</td>
<td>I've Got A Feeling</td>
<td>284</td>
</tr>
<tr>
<td>202.</td>
<td>While My Guitar Gently Weeps</td>
<td>286</td>
</tr>
<tr>
<td>203.</td>
<td>I've Got A Feeling</td>
<td>288</td>
</tr>
<tr>
<td>204.</td>
<td>Dig It</td>
<td>290</td>
</tr>
<tr>
<td>205.</td>
<td>One After 909</td>
<td>292</td>
</tr>
<tr>
<td>206.</td>
<td>Let It Be</td>
<td>294</td>
</tr>
<tr>
<td>207.</td>
<td>Hey Jude</td>
<td>296</td>
</tr>
<tr>
<td>208.</td>
<td>The Ballad Of John And Yoko</td>
<td>298</td>
</tr>
<tr>
<td>209.</td>
<td>Power To The People</td>
<td>300</td>
</tr>
<tr>
<td>210.</td>
<td>Give Peace A Chance</td>
<td>302</td>
</tr>
<tr>
<td>211.</td>
<td>Revolution</td>
<td>304</td>
</tr>
<tr>
<td>212.</td>
<td>I've Got A Feeling</td>
<td>306</td>
</tr>
</tbody>
</table>
All I've Got To Do.

John Lennon and Paul McCartney.

(Registrations No. 4)

Moderato

I. When ever

Am

1. I want you a round, yeah,

(2.) I

1. I wanna kiss you, yeah.

(3.)

1. I wanna kiss you, yeah.

Am

All I gotta do is

All I gotta do is

All I wanna do

Dm

call you on the phone

whisper in your ear

call you on the phone

And

And

And

Fm

1. I'll be kiss

C

gotta do.

And when

I'll be kiss

F

And the same goes for me, whenever you
Please Please Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

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

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

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

Please me, oh yeh, like I please you.
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
you, oh

yeh, like I please you,“
Love Me Do.
John Lennon and Paul McCartney.

(Organ: Registration No. 4)
All My Loving.
John Lennon and Paul McCartney.

(Orn: Registration No. 3)

1. Close your eyes and I'll kiss you, tomorrow I'll miss you.
   Remember I'll always be true.

2. I'll write home every day, and I'll send all my loving to you.

All my loving, darling, I'll be true.
P.S. I Love You.
John Lennon and Paul McCartney.
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(Organ: Registration No. 3)

Moderately fast

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

1. Treasure these few words 'til we're together; Keep all my love for you.
2. I'll be coming home again to you, love; Until the day I do, love.

P.S. I love you. P.S. I love you.
G

send my love to you. Remember that I’ll always

D  A7  D  D  Em

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

D  A7  Bm  A7

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

Bb  C  D  Bb  C

you. you you you you you you you you

D  Bb  C  D

you you you you

you.  you you you.
Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D   F♯m   Bm   D   F♯m   Bm

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

G   A7   D   F♯m   A7

sad don't be bad to me. The

D   G   A7   F♯m

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

B7   Em   A7   D   Dm

let-ting you go, just as long as you let me know you won't be bad to
Em(sus4)  A7  D  F#m  Bm  D  F#m
me.  So the birds in the sky won't be sad and lone-ly 'cos they know that I got my

Bm  G  A7  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

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

Moderato

C

Em7

Eb7

Dm7

C

Em7

Eb7

Dm7

G7

C

Em7

Eb7

Dm7

G7

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

Closer, Let me whisper in your ear. Say the words I love to hear.

F

G7

Am

to Coda

Dm7

G7

F

Dm

I’m in love with you. Oo. I’ve known the secret for a week or two.

Am

Gm

F

Dm

Am

Gm

Dm

G7

D.S. al 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.

(2.) That she would leave me on my own.

(3.) Please don’t come near, just stay away.

It’s not the same,
It’s just not right,
I’ll let you know,

but I am to blame
when ev’ry night
when she’s come home

It’s plain to see.
I’m all alone.

Un-till that day.

So go away, leave me alone.
I’ve got no time for you right now.

Don’t come a-round, leave me alone.

A7 | Em

Don’t bother me.

Don’t bother me.

Em7 | D7 | Em | D | Em7 | D7 | Em

1. Em
2. Em

1. I can’t believe I know I’ll never

be the same.
If I don’t get her back again,

2. I can’t believe I know I’ll never

be the same.
If I don’t get her back again,

Em

Be-cause I know she’ll al-ways be

The only

girl for me.

3. But till she’s here

D.S. al Coda

[repeat and fade]
Ask Me Why.

John Lennon and Paul McCartney.

(18)

(Organ: Registration No. 2)

Moderato

Eb maj7  Fm7  Gm7

1. I love you.

(2.) mine.

Fm7

Can’t you tell me things I want to know?

My happiness still makes me cry.

And it’s

And in

Eb maj7  Fm7

time

That it really only goes to show

You’ll understand the reason why.

Gm7

true.

Fm7

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

Eb

Should

But you’re the

G7 (5b)  Cm

F9  Bb7  Eb maj7  Fm7

1. Ab m

never, never, never be blue.

2. Now you’re
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

Hello little girl, when I see you ev'ry day I say

F Bb C7 Bb C7 F

mm-mm

mm-mm

Hello little girl, when you're passing on your way I say

Bb C7 Bb C7

I often wonder what you're thinking of, funny to see,

F Dm Gm F C7 F Dm Bb C7 Bb C7

I hope it's me, that I'm about to lose my love, love, love, mind.

F

3. When I

Coda

F Bb C7 F

You're my little girl.

(repeat and fade)
Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

<table>
<thead>
<tr>
<th>G7</th>
<th>C</th>
<th>F</th>
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</table>

1. It feels so right now.
Hold me tight,
Tell me I'm the

2. Hold me tight.
Tell me I'm the

3. Hold me tight.
Let me go on

4. Hold me tight.
Let me go on

G7

on - ly one
And then I might
Mak ing love to on - ly you.

lov ing you
To night, to-night,
Never be the lone - ly one.

lov ing you
To night, to-night,
Never be the lone - ly one.

G7

C

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

C7

you, you, oo - oo oo - oo.

Fm

Don't know what it means to

C

hold you tight.
Being here a lone to night with you.

Fm

It feels so right now.

C

oo - oo oo,
From Me To You.

John Lennon and Paul McCartney.

Medium tempo with a beat

1. If there's anything that you want,
   Like a heart that's oh so true,
   Just call on me and I'll send it a-long,
   I've got arms that long to hold you.

2. I've got anything I can do,
   Just call on me and I'll send it a-long,
   I got lips that long to kiss you.
   I've got anything you want.

D.S. al Coda

Coda

G

Em

G+

G
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 under-

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

I wanna hold your hand.

2. Oh 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.

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(Organ: Registration No. 7)

Moderato

C

G7

C

Oh yeah, oh yeah, oh yeah, oh

G7

C

F

yeah!

(1.) I’m in love with you
(2.) I think about you

It’s easy ‘cos I need you and it’s

G7

C

know.

true.

I’ve imagined I’m in love with you
When I think about you

I can say I’m

F

G7

C

Many many many times before,
never, never, never, never,

forever, It’s not like me to pre-

blue.

tell a lie...

you, my
But I'll get you, I'll get you in the end, Yes I will, I'll get you in the end.

Oh yeah, oh yeah. Well there's gonna be a time When I'm gonna change your mind;

So you might as well resign yourself to me, oh yeah.

yeah, oh yeah, oh yeah, oh yeah!
I’ll Keep You Satisfied.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

E

F#m7

B7

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

E

F#m7

B7

E

A

Am

E

B13

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

E

F#m7

B7

E

You don’t need anybody to kiss you, every day I’ll be here by your side.

F#m7

B7

E

E7

Don’t go away, I’m afraid that I might miss you, I’ll keep you satisfied. You can

Am

E

B13

E

Am

E

B13

E
always get a simple thing like love any time; That it's
different with a boy like me and a love like mine. So be-
lieve every thing that I told you; And agree that with me by your
side. You don't need anybody to hold you,
I'll keep you satisfied. Give me love and remem-bor what I told you,
I'll keep you sat-is-fied.
I’ll Be On My Way.

John Lennon and Paul McCartney

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(Organ Registration No. 1)

Moderately

The sun is fading away; They were right, I was wrong;
That's the end of the day, long,

G D7 G C To Coda

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

D 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 G7 A7 D7

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

John Lennon and Paul McCartney.

(Orchestra: Registration No. 4.)

Moderato

\[ \text{C} \quad \text{F7} \quad \text{C} \]

1. Well, she was just seventeen, you know what I mean. And the way she looked was way beyond compare.

2. She looked at me and we held each other tight. I, I could see her. She wouldn't dance.

3. I danced through the night and we held each other tight. 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 fore too long I fell in love with her.

Coda

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

1. Where? 2. Well, there. Well, my heart went boom when I crossed that room And I held her hand in mine!

3. Oh we were there. D.S. al Coda
I'm In Love.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Moderato

Am  | Ab+  | C6  | 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

F  | Fm  | C

I love me when I tell you
I'm in love with you.

1. You're my kind of

Am  | Ab+  | F6  | G7  | Am

girl.
You make me feel thinking of
proud,
you, You make me want to
And every little shout a loud
thing that you do

to Coda

F  | G7  | C

Yes, I'm telling all my friends I'm in

2. Every night I can't Oh Yes, I'm

F  | E7  | Am

sitting on top of the world, I'm in

3. Every night I can't

Dm7  | G7  | Dm7  | G7

If this is love give me more more more

D.S. al Coda
It Won’t Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1. Ev’ry night when ev’ry body has fun,
   I’ve done nothing but sit all day long on my own.
   I belong to you.

2. Ev’ry night the tears come down from my eyes,
   you won’t leave me no more.
   I’ll be good like I know I should.

3. Ev’ry day we’ll be happy I know,
   It won’t be long, yeh, yeh.
   You’re coming home, you’re coming home.

Here am I
Ev’ry day
Now I know that

It won’t be
long, yeh, yeh.

It won’t be
long, yeh, yeh.

Till

Em7-5
A7

I’m so alone; Now you’re

G7
F

You’re coming

D7
G7

Coda

F
G7

C Eb D Db Cmaj7
Little Child.
John Lennon and Paul McCartney.
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(Organ: Registration No. 7)

Moderato

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

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

C C
1. If you want some-one to make you feel so fine,— Then we'll

D7 D7
2. by my side — you're the only one; — Don't you have some fun when you're

G7 C
mine, all mine. So, come on, come on, come on, come on. Lit-tle child,

D7 G7 C7
Lit-tle child, won't you dance with me?

F C7 G7 F
I'm so sad and lone-ly:

D9 G7
1. Ba-by take a chance with me. 2. When you're Oh yeh! Ba-by, take a chance with me.
Love Of The Loved.

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderato

C       Em       Eb       Fm

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

C       Ab7      G7      C

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

And in your heart, I see the love of the loved.

C       Ab7      G7

Though I've

Eb       Gm       Ab       G7

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

Eb       Bb7      B7       G7

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

C       Em       Eb       Fm       C       Ab7      G7

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

C       G7

to Coda

Coda

G7

D.C. al Coda

I see the love of the loved.
Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. You know you made me cry, I see no use in won'dring why.
2. And now you've changed your mind, I see no reason to change mine.

You're giving me the same old line, I'm won'dring why.
You hurt me then, you're buck again. No, no,

no, not a second time.

I see no use in won'dring why. I cried for you.
I see no reason to change mine. I cried for it's you.

D.S. al Coda

not a second time.
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
2. That boy isn't good for you. Though he may want you

C    Am     F     G7     C     Am     Dm     G7
day. But this boy wants you back again. Oh, and

C    Am     G7     C7
this boy would be happy just to love you. But, oh my yi yi yi, that boy won't be

D7     G7     Dm7     G7
happy. Till he's seen you cry hi hi hi. This boy wouldn't mind the

C     Am     Dm7     G7     C    Am     F     G7     C     Am
pain. Would always feel the same. If this boy gets you back again.

Dm7     G7     C     Am     Dm     G7     C     Am     Dm     G7
(repeat and fade)
She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato  Cm

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

A↓ Bb7  E↓ Eb6  E↓ Eb

loves you yeh, yeh, yeh, yeh!!!

Eb  Gm  Bb7  Eb  Cm

1. You think you've lost your love, (2.) said you hurt her so, (3.) know it's up to you, And she A.

Cm  Gm  Bb7  Eb

Well I saw her yes ter day yi-yay it's fair, you she's thinking of pride can hurt you too,

Eb  Cm

And she knows

Gm  Bb7  Eb

told me what to say, i-yay, She says she knows that can't be bad,

Cm

not the hurting kind, She says she

Gm

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

Cm

pol'o'gise to her. Because she

A↓ Bb7  E↓ Eb m7  B↓ Bb7

Yes, she knows 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. 3. You

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

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

Eb

F

Eb

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.

And I know, little girl, only a fool would doubt our love.

And

to Coda

all I gotta do is thank you, girl,

thank you, girl.
Thank you, girl, for loving me 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.

Oh, oh,

Oh, oh.
Tip Of My Tongue.
John Lennon and Paul McCartney.

Moderately

1. When I want to speak to you, it sometimes takes a week or two to

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

think of things I think of something
I want to say to you, I want to say to you,

marry you and we will live as you, one.

But But words just stay on the tip of my

words just stay on the tip of my

stay on the tip of my

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

You know that's not true.

You know I'm waiting

for a chance to prove my love to you.

D.C. al Coda
Misery.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Ad lib. C D G D7 G

1. I'm the kind of
guys who never used to
The world is treating me bad, misery.

2. Lost her now for
cry. The world is treating me bad, misery.

Medium tempo

C G C D7 G

I've remembered all the little things we've done.

Em G Em G

1. Can she see she'll always be the only one, lonely one.

2. She'll remember and she'll miss her only one, lonely one.

Em D7

Send her back to me because every one can see, without her I will

G C G C

be in misery, misery.

(repeat and fade)
Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)
Baby's In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

F C7 F C7 F Bb7 C7 F C7 F C7

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

F F7 Bb F C7 F C7

1. She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in

F Dm7 F G7 Bb C7

1. F 2. F Dm7 G7 Bb C7

black. him. Oh, how long will it take till she sees the mistake she's made?

F C7 F Bb7 C7

1. Bb 2. C7

1. Made, Dear, what can I do? Baby's in black and I'm feeling blue; tell me Oh, what can I do?

F F7 Bb F C7 F C7

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

F F7 Bb F C7 F C7

She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in

F F Bb F C7 F C7

black.

Coda

F Bb7 F Bb F

Oh, what can I do?

D.S. al Coda
From A Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

G

1. Late yesterday night I saw a light shine from a 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 your 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.

Em A7 D7

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

Gm7 C7

love. love.

1. I’ll buy you a diamond ring, my friend, if it
2. give you all I’ve got to give if you
3. Say you don’t need no diammond ring and

Bb7

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

F C7 Bb7

makes you feel al right. For I don’t care too much for mon ey. For

got I’ll give to you. mon ey just can’t buy.
money can't buy me love.

2. I'll Can't buy me love,

Everybody tells me so. Can't buy me love,

no, no, no, no.

D.S. al Coda

Can't buy me love,

Can't buy me love.
Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C7   Eb   Bb
1.3. Ooh I need your love babe, say girl, just like I need you.  
2.4. Love you ev’ry day girl, guess you know it’s true, always on my mind.  
Hope you need my love you all the time.  
One thing I can

Gm   Eb
Hold me, love me, hold me, love me, hold me, love me.

C7

Ain’t got noth-in’ but love you.  
Ain’t got noth-in’ but eight days a week.

C7   Eb   F
Eight days a week, is not enough to show I care.

D.S. al Coda

Coda

Eight days a week,  
Eight days a week.

Eb   C7   Cm7   Bb
Eight days a week, cresc.

Bb
Every Little Thing.

John Lennon and Paul McCartney.

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(Registration No. 5)

Moderately

F

1. When I'm walk-ing
beside her,
2. I re-mem-ber
the first time.

People tell me I'm
luck-y.

Bb C7

Eb

Gm

Gm7

C7

F

F

F

F

F

Gm

Gm7

C7

F

F

F

F

F

Gm

Gm7

C7

F

To Coda

F

Bb C7

F

Bbmaj7

Gm

C7

F

D.S. al Coda

Gm7

C9

F

D.S. al Coda

Coda

(repeat and fade)
That Means A Lot.

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderately

A

(1, 3) friend
(2) friend
says that your
says that a
love won’t mean a
lot, true,

and
and
you
you
know that your
know that this
love could
all you’ve got.

At
A
times
touch
things are so
bad
much
and at it’s
times
all
they’ve

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

mm
love

Cm
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.
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.

window I could know the ways of heaven.
window you can know the ways of heaven.

less one knows.
the less one knows.

Arrive without traveling.
See all without looking.

F⁷ Bb F F⁷ Bb F F
I Don’t Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

F

Am

Bb m

C7

1. I hear that love is planned.
   How can I understand

2. Why do I cry at night?


F

Am

Bb m

1. F

2. F

when someone says to me
I don’t want to see you again

I hear you say to me
I don’t want to see you again.


Bb

F

Bb

F

Dm

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


Gm

A7

Dm

G7

C7

I didn’t have to play at being broken hearted.


F

Am

Bb m

C7

mf

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


F

Am

Bb m

F

I’ll still hear someone say I don’t want to see you again.
I Don’t Want To Spoil The Party.

John Lennon and Paul McCartney.

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[Organ: Registration No. 3]

Moderately bright

Dm7 G7 (8)
C
F C G7 C
Dm7 G7 C
F C G7
Am E7

1. I don’t want to spoil the party so I’ll go.
2. I had a drink or two and I don’t care.
3. I would hate my disappointment.

I don’t ment to show.
If she’s not there.
There’s nothing for me here.
So I’ve

Dm7 G7 Dm7 G7 C Bb C
(to Coda)

I will disappear.
If she turns up while I’m gone please let me know.

I waited far too long.
I think I’ll take a walk and look for her.

D.3. Dm7 G7 C
Am7 D7 F

2. I’ve though tonight she’s made me sad.
I still love her.

Am7 D7 F
G7 Dm7 G7

If I find her I’ll be glad.
I still love her.

G7 Dm7 G7
Am7 D7 F
G7 Dm7 G7

D.S. al Coda

Coda
I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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That I would
That I would
This could
If this is
If this is
If this is
That I would

love every thing that you do;
love you've gotta give me more;
love you've gotta give me more;
love you've gotta give me more;
love every thing that you do;
love you've gotta give me more;
love you've gotta give me more;
love you've gotta give me more;

And I do
And I do
And I do
And I do
And I do
And I do
And I do
And I do

Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see

Give me more
Give me more
Give me more
Give me more
Give me more
Give me more
Give me more
Give me more

Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa
Whoa, whoa, whoa, whoa

Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see

Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey
Hey, hey, hey, hey, hey, hey, hey, hey, hey

Give me more
Give me more
Give me more
Give me more
Give me more
Give me more
Give me more
Give me more

Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
Can't you see
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, hoo, oh

F    G7    C    Am
And when I ask you to be mine,

F    G7    C    G7
to Coda
So oh

D.C. al Coda

C    G7
You love me too,

C    G7
You love me too.
If I Fell.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

\[\text{Bbm7} \quad \text{Bbm7} \quad \text{Bbm7} \quad \text{Bbm7}\]

\[\text{If I fell in love with you, would you promise to be true and}\]

\[\text{help me understand. } \quad \text{Cos I've been in love before and I}\]

\[\text{found that love was more than just holding hands.}\]

\[\text{1. If I}\]

\[\text{Bbm} \quad \text{Cmm} \quad \text{Dmm} \quad \text{D#dim} \quad \text{Cmm7} \quad \text{F7}\]

\[\text{give my heart to you, oh please, I must be sure from the}\]

\[\text{(2.) trust in you, oh please, Don't run and hide if I}\]

\[\text{love you too, oh please, Would love me more than}\]

\[\text{Bbm} \quad \text{Cmm} \quad \text{Dmm} \quad \text{C#dim} \quad \text{Cmm7} \quad \text{F7}\]
her.

2. If I couldn't stand the

pain.

And I would be sad if our new love was in

vain.

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

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

D.S. al 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 lover, babe, I wanna be your man.
2. Tell me that you love me, babe, Tell me you understand.

I wanna be your lover, babe, I wanna be your man.
Tell me that you love me, babe, 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’ll Be Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. You know if you break my heart I’ll go, But I’ll be back again, ’Cause this
2.3. You could find better things to do, Than to break my heart again.

I time told you once before goodbye, But I came back again.
I will try to show that I’m not trying to pretend.

I’m the one who wants you, Yes I’m the one who wants you, Oh ho, Oh ho, Oh ho,
But I hate to leave you, Oh ho, Oh ho, Oh ho.

I thought that you would realize that if I ran away from you that

you would want me too, But I’ve got a big surprise, Oh ho, Oh ho, Oh ho.

Oh You, if you break my heart I’ll go, But I’ll be back again.

D.S. al Coda
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 dance with me. 1. I don’t

C           Eb dim           Dm7           G7           C           Eb dim

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

Dm7           G7           F           C           Am

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

There is really nothing else I’d rather do, In this world there’s nothing I would rather do, 1, 2. Cause I’m

3. I’ve dis
happy just to dance with you.
2. I don’t 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, oh, ‘Cause I’m happy just to dance with

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

John Lennon and Paul McCartney.

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(Organ: 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
   G          D11

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

   G          D11
   G          D11
   D7
   D9          D7

   ly girl I had
   ple that I meet
   all round the world

   If I
   If I
   Yes I’m

   C9          C7
   C9         C7
   C9        C7
   C9          C7

   could get my way
   I’d get myself locked
   I’d try to make you
   And show you what your lovin’
C9   C7   G   C7
up to day_ but I can't_ So I cry_ in -
say it some how_ but I can't_ So I cry_ in -
man can do, un til then_ I'll cry_ in _

G   D11
steady_ steady_.

1. G   D11
2. G   Cmaj7
Bm
2. I've got a_Don't want to
Don't want to cry when there's people there_

A   A7 (b)
I get shy when they start to stare_ I'm

D   Em
gonna hide myself away_ ay hay_ But I'll come back a -

A7   D7   G
gain some day_ 3. And when I

Coda
D.S. al Coda
I’ll Follow The Sun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

F

Eb7  Bb  C7  Bb  Dm

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

2. One day you’ll find that I have gone. But to-
   mor-row may rain. So-

C7  F7  to Coda  Bb  Eb  Bb  F  Eb7

I’ll fol-low the sun. I’ll fol-low the
some-day you’ll know

Bb  C7  Bb  Dm  C7  F7  Bb

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

Bb7  Eb  Ebm  Bb  Bb7  Eb6

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

Eb7  Bb  Cm7  Oh

in the end you will know.

Coda

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

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

Moderately bright

1. Of all the love I have won or have lost,
   There is one love I should have.

2. Al-though I laugh and I act like a clown,
   Be-noth this I re-al-ize I have.

3. What have I done to de-serve such a fate,
   I ne-ver have.

She was a girl in a mil-lion, my friend.

My tears are fall-ing like rain from the sky.

And so it's true, pride comes be-fore a fall,

I should have known she would win in the end.

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

Is it for her or my self that I cry.

I'm a los-er...

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

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

(ppeat 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, true love I'm bound to give my
   comes, shows, I'm bound to give my

Eb  A\#  Gm  Gm7  C9

heart away. When I do it's for
think of, But it's true, do; it's for
no one knows That I do; it's for

F  Gm  Am  Gm  F  Em7-5  A7  Dm

you. They said that I just love was a lie, Told me that I
So I just tell them they're right. Who wants a

G  Gm6  Dm  Gm6  I-A7

Should never try to find Some-body who'd be
Tell them I quite agree No-body'd love

D.C. al Coda
Like Dreamers Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

F

Dm

Gm

1. Dreams,
   You,
   I saw a girl in my
   dreams,
   And so it
   And now I
   seems
   know

   that I will
   love
   her.
   Oh—
   you,
   you are the girl
   I
   knew when you first
   said hel-

   dreams,
   lo—
   That’s how I
   seems
   know
   that I will
   love
   you.
   And—

   F
   A7
   Bb

   yi yi yi yi
   wait-ed for your
   kiss,
   Wait-ed for the
   bliss

   C7
   F
   Bb
   C9
   E

   like dream-ers
   do.
   And I—
   yi yi yi
   yi:

   G7
   C7
   Gm7
   C7

   Oh, I’ll be
   there
   yeh, wait-ing
   for
   You, you, you.
   You, you, you.
No Reply.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

1. This happened once before, they said you were not home, no reply.
   (2.3.)

They said it wasn’t ‘Cause I know where you’re

you but I saw you peep through your window. I saw the light.

I saw the light. I nearly died,

I know that you saw ‘Cause you walked hand in hand with another

1. If I were you I’d realize that I love you heard before

2. I tried to tell you more than any other guy.

3. I tried to tell

D.S. al Coda

Coda
Nobody I Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C G7 C 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 and then when you've heard him look in-to your eyes, I've found a par-a-dise.

C Dm7 G7 C [I, Dm G7]
No-bod-y I know could love you more than me.
Ev-ry-where I go the sun comes shin-ing through.

C E7 Am C Am
means so much to be a part of a heart of a won-der-ful one.
When oth-er lov-ers are gone, we'll live on.

C Dm7 G7 C Dm G7
we'll live on.

C [Dm7 G7 C]
D.C.al Coda
She's A Woman.

John Lennon and Paul McCartney.

(Registered : Registration No. 2)

Bright 4

C7  F7  C7

1. My love don't give me presents,
   She's no peasant.
   She's got a mind of her own.

   She's no peasant.
   She's no peasant.
   She's no peasant.

F7  C7

2. She don't give the boys the eye,
   she's no peasant.
   She's no peasant.

F7  Cm7  F7

   I know that
   she's no peasant.
   She's no peasant.

Cm7  F7  C7  F7  C7

   On-ly ev-er has to give me
   my love for-ev-er
   say that I will
   love for-ev-er

G7  Dm7  G7  F7  Cm7  F7

   My love don't give me presents.
   I get lone-ly
   peo-ple tell me
   my love.

C7  F7  C7

   She don't give the boys the eye.
   She will nev-er
   people tell me
   me.

G7

   I get lone-ly,
   She will nev-er
   She's a wo-man who

F7  Cm7  F7

   make me jeal-ous,
   people tell me
   She's a wo-man

Em

   people tell me
   She's a wo-man who
   She's a wo-man.

A7  Em  F  G7  A. (C7)

   that she's on-ly
   She's a wo-man who
   She's a wo-man.

Em

   time as well as
   loves her man.

F

   time as well as
   loves her man.

G7

   time as well as
   loves her man.

(repeat and fade)
Tell Me Why.

John Lennon and Paul McCartney

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Organ: Registration No. 2

Moderato

F  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  Gm

had, done,
But you left me sitting on my own,
Did you have to treat me oh, so bad?

Cm7  F7

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

F7  Eb7  Gm  Coda

Tell me
Tell me

D.S. al Coda

Bb7  F7

knees,
If you'll only listen to my pleas,
Is there anything I can do?

Cm  F7  Cm7  F7  Bb

'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

C G7

1. There there's a place where I can go. When I feel go round my

C Am G7

head when I feel blue: And it's my mind And there's no

C F G7 C G7

time When I'm alone I think of oh, there's

F G7 C

Like I love only you.

Am D7 C Em

1. In my mind there's no sorrow Don't you know that it's so:

Am G7

3. There for there's a place oh 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

1. Look what you’re doing,
2. You got me running,
3. Please stop your lying,
I’m feeling and there’s no fun in it.
Why should it be too much to ask of you what you’re doing to me?
Why should it be so much to ask of you what you’re doing to me?
Why should it be so much to ask of you what you’re doing to me?

Dm7
Bb7

F

Bb7
to Coda

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

Dm7

G7

C7

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

F

Bb7

F

Coda

D.C. al Coda

me.
What you’re doing to me?
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.
   Side where I hide with my loneliness, I don't care what they say, I won't stay in a world without love.

2. Birds sing out of tune and rain drops hide the day. Here in K. where I stay with my loneliness.
   I will see my true love smile.

(3.) then, lock me away and don't allow the day. Here in K. where I hide with my loneliness.

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

know not when. When she does I'll know. So baby until

D.C. al Coda
Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

Gm7
Dm7
Gm Dm
Gm Dm7
Gm Dm7
Gm Dm7
Gm Dm

1. You say you will love me, if I have to go.
   You'll be thinking of these days such a kind
   Love me all the time

2. You say you'll be mine girl, 'til the end of time.
   Some-day when I'm dreaming
   Some-day when we're

3. Enough to make you mine girl, be the only one.
   Some-day when we're dreaming
   Some-day when we're

   me, somehow I will know.
   Some-day when we're
   Some-day when we're

   girl, seems so hard to find.
   Some-day when we're
   Some-day when we're

   we'll go on and on.
   Some-day when we're
   Some-day when we're

Gm
Dm
Gm
Dm7
Gm
Bb
Bb9

Eb
Ab
Gm
Dm7
Gm
Dm
Gm
Dm7
to Coda

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

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

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

1. Gm
2. G

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

G6
C7
A7
Ab7

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

D.C. al Coda

Gm
When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Come on I'm on my way, 'Cos I'm gonna see my ba - by to -
   (2, ) on if you please, I've got no time for trivi - al it -
   (3, ) on let me through, I've got so many things I've got to
day, I've got a whole lot of things I've gotta say, to -
   yes, I've got a girl who's waiting home for me, to -
   do, I've got no bus'ness being here with you, this -

Whoa ho whoa ho

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 8

1. I got something to say that might cause you pain; If I catch you talking to that
(2.) second time I’ve caught you
(3.) please listen to me if you want to stay mine. — I

F7

F7

Cm7

F

Cm7

boy again, I’m gonna think it’s a sin? — I think I’ll let you down and leave you flat...
out of my mind, I know I’ll because I’ve

Bb7

F7

I
told you before, oh, you can’t do that.

C7

Bb7

F7

2. Well, it’s the Ev’rybod’y’s

to Coda


A7

Dm

Gm

Am

F

A7

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

Dm

Gm

Am

C7

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

Coda

D.S. at Coda
Another Girl.

John Lennon and Paul McCartney.

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Moderato

F Bb7 F Bb7

For I have got another girl, another girl.

F Eb F Bb7 F

1. You're making me say that I've got no body but you,
   But as from to-

1. C7

2. She's sweeter than all the girls and I've met quite a few,
   But as from to-

2. C7

3. I don't wanna say that I've been unhappy with you,
   But as from to-

3. Ab Eb7 Ab Eb7

1. C7

2. C7

want, For I have got stop, For I have got another girl, another girl.

Ab C7

who will love me till the end.

Through thick and thin she will always be my friend.

F C7

Coda

F C7 F Bb7 F

want, For I have got another girl.

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

(Organ: Registration No. 5)

Moderately, with a beat

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.

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

For taking the easy way out now.
She was a day
She was a day
She was a day

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

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

It took me
F7  E7  A  G
so  long  to  find  out,  And  I  found  out.

1.3.  to  Coda
(3rd  time)

G  Fmaj7  G7  C6
Ah,  Ah,  Ah,  Ah,

F6  G7
Ah,  Ah,

D.S.  al  Coda

Coda
Day  tripper,
Day  tripper.
(repeat  and  fade)
Help.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am

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

Am7

D7

Help! You know I need someone, Help!

F

G7

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

G

Bm

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,

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

Bm

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,
I've never done before,
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

G7(sus4)  C  G7(sus4)  C

1. Asked a girl what she wanted to be,
2. I told that girl that my prospects were good,
3. I told that girl I could start right away,

She said, "Ba-by,
She said, "Ba-by, it's understood,
She said. "Look Babe, I've got something to say

G7(sus4)  C  Dm7(sus B)  D7

I wanna be famous, a star of the screen,
But all very fine,
But breaking my heart,
But you can do something in between.

I got no car and it's
But I can show you a better time,
But I've found a driver, that's a start.

Em  C7  Em  C7

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

Em  A7  Dm7  G  C  Dm7

Ba-by, you can drive my car, and maybe I'll love you.

1. Dm7  C  2. Dm7

Beep beep mm beep beep,

C  F

Yeah!

F  Dm7  C  Dm7  C

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

George Harrison.

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(Organ: Registration No. 2)

Fairly bright

G

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?

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

G

Please I So.

Em

come on back to me, I'm lone-ly as can be.

did n't re-a-lize As I looked in your eyes

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

Bm

I need you.

Em

I need you.

Am

You told me.

G

Oh, yes, you told me.

C

You

D7

don't want my lovin' any more.

That's when it hurt me And feel-ing like this I

G

just can't go on any more.

Coda

I need you.

G

D.C. al Coda
If I Needed Someone.

George Harrison.

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(Organ: Registration No. 1)

Moderato

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

2. If I had some more time to spend,
   Then I guess I'd be.

If I needed someone
If I needed someone

1. Had you come some other day
   Then it might not have

2.
I'm Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

1. You tell lies thinking I can't see
2. Man buys ring woman throws it away
3. We're all alone and there's nobody else,
You can't cry 'cos you're laughing at me;
Same old thing happens every day;
You still mean "keep your hands to yourself."

F7

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

C7

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

G7 C

I said I'm down! I said I'm down (I'm really down),
I'm really down.

C7

I'm really down,
I'm really down.

G7 F7 C

oo,
yeah,
(yeah, yeah, yeah, yeah)
(repeat and fade)
Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

1. Is there any body goin' to listen to my story?
   Told when she was young that pain would lead to pleasure?
   All about the girl who came to cry;
   She's the kind of girl you want so much it promises the earth to me and man must break his back to earn his day of leisure?
   Makes you sorry;
   I believe her.
   Still you don't regret a single why?
   Ah, Girl!

2. When I
   She's the kind of girl who puts you down when friends are there, you feel a fool.
   Acts as if it's understood, she's cool, ooh, ooh, ooh, Girl!

3. Was she
   (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 you.
Your voice is soothing.

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

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

you have the changed game.
I’m looking through you.

you’re not the same.
you’re not the same.

to Coda
Why, tell me why did you not treat me right?

Love has a nasty habit of disappearing overnight.

of me the same old way. 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

1. There are places I'll remember. All my life, though
   some have changed, some forever, not for better, some have
   gone and gone. When I think of love as
   some remain, all these
   some remain, all these
   some remain, all these
   some remain, all these
   some remain, all these

2. All my life, though
   places had their moments with you, and these memories lose their
   meaning, when I knew they'd never lose affection, for lovers and friends I
   still can recall. Some are gone before, I know I'll often stop and think about them.
   In my life I've
   loved them all. I love you more.

F

Dm

G7

Bb

C

C7

F
It’s Only Love.

John Lennon and Paul McCartney.

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(Orn: Registration No. 7)

Moderato

C  Cmaj7  Bb  F  Dm7  G7  G+  C  Cmaj7

1. I get high when I see you go by, My, oh my!
2. Is it right that you and I should fight ever night?

When you sigh my

just the sight of

my inside just flies, bright,

you makes night-time flies, very bright.

Why am I so shy when I’m be-

side you? It’s only love and that is all.

Why should I feel the way I do?

It’s only love and that is all, but it’s so hard loving you.

Yes it’s

so hard loving you, loving you.
I've Just Seen A Face.
John Lennon and Paul McCartney.

(Organ: Registration No. 6)

Brightly
F

1. I've just seen a face, I can't forget the time or place where we just
   might have looked the other way and
2. Had it been another day I known the like of this, I've been a
   thing I've never
3. I have never met, she's just the girl for me and I want all the
   things and kept
   met, I'd have never been aware but as it is I'll
   missed night.
   this.

Dm

I want all the world to see we've ever girls were
ever quite like
Bb

met. night.
this.

Gm Bb C7 F

Mm mm mm mm mm mm mm mm mm.
Da da da da da da da.
Mm mm mm nm nm mm.

C Bb F

Falling,
Yes, I am falling,
And she keeps calling

Bb Bb7 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

Bb

1. We said our good-byes. (Ah! The night before!)
2. Were you telling lies?

(Ah! The night before!)

Bb

Love was in your eyes.
Was I so unwise?

(Ah! The night before!)

Gm

Now today I
When I held you

find near
You have changed your mind.
You were so sincere.

Treat me like you did the night before.

Eb m

Like the night before.

Db

Fine

Bb

Last night is the night I will remember you by.

(Bb)

Fm7

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

Bb 7

C7

F7

D.C. al Fine
Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

G

1. I once had a girl, or should I say she once had
2. I sat on a rug, bidding my time, drinking her
3. And when I awoke, I was alone, this bird had

G

me:

She showed me her room, isn't it good,
We talked until two, and then she said,
So I lit a fire, isn't it good,

F

Norwegian Wood?
"It's time for bed."
Norwegian Wood?
She asked me to stay and she told me to

Gm

She told me she worked in the morning and

C

sit anywhere where, started to laugh.

Gm

So I looked around and I didn't and

Am7

noticed there wasn't a chair, bath,

D7

D.C. al Fine
Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C

1. He's a real nowhere man.
He can be, sitting in his nowhere land.

F6

Making all his nowhere plans for nobody.

G

Knows not where he's going to.

F

Isn't he a bit like you and me?

Em

1. Nowhere man, please don't worry. You don't know what you're missing.

F

Nowhere man, all the world is at your command.

Em

Leave it all till somebody else lends you a hand.

G7

Coda

Making all his nowhere plans for nobody.
Run For Your Life.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

1. Well I’d rather see you dead, little girl, than to be with another ev’rything I

2. (2.) know that I’m a wicked guy I was sermon I mean—

3. (3.) Let this be a

man. mind. said.

You’d better keep your head, little girl, or I won’t know where I

And I can’t spend my whole life tryin’ just to make you toe the

Bab’ly I’m de-termined and I’d won’t know where I

rath-er see you

You’d bet-ter run for your life if you can, little girl. Hide your head in the

sand, little girl. Catch you with another man, that’s the end a, little

girl. 2. Well you

girl. 3. —

(repeat and fade)
Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

1. If you let me take your heart, I will prove to you:
   We will never
   2. Big and black the clouds may be, time will pass a way.
      If you put your
   3. Listen to me one more time, how can I get through?
      Can’t you try to

D7 C G C D7 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, eyes now, eyes now, eyes now,

G C G C C

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

G C G C C

It is no surprise now, What you see is
Don’t you realise now, What you see is
It is no surprise now, What you see is

1. G 2. G G9 C

me. me. Tell me what you see.

3. G G9 C G

me. mm mm mm mm mm mm.
Think For Yourself.

George Harrison.

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 your own mind.
3. Although your mind's opaque, you had in mind your own sake.

You're telling me...
And though you're the future all those lies still can't see.
The future looks good I know your mind's made up, you're going to...

Can have if we close our eyes, do what you want to do, And go where you're going to.

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

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Ticket To Ride.

John Lennon and Paul McCartney.

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(Registered: Registration No. 1)

Moderate

F

1. I'm gonna be sad.

I think it's today,

yeh! yeh! The

For

Gm7 C7 Dm

girl that's driving me mad.
is going away,

She's got a ticket to ride,

Bb Dm Eb Dm C7

She's got a ticket to hide,

She's got a ticket to ride,

but she don't care.

to Coda

F

2. She

I don't know why she's riding so high.

She ought to

C Bb7

think right, she ought to do right by me.

Before she gets to saying goodbye,

She ought to

C C7

3. She

My baby don't care.

My baby don't

D.S. al Coda

(repeat and fade)
We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

1. Try to see it my way, do I have to keep on talking?
2. Think of what you’re saying, you can get it wrong and still you
3. Try to see it my way, only time will tell if I am
till I can’t go on? think that it’s all right.
right or I am wrong.

While you see it your way, run the risk of knowing that our
Think of what I’m saying, we can work it out and get it
While you see it your way, there’s a chance that we might fall a
love may soon be gone. straight or say good-night.
part before too long.

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

1. Life is very short and there’s no
2. I have always thought that it’s a

Time crime for fussing and fighting, my friend.

Ask you once again.

D.C. al Coda
The Word.

John Lennon and Paul McCartney.

Moderato  G7

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

C9

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

G7

of, have you and the word is love.

Am7

Gm7    C  G7

G

sunshine, it’s the word love._

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

F

But now I’ve got it, the good words good;
I have read. 2.3. Say the

G7

love. Say the word

C

love._

Say the word._

Gm  D+  Gm7  C9

love._

G
Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

\[ \text{D} \quad \text{Gm7} \quad \text{C} \quad \text{B}^\flat \quad \text{A}^\flat \]

\[ \text{Mich} \text{elle, ma belle, these are words that go togeth} \]

A \quad E^7_b \quad A \quad D \quad Gm7 \quad C

\[ \text{well, my Michelle. Mich} \text{elle, ma belle, sont les mots qui} \]

B^\flat \quad A^\flat \quad A \quad E^7_b \quad A \quad G^7 \text{ Dm A7 Dm Gm}

\[ \text{vont tres bien ensemble, tres bien ensemble. I love you, I love you, I need to, I need to, I want you, I want you,} \]

F^7 \quad B^b \quad A^7 \quad Dm A7 Dm Gm

\[ \text{that's all I want to say,Untitled I find a way, I will un-} \]

I think you know by now

Oh what you mean to me, un-

I'll get to you some how, un-
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. I love you.

D.S. al Coda

Mich - elle, ma belle, sont les mots qui vont tres bien en - semble, tres bien en - semble. I will say the only words I know that you'll understand, my Mich - elle.
What Goes On.

John Lennon, Paul McCartney and Richard Starkey.

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(Organ: Registration No. 4)

Moderato

C

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

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

What goes on in your mind?

F

Dm7 D7 Dm7 G7 C

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

2. I met you in the morning waiting no-one else but when I saw him with you I could turn-ing, I can

3. I used to think of you as I were just the same, you didn't even feel my future

see that I was blind. It's so easy for a girl like you to lie, tell me why.

Did you mean to break my heart and watch me die, tell me why.

C

G7

Fm

C

G7

D.C. al Fine
Yes It Is.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C F

1. If you wear red tonight, Remember what I said tonight,
2. Scar - let were the clothes she wore, Everybody knows I'm
3. Please don't wear red tonight, This is what I said tonight,

Bb6 G7 C

For sure, For red is the col - or that my
night, night, For I would re - mem - ber all the

F Bb9

ba - by wore things we planned In spite of you it's

Am C

true, yes it is.

Am C

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 for - get her, but it's my pride, Yes it is, yes it is, oh, yes, it

D7 G7

is, yeh!

Coda

Am C E F G7 C

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

D.C. al Coda
Yesterday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

F

Em7 A7 Dm Dm7 Bb C7

1. Yesterday, all my troubles seemed so far away, Now it looks as though they’re
2. Suddenly I’m not half the man I used to be, There’s a shadow hanging

F C Dm7 G7 Bb F

here to stay. Oh I believe in yesterday.

why she had to go I don’t

Gm C7 F Em7 A7 Dm C Bb Dm Gm C7

know, she wouldn’t say, I said something wrong, now I long for yesterday.

F Em7 A7 Dm Dm7 Bb C7

day. 3. Yesterday, love was such an easy game to play, Now I need a place to

F C Dm7 G7 Bb F

hide away. Oh I believe in yesterday.

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 tonight, telling me there'll be no more I will follow you and bring you back where you belong, 'cause I

2. tried before to leave me but you have I wouldn't got the nerve to walk long, 'cause I

3. I could stay I ad admit that I was wrong, You'll never leave me I wouldn't let you

Am

out and make me lonely which is true, 'Cause you like me too much and I like

C

just don't treat you all that I deserve. You'll never leave me I wouldn't let you

G

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

Bm

to Coda

Am7

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

D7

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

G

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

C

D

1. You, you.

G

2. You've really

Am

do, and it's nice when you believe me.

Bm

Em7

D7

leave me.

Coda

Em7

A7

D.S. al Coda

G

you.
You’re Going To Lose That Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

You’re going to lose that girl,

you’re going to lose that girl.

1. If you don’t take her out tonight, she’s going to change her mind.
And I will take her. ‘Cause I will treat her kind. You’re going to lose that girl,

2. If you don’t treat her right my friend you’re going to find her gone.
out tonight and I will treat her kindly. You’re going to lose that girl,

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

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

girl, you’re going to lose that girl.

girl, you’re going to lose that girl.

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

If she’s gone I can’t go on feeling two feet small.
Hearing them, seeing them in the state I’m in.

Everywhere people stare each and every day,
How could she say to me, “Love will find a way?”
I can see them laugh at me gathering ‘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.

Organ: Registration No. 4)

Bright 4

G    Dm7
G    Dm7
G    Dm7

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

G    Dm7
G    Dm7
G    Dm7

Day or night he'll be there any time at all, Doctor Robert,

G    Dm7
E7    Bm7
E7    Bm7
E7    Bm7

Doctor Robert.
Doctor Robert.
Doctor Robert.

You're a new and better
You're a man you must be

E7    Bm7
E7    Bm7
E7    Bm7
D7

He helps you to understand, He does everything he
He helping everyone in need, He does everything he

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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'-ry-
   thing you want and your bird can sing, but you don't get me, me,
   me, you don't get me!

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

When your prized pos-ses-sions, When your bird is bro-k-en,

start to wear you down, You may be a-wak-en, I'll be 'round, I'll be 'round,

will it bring you down? You tell me that you've heard ev'-ry sound there is and your bird can sing, but you can't hear me, me, you can't hear me!
Eleanor Rigby.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

1. Eleanor Rigby picks up the rice. In the church where a wedding has been,
   Lives in a dream. No one comes near.
   When there’s nobody there.

2. Father McKenzie writes the words Of a sermon that no one will hear.
   Waits at the window, Look at him working, Father McKenzie wearing the face. That she keeps
   As he walks from the grave.

3. Eleanor Rigby died in the church And was buried along with her name.
   Fath 3. er McKenzie darning his socks. In the night From his hands
   All the lonely people.

Where do they all come from? All the lonely people.

Where do they all belong?
Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

G
D

Good day Sunshine

G
D

C
Bb/C
Am
Gm/C

Good day Sunshine

F
Dm7
G7
C7

laugh walk lie
And when the
The sun is
be-neath a
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
Dm7
G7

laugh a bout
I feel
good
She feels
good

In a spe- cial way
She knows she's looking fine
C7

I'm in love and it's a sunny day.

F

she is mine.

G

Good day__ Sun__ shine__

D

Good day__ Sun__

G

Good day__ Sun__

D9

shine,__

C

Good day__ Sun__

Bb/C

shine,__

Am

Good day__ Sun__

Gm/C

shine__,

G

Good day__ Sun__

D9

shine__,

G7

Good day__ Sun__

C

shine,___

Bb/C

Good day__ Sun__

Am

shine,___

Db

Good day__ Sun__

Cbb/Db

shine,___

Bbm

Good day__ Sun__

Abm/Db

Good day__ Sun__

Db

(repeat and fade)
Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

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

An - other road where may be
And had you gone you knew in
If I'm true I'll nev er
I could see an - other kind of
told you.
way there.

Ooh, then I
Ooh, you were
Ooh, then I

sud-den-ly see you,
meant to be near me,
sud-den-ly see you,
Ooh, did I
tell you I need you,
Ooh, did I
want you to hear me,
Ooh, did I
tell you I need you,

Ev'ry single
day of my
Ev'ry single
day of my

life.
life.
life.

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

D.C. al Coda

Got to get you in - to my
life.

(D.C. and fade,
Here There And Everywhere.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately slow

F  Gm7  Am7  Bb  F  Gm7  Am7  Bb
1. Here, making each day of the year, changing my life with a
2. There, running my hands thru her hair, both of us thinking how
3. knowing that love is to share, each one believing that

Em7  A7  Em7  A7  Dm  Gm  Em7  A7  to Coda
wave love of her hand: Nobody can do good it can be: never dies, No
wave love of her hand: Nobody can do good it can be: never dies, No

Gm7  Eb7  Ab  Fm  Bbm  C7  Fm
there. I want her everywhere and if she's beside me I know I need never care.
there. I want her everywhere and if she's beside me I know I need never care.

Bbm7  C7  F  Gm7
But to love her is to meet her everywhere, D.S. al Coda
But to love her is to meet her everywhere, D.S. al Coda

Gm7  C7  Gm7
Coda
there. And will be
there. And will be

F  Gm7  Am7  Bb  F  Gm7  Am7  Bb  F
there and everywhere, here there and everywhere.
there and everywhere, here there and everywhere.
I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

G

1. I want to tell you,
2. When I get near you,

My head is filled with things to say.
The games begin to drag me down.

A

When you're here,
It's all right,

D7

All those words may seem to slip away.

1. G

All those words they may seem to slip away.

2. G

time around.

1. But if I seem to act un-
2. Sometimes I wish I knew you
kind, well, Then I could speak my mind and mind,
It's only me, it's not my tell you,
That is con.

I want to tell you.

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

I could wait for ever.

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
    she makes up, She takes her time.

F

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

Bb

C

1. And in her eyes you see nothing.

Dm

A7

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

Dm

A7

Dm C Dm A7

Dm

A7

Dm

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,
when someone 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.

C [4] Dm A7 Dm A7

Coda And in her eyes you see nothing, No sign of love behind the tears cried for no one.

Dm C Dm A7 Dm A7 Dm C Dm A7 Dm A7 Dm C Dm A7 Dm A7

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

1. When I wake up early in the morning, I’m still yawning when I’m in the middle of a dream.
2. Ev’ry body seems to think I’m lazy, running everywhere at such a speed.
3. Lying there and staring at the ceiling, there’s no need to stay in bed.

Please don’t wake me, please don’t spoil my day.

Leaving where I am, I’m only sleeping.

Keeping an eye on the world going by my window.

Taking my time.

D.C. al Coda
Love You To.

George Harrison.

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[Organ: Registration No. 5]

Moderately fast

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

I turn a round, it's past.
谁'll screw you in the ground.

You don't get time to hang
And what you've got means such

a sign on me.

A lot to me.
the things you'll see.

Love me while you can,

Make love all day long,

I'll make love to you.

Fine
Paperback Writer.

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

Bright rock

Sir or Madam will you read my book, it took me years to write; will you take a look; its understanding, It's a week or two. I can
(2.) dirty story of a dirty man, and his clinging wife doesn't over night. If you
(3.) thousand pages give or take a few, I'll be have the rights, it could make a million for you
(4.) really like it you can writing more in a over night. If you

Based on a novel by a man named Lear and I need a job so I want want to be a paperback
son is working for the Daily Mail; it's a steady job but he wants want
make it longer if you like the style, I can change it round and I
must return it you can send it here, but I need a break and I

D.S. al Coda

Coda (repeat and fade)
Rain.
John Lennon and Paul McCartney.

(1) If the rain comes, they run and hide their heads.
(2) If the sun shines, they slip into the shade.
They might as well be dead.

1. When the rain comes, I don’t mind.
2. When the sun shines, the weather’s fine.

1. I can show you that when it starts to rain, it’s the same.
2. I can show you that when it rains and shines, it’s just a state of mind.

1. Can you hear me that I can show you?
2. Can you hear me?
Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock

Bb7

1. Let me tell you how it will be;
   pear too small,
   those who die;

Bb7

(3.) ask me what I want it for,
(4.) my advice to

Bb7 (+C#)

There's Be If

one for you, nineteen for me,
thankful I don't take it all,
you don't want to pay some more,
clare the pennies on your eyes!

Ab

'Cause I'm the tax-man,

to Coda

(4th times)

1. I'm the tax-man.

Ab7

2. Should tax man.

2. If you

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

Bb7

3. Don't

Ab

tax the heat, if you take a walk I'll tax your feet,

Ab7

Taxman!

D.S. al Coda

Coda

And you're working for no one but me.
Tomorrow Never Knows.

John Lennon and Paul McCartney.

Organ: Registration No. 2)

Moderato

1. Turn off your mind relax and float downstream.
   (2.) love is all and love is ev'ry one.
   It is not dying, knowing.
   It is not dying, knowing.
   It is not dying, knowing.

   Lay down, all thought surrender to the void.
   It is shining, lying, shining, lying.
   That you may see the meaning of with your dreams, end.

   It is speaking, it is not speaking.
   It is not living, it is not living.
   Of the beginning, of the beginning.

2. That 3. Or

D.S. al Coda

Coda

Of the beginning, of the beginning.

(repeat and fade)
Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

March tempo

1. In the town where I was born
   (2.) told us of his life in the land
   (3.) sailed on to the sun waves
   (4.) lived beneath the man who sailed to
   sea rines.
   green.

2. And he found the sea of
We all live in a yellow submarine.

3. So we rine.

4. And we


yel-low sub-marine,


yel-low sub-marine.


We all live in a yellow sub-marine.


yel-low sub-marine,


yel-low sub-marine.

5. And our friends are all aboard;
We all live in a yellow submarine.

6. As we live a life of ease;


more of them all we door;

And the band begins to


one of us has need.

And the sky of blue and sea of play.


Am7

2. G

in our yellow submarine.


G

D

C

D S A

Fine

D.S. al Fine
She Said She Said.

John Lennon and Paul McCartney.

Slow rock

1. She said, ____________________ I know what it's like to be dead, I know what it things that make me
2. I said, “I put all those things in your hair, I know that I'm
3. I said, “Ev'en tho’ you know what you know, things that make me

is to be sad.” And she's making me feel like I've never been born.
feel that I'm mad And you're making me feel like I've never been born.
read-y to leave 'Cause you're making me feel like I've never been born.

She said, “You don't under-stand what I said.” I said

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

ev-'ry-thing was right,” ev-'ry-thing was right.”
All You Need Is Love.

John Lennon and Paul McCartney.

(Organ: Registration No. 3)

Moderato

G   D   Em   G   D   Em   D7   G   D7

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

G   D   Em   G   D   Em   D7   G   D7

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 is n't known.

G   D   Em   G   D   Em   D7   G   D7

Noth- ing you can sing that can't be sung.
Noth- ing you can save that can't be saved.
Noth- ing you can see that is n't shown.

Em   D7   G   D7

Noth- ing you can say, but you can learn how to play the game.
Noth- ing you can do, but you can learn how to be you in time.
No- where you can be, that is n't where you're meant to be.

Em   D7   G   Am7

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

G   Am7   D7   G   Am7

All you need is love, love, love.

D7   G   B7   Em   G   C   D7   G

That is all you need. 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 benefit of Mister Kite, there will be a show tonight on trampoline.
2. Celebrated Mister K. performs his feat on Saturday at Bishopsgate.
3. Band begins at ten to six when Mister K. performs his tricks without a sound.

The Hendersons will all be there late of Fab-loo Fan-ques fair, what a scene: Over
The Hendersons will dance and sing as Mister Kite flies through the ring, don't be late. Mess-sis
And Mister H. will demonstrate ten somersaults he'll un-der-take on sol-id ground. Havin-

men and horses hoops and gar- ters K. and H. as-sure the pub- li-c lastly through a hog's head of real fire. In this
been some days in prep-a-ra-tion a their pro-du-c-tion will be second to none. And of
splendid time is guar-an-teed for all. And to-

way Mister K. will chal-lenge the world.

2. The course Henry the horse dances the waltz. 3. The night Mister Kite is top- ping the bill.
Baby You’re A Rich Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly Slow

How does it feel to be one of the beautiful people,
Now that you know who you are?

1. How often have you been tuned to a natural way?
2. And have you traveled very far, there?

What do you want to be?
Happy enough to know:

Oftentimes do you
What did you see when you were
That far, key,

Far as the eye can see?
Nothing that doesn’t show?

What are you going to play?
Baby you’re a rich man,

Baby you’re a rich man, too.
You keep all your money in a big brown bag, inside a zoo.

What a thing to do:
Baby you’re a rich man,

Baby you’re a rich man, too.

Coda

(repeat and fade)
I Feel Fine.
John Lennon and Paul McCartney.
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(Organ: Registration No. 2)

**Moderato**

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

C7

so.

so.

C7

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

F

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

C7

She's so glad she's telling all the world That her baby

F7

by buys her things. you know. He buys her diamond rings. you know. She said so.

C

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

Bb

Bb 7

F
A Day In The Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

\[
\begin{align*}
1. & \text{I read the news to-day, oh boy,} \\
2. & \text{He blew his mind out in a car,} \\
3. & \text{I saw a film to-day oh boy,} \\
4. & \text{I heard the news to-day oh boy,} \\
& \text{A bout a lucky man who made the grade;} \\
& \text{He didn’t notice that the lights had changed.} \\
& \text{The English army had just won the war;} \\
& \text{Four thousand holes in Black burn Lan - ca - shire.}
\end{align*}
\]

\[
\begin{align*}
& \text{And though the news was rather sad,} \\
& \text{A crowd of people stood and stared,} \\
& \text{A crowd of people turned a way,} \\
& \text{And though the holes were rather small,} \\
& \text{Well I just had to laugh - augh.} \\
& \text{They’d seen his face before.} \\
& \text{But I just had to look.} \\
& \text{They had to count them all.}
\end{align*}
\]

1. \[C F\]

2. \[Em Cmaj7\]

3. \[Em Cmaj7 Bm\]

I saw the photograph. No-body was really sure if he was from the House of Lords.

Having read the book, I’d love to turn...
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.

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.

(Organ: Registration No. 6)

Moderato

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

1. See the people standing there who dis-a-gree and never win and hold, I'm right where I be-long.

2. Sil-ly people run around, they wonder why they don't get in my door. I'm painting the room in a
door. I'm ta-king my time for a
Colourful way and number of things that weren't important yesterday, and I still... go.

And it... I'm

Fixing a hole where the rain gets in, stops my mind from wandering where it will go. I'm
The Fool On The Hill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly C6

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

F6

perfectly still, But nobody wants to know him, they can see that he’s just a fool and
perfectly loud, But nobody ever hears him, or the sound he appears to make and
perfectly still, And nobody seems to like him, they can know that they’re the fools and
He never listens to them, he

Dm7

he never gives an answer, the fool on the hill sees the sun going down and the
he never shows his feelings, But the eyes in his head see the

G7

They don’t like him.

Cm Ab Cm Ab

world spinning ’round.

Bb Cm Ab Cm6

1-2-3.

C Am C

rit.
Getting Better.
John Lennon and Paul McCartney.

(Organ: Registration No. 4)

Moderato

1. I used to get mad at my school, the cool—
2. I used to be angry young man, I was mean but I'm changing my scene, and I'm doing the best that I can.
3. I used to be cruel to my wo-man, I beat her, and I'm doing the best that I can. I've been mine.

Holding me down, finally heard, filling me up—
Man, I was mean but I'm changing my scene, and I'm doing the best that I can.

Gotta admit, it's getting better it's a little better all the time.

Got to admit it's getting better it's getting better since you've been mine.

1. D G C G C G C G G
2. C G C G C G C G C G G
3. C G C G C G C G

D.S. al 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

G                      F
1. Nothing to do— to save his
    life, call his wife in.

G                      C
2. After a while— you start to
    smile, now you feel cool.

D                      D7
Nothing to say— but what a
    Head-ing, for home— you start to

G                      C
day, how’s your boy been?
    I’ve got nothing to say, but

G                      C
roam, then you’re in town.
    it’s O.K. Good

G                      C
walk, by the old school.
    morn-ing, good morn-ing, good

G                      C
flirt, now you’re in gear.
    morn-ing—

G                      C
nothing to do— it’s up to you.
    1. Ev’-ry-bod-y knows there’s nothing de-

G                      C
nothing to do— it’s up to you.
    2. Peo-ple run-ning round it’s five— o’

G                      C
nothing to do— it’s up to you.
    ing. Ev’-ry-thing is
clock. Ev’-ry-where in
    closed, it’s like a ru-

G                      C
nothing to do— it’s up to you.
    town it’s get-ting.
in. Ev’-ry-one you see
    dark, Ev’-ry-one you see

G                      C
is half a-sleep.
    is full of life.

G                      C
And you’re on your own, you’re in the
    It’s time for tea and meet the

G                      D7
street. I’ve got
    nothing to say— but it’s O.K... Good

G                      C
wife.
    morn-ing, good morn-ing, good

G                      C
morn-ing—

D.C.
Hello Goodbye.

John Lennon and Paul McCartney.

Moderato

1. You say yes, I say no, I say stop, and I say go, go, I don’t know.

2. I say high, you say low, you say why, and I say I don’t know.

Em D7

oh, no

You say good bye and I say hel-lo, hel-lo, hel-lo. I don’t know

why you say good bye, I say hel-lo, hel-lo, hel-lo. I don’t know

why you say good bye, I say hel-lo.

why why why why why do you say good-bye, good-bye.

Coda

why you say good-bye, I say hel-lo, hel-lo, hel-lo, I don’t know

why you say good bye, I say hel-

lo.

repea and fade
I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. I am he as you are he as
    I am the egg-man, they are the
2. Expert expert cho-king smo-kers,
    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

1. Sitting on a corn-flake...
2. Yellow matter custard...
3. Semolina pilchard...

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

how they fly, I'm crying.
how they snid, I'm crying.

come, eye, wander

waiting for the van to
dripping from a dead dog's
climbing up the Eif- fel

Corporation Teeshirt, stupid bloody Tuesday,
Crab-a-locker fish wife, pornographic priestess,
Element'ry penguin singing Hare Krishna,

long, down.
Poe.

I am the egg-man,
you are me and we are all to-geth-er,

Pretty little p'licemen in a
Lovely Rita.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

\[ \text{Bright 4} \]

\[ \text{G} \]

\[ \text{C} \]

\[ \text{Bb} \]

\[ \text{F} \]

\[ \text{G} \]

\[ \text{Am} \]

\[ \text{D7} \]

\[ \text{G7} \]

\[ \text{Dm7} \]

\[ \text{G7} \]

\[ \text{C} \]

\[ \text{F} \]

\[ \text{Bb} \]

\[ \text{Eb} \]

1. Standing by a parking meter, when I caught a glimpse of Rita,
2. In a cap she looked much older, and the bag across her shoulder,
3. Took her out and tried to win her, had a laugh and over dinner,
4. Got the bill and Rita paid it, Took her home and nearly made it,
C  G7  C  Bb  F

filling in a ticket in her
made her look a little like a
little white book,
mil-l-i'-t'ry man.

Told her I would really like to
sitting on a so-fa with a
see her a-gain.
sister or two.

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

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

C  G  Am  D7

may I en-quire dis-cret-ly,
where would I be with-
out you,

When you are free to
Gives us a wink and
take some tea with
make me think of

G  Dm  G

me.

D.S. al Coda

G7  Dm

Love-ly

me-ter maid,

D.S. al Coda

G

me-ter maid,

G7  F  C

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

G

love-ly

C  Cm7

Ri-ta,
me-ter maid.

C
Magical Mystery Tour.

John Lennon and Paul McCartney.

Roll up we've got everything 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 to take you away,

coming 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 barber showing
   (2.) corner is a banker with a
   (3.) lane the barber shaves another
   phot-o-graphs of ev'ry
   motor car, the little
   cust-o-mer we see the
   head he's had the pleasure to
   children laugh at him be-hind his
   Bank-er sitting waiting for a

2. On the
   (2,3.) very strange; Penny Lane is in my ears and in my
eyes.

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

Gm7
Gm6
Emaj7
D7

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

pouring rain,
skies I sit, and meanwhile back in Penny
pies in summer, meanwhile back behind the
shelter in the middle of the
hourglass, And in his
Roundabout, The pretty

pocket is a portrait of the
nurse is selling poppies from a
tray. He likes to keep his fire engine

clean; It's a clean machine.
play. She is, anyway.

Pen-nny 3. In Pen-nny

meanwhile back, Penny
Lane is in my ears and in my eyes,

There beneath the blue suburban skies,
Pen-nny Lane.
Sgt. Pepper's Lonely Hearts Club Band.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4

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

C

They've been going in and out of style
That the singer's going to sing a song

C

So may I introduce you to the act you've known for all these years
So may I introduce you to the one and only Billy Shean

D7

F7

C

F7

C

F7
1. hope you will enjoy the show.

2. We're back and let the evening go.


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

such a lovely audience, we'd like to take you home with us, we'd love to take you home. 2. I don't
She's Leaving Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Fairly slow

1. Wedn's day
   morn ing at
   five, o'clock as the
   day begins.

2. Fa ther
   snores as his
   wife gets in to her
dressing gown.

D9

Silently
Picks up the
closing her
dressing gowns
bedroom door,
lying there.

F

Leaving the
standing a
note that she
hoped would say
more. She goes
down and
downstairs to the
stairs to the
morning at

G9

Leaving the
standing a
note that she
hoped would say
more. She goes
down and
downstairs to the
stairs to the
morning at

Gm

kitchen
husband,
“Da- dy our
baby’s gone.
in- clock she is
far a way.

Am

Quie tly
Why would she
treat us so
back door key,
thoughtless ly,
pointment she
made.

D7

Step ping out
How could she
meet ing a
side she is
do this to

Hi - ce
hus band,
“Da - dy our
baby’s gone.
in- clock she is
far a way.

F

Why would she
treat us so
back door key,
thoughtless ly,
pointment she
made.

158
Strawberry Fields Forever.
John Lennon and Paul McCartney.
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(Organ: Registration No. 6)

Slowly

G

Dm7

E7b9

C

E7

Cmaj7

G

D

Dmaj7

D7

C

C

Em

C

D7

Let me take you
down 'cause I'm go-in'
to Strawberry Fields,

Nothing is real,
and nothing to get hung a bout;

Living is easy
with eyes closed,

1. No one I think is in my tree,

Loving is easy with eyes closed,

2. No one I think is in my tree,

Sometimes think it's me,

3. Always, no some times, think it's me,

I mean it must be high or low,

It's getting hard to be some

but you know I know when it's a dream.

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 forever,

Strawberry Fields forever,

Strawberry Fields forever,
Blue Jay Way.

George Harrison.

(Commissioned Registration No. 2)

Slowly

1. There's a fog up on L.
   And my friends have lost their way.
   C
   Cdim

2. (2) show,
   And I told them where to go.
   (3) know,
   C

3. Soon will be the break of day,
   Now they've lost themselves in stead.
   C
   Cdim

We'll be over soon they said,
   Sitting here in blue jay way.
   C

Soon will be the break of day,
   Sitting here in blue jay way.
   C

Faster

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

1. 2. Slower

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

123
Lucy In The Sky With Diamonds.

John Lennon and Paul McCartney.

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[Organ' Registration No. 3]

Moderato

F

1. Picture yourself in a boat on a river with tangerine
   trees and people eating marshmallows along the way.
2. Follow her down to a bridge by a fountain where rock islands
   form, and the look of glass.
3. Picture yourself on a train in a station with plasticine
   colors.

F7

Bb

Dm

F

F7

Somebody calls you, you smile as you walk by.
Everyone suddenly turns and looks for you.
The sky is blue and the ice is cold.

Bb m

F

D7

G

A9

D7

(1,3) Cellophane flow'ers of yellow and green, towering
(2) News paper tax is a pear on the shore, waiting to take you a

G

A9

E

head way.

Look for the girl with the sun in her eyes and she's

Slow 4

Bm

E

Lucy in the sky with diamonds.

Ah.

Ah.

D.C.
When I’m Sixty Four.

John Lennon and Paul McCartney.

1. When I get older losing my hair, many years from now,
   you can knit a sweater by the fireside,
   doing the garden, digging the weeds;
   will you still need me, will you still feed me, when I’m sixty-four?

2. I could be handy mending a fuse,
   when your lights have gone.
   Will you still send me a valentine,
   Sunday mornings, go for a ride.

(Chorus)
   If I’d been out till quarter to three,
   would you lock the door?
   Will you still need me, will you still feed me, when I’m sixty-four?

Organ: Registration No. 1.

Moderately with a beat

F7

B7

G7

C7

F7

Bb

Gm

Eb

F

Gm
With A Little Help From My Friends.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

C

Fairly slow

1. What would you think if I sang out of tune, would you stand
   up and walk out on me?
2. What do I do when my love is a way, does it worry you to be alone?
3. Would you believe in a love at first sight? Yes, I'm certain.

C

Lend me your ears and I'll sing
How do I feel by the end?
What do you see when you turn?

C

Dm

G7

C

Dm

G7

C

Bb

F

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

oh no oh

I get by with a little help from my friends.
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. Coda

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 all could | C | D | E | F | G | A |
| 3. We were talking about the love that's gone so | |

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

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

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 your self, 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.

D.C.
Your Mother Should Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato Gm1

1. Let's all get up and dance to a song that was a hit before your
   mother was born,
   mother was born,

2. Lift up your hearts and sing me a song that was a hit before your
   mother was born,
   mother was born,

3. Though she was born a long long time ago,

Your mother should know,
your mother should know.

1. Sing it again;

   D7
   Gm
   Ebmaj7
   Cm

   D7
   Gm
   Ebmaj7
   Cm
Your mother should know,

your mother should know.

Sing it again:

Your mother should know,

your mother should know.

your mother should know,
Don’t Pass Me By.

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

1. Listen for your footsteps, Com ing up the drive,
   (2.) Hear the clock ticking, On the man tie shelf,
   (3.) Sorry that I doubted you, I was so un - fair.

F

Listen for your footsteps, But they don’t ar - rive,
See the hands a mov ing, But I’m by my self,
You were in a car crash, And you lost your hair.

You

G7

Waiting for your knock, dear
wonder where you are to - night, A
said that you would be late, A

On my old front door.

F

h e a r it.

see you.

Does it mean you don’t love me an - y more?

that’s all right, I’m waiting here just

Does it mean you don’t love me an - y more?

Does it mean you don’t love me an - y more?
1. Don't pass me by, don't make me cry, don't make me blue,

2. 'Cause you know,

darling, I love only you.

You'll never 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

Fine D.C. al Fine
For You Blue.

George Harrison.

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(Organ Registration No. 3)

Because you're sweet and lovely girl, I want you in the morning girl,

love you. love you.

Because you're sweet and I want you at the

lovely girl, moment I feel it's true, blue.

I'm

love you more than ever girl, I do.

living every moment girl, for you.
I've (Be)

ment

ly, girl

I saw you.

love you.

You

Be.

looked at me,

cause you're

sweet

and

all love-ly, girl,

it's

do.

true.

I feel it now,

I hope you feel it too.

I love you more than ev-

er girl I do.
Across The Universe.

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

Moderato

\( \text{Eb} \)

\( m_p \) 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

\( \text{Gm} \)

\( \text{Fm7} \)

\( \text{Bb7} \)

\( \text{Eb} \)

\( \text{Gm} \)

\( \text{Abm} \)

\( \text{Fm7} \)
All Together Now.
John Lennon and Paul McCartney.
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(Organ: Registration No. 4)

Moderato

G

D7

1. One, two, three, four, Can I have a little more.
   A, B, C, D, Can I bring my friend to tea.
3. Black, white, green, red, Can I take my friend to bed.

G

D7

Five, six, seven, eight nine, ten, I love you.
Pink, brown, yellow, orange, and blue, I love you.

C

(bom bom bom bom-pa bom) Sail the ship, (bom-pa-bom)

C

(bom-pa-bom) Chop the tree, (bom-pa-bom)

D

Skip the rope, (bom-pa-bom)

D7

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

G

All together
Back In The U.S.S.R.

John Lennon and Paul McCartney.

(Registration No. 4)

Medium rock tempo

G

C

Bb

O. A. C.  
Didn't get to bed last  
Gee it's good to be back

G

C

Bb

1. Flew in from Miami Beach B.  
2. Been away so long I hardly  
3. Show me round your snow-peaked mountains

night.  
home.  
farm.

On the way the paper bag was
Leave it till tomorrow to un-
Let me hear your balalaikas

G

C

Bb

Man I had a dreadful
Honey disconnect the
Come and keep your comrade

flight. I'm back in the U. S. S. R.
warm.

C7

You don't know how lucky you are, boy,
back in the U. S. S.
You Know My Name
(Look Up The Number)

John Lennon and Paul McCartney.

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Moderately

G

Bb+

Bm

E7

You know my name,
look up the num-ber.

G

D

Em

A7

D

F#m

You know my name,
look up the num-ber.
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

D

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, you know usual
Flying.

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

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(Organ: Registration No. 5)

Slow

C
Birthday.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Moderately bright

\begin{align*}
&Bb7 \\
&m f \
&\text{You say it's your birth-day.} \\
&\text{It's my birthday too, yeah.}
\end{align*}

\begin{align*}
&Eb7 \\
&\text{They say it's your birth-day.} \\
&Bb7 \\
&\text{We're gonna have a good time.}
\end{align*}

\begin{align*}
&F7 \\
&Eb7 \\
&Bb7 \\
&\text{I'm glad it's your birth-day.} \\
&\text{Happy birthday to you.}
\end{align*}

\begin{align*}
&F7 \\
&D^b \\
&\text{Yes, we're going to a party, party.} \\
&\text{(3 times)} \\
&A^b7 \\
&\text{I would like you to dance.}
\end{align*}

\begin{align*}
&Db \\
&A^b7 \\
&\text{(birthday) Take a chance.} \\
&\text{(birthday) I would like you to dance.}
\end{align*}

\begin{align*}
&Db \\
&A^b \\
&F7 \\
&\text{(birthday) dance.}
\end{align*}

\begin{align*}
&D^b \\
&B^b \\
&\text{Coda}
\end{align*}

\textit{D.C. al Coda}
Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

Black-bird singing in the dead of night.
Take these broken wings and learn to fly.

All your life, You were only waiting for this moment to arise.

Black-bird singing in the dead of night.
Take these sunken eyes and learn to see.

All your life, You were only waiting for this moment to be free.

Black-bird, fly.
Black-bird, fly.

Into the light of a dark, black night.
The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)
Moderately fast

C         G7         C           Fm         C           Fm
Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

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

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
old enough to know better, so

Cry baby, cry.

2. The

Cry baby, cry. Cry. cry. cry baby.

make your mother sigh. She's
Dear Prudence.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

F C C7

Dear

1. Dear

Prudence,

2. Prudence,

4. Prudence,

3. Prudence,

won't you come out to open up your eyes, play?

let me see you smile,

greet the brand new day, skies.

like a little child.

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 everything, Dear

The clouds will be a daisy chain so let me see you smile again, Dear

Prudence,

Prudence,

Prudence,

won't you come out to open up your eyes, play?

won't you open up your smile

won't you let me see you

1. C C7

2. C C7

3. C C7

4. C C7

2.4. Dear
eyes?
Look around, round, round, round.

round round round, Look around
round round round
round round round round round, look a-

round round round round round

round, round.

D.S. al 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.

(Organ: Registration No. 3)

Slowly, with a beat

F

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

Bb

Come on is take it eas — y, —
Come on is take it eas — y, take it eas — y, —
Take it

Eb

eas — y. —

Ev'ry bod — y's got some — thing to hide except for me and my

C7

F Eb7 Ab F
Glass Onion.
John Lennon and Paul McCartney
Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

Cm7 Cm6 Gm Cm7

m.p She's not a girl who misses much,

Do do do do do do...

Cm6 Gm Fm

Oh yeah, She's well acquainted with the touch of the velvet hand,

Like a lizard on a window pane, The man in the crowd with the

multi-coloured mirrors on his hob-nail boots, Lying with his eyes while his

hands are busy working overtime, A soap impression of his

Moderate waltz

Cm C7

wife which he ate and donated to the National Trust.

I need a fix 'cause I'm
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 Hap-pi-ness is a warm gun, Hap-pi-ness is a

warm gun, mom-ma, When I hold you in my arms And I feel my
Helter Skelter.

Organ: Registration No. 4

Rock tempo, bright 4

F7

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.

F7

But do you, don’t you want me to love you? I’m coming down fast, I’m miles above you.

Ab F Ab

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

Bb7

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

F

You’re

Bb7

Helter skelter,

F

Helter skelter,

F

Yeah.
1. Will you, won't you want me to make you, I'm coming down fast but don't let me break you.

Tell me the answer. You may be a lover but you ain't no dancer. Look out,
Good Night.
John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slowly

G Bm2 Am7

Bm Am7 C D7
Hey Bulldog.
John Lennon and Paul McCartney.

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Organ: Registration No. 1)

Moderato

F7       Cm       F7       Cm

1. Sheep dog,
2. Child-like,
3. Big man,

standing in the rain;
no one understands;
walking in the park,

Bull frog,
Jack knife,
Wig-wam,

doing it again.
in your sweaty hands.
frightened of the dark.

Eb       Cm       Bb       Bb7       Eb       Cm       F7

Some kind of
Some kind of
Some kind of
happiness is
innocence is
solitude is
measured out in miles.
measured out in years.
measured out in you.

What makes you think you're something
You don't know what it's like to
You think you know it but you
special when you smile?
listen to your fears.
haven't got a clue.

Fm       Db       Fm6       Fm7       Bbm       Gb       Bbm6       Bbm7

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

me.       me.       You can talk to me, if you're

lonely you can talk to

to Coda

Fm

D.C. al Coda

Coda

F       Cm       Hey bul-

dog.        Hey bul-

(spooken) Woof   Wha'd ya say? I said

dog.        Hey bul-

D'y know any more? Wow-uu-ua,

Ah.        --

(repeat and fade)
Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Ad lib.

Dm G C9 Bbm F Dm G7

- 200 -

She was a working girl,
North of England way,
Now she's in the big-

C9 Bbm F G7 C7

time in the U.S.A.
And if she could only hear me,
this is what I'd

Steady tempo

F	Db7

say.

1. Honey pie,... you are making me crazy,
2. Honey pie,... my position is tragic,

D7 G7 C7 F Dm Bb C7

I'm in love but I'm lazy,
Come and show me the magic,
So won't you please come home.

F E Eb Dm Dm6

of your Hollywood song,
2. You became a legend of the wind that blew her boat a-

F7 Cm7 F7 Bb D7 Gm

silver screen, sea
And now the thought of meeting you makes me weak in the knees.
T-T-tee Oh Hon-ey Pie,
you are driv-ing me fran-tic,
Sail a-cross the At-

T-T-tee Now Hon-ey Pie,
you are mak-ing me cra-zy,
I’m in love but I’m
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.
My mind is set on you, I wonder 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'rything 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 another cigarette and

curse Sir Walter Raleigh, He was such a stupid git.

D.S. al Coda

Coda

I'd give you ev'rything I've got for a little peace of mind.

I'd
It’s All Too Much.

George Harrison.

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(Organ: Registration No. 3)

Steady 4

B♭  F  B♭  F  B♭  F  B♭  F

It’s all too much.       It’s all too much.

F

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 every where. And get me home for tea.

It’s

B♭  F  B♭6  F  B♭  F  B♭  F

1. 5. The love that’s shining all around you.
2. The love that’s shining all around you.
3. There’s plenty there for everyone.
4. The love that’s shining all around you.
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

Coda

It's too much,
Ah.

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.

Sunday morning creep in like a nun.

Wednesday morning papers didn’t come.
Monday's child has learned to tie his bootlace.
Thursday night your stockings needed mending. See

How they'll run, Madonna,

1. Baby at your breast,
2. Lying on the bed,
3. Children at your feet,

Wonder how you managed to feed the rest,
Listen to the music playing in your head,
Wonder how you manage to make

1.

2.
Julia.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly slow

\[ F, Dm7, Am, F \]

Half of what I say is meaningless,
But I say it just to reach you

\[ Dm7, Am, C7, F, Dm7 \]

Ju-li-a, Ju-li-a,
Ju-li-a,

\[ Cm7, D, Bb9 \]

Ju-li-a, Ju-li-a,
ocean eyes,
windy child
morn-ing
moon

calls
calls
touch

\[ Bbm7, F, Dm7, Am, C7 \]

me; me; me;
So I sing a song of love,
Ju-li-a

\[ 2.3. C7, F, to Coda, Em, F \]

Her hair of floating sky is shimmering.
Dm7   Dm6   Am7   Am6   Am5+   Am

- 209 -

When I cannot sing my heart,
I can only

D7m    Am    C7     F      D7m

speak my mind,
Julia

Cm    Cm7     D     Bb9

sleeping sand,
silent cloud
touch

Bbm    F   D7m    Am    C7     F

me.
So I sing a song of love, for Julia

Am    C7     F      Am    C7

Julia,
Julia,
Martha My Dear.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

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

...
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

<table>
<thead>
<tr>
<th>C7</th>
<th>F</th>
<th>Dm</th>
<th>Gm</th>
<th>C7</th>
<th>F</th>
<th>Dm</th>
<th>Am</th>
<th>F7</th>
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1. Who knows how long I've loved you, You know I love you still.
2. If I ever saw you, I didn't catch your name. But it
3. When at last I find you, Your song will fill the air. Sing it

Bb | C7 | Dm | F to Coda

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<th>Bb</th>
<th>C7</th>
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wait a lonely lifetime, If you want me to, I
never really mattered, I will always feel the
loud so I can hear you, Make it

F | F7 | Bb | Am | Dm | Dm7 | Gm7 | C7

| F | F7 | Bb | Am | Dm | G7 | C7 |

Love you forever and forever, Love you with all my

F | F7 | Bb | Am | Dm | Gm7 | C7 |

| F | F7 | Bb | Am | Dm | G7 | C7 |

Love you whenever we're together, Love you when we're apart.

D.S. al Coda

Coda

<table>
<thead>
<tr>
<th>Bb</th>
<th>C7</th>
<th>Dm</th>
<th>Bb</th>
<th>F</th>
<th>Bb</th>
<th>C7</th>
<th>Dm</th>
<th>Bb</th>
<th>Dm</th>
<th>Gm7</th>
<th>C7</th>
<th>F</th>
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Only A Northern Song.

George Harrison.

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(Organ: Registration No. 3)

Slowly

1. If you’re list’n ing to this song,
   You may think the chords are go ing
   wrong, right, key.

2. When you’re list’n ing late at night,
   You may think the bands are not quite
   But they’re not, they just, there’s just

3. If you think the har mo ny
   Is a lit tle dark and out of
   But they’re cor rect, they just play it like that.

1. It does’n’t real ly mat ter what
   2. It does’n’t real ly mat ter what
   chords I wear or

words I say or time of day it
   is, brown, As it’s on ly a nor then
   If my hair is
   song.

1. D7sus 2. D

Coda

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

C  F  C  Am

1. Born a poor young country boy. Moth-er
   2. Sit be-side a moun-tain stream. See her Moth-er
   3. Find me in my field of grass. Moth-er

Cmaj7  Am6  D7  D9  G  C6  G  C  G  C

Na-ture's son. All day long I'm sitting sing-ing
wa-ters rise. Lis-ten to the pre-ty sound of
Na-ture's son. Sway-ing dais-ies sing a la-zy

G  F  C  Cm7  F  C

songs for ev-ry one. songs be-neth the sun.
mus-ic as she flies.

Cm7  F  C

2. C  F  C  F  C

Du du du du du du du du du

C  Cmaj7  C7  F  C7

du. Hm, hm, Moth-er Na-ture's son.
Ob-La-Di, Ob-La-Da.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately bright

<table>
<thead>
<tr>
<th>F</th>
<th>C7</th>
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1. Desmond had a barrow in the market place.

2. Desmond takes a trolley to the jeweller's store.

3. Happy ever after in the market place.

Molly is the buyer of a twenty

Desmond lets the singer in a band.

Carat golden ring.

Children lend a hand.

Desmond says to Molly, girl I

Takes it back to Molly, waiting for her home and does her
dance.

Like your face and Molly says this as she

At the door and as he gives it to her evening she still

Pretty face and in the hand.

Sings it with the band.

Ob-la-

Di, ob-la-da, life goes on.

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 Des-mond and Molly Jones.

D.C. al Fine
Rocky Raccoon.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Bright 4 Am7

mf

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

D7 G7 C

And one day his woman ran off with another guy.

Am D7

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

Dm7 G7 C

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

Am Am7/D

Rocky Raccoon checked into his room

Rocky had come 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.

2. Now the doctor came in stinking of gin and proceeded to lie on the table.
He said, "Rocky you met your match."
And Rocky said, "Doc, it's only a scratch, and I'll be better Doc, as soon as I'm able."

4. Now Rocky Raccoon, he fell back in his room only to find Gideon's Bible.
Gideon checked out and he left in no doubt to help with good Rocky's revival.
Sexy Sadie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Very slow

\[ \text{F} \quad \text{E7} \quad \text{Am} \quad \text{Bb} \quad \text{C7} \]

my \text{S}e\text{x-y Sadie,} \quad what have you done? \quad \text{You made a fool of ev'ry one...}

\[ \text{F} \quad \text{E7} \quad \text{Bb} \quad \text{C7} \quad \text{F} \quad \text{E} \]

You made a fool of ev'ry one. \quad \text{S}e\text{x-y}

\[ \text{Eb maj7} \quad \text{C7} \quad \& \quad \text{F} \quad \text{E7} \quad \text{Am} \quad \text{Bb} \quad \text{C7} \quad \text{F} \quad \text{E} \quad \text{Bb} \quad \text{C7} \quad \text{F} \quad \text{E} \quad \text{Bb} \quad \text{C7} \quad \text{F} \quad \text{E} \quad \text{Bb} \quad \text{C7} \quad \text{F} \quad \text{E} \]

1. \text{S}e\text{x-y Sadie,} \quad \text{you broke the rules.}
2. \text{S}e\text{x-y Sadie,} \quad \text{how did you know.}
3. \text{S}e\text{x-y Sadie,} \quad \text{you'll get yours yet.}

You laid it down for all to see, \quad You laid it down for all to see.
The world was waiting just for you, \quad The world was waiting just for you.
How-ev'er big you think you are, \quad How-ev'er big you think you
F E    to Coda 1
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 Am Bb Gm7 C7(5b)
lover,    She came a-long to turn on ev’ry
table,    Just a smile would lighten ev’ry
    one,    person.    Sexy    Sa - die, the greatest of them all.

Coda 1
Ebmaj7 C7
Sa - die, ooh how did you know?

Coda 2
Am Bb7
Sadie, she’s the latest and the greatest of them

(all.)
F E Am Dm Bb C7 F E
 oo

Bb C7 F E Eb C7
She made a fool of ev’ry
How - ev - er big you think you
one.    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
   2. tired love, let me turn down the light,
   3. leave me, Say you'll see me again,

Where the come in
For I'll

F

Fm7

E7-9

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 I'll
not be a part and I'll
smile on your face.
love me tonight.
miss you till then.
We are to-
always
We'll be to-

Eb

F

G C6 G7

Dm7

gather now and forever,
if you should need me,
come my way.
Step inside, love

G7 C

Eb Bb F C Eb Bb F C Eb

and stay, step inside, love.
Step inside, love,
Step inside, love

Bb F

C Bb

1.2. C G7

3. C Bb

side, love, I want you to
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

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

Why don’t we do it in the road

Why don’t we do it in the road

No-one will be watching us — 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.

Because
Because the world is round.
Because the wind is high.

Ah.

1. D♭ dim
2. D♭ dim

F

G7

Cm

Because the sky is blue, it makes me cry.
Because the sky is blue.

Ab

Cm

Ab7

G7

Db

Db dim

Ah.
While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

Moderato

1. I look at you all, see the love there that's sleeping.
2. Look at the world, and I not iced it's turning.

While my guitar gently weeps.
While my guitar gently weeps.

And I see it needs sweeping.
And 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.

Fmaj

Fmaj

Cmaj

Cmaj
love, too.

I don't know how.

someone controlled you, you were inverted.

they bought and sold one altered.

you, you.

I look at you all, see the love.

there that's sleeping.

While my guitar gently weeps.

I look at you all.

Still my guitar gently weeps.
Savoy Truffle.

George Harrison.

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(Organ. Registration No. 2)

Moderato

E7

1. Cream tangerine and Montel mar.

(2.) cream and a nice apple tart,

F#7

A Ginger Sling with a pineapple heart.

I feel your taste all the time we're apart.

A7

G7

Coffee dessert.

Coconut fudge.

B7

Yes you know it's good news,

really blows those blues.

But you'll

Em C Em6 C Cmaj7

have to have them all pulled out after the Savoy Truffle.
1. You might not feel it now, but when the cherry

pains cuts through you're going to

But what is

1. G B7

2. G

1. A7 Em7 A7

2. Em7 A7

1. G B7

Coda

Yes, you'll have to have them all pulled out,

D.S. al Coda

Em6 C Cmaj7

2. Em C G

after the Savoy Truffle.
Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

1. Have you seen the little piggies
2. Have you seen the bigger piggies

Crawling in the dirt?
in their starched white shirts?
And for all the little piggies
You will find the bigger piggies
Life is getting worse,
stirring up the dirt,

Always having dirt
to play around in.
Always have clean shirts
to play around in.

In their styles with all their backing
they don't care what goes on around.

In their eyes there's something lacking, what they need's a darn good whacking!

3. Everywhere there's lots of pig-ies living piggy lives.

You can see them out for dinner with their piggy wives,

Clutching forks and knives to eat their bacon.
Old Brown Shoe.

George Harrison.

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(Organ: Registration No. 2)

Bright shuffle tempo

1. I want a love that's right, out right is only 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 something I hate.

Dm7

I want a short haired girl who some-times wears it twice as long.
And when I see you smile, re-placing ev'ry thought-less frown.
I'll make an ear-ly start, I'm mak-ing sure that I'm not late.

F7

I'm step-ping out this old brown shoe.
Got me es-caping from the zoo.
For your sweet top lip I'm in the queue.
Bas-by, I'm in

Ab

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.) I'm with you.

F7

E7

Am

1. C7

2. G7

1. If I grow up I'll
2. I may

You know you
be a singer, 
be imperfect, 
Wear-ing rings on 
My love is some-thing 
ev'ry fin-ger, 
you can't re-ject, 
Not wor-ry-ing what 
I'm changing fast-er

they or you say, 
than the weath-er, 
I'll live and love and 
If you and I should 
may-be some-day, 
get to-geth-er, 
Who knows, ba-by?

1. G7
2. G7
3. I want that
Long Long Long.

Moderato

It's been a long, long see

Gm   F   C   Gm
How could I ever have lost you
Now I'm so happy I found you
How can I ever misplace you

F   C   Gm   F   C
When I loved you

To Coda

Gm
How I love you

F   C

Bb
So many tears I was

It took a
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. morn-ing, wan-na die.

Bb7

Yes, I'm In the lone-ly, If I ain't dead al-

F7

wan-na die.

Ab

If I ain't dead al-

C

ready.

ooh
girl, you know the reason why.

F

1. C7
2. C7

(3) Medium Rock

F

1. My mother was of the sky, my
(2.) eagle picks my eye, the
(3.) black clouds cross'd my mind,
Father was of the earth, But I am of the universe and you know what it's worth. I know what it's worth.

worm he licks my bone, I feel so suicidal just like Dylan's Mister Jones. I'm lonely wanna die.

blue mist round my soul, I feel so suicidal even if I ain't dead already.
Carry That Weight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

\[ \text{F} \quad \text{C7} \quad \text{F} \quad \text{C7} \quad \text{F} \]

Boy, you're gonna carry that weight,

| Boy, you're gonna carry that weight, |
| carry that weight a long time. |

\[ \text{C7} \quad \text{F} \quad \text{Dm7} \quad \text{Gm7/D Gm6} \quad \text{C7} \quad \text{F} \]

I never give you my pillow,

| I only send you my invitations. |

\[ \text{Bb maj7} \quad \text{Gm} \quad \text{A7} \quad \text{Dm} \quad \text{C} \quad \text{F} \]

And in the middle of the celebrations, I break down.

| Boy, you're gonna carry that weight, |
| carry that weight a long time. |

\[ \text{C7} \quad \text{F} \quad \text{C7} \quad \text{F} \quad \text{C7} \]

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 roler, 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 fun-ny fig-ger. He shoot Co-ca Co-la, He say
2. He bag pro-du-cion, He got wal-rus gum-boot, He got O-no side-board, He one spi-nal crack-er, He got
3. He roll-er coast-er, He got ear-ly warm-ing, He got mud-dy wa-ter, He one Mo-jo fil-ter, He say

G7

F7

I know you you know you feet down be-low his step know me. one is three.

One thing I can tell you is you Hold you in his arm-chair, you can got to be free. feel his dis-ease. Come togeth-

Am F C7(sus) Cm

er, right now, o-ver me.

1.2

3. (repeat and fade)
Don’t Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

Don’t let me down.

Don’t let me down.

Don’t let me down.

Don’t let me down.

1. Nobody 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.

And if somebody love me like she
do me, Ooh she do me, yes she do me.

I guess nobody ever really
do me, Ooh she do me, she done me.

does.

Don’t let me down.

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

don't let me down,

D.S. al 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.

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(Organ: Registration No. 1)

Moderato

Oh, yeah! Alright! Are you gonna be in my dreams tonight?

And in the end, The love you take is equal to the love you make.
Get Back.
John Lennon and Paul McCartney.

( organ: Registration No. 4 )

Steady 4

F

Bb

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.

F

F7

Jo Jo left his home in Tucson, Ar-i-zo-na, for some Cal-i-for-nia grass. Get back!

F

F7

Get back! Get back to where you once be-longed. Get back!

F

1. F

2. F

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:

Cm

F7

Once there was a way to get back home.
Sleep pretty darling, do not

Bb

D7

Gm

cry
And I will sing a lullaby.

Cm(add9)

Fine

Gold en

Smiles awake you when you rise.

Bb

Slum bers fill your eyes:

Eb

Bb

Bb

D7

Gm

Cm(add 9)

F7

Bb

Sleep pretty darling, do not cry
And I will sing a lullaby.

D.C. al Fine
Goodbye.
John Lennon and Paul McCartney.

Organ: Registration No. 1

Moderately bright

G

1. Please don’t wake me until late, tomorrow comes
   and
2. Songs that lingered on my lips excite me now
   and
3. Far a way, my lover sings a lonely song
   and

C Am7 D7 G D7 G

I will not be late,

C

calls me to his mind.

Bm Em C D7

day, when it be comes tomorrow.
flowsers at my door, I’ll leave them for I will leave to go a
song of lonely love invites me on.

G Am7 D7

way, hind. side.

Good bye, goodbye,

G

way, goodbye, my love, goodbye.

G

love, goodbye.
Her Majesty.
John Lennon and Paul McCartney.

(Organ: Registration No. 6)

Fairly bright

F

Her maj es ty's a pretty nice girl But she doesn't have a lot to

F

F

G7

C7

say.

Her maj es ty's a pretty nice girl But she changes from day to

C7

Dm

Dm(add 9)

F7

I wanna tell her that I love her a lot But I gotta get a belly-ful of

Bb

Bbm

F

D7

Gm7

C7

wine.

Her maj es ty's a pretty nice girl, Some day I'm gonna make her
Maxwell’s Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Eb

C7

Fm

1. Joan was quiz-zical, studied pat-a-physical science in the
2. Back in school a-gain, Max-well plays the fool a-gain
3. P. C. thirty-one said, 'We’ve caught a dir-ty one.'

Bb7

Late nights all a-lone with a test tube,
Wish-ing to a-void an un-pleas-ant

E5

Bb7

oh, oh, oh, oh.
see e-e-e-e-e-e-

Eb

Max-well Ed-i-son.
She tells Max to stay
Rose and Val-er-ie,

C7

Fm

major-ing in medi-cine, calls her on the
when the class has gone a-way, so, he waits be-hind.
screaming from the gal-ler-y, say he must go free.

(3.) The
I can take you out to the pictures, Jo-o-o-o.

Judge does not agree, And he tells them so-o-o-o.

But, as she’s getting ready to go, A
But, when she turns her back on the boy, He
But, as the words are leaving his lips, A

Knock comes on the door.
Creeps up from behind.
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.

(Organ: Registration No. 4)

Moderato

1. Mean Mister 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.

Sleeps in a hole in the road, taking him out to look at the Queen, saving up to buy some clothes, only place that he’s ever been.

Keeps a ten bob note up his nose, always shouts out something obscene, such a mean old man.

Such a mean old man, dirty old man,

Such a mean old man, dirty old man.
Polythene Pam.

John Lennon and Paul McCartney.

( organ: Registration No. 6 )

Bright 4  Bb  F  C  Bb  F  C
Well, you should see Poly-thene Pam. She's so good looking but she looks like a man. Well, you should

Eb  G  Ab  Bb  see her in drag, dressed in her poly-thene bag. Yes, you should see Poly-thene

C  Ab  Bb  C  Bb  F  C
Pam. Yeh, yeh, yeh. Get a

Bb  F  C  Bb  F  C

She Came In Through The Bathroom Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

1. She came in through the bathroom window,
   protected by a silver spoon.

2. dancer,
   worked at fifteen clubs a day.

3. parment,
   and got myself a steady job.

But now she sucks her thumb and
And though she thought I knew the
And though she tried her best to

wonders by the
help me, she could
banks of her own lagoon,

knew what I could not say,

steal but she could not rob.

Didn't anybody tell

her?

 Didn't anybody see?

Sundays on the phone to Monday,

Tuesdays on the phone to me.

2. She said she'd always been a
   and so I quit the p'lice de-

3. oh yeah...
Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Oh!
   (2.)
   DARLING, please believe me, I'll never do you no harm.
   DARLING, if you leave me, I'll never make it alone.

lieve me when I tell you, I'll never do you no harm.
lieve me when I beg you, Don't ever leave me alone.

Oh!

When you

F

A\b

C
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, little, little, little, little...
Here comes the sun,
Here comes the sun.
It's all right.
It's all right.
Octopus’s Garden.

Ringo Starr.

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(Organ: Registration No. 2)

Bright tempo

1. I’d like to be under the sea, In an octopus’s garden in the shade.
2. We would be warm below the storm, In our little hide-a-way beneath the waves.

Knows where we’ve been, In his octopus’s garden near a cave.

I’d ask my friends to come and see, I’d like to be

An octopus’s garden with me.

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We would shout and swim about

The coral that lies beneath the waves.

Oh, what joy, for
ev'ry 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.

In an you.
Something.

George Harrison.

(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, I don't want to leave her now.
You know I believe and how.

Double tempo (dotted)

You're asking me will my love grow.

I don't know.
You stick around, now it may show,
I don't know,

I don't know.

Tempo I (d = d)

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 believe and how.
Two Of Us.
John Lennon and Paul McCartney.

(Organ: Registration No. 5)

Fairly bright

G    Am    G C6    G    Am    G C6    G

1. Two of us riding nowhere, spending someone's

C    G    Am    C    G

hard earned pay. You and me

Am    G C6    G    Am    G C6    G    C

Sunday driving, not arriving on

G    Am    G    C D    D7    C

our way back home. We're on our way

G    C D    D7    C    G    C 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.

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(Organ: Registration No. 7)

1. You never give me your money, you only give me your funny paper;
   And in the middle of negotiations you break down.
2. I never give you my number, I only give you my situation;
   And in the middle of investigation I break down.

1. Out of college, money spent, see no future, pay no rent.
   2. Any jobber got the sack, Monday morning turning back.

All the money’s gone, nowhere to go. But
Fairly slow (\( \text{d} = 9 \))

\[
\begin{align*}
\text{Ab} & \quad \text{Eb} & \quad \text{Bb} & \quad \text{Ab} & \quad \text{Eb} \\
\text{oh, that magic feeling,} & \quad \text{nowhere to go.} & \quad \text{Oh, that magic feeling} & \quad \text{nowhere to go.}
\end{align*}
\]

\( \text{Bb} \quad \text{G} \quad \text{A} \quad \text{Bb} \quad \text{D7} \)

\( \text{(spoken) go. (nowhere to go.)} \quad \text{One sweet dream,} \quad \text{pick up the bags and get in the limousine.} \)

\( \text{G} \quad \text{Cm7} \quad \text{F} \quad \text{C7} \quad \text{F} \quad \text{G} \)

\( \text{sine.} \quad \text{Soon we'll be away from here} \quad \text{step on the gas and wipe that tear away; One sweet} \)

\( \text{A} \quad \text{Bb maj7} \quad \text{F} \quad \text{G} \quad \text{F} \quad \text{Bb maj7} \quad \text{F} \quad \text{G} \)

\( \text{dream came true.} \quad \text{To-day came true,} \quad \text{to-day.} \)

\( \text{Bb} \quad \text{G} \quad \text{Bb} \quad \text{G} \)

\( \text{One, two, three, four, five, six, seven, all good children go to heaven.} \)

(repeat and fade)
Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)
Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Ab Ebm7(sus4) Ab Db Ebm G Ab Ebm G Ab Db Ebm G

Look like a woman
Walk like a woman
Look like a woman

Dressed like a lady
Sing like a black-bird
Dressed like a lady

Ab Ebm7 (sus4) G Ab Db Ebm G Ab Ebm G Ab Db

Talk like a baby
Eat like a hungry
talk like a baby

Love like a woman,
Cook like a woman,
Love like a woman.

Ab A57 Dbsus4 Db7 Db D57 Db Ab7(sus4)

oo you (wo-man)

oo

Db Eb Ebm7(sus4)

you.
Maggie Mae.


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(Organ: Registration No. 4)

G        C        G
Oh, dirty Maggie Mae they have taken away and she'll

D        G
never walk down Lisle Street angry mower. Oh, the judge he guilty found,

C        D7
her of robbing the home-ward bound' er that dirty, no good robbin' Maggie Mae

G        C        G
It's the part of Liverpool she returned me to

C        G/B        D
two pound ten a week, that was my pay
The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

Cm7

Eb

Ab6/Bb

Eb

Ebm7

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.

Ab

Eb

Cm7

Fm7

Bb7

Will never disappear.

Has left a pool of tears.

I've seen that road before.

You left me standing here.

Crying for the day.

A long, long time ago.

Eb(sus4)

Ebm7

Ab

Eb

Cm7

Fm7

Bb7

to Coda

It always leads me here.

Why leave me standing here.

I've seen that road before.

Don't leave me waiting here.

A long, long time ago.

1. Eb

2. Eb

Door.

way.

Many times I've been alone.

Many times I've cried.

Anyway you'll never know the many ways I've tried.

3. But

Eb

Fm7

Bbm7

Ab

Eb

Fm7

Coda

D.S. al Coda

Ebm7

yeh, yeh, yeh, yeh.

Ebm7

Ab6/Bb

Ebm7

Door.
I Me Mine.

George Harrison.

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(Organ Registration No. 1)

Bright waltz
Am

D
G

E7
Am

Am

D

G
E7
Am

Dm

Dm6
Ddim
Am

leaving it, everyone's weav ing it, coming on strong all the time.
play ing it, everyone's say ing it, flowing more freely than wine.

I me mine, I me mine, I me mine, I me mine.

I me mine, I me mine, I me mine, I me mine.

I me mine, I me mine, I me mine, I me mine.

Now they're frightened of
No one's frightened of

Ev thru' the night en those tears

Ev thru' the day
I can hear

I me mine, I me mine, I me mine.
Dig A Pony.
John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Moderately

G  C  G  C  G  C  G
I hi hi hi hi hi... Dig a

Em

po... pony well you can ce le b ra te any thing you

F7

want. Yes you can ce le b ra te any

F7

thing you want.

D7

Ooh ...........................................

(repeat at each D.C.)

D7

I told you so all I want is
2. I 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)
Mildly with a beat

Like a Rolling Stone, like a

Rolling Stone, Like the

F. B. I. and the

C. I. A. and the
Bb  F  Bb  C7

B.  B.  C.  B.  King, and Doris

Bb  F  Bb  C7

Day.  Matt

Bb  F  Bb  C9  Bb

Busy.  Dig it.  Dig it.  Dig it.  Dig it.

F  Bb  C(sus4)  Bb

Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it,
One After 909.

John Lennon and Paul McCartney.

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(Revised: 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'ling on the one after nine-o-nine.

3. I said I'm trav'ling on the one after nine-o-nine
    I said move over honey I'm travelling on that line.
    I said move over once, move over twice, come on baby don't be cold as ice.
    I said I'm trav'ling on the one after nine-o-nine.
Let It Be.
John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find 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.

   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
(4.) Jude, don't make it bad, Take a
(3.) Jude, don't be afraid, You were You have
(2.) Jude, don't let me down,

C7 F
sad song and make it better.
made to go out and get her.
found her now go and get her.

Bb
remember to let her into your

F C7
heart, Then you can start to make it better.
skin, Then you begin to make it better.
heart, Then you can start

F7 F
(2.) And anytime you feel the pain Hey Jude refrain,
(4.) So let it out and let it in Hey Jude begin.
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.
And don't you know that it's just you.
Hey Jude, you'll do.
The movement you need.

Little is on your shoulder.

Da

3. Hey
4. Hey

Coda

D.S. al Coda

The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Steady 4

C

1. Standing in the dock at Southampton, Trying to get to Holland or France.
2. Finally made the plane in to Paris, Hon' ey mooning down by the Seine.
3. Paris to the Amsterdam Hilton, Talking in our beds for a week.
4. Made a lightning trip to Vienna, Eating choc'late cake in a bag.
5. Caught the early plane back to London, Fifty acorns tied in a sack.

C7

The man in the mac said, you've got to go back, You know they didn't even give us a chance.
Peter Brown called to say, you can make it O.K., You can get married in Gibr'al- tar near Spain.
The newsapers said, say what're you doing in bed, I said we're on ly trying to get us some peace.
The newsapers said, she's gone to his head, Christ! You know it ain't easy.
The men from the press said, we wish you suc cess, They look just like two gur' us in drag.
And if you have the both of you back, You know how hard it can be.

F

The way things are going.
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.
Power To The People.
John Lennon.

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(Organ: Registration No. 2)

Moderato

C     Dm  C  Dm  C

pow-er to the peo-ple,

C     Dm  C  Dm  C

pow-er to the peo-ple,

C     Dm  C  Dm  C

pow-er to the peo-ple,

C     Dm  C  Dm  C

pow-er to the peo-ple, right on!

1. You say you want a rev-o-lu-

2. A million workers workin' for noth-

3. We gotta ask you, comrades and broth-

- tion, we bet-ter get on right a-way.

- ling, you bet-ter give them what they really own.

- ers, how do you treat the old woman back home?

Well you get We gotta She got to on your feet__ and put you down when we come be her-self so she can

- to the street__ singing:

- to town__ singing:

give her help__ singing:

Coda

power to the peo-ple, right on!
Give Peace A Chance.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

C

Ev'-ry-bod-y's talk-ing a-bout,

1. Bag - is - m, Shag - is - m,
   Min - is - ters, Sin - is - ters,
   Rev - o - lu - tion, Ev - o - lu - tion,
   John and Yo - ko, Tim - my Lea - ry,
   Drag - 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 - th - ers,

Rag - is - m, Tag - is - m,

Bish - ops and Fish - ops,
Reg - u - la - tions, In - tegr - a - tions,
Bob - by Dy - ian, Tom - my Co - o - per,
This - is - m, That - is - m,
Rab - bits and Pop - eyes,
Med - i - ta - tions United Na - tions,
Derek Tay - lor Nor - man Ma - il - er,
is - m is - m is - m.
Bye - bye Bye - byes.
Con-grat - u - la - tions.
Al - an Gins - berg, Ha - re Krish - na,

Ha - re, Ha - re Krish - na.

All we - are say - ing

is give peace a chance.

All we - are say - ing

is 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 rev - o - lution ______ well
   you know ______

(2.) say you got a real so - nu - tion ______ well
   you know ______

mf (3.) say you'll change the Con - sti - tu - tion ______ well
   you know ______

we all want to change the world,
we'd all love to see the plan,
we all want to change your head.

C

You

You

tell me that it's ev - o - lution ______ well
   you know ______

ask me for a con - tri - bu - tion ______ well
   you know ______

tell me it's the ins - ti - tu - tion ______ well
   you know ______

F

we all
we're all
you better

G7

want to change the world.
can._________

But when you talk a - bout de -

free your mind in - stead._________

But when you want money for people with

But if you go carrying pictures of

Dm7
I’ve Got A Feeling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderate tempo

I’ve got a feeling, a feeling deep inside oh yeah

Oh yeah

I’ve got a feeling, a feeling I can’t hide oh no

Oh no

Oh no Yeah

Yeah
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)
# Index

## A

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Day In The Life</td>
<td>140</td>
</tr>
<tr>
<td>A Hard Day’s Night</td>
<td>55</td>
</tr>
<tr>
<td>Across The Universe</td>
<td>176</td>
</tr>
<tr>
<td>All I’ve Got To Do</td>
<td>6</td>
</tr>
<tr>
<td>All My Loving</td>
<td>11</td>
</tr>
<tr>
<td>All Together Now</td>
<td>178</td>
</tr>
<tr>
<td>All You Need Is Love</td>
<td>136</td>
</tr>
<tr>
<td>And I Love Her</td>
<td>45</td>
</tr>
<tr>
<td>And Your Bird Can Sing</td>
<td>118</td>
</tr>
<tr>
<td>Another Girl</td>
<td>83</td>
</tr>
<tr>
<td>Any Time At All</td>
<td>44</td>
</tr>
<tr>
<td>Ask Me Why</td>
<td>18</td>
</tr>
</tbody>
</table>

## B

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby You’re A Rich Man</td>
<td>138</td>
</tr>
<tr>
<td>Baby’s In Back</td>
<td>46</td>
</tr>
<tr>
<td>Back In The U.S.S.R</td>
<td>180</td>
</tr>
<tr>
<td>Bad To Me</td>
<td>14</td>
</tr>
<tr>
<td>Because</td>
<td>223</td>
</tr>
<tr>
<td>Being For The Benefit Of Mr.Kite</td>
<td>137</td>
</tr>
<tr>
<td>Birthday</td>
<td>185</td>
</tr>
<tr>
<td>Blackbird</td>
<td>186</td>
</tr>
<tr>
<td>Blue Jay Way</td>
<td>162</td>
</tr>
</tbody>
</table>

## C

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Can’t Buy Me Love</td>
<td>48</td>
</tr>
<tr>
<td>Carry That Weight</td>
<td>236</td>
</tr>
<tr>
<td>Come Together</td>
<td>237</td>
</tr>
<tr>
<td>Cry Baby Cry</td>
<td>188</td>
</tr>
</tbody>
</table>

## D

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day Tripper</td>
<td>84</td>
</tr>
<tr>
<td>Dear Prudence</td>
<td>190</td>
</tr>
<tr>
<td>Dig A Pony</td>
<td>268</td>
</tr>
<tr>
<td>Dig It</td>
<td>270</td>
</tr>
<tr>
<td>Do You Want To Know A Secret</td>
<td>16</td>
</tr>
<tr>
<td>Doctor Robert</td>
<td>116</td>
</tr>
<tr>
<td>Don’t Bother Me</td>
<td>17</td>
</tr>
<tr>
<td>Don’t Let Me Down</td>
<td>238</td>
</tr>
<tr>
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## E

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<tr>
<th>Song Title</th>
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<td>119</td>
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<tr>
<td>Every Little Thing</td>
<td>51</td>
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<tr>
<td>Everybody’s Got Something To Hide Except Me And My Monkey</td>
<td>192</td>
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</table>

## F

<table>
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<th>Song Title</th>
<th>Page</th>
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<tr>
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<td>184</td>
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<td>For No One</td>
<td>126</td>
</tr>
<tr>
<td>For You Blue</td>
<td>174</td>
</tr>
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<td>From A Window</td>
<td>47</td>
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<td>23</td>
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## G

<table>
<thead>
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<th>Song Title</th>
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<tr>
<td>Get Back</td>
<td>241</td>
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<tr>
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<td>145</td>
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<tr>
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<td>93</td>
</tr>
<tr>
<td>Give Peace A Chance</td>
<td>281</td>
</tr>
<tr>
<td>Glass Onion</td>
<td>193</td>
</tr>
<tr>
<td>Golden Slumbers</td>
<td>242</td>
</tr>
<tr>
<td>Good Day Sunshine</td>
<td>120</td>
</tr>
<tr>
<td>Good Morning, Good Morning</td>
<td>146</td>
</tr>
<tr>
<td>Good Night</td>
<td>198</td>
</tr>
<tr>
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<td>122</td>
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## H

<table>
<thead>
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<th>Song Title</th>
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<tbody>
<tr>
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<td>194</td>
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<td>147</td>
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<td>20</td>
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<td>86</td>
</tr>
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<td>Helter Skelter</td>
<td>196</td>
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<td>244</td>
</tr>
<tr>
<td>Here Comes The Sun</td>
<td>252</td>
</tr>
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<td>Here There And Everywhere</td>
<td>123</td>
</tr>
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<td>Hey Bulldog</td>
<td>199</td>
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<td>Hey Jude</td>
<td>276</td>
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<td>21</td>
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<td>200</td>
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<td>Page</td>
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<td>I Am The Warlus</td>
<td>148</td>
</tr>
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<td>I Call Your Name</td>
<td>22</td>
</tr>
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<td>I Don't Want To See You Again</td>
<td>56</td>
</tr>
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<td>57</td>
</tr>
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<td>I Feel Fine</td>
<td>139</td>
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<td>I Me Mine</td>
<td>266</td>
</tr>
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<td>I Need You</td>
<td>89</td>
</tr>
<tr>
<td>I Saw Her Standing There</td>
<td>31</td>
</tr>
<tr>
<td>I Should Have Known Better</td>
<td>58</td>
</tr>
<tr>
<td>I Wanna Be Your Man</td>
<td>62</td>
</tr>
<tr>
<td>I Want To Hold Your Hand</td>
<td>24</td>
</tr>
<tr>
<td>I Want To Tell You</td>
<td>124</td>
</tr>
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<td>I Want You</td>
<td>245</td>
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<tr>
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<td>212</td>
</tr>
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<td>60</td>
</tr>
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<td>90</td>
</tr>
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<td>63</td>
</tr>
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<td>30</td>
</tr>
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<td>66</td>
</tr>
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<td>I'll Follow The Sun</td>
<td>68</td>
</tr>
<tr>
<td>I'll Get You</td>
<td>26</td>
</tr>
<tr>
<td>I'll Keep You Satisfied</td>
<td>28</td>
</tr>
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<td>I'm A Loser</td>
<td>69</td>
</tr>
<tr>
<td>I'm Down</td>
<td>92</td>
</tr>
<tr>
<td>I'm Happy Just To Dance With You</td>
<td>64</td>
</tr>
<tr>
<td>I'm In Love</td>
<td>32</td>
</tr>
<tr>
<td>I'm Looking Through You</td>
<td>94</td>
</tr>
<tr>
<td>I'm Only Sleeping</td>
<td>128</td>
</tr>
<tr>
<td>I'm So Tired</td>
<td>202</td>
</tr>
<tr>
<td>In My Life</td>
<td>96</td>
</tr>
<tr>
<td>It Won't Be Long</td>
<td>33</td>
</tr>
<tr>
<td>It's All Too Much</td>
<td>204</td>
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<td>70</td>
</tr>
<tr>
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<td>97</td>
</tr>
<tr>
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<td>284</td>
</tr>
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<td>98</td>
</tr>
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<td>129</td>
</tr>
<tr>
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<td>150</td>
</tr>
<tr>
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<td>163</td>
</tr>
<tr>
<td>Maggie Mae</td>
<td>264</td>
</tr>
<tr>
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<td>152</td>
</tr>
<tr>
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<td>210</td>
</tr>
<tr>
<td>Maxwell's Silver Hammer</td>
<td>246</td>
</tr>
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<td>248</td>
</tr>
<tr>
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<td>108</td>
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<td>43</td>
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<td>214</td>
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<td>72</td>
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<td>73</td>
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<td>100</td>
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<td>101</td>
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<td>215</td>
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<td>Octopus's Garden</td>
<td>254</td>
</tr>
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<td>251</td>
</tr>
<tr>
<td>Old Brown Shoe</td>
<td>230</td>
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<td>272</td>
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<td>213</td>
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<tr>
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<td>263</td>
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<td>12</td>
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<td>130</td>
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<td>154</td>
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<td>228</td>
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<td>8</td>
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<td>249</td>
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<td>280</td>
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<td>131</td>
</tr>
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<td>282</td>
</tr>
<tr>
<td>Rocky Raccoon</td>
<td>216</td>
</tr>
<tr>
<td>Run For Your Life</td>
<td>102</td>
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<tr>
<td>Song Title</td>
<td>Page</td>
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<tr>
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</tr>
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<td>226</td>
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<tr>
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<td>218</td>
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<tr>
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<td>156</td>
</tr>
<tr>
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<td>250</td>
</tr>
<tr>
<td>She Loves You</td>
<td>38</td>
</tr>
<tr>
<td>She Said She Said</td>
<td>135</td>
</tr>
<tr>
<td>She’s A Woman</td>
<td>74</td>
</tr>
<tr>
<td>She’s Leaving Home</td>
<td>158</td>
</tr>
<tr>
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<td>256</td>
</tr>
<tr>
<td>Step Inside Love</td>
<td>220</td>
</tr>
<tr>
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<td>160</td>
</tr>
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<td>262</td>
</tr>
<tr>
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<td>132</td>
</tr>
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<td>Tell Me What You See</td>
<td>103</td>
</tr>
<tr>
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<td>75</td>
</tr>
<tr>
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<td>40</td>
</tr>
<tr>
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<td>52</td>
</tr>
<tr>
<td>The Ballad Of John And Yoko</td>
<td>278</td>
</tr>
<tr>
<td>The Continuing Story Of Bungalow Bill</td>
<td>187</td>
</tr>
<tr>
<td>The Ehd</td>
<td>240</td>
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<tr>
<td>The Fool On The Hill</td>
<td>144</td>
</tr>
<tr>
<td>The Inner Light</td>
<td>54</td>
</tr>
<tr>
<td>The Long And Winding Road</td>
<td>265</td>
</tr>
<tr>
<td>The Night Before</td>
<td>99</td>
</tr>
<tr>
<td>The Word</td>
<td>107</td>
</tr>
<tr>
<td>There’s A Place</td>
<td>76</td>
</tr>
<tr>
<td>Things We Said Today</td>
<td>79</td>
</tr>
<tr>
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<td>104</td>
</tr>
<tr>
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<td>37</td>
</tr>
<tr>
<td>Ticket To Ride</td>
<td>105</td>
</tr>
<tr>
<td>Tips Of My Tongue</td>
<td>42</td>
</tr>
<tr>
<td>Tomorrow Never Knows</td>
<td>133</td>
</tr>
<tr>
<td>Two Of Us</td>
<td>258</td>
</tr>
<tr>
<td>We Can Work It Out</td>
<td>106</td>
</tr>
<tr>
<td>What Goes On</td>
<td>110</td>
</tr>
<tr>
<td>What You’re Doing</td>
<td>77</td>
</tr>
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<td>80</td>
</tr>
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<td>164</td>
</tr>
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<tr>
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<td>222</td>
</tr>
<tr>
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<td>221</td>
</tr>
<tr>
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<td>166</td>
</tr>
<tr>
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<td>168</td>
</tr>
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<td>78</td>
</tr>
<tr>
<td>Yellow Submarine</td>
<td>134</td>
</tr>
<tr>
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<td>234</td>
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<td>111</td>
</tr>
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<td>112</td>
</tr>
<tr>
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<td>82</td>
</tr>
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<td>You Know My Name (Look Up The Number)</td>
<td>182</td>
</tr>
<tr>
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<td>113</td>
</tr>
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<td>260</td>
</tr>
<tr>
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<td>170</td>
</tr>
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<td>You’re Going To Lose That Girl</td>
<td>114</td>
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<td>115</td>
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