

# The Beatles

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1962 - 1974



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# All I've Got To Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

**Moderato**

1. When - ev - er

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

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

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

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

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

Am F

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



Am F C

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

*D.S. al Coda*



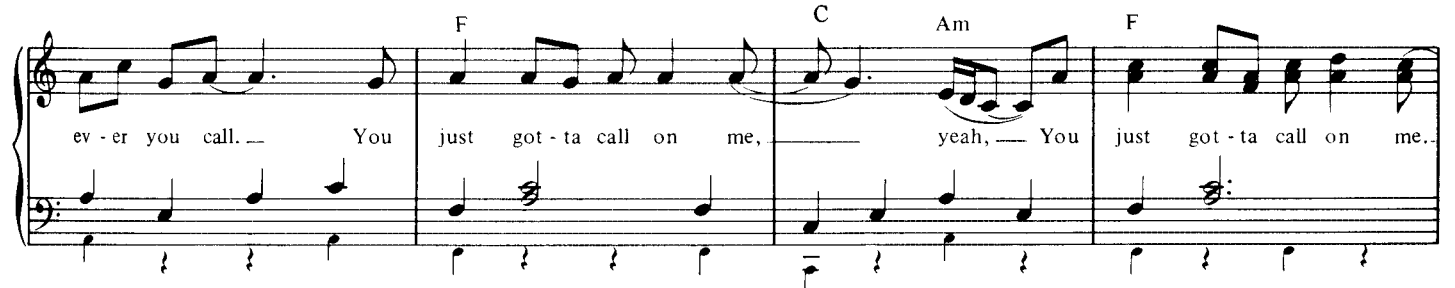
Coda C F Am

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



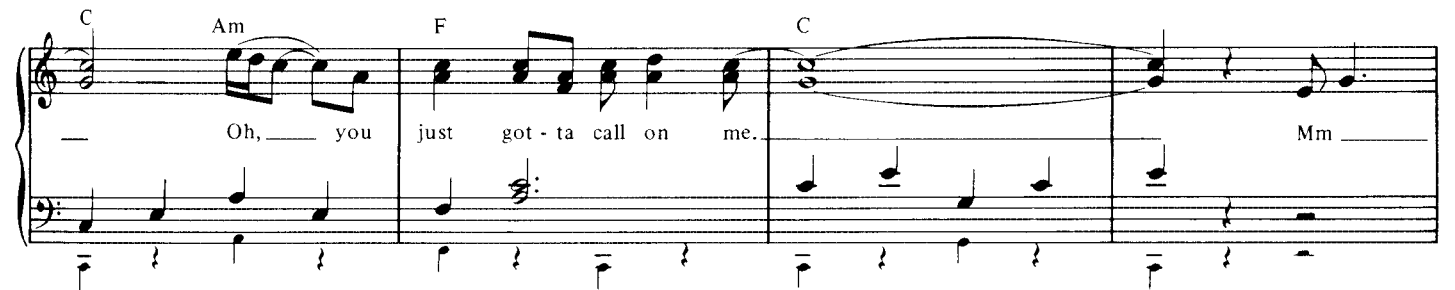
F C Am F

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



C Am F C

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



Am C



# Please Please Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

The musical score is written for piano and voice. It consists of four systems of music. The first system includes two vocal lines: "1. 3. Last night I said these words to my girl," and "2. You don't need me to show the way love,". The second system continues with "I know you nev - er e - ven try girl." and "Why do I al - ways have to say love." followed by the word "Come". The third system features the repeated phrase "on, come on, come on, come on." and ends with "Please". The fourth system concludes with "please me, oh yeh, like I please you." and includes a first ending marked "1." leading to chords A and B7. The score includes a variety of musical notations such as treble and bass clefs, a key signature of three sharps (F#, C#, G#), a common time signature, and various chord symbols (E, A, G, B, F#m, C#m) placed above the staves. There are also performance markings like "Moderato", "to Coda", and "1.".

E A E G A B

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

E A E

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

A F#m C#m A

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

E A B to Coda E 1. A B7

please me, oh yeh, like I please you.

2

E A B

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

E A

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

B E A B

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

E A B7

blue?

*D.C. al Coda*

Coda

E

you, oh

A B E G C B7 E

yeh, like I please you."

# Love Me Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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

D.S. al Coda

(repeat and fade)

# All My Loving.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Brightly**

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

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

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

you. 1. I'll pre - All my lov - ing I will send to  
2. I'll pre - All my lov - ing I will send to

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

# P.S. I Love You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately fast

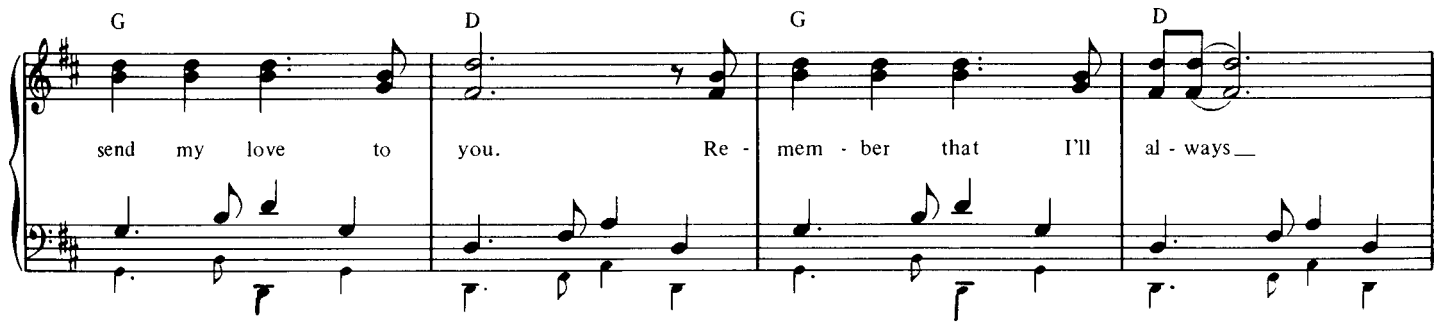
The musical score is written for organ and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chord markings. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately fast'. The lyrics are: 'As I write this let-ter, send my love to you. Re-member that I'll al-ways be in love with you. 1.3. Treas-ure these few words 'til we're to-gether; Keep all my love for- 2. I'll be com-ing home a-gain to you, love; Un-til the day I ev-er do, love, P. S. I love you you you you. As I write this let-ter, —'

Chord markings above the vocal line: G, C#7, D, G, C#7, D, G, C#7, D, D, A7, D, D, Em, D, A7, Bm, A7, Bb, C, D, G, D.



G D G D

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



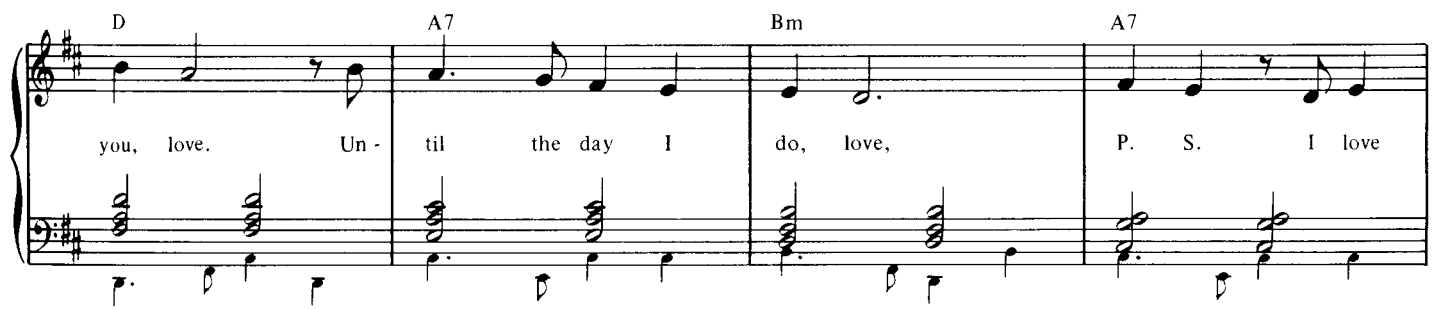
D A7 D D Em

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



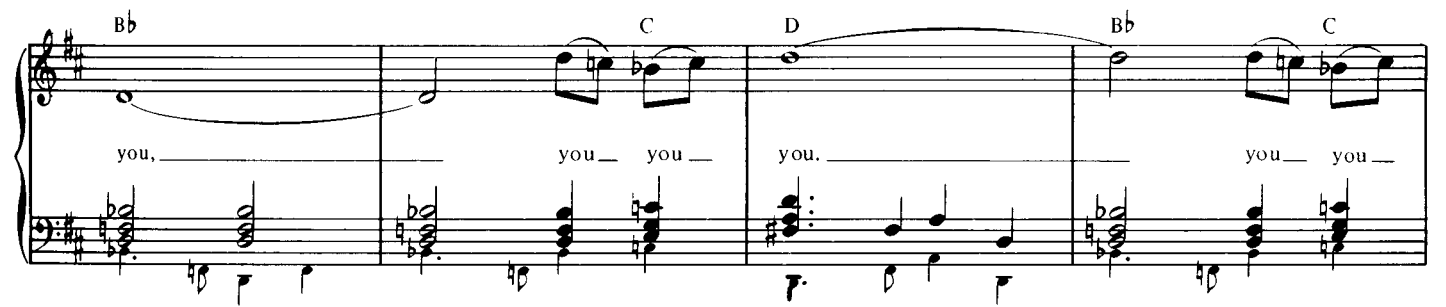
D A7 Bm A7

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



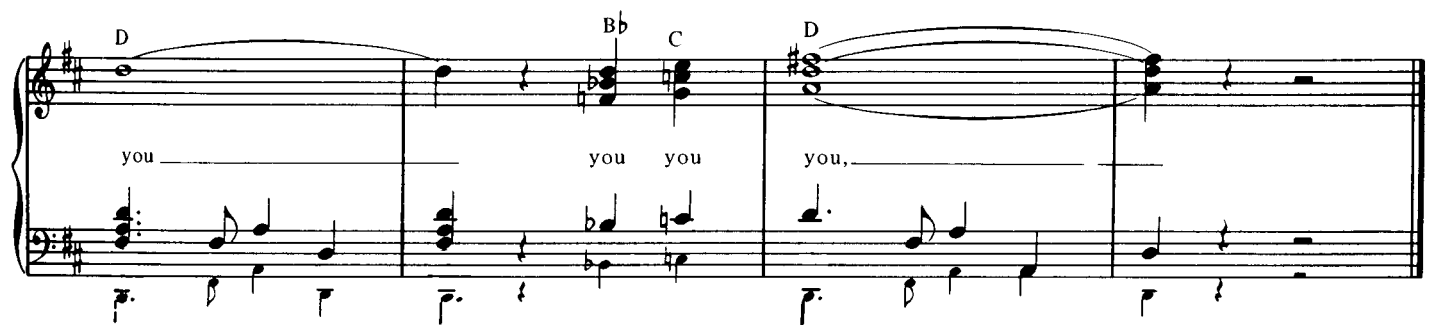
Bb C D Bb C

you, you - you - you, you - you -



D Bb C D

you - you you you you,



# Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D F#m Bm D F#m Bm

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

G A7 D 1 F#m A7

sad don't be bad to me. The

2 D G A7 F#m

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

B7 Em A7 D Dm

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

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

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

Detailed description: This system contains the first two measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the treble staff. The bass clef staff shows the piano accompaniment with chords and a bass line. Chords are indicated above the treble staff: Em(sus4), A7, D, F#m, Bm, D, and F#m.

Bm G A7 1 D

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

Detailed description: This system contains the next two measures. The treble clef staff continues the melody. The bass clef staff continues the piano accompaniment. Chords are indicated above the treble staff: Bm, G, A7, and D. A first ending bracket is shown above the final measure.

2 Am B7 G

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

Detailed description: This system contains the next two measures. A second ending bracket is shown above the first measure. The treble clef staff continues the melody. The bass clef staff continues the piano accompaniment. Chords are indicated above the treble staff: Am, B7, and G.

A7 D F#m Bm A7 D

bad to me.

Detailed description: This system contains the final two measures of the piece. The treble clef staff continues the melody. The bass clef staff continues the piano accompaniment. Chords are indicated above the treble staff: A7, D, F#m, Bm, A7, and D. The piece ends with a double bar line.

# Do You Want To Know A Secret.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

*Ad lib.*  
Cm Fm Cm Eb Db G7

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

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

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

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

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

F G7 Am *to Coda* Dm7 G7 F Dm

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

Am Gm F Dm Am Gm Dm G7

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

*D.S. al Coda*

*Coda*  
Dm7 G7 Am Dm7 G7 Am Dm7 G7 C6

Oo, — Oo. —

# Don't Bother Me.

George Harrison.

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(Organ: Registration No. 2)

Fast 4

Em Bm Am G Em

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

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

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

A7 Em 1. Em 2. Em D

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

Em7 D7 Em D Em7 D7 Em

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

Bm Am C

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

Em

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

D.S. al Coda

Coda A7 Em

don't bo - ther me.

(repeat and fade)

# Ask Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Moderato**

**Chords:** Eb, Eb maj7, Fm7, Gm7, Fm7, Eb, Eb maj7, Fm7, Gm7, Fm7, Eb, G7, (5b), Cm, I. Ab m, F9, Bb7, Eb maj7, Fm7.

**Lyrics:**

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

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

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

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

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



# Hello Little Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

**Moderato**

*mf*

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

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

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

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

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

3. When I

**Coda**

You're my lit - tle girl.

*D.S. al Coda*

(repeat and fade)



# Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

**Moderato**

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

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

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

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

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

oo - oo oo, You oo oo.  
*rit.*

# I Call Your Name.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for voice and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and an organ accompaniment line with chord markings. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The time signature is common time (C).

**System 1:** Chords: C7, A7, D7. Lyrics: "I call your name but you're not there, was I to blame"

**System 2:** Chords: G7, C7, A7. Lyrics: "for being un-fair, Oh I can't sleep at night since you've been gone."

**System 3:** Chords: D7, F, C, F. Lyrics: "I nev-er weep at night I can't go on. Well don't you know I can't take it."

**System 4:** Chords: Am, D7. Lyrics: "I don't know who can, I'm not goin' to ma - ya - yake it I'm not that kind of"

**System 5:** Chords: Ab, G7, C7, A7. Lyrics: "man. Oh I can't sleep at night, But just the same"

**System 6:** Chords: D7, F, C, F, C, F, C, F, C. Lyrics: "I nev-er weep at night I call your name, I call your name."

# From Me To You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Medium tempo with a beat

The musical score is written for piano and voice. It consists of several systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is 'Medium tempo with a beat'. The score includes guitar chords (G, Em, D7, C7, Dm7, G7, C, D7+, G, Em, G, D7, G, Em) and lyrics. The lyrics are: '1. If there's an-y-thing that you want, If there's an-y-thing I can do, Just (2.) Ev'-ry-thing that you want, Like a heart that's oh so true, Just call on me — and I'll send it a - long, with love from me — to you. 2. I've got I got arms that long to hold you — And keep you by my side I got lips that long to kiss you — And keep you sat - is - fied. If there's any - thing that you want, If there's any - thing I can do, Just call on me — and I'll send it a - long, with love — from me to you. Coda to you, to you, to you.' The score ends with a Coda section.

D.S. al Coda

# I Want To Hold Your Hand.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is presented in five systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). Chord markings are placed above the vocal line.

**System 1:** Chords: G7, C, G7, Am. Lyrics: 1. Oh yeh I'll tell you some - thing I think you'll un - der-

**System 2:** Chords: E, C, G7, Am. Lyrics: stand, Then I'll say that some - thing I wan - na hold your hand.

**System 3:** Chords: E, F, G7, C, Am. Lyrics: I wan - na hold your hand. *to Coda*

**System 4:** Chords: F, G7, 1. C, 2. C. Lyrics: I wan - na hold your hand. 2. Oh - hand.

**System 5:** Chords: Gm7, C7, F, Dm. Lyrics: And when I touch you I feel hap - py in - side.

Gm7 C7 F

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

G7 F G7 F G7

I can't hide I can't hide

G9

3.Yeh

*D.S. al Coda*

Coda

F G7 E

I wan - na hold your hand

F G7 F C

I wan - na hold your hand

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

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

# I'll Get You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Moderato**

*mf* Oh yeah, oh yeah, oh yeah, oh yeah, oh

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

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

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

Gm7 C Am F

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

to Coda

G7 C 1. G7 2. G7

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

F C

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

D7 G7

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

*D.S. al Coda*

Coda

G7 C G7 C

yeah, oh yeah, oh yeah, oh — yeah!

# I'll Keep You Satisfied.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for the piano accompaniment and a vocal line. The key signature is E major (three sharps) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into systems, each containing piano accompaniment and vocal lines. Chord symbols are placed above the piano accompaniment staff. The lyrics are written below the vocal line.

**System 1:** Chords: E, F#m7, B7. Lyrics: You don't need any-bod-y to hold

**System 2:** Chords: E, F#m7, B7, E. Lyrics: you, Here I stand with my arms o-pen wide. Give me

**System 3:** Chords: E7, A, Am, E, B13. Lyrics: love and re-mem-ber what I told you, I'll keep you sat-is-

**System 4:** Chords: E, F#m7, B7, E. Lyrics: fied. You don't need any bod-y to kiss you, Ev-'ry

**System 5:** Chords: F#m7, B7, E, E7. Lyrics: day I'll be here by your side, Don't go 'way, I'm a-fraid that I might

**System 6:** Chords: A, Am, E, B13, E. Lyrics: miss you, I'll keep you sat-is-fied. You can



B7 E B C#m

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

B A F#m7 B7

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

F#m7 B7 E F#m7 B7

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

E E7 A Am

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

E B13 E E7 A Am

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

E B7 E

I'll keep you sat - is - fied.

# I'll Be On My Way.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

G D G C

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

G D7 G C G G

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

D G C G D7

go, 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

D E7 A7 D7

flow, This way will I go.

*D.S. al Coda* CODA G

way.

# I Saw Her Standing There.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

**Moderato**

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

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

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

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

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

mine! 3. Oh we

**Coda**  
there.

*D.S. al Coda*

# I'm In Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderato** Am Ab+ C6 D7

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

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

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

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

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

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

**Coda**

*D.S. al Coda*

The musical score is written for piano and organ. It consists of six systems of music. The first system starts with a 'Moderato' tempo and a 'Registration No. 1' instruction. The piano part is marked 'mf'. The organ part provides harmonic support with chords like Am, Ab+, C6, and D7. The lyrics are: 'I've got some-thing to tell you I'm in love, — I've been long-ing to tell you I'm in love. — You'll be-'. The second system continues the melody with chords F, Fm, and C. The lyrics are: 'lieve me when I tell you I'm in love — with you. 1. You're my kind of'. The third system has chords Am, Ab+, F6, G7, and Am. The lyrics are: 'girl, — You make me feel proud, shout a - loud — 2. 3. sleep — think - ing of you, — And ev - 'ry lit - tle thing that you do —'. The fourth system includes a 'to Coda' instruction and a first ending bracket. Chords are F, G7, C, and C6. The lyrics are: 'Yes, I'm tell - ing all my friends — I'm in love. — 2. Ev - 'ry - night I can't Oh Yes, I'm'. The fifth system has chords F, E7, and Am. The lyrics are: 'sit - tin' on — top of the world, — I'm in love with a won - der - ful girl, — And I nev - er felt so good be-'. The sixth system has chords Dm7, G7, Dm7, and G7. The lyrics are: 'fore — If this is love give me more more more more. — 3. Ev - 'ry - night I can't'. The score concludes with a 'Coda' section and the instruction 'D.S. al Coda'.

# It Won't Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C Ab C

1. Ev-'ry night when ev - 'ry - bod - y has fun, Here am I  
 2. Ev-'ry night the tears come down from my eyes, Ev - 'ry day  
 3. Ev-'ry day we'll be hap - py I know, Now I know that

Ab C Am

sit - ting all — on my own. It won't be long, yeh, yeh,  
 I've done noth - ing but cry. more. yeh, yeh, yeh,  
 you won't leave me no more.

C Am *to Coda*

yeh. It won't be long, yeh, yeh, yeh. It won't be long, yeh, Till

F F# dim C G+ G7

I be - long to you. Since you left me, I'm so a - lone; — Now you're

Em7-5 A7 F G7

com - ing, — you're com - ing on home, I'll be good like I know I should. You're com - ing

D7 G7

home, you're com - ing home. —

Coda F G7 C Eb D Db Cmaj7

I be - long to — you.

# Little Child.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Moderato**

*mf*

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

I'm so sad and lone - ly; Ba - by, take a chance with me. Lit-tle child. Ba - by, take a chance with me.

1. If you want some - one to make you feel so fine, — Then we'll have some fun when you're  
2. by my side — you're the on - ly one; — Don't you run and hide, just come

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

Lit-tle child, won't you dance with me? I'm so sad and lone - ly;

Ba - by take a chance with me. 2. When you're — Oh yeh! — Ba - by, take a chance with me.

# Love Of The Loved.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C Em Eb Fm

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

*mf*

C Ab7 G7 C 1. G7 2. Bb7

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

Eb Gm Ab G7

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

Eb Bb7 D7 G7

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

C Em Eb Fm C Ab7 G7

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

C to Coda G7

loved, —

D.C. al Coda

Coda A b7 G7 C

I see the love — of the loved.

# Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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

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

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

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

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

through. \_\_\_\_\_ Oh, \_\_\_\_\_

Coda  
 not a sec-ond time. \_\_\_\_\_

D.S. al Coda



# This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

1. That boy \_\_\_\_\_  
2. That boy \_\_\_\_\_

took my love a - way. Oh, he'll re - gret it some  
is - n't good for you. Though he may want \_\_\_\_\_ you

day, \_\_\_\_\_ But this boy wants you - back a - gain. \_\_\_\_\_  
too, \_\_\_\_\_ This boy wants you - back a - gain. \_\_\_\_\_ Oh, and \_\_\_\_\_

this boy \_\_\_\_\_ would be hap - py \_\_\_\_\_ just to love you, But, oh my - yi - yi - yi, \_\_\_\_\_ that boy \_\_\_\_\_ won't be

hap - py \_\_\_\_\_ Till he's seen you cry hi - hi - hi. \_\_\_\_\_ This boy \_\_\_\_\_ would - n't mind the

pain, \_\_\_\_\_ Would al - ways feel \_\_\_\_\_ the same \_\_\_\_\_ If this boy gets you back a - gain. \_\_\_\_\_

This boy. \_\_\_\_\_ This boy. \_\_\_\_\_

(repeat and fade)

# She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderato** Cm F7

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

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

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

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

Yes, she loves you and you know you should be glad. 1. 2. She

Ab Eb6 Ebm7 Bb7 Eb Cm Gm Bb7 Eb Cm Gm Bb7 Eb Cm

2. Bb6 Cm F7

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

Abm6 Bb7+ Bb7 Eb to Coda

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

*D.S. al Coda*

Coda Cm Abm6 Bb7+ Bb7 Eb Cm

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

Abm6 Bb7+ Bb7 Eb Cm

*a tempo*

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

Ab Eb6

yeh, yeh, — yeh, yeh, yeh, — yeh.

# Thank You Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

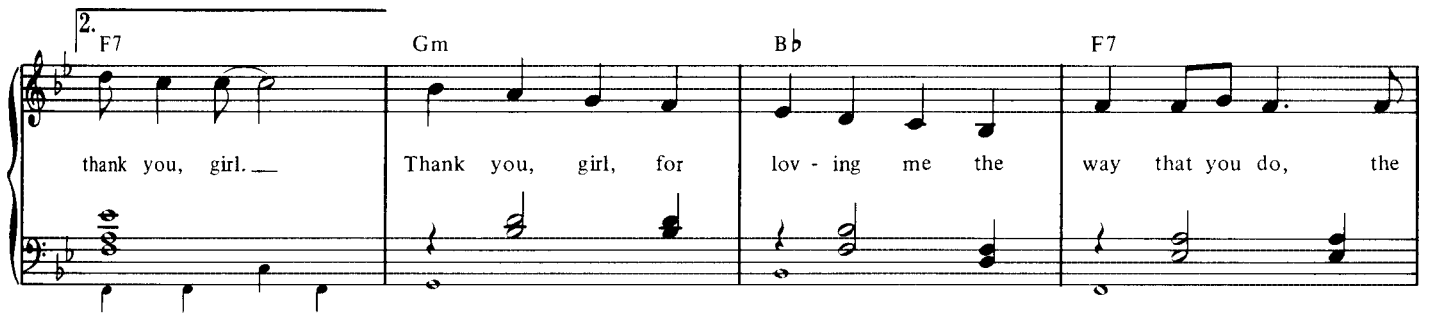
The musical score is written for piano and voice. It begins with a piano introduction in F major, marked 'Moderately bright' and 'mf'. The introduction consists of four measures of chords: F, Eb, F, and Eb. The vocal line starts in the second measure with the lyrics: '1. You've been good to me, you made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

**Chords:** F, Eb, F, Eb, Bb, Eb, Bb, F7, Bb, Eb, Bb, F7, Bb, Eb, F7.

**Lyrics:**  
 1. You've been good to me, you made me glad when I was blue.  
 2. I could tell the world a thing or two about our love.  
 And eternally I'll always be in love with you.  
 I know, little girl, on ly a fool would doubt our love.  
 And all I got - ta do is thank you, girl, — thank you, girl. —

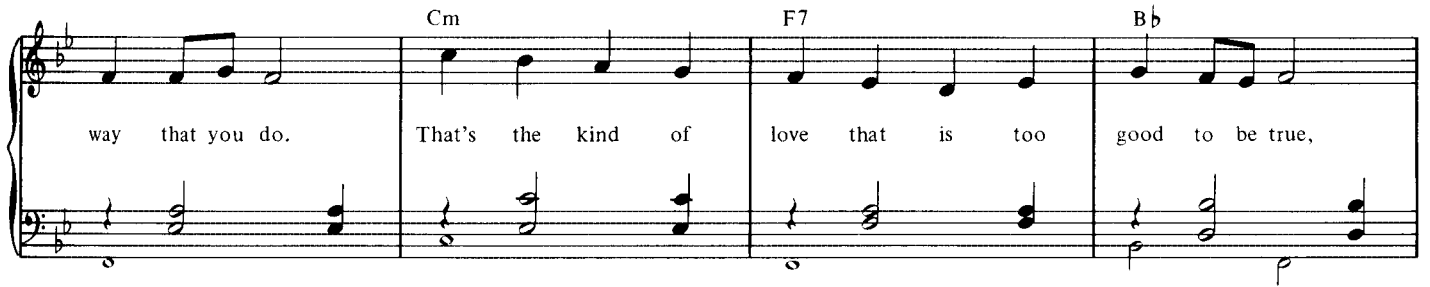
2. F7 Gm Bb F7

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



Cm F7 Bb

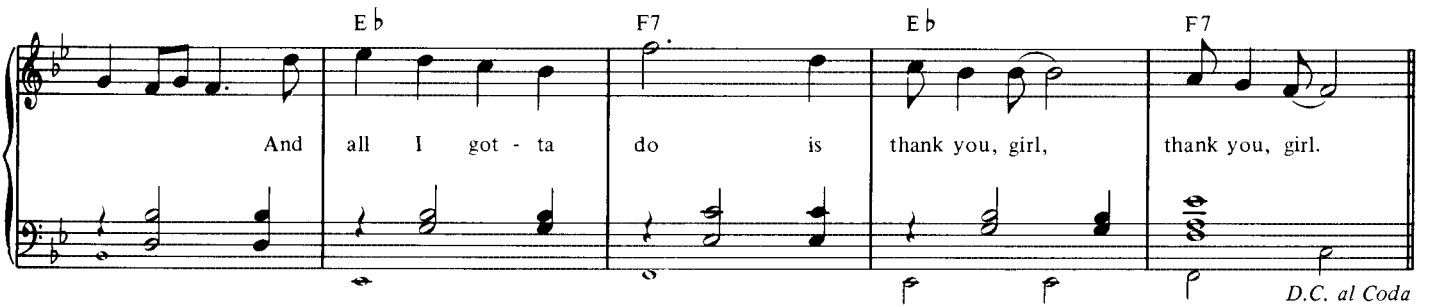
way that you do. That's the kind of love that is too good to be true,



Eb F7 Eb F7

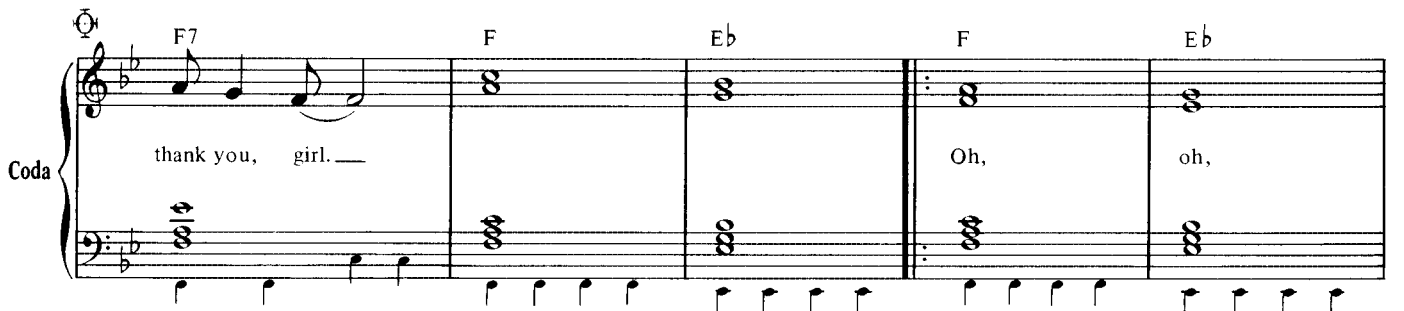
And all I got - ta do is thank you, girl, thank you, girl.

*D.C. al Coda*



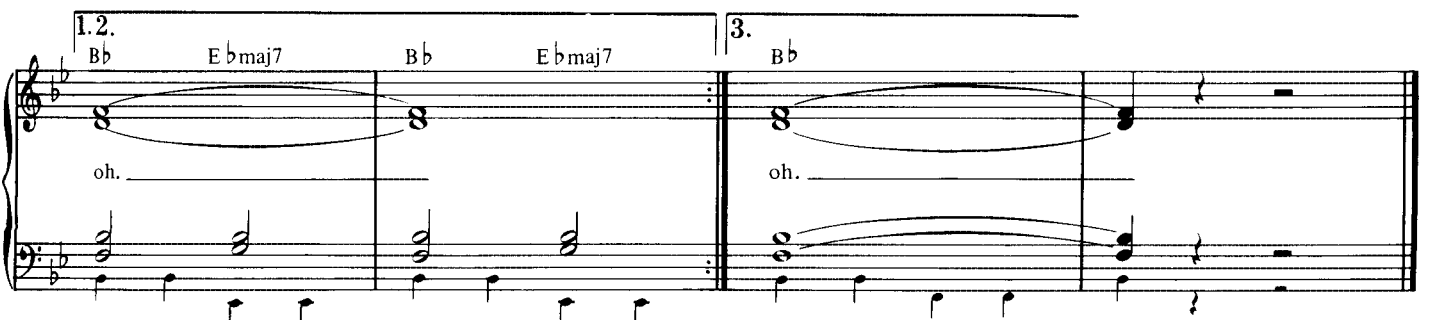
Coda F7 F Eb F Eb

thank you, girl. — Oh, oh,



1. 2. Bb Ebmaj7 Bb Ebmaj7 3. Bb

oh. — oh. —



# Tip Of My Tongue.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

F

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

*mf*

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

C7 Gm7 Cdim C7 F Bb C7 *to Coda*

tongue.  
tongue.

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

F C7 Gm7 Bbm F

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

Gm7 Bbm F Gm7 Bbm

for a — chance to prove my love to you.

F G7 C7

D.C. al Coda

F C7 F

# Misery.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Ad lib.** **Medium tempo**

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

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

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

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

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

D7 3 G G Em  
be in mis - er - y, mis - e - ry.

(repeat and fade)

# Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

*mf* An - y time at all, \_\_\_\_\_ An - y time at all, \_\_\_\_\_ An - y time at

all, \_\_\_\_\_ All you've got - ta do is call \_\_\_\_\_ and I'll \_\_\_\_\_ be there.

*to Coda*

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

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

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

*D.S. al Coda*

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



# And I Love Her.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with expression

Fm Eb Fm

*mf* *mp*

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

Cm Fm Cm Fm Cm

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

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

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

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

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

I love her.  
And I  
And I

love her.  
love her.

Cm Bb Cm Gm Cm Gm

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

Bb7

near me.

*D.S. al Coda*

**Coda** Eb C

love her.

*rit.*

# Baby's In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slow steady beat'. The key signature has one flat (Bb). The piano part features a steady bass line and chords, with triplets and slurs used for melodic lines. The vocal line is in the treble clef and includes lyrics. The score is divided into several systems, each with piano accompaniment and vocal lines. The lyrics are: 'Oh dear, what can I do? Baby's in black and I'm feeling blue; tell me Oh, what can I do? 1. She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in 2. I think of her but she thinks only of him. And though it's on-ly a whim, she thinks of black. 1. black. 2. him. Oh, how long will it take till she sees the mis-take she has 1.2. Made, Dear, what can I do? 3. Oh, dear, what can I do? Ba-by's in black and I'm feeling blue; tell me Ba-by's in black and I'm feeling blue; tell me Oh, what can I do? She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in black. Coda 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 Em

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

mf

Am7 D7 G 1. 2. Am7 G

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

C D7 G G7

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

C B7 Em A7 D7

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

G Em Am7

mf

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

D7 Eb C G

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

# Can't Buy Me Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Moderato**

The musical score is written for piano and organ. It consists of four systems of music. The first system has a tempo marking of 'Moderato' and includes the lyrics 'Can't buy me love, love Can't buy me'. The second system includes the lyrics 'love. I'll buy you a diamond ring my friend if it (2.) give you all I've got to give if you 3. Say you don't need no dia mond ring and'. The third system includes the lyrics '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'. The fourth system includes the lyrics '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.' The score includes various chords such as Am, Dm, Gm7, C7, and Bb7. The organ part is indicated by a registration number of 2.

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

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

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

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

to Coda

1. F  
2. F

money can't buy me love. 2. I'll Can't buy me

Am Dm F

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

Am Dm Gm7 C7

love, no, no, no. no.

*D.S. al Coda*

Coda F Am Dm Am

Can't buy me love, love, love,

Dm Gm7 C7 F

Can't buy me love.

# Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

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

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

Coda  
 Eight days a week, Eight days a week, Eight days a week,

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

Chords: Bb, C7, Eb, Bb, Gm, Eb, Gm, C7, Bb, C7, Eb, F7, Eb, Bb, Eb, Bb, Eb, Bb, C7, Cm7, Bb

Tempo: Moderato

Dynamic: *mf*

Rehearsal: 13. Bb, 2. Bb

Repeat: 3

Section: to Coda (4th time)

Ending: D.S. al Coda

# Every Little Thing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

F Bb C7 F Bb F

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

Gm Gm7 C7 F F Eb

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

F Eb

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

to Coda F F Bb C7

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

F Bb Gm Gm7 C7 F

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

D.S. al Coda

Coda F Gm7 C9 F

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

(repeat and fade)

# That Means A Lot.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

Eb(sus9)                      Abm6/E                      Eb

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

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

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

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

mm love can be deep in - side, love can

Eb(sus9)                      Abm6/E                      Eb                      Bb7                      Eb                      To Coda ♯                      Ab                      Bb7                      Eb

Eb                      Bb7                      Cm



Abm Eb Bb7

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

*D.S. al Coda* Cm Gm7

feel when it's real.

⊕ CODA Ab Bb7 Cm

you that means a lot.

F7(b5) Eb Ab/Bb Bb7 Cm

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

F7(b5) Eb Ab Bb7 Eb

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

Ab/Eb Emaj7 Eb

# The Inner Light.

George Harrison.

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(Organ: Registration No. 3)

Slowly

*mp*

1. With-  
2. With-

F F7 Bb F F7 Bb F

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

Bb F F7 Bb F

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

Eb F Bb F

less one knows, — the less one knows. —

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

*p.*

# A Hard Day's Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately, with a beat

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

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

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

*to Coda*

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

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

*D.S. al Coda*

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

# I Don't Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderato**

**F** **Am** **Bb m** **C7**

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

**F** **Am** **Bb m** **1. F** **2. F**

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

**Bb** **F** **Bb** **F** **Bb** **F** **Dm**

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

**Gm** **A7** **Dm** **G7** **C7**

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

**F** **Am** **Bb m** **C7**

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

**F** **Am** **Bb m** **F**

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

# I Don't Want To Spoil The Party.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

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

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

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

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

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

Chords: F C G7 Am E7

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

Chords: Dm7 G7 Dm7 G7 C Bb C

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

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

Chords: Dm7 G7 C Am7 D7 F

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

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

Coda

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

# I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes three different vocal lines (1., 2.4., and 3.) and a piano accompaniment. The lyrics are written below the vocal lines. The piano part includes chords and a bass line. The vocal part includes a melody line and lyrics. The score is divided into measures by vertical bar lines. The lyrics are: 'I should have known better with a girl like you, ne- ver re- a- lised what a kiss could be, should have re- a- lised a lot of things be- fore, That I would love ev' - ry thing that you do; And I do This could on - ly happen to me: Can't you see If this is love you've got- ta give me more; Give me more hey hey hey, And I do. hey hey hey, Give me more. whoa — whoa — Can't you see — whoa — whoa —'. The piano part includes chords: C, G7, C, G7, C, G7, C, G7, Am, F, G7, C, G7, C, G7, E7.

1. I should have known bet - ter with a girl like you,  
 2.4. I ne - ver re - a - lised what a kiss could be.  
 3. I should have re - a - lised a lot of things be - fore,

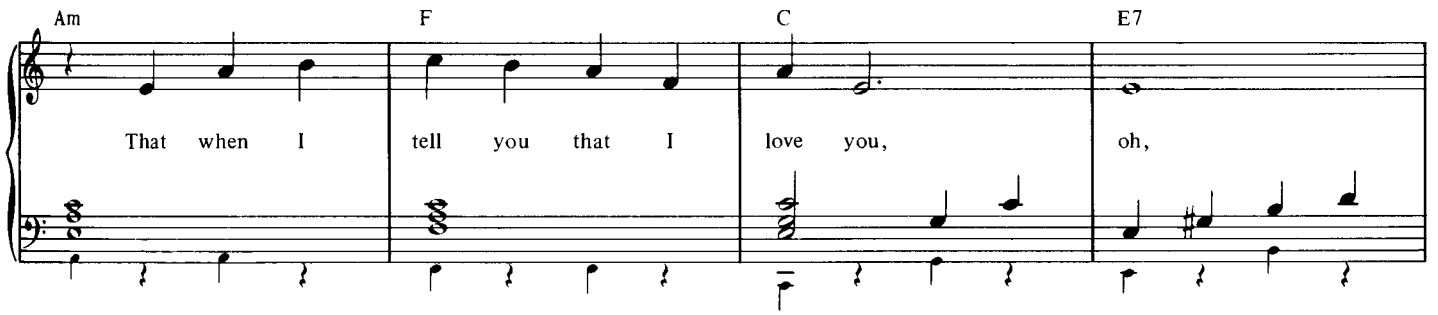
That I would love ev' - ry thing that you do; And I do  
 This could on - ly happen to me: Can't you see  
 If this is love you've got- ta give me more; Give me more

1.3. hey hey hey, And I do.  
 hey hey hey, Give me more.

whoa — whoa — Can't you see —  
 whoa — whoa —

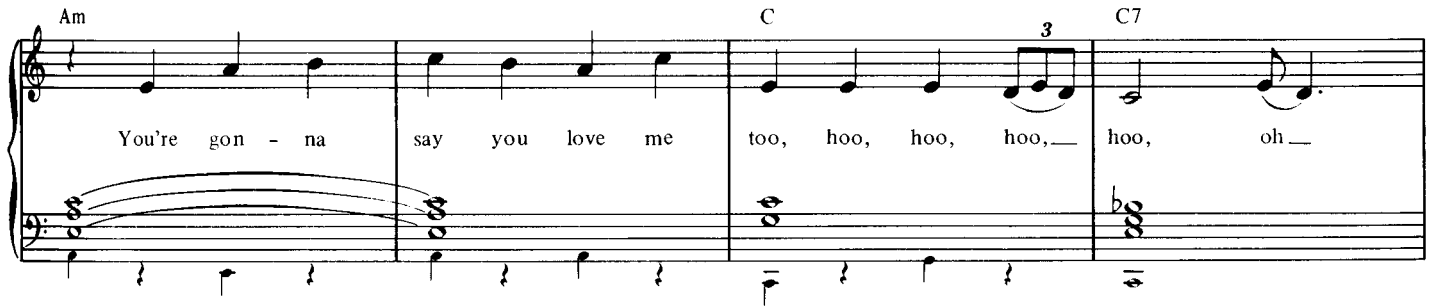
Am F C E7

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



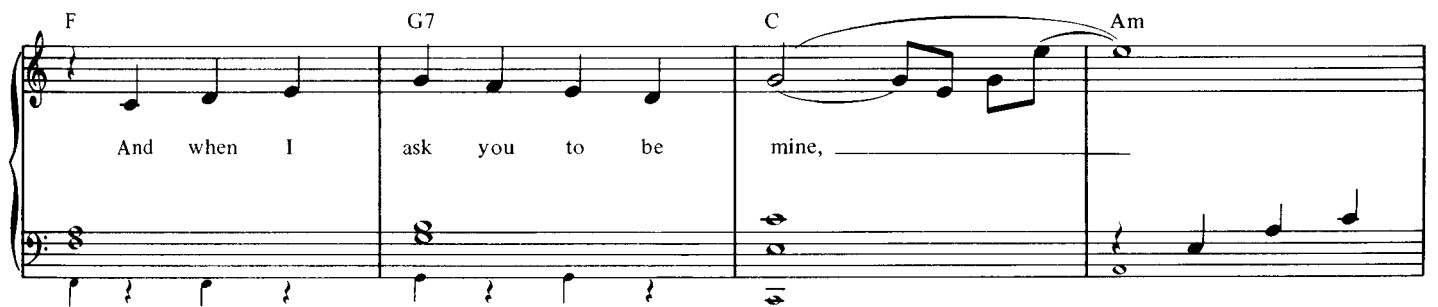
Am C C7

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



F G7 C Am

And when I ask you to be mine,

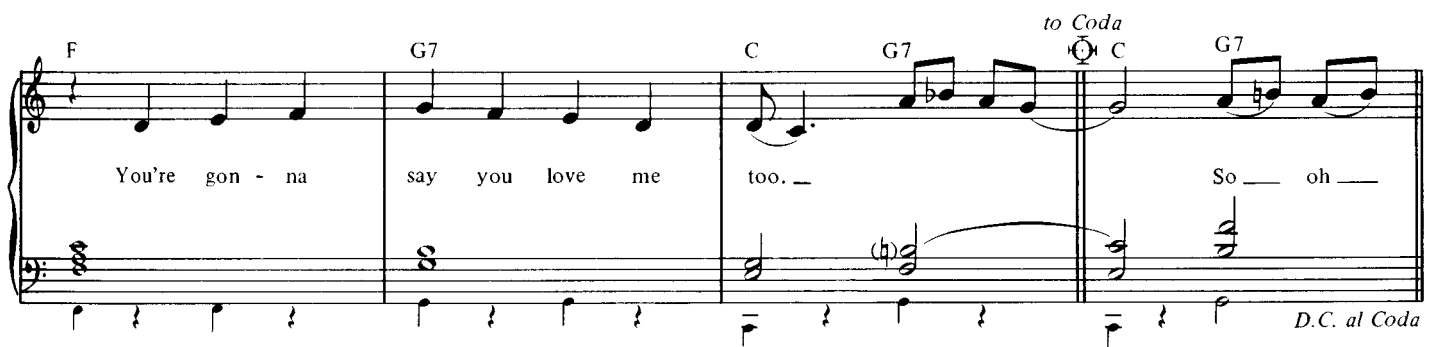


F G7 C G7 C G7

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

*to Coda*

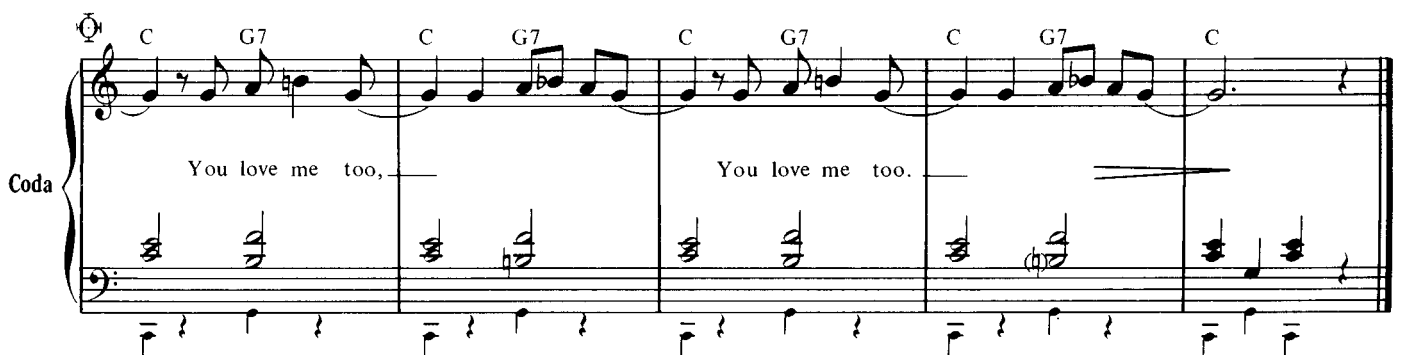
*D.C. al Coda*



Coda

C G7 C G7 C G7 C

You love me too, You love me too.



# If I Fell.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Moderato**

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

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

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

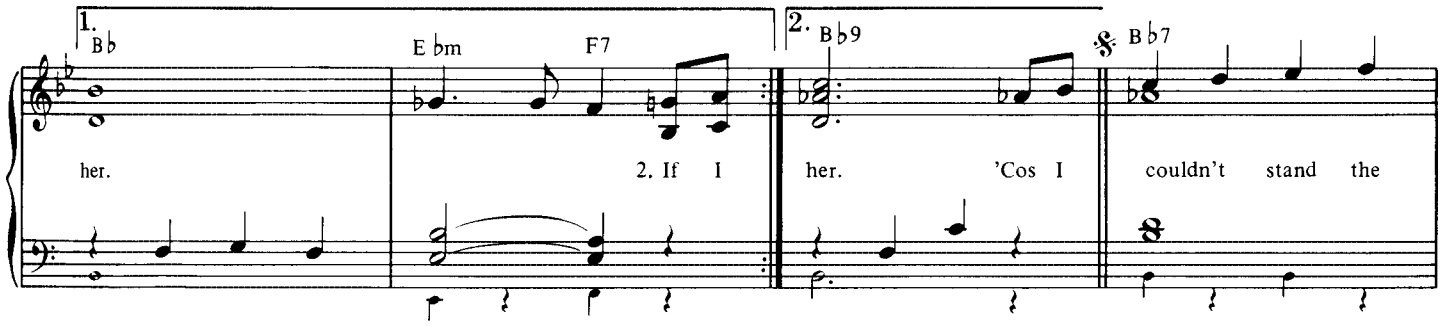
give my heart to you, oh please, I must be sure from the  
(2.) trust in you, start too, that oh you please, Would love me more than  
love you, start too, that oh you please, Don't hurt my pride like

**Bm7** **Bb** **A** **F#m** **Bm7** **Bb** **Cm7** **F7** **Bb** **Cm** **Dm** **D#dim** **Cm7** **F7** **Bb** **Cm** **Dm** **C#dim** **Cm7** **F7**



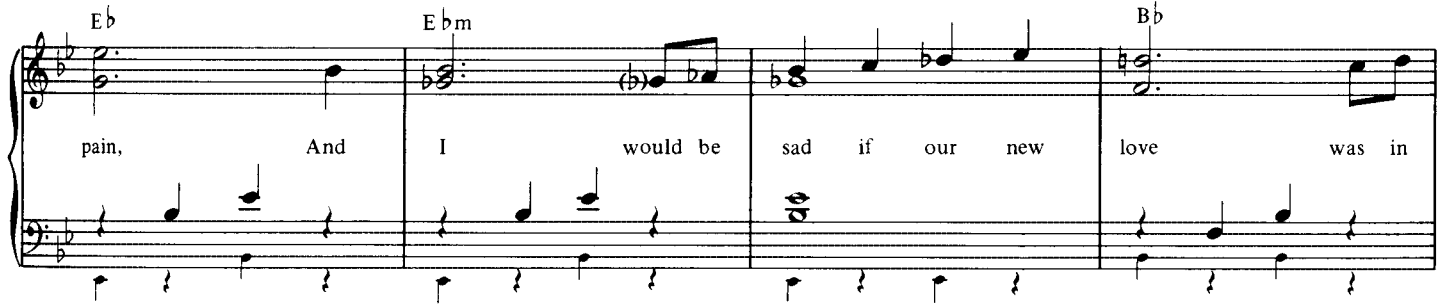
1. *Bb* *Ebm* *F7* | 2. *Bb9* *Bb7*

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



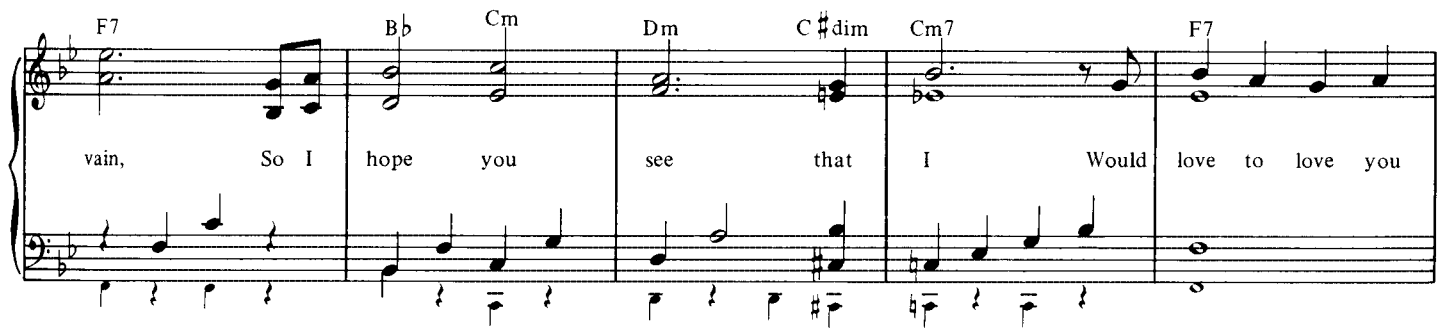
*Eb* *Ebm* *Bb*

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



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

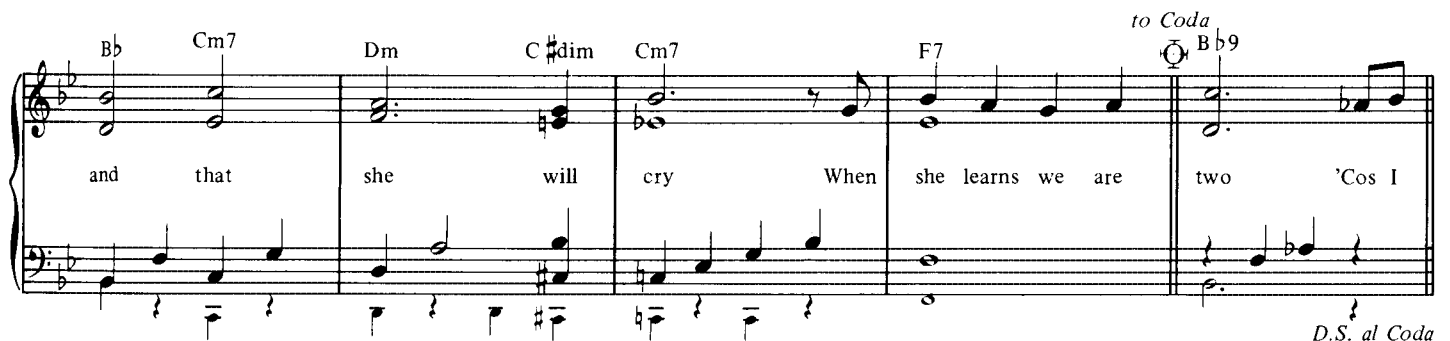
vain, So I hope you see that I Would love to love you



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

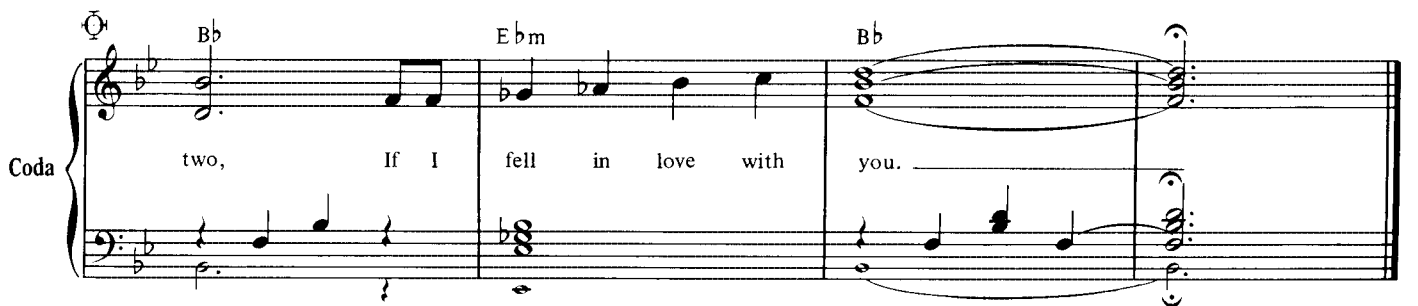
and that she will cry When she learns we are two 'Cos I

*D.S. al Coda*



*Bb* *Ebm* *Bb*

Coda two, If I fell in love with you.



# I Wanna Be Your Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C7

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

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

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

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

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

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

(repeat and fade)

# I'll Be Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

to Coda

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

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

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

*p* D.S. al Coda

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

# I'm Happy Just To Dance With You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

Am Dm E7 Am Dm E7

*mf* Be - fore this

Am Dm E7 Am F G7 C

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

C Eb dim Dm7 G7 C Eb dim

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

Dm7 G7 F C Am

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

to Coda

1. C 2. C Am

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

Dm E7 Am Dm E7 Am

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

Dm E7 Am F G7 C

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

*D.S. al Coda*

Coda Am Dm7 E F G7

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

Am Dm7 E F G7 C6

you. Oh, oh, — oh, oh, — oh.

# I'll Cry Instead.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Bright tempo**

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

'Cos I've just lost the on -  
 I can't talk to peo -  
 I'm gonna break their hearts

ly girl I had. If I —  
 ple that I meet. If I —  
 all 'round the world. Yes I'm —

could get my way I'd  
 could see you now I'd  
 gonna break them in two And  
 get my - self locked  
 try to make you  
 show you what your lov - in'

*to Coda*

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 -

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

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

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

gain some - day. 3. And when I

Coda

- stead.

*D.S. at Coda*

# I'll Follow The Sun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

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

in the end — you will know. Oh, —

Coda  
sun. —

D.C. al Coda



# I'm A Loser.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

G D F G D G

*mf*

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

F G D F G

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

D G F G Am7

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

D Am7 D G Em7 Am7

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

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

pear to be. — -pear to be. —

(repeat and fade)

# It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

1. I'd  
2. You  
3. love

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

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

you.

They said that love was a lie,  
So I just tell them they're right.

Told me that I  
Who wants a fight?

Should nev - er try to find  
Tell them I quite a - gree

Some - bod - y who'd be kind,  
No - bod - y'd love me

Kind to on - ly me.  
Then I look at

you And

Coda

you.

to Coda

D.C. al Coda

# Like Dreamers Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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

D.C. al Fine

# No Reply.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Moderato**

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

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

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

**1.** I Tried to tel - e - **2.** 1. If I were you I'd re - al - ize that I love you  
 fore more than — an - y oth - er guy, — ply, — that I heard be -  
 when you gave me no re - ply. — that I

more than — an - y oth - er guy, — ply, — **1.** 2. And I'll for - **2.** 3. I tried to tel - e  
 when you gave me no re - ply. — that I

**Coda**  
 no re - ply, — no re - ply. —

*D.S. al Coda*

# Nobody I Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C Dm7 G7 C Dm7 G7

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

*mf*

C Bb G7 D7 G7

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

C Em Am Ab

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

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

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

Am E7 Am C Am

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

C Dm7 G7 C Dm G7

gone, we'll live on. — we'll live on.

*D.C. al Coda*

**Coda**

Dm7 G7 C

# She's A Woman.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4

1.3.4. My love don't give me pres-ents, I know that  
2. She don't give the boys the eye, She hates to

she's no peasant. On-ly ev-er has to give me  
see me cry. She is hap-py just to hear me

love for-ev-er and for-ev-er, My love don't give me presents.  
say that I will nev-er leave her, She don't give the boys the eye.

Turn me on when I get lone-ly, peo-ple tell me that she's on-ly  
She will nev-er make me jealous, gives me all her time as well as

fool-in', I know she is-n't. She's a wo-man who  
lov-in, Don't ask me why.

un-derstands, She's a wo-man who loves her man. She's a wo-man. She's a

4. (C7)

(repeat and fade)

# Tell Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

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

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

Gm    Cm7    F7    Bb    Gm

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

Cm7    1. F7    2. F7

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

*D.S. al Coda*

*Coda*    Bb7    Eb7

Well, I beg you on my bend - ed

F7    Gm

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

Cm    F7    Cm7 F7    Bb

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

# There's A Place.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderately**

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

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

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

2. Like I love on - ly you.

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

3. There for there's a

**Coda** place. oh there's a

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



# What You're Doing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

F Bb7 F Bb7

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

*mf*

Dm7 Bb7 to Coda F Bb7

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

2. F Bb Dm7 Bb

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

Dm7 G7 C7

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

D.C. al Coda

Coda F Bb7 F

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

# World Without Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

**Moderato**

*E<sub>b</sub>* *G7* *Cm*

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

*mf*

*E<sub>b</sub>* *A<sub>b</sub>6* *E<sub>b</sub>*

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

*to Coda*

*Fm7* *B<sub>b</sub>7* *E<sub>b</sub>* *C<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub>7*

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

*Abm* *E<sub>b</sub>* *Abm*

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

*Fm7* *C<sub>b</sub>* *B<sub>b</sub>7*

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

**Coda**

*E<sub>b</sub>*

love.

D.C. al Coda

# Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

Gm Dm7 Gm Dm Gm Dm7 Gm Dm7 Gm Dm7

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

Gm Dm Gm Dm7 Gm Bb Bb9

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

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

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

1. Gm 2. G G6 C7 A7 D7

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

G6 C7 A7 Ab7

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

D.C. al Coda

Gm

Coda

# When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Moderato**

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

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

Whoa ——— ho whoa ——— ho

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

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

1. D7  
2. Em G Em

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

The first system of music features a first ending (1.) with a D7 chord and a second ending (2.) with Em, G, and Em chords. The lyrics are: "2. Come When I'm getting home tonight — I'm gon-na hold her tight, — I'm gonna". The piano accompaniment includes a bass line with chords and a treble line with a melodic line.

G Em 3 C D7

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

The second system of music has chords G, Em 3, C, and D7. The lyrics are: "love her'-til the cows come home. — I bet I'll love her more 'til I". The piano accompaniment continues with a bass line and a treble line.

C D7 Em 3 D

walk out the door a - gain. — 3. Come

The third system of music has chords C, D7, Em 3, and D. The lyrics are: "walk out the door a - gain. — 3. Come". The piano accompaniment continues with a bass line and a treble line.

*D.S. al Coda*

Coda D7 E7

when I get home. Yeah I've got a

The Coda section of music has chords D7 and E7. The lyrics are: "when I get home. Yeah I've got a". The piano accompaniment includes a bass line and a treble line.

A7 D7 G

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

The final system of music has chords A7, D7, and G. The lyrics are: "whole lot of things to tell her when I get home.". The piano accompaniment includes a bass line and a treble line.

# You Can't Do That.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Moderato**  $\text{♩}$   $\text{♭}$   $\text{7}$   $\text{Cm7}$   $\text{7}$   $\text{Cm7}$

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

*mf*

$\text{7}$   $\text{Bb7}$   $\text{7}$

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

*to Coda*

$\text{7}$   $\text{Bb7}$   $\text{7}$   $\text{3}$   $\text{C7}$   $\text{1.}$   $\text{2.}$   $\text{F}$

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

$\text{7}$   $\text{Dm}$   $\text{7}$   $\text{Gm}$   $\text{7}$   $\text{Am}$   $\text{7}$   $\text{F}$   $\text{7}$   $\text{A7}$

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

$\text{7}$   $\text{Dm}$   $\text{7}$   $\text{Gm}$   $\text{7}$   $\text{Am}$   $\text{7}$   $\text{C7}$   $\text{7}$   $\text{F}$

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

**Coda**

*D.S. al Coda*

# Another Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for piano and organ. It begins with a tempo marking of 'Moderato'. The key signature has two flats (B-flat major or D-flat minor). The score is divided into several systems of music, each with lyrics underneath. The lyrics are: 'For I have got an - oth - er girl, an - oth - er girl. 1. You're mak - ing me say that I've got no - bod - y but you, But as - from to - 2. She's sweet - er than all the girls and I've met quite a few. No - bod - y in 3. I don't wan - na say that I've been un - hap - py with you, But as - from to - day, well I've got some - bod - y that's new. I ain't no fool and I don't take what I don't all the world can do what she can do. And so I'm tell - ing you, this time you'd bet - ter take what I don't day, well I've seen some - bod - y that's new. I ain't no fool and I don't take what I don't want, 2. For I have got stop, For I have got an - oth - er girl, An - oth - er girl. who will love me till the end. Through thick and thin she will al - ways be my friend. want, For I have got an - oth - er girl.' The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'f' (forte). It also features chord symbols above the staff, such as F, Bb7, Eb, and C7. The piece concludes with a 'Coda' section and the instruction 'D.S. al Coda'.

# Day Tripper.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately, with a beat

$\text{♩}$  C

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

For

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

F

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

For

C

D7

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

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

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

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

yeh!  
yeh!  
yeh!

It took me



F7 E7 A G

so long to find out, And I found out.

1.3. to Coda (3rd time) 2.

1.3. to Coda (3rd time) 2.

G Fmaj7 G7 C6

Ah, Ah, Ah, Ah,

F6 G7

Ah, Ah,

*D.S. al Coda*

Coda C

Day tripper, Day tripper.

*(repeat and fade)*

# Help.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am Am7 F 3

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

D7 G7

Help! You know I need someone, Help!

G Bm

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

Em C F G

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

Bm

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

Em C F G Am

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

F

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

D7

Help me get — my feet back on the ground.

G

1. 2.

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

3.

Em G

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

# Drive My Car.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with a beat

G7(sus4)

C

G7(sus4)

C

1. Asked a girl what she want - ed to be, —  
2. I told that girl that my pros - pects were good,  
3. I told that girl I could start right a - way,

She said, "Ba-by,  
She said, "Ba-by, it's  
She said, "Look Babe, I've got

Can't you see? —  
un - der - stood.  
some-thing to say

*mf*

G7(sus4)

3

C

Dm7 (sus B)

D7

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

Em

C7

3

Em

C7

3

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

Em

A7

Dm7

G

C

1. D

2. Dm7

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

Beep beep mm beep beep,

C

F

3.

Dm7

C

Dm7

C

Yeah!

Beep beep mm beep beep, Yeah!

Beep beep mm beep beep, yeah!

# I Need You.

George Harrison.

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(Organ: Registration No. 2)

Fairly bright

G C G

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

C G

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

Em Bm Em *to Coda* 1. Am G

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

2. Am G C

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

D7 3 G C D7 3 G

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

A7 3 Am7 3 D7

just can't go on an - y more.

*D.C. al Coda*

*Coda* Am G C G

I need you.

# If I Needed Someone.

George Harrison.

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(Organ: Registration No. 1)

Moderato

F

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

Cm7

— be think - ing of, —  
 — with you my friend, —

If I need - ed some  
 If I need - ed some

F7

1.

E<sup>b</sup> F E<sup>b</sup>

2.

— one.  
 — one.

Cm

D7

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

Gm Cm7 D7

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

Detailed description: This system contains the first three measures of the piece. The piano accompaniment is in the left hand, and the vocal line is in the right hand. The key signature has one flat (B-flat). The first measure is in G minor (Gm), the second in C minor 7 (Cm7), and the third in D7. The lyrics are: "been like this. — But you see — now I'm too much — in".

Gm C7 F

love. Carve your num - ber on

Detailed description: This system contains the next three measures. The piano accompaniment continues in the left hand, and the vocal line continues in the right hand. The key signature remains one flat. The first measure is in G minor (Gm), the second in C7, and the third in F. The lyrics are: "love. Carve your num - ber on".

Cm7

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

Detailed description: This system contains the next three measures. The piano accompaniment continues in the left hand, and the vocal line continues in the right hand. The key signature remains one flat. The first measure is in C minor 7 (Cm7). The lyrics are: "— my wall, — And may - be you — will get — a call — from me. —".

F7 Eb F Eb

— If I need - ed some — one.

Detailed description: This system contains the next three measures. The piano accompaniment continues in the left hand, and the vocal line continues in the right hand. The key signature remains one flat. The first measure is in F7, the second in Eb, the third in F, and the fourth in Eb. The lyrics are: "— If I need - ed some — one.".

F Eb F Eb F Eb F

—

Detailed description: This system contains the final four measures of the piece. The piano accompaniment continues in the left hand, and the vocal line continues in the right hand. The key signature remains one flat. The first measure is in F, the second in Eb, the third in F, the fourth in Eb, the fifth in F, the sixth in Eb, the seventh in F, and the eighth in F. The lyrics are: "—".

# I'm Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

*mf*

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

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

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

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

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

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

(repeat and fade)



# Girl.

John Lennon and Paul McCartney.

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(Organ; Registration No. 4)

Fairly slow

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

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

*to Coda*  
1. Girl! — 2. When I Girl! —

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

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

3. Was she Girl! —

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

# I'm Looking Through You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Moderato**

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

where did you go? — I can - not hear. —

I thought I — knew you, —  
Your voice is — sooth - ing, —

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

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

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

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

*to Coda*

Chord markings: Eb, Fm7, Cm, Bb, Eb, Cm, Ab, Eb, Ab6, Bb, Eb, Fm7, Bb7, Eb, Ab, Eb, Ab.

E<sub>b</sub> A<sub>b</sub> A<sub>b</sub> E<sub>b</sub>

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

A<sub>b</sub> B<sub>b</sub> sus4 B<sub>b</sub>7 D.S. al Coda E<sub>b</sub>

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

F<sub>m</sub>7 C<sub>m</sub> E<sub>b</sub> F<sub>m</sub>7

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

C<sub>m</sub> B<sub>b</sub> C<sub>m</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>6

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

B<sub>b</sub> E<sub>b</sub> F<sub>m</sub>7 B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>

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

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

E<sub>b</sub> A<sub>b</sub> E<sub>b</sub> A<sub>b</sub>

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  
**2.** all these friends and lovers, There is no one com-

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

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

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

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

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

*D.S. al Coda*

# It's Only Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C Cmaj7 Bb F Dm7 G7 G+ C Cmaj7

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

*mf*

Bb F Dm7 G7 G+ F G

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

C Am Bb G7 C

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

Am Bb G7 F 1. G7 2. G7

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

F G7 C Am C Am C

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

# I've Just Seen A Face.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Brightly

F

Am7

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

*mf*

Dm

Dm7

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

Bb

Gm

Bb

C7

F

met.  
 night.  
 this.

Mm mm  
 Da da  
 Mm mm

mm mm mm  
 da da da  
 mm mm mm

mm.  
 da.  
 mm.

C

Bb

F

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

Bb

Bb7

1. F

2. F

me back a - gain. — gain. —

# The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

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

Like the night be - fore.

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

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

*Fine*

*D.C. al Fine*

# Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

**System 1: G major, 3/4 time**

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

**System 2: G major, 4/4 time**

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

**System 3: F major, 3/4 time**

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

*Fine*

**System 4: C major, 3/4 time**

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

**System 5: Am7, D7, 3/4 time**

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

*D.C. al Fine*



# Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

point of view, Knows not where he's go - ing to, Is - n't he a bit like you and

me? 1. No - where man, please lis - ten, You don't know what you're  
2. No - where man, don't wor - ry, Take your time, don't

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

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

# Run For Your Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Moderato**

*mf*

1.4. Well I'd  
 (2.) know that I'm a  
 (3.) Let this be a

ra - ther see you  
 dead, lit - tle girl, than to  
 wi - cked guy I was  
 ser - mon I mean

be with a - no - ther  
 born with a jea - lous  
 ev' - ry - thing I

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

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

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

1.2. girl. 2. Well you girl. 3. ——— no no no. ———

G Em A7 Em A7 Em C B7 Em

(repeat and fade)

# Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

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

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

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

1. me. me. Tell me what you see. —

3. me. mm mm mm mm. mm.

# Think For Yourself.

George Harrison.

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(Organ: Registration No. 4)

Moderato

Am Dm Bb C G

*mf*

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

Am Dm Bb C

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

G Bm Am C7 G

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

Eb D7 1. 2. G

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

3. G Eb D7 C7 G

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

# Ticket To Ride.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

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

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

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

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

to Coda

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

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

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

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

D.S. al Coda (repeat and fade)

The musical score is written for piano and organ. It begins with a tempo marking of 'Moderate' and a 3/4 time signature. The key signature has one flat (Bb). The organ part is marked with a registration number of 1 and a dynamic of 'mf'. The piano part provides harmonic support with various chords including F, Gm7, C7, Dm, Bb, Eb, and Bb7. The lyrics are written in a conversational style, with some words in all caps and some in lowercase. There are three verses of lyrics. The score includes a 'Coda' section at the end, marked with a circled cross symbol. The organ part in the coda is marked with a circled cross and the instruction '(repeat and fade)'. The piano part in the coda is marked with a circled cross and the instruction 'D.S. al Coda'.

# We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

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

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

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

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

*mf*

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

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

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

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

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

to Coda

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

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

*f*

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

time \_\_\_\_\_ for fuss - ing and  
crime \_\_\_\_\_ fight - ing, my friend. \_\_\_\_\_

So I will

Gm 3 Gm7 3 Eb maj7 Gm

ask you once a - gain.

*D.C. al Coda*

Coda B $\flat$  3 Eb 3 B $\flat$

*rit.*

# The Word.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Moderato** G7

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

*mf*

C9 G7 Am7 D

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

Gm7 C G7 1.2.3. G F

sun - shine, it's the word love. \_\_\_\_\_

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

Bb C G7

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

love, \_\_\_\_\_ Say the word, \_\_\_\_\_ love. \_\_\_\_\_ Say the word

Gm D+ Gm7 C9 G

# Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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

D Gm7 C B° A b°

*mp*

Mich - elle, ma belle, these are words that go to - geth - er

A E7 b9 A D Gm7 C

well, my Mi - chelle. Mich - elle, ma belle, sont les mots qui

B° A b° A E7 b9 3 A Dm 3 3

vont tres bien en - semble, tres bien en - semble. I 1. love you I love you, I love you, 2. need to, I need to, I need to, 3. want you, I want you, I want you,

F7 Bb A7 Dm A7 Dm Gm

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



*to Coda*

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

I love you. I

*D.S. al Coda*

*Coda*

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

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

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

# What Goes On.

John Lennon, Paul McCartney and Richard Starkey.

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(Organ: Registration No. 4)

**Moderato** C

What goes on in your heart, what goes on in your mind? You are tearing me apart when you treat me so unkind. What goes on in your mind?

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

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

Fm G7 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 Dm7 G7 C F

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

*mf*

Bb 6 G7 C F 3 Bb 9 3 *to Coda*

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

1. Am C 2. Am C

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

Gm7 C7 F Dm Gm7 C7 Am Am7

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

D7 G7 3

is, yeh!

D.C. al Coda

*Coda* Am C E F G7 C

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

*rit.*

# Yesterday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

here to stay.— Oh  
ov-er me.— Oh

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

Why she had to go I don't

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

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

hide a-way. Oh I be-lieve in yes-ter-day,—  
mm mm mm mm mm.—

# You Like Me Too Much.

George Harrison.

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(Organ: Registration No. 6)

**Moderato**  $\text{mf}$

Am C G

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

Am C G Bm

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

Bm7 D9 D7 G C *to Coda*

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

D G 1. D 2. D7 Em7

you. 2. You've I real - ly

A Bm A7 Em7 A7

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

D7

leave me, —

Coda

G

you, —

*D.S. al Coda*

# You're Going To Lose That Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Moderato**

*mf*

C Am Dm7 G7

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

C Em7 Dm7 G7 C

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

Em7 Dm7 G7 C Am

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

Dm7 *to Coda* 1. G7 2. G7 Dm7 Bb Eb

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

Ab Eb Ab Db

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

G7 Dm7 Bb F C

**Coda**

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

*D.S. al Coda*

# You've Got To Hide Your Love Away.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

F C Eb F Bb Eb Bb

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

*mf*

F C Eb F Bb Eb Bb C7

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

F C Eb F Bb Eb Bb F C Eb F

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

Bb Eb Bb C7 F Bb Gm7 C7 Gm7 C7

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

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

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

(repeat and fade)

# Doctor Robert.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

**Bright 4**

*mf*

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

Robert.  
 Robert.  
 Robert.

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

Doctor Robert.  
 Doctor Robert.  
 Doctor Robert.

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

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

Chords: G, Dm7, E7, Bm7, D7



1. E7 A G A G 2.3. E7

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

A (A)

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

D A

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

D G Dm7 G Dm7 to Coda

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

Coda G Dm7 G Dm7 G Dm7 G Dm7

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

# And Your Bird Can Sing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato C

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

Dm F Dm7 C Em B7

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

Em7 Em6 C Dm7

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

1. G7 2. G7 C

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

Dm F Dm7 C

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

# Eleanor Rigby.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

C Em

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

Em

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

*mf*

C Em

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

C Em

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

C Em

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

C 1. 2. Em 3. Em

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

# Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

**Moderato**

Chords: G, D, C, B $\flat$ /C, Am, Gm/C, F, Dm7, G7, C7.

Lyrics:

Good day — Sun — shine, —

Good day — Sun — shine, —

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

laugh walk lie

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

I've got some - thing I can  
Burns my feet — as they  
I love her — and she's

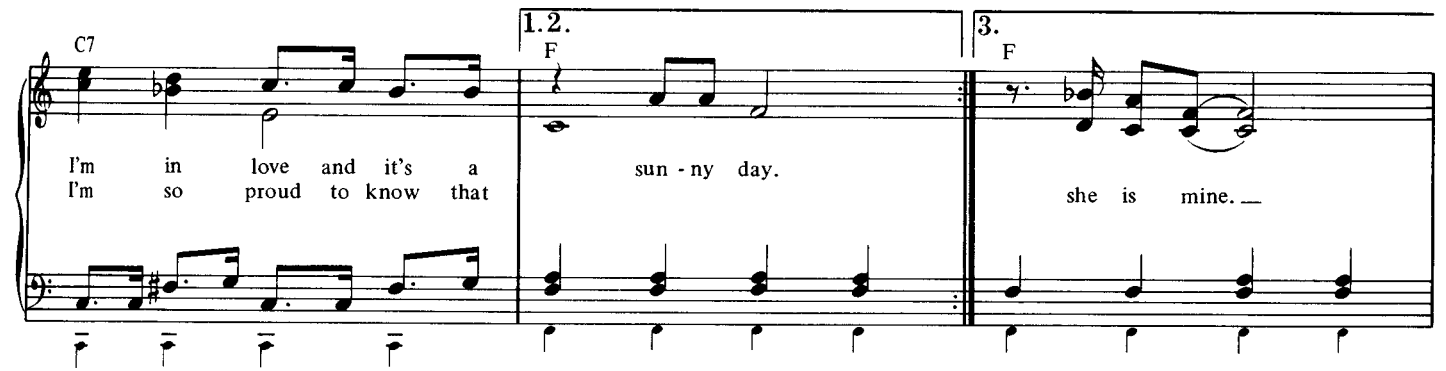
laugh a - bout. I feel  
touch the ground. good — In a spe - cial way. —  
lov - ing me. — She feels good She knows she's looking fine. —

C7

1. 2. F

3. F

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



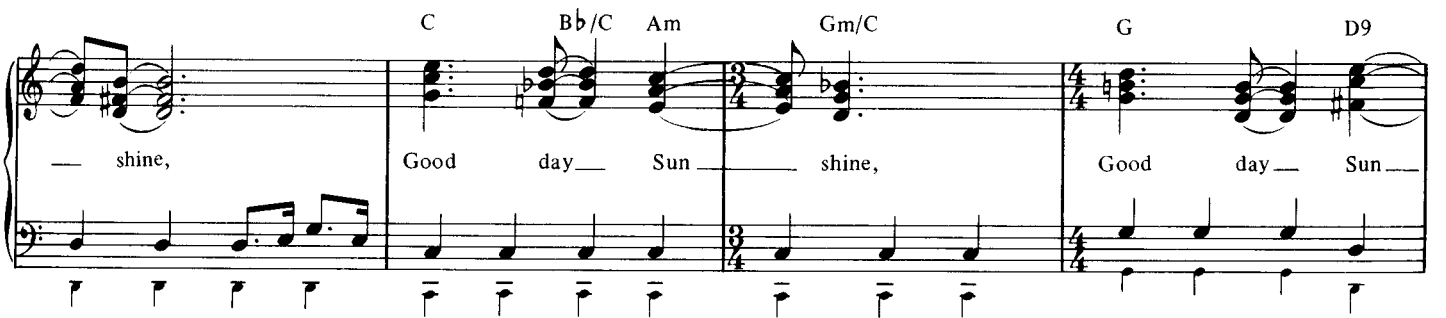
G D G D

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



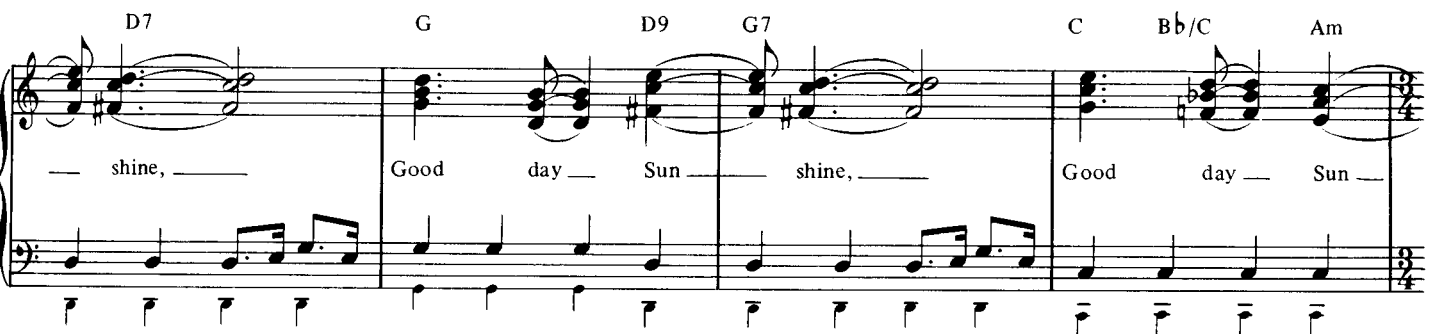
C Bb/C Am Gm/C G D9

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



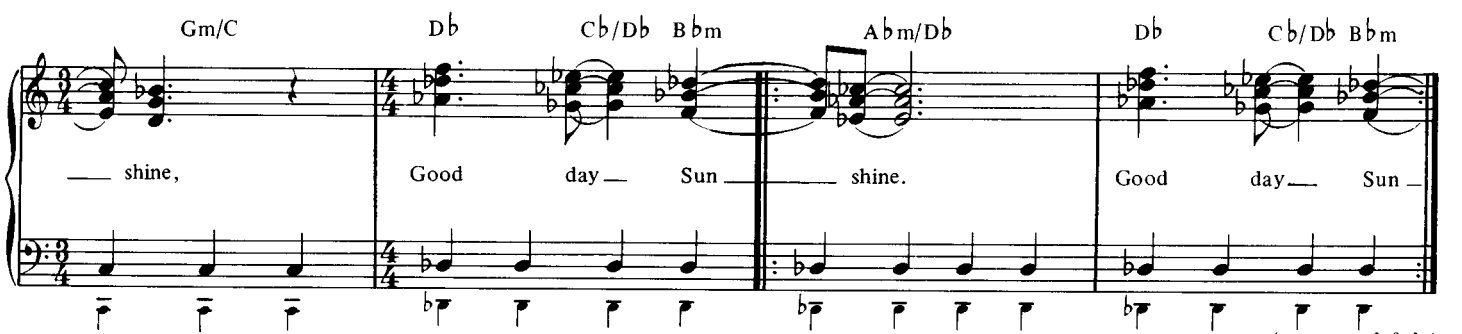
D7 G D9 G7 C Bb/C Am

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



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

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



(repeat and fade)

# Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

E $\flat$ 6/F

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

F

E $\flat$ 6/F

Am

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

Am7

Am6

Am

Am7

Am6

B $\flat$

B $\flat$  maj7

Gm7

C

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

F

F(A $\flat$  sus)

B $\flat$ 7

C7

F

to Coda

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

D.C. al Coda

Coda

F7

F

B $\flat$

C7

F

Got to get you in - to my life. \_\_\_

(D.C. and fade)

# Here There And Everywhere.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately slow

F Gm7 Am7 Bb F Gm7 Am7 Bb

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

Em7 A7 Em7 A7 Dm Gm *to Coda* Gm7 C7

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

2. Gm7 Eb7 Ab Fm Bbm C7 Fm

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

Bbm7 C7 F Gm7

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

*D.S. al Coda*

*Coda* Gm7 C7 Gm7

*Coda* there. And will be

F Gm7 Am7 Bb F Gm7 Am7 Bb F

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

# I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The piano part features a steady accompaniment of eighth notes in the left hand and chords in the right hand. The vocal lines are written in a soprano and alto clef. The lyrics are presented in two versions: a first ending and a second ending. The score includes various musical notations such as dynamics (mf), articulation (accents), and phrasing slurs. Chord symbols (G, A, Bm, D7, Am, Cm6) are placed above the piano part. The lyrics are: '1. I want to get tell you, 2. When I get near you, My head is filled with things to The games be - gin to drag me say, down. When you're here, It's al - right, All those words they seem to I'll make you may - be next slip a - way. time a - round. 1. But if I seem to act un - 2. Sometimes I wish I knew you'



G A7 Am7 Cm6

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

G

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

A Bm A D7

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

mind, I could wait for ev - er

G

I've got time. — I've got time. —

(repeat and fade)

# For No One.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and bass line. The tempo is marked 'Moderato'. The key signature is one flat (Bb major). The time signature is common time (C).

**System 1:** Chords: C, Em, Am. Lyrics: 1. Your day — breaks, your mind — aches, You find — that all —  
2. She wakes — up, she makes — up, She takes — her time.

**System 2:** Chords: C, F, Bb, C. Lyrics: — her words of kind — ness lin - ger on — when she no long - er needs you. —  
— and does - n't feel. — she has to hur - ry, she no long - er needs you. —

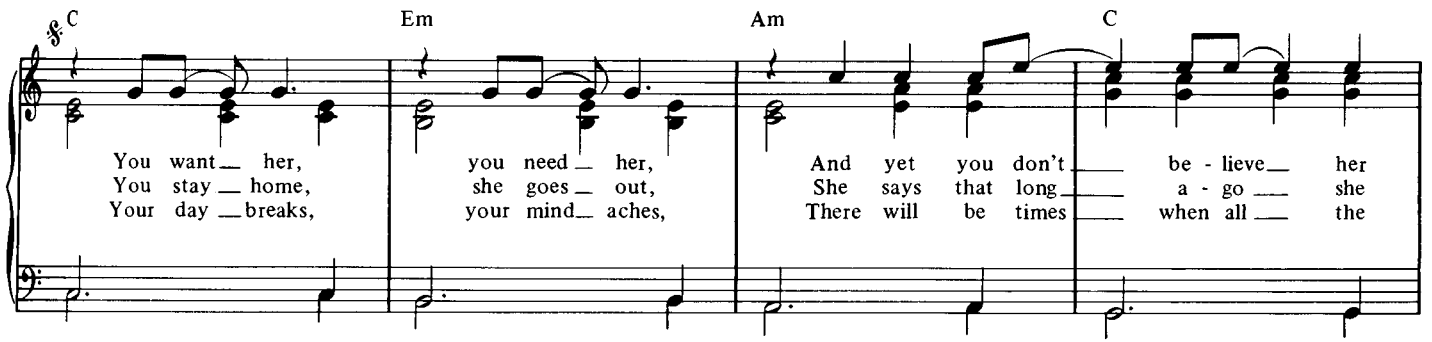
**System 3:** Chords: Dm, A7. Lyrics: 1. — And in her eyes you see noth- ing, —  
2. —

**System 4:** Chords: Dm, A7, Dm, C, Dm, A7, Dm, A7. Lyrics: No sign of love be - hind the tears — cried for no — one.

**System 5:** Chords: Dm, A7, Dm, C, Dm, A7, Dm, Dm7/G, G7. Lyrics: A love that should have last - ed years. —

*sf* C Em Am C

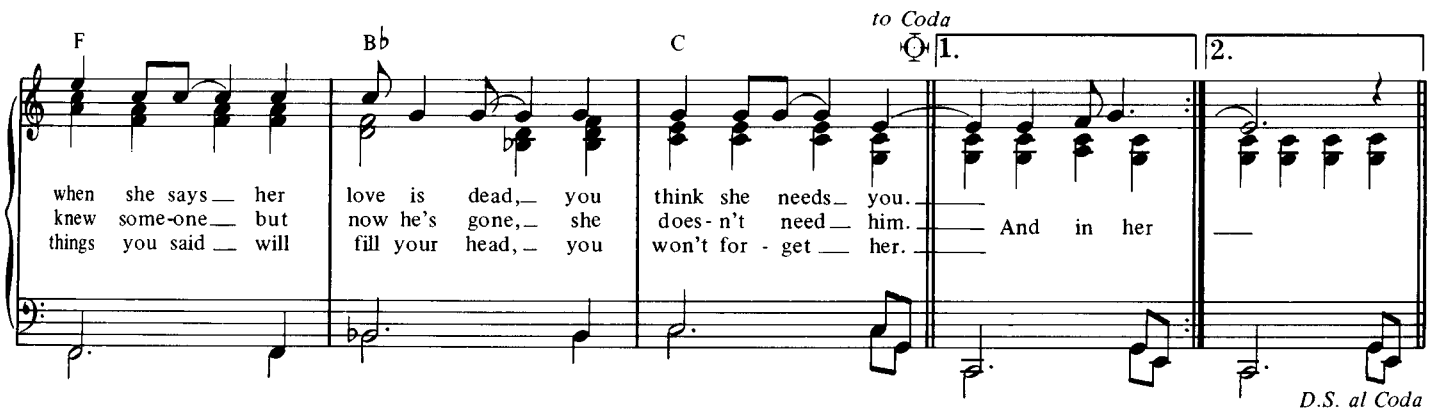
You want — her, you need — her, And yet you don't — be - lieve — her  
You stay — home, she goes — out, She says that long — a - go — she  
Your day — breaks, your mind — aches, There will be times — when all — the



F Bb C *to Coda* 1. 2.

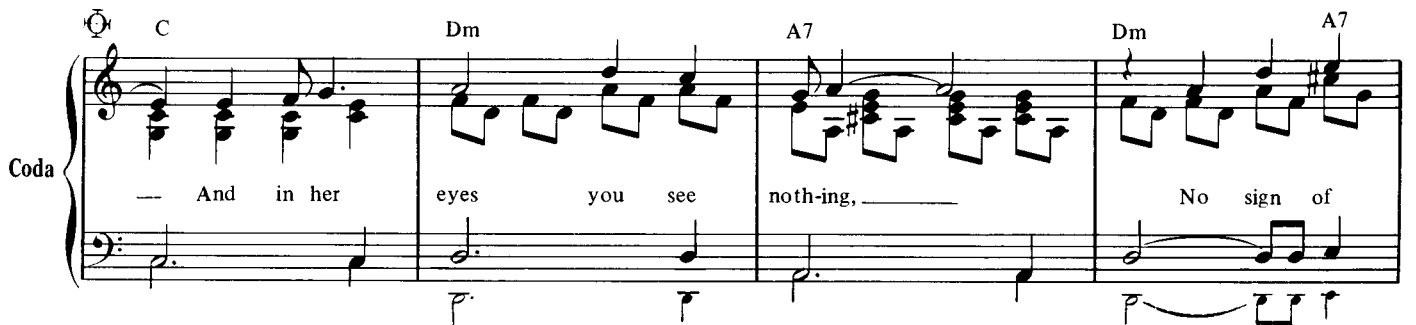
when she says — her love is dead, — you think she needs — you.  
knew some-one — but now he's gone, — she does - n't need — him. — And in her  
things you said — will fill your head, — you won't for - get — her.

*D.S. al Coda*



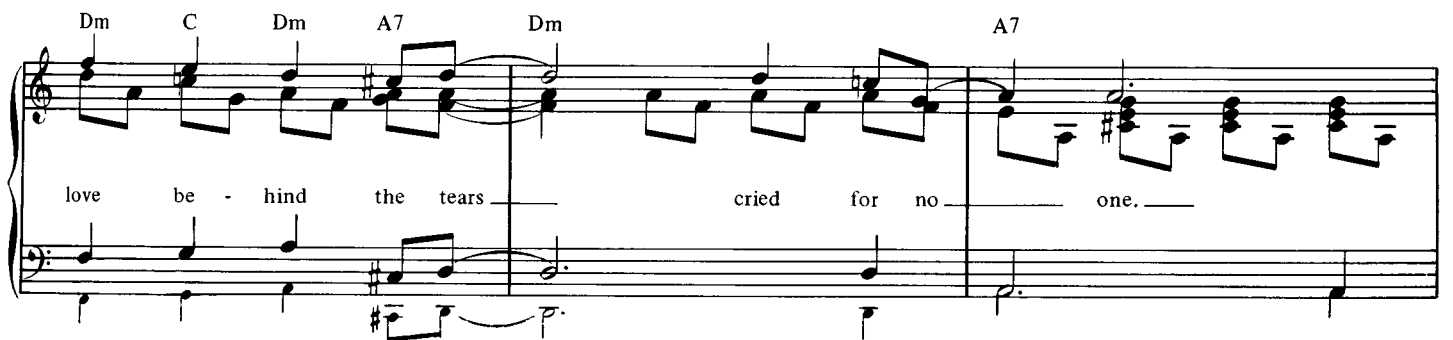
Coda C Dm A7 Dm A7

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



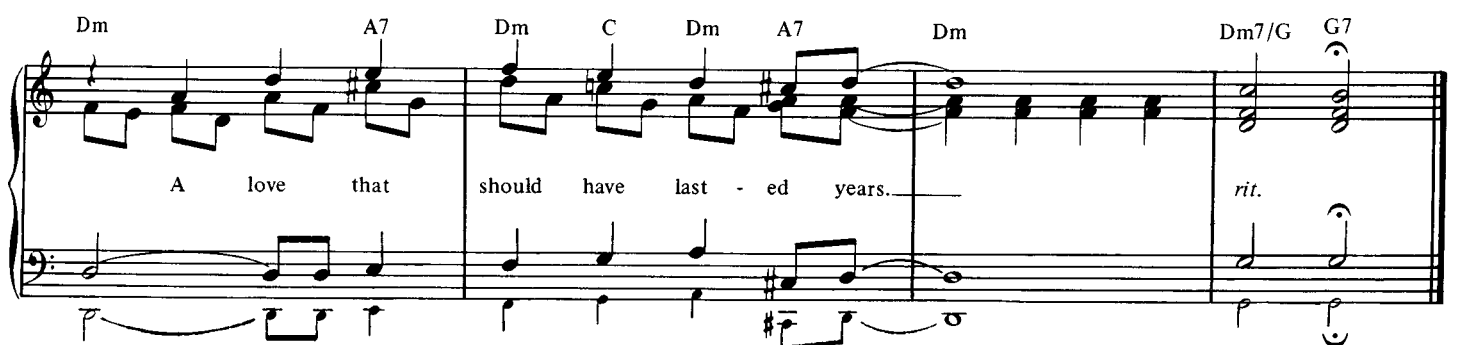
Dm C Dm A7 Dm A7

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



Dm A7 Dm C Dm A7 Dm Dm7/G G7

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



# I'm Only Sleeping.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

Dm Gm F Bb F A7

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

*mp*

Dm Gm F Bb F Bb

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

(solo)

Gm F Gm Am Gm

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

to Coda

Bb maj7 Gm Cm

sleep - ing. Keeping an eye on the

1. 2.

D7 Gm Gm Dm

world going by my win - dow Taking my time

Coda

D.C. al Coda

# Love You To.

George Harrison.

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(Organ: Registration No. 5)

Moderately fast

Cm

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

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

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

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

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

2. A life -  
 3. Peo -

Fine

# Paperback Writer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

## Bright rock

*mf* Pa - per-back wri - ter, —

1. Dear

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

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

wri - ter, — pa - per back wri - ter. —

to Coda (4th time) 1.3. 2.

2. It's a  
4. If you

*D.S. al Coda*

pa - per back wri - ter. —

3. It's a

Coda

pa - per - back wri - ter. —

(repeat and fade)

# Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

The musical score is written for piano and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment line. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked 'Fairly slow'. The score includes various musical notations such as chords (F, Bb, C7, Bbmaj7), dynamics (mf), and articulation (accents, slurs). The lyrics are: '1. If the rain comes they run and hide their heads, They might as well be dead. (2.) sun shines they slip in - to the shade, And sip their lem - on - If the rain comes, if the rain comes. 2. When the shines. Rain, I don't mind. Shine, the weather's fine. 1. I can 2. Can you show you that when it starts to rain, Ev - 'ry - thing's the same. I can hear me that when it rains and shines, It's just a state of mind? Can you show hear you, me, I can show hear you. me?' The score concludes with a double bar line and repeat dots.

# Taxman.

George Harrison.

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(Organ: Registration No. 4)

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

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

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

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

$A\flat 7$  *to Coda*  $\text{C}$  *(4th times)* 1. 3.  $E\flat$   $B\flat 7$  2.  $E\flat$   $B\flat 7$

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

$A\flat$   $B\flat 7$

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

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

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

*D.S. al Coda*

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

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



# Tomorrow Never Knows.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Moderato** G

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

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

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

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

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

**Coda**

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

*(repeat and fade)*

*D.S. al Coda*

*to Coda*

# Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

**March tempo** *mf*

**D C G Em Am C**

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

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

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

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

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

*Fine*

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

**Am7 G 2. G Em Am C D**

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

*D.S. al Fine*

# She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

F Eb Bb F Eb Bb

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

F 3 Eb Bb F Eb Bb F

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

Eb F7(4sus) F F Eb F

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

*Fine*

Eb F Cm F

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

Bb F Bb

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

D.C. al Fine

# All You Need Is Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

G D Em G D Em D7 G D7

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

*mf*

G D Em G D

1. There's noth-ing you can do that can't be done.  
2. There's noth-ing you can make that can't be made.  
3. There's noth-ing you can know that is - n't known.

Em G D7 G D7

sung. saved. shown. 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, It's  
No - where you can be, that is - n't where you're meant to be,

G Am7 D7 G Am7

eas - y. All you need is love, all you need is

D7 G B7 Em G C D7 G

love, All you need is love, love, 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)

Moderato

Cm G+ Bb Dm G7

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

*mf*

Cm G+ Bb Dm A7

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

Dm Bb A7 Dm

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

1. Bb A 3 Dm Gm A7 Dm G7

way Mis - ter K. will chal - lenge the world. 2. The

2. Bb 3 A 3 Dm G7 3. Bb A 3 Dm Bb Dm

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



# I Feel Fine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F7

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

*mf*

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

C7 C Bb Bb 7

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

F F Am Bb Gm7

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

C7 F Am Bb C7

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

F7 C7

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

C Bb Bb 7 F

# A Day In The Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

G Bm Em C Em Am Cmaj7

*mp*

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

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

G Bm Em C F Em *to Coda*

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

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

1. C F Em Cmaj7 2. Em

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

C 3. Em C Cmaj7 Bm

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



Bright 4

G Am7 Em E

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

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

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

B7 E D(Esus)

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

E F#m7 B7 E F#m7 Am

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

*D.C. al Coda*

Coda Em C

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

Cmaj7 Bm G Am7 E

love to turn you on.

# Fixing A Hole.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

**Moderato**

*mf*

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

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

1. F9 2. F9 C F/G C F/G

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

long, I'm right where I be - long. —

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

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

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

*to Coda*

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

Chords: Cm7, Cm6, Cm7, F9

go. 2. And it

Chords: Cm7, F9, Cm7, F9

*D.S. al Coda*

*Coda*

go. I'm

Chords: Cm7, F9, Cm7, F9

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

Chords: Cm, G+, Cm7, Cm6, Cm7, F9

will go, — where it will go. — I'm

Chords: Cm7, F9, Cm7, F9

*(repeat and fade)*

# The Fool On The Hill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

The musical score is written in 4/4 time and consists of five systems of music. Each system includes a piano accompaniment part with chords and a vocal line with lyrics. The tempo is marked 'Slowly'.

**System 1:** Chords: C6, F6, C6. Lyrics: 1. Day af - ter day a - lone on a hill the man with the fool - ish grin is keep - ing; 2. Well on the way, head in a cloud, the man of a thous - and voic - es talk - ing; 3. Day af - ter day a - lone on a hill the man with the fool - ish grin is keep - ing; 4. Day af - ter day a - lone on a hill the man with the fool - ish grin is keep - ing.

**System 2:** Chords: F6, Dm, G7, C, Am. Lyrics: per - fect - ly still, But no - bod - y wants to know him, — they can see that he's just a fool — and; per - fect - ly loud, But no - bod - y ev - er hears him, — or the sound he ap - pears to make — and; per - fect - ly still, And no - bod - y seems to like him, — they can tell what he wants to do — and; per - fect - ly still. — He nev - er lis - tens to them, — he — knows — that they're the fools. —

**System 3:** Chords: Dm7, G7, Cm, Ab, Cm, Ab. Lyrics: he nev - er gives an an - swer. } But the fool — on the hill sees the sun go - ing down and the; he nev - er seems to no - tice. } ; he nev - er shows his feel - ings. } They don't like him. }

**System 4:** Chords: Bb, Cm, Ab, Cm6. Lyrics: eyes in his head see the world spin - ning 'round.

**System 5:** Chords: C, Am, C. Lyrics: (No lyrics for this system).

# Getting Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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

*mf*

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

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

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

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

*D.S. al Coda*

Coda

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

# Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

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

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

# Hello Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and organ. It begins with a tempo marking of 'Moderato'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The organ part provides a steady accompaniment with chords and single notes. The lyrics are written below the piano part. The score is divided into several systems, each with a key signature change and a time signature change. The key signature starts with one sharp (F#) and changes to one flat (Bb) and back to one sharp (F#) throughout. The time signature starts with 4/4 and changes to 3/4 and back to 4/4. The score includes various musical notations such as dynamics (mf, p, f), articulation (accents), and performance instructions like 'D.S. al Coda' and '(repeat and fade)'. The lyrics are: '1. You say yes, I say no, You say stop and I say go, go, go. 2. I say high, You say low, You say why and I say I don't know. 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, hello, hel-lo. I don't know why you say good bye, I say 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. 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. Hel-lo. Hel-la he-ba hel-lo-a.' The score ends with a 'repeat and fade' instruction.

1. You say yes, — I say no, — You say stop — and I say go, go, go.  
2. I say high, — You say low, — You say why — and I say I don't know.

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, — hello, hel-lo. I don't know why you say good bye, I say hel-lo.

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. Hel-lo. Hel-la he-ba hel-lo-a.

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

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

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

waiting for the van to come, —  
 dripping from a dead dog's eye, —  
 climbing up the Eif - fel Tower, —

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

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

I am the egg-man, they are the

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



G 3 G7 Bb 6 3 C 3 G 3

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

C(sus 4) G 3 D G

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

2. D A G F Eb D A G

Sit - ting in an Eng - lish

F Eb D Eb A 3

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

Bb 3 C C7 3 D 3 C 3

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

*D.C. al Coda*

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

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

*(repeat and fade)*

# Lovely Rita.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

**Bright 4**

**Chords:** G, F, C, G, C, B $\flat$ , F, C, G, Am, D7, G7, Dm7, G7, C, F, B $\flat$ , E $\flat$

**Lyrics:**

Love - ly Ri - ta, me - ter maid, —

Love - ly Ri - ta, me - ter maid. —

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

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

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

C G7 C Bb F

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

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

C G Am D7 *to Coda*

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

G Dm G

me.

*D.S. al Coda*

*Coda* G7 Dm

you. Love - ly

F C G

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

G7 F C

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

G Cm7 C

Ri - ta, me - ter maid.

*sfz*

# Magical Mystery Tour.

*John Lennon and Paul McCartney.*

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*(Organ: Registration No. 1)*

**Moderately, with a beat**

*(spoken)*

G

"R all up for the Magical Mvsterv Tour...step up right this way."

G

G Bb C

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

F Fmaj7 F7 Bb 3 3 Db F 3 3

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

C G Slow Bb C

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

*D.S. al Coda*

Coda F F7 3 3 Bb 3 3 Db

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

1. C7 2. C7 F

{ coming } to take you a - way, way, take you a - way.  
{ dying }

# Penny Lane.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

**Moderato**

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

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

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

eyes. \_\_\_\_\_

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

Chords: G, Am7, D7, G, Gm7, Gm6, Ebmaj7, D7, C, F, Bb, F

*to Coda*

Bb D7 G Am7 D7

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

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

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

hour - glass, And in his  
Roundabout, The pretty

G Gm7 Gm6

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

Queen. \_\_\_\_\_ He likes to  
tray. \_\_\_\_\_ And tho' she

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

Ebmaj7 D7 1. C 2. D7

clean;  
play,

It's a  
She is,

clean machine.  
any - way.

Pen - ny

3. In Pen - ny

*D.S. al Coda*

*Coda*

D7 G Bm7 C

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

G C G

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

# Sgt. Pepper's Lonely Hearts Club Band.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Bright 4**  $\text{C}$   $\text{D7}$   $\text{F7}$

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

$\text{C}$   $\text{C}$   $\text{D7}$   $\text{F7}$

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

$\text{C}$   $\text{D7}$   $\text{F7}$

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

$\text{C}$   $\text{F7}$   $\text{C}$



1. F7 C 2. D7

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

Gm7 G7 F C

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

D7 F C

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

F F7 Bb7

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

F G G7

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

# She's Leaving Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Fairly slow

C Gm Dm7 N.C. F Am

*mp*

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

D9 F G9

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

F G9 C Gm

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

Dm7 F Am D9

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

F G9 F

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

G9 C

free. me?" mo - tor trade.

She

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

most of our thought of our - do that was

lives) selves) wrong)

is lea - ving

Gm6

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

most of our thought of our know it was

lives. \_\_\_\_\_ selves) \_\_\_\_\_ wrong) \_\_\_\_\_

Home

(we gave her (we struggled (fun is the

ev' - ry - thing hard all our one thing that

Am7 D9 Am7

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

1.2.She's leaving 3.Something in -

home af - ter side that was

liv ing a - lone for so ma - ny years.

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

to Coda

D7

D.S. al Coda

Coda

D7 Am

She's

D9 F C

leav - ing home, bye -

bye. \_\_\_\_\_

# Strawberry Fields Forever.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

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

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

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

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

G Em C D C G

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

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

G Dm7

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

E7b9 C E7

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

Cmaj7 3 G Em C

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

G Cmaj7 D7 C G

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



# Lucy In The Sky With Diamonds.

John Lennon and Paul McCartney.

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(Organ Registration No. 3)

Moderato

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

trees and mar - ma - lade skies. Some - bod - y calls you, you  
 peo - ple eat marsh - mal - low pies. Ev - 'ry - one smiles as you  
 port - ers with look - ing - glass ties. Sud - den - ly some - one is

an - swer quite slow - ly a girl with kal - eid - o - scope eyes.  
 drift past the flow - ers that grow so in - cred - ib - ly high.  
 there at the turn - stile, the girl with kal - eid - o - scope eyes.

(1,3.) Cel - lo - phane flow - ers of yel - low and green, tow - er - ing o - ver your  
 (2.) News - pa - per tax - is ap - pear on the shore, wait - ing to take you a -

head. Look for the girl with the sun in her eyes and she's  
 way. Climb in the back with your head in the clouds and you're

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

1. 2. 3.  
C B F#  
Ah. Ah.

D.C.

# When I'm Sixty Four.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately with a beat

**Bb** **F7**

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

*mf*

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

**Bb**

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

**Bb7** **Eb**

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

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

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

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





# With A Little Help From My Friends.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Fairly slow

C G Dm

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

G7 C G

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

Dm G7

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

C Bb F

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

C Bb F

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

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

C F *to Coda*

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

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

1. C 2. C Am D7

Do you need an - y - bod - y? I

Detailed description: This system contains two first endings. The first ending is in C major and leads back to the beginning of the phrase. The second ending is in C major and leads to the next system. The piano accompaniment includes chords in Am and D7.

C Bb F Am D7

need some - bod - y to love. Could it be an - y - bod - y? I

Detailed description: This system contains two more measures of the vocal line. The first measure is in C major, the second in Bb major, the third in F major, and the fourth in Am and D7. The piano accompaniment continues with simple chords and a melodic line.

C Bb F

want some - bod - y to love.

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

*Coda* C

Detailed description: The Coda section consists of a few final chords in C major, marked with a Coda symbol.

*D.C. al Coda*

# Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

**Moderato** C

The score is written for voice and organ. It begins with a **Moderato** tempo and a common time signature (C). The organ part is marked **mp** (mezzo-piano). The vocal line has three verses. The lyrics are as follows:

1. We were talk - ing a - bout the space be - tween us  
(2.) talk - ing a - bout the love we all could  
3. We were talk - ing a - bout the love that's gone so

all, And the peo - ple who hide them - selves be -  
share, When we find it, to try our best to  
cold And the peo - ple who gain the world and

hind a wall Of il - lu - sion; ne - ver glimpse the truth,  
hold it their there, With our They don't

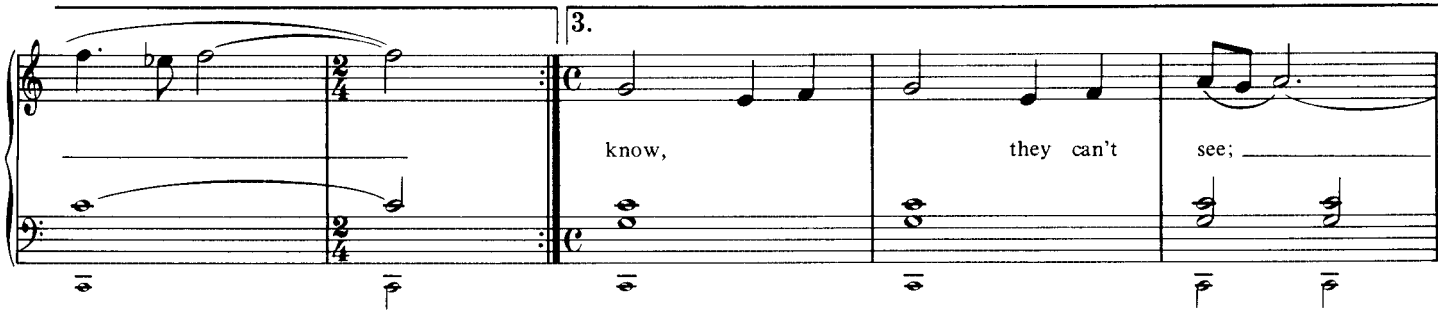
Then it's far too late when they pass a - way. 2. We were

2.

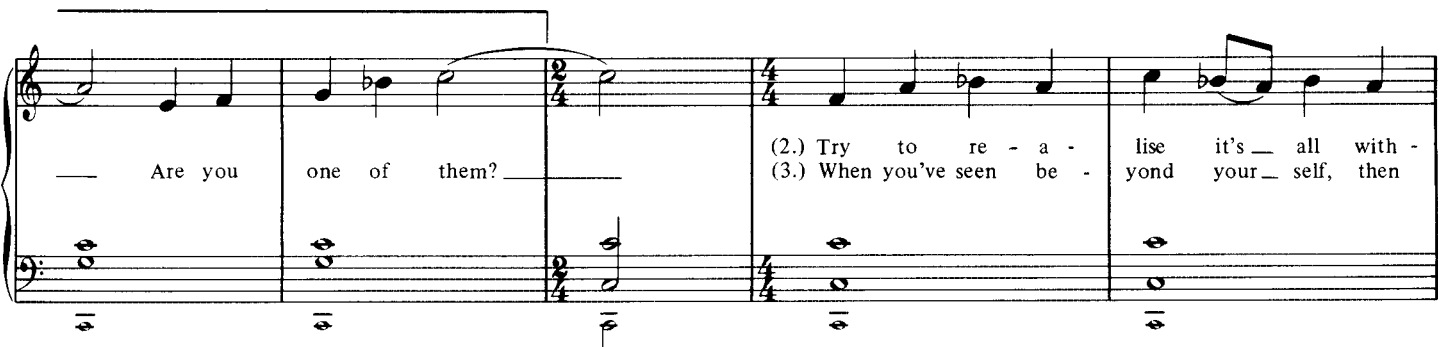


love, with our love we could save the world. If they on - ly knew.

3.

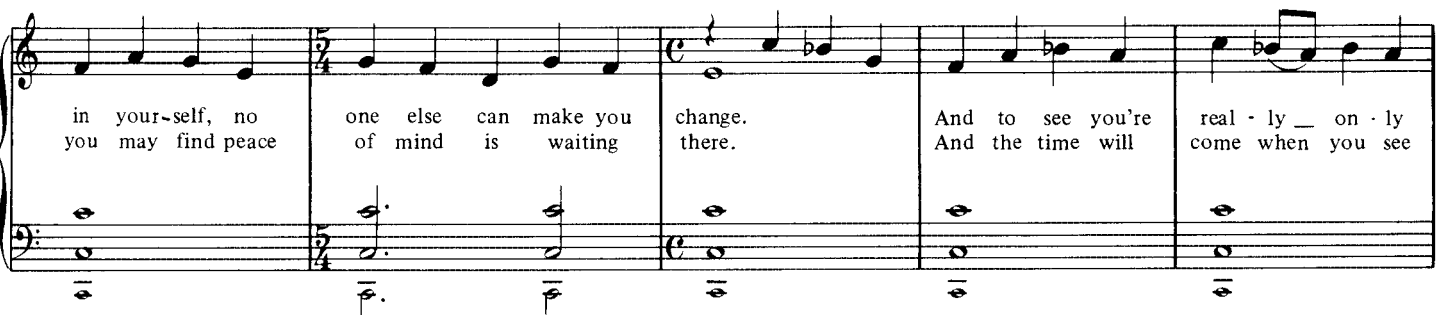


know, they can't see;



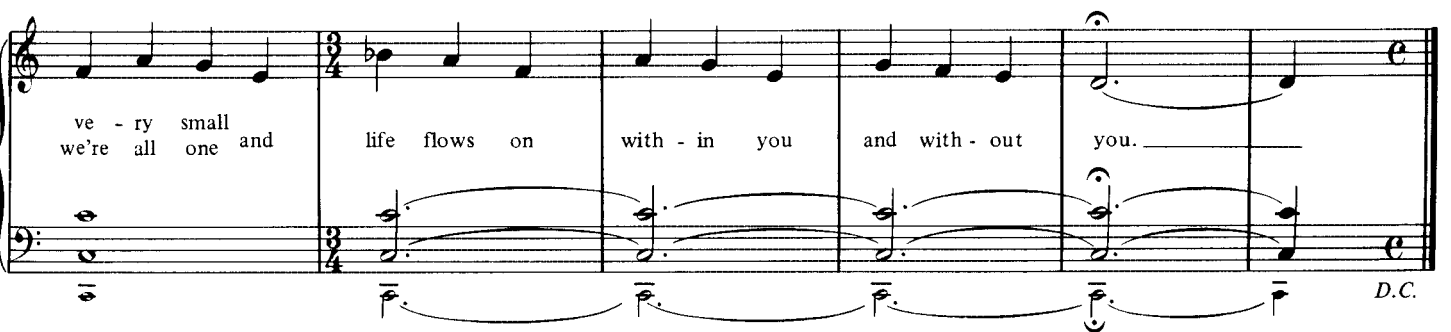
Are you one of them?

(2.) Try to re - a - lise it's all with -  
(3.) When you've seen be - yond your self, then



in your-self, no you may find peace one else can make you change. And to see you're real - ly on - ly come when you see

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



ve - ry small we're all one and life flows on with - in you and with - out you.

D.C.



F9 Bb D 3. G7

Your mo - ther should

C7 F7 Bb A Bb D7 Gm

know, your mo - ther should know. —

Eb maj7 Cm F9 Bb D7

Sing it a - gain:—

4. G7 C7 F7 Bb

Your mo - ther should know, your mo - ther should know,

G7 C7 F7 Bb rit. A Bb

your mo - ther should know, your mo - ther should know. —

# Don't Pass Me By.

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

C

1. I list - en for your foot - steps Com - ing up the drive,  
 (2.) Hear the clock a - tick - ing On the man - tle shelf,  
 (3.) Sor - ry that I doubt - ed you, I was so un - fair.

F

List - en for your foot - steps, But they don't ar - rive,  
 See the hands a - mov - ing, But I'm by my - self, I  
 You were in a car crash, And you lost your hair. You

G7

Wait - ing for your knock, dear On my old front door. I don't  
 won - der where you are to - night And why I'm by my - self. I don't  
 said that you would be late, A - bout an hour or two. I said

F

C

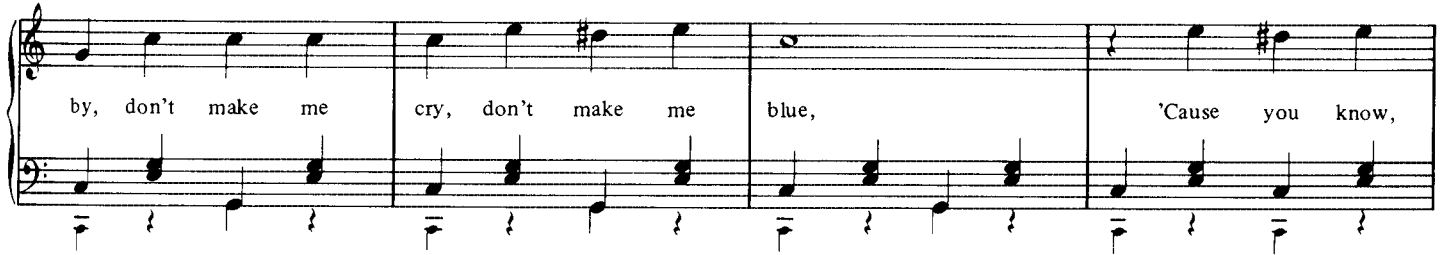
hear it. Does it mean you don't love me an - y - more? —  
 see you. Does it mean you don't love me an - y - more? —  
 that's all right, I'm wait - ing here — just wait - ing to hear from you. —



1. 2. I Don't pass me



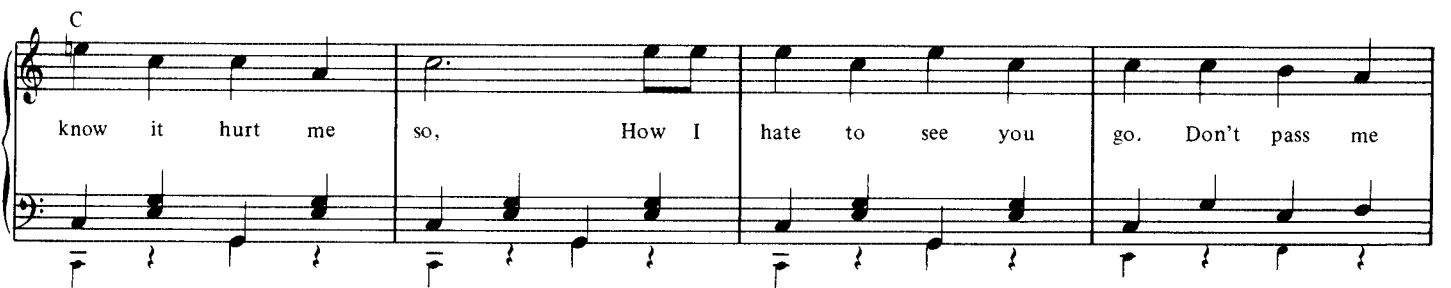
by, don't make me cry, don't make me blue, 'Cause you know,



F dar - ling, I love on - ly you. You'll nev - er



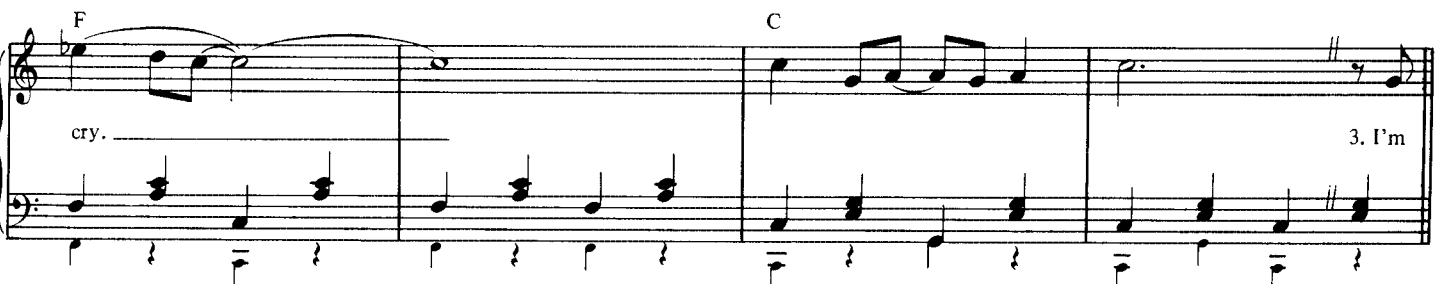
C know it hurt me so, How I hate to see you go. Don't pass me



G by. Don't make me



F C cry. 3. I'm



# For You Blue.

George Harrison.

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(Organ: Registration No. 3)

Be - cause you're sweet and love - ly, girl, I  
want you in the morn - ing girl, I

Chords: D, G

The first system of musical notation for the organ part of 'For You Blue'. It features a treble and bass clef with a key signature of two sharps (D major) and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the treble staff. Chord symbols 'D' and 'G' are placed above the treble staff at the beginning of the first and second measures, respectively.

love you. —  
love you. —

Be - cause you're sweet — and  
I want you at — the

Chords: D, G

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics are placed below the treble staff. Chord symbols 'D' and 'G' are placed above the treble staff at the beginning of the first and second measures, respectively.

love - ly, girl, I feel it's true. I  
mo - ment I feel blue. I'm

Chords: G7, D

The third system of musical notation. It continues the melody and bass line. The lyrics are placed below the treble staff. Chord symbols 'G7' and 'D' are placed above the treble staff at the beginning of the first and second measures, respectively.

love you more than ev - er girl, I do. —  
liv - ing ev - 'ry mo - ment girl, for you. —

Chords: A, G7, D, D7, G, Bb7

The fourth system of musical notation. It concludes the piece. The lyrics are placed below the treble staff. Chord symbols 'A', 'G7', 'D', 'D7', 'G', and 'Bb7' are placed above the treble staff at the beginning of the first, second, third, fourth, fifth, and sixth measures, respectively.

1 A G A A G A D

I've loved you from the mo -  
(Be) cause you're sweet - and love-

G D

- ment I saw you. — You  
- ly, girl I love you. — Be -

G G7 D

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

A G7

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

D D7 G Bb7 1 A G A 2 A D

Be -

# Across The Universe.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Moderato**

**E<sub>b</sub>** **G<sub>m</sub>** **F<sub>m</sub>7**

*mp* Words are flying out like end-less rain in-to a pa-per cup, They slith-er while they

**B<sub>b</sub>7** **E<sub>b</sub>**

pass, they slip a-way a-cross the u-ni-verse. Pools of sor-row, waves of joy are

**G<sub>m</sub>** **F<sub>m</sub>7** **A<sub>b</sub>m**

drift-ing through my mind

Gm Fm7 Bb7

dance before — me like a mill - ion eyes, — That call me on and on — across — the un - i - verse.



Eb Gm

Thoughts me-an - der like a rest - less wind in - side a let - ter box, — They



Fm7 Bb7

tum - ble blind - ly as they make their way a - cross — the un - i - verse.

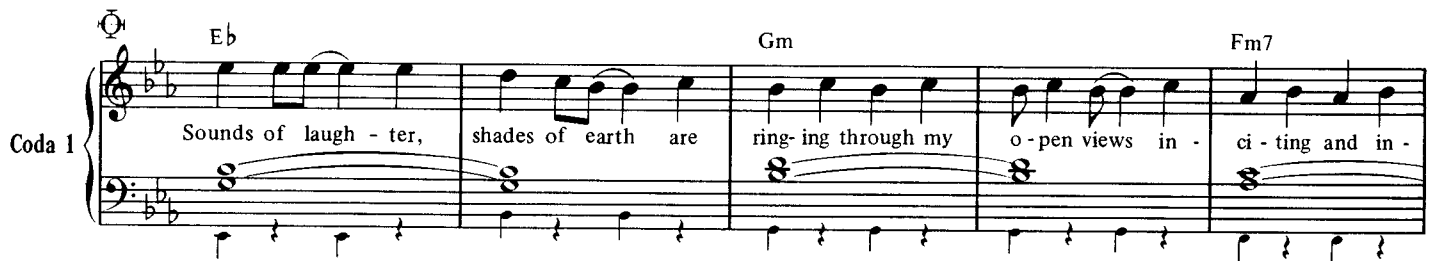
*D.S. al Coda 1*



Coda 1

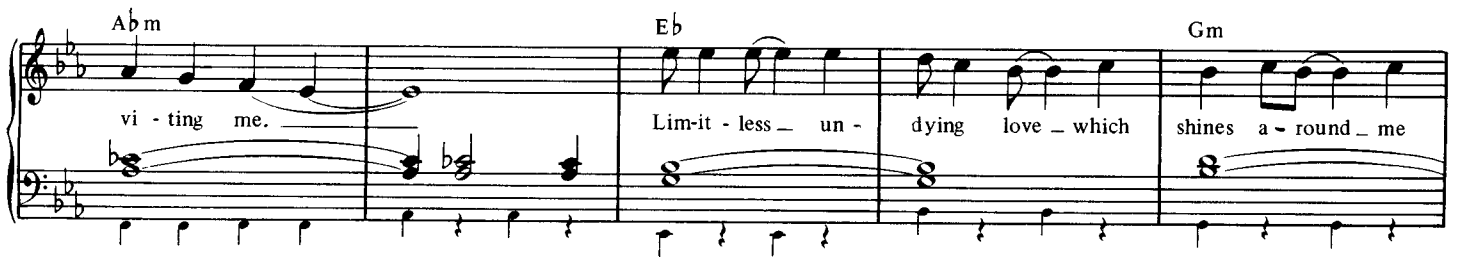
Eb Gm Fm7

Sounds of laugh - ter, shades of earth are ring - ing through my o - pen views in - ci - ting and in -



Abm Eb Gm

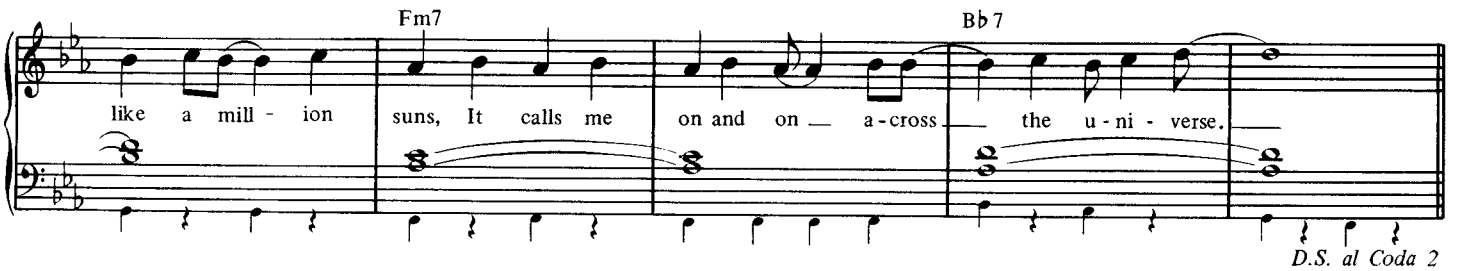
vi - ting me. — Lim - it - less — un - dying love — which shines a - round — me



Fm7 Bb7

like a mill - ion suns, It calls me on and on — a - cross — the u - ni - verse.

*D.S. al Coda 2*

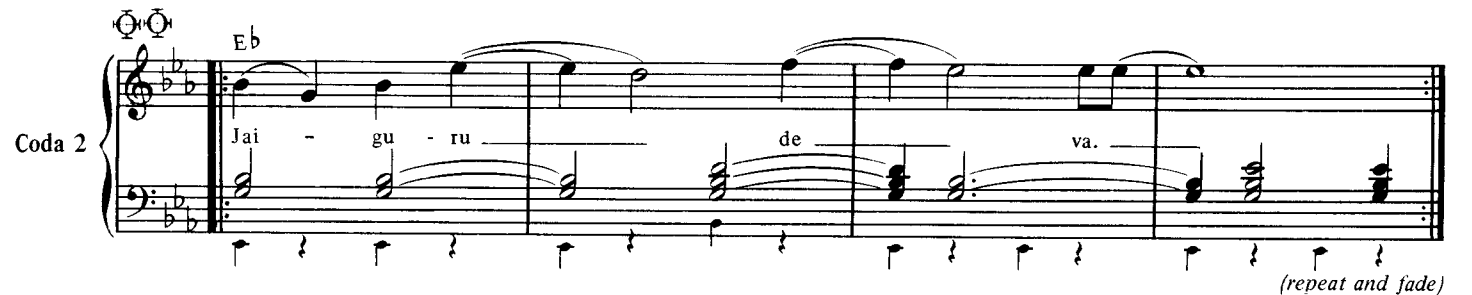


Coda 2

Eb

Jai - gu - ru — de — va.

*(repeat and fade)*



# All Together Now.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

G D7

1. One, two, three, four, Can I have a lit - tle more.  
 2. 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 to Coda G 1.

Five, six, sev - en, eight nine, ten, I love you.  
 E, F, G, H, I, J, I love you.  
 Pink, brown, yellow, orange, and blue, I love you.

2. C G

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

C D

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

D7 G

Look at me. — (spoken) (All together now) All to - geth - er

now, All to - geth - er now,

This system contains the first two measures of the piece. The vocal line begins with a half note 'now,' followed by a phrase of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

All to - geth - er now, All to - geth - er now,

D7 G

D.C. al Coda

This system contains measures 3 and 4. The vocal line continues with 'All to - geth - er now,'. The piano accompaniment includes a D7 chord in measure 3 and a G chord in measure 4. The system concludes with the instruction 'D.C. al Coda'.

Coda

(spoken)  
— (all to - geth - er now) All to - geth - er now, All to - geth - er

G

This system contains measures 5, 6, and 7. Measure 5 is marked 'Coda' and contains a spoken phrase '(spoken) — (all to - geth - er now)'. Measures 6 and 7 contain the vocal phrase 'All to - geth - er now,' and 'All to - geth - er' respectively. A G chord is indicated above measure 6.

Now, All to - geth - er now, All to - geth - er

D7 1.2. G

This system contains measures 8, 9, and 10. Measure 8 begins with 'Now,'. Measure 9 contains 'All to - geth - er now,'. Measure 10 contains 'All to - geth - er'. Chords D7 and G are indicated above measures 9 and 10 respectively.

now. All to - geth - er now.

3. D7 G

This system contains measures 11, 12, and 13. Measure 11 contains 'now.'. Measure 12 contains 'All to - geth - er'. Measure 13 contains 'now.'. A first ending bracket spans measures 12 and 13, with a '3.' marking above measure 12. Chords D7 and G are indicated above measures 12 and 13 respectively.

# Back In The U.S.S.R.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Medium rock tempo

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Medium rock tempo'. The lyrics are: '1. Flew in from Mi - am - i Beach B. 2. Been a - way so long I hardly 3. Show me round your snow-peaked mountains O. A. C. — Didn't get to bed last Gee it's good to be back Take me to your dad - dy's night. home. farm. On the way the pa - per bag was Leave it til to - mor - row to un - pack my knee. — case. — ring - ing out. — Man I had a dread - ful flight. Ho - ney dis - con - nect the phone. I'm back in the U. S. S. R. warm. You don't know how luc - ky you are, boy, back in the U. S. S. R.' Chord markings include G, C, Bb, C, G, Bb, C, C7, and Bb. There are also triplets and first endings indicated in the piano part.

1. Flew in from Mi - am - i Beach B. O. A. C. — Didn't get to bed last  
 mf 2. Been a - way so long I hardly knew the place. — Gee it's good to be back  
 3. Show me round your snow-peaked mountains way down south. — Take me to your dad - dy's

night. home. farm. On the way the pa - per bag was Leave it til to - mor - row to un - pack my knee. — case. —  
 Let me hear your bal - a - laik - as ring - ing out. —

Man I had a dread - ful flight. Ho - ney dis - con - nect the phone. I'm back in the U. S. S. R. warm.

You don't know how luc - ky you are, boy, back in the U. S. S. R.



G  
R.  
back in the U. S., Back in the U. S.,  
Fine

back in the U. S. S. Well the U - kraine girls real - ly

C7  
knock me out, — They leave the — west be - hind; And

C G Gm6 A7 D7  
Mos - cow girls make me sing and shout. — That Georgia's al - ways on my mi - mi -

C7 G A7b9 D7  
mi - mi - mi - mi - mi - mi - mind. —  
D.C. al Fine



A7 D A7

Come on Ringo, Let's hear it for Dennis. Good evening.

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

G Bb+ Bm E7 A7

Sing: You know my name, bet-ter look up my num - ber.

G D Em A7 D

You know my name, (that's right) look up my num - ber. You, you know\_

G A7 D G A7 G A7 D

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



# Birthday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

The musical score is written for piano and voice. It consists of seven systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. The tempo/mood is 'Moderately bright'. The first system includes a piano accompaniment with a *mf* dynamic and a vocal line with the lyrics 'You say it's your birth - day. It's my birth-day too, yeah.' The second system continues the piano accompaniment with *Eb7* and *Bb7* chords and the vocal line 'They say it's your birth - day. We're gon-na have a good time.' The third system features *F7*, *Eb7*, and *Bb7* chords, with the vocal line 'I'm glad it's your birth - day. Hap-py birth - day to — you.' The fourth system has *F7*, *Db*, and *Ab7* chords, with the vocal line 'Yes, we're go - ing to a par - ty, par - ty. I would like you to dance.' The fifth system includes *Db*, *Ab7*, and *Ab7* chords, with the vocal line '(birth - day) Take a chance. (birth - day) I would like you to dance.' The sixth system has *Db*, *Ab*, and *F7* chords, with the vocal line '(birth - day) dance.' The seventh system is a Coda with a *Bb* chord. The score includes various musical notations such as clefs, key signatures, time signatures, dynamics, and articulation marks.

D.C. al Coda

# Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

The musical score is written for piano and organ. It consists of seven systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The organ part is indicated by a registration number of 5. The lyrics are: "Black-bird singing in the dead of night. Take these broken wings and learn to fly. All your life, You were on - ly wait - ing for this mo - ment to a - rise. Black-bird singing in the dead of night. Take these sun - ken eyes and learn to see. All your life, You were on - ly waiting for this moment to be free. Black - bird, Fly. Black - bird, fly. In - to the Light of a dark, black night." The score includes various chords such as G, C6, C, A7, D7, D#dim, Em, G+, Cm, A7, C/D, G, F, Em, Dm, C, Bb, A, Dm7, and G.

# The Continuing Story Of Bungalow Bill.

*John Lennon and Paul McCartney.*

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*(Organ: Registration No. 4)*

**Moderately fast**

C

G7

C

Fm

C

Fm

The image shows ten musical staves. The top staff has some faint markings and a few horizontal lines, possibly representing a corrupted or redacted score. The remaining staves are mostly blank with some faint horizontal lines and artifacts, suggesting a corrupted or redacted score.

# Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings above the staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Very slowly'. The lyrics are: 'Cry ba - by, cry, \_\_\_\_\_ make your mother sigh. — She's old e - nough to know bet - ter. —'. The second system includes two verses: '1. The King of Mar - i - gold was in the kitch — en cook - ing break - fast for the Queen.' and '(2.) King was in the gar - den pick - ing flow — ers for a friend who came to play.'. The third system includes two verses: 'The Queen was in the par - lor play - ing pi - a - no for the chil - dren of the King.' and 'The Queen was in the play room paint - ing pictures for the chil - dren's hol - i - day.'. The fourth system continues the vocal line: 'Cry - ba - by, cry, \_\_\_\_\_ make your mother sigh. — She's'. Chord markings include G, Am, F, Em7, A7, C7, Em, Em(maj7), and Em6.



Em7 A7 1.2.3. F G

old e - nough to know bet - ter, \_\_\_\_\_ so Cry \_\_\_\_\_ ba - by, cry. \_\_\_\_\_ 2.The

4 F G Am F G

Cry \_\_\_\_\_ ba - by, cry. Cry, cry, cry \_\_\_\_\_ ba - by. make your mother sigh. She's

# Dear Prudence.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

*Slowly*

*mf*  
1. Dear  
4. Prudence,  
2. Prudence,  
3. Prudence,  
won't you come out to  
open up your  
let me see you  
play? \_\_\_\_\_  
eyes, \_\_\_\_\_  
smile, \_\_\_\_\_

Dear  
Dear  
Dear  
Prudence,  
Prudence,  
Prudence,  
greet the brand new  
see the sunny  
like a lit - tle  
day. \_\_\_\_\_  
skies. \_\_\_\_\_  
child. \_\_\_\_\_

*to Coda*  
The sun is up, the sky is blue, it's beau - ti - ful and so are you, Dear  
The wind is low, the birds will sing that you are part of ev' ry - thing, Dear  
The clouds will be a daisy chain so let me see you smile a - gain, Dear

Prudence,  
Prudence,  
Prudence,  
won't you come out to  
won't you open up your  
won't you let me see you  
play?  
smile  
2. 4. Dear

2. C F G F C F

eyes? Look a-round round, round, round

F(Gsus) F C F F(Gsus) F

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

E<sup>b</sup> G<sup>b</sup>6 F6 C C7 F Fm

round. 3. Dear

*D.S. al Coda*

C C7 F

Coda sun is up, the sky is blue, it's beau-ti-ful and

Fm C C7 C7 F C

so are you, Dear Prudence, won't you come out to play?

# Everybody's Got Something To Hide Except Me And My Monkey.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly, with a beat

The musical score is written for organ registration No. 3. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is 'Slowly, with a beat'. The first system starts with a chord of F. The lyrics are: 'Come on, come on, — Come on, come on. — Come on is such — a joy, — Come on is such — a joy, —'. The second system starts with a chord of Bb. The lyrics are: 'Come on is take it eas - y, Come on is take it eas - y, take it eas - y, — Take it'. The third system starts with a chord of Eb and then moves to C7. The lyrics are: 'eas - y. — Ev - 'ry bod - y's got some - thing to hide — ex - cept for me and my'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

This section of the page contains several horizontal lines, likely representing a corrupted or blank section of the score. The lines are mostly blacked out or heavily distorted, making any original content illegible. There are some faint markings and lines visible, but they do not form a recognizable musical score.

# Glass Onion.

John Lennon and Paul McCartney

(Organ: Registration No. 5)

Moderately, with a beat

The musical score is written for piano and organ. It consists of two systems of music. The first system has four measures with lyrics: '1. I told you 'bout Straw-ber-ry Fields, \_\_\_', '2. I told you 'bout the Wal-rus and me, \_\_\_ man,', '3. I told you 'bout the Fool on the hill, \_\_\_', 'You know the place where noth-ing is real, \_\_\_', 'You know that we're as close as can be, \_\_\_ man,', 'I tell you man he's liv-ing there still. \_\_\_'. The second system has five measures with lyrics: 'Well, here's an-oth-er place you can go, \_\_\_', 'Well, here's an-oth-er clue for you all, \_\_\_', 'Well, here's an-oth-er place you can be, \_\_\_', 'Where ev-'ry-thing flows, \_\_\_', 'The Wal-rus was Paul, \_\_\_', 'Lis-ten to me, \_\_\_'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (mf), and chord symbols (Am, F7, Gm7, C7).

Am F7 Am F7

mf

1. I told you 'bout Straw-ber-ry Fields, \_\_\_  
2. I told you 'bout the Wal-rus and me, \_\_\_ man,  
3. I told you 'bout the Fool on the hill, \_\_\_

You know the place where noth-ing is real, \_\_\_  
You know that we're as close as can be, \_\_\_ man,  
I tell you man he's liv-ing there still. \_\_\_

Am Gm7 C7 Gm7 C7

Well, here's an-oth-er place you can go, \_\_\_  
Well, here's an-oth-er clue for you all, \_\_\_  
Well, here's an-oth-er place you can be, \_\_\_

Where ev-'ry-thing flows, \_\_\_  
The Wal-rus was Paul, \_\_\_  
Lis-ten to me, \_\_\_

# Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

*mp* She's not a girl who miss-es much, Do do do do do do

oh yeah, She's well ac-quaint-ed with the touch of the vel - vet hand,

Like a liz - ard on a win - dow pane, The man in the crowd with the

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

hands are bu - sy work - ing o - ver - time. A soap im - pres - sion of his

wife which he ate and do - nat - ed to the Na - tional Trust. I need a fix 'cause I'm

**Moderate waltz**  
C7

go-ing down — Down to the bits that I left up town. — I need a fix 'cause I'm

*Eb*

going down. — **Faster** Mother Su-per-i-or jump the gun, — Mother Su-per-i-or

*C7 Eb C7*

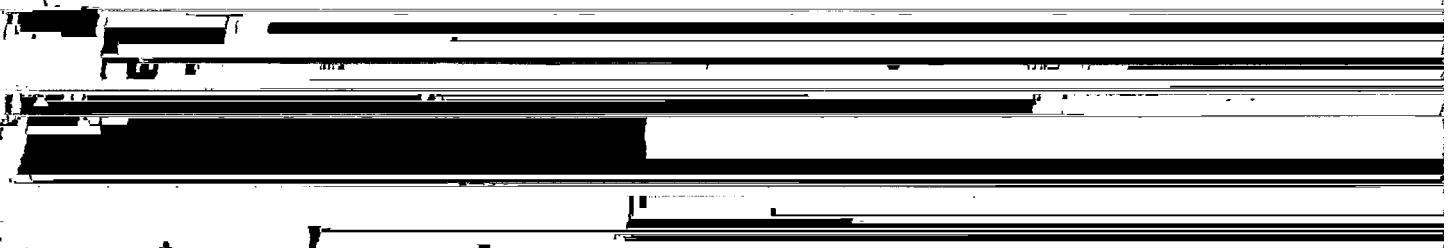
jump the gun. — Hap-pi-ness is a warm gun, — Hap-pi-ness — is a

*Bb7 Eb Cm Ab Bb7 Eb Cm*

**Slow 4** (♩ = ♩)

warm gun, mom-ma, — When I hold you in my arms — And I feel my

*Ab Bb7 Eb Cm Abmaj7 Bb7 Eb Cm*



fin-ger on your trig-ger, — I know no-bod-y can do me no harm be-cause Hap-pi-ness is a

*Ab Bb7 Eb Cm Ab Bb7 Eb Cm*

**Slow 4**

warm gun, momma, — Hap-pi-ness — is a warm gun, yes it is. — Happiness is a warm, yes it is, —

*Ab Bb7 Eb Cm Ab Bb7 Abm*

*rall.*

# Helter Skelter.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Rock tempo, bright 4

**F7** **Bb**

*mf* 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

**Db** **Ab** **F7** *to Coda 1*

ride, Till I get to the bottom and I see you a - gain. Yeah, yeah, yeah.

**F7**

But do you, don't you want me to love you? I'm coming down fast, I'm

**Ab** **F** **Ab**

miles a - bove you. Tell me, tell me, tell me, come on tell me the an - swer,

**Bb7** **F**

For you may be a lover but you ain't no dan - cer. You're

**Bb7** **1. F** **2. F**

Hel - ter skel - ter, Hel - ter skel - ter, Yeah.



**F**

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

**A<sub>b</sub>**

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

**B<sub>b</sub>7** **F7**

tell me the an - swer. You may be a lover but you ain't no dancer. Look out,

**B<sub>b</sub>7** **F** **B<sub>b</sub>7**

Hel - ter skel - ter, Hel - ter skel - ter, Hel - ter skel - ter,

*to Coda 2* **F**

ooh Look out, 'cause here she comes.

**B<sub>b</sub>** **F** **1.** **2.**

Ah Well

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

**F**

**Coda 2** Helter skel - ter, She's coming down fast; Yes she is.

*(repeat and fade)*

# Good Night.

*John Lennon and Paul McCartney.*

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*(Organ: Registration No. 4)*

Slowly

G

Bm7

Am7

Bm

Am7

C

D7

# Hey Bulldog.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

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

Bull frog,  
Jack knife,  
Wig - wam,

doing it a - gain.  
in your sweaty hands.  
frightened of the dark.

Some kind of happiness is  
Some kind of innocence is  
Some kind of solitude is

measured out in miles.  
measured out in years.  
measured out in you.

What makes you think you're some-thing  
You don't know what it's like to  
You think you know it but you

special when you smile?  
lis - ten to your fears.  
haven't got a clue.

You can talk to me, you can talk to me, —

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

me.

Hey bull - dog, —

Hey bull - dog,  
(spoken) Woof

Who'd 'ya say? I said

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

(repeat ana jade)

to Coda

Coda

Hey bull -

# Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

**Ad lib.**

*mp* She was a work-ing girl, — North of Eng - land way, (half spoken) Now she's in the big -

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

**Steady tempo**

say. 1. Hon- ey pie, — you are mak - ing me cra - zy, —  
(2.) Hon- ey pie, — my po - sit - ion is tra - gic, —

I'm in love — but I'm la - zy, — So won't you please come home. 2. Oh

of your Hol - ly - wood song. 2. You be - came a legend of the  
2. Will the wind that blew her boat a -

silver screen, And now the thought of meet - ing you makes me weak in the knees.  
cross the sea — Kind - ly send — her sail - ing — back to me.

C7 F Db7 D7

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

to Coda

lan - tic \_\_\_ long, Honey Pie come back to \_\_\_ me. oo \_\_\_  
 la - zy, \_\_\_ So won't you please come

Db7 C7 F

I like it like that, ooh ah. I like - a this kind of hot kind of

Db7 D7 G7 C7 F

Mu - sic, \_\_\_ Hot kind of \_\_\_ music, play it to me, Play it to me, I got the blues. \_\_\_

*D.S. al Coda*

Coda

F Db7 C7 F Db7

home, come, Come back to me, Hon-ey Pie, ha \_\_\_ ha ha, \_\_\_ oo \_\_\_ ah,

D7 G7 C7 G7 Gm7 F

oo \_\_\_ oo \_\_\_ ah \_\_\_ Hon-ey Pie come back. \_\_\_

# I'm So Tired.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

**Slowly**

1. I'm so tired, I haven't slept a wink. I'm so tired,  
(2.) so tired, I don't know what to do. I'm so tired,

My mind is on the blink, I won-der should I get up and fix my-self a drink, no, no, no  
My mind is set on you, I

2. I'm won-der should I call you but I know what you would do. —

You'd say that I'm putting you on — But it's no joke, it's do-ing me harm, You know I

Chords: Gmaj7, F#, C, D7, G, Em, C, D, G, D+, Em, Cm, G, D+, Em, Cm, G

D

can't sleep, I can't stop my brain, You know it's three weeks I'm go-ing in-sane, — You know I'd

*p*

C

to Coda

give you ev'-ry-thing I've got for a little peace of mind. — 3. I'm so ——— tired, I'm

*p*

C D7 G Em C D

feeling so up - set. Al - though ——— I'm so tired, - I'll have an-oth - er cig-ar - ette — and

*p*

G D# Em Cm

curse Sir Wal - ter Raleigh, He was such a stu - pid git.

*p*

*D.S. al Coda*

Coda

G C

I'd give you ev'ry-thing I've got for a little peace of mind. — I'd

1. G 2. G

*p*

# It's All Too Much.

George Harrison.

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(Organ: Registration No. 3)

**Steady 4**      B $\flat$       F      B $\flat$       F      B $\flat$       F      B $\flat$       F

*mf*

It's all too much, —      It's all too much. —

1. When I look in - to your eyes, — Your love is there for me. —  
 2. Floating down the stream of time, — From life to life with me. —  
 3. Sail me on a sil - ver sun, — Where I know that I'm free. —

And the more I go in - side, — The more there is to see. —  
 Makes no diff' - rence where you are. — Or where you'd like to be. — } It's  
 Show me that I'm ev - ry - where And get me home for tea. — }

All too much for me to take. { 1. 5. The love that's shi - ning all a - round you.  
 2. The love that's shi - ning all a - round you.  
 3. There's plenty there for ev - ry - bo - dy. The  
 4. The love that's shi - ning all a - round you. The



Bb F Bb6 F Bb F *to Coda* 1.2. 3.4.

Ev' - ry where it's what you make For us to take, it's all too  
 All the world is birth-day cake, So take a piece but not too  
 more you give, the more you get, The more it is, and it's too  
 more I learn, the less I know, But what I do is all too  
 much.

*D.S. al Coda (last time)*

Coda F Bb F Bb F Bb F Bb

much. It's too much, Ah. —

F Bb F Bb F Bb F

It's too much.

F Bb F Bb F

You are too much, ah. We — are — dead. —

Bb(Csus) F Bb F Bb F Bb F

ah — too much, too much all too much —

*(repeat and fade)*

# Lady Madonna.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

*mf* La - dy Ma - don - na, chil - dren at your feet;

Won - der how you man - age to make ends meet. Who finds the

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

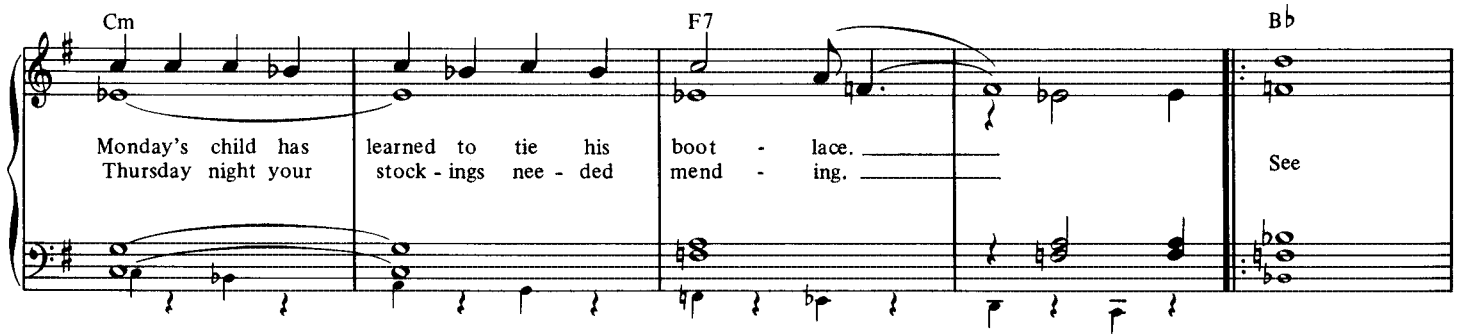
hea - ven sent? 1. Friday night ar - rives with - out a suit - case. \_\_\_\_\_  
3. Tuesday af - ter - noon is nev - er end - ing. \_\_\_\_\_

Sun - day morn - ing creep in like a nun. \_\_\_\_\_  
Wedn's - day morn - ing pa - pers did - n't come. \_\_\_\_\_

Cm F7 Bb

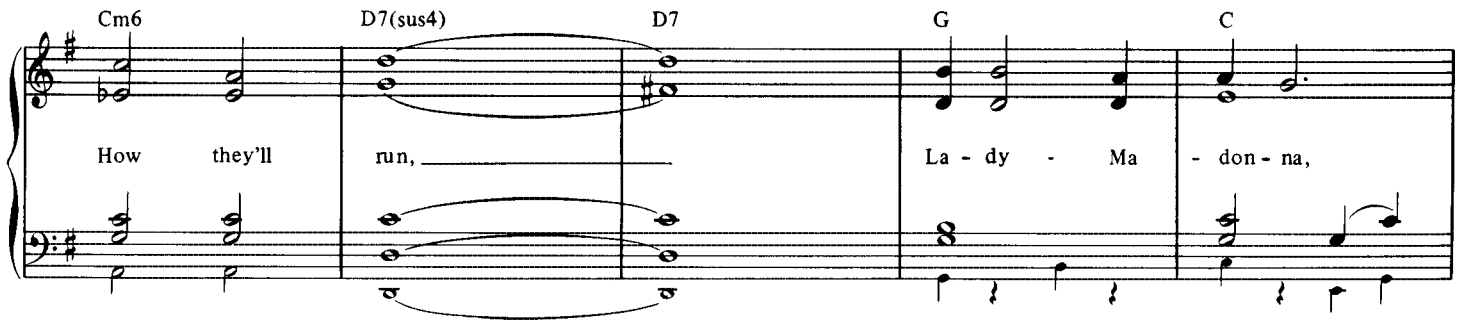
Monday's child has learned to tie his boot - lace.  
Thursday night your stock - ings nee - ded mend - ing.

See



Cm6 D7(sus4) D7 G C

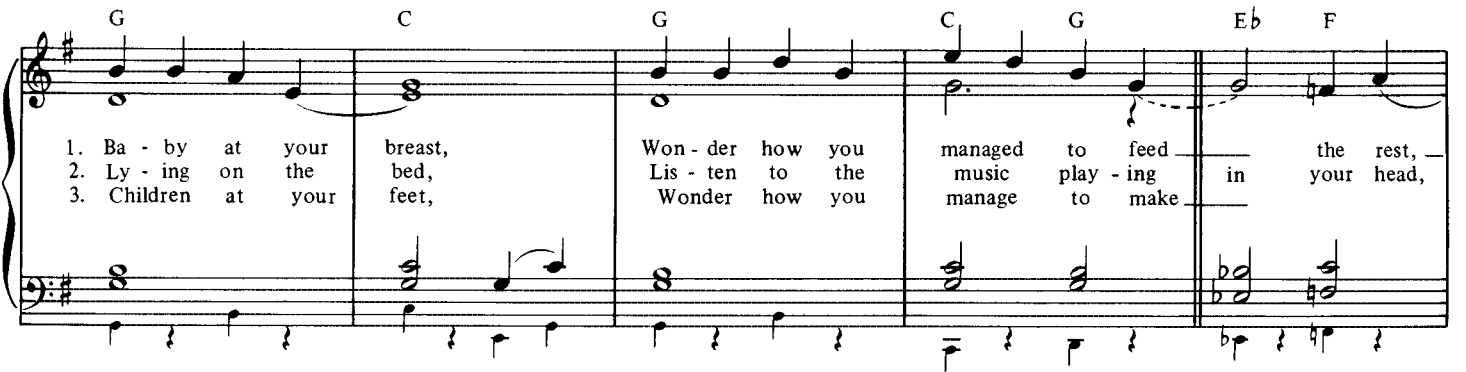
How they'll run, La - dy - Ma - don - na,



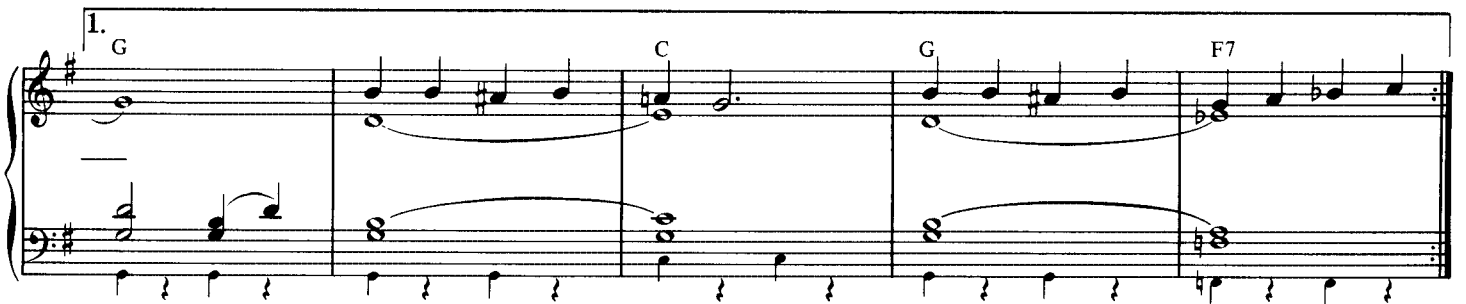
G C G C G Eb F

1. Ba - by at your breast,  
2. Ly - ing on the bed,  
3. Children at your feet,

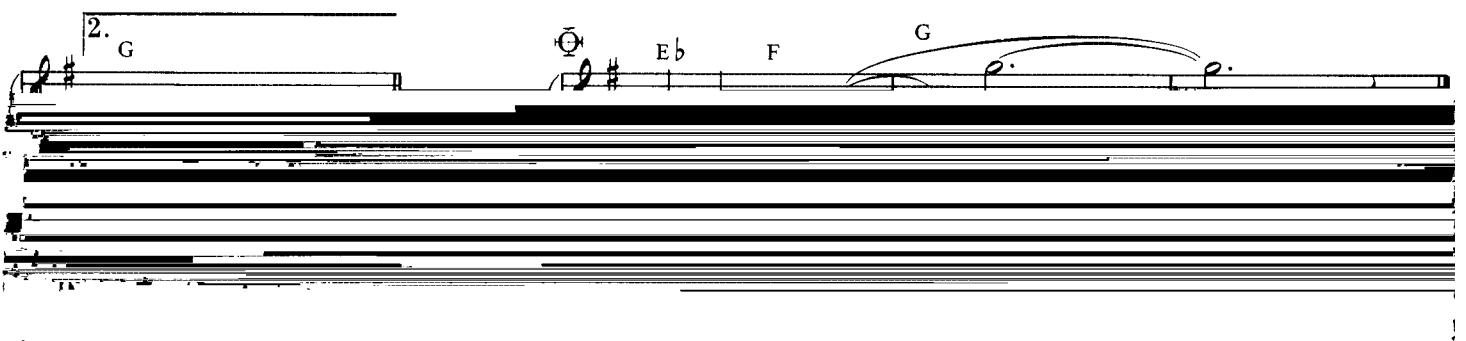
Won - der how you managed to feed the rest,  
Lis - ten to the music play - ing in your head,  
Wonder how you manage to make



1. G C G F7



2. G Eb F G



# Julia.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly slow  
*mp*

Half of what I say is mean-ing - less, But I say it

just to reach you Ju - - li - a

1. Ju - li - a,  
2. Ju - li - a,  
3. Ju - li - a,

Ju sea - li - a, sea - shell eyes, Ju li - a, o win - cean dy child smile calls sea - shell eyes, morn - ing moon touch

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

2.3. - li - a. Her hair of float - ing sky is shim - mer - ing, -

to Coda

Dm7 Dm6 Am7 Am6 Am5+ Am

glim - mer - ing in the sun.

*D.S. al Coda*

F Dm7 Am F

Coda

When I cannot sing my heart, I can on - ly

Dm7 Am C7 F Dm7

speaking my mind, Ju - li - a Ju - li - a,

Cm Cm7 D Bb9

sleep - ing sand, si - lent cloud touch

Bbm F Dm7 Am C7 F

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

Am C7 F Am C7 F

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

# Martha My Dear.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for organ and voice. It consists of five systems of music. Each system includes a piano accompaniment (left and right hands) and two vocal lines. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The time signature is 4/4. The score includes various chords such as Eb, D7, Gm, F, C7, F7, Bb, Ab, Bb, Dm7, Gm7, and F. The lyrics are: '1. Mar - tha my dear, though I spend my days in con - ver - sa - tion; 2. Mar - tha my dear, you have al - ways been my in - spi - ration; please re - mem - ber me, Mar - tha my love, please be good to me, don't for - get me, Mar - tha my dear. Hold your head up you sil - ly girl, Look what you've done. When you find yourself in the thick of it,'. The score ends with a 'to Coda' marking.

1. Mar - tha my dear, though I spend my days in con - ver -  
2. Mar - tha my dear, you have al - ways been my in - spi -

sa - tion  
ra - tion

please re - mem - ber me, Mar - tha my love,  
please be good to me,

don't for - get me, Mar - tha my dear.

Hold your head up you sil - ly girl, Look what you've done.

When you find yourself in the thick of it,

to Coda

Help yourself to a bit of what is all around you, silly girl.

A Dm Dm7 Gm7

Take a good look around you, Take a good look a -

Dm G9 Dm

round to see That you and me were meant to be

G7 Bbmaj7/C Bb

for each other, silly girl.

F6 Gm

Coda

Bb7 Eb

D.C. at Coda

# I Will.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

C7 F Dm Gm C7 F Dm Am F7

1. Who knows how long I've loved you, You know I love you still. Will I  
 2. if I ev - er saw you, I did - n't catch your name. But it  
 3. When at last I find you, Your song will fill the air. Sing it

*mf*

Bb C7 Dm F *to Coda* Bb C7 1. F Dm Gm7 C7

wait a lone - ly life - time, If you want me to, I will. 2. For  
 nev - er real - ly mat - tered, I will al - ways feel the  
 loud so I can hear you, Make it

2. F F7 Bb Am Dm Dm7 Gm7 C7

same. Love you for - ev - er and for - ev - er, Love you with all my

F F7 Bb Am Dm G7 C7

heart; Love you when - ev - er we're to - geth - er, Love you when we're a - part. 3. And

*D.S. al Coda*

*Coda* Bb C7 Dm Bb F Bb C7 Dm Bb Dm Gm7 C7 F

ea - sy to be near you for the things you do en - dear you to me, You know I will.



# Only A Northern Song.

George Harrison.

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(Organ: Registration No. 3)

Slowly

G G7 G G7 G G7 G

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

*mf*

D7 F6 D7 F6 D7 F6 D7 C7 *to Coda*

wrong, — But they're not, he just wrote it like that.  
 right, — But they are, they just play it like that.  
 key, — You're cor - rect, there's — no - bod - y there.

1. C7 2. D Am F B7

1. It does - n't real - ly mat - ter what chords I play, what  
 2. does - n't real - ly mat - ter what clothes I wear or

E7 Am E7 C G D

words I say or time of day it is, As it's on - ly a north - ern song.  
 how I fare or if my hair is brown, When it's on - ly a north - ern song.

1. D7sus 2. D

2. It

*p.*

*Coda* E C G D

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

*D.C. 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 side young coun - try boy. Moth - er  
2. Sit be - side a moun - tain stream. See her  
3. Find me in my field of grass. Moth - er

*mp*

Cmaj7 Am6 D7 D9 G C6 G C G C

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

G F C Cm7 F C 1. C

songs for ev - 'ry - one. mus - ic as she flies. song be - neath the sun.

Cm7 F C 2. C F C F

Du du du du du du du du

C Cmaj7 C7 F C7

du. Hm, hm, Moth - er Na - ture's son.  
*rit.*

# Ob-La-Di, Ob-La-Da.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately bright

**F** **C7**

1. Des - mond had a bar - row in the mar - ket place, Mol - ly is the  
 2. Des - mond takes a trol - ley to the jewel - ler's store, Buys a twen - ty  
 3.4. Hap - py - ev - er af - ter in the mar - ket place, Des - mond lets the

**F** **F7**

sing - er in a band. Des - mond says to Mol - ly, girl I  
 ca - rat gold - en ring. Takes it back to Mol - ly, wait - ing  
 chil - dren lend a hand. Mol - ly stays at home and does her

**Bb** **F** **C7** **F**

like your face and Mol - ly says this as she takes him by the hand.  
 at the door and as he gives it to her she be - gins to sing. Ob - la -  
 pret - ty face and in the eve - ning she still sings it with the band.

**F** **Am** **Dm** **F** **C7** **F**

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

**1.** **2.** **3.** **Bb**

Ob - la - In a cou - ple of years they have built a home sweet

**F** **Bb** **F** **C7**

home with a cou - ple of kids run - ning in the yard of Des - mond and Mol - ly Jones.

D.C. al Fine

# Rocky Raccoon.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Bright 4** Am7

*mf*  
Now somewhere in the Black Mountain hills of Da - ko - ta There lives a young boy named Roc - ky Rac -

coon - a, And one day his woman ran off with an - oth - er guy.

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

So one day he walked in - to town, booked himself a room in the lo - cal sa - loo - n

1. A Am Am7/D  
Rock - y Rac - coon checked in - to his room  
Rock - y had come e - quipped with a gun

D7 G7 C

to on - ly to find of Gide - on's Bi - ble.  
shoot off the legs of his ri - val.

1. 2. C Chorus Am7

A 1. His ri - val it seems and had  
name was Ma - gill and she

D7 G7

bro - ken his dreams by but stea - ling the girl of his fan -  
called her self Lil, ev' - ry one knew her as Nan -

C 1. 2. D.S.

cy. Her

1. Now she and her man who called himself Dan were in the next room at the hoe down.  
Rocky burst in and grinning a grin he said, "Danny boy, this is a show down!"

Chorus:

But Daniel was hot, he drew first and shot and Rocky collapsed in the corner.

3. Now the doctor came in stinking of gin and proceeded to lie on the table.  
He said, "Rocky you met your match."

And Rocky said, "Doc, it's only a scratch, and I'll be better Doc, as soon as I'm able."

4. Now Rocky Raccoon, he fell back in his room only to find Gideon's Bible.

Gideon checked out and he left in no doubt to help with good Rocky's revival.

# Sexy Sadie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Very slow

F E7 Am Bb C7

*mf* Sex - y Sadie, what have you done? You made a fool of ev'ry one,--

F E7 Bb C7 F E

You made a fool of ev' - ry - one. Sex - y

E♭maj7 C7 F E7 Am

Sa - die, ooh — what have you done?

1. Sex - y Sa - die,
2. Sex - y Sa - die,
3. Sex - y Sa - die,

you broke the rules, —  
how did you know, —  
you'll get yours yet, —

Bb C7 F E Bb C7

You laid it down for all to see,  
The world was wait - ing just for you,  
How - ev - er big you think you are,

You laid it down for all to  
The world was wait - ing just for  
How - ev - er big you think you

F E *to Coda 1* Ebmaj7 C7 F Gm7

see. \_\_\_\_\_ Sexy  
 you. \_\_\_\_\_ Sexy  
 are. \_\_\_\_\_ Sexy

Sa - die, ooh — you broke the rules one sunny day. The world was waiting for a  
 Sa - die, ooh, — you'll get yours yet, We gave you ev'rything we owned just to sit at your

Am Bb maj7 F Gm7 *to Coda 2* Am Bb Gm7 C7(5b)

lover, —  
 table, —

She came a-long to turn on ev'ry - one, \_\_\_\_\_ Sexy  
 Just a smile would ligh-ten ev'ry -

Sa-die, the greatest of them all.

*D.S. al Coda 1*

*Coda 1* Ebmaj7 C7

Sa-die, ooh — how did you know?

*D.S. al Coda 2*

*Coda 2* Am Bb7 Gm7 C7(5b)

- thing. \_\_\_\_\_ Sexy  
 Sadie, she's the latest and the greatest of them

F E Am Dm Bb C7 F E

(all.) oo \_\_\_\_\_

Bb C7 F E Eb C7

She made a fool of ev' - ry - one. \_\_\_\_\_  
 How - ev - er big you think you are. \_\_\_\_\_

*(repeat and fade)*

# Step Inside Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

**Moderato** C Gm7 3 Gb7 (b5)

*mf*  
1. Step in - side, love, let me find you a place Where the  
2. tired love, let me turn down the light, Come in  
3. leave me, Say you'll see me a - gain, For I'll

F Fm7 3 E7-9

cares of the day — will be car - ried a - way — by the smile on your face. We are to -  
out of the cold, — rest your head on my shoul - der and love me to - night. I'll al - ways  
know in my heart — we will not be a - part — and I'll miss you till then. We'll be to -

Eb F G C6 G7 Dm7

geth - er now and for - ev - er, come my way. Step in - side, love —  
be here if you should need me, night and day. —  
geth - er now and for - ev - er, come my way. —

G7 C Eb Bb F C Eb Bb F C Eb

— and stay, — step in - side, love. Step in - side, love, Step in -

Bb F C Bb 1.2. C G7 3. C Bb

side, love, I want you to stay. 2. You look  
3. When you

(repeat and fade)



# Wild Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

The musical score is written for piano and organ. It consists of four systems of music. The first system is an instrumental introduction in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderately'. The second system contains the first two lines of the vocal melody with lyrics: 'Ho-ney Pie' and 'Hon-ey Pie'. The third system contains the next two lines of the vocal melody with lyrics: 'Hon-ey Pie,' and 'Hon-ey Pie,'. The fourth system contains the final line of the vocal melody with lyrics: 'Hon-ey Pie,' and 'Hon-ey Pie Hel-lo Haoo!'. The organ part is indicated by a registration number of 4. The score includes various chords such as G7, F7, E7, Eb7, D7, and Cm6. The time signature changes from 4/4 to 2/4 and back to 4/4. The key signature remains one sharp throughout.

Chords: G7, F7, E7, Eb7, D7, G7, F7, E7, Eb7, D7, G7, Cm6, G7, Cm6, G.

Lyrics: Ho-ney Pie, Hon-ey Pie, Hon-ey Pie, Hon-ey Pie Hel-lo Haoo!

# Why Don't We Do It In The Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Musical notation for the first system. The key signature is two sharps (D major). The time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Why don't we do it in the road". Chord symbols above the staff are D, C, D, C.

Musical notation for the second system. The melody continues with the lyrics: "Why don't we do it in the road". Chord symbols above the staff are D, C, D7(sus4), D7, G7.

Musical notation for the third system. The melody continues with the lyrics: "No-one will be watching us why don't we do it in the road." Chord symbols above the staff are D, A7, G7.

Musical notation for the fourth system. The melody continues with the lyrics: "Why don't we do it in the road". Chord symbols above the staff are D7, D. The system is divided into two measures, with a 1-2 and 3 measure count above the first and second measures respectively.

# Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Be - cause the world is round, it turns me on. Be -  
2. cause the wind is high, it blows my mind. Be -

cause the world is round.  
cause the wind is high.

Ah. 1. Db dim 2. Be - Love is old, love is new. Love is all, love is

you. Be - cause the sky is blue, it makes me

cry. Be - cause the sky is

blue. Ah. Db dim

Chords: Cm, Fm, G7, Ab, Cm, Ab7, Db, F, Db dim, G7, Ab, Cm, Ab7, Db, Db dim.

# While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

**Moderato**

1. I look at you all, see the love there that's sleep - ing  
2. look at the world, and I not ice it's turn - ing,

Am C6 Am6 Fmaj7

Am G D E7 Am

While my gui - tar gent - ly weeps. I look at the floor,  
While my gui - tar gent - ly weeps. With ev - 'ry mis - take

C6 Am6 Fmaj7 Am G

and I see it needs sweep - ing,  
we must sure ly be learn - ing, Still my gui - tar gent - ly weeps.  
Still my gui - tar gent - ly weeps.

C E7 A C#m7

I don't know why  
I don't know how

F#m C#m Bm

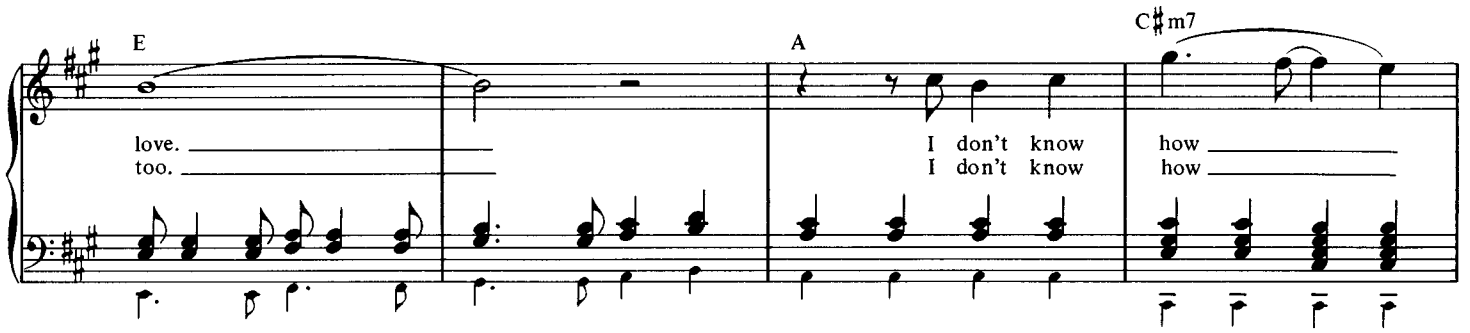
no - bo - dy told you, how to un - fold your  
you were di - vert - ed, you were per - vert - ed

E A C#m7

love. \_\_\_\_\_  
too. \_\_\_\_\_

I don't know  
I don't know

how \_\_\_\_\_  
how \_\_\_\_\_

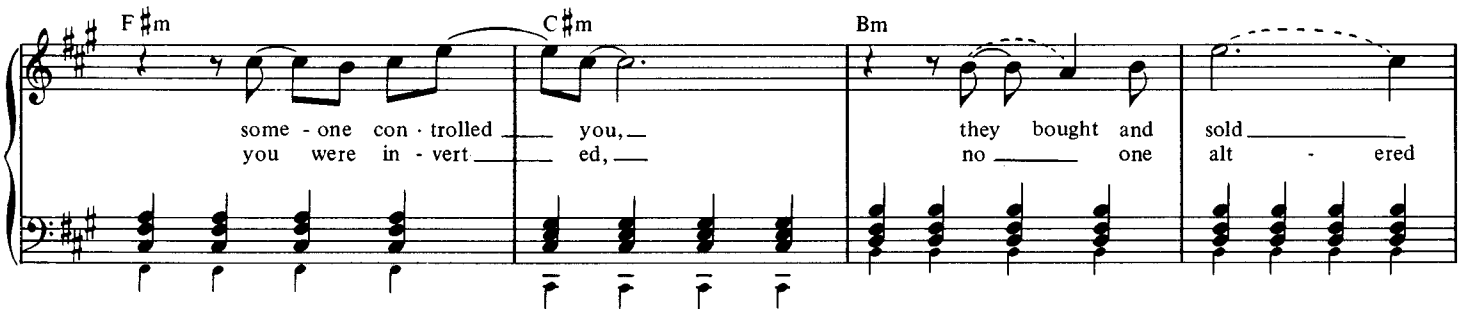


F#m C#m Bm

some - one con - trolled you, \_\_\_\_\_  
you were in - vert ed, \_\_\_\_\_

they bought and  
no \_\_\_\_\_ one

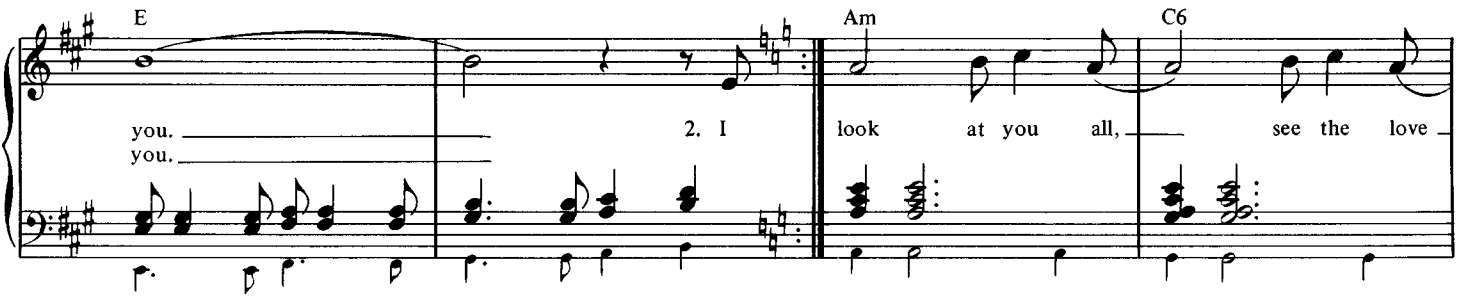
sold \_\_\_\_\_  
alt - ered



E Am C6

you. \_\_\_\_\_  
you. \_\_\_\_\_

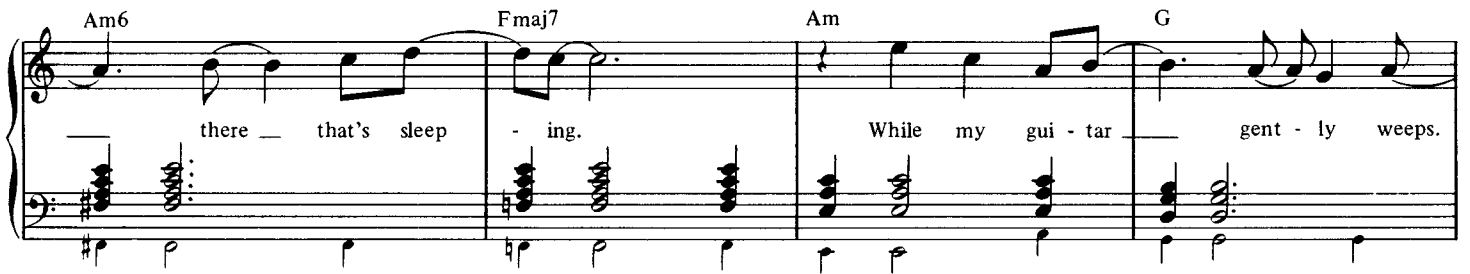
2. I look at you all, \_\_\_\_\_ see the love \_\_\_\_\_



Am6 Fmaj7 Am G

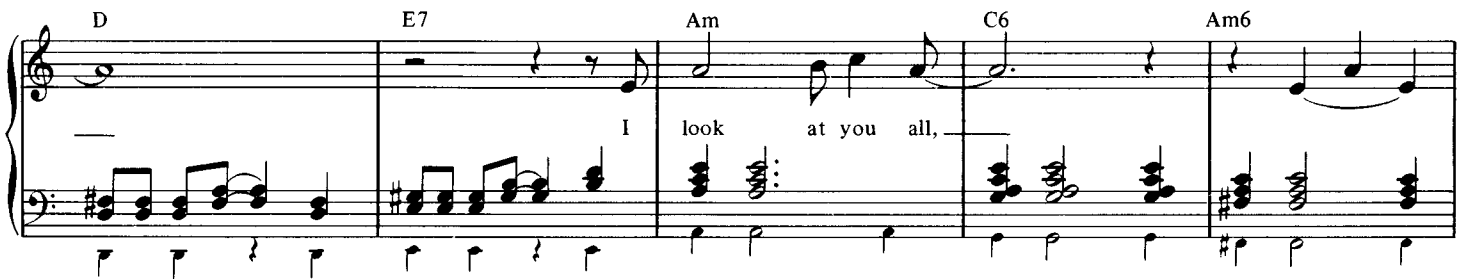
there - that's sleep - ing.

While my gui - tar gent - ly weeps.



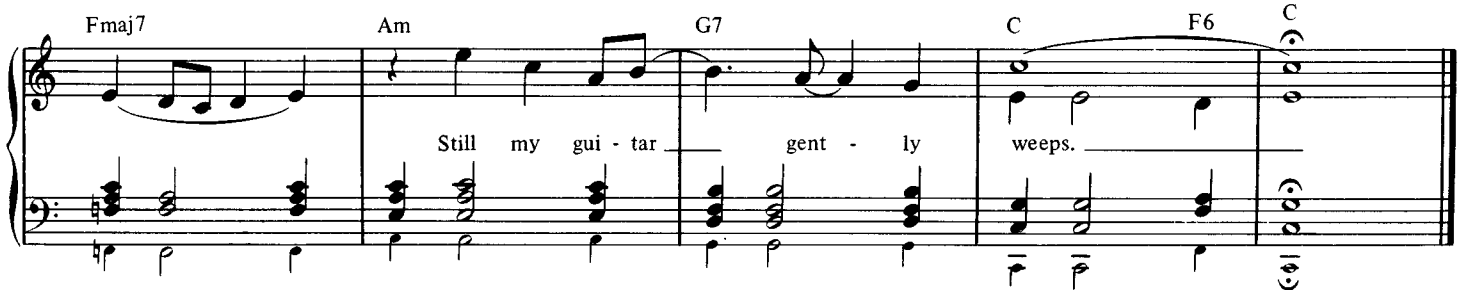
D E7 Am C6 Am6

I look at you all, \_\_\_\_\_



Fmaj7 Am G7 C F6 C

Still my gui - tar gent - ly weeps. \_\_\_\_\_



# Savoy Truffle.

George Harrison.

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(Organ. Registration No. 2)

Moderato

E7

1.3. Cream tan - ger - ine and Mon - tel - i - mar,  
(2.) cream and a nice ap - ple tart,

F#7

A Gin - ger Sling with a pine - ap - ple heart.  
I feel your taste all the time we're a - part.

A7

G7

Cof - fee des - sert  
Co - co - nut fudge

to Coda

B7

yes you know it's good news,  
real - ly blows those blues,

But you'll

Em

C

Em6

C

Cmaj7

have to have them all pulled out af - ter the Sa - voy Tru - ffle.

1. G E7

2. Cool cher - ry

2. G Em Em7 A7

1. You might not feel it now, But when the  
 (2.) know that what you eat you are, But what is

Em7 A7 G B7 Em Em7

pain cuts through you're going to know and how. The sweet is gon - na fill your head.  
 sweet now turns so sour.

A7 Em7 A7 1. G B7

When it be - comes too much, you'll shout a - loud. 2. You

2. G B7

shout a - loud.

*D.S. al Coda*

**Coda** B7 Em C

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

Em6 C Cmaj7 G

af - ter the Sa - voy Truf - fle.

# Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

1. Have you seen the lit - tle pig - gies  
2. Have you seen the big - ger pig - gies

crawl - ling in the dirt?  
in their starched white shirts?

And for all the lit - tle pig - gies  
You will find the big - ger pig - gies

life is get - ting worse,  
stir - ring up the dirt,

Al - ways hav - ing dirt to play a - round in.  
Al - ways have clean shirts to play a - round in.

1. In their styles with all their back - ing  
2. In their styles with all their back - ing



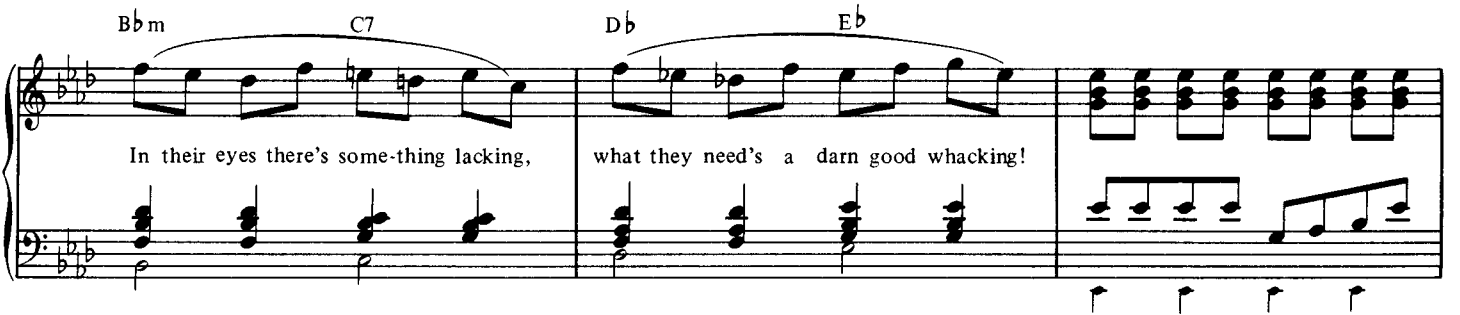
Db Ab Eb

they don't care what goes on a - round.



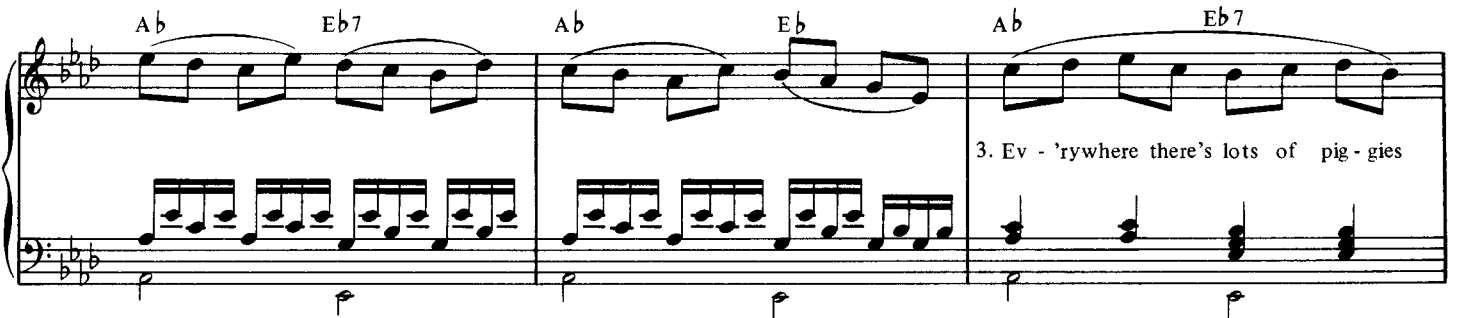
Bb m C7 Db Eb

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



Ab Eb7 Ab Eb Ab Eb7

3. Ev - 'rywhere there's lots of pig - gies



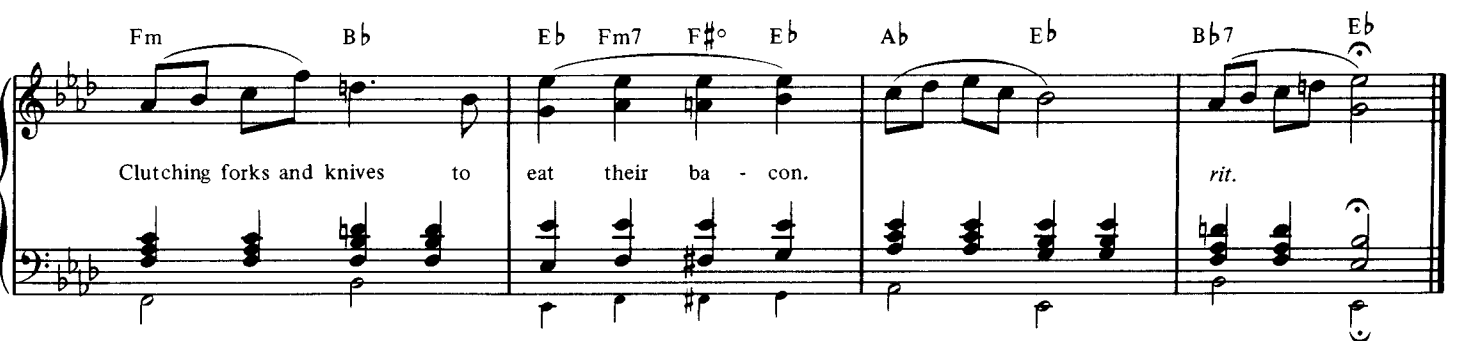
Ab Eb Ab Eb7 Fm Bb

liv - ing pig - gy lives. You can see them out for din - ner with their pig - gy wives,



Fm Bb Eb Fm7 F#° Eb Ab Eb Bb7 Eb

Clutching forks and knives to eat their ba - con. rit.



# Old Brown Shoe.

George Harrison.

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(Organ: Registration No. 2)

Bright shuffle tempo

C7

1. I want a love that's right, — out right is on - ly half of what's wrong.  
 (2.) pick me up, — from where some try to drag — me down.  
 (3.) love of yours, — to miss that love is some-thing I hate.

Dm7

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

F7 Ab

I'm step - ping out this old brown shoe. — }  
 Got me es - cap - ing from the zoo. — }  
 For your sweet top lip I'm in the queue. — }  
 Ba — by, I'm in

F7 E7 Am

love with you. — I'm so glad you came here, it won't be the same now. (2.) I'm tel - ling you. —  
 (2.3.) when I'm with you. —

to Coda

1. C7 2. G7

2. You know you

1. If I grow up I'll  
 2. I may —

be a sing - er,  
be im - per - fect,

Wear-ing rings on  
My love is some-thing

F7 ev - 'ry fin - ger,  
you can't re - ject,

G7 Not wor - ry-ing what  
I'm changing fast - er

they or you — say.  
than the wea - ther,

I'll live and love and  
If you and I should

F7 may - be some - day,  
get to - geth - er,

F#o Who knows, ba - by?

1. G7 You may com - fort me. \_\_\_\_\_

2. G7 You may com - fort me. \_\_\_\_\_

3. I want that

Am F7 E7

# Long Long Long.

*Cyrillus Harrison*

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(Organ: Registration No. 5)

Moderato

It's been a long long see long long you long long be time time you

*mf*

Bb Am Gm C9 F

The first system of music is in 3/4 time and B-flat major. It features a piano accompaniment with a steady bass line and a treble line with chords and moving lines. The lyrics are: "It's been a long long see long long you long long be time time you". The dynamics start with a mezzo-forte (*mf*) marking. Chord symbols above the staff are Bb, Am, Gm, C9, and F.

How could I ev-er have lost you  
Now I'm so hap-py I found you  
How can I ev-er mis-place you

Gm F C Gm

The second system continues the piano accompaniment. The lyrics are: "How could I ev-er have lost you / Now I'm so hap-py I found you / How can I ev-er mis-place you". Chord symbols above the staff are Gm, F, C, and Gm.

When I loved you.  
How I love you.  
How I want you.

F C Gm F C To Coda

The third system continues the piano accompaniment. The lyrics are: "When I loved you. / How I love you. / How I want you.". Chord symbols above the staff are F, C, Gm, F, and C. The system ends with the instruction "To Coda".

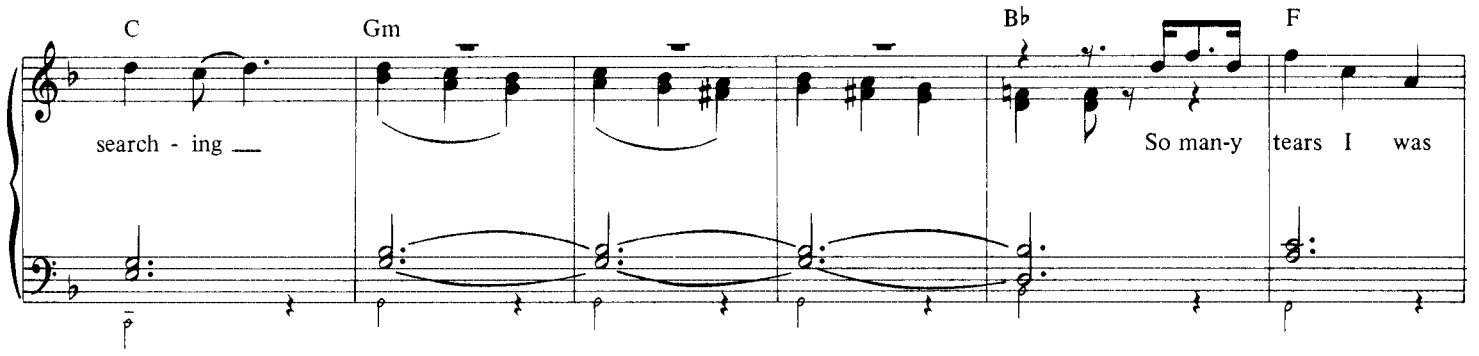
It took a So man - y tears I was

C7 1 2 Bb F

The fourth system continues the piano accompaniment. The lyrics are: "It took a So man - y tears I was". Chord symbols above the staff are C7, 1, 2, Bb, and F. The system includes first and second endings for the phrase "It took a".

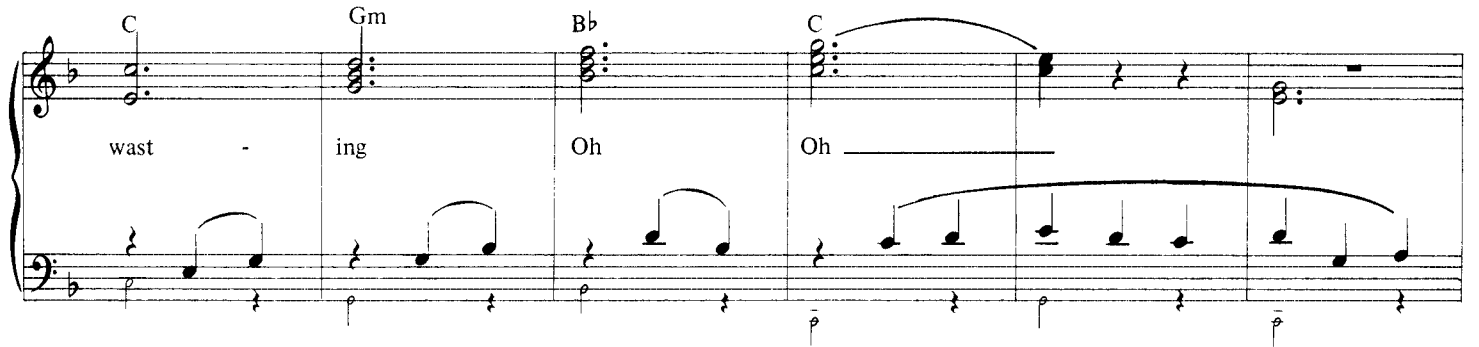
C Gm Bb F

search - ing — So man-y tears I was



C Gm Bb C

wast - ing Oh Oh

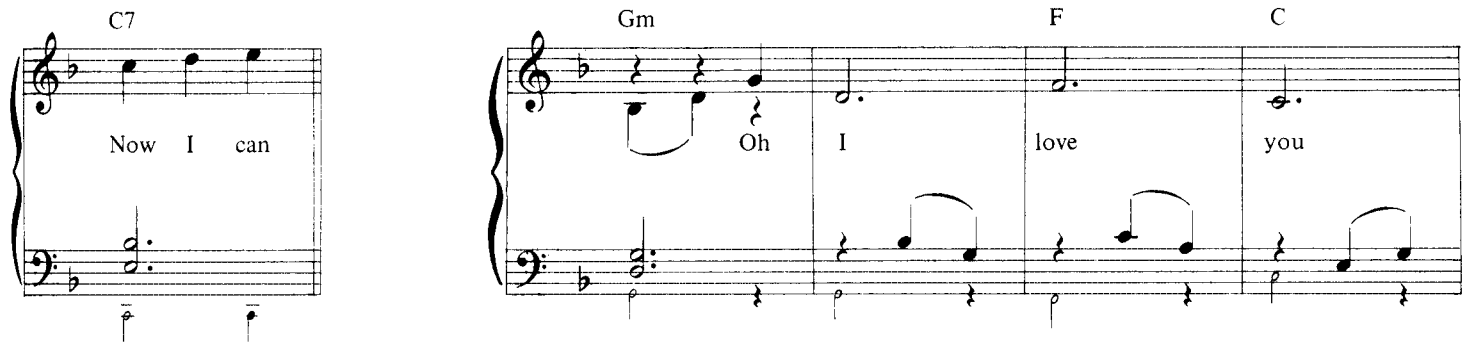


*Ad lib. Coda*

**CODA**

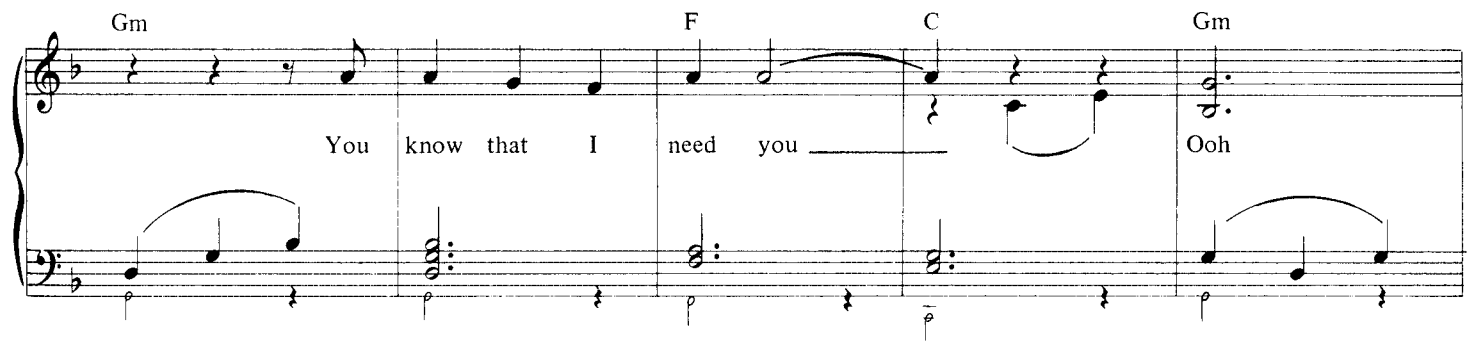
C7 Gm F C

Now I can Oh I love you



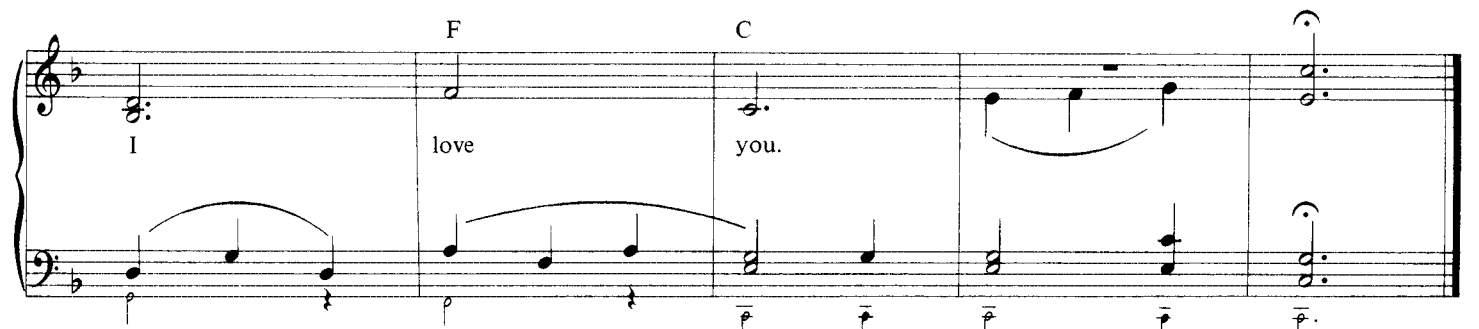
Gm F C Gm

You know that I need you — Ooh



F C

I love you.



# Yer Blues.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato (jazz waltz)

F7

1. Yes I'm lone - ly,  
mf (2.) morn - ing,

wan - na die. —  
wan - na die. —

Bb7

Yes, I'm lone - ly,  
In the eve - ning,

F7

wan - na die. —

Ab

If I ain't dead al -

C

ready. — ooh

F

girl, you know the reason why.

Bb

1. C7

2. In the

1. My

(♩ = ♩) Medium Rock

F 3 C7

mo - ther was of the sky, my the  
(2.) ea - gle picks my eye, the  
(3.) black clouds cross'd my mind,

to Coda **Tempo I**

F 3 C7 F7

fa - ther was of the earth, But I am of the u - ni - verse and you know what it's  
 worm — he licks my bone, I feel so su - i - ci - dal just like Dy - lan's Mis - ter  
 blue mist round my soul, I feel so su - i - ci - dal ev - en

Bb7 F7

worth. — } I'm Lone - ly wan - na die. —  
 Jones. — }

Ab C

if I ain't dead al - read - y. oo

C7 F Bb F C7

# Carry That Weight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is presented in a grand staff format, with a vocal line on the upper staff and an organ accompaniment on the lower staff. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into six systems, each containing four measures. Chord markings are placed above the vocal line, and lyrics are written below it. The organ accompaniment consists of a steady bass line and a treble line with chords and moving lines.

**System 1:** Chords: F, C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

**System 2:** Chords: C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

**System 3:** Chords: Dm7, Gm7/D, Gm6, C7, F. Lyrics: I nev-er give you my pil-low, I on-ly send you my in-vi-ta-tions.

**System 4:** Chords: Bb maj7, Gm, A7, Dm, C, F. Lyrics: And in the mid-dle of the cel-e-bra-tions, I break down.

**System 5:** Chords: F, C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

**System 6:** Chords: C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry 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

ho - ly rol-ler, He got hair down to his-knees. Got to be a jok-er, He just do what he please.

G7 F7

Cm

1. He wear no shoe-shine, He got toe jam foot-ball. He got fun - ny fin-ger. He shoot Co - ca Co-la, He say  
 2. He bag pro - duc-tion, He got wal - rus gum-boot. He got O - no side-board, He one spi - nal crack-er, He got  
 3. He roll-er coast-er, He got ear - ly warn-ing, He got mud - dy wa-ter, He one Mo - jo fil - ter, He say

G7 F7

I know you feet — down be - low his knee. you know me. One thing I can tell you is you got to be free.  
 one and one and one is three. Hold you in his arm-chair, you can feel his di - sease. Come to-geth-  
 Got to be good look-ing, 'cause he's so hard to see.

Am F C7(sus) Cm

er, — right now, — o - ver me.

1.2 3.

(repeat and fade)

# Don't Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

*mf* Don't let me down, Don't let me down, —

Don't let me down, — Don't let me down. —

1. No - bo - dy ev - er loved me like she does. — Ooh she does, — yes she does.  
2. And from the first time that she real - ly done me. Ooh she done — me, she done me good.

And if some - bo - dy love me like she do me, Ooh she do — me, yes she  
I guess no - bo - dy ev - er real - ly done me, Ooh she done — me, she done me

does. }  
good. }

*mf* Don't let me down, Don't let me down, —

Don't let me down, — Don't let me down. — I'm in love for the

Chords: Gm, C9, F

Annotations: 3, to Coda

first time, Don't you know it's goin' to last. It's a love that lasts for-

Chord: C7

Annotation: (optional)

ever, — It's a love that has no past. — Don't let me

Chord: F

Annotation: 3

Instruction: *D.S. al Coda*

Coda

Ee Wow Girl don't let me down, —

Chords: F, Gm, C7, F

Oh don't let me down, Don't let me down. —

Chords: Gm, F

# The End.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

Oh, yeah! Al - right! Are you gon - na be in my dreams to - night?

And in the end, The love you take is

Chord markings: A7, D, B, E, A, B, A, A7, D7, A7, D7, A7, D7, A7, D7, A7, D7, A7, D7, G, D, G.

Meno mosso

e - qual to the love you make.

Chord markings: F, Em, Dm, C, Dm, G7, C, D7, Cm7, F, C.

# Get Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

The musical score is written for organ and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'Steady 4'. The piano part features a consistent accompaniment of chords and single notes. The vocal part includes two verses of lyrics. The first system covers the first two lines of the first verse. The second system covers the next two lines. The third system covers the final line of the first verse and the first line of the second verse. The fourth system covers the final line of the second verse and includes a first and second ending.

1. Jo Jo was a man who thought he was a lon - er, But, — he knew it could-n't last.  
2. Sweet Lor - et - ta Mar - tin thought she was a wo - man, But, — she was an - oth - er man.

Jo Jo left his home in Tuc - son, Ar - i - zo - na, for — some Cal - i - for - nia grass. —  
All the girls a - round her say she's got it com - ing, But, — she gets it while she can. — Get back!

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

1. F — — — — —  
2. F — — — — —

# Golden Slumbers.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Slowly**

*mp* Gm7 Cm  
Once there was a way \_\_\_\_\_ to get back home - ward;

F7 Bb D7 Gm  
Once there was a way \_\_\_\_\_ to get back home. Sleep pretty dar - ling, do not

Cm(add9) F7 Bb Bb *mf*  
cry And I will sing a lul - la - by. \_\_\_\_\_ Gold - en

*Fine*

Eb Bb Eb Bb  
slum - bers fill \_\_\_\_\_ your eyes; Smiles a - wake you when \_\_\_\_\_ you rise.

D7 Gm Cm(add 9) F7 Bb  
Sleep pretty dar \_\_\_\_\_ ling, do not cry And I will sing a lul - la - by.

*D.C. al Fine*

# Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

G Bm Em

1. Please don't wake me un - til late, to - mor - row comes and  
 2. Songs that lin - gered on my lips ex - cite me now and  
 3. Far a - way, my lov - er sings a lone - ly song and

*mf*

C Am7 D7 G D7 G

I will not be late. — Late to —  
 lin - ger on my mind. — Leave your —  
 calls me to his side. — When a

Bm Em C D7

day, when it be - comes to - mor - row. I will leave to go a -  
 flow - ers at my door, I'll mor - leave them for the one who waits be -  
 song of lone - ly love in - vites me on, I must go to his

G Am7 D7

way. hind. side. Good - bye, good - bye,

1. 2. 3. G

good - bye, — good - bye, my love, good - bye. love, good-bye.

# Her Majesty.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly bright

Her maj - es - ty's a pret - ty nice girl But she doesn't have a lot to

Chords: F, G7, C7

say. Her maj - es - ty's a pret - ty nice girl But she changes from day to

Chords: F, F, G7

day. I wanna tell her that I love her a lot But I gotta get a belly - ful of

Chords: C7, Dm, Dm(add 9), F7

wine. Her maj - es - ty's a pret - ty nice girl, Some - day I'm gonna make her

Chords: Bb, Bbm, F, D7, Gm7, C7



# I Want You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

**Moderato**  $\text{Cm}$

I want you, — I want you so bad, — I want you. — I want you so bad, — it's driv-ing me mad, It's driv-ing me mad. I want you. I want you so bad, — babe. I want you. I want you so bad, — it's driv-ing me mad, It's driv-ing me mad. I want She's so hea-vy — She's so hea-vy. — I want

**Chords:**  $\text{Cm}$ ,  $\text{Gm}$ ,  $\text{A}^\flat$ ,  $\text{Cm}$ ,  $\text{Fm}$ ,  $\text{Fm}(\text{maj}7)$ ,  $\text{Fm}7$ ,  $\text{Fm}$ ,  $\text{E}^\flat$ ,  $\text{D}^\flat$ ,  $\text{C}$ ,  $\text{G}7(\text{b}9)$ ,  $\text{I}$ ,  $\text{2}$ ,  $\text{Fm}$ ,  $\text{G}7(\text{b}9)$ ,  $\text{D}^\flat$ ,  $\text{C}7$ ,  $\text{Fm}$ ,  $\text{G}7$ ,  $\text{D}^\flat$ ,  $\text{C}$

**Tempo/Style:** Moderato, Slowly

**Other markings:** *tacet*, *Fine*, *D.S. al Fine*

# Maxwell's Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

**Chords:** Eb, C7, Fm, Bb7, Eb

1. Joan was quiz - zi - cal, stud - ied pat - a - phys - i - cal sci - ence in the  
 2. Back in school a - gain, Max - well plays the fool a - gain Teach - er gets an -  
 3. P. C. thir - ty - one said, 'We've caught a dir - ty one.' Max - well stands a -

home.  
 - noyed.  
 - lone.

Late nights all a - lone with a test tube,  
 Wish - ing to a - void an un - pleas - ant  
 Paint - ing test - i - mon - i - al pic - tures,

oh, oh, oh, ———  
 sce - e - e - ene. ———  
 oh, oh, oh, ———

Max - well Ed - i - son,  
 She tells Max to stay  
 Rose and Val - er - ie,

ma - jor - ing in med - i - cine, calls her on the phone.  
 when the class has gone a - way, so, he waits be - hind.  
 scream - ing from the gal - ler - y, say he must go free. (3.) The

Bb7 Eb

can I take you out to the pic - tures, Jo - o - o -  
 Writ - ing fif ty times, 'I must not be so - o - o -  
 judge does not a - gree, And he tells them so - o - o -

Bb7 F7

- oan?' But, as she's get - ting read - y to go, — A  
 - o.' But, when she turns her back on the boy, — He  
 - o. But, as the words are leav - ing his lips, — A

Bb7 Eb

knock comes on the door. Bang! Bang! Max - well's  
 creeps up from be - hind. up from be - hind.  
 noise came from be - hind.

F7 Bb7

sil - ver ham - mer came down up - on her head. Clang! Clang! Max - well's

Fm Bb Eb Eb

1.2. 3.

sil - ver ham - mer made sure that she was dead. dead.

# Mean Mr. Mustard.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in C major, marked 'Moderato'. The piano part features a simple harmonic accompaniment with chords and moving bass lines. The vocal lines are written in a standard staff with lyrics. The score is divided into several systems, each with a key signature change indicated above the staff. The lyrics are as follows:

1. Mean Mis - ter Mus - tard sleeps in the park, shaves in the dark, trying to save pa - per.  
2. His sis - ter Pam — works in a shop, she nev - er stops, She's a go get - ter.

Sleeps in a hole in the road, sav - ing up to buy — some clothes,  
Takes him out to look at the Queen, on - ly place that he's ev - er been,

Keeps a ten bob note up his nose. Such a mean old man.  
Al - ways shouts out some - thing ob - scene. Such a

Such a mean old man. dir - ty old man,

dir - ty old man.

Chords indicated in the score include C, G7, Bb7, Ab, and G+.

# Polythene Pam.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

**Bright 4**      Bb      F      C      Bb      F      C

Well, you should see Poly-thene Pam, She's so good look-ing 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 Pol - y - thene

C      Ab      Bb      C      Bb      F      C

Pam. Yeh, yeh, yeh. Get a

Bb      F      C      Bb      F      C

The musical score is presented in a standard format with a vocal line and an organ accompaniment line. The organ part is marked with a registration number of 6 and a tempo/style of 'Bright 4'. The key signature is B-flat major, and the time signature is 4/4. The lyrics are written below the vocal line, with some words hyphenated across bar lines. The organ accompaniment consists of chords and moving lines in both the right and left hands. The score is divided into four systems, each with a treble and bass clef staff. The first system covers the first two lines of the score, the second system covers the next two lines, and the third system covers the final two lines. The fourth system shows the beginning of a new line of music but is mostly obscured by heavy black redaction bars.

# She Came In Through The Bathroom Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

**Slowly**  
F Bb F Bb

*mf*

1. She came in through the bathroom win-dow,  
(2.) dancer,—  
(3.) partment,

pro - tected by a sil - ver spoon. —  
she worked at fifteen clubs a day. —  
and got my-self a stea - dy job. —

F Bb Bb F

But now she sucks her thumb and won - ders by the banks of her own la - goon.  
And though she thought I knew the ans - wer, well I knew what I could not say. } Didn't a - ny-bo - dy tell —  
And though she tried her best to help me, she could steal but she could not rob.

Bbm F Bbm Eb7 Ab

— her? Didn't a - ny-bo - dy see? — Sundays on the phone to Mon - day,

Eb7 1.2. Ab F 3. Ab F

Tuesdays on the phone to me. — 2. She said she'd always been a — oh yeah...  
3. And so I quit the p'lice de -

# Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Oh! — Dar - ling, — please be - lieve me, — I'll nev - er do you no harm. — Be -  
(2.) Dar - ling, — if you leave me, — I'll nev - er make it a - lone. — Be -

lieve me when I tell you, I'll nev - er do you no harm. — Oh! —  
lieve me when I beg you, Don't ev - er leave me a - lone. — When you

told me you did - n't need me an - y - more, Well, you know I near - ly broke down and cried. — When you

Chords: C, G, Am, F, Dm, G, C, F, C, G, C, C7, F, Ab, C

# Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The system is divided into three measures, each with a chord symbol above it: A, D, and E7. The lyrics are written below the treble clef.

1. Lit - tle dar - ling,      It's been a long cold lone - ly      win - ter. \_\_\_\_  
2. Lit - tle dar - ling,      The smiles re - turn - ing to their      fa - ces. \_\_\_\_  
3. Lit - tle dar - ling,      I feel the ice is slow - ly      melt - ing. \_\_\_\_

Musical notation for the second system, continuing the melody and accompaniment from the first system. It also features a treble and bass clef with a key signature of two sharps and a common time signature. The system is divided into three measures with chord symbols A, D, and E7 above them. The lyrics are written below the treble clef.

Lit - tle dar - ling,      It feels like years since it's been here. \_\_\_\_  
Lit - tle dar - ling,      It seems like years since it's been here. \_\_\_\_  
Lit - tle dar - ling,      It seems like years since it's been clear \_\_\_\_



A E C G

Sun, sun,

D E A

1. 2. 3. 4. 5.

sun, Here it comes. comes. comes.

E7 Bm7/E E7

*D.C. al Coda*

A D

Coda Here comes the sun, Here comes the sun.

B7 A D Bm7

It's all - right.

A E7 C G D A

1. 2.

It's all - right.

# Octopus's Garden.

Ringo Starr.

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(Organ: Registration No. 2)

Bright tempo

The musical score is written for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords. The key signature is E major (one sharp), and the time signature is 4/4. The tempo is marked 'Bright tempo'. The score includes various chord symbols such as E, G#m7, C#m, G#m, A, B, and B7. The lyrics are: '1. I'd like to be warm un - der the sea, In an oct - o - pus's gar - den in the shade. 2. We would be warm be - low the storm, In our lit - tle hide - a - way be - neath the waves. He'd let us in, Rest - ing our head, knows where we've been, In his oct - o - pus - 's gar - den in the shade. on the sea bed, In an oct - o - pus - 's gar - den near a cave. I'd ask my friends to come and see We would sing to and dance a - round. An oct - o - pus know - 's gar - den with me. Be - cause we know we can't be found. I'd like to be un - der the sea In an oct - o - pus's gar - den, in the shade.'

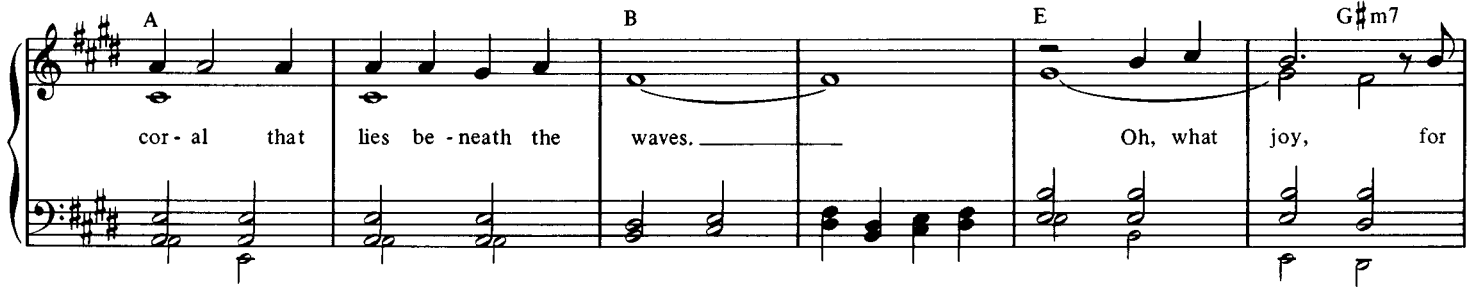
E E G#m7 C#m G#m

We would shout and swim a - bout The



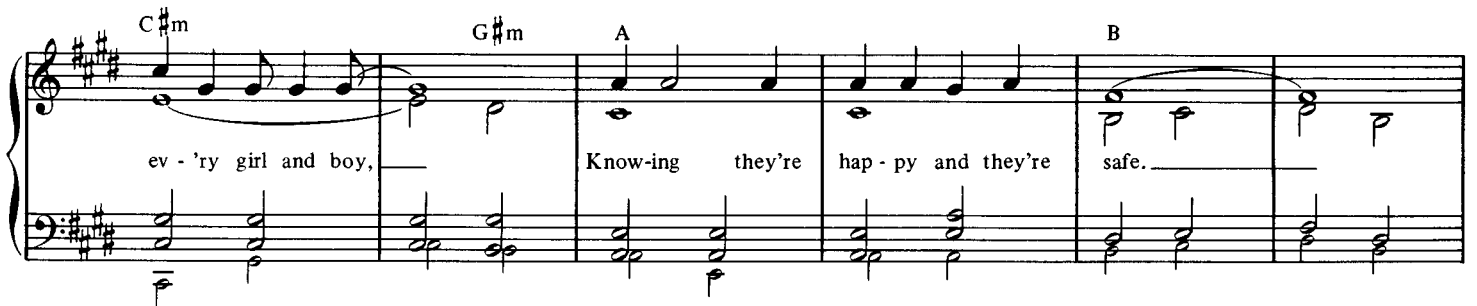
A B E G#m7

cor - al that lies be - neath the waves. Oh, what joy, for



C#m G#m A B

ev - 'ry girl and boy, Know - ing they're hap - py and they're safe.



C#m C#m7 A

We would be so hap - py you and me. No - one there to tell us what to do.



B E G#m7 C#m G#m

I'd like to be, un - der the sea, In an



A B7 1. 2. C#m 3. E Eb E

oct - o - pus 's gar - den with you, In an you.



# Something.

George Harrison.

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(Organ: Registration No. 3)

Slow

C Cmaj7 C7

1. Something in the way she moves,  
2. Somewhere in her smile she knows,

At - tracts me like no oth - er  
That I don't need no oth - er

F D D7 G

lov - er; \_\_\_\_\_  
lov - er; \_\_\_\_\_

Something in the way she woos me. \_\_\_\_\_ I  
Something in her style that shows me. \_\_\_\_\_

Am Ab+ Am7 D9 F Eb G7

don't want to leave her now, You know I be - lieve and how. \_\_\_\_\_

A A Amaj7 F#m

Double tempo (♩ = ♩)

You're ask - ing me \_\_\_\_\_ will my love \_\_\_\_\_ grow,

A D G A

I don't know, I don't know.

Amaj7 F#m A

You stick a - round, now it may show, I don't know,

D G C

I don't know.

Tempo I (♩ = ♩)

C Cmaj7 C7

Some-thing in the way— she moves, And all I have to do is

F D D7 G Am Ab+

think of her, Something in the way she — shows me. — I don't want to leave her now, You

Am7 D9 F Eb G7 A F Eb G7 C

know I be - lieve and how. —

# Two Of Us.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly bright

1. Two of us riding nowhere, spending some one's hard-earned pay. You and me Sunday driving, not arriving on our way back home. We're on our way home, we're on our way home, we're

Chords: G, Am, G, C6, G, Am, G, C6, G, C, G, Am, C, G, Am, G, C6, G, C, Am, G, C6, G, C, D, D7, C, G, C, D, D7, C, G, C, Am

to Coda

Cmaj9 D9 G Bb Dm

go - ing home. You and I have mem - or - ies

Gm7 Gm Am7 Am

long - er than the road that stret - ches out a - head.

D7 D7sus4 D7

Coda

*D.C. al Fine*

G

*(repeat and fade)*

2. Two of us sending postcards, writing letters on my wall,  
You and me burning matches, lifting latches on our way back home,  
We're on our way home, we're on our way home, we're going home.
3. Two of us wearing raincoats, standing solo in the sun,  
You and me chasing paper, getting nowhere on our way back home,  
We're on our way home, we're on our way home, we're going home.

# You Never Give Me Your Money.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Fairly slow**  
Gm7 Cm F7 Bb

*mp* 1. You never give me your mo - ney, — you on - ly give me your fun - ny pa - per;  
2. I never give you my num - ber, — I on - ly give you my sit - u - a - tion;

Ebmaj7 Cm D7 Gm 1.

And in the middle of ne - go - ti - a - tions you break down.  
And in the middle of in - vest - i - ga - tion I break down.

2. Moderato (♩ = ♩)  
Bb F7 Bb D7 Gm Bb7

1. Out of college, mo - ney spent, see no fu - ture, pay no rent.  
2. An - y jobber got the sack, Monday morning turn - ing back.

Eb F7 Bb 1. 2.

All the money's gone, no - where to go.  
Yel - low lor - ry slow, no - where to go. But



Fairly slow (♩ = ♩)

oh, that ma - gic feeling, nowhere to go. Oh, that ma - gic feeling no - where to

Chords: Ab Eb Bb Ab Eb

go. *(spoken)* (no - where to go.) One sweet dream, pick up the bags and get in the lim - ou -

Chords: Bb G A Bb D7

sine. Soon we'll be a - way from here step on the gas and wipe that tear a - way; One sweet

Chords: G Cm7 F C7 F G

dream came true. — To - day — came true, — to - day. —

Chords: A Bb maj7 F G F Bb maj7 F G

One, two, three, four, five, six, se - ven, all good children go to heaven.

Chords: Bb G Bb G

*(repeat and fade)*

# Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is presented in a grand staff format with two staves per system. The top staff contains the vocal line with lyrics, and the bottom staff contains the piano accompaniment. The key signature is E-flat major (three flats). The score is divided into six systems, each with a set of chords written above the vocal line. The lyrics are in English, Spanish, and Portuguese. The first system includes the lyrics 'Here comes the Sun King. Here'. The second system includes 'comes the Sun King. Ev'ry-bod-y's laugh-ing;'. The third system includes 'Ev'ry-bod-y's hap-py. Here comes the Sun King.'. The fourth system includes the Spanish lyrics 'Quan-do pa-ra-mu-cho-mi a-mor-e de-fe-li-ce-cor-a-zon.'. The fifth system includes the Portuguese lyrics 'Mun-do pa-pa-ra-zi-mi a-mor-e chic-ka fer-dy pa-ra sol.'. The sixth system includes the Portuguese lyrics 'Cues-to ob-ri-ga-do tan-ta mu-cho que can eat it ca-rou-sel.'. The piano accompaniment features a steady bass line and chords that support the vocal melody. The score concludes with a double bar line.

Chords: Eb Eb maj7 A $\flat$  maj7 B $\flat$  7 C Eb  
Chords: Eb maj7 A $\flat$  maj7 B $\flat$  7 C7 A $\flat$  F  
Chords: A $\flat$  F Eb Gm7 Eb Eb 7 A $\flat$   
Chords: C6 D7 3 G  
Chords: Am7 D7 3 G  
Chords: Am7 D7 3 G

Here comes the Sun King. Here  
comes the Sun King. Ev'ry-bod-y's laugh-ing;  
Ev'ry-bod-y's hap-py. Here comes the Sun King.  
Quan-do pa-ra-mu-cho-mi a-mor-e de-fe-li-ce-cor-a-zon.  
Mun-do pa-pa-ra-zi-mi a-mor-e chic-ka fer-dy pa-ra sol.  
Cues-to ob-ri-ga-do tan-ta mu-cho que can eat it ca-rou-sel.

# Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Ab Ebm7(sus4) Ab Db Ebm G Ab Ebm G Ab Db Ebm G

Look like a wo - man  
Walk like a wo - man  
Look like a wo - man

Dressed like a la - dy  
Sing like a black-bird  
Dressed like a la - dy

Detailed description: This system contains the first two lines of the song. The music is in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Look like a wo - man / Walk like a wo - man / Look like a wo - man' and 'Dressed like a la - dy / Sing like a black-bird / Dressed like a la - dy'. The organ registration is specified as No. 4.

Ab Ebm7 (sus4) G Ab Db Ebm G Ab Ebm G Ab Db

Talk like a ba - by  
Eat like a hun - gry  
Talk like a ba - by

Love like a wo - man.  
Cook like a wo - man.  
Love like a wo - man.

Detailed description: This system contains the third and fourth lines of the song. The melody continues in the treble clef. The lyrics are: 'Talk like a ba - by / Eat like a hun - gry / Talk like a ba - by' and 'Love like a wo - man. / Cook like a wo - man. / Love like a wo - man.'. The organ registration remains No. 4.

Ab Ab7 Dbsus4 Db Db7 Db Db7 Db Ab7(sus4)

oo ——— you  
(wo-man)

oo ———

Detailed description: This system contains the fifth and sixth lines of the song. The melody features a long note 'oo' followed by 'you (wo-man)'. The accompaniment consists of a steady eighth-note bass line. The lyrics are: 'oo ——— you (wo-man)' and 'oo ———'. The organ registration remains No. 4.

1-2 3 Ebm7(susCb)

— you.

Detailed description: This system contains the seventh and eighth lines of the song. The melody starts with a rest followed by 'you.'. The accompaniment continues with the eighth-note bass line. The lyrics are: '— you.'. The organ registration remains No. 4.

# Maggie Mae.

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

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(Organ: Registration No. 4)

Oh, dir - ty Mag-gie Mae they have ta - ken her a - way and she'll  
nev - er walk down Lisle Street an - y mow - er. Oh, the judge he guil - ty found.  
— her of rob - bing the home - ward bound - er that dir - ty, no good rob - bin' Mag - gie Mae.  
It's the part of Liv - er - pool she re - turned me to  
— two pound ten a week, that was my pay. *fade*

Chords: G, C, D, G, C, D7, G, C, G/B, D

# The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

**Slowly**

**1. The** long and wind - ing road that leads to your door  
 (2.) wild and wind - y night that the rain washed a - way  
 (3.) still they lead me back to the long and winding road

Will ne - ver dis - ap - pear tears, I've seen that road be - fore.  
 Has left a pool of tears, here. Cry - ing for the day.  
 You left me stand - ing here. A long, long time a - go.

It al - ways leads me here, Leads me to your  
 Why leave me stand - ing here, Let me know the  
 Don't leave me wait - ing here, Lead me to your

**1. Eb** door. **2. The** way. Ma - ny times I've been a - lone and

ma - ny times I've cried. A - ny - way you'll ne - ver know the ma - ny ways I've tried. **3. But**

**Coda** door. yeh, yeh, yeh, yeh.

*to Coda*  
*D.S. al Coda*

# I Me Mine.

George Harrison.

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(Organ: Registration No. 1)

## Bright waltz

Am D G

(1-3) All thru' the day I me mine, I me mine.  
(2) All I can hear I me mine, I me mine.

E7 Am Am D

I me mine. I me mine.  
I me mine. All thru' the night  
Ev - en those tears

G E7 Am Dm

I me mine, I me mine, I me mine. Now they're fright - ened of  
I me mine, I me mine, I me mine. No - one's fright - ened of

Dm6 Ddim Am

leav - ing it, ev - 'ry - one's weav - ing it, com - ing on strong all the time.  
play - ing it, ev - 'ry - one's say - ing it, flow - ing more free - ly than wine.

Am Am(7#) Am7 Am6 Fmaj7

All thru' the day I me mine

1 2 Medium rock A7

I - I me - me mine

D9

I - I me-me mine

A7 D.C. at CODA

I - I me-me mine.

⊕ CODA Am Am(7#)

All thru' your

Am7 Am6 Fmaj7 Am

life. I me mine.

# Dig A Pony.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

The musical score is written for piano and organ. It consists of five systems of music. The first system has a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderately'. The first system includes the lyrics 'I hi hi hi hi Dig a'. The second system includes 'po - ny well you can ce - leb - rate an - y - thing you'. The third system includes 'want. Yes you can ce - leb - rate an - y -'. The fourth system includes 'thing you want.' and 'Ooh'. The fifth system includes 'I told you so all I want is'. The organ part features various chords and patterns, including triplets and a 'D.C.' (Da Capo) section.

Chords: G, C, G, C, G, C, G, Em, Am, F7, Am, F7, D7, F, C.

Lyrics: I hi hi hi hi Dig a po - ny well you can ce - leb - rate an - y - thing you want. Yes you can ce - leb - rate an - y - thing you want. Ooh I told you so all I want is

Organ patterns: 1. 3. 5. D7, 2. 4. 6. D7, (repeat at each D.C.)



G F

you. Ev - 'ry - thing has got to

C G poco rit. Gmaj9

be just like you want it to,

a Tempo to Coda D

Be - cause

*D.C. 3 times al Coda*

Coda G

Coda

2. I hi, hi, hi, hi, Do a road hog,  
Well you can penetrate any place you go,  
Yes you can penetrate any place you go.
3. I hi, hi, hi, hi, Pick a moondog,  
Well you can radiate ev'rything you are,  
Yes you can radiate ev'rything you are.
4. I hi, hi, hi, hi, Roll a stoney,  
Well you can imitate ev'ryone you know,  
Yes you can imitate ev'ryone you know.
5. I hi, hi, hi, hi, Feel the wind blow,  
Well you can indicate ev'rything you see,  
Yes you can indicate ev'rything you see.
6. I hi, hi, hi, hi, Dig a pony,  
Well you can syndicate any boat you row,  
Yes you can syndicate any boat you row.

# Dig It.

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

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(Organ: Registration No. 4)

Moderately with a beat

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and lyrics. The key signature is one flat (Bb) and the time signature is 3/4. The tempo/mood is 'Moderately with a beat'. The lyrics are: 'Like a Roll - ing Stone, like a Roll - ing Stone, Like the F. B. I. and the C. I. A. and the'. The chord progression for the piano accompaniment is Bb, F, Bb, C7 in each system. The lyrics are placed below the treble clef staff, with some words split across measures.

B $\flat$  F B $\flat$  C7

B. B. C.

B $\flat$  F B $\flat$  C7

B. B. King, and Dor - is

B $\flat$  F B $\flat$  C7

Day. Matt

B $\flat$  F B $\flat$  C9 B $\flat$

Bus - by. Dig it, Dig it, Dig it, Dig it.

F B $\flat$  C(sus4) B $\flat$  (repeat to fade)

Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it,



C9 C7 D7

run to the sta- tion. Rail - man says, you've got the

G7 C7 F7

wrong lo - ca - tion. I've got my bag,

C7 C D7

run right home. Then I find — I've got the

G7 G7+

num - ber wrong, Well

*D.S. al Coda*

C7 F Cdim C G7 C

Coda

2. I begged her not to go and I begged her on my bended knees  
 You're only fooling around, you're only fooling around with me.  
 I said move over once, move over twice, come on baby don't be cold as ice.  
 I said I'm trav'ling on the one after nine-o-nine.
  
3. I said I'm trav'ling on the one after nine-o-nine  
 I said move over honey I'm travelling on that line.  
 I said move over once, move over twice, come on baby don't be cold as ice.  
 I said I'm trav'ling on the one after nine-o-nine.

# Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find my - self — in times of trou - ble Moth - er Ma - ry comes to me,  
Speak - ing words of wis - dom, let it be. — — — — — And in my hour of dark - ness She is  
stand - ing right in front — of me — — — — — Speak - ing words of wis - dom, let it  
be. — — — — — Let it be, — — — — — let it be, — — — — — Let it be, — — — — — let it be, — — — — —  
Whis - per words — of wis - dom, let it be. — — — — — 1.3. — — — — — 2.And when

Chords: C, G, Am, G, Fmaj7, F, C, G, F, C Dm7 C, G, Am7, G, F, C, G, F, C Dm7 C

2. 4.

Let it be, let it be, let it be, let it be,

Whis-per words of wis - dom, let it be.

*D.S. al Coda*

Coda

2. And when the broken-hearted people living in the world agree,  
 There will be an answer, let it be.  
 For though they may be parted there is still a chance that they will see  
 There will be an answer, let it be.  
 Let it be, let it be, let it be, let it be.  
 There will be an answer let it be.

( 3rd time instrumental )

4. And when the night is cloudy there is still a light that shines on me,  
 Shine until tomorrow, let it be.  
 I wake up to the sound of music-Mother Mary comes to me,  
 Speaking words of wisdom, let it be.  
 Let it be, let it be, let it be, let it be.  
 There will be an answer, let it be.  
 Let it be, let it be, let it be, let it be.  
 Whisper words of wisdom, let it be.

# Hey Jude.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

1. Hey

(4.) Jude, don't make it bad,  
 (2.) Jude, don't be a - fraid,  
 (3.) Jude, don't let me down,

Take a  
 You were  
 You have

sad song \_\_\_\_\_ and make it  
 made to \_\_\_\_\_ go out and  
 found her \_\_\_\_\_ now go and

bet - ter. \_\_\_\_\_  
 get her. \_\_\_\_\_  
 get her. \_\_\_\_\_

Re - mem - ber to let her in - to your  
 The min - ute you let her un - der your  
 Re - mem - ber to let her in - to your

heart, Then you can start  
 skin, Then you be - gin  
 heart, Then you can start

to make it \_\_\_\_\_ bet - ter. \_\_\_\_\_

2. Hey

to Coda 1.4.

2.3.

ter. \_\_\_\_\_

(2.) And an - y - time you feel the pain Hey Jude \_\_\_\_\_ re - frain, \_\_\_\_\_  
 (4.) So let it out and let it in Hey Jude \_\_\_\_\_ be - gin, \_\_\_\_\_





# The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Steady 4

C

1. Stand - ing in the dock at South - amp - ton, —  
 2. Final - ly made the plane in to Pa - ris, —  
 3. Pa - ris to the Am - ster - dam Hil - ton, —  
 4. Made a lightning trip to Vi - en - na, —  
 5. Caught the early plane back to Lon - don, —

Trying to get to Hol - land or France.  
 Hon - ey - moon - ing down by the Seine.  
 Talking in our beds for a week,  
 Eating choc'late cake in a bag.  
 Fif - ty a - corns tied in a sack.

C7

The man in the mac said, you've got to go back, — You know they  
 Pe - ter Brown called to say, — you — can make it O. K., — You can get  
 The news - pa - pers said, — say what're you do - ing in bed, — I said we're  
 The news - pa - pers said, — she's gone to his head, — They  
 The men from the press — said, — we wish you suc - cess, — It's

F

did - n't ev - en give us a chance. —  
 mar - ried in Gib - ral - tar near Spain. —  
 on - ly trying to get us some peace. — Christ! You know it ain't ea - sy, —  
 look just like two gur - us in drag. —  
 good to have the both of you back. —

C

G7

You know how hard it can be. — The way things are go - ing,

to Coda (5th verse)

C

1. 4. 2.

They're goin' to cruci - fy — me. 3. Drove from

3. F

Saving up your money for a rain - y day, — Giving all your clothes to char - i-

G7

ty. last night the wife said, Oh boy, when you're dead you don't take nothing with you but your

soul — Think!

D.C. (4th verse)

Coda C

me. The way things are go -

G7 C

ing, They're goin' to cru - ci - fy — me.

# Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

C Dm C C Dm C

*mf* Pow - er to the peo - ple, pow - er to the peo - ple,

C Dm C Dm C Dm C Dm C Dm

pow - er to the peo - ple, pow - er to the peo - ple, pow - er to the peo -

C Dm to Coda (4th time) Bb C Dm

- ple, pow - er to the peo - ple, right on!

1. You say you want a rev - o - lu -
2. A million wor - kers workin' for noth -
3. We gotta ask you, comrades and broth -

tion, we bet - ter get on right a - way. Well you get on your feet — and

ing, you bet - ter give them what they really own. We gotta put you down when we come

ers, how do you treat the old woman back home? She got to be her - self so she can

in - to the street — singing:

in - to town — singing:

give her help — singing:

C Bb C

Coda pow - er to the peo - ple, right on!

# Give Peace A Chance.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

C

1. Bag - is - m, Shag - is - m, Drag - is - m, Mad - is - m,  
 Ev - 'ry - bod - y's talk - ing a - bout 2. Min - is - ters, Sin - is - ters, Ban - is - ters and Can - is - ters,  
 3. Rev - o - lu - tion, Ev - o - lu - tion, Mas - ti - ca - tion, Fla - gel - la - tion,  
 4. John and Yo - ko, Tim - my Lea - ry, Rose - ma - ry, Tom - my Smoth - ers,

Rag - is - m, Tag - is - m, This - is - m, That - is - m, is - m is - m is - m.  
 Bish - ops and Fish - ops, Rab - bits and Pop - eyes, Bye - bye Bye - byes.  
 Reg - u - la - tions, In - te - gra - tions, Med - i - ta - tions U - nited Na - tions, Congrat - u - la - tions.  
 Bob - by Dy - lan, Tom - my Coo - per, De - rek Tay - lor Nor - man Mail - er, Al - an Gins - berg, Ha - re Krish - na,

Ha re, Ha - re Krish - na. All we are say ing

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

The musical score is presented in four systems, each with a vocal line and a piano accompaniment line. The piano part consists of chords and simple melodic lines. The vocal line includes lyrics and musical notation with notes and rests. The score is marked 'Slowly' and includes various musical notations such as triplets, dynamics (mf), and chord symbols (C, F, G7, Dm7).

**System 1:** Chords: C, F. Lyrics: 1. You say you want a re - vo - lu - tion well you know (2.) say you got a real so - lu - tion well you know (3.) say you'll change the Cons - ti - tu - tion well you know

**System 2:** Chords: C. Lyrics: we all want to change the world. You we'd all love to see the plan. You we all want to change your head. You

**System 3:** Chords: F. Lyrics: tell me that it's ev - o - lu - tion well you know ask me for a con - tri - bu - tion well you know tell me it's the ins - ti - tu - tion well you know we all we're all you better

**System 4:** Chords: G7, Dm7. Lyrics: want to change the do - ing what we free your mind in - world. can. stead. But when you talk a - bout de - But when you want money for people with But if you go carrying pictures of

struction \_\_\_\_\_  
minds that hate \_\_\_\_\_  
Chairman Mao \_\_\_\_\_

don't you know that you can  
all I can tell you is brother you  
you ain't going to make it with anyone

count me out. \_\_\_\_\_  
have to wait. \_\_\_\_\_  
an - y - how. \_\_\_\_\_

Chords: G, Bb, C, A

Don't you know it's gonna be al - right, \_\_\_\_\_ al -

Chords: F, C, F, C

right, \_\_\_\_\_ al - right. \_\_\_\_\_

1. 2.

Chords: F, C, F

2. You  
3. You

al - right, \_\_\_\_\_ al - right, \_\_\_\_\_ al -

3.

Chords: C, G7, C, F, C

(repeat and fade)

# I've Got A Feeling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderate tempo

The musical score is presented in five systems, each with a vocal line and an organ accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The organ accompaniment consists of a steady bass line and chords in the right hand. Chord markings (G, C, G7, D, F) are placed above the staff. The lyrics are written below the vocal line.

**System 1:** Chords: G, C, G, C. Lyrics: I've got a feel - ing a feel - ing deep in - side oh yeah

**System 2:** Chords: G, C, G, C. Lyrics: Oh yeah

**System 3:** Chords: G, C, G. Lyrics: I've got a feel - ing a feel - ing I can't

**System 4:** Chords: C, G, C, G. Lyrics: hide oh no Oh no

**System 5:** Chords: C, G7, D, F. Lyrics: Oh no Yeah Yeah



*to Coda*

C G C G

I've got a feel - ing yeah (I've got a feel - ing)

1. C 2. C D7

hard year  
good year

Ev - 'ry - bo - dy had a good time  
Ev - 'ry - bo - dy let their hair down

Ev - 'ry - bo - dy had a wet dream  
Ev - 'ry - bo - dy pulled their socks up

Ev - 'ry - bo - dy saw the  
Ev - 'ry - bo - dy put their

sun shine  
foot down

Oh yeah  
Oh yeah

Oh yeah  
Oh yeah

Oh yeah  
Oh yeah

1. C  
2. G

2. Oh please believe me I'd hate to miss the train oh yeah (yeah)  
Oh yeah-and if you leave me I won't be late again oh no oh no  
Yeah yeah I've got a feeling yeah (I've got a feeling)
3. I've got a feeling that keeps me on my toes oh yeah  
Oh yeah-I've got a feeling I think that everybody knows oh yeah oh yeah  
Yeah yeah I've got a feeling yeah (I've got a feeling)



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