

A black and white close-up portrait of John Lennon. He has dark, wavy hair and is looking directly at the camera with a neutral expression. He is wearing a dark shirt and a thin chain necklace. The background is a plain, light color.

The
**JOHN
LENNON**
Collection

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LENNON**
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JEALOUS GUY

Words and Music by JOHN LENNON

$\text{♩} = 80$

G Em D D7

(4 times)

Em G Em D

1. I was dreaming of the past _____
2. I was feel-ing in - se - cure _____
3. (Whistle)-----
4. I was trying to catch your eyes _____

D7 Em Em6

and my heart was beat-ing fast _____ I be-gan— to lose-con-trol _____
 you might not love-me a-ny more _____ I was shiv-er-ing— in-side _____
 thought that you was trying to hide _____ I was swal-low-ing my pain _____

D Em C

_____ I be-gan — to lose — con - trol
 _____ I was shiv-er-ing — in - side
 _____ I was swal-low-ing my pain

I did-n't mean to hurt you I'm sorry that I

G Dm C D7sus4 G Dm

made you cry Oh no I did-n't mean to hurt you

Bb G Em G6

1.2.3. 4.
I'm just a jea-lous guy watch out

C G C G

I'm just a jea-lous guy look out babe I'm just a jea-lous guy

C G C G

(JUST LIKE) STARTING OVER

Words and Music by JOHN LENNON

Freely



Our - life - to - geth - er is so - pre - cious to -

mf

A+



geth - er. We have grown. — We have grown.

E7



Al - though our — love is still spe - cial,

A7



let's take a chance and fly a - way — some - where a - lone. — It's

A



A+



been too long since we took the time... No one's to blame. I know time flies... so
 day we used to make it, love... Why can't we be mak-in'love nice and

Bm



E



quick - ly!
 eas - y?

Bm



E



But when I to see spread you, dar - lin',
 It's time to our wings and

C#m



F#



fly. it's like let we an - both are fall - ing in
 Don't Don't let an - oth - er day go

Bm



E



love a - gain. It - 'll be just like start - ing
 by, my love. It - 'll be just like start - ing

A



A+



o - ver, start - ing
 o - ver, start - ing

A



1.

A+



To Coda

o - ver. Ev - 'ry
 o - ver.



2.

G






Tacet

Why don't we take off a -


Am  D7 



lone, — take a trip some-where far,




G  Em 

far a - way. — We'll be to - geth - er all a -



Am  D7 

lone — a - gain, like we used to — in the



D. S. $\frac{3}{4}$ (lyric 1) al Coda \ominus

G  E  D/F#  E/G# 

ear-ly days. — well, dar - lin'. It's



Coda

A+

A



Our_ life_ to -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

A+

F#m/A



geth- er is so pre- cious to -

The second system continues the vocal line with quarter notes G4, A4, B4, and C5. The piano accompaniment remains consistent with the first system.

A+

A



geth- er. We have grown. -

The third system features a vocal line with quarter notes G4, A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

E

A

E



We have grown. -

The fourth system shows the vocal line with a long note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

A 0 0

A+ 0

Al - though our love is still spe-cial,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

F#m/A 0

A7 0 0 0

let's take_ a

The second system continues the piece. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment continues with similar patterns, including a change in the right-hand chord structure.

D 0

Dm 0

chance and_ fly a - way_ some - where.

The third system concludes the main phrase. The vocal line has a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment features a final chord in the right hand and a sustained bass note in the left hand.

Repeat (vocal ad lib) and fade

A 0 0

A+ 0

The final system shows the piano accompaniment repeating the chordal patterns from the previous systems, ending with a double bar line and repeat dots.

I'M LOSING YOU

Moderately

Words and Music by JOHN LENNON

Am



mf

The piano introduction consists of two staves in 4/4 time. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F3, G3.

Am



C+/G#



4 fr.

Here in some stran - ger's room, - late in the af - ter - noon, -

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The right hand plays a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C/G



E7



what am I do - ing here - at all? - .

The second line of the song continues the vocal melody and piano accompaniment. The piano accompaniment includes a change in the bass line and chord structure.

E7



Am



Ain't no doubt a - bout - it: I'm los - ing you. I'm

The third line of the song concludes the vocal melody and piano accompaniment. The piano accompaniment features a final chord and a steady bass line.

los - ing you. _ Some-how the wires_ have crossed. _

C+/G#

x 4 fr.

C/G

x 0 0

Com-mu-ni-ca - tion's lost. _ Can't e-ven get _ you on the tel-e - phone. _

F7

E7

Just got to shout a - bout _ it: I'm

Am

los - ing you, I'm los - ing you. _

4

C G C

Here in the val - ley of in - de - ci - sion, I don't know -

E7 Am E7

- what to do. I feel you slip-ping a-way. I feel you slip-ping a-way.

Am

I'm los - ing you..

I'm los - ing you..

Am



C+/G#



You say you're not get-ting e-nough. But I re-mind you of



C/G




F7



all that bad stuff. So what the hell am I sup-posed to do? —



E7



Just put a Band-Aid on — it and stop the



Am



bleed - ing, now, stop the bleed - ing now?



Am  C+/G#  4 fr.



I know I hurt _ you then. _ But hell, that was way _ back when. _



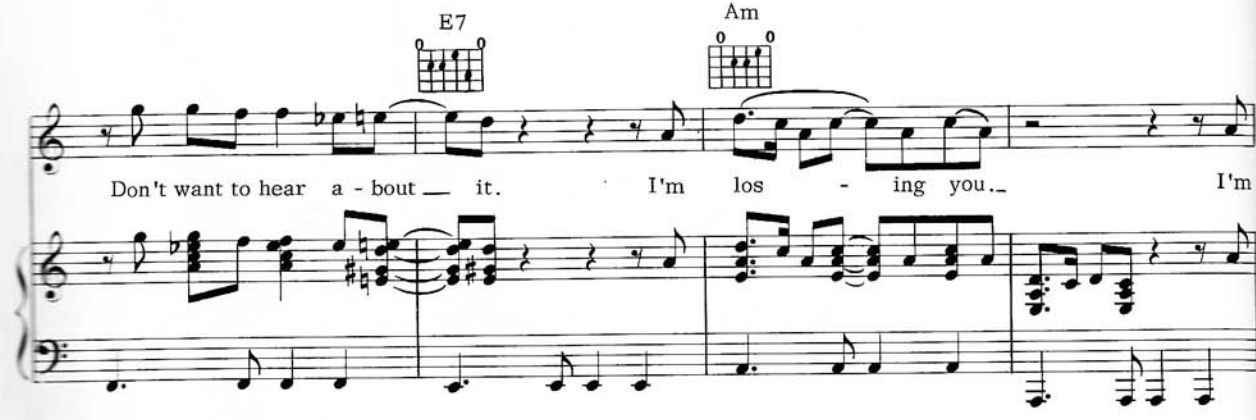
C/G  F7 

Well, do you still have to car-ry that cross? _



E7  Am 

Don't want to hear a - bout _ it. I'm los - ing you. _ I'm



Am *Repeat (vocal ad lib) and fade* 

los - ing you. _



DEAR YOKO

Moderately bright

Words and Music by JOHN LENNON





mf



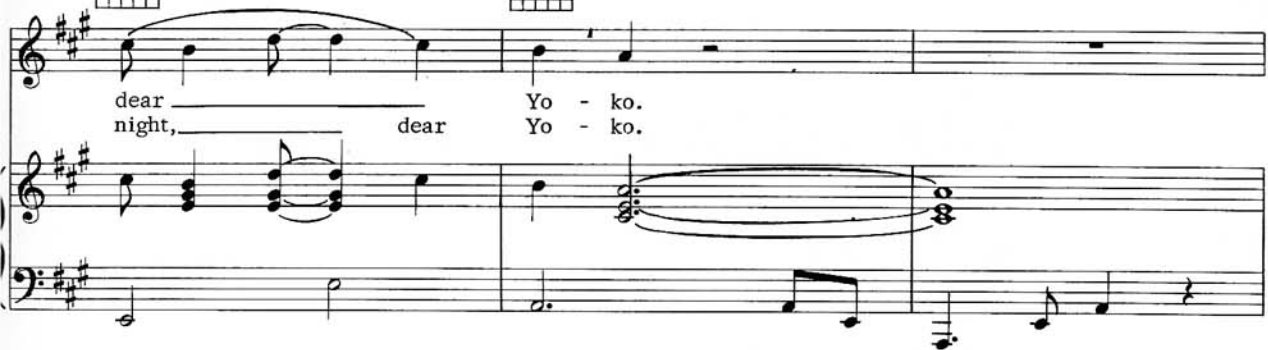
E - ven af - ter all these years, — I
E - ven if it's just one night, — I





miss you when you're not here. — I wish you were here, — my
miss you and it don't feel right. — I wish you were here. — to -


E  A 

dear
night, dear Yo - ko.
Yo - ko.



E  D 

E - ven if it's just a day,
E - ven if it's just one hour,
I miss you when you're a - way.
I wilt just like a fad - ed flow -



E  D  E 

er. I wish you were here to - day, dear
Ain't noth - ing in the world like our love, dear



A  G  D 

Yo - ko.
Yo - ko. Oh, Yo -



A 0

G x000

ko, I'm nev-er, ev-er, ev-er, ev-er,

D 0

A 0

ev-er gon-na let you go.

G x000

D 0

A 0

Oh, Yo - ko, I'm

G x000

D 0

A 0

nev-er, ev-er, ev-er, ev-er, ev-er gon-na let you go.

A E D

E-ven when I'm miles at sea _____ and no-where is the place to be, _____
 E-ven af-ter all this time, _____ I miss you like the sun don't shine. _____

E D E

_____ your spir-it's watch-ing o-ver me, _____ dear
 With-out you, I'm a one-track mind, _____ dear

To Coda ☪

A E

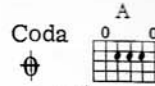
Yo - ko. _____ E-ven when I watch T V, _____ there's a

D E D

hole where you're sup-posed to be. _____ There's no - bod - y ly - ing next to me, _____



D. S. ♩ al Coda



Coda

— dear Yo - ko.

Yo - ko.



Af - ter all is real - ly said and done, — the

the



two of us are real - ly one. — The god - dess real - ly smiled up - on —

up - on —



— our love, — dear Yo - ko.

Yo - ko.

MIND GAMES

Words and Music by JOHN LENNON

Moderately slow

Piano introduction in 4/4 time, moderately slow. The right hand plays chords and single notes, while the left hand plays a simple bass line.

C

Chord diagram for C major: x02321

G6/B

Chord diagram for G6/B: 0000

Am

Chord diagram for A minor: 020210

C/G

Chord diagram for C/G: 0000

We're play - ing these mind games to - geth - er _____ push - ing the bar-

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

F maj 7

Chord diagram for F major 7: 02341

C/E

Chord diagram for C/E: 0000

D

Chord diagram for D major: 02321

D/C

C

Chord diagram for C major: x02321

G6/B

Chord diagram for G6/B: 0000

- ri - ers _____ plant - ing' seeds _____ play - ing the mi - nd _____ guer-

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Am C/G F maj7 C/E D D/C

- ril - la chant-ing the man - tra peace on earth — We all been play - ing those

The first system of music features a vocal line and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: Am (022333), C/G (033233), F maj7 (013233), C/E (032333), D (022232), and D/C (022332). The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a simple bass line.

C G6/B Am C/G F maj7 C/E

mind games for - ev - er — some kind - a dru - id dudes — lift - ing the veil

The second system continues the musical piece. It includes six guitar chord diagrams: C (032333), G6/B (000000), Am (022333), C/G (033233), F maj7 (013233), and C/E (032333). The piano accompaniment maintains the same rhythmic structure as the first system.

D D/C C G6/B

— do - ing the mi - - - nd guer-

The third system concludes the page. It features four guitar chord diagrams: D (022232), D/C (022332), C (032333), and G6/B (000000). The piano accompaniment continues with the established patterns.

Am C/G F maj7 C/E₀ D D/C

- ril - la some call it mag - ic the search for the grail.

C D G G/F Em G/D

love is the ans - wer — and you know that for
yes is the ans - wer — and you know that for

D C D G G/F

sure. love — is a flow - er — you
sure. yes — is sur - ren - der — you

Em G/D D

got - ta let it, you got - ta let it grow So keep on play - ing those
got - ta let it, you got - ta let it go So keep on play - ing those

C G6/B Am C/G F maj7 C/E

mind games to - geth - er — faith in the fu - ture out - ta the now
mind games to geth - er — do ing the rit - u - al dance in the sun

D D/C C G6/B

— you just can't beat on those mi - nd — guer -
— mil - lions of mi - nd — guer -

Am C/G F maj 7 C/E

ril - las ab - sol - ute else _____ where _____ in the stones of your
 ril - las put - ing their soul power to the Kar - mic

D D/C C G6/B

mind wheel yeah were play - ing those mind games for -
 keep on play - ing those mind games for -

Am C/G F maj 7 C/E

er - er _____ pro - ject - ing our im - ag - es _____ in space and in
 ev - er _____ rais - ing the spir - it of peace and love.

D D/C D D/C C_{0 0} G_{0 0 0 0}/B Am₀ C/G_{0 0}

1 2

time. ————— love —————

Detailed description: This system contains the first two measures of the piece. It features guitar chord diagrams for D, D/C, C, G6/B, Am, and C/G. The vocal line has a melodic line with a repeat sign and a fermata. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F maj₇ C/E_{0 0} D D/C C_{0 0 0} G_{0 0 0 0}/B

I want you to make love, not

fade - - - - -

Detailed description: This system covers measures 3 to 6. The guitar chords are F maj7, C/E, D, D/C, C, and G6/B. The vocal line continues with the lyrics 'I want you to make love, not'. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. A 'fade' instruction is placed below the piano part in the final measure.

Am_{0 0} C/G_{0 0} F maj₇ C/E_{0 0} D₀

war, ————— I know ————— you've heard it be - fore. —————

Detailed description: This system covers measures 7 to 10. The guitar chords are Am, C/G, F maj7, C/E, and D. The vocal line continues with the lyrics 'war, I know you've heard it be - fore.'. The piano accompaniment continues with a similar texture to the previous system, ending with a double bar line.

WATCHING THE WHEELS

Moderately, in 2



Words and Music by JOHN LENNON

The first system of music features a guitar part on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The guitar part consists of whole notes: C4, E4, G4, and F4. The piano part begins with a mezzo-forte (*mf*) dynamic. The bass line starts with a half note C3, followed by quarter notes G2, F2, and E2. The right hand plays chords: C major (C4-E4-G4), F major (F4-A4-C5), and C major (C4-E4-G4).



Peo-ple say I'm cra - zy
Peo-ple say I'm la - zy,
Peo-ple ask - ing ques - tions,

The second system continues the guitar and piano parts. The guitar part has a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano part continues with the bass line and right-hand accompaniment.



do - in' what I'm do - in'...
dream - in' my life a - way...
lost in con - fu - sion...

The third system continues the guitar and piano parts. The guitar part has a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano part continues with the bass line and right-hand accompaniment.

Well, they give me all kinds_ of warn -
 Well, they give me all kinds_ of ad -
 Well, I tell them there's_ no prob -

ings
 vice
 lem,

to save me from
 de-signed to en -
 on - ly so -

F

ru - in_ .
 light - en me_ .
 lu - tions_ .


When I
 Well, they

C

F  Dm  G 


When I say that I'm O K. well they look at me kind - a strange -
 tell 'em that I'm do - in' fine watch - ing shad - ows on the wall
 shake their heads and they look at me as if I've lost my mind



F  Dm 

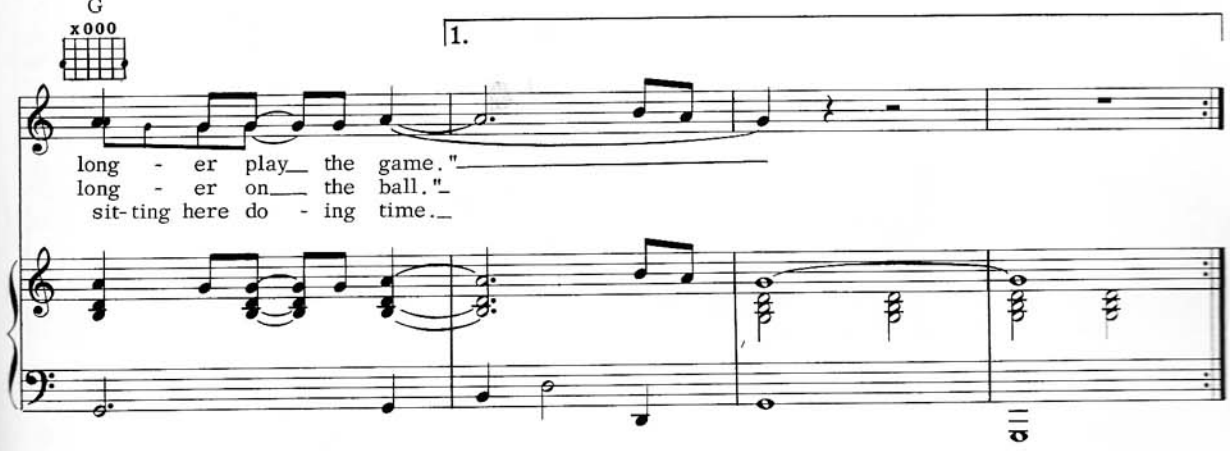
"Sure - ly you're not hap - py now you no
 "Don't you miss the big time, boy? You're no
 I tell them there's no hur - ry. I'm just



G  x000

1.

long - er play the game."
 long - er on the ball."
 sit - ting here do - ing time...



2.



F G C Am

I'm just sit-tin' here watch-in' the wheels go round and round.

F Am/E Dm7 Dm7/C



I real-ly love to watch them roll.


G G/F Am Am/G

No long - er rid - ing on the mer - ry - go - round.

F#m7-5 F Ab6 4fr. To Coda



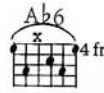

I just had to let it go.

C  F 

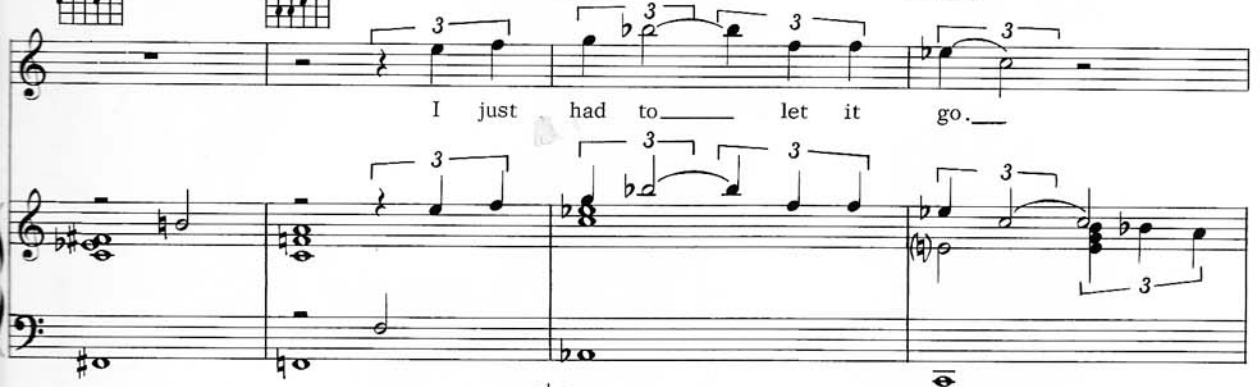




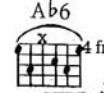

C  F  D. S. $\frac{3}{4}$ (no repeats) al Coda  Coda C 




F#^o7  F  Ab6  C 

I just had to — let it go. —



F#^o7  F  Ab6  C7 

I just had to — let it go. —



#9 DREAM

Words and Music by JOHN LENNON

Moderate Rock Ballad

Piano introduction for the song 'Imagine'. The music is in 4/4 time and features a simple, rhythmic melody in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the first measure of the right hand.

C Em F E7/B Fmaj7

So long a-go — Was it dream?

First system of musical notation for the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. The lyrics are: "So long a-go — Was it dream?"

C7 Fmaj7 G7 C

Was it — just a — dream? — I — know —

Second system of musical notation. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "Was it — just a — dream? — I — know —"

Em F E7/B Fmaj7 D7

yes, I — know it seemed so ve-ry real...

Third system of musical notation. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "yes, I — know it seemed so ve-ry real..."

Fmaj7 **G7**

It seemed so real _____ to me. Took a walk down the street

3

3

through the heat whis - pered trees I thought I could

3

3

Em9 **C7** **Em9** **Bb9** **Em9**

hear, hear, hear,

C7 **Em9** **A7** **Em7** **A7**

hear _____ some - bo - dy call out my name

3

3

Em7 A7 Em7 A7 Gm7 (Play 3 times)

as it start-ed to rain. Two spir - its danc-ing so strange Ah Bow - a

C7 D7 G7 To Coda

Wa - pous - sé, pous - sé

a tempo C Em F E7/B

Dream dream a - way; Ma - gic in the

Fmaj7 D7 Fmaj7 G7

air, was ma - gic in the air I be - lieve

C Em F E7/G#

yes, I be - lieve; more I can - not

Fmaj7 D7 Fmaj7 G7

say. What more can I say?

On a riv - er of sound

through the mir - ror go round and round I thought I could

Em9 A7

feel, feel,

Em7 A7

feel, feel,

Em7 A7 Em7 A7

mus - ic touch - ing my soul. Some - thing warm; sud - den cold

Em7 A7

The spi - rit dance was un - fold - ing

D.S. al Coda

CODA Gm7 C7

Ah! Bow - a Ka - Wa - pousé - se, pous - sé

Repeat and fade

BEAUTIFUL BOY

(Darling Boy)

Moderately



Words and Music by JOHN LENNON

mf



Close your eyes, - have no fear. - The
go to sleep, - say a lit - tle prayer. -

mon-ster's gone. - He's on the run, - and your daddy's here. - }
Ev - 'ry day, - in ev - 'ry way, - it's get-ting bet - ter and bet - ter. }

Em7
0 0 0 0

D6
0 0

Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful boy. —

Em7
0 0 0 0

1. D6
0 0

Beau - ti - ful, beau - ti - ful, beau - ti - ful, beau - ti - ful boy. — Be - fore you

2. Bm7

Bm

Bm(maj7)

boy. — Out on the o - cean,

Bm7

B

G
x000

D7
0

sail - ing a - way, — I can hard - ly wait

G x000 D7 0 G x000

to see you come of age. — But I guess we'll both —

D7 0 A7 0 0 0

— just have — to be pa - tient. 'Cause it's a

G x000 D7 0 G x000 D7 0

long — way to go, a hard row to hoe. — Yes, it's a

G x000 D7 0 A7 0 0 0

long — way to go, but in the mean - time, be - fore you

D6



cross the street, — take my hand. —

Life is what hap-pens to you while you're bus-y mak-ing oth-er plans. —

Em7

D6

Beau-ti-ful, beau-ti-ful, beau-ti-ful, beau-ti-ful boy. —

Freely

Em7

D6

Dar-ling, dar-ling, dar-ling, dar-ling Sean. —

INSTANT KARMA

Words and Music by JOHN LENNON

32 bars per minute

In-stant Kar-ma's gon-na get you
 In-stant Kar-ma's gon-na get you
 In-stant Kar-ma's gon-na get you

gon-na knock you right on the head
 gon-na look you right in the face
 gon-na knock you off your feet.

You bet-ter get your-self to-ge-ther
 You bet-ter get your-self to-ge-ther dar-lin'
 Bet-ter rec-og-nise your bro-thers

pretty soon you're gon-na be dead
 join the hu-man race
 ev' - ry one you meet

What in the world you think-ing of
 How in the world you gon - na see
 Why in the world are we here

Laugh-ing in the face of love,
 Laugh-in' at fools like me

what on earth you tryin' to do,
 who on earth you think you are, it's a

To Coda ◊

up to you — yeah you. — -right you are. Well we all shine
 su-per star — well al-

D E9 E7 G Bm

on — like the moon — and the stars — and the sun. Well we all shine

Em G Bm Em G Bm

on — ev'ry — one — come on.

Em D E9

D. % al Coda

CODA

Sure-ly not to live in pain and fe - ar, why on earth — are you there, — when you're

D Bm Bm7 C Am

ev'-ry-where, — come and get your share, — Well we all shine on — like the

D Em7 G Bm Em

moon - and the stars - and the sun, Well we all shine on,

G Bm Em G Bm Em

Come on and on and on and on on — Yeah yeah, — al-

D E7 A F#m

right, Ah ha, — Ah

A F#m A F#m

Well we on and on — Well we on and on — Well we

C G A E7 E7

all shine on like the moon - and the stars - and the sun, Well we

G Bm Em G Bm Em

(Keep repeating till fade)

GIVE PEACE A CHANCE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Two one two three four

Drum Clap

Db

Ev - ry - bo - dy's talk - ing a - bout

Bag - is - m, Shag - is - m, Drag - is - m, Mad - is - m, Rag - is - m, Tag - is - m,
Min - is - ters, Sin - is - ters, Ban - is - ters and Can - is - ters, Bish - ops and Fish - ops
Rev - o - lu - tion, Ev - o - lu - tion, Mas - ti - ca - tion, Fla - gel - la - tion, Reg - u - la - tions, In - teg - ra - tions,
John and Yo - ko, Timmy Lea - ry, Rose - ma - ry, Tom - my Smothers, Bob - by Dy - lan, Tom - my Cooper,

This - is - m, That ³ - is - m, Is - n't it the most
Rab - bis and Pop - eyes, Bye bye bye byes
Med - i - ta - tions, U - ni - ted Na - tions, Con - grat - u - la - tions
De - rek Tay - lor, Nor - man Mail - er, Alan Gins - berg, Ha - re Krish - na, Ha - re, Ha - re Krish - na

All we are say - - - ing

Ab7

is give peace a chance

Ab11 Ab13 Ab7 Db

All we are say - -

Ab7

- ing is give peace a

Ab11 Ab13 Ab7

chance _____ C'mon

1

2 3 4 12 times

Let me tell you now Oh let's stick to it All we are say - -

Ab7

- ing _____ is give peace a chance _____

Ab 11 Ab 13 Ab 7 Db

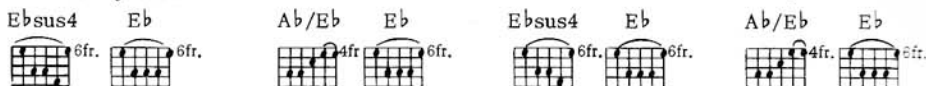
All we are

*Shouts,
Cheers,
etc.
Till
fade*

WOMAN

Moderately slow

Words and Music by JOHN LENNON



mf



Wom-an, I can hard-ly ex-press my mixed e-mo-tions at my
Wom-an, I know you un-der-stand the lit-tle child in-



thought-less-ness. Af-ter all, I'm for-ev-er in your debt. And
side the man. Please re-mem-ber, my life is in your hands. And



wom-an, I will try to ex-press my in-ner feel-ings and
wom-an, hold me close to your heart. How-ev-er dis-tant, don't

Fm Bbsus4 Bb Ab Fm7 Gm

thank - ful - ness_ for show - ing me the mean - ing of suc -
keep us a - part... Af - ter all, it is writ - ten in the

Bbsus4 Bb Ebmaj9

cess. _____ Ooh, _____
stars. _____ }

Cm7 Fm7 Bb6 Ebmaj9

well, well. Doo doo doo doo doo. Ooh,

Cm7 Fm7 1. Bb6 2. Bb6

well, well. Doo doo doo doo doo. doo doo.

E F#m7 E/G# F#m7

Wom-an, please let me ex - plain. —

E C#m F#m Bsus4 B A F#m7

I nev-er meant to cause you sor-row or pain. — So let me tell you a -

G#m Bsus4 B

gain and a - gain and a - gain: — I

Repeat and fade
EmaJ9 C#m7 F#m7 B6

love — you, yeah, yeah, now and for - ev-er. I

WHATEVER GETS YOU THRU THE NIGHT

Moderate beat tempo

Words and Music by JOHN LENNON

Chords: G, Em, A7

Chords: C, G

Tacet

What - ev - er gets you thru' the

Chords: A, C

night 'sal - right, - 'sal - right, -
 life 'sal - right, - 'sal - right, -
 light 'sal - right, - 'sal - right, -

Chords: A, C

It's your mon - ey or your life 'sal - right, - 'sal -
 Do it wrong or do it right 'sal - right, - 'sal -
 Out the blue or out of sight 'sal - right, - 'sal -

G  Em  D 

- right. — Don't need a sword to cut thru' flow - ers, —
 - right. — Don't need a watch to waste your time, —
 - right. — Don't need a gun to blow your mind, —



C  G 

Oh no — oh no — What - ev - er gets you thru' your

1 Tacet



2

Em  A7 

Solo



D7  A7 



Hold me dar - lin', come on lis - ten to me, I won't do you no

harm; Trust me dar - lin', come on lis - ten to me, come on lis - ten to me, come on

lis - ten, lis - ten.

Solo

D.S. (no repeat) fade on last Instrumental section

Tacet

Fade last time

What - ev - er gets you to the

C - G Tacet

IMAGINE

Words and Music by JOHN LENNON

Moderately

The musical score is written for piano and voice. It consists of two systems of staves. The piano part is written in bass clef with a common time signature (C). The vocal part is written in treble clef. The tempo is marked 'Moderately'. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Im-ag - ine there's no heav - en it's ea - sy if you try— no hell — be - low — us A - bove us on - ly sky — Im - ag - ine all the peo-'. Chord diagrams are provided for the piano part: C, Cmaj7, F, C, Cmaj7, F, C, Cmaj7, F, Am/E.

Im-ag - ine there's no heav - en it's ea - sy if you try—

no hell — be - low — us

A - bove us on - ly sky — Im - ag - ine all the peo-

Dm7 F/C G C/G G7
 - ple liv - ing for to - day — ah —

C Cmaj7 F C Cmaj7
 { Im-ag-ine there's no coun - tries it is - n't hard — to do —
 { Im-ag-ine no pos-ses - sions I won-der if — you can —

F C Cmaj7 F
 noth - ing to kill or die — for
 no need for greed or hun - ger

C Cmaj7 F Am/E
 and no re - li - gion too — Im - ag - ine all the peo -
 a broth - er - hood of man — Im - ag - ine all the peo -

Dm7 F/C G C/G G7
 - ple liv - ing life in peace — you
 - ple shar - ing all the world — you

F G C Cmaj7 E E7 F G
 } you may say — I'm a dream-er but I'm not the on - ly one.

G Cmaj7 E E7 F G C Cmaj7 E E7
 I hope some day — you'll join — us —

G I. C Single Notes (G A B) Final ending C.
 and the world — will be as one. — live as one. —

LOVE

Words and Music by JOHN LENNON

No chords

pp

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The upper staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The lower staff features a steady eighth-note bass line starting on G2. The dynamic marking *pp* is placed below the first measure of the upper staff.

The second system continues the musical notation. The upper staff has a quarter note G4, a quarter note A4, a half note B4, and a whole note C5. The lower staff continues the eighth-note bass line.

The third system continues the musical notation. The upper staff has a quarter note G4, a quarter note A4, a half note B4, and a whole note C5. The lower staff continues the eighth-note bass line.

The fourth system includes lyrics and guitar chord diagrams. The upper staff has lyrics: "Love is real, _ _ _ _ _ real is Love; _ touch is Love; _ free is Love; _". Above the staff are three guitar chord diagrams: F#m, C#7, and F#m. The lower staff continues the musical notation with a bass line and chords.

D7 G A7sus4 A7 A7sus2 A7

Love is feel - ing, feel - ing Love...
 Love is reach - ing, reach - ing Love...
 Love is liv - ing, liv - ing Love...

D F#m Em7 A7sus4 A7 A7sus2 A7




Love is want - ing to be loved...
 Love is ask - ing to be loved...
 Love is need - ing to be loved...

1. D 2. D

Love is touch, Love is you,


F G D


you and me, Love is know-

Em  G  D 

D.S. al Coda ⊕

- ing — we can be; — Love is free.



Coda ⊕  No chords



pp




POWER TO THE PEOPLE

32 bars per minute

Words and Music by JOHN LENNON

Musical score for the first system of "Power to the People". It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked as 32 bars per minute. The vocal line begins with the lyrics "Pow-er to the peo—ple," followed by a measure of rest and then "Pow-er to the peo-". The piano accompaniment features a rhythmic pattern of eighth notes with asterisks, labeled "(Marching feet)". The bass line is mostly silent in this system.

Musical score for the second system of "Power to the People". It consists of three staves. The vocal line continues with "—ple." followed by a double bar line and then "Pow - er to the peo — ple,". The piano accompaniment continues with the rhythmic pattern, and the bass line becomes more active with eighth notes. Chord symbols are provided below the bass line: D, Em, D, D, Em, D.

Musical score for the third system of "Power to the People". It consists of three staves. The vocal line continues with "Pow-er to the peo—ple," followed by a measure of rest and then "Pow-er to the peo-". The piano accompaniment continues with the rhythmic pattern, and the bass line remains active with eighth notes. Chord symbols are provided below the bass line: D, Em, D, D, Em, D, D, Em, D.

4th time
To Coda

ple. Pow-er to the peo-ple right on. You

2. A mil-lion
3. I gon-na

D Em D D Cmaj7 D

say you want a rev - o-lu tion, we'd bet-ter get on right a - way -
work - ers work in' for no thing, you bet-ter give them what they real-ly own -
ask you com - rades and bro - thers, how do you treat your old wo - man back home.

Em

Well let's get on your feet, — end of the street, — sing-ing
We got - ta put you down — when we come in - to — town, — sing-ing
She's got - ta be her - self — so she can give us — help, — sing-ing
Oh well —

⊕ CODA

— Pow-er to the peo — ple,

D D Em D D Em D

Pow-er to the peo — ple, Pow-er to the peo -

D Em D D Em D D Em D

— ple, Pow-er to the peo - ple right on. — Repeat till fade.

D Em D D Cmaj7 D

BEAUTIFUL BOY (DARLING BOY)

DEAR YOKO

GIVE PEACE A CHANCE

I'M LOSING YOU

IMAGINE

INSTANT KARMA

JEALOUS GUY

LOVE

MIND GAMES

#9 DREAM

POWER TO THE PEOPLE

(JUST LIKE) STARTING OVER

WATCHING THE WHEELS

WHATEVER GETS YOU THRU THE NIGHT

WOMAN