The Beatles

1962 - 1974
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All I’ve Got To Do.

John Lennon and Paul McCartney.

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(>Organ: Registration No. 4<)
want me at all._ I'll be here, yes I will, when


yeah, you just got ta call on me.


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


ever you call._ You just got ta call on me, yeah._ You just got ta call on me.


Oh, you just got ta call on me.


Please Please Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

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

E A E G A B

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

A F#m C#m A

on, come on, come on, come on.

A Bm E

please me, oh yeh, like I please you.
I don't want to sound complaining
but you know there's always rain in
my heart,
(in my heart).
I do all the pleasing with you,
it's so hard to reason with you,
Oh, yeh,
Why do you make me blue?

D.C. al Coda

yeh, like I please you,“
Love Me Do.

John Lennon and Paul McCartney.

Organ: Registration No. 4)

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Moderato

G

C

G

C

\[\text{Love, love me do,} \quad \text{You know I love you.} \quad \text{I'll always be true.} \]

C

G

\[\text{to Coda} \]

C

G

\[\text{Love me do.} \]

C

G

D

\[\text{Someone to love.} \]

C

G

\[\text{Someone like you.} \]

C

G

D

\[\text{Oo Love me do.} \]

\[\text{D.S. at Coda} \]

\[\text{(repeat and fade)} \]
All My Loving.

John Lennon and Paul McCartney.

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(Reg. No. 3)

1. Close your eyes and I'll kiss you. Tomorrow I'll miss you. Remember true, And then while I'm away, I'll write home every day, and I'll send all my loving to you.

2. I'll presume All my loving I will send to you. All my loving, darling, I'll be true.
P.S. I Love You.

John Lennon and Paul McCartney.

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(Org: Registration No. 3)

Moderately fast

G C#7 D G C#7 D

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

D Em D A7 D

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

Bm A7 Bb C

P. S. I love you, you, you, you. P. S. I love you, you, you, you.

D G D

As I write this letter, you, you.
Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D   F#m   Bm   D   F#m   Bm

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

G   A7   D   D#m   A7

sad don't be bad to me. The

D   G   A7   F#m

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

B7   Em   A7   D   Dm

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

Bm G A7 D
one and only, they'll be glad you're not bad to me.

Am B7 G
But I know you me. They'll be glad you're not

A7 D F#m Bm A7 D
bad to me.
Do You Want To Know A Secret.

John Lennon and Paul McCartney.

(Organ: Registration No. 6)

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

Listen, Do you want to know a secret? Do you promise not to tell? Whoa...

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

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

No body knows, just we two.

D.S. al Coda

Coda
Don't Bother Me.

George Harrison.

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(Organ: Registration No. 2)

Fast 4

Em | Bm | Am | G | Em

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

Bm | Am | D7 | G | G N.C. | Em

but I am to blame
when ev'ry night
when she's come home
It's plain to see.
I'm all alone.
Un-till that day.
So go away, leave me alone.
I've got no time, for you right now.
Don't come around, leave me alone.

to Coda

A7 | Em

Don't bother me.
Don't bother me.

Em | 1. Em | 2. Em | D

1. I can't believe I know I'll never
be the same,
If I don't get her back again,

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

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

Bm | Am | C

Because I know she'll always be
The only girl for me.

Em

Coda

A7 | Em

don't bother me.

D.S. al Coda

(repeat and fade)
Ask Me Why.

John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Moderato

Eb

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

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

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

That I know, that it's not

If I cry, it's because I'm sad.

1. Abm

never, never, never be blue.

2. Now you're
Hello Little Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

Hello little girl, hello little girl,
When I see you every day I say mm-mm
Hello little girl, hello little girl,
When I see you passing by I cry mm-mm

Hello little girl, hello little girl,
When I pass on your way I say mm-mm
Hello little girl, hello little girl,
When I try to catch your eye I cry

Hello little girl, hello little girl,
When you don’t care, happened to me,
You never seem to see me,
It’s been a long, long time. Standing there.
I often wonder what you’re thinking of,
Funny to see, n

Hello little girl, hello little girl,
I hope it’s me,
That I’m about to lose my love, love, love,
Mim-mim-mind. So I hope there’ll come a day when you’ll say mm-mm.

Hello little girl, hello little girl,
Famat Coda

D.S. al Coda

You’re my little girl.

(repeat and fade)
Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

G7

lon-ly one And then I might Never be the lonely one.
lov-ing you To-night, to-night, making love to you.

C

hold me tight

F7

to-night, to-night, it's you.

D7

Never be the lonely one.
St.

C

you, you, you-oo-oo oo-oo.

Fm

Don't know what it means to

C

hold you tight.

G7

Being here alone to-night with you.

D7

It feels so right now.
I Call Your Name.

John Lennon and Paul McCartney.

Organ: Registration No. 1

Moderato

C7 A7 D7
I call your name but you're not there, was I to blame

G7 C7 A7
for being unfair, Oh I can't sleep at night since you've been gone.

D7 F C F
I never weep at night I can't go on Well don't you know I can't take it.

Am D7
I don't know who can, I'm not goin' to make you take it I'm not that kind of

Ab G7 C7 A7
man. Oh I can't sleep at night But just the same

D7 F C F C F C
I never weep at night I call your name, I call your name
From Me To You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Medium tempo with a beat

1. If there's any-thing that you want, If there's any-thing I can do, Just true, Just

   2. G    Em     G    Em
   call on me and I'll 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

   just call on me and I'll send it a-long, with love from me to you.

   D.S. al Coda

   Coda

   to you, to you, to you.
I Want To Hold Your Hand.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

G7 C G7 Am
1. Oh yeh I'll tell you something I think you'll understand.

E C G7 Am
stand. Then I'll say that something I wanna hold your hand.

E F G7 C Am to Coda
I wanna hold your hand.

F G7 C F
I wanna hold your hand.

2. Oh hand.

Gm7 C7 F Dm
And when I touch you I feel happy inside.
2. Oh please, say to me, you'll let me be your man,
And please, say to me, you'll let me hold your hand,
Now let me hold your hand, I wanna hold your hand.

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

Oh yeah, oh yeah, oh yeah, oh

G7

yeah!

(1.) I -
(3.) mag - ine I’m in
(2.) think a - bout you
love with you, It’s
night and day, I
need you and it’s

cos I

know.
true.

I’ve i -
imag i -
im ed
in

When I
think a -
about you
love

I can say I’m

Ma - ny ma - ny ma - ny times be -
fore, It’s not like me
never, never, never, never
blue, So I’m
tell - ing

C

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But I'll get you, I'll get you in the end, Yes I will, I'll get you in the end... Oh yeah, oh yeah. When I'm gonna change your mind; So you might as well resign yourself to me, oh yeah. Yeah, oh yeah, oh yeah, oh yeah! D.S. al Coda
I’ll Keep You Satisfied.

Organ: Registration No. 2

Moderato

E

F#m7

B7

You don’t need any body to hold you, Here I stand with my arms open wide. Give me

E

F#m7

B7

E

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

E

F#m7

B7

E

You don’t need any body to kiss you, Even

F#m7

B7

E

E7

don’t go away, I’m afraid that I might day I’ll be here by your side, Don’t go away, I’m afraid that I might

A

Am

E

B13

E

miss you,

I’ll keep you satisfied.

You can

www.LisAri.com
al - ways get a sim - ple thing like love any - time; That it's

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

lieve ev - ry thing that I told you; And ac - cept that with me by your

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

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

I'll keep you sat - is - fied.
I’ll Be On My Way.

John Lennon and Paul McCartney

Moderately

G

D

G

C

The sun is fading away,
They were right, I was wrong;
That’s the end of the day,
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 go.

D

G

C

G

D7

As the June light turns to moonlight,

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

D

E7

A7

D

A7

D$\flat$, al Coda

This way will I go.

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 seventeen, and we knew what I meant.
   And the way she looked was beyond compare.
   So, how could I dance with another, another, another?
   Oh, when I saw her standing there?
   zoom when I crossed that room.
   3. Oh, we mine!

2. She looked at me through the night.
   I could see her, her. Now I'll never dance.
   Oh, when I saw her standing there.
   Well, my heart went "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

I've got something to tell you I'm in love, I've been long-ing to tell you I'm in love. You'll be-

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

1. You're my kind of
girl. You make me feel proud, you, You make me want to shout a-loud

2.3. Think of And every little thing that you do

to Coda

F    G7    C

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

F    E7    Am

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

fore.

Dm7    G7    Dm7    G7

If this is love give me more more more more...

3. Ev'ry-night I can't

D.S. al Coda

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It Won’t Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C

1. Every night when everybody has fun,
2. Every night the tears come down from my eyes,
3. Every day we’ll be happy I know,

Here am I Ev’ry day
Now I know that

Ab

sit-ting all on my own
I’ve done nothing but cry.

It won’t be long, yeh, yeh,

C

you won’t leave me no more.

It won’t be long, yeh, yeh,

Am
to Coda

yeh. It won’t be long, yeh, yeh,
yeh. It won’t be long, yeh, yeh.

C

Till

Am

I be-long to you.
Since you left me,

G+

I’m so a-lone; Now you’re

G7

Em7-5

com-ing.
you’re com-ing on home,

A7

I’ll be good like I know I should. You’re com-ing

F

home, you’re com-ing home.

G7

F

Coda

G7

F

G7

C

 Eb D Db Cmaj7

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Little Child.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

```
C7
Lit-tle child, lit-tle child, Lit-tle child, won't you dance with me?

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

```
1. D9 D7 G7
If you want some-one to make you feel so fine, Then we'll have some fun when you're
2. D9 G7
by my side - you're the only one; Don't you run and hide, just come
```

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

```
F C7 G7 F
Lit-tle child, won't you dance with me?
I'm so sad and lone-ly:
```

```
D9 G7
Ba-by take a chance with me.
2. When you're Oh yeh! Ba-by, take a chance with me.
```

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Love Of The Loved.

John Lennon and Paul McCartney.

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(Moderato)

C

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

Ab7  G7  C

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

Gm

Though I've

say it all before, I will
say it more and more, now that
I'm really sure you
love me. And I

Ab7  G7

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

Bb7

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
loved.

C  to Coda G7

Coda

I see the love of the
loved.

D.C. al Coda

C
Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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

cried, oh, you're giving me the same old line, I'm wonder'ing why.

You hurt me then, you're buck again.

No, no,

no, not a second time.

I see no use in wonder'ing why, I see no reason to change mine.

cried, oh, you're giving me the same old line, I'm wonder'ing why.

You hurt me then, you're buck again.

No, no,

no, not a second time.

D.S. al Coda
This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C Am Dm G7 C Am Dm G7

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

C Am F G7 C Am Dm G7 C9 C7

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

F E7 Am C7 F
	his boy would be happy just to love you, But, oh my yi yi yi, that boy won't be

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

C Am Dm7 G7 C Am F G7 C Am C Am

pain, Would always feel the same. If this boy gets you back again.

Dm7 G7 C Am Dm G7 C Am Dm G7

This boy. This boy. (repeat and fade)
She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

\[ \text{Cm} \]

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

\[ \text{Ab} \]

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,

\[ \text{Cm} \quad \text{Gm} \quad \text{Bb7} \quad \text{Eb} \quad \text{Cm} \]

Well I saw her lost her mind, it's fair, And she's thinking of And she

\[ \text{Gm} \quad \text{Bb7} \quad \text{Eb} \]

told me what to say, i-yay, She says she loves you and you know that can't be bad,

\[ \text{Abm6} \quad \text{Bb7} \]

Yes, she loves you and you know you should be glad.

2. She
oo! She loves you yeh, yeh, yeh._ She loves you yeh, yeh, yeh, And with a

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

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

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

yeh, yeh,_ yeh, yeh, yeh, yeh._ yeh.
Thank You Girl.
John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

F  Eb  F  Eb

mf

1. You've been good to me, you made me glad when I was blue.
2. I could tell the world a thing or two about our love.

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

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

Thank you, girl, for loving me the way that you do, the

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

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

D.C. al Coda

Coda

thank you, girl._

Oh, oh,

oh.

1.2. Bb Ebmaj7 Bb Ebmaj7 3. Bb
Tip Of My Tongue.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

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

2. When the skies are not so blue, there's nothing left for me to do, just

3. Soon enough my time will come, and after all is said and done, I'll

think of things I think of some-thing

mar-ry you and want to say to

new to say to we will live as

you, you, one.

But But words just

words just no more

stay on the tip of my

stay on the tip of my

words on the tip of my

words on the tip of my

tongue. tongue. tongue.

Peo-ple say I'm lone-ly; on-ly—

you know that's not true—

You know I'm waiting

for a chance to prove my love to you.

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Medium tempo

Ad lib.  C   D   G   G

The world is treating me bad, misery.

C   G   C   D7   G

guy sure, I never used to cry, the world is treating me bad, misery.

Em  G   Em   G

2. I've I remember all the little things we've done,

Em   D7

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

C   G   C   G

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

D7   G   G   Em

be in misery, misery.
Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Gm

An-y time at all,

An-y time at all,

An-y time at

Gm

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

Dm

1. If you need some-bod-y to love, __

2. If the sun has fad-ed a-way, __

Just look in-to my eyes, __

I'll be there to shine, __

There's no-thing

Gm

make you feel right. If you're feel-ing sorry and sad, __

I'd rea-ly sym-pa-thize, __

I hope it will be thine.

Dm

Don't you be sad, __

Call me to-night, __

An-y time at

An-y time at

Bb

1. Bb

2. Bb

An-y time at

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

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

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

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

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

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

near me.
love her.

D.S. al Coda
Baby's In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

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

1. F
2. F
Dm7
G7
Bb
C7

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

F
C7
Bb
C7

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

F

Coda

Oh, what can I do?

D.S. al Coda

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From A Window.
John Lennon and Paul McCartney.

(Organ: Registration No. 6)

Moderato

G

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

Am7

And as I looked again your face came into sight.

D7

I had to make you mine I knew you were the one.

G

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

D7

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

G7

So meet me tonight just where the light shines from a window,

Em

And as I take your hand say that you'll be mine tonight.
Can't Buy Me Love.

John Lennon and Paul McCartney.

Organ: Registration No. 2

Moderato

Am

Dm

Am

Dm

Can't buy me

love,

Can't buy me

love

Can't buy me

Gm7

C7

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

(2) give you all I've got to give, if you

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

makes you feel all right;

say you love me too;

I'll be satisfied;

I'll get you anything my friend, if it

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

Tell me that you want those kinds of things that

F

C7

Bb7

makes you feel all right.

got I'll give to you.

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

mon - ey just can't buy.
to Coda

1. money can't buy me love.

2. I'll Can't buy me

Am Dm F

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

F Am Dm

Can't buy me love,

Coda

Am Dm Am

Can't buy me love,

Dm Gm7 C7

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C7  Eb  Bb

1. Ooh I need your love babe, I guess you know it's true, Hope you need my One thing I can
2. Love you every day girl, always on my mind

C7  Eb  Bb  Gm  Eb  Gm  C7

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

Bb  C7  Eb  F

to Coda (4th time)

Ain't got nothin' but love love love, Ain't got nothin' but love love love,
just like I need you. Hold me, hold me, love me, hold me, love me.
eight days a week. Eight days a week. Eight days a week.

C7  Eb  F7

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

D.S. al Coda

Coda

Eight days a week, Eight days a week,

Eb  Bb  Eb  Bb

Eight days a week, Eight days a week,
cresc.
Every Little Thing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

F\nBb C7\nF\nBb F

1. When I'm walk-ing be-side her.
   People tell me I'm luck- y.

Gm Gm7 C7 F\nEb

Yes, I know I'm a luck-y guy.
Every little thing she does.

F\nEb

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

to Coda

F\nBb 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\nBb\nGm Gm7 C7 F

Just to know that she loves me.
Yes, I know that she loves me now.
For I know love will never die.

D.S. al Coda

F\nGm7 C9 F

Me, oo.
Every little thing.
(repeat and fade)
That Means A Lot.

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately
be suicide, can't you see you can't hide what you
feel when it's real you that means a lot.
Can't you see when she says she loves you that means a lot.
Can't you see when she says she loves you that means a lot.

Abm  Eb  Bb7
D.S. al Coda
CODA
Ab  Bb7  Cm

Ab/Eb  Emaj7  Eb

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The Inner Light.

George Harrison.

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(Organ: Registration No. 3)

Slowly

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

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

less one knows, the less one knows.

Arrive without traveling, See all without looking.
I Don't Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

1. I hear that love is planned.
2. Why do I cry at night?

How can I understand something wrong could be right.

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

I don't want to see you again.

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

I didn't have to play at being broken-hearted.

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

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

John Lennon and Paul McCartney.

(Registration No. 3)

Moderately bright

Dm7 G7

1. I don’t want to spoil the party so I’ll go.
2. I had a drink or two and I don’t care.
There’s no fun in what I do.

F C G7

I would hate my disappointment.

Am E7

if she’s not there.

There’s nothing for me here.
So I’ve

Dm7 G7 Dm7 G7 C Bb C

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

2. I’ve

G7 Dm7 G7 C

Thought to-night she’s made me sad.

Am7 D7 F

I still love her.

D.S. al Coda
I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C   G7   C   G7

1. I should have known
2. I never seen
3. I should have realised

better with a girl like you,
better what a kiss could be,
realised a lot of things before,

C   G7   C   G7   Am

That I would
This could
If this is

love every thing that you do:
love only happen to me:
love you've got to give me more:

1.3. F

hey hey hey,
hey hey hey,
hey hey hey,

And I do.
And I do.
Give me more.

C   G7   C   G7

whoa whoa
whoa whoa

Can't you see
Can't you see
That when I tell you that I love you, oh,

You're gonna say you love me too, hoo, hoo, hoo, oh

And when I ask you to be mine,

You're gonna say you love me too,

So oh

You love me too,
If I Fell.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

found that love was more than just holding hands.

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

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

(2.)

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I Wanna Be Your Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

\[
\text{C7} \quad \begin{array}{c}
1.3. \text{I wanna be your lover, babe,} \\
2. \text{Tell me that you love me, babe,} \\
\text{I wanna be your man.} \\
\text{Tell me you understand.} \\
\end{array}
\]

\[
\text{(C7)} \quad \begin{array}{c}
\text{I wanna be your lover, babe,} \\
\text{Tell me that you love me, babe,} \\
\text{I wanna be your man.} \\
\text{Love you like no other, babe,} \\
\text{I wanna be your man.} \\
\end{array}
\]

\[
\text{C} \quad \text{D7} \quad \text{G7} \\
\begin{array}{c}
\text{other, lover, babe,} \\
\text{Like no other can.} \\
\text{I wanna be your man.} \\
\text{Love you like no other, lover, babe,} \\
\text{I wanna be your man.} \\
\end{array}
\]

\[
\text{C} \quad \text{A7} \quad \text{D7} \\
\text{G7} \\
\begin{array}{c}
\text{I wanna be your man.} \\
\text{I wanna be your man.} \\
\text{I wanna be your man.} \\
\end{array}
\]

\[
\text{C} \quad \text{Gm7/C} \\
\begin{array}{c}
\text{I wanna be your man.} \\
\text{I wanna be your man.} \\
\text{(repeat and fade)} \\
\end{array}
\]
I’ll Be Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. You know if you break my heart I’ll go,
   But I’ll be back again, 'cause this time I’ll try to show that I’m not trying to pretend.

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

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

   D.S. al Coda

Coda

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

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

Am  | Dm  | E7  | Am  | F   | G7  | C   

When na kiss or hold your hand, I just want na dance with you all night.

C   | Ebdim | Dm7 | G7  | C   | Ebdim 

In this world there's nothing I would rather do, 1. Cause I'm

Dm7 | G7  | F   | C   | Am  

In this world there's nothing I would rather do, 3. I've dis
happier just to dance with you.
I'm in love with you.

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

love you too, I'm so happy when you dance with me.

3. If someone

you.

'Cause I'm happy just to dance with

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

Cos I’ve just lost the one I’m gonna break their hearts.

If I If I

I don’t talk to people

If I

Yes I’m

ly girl I had.

place that I meet.

all ‘round the world.

could see you now

gonna break them in two

I’d get myself locked

I’d try to make you

And show you what your lovin’
up to day but I can’t
say it some how but I can’t
man can do un til then
So I cry in
So I cry in
So I cry in

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

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

gon na hide my self a way ay hay
gon na hide my self a way ay hay
gon na hide my self a way ay hay
gon na hide my self a way ay hay

But I’ll come back a
But I’ll come back a
But I’ll come back a
But I’ll come back a

3. And when I
gain some day
3. And when I
gain some day
3. And when I
gain some day
3. And when I
gain some day

D.S. al Coda
D.S. al Coda
D.S. al Coda
D.S. al Coda

Coda
Coda
Coda
Coda

www.LisAri.com
I'll Follow The Sun.

John Lennon and Paul McCartney.

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[Organ: Registration No. 7]

Moderato

F  E♭7  B♭  C7  B♭  Dm

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

C7  F7  B♭  "to Coda"

I'll fol-low the sun, I'll fol-low the sun,

C7  B♭  Dm  C7  F7  B♭

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

B♭  E♭  E♭m  B♭  B♭7  E♭  B♭

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

E♭m  B♭  Cm7  Oh

in the end you will know. Oh, sun.

Coda

D.C. al Coda

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I'm A Loser.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

G D F G

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

mf

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

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


F G

never have crossed. She was a girl in a mil-

war ing a frown. My tears are fall ing like rain-

left it too late. And so it's true, pride comes be-


D

I should have known she would win in the end.

G

I'm telling her so that you won't lose all.

Am7

I'm a los-s-er...

D Am7 D G

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

Em7 Am7

pear to be.

(repeat and fade)
It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

Dm    Dm7    G    Gm    F    Bb

1. I'd say some day give my
2. You love seems to all I'm
3. love true heart and

Eb    A♭    Gm    Gm7    C9

think away When I do it's for
ing of, But it's it's for
no one knows That I do: it's for

F    Gm    Am    Gm    F    Em7-5    A7    Dm

They said That I just Told me that I
So love was a lie, Who wants a

G    Gm6    Dm    Gm6    I-A7

Should never try to Kind to only
Tell them I quite a find me
agree Some-body who'd be

F    Bb    Dm

D.C. al Coda

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Like Dreamers Do.

John Lennon and Paul McCartney.

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[Organ: Registration No. 3]

Moderato

F

1. Dreams,
   You came just one dream a -
   And so it seems
   And now I know

   that I will love her.
   Oh - you, I knew when you first said hel -

Dm

2. You,

That's how I know

Gm

dreams, lo,

C7

And so it seems

F

that I will love you.

Dm

that I will

Gm

love you.

C7

And -

F

that I will love you.

A7

wait-ed for your kiss,

Bb

Wait-ed for the bliss

C7

like dream-ers do.

F

And I -

Bb

C9

yi yi yi yi

E

Fine

C7

Gm7

C7

Oh, I'll be there

G7

yeh, wait-ing for you, you, you.

C7

Gm7

C7

You, you, you.

D.C. al Fine
Nobody I Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

You can give me so much love it seems un-cer-tain it shines for you.
Every-one I know is sure it shines for you.

Listen to the bird who sings it to the tree,
and then when you've heard him see if you agree.

Everybody I know could love you more than me,
then when you've heard him we'll live on.

Nobody I Know.

When other lo-ve-ers are
gone, we'll live on.
She's a Woman.
John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Bright 4

1. My love don't give me presents,
2. She don't give the boys the eye,
3. She's no peasant.
4. She is happy.

C7 F7 C7

F7 C7

F7 Cm7 F7

Cm7 F7 C7 F7

C7 F7 C7

C7 F7 Cm7 F7

C7 F7 C7

G7 Dm7 G7

F7 Cm7 F7

C7 F7 C7

1. G7 2. F7

G7

F7 Cm7 F7

A7 Em F G7

A7 (C7)

Em

F

G7

(repeat and fade)
"Tell Me Why."

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F   Gm   Cm7   F7   Cm7   F7   Bb
Tell me why you cried, And why you lied to me,

Gm   Cm7   F7   Cm7   F7   Bb
to Coda

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

Gm   Cm7   F7
You left me sitting on my own.

Bb
Did you have to treat me oh, so bad?

Gm
All I can do is hang my head and moan.

Coda

Tell me

Tell me

D.S. al Coda

If you'll only listen to my pleas,

If you'll listen to my pleas,

Is there anything I can do?

'Cause I really can't stand it, I'm so in love with you.
There's A Place.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

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

low head When I feel the things you've said And it's my mind And there's no

1.3.

3. There's a place where I can go
When I feel the things you've said And it's my mind And there's no

to Coda

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

1. In my mind there's no sorrow
2. There'll be no sad tomorrow

D.S. al Coda

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

(Repeat and fade)
What You’re Doing.

John Lennon and Paul McCartney

Moderato

1. Look what you’re doing, I’m feeling blue and lonely. Would it
   be too much to ask of you what you’re doing to me?

2. You got me running and there’s no fun in it. Why should it
   be so much to ask of you what you’re doing to me?

   I’ve been waiting here for you, wondering what you’re
   going to do.

   Should you need a love that’s true, it’s me...
World Without Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

\[ \text{Eb} \]

1. Please lock me away and don't allow the day.
   Here in -

2. Birds sing out of tune and rain drops hide the moon.
   I'm O.

(3.) then, lock me away and don't allow the day.
   Here in -

\[ \text{Eb} \quad \text{Ab 6} \quad \text{Eb} \]

side where I hide with my loneliness,

K. where I'll hide with my loneliness,

side where I hide with my loneliness,

I don't

to Coda

\[ \text{Fm7} \quad \text{Bb 7} \quad \text{Eb} \quad \text{Cb Bb7} \quad \text{Eb} \quad \text{Eb7} \]

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

2. I won't stay in a world without love.

\[ \text{Ab m} \quad \text{Eb} \quad \text{Ab m} \]

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

She may come, I

know not when.

When she does I'll know, 3. So baby un -

D.C. al Coda

love.
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 thinking of?

Gm  Dm  Gm  Dm7  Gm  Bb  Bb9
2. You say you'll be mine girl, 'til the end of time. These days such a kind

Gm  Dm  Gm  Dm7  Gm  Bb  Bb9
Some-day when I'm dreaming

Eb  Ab  Gm  Dm7  Gm  Dm  Gm  Dm7  to Coda
Some-day when we're dreaming

Ebm  Abm  Gbm  Dbm  Gbm  Dbm  Gbm  D7
Some-day when we're dreaming

Gm

1. Gm

2. G

G6  C7  A7  D7
Me, I'm just the lucky kind, Love to hear you say that love is

G6  C7  A7  Ab 7
love. And though we may be blind Love is here to stay. And that's e-

Abm  Gbm  Coda

D.C. al Coda

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When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Come on — I’m on my way, ’Cos I’m gonna see my baby tonight.
   (2, on — if you please, I’ve got no time for triviality.
   (3, on — let me through, I’ve got so many things I’ve got to do.

   C7
   G
   C7
   D7

day, I’ve got a whole lot of things I’ve gotta say. I’m gotta say, I’m gonna see my baby tonight.

   Whoa — ho
   Whoa — ho

E

A7

to Coda D7

I got a whole lot of things to tell her, when I get home.
2. Come When I'm getting home tonight I'm gonna hold her tight I'm gonna

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

walk out the door again 3. Come

when I get home Yeah I've got a whole lot of things to tell her when I get home
You Can’t Do That.

John Lennon and Paul McCartney.
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(Organ: Registration No. 2)

Moderato

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

F7

boy again, I’m gonna think it’s a sin? I think I’ll let you down and leave you flat.

Bb7

out of my mind, I know I’ll Be cause I’ve I’ve
told you before, oh, you can’t do that.

F7

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

A7

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

Dm

Coda

D.S. al Coda
Another Girl.

John Lennon and Paul McCartney.

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(Moderato)

F    Bb7

For I have got another girl.

F    Bb7

You're making me say that I've got no body but you.

F    Eb    F    Bb7    F

do what she can do, new, I ain't no fool and I don't take what I don't

F    Bb7

She's sweeter than all the girls and I've met quite a few.

F    Bb7

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

Eb    F    Bb7

day, well I've got some body that's new. I ain't no fool and I don't take what I don't

F    Bb7

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

F    Bb7

want, 2. For I have got stop, For I have got another girl.

F    C7    F

who will love me till the end. Through thick and thin she will always be my friend.

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

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

\[ \text{F} \]

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

For

\[ \text{C} \]

Taking the easy way out,
Now.
Now.
Now.

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

\[ \text{D7} \]

Trip per,
Trip per,
Trip per,

One way ticket, yeh!
One way ticket, yeh!
Sunday driver, yeh!

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

1.3. to Coda (3rd time)

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

F6  G7
Ah, Ah,

D.S. al Coda

C
Coda Day tripper, Day tripper.

(repeat and fade)
Help.

John Lennon and Paul McCartney.
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(Organ: Registration No. 2)

Moderato

Am

Am7

F

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

D7

G7

Help! You know I need someone, Help!

G

Bm

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

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

Em

C

F

G

I needed anybody's help in any way,

My independence seems to vanish in the haze,

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

But every now and then I feel so insecure,
Now I find I've changed my mind
I know that I just need you like
I've opened up the doors,
help me if you can. I'm feeling down.
And I do appreciate you being round.
Help me get my feet back on the ground.
Won't you please please help me.
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

<table>
<thead>
<tr>
<th>G7(sus4)</th>
<th>C</th>
<th>G7(sus4)</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Asked a girl what she wanted to be,</td>
<td>She said, “Ba-by,”</td>
<td>Can’t you see?</td>
<td></td>
</tr>
<tr>
<td>2. I told that girl that my prospects were good,</td>
<td>She said, “Ba-by, it’s understood.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. I told that girl I could start right away,</td>
<td>She said, “Look Babe, I’ve got something to say.”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G7(sus4)</th>
<th>C</th>
<th>Dm7(sus B)</th>
<th>D7</th>
</tr>
</thead>
<tbody>
<tr>
<td>I wanna be famous, a star of the screen,</td>
<td>But you can do something in between.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I’m working for peanuts, is it breaking my heart,</td>
<td>But I can show you a better time.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I got no car and it’s not fine,</td>
<td>But I’ve found a driver, that’s a start.”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Em</th>
<th>C7</th>
<th>Em</th>
<th>C7</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Ba-by, you can drive my car,”</td>
<td>Yes, I’m gonna be a star.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Em</th>
<th>A7</th>
<th>Dm7</th>
<th>G</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ba-by, you can drive my car and maybe I’ll love you.”</td>
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<table>
<thead>
<tr>
<th>C</th>
<th>F</th>
<th>Dm7</th>
<th>C</th>
<th>Dm7</th>
<th>C</th>
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</thead>
<tbody>
<tr>
<td>Yeah!</td>
<td>Beep beep mm beep beep,</td>
<td>Yeah!</td>
<td>Beep beep mm beep beep, yeah!</td>
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</tbody>
</table>
If I Needed Someone.

George Harrison.

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(Organ: Registration No. 1)

Moderato

F

1. If I needed someone 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 thinking of, If I needed some...
...with you my friend, If I needed some...

F7

1. Eb F Eb
2. Eb F

...one, one.

Cm

D7

Had you come some other day Then it might not have
Gm    Cm7   D7

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

Gm    C7   F

love. Carve your number on

Gm

my wall, And maybe you will get a call from me.

Cm7

If I needed some one.

F7   Eb    F    Eb

F   Eb

F   Eb   F   Eb   F   Eb   F
I’m Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

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

I can’t see

You can’t cry ‘cos you’re

You still mean “keep your

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

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

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

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

I’m really
down,

Yeah,

Yeah.

(repeat and fade)
Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Fairly slow

1. Is there any body going to listen to my story? Still you don't regret a single day.

Am E7 Am Dm C E

All about the girl who came to stay? She's the kind of girl who wants so much it makes you sorry.

Am E7 Am Dm C Em

promises the earth to me and I believe her. After all this time I don't know why.

Dm G7 C Em Dm7 G7

All her songs will turn to me and start to cry; She will still believe it when he's dead?

Dm G7 C Em Dm7 G7

2. When I

Am

Girl!

Dm A7 Dm C Em A7

Girl!

Dm A7 Dm C Em A7

Girl!

When you say she's looking good, she acts as if it's understood, she's cool, ooh, ooh, ooh.

Dm G7 C Em Dm7 G7

Girl!

Dm G7 C Em Dm7 G7

3. Was she

Coda

D.S. at 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 looking through you,
   Your lips are moving,
   Where did you go?
   I cannot hear.

2. I thought I knew you,
   Your voice is soothing,
   What did I know?
   But the words aren’t clear.

3. You don’t look different, but you’ve
   You don’t sound different, I’ve
   You learned the changed, game.

4. I’m looking through you,
   I’m looking through you,
   You’re not the same.
   You’re not the same.

www.LisAri.com
Why, tell me why did you not treat me right?

Love has a nasty habit of disappearing overnight.

You were above me of me the same old way.

The only difference is you're down there.

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

(repeat and fade)
In My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately

1. There are places I’ll remember. All my life, though some have changed, some forever, not for better, some have gone and some remain. All these some-thing new. Though I know I’ll never lose affection for lovers and friends I still can re-call. Some are dead and some are living. In my life I’ve loved them all. You more.

2. But of

Coda

D.S. al Coda

In my life I’ll love you more.
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!
2. Is it right that you and I should fight ev’ry night? When you sigh my

my inside just flies, but-ter-flies, Why am I so
you makes night-time bright, ver- y bright. Have n’t I the

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

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

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

1. I’ve just seen a face, I can’t forget the time or place where we just had it been another day I might have looked the other way and I’ve been a place where we just had it been another day I might have looked the other way and I’ve been a

Am7

3. I have never met, she’s just the girl for me and I want all the world to see we’ve never quite like

Dm

met, she’s just the girl for me and I want all the world to see we’ve never quite like

Dm7

I’d have never been aware but as it is I’ll never quite like

Bb

I want all the world to see we’ve never quite like

Gm Bb C7 F

met. night. this. Mm mm Mm mm mm mm mm mm mm Mm mm mm mm mm mm mm mm mm mm mm mm mm

Bb

Mm mm Mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm

Gm Bb C7 F

Mm mm Mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm

C

Mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm

Bb

Mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm

F

Mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm mm

Bb Bb7

1. F

me back again.

Bb Bb7 1. F

me back again.

2. F

gain.

2. F

gain.
The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

Love was in your eyes. (Ah! The night before!)
Was I so unwise?
Now today I

find near
You have changed your mind.
You were so sincere.
Treat me like you did the night before.

Fine

Like the night before.

Last night is the night I will remember you by.

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

D.C. al Fine
Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

1. I once had a girl, or should I say she once had
   me;
   wine;
   flown;

2. I sat on a rug, biding my time, drinking her
   room, isn't it good,
   said, good,
   loved.

3. And when I awoke, I was alone, this bird had
   said.
   loved.
   said.

Norwegian Wood. "It's time for bed."

Norwegian Wood.

She showed me her room, isn't it good,

She asked me to stay and she told me to

She told me she worked in the morning and

Fine

C

Gm

sit and started to laugh.

So I looked around and I didn't and

noticed there wasn't a chair, bath.

D.C. al Fine

Am7

D7
Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C

1. He's a real
   no-where man,
   Sitt-ing in
   no-where land,

G

2. He's as blind as
   he can be,
   Just sees what
   wants to see,

F

to Coda

F6

Making all his
No-where plans for
Doesn't have a

Fm6

No-where can
you see me at
all?

C

point of view,
Knows not where he's
t's he a

C

going to,
Is-n't he a

F6

bit like you and

Fm6

me?

C

1. No-where man, please don't
   li-ten, You don't

Em

2. No-where man, don't
   wor-ry, Take your

F

know what you're

Em

miss-ing, no-where
man, the
world is

F

hur-ry, Leave it
all
till

Em

some-bod-y else lends you a hand.

G7

Coda

C

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

1. Well I'd rather see you dead, little girl, than to be with a nother ev'rything I

2. (2.) know that I'm a ser-mon I mean

3. (3.) Let this be a wicked guy I was

man. mind. said.

You'd better keep your head, little girl, or I won't know where I make you toe the

bath. I'm determined and I'd run for your life if you can, little girl. Hide your head in the

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

1.2.

3.4.

G7

2. Well you girl.

3. no no no no, (repeat and fade)
Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

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

be a part, I'm part of you.
trust in me, I'll make bright your day.
see that I'm tryin' to get you.

Open up your eyes now.
Open up your eyes now.

Tell me what you see. It is no surprise now.
Tell me what you see. Don't you realise now.
Tell me what you see. What you see is

1. G
2. G    G9
3. G    G9  C

Tell me what you see._
mnm mnm mnm mnm mnm.
Think For Yourself.

George Harrison.

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(Organ: Registration No. 4)

Moderato

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

You're telling lies, and though you The future looks good.
All those things can't see. I know your mind's made up.
You've got good things that we time to recite.

I can have if we close our eyes. Do what you want to do, And go where you're going to.
Nothing more that you should.

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

John Lennon and Paul McCartney.

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Moderate

F

1. I'm gonna be sad.
2.3. I think it's today,
\( \text{mf} \)

Gm7 C7 Dm

Girl that's driving me mad
She's got a ticket to ride,

Bb Dm Eb Dm C7

She's got a ticket to hide,
She's got a ticket to ride,

F to Coda

1. I don't know why she's riding so high.
2. She thinks right, she ought to do right by me.

Bb7

Before she gets to saying goodbye,
She ought to think right, she ought to do right by me.

C Bb7

My baby don't care.
My baby don't care.

C C7

D.S. al Coda

(repeat and fade)
We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

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

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

We can work it out,

1. Life is very short
2. I have al—ways thought

We can work it out,

1. Life is very short
2. I have al—ways thought

Our time crime

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

So I will

Ask you once aga—in.

D.C. al Coda

www.LisAri.com
The Word.

John Lennon and Paul McCartney.

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[Organ: Registration No. 3]

Moderato  G7

1. 1.2.3. Say the word and you'll be free, free, say the word...
2. 1.2.3. I'm thinking of, have you heard the word is love?
3. 1.2.3. Sunshine, it's the word love.
4. 1.2.3. But now I've got it, the word is good; I have read the light.

1. In the beginning I misunderstood, heard it said,
2. Everywhere I go I know what I feel must be right,
3. Give the love, Say the word.
4. Give the love, Say the word.

Gm7  C  G7

1. In the beginning I misunderstood, heard it said,
2. Everywhere I go I know what I feel must be right,
3. Give the love, Say the word.
4. Give the love, Say the word.

Gm  D+  Gm7  C9  G
Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

D   Gm7   C   B0   A b o
m p

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

A   E7 b 9   A   D   Gm7   C

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

B0   A b o   A   E7 b 9

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,
I think you know by now

Un - till I find a way, I will
Oh what you mean to me, un - how,
I’ll get to you some -
say the only words I know that you'll understand.
I love you.

Michel, ma belle, sont les mots qui vont tres bien ensemble.
I will say the only words I know that you'll understand, my Michel.
What Goes On.

John Lennon, Paul McCartney and Richard Starkey.

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(Organ: Registration No. 4)

Moderato  C

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

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

What goes on in your mind?

F  Dm7 D7  Dm7  G7  C

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

2. I met you in the morning waiting for the tides of the time, but you didn’t even with you I could feel my future

3. I used to think of no-one else but you were just the same, you see that I was someone with a name. Did you

D.C. al Fine
Yes It Is.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

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

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

\[\text{Bb6} \quad \text{G7} \quad \text{C} \quad \text{F} \quad \text{Bb9} \quad \text{to Coda}\]

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

true, yes it is.
true, yes it is, it’s true, yes it is.

\[\text{Gm7} \quad \text{C7} \quad \text{F} \quad \text{Dm} \quad \text{Gm7} \quad \text{C7} \quad \text{Am} \quad \text{Am7}\]

I could be happy with you by my side.
If I could forget her, but it’s my pride, Yes it is, yes it is, - oh, yes, it is.

\[\text{D7} \quad \text{G7} \quad \text{Am} \quad \text{C} \quad \text{E} \quad \text{F} \quad \text{G7} \quad \text{C}\]

true, yes it is, it’s true, yes, it is, it’s true.

D.C. al Coda

www.LisAri.com
Yesterday.
John Lennon and Paul McCartney.
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(Organ: Registration No. 7)

Moderato

1. Yes-ter-day, all my troubles seemed so far a-way,
I'm not half the man I used to be,
Now it looks as though they're here to stay.
Oh I be-lieve in yes-ter-day.____
Why she had to go I don't know, she wouldn't say.
I said some-thing wrong, now I long for yes-ter-day.

2. Sud-den-ly

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 mm.
You Like Me Too Much.

George Harrison.

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(Organ: Registration No. 6)

Moderato

1. Though you're gone away this morning, you'll be back again to night, telling me there'll be no me there'll be no next time if I could n't really out and make me which is stand it, I admit that I was wrong, You'll serve, You'll never leave me.

2. I will follow back have n't got the nerve to walk long, 'cause I

3. Leave me but you will bring me back where you be.

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

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

1. D G

2. D G

1. D G

2. D G

1. D G

2. D G

And it's nice when you believe me. If 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

You're going to lose that girl,

you're going to lose that girl.

C

Em7

Dm7

G7

C

Em7

Dm7

G7

C

Am

Dm7 to Coda

1. G7

2. G7

Dm7

Bb

Eb

Dm7

Bb

Eb

Ab

Eb

Ab

Db

G7

Dm7

Bb

F

C

You're going to lose that girl,

You're going to lose that girl,

You're going to lose that girl,

You're going to lose that girl.

You're going to lose that girl.

I'll make a point of

taking her away from you,

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

D.S. al Coda

Coda

Girl, you're going to lose that girl.

Girl, you're going to lose that girl.

Girl, you're going to lose that girl.

Girl, you're going to lose that girl.
You’ve Got To Hide Your Love Away.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Here I stand with head in hand, turn my face to the wall.
2. How can I even try? I can never win.

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

Everywhere people stare each and every day,
How could she say to me, "Love will find a way?"
I can see them laugh at me Gather 'round all you clowns.

And I hear them say,
Let me hear you say,
"Hey, you've got to hide your love away!"

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

(repeat and fade)
Doctor Robert.

John Lennon and Paul McCartney.

Organ: Registration No. 4)

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

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

Doctor Robert.
Doctor Robert.
Doctor Robert.

You’re a new and better man you must be.
You’re a new and better man, He’s a
He helps you to understand, He does
He helps you to understand, He does

E7 Bm7  E7 Bm7  E7 Bm7  D7
can, Doctor Robert.


Well, Well, well you're

feeling fine.

Well, well, well he'll

make you, Doctor Robert.

Ring my friend I said you'd call, Doctor Robert.

D.C. al Coda

(repeat and fade)
And Your Bird Can Sing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

Dm F Dm7 C

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

Em B7

me, me, you don't get you can't see me! me! When your prized possessions, when your bird is broken.

Em7 Em6 C Dm7

start to wear you down, will it bring you down? look in my direction, I'll be 'round, I'll be 'round.

You may be awakened, I'll be 'round, I'll be 'round.

1. G7 2. G7 C

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

Dm F Dm7 C

you can't hear me!
Eleanor Rigby.

John Lennon and Paul McCartney.

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[Organ: Registration No. 5]

Moderately

Moderately

Moderately

Moderately

Moderately

Moderately

1. Eleanor Rigby picks up the rice. In the church where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
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   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
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   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
   where a wedding has been,
Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)
Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

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

An other road where may be I could see an other kind of mind there.
And had you gone you knew in time, we'd meet again for I had left, and if I do I know the way there.

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

Am7 Am6 Am
Am7 Am6 Bb Bb maj7 Gm7 C

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

F F(Ab sus) Bb7 C7 F
to Coda

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

D.C. al Coda

Coda

F7 F F Bb C7 F

Got to get you in to my life.

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately slow

F Gm7
Am7 Bb
F Gm7 Am7 Bb

1. Here, making each day of the year, changing my life with a
   wave of her hand:
2. There, running my hands thru her hair, not believing how
   good love it can be:
3. Knowing that love is to share, Nobody can de-
   someth- ing
   wave of her hand:
   I want her every-where and if she's be- side me I know I need never care.

Em7 A7 Em7 A7 Dm Gm
Gm7 C7

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

Coda

Gm7 C7 Gm7

D.S. at Coda
I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

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

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

All those words they seem to slip away.

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

fusing things. I want to tell you.

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

I could wait for ever.

I've got time.
For No One.

John Lennon and Paul McCartney.

Moderato

1. Your day breaks, your mind aches, You find that all her words of kindness linger on when she no longer needs you.

2. She wakes up, she makes up, She takes her time and doesn't feel she has to hurry, she no longer needs you.

And in her eyes you see nothing.

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

A love that should have lasted years.

Organ: Registration No. 2)
You want her, you stay home, your day breaks, she goes out, your mind aches, And yet you don’t believe her, She says that long ago she

when she says her love is dead, you think she needs you, And in her

And in her eyes you see nothing, No sign of

love behind the tears cried for no one, A love that should have lasted years.
I'm Only Sleeping.

John Lennon and Paul McCartney

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(Organ: Registration No. 5)

Moderato

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

when I'm in the middle of a dream speed,
Stay in bed float up stream,
there's no need.

Please don't wake me,
Please don't spoil my
leave me where I

no don't shake me,
I'm miles away and after

am all, I'm only

Keeping an eye on the

world going by my window
Taking my time

D.C. al Coda
Love You To.

George Harrison.

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(Organ: Registration No. 5)

Moderately fast

Cm

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

Cm

I turn around, it's past.
You don't get time to hang

Bb

a new - One can't be bought.
And what you've got means such

Cm

who'll screw you in the ground.
They'll fill you in with all

Bb

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

Bb

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

Cm

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

Fine
Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

F

Bb

C7

F

Bb

C7

1. If the rain comes, they run and hide to the shade, They and might as well be sip their lemonade.

F

Bbmaj7

F

1. When the sun shines,

F

2. When the sun shines.

(F)

Bb

F

Rain, I don't mind.

Bb

F

Shine, the weather's fine.

Bb

C7

Bb

C7

F

Bbmaj7

F

1. Can you see me that when it starts to rain, It's Ev 'ry thing's the same.

Bb

C7

F

Bb

C7

F

2. Can you show you that when it rains and shines, I can mind?

Bbmaj7

F

show you, me, I can show you.

Can you show hear you. me?
Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock

Bb7

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

Bb7 (+C#)

There's Be If De:

Bb7

one for you, nine for me. 'Cause I'm the tax-man.

Bb7 (+C#)

thankful I don't take it all. you don't want to pay some more.

close the pennies on your eyes!

Ab

to Coda (4th times)

1.3. Eb Bb7 2. Eb Bb7 4. Now Bb

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

If you

Ab

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

Bb7

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

Ab

Ab7

Taxman!

Bb

3. Don't

D.S. al Coda

Coda

Ab

Ebm Bb7

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

John Lennon and Paul McCartney.

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[Organ: Registration No. 2]

Moderato

G

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

F

dy-ing, knowing,

G

it is not dy-ing, knowing.

F

Lay down, all thought sur-

G

render to the void,

F

haste may mourn the dead,

G

It is shining, shining.

G

That you may see the meaning of with-

G

end,

F

D.S. al Coda

Coda

Of the beginning.

(repeat and fade)
Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)
She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

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

is to be sad,” And she’s making me feel like I’ve never been born.
feel that I’m mad And you’re making me feel like I’ve never been born.
ready to leave ’Cause you’re making me feel like I’ve never been born.

She said, “You don’t un- derstand what I said.” I said

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

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. |

G  D  Em  G  D  Em  D7  G  D7

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

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

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

It's easy.

G  Am7  D7  G  Am7

All you need is love,
All you need is love,

D7  G  B7  Em  G  C  D7  G

love,
love,

That is all you need.
Being For The Benefit Of Mr. Kite.

John Lennon and Paul McCartney.

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(Orn: Registration No. 5)

Moderato

1. For the benefit of Mister Kite there will be a show tonight on trampoline.
2. Celebrated Mister K. performs his feat on Saturday at Bishopsgate.
3. Band begins at ten to six when Mister K. performs his tricks without a sound.

The Hendersons will all be there late of Pab-lo Fan-ques fair,
And the Hendersons will dance and sing as mis-sers somersaults he'll un-der-take on
men and horses hoops and gar ters what a scene: Over
K. and H. assure the public last-ly through a hog's head of
been some days in prepa-ration a last-ly through a hog's head of
Their pro-duction will be second to the real fire. In this
splendid time is guar-an-teeed for none. And of
and to-

way Mister K. will chal-lenge the world.

2. The  

Course Henry the horse dances the waltz.  

3. The night Mister Kite is topping the bill.
Baby You're A Rich Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly Slow

C F C7

How does it feel to be one of the beautiful people,
1. Now that you know who you are?
2. How often have you been there?
3. Tuned to a natural E,

Bb C7 F C7

What do you want to be?
Of ten enough to know;
Happy to be that way;

And have you traveled very far,
What did you see when you were there?
Now that you've found another key,

Bb C7 F C

Far as the eye can see?
Nothing that doesn't show?
What are you going to play?

Ba-by you're a rich man,
Ba-by you're a rich man,

C F Eb C7 F C7

Baby you're a rich man,
too. You keep all your money in a big brown bag, inside a zoo, What a thing to do:

F C F C to Coda F

Baby you're a rich man,
Baby you're a rich man,
Baby you're a rich man,
too.

D.C. al Coda

F C F C

too.

Ba-by you're a rich man,
Ba-by you're a rich man,
Ba-by you're a rich man

(repeat and fade)
I Feel Fine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F7

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

C7

so. so.

I’m in love with her and I feel fine.

F

F Am Bb Gm7

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

C7

F Am Bb C7

She’s so glad she’s telling all the world That her bab-

F7

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

C

Bb Bb7 F

She’s in love with me and I feel fine.
A Day In The Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

G        Bm        Em        C        Em        Am        Cmaj7

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
Four thousand holes in Blackburn
Win the war;
Lancashire.

G        Bm        Em        C        F        Em

And though the news was rather sad,
A crowd of people stood and stared,
A crowd of people turned a way,
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.

C        F        Em        Cmaj7

I saw the photograph.

Em        Cmaj7        Bm

No - bo - dy was rea - ly sure if he was from the House of

C        Em        C        Cmaj7        Bm

Lords.

Having read the book, I'd love to turn.
G Am7 Em E

Woke up, got out of bed, dragged a

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

comb across my head. Found my way down stairs and drank a cup, and looking up I noticed 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 upstairs and had a smoke and somebody spoke and I went into a dream.

D.C. al Coda

Em Cmaj7 Bm G Am7 E

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

G Am7

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

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(Organ: Registration No. 6)

1. I'm fixing a hole where the rain gets in and stops my mind from running where it will go.
   F9

2. I'm really doesn't matter if I'm wrong, I'm right where I belong.
   C

long, I'm right where I belong.
   C

1. See the people standing there who disagree and never win and worry me and never ask me
   G D7

2. Silly people run around, they wonder why they don't get past my door.
   G D7

I'm painting the room in a
   C

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

when my mind is yester-day, and I still

2. And it

I'm

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

will go. where it will go. I'm

(repeat and fade)
The Fool On The Hill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

C6 F6 C6

F6 Dm G7 C Am

Dm7 G7 Cm Ab Cm Ab

Bb Cm Ab Cm6

C Am C

1. Day after day alone on a hill the man with the foolish grin is keeping
2. Well on the way, head in a cloud, the man with the foolish grin is keeping
3. Day after day alone on a hill the man with the foolish grin is keeping
4. Day after day alone on a hill the man with the foolish grin is keeping

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

he never gives an answer, But the fool on the hill sees the sun going down and the eyes in his head see the world spinning 'round.

They don't like him.
Getting Better.

John Lennon and Paul McCartney.

Moderato

Holding me down, I turned me round, filling me up with your rules, I've
gave me the word, I finally heard, I'm doing the best that I can.
Man, I was mean but I'm changing my scene, and I'm doing the best that I can.

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

1. I
2. Me

It's getting better all the time.

D.S. al Coda

Coda

It's getting better all the time.

D.S. al Coda
Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

G

1. Nothing to do— to save his life, call his wife in.
   Going to work— don't want to go, feeling low down.

2. After a while— you start to smile, now you feel cool.
   Something needs to know the time glad that I'm here.

Nothing to say— but what a
   Heading for home— you start to

Then you decide— to take a
   Watching the skirts— you start to

day, how's your boy been?
   roam, then you're in town.
walk, by the old school.
flirt, now you're in gear.

it's O.K. Good morning, good morning, good morning.

1. Everybody knows there's nothing done.
2. People running round it's five o'clock.

Ev'rything is closed, it's like a ruin.
Ev'rywhere in town it's getting in.
Ev'ryone you see is half asleep.
And you're on your own, you're in the dark.

Ev'ryone you see is full of life.
It's time for tea and meet the street.
I've got nothing to say, but it's O.K.
Good morning, good morning, good morning.

D.C.
Hello Goodbye.

John Lennon and Paul McCartney.

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(Orgn: Registration No. 3)

Moderato

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

2. I say high,
   You say low,
   I say why,
   I say why do you say goodbye.

Why you say goodbye, I say hello, hello, hello.
I don’t know why you say goodbye, I say hello.

D.S. al Coda

Why you say goodbye, I say hello, hello, hello.
I don’t know why you say goodbye, I say hello.

Hello, Hello, Hello.
Hello, Hello, Hello.

(repeat and fade)
I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

G    G7
1. I am he as you are he as you are me and we are all to - geth - er,
Bb6  C  D
2. Expert expert cho-king smo-kers, don't you think the jo-ker laughs at you!

G   G7

G7

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

C  Eb maj7  F  G  G7

Eb

waiting for the van to
dripping from a
climbing up the
Corporation Teeshirt, stupid bloody Tuesday,
Crab-a-locker fish wife, pornographic priestess,
Element'rey penguin singing Hare Krishna,

A

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

G    G7

Bb   C  D

G    G7

Bb6  C  D

egg-men, I am the walrus, goo goo a' joob,
Mister ci-ty'liceman sit-ting pretty little p'licemen in a
See how they fly like Lucy in the sky, see how they run, I'm crying, I'm crying, I'm crying.

Sitting in an English garden waiting for the sun, If the sun don't come you get a tan from standing in the English rain, I am the egg-man, they are the egg-men, I am the walrus, goo goo g'joob g'goo goo g'joob.
Lovely Rita.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

1. Standing by a parking meter,
   when I caught a glimpse of Rita,
2. In a cap she looked much older,
   and the bag across her shoulder,
3. Took her out and tried to win her,
   had a laugh and over dinner,
4. Got the bill and Rita paid it,
   Took her home and nearly made it,
filling in the ticket in her little white book.
Made her look a little like a military man.
Told her I would really like to see her again.
Sitting on the sofa with a sister or two.

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

may I enquire discreetly,
where would I be without you,
When you are free to give us a wink and take some tea with me.

Coda

D.S. al Coda
Magical Mystery Tour.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately, with a beat

(spooken)

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

G

(drum)

Roll up

Bb

C

G

(Slower tempo after D.S.)

Roll up for the Mystery Tour.

Roll up 1 and that's an invitation,

Roll up for the

G

Bb

C

G

Roll up 2, to make a reservation,

Roll up for the

C

to Code

F

Fmaj7

F7

Bb

Db

Mystery Tour.

The Magical Mystery Tour is waiting to take you away,

waiting to take you away.

Roll up

C

G

Bb

C

Roll up for the

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

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

The Magical Mystery Tour.

The Magical Mystery Tour is coming to take you away, coming to take you away.

way, way, take you away.
Penny Lane.

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderato

1. In Penny Lane there is a barber showing
   (2.) corner is a banker with a
   (3.) lane the barber shaves another

Gm7
Gm6
Eb\(\text{maj7}\)
D7

know.   And all the people that come and go
back.   And the banker never wears a mac
trim.   And then the fireman rushes in

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

Bb

1. There beneath the blue suburban
2. Full of fish and finger
3. There beneath the blue suburban

F
skies I sit, and mean-while back in Pen-ny
skies I sit, and mean-while back behind the
Lane there is a fireman with an hour-glass, And in his Roundabout, The pretty
pock- et is a por-trait of the
nurse is sell-ing pop-pies from a tray.
queen. And tho' she feels as if she's in a
It's a clean machine. Pen-ny 3. In Pen-ny
mean while back, Pen-ny Lane is in my ears and in my eyes,
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

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

They’ve been going in and out of style,
but they’re guaranteed to raise a smile.

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

Sergeant Pepper’s Lonely Hearts Club Band.

1. We’re Sergeant Pepper’s Lonely Hearts Club Band,
2. Sit
1. F7

hope you will enjoy the show.

2. D7

We're back and let the

Gm7

evening go.

G7

Sergeant Pepper's Lonely, Ser-

F

Sergeant Pepper's Lonely, Serg-

C

eant Pepper's Lonely Hearts Club Band.

D7

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

F

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Fairly slow

C  Gm  Dm7  N.C.  F  Am

1. Wedn's day morning at five o'clock as the day begins.
2. Father snores as his wife gets in to her dressing gown.

D9  F  G9

Silently
Picks up the letter that's
lying there.

F  G9  C  Gm

Leaving
standing
alone at the
hoped would say
more. She goes
down
to the
stairs to the
cries to her

Dm7  F  Am  D9

kitchen
husband,
"Daddy our boy's gone.

nine o'clock she is
far away.

F  G9  F

Quietly
Why would she
Wait ing to

turning the thoughtless
back-door key,
pointment she

Step ping out
How could she
Meet ing a
side she is

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Strawberry Fields Forever.

John Lennon and Paul McCartney.

Organ: Registration No. 6)

Slowly

G

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

E7b9

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

G  D

cover...

1. Living is easy with eyes closed,
2. No one I think is in my tree,
3. Always, no sometines, think it's me,

Em  C  D7

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

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

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

Nothing is real, and nothing to get hung about.

Strawberry Fields forever,
Strawberry Fields forever.

Strawberry Fields forever,
Strawberry Fields forever.
Blue Jay Way.
George Harrison.
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(Organ: Registration No. 2)

Slowly

C

Cdim

C

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

Cdim

We'll be over soon they said,
Ask a policeman on the street,
Soon will be the break of day,
Now they've lost themselves in stead.

C

C Faster

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

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

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

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

frepeat and fade,
Lucy In The Sky With Diamonds.

John Lennon and Paul McCartney.

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[Organ Registration No. 3]

Moderato

1. Picture yourself in a boat on a river with tangerine trees and people eating marmalade skies.
2. Follow her down to a bridge by a fountain where rock ing horse porters with marshmallows look in the skies.
3. Picture yourself on a train in a station with plasticine.

An answer quite slowly a flowers that grow so slowly at the turnstile, the girl with kaleidoscope eyes.

(1.3) Cellophane paper, the flower grows and pear on the shore, towering waiting to over your head.

G A9 D7

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

Lucy in the sky with diamonds.

Ah.

Slow 4

Bm E A B

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

1. When I get older losing my hair
   many years from now,

2. I could be handy mending a fuse
   when your lights have gone.

Will you still be sending me a valentine,
You can knit a sweater by the fireside,

If I’d been out till quarter to three,
Doing the garden, digging the weeds;

If you still need me, will you still feed me,
When I’m sixty four?

1. Tacet
2. Every summer we can rent a cottage on the Isle of Wight if it’s not too dear.
1. You'll be older and too,

2. We shall scrimp and save.

And if you say the word,
Ve ra, I could stay with Chuck and

Grand children on your knee,

Send me a post card, drop me a line

starting point of view.

Indicate precisely what you mean to say,

Yours sincerely

wasting away.
Give me your answer, fill in a form, mine for ever

more.
Will you still need me, will you still feed me,

When I'm sixty-four?
With A Little Help From My Friends.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Fairly slow

1. What would you think if I sang out of tune, would you stand
   up and walk out on me?

2. What do I do when my love is a way, does it worry you to be alone?
   How do I feel by the end?

3. Would you believe in a love at first sight? Yes, I'm certain
   you a song and I'll try not to sing out of key
   out the light? I can't tell you but I know it's mine.

C

G

Dm

G7

C

G

Dm

G7

C

Bb

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

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

Do you need anybody? I

need somebody to love. Could it be anybody? I

want somebody to love.

Coda

D.C. al Coda
Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

Moderato

1. We were talking about the space between us
   all, and the people who hide themselves best to
   hold it wall, Of illusion; never glimpse the truth.
   Then it's far too late when they pass away.

2. We were talking about the love we all could
   share, When we find it, who try our best to
   lose their soul, they don't.

3. We were talking about the love that's gone so
   cold And the people who gain the world and

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

Are you one of them? (2.) Try to realise it's all with-
(3.) When you've seen beyond your self, then

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

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. Let's all get up and
dance to a song that was a
hit before your
mo- ther was born.

2. Lift up your hearts and
sing me a song that was a
hit before your
mo- ther was born.

3. Da da da da da
Da da da da da
Though she was born a long long time ago.

---

Your mother should know.

---

Sing it again;

---
Your mother should know,
your mother should know.

Sing it again:

Your mother should know,
your mother should know,
your mother should know.
Don't Pass Me By.

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

C

1. I listen for your footsteps, coming up the drive,
   (2.) Hear the clock ticking, on the mantle shelf,
   (3.) Sorry that I doubted you, I was so unfair.

F

Listen for your footsteps,
See the hands moving,
You were in a car crash,
But I don't arrive,
And you lost your hair.

I

G7

Wait for your knock, dear,
I wonder where you are tonight,
And she would be late.

I said

F

hur it.

Does it mean you don't love me any more?

That's all right, I'm waiting here just waiting to hear from you.

I don't

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1. Don’t pass me by, don’t make me cry, don’t make me blue, ’Cause you know, darling, I love only you. You’ll never know it hurt me so, How I hate to see you go. Don’t pass me by.

C

G

by.

Don’t make me cry.

Fine  D.C.  al  Fine
For You Blue.

George Harrison

(Organ Registration No. 3)

Because you're sweet and love
I want you in the morning girl.

love you._
love you._

Because you're sweet and
I want you at the

love..ly, girl,
moment I feel it's true.
blue.

I'm

love you more than ever girl, I do.
living every moment girl, for you.
I've loved you from the moment I saw you. You looked at me, that's because you're sweet and all lovely, girl, it's true.

I feel it now, I hope you feel it too. I love you more than ever girl, I do.
Across The Universe.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

Words are flying out like endless rain into a paper cup. They slither while they pass, they slip away across the universe. Pools of sorrow, waves of joy are drifting through my open mind, possessing and caressing me.

Jai guru deva om.

Nothing's gonna change my world.

Eb

change my world.

Imagery of broken light which

to Coda 1 (2nd time)
to Coda 2 (3rd time)
dance before me like a million eyes, That call me on and on across the universe.

Thoughts meander like a restless wind inside a letter box. They tumble blindly as they make their way across the universe.

Sounds of laughter, shades of earth are ringing through my open views interesting and inviting me.

Limitless undying love which shines around me like a million suns. It calls me on and on across the universe.

(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 little more.
   A, B, C, D, Can I bring my friend to tea.
   my² A, B, C, D, Can I take my friend to bed.

G

D7

G 

to Coda

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

C

(bom bom bom bom-pa-bom)

G

Sail the ship, (bom-pa-bom)

C

(bom-pa-bom)

D

Chop the tree, (bom-pa-bom)

D

Skip the rope, (bom-pa-bom)

D7

G

Look at me, __ (spoken) (All together now)

G

All to-geth-er
now, All together now,

D7 G

All together now, All together now,

D.C. al Coda

Coda

(spoken) (all together now) All together now, All together

D7 G

Now, All together now, All together

D7

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Medium rock tempo

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

Didn't get to bed last Gee it's good to be back
Take me to your daddy's night.
home.
farm.

On the way the paper bag was
Leave it till tomorrow to unpack my case.

Let me hear your balalaika ring out.

Man I had a dreadful flight, I'm back in the U. S. S. R.
Honey disconnect the warm.

Come and keep your comrade

You don't know how lucky you are, back in the U. S. S.
boy,
G    |  2. Dm7  
R. | back in the U. S., Back in the U. S.,
   | Fine

G         | C
back in the U. S. S. | Well the Ukraine girls really

C7      | G
knock me out, They leave the west behind; And

C    | G    | Gm6  | A7        | D7
Moscow girls make me sing and shout That Georgia's always on my mind.

C7  | G    | A7b9  | D7        | D.C. al Fine
mi-mi-mi-mi-mi-mi-mi-mind.
You Know My Name
(Look Up The Number)

John Lennon and Paul McCartney.

Organ: Registration No. 1

Moderately

You know my name,
look up the number.

You know my name,
look up the number.

you know my name,
you, you know,
you know my name,

Faster, with a Latin beat
(n.c.)

Spoken: Good evening and welcome to Slagglers

L.A. Rhythm

Featuring Dennis O’Dell.
Come on Ringo, Let's hear it for Dennis.

Good evening.

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

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

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

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

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

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(Organ: Registration No. 5)

Slow

C

F7

C

G7

F

C

C7

F

C

G

F

C
Birthday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

Bb7

mf

You say it's your birth-day.

It's my birth-day too, yeah.

Eb7

They say it's your birth-day.

We're gon-na have a good time.

F7

Eb7

Bb7
to Coda

I'm glad it's your birth-day.

Happy birth-day to you.

F7

Db

Ab7

Yes, we're going to a par-ty, par-ty.

(3 times)

I would like you to dance.

Db

Ab7

Db

Ab7

(birth-day) Take a chance.

(birth-day) I would like you to dance.

Db

Ab

F7

(birth-day) dance.

Coda

D.C. al Coda

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Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

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

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

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

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

Black-bird, Fly. Black-bird, fly. In to the

Light of a dark, black night.

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The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

(Organ: Registration No. 4)

Moderately fast

Hey, Bungalow Bill, what did you kill, Bungalow Bill?

much slower

Hey, Bungalow Bill, what did you kill.

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

elephant and gun,
mighty tiger lies,
killed was not a sin,

In case of accidents he
Bill and his elephants were
"Not when he looked so fierce," his

always took his mum. He's the
taken by surprise,
mummy butted in,

a Tempo  D.C. (Repeat 1st 8 bars to fade)

All American bullet headed
So Captain Marvel zapped him
If looks could kill it would have been
Saxon mother's son.

All the children sing:
Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

G Am F G Em7 A7

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

F Em Em(maj7) Em7 Em6

1. The King of Mar - i - gold was in the kitch - en cook - ing break - fast for the Queen.

(2.) King was in the gar - den pick - ing flow - ers for a friend who came to play.

C7 G Em Em(maj7) Em7 Em6

The Queen was in the par - lor play - ing pi - a - no for the chil - dren of the King.

The Queen was in the play room paint - ing pictures for the chil - dren’s hol - i - day.

C7 G Am F G

Cry - ba - by, cry, make your mother sigh. She’s
old enough to know better, so
Cry baby, cry.

Cry baby, cry. Cry, cry, cry baby, make your mother sigh. She's

old enough to know better, so
Cry baby, cry, Cry, cry, cry

baby, make your mother sigh. She's

old enough to know better, so
Cry baby, cry.

3. The duchess of Kincardy always smiling and arriving late for tea.
The duke was having problems with a message at the local Bird and Bee.
Cry baby, cry, make your mother sigh. She's old enough to know better so cry baby, cry.

4. At twelve o'clock a meeting 'round the table for a seance in the dark.
With voices out of nowhere put on specially by the children for a lark.
Cry baby, cry, make your mother sigh. She's old enough to know better so cry baby, cry.
Dear Prudence.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

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

Dear
Dear
Dear

Prudence,
Prudence,
Prudence,

won't you come out to
open up your__
let me see you__

play?

eyes,____

smile,____

greet the brand new
day,____

see the sunny
skies,____

like a little
chill,____

The
The
The

sun is up, the sky is blue, it's
beautiful and so are you, Dear

wind is low, the birds will sing that
you are part of every thing, Dear

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

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

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

so are you, Dear Prudence, won't you come out to play?
Everybody’s Got Something To Hide Except Me And My Monkey.

*Organ: Registration No. 3*

Slowly, with a beat

```
F

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

Bb

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

Eb

easy.  Ev’ry body’s got something to hide except for me and my

C7

monkey.

F  Eb7  Ab  F

1. The deeper you go, the higher you fly, the higher you fly.

F

2. Your inside is out, your inside is out, So come on, come on, come on. Come on.

```

Fine

```
```
Glass Onion.
John Lennon and Paul McCartney.

Moderately, with a beat

Am  F7  Am  F7

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 nothing is real,____
You know that we're as close as can be, man,
I tell you man he's living 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 The ev-ry-thing flows,____
Wal-rus was Paul,____
Listen to me,____

F7  D7  F7  D7

Looking through the bent backed tu-lips to see how the oth-er half live,____
Standing on a cast-iron shore, yeah. Lady Madonna tryin' to make ends meet, yeah,
Fixing a hole in the o-cean, Trying to make a dove-tail joint,____

F7  G7  Am  F

Looking through a glass on- ion.____
Oh yeah,____
Oh____

D9  Am7  F7  G7  Am

Yeah,____
Oh yeah.____
Looking through a glass on- ion.
Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

She's not a girl who misses much.

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

Like a lizard on a window pane.

The man in the crowd with the multi-coloured mirrors on his hob-nail boots.

Lying with his eyes while his hands are busy working overtime.

A soap impression of his wife which he ate and donated to the National Trust.

I need a fix 'cause I'm
going down.  
Down to the bits that I left up town.  
I need a fix 'cause I'm

C7

going down.  
Mother Superior jump the gun.

Faster

Mother Superior

Bb7

jump the gun.

Happiness is a warm gun, Happiness is a

Ab Bb7

warm gun, momma.

When I hold you in my arms And I feel my

Ab Bb7

fin-ger on your trig-ger, I know no-obody can do me no harm be-cause Happiness is a

Ab Bb7

Happiness is a warm gun, yes it is.

Ab Bb7

Happiness is a warm, yes it is.

Ab Bb7

Because you know that Happiness is a warm gun, momma, yeah!
Helter Skelter.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Rock tempo, bright 4

F7

When I get to the bottom I go back to the top of the slide, Where I stop and I turn and I go for a ride, Till I get to the bottom and I see you again. Yeah, yeah, yeah.

F7

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

Ab F Ab

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

Bb7

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

Bb7

Helter skelter, Helter skelter, Helter skelter,

1. F

2. F

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

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

Tell me, tell me,

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

Look out,

Helter skelter,

Helter skelter,

Helter skelter,

to Coda 2

ooh Look out, 'cause here she comes.

Coda 1

Well

D.C. al Coda 1

D.S. al Coda 2

(repeat and fade)
Good Night.
John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

1. Now it's time to say good-night,
   Dream sweet dreams for me.
   Close your eyes and I'll close mine,
   Dream sweet dreams for me.

2. Now the sun turns out his light,
   Dream sweet dreams for you.
   Good night, sleep tight.
   Dream sweet dreams for you.

Fine

D.S. al Fine
Hey Bulldog.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

F7 Cm F7 Cm

1. Sheep dog, standing in the rain;
2. Child-like, no one understands;
3. Big man, walking in the park,

Bull frog, Jack knife,
Wig-wam,
doing it again,

in your sweaty hands,
frightened of the dark.

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

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

D.C. al Coda

Coda

Hey bulldog.

(speaking) Woof. What'd ya say? I said

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

(repeat and fade)
Honey Pie.

John Lennon and Paul McCartney.

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(Orn: Registration No. 4)

Ad lib.

Steady tempo

Dm       C9
G        Bbm

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

C9       Bbm
F        G7
C7

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

say.

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

D7       G7
C7
F       Dm

I'm in love but I'm lazy,
So won't you please come home.

2. Oh

C7
F       E       Eb
Dm       Dm6

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

F7       Cm7       F7
Bb       D7

silver screen, sea
And now the thought of meeting you makes me weak in the knees,

m.
I'm So Tired.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

1. I'm so tired, I haven't slept a wink. I'm so tired.
(2.) so tired, I don't know what to do. I'm so tired.

My mind is on the blink, I wonder should I get up and fix myself a drink, no, no, no.
My mind is set on you, I wonder should I call you but I know what you would do.

You'd say that I'm putting you on—But it's no joke, it's doing me harm, You know I
It's All Too Much.

George Harrison.

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(Organ: Registration No. 3)

Steady 4

B♭ F B♭ F B♭ F B♭ F

It's all too much, It's all too much.

1. When I look into your eyes, Your love is there for me.
2. Floating down the stream of time, From life to life with me.
3. Sail me on a sil-ver sun, Where I know that I'm free.

And the more I Makes no diff’-rence
Show me that I'm go in-side, The more there is to see.

And the more I Makes no diff’-rence
Show me that I'm go in-side, The more there is to see.

All too much for me to take.

1. The love that's shining all around you.
2. The love that's shining all around you.
3. There's plenty there for ev-ry bo-dy.
4. There's plenty there for ev-ry bo-dy.

All too much for me to take.

The

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

Coda

much. It's too much, Ah.

You are too much, ah. We are dead.

(repeat and fade)
Lady Madonna.
John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

\[ \text{mf} \quad \text{Lady Madonna, children at your feet;} \]

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

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

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

\[ \text{G} \quad \text{C} \quad \text{G} \quad \text{F} \quad \text{G} \quad \text{Cm} \quad \text{F7} \]

\[ \text{Eb} \quad \text{F} \quad \text{G} \quad \text{Bb} \]

\[ \text{Bb} \quad \text{Sun-day morn-ing creep in like a nun,} \]

\[ \text{Wedn'-day morn-ing papers did n't come.} \]

\[ \text{Who finds the money, when you pay the rent?} \]

\[ \text{Did you think that money was heaven sent?} \]

\[ \text{1. Friday night arrives without a suitcase.} \]

\[ \text{3. Tuesday afternoon is never ending.} \]
Monday's child has learned to tie his bootlace.
Thursday night your stockings needed mending.

How they'll run,
Lady Madonna,

1. Baby at your breast,
   Wonder how you managed to feed the rest,

2. Lying on your bed,
   Listen to the music playing in your head,

3. Children at your feet,
   Wonder how you manage to make

1.
2.

Coda
ends meet.

D.S. al Coda
Julia.

John Lennon and Paul McCartney.

(Org: Registration No. 5)

Fairly slow

\( \text{F} \quad \text{Dm7} \quad \text{Am} \quad \text{F} \)

Half of what I say is meaningless.

But I say it just to reach you.

\( \text{Dm7} \quad \text{Am} \quad \text{C7} \quad \text{F} \quad \text{Dm7} \)

\begin{align*}
\text{Jun-} & \quad \text{-li-a,} \\
\text{just to reach you} & \quad \text{Jun-} & \quad \text{-li-a,} \\
\text{Jun-} & \quad \text{-li-a,} & \quad \text{ocean} & \quad \text{child} \\
\text{sea} & \quad \text{shell} & \quad \text{eyes,} & \quad \text{smile} \\
\text{Jun-} & \quad \text{-li-a,} & \quad \text{morn} & \quad \text{moon} \\
\text{Jun-} & \quad \text{-li-a,} & \quad \text{ay} & \quad \text{calls} \\
\text{Jun-} & \quad \text{-li-a,} & \quad \text{ing} & \quad \text{calls} \\
\text{Jun-} & \quad \text{-li-a} & \quad \text{ay} & \quad \text{touc} \\
\text{me; me; me;} & \quad \text{So I sing a song of love,} & \quad \text{call} & \quad \text{tou} \\ 
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{child} & \quad \text{tou} \\ 
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{smile} & \quad \text{tou} \\
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{moon} & \quad \text{tou} \\
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{calls} & \quad \text{tou} \\
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{calls} & \quad \text{tou} \\
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{calls} & \quad \text{tou} \\
\text{me;} & \quad \text{So I sing a song of love,} & \quad \text{calls} & \quad \text{tou} \\
\end{align*}

\( \text{Bb9} \quad \text{Bbm7} \quad \text{F} \quad \text{Dm7} \quad \text{Am} \quad \text{I. C7} \)

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

2.3. 

Her hair of floating sky is shimmering.
Coda

When I cannot sing my heart,
I can only

Dm7  Am  C7  F  Dm7
speak my mind, Julia  Julia

Cm  Cm7  D  Bb9
sleeping sand, silent cloud touch

Bbm  F  Dm7  Am  C7  F
me. So I sing a song of love, for Julia

Am  C7  F  Am  C7  F
Julia, Julia, Julia, Julia.
Martha My Dear.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

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

satisfaction please remember me, Martha my love.

Dm7

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

When you find yourself in the thick of it,

www.LisAri.com
Help yourself to a bit of what is all around you, silly girl.

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

for each other, silly girl.
I Will.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

C7 F Dm Gm C7 F Dm Am F7

1. Who knows how long I've loved you, You know I love you still. Will I name. But it
2. If I ever find you, Your song will fill the air. Sing it
3. When at last I

Bb C7 Dm F to Coda Bb C7

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

F F7 Bb Am Dm Dm7 Gm7 C7

Love you forever and forever, Love you with all my

F F7 Bb Am Dm G7 C7

heart; Love you whenever we're together, Love you when we're a part. 3And

D.S. al Coda

Coda

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

easy to be near you for the things you do, You know I will.

www.LisAri.com
Only A Northern Song.

George Harrison.
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_Organ: Registration No. 3_

_Slowly_

<table>
<thead>
<tr>
<th>I</th>
<th>C7</th>
<th>G</th>
<th>G7</th>
<th>G</th>
<th>G7</th>
<th>G</th>
<th>G7</th>
</tr>
</thead>
</table>

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

_D7_ F6 D7 F6 D7 F6 D7 C7

But they're But they You're cor-
not, they just there's__ play it like that.
rect, there's___ wrote it like that.

L 2

<table>
<thead>
<tr>
<th>L</th>
<th>C7</th>
<th>D</th>
<th>Am</th>
<th>F</th>
<th>B7</th>
</tr>
</thead>
</table>

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

E7 Am E7 C G D

words I say or chords I play, what
how I fare or clothes I wear or

time of day it
if my hair is brown,
As it's only a nor-thern
song.

L 2

<table>
<thead>
<tr>
<th>L</th>
<th>D7sus</th>
<th>D</th>
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</table>

2. It

_Coda_

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<tr>
<th>G</th>
<th>E</th>
<th>C</th>
<th>G</th>
<th>D</th>
</tr>
</thead>
</table>

And I told you there's no one there.

D.C. al Coda
Mother Nature’s Son.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

C F C Am

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

Cmaj7 Am6 D7 D9 G C6 G C G C

All day long I’m sitting singing.
Listening to the pretty sound of
Swaying daisies singing a lazy

G F C Cm7 F C

songs for every one.
music as she flies.
song beneath the sun.

Cmaj7 F C

2. C C F C F

Du du du du du du du du du

C Cmaj7 C7 F C7

du. Hm, hm, Mother Nature’s son.
Ob-La-Di, Ob-La-Da.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately bright

1. Desmond had a barrow in the market place.
2. Desmond takes a trolley to the jeweller's store.
3. Happy ever after in the market place.

Molly is the
Buys a twenty
Desmond lets the

singer in a band.

Carol golden ring.

Children lend a hand.

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

like your face and Molly
and as he says this as she
gives it to her evening she still
takes him by the hand.

Molly, pretty face and in the
Molly, singing.

Ob-la-

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

In a couple of years they have built a home sweet

home with a couple of kids running in the yard of Des-mond and Molly Jones.

D.C. al Fine
Rocky Raccoon.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Now somewhere in the Black Mountain
And one day his woman ran off with another guy.

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

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

1. A Rocky Raccoon checked in to his room equipped with a gun.
1. Now she and her man who called himself Dan were in the next room at the hoe down.
   Rocky burst in and grinning a grin he said, "Danny boy, this is a show down!"
   Chorus
   But Daniel was hot, he drew first and shot and Rocky collapsed in the corner.

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

4. Now Rocky 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.

(Organ: Registration No. 3)

Very slow

\[
\begin{align*}
\text{F} & \quad \text{E7} & \quad \text{Am} & \quad \text{Bb} & \quad \text{C7} \\
\text{F} & \quad \text{E7} & \quad \text{Bb} & \quad \text{C7} & \quad \text{F} & \quad \text{E} \\
\text{Eb Maj7} & \quad \text{C7} & \quad \text{F} & \quad \text{E7} & \quad \text{Am} \\
\text{Bb} & \quad \text{C7} & \quad \text{F} & \quad \text{E} & \quad \text{Bb} & \quad \text{C7}
\end{align*}
\]

Somewhere,
what have you done?
You made a fool of ev'ry one...

[Chorus]

You made a fool of ev'ry one.

Sadie, ooh what have you done?

1. Sexy Sadie,
you broke the rules,

2. Sexy Sadie,
how did you know,

3. Sexy Sadie,
you'll get yours yet,

You laid it down for all to see,
The world was waiting just for you,
How ever big you think you are,

You laid it down for all to see,
The world was waiting just for you,
How ever big you think you are,
See you. Sexy  
She came along to turn on everyone. Sexy  
Sadie, the greatest of them all.

Sadie, ooh you broke the rules on a sunny day. The world was waiting for you. Yet, we gave you everything we owned just to sit at your table.

Sadie, ooh how did you know?
Step Inside Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1. Step inside, love,
2. tired love,
3. leave me,

let me find you a place
let me turn down the light,
Say you'll see me again,

Where the Come in
For I'll

F

Fm7

E7-9

cares of the day — will be
carried away — by the
out of the cold — rest your
head on my shoulder and I'll

know in my heart — we will
not be a part — and I'll

smile on your face.
love me to-night.
miss you till then.

We are to —
I'll always
We'll be to —

E6

F

G C6 G7

Dm7

gather now and forever,
gather now and forever,

be here if you should need me,

come my way.
come my way.

Step inside, love

G7 C Eb Bb F C Eb Bb F C Eb

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

Bb F C

Bb

1.2. C G7 3. C Bb

side, love, I want you to 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

G7     F7     E7     Eb7     D7

G7     G7     F7

Ho-ney Pie     Hon-ey Pie

E7     Eb7     D7     G7     Cm6

Hon-ey Pie,     Hon-ey Pie,

G7     Cm6     G

Hon-ey Pie,     Hon-ey Pie     Hel-lo     Hao-o!
Why Don’t We Do It In The Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)
Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Because the world is round, it turns me on.
2. Because the wind is high, it blows my mind.

Ab cause the world is is round.
Cm cause the wind is high.

Ab 7

Db Love is old, love is new.

G7

Fm

Cm

G7

Ab

Cm

G7

Ab

Cm

Ab 7

Db

Db dim

Db dim

Love is all, love is you.
Because the sky is blue, it makes me cry.
Because the sky is blue.

Ah.

www.LisAri.com
While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

Moderato

Am C6 Am6 Fmaj7

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

Am G D E7 Am

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

I With every mistake.

C6 Am6 Fmaj7 Am G

and I see it needs sweeping.
we must surely be learning.
Still my guitar gently weeps.

C E7 A C#m7

I don't know why.
I don't know how.

F#m C#m Bm

no body told you, how to unfold your
you were diverted, you were perverted.
love. too.

E

I don't know I don't know

A

some one controlled you, they bought and

C#m7

you were inverted, no one altered

C#m

Bm

E

you. you.

Am

2. I look at you all, see the love

C6

Am6

Fmaj7

there that's sleeping. While my guitar gently weeps.

Am

G

D

E7

Am

C6

Am6

I look at you all,

Fmaj7

Am

G7

C

F6

C

Still my guitar gently weeps.

www.LisAri.com
Savoy Truffle.

George Harrison.

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(Organ. Registration No. 2)

Moderato

E7

1. Cream tangerine and Montelimar.

F#7

A Ginger Sling with a pineapple heart.

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

A7

G7

Coffee dessert Coconut fudge

B7
to Coda

yes you know it's good news,
really blows those blues.

Em C Em6 C

have to have them all pulled out after the Savoy Truffle.
1. G E7
   I. You might not feel it now,
      But when the

   Em Em7 A7
   (2.) know that what you eat you are,
      But what is

   Em7 A7 G B7
   pain cuts through you're going to know and how.
      The sweet is gonna fill your head.

   A7 Em7 A7 G B7
   When it becomes too much, you'll shout a loud.
      2. You

   G B7
   shout a loud.

D.S. al Coda

2. Cool cherry

Em6 C Cmaj7
   after the Savoy Truffle.
Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

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

crawling in the dirt?
in their starched white shirts?
And for all the little pigs
You will find the bigger pigs
life is getting worse,
stirring up the dirt,

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

In their styles with all their back ing
They don't care what goes on around.

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

Everywhere there's lots of piggies living piggy lives. You can see them out for dinner with their piggy wives.

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

George Harrison.

(Organ: Registration No. 2)

Bright shuffle tempo

1. I want a love that's right, out right is only half of what's wrong.
   (2.) pick me up, from where some try to drag me down.
   (3.) love of yours, to miss that love is something I hate.

2. I want a short-haired girl who sometimes wears it twice as long.
   And when I see you smile, reflecting every thoughtless frown.
   I'll make an early start, I'm making sure that I'm not late.

3. I'm stepping out this old brown shoe.
   Got me escaping from the zoo.
   For your sweet top lip I'm by, I'm in

4. I'm so glad you came here, it won't be the same now.
   (2.) I'm telling you.
   (2.) I'm with you.

5. You know you
   1. If I grow up I'll
   2. I may
be a singer,
be imperfect,
Wear-ing rings on
ev'-ry fin-ger,
My love is some-thing
you can't re-ject,
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
may-be some-day,
If you and I should
get to-gether,
Who knows, ba-by?

You may com-fort me.
me.
me.
3. I want that

D.S. al Coda

Coda

Yes, I'm so glad you came here, it
won't be the same now, when

I'm with you.
Long Long Long.

George Harrison.

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(Organ: Registration No. 5)

Moderato

It's been a long long
seen long you
long be time

long be time

How could I ever have lost you
How can I ever misplace you
You
You

When I loved you
How I want you
You

It took a

So many tears I was
Yer Blues.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato (jazz waltz)

1. Yes I'm lonely, wanna die.

2. In the evening, if I ain't dead al...
Father was of the earth, but I feel so suicidal just like Dylan's Mister Jones.

I'm lonely, wanna die.

If I ain't dead already, yeah wanna die.

If I ain't dead already, ooh girl, you know the reason why.
Carry That Weight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F

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

C7

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

F

I never give you my pillow, I only send you my invita-

Gm7/D Gm6

tions.

C7

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

Bbmaj7

Gm A7 Dm C F

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

F

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

C7

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

F
Come Together.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately slow

Cm7

Here comes old flat top, He come groov-ing up slow-ly, He got Joo Joo eye-ball, He one

G7

ho-ly roler, He got hair down to his knees. Got to be a jok-er, He just do what he please.

Cm

1. He wear no shoe-shine, He got toe jam foot-ball, He got fun-ny sing-er. 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 warm-ing, He got mud-dy wa-ter, He one Mo-jo fil-ter, He say

G7

I know you feet down be-low his knee. One thing I can tell you is you got to be free. Feel his dis-ease. Come to-geth-

F7

er, right now, o-ver me. One thing I can tell you is you got to be good look-ing, 'cause he's so hard to see.

Am

F C7(sus) Cm

1, 2

3.

(repeat and fade)
Don’t Let Me Down.

John Lennon and Paul McCartney.

Slowly

Gm

\[mf\]

Don’t let me down.

\[mf\]

Don’t let me down.

Gm7

Don’t let me down.

C13

Don’t let me down.

F

1. Nobody ever loved me like she does. Ooh she does, yes she does.

2. And from the first time that she really done me. Ooh she done me, she done me good.

Gm7

And if somebody love me like she done me, Ooh she done me, yes she done me

F

does. good.

Gm

Don’t let me down.

C9

Don’t let me down.

F

www.LisAri.com
Don't let me down, I'm in love for the first time,
Don't you know it's goin' to last, It's a love that lasts forever,
It's a love that has no past, Don't let me down.

Ee Wow Girl don't let me down, Oh don't let me down, Don't let me down.
The End.

John Lennon and Paul McCartney.

Organ: Registration No. 1)

Moderato

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

And in the end, The love you take is equal to the love you make.
Get Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

<table>
<thead>
<tr>
<th>F</th>
<th>Bb</th>
<th>F</th>
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</table>

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 w-o-man, But, she was an-oth-er man.

<table>
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<tr>
<th>F</th>
<th>F7</th>
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Jo Jo left his home in Tucson, Ar-i-za-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!

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

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

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Slowly

\[\text{Gm7} \quad \text{Cm}\
\]

Once there was a way______to get back home-ward:

\[\text{F7} \quad \text{Bb} \quad \text{D7} \quad \text{Gm}\
\]

Once there was a way______to get back home.

Sleep pretty dar-ling, do not

\[\text{Cm(add9)} \quad \text{F7} \quad \text{Bb} \quad \text{Bb}\
\]

cry

And I will sing a lul-la-by.

\[\text{Cm(add9)} \quad \text{F7} \quad \text{Bb} \quad \text{Bb}\
\]

And I will sing a lul-la-by.

Fine

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

slum-bers fill your eyes:

Smiles a-wake you when you rise.

\[\text{D7} \quad \text{Gm} \quad \text{Cm(add 9)} \quad \text{F7} \quad \text{Bb}\
\]

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.

(Organ: Registration No. 1)

Moderately bright

1. Please don't wake me until late, tomorrow comes and
   I will linger on my mind.

2. Songs that lingered on my lips excite me now and
   I leaves them for the one who waits for.

3. Far away, my lover sings a lonely song and
   Goodbye, goodbye, goodbye, my love, goodbye.

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Her Majesty.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly bright

F

G7

C7

Her maj - es - ty's a pret - ty nice girl But she doesn't have a lot to

say.

Her maj - es - ty's a pret - ty nice girl But she changes from day to
day.

I wanna tell her that I love her a lot But I gotta get a belly - ful of

wine.

Her maj - es - ty's a pret - ty nice girl, Som e - day I'm gonna make her

mine, oh yeah, Som e - day I'm gon - na make her mine.
I Want You.
John Lennon and Paul McCartney.

(Organ: Registration No. 5)

Moderato

I want you.
I want you so bad.
I want

Gm

I want you so bad, it's driving me mad, It's driving me

Cm

mad.
I want you.
I want you so bad, babe.

Fm(maj7) Fm7

I want you.
I want you so bad, it's driving me

Db C G7(b9)

mad, It's driving me mad.
I want She's so

Fm

G7(b9) Dm

She's so heavy,
I want

C7 Fm G7 Db C

Fine D.S. al Fine
Maxwell's Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

1. Joan was quiz-zical, studied pat-a-phys-i-cal science in the
   back in school a-gain, Maxwell plays the fool a-gain
   Teacher gets an-

2. Late nights all a-lone with a test tube,
   Wish-ing to a-lone with a test tube,
   Teacher gets an-

3. oh, oh, oh, oh.
   see-e-e-e-e-e-e-e.
   Maxwell Ed-i-son.

(3.) The
can I take you out to the pictures, Joe o o o
judge does not agree, And he tells them so o o o

Bb7

-oan?
-o.
-o.

But, as she's getting ready to go,
But, when she turns her back on the boy,
But, as the words are leaving his lips,

A
A
He

Bb7

knock comes on the door.
creeps up from behind.
noise came from behind.

Bang! Bang! Maxwell's

Bb7

silver hammer came down upon her head.

Clang! Clang! Maxwell's

F7

silver hammer made sure that she was dead.

3.

www.LisAri.com
Mean Mr. Mustard.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

C

1. Mean Mr. Mustard sleeps in the park, shaves in the dark, trying to save paper.
2. His sister Pam works in a shop, she never stops, She's a go-getter.

G7

Sleeps in a hole in the road,
Takes him out to look at the Queen,
saving up to buy some clothes,
only place that he's ever been,

Bb7

Keeps a ten bob note up his nose,
Always shouts out something obscene,
Such a mean old man.

G7

Such a mean old man.

C

such a dirty old man,

Ab

G+

C

dirty old man,
Polythene Pam.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Bright 4

Well, you should see Polythene Pam, She's so good looking but she looks like a man. Well, you should

see her in drag, dressed in her polythene bag. Yes, you should see Polythene Pam.

Yeh, yeh, yeh.

dose of her in jack-boot and kilt, She's kül-lër-dil-lër when she's dressed to the hilt. She's the

kind of a girl that makes the News of The World. Yes, you could say she was attractively built.

Yeh, yeh, yeh.
She Came In Through The Bathroom Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

1. She came in through the bathroom window, protected by a silver spoon.

2. dancer, (2.)

3. apart ment.

And though she tried her best to

wonders, by the

answer, well I knew

help me, she could

what I could not say.

banks of her own lagoon.

stole but she could not rob.

Didn't any body tell her?

Didn't any body see?

Sundays on the phone to Monday.

Tuesdays on the phone to me.

2. She said she'd always been a

3. And so I quit the police de - oh yeah.
Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

\[ \text{C} \quad \text{G} \quad \text{Am} \quad \text{F} \]

1. Oh! -
Darling, please believe me, I'll never do you no harm. Be-
Darling, if you leave me, I'll never make it a-
lonely. Be-

\[ \text{Dm} \quad \text{G} \quad \text{Dm} \quad \text{G} \quad \text{C} \quad \text{F} \quad 1\text{C} \quad 2\text{C} \quad \text{G} \quad \text{C7} \]

lieve me when I tell you, I'll never do you no harm.
Don't ever leave me a-
lonely. Be-

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

told me you didn't need me any more. Well, you know I nearly broke down and cried.
When you

\[ \text{D7} \quad \text{G} \quad \text{Ab(b5)} \quad \text{G} \]

told me you didn't need me any more, Well, you know I nearly broke down and died.
1. Oh! -
2. Oh! -

\[ \text{C} \quad \text{G} \quad \text{Am} \quad \text{F} \]

Darling, please believe me, I'll never make it a-
Darling, if you leave me, I'll never let you down. Be-

\[ \text{Dm} \quad \text{G} \quad \text{Dm} \quad \text{G} \quad \text{C} \quad \text{F} \quad 1\text{C} \quad 2\text{C} \quad \text{Db7} \quad \text{C7} \]

lieve me when I tell you, I'll never do you no harm.
lieve me when I tell you, I'll never do you no harm.

2. When you
Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

1. Little darling,
   It's been a long cold lonely winter.
2. Little darling,
   The smiles returning to their faces.
3. Little darling,
   I feel the ice is slowly melting.

Lit-tle darling,
Lit-tle darling,
Lit-tle darling,
It feels like years since it's been here.

It seems like years since it's been here.

Here comes the sun,
Here comes the sun,
and I say

It's all right.

![Sheet Music Image]
Octopus's Garden.

Ringo Starr.

(Observer: Registration No. 2)

Bright tempo

E: \( \text{G}^\flat \text{m7} \) \( \text{C}^\flat \text{m} \) \( \text{G}^\flat \text{m} \) \( \text{A} \)

1. I'd like to be under the sea, In an octopus's garden in the shade.
2. We would be warm below the storm, In our little hide-a-way beneath the waves.

C\#m: \( \text{G}^\flat \text{m7} \)

He'd let us rest our head, He'd let us know where we've been.

G\#m: \( \text{A} \)

I'd ask my friends to come and see around.

A: \( \text{B} \)

An octopus's garden can't be found. He'd let us know we can't be found.

B7: \( \text{E} \)

I'd like to be under the sea, In an octopus's garden in the shade.
We would shout and swim about The coral that lies beneath the waves.
Oh, what joy, for every girl and boy, Knowing they're happy and they're safe.
We would be so happy you and me, No one there to tell us what to do.
I'd like to be, under the sea, In an octopus's garden with you, In an
Something.

George Harrison.

(Registration No. 3)

Slow

C Cmaj7 C7

1. Something in the way she moves,
   Attracts me like no other

2. Somewhere in her smile she knows,
   That I don't need no other lover;

Something in the way she woos me,
Something in her style that shows me.

Am Ab+ Am7 D9 F Eb G7

don't want to leave her now,
You know I believe and now.

A Amaj7 F#m

Double tempo (d = d)

You're asking me will my love grow.

A D G A

I don't know.
I don't know.
You stick a - round, now it may show, I don’t know.

I don’t know.

Something in the way she moves, And all I have to do is

think of her, Something in the way she shows me. I don’t want to leave her now, You

know I be lieve and how.
Two Of Us.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly bright

G Am G C6 G Am G C6 G

1. Two of us riding nowhere, spending someone's

C G Am C G

hard earned pay. You and me

Am G C6 G Am G C6 G

Sunday driving, not arriving on

G Am G C D D7 C

our way back home. We're on our way

G C D D7 C

home, we're on our way home, we're
2. Two of us sending postcards, writing letters on my wall,
   You and me burning matches, lifting latches on our way back home,
   We're on our way home, we're on our way home, we're going home.

3. Two of us wearing raincoats, standing solo in the sun,
   You and me chasing paper, getting nowhere on our way back home,
   We're on our way home, we're on our way home, we're going home.
You Never Give Me Your Money.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

You never give me your money,
Only give me your funny paper;
And in the middle of negotiations you break down.
And in the middle of investigation I break down.

Out of college, money spent, see no future, pay no rent.
Any jobber got the sack, Monday morning turning back.

All the money's gone, nowhere to go.
Yellow lorry slow, nowhere to go.
Faithfully slow (d = ♩)

Oh, that magic feeling, nowhere to go. Oh, that magic feeling nowhere to go.

(spoken) go. (nowhere to go.)

One sweet dream, pick up the bags get in the limousine.

Soon we'll be away from here step on the gas and wipe that tear away; One sweet

dream came true. To-day came true, to-day.

One, two, three, four, five, six, seven, all good children go to heaven.

(repeat and fade)
Sun King.
John Lennon and Paul McCartney.

(Organ: Registration No. 3)
Oo You.

Paul McCartney.

(Organ: Registration No. 4)

Moderately

Ab Ebm7(sus4) Ab Db Ebm G Ab Ebm G Ab Db Ebm G

Look like a woman
Walk like a woman
Look like a woman

Dressed like a lady
Sing like a blackbird
Dressed like a lady

Ab Ebm7 (sus4) G Ab Db Ebm G Ab Ebm G Ab Db

Talk like a baby
Eat like a hungry
Talk like a baby

Love like a woman.
Cook like a woman.
Love like a woman.

Ab A7 Db sus4 Ds Db7 Db D57 Db

oo you (wo-man)

Ab7(sus4)

oo

Db

Ebm7(susCb)

you.
Maggie Mae.

(Organ: Registration No. 4)

G C G

Oh, dirty Maggie Mae, they have taken her away and she'll

D G

never walk down Lisle Street any mower. Oh, the judge he guilty found.

C D7

her of robbing the home-ward bound-er that dirty, no good rob-bin' Maggie Mae

G C G

It's the part of Liverpool she returned me to

C G/B D

two pound ten a week, that was my pay.
I Me Mine.

George Harrison.

Composition No. 1

Organ Registration No. 1

Bright waltz

Am

(1) All
(2) All

thru’ the day
I can hear

I me mine
I me mine

I me mine
I me mine

E7

Am

Am

Ev

en those tears

D

I me mine
I me mine

I me mine
I me mine

G

E7

Am

Dm

I me mine
I me mine
I me mine
I me mine

Now they’re
No one’s
frightened of
frightened of

Dm6

Ddim

Am

leaving it, ev’ry one’s weaving it, coming on strong all the time.

playing it, ev’ry one’s saying it, flowing more freely than wine.
Dig A Pony.
John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

G   C  G  C  G  C  G
I hi hi hi hi hi

Em

po... ny

Am

well you can celebrate anything you

F7

want.

Am

Yes you can celebrate anything

F7

1-3-5.

D7

thing you want.

Ooh

(repeat at each D.C.)

2-4-6.

D7

I told you so

F  C

all I want is
2. I hi, hi, hi, Do a road hog,
   Well you can penetrate any place you go,
   Yes you can penetrate any place you go.

3. I hi, hi, hi, hi, Pick a mooondog,
   Well you can radiate ev'rything you are,
   Yes you can radiate ev'rything you are.

4. I hi, hi, hi, hi, Roll a stoney,
   Well you can imitate ev'ryone you know,
   Yes you can imitate ev'ryone you know.

5. I hi, hi, hi, hi, Feel the wind blow,
   Well you can indicate ev'rything you see,
   Yes you can indicate ev'rything you see.

6. I hi, hi, hi, hi, Dig a pony,
   Well you can syndicate any boat you row,
   Yes you can syndicate any boat you row.
Dig It.

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

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(Organ: Registration No. 4)

Moderately with a beat

Like a Rolling Stone, like a

Rolling Stone, Like the

F. B. I.

and the

C. I. A.

and the
Bb F Bb C7

B. B. C.

B. B. King, and Doris

Bb F Bb C7

Day.

Bb F Bb C7

Busy, Dig it, Dig it.

Bb F Bb C9 Bb

(repeat to fade)

F Bb C(sus4) Bb

Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it,
One After 909.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

With a beat

1. My ba·by says she's trav·'ling on the one af·ter nine·o·nine.

I said move ov·er ho·ney I'm trav·'lling on that line.

I said move o·ver once, move o·ver twice, come on ba·by don't be
cold as ice.

I said I'm trav·'lling on the one af·ter nine·o·nine.

I've got my bag.
2. I begged her not to go and I begged her on my bended knees
   You're only fooling around, you're only fooling around with me.
   I said move over once, move over twice, come on baby don't be cold as ice.
   I said I'm trav'ling on the one after nine-o-nine.

3. I said I'm trav'ling on the one after nine-o-nine
   I said move over honey I'm travelling on that line.
   I said move over once, move over twice, come on baby don't be cold as ice.
   I said I'm trav'ling on the one after nine-o-nine.
Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find myself in times of trouble, Mother Mary comes to me,
   Speaking words of wisdom, let it be.
   And in my hour of darkness She is standing right in front of me.
   Speaking words of wisdom, let it be.

2. When I'm lost I fall I cry, I am alone. She is speaking words of wisdom, let it be.
   Let it be, let it be, let it be, let it be,

Whisper words of wisdom, let it be.

2. And when
2. And when the broken-hearted people living in the world agree,
There will be an answer, let it be.
For though they may be parted there is still a chance that they will see
There will be an answer, let it be.
Let it be, let it be, let it be, let it be.
There will be an answer let it be.

(3rd time instrumental)

4. And when the night is cloudy there is still a light that shines on me,
Shine until tomorrow, let it be.
I wake up to the sound of music-Mother Mary comes to me,
Speaking words of wisdom, let it be.
Let it be, let it be, let it be, let it be.
There will be an answer, let it be.
Let it be, let it be, let it be, let it be.
Whisper words of wisdom, let it be.
Hey Jude.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

1. Hey

(4.) Jude, don't make it bad,
(2.) Jude, don't be afraid,
(3.) Jude, don't let me down,
   Take a
   You were
   You have

   C7
   F
   Bb

   sad song and make it better.
   Re-member to let her in-to your
   get her.
   The
   Re-
   mem-ber to let her un-der your

   F
   C7
   F

   heart, Then you can start to make it better.
   skin, Then you be gin
   heart, Then you can start

   2. Hey

2.3.

(2.) And any-time you feel the pain Hey Jude refrain,
(4.) So let it out and let it in Hey Jude begin,
The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Steady 4

C

1. Standing in the dock at Southamp-
   ton,
   Trying to get to Holland or France.

2. Finally made the plane in to Pa-
   ris,
   Hon-ey-mooning down by the Seine.

3. Paris to the Amster-dam Hil-
   na,
   Talking in our beds for a week,

4. Made a lightning trip to Vi-
   en-
   na,
   Eating choc-late cake in a bag.

5. Caught the early plane back to Lon-
   don,
   Fif-ty a-corns tied in a sack.

C7

The man in the mac said, you've
got to go back,
You know they
make it O.K.,

The news-pa-pers said,
say what're you
do-ing in bed,
I said we're
gone to his head,

The news-pa-pers said,
she's
They
wish you suc-
cess,

The men from the press said,
we
It's
didn't even give us a chance.

married in Gib-
ral-tar near Spain,

only trying to get us some peace,
Christ! You know it ain't

good to have the both of you back,

You know how hard it can be.
The way things are go-
ing,

C

G7
They’re goin’ to crucify me.

Saving up your money for a rainy day,

Giving all your clothes to charity.

last night the wife said, Oh boy, when you’re dead you don’t take nothing with you but your soul.

Think!

The way things are going,

They’re goin’ to crucify me.
Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

```
c Dm
 Power to the people,

C Dm
 Power to the people,

C Dm
 Power to the people,

C Dm
 Power to the people,
```

```
c Dm
 to Coda (4th time)

C Bb
 1. You say you want a revolution

C Dm
 We gotta say yes, we gotta say yes, we gotta say yes

C
 2. A million workers workin' for nothing

C Dm
 How do you treat the old woman back home?

C
 3. We gotta put you down when we come

C
 She got to be herself so she can

C
 into the street singing:

C bb
 into town singing:

C
 give her help singing:
```

C
 "Coda"

C
 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,
2. Min - is - ters, Sin - is - ters,
3. Rev - o - lu - tion, Ev - o - lu - tion,
4. John and Yo - ko, Tim - my Lea - ry,
Drag - is - m, Mad - is - m,
Ban - is - ters and Can - is - ters,
Mas - ti - ca - tion, Flag - el - la - tion,
Rose - ma - ry, Tom - my Smo - thers,

Rag - is - m, Tag - is - m,
Bish - ops and Fish - ops,
Reg - u - la - tions, In - tegr - a - tions,
Bob - by Dy - lan, Tom - my Coo - per,
This - is - m, That - is - m,
Rab - bits and Pop - eyes,
Med - i - ta - tions United Na - tions,
Derek Tay - lor Nor - man Mail - er,
is - m is - m is - m.
Bye - bye Bye - byes,
Con-grat - u - la - tions.
Al - an Gins - berg, Ha - re Krish - na,

G7

Ha - re, Ha - re Krish - na.
All we are say - ing.

F. Em G7 C

is give peace a chance.

G7

All we are say - ing.

F. Em G7 C

is give peace a chance.
Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

Slowly

\[ \text{C} \]

1. You say you want a revolution, well you know
2. You say you got a real solution, well you know
3. You say you'll change the Constitution, well you know

we all want to change the world.
we'd all love to see the plan.
we all want to change your head.

You tell me that it's evolution, well you know
You ask me for a constitution, well you know
You tell me it's the institution, well you know

we all we're all you better

But when you talk about death
But when you want money for people with
But if you go carrying pictures of

\[ \text{F} \]

\[ \text{G7} \]

\[ \text{Dm7} \]
I've Got A Feeling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderate tempo

I've got a feeling a feeling deep inside oh yeah

Oh yeah

I've got a feeling a feeling I can't

hide oh no Oh no Oh no

Oh no Yeah Yeah
I've got a feeling yeah
(I've got a feeling)

All these years I've been wandering around

wondering how come nobody told me
All that I was looking for was

somebody who looked like you

1. Everybody had a
2. Everybody had a
2. Oh please believe me I'd hate to miss the train oh yeah (yeah)
   Oh yeah-and if you leave me I won't be late again oh no oh no
   Yeah yeah I've got a feeling yeah (I've got a feeling)

3. I've got a feeling that keeps me on my toes oh yeah
   Oh yeah I've got a feeling I think that everybody knows oh yeah oh yeah
   Yeah yeah I've got a feeling yeah (I've got a feeling)
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