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)

Moderato

Am

1. Whenever
(2.) I
(3.) I
want you around,
yeah,
yeah,

Am

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

is

Dm

call you on the phone
whisper in your ear

And
And

you’ll come running home,
words you long to hear

Yeah
Yeah

That’s all

C

gotta do

2. And when

I’ll be kissing you,

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

yeah, you just gotta call on me.

And the same goes for me when you call. I'll be here, yes I will, when you call.
You just gotta call on me,
you just gotta call on me.

Oh, you just gotta 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

```

```

E

A

E

```

A

F♯m

C♯m

A

```

```

A

B

C

A

```

E

A

B

```

```

E

A

B7

```

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.

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(Organ: Registration No. 4)

Moderato

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

so please
Love me do.

oo
Love me do.

Somebody new,
Somebody to love,

Some one like you.

D.S. at Coda
(Organ: Registration No. 3)

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

2. Member of my dreams will come true, and then while I'm a way, I'll write home every day, and I'll send all my loving to you.

All my loving, I will send to you, All my loving, darling, I'll be true.
send my love to you. Remember that I'll always be

be in love with you. I'll be coming home again to you, love. Until the day I do, love, P. S. I love you. You, you, you, you, you, you.
Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D  F♭m  Bm  D  F♭m  Bm

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

G  A7  D  G  A7  F♯m  A7

sad don't be bad to me

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

B7  Em  A7  D  Dm

letting you go, just as long as you let me know you won't be bad to
Em(sus4)  A7  D  F♯m  Bm  D  F♯m

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

Bm  G  A7  D

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

Am  B7  G

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

A7  D  F♯m  Bm  A7  D

bad to me.
Do You Want To Know A Secret.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Ad lib.

Cm

Fm Cm Eb

Db G7

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

Moderato

C Em7 Ebm7 Dm7 G7

C Em7 Ebm7 Dm7 G7

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

Whoa

Dm Em C Em7 Ebm7 Dm7 G7

C Em7 Ebm7 Dm7 G7

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

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

Am Gm F Dm Am Gm Dm G7

D.S. al Coda

Dm7 G7 Am Dm7 G7 Am Dm7 G7 C6

Oo.
Oo.
Ask Me Why.

John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Moderato

Eb

<table>
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<tr>
<th>Eb maj7</th>
<th>Fm7</th>
<th>Gm7</th>
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<tbody>
<tr>
<td>1. I love you,</td>
<td>(2.) mine,</td>
<td></td>
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Can't you tell me things I want to know?
My happiness still makes me cry.

And it's true, time
That it really only goes to show
You'll understand the reason why.

That I know, that it's not because I'm sad.
Should But you're the

1. Abm

<table>
<thead>
<tr>
<th>F9</th>
<th>Bb7</th>
<th>Eb maj7</th>
<th>Fm7</th>
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<td>never, never, never be blue.</td>
<td>2. Now you're</td>
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only love that I've ever had.

It's happened to me.

I can't conceive of any more misery.

Ask me why, I'll say I love you And I'm always thinking of you.
Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

G7  C  F  D7
1. It feels so right now.
Hold me tight,
Hold me tight,
Tell me I'm the
2. Hold me tight,
Tell me I'm the
3. Hold me tight,
Let me go on
4. Hold me tight,
Let me go on

G7  C  F7  D7  G7
on - ly one  And then  I might
lov - ing you  To - night,  to - night,
lonely one  lonely one.

C  G7  C7  F  Fm  C
hold me tight
To - night,
to - night.

Fm  C  G7
you, you, you oo oo oo.

L  Eb  L  C  Eb
Don't know
what it means to

C  F  Dm  D7  G7
hold you tight,
Being here alone to - night with you.

Eb  C  Eb
You oo oo oo.
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 yake it I'm not that kind of

A7 | G7 | C7 | A7

man. Oh I can't sleep at night, But just the same

D7 | F | C | F

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

John Lennon and Paul McCartney.

Medium tempo with a beat

1. If there's anything that you want, If there's anything I can do, Just
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 satisfied, If there's anything that you want, If there's anything I can
D.S. al Coda

Coda

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

John Lennon and Paul McCartney.

(Received for 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.

F  C  Am
I wanna hold your hand

G7  C
I wanna hold your hand.

C
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

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

Oh yeah, oh yeah, oh yeah, oh

G7

yeah!

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

I’ve im-
ag ined I’m in
think a - bout you
love with you
I can say I’m

C

F

G7

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

Many many many many times be
fore, It’s not like me to pre-
never, never, never, never,
blue.

So I’m tell ing you, my
Gm7

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

G7

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

C

gonna be a time When I'm gonna change your mind;
So you

F

might as well resign yourself to me, oh yeah.
3. I

C

D.S. al Coda

G7

Coda

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

E

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

E

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

E

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

F#m7

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

A

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

John Lennon and Paul McCartney

Moderately

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

As the June light turns to moonlight, I’ll be on my way.
Just one kiss, then I’ll go.
Don’t hide the tears that don’t show.
As the June light turns to moonlight,

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

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(Organ Registration No. 1)
I Saw Her Standing There.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. Well, she was
just seven-teen,
you know what I mean
And the

2. she
looked at me
and we
That be-

3. danced through the night
and we held each oth-er tight
And be-

way she looked was
fore too long
fore too long
way be-yond com-
I'd fall in love with
I fell in love with
pare.
hers.
hers.
Now I'll nev-er dance
to Coda

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

1. C
2. C
3. C7

there?
there.
Well, my heart went

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

D.S. al Coda

mine!

Coda
It Won’t Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1. Ev’ry night when ev’rybody has fun,
   Here am I Ev’ry day Now I know that

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

3. Ev’ry day we’ll be happy I know,

sittin’ all on my own
I’ve done nothin’ but cry

Ab

you won’t leave me alone
more

C

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

Till

F Fdim C

I belong to you
Since you left me,

Am

I’m so alone Now you’re

Em75

comin’ you’re comin’ on home,

A7 F G7

I’ll be good like I know I should You’re comin’

D7 G7

home you’re comin’ home

C Cmaj7

Coda

F G7 C Eb D Db Cmaj7

be-long to you.
Little Child.
John Lennon and Paul McCartney.

(Organ: Registration No. 7)

Moderato

C7

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

F

G7

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

C7

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

D9

2. by my side - you're the on-ly one; Don't you mine, all mine. So, come on, come on, come on, come on. Lit-tle child, lit-tle child,

F

Little child, won't you dance with me?

C7

G7

I'm so sad and lone-ly:

F

D9

1. Ba-by take a chance with me.

G7

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

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderato

1. Each time I look in - to your eyes, I see that there, there heav - en lies, C Ab7 G7 C

2. Some day they'll see that from the start, my place has been deep in your heart.

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

Though I've said it all be - fore, I will say it more and more, now that

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

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

C to Coda G7

Coda

I see the love of the loved.

D.C. al Coda
Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

F

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.

C7

cried for you, you're giving me the

C7

cried, it's same old line, I'm wonder'ing why.

Gm7

through. Oh, you're buck again.

Am

You hurt me then, no, no,

Am

no, not a second time.

C7

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.

Dm

cried for you, you're giving me the

C7

cried, it's same old line, I'm wonder'ing why.

F

You hurt me then, no, no,

Dm

no, not a second time.

Gm7

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

F

I cried for you, you're buck again.

Dm

not a second time.

Coda

D.S. al Coda
This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

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

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.

\[ \text{C} \quad \text{Am} \quad \text{F} \quad \text{G7} \quad \text{C} \quad \text{Am} \quad \text{Dm} \quad \text{G7} \quad \text{C9} \quad \text{C7} \]

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.

\[ \text{D7} \quad \text{G7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Am} \quad \text{Dm7} \quad \text{G7} \]

Happy Till he’s seen you cry hi hi hi. This boy wouldn’t mind the pain.

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

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

\[ \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{Am} \quad \text{Dm} \quad \text{G7} \quad \text{C} \quad \text{Am} \quad \text{Dm} \quad \text{G7} \]

This boy. This boy. This boy.

(repeat and fade)
She Loves You.

John Lennon and Paul McCartney.

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(Org: Registration No. 1)

Moderato  Cm  F7

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

Ab  Eb6  Ebm7  Bb7  Eb

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,

Cm  Gm  Bb7  Eb  Cm

Well I saw her yes - ter - day yi - yay it's you she's thinking of And she

Gm  Bb7  Eb  Cm

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

A bm6  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 love like that you know you should be glad.

love like that you know you should be glad, yeh,
Thank You Girl.
John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

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

And eternally I'll always be in love with you.

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

to Coda
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,

coda

thank you, girl.

Oh, oh,

Oh, oh.
Tip Of My Tongue.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

F

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

I'll think of things I want to say to you, But words just stay on the tip of my tongue.

I think of some-thing new to say to you, But words just stay on the tip of my tongue.

I marry you and we will live as one, With words just stay on the tip of my tongue.

F C7 Gm7 Cdim C7 F Bbm C7 C7 to Coda

But I'm lone-ly; I know I'm wait- ing for a chance to prove my love to you.

Bbm F Gm7 Bbm

You know that's not true._

Gm7 Bbm F Gm7 Bbm

You know I'm wait- ing

You know I'm wait- ing

D.C. al Coda

F C7 F C7

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)

Ad lib. C 3 D 3 G D7 G

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

2. Lost her now for sure.
She won't see her no more.
The world is treating me a bad, misery.

Medium tempo

C G C D7 G

1. I've re-ember all the little things we've done.
Send her back, to me 'cause every one can see,
Without her I will be in misery,

2. I'll re-ember her and she'll miss her only one.

(repeat and fade)
Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

\[\text{Gm} \quad \text{Bb} \quad \text{F} \quad \text{Gm} \quad \text{Eb} \quad \text{F7} \quad \text{Bb} \quad \text{to Coda}\]

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

\[\text{Dm} \quad \text{Gm} \quad \text{Eb} \quad \text{Bb} \quad \text{F7} \quad \text{Bb} \quad \text{Dm} \quad \text{Gm} \quad \text{Eb} \quad \text{Bb} \text{F7} \quad \text{Bb} \text{F7} \quad \text{Bb} \]

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

An - time at all, An - time at all, An - time at all.

D.S. al Coda

Coda

\[\text{Bb} \quad \text{Eb} \quad \text{F} \quad \text{E} \quad \text{F7} \quad \text{Bb} \quad \text{Bb} \quad \text{Eb} \quad \text{Bb} \quad \text{F7} \quad \text{Bb} \]

An - time at all, An - time at all, An - time at all.
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 ten-der-ly;
Dark is the sky;

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

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

And I love her.
And I
love her.

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

near me.

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.

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

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

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

Coda

D.S. al Coda
From A Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

G

1. Late yester-day night I saw a light shine from a window,
   could-n't walk on un-til you'd gone from your window.

Am7

And as I looked a gain your face came in to 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.

G7

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

C

So meet me to-night just where the light shines from a window,

B7

And as I take your hand say that you'll

Em

Be mine to-night.
Can’t Buy Me Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am Dm Am Dm

Can’t buy me
love,

love

Can’t buy me

Gm7 C7

1. I’ll
say you love me too;
I’ll be satis -

Gm7

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 dia - mond ring and

Gm7 C7

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

Gm7 C7

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

2. I’ll Can’t buy me love,

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

no, no, no,

D.S. al Coda

Can’t buy me love,

Can’t buy me love.
Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1. Ooh I need your love babe, guess you know it's true.
2. Love you ev'ry day girl, always on my mind.

C7 Eb Bb

Hope you need my one thing I can

C7 Eb Bb Gm Eb Gm C7

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

Bb C7 to Coda (4th time)

Ain't got noth-in' but Ain't got noth-in' but

love babe, eight days a week.

C7 Eb

Eight days a week, I love you.

Gm C7 Eb F7

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

Eight days a week, cresc.

Eb C7 Cm7 Bb
Every Little Thing.

John Lennon and Paul McCartney.

Moderately

1. When I'm walking beside her, people tell me I'm lucky.
2. I remember the first time.

Yes, I know I'm a lucky guy.
Yes, I'm thinking about her now.

Every little thing she does,
She does for me, yeah.
And you know the things she does,
She does for me, oo.

1. When I'm with her I'm happy.
2. There is one thing I'm sure of.

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

Coda

(repeat and fade)
That Means A Lot.
John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderately

Ebm(E9) A

1, 3 friend says that your love won't mean a lot, true.

A

Eb

and you know that this love could apply to you.

Bm7

Gb

At times things are so bad much and at times all they've are

Bm7

Eb

To Coda

Ab Bb7 Eb

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

Cm

mm love can be deep inside.
be suicide, can't you see you can't hide what you feel when it's real.

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

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

George Harrison.

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(Organ: Registration No. 3)

Slowly

out going out of my door I can know all things on earth. Without looking out of my window.

out going out of your door you can know all things on earth. Without looking out of your window.

win dow I could know the ways of heaven. The farther one travels the less one knows.

win dow you can know the ways of heaven. The less one knows.

Arrive without travelling, See all without looking.
A Hard Day's Night.
John Lennon and Paul McCartney.

Moderately, with a beat

1. It's been a hard day's night, and I've been working
   like a dog. It's been a hard life.

2. Work all day, to get you money to buy you things. And it's
   worth it just to hear you say.

3. It's a hard day's night, I should be sleeping
   like a log. But when I get home I find the
   散落的音符需补充完整
I Don't Want To See You Again.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Moderato

\[ F \]
\[ Am \]
\[ Bb \]
\[ C7 \]

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

How can I understand something wrong

un - der - stand could be right.

F
Am
Bbm

when someone says to me
I hear you say to me

I don't want to see you again?
I don't want to see you again.

F

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

Bb
F
Bb
F
Bb
F

Dm

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

Gm
A7
Dm
G7
C7

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

F
Am
Bbm
C7

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.

Moderately bright

Dm7 G7 C F C G7 C Dm7 G7 C

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.

Dm7 C G7 Am E7

3. I would hate my disappoint.
ment to show.
if she’s not there.

Dm7 G7 Dm7 G7 C Bb C

There’s nothing for me here,
I wonder what went wrong.
So I’ve

I will disappear,
If she turns up while I’m gone please let me know.
waited far too long.

Dm7 G7 C Am7 D7 F

2. I’ve thought tonight she’s made me sad.

G7 Dm7 G7 C Am7 D7 F G7 Dm7 G7

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

C G7 C C7 C6 Gm7 Gm Dm G7 C

D.S. al Coda

Coda
I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

\[ \text{C} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{Am} \quad \text{F} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{C} \quad \text{G7} \quad \text{E7} \]

1. I should have known better with a girl like you,
2. I never realised what a kiss could be...
3. I should have realised a lot of things before...

That I would love every thing that you do;
This could only happen to me.
If this is love you’ve got–ta give me more;

And I do...
Can’t you see...
Give me more...

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

whoa whoa whoa
whoa whoa
Can’t you see...
Am  F  C  E7
That when I tell you that I love you, oh,

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

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

F  G7  C  G7  to Coda
You're gonna say you love me too,

So oh

D.C. al Coda

C  G7
You love me too,
You love me too.
1. If I her.

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

And I would be sad if our new love was in vain.

So I hope you see that I would love to love you.

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

to Coda

D.S. al Coda

Coda
I'll Be Back.

John Lennon and Paul McCartney.

Moderato

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

I time told you I will once be-fore good-bye, But I came back a-gain.

I'm the one who wants you, You know I hate to leave you.

I thought that you would realize that if I ran away from you that you would want me too, But I've got a big surprise.

(D.S. al Coda)

I love you so.

3. I wan-na go to Coda

Oh, Oh, Oh, Oh...
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

wan-na kiss or hold your hand, If it’s funny try and understand,
2. need to hug or hold you tight, I just wan-na dance with you all night,
3. body tries to take my place, Let’s pretend we just can’t see his face,

Dm7 | G7 | F | C | Am

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

3, I’ve dis
happy just to dance with you. 2. I don't need. Before this dance is through I think I'll love you too. I'm so happy when you dance with me.

D.S. al Coda

you. Oh, oh, 'Cause I'm happy just to dance with you. Oh, oh, oh, oh.
I’ll Cry Instead.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright tempo

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

G     D11    G     D11
   - Cos I’ve just lost the one I’m gonna break their hearts
   - I can’t talk to people

G     D11    D7    D9    D7
   - ly girl I had
   - ple that I meet
   - all around the world

C9    C7    C9    C7    C9    C7
   - could get my way
   - 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
So I cry
I'll cry

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

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

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

gain some day.
3. And when I

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

John Lennon and Paul McCartney.

Moderately bright

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

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

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

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

wear-ing a frown, My tears are fall-ing like rain from the sky,
wear-ing a frown, My tears are fall-ing like rain from the sky,

left it too late, And so it’s true, pride comes be-fore a fall,
left it too late, And so it’s true, pride comes be-fore a fall,

I should have known she would win in the end, I’m a los-er...
I should have known she would win in the end, I’m a los-er...

Is it for your-so that you won’t lose all. I’m a los-er...
Is it for your-so that you won’t lose all. I’m a los-er...

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

pear to be. pear to be.
appear to be. pear to be.

(repeat and fade)
It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

Dm | Dm7 | G | Gm | F | Bb

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

Eb | Ab | Gm | Gm7 | C9

heart away, When I do its for
thinking of, But it's true, its for
no one knows That I do its for

F | Gm | Am | Gm | F | Em7-5 | A7 | Dm

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

G | Gm6 | Dm | Gm6 | I-A7

Should never try to find Some body who'd be kind, Kind to only
Tell them I quite agree No body'd love me. And

2. A7 | A7

coda

D.C. al Coda
Like Dreamers Do.

John Lennon and Paul McCartney

Moderato

(F)

1. Dreams,
You came just one dream a -

Dm

do,

Gm

And so it
And now I

C7

that I will
that I will

F

love
love

Dm

dreams,

Gm

And so it

C7

seems

you are the girl in my
knew when you first said hel-

F

I yi yi yi yi

A7

wait-ed for your

Bb

kiss,

Wait-ed for the

C7

like dream-ers
do.

F

And I

Bb

yi yi yi yi

C9

yi:

E

Fine

G7

Oh, I'll be

C7

there

Gm7

yeh, wait-ing for

C7

you, you, you,

You, you, you.

D.C. al Fine
No Reply.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

1. This happened once before when I came to your door, no reply, They said it wasn’t ‘Cause I know where you’re

Been, but I saw you peep through your window, I saw the light, I nearly died,

I saw the light, I nearly died,

I know that you saw me ‘cause I looked up to the sky when you walked in your hand with another man in my place.

2. I tried to tell you I’d realize that I love you heard before when you gave me no reply.

And I’ll forget, 3. I tried to tell you

D.S. al Coda

Coda

Dm

Am

Dm

F
Nobody I Know.

John Lennon and Paul McCartney.

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Moderato

C C C

Dm7 G7 C

Dm7 G7

1. Nobody I know could love me more than you.
2. Ev'rywhere I go the sun comes shining through.

C C C

Bb G7 D7 G7

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

C C C

Em Am Ab

Listen to the bird who sings it to the tree.
Ev'en in my dreams I look into your eyes,
and then when you've heard him sud-deny it seems I've found a paradise.

C C C

Dm7 G7 C

C Dm G7 Dm E7

Nobody I know could love you more than me.
Ev'rywhere I go the sun comes shining through.

Am E7 Am C Am

means so much to be a part of a heart of a wonderful one.
When other lovers are gone, we'll live on.

C Dm7 G7 C Dm G7

Coda

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

(Organ: Registration No. 2)

Bright 4

C7  F7  C7
1.3.4. My love don't give me presents,
2. She don't give the boys the eye,

F7  C7
she's no peasant.
see me cry.

Cm7  F7  C7  F7
love for - ev - er and for - ev - er,
say that I will never leave her,
My love don't give me presents,
She don't give the boys the eye.

G7  Dm7  G7  F7  Cm7  F7
Turn me on when
She will nev - er
I get lone - ly,
make me jealous,
people tell me that she's on - ly
time as well as

C7  F7  C7
fool-in', I know she is - n't.
Don't ask me why.

A7  Em  F  G7
un - derstands,
She's a wo - man who
loves her man.

Em  F  G7  (C7)
She's a wo - man.
She's a wo - man.

(repeat and fade)
Tell Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

Gm  Cm7  F7  Cm7  F7  Bb  Gm  Cm7  F7  Bb

you cried, And why you lied to me. Well, I gave you ev'rything I some-thing that I've said or

Gm  Cm7  F7  Bb

had, done. But you left me sit- ting on my own, Did you have to treat me oh, so bad?

F7

Tell me what and I'll a-pol-o-gise. If you don't I really can't go bad?

Cm7

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

F7

Well, I beg you on my bend-ed

D.S. al Coda

F7

knees, If you'll only listen to my pleas, Is there any-thing I can

F7  Cm7  F7

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

C G7 C F G C F G

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

C Am G7

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

to Coda

C F G7 C G7

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

F G

Like I love on - ly you:

Am D7 C Em

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

Am G7

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

D.S. al Coda

Coda

C F G7

(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
2. You got me running, and there’s no fun in it. Why should it
3. Please stop your lying, You got me crying girl. Why should it

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

I’ve been waiting here for you, Wondering what you’re
gonna do. Should you need a love that’s true, it’s me.

D.C. al Coda
World Without Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

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

side where I hide with my loneliness,
K. side where I hide with my loneliness,
side where I hide with my loneliness,


to Coda

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

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, So baby until

D.C. al Coda
Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

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

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

   3. Enough to make you mine girl.
    Some-day when we're lonely

   me, somehow I will know.
    Some-day when I'm dreaming

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

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

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

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

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

1. Gm
   -

   G6
   -

   C7

   Me, I'm just the lucky kind,

2. G
   -

   G6
   -

   C7

   Love to hear you say that love is

   A7

   G6
   -

   C7

   A7

   Ab

   love. And though we may be blind
   Love is here to stay. And that's e-
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 a gonna see my baby to-
   (2) on if you please, I've got no time for trivial it-
   (3) on let me through, I've got so many things I've got to

C7

G

C7

D7

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

E

Whoa... ho whoa... ho

A7

D7

Em

to Coda

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F7

1. I got something to say that might cause you pain; If I catch you talking to that
(2.) second time I’ve caught you talking to him. Do I have to tell you one more time I

(3.) please listen to me if you want-na 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

think it’s out of my mind... I know I’ll

F7

I because I’ve I’ve

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

to Coda

C7

2. Well, it’s the Ev’ry-bod-y’s

F7

2. Well, it’s the Ev’ry-bod-y’s

Bb7

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

F7

2. Well, it’s the Ev’ry-bod-y’s

A7

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

Dm

A7

A7

F

C7

C7

D.S. al Coda
Another Girl.

John Lennon and Paul McCartney.

(Orphan: Registration No 1)

Moderato

F Bb7 F Bb7

For I have got another girl,

F Eb F Bb7 F

1. You're making me say that I've got no body but you,
2. She's sweeter than all the girls and I've met quite a few,
3. I don't wanna say that I've been unhappy with you,

But as from to-

F Eb F Bb7 F

day, well I've got some body that's new.
day, well I've seen do what she can new.

F Eb F Bb7 F

I ain't no fool and I don't take what I don't

F C7 F C7

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

F Bb7 F Bb7

An other girl.

Ab Eb7 Ab Eb7 Ab C7

who will love me till the end.

Through thick and thin she will always be my friend.

F C7

Coda

F C7 F Bb7 F

want, For I have got another girl.

D.S. al Coda
Day Tripper.

John Lennon and Paul McCartney.

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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,

\[ \text{F} \]

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

\[ \text{C} \]

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

\[ \text{D7} \]

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

\[ \text{G} \]

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

It took me

\[ \text{Bb7} \]

tripper,
tripper,
tripper,

\[ \text{C} \]

now.
now.
now.

\[ \text{Am} \]

The man with the camera
The man with the camera
The man with the camera

\[ \text{F} \]

don't forget
The man with the camera
The man with the camera
The man with the camera

\[ \text{C} \]

now.
now.
now.

\[ \text{G} \]

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

tripper,
tripper,
tripper,
F7       E7       A       G
so      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
Day tripper, Day tripper.

(repeat and fade)
Help.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am

F

Help! I need some-body,
Help! Not just any-body,

D7

G7

Help! You know I need someone,
Help!

G

Bm

1. When I was younger so much
2. And now it my

life has changed in

younger than today,

oh so many ways,

Em

C

F

G

I never needed anybody's help in any way,

My independence seems to vanish in the haze.

Bm

But now these
days are gone,

I'm not so self-assured,

But every now and then

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

John Lennon and Paul McCartney.

(Rest of the page is a musical notation for the song Drive My Car.)
I Need You.

George Harrison.

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(Organ: Registration No. 2)

Fairly bright

G

1. You don’t re-a-lize how much I need you.

2. Said you had a thing or two to tell me.

3. Please re-mem-ber how I feel a-bout you.

C

Love you all the time and nev-er leave you.

G

Please I So.

Em

come on back to me.

Bm
didn’t re-a-lize.

Em

come on back and see.

Am

I’m lone-ly as can be.

G

As I looked in your eyes.

Am

just what you mean to me.

C

I need you.

G

You told me.

C

Oh, yes, you told me.

D7

don’t want my lovin’ any more.

G

That’s when it hurt me.

C

And feel-ing like this I

D7

just can’t go on any more.

G

Coda

I need you.

D.C. al Coda
If I Needed Someone.

George Harrison.

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(Organ: Registration No. 1)

Moderato

F

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

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

Cm7

be thinking of my friend,
If I needed some

F7

one.
one.

1. Eb F Eb
2. Eb F

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

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

If I needed someone.
I'm Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

You tell lies think-ing
Man buys ring woman
We're all alone and there's
I can't see
throws it a-way
no-body else,

You can't cry 'cos you're laugh-ing at me;
Same old thing happens ev-e-ry day;
You still mean "keep your hands to yourself."'

I'm

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

F7

G7

C

C7

G7

C

1.2. C7

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

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

F

C7

G7

F7

C

C7

Yeah, yeah, yeah, yeah,

oo,

oo,

Yeah, yeah, yeah, yeah.

(repeat and fade)
Girl.

John Lennon and Paul McCartney.

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(Organ; Registration No. 4)

Fairly slow

Am E7 Am Dm C E
1. Is there anyone going to listen
Think of all the times I've tried to
Told when she was young that pain would
All about the girl who came to stay?
She's the kind of girl you want so much it
promises the earth to me and
man must break his back to earn his
makes you sorry;
I believe her.
day of leisure?
Still you don't regret a single
why?
Ah, Girl!

Dm7 G7 C Em Dm7 G7
2. When I

Dm A7 Dm A7
She's the kind of girl who puts you
down when friends are there, you feel a
fool.

Dm A7 Dm C Em
When you say she's looking good, she
acts as if it's understood, she's
cool, ooh, ooh, ooh,
Girl!

Dm7 G7 C Em Dm7 G7
3. Was she

D.S. al Coda

(repeat and fade)
I’m Looking Through You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

\[\text{Music notation}\]

1. I’m looking through you,
   2. Your lips are moving,

where did you go?
I cannot hear.

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

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

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

you have learned the changed game.

I’m looking through you,

you’re not the same.

\[\text{Music notation}\]
Why, tell me why did you not treat me right?

Love has a nasty habit of disappearing overnight.

You were above me.

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, some remain. All these memories lose their meaning. When I know I'll never lose affection. For lovers and friends I still can recall. Some are dead and some are living. In my life I've loved them all. Love you more.

2. But of though 1
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 you see you go by, My, oh my! When you sigh my
   fight

Bb        F        Dm7        G7        G+        F        G

my in-side just flies, bright, but-ter flies, ver-y bright. Why am I so shy when I'm be-

C        Am        Bb        G7        C

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

Am        G7        Bb        G7        F

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

F        G7        C        Am        C        C

so hard lov-ing you, lov-ing you.
I’ve Just Seen A Face.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Brightly

F

1. I’ve just seen a face, I can’t forget the time or place where we just met, she’s just the girl for me and I want all the world to see we’ve
2. Had it been another day I might have looked the other way and missed things and kept out of sight for as it is I’ll never
3. I have never known the like of this, I’ve been alone and I have kept other girls were dream of her tonight.

Dm

met, she’s just the girl for me and I want all the world to see we’ve

Dm7

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

Bb

met. night, this.

Gm Bb C7 F

Mm mm mm mm mm mm mm mm mm.

Mm mm mm mm mm mm mm mm mm.

C

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

Bb Bb7

F

1. F

me back again.

F

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?

Love was in your eyes, (Ah! The night before!)
Was I so wise?

Now today I find near
You have changed your mind.
You were so sincere.

Treat me like you did the night before.

Like the night before.

Last night is the night I will remember you by.

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

D.C. al Fine
Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

G

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

F

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

G

Norwegian Wood?
It's time for bed.

Gm

She asked me to stay and she told me to
Norwegian Wood?
She told me she worked in the morning and

C

sit anywhere, So I looked around and I
start ed to laugh.

Gm

where, I didn't and

Am7

I noticed there wasn't a chair.

D7

crawled off to sleep in the bath.

D.C. al Fine
Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C

1. He's a real no-where man, sitting in his no-where land.

F

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

C

F6

Making all his no-where plans for no-body.

C

No-where Man can you see me at all?

Fm6

Doesn't have a point of view.

C

Knows not where he's going to.

F6

Isn't he a bit like you and me?

C

1. No-where man, please don't listen. You don't know what you're missing.

Em

2. No-where man, don't worry. Take your time, don't hurry. Leave it all the world is at your command.

F

Some-body else lends you a hand.

Em

Coda

Making all his no-where plans for no-body.
Tell Me What You See.

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

Bright 4

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

D7 C

be a part, be a part,
trust in me, trust in me,
see that I'm see that I'm
if I'm part of if I'm part of
tryin' to get tryin' to get
you, you,
O - pen up your eyes now,

C G

tell me what you see. Don't you rea - lise, now,

C G

tell me what you see. Don't you rea - lise, now,

C

tell me what you see. Don't you rea - lise, now,

C

It is no sur - prise now, What you see is

G C

What you see is

G C

What you see is

G C

What you see is

Tell me what you see.

1. G

me.

2. G G9

me. Tell me what you see.

3. G G9

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

George Harrison.

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

(Organ: Registration No. 4)

Moderato

Am | Dm | Bb | C | G

G | Bm | Am | C7 | G

G | Bm | Am | C7 | G

Eb | D7 | 1.2. G

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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(Organ: Registration No. 1)

Moderate

F

1. I'm gonna be sad. I think it's today, yeh!
   said that living with me is bringing her down, yeh!
   The For

Gm7  C7  Dm

girl that's driving me mad is going away,
when I was around

B5  Dm  Eb  Dm  C7

She's got a ticket to ride,
She's got a ticket to hide,
but she don't care.

to Coda

F

1. I don't know why she's riding so high.
She ought to

C  Bb7

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

C  C7

3. She

My baby don't care,
My baby don't

D.S. a Coda

(repeat and fade)
We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

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

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

We can work it out, we can work it out.
1. Life is very short and there’s no time for fuss ing and fight ing, my friend.
2. I have al ways thought that it’s a crime to ask you once a gain.

So I will

D.C. al Coda
The Word.

John Lennon and Paul McCartney.

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[Organ: Registration No. 3]

Moderato

G7

1.2.3. Say the
word____ and you'll be
free, say the
word____ and be like
me. Say the
word____ and you'll be
free, say the
word____ and be like
me. Say the

C9

word____ I'm think-ing
word____ I'm think-ing
of, have you
of, have you
and the
and the
heard____ the word is
love? love.
heard____ the word is
love? love.

G7

Am7

D

It's so fine, it's
It's so fine, it's

Gm7

C

G7

1.2.3.

G

F

sun-shine, it's the
word
love.____
1. In the be-gin-ning I
2. Ev'-ry-where I
got I
heard it____ said,
know what I
feel must be
right,

G7

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

Gm

D+

Gm7

C9

love.____ Say the

G
Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

D  Gm7  C  B♭  A♭

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

A  E♭7b9  A  D  Gm7  C

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

B♭  A♭  A  E♭7b9  A

vont tres bien en - semble, tres bien en - semble. I 1. love you, I love you, I love you.

F7  B♭  A7  Dm  A7  Dm  Gm

that’s all I want to say, Un - til I find a way, I will

I need to make you see Oh what you mean to me, un -

I think you know by now I’ll get to you some - how, un -
say the only words I know that you'll understand.

I'm hoping you will know what I mean.

I love you.

D.S. al Coda

Michaelle, ma belle, sont les mots qui vont tres bien ensemble.

I will say the only words I know that

you'll understand, my Michaelle.
What Goes On.
John Lennon, Paul McCartney and Richard Starkey.

(1. Other day I saw you as I walked along the road, but when I saw him with you I could turn-ing, I can think of me as)

(2. I met you in the morn-ing wait-ing for the tides of you were just the same, you did-n’t ev-en feel my fu-ture)

(3. I used to think of no-one else but you did-n’t ev-en see that I was some-one with a fold, It’s so e-a-sy for a girl like you to lie, tell me why, why, why.)

Moderato

C

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

mind?

You are tear-ing me a-part when you

treat me so un-kind, What goes on in your mind?

C

1. The other day I saw you as I walked along the road, but when I saw him with you I could turn-ing, I can think of me as

2. I met you in the morn-ing wait-ing for the tides of you were just the same, you did-n’t ev-en feel my fu-ture

3. I used to think of no-one else but you did-n’t ev-en see that I was some-one with a fold, It’s so e-a-sy for a girl like you to lie, tell me why, why, why.)

C

Fm

C

Fm

G7

C

G7

D.C. al Fine

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Yes It Is.
John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C F Dm7 G7 C F

1. If you wear red to night, Remember what I said to night, Ev'ry body knows I'm
2. Scar - let were the clothes she wore, Everybody knows I'm
3. Please don't wear red to night, Everybody knows I'm

Bb 6 G7 C

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

F Bb 9 3 to Coda

baby wore planned Un der stand it's

Bb 6 G7 C

in spite of you it's

Am C Am C

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

gm7 C7 F Dm Gm7 C7 Am Am7

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

D7 G7 3

is, yeh!

Coda

Am C E F G7 C

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

D.C. al Coda
Yesterday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

F

1. Yes-ter-day, all my trou-bles seemed so far a-way, Now it looks as though they're
2. Sud-den-ly I'm not half the man I used to be, There's a sha-dow hang-ing

here to stay... Oh I be-lief-ee in yes-ter-day.__ Why she had to go I don't
know, she would'n't say, I said some-thing wrong, now I long for yes-ter-

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-lie-ve in yes-ter-day, 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 more
   I will follow you and bring you back where you belong.

2. I tried before to leave me but you have not got the nerve to walk long, 'cause I
   just don't treat you all that I deserve. You'll never leave me would-have
   and you know it's true, 'Cause you like me too much and I like

3. I can't really stand it, I admit that I was wrong. You'll never leave me would-n't let me
   leave me 'cause it's true, 'Cause you like me too much and I like

Am

G

C

G

Bm

Am

C

G

Bm

Bm7

D9

D7

G

C
to Coda

G

D

D7

Em7

you.

you.

2. You've really

A

Bm

A7

Em7

A7

D7

leave me,

Coda

D.S. al Coda

Much and I like

Much and I like

Much and I like

Much and I like

Much and I like

Much and I like

Much and I like

Much and I like

Much and I like
You’re Going To Lose That Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

C

Am

Dm7

G7

You’re going to lose that girl,

1. If you don’t take her out tonight, she’s going to change her mind.

And I will take her ‘Cause I will treat her

2. If you don’t treat her right my friend you’re going to find her gone.

out tonight and I will treat her kind.

You’re going to lose that girl,

Dm7

G7

C

Am

lose that girl.

you’re going to lose.

I’ll make a point of

taking her away from you,

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

Coda

G7

Dm7

Bb

F

C

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

Moderato

1. Here I stand with head in hand, turn my face to the wall,
   How can I even try?

2. 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,
   “Love will find a way?” I can see them laugh at me
   Gather ‘round all you clowns.

And I hear them say,
   “Hey, you’ve got to hide your love away!”

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

(repeat and fade)
Doctor Robert.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

G    Dm7     G    Dm7     G    Dm7
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.

G    Dm7     G    Dm7     G    Dm7
Day or night he'll be there any time at all, Doctor Robert,
Don't pay money just to see yourself with Doctor Robert,

G    Dm7     E7    Bm7     E7    Bm7     E7    Bm7
Doctor Robert. You're a new and better man you must be.
Doctor Robert. He's a man you must be.
Doctor Robert. You're a new and better

E7    Bm7     E7    Bm7     E7    Bm7     D7
man, He helps you to understand, He does everything he
lieve, He helps everyone in need, He does everything he

And Your Bird Can Sing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato  C

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

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

start to wear you down, you may be awakened, I'll be 'round, I'll be 'round, I'll be 'round.

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

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

G7  C  Dm
Eleanor Rigby.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

C

f Ah, look at all the lonely people!

Em

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

2. Father McKenzie writing the words Of a sermon that no one will hear,
   writing the words Of a sermon that no one will hear,

3. Eleanor Rigby died in the church And was buried a long with her name.
   died in the church And was buried a long with her name.

C

Lives in a dream, No one comes near, No one comes near.

Em

Waits at the window, Looking him working, Father McKenzie

C

in a jar by the door, When there's nobody there, wearing the face that she keeps

Em

Who is it for? What does he care? All the lonely people

C

As he walks from the grave, All the lonely people

Em

Where do they all come from? All the lonely people

C

Where do they all belong? rit.
Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

Good day__ Sun__ shine._

G        D

Good day__ Sun__ shine._

G        D

Good day__ Sun__ shine._

C        Bb/C        Am        Gm/C

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

F        Dm7

laugh
walk
lie

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

sun is out,

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

F    G7

laugh a - bout. I feel
touch the
good
lov-ing

In a
she feels
looking fine.

F    Dm7

G7
I'm in love and it's a sunny day.
I'm so proud to know that she is mine.

Good day Sun shine.

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

E♭6/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 hold you.
3. What can I do, what can I stay there.

F

E♭6/F

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

Am7 Am6 Am

Am7 Am6 Bb Bb Maj7 Gm7 C

Ooh, did I Ooh, and I Ooh, did I Ev'ry single Ev'ry single Ev'ry single
tell you I need you, want you to hear me, tell you I need you, day of my
together Ev'ry
day of my

F

F(Asus)

Bb7 C7 F
to Coda

life.
life.

F7 F

Bb C7 F

Got to get you in- to my life.

D.C. al Coda

(D.C. and fade,

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,
   When I get near you,
   The games begin to drag me down.

A

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

D7

All those words they may seem to slip away.

1. G

2. G

Am

Cm6

time around.

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

fusing things. I want to tell you, 

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

mind, I could wait for ever: 

I've got time. I've got time. 

(repeat and fade)
For No One.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C

Em

Am

1. Your day breaks, your mind aches. You find that all
2. She wakes up, she makes up. She takes her time.

C

F

Bb

C

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

1. 2.

Dm

A7

And in her eyes you see nothing.

Dm

A7

Dm C Dm A7

Dm

A7

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

Dm

A7

Dm C Dm A7

Dm

Dm7/G G7

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

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

Coda
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, I'm still yawning
2. Ev'ry body seems to think I'm lazy, thinking they're crazy
3. Lying there and staring at the ceiling, I'm still yawning

when I'm in the middle of a dream speed, there's no need
solos

Please don't wake me, please don't spoil my
Please don't spoil my day, I'm miles away, and after
no don't shake me, leave me where I

I'm only sleeping, keeping an eye on the world going by my window

Coda

D.C. al Coda
Love You To.

George Harrison.

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[Organ: Registration No. 5]

Moderately fast

1. Each day just goes so fast,
   (2.) Time is so short,
   (3.) People standing 'round...

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

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

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

   Bb Cm Bb Cm
   Love me while you can,
   I'll make love to you.

   Bb Cm Bb Cm
   or I'll get a plan,
   make love singing songs.

   2. A life -
   3. Peo -

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

Bright rock

\[
\begin{align*}
\text{F} & : \quad m f \quad \underline{\text{P-a-p-e-r-}} \quad \underline{\text{b-a-c-k}} \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{b-a-c-k}} \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{Dm7/C} & : \quad \underline{\text{b-a-c-k}} \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{b-a-c-k}} \quad \underline{\text{w-r-i-t-e-r,}}
\end{align*}
\]

Sir or Madam will you read my book, it took me years to write, will you take a look; un-der-stand, His story of a dirty man, and his clinging wife doesn't understand, I'll see if I can take a few, I'll be writing more in a week or two. I can have the rights, it could make a million for you over night. If you

Based on a novel by a man named Lear and I need a job so I want to be a paperback writer. make it longer if you send it here, but I change it round and need a break and I want want

\[
\begin{align*}
\text{F} & : \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{p-a-p-e-r-b-a-c-k w-r-i-t-e-r,}} \\
\text{Bb} & : \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{w-r-i-t-e-r,}}
\end{align*}
\]

to Coda (4th time)

\[
\begin{align*}
\text{F} & : \quad \underline{\text{p-a-p-e-r-b-a-c-k w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{Dm7/C} & : \quad \underline{\text{w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{w-r-i-t-e-r,}}
\end{align*}
\]

2. It's a 4. If you

\[
\begin{align*}
\text{D.S. al Coda} & : \quad \underline{\text{w-r-i-t-e-r,}}
\end{align*}
\]

3. It's a

\[
\begin{align*}
\text{C} & : \quad \underline{\text{p-a-p-e-r-b-a-c-k w-r-i-t-e-r,}} \\
\text{C} & : \quad \underline{\text{(repeat and fade)}}
\end{align*}
\]
Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

1. If the rain comes, they run and hide to the heads, They might as well be slip into the shade, And drink their lemonade.

2. If the sun shines, if the sun shines, if the sun comes.

1. When the rain comes, I don't mind.

2. When the sun shines, the weather's fine.

1. I can show you that when it starts to rain, It's just a state of mind.

2. Can you hear me then, I can show you.

Bbmaj7
Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock

1. Let me tell you how it will be;
   (2.) five per cent ap pear too small,
   (3.) ask me what I want it for,
   (4.) my advice to those who die;

   Be If De

   one for you, nine teen for me.
   thank ful I don’t take it all.
   you don’t want to pay some more.
   close the pen nies on your eyes!

   'Cause I’m the tax man,

2. Should tax man.

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

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

3. Don’t Coda

   taxman.
   And you’re working for no one but me.

D.S. at Coda
Tomorrow Never Knows.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

G

1. Turn off your mind relax and float down stream. It is not
(2.) love is all and love is ev ry one, It is not
it is dying. Knowing. It is not dying. Knowing.
Lay down, all thought sur rend er to the void, dead.

F

G

haste may mourn the shining, living. That But you may see the meaning of with
That But you may see the meaning of with
(3.) play the game ex ist ence to the end,
dreams.

F

G

It is speaking, it is speaking.
It is not living, it is not living.
of the begin ning, of the begin ning.

G

F

G

Coda

Of the begin ning, of the begin ning.

(repeat and fade)
Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

March tempo

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

2. And he rines. Who sailed to the sea of rines.
3. So we green. We all live in a yelow sub-marine.
4. And we rine. We all live in a yelow sub-marine.

1.2.3. D G 4. D G D

yelow sub-marine, We all live in a yelow sub-marine,
yelow sub-marine. We all live in a yelow sub-marine.

5. And our friends are all a board; ma-ny yelow sub-marine,
6. As we live a life of ease, ma-ny yelow sub-marine,

Am C D G D C

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

Am7 G 2. G Em Am C

green, in our yelow sub-ma-rine.

D.S. al Fine
She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

1. She said, I know what it's like to be dead,
2. I know what it's like to be dead,
3. And she's making me feel like I've never been born.
4. And she's making me feel like I've never been born.

She said, "You don't understand what I said." I said

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

everything was right, everything was right."
All You Need Is Love.

John Lennon and Paul McCartney.

(Organ: Registration No. 3)

Moderato

G D Em G D Em D7 G D7

Love, love, love.

G D Em G D Em D7 G D7

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

G D Em G D Em D7 G D7

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

Em D7 G D7 Em

Nothing you can say, but you can learn how to play the game.
Nothing you can do, but you can learn how to be you in time.
No-where you can be, that is - n't where you're meant to be.

Em D7 G Am7

Its 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, love,

D.C.
Being For The Benefit Of Mr. Kite.

John Lennon and Paul McCartney.

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Organ: 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-ko Fanneys fair, what a scene: O-ver
don’t be late. Mes-sis
And the Hendersons will dance and sing as soli-ground. Hav-ing
Mister Kite flies through the ring
somersaults he’ll un-der-take on

Men and horses hoops and gar-ter last-ly through a
K. and H. as-sure the pub-lic hog’s head of
been some days in prepa-ra-tion a their pro-duc-tion will be second to
splendid time is guar-an-teeed for real fire. In this

1. By Mister K. will chal-len-ge the world.

2. The

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly Slow

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 key?

Bb

C7

F

C7

What do you want to be?
Often enough to know;
Happy to be that way;
And have you travelled very far, there?

Bb

C7

F

C

F

Far as the eye can see?
Nothing that doesn’t show?
What are you going to play?
Baby you’re a rich man, Baby you’re a rich man,

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 Code

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

to Coda

Baby you’re a rich man, Baby you’re a rich man, Baby you’re a rich man

too.

Coda

F

C

F

C

(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.

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

F

so.

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 baby

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.

(Organ: Registration No. 1)

Slowly

G  Bm  Em  C  Em  Am  Cmaj7

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

G  Bm  Em  C  F  Em

And though the news was rather sad, stared, They'd seen his face before.
A crowd of people stood and way, But I just had to look.
A crowd of people turned a small, They had to count them all.

C  F  Em  Cmaj7

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

Em  Cmaj7  Bm

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

Bright 4

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
Now they know how many holes it takes to fill the Albert

Cmaj7  Bm  G  Am7  E
Hall. I'd

love to turn you on.
colourful way and number of things that weren't important yesterday, and I still go.

2. And it

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

John Lennon and Paul McCartney.

Slowly

C6

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

F6

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

Dm G7

he never gives an answer.
he never shows his feelings. But the fool on the hill sees the sun going down and the

Cm Ab Cm

eyes in his head see the world spinning round.

Ab

Bb

Cm Ab Cm6

rit.
Getting Better.

John Lennon and Paul McCartney.

Moderato

Holding me down, I gave me the word,
Man, I was mean but I'm turn-ing me round,
I've got to ad-mit it's get-ting bet-ter,
I've got to ad-mit it's get-ting bet-ter since you've been mine.

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Nothing to do to save his life, call his wife in.
   Go ing to work don't want to go, feeling low down.
   Nothing to say but what a day, how's your boy been?
   Roam, then you're in town.

2. After a while you start to smile, now you feel cool.
   Somebody needs to know the day, walk, by the old school.
   Nothing has changed, it's still the same.
   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 dark.
Ev'ry-one you see is half asleep.
And you're on your own, you're in 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.

Moderato

C    D    Em    D7
1. You say yes, I say no, You say stop, and I say I don’t know.
2. I say high, You say low, You say why, and I say go, go.

Em    D7    D    G    D7(sus 4)
oh no You say good bye and I say hel-lo, hel-lo, hel-lo.

D11    G    Em7    Gmaj7
I don’t know why you say good bye, I say hel-lo, hel-lo, hel-lo.

C    Eb    G

Em7    Gmaj7
D.S. al Coda

C    F    G    D7    Em    D
why you say good bye, I say hel-lo, hel-lo, hel-lo, I don’t know why you say good bye, I say hel-

C    F    G    Em7    Gmaj7
why you say good bye, I say hel-lo, hel-lo, hel-lo.

Gm    Eb    C7    G
Hel-lo, Hel-lo, Hel-la he-ba hel-lo-a.

(repeat and fade)
I Am The Walrus.

Organ: Registration No. 2

John Lennon and Paul McCartney.

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Slowly

G G7 Bb6 C D G G7

1. I am he as you are he as you are me and we are all together.
2. Expert expert choking smokers, don't you think the joker laughs at you?

Bb6 C G G7

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

C Ebmaj7 F G G7 Eb

Waiting for the van to dripping from a dead dog's climbing up the Eif - fel come, eye, Corporation Teeshirt, stupid bloody Tuesday, Crab-a-locker fish wife, pornographic priestess, Elementary penguin singing Hare Krishna.

A G C7 D

Man, you been a naughty boy, you let your face grow long, down. Poet, I am the egg-man, they are the egg-men.

I G G7 Bb6 C D

I am the walrus, goo goo a' joob, Mister ci-ty'liceman sit-ting pretty little p'licemen in a
Lovely Rita.
John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4
G

C

G

C

Bb

F

C

G

Am

D7

G7

Dm7

G7

$\text{C}$

$\text{F}$

$\text{Bb}$

$\text{Eb}$

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

Lovely Rita, meter maid,
Lovely Rita, meter 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.

Lovely Rita, meter maid,
Lovely Rita, meter maid,

D.S. al Coda

G7

G7

Lovely Rita, meter maid,
Lovely Rita, meter maid,

G7

G7

Lovely Rita, meter maid,
Lovely Rita, meter maid.
Magical Mystery Tour.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately, with a beat

(spoken)

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

(Slower tempo after D.S.)

Roll up for the Mystery Tour.
Roll up 1...and that's an invitation, Roll up for the

Roll up for the Mystery Tour.
Roll up 2...to make a reservation, Roll up for the

Roll up for the Mystery Tour.
The Magical Mystery Tour is waiting to take you away.

waiting to take you away.
Roll up ______
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,
now.

The Magical Mystery Tour.

D.S. al Coda

The Magical Mystery Tour is coming to take you away.

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

John Lennon and Paul McCartney

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(Organ: Registration No. 6)

Moderato

1. In Penny Lane there is a barber showing
(2.) corner is a banker with a
(3.) lane the barber shaves another
photographs of every motor car, the little
customer we see the head he's had the pleasure to,
children laugh at him behind his
Banker sitting waiting for a

know. And all the people that come and go
back. And the banker never wears a mac stop and say hello.
trim. And then the fireman rushes in from the pouring rain,

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

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

eyes.
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
shelter in the middle of the hour-glass. And in his

pock- et is a por-trait of the Queen. He likes to keep his fire-engine
nurse is sell-ing pop-pies from a tray. And tho' she feels as if she's in a

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

D.S. al Coda

Coda

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)

1. It was twenty years ago today, that Sergeant Pepper taught the band to play.
   We really want to stop the show, but I thought you might like to know.

   They’ve been going in and out of style, but they’re guaranteed to raise a smile.
   The singer’s going to sing a song, and he wants you all to sing a long.

2. So may I introduce to you the act you’ve known for all these years.
   So may I introduce to you the one and only Billy Shears.

   Sergeant Pepper’s Lonely Hearts Club Band.

Fine
I. F7   C

hope you will enjoy the show.

2. D7

We're back and let the

Gm7   G7

evening go.

F   C

Sergeant Pepper's Lonely, Ser-

D7   F   C

geant Pepper's Lonely, Serg-

F7   Bb7

eant Pepper's Lonely Hearts Club Band.

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

D.S. al Fine
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,
   Fa thers snores as his   wife gets    in to her   dressing gown,

D9   F   G9

Silently   Picks up the   closing her   bedroom door,
Leaving the   note that she   hoped would say more. She goes down   and   stairs to the   morn ing at
standing a lone at the   top of the   stairs, She breaks down and   cries to her

F   G9   C   Gm

kitchen   clutching her   handkerchief,
husband,   “Daddy our   baby’s gone,
nine o’clock she is   far away.

Dm7   F   Am   D9

Quietly   turning the   back-door key,
Why would she treat us so   thoughtlessly,
Waiting to keep the appointment she made.

F   G9   F

Stepping out   How could she do this to   side she is
side she is   man from the
She was leaving home, leaving home,
leaving home.

(we gave her (we never)
most of our thought of our
does (what did we)
that was (lives)
wrong) (selves)
is leaving

(sacrificed
(never a
thought of our
know it was
lives,)
Home
(wrong)
(ev’rything)

(She’s leaving
home after
living alone
for so
many years.

(D.S. at Coda

leaving
home,
leaving
home,
bye—
bye.
bye.

(to Coda
D7
Coda
Am
D7

G9 C
Am7
D9 Am7
D7
C

money couldn’t buy)
money could buy)
lives to get by)
we didn’t
know it was
hard all our
everything

Am7 D9
Am7

D9 C
Strawberry Fields Forever.
John Lennon and Paul McCartney.
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(Organ: Registration No. 6)

Slowly

G

Dm7

E7b9

C

E7

Cmaj7

G

D

Dmaj7

D7

C

C

Em

C

D7

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

Nothing is real, and nothing to get hung about; Strawberry Fields forever.

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

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
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,
Blue Jay Way.

George Harrison.

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(Organ: Registration No. 2)

Slowly

C

1. There's a fog up on L.

A.
(2.) show,
(3.) know,

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

Cdim

We'll be over soon they
Ask a policeman on the
Soon will be the break of
said,
street,
day,

Now they've lost themselves in-
There's so many there to
Sitting here in blue jay
stead.
meet.
way.

C Faster

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

1.2.

Or I may be asleep.

2. Well it only goes to

3. Now it's past my bed I

Slower

3.

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.

(repeat and fade)
Lucy In The Sky With Diamonds.

John Lennon and Paul McCartney.

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[Organ Registration No. 3]

Moderato

F    F7    Bb    Bbm    F

1. Picture your self in a boat on a river with tangerine
2. Follow her down to a bridge by a fountain where rocking horse
3. Picture your self on a train in a station with plasticine

F7    Bb    Db    F

trees and people eat marshmallow skies. Somebody
time green glass pies. Everybody calls you, you

Bb    Bbm    F    F7    Dm    D7

answer quite drift past the flowers that turnstile, the
there at the girl with kaleidoscope eye. Naturally

G    A9    D7

(1,3) Celophane flowers of yellow and green, tower over your
(2) Newspaper tax is apple on the shore, waiting to take you a

G    A9

head, way. Look for the girl with your sun in her

E

eye and she's clouds and you're

Slow 4

Bm    E    A    B    C    B    F#    B    F#

gone, gone. Lucy in the sky with diamonds. Ah.
Ah.
When I’m Sixty Four.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately with a beat

1. When I get older losing my hair
   will you still be sending me
   a Valentine, birthday greetings, bottle of wine?

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

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

   If I’d been out till quarter to three,
   would you lock the door?

   Every summer we can rent a cottage on the Isle of Wight if it’s not too dear.

   If doing the garden, digging the weeds:
   Who could ask for more?

   Gm
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?
3. Would you believe in a love at first sight? Yes, I'm certain.

Lend me your ears and I'll sing you a song and I'll try not to sing out of key.
How do you feel by the end of the day, are you sad because you're on your own?
I can't tell you but I know it's mine.

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

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

Do you need anybody? I need somebody to love. Could it be anybody? I want somebody to love.

Coda

D.C. al Coda
Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

Moderato

1. We were talking about the space between us all could
talk ing about the love we all could
gone so

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

all, And the people who hide themselves
cold And the people who gain the world and

find it, to try our best to

1.

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

lose their

Then it's far too late when they pass away.
2. We were
love, with our love we could save the world. If they only knew.

Are you one of them? (2.) Try to realise it's all with

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

we're all one and life flows on within you and without you.

know, they can't see;
Your Mother Should Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

Gm1

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

Cm

mother was born,
da da da da da,

F7

mother was born,

Bb

Though she was born a long long time ago,

G7

Your mother should know,

C7

your mother should know.

F7


1. D7

Sing it again;

2. D7

Gm

Ebmaj7

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

Fingerpicking

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

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

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

Wait ing for your knock, dear
On my old front door. I don't
wonder where you are tonight
why I'm by myself. I don't
said that you would be late, A
bought an hour or two. I said

Does it mean you don't
see you. That's all right, I'm
Does it mean you don't
love me any more?
love me any more?
wait ing here just
waiting to hear from you.
Don't pass me by, don't make me cry, don't make me blue, 'Cause you know,

Darling, I love only you. You'll never know it hurt me so, How I hate to see you go. Don't pass me by,

Don't make me cry. 3. I'm

Fine  D.C. al Fine
For You Blue.

George Harrison.

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(Organ Registration No. 3)

D

Because you’re sweet and love

you want you in the loving girl,

I

D

love you.

love you.

love you.

Be

cause you’re sweet and

I

want you at the

G

love - ly, girl, I feel it’s

true.

I’m I

G7

blue.

A

love you more than ev - er girl, I do.

G7

liv - ing ev - ry mo - ment girl, for you.
I've loved you from the moment
I saw you.
I love you.

You belong to me, cause you're sweet and lovely, girl.
That's all you had to do.

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

I love you.
All Together Now.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. One, two, three, four, Can I have a little more.
   A, B, C, D, Can I bring my friend to tea.
   mg2: Black, white, green, red, Can I take my friend to bed.

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

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

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

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

6. (spoken) (All together now) All together
now,
All together now,

D7
All together now,
All together now,

G
D.C. al Coda

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

Now,
All together now,
All together

D7

1.2.

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

John Lennon and Paul McCartney.

(With Registration No. 4)

Medium rock tempo

G

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

C

Didn't get to bed last night.

G

On the way the paper bag was on my knee.

C

Leave it till tomorrow to unpack my case.

Bb

Let me hear your balalaika's ringing out.

C

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

G

Honey disconnect the warm phone.

C7

Come and keep your comrade back in the U.S.S.R.

Bb

You don't know how lucky you are, boy,

C7

back in the U.S.S.R.
back in the U. S., Back in the U. S.,

Well the Ukraine girls really

knock me out, They leave the west behind; And

Moscow girls make me sing and shout That Georgia's always on my mind.
You Know My Name
(Look Up The Number)

John Lennon and Paul McCartney.

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Moderately

G | Bb+ | Bm | E7

You know my name, look up the number.

G 3 D Em A7 D F#m

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

G 3 A7 D F#m G 3 A7 D

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

Faster, with a Latin beat

(n.c.)

L.A. Rhythm

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

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
Birthday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

Bb7

You say it's your birthday. It's my birthday too, yeah.

Eb7

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

F7

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

Db

Yes, we're going to a party, party. (3 times) I would like you to dance.

Ab7

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

Db

(birthday) dance.

Ab F7

Coda

D.C. al Coda
Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

Black-bird singing in the dead of night.

Take these broken wings and learn to fly.

All your life,

You were only waiting for this moment to arise.

Black-bird singing in the dead of night.

Take these sunken eyes and learn to see.

All your life,

You were only waiting for this moment to be free.

Black-bird, fly.

Black-bird, fly.

Into the

Dm7

Light of a dark, black night.
The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

(Url: Registration No. 4)

Moderately fast

C G7 C Fm C Fm

Hey, Bung - a - low Bill, what did you kill, Bung - a - low Bill?

G7 A E7 A Dm

Hey, Bung - a - low Bill, what did you kill?

much slower

A Dm E7

Bung - a - low Bill?

Am C

1. He went out ti - ger hunt - ing with his
2. Deep in the jungle where the
3. The children asked him if to

F G Am C F G

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

In case of ac - ci - dents he
Bill and his ele - phants were
"Not when he looked so fierce," his
always took his mum. He's the
taken by sur - prise,
mum - my but - ted in,

E G Am Fm

All Amer - i - can bul - let head - ed
So Cap - tain Mar - vel zapped him
If looks could kill it would have been
Sax - on moth - er's son.
right be - tween the eyes.
us in - stead of him.

(drums)

All the children sing:

D.C. (Repeat 1st 8 bars to fade)
Cry Baby Cry.
John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Very slowly

Cry baby, cry, make your mother sigh. She's old enough to know better.

1. The King of Marigold was in the kitchen cooking breakfast for the Queen.

2. King was in the garden picking flowers for a friend who came to play.

The Queen was in the parlor playing piano for the children of the King.

The Queen was in the playroom painting pictures for the children's holiday.

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

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

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

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

day,
skies.

Dear
Dear
Dear

Prudence,
Prudence,
Prudence,

see the sunny
like a little
child.

F C C7 F Fm C C7 F Fm C C7

Dear
Dear
Dear

Prudence,
Prudence,
Prudence,

greet the brand new

F C C7 F Fm C C7 F Fm C C7

The
The
The

sun is up,
the wind is low,
the clouds will be

F Fm C C7 F Fm C C7 F Fm C C7

The
The
The

sky is blue,
the birds will sing that
a daisy chain

C C7 Bb F C C7 F Fm

Prudence,
Prudence,
Prudence,

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

1. C C7 F Fm

Dear

C C7 F Fm

Dear

2. C C7 F Fm

Dear

F Fm

Dear

F Fm

Dear

F Fm

Dear

F Fm
eyes? Look a-round round, round, round
round round 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.

John Lennon and Paul McCartney.

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(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, —

D.C. al Fine
Glass Onion.

John Lennon and Paul McCartney.

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Moderately, with a beat

1. I told you 'bout Straw-ber-ry Fields, You know the place where nothing is real,
2. I told you 'bout the Wal-rus and me, man, You know that we're as close as can be, man,
3. I told you 'bout the Fool on the hill, I tell you man he's liv-ing there still.

Well, here's an-oth-er place you can go, Where ev'-ry-thing flows,
Well, here's an-oth-er clue for you all, Wal-rus was Paul,
Well, here's an-oth-er place you can be, Listen to me,

Look-ing through the bent backed Looking through a glass on-
tu-lips to ion,
see how the oth-er half live,
Lady Madorna tryin' to make ends meet, yeah,
Trying to make a dove-tail joint,

Fix-ing a hole in the shore, yeah.
o-cean,

Oh yeah,
Oh yeah.

Looking through a glass on-

D9

Am7

F7

G7

Am

F
Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

Cm7 m.p. She's
Cm6 not a
Gm girl who
misses much.
Cm7

Cm6

Gm

Fm

Cm

Fm

Oh yeah.

She's well acquainted with the

Cm

Fm

Cm

Fm

Cm

Fm

Cm

Fm

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

multi-coloured mirrors on his hob-nail boots.

Ly-ing with his eyes while his

hands are busy working overtime.

A soap impression of his

Cm

Fm

Cm

Moderate waltz

C7

Cm

C7

wife which he ate and donated to the National Trust.

I need a fix 'cause I'm
Going down down to the bits that I left up
town I need a fix cause I'm
go ing down.

Mother Superior jump the gun,

Happiness is a warm gun,

When I hold you in my arms
And I feel my

finger on your trigger,

I know nobody can do me no harm

Happiness is a warm gun, momma,

Happiness is a warm gun, yes it is

Because you know that Happiness is a warm gun, momma,

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

2. Do you, don't you want me to make 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

D.C. al Coda 1

D.S. al Coda 2

Coda 2

Helter skel-ter, She's coming down fast; Yes she is.
Good Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slowly

G   Bm7     Am7    Bm    Am7    C    D7
1. Now it's time to say good-night,
   Good-night, sleep tight.

Gmaj7  C  Gmaj7  C  G  C
Dream sweet dreams for me,
Dream sweet dreams for you.

G   Bm7     Am7    Bm    Am7    C    D7
2. Now the sun turns out his light,
   Good-night, sleep tight.

Close your eyes and I'll close mine,

1. Now the moon begins to shine,
2. Now the sun turns out his light,
   Good-night, sleep tight.

Gmaj7  C  Gmaj7  C  G  C
Dream sweet dreams for me,
Dream sweet dreams for you.

G   Am     A7   Dm  G    C    D7
Mmm,
Mmm,
Mmm.

D.S. al Fine
Hey Bulldog.
John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

F7

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

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

Bull frog,
Jack knife,
Wig - wam,

doing it a - gain.
in your sweaty hands.
frightened of the dark.

F7

Some kind of
happiness is
measured out in miles.

Cm

Some kind of
innocence is
measured out in years.

Bb

Some kind of
solitude is
measured out in you.

Bbm7

You don't know what it's like to

Gb

You think you know it but you

Bbm6

special when you smile?

Bb

lis - ten to your fears.

Abm6

haven't got a clue.

Fm6

You can talk to me, you can talk to

Db

me.

Fm7

You can talk to me, if you're

Bbm

lonely you can talk to

Gb

to Coda

D.C. al Coda

Hey bull -

F

Hey bul -

dog,

Cm

(spoken) Woof

F

What'd 'ya say? I said

Cm

D'y' know any

F

more?

Cm

Wow - u - wa,

F

Ah.

(repeat and fade)
Honey Pie.
John Lennon and Paul McCartney.

(Orig: Registration No. 4)

Ad lib.

Dm | G | C9 | Bbm | F | Dm | G7
---|---|---|----|---|----|---

\(\text{mp}\) She was a working girl,
North of England way,
Now she's in the big time
in the U.S.A.

(\text{half spoken})

And if she could only hear me,
this is what I'd say.

Steady tempo

F | Dm7
---|----

1. Honey pie,
you are making me crazy,

2. Honey pie,
my position is tragic,

F

Dm7

C7 | F
---|----

I'm in love but I'm lazy,
Come and show me the magic,

So won't you please come home.

F

E | Eb
---|----

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

F7 Cm7 F7 Bb

Dm Dm6

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

to Coda

To be where you be-
So won’t you please come
long, Honey Pie come back to me.

I like it like that, ooh ah.
I like-a this kind of hot kind of

Mu-sic, Hot kind of music, play it to me,
Play it to me, I got the blues.

D.S. al Coda

home, come, Come back to me, Hon-ey Pie, ha ha ha,
oo oo ah,

oo oo ah
Hon-ey Pie come back.
I'm So Tired.
John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly
Gmaj7 F# C D7 G Em

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.

C D G D+ Em Cm

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

G D+ Em Cm

2. I'm wondering should I call you but I know what you would do.

G D+ Em Cm

You'd say that I'm putting you on. But it's no joke, it's doing me harm, You know I
can't sleep, I can't stop my brain, You know it's three weeks I'm going insane. You know I'd

give you ev'rything I've got for a little peace of mind. 3. I'm so tired, I'm

feeling so upset. Although I'm so tired, I'll have another cigarette and

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

D.S. al Coda

1. I'd give you ev'rything I've got for a little peace of mind. I'd
It’s All Too Much.

George Harrison.

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(Organ: Registration No. 3)

Steady 4

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

F

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

And the more I make no diff’rence
Show me that I’m inside, where you are everywhere And get me home for see.

It’s

All too much for me to take.

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

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

Coda

It's too much.

Ah.

You are too much, ah.

We are dead.

(repeat and fade)
Lady Madonna.
John Lennon and Paul McCartney.
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(Organ: Registration No. 1)

Moderato

mf Lady Madonna, children at your feet;

Wonder how you manage to make ends meet;

Who finds the mon-cy, when you pay the rent?

Did you think that money was heaven sent?

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

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

How they'll run, Madonna,

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

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

1. G
C G C G

2. G
C G F7

Coda

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

(Registration No. 5)

**Julia.**

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**Fairly slow**

```
F  Dm7  Am  F
Half of what I say is meaningless.

Dm7  Am  C7  F  Dm7
But I say it just to reach you Julia.
```

```
Cm7  D  Bb9
Julia, sea shell eyes,
Julia, ocean child
```

```
Bbm7  F  Dm7  Am  C7
So I sing a song of love, Julia.
```

```
C7  F  Em  F
Her hair of floating sky is shimmering.,
```

2.3. *to Coda*
Dm7    Dm6    Am7    Am6    Am5+    Am

When I cannot sing my heart, I can only

Dm7    Am    C7    F    Dm7

speak my mind, Jul - li - a, Jul - li - a,

Cm    Cm7    D    B♭9

sleeping sand, silent cloud touch

B♭m    F    Dm7    Am    C7    F

me. So I sing a song of love, for Jul - li - a,

Am    C7    F    Am    C7    F

Martha My Dear.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

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

C7  F  F7  Bb  Ab  Bb

S  to Code

Ab  Bb  Ab  Bb

don't forget me, Martha my dear.

Dm7  Gm7  F

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

Ab  Gm  F

When you find yourself in the thick of it.

C7
Help yourself to a bit of what is all around you, silly girl.

Take a good look around you. Take a good look around to see. That you and me were meant to be for each other, silly girl.

D.C. al Coda
I Will.
John Lennon and Paul McCartney
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(Organ: Registration No. 3)

Moderato

<table>
<thead>
<tr>
<th>1. Who knows how long I've loved you, You know I love you still. Will I name. But it</th>
<th>C7</th>
<th>F</th>
<th>Dm</th>
<th>Gm</th>
<th>C7</th>
<th>F</th>
<th>Dm</th>
<th>Am</th>
<th>F7</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. When at last I find you, Your song will fill the air. Sing it</td>
<td>Bb</td>
<td>C7</td>
<td>Dm</td>
<td>F</td>
<td>to Coda</td>
<td>Bb</td>
<td>C7</td>
<td>I. F</td>
<td>Dm</td>
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<tr>
<td>3. If I ever really mattered, I will</td>
<td>F7</td>
<td>Bb</td>
<td>Am</td>
<td>Dm</td>
<td>Dm7</td>
<td>Gm7</td>
<td>C7</td>
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<tr>
<td>wait a lonely lifetime, If you want me to, I will</td>
<td>F</td>
<td>F7</td>
<td>Bb</td>
<td>Am</td>
<td>Dm</td>
<td>G7</td>
<td>C7</td>
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<tr>
<td>never really loud so I can hear you, Make it</td>
<td>F</td>
<td>F7</td>
<td>Bb</td>
<td>Am</td>
<td>Dm</td>
<td>G7</td>
<td>C7</td>
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<tr>
<td>Love you forever and forever, Love you with all my heart: Love you when we're together, Love you when we're apart. 3. And</td>
<td>Bb</td>
<td>C7</td>
<td>Dm</td>
<td>Bb</td>
<td>F</td>
<td>Bb</td>
<td>C7</td>
<td>Dm</td>
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</tbody>
</table>

D.S. al Coda
Only A Northern Song.

George Harrison.

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(Organ: Registration No. 3)

Slowly

\[ G \quad G7 \quad G \quad G7 \quad G \quad G7 \quad G \quad G7 \]

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
Wild Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

\[
\begin{align*}
G7 & \quad F7 & \quad E7 & \quad Eb7 & \quad D7 \\
G7 & \quad F7 \\
G7 & \quad F7 \\
E7 & \quad Eb7 & \quad D7 & \quad G7 & \quad Cm6 \\
G7 & \quad Cm6 & \quad G \\
\end{align*}
\]

- Honey Pie — Honey Pie —
- Honey Pie, — Honey Pie, —
- Honey Pie, — Honey Pie — Hello — Haaoo!
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

Cm  Cm  Fm  G7

1. Because the world is round, it turns me on.

Ab  Cm  Ab  Ab7

2. Cause the wind is high, it blows my mind.

Db  Db dim  Db dim  F

Ah.

Db  Db dim  F

2. Because love is old, love is new.

G7  Cm

Love is all, love is you.

Because the sky is blue, it makes me cry.

Ab  Cm

Because the sky is blue.

Db  Ab  Db dim
While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

Moderato

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

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

I With every mistake.

Am
G
D
E7
Am

and I see it needs sweeping.
we must surely be learning.

Still my guitar gently weeps.
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

nobody told you,
how to unfold your

you were diverted,
you were perverted.
love.
too.

I don't know
I don't know
how

some one controlled you,
you were inverted,
they bought and no one altered

2. I look at you all, see the love

there that's sleeping.
While my guitar gently weeps.

I look at you all,

Still my guitar gently weeps.
Savoy Truffle.

George Harrison.
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(Organ. Registration No. 2)

Moderato

E7

1.3. Cream tangerine and Montelimar,

(2.) cream and a nice apple tart,

F#7

A Ginger Sling with a pineapple heart,

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

A7

G7

Coffee dessert

Coconut fudge

B7
to Coda

yes you know it's good news,

really blows those blues,

But you'll

Em C Em6 C Cmaj7

have to have them all pulled out after the Savoy Truffle.
1. You might not feel it now, (2.) know that what you eat you are, But when the

But what is

pain cuts through you're going to know and how, The sweet is gonna fill your head.

When it becomes too much, you'll shout a loud.

shout a loud.

D.S. al Coda

Em6 C Cmaj7 G

after the Savoy Truffle.
Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

1. Have you seen the little pig-gies
2. Have you seen the big-ger pig-gies

craw-ling in the dirt?
in their starched white shirts?
And for all the little pig-gies
You will find the big-ger pig-gies
life is get-ting worse,
stir-ring up the dirt,

Al-ways hav-ing dirt
to play a-round in.
Al-ways have clean shirts
to play a-round in.

1. Ab Eb
2. Ab C7
3. Bbm C7

In their styles with all their back-ing
they don't care what goes on around.

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

3. Everywhere there's lots of pigies living piggy lives. You can see them out for dinner with their piggy wives.

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

George Harrison.

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(Organ: Registration No. 2)

Bright shuffle tempo

1. I want a love that's right, out right is only half of what's wrong.
   (2.) pick me up, from where some try to drag me down.
   (3.) love of yours, to miss that love is some-thing I hate.

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

I'm step-ping out this old brown shoe.
Got me escap-ing from the zoo.
For your sweet top lip I'm in the queue.
By, I'm in

I'm so glad you came here, it won't be the same now.
(2.) I'm tel-ling you.
(2.) when I'm with you.

1. If I grow up I'll
2. I may
be a singer, 
be imperfect, 
Wearing rings on 
My love is some-thing 
ev’ry fin-ger, 
you can’t re-ject, 
Not wor-ry-ing what 
I’m chang-ing 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, 
get to-get-her, 
Who knows, ba-by?

You may com-fort me. 
me. 
3. I want that

Yes, I’m so glad you came here, it 
won’t be the same now, when

I’m with you.

(repeat and fade)
Long Long Long.

George Harrison.

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(Organ: Registration No. 5)

Moderato

It's been a long long see long long you long long time you

How could I ever have lost you you
How can I ever misplace you you

When How I loved you you
How I want you you

It took a many tears I was
searching  

So many tears I was 

wasting  

Oh Oh  

D.S. al Coda

CODA

Now I can

Oh I love you

You know that I need you

Ooh

I love you.
Yer Blues.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato (jazz waltz)

1. Yes I'm lonely, wanna die.

2. Morning.

Yes, I'm lonely, in the evening.

wanna die.

If I ain't dead alive.

ready ooh

girl, you know the reason why.

1. My mother was of the sky, my

2. eagle picks my eye, the

3. black clouds cross'd my mind,
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 invitations.

Dm7 Gm7/D Gm6 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.

C7

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately slow

Cm7

Here comes old flat top, He come groov-ing up slow-ly, He got Joo Joo eye-ball, He one

G7

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

G7

I know you feet—down be one and one and you know me. One thing I can tell you is you one is three. Got to be free. Feel his dis ease. Come to-get-

F C7(sus) Cm

er, right now, o-ver me.

(repeat and fade)
Don’t Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

\[\text{Gm} \quad \text{C9} \quad \text{F} \]

Don’t let me down.
Don’t let me down.

\[\text{Gm7} \quad \text{C13} \quad \text{F} \]

Don’t let me down.
Don’t let me down.

1. Nobody ever loved me like she does. Ooh she does, yes she does.

2. And from the first time that she really done me. Ooh she done me, she done me good.

And if somebody love me like she
do me, Ooh she do me, she done me

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

does. [Gm]

F

Don’t let me down.
Don’t let me down.
Don't let me down,
Don't let me down.
I'm in love for the first time,
Don't you know it's goin' to last.
It's a love that lasts forever.
Don't let me,
It's a love that has no past.
Don't let me

D.S. al Coda

Ee
Wow
Girl don't let me down,

Oh don't let me down,
Don't let me down.
The End.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

A7  D  B  E  A  B  A

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

A7  D7  A7

A7  D7  A7

A7  D7  A7

A7  D7  A7

D7  A7  D7  A7  D7  A7

And in the end, the love you take is equal to the love you make.

G  D  G

F  Em  Dm  C  Dm  G7  C  D7  Cm7  F  C

Meno mosso
Get Back.

John Lennon and Paul McCartney.

Steady 4

1. Jo Jo was a man who thought he was a lon-er, But, ___ he knew it could-n't last.
2. Sweet Lor-et-ta Mar-tin thought she was a wo-man, But, ___ she was an-o-th-er man.

Jo Jo left his home in Tucson, Ar-i-zo-na, for some Cal-i-for-nia grass.
All the girls a-round her say she's got it com-ing, But, she gets it while she can.

Get back!

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

---
Golden Slumbers.

John Lennon and Paul McCartney.
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(Organ: Registration No. 7)

Slowly

Slowly

Gm7

Cm

Once there was a way to get back home—ward:

F7

Bb

D7

Gm

Once there was a way to get back home. Sleep pretty dar—ling, do not

Cm(add9)

F7

Bb

Bb

Cry

And I will sing a lull-a—by. Golden

Fine

Smiles awake you when you rise.

Sleep pretty dar—ling, do not cry

And I will sing a lull-a—by.

D.C. al Fine
Goodbye.

John Lennon and Paul McCartney.

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Organ: Registration No. 1

Moderately bright

G

1. Please don’t wake me until late, tomorrow comes and
2. Songs that lingered on my lips excite me now and
3. Far away, my lover sings a lonely song and

C Am7 Bm D7 G D7 G
I will not be late. mind.
calls me to his side. Late to leave your

day, when it becomes tomorrow. I will leave to go to
flow- ers at my door, I’ll stay with me on.
song of love invites me on.

Bm Em C D7


G Am7 D7

G

Goodbye, Goodbye.

Am7 D7

good - bye, good - bye, my love, good - bye.

love, good - bye.
Her Majesty.
John Lennon and Paul McCartney.

Fairly bright

\[\begin{align*}
\text{F} & \quad \text{D7} \quad \text{Gm7} \quad \text{C7} \\
\text{G7} & \quad \text{C7} \\
\end{align*}\]

Her maj - es - ty's a pret - ty nice girl But she doesn't have a lot to say.

\[\begin{align*}
\text{F} & \quad \text{F} \quad \text{G7} \\
\text{F} & \quad \text{G7} \\
\end{align*}\]

Her maj - es - ty's a pret - ty nice girl But she changes from day to day.

\[\begin{align*}
\text{C7} & \quad \text{Dm} \quad \text{Dm(add 9)} \quad \text{F7} \\
\text{Bb} & \quad \text{Bbm} \\
\end{align*}\]

I wanna tell her that I love her a lot But I gotta get a belly - ful of wine.

\[\begin{align*}
\text{F} & \quad \text{D7} \quad \text{Gm7} \quad \text{C7} \\
\text{F} & \quad \text{D7} \\
\end{align*}\]

Her maj - es - ty's a pret - ty nice girl, Some - day I'm gonna make her mine, oh yeah, Some - day I'm gon - na make her mine.
I Want You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato & Cm

I want you, I want you so bad, I want you.

Gm & Ab faster

you, I want you so bad, it's driving me mad, it's driving me mad.

Cm & Fm

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.

Fm & Eb

I want She's so

Fm

She's so heavy, I want

Fine D.S. al Fine
Maxwell’s Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Eb

C7

Fm

1. Joan was quiz - zi - cal,
   studied pat - a - phys - i - cal
   sci - ence in the

2. Back in school a - gain,
   Max - well plays the fool a - gain
   Teach - er gets an -

3. P. C. thr - ty - one
   said, 'We've caught a dir - ty one,'
   Max - well stands a -

home.

- noyed.

- lone.

Late nights all a -

lone with a test tube,

Wish - ing to a -

void an un - pleas - ant

Paint - ing test - i -

mon - i - al pic - tures,

oh, oh, oh, oh.

ose - ene.

oh, oh, oh, oh.

Max - well Ed - i - son.

She tells Max to stay

Rose and Val - er - ie,

major - ing in med - i - cine,

when the class has gone a -

way,

screaming from the gal - ler - y,

calls her on the - phone.

so, he waits be - hind.

say he must go - free.

(3.) The
Mean Mr. Mustard.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

C

1. Mean Mis-ter Mus-terd sleeps in the park, shaves in the dark, trying to save pa-per...

2. His sis- ter Pam ___ works in a shop, she nev-er stops, She's a go get-ter...

G7

Sleeps in a hole in the road, sav-ing up to buy some clothes,
Takes him out to look at the Queen, on-ly place that he's ev-er been,

Bb7

Keeps a ten bob note up his nose, Such a mean old man,
Al-ways shouts out some-thing ob-scene.

C

Such a mean old man....

Ab

Such a mean old man....

G7

Dirty old man, dirty old man...

C

Dirty old man, dirty old man...

Ab

Dirty old man, dirty old man...

G+
Polythene Pam.

John Lennon and Paul McCartney.

(Registrations No. 6)

Bright 4

Well, you should see Poly-thene Pam,
She's so good looking but she looks like a man.

Well, you should see her in drag, dressed in her poly-thene bag.
Yes, you should see Poly-thene Pam.

Get a dose of her in jack-boot and kilt,
She's küller-diller 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,
   (2.) dancer,
   (3.) partment,
   protected by a silver spoon,
   she worked at fifteen clubs a day,
   and got myself a steady job.

   But now she sucks her thumb and
   And though she thought I knew the
   And though she tried her best to
   wonders by the
   help me,
   she could
   banks of her own lagoon,
   knew what I could not say.
   steal but she could not rob.

   Didn’t anybody tell her?
   Didn’t anybody see?

   Sundays on the phone to Monday,

   Tuesdays on the phone to me.

2. She said she’d always been a
   3. And so I quit the p’lice de...

   oh yeah...
Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

C G Am F

Dm G Dm G C F

C G

Oh!

When you

F Ab C

told me you didn’t need me any more, Well, you know I nearly broke down and cried.

When you

D7 G Ab (b5) G

told me you didn’t need me any more, Well, you know I nearly broke down and died.

1. Oh!

2. Oh!

C G Am F

Dm G Dm G C F

lieve me when I tell you, I’ll never do you no harm.

1. When you
Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

A

D

E7

1. Lit-tle dar-ling,
2. Lit-tle dar-ling,
3. Lit-tle dar-ling,

It's been a long cold lone-ly win-ter.
The smiles re-turn ing to their faces.
I feel the ice is slow-ly melt-ing.

Lit-tle dar-ling,
Lit-tle dar-ling,
Lit-tle dar-ling,

It feels like years since it's been here.
It seems like years since it's been here.
It seems like years since it's been clear.

Here comes the sun,
Here comes the sun,

and I say

It's all right.

A

D

A

Bm7

A

E7

to Coda

E7

E

C

G

D

2
Octopus’s Garden.

Ringo Starr.

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(Organ: Registration No. 2)

Bright tempo

1. I’d like to be under the sea, In an octopus’s garden.
2. We would be warm below the storm, In our little hide-a-

In the shade, beneath the waves.
He’d let us rest our head.

knows where we’ve been, In his garden in the shade.
on the sea bed, In an octopus’s garden near a cave.

I’d ask my friends to come and see.
We would sing and dance around.

An octopus’s garden with me.
Because we know we can’t be found.
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.

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.

(Organ: Registration No. 3)

Slow

Cmaj7 C7

1. Something in the way she moves, attracts me like no other
   moves, attracts me like no other
2. Somewhere in her smile she knows, That I don't need no other
   knows, That I don't need no other

F D7 G

lover; lover; Something in the way she woos me. Something in her style that shows me. I

Am Ab+ Am7 D9 F Eb G7

don't want to leave her now, You know I believe and how.
don't want to leave her now, You know I believe and how.

A A

Double tempo (d = d)

Amaj7 F♯m

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.

(Organ: Registration No. 5)

Fairly bright

G   G           Am   G   C6   G           Am   G   C6   G
1. Two of us   riding no    where,   spending some    one's

C   G           Am   C           G
        hard    earned   pay.     You    and    me

Am   G   C6   G           Am   G   C6   G           C
        Sunday    driv    ing,   not    ar    riving    on

G   Am           G           C   D   D7   C
        our    way    back    home.   We're    on    our    way

G   C   D   D7   C   G   C   Am
        home,    we're    on    our    way    home,    we're
2. Two of us sending postcards, writing letters on my wall,
   You and me burning matches, lifting latches on our way back home,
   We're on our way home, we're on our way home, we're going home.

3. Two of us wearing raincoats, standing solo in the sun,
   You and me chasing paper, getting nowhere on our way back home,
   We're on our way home, we're on our way home, we're going home.
You Never Give Me Your Money.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

**Fairly slow**

Gm7

Cm F7 Bb

1. You never give me your money, you only give me your funny paper;

2. I never give you my number, I only give you my situation;

Eb maj7

Cm D7 Gm

And in the middle of negotiations you break down.

And in the middle of investigation I break down.

**Moderato (dotted)**

Bb F7 Bb D7 Gm Bb7

1. Out of college, money spent, see no future, pay no rent.

2. Any jobber got the sack, Monday morning turning back.

Eb F7 Bb

1. All the money's gone, nowhere to go.

2. But

Yellow lorry slow, nowhere to go.
Fairly slow (d = ♩)

oh, that ma - gic feeling,
nowhere to

Oh, that ma - gic feeling
no - where to

(spoken)
go. (no - where to go.)
One sweet
dream,
pick up the bags and get in the limou -

sine.
Soon we’ll be a - way from here
step on the gas and wipe that tear a -

way; One sweet

dream came true._
To - day____
came true,____
to - day,____

One, two, three, four, five, six, se - ven, all good children go to heaven.

(repeat and fade)
Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)
Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Look like a wo-man
Walk like a wo-man

Dressed like a la- dy
Sing like a black-bird

Dressed like a la-dy

Talk like a ba-by
Eat like a hun-gry
Talk like a ba- by

Love like a wo-man.
Cook like a wo-man.
Love like a wo-man.

oo you (wo-man)
Maggie Mae.


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(Deed: Registration No. 4)

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

Oh, dirty Maggie Mae they have taken away and she'll

\[ \text{C} \quad \text{D7} \quad \text{G} \quad \text{C} \quad \text{G} \]

never walk down Lisle Street any mower.

\[ \text{C} \quad \text{G/B} \quad \text{D} \quad \text{C} \quad \text{G} \]

her of robbing the home-ward bound - er that dirty, no good rob - bin' Maggie Mae

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

It's the part of Liver - pool she re - turned me to

\[ \text{C} \quad \text{G/B} \quad \text{D} \quad \text{C} \quad \text{G} \]

two pound ten a week, that was my pay.
The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

1. The long and winding road that leads to your door
   (2.) wild and wintry night that the rain washed away
   (3.) still they lead me back to the long and winding road

2. Has left a pool of tears, here,
   You left me standing here,
   I've seen that road before,
   Cry-ing for the day,
   A long, long time ago.

3. It always leads me here,
   Why leave me standing here,
   Leads me to your door,
   Let me know the way.

4. Many times I've been alone and many times I've cried,
   Any-way you'll never know the many ways I've tried.

5. D.S. al Coda

Coda
I Me Mine.

George Harrison.

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(Organ Registration No. 1)

Bright waltz
Am

(1-3) All
(2) All

D

thru' the day
I can hear

I me mine
I me mine
I me mine
I me mine

G

E7

I me mine
I me mine

Am

All
Ev

thru' the night
en those tears

D

Am

G

E7

I me mine
I me mine
I me mine
I me mine

Am

Dm

Now they're
No - one's
fright - ened
of

Dm6

leav - ing it,
ev - ry - one's
play - ing it,
weav - ing it,
say - ing it,

Ddim

coming on
strong all the
time.

Am
Dig A Pony.
John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Moderately

G     C     G     C     G     C     G
I hi  hi  hi  hi  | Dig a

Em

po

ny

well you can
celebrate anything you

want.

Yes you can
celebrate anything you

thing you want.

D7

Ooh

(repeat at each D.C.)

D7

I told you so
all I want is
2. I hi, hi, hi, Do a road hog,
   Well you can penetrate any place you go,
   Yes you can penetrate any place you go.

3. I hi, hi, hi, hi, Pick a moondog,
   Well you can radiate ev’rything you are,
   Yes you can radiate ev’rything you are.

4. I hi, hi, hi, hi, Roll a stoney,
   Well you can imitate ev’ryone you know,
   Yes you can imitate ev’ryone you know.

5. I hi, hi, hi, hi, Feel the wind blow,
   Well you can indicate ev’rything you see,
   Yes you can indicate ev’rything you see.

6. I hi, hi, hi, hi, Dig a pony,
   Well you can syndicate any boat you row,
   Yes you can syndicate any boat you row.
Dig It.
John Lennon, Paul McCartney, George Harrison and Richard Starkey.

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(Organ: Registration No. 4)

Moderately with a beat

Like a Rolling Stone,

Rolling Stone,

Like the

F. B. I.

and the

C. I. A.

and the
Bb
B. B. C.

Bb
F
Bb
C7

B. B. King, and Doris

Bb
F
Bb
C7

Day.

Bb
F
Bb
C7

Busy.
Dig it.
Dig it.
Dig it.
Dig it.
(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 baby says she's travelling on the one after nine o nine.

I said move over honey I'm travelling on that line.

I said move once, move twice, come on baby don't be

cold as ice.

I said I'm travelling on the one after nine o nine.

[Chorus]

I've got my bag.
C9       C7       D7
run to the station.  Rall·man says,  you've got the

G7       C7       F7
wrong lo-ca-tion.  I've got my bag,

C7       C       D7
run right home.  Then I find— I've got the

G7       G7+
num·ber wrong.  Well

C7       F       Cdim       C       G7 C
D.S. al Coda

2. I begged her not to go and I begged her on my bended knees
   You're only fooling around, you're only fooling around with me.
   I said move over once, move over twice, come on baby don't be cold as ice.
   I said I'm trav'ling on the one after nine-o-nine.

3. I said I'm trav'ling on the one after nine-o-nine
   I said move over honey I'm travelling on that line.
   I said move over once, move over twice, come on baby don't be cold as ice.
   I said I'm trav'ling on the one after nine-o-nine.
Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find myself in times of trouble, Mother Mary comes to me,

Speaking words of wisdom, let it be. And in my hour of darkness She is standing right in front of me— Speaking words of wisdom, let it be.

Let it be, let it be, let it be, let it be.

Whisper words of wisdom, let it be.

2. And when
2. And when the broken-hearted people living in the world agree,
   There will be an answer, let it be.
   For though they may be parted there is still a chance that they will see
   There will be an answer, let it be.
   Let it be, let it be, let it be, let it be.
   There will be an answer let it be.

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.

(3rd time instrumental)
Hey Jude.

John Lennon and Paul McCartney.

Slowly

1. Hey
(4.) Jude, don't make it bad, Take a
(3.) Jude, don't be afraid, You were
(2.) Jude, don't let me down,

C7
sad song and make it better.
made to go out and get her.
found her now go and get her.

F

Bb
Remember to let her into your
minute you let her under your

C7

heart, Then you can start to make it better.
skin, Then you begin.
heart, Then you can start.

2. Hey

F7

Bb

F

(2.) And any time you feel the pain Hey Jude refrain,
(4.) So let it out and let it in Hey Jude begin,
Don't carry the world upon your shoulders.
You're waiting for someone to perform with.

For well you know that it's a fool who plays it cool.
And don't you know that it's just you.
Hey Jude, you'll do
The movement you need

A little colder,
Is on your shoulder.
da da da
da da da da da da

3. Hey
4. Hey

Coda
D.S. al Coda

(repeat and fade)
The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Steady 4

1. Stand-ing in the dock at South-amp-ton,...
2. Fin-al-ly made the plane in to Pa-ris,...
3. Pa-ris to the Am-ster-dam Hil-ton,...
4. Made a lightning trip to Vi-en-na,...
5. Caught the early plane back to Lon-don,...

Trying to get to Hol-land or France.
Hon-ey-mooning down by the Seine.
Eating choc-late cake in a bag.
Fif-ty a-corns tied in a sack.

C7

The man in the mac said, you've got to go back,...
The news-papers said, you can make it O.K.,...
The press said, we went to his head,...

You know they do-ing in bed,...
I said we're wish you suc-cess,...
They did - n't ev-en give us a chance.

married in Gib - ral - tar near Spain.
on - ly trying to get us some peace.
look just like two gu - r - us in drag.
good to have the both of you back.

C

You know how hard it can be.
The way things are go - ing.
They're goin' to crucify me.

Saving up your money for a rainy day.

last night the wife said, Oh boy, when you're dead you don't take nothing with you but your soul.

Think!

The way things are going,

They're goin' to crucify me.

D.C. (4th verse)
Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

C  Dm  C  Dm  C

Power to the people,

C  Dm  C  Dm  C

power to the people,

C  Dm  C  Dm  C

power to the people,

C  Dm  Bb  C

to Coda (4th time)

C  Dm  Bb  C

pow-er to the peo-ple, right on!

1. You say you want a rev-o-lu-

2. A million workers workin' for noth-

3. We gotta ask you, comrades and broth-

tion, we bet-ter get on right a-way.

ing, you bet-ter give them what they really own.

ers, how do you treat the old woman back home?

Well you get We gotta She got to on your feet and put you down when we come

in-to the street in-to town give her help singing:

singing:

singing:

Coda

C  bb  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

Ev'-ry-bod-y's talk-ing a-bout

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, Fla - gel - la - tion,
Rose - ma - ry, Tom - my Smoth - ers,

Rag - is - m, Tag - is - m,
Bish - ops and Fish - ops,
Reg - u - la - tions, In - tegra - tions,
Bob - by Dy - lan, Tom - my Coo - per,

This - is - m, That - is - m,
Rab - bits and Pop - eyes,
Med - i - ta - tions U - nited Na - tions,
De - rek Tay - lor Nor - man Mail - er,

G7

Bye - bye Bye - byes,
Con-grat - u - la - tions.
Al - an Gins - berg, Ha - re Krish - na,

All we are say - ing

F. Em G7

__ is give peace a chance.

G7

All we are say - ing

F. Em G7

__ is give peace a chance.
Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

\[ C \]

1. You say you want a revolution
   you know
   well
   you know

2. You say you got a real so_
   you know
   well
   you know

3. You say you'll change the Constitution
   you know
   well
   you know

\[ C \]

we all want to change the world,
we'd all love to see the plan,
we all want to change your head.

\[ F \]

tell me that it's evolution
   you know
   well
   you know

ask me for a contribution
   you know
   well
   you know

tell me it's the institution
   you know
   well
   you know

\[ G7 \]

want to change the doing what we can.
free your mind instead.

\[ Dm7 \]

But when you talk about death,
But when you want money for people with
But if you go carrying pictures of
I’ve Got A Feeling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderate tempo

I’ve got a feeling a feeling deep inside oh yeah

Oh yeah

I’ve got a feeling a feeling I can’t

hide oh no Oh no

Oh no Yeah Yeah

-284-
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
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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