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All I’ve Got To Do.

John Lennon and Paul McCartney.

(Organ: Registration No. 4)

Moderato

Am

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

Am

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

Dm

call you on the phone And you’ll come running home,
whisper in your ear The words you long to hear,
call you on the phone And you’ll come running home,

C

to Coda

2. And when I’ll be kissing you,

C

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 want me at all 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.

Coda
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 _ love,

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

on, come on, come on, come on.

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

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 al-ways be true,

so please Love me do.

oom Love me do.

Some-body new, Some-body to love,

Some-one like you.

Coda

(repeat and fade)
All My Loving.
John Lennon and Paul McCartney.

Brightly

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

2. Tend that I'm kissing the lips I am missing. And then while I'm away, I'll write home every day, and I'll send all my loving to you.

And

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(Organ: Registration No. 3)
P.S. I Love You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately fast

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<tr>
<th>G</th>
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<th>D</th>
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As I write this letter, send my love to you.

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member that I'll always be in love with you.

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<tr>
<th>D</th>
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1. Treasure these few words 'til we're together; Keep all my love for -

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<th>Bm</th>
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ever, do, love. P.S. I love you you you you you you you you you

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As I write this letter,
I’ll always 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.
Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D F♯m Bm D F♯m Bm

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

G A7

sad don't be bad to me. The

D F♯m A7

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

D G A7 F♯m

B7 Em A7 D Dm

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

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

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

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

John Lennon and Paul McCartney.

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Organ: Registration No. 6)

Ad lib.

Cm  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  C  Em7
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.

F  G7  Am  to Coda  Dm7  G7  F  Dm
I'm in love with you, Oo. I've known the secret for a week or two.

Am  Gm  F  Dm  Am  Gm  Dm  G7
Nobody knows, just we two.

D.S. al Coda

Coda
Dm7  G7
Oo.

Am  Dm7  G7  Am  Dm7  G7  C6
Don’t Bother Me.

George Harrison.

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(organ: Registration No. 2)

Fast 4

\[\text{Em} \quad \text{Bm} \quad \text{Am} \quad \text{G} \quad \text{Em}\]

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

\[\text{Bm} \quad \text{Am} \quad \text{D7} \quad \text{G} \quad \text{G N.C.} \quad \text{Em to Coda}\]

but I am to blame
    It’s plain to see.
    I’m all alone.
    Until that day.
    So go away
    leave me alone,
    I’ve got no time
    for you right now.
    Don’t come around
    leave me alone,

\[\text{A7} \quad \text{Em} \quad \text{D}\]

Don’t bother me.
    Don’t bother me.

1. Em

2. Em

I can’t believe
    I know I’ll never

\[\text{Em7} \quad \text{D7} \quad \text{Em} \quad \text{D} \quad \text{Em7} \quad \text{D7} \quad \text{Em}\]

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

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

because I know she’ll always be
    The only

\[\text{Em} \quad \text{A7} \quad \text{Em}\]

girl for me.

3. But till she’s here

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

\(\text{Coda}\)

\(\text{don’t bother me.}\)

(repeat and fade)
Ask Me Why.
John Lennon and Paul McCartney.

(Organ: Registration No. 2)

Moderato

Eb

Eb maj7  Fm7  Gm7

1. I love you,

(2.) mine,

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

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

That if I cry, it's not because I'm sad.

Should

never, never, never be blue.

2. Now you're
Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C    F    D7

1. It feels so right now.
2. Hold me tight.
3. Hold me tight.
4. Hold me tight.

Tell me I'm the
Let me go on
Tell me I'm the
Let me go on

G7    C    F7    D7    G7

on - ly one And then I might
lov - ing you To - night, to-night,
on - ly one And then I might
lov - ing you To - night, to-night.

Nev - er be the lone - ly one.
Mak - ing love to on - ly you.
Nev - er be the lone - ly one.
Mak - ing love to on - ly you.

C    C7    F    Fm    C

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

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

Don't know what it means to

C    F    Dm    D7    G7

hold you tight, Be - ing here a - lone to - night with you.

It feels so right now.

C    Eb    C

oo - oo oo - oo.

You oo oo.
I Call Your Name.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

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

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

I don't know who can.
I'm not goin' to man.
I'm not that kind of

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

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 along,
   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 do,
Just call on me and I'll send it along,
With love from me to you.

D.S. al Coda

Coda
I Want To Hold Your Hand.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

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

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

E | F | G7 | C | Am
---|---|---|---|---
I wanna hold your hand.

F | G7 | C | Am
---|---|---|---
I wanna hold your hand.

1. C
2. C

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.

Moderato

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

- Oh yeah, oh yeah, oh yeah, oh

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

- (1.) I think about you
- (2.) I’m in love with you
- It’s easy ‘cos I need you
- I can say I’m

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

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

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

- Many many many times before
- It’s not like me to pretend
- forever, never, never, never
- So I’m telling you, my
Gm7
friend, But I'll get you, I'll get you in the end, Yes I will, I'll get you in the
C
tend.
Am
end.
F

to Coda
G7
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

gonna
C

might as well resign yourself to me, oh yeah. 3.i
D7

D.S. al Coda
G7

Coda
G7

C

yeah. oh yeah, oh yeah, oh yeah, oh yeah!
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 a-gree that with me by your

side. You don't need any body to hold you,

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

I'll keep you satisfied.
I’ll Be On My Way.

John Lennon and Paul McCartney

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Moderately

G D G C
The sun is fading, I was wrong.

G D7 G C
They were right, I was wrong;
That’s the end of the day.

G C G G
As the June light turns to moonlight, I’ll be on my way.

G D G C
Just one kiss, then I’ll go.
Don’t hide the tears that don’t show.

G C G A7
As the June light turns to moonlight,
I’ll be on my way.

To where the winds don’t blow, and golden rivers flow,

D E7 A7 D7
This way will I go.

D, al Coda

CODA G
way.
I Saw Her Standing There.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. Well, she was just seventeen, you know what I mean. And the way she looked was way beyond compare.
2. She looked at me and we held each other tight. So, how could I dance
3. I danced through the night and we fell in love with her. Now I'll never dance

way she looked was way be-yond com pare.
fore too long I'd fall in love with her.
fore too long I fell in love with her.

I saw her stand ing
since I saw her stand ing
when I saw her stand ing

Well, my heart went boom when I crossed that room. And I held her hand in mine!

1. C
2. C
3. Oh we

D.S. al Coda
I'm In Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

Am

Ab+

C6

D7

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

F

Fm

C

Am

Ab+

F6

G7

Am

girl.
2.3. sleep
You make me feel thinking of you
You make me want to shout a-loud

F

G7

C

to Coda

Yes, I'm telling all my friends I'm in love.
2. Every-night I can't Oh Yes, I'm

F

E7

Am

Dm7

G7

Dm7

G7

sittin' on top of the world, I'm in love with a wonderful girl, And I never felt so good before.

If this is love give me more more more
3. Every-night I can't

D.S. al Coda
It Won’t Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

C

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

Here am I
Ev’ry day
Now I know that

Ab

I’ve done nothing but cry.

You won’t leave me no more.

It won’t be long, yeh, yeh,

C

to Coda

It won’t be long, yeh, yeh,

Am

Till

F

I belong to you.

Em7-5

com-ing, you’re com-ing on home,

G7

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

A7

com-ing on home.

F

Coda

G7

be-long to you.
Little Child.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

G7 F
I'm so sad and lonely; Baby, take a chance with me. Little child. Baby, take a chance with me.

C C

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

D7 G7 C7
mine, all mine. So, come on, come on, come on. Little child, little child.

F C7 G7 F
Little child, won't you dance with me? I'm so sad and lonely:

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

John Lennon and Paul McCartney.

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Moderato

C

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

C

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

Gm

Though I've

Gm

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

Bb7

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

C

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

Coda

D.C. al Coda
Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. You know you made me cry, I see no use in wonder'ing why.

2. And now you've changed your mind, I see no reason to change mine.

C7

cried, for you, through, Oh,
you're giving me the

Am

same old line, I'm wonder'ing why.

Dm

You hurt me then, you're buck again.

Gm7

No, no,

C7

no, not a second time.

Dm to Coda

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.

F

cried, it's

Dm

cried, you...

C7

Yeh

Gm7

through, Oh,

Coda

not a second time.

D.S. al Coda
This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C    Am    Dm    G7    C    Am    Dm    G7

1. That boy took my love away. Oh, he'll regret it some day.

2. That boy isn't good for you. Though he may want you, too, this boy wants you back again.

Am        C    Am    C    Am

But this boy wants you back again. This boy would be happy just to love you. But, oh my y-i y-i y-i, that boy won't be happy.

dm            G7    Dm7    G7

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

Am        Dm7    G7    C    Am    Amb7    G7    C    Am

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

Dm7    G7    C    Am    Dm    G7    C    Am    Dm    G7

This boy, This boy.
She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato  Cm

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

Ab

loves you yeh, yeh, yeh, yeh!!

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

Cm  Gm  Bb7  Eb  Cm

Well I saw her yes - ter - day yi - yay it’s you she’s thinking of
She almost lost her mind, it’s fair, now she says she knows
And she proud can hurt you too,

Gm  Bb7  Eb  Cm

told me what to say, she says she loves you and you know that can’t be
not the hurting kind, she says she Because she

A bm6  Bb7  1. Ebm7  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. 3. You

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

love like that you know you should be glad. rit.

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

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(Organ: Registration No. 6)

Moderately bright

F

Eb

F

Eb

Oh,

oh,

Bb

Eb

Bb

Eb

Bb

F7

Bb

1. You've been good to me,
2. I could tell the world a thing or two about our love.

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

all I gotta do is thank you, girl, thank you, girl.
Thank you, girl, for loving me the way that you do,
That's the kind of love that is too good to be true,
And all I gotta do is thank you, girl,
Thank you, girl.
Tip Of My Tongue.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

F

C7 Gm7 Cdim C7 F Bb C7 to Coda

1. When I want to speak to you, it
2. When the skies are not so blue, there's
3. Soon enough my time will come, and

think of things I think of some-thing want to say to you, But words just

marry you and new to say to you, one. But words just stay on the tip of my

we will live as think of some-thing words just stay on the tip of my

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

But words just stay on the tip of my

F C7 Gm7 Bbm F

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

people say I'm lone-ly;

Gm7 Bbm F

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

you know that's not true._

Gm7 Bbm F

for a chance to prove my love to you.

for a chance to prove my love to you.

D,C, at Coda

Coda

F C7 F

tongue no more, No words on the tip of my tongue,

tongue no more.
Misery.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Medium tempo

Ad lib. C D G D7 G

The world is treating me bad, misery,

C G C D7 G

I'm the kind of guy sure, I who never used to cry, more, The

C G C D7 G

world is treating me gonna be a bad, drag, misery.

Em G Em G

I've re-olmber all the little things we've done,

Em D7 Em D7

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

2. She'll re-olmber and she'll miss her only one, lonely one.

G C G C

Send her back, 'cause every one can see, Without her I will

D7 G D7 Em

be in misery, misery.

(repeat and fade)
Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

Any time at all, any time at all, any time at all,

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

Dm \quad Gm \quad Ebm \quad Bb

If you need someone bod-y to love,
Just look in to my eyes, I'll be there to make you feel right.

If the sun has faded away,
I'll try to make it shine, I hope it will be mine.

F7 \quad Bb \quad Dm \quad Gm \quad Ebm

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

I hope it will be mine.

Bb \quad F7 \quad Bb \quad F7

Any time at all, any time at all,

Coda

Any time at all, all you've gotta do is call and I'll be there.
And I Love Her.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with expression

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

all my love,
ev - ry - thing,
stars that shine,
That's all I do;
And ten - der - ly;
Dark is the sky;

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

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

And I
love her,
And I

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

near me -

D.S. al Coda

Coda

love her.

rit.
Baby's In Black.

John Lennon and Paul McCartney.

(Orch. Registration No. 3)

Slow steady beat

F C7 3 Bb 7 3 C7 3 F Bb7 3 F C7

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

1. She thinks of him and so she dresses in black.
2. I think of her but she thinks only of him.
3. Made, dear, what can I do?

Dm7 G7 Bb C7

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

1. & 2. F Bb C7 3
3. F

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

Coda

F Bb7 3 F Bb 3 F

Oh, what can I do?

D.S. al Coda
From A Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

G

1. Late yesterday night
2. I couldn't walk on

I saw a light
until you'd gone

shine from your window,

And as I looked again
had to make you

your face came into
you were the

sight.

one.

Am7

D7

G

Am7

G7

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

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

G

Em

A7

D7

So meet me tonight
just where the light

shines from a window,

And as I take your

hand

say that

you'll

Be mine tonight.

D7

Eb

C

G
Can't Buy Me Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am | Dm | Am | Dm

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

Gm7 | C7

love, _______ 1. I'll buy you a diamond ring ______ my friend ______ if it
give you all I've got ______ to give ______ if you

don't need no dia____mond ring______ and

Bb7

makes you feel al-right;_______ I'll get you any-thing______ my friend ______ if it
say you love me too;_______ I may not have a lot______ to give but what I've

Tell me that you want those kind ________ of things ______ that

F | C7 | Bb7

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

2. I'll Can't buy me

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

C7  Eb  Bb  C7  Eb  Bb
1.3. Ooh I need your love babe,
2.4. Love you ev’ry day girl,
guess you know it’s true,
always on my mind

C7  Eb  Bb  Gm  Eb  Gm  C7
love babe,
say girl,
just like I need you.
love you all the time.

Bb  C7  Eb
Ain’t got noth-in’ but love
eight days a week,

Gm  C7  Eb  F7
Ain’t got noth-in’ but love

Eight days a week,

Gm  C7  Eb  F
I love you.

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

D.S. al Coda

Coda

Eight days a week,

Eight days a week,
cresc.

Eight days a week,
Every Little Thing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

F

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

Gm

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

Gm7

Every little thing she does,

C7

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

to Coda

F

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

Bb

She does for me, oo.

C7

Just to know that she loves me.
Yes, I know that she loves me now.

F

For I know love will never die.

D.S. al Coda

Gm

Me, oo.

Gm7

Every little thing.

C9

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

(Organ: Registration No. 6)

Moderately

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

D.S. al Coda

CODA

Ab
Bb7
Cm

Cm
Gm7

feel when it's real.

Ab
Bb7
Cm

F7(65)
Eb
Ab/Eb
Bb7
Cm

Amen
Eb
Bb7

be suicide, can't you see you can't hide what you
The Inner Light.

George Harrison.

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(Organ: Registration No. 3)

Slowly

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

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

the less one knows, 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)

C F C Bb C

1. It’s been a
2. work all day" And I’ve been
work-ing like a dog. It’s been a

C F C Bb C

Hard Day’s Night. I should be
sleep-ing like a log. But when I

G7 C F7 C

get home to you I find the
thing that you do Will make me

C Em Am Em

get you - I find the
thing that you do Will make me

Am C Am Em

ev-ry-thing seems to be al-
ev-ry-thing seems to be al-

Em C Am F7 G7 C

right. 1. You know I
right. 2. You know I

C Am F7 G7 C

feel-ing you hold-ing me tight, Yeah. 3. It’s been a
feel-ing you hold-ing me tight, Yeah. 3. It’s been a

C F7 C F C F7 Bb C

feel al-right. You know I feel al-right.
I Don’t Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

How can I understand something wrong
could be right.

F Am Bbm C7

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

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

Gm A7 Dm G7 C7

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

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

F Am Bbm C7

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

F Am Bbm F

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

Dm7 G7 C F C G7 C Dm7 G7 C

1. I don’t want to spoil the party so I’ll go.
   I would hate my disappointment.

F C G7 Am E7

3. He’s not shown if she’s not there.
   There’s nothing for me here.
   So I’ve

Dm7 G7 Dm7 G7 C Bb C

2. I’ve waited far too long.
   If she turns up while I’m gone
   I will disappear.

Dm7 G7 C Am7 D7 F

2. Though tonight she’s made me sad.
   I think I’ll take a walk please let me know.

G7 Dm7 G7 C Am7 D7 F G7 Dm7 G7

Still I love her.

If I find her I’ll be glad.

D.S. al Coda

C G7 C C7 C6 Gm7 Gm Dm G7 C
I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. I should have known

2. I never realised

3. I should have realised

bet-ter with a girl like you,

a lot of things before.


That I would

This could

If this is

love ev’ry thing that you do;

only happen to me.

love you’ve got—ta give me more;


And I do

Can’t you see

Give me more


hey hey hey,

hey hey hey,

whoa— whoa—

whoa— whoa—


And I do

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

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

And when I ask you to be mine,

You're gonna say you love me too,

So oh

You love me too,
If I Fell.

John Lennon and Paul McCartney.

Edited for piano. Registration No. 7.

Moderato

Bm7

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

A

F\#m

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

Bb

Cm7

found that love was more than just holding hands.

F7


Bb

Cm Dm D\#dim Cm7 F7

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

Bb Cm Dm C\#dim Cm7 F7

(2.) trust in you, oh please, I don't run and hide if I

Bb Cm Dm C\#dim Cm7 F7

love you too, oh please, Would I love me more than

F7
1. Bb  
Ebm  
F7  
her.

2. Bb9  
Eb7  
Bb7  
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

two,  
If I fell in love with you.
I Wanna Be Your Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C7

I wanna be your lover, babe,
Tell me that you love me, babe,
I wanna be your man.
Tell me you understand.

(C7)

I wanna be your lover, babe,
Tell me that you love me, babe,
I wanna be your man.
Love you like no other, babe,

other, babe,
I wanna be your man.

C

D7

G7

Like no other can.
I wanna be your man.

C

A7

D7

G7

C

Gm7/C

I wanna be your man.

(repeat and fade)
I’ll Be Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. You know if you break my heart I’ll go.
   But I’ll be back again.
   ‘Cause this time I told you I will try to show that I’m not trying to pretend.

I’m the one who wants you, but I hate to leave you.
Yes, I’m the one who knows I hate to leave you, oh ho.

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

Oh, you, if you break my heart I’ll go.
But I’ll be back again.
I’m Happy Just To Dance With You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

Am | Dm | E7 | Am | Dm | E7

Before this
dance is through I think I’ll love you too. I’m so happy when you dance with me. 1. I don’t

1. I don’t wanna kiss or hold your hand.
2. Need to hug or hold you tight.
3. Body tries to take my place.

If it’s funny try and understand.
I just wanna dance with you all night.
Let’s pretend we just can’t see his face.

There is really nothing else I’d rather do.
In this world there’s nothing I would rather do.

1, 2. Cause I’m
3. I’ve dis
I'm covered in love with you.
2. I don't need you.
Just to dance with you.

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

love you too. I'm so happy when you dance with me.
3. If some-

D.S. al Coda

you.
Oh, oh, 'Cause I'm happy just to dance with

you.
Oh, oh, oh, oh, oh.
I’ll Cry Instead.
John Lennon and Paul McCartney.

Bright tempo

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

G  D11  G  D11

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

G  D11  G  D11  D7  D9  D7

Try girl I had.
All I meet all ‘round the world.
If I
If I
Yes I’m

C9  C7  C9  C7  C9  C7

Could get my way
I’d get my self locked
Could see you now
I’d try to make you
Gonna break them in two
And show you what your lovely.
up today, but I can't.
say it somehow, but I can't.
man can do, until then.

So I cry.
So I cry.
I'll cry.

steady.
steady.

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

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

gonna hide myself away, ay hay. But I'll come back a-

gain some day. 3. And when I

D.S. at Coda
I’ll Follow The Sun.

John Lennon and Paul McCartney.

(Orn: Registration No. 7)

Moderato

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

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

C7 F7 to Coda

I’ll follow the sun,
I’ll follow the sun,

Some-day you’ll know

Bb C7 Bb Dm C7 F7 Bb

I was the one, But to
mor-row may rain, So
I’ll follow the sun

Bb7 Eb Ebm Bb Bb7 Eb6

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

Bb7 Bb Cm7

in the end you will know. Oh,

Coda

sun.

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

John Lennon and Paul McCartney.

Moderately bright

G

D

F

G

D

G

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

3. 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,

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

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

fore a fall,

D

G

F

G

Am7

D

Am7

D

G

Em7

Am7

G

Em7

Am7

D

Am7

D

Am7

I should have known she would win in the end.

Is it for her so that you won't lose all.

I'm tell-ing you so that I'm a los-er...

And I lost some-one who's near to me. I'm a los-

And I'm not what I ap-

pear to be.

(repeat and fade)
It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

\[ \text{Dm} \quad \text{Dm7} \quad \text{G} \quad \text{Gm} \quad \text{F} \quad \text{Bb} \]

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

\[ \text{Eb} \quad \text{Ab} \quad \text{Gm} \quad \text{Gm7} \quad \text{C9} \]

heart away. When I do it’s for
think of, But it’s it’s for
no one knows That I do:

\[ \text{F} \quad \text{Gm} \quad \text{Am} \quad \text{Gm} \quad \text{F} \quad \text{Em7-5} \quad \text{A7} \quad \text{Dm} \]

you. They said that I just told me that I
So love was a lie, Who wants a

\[ \text{G} \quad \text{Gm6} \quad \text{Dm} \quad \text{Gm6} \quad \text{1-A7} \]

Should never try to find Some-bod-y who’d be Kind to on-ly
Tell them I quite to-agree No-bod-y’d love Kind to on-ly

\[ \text{2-A7} \quad \text{you} \quad \text{And} \]

Coda

\[ \text{F} \quad \text{Bb} \quad \text{Dm} \]

you.
Like Dreamers Do.

Moderato

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

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

   dreams, lo,
   That's how I seem know that I will love you. And-

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

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

   Oh, I'll be there
   yeh, wait-ing for you, you, you, You, you, you.

---
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 home, no reply.
   They said it wasn't 'Cause I know where you're going.

Bb C7 F

but I saw you peep through your window, I saw the light.
I saw you walk in your door, I nearly died.

Dm

Am Bb Am Gm7 C7 F

I saw the light, I nearly died, I know that you saw me 'cause I looked up to

F A7 D

hand with another see your face.

D.S. at Coda

2. I tried to talk to you.
1. If I were 1. I'd love you heard you

Gm Bb F C7 Am

more than any other guy.

Dm Am Dm F
She’s A Woman.

John Lennon and Paul McCartney.

Organ: Registration No. 2

Bright 4

C7      F7      C7
1. 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
love for ev’er and for ev’er,
say that I will never leave her,

G7     Dm7   G7
Turn me on when She will never
make me jealous.

C7      F7   C7
fool-in’, I know she’s a-wat.

A7      Em    F       G7
understands, She’s a woman who

(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.

Gm Cm7 F7 Cm7 F7 Bb Gm Cm7 F7 Bb

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

Did you have to treat me oh, so bad?

But you left me sitting on my own

Tell me what and I'll apologize.

Tell me Tell me

Tell me

Tell me

Do is hang my head and moan

Tell me

Tell me

Tell me

Coda

Well, I beg you on my bend-ed

F7 Bb7 Eb7

D.S. al Coda

坤es, If you'll only listen to my pleas,

Is there anything I can do?

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

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(Organ: Registration No. 1)

Moderately

C G7

1. There

C

3. There's a

Am

2. You

G7

low

G

head

C

when I feel

F

blue:

G7

And it's my

Em

mind

F

And there's no

G7

to Coda

C G7

2. I think of

F

When I'm a

G

lone

C

I love

G7

only you.

C

1. In my mind there's no

Am

Don't you know that it's

D7

sorrow

C

so.

Em

3. There's a

C

place

F

oh there's a

G7

D.S. al Coda

(repeat and fade)
What You’re Doing.

John Lennon and Paul McCartney

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(Organ: Registration No. 5)

Moderato

F

Bb7

F

Bb7

Dm7

Bb7

to Coda

F

Bb7

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. Why should it

be too much to ask of you
be so much to ask of you
be so much to ask of you

what you’re doing to me?
what you’re doing to me?
what you’re doing to me?

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

D.C. al Coda

F

Bb7

F

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. here I'll stay with my loneliness.
side where I hide with my loneliness.

Fm7 care what they say, I won't stay in a world without love.

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

Abm know not when.

Coda

Fm7 When she does I'll know. So baby until love.

D.C. al Coda
Things We Said Today.

John Lennon and Paul McCartney.

Moderate

1. You say you'll love me if I have to go. You'll be thinking of these days such a kind
    enough to make you mine. You're only one. Love me all the time.

2. You say you'll be mine girl till the end of time. These days such a kind
    girl, be the only one. Love me all the time.

3. I will know some way I will know. These days such a kind
    seems so hard to find. Love me all the time.

4. We'll go on and on. Love me all the time.

Some day when I'm lonely dreaming
Some day when we're dreaming

wishing you weren't so far away,
then I will remember things we said today.

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

G6

Coda

D.C. al Coda
When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. Come on, I'm on my way,
   'Cos I'm gonna see my baby tonight.
   (2.) on if you please,
   I've got so many things I've got to
   do,
   I've got a whole lot of things I've gotta say.

2. I've got a girl who's waiting home for me,
   to her.
   I've got a no bus'ness being here with you,
   this way.

3. Whoa, ho
   Whoa, ho

I got a whole lot of things to tell her,
when I get home.
2. Come When I'm getting home tonight — I'm gonna hold her tight, — I'm gonna
love her 'til the cows come home. — I bet I'll love her more 'til I
walk out the door again. —

D.S. al Coda

when I get home. Yeah I've got a

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F7     Cm7     F7     Cm7

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

F7     Bb7     F7

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

C7     Bb7     F7

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

2. Well, it’s the Ev’ry-bod’y’s

A7     Dm     Gm     Am     F     A7

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

Dm     Gm     Am     C7

you’re talking that way, they’d laugh in my face 3. So,

F

D.S. al Coda
Another Girl.

by John Lennon and Paul McCartney

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(Organ: Registration No. 1)

Moderato

For I have got
another girl,
another girl.

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

day, well I've got
new, I ain't no
take what I don't

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

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

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

want, I have got
I ain't no
fool and I don't
take what I don't

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

Coda

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

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(Organ: Registration No. 5)

Moderately, with a beat

C

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

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

F

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

For

C

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

D7

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

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

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

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

1.3. to Coda (3rd time)

2.

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

G6    G7
Ah, Ah,

F6    G7
Ah, Ah,

D.S. al Coda

C
Coda
Day tripper, Day tripper.

(repeat and fade)
Help.

John Lennon and Paul McCartney.

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(Moderato)

Am

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

Am7

D7

G7

Help! You know I need someone, Help!

F

G

Bm

1. When I was younger so much younger than today, wheels,
2. And now my life has changed in oh so many years,

G

Bm

Em

C

F

G

I never needed anybody's help in any way, independence seems to vanish in the haze,

Em

C

F

G

But now these days are gone I'm not so self-assured,
But every now and then I feel so insecure,
Drive My Car.

John Lennon and Paul McCartney.

(organ: registration no. 5)

Moderately with a beat

G7(sus4) C G7(sus4) C

1. Asked a girl what she wanted to be,
   She said, "Ba-by,
   Can't you see?"

2. I told that girl that my prospects were good,
   She said, "Ba-by, it's understood,
   She said,”Look Babe, I've got something to say.”

3. I told that girl I could start right away,

G7(sus4) C Dm7(sus B) D7

I wanna be famous, a star of the screen,
But you can do something in between.

Work-ing for peanuts is all very fine,
But I can show you a better time.

I got no car and it's breaking my heart,
But I've found a driver, that's a start.

Em C7 Em C7

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

Em A7 Dm7 G C

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

Beep beep mm beep beep,

C F 3

Yeah!

3. Dm7 C Dm7 C

Beep beep mm beep beep, Yeah!

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

George Harrison.

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(Organ: Registration No. 2)

Fairly bright

G

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

C

Love you all the time and nev-er leave you.
How was I to know you would up-set me?

G

Please I So,

Em

I’m lone-ly as can be, I need you.
As I looked in your eyes what you mean to me.

Bm

come on back to me, I need you.
did n’t re-a-lize come on back and see

Em

come on back to me, I need you.

G

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

C

don’t want my lovin’ any more.
That’s when it hurt me.

D7

And feel-ing like this I

G

just can’t go on an-y more.

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.

Fm7

be thinking of my friend.

If I needed some

Fm

1.

Eb F Eb

2.

Eb F

one.

one.

Cm

D7

Had you come some other day Then it might not have
Gm   Cm7   D7
been like this.  But you see now I'm too much in

Gm   C7   F
love.  Carve your number on

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

F7   Eb   F   Eb
If I needed someone.

F   Eb   F   Eb
F   Eb
Girl.

John Lennon and Paul McCartney.

(Bar: Registration No. 4)

1. Is there anybody going to listen to my story? All about the girl who came to stay? She's the kind of girl you want so much it makes you sorry.

A7 Am E7 Am Dm C E

Think of all the times I've tried to hard to leave her, lead to pleasure?

Am E7 Am Dm Am C Em

Told when she was young that pain would I believe her. After all this time I don't know why, dead?

Dm7 G7 C Em Dm7 G7

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

Dm A7 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 girl!

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

Love has a nasty habit of disappearing overnight.

You were above me...

but not today.

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

F

1. There are places I'll remember. All my life, though some have changed. Some forever, not for

F6

mem'ries lose their meaning. Some have gone and some remain. All these something new. Though I

F7

know I'll never lose affection. For lovers and friends I still can recall. Some are dead and some are

Bb

living. In my life I've loved them all.
It's Only Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C Cmaj7 Bb F Dm7 G7 G+ C Cmaj7

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

my in-side just flies, bright, Have n't I the right to make it
you makes night-time but-ter flies, ver- y bright.

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

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

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 now met.
2. Had it been another day I might have looked the other way and missed things.
3. I have never known the like of her, I have never been aware but out of sight for dusk.

Am7

Dm

met, she's just the girl for me and I want all the world to see we've met.
I'd have never missed things and kept out of sight for other girls were never quite like this.

Dm7

Bb

Gm Bb C7 F

mm Da Da Da mm mm mm mm mm mm.
Mm mm Da Da Da mm mm mm mm mm.

Bb

C

F

Fall ing, Yes, I am falling, And she keeps calling.

Bb Bb7 F

1. F

me back again.

2. F

gain.
The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

Find near you have changed your mind. Treat me like you did
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.

Fine

D.C. al Fine
Norwegian Wood.

John Lennon and Paul McCartney.

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(Composer 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, said.
We talked until two, and then she lit a fire, isn't it good.

G

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

Gm

She asked me to stay and she told me to sit anywhere.
She told me she worked in the morning and I started to laugh.

Gm

So I looked around and I told her I didn't and noticed there was no sleep in the chair.

Am7

didn't and

D7

didn't and
Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. He’s a real nowhere man, sitting in his nowhere land.
2. He’s as blind as he can be, just sees what he wants to see.

Making all his nowhere plans for nobody.

Point of view, knows not where he’s going to, isn’t he a bit like you and me?

1. Nowhere man, please don’t listen, you don’t know what you’re missing.
2. Nowhere man, the world is all at your command.

Hurry, leave it all to somebody else to lend you a hand.

Coda

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

John Lennon and Paul McCartney,

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(Organ: Registration No. 3)

Moderato

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

man.
mind.
said.

2. know that I'm a wicked guy I was sermon I mean.

3. Let this be a

G

Em

G

Em

A7

Em

C

B7

Em

sand, little girl.

G7

[repeat and fade]
Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

G C D7 G G C

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

D7 G C D7 C G G

be a-part, if I'm part of my heart you. Open up your eyes now.
trust in me, I'll make bright your I'm part of Open up your eyes now.
see that I'm tryin' to get you. Look in to these eyes now.
tell me what you tell me what you tell me what you
see. see. see.

C G C G C

tell me what you see. It is no sur-prise now, What you see is

tell me what you see. Don't you re-a-lise, now, What you see is

tell me what you see. It is no sur-prise now, What you see is

1. G

me. me. Tell me what you see._

2. G G9

G C

3. G G9 C G

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

George Harrison.

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(Organ: Registration No. 4)

Moderato

1. I've got a word or two to say about the things that you do.
2. I left you far behind, you had in mind.
3. Although your mind's opaque, your own sake.

You're telling And though you know your mind's made up, You're time to recit.
You're not see, all those lies you've got good things that we
The future still looks good and you've got time to recit.
Your eyes, that you should.

G Bm Am C7
G

Gonna cause you.
fy all the things close our eyes. Do what you want to do.

Eb D7

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

G

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 goin' to ride, I think it's today,
yeh! yeh! The Ford

Gm7 C7 Dm

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

to Coda

F

2. She I don't know why she's ridin' so high,
She ought to

C Bb7

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

C C7

3. She My baby don't care.
My baby don't care.

D.S. al Coda

(repeat and fade)
We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

1. Try to see it my way, do I have to keep on 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 knowing that our love may soon be gone.
Think of what I'm saying, 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 apart before too long.

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

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

time crime for fussing and fighting, my friend. So I will

ask you once again.

Coda

D.C. al Coda
The Word.

John Lennon and Paul McCartney.

Moderato

G7

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

C9

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

G7

Gm7 C G7

sunshine, it's the word love. 1. In the beginning I misunderstood, 2. Everywhere I go I hear it said,

G

But now I've got it, the word is good; I have read, 2.3. Say the love. Say the love. Say the

F

In the good and the bad books that I mean to show everybody the light, 4. Give the love. Say the love.

G7

Gm D+ Gm7 C9 G

love, Say the word, love, Say the word,
Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

\[ \text{D} \quad \text{Gm7} \quad \text{C} \quad \text{B}^9 \quad \text{A}^b \]

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

\[ \text{A} \quad \text{E7b9} \quad \text{A} \quad \text{D} \quad \text{Gm7} \quad \text{C} \]

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

\[ \text{B}^9 \quad \text{A}^b \quad \text{A} \quad \text{E7b9} \quad \text{A} \quad \text{Dm} \quad \text{A7} \quad \text{Dm} \quad \text{Gm} \]

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

\[ \text{F7} \quad \text{Bb} \quad \text{A7} \quad \text{Dm} \quad \text{A7} \quad \text{Dm} \quad \text{Gm} \]

that’s all I want to say. I need to make you see
I think you know by now

\[ \text{Un - til I find a way, I will un - how, un -} \]

\[ \text{Oh what you mean to me, un - how, un -} \]
say the only words I know that you'll understand.

til I do I'm hoping you will know what I mean.

til I do I'm telling you so you'll understand.

I love you.

D.S. al Coda

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

I will say the only words I know that

you'll understand, my Michelle.
What Goes On.
John Lennon, Paul McCartney and Richard Starkey.
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(Organ: Registration No. 4)

Moderato  C

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

F  C

treat me so unkind, What goes on in your mind?

F  Dm7  D7  Dm7  G7  C

1. The other day I saw you as I walked along the road, but when I saw him now the tide is turning, I can
2. I met you in the morning waiting for the tides of the time, but you didn't even with you I could
3. I used to think of no one else but you were just the same, you think of me as

C  Fm  C

feel my future fold. It's so easy for a girl like you to lie. tell me why.
see that I was blind. It's so easy for a girl like you to lie. tell me why.
someone with a name. Did you mean to break my heart and watch me die. tell me why.

D.C. al Fine
Yes It Is.

John Lennon and Paul McCartney.

Slowly

(C: F)

1. If you wear red tonight, Remember what I said tonight, Everybody knows I'm
2. Red is the color that my baby wore All the things we planned Understand it's
3. Please don't wear red tonight, For I would remember all the

(Bb: G7)

night, sure, night, For red is the color that will make me blue In spite of you it's

Am: C

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

Gm7: C7

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

D7: G7

is, yeh! Coda

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

1. Yes-ter-day, all my trou-bles seemed so far a-way, Now it looks as though they're
   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-lieve in yes-ter-day._
   over me._ Oh yest-er-day came sud-den-ly._
   I said some-thing wrong, now I long for yest-er-
   day._

2. 3. Yes-ter-day, love was such an eas-y game to play,
   hide a-way. Oh I be-lieve in yest-er-day._

Em7 A7 Dm Dm7 Bb C7

F C Dm7 G7 Bb F

Em7 A7 Dm C Bb Dm

Gm C7 F

Em7 A7 Dm C Bb Dm

Gm C7

F C Dm7 G7 Bb F
You Like Me Too Much.

George Harrison.

(Orn: Registration No. 6)

Moderato

1. Though you’re gone away this morning, you’ll be back again tonight, telling me there’ll be no more long, ’cause I

2. I will follow you and bring you back where you belong.

3. You’ll never leave me.

Am

C

G

Am

C

G

Bm

Bm7

D9

D7

G

C

D

G

1. D

2. D7

Em7

you, you.

You’ve really

true,

true,

true,

true,

true,

true,

true,

like me too much and I like

D7

D.S. al Coda
You’re Going To Lose That Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

C \[ \text{You’re going to lose that girl, } \]
Am \[ \text{you’re going to lose that girl. } \]
Dm7
G7

C

Em7
Dm7
G7
C

Em7
Dm7
G7
C
Am

Dm7
G7

C

Em7
Dm7
G7
C
Am

Dm7
G7

Dm7
Bb

Eb

I’ll make a point of

Ab

Eb

Ab

Db

D.S. at Coda

G7
Dm7
Bb
F

C

G7
Dm7
Bb
F

C

Coda
You’ve Got To Hide Your Love Away.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

and I hear them say, “Hey, you’ve got to hide your love away!”
Let me hear you say, "Hey, you’ve got to hide your love away!”

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

(repeat and fade)
Doctor Robert.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

G    Dm7    G    Dm7    G    Dm7    G    Dm7

1. Ring my friend I said you'd call, Doctor
   to down he'll pick you up, Doctor
   said you'd call, Doctor

2. If you are down he'll pick you up, Doctor
   Doctor

3. My friend works with the Na - tional Health, Doctor
   Doctor

G    Dm7    G    Dm7    G    Dm7    G    Dm7

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

G    Dm7    E7    Bm7    E7    Bm7    E7    Bm7

Doctor Robert.

Doctor

You're a new and bet -

Doctor Robert.

Doctor

You're a new and bet -

Doctor Robert.

Doctor

You're a new and bet -

Doctor Robert.

Doctor

You're a new and bet -

E7    Bm7    E7    Bm7    E7    Bm7    D7

man, He helps you to un - der - stand, He does ev'ry - thing he
lieve, Hel - ping ev'ry one in need, He does ev'ry - thing he
man, He helps you to un - der - stand, He does

can, Doctor Robert.
-œed like Doctor can, Doctor


Well, Well, well you're

feeling fine.

Well, well, well he'll

make you, Doctor Robert.

D.C. al Coda

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

(repeat and fade)
And Your Bird Can Sing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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 me, me, you can't see me!

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,

will it bring you down? I'll be 'round, I'll be 'round.

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

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

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

C

Lives in a dream.

No one comes near.

No body came.

Waits at the window,

Look at him working,

Father McKenzie wearing the face.

That she keeps night

in a jar by the door.

When there's nobody there.

As he walks from the grave.

Who is it for?

What does he care?

No one was saved.

All the lonely people.

C

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

\[ \text{G} \quad \text{D} \quad \text{G} \quad \text{D} \quad \text{C} \quad \text{Bb/C} \quad \text{Am} \quad \text{Gm/C} \]

\[ \text{Good day} \quad \text{Sun} \quad \text{shine,} \]

\[ \text{Good day} \quad \text{Sun} \quad \text{shine,} \quad \text{I need to} \]

\[ \text{Good day} \quad \text{Sun} \quad \text{shine,} \quad \text{We take} \]

\[ \text{Good day} \quad \text{Sun} \quad \text{shine,} \quad \text{And then we} \]

\[ \text{laugh} \quad \text{walk} \quad \text{lie} \quad \text{And when the} \quad \text{The sun is} \quad \text{sun is out,} \quad \text{shining down,} \]

\[ \text{walk} \quad \text{lie} \quad \text{be-neth a} \quad \text{shad-y tree,} \]

\[ \text{laugh} \quad \text{about.} \quad \text{I feel} \quad \text{good} \quad \text{In a} \quad \text{special way.} \]

\[ \text{touch} \quad \text{loving} \quad \text{She feels} \quad \text{good} \quad \text{She knows she's} \quad \text{looking fine.} \]
Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

Eb6/F

1. I was a-lone, I took a
ride, I didn't know what I would find there.

2. You didn't run, you didn't lie, you knew I wanted just to hold you.

3. What can I do, what can I be, when I'm with you I want to stay there.

Eb6/F

Am

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

Ooh, then I

Am7

Am6

Am

Am7

Am6

Bb

Bb maj7

Gm7

C

sud-den-ly see you, meant to be near me, Ooh, did I Ooh, I want you to hear me, Say we'll be to Ev'ry Ev'ry Ev'ry Ev'ry
did I tell you I need you, didn't I tell you I need you, Ev'ry Ev'ry single single single single
come out you, Ooh, and I I did I I need you, group Ev'ry Ev'ry Ev'ry
meant to be near me, Ooh, and I group Ev'ry Ev'ry Ev'ry
sud-den-ly see you, Ooh, did I tell you I need you, Ev'ry Ev'ry Ev'ry

F

F(Ab sus)

Bb7

C7

F

to Coda

2. Got to get you in to my life.

3. What are you doing to my life.

D.C. at Coda

Coda

F7

F

Bb

C7

F

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately slow

F Gm7

1. Here,
2. There,
3. knowing that love is to

making each day of the
running my hands thru her
year, hair, share,

changing my life with a
both of us thinking how

Em7 A7

wave of her hand:
good love of it can be:
never dies,

Em7 A7

No body can de-
Some one is speak ing but

Dm Gm

ny that there's some thing
she does n't know he's

Gm7 C7

to Coda

good that there's some thing

there.

Gm7 Eb7

there. I want her
ev 'ry - where and if

Ab Fm Bbm C7 Fm

she's be - side me I know I need
never care.

Bbm7 C7

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

F Gm7

Coda

there. And will be

Gm7 C7 Gm7

D.S. at Coda

There and ev - ry - where,
there and ev - ry - where.
I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

1. I want to tell you,
   My head is filled with things to say.

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

A
   D7
   When you're here,
   It's all right.

A
   G
   All those words they may seem to slip away.

Am
   Cm6
   1. But if I seem to act un-
   time around.

2. Sometimes I wish I knew you
kind, well, Then I could speak my mind and tell you,

That is con-

I want to tell you,

fusing things.

I feel hung up and I don’t know why.

I don’t mind.

I could wait for ever:

I’ve got time.
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

Dm

C

Dm

A7

And in her eyes you see nothing.

No sign of love behind the tears cried for none.

Dm

A7

Dm

C

Dm

A7

Dm

A7

A love that should have lasted years.

Dm7/G

G7
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.
She knew someone but now he's gone, she doesn't need him.
Things you said will fill your head, you won't forget her.

And in her eyes you see nothing, No sign of

love behind the tears cried for none.

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

Dm

Gm

F

Bb

F

A7

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 don't mind

Dm

Gm

F

Bb

when I'm in the middle of a dream, speed,
Stay in bed, float upstream,

Gm

F

Gm

Am

Gm

Please don't wake me, please don't spoil my day, I'm miles away
Please don't spoil me, I'm miles away

Bbmaj7

Gm

Gm

Cm

Keeping an eye on the world going by my window

D7

Gm

Taking my time

D.C. al Coda
Love You To.

George Harrison.

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[Organ Registration No. 5]

Moderately fast

Cm

I turn around, it's past.

Who'll screw you in the ground.

You don't get time to hang a sign on me.

You've got means such a lot to me.

They'll fill you in with all the things you'll see.

Love me while you can.

Make love all day long.

Or I'll get a plan.

I'll make love singing songs.

If you want me to.

Fine
Paperback Writer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Bright rock

F C Dm7/C C

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

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

F C Bb C

1. Dear

writer, paperback writer.

C Dm7/C C

2. It's a 4. If you

D.S. al Coda

3. It's a

Coda

(repeat and fade)
Rain.

John Lennon and Paul McCartney.

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(Org: Registration No. 2)

Fairly slow

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

   F       Bbmaj7
   F       F
   F

   dead. If the rain comes, if the rain comes, 2. When the shines.

   F
   Bb    F
   F

   Rain, I don't mind.

   Bb    F
   F

   Shine, the weather's fine.

   Bb C7
   F
   Bb C7
   F

   show you that when it starts to rain, Ev 'ry thing's the same.
   hear me that when it rains and shines, I can Can you

   Bbmaj7
   F
   F
Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock

Bb7

1. Let me tell you how it will be;
2. I live per cent appliance;
3. If you ask me what I want it for;
4. Advice to those who die;

There's Be If De -

Bb7

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

'Cause I'm the tax-man,

Ab

to Coda (4th times)

1.3. I'm the tax-man.
2. Should tax man.
4. Now If you

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

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

Ab

Ab7

Bb

Coda

D.S. al Coda

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

Eb

Bb7

Db

Bb
Tomorrow Never Knows.

John Lennon and Paul McCartney.

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[Organ: Registration No. 2]

Moderato

1. Turn off your mind relax and float downstream. It is not
   love is all and love is ev’ry one. It is

   dying, knowing, it is not dying, knowing.

   render to the void, dead, it is shining, lying, it is shining, lying,

   That But you may see the meaning of with
   the game existence to the dreams, end,

2. That it is speaking, it is not speaking.
3. Or it is not living, it is not living.

   Of the beginning, of the beginning.

Coda: Of the beginning.

(repeat and fade)
Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

March tempo

1. In the town where I was born
   (2.) told us
   (3.) sailed on to the sun
   (4.) lived beneath the waves
   man who sailed to the sea of sub-marines.

2. And he lived in the land of sub-marines.

3. So we lived in the land of sub-marines.

4. And we lived in the land of sub-marines.

We all live in a yellow submarine.

We all live in a yellow submarine.

We all live in a yellow submarine.

yell-low sub-marine, yell-low sub-marine.

5. And our friends are all aboard; many a day
   live a life of ease, ev'ry day

6. As we more of them live next door;
   And the band begins to play.

And the sky of blue and sea of play.
She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

1. She said,
2. I said,
3. I said,
4. I know what it's like to be dead,
5. I know what things that make me know what you know,
6. I know that I'm
7. I feel that I'm mad
8. I'm ready to leave
9. She's making me feel like I've never been born.
10. And you're making me feel like I've never been born.
11. She said, "You don't understand what I said."
12. No, no, no, you're wrong. When I was a boy
13. Everything was right,
14. Everything was right."

Fine

D.C. al Fine
All You Need Is Love.
John Lennon and Paul McCartney.

(Organ: Registration No. 3)

Moderato

G D Em G D Em D7 G D7

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

G D3 Em D3 G D3

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.

Em D7 G D7

Nothing you can sing that can't be sung.
Nothing you can say, but you can learn how to be saved.
Nothing you can do, but you can learn how to be shown.

G Am7 D7 G Am7

Easy.
All you need is love,
All you need is love.

D7 G B7 Em G C D7 G

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

John Lennon and Paul McCartney.

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[Organ: Registration No. 5]

Moderato

1. For the ben-e-fit of Mis-ter Kite there will be a show to-night on tram-po-line.

2. cel-e-bra-ted Mis-ter K. per-forms his feat on Sat-ur-day at Bish-ops-gate.

3. hand be-gins at ten to six when Mis-ter K. per-forms his tricks with-out a sound.

The Hen-der-sons will all be there late of Pab-lo Fan-ques fair.

The Hen-der-sons will dance and sing as don't be late. Mes-sis.

And Mis-ter H. will dem-on-strate ten som-er-saults he'll un-der-take on sol-i-ground. Havin-

men and hors-es hoops and gar-ters men and horses hoops and gar-ters.

K. and H. as-sure the pub-lic been some days in pre-pa-ra-tion a last-ly through a hogs head of

... the pub-lic their pro-duc-tion will be second to real fire. In this

way Mis-ter K. will chal-len-gethe world.

way Mis-ter K. will chal-lengethe world.

2. The

2. The

course Henry the horse danc-es the waltz. 3. The night Mis-ter Kite is top-ping the bill.
Baby You're A Rich Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly Slow

How does it feel to be one of the beautiful people,

1. Now that you know who you are?
2. How often have you been there?
3. Tuned to a natural key?

What do you want to know?

Often enough to know;

And have you travelled very far,

Happily to be that way;

What did you see when you were there?

Now that you've found another key,

Far as the eye can see?

Nothing that doesn't show?

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

What are you going to play?

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

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

(to Code)

Coda

(repeat and fade)
I Feel Fine.

John Lennon and Paul McCartney.

Moderato

F7

1. Baby's good to me, you know, She's happy as can be, you know, She said

2. Baby says she's mine, you know, She tells me all the time you know, She said

C7

so. so.

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

C7

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.

(Registration No. 1)

Slowly

G       Bm       Em       C       Em       Am       Cmaj7

1. I read the news to-day, oh boy, C  A-bout a lucky man who made the grade; G
2. He blew his mind out in a car, Em  He didn’t notice that the lights had changed. Bm
3. I saw a film to-day oh boy, Em  The English army had just won the war; G
4. I heard the news to-day oh boy, Em  Four thousand holes in Black burn Lan-ca-shire. Cmaj7

G       Bm       Em       C       F       Em

And though the news was rather sad, Em  Well I just had to laugh-augh. Em
A crowd of people stood and stared, Em  They’d seen his face be-fore. Em
A crowd of people turned a-way, Em  But I just had to look. Em
And though the holes were rather small, Em  They had to count them all. Em

C       F       Em       Cmaj7

I saw the photo-graph-aph. Em  No-bo-dy was real-ly sure if he was from the House of Lords.

Em       Cmaj7       Bm

Having read the book, I’d love to turn___

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

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

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

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

D.C. al Coda  

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

love to turn  you  on.  

Fixing A Hole.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

1. I'm fixing a hole where the rain gets in and stops my mind from
   wand-er-ing where it will go.

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

1. See the people standing there who dis-agree and never win and
   wonder why they don't get in my door.

2. Sil-ly people run around, they paint the room in a
   why they don't get past my door. I'm taking my time for a
Col-our-ful way and num-ber of things that weren't im-port-ant wan-der-ing, there I will

do.         go.                                  go.

2. And it I'm

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

will go.          where it will go.          I'm

(repeat and fade)
The Fool On The Hill.

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

Slowly

\[
\begin{align*}
&\text{C6} \\
&1. \text{Day after day alone on a hill the man with the foolish grin is keeping} \\
&2. \text{Well on the way, head in a cloud, the man with the foolish grin is keeping} \\
&3. \text{Day after day alone on a hill the man with the foolish grin is keeping} \\
&4. \text{Day after day alone on a hill the man with the foolish grin is keeping} \\
&\text{F6} \\
&\text{Am} \\
&\text{G7} \\
&\text{C} \\
&\text{Dm} \\
&\text{G7} \\
&\text{Cm Ab Cm Ab} \\
&\text{Dm7} \\
&\text{G7} \\
&\text{Bb Cm Ab Cm6} \\
&\text{Am C} \\
&\text{Ab Cm6} \\
&\text{C}\end{align*}
\]

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Getting Better.
John Lennon and Paul McCartney.

Organ: Registration No. 4)

Moderato

1. I used to get mad at my school,
2. man,
3. wo-man, I beat her,

- used to be angry young
- kept her apart from the
- things she loved.

Holding me down, I turn ing me round, I'm filling me up with your rules. I've
finally heard, I'm doing the best that I can.

G C(add9) G Cmaj7

got to admit it's getting better it's a little better all the time.

G C(add9) Bm Am7 Cmaj7

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

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

2. Me Getting so much better all the time. 3. I

D.S. al Coda

Coda

G C C G C G C G G

It's getting better all the time,
Getting so much better all the time.
Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

G

F

G

1. Nothing to do— to save his life, call his wife in.
Nothing to say— but what a Head— ing, for home — you start to

G

D

D7

G

2. After a while— you start to smile, now you feel cool.
Then you de— cide— to take a

G

C

D

D7

G

day, how’s your boy been?

G

F

G

walk, by the old school.

G

F

G

it’s O.K. Good morn— ing, good morn— ing, good morn— ing.

G

C

D

D7

G

1. Ev’ry— bod— y knows there’s nothing de—

G

C

D

D7

G

2. Peo— ple running round it’s five o’

G

D7

G

F

G

D

C

G

ing. Ev’ry— thing is closed, it’s like a ru—
in. Ev’ry— one you see is half a— sleep.

G

D7

G

F

G

D

C

G

street. I’ve got nothing to say, but it’s O.K. Good morn— ing, good morn— ing, good morn— ing.

D.C.
Hello Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. You say yes, I say no,
You say stop and I say go, go, know.

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

Em D7 G D7(sus 4) D11 G Em7 Gmaj7

Oh, no
You say good bye and I say hel-lo, hel-lo, hel-lo. I don’t know

C Eb G Em7 Gmaj7

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

C Eb G

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

D7 Em D

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

C F G Em7 Gmaj7 C Eb

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

Gm Eb C7 G

Hello.

(Repeat and fade)
I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. I am he as you are he as
2. Expert expet cho-king smo-kers,
   you are me and we are all to-gether,
   don't you think the jo-ker laughs at
   you?

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

(waiting for the van to
come, eye,

C E♭maj7 F
G
G7
Eb

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

A A A A A A A A A A

long.

I am the egg-man,

man you been

C C7
D

G G7
B♭6
C

3
3

3

3

egg-men, I am the walrus, goo goo a' joob,
Mister ci-ty p'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

Lovely Rita, meter maid,
nothing can come between us.

Am D7 G7 Dm7 G7

When it's dark I tow your heart away.

C F Bb 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
made her look a little like a
little white book.
mil-i-try man.

Told her I would really like to
see her a-gain.
sister or two.

Lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
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lovely Rita,
lovely Rita,
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lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
lovely Rita,
Magical Mystery Tour.
John Lennon and Paul McCartney.
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(Organ: Registration No. 1)

Moderately, with a beat
(spooken)

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

G

(Slower tempo after D.S.)

Bb
Roll up for the Mystery Tour.

C
Roll up for the

G
and that’s an

Bb
reservation,

C

G

Fmaj7

F7

Bb

Db

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, 
ho-ping to take you a-

now. 

The Magical Mystery Tour.

D.S. al Coda

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

way, take you a-

way, take you a-
Penny Lane.

John Lennon and Paul McCartney

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Organ: Registration No. 6)

Moderato

1. In Pen-ny Lane there is a bar-ber showing
(2.) cor-nor is a bank-er with a
(3.) lane the bar-ber
phot-o-gra-phis of ev-’ry
the little
head he’s had the plea-sure to—
pho-to-
cus-tom-er
we see the
know, And all the
And the
And then the
people that come and
banker never wears a
fire-ma-n rush-es
go stop and
mac in the
pouring rain,
say hel-lo.

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

1. There be -neath the blue sub-urban
2. Full of fish and fin-ger
3. There be -neath the blue sub-urban
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
Roundabout, The pretty
pock- et is a por-trait of the
nurse is sell-ing pop-pies from a
Queen. He likes to
tray. And tho' she
keep his fire en-gine
feels as if she's in a
clean; It's a
play. She is, clean machine.
any-way.
Pen-ny
3. In Pen-ny

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

There ben-eath the blue sub-ur-ban
skies,
Pen-ny Lane.
Sgt. Pepper’s Lonely Hearts Club Band.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4

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

So may I introduce you to the act you’ve known for all these years.

Sergeant Pepper’s Lonely Hearts Club Band.

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

hope you will enjoy the show.  
2. D7

We're back and let the

Gm7  G7

evening go.  

F

Sergeant Pepper's Lonely, Ser-

D7  F  C

Sergeant Pepper's Lonely, Sergeant Pepper's Lonely Hearts Club Band.

F

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

F7  Bb7

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

\[\text{C} \quad \text{Gm} \quad \text{Dm7} \quad \text{N.C.} \quad \text{F} \quad \text{Am}\]

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

\[\text{D9} \quad \text{F} \quad \text{G9}\]

Silently Picks up the letter that's lying there.

\[\text{F} \quad \text{G9} \quad \text{C} \quad \text{Gm}\]

Leaving the note that she hoped would say more. She goes downstairs to the standing alone at the top of the stairs. She breaks down and cries to her husband, Daddy our baby's gone.

kitchen clutching her handkerchief.
husband, nine o'clock she is far away.

\[\text{Dm7} \quad \text{F} \quad \text{Am} \quad \text{D9}\]

\[\text{F} \quad \text{G9} \quad \text{F}\]

Quie tly Why would she turn ing the back door key, How could she treat us so thought less ly, Meeting a man from the

Stepp ing out side she is wait ing to keep the appointment she made.
Strawberry Fields Forever.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

\( \text{G} \)

\( \text{Dm7} \)

\( \text{E7b9} \)

\( \text{C} \)

\( \text{E7} \)

\( \text{Cmaj7} \)

\( \text{G} \)

\( \text{D} \)

\( \text{Dmaj7} \)

\( \text{D7} \)

\( \text{C} \)

\( \text{Em} \)

\( \text{C} \)

\( \text{D7} \)

\( \text{Em} \)

\( \text{C} \)

\( \text{D7} \)

1. Living is easy with eyes closed,
2. Nobody I think is in my tree,
3. Always, no some times, think it's me,

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 go-in' to Strawberry Fields,
Nothing is real, and nothing to get hung a bout; Strawberry Fields for ever.
one but it all works out,
in, but it's all right,
yes, but it's all wrong,

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

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

Nothing is real, and nothing to get hung about.

Strawberry Fields forever,
Strawberry Fields forever,

Strawberry Fields forever,
Strawberry Fields forever,
Blue Jay Way.
George Harrison.

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(organ: Registration No. 2)

slowly

1. There's a fog up on L.
   And my friends have lost their way.
   And I told them where to go.

2. show,
   And I'd really like to go.

3. know,

C dim

We'll be over soon they said,
Now they've lost themselves in stead.
We'll be over soon they said,
Now they've lost themselves in stead.

Ask a policeman on the street,
Sitting here in blue jay way.
Soon will be the break of day,
Sitting here in blue jay way.

C faster

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

1.
2. Well it only goes to sleep.
3. Now it's past my bed I sleep.

Or I may be asleep.

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

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

F  F7  Bb  Bbm  F

F7  Bb  Db  F  F7

trees and people eat marshmallows skies.

Bb  Bbm  F  F7  Dm  D7

an answer quite a girl with a girl with

G  A9  D7

(1,3) Cellophane flowers of yellow and tower ing to over your
(2) Newspaper tax is appropriate green, wait ing to take you a

G  A9  E

head. way.

slow 4

Bm  E  A9  B  C  G

Lucy in the sky with diamonds.

Ah.

Ah.

D.C.
When I’m Sixty Four.

John Lennon and Paul McCartney

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(Organ: Registration No. 1)

Moderately with a beat

1. When I get older losing my hair
   Man-y years from now,

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

Will you still be sending me a valentine,
You can knit a sweater by the fireside,
Birthday greetings, Sunday mornings,
Bottle of wine?

If I'd been out till quarter to three,
Doing the garden, digging the weeds:
Who could ask for more?

If I'd been out till quarter to three,
Doing the garden, digging the weeds:
Who could ask for more?

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

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

1. You'll be older and too, save.

2. We shall scrimp and save.

2. We shall scrimp and save.

And if you say the word,

And if you say the word,

Grandchildren on your knee,

Grandchildren on your knee,

I could stay with Vera,

I could stay with Vera,

Chuck and Dave.

Chuck and Dave.

Send me a postcard, drop me a line stating point of view.

Send me a postcard, drop me a line stating point of view.

Indicate precisely what you mean to say,

Indicate precisely what you mean to say,

Yours sincerely.

Yours sincerely.

wasting away.

wasting away.

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

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

Will you still need me, will you still feed me, When I'm sixty-four?
With A Little Help From My Friends.

John Lennon and Paul McCartney.

Fairly slow

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(Organ: Registration No. 1)

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. How do I feel by the end?
What do you see when you turn?

I'll try not to sing out of key.
Are you sad because you're on your own?
I can't tell you but I know it's mine.

Oh no, 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
Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

Moderato

1. We were talk - ing a - bout the space be - tween us all could
   about the love we went.

2. We were talk - ing a - bout the love that's gone so

all, And the peo - ple who hide them - selves be - 
share, When we find it, to try our best to

cold And the peo - ple who gain the world and

1.

hind a wall, Of il
hold it there, With our
lose their soul, They don't

never glimpse the truth.

Then it's far too late when they pass a way.

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

know, they can't see;

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

(3.) When you've seen beyond your self, then

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

you may find peace of mind is waiting there. And the time will come when you see

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

D.C.
Your Mother Should Know.
John Lennon and Paul McCartney.
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(Organ: Registration No. 4)

Moderato

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

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

Though she was born a long long time ago.

Your mother should know.

Sing it again;

1. D7
2. D7

Your mother should know,
your mother should know.

Sing it again:

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

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

1.1 listen for your footsteps
(2) Hear the clock ticking
(3) Sorry that I doubted you,
Coming up the drive,

Com - ing up the drive,

C

F

Listen for your footsteps,
See the hands moving,
You were in a car crash,

But they don’t arrive,

But I’m by myself,
And you lost your hair.

You

G7

Wait - ing for your knock, dear
won - der where you are tonight
And you would be late, A

I don’t

I don’t

On my old front door.

I don’t

I said

F

C

Does it mean you don’t hear it.
Does it mean you don’t see you.

Does it mean you don’t

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.
1.
Don't pass me by, don't make me cry, don't make me blue, 'Cause you know,

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

C

G
Don't make me cry.

F

3. I'm
Fine D.C. al Fine
I've loved you from the moment I saw you. 
ly, girl I love you. 
ly, girl 
looked at me, that's all you had to do.
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.

Be -
Across The Universe.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

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

Jai guru de va om.

Nothing's gonna change my world. Nothing's gonna change my world.

Imagination, broken light which
dance before me like a million eyes, That call me on and on across the universe.

Thoughts meander like a restless wind inside aetter box. They

tumble blindly as they make their way across the universe.

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

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

(repeat and fade)
All Together Now.
John Lennon and Paul McCartney.

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Organ: Registration No. 4)

Moderato

1. One, two, three, four,
   Can I have a little more.
   A, B, C, D,
   Can I bring my friend to tea.
   my² 3, Black, white,
   Can I take my friend to bed.

2. Five, six, seven, eight, nine, ten,
   I love you.
   E, F, G, H, I, J,
   I love you.
Pink, brown, yellow, orange, and blue,
   I love you.

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

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

Look at me.

(All together now) All to - geth - er
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 

G

Now, All together now, All together 

D7

I.2. G

3. D7

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

John Lennon and Paul McCartney.

(Medium rock tempo)

1. Flew in from Miami Beach B. O. A. C. Didn't get to bed last night.
   mf 2. Been away so long I hardly knew the place. Gee it's good to be back.
3. Show me round your snow-peaked mountains way down south. Take me to your dad-dy's farm.

C

G

C

Bb

C

Bb

C

G

You don't know how lucky you are, boy, back in the U. S. S.
Back in the U. S., Back in the U. S.,

Well the Ukraine girls really

knock me out, They leave the west behind;

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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(Organ: Registration No. 1)

Moderately

G

Bb+ 

Bm

E7

You know my name,

look up the num-ber.

G

D

Em

A7

D

F♯m

You know my name,

look up the num-ber.

You, you know,

G

A7

D

F♯m

G

A7

D

you know my name,

you, you know,

you know my name,

Faster, with a Latin beat

(n.c.)

L.A.
Rhythm

Spoken: Good evening and welcome to Slaggers.

D

featuring Dennis O’Dell.


Come on Ringo, Let's hear it for Dennis.

Good evening.

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

Sing: You know my name,

bet-ter look up my num-ber.

You know my name,

(that's right) look up my num-ber.

You, you know

you know my name, you know, you know, you know my name.
Flying.
John Lennon, Paul McCartney, George Harrison and Richard Starkey.

(Containing: Registration No. 5)

Slow

C

R.H.

F7

C

G7

F

C

C7

F

C

G

F

C

1. G

2. C
Birthday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

Bb7

mf
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

Eb7

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

Bb7

F7

Db

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

Db

Ab7

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

Db

Ab

F7

(birthday) dance.

Coda

D.C. al Coda
Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{blackbird_score.png}
\end{figure}

- 186 -
The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately fast

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.

A  Dm  E7

much slower

1. He went out tiger hunting with his

Bung-a-low Bill?

2. Deep in the jungle where the

I. He went out tiger hunting with his

3. The children asked him if to

F  G  Am  C  F  G

elephant and gun,

might-y tiger lies,

In case of accidents he

Bill and his elephants were

always took his mum. He's the

kill was not a sin,

not when he looked so fierce," his

mum-my but- ted in.

E  G  Am  Fm

All American bullet headed

So Captain Marvel zapped him

if looks could kill it would have been

Saxon mother's son.

right between the eyes.

All the children sing:
Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

\[ \text{G} \quad \text{Am} \quad \text{F} \quad \text{G} \quad \text{Em7} \quad \text{A7} \]

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

\[ \text{F} \quad \text{Em} \quad \text{Em(maj7)} \quad \text{Em7} \quad \text{Em6} \]

1. The King of Mar - i - gold was in the kitch - en cooking break - fast for the Queen.
2. King was in the gar - den pick - ing flow - ers for a friend who came to play.

\[ \text{C7} \quad \text{G} \quad \text{Em} \quad \text{Em(maj7)} \quad \text{Em7} \quad \text{Em6} \]

The Queen was in the par - lor play - ing pi - a - no for the chil - dren of the King.
The Queen was in the play room paint - ing pictures for the chil - dren's hol - i - day.

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

Cry - ba - by, 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)

Slowly

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

C C7
F Fm

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

play?

eyes,
smile,

C C7

Dear
Dear
Prudence,
Prudence,

C C7
F Fm

greet the brand new
see the sunny
like a little

day,
skies,
child.

C C7

Dear
Dear
Prudence,
Prudence,

C C7
F Fm

to Coda

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

The wind is low,
the birds will sing that
you are part
of everything, Dear

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

C C7

Bb
F

1. C C7
2. C C7

Prudence,
Prudence,
Prudence,

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

play?

smile

2. 4. Dear
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

\[\text{Come on, come on,}\]
\[\text{Come on is such a joy,}\]
\[\text{Come on is such a joy,}\]

\[\text{Come on is take it easy,}\]
\[\text{Come on is take it easy, take it easy,}\]
\[\text{Take it easy,}\]

\[\text{Ev'ry body's got something to hide except for me and my monkey.}\]

1. The deeper you go, the higher you fly. So come on.
2. Your inside is out, your outside is in. So come on.

Fine

D.C. al Fine
Glass Onion.
John Lennon and Paul McCartney.

Moderately, with a beat

Am                      F7                     Am                      F7
1. I told you 'bout   Straw-ber-ry Fields,___  You know the place where
F                    C                      C                   Gm7
   nothing is real,____  You know that we're as
   close as can be, man,____

Am                      Gm7                     C7                      Gm7                     C7
2. I told you 'bout the Wal-rus and me, man,___ Where The ev-ry-thing flows,____
   Fool on the hill,___       Wal-rus was Paul,___
   I tell you man he's       Listen to me,___
   liv-ing there still.____

F7                      D7                      F7                      D7
3. I told you 'bout the   Looking through the bent backed   Looking through a glass on-ion.
   place you can go,____     Standing on a cast iron shore, yeah.     Oh yeah,
   clue for you all,____     Fix-ing a hole in the o-cean,     Oh  yeah,
   place you can be,____     see how the oth-er half live,____     looking through a glass on-ion.
   Lady Madon-na tryin' to make ends meet, yeah,
   Trying to make a dove-tail joint,____

D9                      Am7                      F7                      G7
    yeah,                  Oh  yeah.          looking through a glass on-ion.
    Oh  yeah.
Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

\[
\begin{align*}
\text{Cm7} & \quad \text{Cm6} & \quad \text{Gm} & \quad \text{Cm7} \\
\text{mp} & \quad \text{She's not a girl who misses much,} \\
& \quad \text{Do do do do do do} \\
\text{Cm6} & \quad \text{Gm} & \quad \text{Fm} \\
\text{oh yeah,} & \quad \text{She's well acquainted with the} \\
& \quad \text{touch of the velvet hand,} \\
\text{Cm} & \quad \text{Fm} \\
\text{Like a lizard on a window pane,} & \quad \text{The man in the crowd with the} \\
\text{Cm} & \quad \text{Fm} \\
\text{multi-coloured mirrors on his} & \quad \text{hob-nail boots,} \\
\text{Cm} & \quad \text{Fm} \\
\text{Lying with his eyes while his} & \quad \text{hands are busy working overtime.} \\
\text{Cm} & \quad \text{Fm} \\
\text{A soap impression of his} & \quad \text{Moderate waltz} \\
\text{Cm} & \quad \text{C7} \\
\text{wife which he ate and donated to the National Trust.} & \quad \text{I need a fix 'cause I'm}
\end{align*}
\]
going down.  Going down.  Mother Superior jump the gun.

Happiness is a warm gun, happiness is a warm gun, momma,

When I hold you in my arms, and I feel my finger on your trigger,

I know nobody can do me no harm because happiness is a warm gun, momma.

Because you know that happiness is a warm gun, momma.
**Helter Skelter.**

*John Lennon and Paul McCartney.*

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(Organ: Registration No. 4)

**Rock tempo, bright 4**

- **F7**

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

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

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

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

  You’re Helter skelter,

  Helter skelter,

  Helter skelter,

  Helter skelter,

  You’re Helter skelter,

  Helter skelter,

  Helter skelter.
Oh

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

Ab

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

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

to Coda 2


F

Ooh Look out, 'cause here she comes.

F

Coda 1

D.C. al Coda 1

F

Coda 2

(b) F

D.S. al Coda 2

(repeat and fade)
Good Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slowly

G \nBm7 \nAm7 \nBm \nAm7 \nC \nD7

1. Now it's time to say good-night.
2. Now the sun turns out his light.

Good night, sleep tight.

Gmaj7 \nC \nGmaj7 \nC \nG \nC \nG \nC

Dream sweet dreams for me.
Dream sweet dreams for you.

G \nBm7 \nAm7 \nBm \nAm7 \nC \nD7

Close your eyes and I'll close mine.

Good night, sleep tight.

G \nBm7 \nAm7 \nBm \nAm7 \nC \nD7

1. Now the moon begins to shine.
2. Now the sun turns out his light.

Good night, sleep tight.

Gmaj7 \nC \nGmaj7 \nC \nG \nC \nG

Dream sweet dreams for me.
Dream sweet dreams for you.

Fine

G \nAm \nA7 \nDm \nG \nC \nD7

Mm. Mm. Mm.
Hey Bulldog.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

F7     Cm     F7     Cm

1. Sheep dog,
2. Child-like,
3. Big man,
standing in the rain;
no one understands;
walking in the park,
Bull frog,
Jack knife,
Wig-wam,
doing it again,
in your sweaty hands,
frightened of the dark.

Eb     Cm     Bb     Bb7     Eb     Cm     F7

Some kind of happiness is measured out in miles.
Some kind of innocence is measured out in years.
Some kind of solitude is measured out in you.
What makes you think you're something special when you smile?
You don't know what it's like to listen to your fears.
You think you know it but you haven't got a clue.

Fm     Db     Fm6     Fm7     Bbm     Gb     Bbm6     Bbm7     Abm6     Bbm7

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

D.C. al Coda

Coda

F     Cm

Hey bulldog,

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

(repeat and fade)
Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Ad lib.

Dm G C9 Bbm F Dm G7

mp She was a working girl, North of England way, (half spoken)

C9 Bbm F G7 C7

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

Steady tempo

F Dbb7

say.

I'm in love but I'm crazy. Come and show me the magic. So won't you please come home. 2. Oh

C7 F Dm Bb C7

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

F Cm7 F7 Bb D7 Gm

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

E Eb Dm Dm6
I’m So Tired.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

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

C Dmaj7

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

2. I’m wonder should I call you but I know what you would do.

G Dmaj7

You’d say that I’m putting you on. But it’s no joke, it’s doing me harm, You know I

G
can't sleep, I can't stop my brain, You know it's three weeks I'm going insane, You know I'd

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

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

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

D.S. al Coda

Coda

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

George Harrison.

(Chorus)

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

F Bb F Bb F Bb F Bb F
Coda

much. 4.5. It's too much, ah.

F Bb F Bb F
You are too much, ah.

F Bb F Bb F
We are dead.

Bb(Csus) F Bb F Bb F Bb F
Ah too much, too much all too much

(repeat and fade)
Lady Madonna.

Organ: Registration No. 1)

Moderato

G  C  G  C
mf Lady Madonna, children at your feet:

G  C  G  Eb  F  G  G
Wonder how you manage to make ends meet. Who finds the

C  G  C  G  C  G
money, when you pay the rent? Did you think that money was

Eb  F  G  Cm  F7
heaven sent? 1. Friday night arrives without a suitcase. 3. Tuesday afternoon is never ending.

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

How they'll run, Lady Madonna,

1. Baby at your breast, Wonder how you managed to feed the rest,
2. Lying on the bed, Listen to the music playing in your head,
3. Children at your feet, Wonder how you manage to make

1. G
2. G

Coda

D.S. al Coda
Julia.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly slow

\[ F \]

\[ Dm7 \]

\[ Am \]

\[ F \]

Half of what I say is meaningless.

But I say it just to reach you.


ju-sea-shell eyes,

Ju-lia, Ju-lia, Ju-lia.

o-cen child calls

windy smile calls

morning moon touch

me; me; me;

So I sing a song of love,

So I sing a song of love,

So I sing a song of love,

Ju-li-a,

Ju-li-a,

Ju-li-a.

[To Coda]

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

D.S. al Coda

Coda

F     Dm7     Am

When I cannot sing my heart,

F

I can only

Dm7     Am     C7

speak my mind, Juliana Juliana

F   Dm7

sleeping sand, silent cloud touch

Cm     Cm7     D

Bbm9

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

F   Dm7   Am  C7

Bbm    F     Dm7  Am  C7

F     Dm7     Am  C7

F

Juliana, Juliana, Juliana.
Martha My Dear.

John Lennon and Paul McCartney

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(Organ: Registration No. 3)

Moderato

Eb

D7

Gm

F

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

C7

F

F7

Bb

Ab

Bb

Sa-

tion

please

re-

mem-

ber

me,

Martha my love,

sion

please

be good to me,

Martha my love,

don't forget me,

Martha my dear,

Dm7

Gm7

F

Hold your head up you silly girl,

Look what you've done.

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

```
C7 & F Dm Gm C7 F Dm Am F7
1. Who knows how long I've loved you, You know I love you still. Will I
2. If I ever saw you, I didn't catch your name. But it
3. When at last I find you, Your song will fill the air. Sing it to Coda

Bb C7 Dm F Bb C7 F Dm Gm7 C7
wait a lonely lifetime, If you want me to, I will.
never really mattered, I will always feel the will.
loud so I can hear you, Make it

F F7 Bb Am Dm Dm7 Gm7 C7
Love you forever and forever, Love you with all my

F F7 Bb Am Dm G7 C7
heart: Love you whenever we're together, Love you when we're apart. 3.

D.S. al Coda

Coda

Bb C7 Dm Bb F Bb C7 Dm Bb Dm Gm7 C7 F
easy to be near you for the things you do endear you to me, You know I
will.
```
Only A Northern Song.

George Harrison.

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(Organ: Registration No. 3)

Slowly

\[\text{G} \to \text{G7} \to \text{G} \to \text{G7} \to \text{G} \to \text{G7} \to \text{D7} \to \text{F6} \to \text{D7} \to \text{F6} \to \text{D7} \to \text{F6} \to \text{D7} \to \text{C7} \]

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

2. When you're list'n ing late at night,
You may think the bands are not quite
not, are, rect, there's

3. If you think the harmon y is a lit - tle
dark and out of

But they're
You're cor - rect,

But they just
wrote it like that,

But they
he just
play it like that,

Doesn't real - ly mat - ter what
Doesn't real - ly mat - ter what

Chords I play, what
Clothes I wear or

Words I say or
Time of day it
If my hair is

As it's
When it's

Only a nor - thing a
Only a
Northern song.

1. It
2. It

And I
told you there's no - one there.

D.C. al Coda
Mother Nature's Son.
John Lennon and Paul McCartney.
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(Organ: Registration No. 7)

Moderately

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

Cmaj7 Am6 D7 D9 G C6 G C G C
All day long I'm sitting singing
Listening to the pretty sound of
Swaying daisies singing a lazy

G F C Cm7 F C C
songs for every one.
music as she flies.
song beneath the sun.

Cm7 F C
2. C F C F
Du du du du du du du du du

C Cmaj7 C7 F C7
3. C Cmaj7 C7 F C7
du. Hm, hm, Mother Nature's son.

rit.
Ob-La-Di, Ob-La-Da.
John Lennon and Paul McCartney.

(Organ: Registration No. 4)

Moderately bright

1. Desmond had a barrow in the market place, Mol-ly is the
2. Desmond takes a trolley to the jeweler's store, Buys a twenty
3. Happy ever after in the market place, Desmond lets the

singer in a band.

Desmond says to Mol-ly, girl I

Caret golden ring.

Takes it back to Mol-ly, waiting

Children lend a hand.

Mol-ly stays at home and does her

like your face and Mol-ly says this as she

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

pretty face and in the she begins to

sings it with the hand.

Ob-la-

F, ob-la-da, life goes on bra.

La la how the life goes on.

F

In a couple of years they have built a home sweet

home with a couple of kids running in the yard of Desmond and Molly Jones.

D.C. al Fine
Rocky Raccoon.
John Lennon and Paul McCartney.

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

And one day his woman ran off with another guy.

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

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

1. Rocky Raccoon checked into his room equipped with a gun.
1. Now she and her man who called himself Dan were in the next room at the hoe down. Rocky burst in and grinning a grin he said, “Danny boy, this is a show down!”

Chorus:
But Daniel was hot, he drew first and shot and Rocky collapsed in the corner.

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

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Very slow

F E7 Am Bb C7

nfy Sex-y Sadie, what have you done? You made a fool of ev’ry one...

F E7 Bb C7 E

You made a fool of ev’ry one. Sex-y

Ebmaj7 C7 F E7 Am

Sadie, ooh what have you done? 1. Sex-y Sadie, you broke the rules,
2. Sex-y Sadie, how did you know,
3. Sex-y Sadie, you’ll get yours yet,

Bb C7 F E Bb C7

You laid it down for all to see.
The world was waiting just for you.
How-ev-er big you think you are,

F E Bb C7

You laid it down for all to see.
The world was waiting just for you.
How-ev-er big you think you
see. ___Sexy___
you. ___Sexy___
are. ___Sexy___
Sa-die, ooh — you broke the
rules one sunny day. The world was waiting for a
yet, We gave you ev’rything we owned just to sit at your

lover, ___Sexy___
table, ___Sa-die, the greatest of them all.
She came a-long to turn on ev’ry — one, ___Sa-die, the greatest of them all.
Just a smile would light-ten ev’ry —

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

Coda 2
— thing. ___Sa-die, she’s the latest and the greatest of them

(all.)
oo

She made a fool of ev’ry —
How-ev-er big you think you
are. ___Sa-die, ooh — you broke the
rules one sunny day. The world was waiting for a
yet, We gave you ev’rything we owned just to sit at your

(repeat and fade)
Step Inside Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1. Step inside, love, let me find you a place Where the Come in For I'll
2. tired love, let me turn down the light,
3. leave me, Say you'll see me again.

C

Gm7

Gb7 (b5)

F

FM7

E7-9

E5

F

G C6 G7

Dm7

G7 C Eb Bb F C Eb Bb F C

C Eb Bb F C

Bb F

C

Bb

1.2. C G7

3. C Bb

side, love, I want you to stay.

2. You look
3. When you

(repeat and fade)
Wild Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

\[\text{G7} - \text{F7} - \text{E7} - \text{Eb7} - \text{D7}\]

\[\text{G7} - \text{F7}\]

\[\text{G7} - \text{F7}\]

\[\text{E7} - \text{Eb7} - \text{D7} - \text{G7} - \text{Cm6}\]

\[\text{G7} - \text{Cm6} - \text{G}\]

\[\text{Honey Pie} - \text{Honey Pie} - \text{Honey Pie, Honey Pie, Honey Pie} - \text{Honey Pie, Honey Pie, Honey Pie} - \text{Hello Hello Haoow!}\]
Why Don’t We Do It In The Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)
Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

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

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

Because love is old, love is new.
Because love is all, love is you.
Because the sky is blue, it makes me cry.
Because the sky is blue.

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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.
   While my guitar gently weeps.

2. I look at the world, and I not ice it's turning.
   While my guitar gently weeps.

and I see it needs sweeping.
Still my guitar gently weeps.

I With every mistake.
Still my guitar gently weeps.

I don't know why.
I don't know how.

no body told you,
how to unfold you.

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

someone controlled you, you were inverted, they bought and no one altered.

you.

2. I look at you all, see the love there, that's sleeping. While my guitar gently weeps.

I look at you all, 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.

Em C Em6 C Cmaj7

have to have them all pulled out after the Savoy Truffle.
2. Cool cherry

1. You might not feel it now,
   But when the

1. (2.) know what you eat you are,
   But what is

2. You

When it becomes too much,
   you'll shout aloud.

D.S. al Coda

Coda

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

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- mies

craw-ling in the dirt?
in their starched white shirts?
And for all the little pig- mies
You will find the big-ger pig- mies
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.

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 piggy pigs

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 on-ly half of what’s wrong.
   (2.) pick me up,
   from
   where some try to drag me down.
   (3.) love of yours,
   to
   miss that love is some-thing I hate.

I want a
And when I
I’ll make an
short haired girl
see you smile
ear-ly start
some-times wear it twice as long.
I’m
I’m mak-ing sure that I’m not late.

F7
I’m step-ping out this
Got me es-cap-ing
For your sweet top lip I’m

Ab
old brown shoe
from the zoo
in the queue

love with you
I’m so glad you came here, it
won’t be the same now.

E7
(2.) I’m
tel-ling you.

Am
(2,3.) when
I’m with you.

C7
1. If I grow up I’ll
2. You know you

G7
2. I may
be a singer,
better, not perfect,
Wearing rings on
ey every finger,
My love is something
you can’t reject,
Not worrying what
I’m changing faster

they or you say,
than the weather,
I’ll live and love and
If you and I should
may be some day,
get together,
Who knows, baby?

1. G7
You may comfort me.
2. G7

3. I want that

D.S. al Coda

Am

Coda

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

Am

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

long you
long be
time you

How could I ever have lost you
Now I'm so happy I found you
How can I ever be misplaced

When I loved you
How I want you

It took a
So many tears I was
search-ing
So many tears I was

wast-ing
Oh
Oh

D.S. al Coda

Now I can

CODA

Gm
F
C

Oh I love you

You know that I need you

Ooh

I
do not love you.
Yer Blues.

John Lennon and Paul McCartney.

(Organ: Registration No. 5)

Moderato (jazz waltz)

1. Yes I’m lonely, wanna die...
2. Morning, wanna die...

Yes, I’m in the evening.

If I ain’t dead all...

Ready... ooh girl, you know the reason why.

1. Mother was of the sky, my eye, the...
2. In the sky, black clouds cross’d my mind,
Father was of the earth, But I am of the universe and you know what it's worth.
Worm he licks my bone, I feel so suicidal just like Dylan's Mister Jones.
Blue mist round my soul, I feel so suicidal even I'm lonely wanna die.

If I ain't dead already, oo girl, you know the reason why.

2. The 3. The

D.S. al Coda

Hate my rock and roll, wanna die; Yeah wanna die.

If I ain't dead already, ooh girl, you know the reason why.
Carry That Weight.

John Lennon and Paul McCartney.

(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

Dm7 Gm7/D Gm6 C7

I never give you my pillow, I only send you my invitations.

C7

Bbmaj7 Gm A7 Dm C F

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

F C7 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


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

ho-ly roler, He got hair down to his knees. Got to be a jok-er, He just do what he please.

1. He wear no shoe-shine, He got
toe jam foot-ball, He got
I know you feet - down be-
you know me.

2. He bag pro-duc-tion, He got
wal- rus gum-boot, He got
low his knee.

3. He roll-er coast-er, He got
ear-ly warm-ing, He got
one is three.

One thing I can tell you is you
Hold you in his arm-chair, you can
Got to be good look-ing, 'cause he's

Co- ca Co-la, He say
spi- nal crack-er, He got
Mo-jo fil-ter, He say

got to be free. feel his dis-ease. Come togeth-
so hard to see.

F C7(sus) Cm
er, right now, o-ver me.

1, 2

3.

(repeat and fade)
Don’t Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

Don’t let me down,

Don’t let me down,

Gm7

Don’t let me down,

Don’t let me down,

Gm7

1. No-body ever loved me like she does.
2. And from the first time that she really done me.
Ooh she done me, she done me good.

Gm7

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

Gm7

Does me.

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.
It's a love that has no past.
Don't let me

D.S. al Coda

Coda

Ee
Wow
Girl don't let me down,

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

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

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

F

Bb

F

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

Jo Jo left his home in Tuc-son, Ar-i-zo-na, for some Cal-i-for-nia grass.

All the girls a-round her say she’s got it com-ing, But, she gets it while she can.

Get back!

Get back to where you once be-longed.

Get back!

Get back to where you once be-longed.
Golden Slumbers.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Slowly

Gm7

Cm

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

Once there was a way to get back home.

Sleep pretty dar-ling, do not

cry

And I will sing a lu-la-by.

Golden

slum-bers fill your eyes:

Smiles a-wake you when you rise.

Sleep pretty dar-ling, do not cry

And I will sing a lu-la-by.

D.C. al Fine
Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

\[\begin{align*}
\text{G} & \\
Bm & \\
Em & \\
C & \\
Am7 & \\
D7 & \\
G & \\
D7 & \\
G & \\
Bm & \\
Em & \\
C & \\
D7 & \\
G & \\
Am7 & \\
D7 & \\
G & \\
Am7 & \\
D7 & \\
G &
\end{align*}\]

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

I will not be late.
I will not be late.

Late to mind.
Late to mind.

When a side.
When a side.

day, when it be comes to tomorrow. I will leave to go a
flow- ers at my door, I’ll leave them for the one who waits be
song of lone- ly love invites me on. I must go to his
wink.

Goodbye, goodbye.
Goodbye, my love, goodbye.

Goodbye, goodbye.
Her Majesty.

John Lennon and Paul McCartney.

(Organ: Registration No. 6)

Fairly bright

\(\text{F}\)\hspace{1cm}G7\hspace{1cm}C7

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

G7

I wanna tell her that I love her a lot But I gotta get a bellyful of wine.

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

\[\text{I want you, I want you so bad, I want you, I want you so bad, I want you, I want you so bad,}
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad, It's driving me mad.}\\
\]

Gm Ab slower

\[\text{I want you, I want you so bad, I want you, I want you so bad, I want you, I want you so bad,}\\
\text{I want you, I want you so bad, I want you, I want you so bad,}\\
\text{I want you, I want you so bad, I want you, I want you so bad,}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad, It's driving me mad.}\\
\]

Cm Fm

\[\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\]

Fm(maj7) Fm7 Fm

\[\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\]

Fm Eb

\[\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\text{I want you, I want you so bad, it's driving me mad, It's driving me mad.}\\
\]

Db C G7(b9)

\[\text{mad, It's driving me mad. I want, She's so heavy.}\\
\text{mad, It's driving me mad. I want, She's so heavy.}\\
\text{mad, It's driving me mad. I want, She's so heavy.}\\
\text{mad, It's driving me mad. I want, She's so heavy.}\\
\]

G7(b9) Db C7 Fm G7 Db C

\[\text{She's so heavy.}\\
\text{She's so heavy.}\\
\text{She's so heavy.}\\
\text{She's so heavy.}\\
\]

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-zical, studied p-a-physical
2. Back in school a-again, Max-well plays the fool a-again
3. P. C. thirty-one

Fm          Bb7          Eb

science in the

home.

- noyed.

- lone.

Late nights all a-

Lone with a test tube,

Wish-ing to a-

Void an un-pleasant

Paint-ing test-

Mon-i-al pic-tures,

P. C. thirty-one

Max-well Ed-i-son.

She tells Max to stay

Rose and Val-er- ie,

Maj-or-ing in med-i-cine,

when the class has gone a-way,

screamin’ from the gal-ler-y,

calls her on the pho-nee.

so, he waits be-

say he must go free.

(3.) The
can I take you out to the pictures, Jo o o o
Writing fifty times, I must not agree, And he tells them so o o o

But, as she's getting ready to go, A
But, when she turns her back on the boy, He
But, as the words are leaving his lips, A

knock comes on the door. Bang! Bang! Maxwell's
creeps up from behind. Maxwell's
noise came from behind. Maxwell's

silver hammer came down upon her head, Clang! Clang! Maxwell's
silver hammer made sure that she was dead. Maxwell's
Mean Mr. Mustard.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. Mean Mis-
2. His ter Mus-
  ter Mustard sleeps in the park, shaves in the
  sister Pam __ works in a shop, she nev-
  e r dark, trying to save pa-

G7

Sleeps in a hole in the road,
Takes him out to look at the Queen,

Bb7

sav-ing up to buy some clothes,
on-ly place that he's e v e r been,

G7

Keeps a ten bob note up his nose,
Al- ways shouts out some-th ing ob-scene.

C

Such a mean old man,

Ab

Such a mean old man.

G7

Such a mean old man.

C

dir-ty old man,

Ab

dir-ty old man,

G+

C

dir-ty old man,

Ab

C

C

C
Polythene Pam.

John Lennon and Paul McCartney.

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(Organ: Registration 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.
Yeh, yeh, yeh.
Get a
dose of her in jack-boot and kilt,
She's kul-ler-
dil-ler 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 at-
trac-ive-ly built.

Yeh, yeh, yeh.
She Came In Through The Bathroom Window.

John Lennon and Paul McCartney.

(Organ: Registration No. 5)

Slowly

1. She came in through the bathroom window,
   (2.) dancer,
   (3.) parter.
   protected by a silver spoon,
   day.
   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
answers, well I
help me, she could
banks of her own lagoon,
what I could not say,
steal but she could not rob.

Didn't any-body tell

her?

 Didn't any-body see?

Sundays on the phone to

Tuesdays on the phone to me.

1. She said she'd always been a
2. And so I quit the police de-

oh yeah...
Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

1. Little darling, It's been a long cold lonely winter.
2. Little darling, The smiles returning to their faces.
3. Little darling, I feel the ice is slowly melting.

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

Here comes the sun, and I say it's all right.
Octopus's Garden.
Ringo Starr.

(Organ: Registration No. 2)

Bright tempo

E    G#m7    C#m    G#m    A

1. I'd like to be
   under the sea, in an octopus's

gar - den in the shade.

2. We would be warm
   below the storm, in our little hide-a-

way beneath the waves.

He'd let us rest our head.

G#m

knows where we've been, in his octopus's

can't be found.

A

I'd ask my friends to come and see,

dance around.

B

An octopus's garden with me.

E

I'd like to be.

C#m

G#m7    C#m    G#m    A    B7

under the sea

In an octopus's garden, in the shade.
We would shout and swim about
The coral that lies beneath the waves.

Oh, what joy, for every girl and boy,
Knowing they're happy and they're safe.

We would be so happy you and me.
No one there to tell us what to do.

I'd like to be, under the sea,
In an octopus's garden with you.

In an
Something.
George Harrison.

(Organ: Registration No. 3)

Slow

Cmaj7

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

F

Something in the way she woos me. I

D7

Something in her style that shows me.

G

Am Ab+ Am7 D9 F Eb G7

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

A

Double tempo (d = d)

Amaj7 F#m

You’re asking me will my love grow.

A A D G A

I don’t know. I don’t know.
You stick around, now it may show, I don't know.

Tempo 1 (d = 1)

Something in the way she moves, And all I have to do is

think of her, Something in the way she shows me, I don't want to leave her now, You

know I believe and how.
Two Of Us.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

**Fairly bright**

\[ \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \quad \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \]

1. Two of us riding nowhere, spending someone's

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

hard earned pay.

\[ \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \quad \text{Am} \quad \text{G} \quad \text{C6} \quad \text{G} \]

Sunday driving, not arriving on

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

our way back home.

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

We're on our way home, we're on our way home,
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

\[ \text{Gm7} \]

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

\[ \text{Cm} \quad \text{F7} \quad \text{Bb} \]

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

\[ \text{Eb} \text{maj7} \]

And in the middle of negotiations you break down.

\[ \text{Cm} \quad \text{D7} \quad \text{Gm} \]

And in the middle of investigation I break down.

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

Moderato \( \left( \frac{\text{dotted}}{\text{dotted}} \right) \)

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

\[ \text{Bb} \quad \text{D7} \quad \text{Gm} \quad \text{Bb} \text{7} \quad \text{Cm} \quad \text{D7} \]

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

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

All the money's gone, nowhere to go.

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

Yellow lorry slow, nowhere to go.

But
Fairly slow (d = 1)

oh, that magic feeling, nowhere to go. Oh, that magic 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, seven, all good children go to heaven.

(repeat and fade)
Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Ab    Ebm7(sus4) Ab    Db    Ebm G    Ab    Ebm G    Ab    D#    Ebm G

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

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

Ab    Ebm7(sus4) G    Ab    D#    Ebm G    Ab    Ebm G    Ab    D#    Ebm G

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

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

Ab    A57    Dbsus4    D#    D#7    Db    D57    Db    Ab7(sus4)

oo you (wo-man)

[1-2]

Db    Eb

[3]

Ebm7(susOb)
Maggie Mae.

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(Organ: Registration No. 4)

\[\text{G}\] Oh, dirty Maggie Mae they have taken away and she'll be never walk down Lisle Street any mower.

\[\text{D}\]

\[\text{G}\] Oh, the judge he guilty found her of robbing the home-ward bound-er that dirty, no good rob-bin' Maggie Mae.

\[\text{C}\]

\[\text{D7}\]

\[\text{G}\] It's the part of Liverpool she returned me to

\[\text{C}\]

\[\text{G/B}\]

\[\text{D}\] two pound ten a week, that was my pay.
The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

Cm7

Ab/Eb

Eb

Eb7

1. The long and winding road that leads to your door.
(2.) wild and windy night that the rain washed away.
(3.) still they lead me back to the long and winding road.

Ab

Eb

Cm7

Fm7

Bb7

Will never disappear.
Has left a pool of tears.
You left me standing here.
I've seen that road before.
Crying for the day.
A long, long time ago.

Fm7

Bb7

to Coda

It always leads me here.
Why leave me standing here.
Don't leave me waiting here.
Leads me to your door.
Let me know the way.

Fm7

Bb7

Eb

Ab

Fm7

Bbm7

Many times I've been alone and many times I've cried.
Any way you'll never know the many ways I've tried.

Eb

Ab/Eb

Eb

yeh, yeh, yeh, yeh.

Coda

Eb

D.S. al Coda

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I Me Mine.

George Harrison.

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(Organ Registration No. 1)

Bright waltz
Am

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<th>D</th>
<th>G</th>
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<tr>
<td>(1-3) All</td>
<td>thru’ the day</td>
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<tr>
<td>(2) All</td>
<td>I can hear</td>
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<td>I me mine</td>
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E7
Am

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<td>I me mine</td>
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Am

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G
E7
Am

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Dm

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| | time |
| | wine |
All thru' the day
I me mine

Medium rock
A7
I-I me-me mine

D9
I-I me-me mine
I-I me-me mine

A7
D.C. al CODA
I-I me-me mine.

CODA
Am Am(7#)
All thru' your

Am7 Am6 Fmaj7
life.
I me mine.
Dig A Pony.
John Lennon and Paul McCartney.
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(Organ: Registration No. 2)

Moderately

\(G\) \(C\) \(G\) \(C\) \(G\) \(C\) \(G\)

I hi hi hi hi Dig a

\(Em\)

po - ny well you can ce - leb - rate an - y - thing you

\(F7\)

want. Yes you can ce - leb - rate an - y-

\(F7\)

thing you want.

\(D7\)

Ooh

(repeat at each D.C.)

\(D7\)

I told you so 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 mooongog,  
   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

\[ \text{Like a Rolling Stone, like a} \]

\[ \text{Rolling Stone, Like the} \]

\[ \text{F. B. I. and the} \]

\[ \text{C. I. A. and the} \]
B♭  F  B♭  C7

B.  B.  C.

B♭  F  B♭  C7

B.  B.  King,  and  Dor- is

B♭  F  B♭  C7

Day.  Matt

B♭  F  B♭  C9  B♭

Bus- by,  Dig it,  Dig it.  Dig it.  Dig it.  Dig it.

F  B♭  C(sus4)  B♭

(repeat to fade)

Dig it,  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 C

1. My baby says she's travelling on the one after nine o-nine.

I said move over honey I'm travelling on that line.

I said move over once, move over twice, come on baby don't be

cold as ice. I said I'm travelling on the one after nine o-nine.

1. C7 2. F7

I've got my bag.
2. I begged her not to go and I begged her on my bended knees
   You're only fooling around, you're only fooling around with me.
   I said move over once, move over twice, come on baby don't be cold as ice.
   I said I'm trav'ling on the one after nine-o-nine.

3. I said I'm trav'ling on the one after nine-o-nine
   I said move over honey I'm travelling on that line.
   I said move over once, move over twice, come on baby don't be cold as ice.
   I said I'm trav'ling on the one after nine-o-nine.
Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find myself in times of trouble Mother Mary comes to me,

Speaking words of wisdom, let it be.
And in my hour of darkness She is standing right in front of me.

Speaking words of wisdom, let it be.
Let it be, let it be, let it be, let it be,

Whisper words of wisdom, let it be.

2. And when
2. And when the broken-hearted people living in the world agree,
There will be an answer, let it be.
For though they may be parted there is still a chance that they will see
There will be an answer, let it be.
Let it be, let it be, let it be, let it be.
There will be an answer let it be.

(3rd time instrumental)

4. And when the night is cloudy there is still a light that shines on me,
Shine until tomorrow, let it be.
I wake up to the sound of music-Mother Mary comes to me,
Speaking words of wisdom, let it be.
Let it be, let it be, let it be, let it be.
There will be an answer, let it be.
Let it be, let it be, let it be, let it be.
Whisper words of wisdom, let it be.
Hey Jude.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

1. Hey
   (4.) Jude, _____ don't make it bad,
   (2.) Jude, _____ don't be a fraid,
   (3.) Jude, _____ don't let me down,
   Take a You were You have

2. HEY

3. F

   C7

   F

   Bb

   F

   C7

   F

   1.4. F

   2. HEY

   2.3. F

   F7

   Bb

   Bbmaj7

   Hey Jude refrain,

(2.) And an-y time you feel the pain

(4.) So let it out and let it in

Hey Jude begin,
The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

(Organ: Registration No. 1)

Steady 4

1. Standing in the dock at Southampton,
   Trying to get to Holland or France.

2. Finally made the plane in to Paris,
   Hon-ey-mooning down by the Seine.

3. Paris to the Amsterdam Hil
   Talking in our beds for a week,

4. Made a lightning trip to Vienna,
   Eating chocolate cake in a bag,

5. Caught the early plane back to London,
   Fifty acorns tied in a sack.

The man in the mac
   says, you can make it O.K.,
   You know they got to go back,
   You know they wish you success.

Peter Brown called to say,
   you can do it in bed,
   I said we're gone to his head,
   They didn't even give us a chance.

The news-papers said,
   you can go,
   She's gone to his head,
   Christ! You know it ain't easy.

The news-papers said,
   we got to go,
   She's gone to his head,
   Look just like two gurus in drag.

The men from the press said,
   we can make it,
   They wish you success,
   Good to have the both of you back.

You know how hard it can be.
   The way things are going,
They're goin' to crucify me.

Saving up your money for a rainy day,

G7

last night the wife said, Oh boy, when you're dead you don't take nothing with you but your soul, Think!

Coda

The way things are going,

They're goin' to crucify me.
Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

City  Dm  C

Power to the people,

C  Dm  C

Power to the people,

C  Dm  C

Power to the people,

C

to Coda (4th time)

Bb  C

1. You say you want a revolution
2. A million workers workin' for nothing
3. We gotta ask you, comrades and brothers

We better get on right away.
We better give them what they really own.
How do you treat the old woman back home?

Put you down when we come.
Be her self so she can

In to the street singing:
In to town singing:
Give her help singing:

Coda

/power to the people, right on!
Give Peace A Chance.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

C

| 1. Bag - is - m, Shag - is - m, Drag - is - m, Mad - is - m, |
| 2. Min - is - ters, Sin - is - ters, Ban - is - ters and Can - is - ters, |
| 3. Rev - o - lu - tion, Ev - o - lu - tion, Mas - ti - ca - tion, Fla - gel - la - tion, |
| 4. John and Yo - ko, Tim - my Lea - ry, Rose - ma - ry, Tom - my Smoothers, |

Rag - is - m, Tag - is - m, This - is - m, That - is - m, is - m is - m is - m.
Bish - ops and Fish - ops, Rab - bits and Pop - eyes, Bye - bye Bye - byes.
Bob - by Dy - lian, Tom - my Coo - per, Dere - k Tay - lor Nor - man Mail - er, Al - an Gins - berg, Ha - re Krish - na.

Har, Ha - re Krish - na. All we - are say - ing.

_ is give peace a chance._

_ is give peace a chance._

_ is give peace a chance._
Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

<table>
<thead>
<tr>
<th>C</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. You say you want a revolution, well you know__</td>
<td>1. You say you want a revolution, well you know__</td>
</tr>
<tr>
<td>(2.) say you got a real solution, well you know__</td>
<td>(2.) say you got a real solution, well you know__</td>
</tr>
<tr>
<td>m(f) (3.) say you'll change the Constitution, well you know__</td>
<td>m(f) (3.) say you'll change the Constitution, well you know__</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>we all want to change the world, You</td>
<td>we all want to change the world, You</td>
</tr>
<tr>
<td>we'd all love to see the plan, You</td>
<td>we'd all love to see the plan, You</td>
</tr>
<tr>
<td>we all want to change your head, You</td>
<td>we all want to change your head, You</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G7</th>
<th>Dm7</th>
</tr>
</thead>
<tbody>
<tr>
<td>tell me that it's evaluation, well you know__</td>
<td>we all telling you we're all better</td>
</tr>
<tr>
<td>ask me for a contribution, well you know__</td>
<td>ask me for a contribution, well you know__</td>
</tr>
<tr>
<td>tell me it's the institution, well you know__</td>
<td>tell me it's the institution, well you know__</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>G7</th>
<th>Dm7</th>
</tr>
</thead>
<tbody>
<tr>
<td>want to change the doing what we can, cannot steadily</td>
<td>But when you talk about democracy</td>
</tr>
<tr>
<td>free your mind in world</td>
<td>But when you want money for people with</td>
</tr>
<tr>
<td></td>
<td>But if you go carrying pictures of</td>
</tr>
</tbody>
</table>
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
I've got a feeling yeah
(I've got a feeling)

All these years I've been wandering around

wondering how come nobody told me
All that I was looking for was

somebody who looked like you.

1. Everybody had a
2. Everybody had a
2. Oh please believe me I'd hate to miss the train oh yeah (yeah)
   Oh yeah-and if you leave me I won't be late again oh no oh no
   Yeah yeah I've got a feeling yeah (I've got a feeling)

3. I've got a feeling that keeps me on my toes oh yeah
   Oh yeah I've got a feeling I think that everybody knows oh yeah oh yeah
   Yeah yeah I've got a feeling yeah (I've got a feeling)
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