

The Beatles

1962 - 1974



Contents

1. All I've Got To Do	6
2. Please Please Me	8
3. Love Me Do	10
4. All My Loving	11
5. P.S. I Love You.....	12
6. Bad To Me	14
7. Do You Want To Know A Secret	16
8. Don't Bother Me	17
9. Ask Me Why	18
10. Hello Little Girl.....	20
11. Hold Me Tight	21
12. I Call Your Name	22
13. From Me To You	23
14. I Want To Hold Your Hand	24
15. I'll Get You.....	26
16. I'll Keep You Satisfied	28
17. I'll Be On My Way	30
18. I Saw Her Standing There	31
19. I'm In Love	32
20. It Won't Be Long.....	33
21. Little Child	34
22. Love Of The Loved.....	35
23. Not A Second Time	36
24. This Boy	37
25. She Loves You	38
26. Thank You Girl	40
27. Tips Of My Tongue	42
28. Misery	43
29. Any Time At All	44
30. And I Love Her.....	45
31. Baby's In Back	46
32. From A Window.....	47
33. Can't Bue Me Love	48
34. Eight Days A Week	50
35. Every Little Thing.....	51
36. That Means A Lot	52
37. The Inner Light.....	54
38. A Hard Day's Night.....	55
39. I Don't Want To See You Again	56
40. I Don't Want To Spoil The Party	57
41. I Should Have Known Better	58
42. If I Fell	60
43. I Wanna Be Your Man	62
44. I'll Be Black	63
45. I'm Happy Just To Dance With You	64

46. I'll Cry Instead	66
47. I'll Follow The Sun	68
48. I'm A Loser	69
49. It's For You.....	70
50. Like Dreamers Do	71
51. No Replay	72
52. Nobody I Know	73
53. She's A Woman	74
54. Tell Me Why	75
55. There's A Place	76
56. What You're Doing	77
57. World Without Love	78
58. Things We Said Today	79
59. When I Get Home	80
60. You Can't Do That	82
61. Another Girl	83
62. Day Tripper	84
63. Help	86
64. Drive My Car	88
65. I Need You	89
66. If I Needed Someone	90
67. I'm Down	92
68. Girl	93
69. I'm Looking Through You	94
70. In My Life	96
71. It's Only Love	97
72. I've Just Seen A Face	98
73. The Night Before	99
74. Norwegian Wood	100
75. Nowhere Man	101
76. Run For Your Life	102
77. Tell Me What You See	103
78. Think For Yourself.....	104
79. Ticket To Ride	105
80. We Can Work It Out	106
81. The Word	107
82. Michelle	108
83. What Goes On	110
84. Yes It Is	111
85. Yesterday	112
86. You Like Me Too Much	113
87. You're Going To Lose That Girl	114
88. You've Got To Hide Your Love Away.....	115
89. Doctor Robert	116
90. And Your Bird Can Sing	118
91. Eleanor Rigby	119
92. Good Day Sunshine	120
93. Got To Get You Into My Life	122
94. Here There And Everywhere	123
95. I Want To Tell You	124
96. For No One	126
97. I'm Only Sleeping	128

98. Love You To	129
99. Paperback Writer	130
100. Rain	131
101. Taxman	132
102. Tomorrow Never Knows	133
103. Yellow Submarine	134
104. She Said She Said	135
105. All You Need Is Love	136
106. Being For The Benefit Of Mr.Kite	137
107. Baby You're A Rich Man	138
108. I Feel Fine	139
109. A Day In The Life	140
110. Fixing A Hole	142
111. The Fool On The Hill	144
112. Getting Better	145
113. Good Morning, Good Morning	146
114. Hello Goodbye	147
115. I Am The Warlus	148
116. Lovely Rita	150
117. Magical Mystery Tour	152
118. Penny Lane	154
119. Sgt. Pepper's Lonely Hearts Club Band	156
120. She's Leaving Home	158
121. Strawberry Fields Forever	160
122. Blue Jay Way	162
123. Lucy In The Sky With Diamonds	163
124. When I'm Sixty Four	164
125. With A Little Help From My Friends	166
126. Within You Without You	168
127. Your Mother Should Know	170
128. Don't Pass Me By	172
129. For You Blue	174
130. Across The Universe	176
131. All Together Now	178
132. Back In The U.S.S.R.	180
133. You Know My Name (Look Up The Number)	182
134. Flying	184
135. Birthday	185
136. Blackbird	186
137. The Continuing Story Of Bungalow Bill	187
138. Cry Baby Cry	188
139. Dear Prudence	190
140. Everybody's Got Something To Hide Except Me And My Monkey	192
141. Glass Onion	193
142. Happiness Is A Warm Gun	194
143. Helter Skelter	196
144. Good Night	198
145. Hey Bulldog	199
146. Honey Pie	200
147. I'm So Tired	202
148. It's All Too Much	204
149. Lady Madonna	206

150. Julia	208
151. Martha My Dear	210
152. I Will	212
153. Only A Northern Song	213
154. Mother Nature's Son	214
155. Ob-La-Di, Ob-La-Da	215
156. Rocky Raccoon	216
157. Sexy Sadie	218
158. Step Inside Love	220
159. Wild Honey Pie	221
160. Why Don't We Do It In The Road	222
161. Because	223
162. While My Guitar Gently Weeps	224
163. Savoy Truffle	226
164. Piggies	228
165. Old Brown Shoe	230
166. Long Long Long	232
167. Yer Blues	234
168. Carry That Weight	236
169. Come Together	237
170. Don't Let Me Down	238
171. The Ehd	240
172. Get Back	241
173. Golden Slumbers	242
174. Goodbye	243
175. Her Majesty	244
176. I Want You	245
177. Maxwell's Silver Hammer	246
178. Mean Mr. Mustard	248
179. Polythene Pam	249
180. She Came In Through The Bathroom Window	250
181. Oh! Darling	251
182. Here Comes The Sun	252
183. Octopus's Garden	254
184. Something	256
185. Two Of Us	258
186. You Never Give Me Your Money	260
187. Sun King	262
188. Oo You	263
189. Maggie Mae	264
190. The Long And Winding Road	265
191. I Me Mine	266
192. Dig A Pony	268
193. Dig It	270
194. One After 909	272
195. Let It Be	274
196. Hey Jude	276
197. The Ballad Of John And Yoko	278
198. Power To The People	280
199. Give Peace A Chance	281
200. Revolution	282
201. I've Got A Feeling	284

All I've Got To Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. When - ev - er

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

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

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

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

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

Am F

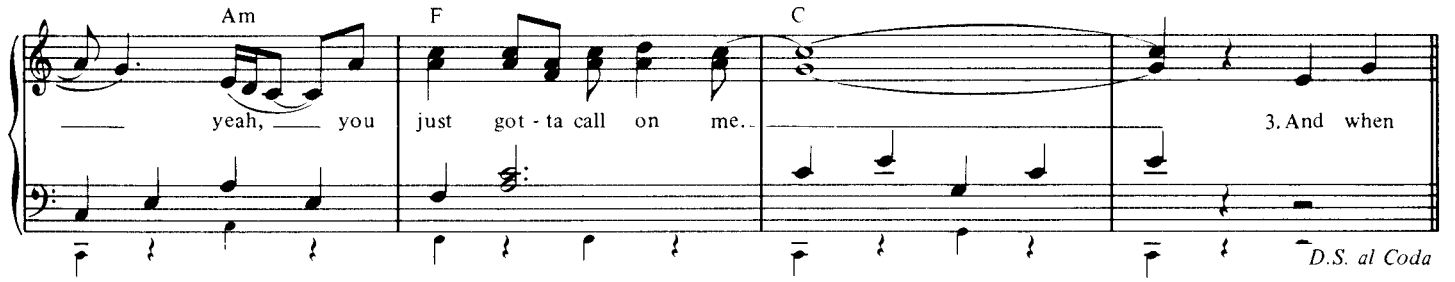
want me at all ___ I'll be here, yes I will, when - ev - er you call. ___ You just got - ta call on me,



Am F C

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

D.S. al Coda



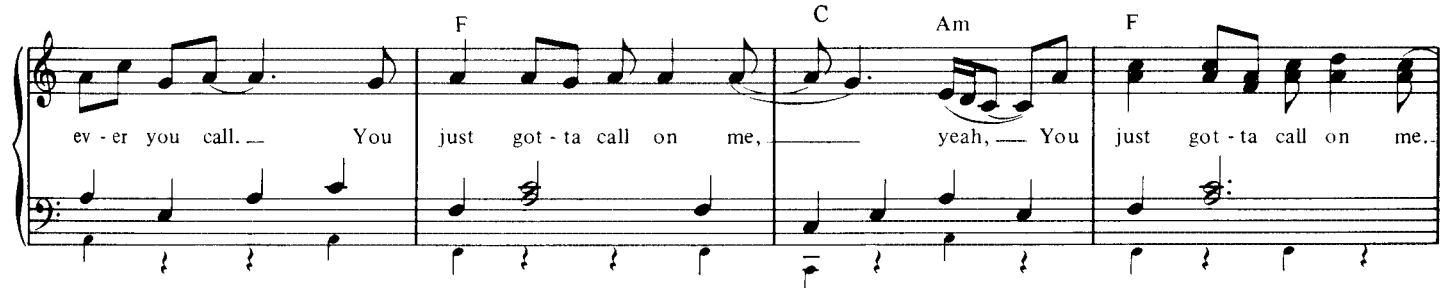
C F Am

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



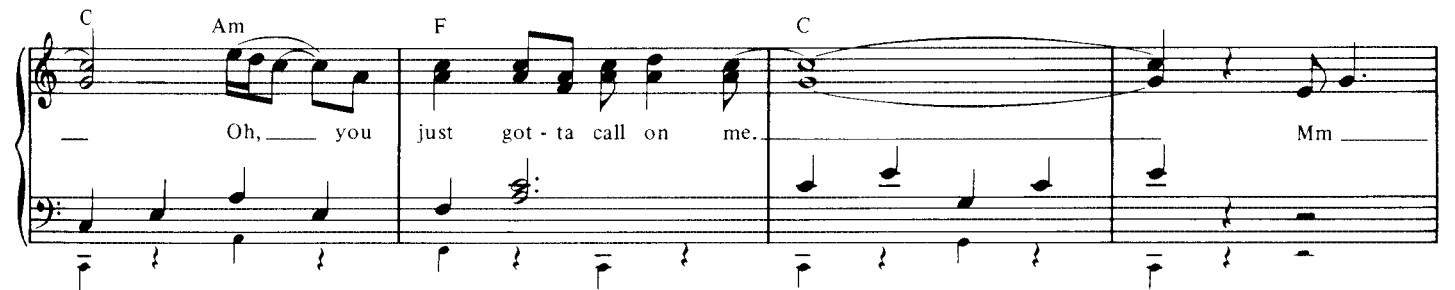
F C Am F

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



C Am F C

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



Am C



Please Please Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

The musical score is written for piano and voice. It consists of four systems of music. The first system includes two vocal lines: "1. 3. Last night I said these words to my girl," and "2. You don't need me to show the way love,". The second system continues with "I know you nev - er e - ven try girl." and "Why do I al - ways have to say love." followed by the word "Come". The third system features the repeated phrase "on, come on, come on, come on." and ends with "Please". The fourth system concludes with "please me, oh yeh, like I please you." and includes a first ending marked "1." leading to chords A and B7. The piano accompaniment includes a bass line with fingerings and a treble line with chords (E, A, E, G, A, B, A, E, F#m, C#m, A) and a triplet of eighth notes in the second measure of the first system.

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

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

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

please me, oh yeh, like I please you. _____

1. A B7

2

E A B

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

E A

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

B E A B

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

E A B7

blue?

D.C. al Coda

Coda E

you, oh

A B E G C B7 E

yeh, like I please you."

Love Me Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato'. The piano part consists of a simple harmonic accompaniment. The vocal line enters in the second measure with the lyrics 'Love, love me do, You know I love you. I'll always be true, so please Love me do. oo Love me do. Some - one to love. Some - bo - dy new, Some - one to love, Some - one like you. Oo Love me do.' The score includes a first ending (1. C) and a second ending (2. G) for the piano part. The piece concludes with a Coda section where the piano part repeats the first two measures of the introduction, marked '(repeat and fade)'. Chord symbols (G, C, D) are placed above the piano part. The lyrics are written below the vocal line. The tempo 'Moderato' is indicated at the beginning. The registration '(Organ: Registration No. 4)' is noted at the top left. The page number '- 10 -' is at the top center. The copyright information is at the top right. The title 'Love Me Do.' is in a large, bold font. The composers' names 'John Lennon and Paul McCartney.' are below the title. The lyrics are: 'Love, love me do, You know I love you. I'll always be true, so please Love me do. oo Love me do. Some - one to love. Some - bo - dy new, Some - one to love, Some - one like you. Oo Love me do.'

D.S. al Coda

(repeat and fade)

All My Loving.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Brightly

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

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

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

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

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

P.S. I Love You.

John Lennon and Paul McCartney.

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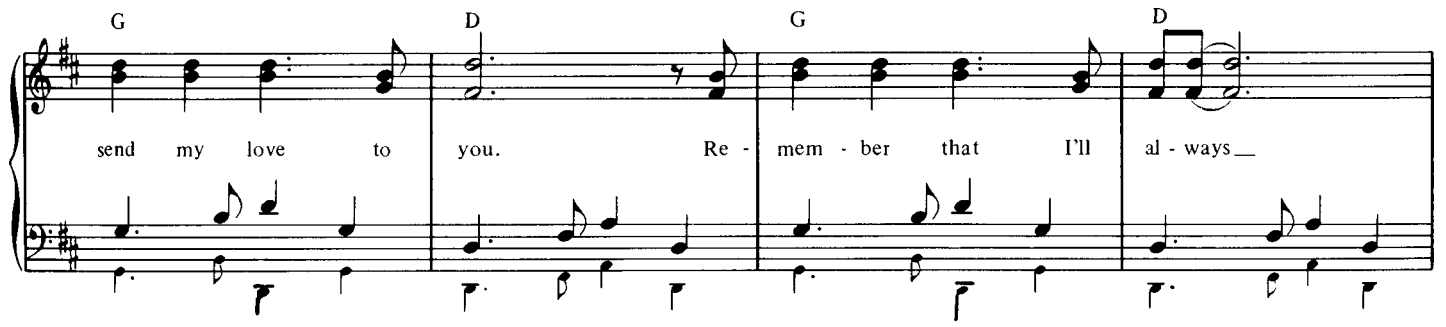
(Organ: Registration No. 3)

Moderately fast

The musical score is written for organ and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chord markings. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately fast'. The lyrics are: 'As I write this let-ter, send my love to you. Re-member that I'll al-ways be in love with you. 1.3. Treas-ure these few words 'til we're to-gether; Keep all my love for- 2. I'll be com-ing home a-gain to you, love; Un-til the day I ev-er do, love, P. S. I love you you you you. As I write this let-ter, you. you.' Chord markings include G, C#7, D, A7, Bm, Bb, and C.


G D G D

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



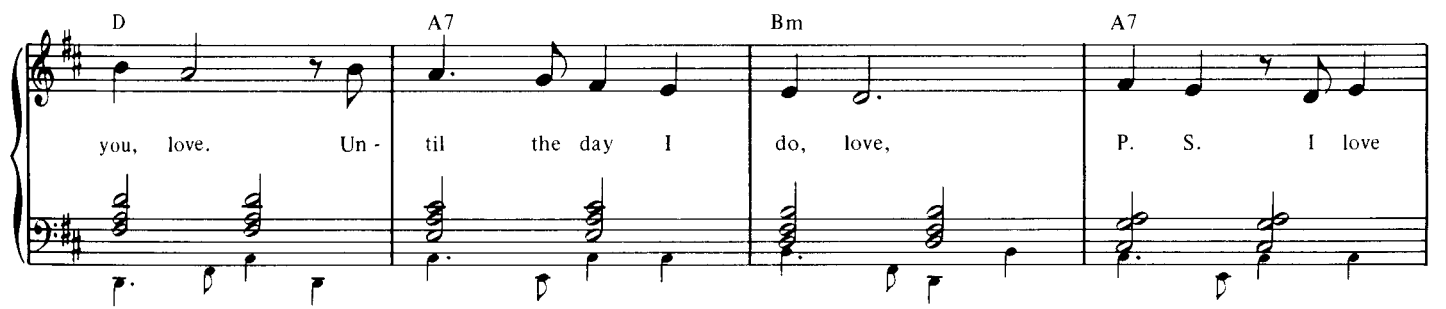
D A7 D D Em

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



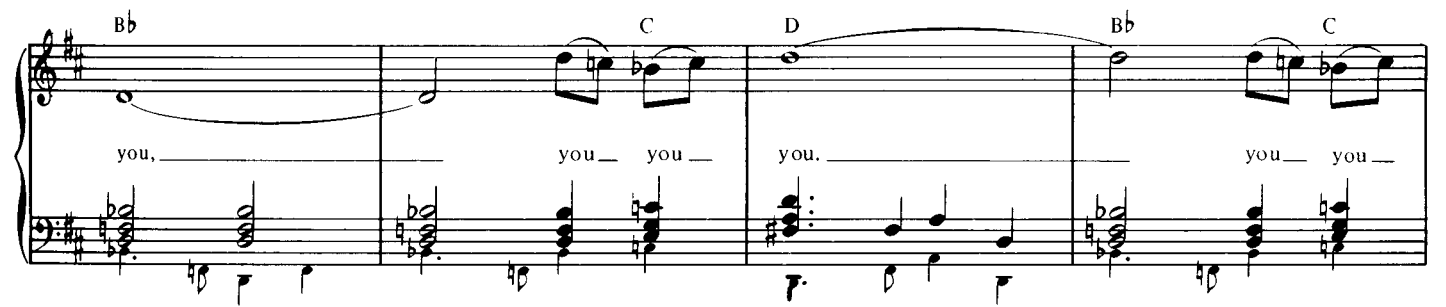
D A7 Bm A7

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



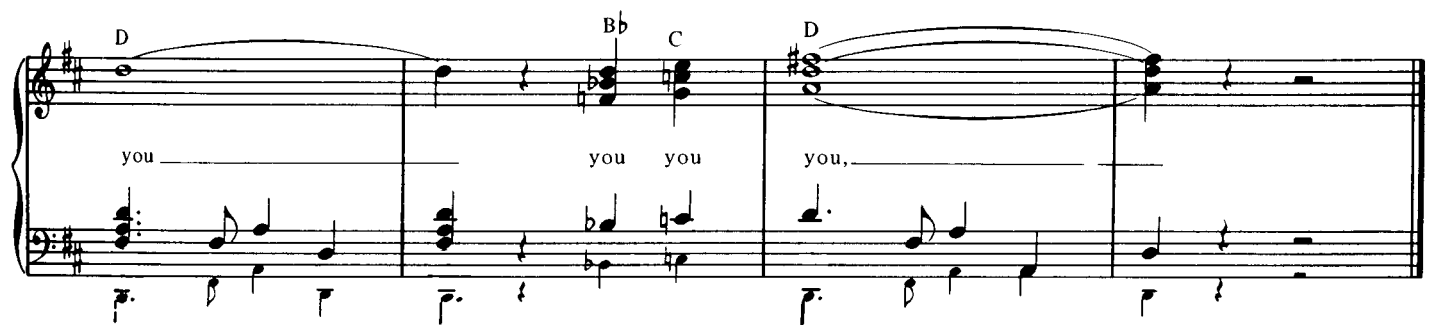
Bb C D Bb C

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



D Bb C D

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



Bad To Me.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

D F#m Bm D F#m Bm

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

Detailed description: This system of music is in 4/4 time and D major. It features a piano accompaniment with a steady bass line and a treble line with eighth-note patterns. The melody is written in the treble clef. The lyrics are: "The birds in the sky would be sad and lonely if they knew that — I lost my one and on-ly, } They'd be leaves in the trees would be soft-ly sigh-in' if they heard from the breeze that you left me cry-in' }".

G A7 D 1 F#m A7

sad don't be bad to me. The

Detailed description: This system continues the piano accompaniment and melody. The lyrics are: "sad don't be bad to me. The". A first ending bracket is shown above the final two measures, which end with a repeat sign.

2 D G A7 F#m

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

Detailed description: This system continues the piano accompaniment and melody. The lyrics are: "But I know you won't leave me, 'cause you told me so — and I've no in - ten - tions of". A second ending bracket is shown above the final two measures, which end with a repeat sign.

B7 Em A7 D Dm

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

Detailed description: This system continues the piano accompaniment and melody. The lyrics are: "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 1 D

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

2 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 real-ly love you, You'll nev-er know how much I real -ly care.

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

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

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

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

F G7 Am to Coda C Dm7 G7 F Dm

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

Am Gm F Dm Am Gm Dm G7

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

D.S. al Coda

Coda
Dm7 G7 Am Dm7 G7 Am Dm7 G7 C6

Oo, Oo.

Don't Bother Me.

George Harrison.

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(Organ: Registration No. 2)

Fast 4

Em Bm Am G Em

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

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

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

A7 Em 1. Em 2. Em D

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

Em7 D7 Em D Em7 D7 Em

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

Bm Am C

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

Em

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

D.S. al Coda

Coda A7 Em

don't bo - ther me.

(repeat and fade)

Ask Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in E-flat major, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line enters in the second measure with the lyrics '1. I love you, (2.) mine,'. The score is divided into systems, each with a key signature change indicated above the staff: Eb, Eb maj7 Fm7 Gm7, Fm7 Eb Eb maj7 Fm7, Gm7 Fm7 Eb, G7 (5b) Cm, and I. Ab m F9 Bb7 Eb maj7 Fm7. The lyrics are: '1. I love you, (2.) mine, Can't you tell me things I want to know? And it's in My hap - pi - ness still makes me cry. And in true, time That it real - ly on - ly goes to show - You'll un - der - stand the rea - son why. That I know, - that I not be - cause I'm I I, I - Should If I cry, - it's not be - cause I'm I I, I - But you're the nev - er, nev - er, nev - er be blue. 2. Now you're'

2. Ab m Eb Eb+

on - ly love that I've ev - er had. I can't be -

Ab Bb 7 Eb

lieve It's hap - pened to me.

Eb+ Ab Bb 7

I can't con - ceive of an - y more

Eb Eb maj7 Fm7 Gm7

mis - e - ry. Ask me - why, I'll say I

Ab Gm7 Ab maj7 Eb

love you And I'm al - ways think - ing, of you,

Ab maj7/Eb Eb Ab maj7/Eb Gm7 *rall.*

you, you.

Hello Little Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

mf

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

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

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

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

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

3. When I

Coda

You're my lit - tle girl.

D.S. al Coda

(repeat and fade)

Hold Me Tight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

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

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

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

oo - oo oo, You oo oo.
rit.

I Call Your Name.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

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

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

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

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

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

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

From Me To You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Medium tempo with a beat

The musical score is written for piano and voice. It consists of several systems of music. The piano part is in G major and 4/4 time. The vocal line is in the same key and time. The score includes lyrics and guitar chords. The chords are: G, Em, G, D7, C7, Em, G, D7, G, Em, 2. G, Dm7, G7, C, G7, C, Em7, A7, D7, D7+, G, Em, G, D7, to Coda G, Coda, G, Em, G+, G, Em.

1. If there's an - y - thing that you want, If there's an - y - thing I can do, Just
 (2.) Ev' - ry - thing that you want, Like a heart that's oh so true, Just

call on me — and I'll send it a - long, with love from me — to you. 1. I've got I got
 call on me — and I'll send it a - long, with love from me — to you. 2. I've got I got

arms that long to hold you — And keep you by my side I got lips that long to kiss you — And

keep you sat - is - fied. If there's any - thing that you want, If there's any - thing I can

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

Coda
 to you, to you, to you.

D.S. al Coda

I Want To Hold Your Hand.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is presented in five systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The score includes the following lyrics and chord markings:

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

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

System 3:
Vocal: I wan - na hold your hand _____
Piano: Chords E, F, G7, C, Am. Ends with a Coda symbol.

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

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

Gm7 C7 F

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

G7 F G7 F G7

I can't hide I can't hide

G9

3.Yeh

D.S. al Coda

Coda

F G7 E

I wan - na hold your hand

F G7 F C

I wan - na hold your hand

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

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

I'll Get You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

mf Oh yeah, oh yeah, oh yeah, oh yeah, oh yeah!

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

know. true. I've i - mag - ined I'm in love with you say I'm

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

Gm7 C Am F

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

to Coda

G7 C 1. G7 2. G7

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

F C

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

D7 G7

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

D.S. al Coda

Coda

G7 C G7 C

yeah, oh yeah, oh yeah, oh — yeah!

I'll Keep You Satisfied.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes piano accompaniment and vocal lines with lyrics. Chord markings are placed above the piano staff. The lyrics are: 'You don't need any-bod-y to hold you, Here I stand with my arms o-pen wide. Give me love and re-mem-ber what I told you, I'll keep you sat-is-fied. You don't need any bod-y to kiss you, Ev-'ry day I'll be here by your side, Don't go 'way, I'm a-fraid that I might miss you, I'll keep you sat-is-fied. You can'.

Chord markings: E, F#m7, B7, E, F#m7, B7, E, E7, A, Am, E, B13, E, F#m7, B7, E, E7, A, Am, E, B13, E.

B7 E B C#m

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

B A F#m7 B7

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

F#m7 B7 E F#m7 B7

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

E E7 A Am

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

E B13 E E7 A Am

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

E B7 E

I'll keep you sat - is - fied.

I Saw Her Standing There.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

C **F7** **C**

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

G7 **C**

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

F **A^b** **C** **G7** **G+** **to Coda**

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

1. C **2. C** **C7** **F7**

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

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

G7 **F7**

mine! 3. Oh we

Coda **F** **C**

there.

D.S. al Coda

I'm In Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato Am Ab+ C6 D7

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

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

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

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

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

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

D.S. al Coda

Coda C

The musical score is written for piano and organ. It consists of six systems of music. The first system starts with a 'Moderato' tempo marking and a dynamic marking of 'mf'. The lyrics are: 'I've got some-thing to tell you I'm in love, — I've been long-ing to tell you I'm in love. — You'll be-'. The second system continues the lyrics: 'lieve me when I tell you I'm in love — with you. 1. You're my kind of'. The third system continues: 'girl, You make me feel proud, You make me want to shout a - loud — 2. 3. sleep think - ing of you, — And ev - 'ry lit - tle thing that you do —'. The fourth system includes a 'to Coda' marking and continues: 'Yes, I'm tell - ing all my friends — I'm in love. — 2. Ev - 'ry - night I can't Oh Yes, I'm'. The fifth system continues: 'sit - tin' on — top of the world, — I'm in love with a won - der - ful girl, — And I nev - er felt so good be-'. The sixth system concludes with: 'fore — If this is love give me more more more more. — 3. Ev - 'ry - night I can't'. The score ends with a 'D.S. al Coda' instruction and a separate 'Coda' section.

It Won't Be Long.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is written for organ and voice. It consists of several systems of music. The first system includes three vocal lines: 1. 'Ev-ry night when ev-'ry-bod-y has fun, Here am I; 2. 'Ev-ry night the tears come down from my eyes, Ev-'ry day; 3. 'Ev-ry day we'll be hap-py I know, Now I know that'. The second system continues the vocal lines: 'sit-ting all on my own. It won't be long, yeh, yeh, I've done noth-ing but cry. more.' The third system includes the lyrics 'yeh. It won't be long, yeh, yeh, yeh. It won't be long, yeh, Till'. The fourth system has lyrics 'I be-long to you. Since you left me, I'm so a-lone;— Now you're'. The fifth system has lyrics 'com-ing, you're com-ing on home, I'll be good like I know I should. You're com-ing'. The sixth system has lyrics 'home, you're com-ing home.' The final system is a Coda with lyrics 'I be-long to you.' The score includes various musical notations such as treble and bass clefs, time signatures, and a variety of chords (C, Ab, Am, F, F#dim, G+, G7, Em7-5, A7, Eb, D, Db, Cmaj7). It also features dynamic markings like 'dim' and 'Coda'.

Little Child.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

Chords: C7, F, C7, G7, F, D9, D7, G7, D9, G7, C, C, G7, C, D7, G7, C7, F, C7, G7, F, D9, G7, C, C, A7, D9, G7, C.

Lyrics:
 Lit-tle child, lit-tle child, Lit-tle child, won't you dance with me?
 I'm so sad and lone - ly; Ba - by, take a chance with me. Lit-tle child. Ba - by, take a chance with me.
 1. If you want some - one to make you feel so fine, - Then we'll have some fun when you're
 2. by my side - you're the on - ly one; - Don't you run and hide, just come
 mine, all mine, So, come on, come on, - come on. Lit-tle child, lit-tle child,
 on, come on, - So, come on, come on, - come on. Lit-tle child, won't you dance with me?
 I'm so sad and lone - ly;
 Ba - by take a chance with me. 2. When you're Oh yeh! Ba - by, take a chance with me.

Love Of The Loved.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

C Em Eb Fm

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

mf

C Ab7 G7 C 1. G7 2. Bb7

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

Eb Gm Ab G7

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

Eb Bb7 D7 G7

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

C Em Eb Fm C Ab7 G7

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

C to Coda G7

loved, —

D.C. al Coda

Coda A b7 G7 C

I see the love — of the loved.

Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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

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

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

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

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

through. _____ Oh, _____

Coda
 not a sec-ond time. _____

D.S. al Coda

This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

The musical score is written for piano and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked 'Slowly'. The score includes various musical notations such as chords (C, Am, Dm, G7, F, E7, D7, Dm7, C7, C9, C7), triplets, and dynamic markings like *mp*. The lyrics are: '1. That boy took my love away. Oh, he'll re-gret it some. 2. That boy is - n't good for you. Though he may want you day, But this boy wants you back a - gain. Oh, and too, This boy wants you back a - gain. this boy would be hap - py just to love you, But, oh my - yi - yi - yi, that boy won't be hap - py Till he's seen you cry hi - hi - hi. This boy would - n't mind the pain, Would al - ways feel the same If this boy gets you back a - gain. This boy. This boy.' The score ends with the instruction '(repeat and fade)'.

(repeat and fade)

She Loves You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato Cm F7

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

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

Cm Gm Bb7 Eb Cm

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

Gm Bb7 Eb Cm

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

Abm6 Bb7 1. Ebm7 Bb7

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

2. Bb6 Cm F7

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

Abm6 Bb7+ Bb7 Eb to Coda

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

D.S. al Coda

Coda Cm Abm6 Bb7+ Bb7 Eb Cm

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

Abm6 Bb7+ Bb7 Eb Cm a tempo

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

rit.

Ab Eb6

yeh, yeh, — yeh, yeh, yeh, — yeh.

Thank You Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

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

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

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

2. F7 Gm Bb F7

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

Cm F7 Bb

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

Eb F7 Eb F7

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

D.C. al Coda

Coda F7 F Eb F Eb

thank you, girl. — Oh, oh,

1. 2. Bb Ebmaj7 Bb Ebmaj7 3. Bb

oh. — oh. —

Tip Of My Tongue.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

F

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

mf

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

to Coda

tongue.
tongue.

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

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

for a — chance to prove my love to you.

D.C. al Coda

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

Misery.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Ad lib. **Medium tempo**

C **D** **G** **D7** **G**

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

C **G** **C** **D7** **G**

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

1. Em **2. G** **Em** **G**

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

Em **D7**

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

G **C** **G** **C**

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

D7 **3** **G** **G** **Em**

be in mis - er - y, mis - e - ry.

(repeat and fade)

Any Time At All.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

mf An - y time at all, _____ An - y time at all, _____ An - y time at all, _____

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

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

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

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

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

D.S. al Coda

And I Love Her.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with expression

Fm Eb Fm

mf *mp*

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

Cm Fm Cm Fm Cm

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

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

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

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

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

I love her.
And I
And I

love her.
love her.

Cm Bb Cm Gm Cm Gm

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

Bb7

near me.

D.S. al Coda

Coda Eb C

love her.

rit.

Baby's In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slow steady beat'. The key signature has one flat (Bb). The score consists of several systems of music, each with a vocal line and a piano accompaniment line. Chord markings are placed above the vocal line, and triplet markings (3) are used throughout. The lyrics are: 'Oh dear, what can I do? Baby's in black and I'm feeling blue; tell me Oh, what can I do? 1. She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in 2. I think of her but she thinks only of him. And though it's on-ly a whim, she thinks of black. 1. 2. Made, Dear, what can I do? 3. Oh, dear, what can I do? Ba-by's in black and I'm feeling blue; tell me Ba-by's in black and I'm feeling blue; tell me Oh, what can I do? She thinks of him and so she dresses in black. And though he'll never come back, she's dressed in black. Coda Oh, what can I do? D.S. al Coda

From A Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

G Em

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

mf

Am7 D7 G 1. 2. Am7 G

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

C D7 G G7

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

C B7 Em A7 D7

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

G Em Am7

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

D7 Eb C G

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

The musical score is written for piano and organ. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment line. The key signature is G major (one sharp). The tempo is marked 'Moderato'. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'mf'. Chord symbols are placed above the piano/organ line. The lyrics are written below the vocal line. The score ends with a double bar line and a repeat sign.

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
(2.) give you all I've got to give if you
3. Say you don't need no dia mond ring and

Bb7

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

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. mon - ey just can't buy.

to Coda

1. F
2. F

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

Am Dm F

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

Am Dm Gm7 C7

love, no, no, no. no.

D.S. al Coda

Coda F Am Dm Am

Can't buy me love, love, love,

Dm Gm7 C7 F

Can't buy me love.

Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

Ain't got noth-in' but love babe, eight days a week. **1.3.** **2.** Eight days a
 Ain't got noth-in' but love love girl, **3.** **3.**

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

Coda Eight days a week, **3.** Eight days a week, **3.**

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

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

Every Little Thing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

F Bb C7 F Bb F

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

Gm Gm7 C7 F F Eb

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

F Eb

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

to Coda F F Bb C7

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

F Bb Gm Gm7 C7 F

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

D.S. al Coda

Coda F Gm7 C9 F

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

(repeat and fade)

That Means A Lot.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

Eb(sus9) Abm6/E Eb

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

Eb Db/Eb Db7/Eb Fm7

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

Bb7 Gb Abm7 Db7 Gb Fm11

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

Bb7 Eb To Coda ♯ Ab Bb7 Eb

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

1 Eb Bb7 Cm

A mm love can be deep in - side, love can

Abm Eb Bb7

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

D.S. al Coda Cm Gm7

feel when it's real.

⊕ CODA Ab Bb7 Cm

you that means a lot.

F7(b5) Eb Ab/Bb Bb7 Cm

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

F7(b5) Eb Ab Bb7 Eb

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

Ab/Eb Emaj7 Eb

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

The Inner Light.

George Harrison.

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(Organ: Registration No. 3)

Slowly

mp

1. With-
2. With-

F F7 3 Bb F F7 Bb F F7 3

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

Bb F F7 Bb F

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

Eb F Bb F

less one knows, — the less one knows. —

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

p

p

A Hard Day's Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately, with a beat

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

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

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

to Coda

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

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

D.S. al Coda

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

I Don't Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for piano and voice. It begins with a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked 'Moderato'. The key signature has one flat (Bb). The score is divided into systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano accompaniment includes chord symbols (F, Am, Bbm, C7, Gm, A7, Dm, G7) and dynamic markings (mf). The score includes a first ending and a second ending for the final phrase.

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

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

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

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

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

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

I Don't Want To Spoil The Party.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

1. I don't want to spoil the party so I'll go. I would hate my dis-appoint-
 2. had a drink or two and I don't care. There's no fun in what I do

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

ment to show. There's noth- ing for me here, So
 if she's not there. I won- der what went wrong, I've

Chords: F C G7 Am E7

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

Chords: Dm7 G7 Dm7 G7 C Bb C

to Coda

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

Chords: Dm7 G7 C Am7 D7 F

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

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

D.S. al Coda

Coda

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

I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C G7 C G7 C G7

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

C G7 C G7 Am

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

1.3. F G7 C G7

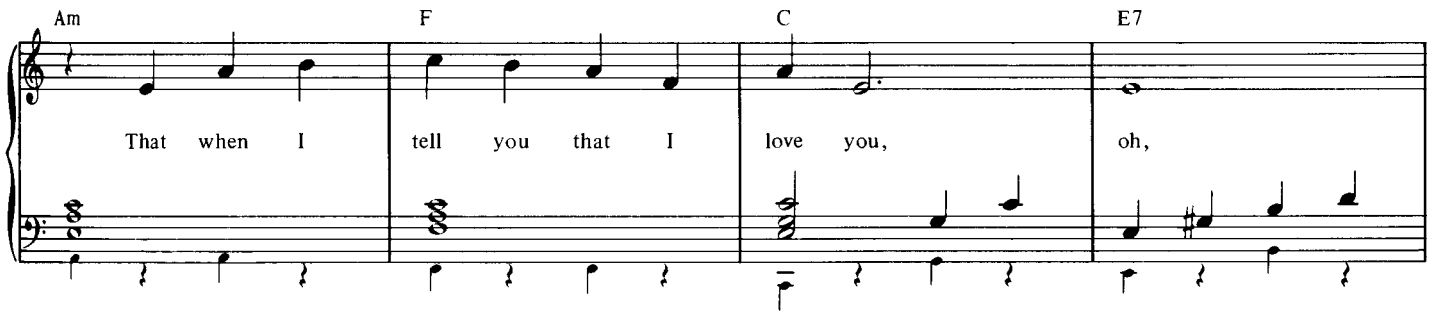
hey hey hey, And I do.
hey hey hey, Give me more.

C G7 2.4. F E7

whoa - - - whoa - - -
whoa - - - whoa - - - Can't you see

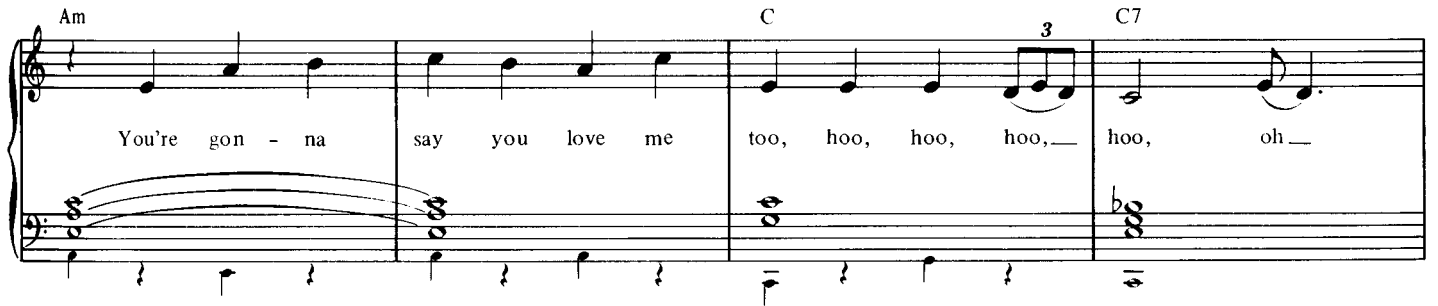
Am F C E7

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



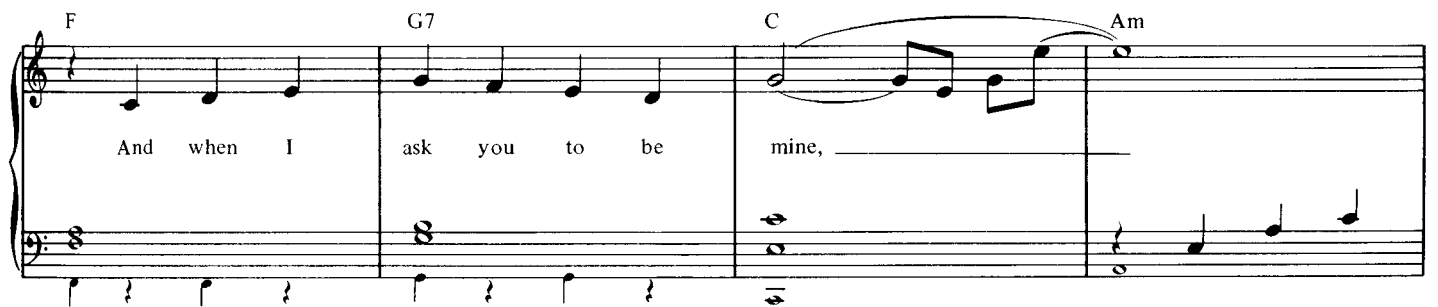
Am C C7

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



F G7 C Am

And when I ask you to be mine,

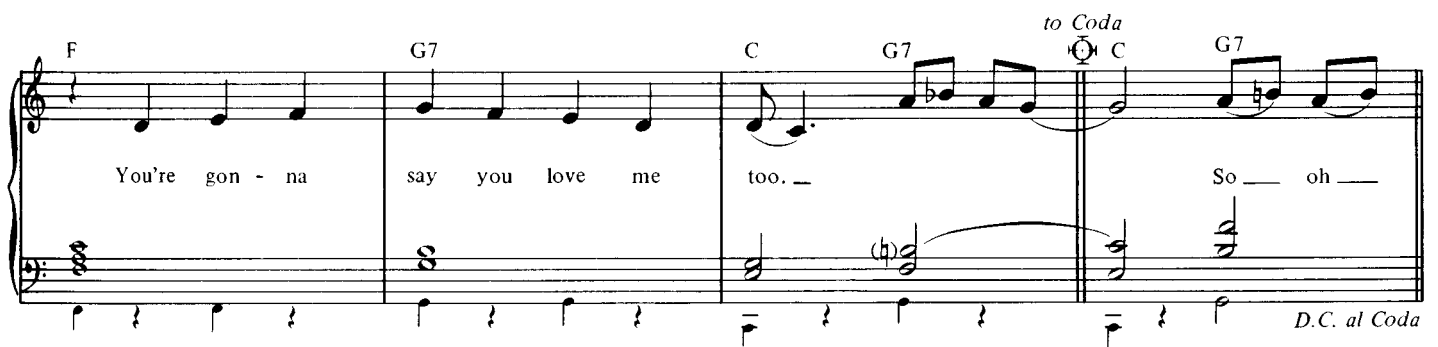


F G7 C G7 C G7

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

to Coda

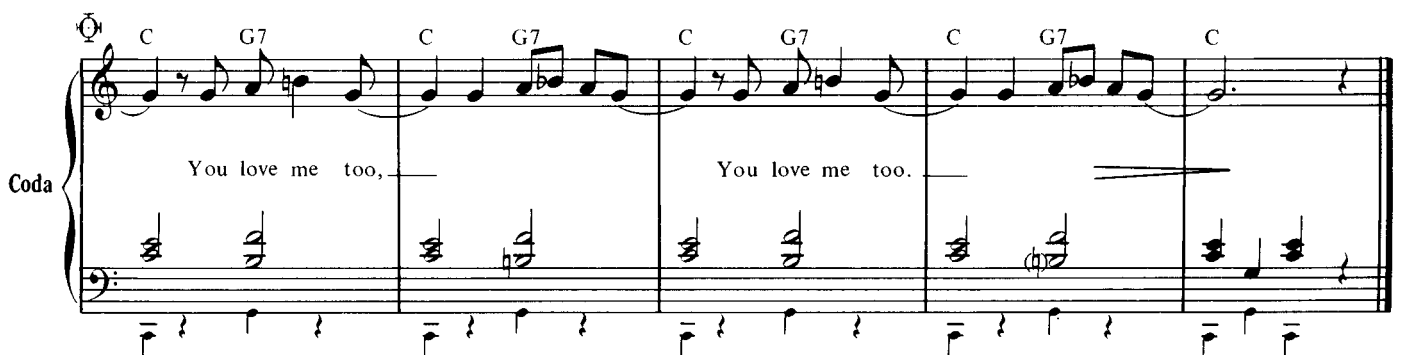
D.C. al Coda



Coda

C G7 C G7 C G7 C

You love me too, You love me too.



If I Fell.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

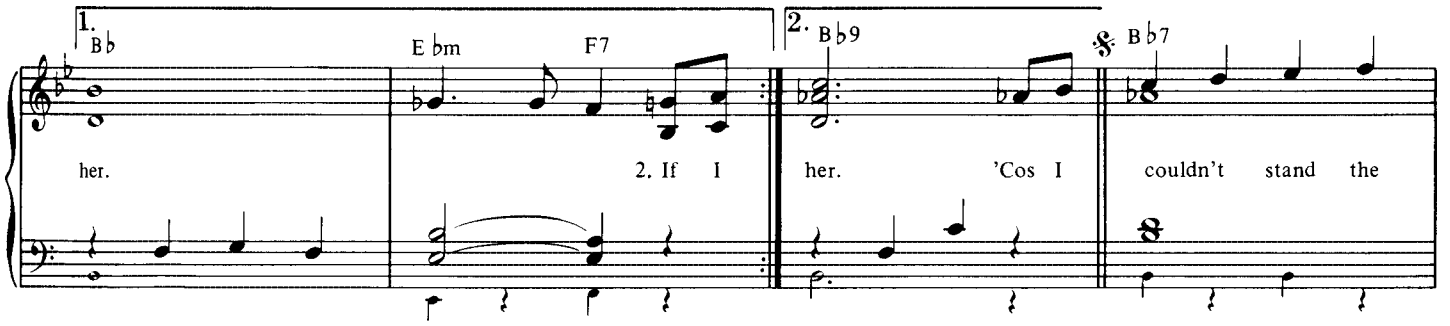
found that love was more than just hold - ing hands. 1. If I

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

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

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

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



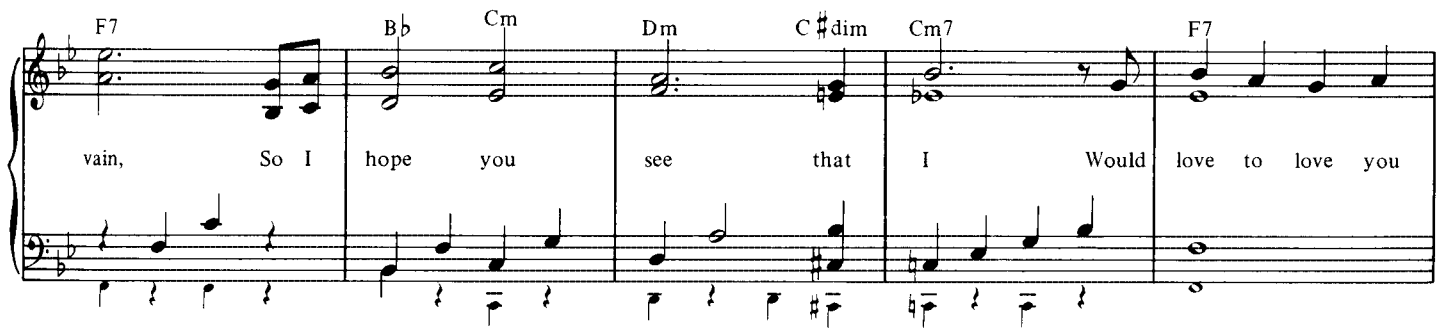
Eb *Ebm* *Bb*

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



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

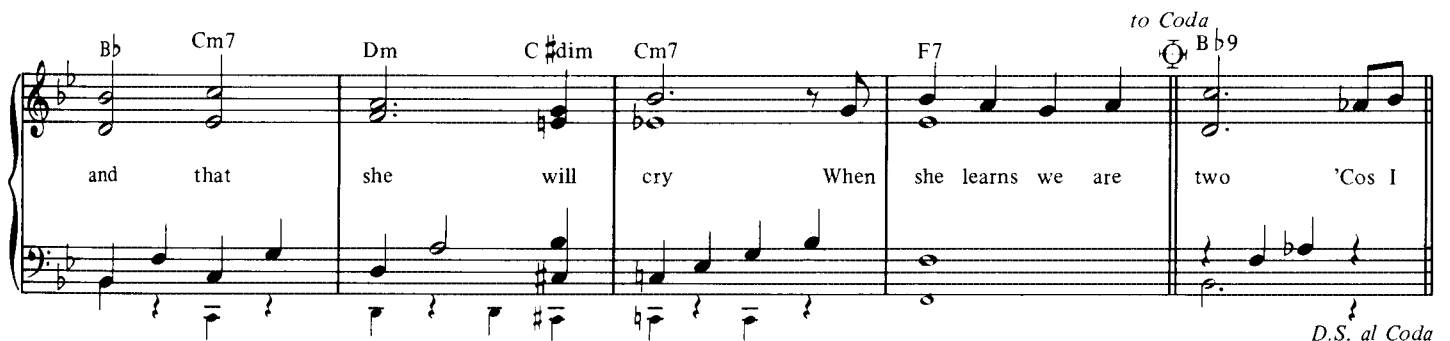
vain, So I hope you see that I Would love to love you



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

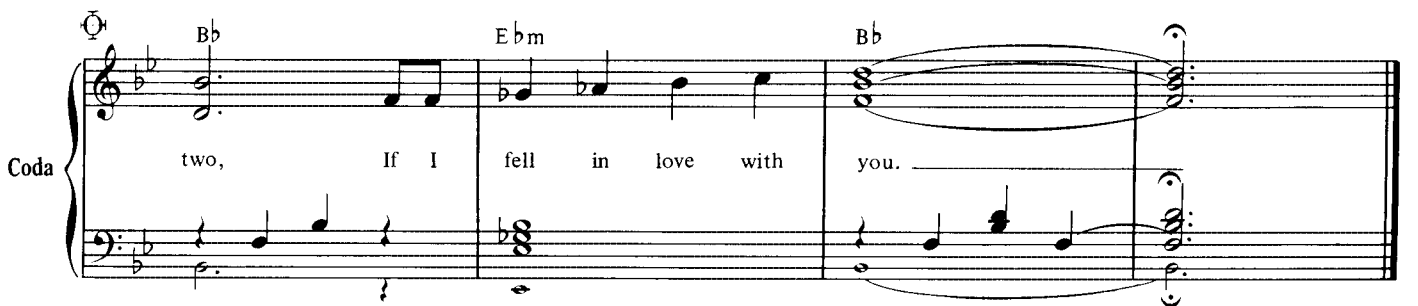
and that she will cry When she learns we are two 'Cos I

D.S. al Coda



Bb *Ebm* *Bb*

Coda two, If I fell in love with you.



I Wanna Be Your Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C7

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

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

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

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

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

1. 2. 3. I wanna be your man.

(repeat and fade)

I'll Be Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

to Coda

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

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

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

p D.S. al Coda

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

I'm Happy Just To Dance With You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

Am Dm E7 Am Dm E7

mf Be - fore this

Am Dm E7 Am F G7 C

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

C Eb dim Dm7 G7 C Eb dim

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

Dm7 G7 F C Am

— There is real - ly noth - ing else I'd rath - er do, —
 — In this world there's noth - ing I would rath - er do, — 1. 2. Cause I'm
 — In this world there's noth - ing I would rath - er do, — 3. I've dis -

to Coda

1. F G7 C 2. C Am

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

Dm E7 Am Dm E7 Am

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

Dm E7 Am F G7 C

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

D.S. al Coda

Coda Am Dm7 E F G7

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

Am Dm7 E F G7 C6

you. Oh, oh, — oh, oh, — oh.

I'll Cry Instead.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright tempo

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

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

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

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

to Coda

C9 C7 G C7

up to - day but I can't So I cry in -
 say it some - how but I can't So I cry in -
 man can do, un - til then I'll cry in -

1. 2.

G D11 G D11 G Cmaj7 Bm

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

A A7 (sb)

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

D Em

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

A7 D7

gain some - day. 3. And when I

D.S. al Coda

Coda

G

- stead.

I'll Follow The Sun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

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

in the end — you will know. Oh, —

Coda
sun. —

D.C. al Coda

I'm A Loser.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

G D F G D G

mf

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

F G D F G

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

D G F G Am7

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

D Am7 D G Em7 Am7

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

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

pear to be. — -pear to be. —

(repeat and fade)

It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

1. I'd
2. You
3. love

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

Dm Dm7 G Gm F Bb

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

it's for
it's for
it's for

Eb Ab Gm Gm7 C9

to Coda

you.

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

Told me that I
Who wants a fight?-

F Gm Am Gm F Em7-5 A7 Dm

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

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

Kind to on - ly me.
Then I look at

G Gm6 Dm Gm6 1. A7

2. A7

you And

D.C. al Coda

Coda

you.

F Bb Dm

Like Dreamers Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. Dreams,
2. You,

I saw a girl in my dreams, —
You came just one dream a - go, —

And so it seems know
And now I know

that I will love love
that I will love love

her. Oh — you,
you. Oh — I

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

dreams, lo, —
And so it seems know
That's how I know

that I will love love
that I will love love

you. And —

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

like dream - ers do, —
And I — yi yi yi yi yi;

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

Fine

D.C. al Fine

No Reply.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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

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

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

1. I Tried to tel- e - 2. 1. If I were you I'd re- al- ize that I love you
 fore than — an- y oth- er guy, ——— give I'd the lies ——— that I heard be-
 more fore when you gave me no re- ply. ——— 2. And I'll for- 3. I tried to tel- e

Coda
 no re- ply, ——— no re- ply. ———

D.S. al Coda

Nobody I Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

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

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

means so much to be a part of a heart of a won - der - ful one. When oth - er lov - ers are
 gone, we'll live on. — we'll live on.

Coda

D.C. al Coda

The musical score is written for piano and organ. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment line. Chord symbols are placed above the vocal line. The tempo is marked 'Moderato'. The score includes a Coda section at the end, indicated by a double bar line and a 'Coda' symbol. The organ part is specifically noted as 'Organ: Registration No. 2'. The piece concludes with the instruction 'D.C. al Coda'.

She's A Woman.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4

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

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

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

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

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

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

4. (C7)

(repeat and fade)

Tell Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

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

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

Gm Cm7 F7 Bb Gm

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

Cm7 1. F7 2. F7

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

D.S. al Coda

Coda Bb7 Eb7

Well, I beg you on my bend - ed

F7 Gm

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

Cm F7 Cm7 F7 Bb

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

There's A Place.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

C G7 C F G C F G

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

C Am G7 1. 3. Em F G7 3.

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

C F G7 C G7 *to Coda*

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

2. F G

Like I love on - ly you.

Am 3. D7 C Em

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

Am G7

3. There for there's a

Coda C F G7

place. oh there's a

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

What You're Doing.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

F Bb7 F Bb7

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

mf

Dm7 Bb7 to Coda F Bb7

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

2. F Bb Dm7 Bb

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

Dm7 G7 C7

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

D.C. al Coda

Coda F Bb7 F

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

World Without Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

E_b *G7* *Cm*

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

mf

E_b *A_b6* *E_b*

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

to Coda

Fm7 *B_b7* *E_b* *C_b* *B_b7* *E_b* *E_b7*

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

Abm *E_b* *Abm*

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

Fm7 *C_b* *B_b7*

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

Coda

E_b

love.

D.C. al Coda

Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

Gm Dm7 Gm Dm Gm Dm7 Gm Dm7 Gm Dm7

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

Gm Dm Gm Dm7 Gm Bb Bb9

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

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

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

1. Gm 2. G G6 C7 A7 D7

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

G6 C7 A7 Ab7

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

D.C. al Coda

Coda Gm

Coda

When I Get Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

Whoa — ho whoa — ho

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

to Coda
A7 D7 Em

1. D7
2. Em G Em

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

G Em 3 C D7

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

C D7 Em 3 D

walk out the door a - gain. — 3. Come

D.S. al Coda

Coda D7 E7

when I get home. Yeah I've got a

A7 D7 G

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 ♩ ♭ 7 Cm7 7 Cm7

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

mf

7 Bb7 7

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

to Coda

C7 Bb7 F7 3 C7 1. 2. F

told you be - fore, 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 F

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

Coda

D.S. al Coda

Another Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

The musical score is written for piano and organ. It begins with a tempo marking of 'Moderato'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into several systems, each with a vocal line and a piano/organ accompaniment line. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line.

System 1: Chords: F, Bb7, F, Bb7. Lyrics: For I have got an - oth - er girl, an - oth - er girl.

System 2: Chords: F, Eb, F, Bb7, F. Lyrics: 1. You're mak - ing me say that I've got no - bod - y but you, But as - from to -
2. She's sweet - er than all the girls and I've met quite a few. No - bod - y in
3. I don't wan - na say that I've been un - hap - py with you, But as - from to -

System 3: Chords: Eb, F, Bb7. Lyrics: day, well I've got some - bod - y that's new. I ain't no fool and I don't take what I don't
all the world can do what she can do. And so I'm tell - ing you, this time you'd bet - ter
day, well I've seen some - bod - y that's new. I ain't no fool and I don't take what I don't

System 4: Chords: 1. C7, 2. C7, F, Bb7, F, Bb7. Lyrics: want, 2. For I have got stop, For I have got an - oth - er girl, An - oth - er girl.

System 5: Chords: Ab, Eb7, Ab, Eb7, Ab, C7. Lyrics: who will love me till the end. Through thick and thin she will al - ways be my friend.

System 6: Chords: F, C7. Lyrics: want, For I have got

System 7: Chords: C7, F, Bb7, F. Lyrics: an - oth - er girl.

The score concludes with a Coda section, marked 'Coda' and '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 rea - son
2. She's a big tea - ser,
3. Tried to please her,

For

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

F

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

For

C

D7

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

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

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

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

yeh!
yeh!
yeh!

It took me

F7 E7 A G

so long to find out, And I found out.

1.3. *to Coda*
(3rd time) 2.

to Coda
(3rd time)

G Fmaj7 G7 C6

Ah, Ah, Ah, Ah,

F6 G7

Ah, Ah,

D.S. al Coda

Coda C

Day tripper, Day tripper.

(repeat and fade)

Help.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

Am Am7 F

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

The first system of musical notation for 'Help.' is in G major, 4/4 time, marked 'Moderato'. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady bass line with chords. Chord symbols 'Am', 'Am7', and 'F' are placed above the treble staff. A triplet of eighth notes is marked with a '3' and a bracket.

D7 G7

Help! You know I need someone, Help!

The second system of musical notation continues the piece. The melody has a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a steady bass line. Chord symbols 'D7' and 'G7' are placed above the treble staff.

G Bm

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

The third system of musical notation features a first and second ending. The melody starts with a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a steady bass line. Chord symbols 'G' and 'Bm' are placed above the treble staff.

Em C F G

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

The fourth system of musical notation continues the piece. The melody starts with a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a steady bass line. Chord symbols 'Em', 'C', 'F', and 'G' are placed above the treble staff.

Bm

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

The fifth system of musical notation concludes the piece. The melody starts with a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a steady bass line. A chord symbol 'Bm' is placed above the treble staff.

Em C F G Am

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

F

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

D7

Help me get — my feet back on the ground.

G

1. 2.

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

3.

Em G

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

Drive My Car.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately with a beat

G7(sus4)

C

G7(sus4)

C

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

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

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

mf

G7(sus4)

3

C

Dm7 (sus B)

D7

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

Em

C7

3

Em

C7

3

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

Em

A7

Dm7

G

C

1. D

2. Dm7

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

Beep beep mm beep beep,

C

F

3. Dm7

C

Dm7

C

Yeah!

Beep beep mm beep beep, Yeah!

Beep beep mm beep beep, yeah!

I Need You.

George Harrison.

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(Organ: Registration No. 2)

Fairly bright

G C G

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

C G

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

Em Bm Em Coda 1. Am G

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

2. Am G C

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

D7 3 G C D7 3 G

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

A7 3 Am7 3 D7

just can't go on an - y more.

Coda Am G C G

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

Cm7

be think - ing of, If I need - ed some
with you my friend, If I need - ed some

F7

1.

E^b F E^b

2.

E^b F

one.
one.

Cm

D7

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

Gm Cm7 D7

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

Detailed description: This system contains the first two measures of the piece. The piano part features a steady bass line with chords in the right hand. The vocal line begins with a half note 'been' and a quarter note 'like' in the first measure, followed by a quarter rest. The second measure starts with 'But you see' and ends with a quarter rest. The third measure begins with 'now I'm' and continues with 'too much' and 'in' over a quarter rest.

Gm C7 F

love. Carve your num - ber on

Detailed description: This system contains the next two measures. The piano accompaniment continues with a consistent bass line and chords. The vocal line has a half note 'love.' in the first measure, followed by a quarter rest. The second measure starts with 'Carve your' and ends with a quarter rest. The third measure begins with 'num - ber' and ends with 'on' over a quarter rest.

Cm7

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

Detailed description: This system contains the next two measures. The piano accompaniment continues with a consistent bass line and chords. The vocal line has a quarter rest followed by 'my wall,' and a quarter rest. The second measure starts with 'And may - be' and ends with a quarter rest. The third measure begins with 'you — will get — a call — from me. —' over a quarter rest.

F7 Eb F Eb

— If I need - ed some — one.

Detailed description: This system contains the next two measures. The piano accompaniment continues with a consistent bass line and chords. The vocal line has a quarter rest followed by 'If I need - ed some' and a quarter rest. The second measure begins with 'one.' over a quarter rest.

F Eb F Eb F Eb F

—

Detailed description: This system contains the final two measures. The piano accompaniment continues with a consistent bass line and chords. The vocal line has a quarter rest followed by a quarter rest. The second measure begins with a quarter rest. The third measure begins with a quarter rest. The fourth measure begins with a quarter rest.

I'm Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

mf

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

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

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

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

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

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

(repeat and fade)

Girl.

John Lennon and Paul McCartney.

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(Organ; Registration No. 4)

Fairly slow

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

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

to Coda
1. Girl! — 2. When I Girl! —

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

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

3. Was she Girl! —

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

I'm Looking Through You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

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

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

you learned have the changed. game. —

I'm look - ing — through you, —
I'm look - ing — through you, —

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

to Coda

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

E_b A_b A_b E_b

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

A_b B_b sus4 B_b7 D.S. al Coda E_b

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

F_m7 C_m E_b F_m7

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

C_m B_b C_m A_b E_b A_b6

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

B_b E_b F_m7 B_b7 E_b A_b

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

E_b A_b E_b A_b

E_b A_b E_b A_b

Coda

(repeat and fade)

In My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately

mf

1. There are plac - es I'll re - mem - ber All my life, though
 2. all these friends and lov - ers, There is no one com -

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

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

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

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

Coda

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

D.S. al Coda

It's Only Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

C Cmaj7 Bb F Dm7 G7 G+ C Cmaj7

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

mf

Bb F Dm7 G7 G+ F G

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

C Am Bb G7 C

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

Am Bb G7 F 1. G7 2. G7

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

F G7 C Am C Am C

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

The musical score is written for piano and organ. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano/organ accompaniment line. The key signature is one flat (Bb), and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes two verses of lyrics. The organ part is indicated by a registration number of 7. The piece concludes with a final chord in C major.

I've Just Seen A Face.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Brightly

F

Am7

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

mf

Dm

Dm7

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

Bb

Gm

Bb

C7

F

met.
 night.
 this.

Mm mm
 Da da
 Mm mm

mm mm mm
 da da da
 mm mm mm

mm.
 da.
 mm.

C

Bb

F

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

Bb

Bb7

1. F

2. F

me back a - gain. — gain. —

The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

mf 8

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

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

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

1. Db Cm7 2. Db Bb
 Like the night be - fore.

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

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

Fine

D.C. al Fine

The musical score is written for piano and organ. It consists of six systems of music. The first system includes the tempo marking 'Moderato' and the dynamic marking '*mf* 8'. The organ part is indicated by the registration number '(6)'. The piano part features a melody with lyrics. The organ part provides harmonic support with chords and bass lines. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. The lyrics are written below the piano staff. The score concludes with the instruction 'D.C. al Fine'.

Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

System 1: G major, 3/4 time

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

System 2: G major, 4/4 time

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

System 3: F major, 3/4 time

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

Fine

System 4: C major, 3/4 time

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

System 5: Am7, D7, 3/4 time

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

D.C. al Fine

Nowhere Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

point of view, Knows not where he's go - ing to, Is - n't he a bit like you and
me? 1. No - where man, please lis - ten, You don't know what you're
2. No - where man, don't wor - ry, Take your time, don't

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

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

Chords: C, G, F, C, F6, Fm6, C, C, Bb, F, C, G, F, C, F6, Fm6, C, Em, F, Em, F, Em, F, G7, C, F, Fm6, C

Run For Your Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

mf

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

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

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

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

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

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

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

G7 (repeat and fade)

The musical score is written for piano and organ. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato' and the dynamic is 'mf'. The score is divided into five systems of music. Each system contains a vocal line with lyrics and a piano/organ accompaniment line. Chord symbols (G, Em, A7, C, B7) are placed above the piano/organ line. The lyrics are: '1.4. Well I'd (2.) know that I'm a (3.) Let this be a ra - ther see you dead, lit - tle girl, than to wi - cked guy I was ser - mon I mean be with a - no - ther born with a jea - lous ev' - ry - thing I man. You'd bet - ter keep your head, lit - tle girl, or I won't know where I mind. And I can't spend my whole life tryin' just to make you toe the said. Ba - by I'm de - ter - mined and I'd rath - er see you am. You'd better run for your life if you can, lit - tle girl. Hide your head in the line. dead. } sand, lit - tle girl. Catch you with a - no - ther man, that's the end - a, lit - tle 1.2. girl. 2. Well you girl. no no no. 3. _____ G7 (repeat and fade)'. The organ part is indicated as 'Registration No. 3'.

Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

G C D7 G C 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. Lis - ten to me one more time, how can I get through? Can't you try to

D7 G C D7 C G C G

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

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 2. G G9 C

me. me. Tell me what you see. —

3. G G9 C G

me. mm mm mm mm. mm.

Think For Yourself.

George Harrison.

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(Organ: Registration No. 4)

Moderato

mf

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

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

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

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

1. 2. G

3. G

you. —

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

Ticket To Ride.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

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

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

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

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

to Coda

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

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

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

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

D.S. al Coda (repeat and fade)

We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

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

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

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

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

mf

Eb6 B \flat Eb6 Ab B \flat

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

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

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

Eb B \flat Eb F7sus F7 C Gm

to Coda

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

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

f

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

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

_____ So I will

Gm 3 Gm7 3 Eb maj7 Gm

ask you once a - gain.

Coda B \flat 3 Eb 3 B \flat

rit.

D.C. al Coda

The Word.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato G7

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

mf

C9 G7 Am7 D

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

Gm7 C G7 1.2.3. G F

sun - shine, it's the word love. _____

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

Bb C G7

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

Gm D+ Gm7 C9 G

love, _____ Say the word, _____ love. _____

Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

D Gm7 C B° A b°

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

A E7b9 A D Gm7 C

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

B° A b° A E7b9 3 A Dm 3 3

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

F7 Bb A7 Dm A7 Dm Gm

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

to Coda

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

I love you. I

D.S. al Coda

Coda

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

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

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

What Goes On.

John Lennon, Paul McCartney and Richard Starkey.

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(Organ: Registration No. 4)

Moderato C

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

mind? You are tear - ing me a - part when you

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

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

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

D.C. al Fine

Yes It Is.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

C F Dm7 G7 C F

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

mf

Bb6 G7 C F Bb9

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

mf

to Coda

1. Am C 2. Am C

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

Gm7 C7 F Dm Gm7 C7 Am Am7

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

D7 G7 3

is, yeh!

D.C. al Coda

Coda Am C E F G7 C

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

rit.

Yesterday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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

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

here to stay.— Oh
ov-er me.— Oh

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

Why she had to go I don't

know, she would-n't say.

I said some-thing wrong, now I long for yes-ter-

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

hide a-way. Oh

I be-lieve in yes-ter-day,—
mm mm mm mm mm.—

Chords: F, Em7, A7, Dm, Dm7, Bb, C7, C, G7, Bb, F, Em7, A7, Dm, C, Bb, Dm, Gm, C7, F, Em7, A7, Dm, Dm7, Bb, C7, F, C, Dm7, G7, Bb, F, G7, Bb, F.

You Like Me Too Much.

George Harrison.

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(Organ: Registration No. 6)

Moderato mf

Am C G

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

Am C G Bm

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

Bm7 D9 D7 G C *to Coda*

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

D G 1. D 2. D7 Em7

you.
 you. 2. You've I real - ly

A Bm A7 Em7 A7

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

D7

leave me, —

Coda

G

you. —

D.S. al Coda

You're Going To Lose That Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

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

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

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

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

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

D.S. al Coda

Chords: C, Am, Dm7, G7, Em7, Dm7, G7, C, Am, Dm7, G7, Bb, Eb, Ab, Eb, Ab, Db, G7, Dm7, Bb, F, C.

You've Got To Hide Your Love Away.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

F C Eb F Bb Eb Bb

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

mf

F C Eb F Bb Eb Bb C7

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

F C Eb F Bb Eb Bb F C Eb F

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

Bb Eb Bb C7 F Bb Gm7 C7 Gm7 C7

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

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

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

(repeat and fade)

Doctor Robert.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

mf

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

Robert.
Robert.
Robert.

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

Doctor Robert.
Doctor Robert.
Doctor Robert.

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

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

1. E7 A G A G 2.3. E7

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

A (A)

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

D A

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

D G Dm7 G Dm7 to Coda

make you, Doctor Robert.

D.C. al Coda

Coda G Dm7 G Dm7 G Dm7 G Dm7

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 **C**

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

Dm **F** **Dm7** **C** **Em** **B7**

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

Em7 **Em6** **C** **Dm7**

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

1. G7 **2. G7** **C**

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

Dm **F** **Dm7** **C**

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

Eleanor Rigby.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately

C **Em**

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

Em

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

mf

C **Em**

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

C **Em**

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

C **Em**

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

C **1. 2. Em** **3. Em**

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

Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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

Lyrics:
Good day — Sun — shine, —
Good day — Sun — shine, —
1. I need to
2. We take a
3. And then we
laugh walk lie And when the sun is out, —
The sun is shin-ing down, —
be-neath a shad-y tree, —
I've got some - thing I can
Burns my feet — as they
I love her — and she's
laugh a - bout. I feel good — In a spe - cial way. —
touch the ground. — She feels good — She knows she's looking fine. —
lov - ing me. —

C7

1. 2. F

3. F

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

G D G D

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

C Bb/C Am Gm/C G D9

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

D7 G D9 G7 C Bb/C Am

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

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

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

(repeat and fade)

Got To Get You Into My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

F

E^b6/F

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

F

E^b6/F

Am

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

Am7

Am6

Am

Am7

Am6

B^b

B^b maj7

Gm7

C

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

F

F(A^b sus)

B^b7

C7

F

to Coda

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

D.C. al Coda

Coda

F7

F

B^b

C7

F

Got to get you in - to my life. —

(D.C. and fade)

Here There And Everywhere.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately slow

F Gm7 Am7 Bb F Gm7 Am7 Bb

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

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

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

2. Gm7 Eb7 Ab Fm Bbm C7 Fm

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

Bbm7 C7 F Gm7

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

D.S. al Coda

Coda Gm7 C7 Gm7

there. And will be

F Gm7 Am7 Bb F Gm7 Am7 Bb F

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

I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato' and 'mf'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal lines are in a simple, conversational style. The score includes two systems of piano accompaniment and two systems of vocal melody with lyrics. Chord symbols are placed above the piano part: G, A, Bm, A, D7, G, Am, and Cm6. The lyrics are: '1. I want to get tell you, 2. When I get near you, My head is filled with things to The games be - gin to drag me say, down. When you're here, It's al - right, All those words they seem to I'll make you may - be next slip a - way. time a - round. 1. But if I seem to act un - 2. Sometimes I wish I knew you'.

1. I want to get tell you,
2. When I get near you,
My head is filled with things to
The games be - gin to drag me

say,
down.
When you're here,
It's al - right,

All those words they seem to
I'll make you may - be next
slip a - way.

time a - round.
1. But if I seem to act un -
2. Sometimes I wish I knew you

G A7 Am7 Cm6

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

G

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

A Bm A D7

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

mind, I could wait for ev - er

G

I've got time. — I've got time. —

(repeat and fade)

For No One.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings above the staff. The tempo is marked 'Moderato'. The key signature is one flat (B-flat major/D minor). The time signature is common time (C).

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

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

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

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

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

sf C Em Am C

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

F Bb C *to Coda* 1. 2.

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

D.S. al Coda

Coda C Dm A7 Dm A7

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

Dm C Dm A7 Dm A7

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

Dm A7 Dm C Dm A7 Dm Dm7/G G7

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

I'm Only Sleeping.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

Dm Gm F Bb F A7

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

mp

Dm Gm F Bb F Bb

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

(solo)

Gm F Gm Am Gm

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

to Coda

Bb maj7 Gm Cm

sleep - ing. Keeping an eye on the

1. 2.

D7 Gm Gm Dm

world going by my win - dow Taking my time

Coda

D.C. al Coda

Love You To.

George Harrison.

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(Organ: Registration No. 5)

Moderately fast

Cm

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

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

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

Bb

Cm

Bb

Cm

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

Bb

Cm

Bb

Cm

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

2. A life -
 3. Peo -

Fine

Paperback Writer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Bright rock

mf Pa - per-back wri - ter, —

1. Dear

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

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

to Coda (4th time) 1.3. 2.

wri - ter, — pa - per back wri - ter. — 2. It's a
4. If you

D.S. al Coda

pa - per back wri - ter. — 3. It's a

Coda pa - per - back wri - ter. — (repeat and fade)

Chords: F, C, Dm7/C, C, C, C7, C, F, C, Bb, C, F, C, Dm7/C, C, C

Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

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

Taxman.

George Harrison.

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(Organ: Registration No. 4)

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

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

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

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

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

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

$A\flat$ $B\flat 7$

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

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

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

D.S. al Coda

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

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

Tomorrow Never Knows.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato G

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

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

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

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

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

Coda

D.S. al Coda

(repeat and fade)

Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

March tempo *mf*

D C G Em Am C

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

1.2.3. 4. D G D G D

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

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

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

Fine

Am C D G D C 1. G 3

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

Am7 G 2. G Em Am C D

green, in our yel-low sub-marine.

D.S. al Fine

She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

F Eb Bb F Eb Bb

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

F 3 Eb Bb F Eb Bb F

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

Eb F7(4sus) F F Eb F

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

Fine

Eb F Cm F

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

Bb F Bb

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

D.C. al Fine

All You Need Is Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

G D Em G D Em D7 G D7

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

mf

G 3 D 3 Em G 3 D 3

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

Em D7 G 3 D7

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

G Am7 D7 G Am7

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

D7 G B7 Em G C D7 G

love, All you need is love, love, That is all you need.

D.C.

Being For The Benefit Of Mr. Kite.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato

mf

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

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

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

1. Bb A 3 Dm Gm A7 Dm G7
 way Mis - ter K. will chal - lenge the world. 2. The

2. Bb 3 A 3 Dm G7 3. Bb A 3 Dm Bb Dm
 course Hen - ry the horse danc - es the waltz. 3. The night Mis - ter Kite is top - ping the bill.

Baby You're A Rich Man.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly Slow

The musical score is written for piano and organ. It consists of seven systems of music. Each system includes a piano part (left hand) and a vocal line (right hand). The piano part features a steady accompaniment with various chords (C, F, C7, Bb, Eb) and a dynamic marking of *mf*. The vocal line contains the lyrics and three different vocal parts (1, 2, and 3). The lyrics are: "How does it feel to be one of the beautiful people, Now that you know who you are? Of-ten have you been there? Hap-py to be that way; And have you travelled ve-ry far, there? Now that you've found an-o-ther key, Far as the eye can see? show. play? Ba-by you're a rich man, Ba-by you're a rich man, 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. Ba-by you're a rich man, Baby you're a rich man, Baby you're a rich man." The score ends with a Coda section and the instruction "(repeat and fade)".

How does it feel to be one of the beau - ti - ful people, 1. Now that you know who you are?
2. How of-ten have you been there?
3. Tuned to a nat - ur - al E,

What do you want to be? And have you trav - elled ve - ry far, there?
Of - ten e - nough to know; What did you see when you were there?
Hap - py to be that way; Now that you've found an - o - ther key,

Far as the eye can see? show. play? Ba - by you're a rich man, Ba - by you're a rich man,
Nothing that does - n't show. play?
What are you going to

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. —

Coda
too. — Ba - by you're a rich man, Baby you're a rich man, Baby you're a rich man

(repeat and fade)

I Feel Fine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

F7

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

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

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

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

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

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

A Day In The Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

G Bm Em C Em Am Cmaj7

mp

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

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

G Bm Em C F Em *to Coda*

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

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

1. C F Em Cmaj7 2. Em

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

C 3. Em C Cmaj7 Bm

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

Bright 4

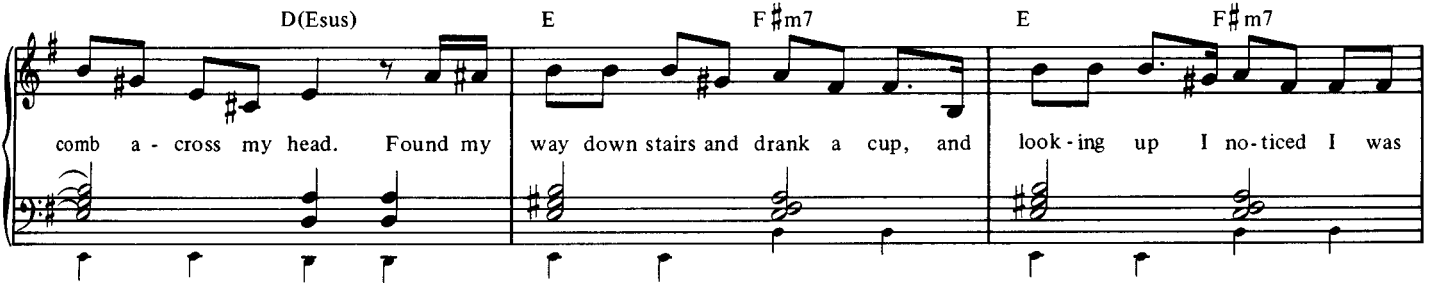
G Am7 Em E

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



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

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



B7 E D(Esus)

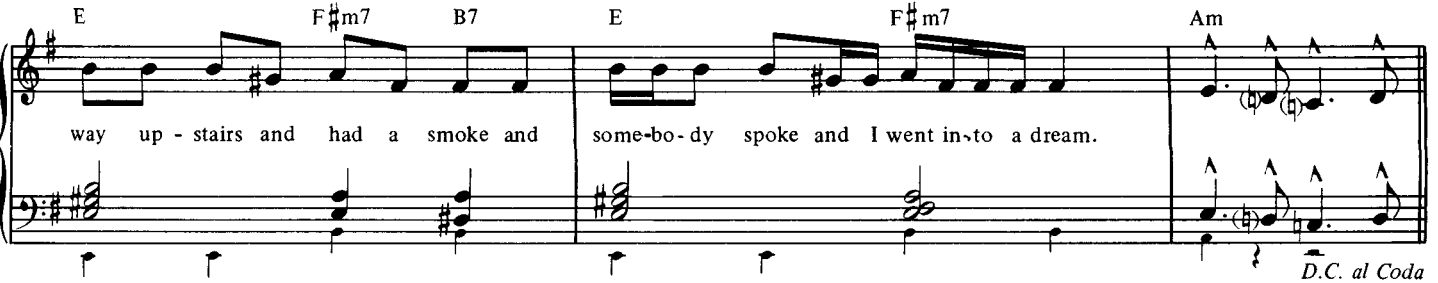
late. Found my coat and grabbed my hat, made the bus in seconds flat. Found my



E F#m7 B7 E F#m7 Am

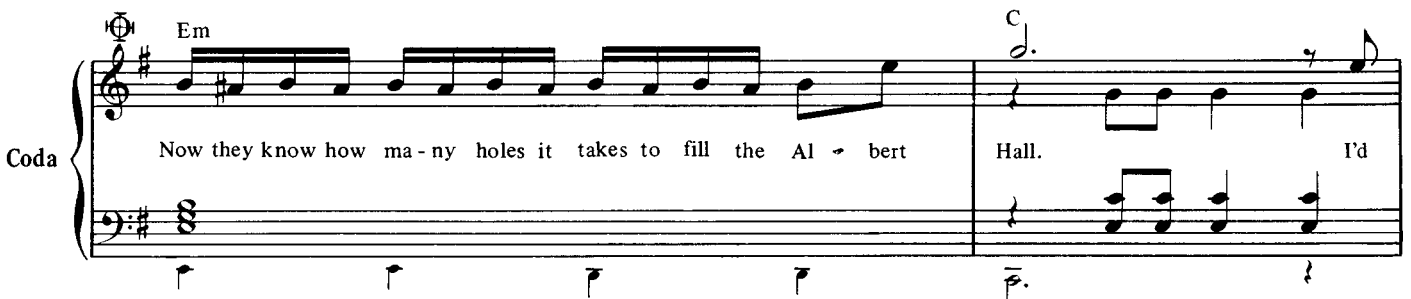
way up - stairs and had a smoke and some - bo - dy spoke and I went in - to a dream.

D.C. al Coda



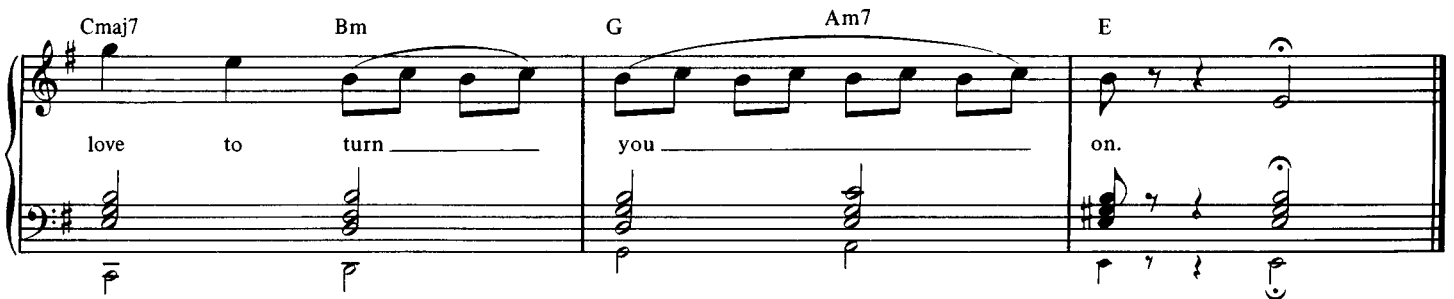
Coda Em C

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



Cmaj7 Bm G Am7 E

love to turn you on.



Fixing A Hole.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

mf

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

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

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

long, I'm right where I be - long. —
 1. See the people standing there who dis - a - gree and never win and
 2. Sil - ly people run around, they wor - ry me and never ask me

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

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

to Coda

Cm7 Cm6 Cm7 F9

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

Cm7 F9 Cm7 F9

go. 2. And it

D.S. al Coda

Coda

Cm7 F9 Cm7 F9

go. I'm

Cm G+ Cm7 Cm6 Cm7 F9

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

Cm7 F9 Cm7 F9

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

The musical score is written for piano and organ. It consists of five systems of music. The first system includes the title and the first three lines of lyrics. The second system continues the lyrics. The third system includes the lyrics 'he never gives an answer...' and 'But the fool on the hill sees the sun going down...'. The fourth system includes the lyrics 'eyes in his head see the world spinning round.' and a first ending. The fifth system is a final ending with a 'rit.' marking.

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

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

he nev - er gives an an - swer.
 he nev - er seems to no - tice.
 he nev - er shows his feel - ings. } But the fool — on the hill sees the sun go - ing down and the
 — They don't like him.

eyes in his head see the world spin - ning 'round.

4. C Am C rit.

Getting Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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

mf

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

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

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

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

D.S. al Coda

Coda

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

Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, 5/4 time, marked 'Moderato'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with two verses of lyrics. The score includes various musical notations such as chords (G, F, C, D, D7), triplets, and dynamic markings (p). The lyrics are: '1. Noth - ing to do — to save his life, call his wife in. Noth - ing to say — but what a Go - ing to work — don't want to go, feel - ing low down. Head - ing for home — you start to 2. Af - ter a while — you start to smile, now you feel cool. Then you de - cide — to take a Some - bod - y needs — to know the time glad that I'm here. Watch - ing the skirts — you start to day, how's your boy been? Noth - ing to do — it's up to you. I've got noth - ing to say, but roam, then you're in town. Noth - ing to do — it's up to you. Noth - ing has changed, it's still the same. Go to a show, — you hope she goes. it's O. K. Good morn - ing, good morn - ing, good morn - ing. — 1. Ev - 'ry - bod - y knows there's noth - ing do - 2. Peo - ple run - ning round it's five — o' ing. Ev - 'ry - thing is closed, it's like a ru - in. Ev - 'ry - one you see is half a - sleep — And you're on your own, you're in the clock. Ev - 'ry - where in town it's get - ting — dark, Ev - 'ry - one you see is full of life. — It's time for tea and meet the street. I've got wife. noth - ing to say, — but it's O.K. — Good morn - ing, good morn - ing, good morn - ing. —'

Hello Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato' and 'mf'. The piano part features a simple harmonic accompaniment with chords such as C, G, D7, Em, and D7. The vocal line starts with two verses: '1. You say yes, I say no, You say stop and I say go, go, go. 2. I say high, You say low, You say why and I say I don't know.' The score continues with the lyrics 'oh no You say good bye and I say hel-lo, hel-lo, hel-lo. I don't know why you say good bye, I say hel-lo, hello, hel-lo. I don't know why you say good bye, I say hel-lo.' A section marked 'to Coda' follows with the lyrics 'why you say good bye, I say hel-lo, hel-lo, hel-lo, I don't know why you say good bye, I say hel-lo.' The score concludes with a Coda section and the lyrics 'why you say good bye, I say hel-lo, hel-lo, hel-lo, I don't know why you say good bye, I say hel-lo.' The final line of the score includes the lyrics 'lo. Hel-lo. Hel-la he-ba hel-lo-a.' and is marked '(repeat and fade)'. The piano part includes various chords and dynamics throughout, such as Eb, D7(sus 4), D11, Em7, Gmaj7, F, D, and C7.

(repeat and fade)

I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

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

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

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

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

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

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

I am the egg-man, they are the

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

G 3 G7 Bb 6 3 C 3 G 3

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

C(sus 4) G 3 D G

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

2. D A G F Eb D A G

Sit - ting in an Eng - lish

F Eb D Eb A 3

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

Bb 3 C C7 3 D 3 C 3

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

D.C. al Coda

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

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

(repeat and fade)

Lovely Rita.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

System 1: G, *mf*
Love - ly Ri - ta, me - ter maid,

System 2: C, G
Love - ly Ri - ta, me - ter maid.

System 3: C, B \flat , F, C, G
Love - ly Ri - ta, me - ter maid, nothing can come be - tween us.

System 4: Am, D7, G7, Dm7, G7
When it gets dark I tow your heart a - way.

System 5: C, F, B \flat , E \flat
1. Standing by a park - ing me - ter, when I caught a glimpse of Ri - ta,
2. In a cap she look - ed much old - er, and the bag a - cross her shoul - der;
3. Took her out and tried to win her, had a laugh and o - ver din - ner;
4. Got the bill and Ri - ta paid it, Took her home and near - ly made it,

C G7 C Bb F

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

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

C G Am D7 *to Coda*

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

G Dm G

me.

D.S. al Coda

Coda G7 Dm

you. Love - ly

F C G

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

G7 F C

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

G Cm7 C

Ri - ta, me - ter maid.

sfz

Magical Mystery Tour.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately, with a beat

(spoken)

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

Chords: G, G

Lyrics: Roll up

Drum notation: (drums) with 'x' marks for drum hits.

(Slower tempo after D.S.)

Chords: Bb, C, G

Lyrics: Roll up for the Mys-ter-y Tour, Roll up

Chords: Bb, C, G, Bb

Lyrics: Roll up for the Mys-ter-y Tour. Roll up 1.and that's an in - vi - ta - tion, 2.to make a res - er - va - tion, Roll up for the

Chords: C, F, Fmaj7, F7, Bb, Db

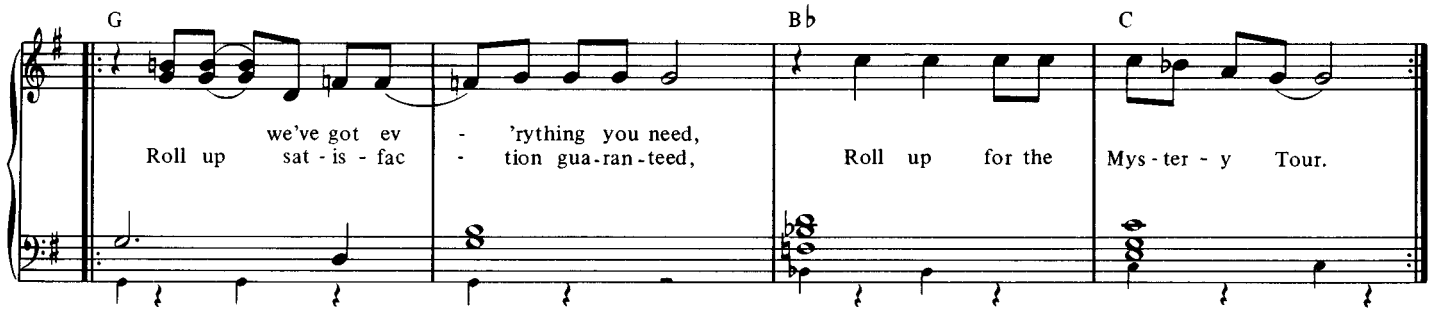
Lyrics: Mys-ter-y Tour. The Mag - i - cal Mys-ter-y Tour is wait - ing to take you a - way,

Chords: F, C, G, Bb, C

Lyrics: waiting to take you a - way. Roll up Roll up for the Mystery Tour.

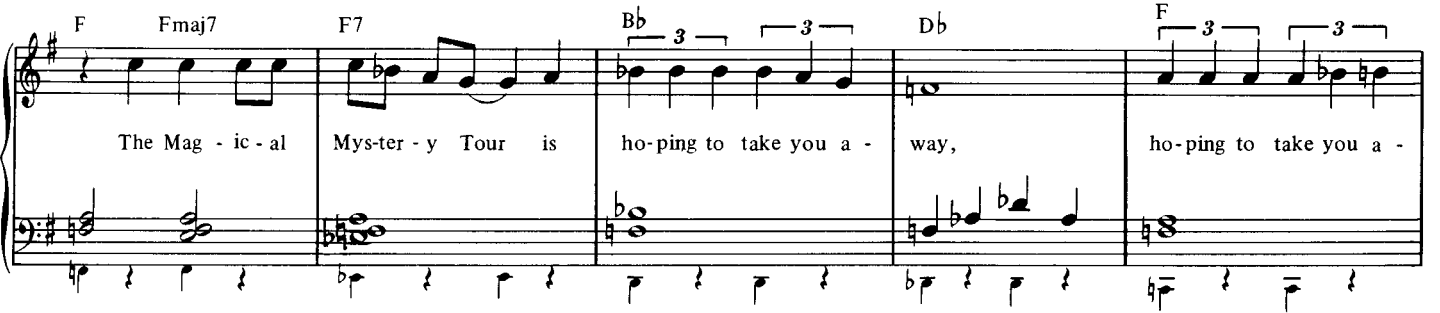
G Bb C

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



F Fmaj7 F7 Bb 3 3 Db F 3 3

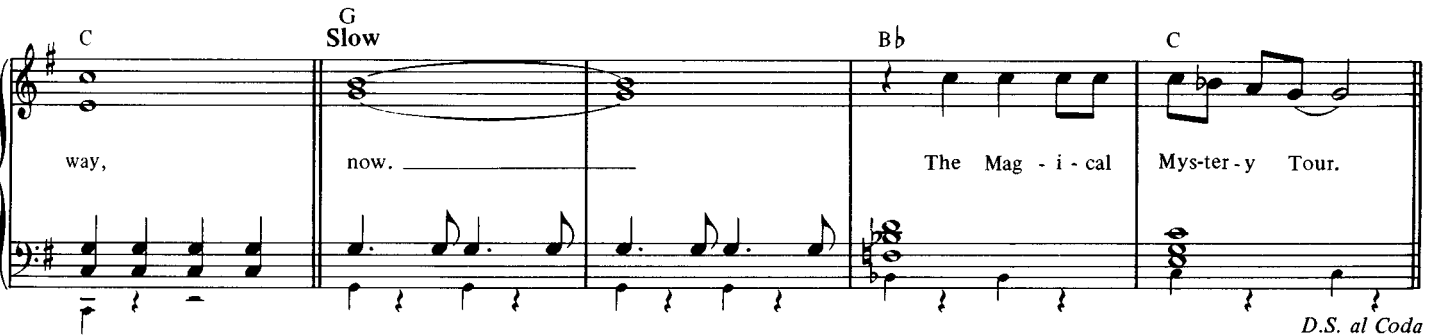
The Mag - ic - al Mys - ter - y Tour is ho - ping to take you a - way,
ho - ping to take you a -



C G Slow Bb C

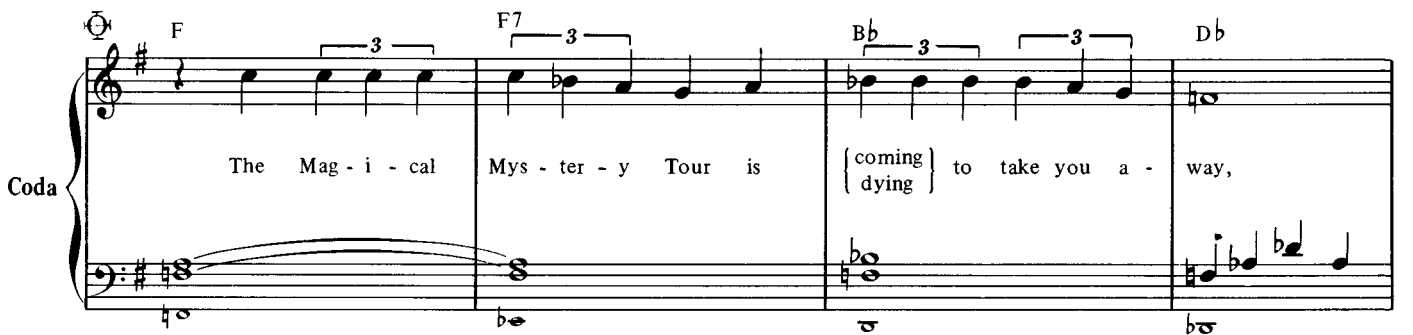
way, now. The Mag - i - cal Mys - ter - y Tour.

D.S. al Coda



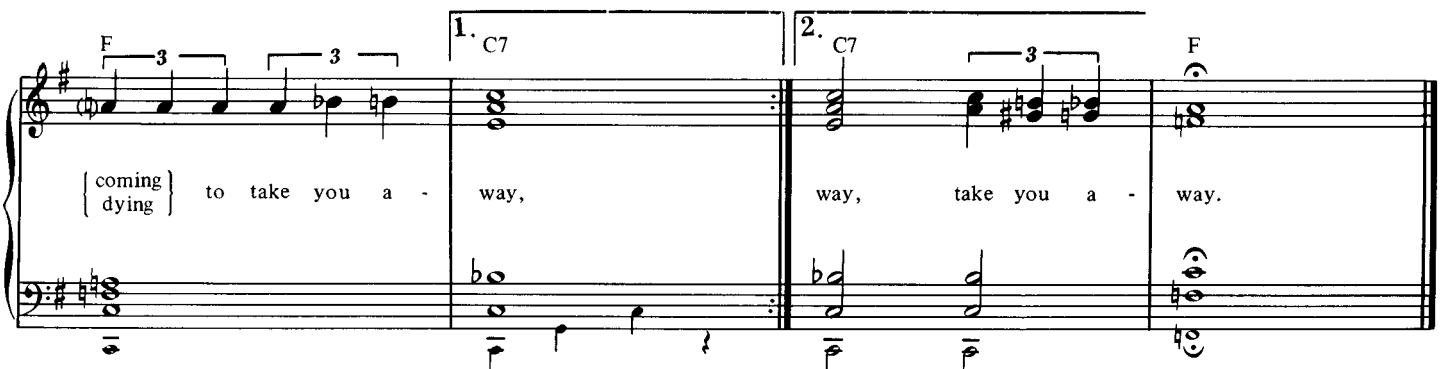
Coda F F7 3 3 Bb 3 3 Db

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



1. C7 2. C7 F

[coming dying] to take you a - way, way, take you a - way.



Penny Lane.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

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

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

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

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

to Coda

Bb D7 G Am7 D7

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

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

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

hour - glass, And in his
Roundabout, The pretty

G Gm7 Gm6

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

Queen. _____ He likes to
tray. _____ And tho' she

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

Ebmaj7 D7 1. C 2. D7

clean;
play,

It's a
She is,

clean machine.
any - way.

Pen - ny

3. In Pen - ny

D.S. al Coda

Coda

D7 G Bm7 C

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

G C G

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

Sgt. Pepper's Lonely Hearts Club Band.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4 C D7 F7

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

C C D7 F7

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

C D7 F7

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

C F7 C

Ser - geant Pep - per's Lone - ly Hearts Club Band.

C Eb6 Dm7 Cm7 F7 C

1. We're Ser - geant Pep - per's Lone - ly Hearts Club Band, 1. We
2. Sit 2. Sit

Fine

1. F7 C 2. D7

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

Gm7 G7 F C

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

D7 F C

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

F F7 Bb7

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

F G G7

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

She's Leaving Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Fairly slow

C Gm Dm7 N.C. F Am

mp

1. Wedn's · day morn - ing at five · o' - clock as the day be - gins,
2. Fa - ther snores as his wife gets in - to her dress - ing gown,

D9 F G9

Si - lent - ly clo - sing her bed - room door,
Picks up the let - ter that's ly - ing there.

F G9 C Gm

Lea - ving the note that she hoped would say more. She goes down - stairs to the
stand - ing a - lone at the top of the stairs, She breaks down and cries to her
(3.) Fri - day morn - ing at

Dm7 F Am D9

kit - chen clut - ching her hand - ker - chief.
hus - band, "Da - dy our ba - by's gone.
nine o' - clock she is far a - way.

F G9 F

Qui - et - ly turn - ing the back - door key,
Why would she treat us so thoughtless - ly,
Wait - ing to keep the ap - pointment she made. Step - ping out - side she is
How could she do this to
Meet - ing a man from the

G9 C

free. me?" mo - tor trade.

She

(we gave her (we nev - er (what did we

most of our thought of our - selves) is

lives) do that was wrong) is

lea - ving

Gm6

(sac - ri - ficed (nev - er a (we did - n't

most of our thought of our know it was

lives. _____ selves) _____ wrong) _____

Home

(we gave her (we struggled (fun is the

ev' - ry - thing hard all our one thing that

Am7 D9 Am7

money could buy) lives to get by) money can't buy)

1.2.She's leaving 3.Something in -

home af - ter side that was

liv ing a - lone for so ma - ny years.

al - ways de - nied for so ma - ny years.

to Coda

D7

D.S. al Coda

Coda

D7 Am

She's

D9 F C

leav - ing home, bye -

bye.

Strawberry Fields Forever.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

System 1: G, *mf*
Let me take you down 'cause I'm go - in' to Straw - ber - ry Fields,

System 2: E7b9, C, E7, Cmaj7
Noth - ing is real, and nothing to get hung a bout; Strawberry Fields for

System 3: G, D, Dmaj7, D7, C, C
ev - er. _____
1. Li - ving is ea - sy with eyes closed,
2. No one I think is in my tree,
3. Al - ways, no some - times, think it's me,

System 4: Em, C, D7
mis - un - der - stan - ding all you see. _____
I mean it must be high or low. _____
but you know I know when it's a dream. _____
It's getting hard to be some
That is you know you can't tune
I think I know of thee, ah

G Em C D C G

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

it doesn't mat-ter much to me.
that is I think it's not too bad.
that is I think I dis-a-gree.

G Dm7

Let me take you down 'cause I'm go - in' to Straw - ber - ry Fields.

E7b9 C E7

Noth - ing is real, and no - thing to get hung a - bout.

Cmaj7 3 G Em C

Straw - berry Fields for ev - er, Straw - ber - ry Fields for

G Cmaj7 D7 C G

ev - er, Straw - ber - ry Fields for ev - er.

Blue Jay Way.

George Harrison.

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(Organ: Registration No. 2)

Slowly C Cdim C

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

Cdim C

We'll be o - ver soon they said,
Ask a p'liceman on the street,
Soon will be the break of day,
Now they've lost them-selves in - stead.
There's so man - y there to meet.
Sitting here in blue jay way.

C **Faster**

Please don't be long, Please don't you be ve-ry long, Please don't be long,

1. 2. **Slower** 3.

Or I may be a - sleep. 2. Well it on - ly goes to
3. Now it's past my bed I - sleep. -

Please don't be long, Please don't you be ve-ry 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. Pic - ture your - self in a boat on a riv - er with tan - ger - ine
 2. Fol - low her down to a bridge by a foun - tain where rock - ing horse
 3. Pic - ture your - self on a train in a sta - tion with plast - i - cine

trees and mar - ma - lade skies. Some - bod - y calls you, you
 peo - ple eat marsh - mal - low pies. Ev - 'ry - one smiles as you
 port - ers with look - ing - glass ties. Sud - den - ly some - one is

an - swer quite slow - ly a girl with kal - eid - o - scope eyes.
 drift past the flow - ers that grow so in - cred - ib - ly high.
 there at the turn - stile, the girl with kal - eid - o - scope eyes.

(1,3.) Cel - lo - phane flow - ers of yel - low and green, tow - er - ing o - ver your
 (2.) News - pa - per tax - is ap - pear on the shore, wait - ing to take you a -

head. Look for the girl with the sun in her eyes and she's
 way. Climb in the back with your head in the clouds and you're

gone. gone. Lu - cy in the sky — with dia - monds. Ah. Ah.

1. 2. 3.
 C B F#
 Ah. Ah.

D.C.

When I'm Sixty Four.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately with a beat

Bb **F7**

1. When I get old - er los - ing my hair — man - y years — from now,
2. I could be hand - y mend - ing a fuse — when your lights — have gone.

mf

Bb

Will you still be send - ing me a val - en - tine, — birth - day greet - ings, bot - tle of wine?
You can knit a sweat - er by the fire - side, — Sun - day morn - ings, go for a ride.

Bb7 **Eb**

If I'd been out — till quar - ter to three, would you lock — the door?
Do - ing the gar - den, dig - ging the weeds; Who could ask — for more?

Gb7 **Bb** **G7** **C7** **F7** **Bb**

Will you still need — me, will you still feed — me, when I'm six - ty - four?

Gm **Eb** **F** **Gm**

1. Tacet
2. Ev - 'ry sum - mer we can rent a cot - tage on the Isle of Wight if it's not too dear.

1. You'll be old er and
2. We shall scrimp and

D Gm D D7 Gm D D7 Gm

And if you say on the word,
Grand - chil - dren on your knee,

I could stay with
Ve - ra, Chuck and

Gm Cm Eb F F9

you. Dave.
Send me a post - card, drop me a line
stat-ing point of

Bb Bb

view. In - di - cate pre - cise - ly what you mean to say,
Yours sin - cere - ly

F7

wast - ing a - way. Give me your an - swer, fill in a form,
mine for ev - er

Bb Bb7

more. Will you still need me, will you still feed me,
When I'm six - ty - four?

Eb Gb7 Bb G7 C7 F7 Bb

With A Little Help From My Friends.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Fairly slow

C G Dm

1. What would you think if I sang out of tune, would you stand
2. What do I do when my love is a way, does it wor-
3. Would you be lieve in a love at first sight? Yes, I'm cer-

G7 C G

- up and walk out on me?
- ry you to be a lone?
- tain that it hap - pens all the time.

Lend me your ears and I'll sing
How do I feel by the end
What do you see when you turn

Dm G7

you a song and I'll try not to sing out of key
of the day, are you sad be - cause you're on your own
out the light? I can't tell you but I know it's mine.

C Bb F

oh no oh } I get by with a lit - tle help from my friends,

C Bb F

Mm, I get high with a lit - tle help from my friends.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady quarter-note bass line (F2, Bb1, F2, Bb1) and a treble line with a half rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Chord symbols C, Bb, and F are placed above the staff.

C F *to Coda*

mm, I'm gon - na try with a lit - tle help from my friends.

Detailed description: This system contains the next two measures. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same bass line and treble line. Chord symbols C and F are placed above the staff. A Coda symbol is at the end of the system.

1. C 2. C Am D7

Do you need an - y - bod - y? I

Detailed description: This system contains two first endings. The first ending (marked '1.') has a vocal line with a half rest and a piano accompaniment with a half rest. The second ending (marked '2.') has a vocal line starting with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment has a half rest, then a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Chord symbols C, C, Am, and D7 are placed above the staff.

C Bb F Am D7

need some - bod - y to love. Could it be an - y - bod - y? I

Detailed description: This system contains two measures. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment has a half rest, then a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Chord symbols C, Bb, F, Am, and D7 are placed above the staff.

C Bb F

want some - bod - y to love.

Detailed description: This system contains two measures. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment has a half rest, then a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Chord symbols C, Bb, and F are placed above the staff.

Coda C

Detailed description: The Coda section consists of two measures. The vocal line has a half rest. The piano accompaniment has a half rest. A Coda symbol is at the beginning of the section, and a C chord symbol is above the staff.

D.C. al Coda

Within You Without You.

George Harrison.

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(Organ: Registration No. 2)

Moderato C

mp

1. We were talk - ing a - bout the space be - tween us
(2.) talk - ing a - bout the love we all could
3. We were talk - ing a - bout the love that's gone so

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

1.
hind hold lose a it their wall there, soul, Of With our They don't
il - lu - sion; ne - ver glimpse the truth,

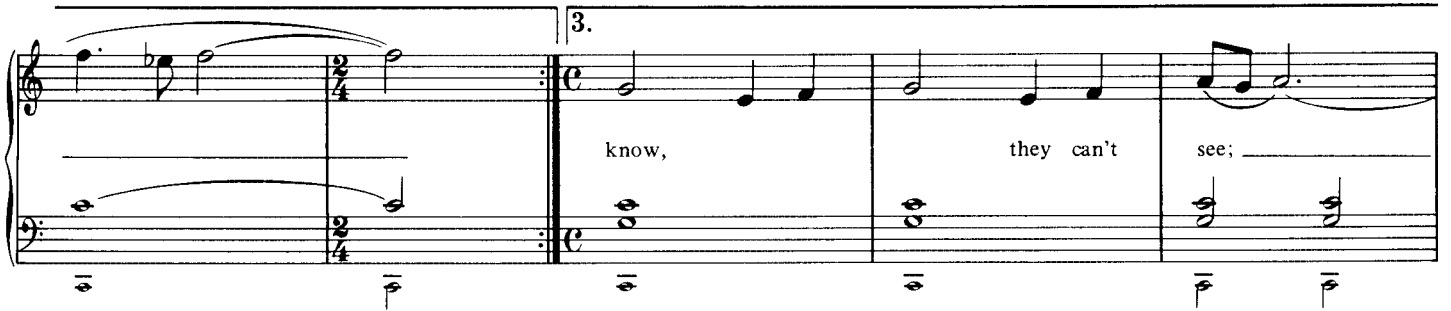
Then it's far too late when they pass a - way. 2. We were

2.

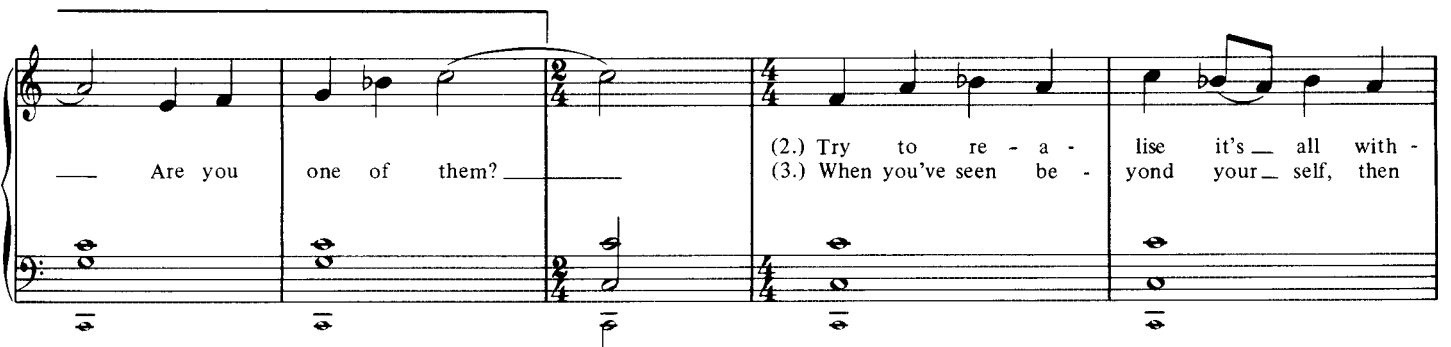


love, with our love we could save the world. If they on - ly knew.

3.

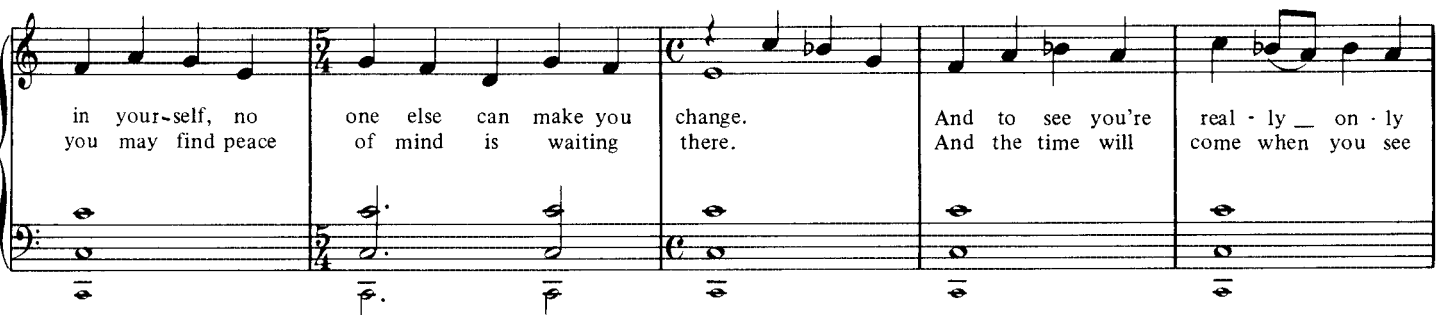


know, they can't see;

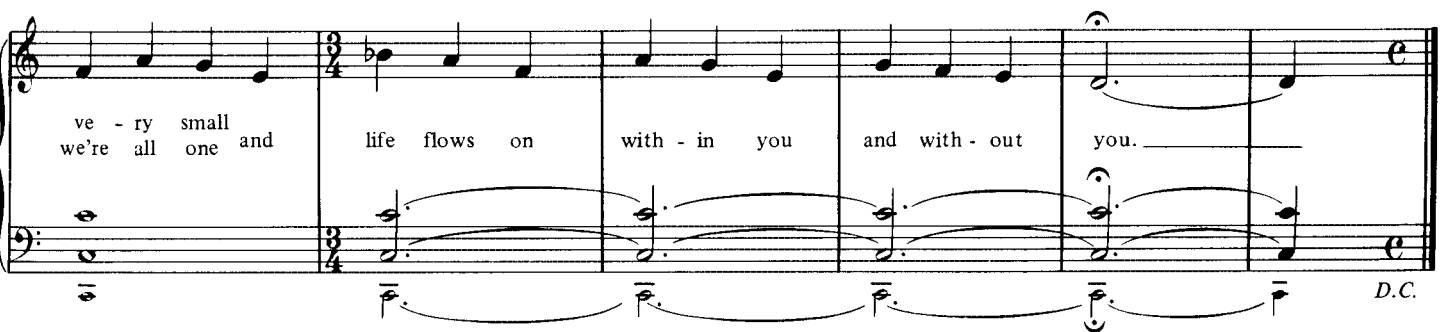


Are you one of them?

(2.) Try to re - a - lise it's all with -
(3.) When you've seen be - yond your self, then



in your-self, no you may find peace one else can make you change. And to see you're real - ly on - ly come when you see



ve - ry small we're all one and life flows on with - in you and with - out you.

D.C.

Your Mother Should Know.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato Gmi Eb G7

mf

1.2. Let's all get up and dance to a song — that was a hit be - fore — your
3. Lift up your hearts and sing me a song — that was a hit be - fore — your
Da da

Cm F7 Bb

mo - ther was born, — }
mo - ther was born, — }
da da da da, — }

Though she was born — a long long time a - go, —

G7 C7 F7 Bb A Bb

Your mo - ther should know,
your mo - ther should know. —

1. D7 2. D7 Gm Ebmaj7 Cm

Sing it a - gain; —

p. *f*

Musical score for the first system. The piano part consists of chords F9, Bb, and D. The vocal melody is in the treble clef, with lyrics "Your mother should" written below it. A 3-measure repeat sign is present at the end of the system.

Musical score for the second system. The piano part consists of chords C7, F7, Bb, A, Bb, D7, and Gm. The vocal melody continues with lyrics "know, your mother should know." and includes a fermata over the final note.

Musical score for the third system. The piano part consists of chords Eb maj7, Cm, F9, Bb, and D7. The vocal melody has lyrics "Sing it a - gain: -" and ends with a fermata.

Musical score for the fourth system. The piano part consists of chords G7, C7, F7, and Bb. The vocal melody has lyrics "Your mother should know, your mother should know,".

Musical score for the fifth system. The piano part consists of chords G7, C7, F7, Bb, A, and Bb. The vocal melody has lyrics "your mother should know, your mother should know." and includes a fermata. A *rit.* (ritardando) marking is placed above the Bb chord.

Don't Pass Me By.

Ringo Starr.

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(Organ: Registration No. 5)

Moderato

C

1. I list - en for your foot - steps Com - ing up the drive,
(2.) Hear the clock a - tick - ing On the man - tle shelf,
(3.) Sor - ry that I doubt - ed you, I was so un - fair.

F

List - en for your foot - steps, But they don't ar - rive,
See the hands a - mov - ing, But I'm by my - self, I
You were in a car crash, And you lost your hair. You

G7

Wait - ing for your knock, dear On my old front door. I don't
won - der where you are to - night And why I'm by my self. I don't
said that you would be late, A - bout an hour or two. I said

F

C

hear it. Does it mean you don't love me an - y - more? —
see you. Does it mean you don't love me an - y - more? —
that's all right, I'm wait - ing here — just wait - ing to hear from you. —

1. 2. I Don't pass me

2.3.

by, don't make me cry, don't make me blue, 'Cause you know,

F dar - ling, I love on - ly you. You'll nev - er

C know it hurt me so, How I hate to see you go. Don't pass me

G by. Don't make me

F C cry. 3. I'm

For You Blue.

George Harrison.

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(Organ: Registration No. 3)

Be - cause you're sweet and love - ly, girl, I
want you in the morn - ing girl, I

D G

love you. —
love you. —

Be - cause you're sweet — and
I want you at — the

D G

love - ly, girl,
mo - ment I feel it's true. I
blue. blue. I'm

G7 D

love you more — than ev - er girl, — I do. —
liv - ing ev - 'ry mo - ment girl, — for you. —

A G7 D D7 G Bb7

1 A G A 2 A G A D

I've loved you from the moment
(Be) cause you're sweet and love-

G D

- ment I saw you. — You
- ly, girl I love you. — Be -

G G7 D

looked at me, that's all you had to do.
cause you're sweet and love-ly, girl, it's true.

A G7

I feel it now, — I hope — you feel it too. —
I love you more — than ev - er girl — I do. —

D D7 G Bb7 1 A G A 2 A D

Be -

Across The Universe.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

mp Words are flying out like end-less rain in-to a pa-per cup, - They slith-er while - they

pass, they slip a - way a - cross the u - ni - verse. Pools of sor - row, waves of joy are

drift - ing through my o - pen mind, pos - sess - ing and car - ess - ing me.

Jai - gu - ru de - va - om.


Noth - ing's gon - na change my world, Noth - ing's gon - na

change my world. I - ma - ges of bro - ken light which

to Coda 1 (2nd time)
to Coda 2 (3rd time)

Gm Fm7 Bb7

dance before — me like a mill - ion eyes, — That call me on and on — across — the un - i - verse.



Eb Gm

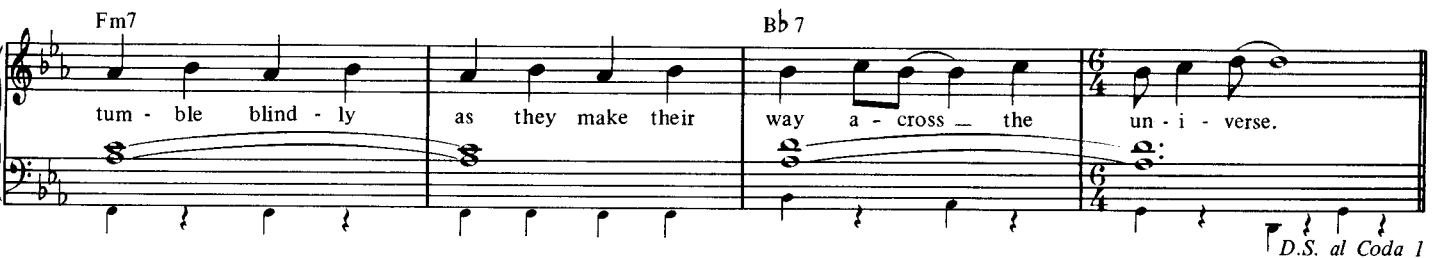
Thoughts me-an - der like a rest - less wind in - side a let - ter box, — They



Fm7 Bb7

tum - ble blind - ly as they make their way a - cross — the un - i - verse.

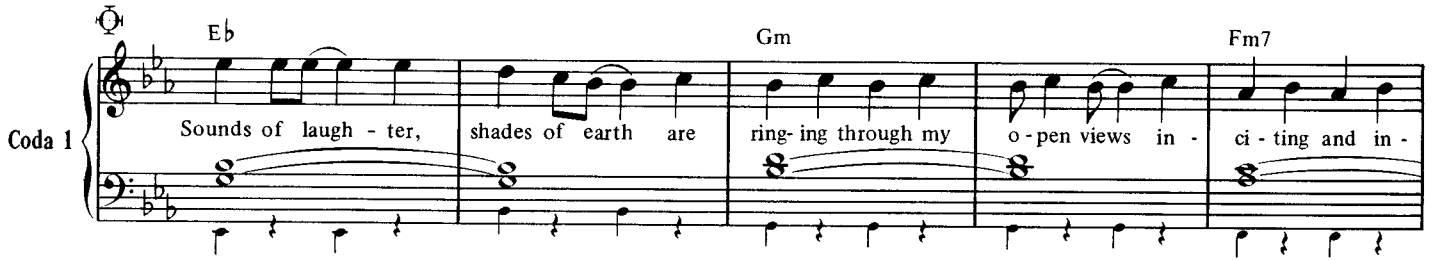
D.S. al Coda 1



Coda 1

Eb Gm Fm7

Sounds of laugh - ter, shades of earth are ring - ing through my o - pen views in - ci - ting and in -



Abm Eb Gm

vi - ting me. — Lim - it - less — un - dying love — which shines a - round — me



Fm7 Bb7

like a mill - ion suns, It calls me on and on — a - cross — the u - ni - verse.

D.S. al Coda 2

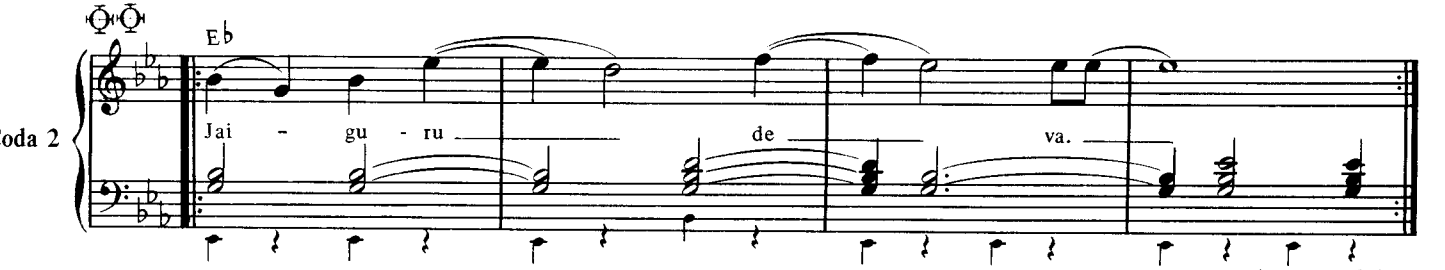


Coda 2

Eb

Jai - gu - ru — de — va.

(repeat and fade)



All Together Now.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. One, two, three, four, Can I have a lit - tle more.
mf **2.** A, B, C, D, Can I bring my friend to tea.
3. Black, white, green, red, Can I take my friend to bed.

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

2. (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. — (spoken) (All together now) All to - geth - er

to Coda

now, All to - geth - er now,

This system contains the first two measures of the piece. The vocal line begins with a half note 'now,' followed by a phrase of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

D7 G

D.C. al Coda

This system contains measures 3 and 4. The vocal line continues with 'All to - geth - er now,'. The piano accompaniment includes a D7 chord in measure 3 and a G chord in measure 4. The system concludes with the instruction 'D.C. al Coda'.

Coda

(spoken)
— (all to - geth - er now) All to - geth - er now, All to - geth - er

G

This system contains measures 5, 6, and 7. Measure 5 is marked as the Coda and contains a spoken line. Measures 6 and 7 continue the vocal phrase 'All to - geth - er now,'. The piano accompaniment features a G chord in measure 6.

Now, All to - geth - er now, All to - geth - er

D7 1.2. G

This system contains measures 8, 9, and 10. Measure 8 begins with 'Now,'. Measure 9 continues 'All to - geth - er now,'. Measure 10 concludes with 'All to - geth - er'. The piano accompaniment includes a D7 chord in measure 8 and a G chord in measure 10.

now. All to - geth - er now.

3. D7 G

This system contains measures 11, 12, and 13. Measure 11 begins with 'now.'. Measure 12 continues 'All to - geth - er'. Measure 13 concludes with 'now.'. The piano accompaniment includes a D7 chord in measure 11 and a G chord in measure 13.

Back In The U.S.S.R.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Medium rock tempo

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Medium rock tempo'. The lyrics are: '1. Flew in from Mi - am - i Beach B. 2. Been a - way so long I hardly 3. Show me round your snow-peaked mountains O. A. C. — Didn't get to bed last Gee it's good to be back Take me to your dad - dy's night. home. farm. On the way the pa - per bag was Leave it til to - mor - row to un - pack my knee. — case. — ring - ing out. — Man I had a dread - ful flight. Ho - ney dis - con - nect the phone. I'm back in the U. S. S. R. warm. You don't know how luc - ky you are, boy, back in the U. S. S. R.' Chord markings include G, C, Bb, C, G, Bb, C, and C7. There are also triplets and first endings indicated.

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

night. home. farm. On the way the pa - per bag was Leave it til to - mor - row to un - pack my knee. — case. — ring - ing out. —

Man I had a dread - ful flight. Ho - ney dis - con - nect the phone. I'm back in the U. S. S. R. warm.

You don't know how luc - ky you are, boy, back in the U. S. S. R.

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

back in the U. S. S. Well the U - kraine girls real - ly
G C

C7 G
knock me out, They leave the west be - hind; And

C G Gm6 A7 D7
Mos - cow girls make me sing and shout. That Georgia's al - ways on my mi - mi -

C7 G A7b9 D7
mi - mi - mi - mi - mi - mi - mind.
D.C. al Fine

You Know My Name (Look Up The Number)

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

The musical score is written in G major, 4/4 time, and consists of three systems of piano accompaniment and vocal lines. The tempo is marked 'Moderately'. The key signature has one sharp (F#).

System 1: Chords: G, Bb+, Bm, E7. Lyrics: You know my name, look up the num - ber.

System 2: Chords: G, D, Em, A7, D, F#m. Lyrics: You know my name, — look up the num - ber. You, you know, —

System 3: Chords: G, A7, D, F#m, G, A7, D. Lyrics: you know my name, — you, you know, — you know my name, —

Faster, with a Latin beat

(n.c.)

The final section is marked 'Faster, with a Latin beat' and '(n.c.)'. It features a piano accompaniment with a Latin rhythm and a spoken section.

Spoken: Good evening and welcome to Slaggers featuring Dennis O' Dell.

L.A. Rhythm: A rhythmic pattern consisting of eighth notes and quarter notes.

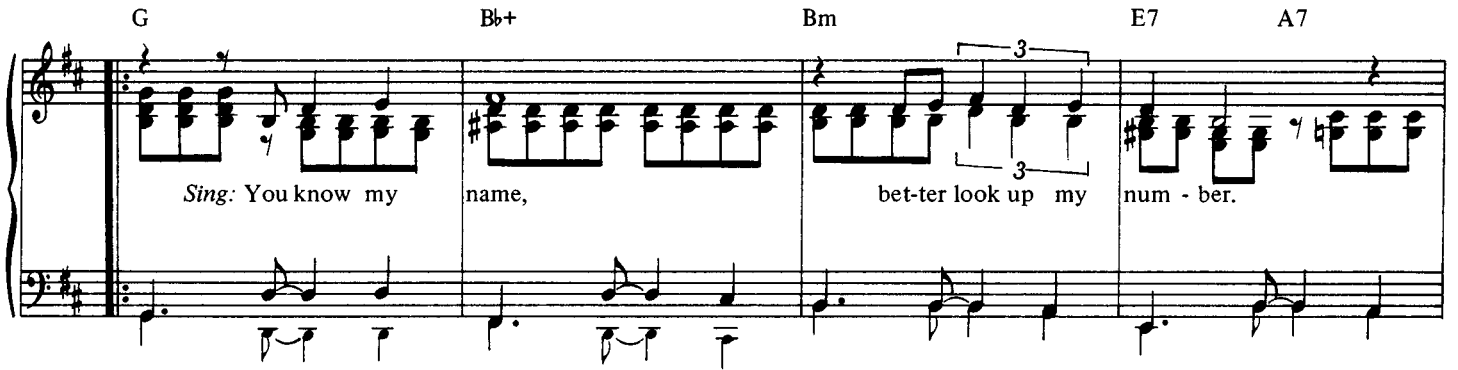
A7 D A7



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

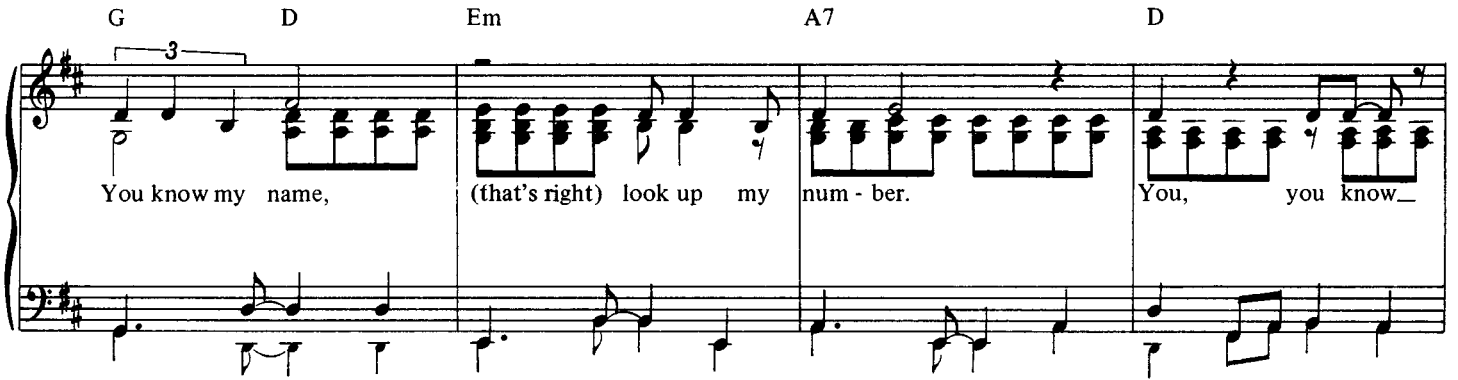
Repeat 3 times, using effeminate voices on 2nd and 3rd repeats

G Bb+ Bm E7 A7



Sing: You know my name, bet-ter look up my num - ber.

G D Em A7 D



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

1-2-3 4

G A7 D G A7 G A7 D



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

Flying.

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

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(Organ: Registration No. 5)

Slow

R.H.

C

F7

C

G7

F

C

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

The musical score is written for piano and voice. It consists of seven systems of music. The first system begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The tempo/mood is 'Moderately bright'. The first system includes the lyrics 'You say it's your birth - day. It's my birth-day too. yeah.' and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system continues the melody and includes the lyrics 'They say it's your birth - day. We're gon-na have a good time.' The third system includes the lyrics 'I'm glad it's your birth - day. Hap-py birth - day to — you.' and is marked 'to Coda' at the end. The fourth system includes the lyrics 'Yes, we're go - ing to a par - ty, par - ty. (3 times) I would like you to dance.' The fifth system includes the lyrics '(birth - day) Take a chance. (birth - day) I would like you to dance.' The sixth system includes the lyrics '(birth - day) dance.' and ends with a double bar line. The seventh system is a Coda, marked 'Coda' and 'Bb', and includes the lyrics '(birth - day) dance.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'mf'. Chord symbols are placed above the staff: Bb7, Eb7, F7, Eb7, Bb7, F7, Db, Ab7, Db, Ab7, Db, Ab, F7, and Bb. The piece concludes with the instruction 'D.C. al Coda'.

D.C. al Coda

Blackbird.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slow folk ballad

The musical score is written for piano and organ. It consists of seven systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and style are indicated as 'Slow folk ballad'. The lyrics are written below the treble staff, and the organ accompaniment is written in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'dim' (diminuendo). Chord symbols are placed above the treble staff to indicate the harmonic structure. The lyrics are: 'Black-bird singing in the dead of night. Take these broken wings and learn to fly. All your life, You were on - ly wait - ing for this mo - ment to a - rise. Black-bird singing in the dead of night. Take these sun - ken eyes and learn to see. All your life, You were on - ly waiting for this moment to be free. Black - bird, Fly. Black - bird, fly. In - to the Light of a dark, black night.'

Chord symbols: G, C6, G, C, A7, D7, D#dim, Em, G+, G, A7, C, Cm, G, A7, C/D, G, G, C, G, C, A7, D7, D#dim, Em, G+, G, A7, C, Cm, G, A7, C/D, G, F, Em, Dm, C, Bb, C, F, Em, Dm, C, Bb, A, Dm7, G, C/D, G, C/D, G.

The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately fast

C G7 C Fm C Fm

Hey, Bun - ga - low Bill, what did you kill, Bun - ga - low Bill?

G7 A E7 A Dm

Hey, Bun - ga - low Bill, what did you kill.

A Dm E7 Am C

much slower

Bun - ga - low Bill? 1. He went out ti - ger hunt - ing with his
2. Deep in the jun - gle where the
3. The chil - dren asked him if to

F G Am C F G

el - e - phant and gun, might - y ti - ger lies, kill was not a sin,
In case of ac - ci - dents he Bill and his el - e - phants were "Not when he looked so fierce," his
al - ways took his mum. He's the tak - en by sur - prise, mum - my but - ted in,

E G Am Fm

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

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

(drums)

Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord markings above the staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Very slowly'. The lyrics are: 'Cry ba - by, cry, _____ make your mother sigh. — She's old e - nough to know bet - ter. —'. The second system includes two verses of lyrics: '1. The King of Mar - i - gold was in the kitch — en cook - ing break - fast for the Queen. (2.) King was in the gar - den pick - ing flow — ers for a friend who came to play.' The third system includes two verses: 'The Queen was in the par - lor play - ing pi - a - no for the chil - dren of the King. The Queen was in the play room paint - ing pictures for the chil - dren's hol - i - day.' The fourth system continues the vocal line: 'Cry - ba - by, cry, _____ make your mother sigh. — She's'. Chord markings include G, Am, F, Em7, A7, C7, Em, Em(maj7), and Em6.

Em7 A7 1.2.3. F G

old e - nough to know bet - ter, _____ so Cry _____ ba - by, cry. _____ 2.The

4 F G Am F G

Cry _____ ba - by, cry. Cry, cry, cry _____ ba - by, make your mother sigh. _____ She's

Em7 A7 F G

old e - nough to know bet - ter, _____ so Cry _____ ba - by, cry, Cry, cry, cry _____

Am F G

ba - by, _____ make your mother sigh. _____ She's

Em7 A7 F Em

old e - nough to know bet - ter, _____ so Cry _____ ba - by, cry. _____

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

mf
1. Dear
4. Prudence,
2. Prudence,
3. Prudence,
won't you come out to
open up your
let me see you
play? _____
eyes, _____
smile, _____

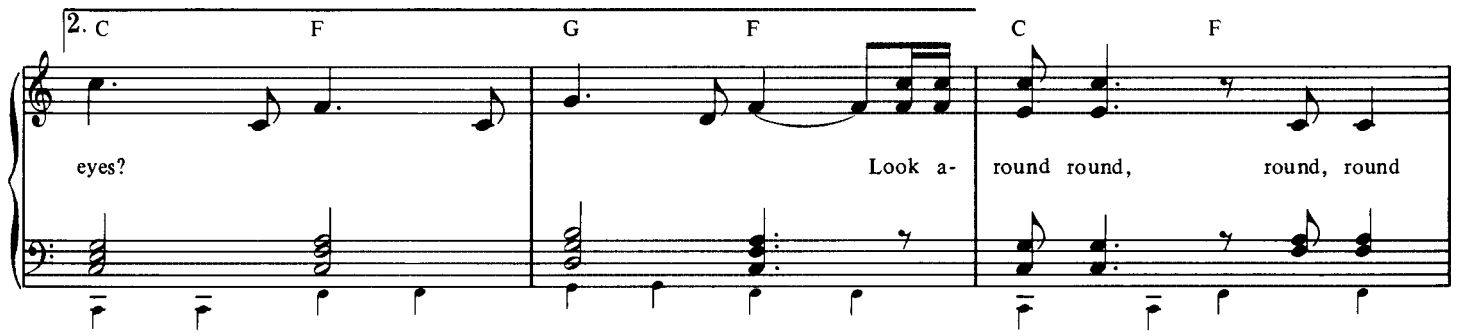
F Fm C C7 F Fm C C7
Dear Dear Dear
Prudence,
Prudence,
Prudence,
greet the brand new
see the sunny
like a lit - tle
day. _____
skies. _____
child. _____

F Fm *to Coda* C C7 F Fm
The sun is up, the sky is blue, it's beau - ti - ful and so are you, Dear
The wind is low, the birds will sing that you are part of ev' ry - thing, Dear
The clouds will be a daisy chain so let me see you smile a - gain, Dear

C C7 Bb F 1. C C7 F Fm
Prudence,
Prudence,
Prudence,
won't you come out to
won't you open up your
won't you let me see you
play?
smile
2. 4. Dear

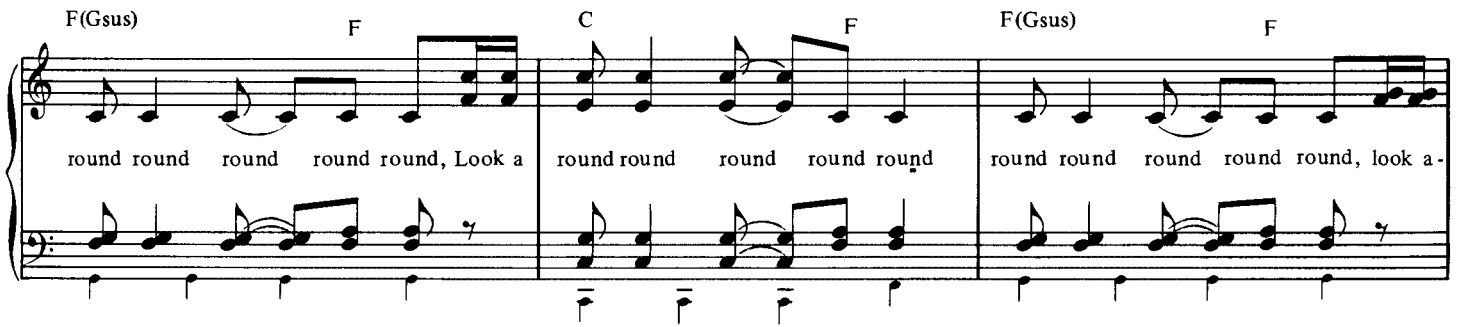
2. C F G F C F

eyes? Look a- round round, round, round



F(Gsus) F C F F(Gsus) F

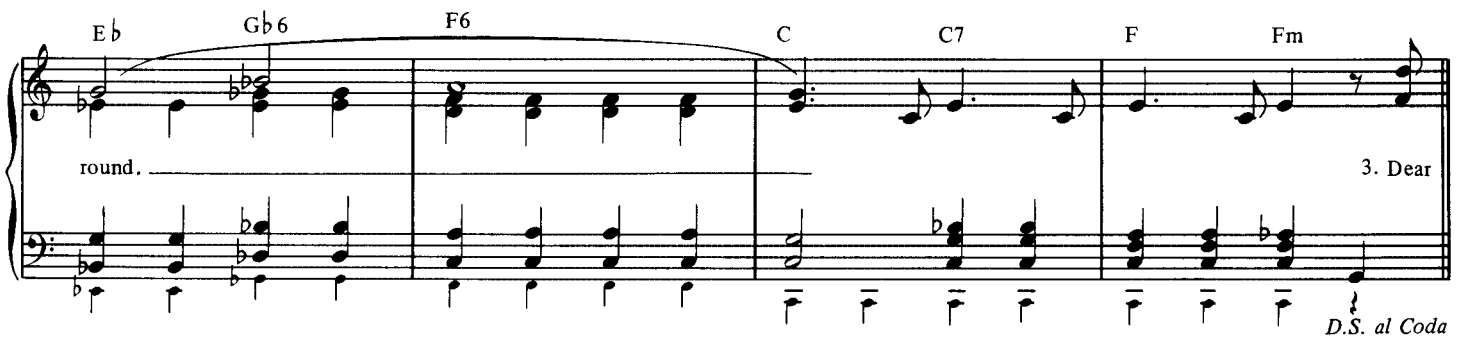
round round round round round, Look a round round round round round round round, look a-



E^b G^b6 F6 C C7 F Fm

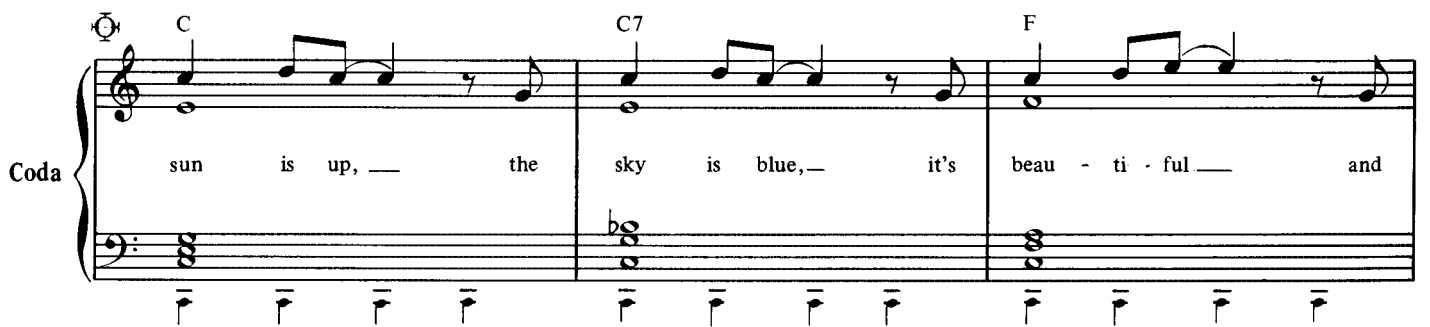
round. 3. Dear

D.S. al Coda



Coda C C7 F

sun is up, — the sky is blue, — it's beau - ti - ful — and



Fm C C7 C7 F C

so are you, — Dear Prudence, — won't you come out to play? —



Everybody's Got Something To Hide Except Me And My Monkey.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly, with a beat

F

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

Bb

Come on is take it eas - y, Come on is take it eas - y, take it eas - y, — Take it

Eb C7

eas - y. — Ev - 'ry bod - y's got some - thing to hide — ex - cept for me and my

F Eb7 Ab F F

mon - key. — 1. The deep - er you go, — the high - er you fly, — the
2. Your in - side is out, — your out - side is in, — your

Fine

1. 2.

high - er you fly, — the deep - er you go, — So come on, — come on, — Come on, —
out - side is in. — your in - side is out, — So come on, — come on, —

Glass Onion.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately, with a beat

Am F7 Am F7

1. I told you 'bout Straw-ber-ry Fields, ___
2. I told you 'bout the Wal-rus and me, _ man,
3. I told you 'bout the Fool on the hill, ___

You know the place where noth-ing is real, ___
You know that we're as close as can be, _ man,
I tell you man he's liv-ing there still. ___

Am Gm7 C7 Gm7 C7

Well, here's an-oth-er place you can go, ___
Well, here's an-oth-er clue for you all, ___
Well, here's an-oth-er place you can be, ___

Where ev-'ry-thing flows, ___
The Wal-rus was Paul, ___
Lis-ten to me, ___

F7 D7 F7 D7

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

F7 G7 Am F

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

D9 Am7 F7 G7 Am

yeah, Oh yeah. Look-ing through a glass on - ion.

Happiness Is A Warm Gun.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

mp She's not a girl who miss-es much, Do do do do do do

oh yeah, She's well ac-quaint-ed with the touch of the vel - vet hand,

Like a liz - ard on a win - dow pane, The man in the crowd with the

multi - coloured mirrors on his hob - nail boots, Ly - ing with his eyes while his

hands are bu - sy work - ing o - ver - time. A soap im - pres - sion of his

wife which he ate and do - nat - ed to the Na - tional Trust. I need a fix 'cause I'm

Moderate waltz

Cm C7

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

going down. — **Faster** Mother Su-per-i-or jump the gun, Mother Su-per-i-or

jump the gun. — **Slow 4** (♩ = ♩) Hap-pi-ness is a warm gun, Hap-pi-ness — is a

warm gun, mom-ma, When I hold you in my arms And I feel my

fin-ger on your trig-ger, I know no - bo-dy can do me no harm be - cause Happi - ness is a

warm gun, momma, Hap - pi - ness — is a warm gun, yes it is. — Happiness is a warm, yes it is, — *rall.*

a Tempo gun, — Because you know that Hap - pi - ness is a warm gun, momma, yeah!

Helter Skelter.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Rock tempo, bright 4

F7 **Bb**

mf When I get to the bottom I go back to the top of the slide, Where I stop and I turn and I go for a

Db **Ab** **F7** *to Coda 1*

ride, Till I get to the bottom and I see you a - gain. Yeah, yeah, yeah.

F7

But do you, don't you want me to love you? I'm coming down fast, I'm

Ab **F** **Ab**

miles a - bove you. Tell me, tell me, tell me, come on tell me the an - swer,

Bb7 **F**

For you may be a lover but you ain't no dan - cer. You're

Bb7 **1. F** **2. F**

Hel - ter skel - ter, Hel - ter skel - ter, Yeah.

F

Oh

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

A_b

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

B_b7 **F7**

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

B_b7 **F** **B_b7**

Hel - ter skel - ter, Hel - ter skel - ter, Hel - ter skel - ter,

to Coda 2

F

ooh Look out, 'cause here she comes.

B_b **F** **1.** **2.**

Ah Well

D.C. al Coda 1 *D.S. al Coda 2*

F

Coda 2

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

(repeat and fade)

Good Night.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slowly

1. Now it's time to say good-night, } Good - night, sleep tight.
2. Now the sun turns out his light, }

Dream sweet dreams for me, _____ Dream sweet dreams for you. _____

Close your eyes and I'll close mine, } Good night, sleep tight.

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

Dream sweet dreams for me, _____ Dream sweet dreams for you. _____

Mm, _____ Mm, _____ Mm. _____

Fine

D.S. al Fine

Hey Bulldog.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

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

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

Bull frog,
Jack knife,
Wig - wam,

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

Some kind of happiness is
Some kind of innocence is
Some kind of solitude is

measured out in miles.
measured out in years.
measured out in you.

What makes you think you're some-thing
You don't know what it's like to
You think you know it but you

special when you smile?
lis - ten to your fears.
haven't got a clue.

You can talk to me, you can talk to me, —

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

me.

Hey bull - dog, —

Hey bull - dog,
(spoken) Woof

Who'd 'ya say? I said

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

(repeat ana jade)

to Coda

Coda

Hey bull -

Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Ad lib.

mp She was a work-ing girl, — North of Eng - land way, (half spoken) Now she's in the big -

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

Steady tempo

say. 1. Hon - ey pie, — you are mak - ing me cra - zy, —
(2.) Hon - ey pie, — my po - sit - ion is tra - gic, —

I'm in love — but I'm la - zy, — So won't you please come home. 2. Oh

of your Hol - ly - wood song. 2. You be - came a legend of the
2. Will the wind that blew her boat a -

silver screen, And now the thought of meet - ing you makes me weak in the knees.
cross the sea — Kind - ly send — her sail - ing — back to me.

The musical score is written for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line with chords. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as dynamics (mp, p), articulation (accents), and performance instructions (Ad lib., Steady tempo, rit.). Chords are indicated above the piano line, and lyrics are placed below the vocal line. The score is divided into sections by tempo and performance style changes.

C7 F Db7 D7

T - T - tee ___ Oh Hon-ey Pie, ___ you are driv - ing me fran - tic, ___ Sail a - cross the At -
 T - T - tee ___ Now Hon - ey Pie, ___ you are mak - ing me cra - zy, ___ I'm in love but I'm

to Coda F Db7 C7 F

lan - tic ___ To be where you be - long, Honey Pie come back to ___ me. oo ___
 la - zy, ___ So won't you please come

Db7 C7 F

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

Db7 D7 G7 C7 F

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

D.S. al Coda

Coda F Db7 C7 F Db7

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

D7 G7 C7 G7 Gm7 F

oo ___ oo ___ ah ___ Hon - ey Pie come back. ___

I'm So Tired.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

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

My mind is on the blink, I won-der should I get up and fix my-self a drink, no, no, no
My mind is set on you, I

2. I'm won-der should I call you but I know what you would do. —

You'd say that I'm putting you on — But it's no joke, it's do-ing me harm, You know I

Chords: Gmaj7, F#, C, D7, G, Em, C, D, G, D+, Em, Cm, G, D+, Em, Cm, G

D

can't sleep, I can't stop my brain, You know it's three weeks I'm go-ing in-sane, — You know I'd

p

C *to Coda* G Gmaj7 F#

give you ev'-ry-thing I've got for a little peace of mind. — 3. I'm so ——— tired, I'm

p

C D7 G Em C D

feeling so up - set. Al - though ——— I'm so tired, - I'll have an-oth - er cig-ar - ette — and

p

G D# Em Cm

curse Sir Wal - ter Raleigh, He was such a stu - pid git.

p

D.S. al Coda

Coda

G C 1. G 2. G

I'd give you ev'ry-thing I've got for a little peace of mind. — I'd

p

It's All Too Much.

George Harrison.

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(Organ: Registration No. 3)

Steady 4 B \flat F B \flat F B \flat F B \flat F

mf

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

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

And the more I go in - side, — The more there is to see. —
 Makes no diff' - rence where you are. — Or where you'd like to be. — } It's
 Show me that I'm ev - ry - where And get me home for tea. — }

All too much for me to take. { 1. 5. The love that's shi - ning all a - round you.
 2. The love that's shi - ning all a - round you.
 3. There's plenty there for ev - ry - bo - dy. The
 4. The love that's shi - ning all a - round you. The

Bb F Bb6 F Bb F *to Coda* 1.2. 3.4.

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

D.S. al Coda (last time)

Coda F Bb F Bb F Bb F Bb

much. It's too much, Ah. —

F Bb F Bb F Bb F

It's too much.

F Bb F Bb F

You are too much, ah. We — are — dead. —

Bb(Csus) F Bb F Bb F Bb F

ah — too much, too much all too much —

(repeat and fade)

Lady Madonna.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

mf La - dy Ma - don - na, chil - dren at your feet;

Won - der how you man - age to make ends meet. Who finds the

mon - ey, when you pay the rent? Did you think that money was

hea - ven sent? _____

1. Friday night ar - rives with - out a suit - case. _____
3. Tuesday af - ter - noon is nev - er end - ing. _____

Sun - day morn - ing creep in like a nun. _____
Wedn's - day morn - ing pa - pers did - n't come. _____

Cm F7 Bb

Monday's child has learned to tie his boot - lace.
Thursday night your stock - ings nee - ded mend - ing.

See

Cm6 D7(sus4) D7 G C

How they'll run, La - dy - Ma - don - na,

G C G C G Eb F

1. Ba - by at your breast,
2. Ly - ing on the bed,
3. Children at your feet,

Won - der how you managed to feed the rest,
Lis - ten to the music play - ing in your head,
Wonder how you manage to make

1. G C G F7

2. G

D.S. al Coda

Coda Eb F G

— ends meet.

Julia.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly slow
mp

Half of what I say is mean-ing - less, But I say it

just to reach you Ju - - li - a

1. Ju - li - a,
2. Ju - li - a,
3. Ju - li - a,

Ju sea - li - a, eyes, o - cean child calls
Ju shell li - a, eyes, win - dy smile calls
Ju li - a, eyes, morn - ing ing moon touch

me; So I sing a song of love, Ju - - li -
me; So I sing a song of love, Ju - - li -
me; So I sing a song of love, Ju - - li -

2.3. - li - a.

to Coda
Her hair of float-ing sky is shim-mer - ing,

Dm7 Dm6 Am7 Am6 Am5+ Am

glim - mer - ing in the sun.

D.S. al Coda

F Dm7 Am F

Coda

When I cannot sing my heart, I can on - ly

Dm7 Am C7 F Dm7

speak my mind, Ju - li - a Ju - li - a,

Cm Cm7 D Bb9

sleep - ing sand, si - lent cloud touch

Bbm F Dm7 Am C7 F

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

Am C7 F Am C7 F

Ju - li - a, Ju - li - a.

Martha My Dear.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for organ and voice. It begins with a piano introduction in E-flat major, marked 'Moderato'. The first system contains the first two lines of the vocal melody and piano accompaniment. The lyrics are: '1. Mar - tha my dear, though I spend my days in con - ver -' and '2. Mar - tha my dear, you have al - ways been my in - spi -'. The second system continues the melody with lyrics: 'sa - tion', 'ra - tion', 'please', 'please', 're - mem - ber', 'be good to', 'me,', 'me,', 'Mar - tha my love,'. The third system includes the lyrics 'don't for - get me,', 'Mar - tha my dear,' and is marked 'to Coda'. The fourth system has lyrics 'Hold your head up you sil - ly girl,' and 'Look what you've done.'. The fifth system concludes with the lyrics 'When you find yourself in the thick of it,'. The score includes various chords such as E-flat, D7, Gm, F, C7, F7, B-flat, A-flat, B-flat, Dm7, Gm7, and F. The piano part features a steady accompaniment with occasional melodic lines.

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

A Dm Dm7 Gm7

Take a good look around you, Take a good look a -

Dm G9 Dm

round to see That you and me were meant to be

G7 Bbmaj7/C Bb

for each other, silly girl.

F6 Gm

Coda

Bb7 Eb

D.C. 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 ev - er saw you, I did - n't catch your name. But it
 3. When at last I find you, Your song will fill the air. Sing it

mf

Bb C7 Dm F *to Coda* Bb C7 1. F Dm Gm7 C7

wait a lone - ly life - time, If you want me to, I will. 2. For
 nev - er real - ly mat - tered, I will al - ways feel the
 loud so I can hear you, Make it

2. F F7 Bb Am Dm Dm7 Gm7 C7

same. Love you for - ev - er and for - ev - er, Love you with all my

F F7 Bb Am Dm G7 C7

heart; Love you when - ev - er we're to - geth - er, Love you when we're a - part. 3. And

D.S. al Coda

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

ea - sy to be near you for the things you do en - dear you to me, You know I will.

Only A Northern Song.

George Harrison.

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(Organ: Registration No. 3)

Slowly

G G7 G G7 G G7 G

1. If you're list'n - ing to this song, — You may think the chords are go - ing
 2. When you're list'n - ing late at night, — You may think the bands are not quite
 3. If you think the har - mo - ny — Is a lit - tle dark and out of

mf

D7 F6 D7 F6 D7 F6 D7 C7 *to Coda*

wrong, — But they're not, he just wrote it like that.
 right, — But they are, they just play it like that.
 key, — You're cor - rect, there's — no - bod - y there.

1. C7 2. D Am F B7

1. It does - n't real - ly mat - ter what chords I play, what
 2. does - n't real - ly mat - ter what clothes I wear or

E7 Am E7 C G D

words I say or time of day it is, As it's on - ly a north - ern song.
 how I fare or if my hair is brown, When it's on - ly a north - ern song.

1. D7sus 2. D

2. It

p

D.C. at Coda

E C G D *Coda*

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

Mother Nature's Son.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderately

C F C Am

1. Born a poor side young coun - try boy. Moth - er
2. Sit be - side a moun - tain stream. See her
3. Find me in my field of grass. Moth - er

mp

Cmaj7 Am6 D7 D9 G C6 G C G C

Na - ture's son. All day long I'm sit - ting sing - ing
wa - ters rise. Lis - ten to the pret - ty sound of
Na - ture's son. Sway - ing dais - ies sing a la - zy

G F C Cm7 F C 1. C

songs for ev - 'ry - one. sit - ting sing - ing
mus - ic as she flies. pret - ty sound of
song be - neath the sun. sing a la - zy

Cm7 F C 2. C F C F

Du du du du du du du du

C Cmaj7 C7 F C7

du. Hm, hm, Moth - er Na - ture's son. *rit.*

Ob-La-Di, Ob-La-Da.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately bright

F **C7**

1. Des - mond had a bar - row in the mar - ket place, Mol - ly is the
 2. Des - mond takes a trol - ley to the jewel - ler's store, Buys a twen - ty
 3.4. Hap - py - ev - er af - ter in the mar - ket place, Des - mond lets the

F **F7**

sing - er in a band. Des - mond says to Mol - ly, girl I
 ca - rat gold - en ring. Takes it back to Mol - ly, wait - ing
 chil - dren lend a hand. Mol - ly stays at home and does her

Bb **F** **C7** **F**

like your face and Mol - ly says this as she takes him by the hand.
 at the door and as he gives it to her she be - gins to sing. Ob - la -
 pret - ty face and in the eve - ning she still sings it with the band.

F **Am** **Dm** **F** **C7** **F**

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

1. **2.** **3.** **Bb**

Ob - la - In a cou - ple of years they have built a home sweet

F **Bb** **F** **C7**

home with a cou - ple of kids run - ning in the yard of Des - mond and Mol - ly Jones.

D.C. al Fine

Rocky Raccoon.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Bright 4 Am7

mf
Now somewhere in the Black Mountain hills of Da - ko - ta There lives a young boy named Roc - ky Rac -

coon - a, And one day his woman ran off with an - oth - er guy.

Hit young Rocky in the eye. Roc - ky didn't like that, he said I'm gonna get that boy.

So one day he walked in - to town, booked himself a room in the lo - cal sa - loo - n

1. A Am Am7/D
Rock - y Rac - coon checked in - to his room
Rock - y had come e - quipped with a gun

D7 G7 C

to on - ly to find of Gide - on's Bi - ble.
shoot off the legs of his ri - val.

1. 2. C Chorus Am7

A 1. His ri - val it seems and had
name was Ma - gill and she

D7 G7

bro - ken his dreams by but stea - ling the girl of his fan -
called her self Lil, ev' - ry one knew her as Nan -

C 1. 2.

cy. Her
cy.

D.S.

1. Now she and her man who called himself Dan were in the next room at the hoe down.
Rocky burst in and grinning a grin he said, "Danny boy, this is a show down!"

Chorus:

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

3. Now the doctor came in stinking of gin and proceeded to lie on the table.
He said, "Rocky you met your match."

And Rocky said, "Doc, it's only a scratch, and I'll be better Doc, as soon as I'm able."

4. Now Rocky Raccoon, he fell back in his room only to find Gideon's Bible.

Gideon checked out and he left in no doubt to help with good Rocky's revival.

Sexy Sadie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Very slow

F E7 Am Bb C7

mf Sex - y Sadie, what have you done? You made a fool of ev'ry one,--

F E7 Bb C7 F E

You made a fool of ev' - ry - one. Sex - y

E♭maj7 C7 F E7 Am

Sa - die, ooh — what have you done?

1. Sex - y Sa - die,
2. Sex - y Sa - die,
3. Sex - y Sa - die,

you broke the rules, —
how did you know, —
you'll get yours yet, —

Bb C7 F E Bb C7

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

You laid it down for all to
The world was wait - ing just for
How - ev - er big you think you

F E *to Coda 1* Ebmaj7 C7 F Gm7

see. _____ Sexy
 you. _____ Sexy
 are. _____ Sexy

Sa - die, ooh — you broke the rules one sunny day. The world was waiting for a
 Sa - die, ooh, — you'll get yours yet, We gave you ev'rything we owned just to sit at your

Am Bb maj7 F Gm7 *to Coda 2* Am Bb Gm7 C7(5b)

lover, —
 table, —

She came a-long to turn on ev'ry - one, _____ Sexy
 Just a smile would light-en ev'ry -

Sa-die, the greatest of them all.

D.S. al Coda 1

Coda 1 Ebmaj7 C7

Sa-die, ooh — how did you know?

D.S. al Coda 2

Coda 2 Am Bb7 Gm7 C7(5b)

- thing. _____ Sexy
 Sadie, she's the latest and the greatest of them

F E Am Dm Bb C7 F E

(all.) oo _____

Bb C7 F E Eb C7

She made a fool of ev' - ry - one. _____
 How - ev - er big you think you are. _____

(repeat and fade)

Step Inside Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato C Gm7 3 Gb7 (b5)

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

F Fm7 3 E7-9

cares of the day — will be car - ried a - way — by the smile on your face. We are to -
out of the cold, — rest your head on my shoul - der and love me to - night. I'll al - ways
know in my heart — we will not be a - part — and I'll miss you till then. We'll be to -

E_b F G C6 G7 Dm7

geth - er now and for - ev - er, come my way. —
be here if you should need me, night and day. Step in - side, love —
geth - er now and for - ev - er, come my way. —

G7 C E_b B_b F C E_b B_b F C E_b

— and stay, — step in - side, love. Step in - side, love, Step in -

B_b F C B_b 1.2. C G7 3. C B_b

side, love, I want you to stay. 2. You look
3. When you

(repeat and fade)

Wild Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

The musical score is written for piano and organ. It consists of four systems of music. The first system is an instrumental introduction in 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderately'. The second system contains the first two lines of the vocal melody with lyrics: 'Ho-ney Pie' and 'Hon-ey Pie'. The third system contains the next two lines of the vocal melody with lyrics: 'Hon-ey Pie,' and 'Hon - ey Pie,'. The fourth system contains the final line of the vocal melody with lyrics: 'Hon - ey Pie, ', 'Hon-ey Pie Hel - lo', and 'Hao!'. The organ part is indicated by a registration number of 4. Chord symbols are placed above the staff to indicate the harmonic structure.

Chord symbols: G7, F7, E7, Eb7, D7, G7, F7, E7, Eb7, D7, G7, Cm6, G7, Cm6, G.

Lyrics: Ho-ney Pie, Hon-ey Pie, Hon-ey Pie, Hon - ey Pie, Hon - ey Pie, Hon-ey Pie Hel - lo, Hao!

Why Don't We Do It In The Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Musical notation for the first system. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Why don't we do it in the road". Chord symbols above the staff are D, C, D, and C.

Musical notation for the second system. The melody continues with lyrics: "Why don't we do it in the road". Chord symbols above the staff are D, C, D7(sus4), D7, and G7.

Musical notation for the third system. The melody continues with lyrics: "No-one will be watching us why don't we do it in the road." Chord symbols above the staff are D, A7, and G7.

Musical notation for the fourth system. The melody continues with lyrics: "Why don't we do it in the road". Chord symbols above the staff are D7 and D. The system is divided into two measures, with the first measure containing a first ending bracket labeled "1-2" and the second measure containing a second ending bracket labeled "3".

Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

The musical score is written for piano and voice. It begins with a piano introduction in C minor, marked 'Slowly'. The first system shows the piano accompaniment and the vocal line starting with '1. Be - cause the world is round, it turns me on. Be -' and '2. cause the wind is high, it blows my mind. Be -'. The second system continues the vocal line with 'cause the world wind is round. high.' and the piano accompaniment. The third system features a vocal line with 'Ah.' and '2. Be - Love is old, love is new. Love is all, love is' and the piano accompaniment. The fourth system continues the vocal line with 'you. Be - cause the sky is blue, it makes me' and the piano accompaniment. The fifth system continues the vocal line with 'cry. Be - cause the sky is' and the piano accompaniment. The sixth system concludes the vocal line with 'blue. Ah.' and the piano accompaniment. The score includes various chords such as Cm, Fm, G7, Ab, Ab7, Db, and Db dim.

While My Guitar Gently Weeps.

George Harrison.

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(Organ: Registration No. 3)

Moderato

1. I look at you all, see the love there that's sleep - ing
2. look at the world, and I not ice it's turn - ing,

While my gui - tar gent - ly weeps. I look at the floor,
While my gui - tar gent - ly weeps. With ev - 'ry mis - take

and I see it needs sweep - ing,
we must sure ly be learn - ing, Still my gui - tar gent - ly weeps.
Still my gui - tar gent - ly weeps.

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

no - bo - dy told you, how to un - fold your
you were di - vert - ed, you were per - vert - ed

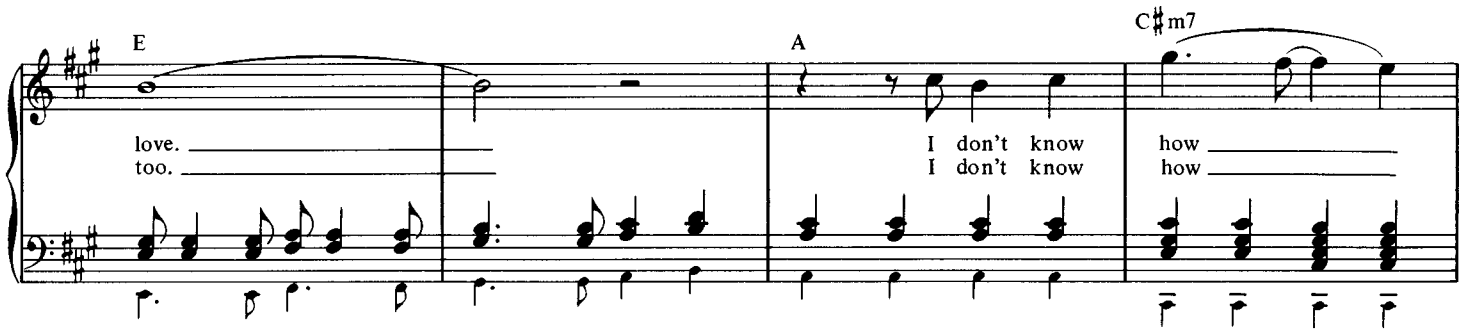
Chords: Am, C6, Am6, Fmaj7, G, D, E7, C#m7, F#m, C#m, Bm

E A C#m7

love. _____
too. _____

I don't know
I don't know

how _____
how _____

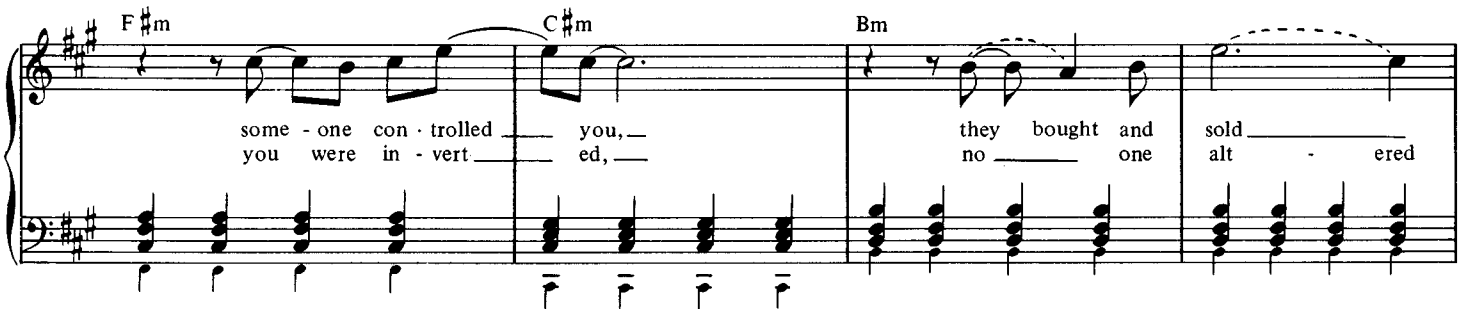


F#m C#m Bm

some - one con - trolled you, _____
you were in - vert ed, _____

they bought and
no _____ one

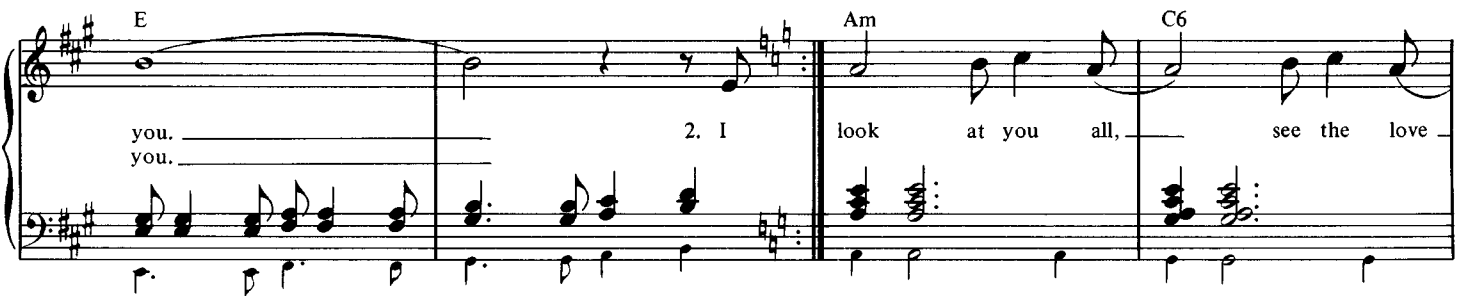
sold _____
alt - ered



E Am C6

you. _____
you. _____

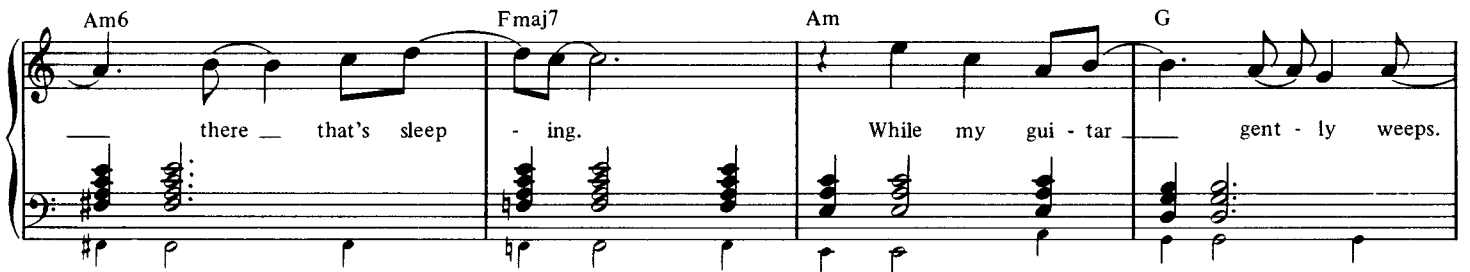
2. I look at you all, _____ see the love



Am6 Fmaj7 Am G

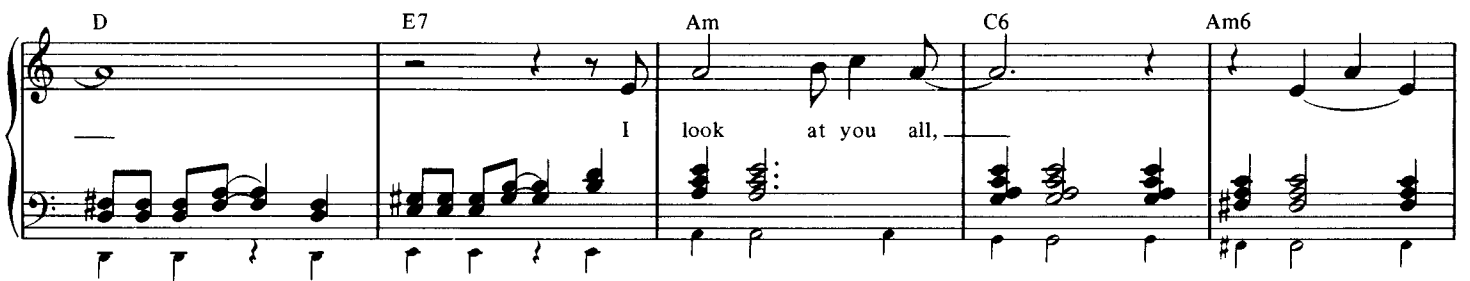
there that's sleep - ing.

While my gui - tar gent - ly weeps.



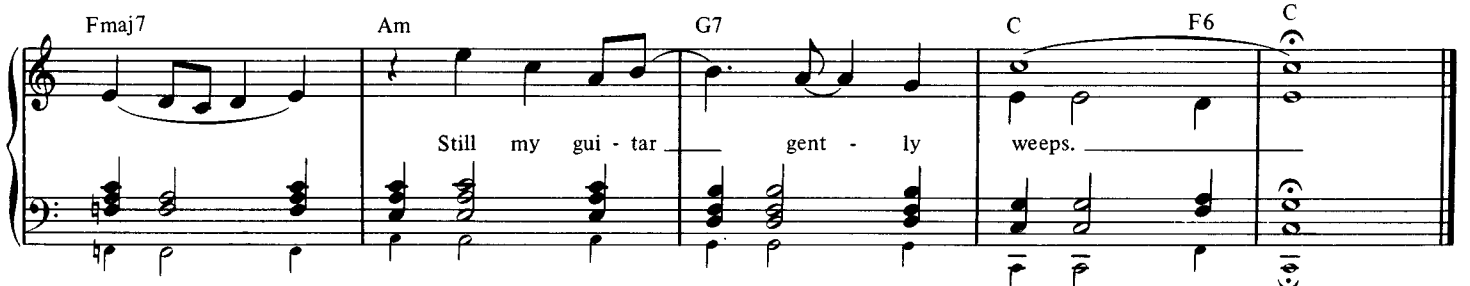
D E7 Am C6 Am6

I look at you all, _____



Fmaj7 Am G7 C F6 C

Still my gui - tar gent - ly weeps. _____



Savoy Truffle.

George Harrison.

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(Organ. Registration No. 2)

Moderato

E7

1.3. Cream tan - ger - ine and Mon - tel - i - mar,
(2.) cream and a nice ap - ple tart,

F#7

A Gin - ger Sling with a pine - ap - ple heart.
I feel your taste all the time we're a - part.

A7 **G7**

Cof - fee des - sert
Co - co - nut fudge

B7 *to Coda*

yes you know it's good news,
real - ly blows those blues,

Em **C** **Em6** **C** **Cmaj7**

have to have them all pulled out af - ter the Sa - voy
Tru - ffle.

1. G E7

2. Cool cher - ry

2. G Em Em7 A7

1. You might not feel it now, But when the
 (2.) know that what you eat you are, But what is

Em7 A7 G B7 Em Em7

pain cuts through you're going to know and how. The sweet is gon - na fill your head.
 sweet now turns so sour.

A7 Em7 A7 1. G B7

When it be - comes too much, you'll shout a - loud. 2. You

2. G B7

shout a - loud.

D.S. al Coda

Coda B7 Em C

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

Em6 C Cmaj7 G

af - ter the Sa - voy Truf - fle.

Piggies.

George Harrison.

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(Organ: Registration No. 1)

Slow 4

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

craw - ling in the dirt?
in their starched white shirts?

And for all the lit - tle pig - gies
You will find the big - ger pig - gies

life is get - ting worse,
stir - ring up the dirt,

Al - ways hav - ing dirt to
Al - ways have clean shirts to

play a - round in.
play a - round in.

1. In their styles with all their back - ing

2. In their styles with all their back - ing

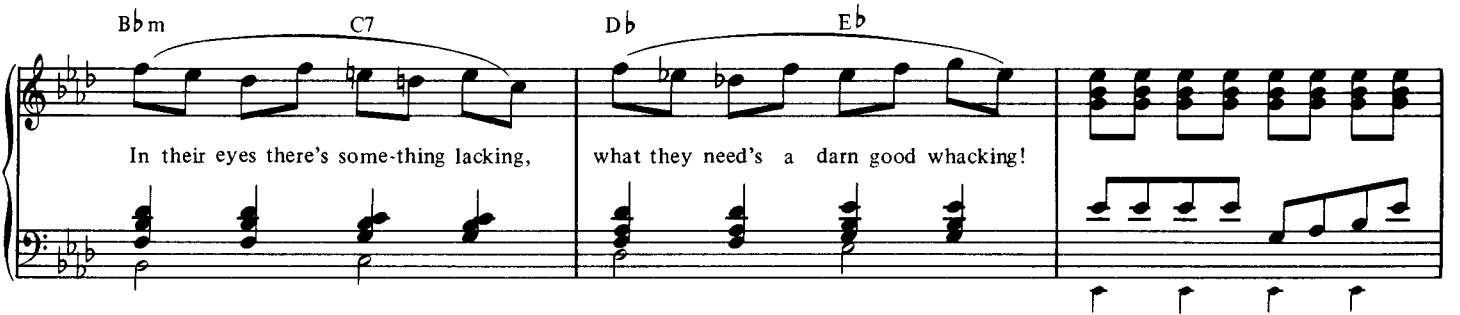
Db Ab Eb

they don't care what goes on a - round.



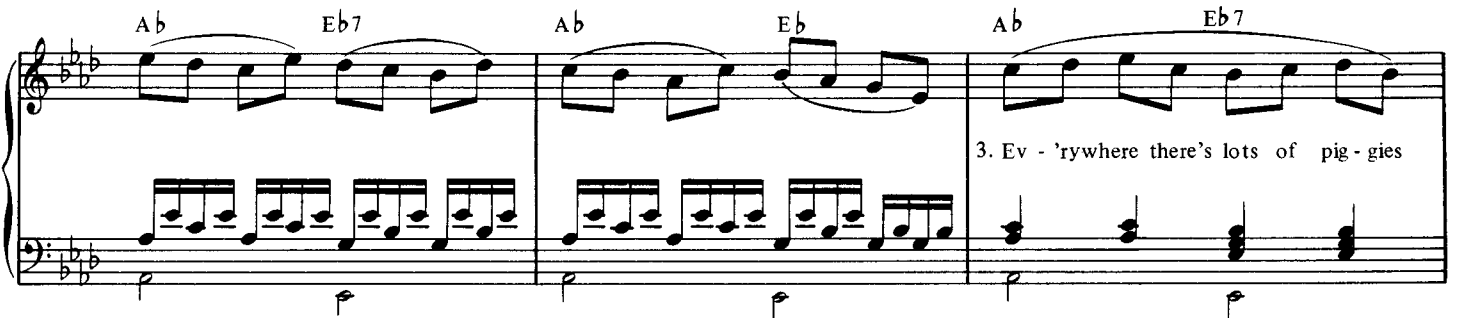
Bb m C7 Db Eb

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



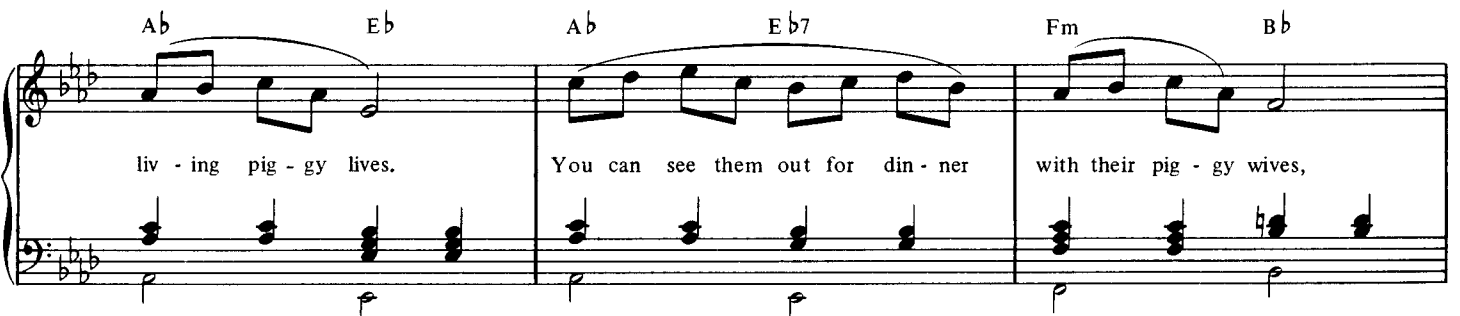
Ab Eb7 Ab Eb Ab Eb7

3. Ev - 'rywhere there's lots of pig - gies



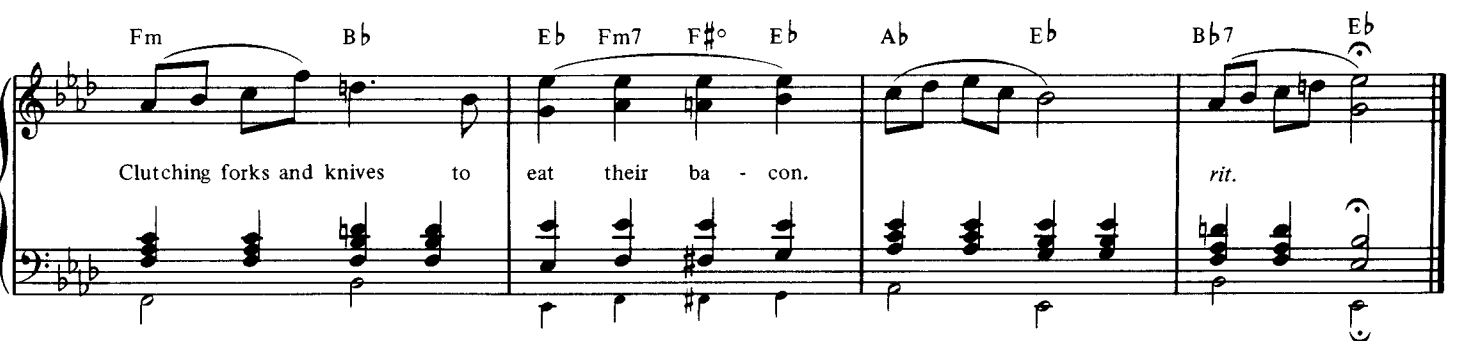
Ab Eb Ab Eb7 Fm Bb

liv - ing pig - gy lives. You can see them out for din - ner with their pig - gy wives,



Fm Bb Eb Fm7 F#° Eb Ab Eb Bb7 Eb

Clutching forks and knives to eat their ba - con. rit.



Old Brown Shoe.

George Harrison.

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(Organ: Registration No. 2)

Bright shuffle tempo

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 short haired girl — who some-times wears it twice as long.
 And when I see you smile, — re- plac-ing ev - 'ry thought-less frown.
 I'll make an ear - ly start, — I'm mak-ing sure that I'm not late.

I'm step - ping out this old brown shoe. — }
 Got me es - cap - ing from the zoo. — }
 For your sweet top lip I'm in the queue. — } Ba — by, I'm in

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

2. You know you
 1. If I grow up I'll
 2. I may —

be a sing - er,
be im - per - fect,

Wear - ing rings on
My love is some - thing

F7 ev - 'ry fin - ger,
you can't re - ject,

G7 Not wor - ry - ing what
I'm changing fast - er

they or you — say.
than the wea - ther,

I'll live and love and
If you and I should

F7 may - be some - day,
get to - geth - er,

F#o Who knows, ba - by?

1. G7 You may com - fort
me. _____

2. G7 me. _____

3. I want that

D.S. al Coda

Coda

Am Yes, I'm
F7 so glad you came here, it
E7 won't be the same now, when

Am I'm with you. _____

C7

(repeat and fade)

Long Long Long.

George Harrison.

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(Organ: Registration No. 5)

Moderato

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

mf

Bb Am Gm C9 F

The first system of music is in 3/4 time and B-flat major. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "It's been a long long see long long you long long be time time you". The piano part consists of chords and simple melodic lines. Chords indicated above the staff are Bb, Am, Gm, C9, and F.

How could I ev-er have lost you
Now I'm so hap-py I found you
How can I ev-er mis-place you

Gm F C Gm

The second system continues the melody. The lyrics are: "How could I ev-er have lost you / Now I'm so hap-py I found you / How can I ev-er mis-place you". The piano accompaniment features a prominent bass line with sustained notes. Chords indicated above the staff are Gm, F, C, and Gm.

When I loved you.
How I love you.
How I want you.

F C Gm F C To Coda

The third system continues the melody. The lyrics are: "When I loved you. / How I love you. / How I want you.". The piano accompaniment continues with sustained bass notes. Chords indicated above the staff are F, C, Gm, F, and C. The system ends with the instruction "To Coda".

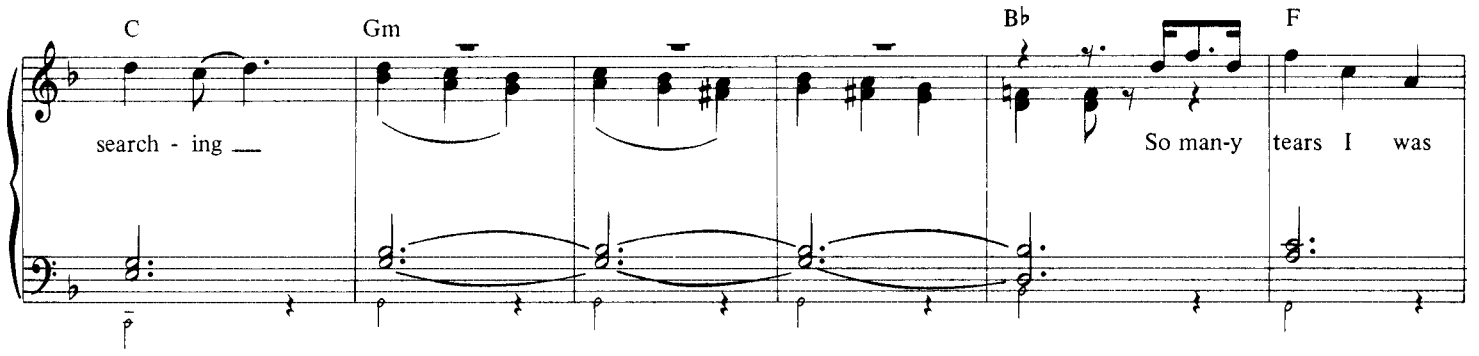
It took a So man - y tears I was

C7 1 2 Bb F

The fourth system continues the melody. The lyrics are: "It took a So man - y tears I was". The piano accompaniment features a more active bass line. Chords indicated above the staff are C7, a first ending (1), a second ending (2), Bb, and F.

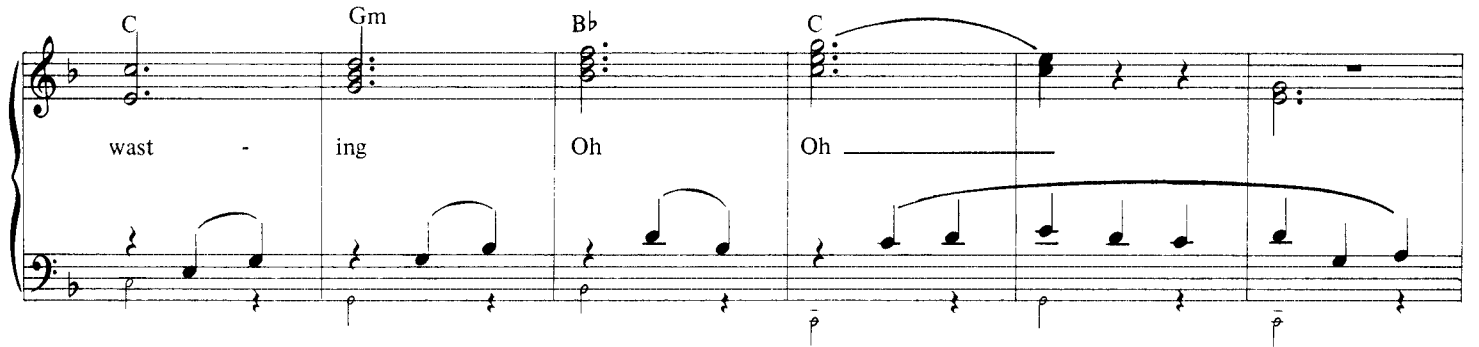
C Gm Bb F

search - ing — So man-y tears I was



C Gm Bb C

wast - ing Oh Oh



D.S. al Coda

C7

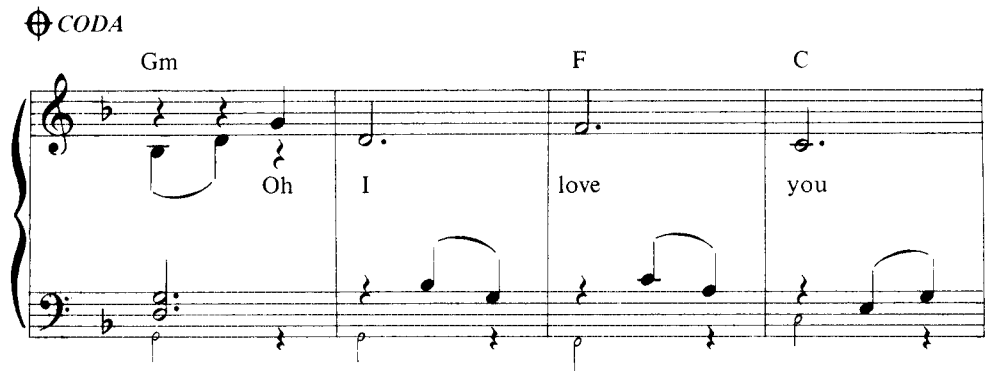
Now I can



CODA

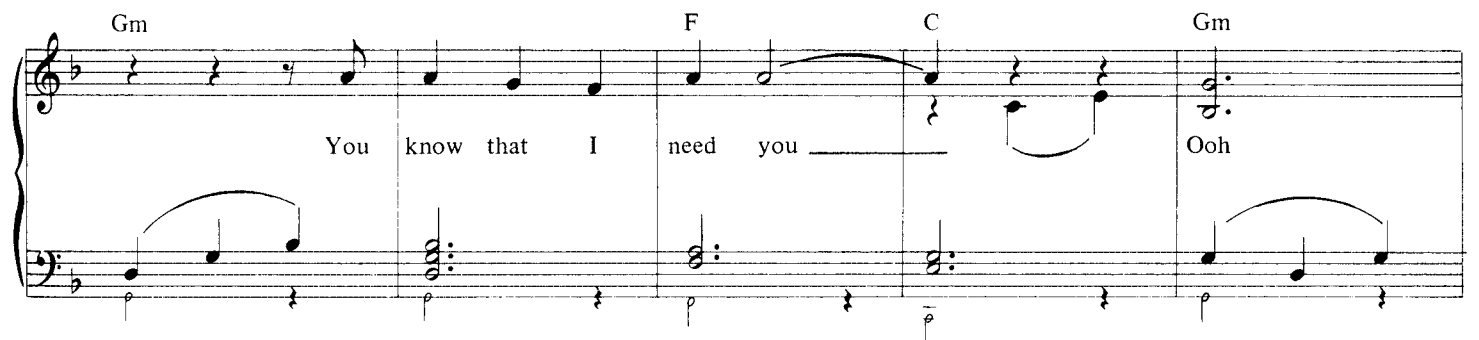
Gm F C

Oh I love you



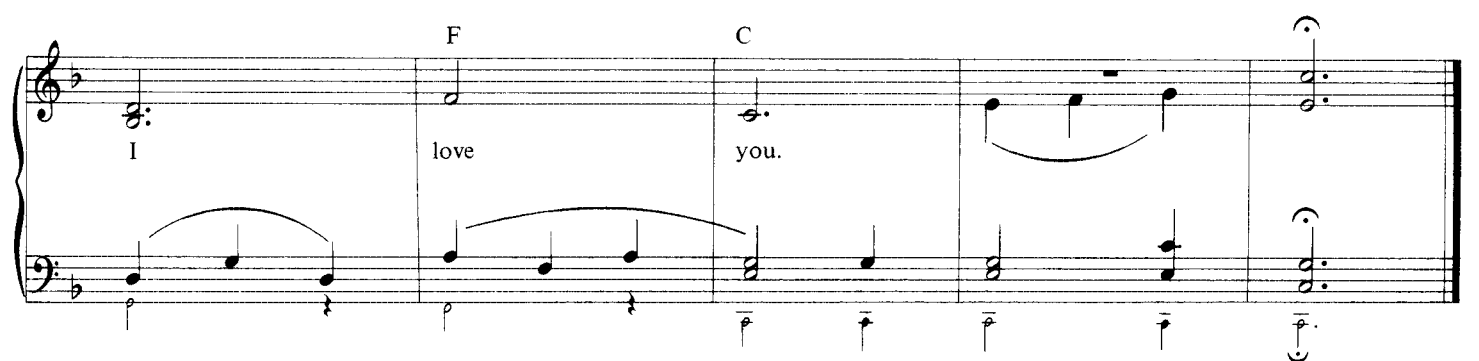
Gm F C Gm

You know that I need you — Ooh



F C

I love you.



Yer Blues.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato (jazz waltz)

F7

1. Yes I'm lone - ly,
mf (2.) morn - ing,

wan - na die. —
wan - na die. —

Bb7

Yes, I'm lone - ly,
In the eve - ning,

F7 Ab

wan - na die. — If I ain't dead al -

C F Bb

ready. — ooh girl, you know the reason why.

1. C7 2. C7 (♩ = ♩) Medium Rock F 3 C7

2. In the 1. My mo - ther was of the sky, my
(2.) ea - gle picks my eye, the
(3.) black clouds cross'd my mind,

to Coda **Tempo I**

F 3 C7 F7

fa - ther was of the earth, But I am of the u - ni - verse and you know what it's
 worm — he licks my bone, I feel so su - i - ci - dal just like Dy - lan's Mis - ter
 blue mist round my soul, I feel so su - i - ci - dal ev - en

Bb7 F7

worth. — } I'm Lone - ly wan - na die. —
 Jones. — }

Ab C

if I ain't dead al - read - y. oo

C7 F Bb F C7

girl, you know the reas - on why. 2. The
 3. The

D.S. al Coda

rock-Steady Bb7 F

Coda
 hate my rock and roll, ——— wanna die; ——— Yeah wanna die. ———

Ab C7 F rit. Ab C7 F7

If I ain't dead al - rea - dy, ooh girl, you know the rea - son why.

Carry That Weight.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

The musical score is presented in a grand staff format, with a vocal line on the upper staff and an organ accompaniment on the lower staff. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into six systems, each containing four measures. Chord markings are placed above the vocal line, and lyrics are written below the vocal line. The organ accompaniment consists of a steady bass line and a treble line with chords and moving lines.

System 1: Chords: F, C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

System 2: Chords: C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

System 3: Chords: Dm7, Gm7/D, Gm6, C7, F. Lyrics: I nev-er give you my pil-low, I on-ly send you my in-vi-ta-tions.

System 4: Chords: Bb maj7, Gm, A7, Dm, C, F. Lyrics: And in the mid-dle of the cel-e-bra-tions, I break down.

System 5: Chords: F, C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

System 6: Chords: C7, F. Lyrics: Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

Come Together.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately slow

Cm7

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

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

Cm

1. He wear no shoe-shine, He got toe jam foot-ball. He got fun - ny fin-ger. He shoot Co - ca Co-la, He say
 2. He bag pro - duc-tion, He got wal - rus gum-boot. He got O - no side-board, He one spi - nal crack-er, He got
 3. He roll-er coast-er, He got ear - ly warn-ing, He got mud - dy wa-ter, He one Mo - jo fil - ter, He say

G7 F7

I know you feet — down be - low his knee. you know me. One thing I can tell you is you got to be free.
 one and one and one is three. Hold you in his arm-chair, you can feel his di - sease. Come to-geth-
 Got to be good look-ing, 'cause he's so hard to see.

Am F C7(sus) Cm

er, — right now, — o - ver me.

1.2 3.

(repeat and fade)

Don't Let Me Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slowly

The score is written for piano and organ. It begins with a piano introduction in 4/4 time, marked 'Slowly' and 'mf'. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand. The organ part enters in the second measure with a Gm chord and continues with a similar triplet pattern. The lyrics are: 'Don't let me down, Don't let me down, Don't let me down, Don't let me down,'. The organ accompaniment includes chords Gm, C9, F, Gm7, C13, and F. The score then transitions to a 5/4 time signature for the vocal lines. The piano accompaniment continues with a similar triplet pattern. The organ part provides a harmonic accompaniment. The lyrics for the first two lines are: '1. No - bo - dy ev - er loved me like she does. Ooh she does, yes she does. good.' and '2. And from the first time that she real - ly done me. Ooh she done me, she done me good.'. The third line of lyrics is: 'And if some - bo - dy love me like she do me, Ooh she do me, yes she I guess no - bo - dy ev - er real - ly done me, Ooh she done me, she done me'. The score concludes with a piano introduction in 4/4 time, marked 'mf', with the lyrics: 'does. good. Don't let me down, Don't let me down, Don't let me down,'. The organ accompaniment includes chords F, Gm, C9, and F.

mf Don't let me down, Don't let me down, Don't let me down, Don't let me down,

Don't let me down, Don't let me down, Don't let me down, Don't let me down.

1. No - bo - dy ev - er loved me like she does. Ooh she does, yes she does. good.
2. And from the first time that she real - ly done me. Ooh she done me, she done me good.

And if some - bo - dy love me like she do me, Ooh she do me, yes she
I guess no - bo - dy ev - er real - ly done me, Ooh she done me, she done me

does. }
good. }

mf Don't let me down, Don't let me down, Don't let me down, Don't let me down,

Don't let me down, — Don't let me down. — I'm in love for the

Chords: Gm, C9, F

Annotations: 3, to Coda

first time, Don't you know it's goin' to last. It's a love that lasts for-

Chord: C7

Annotation: (optional)

ever, — It's a love that has no past. — Don't let me

Chord: F

Annotation: 3

Ending: D.S. al Coda

Coda

Ee Wow Girl don't let me down, —

Chords: F, Gm, C7, F

Oh don't let me down, Don't let me down. —

Chords: Gm, F

The End.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

Oh, yeah! Al - right! Are you gon - na be in my dreams to - night?

And in the end, The love you take is

The musical score is written for organ and voice. It begins with a 'Moderato' tempo. The organ part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in a simple, conversational style. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into several systems, with chord changes indicated above the staff. The lyrics are: 'Oh, yeah! Al - right! Are you gon - na be in my dreams to - night? And in the end, The love you take is'.

Meno mosso

e - qual to the love you make.

The musical score continues with a 'Meno mosso' tempo. The organ part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has one sharp (F#), and the time signature is 6/4. The score is divided into several systems, with chord changes indicated above the staff. The lyrics are: 'e - qual to the love you make.'

Get Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

The musical score is written for organ and voice. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Steady 4'. The piano part features a steady bass line of quarter notes and chords in the right hand. The vocal line includes two verses of lyrics. The first system has two verses of lyrics. The second system has one verse. The third system has one verse. The fourth system has two endings, marked '1.' and '2.', both with a first ending bracket. Chord symbols (F, Bb, F7) are placed above the vocal line. The piano part has a dynamic marking of 'mf' in the first system.

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

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

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

1. F — Get back! — Get back — to where you once be - longed. —
2. F — longed. —

Golden Slumbers.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Slowly

mp Gm7 Cm
Once there was a way to get back home - ward;

F7 Bb D7 Gm
Once there was a way to get back home. Sleep pretty dar - ling, do not

Cm(add9) F7 Bb Bb *mf*
cry And I will sing a lul - la - by. Gold - en

Eb Bb Eb Bb *mf*
slum - bers fill your eyes; Smiles a - wake you when you rise.

D7 Gm Cm(add 9) F7 Bb
Sleep pretty dar - ling, do not cry And I will sing a lul - la - by.

D.C. al Fine

Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

G Bm Em

1. Please don't wake me un - til late, to - mor - row comes and
2. Songs that lin - gered on my lips ex - cite me now and
3. Far a - way, my lov - er sings a lone - ly song and

mf

C Am7 D7 G D7 G

I will not be late. — Late to —
lin - ger on my mind. — Leave your —
calls me to his side. — When a —

Bm Em C D7

day, when it be - comes to - mor - row. I will leave to go a -
flow - ers at my door, I'll leave them for the one who waits be -
song of lone - ly love in - vites me on, I must go to his

G Am7 D7

way. hind. side. Good - bye, good - bye,

1. 2. 3. G

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

Her Majesty.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly bright

The musical score is written for piano and includes the following lyrics:

Her maj - es - ty's a pret - ty nice girl But she doesn't have a lot to
say.
Her maj - es - ty's a pret - ty nice girl But she changes from day to
day.
I wanna tell her that I love her a lot But I gotta get a belly - ful of
wine.
Her maj - es - ty's a pret - ty nice girl, Some - day I'm gonna make her
mine, oh yeah, Some - day I'm gon - na make her mine.

The score is divided into five systems, each with a treble and bass clef staff. Chord symbols are placed above the treble staff. The key signature has one flat (Bb).

System 1: Chords: F, G7, C7. Lyrics: Her maj - es - ty's a pret - ty nice girl But she doesn't have a lot to

System 2: Chords: F, F, G7. Lyrics: say. Her maj - es - ty's a pret - ty nice girl But she changes from day to

System 3: Chords: C7, Dm, Dm(add 9), F7. Lyrics: day. I wanna tell her that I love her a lot But I gotta get a belly - ful of

System 4: Chords: Bb, Bbm, F, D7, Gm7, C7. Lyrics: wine. Her maj - es - ty's a pret - ty nice girl, Some - day I'm gonna make her

System 5: Chords: F, D7, Gm7, C7, F. Lyrics: mine, oh yeah, Some - day I'm gon - na make her mine.

I Want You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderato Cm

I want you, — I want you so bad, — I want you. — I want you so bad, — it's driv-ing me mad, It's driv-ing me mad. I want you. I want you so bad, — babe. I want you. I want you so bad, — it's driv-ing me mad, It's driv-ing me mad. I want She's so hea-vy — She's so hea-vy. — I want

Chords: Cm, Gm, Ab, Cm, Fm, Fm(maj7), Fm7, Fm, Eb, Db, C, G7(b9), I., 2., Fm, G7, Db, C.

Tempo/Performance: Moderato, Slowly, Fine, D.S. al Fine.

Maxwell's Silver Hammer.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Chords: Eb, C7, Fm

1. Joan was quiz - zi - cal, stud - ied pat - a - phys - i - cal sci - ence in the
 2. Back in school a - gain, Max - well plays the fool a - gain Teach - er gets an -
 3. P. C. thir - ty - one said, 'We've caught a dir - ty one.' Max - well stands a -

Chord: Bb7

home.
- noyed.
- lone.

Late nights all a - lone with a test tube,
 Wish - ing to a - void an un - pleas - ant
 Paint - ing test - i - mon - i - al pic - tures,

Chords: Eb, Bb7, Eb

oh, oh, oh.
sce - e - e - ene.
oh, oh, oh.

Max - well Ed - i - son,
 She tells Max to stay
 Rose and Val - er - ie,

Chords: C7, Fm

ma - jor - ing in med - i - cine, calls her on the phone.
 when the class has gone a - way, so, he waits be - hind.
 scream - ing from the gal - ler - y, say he must go free. (3.) The

Bb7 Eb

can I take you out to the pic - tures, Jo - o - o -
 Writ - ing does not a - times, 'I must not be so - o - o -
 judge does not a - gree, And he tells them so - o - o -

Bb7 F7

- oan?' But, as she's get - ting read - y to go, — A
 - o.' But, when she turns her back on the boy, — He
 - o.' But, as the words are leav - ing his lips, — A

Bb7 Eb

knock comes on the door. Bang! Bang! Max - well's
 creeps up from behind. hind. hind.
 noise came from behind.

F7 Bb7

sil - ver ham - mer came down up - on her head. Clang! Clang! Max - well's

Fm Bb Eb Eb

1.2. Eb
 3. Eb

sil - ver ham - mer made sure that she was dead. dead.

Mean Mr. Mustard.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

C

1. Mean Mis - ter Mus - tard sleeps in the park, shaves in the dark, trying to save pa - per.
2. His sis - ter Pam — works in a shop, she nev - er stops, She's a go get - ter.

G7

Bb7

Sleeps in a hole in the road,
Takes him out to look at the Queen,

sav - ing up to buy — some clothes,
on - ly place that he's ev - er been,

G7

1. C

Ab

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

G7

C

Ab

G7

2. C

Ab

G+

Such a mean old man. —

dir - ty old man, —

C

Ab

G+

C

dir - ty old man. —

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 look-ing but she looks like a man. Well, you should

see her in drag, dressed in her pol-y - thene bag. Yes, you should see Pol - y - thene

Pam. Yeh, yeh, yeh. Get a

dose of her in jack-boot and kilt, She's kil - 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 - tract - ive - ly built.

Yeh, yeh, yeh.

The score consists of six systems of music. Each system includes a vocal line and an organ accompaniment line. The organ part is marked 'Bright 4' and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The key signature is B-flat major, and the time signature is 4/4. The lyrics are written below the vocal line. The organ part includes chord symbols: Bb, F, C, Bb, F, C, Eb, G, Ab, Bb, C, Bb, F, C, Bb, F, C, Eb, G, Ab, Bb, C, Bb, F, C.

She Came In Through The Bathroom Window.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly
F Bb F Bb

mf

1. She came in through the bathroom win-dow,
(2.) dancer,—
(3.) partment,

pro - tected by a sil - ver spoon. —
she worked at fifteen clubs a day. —
and got my-self a stea - dy job. —

F Bb Bb F

But now she sucks her thumb and won - ders by the banks of her own la - goon.
And though she thought I knew the ans - wer, well I knew what I could not say. } Didn't a - ny-bo - dy tell —
And though she tried her best to help me, she could steal but she could not rob.

Bbm F Bbm Eb7 Ab

— her? Didn't a - ny-bo - dy see? — Sundays on the phone to Mon - day,

Eb7 1.2. Ab F 3. Ab F

Tuesdays on the phone to me. — 2. She said she'd always been a — oh yeah...
3. And so I quit the p'lice de -

Oh! Darling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

1. Oh! — Dar - ling, — please be - lieve me, — I'll nev - er do you no harm. — Be -
(2.) Dar - ling, — if you leave me, — I'll nev - er make it a - lone. — Be -

lieve me when I tell you, I'll nev - er do you no harm. — Oh! —
lieve me when I beg you, Don't ev - er leave me a - lone. — When you

told me you did - n't need me an - y - more, Well, you know I near - ly broke down and cried. — When you

told me you did - n't need me an - y - more, Well, you know I near - ly broke down and died. — 1. Oh! —
2. Oh! —

Dar - ling, — if you leave me, — I'll nev - er make it a - lone. — Be -
Dar - ling, — please be - lieve me, — I'll nev - er let — you down. — Be -

lieve me when I tell you, I'll nev - er do you no harm. — 2. When you
lieve me when I tell you, I'll nev - er do you no harm. —

Here Comes The Sun.

George Harrison.

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(Organ: Registration No. 6)

Bright tempo

A D E7

1. Lit - tle dar - ling, It's been a long cold lone - ly win - ter. ____
 2. Lit - tle dar - ling, The smiles re - turn - ing to their fa - ces. ____
 3. Lit - tle dar - ling, I feel the ice is slow - ly melt - ing. ____

A D E7

Lit - tle dar - ling, It feels like years since it's been here. ____
 Lit - tle dar - ling, It seems like years since it's been here. ____
 Lit - tle dar - ling, It seems like years since it's been clear. ____

A D B7

Here comes the sun, Here comes the sun, and I say

A D A Bm7 A E7 to Coda A

It's all - right.

1. E7

2. E (♩ = ♩) C G D

A E C G

Sun, sun,

1. 2. 3. 4. 5.

D E A

sun, Here it comes. comes. comes.

E7 Bm7/E E7

D.C. al Coda

Coda

A D

Here comes the sun, Here comes the sun.

B7 A D A Bm7

It's all - right.

1. 2.

A E7 C G D A

It's all - right.

Octopus's Garden.

Ringo Starr.

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(Organ: Registration No. 2)

Bright tempo

The musical score is written for piano and voice. It consists of seven systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords. The key signature is E major (one sharp) and the time signature is 4/4. The tempo is marked 'Bright tempo'. The score includes various chords such as E, G#m7, C#m, G#m, A, B, and B7. The lyrics are: '1. I'd like to be warm un - der the sea, In an oct - o - pus's gar - den in the shade. 2. We would be warm be - low the storm, In our lit - tle hide - a - way be - neath the waves. He'd let us in, Rest - ing our head, knows where we've been, In his oct - o - pus - 's gar - den in the shade. on the sea bed, In an oct - o - pus - 's gar - den near a cave. I'd ask my friends to come and see. We would sing to and dance a - round. An oct - o - pus know - 's gar - den with me. Be - cause we know we can't be found. I'd like to be un - der the sea In an oct - o - pus's gar - den, in the shade.'

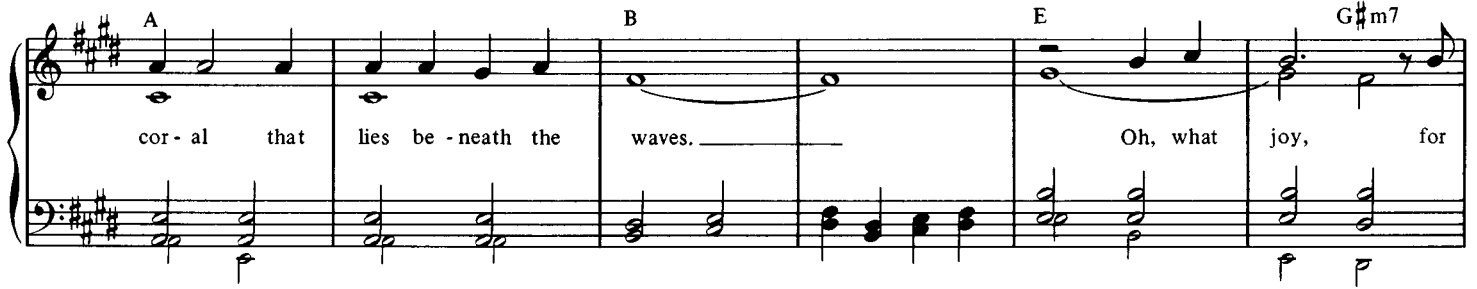
E E G#m7 C#m G#m

We would shout and swim a - bout The



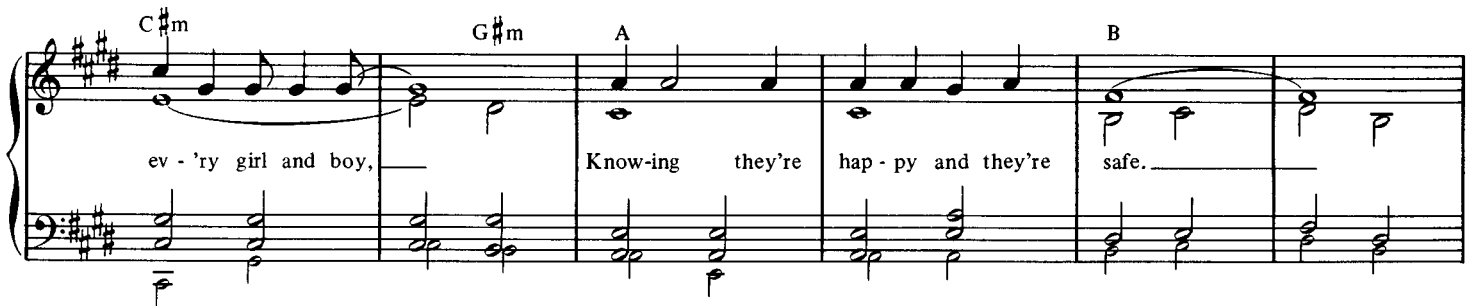
A B E G#m7

cor - al that lies be - neath the waves. Oh, what joy, for



C#m G#m A B

ev - 'ry girl and boy, Know - ing they're hap - py and they're safe.



C#m C#m7 A

We would be so hap - py you and me. No - one there to tell us what to do.



B E G#m7 C#m G#m

I'd like to be, un - der the sea, In an



A B7 1. 2. C#m 3. E Eb E

oct - o - pus 's gar - den with you, In an you.



Something.

George Harrison.

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(Organ: Registration No. 3)

Slow

C **Cmaj7** **C7**

1. Something in the way she moves,
2. Somewhere in her smile she knows,
At - tracts me like no oth - er
That I don't need no oth - er

F **D** **D7** **G**

lov - er; _____
lov - er; _____
Something in the way she woos me. _____ I
Something in her style that shows me. _____

Am **Ab+** **Am7** **D9** **F** **Eb** **G7**

don't want to leave her now, You know I be - lieve and how. _____

A **A** **Amaj7** **F#m**

Double tempo (♩ = ♩)

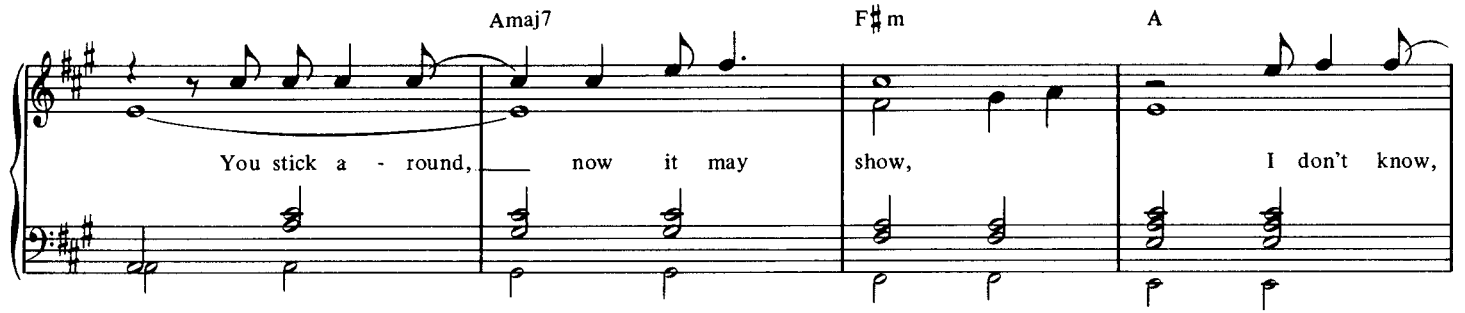
You're ask - ing me _____ will my love _____ grow,

A **D** **G** **A**

I don't know, I don't know.

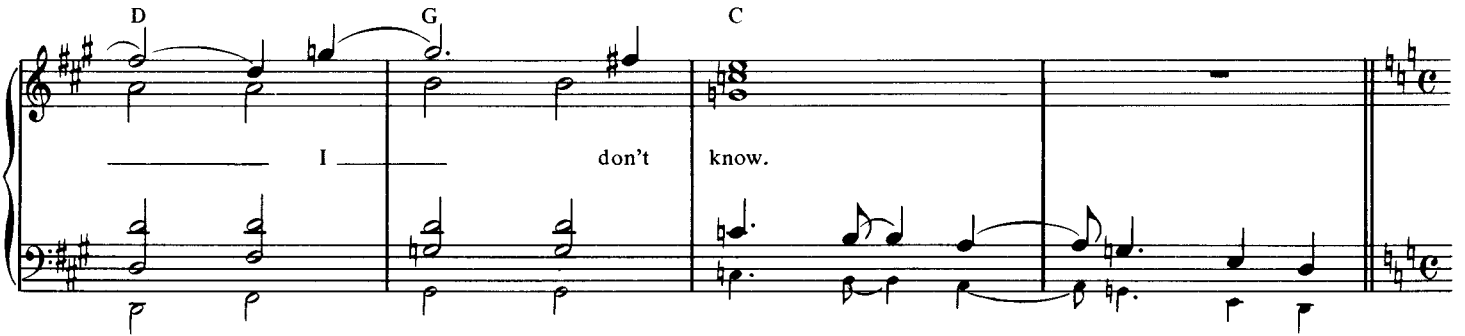
Amaj7 F#m A

You stick a - round, now it may show, I don't know,



D G C

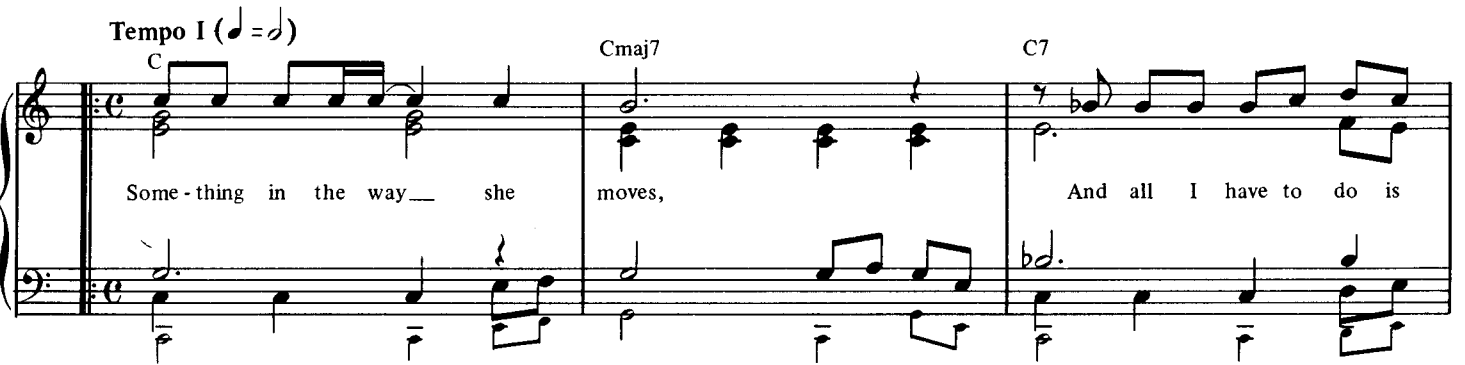
I don't know.



Tempo I (♩ = ♩)

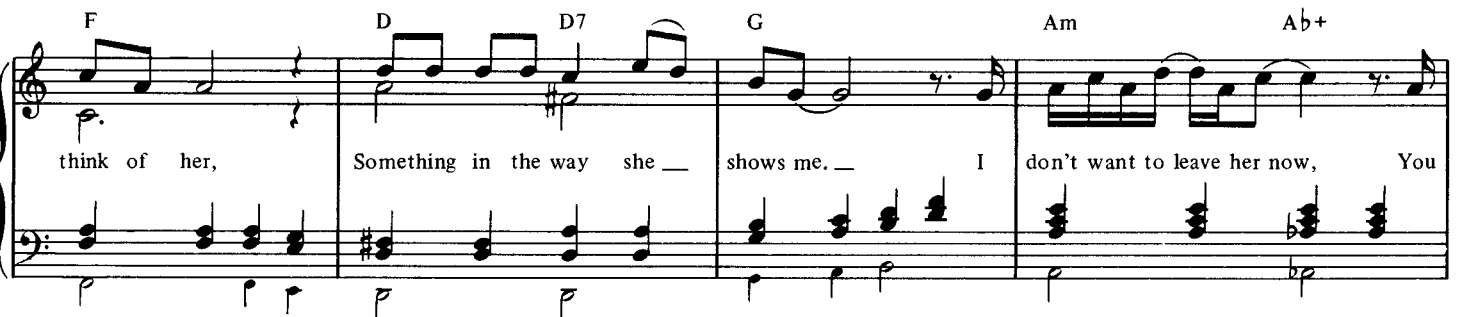
C Cmaj7 C7

Some-thing in the way— she moves, And all I have to do is



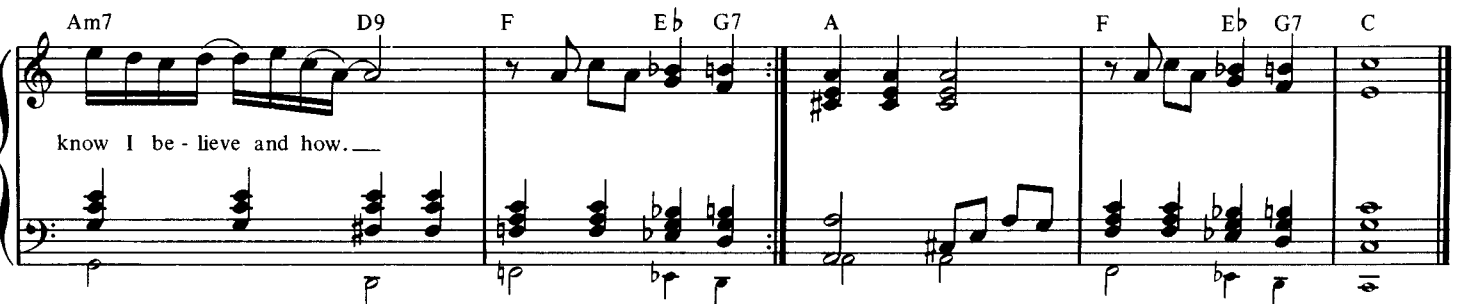
F D D7 G Am Ab+

think of her, Something in the way she — shows me. — I don't want to leave her now, You



Am7 D9 F Eb G7 A F Eb G7 C

know I be - lieve and how. —



Two Of Us.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Fairly bright

1. Two of us riding nowhere, spending some one's hard-earned pay. You and me Sunday driving, not arriving on our way back home. We're on our way home, we're on our way home, we're

Chords: G, Am, G, C6, G, Am, G, C6, G, C, G, Am, G, C6, G, C, Am, G, C6, G, C, D, D7, C, G, C, D, D7, C, G, C, Am

to Coda

Cmaj9 D9 G Bb Dm

go - ing home. You and I have mem - or - ies

Gm7 Gm Am7 Am

long - er than the road that stret - ches out a - head.

D7 D7sus4 D7

D.C. al Fine

Coda

G

(repeat and fade)

2. Two of us sending postcards, writing letters on my wall,
You and me burning matches, lifting latches on our way back home,
We're on our way home, we're on our way home, we're going home.
3. Two of us wearing raincoats, standing solo in the sun,
You and me chasing paper, getting nowhere on our way back home,
We're on our way home, we're on our way home, we're going home.

You Never Give Me Your Money.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Fairly slow
Gm7 Cm F7 Bb

mp 1. You never give me your mo - ney, — you on - ly give me your fun - ny pa - per;
2. I never give you my num - ber, — I on - ly give you my sit - u - a - tion;

Ebmaj7 Cm D7 Gm 1.

And in the middle of ne - go - ti - a - tions you break down.
And in the middle of in - vest - i - ga - tion I break down.

2. Bb F7 Moderato (♩ = ♩) Bb D7 Gm Bb7

1. Out of college, mo - ney spent, see no fu - ture, pay no rent.
2. An - y jobber got the sack, Monday morning turn - ing back.

Eb F7 Bb 1. 2.

All the money's gone, no - where to go. But
Yel - low lor - ry slow, no - where to go.

Fairly slow (♩ = ♩)

oh, that ma - gic feeling, nowhere to go. Oh, that ma - gic feeling no - where to

Chords: Ab Eb Bb Ab Eb

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

Chords: Bb G A Bb D7

sine. Soon we'll be a - way from here step on the gas and wipe that tear a - way; One sweet

Chords: G Cm7 F C7 F G

dream came true. To - day came true, to - day.

Chords: A Bb maj7 F G F Bb maj7 F G

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

Chords: Bb G Bb G

(repeat and fade)

Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is presented in a grand staff format (treble and bass clefs) with a common time signature. The lyrics are written below the notes. The score is divided into six systems, each with a set of chords indicated above the staff. The first system includes the lyrics "Here comes the Sun King. Here". The second system includes "comes the Sun King. Ev'ry-bod-y's laugh-ing;". The third system includes "Ev'ry-bod-y's hap-py. Here comes the Sun King.". The fourth system includes the Spanish lyrics "Quan-do pa-ra-mu-cho-mi a-mor-e de-fe-li-ce-cor-a-zon.". The fifth system includes the Portuguese lyrics "Mun-do pa-pa-razi-mi a-mor-e chic-ka fer-dy pa-ra sol.". The sixth system includes the Portuguese lyrics "Cues-to ob-ri-ga-do-tan-ta mu-cho-que can eat it-ca-rou-sel.". The chords are: Eb, Eb maj7, Ab maj7, Bb7, C, Eb, Eb maj7, Ab maj7, Bb7, C7, Ab, F, Ab, F, Eb, Gm7, Eb, Eb7, Ab, C6, D7, G, Am7, D7, G, Am7, D7, G.

Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

Ab Ebm7(sus4) Ab Db Ebm G Ab Ebm G Ab Db Ebm G

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

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

Ab Ebm7 (sus4) G Ab Db Ebm G Ab Ebm G Ab Db

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

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

Ab Ab7 Dbsus4 Db Db7 Db D7 Db Ab7(sus4)

oo ——— you
(wo-man)

oo ———

1-2 3

Db Eb Ebm7(susCb)

— you.

Maggie Mae.

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

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(Organ: Registration No. 4)

Oh, dir - ty Mag-gie Mae they have ta - ken her a - way and she'll
nev - er walk down Lisle Street an - y mow - er. Oh, the judge he guil - ty found.
— her of rob - bing the home - ward bound - er that dir - ty, no good rob - bin' Mag - gie Mae.
It's the part of Liv - er - pool she re - turned me to
— two pound ten a week, — that was my pay. — *fade*

Chords: G, C, D, G, C, D7, G, C, G/B, D

The Long And Winding Road.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

1.The long and wind - ing road that leads to your door
 (2.) wild and wind - y night that the rain washed a - way
 (3.) still they lead me back to the long and winding road

Will ne - ver dis - ap - pear tears, I've seen that road be - fore.
 Has left a pool of tears, here. Cry - ing for the day.
 You left me stand - ing here. A long, long time a - go.

It al - ways leads me here, Leads me to your
 Why leave me stand - ing here, Let me know the
 Don't leave me wait - ing here, Lead me to your

1. door. 2.The way. Ma - ny times I've been a - lone and

ma - ny times I've cried. A - ny - way you'll ne - ver know the ma - ny ways I've tried. 3. But

Coda door. yeh, yeh, yeh, yeh.

D.S. al Coda

I Me Mine.

George Harrison.

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(Organ: Registration No. 1)

Bright waltz

Am D G

(1-3) All thru' the day I me mine, I me mine.
(2) All I can hear I me mine, I me mine.

E7 Am Am D

I me mine. I me mine.
I me mine. I me mine.

All thru' the night
Ev en those tears

G E7 Am Dm

I me mine, I me mine, I me mine.
I me mine, I me mine, I me mine.

Now they're fright - ened of
No - one's fright - ened of

Dm6 Ddim Am

leav - ing it, ev - 'ry - one's weav - ing it, com - ing on strong all the time.
play - ing it, ev - 'ry - one's say - ing it, flow - ing more free - ly than wine.

Am Am(7#) Am7 Am6 Fmaj7

All thru' the day I me mine

1 2 Medium rock A7

I - I me - me mine

D9

I - I me-me mine

A7 D.C. at CODA

I - I me-me mine.

⊕ CODA Am Am(7#)

All thru' your

Am7 Am6 Fmaj7 Am

life. I me mine.

Dig A Pony.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

The musical score is written for piano and organ. It consists of five systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The organ part is in the treble clef. The lyrics are: "I hi hi hi hi Dig a". The second system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "po - ny well you can ce - leb - rate an - y - thing you". The third system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "want. Yes you can ce - leb - rate an - y -". The fourth system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "thing you want. Ooh". The fifth system has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano part is in the bass clef. The lyrics are: "I told you so all I want is".

G C G C G C G

I hi hi hi hi Dig a

Em Am 3 3

po - ny well you can ce - leb - rate an - y - thing you

F7 Am

want. Yes you can ce - leb - rate an - y -

F7 1. 3. 5. D7

thing you want. Ooh

(repeat at each D.C.)

2. 4. 6. D7 F C

I told you so all I want is

G F

you. Ev - 'ry - thing has got to

C G poco rit. Gmaj9

be just like you want it to,

a Tempo to Coda

Be - cause

D.C. 3 times al Coda

G

Coda

2. I hi, hi, hi, hi, Do a road hog,
Well you can penetrate any place you go,
Yes you can penetrate any place you go.
3. I hi, hi, hi, hi, Pick a moondog,
Well you can radiate ev'rything you are,
Yes you can radiate ev'rything you are.
4. I hi, hi, hi, hi, Roll a stoney,
Well you can imitate ev'ryone you know,
Yes you can imitate ev'ryone you know.
5. I hi, hi, hi, hi, Feel the wind blow,
Well you can indicate ev'rything you see,
Yes you can indicate ev'rything you see.
6. I hi, hi, hi, hi, Dig a pony,
Well you can syndicate any boat you row,
Yes you can syndicate any boat you row.

Dig It.

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

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(Organ: Registration No. 4)

Moderately with a beat

The musical score is written in 3/4 time and B-flat major. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "Like a Roll - ing Stone, like a Roll - ing Stone, Like the F. B. I. and the C. I. A. and the". The piano accompaniment features a steady bass line and chords in the right hand. The vocal line is a simple melody with lyrics written below the notes. Chord symbols (Bb, F, Bb, C7) are placed above the piano accompaniment lines. The lyrics are: "Like a Roll - ing Stone, like a Roll - ing Stone, Like the F. B. I. and the C. I. A. and the".

B \flat F B \flat C7

B. B. C.

B \flat F B \flat C7

B. B. King, and Dor - is

B \flat F B \flat C7

Day. Matt

B \flat F B \flat C9 B \flat

Bus - by. Dig it, Dig it, Dig it, Dig it.

F B \flat C(sus4) B \flat (repeat to fade)

Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it, Dig it,

One After 909.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

With a beat

C9 C7 D7

run to the sta- tion. Rail - man says, you've got the

G7 C7 F7

wrong lo - ca - tion. I've got my bag,

C7 C D7

run right home. Then I find — I've got the

G7 G7+

num - ber wrong, Well

D.S. al Coda

Coda C7 F Cdim C G7 C

2. I begged her not to go and I begged her on my bended knees
 You're only fooling around, you're only fooling around with me.
 I said move over once, move over twice, come on baby don't be cold as ice.
 I said I'm trav'ling on the one after nine-o-nine.

3. I said I'm trav'ling on the one after nine-o-nine
 I said move over honey I'm travelling on that line.
 I said move over once, move over twice, come on baby don't be cold as ice.
 I said I'm trav'ling on the one after nine-o-nine.

Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find my - self — in times of trou - ble Moth - er Ma - ry comes to me,
Speak - ing words of wis - dom, let it be. — — — — — And in my hour of dark - ness She is
stand - ing right in front — of me — — — — — Speak - ing words of wis - dom, let it
be. — — — — — Let it be, — — — — — let it be, — — — — — Let it be, — — — — — let it be, — — — — —
Whis - per words — of wis - dom, let it be. — — — — — 1.3. — — — — — 2.And when

Chords: C, G, Am, Fmaj7, F, C, Dm7, C, G, Am7, F, C, G, F, C, Dm7, C, F, C, Dm7, C, G, F, C, Dm7, C.

2. 4.

Let it be, let it be, let it be, let it be,

Whis-per words of wis - dom, let it be.

D.S. al Coda

Coda

2. And when the broken-hearted people living in the world agree,
 There will be an answer, let it be.
 For though they may be parted there is still a chance that they will see
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be.
 There will be an answer let it be.

(3rd time instrumental)

4. And when the night is cloudy there is still a light that shines on me,
 Shine until tomorrow, let it be.
 I wake up to the sound of music-Mother Mary comes to me,
 Speaking words of wisdom, let it be.
 Let it be, let it be, let it be, let it be.
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be.
 Whisper words of wisdom, let it be.

Hey Jude.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Slowly

1. Hey

(4.) Jude, don't make it bad,
 (2.) Jude, don't be a - fraid,
 (3.) Jude, don't let me down,

Take a
 You were
 You have

sad song and make it bet - ter. Re - mem - ber to let her in - to your
 made to go out and get her. The min - ute you let her un - der your
 found her now go and get her. Re - mem - ber to let her in - to your

heart, Then you can start
 skin, Then you be - gin
 heart, Then you can start

to make it bet - ter.

2. Hey

to Coda 1.4.

2.3.

ter. -

(2.) And an - y - time you feel the pain Hey Jude re - frain,
 (4.) So let it out and let it in Hey Jude be - gin,

The Ballad Of John And Yoko.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Steady 4

C

1. Stand - ing in the dock at South - amp - ton, —
 2. Final - ly made the plane in to Pa - ris, —
 3. Pa - ris to the Am - ster - dam Hil - ton, —
 4. Made a lightning trip to Vi - en - na, —
 5. Caught the early plane back to Lon - don, —

Trying to get to Hol - land or France.
 Hon - ey - moon - ing down by the Seine.
 Talking in our beds for a week,
 Eating choc'late cake in a bag.
 Fif - ty a - corns tied in a sack.

C7

Pe - ter The man in the mac said, you've got to go back, — You know they
 The news - pa - pers said, — you can make it O. K., — You can get
 The news - pa - pers said, — say what're you do - ing in bed, — I said we're
 The men from the press — said, — she's gone to his head, — They
 wish you suc - cess, — It's

F

did - n't ev - en give us a chance. —
 mar - ried in Gib - ral - tar near Spain. —
 on - ly trying to get us some peace. — Christ! You know it ain't ea - sy, —
 look just like two gur - us in drag. —
 good to have the both of you back. —

C

G7

You know how hard it can be. — The way things are go - ing,

to Coda (5th verse)

C

1. 4.

2.

They're goin' to cruci - fy — me.

3. Drove from

3.

F

Saving up your money for a rain - y day, — Giving all your clothes to char - i-

G7

ty. last night the wife said, Oh boy, when you're dead you don't take nothing with you but your

soul — Think!

D.C. (4th verse)

Coda

C

me. The way things are go -

G7

C

ing, They're goin' to cru - ci - fy — me.

Power To The People.

John Lennon.

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(Organ: Registration No. 2)

Moderato

Musical notation for the first system, featuring a piano accompaniment and vocal line. The tempo is marked 'Moderato'. The key signature is C major. The time signature is common time (C). The lyrics are: *mf* Pow - er to the peo - ple, pow - er to the peo - ple,

Musical notation for the second system. The lyrics are: pow - er to the peo - ple, pow - er to the peo - ple, pow - er to the peo -

Musical notation for the third system, including a 'to Coda (4th time)' section. The lyrics are: - ple, pow - er to the peo - ple, right on!

1. You say you want a rev - o - lu -
 2. A million wor - kers workin' for noth -
 3. We gotta ask you, comrades and broth -

Musical notation for the fourth system. The lyrics are: tion, we bet - ter get on right a - way. Well you get on your feet — and
 ing, you bet - ter give them what they really own. We gotta put you down when we come
 ers, how do you treat the old woman back home? She got to be her - self so she can

Musical notation for the fifth system. The lyrics are: in - to the street — singing:
 in - to town — singing:
 give her help — singing:

Musical notation for the Coda section. The lyrics are: pow - er to the peo - ple, right on!

Give Peace A Chance.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

C

Ev - 'ry - bod - y's talk - ing a - bout

1. Bag - is - m, Shag - is - m, 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 Smoth - ers,

Rag - is - m, Tag - is - m, This - is - m, That - is - m, is - m is - m is - m.
Bish - ops and Fish - ops, Rab - bits and Pop - eyes, Bye - bye Bye - byes.
Reg - u - la - tions, In - te - gra - tions, Med - i - ta - tions U - nited Na - tions, Congrat - u - la - tions.
Bob - by Dy - lan, Tom - my Coo - per, De - rek Tay - lor Nor - man Mail - er, Al - an Gins - berg, Ha - re Krish - na,

Ha re, Ha - re Krish - na. All we are say ing

G7

is give peace a chance.

F. Em G7 C

All we are say ing

G7

is give peace a chance.

F. Em G7 C

Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

C F

1. You say you want a re - vo - lu - tion _____ well you know _____
 (2.) say you got a real so - lu - tion _____ well you know _____
 mf (3.) say you'll change the Cons - ti - tu - tion _____ well you know _____

C 3 3 3 3

we all want to change the world. You
 we'd all love to see the plan. You
 we all want to change your head. You

F

tell me that it's ev - o - lu - tion _____ well _____ you know _____ we all
 ask me for a con - tri - bu - tion _____ well _____ you know _____ we're all
 tell me it's the ins - ti - tu - tion _____ well _____ you know _____ you better

G7 Dm7

want to change the world. _____
 do - ing what we can. _____
 free your mind in - stead. _____

But when you talk a - bout de -
 But when you want money for people with
 But if you go carrying pictures of

struction _____
minds that hate _____
Chairman Mao _____

don't you know that you can
all I can tell you is brother you
you ain't going to make it with anyone

count me out. _____
have to wait. _____
an - y - how. _____

Chords: G, Bb, C, A

Don't you know it's gonna be al - right, _____ al -

Chords: F, C, F, C

right, _____ al - right. _____

1. 2.

Chords: F, C, F, C

2. You
3. You

al - right, _____ al - right, _____ al -

Chords: C, G7, C, F, C

(repeat and fade)

I've Got A Feeling.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderate tempo

The musical score is presented in five systems, each with a vocal line and an organ accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The organ accompaniment consists of a steady bass line and chords in the right hand. Chord symbols (G, C, G7, D, F) are placed above the staff to indicate the harmonic structure. The lyrics are written below the vocal line.

System 1: Chords: G, C, G, C. Lyrics: I've got a feel - ing a feel - ing deep in - side oh yeah

System 2: Chords: G, C, G, C. Lyrics: Oh yeah

System 3: Chords: G, C, G. Lyrics: I've got a feel - ing a feel - ing I can't

System 4: Chords: C, G, C, G. Lyrics: hide oh no Oh no

System 5: Chords: C, G7, D, F. Lyrics: Oh no Yeah Yeah

to Coda

I've got a feel - ing yeah (I've got a feel - ing)

All these years I've been wan - der - ing a - round

wond - er - ing how come no - bo - dy told me All that I was look - ing for was

some - bo - dy who looked like you.

D.C. al Coda

Coda

1. Ev - 'ry - bo - dy had a
2. Ev - 'ry - bo - dy had a

hard year
good year

Ev - 'ry - bo - dy had a good time
Ev - 'ry - bo - dy let their hair down

Ev - 'ry - bo - dy had a wet dream
Ev - 'ry - bo - dy pulled their socks up

Ev - 'ry - bo - dy saw the
Ev - 'ry - bo - dy put their

sun shine
foot down

Oh yeah
Oh yeah

Oh yeah
Oh yeah

Oh yeah
Oh yeah

1. C
2. G

2. Oh please believe me I'd hate to miss the train oh yeah (yeah)
Oh yeah-and if you leave me I won't be late again oh no oh no
Yeah yeah I've got a feeling yeah (I've got a feeling)
3. I've got a feeling that keeps me on my toes oh yeah
Oh yeah-I've got a feeling I think that everybody knows oh yeah oh yeah
Yeah yeah I've got a feeling yeah (I've got a feeling)



Index

A

A Day In The Life	140
A Hard Day's Night	55
Across The Universe	176
All I've Got To Do	6
All My Loving	11
All Together Now	178
All You Need Is Love	136
And I Love Her	45
And Your Bird Can Sing	118
Another Girl	83
Any Time At All	44
Ask Me Why	18

B

Baby You're A Rich Man	138
Baby's In Back	46
Back In The U.S.S.R.	180
Bad To Me	14
Because	223
Being For The Benefit Of Mr.Kite	137
Birthday	185
Blackbird	186
Blue Jay Way	162

C

Can't Bue Me Love	48
Carry That Weight	236
Come Together	237
Cry Baby Cry	188

D

Day Tripper	84
Dear Prudence	190
Dig A Pony	268
Dig It	270
Do You Want To Know A Secret	16
Doctor Robert	116
Don't Bother Me	17
Don't Let Me Down	238
Don't Pass Me By	172
Drive My Car	88

E

Eight Days A Week	50
Eleanor Rigby	119
Every Little Thing	51
Everybody's Got Something To Hide Except Me And My Monkey	192

F

Fixing A Hole	142
Flying	184
For No One	126
For You Blue	174
From A Window	47
From Me To You	23

G

Get Back	241
Getting Better	145
Girl	93
Give Peace A Chance	281
Glass Onion	193
Golden Slumbers	242
Good Day Sunshine	120
Good Morning, Good Morning	146
Good Night	198
Goodbye	243
Got To Get You Into My Life	122

H

Happiness Is A Warm Gun	194
Hello Goodbye	147
Hello Little Girl	20
Help	86
Helter Skelter	196
Her Majesty	244
Here Comes The Sun	252
Here There And Everywhere	123
Hey Bulldog	199
Hey Jude	276
Hold Me Tight	21
Honey Pie	200

I	
I Am The Warlus	148
I Call Your Name	22
I Don't Want To See You Again	56
I Don't Want To Spoil The Party	57
I Feel Fine	139
I Me Mine	266
I Need You	89
I Saw Her Standing There	31
I Should Have Known Better	58
I Wanna Be Your Man	62
I Want To Hold Your Hand	24
I Want To Tell You	124
I Want You	245
I Will	212
If I Fell	60
If I Needed Someone	90
I'll Be Black	63
I'll Be On My Way	30
I'll Cry Instead	66
I'll Follow The Sun	68
I'll Get You	26
I'll Keep You Satisfied	28
I'm A Loser	69
I'm Down	92
I'm Happy Just To Dance With You	64
I'm In Love	32
I'm Looking Through You	94
I'm Only Sleeping	128
I'm So Tired	202
In My Life	96
It Won't Be Long	33
It's All Too Much	204
It's For You	70
It's Only Love	97
I've Got A Feeling	284
I've Just Seen A Face	98

J	
Julia	208

L	
Lady Madonna	206
Let It Be	274
Like Dreamers Do	71
Little Child	34
Long Long Long	232
Love Me Do	10
Love Of The Loved	35

Love You To	129
Lovely Rita	150
Lucy In The Sky With Diamonds	163

M	
Maggie Mae	264
Magical Mystery Tour	152
Martha My Dear	210
Maxwell's Silver Hammer	246
Mean Mr. Mustard	248
Michelle	108
Misery	43
Mother Nature's Son	214

N	
No Replay	72
Nobody I Know	73
Norwegian Wood	100
Not A Second Time	36
Nowhere Man	101

O	
Ob-La-Di, Ob-La-Da	215
Octopus's Garden	254
Oh! Darling	251
Old Brown Shoe	230
One After 909	272
Only A Northern Song	213
Oo You	263

P	
P.S. I Love You	12
Paperback Writer	130
Penny Lane	154
Piggies	228
Please Please Me	8
Polythene Pam	249
Power To The People	280

R	
Rain	131
Revolution	282
Rocky Raccoon	216
Run For Your Life	102

S

Savoy Truffle	226
Sexy Sadie	218
Sgt. Pepper's Lonely Hearts Club Band	156
She Came In Trought The Bathroom Window	250
She Loves You	38
She Said She Said	135
She's A Woman	74
She's Leaving Home	158
Something	256
Step Inside Love	220
Strawberry Fields Forever	160
Sun King	262

T

Taxman	132
Tell Me What You See	103
Tell Me Why	75
Thank You Girl	40
That Means A Lot	52
The Ballad Of John And Yoko	278
The Continuing Story Of Bungalow Bill	187
The Ehd	240
The Fool On The Hill	144
The Inner Light	54
The Long And Winding Road	265
The Night Before	99
The Word	107
There's A Place	76
Things We Said Today	79
Think For Yourself	104

This Boy	37
Ticket To Ride	105
Tips Of My Tongue	42
Tomorrow Never Knows	133
Two Of Us	258

W

We Can Work It Out	106
What Goes On	110
What You're Doing	77
When I Get Home	80
When I'm Sixty Four	164
While My Guitar Gently Weeps	224
Why Don't We Do It In The Road	222
Wild Honey Pie	221
With A Little Help From My Friends	166
Within You Without You	168
World Without Love	78

Y

Yellow Submarine	134
Yer Blues	234
Yes It Is	111
Yesterday	112
You Can't Do That	82
You Know My Name (Look Up The Number) .	182
You Like Me Too Much	113
You Never Give Me Your Money	260
Your Mother Should Know	170
You're Going To Lose That Girl	114
You've Got To Hide Your Love Away	115