

The Beatles

1962 - 1974



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All I've Got To Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

1. When - ev - er

I want you a - round, yeah, I wan-na kiss you, yeah, I wan-na kiss you, yeah,

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

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

Coda C F Am

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 organ. The piano part is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a common time signature. The organ part is in treble clef, also with a key signature of three sharps. The tempo is marked 'Moderato'. The score is divided into four systems, each with four measures. The first system contains the first two lines of the vocal melody. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines, including a 'to Coda' section and a first ending. The organ accompaniment consists of chords and single notes, often with a triplet of eighth notes in the right hand. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

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

to Coda

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 organ. It begins with a piano introduction in C major, 4/4 time, marked 'Moderato'. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands. The organ part is indicated by a registration number '4' and provides a similar accompaniment. The vocal melody is written in the treble clef, with lyrics in English. The score includes a key signature change to D major for the final section. The piece concludes with a Coda section marked 'D.S. al Coda' and '(repeat and fade)'.

Love, love me do, You know I love you. I'll al - ways be true, -

so please Love me do. -

oo - Love me do. 1. C 2. G D Some - one to

love. Some - bo - dy new, Some - one to love,

Some - one like you. D.S. al Coda

Coda Oo - Love me do. (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. 1. 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 begins with a treble and bass clef, a key signature of two sharps (D major), and a common time signature. The tempo is marked 'Moderately fast'. The organ part consists of a melody in the treble clef and a harmonic accompaniment in the bass clef, often using block chords. The vocal line is written in the treble clef with lyrics underneath. The score is divided into systems, each with a key signature change indicated above the staff. The lyrics are: 'As I write this let - ter, — send my love to you. Re - mem - ber that I'll al - ways — be in love with you. 1.3. Trea - sure these few words 'til we're to - geth - er; 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 — you — you — you — you. you. As I write this let - ter, —'. The key signatures change from D major to C#7, then to D, then to A7, then to D, then to A7, then to Bm, then to A7, then to Bb, then to C, then to D, then to G, and finally back to D.

G C#7 D G C#7 D

As I write this let - ter, — send my love to you. Re -

G C#7 D D A7 D

mem - ber that I'll al - ways — be in love with you.

D Em D A7

1.3. Trea - sure these few words 'til we're to - geth - er; Keep all my love for -
2. I'll be com - ing home a - gain to you, love; Un - til the day I

Bm A7 Bb C

ev - er. do, love, P. S. I love you. you — you — you — you —

D G D

you. you. As I write this let - ter, —

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

The musical score is written for piano and organ. The piano part is in treble clef, and the organ part is in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately'. The score is divided into four systems, each with a key signature change indicated above the staff.

System 1: The key signature changes to D major. The piano part has a melody starting on D4, moving up stepwise. The organ part has a bass line starting on D3, moving up stepwise. 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'. The key signature changes to F# minor.

System 2: The key signature changes to A major. The piano part has a melody starting on A4, moving up stepwise. The organ part has a bass line starting on A3, moving up stepwise. The lyrics are: 'leaves in the trees would be soft-ly sigh-in' if they heard from the breeze that you left me cry-in'. The key signature changes to D major.

System 3: The key signature changes to F# minor. The piano part has a melody starting on F#4, moving up stepwise. The organ part has a bass line starting on F#3, moving up stepwise. The lyrics are: 'sad don't be bad to me. The'. The key signature changes to A major.

System 4: The key signature changes to D major. The piano part has a melody starting on D4, moving up stepwise. The organ part has a bass line starting on D3, moving up stepwise. The lyrics are: 'But I know you won't leave me, 'cause you told me so and I've no in - ten - tions of'. The key signature changes to F# minor.

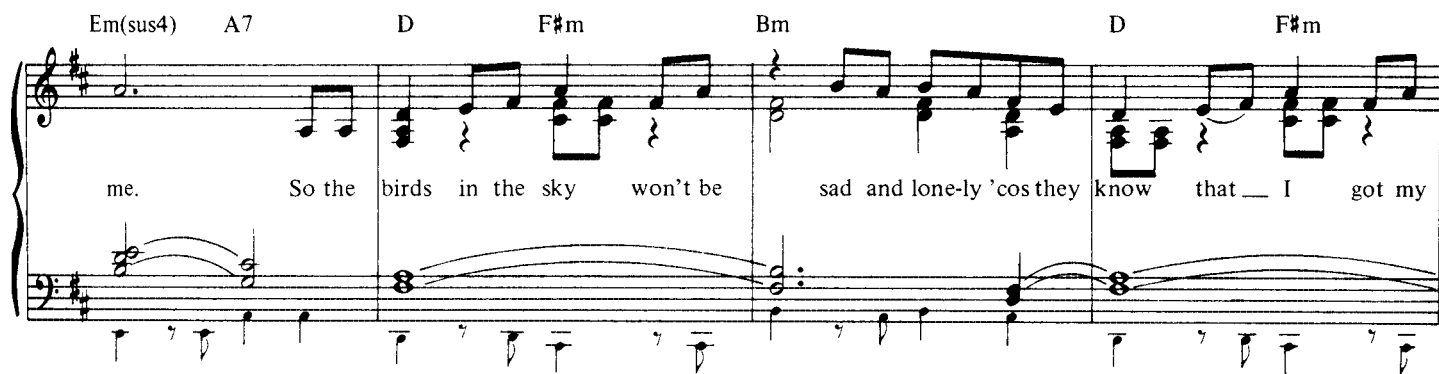
System 5: The key signature changes to B7. The piano part has a melody starting on B4, moving up stepwise. The organ part has a bass line starting on B3, moving up stepwise. The lyrics are: 'let-ting you go, just as long as you let me know you won't be bad to'. The key signature changes to E minor.

System 6: The key signature changes to A7. The piano part has a melody starting on A4, moving up stepwise. The organ part has a bass line starting on A3, moving up stepwise. The lyrics are: 'just as long as you let me know you won't be bad to'. The key signature changes to D major.

System 7: The key signature changes to Dm. The piano part has a melody starting on D4, moving up stepwise. The organ part has a bass line starting on D3, moving up stepwise. The lyrics are: 'let-ting you go, just as long as you let me know you won't be bad to'. The key signature changes to D major.

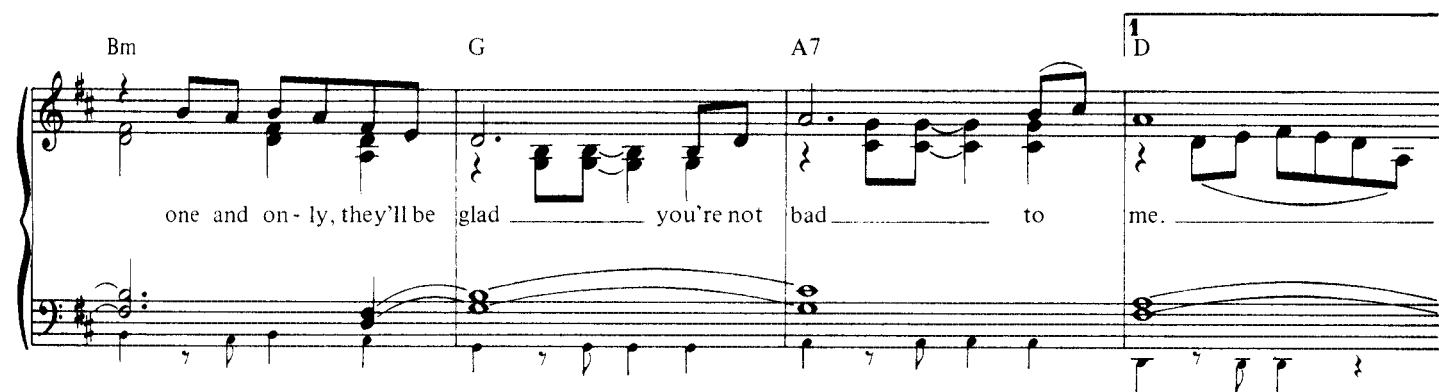
Em(sus4) A7 D F#m Bm D F#m

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



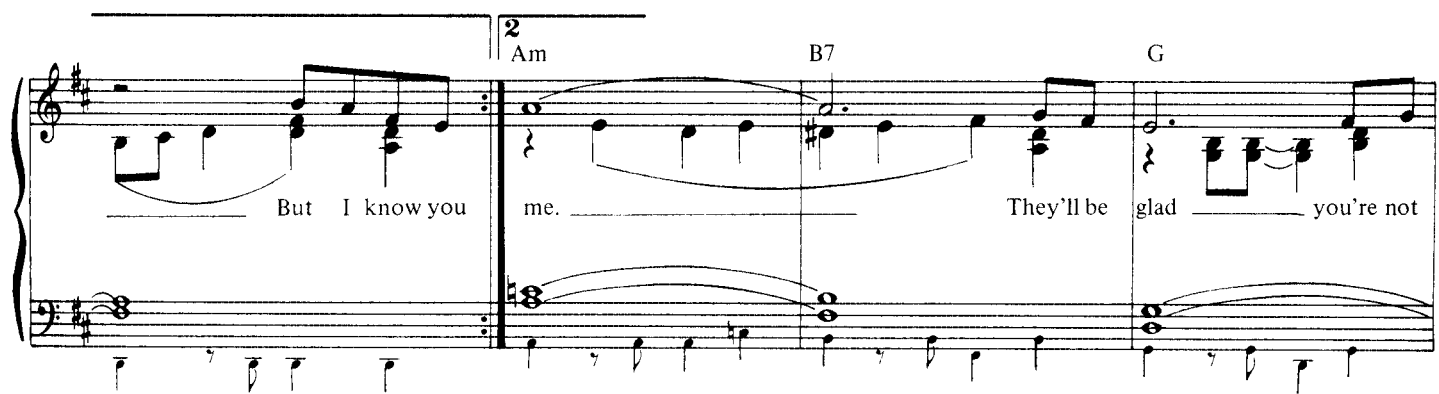
Bm G A7 1 D

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



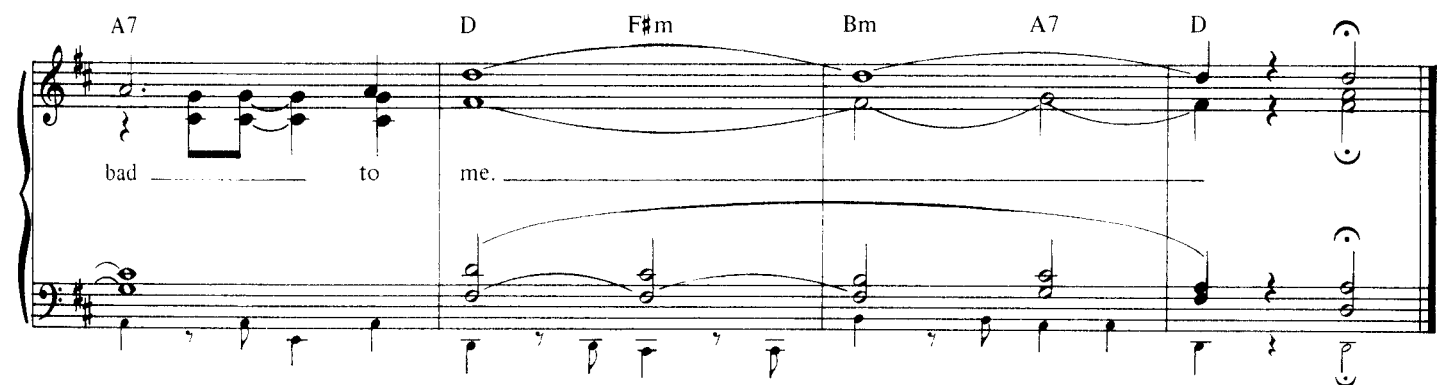
2 Am B7 G

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

E $\flat$

E $\flat$ maj7 Fm7 Gm7

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

Fm7 E $\flat$ E $\flat$ maj7 Fm7

Can't you tell me things I want to know?
My hap - pi - ness still makes me cry. And it's in

Gm7 Fm7 E $\flat$

true, time That it real - ly on - ly goes to show
You'll un - der - stand the rea - son why.

G7 (5 $\flat$) Cm

That I know, — that I I I, I Should
If I cry, — it's not be - cause I'm sad. But you're the

1. A $\flat$ m F9 B $\flat$ 7 E $\flat$ maj7 Fm7

nev - er, nev - er, nev - er be blue. 2. Now you're

2. $A\flat m$ $E\flat$ $E\flat +$

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

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

lieve _____ It's hap - pened to me. _____

$E\flat +$ $A\flat$ $B\flat 7$

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

$E\flat$ $E\flat maj7$ $Fm7$ $Gm7$

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

$A\flat$ $Gm7$ $A\flat maj7$ $E\flat$

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

$A\flat maj7/E\flat$ $E\flat$ $A\flat maj7/E\flat$ $Gm7$ *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
(2.) see you passing by I cry mm-mm

Hel-lo lit - tle girl. When you're passing on your way I say
Hel-lo lit - tle girl. When I try to catch your eye I cry

mm-mm — mm-mm —

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

Bb C7 F Dm Bb C7 F Dm Bb C7

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,

F Dm Gm F C7 F Bb C7 Bb C7 *to Coda*

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.

Coda

3. When I 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. 2. Hold me tight, 3. Hold me tight, 4. Hold me tight, Tell me I'm the
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
rit.

I Call Your Name.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

I call your name but you're not there, was I to blame
for being un-fair, Oh I can't sleep at night since you've been gone.
I nev-er weep at night I can't go on. Well don't you know I can't take it.
I don't know who can, I'm not goin' to ma-ya-yake it I'm not that kind of
man. Oh I can't sleep at night, But just the same
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

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

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. to Coda G

Coda to you, to you, to you. Em

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 written for piano and voice. It consists of five systems of music. The first system has four measures with lyrics: "1. Oh yeh", "I'll", "tell you", and "some - thing". The second system also has four measures: "stand,", "Then", "I'll", and "say that some - thing". The third system has four measures: "I wan - na hold your", "hand", and a final measure marked "to Coda". The fourth system contains a first ending (1. C) and a second ending (2. C) with lyrics: "I wan - na hold your hand.", "2. Oh -", and "hand.". The fifth system has four measures: "And when I", "touch you I feel", "hap - py", and "in - side.". Chord symbols (G7, C, Am, E, F, Gm7, C7, Dm) are placed above the piano part. The piano part features a steady bass line and chords that support the vocal melody. The vocal melody is written in a single line with lyrics underneath. The score includes repeat signs and a Coda symbol at the end of the third system.

1. Oh yeh I'll tell you some - thing I think you'll un - der-

stand, Then I'll say that some - thing I wan - na hold your hand -

I wan - na hold your hand to Coda

1. C 2. C
I wan - na hold your hand. 2. Oh - hand.

Gm7 C7 F Dm
And when I touch you I feel hap - py in - side.

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

Chords: C, G7, F

Lyrics:

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

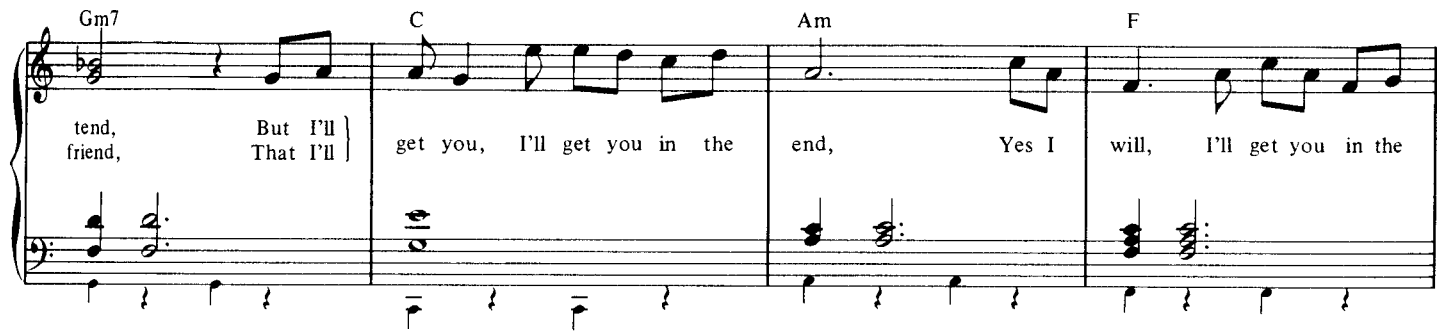
(1.) I- (3.) mag - ine I'm in love night with you, It's ea need - sy 'cos I
(2.) think a - bout you and it's

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

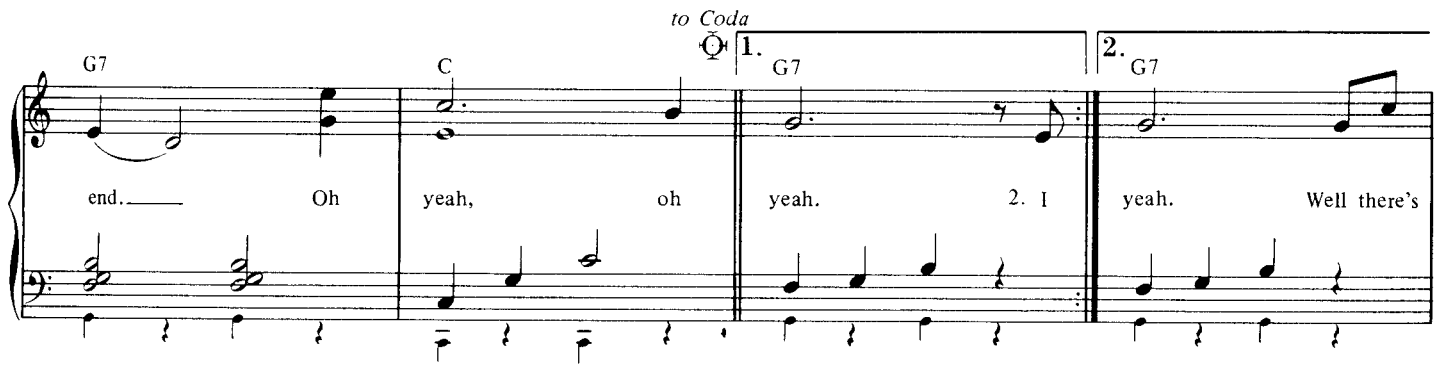
tend, friend, But I'll } get you, I'll get you in the end, Yes I will, I'll get you in the
That I'll }



to Coda

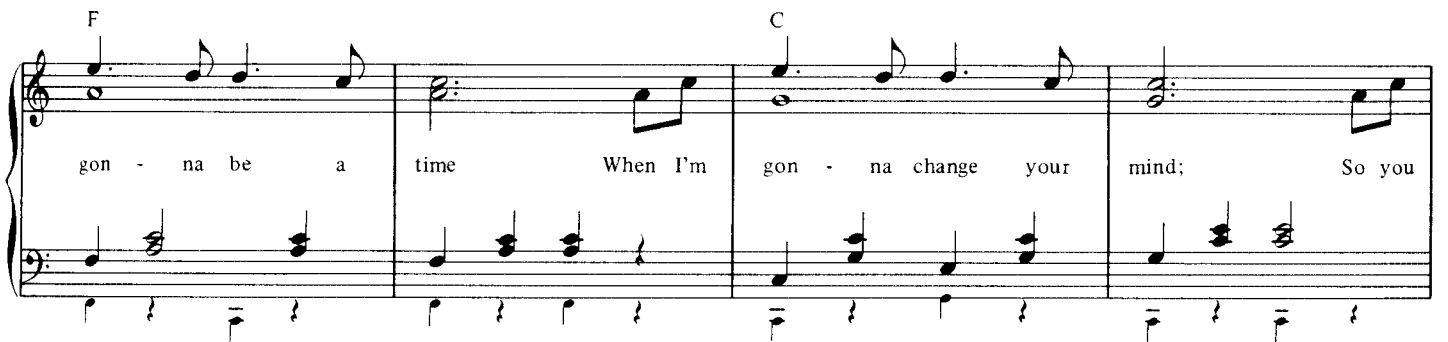
G7 C 1. G7 2. G7

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



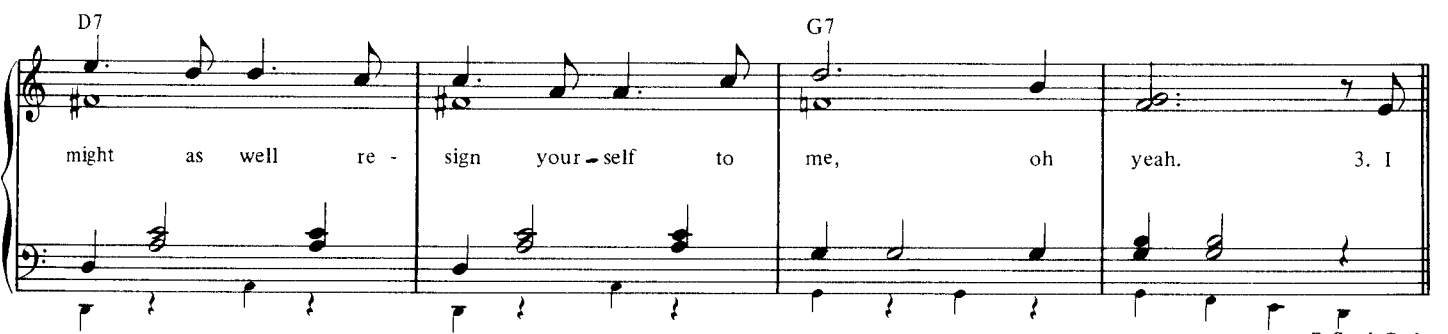
F C

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

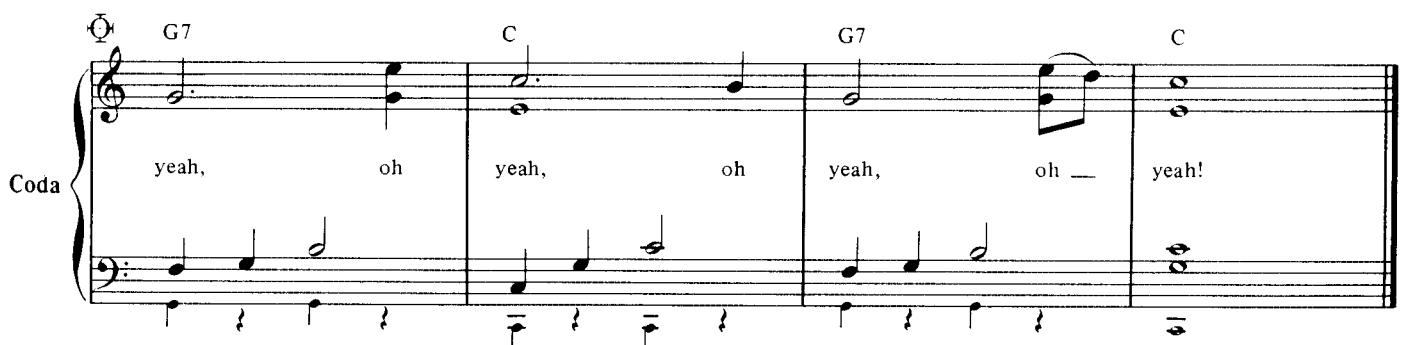


D.S. al Coda

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

E F#m7 B7

You don't need an - y - bod - y to - hold

E F#m7 B7 E

you, Here I stand with my arms o - pen wide. Give me

E7 A Am E B13

love and re - mem - ber what I told you, I'll keep you sat - is -

E F#m7 B7 E

fied. You don't need any bod - y to kiss you, Ev - 'ry

F#m7 B7 E E7

day I'll be here by your side, Don't go 'way, I'm a - fraid that I might

A Am E B13 E

miss you, I'll keep you sat - is - fied. You can

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'll Be On My Way.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

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

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

As the June light turns to moonlight,
I'll be on my way. To where the winds don't blow,
and golden rivers

flow,
This way will I go.

D.S. al Coda

CODA G
way.

I Saw Her Standing There.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

C

F7

C

G7

C

F

A^b

C

G7

to Coda

G+

1. C

2. C

C7

F7

G7

F7

Coda

F

C

D.S. al Coda

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-

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

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

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

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

mine! 3. Oh we

there.

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-

F Fm C 3

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

Am Ab+ F6 G7 Am

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

to Coda

F G7 C 1. 3 2. C6

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

F E7 Am

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

Dm7 G7 Dm7 G7 3

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

D.S. al Coda

Coda C

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 includes the following lyrics and musical notation:

Chords: C, A^b, C, A^b, C, Am, F, F[#] dim, C, G⁺, G7, Em7-5, A7, F, G7, D7, G7, C, E^b, D, D^b, Cmaj7.

Lyrics:

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

sit - ting all on my own. It won't be long, yeh, yeh,
I've done noth - ing but cry. more. yeh. It won't be long, yeh, Till
you won't leave me no

yeh. It won't be long, yeh, yeh, yeh. It won't be long, yeh, Till

I be - long to you. Since you left me, I'm so a - lone; — Now you're

com-ing, you're com - ing on home, I'll be good like I know I should. You're com-ing

home, you're com-ing home.

Coda: I be - long to you.

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

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,

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

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

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

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

loved, —

Coda

I see the love of the loved.

D.C. al Coda

Not A Second Time.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

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. 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 cried for you. Yeh

through. Oh, not a sec-ond time. 2. through. Oh, not a sec-ond time.

D.S. al Coda Coda not a sec-ond time.

This Boy.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Slowly

1. That boy _____
2. That boy _____

took my love a - way. Oh, he'll re - gret it some
is - n't good for you. Though he may want _____ you

day, _____ But this boy wants you - back a - gain. _____
too, _____ This boy wants you - back a - gain. _____

Oh, and _____

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. _____

(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

Ab Eb6 Ebm7 Bb7 Eb

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

Cm Gm Bb7 Eb Cm

Well I saw her yes - ter - day yi - yay it's you she's 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 Ebm7 Bb7

Yes, she loves you and you know you should be glad. 1. 2. She

2. $B\flat 6$ Cm $F7$

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

$A\flat m6$ $B\flat 7+$ $B\flat 7$ $E\flat$ *to Coda*

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

D.S. al Coda

Coda Cm $A\flat m6$ $B\flat 7+$ $B\flat 7$ $E\flat$ Cm

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

$A\flat m6$ $B\flat 7+$ $B\flat 7$ $E\flat$ Cm *a tempo*

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

rit.

$A\flat$ $E\flat 6$

yeh, yeh, — yeh, yeh, yeh, yeh, — yeh.

Thank You Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately bright

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 enters in the fifth 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 a-bout our love.' The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The vocal line continues with: 'And e - ter - nal - ly I'll al - ways be in love with you. I know, lit - tle girl, on - ly a fool would doubt our love. And' The piano accompaniment continues with the same eighth-note bass line and chords. The vocal line concludes with: 'all I got - ta do is thank you, girl, — thank you, girl. —' The piano accompaniment concludes with the same eighth-note bass line and chords. The score is marked 'to Coda' and '1.' at the end.

F Eb F Eb

mf

Oh, oh,

Bb Eb Bb Eb Bb F7 Bb Eb

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 a-bout our love.

Bb Eb Bb Eb Bb F7 Bb

And e - ter - nal - ly I'll al - ways be in love with you.
I know, lit - tle girl, on - ly a fool would doubt our love. And

to Coda 1.

Eb F7 Eb F7

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

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. But But With no more words on the tip of my

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.

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

D.C. al Coda

Misery.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Ad lib. Medium tempo

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

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

The musical score is written for piano and organ. It begins with a piano introduction in F minor (Fm) and Eb, marked *mf*. The organ part is marked *mp*. The piano part features a melody in the right hand and a bass line in the left hand. The organ part provides harmonic support with chords and a steady bass line. The lyrics are written below the piano part.

Lyrics:

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

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

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

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

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.

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

near me.

D.S. al Coda

Coda

love her. *rit.*

Baby's In Black.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Slow steady beat

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 and but she thinks only of him. And though it's on-ly a whim, she thinks of

black. him. Oh, how long ³will it take till she sees the mis-take she has

1.2. Made, Dear, what can I do? Ba-by's in black and I'm feeling blue; tell me Oh, what can I do?
3. Oh, dear, what can I do? Ba-by's in black and I'm feeling blue; tell me

She ³thinks of him ³and so she dres-ses 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.

Am7 D7 G 1. 2. Am7 G

And I as I looked a - gain mine your face knew came in - to sight. 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

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.

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

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

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

love, no, no, no, no.

D.S. al Coda

Coda

Can't buy me love, love,

Can't buy me love.

Eight Days A Week.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

1.3. 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. Bb F
Ain't got noth-in' but love girl, girl, eight days a week. 3. Eight days a

week, I love you. Eight days a week is not e-nough to show I care. F7

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

Eight days a week. cresc. f

Chords: Bb, C7, Eb, Bb, Gm, Eb, Gm, C7, 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

The musical score is written for organ and voice. It begins with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Moderately'. The organ part is in the left hand, and the vocal parts are in the right hand. The score is divided into several systems, each with a key signature change indicated above the staff. The lyrics are written below the vocal staves. The score includes a Coda section at the end, marked 'Coda' and 'D.S. al Coda'. The final instruction is '(repeat and fade)'.

System 1: F Bb C7 F Bb F
mf 1. When I'm walk-ing be - side her. 2. I re - mem - ber the first time. Peo - ple tell me I'm luck - y. I was lone - ly with - out her.

System 2: 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. —

System 3: F Eb
— She does for me, — yeah. — And you know the things she does, —

System 4: 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,

System 5: F Bb Gm Gm7 C7 F
Just to know that she loves me. ev - er, Yes, I know that she loves me now. — I will love her for nev - er die. —

System 6: 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

System 1: 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,

System 2: Eb Db/Eb Db7/Eb Fm7
and and you you know that your love is all you've got.
and you know that this could ap - ply to you.

System 3: Bb7 Gb Abm7 Db7 Gb Fm11
At A times touch things are so bad much and at times all they are
A touch can mean so much when it's all you've

System 4: Bb7 Eb To Coda ♯ Ab Bb7 Eb
not. got. But when she says she loves you that means a lot.

System 5: 1 2 Eb Bb7 Cm
A mm love can be deep in - side, love can

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

Abm Eb Bb7

feel when it's real. A

Cm Gm7

D.S. al Coda

you that means a lot.

Ab Bb7 Cm

⊕ CODA

Can't you see when she says she loves 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

Ab/Eb Emaj7 Eb

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 3 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. —

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 mon-ey to buy you dog. It's been a 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 thing that you do Will make me feel al - right. 2. You know I earth should I moan, 'Cos when I get you a - lone You know I'll be or -

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 right, You know I

D.S. al Coda

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

I Don't Want To See You Again.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

F **Am** **Bbm** **C7**

mf

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.

F **Am** **Bbm** **1. F** **2. F**

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.

Bb **F** **Bb** **F** **Bb** **F** **Dm**

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

Gm **A7** **Dm** **G7** **C7**

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

F **Am** **Bbm** **C7**

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

F **Am** **Bbm** **F**

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

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

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.

1. 2. I've Though to - night she's made me sad, I still love
2.3. Dm7 G7 C Am7 D7 F

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

Coda C G7 C C7 C6 Gm7 Gm Dm G7 C

D.S. al Coda

I Should Have Known Better.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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,

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

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

2.4. 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

Bm7

Bb

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

A

F#m

Bm7

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

Bb

Cm7

F7

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

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

give my heart to you, please, I must be sure from the
(2.) trust in you, oh, Don't run and hide if I

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

ve love - ry you start too, that oh you please, Would love me more than
love you you too, oh please, Don't hurt my pride like

1. $B\flat$ $E\flat m$ $F7$ 2. $B\flat 9$ $B\flat 7$

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

$E\flat$ $E\flat m$ $B\flat$

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

$F7$ $B\flat$ Cm Dm $C\sharp dim$ $Cm7$ $F7$

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

$B\flat$ $Cm7$ Dm $C\sharp dim$ $Cm7$ $F7$ $B\flat 9$ *to Coda*

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

D.S. al Coda

Coda $B\flat$ $E\flat m$ $B\flat$

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, I wanna be your man.

1.2. 3. C7 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

— 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, Oh

2. G Am C+ Am7 Bm Em
I thought that you would re - al - ize that if I ran a - way from you that

A7 C D7 C D7 C D7
you would want me too, But I've got a big sur-prise, Oh — ho, Oh — ho, Oh

Coda D7 Gm Bb F Eb D7 G
— Oh You, if you break my heart I'll go, But I'll be back a - gain.

to Coda

D.S. al Coda

I'm Happy Just To Dance With You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato

The musical score is written for piano and organ. The piano part is in the right hand, and the organ part is in the left hand. The tempo is marked 'Moderato'. The key signature is one flat (Bb). The score is divided into four systems, each with a vocal line and a piano/organ accompaniment. The first system starts with a piano introduction marked 'mf' and includes the lyrics 'Be-fore this'. The second system includes the lyrics 'dance is through I think I'll love you too, — I'm so hap-py when you dance with me. 1. I don't'. The third system includes the lyrics '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, —'. The fourth system includes the lyrics 'There is real-ly noth-ing else I'd rath-er do, — In this world there's noth-ing I would rath-er do, — In this world there's noth-ing I would rath-er do, — 1.2.Cause I'm 3. I've dis-'. The organ part provides a steady accompaniment throughout the piece.

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

happ - y just to dance with you. 2. I don't you. Just to dance with you

cover - ed I'm in love with

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

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

D.S. al Coda

Coda

you. Oh, oh, — 'Cause I'm happ - y just to dance with

you. Oh, oh, — oh, oh, — oh.

I'll Cry Instead.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright tempo

The musical score is written for piano and organ. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Bright tempo'. The score is divided into four systems, each with a vocal line and a piano/organ accompaniment. The piano part features chords and arpeggios, while the organ part provides a harmonic background. The lyrics are written below the vocal line, with some words in parentheses indicating alternative phrasings. The score includes various musical notations such as notes, rests, and dynamic markings.

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.
ple that I meet.
all 'round the world.

If I
If I
Yes I'm

could get my way
could see you now
gonna break them in two

I'd
I'd
And

get my - self locked
try to make you
show you what your lov - in'

C9 C7 G C7 to Coda

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 -

G D11 1. G D11 2. G Cmaj7 Bm

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

A A7 (5b)

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

G Coda

- stead.

D.S. al Coda

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, 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, — sun. —

D.C. al Coda

I'm A Loser.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately bright

The musical score is written for organ and voice. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The organ part is marked 'Moderately bright' and 'mf'. The vocal part has three verses. The first verse is: '1. Of all the love I have won or have lost, There is one love I should'. The second verse is: '2. Al-though I laugh and I act like a clown, Be-neath this mask I am'. The third verse is: '3. What have I done to de-serve such a fate, I re-al-ize I have'. The score includes various chords (G, D, F, Am7, Em7) and a final section marked '12' and '3' with a 'repeat and fade' instruction.

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

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,

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.

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

pear to be. — -pear to be. —

(repeat and fade)

It's For You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

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

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

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

Should nev - er try to find Some - bod - y who'd be kind, Kind to on - ly
Tell them I quite a - gree No - bod - y'd love me Then I look at me.

you And

Coda

D.C. al Coda

Like Dreamers Do.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

1. Dreams,
2. You,
mf

I saw a girl in my dreams, go, And so it seems know

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

dreams, lo, And so it That's how I seems know 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 be- fore 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 near-ly died, — I know that you saw me 'cause I looked up to see your face.
'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 give I'd re-al-ize that I love you
(2.) (2.) lies — that that I heard be-

more than — an- y oth- er guy, — 1. 2. And I'll for- 3. I tried to tel-e
fore when you gave me no re- ply. —

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 the 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

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 to
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. lov - in, Don't ask me why. She's a wo-man who

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

(repeat and fade)

Tell Me Why.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

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

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

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

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

D.S. al Coda

Coda Well, I beg you on my bend-ed

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

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

f

There's A Place.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

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

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

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

2. Like I love on - ly you.

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.

3. There for there's a

Coda 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)

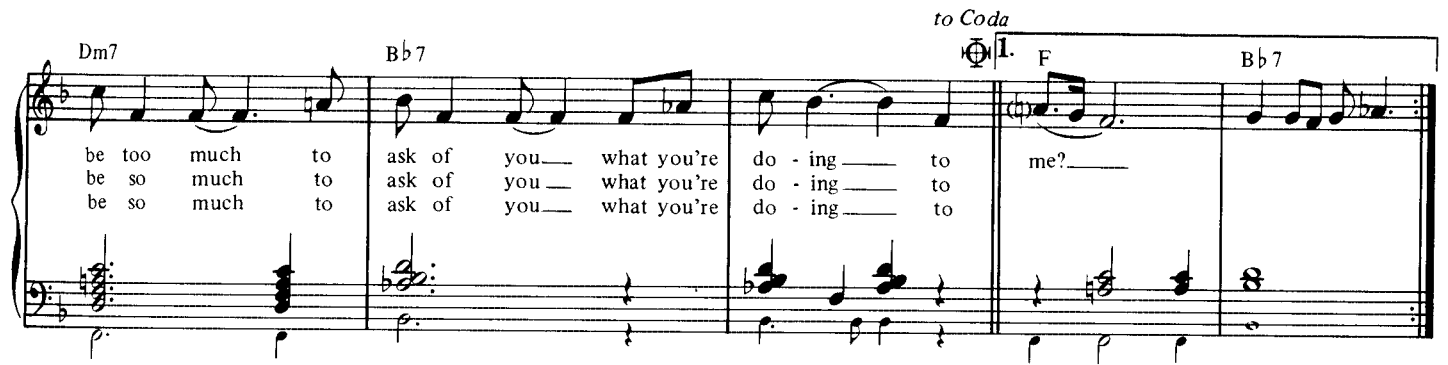
Moderato

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



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

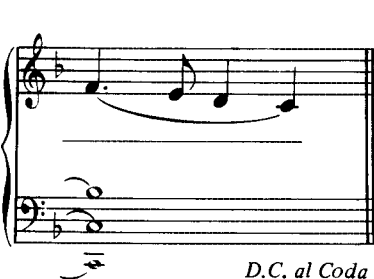
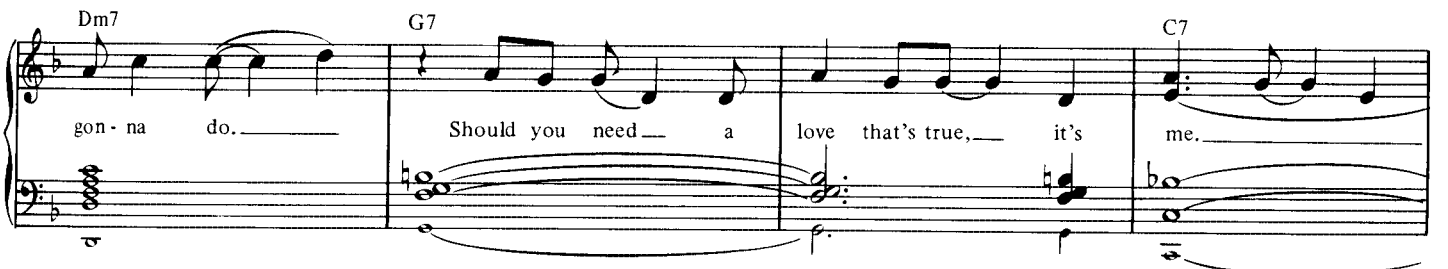
to Coda



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



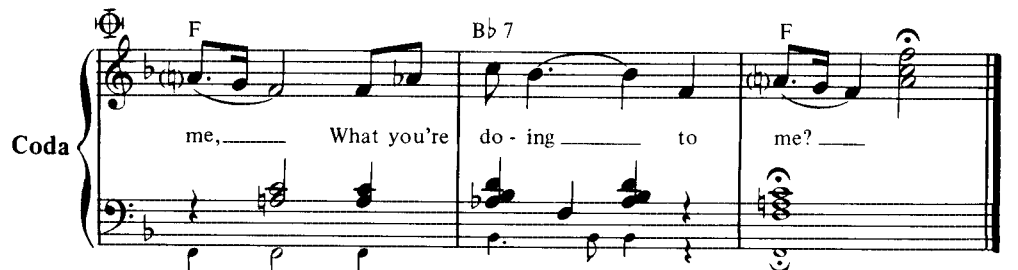
gon - na do. Should you need a love that's true, it's me.



D.C. al Coda

Coda

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 $\flat$ **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 $\flat$ **A $\flat$ 6** **E $\flat$**

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

to Coda

Fm7 **B $\flat$ 7** **1. E $\flat$** **C $\flat$** **B $\flat$ 7** **2. E $\flat$** **E $\flat$ 7**

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

A $\flat$ m **E $\flat$** **A $\flat$ m**

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

Fm7 **C $\flat$** **B $\flat$ 7**

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

Coda

E $\flat$

love.

D.C. al Coda

Things We Said Today.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderate

1. You say you will love me if I have to go. You'll be 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

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

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. Me, I'm just the luck - y kind, Love to hear you say that love is
2. love. And though we may be blind Love is here to stay. And that's e -

Coda

D.C. al 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
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 F7 Cm7 F7 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

F7 Bb7 F7

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

to Coda

C7 Bb7 F7 C7 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

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

Coda F

D.S. al Coda

Another Girl.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderato

For I have got an - oth - er girl, an - oth - er girl.

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 —

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

1. C7 2. C7 want, 2. For I have got stop, For I have got an - oth - er girl, An - oth - er girl.

Ab Eb 7 Ab Eb 7 Ab C7 — who will love — me till the end. — Through thick and thin she will al - ways be my friend.

F C7 want, For I have got an - oth - er girl.

Coda

D.S. al Coda

Day Tripper.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately, with a beat

♩ C

1. Got a good 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

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

D7

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

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

One - way 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. 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

The musical score is written for organ and voice. It consists of five systems of music. Each system has a vocal line on a treble clef staff and an organ accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato'. Chord symbols are placed above the organ staff: Am, Am7, F, D7, G7, G, Bm, Em, C, F, G, and Bm. The lyrics are written below the vocal staff. The organ accompaniment features a steady bass line and chords in the right hand. The vocal melody is simple and expressive, with some triplets and slurs. The lyrics are: 'Help! I need some - bod - y, Help! Not just a - ny - bod - y, Help! You know I need someone, Help! 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, 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, 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,'

Am Am7 F 3

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

D7 G7

Help! You know I need someone, Help!

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,

Em C F G

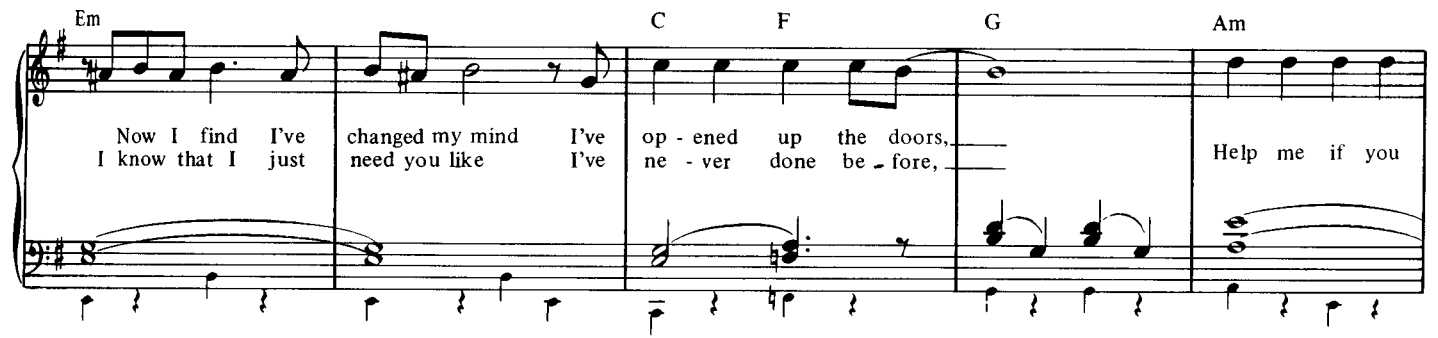
I nev - er need - ed a ny - body's help in an - y way,
My in - de - pendence seems to van - ish in the haze,

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,

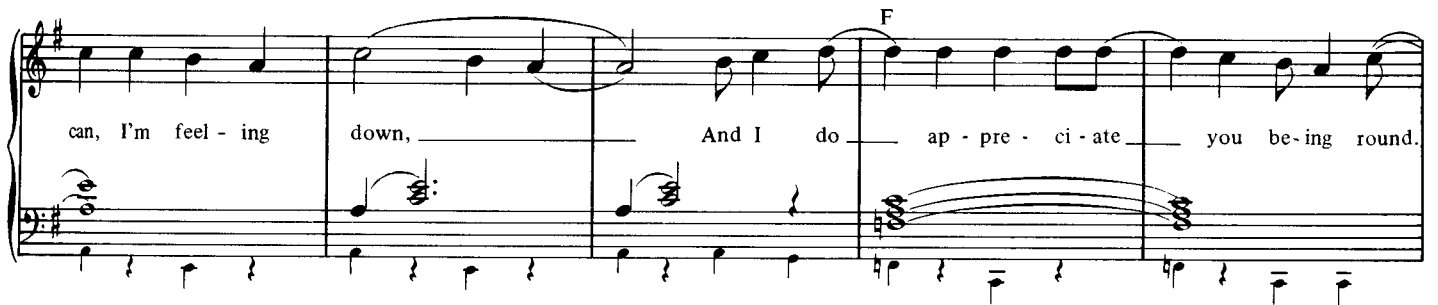
Em C F G Am

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

The musical score is written for organ and three vocal parts. The organ part is in the right hand, and the vocal parts are in the left hand. The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into five systems, each with a key signature change indicated by a sharp sign on the F line of the bass staff.

System 1: Chords: G7(sus4), C, G7(sus4), C. Lyrics: 1. Asked a girl what she want - ed to be, — She said, "Ba-by, Can't you see? —
2. I told that girl that my pros - pects were good, She said, "Ba-by, it's un - der - stood.
3. I told that girl I could start right a - way, She said, "Look Babe, I've got some-thing to say

System 2: Chords: G7(sus4), C, Dm7(sus B), D7. Lyrics: 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."

System 3: Chords: Em, C7, Em, C7. Lyrics: "Ba-by, you can drive my car, Yes, I'm gon-na be a star.

System 4: Chords: Em, A7, Dm7, G, C, D. Lyrics: Ba-by, you can drive my car, and may-be I'll love you," Beep beep mm beep beep,

System 5: Chords: C, F, Dm7, C, Dm7, C. Lyrics: 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

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, —

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,

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

Cm7

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

F7

1.

E $\flat$

F

E $\flat$

2.

E $\flat$

F

— one.
— one.

Cm

D7

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

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

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

Cm7

If I need - ed some one.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a mix of eighth and quarter notes, with some measures containing triplets. The bass line consists of chords and single notes, often mirroring the melody's rhythm. The piece concludes with a final measure in the second system, marked with a double bar line and a repeat sign.

I'm Down.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

C

The musical score is written for organ and voice. It begins with a treble clef, a common time signature, and a key signature of one flat (Bb). The organ part is marked with a dynamic of *mf* (mezzo-forte). The vocal part is written in a single line with lyrics. The score is divided into several systems, each with a key signature change indicated by a letter (C, F7, C7, G7, C, F, G7, F7, C). The lyrics are as follows:

1. You tell lies think-ing I can't see — You can't cry 'cos you're laugh-ing at me; — } I'm
2. Man buys ring woman throws it a-way, — Same old thing happens ev - e - ry day; — }
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. Ah, Girl! —
pro-mi - ses the earth to me and I be - lieve her. Af - ter all this time I don't know why. And she
man must break his back to earn his day of leis - ure? Will she still believe it when he's dead?

to Coda

1. C Em Dm7 G7 2. C Em Dm7 G7

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! —

Girl! — 3. Was she

D.S. al Coda

Coda

Girl! — (repeat and fade)

I'm Looking Through You.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

1. 4. 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

E $\flat$ A $\flat$ A $\flat$ E $\flat$

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

A $\flat$ B $\flat$ sus4 B $\flat$ 7 D.S. al Coda E $\flat$

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

Fm7 Cm E $\flat$ Fm7

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

Cm B $\flat$ Cm A $\flat$ E $\flat$ A $\flat$ 6

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

B $\flat$ E $\flat$ Fm7 B $\flat$ 7 E $\flat$ A $\flat$

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

E $\flat$ A $\flat$ E $\flat$ A $\flat$

Coda

E $\flat$ A $\flat$ E $\flat$ A $\flat$

(repeat and fade)

In My Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderately

1. There are places I'll 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. 1. C 2. C
love you more. 2. But of mf Though I

Coda
In my life I'll love you more.
rit. F C C7 F

D.S. al Coda

It's Only Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

The musical score is written for organ and voice. It begins with a 'Moderato' tempo marking. The organ part is in the left hand, and the vocal melody is in the right hand. The score is divided into five systems, each with a key signature change indicated by a sharp or flat symbol above the staff. The lyrics are written below the vocal staff, with some lines split across two staves. The organ part features various chords and arpeggiated figures, with some sections marked with a 'mf' (mezzo-forte) dynamic. The score concludes with a final chord in the organ part.

1. I get high when
2. Is it right that

I see you go by,
you and I should fight

My, oh my!
ev - 'ry night?

When you sigh my
Just the sight of

my in - side just
you makes night-time

flies,
bright,

but - ter - flies.
ver - y bright.

Why am I so
Have - n't I the

shy when I'm be -
right to make it

side you?
up girl?

It's on - ly
love and that is all,

Why should I
feel the way I do?

It's on - ly
love and that is all,

but it's so
hard lov-ing you.

you. Yes it's

so hard
lov-ing you,

lov-ing
you.

so hard
lov-ing you,

lov-ing
you.

so hard
lov-ing you,

lov-ing
you.

I've Just Seen A Face.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Brightly
F

1. I've just seen a face, I can't 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

Am7

Dm

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

Dm7

Bb

met.
night.
this.

Mm Da Mm mm da mm

Gm

mm da mm

Bb

mm da mm

C7

mm da mm

F

mm. da. mm.

C

Fall - ing, —

Bb

Yes, I am fall - ing,

F

And she keeps call - ing —

Bb

me back a -

Bb7

gain. —

1. F

2. F

gain. —

The Night Before.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderato
Bb

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.

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

Norwegian Wood.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately

The musical score is written for three vocal parts (1., 2., and 3.) and organ accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately'. The score is divided into five systems, each with a key signature change indicated above the staff: G, F, F, C, and Am7/D7. The organ part is written in the left hand, and the vocal parts are written in the right hand. The lyrics are as follows:

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

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,

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? _____

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

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

1.3. He's a real blind as 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.

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

Run For Your Life.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

mf

1.4. Well I'd

ra - ther see you dead, little girl, than to be with a - no - ther

(2.) know that I'm a wi - cked guy I was born with a jea - lous

(3.) Let this be a ser - mon I mean 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. line. dead. You'd better run for your life if you can, lit - tle girl. Hide your head in the

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

1.2. girl. 2. Well you 3. girl. no no no. (repeat and fade)

G Em A7 Em A7 Em C B7 Em G7

Tell Me What You See.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Bright 4

1. If you let me take your heart, I will prove to you; We will 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

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,

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. me. 2. me. Tell me what you see. —

3. me. mm mm mm mm. mm.

Think For Yourself.

George Harrison.

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(Organ: Registration No. 4)

Moderato

The musical score is written for piano and organ. It consists of five systems of music. The first system has five measures with lyrics: '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.' The second system has five measures with lyrics: '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 -'. The third system has five measures with lyrics: 'can have if we close our eyes. gon - na cause more mis - e - ry. ry. Do what you want to do, And go where you're going to. fy all the things that you should.' The fourth system has four measures with lyrics: 'Think for your-self 'cause I won't be there with you. ____'. The fifth system has five measures with lyrics: 'you. ____ Think for yourself 'cause I won't be there with you. ____'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (mf, p). Chord symbols (Am, Dm, Bb, C, G, Bm, C7, Eb, D7) are placed above the staff. The organ part is indicated by the registration number 4.

Am Dm Bb C G

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.

Am Dm Bb C

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 -

G Bm Am C7 G

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

Eb D7 1. 2. G

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

3. G Eb D7 C7 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 ♩ 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

B $\flat$ Dm E $\flat$ Dm C7
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. B $\flat$ 7
2. She I don't know why she's rid-ing so high. She ought to

C B $\flat$ 7
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
(repeat and fade)

D.S. al Coda

We Can Work It Out.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately slowly

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

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.

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

1. Life is ver - y short
2. I have al - ways thought

and there's no
that it's a

time _____
crime _____

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

So I will

ask you once a - gain.

Coda

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

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.

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, _____

Michelle.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

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

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

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,

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

F C

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

F Dm7 D7 Dm7 G7 C

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

C Fm C

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

Fm G7 C G7

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

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 -

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

1. Am C true, yes it is.
2. Am C 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! ———

Coda
Am C E F G7 C
true, yes it is, it's true, yes, it is, it's true.
rit.

D.C. al Coda

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 8 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

mf

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. 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, —

D.S. al Coda

Coda G

you, —

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

You've Got To Hide Your Love Away.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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

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.

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.

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

1. Hey, you've got to hide your love a-way!"
2. 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 Robert.
2. If you are down he'll pick you up, Doctor Robert.
3. My friend works with the Na-tional Health, Doctor Robert.

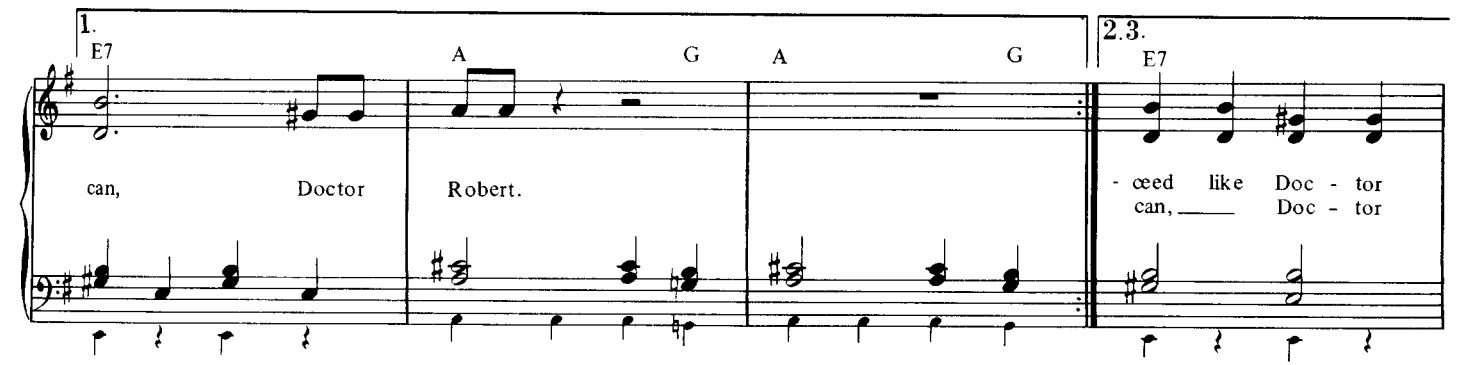
Day or night he'll be there any-time at all, Doctor Robert.
Take a drink from his spec-ial cup, Doctor Robert,
Don't pay money just to see yourself with Doctor Robert.

Doctor Robert. Robert. You're a new and bet-ter
Doctor Robert. He's a man you must be
Doctor Robert. 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, He does 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

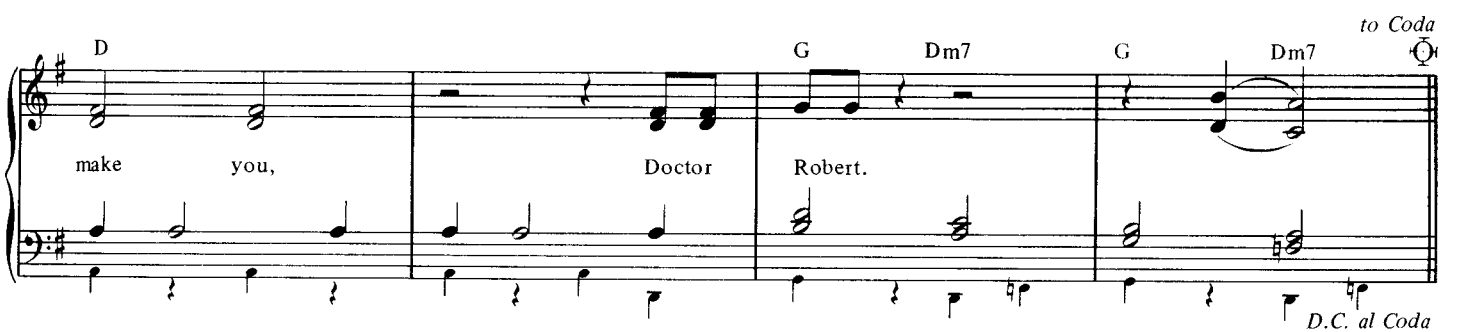
feel - ing fine. Well, well, well he'll



D G Dm7 G Dm7 to Coda

make you, Doctor Robert.

D.C. al Coda

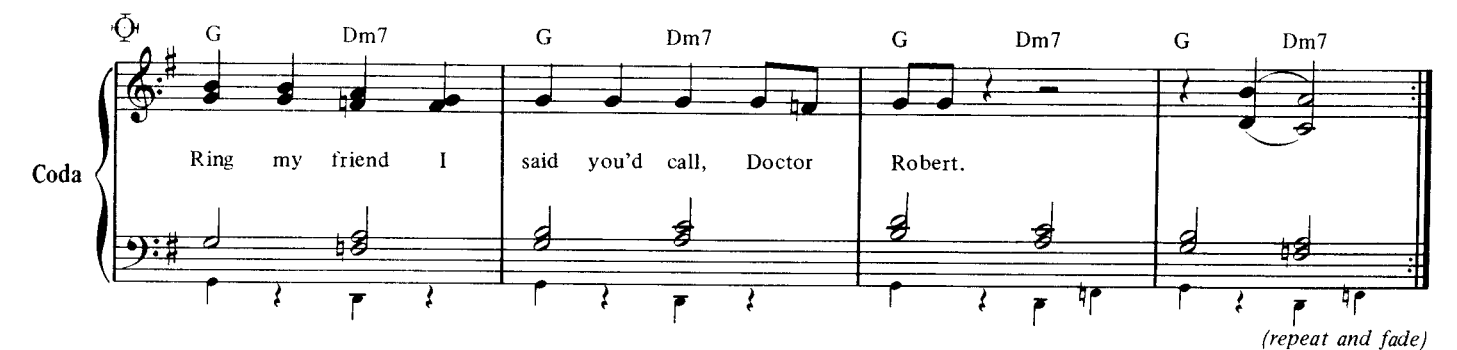


Coda

G Dm7 G Dm7 G Dm7 G Dm7

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 you can't see me! me! When your prized pos - ses - sions,
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

The musical score is written for piano and organ, with three vocal parts. The tempo is marked 'Moderately'. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into six systems, each with a treble and bass staff. The organ part is indicated by 'C' (C Major) and 'Em' (E minor) registration marks. The piano part includes dynamics such as *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). The vocal parts are numbered 1, 2, and 3, with lyrics written below the notes. The lyrics tell the story of Eleanor Rigby, a lonely old woman who lives in a dream, waits at the window, and is eventually buried in a churchyard. The score ends with a repeat sign and a *rit.* marking.

System 1: *f* Ah, — look at all — the lone - ly peo - ple! —

System 2: 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.

System 3: 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

System 4: — 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. —

System 5: — ple, — Where do — they all — come from? — All the lone - ly peo -

System 6: — ple, — Where do — they all — be - long? —

System 7: 1. 2. Em
3. Em
rit.

Good Day Sunshine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Moderato

Good day — Sun — shine, —

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
touch the ground. good In a spe - cial way. —
lov - ing me. — She feels good She knows she's looking fine. —

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

This system contains the first three measures of the piece. The piano part starts with a C7 chord and a rhythmic pattern of eighth and sixteenth notes. The vocal melody begins in the second measure with a first ending bracket. The lyrics are: 'I'm in love and it's a sun - ny day. she is mine. —'. The first ending is marked '1. 2.' and the second ending is marked '3.'.

G D G D

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

This system contains measures 4 through 7. The piano part features chords G and D. The vocal melody continues with the lyrics: 'Good day — Sun — shine, — Good day — Sun —'. The melody is marked with a repeat sign and a first ending bracket.

C Bb/C Am Gm/C G D9

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

This system contains measures 8 through 11. The piano part features chords C, Bb/C, Am, Gm/C, G, and D9. The vocal melody continues with the lyrics: '— shine, Good day — Sun — shine, Good day — Sun —'. The melody is marked with a repeat sign and a first ending bracket.

D7 G D9 G7 C Bb/C Am

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

This system contains measures 12 through 15. The piano part features chords D7, G, D9, G7, C, Bb/C, and Am. The vocal melody continues with the lyrics: '— shine, — Good day — Sun — shine, — Good day — Sun —'. The melody is marked with a repeat sign and a first ending bracket.

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

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

(repeat and fade)

This system contains measures 16 through 19. The piano part features chords Gm/C, Db, Cb/Db, Bbm, Abm/Db, Db, Cb/Db, and Bbm. The vocal melody continues with the lyrics: '— shine, Good day — Sun — shine. Good day — Sun —'. The melody is marked with a repeat sign and a first ending bracket. The piece ends with the instruction '(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 $\flat$ 6/F

1.4. I was a-lone, I took a
2. You didn't run, you didn't
3. What can I do, what can I

ride, I didn't know what I would
lie, you knew I wanted just to
be, when I'm with you I want to

find there.
hold you.
stay there.

F

E $\flat$ 6/F

Am

An - other road where maybe
And had you gone you knew in
If I'm true I'll nev - er

I could see an - other kind of
time, we'd meet again for I had
leave, and if I do I know the

mind there.
told you.
way there.

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

Am7

Am6

Am

Am7

Am6

B $\flat$

B $\flat$ maj7

Gm7

C

sud - den - ly see you,
meant to be near me,
sud - den - ly see you,

Ooh, did I
Ooh, and I
Ooh, did I

tell you I need you,
want you to hear me,
tell you I need you,

Ev' - ry sin - gle day of my
Say we'll be to - gether Ev' - ry
Ev' - ry sin - gle day of my

F

F(A $\flat$ sus)

B $\flat$ 7

C7

to Coda

life. ____
day. ____
life. ____

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

life. ____
life. ____

D.C. al Coda

Coda

F7

F

B $\flat$

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

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

F Gm7 Am7 Bb F Gm7 Am7 Bb

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

Em7 A7 Em7 A7 Dm Gm to Coda 1. Gm7 C7

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

Gm7 Eb7 Ab Fm Bbm C7 Fm

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

Bbm7 C7 F Gm7

D.S. al Coda

Coda there. And will be

Gm7 C7 Gm7

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

F Gm7 Am7 Bb F Gm7 Am7 Bb F

I Want To Tell You.

George Harrison.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and organ. The piano part is in the right hand, and the organ part is in the left hand. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into four systems, each with two staves (treble and bass clef). The first system starts with a 'G' chord and a 'mf' dynamic. The second system starts with an 'A' chord and a 'D7' chord. The third system starts with a 'G' chord. The fourth system starts with a 'G' chord, followed by 'Am' and 'Cm6' chords. The lyrics are written below the piano staff, with two parts: 1. and 2. The organ part provides a steady accompaniment with chords and moving lines. The piano part features a melody with some grace notes and slurs. The organ part has a registration number of 3.

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

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

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

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

G A7 Am7 Cm6

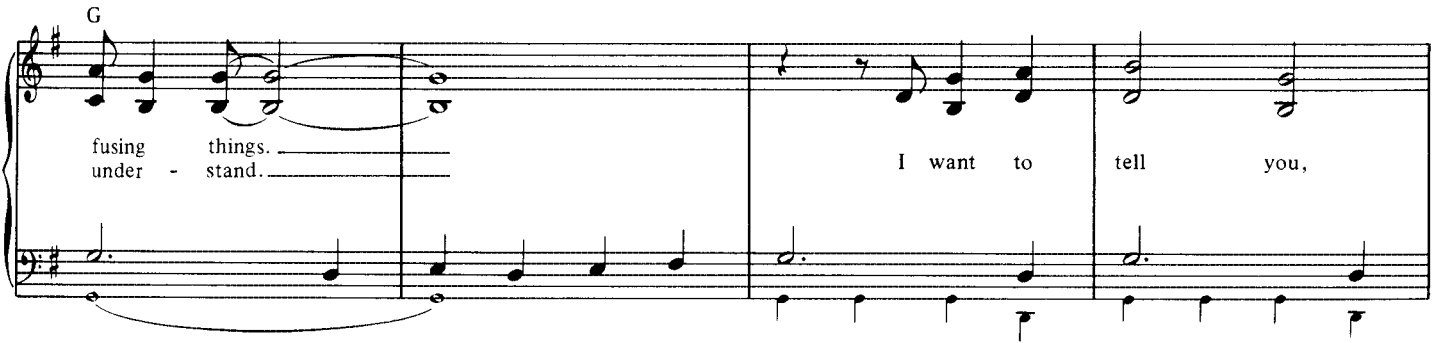
kind, It's on ~ ly me, it's not my mind, — That is con -
well, Then I could speak my mind and tell you, May - be you'd



G

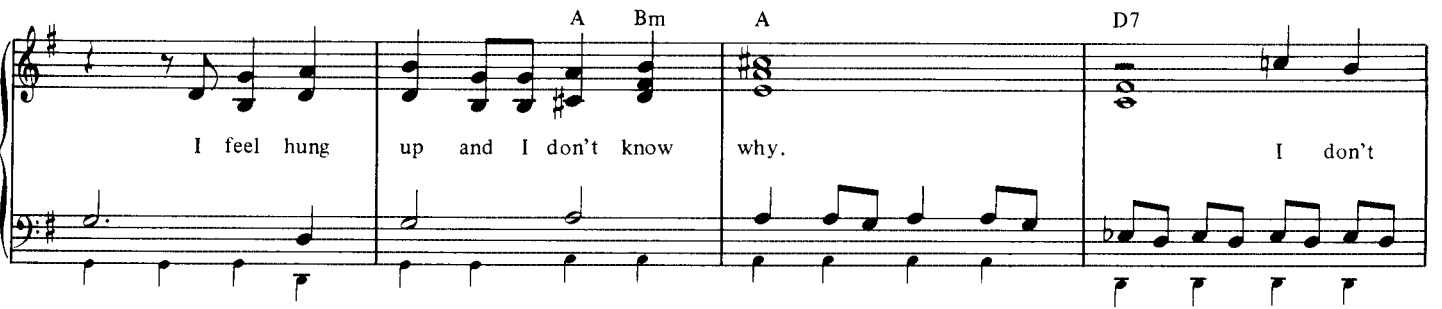
fusing things. —
under - stand. —

I want to tell you,

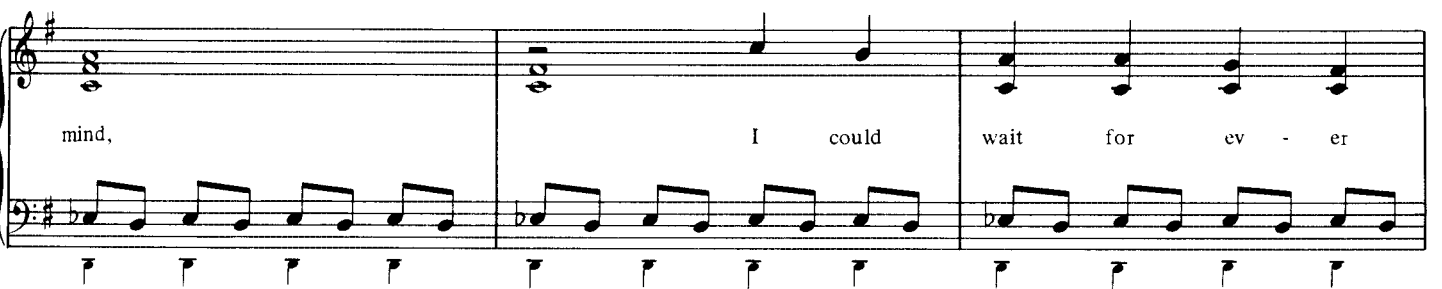


A Bm A D7

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



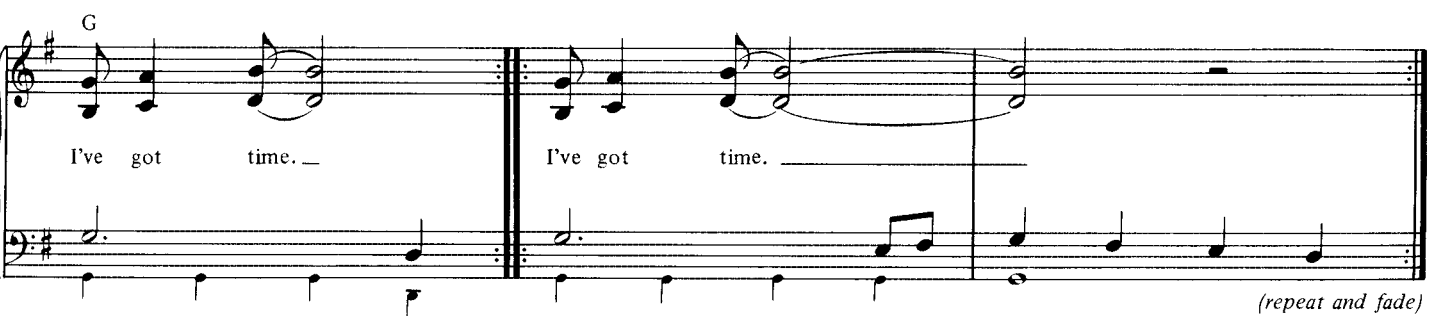
mind, I could wait for ev - er



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

C Em Am

1. Your day — breaks,
2. She wakes — up,

your mind — aches,
she makes — up,

You find — that all —
She takes — her time.

C F Bb C

— her words of kind — ness lin - ger on — when she no
— and does - n't feel — she has to hur - ry, she no

long - er needs you.
long - er needs you.

1. 2. Dm A7

— And in her eyes you see noth-ing, —

Dm A7 Dm C Dm A7 Dm A7

No sign of 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. —

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

1. 4. When I wake up early in the morning,
2. Ev - 'ry " body seems to think I'm la - zy,
3. Lying there and staring at the ceiling,

Lift my — head,
I don't mind,
Waiting — for a

I'm still yawning
think they're crazy
slee - py feel-ing.

when I'm in the mid-dle of a dream.
run - ning ev' - ry-where at such a speed,
(solo) — — — — —

Stay in bed, —
Til they find —

float up - stream. —
there's no need. —

— — — — —

Please don't wake me,
Please don't spoil my
please don't spoil my

no don't shake me,
day, I'm miles a -
day, I'm miles a -

leave me where I
way, and af - ter
way and af - ter

am, } I'm on - ly
all, }
all, }

sleep - ing. —

to Coda

1. Gm 2. Gm Cm

Keeping an eye — on the

D7 Gm

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

System 1: Chords: F, C, Dm7/C, C. Lyrics: Pa - per-back wri - ter, 1. Dear

System 2: Chords: C, C7, C. Lyrics: 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, (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

System 3: Chords: C7, C. Lyrics: 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

System 4: Chords: F, C, Bb, C. Lyrics: wri - ter, pa - per back wri - ter. 2. It's a 4. If you

System 5: Chords: F, C, Dm7/C, C. Lyrics: pa - per back wri - ter. 3. It's a

System 6: Chords: C. Lyrics: pa - per - back wri - ter. (repeat and fade)

Rain.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Fairly slow

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

dead. If the rain comes, if the rain comes. 1. When the shines.
ade. When the sun shines, when the sun

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?

Chords: F, Bb, C7, Bb maj7

Taxman.

George Harrison.

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(Organ: Registration No. 4)

Medium rock

mf

Bb7

Bb7 (+C#)

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 -

Bb7

Bb7 (+C#)

Ab

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,

Ab7

to Coda
(4th times)

1.3. Eb

Bb7

2. Eb

Bb7

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

Ab

Bb7

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

Ab

Ab7

Bb

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

D.S. al Coda

Coda

Eb

Bb7

Db

Bb

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

F **G**

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

F

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

G **G**

shi - ning, That But 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,

F **G** **to Coda**

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

Coda **G** **F** **G**

Of the be - ginning, of the be - ginning.

(repeat and fade)

D.S. al Coda

Yellow Submarine.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

March tempo

mf

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-ma-
(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. sea. - rines. green. 2. And he 3. So we 4. And we - rine. 4. D

f

We all live in a yel - low sub - mari-ne,

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

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 3 G 2. G Em Am C D

green, in our yel - low sub - ma - rine.

D.S. al Fine

She Said She Said.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Slow rock

1. 4. She said, _____
2. I said, _____
3. I said, _____

"I know what it's
"Who put all those
"Even tho' you

like to be dead,
things in your hair,
know what you know,

I know what it
things that make me
I know that I'm

is to be sad." _____
feel that I'm mad _____
read - y to leave _____

And she's
And you're
'Cause you're

mak-ing me feel like I've
mak-ing me feel like I've
mak-ing me feel like I've

nev - er been born.
nev - er been born."
nev - er been born."

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

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

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

The musical score is written for piano and organ. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The organ part provides harmonic support with chords and occasional melodic lines. The lyrics are written below the piano staff. The score includes a key signature change to D major for the final section. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

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

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

done.
made.
known.

Noth-ing you can sing that can't be
No one you can save that can't be
Noth-ing you can see that is - n't

sung.
saved.
shown.

Noth-ing you can say, but you can learn how to
Noth-ing you can do, but you can learn how to,
No - where you can be, that is - n't where — you're

play the game,
be you in time, It's
meant to be,

eas - y.

All you need is love,
all you need is

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

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

mf

C F C7

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,

Bb C7 F C7

What do you want to be?
Of - ten e - nough to know;
Hap - py to be that way;

And have you trav - elled ve - ry far,
What did you see when you were there?
Now that you've found an - o - ther key,

Bb C7 F C F

Far as the eye can see?
Nothing that does - n't show.
What are you going to play?

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

C F Eb C7 F C7

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

F C F C to Coda F

do; Baby you're a rich man, Baby you're a rich man, Baby you're a rich man, too. —

D.C. al Coda

Coda

F C F C

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.

Chords: F7, C7, C, Bb, Bb7, F, Am, Bb, Gm7, F, Am, Bb, C7, F7, C7, C, Bb, Bb7, F.

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 Black burn Lan-ca-shire.

G Bm Em C F Em *to Coda*

And though the news was rath-er sad,
A crowd of peo-ple stood and stared,
A crowd of peo-ple turned a-way,
And though the holes were rath-er small,

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

1. C F Em Cmaj7 2. Em

I saw the photo-graph-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

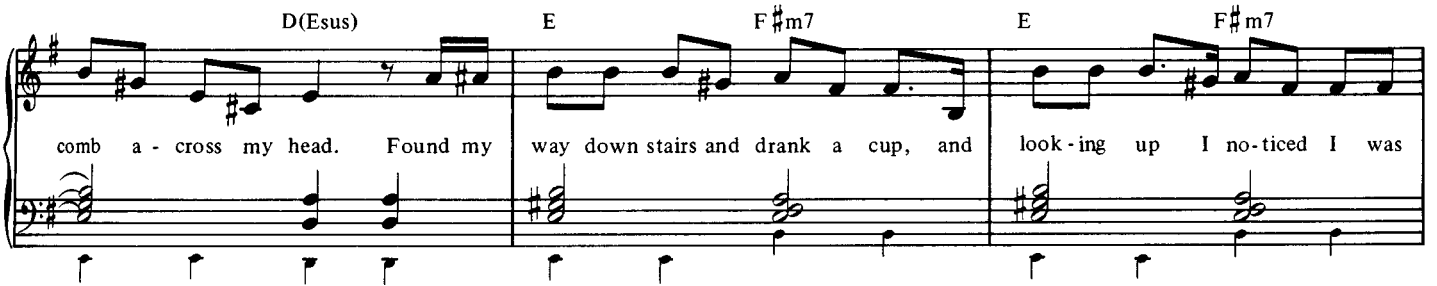
G Am7 Em E

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)

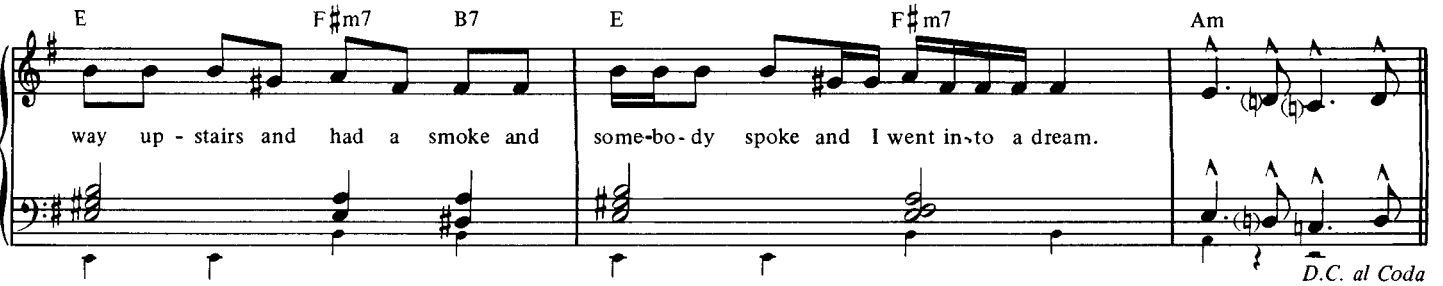
late. Found my coat and grabbed my hat, made the bus in seconds flat. Found my



E F#m7 B7 E F#m7 Am

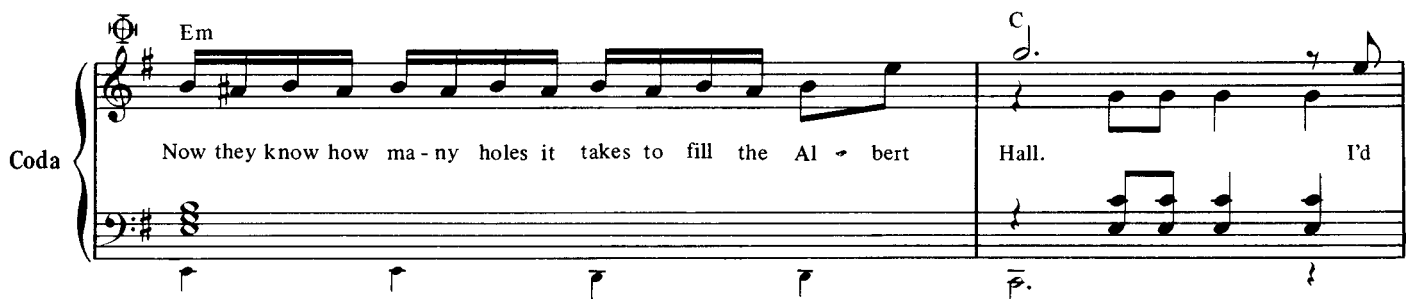
way up - stairs and had a smoke and some - bo - dy spoke and I went in - to a dream.

D.C. al Coda



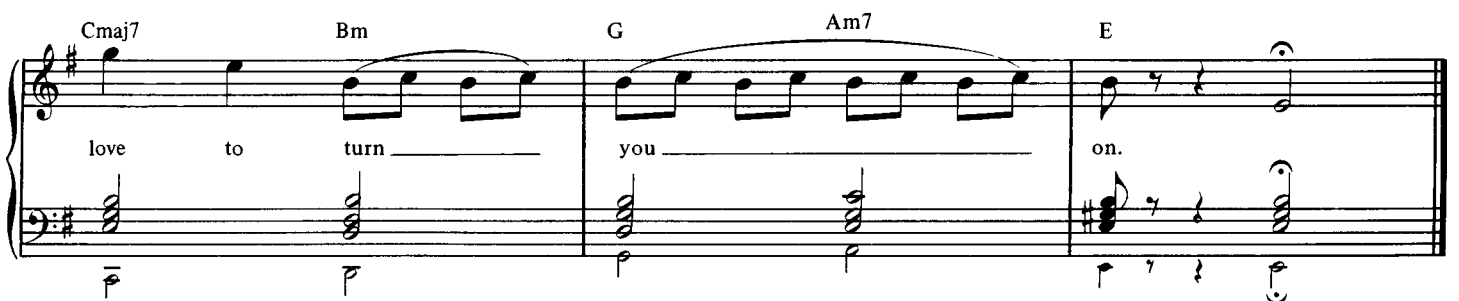
Coda Em C.

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 and kept my mind from

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

1. F9 2. F9

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

C6 F6 C6

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

mf

F6 Dm G7 C Am

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. —

Dm7 G7 Cm Ab Cm Ab

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.

Bb Cm Ab Cm6 1.2.3. C

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. — You
2. used to be ang - ry young man, — me hid - ing me head — in the sand. —
3. used to be cruel to my wo - man, I beat her, and kept her a - part — from the things she loved.

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 G 2. C G C G C G C G G 3. I
Get - ting so much bet - ter all the time.

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

D.S. al Coda

Good Morning, Good Morning.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Moderato

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.
walk, by the old school. Noth - ing has changed, it's still the same.
flirt, now you're in gear. 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 noth - ing to say, — but it's O.K. — Good morn - ing, good morn - ing, good morn - ing. —
wife.

Hello Goodbye.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Moderato

The musical score is written for piano and organ. It begins with a tempo marking of 'Moderato'. The piano part is in treble clef with a key signature of one sharp (F#), and the organ part is in bass clef with a key signature of one sharp (F#). The score is divided into several systems, each with a key signature change indicated above the staff. The lyrics are written below the piano staff. The score includes various musical notations such as notes, rests, chords, and dynamic markings. The organ part consists of block chords and single notes. The score ends with a 'repeat and fade' instruction.

1. You say yes, — I say no, — You say stop — and I say go, go, go. know.
2. I say high, — You say low, — You say why — and I say I don't know.

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.

why you say good bye, I say hel-lo. Why why why why why — do you say good-bye, — good-bye.

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. Hel-lo. Hel-lo. Hel-la — he-ba hel-lo — a.

(repeat and fade)

I Am The Walrus.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

G G7 Bb6 C D G 3 G7

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? —

Bb6 3 C 3 G 3 G G7

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 —

C Eb maj7 F G G7 Eb

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

A 3 Bb 3

man, you been a naughty boy, you let your face grow long, —
boy, you been a naughty girl, you let your knickers down. —
man, you should have seen them kicking Ed-gar Allan Poe. I am the egg-man, they are the

C C7 3 D 3 1. G G7 Bb6 C D

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 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

G

mf

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

F

C

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

G

C **Bb** **F** **C** **G**

Love - ly Ri - ta, me - ter maid, nothing can come be - tween us.

Am **D7** **G7** **Dm7** **G7**

When it gets dark I tow your heart a - way.

C **F** **Bb** **Eb**

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 B $\flat$ 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,
Love ly Ri - ta,

me - ter maid,
me - ter maid,

C G Am D7 *to Coda*

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

f *mf* Roll up

(Slower tempo after D.S.)

Roll up for the Mys-ter-y Tour,

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,

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

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

G B $\flat$ C

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

F Fmaj7 F7 B $\flat$ 3 3 D $\flat$ 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 B $\flat$ C

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

D.S. al Coda

Coda F F7 3 3 B $\flat$ 3 3 D $\flat$

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

1. C7 2. C7 F

{ coming } to take you a - way, way, take you a - way.
{ dying }

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

G Gm7 D7 G

Gm7 Gm6 Ebmaj7 D7

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

1. 2. C F

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

Bb F

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; It's a clean machine.
play, She is, 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.

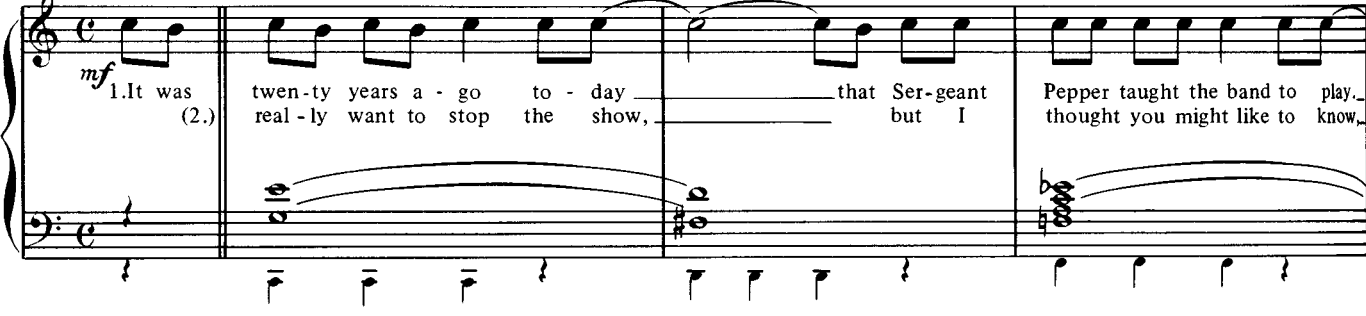
Sgt. Pepper's Lonely Hearts Club Band.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Bright 4  **C**



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.

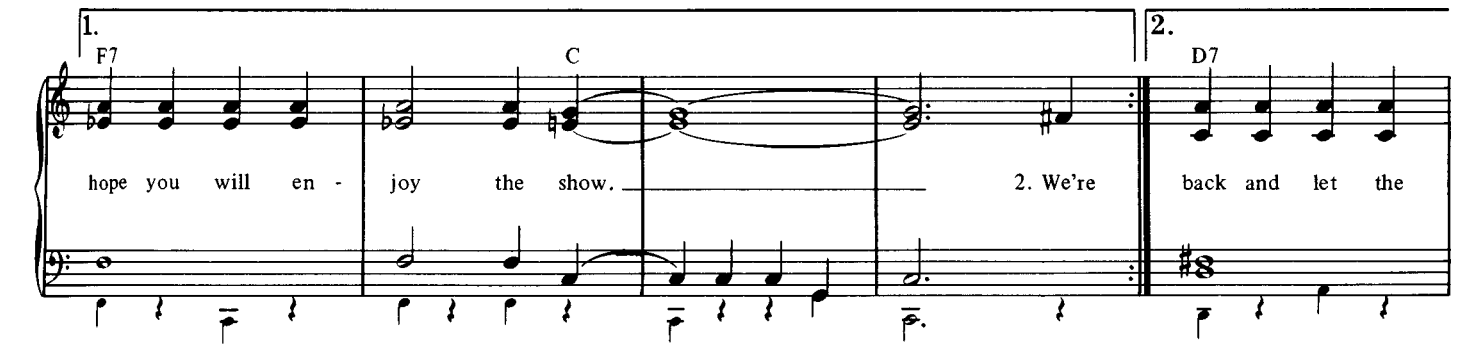
C **E♭6** **Dm7** **Cm7** **F7** **C**

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

Fine

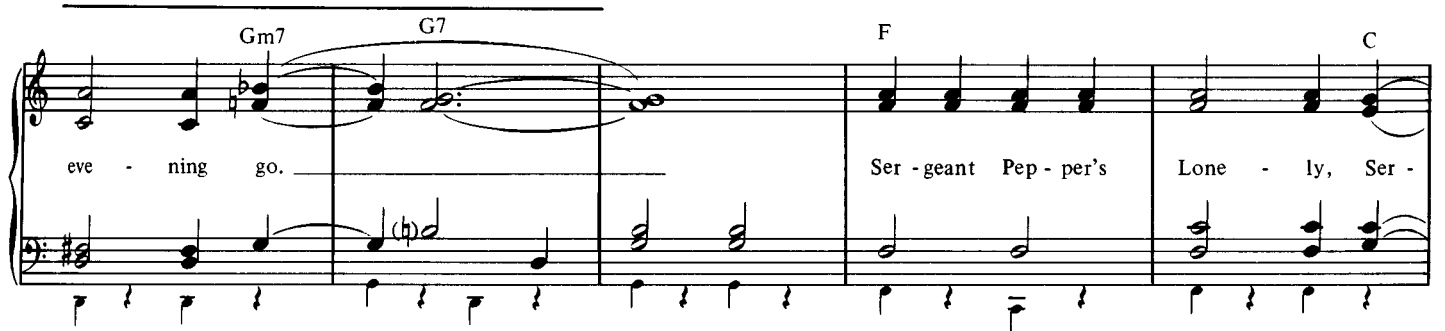
1. F7 C 2. D7

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



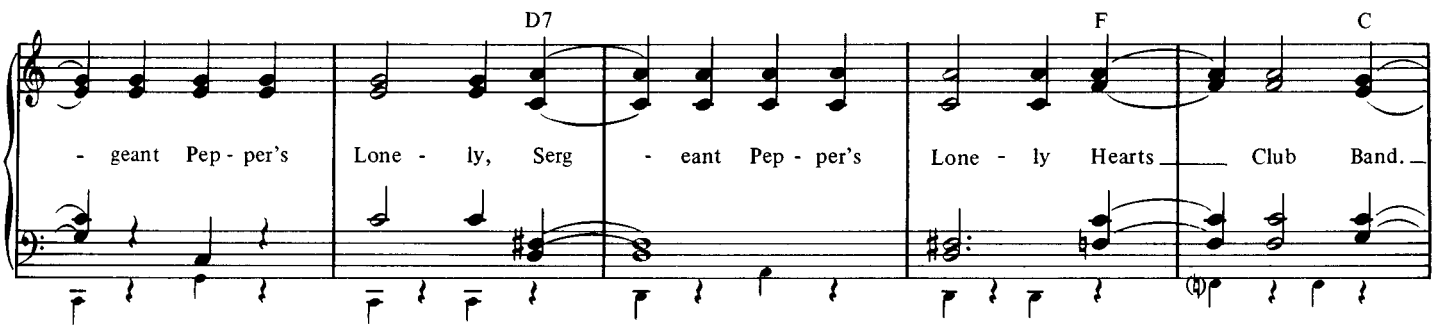
Gm7 G7 F C

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



D.S. al Fine

She's Leaving Home.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

Fairly slow

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,

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

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

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.

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 -
do that was

lives)
selves)
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
al - ways de - nied for so

ma - ny years.
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
that is I think it's not too
that is I think I dis - a -
me.
bad.
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

mf

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 to 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

Slow 4

Bm gone. gone. E A B 1.2. C 3. B F#

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

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.

F7

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.

Bb 7 **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?

Gb 7 **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 too. save.
2. We shall scrimp and

D Gm D D7 Gm D D7 Gm

And if you say on the word, I could stay with
Grand - chil - dren on your knee, 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

The musical score is written for piano and three voices. The piano part uses a grand staff with treble and bass clefs. The vocal parts are represented by three staves with lyrics. The tempo is marked 'Fairly slow'. The key signature is C major, and the time signature is common time (C).

Chords: C, G, Dm, G7, C, G, Dm, G7, C, Bb, F.

Vocal Lines:

- 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 -**

Lyrics:

- up and walk — out on me? —
- ry you to — be a - lone? —
- tain that it hap - pens all the time. —

Lyrics:

- Lend me your ears — and I'll sing —
- How do I feel — by the end —
- What do you see — when you turn —

Lyrics:

- 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. —

Lyrics:

- oh — } I get by — with a lit - tle help — from my friends, —
- no — }
- oh — }

C B $\flat$ F

Mm, I get high with a lit - tle help from my friends.

C F *to Coda*

mm, I'm gon - na try with a lit - tle help from my friends.

1. C 2. C Am D7

Do you need an - y - bod - y? I

C B $\flat$ F Am D7

need some - bod - y to love. Could it be an - y - bod - y? I

C B $\flat$ F

want some - bod - y to love.

D.C. al Coda

Coda C

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

1.
hind a wall Of il - lu - sion; ne - ver glimpse the truth,
hold it there, With our They don't
lose their soul, They don't

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.

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(Organ: Registration No. 4)

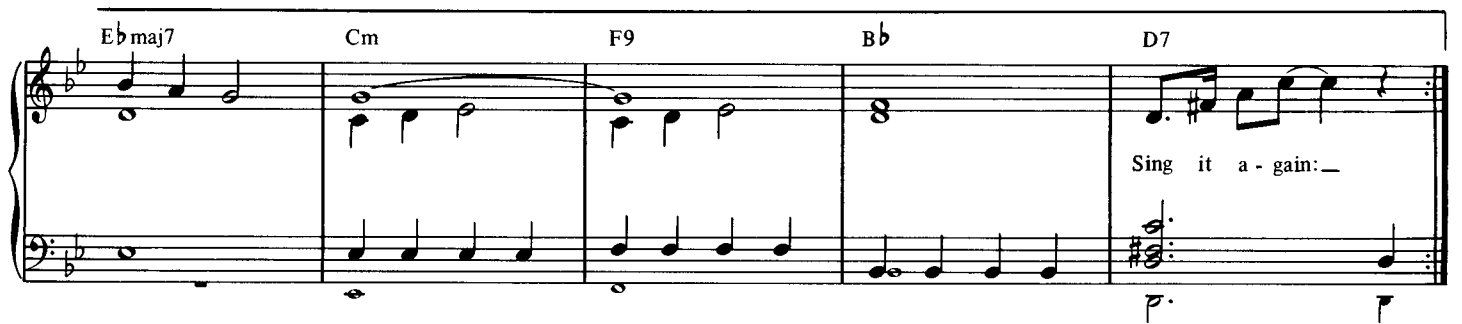
[illegible]



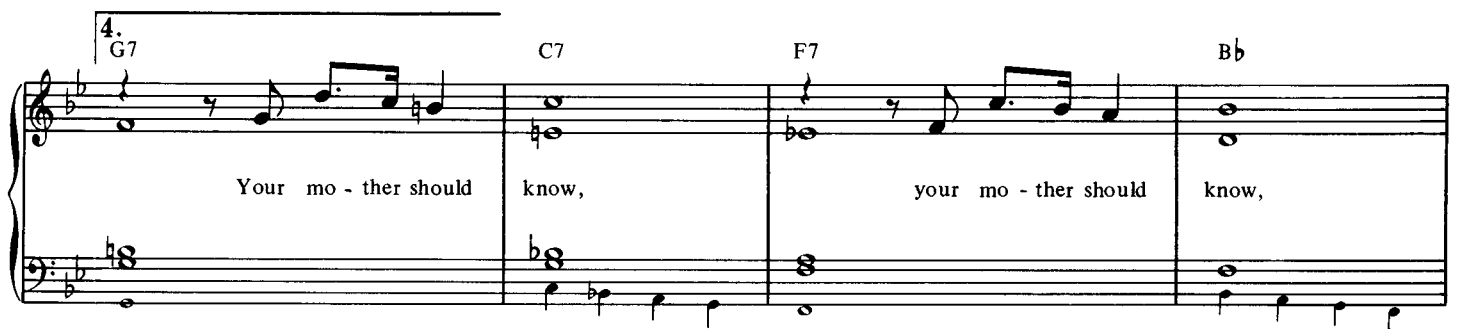
First system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). The bottom staff has a bass clef and the same key signature. The system is divided into four measures. The first measure has a chord of F9. The second measure has a chord of Bb. The third measure has a chord of D. The fourth measure is a repeat of the third measure, marked with a '3.' and a 'G7' chord. The lyrics 'Your mo - ther should' are written below the fourth measure. A piano (p) dynamic marking is at the end of the system.



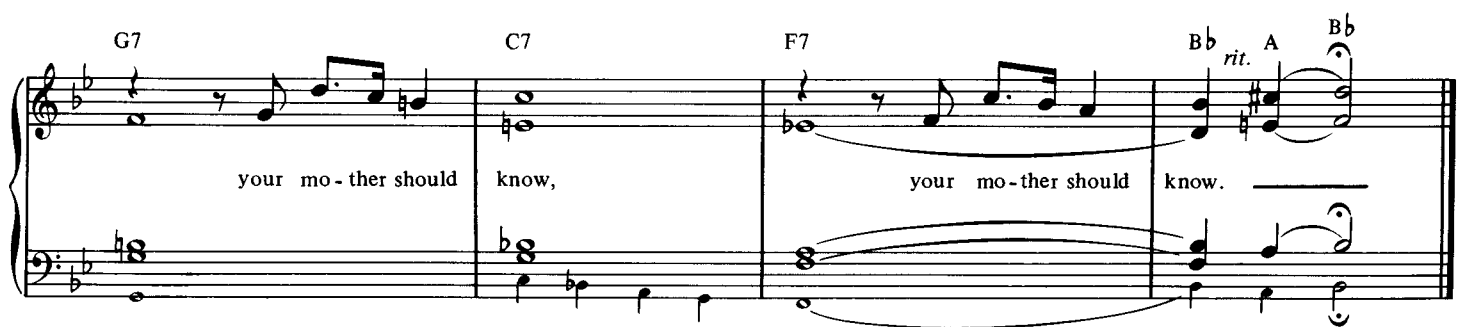
Second system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). The bottom staff has a bass clef and the same key signature. The system is divided into five measures. The first measure has a chord of C7 and the lyrics 'know,'. The second measure has a chord of F7 and the lyrics 'your mo - ther should'. The third measure has chords of Bb, A, and Bb, with the lyrics 'know.' and a long horizontal line. The fourth measure has a chord of D7. The fifth measure has a chord of Gm. A piano (p) dynamic marking is at the end of the system.



Third system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). The bottom staff has a bass clef and the same key signature. The system is divided into five measures. The first measure has a chord of Ebmaj7. The second measure has a chord of Cm. The third measure has a chord of F9. The fourth measure has a chord of Bb. The fifth measure has a chord of D7 and the lyrics 'Sing it a - gain:'. A piano (p) dynamic marking is at the end of the system.



Fourth system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). The bottom staff has a bass clef and the same key signature. The system is divided into four measures. The first measure has a chord of G7 and the lyrics 'Your mo - ther should'. The second measure has a chord of C7 and the lyrics 'know,'. The third measure has a chord of F7 and the lyrics 'your mo - ther should'. The fourth measure has a chord of Bb and the lyrics 'know,'. A piano (p) dynamic marking is at the end of the system.



Fifth system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). The bottom staff has a bass clef and the same key signature. The system is divided into four measures. The first measure has a chord of G7 and the lyrics 'your mo - ther should'. The second measure has a chord of C7 and the lyrics 'know,'. The third measure has a chord of F7 and the lyrics 'your mo - ther should'. The fourth measure has chords of Bb, A, and Bb, with the lyrics 'know.' and a long horizontal line. A piano (p) dynamic marking is at the end of the system.

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,
You were in a car crash, And you lost your hair. I
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

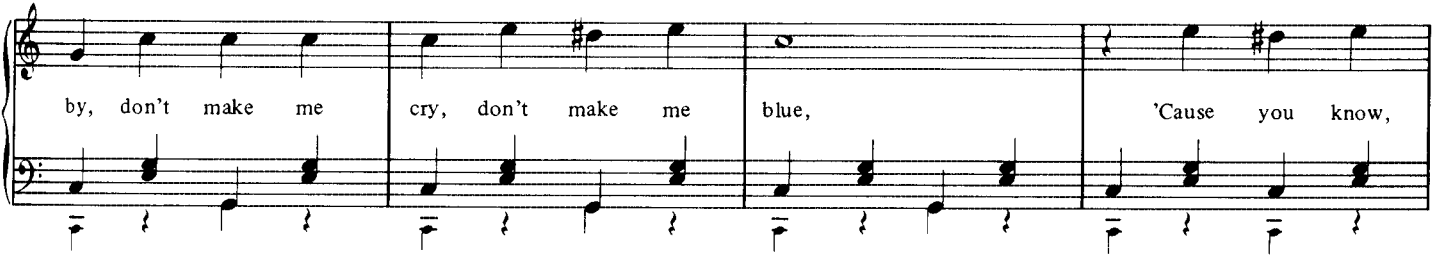
hear it. Does it mean you don't love me an - y - more? —
see you. Does it mean you don't love me an - y - more? —
that's all right, I'm wait - ing here — just wait - ing to hear from you. —



1. 2.3.

2. I Don't pass me

This system contains the first two measures of the piece. The first measure has a treble staff with a melodic line and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The system ends with a double bar line and repeat signs.



by, don't make me cry, don't make me blue, 'Cause you know,

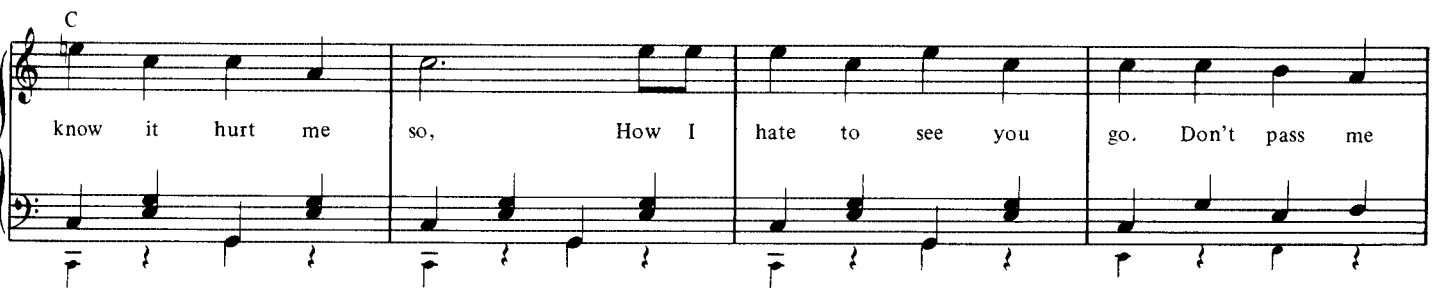
This system contains measures 3 through 6. The melody continues with the lyrics "by, don't make me cry, don't make me blue, 'Cause you know,". The accompaniment remains consistent.



F

dar - ling, I love on - ly you. You'll nev - er

This system contains measures 7 through 10. The key signature changes to F major (one flat). The melody continues with the lyrics "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

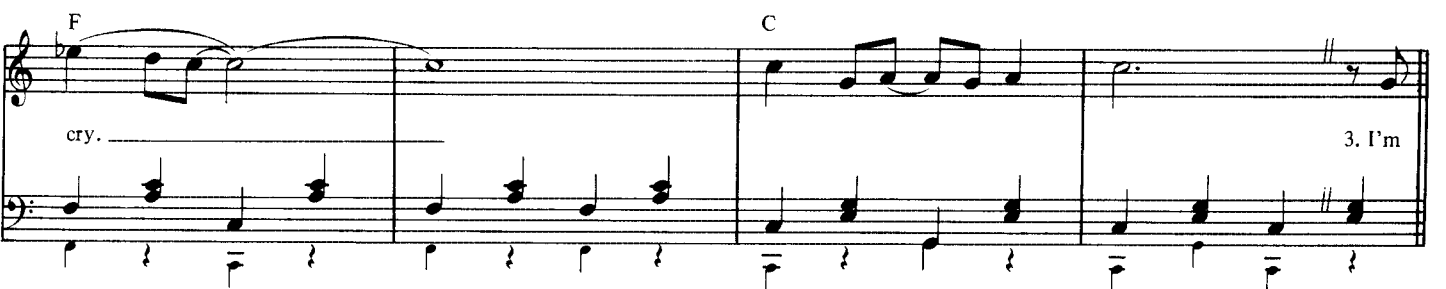
This system contains measures 11 through 14. The key signature changes to C major (no sharps or flats). The melody continues with the lyrics "know it hurt me so, How I hate to see you go. Don't pass me".



G

by. Don't make me

This system contains measures 15 through 18. The key signature changes to G major (two sharps). The melody continues with the lyrics "by. Don't make me".



F C

cry. 3. I'm

This system contains measures 19 through 22. The key signature changes to F major (one flat) for measure 19, then to C major (no sharps or flats) for measure 20. The melody continues with the lyrics "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

The first system of the musical score for 'For You Blue' is in D major and common time. It features a piano accompaniment with a simple bass line and a treble line with chords. The melody is in the treble clef, starting with a D4 note and moving up stepwise. The lyrics are written below the staff, with the melody line above them. The system ends with a repeat sign.

love you.
love you.
Be - cause you're sweet and
I want you at the

The second system of the musical score continues the melody and accompaniment. The piano part has a simple bass line and a treble line with chords. The melody is in the treble clef, starting with a D4 note and moving up stepwise. The lyrics are written below the staff, with the melody line above them. The system ends with a repeat sign.

love - ly, girl, I feel it's true. I
mo - ment I feel blue. I'm

The third system of the musical score continues the melody and accompaniment. The piano part has a simple bass line and a treble line with chords. The melody is in the treble clef, starting with a D4 note and moving up stepwise. The lyrics are written below the staff, with the melody line above them. The system ends with a repeat sign.

love you more than ev - er girl, I do.
liv - ing ev - 'ry mo - ment girl, for you.

The fourth system of the musical score continues the melody and accompaniment. The piano part has a simple bass line and a treble line with chords. The melody is in the treble clef, starting with a D4 note and moving up stepwise. The lyrics are written below the staff, with the melody line above them. The system ends with a repeat sign.

1 A G A 2 A G A D

I've loved you from the mo-
(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

E $\flat$

Gm

Fm7

mp Words are flying out like end-less rain in - to a pa-per cup, - They slith-er while - they

B $\flat$ 7

E $\flat$

pass, they slip a - way a - cross the u - ni - verse. Pools of sor-row, waves of joy are

Gm

Fm7

A $\flat$ m

drift - ing through my o - pen mind, pos - sess - ing and car - ess - ing me.

E $\flat$

B $\flat$ 7

Jai - gu - ru de - va om.

B $\flat$ 7 (sus 4) **B $\flat$ 7**

A $\flat$

Noth - ing's gon - na change my world, Noth - ing's gon - na

E $\flat$

E $\flat$

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

G **D7**

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.

G **D7** **G** **to Coda**

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. **C** **G**

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

C **D**

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

D7 **G**

Look at me. — (spoken) (All together now) All to - geth - er

now, All to - geth - er now,

This system contains the first two measures of the first system. The vocal line begins with a half note 'now,' followed by a half note 'All', a quarter note 'to -', a quarter note 'geth -', and a half note 'er'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand.

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

D.C. al Coda

This system contains the next four measures. The vocal line continues with 'now,' followed by 'All', 'to -', 'geth -', and 'er'. The piano accompaniment continues with the same rhythmic pattern. 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

This system contains the next four measures, starting with a Coda symbol. The vocal line begins with a spoken phrase '(spoken) (all to - geth - er now)' followed by 'All', 'to -', 'geth -', and 'er'. The piano accompaniment continues with the same rhythmic pattern.

Now, All to - geth - er now, 1.2. G All to - geth - er

This system contains the next four measures. The vocal line begins with 'Now,' followed by 'All', 'to -', 'geth -', and 'er'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with the instruction '1.2. G'.

now. All to - geth - er now.

This system contains the final four measures. The vocal line begins with 'now.' followed by 'All', 'to -', 'geth -', and 'er'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

Back In The U.S.S.R.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Medium rock tempo

1. Flew in from Mi - am - i Beach B.
mf 2. Been a - way so long I hardly
3. Show me round your snow-peaked mountains

O. A. C. ____
knew the place. ____
way down south. ____

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 -
Let me hear your bal - a - laik - as

on my knee. ____
pack my case. ____
ring - ing out. ____

Man I had a dread - ful
Ho - ney dis - con - nect the
Come and keep your com - rade

flight.
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.

First system of the musical score. The piano part is in G major, with a key signature of one sharp (F#) and a common time signature (C). The vocal melody is in 4/4 time. The lyrics are: "back in the U. S., Back in the U. S.,". The system ends with a double bar line and the word "Fine".

Chords: G, R., Dm7.

Lyrics: back in the U. S., Back in the U. S.,

Ends with: *Fine*

Second system of the musical score. The piano part continues in G major. The vocal melody includes a triplet of eighth notes. The lyrics are: "back in the U. S. S. Well the U - kraine girls real - ly".

Chords: G, C.

Lyrics: back in the U. S. S. Well the U - kraine girls real - ly

Third system of the musical score. The piano part continues in G major. The vocal melody includes a triplet of eighth notes. The lyrics are: "knock me out, — They leave the — west be - hind; And".

Chords: C7, G.

Lyrics: knock me out, — They leave the — west be - hind; And

Fourth system of the musical score. The piano part continues in G major. The vocal melody includes a triplet of eighth notes. The lyrics are: "Mos - cow girls make me sing and shout. — That Georgia's al - ways on my mi - mi -".

Chords: C, G, Gm6, A7, D7.

Lyrics: Mos - cow girls make me sing and shout. — That Georgia's al - ways on my mi - mi -

Fifth system of the musical score. The piano part continues in G major. The vocal melody includes a triplet of eighth notes. The lyrics are: "mi - mi - mi - mi - mi - mi - mind. —". The system ends with a double bar line and the word "D.C. al Fine".

Chords: C7, G, A7b9, D7.

Lyrics: mi - mi - mi - mi - mi - mi - mind. —

Ends with: *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

G Bb+ Bm E7

You know my name, look up the num - ber.

G D Em A7 D F#m

You know my name, — look up the num - ber. You, you know, —

G A7 D F#m G A7 D

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

Faster, with a Latin beat

(n.c.)

L.A. Rhythm

Spoken: Good evening and welcome to Slaggers featuring Dennis O' Dell.

A7 D A7

Come on Ringo, Let's hear it for Dennis. Good evening. 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. 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. you know my name.

Flying.

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

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(Organ: Registration No. 5)

Slow

C

R.H.

F7

C

G7

F

C

C

C7

F

C

G

F

C

1. G

2. C

The organ score for 'Flying' is written for a single manual (Registration No. 5). The right hand (R.H.) plays the melody, while the left hand (L.H.) provides a harmonic accompaniment. The tempo is marked 'Slow'. The key signature changes throughout the piece, indicated by 'C' (one flat) and 'F' (two flats) above the staff. The score is divided into systems, each with a key signature change. The first system starts with a 'C' key signature. The second system starts with an 'F7' key signature. The third system starts with a 'G7' key signature. The fourth system starts with a 'C' key signature. The fifth system starts with an 'F' key signature. The sixth system starts with a 'C' key signature. The seventh system starts with a 'G' key signature. The eighth system starts with an 'F' key signature. The ninth system starts with a 'C' key signature. The tenth system starts with a 'G' key signature. The eleventh system starts with a 'C' key signature. The twelfth system starts with a 'G' key signature. The thirteenth system starts with a 'C' key signature. The score ends with a double bar line.

Birthday.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Moderately bright

Bb7

mf You say it's your birth - day. It's my birth-day too. yeah.

Eb7 **Bb7**

They say it's your birth - day. We're gon-na have a good time.

F7 **Eb7** **Bb7** *to Coda*

I'm glad it's your birth - day. Hap-py birth - day to — you.

F7 **Db** **Ab7**

Yes, we're go - ing to a par - ty, par - ty. (3 times) I would like you to dance.

Db **Ab7** **Db** **Ab7**

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

Db **Ab** **F7**

(birth - day) dance.

Coda **Bb**

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 organ and voice. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo/style is marked 'Slow folk ballad'. The organ part is indicated by '(Organ: Registration No. 5)'. The score is divided into several systems, each containing a vocal line and an organ accompaniment line. 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.' The organ accompaniment features various chords and melodic lines, including a prominent bass line. The score ends with a final chord of G.

G C6 G C A7 D7 D#dim Em G+

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

G A7 C Cm G A7 C/D G

All your life, You were on - ly wait - ing for this mo - ment to a - rise.

G C G C A7 D7 D#dim Em G+

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

G A7 C Cm G A7 C/D G

All your life, You were on - ly waiting for this moment to be free.

F Em Dm C Bb C F Em Dm C Bb A

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

Dm7 G C/D G C/D G

Light of a dark, black night.

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 much slower Am C

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, In case of ac - ci - dents he al - ways took his mum. He's the
might - y ti - ger lies, Bill and his el - e - phants were tak - en by sur - prise,
kill was not a sin, "Not when he looked so fierce," his 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.

(drums) All the chil - dren sing:

Cry Baby Cry.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Very slowly

G Am F G Em7 A7

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

F Em Em(maj7) Em7 Em6

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

C7 G Em Em(maj7) Em7 Em6

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

C7 G Am F G

Cry - ba - by, cry, _____ make your mother sigh. — She's

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, _____

Dear
Dear
Dear

Prudence,
Prudence,
Prudence,

greet the brand new
see the sunny
like a lit - tle

day. _____
skies. _____
child. _____

The
The
The

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

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

it's
that
so

beau - ti - ful
you are part
let me see

and so
of ev' ry - thing,
you smile

are you, Dear
Dear
a - gain, Dear

Prudence,
Prudence,
Prudence,

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

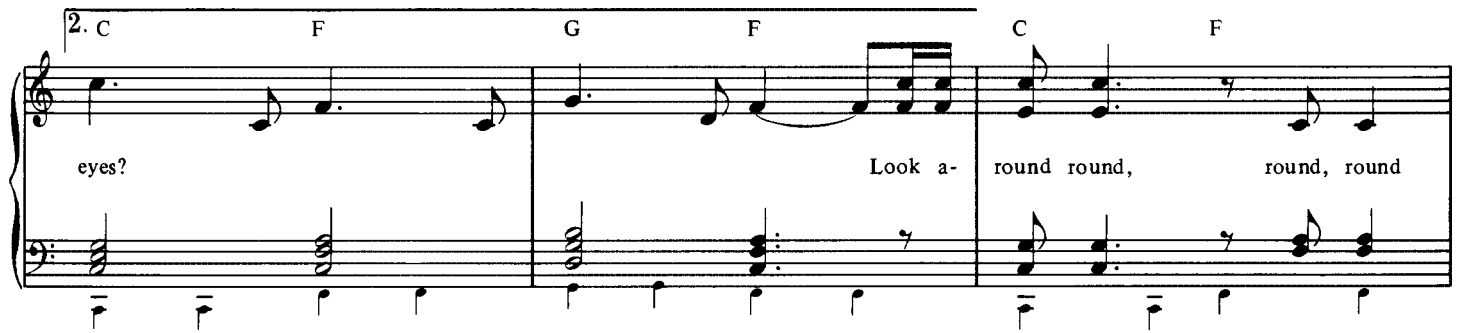
play?

smile

2. 4. Dear

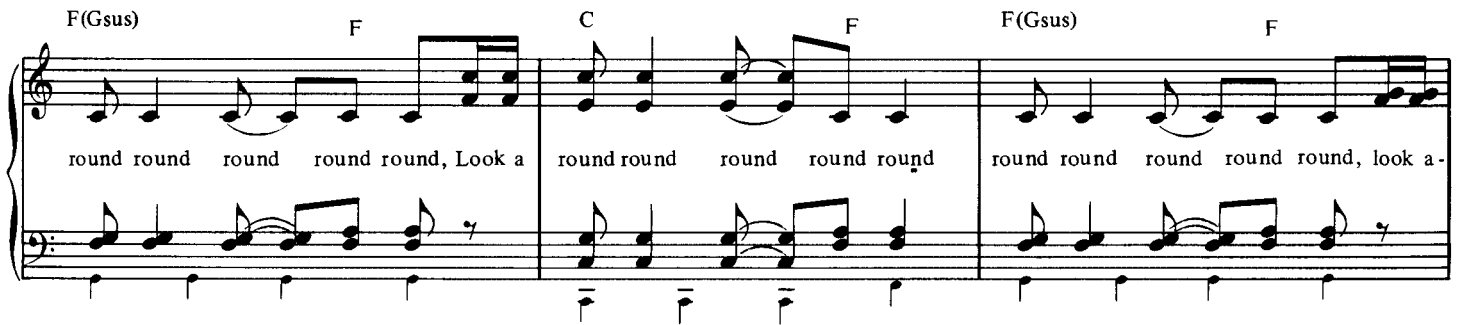
2. C F G F C F

eyes? Look a- round round, round, round



F(Gsus) F C F F(Gsus) F

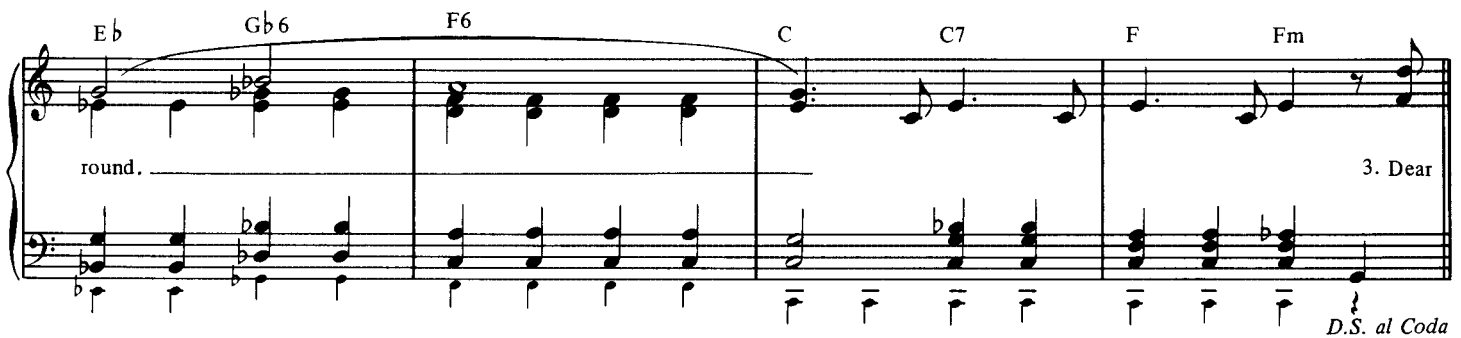
round round round round round, Look a round round round round round round, look a-



E♭ G♭6 F6 C C7 F Fm

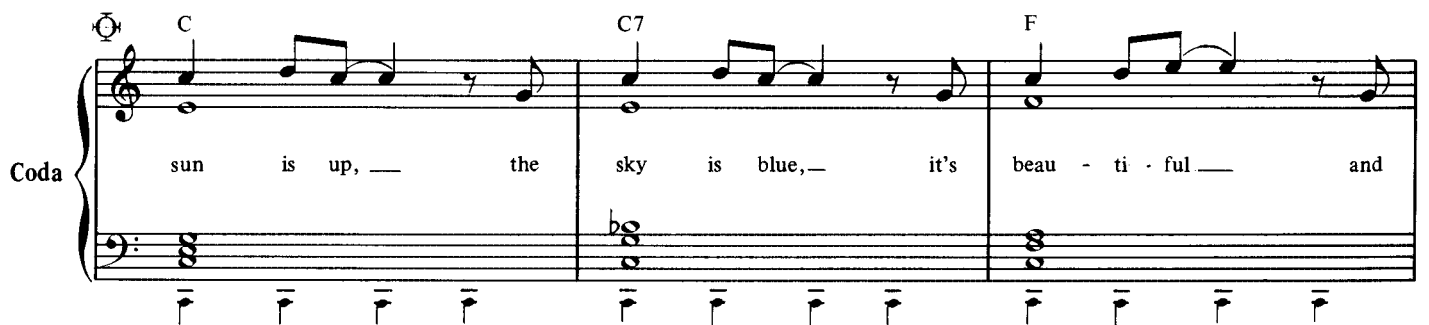
round. 3. Dear

D.S. al Coda



C C7 F

Coda 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

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

F

1. high - er you fly, — the deep - er you go, — So come on, — come on. — Come
2. out - side is in. — your in - side is out, — So come on, — come on. —

Fine

1. 2.

high - er you fly, — the deep - er you go, — So come on, — come on. — Come on. —

D.C. al Fine

Glass Onion.

John Lennon and Paul McCartney.

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(Organ: Registration No. 5)

Moderately, with a beat

Am F7 Am F7

mf

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
C7

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

going down. — Mother Su-per-i-or jump the gun, Mother Su-per-i-or

jump the gun. 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

The musical score is written for piano and voice in 4/4 time. It begins with a piano introduction in F7, followed by the vocal entry. The score includes various chord changes (F7, Bb, Db, Ab, F, Bb7) and dynamic markings (mf). The lyrics are: "When I get to the bottom I go back to the top of the slide, Where I stop and I turn and I go for a ride, Till I get to the bottom and I see you a - gain. Yeah, yeah, yeah. But do you, don't you want me to love you? I'm coming down fast, I'm miles a - bove you. Tell me, tell me, tell me, come on tell me the an - swer, For you may be a lover but you ain't no dan - cer. You're Hel - ter skel - ter, Hel - ter skel - ter, Yeah."

Chorus:
1. Hel - ter skel - ter,
2. Yeah.

Oh 1. will you, won't you 2. Do you, don't you want me to make you, want me to make you, I'm

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

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

Hel - ter skel - ter, Hel - ter skel - ter, Hel - ter skel - ter,

to Coda 2 ooh Look out, 'cause here she comes.

Ah Well

D.C. al Coda 1 D.S. al Coda 2

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, 2. Now the sun turns out his light, Good night, sleep tight.

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

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

Mm, Mm, Mm.

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.

to Coda

Coda

Hey bull -

dog, —

Hey bull - dog,

(spoken) Woof

Wha'd 'ya say? I said

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

(repeat ana jade)

Honey Pie.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Ad lib.

Dm G C9 Bbm F Dm G7

mp She was a work-ing girl, — North of Eng - land way, (half spoken) Now she's in the big —

C9 Bbm F G7 C7 rit.

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

Steady tempo

F Db7

say. 1. Hon - ey pie, — you are mak - ing me cra - zy, —
(2.) Hon - ey pie, — my po - sit - ion is tra - gic, —

D7 G7 1. C7 F Db Bb C7

I'm in love — but I'm la - zy, — So won't you please come home. 2. Oh
Come and show me the ma - gic, —

2. C7 F E Eb Dm Dm6

of your Hol - ly - wood song. 2. You be - came a legend of the
2. Will the wind that blew her boat a -

F7 Cm7 F7 Bb D7 Gm

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.

C7 F D $\flat$ 7 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 D $\flat$ 7 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

D $\flat$ 7 C7 F

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

D $\flat$ 7 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 D $\flat$ 7 C7 F D $\flat$ 7

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

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

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

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

G D# Em Cm

curse Sir Wal - ter Raleigh, He was such a stu - pid git.

D.S. al Coda

Coda

1. G 2. G

I'd give you ev'ry-thing I've got for a little peace of mind. — I'd —

It's All Too Much.

George Harrison.

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(Organ: Registration No. 3)

Steady 4 B $\flat$ F B $\flat$ F B $\flat$ F B $\flat$ F

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

F

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. _____
Show me that I'm ev - ry - where And get me home for tea. _____ } It's

B $\flat$ F B $\flat$ 6 F B $\flat$ F

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

B $\flat$ F B $\flat$ 6 F B $\flat$ F *to Coda* C 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.

much. 4.5. It's

D.S. al Coda (last time)

Coda F B $\flat$ F B $\flat$ F B $\flat$ F B $\flat$

much. It's too much, Ah.

F B $\flat$ F B $\flat$ F B $\flat$ F

It's too much.

F B $\flat$ F B $\flat$ F

You are too much, ah. We are dead.

B $\flat$ (Csus) F B $\flat$ F B $\flat$ F B $\flat$ 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

The musical score is written for organ and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The organ part is written in a grand staff, with the right hand playing chords and the left hand playing a simple bass line. The vocal melody is written in a single staff, with lyrics underneath. The score is divided into five systems, each with four measures. The lyrics are: '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.'

System 1: G C G C
mf La - dy Ma - don - na, chil - dren at your feet;

System 2: G C G Eb F G G
Won - der how you man - age to make ends meet. Who finds the

System 3: C G C G C G C G
mon - ey, when you pay the rent? Did you think that money was

System 4: Eb F G Cm F7
hea - ven sent? 1. Friday night ar - rives with - out a suit - case. 3. Tuesday af - ter - noon is nev - er end - ing.

System 5: Bb
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 Lis - ten to the
Wonder how you managed music to feed
manage play - ing in the rest,
to make in your head,

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

F **Dm7** **Am** **F**

Half of what I say is mean-ing - less, But I say it

Dm7 **Am** **C7** **F** **Dm7**

just to reach you Ju - li - a

1. Ju - li - a,
2. Ju - li - a,
3. Ju - li - a,

Cm7 **D** **Bb9**

Ju - li - a, o - cean child calls
sea - shell eyes, win dy smile calls
Ju - li - a, a, morn ing moon touch

Bbm7 **F** **Dm7** **Am** **1. C7**

me; So I sing a song of love, Ju - li -
me; So I sing a song of love, Ju -
me; So I sing a song of love, Ju -

2.3. C7 **F** **to Coda** **Em** **F**

2.3. - li - a. Her hair of float-ing sky is shim-mer - ing, -

Chords: Dm7, Dm6, Am7, Am6, Am5+, Am

glim - mer - ing in the sun.

D.S. al Coda

Coda

Chords: F, Dm7, Am, F

When I cannot sing my heart, I can on - ly

Chords: Dm7, Am, C7, F, Dm7

speaking my mind, Ju - li - a, Ju - li - a,

Chords: Cm, Cm7, D, B b9

sleeping sand, si - lent cloud touch

Chords: B b m, F, Dm7, Am, C7, F

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

Chords: 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

1. Mar - tha my dear, though I spend my days in con - ver -
2. Mar - tha my dear, you have al - ways been my in - spi -

sa - tion
ra - tion

please re - mem - ber me, Mar - tha my love,
please be good to me,

don't for - get me, Mar - tha my dear.

Hold your head up you sil - ly girl, Look what you've done.

When you find yourself in the thick of it,

to Coda

Help yourself — to a bit of what is all a - round you, — sil - ly girl. —

A Dm Dm7 Gm7

Take a good — look a - round 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 oth - er, sil - ly 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

mf

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

to Coda

wait a lone - ly life - time, If you want me to, I will. 1. F Dm Gm7 C7
nev - er real - ly mat - tered, I will al - ways feel the 2. For
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
(b) a.

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. 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. al Coda*

Coda E C G D

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

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

Na - ture's son.
wa - ters rise.
Na - ture's son.

All day long I'm sit - ting sing - ing
Lis - ten to the pret - ty sound of
Sway - ing dais - ies sing a la - zy

songs for ev - 'ry - one.
mus - ic as she flies.
song be - neath the sun.

Du du du du du du du du

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

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

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

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.

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

1. Ob - la - 2. In a cou - ple of years they have built a home sweet
3. 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 -

D7 **G7** **C**

coon - a, And one day his woman ran off with an - oth - er guy.

Am **D7**

Hit young Rocky in the eye. Roc-ky didn't like that, he said I'm gonna get that boy.

Dm7 **G7** **C**

So one day he walked in - to town, booked himself a room in the lo - cal sa - loo - n

Am **Am7/D**

1. A 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 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

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

System 1:

Chords: F, E7, Am, Bb, C7

Lyrics: Sex - y Sadie, what have you done? You made a fool of ev'ry one,--

System 2:

Chords: F, E7, Bb, C7, F, E

Lyrics: You made a fool of ev' - ry - one. Sex - y

System 3:

Chords: Eb maj7, C7, F, E7, Am

Lyrics: 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,--

System 4:

Chords: Bb, C7, F, E, Bb, C7

Lyrics: 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 see, The world was wait - ing just for you, How - ev - er big you think you are,

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

Chords: F, E, Ebmaj7, C7, F, Gm7

to Coda 1

lover, —
table, —

She came a-long to turn on ev'ry — one, _____ Sexy
Just a smile would light-ten ev'ry —

Sa-die, the greatest of them all.

Chords: Am, Bbmaj7, F, Gm7, Am, Bb, Gm7, C7(5b)

to Coda 2

D.S. al Coda 1

Coda 1

Sa-die, ooh — how did you know?

Chords: Ebmaj7, C7

D.S. al Coda 2

Coda 2

— thing. _____ Sexy
Sadie, she's the latest and the greatest of them

Chords: Am, Bb7, Gm7, C7(5b)

(all.)

oo —

Chords: F, E, Am, Dm, Bb, C7, F, E

She made a fool of ev' - ry — one. _____
How - ev - er big you think you are. _____

Chords: Bb, C7, F, E, Eb, C7

(repeat and fade)

Step Inside Love.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderato

mf

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

F

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

3

F

G

C⁶

G⁷

Dm⁷

geth - er now and for - ev - er, come my way. Step in - side, love —
be here if you should need me, night and day. —
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 organ and voice. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately'. The organ part consists of a continuous sequence of chords and moving lines in both hands. The vocal part enters in the second measure with the lyrics 'Ho - ney Pie'. The score is divided into four systems, each with five measures. The first system includes chords G7, F7, E7, Eb7, and D7. The second system includes G7 and F7. The third system includes E7, Eb7, D7, G7, and Cm6. The fourth system includes G7, Cm6, and G. The vocal lines are written in a simple, conversational style, with some measures containing only a single note or a short phrase. The organ accompaniment is a continuous, rhythmic pattern of chords and moving lines, typical of the Beatles' organ work.

Chords: G7, F7, E7, Eb7, D7, G7, F7, E7, Eb7, D7, G7, Cm6, G7, Cm6, G.

Vocal Lines:

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)

The musical score is written for piano and organ. It consists of four systems of music, each with a vocal line and a piano/organ accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "Why don't we do it in the road. No-one will be watching us why don't we do it in the road."

System 1: The vocal line starts with "Why don't we do it in the road." The piano/organ accompaniment features a simple harmonic pattern. Chords D, C, and D are indicated above the staff.

System 2: The vocal line continues with "Why don't we do it in the road." The piano/organ accompaniment features a more complex harmonic pattern. Chords D, C, D7(sus4), D7, and G7 are indicated above the staff.

System 3: The vocal line continues with "No-one will be watching us why don't we do it in the road." The piano/organ accompaniment features a more complex harmonic pattern. Chords D, A7, and G7 are indicated above the staff.

System 4: The vocal line continues with "Why don't we do it in the road." The piano/organ accompaniment features a simple harmonic pattern. Chords 1-2 D7 and 3 D are indicated above the staff.

Because.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Slowly

The musical score is written for organ and voice. It begins with a 'Slowly' tempo marking. The organ part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats). The score is divided into several systems, each with a key signature change indicated above the staff. The lyrics are written below the vocal line. The organ part consists of chords and single notes, often with a sustained pedal point. The vocal part features a melodic line with lyrics. The score includes a variety of musical notations, including treble and bass clefs, time signatures, key signatures, and various musical symbols such as notes, rests, and accidentals. The lyrics are: '1. Be - cause the world is round, it turns me on. Be - 2. cause the wind is high, it blows my mind. Be - cause the world wind is is round. high. Ah. 1. Db dim 2. Be - Love is old, love is new. Love is all, love is you. Be - cause the sky is blue, it makes me cry. Be - cause the sky is blue. Ah. Db dim Db dim'.

1. Be - cause the world is round, it turns me on. Be -
2. cause the wind is high, it blows my mind. Be -

cause the world wind is is round. high.

Ah. 1. Db dim 2. Be - Love is old, love is new. Love is all, love is

you. Be - cause the sky is blue, it makes me

cry. Be - cause the sky is

blue. Ah. Db dim 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 love 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

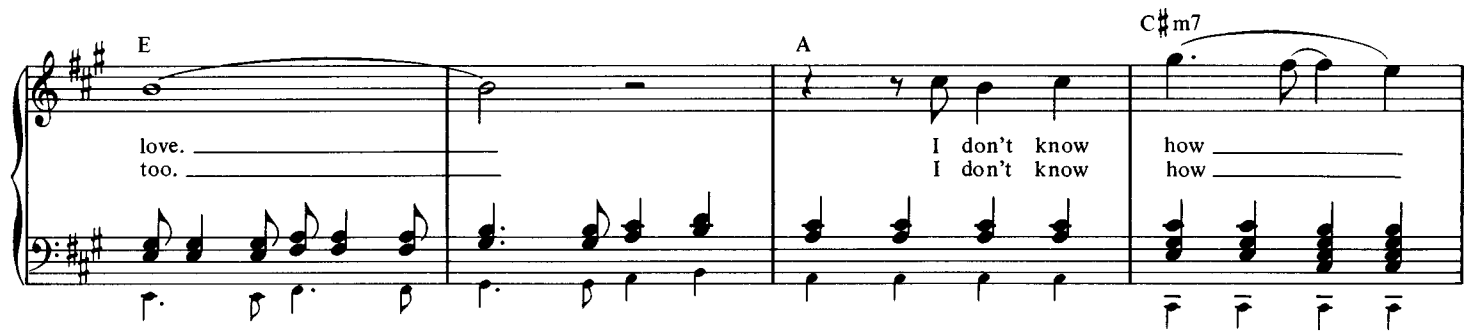
no - bo - dy told you,
you were di - vert - ed,
how to un - fold your
you were per - vert - ed

E A C#m7

love. _____
too. _____

I don't know
I don't know

how _____
how _____

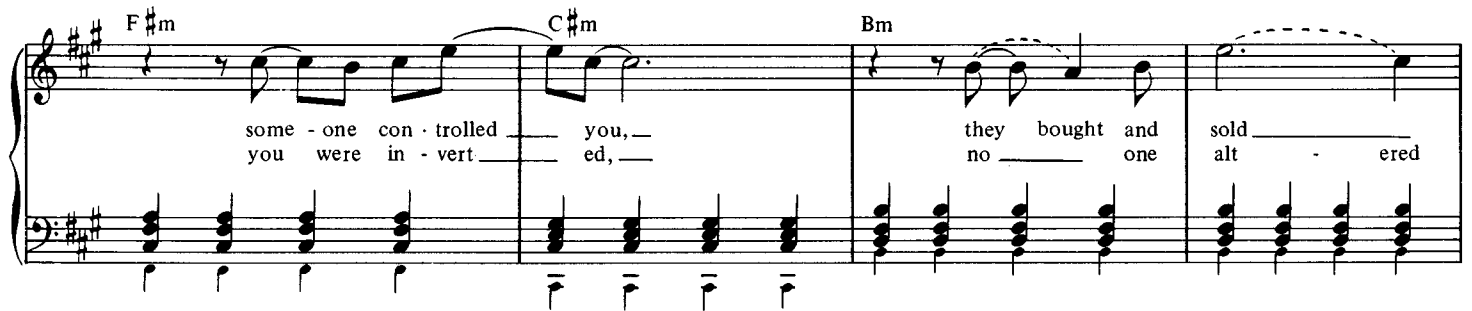


F#m C#m Bm

some - one con - trolled you, _____
you were in - vert ed, _____

they bought and
no _____ one

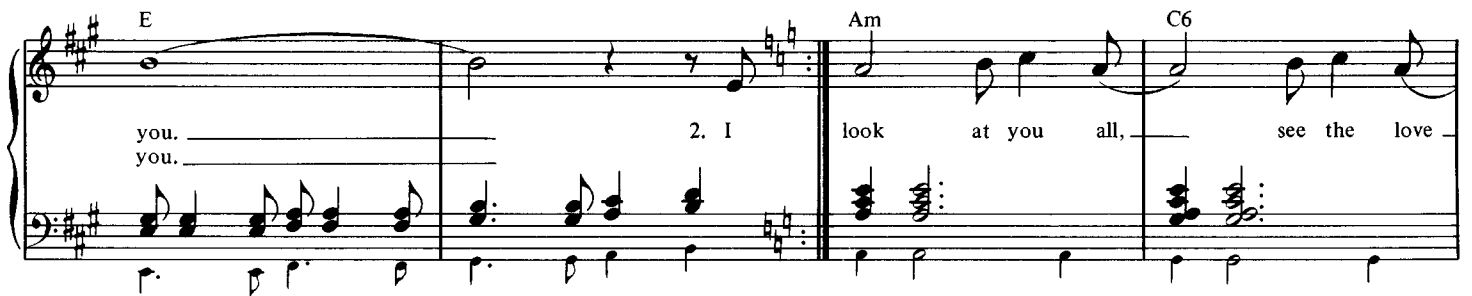
sold _____
alt - ered



E Am C6

you. _____
you. _____

2. I look at you all, _____ see the love



Am6 Fmaj7 Am G

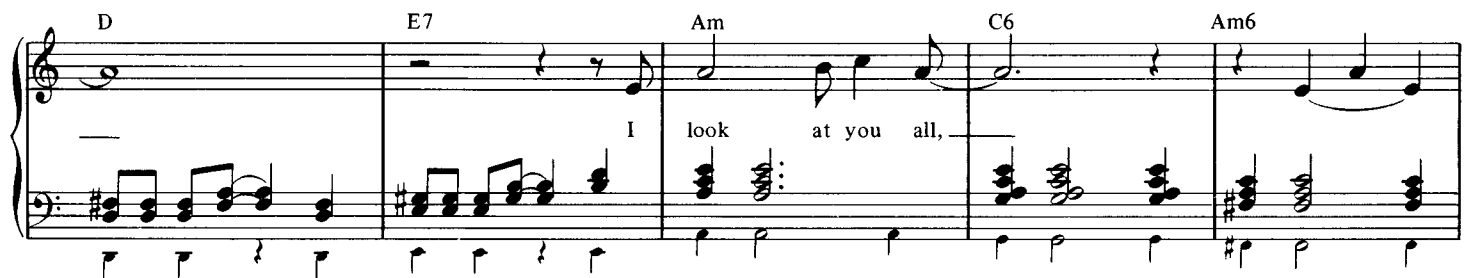
there — that's sleep - ing.

While my gui - tar gent - ly weeps.



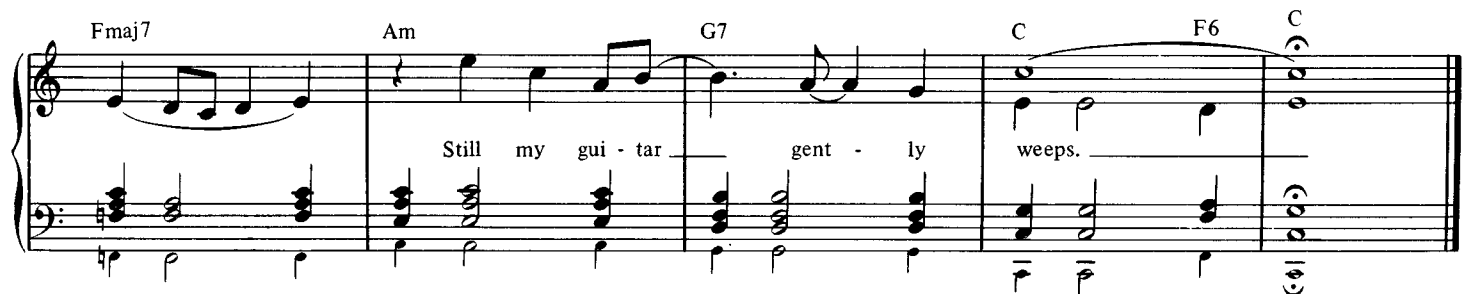
D E7 Am C6 Am6

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 - ffe.

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 sweet through you're going to turns know and how. The sweet is gon - na fill your head.

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

The musical score is written for piano and organ. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'Bright shuffle tempo'. The score is divided into several systems, each with a key signature change indicated by a sharp sign and a chord symbol (C7, Dm7, F7, Ab, F7, E7, Am, C7, G7). The lyrics are written below the piano part, with some lines in parentheses indicating alternative phrasings. The score ends with a 'to Coda' instruction and a double bar line.

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 so glad you came here, it won't be the same now, when

F7

E7

Am I'm with you. —

C7

(repeat and fade)

Long Long Long.

George Harrison.

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(Organ: Registration No. 5)

Moderato

The musical score is written for piano and organ. It begins with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The organ part is indicated by a registration number of 5. The piano part features a steady bass line with chords and moving lines in the right hand. The lyrics are written below the piano staff.

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

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

When I I I loved you.
How I I I love you.
How I I I want you.

It took a So man - y tears I was

The score includes various musical notations such as notes, rests, and accidentals. The organ part is marked with a registration number of 5. The piano part includes a key signature change to Bb and a 3/4 time signature. The lyrics are written below the piano staff.

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)

1. Yes I'm lone - ly, (2.) morn - ing, wan - na die. __

Yes, I'm lone - ly, In the eve - ning, wan - na die. __

wan - na die. __ If I ain't dead al - ready. __ ooh girl, you know the reason why.

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, the

(♩ = ♩) Medium Rock

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** **Bb7** **F** **C7**

girl, you know the reas - on why. 2. The
3. The

D.S. al Coda

Coda **rock-Steady** **Bb7** **F**

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

Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

I nev-er give you my pil-low, I on-ly send you my in-vi-ta-tions.

And in the mid-dle of the cel-e-bra-tions, I break down.

Boy, you're gon-na car-ry that weight, car-ry that weight a long time.

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

G7 F7

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 finger. 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

mf 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.
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. — I'm in love for the

Gm C9 3 F to Coda

first time, Don't you know it's goin' to last. It's a love that lasts for-

C7 (optional)

ever, — It's a love that has no past. — Don't let me

F 3

D.S. al Coda

Coda Ee Wow Girl don't let me down, —

F Gm C7 F

Oh don't let me down, Don't let me down. —

Gm F

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Oh, yeah! Al - right! Are you gon - na be in my dreams to - night?

And in the end, The love you take is

Get Back.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

Steady 4

The musical score is written for piano and organ. The piano part is in the right hand, and the organ part is in the left hand. The tempo is marked 'Steady 4'. The key signature is one flat (Bb). The score is divided into four systems, each with two staves (treble and bass clef). The first system has a key signature change from Bb to F. The second system has a key signature change from F to Bb. The third system has a key signature change from Bb to F. The fourth system has a key signature change from F to Bb. The organ part is marked 'mf' (mezzo-forte). The piano part has a key signature change from Bb to F in the first system, and from F to Bb in the second system. The organ part has a key signature change from Bb to F in the first system, and from F to Bb in the second system. The piano part has a key signature change from Bb to F in the third system, and from F to Bb in the fourth system. The organ part has a key signature change from Bb to F in the third system, and from F to Bb in the fourth system. The score includes two vocal parts, 1. and 2., with lyrics. The lyrics are: '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.' The score also includes the lyrics: '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!' and 'Get back! Get back to where you once be-longed. Get back!'. The score ends with a double bar line and a repeat sign.

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 2. F

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

Golden Slumbers.

John Lennon and Paul McCartney.

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(Organ: Registration No. 7)

Slowly

Gm7 *Cm*

mp
Once there was a way _____ to get back home - ward; _____

F7 *Bb* *D7* *Gm*

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

Cm(add9) *F7* *Bb* *Bb*

cry And I will sing a lul - la - by. _____ *mf* Gold - en

Fine

Eb *Bb* *Eb* *Bb*

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

The musical score is written for organ and voice. It begins with a key signature of one sharp (F#) and a common time signature. The organ part is marked 'Moderately bright' and 'mf'. The vocal part has three verses of lyrics. The score is divided into five systems of music. The first system contains the first line of the organ and vocal parts. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The fifth system contains the fifth line, which includes a repeat sign and a first ending. The organ part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff (treble clef). The lyrics are written below the vocal staff. The organ part includes various chords and melodic lines. The vocal part includes three verses of lyrics. The first verse is: '1. Please don't wake me un - til late, to - mor - row comes and and 2. Songs that lin - gered on my lips ex - cite me now and and 3. Far a - way, my lov - er sings a lone - ly song and'. The second system contains the lyrics: 'I will not on be my late. Late to - lin - ger me on to his mind. side. Leave your a day, when it be - comes to - mor - row. I will leave to go a - flow - ers at my door, I'll mor - leave - them for the one who waits be - song of lone - ly love in - vites me on, I must go to his way. hind. side. Good - bye, good - bye, good - bye, my love, good - bye. love, good-bye.' The third system contains the lyrics: 'good - bye, good - bye, my love, good - bye. love, good-bye.' The fourth system contains the lyrics: 'good - bye, good - bye, my love, good - bye. love, good-bye.' The fifth system contains the lyrics: 'good - bye, good - bye, my love, good - bye. love, good-bye.'

1. Please don't wake me un - til late, to - mor - row comes and and
2. Songs that lin - gered on my lips ex - cite me now and and
3. Far a - way, my lov - er sings a lone - ly song and

I will not on be my late. Late to -
lin - ger me on to his mind. side. Leave your a

day, when it be - comes to - mor - row. I will leave to go a -
flow - ers at my door, I'll mor - leave - them for the one who waits be -
song of lone - ly love in - vites me on, I must go to his

way. hind. side. Good - bye, good - bye, good - bye, my love, good - bye. love, good-bye.

1. 2. 3. G

Her Majesty.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Fairly bright

The musical score is written for organ and voice. It consists of five systems of music, each with a vocal line and an organ accompaniment line. The key signature is one flat (Bb). The organ accompaniment features various chords and melodic lines, including a prominent bass line with sustained notes and chords. The vocal melody is simple and catchy, with lyrics written below the notes. The score includes a variety of chords such as F, G7, C7, Dm, Dm(add 9), F7, Bb, Bbm, F, D7, Gm7, and C7. The lyrics are: '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.'

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.

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 , $\text{A}^\flat$, Cm , Fm , $\text{Fm}(\text{maj}7)$, $\text{Fm}7$, Fm , $\text{E}^\flat$, $\text{D}^\flat$, C , $\text{G}7(\text{b}9)$, I. , 2. , Fm , $\text{G}7(\text{b}9)$, $\text{D}^\flat$, $\text{C}7$, Fm , $\text{G}7$, $\text{D}^\flat$, C

Tempo/Style: Moderato, Slowly

Other markings: *tacet*, *Fine*, *D.S. al Fine*

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ma - jor - ing in med - i - cine, calls her on the phone.
 when the class has gone a - way, so, he waits the 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 fif - ty 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 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 be - hind. hind. Clang! Clang! Max - well's
noise came from be - hind. hind. Clang! Clang! Max - well's

F7 Bb7

sil - ver ham - mer came down up - on her head. Clang! Clang! Max - well's

Fm Bb 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

The musical score is written for organ and two vocal parts. It begins with a 'Moderato' tempo and a key signature of one flat (Bb). The organ part is in the left hand, and the vocal parts are in the right hand. The score is divided into systems, each with a key signature change indicated above the staff.

System 1: Key signature: C. The organ part plays a simple accompaniment. The vocal parts enter with the lyrics: "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."

System 2: Key signature: G7. The organ part continues. The vocal parts sing: "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,"

System 3: Key signature: G7. The organ part continues. The vocal parts sing: "Keeps a ten bob note up his nose, — Such a mean old man. — Al - ways shouts out some - thing ob - scene. — Such a" (The key signature changes to C for the next system).

System 4: Key signature: C. The organ part continues. The vocal parts sing: "Such a mean old man. —" (The key signature changes to Ab for the next system).

System 5: Key signature: Ab. The organ part continues. The vocal parts sing: "dir - ty old man, —" (The key signature changes to G+ for the next system).

System 6: Key signature: G+. The organ part continues. The vocal parts sing: "dir - ty old man. —" (The key signature changes to C for the final system).

System 7: Key signature: C. The organ part continues. The vocal parts sing: "dir - ty old man. —" (The key signature changes to C for the final system).

Polythene Pam.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

The musical score is written for organ and voice. The organ part is in the left hand, and the vocal melody is in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into six systems, each with a key signature change indicated above the staff.

System 1: Key signature: Bb. Chords: Bb, F, C, Bb, F, C. Lyrics: Well, you should see Pol-y-thene Pam, She's so good look-ing but she looks like a man. Well, you should

System 2: Key signature: Eb. Chords: Eb, G, Ab, Bb. Lyrics: see her in drag, dressed in her pol-y - thene bag. Yes, you should see Pol - y - thene

System 3: Key signature: C. Chords: C, Ab, Bb, C, Bb, F, C. Lyrics: Pam. Yeh, yeh, yeh. Get a

System 4: Key signature: Bb. Chords: Bb, F, C, Bb, F, C. Lyrics: dose of her in jack-boot and kilt, She's kil-ler - dil - ler when she's dressed to the hilt. She's the

System 5: Key signature: Eb. Chords: Eb, G, Ab, Bb. Lyrics: kind of a girl that makes the News of The World, Yes, you could say she was at - tract - ive - ly built.

System 6: Key signature: C. Chords: C, Ab, Bb, C, Bb, F, C. Lyrics: Yeh, yeh, yeh.

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.
And though she tried her best to help me, she could steal but she could not rob.

Didn't a - ny - bo - dy tell —

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 al - ways 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! — When you
lieve me when I beg you, Don't ev - er leave me a - lone. —

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

The musical score is written for piano and organ. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Bright tempo'. The score is divided into five systems, each with a treble and bass staff. The lyrics are written below the treble staff. The first system includes three vocal lines: '1. Lit - tle dar - ling,', '2. Lit - tle dar - ling,', and '3. Lit - tle dar - ling,'. The second system continues the lyrics: 'It's been a long cold lone - ly win - ter.', 'The smiles re - turn - ing to their fa - ces.', and 'I feel the ice is slow - ly melt - ing.' The third system features the lyrics: 'Lit - tle dar - ling,', 'Lit - tle dar - ling,', 'Lit - tle dar - ling,', 'It feels like years since it's been here.', 'It seems like years since it's been here.', and 'It seems like years since it's been clear.' The fourth system includes the lyrics: 'Here comes the sun,', 'Here comes the sun,', and 'and I say'. The fifth system concludes with the lyrics: 'It's all - right.' and a 'Coda' section. The score includes various musical notations such as notes, rests, and chords. The organ part is indicated by a registration number of 6. The score ends with a double bar line and a repeat sign.

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

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

Lit - tle dar - ling,
Lit - tle dar - ling,
Lit - tle dar - ling,
It feels like years since it's been here.
It seems like years since it's been here.
It seems like years since it's been clear.

Here comes the sun,
Here comes the sun,
and I say

It's all - right.

to Coda

1. E7

2. E (♩ = ♩)

C G D

First system of the musical score. It features a treble and bass staff in G major (one sharp). The key signature is G major. The time signature is 4/4. The system contains four measures. The first measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The second measure has a treble staff with a whole note chord E and a bass staff with a whole note chord E. The third measure has a treble staff with a whole note chord C and a bass staff with a whole note chord C. The fourth measure has a treble staff with a whole note chord G and a bass staff with a whole note chord G. The lyrics "Sun, sun," are written below the treble staff in the third and fourth measures.

Second system of the musical score. It features a treble and bass staff in G major. The system contains four measures. The first measure has a treble staff with a whole note chord D and a bass staff with a whole note chord D. The second measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The third measure has a treble staff with a whole note chord E and a bass staff with a whole note chord E. The fourth measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The lyrics "sun, Here it comes." are written below the treble staff in the first, second, and third measures. The fourth measure is marked with a repeat sign and the number 5.

Third system of the musical score. It features a treble and bass staff in G major. The system contains four measures. The first measure has a treble staff with a whole note chord E7 and a bass staff with a whole note chord E7. The second measure has a treble staff with a whole note chord Bm7/E and a bass staff with a whole note chord Bm7/E. The third measure has a treble staff with a whole note chord E7 and a bass staff with a whole note chord E7. The fourth measure has a treble staff with a whole note chord E7 and a bass staff with a whole note chord E7. The lyrics "D.C. al Coda" are written below the treble staff in the fourth measure.

Fourth system of the musical score, labeled "Coda". It features a treble and bass staff in G major. The system contains four measures. The first measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The second measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The third measure has a treble staff with a whole note chord D and a bass staff with a whole note chord D. The fourth measure has a treble staff with a whole note chord D and a bass staff with a whole note chord D. The lyrics "Here comes the sun, Here comes the sun." are written below the treble staff in the first, second, and third measures.

Fifth system of the musical score. It features a treble and bass staff in G major. The system contains four measures. The first measure has a treble staff with a whole note chord B7 and a bass staff with a whole note chord B7. The second measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The third measure has a treble staff with a whole note chord D and a bass staff with a whole note chord D. The fourth measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The lyrics "It's all - right." are written below the treble staff in the second and third measures.

Sixth system of the musical score. It features a treble and bass staff in G major. The system contains four measures. The first measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The second measure has a treble staff with a whole note chord E7 and a bass staff with a whole note chord E7. The third measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The fourth measure has a treble staff with a whole note chord A and a bass staff with a whole note chord A. The lyrics "It's all - right." are written below the treble staff in the second and third measures. The fourth measure is marked with a repeat sign and the number 2.

Octopus's Garden.

Ringo Starr.

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(Organ: Registration No. 2)

Bright tempo

1. I'd like to be warm un - der the sea, In an oct - o - pus's
2. We would be warm be - low the storm, In our lit - tle hide - a -

gar - den in the shade. He'd let us in,
way be - neath the waves. 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. I'd like to be
Be - cause we know we can't be found.

un - der the sea In an oct - o - pus's gar - den, in the shade.

Chords: E, G#m7, C#m, G#m, A, B, E, G#m7, C#m, G#m, A, B, C#m7, A, B, E, G#m7, C#m, G#m, A, B7

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 she that shows me. _

Am Ab+ Am7 D9 F Eb G7

don't want to leave her now, You know I be - lieve and how. _

Double tempo (♩ = ♩)

A Amaj7 F#m

You're ask - ing me _ will my love _ grow,

A D G A

I don't know, I _ don't know.

The musical score is written for piano and organ. It begins with a 'Slow' tempo marking. The first system contains two vocal lines: '1. Something in the way _ she moves,' and '2. Somewhere in her smile _ she knows,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Chords C, Cmaj7, and C7 are indicated above the staff. The second system continues the vocal lines with 'At - tracts me like no oth - er' and 'That I don't need no oth - er'. The piano accompaniment continues with the same rhythmic pattern. Chords F, D, D7, and G are indicated. The third system shows the vocal lines 'lov - er; _' and 'lov - er; _'. The piano accompaniment continues. Chords Am, Ab+, Am7, D9, F, Eb, and G7 are indicated. The fourth system shows the vocal lines 'don't want to leave her now,' and 'You know I be - lieve and how. _'. The piano accompaniment continues. Chords Am, Ab+, Am7, D9, F, Eb, and G7 are indicated. The fifth system shows the vocal lines 'You're ask - ing me _' and 'will my love _'. The piano accompaniment continues. Chords A, Amaj7, and F#m are indicated. The sixth system shows the vocal lines 'I don't know,' and 'I _ don't know.'. The piano accompaniment continues. Chords A, D, G, and A are indicated. The score ends with a final chord A.

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 rid - ing no - where, spend - ing some - one's

hard - earned pay. You and me

Sun - day driv - ing, not ar - riv - ing on

our way back home. We're on our way

home, we're on our way home, we're

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

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

sine. Soon we'll be a - way from here step on the gas and wipe that tear a - way; One sweet

dream came true. — To - day — came true, — to - day. —

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

(repeat and fade)

Sun King.

John Lennon and Paul McCartney.

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(Organ: Registration No. 3)

The musical score is written for organ, using a grand staff with treble and bass clefs. The key signature is E-flat major (three flats). The tempo and style are indicated by the registration number 3. The score is divided into six systems, each containing a staff of music with lyrics in English and Portuguese. The lyrics are: "Here comes the Sun King. Here comes the Sun King. Ev'ry-bod-y's laugh-ing; Ev'ry-bod-y's hap-py. Here comes the Sun King. Quan-do pa-ra-mu-cho-mi a-mor-e de-fe-li-ce cor-a-zon. Mun-do pa-pa-razi-mi a-mor-e chic-ka fer-dy pa-ra sol. Cues-to ob-ri-ga-do tan-ta mu-cho que can eat it ca-rou-sel." The chords are indicated above the staff: 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. The organ part features a variety of textures, including single notes, chords, and triplets. The lyrics are written in a simple, sans-serif font.

Here comes the Sun King. Here comes the Sun King. Ev'ry-bod-y's laugh-ing; Ev'ry-bod-y's hap-py. Here comes the Sun King. Quan-do pa-ra-mu-cho-mi a-mor-e de-fe-li-ce cor-a-zon. Mun-do pa-pa-razi-mi a-mor-e chic-ka fer-dy pa-ra sol. Cues-to ob-ri-ga-do tan-ta mu-cho que can eat it ca-rou-sel.

Oo You.

Paul McCartney.

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(Organ: Registration No. 4)

Moderately

The musical score is written for organ and includes the following lyrics:

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

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

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

oo — you
(wo-man)

— you.

The score is in 4/4 time and features various organ registrations and chords, including Ab, Ebm7(sus4) Ab, Db, Ebm G Ab, Ebm G Ab, Db Ebm G, Ab, Ebm7 (sus4) G Ab, Db Ebm G Ab, Ebm G Ab, Db, Ab, Ab7, Dbsus4, Db, Db7 Db, Db7, Db, Ab7(sus4), Db, Eb, and Ebm7(susCb).

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Oh, dir - ty Mag-gie Mae they have ta - ken her a - way and she'll

nev-er walk down Lisle Street an- y more-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

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
Has left a pool of tears,
You left me stand - ing here,

I've seen that road be - fore.
Cry - ing for the day.
A long, long time a - go.

It al - ways leads me here,
Why leave me stand - ing here,
Don't leave me wait - ing here,

Leads me to your
Let me know the
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.

to Coda
D.S. al Coda

I Me Mine.

George Harrison.

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(Organ: Registration No. 1)

Bright waltz
Am

(1-3) All thru' the day I me mine, I me mine.
(2) All I can hear I me mine, I me mine.

I me mine. I me mine.
I me mine.

All thru' the night
Ev en those tears

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

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 I - I me-me mine

A7 D.C. al CODA

I - I me-me mine.

⌘ CODA Am Am(7#)

All thru' your

Am7 Am6 Fmaj7 Am

life. I me mine.

Dig A Pony.

John Lennon and Paul McCartney.

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(Organ: Registration No. 2)

Moderately

G C G C G C G

I hi hi hi hi Dig a

Em 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 -

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

you.

Ev - 'ry - thing has got to

C

be just like you want it

to,

G

poco rit.

Gmaj9

a Tempo

to Coda

G

Be - cause

D.C. 3 times al Coda

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

First system of the musical score for 'Dig It.' The key signature is B-flat major (two flats) and the time signature is 3/4. The system consists of five measures. The lyrics are: 'Like a Roll - ing Stone, — like a'. Chord symbols above the staff are Bb, F, Bb, and C7. The melody is in the treble clef, and the bass line is in the bass clef.

Second system of the musical score. The lyrics are: 'Roll - ing Stone, — Like the'. Chord symbols above the staff are Bb, F, Bb, and C7. The melody continues in the treble clef, and the bass line continues in the bass clef.

Third system of the musical score. The lyrics are: 'F. B. I. and the'. Chord symbols above the staff are Bb, F, Bb, and C7. The melody continues in the treble clef, and the bass line continues in the bass clef.

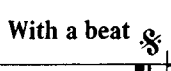
Fourth system of the musical score. The lyrics are: 'C. I. A. and the'. Chord symbols above the staff are Bb, F, Bb, and C7. The melody continues in the treble clef, and the bass line continues in the bass clef.

One After 909.

John Lennon and Paul McCartney.

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(Organ: Registration No. 4)

With a beat  C

1. My ba - by says she's trav - 'ling on the one af - ter nine - o - nine.

I said move ov - er ho - ney I'm trav - ell - ing on — that line. C9

I said move o - ver once, move o - ver twice, come on ba - by don't be —

— cold as ice. — I said I'm trav - 'ling on the one af - ter nine - o - nine. G7 to Coda C7

1. I 2. C7 I've got my bag. F7



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

C7 F Cdim C G7 C

Coda

2. I begged her not to go and I begged her on my bended knees
You're only fooling around, you're only fooling around with me.
I said move over once, move over twice, come on baby don't be cold as ice.
I said I'm trav'ling on the one after nine-o-nine.
3. I said I'm trav'ling on the one after nine-o-nine
I said move over honey I'm travelling on that line.
I said move over once, move over twice, come on baby don't be cold as ice.
I said I'm trav'ling on the one after nine-o-nine.

Let It Be.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slow tempo

1. When I find 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. — 13. 2. And when

Chords: C, G, Am, Fmaj7, F, C, Dm7, C, G, Am7, 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.

to Coda

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, Take a
(2.) Jude, don't be a - You were
(3.) Jude, don't let me down, You have

C7 F Bb

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

to Coda 1.4. F

heart, Then you can start to make it bet - ter. 2. Hey
skin, Then you be - gin
heart, Then you can start

2.3. F F7 Bb Bbmaj7

- 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,

Gm7 C7 F

Don't car - ry the world up - on your shoul - ders.
You're wait - ing for some one to per - form with.

F7 Bb Bbmaj7 Gm7

For well you know that it's a fool who plays it cool By mak - ing his world
And don't you know that it's just you. Hey Jude you'll do The move - ment you need

C7 F F7 C7

a lit - tle col - der. da da da
is on your shoul - der. da da da da da da

C7

da

3. Hey
4. Hey

D.S. al Coda

Coda F

ter. —

F Eb(add 9) Bb F

da da da da da da da da Hey Jude.

(repeat and fade)

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, —
mf 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

— The man in the mac said, you've got to go back, — You know they
— Pe - ter Brown called to say, — 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 news - pa - pers said, — she's gone to his head, — They
— The men from the press — said, — we 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

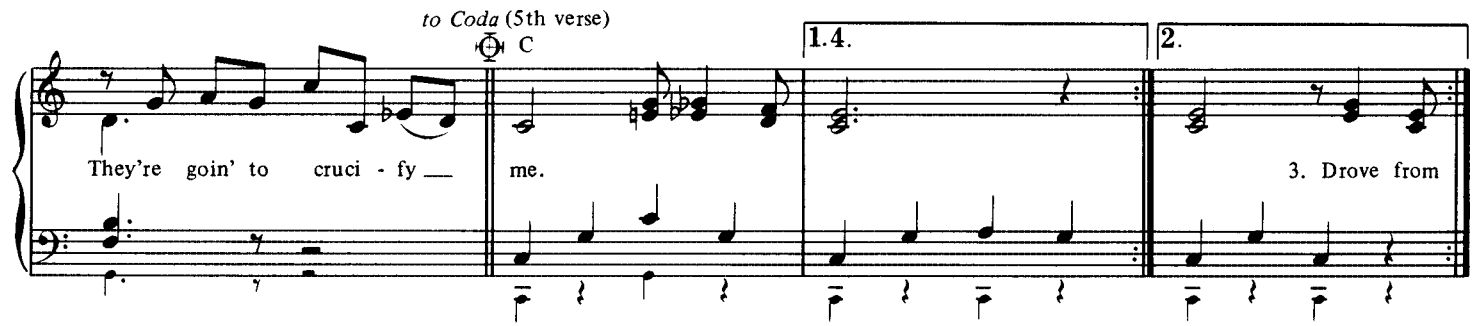
G7

You know how hard it can be. — The way things are go - ing,

to Coda (5th verse) C

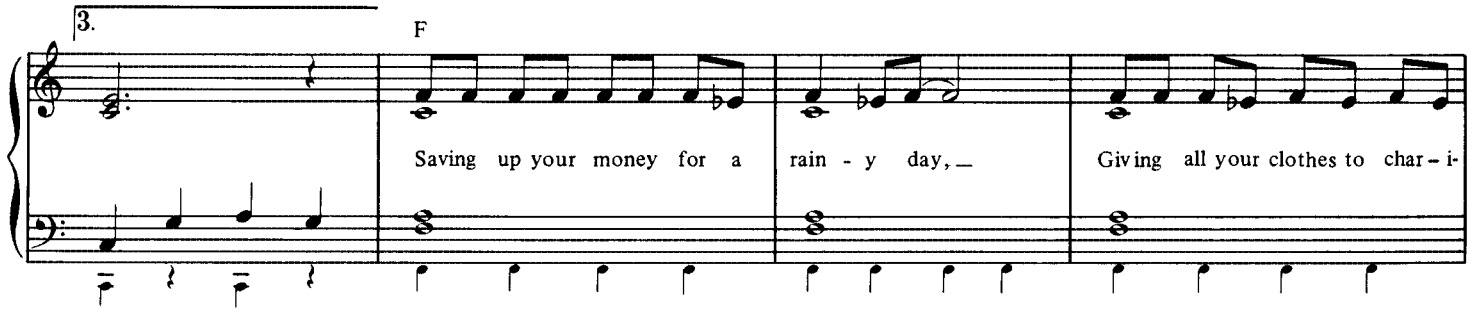
1. 4. 2.

They're goin' to cruci - fy — me. 3. Drove from



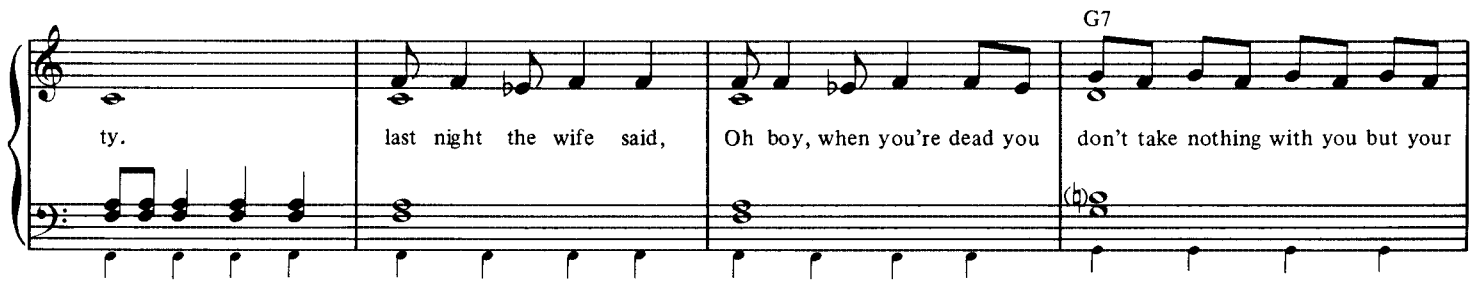
3. F

Saving up your money for a rain - y day, — Giving all your clothes to char - i-



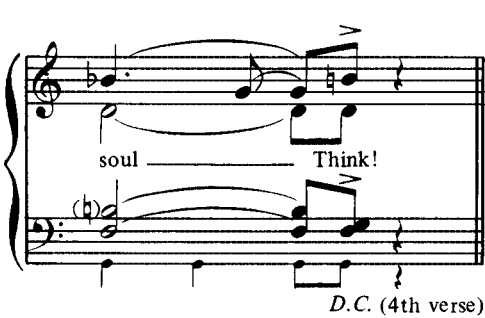
G7

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)



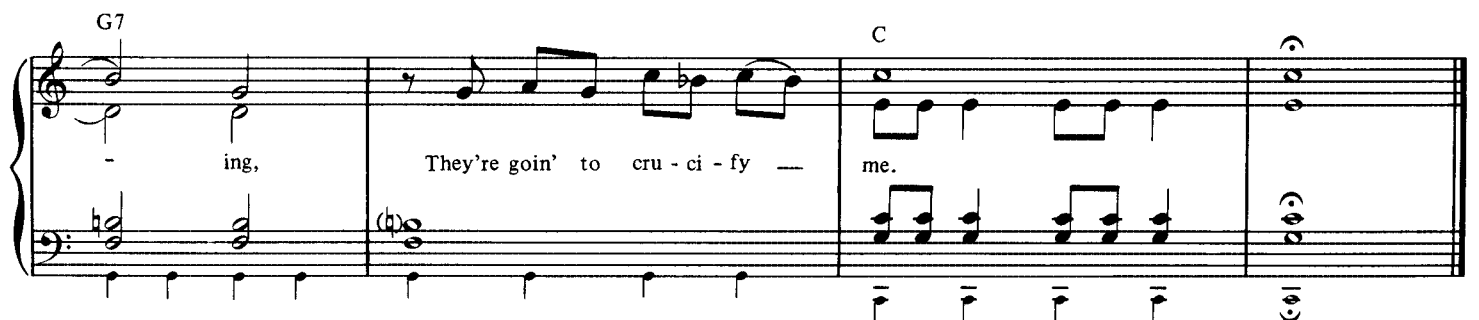
Coda C

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

C Dm C C Dm C

mf Pow - er to the peo - ple, pow - er to the peo - ple,

C Dm C Dm C Dm C Dm C Dm C Dm

pow - er to the peo - ple, pow - er to the peo - ple, pow - er to the peo -

C Dm *to Coda (4th time)* C Bb C Dm

- 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 -

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

in - to the street — singing:
in - to town — singing:
give her help — singing:

Coda C Bb C

pow - er to the peo - ple, right on!

Give Peace A Chance.

John Lennon and Paul McCartney.

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(Organ: Registration No. 6)

Moderately

C

Ev - 'ry - bod - y's talk - ing a - bout

1. Bag - is - m, Shag - is - m, 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, Con - grat - u - la - tions.
Bob - by Dy - lan, Tom - my Co - oper, 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

is give peace a chance.

All we — are say ing

is give peace a chance.

Chords: C, F, Em, G7

Revolution.

John Lennon and Paul McCartney.

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(Organ: Registration No. 1)

Slowly

The musical score is written for piano and organ. It begins with a piano introduction in C major, marked 'Slowly'. The organ part features a simple harmonic accompaniment. The piano part has a melody with lyrics. The score is divided into four systems, each with a key signature change (C, F, and then back to C with a 2/4 time signature change). The lyrics are written below the piano staff, and the organ part is written on a grand staff (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

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

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

tell me that it's ev - o - lu - tion well you know
ask me for a con - tri - bu - tion well you know
tell me it's the ins - ti - tu - tion well you know
we all
we're all
you better

want to change the world. But when you talk a - bout de -
do - ing what we can. But when you want money for people with
free your mind in - stead. 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, _____

Chords: F, C, F, 1. 2.

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

G C G C

I've got a feel - ing a feel - ing deep in - side oh yeah -

G C G C

Oh yeah -

G C G

I've got a feel - ing a feel - ing I can't

C G C G

hide oh no - Oh no -

C G7 D F

Oh no - Yeah - Yeah -

to Coda

C G C G

I've got a feel - ing yeah (I've got a feel - ing)

1. C 2. C D7

All these years I've been wan - der - ing a - round

F7 C

wond - er - ing how come no - bo - dy told me All that I was look - ing for was

Fsus4 C7-5 C G7

some - bo - dy who looked like you.

D.C. al Coda

Coda C G

1. Ev - 'ry - bo - dy had a
2. Ev - 'ry - bo - dy had a

hard good year 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 dream up

Ev - 'ry - bo - dy saw the

Ev - 'ry - bo - dy put their

sun foot shine down

Oh yeah

Oh yeah

Oh yeah

Oh yeah

Oh yeah

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)

2. Oh please believe me I'd hate to miss the train oh yeah (yeah)
Oh yeah-and if you leave me I won't be late again oh no oh no
Yeah yeah I've got a feeling yeah (I've got a feeling)

3. I've got a feeling that keeps me on my toes oh yeah
Oh yeah-I've got a feeling I think that everybody knows oh yeah oh yeah
Yeah yeah I've got a feeling yeah (I've got a feeling)



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