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Across The Universe.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: violin/flute

Rhythm: no rhythm

Words are fly - ing out like end - less rain in - to a

pa - per cup, they slither while they pass, they slip a - way

a - cross the u - ni - verse. Pools of sor - row,

waves of joy are drift - ing through my o - pened mind, pos -

sess - ing and car - ess - ing me. Jai - gu - ru

Chords: Eb, Cm, Gm, Fm, Fm7, Bb, Bb7, Cm, Gm, Fm, Abm, Eb

de va om.

Bb7

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

Fb7

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

Ab Eb To Coda

I - ma - ges _ of bro-ken light_ which dance be-fore_ me like a mill - ion eyes,

Eb Cm Gm

they call me on and on _ a-cross _ the u - ni - verse.

Fm Fm7 Bb Bb7

Thoughts me-an - der like a rest - less wind in - side a let - ter - box, _ they

Eb Cm Gm

Fm Fm7 Bb Bb7 D. *al Coda*

tum - ble blind - ly as they make their way a - cross the u - ni - verse.

Coda Eb Cm Gm

Sounds of laugh - ter, shades of earth are ring - ing through my

Fm Abm

o - pen views, in - ci - ting and in - vi - ting me.

Eb Cm Gm

Limit - less un - dy - ing love which shines a - round me like a mill - ion

Fm Fm7 Bb Bb7

suns, it calls me on and on, a - cross the u - ni - verse.

Eb *repeat to fade*

Jai - gu - ru de - va

And I Love Her.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute

Rhythm: bossanova

System 1: F#m C#m F#m C#m
p 1. I give her all my love, that's all I do.

System 2: F#m C#m A B7 To Coda
And if you saw my love, you'd love her too and I love

System 3: E E C#m
1. her. 2. her. A love like ours

System 4: B C#m G#m C#m G#m
could ne-ver die as long as I have you

System 5: B D.C. al Coda
near me.

System 6: Coda E rit.
her.

2. She gives me everything and tenderly.
The kiss my lover brings,
She brings to me, and I love her.

3. Bright are the stars that shine,
Dark is the sky;
I know this love of mine
Will never die, and I love her.

A Day In The Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

The musical score is written for piano and voice. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part is in the bass clef. The vocal melody is in the treble clef. The lyrics are: "p 1. I read the news— to-day,— oh boy,". The second system continues the melody and lyrics: "a-bout— a luck-y man— who made the grade..". The third system continues: "And though the news— was ra-ther sad,". The fourth system concludes with: "well I just had to laugh." and "I saw the pho-to-graph.". The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features chords and arpeggios. The vocal part includes a melodic line with lyrics. The score is divided into four systems, each with a treble and bass staff. The first system has a treble staff with a key signature of one sharp and a common time signature. The second system has a treble staff with a key signature of one sharp and a common time signature. The third system has a treble staff with a key signature of one sharp and a common time signature. The fourth system has a treble staff with a key signature of one sharp and a common time signature. The piano part is in the bass clef. The vocal part is in the treble clef. The lyrics are: "p 1. I read the news— to-day,— oh boy,". The second system continues the melody and lyrics: "a-bout— a luck-y man— who made the grade..". The third system continues: "And though the news— was ra-ther sad,". The fourth system concludes with: "well I just had to laugh." and "I saw the pho-to-graph..". The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features chords and arpeggios. The vocal part includes a melodic line with lyrics. The score is divided into four systems, each with a treble and bass staff. The first system has a treble staff with a key signature of one sharp and a common time signature. The second system has a treble staff with a key signature of one sharp and a common time signature. The third system has a treble staff with a key signature of one sharp and a common time signature. The fourth system has a treble staff with a key signature of one sharp and a common time signature. The piano part is in the bass clef. The vocal part is in the treble clef. The lyrics are: "p 1. I read the news— to-day,— oh boy,". The second system continues the melody and lyrics: "a-bout— a luck-y man— who made the grade..". The third system continues: "And though the news— was ra-ther sad,". The fourth system concludes with: "well I just had to laugh." and "I saw the pho-to-graph..".

G Bm/F# Em Em/D

p 1. I read the news— to-day,— oh boy,

C Em/B A Am D/F#

a-bout— a luck-y man— who made the grade..

G Bm/F# Em Em/D

And though the news— was ra-ther sad,—

C F Em To Coda ⊕ F

well I just had to laugh. I saw the pho-to-graph..

Em C D Em Em/D C

2. No-bo-dy was re-ally sure if he was from the house of Lords.

Em Em/D C E pedal

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

you on. Woke up,

Big band (Swing) Double speed Flute

E

mf got out of bed. Dragged a comb a-cross my head.

D E

Found my way down - stairs and drank

B7 E B7

a cup and look-ing up, I no - ticed I was late.

E

Found my coat and grabbed my hat, made the

D

bus in sec - onds flat. Found my

E B7 E

way up - stairs and had a smoke and some - bo - dy spoke and I went

B7 Violin C G

in-to a dream. Ah Ah

D A

Tempo I

D.C. al Coda

f

Coda

Em Em/D C

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

I'd

love to turn

improvised end

2. He blew his mind out in a car,
He didn't notice that the lights had changed.
A crowd of people stood and stared,
They'd seen his face before.
3. I saw a film today, oh boy,
The English army had just won the war.
A crowd of people turned away,
But I just had to look.
4. I heard the news today, oh boy,
Four thousand holes in Blackburn, Lancashire.
And though the holes were rather small,
They had to count them all.

A Hard Day's Night.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: pops

1. It's been a *f* hard day's night and I've been work ing _____ like a

dog. _____ It's been a hard day's night, I should be sleep ing _____ like a

log. _____ But when I get home to you, I find the things that you do _____ will make me

feel _____ al - right. 2. You know I When I'm home, _____

Chords: G, C, G, F, G, C, G, F, G, C, D, G, C7 to Coda, 1. G, 2. G, Bm

ev-ery-thing seems_ to be al - right. When I'm home,

feel - ing you hold - ing me tight, tight, yeah._ 3.It's been a

You know I feel_ al - right._ You know I feel al - right._

(to fade)

2. You know I work all day to get you money to buy you things
And it's worth it just to hear you say, you're gonna give me everything.
So why on earth should I moan, 'cause when I get you alone,
You know I'll be okay.

3. It's been a hard day's night etc.

All You Need Is Love.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: big band

Swing 



The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Swing' with a specific rhythmic notation. The piano part features a steady bass line and chords in the right hand. The vocal part enters with the lyrics 'Love, love, love.' in a simple melody. The score is divided into four systems, each with a key signature of one sharp (F#) and a time signature that changes from 4/4 to 3/4 and back to 4/4. The lyrics are: 'Love, love, love. Love, love, love, Love, love, love. There's noth-ing you can do that can't be done. Noth-ing you can sing that can't be sung. Noth-ing you can say but you can learn how to play_ the game. It's

Chords indicated above the staff: G, D/F#, Em7, G, D/F#, Em7, D7/F#, G, D, G, D/F#, Em7, D7/A, G, D.

ea - sy.

f All you need is love.

All you need is love.

All you need is love—

love, —

love is all — you need, —

D.C.

2. There's nothing you can make that can't be made.
No - one you can save that can't be saved.
Nothing you can do, but you can learn how to be you in time.
It's easy.
3. There's nothing you can know that isn't known.
Nothing you can see that isn't shown.
Nowhere you can be, that isn't where you're meant to be.
It's easy.

And Your Bird Can Sing.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

The musical score is written for piano/jazz organ and features a pop rhythm. It is in the key of E major (three sharps) and 4/4 time. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols are placed above the staff at the beginning of each measure or group of measures. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a fermata over the final measure. The third system includes a repeat sign at the beginning. The fourth system includes a fermata over the final measure.

E

mf 1. You tell me that you've got ev-ery - thing you want, and your bird can

F#m A F#m E

sing, but you don't get me, you don't get me!

G#m Aug B/F#

When your prized - pos - ses - ions start to wear - you down,

C#7/E# E F#m

look in my - di - rec - tion, I'll be round,

B7 1. B7 2.

I'll be round. You

E

tell me that you've heard ev - ery sound there is, and your bird can

F#m A F#m E

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

2. You say you've seen seven wonders and your bird is green,
 But you can't see me, you can't see me!
 When your bird is broken, will it bring you down?
 You may be awoken, I'll be 'round, I'll be 'round.

Another Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar Rhythm: big band

Swing 



For I have got an - oth - er girl,

an - oth - er girl. You're mak - ing me say that I've got

no - bo - dy but you. But as from to - day, well I've got

some - bo - dy that's new. I ain't no fool and I don't

To Coda (after v3)

The musical score is written for piano and voice. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The first system shows the vocal line with lyrics: "take what I ___ don't want. 2. For I have got stop. For I have got". The piano accompaniment consists of chords in the left hand and single notes in the right hand. The second system continues the vocal line with "an - oth - er girl," and the piano accompaniment features a bass line with chords. The third system has the vocal line: "___ who will love ___ me 'til the end. ___ Through thick and thin, ___". The fourth system concludes with "___ she will al - ways be my friend. ___" and a "D. al Coda" instruction. The fifth system is the Coda, starting with "want. For I have got" and "an - oth - er girl." repeated three times (x3). The score includes various musical notations such as clefs, notes, rests, and chord symbols (E7, A, D, C, G7).

take what I ___ don't want. 2. For I have got stop. For I have got

an - oth - er girl, an - oth - er girl

___ who will love ___ me 'til the end. ___ Through thick and thin, ___

___ she will al - ways be my friend. ___ *D. al Coda*

Coda

want. For I have got an - oth - er girl. x3

2. She's sweeter than all the girls and I've met quite a few.
Nobody in all the world can do what she can do.
And so I'm telling you, this time you'd better stop.
For I have got another girl etc.

3. I don't wanna say that I've been unhappy with you.
But as from today, well I've seen somebody that's new.
I ain't no fool and I don't take what I don't want.
For I have got another girl etc.

Any Time At All.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

f An-y time_ at all, _____ an-y time_ at all, _____

an-y time_ at all, _____ all_ you got-ta do is call_ and I'll_ be

there. *to Coda* *Jazz Organ* *F#m/C#*
mp 1. If you need some - bod-y to love, _____

Bm *Gm/Bb* *D/A* *A*
just look in-to my eyes. _____ I'll_ be there_ to make you_ feel_ right. _____

D F#m/C# Bm

If you're feel - ing sor - ry and sad, I'd re - ally sym - pa - thise.

Gm/Bb D/A A

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

D 1. Piano 2. Piano *D. al Coda*

An - y time at An - y time at

Coda G

An - y time at all, all you got - ta do is

A D

call and I'll be there.

2. If the sun has faded away, I'll try to make it shine.
 There's nothing I won't do; if you need a shoulder to cry on,
 I hope it will be mine.
 Call me tonight and I'll come to you.
 Any time at all etc.

All My Loving.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: big band

Swing 



1. Close your eyes and I'll kiss you, to-mo-row I'll miss

you, re-mem-ber I'll al-ways be true. And then

while I'm a-way, I'll write home ev-ery-day and I'll send all my

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

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

2. I'll pretend that I'm kissing
The lips I am missing
And hope that my dreams will come true
And then while I'm away etc.

Because.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord

Rhythm: no rhythm

1. Be - cause the world is round, it turns me on, Be - cause the world is round, Love is old, love is new, Be - cause the sky is blue, it makes me cry. Be - cause the sky is blue.. Ah

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

Baby's In Black.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: waltz

Oh dear, what can I do? Ba - by's in black and I'm

feel - ing blue, tell me oh, what can I do?

1. She thinks of him and so she dresses in black. And

though he'll ne - ver come back, she's dressed in black. To Coda

Oh. how long will it take 'til she sees the mis-take she has

F#m7 B7 D E7

made, dear what can I do? Ba-by's in black and I'm

A E7 D7

feel-ing blue. Tell me oh, what can I do?

E7 A D A D. *al Coda*

Coda

Oh dear, what can I do? Ba-by's in black and I'm feel-ing blue, tell me

A E7 D7 E7

oh, what can I do?

A D A

2. I think of her, but she thinks only of him
And though it's only a whim, she thinks of him.

Baby You're A Rich Man.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: oboe/piano Rhythm: pops

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in G major, 4/4 time, and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal part is in the same key and time, with lyrics written below the notes. The score includes various chords (G7, C/G, F, G, C, Bb, Bdim) and dynamics (f). The lyrics are: "How does it feel ___ to be one of the beau - ti - ful peo - ple? 1. Now that you know ___ who you are? What do you want ___ to be? And have you trav - elled ve - ry far, far as the eye ___ can see? Ba-by, you're a rich man, ba-by, you're a rich man. ba - by, you're a rich man too. You keep all your mon-ey in a

How does it feel ___ to be one of the beau - ti - ful peo - ple?

1. Now that you know ___ who you are? What do you want ___ to be?

And have you trav - elled ve - ry far,

far as the eye ___ can see? Ba-by, you're a rich man, ba-by, you're a rich man.

ba - by, you're a rich man too. You keep all your mon-ey in a

big brown bag, in-side a zoo; what a thing to do. Ba-by, you're a rich man,

ba-by, you're a rich man, ba-by, you're a rich man too. D.C. al Coda

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

ba-by, you're a rich man, ba-by, you're a rich man. (repeat to fade)

2. How does it feel to be one of the beautiful people?

How often have you been there?

Often enough to know.

What did you see when you were there?

Nothing that doesn't show.

Baby, you're a rich man etc.

3. How does it feel to be one of the beautiful people?

Tuned to a natural E, happy to be that way.

Now that you've found another key,

What are you going to play?

Baby, you're a rich man etc.

Back In The USSR.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1. Flew in from Mi-am - i Beach B. O. A. C., — did - n't get to bed last night.

Oh — the way the pa - per bag was on my knee, — man.

— I had a dread-ful flight. — I'm back in the U. S. S. R. —

You don't know how luck-y you are, — boy, — back in the U. S. S. R. —

A D D# E 2. D

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

A A A A

back in the U. S. S. R. Well the

D D A A

U - kraine girls re - ally knock me out, they leave the west be - hind.

D D D D

And Mos - cow girls make me sing and shout, that

E D A D D# E D.C. al Fine

Geor-gia's al-ways on my mi-mi - mi-mi-mi-mi-mi-mind.

2. Been away so long I hardly know the place,
 Gee it's good to be back home.
 Leave it 'til tomorrow to unpack my case,
 Honey, disconnect the phone.
 I'm back in the U.S.S.R. etc.

3. Show me round your snow-peaked mountains way down south.
 Take me to your daddy's farm.
 Let me hear your balalaikas ringing out.
 Come and keep your comrades warm.
 I'm back in the U.S.S.R. etc.

Blackbird.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute Rhythm: no rhythm

1. Black-bird sing-ing in the dead of night, take these bro-ken wings_and learn_to fly.

All your life, you were on - ly wait -

- ing for this mom - ent to a - rise.

- ing for this mom - ent to be free.

Black - bird, fly, Black - bird, fly

in - to the light of a dark, black night.

2. Blackbird singing in the dead of night,
Take these sunken eyes and learn to see.
All your life, you were only waiting for this moment to be free.

Carry That Weight.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/trumpet Rhythm: pops

The musical score is written for piano and trumpet. It consists of five systems of music. The first system has a key signature of one flat (Bb) and a common time signature (C). The piano part is in the left hand, and the trumpet part is in the right hand. The lyrics are: "Boy, ——— you're gon - na car - ry that weight, — car - ry that weight — a long —". The second system has a key signature of one flat (Bb) and a common time signature (C). The piano part is in the left hand, and the trumpet part is in the right hand. The lyrics are: "— time. — time. — P I nev - er give you my pil - low, —". The third system has a key signature of one flat (Bb) and a common time signature (C). The piano part is in the left hand, and the trumpet part is in the right hand. The lyrics are: "I on - ly send you my in - vi - ta - tions. And in the mid - dle of the". The fourth system has a key signature of one flat (Bb) and a common time signature (C). The piano part is in the left hand, and the trumpet part is in the right hand. The lyrics are: "cel - e - bra - tions, I break down. — Boy, ——— you're go - na". The fifth system has a key signature of one flat (Bb) and a common time signature (C). The piano part is in the left hand, and the trumpet part is in the right hand. The lyrics are: "car - ry that weight, — car - ry that weight — a long — time. — time. —".

C G

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

1. C 2. C G/B Am7 Dm7sus Dm7

— time. — time. — *P* I nev - er give you my pil - low, —

G7 Cmaj7 Fmaj7

I on - ly send you my in - vi - ta - tions. And in the mid - dle of the

^{b5}Bm7 E7 Am C/G G C

cel - e - bra - tions, I break down. — Boy, ——— you're go - na

G 1. C 2. C

car - ry that weight, — car - ry that weight — a long — time. — time. —

Can't Buy Me Love.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz organ/piano

Rhythm: big band

The musical score is written for piano and voice. It begins with a treble clef and a key signature of one flat (Bb). The tempo and mood are indicated by a 3/4 time signature and a *mf* (mezzo-forte) dynamic marking. The piano part features a steady bass line with chords and a melody in the right hand. The vocal line is written in a single staff with lyrics underneath. The score is divided into four systems, each with a key signature change indicated by a sharp sign (F#) above the staff. The first system has a key signature of one flat (Bb). The second system has a key signature of two flats (Bb, Eb). The third system has a key signature of three flats (Bb, Eb, Ab). The fourth system has a key signature of four flats (Bb, Eb, Ab, Db). The lyrics are: "Can't buy me love, love, can't buy me love. I. I'll buy you a dia-mond ring, my friend, if it makes you feel al - right. I'll get you a - ny - thing, my friend, if it makes you feel al - right. I don't care too much for mon-ey,"

Can't buy me love, *mf* love, can't buy me love.

1. I'll buy you a dia-mond ring, my friend, if it makes you feel al - right. I'll get you a - ny - thing, my friend, if it makes you feel al - right. I don't care too much for mon-ey,

To Coda C 1. C 2.

mon - ey can't buy me love. 2. I'll Can't buy me love.

Em Am C7

ev - ery - bo - dy tells me so. Can't buy me love,

Em Am Dm7 G *D, C al Coda*

no, no, no, no.

Coda C Em Am Em

Can't buy me love, love,

Am Dm7 G6 C

can't buy me love.

2. I'll give you all I've got to give, if you say you love me too;
I may not have a lot to give, but what I've got I'll give to you.
I don't care too much for money,
Money can't buy me love.
3. Say you don't need no diamond ring and I'll be satisfied.
Tell me that you want those kind of things that money just can't buy.
I don't care too much for money.
Money can't buy me love.

Come Together.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: disco/pops

The musical score is written for piano and voice. It begins with a Dm7 chord and a mezzo-forte (mf) dynamic. The piano part features a steady eighth-note bass line and a more melodic treble line. The vocal line follows the melody. The lyrics are: "Here come old flat top, he come groov - ing up slow - ly, he got joo joo eye - ball, he one ho - ly roll - er, he got hair down to his knees. _ Got to be a jok - er, he just do what he please. _ 1. He wear no shoe-shine, he got toe - jam foot - ball, he got". The score includes chord markings (Dm7, G7, Dm7) and a section marked 'A'.

Dm7

mf

Here come old flat top, he come

groov - ing up slow - ly, he got joo joo eye - ball, he one

A

ho - ly roll - er, he got hair down to his knees. _

G7

Got to be a jok - er, he just do what he please. _

Dm7

1. He wear no shoe-shine, he got toe - jam foot - ball, he got

fun - ny fin - ger, he shoot co - ca co - la, he say I know you,

you know me, — one thing I can tell you is you got to be free. — Cometo-ge -

- ther — right now, — ov - er me. —

3. repeat to fade

2. He bag production, he got walrus gumboot.
 He got O - no sideboard, he one spinal cracker.
 He got feet down below his knee.
 Hold you in his armchair, you can feel his disease.
 Come together, right now, over me.

3. He roller - coaster, he got early warning.
 He got muddy water, he one Mojo filter.
 He say one and one and one is three.
 Got to be good looking, 'cause he's so hard to see.
 Come together, right now, over me.

Day Tripper.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

The musical score for "Day Tripper" is presented in a piano/harpsichord style. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is E major (three sharps: F#, C#, G#) and the time signature is common time (C). The piano part features a rhythmic pattern of eighth and sixteenth notes, often with slurs. Chord markings (E, A7, F#7, A, G#7, C#, B) are placed above the piano staff. The lyrics are written below the vocal staff, with some words split across lines. The score includes a first ending bracket for the first system and a double bar line at the end of the fifth system.

System 1: Chord E. Piano *mf*. Lyrics: 1. Got a good rea- son for tak-ing the ea - sy way out.

System 2: Chords A7, E. Lyrics: Got a good rea - son for tak-ing the ea__ sy way out__ now. She was a

System 3: Chord F#7. Lyrics: day_____ tripper, one way tick - et, yeah! It took me

System 4: Chords A, G#7, C#, B. Lyrics: so_____ long to find out and I found out.

E 3rd time to Coda

1. 3. 2. B x3

B7 E/B B7 E/B

A/B B E D. al Coda

E Day trip-per. Day trip-per. repeat to fade

Coda

2. She's a big teaser, she took me half the way there,
She's a big teaser, she took me half the way there, now.
She was a day tripper, one-way ticket, yeah!
It took me so long to find out, and I found out.
3. Tried to please her, she only played one night stands
Tried to please her, she only played one night stands, now.
She was a day tripper, Sunday driver, yeah!
It took me so long to find out and I found out.

Don't Bother Me.

Words & Music by George Harrison.

Suggested registration: piano/jazz guitar

Rhythm: 16 beat

(Rock'n'roll)

1. Since she's been gone, I want no one to talk to me.

It's not the same, but I am to blame.

it's plain to see. So go away.

leave me alone, don't bother me.

1. I can't believe

2. I can't believe

To Coda

Chords: G, Em, Bm, A, G, Em, A, To Coda, Em

Funk synth

2. Em D Em

I know I'll ne - ver be the same, if I don't

D Em Bm

get her back a - gain. Be - cause I know she'll

Am C

al - ways be the on - ly girl for

Em Piano/Jazz guitar *D, S, al Coda*

me. 3. But 'til she's here

Coda

repeat to fade
A Em

don't bo-ther me.

2. I can't believe that she would leave me on my own.
It's just not right, when every night I'm all alone.
I've got no time for you right now, don't bother me.
3. But 'til she's here please don't come near, just stay away.
I'll let you know when she's come home. Until that day,
Don't come around, leave me alone,
Don't bother me.

Do You Want To Know A Secret.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz organ Rhythm: no rhythm

Freely
Em Am Em

P You'll nev-er know_ how much I rea - lly love you.

G F *rit.* B

You'll nev-er know_ how much I rea - lly care.

Pop JAZZ GUITAR

Lis - ten, do you want to know a se - cret?

mp

E G#m Gm F#m B7 E G#m Gm

Do you prom - ise not to tell? Who - a.

F#m B7 E G#m Gm

Clos - er, let me whis-per in your

F#m Am E G#m Gm F#m B7

E G#m Gm F#m B7 A

ear, say the words I love to hear

B C#m To Coda ⊕ F#m B7

I'm in love with you, ooh.

A F#m C#m Bm A F#m

I've known the se-cret for a week or two, no - bo - dy knows,

C#m Bm F#m B7 D.S. al Coda

just we two.

⊕ F#m B7 C#m F#m B7 C#m F#m B7

Coda ooh, ooh.

Drive My Car.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score is written for piano and voice. It consists of four systems, each with a piano staff and a vocal staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady bass line of chords and a treble line with eighth and sixteenth notes. The vocal line is a simple melody that follows the lyrics. Chords are indicated above the vocal staff: D7sus, Gsus, G, and F. The lyrics are: 'I. Asked a girl what she wanted to be, she said 'ba - by, can't you see? I wan - na be fa - mous, a star of the screen, but you can do some - thing in be - tween'.

System 1: Chords: D7sus, Gsus, G. Lyrics: I. Asked a girl what she wanted to be, ____

System 2: Chords: D7sus, G. Lyrics: she said 'ba - by, can't you see? ____

System 3: Chords: D7sus, Gsus, G. Lyrics: I wan - na be fa - mous, a star of the screen, ____ but

System 4: Chord: F. Lyrics: you can do some - thing in be - tween'. ____

Bm G7 Bm

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

G- Bm E7 A7

Ba - by, you can drive my car and ba - by I'll love...

D G 1. A 2. A

you'. Beep beep mm beep beep yeah!

D G A D G (repeat to fade)

Beep beep mm beep beep yeah!

2. I told that girl that my prospects were good,
 She said 'Baby, it's understood.
 Working for peanuts is all very fine,
 But I can show you a better time.'
 Baby, you can drive my car etc.

3. I told that girl I could start right away,
 She said 'Look, babe, I've got something to say'
 I got no car and it's breaking my heart,
 But I've found a driver, that's a start'.
 Baby, you can drive my car etc.

Eight Days A Week.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: big band

Swing 



1. Ooh I need your love babe,— guess you know it's true.

Hope you need my love babe,— just like I need you.

Hold me,— love me,— hold me,— love me.—

Ain't got no - thin' but love babe,— eight days a week.

To Coda  G

1. 3. 

A
2. Jazz Organ

Bm

Eight days a week, I love you.

E7 G A7 D.C. al Coda

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

Coda

D G

eight days a week, eight days a week,

D G D

eight days a week.

E7 G DaddE

2. Love you every day girl, always on my mind.
One thing I can say girl, love you all the time.
Hold me, love me etc.

Eleanor Rigby.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: violin Rhythm: no rhythm

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in G major (one sharp) and common time (C). The vocal part is in the same key and time. The lyrics are: "Ah, look at all the lonely people! — I, Ele-a - nor Rig - by picks up the rice — in the church! — where a wed - ding has been, lives in a dream. — Waits at the win - dow, wear - ing the face — that she keeps —". The piano part features a staccato accompaniment of chords. The vocal part has a melodic line with some slurs and ties. The score includes chord markings: C, Em, Em/D, and C.

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

stacc.

Em

I, Ele - a - nor Rig - by picks up the rice — in the church!

Em/D C

— where a wed - ding has been, lives in a dream. —

Em

Waits at the win - dow, wear - ing the face — that she keeps —

Em/D C

— in a jar — by the door. — Who is it for? —

Em7 A7/E Am/E

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

Em Em7 A/E

— All the lone - ly peo - ple, where do —

Am/E Em Em

— they all — be - long? —

1.2. 3.

! 2 3
Constant Buss Nobody

2. Father McKenzie, writing the words of a sermon that no - one will hear,
No - one comes near.
Look at him working, darning his socks in the night when
there's nobody there.
What does he care? All the lonely people etc.

3. Eleanor Rigby died in the church and was buried along with her name.
Nobody came.
Father McKenzie, wiping the dirt from his hands as he walks from the grave.
No one was saved. All the lonely people etc.

Every Little Thing.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

System 1: Chords: A, D, E, A. Lyrics: *mf* 1. When I'm walk-ing be-side her, peo-ple tell me I'm

System 2: Chords: G, D, Bm, Bm/A, E/G#, A. Lyrics: luck-y. Yes I know I'm a luck-y guy. —

System 3: Chords: A, G. Lyrics: Ev-ery lit-tle thing she does, she does for

System 4: Chords: A, G. Lyrics: me, — yeah. — And you know the things she does,

to Coda ⊕

she does for me, ooh. 3. When I'm with her, I'm

happy, just to know that she loves me.

Yes, I know that she loves me now. D.S. al Coda

Coda ⊕

me, ooh, Ev-ery lit-tle thing (repeat to fade)

2. I remember the first time,
I was lonely without her,
Yes, I'm thinking about her now.

4. There is one thing I'm sure of,
I will love her forever,
For I know love will never die.

For No One.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/clarinet/horn

Rhythm: no rhythm

mp 1. Your day__ breaks, your mind__ aches, you find__ that all__

— her words of kind - ness ling - er on — when she no long - er needs__ you. —

— She wakes__ up, she makes__ up, she takes__ her time__

— and does-n't feel — she has to hur-ry, she no long - er needs__ you. —

— And in her eyes__ — you see no-thing, — no sign of

love be - hind the tears, cried for no one. A love that

should have last - ed years. You want her,

you need her, and yet you don't be - lieve her

when she says her love is dead, you think she needs you.

And in her eyes

Coda

2. Gsus G D.C. al Coda

G7sus G7

2. You stay home, she goes out,
 She says that long ago she knew someone but now he's gone,
 She doesn't need him.
 Your day breaks, your mind aches,
 There will be times when all the things you said will fill your head,
 You won't forget her.
 And in her eyes etc.

From Me To You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1. If there's *mf* an - y - thing that you want, if there's

an - y - thing I can do, just call on me and I'll

send it a - long, with love from me to you. 1. I've got

2. I've got I got arms that long to hold you and

keep you by my ³ side, I got lips that long to

kiss you and keep you sat - is - fied. *mf* If there's

an - y - thing that you want, if there's an - y - thing. I can do,

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

from me to you. Coda

to you, to you. *poco rit.* Am

2. I've got everything that you want,
Like a heart that's oh so true,
Just call on me and I'll send it along.
With love from me to you.

Fixing A Hole.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord/piano

Rhythm: big band

Swing

1. I'm *mf* fix - ing a hole where the rain gets in and

stops my mind from wan - der - ing where it will go

1. 2. I'm And it

real - ly does - n't ma - tter if I'm wrong, I'm right where I be - long, I'm right where I be - long.

See the peo-ple stan-ding there, who dis-a - gree— and ne-ver win— and

won-der why they don't get in my door. I'm pain-ting the room— in a col-

- our-ful way— and when my mind is wand - er-ing— there I will

To Coda \oplus

go — Doo - oh - oh - oh 2. And it

D.S. al Coda

Coda go — Doo - oh ah - oh I'm

fix - ing a hole_ where the rain_ gets_ in_ and stops my mind from wand - er-ing_ where it will_

go, where it will go. I'm

(repeat to fade)

2. I'm filling the cracks that ran through the door
And kept my mind from wandering where it will go.

And it really doesn't matter if I'm wrong,
I'm right where I belong, I'm right where I belong.
Silly people run around, they worry me and never ask me
Why they don't get past my door.
I'm taking my time for a number of things
That weren't important yesterday and I still go.

Get Back.

Words & Music by John Lennon & Paul McCartney.

Instrumentation: piano/flute Rhythm: disco

1. Jo-Jo was a man who thought he was a lon-er, but he knew it could-n't last.

Jo - Jo left his home in Tuc - son, Ar - i - zo - na for -

some Cali - for - nia grass. Get back! Get back!

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

Get back to where you once be-longed.

2. Sweet Loretta Martin thought she was a woman,
But she was another man.
All the girls around her say she's got it coming,
But she gets it while she can.
Get back! etc.

Getting Better.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar Rhythm: slow rock

1. I *mf* used to get mad at my school. The teachers who taught me weren't cool. Hold - ing me down, turn - ing me round, fill - ing me up with your rules. I've got to ad - mit it's get - ting be - tter, a lit - tle be - tter all the time. I have to ad - mit it's get - ting be - tter, it's get - ting be - tter, since you've been mine. 2. Me

Chords: G, C, Dm/C

F C/E F C/E F C/E F C/G C

Get - ting so much be - tter all the time. It's get - ting be - tter all the

Dm7/C Cmaj7 Dm7/C C

time, — be - tter, be - tter, be - tter. It's get - ting be - tter all the

Dm7/C Cmaj7 Dm7/C To Coda ⊕

time, be - tter, be - tter, be - tter.

G D. 8 al Coda

3. 1 Coda

⊕ F C/E F C/E F C/E F C/G C

Get - ting so much be - tter all the time.

2. Me used to be angry young man,
Me hiding me head in the sand.
You gave me the word, I finally heard,
I'm doing the best that I can.
I've got to admit it's getting better etc.
3. I used to be cruel to my woman,
I beat her and kept her apart from the things she loved.
Man, I was mean, but I'm changing my scene
And I'm doing the best that I can.
I've got to admit it's getting better etc.

Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute/piano Rhythm: big band

Swing 



1. Is there an - y - bod - y goin' to lis - ten to my stor - y,

all a - bout the girl who came to stay? She's the kind of girl you want so much it

makes you sor - ry, still you don't re-gret a sin - gle day. Ah,

girl. Girl! 2. When I

to Coda  Eb

Eb Gm Fm Bb7 I. Gm Fm Bb7

2. Eb Gm Fm Bb7 Fm

Girl! _____ She's the kind of girl who puts you

C Fm C

down when friends are there, you feel a fool. _____

Fm C

When you say she's look - ing good, she acts as if it's un - der-stood, she's

Fm Ab Eb Gm Fm Bb7

cool, ooh, ooh, ooh, girl! _____

Eb Gm Fm Bb7 D. al Coda

Girl! _____ 3. Was she

(repeat to fade)

Eb Gm Fm Bb7

Girl! _____

2. When I think of all the times I've tried so hard to leave her,
 She will turn to me and start to cry,
 And she promises the earth to me and I believe her,
 After all this time I don't know why. Ah, girl! Girl!

3. Was she told when she was young that pain would lead to pleasure?
 Did she understand it when they said
 That a man must break his back to earn his day of leisure?
 Will she still believe it when he's dead? Ah, girl!

Good Day Sunshine.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/synth

Rhythm: big band

Good day, sun - shine. Good day, sun - shine. Good day, sun - shine.

Good day, sun - shine. 1. I need to laugh and when the

sun is out, I've got some-thing I can laugh a - bout. I feel good

in a spec - ial way. I'm in love and it's a

1. 2. $A\flat$ $A\flat$ $B\flat$ F

su-nny day._ she is mine._ Good day,_ sun -

$B\flat$ F $E\flat$

— shine. Good day,_ sun - shine. Good day,_ sun -

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

— shine. Good day,_ sun - shine, good day,_ sun -

$E\flat$

— shine. Good day,_ sun - shine,

E (repeat to fade)

good day, sun - shine. Good day,_ sun -

2. We take a walk, the sun is shining down,
Burns my feet as they touch the ground.
3. And then we lie beneath a shady tree,
I love her and she's loving me.
She feels good, she knows she's looking fine.
I'm so proud to know that she is mine.

Got To Get You Into My Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/sax/trumpet

Rhythm: big band

The musical score is written for piano, saxophone, and trumpet. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system begins with a treble clef and a key signature of one sharp, followed by a common time signature. The piano accompaniment starts with a G major chord and a melody of eighth notes. The vocal line enters with a melody of eighth notes. The second system continues the vocal melody and piano accompaniment. The third system features a change in the piano accompaniment to a bass line of eighth notes. The fourth system concludes the piece with a final vocal melody and piano accompaniment. The score includes various musical notations such as chords, scales, and dynamics.

1.4. I was a-lone, — I took a ride, — I did - n't know — what I would

find there. — A - no - ther road — where may - be I —

could see an - o - ther kind of mind there. —

Ooh, — then I sud - den - ly see — you, ooh, — did I tell —

you I need you ev - ery sin - gle day of my

life? 2. Got to get you into my life.

What can I do, what can I be, when I'm with you I want to stay there,
If I'm true, I'll never leave and if I do I know the way there.
Ooh, then I suddenly see you,
Ooh, did I tell you I need you.
Every single day of my life.
What are you doing to my life?

2. You didn't run, you didn't lie, you knew I wanted just to hold you.
And had you gone, you knew in time, we'd meet again for I had told you.
Ooh, you were meant to be near me,
Ooh, and I want you to hear me,
Say we'll be together every day.
Got to get you into my life.
3. What can I do, what can I be, when I'm with you I want to stay there,
If I'm true, I'll never leave and if I do I know the way there.
Ooh, then I suddenly see you,
Ooh, did I tell you I need you.
Every single day of my life.
What are you doing to my life?

Help.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score for "Help." is presented in a piano-vocal format. It consists of five systems of music, each with a piano accompaniment staff and a vocal staff. The key signature is D major (two sharps). The tempo and style are indicated as "piano" and "Rhythm: pops".

System 1: The piano part begins with a Bm chord. The vocal line starts with a forte (f) dynamic. The lyrics are: "Help! I need some-bo - dy, Help! not just a - ny - bo - dy." The vocal line features triplets in the final measure.

System 2: The piano part features an E chord. The vocal line continues with: "Help! you know I need some one. — Help! —".

System 3: The piano part features an A chord. The vocal line continues with: "1.3. When I — was young - er, so — much youn - ger than — to - day, —".

System 4: The piano part features an F#m chord. The vocal line continues with: "I ne - ver need - ed a - ny - bo - dy's".

System 5: The piano part features D, G, and A chords. The vocal line continues with: "help in a - ny way. — But now these days are gone, — I'm".

C#m F#m

not so self - a - ssured. Now I find I've changed my mind, I've

D G A Bm

op - ened up the doors. Help me if you can, I'm feel - ing

G

down and I do ap - pre - ci - ate you be - ing round.

E

Help me get my feet back on the ground,

A 1.2.

won't you please, please help me.

3. F#m A

please help me. Help me, help me, ooh.

2. And now my life has changed in oh so many ways.
My independence seems to vanish in the haze.

Here Comes The Sun.

Words & Music by George Harrison.

Suggested registration: violin/jazz guitar

Rhythm: pops

Chorus:
1. Lit-tle dar-ling, it's been a - long cold lone - ly win-ter.
Lit-tle dar-ling, it feels like years since it's been here.
Here comes the sun, I say it's al - right.

Chord Progression:
A, D, E, A, D, E, A, D, B7, A, D, A/C#, Bm7, A, E, To Coda, A, E7

First system of the musical score. The key signature is E major (three sharps). The time signature is 4/4. The system consists of two staves. The first staff has a treble clef and the second has a bass clef. The first measure is marked with a '2.' and an E- chord. The second measure has a C chord. The third measure has a G chord. The fourth measure has a D/F# chord. The fifth measure has a D chord. The sixth measure has an A chord. The system ends with a double bar line.

Second system of the musical score. The first measure is marked with an E7 chord. The second measure has a C chord. The third measure has a G chord. The fourth measure has a D/F# chord. The fifth measure has a D chord. The sixth measure has an A chord and is marked with '1. 2. 3. 4.'. The lyrics 'Sun, sun, sun, here it comes.' are written below the notes. The system ends with a double bar line.

Third system of the musical score. The first measure is marked with an E7 chord. The second measure has a C chord. The third measure has a G chord. The fourth measure has a D/F# chord. The fifth measure has a D chord. The sixth measure has an A chord and is marked with '5. A'. The lyrics 'comes.' are written below the notes. The system ends with a double bar line.

Coda section of the musical score. The first staff is marked with 'D.C. al Coda'. The second staff is marked with 'Coda'. The lyrics 'Here comes the sun,' are written below the notes. The system ends with a double bar line.

Fourth system of the musical score. The first measure has a D chord. The second measure has a B7 chord. The third measure has an A chord. The fourth measure has a D chord. The fifth measure has an A/C# chord. The sixth measure has a Bm7 chord. The lyrics 'here comes the sun, I say it's al - right.' are written below the notes. The system ends with a double bar line.

Fifth system of the musical score. The first measure has an A chord. The second measure has an E chord. The third measure has an A chord and is marked with '1.'. The fourth measure has a C chord. The fifth measure has a G chord. The sixth measure has a D/F# chord. The seventh measure has a D chord. The eighth measure has an A chord. The lyrics 'It's al - right.' are written below the notes. The system ends with a double bar line.

2. Little darling, the smiles returning to their faces.
 Little darling, it seems like years since it's been here.
 Here comes the sun etc.

3. Little darling, I feel the ice is slowly melting.
 Little darling, it seems like years since it's been clear.
 Here comes the sun etc.

Here There And Everywhere.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/vibes/flute

Rhythm: no rhythm

1. Here,
2. There
mp

mak-ing each day of the year,

chang-ing my life with a wave of her hand, no - bod - y can de - ny

that there's some - thing there. I want her

ev - ery-where and if she's be-side me, I know I need

Chords: G, Am, Bm, C, F#m7, B7, Em, Am7, D7, Bb, Gm, Cm, D7

D. al Coda (after 15)

ne-ver care. But to love_her is to meet_her ev - ery - where. —

Coda

And will be there and ev - ery - where, —

here, there and ev - ery - where. —

2. There, running my hands through her hair,
Both of us thinking how good it can be.
Someone is speaking, but she doesn't know he's there.
3. Knowing that love is to share,
Each one believing that love never dies,
Watching her eyes and hoping I'm always there.

G E C D

C D C Bm C D G

Hey Jude.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

1.4. Hey *mp* Jude, _____ don't make it bad, take a sad song _____ and make it

be -tter. _____ Re - mem - ber to let her in _____ to your heart, then you can start _____

_____ to make it be -tter. _____ 2. Hey -tter. _____

And an - y - time _____ you feel the pain, Hey Jude _____ re - frain,

don't ca - rry the world _____ u - pon your shoul - ders. _____

For well you know that it's a fool who plays it cool

by mak - ing his world a lit - tle col - der. Da da da

da da da da da da. 3. Hey

Coda - tter.

Da da da da da da da, hey Jude.

repeat to fade

2. Hey Jude, don't be afraid, you were made to go out and get her.
The minute you let her under your skin, then you begin
To make it better.
And anytime you feel the pain, Hey Jude refrain,
Don't carry the world upon your shoulders.
For well you know that it's a fool who plays it cool
By making his world a little colder.
3. Hey Jude, don't let me down,
You have found her, now go and get her.
Remember to let her into your heart, then you can start
To make it better.
4. Hey Jude, don't make it bad etc.
So let it out and let it in, Hey Jude begin,
You're waiting for someone to perform with.
And don't you know that it's just you, Hey Jude, you'll do.
The movement you need is on your shoulder.

Hello Goodbye.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

1. You say yes, — I say no, — you say stop — and
I say go, — go, go. — 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. — Hel-lo, — hel-lo. —
I don't know why you say good-bye, — I say hel-lo. —

2. I say high, you say low,
You say why and I say I don't know.
Oh, no, you say goodbye etc.

I Am The Walrus.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: violin/horn Rhythm: pops

1. I am he as you are he as you are me and we are all togeth - er. —

See how they run like pigs from a gun, see how they fly, — I'm

cry - ing. Sit - ting on a corn-flake, wait - ing for the van to come.

Cor - po - ra - tion tee shirt, stu - pid bloo - dy Tues - day, man -

— you been a naught - y boy, — you let your face grow long. I am the

C D To Coda ⊕ E

egg-man, they are the egg-men, I am the wal-rus, goo goo' joob.

1. A A/G C D E

Mis - ter ci - ty police-man sit - ting pre-tty lit - tle police-men in a row.

A C

See how they fly like Lucy in the sky, see

D A Dsus

how they run, I'm cry - ing. I'm cry - ing, I'm

A/G E D E

cry - ing, I'm cry - ing.

B A G F E B A

p Sit - ting in an Eng - lish gar -

First system of the musical score. The treble clef staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is marked with notes G, F, E, F, and B. The lyrics are: "- den waiting for the sun. If the sun don't come you get a tan from standing in the English rain." The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. The treble clef staff continues the melody with notes C and D. The lyrics are: "I am the egg-man, they are the egg-men, I am the". The bass clef staff continues the accompaniment.

Third system of the musical score. The treble clef staff has notes E and D, with the instruction "D.C. al Coda" above the D note. The lyrics are: "walrus, goo goog' joob g' goo - goo g' joob...". The bass clef staff continues the accompaniment. A "Coda" section follows, marked with a Coda symbol (a circle with a cross) and the letter E above the staff. The lyrics for the Coda are: "walrus. Goo goo g' joob g' goo".

Fourth system of the musical score. The treble clef staff has notes D, C, and A. The lyrics are: "- goo g' joob... Goo goo g' goo g' goo goo g' joob, joob." The bass clef staff continues the accompaniment. The system ends with the instruction "repeat to fade" above the final measure.

2. Expert texpert choking smokers, don't you think the joker laughs at you?
See how they smile like pigs in a sty, see how they snied, I'm crying.
Yellow matter custard, dripping from a dead dog's eye,
Crab-a-locker fish wife, pornographic priestess,
Boy, you been a naughty girl, you let your knickers down.
I am the eggman etc.
3. Semolina custard, climbing up the Eiffel Tower.
Elementary penguin singing Hare Krishra,
Man you should have see them kicking Edgar Allan Poe.
I am the eggman etc.

I Call Your Name.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: rock 'n' roll

mf I call your name, but you're not there.

Was I to blame

for be-ing un-fair? Oh I can't

sleep at night, since you've been gone.

I ne-ver weep at night, I can't go on.

E E7 A

Well don't you know I can't take it,

C#m

I don't know who can. I'm not goin' to

F#7 C B

ma - ya - yake it, I'm not that kind of man. Oh I can't

E E7 C#m

sleep at night, but just the same,

F#7 A7 E

I ne-ver weep at night, I call your name.

A7 E A7 E7

I call your name, I call your name.

I Feel Fine.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar

Rhythm: pops

The musical score is written for piano and voice. It consists of four systems of music. The first system has a treble staff with a G7 chord marking above the first measure and a bass staff with a *mf* dynamic marking. The lyrics are "1. Ba - by's good to me you know, she's hap - py as can be". The second system has a treble staff with a D chord marking above the first measure and a bass staff. The lyrics are "you know, she said so.". The third system has a treble staff with chord markings C#, C, Bb, and G above the first four measures, and a bass staff. The lyrics are "I'm in with her and I feel fine.". The fourth system has a treble staff with chord markings G, Bm, C, and D above the first four measures, and a bass staff. The lyrics are "I'm so glad that she's my lit - tle girl.".

1. Ba - by's good to me you know, she's hap - py as can be

you know, she said so.

I'm in 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.

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

2. Baby says she's mine you know, she tells me all the time you know.
She said so. I'm in love with her and I feel fine.

If I Fell.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute Rhythm: no rhythm

System 1: *Ebm* *D* *D*
If I fell in love with you, would you promise to be true and help me

System 2: *Bbm* *Ebm* *D*
un-der - stand? 'Cause I've been in love be-fore and I found that love was more than

System 3: *Em* *A7* *D* *Em* *F#m* *Fdim*
just hold-ing hands. 1. If I give my heart to

System 4: *Em7* *A* *D* *Em* *F#m* *Fdim*
you, I must be sure from the ve - ry start that

System 5: *Em7* *A* *D* *Gm* *A*
you would love me more than her. 2. If I

System 6: *D* *Em* *F#m* *Fdim* *Em7* *A*
trust in you, oh please, don't run and hide, if I

D Em F#m Fdim Em7 A

love you too, oh please, don't hurt my pride like

D9 G Gm

her. 'Cause I could-n't stand the pain and I would be

D A7 D Em

sad if our new love was in vain. So I hope you

F#m Fdim Em7 A D Em

see that I would love to love you and that

F#m Fdim Em7 A D7

1. she will cry when she learns we are two. 'Cause I

2. A D Gm D

she learns we are two. If I fell in love with you.

I'll Cry Instead.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz guitar Rhythm: rock 'n' roll

1. I've got *f* ev - ery rea - son on earth to be mad,

'cause I've just lost the on - ly girl I had.

If I could get my way, I'd

get my - self locked up to - day, but I can't, so I'll cry.

D⁷ *to Coda* G

in - stead.

1 2

2. I've got a Don't want to

Bm A

cry when there's peo-ple there, I get shy when they start to stare..

D E7

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

A7 D7 *D.S. al Coda*

gain some-day, 3. And when I

Coda G

stead.

2. I've got a chip on my shoulder that's bigger than my feet.
I can't talk to people that I meet.
If I could see you now, I'd try to make you say it somehow,
But I can't, so I'll cry instead.
3. And when I do you'd better hide all the girls.
I'm gonna break their hearts all round the world.
Yes I'm gonna break them in two and show you what your lovin' man can do.
Until then I'll cry instead.

I'll Follow The Sun.

Words & Music by John Lennon & Paul McCartney

Suggested registration: elec. piano Rhythm: pops

1. One *mp* day — you'll look — to see I've gone, — for to —

mor-row may rain, — so — I'll fo - llow the sun. *To Coda* C

F C G F7 Some - day — you'll know —

C D7 C C/B I was the one. — But to - mo - row may rain, — so —

D⁷ G⁷ C C⁷

I'll fol - low the sun. And now the

Dm⁷ Dm⁷b⁵ C

time has come — and so, my love, — I must go.

C⁷ Dm⁷ Dm⁷b⁵

And though I lose a friend, — in the end — you will

C Dm⁷ *D.C. al Coda*

know. Oh —

Coda C F C

sun.

2. One day you'll find that I have gone.
But tomorrow may rain, so I'll follow the sun.

I'm Happy Just To Dance With You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/jazz guitar

Rhythm: pops

Be-fore this dance is through, I think I'll love you too, I'm so

hap-py when you dance with me. 1. I don't wan-na kiss or hold your hand.

If it's fun-ny try and un-der-stand. There is

real-ly noth-ing else I'd ra-ther do 1.2. 'Cause I'm

hap-py just to dance with you. 2. I don't you. Just to

C#m F#m G# C#m

dance with you is ev - ery - thing — I

F#m G# C#m F#m G#

need. Be - fore this dance is through, — I think I'll love you too, — I'm so

A B E B D.S. al Coda

hap - py when you dance with me. 3. If some

C#m F#m G# A Baug

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

Coda

C#m F#m G# A6 B6 E

you. Oh, oh, — oh, oh, — oh.

2. I don't need to hug or hold you tight,
I just wanna dance with you all night.
In this world there's nothing I would rather do,
'Cause I'm happy just to dance with you.

3. If somebody tries to take my place.
Let's pretend we just can't see his face.
In this world there's nothing I would rather do.
I've discovered I'm in love with you.

In My Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1. There are *p* pla - ces I'll re - mem-ber all my life, though

some have changed. Some for - e - ver, not for be - tter, some have

gone, but some re - main. All these pla - ces had their

mo - ments, with lo - vers and friends, I still can re - call. Some are

dead and some are liv - ing in my life, I've

loved them all, 1. But of 2. Though I

In my life, I'll love you

more. more. more.

2. But of all these friends and lovers,
 There is no-one compares with you.
 And these memories lose their meaning,
 When I think of love as something new.
 Though I know I'll never lose affection
 For people and things that went before,
 I know I'll often stop and think about them, in my life I'll love you more.

I Saw Her Standing There.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: rock 'n' roll

1. Well, she was just *mf* sev - en - teen, well you

know what I mean. And the way she looked was

way be-yond com-pare. So how could I dance.

with a - no - ther, oh, when I saw her

Chords: E7, A7, E7, B, E, E/G#, A, C, E7

To Coda \oplus

B⁻

1. E

2. E

stand - ing there?

2. Well she

A7

Well, my heart went boom — when I crossed that room.

B7

— and I held her hand in mine!

A7

D. al Coda

Oh, we danced

\oplus

A

E

Coda

2. Well, she looked at me and I, I could see
That before too long I'd fall in love with her.
She wouldn't dance with another, oh,
When I saw her standing there.

3. Oh we danced through the night and we held each other tight
And before too long I fell in love with her.
Now I'll never dance with another,
Oh, since I saw her standing there.

I Should Have Known Better.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

G
1. I *mf* should have known be-tter with a girl like you.

Em
that I would love ev-ery-thing that you do and I do.

C D G D
1. 3. hey hey hey and I do whoa_ whoa_

C B Em C
2. 4. can't you see? That when I tell you that I

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

hoo, hoo, hoo, hoo, oh, And when I

ask you to be mine, you're gon - na say

you love me too. So, oh,

to Coda D.C. al Coda

you love me too. You love me too.

Coda (repeat to fade)

- 2.4. I never realised what a kiss could be,
This could only happen to me.
Can't you see, can't you see?
That when I tell you etc.
3. I should have realised a lot of things before.
If this is love, you've gotta give me more.
Give me more, hey hey, give me more. Whoa, whoa.

It Won't Be Long.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

mf 1. Ev - ery night, — when ev - ery - bo - dy has fun,

here am I, — sit - ting all — on my own.

f It won't be long, yeah, yeah, yeah, it won't be

long, — yeah, yeah, yeah, it won't be long, yeah, 'til

to Coda ⊕

A A#dim E

I be-long to you. Since you left me

Baug Bm C#7

I'm so a-lone. Now you're com-ing, you're com-ing on home.

F#m B7 F#7 B7 D.C. al Coda

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

Slower A A#dim E rit. G F# F Emaj7

I be-long to you

Coda

2. Every night, the tears come down from my eyes.
Every day, I've done nothing but cry.
3. Every day, we'll be happy I know,
Now I know that you won't leave me no more.

I Want To Hold Your Hand.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

The musical score is written for piano/harpsichord and voice. It is in the key of G major (one sharp) and common time (C). The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the vocal line. Chord symbols (G, D, Em, B, C) are placed above the staff to indicate the harmonic structure. The first system begins with a forte (f) dynamic. The second system includes a repeat sign. The third system includes a 'To Coda' section. The fourth system includes a first ending (1.) and ends with a double bar line.

Oh yeah I'll — tell you some - thing, I think you'll un - der -

stand. Then I'll — say that some - thing

I wa - nna hold your hand. I wan - na hold your

hand, — I wan - na hold your hand. Oh

2. G Dm7 G7 C

hand. *mp* And when I touch you, I feel hap-py in-side,

Am Dm7 G7 C D

it's such a feel-ing that my love I can't hide,

C C D D. *al Coda*

I can't hide, I can't hide. *f* Yeah

C D B C D C G

I wan-na hold your hand, I wan-na hold your hand.

3 3

Coda

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.

Yeah, 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 Will.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/vibes

Rhythm: pops

p 1. Who knows how long I've loved you, you know I love you still.

Will I wait a lonely life time if you want *to Coda* ⊕

1. me to, I will. 2. For if ways feel the same.

Love you for - ev - er and for - ev - er,

love you with all my heart. Love you when-ev - er we're

to - geth - er, love you when we're a - part. 3. And when

- sy to be near you, for the things you do en-dear you to me, ooh

you know I will. I will.

2. For if I ever saw you, I didn't catch your name.
But it never really mattered, I will always feel the same.

3. And when at last I find you, your song will fill the air.
Sing it loud so I can hear you,
Make it easy to be near you,
For the things you do endear you to me,
You know I will, I will.

I'm Down.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth Rhythm: rock 'n' roll

1. You tell lies, think-ing I can't see. You can't cry 'cause you're

laugh-ing at me. I'm 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?

2. Man buys ring, woman throws it away,
Same old thing happens every day.
I'm down etc.

3. We're all alone and there's nobody else,
You still moan 'keep your hands to yourself'
I'm down etc.

Lady Madonna.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/sax Rhythm: pops/disco

A D A

f La - dy Ma - don - na, chil - dren at your

D A D A/E F G

feet, won - der how you man - age to make ends meet.

A D A

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

D A D A/E F G

Did you think that mon - ey was hea - ven - sent?

A

Dm Dm C Dm B Dm A

1. Fri - day night ar - rives with - out a

G G/F G/E G/D C C/B C/A C/G

suit - case, Sun - day morn - ing creep in like a

Am Dm Dm/C Dm/B Dm/A

nun. Mon - day's child has learned to tie his

G G/F G/E G/D C Bm7 Esus

boot - lace. See how they run.

E A D A

La - dy Ma - don - na, ba - by at your

The musical score is written for piano and voice. It begins in D major (two sharps). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The vocal line enters in the second measure. The lyrics are: "breast, won - der how you man - aged to feed the rest?". The score includes guitar chords: D, A, D, A/E, F, G, A, D, A, D, A/E, F, G, A, D.C. al Coda. The Coda section is marked with a Coda symbol and includes the lyrics "ends meet.". The chords in the Coda are F, G, A, Bm7, Am/C, Bm7, A. The score ends with a final chord of A.

breast, won - der how you man - aged to feed the rest?

ends meet.

2. instrumental . . . see how they run
Lady Madonna, lying on the bed,
Listen to the music playing in your head.
3. Tuesday afternoon is never-ending,
Wednesday morning papers didn't come.
Thursday night your stockings needed mending.
See how they run.
Lady Madonna, children at your feet.
Wonder how you manage to make ends meet.

Let It Be.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano

Rhythm: no rhythm

$\text{♩} = 75$

1. When I find my-self in times of trouble, Mo-ther 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.

Chords: C, G, Am, Fmaj7, F6, F, C/E, Dm7, C, Am7, C/G, Fmaj7, C.

Whis-per words_ of wis - dom, let it be. 2. And

Let it be, let it be, let it be, let it be.

Whis-per words_ of wis - dom, let it be.

Coda

D. al 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.

3. 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.

Lucy In The Sky With Diamonds.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord

Rhythm: no rhythm

1. Pic - ture your - self in a boat on a ri - ver, with tan - ger - ine

trees and mar - ma - lade skies. Some - bo - dy calls

— you, you an - swer quite slow - ly, a girl with kal -

- eid - o - scope eyes.

1. 3. Cel - lo - phane flow - ers of yel - low and green, tow - er - ing

Chords: A, A/G, F#m7, Dm/F, A/E, A/G, F#m7, F, A/E, A/G, F#m7, Dm/F, A/E, A/G, F#m7, Dm, Dm/C, Bb, C, F

o - ver your head. Look for the girl with the

sun in her eyes and she's gone. Lu - cy in the sky with

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

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

2. Follow her down to a bridge by a fountain,
Where rocking horse people eat marshmallow pies.
Everyone smiles as you drift past the flowers
That grow so incredibly high.
Newspaper taxis appear on the shore,
Waiting to take you away.
Climb in the back with your head in the clouds and you're gone.
Lucy in the sky with diamonds.

3. Picture yourself on a train in a station
With plasticine porters with looking glass ties.
Suddenly someone is there at the turnstile,
The girl with kaleidoscope eyes.

Love Me Do.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: big band

The musical score for 'Love Me Do' is presented in a piano and big band arrangement. It consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb), and the time signature is common time (C). The score includes various musical notations such as chords (G, C, D), dynamics (f, >), and articulation marks (accents, slurs). The lyrics are written below the vocal line. The score concludes with a Coda section marked with a double bar line and a Coda symbol.

Love, love me do,
you know I love you. I'll al - ways be true,
so please love me do. *To Coda*
Ooh, 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. al Coda* *Coda* Ooh, love me do. *(repeat to fade)*

Michelle.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute

Rhythm: no rhythm

Handwritten correction: C# / Bb

Chords: F, Bbm7, Eb, Ddim

Lyrics: Michelle, ma belle, these are words that go together

well, my Mi - chelle. Mich - elle, ma belle.

that's all I want to say. Un - til I find a

Chords: A7, D9, C-, Fm, C-

way, I will say the on - ly words I know that

Chords: Fm, Eaug, Ab/Eb, Dm7b5

you'll un - der stand. to Coda

Chords: Dbmaj7, Bbm7, C, F, Bbm7

I

Chords: Eb, Ddim, C, G7, C, D. al Coda

Coda

Mich - elle, ma belle, sont les mots qui

Chords: F, Bbm7, Eb

Ddim C G7 3 C

vont très bien en - semble, très bien en - semble. I will...

Fm C/F Fm7 Fm6 Bbm9 Bbm7

say the on - ly words I know that you'll un - der -

C7 Fm/C C7 F Bbm7

stand, my Mi - chelle.

Eb Ddim C G7 3 C (to fade)

2. I need to, I need to, I need to.
 I need to make you see
 Oh what you mean to me,
 Until I do, I'm hoping you will know what I mean.

3. I want you, I want you, I want you,
 I need to make you see
 I'll get to you somehow.
 Until I do, I'm telling you so you'll understand.

Magical Mystery Tour.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/trumpet

Rhythm: march/pops

The musical score is written for piano and voice in the key of E major (three sharps) and 4/4 time. It consists of five systems of music. The piano part is written in grand staff notation, and the vocal part is written in a single treble clef staff. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte). Chord symbols (E, G, A, D, D/C, G/B, Gm/Bb, D/A) are placed above the piano staff to indicate the harmonic structure. The lyrics are: "Roll up, roll up for the mys - ter - y tour!_", "Roll up. I've got an in - vi - ta - tion. Roll up for the mys - ter - y tour._", "Roll up to make a res - er - va - tion. Roll up for the mys - ter - y tour._", "The mag - i - cal mys - ter - y tour is wait - ing to take you a - way,", and "wait - ing to take you a - way. Roll up, _". The score ends with a Coda symbol.

E G A

Roll up, roll up for the mys - ter - y tour!_

E G A

Roll up. I've got an in - vi - ta - tion. Roll up for the mys - ter - y tour._

E G A To Coda

Roll up to make a res - er - va - tion. Roll up for the mys - ter - y tour._

D D/C G/B Gm/Bb

The mag - i - cal mys - ter - y tour is wait - ing to take you a - way,

D/A A E

wait - ing to take you a - way. Roll up, _

G A E

roll up_ for the mys - ter-y tour!_ Roll up,_ we got ev - ery thing you need.

G A E

Roll up_ for the mys - ter-y tour._ Roll up,_ sa-tis fac - tion guar-an teed.

G A D D/C

Roll up_ for the mys - ter-y tour._ The mag - i-cal mys - ter - y tour is

G/B 3 Gm/B^b D/A 3 A D.C. al Coda

hop-ing to take you a - way, hop - ing to take you a - way.

Slower D D/C G/B B^b

Coda The mag - i - cal mys-ter - y tour is com-ing to take you a - way,
dy - ing

D/A 3 A6 A6 D

com-ing to take you a - way. way, take you a - way.
dy - ing

Martha My Dear.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/violin/trumpet Rhythm: march

System 1: Eb D Gm Gm/F
1. Mar - tha my dear, though I spend my days in con - ver -

System 2: C7 F Bb Abmaj7
sa - tion, please re - mem - ber me. Mar - tha my love -

System 3: Bb Abmaj7 Bb Abmaj7 Bb
don't for - get me, Mar - tha my dear.

System 4: Bb7 to Coda Dm7 Gm7
Hold your head up, you sil - ly girl.

System 5: F6
Look what you've done. When you find

System 6: C7sus C7 C7sus C7 A7
your - self in the thick of it, help your - self to a bit of what is all a - round.

Dm Gm7

you, sil ly girl. Take a

Dm7 G9 Dm7

good look a - round you. Take a good look a -

G9 Bbmaj7/C

round to see that you and me were meant to be

Dm7 Gm7

for each oth er, sil ly girl.

E♭ D.C. al Coda

E♭

Coda

2. Martha my dear you have always
been my inspiration.
Please be good to me,
Martha my love, don't forget me,
Martha my dear.

Maxwell's Silver Hammer.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano

Rhythm: march

1. Joan was quiz-zi-cal, stud-ied pat-a-phys-i-cal sci-ence in the hom
mf

Late nights all a-lone with a test-tube,

oh, oh, oh. Max-well Ed-i-son,

ma-jor-ing in med-i-cine, calls her on the phone.

Can I take you out to the pic-tures, Jo-o-o-oan?

A E7
 But as she's get - ting rea - dy to go, a
 knock comes on the door.
 A7 D
 Bang! bang! Max - well's
 sil - ver ham - mer came down u - pon her head.
 E7
 Clang! clang! Max - well's sil - ver ham - mer made sure that she was dead.
 A7 Em A7 D

2. Back in school again, Maxwell plays the fool again,
 Teacher gets annoyed,
 Wishing to avoid an unpleasant scene,
 She tells Max to stay when the class has gone away,
 So he waits behind,
 Writing fifty times I must not be so . . .
 But when she turns her back on the boy,
 He creeps up from behind,
 Bang! bang! Maxwell's silver hammer etc.
3. P.C. thirty one said 'we're caught a dirty one'
 Maxwell stands alone, painting testimonial pictures, oh.
 Rose and Valerie, screaming from the gallery,
 Say he must go free.
 The judge does not agree and he tells them so.
 But as the words are leaving his lips.
 A noise comes from behind.
 Bang! bang! Maxwell's silver hammer etc.

Mother Nature's Son.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec. piano/flute

Rhythm: no rhythm

1. Born a poor young coun - try boy, Moth - er

Na - ture's son. All day long

I'm sit - ting sing - ing songs for ev - ery one.

Dm7 G/D D

Dm7 G/D D

2. D

Doo doo

2. D Dsus D G/D D D.C.

doo doo doo doo doo doo doo.

3. D Dm/C G/B *poco rit.* D7

Hm, Mo-ther Na - ture's son,

2. Sit beside a mountain stream,
See her waters rise,
Listen to the pretty sound
Of music as she flies.
3. Find me in my field of grass,
Mother Nature's son.
Swaying daisies sing a lazy
Song beneath the sun.

Norwegian Wood.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/harpsichord

Rhythm: no rhythm (or waltz)

The musical score is written for piano, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into four systems, each with a key signature change indicated by a sharp sign above the staff. The first system starts with a treble clef and a bass clef, with a key signature change to three sharps. The second system starts with a treble clef and a bass clef, with a key signature change to two sharps (F#, C#). The third system starts with a treble clef and a bass clef, with a key signature change to one sharp (F#). The fourth system starts with a treble clef and a bass clef, with a key signature change to no sharps or flats. The lyrics are written below the treble staff. The score includes a piano (p) dynamic marking and a 'Fine' marking at the end.

1. I *p* once had a girl, or should I say

she once had me.

She showed me her room, is - n't it

good, Nor - we - gian wood? She

Fine

Em

asked me to stay and she told me to sit a - ny where..

A

So

Em

I looked a round and I no - ticed there was- n't a chair..

F#m7 B D.C. al Fine

2. I sat on a rug, biding my time, drinking her wine.
 We talked until two, and then she said 'It's time for bed.'
 She told me she worked in the morning and started to laugh,
 I told her I didn't and crawled off to sleep in the bath.

3. And when I awoke, I was alone, this bird had flown;
 So I lit a fire, isn't it good, Norwegian wood?

Nowhere Man.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

Freely

1.3. He's a real no - where man, sit - ting in ____ his

no - where land, mak - ing all ____ his no - where plans for

no - bo - dy. Does - n't have a

point of view, ____ knows not where he's go - ing to, ____

F#m F#m5 E

is - n't he a bit like you and me?

G#m A

1. No - where man, please lis - ten, you don't

G#m A G#m

know what you're miss - ing, no - where man, the

A B D.C. al Coda

world is at your co-mmand.

Coda

E9

F#m F#mb5 E

mak - ing all his no - where plans for no - bo - dy.

2. He's as blind as he can be, just sees what he wants to see.
 Nowhere Man can you see me at all?
 Doesn't have a point of view, knows not where he's going to,
 Isn't he a bit like you and me?
 Nowhere man, don't worry, take your time, don't hurry,
 Leave it all till somebody else lends you a hand.

Ob-La-Di, Ob-La-Da.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: march

The musical score is written for piano and voice. It consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody starts on a Bb note. The lyrics are: "1. Desmond has a bar-row in the mar-ket place, — Mol - ly is the sin-ger in a". The second system continues the melody, with lyrics: "band. Des - mond says to Mol - ly, girl I like your face — and Mol - ly". The third system has lyrics: "says this as she takes him by the hand. Ob - la - di, ob - la - da, life goes on, —". The fourth system has lyrics: "bra. — La — la, how the life goes on. Ob - la - di, —". The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). Chord symbols are placed above the staff: Bb, F, Bb, Eb, Dm, Gm, Bb, F, and Bb.

1. Desmond has a bar-row in the mar-ket place, — Mol - ly is the sin-ger in a

band. Des - mond says to Mol - ly, girl I like your face — and Mol - ly

says this as she takes him by the hand. Ob - la - di, ob - la - da, life goes on, —

bra. — La — la, how the life goes on. Ob - la - di, —

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

Chords: Dm, Gm, Bb, F

In a cou-ple of years they have built a home, sweet home.

Chords: Bb, Fine Eb

With a cou-ple of kids run-ning

Chords: Bb, Bb7, Eb

in the yard of Desmond and Mol - ly Jones.

Chords: Bb/F, F

Endings: D.C. al Fine

2. Desmond takes a trolley to the jeweller's store,
 Buys a twenty carat golden ring.
 Takes it back to Molly, waiting at the door
 And as he gives it to her she begins to sing.
 Ob - la - di, ob - la - da etc.

3.4. Happy ever after in the market - place,
 Desmond lets the children lend a hand.
 Molly stays at home and does her pretty face
 And in the evening she still sings it with the band.
 Ob - la - di, ob - la - da etc.

Octopus's Garden.

Words & Music by Ringo Starr.

Suggested registration: piano/clarinet

Rhythm: big band

mf I'd like to be un-der the sea in an

oct-o-pus's gar-den in the shade.

He'd let us in, knows where we're been, in his

oct-o-pus's gar-den in the shade.

I'd ask my friends to come and see

A B

an oct - o - pus - 's gar - den with me.

E G#m/D C#m E/B

I'd like to be un - der the sea in on

A B E

oct - o - pus's gar - den in the shade.

E G#m/D# C#m E/B

We would shout and swim a - bout the

A B

co - ral that lies be - neath the waves.

E G#m/D# C#m E/B

Oh, what joy for ev - ery girl and boy,

A B

know-ing — they're hap-py and they're safe.

C#m B

We would be so hap-py, you and me,

A B E

no-one there to tell us what — to do — I'd like to be —

G#m/D# C#m E/B A

— un - der the sea — in an oct - o - pus's gar -

B C#m 1. 2. E/B 3. E Eb E

- den — with you, In an

2. We would be warm below the storm,
 In our little hideaway beneath the waves.
 Resting our head on the sea - bed,
 In an octopus's garden near a cave.
 We would sing and dance around.
 Because we know we can't be found.
 I'd like to be under the sea in an octopus's garden in the shade.

Penny Lane.

Words & Music by John Lennon & Paul McCartney.

suggested registration: piano/flute/trumpet Rhythm: big band

Swing   C

mf 1. In Pen-ny Lane — there is a bar - ber show-ing pho - tographs of ev-ery head

— he's had the pleasure to know. — And all the peo - ple that come and go

stop and say — he-llo. — 1. — G 2. On the

(2.3.) Ve - ry strange. Pen-ny Lane — is in my ears — and in my eyes,

Chords: C, Am7, F, Dm7, Gsus, G, C, Am7, Cm7, Am7b5, Abmaj7, Gsus, G, F, Bb, Bb/D

E \flat *B \flat* *B \flat /D*

there be-neath the blue sub-ur-ban skies

E \flat *To Coda* *G* *C* *Am7*

I sit and mean-while back in Pen-ny Lane there is a fire - man with an hour

F *Dm7* *Gsus* *G* *C* *Am7*

glass and in his pock - et is a por - trait of the Queen.

Cm7 *Am7 \flat 5* *A \flat maj7*

He likes to keep his fire en-gine clean, it's a clean -

Gsus *G* *1. F* *2. Gsus* *G* *D. al Coda*

- ma - chine. Pen-ny Lane 3. In Pen-ny Lane

Coda

mean - while back. Pen-ny Lane is in my ears and in my eyes, there be-neath the blue sub-ur - ban skies, Pen-ny Lane.

2. On the corner is a banker with a motor car,
The little children laugh at him behind his back.
And the banker never wears a mac in the pouring rain,
Very strange.
Penny Lane is in my ears and in my eyes,
Full of fish and finger pies in summer.
Meanwhile back behind the shelter in the middle of the roundabout,
The pretty nurse is selling poppies from a tray.
And though she feels as if she's in a play,
She is, anyway.
3. In Penny Lane the barber shaves another customer.
We see the banker sitting waiting for a trim.
And the the fireman rushes in from the pouring rain,
Very strange.
Penny Lane is in my ears and in my eyes,
There beneath the blue suburban skies I sit
And meanwhile back,
Penny Lane is in my ears and in my eyes,
There beneath the blue suburban skies,
Penny Lane.

Paperback Writer.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/flute Rhythm: no rhythm

Freely

Pa - per-back wri - ter.

1. Dear sir or mad-am, will you

read my book, it took me years to write, will you take a look?

Based on a nov-el by a man named Lear and I need a job, so I

to Coda

want to be a pa-per-back wri - ter, pa - per-back wri - ter.

Freely Flute

1.3. 2.

2. It's a Pa - per - back wri - ter.

p

Pops

G Piano

mf

3. It's a

D. al Coda

Coda

G

Pa - per-back wri - ter.

(repeat to fade)

2. It's a dirty story of a dirty man and his clinging wife doesn't understand.
His son is working for the Daily Mail; it's a steady job but he wants
To be a paperback writer, paperback writer.
3. It's a thousand pages, give or take a few, I'll be writing more in a week or two.
I can make it longer if you like the style, I can change it round and I want
To be a paperback writer, paperback writer.
4. If you really like it, you can have the rights; if could, make a million for you overnight.
If you must return it, you can send it here, but I need a break and I want
To be a paperback writer, paperback writer.

Please Please Me.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ Rhythm: pops

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). 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 a piano (mf) marking and a triplet. The second system includes a triplet. The third system includes a triplet. The fourth system includes a triplet. The fifth system includes a triplet and a Coda symbol. The score is written in a clear, legible font.

E
Last night I said these words to my girl.

G A B E
'I know you ne - ver e - ven

A E A
try, girl. Come on, come

F#m C#m A
on, come on, come on, please

E A B To Coda E
please me, oh yeah, like I please you'.

A B
1. B

E
2.

A

I don't want to sound com - plain - ing.

B

E

but you know there's al - ways rain in my ³ heart.

A

B

E

I do all the pleas - ing with you, it's so hard to rea - son with you, oh

A

B

E

A

B

D.C. al Coda

yeah, why do you make me blue?

Coda

E

A

B

E

G

rit.
C

B

E

you, oh — yeah, like I please you.

P.S. I Love You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

The musical score is written for piano and voice. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with piano accompaniment in the bass clef. The lyrics are written below the notes. The score is divided into five systems, each with a key signature change indicated by a sharp sign (#) on the treble clef line. The first system starts with a key signature change to one sharp (F#). The second system starts with a key signature change to two sharps (F# and C#). The third system starts with a key signature change to three sharps (F#, C#, and G#). The fourth system starts with a key signature change to two sharps (F# and C#). The fifth system starts with a key signature change to one sharp (F#). The score includes various musical notations such as chords (G/D, C#7, D, G, C#7, A7, D, A7, Bm, A7, Bb, C, D), dynamics (mf), and articulation (accents, slurs, ties). 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- ev- er, P. S., I love you, you, you, you."

G/D C#7 D G C#7

As I write this let-ter, send my love to

D G C#7 D

you. Re-mem-ber that I'll al-ways

A7 D

be in love with you. 1.3.Trea-sure these few

Em D A7 Bm

words 'til we're to- geth- er. Keep all my love for- ev- er,

A7 Bb C D

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

G D G

As I write this let-ter, send my love to

D G D

you. Re-mem-ber that I'll al-ways

D A7 D D, 3/4 al To Coda Em

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

Coda

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, You, you,

D Bb C D

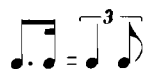
you. I love you.

2. I'll be coming home again to you, love,
Until the day I do, love, P.S., I love you, you, you, you.

Revolution.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: blues synth/cosmic Rhythm: big band



B \flat

Musical notation for the first system of the song. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of two flats (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb) and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, and then a triplet of eighth notes. The lyrics "I. You say you want a re - vo - lu - tion, well" are written below the treble staff.

f I. You say you want a re - vo - lu - tion, well

E \flat

Musical notation for the second system of the song. It continues the melody from the first system. The treble staff has a key signature of two flats (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb) and a common time signature (C). The melody continues with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes. The lyrics "you know, we all want to change the" are written below the treble staff.

you know, we all want to change the

B \flat

Musical notation for the third system of the song. It continues the melody from the second system. The treble staff has a key signature of two flats (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb) and a common time signature (C). The melody continues with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes. The lyrics "world. You" are written below the treble staff.

world. You

E \flat

Musical notation for the fourth system of the song. It continues the melody from the third system. The treble staff has a key signature of two flats (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb) and a common time signature (C). The melody continues with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes. The lyrics "tell me that it's ev - o - lu - tion, well you know," are written below the treble staff.

tell me that it's ev - o - lu - tion, well you know,

F

Musical notation for the fifth system of the song. It continues the melody from the fourth system. The treble staff has a key signature of two flats (Bb) and a common time signature (C). The bass staff has a key signature of two flats (Bb) and a common time signature (C). The melody continues with a quarter note G4, followed by a quarter note A4, and then a triplet of eighth notes. The lyrics "we all want to change the world." are written below the treble staff.

we all want to change the world.

Gm F

But when you talk a-bout de-struction,

Gm A♭ B♭ G

don't you know that you can count me out?

F B♭ E♭ B♭

Don't you know it's gon-na be al-right, al-right, al-right, -

E♭ B♭ E♭ F 1.2.

al-right?

B♭ E♭ B♭ repeat to fade

2. You Al-right, al-right, al-right, al-right, -

2. You say you got a real solution, well you know we'd all love to see the plan.
 You ask me for a contribution, well you know we're all doing what we can.
 But when you want money for people with minds that hate,
 All I can tell you is brother you have to wait.
 Don't you know it's gonna be alright, alright, alright?

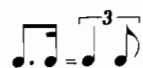
3. You say you'll change the Constitution, well you know we all want to change your head.
 You tell me it's the institution, well you know you better free your mind instead.
 But if you go carrying pictures of chairman Mao,
 You ain't going to make it with anyone anyhow.
 Don't you know it's gonna be alright, alright, alright?

Rocky Raccoon.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth

Rhythm: big band



Am7

f Now some-where in the Black Moun - tain hills of Da ko__ ta there lies a

D7sus D7 G7

young boy named Rocky Rac - coon - a and one day his

C Em/B

wom - an ran off with an - o - ther man. Hit young Rock - y in the

Am7 D7sus

eye. Rock - y did - n't like that, he said I'm gon - na get that boy.

D⁻ G7

So one day he walked in - to town, booked him-self a room in the

C Em/B Am7

lo - cal sa - loo - n. 1. A Rock - y Rac - coon

D7sus D7 G7

checked in - to his room, on - ly to find

C Em/B Am7

Gid - eon's Bi - ble. A Rock - y had come

D7sus D7 G7

e - quipped with a gun, to shoot off the legs

C Em/B Am7

of his ri - val His ri - val it seems

had broken his dreams by steal - ing the girl

of his fan - cy. Her name was Ma - gill

and she called her - self Lil, but ev - ery one knew

her as Nan - cy. 2. Now

2. 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!"
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 go - down's revival.

Run For Your Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

1.4. Well I'd ra - ther see you dead, lit - tle girl, than to be with a - no - ther man.

You'd be - tter keep your head, lit - tle girl, or I

won't know where I am. You'd be - tter 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 girl. 2. Well you girl. No, no, no. (repeat to fade)

2. Well you know that I'm a wicked guy,
I was born with a jealous mind.
And I can't spend my whole life tryin'
Just to make you toe the line.
You'd better run for your life etc.

3. Let this be a sermon, I mean
Everything I said.
Baby I'm determined and I'd
Rather see you dead.
You'd better run for your life etc.

Sgt Pepper's Lonely Hearts Club Band.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: cosmic/piano Rhythm: slow 16 beat/rock

The musical score is written for a piano and voice. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part is marked with a forte 'f' dynamic. The lyrics are: '1. It was twen - ty years a - go to - day, Ser - geant'. Chord markings 'G' and 'A7' are placed above the staff. The second system continues the melody and accompaniment with lyrics: 'Pep - per taught the band to play. They've been go - ing in and out of style.' Chord markings 'C' and 'G' are present. The third system has lyrics: 'but they're guarante - ed to raise a smile. So'. Chord markings 'A7', 'C', and 'G' are present. The fourth system has lyrics: 'may I in - tro - duce to you the act you're known for all these years...'. Chord markings 'A' and 'C7' are present. The piano part features a consistent rhythmic pattern of eighth and sixteenth notes, often with accents. The vocal line is a simple melody that follows the lyrics.

1. It was twen - ty years a - go to - day, Ser - geant

Pep - per taught the band to play. They've been go - ing in and out of style.

but they're guarante - ed to raise a smile. So

may I in - tro - duce to you the act you're known for all these years...

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

Band, We're Ser - geant Pep - per's

Fine

Lone - ly Hearts Club Band, we hope you will en -

joy the show. Ser - geant Pep - per's

Lone - ly Hearts Club Band, sit back and let the

eve - ning go. Ser - geant Pep - per's

Lone - ly, Ser - geant Pep - per's Lone - ly, Ser - gent Pep - per's

Lone - ly Hearts Club Band. It's won - der - ful to be here, it's

cer - tain - ly a thrill, You're such a love - ly au - di - ence, we'd

like to take you home with us, we'd love to take you home. I don't

2. I don't really want to stop the show,
 But I thought you might like to know
 That the singer's going to sing a song
 And he wants you all to sing along.
 So may I introduce to you,
 The one and only Billy Shears.
 Sergeant Pepper's Lonely Hearts Club Band.

She Loves You.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/synth Rhythm: pops

Em A7

f She loves you, yeah, yeah, yeah, — she loves you, yeah, yeah, yeah, — she

C G6

loves you, yeah, yeah, yeah, — yeah. — I, You

G Em Bm

think you've lost your love, — well I saw her yes - ter -

D G Em

day, — It's you she's think - ing of — and she

Bm D G

told me what to say, — she says she loves you and you

Em

know that can't be — bad, — yes, she

Cm D

loves you and you know you should be glad. — She

1.

D Em

Ooh! She loves you, yeah, yeah, yeah, — she

2.

A7 Cm

loves you, yeah, yeah, yeah — and with a love like that, you

D7 #5 to Coda ⊕ G D. al Coda

know you should be glad. — You

Coda

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

With a love like that, you know you should

a tempo

be glad. Yeah,

yeah, yeah, yeah, yeah, yeah.

2. She said you hurt her so, she almost lost her mind.
And now she says she knows you're not the hurting kind.
She says she loves you etc.
3. You know it's up to you, I think it's only fair,
Pride can hurt you too, apologise to her,
Because she loves you etc.

She Came In Through The Bathroom Window.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: no rhythm

Musical notation for the first line of the song. The key signature is D major (two sharps). The time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The first measure is marked with a forte (f) dynamic and a fermata. The lyrics are: "1. She came in through the bath - room win - dow, —". Above the staff, the letter 'A' is written above the first measure, and 'D' is written above the second measure.

Musical notation for the second line of the song. The key signature is D major (two sharps). The time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The first measure is marked with a forte (f) dynamic and a fermata. The lyrics are: "pro - tected - ed by a sil - ver spoon. —". Above the staff, the letter 'A' is written above the first measure, and 'D' is written above the second measure.

Musical notation for the third line of the song. The key signature is D major (two sharps). The time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The first measure is marked with a forte (f) dynamic and a fermata. The lyrics are: "But now she sucks — her thumb — and won - ders — by the banks". Above the staff, the letter 'A' is written above the first measure, and 'D' is written above the second measure.

Musical notation for the fourth line of the song. The key signature is D major (two sharps). The time signature is common time (C). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The first measure is marked with a forte (f) dynamic and a fermata. The lyrics are: "— of her own la - goon. — Did - n't any - bo - dy tell —". Above the staff, the letter 'A' is written above the first measure.

her? _____

Didn't a - ny - bo - dy see? _____

Sun-day's on the phone to Mon - day, _____

Tues-day's on the phone to me. _____

2. She said she'd al - ways been a dan - _____

oh yeah, - _____

2. She said she'd always been a dancer,
 She worked at fifteen clubs a day,
 And though she thought I knew the answer,
 Well I knew what I could not say.
 Didn't anybody tell her etc.

3. And so I quit the police department
 And got myself a steady job.
 And though she tried her best to help me,
 She could steal but she could not rob.
 Didn't anybody tell her etc.

Something.

Words & Music by George Harrison.

Suggested registration: piano/violin Rhythm: no rhythm

The musical score is written for piano and voice. It consists of five systems of music. The first system has a treble and bass staff. The piano part is in the left hand, and the voice part is in the right hand. The lyrics are: "1. Some-thing in the way she moves at-tracts me like no oth-er lov-". The second system continues the melody with lyrics: "- ver. Some-thing in the way she woos me. I". The third system has lyrics: "don't want to leave her now. You know I be-lieve and how.". The fourth system has lyrics: "You're ask-ing me will my love". The fifth system has lyrics: "grow. I don't know, I don't know.". The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staff: C, Em/G, C7, F, F/E, D, G, Am, Am/G#, Am/G, Am/F#, F, Eb, G7/D, A, C#m/G#, F#m, A/E, D, G, A. The tempo marking "Double tempo" appears above the fourth system. The dynamics "p" and "f" are indicated.

C Em/G C7

1. Some-thing in the way she moves at-tracts me like no oth-er lov-

F F/E D G

- ver. Some-thing in the way she woos me. I

Am Am/G# Am/G Am/F#

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

F Eb G7/D A Double tempo C#m/G#

You're ask-ing me will my love

F#m A/E D G A

grow. I don't know, I don't know.

C#m G# F#m

You stick a - round now it may show.

A/E D G C

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

Tempo I Em/G C7

Some-thing in the way she knows and all I have to do is

p

F F/E D G

think of her. Some-thing in the things she shows me. I

Am Am/G# Am/G Am/F#

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

F Eb G7/D A F rit. Eb G7/D C

2. Somewhere in her smile she knows
That I don't need no other lover.
Something in her style that shows me
I don't want to leave her now,
You know I believe and how.

Strawberry Fields Forever.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute/elec. piano Rhythm: pops

The musical score for "Strawberry Fields Forever" is presented in five systems. The first system begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a quarter rest, followed by a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "Let me take you down" are written below the notes. The second system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics " 'cause I'm go - in' to" are written below the notes. The third system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "Straw - ber - ry" are written below the notes. The fourth system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "Fields," are written below the notes. The fifth system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "noth - ing is" are written below the notes. The sixth system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "real" are written below the notes. The seventh system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "and" are written below the notes. The eighth system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "no - thing to get hung a - bout." are written below the notes. The ninth system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "Straw-ber - ry Fields" are written below the notes. The tenth system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "for - e - ver." are written below the notes. The eleventh system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "I Liv - ing is ea - sy with" are written below the notes. The twelfth system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "eyes closed, -" are written below the notes. The thirteenth system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "mis - un - der - stand - ing all you" are written below the notes. The fourteenth system continues the melody with a half note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "see. -" are written below the notes. The fifteenth system features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The melody starts with a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The lyrics "see. -" are written below the notes.

It's get - ting hard to be some - one, but it all works - out,

it does - n't mat - ter much to me. Let me take you down -

'cause I'm go - in' to Straw - ber - ry Fields. No - thing is

real and no - thing to get hung a - bout.

Straw - ber - ry Fields - for e - ver. Straw - ber - ry Fields - for

e - ver. Straw - ber - ry Fields - for e - ver.

2. No - one I think is in my tree, I mean it must be high or low.
That is you know you can't tune in, but it's alright,
That is I think it's not too bad.

3. Always, no sometimes, think it's me, but you know I know when it's a dream.
I think I know of thee, ah yes, but it's all wrong,
That is I think I disagree.

She's Leaving Home.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: vibes/jazz/guitar/violin Rhythm: no rhythm

1. Wednes - day mor - ning at five o' clock as the day—
p

be - gins, si - lent - ly

clo - sing her bed - room door, leav - ing the note—

that she hoped would say more. She goes down

Cm⁻ Gm⁻ Dm

stairs to the kit - chen, clutch - ing her hand - kerchief.

Gm7/C

Quiet - ly turn - ing the back -

C7 Gm7/C C7

door key, step - ping out - side she is free.

F

She (we gave her most of our

lives) is leav - ing (sac - ri - ficed most of our

F/Eb

lives) home (we gave her ev - ery - thing

mon-ey could buy) 1. She's leav - ing home af - ter liv - ing a - lone

Dm G9

for so man - y years.

Dm7 to Coda G9 D.S. al Coda

Coda

She's leav - ing

G9 Dm7

home, bye bye.

G7 Bb F

2. Father snores as his wife gets into her dressing gown.
Picks up the letter that's lying there,
Standing alone at the top of the stairs.
She breaks down and cries to her husband
"Daddy, our baby's gone.
Why would she treat us so thoughtlessly?
How could she do this to me?"
She (we never thought of ourselves) is leaving (never a thought of ourselves)
Home (we struggled hard all our lives to get by)
She's leaving home after living alone for so many years.
3. Friday morning at nine o'clock she is far away.
Waiting to keep the appointment she made,
Meeting a man from the motor trade.
She (what did we do that was wrong) is leaving (we didn't know it was wrong)
Home (fun is the one thing that money can't buy)
Something inside that was always denied for so many years.
She's leaving home, bye, bye.

When I'm Sixty Four.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: clarinet/piano Rhythm: march

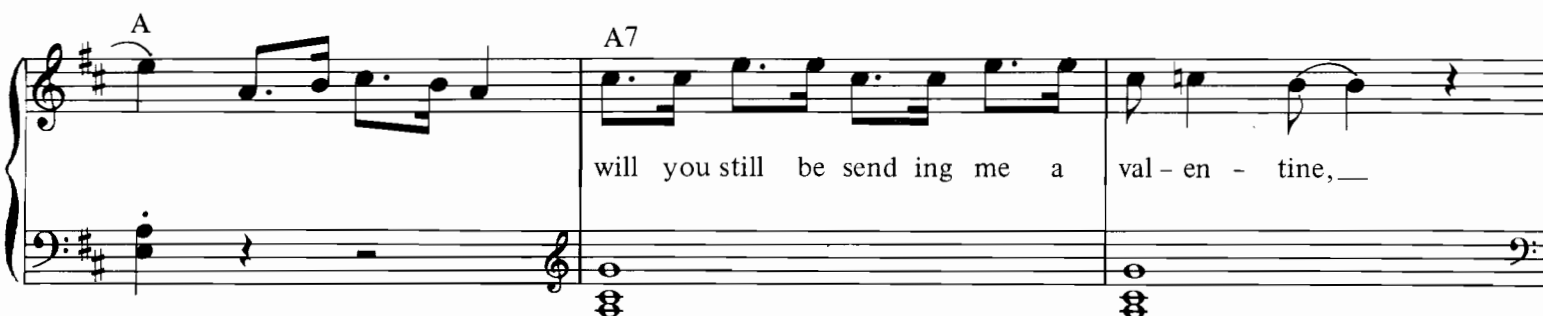
Swing 

D



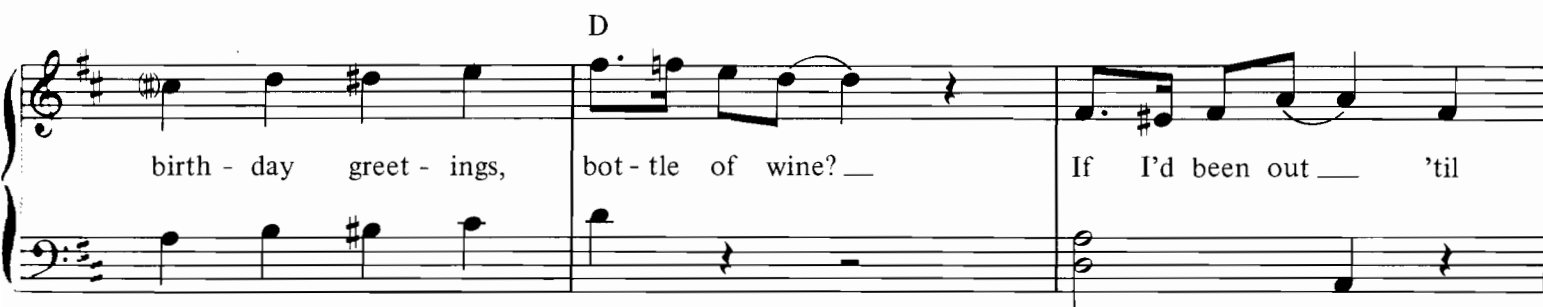
mf 1. When I get old - er, los - ing my hair, __ ma - ny years __ from now, __

A **A7**



will you still be send ing me a val - en - tine, __

D



birth - day greet - ings, bot - tle of wine? __ If I'd been out __ 'til

D7 **G**



quar - ter to three, __ would you lock the door? __

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

Chords: Gm, D, B7, E7, A7

Fine 1. Bm A Bm

You'll be ol - der too. And if you

Chords: Bm, F#

say the word, I could stay with you.

Chords: Em, G, A, D

2. Bm A A7

Ev - ery sum - mer we can rent a

cot - tage in the Isle of Wight if it's not too dear.

Chords: A, Bm

The first system of the musical score for 'Send Me a Postcard'. It consists of a vocal line and a piano accompaniment. The vocal line has two measures: 'cot - tage in the Isle of Wight' and 'if it's not too dear.'. The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand. Chords A and Bm are indicated above the vocal line.

We shall scrimp and save.

Chord: F#

The second system of the musical score. The vocal line continues with 'We shall scrimp and save.'. The piano accompaniment has a more active bass line. A chord of F# is indicated above the vocal line.

Grand - child - ren on your knee, Ve - ra,

Chords: Bm, Em, G

The third system of the musical score. The vocal line has two measures: 'Grand - child - ren on your knee,' and 'Ve - ra,'. The piano accompaniment continues with a steady bass line. Chords Bm, Em, and G are indicated above the vocal line.

Chuck and Dave.

Chords: A, D, A, A7, D.C. al Fine

The fourth system of the musical score. The vocal line has two measures: 'Chuck and' and 'Dave.'. The piano accompaniment features a more active bass line. Chords A, D, A, and A7 are indicated above the vocal line. The system ends with 'D.C. al Fine'.

Send me a postcard, drop me a line,
 Stating point of view.
 Indicate precisely what you mean to say,
 Yours sincerely, wasting away.
 Give me your answer, fill in a form,
 Mine forever more.
 Will you still need me.
 Will you still feed me,
 When I'm sixty four?

Tell Me What You See.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

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

Chords: G, C, D, G, C

The first system of musical notation for the song. It features a treble and bass staff in G major (one sharp) and common time. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are '1. If you let me take your heart, I will prove to you'. Chords G, C, D, G, and C are indicated above the melody.

we will ne - ver be a - part,

Chords: G, C, D, G

The second system of musical notation. The melody continues with the lyrics 'we will ne - ver be a - part,'. Chords G, C, D, and G are indicated above the melody.

if I'm part of you. O - pen up your eyes.

Chords: C, C/D, G, C

The third system of musical notation. The melody continues with the lyrics 'if I'm part of you. O - pen up your eyes.'. Chords C, C/D, G, and C are indicated above the melody.

now, tell me what you see.

Chords: G, C, G

The fourth system of musical notation. The melody concludes with the lyrics 'now, tell me what you see.'. Chords G, C, and G are indicated above the melody.

The musical score is written for piano and voice. It consists of four systems of music. The first system contains the lyrics: "It is no sur - prise now, what you see is me." The second system contains: "Tell me what you see." The third system contains: "ha ah ah ah ah". The fourth system is labeled "Coda" and contains: "ha ah ah ah ah". The score includes various musical notations such as chords (C, G, G9, D7, Gsus, C), triplets, and a "D.C. al" (Da Capo) instruction. The piano part features a variety of textures, including single notes, chords, and triplets.

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

Tell me what you see.

ha ah ah ah ah

Coda

ha ah ah ah ah

2. Big and black the clouds may be, time will pass away.
If you put your trust in me, I'll make bright your day.
Look into these eyes now, tell me what you see.
Don't you realise now, what you see is me.
3. Listen to me one more time, how can I get through?
Can't you try to see that I'm tryin' to get you.
Open up your eyes now, tell me what you see.
It is no surprise now, what you see is me.

Tell Me Why.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/vibes

Rhythm: big band

Swing 



Tell me why you cried, and why you lied to me. Tell me why you cried and why you lied to me. 1. Well, I gave you ev-ery-thing I had, but you

Em7 A7 D

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

Bm Em7 A7 A7

All I do is hang my head and moan. Tell me Tell me

1. 2. D. & al Coda

Coda D7 G

Well, I beg you on my bend-ed knees, if you'll

A Bm

on - ly lis - ten to my pleas. Is there an - y-thing I can do? 'Cause I

Em A7 D A7 D. & to fade

real - ly can't stand it, I'm so in love with you. Tell me

2. If it's something that I've said or done,
 Tell me what and I'll apologise.
 If you don't, I really can't go on,
 Holding back these tears in my eyes.

Thank You Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: rock 'n' roll

A G A G

f Oh, oh,

D G D G D A

you've been good to me, you made me glad when I was

D G D G D G

blue. And e - ter - nal - ly, I'll al - ways

D A D G

be in love with you. And all I got - ta

A G To Coda 1. 2.

do is thank you, girl, thank you, girl, thank you, girl.

Bm D A

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

E7 A D

That's the kind of love that is too good to be true. And

G A G A D.C. al Coda

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

Coda A G A

thank you girl. — oh,

G D 1.2. G D G 3. D

oh.

2. I could tell the world a thing or two about our love.
I know, little girl, only a fool would doubt our love.
And all I gotta do etc.

The Fool On The Hill.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/flute

Rhythm: big band

1. Day af - ter day, a - lone on a hill, the

man with the fool - ish grin is keep - ing per - fec - tly still. But

no - bo - dy wants to know him, they can see that he's just a fool, And

he ne - ver gives an an - swer. But the fool on the hill sees the sun

go - ing down and the eyes in his head see the world.

Dm *after v3 D.C. al*
 spinning round.

Coda
 Em7 A7
 He ne-ver lis-tens to them, he

D Bm7 Em7 A7
 knows that they're the fool. They don't like him, the fool_

Dm Bb/D C7
 on the hill sees the sun go-ing down and the eyes in his head_

Dm
 see the world spin-ning round.

D 3
 (repeat to fade)

Em/D 3 D 3 Em/D 3
 (repeat to fade)

2. Well on the way, his head in a cloud,
 The man of a thousand voices talking perfectly loud.
 But nobody ever hears him, or the sound he appears to make
 And he never seems to notice, but the fool on the hill etc.
3. Nobody seems to like him, they can tell what he wants to do
 And he never shows his feelings, but the fool on the hill etc.

The Long And Winding Road.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/violin Rhythm: no rhythm

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo/style is marked 'Swing'. The first system shows the vocal line starting with '1. The long and wind-ing road' and the piano accompaniment. The second system continues with 'that leads' and 'to your door'. The third system continues with 'will ne-ver dis-ap-' and 'pear, I've seen that road be-fore.'. The fourth system concludes with 'It al-ways leads me here,' and 'leads me to your door'. The score includes various chord symbols above the vocal line: Cm, Ab/Bb, Eb, Eb7, Ab, Eb/G, Cm, Cm7, Fm7, Bb7, Db/Eb, Eb, Ab, Eb/G, Cm, Cm7, Fm, Bb7, and a final 'To Coda' marking. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Swing Cm Ab/Bb

1. The long and wind - ing road that leads

Eb Eb7 Ab Eb/G

to your door will ne-ver dis-ap -

Cm Cm7 Fm7 Bb7 Db/Eb Eb

pear, I've seen that road be - fore.

Ab Eb/G Cm Cm7 Fm Bb7 *To Coda*

It al-ways leads me here, leads me to your door

1. The way. Many times I've been a-lone and

man-y times I've cried. An-y way, you'll ne-ver know the man-y ways I've tried. 3. But

Coda door. Yeah, yeah, yeah yeah.

2. The wild and windy night that the rain washed away
Has left a pool of tears crying for the day.
Why leave me standing here, let me know the way.

3. But still they lead me back to the long and winding road.
You left me standing here a long, long time ago.
Don't leave me waiting here, lead me to your door.

The Word.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth Rhythm: pops

1.2.3. Say the *f* word and you'll be free. Say the

word and be like me. Say the word I'm think-ing

of, have you heard the word is love? It's

so fine, it's sun - shine, it's the word, to Coda

Chords: D7, G7, G, A, F

love. _

1. In the be- gin - ning I

mis - un - der - stood, _

but now I've got it, the

word is good. _

2.3. Say the

After v3, D & al

Coda

love. _

Say the

word, _

love. _

Say the

word, _

love. _

Say the

(repeat to fade)

2. Everywhere I go, I hear it said
In the good and the bad books that I have read.
Say the word etc.
3. Now that I know what I feel must be right,
I mean to show everybody the light.
4. Give the word a chance to say
That the word is just the way.
It's the word I'm thinking of
And the only word is love.

Things We Said Today.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: elec.piano/flute Rhythm: pops

The musical score is written for piano and voice. It features a treble and bass staff joined by a brace. The key signature has one flat (Bb) and the time signature is common time (C). The score is divided into four systems, each with a key signature change indicated above the staff: Am, C, F, and Bb. The lyrics are written below the treble staff. The first system starts with a piano (mp) dynamic. The second system has a mezzo-forte (mf) dynamic. The third system has a forte (f) dynamic. The fourth system has a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and accidentals.

Am
1. You say you will love me, — if I have to go. —
mp

You'll be think - ing of me, — some-how I will know. —

C C7 F
Some-day — when I'm lone - ly, — wish - ing you — weren't so
8

Bb Am
far a - way, — then I will re - mem - ber —

To Coda 1. A 2.

things we said to - day.

D7 B

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

E7 A D7

that love is love. And though we may be blind, -

B Bb7 D.C. al Coda

love is here to stay. And that's e - nough

Coda

2. You say you'll be mine girl, 'til the end of time.
 These days such a kind girl seems so hard to find.
 Someday when we're dreaming, deep in love, not a lot to say,
 Then we will remember things we said today.

3. And that's enough to make you mine girl, be the only one.
 Love me all the time girl, we'll go on and on.
 Someday when we're dreaming, deep in love, not a lot to say,
 Then we will remember things we said today.

This Boy.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: slow rock

The musical score for "This Boy" is presented in a piano-vocal format. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The key signature is D major (two sharps) and the time signature is 12/8. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *f* (forte). Chord symbols are placed above the vocal line to indicate the harmonic structure. The lyrics are written below the vocal line, with some words hyphenated across measures. The score includes a first ending and a second ending, both marked with "1." and "2." respectively. The piano accompaniment features a mix of chords and moving lines, with some measures containing multiple chords.

1. That boy *p* took my love a - way.

Oh, he'll re - gret it some day, but

this boy wants you back a - gain.

2. *f* Oh, and this boy won't be hap - py just to

love you, but oh mah ha ha ha, that boy won't be

E7 A

hap - py — 'til — he's seen you cry hi hi hi. —

Dmaj7 Bm7 Em7 G/A Dmaj7 Bm7

That boy — would - n't mind — the pain,

p

Em7 G/A Dmaj7 Bm7

would al - ways feel — the same — if

G A Em/D Bm7 Em7 A7

this boy gets you — back a - gain.

Dmaj7 Bm7 Em7 A7 Dmaj7 Bm7 Em7 A7 (repeat to take)

This boy. — This boy. —

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

Ticket To Ride.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord/jazz guitar

Rhythm: pops

(Slow) A^\flat Absus2 A^\flat Absus2 A^\flat Absus2

1. I *mp* think I'm gon-na be sad, I think it's to-day, yeah!

A^\flat Absus2 $\text{A}^\flat 7$ $\text{B}^\flat \text{m}$

The girl that's dri-ving me mad is go-ing a-way.

E^\flat Fm D^\flat Fm

She's got a ticket to ride, She's got a ticket to ri-

Cut + Rhythm $\text{G}^\flat \text{maj} 7$ Fm E^\flat A^\flat Absus2 *To Coda*

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

1. Ab Absus2 | 2. Ab Absus2 Db7

2. She I don't know why she's ri - ding so high,

she oughta think right, she oughta do right by

Eb Db7

me. Be - fore she gets to say - ing good - bye, she oughta

think right, she oughta do right by me. 3. She

D. al Coda

Ab Absus2 Ab (repeat to fade)

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

2.3. She said that living with me is bringing her down, yeah!
For she would never be free when I was around.

Wait.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar Rhythm: pops

It's been a long time,— now I'm — com-ing back home, I've been a
p

way now— oh, how— I've been a-lone.— Wait 'til I

come back to your side, — We'll for-get the tears we cried

— 1. But if your heart breaks,— don't wait,—

Chords: F#m7, B/F#, Bm/F#, F#m, C#7, A, Dmaj7, F#m7, B/F#, Bm/F#, F#m

turn me a-way... And if your heart's strong, hold on, I won't de-lay.

C⁺ F^m F^m B F⁺ Bm F⁺ F^m C⁺ F^m Fine

Wait, 'til I come back to your side, we'll for -

A Dmaj7 A Dmaj7 A Dmaj7


get the tears we cried. I feel as though you ought to know that I've been

A Dmaj7 F⁺m B7 E

good, as good as I can be. And if you do I'll trust in

A F⁺m B7

you and know that you will wait for me. It's been a

E A C⁺sus C⁺ D.  al Fine

2. It's been a long time, now I'm coming back home,
I've been away now, oh, how I've been alone.

We Can Work It Out.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: 16 beat

D Dsus D D Dsus

mf 1. Try to see it my way, do I have to keep on talk - ing

C D Dsus D

'til I can't go on? While you see it your way,

Dsus C D

run the risk of know - ing that our love may soon be gone.

G D G A To Coda

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

Life is ve - ry short and there's no time

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

I have al - ways thought that it's a crime, so I will

ask you once a - gain,

D.C. al Coda

Coda

2. Think of what you're saying,
 You can get it wrong and still you think that it's alright.
 Think of what I'm saying,
 We can work it out and get it straight or say goodnight.
 We can work it out, we can work it out.
3. Try to see it my way,
 Only time will tell if I am right or I am wrong.
 While you see it your way,
 There's a chance that we might fall apart before too long.
 We can work it out, we can work it out.

While My Guitar Gently Weeps.

Words & Music by George Harrison.

Suggested registration: piano/jazz organ

Rhythm: pops

The musical score is written for piano and voice. It consists of six systems of music. The first system has a key signature of one flat (Bb) and a common time signature (C). The second system changes to a key signature of two sharps (F# and C#). The third system changes to a key signature of three sharps (F#, C#, and G#). The fourth system changes to a key signature of four sharps (F#, C#, G#, and D#). The fifth system changes to a key signature of five sharps (F#, C#, G#, D#, and A#). The sixth system changes to a key signature of six sharps (F#, C#, G#, D#, A#, and E#). The score includes lyrics and guitar chords. The lyrics are: 'I look at you all, see the love there that's sleep- ing, while my gui-tar gent - ly weeps. I look at the floor and I see it needs sweep - ing, still my gui-tar gent - ly weeps. I don't know why no - bo - dy told you how to un - fold your love. I don't know how'. The guitar chords are: Am, Am/G, Am/F#, F, G, D, E, Am, Am/G, Am/F#, F, Am, G, C, E, A, C#m, F#m, C#m, Bm, E, A, C#m.

I look at you all, see the love there that's sleep-
- ing, while my gui-tar gent - ly weeps. I look
at the floor and I see it needs sweep - ing,
still my gui-tar gent - ly weeps. I don't know
why no - bo - dy told you how to un -
- fold your love. I don't know how

some - one con-trolled you, they bought and sold you.

I look at you all, see the love

there that's sleep - ing, while my gui-tar gent - ly weeps.

I look at you all,

still my gui-tar gent - ly weeps. fade from

2. I look at the world and I notice it's turning.
 While my guitar gently weeps.
 With every mistake, we must surely be learning,
 Still my guitar gently weeps.
 I don't know how you were diverted,
 You were perverted too.
 I don't know how you were inverted,
 No - one altered you.

With A Little Help From My Friends.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/synth Rhythm: big band

Swing 

E B/D# F#m/C# F#m

1. What would you do if I sang out of tune, would you stand

mp

B7 E B/D#

up and walk out on me? Lend me your ears and I'll sing

F#m B7

you a song and I'll try not to sing out of key.

E D A

Oh, I get by with a lit-tle help from my friends.

E D A

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

E D A *Coda*

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

1. 2. E C#m

Do you need an - y bo -

F# E D A

- dy? I need some - bo - dy to love. Could it be

C#m F# E D

an - y bo - dy? I want some - bo - dy to love..

A *D.C. al Coda*

Coda

rit. C

2. What do I do when my love is away,
Does it worry you to be alone?
How do I feel by the end of the day,
Are you sad because you're on your own?
No, I get by with a little help from my friends etc.
3. Would you believe in a love at first sight?
Yes, I'm certain that it happens all the time.
What do you see when you turn out the light?
I can't tell you, but I know it's mine.
Oh, I get by with a little help from my friends etc.

World Without Love.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: organ/guitar Rhythm: pops

1. Please *mp* lock me a - way and don't a - llow the

day here in - side where I hide with my

lone - liness. I don't care what they say, I won't

stay in a world with - out love.

2. E7 Am

love. So I wait and in a while, —

E Am

I will see my true love smile. — She may come, I

F#m7 C B *D.C. al Coda*

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

E

Coda love. I don't

F#m B7 E

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

Yellow Submarine.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: clarinet/trumpet Rhythm: big band

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is written in a single staff with lyrics. The score is divided into four systems. The first system contains the first line of the song, starting with a first ending bracket. The second system contains the second line. The third system contains the third line, including a second ending bracket and a key change to D major. The fourth system contains the fourth line, including a key change to G major. The piano part includes various chords and a bass line that supports the vocal melody. The vocal line includes lyrics and a melody that is repeated in the final system.

1. In the town _____ where I was born, lived a man _____ who sailed to
mp

sea. And he told _____ us of his life in the land _____ of sub-ma-

rines. 2. So we - rine. *f* We all live in a yell-ow sub-ma-rine,

yell - ow sub - ma-rine, yell - ow sub - ma rine. We all live in a

D G *Fine*

yell - ow sub - ma-rine, yell - ow sub - ma-rine, yell - ow sub - ma-rine.

D C G Em

3. And our friends _____ are all a - board, ma - ny

A G D G D C

more of them live next door. And the band _____ be-gins to

G 1. 3 3

play.

G Em A G D D, *al Fine*

green, in our ye - llow sub - ma - rine.

2. So we sailed on to the sun 'til we found the sea of green.
And we lived beneath the waves in our yellow submarine.

4. As we live a life of ease every one of us has all we need.
Sky of blue and sea of green, in our yellow submarine.

Yes It Is.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: flute/piano

Rhythm: slow rock

1. If you wear red to night, re -

mem - ber what I said to night. For -

red is the col - our that my ba - by wore and what's more, it's

1. true, yes it is. 2. true, yes it is, it's

true, yes it is. 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 is, yeah!

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

2. Scarlet were the clothes she wore,
Everybody knows I'm sure.
I would remember all the things we planned,
Understand it's true, yes it is, it's true, yes it is.

3. Please don't wear red tonight,
This is what I said tonight,
For red is the colour that will make me blue,
In spite of you it's true, yes it is, it's true,
Yes it is, it's true.

Yesterday.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: vibes/jazz guitar/violin Rhythm: no rhythm

The musical score is written for piano and voice. It consists of four systems of music. The first system begins with a piano (p) dynamic marking. The key signature has one flat (Bb), and the time signature is common time (C). The piano accompaniment is a simple, arpeggiated figure. The vocal melody is a single line. The lyrics are: "1. Yes-ter - day, all my trou-bles seemed so far a-way,". The second system continues the melody and accompaniment. The lyrics are: "now it looks as though they're here to stay, oh". The third system includes a repeat sign. The lyrics are: "I be - lieve in yes - ter - day. Why she". The fourth system concludes the piece. The lyrics are: "had to go I don't know, she wouldn't say.".

1. Yes-ter - day, *p* all my trou-bles seemed so far a-way,

now it looks as though they're here to stay, oh

I be - lieve in yes - ter - day. Why she

had to go I don't know, she wouldn't say.

Em⁻ A⁻ Dm C B^b Dm A Gm6 C⁻

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

F Em7 A7

day. 3. Yes - ter - day, love was such an ea - sy

Dm Dm/C B^b C F

game to play, now I need a place to hide a - way, oh

Dm7 G7 B^b F G7 B^b F

I be - lieve in yes - ter - day. Mm

2. Suddenly, I'm not half the man I used to be,
There's a shadow hanging over me, oh yesterday came suddenly.

You Can't Do That.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/jazz organ

Rhythm: pops

The musical score is written for piano/jazz organ and features a pop rhythm. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as chords (G7, C7, D7), dynamics (f), and articulation marks (accents, slurs). The lyrics are written below the vocal line.

1. I got some - thing to say that might cause you pain; — If I

catch you talk - ing to that boy a - gain — I'm gon - na let you down —

— and leave you flat. — Be - cause I

told you be - fore, — oh, — you can't do that. —

To Coda ⊕

1. D7 2. G⁻ B

2. Well, it's the Ev - ery bo - dy's green,

Em Am B G

'cause I'm the one who won your love. But if it's seen

B Em Am

you're talk - ing that way, they'd

D D. *al Coda*

laugh in my face. 3. So

Coda

G

poco rit.

2. Well, it's the second time I've caught you talking to him.
Do I have to tell you one more time I think it's a sin?
I think I'll let you down and leave you flat.
Because I've told you before, oh, you can't do that.

3. So please listen to me if you wanna stay mine.
I can't help my feelings, I'll go out of my mind.
I know I'll let you down and leave you flat.
I've told you before, oh, you can't do that.

You're Going To Lose That Girl.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: rock 'n' roll

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo and style are indicated as 'Suggested registration: piano' and 'Rhythm: rock 'n' roll'. The score is divided into four systems, each with a treble and bass staff. The lyrics are written below the treble staff. The first system starts with a piano (p) dynamic marking. The second system includes a first ending bracket. The third and fourth systems continue the melody and harmony. Chord symbols (E, C#m, F#m, B7, G#m) are placed above the staff to indicate the harmonic structure. The lyrics are: 'You're going to lose that girl, you're going to lose that girl. 1.3. If you don't take her out to - night, she's going to change her mind. And I will take her out to - night and I will treat her kind.'

Chord symbols: E, C#m, F#m, B7, G#m

Lyrics: You're going to lose that girl, you're going to lose that girl. 1.3. If you don't take her out to - night, she's going to change her mind. And I will take her out to - night and I will treat her kind.

B⁻ E C^m

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

F#m To Coda B7 1. B7 2. F#m7

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

D G C G

mp I'll make a point of tak-ing her a-way from you,

C F D. *al Coda*

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

Coda B7 F#m7 D A E

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

2. If you don't treat her right, my friend,
 You're going to find her gone.
 'Cause I will treat her right and then
 You'll be the lonely one.
 You're going to lose that girl etc.

Your Mother Should Know.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: harpsichord/piano/jazz guitar Rhythm: big band

Swing 



Am Fmaj7 Em7 A7

1.2. Let's all get up and dance to a song that was a hit be-fore your

mf

Dm7 G7 C C/B

mo - ther was born, — though she was born — a long, — long time — a - go,

A7 D7 G7

your mo - ther should know, your mo - ther should know.

C to Coda  1. E7 2. E Flute/Jazz Organ Am

Sing it a - gain, — *p*

Fmaj7 Dm/F G9 C E7 D.C. al 

mf

Coda

your mo-ther should know,

your mo-ther should know.

A7 D7 G7 C

Flute/Jazz Organ

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody of quarter and eighth notes, with a slur over the first four measures. Above the staff, the chords E, Am, Fmaj7, Dm/F, and G7 are indicated. The bass staff begins with a bass clef and contains a bass line of quarter and eighth notes, also with a slur over the first four measures. The dynamic marking *p* (piano) is placed below the first measure. The second system continues the melody and bass line, with a key signature change to one flat (Bb) indicated by a natural sign under the F#. The treble staff has a final whole note chord, and the bass staff has a final whole note chord. The dynamic marking *mf* (mezzo-forte) is placed below the final measure. The time signature changes to 2/4 and then 4/4.

Harpsichord/Piano/Jazz Guitar

[illegible]

The image shows a musical score for the song "The Alphabet Song". It consists of two staves: a vocal melody line and a piano accompaniment line. The piano part features a steady bass line of eighth notes in the left hand and chords in the right hand. The vocal line has lyrics written below it. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. Chord symbols (Dm7, G7, C, C/B, A7) are placed above the vocal line. The lyrics are: "da da da da, — though she was born — a long — long time — a - go, your mo-ther should know."

your mother should know.

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

You've Got To Hide Your Love Away.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/flute

Rhythm: waltz

1. Here *p* I stand with head in hand, — turn my face to the wall.

If she's gone, I can't go on, — feel-ing two foot small. —

Ev - ery- where, peo - ple stare, —

each and — ev - ery-day. — I can see them laugh at me, —

The musical score is written for piano, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system starts with a piano (p) dynamic. The second system ends with a repeat sign. The third system has a 12/8 time signature change. The fourth system continues the melody and accompaniment.

C F C D D C D B D A

and I _____ hear them say _____

G7 C Dsus D Dsus2 D

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

G7 C Dsus D Dsus2 D

1. Hey, you've _ got to hide your _ love a - way!

G7 C Dsus D Dsus2 D

2. Hey, you've _ got to hide your _ love a - way!

repeat to take

2. How can I even try? I can never win.
 Hearing them, seeing them in the state I'm in.
 How could she say to me, 'Love will find a way?'
 Gather 'round all you clowns. Let me hear you say,
 'Hey, you've got to hide your love away!'

You Won't See Me.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano Rhythm: pops

1. When I call you up, your line's engaged.

I have had en-ough, so act your age.

We have lost the time that was so hard to find.

And I will lose my mind if you won't see me.

Chords: A, B/A, D, A, A7, D, Dm, A, B/A, D, A

to Coda \oplus 1. D A

you won't see me. 2. I don't know

D A Bm Bdim

you won't see me. Time af - ter time, you re - fuse

A B

to ev - en - lis - ten. I would-n't mind if I knew

E7 D.S. al Coda

what I was mis - in'. 3. Though the days

Coda D A

you won't see me.

2. I don't know why you should want to hide.
But I can't get through, my hands are tied.
I won't want to stay, I don't have much to say,
But I can turn away and you won't see me.
3. Though the days are few, they're filled with tears.
And since I lost you, it feels like years.
Yes it seems so long, girl since you're been gone.
And I just can't go on if you won't see me.

For the first time, one hundred of The Beatles best-known songs have been specially arranged and presented for all keyboard players. The standard piano arrangements presently available are often too complex for beginners. The arrangements in this book, though simple to play, sound "full" and satisfying in performance.

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Another Girl	Maxwell's Silver Hammer
Any Time At All	Michelle
Baby's In Black	Mother Nature's Son
Baby You're A Rich Man	Norwegian Wood
Back In The U.S.S.R.	Nowhere Man
Because	Ob-La-Di, Ob-La-Da
Blackbird	Octopus's Garden
Can't Buy Me Love	Paperback Writer
Carry That Weight	Penny Lane
Come Together	Please Please Me
Day Tripper	P.S. I Love You
Don't Bother Me	Revolution
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Every Little Thing	She Loves You
Fixing A Hole	She's Leaving Home
For No One	Something
From Me To You	Strawberry Fields Forever
Get Back	Tell Me What You See
Getting Better	Tell Me Why
Girl	Thank You Girl
Good Day Sunshine	The Fool On The Hill
Got To Get You Into My Life	The Long And Winding Road
Hello Goodbye	The Word
Help	Things We Said Today
Here Comes The Sun	This Boy
Here, There And Everywhere	Ticket To Ride
Hey Jude	Wait
I Am The Walrus	We Can Work It Out
I Call Your Name	When I'm Sixty Four
I Feel Fine	While My Guitar Gently Weeps
If I Fell	With a Little Help From My Friends
I'll Cry Instead	World Without Love
I'll Follow The Sun	Yellow Submarine
I'm Down	Yes It Is
I'm Happy Just To Dance With You	Yesterday
In My Life	You Can't Do That
I Saw Her Standing There	You're Going To Lose That Man
I Should Have Known Better	Your Mother Should Know
It Won't Be Long	You've Got To Hide Your Love Away
I Want To Hold Your Hand	You Won't See Me

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