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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.

Bb7

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

Musical notation for the first system of the song. The key signature is three sharps (F#, C#, G#) and 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 lyrics are: *p* 1. I give her all my love, — that's all I do. Chords indicated above the staff are F#m, C#m, F#m, and C#m.

Musical notation for the second system. The melody continues with the lyrics: And if you saw my love, — you'd love her too — and I love. Chords indicated above the staff are F#m, C#m, A, and B7. The system ends with a Coda symbol.

Musical notation for the third system, featuring a first and second ending. The first ending leads back to the beginning of the phrase. The second ending leads to the next system. The lyrics are: — her. — her. A love like ours. Chords indicated above the staff are E, E, and C#m.

Musical notation for the fourth system. The melody continues with the lyrics: could ne-ver die — as long as I — have you. Chords indicated above the staff are B, C#m, G#m, C#m, and G#m.

Musical notation for the fifth system, which is the start of the Coda. The lyrics are: near — me. —. The system is marked *D.C. al Coda*. Chords indicated above the staff are B.

Musical notation for the sixth system, which is the end of the Coda. The lyrics are: — her. —. The system is marked *rit.* and ends with a Coda symbol. Chords indicated above the staff are E.

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 in G major and common time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "I read the news— to-day,— oh boy, a-bout— a luck-y man— who made the grade.. And though the news— was ra-ther sad, well I just had to laugh.— I saw the pho-to-graph.—". The score includes various chords such as G, Bm/F#, Em, Em/D, C, Em/B, A, Am, D/F#, and F. A "To Coda" symbol is present above the final system.

Chords: G, Bm/F#, Em, Em/D, C, Em/B, A, Am, D/F#, G, Bm/F#, Em, Em/D, C, F, Em, Em/D, C, F.

Lyrics: I read the news— to-day,— oh boy, a-bout— a luck-y man— who made the grade.. And though the news— was ra-ther sad, 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

mf E 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*

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 working like a
dog. It's been a hard day's night, I should be sleeping like a
dog. 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

All You Need Is Love.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/blues synth Rhythm: big band

Swing 



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

ea - sy.

f All you need is love.

G A D

All you need is love.

All you need is love.

G A D G B7

love, — love is all — you need. —

Em G C D G 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 and jazz organ in the key of E major (three sharps) and common time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The first system begins with a piano dynamic marking (*mf*) and a repeat sign. The second system includes a fermata over the word 'me!'. The third system features a double bar line and repeat sign. The fourth system concludes with a fermata over the word 'round'.

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 Gaug 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)

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 always be my friend. *D. al Coda*

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

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, ___ all_ you got-ta do is call ___ and I'll ___ be

there. *to Coda* \oplus *Jazz Orgar* *mp* 1. If you need some - bod-y to love, ___

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 - rrow 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

Chord symbols: D, Ddim, C#m, F#m/Eb, D#m7b5, G#, A, A7, A13, D, Ddim, Ddim, F#, G#7, C#m, D#m7b5, G#, A, C#m, A7, A13, D, Ddim.

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

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

The musical score is written for piano/harpsichord in a waltz rhythm. It features a treble and bass clef with a key signature of two sharps (F# and C#). The score is divided into four systems, each with three measures. The lyrics are: "Oh dear, what can I do? Baby'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". The score includes various musical notations such as chords (A, E7, D7, A7, D), dynamics (f), and articulation (accents, slurs). The final measure of the fourth system is marked "To Coda" with a Coda symbol.

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

E7 A D A
feel - ing blue, tell me oh, what can I do?

A A7 D
1. She thinks of him and so she dresses in black. And

A E7 A To Coda ⊕
though he'll ne - ver come back, she's dressed in black.

F#m7 B7 D E7

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

A E7 D7

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

E7 A D A D. *al Coda*

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

Coda A E7 D7 E7

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

A D A

oh, what can I do?

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. Each system includes a vocal line and a piano accompaniment line. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord symbols are placed above the staff to indicate the harmonic structure. The lyrics are written below the vocal line.

System 1: Chords: G7, C/G, G7. Lyrics: How does it feel ___ to be one of the beau - ti - ful peo - ple?

System 2: Chords: F, G. Lyrics: 1. Now that you know ___ who you are? What do you want ___ to be?_

System 3: Chords: C, G7. Lyrics: And have you trav - elled ve - ry far, _

System 4: Chords: F, G, C, G, C. Lyrics: far as the eye ___ can see? Ba-by, you're a rich man, ba-by, you're a rich man.

System 5: Chords: G, C, Bb, Bdim. Lyrics: ba - by, you're a rich man too. ___ You keep all your mon-ey in a

C G C G

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

C G to Coda ⊕ C D.C. al Coda

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

⊕ C C G C

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

G C (repeat to fade)

ba-by, you're a rich man, ba-by, you're a rich man.

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. —

Chords: A, D, C, D, A, D, C, A, C, D

Lyrics: 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

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

D A

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

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 comrade 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

The musical score for 'Blackbird' is presented in piano style. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into two systems, each with two staves. The first system contains the first two lines of the first system, and the second system contains the remaining two lines. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff. The score includes a first ending and a second ending. The first ending leads to the end of the piece, while the second ending leads to the beginning of the second system. The lyrics for the first system are: '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.' The lyrics for the second system are: '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.'

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

C G

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

f

This system contains the first two measures of the piece. The treble clef has a C chord above the first measure and a G chord above the second. The lyrics are "Boy, ——— you're gon - na car - ry that weight, — car - ry that weight — a long —". The bass clef has a forte (*f*) dynamic marking.

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

— time. — time. —

P I nev - er give you my pil - low, —

This system contains measures 3-6. Measure 3 has a first ending bracket with a C chord above. Measure 4 has a second ending bracket with C, G/B, and Am7 chords above. Measure 5 has a piano (*P*) dynamic marking. Measure 6 has Dm7sus and Dm7 chords above. The lyrics are "— time. — time. —" and "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

This system contains measures 7-9. Measure 7 has a G7 chord above. Measure 8 has a Cmaj7 chord above. Measure 9 has an Fmaj7 chord above. The lyrics are "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

This system contains measures 10-12. Measure 10 has ^{b5}Bm7 and E7 chords above. Measure 11 has an Am chord above. Measure 12 has C/G, G, and C chords above. The lyrics are "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. —

This system contains measures 13-16. Measure 13 has a G chord above. Measure 14 has a first ending bracket with a C chord above. Measure 15 has a second ending bracket with a C chord above. The lyrics are "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 presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a 3-measure rest, followed by a melodic line. The lyrics "Can't buy me love," are written below the treble staff, with a dynamic marking of *mf*. Chord markings Em, Am, Em, and Am are placed above the staff. The second system continues the melody with lyrics "1. I'll buy you a dia-mond ring, my friend, if it". Chord markings Dm7, G6, and C7 are shown. The third system has lyrics "makes you feel al - right. I'll get you a - ny - thing, my friend, if it". A chord marking F7 is present. The fourth system concludes with lyrics "makes you feel al - right. I don't care too much for mon-ey,". Chord markings C7, G7, and F7 are indicated.

To Coda C 1. mon - ey can't buy me love. C 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. 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 consists of five systems of music. The first system starts with a **Dm7** chord and a *mf* dynamic marking. The piano part features a rhythmic pattern of eighth notes in the bass and quarter notes in the treble. The vocal line begins with the lyrics "Here come old flat top, he come". The second system continues the vocal line with "groov - ing up slow - ly, he got" and "joo joo eye - ball, he one". The third system includes a section marked **A** and contains the lyrics "ho - ly roll - er, he got", "hair down", and "to his knees._". The fourth system features a **G7** chord and a **Dm7** chord, with lyrics "Got to be a jok - er, he just" and "do what he please._". The fifth system concludes with the lyrics "1. He wear no shoe-shine, he got" and "toe - jam foot - ball, he got".

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 **Dm7**
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

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

Chord: E

mf

The piano introduction consists of four measures in the key of E major (three sharps) and common time. The melody is played in the right hand, starting on E4 and moving up stepwise to G4, then down to F#4, E4, and finally D4. The bass line in the left hand starts on E2 and moves up stepwise to G2, then down to F#2, E2, and finally D2. The dynamics are marked *mf*.

1. Got a good rea-son for tak-ing the ea - sy way out.

The vocal line begins with a first ending bracket over the first two measures. The melody starts on E4, moves up to G4, then down to F#4, E4, and finally D4. The lyrics are: "1. Got a good rea-son for tak-ing the ea - sy way out."

Chord: A7

Chord: E

Got a good rea - son for tak-ing the ea__ sy way out__ now. She was a

The vocal line continues with two measures. The melody starts on E4, moves up to G4, then down to F#4, E4, and finally D4. The lyrics are: "Got a good rea - son for tak-ing the ea__ sy way out__ now. She was a"

Chord: F#7

day_____ tripper, one way tick - et, yeah! It took me

The vocal line continues with two measures. The melody starts on E4, moves up to G4, then down to F#4, E4, and finally D4. The lyrics are: "day_____ tripper, one way tick - et, yeah! It took me"

Chord: A

Chord: G#7

Chord: C#

Chord: B

so_____ long to find out and I found out.

The vocal line continues with four measures. The melody starts on E4, moves up to G4, then down to F#4, E4, and finally D4. The lyrics are: "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 *repeat to fade*

Coda Day trip-per. Day trip-per.

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.

2. I can't believe...

Chords: 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
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.

E G#m Gm F#m B7 A

ear, say the words I love to hear

To Coda ⊕ F#m B7

B C#m

I'm in love with you, ooh.

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

I've known the secret for a week or two, no body 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 presented in four systems, 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 piano accompaniment features a steady bass line of chords and a treble line with eighth-note patterns. The vocal line is in a simple, conversational style.

System 1: The piano accompaniment starts with a *f* dynamic. The vocal line begins with the lyrics "I. Asked a girl what she wanted to be, ___". Chords are marked as D7sus and Gsus G.

System 2: The vocal line continues with "she said 'ba - by, can't you see? ___". The piano accompaniment continues with the same chordal structure. Chords are marked as D7sus and G.

System 3: The vocal line continues with "I wan - na be fa - mous, a star of the screen, ___ but". The piano accompaniment includes a triplet of eighth notes in the treble line. Chords are marked as D7sus and Gsus G.

System 4: The vocal line concludes with "you can do some - thing in be - tween' ___". The piano accompaniment ends with a final chord marked as F.

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

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

you'. Beep beep mm beep beep yeah!

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.

A
2. Jazz Organ

Eight days a week, I love you.

Bm

E7 G A7 *D.C. al Coda*

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

Coda

eight days a week, eight days a week,

D

eight days a week.

D

E7 G DaddE

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. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment is marked *p* and *stacc.* (staccato). The vocal line includes lyrics and is marked with dynamics like *p*. The score includes various chords (C, Em, Em/D) and musical notations such as slurs, ties, and repeat signs.

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

Em

1. 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.

! ; 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

The musical score is written for piano and jazz organ in the key of A major (two sharps) and 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols and dynamic markings.

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

ha - ppy,

just to know that she loves me.

Yes, I know that she loves me now.

D.S. al 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

Musical notation for the first system. The treble clef has a common time signature (C). The key signature is C major. The music is in a simple, melodic style. The lyrics are: "1. Your day__ breaks, your mind__ aches, you find__ that all__". The dynamics are marked *mp*. Chords are indicated above the staff: C, Em/B, and Am. The bass line consists of simple chords in the left hand.

Musical notation for the second system. The treble clef has a common time signature (C). The key signature is C major. The music continues with the lyrics: "her words of kind - ness ling - er on - when she no long - er needs_ you._". Chords are indicated above the staff: C/G, F, Bb7, and C. The bass line consists of simple chords in the left hand.

Musical notation for the third system. The treble clef has a common time signature (C). The key signature is C major. The music continues with the lyrics: "She wakes_ up, she makes_ up, she takes__ her time_". Chords are indicated above the staff: Em/B and Am. The bass line consists of simple chords in the left hand.

Musical notation for the fourth system. The treble clef has a common time signature (C). The key signature is C major. The music continues with the lyrics: "and does-n't feel_ she has to hur-ry, she no long - er needs_ you._". Chords are indicated above the staff: C/G, F, Bb7, and C. The bass line consists of simple chords in the left hand.

Musical notation for the fifth system. The treble clef has a common time signature (C). The key signature is C major. The music continues with the lyrics: "And in her eyes_ you see no-thing, no sign of". Chords are indicated above the staff: Dm, A7, and Dm. The bass line consists of simple chords in the left hand.

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 believe her

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

And in her eyes

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. Am 2. I've got

2. I got *mp* arms that long to hold you and

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

The score is written for piano/harpsichord in common time (C). It features a melody line in the treble clef and a bass line in the bass clef. Chords are indicated by letters above the staff. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A triplet of eighth notes is marked with a '3' above it. The piece concludes with a double bar line and repeat dots.

kiss you and keep you satisfied. *mf* If there's

Chords: G, G7aug

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

Chords: C, Am, C

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

Chords: G7, F7, Am

from me to you.

Chords: C, G7, to Coda, C, D. al Coda

Coda

to you, to you.

Chords: Am, C, C, Am

poco rit.

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

The musical score is written for piano and voice. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'Swing' and the dynamics are 'mf'. The piano part features a steady bass line with chords in the right hand. The vocal melody is written in the treble clef and includes lyrics. The score is divided into four systems, each with a key signature change indicated by a double bar line and a key signature symbol.

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.

Chords: F, Caug, Fm7, Fm6, Fm7, Bb7, Fm7, Bb7, Bb7, F, Gm/C, F, Gm/C, F, Gm/C.

F C G C G

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

C G C F Caug

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

Fm7 Fm6 Fm7 Bb7 To Coda ⊕

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

Fm7 Bb7 Fm7 Bb7 D.S. al Coda

go — Doo - oh - oh - oh 2. And it

⊕ Fm7 Bb7 Fm7 Bb7 Coda

go — Doo - oh ah - oh I'm

F Caug Fm7 Fm6 Fm7 Bb7

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

Fm7 Bb7 Fm7 Bb7 (repeat to fade)

go, where it will go. I'm

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

The musical score for 'Get Back' is presented in a piano/flute arrangement. It features a 4/4 time signature and a disco rhythm. The score is divided into two 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 (F#). The piano part starts with a mezzo-forte (mf) dynamic. The vocal line includes lyrics and is accompanied by a piano part with a steady eighth-note bass line and chords. Chord symbols A and D are indicated above the vocal line. The second system continues the melody and accompaniment, with lyrics and the 'Get back!' refrain. Chord symbols D, A, G, and D are shown above the vocal line. The score concludes with a double bar line and repeat dots.

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

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. *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. *to Coda*  **1.** Girl! **2.** When I

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

The musical score is written for piano and voice. It features a 3/4 time signature and a key signature of two flats (Bb and F). The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various chords and rhythmic patterns, such as triplets and sixteenth-note runs. The lyrics are: "Good day, sun - shine. Good day, sun - shine. Good day, sun - shine. I. 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".

System 1: Chords: Bb, F. Lyrics: Good day, sun - shine. Good day, sun - shine.

System 2: Chords: Eb, Ab, Fm. Lyrics: Good day, sun - shine. I. I need to laugh and when the

System 3: Chords: Bb7, Eb, Ab. Lyrics: sun is out, I've got some-thing I can laugh a - bout. I feel good

System 4: Chords: Fm, Bb7, Eb. Lyrics: 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 -

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

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

— shine. Good day, sun - shine, -

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

(repeat to fade)

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 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 melody starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (B4), and a quarter note (A4). The lyrics are: "I was a-lone, I took a ride, I did-n't know - what I would". The piano accompaniment features a steady bass line with chords in the right hand. The second system continues the melody with lyrics: "find there. A - no - ther road - where may - be I". The piano accompaniment includes a melodic line in the right hand and a bass line. The third system has lyrics: "could see an - o - ther kind of mind there." The piano accompaniment continues with a melodic line and bass line. The fourth system has lyrics: "Ooh, then I sud - den - ly see - you, ooh, did I tell". The piano accompaniment features a melodic line in the right hand and a bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*.

mf 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

D A Bm/G# C C/B C/A D

you I need you every single day of my

G Gm

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

C D G D.C.

life? 2. Got to get you into 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 is written in G major (one sharp) and 4/4 time. It consists of five systems of piano accompaniment and vocal lines. The piano part uses a variety of chords and rhythmic patterns, including triplets and slurs. The vocal lines are written in a simple, conversational style with lyrics underneath. The lyrics are: "Help! I need some-body, Help! not just a-ny-bo-dy. Help! you know I need some one. Help! 1.3. When I was young-er, so much youn-ger than to-day, I ne-ver need-ed a-ny-bo-dy's help in a-ny way. But now these days are gone, I'm".

System 1: Chords: Bm, G. Lyrics: Help! I need some-bo - dy, Help! not just a - ny - bo - dy.

System 2: Chords: E, A. Lyrics: Help! you know I need some one. — Help! —

System 3: Chords: A, C#m. Lyrics: 1.3. When I — was young - er, so — much youn - ger than — to - day, —

System 4: Chord: F#m. Lyrics: I ne - ver need - ed a - ny - bo - dy's

System 5: Chords: D, G, A. Lyrics: help in a - ny way. — But now these days are gone, — I'm

Cm 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

The musical score is written for piano and voice. It features a treble and bass clef with 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. Chord symbols are placed above the treble staff at various points. The first system starts with a piano (*p*) dynamic and includes a first ending bracket. The second system continues the melody. The third system includes a first ending bracket. The fourth system includes a first ending bracket. The fifth system includes a first ending bracket and a 'To Coda' symbol. The score ends with a double bar line and repeat signs.

p 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,
here comes the sun, I say it's al - right.
1. *To Coda*

Chord symbols: A, D, E, A, D, E, A, D, B7, A, D, A/C#, Bm7, A, E, A, E7.

2. E^7 C G $D/F^\#$ D A

E^7 C G $D/F^\#$ D A
1. 2. 3. 4.
Sun, sun, sun, here it comes.

E^7 5. A E^7
comes.

D.C. al Coda Coda A
Here comes the sun,

D B7 A D $A/C^\#$ Bm^7
here comes the sun, I say it's al-right.

A E A C G $D/F^\#$ D A
1. 2.
It's al-right.

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

The musical score is written for piano in G major, 4/4 time. It features two vocal lines: '1. Here,' and '2. There'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments. Chords are indicated above the staff: G, Am, Bm, C, G, Am, Bm, C, F#m7, B7, F#m7, B7, Em, Am, Am7, D7, Am7, D7, Bb, Gm, Cm, D7. A 'Coda' symbol is present at the end of the first system. The score is divided into four systems, each with a treble and bass staff.

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

e 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. _____

Chords: F, C, Bb/C, F, Bb, F, C, To Coda, F, F, F7, Bb, Dm/A, Gm, Bb/F, C7/E, C7, F

Tempo: 1.4. (first system), 2.3. (second system)

Time signature: 4/4

Key signature: one flat (Bb)

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Musical notation for the first system of 'Hey Jude'. The key signature is one flat (Bb). The first system consists of two staves: a vocal line and a piano accompaniment line. The vocal line starts with a 7-beat rest, then begins with the lyrics 'For well you know that it's a fool who plays it cool'. The piano accompaniment provides a steady bass line. Chords indicated above the staff are F7, Bb, and Dm/A.

Musical notation for the second system of 'Hey Jude'. The vocal line continues with the lyrics 'by making his world a little colder. Da da da'. The piano accompaniment continues with a similar bass line. Chords indicated above the staff are Gm, Bb/F, C7/E, C7, and F.

Musical notation for the third system of 'Hey Jude'. The vocal line has a 4-beat rest, then 'da da da da da da.' followed by '3. Hey'. The piano accompaniment continues. Chords indicated are F7 and C7. The system ends with a double bar line and the instruction 'D. al Coda'. To the right, a separate system labeled 'Coda' shows the vocal line with the lyrics '- tter.' and a piano accompaniment line with a chord of F.

Musical notation for the fourth system of 'Hey Jude'. The vocal line starts with a repeat sign and the lyrics 'Da da da da da da da, da da da da, hey Jude.' The piano accompaniment continues. Chords indicated are F, Eb, Bb, and F. The system ends with a double bar line and the instruction '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

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system has a tempo marking of *mp*. The score includes various chords such as F, C, G7, Am, G, F/G, C, G/B, Am7, C/E, F, Ab, C, G/B, Am7, C/E, F, Ab/Bb, and C. The lyrics are: 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

Chord markings: A, A/G, C, D, E, A, A/G, C, D, A, A/G, A, A/G, A/F#, F, G, A, A/G, F, B

C D To Coda ⊕ E

egg-man, they are the egg-men, I am the wal-rus, goo gooa' 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 2.

cry - ing, I'm cry - ing.

B A G F E B A

p Sit - ting in an Eng - lish gar -

- den waiting for the sun. If the sun don't come you get a tan from standing in the English rain.

I am the egg-man, they are the egg-men, I am the

walrus, goo goog' joob g' goo - goo g' joob... Coda walrus. Goo goo g' joob g' goo

- goo g' joob... Goo goo g' goo g' goo goo g' joob, joob. repeat to fade

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 Krishna,
 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

The musical score is written for piano and organ, featuring a rock 'n' roll rhythm. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings like *mf*. Chord symbols are placed above the staff to indicate the harmonic structure.

System 1: *mf* I call your name, but you're not there. Chords: E, E7.

System 2: Was I to blame. Chords: C#m, F#7.

System 3: for be-ing un-fair? Oh I can't. Chord: B7.

System 4: sleep at night, since you've been gone. Chords: E, E7, C#m.

System 5: I ne-ver weep at night, I can't go on. Chords: F#7, A.

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

Musical notation for the first system. The key signature is one sharp (F#) and the time signature is 4/4. The system consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody starts with a G7 chord and contains the lyrics: "1. Ba - by's good to me you know, she's hap - py as can be". The bass line features a sustained chord with a moving bass note. A dynamic marking of *mf* is present.

Musical notation for the second system. The key signature is one sharp (F#) and the time signature is 4/4. The system consists of two staves. The melody continues with the lyrics: "you know, she said so." and is accompanied by a bass line with a D chord. The bass line features a rhythmic pattern of eighth notes.

Musical notation for the third system. The key signature is one sharp (F#) and the time signature is 4/4. The system consists of two staves. The melody contains the lyrics: "I'm in with her and I feel fine." and is accompanied by a bass line with chords C#, C, Bb, and G. The bass line features a rhythmic pattern of eighth notes.

Musical notation for the fourth system. The key signature is one sharp (F#) and the time signature is 4/4. The system consists of two staves. The melody contains the lyrics: "I'm so glad that she's my lit - tle girl." and is accompanied by a bass line with chords G, Bm, C, and D. The bass line features a rhythmic pattern of eighth notes.

G Bm C D

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

G7

- by buys her things you know, he buys her dia - mond rings.

D

you know, she said so.

C# C Bb G

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

D C# C Bb rit. C Bb G

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

Chords: Ebm, D, D₉, Bbm, Ebm, D, Em, A7, D, Em, F#m, Fdim, Em7, A, D, Em, F#m, Fdim, Em7, A, D, Em, F#m, Fdim, Em7, A, D, Em, F#m, Fdim, Em7, A.

Lyrics:
If I fell in love with you, would you promise to be true and help me
un-der - stand? 'Cause I've been in love be-fore and I found that love was more than
just hold-ing hands. 1. If I give my heart to
you, I must be sure from the ve - ry start that
you would love me more than her. 2. If I
trust in you, oh please, don't run and hide, if I

Dynamics: *p*, *mf*

Styles: Bossa nova, Jazz guitar

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

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

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 starts with a forte dynamic (*f*) and a 7/8 time signature. The vocal line begins with the lyrics "1. I've got ev - ery rea - son on earth to be mad,". A double bar line with repeat dots is followed by a G major chord symbol. The second system continues the vocal line with the lyrics "'cause I've just lost the on - ly girl I had." The piano part continues with a steady bass line. The third system features a D major chord symbol above the first measure and a C7 chord symbol above the second measure. The vocal line says "If I could get my way, I'd". The piano part includes a bass line with a 7/8 time signature. The fourth system has a G major chord symbol above the first measure. The vocal line concludes with "get my - self locked up to - day, but I can't, so I'll cry." The piano part continues with a bass line and a 7/8 time signature.

D⁷ *to Coda* ⊕ G

in - stead.

1

2. I've got a

2

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

⊕ G

Coda

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

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

Some - day — you'll know —

I was the one. — But to - mo - rrow may rain, — so —

The score is written for piano in common time (C). It features a melody in the right hand and a bass line in the left hand. Chords are indicated above the staff: G, F7, C, D7, C, C/B, D7, G7, C, F, C, G, F7, C, D7, C, C/B. The piece includes a 'To Coda' section marked with a circled cross symbol. The lyrics are: '1. *mp* One day — you'll look — to see I've gone, — for to — mor-row may rain, — so — I'll fo - llow the sun. Some - day — you'll know — I was the one. — But to - mo - rrow 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

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 clef staff. The lyrics are written below the treble staff. Chord symbols are placed above the notes. The first system includes a dynamic marking 'f'. The second system includes a repeat sign. The third system includes a first ending bracket. The fourth system includes a second ending bracket. The fifth system includes a 'Baug to Coda' section and a double bar line. The lyrics are: '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

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. 2. But of Though I

to Coda *D. al Coda*

In my life, I'll love you

Slower *rit.*

more.

a tempo

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 sev - en - teen, well you

mf

E7

Detailed description: This system contains the first two measures of the song. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A repeat sign follows, then a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef staff provides accompaniment with a quarter note G#2, a quarter note A2, and a quarter note B2. A dynamic marking of *mf* is placed below the first measure. A chord symbol E7 is positioned above the second measure.

know what I mean. And the way she looked was

A7 E7

Detailed description: This system contains the next two measures. The treble clef staff continues the melody with a quarter note G#4, a quarter note A4, and a quarter note B4. A repeat sign follows, then a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef staff continues the accompaniment with a quarter note G#2, a quarter note A2, and a quarter note B2. Chord symbols A7 and E7 are placed above the first and second measures respectively.

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

B E

Detailed description: This system contains the next two measures. The treble clef staff continues the melody with a quarter note G#4, a quarter note A4, and a quarter note B4. A repeat sign follows, then a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef staff continues the accompaniment with a quarter note G#2, a quarter note A2, and a quarter note B2. Chord symbols B and E are placed above the first and second measures respectively.

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

E/G# A C E7

Detailed description: This system contains the final two measures. The treble clef staff continues the melody with a quarter note G#4, a quarter note A4, and a quarter note B4. A repeat sign follows, then a quarter note G#4, a quarter note A4, and a quarter note B4. The bass clef staff continues the accompaniment with a quarter note G#2, a quarter note A2, and a quarter note B2. Chord symbols E/G#, A, C, and E7 are placed above the first, second, third, and fourth measures respectively.

To Coda ⊕

stand - ing there? 1. E 2. E

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

and I held her hand in mine!

Oh, we danced 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

The musical score is written for piano and voice. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The first system starts with a G chord and a first ending bracket. The second system features an Em chord. The third system includes first and second ending brackets with 1.3. and 2.4. markings, and features C, D, G, and D chords. The fourth system features C, B, Em, and C chords. The lyrics are: "should have known be-tter with a girl like you. that I would love ev-ery-thing that you do and I do. hey hey hey and I do whoa_ whoa_ can't you see? That when I tell you that I".

1. I
mf

should have known be-tter with a girl like you.

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

1.3. hey hey hey and I do whoa_ whoa_

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,

G B Em

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

G G7 C

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

D G Em C

you love me too. So, oh,

D G to Coda D D.C. al Coda

you love me too. You love me too.

G (repeat to fade)

Coda

- 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

The musical score is written for piano and jazz organ in the key of E major (three sharps) and common time (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system begins with a piano (*mf*) dynamic and features a vocal line with lyrics: "1. Ev - ery night, — when ev - ery - bo - dy has fun,". The second system continues the vocal line with: "here am I, — sit - ting all — on my own." The third system features a piano (*f*) dynamic and includes the lyrics: "It won't be long, yeah, yeah, yeah, it won't be". The fourth system concludes with: "long, — yeah, yeah, yeah, it won't be long, yeah, 'til". The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols (E, C, C#m) are placed above the vocal line. The piece ends with a Coda symbol (a circle with a cross) and the text "to Coda".

E C E

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

E C E

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

C#m

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

E C#m to Coda ⊕

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

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 coming home.

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

Coda I be-long to you

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 and voice. It consists of four systems of music. The first system begins with a piano dynamic marking 'f' and the lyrics 'Oh yeah'. The second system continues with 'I'll tell you some-thing, I think you'll un-der-stand.' The third system contains the lyrics 'I wa-nna hold your hand. I wan-na hold your'. The fourth system concludes with 'hand, I wan-na hold your hand. Oh'. Chord markings (G, D, Em, B, C) are placed above the staff. A 'To Coda' symbol is present in the fourth system. The score includes a repeat sign at the beginning and a first ending bracket at the end.

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 *f* *D. al Coda*

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

Coda C D B C D C G

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

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.

Am F7 Bb C7 Dm F/A to Coda ⊕

Will I wait a lonely life time if you want

Bb C7 F Dm Gm C Bb

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

F F7 Bb C7 Dm Dm/C

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

Gm C7 F F7 Bb C

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

Dm Dm/C G7 C7 D. *al Coda*

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

Coda Bb C7 Dm Bbm F Bb C Dm Bbm F G

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

Gm C7 Db7 F

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

Musical notation for the first system of the song. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "1. You tell lies, think-ing I can't see. — You can't cry 'cause you're". A chord symbol "G" is placed above the first measure. A dynamic marking "f" is placed below the first measure.

Musical notation for the second system. The lyrics are: "laugh-ing at me. — I'm down, — (I'm real-ly down) — I'm down. —". Chord symbols "G7" and "C7" are placed above the first and second measures respectively. A flat symbol (b) is placed above the eighth note in the second measure.

Musical notation for the third system. The lyrics are: "— (down on the ground) — I'm down — (I'm real-ly down) —". Chord symbols "G7" and "C7" are placed above the first and second measures respectively. A flat symbol (b) is placed above the eighth note in the second measure.

Musical notation for the fourth system. The lyrics are: "How can you laugh — when you know I'm down? — How can you laugh — when you know I'm down? —". Chord symbols "D" and "G" are placed above the first and second measures respectively. A sharp symbol (#) is placed above the first note in the third measure.

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

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The melody is written on a single staff with lyrics underneath. The bass line is on a separate staff below. Chords A and D are indicated above the staff. The lyrics are: "La - dy Ma - don - na, chil - dren at — your".

Second system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The melody continues with lyrics: "feet, won - der how you man - age to make — ends meet. —". Chords D, A, D, A/E, F, and G are indicated above the staff.

Third system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The melody continues with lyrics: "Who finds the mon - ey, when you pay the rent? —". Chords A, D, and A are indicated above the staff.

Fourth system of musical notation. Treble clef, key signature of two sharps, 4/4 time signature. The melody continues with lyrics: "— Did you think that mon - ey was — hea - ven - sent? —". Chords D, A, D, A/E, F, and G are indicated above the staff.

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

D A D A/E to Coda ⊕ F G

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

A D A

D A D A/E F G A D.C. al Coda

⊕ F G A Bm7 Am/C Bm7 A

Coda ends meet.

A Bm7 Am7b5/C Bm7 A

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

$\bar{T} = 75$

1. When I find my-self in times of trouble, Mo-ther Ma - ry comes to me,

Chords: C, G, Am, Fmaj7, F6

Tempo: $\bar{T} = 75$

speak-ing words of wis - dom, let it be. And

Chords: C, G, F, C/E, Dm7, C

in my hour of dark - ness, she is stand - ing right in front of me,

Chords: G, Am, Fmaj7, F6

speak-ing words of wis - dom, let it be. Let it be,

Chords: C, G, F, C/E, Dm7, C

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

Chords: 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.

D. al Coda
Coda

2. And when the broken - hearted people living in the world agree,
 There will be an answer, let it be.
 For though they may be parted there is still a chance that they will see
 There will be an answer, let it be.
 Let it be, let it be, let it be, let it be,
 There will be an answer, let it be.
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, F, A/G, F#m7, 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

Musical notation for the first system. The treble clef staff contains a melodic line starting with a G chord above the first measure. The bass clef staff contains a piano accompaniment with a forte (*f*) dynamic marking. The lyrics "Love, love me do," are written below the treble staff.

Musical notation for the second system. The treble clef staff contains a melodic line with chords C, G, C, and G above the measures. The bass clef staff contains a piano accompaniment. The lyrics "you know I love you, I'll al - ways be true," are written below the treble staff.

Musical notation for the third system. The treble clef staff contains a melodic line with a C chord above the first measure and a G chord above the final measure. A "To Coda" symbol is at the end. The bass clef staff contains a piano accompaniment. The lyrics "so please love me do." are written below the treble staff.

Musical notation for the fourth system. The treble clef staff contains a melodic line with chords C, G, and D above the measures. A first ending (1.) and second ending (2.) are indicated. The bass clef staff contains a piano accompaniment. The lyrics "Ooh, love me do. Some - one to" are written below the treble staff.

Musical notation for the fifth system. The treble clef staff contains a melodic line with chords C, G, and D above the measures. The bass clef staff contains a piano accompaniment. The lyrics "love, Some - bo - dy new. Some - one to love," are written below the treble staff.

Musical notation for the sixth system. The treble clef staff contains a melodic line with chords C, G, and D above the measures. A "Coda" symbol is at the end. The bass clef staff contains a piano accompaniment. The lyrics "Some - one like you. Ooh, love me do." are written below the treble staff. A "(repeat to fade)" instruction is at the end.

Michelle.

Words & Music by John Lennon & Paul McCartney.

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

Musical notation for the first system of "Michelle". The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains the melody with lyrics: "Mich - elle, ma belle, these are words that go to - ge - ther". The bass staff contains the piano accompaniment. Chords are indicated above the treble staff: F, Bbm7 (with a handwritten correction C# / Bb), Eb, and Ddim. A dynamic marking *p* is placed below the first note of the melody.

Musical notation for the second system of "Michelle". The system consists of two staves. The treble staff contains the melody with lyrics: "well, my Mi - chelle. Mich - elle, ma belle." The bass staff contains the piano accompaniment. Chords are indicated above the treble staff: C, G7, C, F, and Bbm7. A repeat sign is present at the beginning of the second measure of the treble staff.

Musical notation for the third system of "Michelle". The system consists of two staves. The treble staff contains the melody with lyrics: "sont les mots qui vont très bien en - semble, très bien en -". The bass staff contains the piano accompaniment. Chords are indicated above the treble staff: Eb, Ddim, C, and G7. A triplet of eighth notes is marked with a "3" above the treble staff.

Musical notation for the fourth system of "Michelle". The system consists of two staves. The treble staff contains the melody with lyrics: "semble. 1. I love you, I love you, I love you." The bass staff contains the piano accompaniment. Chords are indicated above the treble staff: C and Fm. Triplet markings with "3" above the notes are present in the second and third measures of the treble staff.

A7 D9 C- Fm C-

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

Fm Eaug Ab/Eb Dm7b5

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

Dbmaj7 Bbm7 C to Coda ⊕ F Bbm7

you'll un - der stand.

Eb Ddim C G7 3 C D. al Coda

I

⊕ F Bbm7 Eb

Coda Mich - elle, ma belle, sont les mots qui

Ddim C G7 3 C

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

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

Chords: E, G, A

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

f

Chords: E, G, A

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

Chords: E, G, A

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

To Coda

Chords: D, D/C, G/B, Gm/Bb

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

Chords: 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 Gm/Bb D/A A D.C. al Coda

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

Coda Slower D D/C G/B Bb

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

D/A A6 A6 D

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

Martha My Dear.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/violin/trumpet Rhythm: march

The musical score is written for piano, violin, and trumpet. It features a 2/4 time signature and a key signature of one flat (Bb). The score is divided into six systems, each with a treble and bass clef staff. The lyrics are written below the treble staff. Chord symbols are placed above the treble staff. The first system includes a dynamic marking of *f*. The second system includes a *pp* marking. The fourth system includes a *to Coda* marking. The fifth system includes a *tr* marking. The sixth system includes a *#* marking.

1. Mar - tha my dear, though I spend my days in con - ver -
sa - tion, please re - mem - ber me. Mar - tha my love
don't for - get me, Mar - tha my dear.
Hold your head up, you sil - ly girl.
Look what you've done. When you find
your - self in the thick of it, help your - self to a bit of what is all a - round.

Chord symbols: Eb, D, Gm, Gm/F, C7, F, Bb, Abmaj7, Bb, Abmaj7, Bb, Bb7, to Coda, Dm7, Gm7, F6, C7sus, C7, C7sus, C7, A7.

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.

Eb D.C. al Coda

Eb

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

The musical score is written in G major (one sharp) and common time (C). It consists of five systems of music. Each system includes a piano accompaniment with treble and bass staves, and a vocal line with lyrics. The piano part features various chords: D, D/C#, B7, Em, A7, and D. The vocal line is marked *mf* and includes a triplet of eighth notes at the beginning. The lyrics are: "1. Joan was quiz-zi-cal, stud-ied pat-a-phys-i-cal sci-ence in the hom 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?"

D D/C# B7 Em

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

A7

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

D A7 D D/C#

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

B7 Em

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

A7 D

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

A7 D

knock comes on the door. *f* Bang! bang! Max - well's

E7

sil - ver ham - mer came down u - pon her head.

A7 Em A7 D

Clang! clang! Max - well's sil - ver ham - mer made sure that she was dead.

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

The musical score is written for piano and voice. It consists of four systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "1. Born a poor young country boy, Mother". The second system continues the lyrics: "Nature's son. All day long". The third system continues: "I'm sitting singing songs for every one.". The fourth system concludes with the lyrics: "I.". The score includes various chords such as D, G/D, Bm, Bm/A, Bm/G#, E7, A, and Asus. The piano part features a simple accompaniment with chords and some melodic lines in the right hand.

Dm7 G/D D 2. D

Doo doo

2. G/D Dsus 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)

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

D E
she once had me.

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

D E Fine
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#m>5 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#m>5 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 features a march-like rhythm. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The piano accompaniment is characterized by a steady eighth-note pattern in the bass line. The vocal line includes lyrics and is marked with dynamics such as *f* and *fz*. Chord symbols are placed above the vocal line to indicate the harmonic structure.

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.

In a couple of years they have built a home, sweet home.

With a couple of kids run-ning

in the yard of Desmond and Molly Jones.

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

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Chords: E, G#m/D#, C#m, E/B. Lyrics: I'd like to be un - der the sea in an

Second system of musical notation. Treble clef, key signature of three sharps. Chords: A, B. Lyrics: oct - o - pus's gar - den in the shade.

Third system of musical notation. Treble clef, key signature of three sharps. Chords: E, G#m/D#, C#m, E/B. Lyrics: He'd let us in, knows where we're been, in his

Fourth system of musical notation. Treble clef, key signature of three sharps. Chords: A, B. Lyrics: oct - o - pus's gar - den in the shade.

Fifth system of musical notation. Treble clef, key signature of three sharps. Chords: C#m, B. Lyrics: 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 E/B E Eb E

1. 2. 3.

- 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 mf C Am7 F Dm7 Gsus G

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

C Am7 Cm7 Am7 \flat 5

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

A \flat maj7 Gsus G

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

F B \flat B \flat /D

2. (2.3.)Ve-ry strange. Pen-ny Lane is in my ears and in my eyes,

E_b *B_b* *B_b/D*

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



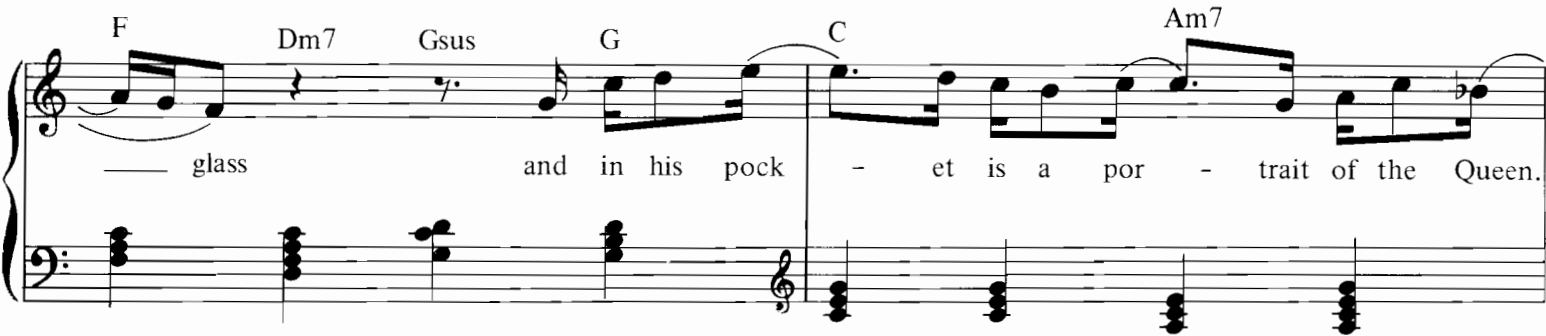
E_b *To Coda* *G* *C* *Am7*

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



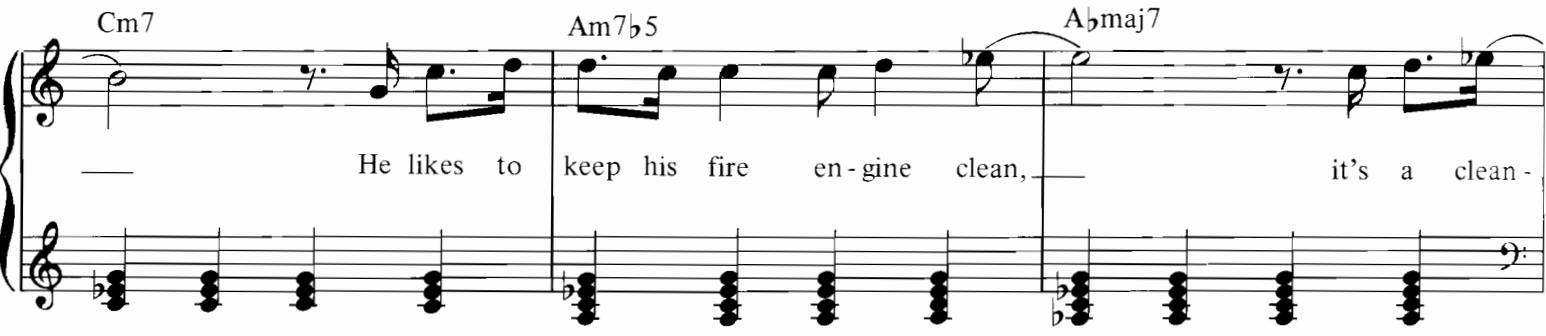
F *Dm7* *Gsus* *G* *C* *Am7*

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* *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.

1.3. Freely Flute C G

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

p

C Pops G Piano D. al Coda

mf 3. It's a

⊕ G (repeat to fade)

Coda Pa - per-back wri - ter.

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 consists of five systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is E major (three sharps) and the time signature is common time (C). The score includes various musical notations such as chords (E, A, G, B, F#m, C#m), dynamics (mf), articulation (accents, slurs), and performance instructions (mf, To Coda, I., B). The lyrics are: "Last night I said these words to my girl. I know you never even try, girl. Come on, come on, come on, please please me, oh yeah, like I please you'.

System 1: Chords: E, A, E. Lyrics: Last night I said these words to my girl.

System 2: Chords: G, A, B, E. Lyrics: I know you never even

System 3: Chords: A, E, A. Lyrics: try, girl. Come on, come

System 4: Chords: F#m, C#m, A. Lyrics: on, come on, come on, please

System 5: Chords: E, A, B, To Coda, E, I., B. Lyrics: please me, oh yeah, like I please you'.

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

rit.

E

A

B

E

G

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 in G major (one sharp) and common time (C). It consists of five systems of music, each with a vocal line and a piano accompaniment line. The piano part includes chord symbols and dynamic markings.

System 1: Chords: G/D, C#7, D, G, C#7. Lyrics: "As I write this let-ter, send my love to". Dynamic: *mf*.

System 2: Chords: D, G, C#7, D. Lyrics: "you. Re-mem-ber that I'll al-ways".

System 3: Chords: A7, D. Lyrics: "be in love with — you. 1.3.Trea-sure these few".

System 4: Chords: Em, D, A7, Bm. Lyrics: "words 'til we're to- geth- er. Keep all my love for- ev- er,".

System 5: Chords: A7, Bb, C, D. Lyrics: "P. S., I love 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. $\frac{3}{4}$ al \oplus
To Coda*

be in love with you.

Coda

Em

I'll be com-ing home a-gain to

D A7 Bm A7

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

Bb C D Bb C

you, you, you, you, you, You, you,

D Bb C D

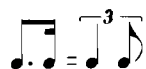
you, I love you,

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

f 1. You say you want a re - vo - lu - tion, well



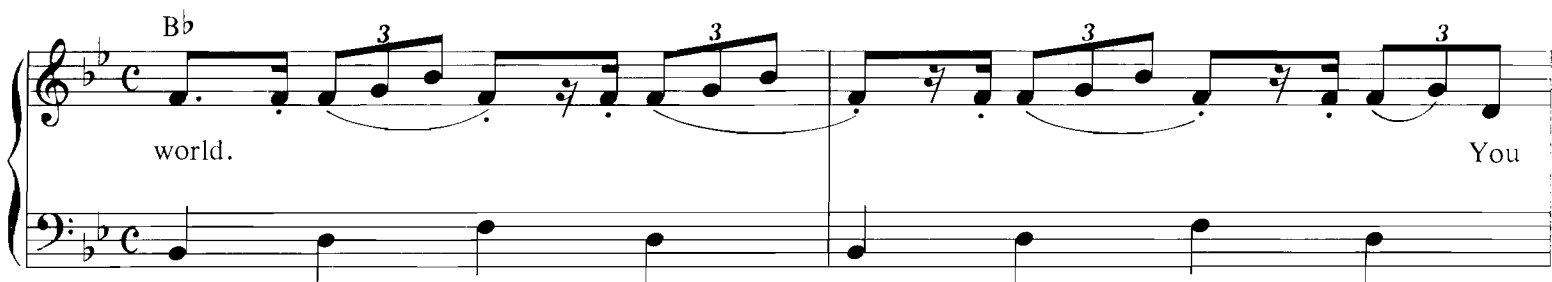
E \flat

you know, we all want to change the



B \flat

world. You



E \flat

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



F

we all want to change the world.



But when you talk a-bout de-struction,

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

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

al-right?

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

The musical score is presented in a grand staff format, with a vocal line on the upper staff and a piano accompaniment on the lower staff. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The score is divided into four systems, each containing two measures. The first system begins with a piano dynamic marking (*f*) and a triplet of eighth notes in the vocal line. The second system features a *D7sus* chord in the first measure and a *D7* chord in the second. The third system includes a *C* chord in the first measure and an *Em/B* chord in the second. The fourth system starts with an *Am7* chord and ends with a *D7sus* chord. The lyrics are: "Now some-where in the Black Moun - tain hills of Da ko... ta there lies a young boy named Rocky Rac - coon - a and one day his wom - an ran off with an - o - ther man. Hit young Rock - y in the 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.

1.2. D. 3.

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. Raccoon's revival.

Run For Your Life.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: piano/harpsichord Rhythm: pops

The musical score is written for piano/harpsichord in the key of D major (two sharps) and 4/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "1. Well I'd rather see you dead, little girl, than to be with another man. You'd better keep your head, little girl, or I won't know where I am. You'd better run for your life if you can, little girl, hide your head in the sand, little girl, catch you with another man, that's the end. a, little girl. 2. Well you girl. No, no, no. (repeat to fade)". The score includes various chords such as D, Bm, E7, and D7, and dynamic markings like 'f'.

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 presented in four systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord symbols are placed above the vocal line to indicate the harmonic structure.

System 1: *f* It was twen - ty years a - go to - day, Ser - geant
Chords: G, A7

System 2: Pep - per taught the band to play. They've been go - ing in and out of style.
Chords: C, G

System 3: but they're guarante - ed to raise a smile. So
Chords: A7, C, G

System 4: may I in - tro - duce to you the act you're known for all these years...
Chords: A, C7

G C⁷

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

G

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

Fine

B⁹ C⁷ G C⁷

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

G

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

B⁹ C⁷ G A⁷

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'

D.S. al F

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

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

f

Detailed description: This system contains the first two measures of the song. The melody is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'She loves you, yeah, yeah, yeah, — she loves you, yeah, yeah, yeah, — she'. The bass line is in bass clef and features a simple harmonic accompaniment. Chords Em and A7 are indicated above the staff.

C G6

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

Detailed description: This system contains the next two measures. The melody continues with the lyrics 'loves you, yeah, yeah, yeah, — yeah. — I. You'. The bass line continues with the same accompaniment. Chords C and G6 are indicated above the staff.

G Em Bm

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

Detailed description: This system contains the next two measures. The melody continues with the lyrics 'think you've lost your love, — well I saw her yes - ter -'. The bass line continues with the same accompaniment. Chords G, Em, and Bm are indicated above the staff.

D G Em

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

Detailed description: This system contains the next two measures. The melody continues with the lyrics 'day. — It's you she's think - ing of — and she'. The bass line continues with the same accompaniment. Chords D, G, and Em are indicated above the staff.

Bm D G

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

Detailed description: This system contains the final two measures of the song. The melody concludes with the lyrics 'told me what to say, — she says she loves you and you'. The bass line continues with the same accompaniment. Chords Bm, D, and G are indicated above the staff.

Em

know that can't be — bad, — yes, she

Cm D

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

I.

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

A D

f 1. She came in through the bath - room win - dow, —

Musical notation for the first line of the song. It consists of a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody starts with a quarter rest, followed by a series of eighth and quarter notes. A vertical bar line separates the first measure from the second. Above the first measure is the letter 'A', and above the second measure is the letter 'D'. The lyrics '1. She came in through the bath - room win - dow, —' are written below the treble staff. The bass staff has a key signature of three sharps and a common time signature. It starts with a whole note chord (F#, C#, G#) and then has a series of quarter notes.

A D

pro - tected - ed by a sil - ver spoon. —

Musical notation for the second line of the song. It consists of a treble and bass staff. The treble staff has a key signature of three sharps and a common time signature. The melody continues from the first line. A vertical bar line separates the first measure from the second. Above the first measure is the letter 'A', and above the second measure is the letter 'D'. The lyrics 'pro - tected - ed by a sil - ver spoon. —' are written below the treble staff. The bass staff has a key signature of three sharps and a common time signature. It starts with a whole note chord (F#, C#, G#) and then has a series of quarter notes.

A D

But now she sucks her thumb and won - ders — by the banks

Musical notation for the third line of the song. It consists of a treble and bass staff. The treble staff has a key signature of three sharps and a common time signature. The melody continues from the second line. A vertical bar line separates the first measure from the second. Above the first measure is the letter 'A', and above the second measure is the letter 'D'. The lyrics 'But now she sucks her thumb and won - ders — by the banks' are written below the treble staff. The bass staff has a key signature of three sharps and a common time signature. It starts with a whole note chord (F#, C#, G#) and then has a series of quarter notes.

A

— of her own la - goon. — Did - n't any - bo - dy tell —

Musical notation for the fourth line of the song. It consists of a treble and bass staff. The treble staff has a key signature of three sharps and a common time signature. The melody continues from the third line. A vertical bar line separates the first measure from the second. Above the second measure is the letter 'A'. The lyrics '— of her own la - goon. — Did - n't any - bo - dy tell —' are written below the treble staff. The bass staff has a key signature of three sharps and a common time signature. It starts with a whole note chord (F#, C#, G#) and then has a series of quarter notes.

her? _____

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

Dm A Dm

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

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

G7 C G7

1. 2. C A

2. She said she'd al - ways been a dan - oh yeah. _

3. C A

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

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

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

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

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

Chords: C, Em/G, C7, F, F/E, D, G, Am, Am/G#, Am/G, Am/F#, F, Eb, G7/D, A, Double tempo, C#m/G#, F#m, A/E, D, G, A.

Dynamic markings: *p*, *f*.

Cm 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

B \flat

p Let me take you down — 'cause I'm go - in' to —

Fm

Straw - ber - ry Fields, noth - ing is

E \flat G

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

E \flat maj7 B \flat F C/E

Straw - ber - ry Fields — for - e - ver, Liv - ing is ea - sy with

F/E \flat D7/F \sharp Gm Gm/F E \flat

eyes closed, — mis - un - der - stand - ing all you see. —

F B \flat B \flat A Gm Gm F

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

E \flat F E \flat B \flat

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

Fm G7

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

E \flat G

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

E \flat B \flat Gm7 E \flat

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

B \flat E \flat F E \flat B \flat

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

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The lyrics are: "1. Wednes - day mor - ning at five o' clock as the day be - gins, si - lent - ly clo - sing her bed - room door, leav - ing the note that she hoped would say more. She goes down". The piano accompaniment features chords and melodic lines in both hands, with some measures containing sustained chords or arpeggios. The score includes dynamic markings such as *p* and *f*, and various musical notations like slurs and ties.

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

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. 2. She's leav - ing home af - ter liv - ing a - lone

for so man - y years.

to Coda \oplus G9 D.S. al Coda

Coda

G9 Dm7

She's leav - ing

G7 Bb F

home, bye bye.

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.

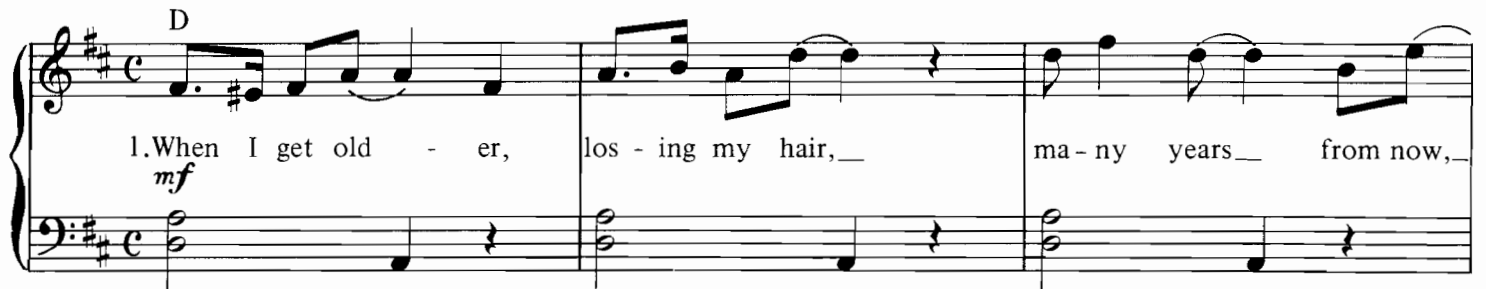
When I'm Sixty Four.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: clarinet/piano Rhythm: march

Swing 

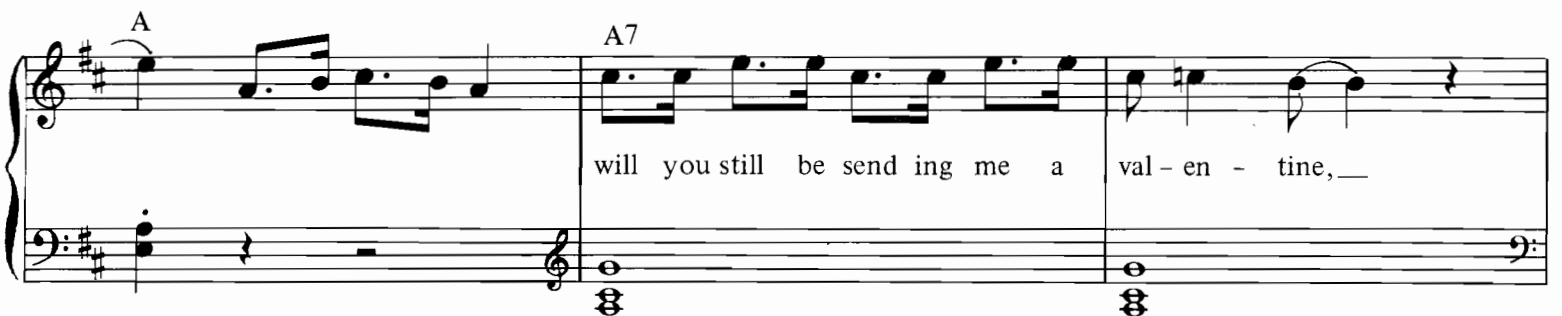
D



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

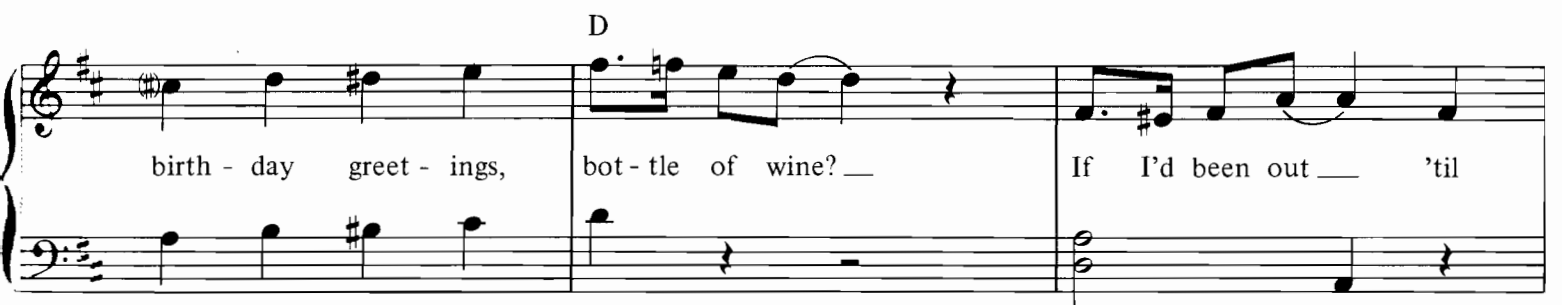
mf

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?

Gm D B7 E7 A7

Fine 1. Bm A Bm

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

F# Bm

say the word, I could stay with you.

Em G A D

Ev - ery sum - mer we can rent a

A A7 Bm 2.

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

A Bm

We shall scrimp and save.

F#

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

Bm Em G

Chuck and Dave.

A D A A7 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

The musical score is written for piano in G major and common time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a simple, rhythmic bass line of quarter notes. The vocal line is a melody of eighth and quarter notes. Chord symbols are placed above the vocal line: G, C, D, G, C in the first system; G, C, D, G in the second; C, C/D, G, C in the third; and G, C, G in the fourth. The lyrics are: "1. If you let me take your heart, I will prove to you we will never be a part, if I'm part of you. O - pen up your eyes now, tell me what you see."

1. If you let me take your heart, I will prove to you
we will never be a part,
if I'm part of you. O - pen up your eyes
now, tell me what you see.

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

Tell me what you see.

ha ah ah ah ah

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. to Coda

1. Well, I gave you everything 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

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

D. & to fade

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

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems, each with a treble and bass clef staff. Chord symbols (A, G, D) are placed above the treble staff. The lyrics are written below the treble staff. The first system includes a piano dynamic marking (*f*) and the lyrics "Oh, oh,". The second system includes the lyrics "you've been good to me, you made me glad when I was". The third system includes the lyrics "blue. And e - ter - nal - ly, I'll al - ways". The fourth system includes the lyrics "be in love with you. And all I got - ta". The fifth system includes the lyrics "do is thank you, girl, thank you, girl, thank you, girl." and a "To Coda" symbol. The score concludes with a double bar line and a repeat sign.

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

The musical score is written for piano and voice. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and triplets. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "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." The chords used are Bm7/D, Em7/D, Em7, A7, D, Bm7, Em7, A7, Dm, Bb/D, and C7. The score includes a 'To Coda' symbol at the end of the fourth system.

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 D see the world spin-ning round.

Em/D D Em/D (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

Swing $\frac{3}{4}$ Cm Ab/Bb

1. The long and wind - ing road that leads

to your door will ne-ver dis-ap-

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

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

To Coda

Chords: Eb, Eb7, Ab, Eb/G, Cm, Cm7, Fm7, Bb7, Db/Eb, Eb, Ab, Eb/G, Cm, Cm7, Fm, Bb7

1. *E^b* *E^b* *A^b*

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

Gm *Fm7* *Bb7* *E^b* *A^b* *Gm* *Fm7* *Bb7*

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

E^b *A^b/B^b* *E^b* *Gm(8)/E^b*

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

G A F G D7 *to Coda*

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

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 consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The time signature is common time (C). The key signature has one flat (Bb). The first system starts with an Am chord and a mezzo-piano (mp) dynamic. The lyrics are: "1. You say you will love me, if I have to go." The second system continues the lyrics: "You'll be think-ing of me, some-how I will know." The third system has lyrics: "Some-day when I'm lone-ly, wish-ing you weren't so". The fourth system has lyrics: "far a-way, then I will re-mem-ber". Chord changes are indicated above the vocal line: C, C7, F, Bb, and Am. A triplet of eighth notes is marked with a '3' above it in the third system.

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

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

To Coda \oplus 1. A
2.

things we said to - day.

D7 B

Me, I'm just the lucky 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 enough

Coda

Am

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 is written in G major, 12/8 time, and consists of five systems of music. Each system includes a vocal line and a piano accompaniment line. The piano part features a steady bass line and chords that support the melody. The lyrics are written below the vocal line.

System 1: Chords: Dmaj7, Bm7, Em7, G/A, Dmaj7, Bm7. Lyrics: 1. That boy took my love a - way.

System 2: Chords: Em7, G/A, Dmaj7, Bm7. Lyrics: Oh, he'll re - gret it some day, but

System 3: Chords: G, A, Em/D, Bm7, Em7, A7. Lyrics: this boy wants you back a - gain.

System 4: Chords: D7, G, F#7. Lyrics: 2. Oh, and this boy won't be hap - py just to

System 5: Chords: Bm, D7, G. Lyrics: 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 $\text{A}^\flat\text{sus}2$ A^\flat $\text{A}^\flat\text{sus}2$ A^\flat $\text{A}^\flat\text{sus}2$

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

A^\flat $\text{A}^\flat\text{sus}2$ $\text{A}^\flat7$ B^\flatm

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 $\text{A}^\flat\text{sus}2$ *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

Eb *D. & al Coda*

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

⊕ 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

C⁻ F^m F^m B F⁺ Bm F⁺ F^m C⁻ F^m Fine

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

A Dmaj7 A Dmaj7 A Dmaj7

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

A Dmaj7 F⁺m B7 E

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

A F⁺m B7

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

E A C⁺sus C⁺ D: al Fine

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

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

The musical score is written for piano/jazz organ in a 4/4 time signature with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: '1. Try to see it my way, do I have to keep on talk - ing 'til I can't go on? While you see it your way, run the risk of know - ing that our love may soon be gone. We can work it out, we can work it out. To Coda'. Chord symbols are placed above the notes: D, Dsus, D, D, Dsus in the first system; C, D, Dsus, D in the second; Dsus, C, D in the third; G, D, G, A in the fourth. A 'To Coda' symbol is at the end of the fourth system. The first system begins with a dynamic marking of *mf*.

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.

Bm Bm, A G F#sus

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

F# Bm Bm/A Bm/G Bm/F#

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

Bm Bm/A G F#sus F#

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

Bm Bm/A Bm/G Bm/F#

ask you once a - gain,

D.C. al Coda

D Dsus D

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. Each system includes a vocal line and a piano accompaniment line. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord symbols are placed above the staff to indicate the harmonic structure. The lyrics are written below the vocal line.

Am Am/G Am/F#

I, I look at you all, see the love there that's sleep-

F Am G D E

- ing, while my gui-tar gent - ly weeps. I look

Am Am/G Am/F# F

at the floor and I see it needs sweep - ing,

Am G C E A

still my gui-tar gent - ly weeps. I don't know

C#m F#m C#m Bm

why no - bo-dy told you how to un -

E A C#m

- fold your love. I don't know how

F#m C#m Bm

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

E Am Am/G

I look at you all, see the love

Am/F# F Am G

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

D E Am Am/G Am/F#

I look at you all,

F Am G C E *fade from*

still my gui-tar gent - ly weeps.

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

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

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. —

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

Do you need an - y bo -

- dy? I need some - bo - dy to love. Could it be

an - y bo - dy? I want some - bo - dy to love..

Coda

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 lock me a - way and don't a - llow the

mp

Chords: E, G#, C#m

Detailed description: This system contains the first three measures of the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the right hand starts on a half note E, followed by quarter notes G# and A, then a quarter rest, and finally quarter notes B and C. The bass line in the left hand consists of a steady eighth-note accompaniment. The lyrics '1. Please lock me a - way and don't a - llow the' are written below the staff. A dynamic marking of *mp* is placed below the first measure. Chord symbols E, G#, and C#m are positioned above the staff.

day here in - side where I hide with my

Chords: E, A

Detailed description: This system contains measures 4-6. The melody continues with eighth-note triplets. The lyrics 'day here in - side where I hide with my' are written below the staff. Chord symbols E and A are positioned above the staff.

lone - liness. I don't care what they say, I won't

Chords: E, F#m

Detailed description: This system contains measures 7-9. The melody continues with eighth-note triplets. The lyrics 'lone - liness. I don't care what they say, I won't' are written below the staff. Chord symbols E and F#m are positioned above the staff.

stay in a world with- out love.

1. C B

Chords: B7, E, C, B

Detailed description: This system contains measures 10-12. The melody concludes with a triplet. The lyrics 'stay in a world with- out love.' are written below the staff. Chord symbols B7, E, C, and B are positioned above the staff. A first ending bracket is shown above the final two measures.

E 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

Coda E

love. I don't

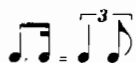
F#m B7 E

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



1. In the town _____ where I was born, lived a man _____ who sailed to

1. In the town _____ where I was born, lived a man _____ who sailed to

sea. And he told _____ us of his life in the land _____ of sub-ma-

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,

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

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

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 three sharps (F#, C#, G#), and a 12/8 time signature. The melody starts on a half note E4, followed by quarter notes G4, A4, and B4. The lyrics are "1. If you wear red to night, re -". The piano accompaniment consists of chords: E major, A major, F#m7, and B7. The second system continues the melody with notes C5, D5, E5, and F#5. The lyrics are "mem - ber what I said to night. For -". The piano accompaniment chords are E major, A major, D major, and B7. The third system continues with notes G5, A5, B5, and C6. The lyrics are "red is the col - our that my ba - by wore and what's more, it's". The piano accompaniment chords are C#m, E major, A major, and D major. The fourth system is divided into two parts. The first part, marked "1.", has a treble clef and a 6/8 time signature. The melody has a half note G5, followed by quarter notes A5 and B5. The lyrics are "true, yes it is.". The piano accompaniment chords are C#m and E major. The second part, marked "2.", has a treble clef and a 12/8 time signature. The melody has a half note G5, followed by quarter notes A5 and B5. The lyrics are "true, yes it is, it's". The piano accompaniment chords are C#m and E major. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and chords.

Chords: E7, Bm, E7

Lyrics: true, yes it is. I could be hap - py with

Chords: A, F#m, Bm, E7

Lyrics: you by my side, if I could for - get her, but

Chords: C#m, C#m/B, F#7, B7

Lyrics: it's my pride, yes it is, yes it is, oh yes, it is, yeah!

Instruction: *D.C. al Coda*

Chords: C#m, E, G#, A, E

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

Instruction: *rit.*

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

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.

Chords: F, Em7, A7, Dm, Dm C, Bb, C, F, Dm7, G7, Bb, F, Em7, A7, Dm, C, Bb, Dm/A, Gm6, C7, F

The musical score is written for piano accompaniment. It features a treble and bass clef with a key signature of one flat (Bb). The melody is primarily in the treble clef, while the bass line provides harmonic support. The lyrics are written below the notes. The score is divided into four systems, each with a set of lyrics. The first system includes a dynamic marking of *p* (piano). The second system ends with a long horizontal line under the word 'stay'. The third system includes a repeat sign (double bar line with dots) after the first two measures. The fourth system includes a repeat sign after the first two measures. The chords are indicated above the notes.

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 and jazz organ in G major, 4/4 time. 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 melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'I got' are under the first two notes. A dynamic marking of *f* is placed below the first note. The piano accompaniment in the bass clef has a whole rest. A double bar line with repeat dots follows. The second system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'some - thing to say that might' are under these notes. The piano accompaniment consists of a steady eighth-note bass line: G3, B2, D3, E3, G3, B2, D3, E3. A G7 chord symbol is placed above the first measure. The third system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'cause you pain; ___ If I' are under these notes. The piano accompaniment continues with the same eighth-note bass line. A C7 chord symbol is placed above the third measure. The fourth system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'catch you talk - ing to that' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The fifth system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'boy a - gain ___ I'm gon - na' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The sixth system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'let you down ___' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The seventh system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'and leave you flat.' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The eighth system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'Be - cause I' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The ninth system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'told you be - fore, ___ oh, ___ you can't do' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The tenth system continues the melody with notes G4, A4, B4, C5, B4, A4, G4. The lyrics 'that. ___' are under these notes. The piano accompaniment continues with the same eighth-note bass line. The score ends with a double bar line and a Coda symbol (a circle with a cross). A G7 chord symbol with a '3' (triple) is placed above the final measure.

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*

ugh 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 consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano accompaniment features a steady rock 'n' roll rhythm with chords in the left hand and a melodic line in the right hand. The vocal line is in a higher register and follows the lyrics. The score includes dynamic markings such as *mf* and chord symbols like E, C#m, F#m, B7, G#m, and B7. A first ending bracket is present in the second system, marked with a double bar line and repeat dots.

You're going to *mf* 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^{#m}7

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^{#m}7 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

You've Got To Hide Your Love Away.

Words & Music by John Lennon & Paul McCartney.

Suggested registration: jazz guitar/flute Rhythm: waltz

The musical score is written for piano and includes a vocal line. It is in the key of D major and 12/8 time. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady waltz rhythm with a bass line that moves in eighth notes. Chord symbols are placed above the vocal line. The lyrics are: "1. Here 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,"

1. Here 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,

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.

Chords: A, B/A, D.

Dynamic: *f*

Detailed description: This system shows the first line of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "1. When I call you up, your line's engaged." The piano accompaniment is in bass clef. Chords are indicated above the staff: A (first measure), B/A (second measure), and D (third measure). A dynamic marking of *f* is placed below the first measure.

I have had enough, so act your age.

Chords: A, B/A, D.

Detailed description: This system shows the second line of the song. The vocal line continues with the lyrics "I have had enough, so act your age." The piano accompaniment continues with chords A, B/A, and D.

We have lost the time that was so hard to find.

Chords: A, A7, D, Dm.

Detailed description: This system shows the third line of the song. The vocal line continues with the lyrics "We have lost the time that was so hard to find." The piano accompaniment continues with chords A, A7, D, and Dm.

And I will lose my mind if you won't see me.

Chords: A, B/A, D, A.

Detailed description: This system shows the fourth line of the song. The vocal line concludes with the lyrics "And I will lose my mind if you won't see me." The piano accompaniment concludes with chords A, B/A, D, and A.

to Coda $\text{\textcircled{D}}$ 1. D A

you won't see me. 2. I don't know

2. D A Bm Bdim

you won't see me. Time after 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

$\text{\textcircled{D}}$ D A

Coda 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.

Across The Universe	I Will
A Day In The Life	Lady Madonna
A Hard Day's Night	Let It Be
All My Loving	Love Me Do
All You Need Is Love	Lucy In The Sky With Diamonds
And I Love Her	Magical Mystery Tour
And Your Bird Can Sing	Martha My Dear
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
Do You Want To Know A Secret	Rocky Raccoon
Drive My Car	Run For Your Life
Eight Days A Week	Sergeant Pepper's Lonely Hearts Club Band
Eleanor Rigby	She Came In Through The Bathroom Window
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

Each song is fully notated; and includes chord symbols, full lyrics, performance tips and suggested registrations.

This book is designed to be suitable for *all* keyboards including piano, electronic piano, organ and portable keyboards.