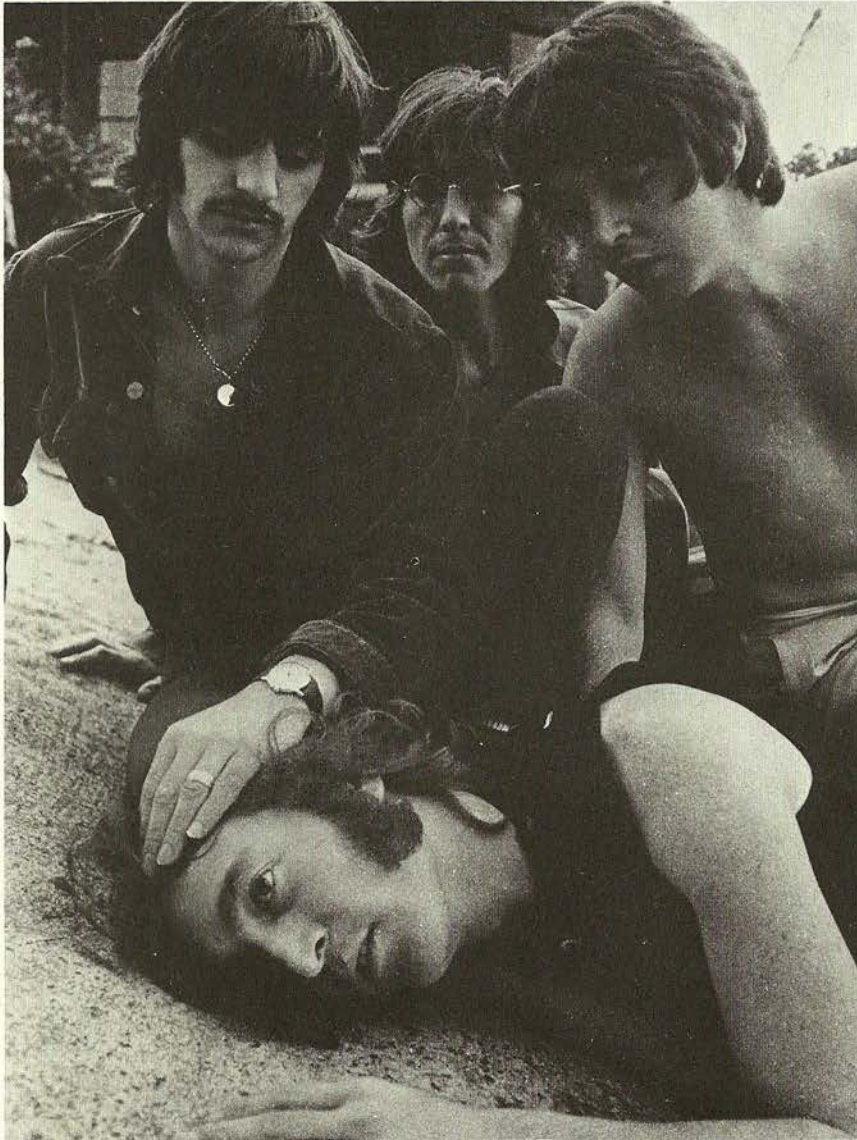


Pocket Beatles Complete.

Music Edited by Clive A. Sansom.
Compilation by Pearce Marchbank and Jane Coke.
Designed by Pearce Marchbank.
Cover Illustration by Allan Manham.



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3rd
or 4th fret

Across The Universe.

John Lennon and Paul McCartney

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Slowly

E^b C Gm Em

Words are fly-ing out... like end-less rain-in-to a pa-per cup,- They

Fm7 Dm B⁷ G7

slith-er while,-they pass, they slip a-way a-cross the un-i-verse...

E^b C Gm Em

Pools of sor-row,waves of joy are drift-ing through my o-pen mind,-pos-

Fm7 Dm A^bm Fm

-sess-ing and car-ess-ing me.

E^b B^b7 G7

Jai Gu-ru De va Om

B^b7 G7

Repeat at each D. S.

No-thing's gon-na change my world.

A^b Fm *E^b C* to Coda

No - thing's gon - na change my world._____

Gm Em

I - mag - es_ of brok - en light which dance be - fore_ me like a mil - lion eyes,

Fm7 Dm *B^b7 G7*

_ That call me on and on_ a - cross_ the un - i - verse, _

E^b C *Gm Em*

Thoughts me - an - der like a rest - less wind in - side a let - ter box_ they

Fm7 Dm *B^b7 G7* *D.S. al* Coda

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

Coda *E^b C* *Gm Em*

Sounds of laugh - ter shades of earth_ are ring - ing through my o - pen views in

Fm7 Dm *A^bm Fm*

- cit - ing and in - vit - ing me. _

E^b C *Gm Em*

Lim - it - less_ un - dy - ing love_ which shines a - round_ me like a mil - lion

Fm7 Dm *B^b7 G7* *D.S. al* Coda

suns, it calls me on and on_ a - cross_ the un - i - verse. _

Coda *E^b C* *Keep repeating till fade*

Jai_ Gu - ru_ De_ va. _

All I've Got To Do.

John Lennon and Paul McCartney

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Moderato



When-ev-er I want you a-round yeh,
I wan-na kiss you yeh,



All I got-ta do Is
All I got-ta do Is



call you on the phone and you'll come run-ning home yeh that's all I
whis-per in your ear the words you want to hear and



got-ta do And when I'll be kiss-ing you



And the same goes for me when-ev-er you want me at all, I'll be



here yes I will, When-ev-er you can you just got-ta call on me



yeh you just got-ta call on me

D.S. al Coda
And when

Coda



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



-ev-er you call you just got-ta call on me yeh You just got-ta call on me



Oh You just got-ta call on me Mm.



Whenever I want you around yeh, All I gotta do.
Is call you on the phone and you'll come running home yeh,
That's all I gotta do.

And when I wanna kiss you yeh, All I gotta do.
Is whisper in you ear the words you want to hear
And I'll be kissing you.

And the same goes for me, Whenever you want me at all,
I'll be here yes I will, Whenever you can,
You just gotta call on me, yeh, You just gotta call on me.

And when I want you around yeh, All I gotta do.
Is call you on the phone and you'll come running home yeh,
That's all I gotta do.

And the same goes for me, whenever you want me at all,
I'll be here yes I will, Whenever you call,
You just gotta call on me, yeh, You just gotta call on me,
Oh, You just gotta call on me, Mm.

All My Loving.

John Lennon and Paul McCartney

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Brightly

Close your eyes and I'll kiss you To - mor - row I'll
-tend that I'm kiss - ing The lips I am
miss you Re - mem - ber I'll al - ways be true.
miss - ing And hope that my dreams will come true.
And then while I'm a - way I'll write home ev - ry - day.
And I'll send all my lov - ing to you.
I'll pre - All my lov - ing,
I will send to you, All my lov - ing,
dar - ling I'll be true. Close your All my
lov - ing, I will send to you.

All Together Now.

John Lennon and Paul McCartney

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Brightly

One, two, three, four, Can I have a lit -
tle more, Five, six, sev - en, eight, nine, ten,
I love you A, B, C, D,
Can I bring my friend to tea. E, F,
G, H, I, J, I love you (Bom Bom Bom
Bom - pa Bom) Sail the ship (Bom - pa Bom)
Chop the tree (Bom - pa Bom) Skip the rope

D D7 to Φ

(Bom - pa Bom) Look at me _____ (All to-geth-er now)

G

All to-geth - er now (All to-geth-er now) All to-geth - er

G D7

now (All to-geth-er now) All to-geth - er now (All to-geth-er now)

G

All to - geth - er now Black, white,

G D7

green, red, Can I take my friend — to bed —

G D7 G

Pink, brown, yel - low, orange and blue — I love you —

G G

— (All to-geth-er now) All to-geth - er now (All to-geth-er now)

G D7

All to-geth - er now (All to-geth-er now) All to-geth - er

D7 G 1.

now (All to-geth-er now) All to-geth - er now (All to-geth-er now)

G D.S.al Coda Φ G

now (Bom Bom Bom) All to-geth - er now (All to-geth-er now)

G D7

All to-geth - er now (All to-geth-er now) All to-geth - er

D7 1. 2. G

now (All to - geth-er now) All to-geth - er now (All to-geth-er now)

D7 G

All to - geth - er now. _____

All You Need Is Love.

John Lennon and Paul McCartney

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Moderato

G D Em G D Em

Love love love love love love

D7 G D7 D9 D7

Love love love

G D Em

There's nothing you can do that can't be done
There's nothing you can make that can't be made
There's nothing you can know that is - n't known

G D Em

No-thing you can sing that can't be sung.
No-one you can save that can't be saved.
No-thing you can see that is - n't shown.

D7 G D7

No-thing you can say but you can learn how to play the game It's
No-thing you can do but you can learn how to be you in time
No-where you can be that is - n't where you're meant to be

D7 G A7(sus4)

ea - sy All you need is love

D7 G A7(sus4) D7

All you need is love.

G B7 Em G C D7 D11 to C

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

1. G G D Em G D

Love love love Love love

Em D G D7 D9 D7

love Love love love

D7 2. G Coda G

D.S.al Coda

G A7(sus4) D7 G A7(sus4)

(spoken)
All you need is love All to-gether now All you need is love

D7 G B7 Em G

(Ev-ry-bo-dy) All you need is love Love

G 3 D7 D11 G Repeat and fade

That is all you need That is all you need That is
(That is all you need)

And I Love Her.

John Lennon and Paul McCartney

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Gently



I give her all my love — That's all I
She gives me ev - 'ry - thing — And ten - der -
Bright are the stars that shine, — Dark is the



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



You'd love her too — I — love her. —
She brings to me — And I love her. —
Will nev - er die — And I love her. —



— A love like ours — Could nev - er die —



— As long as I — have you



near — me.

And Your Bird Can Sing.

John Lennon and Paul McCartney

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Moderately



You tell me that you've got ev - ry - thing you want
You — say — you've seen sev - en won - ders
Tell me that you've heard ev - ry sound there is



and your bird can sing but you don't get me —
and your bird is green but you can't see me —
and your bird can swing but you can't hear me —



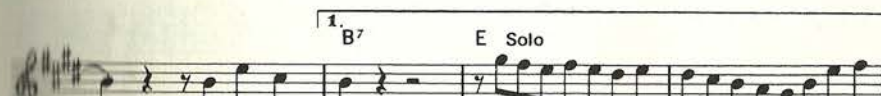
You don't get me —
You can't see me —
You can't hear me —



When your prized pos - ses - ions start to wear — you down —
When your bird — is bro - ken will it bring — you down —



Look in my — dir - ec - tion I'll be round
You may be — a - wok - en I'll be round



I'll be round
I'll be round



You



Another Girl.

John Lennon and Paul McCartney

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Moderato

For I have got — an - oth - er girl —

An - oth - er girl — you're mak - ing me say that I've — got
 she's sweet - er than all the girls — and
 I don't — wan - na say that I've — been

no - bo - dy but you — But as — from to -
 I've met quite a few — No - bo - dy in
 un - hap - py with you — But as — from to -

day well I've — got some - bo - dy that's new I ain't — no
 all the world — can do what — she can do And so — I'm
 day well I've — seen some - bo - dy that's new I ain't — no

fool and I — don't take what I — don't want for I have got —
 tell - ing you — this time you'd bet - ter stop for I have got —
 fool and I — don't take what I — don't want for I have got —

— An - oth - er girl — An - oth - er girl —

— Who will love — me till the end — Through thick and thin —

— she will al - ways be my friend. —

Coda

— An - oth - er girl. —

For I have got Another Girl,
 Another Girl you're making me say that I've got nobody but you
 But as from today well I've got 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,
 Another Girl 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
 Another Girl who will love me till the end
 Through thick and thin she will always be my friend.

I don't wanna say that I've been unhappy with you
 But as from today well I've seen somebody new
 I ain't no fool and I don't take what I don't want
 For I have got Another Girl.

Any Time At All.

John Lennon and Paul McCartney

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Moderato

An - y - time at all _____ An - y - time at

all _____ An - y - time at

all _____ all you've got - ta do is call _____ And I'll _____ be

there. _____ If you need some

If the sun has

bo - dy to love _____ Just look in - to my eyes _____

fad - ed a - way _____ I'll try to make it shine _____

I'll _____ be there _____ to make you feel _____

There is no _____ thing - I _____ won't _____

right if you're feel - ing _____ sor - ry and sad _____

do if you need a _____ shoul - der to cry _____ on

I'd real - ly sym - pa - thise _____ Don't you be sad _____ Just

I hope it will be mine _____ Call me to night _____ And

call me to _____ night _____ An - y - time at _____ An - y - time at

I'll come to _____ you _____ An - y - time at _____ An - y - time at

call _____ And I'll _____ be there. _____

Any time at all, Any time at all, Any time at all,
All you've gotta do is call, and I'll be there.
If you need somebody to love, Just look into my eyes,
I'll be there to make you feel right if you're feeling sorry
And sad I'd really sympathise,
Don't you be sad, Just call me tonight.

Any time at all, Any time at all, Any time at all,
All you've gotta do is call, and I'll be there.
If the sun has faded away, I'll try to make it shine,
There is nothing I won't do if you need a shoulder to cry,
And I hope it will be mine.
Call me tonight, And I'll come to you.

Any time at all, Any time at all, Any time at all,
All You've gotta do is call, And I'll be there.
Any time at all, All you've gotta do is call,
And I'll be there.

Ask Me Why.

John Lennon and Paul McCartney

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Moderately

C Dm7 Em7 Dm7 G7

I love you wu wu wu wu. 'cos you tell me things I
mi yi yi yi yine my hap-pi-ness still

C Dm7 Em7

want to know and it's true wu wu wu
makes me cry and in ti yi yi yi

Dm7 G7 C E7

wu. that it real-ly on-ly goes to show that I know that
ime you'll un-der-stand the reas-on why if I cry it's

Am Fm6

I I I I Should, nev-er nev-er nev-er be
not be-cause I'm sad but you're the

D9 G7 C Dm7 Fm6 C

blue Now you're on-ly love that I've ev-er had

F G7 C

I can't be-lieve it's hap-pen-ed to me

C+ F G7 C

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

G7 C Dm7 Em7 F

ASK ME WHY I'll say I love you and I'm

Em7 F C C+ C

al-ways think-ing of you I can't be

F C F C

you you

I love you wu wu wu wu, can't you tell me thing I want to know,
And it's true wu wu wu wu, that it really only goes to show,
That I know, that I I I, should never never never be blue.

Now you're mi yi yi yi ine, my happiness still makes me cry,
And in ti yi yi yi ime, you'll understand the reason why,
If I cry it's not because I'm sad, but you're the only love that I've ever had.

Now you're only love that I've ever had,
I can't believe it's happened to me, I can't conceive of any more misery,
Ask Me Why, I'll say I love you and I'm always thinking of you.

I can't believe it's happened to me, I can't conceive of any more misery,
Ask Me Why, I'll say I love you and I'm always thinking of you, you, you.

Baby's In Black.

John Lennon and Paul McCartney

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Slow Tempo



Oh dear what can I do, ba-by's in black and I'm feel-ing blue. Tell me



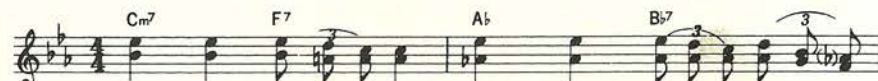
oh what can I do? She ——— thinks of him and
I think of her but



so she dres-ses in black. And though he'll nev-er come back she's dressed in
she thinks on-ly of him. And though it's on-ly a whim she thinks of



black him



Oh how long will it take till she sees the mis-take she has



made? Dear what can I do Ba-by's in black and I'm feel-ing blue. Tell me



Oh what can I do? She ——— thinks of him and



so she dres-ses in black. And though he'll nev-er come back she's dressed in



black. Oh dear what can I do?



Ba-by's in black and I'm feel-ing blue. Tell me oh what can I do?

Oh dear what can I do Baby's in Black
And I'm feeling blue tell me, oh what can I do
She thinks of him and she dresses black
And though he'll never come back she's dressed in black.

Oh dear what can I do Baby's in Black
And I'm feeling blue. Tell me, oh what can I do
I think of her but she thinks only of him
And though it's only a whim she thinks of him.

Oh how long will it take till she sees the mistake
She made? Dear what can I do Baby's in Black
And I'm feeling blue. Tell me, oh what can I do?

She thinks of him and so she dresses in black
And though he'll never come back she's dressed in black.
Oh dear what can I do Baby's in Black
And I'm feeling blue. Tell me, oh what can I do?

Baby You're A Rich Man.

John Lennon and Paul McCartney

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Moderato

G C G⁷

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

G⁷ F G⁷

Now that you know — who you are — what do you want — to be —

C G⁷

— And have you trav - elled ve - ry far —

F G⁷ C * G

far as the eye — can see — How does it feel — to be

C G

one of the beau - ti - ful peo - ple How of - ten have — you been there
Tuned to a nat - ur - al E

G⁷ F G⁷ C

— of - ten e - nough — to know —
— hap - py to be — that way —

G⁷ G⁷ F G⁷

What did you see — when you were there — nothing that does - n't show
Now that you've found — an - oth - er key — what are you going — to play

C G C

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

G C B[°] G⁷

Ba - by you're a rich man too — You keep all your money in a

C G⁷

big brown bag — in - side a zoo — What a thing to do —

C G C

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

G to C * Coda C

Ba - by you're a rich man too — too —

D.S. al Coda.

G C G Repeat and fade

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

Back In The U.S.S.R.

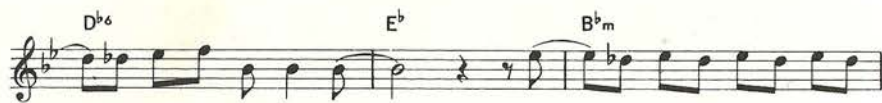
John Lennon and Paul McCartney

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Brightly



Flew in from Mi - a - mi Beach B. O. A. C. — Did -
 Been a - way so long I hard - ly knew the place — Gee —
 (*3rd. time piano solo)
 Show me round your snow - peaked mountains way down South — Take



- n't get to bed last night — On — the way the pap - er bag was
 — it's good to be back home — Leave — it till to - mor - row to un -
 (piano solo)
 — me to your dad - dy's farm — Let — me hear your ba - la - lai - kas



on my knee — Man — I had a dread - ful flight —
 — pack my case — Ho - ney dis - con - nect the phone —
 (piano solo)
 ring - ing out — Come — and keep your com - rade warm —



yeah } I'm Back In The U. S. S. R. — Hey you don't know how luck - y you are



— Boy — Back In The U. S. S. R. —
 Boy
 Boys



Back In The U. S. Back In The U. S. Back In The U. S. S. R. —



Well the U - kraine girls real - ly



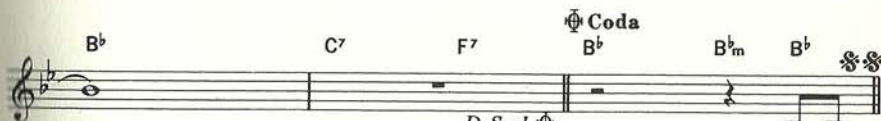
knock me out — They leave — the — West be - hind — And



Mos - cow girls make me sing and shout — That



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



Coda
 D.S. al
 D.S. al

Well the



Back In The U. S. S. R. — Oh yeah



Shouts etc. ad lib.

The Ballad Of John And Yoko.

John Lennon and Paul McCartney

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48 bars per minute



Stand - ing in the dock at South - amp - ton, —
Final - y made the plane in - to Pa - ris, —
Pa - ris to the Am - ster - dam Hil - ton, —
Made a light - ning trip to Vi - en - na, —
Caught the ear - ly plane back to Lon - don, —



trying to get to Hol - land or France. — The
hon - ey - moon - ing down by the Seine. — Pe - ter
talk - ing in our beds for a week. — The
eat - ing choc' - late cake in a bag. — The
fif - ty a - corns tied in a sack. — The



man in the mac - said — you've got to go back — you know they
Brown called to say, — you — can make it O. K., — you can get
news - pa - pers said, — say what're you do - ing in bed, — I said we're
news - pa - pers said, — she's gone to his head, — they
men from the press said — we wish you suc - cess, — it's



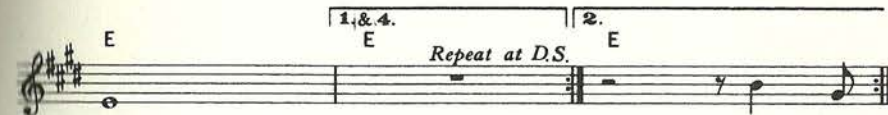
did - n't e - ven give us a chance — Christ!
mar - ried in Gib - ral - ta near Spain — Christ!
on - ly trying to get us some peace — Christ! } You know it ain't eas -
look just like two Gu - rus in drag — Christ!
good to have the both of you back — Christ!



- y, — you know how hard it can be. —



The way things are go - ing — they're going to cru - ci - fy —



me. Drove from



Sav - ing up your mo - ney for a rain - y day, —



giving all your clothes to cha - ri - ty. Last night the wife said,



Oh, boy, when you're dead you don't take no - thing with you but your



soul — Think! me.



The way things are go - ing — they're going to cru - ci - fy —



me.

Because.

John Lennon and Paul McCartney

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Gently

C[#]m (Implied harmonies) F[#]m₆ C[#]₇

A C[#]m A₇ A₁₃

Ah _____

Be - cause the world is
Be - cause the wind is
cause the sky is

round it turns me on _____ Be -
high it blows my mind _____ Be -
blue it makes me cry _____ Be -

A C[#]m A₉ A₁₃ to ♯

cause _____ the world is round _____
cause _____ the wind is high _____
cause _____ the sky is blue _____

D Ddim F[#]

Ah _____ love is old love is new

G[#]₇ C[#]m

love is all love is you Be -

Coda D Ddim C[#]m

Ah _____

F[#]m₆ G[#]₇ C[#]m G[#]₇ G[#]₇+

Ah _____

A C[#]m A₉

Ah _____

A₁₃ D Ddim

Ah _____

Birthday.

John Lennon and Paul McCartney

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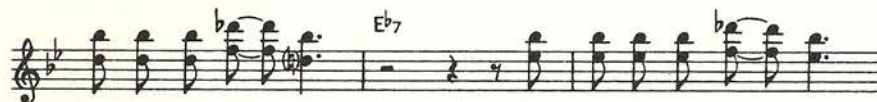
Fast

B^b7

(2nd and Last time only)



You say it's your birth - day, It's



my birth-day too, - yeah They say it's your birth - day



We're gon-na have a good time I'm



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



Yes we're go-ing to a par-ty, par - ty



Yes we're go -ing to a par - ty, par - ty



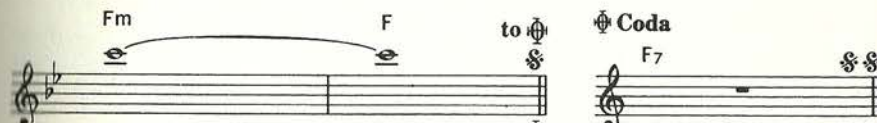
Yes we're go-ing to a par - ty, par - ty I would



like you to dance (Birth - day) Take a cha-cha-cha-chance—



(Birth - day) I would like you to dance (Birth - day)



dance. _____



birth - day to — you.

You say it's your birthday, It's my birthday too, yeah,
They say it's your birthday, We're gonna have a good time,
I'm glad it's your birthday, Happy birthday to you.

Yes we're going to a party, party, Yes we're going to a party, party,
Yes we're going to a party, party, I would like you to dance (Birthday)
Take a cha-cha-cha-chance (Birthday) I would like you to dance (Birthday)

I would like you to dance (Birthday) Take a cha-cha-cha-chance (Birthday)
I would like you to dance (Birthday) dance.

You say it's your birthday, It's my birthday too, yeah
They say it's your birthday, We're gonna have a good time,
I'm glad it's your birthday, Happy birthday to you.

Blackbird.

John Lennon and Paul McCartney

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Slowly



1. 3. Black-bird sing - ing in the dead of night
2. Black-bird sing - ing in the dead of night



Take these broken wings — and learn to fly —
Take these sunken eyes — and learn to see —



All your life — you were on - ly wait - ing for this mo -
All your life — you were on - ly wait - ing for this mo -



- ment to a - rise —
- ment to be free —



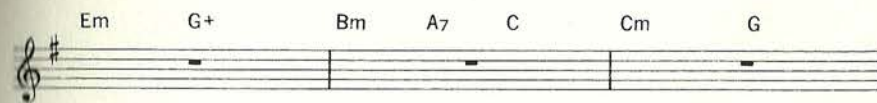
Black - bird — fly — Black - bird — fly —



— In - to the light — of the dark black



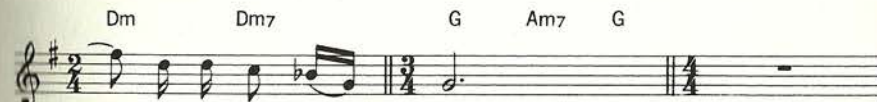
night



Black - bird — fly —



— Black bird — fly — In - to the light —



— of the dark black - night



D.S. al



You were on - ly - wait - ing for this mo - ment to a - rise —



You were on - ly wait - ing for this mo - ment to — a - rise

Blue Jay Way.

John Lennon and Paul McCartney

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Slowly



There's a fog up-on L. A. and my friends have lost their
show know and I told them where to
and I'd real - ly like to



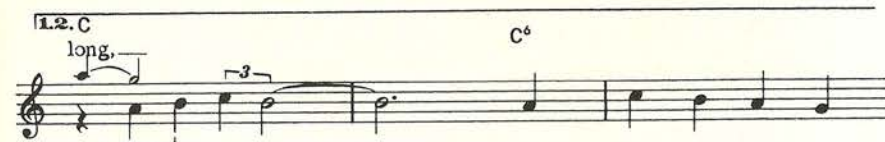
way We'll be ov - er soon they said
go Ask a p'lice-man on the street
go Soon will be the break of day



now they've lost them selves in - stead. Please don't
there's so ma - ny there to meet
sit - ting here in Blue Jay Way



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



or I may be a -



Now it's past my bed I Please don't be



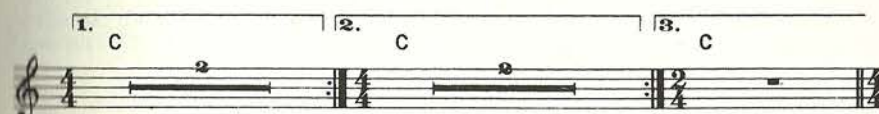
long, or I may be a - sleep. —



Please don't be long Please don't you



be ve - ry long Please don't be long. —



Don't be long, don't be long, —



Don't be long, — don't be long, —



Don't be long, — don't be long, —



Don't be long. —

Being For The Benefit Of Mr. Kite.

John Lennon and Paul McCartney

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Moderato

Musical notation for the first line of the song, featuring a treble clef, common time signature, and a key signature of one flat. The melody is written on a five-line staff with various note values and rests. Chords C_m, G⁺, B^b, and D_m are indicated above the staff.

For the ben-e-fit_ of Mis-ter Kite there will be_ a show to-night on
cel-e-bra-ted Mis-ter K. per-forms his feat_ on Sat-ur-day at
band be-gins_ at ten to six when Mis-ter K...performs his tricks with-

Musical notation for the second line of the song, continuing the melody from the first line. Chords G⁷, C_m, and E^b are indicated above the staff.

tram-po-line The Hen-der-sons will all be there
Bish-ops-gate The Hen-der-sons will dance and sing as
-out a sound And Mis-ter H. will dem-on-strate ten

Musical notation for the third line of the song, continuing the melody. Chords B^b, D_m, A⁷, and A⁷ are indicated above the staff.

late of Pab-lo Fan-ques fair what a scene_ O-ver
Mis-ter Kite flies through the ring don't be late_ Messrs
Som-er-sets he'll un-der-take on so-lid ground_ Hav-ing

Musical notation for the fourth line of the song, continuing the melody. Chords D_m, D_m⁷, B^b, and A⁷ are indicated above the staff.

men and hors-es hoops and gar-ters last-ly through a hogs_ head of
K. and H. as-sure the pub-lic their pro-duc-tion will bese-cond to
been some days in prep-ar-a-tion a splen-did time is guar-an-tee'd for

Musical notation for the fifth line of the song, continuing the melody. Chords D_m, B^b, D_m, B^b, G_m, A, D_m, B^b, and D_m are indicated above the staff.

real_ fire_ In this way Mis-ter K. will challenge the world
none And of
all And to

Musical notation for the sixth line of the song, continuing the melody. Chords G_m, A⁷, D_m, G⁷, B^b, G_m, A⁷, D_m, and G⁷ are indicated above the staff.

The course Henry the horse dances the waltz The

Musical notation for the seventh line of the song, continuing the melody. Chords B^b, G_m, A, D_m, B^b, D_m, B^b, G_m, A⁷(sus4), and D_m are indicated above the staff.

night Mis-ter Kite is topping the bill.

Carry That Weight.

John Lennon and Paul McCartney

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Moderato

Musical notation for the first line of the song, featuring a treble clef, common time signature, and a key signature of one flat. The melody is written on a five-line staff with various note values and rests. Chords C and G⁷ are indicated above the staff.

Boy _____ you're gon - na car - ry that weight _

Musical notation for the second line of the song, continuing the melody. Chords G⁷, C, and C are indicated above the staff. A first ending bracket is shown above the staff.

Car-ry that weight_ a long_ time._ _ time._

Musical notation for the third line of the song, continuing the melody. Chords Am⁷, D_m, and G⁷ are indicated above the staff. A first ending bracket is shown above the staff.

(1st time instrumental solo)
2. I ne-ver give you my pil - low, _ I on-ly send you my

Musical notation for the fourth line of the song, continuing the melody. Chords C, Fmaj⁷, D_m⁶, and E⁷ are indicated above the staff.

in - vi - ta - tions and in the mid-dle of the cel - e - bra - tions I

Musical notation for the fifth line of the song, continuing the melody. Chords Am, G, and C are indicated above the staff. A first ending bracket is shown above the staff.

(Instrumental solo) break down. _

Musical notation for the sixth line of the song, continuing the melody. Chords C, G, A, C, G, and A are indicated above the staff.

time. _

Can't Buy Me Love.

John Lennon and Paul McCartney

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Moderato

Can't Buy Me Love, _____ Love

_____ Can't Buy Me Love, _____

I'll Buy you a dia - mond ring _____ my friend _____ if it
Give you all I've got _____ to give _____ if you
Say you don't need no dia - mond ring _____ and

makes you feel al - right _____ I'll get you an - y - thing _____
say you love me too _____ I may not have a lot _____
I'll be sat - is - fied _____ — Tell me that you want those kind -

— my friend _____ if it makes you feel al - right _____ For
— to give but what I've got I'll give to you _____ For
— of things _____ that mon - ey just can't buy _____

I don't care too much for mon - ey for mon - ey Can't Buy Me Love _____ I'll

— Can't Buy Me Love _____ Ev - 'ry - bod - y tells me so _____

Can't Buy Me Love _____ No no no _____ no. *D.S. al Coda*

Can't Buy Me Love _____ Love _____

Can't Buy Me Love. _____

Can't Buy Me Love, love, Can't Buy Me Love,
I'll buy you a diamond ring my friend if it makes you feel alright
I'll get you anything my friend if it makes you feel alright
For I don't care too much for money for money Can't Buy Me Love

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
For I don't care too much for money for money Can't Buy Me Love
Can't Buy Me Love, Ev'rybody tells me so Can't Buy Me Love, No no no no.

Can't Buy Me Love, love, Can't Buy Me Love
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
For I don't care too much for money for money Can't Buy Me Love
Can't Buy Me Love, love, Can't Buy Me Love.

Cry Baby Cry.

John Lennon and Paul McCartney

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Slow tempo ♩ = 80



Cry— ba - by cry— Make your mo-ther sigh — She's



old e - nough- to know bet - ter — The



King of Mar - i - gold — was in the kitch -
king was in the gar - den pick - ing flow -
Duch - ess of Kir - cal - dy al - ways smil -
Twelve o' clock a meet - ing 'round the ta -



- en cook - ing break - fast for the queen — The
- ers for a friend who came to play — The
- ing and ar - riv - ing late for tea — The
- ble for a se - ance in the dark — With



queen was in the par - lour play - ing pia -
queen was in the play - room paint - ing pic -
duke was hav - ing prob - lems with a mes -
voic - es out of no - where put on spec -



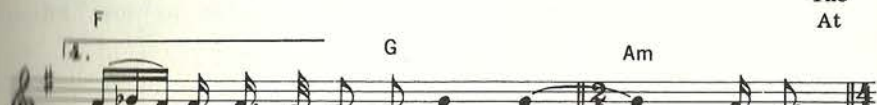
- no for the chil - dren of the king. —
- tures for the chil - drens hol - i - day. —
- sage at the lo - cal Bird and Bee. —
- ially by the chil - dren for a lark. —



Cry— ba - by cry— Make your mo-ther sigh — She's



old e - nough- to know bet - ter So cry— ba - by cry— The
The
At



cry— ba - by cry— cry cry — ba - by



Make your mo-ther sigh — She's old e - nough to know bet-ter So



cry — ba - by cry— cry cry cry



Make your mo - ther sigh — She's



old e - nough- to know bet-ter So cry— ba - by cry—

The Continuing Story Of Bungalow Bill.

John Lennon and Paul McCartney

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Moderately Fast

C G7 C Fm

Hey Bun-ga - low Bill — what did you kill —

C Fm G7 A E7

— Bun-ga - low Bill — Hey Bun-ga - low Bill —

A Dm A Dm

— what did you kill — Bun-ga - low Bill —

Slower

E7 Am C6

— He went out ti - ger hunt - ing with his
— Deep in the jun - gle where the
— The child - ren asked him if to

F G

el - e - phant — and gun —
might - y ti — ger lies —
Kill was not — a sin —

Am C6

In case of ac - ci - dents — he
Bill and his el - e - phants — were
"Not when he looked so fierce" — His

F G

al - ways took his mom — He's the
tak - en by sur - prise —
mum - my but - ted in —

E G

all A - mer - i - can bul - let head - ed
- So Cap - tain Mar - vel zapped him
- If looks — could kill it would have been

Am Fm *rit.* Tempo I

Sax - on mo - ther's son. All the child - ren sing
right be - tween the eyes.
us in - stead of him.

C G7 C Fm

Hey Bun-ga - low Bill — what did you kill —

C Fm G7 A E7

— Bun-ga - low Bill — Hey Bun-ga - low Bill —

A Dm A Dm E7

Repeat till fade -

— what did you kill — Bun-ga-low Bill —

A Day In The Life.

John Lennon and Paul McCartney

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Slow 4

G

I read the news to-day — oh boy
He blew his mind out in — a car
I saw a film to-day — oh boy
I heard the news to-day — oh boy

C E_m A_m C_{maj}7

A - bout a luck - y man who made the grade
He did - n't no - tice that the lights had changed
The Eng - lish arm - y had just won the war
Four thou - sand holes in Black - burn Lan - ca - shire

G B_m E_m

And though the news — was ra - ther sad
A crowd of peo - ple stood and stared
A crowd of peo - ple turned a - way
And though the holes — were ra - ther small

C F to 1. E_m E_m7

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

C F E_m C_{maj}7

I saw the pho - to - graph - aph

2. E_m E_m7 C 3. E_m E_m7

No - bo - dy was real - ly sure If he was from the House of Lords — Hav - ing read the

C B_m G A_m9

book I'd love to turn — you — on —

E_m (tacet) E

Woke up got out of bed Dragged a

E F#_m7

comb a - cross my head — Found my way down stairs and drank a cup And

E F#_m7

look - ing up I no - ticed I was late Found my

E

coat and grabbed my hat — Made the bus in se - conds flat

E F#_m7 B7

Found my way up - stairs and had a smoke — And

E F#_m7

some - bo - dy spoke and I went in - to a dream.

E_m E_m7 C

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

C G_{maj}7 G A_m9 E

love to turn — you — on.

Day Tripper

John Lennon and Paul McCartney

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Moderately, with a beat



1. Got a good rea - son for tak - ing the ea - sy way out
 2. She's a big tea - ser — she took me half — the way there
 3. Tried — to please — her — she on - ly played — on night stands.



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



tak - ing the ea - sy way out — now } She was a Day —
 She took me half — the way there — now } She was a Day —
 she on - ly played on night stands, now. She was a Day —



Trip - per One way tic - ket, Yeh, — It took me
 Trip - per Sun - day driv - er, Yeh, —



so — long — to find out, — and I found



out.



Ah ————— Ah —————



Ah —————



Day Trip - per, Day Trip - per, Yeh. —

Got a good reason for taking the easy way out
 Got a good reason for taking the easy way out now
 She was a Day Tripper, One way ticket, Yeh,
 It took me so long to find out, and I found out.

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, Yeh,
 It took me so long to find out, and I found out.

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, Yeh,
 It took me so long to find out, and I found out.

Ah . . . Ah . . . Ah . . .
 Day Tripper, Day Tripper, Yeh. . . . (Repeat and fade)

Dear Prudence.

John Lennon and Paul McCartney

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Slow tempo

Chords: A^bm Eb Eb7 A^bmaj7 A^bm

1. Dear Pru-dence, won't you come out to
 Pru-dence, o - pen up your
 Pru-dence, let me see you
 Pru-dence, won't you come out to

Chords: Eb Eb7 A^bmaj7 A^bm Eb Eb7

play _____ Dear Pru-dence,
 eyes _____ Dear Pru-dence,
 smile _____ Dear Pru-dence,
 play _____ Dear Pru-dence,

Chords: A^bmaj7 A^bm Eb Eb7

greet the brand new — day ha hay hay —
 see the sun - ny — ski - hi - hi - -
 like a lit - tle — ch - hi - hi - -
 greet the brand new — day ha hay hay

Chords: A^bmaj7 A^bm 4th Time to Eb Eb7

_____ The sun is up, the sky is blue It's
 - - s The wind is low the birds will sing That
 - - ld The clouds will be a dai - sy chain So
 The

Chords: A^bmaj7 A^bm Eb Eb7

beau - ti - ful — and so are you — Dear Pru - dence —
 you are part — of ev - 'ry - thing. Dear Pru - dence —
 let me see — you smile a - gain — Dear Pru - dence —

Chords: D^b A^b Eb Eb7

1 & 3 Repeat at D.S.

won't you come out — to play? _____
 won't you o - pen up your eyes? _____
 won't you let me see you smile? _____

Chords: A^bmaj7 A^bm Eb A^b B^b A^b

Dear _____ Look a -

Chords: Eb A^b B^b11 A^b

round round Look a
 round round round round round round

Chords: Eb A^b B^b11 A^b

round round round Look a -
 round round round round round round

Chords: G^b A A^b Eb Eb7 A^bmaj7 A^bm

round _____ D.S. al Coda
 Dear

Chords: Eb Eb7

sun is up, — the sky is blue — It's

Chords: A^b7 A^bm

beau - ti - ful — and so are you — Dear

Chords: Eb Eb7 A^b Eb

Pru - dence — won't you come out — to play

Dig A Pony.

John Lennon and Paul McCartney

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Moderately

A D A E7 A D

I hi hi hi hi

A F#m

Dig a po - ny well you can
Do a road - hog well you can
Pick a moon - dog well you can
Roll a ston - ey well you can
Feel the wind blow well you can
Dig a po - ny well you can

Bm G7

ce - leb - rate a - ny - thing you want
pe - ne - trate a - ny place you go
ra - di - ate ev - 'ry - thing you are
im - i - tate ev - 'ry - one you know
in - di - cate ev - 'ry - thing you see
syn - di - cate a - ny boat you row

Bm

Yes you can ce - leb - rate an - y -
Yes you can pe - ne - trate an - y
Yes you can ra - di - ate ev - 'ry -
Yes you can im - i - tate ev - 'ry -
Yes you can in - di - cate ev - 'ry -
Yes you can syn - di - cate an - y

E7
Repeat at each D.S.
G7 1.3.5.

- thing you want
place you go
- thing you are
- one you know
- thing you see
boat you row

Ooh_____

E7 G

I told you so all I

D A

want is you

G D

Ev - 'ry-thing has got to be just like you want it

A Amaj9 A D.S. 3 times fine

to Be-cause

Dig It.

John, Paul, George and Ringo

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Startling Music Limited.

With a beat

B \flat F B \flat

Like A Roll - ing Stone.

C7 B \flat F B \flat

Like a Roll - ing stone

C7 B \flat F B \flat

Like the F. B. I.

C7 B \flat F B \flat

And the C. I. A.

C7 B \flat F B \flat

And the B. B. C.

C7 B \flat F B \flat

B. B. King

C7 B \flat F B \flat C7

And Doris Day Matt

B \flat F B \flat C7

Bus - by DIG IT DIG IT DIG IT

B \flat F

DIG IT DIG IT DIG IT DIG IT

Doctor Robert.

John Lennon and Paul McCartney

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Moderately bright



Ring my friend_ I said_ you'd call_ Doc-tor Rob-ert
If you are down_ he'll pick_ you up_ Doc-tor Rob-ert
My friend works_ with the_ National Health Doc-tor Rob-ert



Day or night_ he'll be there an - y-time at all_
Take a drink_ from his spe-cial_ cup Doc- tor
Don't pay mon - ey just to see your - self with Doc- tor



Doc-tor Rob-ert Doc- tor Rob-ert
Rob-ert Doc- tor Rob-ert
Rob-ert Doc- tor Rob-ert



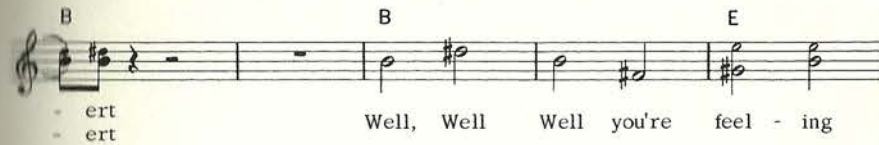
You're a new_ and bet - ter man_ He helps you_
He's a man_ you must be - lieve_ Help- ing ev -
You're a new_ and bet - ter man_ He helps you_



to un - der - stand_ He does ev - 'ry - thing he can_
'ry one in need_ No - one can suc - ceed_
to un - der - stand_ He does ev - 'ry - thing he can_



Doc-tor Rob-ert Like Doc- tor Rob -
Doc- tor Rob -



ert Well, Well Well you're feel - ing
ert



fine Well, well well he'll make you



Doc-tor Rob-ert

D. S. al Coda



Ring my friend_ I said_ you'd call_ Doc-tor Rob-ert.

Ring my friend I said you'd call Doctor Robert
Day or night he'll be there anytime at all Doctor Robert, Doctor Robert
You're a new and better man, He helps you to understand
He does ev'rything he can Doctor Robert

If you are down he'll pick you up Doctor Robert
Take a drink from his special cup Doctor Robert, Doctor Robert
He's a man you must believe, Helping ev'ry one in need
No one can succeed Doctor Robert, Like Doctor Robert

Well, well, well you're feeling fine
Well, well, well he'll make you Doctor Robert

My friend works with the National Health Doctor Robert
Don't pay money just to see yourself with Doctor Robert, Doctor Robert
You're a new and better man, He helps you to understand
He does ev'rything he can Doctor Robert

Well, well, well you're feeling fine
Well, well, well he'll make you Doctor Robert
Ring my friend I said you'd call Doctor Robert. (Repeat and fade)

Don't Let Me Down.

John Lennon and Paul McCartney

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Slowly (♩ = 80~84) F#m7

Don't let me down Don't let me down

Don't let me down Don't let me down

No - bo - dy ev - er loved me like she does Ooh she does
And from the first time that she real-ly done me Ooh she done

— me yes the does And if some-body love me like she
— she done me good I guess no-body ev - er real-ly

do me Ooh she do — me yes she does.
done me Ooh she down — me she done me good.

Don't let me down

Don't let me down Don't let me down

Don't let me down. I'm in love for the first

— time — Don't you know it's going to last —

It's a love that lasts for-ev - er — It's a love that has no —

— past. — Don't let me

Ee wow

Girl don't let me down — Oh don't let me

down Don't let me down. —

Don't Pass Me By.

Ringo Starr

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1. I Lis - ten for your foot - steps
2. Hear the clock a - tick - ing
3. Sor - ry that I doubt - ed you



com - ing up the drive Lis - ten for your
on the mant - el shelf See the hands a -
I was so un - fair You were in a



foot - steps but they don't ar - rive I
mov - ing but I'm by my - self You
car crash and you lost your hair



Wait - ing for your knock dear on my old front
won - der where you are to - night and why I'm by my -
said that you would be late a - bout an hour or



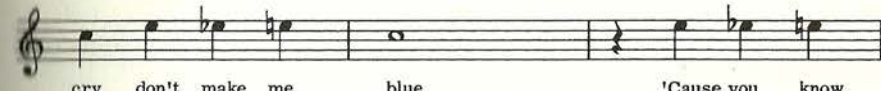
door — I don't hear it Does it mean — you don't
self — I don't see you Does it mean — you don't
two — I said that's all - right I'm wait - ing here — just



love me an - y more —
love me an - y more —
wait - ing to hear from you —



I Don't pass me by don't make me



cry don't make me blue 'Cause you know



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



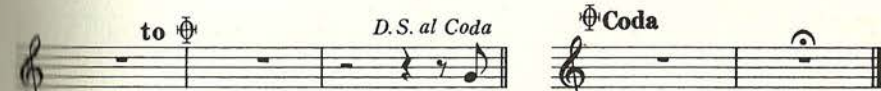
know it hurt me so How I hate to see you go Don't pass me



by Don't make me



cry —————



I'm



Do You Want To Know A Secret.

John Lennon and Paul McCartney

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Recit

Cm

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

Cm

You'll nev - er know how much I real - ly care,

Moderately

C Em Eb Dm7 G7 C Em Eb

List - en, do you want to know a se - cret,

Dm7 G7 C Em Dm7 Db

Do you prom - ise not to tell, Whoa _____

C Em7 Eb Dm7 G7 C Em7 Eb Dm7 G7

clos - er let me whis - per in your ear, Say the words you long to

F C Am to

hear _____ I'm in ___ love with you _____ oo. _____

F G7 F C Bb

I've known the se - cret for a week or two, _____

F C Bb Dm G7

No - bo - dy knows just we two. _____

D.S. al Coda

Coda F G7

C Am F G7 C Am F G7 C

You'll never know how much I really love you,
You'll never know how much I really care,

Listen, do you want to know a secret,
Do you promise to tell, Whoa.....
Closer let me whisper in your ear,
Say the words you long to hear,
I'm in love with you oo.

I've known the secret for a week or two,
Nobody knows just we two.

Listen, do you want to know a secret,
Do you promise not to tell, Whoa.....
Closer let me whisper in your ear,
Say the words you long to hear,
I'm in love with you. oo, oo, oo, oo.....

Drive My Car.

John Lennon and Paul McCartney

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Moderately, with a beat



1. Asked a girl what she want-ed to be, — She said, Ba-by,
2. I told that girl that my pros-pects were good, — She said, Ba-by, it's
3. I told that girl I could start right a - way, — She said, Ba-by, I've got



Can't you see, — I wan-na be fa-mous, a star of the screen, — But
un - der-stood, — Work - ing for pea-nuts is all ve-ry fine, — But
some-thing to say, — I got no car and it's break-ing my heart, — But



you can do some-thing in be-tween! — Ba - by, you can drive my car —
I can show you a bet-ter time! —
I've found a driv - er, that's a start! —



— Yes, I'm gon - na be a star. —



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



— you. Beep Beep Mm Beep Beep, Yeh! —



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



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



— you. Beep Beep Mm Beep Beep, Yeh! —

Asked a girl what she wanted to be
She said, Baby, can't you see,
I wanna be famous, a star of the screen,
But you can do something in between.

Baby, you can drive my car,
Yes, I'm gonna be a star.
Baby, you can drive my car,
And maybe I'll love you.

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,
Yes, I'm gonna be a star.
Baby, you can drive my car,
And maybe I'll love you.

Beep Beep Mm, Beep Beep, Yeh!
Baby, you can drive my car,
Yes, I'm gonna be a star.
Baby, you can drive my car,
And maybe I'll love you.
Beep Beep Mm, Beep Beep, Yeh!

I told that girl I could start right away,
She said, Baby, 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!

Come Together.

John Lennon and Paul McCartney

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Slow beat **5th time to**

Sh- (Me) Sh- Sh- Sh- (5th time) Ah!

Here come old flat top he come groov - ing up slow - ly he got
 He wear no shoe shine he got toe - jam foot - ball he got
 He bag pro-duct-ion he got wal - rus gum - boot he got
 He rol - ler coast-er he got ear - ly warn - ing he got

joo joo eye - ball he one ho - ly roll - er he got
 fun - ny fin - ger he shoot Co - ca co - la he say
 O - no side - board he one spin - al crack - er he got
 mud - dy wat - er he one Mo - jo fil - ter he say

hair down to his knee. —
 I know you down be - low you know me. —
 feet down be - low his knee. —
 one and one and one is there. —

Got to be a jok - er he just do what he please. —
 One thing I can tell you is you
 Hold you in his arm - chair you can
 Got to be good look - ing 'cos he's

got to be free. —
 feel his di - sease. — Come to - ge - ther — right now — o - ver me —
 so hard to see. —

Coda *Repeat and fade*

Come to - ge - ther. Yeah! Come to - ge - ther.

Eight Days A Week.

John Lennon and Paul McCartney

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Moderato

Ooh I need your love babe guess you know it's true. —
 Love you ev - ry day girl al - ways on my mind. —

Hope you need my love babe just like I need you —
 One thing I can say girl love you all the time. —

Hold me — love me — hold me —

love me — Ain't got no - thin' but love babe. —

Eight days a week —

Eight days a week I love —

— you — Eight days a week is

not e - nough to show I care. —

Eight days a week — Eight days a week —

Eleanor Rigby.

John Lennon and Paul McCartney

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Moderately, with a steady beat

C Em

Ah, Look at all the lone - ly peo - ple.

Em

E-lea-nor Rig - by picks up the rice in the church.
 Fa-ther Mc-ken - zie, writ - ing the words of a ser -
 E-lea-nor Rig - by died in the church and was bur -

C⁶ Em

Where a wed - ding has been Lives in a dream.
 mon that no - one will hear No - one comes near.
 ied a long with her name No - bo - dy came.

Waits at the win - dow, wear - ing the face that she keeps -
 Look at him work - ing, darn - ing his stocks in the night -
 Fa - ther Mc - ken - zie wip - ing the dirt from his hands -

C Em

in a jar by the door. Who is it for?
 when there's no - bo - dy there. What does he care?
 as he walks from the grave. No one was saved.

Em⁷ Em⁶ C

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

Em Em⁷ Em⁶

All the lone - ly peo - ple, where do

C Em C

they all be-long Ah Look at all

Em

the lone - ly peo - ple. *D.S. al Coda*

Em⁷ Em⁶ C

(Ah Look at all the lone - ly peo - ple)
Coda
 All the lone - ly peo - ple, where do they all come from?

Em Em⁷ Em⁶

All the lone - ly peo - ple, where do

C Em

ple.) they all be long?

Everybody's Got Something To Hide Except Me And My Monkey.

John Lennon and Paul McCartney

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Moderately (with a heavy beat)

E

Come on, come on, — come on, come on, —

E

Come on is such — a joy, — Come on is such — a joy, —

E

Come on is take — it eas-y, Come on is take — it eas-y, take it

A D

eas - y, — Take it eas - y.

B7 B7

Ev'-ry - bo-dy's got some-thing to hide — ex-cept for me and my

A D7 G E G D

mon - key. — (Hey) The Your

E E

deep-er you go — the high-er you fly. — The
in-side is out, — and your out-side is in. — Your

E

high-er you fly, — the deep-er you go, — So come on, —
out-side is in, — and your in-side is out, —

come on. — D.S.al Coda

Coda D

(Hey) C'mon c'mon c'mon c'mon c'mon c' mon (*ad lib*) -

Come on, come on, come on, come on,
Come on is such a joy, come on is such a joy,
Come on is take it easy, come on is take it easy,
Take it easy, take it easy,
Ev'rybody's got something to hide except for me and my monkey.
(Hey) The deeper you go the higher you fly.
The higher you fly, the deeper you go,
So come on, come on.

Come on is such a joy, come on is such a joy,
Come on is take it easy, come on is take it easy,
Take it easy, Take it easy.
Ev'rybody's got something to hide except for me and my monkey.
(Hey) Your inside is out, and your outside is in.
Your outside is in, and your inside is out,
So come on, come on.

Come on is such a joy, come on is such a joy,
Come on is take it easy, come on is take it easy,
Take it easy, take it easy.
Ev'rybody's got something to hide except for me and my monkey.
(Hey) C'mon, c'mon, c'mon, c'mon, c'mon, c'mon.....

Fixing A Hole.

John Lennon and Paul McCartney

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Moderato

I'm Fix-ing A Hole where the rain gets in and
fil-ling the cracks that ran through the door and

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

go I'm
go

And it real-ly doesn't mat - ter if I'm wrong,

I'm right where I be-long I'm right where I be-long

see the peo - ple stand-ing there who dis - a - gree and nev - er win and
sil - ly peo - ple run a - round they wor - ry me and nev - er ask me

won - der why they don't get in my door I'm
why they don't get past my door I'm

paint - ing the room in a col - our - ful way, and
tak - ing my time for a num - ber of things that

when my mind is wan - der - ing there I will
weren't im - por - tant yes - ter - day and I still

go and it
go

go

I'm Fix-ing A Hole where the rain gets in and

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

where it will go I'm

The Fool On The Hill.

John Lennon and Paul McCartney

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Slow tempo G⁶

Day af - ter day a - lone on a hill The
Well on the way head in a cloud The

D⁶ G⁶

man with the fool-ish grin is keep-ing per-fect-ly still But
man of a thou-sand voi-ces talk-ing per-fect-ly loud But
And

E_m A

no - bo - dy. wants to know — him — they can
no - bo - dy ev - er hears — him — the
no - bo - dy seems to like — him — they can
He nev - er list - ens to — them — he —

D B_m E_m A⁷

see that he's just a fool — And he nev-er gives an an - swer But
sound he ap-pears to make — And he nev-er seems to no - tice But
tell what he wants to do — And he nev-er shows his feel - ings But } the
knows that they're the fools — They don't like — him

D_m B^b D_m B^b

fool — on the hill — sees the sun go-ing down — And the

C D_m B^b D_m⁶ D_m⁷ D(maj)

eyes in his head — see the world — spin-ning round —

Golden Slumbers.

John Lennon and Paul McCartney

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Slowly C₆ Am₇

Once there was a way to get back home -

D_m G₇

ward Once there was a way

C E₇ Am

to get back home — Sleep pret-ty dar - ling do not

D_m⁹ G₇ to C

cry And I will sing a lul - la - by —

C F_{maj}⁷ C

Gold - en Slum - bers fill — your eyes —

C F_{maj}⁷ C

bles a - wake — you when — you — rise —

E₇ Am D_m⁹ G₇

Sleep pret-ty dar - ling do not cry — And I will sing a lul-la-by —

C Am₇ (no 5th) DS al Coda Coda

Once there was a way

For No One.

John Lennon and Paul McCartney

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Your day__ breaks Your mind__ aches You find__ that all__
She wakes__ up She makes__ up She takes__ her time.



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



lon - ger needs__ you. __ And in her
lon - ger needs__ you. __



eyes you see no - thing__ No sign of



love be - hind the tears__ cried For No__ One



A love that should have las - ted years__



You want__ her You need__ her And yet__ you don't
You stay__ home She goes__ out She says__ that long
Your day__ breaks Your mind__ aches There will__ be times



__ be - lieve her when she says her love__ is dead you
__ a - go she knew some - one but now__ he's gone she
__ when all the things you said will fill__ your head you



think she needs__ you__ And in her
does - n't need__ him__
won't for - get__ her__

D.S. al



And in her eyes you see no - thing__



No sign of love be - hind the tears__ cried For No__ One



A love that should have las - ted years__

For You Blue.

George Harrison

© Copyright 1970 Harrison's Limited.

Moderato

Be - cause you're sweet and love - ly, girl, I
(1) want you in the morn - ing girl, I

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

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

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

I I've loved you from the mo -
(Be -) cause you're sweet and love -

- ment, I saw you. You
- ly, girl, I love you. Be -

looked at me, that's all you had to do.
cause you're sweet and love-ly, girl, it's true.

I feel it now, I hope you feel it too.
I love you more than ev - er, girl, I do.

Be -

From A Window.

John Lennon and Paul McCartney

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Moderato



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



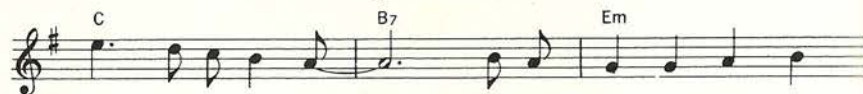
win - dow And as I looked a - gain your ___
win - dow I had to make you mine I ___



face came in - to sight. one. Oh I would be glad -
knew you were the



___ just to have a love like that ___



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



you ___ So meet me to - night ___ just where the light ___



___ shines from a win - dow And as I take your



hand say that you'll be mine to - night ___ *D. S. al Coda*



you'll ___ be mine to - night ___

Every Little Thing.

John Lennon and Paul McCartney

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Moderato

E^b A^b B^b7

When I'm walk - ing be - side her
I re - men - ber the first time

E^b D^b A^b F^m7

Peo - ple tell me I'm luck - y Yes I know I'm a
I was lone - ly with - out her Yes I'm think - ing a -

B^b7 E^b E^b D^b

luck - y guy Ev - 'ry lit - tle thing she does
bout her now

D^b E^b D^b E^b

she does for me yeah And you know the

D^b to E^b B^b E^b

things she does she does for me yeah

E^b A^b B^b7

When I'm with her I'm hap - py
There is one thing I'm sure of

E^b D^b A^b

Just to know that she loves me
I will love her for - ev - er

F^m7 B^b7 E^b

Yes I know that she loves me now
For I know love will nev - er die

Coda D^b E^b A^b B^b E^b

me oo Ev - 'ry lit - tle thing.

Happiness Is A Warm Gun.

John Lennon and Paul McCartney

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Very slow tempo $\text{♩} = 72$

Am Am6 Em

She's not a girl who miss - es much

Am Em

Do do do do do Oh yeah

Dm

She's well ac - quaint - ed with the touch of the vel - vet hand,

Am

Like a li - zard on a win - dow pane, The

Dm

man in the crowd with the mul - ti - col - oured mir - rors on his

Am Dm

hob - nail boots Ly - ing with his eyes while his hands are bu - sy work - ing

Am Dm

o - ver - time, A soap im - pres - sion of his

Dm Am

wife which he ate and do - nat - ed to the Na - tional Trust.

A7(-10)

I need a fix 'cause I'm go - ing down

Down to the bits that I left up tow-hown.

C A7(-10)

I need a fix 'cause I'm go - ing down.

A7 3 time C

Mo-ther Su - pe - ri - or jump the gun,

A7 G7

Mo-ther Su - pe - ri - or jump the gun.

C Am F G7

Hap - pi - ness is a warm gun,
(Hap - pi - ness Bang bang shoot.)

C Am F G7

Hap - pi - ness is a warm gun.
shoot. Hap - pi - ness Bang bang shoot

C Am F

(Half spoken) When I hold you in my
shoot Oh yeah

G7 C Am F

arms and I feel my fin - ger on your
Oh yeah Oo Oo

G7 C Am F

trig - ger, I know no - bo - dy can do me
Oh yeah Oo

G7 C Am F G7

no harm Be - cause is a warm gun, mom - ma.
Oh yeah. Hap - pi - ness Bang bang shoot

C Am F G7

Hap - pi - ness is a warm gun, yes it is.
shoot. Hap - pi - ness Bang bang shoot

Fm

Hap - pi - ness is a warm, Yes it is, gun,
shoot.

C Am F G7

Be - cause you know that
Hap - pi - ness, Bang bang shoot,

C Am F G G7 C

Hap - pi - ness is a warm gun, mom - ma, yeah.
Hap - pi - ness is a warm gun yeah.)

From Me To You.

John Lennon and Paul McCartney

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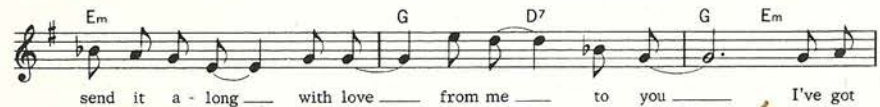
Medium Tempo with a beat



If there's a - ny - thing that you want If there's



a - ny - thing I can do Just call on me And I'll



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



ev - 'ry - thing that you want Like a heart that's oh so



true Just call on me And I'll send it a - long with love



from me to you I got arms that long to



hold you and keep you by my side I got



lips that long to kiss you And keep you sa - tis - fied If there's



a - ny - thing that you want If there's a - ny - thing I can do Just



call on me And I'll send it a - long with love from me to you.



If there's

If there's anything that you want
If there's anything I can do
Just call on me and I'll send it along
With love from me to you

I've got ev'rything 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

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

If there's anything that you want
If there's anything I can do
Just call on me and I'll send it along
With love from me to you