

# Mean Mr. Mustard.

John Lennon and Paul McCartney

© Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato

Mean Mis-ter Mus-tard sleeps in the park, shaves in the  
His sis-ter Pam works in the shop, she ne-ver

dark trying to save pa-per, \_\_\_\_\_  
stops, she's a go get-ter. \_\_\_\_\_

Sleeps in a hole in the road \_\_\_\_\_  
Takes him out to look at the Queen \_\_\_\_\_

Sav-ing up to buy \_\_\_\_\_ some clothes \_\_\_\_\_  
On-ly place that he's ev-er been \_\_\_\_\_

Keeps a ten bob note up his nose, \_\_\_\_\_ such a  
Al-ways shouts out some-thing ob-scene, \_\_\_\_\_ such a

mean old man. \_\_\_\_\_ Such a mean old man. \_\_\_\_\_

Dirt-y old man. \_\_\_\_\_ Dirt-y old man. \_\_\_\_\_

B7 E7 A E E7 A E

# Norwegian Wood.

John Lennon and Paul McCartney

© Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

I once had a girl, or should I say she once had me;

She showed me her room, is-n't it good Nor-we-gian Wood. She

asked me to stay and she told me to sit an-y-where, So  
told me she worked in the morn-ing and start-ed to laugh, I

I looked a-round and I no-ticed there was-n't a chair.  
told her I did-n't and crawled off to sleep in the bath.

I sat on a rug bi-ding my time, drink-ing her wine,  
And when I a-woke I was a-lone, this bird had flown,

We talked un-til two and then she said "It's time for bed."  
So I lit a fire, Is-n't it good Nor-we-gian Wood.

Coda

D.S. al Coda

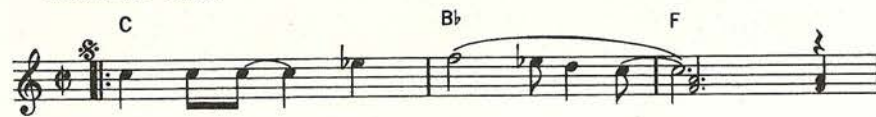
2. She

# The Night Before.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

## Medium Beat



1.-3. We said our good - byes \_\_\_\_\_ ( Oh, the  
2. Were you tell - ing lies \_\_\_\_\_



night be - fore \_\_\_\_\_) Love was in your eyes \_\_\_\_\_  
Was I so un - wise \_\_\_\_\_



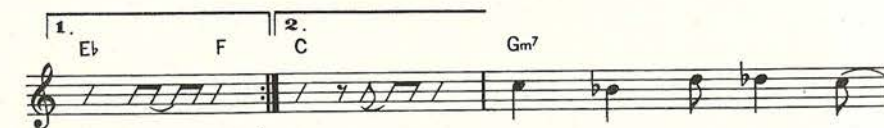
( Oh, the night be - fore \_\_\_\_\_) Now to - day \_\_\_\_\_ I  
When I held \_\_\_\_\_ you



find you have changed \_\_\_\_\_ your mind \_\_\_\_\_  
near you were so \_\_\_\_\_ sin - cere \_\_\_\_\_



Treat me like \_\_\_\_\_ you did \_\_\_\_\_ the night be - fore \_\_\_\_\_



Last night is the night



\_\_\_\_\_ I will \_\_\_\_\_ re - mem - ber you by \_\_\_\_\_



When I think \_\_\_\_\_ of things \_\_\_\_\_ we did \_\_\_\_\_ it makes me wan - na cry -



\_\_\_\_\_ like the night be - fore. \_\_\_\_\_

We said our goodbyes ( Oh, the night before )  
Love was in your eyes ( Oh, the night before )  
Now today I find you have changed your mind  
Treat me like you did the night before

Were you telling lies ( Oh, the night before )  
Was I so unwise ( Oh, the night before )  
When I held you near you were so sincere  
Treat me like you did the night before

Last night is the night I will remember you by  
When I think of things we did it makes me wanna cry

We said our goodbyes ( Oh, the night before )  
Love was in your eyes ( Oh, the night before )  
Now today I find you have changed your mind  
Treat me like you did the night before  
Like the night before.....



# No Reply.

John Lennon and Paul McCartney

©Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato

This hap-pened once be - fore when I came to your door no re -  
 phone they said you were not home that's a

ply \_\_\_\_\_ They said it was-n't you but I saw you peep  
 lie \_\_\_\_\_ 'Cos I know where you've been I saw you walk

through your win - dow \_\_\_\_\_ I saw the light -  
 in your door \_\_\_\_\_ I near - ly died -

I saw the light \_\_\_\_\_ I know that you saw  
 I near - ly died \_\_\_\_\_ 'Cos you walked hand in

me 'cos I looked up to see your face \_\_\_\_\_  
 hand \_\_\_\_\_ with an - oth - er man in my place \_\_\_\_\_

I tried to te - le \_\_\_\_\_ If I were you I'd re - a - lise that

I love you more than an - y oth - er

guy \_\_\_\_\_ And I'll for - give the lies \_\_\_\_\_ that

I heard be - fore When you gave me no re -

D.S. al Coda Coda G  
 ply \_\_\_\_\_ I tried to te - le No re - ply -

No re - ply. \_\_\_\_\_

This happened once before when I came to your door, No Reply,  
 They said it wasn't you but I saw you peep through your window  
 I saw the light, I saw the light,  
 I know that you saw me 'cos I looked up to see your face

I tried to telephone they said you were not home that's a lie  
 'Cos I know where you've been I saw you walk in your door  
 I nearly died, I nearly died  
 'Cos you walked hand in hand with another man in my place

If I were you I'd realise that I love you more than any other guy  
 And I'll forgive the lies that I heard before  
 When you gave me no reply,  
 No Reply, No Reply.....

# Not A Second Time.

John Lennon and Paul McCartney

©Copyright 1963 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



You know you made me cry,  
And now you've changed your mind,



I see no use in wond'-ring why.  
I see no rea-son to change mine.



cried for you.  
cried it's



through. Oh, you're giving me the same old line



I'm wond'-ring why, you hurt me then You're back a-gain



No, no, no, Not a sec-ond - time.



You know you made me cry, I see no use in wond'-ring  
And now you've changed your mind, I see no rea-son to change



why I cried for  
mine I cried it's



you. Yeh, through. Oh,

*D.S. al Coda*



Not a sec-ond - time.

You know you made me cry,  
I see no use in wond'ring why.  
I cried for you.  
And now you've changed your mind,  
I see no reason to change mine.  
I cried it's through.

Oh, you're giving me the same old line  
I'm wond'ring why, you hurt me then,  
You're back again, No no no, Not a second-time.

You know you made me cry,  
I see no use in wond'ring why,  
I cried for you.  
Yeh, and now you've changed your mind,  
I see no reason to change mine  
I cried it's through.

Oh, you hurt me then, you're back again, No no no,  
Not a second-time, Not a second-time.



# Nowhere Man.

John Lennon and Paul McCartney

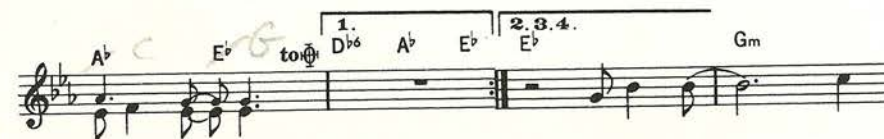
©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.



He's a real No - where Man, sit - ting in — his  
Does - n't have a point of view, knows not where — he's  
He's as blind as he can be, just sees what — he  
Does - n't have a point of view, knows not where — he's  
He's a real No - where Man, sit - ting in — his



No - where Land Mak - ing all — his No - where plans — for  
go - ing to. Is - n't he — a bit like you — and  
wants to see. No - where Man — can you see me — at  
go - ing to. Is - n't he — a bit like you — and  
No - where Land Mak - ing all — his No - where plans — for



no - bod - y.  
me? —  
all? —  
me? —  
no - bod - y.

No - where Man — please  
No - where Man — don't  
No - where Man — please



lis - ten, — you don't know — what — you're mis - sing, — No - where Man.  
wor - ry, — take your time — don't hur - ry, — leave it all.  
lis - ten, — you don't know — what — you're mis - sing, — No - where Man.



— The world — is at your com - mand.  
— Till some - bod - y else — lends you a hand.  
— The world — is at your com - mand.



Mak - ing all — his



No - where plans — for no - bod - y.



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

# Ob-La-Di, Ob-La-Da

John Lennon and Paul McCartney

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

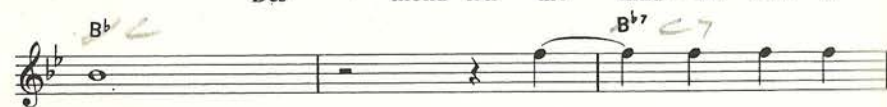
Bright tempo



Des - mond had a bar - row in the mar - ket place,  
Des - mond had a trol - ley to the jewel - ler's store  
Hap - py e - ver af - ter in the mar - ket place



Mol - ly is the sing - er in a  
buys a twen - ty ca - rat gold - en  
Des - mond lets the child - ren lend a



band.  
ring.  
hand.  
Des - mond says to  
Takes it back to  
Mol - ly stays at



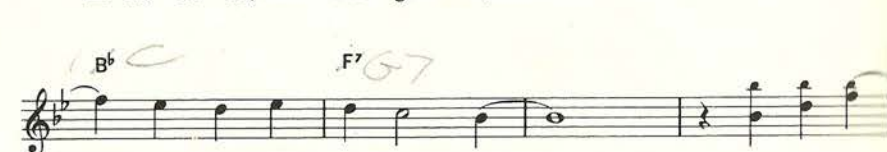
Mol - ly, "Girl, I like your face," And Mol - ly  
Mol - ly, wait - ing at the door And as he  
home and does her pret - ty face And in the



says this as she takes him by the hand, — Ob - la - di —  
gives it to her she be - gins to sing,  
eve - ning she still sings it with the band,



— 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 cou - ple of years they have built a home —



— sweet home. —



With a cou - ple of kids run - ning in the yard —



— Of Des - mond and Mol - ly Jones. —



on, And if you want some fun —



Take Ob - la di - bla - da.



# Octopus's Garden.

Ringo Starr

©Copyright 1969 Startling Music Limited.

Moderately Bright



1. I'd like to be un - der the sea in an  
2. We would be warm be - low the storm in our



oc - to - pus - 's gar - den in the shade.  
lit - tle hide - a - way be - neath the waves.



He'd let us in, Knows where we've been, in his  
Rest - ing our head on the sea bed in an



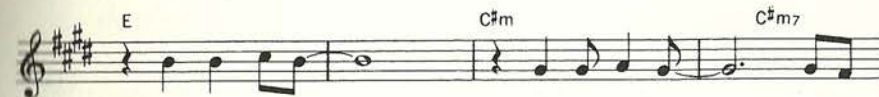
oc - to pus - 's gar - den in the shade.  
oc - to pus - 's gar - den near a cave.



I'd ask my friends to come and see  
We would sing and dance a - round



an oc - to - pus - 's gar - den with me  
be - cause we know we can't be found.



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



oc - to - pus - 's gar - den in the shade.



We would shout and swim a - bout the



Lies be - neath the o - cean  
cor - al that lies be - neath the waves.



Oh what joy for ev - 'ry girl and boy



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



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

# Maxwell's Silver Hammer.

John Lennon and Paul McCartney

© Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

**A** **B**

No one there to tell us what to do, \_\_\_\_\_

**E** **C#m**

I'd like to be \_\_\_\_\_ un - der the sea \_\_\_\_\_

**C#m7** **A** **F#m7** **B7**

\_\_\_\_\_ in an oc - to - pus - 's gar - den with

**1. 2. C#m** **3. E** **Eb** **E**

you, in an you.

about 40 bars per minute

**D** **Bm** **Am** **B7-9**

Joan was quiz - zi - cal stud - ied pat - a - phys - i - cal  
Back in school a - gain Max - well plays the fool a - gain  
P. C. thir - ty - one said we've caught a dir - ty one

**Em** **A7**

sci - ence in the home \_\_\_\_\_ Late nights all a - lone \_\_\_\_\_  
teach - er gets an - noyed \_\_\_\_\_ Wish - ing to a - void \_\_\_\_\_  
Max - well stands a - lone \_\_\_\_\_ Paint - ing tes - ti - mo -

**D** **A7**

\_\_\_\_\_ with a test - tube oh oh oh oh \_\_\_\_\_  
\_\_\_\_\_ an un - pleas - ant sce - ee - ee - ene \_\_\_\_\_  
\_\_\_\_\_ - ni - al pic - tures oh oh oh oh \_\_\_\_\_

**D** **Bm** **Am** **B7-9**

Max - well Ed - i - son ma - jor - ing in me - di - cine  
She tells Max to stay when the class has gone a - way  
Rose and Val - er - ie scream - ing from the gal - le - ry

**Em** **A7**

calls her on the phone \_\_\_\_\_ Can I take you out \_\_\_\_\_  
so he waits be - hind \_\_\_\_\_ Writ - ing fif - ty times \_\_\_\_\_  
say he must go free \_\_\_\_\_ The judge does not a - gree \_\_\_\_\_

**D** **A7**

\_\_\_\_\_ to the pic - tures Jo - oh ho - oan \_\_\_\_\_ But  
\_\_\_\_\_ I must not be so oh ho - oan \_\_\_\_\_ But  
\_\_\_\_\_ and he tells them so oh ho - oan \_\_\_\_\_ But



E7

as she's get - ting read - y to go — a  
 when she turns her back — on the boy — he  
 as the words are leav - ing his lips — a

A7 D

knock comes on the door — Bang bang Max - well's  
 creeps up from be - hind — Bang bang Max - well's  
 noise comes from be - hind — Bang bang Max - well's

E7

sil - ver ham - mer came down up - on her head —  
 sil - ver ham - mer came down up - on her head —  
 sil - ver ham - mer came down up - on her head —

A7 Em A7

Bang bang Max - well's sil - ver ham - mer made  
 Bang bang Max - well's sil - ver ham - mer made  
 Bang bang Max - well's sil - ver ham - mer made

1. Em7 A7 D D F# Bm D7

sure that she was dead. —

G D G A7 D A7 D 2. Em A7

sure that she was dead. —

D E7 A7

Em7 A7 D F# A7

sure that he was dead. —

D E7

A7 A9 D

D F# Bm D7 G D G A7 D A7 D

Sil - ver ham - mer man. —

# Polythene Pam.

John Lennon and Paul McCartney

©Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

Medium tempo



Well you should  
Get a



see Pol - y - thene Pam She's so good -  
dose of her in jack-boots and kilt She's kil - ler -



look-ing but she looks like a man Well you should  
dil - ler when she's dressed to the hilt She's the



see her in drag dressed in her pol - y - thene bag Yes you should  
kind of a girl that makes the News of the world - Yes you could

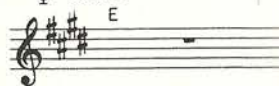


see Pol - y - thene Pam  
say she was at - tract-ive - ly built



Yeh yeh yeh

**Coda**



PLAY 8 TIMES AD LIB. GUITAR OR PIANO SOLO ON THESE HARMONIES

# One After 909.

John Lennon and Paul McCartney

©Copyright 1970 Northern Songs Limited, 24 Bruton Street, London W1.

Moderate Boogie rock tempo



My ba - by says she's trav'-ling on the One af - ter Nine - O - Nine -  
begged her not to go and I begged her on my bend - ed knees -  
I said I'm trav'-ling on the One af - ter Nine - O - Nine -



I said move ov - er ho - ney I'm  
You're on - ly fool-ing a-round, you're  
I said move ov - er ho - ney I'm



trav - ell - ing on that line.  
on - ly fool-ing a - round with me. I said  
trav - ell - ing on that line.



move o - ver once, move o - ver twice,

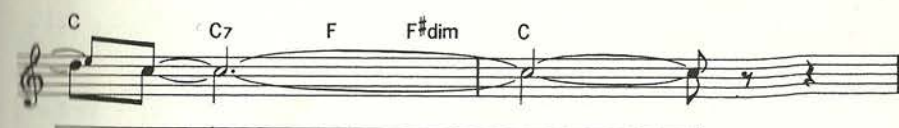
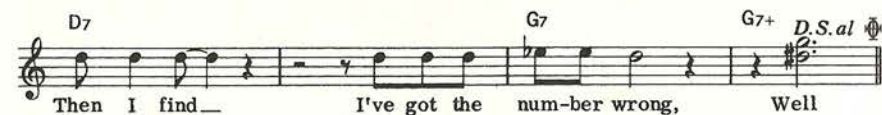
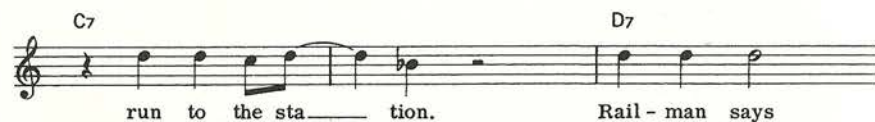
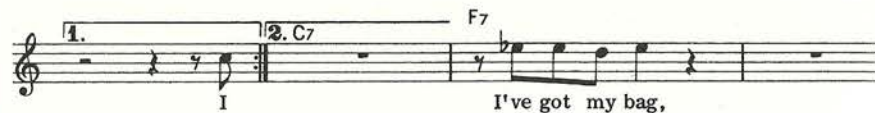


come on ba - by don't be cold as ice.



I said I'm trav'-ling on the One af - ter Nine O - Nine.





# Oh! Darling.

John Lennon and Paul McCartney

© Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

Slow tempo



Oh — Dar - ling — please be - lieve me —  
 Dar - ling — if you leave me —  
 Dar - ling — if you leave me —  
 Dar - ling — please be - lieve me —



I'll ne - ver do you no harm — Be -  
 I'll ne - ver make it a - lone — Be -  
 I'll ne - ver make it a - lone — Be -  
 I'll ne - ver let — you down (Oh believe me darling) Be -



lieve me when I tell — you — I'll ne - ver do you — no  
 lieve me when I beg — you — don't e - ver leave me — a -  
 lieve me when I tell — you — I'll ne - ver do you — no  
 lieve me when I tell — you —



harm — Oh — (Believe me darling) When you  
 lone —  
 harm —



told — me — you did - n't need me a - ny - more — Well you



know I near - ly broke down and — cried — When you



told me — you did - n't need me a - ny - more — Oh well you



know I near - ly broke down — and died — D.S. al Coda  
 Oh



I'll ne - ver do you — no harm.



# Old Brown Shoe.

George Harrison

©Copyright 1969 Harrisongs Limited.

Moderately Bright Shuffle



I want a love that's right but right is on - ly half of what's wrong  
pick me up from where some try to drag me down,  
love of yours, To miss that love is some-thing I'd hate.



I want a short haired girl who some-times wears it twice as long.  
And when I see you smile, re - plac - ing ev - 'ry thoughtless frown,  
I'll make an ear - ly start, I'm mak - ing sure that I'm not late.



I'm step - ping out this old brown shoe,  
Got me es - cap - ing from this zoo,  
For your sweet top lip I'm in the queue,



Ba - by I'm in love with you. I'm so glad you came here, it



won't be the same now, when I'm with you. You know, you



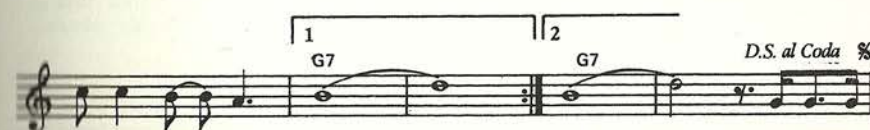
If I grow up I'll be a sing - er, Wear - ing rings on  
I may ap - pear to be im - per - fect, My love is some-thing



ev - 'ry fin - ger. Not wor - ry - ing what they, or you say,  
you can't re - ject. I'm changing fast - er than the weath - er,



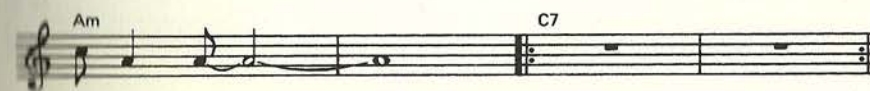
I'll live and love and maybe some day, Who knows ba - by?  
If you and I should get to - geth - er,



You may com - fort me. me. I want that



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



I'm with you.

# Only A Northern Song.

George Harrison

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

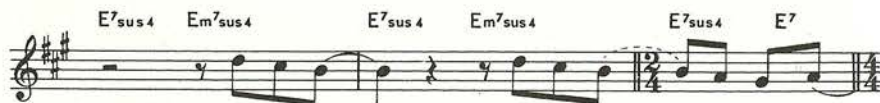
Moderato



If you're list'ning to — this song —  
When you're list'ning late — at night —  
If you think the har — mon - y —



You may think — the chords — are go - ing wrong —  
You may think — the band — are not — quite right, —  
Is a lit - tle dark — and out — of key, —



But they're not; — He just wrote — it like that. —  
But they are; — They just play — it like that. —  
You're cor - rect, — — There's no - bo - dy there. —



It does-n't real-ly mat-ter what



chords I play, what words I say or time of day it



is As it's on - ly a North - ern Song.  
And I told you there's no - one there.



It does-n't real-ly mat-ter what clothes I wear Or



how I fare or if my hair is brown When it's



on - ly a North - ern Song.

Coda



If you're list'ning to this song,  
You may think the chords are going wrong.  
But they're not; he just wrote it like that.

When you're list'ning late at night,  
You may think the band are not quite right,  
But they are; they just play it like that.

It doesn't really matter what chords I play,  
What words I say or time of day it is,  
As it's only a Northern Song.

It doesn't really matter what clothes I wear  
Or how I fare or if my hair is brown  
When it's only a Northern Song.

If you think the harmony  
Is a little dark and out of key,  
You're correct, there's nobody there.

It doesn't really matter what chords I play,  
What words I say or time of day it is,  
And I told you there's no one there.



# Paperback Writer.

John Lennon and Paul McCartney

©Copyright 1966 Northern Songs Limited, 24 Bruton Street, London W1.

## Bright Rock

(Pap - er - back writ - er, writ - er.)

Pap - er - back writ - er, \_\_\_\_\_

G Dm<sup>7</sup> G Dm<sup>7</sup> G Dm<sup>7</sup> G

1. Dear—

G<sup>7</sup>

sir or mad - am will you read my book it took me  
 (2) dir - ty stor - y of a dir - ty man and his  
 (3) thou - sand pag - es give or take a few I'll be  
 (4) real - ly like it you can have the rights it could

G<sup>7</sup>

years to write, — Will you take a look  
 cling - ing wife, — Does - n't un - der - stand his  
 writ - ing more, — In a week or two I can  
 make a mil - lion, For you ov - er - night if you

G<sup>7</sup>

based on a nov - el by a man named Lear And I  
 son is work - ing for the Dai - ly Mail It's a  
 make it long - er if you like the style I can  
 must re - turn it you can send it here But I

G<sup>7</sup>

need a job — So I want to be  
 stead - y job — But he wants to be a pap - er - back  
 change it round — And I want to be  
 need a break — And I want to be

C G B<sup>b</sup> G

writ - er, Pap - er - back writ - er. \_\_\_\_\_

1. 2. (Pap - er - back

— 2. It's a — Pap - er - back writ - er. —  
 writ - er.)

G Dm<sup>7</sup> G Dm<sup>7</sup>

3. 4. G G

3. It's a — 4. If you —

(Pap - er - back writ - er, writ - er.)

Pap - er - back writ - er. \_\_\_\_\_

G Dm<sup>7</sup> G Dm<sup>7</sup> G Dm<sup>7</sup> G

G (Pap - er - back writ - er.) Repeat and fade

Pap - er - back writ - er. \_\_\_\_\_

# Penny Lane.

John Lennon and Paul McCartney

©Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

Moderate Tempo



In Pen-ny Lane— there is a bar—ber showing pho - to-graphs of ev-'ry head  
cor-ner is a bank - er with a mo - tor car the little child  
the bar-ber shaves an-oth-er cus - to-mer we see the bank



— he's had the plea-sure to — know — And all the  
— ren laugh at him be-hind his back — And the  
— er sit - ting wait - ing for a trim — And then the



peo - ple that come and go — stop and say — "hel-lo"  
bank - er nev-er wears a mack — in the pour - ing rain  
fire - man rush-es in — from the pour - ing rain



On the  
Ve-ry strange — Pen-ny Lane — } is in my ears  
Ve-ry strange — Pen-ny Lane — }



— and in my eyes —



There be - neath the blue — sub - ur - ban skies — I sit, and  
A full of fish — and fin - ger pies — in sum - mer  
There be - neath the blue — sub - ur - ban skies — I sit, and



mean - while back in Pen - ny Lane — there is a fire - man with an hour -  
mean - while back be - hind the shel - ter in the mid - dle of the round



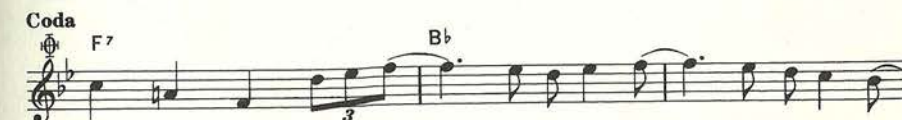
— glass — and in his poc - ket in a por - trait of the Queen  
— a - bout — the pret - ty nurse — is sell - ing pop - pies from a tray



— He likes to keep his fire en - gine clean — it's a clean  
— And tho' she feels as if she's in a play — she is an -



— ma - chine — Pen - ny Lane — In Pen - ny Lane  
— y - way —



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 —



# Piggies.

George Harrison

© Copyright 1968 Apple Publishing Limited.



Have you seen the lit - tle pig - gies crawl - ing in the dirt  
Have you seen the big - ger pig - gies In their starched white shirts



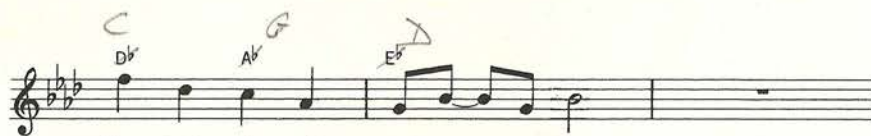
And for all the lit - tle pig - gies life is get - ting worse  
You will find the big - ger pig - gies stir - ring up the dirt



Al - ways hav - ing dirt to play a - round in  
Al - ways have clean shirts to play a - round in



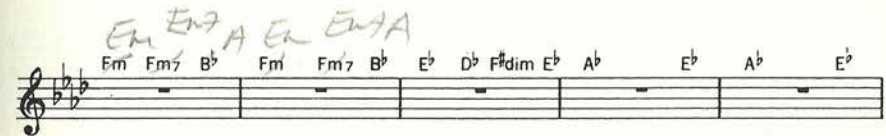
In their styes with all their back - ing



they don't care what goes on — a - round



In their eyes there's some - thing lack - ing what they need's a damn good whack - ing



Ev - 'ry - where there's lots of pig - gies liv - ing pig - gy lives



You can see them out for din - ner with their pig - gy wives



Clutch - ing forks and knives to eat their ba - con



# Please Please Me.

John Lennon and Paul McCartney

©Copyright 1962 Dick James Music Limited, 5 Theobalds Road, London WC1.

**Moderato (with a beat)**



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



I know you ne - ver e - ven  
Why do I al - ways have to

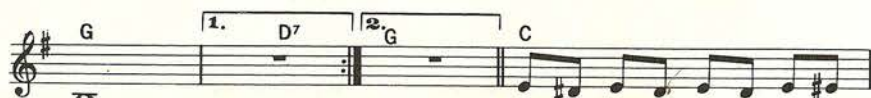


try ——— girl  
say ——— love

Come on, come on, come



on, come on, Please Please me Oh Yeh like I please



you. I don't want to sound complaining



But you know there's al - ways rain in my ——— heart.



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



you. Oh yeh why do you make me blue.



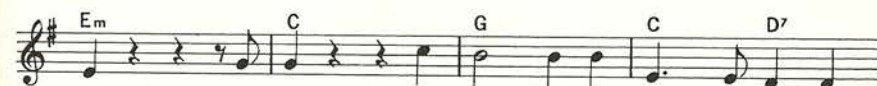
Last night I said these words to my ——— girl.



I know you ne - ver e - ven



try ——— girl Come on, come on, come



on, come on, Please please me oh yeh like I please



you.

Last night I said these words to my girl  
I know you never even try girl  
Come on, come on, come on, come on,  
Please Please Me, oh yeh, like I please you.

You don't need me to show the way love  
Why do I always have to say love  
Come on, come on, come on, come on,  
Please Please Me, oh yeh, like I please you.

I don't want to sound complaining  
But you know there's always rain in my heart.  
I do all the pleasing with you  
It's so hard to reason with you.  
Oh yeh, why do you make me blue.

Last night I said these words to my girl.  
I know you never even try girl,  
Come on, come on, come on, come on,  
Please Please Me, oh yeh, like I please you.

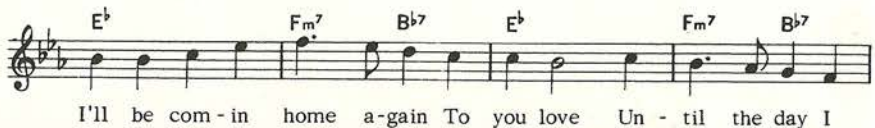
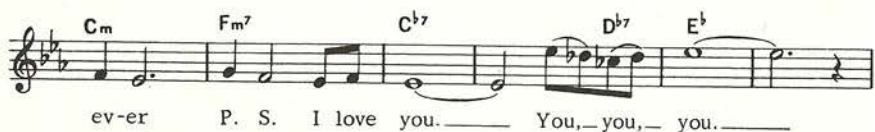


# PS I Love You.

John Lennon and Paul McCartney

©Copyright 1962 Ardmore and Beechwood Limited.

Moderately



# Run For Your Life.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



(1 & 4) I'd rath - er see you dead, lit - tle girl than to  
(2.) know that I'm a wick - ed guy and I was  
(3.) Let this be a ser - mon, I mean



be with an - oth - er man. You'd bet - ter keep your  
born with a jeal - ous mind. And I can't spend my  
ev - 'ry - thing I said. Ba - by, I'm de -



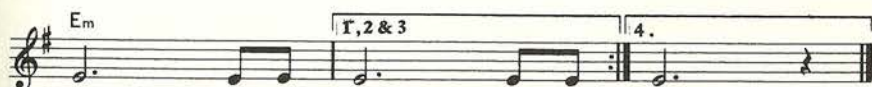
head, lit - tle girl, or I won't know where I am.  
whole life try-in' just to make you toe the line. You'd bet-ter  
ter-mined and I'd rath - er see you dead.



run for your life if you can, lit-tle girl, hide your head — in the



sand, lit - tle girl. Catch you with an - oth - er man, that's the



end, lit - tle girl. 2. Well, you  
3. girl.

# Rain.

John Lennon and Paul McCartney

©Copyright 1966 Northern Songs Limited, 24 Bruton Street, London W1.

**Moderato**



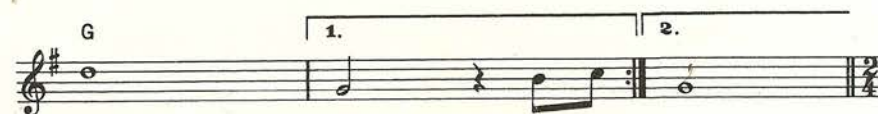
1. If the rain comes they run and hide their  
2. (When the sun shines they slip in to the



heads, shade, They might as well be  
And sip their lemon -



dead, - ade, If the rain comes, If the  
When the sun shines, When the



rain sun comes, 2. When the shines.



Ra - - - in, - - -



I don't mind - - - shi - - -



ne. - - - The wea-ther's fine. - - -



I can show you that when it starts to rain,  
Can you hear me that when it rains and shines,



Ev - 'ry - thing's the same I can  
It's just a state of mind Can you



show hear you, me, I can show hear you.  
me.



# Revolution.

John Lennon and Paul McCartney

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

Moderate tempo



1. You say you want a re - vo - lu - tion ——— Well —  
 (2) say you got a real so - lu - tion ——— Well —  
 (3) say you'll change the con - sti - tu - tion ——— Well —



—— you know —— we all want —— to change the  
 —— you know —— we'd all love —— to see the plan ——  
 —— you know —— we all want —— to change your



world You tell me that it's e - vo - lu -  
 head You ask me for a con - tri - bu -  
 You tell me it's the in - sti - tu -



- tion ——— Well —— you know —— We all want ——  
 - tion —— Well —— you know —— We're do -  
 - tion —— Well —— you know —— You bet-ter



—— to change the world. ——  
 - ing what we can. ——  
 free your mind in - stead. ——



But when you talk a - bout de - struc - tion ——  
 But when you want mo - ney for peo - ple with minds that hate ——  
 But if you go car - ry - ing pic - tures of Chair - man Mao ——



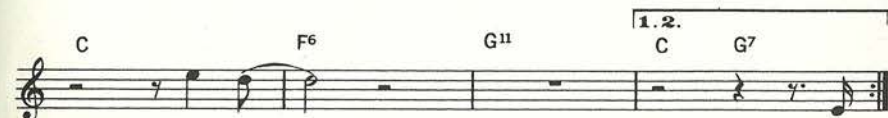
Don't you know that you can count me out. ——  
 All I can tell you is bro - ther you have to wait. ——  
 You ain't going to make it with an - y - one an - y - how. ——



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

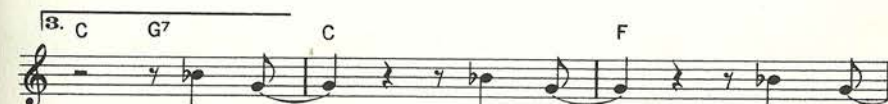


Al - right ——



Al - right ——

2. You  
 3. You



Al - right ——

Al - right ——

Al - right ——



Al - right ——

Al - right ——

Al - right ——



Al - right ——

Al - right ——

# Rocky Raccoon.

John Lennon and Paul McCartney

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

44 bars per minute

Am7

Now some-where in the Black Mount - ain

D7 3

hills of Da-ko-ta there lives a young boy named Rock-y Rac-coon-

D7 G7

- a - And one day his wo-man ran off - with an -

C Cmaj7

oth - er guy Hit young Rock - y in the

Am7

eye - Rock - y did - n't like that, he said I'm

D7 G7

gon- na get that boy So one day he walked in- to town

C Cmaj7

Booked him-self a room in the lo - cal sa- loon - a

## Verses

Am7 D7

Rock - y Rac - coon - checked in - to his room - To  
 Rock - y had - come e - quipped with a gun - Were  
 She and her man - who called him - self Dan He said  
 Rock - y burst in - and grin - ning a grin (Repeat to D.S.)

G7 C

Cmaj7

On - ly to find - Gid - eon's Bi - ble A  
 shoot off the legs - of his ri - val His  
 in the next room - at the hoe - down  
 'Dan - ny boy, this - is a show - down. But

## Choruses

Am7 D7

ri - val it - seems - had bro - ken his dreams - By  
 name was Ma - gill - and she call'd her self Lil - But  
 Dan - iel was hot - he drew first and shot - And

G7 C to Cmaj7 D.S. al

steal - ing the girl - of his fan - cy Her  
 ev - 'ry - one knew - her as Nan - cy Now  
 Rock - y col - lapsed - in the cor - ner

## Coda

C

(Do) d' do d' do d' do do do do

(C'mon Rocky boy)

D7

d' do d' do d' do do do do

(C'mon Rocky boy)



G7 *last time to*

— d' do d' do d' do do do d' d' do d' d' do d' —

1. C Cmaj7 2. Cmaj7 D. *To Verses 3 & 4*

do do do d' do do do do do do do do Now the

**Coda** C

That's the sto - ry of Rock - y Rac - coon —

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, I'll be better Doc,  
As soon as I'm able

4. Now Rocky Raccoon, he fell back in his room  
Only to find Gideons Bible  
Gideon checked out and he left it no doubt  
To help with good Rocky's revival.

# Savoy Truffle.

George Harrison

© Copyright 1968 Apple Publishing Limited.

E

Creme tan - ger - ine and mon - tel - i - mar —  
cream and a nice app - le tart —

F#

A gin - ger sling — with a pine - app - le heart —  
I feel your taste — all the time we're a - part —

A G

A cof - fee dess - ert —  
Co - co - nut fudge

B

— yes you know it's good news —  
— real - ly blows down those blues — } But you'll

Em C Em6 C

have to have them all pulled out — af - ter the sav - oy

Cmaj7 1. G E7

truff - le — Cool cherr - y

2. G Em Em7 A

You might not feel it now \_\_\_\_\_ But when the  
Know that what you eat you are \_\_\_\_\_ But what is

Em7 (A bass) A G B

pain cuts through you're go-ing to know and how \_\_\_\_\_ The  
sweet \_\_\_\_\_ now \_\_\_\_\_ turns so sour \_\_\_\_\_ We

Em Em7 A

sweat is gon-na fill your head \_\_\_\_\_ When it be -  
all know ob-la-di-bla-da \_\_\_\_\_ But can you

Em7 (A bass) A G B (Vocal only) E7

comes too much \_\_\_\_\_ you'll shout a - loud \_\_\_\_\_ (Instrumental) - - -  
show me \_\_\_\_\_ where you are \_\_\_\_\_ Creme tan-ger -

E F#

ine and mon-tel-i- mar \_\_\_\_\_ A gin-ger sling

A G

\_\_\_\_\_ with a pine-app-le heart \_\_\_\_\_ A cof-fee des-sert

B

\_\_\_\_\_ yes you know it's good news } But you'll

Em C Em6 C Cmaj7

have to have them all pulled out \_\_\_\_\_ af-ter the sav-oy truff-le \_\_\_\_\_

1. G 2. G B Em C

You Yes you'll have to have them all pulled out \_\_\_\_\_

Em6 C Cmaj7 G

\_\_\_\_\_ af-ter the sav-oy truff-le \_\_\_\_\_



# Sexy Sadie.

John Lennon and Paul McCartney

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

Very slow tempo

G F# Bm

Sex-y Sa - die what have you done

C D7 G F# C D7

You make a fool of ev-'ry-one You made a fool - of ev-'ry-

G F# F D7

one Sex-y Sa - die ooh What have you done..

G F# Bm

— Sex-y Sa - die you broke the rules —  
— Sex-y Sa - die how did you know —  
— Sex-y Sa - die you'll get yours yet —

C D7 G F#

You layed it down — for all to see,  
The world was wait - ing just for you,  
How-ev - er big — you think you are,

C D7

You layed it down — for all to see.  
The world was wait - ing just for you.  
How - ev - er big — you think you are.

G F# F D7

Sex-y Sa - die ooh — you broke the rules -  
Sex-y Sa - die ooh — you'll get yours yet -

G Am7 Bm C

- One sun-ny day the world was wait - ing for a lov-er.  
- We gave you ev-'ry-thing we owned just to sit at your ta - ble.

G Am7 to F# Bm C

She came a -long to turn on ev-'ry-one Sex-y Sa-  
Just a smile would light - en ev-'ry-

Am A# D.S.al F D7 D.S.al

- die the greatest of them all — Sa-die ooh — how did you know

Bm C Am A#

- thing — Sexy Sa-die she's the lat-est and the great-est of them all —

G F# Bm Em C D7 G F#7

Oo  
1st time only - - - - -

C D7 G F# Repeat and fade

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

# Sgt. Pepper's Lonely Hearts Club Band.

John Lennon and Paul McCartney

©Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

Slow 4



It was twen-ty years a - go to - day \_\_\_\_\_ that ser-geant  
real-ly want to stop the show \_\_\_\_\_ but I



Pep - per taught the band to play \_\_\_\_\_ They've been  
thought \_\_\_\_\_ you might like to know \_\_\_\_\_ That the



go - ing in and out of style \_\_\_\_\_ but they're  
sing - er's going to sing a song \_\_\_\_\_ and he



gua - ran - teed to raise a smile \_\_\_\_\_ So  
wants you all to sing a - long \_\_\_\_\_ So



may I in - tro - duce to you \_\_\_\_\_ the  
may I in - tro - duce to you \_\_\_\_\_ the



act you've known for all these years \_\_\_\_\_ }  
one and on - ly Bil - ly Shears \_\_\_\_\_ }



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



We're



Ser - geant Pep - per's Lone - ly Hearts \_\_\_\_\_ Club Band \_\_\_\_\_ We



hope you will en - joy the show \_\_\_\_\_ We're



Ser-geant Pep - per's Lone - ly Hearts \_\_\_\_\_ Club Band \_\_\_\_\_ Sit



back and let the eve - ning go \_\_\_\_\_ Ser -



\_\_\_\_\_ geant Pep-per's Lone - ly Ser - geant Pep-per's Lone - ly Ser -



# She Came In Through The Bathroom Window.

John Lennon and Paul McCartney

©Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

**A7** **C** **G**

— geant Pep-per's Lone - ly Hearts — Club Band — It's

**C7** **F7**

won - der - ful to be here it's cer-tain - ly a thrill You're

**C7** **D**

such a love - ly au - di-ence we'd like to take you home with us we'd

**D7** **Coda** **C**

love to take you home I don't

*D.S. al Coda*

**Slowly**

*(Repeat at D.S. only)* Oh Look out

**A7** **D**

She come in through the bath - room win - dow —  
 She said she'd al - ways been — a dan - cer —  
 And so I quit the police — de part - ment —

**A7** **F#m** **A6** **D**

pro-tect - ed by a sil - ver spoon —  
 she worked at fif - teen clubs a day —  
 and got my - self a stead-y job —

**A** **F#m** **D**

But now she sucks — her thumb and won - ders — by the banks —  
 And though she thought I knew the ans - wer — well I knew —  
 And though she tried — her best to help — me — she could steal —

**D** **A** *(1st time straight on)*

— of her own — la - goon — Did - n't a - ny - bo - dy tell —  
 — what I could — not say —  
 — but she could — not rob —

**Dm** **A** **Dm** **Dm6**

— her — Did - n't a - ny - bo - dy see —

**G7** **C**

Sun - days on the phone to Mon - day

**G7** **C** *D.S. al Coda (take repeat)*

Tues - days on the phone to me —

**Coda** **A(maj)**

— Oh yeah —

# She Loves You.

John Lennon and Paul McCartney

©Copyright 1963 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato

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

loves you yeh, yeh, yeh, — yeh !!! — You

think you've lost your love, — Well I saw her yes - ter - day - yi - yay, It's  
said you hurt her so, — She al - most lost her mind, — And  
know it's up to you, — I think it's on - ly fair —

you she's think - ing of — And she told me what to sa - yi - yay. She says she  
now she says she knows — You're not the hurt - ing kind. — She says she  
Pride can hurt you too — A - pol - o - gize to her. — Be - cause she

loves you and you know that can't be bad, — Yes, she

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

Oo She loves you yeh, yeh, yeh, — She loves you yeh,

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

You With a love like that you

know you should — be glad, — Yeh

yeh, yeh, — yeh, yeh, yeh, — yeh. —

She Loves You yeh, yeh, yeh, She Loves You yeh, yeh, yeh,  
She Loves You yeh, yeh, yeh, yeh!!!

You think you've lost your love, well I saw her yesterday-yi-yay,  
It's you she's thinking of and she told me what to sayi yay.  
She says she loves you and you know that can't be bad,  
Yes, she loves you and you know you should be glad.

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 and you know that can't be bad,  
Yes, she loves you and you know you should be glad,.

Oo, She Loves You yeh, yeh, yeh, She Loves You yeh, yeh, yeh,  
And with a love like that you know you should be glad.

You know it's up to you, I think it's only fair,  
Pride can hurt you too, apologize to her.  
Because she loves you and you know that can't be bad,  
Yes, she loves you and you know you should be glad.

Oo, She Loves You yeh, yeh, yeh, She Loves You yeh, yeh, yeh,  
And with a love like that you know you should be glad.  
With a love like that you know you should be glad,  
Yeh, yeh, yeh, yeh, yeh, yeh.



# She Said She Said.

John Lennon and Paul McCartney

©Copyright 1966 Northern Songs Limited, 24 Bruton Street, London W1.

## Moderato



She said \_\_\_\_\_  
I said \_\_\_\_\_

I know what it's like to be dead  
who put all those things in your hair



I know what it is to be sad  
Things that make me feel that I'm mad

And she's  
And you're



mak-ing me feel like I've nev-er been born.  
mak-ing me feel like I've nev-er been born.



She said you don't un-der - stand what I said



No no no you're wrong when I was a boy



ev - 'ry-thing was right

ev - 'ry-thing was



right

I said

ev- en though you



know what you know

I know that I'm rea-dy to leave.



'Cos you're mak-ing me feel like I've nev-er been born



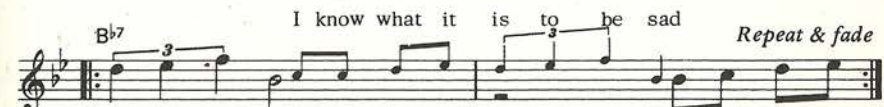
She said

I know what it's



like to be dead

I know what it



is to be sad

I know what it

# She's Leaving Home.

John Lennon and Paul McCartney

©Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

E Bm F#m7

Wedn's - day morn - ing at five o' - clock as the  
Fa - ther snores as his wife gets in - to her

C#m7 F#7 B11

day be - gins \_\_\_\_\_ Sil - ent - ly clos - ing her  
dres - sing gown \_\_\_\_\_ Picks up the let - ter that's

B9 B11

bed - room door \_\_\_\_\_ Leav - ing the note that she  
ly - ing there \_\_\_\_\_ Stand - ing a - lone at the

B9 E Bm

hoped would say more She goes down \_\_\_\_\_ stairs to the  
top of the stairs She breaks down and cries to her  
Fri - day morn - ing at

F#m7 C#m F#7

kit - chen clutch - ing her hand - ker - chief  
hus - band Dad - dy our ba - by's gone  
nine o' - clock she is far a - way

B11 B9

Qui - et - ly turn - ing the back - door key \_\_\_\_\_  
Why should she treat us so thought - less - ly \_\_\_\_\_  
Wait - ing to keep the ap - point - ment she made

B11 B9 B7

Step - ping out - side she is free  
How could she do this to me  
Meet - ing a man from the mo - tor trade

E

She ( We gave her most of our \_\_\_\_\_ lives ) is  
( We ne - ver thought of our \_\_\_\_\_ selves )  
( What did we do that was \_\_\_\_\_ wrong )

E

leav - ing ( Sac - ri - ficed most of our \_\_\_\_\_ lives \_\_\_\_\_ ) Home  
( Nev - er a thought for our \_\_\_\_\_ selves \_\_\_\_\_ )  
( We did - n't know it was \_\_\_\_\_ wrong \_\_\_\_\_ )

E Bm6 C#m

( We gave her ev - 'ry - thing \_\_\_\_\_ mo - ney could She's leav - ing  
( We strug - gled hard all our \_\_\_\_\_ lives to get by \_\_\_\_\_  
( Fun is the one thing that \_\_\_\_\_ mo - ney can't

C#m F#7 C#m

home af - ter liv - ing \_\_\_\_\_ a - lone for so man - y years  
Bye - - - bye )  
Bye - - - bye )

C#m F#7 Coda C#m F#7

D.S. al Coda

Some - thing in - side that was al - ways de - nied  
buy \_\_\_\_\_

F#7 C#m7 F#7 C#m

\_\_\_\_\_ for so man - y years \_\_\_\_\_ She's  
Bye - - - bye \_\_\_\_\_

C#m F#7 A E

leav - ing home \_\_\_\_\_ Bye - - - bye. \_\_\_\_\_



# Something.

George Harrison

©Copyright 1969 Harrisongs Music Limited.

Slow



1. Some-thing in the way— she moves—  
2. Some-where in her smile— she knows—



At - tracts me like no oth - er lov - er,  
that I don't need no oth - er lov - er,



Some - thing in the way she woos — me. I  
Some - thing in her style that shows — me.



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



You're ask - ing me —



— will my — love grow. I don't know, —



— I — don't know.



You stick a - round — now, it may show,



I don't know, — I — don't know.

Tempo primo



Some - thing in the way — she knows —



And all — I have — to do — is think of her,



Some - thing in — the things — she — shows — me. I



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



# Strawberry Fields Forever.

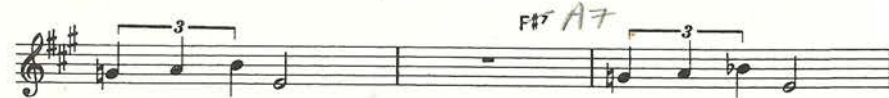
John Lennon and Paul McCartney

©Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

Slowly

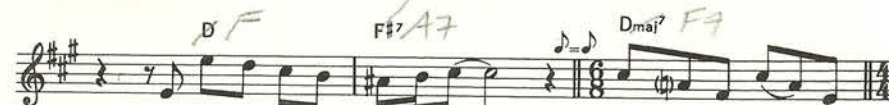


Let me take you down 'cos I'm go-ing to



Straw-ber-ry Fields

Noth-ing is real



and noth-ing to get hung a-bout

Straw-ber-ry Fields For -



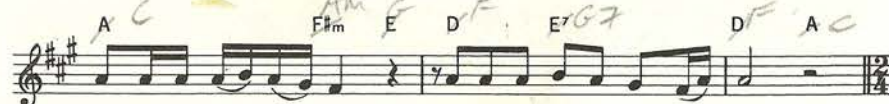
ev-er

Liv-ing is ea-sy with eyes closed



Mis-un-der-stand-ing all you see

It's get-ting hard to be some-



one but it all\_works\_out

It does-n't mat-ter much to me



Let me take you down 'cos I'm go-ing to



Straw-ber-ry Fields

Noth-ing is real

and noth-ing to get



hung a-bout,

Straw-ber-ry Fields For - ev-er.



1. No-one I think is in my tree

2. Al-ways no some-times think it's me



I mean it must be high or low  
But you know I know and it's a dream



That is you can't you know tune in but it's all right  
I think I know of thee ah, yes but it's all wrong



That is I think it's not too bad.  
That is I think I dis-a-gree.

Let me



- ev-er.

Straw-ber-ry Fields For - ev-er,



Straw-ber-ry Fields For - ev-er.

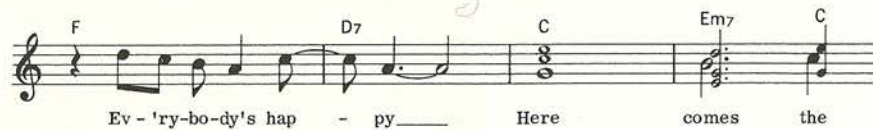
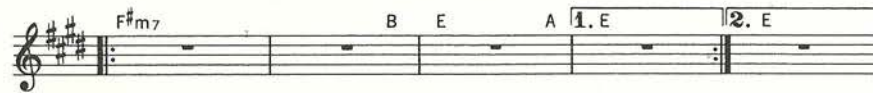


# Sun King.

John Lennon and Paul McCartney

© Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

Slow tempo



# Taxman.

George Harrison

© Copyright 1966 Northern Songs Limited, 24 Bruton Street, London W1.

## Medium Rock



Let me tell you how it will be  
— per-cent — ap-pear — too small —  
— me what — I want — it for —  
— ad-vice — for those — who die —



(Tax-man Mis-ter Wil-son) There's one — for you — nine-teen —  
Be thank-ful I — don't take —  
If you — don't want — to pay —  
Be-ware — the pen-nies on —



— for me —  
— it all — (Tax-man Mis-ter Heath) 'cos I'm the  
— some more —  
— your eyes —



Tax-man Yeah — I'm the Tax-man —



— Should five If you drive — a car — I'll tax —  
— Now my



— the street, if you try — to sit — I'll tax — your seat, — if you get —



— too cold — I'll tax — the heat, — if you take — a walk, — I'll tax —

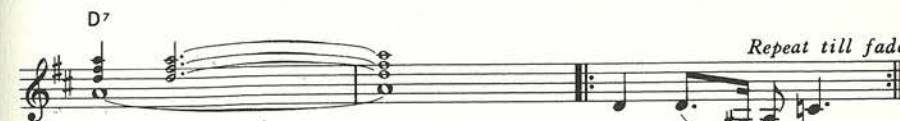


— your feet, — Tax-man Don't ask —

## Coda



— And you're — work-ing — for no-one but —



me  
(Tax-man)



# She's A Woman.

John Lennon and Paul McCartney

©Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.

## Fairly Bright

1. 3. My love don't give me pres-ents  
2. 4. She don't give boys the eye

I know that she's no peas-ant  
She hates to see me cry

On-ly ev-er has to give me love for ev-er  
She is hap-py just to say that I will nev-er

and for ev-er My love don't give me pres-ents  
nev-er leave her She don't give boys the eye

Turn me on when I get lone-ly  
She will ne-ver make me jeal-ous

Peo-ple tell me that she's on-ly fool in' I  
Gives me all her time as well as lov-in' Don't

know she is-n't  
ask me why

She's a wo-man who un-der stands She's a wo-man who loves her man

Coda She's a wo-man She's a

Repeat & fade

# Tell Me What You See.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

## Medium Tempo

1. If you let me take your heart I will prove to you  
2. Big and black the clouds may be Time will pass a-way  
3. Lis-ten to me one more time How can I get through

We will nev-er be a-part  
If you put your trust in me  
Can't you try to see that I'm

If I'm part of you O-pen up your eyes  
I'll make bright your day Look in-to these eyes  
Try-ing to get to you O-pen up your eyes

now Tell me what you see  
now Tell me what you see  
now Tell me what you see

It is no sur-prise now What you see is me  
Don't you re-a-lise now What you see is me  
It is no sur-prise now What you see is me

Tell me what you see

D.S.al Coda

Coda mm mm mm mm mm.



# Tell Me Why.

John Lennon and Paul McCartney

© Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato

Tell me why you cried And why you  
 lied to me Tell me why  
 you cried And why you lied to me  
 Well I gave you ev'ry thing I had  
 If there's some thing I have said or done  
 But you left me sit - ting on my own  
 Tell me what and I'll ap - o - l - o - gise  
 Did you have to treat me oh so bad All I  
 If you don't I real - ly can't go on Hold - ing  
 do is hang my head and moan Tell me Well I  
 back - these tears in my eyes

beg you on my bend - ed knees If you'll on - ly lis - ten to my pleas  
 Is there an - y - thing I can do 'Cos I  
 real - ly can't stand it I'm So in love with - you. Tell me  
 lied to me.  
 Tell Me Why, you cried and why you lied to me  
 Tell Me Why, you cried and why you lied to me  
 Well I gave you ev'rything I had  
 But you left me sitting on my own  
 Did you have to treat me oh so bad  
 All I do is hang my head and moan  
 Tell Me Why, you cried and why you lied to me  
 Tell Me Why, you cried and why you lied to me  
 If there's something I have 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  
 Tell Me Why, you cried and why you lied to me  
 Tell Me Why, you cried and why you lied to me  
 Well I beg you on my bended knees  
 If you'll only listen to my pleas  
 Is there anything I can do  
 'Cos I really can't stand it I'm  
 So in love with you.  
 Tell Me Why, you cried and why you lied to me  
 Tell Me Why, you cried and why you lied to me.



# Thank You Girl.

John Lennon and Paul McCartney

©Copyright 1963 Northern Songs Limited, 24 Bruton Street, London W1.

Moderately bright, with a beat

Oh Oh You've been good to me You made me  
I could tell the world A thing or

glad when I was blue And e - ter - nal -  
two a - bout our love I know lit - tle

- ly I'll al - ways be in love with you And  
girl On - ly a fool would doubt our love }

all I got - ta do is Thank You Girl, Thank You Girl. to

Thank You Girl, Thank you girl for lov - ing me the

way that you do. the way that you do. That's the kind of

love that is too good to be true And

all I got - ta do is Thank You Girl, Thank You Girl.

Oh Oh D.S. al Coda Oh

Oh Oh. Oh.

Oh, oh, You've been good to me, you made me glad when I was blue,  
And eternally I'll always be in love with you  
And all I gotta do is Thank You Girl, Thank You Girl.

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 is Thank You Girl, Thank You Girl.

Thank you girl for loving me the way that you do.  
The way that you do, that's the kind of love that is too good to be true  
And all I gotta do is Thank You Girl, Thank You Girl.

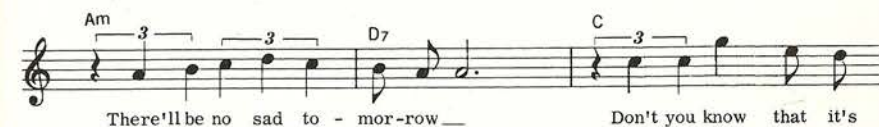
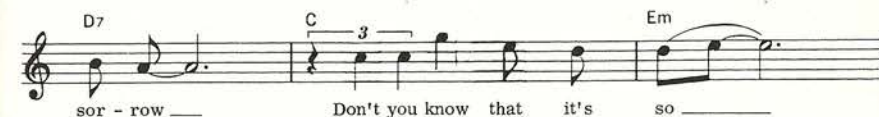
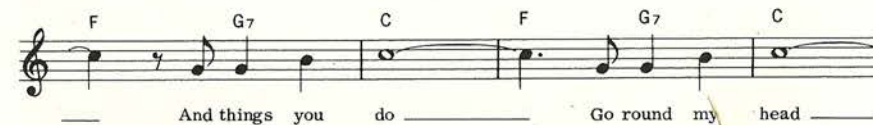
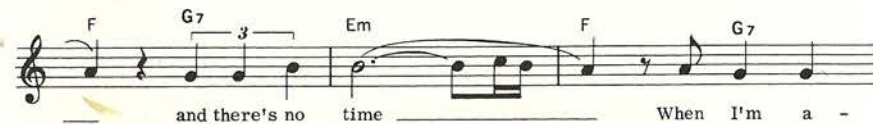
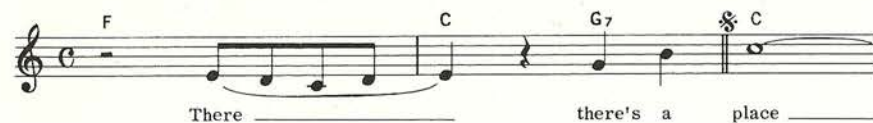
Oh, oh, oh, oh, oh, oh . . .

# There's A Place.

John Lennon and Paul McCartney

© Copyright 1963 Northern Songs Limited, 24 Bruton Street, London W1.

Moderately bright



**Coda**

*Repeat and fade*



# Things We Said Today.

John Lennon and Paul McCartney

©Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato

1. You say you will love me if I have to go —  
 2. You say you'll be mine girl 'til the end of time —  
 3. To make you mine, girl, be the on - ly one,

You'll be think - ing of me  
 These days such a kind girl  
 Love me all the time, girl,

Some - how I will know Some - day when I'm  
 Seems so hard to find Some - day when we're  
 We'll go on and on. Some - day when we're

lone - ly wish - ing you weren't so far a - way —  
 dream - ing deep in love not a lot to say —  
 dream - ing deep in love not a lot to say

Then I will re - mem - ber  
 Then we will re - mem - ber  
 Then we will re - to - mem - ber

Things We Said To - day  
 Things We Said To - day

Me I'm just the luck - y kind Love to hear you say —  
 — that love is love And though we may - be blind —

Love is here - to stay and that's en - ough.

*Coda*

# Think For Yourself.

George Harrison

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato

Am Play 3 times D7 Bb

1. I've got a word or two to say a -  
 2. I left you far be - hind the ru - ins  
 3. Al-though your mind's o - paque, Try think - ing

bout the things that you do.  
 of the life that you had in mind.  
 more if just for your own sake.

You're tell - ing all those lies a - bout the  
 And though you still can't see, I know your  
 The fu - ture still looks good and you've got

good things that we can have if we close our eyes.  
 mind's made up, you're gon - na cause more mis - e - ry.  
 time to rec - ti - fy all the things that you should.

Do what you want to do, and go where you're going to.

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

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



# Ticket To Ride.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

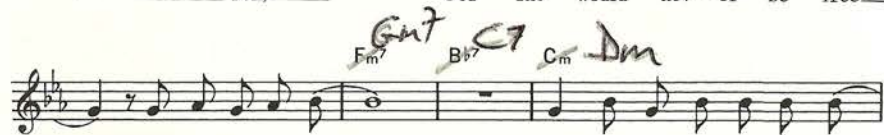
Moderato



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



Yeh, The girl that's driv-ing me mad...  
Yeh, For she would nev-er be free...



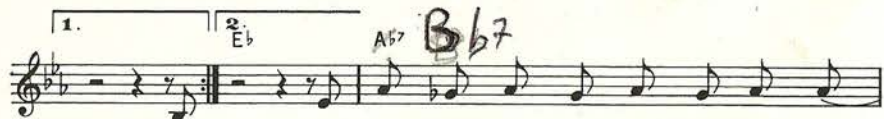
is go-ing a-way, when I was a-round. She's got a tick-et to ride...



She's got a tick-et to ri-hi-hide...



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



2. She I don't know why she's rid-ing so high...



She ought to think right. She ought to do right by...



me. Be-fore she gets to say-ing good-bye. She ought to...



think twice. She ought to do right by me. She...



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

I think I'm gonna be sad, I think it's today yeh,  
The girl that's driving me mad is going away,  
She's got a ticket to ride, she's got a ticket to ri-hi-hide.  
She's got a ticket to ride, but she don't care.

She said that living with me is bringing her down, yeh,  
For she would never be free when I was around.  
She's got a ticket to ride, she's got a ticket to ri-hi-hide.  
She's got a ticket to ride, but she don't care.

I don't know why she's riding so high,  
She ought to think twice, she ought to do right by me.  
Before she gets to saying goodbye.  
She ought to think twice, she ought to do right by me.

My baby don't care, My baby don't care. . . .



# Tomorrow Never Knows.

John Lennon and Paul McCartney

© Copyright 1966 Northern Songs Limited, 24 Bruton Street, London W1.

Moderately

C (throughout)



Turn off — your mind — re-lax — and float down-stream



It is not dy - ing



It is not dy - ing lay down



— all thoughts sur - ren - der to the void —  
may see the mea - ning of with in —  
is all and love is ev' - ry - one —



It is shi - ning  
It is be - ing  
It is know - ing



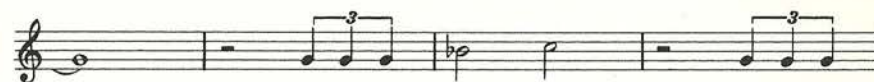
It is shi - ning Yet you —  
It is be - ing That love —  
It is know - ing

334

3.



And ig — no - rance and hate — may mourn the dead  
— en to the co — lour of your dreams  
— the game "Ex - ist — ence" to the end



— It is be - liev - ing It is be -  
— It is not leav - ing It is not  
— of the be - ginn - ing of the be -



-liev - ing But list-  
leav - ing So play—  
-ginn - ing of the be -



- ginn - ing of the be - ginn - ing of the be -

Repeat & fade

335

# Two Of Us.

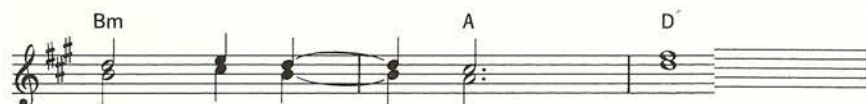
John Lennon and Paul McCartney

©Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

Fairly bright



Two of us rid - ing no - were  
Two of us send - ing post - cards  
Two of us wear - ing rain - coats



Spend - ing some - one's hard -  
Writ - ing let - ters on  
Stand - ing so - lo in



earned my the pay wall sun  
You and me  
You and me  
You and me



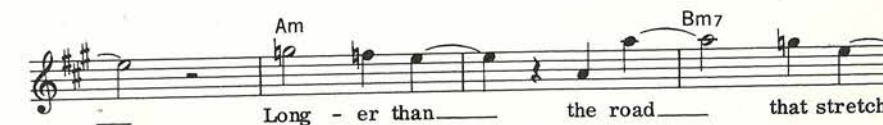
Sun - day driv - ing Not ar - riv -  
burn - ing match - es Lift - ing latch -  
chas - ing pa - per Get - ing no -



- ing on our w/  
- es on our w/  
- where on our w/



back home We're on o' way  
back home  
back home





# This Boy.

John Lennon and Paul McCartney

© Copyright 1963 Northern Songs Limited, 24 Bruton Street, London W1.

Slowly



That boy took my love a way  
That boy is - n't good for you



Oh, he'll re-gret it some day-i-ay but  
Tho' he may want you too



this boy wants you back a gain  
this boy wants you back a gain.



Oh and this boy would be hap-py just to



love you But oh my - yi - yi oh that boy won't be



hap-py till he's seen you cry - yi - yi - oh

Coda



gain. This boy. This boy.

# What You're Doing.

John Lennon and Paul McCartney

© Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



1. Look what you're do - ing I'm feel-ing  
2. You got me run-ning And there's no  
3. Please stop your ly - ing You got me



blue and lone - ly Would it be too much to ask of you what you're  
fun in it Why should it be so much to ask of you what you're  
cry-ing girl Why should it be so much to ask of you what you're



do - ing to me.  
do - ing to me.  
do - ing to me.



I've been waiting here for you Wond-er-ing what you're



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



me. me. What you're



do-ing to me. Repeat till fade

# Wait.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

It's been a long time, — Now I'm —  
heart breaks, — Don't wait —

com-ing back home; I've been a - way now, — Oh how —  
turn me a - way; And if your heart's strong, — Hold on —

I've been a - lone — Wait till I come back to your side  
I won't de-lay —

— We'll for - get the tears we cried. — But if your

— I feel as though you ought to know That I've been

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

you And know that you will wait for me. It's been a  
But if your

long time, — Now I'm — com-ing back home; I've been a -  
heart breaks, — Don't wait — turn me a - way; And if your

way now, — Oh how — I've been a - lone. —  
heart's strong, — Hold on — I won't de-lay —

Wait till I come back to your side — We'll for -

get the tears we cried. — I feel as — It's been a -

long time. — Now I'm — com-ing back home; I've been a -

way now — Oh how — I've been a - lone.



# We Can Work It Out.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



Try to see it my way, do I have to keep on talk - ing  
Think of what you're say - ing; you can get it wrong - and still you  
Try to see it my way; on - ly time will tell - if I am



till I can't go on? — While you see it your way,  
think that it's al - right, — Think of what I'm say - ing,  
right or I am wrong. — While you see it your way,



run the risk of know - ing that our love may soon be gone. —  
we can work it out — and get it straight, or say goodnight. —  
there's a chance that we — may fall a - part be - fore too long. —



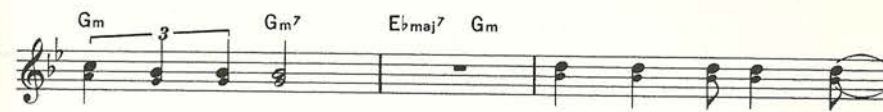
We can work it out, — We can work it out. —



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



for fus - sing and



fight - ing my friend. I have al - ways thought —



— that it's a crime, — So I will



ask you once a - gain.

Try to see it my way,  
Do I have to keep on talking till I can't go on?  
While you see it your way,  
Run the risk of knowing that our love may soon be gone.  
We can work it out, we can work it out.

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.

Life is very short and there's no time,  
For fussing and fighting my friend  
I have always thought that it's a crime.  
So I will ask you once again.

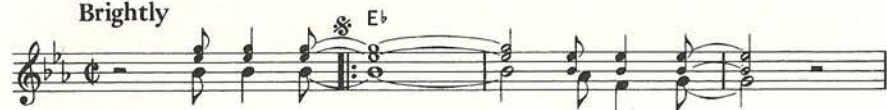
Try to see it my way;  
Only time will tell if I am right or I am wrong.  
While you see it your way,  
There's a chance that we may fall apart before too long.  
We can work it out, we can work it out.

# What Goes On.

John Lennon, Paul McCartney and Richard Starkey

© Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

Brightly



What goes on \_\_\_\_\_ in your heart, \_\_\_\_\_



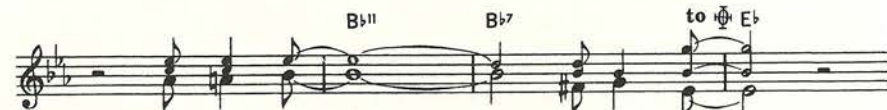
What goes on \_\_\_\_\_ in your mind. \_\_\_\_\_



You are tear \_\_\_\_\_ ing me a part \_\_\_\_\_



When you treat \_\_\_\_\_ me so un-kind, \_\_\_\_\_



What goes on \_\_\_\_\_ in your mind. \_\_\_\_\_



The oth-er day I saw you as I walked a-long the road,  
I met you in the morn-ing wait-ing for the tides of time,



But when I saw him with you I could feel my fu-ture fold,  
But now the tide is turn-ing I can see that I was blind,



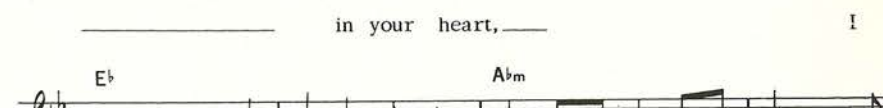
It's so ea-sy for a girl like you to lie, \_\_\_\_\_



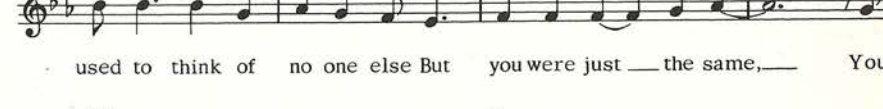
Tell me why. \_\_\_\_\_



What goes on \_\_\_\_\_



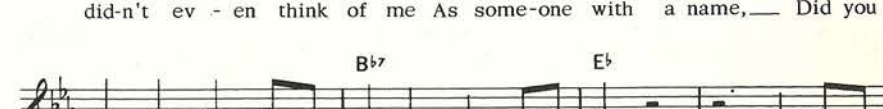
What goes on \_\_\_\_\_



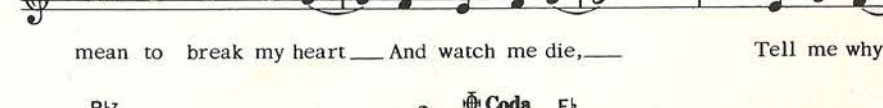
I



used to think of no one else But you were just the same, \_\_\_\_\_ You



did-n't ev-en think of me As some-one with a name, \_\_\_\_\_ Did you



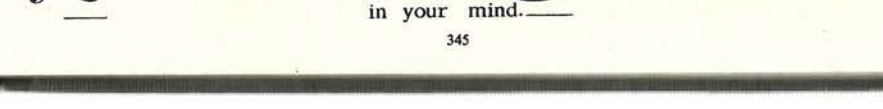
mean to break my heart And watch me die, \_\_\_\_\_



Tell me why..



What goes on \_\_\_\_\_



in your mind, \_\_\_\_\_

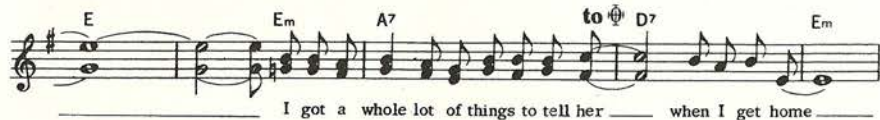
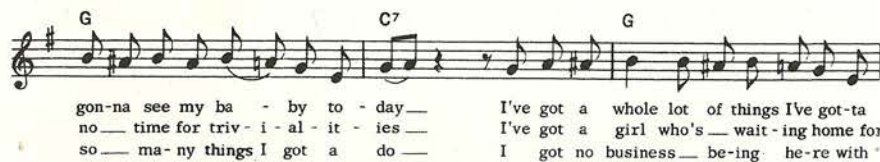
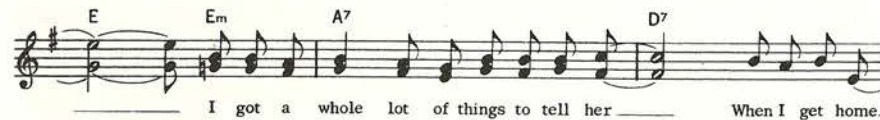
in your mind. \_\_\_\_\_



# When I Get Home.

John Lennon and Paul McCartney

© Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.



Who ah, who ah, I got a whole lot of things to tell her, when I get home  
Come on I'm on my way 'cos I'm gonna see my baby today  
I've got a whole lot of things I've gotta say to her

Whoa ho, whoa ho, I got a whole lot of things to tell her, when I get home  
Come on if you please I've got no time for trivialities  
I've got a girl who's waiting home for me tonight

Whoa ho, whoa ah, I got a whole lot of things to tell her, when I get home  
When I'm getting home tonight I'm gonna hold her tight  
I'm gonna love her till the cows come home  
I bet I'll love her more till I walk out that door again.

Come on let me through I got so many things I got a do  
I got no business being here with you this way, Whoa ho, whoa ah,  
I got a whole lot of things to tell her, when I get home, Yeah  
I've got a whole lot of things to tell her, when I get home.

# When I'm Sixty Four.

John Lennon and Paul McCartney

©Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

Medium tempo

**C** 3 Times

When I get old - er los-ing my hair— ma - ny— years from now  
I could be hand - dy mend-ing a fuse— when your— lights have gone,  
Send me a post—card drop me a line— stat-ing— point of view,

**G7** **G7**

— will you still be send-ing me a va - len-tine,—  
— you can knit a sweat-er by the fire - side,—  
— in - di - cate pre-cise-ly what you mean to say,—

**Tacet.** **C**

birth - day greet-ings, bot - tle of wine.— If I'd been out — till  
Sun - day morn-ings, go for a ride.— do - ing the gar - den  
yours sin - cere - ly wast-ing a - way.— Give me your an - swer

**C7** **F**

quar - ter to three — would you lock the door —  
dig - ging the weeds — Who could ask for more —  
fill in a form — Mine for ev - er more —

**A<sup>b7</sup>** **C** **A<sup>7</sup>** **D<sup>9</sup>** **G<sup>13</sup>** 3rd Time to

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

**C** **A<sup>m</sup>** **F**

four. (Tacet 1st) Oo—  
2nd. Ev'-ry summer we can rent a cot-tage in the Isle of Wight

**G** **A<sup>m</sup>**

You'll be old - der  
— if it's not too dear.— We shall scrimp and  
( Ah ——— and  
( We shall scrimp and

**E<sup>7</sup>** **A<sup>m</sup>** **E<sup>7</sup>** **E<sup>7</sup>** **A<sup>m</sup>** **E<sup>7</sup>** **A<sup>m</sup>**

too. Ah ——— And if you  
save ——— Grand-child-ren  
save ) ———

**D<sup>m</sup>** **F** **G**

say the word ——— I could stay with  
on your knee ——— Ve - ra, Chuck and

**C** **Coda** **C**

you Dave  
-four. (Ho!)



# While My Guitar Gently Weeps.

George Harrison

©Copyright 1968 Apple Publishing Limited.

Am C6 D

I look at you all see the love there that's  
look at the world and I not - ice it's

Dm Am G

sleep - ing While my guit - ar gent - ly  
turn - ing while my guit - ar gent - ly

D E Am

weeps weeps I look at the  
With ev - 'ry mis -

C6 D Dm

floor and I see it needs sweep - ing  
take we must sure - ly be learn - ing

Am G C E

Still my guit - ar gent - ly weeps  
Still my guit - ar gent - ly weeps

A C#m F#m

I don't know why no - bo - dy told  
I don't know how you were di - vert -

C#m Bm

— you — how to un - fold your  
— ed — you were per - vert - ed

E A C#m

love I don't know how  
too I don't know how

F#m C#m Bm

some - one con - trolled - you they bought and  
you were in - vert - ed no one

E 1. E7 2. E7

sold you I  
alt - ered you

Am C6 D

look at you all see the love there that's

Dm Am G

sleep - ing While my guit - ar gent - ly

D E Am C6 D

weeps I look at you all

Dm Am G C E

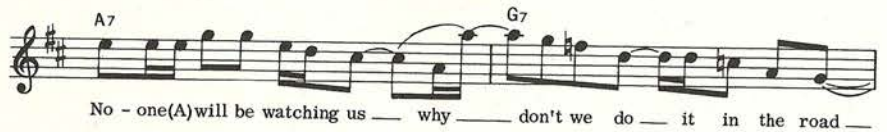
Still my guit - ar gent - ly weeps

Repeat and fade

# Why Don't We Do It In The Road.

John Lennon and Paul McCartney

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

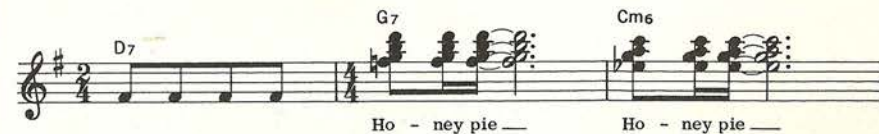


# Wild Honey Pie.

John Lennon and Paul McCartney

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato





# With A Little Help From My Friends.

John Lennon and Paul McCartney

© Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



What would you do — if I sang — out of tune — would you stand  
What do I do — when my love — is a way — (does it wor —  
Would you be-lieve — in a love — at first sight — yes I'm cer



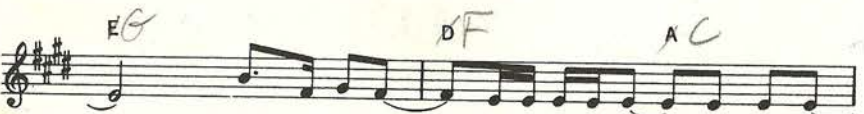
— up and walk — out on me — Lend me your ears and I'll sing  
— ry you to be — a-lone? ) How do I feel — by the end  
— tain that it happens all the time ( What do you see — when you turn



— you a song — and I'll try — not to sing — out of key —  
— of the day — (are you sad — because you're — on your own —  
— out the light?) I can't tell — you but I know — it's mine —



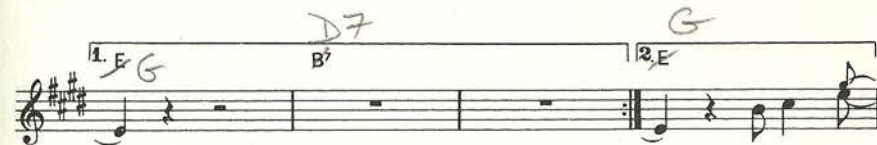
— Oh }  
— No } I get by — with a lit-tle help — from my friends  
— Oh }



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



— { Mm, I'm gon-na try }  
— { Oh, I'm gon-na try } — with a lit-tle help — from my friends



( Do you need —  
( Do you need —



— an - y - bo - dy? ) I need some - bo - dy to love  
— an - y - bo - dy? ) I just need some-one to love



— ( Could it be — an - y - bo - dy? ) I  
— ( Could it be — an - y - bo - dy? ) I



want some-bo-dy to love — D. S. al Coda  
want some-bo-dy to love — Oh I get by —



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



— with a lit-tle help — from my friends — Oh, I get high —

AC EG

— with a lit-tle help— from my friends— Yes, I get by—

DF AC

— with a lit-tle help— from my friends, with a lit-tle help— from my friends

EB Cmb Am6 E/G

# Yes It Is.

John Lennon and Paul McCartney

© Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

Slowly

C F Dm7 G7

1. If you wear red to - night. Re -  
 2. Scar - let were the clothes she wore.  
 3. Please don't wear red to - night.

C F Bb6 G7

mem - ber what I said to - night. For  
 Ev - 'ry - bo - dy knows I'm sure.  
 This is what I said to - night. For

C Am F Bb7 to Coda

red is the co-lour that my ba - by wore — And what's more — it's  
 I would re-mem-ber all the things we planned — un - der - stand — it's  
 red is the co-lour that will make me blue — in spite of you — it's

1. Am C C 2. Am C

true Yes it is  
 true Yes it is true Yes it is it's true Yes it is

Gm7 C7 F Dm Gm7 C7

I could be hap-py with you by my side. If I could for-get her, But

Am Am7 D7 G7 D.S. al Coda

it's my pride yes it is, yes it is, — Oh, yes it is, Yeh, —

Coda Am C E F G7 C

true. Yes it is it's true, Yes it is it's true.



# Within You Without You.

George Harrison

© Copyright 1967 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



We were talk - ing a - bout the space be -  
talk - ing a - bout the love we  
talk - ing a - bout the love that's



tween us all and the peo - ple who hide them -  
all could share when we find it to try our  
gone so cold and the peo - ple who gain the



selves be - hind a wall of il - lu - sion Ne - ver  
best to hold it there with our  
world and lose their soul they don't



glimpse the truth then it's far too late When they pass a -



way We were love With our



love we could save the world If they on - ly knew



Try to re - a - lise it's all with - in your - self no -



one else can make you change And to see you're



real - ly on - ly ve - ry small and life flows on with - in you



and with - out you.



We were

Coda



know They can't see are you



one of them? When you've seen be -



yond your - self then you may find peace of mind is wait - ing



there And the time will come when you see we're all one and



life flows on with - in you and with - out you.

# The Word.

John Lennon and Paul McCartney

© Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

## Moderato Beat

**G**

Say the 1-3. word \_\_\_\_\_ and you'll be free Say the  
4. word \_\_\_\_\_ a chance to say That the

**C<sup>9</sup>**

word \_\_\_\_\_ and be like me Say the word \_\_\_\_\_ I'm think-ing  
word \_\_\_\_\_ is just the way It's the word \_\_\_\_\_ I'm thinking

**G**

of Have you heard \_\_\_\_\_ the word is love It's  
of And the on - ly word is love

**A<sup>m</sup>7 D G<sup>m</sup>7 C G**

so fine \_\_\_\_\_ it's sun - shine \_\_\_\_\_ It's the word \_\_\_\_\_ love.

**1.2.3. G F**

\_\_\_\_\_ In the be-gin-ning I mis-un-der-stood  
Ev'ry where I go I hear it said  
Now that I know what I feel must be right

**B<sup>b</sup> C**

But now I've got it the word is good — Say the  
In the good and the bad books that I have read — Say the  
I mean to show ev - 'ry bo - dy the light — Give the

**G<sup>4.</sup>**

\_\_\_\_\_ Say the word \_\_\_\_\_ love \_\_\_\_\_ Say the

**C<sup>9</sup> G**

word \_\_\_\_\_ love \_\_\_\_\_ Say the word \_\_\_\_\_ love

**G<sup>m</sup> D<sup>+</sup> C<sup>9</sup>**

\_\_\_\_\_ Say the word \_\_\_\_\_

**G G F fade**

love. \_\_\_\_\_

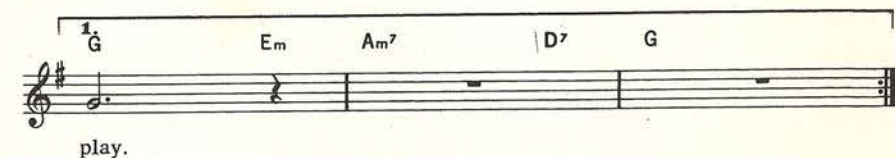
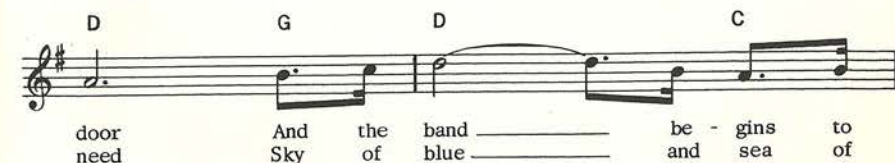
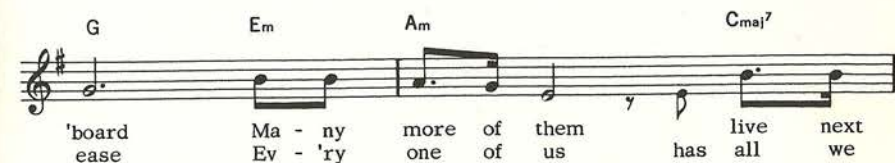
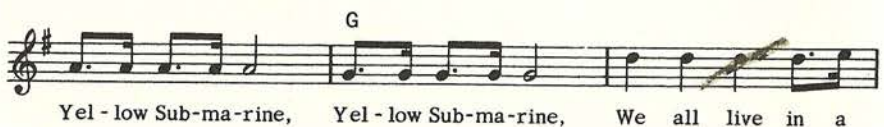
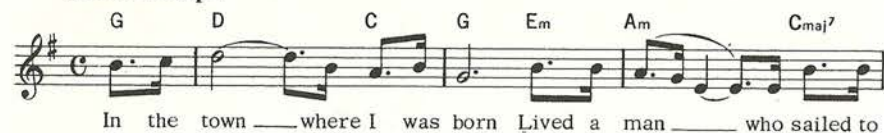


# Yellow Submarine.

John Lennon and Paul McCartney

©Copyright 1966 Northern Songs Limited, 24 Bruton Street, London W1.

March Tempo



*Fade 2nd time*

**Coda** G



Yel-low Sub-ma-rine, We all live in a Yel-low Sub-ma-rine,



Yel-low Sub - ma-rine, Yel-low Sub - ma-rine,



We all live in a Yel-low Sub-ma-rine, Yel-low Sub-ma-rine.

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 submarines.  
So we sailed on to the sun, till we found the sea of green  
And we lived beneath the waves in our Yellow Submarine.

We all live in a Yellow Submarine, Yellow Submarine,  
Yellow Submarine, we all live in a Yellow Submarine,  
Yellow Submarine, Yellow Submarine.  
And our friends are all aboard  
Many more of them live next door  
And the band begins to play.

We all live in a Yellow Submarine, Yellow Submarine,  
Yellow Submarine, we all live in a Yellow Submarine,  
Yellow Submarine, Yellow Submarine.  
As we live a life of ease,  
Ev'ry one of us has all we need  
Sky of blue and sea of green  
In our Yellow Submarine.

We all live in a Yellow Submarine, Yellow Submarine,  
Yellow Submarine, we all live in a Yellow Submarine,  
Yellow Submarine, we all live in a Yellow Submarine  
Yellow Submarine, Yellow Submarine,  
We all live in a Yellow Submarine, Yellow Submarine.

# Yer Blues.

*John Lennon and Paul McCartney*

©Copyright 1968 Northern Songs Limited, 24 Bruton Street, London W1.

## Slow Blues

$\text{♩} = 168$



Yes I'm lone-ly wan-na  
- ing wan-na



die — Yes I'm lone-ly  
die — In the eve-ning



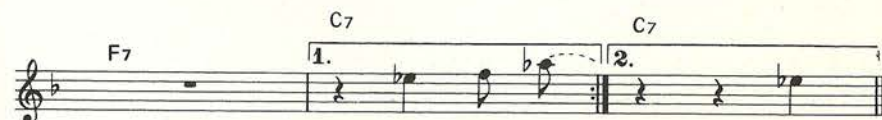
wan-na die —



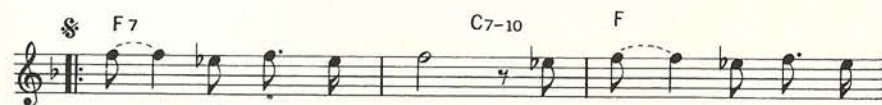
If I ain't dead al-read-y ooh



Girl you know the rea-son why,



In the morn- My



mo-ther was of the sky My fa-ther was of the  
ea- gle picks my eye The worm — he licks my  
black cloud cross'd my mind Blue — mist round my



C7-10 F7 4 to

earth But I am of the u - ni - verse and  
bone I feel so su - i - ci - dal just like  
soul I feel so su - i -

Bb7

you know what it's worth — I'm lone - ly  
Dy - lan's Mis - ter Jones — I'm lone - ly

F7-10

wan - na die —  
wan - na die —

Ab C

If I ain't dead al - read - y ooh

C7 F Bb

Girl you know the rea - son why

F C7

The

*D.S. al*

♩ Coda F7

- ci - dal e - ven

Rock ♩ = 112 F7 Bb7

hate my rock and roll — wan-na die —

F7-10

Yeah — wan-na die —

Ab

If I ain't dead al - rea - dy

C7 F F9

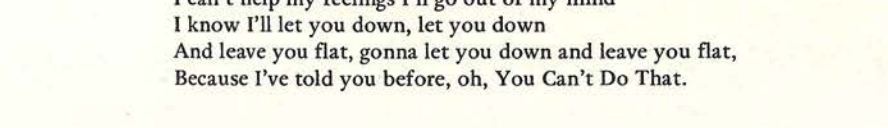
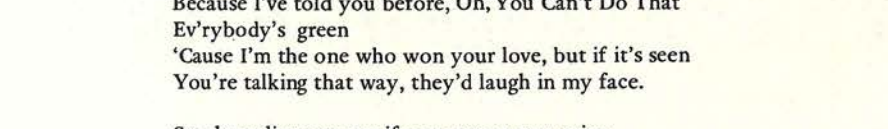
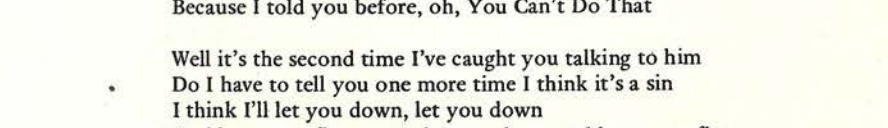
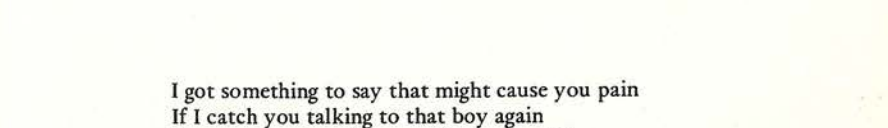
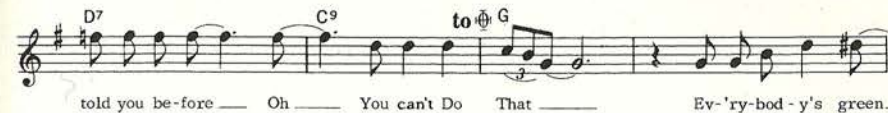
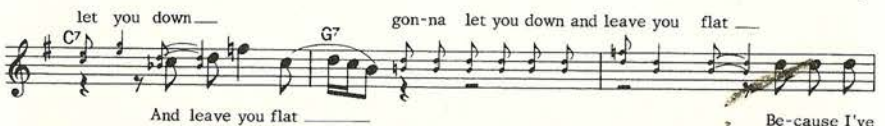
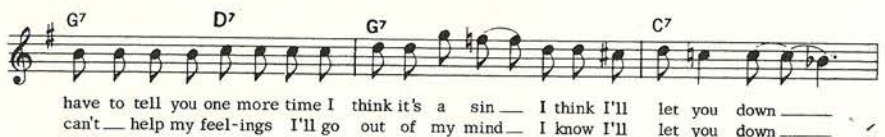
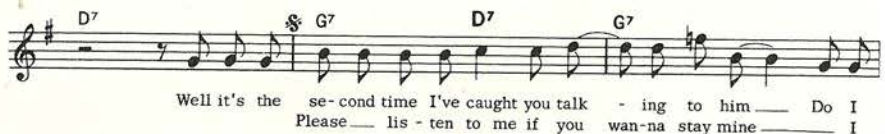
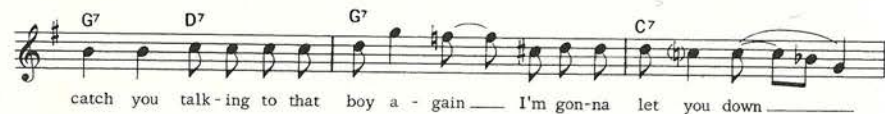
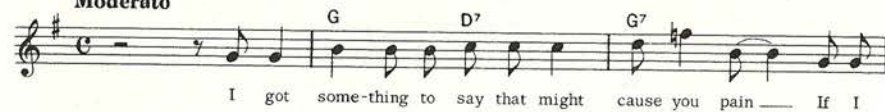
ooh Girl you know the rea - son why —

# You Can't Do That.

John Lennon and Paul McCartney

© Copyright 1964 Northern Songs Limited, 24 Bruton Street, London W1.

Moderato



I got something to say that might cause you pain  
If I catch you talking to that boy again  
I'm gonna let you down and leave you flat  
Because I told you before, oh, You Can't Do That

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, let you down  
And leave you flat, gonna let you down and leave you flat  
Because I've told you before, Oh, You Can't Do That  
Ev'rybody's green  
'Cause I'm the one who won your love, but if it's seen  
You're talking that way, they'd laugh in my face.

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, let you down  
And leave you flat, gonna let you down and leave you flat,  
Because I've told you before, oh, You Can't Do That.



# You Like Me Too Much.

George Harrison

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.



1. Though you've gone a - way — this morn - ing you'll be back  
tried be - fore — to leave — me but — you ne -  
I will foll - ow you — and bring — you back



— a - gain — to - night — Tell - ing me — there'll be — no next  
— ver had — the nerve — To walk out — and make — me lone -  
— where you — be - long — 'Cause I could - n't real - ly stand



— time if I just — don't treat you right — You'll  
— ly which is all — that I de - serve — You'll  
— it I ad - mit — that I was wrong — I



nev - er leave — me and — you know it's true. —  
nev - er leave — me and — you know it's true. —  
would - n't let — you leave — me 'cause it's true. —



'Cause you like me — too much — and I like you —



2. You've I real - ly do



And it's nice — when you be - lieve — me if you — leave me —

## Coda



'Cause you like me — too much — and I like you —



Though you've gone away this morning you'll be back again tonight  
Telling me there'll be no next time if I just don't treat you right  
You'll never leave me and you know it's true.  
'Cause you like me too much and I like you.

You've tried before to leave me but you never had the nerve  
To walk out and make me lonely which is all that I deserve  
You'll never leave me and you know it's true.  
'Cause you like me too much and I like you

I really do and it's nice when you believe me if you leave me  
I will follow you and bring you back where you belong  
'Cause I couldn't really stand it I admit that I was wrong  
I wouldn't let you leave me 'cause it's true.

'Cause you like me too much and I like you  
'Cause you like me too much and I like you

# You Never Give Me Your Money.

John Lennon and Paul McCartney

© Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.

Slowly



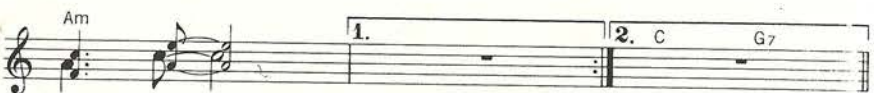
1. You nev - er give me your mo - ney —  
2. I nev - er give you my num - ber —



You on - ly give me your fun - ny pa - per  
I on - ly give you my sit - u - a - tion



And in the mid - dle of ne - go - ti - a - tions you  
And in the mid - dle of in - vest - ig - a - tion I



break down, —  
break down, —



Out of col - lege mo - ney spent — See no fu - ture pay no rent —  
An - y Job - ber got the sack — Monday morn - ing turn - ing back —



All the mo - ney's gone no - where to go. —  
Yel - low lor - ry slow no - where to go. — Bat oh



Oh that ma - gic feel - ing no - where to  
that ma - gic feel - ing no - where to go. —



go. — no - where to go. — Ah —



Ah — Ah Ah Ah



One sweet dream —



Pick up the bags and get in the lim - ou - sine —



Soon we'll be a - way from here —



Step on the gas and wipe — that tear a - way — One sweet dream —



— came true — to - day — came true —

to - day —

One, two, there, four, five, six, sev-en, All good child-ren go to hea-ven.

Repeat & fade

# Yesterday.

John Lennon and Paul McCartney

© Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

## Moderato (Gently)

Yes-ter-day all my troub-les seemed so far a-way  
 I'm not half the man I used to be  
 Yes-ter-day love was such an eas-y game to play

Now it looks as though they're here to stay Oh I be-lieve in  
 There's a sha-dow hang-ing ov-er me Oh yes-ter-day came  
 Now I need a place to hide a-way Oh I be-lieve in

yes-ter-day — Why she had to go I don't  
 sud-den-ly —

know she would-n't say — I said

some-thing wrong now I long for yes-ter-day —

yes-ter-day — Mm mm mm mm mm mm mm

# You Won't See Me.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

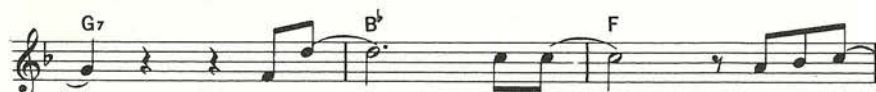
## Moderato Beat



When I call \_\_\_\_\_ you up \_\_\_\_\_ your line's  
why you \_\_\_\_\_ should want  
are few \_\_\_\_\_ they're filled



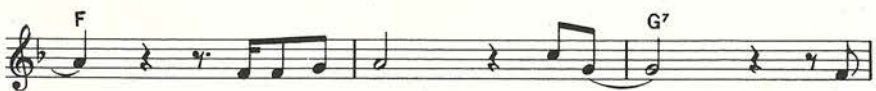
en-gaged, \_\_\_\_\_ I have had \_\_\_\_\_ e-nough, \_\_\_\_\_  
to hide, \_\_\_\_\_ But I can't \_\_\_\_\_ get through  
with tears, \_\_\_\_\_ And since I \_\_\_\_\_ lost you \_\_\_\_\_



so act \_\_\_\_\_ your age, \_\_\_\_\_ We have lost  
my hands \_\_\_\_\_ are tied, \_\_\_\_\_ I won't want  
it feels \_\_\_\_\_ like years, \_\_\_\_\_ Yes it seems



the time \_\_\_\_\_ that was so hard \_\_\_\_\_ to find  
to stay \_\_\_\_\_ I don't have much \_\_\_\_\_ to say  
so long \_\_\_\_\_ girl since you've been gone



And I will lose \_\_\_\_\_ my mind \_\_\_\_\_ If  
But I can turn \_\_\_\_\_ a - way \_\_\_\_\_ And  
I just can't \_\_\_\_\_ go on \_\_\_\_\_ If



you won't see me (You won't see me) You won't see me  
you won't see me You won't see me  
you won't see me You won't see me



(You won't see me) (You don't see me) Time af-ter time \_\_\_\_\_ you re - fuse



to ev-en list - en. \_\_\_\_\_ I would-n't mind



if I knew \_\_\_\_\_ what I \_\_\_\_\_ was miss - ing. \_\_\_\_\_ Though the days  
No \_\_\_\_\_ I would -n't no \_\_\_\_\_ I would-n't. The days



(You won't see me) Oo \_\_\_\_\_ oo \_\_\_\_\_



*John Lennon and Paul McCartney*

Moderately

Da da da da da da da da da da da da da da da da da da da da  
Though she was born a long, long time ago your mother should know,  
Your mother should know, Your mother should know,  
Your mother should know, Your mother should know,  
Your mother should know, Yeh.....

# You're Going To Lose That Girl.

John Lennon and Paul McCartney

© Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.

Yes yes you're going to lose that girl —  
You're going to lose that girl — you're going to

Yes yes you're going to lose that girl —  
lose that girl — 1.&3. If you don't take her  
2. If you don't take her

She's going to change her mind —  
out to-night — she's going to change her mind —  
right my friend you're going to find her gone

I'm going to  
And I will take her out to-night — and I will treat her kind —  
'Cos I will treat her right and then you'll be the lone - ly one

treat her kind — Yes yes you're going to lose that girl —  
You're going to lose that girl — You're going to

Yes yes you're going to lose that girl — lose that girl —  
lose that girl — You're going to

Yes yes you're going to — lose that girl —  
lose — I'll make a point of

Watch what you do —  
tak - ing her a-way from you — yeah — The way you treat her

what else can I do — D.S.  
Coda lose that girl —  
— that girl. —



# You've Got To Hide Your Love Away.

John Lennon and Paul McCartney

©Copyright 1965 Northern Songs Limited, 24 Bruton Street, London W1.



1. Here I stand with head in hand
2. Ev - 'ry - where — peop - le stare —
3. How can I — ev - en try —
4. How could she — say to me —



turn my face to the wall If she's gone I can't go on —  
 each and — ev - 'ry day I can see them laugh at me —  
 I can — nev - er win Hear - ing them — see - ing them —  
 love will — find a way Gath - er round — all you clowns.



feel - ing two foot small —  
 and I hear them say. —  
 in the state I'm in —  
 let me hear you say —



Hey you've — got to hide your — love a -



way. Hey you've — got to hide you — love a -



way. D. S. al Coda



# The End.

John Lennon and Paul McCartney

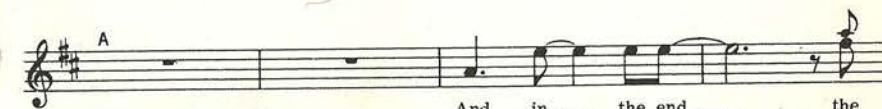
©Copyright 1969 Northern Songs Limited, 24 Bruton Street, London W1.



Oh yeah al - right are —



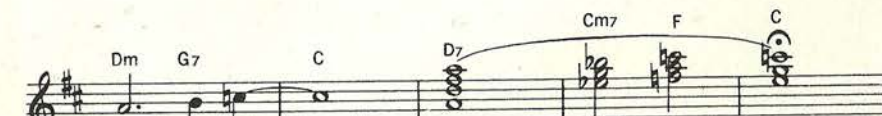
— you gon - na be in my dreams — to - night.



And in — the end — the



love you — make — is e - qual to the



love you make. — Ah —