

SELECTIONS FROM

THE BEATLES ANTHOLOGY | 1



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SELECTIONS FROM
THE BEATLES
 ANTHOLOGY

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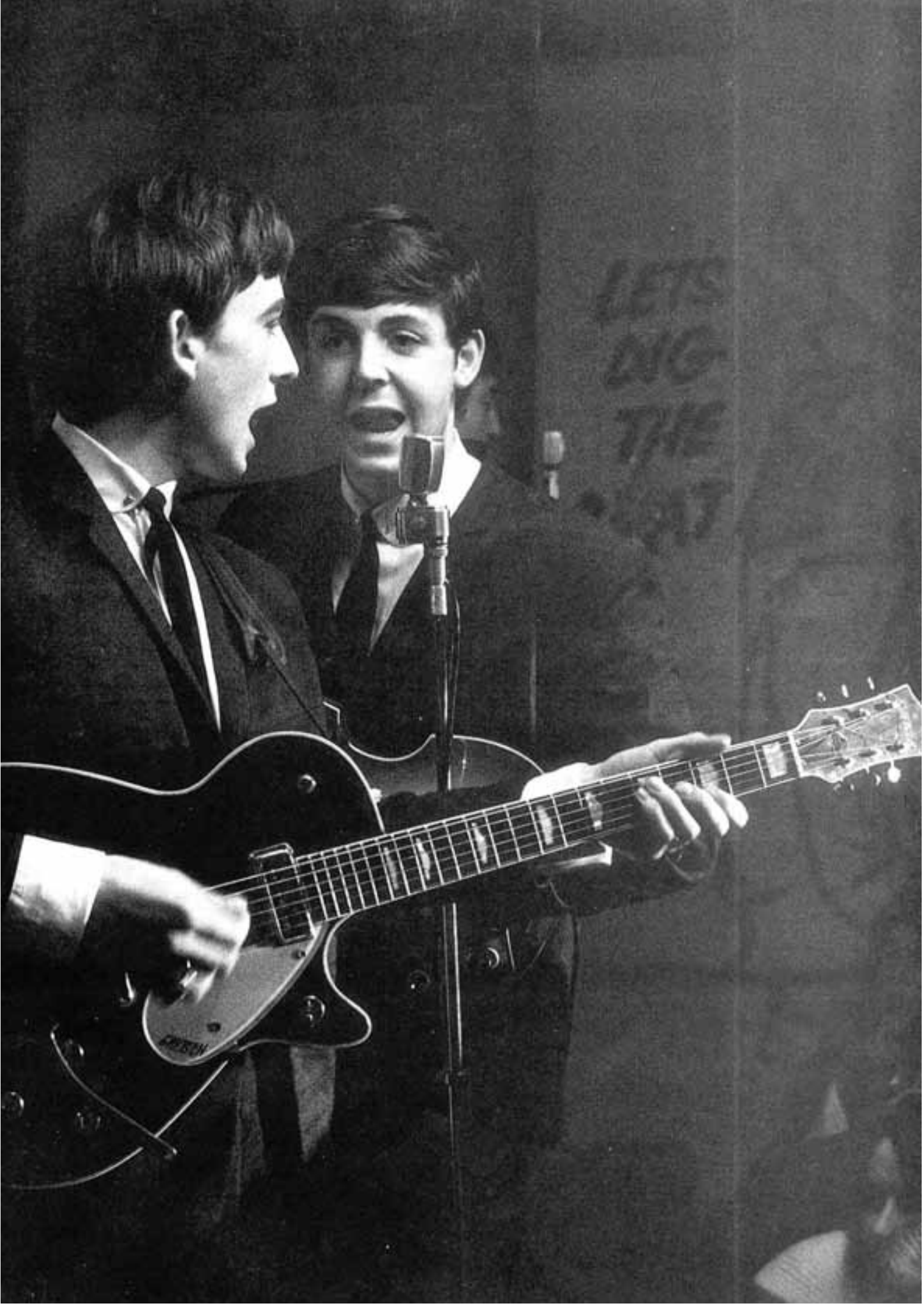
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FREE AS A BIRD

Original version by JOHN LENNON
Beatles version by JOHN LENNON, PAUL McCARTNEY,
GEORGE HARRISON and RINGO STARR

Slow, steady Rock

A F#m Fmaj7 E7 A F#m

mf

Dm E7 A F#m Dm G7

C Am Esus E A F#m7

Free Home,

Fmaj7 E7 A F#m Dm E

as a bird, — it's the next best
home and dry, — like a hom - ing

A F#m Dm G C Am To Coda

thing to be free as a bird, wings.
bird I fly, as a bird on wings.

1,3 Esus E 2 Esus E F

What-ev-er hap-pened to —

F#dim G A A/G

the life that we once knew? Can we real-ly live with-out each oth-er?

F F#dim G

Where did we lose the touch that seemed to mean so much? It al-ways made me

D.S. al Coda
(take 1st ending)

Esus E7

feel so

CODA

E+ G F

What-ev-er hap-pened to

F#dim G Esus E

the life that we once knew? Al-ways made me feel so free.

C Am7 A♭maj7 G C Am7

Fm G C Am7 Fm G

A F#m7 Fmaj7 E7 A F#m
 Free as a bird, —

Dm E A F#m Dm G
 it's the next best thing to be free as a

A F#m Dm G A F#m
 bird, free as a bird,

Dm G A F#m Dm G A
 free as a bird.

The image shows a musical score for the song "Free as a Bird". It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is A major (two sharps). The guitar chord diagrams are as follows:

- System 1: A (x02232), F#m7 (x23212), Fmaj7 (x23212), E7 (x23212), A (x02232), F#m (x23212)
- System 2: Dm (x02321), E (x22021), A (x02232), F#m (x23212), Dm (x02321), G (x02321)
- System 3: A (x02232), F#m (x23212), Dm (x02321), G (x02321), A (x02232), F#m (x23212)
- System 4: Dm (x02321), G (x02321), A (x02232), F#m (x23212), Dm (x02321), G (x02321), A (x02232)

FREE AS A BIRD

Original version by JOHN LENNON

Relaxed, easy Swing (♩ ♩ ♩)

A F#m7 Fmaj7 E7 A F#m7 Dm7 E7

Free as a bird, — it's the next best

A F#m7 Dm7 G C Am7 G#+ E7

thing to be - ing — free — as a bird.

A F#m7 Fmaj7 E7 A F#m7 Dm7 E7

Home, — home and dry. — Like a hom - ing
Roam, — roam and cry. — Like a roam - ing

To Coda ⊕

A F#m7 Dm7 G C Am7 G#+ E7

bird I fly; — like a bird on wing.
bird I fly; — like a bird, I sing.

F F#m7b5 G

What - ev - er hap-pened to — the life that we once knew? — Did we throw it a - way? —

A F F#m7b5 G

Did it just slip a - way? — What - ev - er hap-pened to — the life that we once knew? —

G A D.C. al Coda

Can we save an - y - thing? — Did we lose ev - 'ry - thing? —

CODA ⊕

G#+ G7 C Am7 Abmaj7 G7 C Am7 Dm7b5 G7

Far from the herd, — like a roam - ing

C Am7 Fm G7 A F#m7 Fmaj7 E7

bird I fly, — free — as a bird, as a bird. —

A F#m7 Dm7 E7 A F#m7 Fmaj7 E7

— It's the next best thing to be - ing — free — as a

A F#m7 Dm7 E7 A F#m7 Dm7 E7

Repeat and Fade

bird.

IN SPITE OF ALL THE DANGER

By PAUL McCARTNEY
and GEORGE HARRISON

♩. 88 (♩ = ♪)

B7

In spite of all the

dan - ger, what - ev - er may be, —

I'll do an - y - thing - for you, an - y - thing you want me to, if you'll be true to

E A E E

me. In spite of all the heart - ache

E7

that you may give me, — I'll do an - y - thing — for

A B E A

To Coda ⊕

you, an - y - thing you want me to, if you'll be true to me.

E E7 A

I look af - ter you like I've

E  E7  A 

nev - er done be - fore. I'll keep all the



B 

oth - ers from knock - ing at your door. In spite of all the



E  E7 

dan - ger, what - ev - er may be,



A 

I'll do an - y - thing for you, an - y - thing you want me



B E A E

to, if you'll be true to me.

E

E7

A E

B7

3 3 3

A E B7

D.S. al Coda

In spite of all the

⊕ Coda

E A

I'll do an - y - thing — for you, an - y - thing you want me

B E A E

to if you'll be true to me.

YOU'LL BE MINE

By PAUL McCARTNEY
and JOHN LENNON

♩.96 Swung (♩ = ♪)

Chord diagrams for guitar:

- B^b:
- F¹¹:
- B^b:
- F:
- B^b:
- Dm:
- Cm⁷:
- B^b:
- F:
- E^b:
- B^b:

Vocal line lyrics:

Oh dar - ling all the
 night, — you'll be mine, — and I know you'll be
 mine — till you die, — you'll be mine. —

F B^b Dm

And so — all the night — you'll be

Cm7 B^b F

mine, — (You'll be mine —) and the stars — al-ways

E^b B^b B^b7

shine, — you'll be mine. — Oh. —

E^b B^b

— (Spoken:) My darling, when you brought me that toast the other morning, I

B^b **E^b**

looked into your eyes and I could see a National Health eyeball and I

The first system of music features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of chords and a melodic line with a triplet of eighth notes.

C7 **F7** **B^b**

loved you like I have never done before. Oh dar - ling in your

The second system continues the music. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the bass line.

Dm **Cm7** **B^b**

eyes— and you'll be mine,— you will be mine.— You'll be

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the bass line.

F **E^b** **B^b**

mine,— at the start— and so you'll be mine.—

The fourth system concludes the piece. The vocal line has a long note with a fermata. The piano accompaniment features a long note with a fermata in the right hand.

SEARCHIN'

Words and Music by JERRY LEIBER
and MIKE STOLLER

Rock shuffle (♩ ♩ ♩ ♩)

D7



(Gon - na find her.) (Gon - na

mf

find her.) Well, search - in'. Yeah, I been

search - in', search - in' ev - 'ry which _____ a - way,

yeah, - yeah. - Oh Lord, - I got search-in', my good - Lord,

G7

search - in'. You know - hon - ey, search - in' ev - 'ry

D7

which _____ a - way, yeah, - yeah. - But I'm like the

North - west Mout - ie, you know I'll bring her in some -

A7 G7 N.C.

(Gon - na

D7



To Coda (

find
day. her.)

(Gon - na find her.)

Well now, Char - lie Chan, Sam - Spade - got noth-in', child, on -

me. Ser - geant Fri - day and - Pet - er Gunn, - well I'll

woo, - let 'em be. - 'Cause no - mat - ter where - she's

hid - in', she's gon-na see — me — com - in'. Gon-na walk right down that

street like a Bull - dog Drum-mond. Yeah, 'cause I'm Drum-mond. I'm

1 2 D.S. al Coda

CODA

(Gon - na find her.)

(Gon - na find her.)

THREE COOL CATS

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately

F#7

B7

Em

Three cool cats; —
Three cool cats; —
Three cool chicks; —

mf

F#7

B7

Em

F#7

B7

three cool cats; —
three cool chicks; —
three cool chicks; —

A - hunt-in' on the cor - ner in a
A - walk - ing down the street
Well, they look like an - gels from

Em

F#7

B7

beat up car. —
swing - in' their hips,
up a - bove. —

Split - tin' up a lip of
Split - tin' up a bag of
Three cool cats real ly

Em F#7 B7

can - dy bar. _____ Talk - ing all a - bout cats how
 po - ta to chips. Three ing all cool cats how
 fell in love. _____ Three cool chicks did made

1 Em 2,3 Em

sharp they are. _____ three big flips _____ for
 three fools of _____ these

F#7 B7 Em F#7 B7 To Coda ⊕

three cool _____ chicks. _ They're three cool _____ chicks. _
 three cool _____ cats, _ three cool _____ cats. _

Em D

Well, up popped the first cool cat. He said, "My, look at that.

C B7 Em

Man, do you see — what I see?" Well, I want that mid - dle chick.

D C B7

I want that lit-tle chick. Hey man, save one chick for me.

D.S. al Coda

CODA Em F#7 B7

Three cool _____ cats; —

Em F#7 B7 Em

three cool _____ cats.

molto rit.

LIKE DREAMERS DO

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately fast



mf

I, I saw a girl in my dreams _ and _ so
You, you came just one dream a - go _ and _ now
You, you came just one dream a - go _ and _ now

it seems _ that _ I will love her. _ Oh, _
I know _ that _ I will love you. _ Oh, _
I know _ that _ I will love you. _ Oh, _

you, you are that girl in my dreams _ and so _
I, I knew when you first said, "Hel - lo," _ that's how _
I, I knew when you first said, "Hel - lo," _ that's how _

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Bm7  2^{tr} C#m  4^{tr} E 





it seems } that I will love you. And
I know }
I know }



A  C#7 

I, I, I wait-ed for your kiss, wait-ed for



Bm7  2^{tr} E  N.C. To Coda  A 

the bliss, like dream-ers do. And



D  E7  3 A 

I, I, yi, yi, yi, oh, I'll be



Bm7
B7
E7


1

there, yeah, — wait-ing for you, — you, — you, you, you, — you.

D.S. al Coda

you, you, — you.

CODA

A
Adim7


do, oh, — like — dream - ers

A
Adim7
A
Adim7


do, like dream-ers do.

F
C#7
F#
D7
G
Eb7
Ab
E7
A


HELLO LITTLE GIRL

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately fast

Chord diagrams for guitar:

- E7:
- A:
- F#7:
- Bm:
- E:

Lyrics:

Hel - lo lit - tle girl. Hel - lo lit - tle girl. Hel - lo lit - tle girl. When I see you ev - 'ry day — I say, "Mm, — hel - lo — lit - tle girl."

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A D E

When you're pass-ing on your way — I say, "Mm, —

D E A E7 A

hel - lo — lit - tle girl." — When I see you pass-ing by — I cry,

D E D E A E

"Mm, — hel - lo, — lit - tle girl." — When I

A D E D E

try to catch your eye — I cry, "Mm, — hel - lo — lit - tle girl."

A A F# Bm E7

I send you flow'rs, but you don't care. —
It's not the first time that it's hap-pened to me.

A F# Bm E7 A F#

You nev-er seem to see me stand-in' there. — I of-ten won-der what you're
It's been a long, lone-ly time. And it's so fun-ny, so

Bm E7 A F# Bm E7

think-in' of. — I hope it's me and love, love, love. — } So I
fun-ny to see that I'm a-bout to lose my my my mind. — }

A D E D E

hope there'll come a day when you say, "Mm, — you're my — lit-tle girl". —

1

A D E D E

This system shows the first measure of the piece. The guitar part has a whole note chord of A. The piano accompaniment consists of a single eighth note in the right hand and a single eighth note in the left hand.

2

A F# Bm E A F#

Mm, mm, you're my lit-tle girl. Mm, mm,

This system contains the first two measures of the second system. The guitar part has a whole note chord of A, followed by a half note chord of F# and a half note chord of Bm. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Bm E A F# Bm E

you're my lit-tle girl. Oh, yeah, you're my lit-tle

This system contains the third and fourth measures of the second system. The guitar part has a whole note chord of Bm, followed by a half note chord of E and a half note chord of A. The piano accompaniment continues the melodic and bass lines.

A C#m/G# Bm Bb A A6/9

girl, do, do, do, do, do, do.

rit.

This system contains the fifth and sixth measures of the second system. The guitar part has a whole note chord of A, followed by a half note chord of C#m/G# and a half note chord of Bm. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a ritardando marking.

LOVE ME DO

Words and Music by JOHN LENNON and PAUL McCARTNEY

Moderate Shuffle (♩ played as ♪♪)

mf

3 3

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderate Shuffle' and the dynamic is 'mf'. There are two triplet markings over the right hand in the second measure.

The piano accompaniment for the first line of the chorus. The right hand plays chords and eighth notes, and the left hand plays a bass line. This system continues the musical accompaniment without lyrics.

G7 C G7 C

Love, love me do, — you know I love you, — I'll

This system shows the vocal line with lyrics and guitar chord diagrams for G7 and C. The lyrics are: "Love, love me do, — you know I love you, — I'll".

The piano accompaniment for the second line of the chorus. The right hand plays chords and eighth notes, and the left hand plays a bass line. This system continues the musical accompaniment without lyrics.

G7 C

al - ways be true, — so please —

This system shows the vocal line with lyrics and guitar chord diagrams for G7 and C. The lyrics are: "al - ways be true, — so please —".

The piano accompaniment for the third line of the chorus. The right hand plays chords and eighth notes, and the left hand plays a bass line. This system continues the musical accompaniment without lyrics.

no chord

G7

C/D

C

Love me do. Woh, love

G7

C/D

C

G7

C/D

G

me do. me do.

D

Csus

G

(Instrumental)

Some - one to love, some - bod - y new.

D

Csus

G

no chord

Some - one to love, some - one like you.

G7 C G7

Love, love me do, — you know I love you, —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for G7, C, and G7 are shown above the vocal line. The piano part features a steady bass line and chords in the right hand.

C G7 C

— I'll al - ways be true, — so please —

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for C, G7, and C are shown above the vocal line. The piano part continues with a consistent accompaniment pattern.

no chord G7 C/D C

Love me do. — Woh, — love. —

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for G7, C/D, and C are shown above the vocal line. A 'no chord' label is placed above the first measure of the vocal line. The piano part includes a fermata over the first measure of the vocal line.

G7 C/D G C G7 C/D Repeat and Fade

— me do. — Woh, — love — me do. —

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord diagrams for G7, C/D, G, C, G7, and C/D are shown above the vocal line. A double bar line with repeat dots is used to indicate a repeat section. The piano part includes a fermata over the first measure of the vocal line. The instruction 'Repeat and Fade' is written at the end of the system.

PLEASE PLEASE ME

Moderately with a beat

Words and Music by JOHN LENNON
and PAUL McCARTNEY

The musical score is arranged in three systems. Each system includes a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics and musical notation such as triplets and slurs. Chord diagrams for E, G, A, and B7 are provided above the piano part. The tempo is marked 'Moderately with a beat' and the dynamics are 'mf'.

System 1: Chord: E. Dynamics: *mf*. Lyrics: 1.3. Last night I said these words to my girl, 2. You don't need me to show to the way love,

System 2: Chords: G, A, B7, E. Lyrics: I know (you) nev - er e - ven Why do I al - ways have to

System 3: Chords: A, E, A. Lyrics: try. say. girl. love. } Come on (Come on) — Come,

F#m

C#m

A

on (Come on) — Come on (Come on) — Come on, (Come on) — Please,

E

To Coda

A

B7

E

please me, wo yeah, like I please you.

1 Amaj9

B

2 E

A

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

B7

E

A

E

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



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



D.S. al Coda

yeah, why do you make me blue?

CODA



yeah, like I please you, wo yeah, like I please



you.

ONE AFTER 909

Bright rock tempo

C7

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Piano introduction in C major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. A C7 chord diagram is shown above the first measure.

First line of the chorus. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics '1. My' are written below the vocal staff.

1. My

Second line of the chorus. The vocal melody is on a single staff, and the piano accompaniment is on two staves. A C7 chord diagram is shown above the first measure. The lyrics are: 4. ba - by said she's trav - 'lin' on the one af - ter Nine - O - Nine. 2. begged her not to go, and I begged her on my bend - ed knees. 3. she said she's trav - 'lin' on the one af - ter Nine - O - Nine.

Third line of the chorus. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: I said, "Move o - ver, hon - ey, I'm You're on - ly fool - in' round, I said, a - "Move o - ver, hon - ey, I'm

trav - el - lin' on that line." }
 on - ly fool - in' round with me." }
 trav - el - lin' on that line." }

I said,

C7 no chord

C7 no chord

F7

"Move o - ver!" once, ... "Move o - ver!" twice, ... "Come on, ba - by, don't be ...

C7 **To Coda** **G7**

... cold as ice!" ... She said she's trav - 'lin' on the one af - ter Nine - O - Nine ...

C7

1 2

2. 1

F7  **C7** 

Picked up my bags, run to the sta -



D7 

- tion. Rail - man said, "You got the



G7  **F7** 

wrong lo - ca - tion." Picked up my bags,



C7 

run right home.



D7



G7



Then I find... I've got the num-ber wrong! Well,

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is written in two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with the lyrics 'Then I find...' followed by 'I've got the num-ber wrong!' and 'Well,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

3 C7



Yeah.

The second system of the score continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, followed by the lyric 'Yeah.'. The piano accompaniment continues with a steady rhythm in both hands.

The third system of the score shows the piano accompaniment continuing. The vocal line is not present in this system. The piano accompaniment features a consistent rhythmic pattern in both the right and left hands.

F7



The fourth system of the score shows the piano accompaniment continuing. The vocal line is not present in this system. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

C7


G7




C7


D.S. al Coda

CODA

G7




one af - ter Nine - O, -

C7


G7


C7




she said she's trav-'lin' on the one af - ter Nine - O, - she said she's trav-'lin' on the

G7


C7


F


Ab7


C7




one af - ter Nine - O - Nine...

I'LL GET YOU

Moderately

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Oh, yeah, _____ Oh yeah, _____ Oh yeah, _____ Oh

yeah, _____ I'm - ag think - ine I'm in love with you, it's
I think a - bout you night and day, I

need - y 'cause I know; - I've im - ag - ined a - I'm in
you and it's true; - When I think a - bout you,

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Bm

G

A

love I with you can say, I'm man-y, man-y, man-y times be-fore. It's not
nev-er, nev-er, nev-er, nev-er, blue. So I'm

D

Am7

D

like me— to pre-tend, but I'll get you, I'll get you in the
tell-ing— you, my friend, that I'll get you, I'll get you in the

Bm

G

A

To Coda

end; Yes, I will, I'll get you in the end. Oh
end; Yes, I will, I'll get you in the end.

D

¹ A

² A

yeah. Oh yeah. (2) | yeah. Well, there's

I SAW HER STANDING THERE

Bright Rock

Words and Music by JOHN LENNON
and PAUL McCARTNEY

E7

Piano introduction in E major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes.

E7

Well, she was just sev - en - teen, and you
looked at me and I,

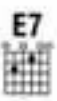
A7

E7

know what I could mean, And the way she looked was way -
I could see That be - fore too long I'd

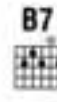
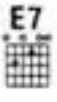
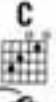
B7

fall be - yond com - pare. So
in love with her.



how She could I dance with an oth er, woo..
 would - n't dance with an oth er, woo..

Musical notation for the first system, including vocal line and piano accompaniment.



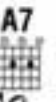
When I saw her stand ing there...

Musical notation for the second system, including vocal line and piano accompaniment.



Well, she... Well my

Musical notation for the third system, including vocal line and piano accompaniment.



heart went boom... when I crossed that room...

Musical notation for the fourth system, including vocal line and piano accompaniment.

and I held her hand... in

B7

A7

mi - een, een,

E7

{ Well, Oh, we danced, through the night } and we
 { Oh, we danced, through the night }

A7

E7

held each oth - er tight, and be - fore too long - I

B7

— tell in love with her. — Now

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole note rest followed by the lyrics 'tell in love with her.' and ending with a whole note rest 'Now'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A guitar chord diagram for B7 is shown above the vocal staff.

E **E7** **A**

I'll nev - er dance — with an - oth - er, — Oh, —

Detailed description: This system contains the next two staves. The vocal line has lyrics 'I'll nev - er dance — with an - oth - er, — Oh, —'. The piano accompaniment continues with similar harmonic support. Guitar chord diagrams for E, E7, and A are provided above the vocal staff.

C **E7** **B7**

since I saw her stand - ing there —

To Coda ⊕

Detailed description: This system contains the third and fourth staves. The vocal line has lyrics 'since I saw her stand - ing there —'. The piano accompaniment features a more active right-hand part with chords. Guitar chord diagrams for C, E7, and B7 are shown above the vocal staff. The system ends with the instruction 'To Coda' and a circled cross symbol.

E7

Detailed description: This system contains the final two staves of music on the page. It shows the continuation of the piano accompaniment, primarily in the right hand, with a consistent eighth-note bass line in the left hand. A guitar chord diagram for E7 is shown above the first staff.

The first system consists of three staves. The top staff is a treble clef staff with a whole rest. The middle and bottom staves form a grand staff with piano accompaniment. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

B7



The second system consists of three staves. The top staff is a treble clef staff with a whole rest. The middle and bottom staves form a grand staff with piano accompaniment. The piano part continues with the eighth-note bass line and melodic line in the right hand.

E



E7



The third system consists of three staves. The top staff is a treble clef staff with a whole rest. The middle and bottom staves form a grand staff with piano accompaniment. The piano part continues with the eighth-note bass line and melodic line in the right hand.

A



E



The fourth system consists of three staves. The top staff is a treble clef staff with a whole rest. The middle and bottom staves form a grand staff with piano accompaniment. The piano part continues with the eighth-note bass line and melodic line in the right hand.

B7

E7

D.S. al Coda

Well my

CODA

E7

Oh, since I saw her

B7

E7

stand - ing there. Yeah, well since I saw her

B7

A

E



E9

stand - ing there...

FROM ME TO YOU

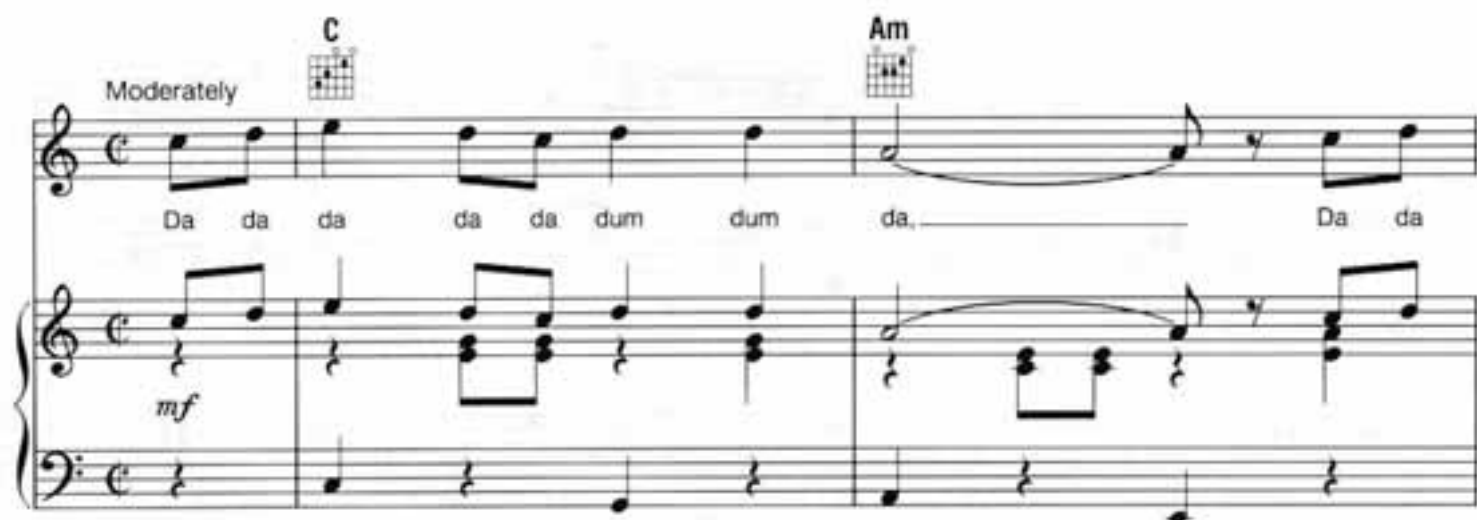
Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

C  **Am** 

Da da da da da dum dum da, Da da

mf



C  **Am**  **C** 

da da da dum dum da, If there's an - y - thing that you want,
ev - ry - thing that you want,



Am  **C**  **G** 

_____ If there's an - y - thing I can do, _____ Just
Like a heart that's oh so true, _____



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F7

Am

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

C

G7

1 C

Am

2 C

from me to you. I've got I've got

Gm7

C7

F

arms that long to hold you, and keep you by my

D7

side. I've got lips that long to kiss you and

G **G+** **C**
 keep you sat - is - fied, (ooh) If there's an - y - thing that you want,

Am **C** **G**
 If there's an - y - thing I can do, Just

F7 **Am**
 call on me and I'll send it a - long with love

C **G7** **To Coda** **C** **Am** **C**
 from me to you.

Solo

Am C G

From me to you. Just

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for Am, C, and G are provided above the staff.

F7 Am

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

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F7 and Am are provided above the staff.

C G7 C D.S. al Coda

from me to you. I've got

Detailed description: This system contains the next three measures. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a more active right-hand melody. Chord diagrams for C, G7, and C are provided above the staff.

CODA C

to you,

Detailed description: This system contains the CODA section, which is a four-measure phrase. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment provides harmonic support. A CODA symbol is shown above the staff.

Am Ab+ C Am

to you, to you.

Detailed description: This system contains the final three measures. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment concludes with a final chord. Chord diagrams for Am, Ab+, C, and Am are provided above the staff.

MONEY

(THAT'S WHAT I WANT)

Words and Music by BERRY GORDIE JR. and JANIE BRADFORD

Moderate rock



1. The best things in life are free,
2. Your love in give me a thrill,
3.4. Mon - ey don't get ev - ry thing it's true,

Em

but you can keep 'em for the birds and bees; Now give me
but but your lov - in' don't I birds pay and my can't bills; Now give me
what it don't get I can't use; Now give me

A (Backing): Em A

mon ey, that's what I want, That's

Em B7 A7

what I want, That's what I want, yeah,



To Coda ^{1,2} Em B7



D.C. al Coda

That's what I want.

that's what I want.

CODA



That's

1,2 Well, now give me mon - ey.



what I want.

That's

what I want.

A lot - ta mon - ey.

(1.) Oh.
(2.) Wo.

yeah. I wan -
yeah. You need

Em That's A what Em want. A

na be free. (Oh now) Oh, Gim - me
mon - ey.

Em That's A what Em want. B7 That's

lot - ta mon - ey. That's what I want.

A7 what I want. Em A Em

yeah, that's what I want.

YOU REALLY GOT A HOLD ON ME

Slowly

Words and Music by
WILLIAM "SMOKEY" ROBINSON

A

mf

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

A

don't like you, but but love you;
don't want leave you, but but need you;
wan - na stay here;

F#m

Seems that I'm al - ways you, think - ing of you, -
Don't wan - na kiss you, but I need to -
Don't wan - na spend an - oth - er day here.

A  **D** 

Oh, oh, oh, you treat me bad - ly, I love you
 Oh, oh, oh, you do me wrong now, my love is
 Oh, oh, oh, I wan - na split now, I just can't



Bm  **E7**  **A**  **2**

mad - ly, } You've real - ly got a hold on me. (You real - ly got a
 strong now, }
 quit now, }



F#m 

hold on You real - ly got a hold on me. Ba - by, -
 (You real - ly got a hold on me.)



2.3 F#m

hold on me real-ly got a hold on Ba-me.) by,

A A7 D

I love you and all I want you to do is just

A E7 To Coda

1. hold me, hold me, hold me, hold me.
2. hold me, (please) hold me, (squeeze) hold me, hold hold me.

A F#m E A

Tight - er

F#m E A

D.S. al Coda

Tight - er!

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It features a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Above this staff are three guitar chord diagrams: F#m, E, and A. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

CODA

A

You real - ly got a hold on me. -
(You

This system contains the third and fourth staves of music. The top staff is a vocal line with a treble clef. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Above the staff is a guitar chord diagram for A. The bottom two staves are a piano accompaniment with a grand staff. The piano part continues with the eighth-note accompaniment and chords.

F#m

real - ly got a hold on You real - ly got a hold on me. -
(You

This system contains the fifth and sixth staves of music. The top staff is a vocal line with a treble clef. It features a quarter note G4, a quarter note A4, and a quarter note B4. Above the staff is a guitar chord diagram for F#m. The bottom two staves are a piano accompaniment with a grand staff.

A

real - ly got a hold on me.)

This system contains the seventh and eighth staves of music. The top staff is a vocal line with a treble clef. It features a quarter note G4, a quarter note A4, and a quarter note B4. Above the staff is a guitar chord diagram for A. The bottom two staves are a piano accompaniment with a grand staff.

SHE LOVES YOU

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

Em

A7

She loves you, yeah, yeah, yeah... She loves you, yeah.

f

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef, starting with an E minor chord (Em) and an A7 chord. The lyrics are "She loves you, yeah, yeah, yeah... She loves you, yeah." The piano accompaniment is in G major, starting with a forte (*f*) dynamic. The bass line is in bass clef, providing a simple harmonic accompaniment.

C

yeah, yeah... She loves you, yeah, yeah, yeah,

Detailed description: This system contains the second two lines of the musical score. The top line continues the vocal melody with a C major chord (C). The lyrics are "yeah, yeah... She loves you, yeah, yeah, yeah,". The piano accompaniment continues with the same harmonic structure.

G6

G

yeah... You think you've lost your love?...

mf

Detailed description: This system contains the final two lines of the musical score. The top line features a long melisma on the word "yeah" followed by the lyrics "You think you've lost your love?..." with a G6 chord and a G major chord (G). The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

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Em



Bm



D



Well, I saw her yes - - ter - day. It's

G



Em



Bm



you she's think - ing of. And she told me what to

D



G6



say: She says she loves you and you know that can't be

Em



Cm6



bad.

Yes, she loves you and you

D

know you should be glad. She

G Em Bm

said know you hurt her so, She al- most lost her
know it's up to you. I think it's on - ly

D G Em

mind. fair. But now Pride she can says hurt she knows... You're
A -

Bm D G6

not pol - o - hurt gize - ing kind. She says she loves you and you
to her. Be-cause she

Em  Cm6 

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



D  Em 

know you should be glad. ooh She loves you, yeah,



A7 

yeah, yeah, She loves you, yeah, yeah, yeah. And with a



Cm6  D+  D7  G 

love like that you know you should be glad. You



2 **G** **Em** **Cm6**

With a love like that you

D+ **D7** **G** **Em** **Cm6**

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

D+ **D7** **G** **Em**

know you should be glad. Yeah, yeah, yeah, Yeah,

rit. *a tempo*

C **G6**

yeah, yeah, Yeah, yeah, yeah, yeah!

TWIST AND SHOUT

Moderately with a beat

Words and Music by BERT RUSSELL
and PHIL MEDLEY

Chord diagrams: D (x02321), G (x32033), A7 (x020201)

Chord diagrams: D (x02321), G (x32033), A7 (x020201)

f

The first system shows the piano introduction in D major, 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Moderately with a beat' and the dynamic is *f*.

Chord diagrams: D (x02321), G (x32033), A7 (x020201)

Well, shake it up ba - by, now, (Shake it up ba - by) Twist and

ba - by, now, }
by, now, }
ba - by, now, }

The second system contains the first vocal line. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: 'Well, shake it up ba - by, now, (Shake it up ba - by) Twist and'. There are three sets of lyrics for 'ba - by, now' with a bracket indicating they are to be sung together.

Chord diagrams: D (x02321), G (x32033), A7 (x020201)

shout. (Twist and shout) Come on, come on, come on, come on,

The third system contains the second vocal line. The piano accompaniment features a more active bass line with eighth notes. The lyrics are: 'shout. (Twist and shout) Come on, come on, come on, come on,'.

D **G** **A7** **D** **G**

ba - by - now, - (Come on ba - by) Come on and work it on out. (Work it on out) -

A7 **D** **G**

1. Well, know you work it on out, (Work it on out) -
 2.3 You know you twist, lit - tle girl, (Twist lit - tle girl) -

A7 **D** **G** **A7**

You know you look so so good. (Look so good) You know you got me
 You know you twist so so fine. (Twist so fine) Come on and twist a lit - tle

D **G** **A7**

go - in' now, (Got me goin') Just like I knew you would. -
 clos - er now, (Twist a lit - tle clos - er) And let me know that you're -

D

G

¹ A7

² A7

To Coda

mine. (Like I knew you would) — Well, shake it up ba
(Let me know you're mine) —

D

G

A

G

A

D

G

A

G

A

D

G

A

G

A

D

G

A


G

A

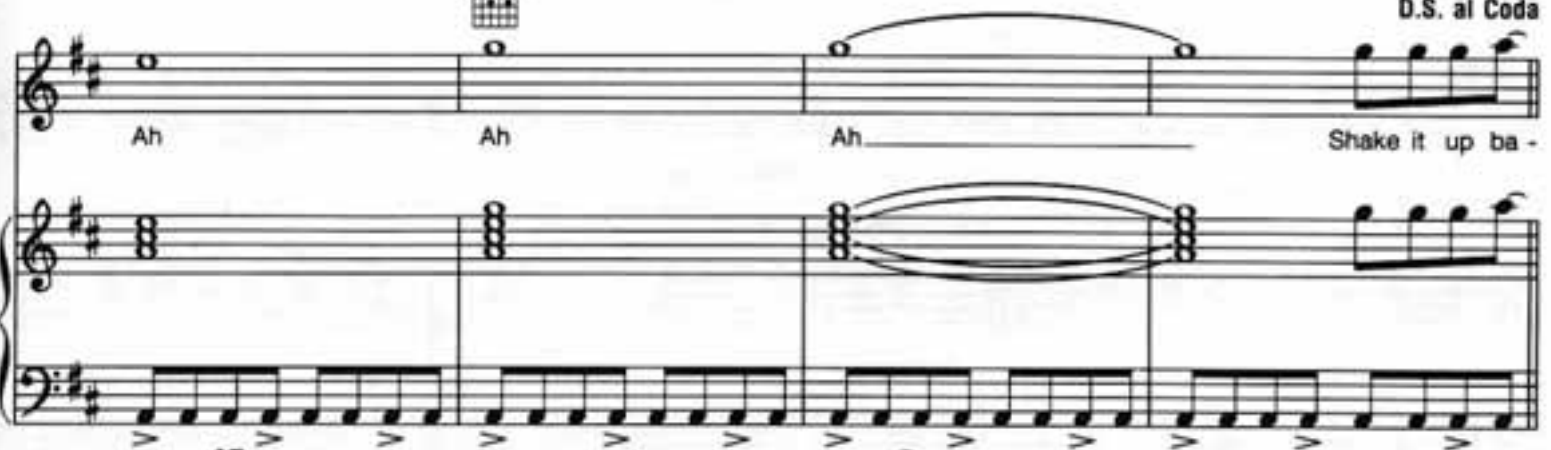
Ah

Ah

B


A7



D.S. al Coda



Ah Ah Ah Shake it up ba -

CODA


A7



D


G




Well, shake it, shake it, shake it, ba - by, now, (Shake it up ba -

A7


D


G


A




Well, shake it, shake it, shake it, ba-by now... Ah
 - by.) - (Shake it up, ba - by.) -

A7


D


Dmaj9




Ah Ah Ah

THIS BOY

(RINGO'S THEME)

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderate Ballad



mf

The piano introduction consists of two staves. The right hand plays a series of chords: D major, B minor, E minor, and A7. The left hand plays a simple bass line. The tempo is marked 'Moderate Ballad' and the dynamics are 'mf'.

Dmaj7

Bm

Em

A7

That boy
That boy

took my love a
is n't good for

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "That boy / That boy / took my love a / is n't good for".

Dmaj7

Bm

Em

A7

way
you,

Oh, he'll re-gret it some
Tho' he may want you

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "way you, / Oh, he'll re-gret it some / Tho' he may want you".

Dmaj7

Bm

Em7

A7

day
too,

But this boy wants you back a -
This boy wants you back a -

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "day too, / But this boy wants you back a - / This boy wants you back a -".

1

Dmaj7 Bm Em A7

gain.

2

Dmaj7 D D7

gain.

Oh, and

G F#7

this boy would be hap - py just to

Bm D7

love you. But oh, my! Oh,

G

E7

that boy — won't be hap py —

A7

A7sus

A7

F#m/A

A

till — he's seen you cry —

Dmaj7

Bm

Em

A7

This boy — would - n't mind — the

Dmaj7

Bm

Em

A7

pain, Would al - ways feel — the

Dmaj7 **Bm** **Em7** **A7**

same if this boy gets you back a -

Dmaj7 **Bm** **Em** **A7**

gain.

Dmaj7 **Bm** **Em** **A7**

This boy,

Dmaj7 **Bm** **Em** **A7** **Repeat and Fade**

This boy,

Repeat and Fade

I WANT TO HOLD YOUR HAND

Moderately

Words and Music by JOHN LENNON
and PAUL McCARTNEY

The musical score is written in G major and 4/4 time. It includes piano accompaniment and vocal lines. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and rests. Chord diagrams are provided for C, D, G, Bm, and Em.

Chord Diagrams:

- C:** X02320
- D:** XX0232
- G:** 320033
- Bm:** 212023
- Em:** 022020

Lyrics:

Oh yeah,

I'll please tell you some - thing
say to me I think you'll un - der -
you'll let me be your

stand man, When And I please say that some - thing,
say say to me

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Em Bm C D

I want to hold hold your hand, — I want to hold hold your
 you'll let me hold your hand, — Now let me hold your

G Em C D 1 G

hand, — I want to hold hold your hand. Oh, —
 hand, — I want to hold hold your

2 G Dm7 G

hand, And when I touch you I feel
more smoothly

C Am Dm7

hap - py — in - side. — It's such a

G **C** **D** **C** **D**

feel - ing that my love I can't hide, I can't hide,

C **D**

I can't hide!

G **D**

Yeah, you got that some - thing
Yeah, you got that some - thing

as before

Em **Bm** **G**

I think you'll un - der - stand. When When say that
I think you'll un - der - stand. When When say that
feel that

D



Em



Bm



some - thing, /
some - thing, /

I want to hold your hand, —

C



D



G



Em



1 C



D



I want to hold your hand, —

I want to hold your

G



2 C



D



B7



hand. I want to hold your hand,

C



D



C



G



I want to hold your hand. —

CAN'T BUY ME LOVE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Shuffle (♩ played as $\frac{3}{4}$)

Em Am

Can't buy me love, oh, love

Em Am Dm7 G

oh, can't buy me love, oh, I'll

C

buy you a dia-mond ring, my friend, if it makes you feel al-right,
give you all I've got to give, if you say you love me too.

Instrumental Solo

F7



I'll get you an - y - thing, my friend, if it
 I may not have a lot to give but what I've

C



G



makes you feel al - right. 'Cause I don't care care too
 got I'll give to you. 'Cause I don't care care too

F7



C



much for mon - ey, for mon - ey can't buy me love. I'll
 much for mon - ey, for mon - ey can't buy me love...

C



Em



Am



C



Can't buy me love, oh, ev - 'ry - bod - y tells me so...

Em Am Dm7

— Can't buy me love, — oh, no no no —

G C

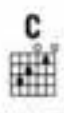
no! Say you don't need no dia - mond rings — and I'll be sat - is - fied, —

F7

— Tell me that you want the kind — of things — that

C G F7 To Coda ⊕

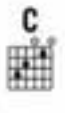
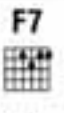
mon - ey just can't buy. — I don't care too much for mon - ey.



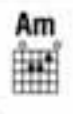
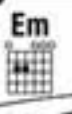
D.S. al Coda

mon - ey can't buy me love. (Scream)

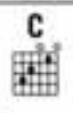
CODA



mon - ey can't buy me love. Can't buy me love.



love can't buy me love.



ALL MY LOVING

Words and Music by JOHN LENNON and PAUL McCARTNEY

Brightly, with a swing feel (♩ played as ♪♪)

F#m **B7**

Close your eyes and that I'll kiss you, to
- tend - that I'm kiss - ing, the

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

mor - row I'll miss you; Re - mem - ber I'll
lips I am miss - ing And hope that my

F#m **D** **B7**

al - ways be true. And then
dreams will come true.

F#m

B7

E

while I'm a - way — I'll write home ev - 'ry day —

C#m

A

B7

And I'll send all my lov - ing — to

E

no chord

2.3

E

you. — I'll pre - you. —

no chord

C#m

C+

All my lov - ing — I — will send to

E

C#m

you, All my lov - ing, dar -

C+

To Coda **E**

no chord

- ling, I'll be true.

A

E

F#m

B7

E

D.S. al Coda

CODA

E

Close your

C#m

All my lov - ing, All my

E

C#m

lov - ing, Oo, All my lov - ing

E

I will send to you.

YOU CAN'T DO THAT

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

G

mf

G7

I got some - ond thing time to say that might talk -

G7

cause you in' to pain; him; If do I catch have to tell you talk - in' to that

C7

boy think a - gain, I'm gon - na let you down

G7

and leave you flat, Be - cause I've

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#). The first measure of the vocal line is followed by the lyrics 'and leave you flat,'. The piano accompaniment features a steady bass line and chords in the right hand.

D7 C7 G7

told you be - fore: Oh, you can't do that

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'told you be - fore: Oh, you can't do that'. The piano accompaniment continues with similar harmonic support.

1 D7 2 G7 B7

Well, it's the Ev - 'ry - bod - y's green,

Detailed description: This system contains the third and fourth staves of music. The vocal line has a repeat sign after the first measure. The piano accompaniment also has a repeat sign. The lyrics are 'Well, it's the Ev - 'ry - bod - y's green,'.

Em Am B7 Em

'cause I'm the one who won your love. But if they'd seen

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics ''cause I'm the one who won your love. But if they'd seen'. The piano accompaniment provides harmonic support throughout.

B7

Em

Am

you talk - in' that way — they'd

Bm

D

G7

laugh in my face. — So please lis - ten to me if you

wan - na stay mine, — I can't help my feel - ings, I'll go

C7

out of my mind. — I'm gon - na let you down.

Guitar: G7

Vocal: and leave you flat,

Piano: Accompaniment for the first system.

Guitar: D7, C7

Vocal: Be-cause I've told you be-fore: Oh, you can't do

Piano: Accompaniment for the second system.

Guitar: G7

Vocal: that.

Piano: Accompaniment for the third system.

Piano: Accompaniment for the fourth system.

To Coda ⊕

C7



G7



First system of musical notation, including treble and bass staves with piano accompaniment.

D7



Second system of musical notation, including treble and bass staves with piano accompaniment.

G7



D.S. al Coda

Ev - 'ry - bod - y's

green, —

Third system of musical notation, including treble and bass staves with piano accompaniment and vocal line.

CODA

G7



F



F+



G



that. —

Fourth system of musical notation, including treble and bass staves with piano accompaniment and vocal line.

A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderately, with a beat

Chord diagrams: G, C(add9), G

Lyrics: It's been a hard work day's all night and I've been you to get you

Dynamic: *mf*

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The tempo/mood is 'Moderately, with a beat'. Chord diagrams for G, C(add9), and G are provided above the vocal line. The lyrics are: 'It's been a hard work day's all night and I've been you to get you'. The piano part starts with a mezzo-forte (*mf*) dynamic.

Chord diagrams: F6, G, C(add9)

Lyrics: work - ing mon - ey like a dog to buy you things. It's been a hard day's night And it's worth it just to hear you say

Detailed description: This system contains the next two staves of the musical score. Chord diagrams for F6, G, and C(add9) are provided above the vocal line. The lyrics are: 'work - ing mon - ey like a dog to buy you things. It's been a hard day's night And it's worth it just to hear you say'. The piano accompaniment continues with a steady eighth-note bass line.

Chord diagrams: G, F6, G

Lyrics: I should be sleep - ing like a log. But when I You're gon - na give me ev - 'ry - thing. So why I

Detailed description: This system contains the final two staves of the musical score. Chord diagrams for G, F6, and G are provided above the vocal line. The lyrics are: 'I should be sleep - ing like a log. But when I You're gon - na give me ev - 'ry - thing. So why I'. The piano accompaniment concludes with a final chord.

C **D**

get home to you I find the thing that you do will make me
love to come home 'Cause when I get you a lone you know I'll

G **C9** **To Coda** **G** **G** **Bm**

feel al - right. You know I When I'm home -
be O - K.

Em **Bm** **G**

ev - 'ry - thing seems to be al - right. When I'm home -

Em **C** **D**

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

G C(add9) G F6

hard day's night and I've been work - ing like a

G C(add9) G

dog. It's been a hard day's night I should be

F6 G C

sleep - ing like a log. But when I get home to you I find the

D G C9 G D

thing that you do will make me feel al - right.

WINDY

G C7 G F6 G

Chord diagrams for G, C7, G, F6, and G.

Piano accompaniment for the first system, including treble and bass staves.

C7 G F6 G

Chord diagrams for C7, G, F6, and G.

So why I

Piano accompaniment for the second system, including treble and bass staves.

C D

Chord diagrams for C and D.

love to come home— 'Cause when I get you a - lone— you know I

Piano accompaniment for the third system, including treble and bass staves.

G C9 G Bm

Chord diagrams for G, C9, G, and Bm.

feel— O— K— When I'm home—

Piano accompaniment for the fourth system, including treble and bass staves.

Em Bm G

ev - 'ry - thing seems to be al - right. When I'm home...

Em C D D.S. al Coda

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

CODA G C9 G

You know I feel al - right, You know I

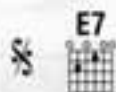
C(add9) F(add9) Repeat and Fade

feel al - right.

I WANNA BE YOUR MAN

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock beat



I wan - na be your lov - er, ba - by,
Tell me that you love me, ba - by,

I wan - na be your un - der - stand, I wan - na be that your
let me un - der - stand, Tell me that you

lov - er, ba - by, I wan - na be your man, Love you like no
love me, ba - by, I wan - na be your man, I wan - na be your

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oth - er, ba - by, like no oth - er can, — Love you like no
lov - er, ba - by, I wan - na be your man, — I wan - na be your

oth - er, ba - by, like no oth - er can. — } I wan - na be your ma
lov - er, ba - by, I wan - na be your man. — }

I wan - na be your man, — I wan - na be your ma

F#7 **B7** **E** **C#7**

I wan - na be your man. —

F#7 **B7** **E7** **To Coda**

E7



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole rest.

Musical staff with treble clef, key signature of three sharps, and piano accompaniment consisting of eighth and sixteenth notes.

Musical staff with treble clef, key signature of three sharps, and a whole rest.

Musical staff with treble clef, key signature of three sharps, and piano accompaniment featuring triplets of chords.

Musical staff with treble clef, key signature of three sharps, and a whole rest.

D.S. al Coda

Musical staff with treble clef, key signature of three sharps, and piano accompaniment consisting of chords.

CODA



E7



Repeat and Fade

Musical staff with treble clef, key signature of three sharps, and a vocal line starting with a repeat sign.

I wan - na be your man, -

Musical staff with treble clef, key signature of three sharps, and piano accompaniment for the vocal line.

I'LL BE BACK

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately



You know...

You if you break my heart things I'll go. But
could find bet - ter things to do. than to

I'll be back a - gain. 'Cause I
break my heart a - gain. This time



told you once be fore show good-bye, — But
I will try to show that I'm Not



I came back a gain. — I love you so —
try - ing to pre - tend. — I wan - na go, —



oh, — I'm the one who wants you,
but I hate to leave you,



Yes, I'm the one who wants you, oh — ho, — oh — ho, —
You know I hate to leave you, oh — ho, — oh — ho, —

E Am C/G G6 F

Oh, you could find bet - ter things to do than to
 Oh, you, if you break my heart I'll go but

E7 A To Coda

break my heart a - gain. This time
 I'll be back a - gain.

Am C/G G6 F

I will try to show that I'm Not

E7 A

try - ing to pre - tend.

Bm7



Bm



Bm(+7) = Bm7



C#m



thought that you would re - al - ize

F#m



B7



That if I ran a - way from you, that you would want me to, but

D



E



D



E



D



E7



D.S. al Coda

I got a big sur - prise, oh ho, oh ho, Oh,

CODA



A



Am



Repeat and Fade

NO REPLY

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

F  **G7** 

1. This hap-pened once be - fore when I came to your door, no re -
2,3 phone, they said you were not home, that's a

mf



C  **F** 

ply -
lie. They said it was - n't you, but I saw you peep
'Cause I know where you've been, and I saw you walk



G7  **C** 

through in your your win - dow. I saw the light,
your door. I near - ly died.



Am

Em

Fmaj7

Em

I saw the light,
I near - ly died,

Dm7

'Cause I know that you saw me, 'cause I looked up to
you walked hand in hand with an - oth - er

G7

C

To Coda

see man in your face. I tried to tel - e -
my place.

2

C

E7

If I were you I'd re - al - ize that that
give the lies

A7



Dm

love you more
heard be - forethan
when you

F



C

an - y oth - er guy.
gave me no re - ply.

And I'll for -

2

D.S. al Coda

3. I tried to tel - e -

CODA

C



Am



Em



No re - ply.

Fmaj7



C6/9



No re - ply.

EIGHT DAYS A WEEK

Words and Music by JOHN LENNON
and PAUL McCARTNE

Brightly, with a Swing feel (♩ played as ♪♪)

Chord Diagrams:

- D(add9):
- E/D:
- G/D:
- D:
- E:
- G:
- D:

Lyrics:

Ooh Love I need your love, babe,
Love you ev-ry day, girl,
guess you know it's true,
al-ways on my mind... Hope you need my
One thing I can
love, say, babe, girl,
just love you I all need you...
the time...

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Bm

G6

Bm

Hold me, love me, Hold me,

E

D

E

love me, I ain't got noth - in' but love, babe,

G

D

A(no3rd)

eight days a week. Eight days a week,

Bm

E

love you... Eight days a week is

G6

A

D

not e - nough to show I care. —

Ooh Love I need you
Love you ev - 'ry

E

G

D

love,
day, babe, —
girl, —guess al - ways you know on it's true. —
my mind. —

E

G

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

D

Bm

G6

Hold me, — love me. —

Bm

E

D

Hold me, — love me, — I ain't got noth - in' but

E

G

D

love, babe, — eight days a week.

G

D

G

D

Eight days a week. — Eight days a week.

D(add9)

E/D

G/D

D

SELECTIONS FROM
THE BEATLES ANTHOLOGY | 1

FREE AS A BIRD
IN SPITE OF ALL THE DANGER
YOU'LL BE MINE
SEARCHIN'
THREE COOL CATS
LIKE DREAMERS DO
HELLO LITTLE GIRL
LOVE ME DO
PLEASE PLEASE ME
ONE AFTER 909
I'LL GET YOU
I SAW HER STANDING THERE
FROM ME TO YOU
MONEY (THAT'S WHAT I WANT)
YOU REALLY GOT A HOLD ON ME
SHE LOVES YOU
TWIST AND SHOUT
THIS BOY (RINGO'S THEME)
I WANT TO HOLD YOUR HAND
CAN'T BUY ME LOVE
ALL MY LOVING
YOU CAN'T DO THAT
A HARD DAY'S NIGHT
I WANNA BE YOUR MAN
I'LL BE BACK
NO REPLY
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