

BLACKBIRD

Words and Music b

JOHN LENNON and PAUL McCARTNE

Slowly and smoothly



Black - bird sing-ing in the dead of night
Black - bird sing-ing in the dead of night



Take these bro-ken wings... and learn to fly;
Take these sunk-en eyes... and learn to see;



All your life
All your life
you were
you were
on - ly
on - ly
wait - ing
wait - ing
for this
for this
mo - ment
mo - ment
to a -
to be

rise.

1 G C G/B A7 D7 G

2 4 2 4 2 4 2 4

2 F C/E Dm C Bb C F C/E Dm C

free. Black - bird, fly, Black - bird, fly,

Bb A7 D7 G Am7 G/B

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

G A7/C# D7 B7/D# Em Cm/Eb

3 2

3 2

Gmaj7/D A7/C#Am7/C Cm

G/B

A7

D7

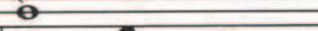
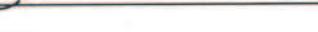
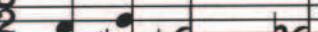
G

F

C/E

Dm

C



Am7/D G Am7 G/B G

Black - bird sing - ing in the dead of night.

C A7/C# D7 B7/D# Em Cm/Eb G/D A7/C# Am7/C Cm

Take these bro - ken wings _ and learn to fly; All your life

G/B A7 Am7/D D7 G C G/B A7

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

Am7/D D7 G C G/B A7 Am7/D D7 G

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

DEAR PRUDENCE

Words and Music by

JOHN LENNON and PAUL McCARTNEY

Slowly

Am7/D

D

Am7/D

G/D

A/D

Am7/D

D

D7

Gmaj7/D

Gm(\sharp 7)/D

D

D7

Dear _____
Pru - dence,
Pru - dence,
Pru - dence,

Gmaj7/D

Gm(\sharp 7)/D

D

D7

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



Gmaj7/D Gm($\#$ 7)/D D D7

Dear _____
Dear _____
Dear _____
Pru - dence,_
Pru - dence,_
Pru - dence,_

Gmaj7/D Gm($\#$ 7)/D D D7

greet the brand new day.
see the sun - ny skies.
like a lit - tle child.

Gmaj7/D Gm($\#$ 7)/D D D/C

To Coda

The sun is up,_ the sky is blue,_ it's that so
The wind is low,_ the birds will sing,_ chain,_
The clouds will be a dai - sy chain,

Gmaj7/B



Gm(7)/Bb



D/A



D/C



beau - ti - ful
you are part -
let me see -

and so are you. -
of ev - 'ry - thing. -
you smile a - gain. -

Dear _____
Dear _____
Dear _____

Pru - dence, -
Pru - dence, -
Pru - dence, -

C

G

1,3

D

D7

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

Gmaj7/D



Gm(7)/D



2

D

G/D

A/D

G/D

Dear _____

Dear _____

Look a -

Gmaj7/B



Gm(7)/Bb



D/A



D/C



beau - ti - ful _____ and so are you. Dear _____
 you are part - of ev - 'ry - thing.. Dear _____
 let me see - you smile a - gain. Dear _____
 you _____ dear _____ pru - dence, -
 are _____ dear _____ pru - dence, -
 part _____ dear _____ pru - dence, -

C

G

1,3

D

D7

won't you come out _____ to play? _____
 won't you open up your eyes? _____
 won't you let me see you smile? _____

Gmaj7/D



Gm(7)/D



2



Dear _____

Dear _____

Look a -

D G/D A/D G/D

round, round, round, round.

D G/D A/D G/D

round, round, round, round, round, round, round, round. Look a -

round, round, round, round, round, round, round, round. Look a -

F Ab G D D7

round.

Gmaj7/D Gm(\sharp 7)/D D.S. al Coda
(with repeats)

CODA

D D/C

Dear ____

Sun is up, — the sky is blue, — it's

Gmaj7/B



Gm(7)/Bb



beau - ti - ful, _____

and so are you. _____

Dear _____

D7



C(add9)



G



Pru - dence, —

won't you come out to

D



Am7/D



D



Am7/D



play, —

G/D



A/D



Am7/D



D(add9)



(Fading out)

ppp

HEY JUDE

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly



Hey Jude, don't make it bad,
don't make it bad, take a



sad song and make it bet - ter.
sad song and make it bet - ter. Re -



To Coda

mem - ber to let her in - to your heart,
mem - ber to let her un - der your skin,
then you can start
then you be - gin

C7 F

to make it bet - ter. Hey

F C C7 C7sus C7

Jude don't be a - fraid. You were made to go out and
Jude don't let me down. You have found her now go and

F B_b

get her. The min - ute you let her un - der your
get her. Re - mem - ber to let her in - to your

F C7 F

skin, then you be - gin - to make it bet - ter.
heart, then you can start to make it bet - ter.

F7

Bb

Bb/A

And an - y - time - you and feel the pain - Hey Jude
 So let it out - let it in. Hey Jude re - train
 be - gin

Gm7

Gm7/F

C7/E

C7

F

don't car - ry the world - up - on your should - ers.
 you're wait - ing for some - one to per - form with.

F7

Bb

Bb/A

For well you know - that it's just a fool who Hey plays it cool.
 And don't you know - that it's just you Jude you'll do.

Gm7

Gm7/F

C7/E

C7

by mak - ing his world - a lit - tle your cold -
 The move - ment you need - on - shoul -

IN MY LIFE

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderately

The sheet music consists of six staves of musical notation. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the guitar, indicated by a treble clef and a chord diagram for A major. The third staff is for the piano. The fourth staff is for the guitar, indicated by a treble clef and a chord diagram for E7. The fifth staff is for the piano. The sixth staff is for the guitar, indicated by a treble clef and a chord diagram for A major. The music is in common time (indicated by a '4'). The key signature is A major (no sharps or flats). The lyrics are integrated into the music, appearing below the notes. Chords shown include A, E7, A, F#m, A7, D, Dm, A, F#m, A7, D, Dm, and A.

Moderately

A

E7

A

F#m

A7

There are places these I'll remember all my is
But of all these friends and members there is

D

Dm

A

life, no one though some have changed. Some for ev - er, not lose for their

F#m

A7

D

Dm

A

better; mean - ing Some have gone when I think of love and as some some - thing new. All these Tho' I

A

still can re - call.
went be - fore,

Some are I dead know I'll and of - ten
some stop and think a -

B

8

no chord

8va

in 18th century style

1

2

D.S. al Coda

Tho' I

8va -----

E7

Dm

In my life I love you

no chord

slower

A

E7

A

more.

in tempo

MICHELLE

Words and Music by

JOHN LENNON and PAUL McCARTNEY

Moderately

Fm



C+



Fm7



Fm6



D♭maj7/F



C



F



B♭m7



E♭



Ddim



Mi - chelle,

ma belle,

these are words that

go to - geth - er

well,

my Mi - chelle.—

Mi - chelle,

ma belle,

sont

des

mots

qui

vont

tres

bien

en - semble,

Ddim



C



Bdim



C



sont des mots qui vont tres bien en - semble,

tres bien en - semble.

bien en - semble,

C



Bdim



C



bien en - semble,

bien en - semble.

en - semble,

en - semble,

en - semble.

Fm

A_b7sus

love you, I love you, I love you,
need to, I need to, I need to,

that's all I want to
I need to make you

D_b

C7sus

Fm

say. see. Un - til I find a way, I will
Oh, what you mean to me un -

C+

Fm7

Fm6

D_bmaj7/F

1 C

say till the I on do, - ly words hop - ing I know you that will you'll know un - what under - stand.

2 C

F

B_bm7E_b

mean. I love you.

Ddim

C

Bdim

C

Fm

I want you, I want you, I

Ab7sus

D_b

C7sus

want_____you,

I think you know by now,

I'll get to you some -

Fm

C+

Fm7

Fm6

D_bmaj7/F

how._____ Un - til I do, I'm tell - ing you, so you'll un - der -

stand:

F

B_bm7E_b

Mi - chelle,

ma belle,

sont des mots qui

Ddim



C



Bdim



C



vont tres bien en - semble,

tres bien en - semble.

And I will

Fm C+ Fm7 Fm6 Dbmaj7/F

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

C F Bbm7 Eb

stand, my Mi - chelle.

Ddim



C



Bdim



C



F



Repeat and Fade

3 3 3 3

LUCY IN THE SKY WITH DIAMONDS

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderately

3/4 time signature, key of A major (two sharps). Treble and bass staves. Chord changes: A (A major), F#m7 (F# minor 7), F+ (F# dominant 7th), A (A major). The lyrics are: Pic - ture your - Fol - low her - Pic - ture your -

3/4 time signature, key of A major (two sharps). Treble and bass staves. Chord changes: A/G (A/G major), F#m7 (F# minor 7), F+ (F# dominant 7th), A (A major). The lyrics are: self down self in to on a a boat bridge train on by in a a riv foun - er tain, with where with tan rock plas - ger ing ti - ine horse cine

3/4 time signature, key of A major (two sharps). Treble and bass staves. Chord changes: A/G (A/G major), F#m7 (F# minor 7), F (F major), A/E (A/E major). The lyrics are: trees peo - ple and eat with mar - mal - lade skies. Some - bod - y por - ters look - ing low glass pies. ties. Ev - 'ry - one Sud - den - ly

A/G

F#m7

F+

A/E

Musical score for four measures. The first measure is in A/G (G major). The second measure is in F#m7. The third measure is in F+. The fourth measure is in A/E. The lyrics are: "calls smiles some - you, as one you is an drift there - swer past at quite the the slow flow turn - ly, - ers stile, a that the girl grow girl with so with ka in ka -". The bass line consists of eighth-note chords.

A/G

F#m

Dm

Dm/C

To Coda

Musical score for four measures. The first measure is in A/G. The second measure is in F#m. The third measure is in Dm. The fourth measure is in Dm/C. The lyrics are: "- lei - do - scope eyes. _____ - cred - i - bly high. _____". The bass line consists of eighth-note chords. A circle with a dot in the center indicates a repeat sign.

Bb

C9

Musical score for two measures. The first measure is in Bb. The second measure is in C9. The lyrics are: "Cel News - lo pa - phane per flow tax - ers of ap - yel pear - low on and the green shore". The bass line consists of eighth-note chords.

F6

Bb

C6

tow - er - ing to take - over your a - head.

Look Climb for in the the

G

D7

Em

D

girl back with with the your sun head in in her eyes clouds and and she's you're gone. {

Lu - cy in the sky— with dia - monds,

Lu - cy in the sky— with

dia - monds,

Lu - cy in the sky— with dia - monds,

1 D

2 D

D.S. al Coda

CODA

F#m

Ah

Ah

eyes.

G

C

D7

Lu - cy in the sky— with dia - monds,

G

C

D7

Lu - cy in the sky— with dia - monds,

Lu - cy in the sky— with dia - monds,

D7

D

A

Repeat and Fade

dia - monds,

Ah

This musical score page contains six staves of music for a vocal and guitar duet. The vocal parts are written in treble and bass clef, with lyrics in parentheses. The guitar parts are indicated by chord boxes above the staves. The score includes sections 1 and 2, a D.S. al Coda section, and a CODA section. Chords shown include D, G, C, D7, F#m, and A. The vocal part ends with a repeat and fade instruction.

THE LONG AND WINDING ROAD

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Slowly

Cm Gm Ab/Bb

The long wild and wind - ing road

that that the leads rain

Eb Eb/Db Ab

to your washed a- door way

will has nev - er dis - appool of

Cm7 Fm7 Bb7

pear. tears

I've seen cry - ing road for be - the fore. day.

It
Why
al - ways
leave me
leads
standing

 me here.
here?
Lead me to
Let me know
your - the
door.
The

 way.
Man - y times
I've been a - lone
and

 man - y times
I've cried.
An - y - way
you'll nev - er know
the

Eb/G



Fm7



Cm



Gm



man - y ways — I've tried. — And still they lead me back —

Ab/Bb



Eb



Eb/D_b



— to the long — wind - ing road. —

Ab



Eb/G



Cm7



You left me stand - ing here

Fm7



B_b7



Eb7sus



Eb7



a long, long time

a - go. —

—

Ab



Eb/G



Cm



Cm7



Don't {leave} me wait - ing here.

Fm7



Bb7



To Coda

Eb



Eb/Bb



Ab



Lead me to your door.

Eb/G



Fm7



Eb/Bb



Ab



Eb/G



Fm7



Bb7

D.S. a
Coda

But

CODA

Eb



Ab/Bb



Eb



door.

Yeah, yeah, yeah,

yeah.—

Ab



LET IT BE

Words and Music b

JOHN LENNON and PAUL McCARTNEY

Slowly

mf

The musical score consists of six staves of music. The top two staves are for piano/vocal, with the right hand playing eighth-note chords and the left hand providing bass. The vocal part includes lyrics and a section labeled 'Instrumental'. The bottom four staves are for guitar, showing chords and strumming patterns. Chords are indicated by guitar diagrams above the staves. The lyrics are written below the corresponding guitar staves.

When I find my - self in times of trou - ble

Instrumental

Am G F C G

Moth - er Mar - y comes to me Speak-ing words of wis - dom, Let it

F C/E Dm7 C G

be and in my hour of dark - ness She is

Am G F C G

standing right in front of me— Speak-ing words of wis - dom, Let it

F C/E Dm7 C Am G

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

F C G

let it be,— Whis-per words of wis - dom, Let it be..

F C/E Dm7 C G

And when— the bro - ken - heart - ed peo - ple
And when— the night— is cloud - y there is

Am G F C G

liv - ing in the world a - gree
still a light that shines on me
There will Shine un - be an an - swer,
Let it Let it
to - mor - row.

F C/E Dm7 C G

be.
be.
For though they I wake up may to be part - ed there is
the sound of mu - sic

Am G F C G

still a chance that they will see
Moth - er Mar - y comes to me
There will Speak-ing be words an an - swer,
Let it Let it
of wis - dom,

F C/E Dm7 C Am G

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

F **C** **G**




let it be, _____ There will be an an - swer, Let it be...

F **C/E** **Dm7** **C** **G** **Am** **G**


Let it be, _____ let it be, _____ let it be, _____

F **C** **G**



To Coda

let it be, _____ { Whis - per words of wis - dom, let it be..
There will be an an - swer, let it be...

F **C/E** **Dm7** **C** **F** **Em** **Dm7** **C** **B_b** **F/A**


YESTERDAY

Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with expression

F

Musical score for the first section of "Yesterday". The key signature is F major (one sharp). The tempo is moderately with expression. The music consists of two measures of piano chords followed by a measure of bass notes.

F

Em

A7

Musical score for the second section of "Yesterday". The key signature changes to C major (no sharps or flats). The lyrics "Yes-ter- day, — Sud-den- ly, —" are written below the melody. The chords F, Em, and A7 are indicated above the notes. The piano accompaniment continues with eighth-note patterns.

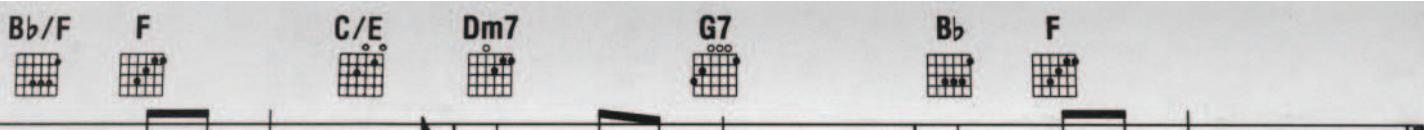
Dm

Dm/C

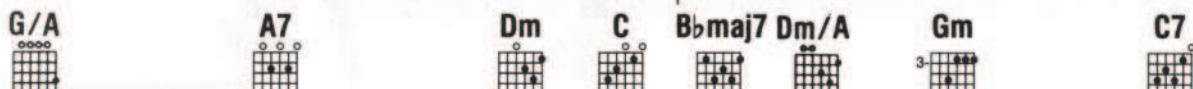
Bb

C

Musical score for the third section of "Yesterday". The key signature changes to C major (no sharps or flats). The lyrics "far used to a - way, —" and "Now There's a sha - dow as though... they're hang - ing" are written below the melody. The chords Dm, Dm/C, Bb, and C are indicated above the notes. The piano accompaniment continues with eighth-note patterns.



here - to stay, — oh I be - lieve — in yes - ter - day.
o - ver me, — oh yes - ter - day — came sud - den - ly. —



Why she had to go I don't know, she would - n't say...



I said



some - thing wrong, now I long for yes - ter - day.

Em

A7

Yes-ter- day,—

love was such an eas - y

Dm

Bb

C

game to play.—

Now I need a place to

Bb/F

F

C/E

Dm7

G7

Bb

F

hide a - way,— oh I be - lieve— in yes - ter - day.—

F/C

G/B

Bb

F

Mm

mm

mm

mm

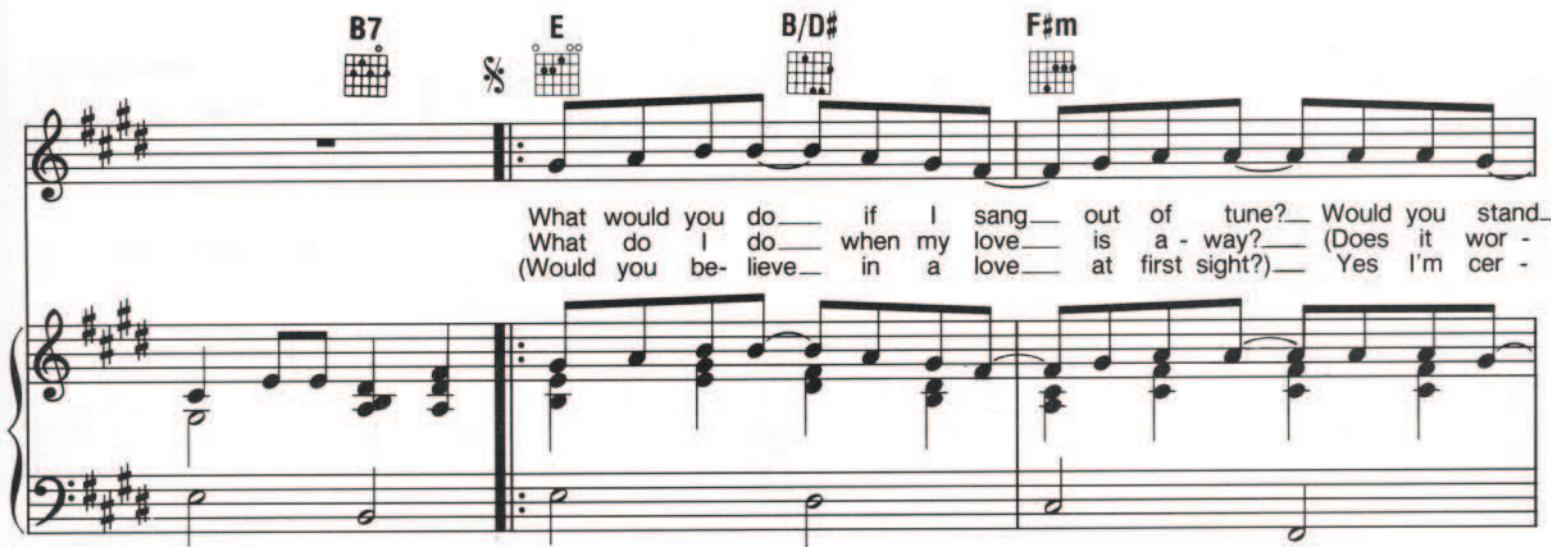
mm.

rit.

WITH A LITTLE HELP FROM MY FRIENDS

Moderate Swing Feel ( played as )

Words and Music by JOHN LENNON
and PAUL McCARTNEY



F#m

B7

you of out a the song day? (Are light?) and I'll try sad tell not be - cause you're sing out on of your own? key mine.

E

D

A

E

Oh, I get by with a lit - tle help from my friends.
No, I get by with a lit - tle help from my friends.
Oh, I get by with a lit - tle help from my friends.
Mm, I get high.
Mm, I get high.
Mm, I get high.

D

A

E

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

A

 3 3
 — with a lit - tle help from my friends.
 — with a lit - tle help from my friends.
 — with a lit - tle help from my friends.

E

 1

B7

 —

3 3

8

8

2,3. E

C#m

F#7

 — (Do you need an - y - bod - y?)
 — (Do you need an - y - bod - y?)
8

E

D

A

C#m

 need some - bod - y to love.
 just need some-one to love.
 (Could it be an - y - bod - y?)
 (Could it be an - y - bod - y?)

F#7

E

D

To Coda 
A

D.S. al Coda (3rd ending)
 - y?)
 - y?)
 I want some - bod - y to love.
 want some - bod - y to love.

CODA

A

— Oh, I get by — with a lit - tie help — from my friend

E

D

A

E

Mm, I'm gon-na try — with a lit - tie help — from my friends. — Oh, I get high

A

E

D

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

A

C/G

Am6

E

— with a lit - tie help — from my friends.

G

B7

G

STRAWBERRY FIELDS FOREVER

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Slowly

The sheet music consists of eight staves of musical notation. The top staff is for the piano (treble and bass staves) and the bottom staff is for the guitar. The music is in 4/4 time, with key changes indicated by symbols like $\text{F}^{\#}7$, D , E , $\text{F}^{\#}$, Dmaj7 , and A . The vocal part starts with "Let me take you down... 'cause I'm go - in' to..." followed by a melodic line with a guitar chord diagram above it. The lyrics continue with "Straw - ber - ry", "Fields.", "Noth - ing is real," and "and noth - ing to get hung a - bout.". The final section begins with "Straw - ber - ry Fields for - ev - er." The piano part includes various dynamics and performance instructions.

E G♯m E7 Bm7 C♯7 F♯m F♯m7

Liv - ing is eas - y with my eyes closed, — tree think it's me,
 No one I know, some times my tree think it's me,
 Al - ways

Mis - un - der - stand - ing all you
 I mean it must be high or
 But you know I know when it's a

Dmaj7 D E7 A F♯m

see.
 low.
 dream.

It's get - ting hard to be some - one but it all works out,
 That is, you know you can't tune in but it's all right
 I think a "No" will be a "Yes," but it's all wrong

D E D A

it does n't mat - ter much to me.
 that is, I think it's not too bad.
 that is, I think I dis - a - gree.

Let me take you down

Em7
 3
 'cause I'm go - ing to — Straw - ber - ry Fields.
 3
 Noth - ing is

D E F#
 1,2 Dmaj7 A

real, and noth-ing to get hung a-bout... Straw-ber - ry Fields_for - ev - er.

3 Dmaj7 A F#m Dmaj7
 Straw-ber - ry Fields_for - ev - er, Straw-ber - ry Fields_for -

A Dmaj7 E D A
 ev - er, Straw-ber - ry Fields_for - ev - er.

SOMETHING

Slowly

Words and Music by
GEORGE HARRISON

F



E_b



G7/D



C



Some - thing in the way she moves,
Some - where in her smile she knows,
Some - thing in the way she knows,

Cmaj7



C7



F



C/E



at - tracts me like no oth-er lov - er.
that I don't need no oth-er lov - er.
and all I have to do is think of her.

D7



G



Am7 G7/B



Am



E+



Some - thing in the way she
Some - thing in her style that
Some - thing in the things she

woos me.
shows me.
shows me.

I don't want to leave her now,

you

Am/G

D7

1

F

Eb

G7/D

2

F

Eb

G7/D

know I be-lieve... and how.

A

C#m/G#

F#m

F#m/E

You're ask-ing me... will my... love grow,
I don't know.

D

G

A

C#m/G#

don't know.

You stick a - round... now, it may

F#m

F#m/E

D

G

C

show,

I don't know

I don't know.

Cmaj7



C7



F

C/E

D7

G

Am7

G/B

Am

Am(⁷)

Am7

D9

F

D.S. al Cod
Eb G7/D

CODA

F

Eb G7/D A

F

Eb G7/D C

G

G

G

G

PENNY LANE

Medium Swing Tempo (played as)



Words and Music by JOHN LENNON
and PAUL McCARTNEY

Pen - ny Lane: there is a bar - ber show - ing pho - to - graphs of ev - 'ry head.
shel - ter in the mid - dle of the round - a - bout, the pret - ty nurse

he's had the plea - sure to know, And all the peo - ple that she's come and go
is sell - ing pop - pies from a tray. And tho' she feels as if she's in a play

stop and say hel - lo. On the Pen - ny
she is an - y - way.

C Am7 Dm7 G7sus C Am

cor - ner is a bank - er with a mo - tor- car;—
 Lane: the bar - ber shaves an - oth - er cus-tom-er,—

The lit - tie chil - dren laugh at him be - hind his
 We see the bank - er sit - ting wait-ing for a

3 3

Cm7 Am7-5 Abmaj7

back. trim. And And the bank - er nev - er wears a mac in
 And then the fire - man rush - es in in the pour -
 from the pour -

3 3

G7sus G7 F Bb

- ing rain, ve - ry strange! Pen - ny Lane - is in my ears -
 - ing rain, ve - ry strange! Pen - ny Lane - is in my ears -
 3 3

Bb/D Eb Bb

and in my eyes, — wet there be -neath the blue -
 and in my eyes, — wet there be -neath the blue -

B_b/D

Eb

To Coda

G

sub - ur - ban skies | sit. And mean - while back in Penny Lane

C

Am

Dm7

G7sus

C

Am

— there is a fire - man with an hour - glass, — And in his pock - et is a por - trait of the

Cm7

Am7-5

Abmaj7

Queen.

He likes to keep his fire

en - gine

clean; —

It's a clean.

G7sus

G7

G7sus

G7

C

Am

ma-chine!

3

3

Dm7 G C Am Cm

Am7-5 Abmaj7 G7sus F

Penny Lan

Bb Bb/D Eb

— is in my ears — and in my eyes —

Bb Bb/D

Full of fish — and fin - ger pies —

E_b

G

D.S. al Coda

in sum - mer. Mean - while back be - hind the

CODA G

mean - while back... Penny Lane.

C/E

F

is in my ears— and in my eyes.—

C/E

C

There be - neath the blue— sub - ur - ban skies—

F

C

Pen - ny Lane.

This musical score page contains six staves of music for 'Penny Lane'. The top staff shows the vocal line in E♭ major, with a key change to G major at the end of the section. The lyrics 'in sum - mer. Mean - while back be - hind the' are written below the notes. The piano accompaniment is shown in the second staff, with a bass line in the third staff. Chords indicated above the piano staff include E♭, G, C/E, and F. The vocal part continues with 'is in my ears— and in my eyes.—' The middle section begins with a piano solo, followed by a vocal entry with 'There be - neath the blue— sub - ur - ban skies—'. The final section, labeled 'CODA', starts with a piano solo and concludes with the lyrics 'Pen - ny Lane.' The piano accompaniment includes eighth-note patterns and sustained notes. Chords indicated above the piano staff in this section are G, C/E, and C.

NORWEGIAN WOOD

(THIS BIRD HAS FLOWN)

Words and Music by

JOHN LENNON and PAUL McCARTNEY

Moderately

E



Bm7 A E



E

Bm7 A E

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

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

Em

A

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

So
I

Em



F#m7



B7



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.

E



Bm7



A



E



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

Bm7



A



E



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.

Bm7

