

- JOHN LENNON/PAUL McCARTNEY

INTRO C

F maj7 G7 sus4 C N.C. C

(INSTRUMENTAL)

~~C~~ VERSE

1. When I get old - er, los-ing my hair____
2. I could be hand - y mend-ing a fuse____
3. Send me a post - card, drop me a line____

man - y years from now, _____
when your lights have gone. _____
stat-ing point of view. _____

will you still be send-ing me a
You can knit a sweat-er by the
In-di-cate pre-cise-ly what you

```
val-on - time,
fire - side,
mean to say.
```

birth - day greet - ings.
Sun - day morn - ings.
yours sin - cere - ly.

bot-tle of wine?
go for a ride.
want-ing a - way.

IF I'd been out till quar-ter to three..
Do-ing the gar-den, dig-ging the weeds..
Give me your an-swer, fill in a form..

would you lock the door?_
who could ask for more?_
mine for-ev - er - more.

Will you still need me.

will you still feed me.

when I'm six - ty - four?

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When Im Sixty Four Sheet Music

The Beatles



When Im Sixty Four Sheet Music:

When I'm Sixty Four Sheet Music The Beatles,1987-08-01 Piano Vocal This sheet music features an arrangement for piano and voice with guitar chord frames with the melody presented in the right hand of the piano part as well as in the vocal line *Rock and Roll Fantasy?* Ronnie Phillips,2012-11-19 We are in an era where developments in both technology and musical style have coalesced to produce the greatest period of change in the music industry since the invention of recorded sound Globalization the Internet and digital technology are now opening up possibilities for more artists to be innovative and financially successful But new music requires new ways of doing business For more artists to be better off requires new business models to replace those that dominated the 20th century Integrating insights from economics management and intellectual property law the author explores the dynamics of entrepreneurship and innovation in the music industry and offers such provocative assessments as these The Beatles might never have broken up if they had the kind of two tier contracts as band members and as solo artists that are common in the music industry today Buddy Holly would likely have avoided his tragic death in a plane crash at age 22 if his 1959 tour had been sponsored by a company like Coca Cola because today s corporatized tours are vastly better financed and organized than the haphazard efforts of the 1950s The economic value of albums by the likes of Elvis and Michael Jackson has risen significantly since their deaths the ironic byproduct of the way their behavior tarnished their own brands while they were alive Diana Ross might never have quit The Supremes if she had known that one third of the artists in the 1960s who quit the group had charting careers of only one year Thomas Edison s invention of the phonograph led to the modern record industry but he is really the godfather of computer programs like Garageband which have created home recording studios The collapse of the Soviet Union threatened the sound of rock and roll but an American entrepreneur saved the day **The Beatles Sheet Music Collection** Beatles,2017-08-01 Piano Vocal Guitar Artist Songbook Over 100 timeless hits from the Fab Four in piano vocal guitar arrangements including Across the Universe All My Loving Back in the U S S R Blackbird Can t Buy Me Love Come Together Don t Let Me Down Eight Days a Week Eleanor Rigby The Fool on the Hill Good Day Sunshine Here Comes the Sun Hey Jude I Want to Hold Your Hand In My Life Let It Be Lucy in the Sky with Diamonds Michelle Norwegian Wood This Bird Has Flown Ob La Di Ob La Da Penny Lane Revolution Sgt Pepper s Lonely Hearts Club Band She Loves You Ticket to Ride Twist and Shout When I m Sixty Four Yellow Submarine Yesterday and more **Resonant Matter** Lutz Koepnick,2020-12-10 In Resonant Matter Lutz Koepnick considers contemporary sound and installation art as a unique laboratory of hospitality amid inhospitable times Inspired by Ragnar Kjartansson s nine channel video installation The Visitors 2012 the book explores resonance the ability of objects to be affected by the vibrations of other objects as a model of art s fleeting promise to make us coexist with things strange and other In a series of nuanced readings Koepnick follows the echoes of distant unexpected and unheard sounds in twenty first century art to reflect on the attachments we pursue to sustain our lives and the walls we need to tear down to secure

possible futures The book's nine chapters approach The Visitors from ever different conceptual angles while bringing it into dialogue with the work of other artists and musicians such as Lawrence Abu Hamdan Guillermo Galindo Mischa Kuball Philipp Lachenmann Alvin Lucier Teresa Margolles Carsten Nicolai Camille Norment Susan Philipsz David Rothenberg Juliana Snapper and Tanya Tagaq With this book Koepnick situates resonance as a vital concept of contemporary art criticism and sound studies His analysis encourages us not only to expand our understanding of the role of sound in art of sound art but to attune our critical encounter with art to art's own resonant thinking **Demons of Disorder** Dale

Cockrell,1997-07-28 A study of blackface minstrels in the first half of the nineteenth century Etude Theodore

Presser,1927 Includes music *The Union Signal* ,1883 *Musical Opinion and Music Trade Review* ,1909

Athenaeum and Literary Chronicle ,1868 **Harper's Weekly** John Bonner,George William Curtis,Henry Mills Alden,Samuel Stillman Conant,Montgomery Schuyler,John Foord,Richard Harding Davis,Carl Schurz,Henry Loomis Nelson,John Kendrick Bangs,George Brinton McClellan Harvey,Norman Hapgood,1857

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