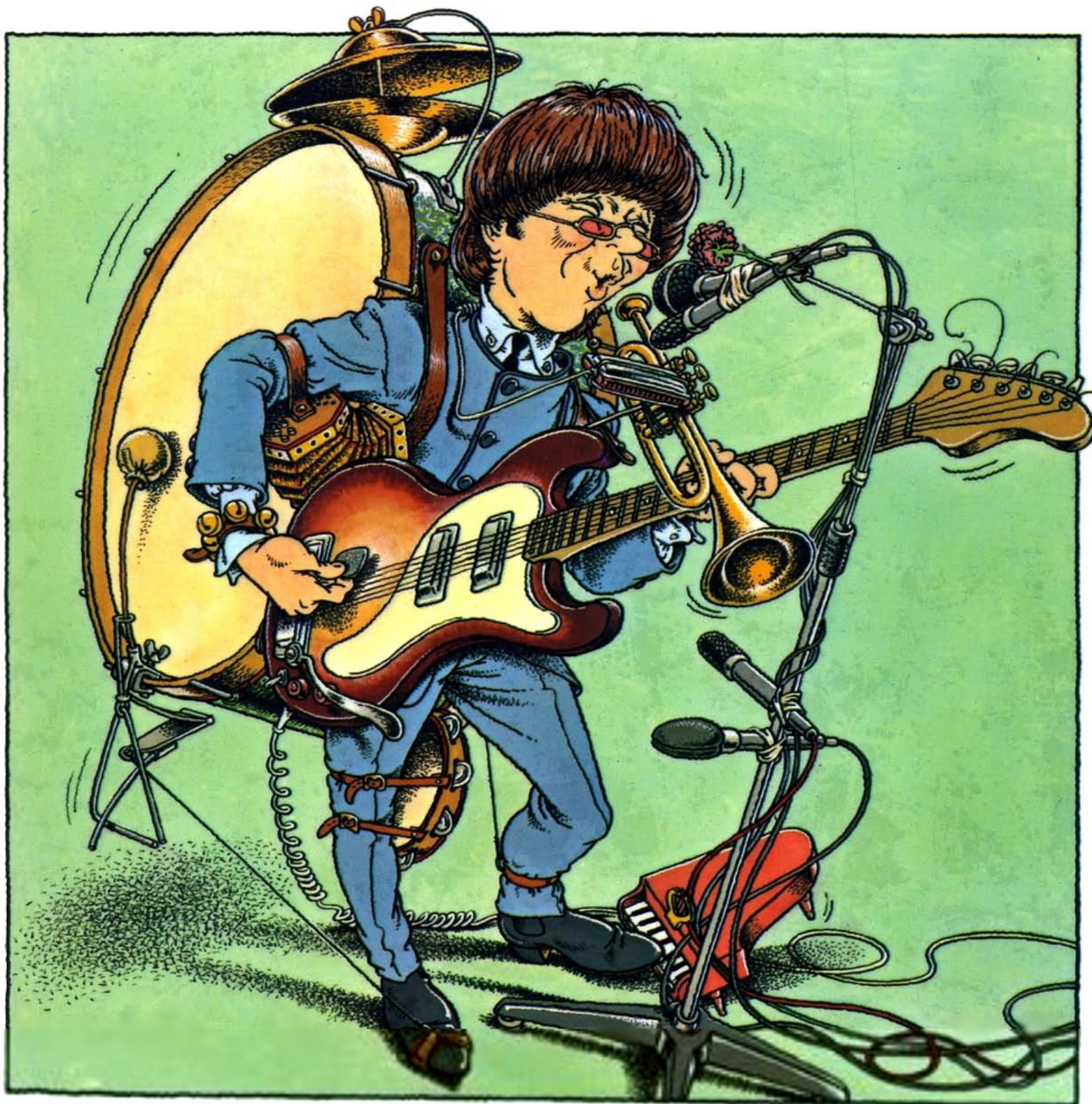


It's Easy To Play Beatles.

Easy to read, simplified arrangements of popular Beatles tunes, including All You Need Is Love, Eight Days A Week, A Hard Day's Night, Maxwell's Silver Hammer, and more. For piano/vocal with guitar chord symbols.

Arranged by Cyril Watters



It's Easy To Play Beatles



Arranged by Cyril Watters
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All You Need Is Love

Words and Music by John Lennon, Paul McCartney

Moderato

Love, love, love. Love, love, love.

mf

G D Em G D Em

Detailed description: This system contains the first two measures of the piano introduction. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes G3, A3, B3, and C4. The first measure is in 4/4 time, and the second measure is in 3/4 time. The lyrics 'Love, love, love.' are written under the first measure, and 'Love, love, love.' are written under the second measure. The dynamic marking *mf* is placed below the first measure. Chord symbols G, D, and Em are written below the bass line.

Love, love, love.

D7 G D7

Detailed description: This system contains the next two measures. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with quarter notes D5, E5, F#5, and G5. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes D4, E4, F#4, and G4. The first measure is in 4/4 time, and the second measure is in 3/4 time. The lyrics 'Love, love, love.' are written under the first measure. Chord symbols D7, G, and D7 are written below the bass line.

There's noth - ing you can do that can't be done.
There's noth - ing you can make that can't be made.
There's noth - ing you can know that is - n't known.

G D Em

Detailed description: This system contains the first two measures of the vocal entry. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes G3, A3, B3, and C4. The first measure is in 4/4 time, and the second measure is in 3/4 time. The lyrics are written under the melody. Chord symbols G, D, and Em are written below the bass line.

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

G D Em

Detailed description: This system contains the next two measures. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The melody continues with eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter notes G3, A3, B3, and C4. The first measure is in 4/4 time, and the second measure is in 3/4 time. The lyrics are written under the melody. Chord symbols G, D, and Em are written below the bass line.

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

D7 G D7

eas - y. All you need is

G Am7

love, All you need is love,

D7 G Am7 D7

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

G B7 Em G C D7 G

D.C.

And I Love Her

Words and Music by John Lennon, Paul McCartney

Moderately with expression

mf

Fm Eb6

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a melodic line in the bass clef. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The first measure is marked with a piano dynamic of *mf*. The first two measures are marked with the chord Fm, and the last two measures are marked with Eb6.

mp

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

Fm Cm Fm

The vocal entry begins with a piano accompaniment in the left hand. The right hand contains the vocal line. The first measure is marked with a piano dynamic of *mp*. The lyrics are: "I give her all my love, — That's all I / She gives me ev - 'ry - thing, — And ten - der - / Bright are the stars that shine, — Dark is the". The chords Fm, Cm, and Fm are indicated below the piano accompaniment.

do; —
- ly; —
sky; —

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

Cm Fm Cm

The piano accompaniment continues with the vocal line. The lyrics are: "do; — / - ly; — / sky; — / And if you saw my love — / The kiss my lov - er brings — / I know this love of mine —". The chords Cm, Fm, and Cm are indicated below the piano accompaniment.

1

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

Ab Bb7 Eb

The piano accompaniment continues with the vocal line. The lyrics are: "You'd love her too, — I — love her. — / She brings to me, — And I — / will nev - er die, — And I —". The chords Ab, Bb7, and Eb are indicated below the piano accompaniment. A first ending bracket is shown above the final measure.

2 *To next strain* 3

love her. love her.

E \flat E \flat

ritard. *Fine*

A love like ours

mf

C Cm B \flat

Could nov - er die As long as

Cm Gm Cm

D.S. al fine

I have you near me.

Gm B \flat 7

Blackbird

Words and Music by John Lennon, Paul McCartney

Slow Folk Ballad

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

G C G

Detailed description: This block contains the first line of the musical score. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are "Black - bird sing - ing in the dead of night." The chords indicated below the staff are G, C, and G.

Take these brok - en wings and learn to fly. All your life.

C A Am7 D#dim G G+ G A9 C

Detailed description: This block contains the second line of the musical score. The melody continues from the previous line. The lyrics are "Take these brok - en wings and learn to fly. All your life." The chords indicated below the staff are C, A, Am7, D#dim, G, G+, G, A9, and C.

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

Cm G A7 C D9 G

Detailed description: This block contains the third line of the musical score. The melody continues. The lyrics are "You were on - ly wait - ing for this mo - ment to a - rise." The chords indicated below the staff are Cm, G, A7, C, D9, and G.

Black - bird sing - ing in the dead of night, Take these sunk - en eyes and learn to

G C G C A Am7 D#dim

Detailed description: This block contains the fourth line of the musical score. The melody continues. The lyrics are "Black - bird sing - ing in the dead of night, Take these sunk - en eyes and learn to". The chords indicated below the staff are G, C, G, C, A, Am7, and D#dim.

see. All your life you were on - ly

G G+ G A9 C Cm G

wait - ing for this mo - ment to be free. Black - bird,

A7 C D9 G F Em Dm C

fly. Black - bird, fly in - to the

Bb C F Em Dm C Bb A7

light of a dark, black night.

Dm Dm7 G C G C G

Who is it for? _____
 What does he care? _____
 No one was saved. _____

All the lone - ly peo - ple, _____ where do

Cm Cm7 Cm6

_____ they all _____ come from? _____

All the lone - ly

Ab Cm Cm7

Last time to Coda ♦

peo - ple, _____ where do _____ they all _____ be - long. _____

Cm6 Ab Cm

D.S. al Coda

Ah! _____ look at all _____ the lone-ly peo - ple. _____

Ab Cm

♦ CODA

_____ they all _____ be - long? _____

Ab Cm

Eight Days A Week

Words and Music by John Lennon, Paul McCartney

Moderato

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

mf

B \flat C7 E \flat

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

B \flat C7 E \flat

Hold me, — love me, — hold me, —
 Hold me, — love me, — hold me, —

B \flat Gm E \flat Gm

love me, — Ain't got noth-in' but love babe, —
 love me, — Ain't got noth-in' but love babe, — } Eight days a week.

4th time to Coda

C7 B \flat C7 E \flat

1 3 2 3

Eight days a week I

Bb Bb F

love you. Eight days a week is

Gm C7

D. S. al Coda ⊕ CODA

not e - nough to show I care. Eight days a week,

Eb F7 Eb Bb

Eight days a week, Eight days a week.

Eb Bb Eb Bb

cresc.

Eight days a week,

C7 Cm7 Bb

f

The Fool On The Hill

Words and Music by John Lennon, Paul McCartney

Slowly

3

1. Day af - ter day a - lone on a hill the
 2. Well on the way, head in a cloud, the
 3. Day af - ter day a - lone on a hill the
 4. Day af - ter day a - lone on a hill the

mf

C F

3

man with the fool - ish grin is keep - ing per - fect - ly still, But
 man of a thou - sand voic - es talk - ing per - fect - ly loud, But
 man with the fool - ish grin is keep - ing per - fect - ly still, And
 man with the fool - ish grin is keep - ing per - fect - ly still. —

C F

3 3 3

no - bod - y wants to know him, — they can see that he's just a fool — and
 no - bod - y ev - er hears him, — or the sound he ap - pears to make — and
 no - bod - y seems to like him, — they can tell what he wants to do — and
 He nev - er lis - tens to them, — he knows — that they're the fools. — —

Dm G7 C Am

3

he nev - er gives an an - swer.
 he nev - er seems to no - tice. } But the fool — on the hill sees the
 he nev - er shows his feel - ings.
 They don't like him.

Dm G7 Dm7 Cm Ab Cm

sun go - ing down and the eyes in his head see the

Ab Bb

1, 2, 3 4

world spin - ning 'round.

C C C

rit.

Am C

Getting Better

Words and Music by John Lennon, Paul McCartney

Moderato

mf
It's get - ting bet - ter all the time. — I used to be mad — at my school, The
used to be an - gry young man. — Me

G C D7 G

teach - ers who taught me weren't cool. — Hold - ing me down, — turn - ing me round, —
hi - ding me head in the sand. — You gave me the word, — I fi - nal - ly heard, I'm

D7 C D7 G D7 G D7 G

fill - ing me up — with your rules. — I've got to ad - mit. }
do - ing the best — that I can. — I've got to ad - mit } It's get - ting bet - ter, it's a lit - tle
3. I ad - mit }

D7 G C

bet - ter, all the time. { I have to ad - mit }
I have to ad - mit } It's get - ting bet - ter, it's get - ting bet - ter — since
Yes, I ad - mit }

G Am7 D7 G C G

1 2

you've been mine. — Me get - ting so much bet - ter all the time.

C D D G C G C G C G C

To Coda ⊕

It's get-ting bet-ter all the time, — bet-ter; — It's get-ting bet-ter all the

G C G C(Dsus) G

time, — bet-ter; — I used to be cruel to my wo-man, I beat_ her and

C G C D7

kept her a-part from the things that she loved. — Man I was mean but I'm changing my scene and I'm

G D7

D. S. al Coda

do-ing the best that I can. —

⊕ CODA

Get-ting so much bet-ter all the time.

C G C G C G D7 G

A Hard Day's Night

Words and Music by John Lennon, Paul McCartney

Moderato

1.3. It's been a *mf* Hard work Day's all Night, and I've been to get you

C Fmaj7 C

work - ing like a dog. It's been a Hard Day's mon - ey to buy you things, And it's worth it just to hear you

Bb C Fmaj7

Night, I should be sleep - ing like a log but when I say you're gon - na give me ev' - ry - thing. So why I

C Bb C

To Coda ◊

get home to you, I find the thing that you do will makeme feel all love to come home, Cos when I get you a - lone you know I'll be o -

F G C F7

1 2

right. 2. You know I - kay. When I'm home

Cm C Cm C Em

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

Am Em C

D.S. al Coda

feel - ing you hold - ing me tight, tight, Yeah!_ 3. It's been a

Am F6 G

⊕ CODA

right. You know I feel, __ al - right, you know I

Cm C F7 Cm C

feel al - right.

F7 Bb C

Here There And Everywhere

Words and Music by John Lennon, Paul McCartney

Moderately Slow

The musical score is written for piano in G major, 4/4 time, with a tempo marking of 'Moderately Slow'. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords. The first system starts with a repeat sign and a fermata over the first measure. The second system ends with a repeat sign. The third system ends with a double bar line and repeat dots. The lyrics are: 'Here, There, mak - ing each day of the year, run - ning my hands thru her hair, know - ing that love is, to share, chang - ing my life with a wave of her hand: both of us think - ing how good it can be: each one be - liev - ing that love nev - er dies, No - bod - y can de - ny that there's some - thing there. Some - one is speak - ing but she does - n't know he's Watch - ing her eyes and hop - ing I'm al - ways

Here,
There,

mak - ing each day of the year,
run - ning my hands thru her hair,
know - ing that love is, to share,

chang - ing my life with a wave of her hand:
both of us think - ing how good it can be:
each one be - liev - ing that love nev - er dies,

No - bod - y can de - ny that there's some - thing there.
Some - one is speak - ing but she does - n't know he's
Watch - ing her eyes and hop - ing I'm al - ways

F Gm7 Am7 Bb F Gm7

Am7 Bb Em7 A7

Em7 A7 Dm Gm Gm7 C7

To Coda ♯1

2

there. I want her ev - 'ry - where and if she's be - side me I know I need

Gm7 Eb7 Ab Fm Bbm C7

D. S. al Coda

nev - er care. But to love her is to meet her ev - 'ry - where,

Fm Bbm7 C7 F Gm7

⊕ CODA

there. To be there and ev - 'ry - where,

C7 F Gm7 Am7 Bb

here there and ev - 'ry - where.

F Gm7 Am7 Bb F

Hey Jude

Words and Music by John Lennon, Paul McCartney

Slowly

1. Hey

1.4. Jude don't make it bad; take a
 2. Jude don't be a - fraid; you were
 3. Jude don't let me down; you have

F C7

sad song — and make it bet - ter. — 1. Re - mem - ber to let her in - to your
 made to — go out and get her. — 2. 4. The min - ute you let her un - der your
 found her — now go and get her. — 3. Re - mem - ber to let her in - to your

F Bb

heart, then you can start — to make it — bet - ter. 2. Hey
 skin, then you be - gin — to make it —
 heart, then you can start — to make it —

F C7 F

23 To next strain

2.3. bet - ter.

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

F F7 Bb

-frain, don't car - ry the world up - on your shoul - ders,
 - gin, you're wait - ing for some - one to per - form with,

Gm7 C7 F

For well you know that it's a fool who plays, — it cool by mak - ing his
 And don't you know that it's just you, Hey Jude, — you'll do, the move - ment you

F7 Bb Gm7

world a lit - tle cold - er. } Da da da da da da da da
 need is on your should - er. }

C7 F F7 C7

D.S. al Coda ⊕ *CODA*

da. 4. Hey bet - ter, ber - rer, ber - rer, ber - rer, ber - rer, ber - rer, Oh

C7 F

da da da da da da da, da da da da, Hey Jude.

F Eb Bb F

Repeat and Fade

Let It Be

Words and Music by John Lennon, Paul McCartney

Fairly Quick 4

mf

mp
1. When I

C D7 Dm7 G7

find my-self_ in times of trou-ble Mother Ma - ry comes to me, Speaking words of wis-
2. the bro - ken heart-ed peo-ple, liv - ing in_ the world a - gree, There will be an an-
3. the night. is clou - dy, there is still a light. that shines on me, Shine un - til to-mor-

C Am F C

- dom, let it be. And in my hour of dark- ness, She is
- swer, let it be. For though they may be part- ed, there is
- row, let it be. I wake up to the sound of mu - sic,

G7 F C Dm7 C G

stand-ing right in front of me, Speak-ing words of wis- dom, } Let it be,
still a chance that they will see. There will be an an- swer, }
Mo - ther Ma - ry comes to me, Speak-ing words of wis- dom, }

Am F C G7 F C Dm7

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

Whis - per words of
There will be — an
There will be — an

C Am G F C

wis - dom,
an - swer, } let it be.

2. And when
3. And when

Let it be

G F C Dm7 C F C Dm7 C G

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

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

Am G F C G

To Coda ⊕

F C Dm7 C F Em Dm C B \flat F G F C F

D.S. al Coda

C G F C

⊕ CODA

G F G C

The Long And Winding Road

Words and Music by John Lennon, Paul McCartney

Slowly

mp The long and wind-ing road that leads to your door
wild and win-dy night that the rain washed a-way,

Am Em F C7

will ne-ver dis-ap-pear, I've seen that road be-fore,
has left a pool of tears, cry-ing for the day,

F F C Am Dm G7

It al-ways leads me here, leads me to your
Why leave me stand-ing here, let me know the

C7 F C Am Dm G7

1 door. The way. 2 Ma-ny times I've been a-lone and

C C C F

ma - ny times _ I've cried, A - ny-way _ you'll ne - ver know _ the ma - ny ways _ I've tried but

C Dm7 G7 C F C Dm7 G7

still they lead me back to the long wind - ing road.

Am Em F C7

You left me stand - ing here, a long long time a - go,

F F C Am Dm G7

Don't leave me wait - ing here,

C7 F C Am

lead me to your _ door. Da da da da.

Dm G7 C F G C

Maxwell's Silver Hammer

Words and Music by John Lennon, Paul McCartney

Steady 4

mp

Joan was quiz - zi - cal, stud - ied pat - a - phy - si - cal sci - ence in the home. —
Back in school a - gain, Max - well plays the fool a - gain, Teach - er gets an - noyed. —
P. C. Thir - ty one said we've caught a dir - ty one, Max - well stands a - lone. —

E \flat Cm B \flat m C7 \flat 9 Fm

Late nights all a - lone with a test tube, Oh oh oh oh. —
Wish - ing to a - void an un - plea - sant sce - ee - ee - ene. —
Paint - ing test - i - mon - i - al pic - tures, Oh oh oh oh. —

B \flat 7 E \flat B \flat 7

Max - well Ed - i - son, ma - jor - ing in med - i - cine, calls her on the phone. —
She tells Max to stay when the class has gone a - way, so he waits be - hind. —
Rose and Val - er - ie, scream - ing from the gal - le - ry, say he must go free. — The

E \flat Cm B \flat m C7 \flat 9 Fm

Can I take you out to the pic - tures, Jo - oh oh oan. — But
Wri - ting fif - ty times I must not be so - oh oh oh. — But
judge does not a - gree and he tells them so - oh oh oh. — But

B \flat 7 E \flat B \flat 7

as she's get - ting when she turns her as the words are
 rea - dy to go, a knock comes on the door.
 back on the boy, he creeps up from be - hind.
 leav - ing his lips, a noise comes from be - hind.

F7 Bb7

Bang bang, Max - well's sil - ver ham - mer came down up - on her head.
mf his

Eb F7

Bang bang Max - well's sil - ver ham - mer made sure that she was dead.

Bb7 Ab Bb7 Fm Bb7 Eb

sure that she was dead. sure that he was dead.

Fm Bb7 Fm Bb7 Eb

mf Sil - ver ham - mer man.

G Cm Eb7 Ab Eb

Norwegian Wood

Words and Music by John Lennon, Paul McCartney

1 I once had a girl, or should I say
2 I sat on a rug, bid - ing my time,
And when I a - woke, I was a - lone,

G

she once had me; She showed me her
drink - ing her wine: We talked un - til
this bird had flown; So I lit a

F G

room, is - n't it good, Nor - we - gian Wood?
two, and then she said, "It's time for bed."
fire, is - n't it good, Nor - we - gian Wood?

F G

Fine

She asked me to stay and she told me to
 She told me she worked in the morn - ing and

Gm

sit an - y - where. _____
 start - ed to laugh. _____

C

So I I looked a - round and I no - ticed there
 I told her I did - n't and crawled off to

Gm

was - n't a chair. _____
 sleep in the bath. _____

Am7 D7

2nd time D.C. al Fine

This Boy (Ringo's Theme)

Words and Music by John Lennon, Paul McCartney

Slowly

Musical notation for the first system of the song. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Slowly'. The lyrics are: 'That boy took my love a way. That boy is n't good for you.' The music is in C major. The bass line starts with a C chord, followed by Am, Dm7, G7, C, and Am. The melody has a repeat sign at the beginning. The dynamics are marked 'mp'.

That boy _____
That boy _____
mp

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

C Am Dm7 G7 C Am

Musical notation for the second system of the song. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Oh, he'll re-gret it some day, But this boy wants you back a- Though he may want you too, This boy wants you back a-'. The music is in C major. The bass line starts with a Dm7 chord, followed by G7, C, Am, F, and G7. The melody has a triplet of eighth notes in the second measure and another triplet in the fifth measure.

Oh, he'll re - gret it some day, _____ But this boy wants you back a -
Though he may want you too, _____ This boy wants you back a -

Dm7 G7 C Am F G7

Musical notation for the third system of the song. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: '- gain. Oh, and this boy would be - gain.'. The music is in C major. The bass line starts with a C chord, followed by Am, Dm, G7, C, C7, and F. The melody has a triplet of eighth notes in the second measure and another triplet in the fifth measure. There are first and second endings marked with '1' and '2'.

- gain. _____
- gain. _____

Oh, and this boy would be

C Am Dm G7 C C7 F

Musical notation for the fourth system of the song. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'hap - py just to love you, But, oh my - yi - yi - yi,'. The music is in C major. The bass line starts with an E7 chord, followed by Am, and C7. The melody has a triplet of eighth notes in the third measure.

hap - py just to love you, But, oh my - yi - yi - yi,

E7 Am C7

that boy — won't be hap - py — Till he's seen you

F D7 G7 F G7

cry hi - hi - hi. ³ This boy — would - n't mind the

G C Am Dm7 G7

pain, Would al - ways feel — the ³ same — If

C Am Dm7 G7 C Am

this boy gets you — back a - ³ gain. — ³

F G7 C Am Dm7 G7

This boy. *mp* This boy. *mp* Repeat and fade out

C Am Dm G7 C Am Dm G7

Ticket To Ride

Words and Music by John Lennon, Paul McCartney

Steady 4

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

F C7 F

Yeh! The girl that's driv - ing me mad, is go - ing a - way.
Yeh! For she would nev - er be free when I was a - round.

F7 F Gm7

She's got a tic - ket to ride, — She's got a tic - ket to

C7 Dm Bb Dm

ri - hi - hide, — She's got a tic - ket to ride but she don't care. —

Eb Dm Cm7 C7 F

To Coda ♠

1 2

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

B♭7

3 3

high, — She ought to think right, She ought to do right by

B♭7

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

C B♭7

D. S. al Coda

think right, She ought to do right by me. — 3. She

C7

♠ CODA *Repeat and fade*

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

B♭ F B♭ F

We Can Work It Out

Words and Music by John Lennon, Paul McCartney

Fairly Slow

mp

1. Try to see it my way,
2. Think of what you're say - ing,
3. Try to see it my way,

Do I have to keep on talk - ing
You can get it wrong and still you
On - ly time will tell if I am

G C G C

till I can't go on?
think that it's all right.
right or I am wrong.

While you see it your way.
Think of what I'm say - ing.
While you see it your way.

F G C

To Coda ♪

Run the risk of know - ing that our love may soon be gone.
We can work it out and get it straight or say good - night.
There's a chance that we might fall a - part be - fore too long.

G C F G

We can work it out, We can work it out. ——— *mf* Life is ve - ry short,

C G C D7 Em

and there's no time for fuss-ing and fight-ing, my friend.

D C F#m7 B7 Em G6

I have al - ways thought that it's a crime,

C Em D

So I will ask you once a - gain.

C F#m7 B7 Em G C Em

D.C. al Coda

♩ CODA

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

C G C D7 G C G

ritard.

When I'm Sixty Four

Words and Music by John Lennon, Paul McCartney

Steady 4

When I get old - er los - ing my hair — man - y years — from now,
 I could be hand - y mend - ing a fuse — when your lights — have gone.

mf

B \flat F7

Will you still be send - ing me a val - en - tine, — birth - day greet - ings, bot - tle of wine? —
 You can knit a sweat - er by the fire - side, — Sun - day morn - ings, go for a ride. —

F7 E \flat Fdim F7 B \flat

If I'd been out — till quar - ter to three, — would you lock — the door?
 Do - ing the gar - den, dig - ging the weeds: — Who could ask — for more?

B \flat 7 E \flat

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

G \flat 7 B \flat G7 C7 F7 B \flat

1. Tacet
 2. Ev - 'ry sum - mer we can rent a cot - tage on the Isle of Wight if it's not too dear.

Gm E \flat F Gm

1 You'll be old - er and too. Ah, And if you
 2 We shall scrimp and save. Ah, Grand - chil - dren

D Gm D Gm D Gm F Gm

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

Cm Eb F F9 Bb

Send me a post-card, drop me a line - stat - ing point of view. In - di - cate pre - cise - ly what you

Bb F7

mean to say, - Yours sin - cere - ly wast - ing a - way. - Give me your an - swer, fill in a form, -

F7 Eb Fdim F7 Bb

mine for ev - er more. Will you still need me, will you still feed me, When I'm six - ty - four?

Bb7 Eb Gb7 Bb G7 C7 F7 Bb

With A Little Help From My Friends

Words and Music by John Lennon, Paul McCartney

Fairly slow

The musical score is presented in three systems, each with a vocal line and a piano accompaniment line. The piano part includes a treble clef with a common time signature (C) and a bass clef. The first system begins with a dynamic marking of *mf*. The lyrics are written below the vocal line, and the piano accompaniment includes chord symbols: C, G, and Dm. The second system continues the lyrics and includes chord symbols: F, G7, C, and G. The third system concludes the lyrics and includes chord symbols: Dm, F, G7, and C. The lyrics are: "What would you think if I sang out of tune, would you / What do I do when my love is a - way, does it / Would you be - lieve in a love at first sight? Yes, I'm / stand up and walk out on me? / wor - ry you to be a - lone? / certain that it happens all the time. / Lend me your ears and I'll / How do I feel by the / What do you see when you / sing you a song and I'll try not to sing out of key. Oh / end of the day, are you sad be - cause you're on your own? No / turn out the light? I can't tell you but I know it's mine. Oh / I get

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

Bb F C Bb F

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

C F C

friends. Do you friends. need a - ny -

2 To next strain 3 Fine

C C Am

- bo - dy? I need some - bo - dy to love. Could it

D7 C Bb F

be a - ny - bo - dy? I want some - bo - dy to love.

Am D7 C Bb F

D.C. al Fine

Yesterday

Words and Music by John Lennon, Paul McCartney

Moderato

mp
Yes - ter - day,
Sud - den - ly,

All my trou - bles seemed so far a - way,
I'm not half the man I used to be,

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

Yes - ter - day. — }
sud - den - ly. — }

Why she had to go I don't

know. She would - n't say. I said

F Em7 A7 Dm Dm7

Bb C7 F C Dm7 G7

Bb F Em7 A7 Dm C Bb Dm

Gm Cm F Em7 A7

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

Dm C Bb Dm Gm C7 F

Yes - ter - day, Love was such an eas - y game to play,

Em7 A7 Dm

Now I need a place to hide a - way, — Oh I be - lieve — in

Bb C7 F C Dm7 G7

Yes - ter - day, — Mm mm mm mm mm.

Bb F G7 Bb F

Day Tripper

Words and Music by John Lennon, Paul McCartney

Moderato

mf

C6 Dm7 C6

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes. The dynamics are marked *mf*. The chords C6, Dm7, and C6 are indicated below the bass line.

mf

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

C Dm7 C

The first line of the song features three vocal lines. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes. The dynamics are marked *mf*. The chords C, Dm7, and C are indicated below the bass line.

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

C7 F F7 C

The second line of the song features three vocal lines. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes. The dynamics are marked *mf*. The chords C7, F, F7, and C are indicated below the bass line.

out, now.) She was a Day Trip - per, one way tick - et,
there, now.)
stands, now.)

C7 D7

The third line of the song features three vocal lines. The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with quarter notes. The dynamics are marked *mf*. The chords C7 and D7 are indicated below the bass line.

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

F6 F7 E7 A

To Coda ☉

out.

G C6 Dm7 C6

D.%. at Coda

Ah

G C G7

☉ CODA

C6 Dm7 C6 Dm7

Day Trip-per, Day Trip-per, Yeh!

C7 Bb

Good Day Sunshine

Words and Music by John Lennon, Paul McCartney

Moderato

Piano introduction in G major, 4/4 time. The right hand plays a simple melody of quarter notes, and the left hand plays a bass line of quarter notes. Dynamics range from piano (*p*) to forte (*f*). The key signature has one sharp (F#) and the time signature is 4/4. A common chord (C) is indicated below the first measure.

Vocal entry and first chorus. The melody is in G major, 4/4 time. The lyrics are: "Good Day, — sun - shine, — Good Day, — sun - shine, —". The music is marked *mf*. The key signature has one sharp (F#) and the time signature is 4/4. A repeat sign with a double bar line and a circled '4' indicates it is repeated 4 times. Chords G and D6 are indicated below the bass line.

To Coda ♠ 4th time

Coda section. The melody is in G major, 4/4 time. The lyrics are: "Good Day, — sun - shine. 1. I need to laugh, and when the 2. We take a walk, the sun is 3. And then we lie be-neath a". The music is marked *mf*. The key signature has one sharp (F#) and the time signature is 4/4. Chords C7, F, and Dm7 are indicated below the bass line.

Final section. The melody is in G major, 4/4 time. The lyrics are: "sun is out, shin - ing down, sha - dy tree, I've got some-thing I can laugh a - bout, I feel Burns my feet — as they I love her — and she's". The music is marked *mf*. The key signature has one sharp (F#) and the time signature is 4/4. Chords G7, Eb, C7, and F are indicated below the bass line. A first ending bracket is shown above the final measure.

good in a special way. I'm in love and it's a sun - ny day.

Dm7 G7 Eb C7 F

touch the ground. lov - ing me. She feels

F F7 Gm D7 F C7

good, she knows she's look - ing fine, I'm so proud to know that she is mine.

F G7 Eb C7 F

⊕ CODA

sun - shine. Good Day sun - shine. Good Day

C7 G D7 G

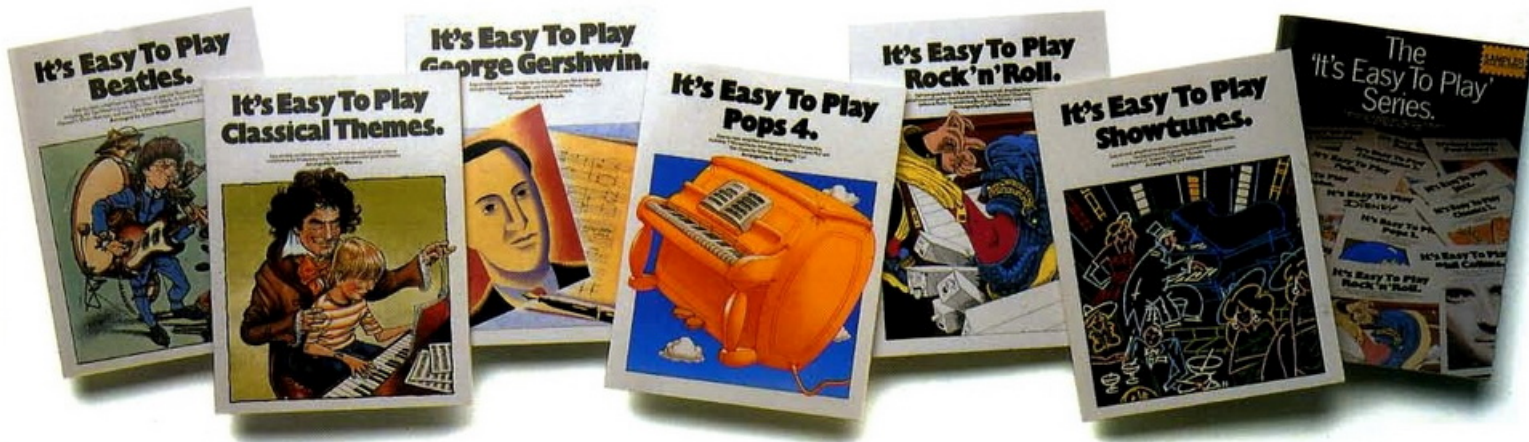
sun - shine. Good Day sun - shine. Good Day sun - shine.

D7 C7

Repeat and Fade

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