

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



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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 six measures of the piano introduction. The music is in G major and 4/4 time. The melody in the treble clef consists of quarter notes G4, A4, B4, and C5. The bass line in the bass clef consists of quarter notes G2, D2, and Em2. The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics 'Love, love, love.' are written under the first three measures, and 'Love, love, love.' under the next three measures.

Love, love, love.

D7 G D7

Detailed description: This system contains measures 7-9. The melody continues with a half note G4, a half note A4, and a quarter note B4. The bass line continues with a half note G2, a half note D2, and a quarter note Em2. The lyrics 'Love, love, love.' are written under the first three measures. The dynamic remains 'mf'. The time signature changes to 3/4 for the final measure.

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 measures 10-12. The melody features triplets of eighth notes: G4-A4-B4, A4-B4-C5, and B4-A4-G4. The bass line consists of quarter notes G2, D2, and Em2. The lyrics are written under the melody. The dynamic remains 'mf'. The time signature changes to 3/4 for the final measure.

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 measures 13-15. The melody features triplets of eighth notes: G4-A4-B4, A4-B4-C5, and B4-A4-G4. The bass line consists of quarter notes G2, D2, and Em2. The lyrics are written under the melody. The dynamic remains 'mf'. The time signature changes to 3/4 for the final measure.

3

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, } It's
 No-where you can be, that is - n't where— you're meant to be, }

D7 G D7

eas - y. All you need is

G Am7

love, All you need is love,

D7 G Am7 D7

D.C.

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

G B7 Em G C D7 G

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 a descending sequence: Fm, Eb6, and Fm. The left hand plays a simple bass line with a few notes.

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 of a few notes. The lyrics start with "I give her all my love, — That's all I". The piano accompaniment continues with chords Fm, Cm, and Fm.

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

Cm Fm Cm

The piano accompaniment continues with chords Cm, Fm, and Cm.

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 chords Ab, Bb7, and Eb.

2 *To next strain* 3

love her... love her...

E \flat E \flat

ritard. *Fine*

A love like ours

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 system shows the first two measures of the song. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of chords: G major (G2, B2, D3), C major (C3, E3, G3), and G major (G2, B2, D3).

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 system shows measures 3-5. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of chords: C major (C3, E3, G3), A major (A2, C3, E3), Am7 (A2, C3, E3, G3), D#dim (D#2, F#2, A2), G major (G2, B2, D3), G+ (G2, B2, D3), G major (G2, B2, D3), A9 (A2, C3, E3, G3, B3), and C major (C3, E3, G3).

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

Cm G A7 C D9 G

Detailed description: This system shows measures 6-8. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of chords: Cm (C3, E3, G3), G major (G2, B2, D3), A7 (A2, C3, E3, G3), C major (C3, E3, G3), D9 (D2, F#2, A2, C3, E3, G3), and G major (G2, B2, D3).

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 system shows measures 9-11. The treble clef has a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a key signature of one sharp (F#) and a common time signature (C). The bass line consists of chords: G major (G2, B2, D3), C major (C3, E3, G3), G major (G2, B2, D3), C major (C3, E3, G3), A major (A2, C3, E3), Am7 (A2, C3, E3, G3), and D#dim (D#2, F#2, A2).

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

Eleanor Rigby

Words and Music by John Lennon, Paul McCartney

Moderato

Ah! — Look at all — the lone-ly peo-ple. —

mf

Ab Cm

Detailed description: This system shows the first two measures of the song. The vocal line starts with a long note on 'Ah!' followed by the lyrics 'Look at all the lonely people'. The piano accompaniment features a bass line with a long note on 'Ah!' and a treble line with a series of eighth notes. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Moderato'. Dynamics include 'mf' (mezzo-forte).

1. E-lean-or Rig-by picks up the rice — in the church — where a wed-ding has been;
2. Fa-ther Mac-ken-zie, writ-ing the words — of a ser-mon that no — one will hear;
3. E-lean-or Rig-by died in the church — and was bur-ied a — long — with her name;

mp

Cm

Detailed description: This system contains the first three verses of the song. The vocal line is a single melodic line with lyrics for each verse. The piano accompaniment is a simple bass line. The key signature is B-flat major and the time signature is common time. Dynamics include 'mp' (mezzo-piano).

— — — — —
— — — — —
— — — — —

Lives in a dream — — — — —
No one comes near. — — — — —
No - bo - dy came. — — — — —

Waits at the win - dow,
Look at him work - ing,
Fa - ther Mac - ken - zie,

Ab6 Cm

Detailed description: This system contains the fourth and fifth verses of the song. The vocal line is a single melodic line with lyrics for each verse. The piano accompaniment is a simple bass line. The key signature is B-flat major and the time signature is common time. Dynamics include 'Ab6' and 'Cm'.

wear - ing the face — that she keeps — in a jar — by the door. — —
darn - ing his socks — in the night — when there's no - bo - dy there. — —
wip - ing the dirt — from his hands — as he walks from the grave. — —

Ab6

Detailed description: This system contains the sixth and seventh verses of the song. The vocal line is a single melodic line with lyrics for each verse. The piano accompaniment is a simple bass line. The key signature is B-flat major and the time signature is common time. Dynamics include 'Ab6'.

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

4th time to Coda

C7 B \flat C7 E \flat

1 3 2 3

Eight days a week I

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.

C7 Cm7 Bb

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.

Cm C C

rit.

world spin - ning 'round.

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

teachers who taught me weren't cool. — Holding 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 make me feel all love to come home, Cos when I get you a - lone you know I'll be o -

F G C F7

1
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 and voice. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is common time (C). The first system starts with a repeat sign and a first ending bracket. The second system ends with a repeat sign. The third system ends with a double bar line and repeat dots. Chord symbols are placed below the piano accompaniment staff.

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

2 3 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

F Bb Gm7

world a lit - tle cold - er. } Da 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

Repeat and Fade

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

F Eb Bb F

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,
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 Bb 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♭ Cm B♭m C7♭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♭7 E♭ B♭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♭ Cm B♭m C7♭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♭7 E♭ B♭7

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

mf

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

Sil - ver ham - mer man.

mf

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

That boy _____
That boy _____
mp

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

C Am Dm7 G7 C Am

Oh, he'll re - gret it some day, _____
Though he may want you too, _____

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

Dm7 G7 C Am F G7

- gain. _____
- gain. _____

Oh, and this boy would be

1 2

C Am Dm G7 C C7 F

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. This boy — would - n't mind the

G C Am Dm7 G7

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

C Am Dm7 G7 C Am

this boy gets you — back a - gain. —

F G7 C Am Dm7 G7

This boy. *mp* This boy. 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

3

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

C7

D.S. al Coda

♠ CODA

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

B♭ F B♭ F

Repeat and fade

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

Bb 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 Eb Fdim F7 Bb

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?

Bb7 Eb

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

Gb7 Bb G7 C7 F7 Bb

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 Eb F Gm

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

D Gm D Gm D Gm F Gm

say the word,
on your knee, I could stay with you.
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

What would you think if I sang out of tune, would you
do I do when my love is a - way, does it
Would you be - lieve in a love at first sight? Yes, I'm

mf

C G Dm

stand up and walk out on me? Lend me your ears and I'll
wor - ry you to be a - lone? How do I feel by the
certain that it happens all the time. What do you see when you

F G7 C G

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 } I get
turn out the light? I can't tell you but I know it's mine. Oh }

Dm F G7 C

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 -

C C Am

To next strain *Fine*

- 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,

F Em7 A7 Dm Dm7

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

Bb C7 F C Dm7 G7

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

Why she had to go I don't

Bb F Em7 A7 Dm C Bb Dm

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

Gm Cm F Em7 A7

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

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

out. there. stands.

Got a good rea - son
 She's a big tea - ser,
 Tried to please her

for tak - ing the ea - sy way
 she took me half the way
 she on - ly played one — night

C7 F F7 C

out, now.)
 there, now.)
 stands, now.)

She was a Day
 Trip - per,
 one way tick - et,

C7 D7

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

F6 F7 E7 A

To Coda ⊕

out.

G C6 Dm7 C6

Ah

D.% al Coda

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 rhythmic pattern 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 symbol 'C' is written below the first measure.

§ 4 times

Good Day, — sun - shine, — Good Day, — sun - shine, —

mf

G D6 G D6

Chorus melody in G major, 4/4 time. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with quarter notes. Dynamics are marked *mf*. Chord symbols G and D6 are written below the bass line.

To Coda ♪ 4th time

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

C7 F Dm7

Chorus melody in G major, 4/4 time. The right hand plays a melody with quarter notes and eighth notes. The left hand plays a bass line with quarter notes. Chord symbols C7, F, and Dm7 are written below the bass line.

sun is out, I've got some-thing I can laugh a - bout, I feel
 shin - ing down, Burns my feet — as they
 sha - dy tree, I love her — and she's

G7 Eb C7 F

Bridge and final chorus line in G major, 4/4 time. The right hand plays a melody with quarter notes and eighth notes. The left hand plays a bass line with quarter notes. Chord symbols G7, Eb, C7, and F are written below the bass line. A first ending bracket is shown above the final measure.

good in a spec-ial 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

D.%. al Coda

⊕ 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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