

# 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  
This book © Copyright 1977 by  
**Wise Publications**  
London/New York/Sydney

Exclusive distributors:  
**Music Sales Limited**  
8/9 Frith Street, London W1V 5TZ, England  
**Music Sales Pty. Limited**  
120 Rothschild Avenue, Rosebery, NSW 2018, Australia

THIS PUBLICATION IS NOT AUTHORISED  
FOR SALE IN THE UNITED STATES  
OF AMERICA AND/OR CANADA.

All You Need Is Love 4  
And I Love Her 6  
Blackbird 8  
Day Tripper 44  
Eleanor Rigby 10  
Eight Days A Week 12  
Fool On The Hill, The 14  
Getting Better 16  
Good Day Sunshine 46  
Hard Day's Night, A 18  
Here There And Everywhere 20  
Hey Jude 22  
Let It Be 24  
Long And Winding Road, The 26  
Maxwell's Silver Hammer 28  
Norwegian Wood 30  
This Boy (Ringo's Theme) 32  
Ticket To Ride 34  
We Can Work It Out 36  
When I'm Sixty Four 38  
With A Little Help From My Friends 40  
Yesterday 42

# All You Need Is Love

Words and Music by John Lennon, Paul McCartney

Moderato

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment includes chord symbols (G, D, Em, D7) and triplets. The vocal line includes lyrics and melodic notation. The lyrics are: 'Love, love, love. Love, love, love. Love, love, love. 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. 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.'

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

Love, love, love.

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.

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 G D Em D7 G D7 G D Em G D Em

4/4 time signature. Treble clef. Key signature: one sharp (F#). The melody starts with a triplet of eighth notes (F#, G, A) followed by a quarter note (B), then a quarter note (C), a quarter note (D), and a quarter note (E). The lyrics are: "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". The piano accompaniment consists of a D7 chord in the first measure, a G chord in the second measure, and a D7 chord in the third measure. The bass line has a half note D in the first measure, a half note G in the second measure, and a half note D in the third measure.

4/4 time signature. Treble clef. Key signature: one sharp (F#). The melody starts with a half note F#, a half note G, and a half note A. The lyrics are: "eas - y." The piano accompaniment consists of a D7 chord in the first measure, a G chord in the second measure, and a D7 chord in the third measure. The bass line has a half note D in the first measure, a half note G in the second measure, and a half note D in the third measure. The system ends with a double bar line and a repeat sign.

4/4 time signature. Treble clef. Key signature: one sharp (F#). The melody starts with a half note F#, a half note G, and a half note A. The lyrics are: "love,". The piano accompaniment consists of a D7 chord in the first measure, a G chord in the second measure, and a D7 chord in the third measure. The bass line has a half note D in the first measure, a half note G in the second measure, and a half note D in the third measure. The system ends with a double bar line and a repeat sign.

4/4 time signature. Treble clef. Key signature: one sharp (F#). The melody starts with a half note F#, a half note G, and a half note A. The lyrics are: "All you need is love, love, That is all you need." The piano accompaniment consists of a G chord in the first measure, a B7 chord in the second measure, and a G chord in the third measure. The bass line has a half note G in the first measure, a half note B in the second measure, and a half note G in the third measure. The system ends with a double bar line and a repeat sign.

*D.C.*

# And I Love Her

Words and Music by John Lennon, Paul McCartney

Moderately with expression

*mf*

Fm Eb6

**§**

*mp*

I give her all my love, —  
 She gives me ev - 'ry - thing, —  
 Bright are the stars that shine, —

That's all I  
 And ten - der -  
 Dark is the

Fm Cm Fm

do; —  
 - ly; —  
 sky; —

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

Cm Fm 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

2 To next strain

love her.

love her.

E $\flat$  E $\flat$

ritard.

*Fine*

*mf* A love like ours

C Cm B $\flat$

Could nev - 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.

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

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

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



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

*mp*

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;

Cm

Lives in a dream ————— Waits at the win-dow,  
 No one comes near. ————— Look at him work-ing,  
 No-bo-dy came. ————— Fa-ther Mac-ken-zie,

Ab6 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

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 day 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, — }

C7 B $\flat$  C7 E $\flat$

4th time to Coda



First system of the musical score. The treble clef staff contains a melody with two first endings, each marked with a '1' and a '3' for a triplet. The bass clef staff provides harmonic support with chords Bb and Bb, followed by an F chord. The lyrics 'Eight days a week I' are written below the treble staff.

Second system of the musical score. The treble clef staff continues the melody with a triplet. The bass clef staff features a Gm chord and a C7 chord. The lyrics 'love you. Eight days a week is' are written below the treble staff.

Third system of the musical score, divided into two parts. The left part is marked 'D.S. al Coda' and contains the lyrics 'not e-nough to show I care.' with Eb and F7 chords. The right part is marked 'CODA' and contains the lyrics 'Eight days a week,' with Eb and Bb chords. A triplet is indicated in the treble staff of the CODA section.

Fourth system of the musical score. The treble clef staff features two triplet markings. The bass clef staff provides harmonic support with Eb and Bb chords. The lyrics 'Eight days a week,' are written below the treble staff.

Fifth system of the musical score. The treble clef staff contains a melody. The bass clef staff features a 'cresc.' (crescendo) marking and chords C7, Cm7, and Bb. The system concludes with a double bar line and a final chord Bb.

# The Fool On The Hill

Words and Music by John Lennon, Paul McCartney

Slowly

3

1. Day af - ter day a - lone head 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

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  
 he nev - er shows his feel - ings. } fool — on the hill sees the  
 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.

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 Me used to be an - gry young man. —

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

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

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

G C D7 G D7 C D7 G D7 G D7 G D7 G D7 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, day and I've been to get you

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

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

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 -

C Fmaj7 C Bb C F G C F7

*To Coda* ☼

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 and voice. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (Bb) and the time signature is common time (C). The first system starts with a repeat sign. 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,'. The second system continues the lyrics: '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,'. The third system starts with 'No - bod - y can de - ny that there's some - thing there.' and ends with a double bar line and repeat dots. The tempo is marked 'Moderately Slow'.

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

*To Coda* 1

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

F7 Bb Gm7

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

C7 F F7 C7

*D. S. al Coda*  $\oplus$  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

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-

- 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,

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, }

*C* *D7* *Dm7* *G7* *C* *Am* *F* *C* *G7* *F* *C* *Dm7* *C* *G* *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.  
an - swer, }

1

2, 3

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♭ 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 2 way. 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 re - 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.  
*mf* his

Eb F7

Bang bang Max - well's sil - ver ham - mer made sure that she was dead.  
 1 7

Bb7 Ab Bb7 Fm Bb7 Eb

2 3  
 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  
2 I  
And

once had a girl,  
sat on a rug,  
when I a - woke,

or should I say  
bid - ing my time,  
I was a - lone,

G

she once had  
drink - ing her  
this bird had

me; \_\_\_\_\_  
wine: \_\_\_\_\_  
flown; \_\_\_\_\_

She  
We  
So

showed me her  
talked un - til  
I lit a

F G

room,  
two,  
fire,

is - n't it  
and then she  
is - n't it

good,  
said,  
good,

Nor - we - gian  
"It's time for  
Nor - we - gian

Wood? \_\_\_\_\_  
bed." \_\_\_\_\_  
Wood? \_\_\_\_\_

F G

*Fine*



She asked me to stay and she told me to and

Gm

sit - an - y - where. laugh.

C

So I told her I - round and I no - ticed there

Gm

was - n't a chair. bath.

Am7 D7

2nd time D.C. al Fine

# This Boy (Ringo's Theme)

Words and Music by John Lennon, Paul McCartney

Slowly

The musical score is written for piano and voice. It features a grand staff with a treble and bass clef. The tempo is marked 'Slowly'. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into four systems. The first system includes the lyrics 'That boy' and 'took my love a way.' with a piano (mp) marking. The second system includes 'Oh, he'll re-gret it some day, But this boy wants you back a-' and 'Though he may want you too, This boy wants you back a-'. The third system includes '- gain.' and 'Oh, and this boy would be'. The fourth system includes 'hap-py just to love you, But, oh my - yi - yi - yi,'. Chord symbols are placed below the bass staff: C, Am, Dm7, G7, C, Am, Dm7, G7, C, Am, F, G7, C, Am, Dm, G7, C, C7, F, E7, Am, C7. There are also first and second endings marked with '1' and '2'.

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, 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

1 2  
- gain. - gain.  
Oh, and this boy would be

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

*mp* This boy. \_\_\_\_\_ 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

Bb7

3 3

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

Bb7

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

C Bb7

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

Bb F Bb 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

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.

Run the risk of know - ing that our  
We can work it out and get it  
There's a chance that we might fall a -

love may soon be gone.  
straight or say good - night.  
part be - fore too long.

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

*mf*  
Life is ve - ry short,

G C G C F 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?

Bb 7 Eb

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

Gb 7 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 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 on 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 written for piano and voice. It features a treble and bass staff for the piano accompaniment and a vocal line. The tempo is marked 'Fairly slow'. The key signature is one flat (B-flat major or D minor). The score is divided into three systems, each with four measures. The lyrics are written below the vocal line. The piano accompaniment includes a melody in the treble staff and a bass line in the bass staff. The first system starts with a repeat sign and a first ending bracket. The second system has a first ending bracket. The third system has a first ending bracket. The lyrics are: 'What would you think if I sang out of tune, would you / What do I do when my love is at 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 tell 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

*mf*

C G Dm

F G7 C G

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

2 To next strain 3 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,

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

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 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

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

C7 D7 C7 C7

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

F6 F7 E7 A

*To Coda* ☼

out.

G C6 Dm7 C6

*D.%, al 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 melody consists of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5. The bass line consists of quarter notes: G3, G3, G3, G3. Dynamics: *p* (piano) for the first two measures, *f* (forte) for the last two measures. A crescendo line connects the *p* and *f* markings. Chord: C (C major).

First four measures of the chorus. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). The bass line is: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter). Lyrics: "Good Day, — sun - shine, — Good Day, — sun - shine, —". Dynamics: *mf* (mezzo-forte). Chords: G, D6, G, D6. A repeat sign with "4 times" is above the first measure.

To Coda ♪ 4th time

Bridge section. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). The bass line is: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter). Lyrics: "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". Dynamics: *mf* (mezzo-forte). Chords: C7, F, Dm7.

Final section of the song. The melody is: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter). The bass line is: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter). Lyrics: "sun is out, shin - ing down, sha - dy tree, I've got some-thing I can Burns my feet — as they I love her — and she's laugh a - bout, I feel". Dynamics: *mf* (mezzo-forte). Chords: G7, Eb, C7, F. A first ending bracket is 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

**⊕ 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



# The Series

The 'It's Easy to Play' Series is an entirely new departure in music publishing.  
The music is newly engraved and includes chord symbols and lyrics where appropriate.  
These fine arrangements are so easy even beginners can play them.



## It's Easy To Play

**Abba**  
AM22195

## It's Easy To Play

**Bach**  
AM71721

## It's Easy To Play

**Ballads**  
AM63025

## It's Easy To Play

**Ballet Music**  
AM32939

## It's Easy To Play

**Beatles**  
NO17907

## It's Easy To Play

**Beatles 2**  
NO90342

## It's Easy To Play

**Bee Gees**  
AM77355

## It's Easy To Play

**Beethoven**  
AM71739

## It's Easy To Play

**Blues**  
AM15264

## It's Easy To Play

**Boogie-Woogie**  
AM23706

## It's Easy To Play

**Carpenters**  
AM23342

## It's Easy To Play

**Children's Songs**  
AM29489

## It's Easy To Play

**Chopin**  
AM71747

## It's Easy To Play

**Christmas Songs**  
AM22641

## It's Easy To Play

**Classical Themes**  
AM31659

## It's Easy To Play

**Classics**  
AM19563

## It's Easy To Play

**Classics 2**  
AM60252

## It's Easy To Play

**Clayderman**  
AM61599

## It's Easy To Play

**Clayderman 2**  
AM65921

## It's Easy To Play

**Phil Collins**  
AM65913

## It's Easy To Play

**Country 'n' Western**  
AM19530

## It's Easy To Play

**Disney**  
WD10260

## It's Easy To Play

**Duran Duran**  
AM61755

## It's Easy To Play

**Duke Ellington**  
AM65939

## It's Easy To Play

**Elvis**  
AM20868

## It's Easy To Play

**Familiar Songs**  
AM36419

## It's Easy To Play

**Film & TV Themes**  
AM24761

## It's Easy To Play

**Folk**  
AM18987

## It's Easy To Play

**George Gershwin**  
AM68511

## It's Easy To Play

**Gilbert & Sullivan**  
AM24225

## It's Easy To Play

**Hymns**  
AM23698

## It's Easy To Play

**Michael Jackson**  
AM77348

## It's Easy To Play

**Jazz**  
AM15280

## It's Easy To Play

**Jazz 2**  
AM62258

## It's Easy To Play

**Elton John**  
AM61714

## It's Easy To Play

**Latin**  
AM18995

## It's Easy To Play

**Marches**  
AM24969

## It's Easy To Play

**Mozart**  
AM71754

## It's Easy To Play

**Music Hall**  
AM69287

## It's Easy To Play

**Nursery Rhymes**  
AM37706

## It's Easy To Play

**Opera**  
AM32152

## It's Easy To Play

**Roy Orbison**  
AM77363

## It's Easy To Play

**Piano Duets**  
AM62514

## It's Easy To Play

**Pops**  
AM27228

## It's Easy To Play

**Pops 2**  
AM37904

## It's Easy To Play

**Pops 3**  
AM65905

## It's Easy To Play

**Pops 4**  
AM67596

## It's Easy To Play

**Pops 5**  
AM77132

## It's Easy To Play

**Pub Songs**  
AM69279

## It's Easy To Play

**Ragtime**  
AM14143

## It's Easy To Play

**Rhythm & Blues**  
AM33549

## It's Easy To Play

**Rock 'n' Roll**  
AM19555

## It's Easy To Play

**Schubert**  
AM71762

## It's Easy To Play

**Show Tunes**  
AM26907

## It's Easy To Play

**Paul Simon**  
PS10214

## It's Easy To Play

**Paul Simon 2**  
PS10883

## It's Easy To Play

**Soft Rock**  
AM74220

## It's Easy To Play

**Songs of England, Scotland & Ireland**  
AM31857

## It's Easy To Play

**Cat Stevens**  
AM24274

## It's Easy To Play

**Swing**  
AM20140

## It's Easy To Play

**The Twenties**  
AM68305

## It's Easy To Play

**The Thirties**  
AM68313

## It's Easy To Play

**The Forties**  
AM68321

## It's Easy To Play

**The Fifties**  
AM68339

## It's Easy To Play

**The Sixties**  
AM68347

## It's Easy To Play

**The Seventies**  
AM68354

## It's Easy To Play

**The Eighties**  
AM68362

## It's Easy To Play

**TV Action Themes**  
AM62670

## It's Easy To Play

**TV Themes**  
AM63033

## It's Easy To Play

**Waltzes**  
AM20421

## It's Easy To Play

**Stevie Wonder**  
AM40007

ISBN 0-86001-410-X



9 780860 014102

Cover illustration by John Ireland

Wise Publications

Circle No. 17 on Reader Service Card