

# 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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**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

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# All You Need Is Love

Words and Music by John Lennon, Paul McCartney

Moderato

Love, love, love.

*mf*

G D Em G D Em

Love, love, love.

D7 G D7

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

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

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

D7 G D7

eas - y. 3 4 : : 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

Musical score for the first section of the song. The key signature is B-flat major (two flats). The tempo is moderately with expression. The vocal line starts with a piano dynamic (mf) and a Fm chord. The vocal line continues with a melodic line and a E♭6 chord. The vocal line ends with a melodic line and a E♭6 chord.

§

Musical score for the second section of the song. The key signature is B-flat major (two flats). The vocal line starts with a piano dynamic (mp) and a Fm chord. The vocal line continues with a melodic line and a Cm chord. The vocal line ends with a melodic line and a Fm chord.

Musical score for the third section of the song. The key signature is B-flat major (two flats). The vocal line starts with a piano dynamic (mp) and a Cm chord. The vocal line continues with a melodic line and a Fm chord. The vocal line ends with a melodic line and a Cm chord.

1

Musical score for the fourth section of the song. The key signature is B-flat major (two flats). The vocal line starts with a piano dynamic (mp) and an A♭ chord. The vocal line continues with a melodic line and a B♭7 chord. The vocal line ends with a melodic line and an E♭ chord.

2 To next strain

3

love her.

E♭

E♭

ritard.

*Fine*

*mf*

A love like ours

C Cm B♭

Could nov - er die

As long as

Cm Gm Cm

*D.S. al fine*

I have you near me.

Gm B♭7

# Blackbird

Words and Music by John Lennon, Paul McCartney

Slow Folk Ballad

Sheet music for the first line of the song. The key signature is G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Black - bird sing - ing in the dead of night." The chords are G, C, and G. The bass notes are B, B, and B.

Sheet music for the second line of the song. The key signature is G major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Take these brok - en wings and learn to fly. All your life." The chords are C, A, Am7, D#dim, G, G+, G, A9, and C. The bass notes are B, B, B, B, B, B, B, B, and B.

Sheet music for the third line of the song. The key signature is G major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "You were on - ly wait - ing for this mo - ment to a - rise." The chords are Cm, G, A7, C, D9, and G. The bass notes are B, B, B, B, B, and B.

Sheet music for the fourth line of the song. The key signature is G major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Black - bird sing - ing in the dead of night, Take these sunk - en eyes and learn to." The chords are G, C, G, C, A, Am7, and D#dim. The bass notes are B, B, B, B, B, B, and B.

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

Musical score for the first section of 'Eleanor Rigby'. The key signature is A♭ major (two flats). The tempo is Moderato. The vocal line starts with 'Ah! Look at all the lonely people.' The piano accompaniment features a sustained note on the first beat of the second measure. The vocal part ends with a melodic line on the word 'people'.

*mp*

Musical score for the second section of 'Eleanor Rigby'. The key signature is C major (no sharps or flats). The tempo is marked with a stylized '8' and *mp*. The vocal line continues the narrative, listing three events: Eleanor Rigby picking up rice in the church, Father MacKenzie writing words of a sermon, and Eleanor Rigby dying in the church and being buried alongside her name. The piano accompaniment provides harmonic support.

Cm

Lives in a dream  
No one comes near.  
No body came.

Waits at the window,  
Look at him working,  
Fa-ther Mac-ken-zie,

A♭6

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 body there.  
wip-ing the dirt from his hands as he walks from the grave.

A♭6

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

A♭ Cm Cm7

*Last time to Coda ♪*

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

Cm6 A♭ Cm

*D.S. al Coda*

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

A♭ Cm

*⊕ CODA*

— they all be - long?

A♭ Cm

# Eight Days A Week

Words and Music by John Lennon, Paul McCartney

### Moderato

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

Music score for 'Hold Me' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'Hold me, \_\_\_\_' are repeated three times, followed by 'love me, \_\_\_\_'. The chords shown are B♭, Gm, E♭, and Gm.

*4th time to Coda*

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

C7                    B<sub>b</sub>                    C7                    E<sub>b</sub>

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,

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

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.  
he nev - er shows his feel - ings.  
They don't like him.

But the fool — on the hill sees the

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

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. 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

D7 G C

bet-ter, all the time. 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

you've been mine. —

2

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

B♭

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

B♭

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 2 8

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

Cm C Cm C Em

8

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

8 Am Em C

*D. S. al Coda*

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

8 Am F6 G

$\oplus$  CODA

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

Cm C F7 Cm C

feel al - right.

F7 B $\flat$  C

# Here There And Everywhere

Words and Music by John Lennon, Paul McCartney

Moderately Slow

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

F Gm7 Am7 B♭ F Gm7

chang - ing my life with a wave  
both of us think - ing how good of her hand:  
each one be - liev - ing that love never can be:  
dies,

Am7 B♭ Em7 A7

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

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

$\oplus$  CODA

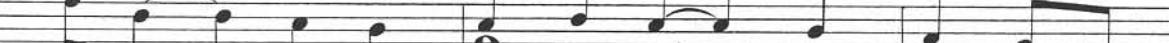
there. To be there and ev - 'ry - where,

C7 F Gm7 Am7 Bb

here there and ev - 'ry - where.

F Gm7 Am7 Bb F




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

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

**F7**                    **B<sub>b</sub>**                    **Gm7**

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

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

F

C7

Sheet music for 'Jude' featuring a treble and bass staff. The lyrics are: da da da da, da da da da, Hey Jude. The piano accompaniment shows chords F, E♭, B♭, and F. The score ends with a 'Repeat and Fade' instruction.

# Let It Be

Words and Music by John Lennon, Paul McCartney

Fairly Quick 4

1. When I

mp

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

C Am F C

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

G7 F C Dm7 C G

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

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.

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 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 night that leads to your door  
wild and win-dy road night that the rain washed a-way,

Am Em F C7

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

F F C Am Dm G7

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

C7 F C Am Dm G7

1 door. The way. Ma-ny times I've been a lone and  
2 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,  
Back in school a - gain,  
P. C. Thir - ty one

stud -ied pat - a - phy -si - cal  
Max-well plays the fool a -gain,  
said we've caught a dir - ty one,

sci -ence in the home.  
Teach-er gets an -noyed.  
Max-well stands a - lone.

E♭

Cm

B♭m C7♭9

Fm

Late nights all a - lone with a test tube,  
Wish - ing to a - void an un - plea - sant  
Paint - ing test - i - mon - i - al pic - tures,

Oh oh oh  
sce ee ee ene.  
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..  
Wri - ting fif - ty times I must not be so - oh oh oh.  
judge does not a - gree and he tells them so - oh oh oh.

But

But

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.  
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 his head.

*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.

2

3

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,  
2 I sat on a rug,  
And when I a - woke,  
or should I say  
time,  
lone,

3/4 time signature, treble and bass staves. Key signature: G major (no sharps or flats). The bass staff has a G below the staff.

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

F G

3/4 time signature, treble and bass staves. Key signature: G major (no sharps or flats). The bass staff has an F and a G below the staff.

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

F G

3/4 time signature, treble and bass staves. Key signature: G major (no sharps or flats). The bass staff has an F and a G below the staff. The word "Fine" is written above the treble staff.

She asked me to stay worked and she told morn - me to and

Gm

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

C

So I told looked a round and I and no - noticed crawled off there to

Gm

2nd time D.C. al Fine

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

Am7 D7

# This Boy (Ringo's Theme)

Words and Music by John Lennon, Paul McCartney

Slowly

That boy \_\_\_\_\_  
That boy \_\_\_\_\_  
*mp*

C Am Dm7 G7 C Am

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

Dm7 G7 C Am F G7

- gain. \_\_\_\_\_

1 2 3

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 happy \_\_\_\_\_ 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. \_\_\_\_\_ This boy. \_\_\_\_\_ Repeat and fade out

mp

C Am Dm G7 C Am Dm G7

# Ticket To Ride

Words and Music by John Lennon, Paul McCartney

Steady 4

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

F C7 F

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

To Coda ♫

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

E♭ Dm Cm7 C7 F

1 2

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

8

B♭7

3 3

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

8 8

B♭7

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

8

C B♭7

D. S. al Coda

3

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

C7

Φ 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

1. Try to see it my way,  
2. Think of what you're saying,  
3. Try to see it my way,  
Do I have to keep on talking  
You can get it wrong and still you  
On - ly time will tell if I am

mp

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 knowing 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. 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

*D.C. al Coda*

So I will ask you once a - gain.

C F#m7 B7 Em G C Em

$\oplus$  CODA

We can work it out, We can work it out. *ritard.*

C G C D7 G C G

# 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.

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 E♭ Fdim F7 B♭

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♭ 7 E♭

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

G♭ 7 B♭ G7 C7 F7 B♭

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

8 Gm E♭ F Gm

1 You'll be old - er  
 2 We shall scrimp and  
 too. \_\_\_\_\_  
 save. \_\_\_\_\_

Ah, \_\_\_\_\_  
 Ah, \_\_\_\_\_  
 And if you  
 Grand - chil - dren

D Gm D      Gm D      Gm F      Gm

say the word,  
 on your knee, \_\_\_\_\_

I could stay with  
 Vera, Chuck and  
 you. \_\_\_\_\_  
 Dave. \_\_\_\_\_

Cm      Eb      F      F9      Bb

Send me a post-card, drop me a line — stating 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?

Bb 7      Eb      Gb 7      Bb      G7      C7      F7      Bb

# With A Little Help From My Friends

Words and Music by John Lennon, Paul McCartney

Fairly slow

Music score for the first line of the song. The vocal line starts with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. The lyrics are:

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

Chords: C, G, Dm

Music score for the second line of the song. The vocal line starts with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. The lyrics are:

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

Chords: F, G7, C, G

Music score for the third line of the song. The vocal line starts with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. The lyrics are:

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

Chords: Dm, F, G7, C

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

B<sub>b</sub> F C B<sub>b</sub> F

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

C F C

friends. Do you friends. need any -

To next strain 3

C C Am

Fine

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

D7 C B<sub>b</sub> F

D.C. al Fine

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

Am D7 C B<sub>b</sub> F

# Yesterday

Words and Music by John Lennon, Paul McCartney

Moderato

Sheet music for the first line of the song. The key signature is one flat (F major). The melody starts on C, moves to F, then to Em7, A7, Dm, and Dm7. The lyrics are: "Yes - ter - day, Sud - den - ly, All my trou - bles seemed so I'm not half the man I far a - way, used to be,"

Sheet music for the second line of the song. The key signature changes to B-flat major. The melody starts on B-flat, moves to C7, then to F, C, Dm7, and G7. The lyrics are: "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

Sheet music for the third line of the song. The key signature changes to F major. The melody starts on B-flat, F, Em7, A7, Dm, C, B-flat, and Dm. The lyrics are: "Yes - ter - day. Why she had to go I don't sud - den - ly. }

Sheet music for the fourth line of the song. The key signature changes to G major. The melody starts on Gm, Cm, F, Em7, and A7. The lyrics are: "know. She would - n't say. I said

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

Dm C B<sub>b</sub> 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

B<sub>b</sub> C7 F C Dm7 G7

Yes - ter - day, — mm mm mm mm mm.

B<sub>b</sub> F G7 B<sub>b</sub> F

# Day Tripper

Words and Music by John Lennon, Paul McCartney

Moderato

Musical score for the first section of 'Day Tripper'. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a dynamic of *mf*. The bottom staff is in bass clef and 4/4 time. The lyrics are: '1. Got a good rea - son  
2. She's a big tea - ser,  
3. Tried to please her,'. The chords are C6, Dm7, and C6.

Musical score for the second section of 'Day Tripper'. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a dynamic of *mf*. The lyrics are: '1. Got a good rea - son  
2. She's a big tea - ser,  
3. Tried to please her,'. The chords are C, Dm7, and C. The lyrics continue: 'for tak-ing the ea - sy way  
she took me half the way  
on - ly played one — night'.

Musical score for the third section of 'Day Tripper'. The score consists of two staves. The top staff is in treble clef and 4/4 time. The lyrics are: 'out. there. stands.' and 'Got a good rea - son  
She's a big tea - ser,  
Tried to please her'. The chords are C7, F, F7, and C. The lyrics continue: 'for tak-ing the ea - sy way  
she took me half the way  
on - ly played one — night'.

Musical score for the fourth section of 'Day Tripper'. The score consists of two staves. The top staff is in treble clef and 4/4 time. The lyrics are: 'out, now.  
there, now.  
stands, now.' and 'She was a Day — Trip-per, one way tick - et,'. The chords are C7, D7, and C. The lyrics continue: 'She was a Day — Trip-per, one way tick - et,'.

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 B♭

# Good Day Sunshine

Words and Music by John Lennon, Paul McCartney

Moderato

Piano sheet music for the beginning of the song. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp (F#). The tempo is Moderato. The dynamic is *p* (piano) for the first measure, followed by a measure of rests, then *f* (forte) for the next measure. The bass line starts on C.

Piano sheet music for the first verse. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp (F#). The tempo is Moderato. The dynamic is *mf* (mezzo-forte). The lyrics "Good Day, sun - shine, Good Day, sun - shine," are repeated four times. The chords are G, D6, G, and D6.

*To Coda ♫ 4th time*

Piano sheet music for the 4th time through the Coda. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp (F#). The lyrics "Good Day, sun - shine." lead into the Coda. The Coda lyrics are: "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 chords are C7, F, and Dm7.

Piano sheet music for the Coda. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to one flat (B-flat). The lyrics are: "sun is out, I've got some-thing I can laugh a - bout, I feel shin - ing down, Burns my feet as they I love her and she's". The chords are G7, E♭, C7, and F.

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

Dm7 G7 E♭ C7 F

**2** touch the ground. **3** lov- ing me. She feels

F F7 Gm D7 F C7

*D. al Coda*

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

F G7 E♭ C7 F

**CODA**

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

C7 G D7 G

*Repeat and Fade*

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

D7 C7

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ISBN 0-86001-410-X



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Cover illustration by John Ireland

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