

THE DAN FOX PIANO LIBRARY

EASY PIANO

*easy* **BEATLES HITS**

ARRANGED BY *Dan Fox*

CONTENTS

- 2 ALL MY LOVING
- 4 BLACKBIRD
- 6 CAN'T BUY ME LOVE
- 10 DAY TRIPPER
- 13 ELEANOR RIGBY
- 16 GETTING BETTER
- 20 HELP!
- 23 HERE, THERE AND EVERYWHERE
- 26 I SAW HER STANDING THERE
- 29 I WANT TO HOLD YOUR HAND
- 32 LET IT BE
- 36 LUCY IN THE SKY WITH DIAMONDS
- 46 PLEASE PLEASE ME
- 40 SHE LOVES YOU
- 44 YESTERDAY

This publication is not for sale in  
the E.C. and/or Australia  
or New Zealand.

 **HAL•LEONARD™**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53219

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.

# ALL MY LOVING

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Bright rock and roll

*f* *mf* **Dm7**

4 2 3 1

Close your (1,3.)eyes and I'll  
(2.)tend that I'm

2 1 1 3

**G7** **C** **Am**

4 1 4

kiss you, to mor lips - row I'll miss you, re -  
kiss - ing the lips I am miss - ing and

2 1 2

**F** **Dm7** **Bb** **G7**

1 2 3 4

mem - ber that I'll al - ways be true. And then  
hope that my dreams will come true. true.

1 5 3 3

**Dm7** **G7** **C** **Am**

4

while I'm a - way, I'll write home ev - 'ry day, — and I'll

1 3

© Copyright 1963, 1964 NORTHERN SONGS  
Copyright Renewed  
This arrangement © Copyright 1987 NORTHERN SONGS  
All Rights Controlled and Administered by MCA MUSIC PUBLISHING,  
A Division of MCA INC., 1755 Broadway, New York, NY 10019 under license from NORTHERN SONGS  
International Copyright Secured All Rights Reserved  
**MCA** music publishing

F Dm7 G7 2 1. C 1 4

send all my lov - ing to you. I'll pre -

3 2 1

2,3.C 1 5 Am G#+ 3

you. All my lov - ing, I will send to

2 1 1 3

C/G 5 Am G#+ 3 To Coda

you, All my lov - ing, dar - ling, I'll be

C D.S. al Coda

true. Close your

1

CODA C

true.

# BLACKBIRD

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Slowly

*mp*

1. 3. Black-bird sing-ing in the dead of  
2. Black-bird sing-ing in the dead of

night,  
night,

take these bro-ken wings and learn to fly.  
take these sunk-en eyes and learn to see.

All your life you were on-ly wait-ing for this mo-ment to a-wait-ing for this mo-ment to be  
All your life you were on-ly wait-ing for this mo-ment to be

rise.

Last time to Coda

2. G F C/E Dm C Bb C

free. Black - bird, fly,

F C/E Dm C Bb A7 D7+9

Black - bird, fly in - to the light of a dark black

G D.S. al Coda

night.

CODA G

rise. You were on - ly

A7 C D7 G

wait - ing for this mo - ment to a - rise. *slowing*



4 C7

thing, my friend, if it makes you feel al - right.} 'Cause  
lot to give, but what I've got I'll give to you.}

G F

I don't care too much for mon-ey, for mon-ey can't buy me

1  
3

1. C7 2. C Em

love. I'll love. Can't buy me love,

2 5 5

Am C7 3

ev - 'ry - bod - y tells me so. Can't buy me

Em Am Dm7  
 2 1  
 love, no, no, no,

Detailed description: This system contains the first three measures of music. The first measure has a treble clef with a whole note chord Em and the lyric 'love,'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The second measure has a whole note chord Am and the lyric 'no,'. The bass clef has a half note D2, quarter notes E2, F2, and G2. The third measure has a whole note chord Dm7 with a '2 1' fingering above it and the lyric 'no,'. The bass clef has a half note G1, quarter notes F1, E1, and D1. A '1' is written below the bass staff at the end of the system.

G C7 3  
 no! 3. Say you don't need no dia - mond rings and

Detailed description: This system contains the next three measures. The first measure has a treble clef with a whole note chord G and the lyric 'no!'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The second measure has a treble clef with a whole note chord C7 and the lyric '3. Say you don't need no'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The third measure has a treble clef with a whole note chord C7 and the lyric 'dia - mond rings and'. The bass clef has a half note G2, quarter notes A2, B2, and C3. A '3' is written above the treble staff at the end of the system.

F7 1  
 I'll be sat - is - fied. Tell me that you want the

Detailed description: This system contains the next three measures. The first measure has a treble clef with a whole note chord F7 and the lyric 'I'll be sat - is -'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The second measure has a treble clef with a whole note chord F7 and the lyric 'fied.'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The third measure has a treble clef with a whole note chord F7 and the lyric 'Tell me that you want the'. The bass clef has a half note G2, quarter notes A2, B2, and C3. A '1' is written above the treble staff at the beginning of the system.

C7 3  
 kind of things that mon - ey just can't buy.

Detailed description: This system contains the final three measures. The first measure has a treble clef with a whole note chord C7 and the lyric 'kind of things that'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The second measure has a treble clef with a whole note chord C7 and the lyric 'mon - ey just can't'. The bass clef has a half note G2, quarter notes A2, B2, and C3. The third measure has a treble clef with a whole note chord C7 and the lyric 'buy.'. The bass clef has a half note G2, quarter notes A2, B2, and C3. A '3' is written above the treble staff at the beginning of the system.



G F F7

I don't care too much for mon-ey, mon-ey can't buy me

1  
4

C7 Em Am

love. Can't buy me love, love,

2  
5

Em Am Dm7

love, can't buy me love!

5

G C

love!

1 2 1

# DAY TRIPPER

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderate rock

F7

*mf* R.H. R.H.

L.H. 4 2 1 3 L.H.

R.H. L.H.

5 2

Got a good rea - son for  
She's a big teas - er,  
Tried to please - her,

L.H. 2/5 2/5

5 Bb 5 2

tak - ing the eas - y way out;  
she took me half the way there;  
she on - ly played one night stands;

Got a good rea - son  
She's a big teas - er,  
Tried to please - her,

L.H. 4

© Copyright 1965 NORTHERN SONGS  
This arrangement © Copyright 1987 NORTHERN SONGS  
All Rights Controlled and Administered by MCA MUSIC PUBLISHING,  
A Division of MCA INC., 1755 Broadway, New York, NY 10019 under license from NORTHERN SONGS  
International Copyright Secured All Rights Reserved  
**MCA** music publishing

2 F 1

for tak - ing the eas - y way out, now; She was a  
 she took me half the way there, now; She was a  
 she on - ly played one night stands now; She was a

G7 5 1 5 1 5 1

Day \_\_\_\_\_ Trip - per, one - way tick - et, yeah!  
 Day \_\_\_\_\_ Trip - per, one - way tick - et, yeah!  
 Day \_\_\_\_\_ Trip - per, Sun - day driv - er, yeah!

1 Bb A7 1 3

It took me so \_\_\_\_\_ long \_\_\_\_\_ to find  
 It took me so \_\_\_\_\_ long \_\_\_\_\_ to find  
 It took me so \_\_\_\_\_ long \_\_\_\_\_ to find

D 4 2 C Last time to Coda C7

out, and I found out! (Repeat)  
 out, and I found out! (Continue)  
 out, and I found out! (Skip to Coda)

*mf* R.H. L.H. 1 4

R.H.

L.H.

Bb/C

C

Ah

*p cresc.*

Bb/C

C

D.C. al Coda

*f*

CODA

F7

(as before)

Repeat and Fade

# ELEANOR RIGBY

Moderately, with a steady beat

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

C

Ah, look at all the lone - ly peo -

*f*

1  
3  
2  
4  
3  
5

Em

ple!

1  
3  
5

Em

1. El - ea - nor Rig - by  
2. Fa - ther Mc Ken - zie,  
3. El - ea - nor Rig - by,

picks up the rice in the church  
writ - ing the words of a ser -  
died in the church and was bur -

*mf*

Em+5

where a wed - ding has been;  
 - mon that no one will hear;  
 - ied a - long with her name;

Em

Lives in a dream.  
 No one comes near.  
 No - bod - y came.

Waits at the win - dow,  
 Look at him work - ing,  
 Fa - ther Mc Ken - zie,

1

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

Em+5

Em

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

Em7 4 Em6 Em+5 3

All the lone - ly peo - ple, — where do they all — come

1 3 5 1 3 5 1 3 5

Em 1 Em7 Em6

from? All the lone - ly peo - ple, — where

1 3 5

To Coda ⊕

Em+5 2 1. Em 1 2. Em D.C. al Coda

do they all — be - long? long?

CODA ⊕ Em 5 1

long?

*slower*

# GETTING BETTER

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately, with a beat (♩ = ♪<sup>3</sup>)

**System 1:**

1 used to get mad at my school, the  
used to be an - gry young man, me  
*mf*

**System 2:**

4 2 teach - ers who taught me weren't cool. You're  
hid - ing me head in the sand. You

**System 3:**

5 3 hold - ing me down, I turn - ing me round,  
gave me the word, I fin - al - ly heard, I'm

**System 4:**

2 3 fill - ing me up with your rules. 1.2. I've  
do - ing the best that I can.

© Copyright 1967 NORTHERN SONGS  
This arrangement © Copyright 1987 NORTHERN SONGS  
All Rights Controlled and Administered by MCA MUSIC PUBLISHING,  
A Division of MCA INC., 1755 Broadway, New York, NY 10019 under license from NORTHERN SONGS  
International Copyright Secured All Rights Reserved  
**MCA** music publishing



C F Em

(1.2.) got to ad-mit it's get-ting bet-ter, — a lit-tle bet-ter all the time..  
 (3.) I ad-mit it's get-ting bet-ter, — a lit-tle bet-ter all the time..

1 2 5 4

Dm7 G C F

I have to ad-mit it's get-ting bet-ter, — } it's get-ting  
 yes I ad-mit it's get-ting bet-ter, — }

Em Dm7 1. G7

bet-ter — since you've been mine.. 2. Me

5

2.3. F C F C F C F N.C. C

Get-ting so much bet-ter all the time. It's get-ting bet-ter all the

1

F Em Fmaj7

time (Bet - ter, bet - ter, bet - ter).

3 1 3 1 2

C F Em

It's get - ting bet - ter all the time (Bet - ter, bet - ter,

Fmaj7

3rd time to Coda ⊕ N.C.

bet - ter). I

G7

2 2

used to be cruel \_\_\_ to my wom - an, I beat \_\_\_ her and kept \_\_\_

3  
1

her a - part\_ from the things\_ that she loved.\_

4  
1

4

2

Man, I was mean, — but I'm chang - ing my scene, — and I'm do -

D.S. al Coda  
(take 3rd lyric  
and 3rd ending)

- ing the best — that I can.

CODA

F C F C F C F C

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

# HELP!

Words and Music by JOHN LENNON  
and PAUL MCCARTNEY

Moderately, in 2 (♩ = 1 beat)

**Gm** **E♭**

Help! I need some - bod - y, Help! Not just an - y - bod - y,

**C7** **F7** **Bdim** **B♭m** **C7**

Help! You know I need some - one, Help! \_\_\_\_\_

**F** **Am**

1,3. When I was young - er, so much young - er than to -  
*mf* 2. And now my life has changed in oh so man - y

**Dm**

day, \_\_\_\_\_ I nev - er need - ed an - y - bod - y's  
 ways, \_\_\_\_\_ My in - de - pen - dence seems to

Bb Eb F 2

help in an - y way. But now these days are gone, I'm  
 van - ish in the haze. But ev - 'ry now and then I

1 2 5 4

Am Dm

not so self as - sured, Now I find I've  
 feel so in - se - cure, I know that I just

Bb Eb F

changed my mind, I've o - pened up the doors.  
 need you like I've nev - er done be - fore. }

Gm 4

Help me if you can, I'm feel - ing down, And I

5 3

**E<sub>b</sub>**

do ap - pre - ci - ate you be - ing 'round.

**C7**

Help me get my feet back on the ground; Won't you

**F7 Bdim B<sup>b</sup>m C7**

please, please help me?

1.2. **F**

**3. F Dm F F6**

me? help me! Help me, oo!

# HERE, THERE AND EVERYWHERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Freely

C 1 Em Eb 1

*p* To lead a bet - ter life I need my love to be

5 1 3 1 4 1

In tempo—Slow ballad

Dm7 G7 C 1 Dm Em 1 2 F

here. Here, There, mak - ing each day— of the run - ning my hands thru her

5 3 1 5 3 1 5 3 1 etc. 1 2

C Dm Em 2 F E<sub>4</sub><sup>7</sup> E7

year, hair, Chang - ing my life— with one wave of her hand;— Both of us think - ing how good it can be;—

3 1

E<sub>7</sub> E<sub>7</sub> Am Dm

1 2 1

1 Dm<sub>7</sub> G<sub>7</sub>

No - bod - y can — de - ny that there's some - thing  
 Some - one is speak - ing, but she does - n't know - he's there.

1 2 1

2. Dm<sub>7</sub> G<sub>7</sub> B<sub>b</sub><sub>7</sub> E<sub>b</sub> Cm Fm G<sub>7</sub>

1 2 1 2 1 2 3

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

*mf*

2 3 1 2 5

Cm Fm G<sub>7</sub>

3

nev - er care. But to love her is to meet her

C Dm Em F

ev - 'ry - where, know - ing that love — is to

*p suddenly*

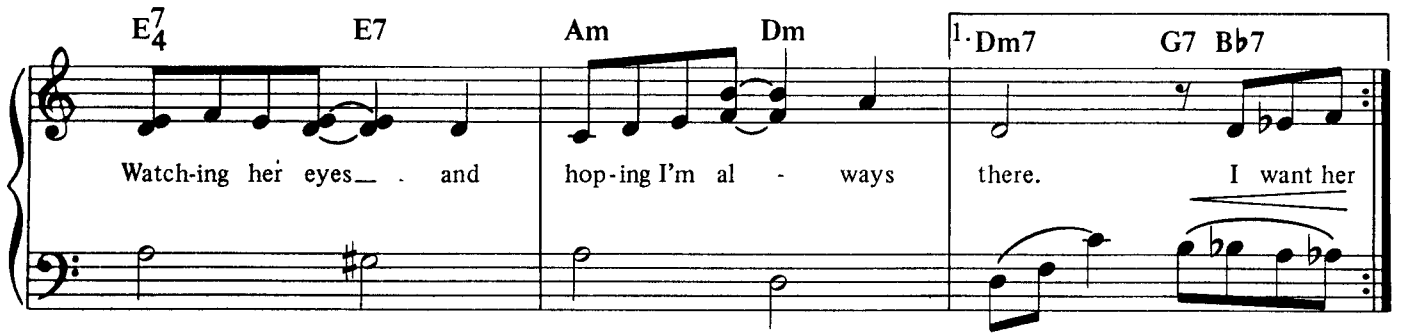


C Dm Em F E<sup>7</sup><sub>4</sub> E7




share, Each one be - liev - ing that love nev - er dies, -

E<sup>7</sup><sub>4</sub> E7 Am Dm 1. Dm7 G7 Bb7



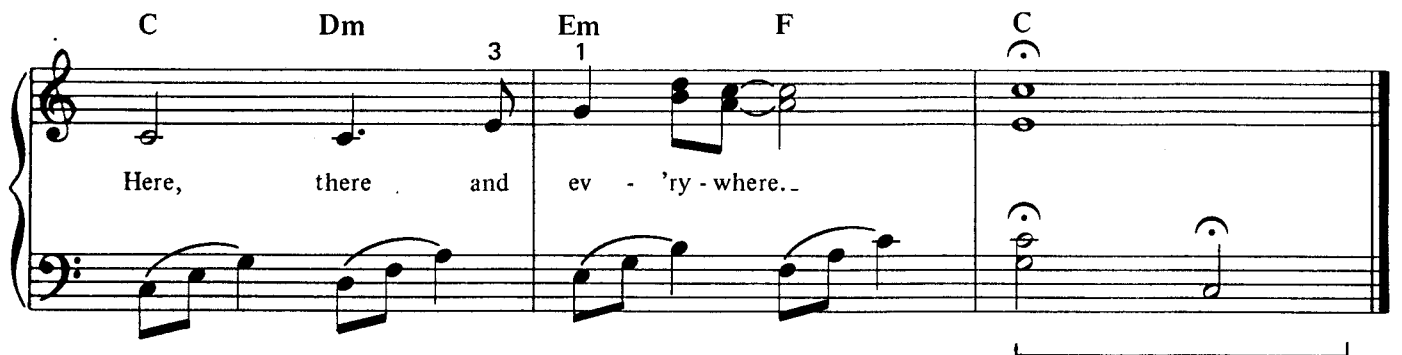
Watch - ing her eyes - and hop - ing I'm al - ways there. I want her

2. Dm7 G7 N.C. C Dm Em F



there, to be there and ev - 'ry - where,

C Dm 3 Em 1 F C



Here, there and ev - 'ry - where. -

# I SAW HER STANDING THERE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Bright Rock

2 4 C7

Well, she was just she sev - en - teen and you

1 5

F7 C7

know I, what I could mean, And the way she looked was I'd

1 2

G7 C

way be - yond com - pare. So how could I  
fall in love with her. She would - n't

5 3 1 2 1

C7 F Ab C

dance with an - oth - er } Woo! When I saw her  
dance with an - oth - er }

1 3 1

Copyright © 1963 by NORTHERN SONGS LIMITED  
This arrangement Copyright © 1987 by NORTHERN SONGS LIMITED  
All rights for the United States of America, its territories and possessions and Canada  
assigned to and controlled by CIL MUSIC CORP., 1650 Broadway, New York, NY  
International Copyright Secured All Rights Reserved



F7 C7

night and we held each oth - er tight And be - fore too long

5 3 1 G7 C

I fell in love with her. Now I'll nev - er

C7 F Ab C

dance with an - oth - er Oh! Since I saw her

G7 3 1 C 1 C9

stand - ing there.

5 3 1 2 1

# I WANT TO HOLD YOUR HAND

Words and Music by JOHN LENNON and PAUL McCARTNEY

### Solid Rock Beat

Chords: F, C, Dm 5/3

4

Oh yeah, *mf* I'll \_\_\_\_\_ please \_\_\_\_\_ tell you say to some - thing me \_\_\_\_\_ I think you'll un - der - and let me be your

1 3 5

3

Chords: Am, F, C

5

stand. man, When And I \_\_\_\_\_ please \_\_\_\_\_ say that say to some - thing, me \_\_\_\_\_

3

Chords: Dm 3, A5, Bb, C

1 1 4 2 4

I want to hold your your hand, hand, I want to hold your your now let me hold your

Chords: F, Dm, Bb 5/3, C

1 5 1 2 4

hand, \_\_\_\_\_ hand, \_\_\_\_\_ I want to hold your your hand. Oh \_\_\_\_\_ I want to hold your

2. F Cm7 F7 Bb

hand. And when I touch you I feel hap - py in -

1 2

3 4 3

Gm Cm7 F7 Bb C

side; It's such a feel - ing that my love I can't hide,

4 5 1

Bb C Bb C

I can't hide, I can't hide!

*p cresc.*

F C

Yeah *mf* you got that some - thing

*ff* 5

Dm Am F

I think you'll un - der - stand When I \_\_\_\_\_ { say } { feel } that

C Dm A5 Bb C

some - thing, I want to hold your hand, I want to hold your

F Dm 1. Bb C F 2. Bb 4/2 C 2

hand, \_\_\_\_\_ I want to hold your hand. I want to hold your

5

A7 Bb C Bb F

hand, I want to hold your hand. \_\_\_\_\_

2/5 3 2

# LET IT BE

Words and Music by JOHN LENNON  
and PAUL McCARTNEY  
Arranged by DAN FOX

Slowly, in 2 (♩ = 1 beat)

C 3 1 G 1 3 Am G

When I find my - self in times of trou - ble, Moth - er Ma - ry

*mp*

(Instrumental)

F C 4 1 G F C Dm 3

comes to me Speak - ing words of wis - dom, let it be.

C G Am G

And in my hour of dark - ness she is stand - ing right in

F C G F C Dm

front of me, Speak - ing words of wis - dom, let it be.



C Am G F

Let it be, let it be, let it be, let it be,  
 Let it be, let it be, let it be, let it be,

*mf*

C G F C Dm

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

*p*

5

C G Am G

And when the bro - ken heart - ed peo - ple liv - ing in the  
 And when the night is cloud - y there is still a light that

*mp*

F C G F C Dm

world a - gree, There will be an an - swer, let it be,  
 shines on me, Shine un - til to - mor - row, let it be,

C G

For I though they may be part - ed there is  
sound of mu - sic,

Am G F C

still a chance that they will see, There will be words an  
Moth - er Ma - ry comes to me, Speak-ing of

G F C Dm C 3 > Am

an - swer, let it be. — } Let it be, let it  
wis - dom, let it be. — } *mf*

G F C 3 1

be, — let it be, — let it be, — There will be an  
*p*

5

G F C Dm C Am

an - swer, let it be. — Let it be, let it

*f*

G F C

be, — let it be, — let it be, Whis - per words of There will be an

*p*

G F C Dm C N.C.

wis - dom, } let it be. — *pp* - like a hymn

3 2 1

C

4 3 2 1 4 1. 3 2. C

1 1 3

(2nd x 1 2)

# LUCY IN THE SKY WITH DIAMONDS

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately flowing

L.H. 3  
mp

3 N.C.

3-1

Pic - ture your - self in a boat on a riv - er with  
Fol - low her down to a bridge by a foun - tain where  
Pic - ture your - self on a train in a sta - tion with

tan - ger - ine trees and mar - ma - lade skies.  
rock - ing horse peo - ple eat marsh - mal - low pies.  
plas - ti - cine por - ters with look - ing glass ties.

Some - bod - y calls you, you an - swer quite  
 Ev - 'ry - one smiles as you drift past the  
 Sud - den - ly some - one is there at the

slow - ly, a girl with ka - lei - do - scope eyes.  
 flow - ers that grow so in - cred - i - bly high.  
 turn - stile: The girl with ka - lei - do - scope eyes.

Last time to Coda

(To Coda)

1 4

Bb

Cel - lo - phane  
 News - pa - per

C7  
 4  
 1

Dm/F

flow - ers of yel - low and green tow - er - ing  
 tax - is ap - pear on the shore wait - ing to

**Bb** **C9**  
5 3

o - ver your head. Look for the  
take you a - way. Climb in the

4

**G** **Steady 4** **D**  
5 3 4 2 3 1

girl with the sun in her eyes and she's gone. }  
back with your head in the clouds and you're gone. }

3

**G** **C** **D**  
5 1 5 3 5

Lu - cy in the sky with dia - monds,

*f*

1 5 2 4 4 2 1

**G** **C** **D**

Lu - cy in the sky with dia - monds,

After repeat,  
D.S. al Coda

G C D

Lu - cy in the sky — with dia - monds, Ah!

Detailed description: This system contains the first three measures of the piece. The treble clef staff has a key signature of one sharp (F#) and a 4/4 time signature. Chords G, C, and D are indicated above the staff. The lyrics are "Lu - cy in the sky — with dia - monds, Ah!". The bass clef staff provides a piano accompaniment. The system ends with a repeat sign and a 3/4 time signature change.

CODA

D G C D

Lu - cy in the sky — with dia - monds,

Detailed description: The CODA section begins with a common time signature (C) and a 4/4 time signature. A first ending bracket is shown over the first three measures. Chords D, G, C, and D are indicated above the staff. The lyrics are "Lu - cy in the sky — with dia - monds,". The piano accompaniment includes accents (>) on the bass line. The system ends with a repeat sign and a first ending bracket.

G C D G C

Lu - cy in the sky with dia - monds, Lu - cy in the sky with

Detailed description: This system contains the next three measures. Chords G, C, D, G, and C are indicated above the staff. The lyrics are "Lu - cy in the sky with dia - monds, Lu - cy in the sky with". The piano accompaniment continues with a steady bass line.

Repeat and Fade

D A

dia - monds, Ah! —

Detailed description: The final system contains the last three measures. Chords D and A are indicated above the staff. The lyrics are "dia - monds, Ah! —". The piano accompaniment features a melodic line in the bass clef. The system ends with a repeat sign and a double bar line.

# SHE LOVES YOU

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Brisk rock tempo

**F6** **G7**

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Brisk rock tempo'. The first system has a dynamic marking of *f* and includes a first ending bracket over the first two measures. The second system continues the melody and includes a *mf* dynamic marking. The third system features a *mf* dynamic marking and includes a first ending bracket over the last two measures. The fourth system concludes the piece with a *mf* dynamic marking. Chord symbols are placed above the staff: F6, G7, Bb, F6, F, Dm7, Am, C, F, Dm7, Am. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The lyrics are: 'She loves you yeah, yeah, yeah, She loves you, yeah, yeah, yeah, She loves you, yeah, yeah, yeah, She loves you, yeah, yeah, yeah, You think you've lost your love? Well, I saw her yes - ter - day. It's you she's think - ing of And she told me what to'.

She loves you yeah, yeah, yeah, She loves you, yeah, yeah, yeah, She loves you, yeah, yeah, yeah, She loves you, yeah, yeah, yeah, You think you've lost your love? Well, I saw her yes - ter - day. It's you she's think - ing of And she told me what to

**C** **F** **Dm7** **Am**

Copyright © 1963 by NORTHERN SONGS LIMITED  
This arrangement Copyright © 1987 by NORTHERN SONGS LIMITED  
All rights for the United States of America, its territories and possessions and Canada  
assigned to and controlled by GIL MUSIC CORP., 1650 Broadway, New York, NY  
International Copyright Secured All Rights Reserved



C 2 F6 3 4 5

say: — She says she loves you and you know that can't be

3

Dm 4 Bbm

bad. Yes, she loves you and you know you should be

2/5 or 1/5

C F Dm7 4

glad. — She said you hurt her to so, She I  
know it's up to you, I

1 (1) 2 4

Am C F 5

al - most lost her mind. — But now she says she  
think it's on ly fair. — Pride she can hurt you

1 2 4

**Dm7** **Am** **C**

knows too, You're not the hurt ing kind. She says she }  
 A-pol o-gize to her. Be-cause she }

**F6** **Dm**

loves you and you know that can't be bad. Yes, she

**Bbm** **C**

loves you and you know you should be glad, oo! She

**Dm** **G7**

loves you, yeah, yeah, yeah, She loves you, yeah,

**Bbm** **C+**

yeah, yeah. And with a love like that you know you should be

1. **F** 2. **F**

glad. You glad, With a

**Bbm** **C+** **In tempo** **F**

love like that you know you should be glad. Yeah, yeah, yeah,

*slowing* *much slower*

**Dm** **Bb** **F6**

yeah, yeah, yeah, yeah, yeah, yeah, yeah!

# YESTERDAY

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately, with expression

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord symbols are placed above the notes. Fingerings are indicated by numbers 1-5. Dynamics like *p* and *f* are used. The score ends with a double bar line and repeat dots.

**System 1:** Chords: F, Em7, A7. Lyrics: "Yes - ter - day, / Sud - den - ly" and "all my trou - bles seemed so / I'm not half the man I".

**System 2:** Chords: Dm, Bb, C. Lyrics: "far a - way, / used to be," and "Now it looks as though they're / There's a sha - dow hang - ing".

**System 3:** Chords: F4, F, C/E, Dm7, G, Bb, F. Lyrics: "here to stay, - / o - ver me, -" and "Oh / Oh" and "I be - lieve - in / yes - ter - day - came" and "yes - ter - day. - / sud - den - ly. -".

**System 4:** Chords: A7, A7, Dm, C, Bb, Dm, Gm, C, F. Lyrics: "Why she / had to go I don't know, she would - n't say.".

© Copyright 1965 NORTHERN SONGS  
This arrangement © Copyright 1987 NORTHERN SONGS  
All Rights Controlled and Administered by MCA MUSIC PUBLISHING,  
A Division of MCA INC., 1755 Broadway, New York, NY 10019 under license from NORTHERN SONGS  
International Copyright Secured All Rights Reserved  
**MCA** music publishing

A<sub>4</sub><sup>7</sup> 1 A<sup>7</sup> Dm C B $\flat$  Dm Gm C F 1 4

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

Em<sup>7</sup> 2 1 A<sup>7</sup> Dm

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

2  
4

B $\flat$  5 C F<sup>4</sup> F C/E 1 Dm<sup>7</sup> 3 G

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

B $\flat$  F F/C G/B B $\flat$  F

yes - ter - day. - - - Mm - - -

# PLEASE PLEASE ME

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderate Rock

*mf*

1 5

C 5 F C

1.3. Last night I said these words to my way, girl, love, the  
2. You don't need me to show the

E $\flat$  3 1 F 4 1 G 5 1 C 5

I know you/I nev - er e - ven  
Why do I al - ways have to

F C F

try, say, girl. love, } Come on (Come on \_\_\_) Come

Copyright © 1962 Dick James Music Ltd.  
This arrangement Copyright © 1987 Dick James Music Ltd.  
Copyright Renewed  
All Rights for the United States and Canada Administered by Songs Of PolyGram International, Inc.  
International Copyright Secured All Rights Reserved

Dm Am F 5 1

on (Come on \_\_\_) Come on (Come on \_\_\_) Come on (Come on \_\_\_) Please,

C 5 1 Last time To Coda F 3 1 G C 5

please me, wo yeah, like I please you.

1. 2. F 3

I don't want to sound com-plain-ing

G7 C

but you know there's al - ways rain in my heart.

F C F

5 3

(In my heart) I do all the pleas - ing with you,

G7 C F G

it's so hard to rea - son with you, wo yeah, why do you make me

C D.S. al Coda

blue?

CODA F G

yeah, like I please

C F G C Eb Abmaj7 G C

5

you, Wo yeah, like I please you.

2 1 2  
5 3 4