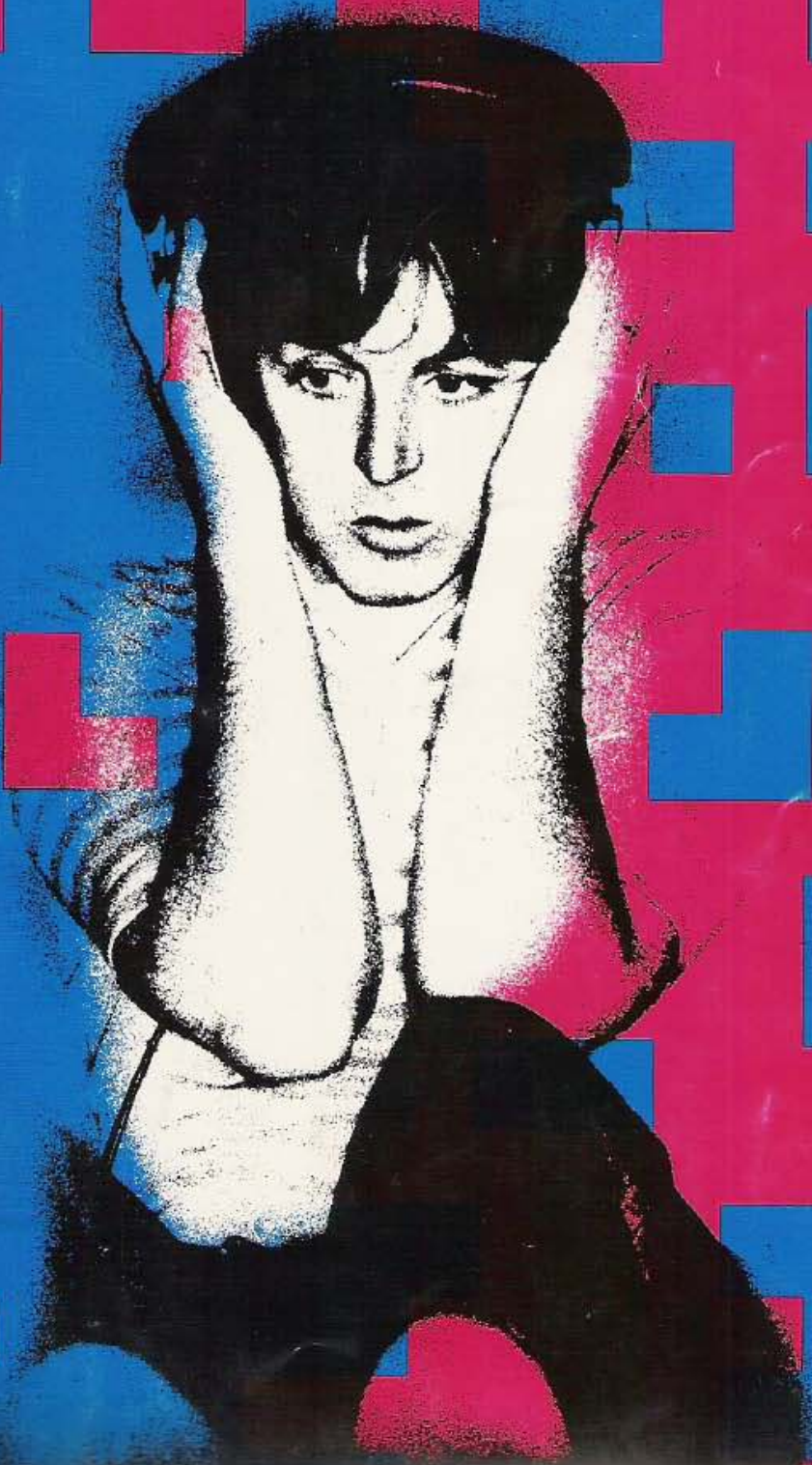
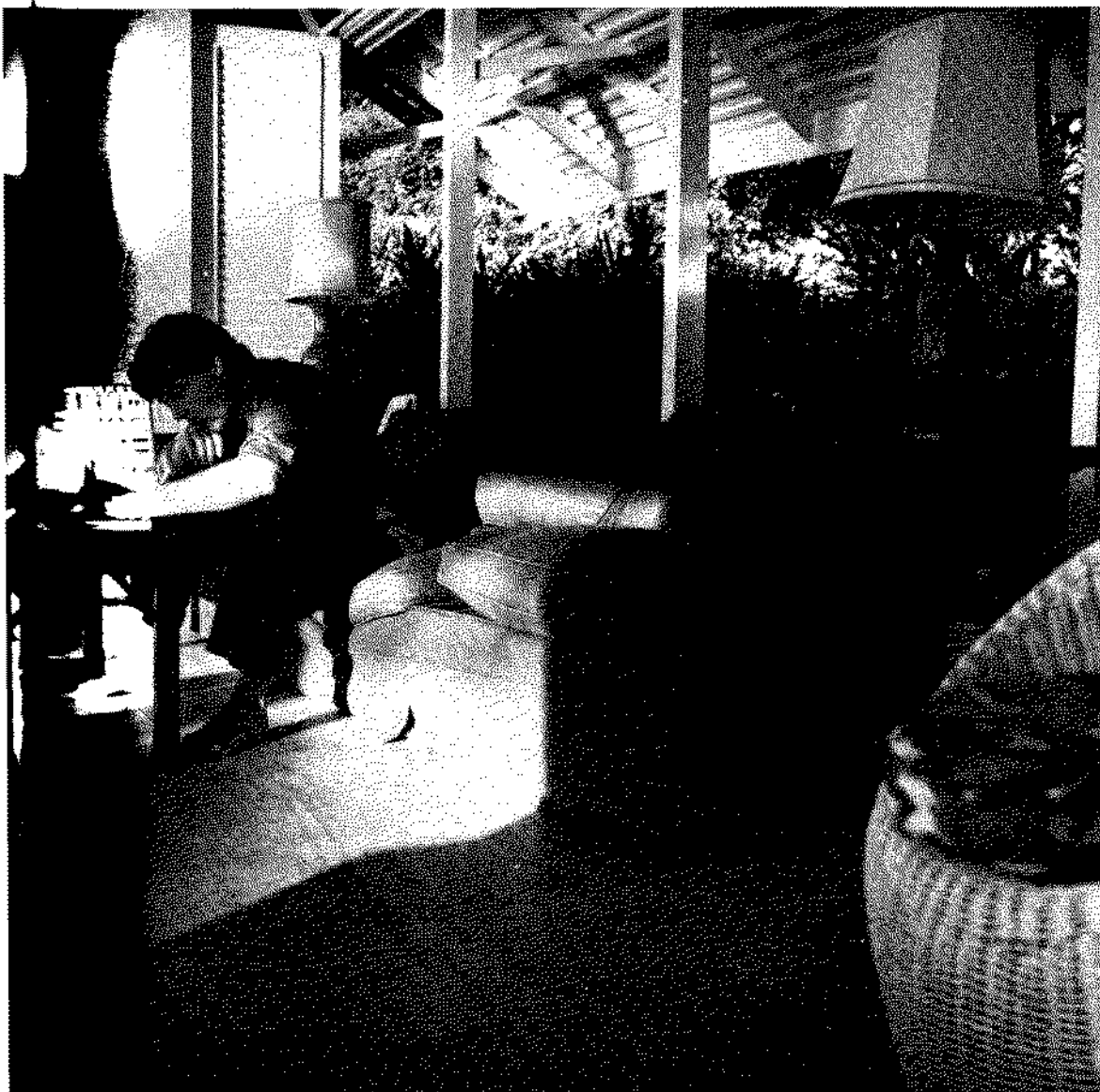


PAUL MCCARTNEY TUG OF WAR



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
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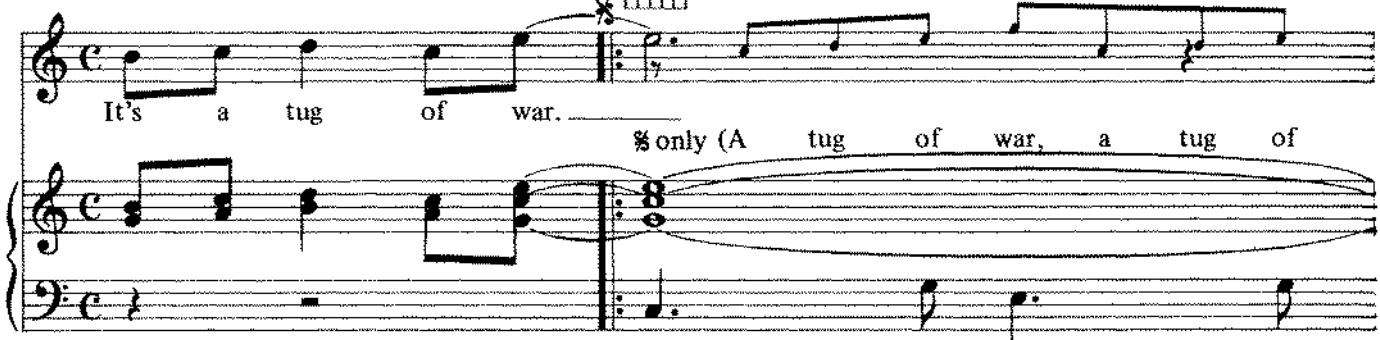
July 21, 1952

TUG OF WAR

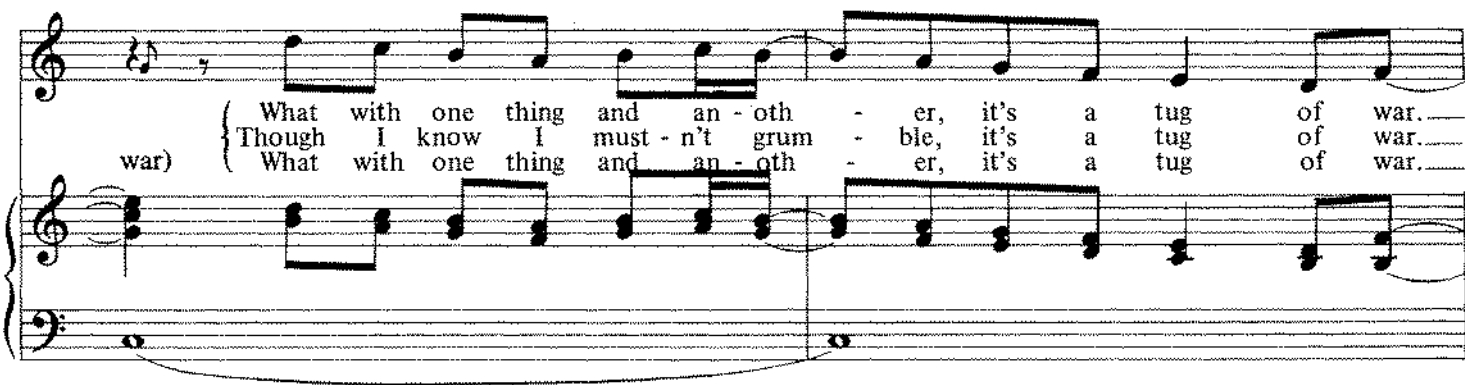
Handwritten signature


Words and Music by
McCARTNEY

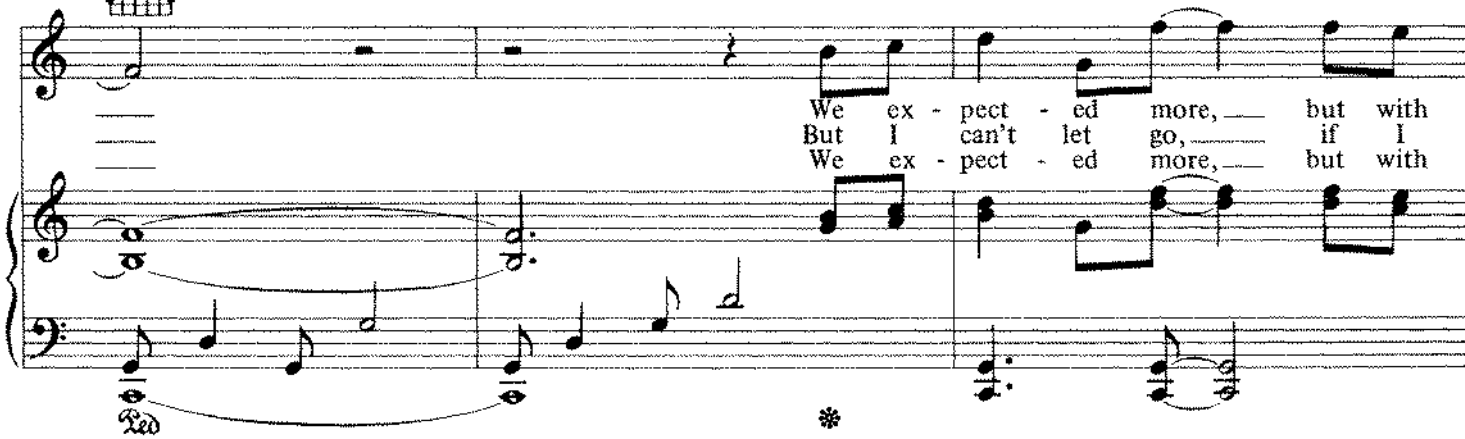
It's a tug of war.  % only (A tug of war, a tug of



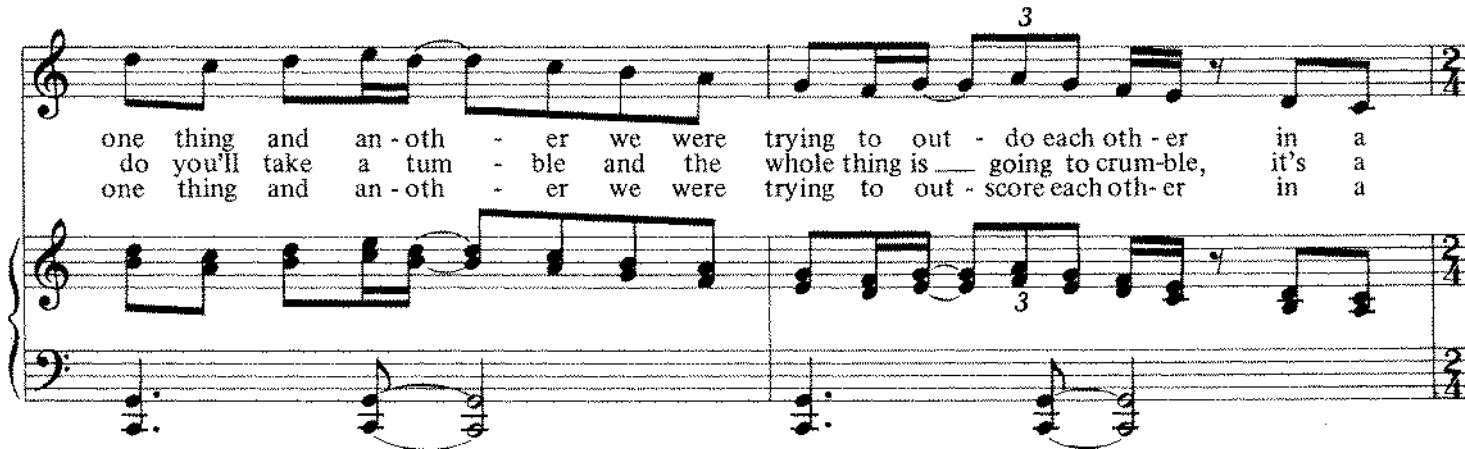
war) { What with one thing and an - oth - er, it's a tug of war. —
 Though I know I must - n't grum - ble, it's a tug of war. —
 What with one thing and an - oth - er, it's a tug of war. —



 We ex - pect - ed more, — but with
 But I can't let go, — if I
 We ex - pect - ed more, — but with

Red * 

one thing and an - oth - er we were trying to out - do each oth - er in a
 do you'll take a tum - ble and the whole thing is — going to crum - ble, it's a
 one thing and an - oth - er we were trying to out - score each oth - er in a



1 C F

tug of war... In an-oth-er world,...

tug of war...
tug of war...

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 2/4 time, starting with a treble clef and a common time signature 'C'. It features a melody with eighth and quarter notes, and rests. Above the staff, there are two guitar chord diagrams: one for C major (x02231) and one for F major (xx0232). The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a common time signature 'C'. The piano part includes chords and moving lines in both hands.

in an-oth-er world... we could stand on top of the moun-tain with our flag un-

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line from the previous system, with lyrics 'in an-oth-er world... we could stand on top of the moun-tain with our flag un-'. The bottom two staves are piano accompaniment, continuing the accompaniment from the first system. The piano part features a mix of chords and moving lines, with some triplets in the right hand.

C F

-furl'd. In a time to come, —

Detailed description: This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics '-furl'd. In a time to come, —'. Above the staff, there are two guitar chord diagrams: one for C major (x02231) and one for F major (xx0232). The bottom two staves are piano accompaniment, continuing the accompaniment from the previous systems. The piano part includes chords and moving lines in both hands.

in a time to come_ we will be dan-cing to the beat played on a diff' - rent

Detailed description: This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics 'in a time to come_ we will be dan-cing to the beat played on a diff' - rent'. The bottom two staves are piano accompaniment, continuing the accompaniment from the previous systems. The piano part includes chords and moving lines in both hands.

C 2 C

drum. It's a tug of war. — Push-ing and push-ing,

Cmaj7 F To Coda * C *

pull-ing and pull-ing, push-ing and pull-ing. — In years to come.

C F/C * Fm/C *

— they may dis-co-ver what the air we breathe and the life we lead are all a-bout.

f

C F Fm

— But it won't be soon e-nough (soon e-nough — soon e-nough — for

C F

me. me.) No, it won't be soon e - nough, - (It won't be

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'me.' and a half note 'me.)' in the first measure, followed by the lyrics 'No, it won't be soon e - nough, -' in the second measure. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. Chord diagrams for C and F are shown above the staff.

Fm11maj7 C

soon e - nough soon e - nough for me. for me)

Detailed description: This system contains the next two measures. The vocal line continues with 'soon e - nough' in the first measure and 'soon e - nough for me. for me)' in the second measure. The piano accompaniment continues with similar harmonic support. Chord diagrams for Fm11maj7 and C are shown above the staff.

F

In an - oth er world we could stand on top of the

Detailed description: This system contains the next two measures. The vocal line begins with 'In an - oth er world we could stand on top of the' in the second measure. The piano accompaniment features a more active right hand with eighth notes. Chord diagrams for F are shown above the staff.

C F

moun-tain with our flag un - furled.

Detailed description: This system contains the final two measures. The vocal line continues with 'moun-tain with our flag un - furled.' in the second measure. The piano accompaniment concludes with sustained chords. Chord diagrams for C and F are shown above the staff.

In a time to come_ we will be danc-ing to the beat played on a diff - 'rent

drum. We will be danc-ing to the beat played on a diff-'rent drum. It's a tug of war.

ritard.

D.%, al Coda a tempo

⊕ CODA

hold full reduce

rall.

TAKE IT AWAY

Words and Music by
McCartney

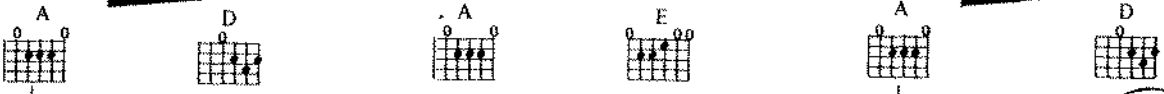


Piano accompaniment for the first system, consisting of a treble and bass clef staff with musical notation.



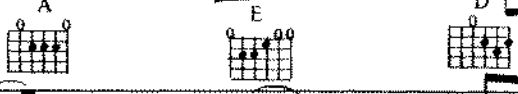
Vocal line for the first system with lyrics: "Take it a - way want to hear you play till the lights go down."

Piano accompaniment for the second system, consisting of a treble and bass clef staff with musical notation.




Vocal line for the second system with lyrics: "(2.) (Down down...) Take it a - way don't you want to stay"

Piano accompaniment for the third system, consisting of a treble and bass clef staff with musical notation.




Vocal line for the third system with lyrics: "till there's no one else a - round."

Piano accompaniment for the fourth system, consisting of a treble and bass clef staff with musical notation.

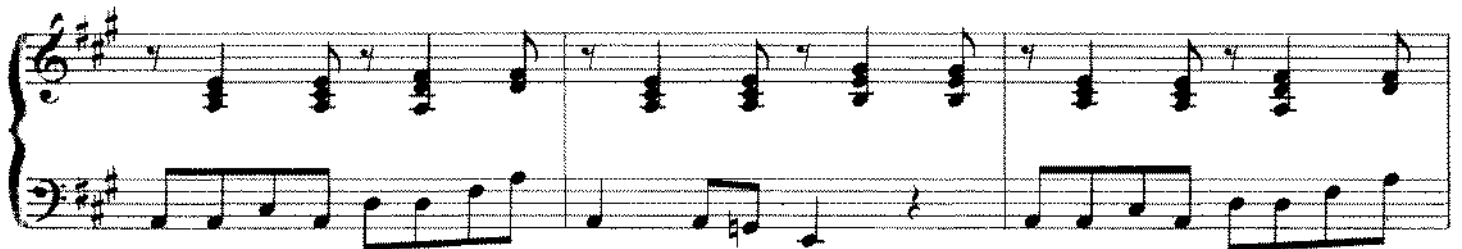



 Take it a - way want to hear you play till the lights go down.






 (Down down) Take it a - way don't you want to stay



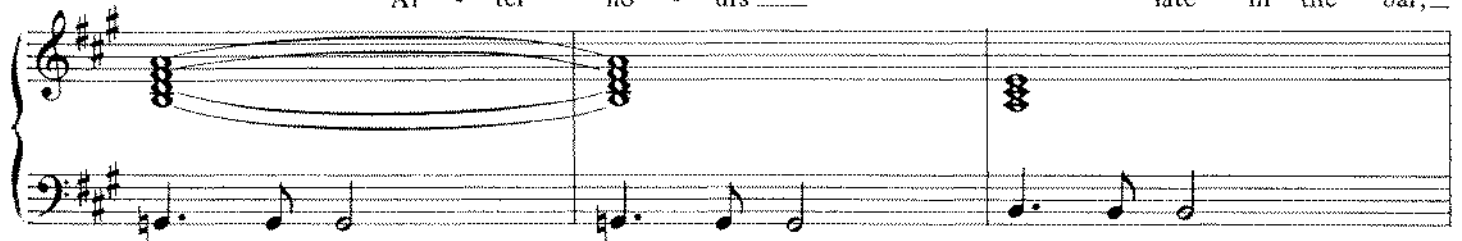


 till there's no one else a - round.





 Lone - ly driv - er out on the road,
 In the aud - ience watch - ing the show,
 Af - ter ho - urs late in the bar,



B



Em7



/A

with a hun - dred miles to go. —
 with a pa - per in his hand, —
 by a dark - ened corn - er seat. —

D



Fmaj9



5th fret



Gmaj9

7th fret

(In his hand, — in his hand, —) Sole sur -
 Some im - Some im -
 Fad - ed Fad - ed

A/B



B



- viv - or — car - ry - ing — the load, —
 - port - ant — im - pres - ar - i - o —
 flow - ers — wait in the jar,

Em7



/A

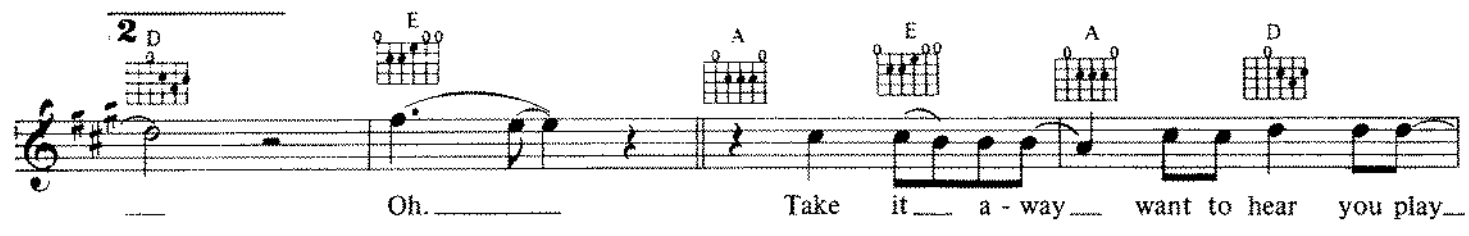
To Coda

D



switch - es on — his — ra - di - o —
 has a mess - age — for the band —
 till the eve - ning — is com - plete. —

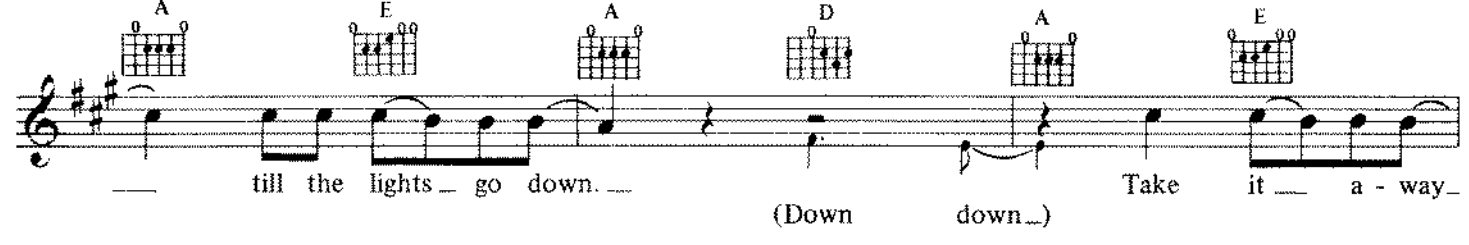
Chord diagrams: D, E, A, E, A, D



Oh. Take it a-way want to hear you play



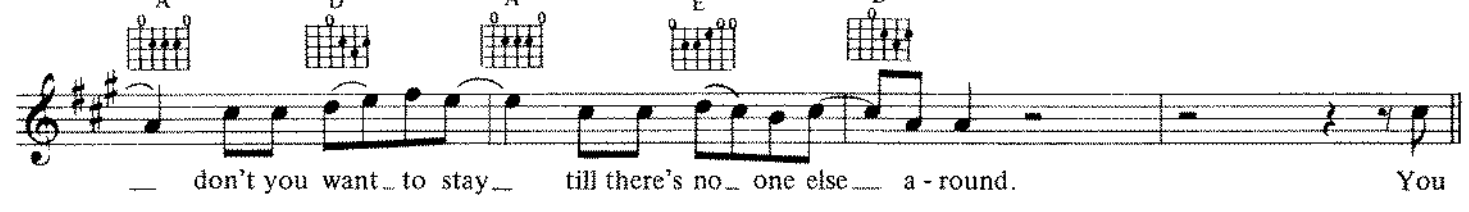
Chord diagrams: A, E, A, D, A, E



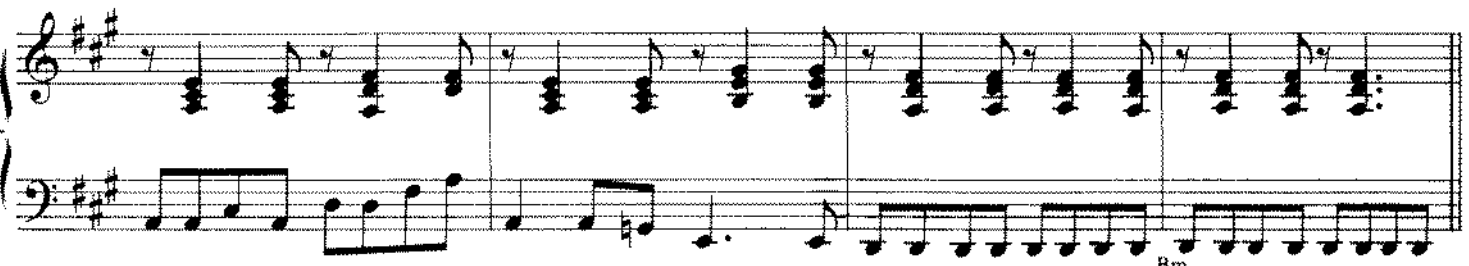
till the lights go down. (Down down...) Take it a-way



Chord diagrams: A, D, A, E, D



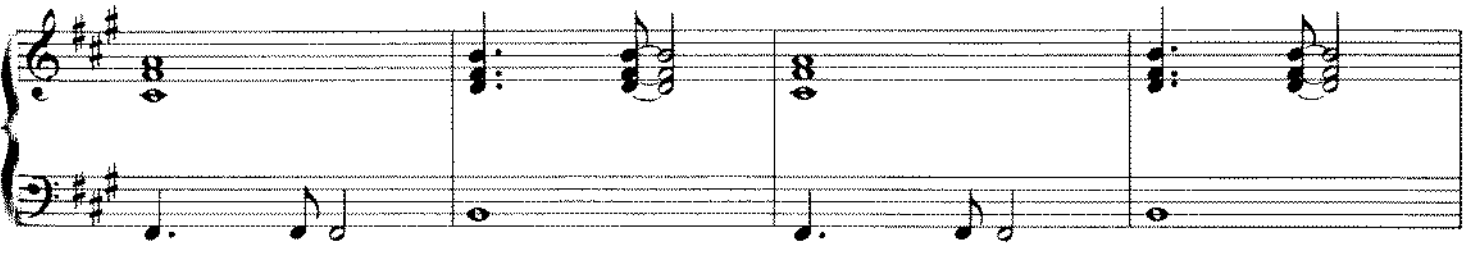
don't you want to stay till there's no one else a-round. You



Chord diagrams: F#m, Bm, F#m, Bm



nev-er know who may be list-en-ing to you. (You never know who may be list-en-ing to you) You



F#m Bm F#m Bm

nev- er know who_ may be list - en - ing to_ you_ take it a -

A D D% at Coda Fmaj9 5th fret CODA D Fmaj9 5th fret

- way. take it a - way.

Gmaj9 7th fret A/B B

Ah ah

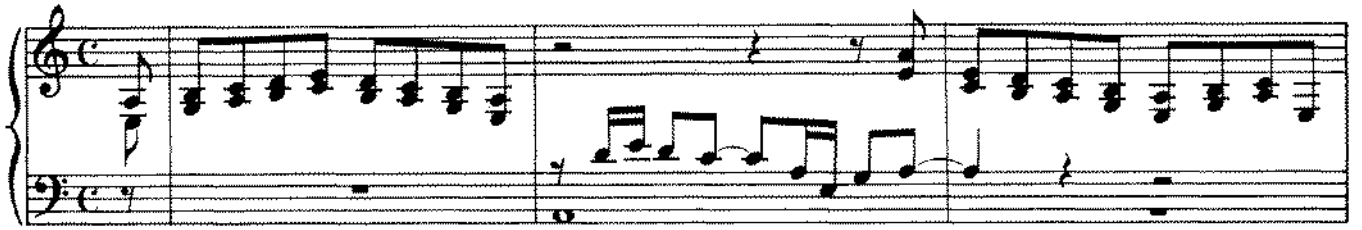
Em7 /A D Repeat ad lib. to fade Fmaj9 5th fret

ah ah

SOMEBODY WHO CARES

great!

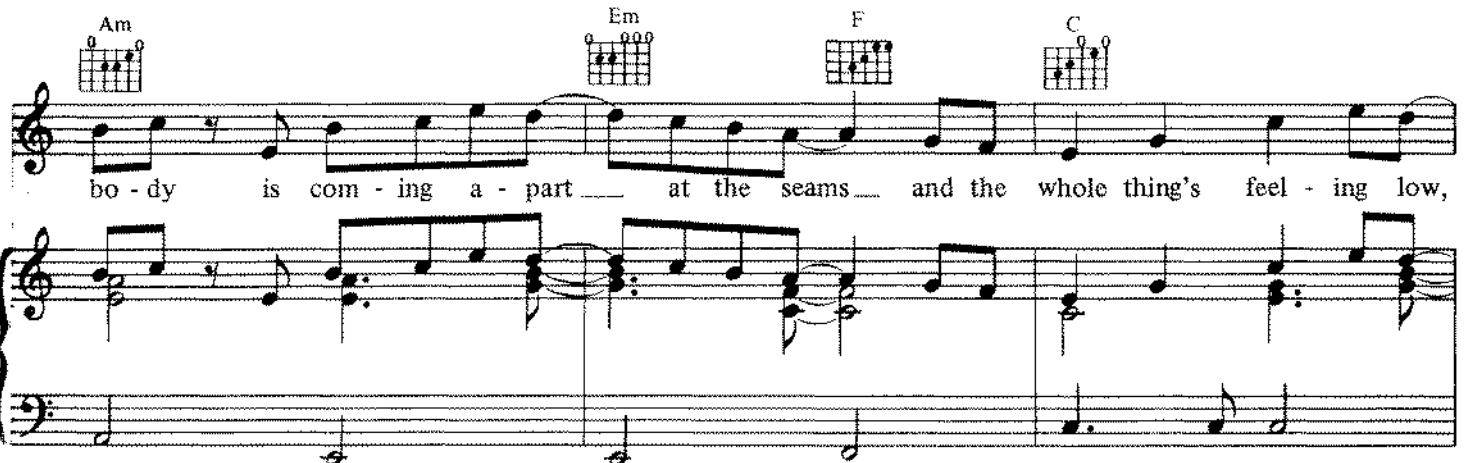
Words and Music by
McCartney



Piano introduction musical notation in treble and bass clefs, featuring a sequence of chords and a melodic line.



Vocal line and piano accompaniment for the phrase "When your". The piano part includes a *l.h.* (left hand) marking.



Vocal line and piano accompaniment for the phrase "body is coming apart". Includes guitar chord diagrams for Am, Em, F, and C.



Vocal line and piano accompaniment for the phrase "you're convincing yourself". Includes guitar chord diagrams for G, E, Am, /G#, /G, and /F#.

Fmaj7



E7



know,

I know how you feel.

Like some -

Am



Em



F



C



-bo - dy

has tak - en the wheels off your car, when you had some - where to go.

G



E



Am



/G#

/G

/F#

Well it's an - noy-ing not go - ing to get ve - ry far, I know,

Fmaj7



E7



but some - bo - dy cares.

There's

A Bm⁻ E F#m D

al - ways some-one, some-where, you should know_ by now, al-ways some-bo - dy who cares.

A A Bm7 E F#m

It's happ-'ning day in, day out, well you know_ by now_

D A Em7

al- ways some - bo - dy who cares. If you don't know it,

Dm7 Em F

how will it find you, how will we know_ your where - a-bouts?

Em7



Dm7



Em



Musical notation for the first system, including treble and bass staves with a grand staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff has whole rests. The grand staff contains a piano accompaniment with eighth and quarter notes.

F



Fmaj7



E7



Fine

But I know how you feel.

Musical notation for the second system, including treble and bass staves with a grand staff. The lyrics "But I know how you feel." are written below the treble staff. The grand staff contains a piano accompaniment. A box highlights a section of the piano accompaniment with the instruction "(% molto ritard.)". The system ends with a "Fine" marking.

Am



Em



F



C



Musical notation for the third system, including treble and bass staves with a grand staff. The first staff has whole rests. The grand staff contains a piano accompaniment with eighth and quarter notes.

G



E



Am



/G#

/G

/F#

Musical notation for the fourth system, including treble and bass staves with a grand staff. The first staff has whole rests. The grand staff contains a piano accompaniment with eighth and quarter notes.

Fmaj⁷

E7

I know how you feel. Like some-

Am

Em

F

C

- body has taken the wheels off your car, when you had some-where to go,-

G

E

Am

/G#

/G

/F#

well it's frustrating not going to get very far I know-

Fmaj⁷

E7

D.S. al Fine

(I know) but some-bod-y cares. There's

WHAT'S THAT YOU'RE DOING?

Words and Music by
WONDER/McCARTNEY

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody in the treble clef starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass line starts with a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3. The piece continues with similar rhythmic patterns and melodic lines.

The second system of musical notation consists of two staves, both of which are empty, indicating a full rest for both hands.

The third system of musical notation consists of two staves. The treble clef staff contains a melody starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass clef staff contains a bass line starting with a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3.

The fourth system of musical notation consists of two staves, both of which are empty, indicating a full rest for both hands.

The fifth system of musical notation consists of two staves. The treble clef staff contains a melody starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass clef staff contains a bass line starting with a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3.

The sixth system of musical notation consists of two staves, both of which are empty, indicating a full rest for both hands.

The seventh system of musical notation consists of two staves. The treble clef staff contains a melody starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass clef staff contains a bass line starting with a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3.



What's that you're do - ing, - girl I like what you do to me -

what's that you're do-ing, - 'cause it makes no kind of sense to me. -



You can make me feel so proud, - you can make me hol - ler, ow! -



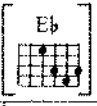
Girl you make me want to dance and sing, - my



mind is blown and you're the blame, I say it's sun - nin' when there's rain, I



jump by leaps and bounds, just call my name.



What's that you're say - ing, girl I like the way you
 What's that you're do - ing, girl I like what you
 What's that I'm feel - ing, that sen - sa - tion's such a

talk to me. do to me. mys - ter-y. What's that you're say - ing,
 What's that you're do - ing, I know that it's thrilling me,

ev - en if it's wrong — girl I do a - gree. —
 'cause it makes no kind of sense to me. —
 and I hope this feel - ing lasts e - ter - nal - ly. —

Ab7

Girl you make me feel — so small — though I might stand six — feet tall, —
 You can fill — my ap - pe - tite — with - out me tak - ing up — a bite, —
 Girl you make me scream and shout, — tell me what — it's all — a - bout, —

Bb7

what you've got — cuts me — right down — to size. — I'll
 ne - ver knew that love — could fill — you up. — You're
 you make me — give in — with - out — a fight. —

Ab7

be the last, — you'll be — the first, — I'll do my best — to quench your thirst, —
 much too good — for me — to pass, — I'm for the tak - ing, you — just ask, —
 I don't have — no words to say, — you can fill — it an - y - way, — and

Bb7



I'm the luck - y one who keeps the prize.
we can make it stick with love and luck.
ev - 'ry - thing you do will turn out al - right.

Cb



Abm7



Ebm



Girl I like what you're do - ing, ba-by do it some more.
(Girl I like what you're do-ing.)

Cb



(Ba - by do it some more.) Girl I like what you're do - ing,
(Girl I like what you're

Abm7



To Coda 1 Ebm



do - ing) Ba - by do it some more, girl I like what you

do to me, do to me, do it some more. (I know I like what you're do-in' to me ba-by now)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "do to me, do to me, do it some more." followed by a parenthetical phrase "(I know I like what you're do-in' to me ba-by now)". The piano accompaniment is written on two staves (treble and bass clef). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

Do to me, do to me, do it some more.

The second system continues the musical score. The vocal line is on a single staff with the lyrics "Do to me, do to me, do it some more." The piano accompaniment continues on two staves, maintaining the melodic and rhythmic patterns established in the first system.

The third system of the musical score consists of piano accompaniment on two staves. The vocal line is absent, and the piano part continues with its melodic and rhythmic accompaniment.

The fourth system of the musical score consists of piano accompaniment on two staves, concluding the piece with a final cadence.

2 Ebm



Ba - by do... it some more. — Do to me, do to me, do it some more.

Cb



Abm7



(You know I like what you do to me —) Girl I like... what you're do - ing, —

Ebm



Cb



ba - by do... it some more.

Abm7



Ebm



The first system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains four measures of whole rests. The piano accompaniment is written for two staves (treble and bass clefs) and spans four measures. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of three flats. It contains four measures of whole rests. The piano accompaniment is written for two staves (treble and bass clefs) and spans four measures, continuing the rhythmic pattern from the first system.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of three flats. It contains four measures of music with the lyrics "(Whisper) What's that you're do-ing?". The piano accompaniment is written for two staves (treble and bass clefs) and spans four measures, continuing the rhythmic pattern.

D.S. al Coda

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of three flats. It contains four measures of whole rests. The piano accompaniment is written for two staves (treble and bass clefs) and spans four measures, continuing the rhythmic pattern.

⊕ CODA

Ebm



Musical staff with vocal line and guitar accompaniment. Lyrics: Ba - by, do... it some more, do it, do it, some more. She

Ba - by, do... it some more, do it, do it, some more. She

Musical staff with guitar accompaniment. Includes a double bar line and a section with dense chordal accompaniment.

Cb



Abm7



Ebm



Musical staff with vocal line and guitar accompaniment. Lyrics: loves you, yeah, yeah yeah, she loves you, yeah, yeah yeah

loves you, yeah, yeah yeah, she loves you, yeah, yeah yeah

Ba - by do... it some more... yeah.

Musical staff with guitar accompaniment. Includes a double bar line and a section with dense chordal accompaniment.

Cb



Abm7



Musical staff with guitar accompaniment. Includes a double bar line and a section with dense chordal accompaniment.

Musical staff with guitar accompaniment. Includes a double bar line and a section with dense chordal accompaniment.

Ebm



ad libs.
Repeat to Fade

Musical staff with guitar accompaniment. Includes a double bar line and a section with dense chordal accompaniment.

Musical staff with guitar accompaniment. Includes a double bar line and a section with dense chordal accompaniment.

July 21, 1982

HERE TODAY

Words and Music by
Mc CARTNEY

Slow beat

C#m7-5



Am-5/C



And if I said
And if I said

I real - ly knew you well, what
I real - ly loved you and was

p



To Coda

would your ans - wer be,
glad you came a - long,

if you were here to - day,
then you were here to - day,

ooh,
ooh,



/G



here to - day.

Well know - ing you,

Am-5/C



you'd probab - ly laugh and say that

we were worlds a - part,

Em Cm⁷ F/C Cm /G

if you were here. to-day, — ooh — here to -

- day. But as for me, — I still re-mem-ber how it was.

— be-fore, and I am hold-ing back the tears no

more, ooh ooh ooh, — I

F Fmaj7 Dadd9 D D7 G

love_ you, ooh. What a-bout the time we met, well I sup

a tempo

Ebdim Em

pose that you could say that we were play-ing hard_ to get.

Em Am7 D Em

Did -n't un-der-stand a thing, but we could al - ways sing. _

Em Ebdim Em

What a-bout the night we cried, _ be-cause there was-n't an-y rea-son left to keep it all _ in-side.

Em

Nev - er un - der - stood a word, — but you were

Am7 D Em

al - ways there — with a smile. —

D.C. (a tempo)

CODA Cm /G G Cm7 F/C

— for you were in my song, — ooh, —

Cm /G G

— here to - day.

BALLROOM DANCING

Words and Music by
McCartney

My good!



Well I

B



used to smile when I was a pup, sailing down the Nile in a
used to fly when I was a kid, and I didn't cry if it
went so fast and we all grew up, now the days that passed in the



chin - a cup, with the rec - i - pe for a love - ly day stick - ing
hurt a bit, on a car - pet ride to a for - eign land at the
chin - a cup, are the mem - or - ies of an - oth - er day, and I

B



out of my back pock-et.
time of Dav - y Crock-ett.
would - n't want to knock it.

But it was-n't al - ways such a



pret-ty sight... 'cause we used to fight... like cats and dogs... till we made it up... in the

G#m E

ball - room. Ball - room danc - ing

made a man of me. One, two, three, four,



I just plain a - dore your ball - room danc - ing,

I just plain a - dore your ball - room danc - ing,

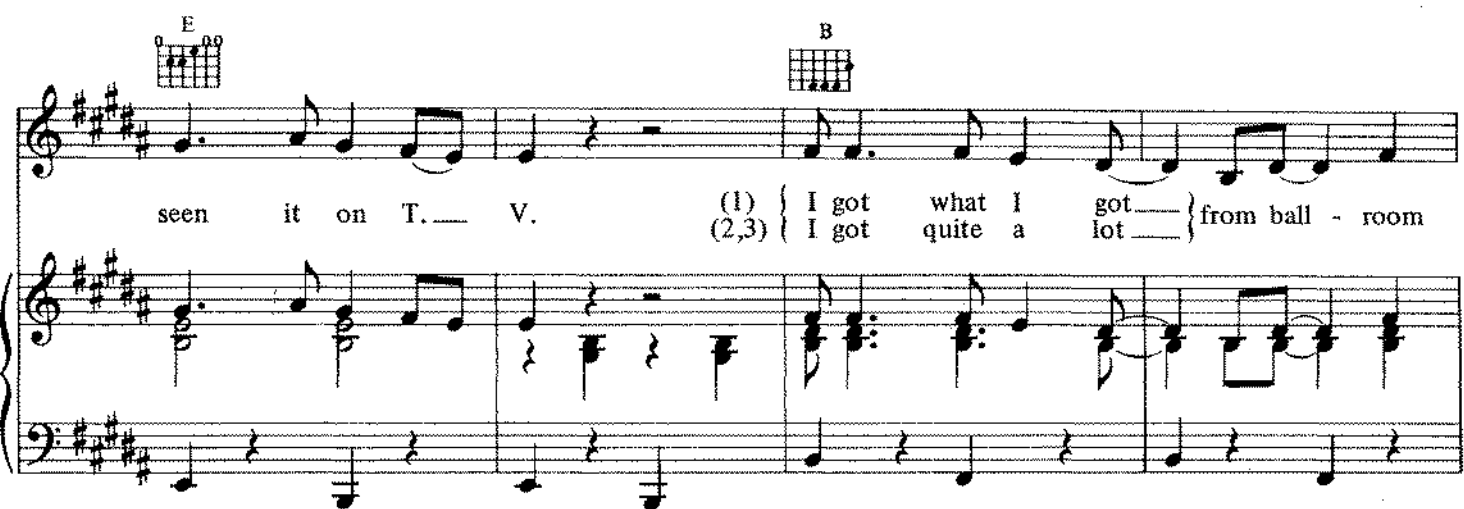
I just plain a - dore your ball - room danc - ing,




I just plain a - dore your ball - room danc - ing,

I just plain a - dore your ball - room danc - ing,

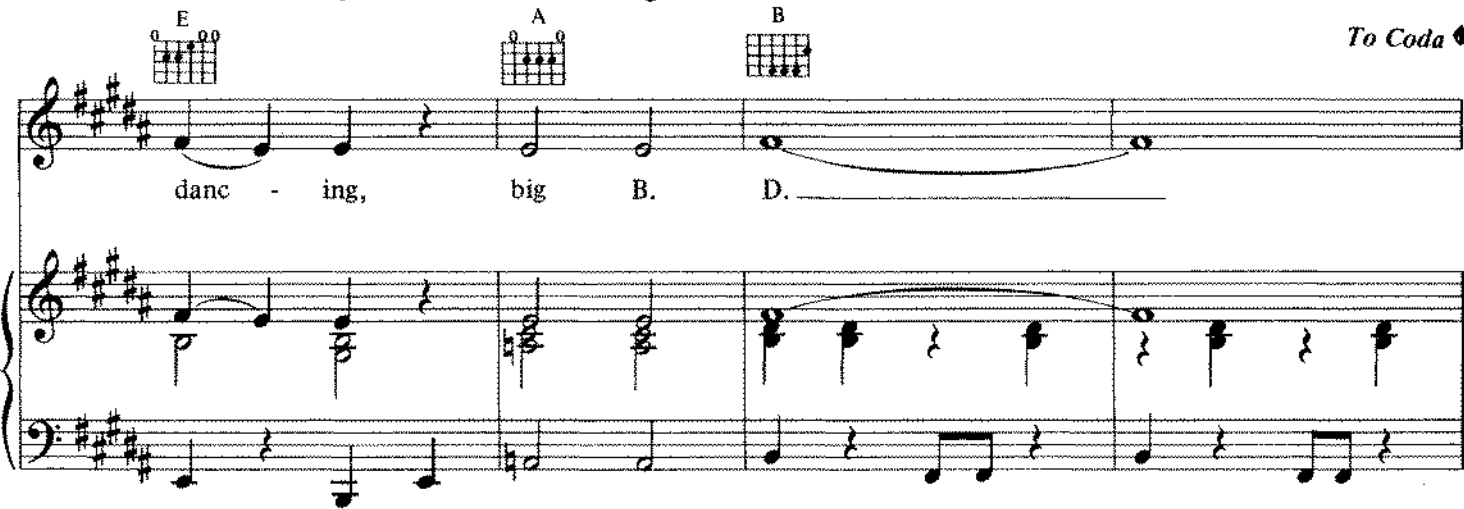
E  B 

seen it on T. — V. (1) { I got what I got } from ball - room
 (2,3) { I got quite a lot } —



E  A  B  To Coda



danc - ing, big B. D. —



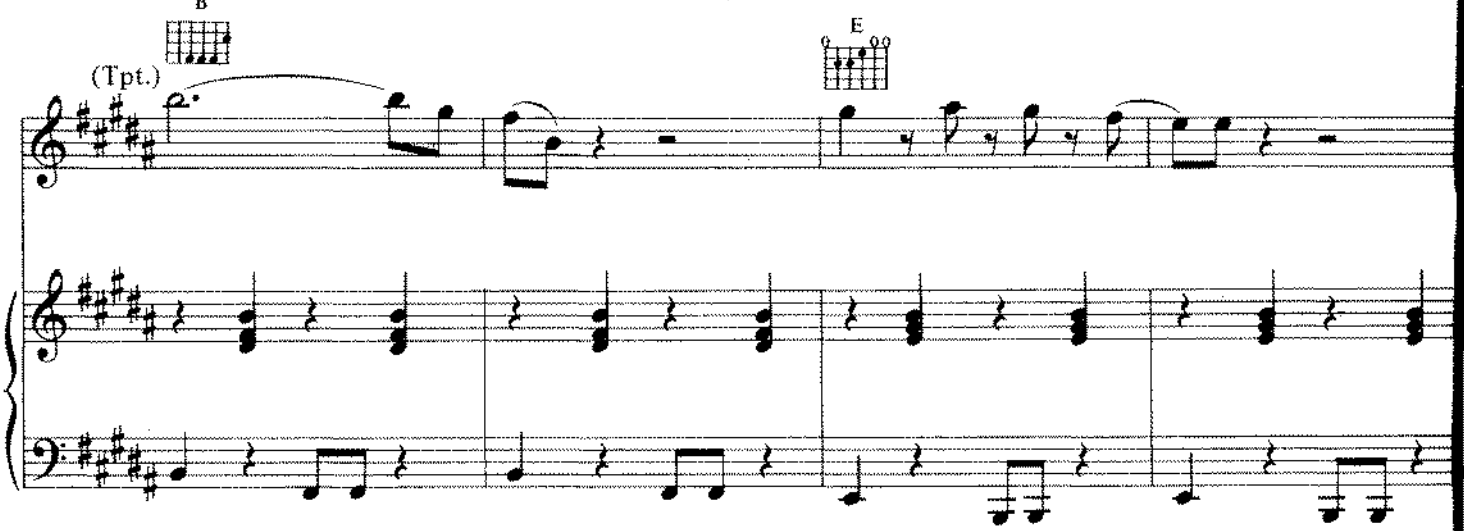
1 2

Well I



B  E 

(Tpt.)



B



E



(Cl.)

(8 basso)

B



E



(Tpt.)

(loco)

B



C7



D7



(Sax.)

B

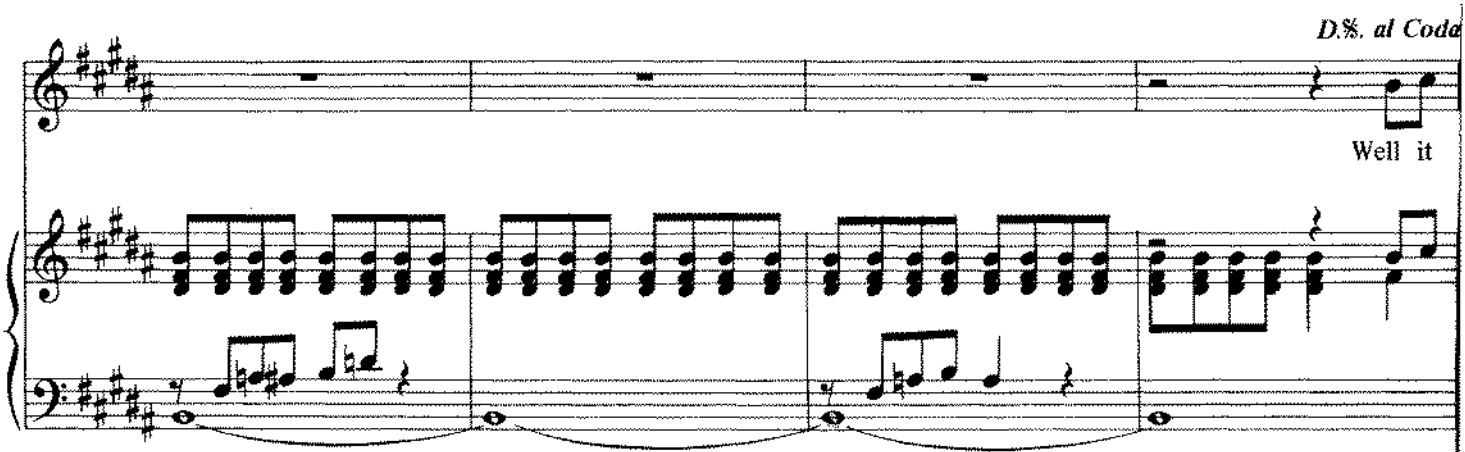
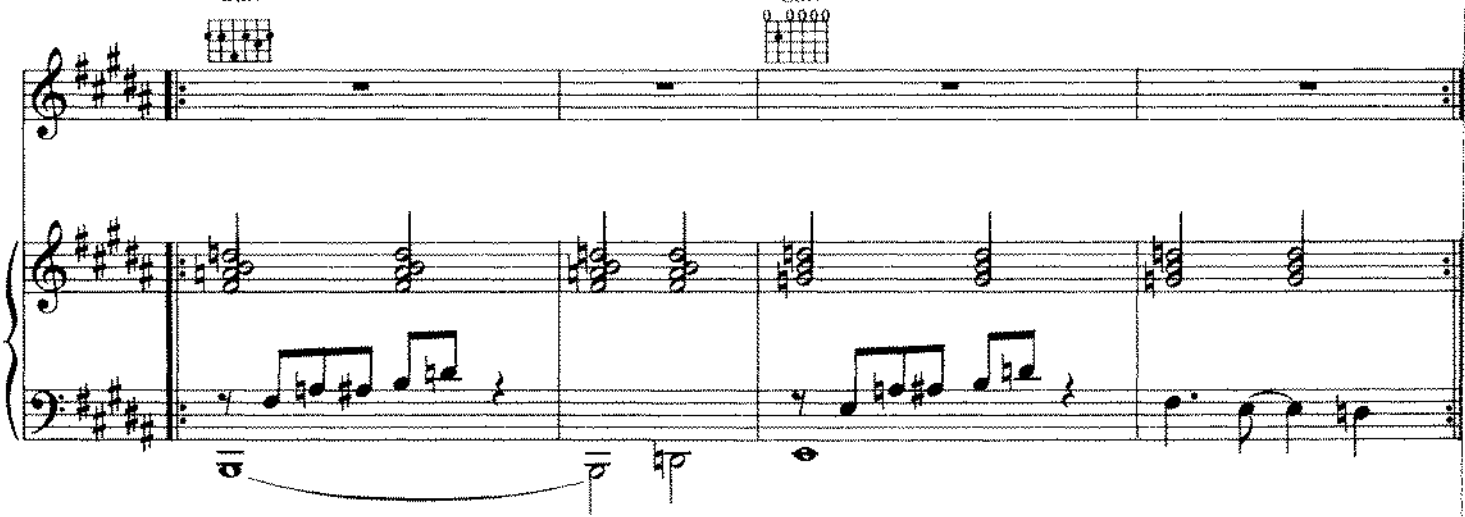
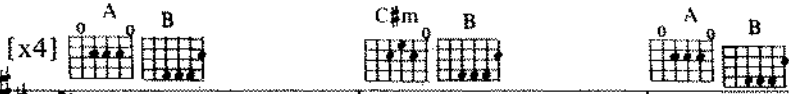


(Tutti)

p

Ad lib.

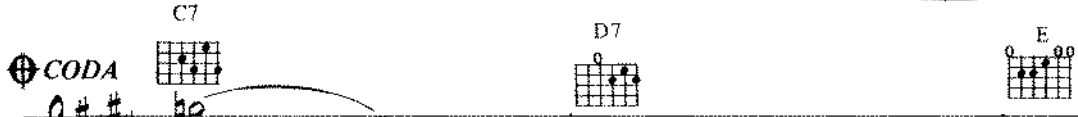
[x4] A B C#m B A B



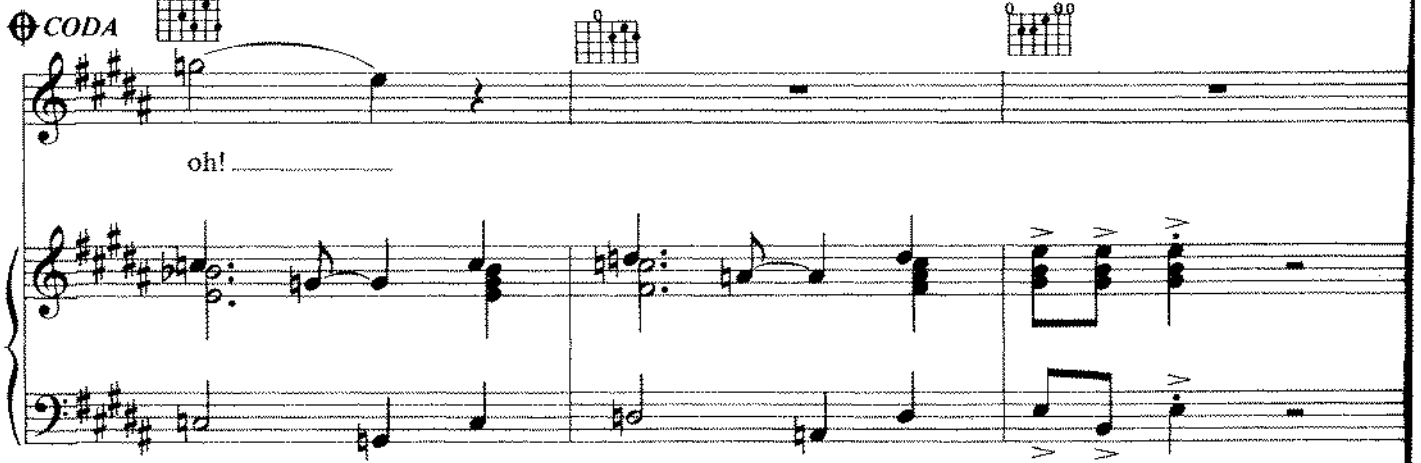
D.%, al Coda

Well it

C7 D7 E



oh!



THE POUND IS SINKING

Words and Music by
McCartney

great!

$\text{♩} = 84$



mp

♩ (poco ritard.)



The pound is sink - ing,

the pe - so's

mp

ff

mp

fall - ing,

the li - ra's reel - ing

and

ff

mp

feel - ing quite ap - pal - ling.

Fine

Fine

♩ = 168

Ab



Fm



The mark is hold - ing,
The dol - lar's mov - ing,

the franc is fad - ing,
the rou - ble's ris - ing,

mf

Bbm7



Eb



the drach - ma's ve - ry weak — but ev - 'ry - one's — still trad - ing. }
the yen is keep - ing up, — which hard - ly seems — sur - pris - ing. }

Ab



Gb



Ab



Gb



The mar - ket's bot - tom has fall - en right out, and on - ly the {strong } are sur -
{stout }

Ab



Gb



Ab



1



viv - ors.

Fm



Well I

Fm



Db



Fm



fear my dear that it's e - min - ent - ly clear, that you can't see the trees for the for - est.

Bbm7

Fm



Your fa - ther was an extra - ord - in - ar - y man,

Eb



Ab



Db



but you don't seem to have in - her - it - ed many of his man - ne

Fm

Db

Fm



- is - ms,

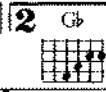
Db

Fm



oh, an - y of his man - ner - is - ms.

(Half tempo) swung rhythm



$\text{♩} = \text{♩}$ [$\text{♩} = 84$]



Hear me, my

C/E

Ab9/Eb

A b7



lov - er, I can't be held res - pons - i - ble now for
(hear me lov - er) (Oh no! It was - n't me)

(b)

3

3

some-thing. — that did-n't hap-pen, I knew you — for a min-
 — (I did-n't do it anyway. —)

Chords: Eb, Bb7, Eb, Db

- ute. Oh, — it did-n't hap - pen,

ff

Chords: Cm, Ab, Fm

on - ly — for a min - ute, — your heart — just was - n't

Chords: Db, Cm, Fm

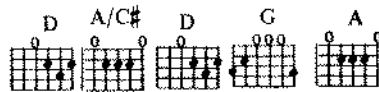
in it — an - y more, — mm.

dim.

D.S. al Fine

WANDERLUST

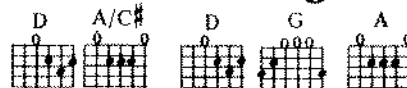
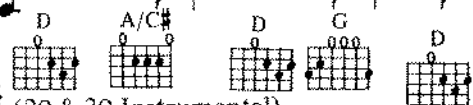
Words and Music by
McCartney



Piano accompaniment for the first system of music, showing the right and left hand parts.



Vocal line and piano accompaniment for the second system of music.



(20 & 30 Instrumental)

(1) Light out Wan - der - lust, head us out to sea,

(% only-Orchestra)

Vocal line and piano accompaniment for the third system of music.

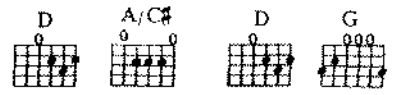
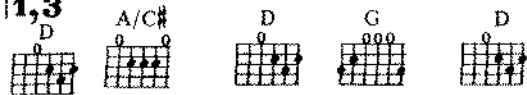


(1) Cap-tain says... there'll be a bust, this one's not for me...

(3) Cap-tain's out... to make his mark, this one's not to be...

Vocal line and piano accompaniment for the fourth system of music.

1,3



(1) Take us from the dark out where we can
(3) Light out Wan - der - lust, head us out to

2,3

(2,3) Oh where did I go wrong my love, what pet - ty crime was I

Counter

2^o orch

A



Em



see, Cap-tain's out to make his mark,
sea, Cap-tain says there'll be a bust,

found guil - ty of? What bet-ter time to find a brand new day?

A



D/A



To Coda

D



G



A



this one's not to be. (1,2) Light out Wan - der - lust,
this one's not for me.

To Coda

Oh Wan - der - lust a - way.

To Coda

D G A D G A

help us to be free. Light out Wan-der-lust,

D Bm7 Em Gm C/G Gm

do it just for me, Wan-der-lust.

1 2 D.S. al Coda

⊕ CODA D A

Drop-ping a line...
Wan-der lust a-way.

D G A D A/C# D G D

may-be this time it's Wan-der-lust for me.

rall.

GET IT

Words and Music by
McCartNEY

Chord diagrams: B7 (x21232) and E (022100). The piano introduction consists of a treble and bass staff in G major, 4/4 time. The treble staff features a sequence of chords: B7, E, B7, E, B7, E, B7, E. The bass staff provides a simple harmonic accompaniment.

Chord diagrams: B7 (x21232) and E (022100). The vocal line begins with the lyrics "You've got to". The piano accompaniment continues with the same chord sequence as the first system.

Chord diagrams: B7 (x21232) and E (022100). The vocal line continues with the lyrics "get it mm, — you've got to get it don't for-get it does-n't come a-round a - gain, you've got to". The piano accompaniment continues with the same chord sequence.

Chord diagrams: B7 (x21232), E (022100), and E6 (022110). The vocal line concludes with the lyrics "get it, mm — you've got to get it and you've got to get it good." The piano accompaniment continues with the same chord sequence, ending with an E6 chord. A "To Coda" symbol is present above the final piano staff.



Once I had a lit - tle Span-ish gui - tar, _____ the neigh-bours told me I could
 Par - don me if I've been mis - un - der - stood, _____ I wan - na get it while the



go pret - ty far, _____ well I came and I went
 go - ing is good, _____ the tel - e - phone rang



and my gui - tar got _____ bent. But I dis - covered that the
 a - bout a song I _____ sang. The life of Cad - il - lac and



peo - ple who love _____ are what we need if we're to get up a - bove _____ it all, _____
 ul - tra for sure _____ is au - to - ma - tic for the La - dy De - mure, _____

D A B7

She came and she went, and that's that, un-less the world is flat, with-out a sin-gle dent.

E E6 E7 B7



I wan-na get it, mm,

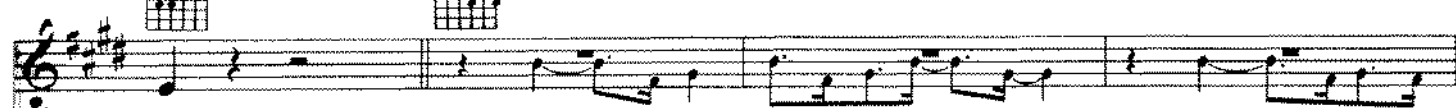
E

I wan-na get it, just in case it does-n't come a-round a-gain, I wan-na

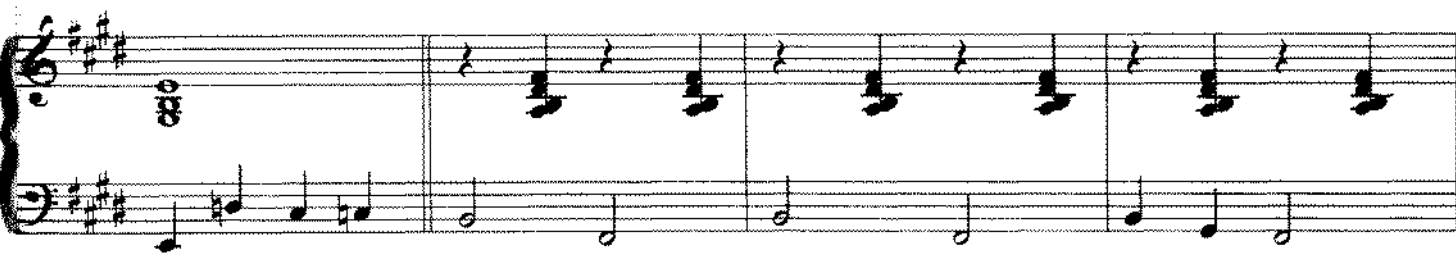
B7

get it mm, I wan-na get it and I wan-na get it

E  B7 







good.




E  B7 




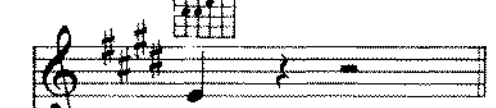
E  E6  2 E7  *D.S. al Coda*



You've got to



⊕ CODA E 



good.



SOLO B7  1 E 





Come on — let's get it mm, ————— You've got to



get it don't for-get it does-n't come a round a - gain, you've got to get it, mm —



————— You've got to get it and you've got to get it good.

BE WHAT YOU SEE

Words and Music by
McCartney

great!

Em7
0 2 2 0 0 0

Am
0 2 2 0 0 0

Ooh ooh

Em7
0 2 2 0 0 0

ooh the one you want-ed to be is now the

Am
0 2 2 0 0 0

Em7
0 2 2 0 0 0

one you see. Ooh the one you

Am
0 2 2 0 0 0

Em7
0 2 2 0 0 0

want-ed to be is now the one you see.

DRESS ME UP AS A ROBBER

Words and Music by
McCartney

Em7 D/E

Em7 D/E Em7 D/E Em7 D/E

Well you can

Em7 Dm7 Dbm7 Cm7

dress me up... as a rob-ber and I won't be in... dis-guise, on-ly love... is a rob-ber, and he

lives with-in your eyes, ooh, oo - ee - oo.

Em7 D/E Em7 D/E Em7

Well you can

Em7 Dm7 Dbm7

dress me up as a sail - or but I'll nev - er run to sea, as
dress me up as a sold - ier but I would-n't know what for,

Cm7 Bbm7

long as your love is av - ail - ab - le to me what do I do with a sea of
I was the one who told you he loved you, don't wan - na go to an - oth - er

Dm7
Em7
D/E
Em7
D/E

blue. war, Oo ee oo. Ba
 no no no.

falsetto

Em7
D/E
Em7
Em7

To Coda (Solo)
 ba ba ba ba ba

Dm7
Dbm7
Cm7
Bbm7

E b9
Abmaj7

Dress - ing me up, it
 Dress - ing me up, and

C/D

D

G

D7

does-n't make a diff-'rence what you want to do,-- which-ev-er way you look at it,-- I'm
if I don't con-vince you, you need-n't look too far,-- to see that I'm not ly-ing, 'cause I

still in love with you. We go on for ev-er, I may nev-er make a change.--
love you the way you are. What's the point of chang-ing, when I'm hap-py as I am.

1

Em7
0 9 9 9 9

First system of the musical score. The vocal line consists of five whole notes. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

2 *D.S. al Coda*

Well you can

Second system of the musical score. It begins with a repeat sign and the instruction "D.S. al Coda". The vocal line includes the lyrics "Well you can".

Em7
0 9 9 9 9

Chord diagram for Em7: 0 9 9 9 9

⊕ CODA

ba ba.

Section marked "CODA" with a symbol. The vocal line has the lyrics "ba ba.". The piano accompaniment features a rhythmic pattern of eighth notes.

Final system of the musical score. The key signature changes to C major. The piano accompaniment continues with a rhythmic pattern.

EBONY AND IVORY

Words and Music by
McCartney

Steady/moderate
/B



E - bo - ny — and



/B



/B

iv - or - y — live to - ge - ther in per - fect har - mo - ny, — side by



side on my pian - o key - board, oh — Lord, why — don't we? —

/B



We all know — that

10 only

C#m B A E E

peo - ple are the same wher - ev - er you go. — There is good and bad in ev -

B D6 D6 C#7 F#m

- 'ry-one, we learn to live... { we } learn to give each oth - er what we need.
{ when we }

A/B E

— to sur - vive — to - ge - ther a - live. — E - bo - ny — and

F#m7 /B E F#m7 /B

iv - or - y — live to - ge - ther in per - fect har - mo - ny, — side by

E

F#7

B/F#

A/B

B

B/E

E

To Coda

C#sus4

C#

side on my pian - o key - board, oh Lord, why don't we?_

Double tempo

F#

G#7sus4

C#

F#

G#7sus4

C#


E - bo - ny, iv - or - y, liv - ing in per - fect har - mo - ny,

F#

A/B

D.S. a tempo 10

E - bo - ny, iv - or - y, ooh.

CODA        

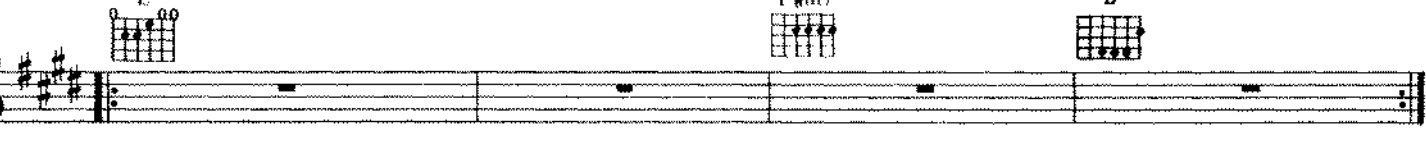
Side by side on my pian - o key - board, oh — Lord, why.



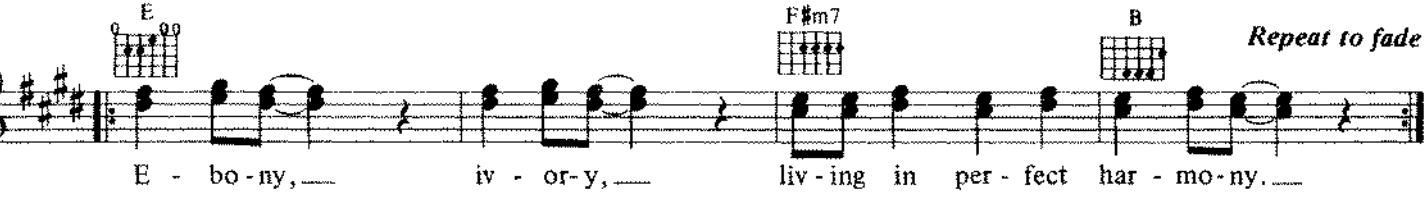
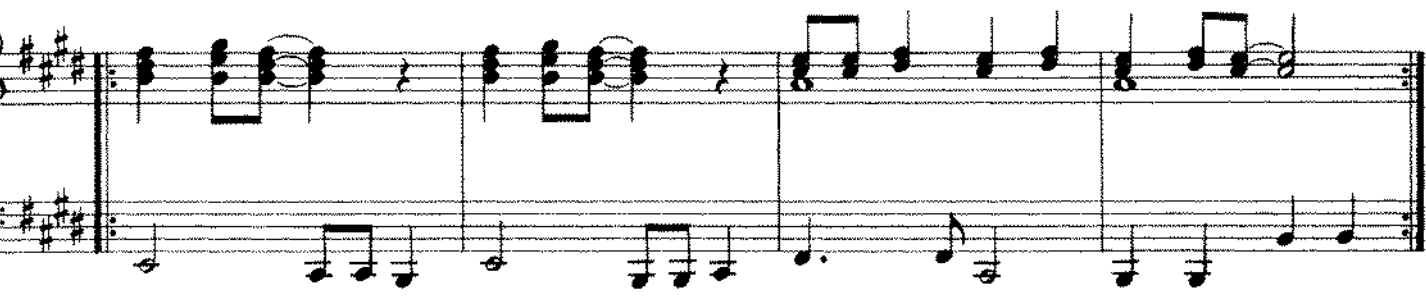
— don't we? —




Double tempo




E - bo - ny, — iv - or - y, — liv - ing in per - fect har - mo - ny. —

Repeat to fade