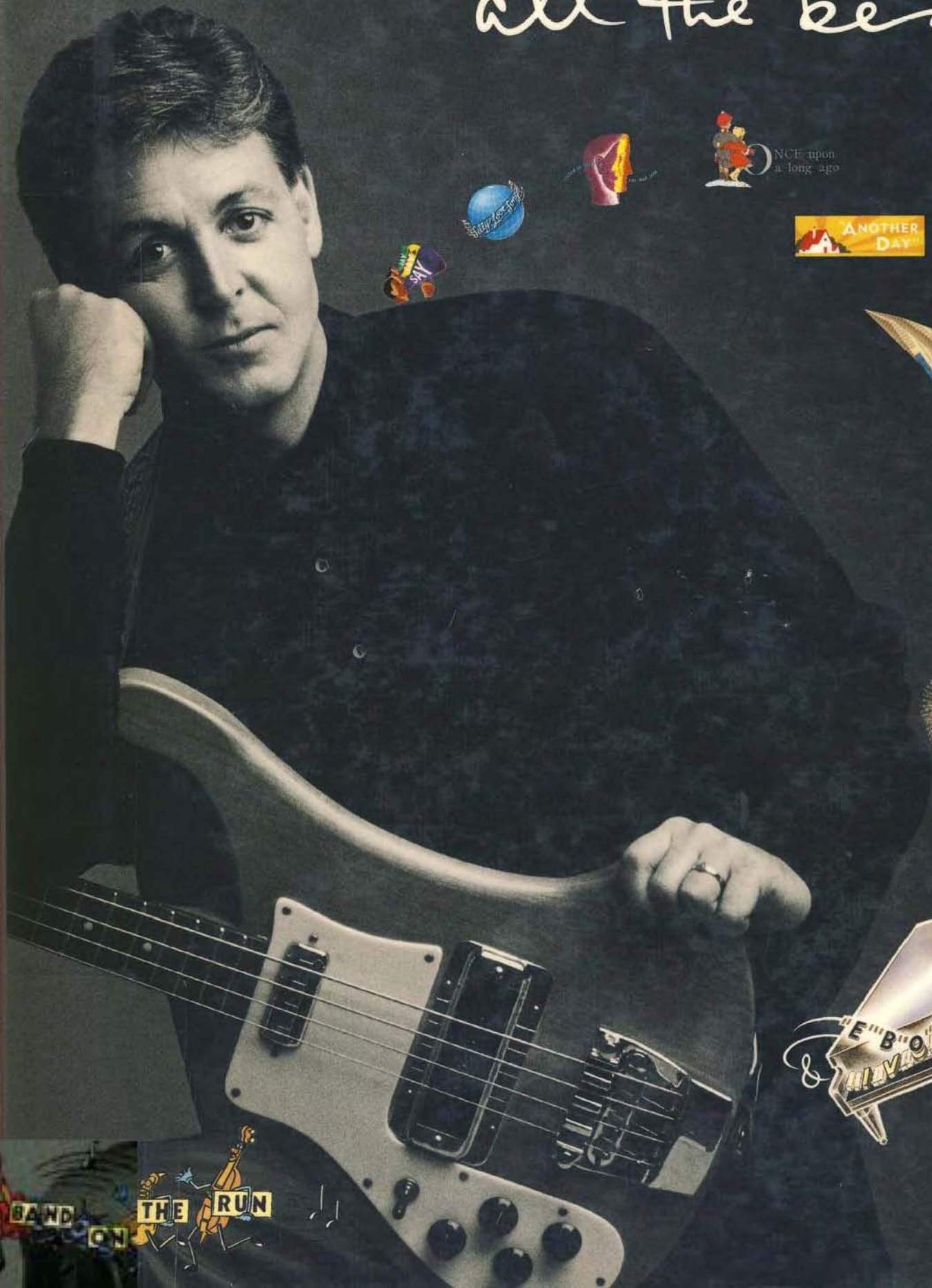


PAUL MCCARTNEY

all the best!



NCE upon
a long ago





Exclusive Distributors:

MUSIC SALES LIMITED
8/9 Frith Street, London W1V 5TZ, England.

MUSIC SALES PTY. LIMITED
27 Clarendon Street, Artarmon, Sydney, NSW 2064, Australia.

ORDER NO. MY 70630 ISBN 0.7119.1382.X

ART DIRECTION & DESIGN:
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Cover Photography:
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Printed By
Commercial Colour Press. London



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JET

(McCartney)

*Jet! Jet! Jet!
I can almost remember their funny faces
That time you told 'em that you were going
to be marrying soon*

*And Jet,
I thought the only lonely place was on the moon
Jet! Oo Jet! Oo*

*Jet! Was your father as bold as a sergeant major?
Well how come he told you that you were hardly
old enough yet?*

*And Jet,
I thought the major was a lady suffragette
Jet! Oo Jet! Oo*

*Ah, mater, want Jet to always love me?
Ah, mater, want Jet to always love me?
Ah, mater, much later*

*And Jet,
I thought the major was a little lady suffragette
Jet! Oo Jet! Oo*

*Ah, mater, want Jet to always love me?
Ah, mater, want Jet to always love me?
Ah, mater, much later*

*Jet! With the wind in your hair of a thousand laces
Climb on the back and we'll go for a ride in the sky
And Jet,
I thought that the major was a little lady suffragette
Jet! Oo Jet! Oo*

*And Jet,
You know I thought you was a little lady suffragette
Jet! Oo
A little lady. My little lady, yes!*

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JET

(McCartney)

Moderately, with a beat

mf

A 5fr.

Jet!

Jet!

f sfz

sfz

A 5fr.

D/A 5fr.

A 5fr.

Jet! I can al - most re - mem - ber their fun - ny fac - es
 Jet! was your fa - ther as bold as a ser - geant ma - jor?
 Jet! with the wind in your hair of a thou - sand lac - es.

sfz mf

that time you told me that you were going to be mar-ry-ing
 How come he told you that you were hard-ly old e-nough
 Climb on the back and we'll go for a ride in the

soon. yet? sky. And Jet, And Jet, And Jet, I thought the on- I thought the ma-

D/A 5fr. A 5fr. C#m7 9fr. To Coda

jor ly lone-ly place was on the moon. Jet! Oo-
 was a la-dy 'suf-fra-gette. Jet! Oo-

Bm 7fr. D6 7fr. A 5fr. sfz mf

Jet! Oo- Ah, ma-ter,

Bm 7fr. sfz mf

E 7fr. Bm 7fr.

want Jet to al - ways love me? Ah, ma - ter,

E 7fr. Bm 7fr.

want Jet to al - ways love me? Ah, ma - ter,

A 5fr.

much la - ter.

D.S. al Coda

Coda C#m 9fr. Bm7 7fr.

I thought the ma - jor was a

D6 7fr. A 5fr.

la - dy — suf - fra - gette. — Jet! Oo

sfz *mf*

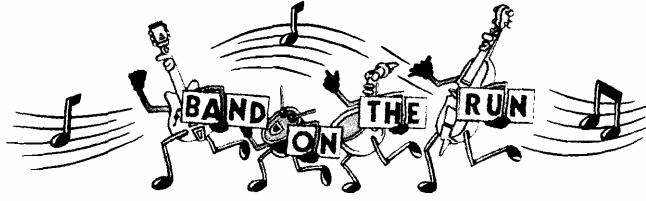
Bm 7fr. D6 7fr.

Jet! Oo

sfz *mf*

Bm 7fr. D6 7fr. C#m7 9fr.

A 5fr.



BAND ON THE RUN

(McCartney)

*Stuck inside these four walls
Sent inside forever
Never seeing no one nice again
Like you, mama, you, mama, you*

*If I ever get out of here
Thought of giving it all away
To a registered charity
All I need is a pint a day if I ever get out of here
(If we ever get out of here)*

*Well, the rain exploded with a mighty crash
As we fell into the sun
And the first one said to the second one there
I hope you're having fun*

*Band on the run; band on the run
And the jailer man and Sailor Sam
Were searching ev'ryone
For the band on the run, band on the run
Band on the run; band on the run*

*Well, the undertaker drew a heavy sigh
Seeing no one else had come
And a bell was ringing in the village square
For the rabbits on the run*

*Band on the run; band on the run
And the jailer man and Sailor Sam
Were searching ev'ryone
For the band on the run; band on the run*

*Yeah the band on the run; the band on the run
Band on the run, band on the run*

*Well the night was falling as the desert world
Began to settle down
In the town they're searching for us ev'rywhere
But we never will be found*

*Band on the run; band on the run
And the county judge who held a grudge
Will search for evermore
For the band on the run; band on the run
Band on the run; band on the run*

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BAND ON THE RUN

(McCartney)

Moderately

mf

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with some chords in the treble clef.

The piano accompaniment for the first system of lyrics. The treble clef contains a melody of eighth notes, and the bass clef contains a steady eighth-note accompaniment.

Dmaj7

D

G6

G6/A

Stuck in - side these four walls, —

Sent in - side for - ev - er, —

The piano accompaniment for the second system of lyrics. The treble clef contains a melody of eighth notes, and the bass clef contains a steady eighth-note accompaniment.

Dmaj7

Dmaj9

G

A

G

D

Nev - er see - ing no one —

nice a - gain —

Like you, —

The piano accompaniment for the third system of lyrics. The treble clef contains a melody of eighth notes, and the bass clef contains a steady eighth-note accompaniment.

Gm6 G D Gm6 Dmaj7 Gm6

ma - ma, You, ma - ma, You,

Am 5fr. D6 7fr. Am 5fr. D6 7fr. Am 5fr.

Am 5fr. D 5fr. Am 5fr.

If I ev - er get out_ of here Thought of giv - ing it all_ a - way To a reg - is - tered char - i - ty.

D 5fr. Am 5fr.

All I need is a pint_ a day If I ev - er get out_ of here, (If we ev - er get out_ of here.)

Brighter beat

Chord diagrams: C 8fr., D 10fr., C 8fr., D 10fr., C 8fr.

3/4 4/4 3/4 4/4 3/4 4/4

Chord diagrams: C, Fmaj7, C, Fmaj7

1. Well, the

Chord diagrams: C, Fmaj7

rain ex - plod - ed with a might - y crash As we fell in - to the sun,
 un - der - tak - er drew a heav - y sigh See - ing no one else had come,
 night was fall - ing as the des - ert world Be - gan to set - tle down.

Chord diagrams: C, Fmaj7

And the first one said to the sec - ond one there I hope you're hav - ing fun.
 And a bell was ring - ing in the vil - lage square For the rab - bits on the run.
 In the town they're search - ing for us ev - 'ry where But we nev - er will be found.

Em G C Em C Am

Band on the run, — Band on the run; — 1.2. And the
3. And the

F C F Fmaj7 N.C.

jail - er man — and sail - or Sam — Were search - ing ev - 'ry one }
coun - ty judge — who held a grudge — Will search for ev - er more } For the

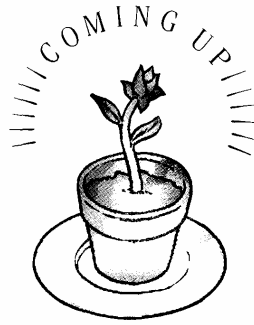
C

Band on the run, — Band on the run, — Band on the run. —

1.2. 3.

Em G C

Band on the run. — 2. Well, the Band on the run. —
3. Well, the



COMING UP

(McCartney)

*You want a love to last forever
One that will never fade away
I want to help you with your problem
Stick around, I say*

*Coming up, coming up, yeah
Coming up, like a flower
Coming up, I say*

*You want a friend you can rely on
One who will never fade away
And if you're searching for an answer
Stick around, I say*

*Coming up, coming up
Coming up, like a flower
Coming up, yeah*

*You want some peace and understanding
So everybody can be free
I know that we can get together
We can make it, stick with me*

*It's coming up, coming up
Coming up, like a flower
Coming up for you and me*

*Coming up, coming up I say
Coming up, like a flower
Coming up, I feel it in my bones*

*You want a better kind of future
One that everyone can share
You're not alone, we all could use it
Stick around, we're nearly there*

*Coming up, coming up everywhere
Coming up, like a flower
Coming up for all to share*

*Coming up, yeah
Coming up, anyway
Coming up, like a flower
Coming up*

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COMING UP

(McCartney)

Moderately

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 4/4 time signature, while the left hand plays a simple bass line of quarter notes.

VERSES

E \flat

D \flat /E \flat



- (1) You want a love
(2) You want a friend
(3) You want some peace

to last for ev - er
you can re - ly on
and un - der - stand - ing

The piano accompaniment for the first verse features a melodic line in the right hand and a bass line in the left hand, with some chords in the right hand.

E \flat

D \flat /E \flat

E \flat



one that will ne-ver
one who will ne-ver
so ev - 'ry - bo - dy

fade a - way...
fade a - way...
can be free.

I want to help you
And if you're search-ing for
I know that we can get

The piano accompaniment for the second verse continues with a melodic line in the right hand and a bass line in the left hand.

with your prob - lem, — stick a - round, I say. (1) Com-ing
 an an - swer stick a - round I say. (2) It's com-ing
 to - ge - ther we can make it, stick with me. (3) It's com-ing

CHORUS

up, up, up, com-ing up, yeah, com-ing
 it's com-ing up, yeah, it's com-ing
 it's com-ing up, yeah, it's com-ing

up like a flow - er, com-ing up I say. —
 up like a flow - er, it's com-ing up yeah. —
 up like a flow - er, it's com-ing up for you and me. —

1 2 Eb Db/Eb Eb Db/Eb 3 Eb Db/Eb

E \flat Db/E \flat E \flat Db/E \flat E \flat Db/E \flat

Com-ing up, com-ing

E \flat Db/E \flat E \flat Db/E \flat E \flat Db/E \flat

up ————— com-ing

CHORUS

Abmaj7 Bbm7 Cm7 Db E \flat Fm7 F \sharp dim Eb/G

up, com-ing up I say com-ing

Abmaj7 Bbm7 Cm7 Db E \flat Fm7 F \sharp dim Eb/G

up like a flow-er it's com-ing up I feel it in

E \flat



my bones

D \flat /E \flat E \flat




(Verse 4)

D \flat /E \flat E \flat




You want a bet-ter kind of fu-ture

D \flat /E \flat




E \flat




one that ev - 'ry-one can share._____

D \flat /E \flat E \flat



You're not a-lone, we all could

3




D \flat /E \flat E \flat



use it, stick a - round, we're near - ly there._____

D \flat /E \flat



It's com-ing



CHORUS

Abmaj7 Bbm7 Cm7 Db Eb Fm7 F#dim Eb/G

up, it's com-ing up ev-'ry - where, — it's com-ing

Abmaj7 Bbm7 Cm7 Db Eb Fm7 F#dim Eb/G

up like a flow - er, it's com-ing up for all to share. It's com-ing

Ab Bbm7 Cm7 Db Eb Fm7 F#dim Eb/G

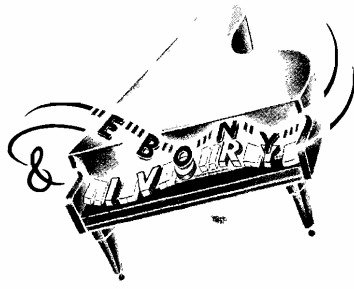
up yeah — it's com-ing up an - y - way it's com-ing

Freely

Abmaj7 Bbm7 Cm7 Db Eb

up like a flow - er, com-ing up. —

colla voce *Molto rit.*



EBONY AND IVORY

(McCartney)

*Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we?*

*We all know
That people are the same wherever you go
There is good and bad in everyone
We learn to live, we learn to give each other
What we need to survive
Together alive*

*Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we?*

*Ebony, ivory, living in perfect harmony
Ebony, ivory*

*We all know
That people are the same wherever you go
There is good and bad in anyone
We learn to live, when we learn to give each other
What we need to survive
Together alive*

*Ebony and ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we?
Side by side on my piano keyboard
Oh Lord, why don't we?*

Ebony, ivory, living in perfect harmony...

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EBONY AND IVORY

(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



10



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#

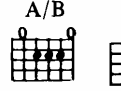
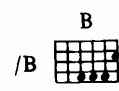
F# G#7sus4 C#

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-

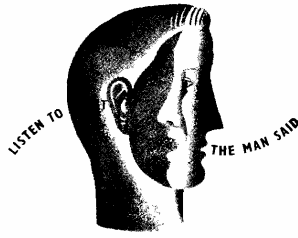
— don't we?

Double tempo



Repeat to fade

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



LISTEN TO WHAT THE MAN SAID

(McCartney)

*Any time, any day
You can hear the people say
That love is blind
Well I don't know, but I say love is kind*

*Soldier boy, kisses girl
Leaves behind a tragic world
But he won't mind
He's in love and he says love is kind*

CHORUS

*Oh, yes indeed we know
That people find a way to go
No matter what the man said
And love is fine for all we know
For all we know our love will grow
That's what the man said
So won't you listen to what the man said
He said*

(REPEAT CHORUS TWICE)

*The wonder of it all, baby
The wonder of it all, baby
The wonder of it all, baby
Yeah, yeah, yeah*

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LISTEN TO WHAT THE MAN SAID

(McCartney)

Fairly bright double beat

mf

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a 'fairly bright double beat' tempo. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line of eighth notes. The dynamic is marked *mf*.

Bm Cmaj7 Bm7

1. An - y time, an - y day, You can hear the peo - ple say
2. Sol - dier boy kiss - es girl, Leaves be - hind a tra - gic world,
3. Instrumental

mf

This section contains the first verse of the song. The vocal line is in 4/4 time with a key signature of one sharp. It includes three variations: a standard vocal line, a line for a 'sol-dier boy' who 'kiss-es girl', and an instrumental line. The piano accompaniment is in 4/4 time with a key signature of one sharp, featuring a steady bass line and chords in the right hand. The dynamic is marked *mf*. Chord diagrams for Bm, Cmaj7, and Bm7 are provided above the vocal line.

E7sus4 E Bbm Am Bm

That love is blind, well, I don't know but I say love
But he won't mind, he's in love and he says love

This section contains the second verse of the song. The vocal line is in 4/4 time with a key signature of one sharp. It includes two variations: a standard vocal line and a line for a 'sol-dier boy' who 'kiss-es girl'. The piano accompaniment is in 4/4 time with a key signature of one sharp, featuring a steady bass line and chords in the right hand. The dynamic is marked *mf*. Chord diagrams for E7sus4, E, Bbm, Am, and Bm are provided above the vocal line.

Cmaj7



G



— is kind.
— is fine.

Musical notation for the first system, including a vocal line and piano accompaniment.

1.

Musical notation for the first ending of the piano accompaniment.

2.3.

C6



Oh, — yes in - deed we know — that

Musical notation for the second system, including a vocal line and piano accompaniment.

G



C6



peo - ple will find a way to go — no mat - ter what the man said. —

Musical notation for the third system, including a vocal line and piano accompaniment.

Gmaj7 G7 C

And love is fine for all we know, — for

G C6

all we know our love will grow, — That's what the man said. —

Gmaj7 C G C6 Gmaj7 C

So won't you lis - ten to what the man said. — He said.

G

1. *D.S.*

2.

G G6 Gmaj7 G6

The won-der of it all, ba - by, The

G G6 D G G6

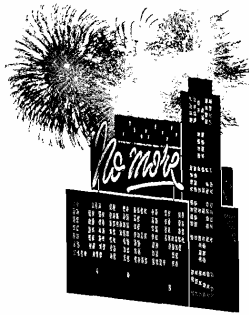
won-der of it all, ba - by, The won-der of it all, ba -

Gmaj7 C6 G G6 Gmaj7 G6

by, Yeah, yeah, yeah.

G

rall.



NO MORE LONELY NIGHTS

(McCartney)

*I can wait another day until I call you
You've only got my heart on a string and everything a-flutter
But another lonely night might take forever
We've only got each other to blame
It's all the same to me love
'Cause I know what I feel to be right*

*No more lonely nights
No more lonely nights
You're my guiding light
Day or night I'm always there*

*May I never miss the thrill of being near you
And if it takes a couple of years
To turn your tears to laughter
I will do what I feel to be right*

*No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night I'm always there
And I won't go away until you tell me so
No I'll never go away*

*Yes, I know what I feel to be right
No more lonely nights
Never be another
No more lonely nights
You're my guiding light
Day or night I'm always there*

*And I won't go away until you tell me so
No I'll never go away
I won't go away until you tell me so
No I'll never go away*

No more lonely nights, no, no...

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NO MORE LONELY NIGHTS

(McCartney)

Repeat ad lib.

Piano introduction in G minor, 4/4 time. The right hand has a whole rest, and the left hand plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. The piece ends with a repeat sign and a fermata over the final G3.

rpt echo

a tempo ♩ = 90

Gm7/C

C

Dm

Dm/C

I can wait an - oth - er day _____ un - til I call _____ you,

Musical notation for the first line of the song, including vocal line and piano accompaniment.

Bb

C

F

A7

Dm

Dm/C

Bb

you've on - ly got my heart on a string - and ev - 'ry - thing - a' flut - ter.

Musical notation for the second line of the song, including vocal line and piano accompaniment.

(Instrumental on %.)

C/Bb

Gm7

C

Dm

Dm/C

But an - oth - er lone - ly night _____ (and an - oth - er, and an - oth - er) might take for - ev - er. (and an - oth - er, no - ther)
 _____ (and an - oth - er, and an - oth - er) of be - ing near - you. (and an - oth - er, no - ther)

Musical notation for the final line of the song, including vocal line and piano accompaniment.

Bb C F A7 Dm Dm/C Bb (Vocal each time)

We've on-ly got each oth-er to blame,— it's all the same—to me— love (1)'Cause I know.
 And if it takes a cou-ple of years— to turn your tears to laugh - ter (2) I will do—
 (3) Yes I know

C/Bb F/A Bb Bb C

— what I feel— to be right.— No more lone-ly nights,—
 — what I feel— to be right.— }
 — what I feel— to be right.— }

F Bb C F Bb C

tacet 1st time

— (never be an-oth-er) No more lone-ly— nights,— you're my guid-ing light,—

Dm Gm7 Gm7/C C Gm7/C

— day— or night I'm al - ways there May I ne-ver miss the thrill - ways there. And I

Bb/C C Bb/C To Coda C D.S. al Coda

won't go a-way— un-til you tell me so,— no I'll ne-ver go— a-way.

This system contains the first line of the song. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The chords are Bb/C, C, Bb/C, and C. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line is in a single staff with lyrics underneath.

CODA C Bb/C C Bb/C

And I won't go a-way— un-til you tell me so— no I'll ne-ver go— a-way,

This system contains the second line of the song. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The chords are C, Bb/C, C, and Bb/C. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line is in a single staff with lyrics underneath.

C Bb/C C Bb/C C

no more lone-ly nights. —

This system contains the third line of the song. It features a vocal line with lyrics, a piano accompaniment, and guitar chords. The chords are C, Bb/C, C, Bb/C, and C. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The vocal line is in a single staff with lyrics underneath.

Abm7 Repeat to fade

This system contains the final line of the song. It features a piano accompaniment and guitar chords. The chord is Abm7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system ends with a double bar line and repeat signs.



SILLY LOVE SONGS

(McCartney)

*You'd think that people would have had enough of
silly love songs
But I look around me and I see it isn't so
Some people wanna fill the world with silly love songs
And what's wrong with that?
I'd like to know
'Cause here I go again*

*I love you. I love you.
I love you. I love you.*

*I can't explain the feeling's plain to me
Now, can't you see?
Ah, she gave me more she gave it all to me
Now, can't you see?
What's wrong with that?
I need to know
'Cause here I go again*

I love you. I love you

*Love doesn't come in a minute
Sometimes it doesn't come at all
I only know that when I'm in it
It isn't silly, no, it isn't silly
Love isn't silly at all*

*How can I tell you about my loved one?
How can I tell you about my loved one?
(I love you)
How can I tell you about my loved one?
(I love you)
How can I tell you about my loved one?*

I love you. I love you.

*I can't explain the feeling's plain to me,
Say, can't you see?
(I love you)
Ah, he gave me more he gave it all to me,
Say, can't you see?
(I love you)*

*I can't explain the feeling's plain to me
Say, can't you see?
(How can I tell you about my loved one?)
(I love you)
Ah, he gave me more he gave it all to me,
Say, can't you see?
(How can I tell you about my loved one?)
(I love you)*

REPEAT ABOVE 8 LINES

*You'd think that people would have had enough of
silly love songs
But I look around me and I see it isn't so, oh no
Some people wanna fill the world with silly love songs
And what's wrong with that?*

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SILLY LOVE SONGS

(McCartney)

Moderately Bright

mf

C
o o o

Em7
o o o

Fmaj7
o

You'd think that peo-ple would have had e - nough of sil - ly love___ songs.---

mf

C
o o o

Em7
o o o

But I look a - round me and I see___ it is - n't

Fmaj7

C
o o o

so. Some peo - ple wan - na fill the

Em7



Fmaj7



world with sil - ly love songs, — And what's

Em7



Fmaj7



wrong with that? — I'd like to know, — 'Cause



here I go — a - gain. —



Em7



Fmaj7



I love you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

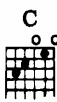
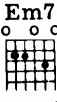
I love you.

C Em7 Fmaj7

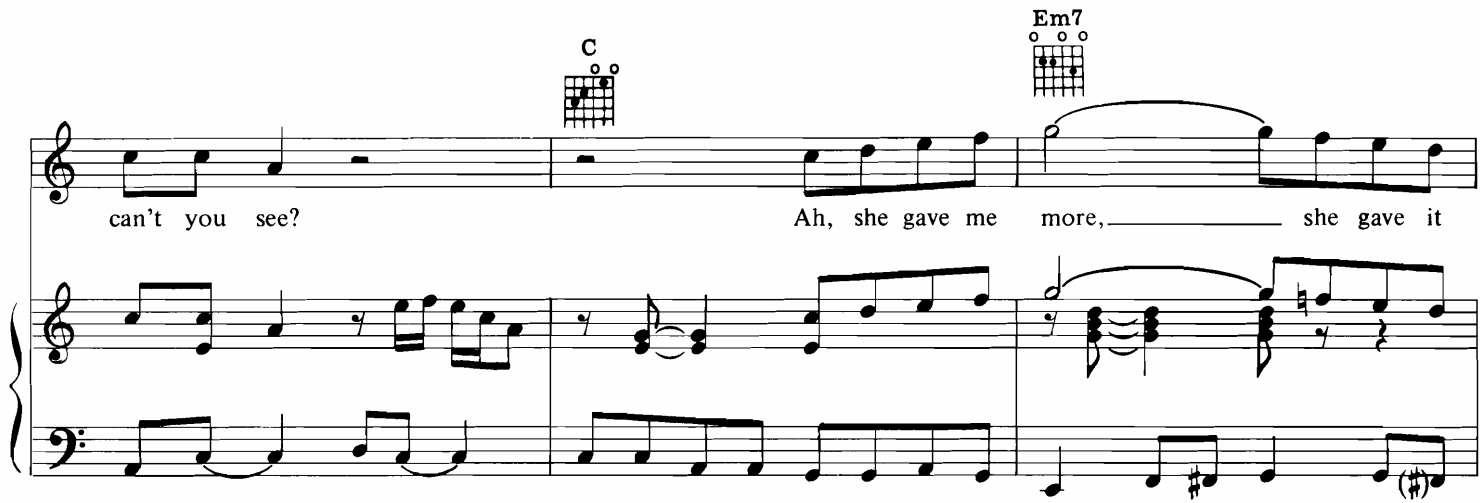
I love you.

C Em7 Fmaj7

I can't explain, the feel-ing's plain to me, say,

C  Em7 

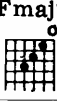
can't you see? Ah, she gave me more, she gave it



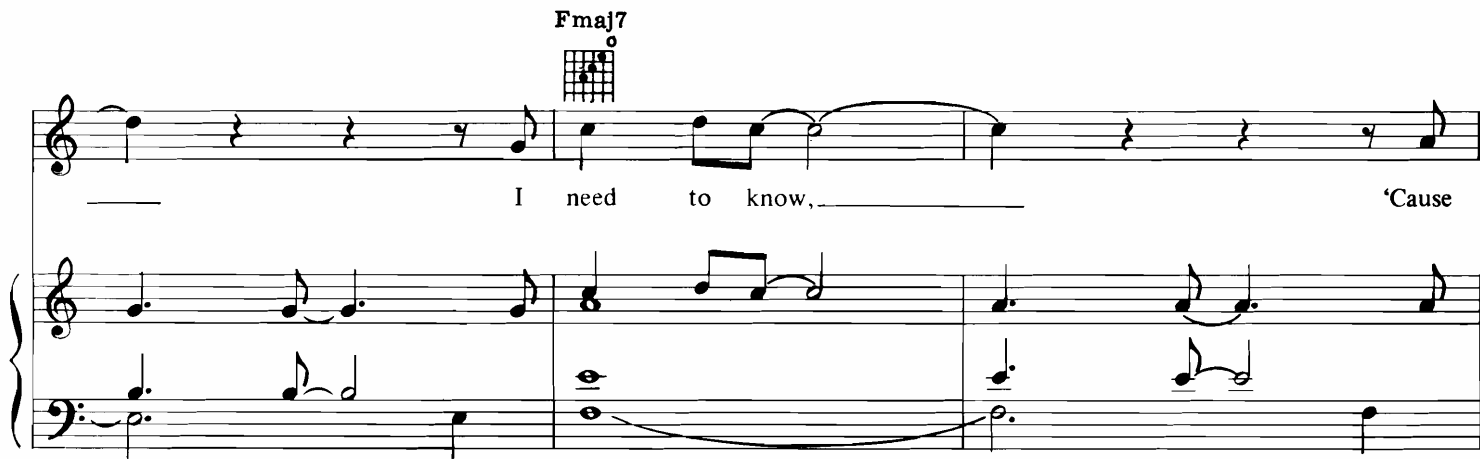
Fmaj7  Em7 

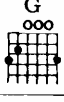
all to me; now can't you see, What's wrong with that?



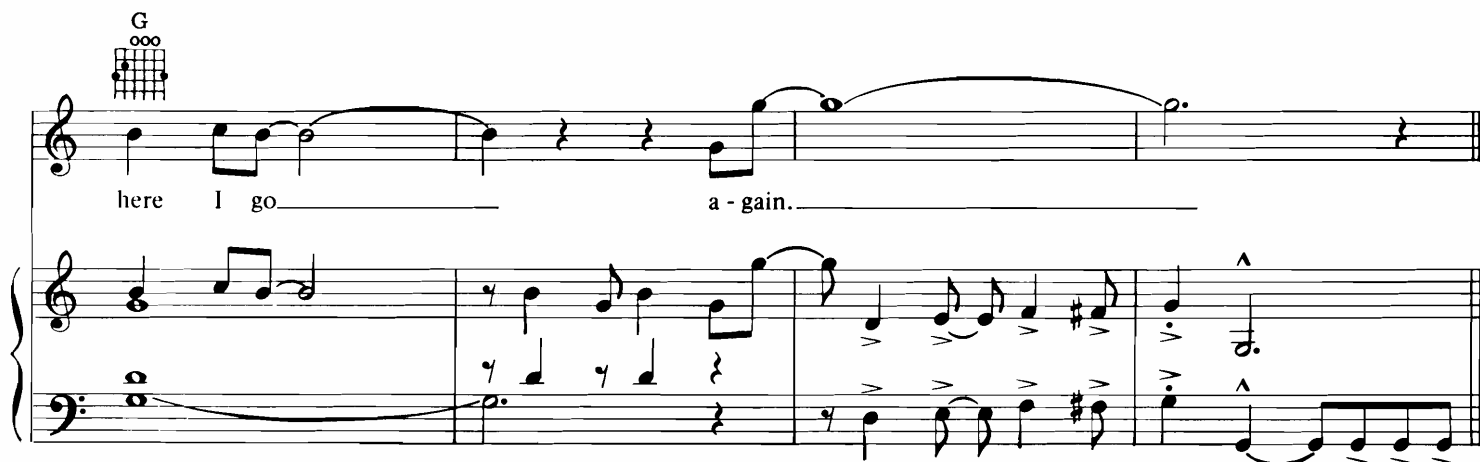
Fmaj7 

I need to know, 'Cause



G 

here I go a - gain.



C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I love you.

Em7 Am Dm7

Love does- n't come in a min - ute, Some - times it does- n't come_at all_

C Em7 Am

I on - ly know that when I'm in_ it,

It is - n't sil - ly, no, it is - n't sil - ly,

Love is - n't sil - ly at all.

How can I tell you a - bout my loved one?

How can I tell you a - bout my loved one?
I love you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I can't explain, the feel-ing's plain to me, say, can't you see?
I love you.

C Em7 Fmaj7

Ah, he gave me more, he gave it all to me, say, can't you see?
I love you.

C Em7 Fmaj7

I _____ can't ex - plain. _____ the feel-ing's plain to me, say, can't you see?
 How _____ can I tell _____ you a - bout _____ my _____ loved one?

I love you.

C Em7 Fmaj7

Ah, _____ he gave me more, _____ he gave it all to me, say, can't you see?
 How _____ can I tell _____ you a - bout _____ my _____ loved one?

I love you.

C Em7

You'd think that peo - ple would have had e - nough of sil - ly love _____

Fmaj7



songs. But I look a - round me and I

Em7



Fmaj7



see _____ it is - n't so. Oh, no. _____

C



Em7



Fmaj7

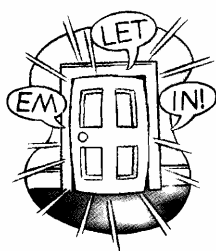


Some peo - ple wan - na fill the world _____ with sil - ly love songs, _____

Em7



And what's wrong with that? _____



LET 'EM IN

(McCartney)

CHORUS

*Someone's knockin' at the door
Sombodys ringin' the bell
Someone's knocking at the door
Sombodys ringin' the bell
Do me a favour, open the door and let 'em in*

REPEAT

*Sister Suzie, Brother John,
Martin Luther, Phil and Don,
Brother Michael, Auntie Jin,
Open the door and let 'em in*

*Sister Suzie, Brother John,
Martin Luther, Phil and Don,
Uncle Ernie, Auntie Jin,
Open the door and let 'em in*

CHORUS

*Sister Suzie, Brother John,
Martin Luther, Phil and Don,
Uncle Ernie, Uncle Ian,
Open the door and let 'em in*

CHORUS

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LET 'EM IN

(McCartney)

Moderately

mf

Bb maj7



Bb 6



Some - one's knock - in' at the door. — Some - bod - y's ring - in' the bell. —

Bb maj7



Bb 6



Some - one's knock - in' at the door. — Some - bod - y's ring - in' the bell. —

F7/Bb

Eb/Bb

Do me a fa - vor,

o - pen the door

and let 'em in.

Bb maj7

Bb 6

Bb maj7

Bb 6

Bb maj7

Bb 6

F7/Bb

Eb/Bb

Bb maj7

To Coda



Bb 6 **Fm** **Bb**

Sis - ter Su - zie, Broth - er John,

Fm **Bb** **Fm**

Mar - tin Lu - ther, Phil and Don, { Broth - er Mi - chael, }
 { Un - cle Er - nie, }

Bb **Fm** **F**

Aunt - ie Gin, O - pen the door and let 'em in,

Fmaj7 **F** **F6** **F** *D.S. al Coda*

Oh yeah.

Coda **Bb maj7** **Bb 6** **Bb maj7**



C MOON

(McCarney)

*C Moon, C Moon, C Moon is she
C Moon, C Moon, C Moon to me*

*How come no one older than me
Ever seems to understand the things I want to do?
It will be L seven and I'll never get to heaven
If I filled my head with glue
What's it all to you?*

*C Moon, C Moon, C Moon is she
C Moon, C Moon, C Moon to me*

*Bobby lived with Patty but they never told her daddy
what their love was all about
She could tell her lover that he thought but
she never was the type to let it out
What's it all about?*

*C Moon, C Moon, Oh C Moon are we
(I said) C Moon, C Moon, C Moon are we*

*How come no one older than me
Ever seems to understand the things I want to do?
It will be L seven and I'll never get to heaven
If I filled my head with glue
What's it all to you?*

*C Moon, C Moon, C Moon is she
C Moon, C Moon, C Moon to me*

*Bobby lived with Patty but they never told her daddy
what their love was all about
She could tell her lover that he thought but
she never wanted to let it out
What's it all about?*

*C Moon, C Moon, C Moon are we
C Moon, C Moon, C Moon are we...*

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C MOON

(McCartney)

Bright beat

Piano introduction in C major, 4/4 time. The right hand plays chords: C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4). The left hand plays a rhythmic pattern: quarter note C2, eighth note G2, quarter note F2, quarter rest, quarter note E2, quarter rest, quarter note D2, quarter rest, quarter note C2, quarter rest.

Chord diagrams for guitar:
 C: x02321
 E: 022100
 Am: 020202

1.2-4. C Moon,
 3-5. C Moon,

C Moon,
 C Moon,

Piano accompaniment for the first two lines of lyrics. The right hand plays chords: C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4). The left hand continues the rhythmic pattern.

Chord diagrams for guitar:
 F: 132311
 C: x02321
 G: 020302

C Moon Moon is
 C Moon Moon are

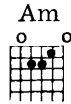
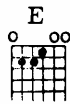
Piano accompaniment for the third line of lyrics. The right hand plays chords: C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4). The left hand continues the rhythmic pattern.

Chord diagram for guitar:
 C: x02321

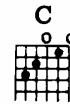
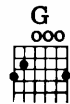
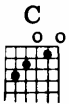
she.
 we.

C Moon,
 C Moon,

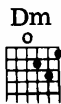
Piano accompaniment for the fourth line of lyrics. The right hand plays chords: C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4), C (C4-E4-G4). The left hand continues the rhythmic pattern.



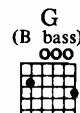
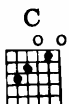
C Moon,
C Moon,



C Moon to me.
C Moon are we.



How come no - one old - er than me
Bob - by lived with Pat - ty but they



ev - er seems to un - der - stand the things I want to do.
nev - er told her dad - dy what their love was all a - bout...

Gm (B bass)

Dm

(Ah, ah, ah.) It will be L
(Ah, ah, ah.) She could tell her

C

sev - en that I'd nev - er get to heav - en If I
lov - er that he thought that she nev - er was the

G (B bass)

Gm (B bass)

Am7

D7

filled my head with gloom. (Ah, ah, ah.) What's it all to you?
to let it out. (Ah, ah, ah.) What's it all a - bout?

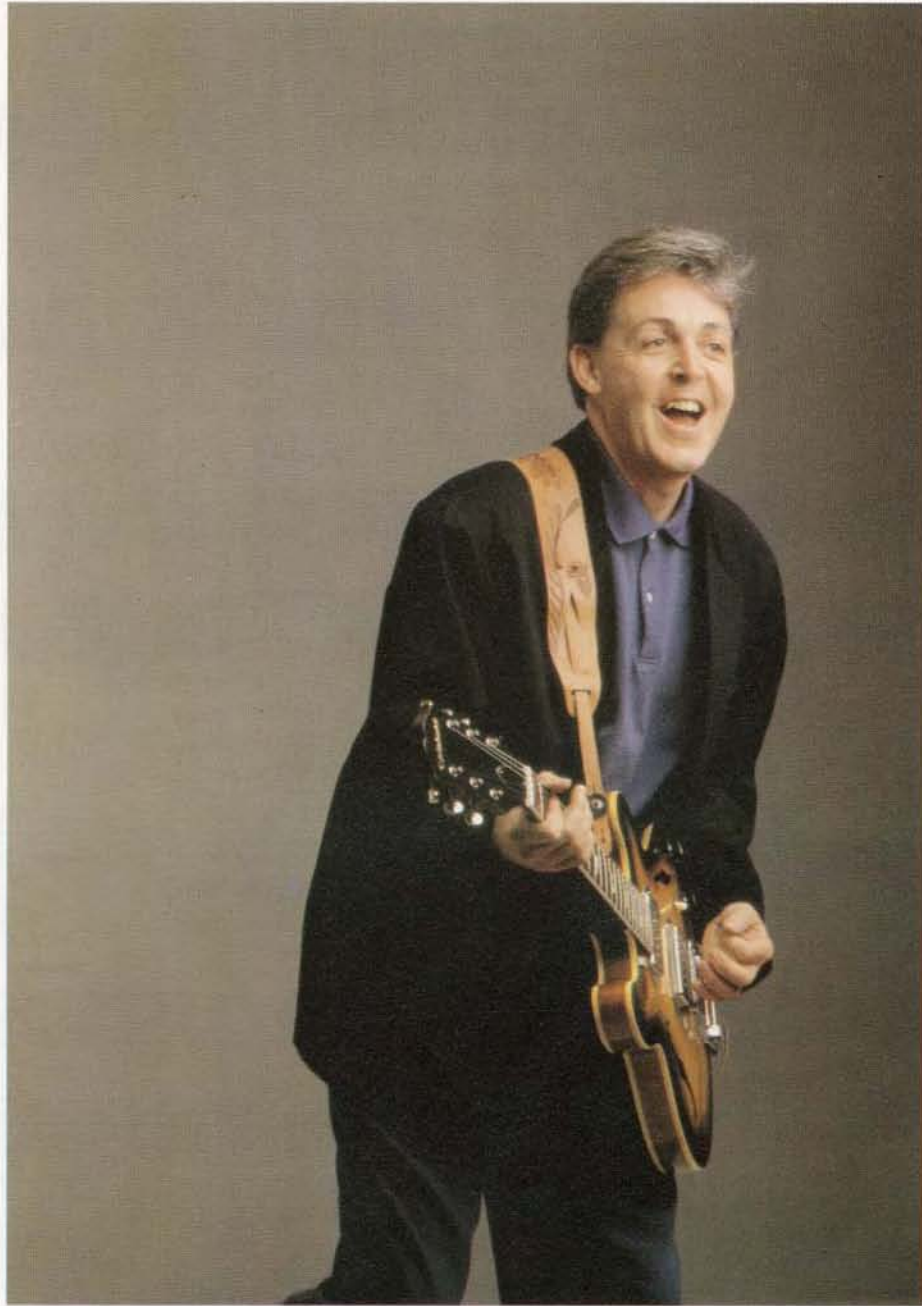
1. G

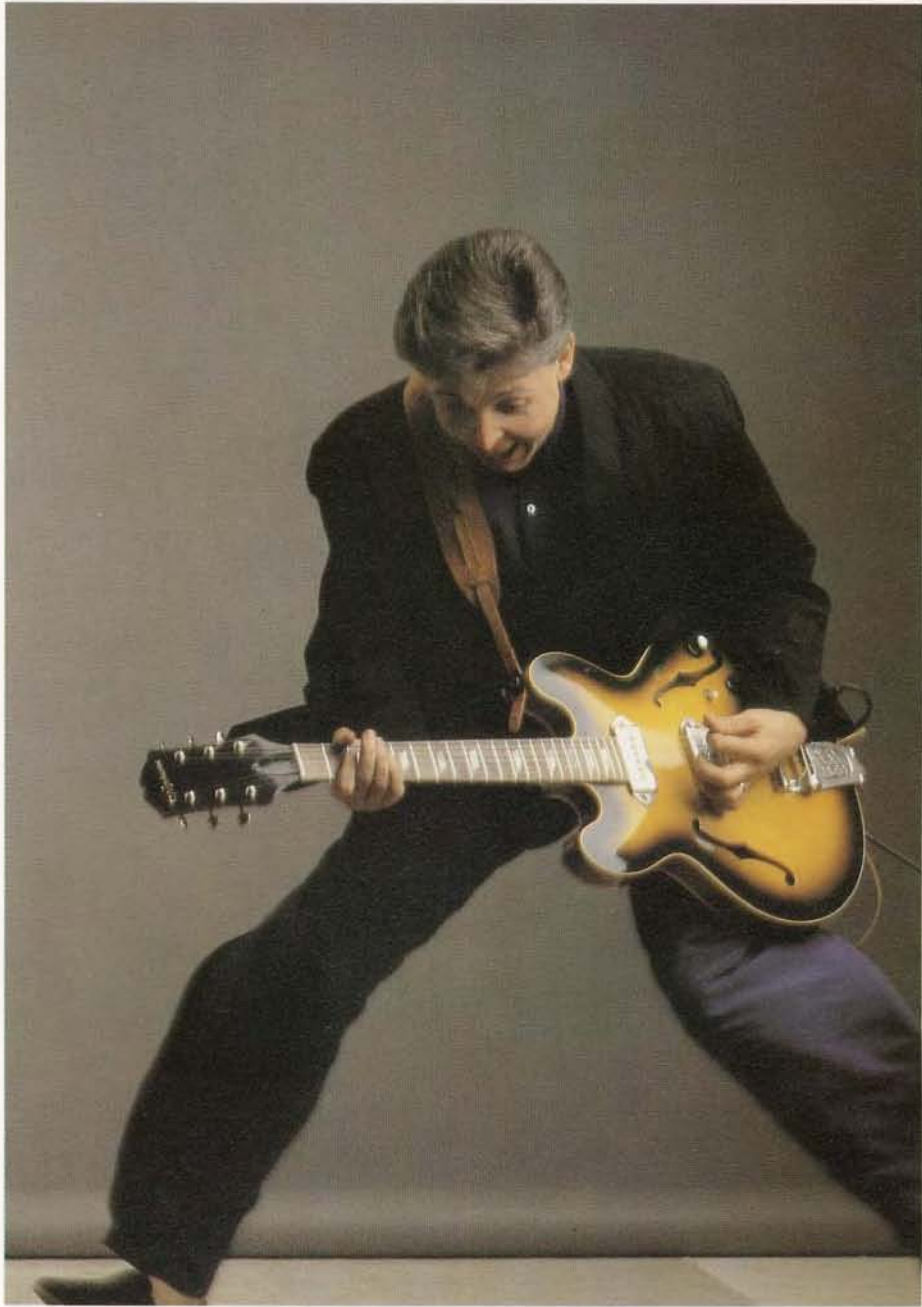
2. G

3. G

4. G

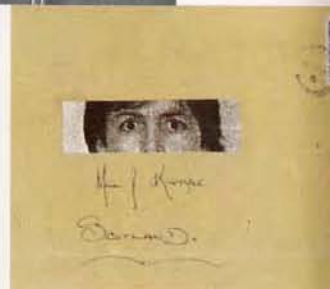
D. S. and fade



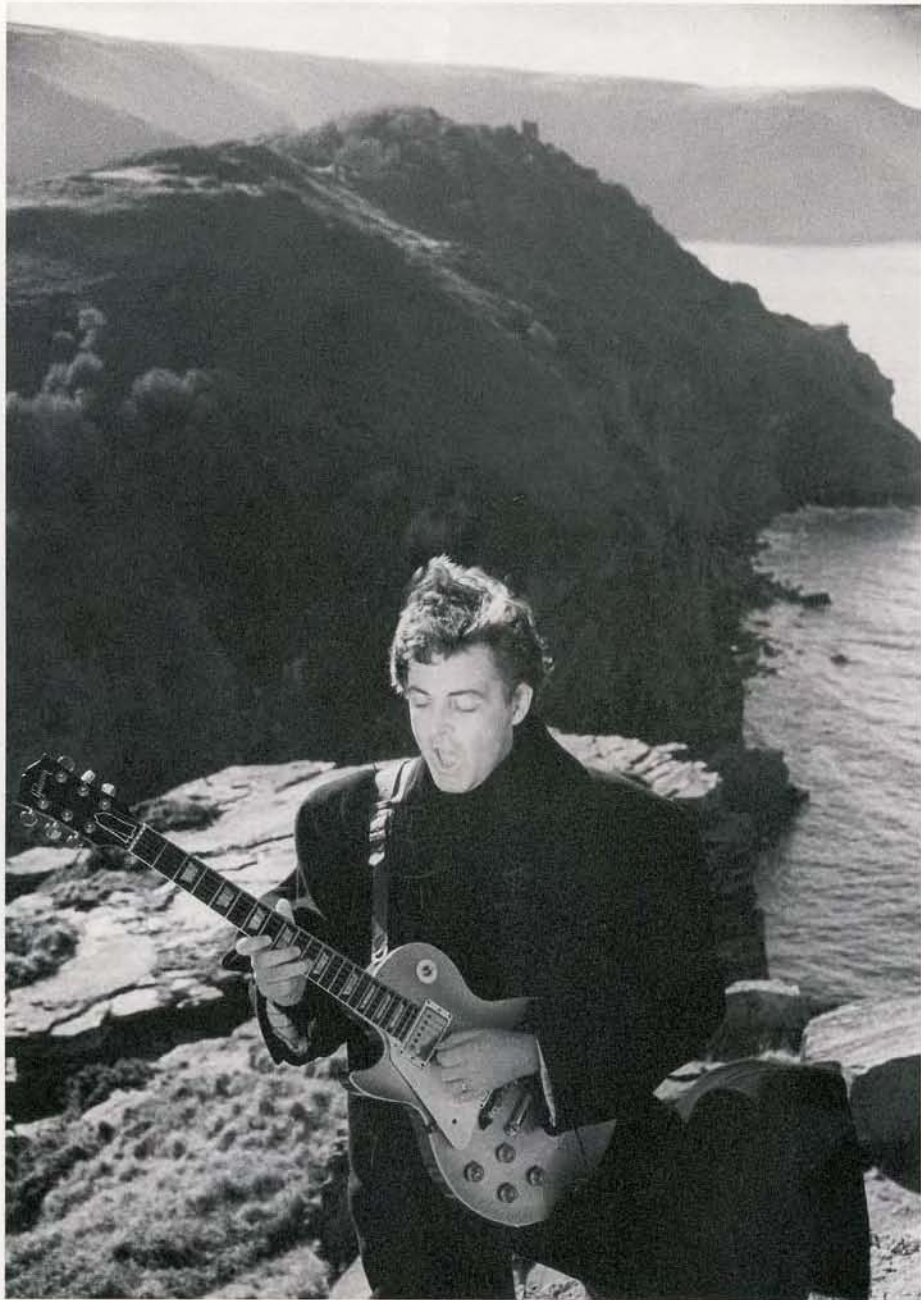








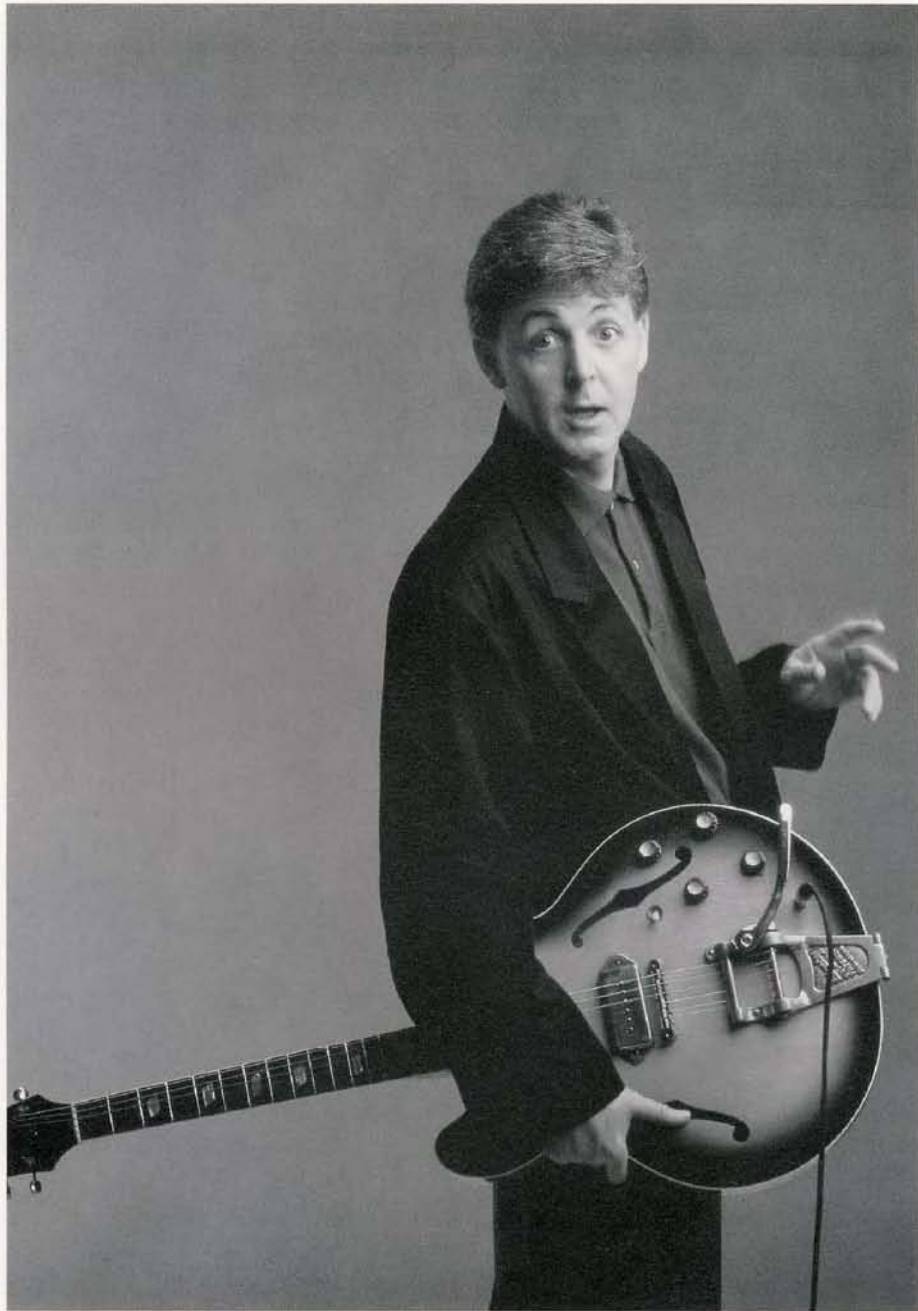














PIPES OF PEACE

(McCartney)

*I light a candle to our love
In love our problems disappear
But all in all we soon discover
That one and one is all we long to hear*

*All 'round the world
Little children being born to the world
Got to give them all we can 'til the war is won
Then will the work be done*

*Help them to learn
Songs of joy instead of burn, baby, burn
Let us show them how to play the pipes of peace
Play the pipes of peace*

*Help me to learn
Songs of joy instead of burn, baby, burn
Won't you show me how to play the pipes of peace?
Play the pipes of peace*

*What do you say?
Will the human race be run in a day?
Or will someone save this planet we're playing on?
Is it the only one?
What are we going to do?*

*Help them to see
That the people here are like you and me
Let us show them how to play the pipes of peace
Play the pipes of peace*

*I light a candle to our love
In love our problems disappear
But all in all we soon discover
That one and one is all we long to hear*

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PIPES OF PEACE

(McCartney)

Moderato

E F#m Gdim E/G# A E/G#

I light a candle to our love, in love our problems dis-

F#m7 B7sus4 E F#m Gdim E/G# A E/G#

- ap-pear, but all in all we soon discover that one and one is all

G6 Bsus4 C

we long to hear.

All round the world lit-tle chil-dren be-ing born to the world, got to give them all we
 What do you say will the hu-man race be run in a day, or will someone save this
 (what do you say? _____) (in a day _____)

can till the war is won: — then will the work be done. —
 plan-et we're play-ing on? — Is it the on-ly one? — (What are we going to do?)

Help them to learn_(help them to learn_) songs of joy in-stead of burn, ba-by burn_(burn, ba-by burn.
 Help me to learn_____ songs of joy in-stead of burn, ba-by burn_
 Help them to see_(help them to see_) that the people here are like you and me_(like you and me_

/A /G

-) let us show them how to play the pipes of peace,
 -) won't you show me how to play (how to play-) the pipes of peace (pipes of peace-)
 -) let us show them how to play (how to play-) the pipes of peace (pipes of peace-)

/G *To Coda*

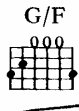
play the pipes of peace.

1 /G

/G **2** *D.S. al Coda*

Ooh

♩ CODA



Ooh

I light a can - dle to

poco rit.



our love,

in love our prob - lems dis - ap - pear,



but all in all we soon

dis - cov - er

that one and one is all



we long to hear.

rall.



LIVE AND LET DIE

(McCartney)

*When you were young and your heart was an open book
You used to say live and let live
You know you did
You know you did
You know you did
But if this ever-changing world in which we live in
Makes you give in and cry*

CHORUS

*Say live and let die
Live and let die
Live and let die
Live and let die*

*What does it matter to ya?
When you gotta job to do
You gotta do it well
You gotta give the other fellow hell*

*You used to say live and let live
You know you did
You know you did
You know you did
But if this ever-changing world in which we live in
Makes you give in and cry*

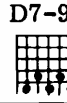
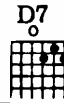
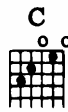
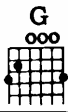
CHORUS

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LIVE AND LET DIE

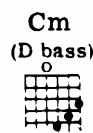
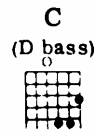
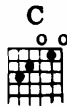
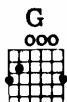
(McCartney)

Slowly



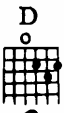

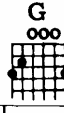
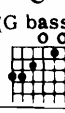
When you were young and your heart was an o - pen book, —
(2nd time, instrumental till *)

mf

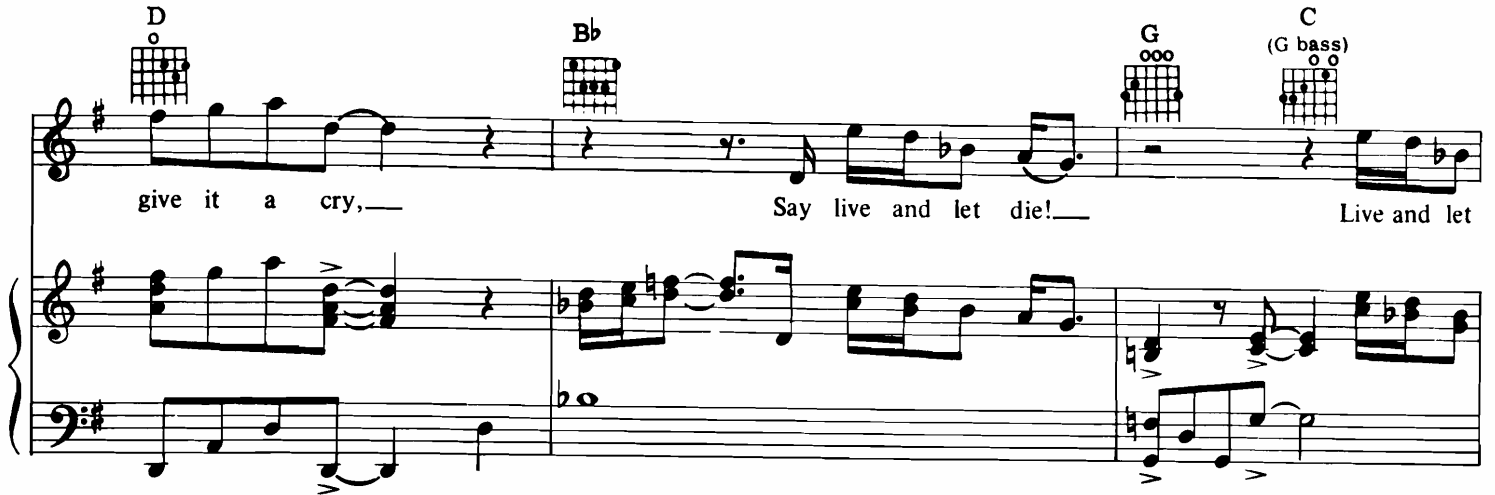



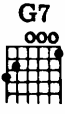
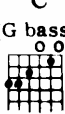
You used to say live and let live. (You know you did, you know you did, you know you

did. —) But if this ev - er - chang - ing world in which we live in makes you

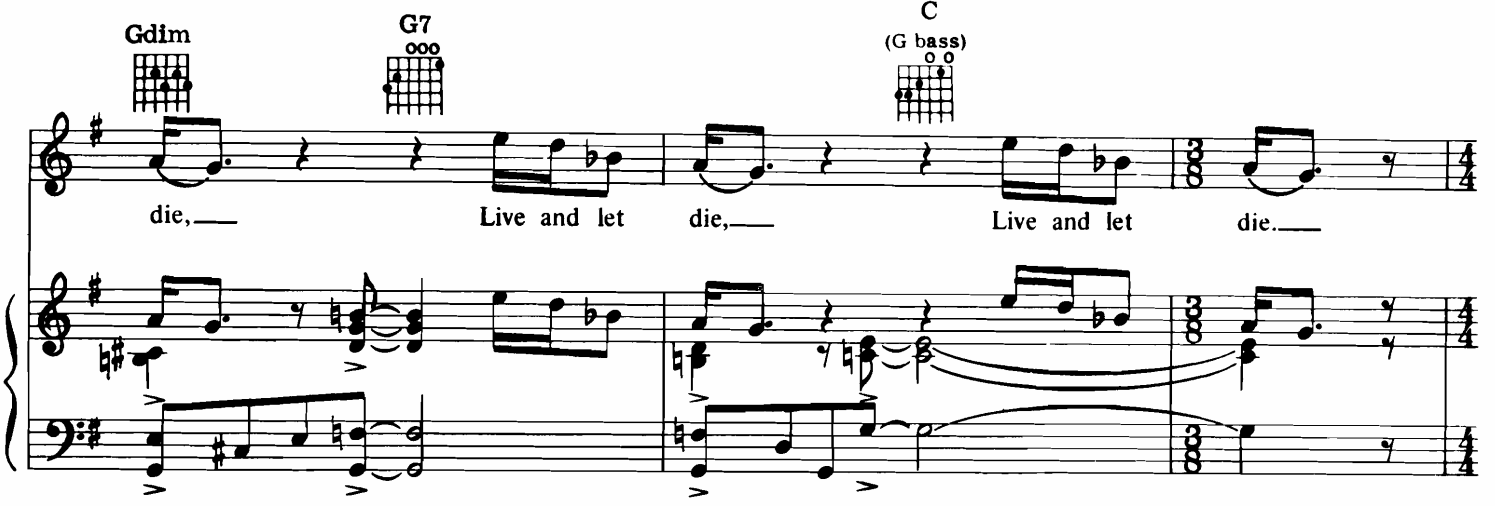
D  Bb  G  C (G bass) 

give it a cry, — Say live and let die! — Live and let



Gdim  G7  C (G bass) 



die, — Live and let die, — Live and let die. —



Gm 

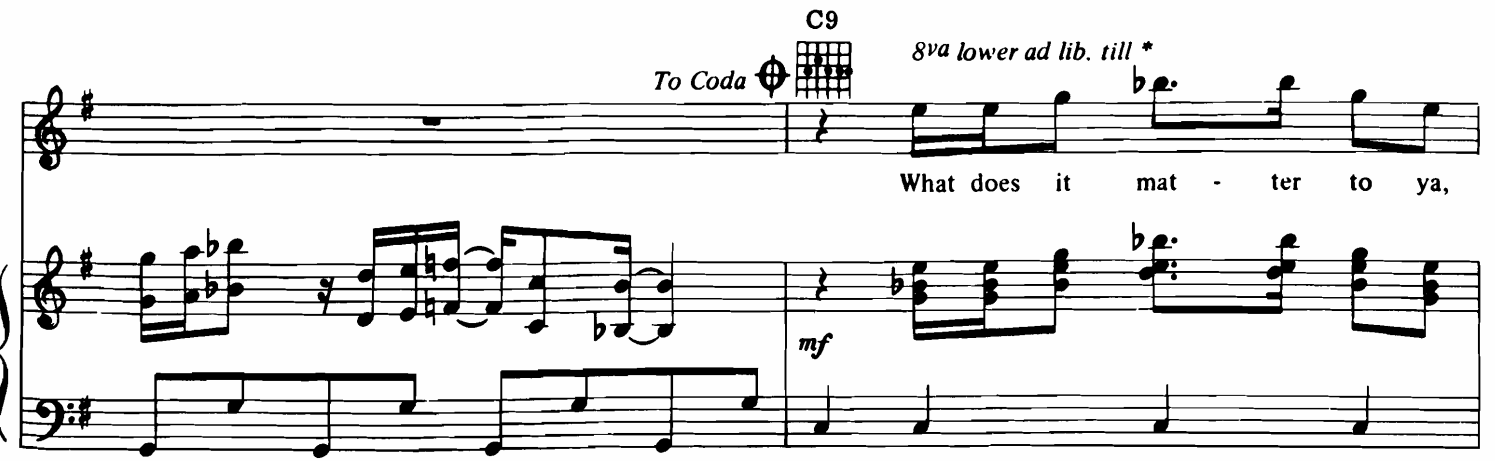
ff

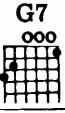
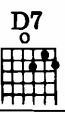


To Coda  C9  *8va lower ad lib. till **


What does it mat - ter to ya,

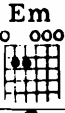


mf



G7  D7 

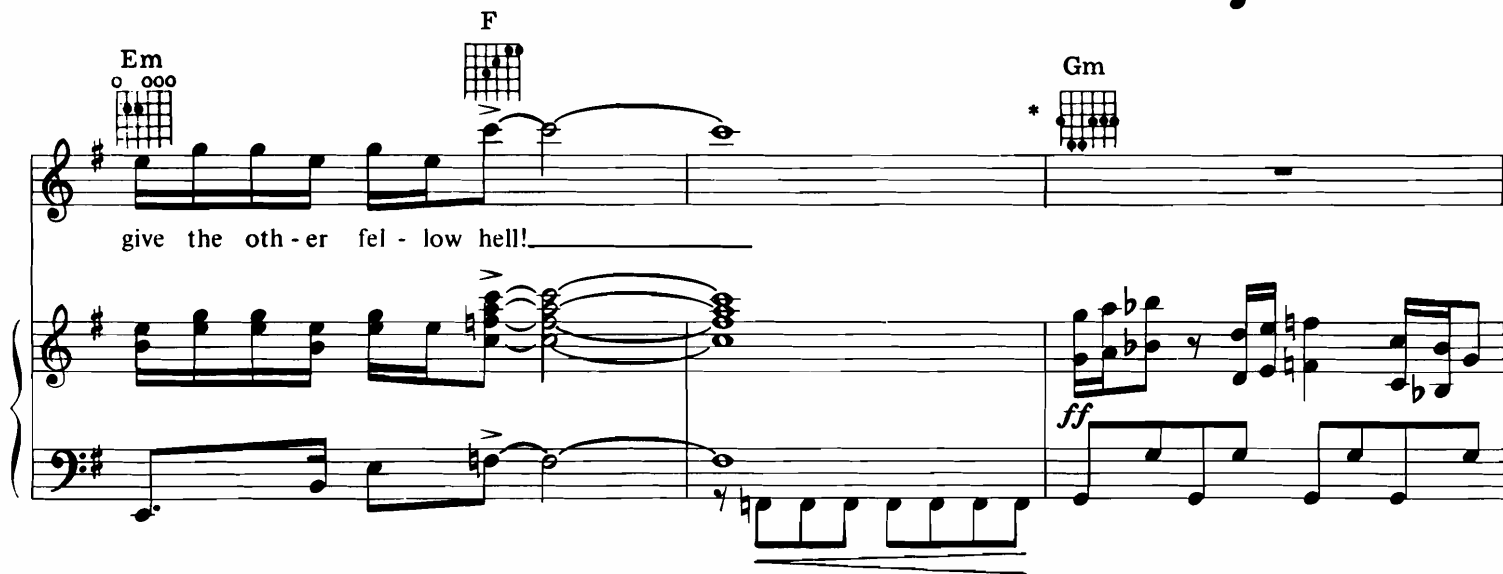
when you got a job to do— you got- ta do it well,— You got- ta



Em  F  Gm  *

give the oth-er fel- low hell!—

ff



D.C. al Coda



Coda  Gm  Ebm  (Gb bass)





ANOTHER DAY

(McCartney)

*Ev'ry day she takes a morning bath she wets her hair,
Wraps a towel around her as she's heading for the bedroom chair
It's just another day
Slipping into stockings, stepping into shoes
Dipping in the pocket of her raincoat
It's just another day
At the office where the papers grow she takes a break,
Drinks another coffee and she finds it hard to stay awake
It's just another day*

*Du du du du du, it's just another day
Du du du du du, it's just another day*

CHORUS

*So sad, so sad
Sometimes she feels so sad
Alone in her apartment she'd dwell
Till the man of her dreams comes to break the spell
Ah, stay, don't stand her up
And he comes and he stays but he leaves the next day
So sad
Sometimes she feels so sad*

*As she posts another letter to the sound of five,
People gather 'round her and she finds it hard to stay alive.
It's just another day*

*Du du du du du, it's just another day
Du du du du du, it's just another day*

CHORUS

*Ev'ry day she takes a morning bath she wets her hair,
Wraps a towel around her as she's heading for the bedroom chair
It's just another day
Slipping into stockings, stepping into shoes
Dipping in the pocket of her raincoat
Ah, it's just another day*

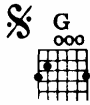
*Du du du du du, it's just another day
Du du du du du, it's just another day*

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ANOTHER DAY

(McCartney)

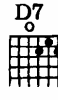
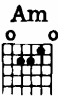
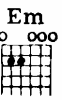
Moderately



B7 / F#



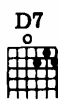
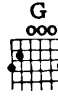
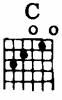
Ev - 'ry day she takes a morn - ing bath she wets her hair,



Wraps a tow'l a - round her as she's head - ing for the bed - room chair, - It's just An - oth - er Day. -



Slip - ping in - to stock - ings, step - ping in - to shoes, -



To Coda

Dip - ping in the pock - et of her rain - coat... (last time only: ah) It's just An - oth - er Day..

G G B7/F#

At the of- fice where the pa- pers grow she takes a break,
posts an- oth- er let- ter to the sound of five,

Em Am D7

Drinks an- oth- er cof- fee and she finds it hard to stay a - wake, —
Peo - ple gath - er 'round her and she finds it hard to stay a - live, — } It's just An - oth - er Day. —

G C D7

Du du du du du, — It's just An - oth - er Day. —

G E7 Am D7 G

Du du du du du, — It's just An - oth - er Day. —

D7/F#



Ay _____ So sad, _____

Cmaj9

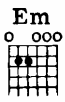


A/C#



so sad, _____ Some - times she feels _____

Cmaj7



so sad. _____ A - lone in her a -

Cmaj7



A/C#



part - ment she'd dwell, Till the man of her dreams comes to break.

Cmaj7 Em E

the spell. Ah,

Am D

Stay, don't stand a - round, And he

D+ D6 B7 A6 B7 Em

comes and he stays but he leaves the next day,

Em9 C A9/C#

So sad. Some - times she feels

Cmaj7



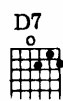
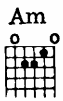
Em



After 2nd time
D.S. al Coda

so sad. As she
Ev - 'ry

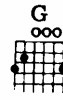
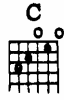
Coda



Du du du du du, — It's just An - oth - er Day. —



Du du du du du, — It's just An - oth - er Day.





MAYBE I'M AMAZED

(Mc Cartney)

*Maybe I'm amazed at the way you love me all the time
And maybe I'm afraid of the way I love you
Maybe I'm amazed at the way you pulled me out of time
You hung me on a line
And maybe I'm amazed at the way I really need you*

*Baby I'm a man
Maybe I'm a lonely man who's in the middle of something
That he doesn't really understand
Baby I'm a man
And maybe you're the only woman who could ever help me
Baby won't you help me to understand*

REPEAT

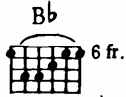
*Maybe I'm amazed at the way you're with me all the time
And maybe I'm afraid of the way I need you
Maybe I'm amazed at the way you help me sing my song
You right me when I'm wrong
And maybe I'm amazed at the way I really need you.*

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MAYBE I'M AMAZED

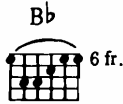
(McCartney)

Slowly



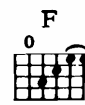
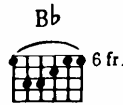
1. Ba-by I'm a-mazed at the way you
3. May-be I'm a-mazed at the way you're
- 2-4. *Instrumental ad lib solo*

mp



love me all the time, —
with me all the time, —

And may-be I'm a - fraid of the way I
And may-be I'm a - fraid of the way I



love you. —
need you. —

May-be I'm a-mazed at the way you
May-be I'm a-mazed at the way you

C G Bb F

pulled me out of time—
help me sing my song,—

hung me on a line,—
right me when I'm wrong,—

And

Ab Eb C

may-be I'm a-mazed at the way I real - ly need you.—

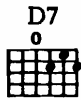
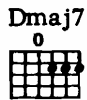
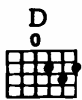
4th time
to Coda

D Dmaj7 D7

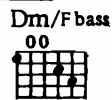
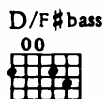
Ba-by, I'm a man, may-be I'm a lone-ly man_ who's in the mid-dle of some - thing_

G D(-10)

that he does-n't real - ly un - der-stand.—



Ba - by, I'm a man, and may-be you're the on - ly wom - an who could ev - er help me;



Ba - by, won't you help me to un - der - stand?_

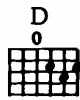
Oo _____



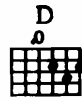
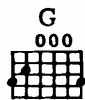
D. S. $\frac{3}{4}$ al Coda

3rd time rit.

Coda



(Keep repeating with ad lib guitar figures till fade)





GOODNIGHT TONIGHT

(McCartney)

*Don't get too tired for love
Don't let it end
Don't say goodnight to love
It may never be the same again*

*Don't say it!
Don't say it!
Say anything but
 don't say goodnight tonight*

REPEAT ABOVE 4 LINES

*Don't say it!
Don't say it!
You can say anything but
 don't say goodnight tonight*

*Don't say it!
Don't say it!
Say anything but
 don't say goodnight tonight*

REPEAT ABOVE 4 LINES

*Don't get too tired for love
Don't let it end
Don't say goodnight to love
It's a feeling that may never end*

*Don't say it!
Don't say it!
Say anything but
 don't say goodnight tonight*

REPEAT ABOVE 4 LINES

*Don't say it!
Don't say it!
You can say anything but
 don't say goodnight tonight.*

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GOODNIGHT TONIGHT

(McCartney)

Moderate Disco, with a steady beat

mf

F **Dm7** **Gm7**

Don't get too tired for love,

mf

C7-9 **F** **Dm9** **Gm7**

Don't let it end.

C7-9 **F** **Dm9** **Gm7**

Don't say good-night to love,

C7-9 Fm7 C7-9

It may nev - er — be the same — a -

F F Dm7

gain. Don't_ say_ it! Don't_ say_ it!

Gm7 C7-9 F

Say an - y - thing but don't say Good-night To-night! — Don't_ say_ it!

Dm7 Gm7 1. C7-9

Don't_ say_ it! Say an - y - thing but don't say Good-night To-night!

F Dm7 Gm7

— Don't_ say_ it! Don't_ say_ it! You can say an - y - thing,

C7-9 F No chord

but don't say Good-night To-night!_

Drums:

2. C7-9 Fm7 C F

don't say Good - night To - night._

F Dm7 Gm7 C7-9

Don't_ get_ too tired for love,

F Dm9 Gm7 C7-9

Don't let it end.

F Dm9 Gm7 C7-9 C7

Don't say good-night to love, It's a

F Dm7 Gm7 C7-9

feel - ing that may nev - er end.

Repeat and fade
F Dm7 Gm7 C7-9

Don't say it! Don't say it! Say an - y - thing but don't say Good-night To-night!



ONCE upon a long ago

ONCE UPON A LONG AGO

• Mc Carney •

*Picking up scales and broken chords
Puppy dog tails in the House of Lords
Tell me darling, what can it mean?*

*Making up moons in a minor key
What have those tunes got to do with me?
Tell me darling, where have you been?*

*Once upon a long ago
Children searched for treasure
Nature's plan went hand in hand with pleasure.
Such pleasure.*

*Blowing balloons on a windy day
Desolate dunes with a lot to say
Tell me darling, what have you seen?*

*Once upon a long ago
Children searched for treasure
Nature's plan went hand in hand with pleasure.
My pleasure.*

*Playing guitars on an empty stage
Counting the bars of an iron cage
Tell me darling, what can it mean?*

*Picking up scales and broken chords
Puppy dog tails in the House of Lords
Help me darling, what can it mean?*

Once upon a long ago...

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ONCE UPON A LONG AGO

(McCartney)

♩ = 84

F/Bb C F/Bb C

mf

The piano introduction consists of four measures. The first measure has a treble clef and a dynamic marking of *mf*. The second measure has a bass clef. The third measure has a treble clef. The fourth measure has a bass clef. The chords are F/Bb, C, F/Bb, and C. The melody is in the treble clef, and the bass line is in the bass clef.

F/Bb C

Pick-ing up scales and bro-ken chords — pup-py dog tails in the House Of Lords — tell me

♯ = INSTR.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Pick-ing up scales and bro-ken chords — pup-py dog tails in the House Of Lords — tell me". The piano accompaniment consists of eighth notes in the right hand and chords in the left hand. The chords are F/Bb and C.

F/Bb C

dar - ling what can it mean. —

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "dar - ling what can it mean. —". The piano accompaniment consists of eighth notes in the right hand and chords in the left hand. The chords are F/Bb and C.

F/Bb C

Mak-ing up moons in a min - or key — what have those tunes got to do with me — tell me

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Mak-ing up moons in a min - or key — what have those tunes got to do with me — tell me". The piano accompaniment consists of eighth notes in the right hand and chords in the left hand. The chords are F/Bb and C.

F/Bb



C



dar - ling

where have you been. —

Abmaj7



F/G



G



Cm



Cm/B



Once up - on —
% = INSTR.

a long a - go

child - ren searched — for

Abmaj7



Fm7



Gm7



G7



trea - sure

na - ture's plan —

went hand in hand — with

Cm



Csus2





C

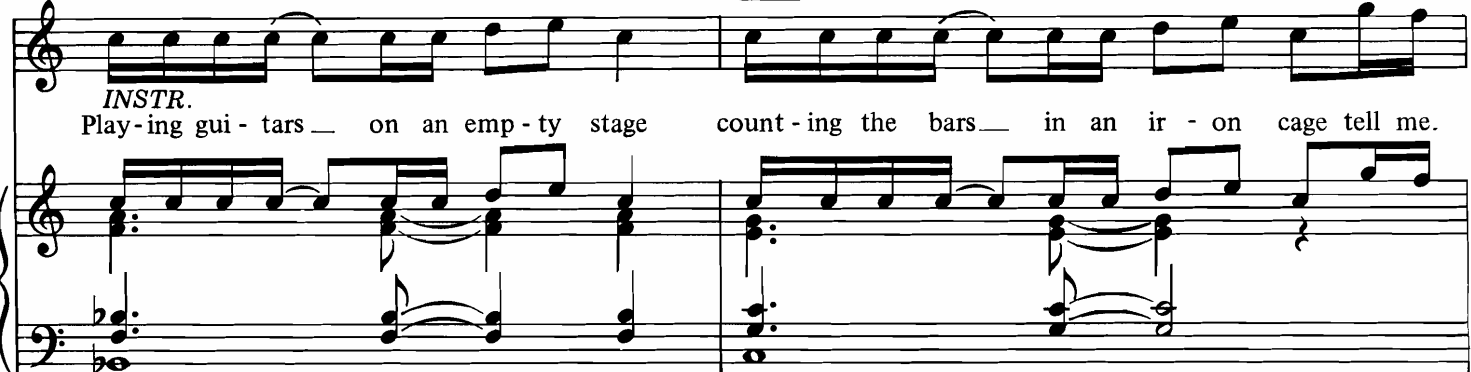


plea - sure

such plea - sure.

F/Bb  C 



INSTR.
Play-ing gui - tars — on an emp - ty stage count - ing the bars — in an ir - on cage tell me.




F/Bb  C 



dar - ling what can it mean —



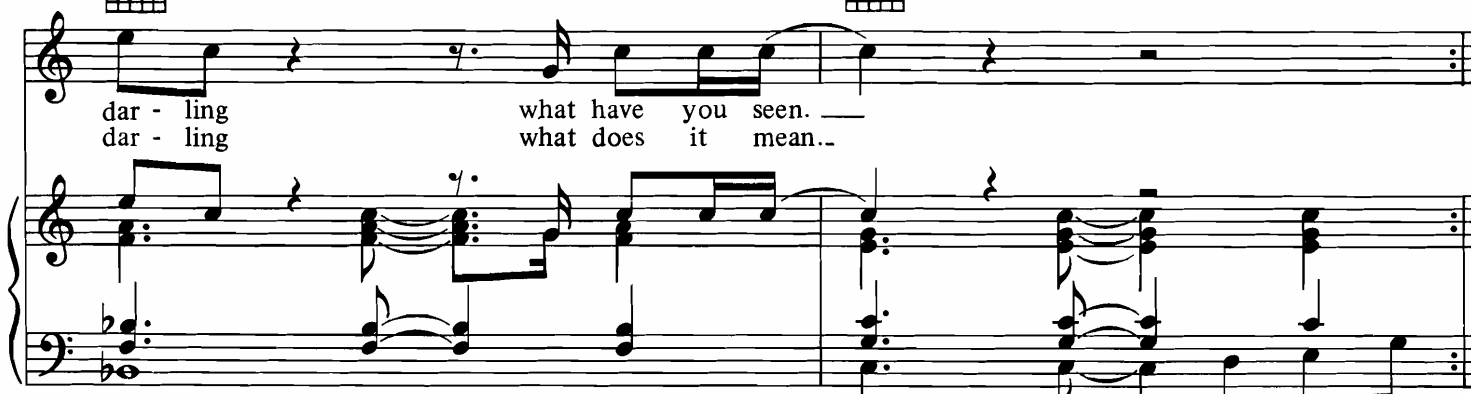
F/Bb  C 



Blow-ing bal-loons — on a wind-y day — des - o - late tunes with a lot to say — tell me
Pick-ing up scales — and bro-ken chords — pup-py dog tails in the House Of Lords — help me



F/Bb  1. C 

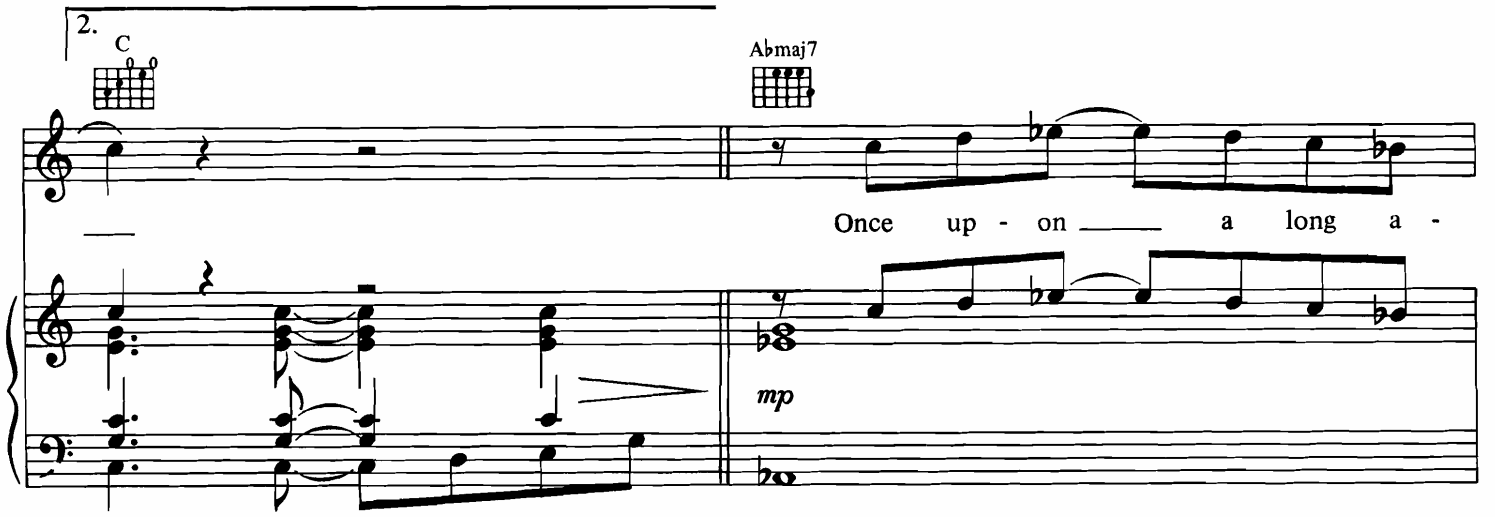
dar - ling what have you seen. —
dar - ling what does it mean..






2.  

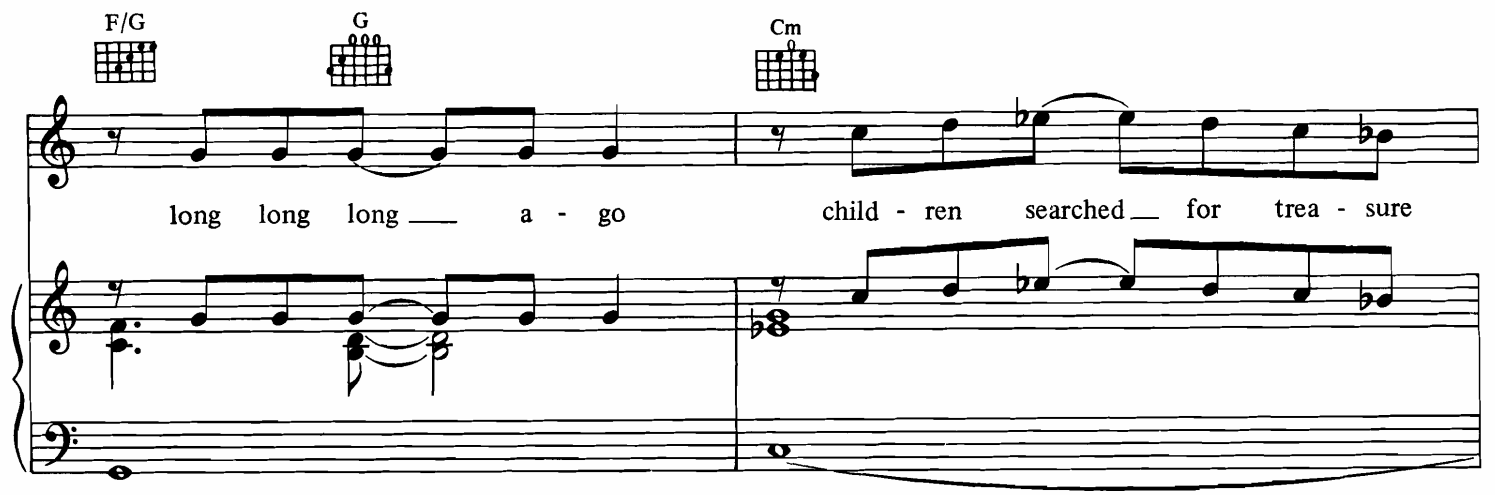
Once up - on — a long a -





mp



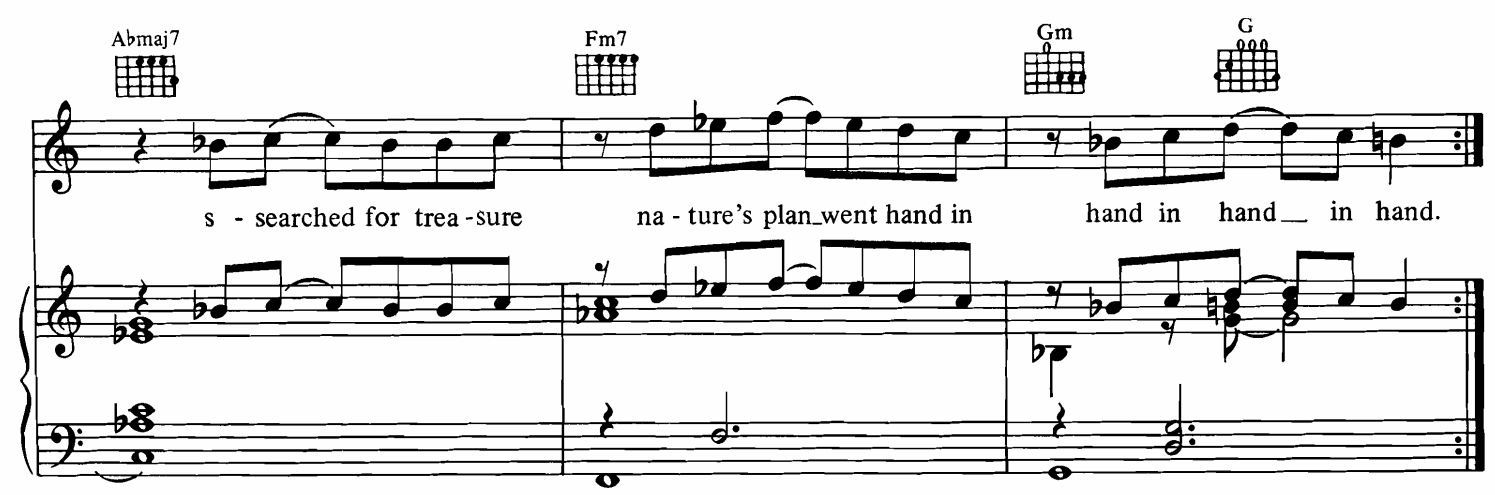
  

long long long — a - go child - ren searched — for trea - sure



s - searched for trea - sure na - ture's plan went hand in hand in hand — in hand.

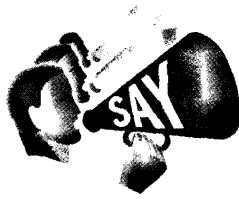


Long long long — a - go long long long — a - go.

D.S. and FADE





SAY SAY SAY

(McCartney/Jackson)

*Say, say, say what you want
But don't play games with my affection
Take, take, take what you need
But don't leave me with no direction*

*All alone I sit home by the phone
Waiting for you baby (baby)
Through the years
How can you stand to hear my pleading for you dear?
You know I'm crying*

Ooh, ooh, ooh, ooh, ooh

*(Now) Go, go, go where you want
But don't leave me here forever
You, you, you stay away so long girl
I see you never*

*What can I do girl to get through to you?
'Cause I love you baby (baby)
Standing here baptised in all my tears
Baby through the years
You know I'm crying*

Ooh, ooh, ooh, ooh, ooh

*You never ever worry
And you never shed a tear
You're saying that my love ain't real
Just look at my face
These tears ain't drying*

*You, you, you can never say
That I'm not the one who really loves you
I pray, pray, pray every day
That you'll see things girl like I do*

*What can I do girl to get through to you?
'Cause I love you baby (baby)
Standing here, baptised in all my tears
Baby through the years
You know I'm crying*

Ooh, ooh, ooh, ooh, ooh

Say, say, say...

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Published by MPL Communications Ltd./Warner Bros. Music Ltd.

SAY SAY SAY

(McCartney/Jackson)

♩ = 120

B♭m



B♭m7



E♭



E♭m7



B♭m



B♭m



B♭m7



E♭



E♭m7



B♭m



B♭m



B♭m7



E♭



E♭m7



Say, say, — say — what you want but don't play — games
Go, go, — go — where you want but don't leave — me
You, you, — you — can nev - er say that I'm not — the one

B♭m



B♭m7



E♭



with my af - fect - ion. Take, take, — take — what you need but
here for - ev - er. You, you, — you — stay a - way, so
who real - ly loves you. I pray, pray, — pray — ev' ry day that

Ebm7



Bbm



Ebm



don't leave me with no di - rect - ion. All a - lone I sit home
long, girl I see you nev - er. What can I do girl, to get
you'll see things - girl, like I do. What can I do girl, to get

Gb



Bbm



by the phone - wait - ing for you ba - by.
through to you? 'Cause I love you ba - by.
through to you? 'Cause I love you ba - by.

Ebm



Gb



F-10



Through the years - how can you stand to hear my plead - ing for you dear? You know I'm crying
Stand - ing here - bap - tised in all my tears, ba - by through the years, you know I'm crying
Stand - ing here - bap - tised in all my tears, ba - by through the years, you know I'm crying

To Coda

1



ooh ooh ooh ooh ooh.

(Now)

2 **Bbm** (Orch.) **Bbm7** **Eb** **Ebm7**

ooh.

Bbm **Bbm7** **Eb**

Ebm7 **Bbm** **Ab**

You

Bbm **Ab** **Bbm**

nev-er ev-er wor-ry and you nev-er shed a tear. — You're

Ab Bbm F-10

say - ing that my love _ ain't real, _ _ _ just look at my face, these tears ain't dry-ing.

D.C. al Coda \oplus CODA Bbm Bbm7 Eb

(Orch.)

ooh.

Eb7 Bbm Bbm7

Eb Eb7 Bbm *Fade*



WITH A LITTLE LUCK

(McCartney)

*With a little luck we can help it out
We can make this whole damn thing work out
With a little love we can lay it down
Can't you feel the town exploding?*

CHORUS

*There is no end to what we can do together
There is no end
The willow turns his back on inclement weather
And if he can do it, we can do it, just me and you*

*And a little luck we can clear it up
We can bring it in for a landing
With a little luck we can turn it on
There can be no misunderstanding*

CHORUS

*There is no end to what we can do together
There is no end
The willow turns his back on inclement weather
We can do it, just me and you*

*With a little push we could set it off
We can send it rocketing skywards
With a little love we could shake it up
Don't you feel the comet exploding?*

*With a little luck, with a little luck, with
a little luck...*

REPEAT VERSE ONE

*With a little love baby, we can set it off
We can send it rocketing skywards
With a little luck, we could shake it up
Oh yeah*

REPEAT VERSE ONE

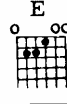
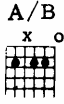
REPEAT VERSE THREE

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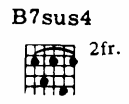
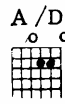
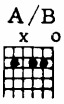
WITH A LITTLE LUCK

(McCartney)

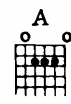
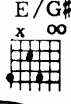
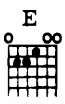
Medium tempo



The first system of music features a guitar part with a treble clef and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a 4/4 time signature. The piano part begins with a mezzo-forte (*mf*) dynamic. The melody in the piano part consists of eighth and quarter notes, while the bass line provides a steady accompaniment.



The second system continues the musical notation. The guitar part shows a change in time signature from 4/4 to 2/4, then back to 4/4. The piano accompaniment follows these changes, with the bass line providing a consistent rhythmic foundation. The piano part includes some sustained chords and moving lines.



The third system introduces a vocal melody line with lyrics. The piano accompaniment continues in the grand staff. The lyrics are: "With a lit-tle luck, we can help it out. We can make this whole- and a lit-tle luck, we can clear it up. We can bring it in. With a lit-tle push, we could set it off. We can send it rock-". The piano part provides harmonic support for the vocal line.

A/B



E



E/G#



— damn thing_ work_ out. — With a lit-tle love, — we can lay it down. —
 — for a land - ing. — With a lit-tle luck, — we can turn it on. —
 et-ing sky - wards. — With a lit-tle love, — we could shake it up. —

A



A/B



C#m7



To Coda

4 fr.

— Can't you feel the town_ ex - plod - ing? — }
 — There can be no mis - un-der-stand - ing. — }
 — Don't you feel the com - et ex-plod - ing? —

F#m



C#7



F#m



C#7



There is no end_ to what_ we can do to-geth-er. — (To-geth-er.)

F#m



C#7



F#m/C



C#7



There is no end. — (There is no end. — There is no end.) —

F#m C#7 4 fr. 1 Dmaj7

The wil-low turns_ his back_ on in - clem - ent weath-er; and if

A/B

he can do it, we can do it, — just me and you,

2. Dmaj7 A/B

clem - ent weath-er; we can do it, — just me and you.

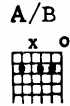
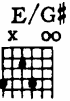
D.S. al Coda %

Coda C#m7 4 fr. E

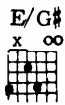
With a lit - tle luck. — With a

Repeat ad lib

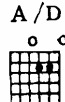
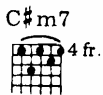
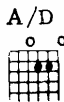
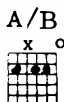
Repeat ad lib



lit - tle luck... With a lit - tle luck, a lit - tle luck, a lit - tle luck... With a



lit - tle luck... With a lit - tle luck... With a lit - tle luck, a lit - tle luck, a...



MY LOVE

(McCartney)

*And when I go away
I know my heart can stay with my love
It's understood
It's in the hands of my love
And my love does it good
Wo wo-wo wo, wo wo-wo wo,
My love does it good*

*And when the cupboard's bare
I'll still find something there with my love
It's understood
It's everywhere with my love
And my love does it good
Wo wo-wo wo, wo wo-wo wo,
My love does it good*

*Wo wo I love, oh wo my love
Only my love holds the other key to me
Oh my love, oh wo my love
Only my love does it good to me
Wo wo-wo wo, wo wo-wo wo,
My love does it good*

*Don't ever ask me why
I never say goodbye to my love
It's understood
It's everywhere with my love
And my love does it good
Wo wo-wo wo, wo wo-wo wo,
My love does it good*

*Wo wo I love, oh wo my love
Only my love does it good to me*

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MY LOVE

(McCartney)

Bb maj7

Slowly

And when I go a - way_ I know my heart can stay_ with my
And when the cup-board's bare_ I'll still find some-thing there_ with my
Don't ev - er ask me why_ I nev - er say good - bye_ to my

mf *a tempo*

Am7

5fr.

D9

4 fr.

Gm7

3fr.

love It's un - der - stood_ It's in the hands_ of my love,
love It's un - der - stood_ It's ev - 'ry - where_ with my love,
love It's un - der - stood_ It's ev - 'ry - where_ with my love, } And

Am7

5fr.

Bb maj7

Dm / B

F

My love does it good, Wo - wo wo - wo, wo - wo

f

Gm7 3fr. Bb 1. F To Coda

wo - wo, My love does it good.

2. F Gm7 3fr. C7 3fr. F F+/A

Wo - wo I love, oh wo my love, On-ly

mf

Bb C7 3fr. F F+/A Gm7 3fr. C7 3fr.

my love holds the oth - er key to me. Oh wo My love, oh

F F+/A Bb C7 3fr. F Dm/B x

my love on - ly my love does it good to me. Wo - wo

F Gm7 3fr. Bb

wo - wo, wo - wo wo - wo, My love does it good.

F

D.S. al Coda

Coda F

Wo - wo

mf

Gm7 3fr. C7 3fr. F F+/A Gm7/Bb C7 3fr.

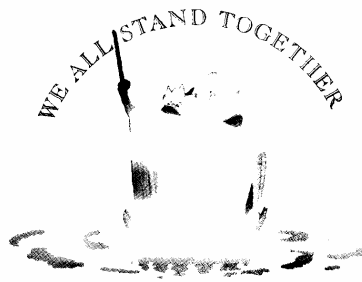
I love, oh wo my love, On-ly My love does it good to

Colla Voce

F F+/A Bb C13 F

me. Wo wo wo wo wo wo wo.

a tempo



WE ALL STAND TOGETHER

(McCartney)

*Win or lose, sink or swim
One thing is certain we'll never give in
Side by side, hand in hand
We all stand together*

*Play the game, fight the fight
But what's the point on a beautiful night?
Arm in arm, hand in hand
We all stand together*

*La -
Keeping us warm in the night
La la la la
Walk in the light
You'll get it right*

REPEAT

*Win or lose, sink or swim
One thing is certain we'll never give in
Side by side, hand in hand
We all stand together*

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WE ALL STAND TOGETHER

(McCartney)

F G7 C G C

C G C G C F

C C G C C G C

1.3. Win or lose, sink fight or swim, fight,
2. Play the game, fight the fight,

C A7 Dm G

one thing is cer - tain we'll ne - ver give in. 1. Side by
but what's the point on a beau - ti - ful night. 2.3. Arm in

To Coda ♯

C G C F G

side, hand in hand, we all stand to -
arm, hand in hand,

C G C 1 F G11

ge - ther.

C G C C G C G

Ba ba ba ba ba ba

2 N.C. Eb

Ba ba ba ba ba ba ba. La

Cm Eb/Bb Bb Eb

keep - ing us warm in the night. La la la

la walk in the light,

G11 D.S. a tempo

you'll get it right.

rall

⊕ CODA Am

ge - ther, — we

F G C F G C

all stand — to - ge - ther. —



MULL OF KINTYRE

(McCartney/Laine)

CHORUS

*Mull of Kintyre
Oh mist rolling in from the sea
My desire is always to be here
Oh Mull of Kintyre*

*Far have I travelled and much have I seen
Dark distant mountains with valleys of green
Past painted deserts, the sunset's on fire
As he carries me home to the Mull of Kintyre*

REPEAT CHORUS

*Sweep through the heather like deer in the glen
Carry me back to the days I knew then
Nights when we sang like a heavenly choir
Of the life and the times of the Mull of Kintyre*

REPEAT CHORUS

*Smiles in the sunshine and tears in the rain
Still take me back where my memories remain
Flickering embers grow higher and higher
As they carry me back to the Mull of Kintyre*

REPEAT CHORUS TWICE

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MULL OF KINTYRE

(McCartney/Laine)

Moderately slow

p

Mull of Kin - tyre Oh mist roll - ing in from the sea, my de - sire is

al - ways to be here Oh Mull of Kin - tyre.

Far have I trav - elled and much have I seen Dark dis - tant

A

moun-tains_ with val - leys_ of green. Past paint - ed des - erts_ the

D E E7

sun - set's on fire_ as he car - ries me home_ to the Mull_ of Kin -

A A D

tyre. Mull_ of Kin - tyre Oh mist roll - ing in from_ the

A D A

sea, my de - sire is al - ways to be here Oh Mull_ of Kin -

tyre.

A7 D G

mf

D G D

Sweep through the heath-er like deer in the

mp

glen Car - ry me back to the days I knew then. Nights when we

G

sang like a heav - en - ly choir of the life and the times of the

A A7 D D G

Mull of Kin - tyre. Mull of Kin - tyre Oh mist roll - ing in from the

mf

D G D

sea, my de - sire is al - ways to be here Oh Mull of Kin - tyre.

Repeat and fade

1. 2.



Junior's Farm

JUNIOR'S FARM

(McCartney)

*You should have seen me with the poker man
I had a honey and I bet a grand
Just in the nick of time I looked at his hand
I was talking to an Eskimo
Said he was hoping for a fall of snow
When up popped a sea lion ready to go*

CHORUS

*Let's go, let's go, let's go, let's go
Down to Junior's Farm where I wanna lay low
Low life, high life, oh let's go
Take me down to Junior's Farm*

*At the Houses of Parliament
Ev'rybody's talking 'bout the President
We all chip in for a bag of cement
Ollie Hardy should have had more sense
He bought a gee-gee and he jumped the fence
All for the sake of a couple of pence*

*Let's go, let's go, let's go, let's go
Down to Junior's Farm where I wanna lay low
Low life, high life, oh let's go
Take me down to Junior's Farm
Let's go, let's go
Down to Junior's Farm where I wanna lay low
Low life, high life, oh let's go
Take me down to Junior's Farm
Everybody tag along*

*I took my bag into a grocer's store
The price is higher than the time before
Old man asked me "Why is it more?"
I said "You should have seen me with the poker man
I had a honey and I bet a grand."
Just in the nick of time I looked at his hand*

*Let's go, let's go, let's go, let's go
Down to Junior's Farm where I wanna lay low
Low life, high life, oh let's go
Take me down to Junior's Farm*

*Let's go, let's go
Down to Junior's Farm where I wanna lay low
Low life, high life, oh let's go
Take me down to Junior's Farm
Everybody tag along
Take me down to Junior's Farm*

*Take me back, take me back
I wanna go there...*

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JUNIORS FARM

(McCartney)

G 3fr. **C/G** 3fr.

You should have seen me with the pok - er man,
I was talk - ing to an Es - ki - mo,

mf

G 3fr. **F**

I had a hon - ey and I bet a grand, Just in the nick of time I
Said he was hop - ing for a fall of snow, When up popped a sea lion

Em 3fr.

1. looked at his hand.
read - y to go. 2. Let's

G 3fr. **F**

go, let's go, let's go, let's go down to Ju-nior's Farm where I

G 3fr.

want to lay low. — Low — life, high life, oh, let's go, — Take —

This system contains the first system of music. It features a guitar chord diagram for G 3fr. at the beginning. The vocal line has lyrics: "want to lay low. — Low — life, high life, oh, let's go, — Take —". The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#).

F G 3fr. G 3fr.

— me down to Ju-nior's Farm. —

Instrumental Solo

This system contains the second system of music. It features guitar chord diagrams for F, G 3fr., and G 3fr. The vocal line has lyrics: "— me down to Ju-nior's Farm. —". The piano accompaniment includes an "Instrumental Solo" section. The key signature remains one sharp (F#).

F G 3fr.



This system contains the third system of music. It features guitar chord diagrams for F and G 3fr. The piano accompaniment continues with a treble and bass clef in one sharp (F#).

This system contains the fourth system of music, primarily piano accompaniment in a treble and bass clef with a key signature of one sharp (F#).

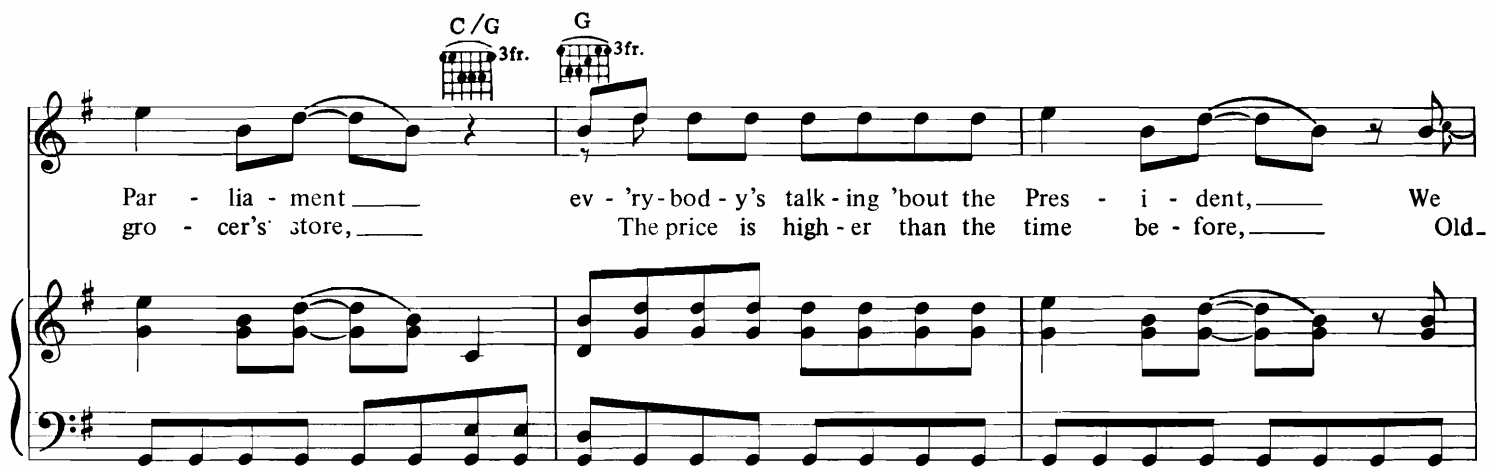
F  G  3fr. G  3fr.



At the Hous-es of
I took my bag in - to a



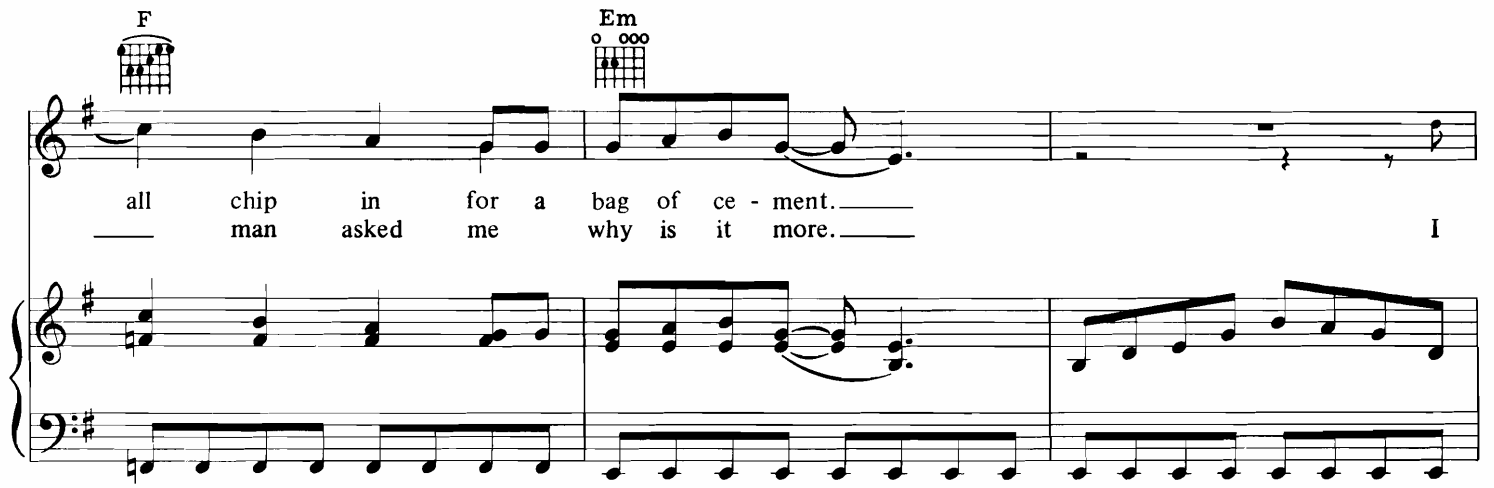
C/G  3fr. G  3fr.


Par - lia - ment _____ ev - 'ry - bod - y's talk - ing 'bout the Pres - i - dent, _____ We
gro - cer's store, _____ The price is high - er than the time be - fore, _____ Old.



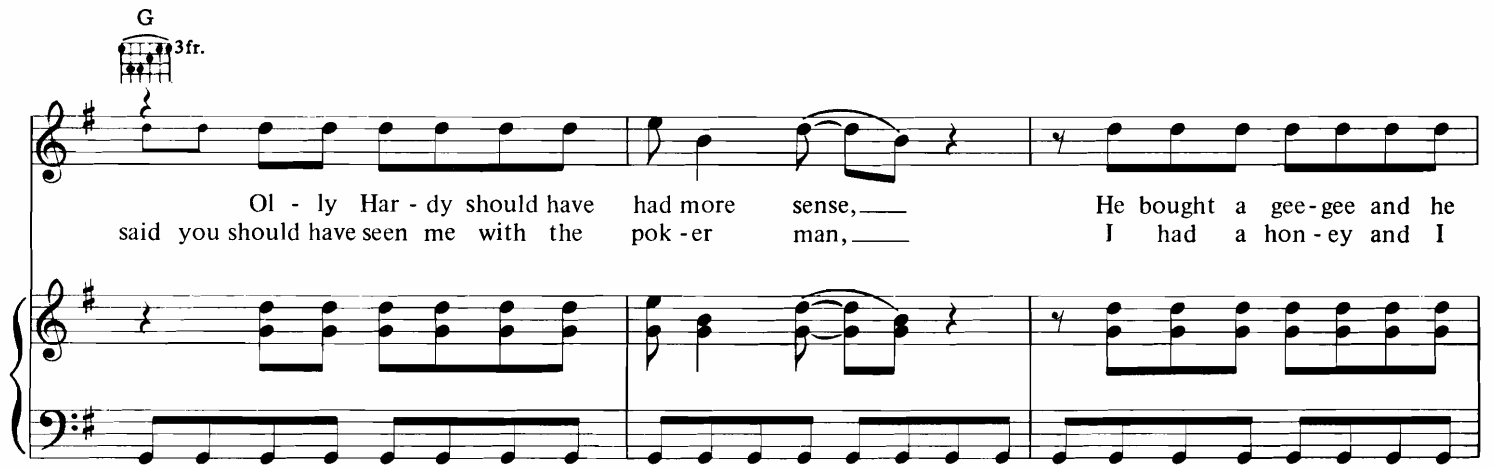
F  Em 

all chip in for a bag of ce - ment. _____
man asked me why is it more. _____ I



G  3fr.

Oi - ly Har - dy should have had more sense, _____ He bought a gee-gee and he
said you should have seen me with the pok - er man, _____ I had a hon - ey and I





jumped the fence, All for the sake of a cou - ple of pence.
 bet a grand, Just in the nick of time I looked at his hand.



Let's go, let's go, let's go, let's go down



to Ju-nior's Farm where I want to lay low. Low life, high life,



oh, let's go, Take me down to Ju - nior's Farm. Let's

F G 3fr.

go, let's go down to Ju-nior's Farm where I want to lay low. Low.

F

life, high life, oh, let's go, Take me down to Ju-nior's Farm,

G 3fr. F G 3fr.

1. Ev - 'ry - bod - y tag a - long.

2. G 3fr. F G 3fr.

Take me down to Ju-nior's Farm.



UNCLE ALBERT / ADMIRAL HALSEY

(McCartney)

*We're so sorry Uncle Albert
We're so sorry if we caused you any pain
We're so sorry Uncle Albert
But there's no one left at home
And I believe it's going to rain
We're so sorry but we haven't heard a thing all day*

*We're so sorry Uncle Albert
But if anything should happen we'll be sure to give a ring
We're so sorry Uncle Albert
But we haven't done a bloody thing all day
We're so sorry Uncle Albert
But the kettle's on the boil and we're so easily called away*

*Hands across the water
Heads across the sky
Hands across the water
Heads across the sky*

*Admiral Halsey notified me
He had to have a berth or he couldn't get to sea
I had another look and I had a cup of tea and butter pie
The butter wouldn't melt so I put it in the pie*

*Live a little be a gypsy, get around
Get your feet up off the ground
Live a little, get around
Live a little be a gypsy, get around
Get your feet up off the ground
Live a little get around*

*Hands across the water
Heads across the sky
Hands across the water
Heads across the sky*

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UNCLE ALBERT/ADMIRAL HALSEY

(McCartney)

Slowly

Am7 (D bass) D

We're so sor - ry, _____ Un - cle Al - bert, _____ we're so

mf

Am7 (D bass) D Am7 (D bass)

sor - ry if we caused you an - y pain. _____ We're so sor - ry, _____ Un - cle

D Gm7 C C# D

Al - bert, _____ but there's no one left at home and I _____ be - lieve I'm gon - na rain. _____

Gm7 C Gm7 C Gm7 C Gm7 C C#7 D

Instrumental Solo

Am7 (D bass) D Am7 (D bass) D

We're so sor - ry, but we have-n't heard a thing— all day... We're so sor -

Am7 (D bass) D Gm7 C C#

ry, _____ Un - cle Al - bert, but if an - y - thing should hap - pen we'll be

D Gm7 C9 Gm7 C9 Gm7 C9

sure to give a ring. _____

Instrumental Solo

Gm7 C C#7 D C D Am7 (D bass)

(Spoken:) We're so sor - ry, Un - cle

Background for recitation

Al - bert, but we have - n't done a blood - y thing all day. We're so

sor - ry, Un - cle Al - bert, but the ket - tle's on the boil and we're so

eas - 'ly called a - way.

Instrumental Solo

Am C Am C Am C

This system contains the first six measures of the piece. The guitar part features a repeating pattern of Am and C chords. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

Em C Am Dm

Hands _____ a - cross the wa - ter, (wa - ter)

This system contains measures 7-10. The guitar part includes Em, C, Am, and Dm chords. The vocal line begins with the lyrics "Hands _____ a - cross the wa - ter, (wa - ter)". The piano accompaniment continues with the same rhythmic pattern.

G7 F Ab Bb C Am

heads _____ a - cross the sky. Hands _____ a - cross the

This system contains measures 11-14. The guitar part features G7, F, Ab, Bb, C, and Am chords. The vocal line continues with "heads _____ a - cross the sky. Hands _____ a - cross the". The piano accompaniment remains consistent.

Dm G7

To next strain C Fine C

wa - ter, (wa - ter) heads _____ a - cross the sky. sky.

This system contains the final four measures (15-18). The guitar part includes Dm and G7 chords. The vocal line concludes with "wa - ter, (wa - ter) heads _____ a - cross the sky. sky.". The piano accompaniment ends with a final chord and a fermata.

Am C Am C

Ad-mi - ral Hal - sey no - ti - fied me, he had to have a berth or he could - n't get to sea, I

Am C Em

had an - oth - er look and I had a cup of tea and a but - ter pie...

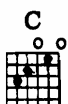
C Am Dm G7

Hands _____ a - cross the wa - ter, (wa - ter) heads _____ a - cross the

F Ab Bb C Am Dm

sky. Hands _____ a - cross the wa - ter, (wa - ter)

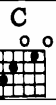
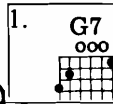
Faster



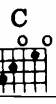
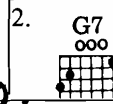
heads _____ a - cross the sky.



Live a lit - tle, be a gyp - sy, get a - round, (get a - round) get your feet up off the



1. ground, Live a lit - tle, get a - round.



Slowly—Tempo 1^o

D. S. al Fine

2. ground, Live a lit - tle, get a - round.

Instrumental Solo



MOON



PIPES OF PEACE



JET
 BAND ON THE RUN
 COMING UP
 EBONY AND IVORY
 LISTEN TO WHAT THE MAN SAID
 NO MORE LONELY NIGHTS
 SILLY LOVE SONGS
 LET 'EM IN
 C MOON
 PIPES OF PEACE
 LIVE AND LET DIE
 ANOTHER DAY
 MAYBE I'M AMAZED
 GOODNIGHT TONIGHT
 ONCE UPON A LONG AGO
 SAY SAY SAY
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