

PAUL McCARTNEY

CHAOS AND CREATION IN THE BACKYARD

PIANO
VOCAL
GUITAR



MPL COMMUNICATIONS, INC.

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VOCAL
GUITAR



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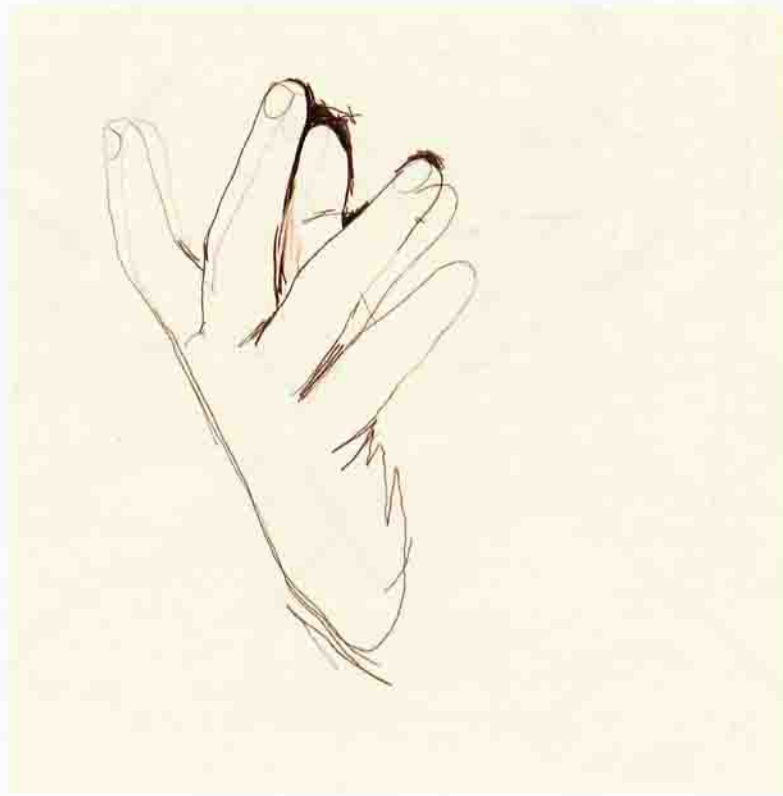
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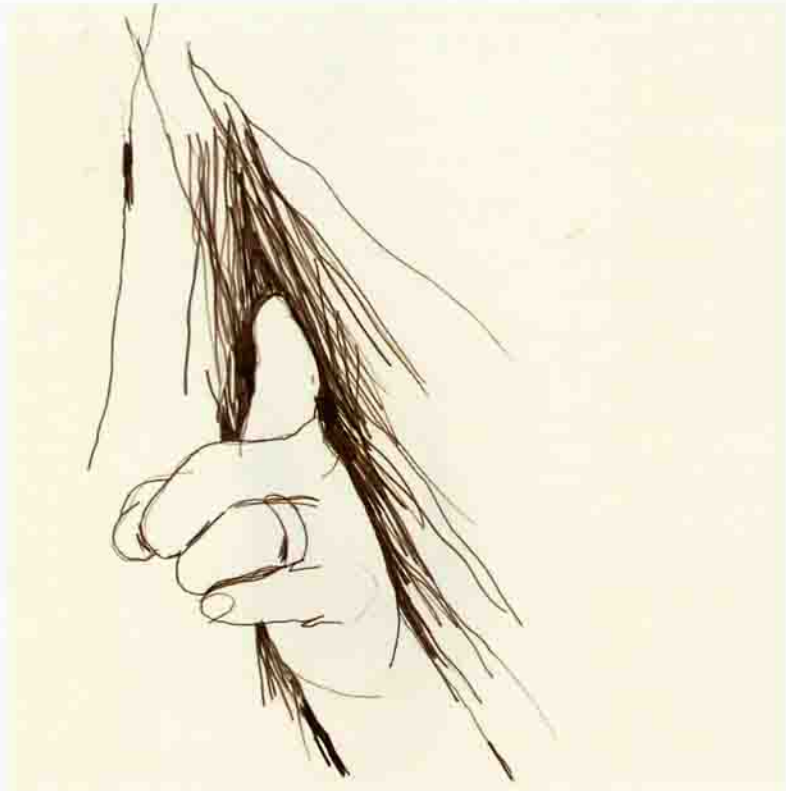


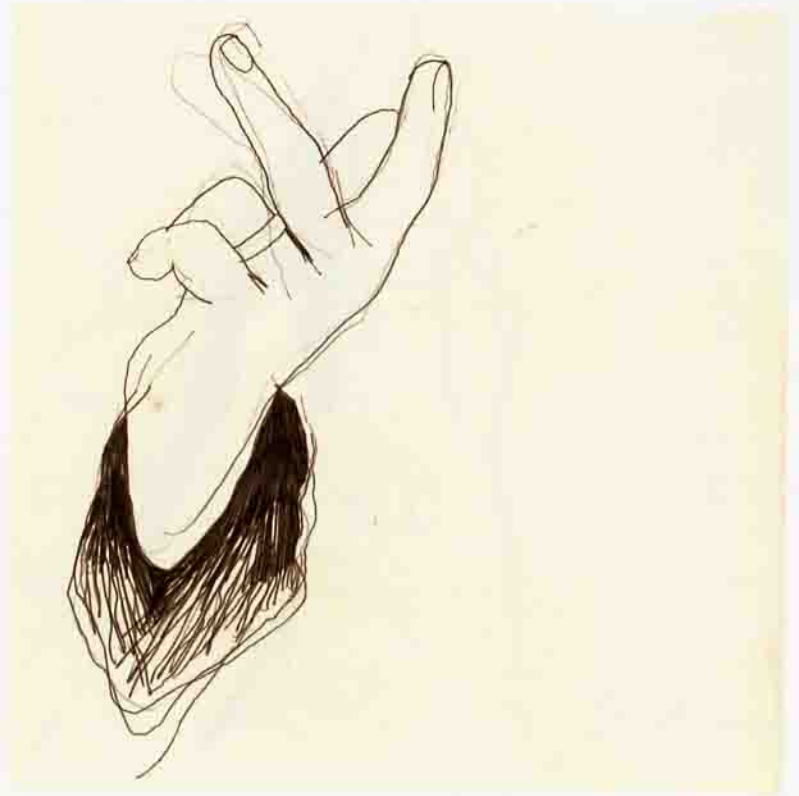
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Fine Line

Words & Music by Paul McCartney

♩ = 116

A



A



1. There is a fine line be-tween reck-less-ness and cou-rage. It's a -
(2.) long way be-tween cha - os and cre - at - ion, if you

D7



A



-bout time you un - der - stood which road to take. It's a fine line and your de -
don't say which one_ of these you're gon-na choose. It's a long way and if

D7

A

ci-sion makes a dif-f'rence. Get it wrong, you'd be mak-ing a big mis-take.)
ev-'ry con-tri-bu - tion seems the same it's a game that you're bound to lose.)

D

Come home bro-ther, all is for-giv-en. We all cried when you were

A

D

dri-ven a - way. Come home bro - ther, ev - 'ry-thing is bet-ter. Ev-

Bm

Esus⁴

A/F

To Coda

- 'ry-thing is bet-ter when you come home to stay.

A/F#



A/G



A



What ev - er's more im - por - tant to you, —

F#m



you've got to choose what you want to do. — What-

D



A



-ev - er's more im - por - tant to be, — well, that's the view that you got to see. —

8^{vb}

♩ Coda Am

F#m

D.S. al Coda

3. There is a

Come on back, come

on back, come on back to me.

A/F

A/F#

A/G



(It's a fine line.)

(It's a fine

A/F



A/F#



line.)

What - ev - er's more im - por - tant to you,

A/G



you've got - ta choose what you want to do.

What -

A/F



A/F#



- ev - er's more im - por - tant to be,

well, that's the view that you got to see.

How Kind You



(It's a fine line.) (It's a fine line.)



line.) (It's a fine line.)



(It's a fine line.) (It's a fine line.)



line.) (It's a fine line.)

How Kind of You

Words & Music by Paul McCartney

♩ = 108

N.C.

A/E



F#m/E



1. How kind of you_ to think of me_

A/E



F#m/E



A/E



F#m



when I was out of sorts._ It real-ly meant a lot to be_ in

E⁶



Em



E⁶



Em



some - one els - e's thoughts._ Some-one els - e's mind._

E6

Bm/E

Dm6/E

A/E

Some-one else as kind

as you.

A/E

F#m/E

A/E

2. The thought-ful-ness you showed has made

3. How kind of you to stick by me

a dif-f'rence in my life.

dur-ing the fi-nal bout.

F#m/E

A/E

F#m/E

I won't for-get how un-a-fraid you

And lis-ten to the ref-er-ee as

E6

Em

E6

were that long dark night.

I was count-ed out.

I thought that all was lost,

I thought my time was up,

Em

E6

Em



I thought I'd nev - er find

Bm/F#

Dm6/F

A/E

A



a some-one quite as kind as you.

E6

Em

E6



I thought my faith had gone, I thought there could-n't be

Em

Bm/F#

Dm6/F



a some-one who was there for me.



Musical notation for the first system, including a vocal line with a slur and piano accompaniment. The tempo marking "Mm." is present.



Musical notation for the second system, including a vocal line with a slur and piano accompaniment. The tempo marking "Mm." is present.

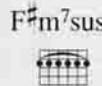
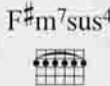
1.



2.



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



Musical notation for the fourth system, including a vocal line with a repeat sign and piano accompaniment.

Asus²



F#m7sus⁴



Asus²



How kind of you to think of me, — how kind of you. —

F#m7sus⁴



Vocal ad lib.

Fmaj⁷#¹¹



E



Fmaj⁷#¹¹

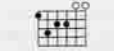


E



(8)

Fmaj⁷#11



(8) 8th

E



(8)

A



(8)



(8)

Jenny Wren

Words & Music by Paul McCartney

$\text{♩} = 92$

B \flat
(A)



Gm
(F \sharp m)



F
(E)



E \flat
(D)



F
(E)



Gm
(F \sharp m)



B \flat
(A)



Gm
(F \sharp m)



F
(E)



1. Like so ma - ny girls, — Jen - ny Wren could

E^b (D) F Gm (F[#]m)

sing. But a bro-ken heart

F/A (E/G[#]) B^bm (Am)

took her song a - way.

B^b (A) Gm (F[#]m)

2. Like the oth - er girls,
4. But the the day will come,

F (E) E^b (D) F (E)

Jen - ny Wren took wing,
Jen - ny Wren will sing,
She could
when this

Gm
(F#m)



F/A
(E/G#)



Bbm
(Am)



see the world and it's fool-ish ways.
bro-ken world mends it's fool-ish ways.

Db
(C)



How
Then

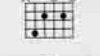
Bbm
(Am)



Ebm
(Dm)



Bb7/D
(A7/C#)



Gb/Db
(F/C)



F7
(E7)



we'll spend our days cast
we'll spend our days catch

Bbm
(Am)



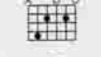
F7/C
(E7/B)



Db
(C)



Bb7/D
(A7/C#)



-ing love a side. Los
-ing up on life. All

E^bm
(Dm)

B^b7/D
(A⁷/C[#])

G^b/D^b
(F/C)

F⁷
(E⁷)

B^bm
(Am)

B^b
(A)

Gm
(F[#]m)

To Coda ◊

F
(E)

E^b
(D)

F
(E)

Gm
(F[#]m)

ing
be

sight
cause

of
of

life
you,

day
Jen

by
-ny

day.
Wren.

3. She

saw

po - ver - ty

break - ing up a home.

Wound - ed war - ri - ors

F/A
(E/G#)



B^bm
(Am)



took her song a - way.

B^bm

(Am)



Fm/A^b
(Em/G)



Gm
(F#m)



B^bm
(Am)



Fm/A^b
(Em/G)



Gm
(F#m)



B^bm
(Am)



Fm/A^b
(Em/G)



Ooh.


E^b/G
(D/F[♯])



E^b
(D)




B^b
(A)





D^b
(C)



B^bm
(Am)



E^bm
(Dm)




B^b7/D
(A⁷/C[♯])




G^b/D^b
(F/C)





F⁷
(E⁷)



B^bm
(Am)




F⁷/C
(E⁷/B)




D^b
(C)




B^b
(A)



E^bm
(Dm)



B^b7/D
(A⁷/C[♯])



G^b/D^b
(F/C)



F⁷
(E⁷)




B^bm
(Am)

D.S. al Coda

♩ *Coda* B^b (A) E^bm (Dm) B^b7/D (A7/C[#]) G^b/D^b (F/C)


You saw who we are,

F⁷ (E⁷) B^bm (Am)


Jenny Wren.

B^bm (Am) Fm/A^b (Em/G) Gm (F[#]m)


B^bm
(Am)



Fm/A^b
(Em/G)



1.
Gm
(F[#]m)




2.
E^b/G
(D/F[#])



E^b
(D)



B^b
(A)




G^b
(F)




E^b
(D)



G^b
(F)




E^b
(D)



G^b
(F)



E^b
(D)



B^b
(A)




At the Mercy

Words & Music by Paul McCartney

♩ = 102

C7



Daug



At the mer - cy, at the mer - cy. At the mer - cy of a bu - sy

D



D(b5)



Bm/D



road, who can han - dle such a hea - vy load?

Em



Edim



Daug



At the mer - cy, at the mer - cy. At the mer - cy of a bu - sy

D D(b5) G7/D

day, we can think of no-thing more to say.

D D

1. If you show me love
2. If you take me up

F#m Bm Bdim

I won't re - fuse.
I won't say no.

I know you'd nev - er make me
I guess you'd ra - ther see me

G7 D/F# F#7/E Bm/D C#m7

choose grow be-tween the love I've got and the love I'd lose.
in - to a bet - ter man than the one you know.

Bm  Bdim 

Some - times I'd ra - ther run and
Some - times my head is hang - ing



Bm  Bdim  Bm  *To Coda* 



hide than stay and face the fear in - side.
low, but it's time to get on with the show.



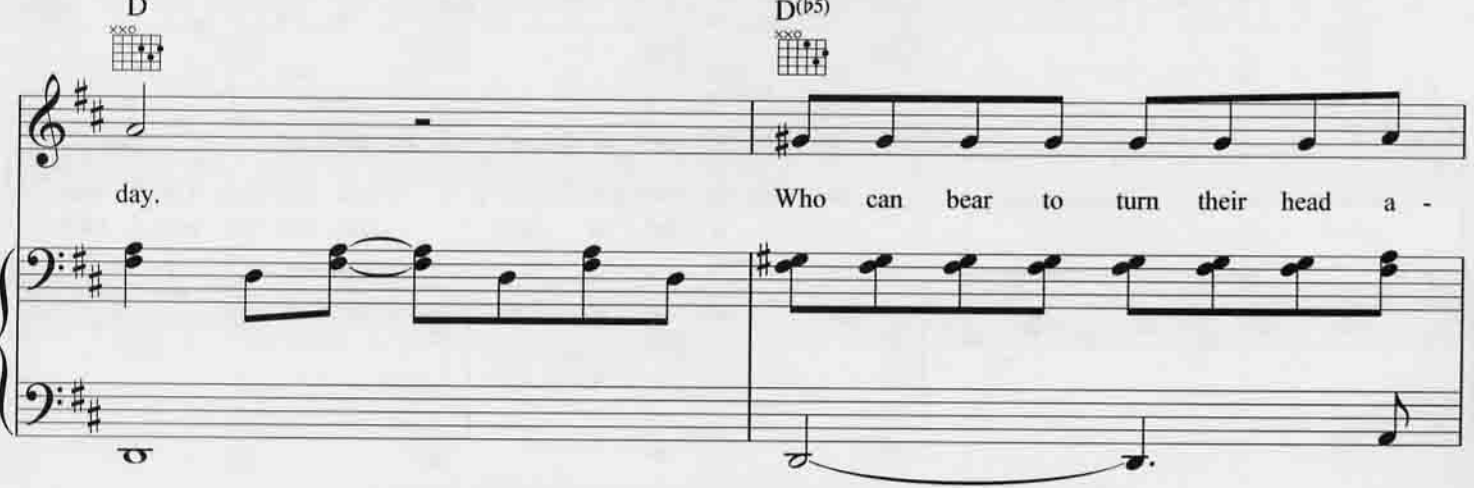
C  Daug 

At the mer - cy, at the mer - cy. At the mer - cy of a bu - sy



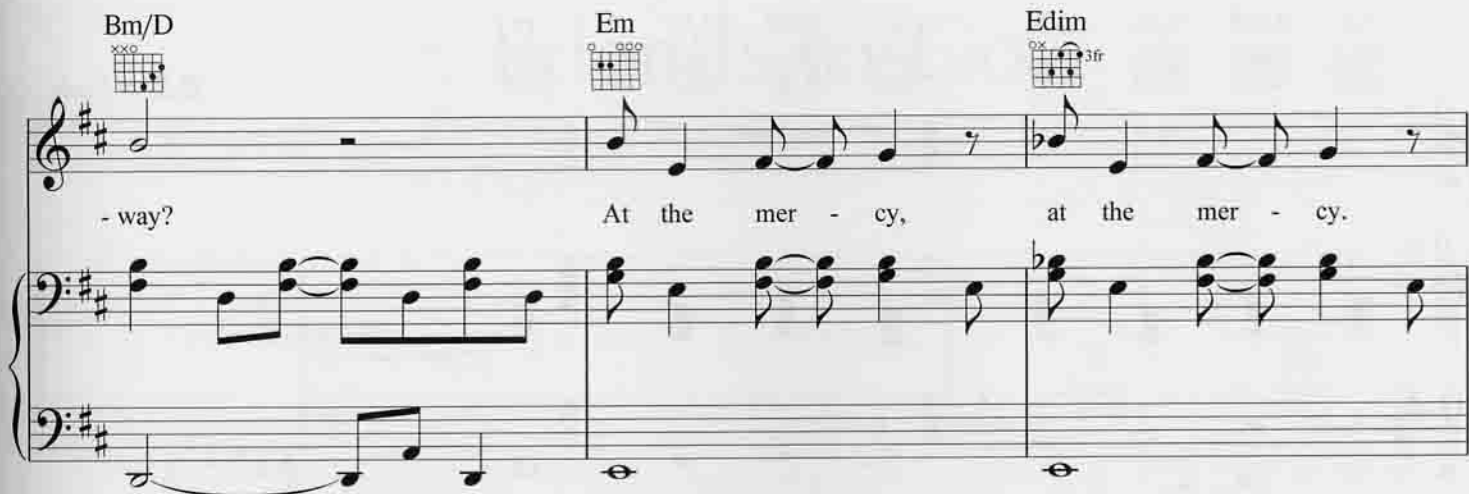
D  D(b5) 

day. Who can bear to turn their head a -



Bm/D  Em  Edim 

- way? At the mer - cy, at the mer - cy.



Daug  D  D(b5) 

At the mer - cy of a bu - sy road, we can watch the u - ni - verse ex -






G7/D  D 

- plode.



D  A  G  D  G  D  A 



D 
 A/C# 
 G/B 
 D/A 
 G 
 D/F# 
 A/E 
 D 

D.S. al Coda



This system shows the beginning of the piece. The vocal line starts with a whole rest. The piano accompaniment features chords in the right hand and a bass line in the left hand. The time signature changes from 3/4 to 4/4.

⊕ *Coda*

C7 



This system contains the vocal line with the lyrics "At the mer - cy, at the mer - cy." The piano accompaniment includes a note marked "8vb" (an octave below) in the right hand.

Daug 

D 

D(b5) 



This system contains the vocal line with the lyrics "At the mer - cy of a bu - sy day, I can think of no - thing more to". The piano accompaniment features a steady bass line.

G7/D 

D 



This system contains the vocal line with the lyrics "say." The piano accompaniment features a bass line with some grace notes.

Friends to Go

Words & Music by Paul McCartney

♩ = 116

E



E



Em



1. I've been wait-ing on the

Bm



B⁶



E



E⁷



oth - er side__

for your friends to leave so I don't have__ to hide__

A



Am



E



B⁶



I'd pre-fer they did-n't know,

so I've__ been wait-ing on the oth - er__ side__

B7

E

E7

for your friends to go.

E

Em

Bm

B6

2. I've been slid-ing down a slip-py slope, I've been climb-ing up a

E

E7

A

Am

E

slow-ly burn - ing rope but the flame is get-ting low. I've been

B6

B7

E

wait-ing on the oth - er side for your friends to go.



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. It contains a whole rest followed by a melodic line.

You nev - er need to wor - ry a - bout me,
*2° Instrumental till **

Piano accompaniment for the first system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a common time signature. It contains a melodic line.

I'll be fine on my own. * Some-one else can

Piano accompaniment for the second system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a common time signature. It contains a melodic line.

wor - ry a - bout me, I've spent a lot of time on my own, -

Piano accompaniment for the third system, including treble and bass staves.



Musical staff with treble clef, key signature of three sharps, and a common time signature. It contains a melodic line.

I've spent a lot of time on my own. 3. I've been wait-ing till the
4. I've been wait-ing on the

Piano accompaniment for the fourth system, including treble and bass staves.

Bm

B

E

E7

dan - ger passed, oth - er side. I don't know how long the storm is gon - na last. for your friends to leave so I don't have to hide.

A

Am

E

B6

— If we're gon - na car - ry on I'll be wait - ing on the oth - er side. — I'd pre - fer they did - n't know so I've been wait - ing on the oth - er side.

B7

E

E7

To Coda

— till your friends have gone. — for your friends to go. — So

B6

B7

B6

tell me what I want to know, — I'll be wait - ing on the oth - er side.

B7

E

E7

D.S. al Coda

— for your friends_ to go. —

⊕ *Coda*

B6

I've been wait - ing on the oth - er side, —

B

B6

B7

I've been wait - ing on the oth - er side — for your friends_ to go. —

E

F#m7bs

E

English Tea

Words & Music by Paul McCartney

♩ = 48 **Rubato**
N.C.

♩ = 88
a tempo
G

1. Would you care to
2. Do you know the

D/F# Dm/F Em

sit with me for a cup of Eng - lish tea?
game cro - quet? Per ad - ven - ture we might play.

B/D#

Bm/D

A/C#

Ve - ry twee, ve - ry me, an - y sun - ny
 Ve - ry gay, hip hoo - ray, an - y sun - ny

Dsus4

D

G

D/F#

morn - ing. What a plea - sure it would be,
 morn - ing. *2° Instrumental till **

Dm/F

Em

B/D#

chat - ting so de - light - ful - ly. Nan - ny bakes

Bm/D

A/C#

Dsus4

D

fair - y cakes ev - 'ry Sun - day morn - ing. *

C Am D G C

Miles and miles of Eng - lish gar - den stretch - ing

Am D G C

past the wil - low tree. Lines of

Am D G C

ho - ly - hocks and ros - es list - en

Am D 1. 2. Dsus⁴ D

most at - ten - tive - ly.

G  D/F#  Dm/F 

As a rule the church bells chime when it's al - most



Em  B/D#  Bm/D 

sup - per - time. Nan - ny bakes fair - y cakes



A/C#  Dsus4  D  G  D/F#  Dm/F  Em 

on a Sun - day morn - ing.



B/D#  Bdim/D  A/C#  D  G 



Too Much Rain

Words & Music by Paul McCartney

♩ = 120

G



Em



Bm



The first system of music features a guitar part with three measures of whole notes: G, Em, and Bm. The piano accompaniment consists of a treble clef with a steady eighth-note accompaniment and a bass clef with a simple bass line.

G



Em



Bm



The second system continues the guitar part with three measures of whole notes: G, Em, and Bm. The piano accompaniment remains consistent with the first system.

♩ G



Em⁷



Bm



The vocal line begins with a repeat sign and a triplet of eighth notes. The lyrics are: 1. Laugh when your eyes are burn - ing. 2. You know the wheels keep turn - ing. 3. laugh.

1. Laugh when your eyes are burn - ing.
2. You know the wheels keep turn - ing.
(3.) laugh.

The piano accompaniment for the vocal section features a treble clef with a triplet of eighth notes and a bass clef with a simple bass line.



Smile when your heart is filled with pain.
 Why do the tears run down your face?
 Smile when you're spin - ning round and round.



Sigh as you brush a - way_ your sor -
 We used to hide a - way_ our feel -
 Sigh as you think a - bout_ to - mor -



- row. Make a vow_ that it's not_
 - ings. But for now_ tell your - self_
 - row. Make a vow_ that you're gon -



Fmaj7

Am

D

D7



— gon - na hap - pen a - gain. — } (1, 2.) It's not
 — it won't hap - pen a - gain. — } (3.) It's al

G

D

D7

G



right in one life,
 -right in in your life,

D

D7

G

1.

D

C



too much rain.
 no more rain.

G

D

C

G7



It's

C Am C

too much for any one. Too

Am C Am

hard for any one. Who wants a happy and

Em F C

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

peace - ful life? 3. You've got to learn to

\oplus Coda F C G

You've got to learn to laugh.

A Certain Softness

Words & Music by Paul McCartney

♩ = 96

E7b9 6fr

Am 5fr

E7b9 6fr

1. A cer-tain soft-ness (1, 4.) in her eyes_ fas-ci-nates me
 (2.) in her smile_ cap-ti-vates me
 (3.) in her style_ haunts my mem-'ry

F 8fr

E7b9 6fr

F 8fr

more_ than I ev-er thought_ it would, (a cer-tain soft-ness) more_ than I ev-er thought_ it
 sur - er than an-y - thing_ that's sure, (a kind of sad-ness) sur - er than an-y - thing_ be -
 more_ than I ev-er thought_ it would, (a touch of wild-ness) more_ than I ev-er thought_ it

Gm/Bb 3fr

A7

Dm

C

could. A cer-tain soft-ness in her eyes_ got me hooked,_
 - fore. A kind of sad-ness in her smile_ got me hooked,_
 could. A touch of wild-ness in her style_ got me hooked,_

4° to Coda II ◊

1.

F6

G

E7b9



got me hooked. —

2. A kind of sad - ness

2.

F6

G

A



3° to Coda I ◊

got me hooked. —

got me hooked. —

Amaj7

F#m

Bm



If I could ev - en find the words to tell her,

I would - n't want to an - y - way. —

A

F#m



'Cos that would on - ly break the spell,

and you know ve - ry

Bm **F** **G** **E7b9**

D.S. al Coda I

well I could-n't be - tray her. 3. A touch of wild - ness

♠ Coda I

Amaj7 **D6/A** **A**

Amaj7 **D6/A** **A** **E7b9**

D.S. al Coda II

4. A cer-tain soft - ness

♠ Coda II

F6 **G** **A**

got me hooked.

Riding to Vanity Fair

Words & Music by Paul McCartney

♩ = 114

Am⁶/₉



Am⁹



Am⁶/₉



1.

Am⁹



The first system of music consists of a guitar part and a piano accompaniment. The guitar part is written on a single staff in 4/4 time, with a tempo of 114. It features four measures of chords: Am⁶/₉, Am⁹, Am⁶/₉, and Am⁹. The piano accompaniment is written on two staves (treble and bass clef) and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

2.

Am⁹



Am⁶/₉



Am⁹



Am⁶/₉



Am⁹



The second system of music continues the guitar and piano accompaniment. It features five measures of chords: Am⁹, Am⁶/₉, Am⁹, Am⁶/₉, and Am⁹. The piano accompaniment continues with the same rhythmic pattern as the first system.

Am⁶/₉



Am⁹



Am⁶/₉



The third system of music features a vocal line and piano accompaniment. The guitar part has three measures of chords: Am⁶/₉, Am⁹, and Am⁶/₉. The piano accompaniment continues with the same rhythmic pattern.

1. I bit my tongue,
2. You put me down

I nev - er talked too much;
but I can laugh it off

I tried to be so strong...
and act like no-thing's wrong...

The fourth system of music continues the vocal line and piano accompaniment. The guitar part has three measures of chords: Am⁶/₉, Am⁹, and Am⁶/₉. The piano accompaniment continues with the same rhythmic pattern.

Am⁹ Am⁹ Am⁹

I did my best,
But why pre - tend?

I used the gen - tle touch;
I think I've heard e - nough

Am⁹

1. Am⁹ 2. Am⁹

I've done it for so long...
of your fa - mil - iar song...

Em⁹ Em⁹/D Cmaj⁷

I tell you what I'm gon - na do: I'll try to take my mind

Em⁹ Em⁹/D

off you. And, now that you don't need my help,

Cmaj7



Musical staff with lyrics: I'll use the time to think a - bout my - self.

I'll use the time to think a - bout my - self.

Piano accompaniment for the first system.

Am6/9



Am9



Am6/9



Am9



Musical staff with rests.

Piano accompaniment for the second system.

Am6/9



Am9



Am6/9



Am9



Musical staff with rests.

Piano accompaniment for the third system.

Am6/9



Am9



Am6/9



Musical staff with lyrics: 3. You're not a - ware of what you put me through; but now the feel - ing's gone.

3. You're not a - ware of what you put me through; but now the feel - ing's gone.

4. There was a time when ev - 'ry day was young; the sun would al - ways shine.

Piano accompaniment for the fourth system.

Am⁹



Am⁹/₆



Am⁹



But I don't mind, do what you have to do;
 We sang a - long when all the songs were sung,

Am⁹/₆



Am⁹



Em⁹



you don't fool an - y - one. — I tell you what I'm
 be - liev - ing ev - 'ry line. — 2° Vocal ab lib. until *

Em⁹/_D



Cmaj⁷



gon - na do: — I'll take a diff - 'rent point of view —

Em⁹



Em⁹/_D



Cmaj⁷



And, now that you don't need my help, — I'll use the time to

1° only

Fmaj7



think a - bout my - self. — The de - fi - ni - tion of friend -
 * That's the trou - ble with friend -

F Fadd9 F Fmaj7

- ship ap - par - ent - ly ought to be show - ing sup - port for the one —
 - ship: for some - one to feel it, it has to be real or it would -

Gmaj7 Gsus4 G Fmaj7

— that you love. — And I was op - en to friend -
 - n't be right. — And I keep hop - ing for friend -

F Fadd9 F Fmaj7

- ship, but you did - n't seem to have an - y to spare —
 - ship; but I would - n't dare to pre - sume it was there —

- ship, but you did - n't seem to have an - y to spare —
 - ship; but I would - n't dare to pre - sume it was there —

G 1. N.C.

while you were rid - ing to Va - ni - ty Fair.
 while you were rid - ing to Va - ni - ty Fair.

2. N.C. Am^{6/9}

(3^o only) While you were rid - ing to Va-

Am⁹ **Am^{6/9}** **Am⁹**

- ni - ty Fair. While you were rid - ing to Va - ni - ty Fair. While

1-3. Am^{6/9} **Am⁹** **4. Am^{6/9}** **Am⁹**

— you were rid - ing to Va - ni - ty Fair.

Follow Me

Words & Music by Paul McCartney

♩ = 88



Cmaj⁷



1. You lift up my spi - rits, you shine on my soul, — when -
(2.) give me di - rec - tion, you show me the way, — you
(3.) lead me to pla - ces that I've ne - ver been, — un -

Am



Am⁹



F



-ev - er I'm emp - ty you make me feel whole. I can re - ly on you — to
give me a rea - son to face ev - 'ry day. — I can de - pend on you — to
-cov - er - ing se - crets that I've nev - er seen. — I can re - ly on you — to

C

Em/B

Am



guide me through an - y si - tu - a - tion. You
 send me to an - y des - ti - na - tion. You
 guide me through an - y si - tu - a - tion. You

Em

F

1.



hold up a sign that reads: "Fol - low me."
 hold up a sign that reads: "Fol - low me."
 hold up a sign that reads: "Fol - low me."

2, 3.

C

A



To Coda

2. You "Fol - low me."

D



G#dim/D



Down the track_ of lone - li - ness, down the path_ of love,

G/D



D



through the woods_ of heart - ache to the end.

G#dim/D



On the shores_ of sor - row, where_ the waves_ of hope_ crash in: the

G/D



Am



per - fect place for me to find_ a friend. Mm,

Fadd9

Am

Fadd9

D.S. al Coda

N.C.

mm, mm, mm. 3. You

⊕ *Coda*

A

C

"Fol - low me." "Fol - low me."

A

C

A

"Fol - low me." "Fol - low me." "Fol - low me."

C

A

D

"Fol - low me."

Promise to You Girl

Words & Music by Paul McCartney

♩ = 106

Am⁷



C/G



F



Look - ing through the back - yard of my life:—

G



E⁷/G[#]



Am



time to sweep the fall - en leaves a - way.

♩ = 126



Fdim



A



(Like the sun that ris - es ev - 'ry day,
(Ev - 'ry sin - gle se - cond of our lives

Bm Fdim A N.C.

we can chase the dark clouds from the sky.)
 we can use to chase the clouds a - way.)

1. I

D7 D7/F# A D7 D7/F#

gave my pro-mise to you, girl; I don't wan-na take it
 2. Hey, why wait an-oth-er day? That won't get us an-y-
 (3° Instrumental)
 (4.) no more bark-ing up a tree, no more how-ling at the

Optional 8vb

A C Bm E7

back. You and me, side by side,
 -where. All the time that it takes
 moon. They won't see you and I

Am

Am/G

F

Bm



we know how to change the world... That is why I
 to re - pair this brave old world... will be ours, I
 div - ing for the deep - est pearl... That is why I



E7

A

1, 3.

2, 4.

D.S. (with repeats) al Coda
To Coda ◊



gave my pro-mise to you, girl.
 gave my pro-mise to you, girl.
 gave my pro-mise to you, girl.

4. Well, there's



◊ *Coda*

Bdim

Bm

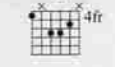
Fdim

A/E

F#m

C#m/G#

A



Bm

C#7/F

A



Bm



Fdim



A



A⁶



C[#]m/E



A/E



(Falsetto) Ooh.



Bm



Fdim



A



Ooh.



Am⁷



C/G



F



Look - ing through the back - yard of my life:—



Optional 8vb.

G



E⁷/G[#]



Am



time to sweep_ the fall - en leaves_ a - way.



This Never Happened Before

Words & Music by Paul McCartney

♩ = 80
N.C.

The first system of music consists of three staves. The top staff is a single treble clef staff for guitar, containing a whole rest in the first measure and a whole note in the second measure. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a melodic line in the treble clef and a bass line in the bass clef. The bottom staff is a single bass clef staff for guitar, containing a whole rest in the first measure and a whole note in the second measure.

Am⁷

The Am⁷ guitar chord diagram shows the fretboard with the 2nd, 3rd, 4th, and 5th strings fretted at the 2nd, 3rd, 4th, and 5th frets respectively. The 1st and 6th strings are marked with 'x', indicating they are not to be played.

The second system of music consists of three staves. The top staff is a single treble clef staff for guitar, containing a whole rest in the first measure and a whole note in the second measure. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a melodic line in the treble clef and a bass line in the bass clef. The bottom staff is a single bass clef staff for guitar, containing a whole rest in the first measure and a whole note in the second measure.

Am

The Am guitar chord diagram shows the fretboard with the 2nd, 3rd, 4th, and 5th strings fretted at the 2nd, 3rd, 4th, and 5th frets respectively. The 1st and 6th strings are marked with 'x', indicating they are not to be played.

E

The E guitar chord diagram shows the fretboard with the 2nd, 3rd, 4th, and 5th strings fretted at the 2nd, 3rd, 4th, and 5th frets respectively. The 1st and 6th strings are marked with 'x', indicating they are not to be played.

Am

The Am guitar chord diagram shows the fretboard with the 2nd, 3rd, 4th, and 5th strings fretted at the 2nd, 3rd, 4th, and 5th frets respectively. The 1st and 6th strings are marked with 'x', indicating they are not to be played.

E

The E guitar chord diagram shows the fretboard with the 2nd, 3rd, 4th, and 5th strings fretted at the 2nd, 3rd, 4th, and 5th frets respectively. The 1st and 6th strings are marked with 'x', indicating they are not to be played.

The third system of music consists of three staves. The top staff is a single treble clef staff for guitar, containing a whole rest in the first measure and a whole note in the second measure. The middle staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a melodic line in the treble clef and a bass line in the bass clef. The bottom staff is a single bass clef staff for guitar, containing a whole rest in the first measure and a whole note in the second measure.

1. I'm

Am



G#m7



C#m



F#m7



ve - ry sure
2. Now I see

this nev - er hap - pened to me be - fore
this is the way it's sup - posed to be.

Am



E



C#m



Am



I met you, and now I'm sure
I met you, and now I see

this nev - er hap - pened be - fore...
this is the way it should be...

1.

E



E



Am



Am7



D7



G



Am7



D7



This is the way it should be for lov - ers,
they should - n't go it a - lone.

G Am⁷ D⁷ G

It's not so good when you're on your own...

E E⁹ Am

3. So come to me,
4. I'm ve-ry sure

G^{#m}⁷ C^{#m} F^{#m}⁷ Am E

now we can be what we want to be. I love you, and
this nev-er hap-pened to me be-fore I met you, and

C^{#m} Am E

To Coda ☉

now I see this is the way it should be.
now I'm sure

Am



E



Am



Am⁷



D⁷



D.S. al Coda

This is the way it should be. —

This is the way it should be —

Coda

Am



E



Am



this nev-er hap-pened be-fore. — (This nev-er hap-pened.) —

This nev-er hap-pened be-fore. —

E



Am



E



C/G



—(This nev-er hap-pened.)— This nev-er hap-pened be fore.—(This nev-er hap-pened be fore.)—

Gmaj⁷/B



Am⁷



C(b5)



E



Anyway

Words & Music by Paul McCartney

♩ = 78



The first system of piano accompaniment for 'Anyway' is in 4/4 time. It features a treble and bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment with quarter notes. The key signature has one sharp (F#).



The second system of the score includes the vocal line and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

1. If you love me, won't you call me?
2. If we could be clos-er long-er,



The third system of the score includes the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides accompaniment for the vocal line.

I've been wait-ing, wait-ing too long... In my soul is
that would help me, help me so much... We can cure each

C G Em7 C G

con-stant yearn-ing; al-ways sing-ing, sing-ing this song.
 oth-er's sor-row; won't you please, please get in touch.

Bm7/E Eaug F#m7b5

On-ly love is strong e-nough to take it on the chin.
 If a love is strong e-nough, it may nev-er end.

Eaug/G# Am Eaug/B

When did I be-gin to fall?
 Why would I pre-tend to fall?

Am D/A Am D/A

D/A



F#m7



Bm7



An - y - way,

an - y - way,

you can make

that call...

G7



F#m7



F7



Em7



You feel free

to make your-self

at home...

D/A



A



D/A



To Coda

A



(Ah.)

Oh...

G



Em7



C



G



Em7



C



G



Em7

C

G

Em7



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

C

G

D.S. al Coda

⊕ Coda

A

D



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

Musical notation for the second system, including piano accompaniment and a vocal line with the lyrics "An - y - way,".

F#m7

Bm7

G7



Musical notation for the third system, including piano accompaniment and a vocal line with the lyrics "an - y - way, an - y - way at all;".

F#m7

F7

Em7

D



Musical notation for the fourth system, including piano accompaniment and a vocal line with the lyrics "an - y - way that you can make that call."

1. Fine Line
2. How Kind of You
3. Jenny Wren
4. At the Mercy
5. Friends to Go
6. English Tea
7. Too Much Rain
8. A Certain Softness
9. Riding to Vanity Fair
10. Follow Me
11. Promise to You Girl
12. This Never Happened Before
13. Anyway

ALL SONGS WRITTEN AND COMPOSED BY Paul McCartney

