

PAUL McCARTNEY FLOWERS IN THE DIRT



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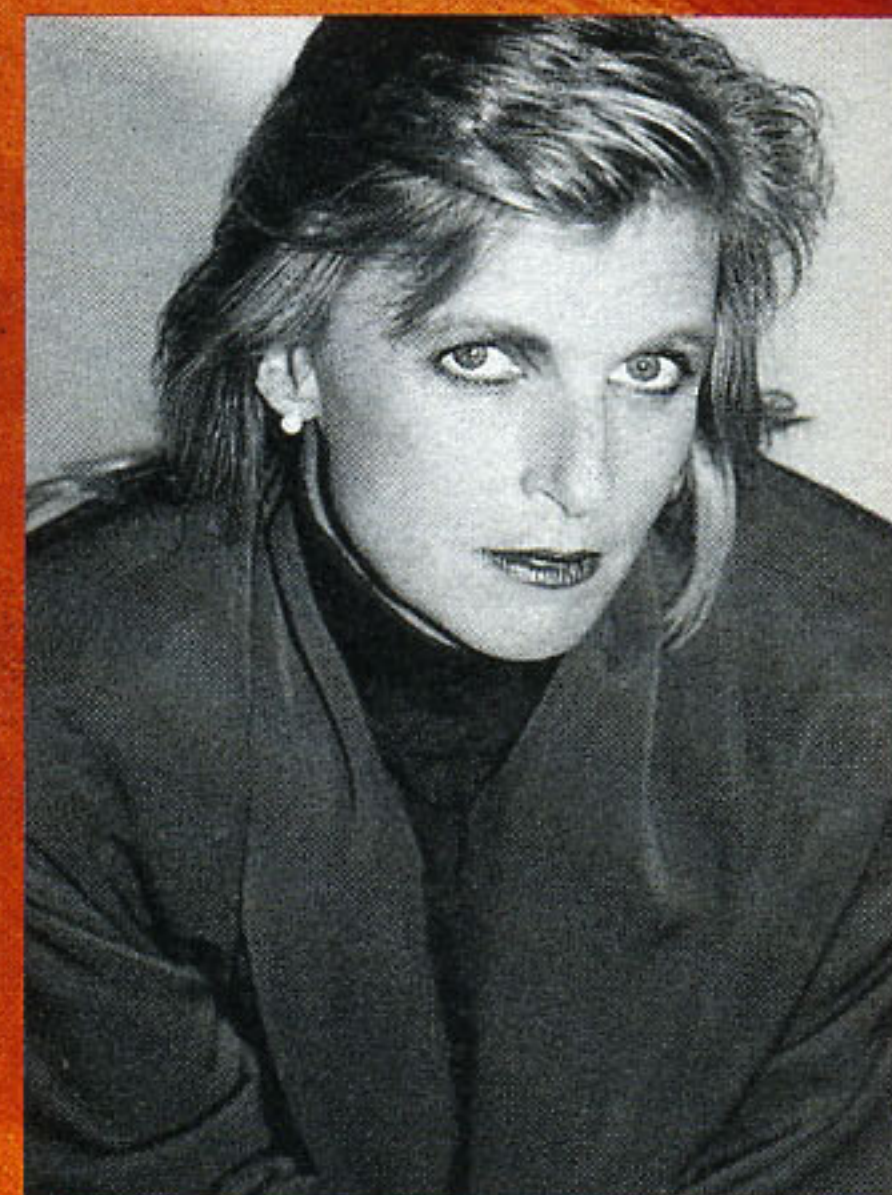
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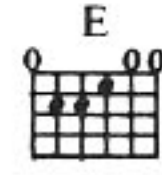




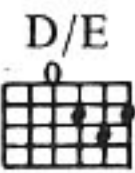
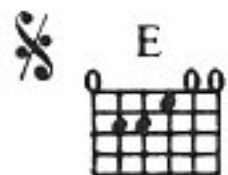
MY BRAVE FACE

Words and Music by McCartney-Mac Manus

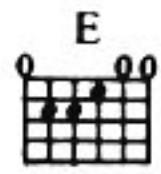
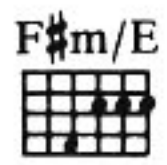
Moderately fast



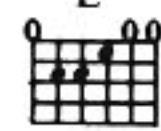
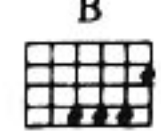
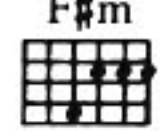
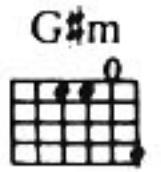
My brave, my brave, my brave face.

I've been liv - ing in style, — un - ac - cus - tomed
 I've been do - ing the rounds, — un - ac - cus - tomed
 I've been liv - ing a lie, — un - ac - cus - tomed



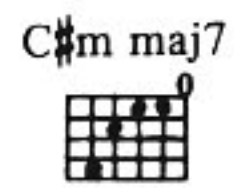
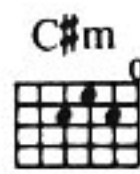
as I am to the lux - u - ry life. —
 as I am to the time on my hands. —
 as I am to the work of a house - wife.



I've been hit - ting the town — and — it — did - n't hit back.
 Now I don't have to tell — an - y - bo - dy when I'm going to hit back.
 I've been break - ing up dir - ty dish - es and been throw - ing them a - way.

1.

2.



Ev - er since you went a - way I've
 Ev - er since you left I have been

C#m7 E7 A Am

had this sen - ti - men - tal in - cli - na - tion not to change a sin - gle
 try - ing to com - pose a "Ba - by will you please come home" note meant for

E C#m C#m maj7

thing.
 you. As I pull the sheet back on the
 As I clear a - way an - oth - er

C#m7 C#m6 A

bed, I want to go bu - ry my head in your
 un - touched T. V. din - ner from the ta - ble I laid

Am E B E

pil - low. }
 for two. } Now that I'm a - lone a - gain, I

E B E E G#m/D#

can't stop break - ing down a - gain. — The simp - lest things — set me

C#m G#m F#m

off a - gain, — and take me to — that — place

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

where I can't find my brave face. Where I can't find my brave face,

A E/G# F#m *To Coda* E

my brave, my brave, my brave face. —

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

My brave

Detailed description: This system contains the first six measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, guitar chord diagrams are provided for each measure: A (x02321), E/G# (022020), F#m (232123), A (x02321), E/G# (022020), and F#m (232123). The lyrics 'My brave' are written under the vocal line in the final measure.

E D/E

face. _____

D.%. al Coda

Detailed description: This system contains the next six measures. The vocal line continues with a long note in the first measure, followed by a melodic line. The piano accompaniment provides harmonic support. Above the vocal line, guitar chord diagrams for E (022020) and D/E (022020) are shown. The lyrics 'face.' are written under the vocal line with a long horizontal line indicating a sustained note. The instruction 'D.%. al Coda' is written at the end of the system.

♩ CODA A E/G# F#m C#m B A/C#

face. _____ My brave

Detailed description: This system contains the next six measures, starting with a Coda symbol. The vocal line has a long note in the first measure, then continues with 'My brave'. The piano accompaniment features a triplet in the final measure. Above the vocal line, guitar chord diagrams are provided: A (x02321), E/G# (022020), F#m (232123), C#m (x232123), B (x212023), and A/C# (022020). The lyrics 'face.' and 'My brave' are written under the vocal line.

E D/E E

face. _____

Detailed description: This system contains the final six measures. The vocal line has a long note in the first measure. The piano accompaniment concludes with a triplet in the final measure. Above the vocal line, guitar chord diagrams for E (022020), D/E (022020), and E (022020) are shown. The lyrics 'face.' are written under the vocal line.



ROUGH RIDE

Words and Music by McCartney

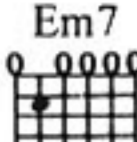

Em D Em D Em D Em Em D Em D

The first system of music features guitar chord diagrams for Em and D chords, followed by a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is common time (C).

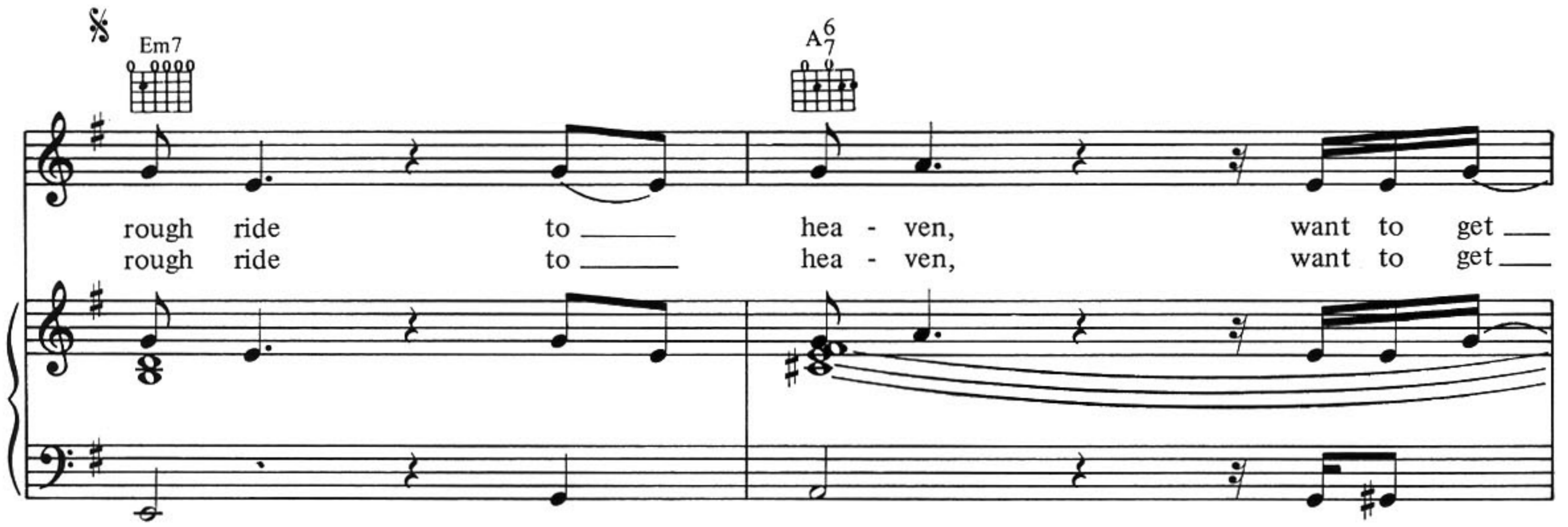
Em

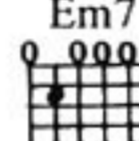
The second system includes a guitar chord diagram for Em and piano accompaniment. The lyrics are: "I need - ed lov - ing, I knew you'd help me, I need - ed a friend, I knew you could,"

The third system continues the piano accompaniment. The lyrics are: "I need - ed some - thing that would be there in the end, on a you knew I did - n't. want to be mis - un - der - stood, on a"

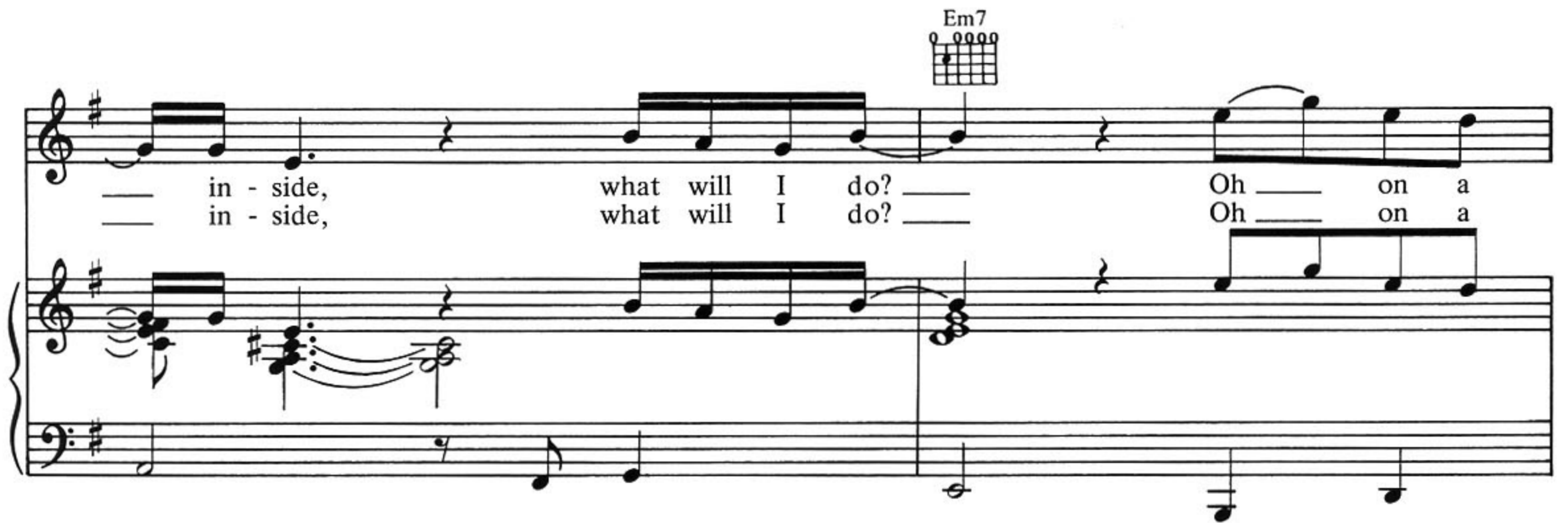
Em7  A7 

rough ride to _____ hea - ven, want to get _____
 rough ride to _____ hea - ven, want to get _____



Em7 

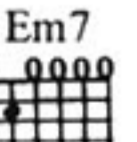
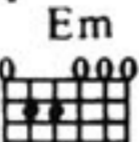
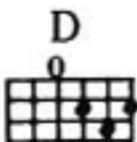
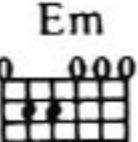
_____ in - side, what will I do? _____ Oh _____ on a
 _____ in - side, what will I do? _____ Oh _____ on a



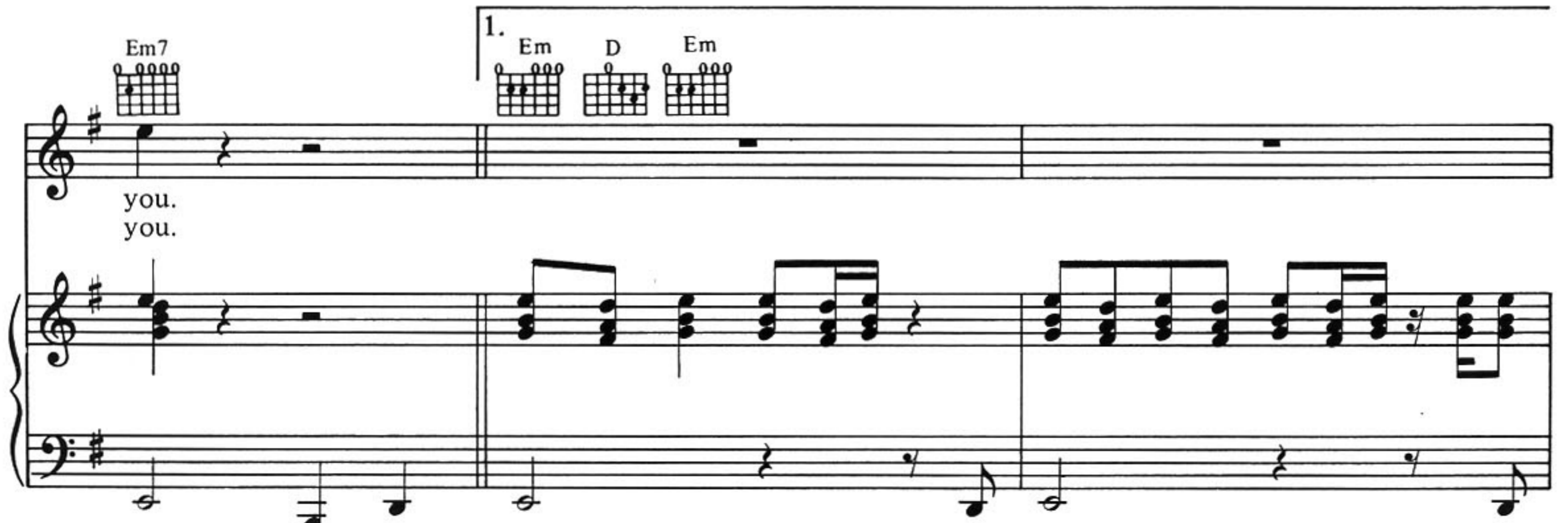
A7 

rough ride to _____ hea - ven, I want to get in - side to be with
 rough ride to _____ hea - ven, I want to get in - side to be with



Em7  1. Em  D  Em 

you.
 you.



2.
Em7
0 0000

This system shows the first system of music. It includes a guitar chord diagram for Em7 (0 0000) and piano accompaniment in the key of D major. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

A7
0 0000

Em7
0 0000

This system shows the second system of music. It includes guitar chord diagrams for A7 (0 0000) and Em7 (0 0000). The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

A7
0 0000

This system shows the third system of music. It includes a guitar chord diagram for A7 (0 0000). The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

G
0 000

Em
0 000

I'm not ask-ing for an ea - sy pas - sage, so I hope you un - der-stand.

This system shows the fourth system of music, which includes the vocal melody. It includes guitar chord diagrams for G (0 000) and Em (0 000). The lyrics are: "I'm not ask-ing for an ea - sy pas - sage, so I hope you un - der-stand." The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

G

I'm not af - ter a - ny spe - cial treat - ment

Em

but I would - n't mind a hand on a rough.

A

Em7

— ride, on a rough - ride.

Em

Rough ride, oh —

on a

Em7

A⁶₇

rough ride.

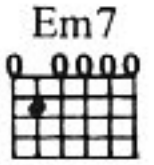
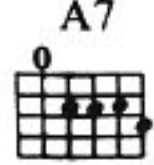
Em7


A⁶₇

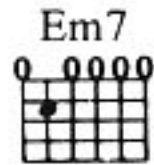
Rough ride to hea - ven, I want to


Em7

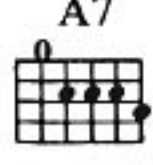
get in - side, what will I do? _____


Em7  A7 

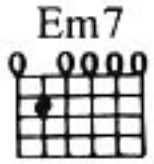


Em7 




A7 



Em7  *D.S. (v. 1.) to Fade*

On a





YOU WANT HER TOO

Words and Music by McCartney-Mac Manus

The first system of music consists of three staves. The top staff is a treble clef with a 3/4 time signature, containing four whole rests. The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature. The treble clef part has a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a slur over the first two notes. The bass clef part has a simple bass line starting on G2, moving up stepwise to A2, B2, and C3.

The second system of music consists of three staves. The top staff is a treble clef with a 3/4 time signature, containing four whole rests. The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature. The treble clef part has a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a slur over the first two notes. The bass clef part has a simple bass line starting on G2, moving up stepwise to A2, B2, and C3.

The third system of music includes guitar chords and lyrics. The top staff is a treble clef with a 3/4 time signature. Above the staff are three guitar chord diagrams: C (x02321), A+ (x02023), and A7 (x02023). The lyrics are: "She makes me go quite go so sin so". The middle staff is a grand staff (treble and bass clefs) with a 3/4 time signature. The treble clef part has a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a slur over the first two notes. The bass clef part has a simple bass line starting on G2, moving up stepwise to A2, B2, and C3.

Dm G7

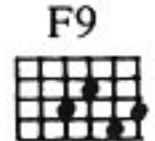
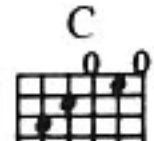
wrong (yeah you kept me a - wake, — you know you did.)
 cere (that's not what you said — the oth - er night.)
 wrong (so why don't you lie back — and en - joy it.)

C A+

And I've loved her oh
 My all you can do
 con - science is clear

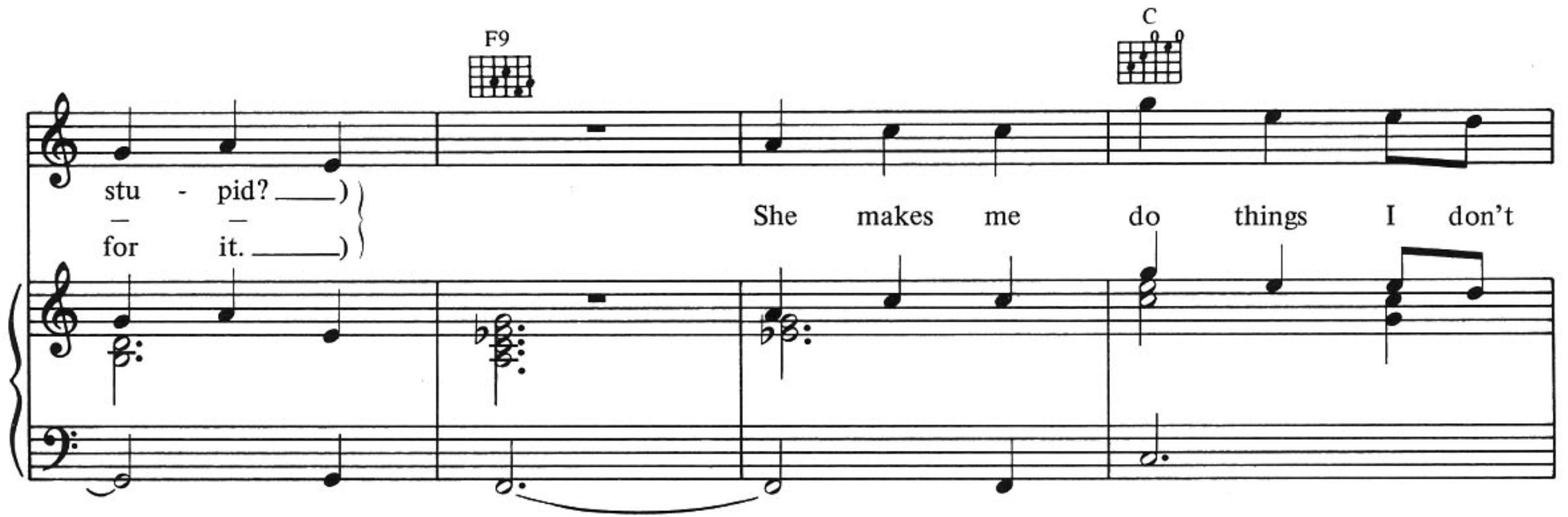
A7 Dm G7

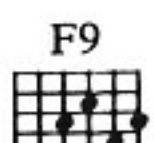

so long, — (so why don't you come right out and say it, —
 is sneer, — (so go a - head and kid your - self you're right, —)
 and strong, — (yeah she says I'm just the boy, —)

F9  C 

stu - pid? _____)
 for it. _____)

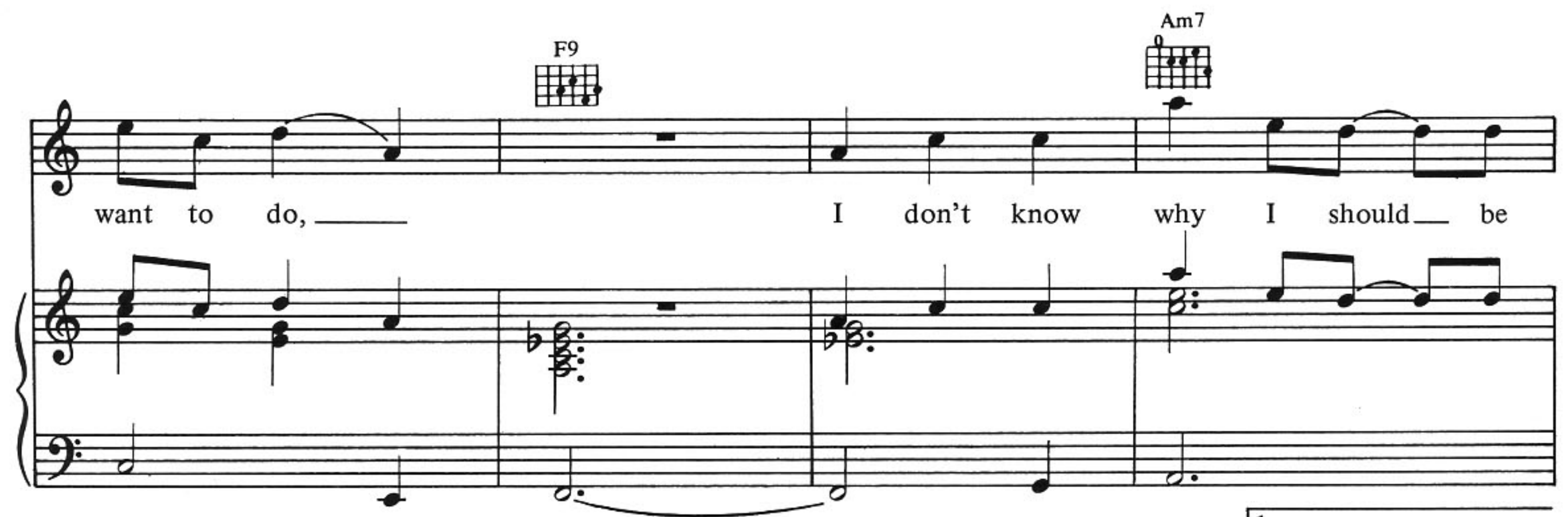
She makes me do things I don't



F9  Am7 

want to do, _____

I don't know why I should be

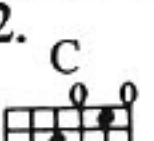


F  1. C 

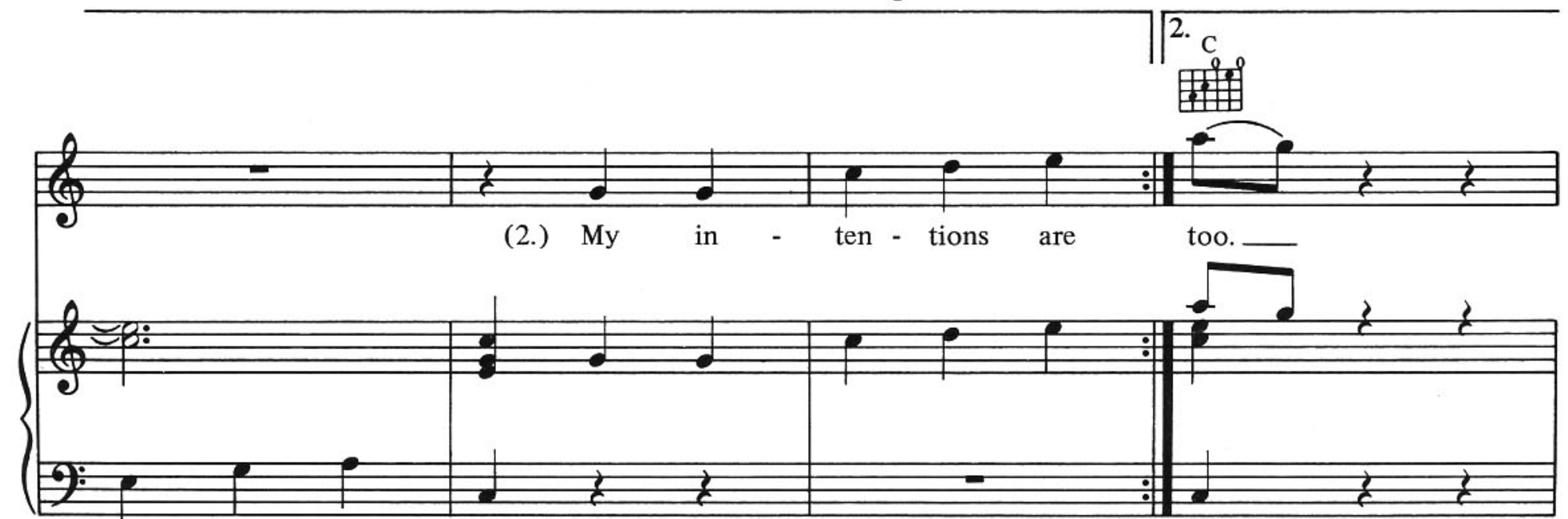
tell - ing you, I know that you want her too. _____

To Coda 



2. C 

(2.) My in - ten - tions are too. _____



Dm G

I've got a bet - ter chance _____ than you do,

Am F C A/C#

I know that you want her too. You're such a

Dm G

hope - less ro - man - tic,

Em

she told me, you're so pre - dic -

A

ta - ble and nice.

Musical notation for section A, including a guitar chord diagram and vocal line with lyrics 'ta - ble and nice.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

F#m

She on - ly did you a fa - vour once or

Musical notation for section B, including a guitar chord diagram and vocal line with lyrics 'She on - ly did you a fa - vour once or'. The piano accompaniment continues with a similar melodic and bass structure.

B

twice. Once or twice.

Musical notation for section C, including a guitar chord diagram and vocal line with lyrics 'twice. Once or twice.'. The piano accompaniment features a more complex texture with sustained chords in the right hand.

C

D.S. al Coda

She made me

Musical notation for section D, including a guitar chord diagram and vocal line with lyrics 'She made me'. The piano accompaniment is simpler, focusing on the vocal melody.

C

CODA

too.

Musical notation for section E, including a guitar chord diagram and vocal line with lyrics 'too.'. The piano accompaniment concludes the piece with a final chord.

Am F C

I know that you want her too. _____

Am F C

rall.

I know that you want her too. //

a tempo

C

Cross fade in

To Fade



DISTRACTIONS

Words and Music by McCartney

Relaxed Latin American beat

Musical notation for the first system, including guitar chords Gm, F#m, Fm, and Gm. The notation shows a treble and bass clef with a common time signature. The bass line includes the label 'L.H.'.

Musical notation for the second system, including guitar chords Eb7/G, E°/G, Cm/G, Gm, Gm, D-9, Fmaj7, and Db/Cb. The notation shows a treble and bass clef with a common time signature.


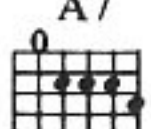
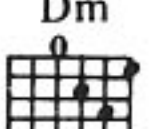
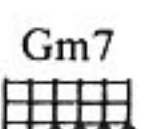
Musical notation for the third system, including guitar chords Gm7, Am7, A7, and Dm. The notation shows a treble and bass clef with a common time signature. The lyrics are: "What is this thing in life that per-suades me to spend time a-way from you? The postman's at the door while the te - le - phone rings on the kit - chen wall."

Musical notation for the fourth system, including guitar chords Gm7, Am7, and A7. The notation shows a treble and bass clef with a common time signature. The lyrics are: "If you can ans - wer this, you can have the moon. Pre - tend we're not at home and they'll dis - ap - pear."

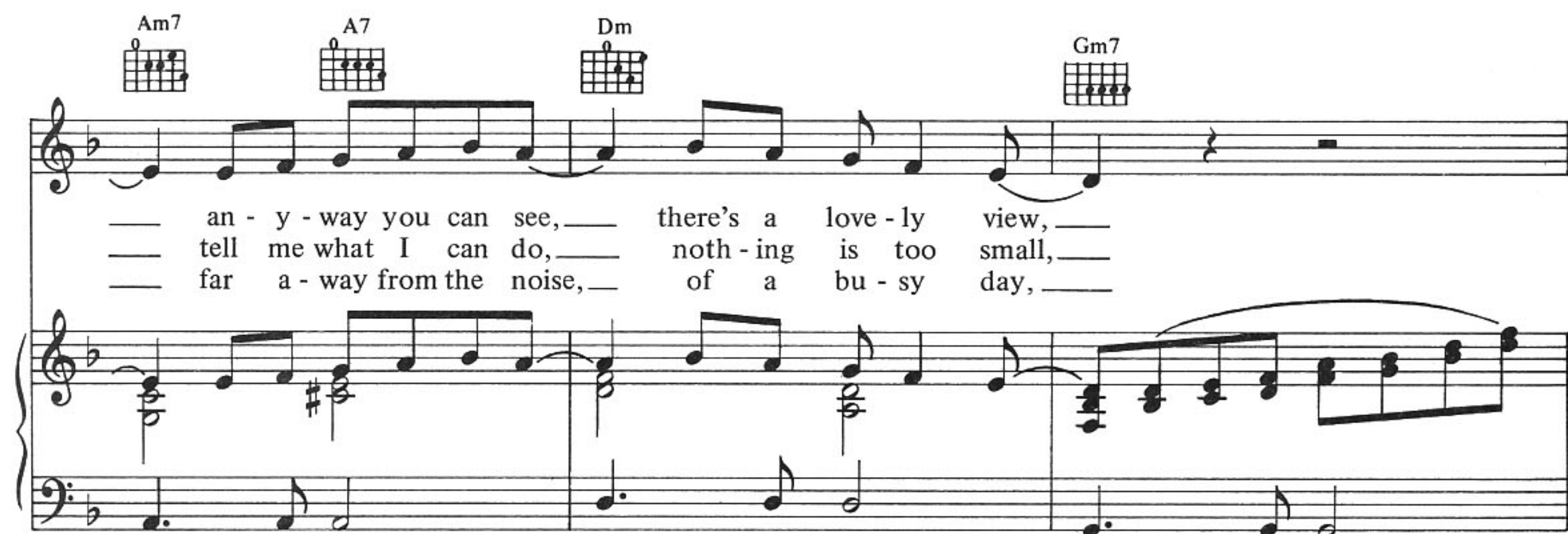
Dm add9  Gm7 

This is the place to be —
 I want to be with you —
 I'll find a peace - ful place —



Am7  A7  Dm  Gm7 

— an - y - way you can see, — there's a love - ly view, —
 — tell me what I can do, — noth - ing is too small, —
 — far a - way from the noise, — of a bu - sy day, —



Am7  A7  Dmaj7 

why are there al - ways so ma - ny oth - er things to do? —
 a - way from all this jazz we could do an - y - thing at all. —
 where we can spend our nights count - ing shoot - ing stars. —



Em7/D Dmaj7 Bb Eb F

Dis - trac - tions, like but - ter - flies_ are buzz - ing round_ my

Gm7 Eb F

head, when I'm_ a - lone_ I think of you and the life we'd
(2.3.) things we'd

Gm7 Eb F/Eb *To Coda* ♠ Bb

lead } if we could on - ly be { free_ from } these dis - trac - tions. _
do } (2.3.) through_ with }

Eb F Gm9 Dm7

Am9 Solo Bm7 B7 Em

Musical notation for the first system, measures 1-3. The bass line includes a 'Solo' instruction. The grand staff shows chords and accompaniment. Chord diagrams for Am9, Bm7, B7, and Em are provided above the staff.

Am7 Am9 Bm7 B7

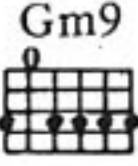
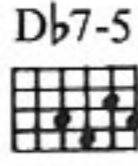
Musical notation for the second system, measures 4-6. The bass line continues the melody. The grand staff shows chords and accompaniment. Chord diagrams for Am7, Am9, Bm7, and B7 are provided above the staff.

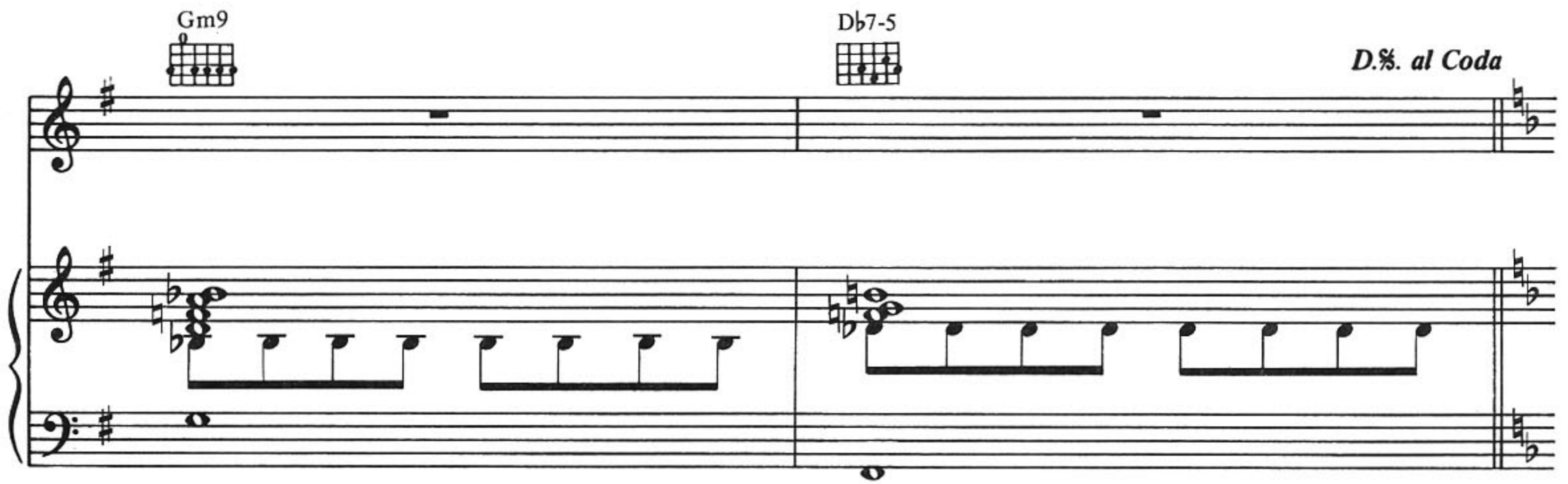
Em Am9

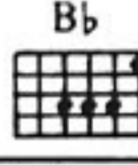

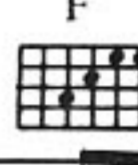
Musical notation for the third system, measures 7-9. The bass line continues the melody. The grand staff shows chords and accompaniment. Chord diagrams for Em and Am9 are provided above the staff.

Bm7 B7 Em Am7

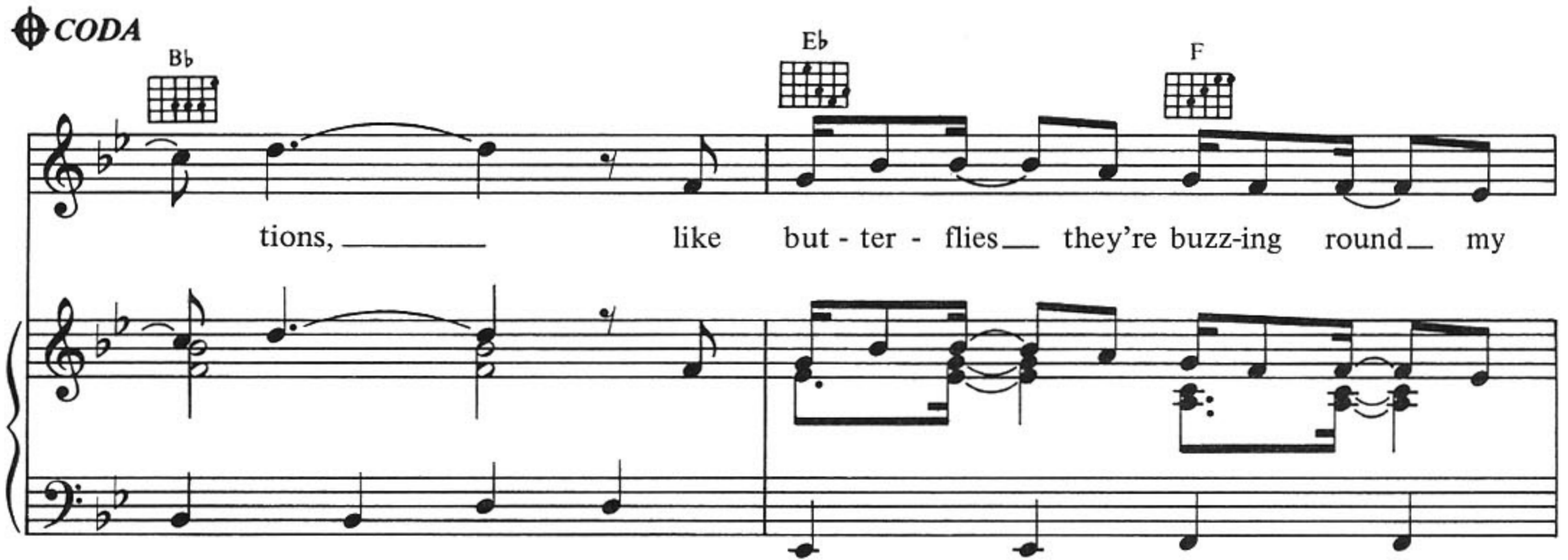
Musical notation for the fourth system, measures 10-12. The bass line continues the melody. The grand staff shows chords and accompaniment. Chord diagrams for Bm7, B7, Em, and Am7 are provided above the staff.

Gm9  Db7-5  *D.%. al Coda*



♩ CODA Bb  Eb  F 

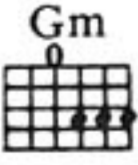

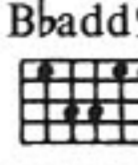
tions, _____ like but - ter - flies__ they're buzz-ing round__ my



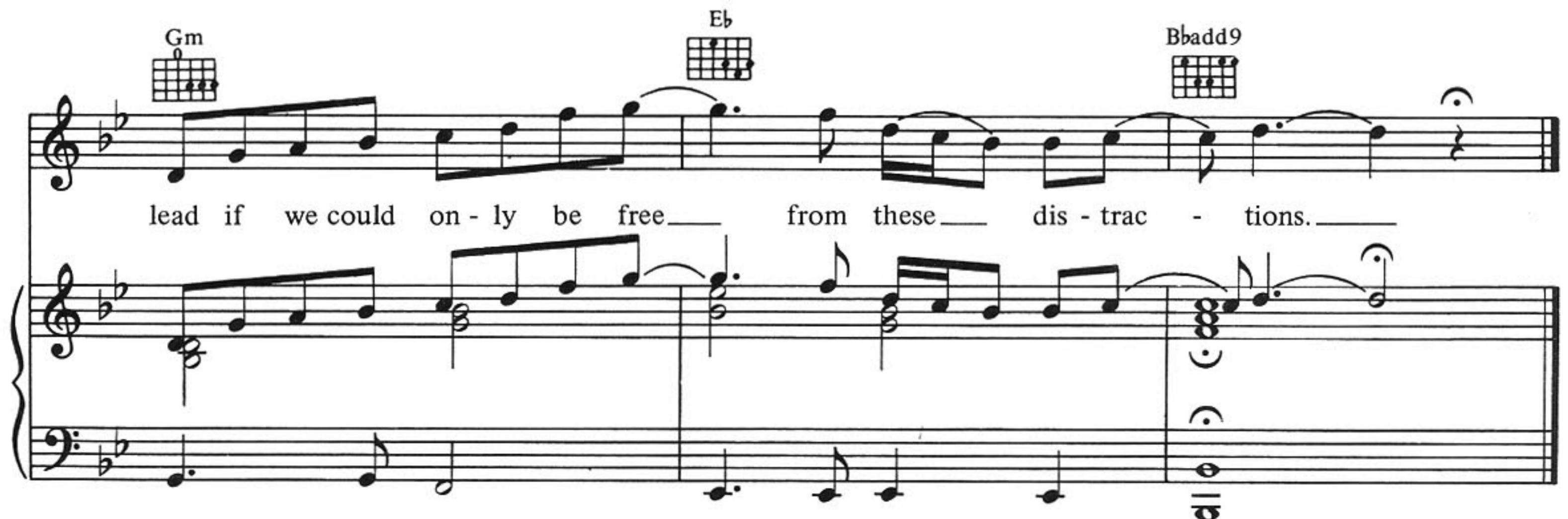
Gm  Eb  F 

head, when I'm__ a - lone__ I think of you, and the life we'd



Gm  Eb  Bbadd9 

lead if we could on - ly be free__ from these__ dis - trac - tions.____





WE GOT MARRIED

Words and Music by McCartney

Em

The first system of music features a guitar chord diagram for Em (E2, G2, B2, D3, E3) above a treble clef staff. Below it, a grand staff (treble and bass clefs) shows piano accompaniment for two measures. The melody in the treble clef consists of quarter notes: E4, G4, B4, D5, E5, D5, B4, G4, E4. The bass clef accompaniment consists of quarter notes: E2, G2, B2, D3, E3, D3, B2, G2, E2. A fermata is placed over the final note of the melody.

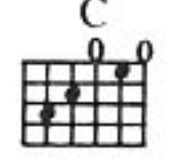
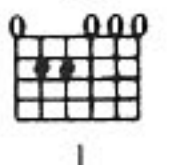
The second system of music shows piano accompaniment for two measures in a grand staff. The melody in the treble clef consists of quarter notes: E4, G4, B4, D5, E5, D5, B4, G4, E4. The bass clef accompaniment consists of quarter notes: E2, G2, B2, D3, E3, D3, B2, G2, E2. A fermata is placed over the final note of the melody.

Em

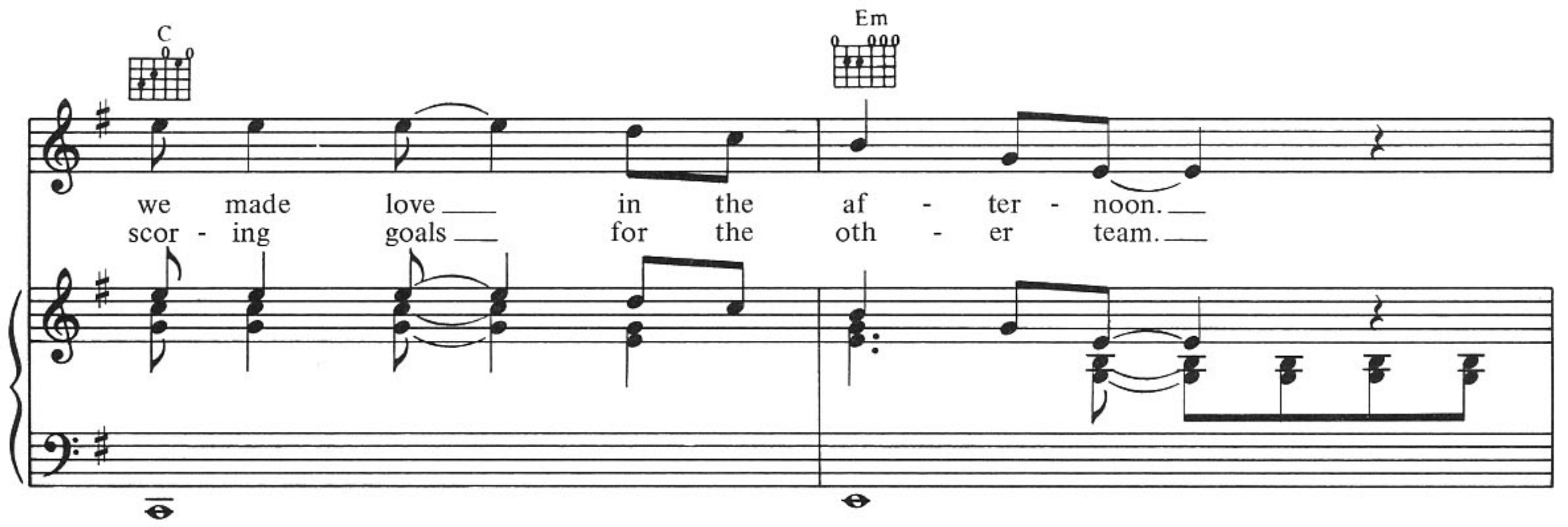
Am

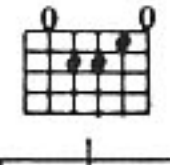
The third system of music includes guitar chord diagrams for Em and Am. The vocal melody is written in a treble clef with lyrics underneath. The piano accompaniment is in a grand staff. The lyrics are: "Go - ing fast, com - ing soon, Work - ing hard for the dream,". The melody consists of quarter notes: E4, G4, B4, D5, E5, D5, B4, G4, E4. The bass clef accompaniment consists of quarter notes: E2, G2, B2, D3, E3, D3, B2, G2, E2. A fermata is placed over the final note of the melody.

Tacet L.H. 1^o

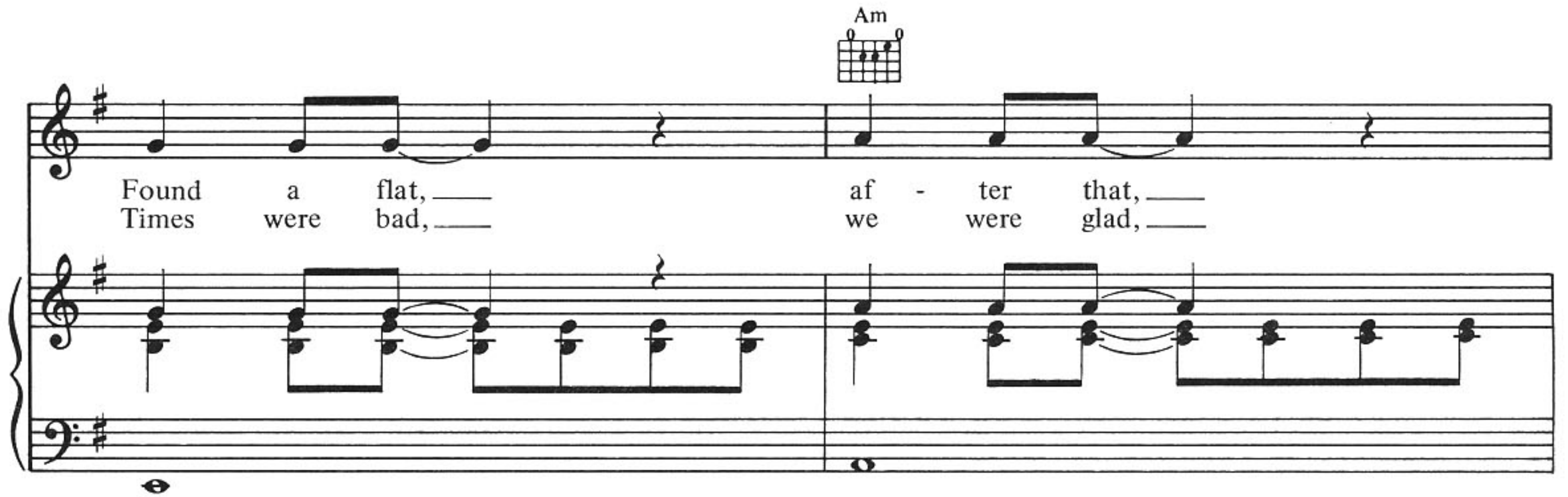
C  Em 

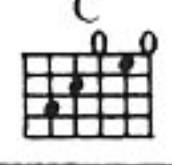
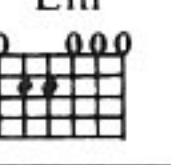
we made love in the af - ter - noon.
 scor - ing goals for the oth - er team.



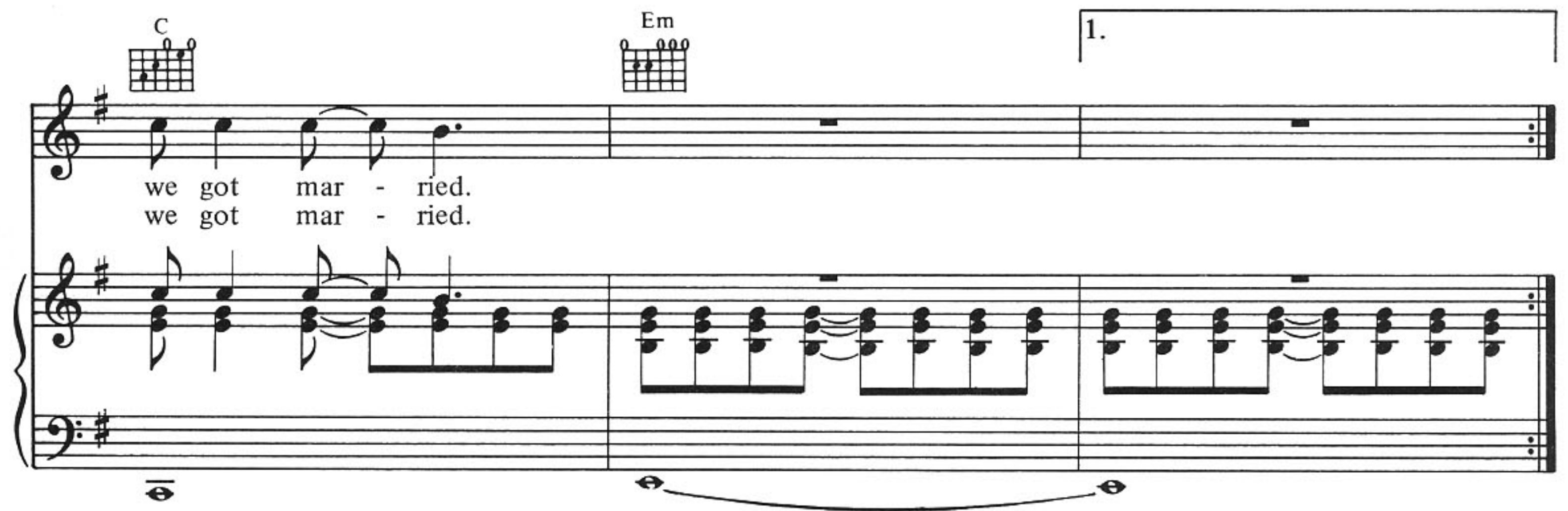
Am 

Found a flat, af - ter that,
 Times were bad, we were glad,

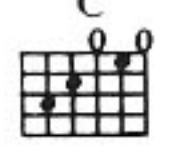


C  Em  1.

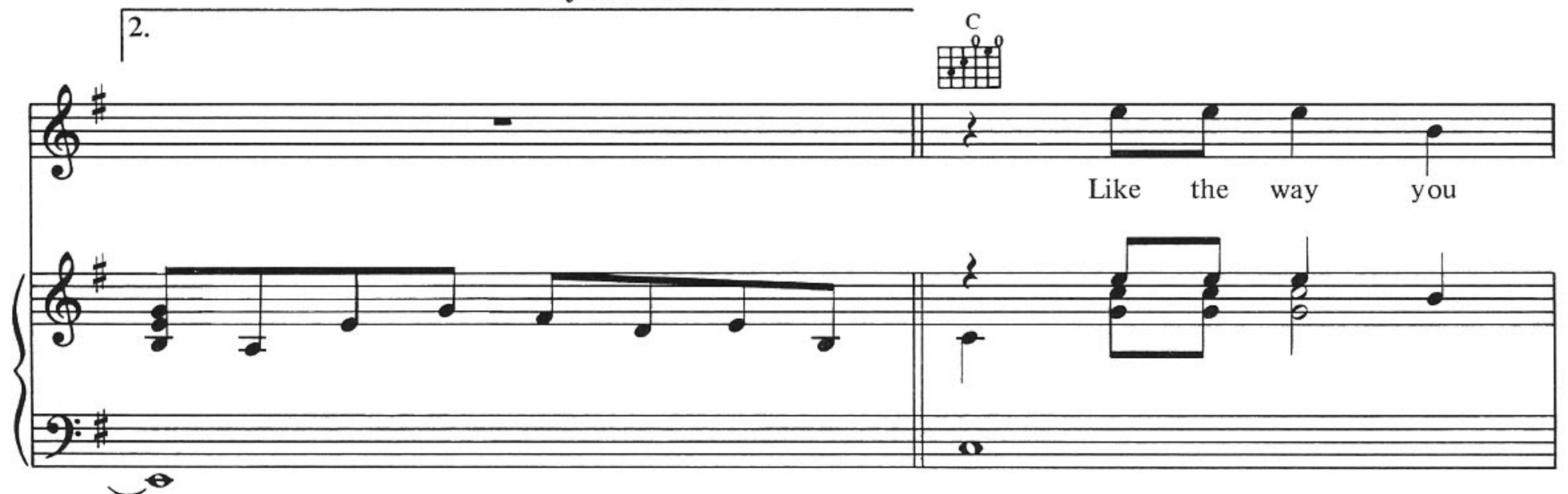
we got mar - ried.
 we got mar - ried.



Play both times

2. C 

Like the way you



Am Em C

o - pen up — your hearts — to each oth - er

Am G

when you find a meet - ing of the minds. —

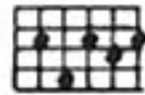
Am

Just as well — love was

D Am

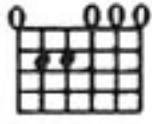
all we ev - er want - ed, it was all —

Bm7

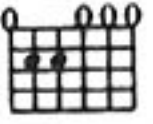


we ev - er had.

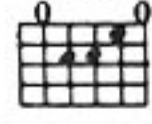
Em



Em

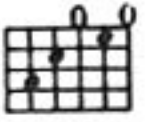


Am

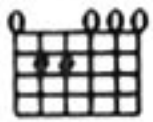


Fur - ther on in the game,
Now - a - days, eve - ry night

C



Em



wait - ing up — till the child - ren came. — Place your bets, no —
flash - es by — at the speed of light. — Liv - ing life, lov -

Am C Em

re - grets, we got mar - ried.
ing wife, we got mar - ried.

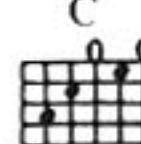
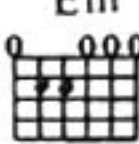
1. C Em Am

We got mar - ried, we got mar - ried

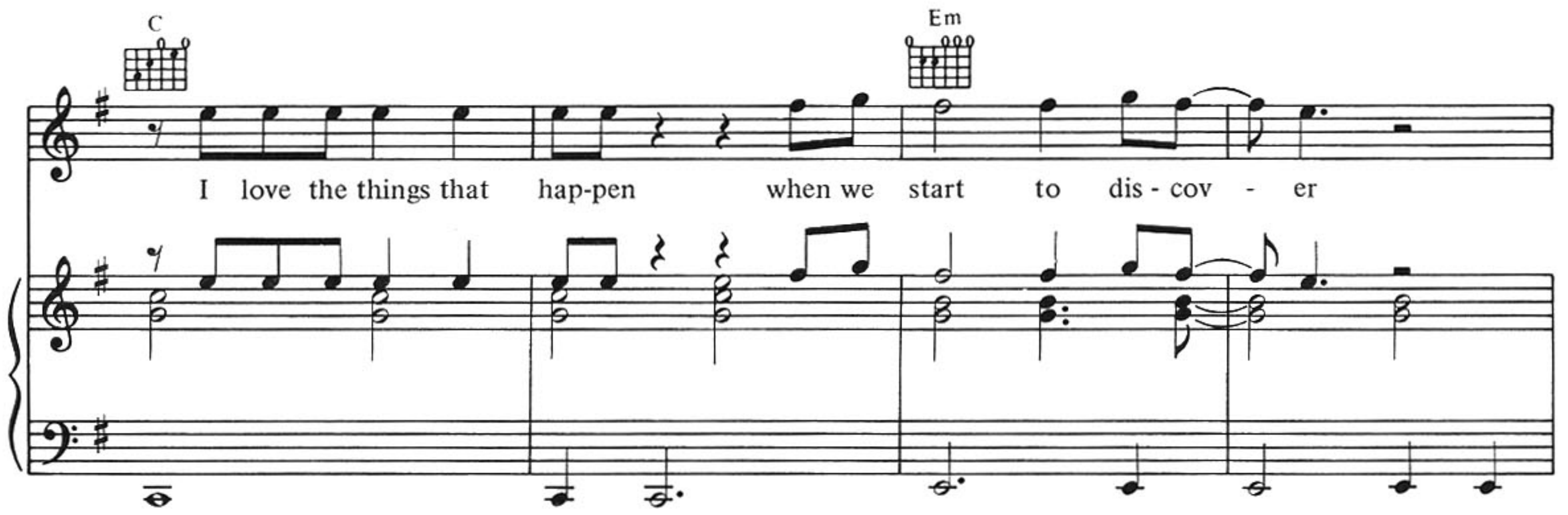
C/G D/F# Bm7

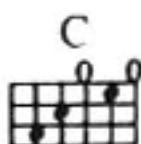

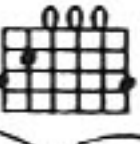
yeah.

Em 2.

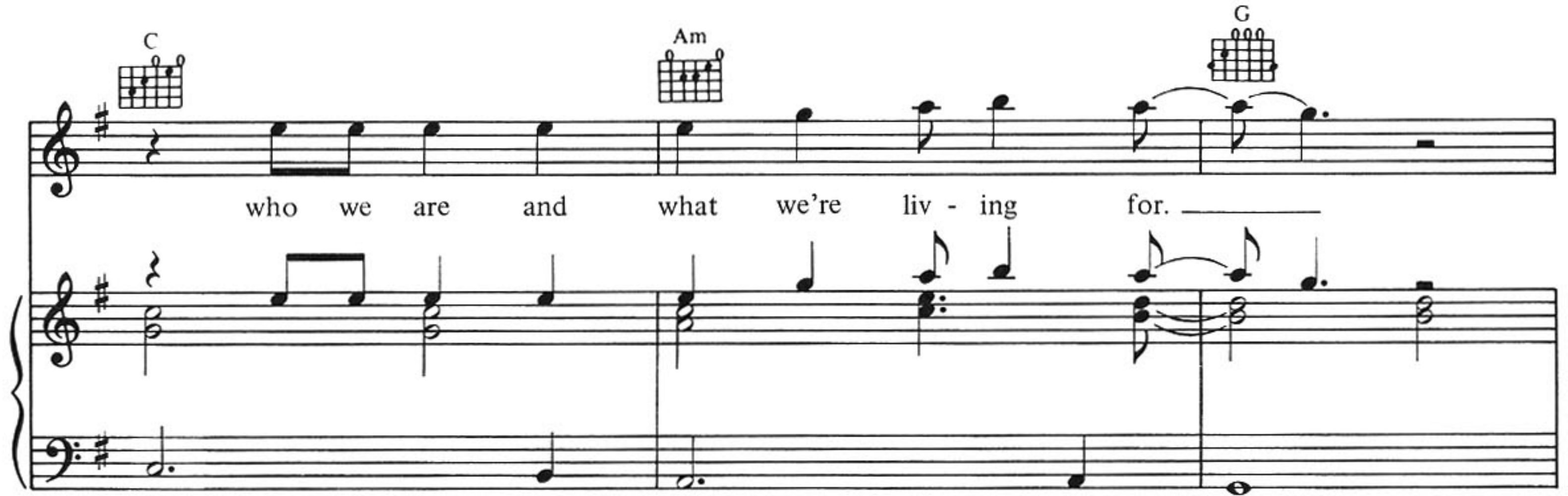
C  Em 

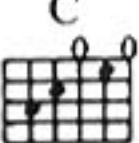
I love the things that hap-pen when we start to dis-cov-er



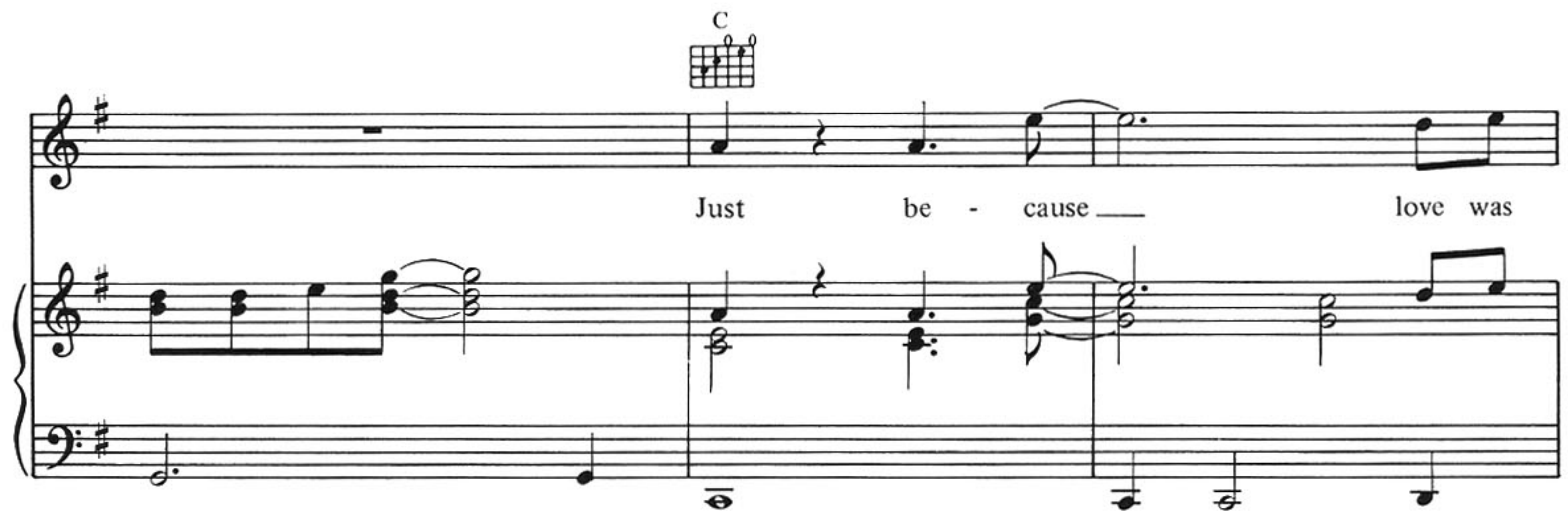
C  Am  G 

who we are and what we're liv-ing for. _____



C 

Just be-cause _____ love was



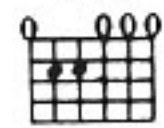
Em  C 

all we ev-er want-ed, it was all _____



B7-10

Em



we ev - er had. _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "we ev - er had." are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part includes a complex chord structure with a long sustain line in the right hand.

Am

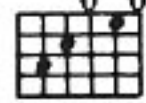
C

1,3.

Em

2,4.

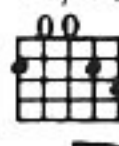
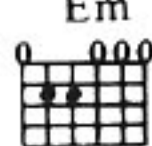
Em



The second system of music consists of piano accompaniment in grand staff notation. It features a series of chords and melodic lines in both hands. Above the staff, there are four guitar chord diagrams: Am, C, Em (with a first and third finger fingering), and Em (with a second and fourth finger fingering).

Em

D/F#



It's not just a lov - ing ma - chine, _ and it

The third system of music includes a vocal line in treble clef with the lyrics "It's not just a lov - ing ma - chine, _ and it". The piano accompaniment is in grand staff notation. Above the staff, there are two guitar chord diagrams: Em and D/F#.

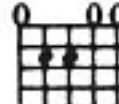
G6

Am7

Bm7

Ad lib. to Fade

Em



does - n't work out _ if you don't work at it.

The fourth system of music features a vocal line in treble clef with the lyrics "does - n't work out _ if you don't work at it.". The piano accompaniment is in grand staff notation. Above the staff, there are four guitar chord diagrams: G6, Am7, Bm7, and Em, with the instruction "Ad lib. to Fade" above the final Em chord.



PUT IT THERE

Words and Music by McCartney

Moderate beat (♩)

Chord diagrams: C, G/B, D/A, D, C, G/B, D/A, D

Chord diagrams: C, G/B, D/A, D, C, G/B, D

Chord diagrams: G, D

Give me your hand, I'd like to shake
If there's a fight, I'd like to fix

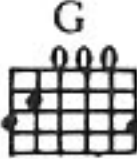
Chord diagram: G

it. I want to show you I'm your
it. I hate to see things go so

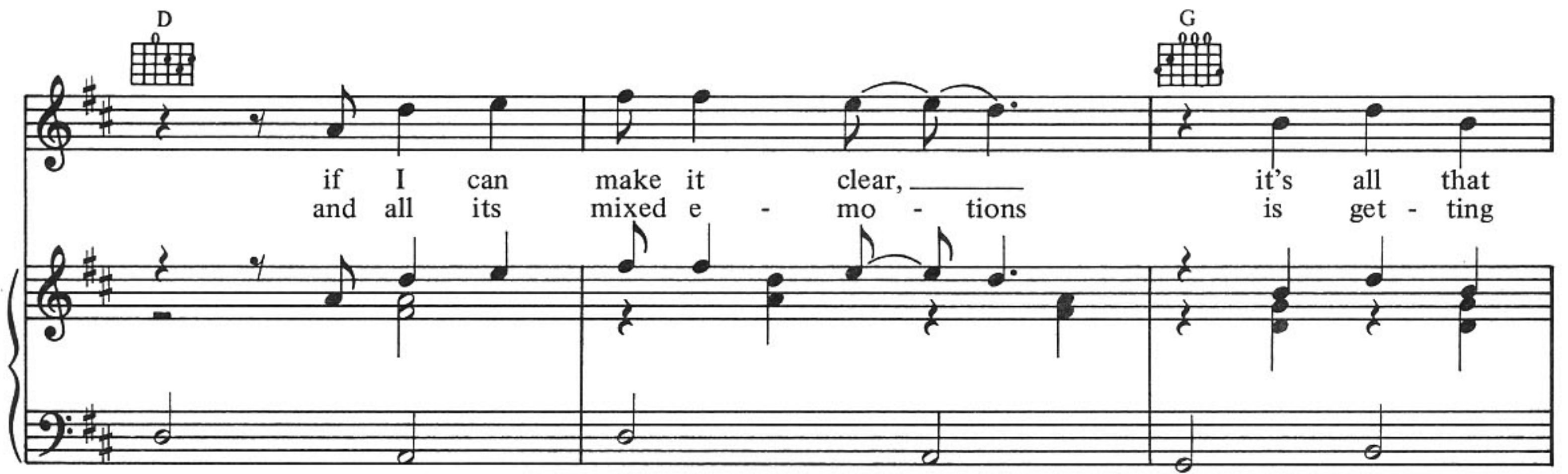
D  G 

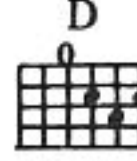
friend. wrong. You'll un - der - stand
The dark - est night



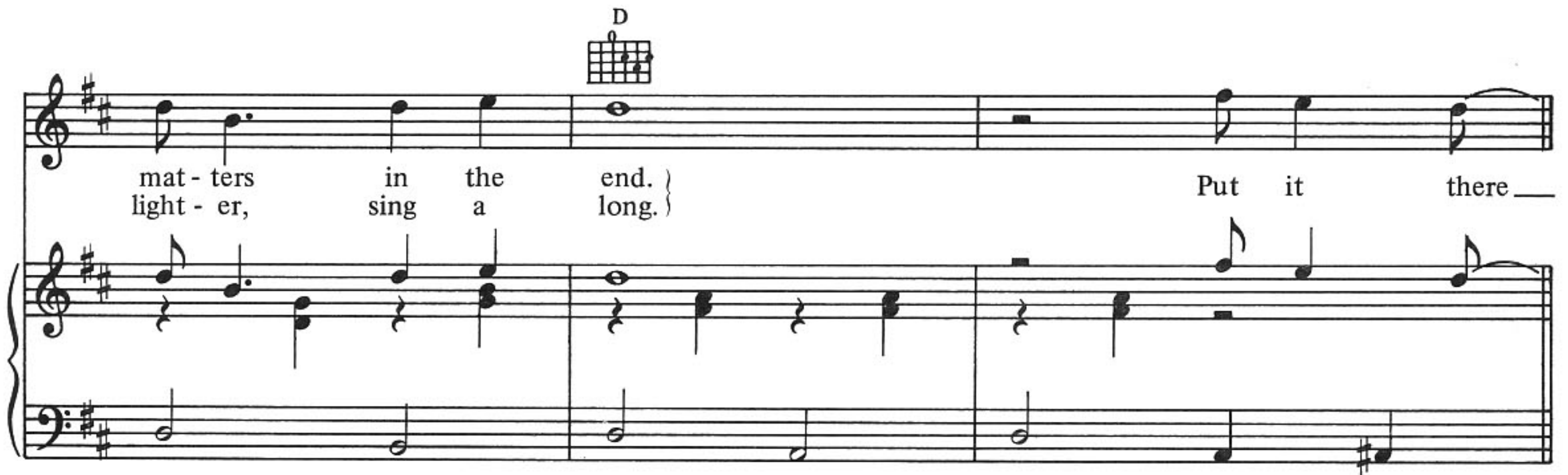
D  G 

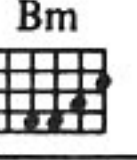
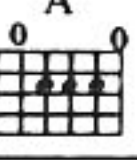
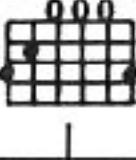
if I can make it clear, ——— it's all that
and all its mixed e - mo - tions is get - ting



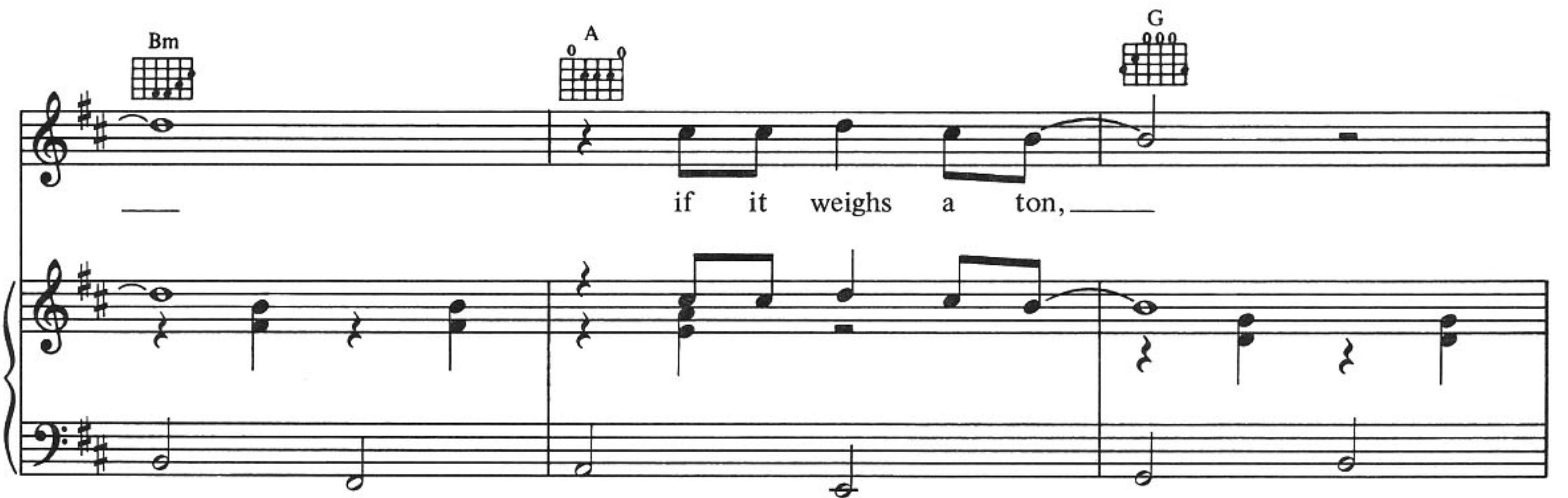
D 

mat - ters in the end. } Put it there —
light - er, sing a long. }



Bm  A  G 

if it weighs a ton, ———



D A G

that's what a fa - ther said _____ to his young son.

Bm A

I don't care _____ if it weighs a ton, _____

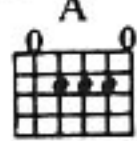
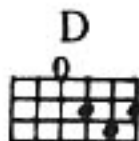
G D A

_____ as long as you and I are here, put it there. _____

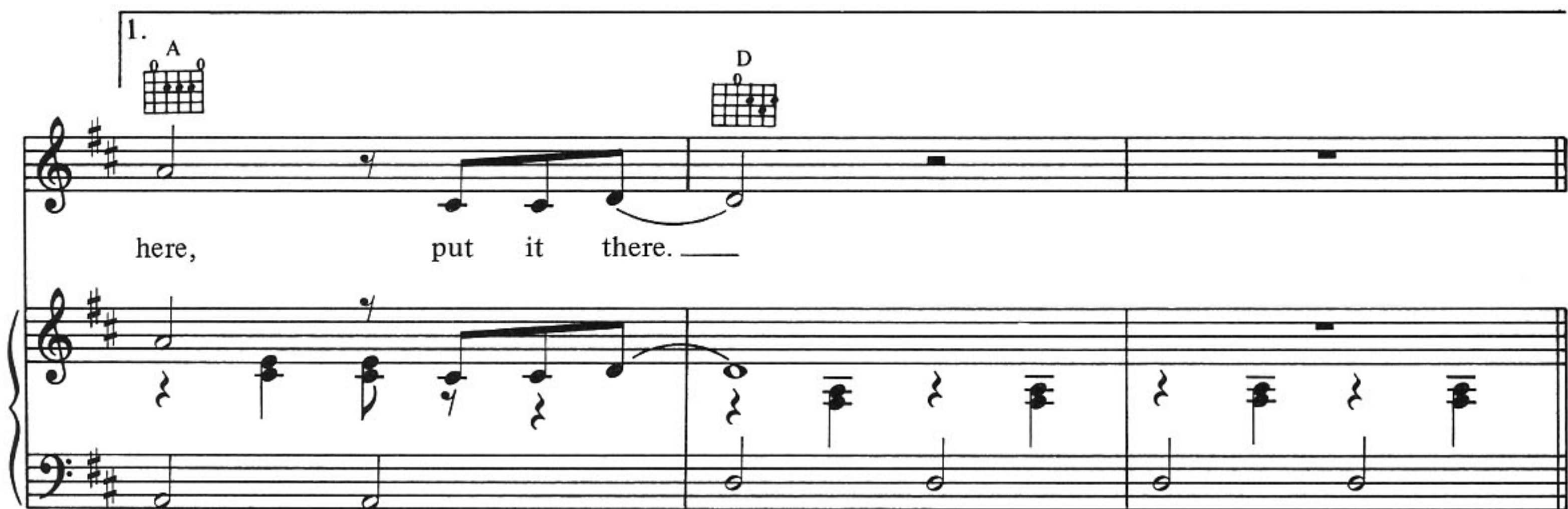
Bm G D

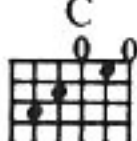
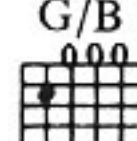

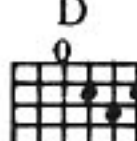

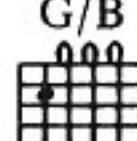

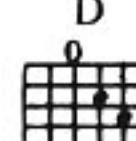
_____ Long as you and I are

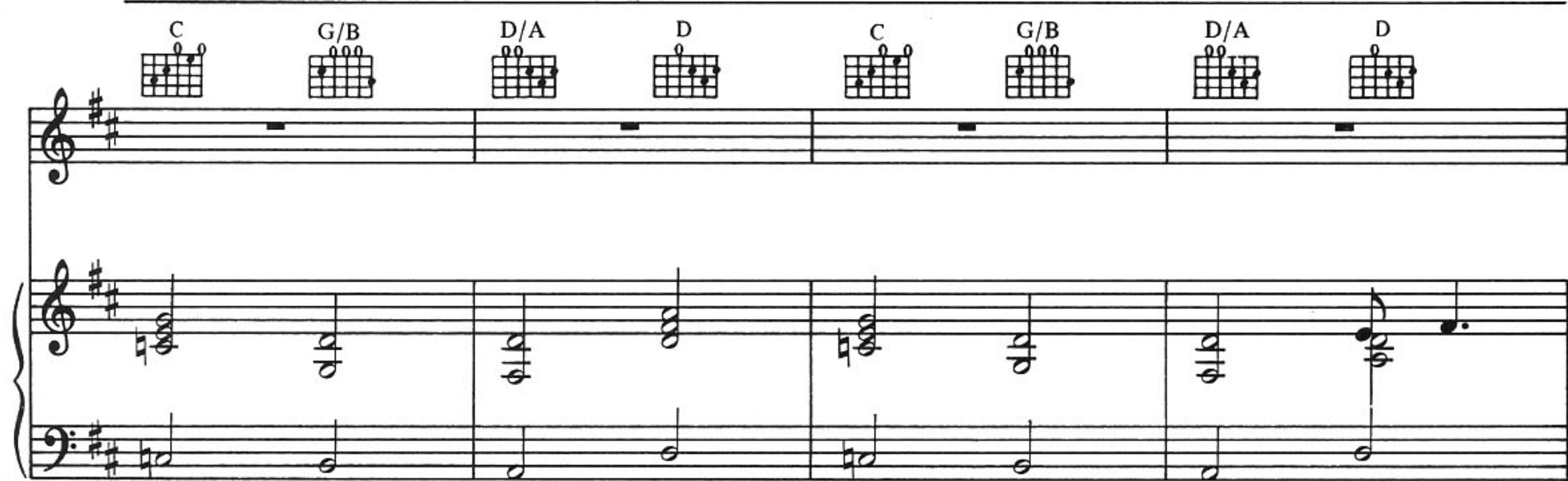
1.


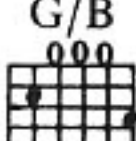

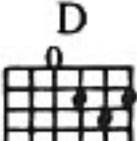
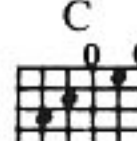
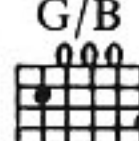
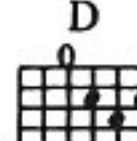
A  D 

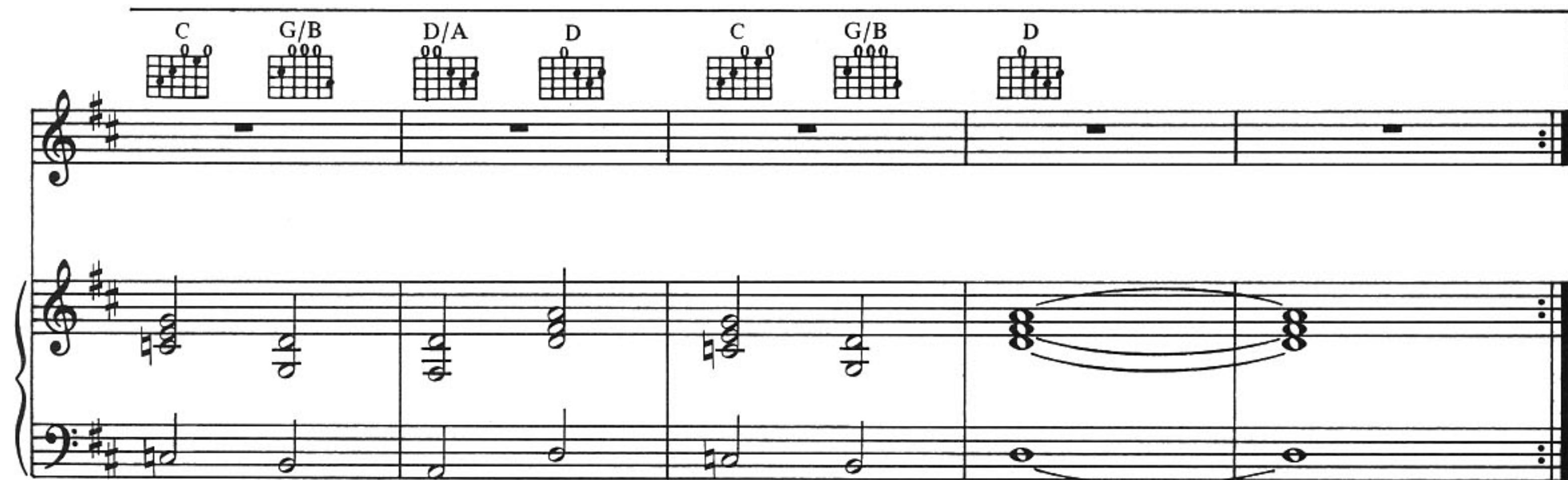
here, put it there. —



C  G/B  D/A  D  C  G/B  D/A  D 



C  G/B  D/A  D  C  G/B  D 



2.

A  G  D 

here put it there. —



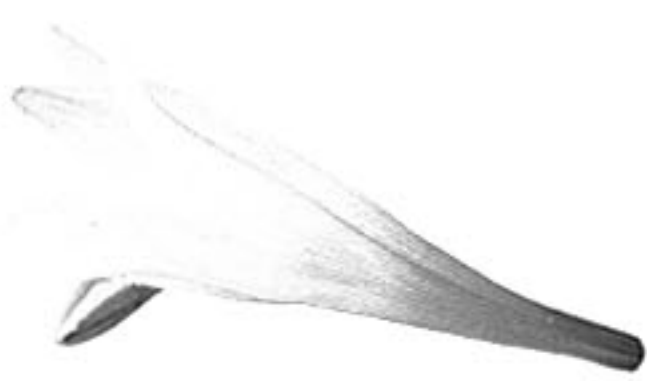
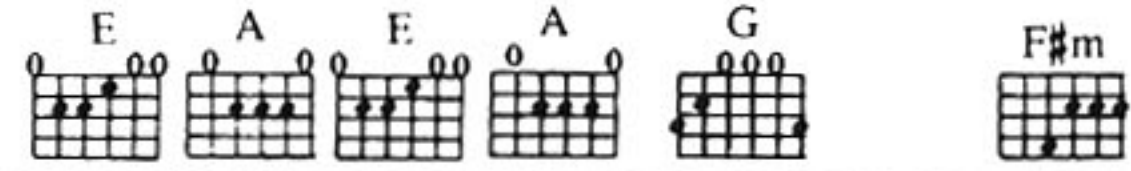


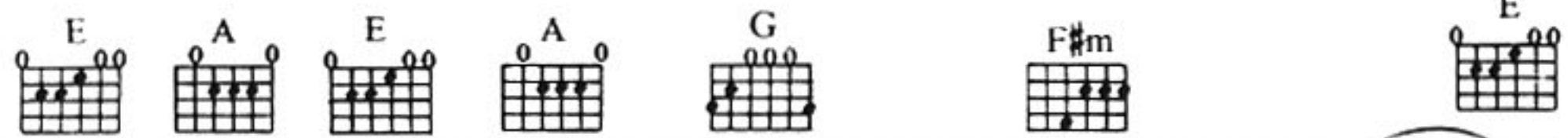
FIGURE OF EIGHT

Words and Music by McCartney

a tempo



Ad lib.



Well — you've got me danc - ing in a



fig - ure of eight, — don't know if I'm com - ing or go - ing, I'm

A/E

E

Bsus4

C#m

ear - ly or late. —

Round and round —

the ring —

I go, —

A

B

I want to know,

I — want to know. —

♩

E

A/E

E


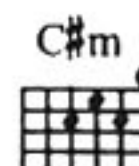
(1.) Why can't we tra - vel a con - tin - u - ous line, —
(2.3.) You got me run - ning in a fig - ure of eight, —

E

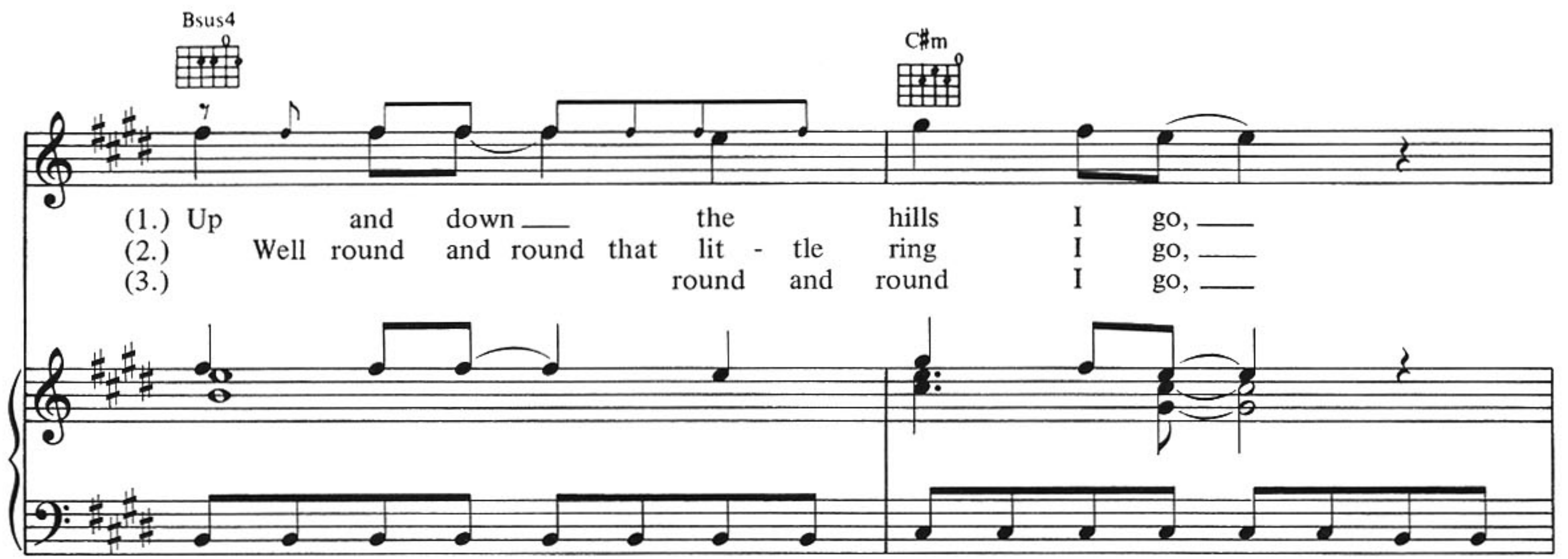
A/E

E

make love a re - li - a - ble co - ve - nant all the time? —
don't know if I'm com - ing or go - ing I'm ear - ly or late. —

Bsus4  C#m 

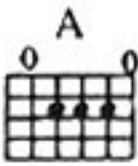
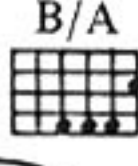
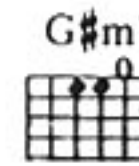
(1.) Up and down — the hills I go, —
 (2.) Well round and round that lit - tle ring I go, —
 (3.) round and round I go, —



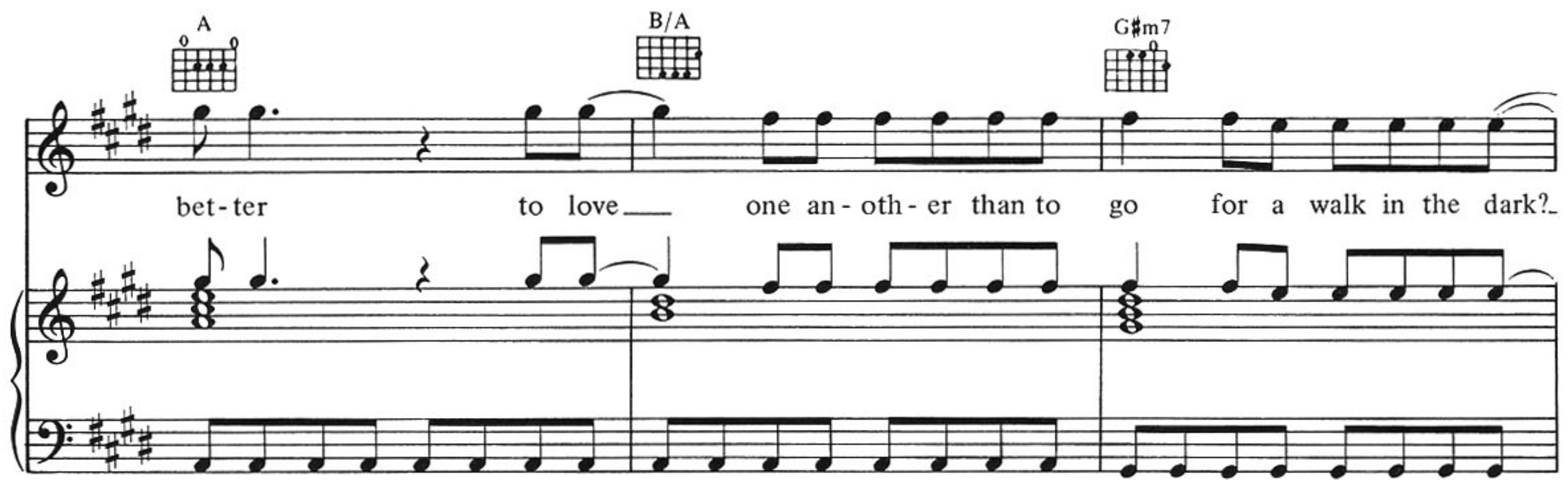
A  B 

(1.) I got to know, I — got to know. — } Is it
 (2.3.) I want to know, I — want to know. — }



A  B/A  G#m7 

bet-ter to love — one an - oth - er than to go for a walk in the dark?.



Amaj7/C#  A  B/A 

Is it bet - ter to love — than to give in - to hate?.



G#m7 B/F# Emaj9 A

{Yeah} we'd bet-ter take good care
Yes

B/A G#m7 Amaj7/C#

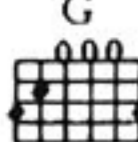
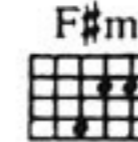
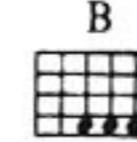
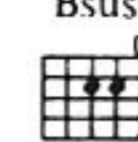
of each oth - er, a - void slip - ping back off the straight and nar - row; it's
of one an - oth - er,

F#m7 B

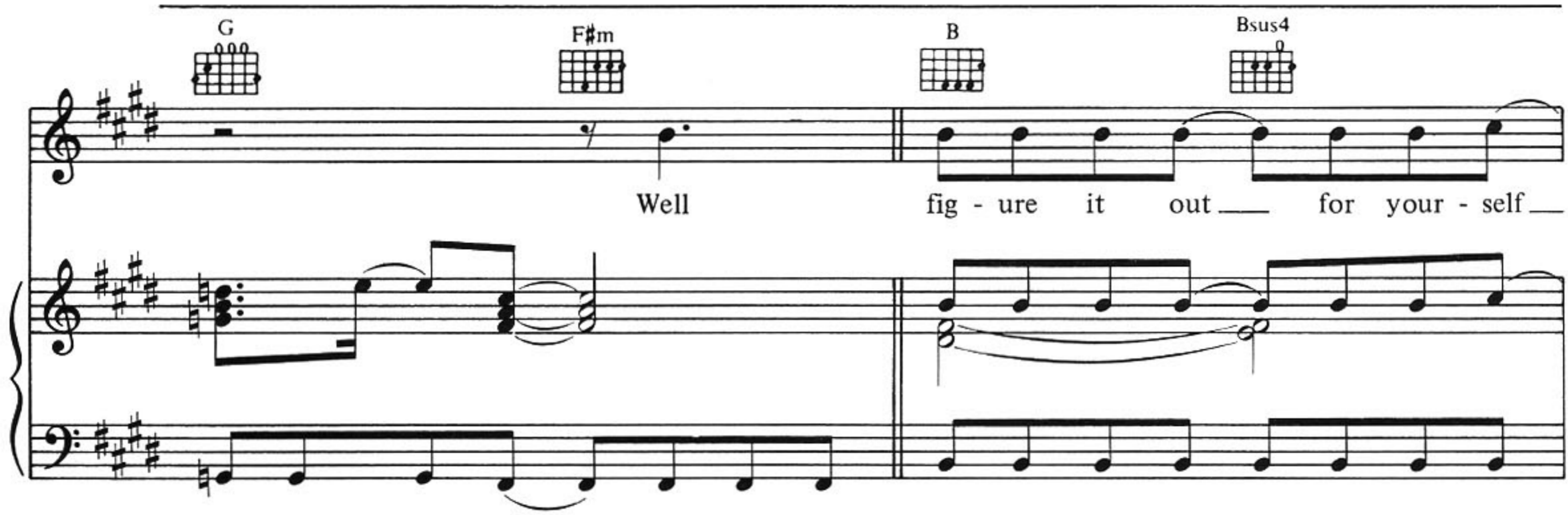
bet - ter by far — than get - ting stuck in a fig - ure of eight.

E A E A G F#m

I. E A E A

G  F#m  B  Bsus4 

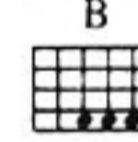
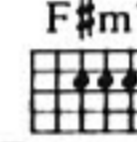
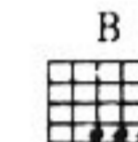
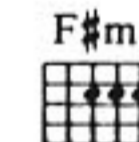
Well fig - ure it out for your - self



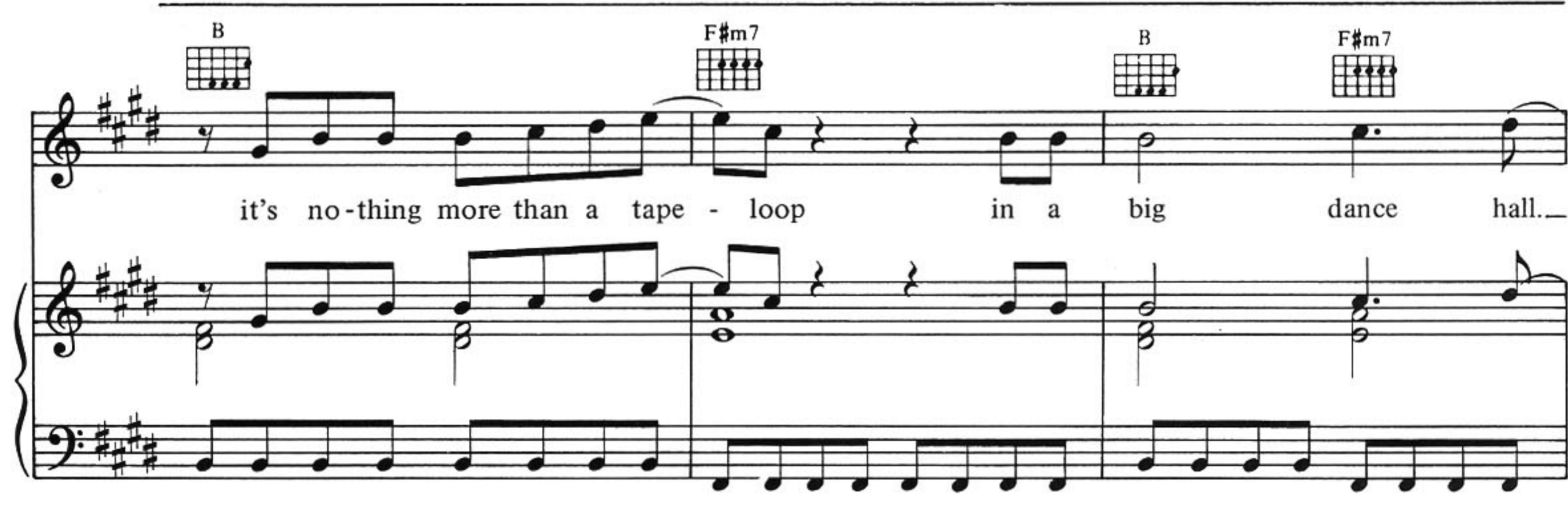
A  E 

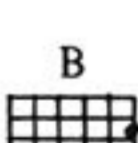
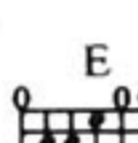
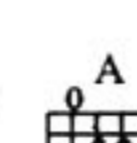
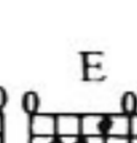
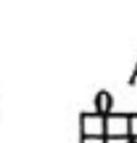
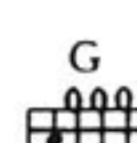
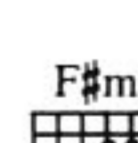
lit - tle girl, it don't go no-where at all

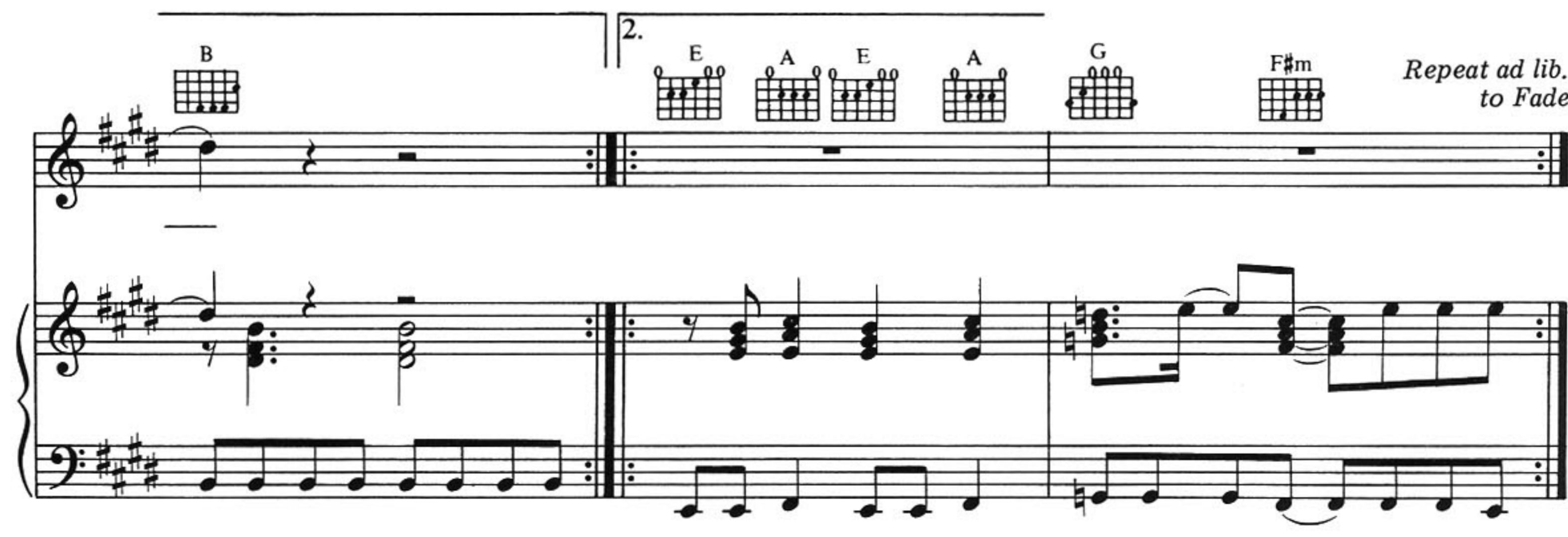


B  F#m7  B  F#m7 

it's no-thing more than a tape - loop in a big dance hall.



B  2. E  A  E  A  G  F#m  Repeat ad lib. to Fade

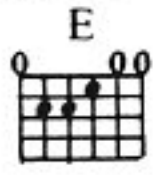




THIS ONE

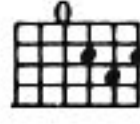
Words and Music by McCartney

Rubato



loosely

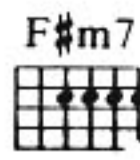
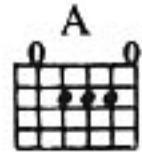
D/E



a tempo

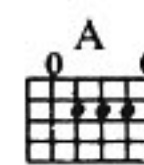
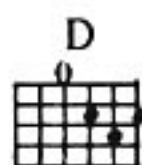
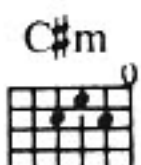
This one this one this one this one. Did I

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'This one this one this one this one.' and 'Did I'. The piano accompaniment consists of a treble and bass clef with a common time signature. The treble clef has a key signature of three sharps (F#, C#, G#). The bass clef has a key signature of three sharps (F#, C#, G#). The piano part includes a long melodic line in the treble clef and a bass line in the bass clef. There are also some chordal textures in the piano part.



ev - er take you in my arms, look you in the
 ev - er touch you on the cheek, say that you were

The second system of the score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'ev - er take you in my arms, look you in the' on the first line and 'ev - er touch you on the cheek, say that you were' on the second line. The piano accompaniment continues with the same key signature and time signature as the first system.



eye, tell you that I do? Did I ev - er o - pen up_ my
 mine? Thank you for the smile. Did I ev - er knock up - on_ your

The third system of the score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'eye, tell you that I do? Did I ev - er o - pen up_ my' on the first line and 'mine? Thank you for the smile. Did I ev - er knock up - on_ your' on the second line. The piano accompaniment continues with the same key signature and time signature as the first system.

E Em A

heart door and let you look in - side? and try to get in - side?

E7sus4 E A F#m7

If I nev-er did it I was on-ly wait-ing for a bet-ter

E7sus4 E A E7sus4 E

mo-ment that did- n't come. There nev-er could be a bet-ter

A F#m7 Bm7 E A

mo-ment than this one, this one. The swan is

E7sus4 E A F#m7 E7sus4 E

glid - ing a - bove the o - cean, a god is rid - ing up - on his

A E7sus4 E A F#m7

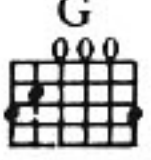
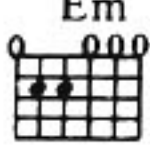
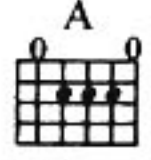
back. How calm the wa - ter and bright the rain - bow, fade

1. 2. Bm7 E To Coda A A

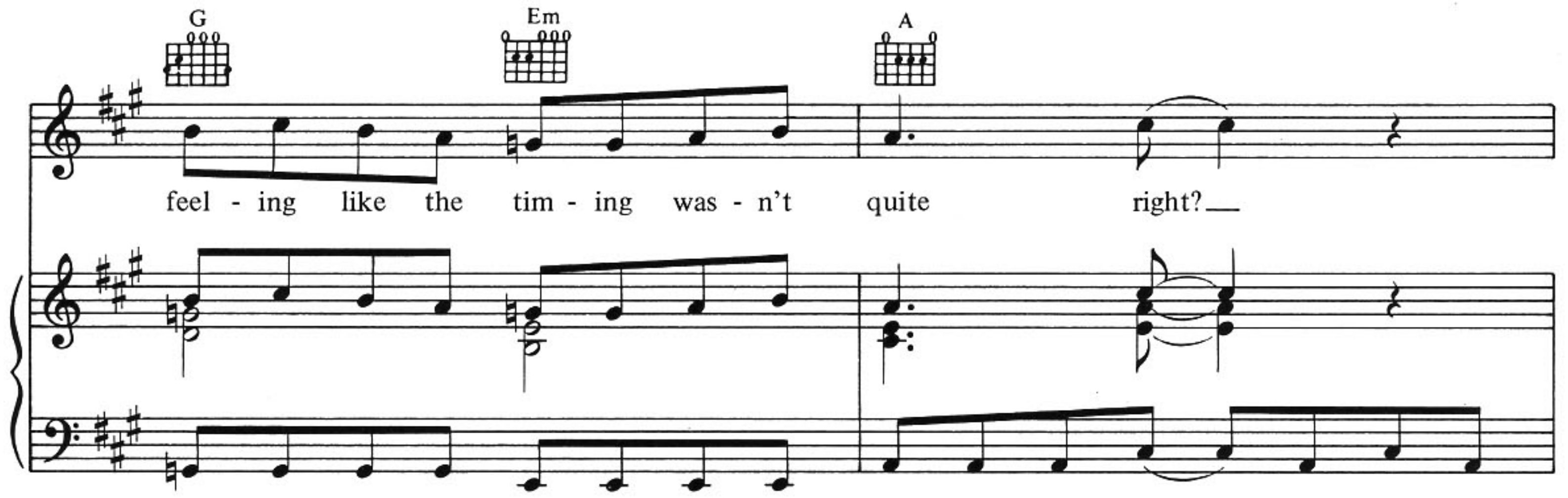
this { one swan } to black. — Did I —

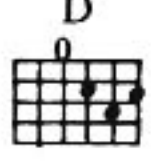
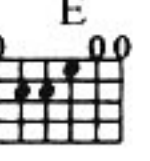
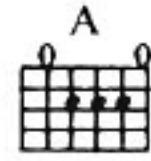
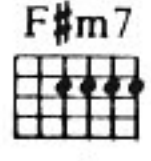
D E A F#m7

What op - por - tu - ni - ties — did we al - low — to flow by,

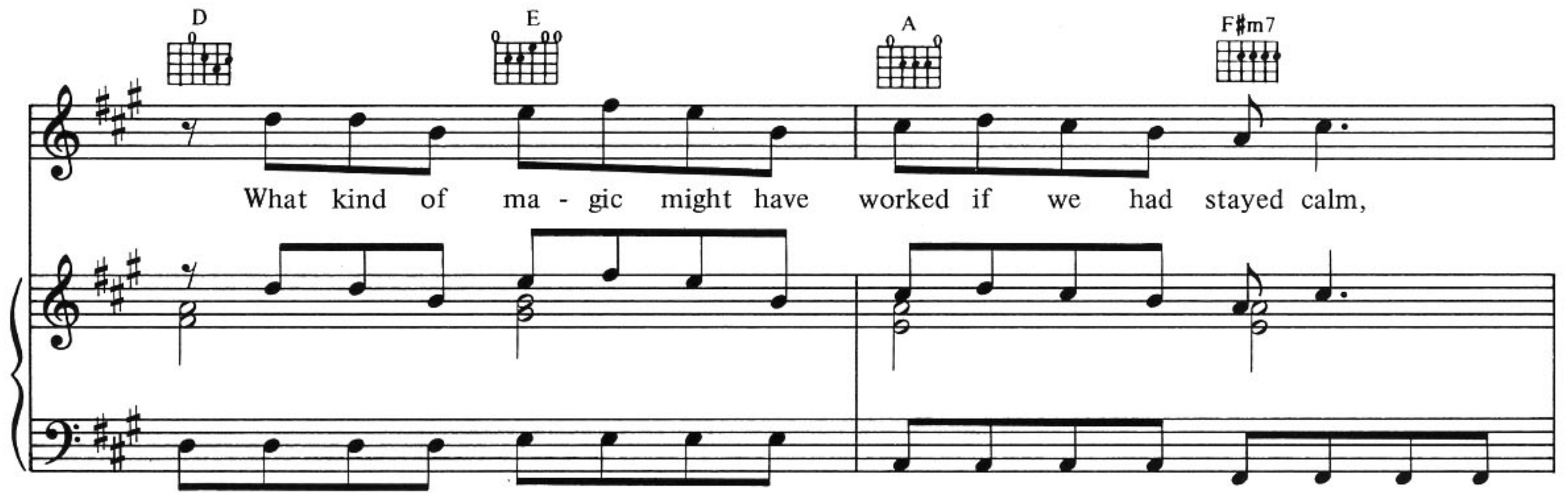
G  Em  A 

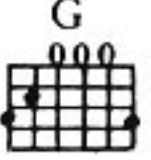
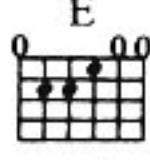
feel - ing like the tim - ing was - n't quite right? —



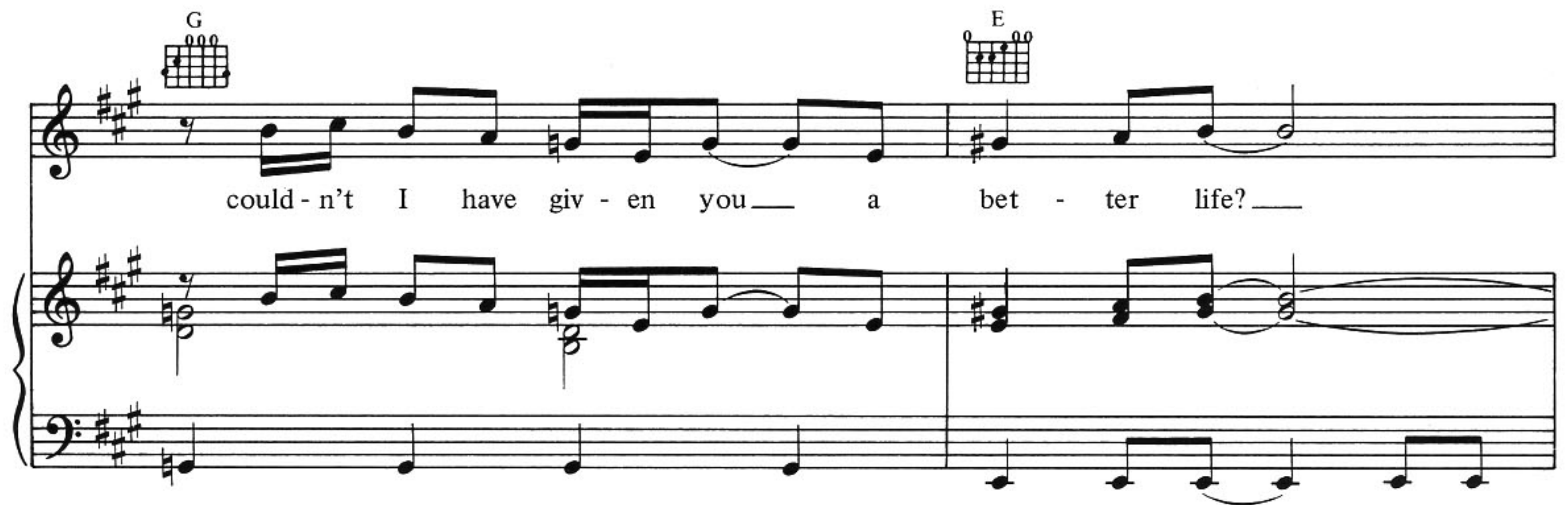
D  E  A  F#m7 

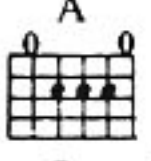
What kind of ma - gic might have worked if we had stayed calm,



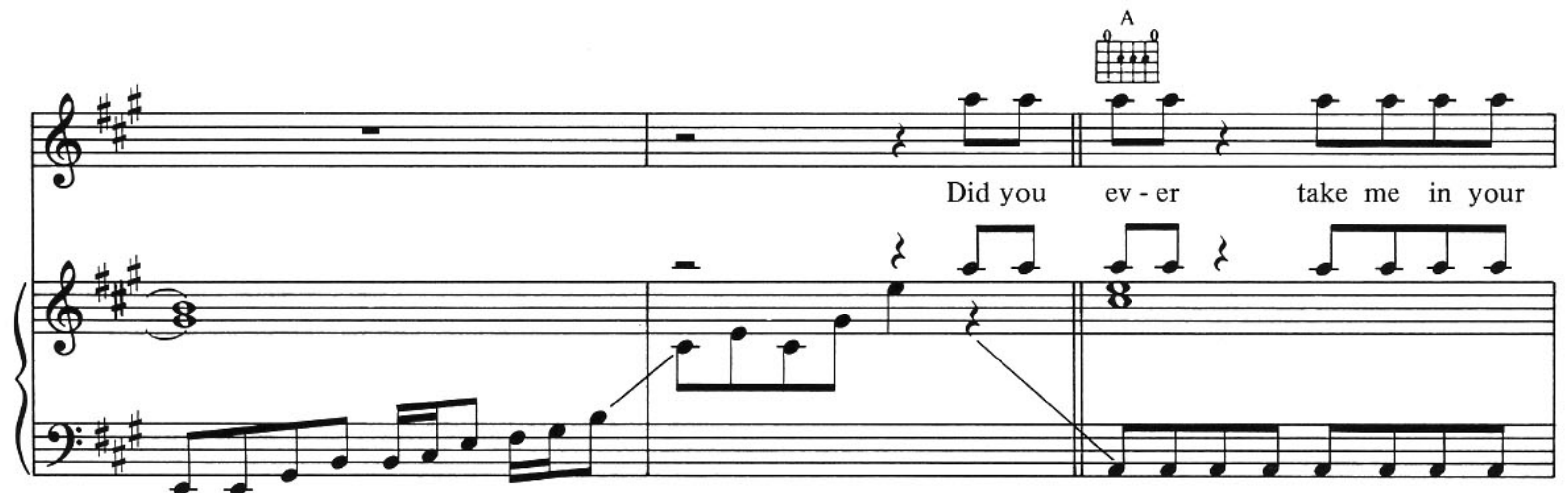
G  E 

could - n't I have giv - en you — a bet - ter life? —



A 

Did you ev - er take me in your



F#m7 C#m D

arms, — look me in the eye, tell me that you — do? Did I

A E Em A

ev - er o - pen up — my heart, let me look — in - side. —

D.%. *al Coda* **⊕ CODA** C/A A C/A

If I nev - er The swan is glid - ing
rid - ing

Repeat to Fade D C/A A C/A D

oh, — The swan is
The god is



DON'T BE CARELESS LOVE

Words and Music by McCartney-Mac Manus

System 1:

Chords: D, A, D

1^o 3^o minims and semibreves
2^o crotchets

Burn the mid - night lamp
lamp burns down and out
In the morn - ing light I'm
when

System 2:

Chords: D, G/A, D7

down un - til the dawn,
get - ting pret - ty tired of this, I
I wake up a - gain, you're

System 3:

Chords: Em, B7

I'll keep watch un - til I'm sure you're com - ing home.
feel so bad some - thing might be go - ing a - miss.
by my side and that's the way it's al - ways been.

Em Asus4 A D To Coda

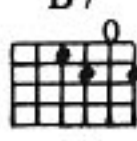
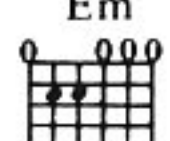
Sha - dows play and
I won't be there so
But in the dark your

A D

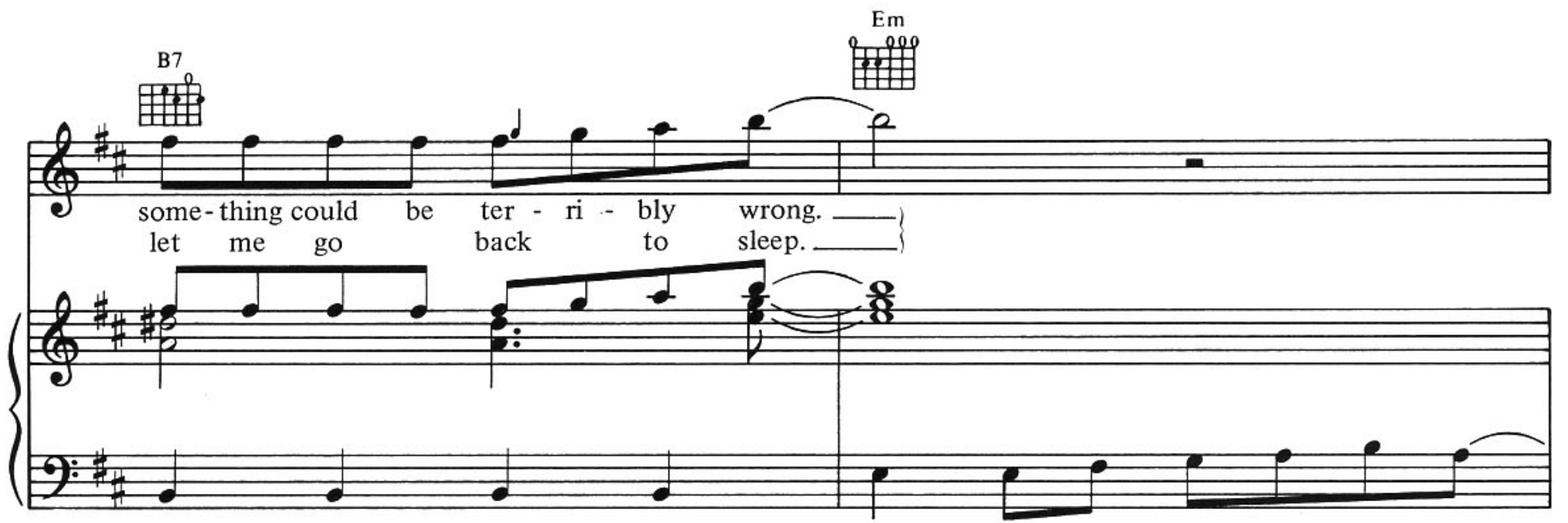
flick - er on the bed - room wall, they
look out for your - self, you're

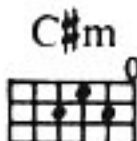
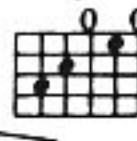
D7 Em

turn in - to a bad dream ov - er - night, —
get - ting in deep, what - ev - er you do, — don't

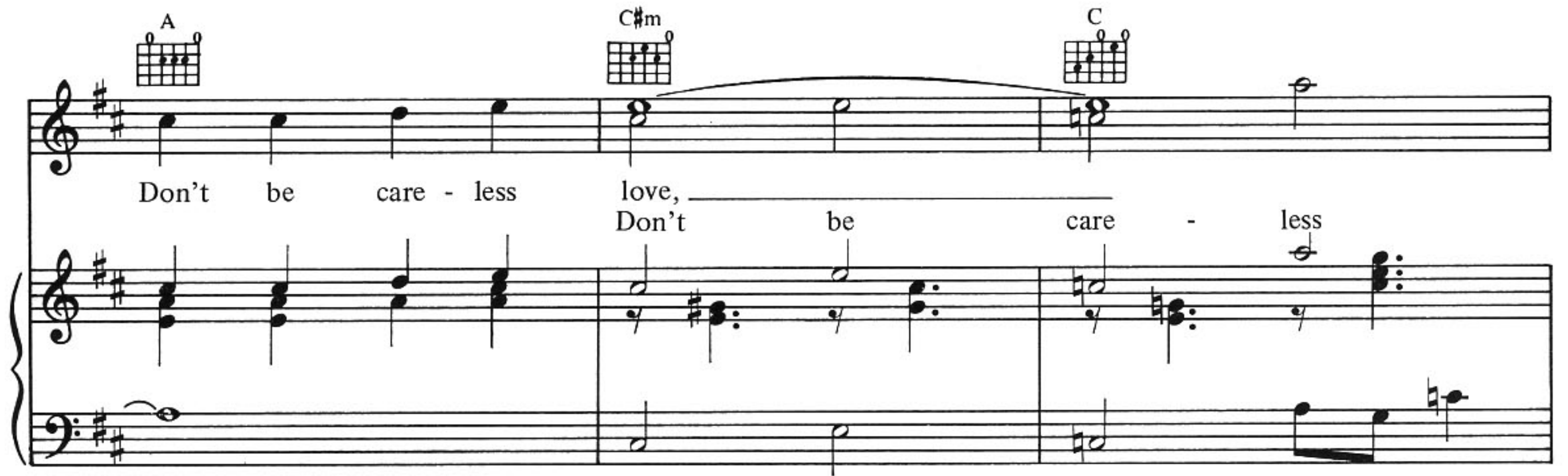
B7  Em 


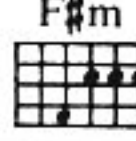
some-thing could be ter - ri - bly wrong.
let me go back to sleep.



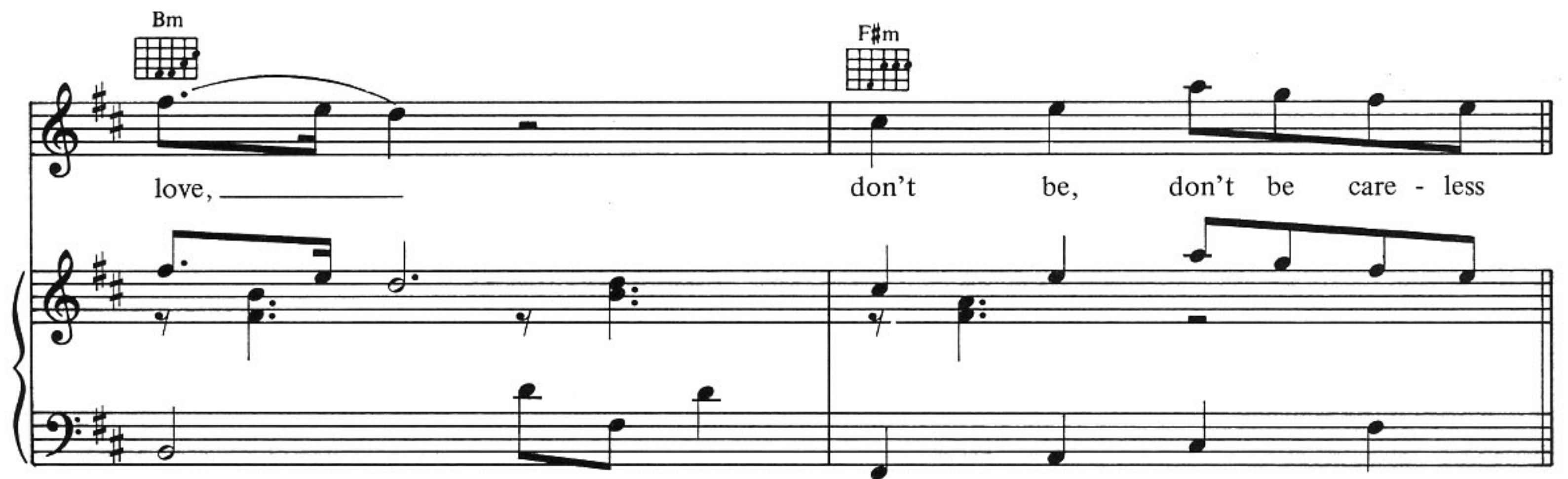
A  C#m  C 

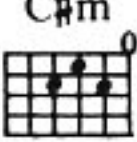
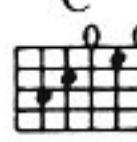
Don't be care - less love,
Don't be care - less



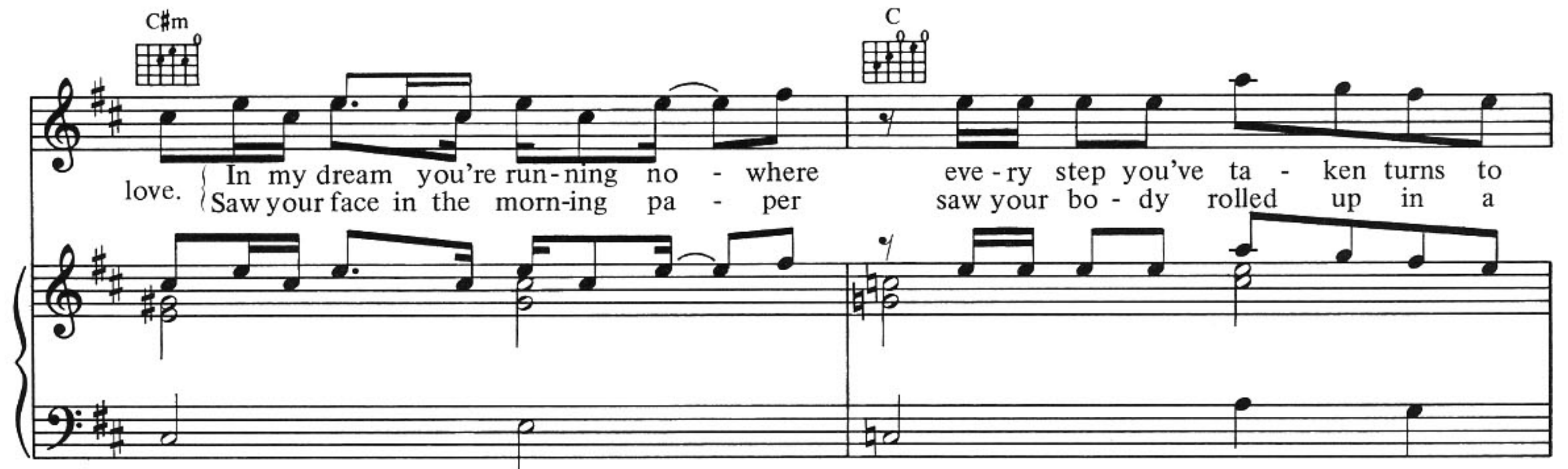
Bm  F#m 

love, don't be, don't be care - less



C#m  C 

love. { In my dream you're run - ning no - where
Saw your face in the morn - ing pa - per } eve - ry step you've ta - ken turns to
saw your bo - dy rolled up in a



Bm

1. F#m

glue, walk - ing down a spi - ral stair - case, — fall - ing through
 rug, chopped up in - to lit - tle piec - es

G C G

fall - ing through. Don't be care - less love, —

F Em A

— be care - less love. — (2.) The

2. F#m G C G

by some thug. Don't be care - less love, —

D.C. al Coda

(3.) But

be care - less love.

♩ CODA

mind plays fun - ny tricks on you, your

mind plays fun - ny tricks on you. Don't be

care - less love.



THAT DAY IS DONE

Words and Music by McCartney-Mac Manus

Waltz tempo

The musical score is written in 3/4 time with a waltz tempo. It consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The lyrics are: 'I feel such sor - row, I feel such shame, pro - mise that I made, - call the time and place, - please when she stepped up, flow - ers in the dirt,' 'I know I won't ar - rive on time. I said I'd walk in her par - ade. when they an - nounced her pre - cious face. I wished that I could be - come a ter - rupt. that's when a thrill be - comes a hurt.'

Chord diagrams shown: C, F, C, G, C, F, C, G, G7.

what can I do, that day is done.
 still in my heart they'll nev - er show.
 still eve - ry time is like the first.
 I know I must stay way from my rest - ing place.
 she walks a - way

1. 3. 2, 4. %

(2.) It's just a That day is done,
 (4.) There was ap -

Em F Eb

that day is done,

C Am

you know where I've gone, I won't be

G E Bb/C

com - ing back, that day is done.

F/C C 4^o and % SEGUE * 4^o and % continued *

(3.) Well I re -

Eb Bb/D C Fine

That's why — she

F  F#^o 

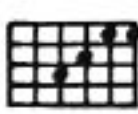
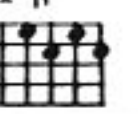
walks, or so they say, she al - ways



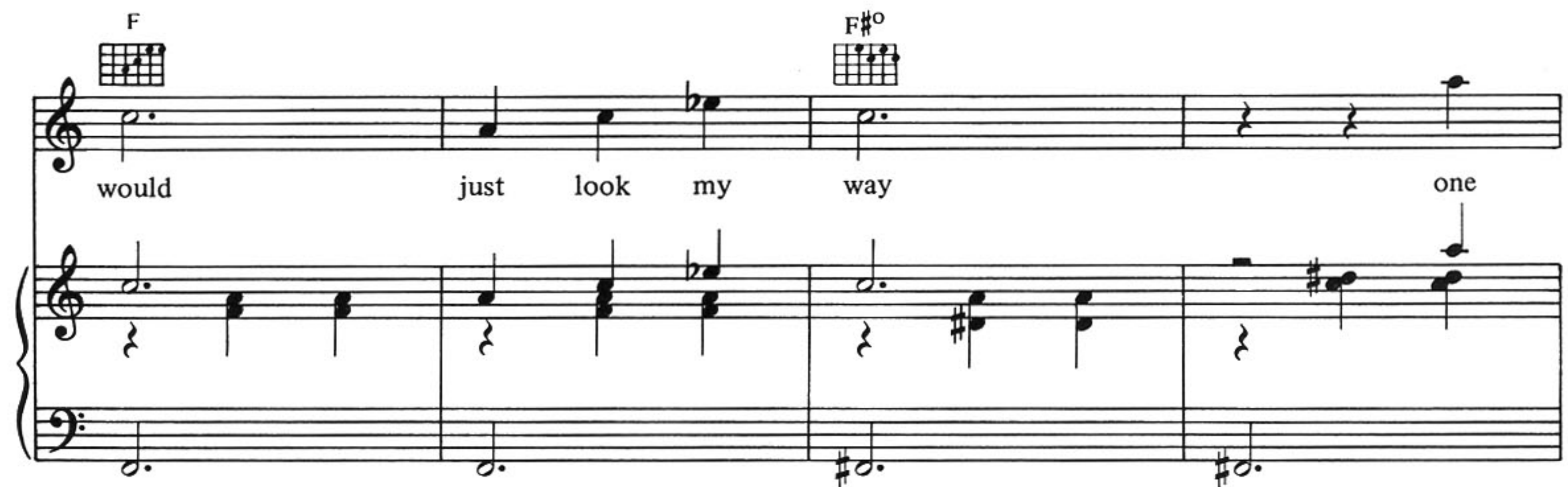
C  C7 

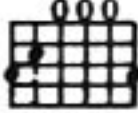
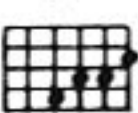
knew just what I need - ed. Now if she



F  F#^o 

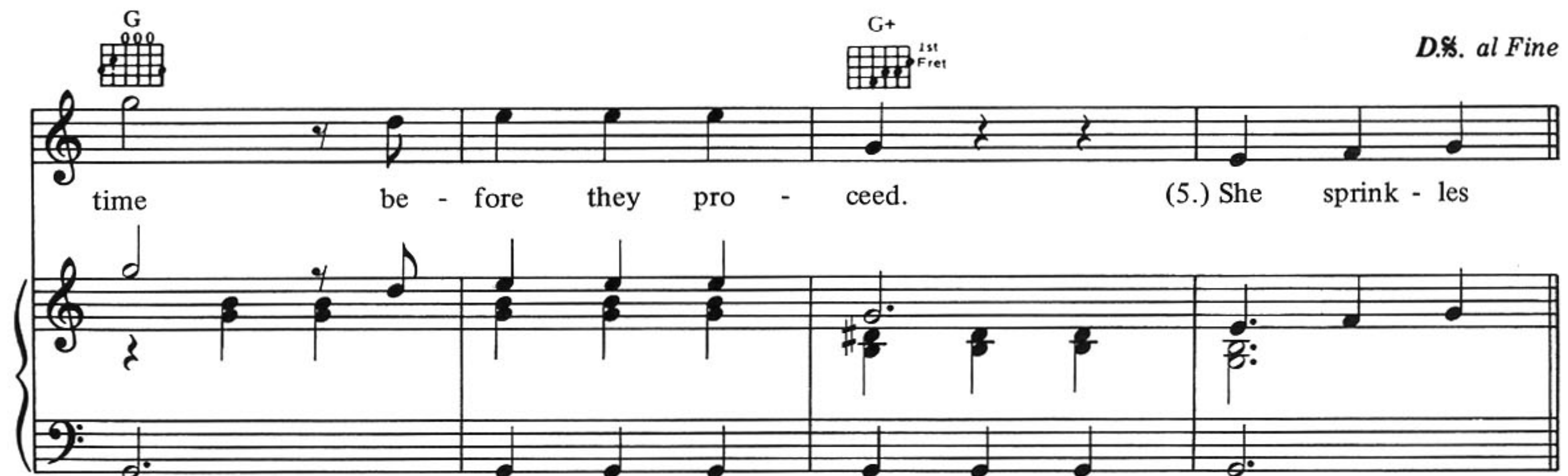
would just look my way one



G  G+  1st Fret

time be - fore they pro - ceed. (5.) She sprink - les

D.S. al Fine





HOW MANY PEOPLE

Words and Music by McCartney

ad lib.

Chord diagrams: G, D, C, D

Lyrics: Ah _____ ah _____

a tempo

Chord diagrams: G, Am, G, Am

Chord diagrams: Am, G, F, Em, D

G Am G

How ma - ny peo - ple stand in a line?_
 How ma - ny peo - ple go for a ride?_

Am G Am

How ma - ny peo - ple
 How ma - ny peo - ple

Bm E Esus4 Am

ne - ver get a chance to shine?_ If you can tell_
 ne - ver make it through to the oth - er side?_

Bm Am Bm C D

me I'll glad - ly lis - ten, _

G F/G G

How ma - ny peo - ple have { died? ___ }
 { cried? ___ }

G7 C

One too ma - ny right now for me, —

G Am7

I want to be hap - py,

/D G G7 C

I want to be free. _____ One too

G

ma - ny right now for me, I want to see

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a G chord diagram. The lyrics are "ma - ny right now for me, I want to see". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Am G F Em D

or - di - na - ry peo - ple liv - ing peace - ful - ly.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "or - di - na - ry peo - ple liv - ing peace - ful - ly." Above the staff are five guitar chord diagrams: Am, G, F, Em, and D. The piano accompaniment continues with chords corresponding to the lyrics.

G Am G

Do do do do do do.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "Do do do do do do." Above the staff are three guitar chord diagrams: G, Am, and G. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

Am G Am G

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with a double bar line at the beginning. Above the staff are four guitar chord diagrams: Am, G, Am, and G. The piano accompaniment continues with a consistent rhythmic pattern.

Am Am G F Em D

The first system of music features a guitar part with chords Am, Am, G, F, Em, and D. The piano accompaniment consists of a treble and bass staff with chords and a simple bass line.

G Am

How ma - ny peo - ple

The second system continues the guitar part with chords G and Am. The piano accompaniment supports the vocal line with chords and a steady bass line.

G Am G

(1^o) Will it take? — How ma - ny peo -
 (3^o) One too ma - ny right now. —

The third system features guitar chords G, Am, and G. The piano accompaniment provides harmonic support for the vocal lines.

Am G Am

ple (1^o) for good - ness' sake? —
 (2^o 3^o) one too ma - ny. —

Ad lib. to Fade

The fourth system concludes with guitar chords Am, G, and Am. The piano accompaniment ends with a final chord and a fading effect. The instruction 'Ad lib. to Fade' is written above the final staff.



MOTOR OF LOVE

Words and Music by McCartney

















I can't get ov - er your love, _____ no mat - ter how _____
 I can't get ov - er your love, _____ no mat - ter how _____









_____ hard life seems, there's a light in my
 _____ lost I feel, I know my love is



A D Bm G

dreams, _____ thanks to you. My friends keep
 real, _____ thanks to you. You sim - ply

D/A A/C# D

ask - ing me why, _____ there's such a smile _____ on my _____
 reached out your hand, _____ and touched me deep _____ in my soul, _____

D/F# G A

face, _____ there's a home at my place, _____ thanks to
 _____ I came in out of the cold _____ thanks to

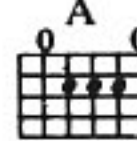
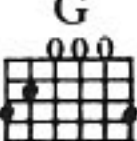
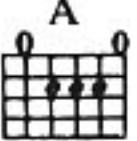
Bsus4 B+ 1st Fret Em

you. I don't want
 you. I won't steal

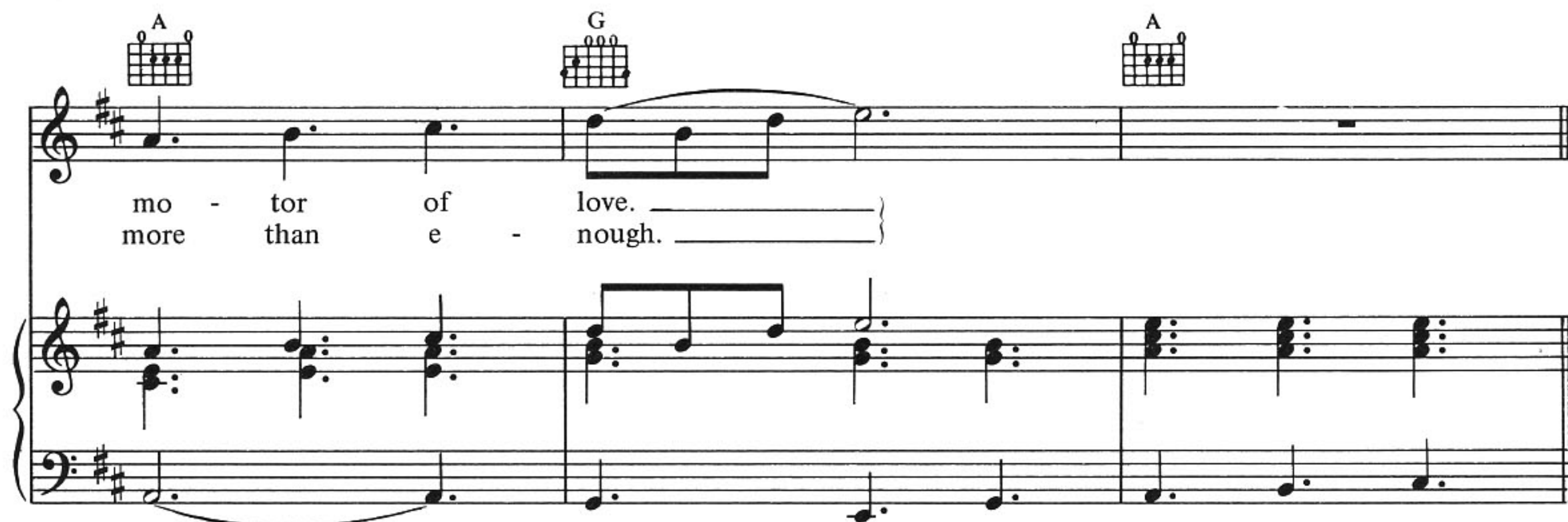
A  Em 

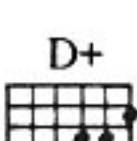
an - y - thing from you, turn on your
 an - y - thing from you, you give me



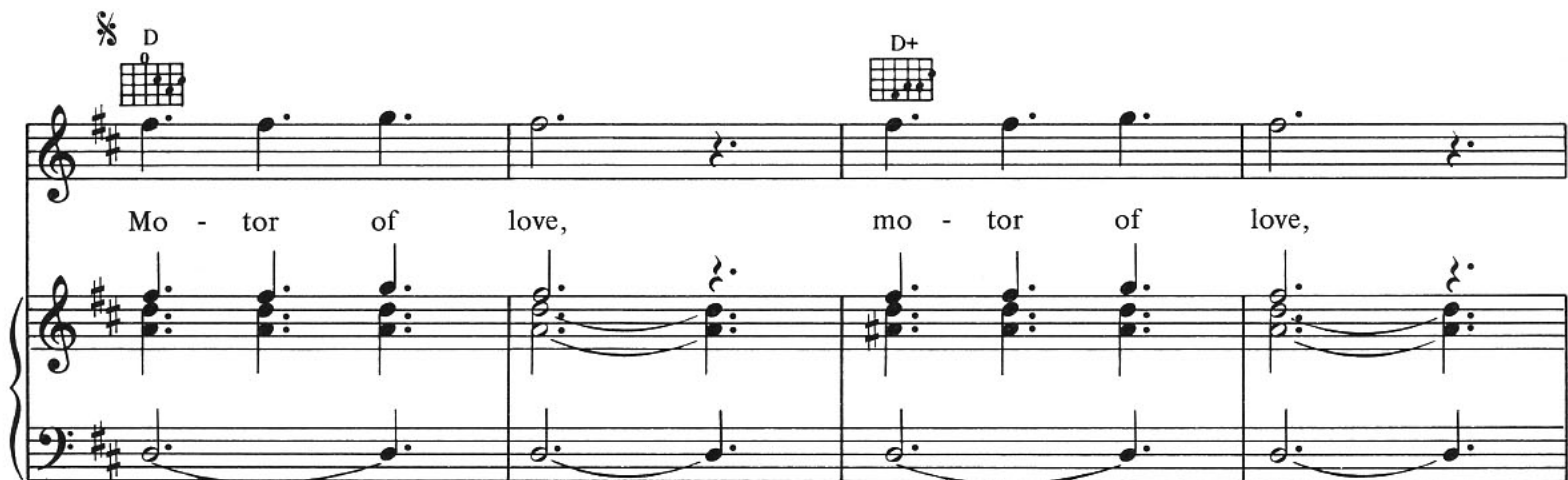
A  G  A 

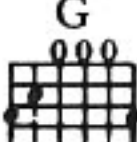
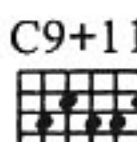
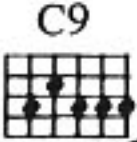
mo - tor of love.
 more than e - nough.



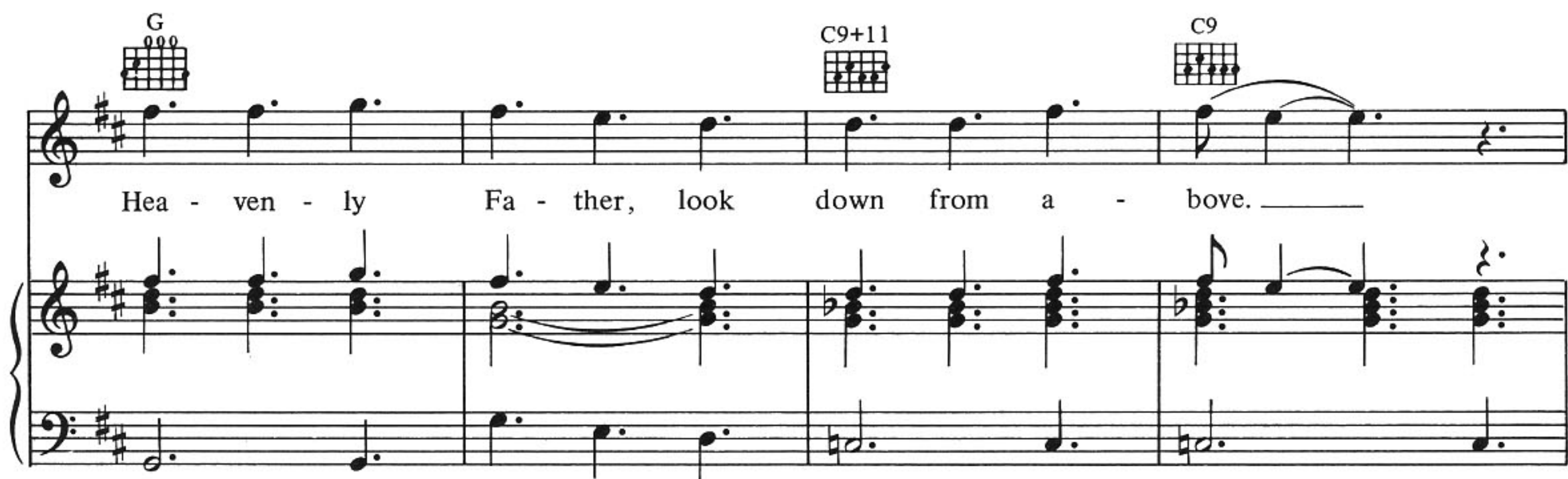
D  D+ 

Mo - tor of love, mo - tor of love,



G  C9+11  C9 

Hea - ven - ly Fa - ther, look down from a - bove.



1. **D** **D+** **G/A**

I can't get ov - er — your pow - er - ful mo - tor of

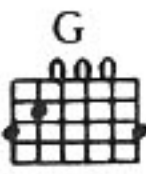
Dmaj9 **G**

love. —

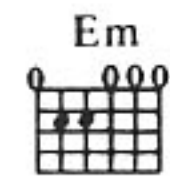
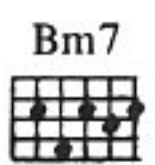
Dmaj9 **G** **To Coda** ◆

2. **G** **Gm** **C/D**

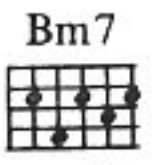
pow - er - ful mo - tor of love. —



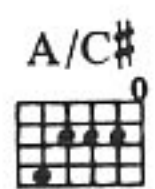
There was a



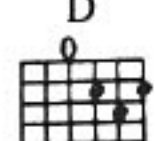
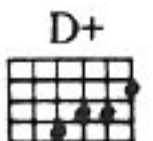
time, when I was down, and count - ed out, well — I re -



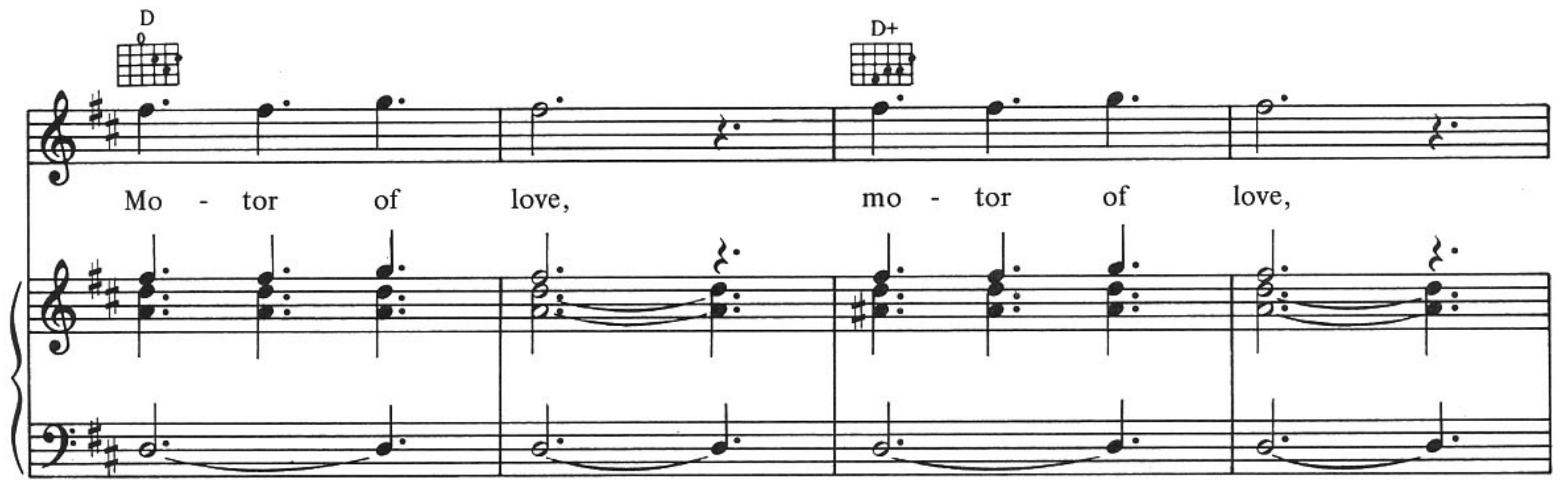
mem - ber, — I felt so bad, I near - ly threw a - way, — near - ly

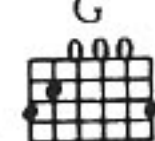
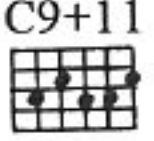


threw a - way the keys. —

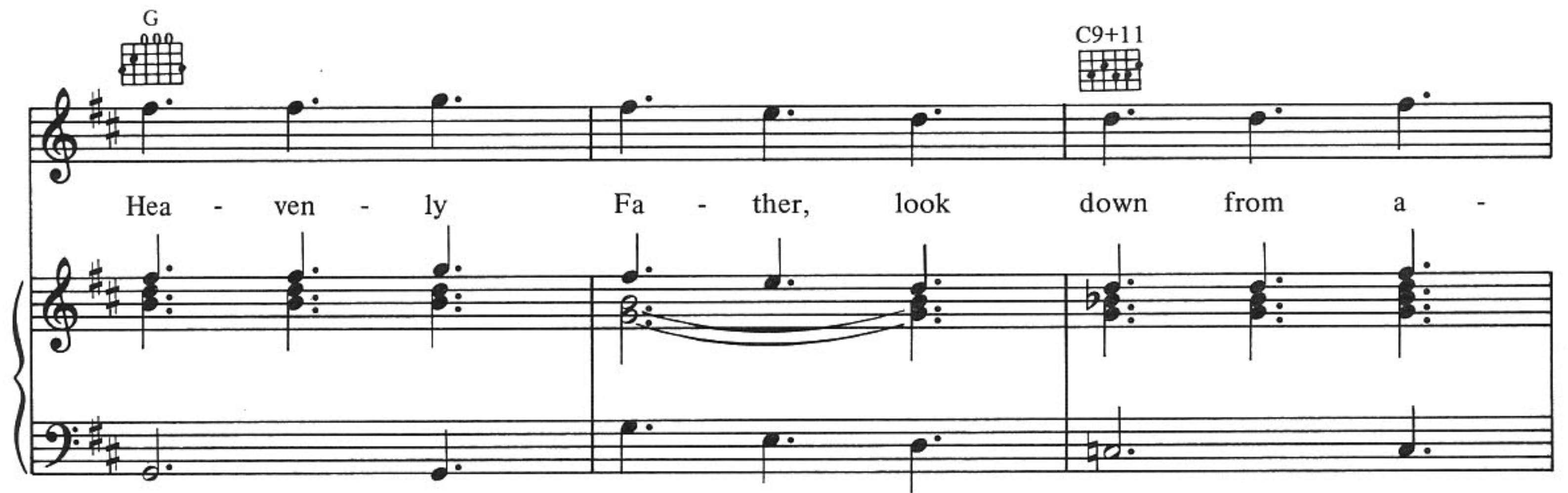
D  D+ 

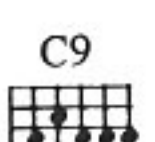
Mo - tor of love, mo - tor of love,



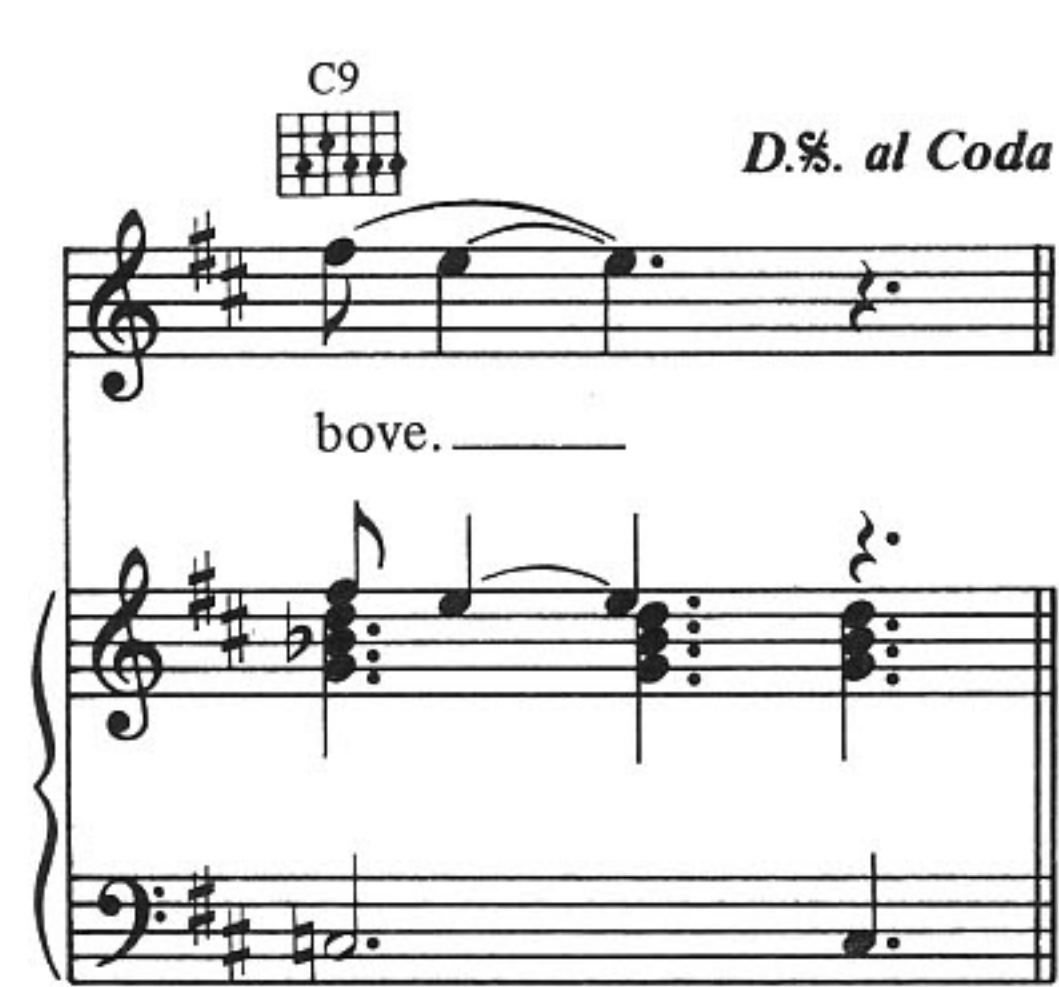
G  C9+11 

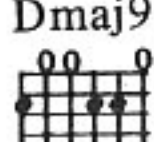
Hea - ven - ly Fa - ther, look down from a -



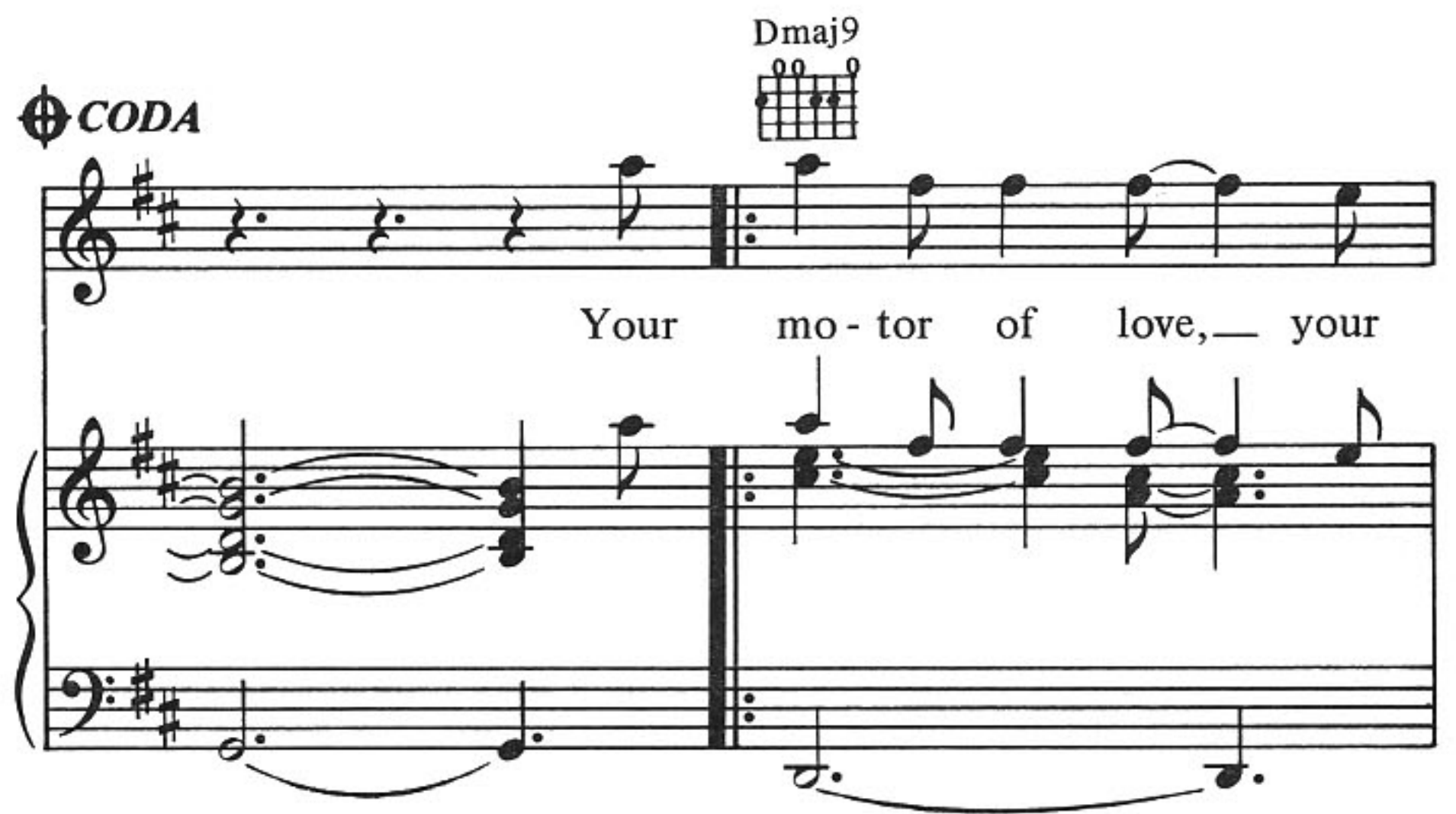
C9  *D.% al Coda*

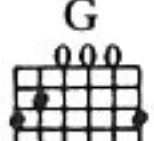
bove. _____



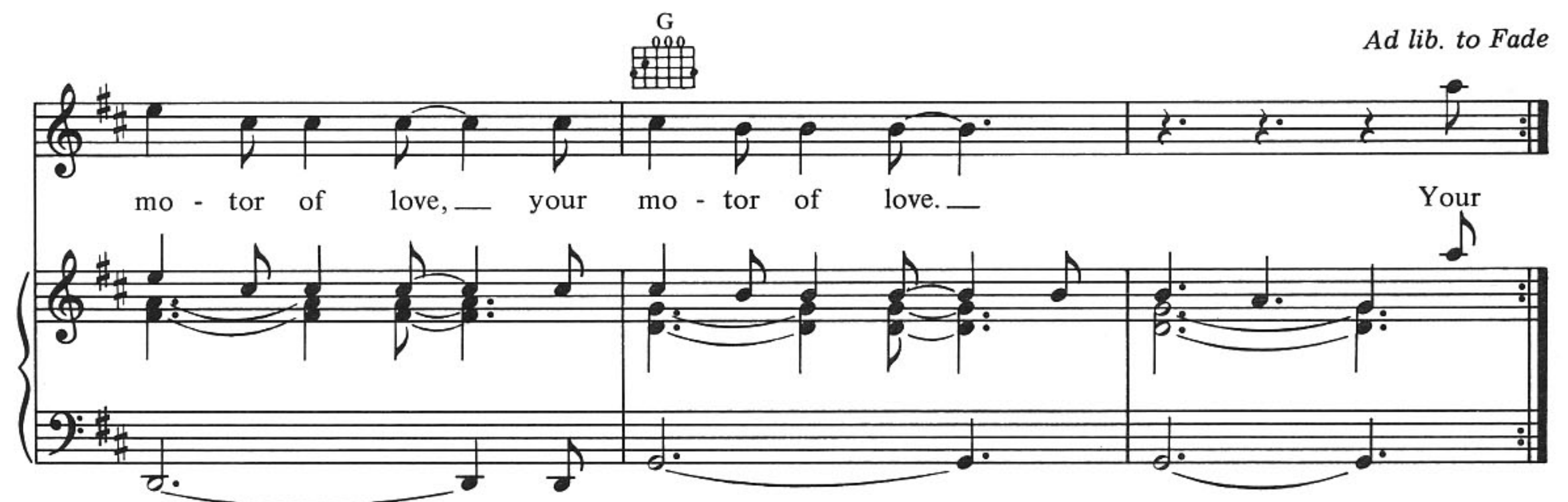
♩ CODA Dmaj9 

Your mo - tor of love, — your



G  *Ad lib. to Fade*

mo - tor of love, — your mo - tor of love. — Your





OU EST LE SOLEIL

Words and Music by McCartney

Em7 F#m7 G A

Où est le sol - eil,

C

D

où est le sol - eil, dans la

E

tête, dans la tête,

C

D

où est le sol - eil, dans la

E

tête, trav - aill - ez.

C D Em7

First system of musical notation. It includes guitar chord diagrams for C, D, and Em7. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes.

F#m7 G

Où est le

Second system of musical notation. It includes guitar chord diagrams for F#m7 and G. The lyrics "Où est le" are written below the vocal line. The piano accompaniment continues with chords and a rhythmic pattern.

A E

sol - eil, dans la tête.

Third system of musical notation. It includes guitar chord diagrams for A and E. The lyrics "sol - eil, dans la tête." are written below the vocal line. The piano accompaniment features a long sustained chord in the right hand and a rhythmic pattern in the left hand.

Fourth system of musical notation. It shows the piano accompaniment for the final three measures, consisting of a treble clef staff with sustained chords and a bass clef staff with a rhythmic pattern.

System 1: Treble clef with a whole rest. Grand staff with a whole chord in the right hand and a rhythmic pattern in the left hand.

System 2: Treble clef with a whole rest. Grand staff with a whole chord in the right hand and a rhythmic pattern in the left hand.

System 3: Treble clef with a repeat sign. Grand staff with a rhythmic pattern in the right hand and a rhythmic pattern in the left hand.

*D.S. Repeat through
ad lib. to Fade*

System 4: Treble clef with a repeat sign. Grand staff with a rhythmic pattern in the right hand and a rhythmic pattern in the left hand.



FLYING TO MY HOME

Words and Music by McCartney

tempo ad lib.

Dmaj7 Gmaj7

Fly - ing to my home,

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature. It starts with a whole rest, followed by quarter notes G4, A4, B4, and C5, and ends with a whole note D5. Above the first two measures are guitar chord diagrams for Dmaj7 and Gmaj7. The bottom two lines are piano accompaniment in treble and bass clefs. The piano part begins with a whole note chord in the right hand and a whole note D in the left hand. The right hand continues with chords and moving lines, while the left hand has a simple bass line.

A Gmaj7 D

fly - ing to my home. —

Detailed description: This system contains the next two lines of music. The top line is a vocal line in treble clef, continuing from the previous system. It has a whole note A4, followed by quarter notes G4, F4, and E4, and ends with a whole note D4. Above the first two measures are guitar chord diagrams for A and Gmaj7. The bottom two lines are piano accompaniment. The right hand has chords and moving lines, and the left hand has a simple bass line. The system ends with a fermata over the final note.

a tempo

D A G D A G

Detailed description: This system contains the final two lines of music. The top line is a vocal line in treble clef, consisting of whole rests for all six measures. Above the first three measures are guitar chord diagrams for D, A, and G. The bottom two lines are piano accompaniment. The right hand has chords and moving lines, and the left hand has a simple bass line. The system ends with a fermata over the final note.

♩ (3^o Instrumental)

D A G D

(1.) The sun is fad - ing in the west, _____
 (2.) The sky is like a paint - ed flag, _____
 (3.) The sun is fad - ing in the west, _____

D A G

out where the cat - tle roam. _____
 a - bove a sea of chrome. _____
 out where the cat - tle roam. _____

D A G D

I'm like a bird at the end of the day, _____
 I've got a woman liv - ing in my life, _____
 I've got a woman liv - ing in my life, _____

D  Bm 

fly - ing to my home. —
 liv - ing in my home. —
 liv - ing in my home. —



A  G  A  *To Coda* ◆

I'm fly - ing to my home, — sweet ma - jes - ty, — I'm fly - ing to my home.



1.  2, 3. 



G  D 

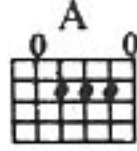
I have-n't been back for so long I don't know if I'm going to rec - og - nise_



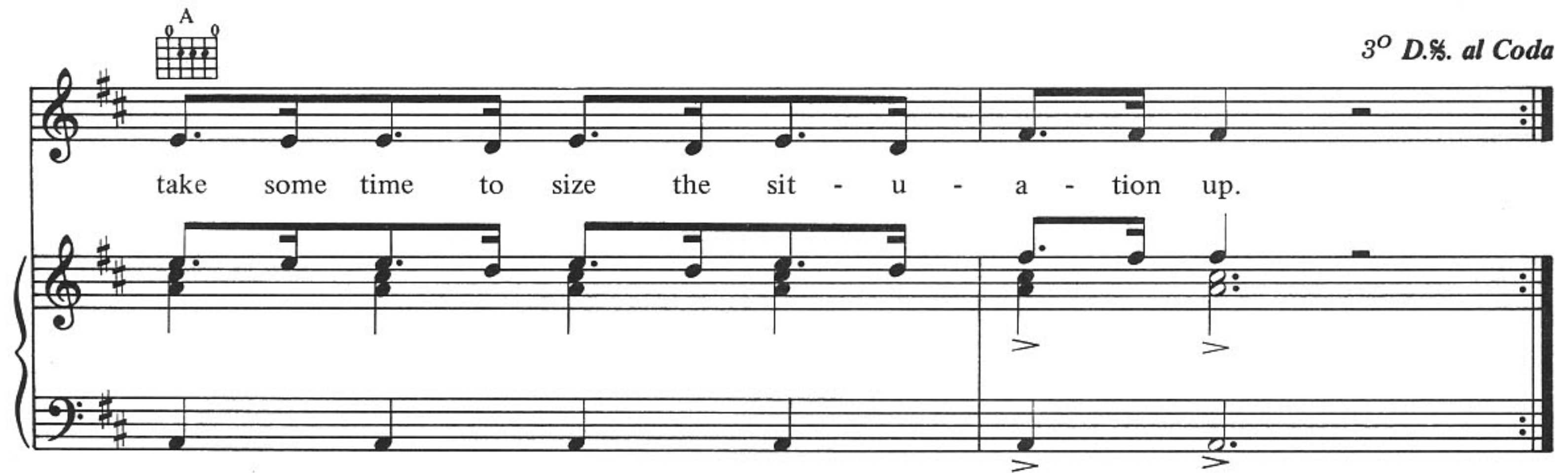
G 

it. They gave the old place a new face and I'm going to



A  *3^o D.% al Coda*

take some time to size the sit - u - a - tion up.



⊕ CODA

D  Bm 

I'm fly - ing to my home, —



A  G 

I'm fly - ing to my home, —



D  Bm  A 

I'm fly - ing to my home, — I'm fly - ing to my home,



G  A  D 

— sweet ma - jes - ty, — I'm fly - ing to — my home. — I'm fly - ing to my home. —



Ad lib. to Fade

I'm fly - ing to — my home. —



MY BRAVE FACE

ROUGH RIDE

YOU WANT HER TOO

DISTRACTIONS

WE GOT MARRIED

PUT IT THERE

FIGURE OF EIGHT

THIS ONE

DON'T BE CARELESS LOVE

THAT DAY IS DONE

HOW MANY PEOPLE

MOTOR OF LOVE

OU EST LE SOLEIL?

FLYING TO MY HOME



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