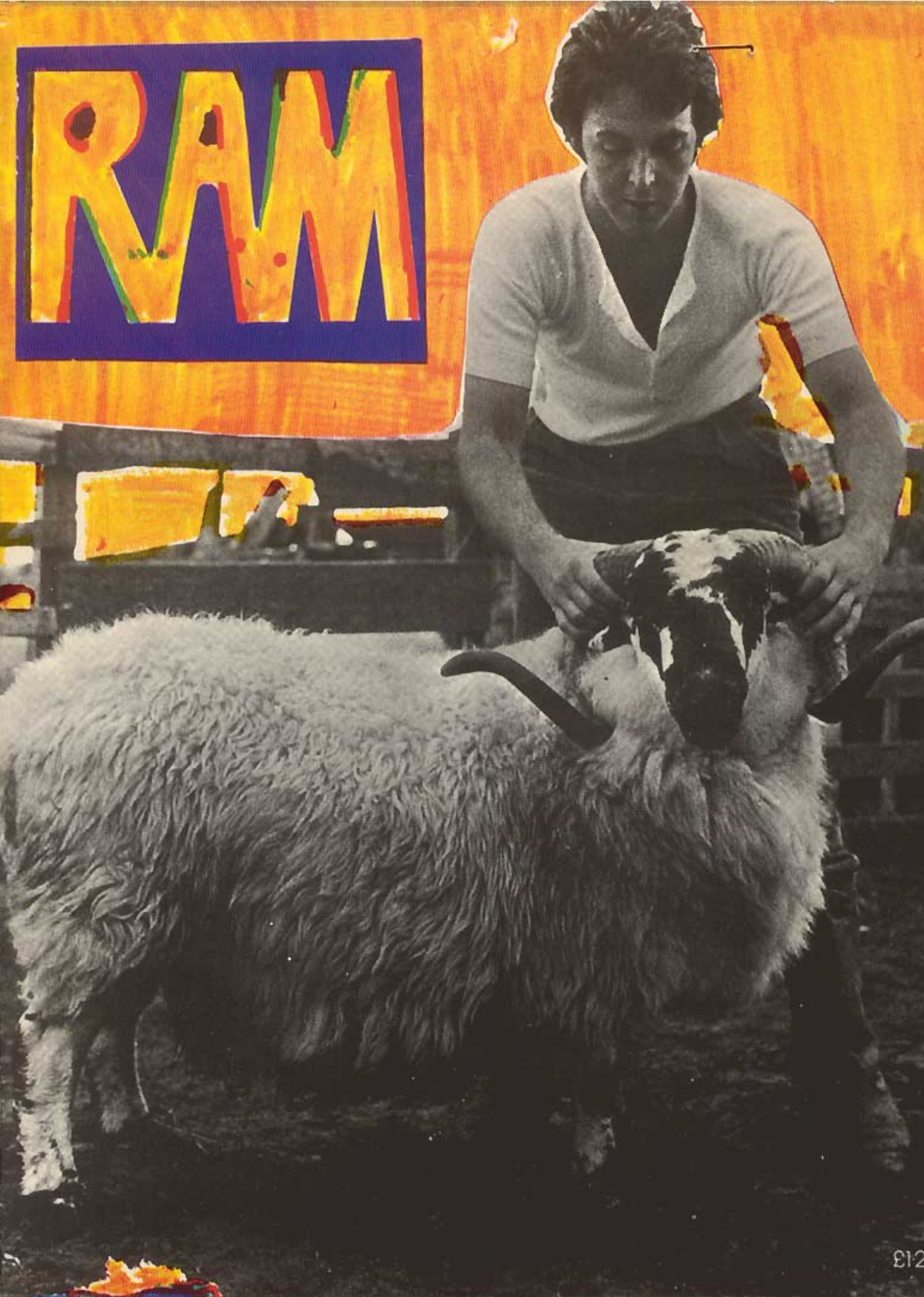


RAM



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RAM ON

Guitar chords used in this composition

C Db6 Dbmaj7 F

The diagrams show the following fingerings: C (000033), Db6 (133211), Dbmaj7 (133211), and F (133211).

Words and Music by
PAUL McCARTNEY

The first system shows the piano accompaniment in the left hand and a vocal line in the right hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system continues the piano accompaniment and vocal line. The piano part features a steady eighth-note accompaniment.

The third system includes the vocal line with the lyrics "Ram on, -". The piano accompaniment continues with the same rhythmic pattern.

The fourth system includes the vocal line with the lyrics "give your heart to some-". Below the piano accompaniment, guitar chord diagrams for Dbma7 and Db6 are indicated.

bod - y soon, right a -

Dbma7

way, right a - way.

Db6 C F

Ram on, -

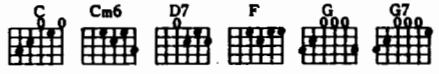
C F C F C F C

Ram on, -

C F C C F C

TOO MANY PEOPLE

Guitar chords used in this composition



Words and Music by
PAUL McCARTNEY

(with a strong beat)

mf

G D Cm6 Gm6 G D

Cm6 Gm6 G D

Too man - y peo - ple go - ing un - der - ground,
Too man - y peo - ple shar - ing par - ty lines,

F C C G D7 A7 G D

Too man - y reach - ing for a piece of cake, -
Too man - y peo - ple ev - er sleep - ing late, -

F C C G D7 A7 G D

Too man - y peo - ple pulled and pushed - a - round,
Too man - y peo - ple pay - ing park - ing fines,

F C C G D7 A7 G D

Too man - y wait - ing for that luck - y break...
Too man - y hun - gry peo - ple los - ing weight... }

F C C G D7 A7 G D

That was your first mis - take,

G D G7 D7 C6 G6 Cm6 Gm6

You took your luck - y break and broke - it in two -

G D G7 D7 C G Cm6 Gm6

Now what — can be

G D Cm6 G m b

done for you? You broke — it in two...

G D Cm6 G m b

1-2 3

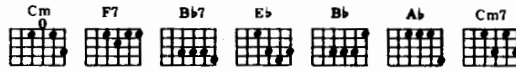
G D G D

(3) Too many people preaching practices,
 Don't let 'em tell you what you wanna be,
 Too many people holding back,
 This is crazy, baby, it's not like me.

That was your last mistake,
 I find my love awake and waiting to be,
 Now what can be done for you?
 She's waiting for me.

THE BACK SEAT OF MY CAR

Chords used in this composition



Words and Music by
PAUL McCARTNEY

Slowly (24 bars per minute)

Speed-ing a-long the high-way

mf

Cm Cm F7

hon-ey I want it my way but lis-ten to — her dad-dy's song, — don't stay out.

Cm F7 Bb7 Eb Bb

— too long. — Oh we're-just bu-sy hid-in', sit-tin' in the back-seat of my-

Cm

car.
(Look-in' all round and all a-bout — Look-in' all round and all a-bout, —

Bb Ab (Bb bass)

Look-in' all round and all a-bout, — Oo — Look-in' all round and all — a — The maze a —

Bb Ab

-bout) of lights — are pret — ty, we may end up in Mex - i - co Ci - ty But

Cm F7 Cm F7

lis - ten to — her dad - dy's song, — mak - ing love — is wrong, But

Bb7 Eb Bb Cm

we're just bu - sy rid — in', Sit - tin' in the back — seat of my —

F7 Cm7 F7

— car. ——— Oo oo oo oo ——— oo oo oo oo oo ——— oo

Bb Ab (Bb bass) Bb

Oo ——— Oo ———

Ab (Bb bass) Cm7 F7 Cm7 F7

Oo ——— Pah pah pah pah pah pah—

Cm7 F7 Cm7 F7 Bb7

— pah pah — pa pa pah — pah pah — pah For we — was on — ly hid — in',

Eb Bb Cm7 F7

Sit-tin' in the back seat of my car.

Cm7 F7 Bb

And when-

Ab (Bb bass) Bb Ab (Bb bass)

we've finished drivin' we can say we were late in arrivin' and

Cm7 F7 Cm7 F7

listen to her daddy's song, We believe that we

Bb7 Eb Bb

can't be — wrong. (Hey!) Ah — we be-lieve that we can't be — wrong.

Cm Eb Bb Cm

Ah — we be-lieve that we can't be — wrong. We can make it to Mex-i-co Ci - ty,

Eb Bb Cm F7

Rall.-----

Sit - tin' in the back seat of my car. Oo—

Cm7 F7 Bb

3 Times

Faster

Oo—

Ab Bb

5

can't be wrong. No no no.

Cm Cm7 Ab Eb Fm

Detailed description: This system contains the first line of music. The vocal line starts with a measure containing a '5' above a bracket, indicating a fifth finger fingering. The lyrics are 'can't be wrong. No no no.' The piano accompaniment features a steady bass line and chords in the right hand. The key signature has two flats (Bb and Eb).

No we be - lieve that we can't be wrong.

Eb Bb Cm7 Eb6

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'No we be - lieve that we can't be wrong.' The piano accompaniment continues with chords and a bass line. The key signature remains two flats.

No No

Ab Eb Fm Eb Db Ab

Detailed description: This system contains the third line of music. The vocal line has two measures with the word 'No'. The piano accompaniment features a more active bass line and complex chordal textures in the right hand. The key signature remains two flats.

No No no no.

Bbm Ab Eb Fm Bb7 Eb

Detailed description: This system contains the fourth and final line of music. The vocal line ends with the lyrics 'No No no no.' The piano accompaniment concludes with a final chord. The key signature remains two flats.

MONKBERRY MOON DELIGHT

Guitar chords used in this composition

Words and Music by
PAUL & LINDA MCCARTNEY

Cm

So I sat in the at_tic a pil-low up my nose
Know no ba-na_na is ol-der than the rest

Cm

— and the wind — played a dread-ful can - ta - ta — (ta - ta —
— in my hair — is a tang - led bu - ret - ta — (ret - ta —

Gm7

ta - ta) — So was I — bound to crack — with my head in this hole —
ret - ta) — And would I leave — my py - ja - mas to Phyl - lis Bud - a - Pest

G7

Cm

And the hor-ri-ble sound of to-ma-toes (ma-toes)
 Don't get the gist of your let-ter (let-ter)

Gm7

-ma-toes) Ketch-up Ketch-up Sup-er doo-ray
 -Ooh) Ketch-up Ketch-up Cats and kit-tens

G7 Cm Fm7

Don't get left be-hind (get left be-hind) Ketch-up-
 Don't get left be-hind (be left- Ketch-up-

Cm

be-hind Get left be-hind be-hind Get left be-hind
 Be left be-hind Be left be-hind

To Coda ♦

Cm Cm7 Cm6

When I rat-tled the brass — I'd a - wok - en —

Abmaj7 Gmaj7 Cm Gm7

The sin-ews the nerves — and the veins — My pi -

G7 Cm

a - no was bold — ly out - spo - ken — Had a chance to re - peat —

Gm7 G7

— it's re - frain — So I stood with a knot — in my

Cm Cm Cm7

stom - ach Then I gazed at that ter - rib - le - sight _____

Cm6 Abmaj7 Cm G Eb

What do your stars con - ceal _____ in a bar _____ rel Suck - ing

G7 Cm Fm

Monk - ber - ry moon de - light _____ Monk - ber - ry moon de - light _____

Ab7 G7 Cm Fm

_____ Monk - ber - ry moon de - light _____

Cm Cm7

2

Moon de-light oo oo

Cm Cm7

D.S. al Coda

Well I

Cm6 Abmaj 7 Cm

♠ CODA

Monk-ber-ry moon de-light Monk-ber-ry moon de-light

Ab G7 G+ Cm Fm

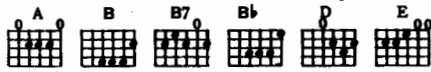
Monk-ber-ry moon de-light

Repeat till fade
(Lyrics ad lib)

Cm

SMILE AWAY

Guitar chords used in this composition



Words and Music by
PAUL McCARTNEY

1

B Bb A Bb

2 *omit song 1st time*

— smile a-way, smile a - way — yeah — smile a -

3 3 3

A B7 E *8 bassa sempre*

way, Smile away, — smile a-way, smile a-way — yeah — smile a-

3

A E

spoken ad lib. — omit 2nd time

way. "I was walking down the street the other day."

A D B Bb

“ Ah, who did you meet?” “ I met a friend of mine and he did say- ”

A Bb B Bb

1 “ Man, I can smell your feet a mile away!” 2 Smile a-way- Smile away-

A B7 A B7

3 “ Man, I can smell your breath a mile away!” Smile a-way, — smile a-way, smile a -

A B7 E

1 way— yeah— smile a - way, 2 *spoken ad lib.* Smile away— “ Oh, smile away sweetly, now. ”

A B7

patter (4 times)

- 1 "Come on now - ooh, sweetly, smile away."
- 2 "Yes sir - smile away"
- 3 "Now smile away quietly now"
- 4 "Smile away, horribly now"

Chord labels: E, A

1-2-3 4 *D.S. al Coda* $\frac{3}{4}$

Smile a - way

Chord labels: (A), B7

Φ CODA

"Man, I can smell your teeth a mile away."

Smile a-way, *ad lib. patter*

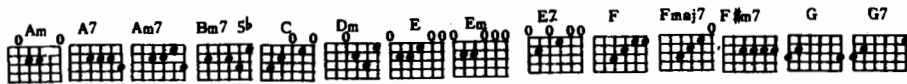
Chord labels: A, B7, E

repeat ad lib. fine

Chord labels: A, E

DEAR BOY

Guitar chords used in this composition



Words and Music by
PAUL & LINDA McCARTNEY

I guess you nev-er knew Dear Boy — what you have
I guess you nev-er saw Dear Boy — that love was

Am C Fma7

found, — I guess you nev-er knew Dear Boy —
end — less, And leave you when you love too — long, —

Bm7(b5) E7 Am C

— that she was just the cut-est thing a — round, I guess you nev-er
— Dear Boy, and nev-er give it all a — way, I guess you nev-er

Fma7 Bm7(b5) E7 F

3rd time

knew what you — have found, — Dear Boy. —
 give it all — a - way, — Dear Boy. — When

C Em G7 Am7 E7 (Am7)

I stepped in, my heart was dumb, And —

Dm E Dm F#m7 C G7

now for my — love came through, and brought me

Am Em Fma7 Dm A7 Dm F#m7 C

down, Can't be on hang a - bout. —

G7 C G7 Am E7

1-2 D.C.

♣ CODA

Dear Boy, how much you missed,

Am7 G Fma7 Em7 Dm C Bm7(b5)

Dear Boy.

E7 Am C Fma7 Am Dm E7 Am

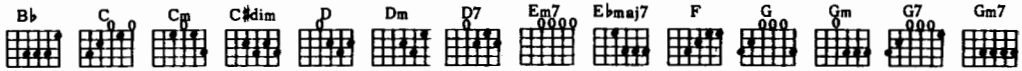
Detailed description: The image shows two systems of musical notation for a CODA section. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system has the lyrics 'Dear Boy, how much you missed,'. The piano accompaniment features a bass line with eighth notes and a treble line with chords. Chord symbols are placed below the bass line: Am7, G, Fma7, Em7, Dm, C, and Bm7(b5). The second system has the lyrics 'Dear Boy.'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols below the bass line are E7, Am, C, Fma7, Am, Dm, E7, and Am. The piece concludes with a double bar line.

Verse 3

I hope you never know, dear Boy
 How much you missed;
 And even when you fall in love, dear Boy
 It won't be half as good as this.
 Hope you never know how much you missed, dear Boy
 How much you missed dear Boy.

LONG HAIREd LADY

Guitar chords used in this composition



24 bars per minute

Words and Music by
PAUL & LINDA McCARTNEY

Well well well well well, Do you

G = Em7

love me like you know you ought to do? Well well well well

C A G Em7

well, Or is this the on-ly thing you want me for? Well, I've been

fz C A G

mean-ing to talk to you a - bout it for some time, -

D7 C#dim

Sweet lit-tle lass you know, my long-haired

Cm Dm Ebma7

la-dy. Who's the la - dy that makes that
Who'll be tak - ing her home when
Bees are buzz - ing a - round my
Who's your fav - our-ite per - son,

G7 G F Bb

all repeat all times

brief oc-cas - ion-al laugh-ter? She's the la - dy who wears those
all the danc - ing is ov - er? I'm the luck - y man she will
sweet de-lect - a - ble la - dy, Birds are hum - ming a - bout their
dear phe-nom - in - al la - dy? I be-long to the girl with the

D Gm F Bb

flash - ing eyes. Long - haired
hyp - no - tise. Long - haired
big sur - prise. Long - haired
flash - ing eyes.

D7 Gm Ebma7

D.S. al Coda

la - dy.
la - dy.

G7

⊕ CODA

solo

G Gm7 C

at D. \$\$ repeat till (4 times) fade

My love is long, love is long.
I'll sing your song, love is long.
And when you're young, love is long.
When your lips lead in - to song love is long.

full

G G Gm7

D.C. al ⊕ ⊕ ⊕ ⊕

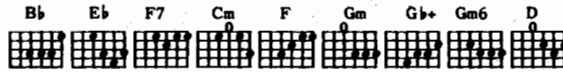
D. \$\$ & fade %%

My love is long. —
My love is long. —
Your love is long. —
Your love is long. —

C G G

EAT AT HOME

Guitar chords used in this composition



Words and Music by
PAUL & LINDA McCARTNEY

36 bars per minute



C'mon lit - tle la-
C'mon lit - tle la-
C'mon lit - tle la-

Drums

Bb Eb sus4 Eb Bb

dy La - dy let's eat at home
dy La - dy let's eat in bed
dy La - dy now don't do that

Eb Bb

C' mon lit - tle la dy La - dy let's eat at home
C' mon lit - tle la dy La - dy let's eat in bed
C' mon lit - tle la dy La - dy now don't do that

Bb

To Coda ♦ *To Coda* ♦♦

Eat at home Eat at home
Eat in bed Eat in bed
Do that Do that

Bb F7 Bb Ebsus4 Eb

Bring the love that you feel _____ for me - hee in-to line _____ with the love

F7 Eb

— I see — And in the morn-ing you bring — to me — hee

Bb F7

Love — a ha ha ha ha ha ha ha ha ha ha

Bb Bb Cm

D.S. (3rd lyric) al Coda ⊕
D.S. (3rd lyric) al Coda ⊕⊕

ha

F

⊕ CODA

Do that _____ to to to

F7 Gm

too _____ to to to too _____ to to too _____

Chords: Gb+, Bb, Gm6

D.S. (1st lyric)

Chord: F7

CODA

Do that _____

Chords: Gm, Gb+

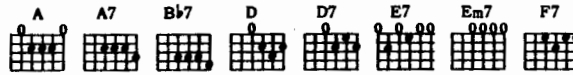
Oh No!

Chords: Bb, Gm6, F7

Chords: F, Eb, D, Bb

3 LEGS

Guitar chords used in this composition



Words and Music by
PAUL McCARTNEY

Well, _____ when I walk _____ when I walk, _____
when I thought, _____

D7

park my horse _____ up - on the hill (When I walk my horse up -
when I thought _____ you was my friend (When I thought that I could

A7

on _____ a hill) _____ When I walk, _____ walk, walk, walk, _____
call you my friend) _____ When I thought, _____ when I thought, _____

D7

park my horse— up - on the hill (When I walk my horse up -
 when I thought— you was my friend (When I thought that I could

A7

on — a hill) And I lay — me down will my lover love — me
 call you my friend) But you let — me down put my heart - a - round the

E7

3rd time ——— 3

(But you know it's not al - lowed) —

still? A doggie is here — (A doggie is here—
 bend. A fly flies in — (A fly flies in —

A A7 D F7 E7 A

(A)

—) A doggie is there — (A doggie is there —)
 —) A fly flies out — (A fly flies out —)

My dog he got three legs, well he can't run...
 Most flies they got three legs, but mine got one...

1-2 | 3 *faster*

Well, — when I thought — (3 times) you was my
 Well, — when I fly —

A7 A

friend. Well, when I thought (3 times) you was my friend.

Em7 A Em7

1-2

My dog he got three — legs, Your dog he got none..

A D7

3

Your dog he got none. —

(D7)

tempo 1

A *tacet* * Bb7 A

3rd Chorus.

When I fly, when I fly, when I fly upon the crowd;
 (When I fly upon the maddening crowd)
 (repeat these two lines)
 You can knock me down - with a feather, but you know it's not allowed.
 (but you know it's not allowed)
 A dog is here, (a dog is here) A dog is there, (a dog is there)
 My dog he got three legs, but he can't run.

HEART OF THE COUNTRY

Guitar chords used in this composition



Words and Music by
PAUL & LINDA MCCARTNEY

I look high I look low I look in
horse I wan-na sheep I wan-na
horse I got a sheep I'm gon-na

Bb Dm

ev - 'ry-where I go Look - ing for a home -
get me a good night's sleep Liv - ing in a home -
give me a good night's sleep Liv - ing in a home -

Gm Bb

in the heart of the coun - try I'm gon-na

D Gm F7

move I'm gon-na go I'm gon-na tell ev - 'ry-one I know

Bb Dm Gm

Uh hu A look - ing for a home in the heart of the coun -
- Liv - ing in a home

B \flat D

- try Heart of the coun - try where the

G m G7

ho - ly peo - ple grow Heart of the coun - try smell the

C9 G7

grass in the mead-ow Whoa whoa whoa whoa (Scat)

To Coda \diamond

C9

First system of musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines. Below the bass staff, the word "(Tacet)" is written.

(Tacet)

Second system of musical notation, continuing the vocal and piano parts from the first system. The notation is similar, with a vocal line and piano accompaniment in both hands.

Third system of musical notation. The piano accompaniment in the bass staff includes chord symbols: G, C, C, F, and G. The piano part in the treble staff has a more complex texture with chords and moving lines.

G

C

C

F

G

Fourth system of musical notation. It features a vocal line with two phrases of the word "Wan-na" and piano accompaniment. The piano part includes chord symbols F7+ and F7+. The system is divided into two measures, labeled 1 and 2.

1

2

Wan-na

D. S. al Coda

Wan-na

F7+

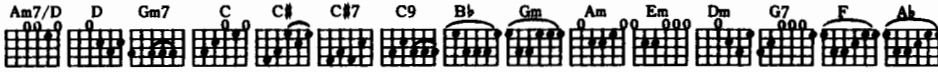
F7+

Fifth system of musical notation, labeled "CODA". It consists of two staves: a vocal line and a piano accompaniment. The piano part features a sustained chord in the right hand and a simple bass line in the left hand.

⊕ CODA

UNCLE ALBERT/ ADMIRAL HALSEY

Guitar chords used in this composition



Words and Music by
PAUL &
LINDA McCARTNEY

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

Am7/D bass D

sor - ry if we caused you an - y pain; — we're so sor - ry, Un - cle

Am7/D bass D Am7/D bass

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

D Gm7 C C# D

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

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

Am7/D bass D Am7/D bass D

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

Am7/D bass D Gm7 C C#7

sure to give a ring. —

D Gm7 C9 Gm7 C9 Gm7 C9

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

Gm7 C C#7 D C D Am7/D bass

Al-ber-t, but we have-n't done a blood-y thing all day; we're so

D Am7/D bass D

sor-ry, Un-cle Al-ber-t, but the ket-tle's on to boil and we're so

Am7/D bass D Gm7 C C#

eas-'ly called a-way.

D Gm7 C Gm7 C Gm7 C

Gm7 C C# D C Bb Gm

Am C Am C Am C

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

Em C Am Dm

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

G7 F Ab Bb C C Am Dm

heads_____ a-cross the sky. Ad-mir-al Hal-sey no-ti-fied me, he

G7 C Am C

had to have a berth or he could'n't go to sea, I had an-oth-er look and I had a cup of tea and a

Am C Am C

but-ter pie... Hands_____ a-cross the wa-ter, (wa-ter)

Em C Am Dm

heads_____ a-cross the sky. Hands_____ a-cross the wa-ter, (wa-ter)

G7 F Ab Bb C C Am Dm

Faster

heads _____ a-cross the sky. Live a lit-tle, be a gyp-sy,

G7 C

get a-round, (get a-round) get your feet up off the ground, Live a lit-tle, get a-

G7

round. Live a lit-tle, be a gyp-sy, get a-round, (get a-round)

C

get your feet up off the ground, Live a lit-tle, get a-round.

G7 C

C Am C Am C

Am C Em

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

C Am Dm G7

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

F Ab Bb C C Am Dm G7

Faster

Repeat and Fade

sky. oo_ oo_

C C



by

PAUL AND LINDA McCARTNEY

Too Many People

3 Legs

Ram On

Dear Boy

Uncle Albert/Admiral Halsey

Smile Away

Heart Of The Country

Monkberry Moon Delight

Eat At Home

Long Haired Lady

Ram On

The Back Seat Of My Car

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