



Play Piano with... Paul McCartney

*Authentic piano transcriptions
for eight great songs
Includes vocal line, full lyrics and
guitar chord boxes.
plus...CD with 'soundalike' backing tracks
and full demonstration performances*

Scanned by TinyA

Play Piano with...
Paul
McCartney

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Your Guarantee of Quality

As publishers, we strive to produce every book to the highest commercial standards.

The music has been freshly engraved and the book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from pulps which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace.

Anyway

Words & Music by Paul McCartney

1 bar count in:

♩ = 78




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



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

C G Em⁷ C G

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

Bm⁷/E Eaug F#m⁷b⁵

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

Eaug/G# F#m⁷b⁵ Eaug

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

Am D/A Am D/A

D/A



F#m7



Bm7




An - y - way,

an - y - way,

you can make

that call.

() 2nd time only

G7



F#m7



F7



Em7



You feel free

to make your-self

at home...

D/A



A



D/A



To Coda 

A



(Ah.)

Oh...

G



Em7



C



G



Em7



C



G



Em⁷



C



G



Em⁷



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

C



G



D.S. al Coda

♢ Coda

A



D



Musical notation for the second system, including piano accompaniment.

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

F[♯]m⁷



Bm⁷



G⁷



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

an - y - way,

an - y - way

at all; —

F[♯]m⁷



F⁷



Em⁷



D



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

an - y - way

that you can make

that — call.

Beautiful Night

Words & Music by Paul McCartney

1 bar count in:

♩ = 88

A E7sus4 E6





Some-one's gone out fish - ing, — some-one's high and dry.

A D E7sus4 E7 A A7/G

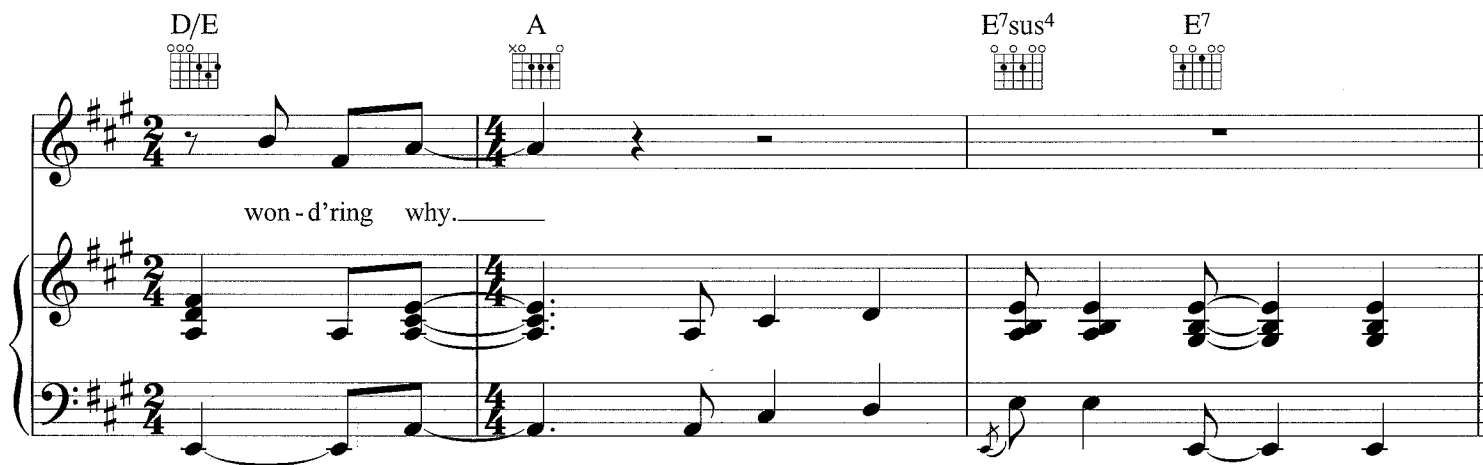
Some-one's on a mis-sion to the lone-ly Lo - re - lei. Some folks got a vi - sion of a

F#m7 Fmaj7 F6 A

cas - tle in the sky. And I'm left strand - ed

D/E  A  E7sus4  E7 





won - d'ring why. _____



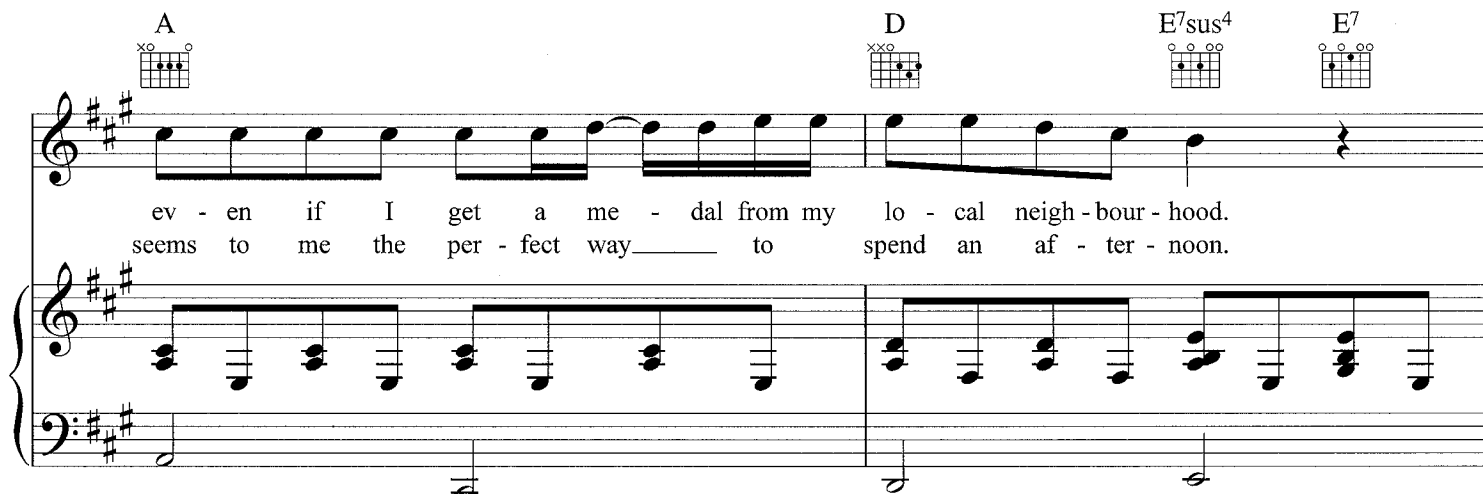
A  D/E  E6 






1. You and me to - ge - ther, _____ no - thing feels so good, _
 2. Some boat's on the o - cean, _____ we're here in this room, _



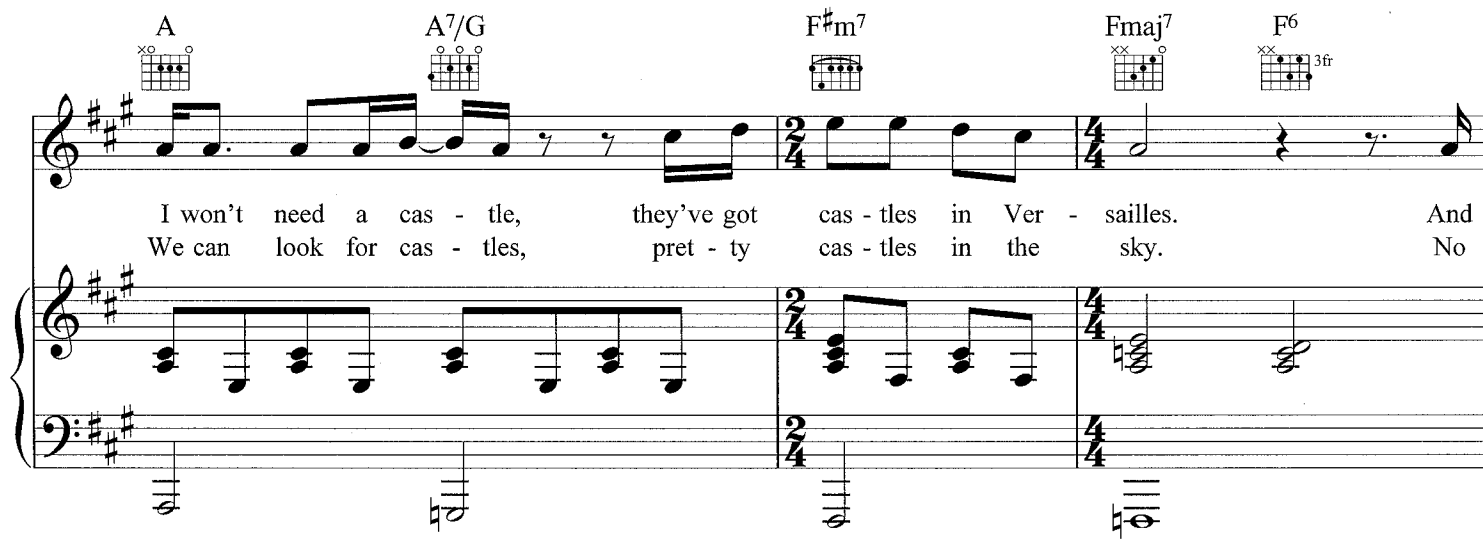
A  D  E7sus4  E7 

ev - en if I get a me - dal from my lo - cal neigh - bour - hood.
 seems to me the per - fect way _____ to spend an af - ter - noon.

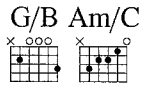


A  A7/G  F#m7  Fmaj7  F6  3fr

I won't need a cas - tle, they've got cas - tles in Ver - sailles. And
 We can look for cas - tles, pret - ty cas - tles in the sky. No



1.



I'm still strand - ed
more won - der - ing,

won - d'ring why. _____

Make it a



beau - ti - ful night_ for me, _____

it's a beau - ti - ful night_ for love_



_____ a won - der - ful sight_ for lov - ers of love_ to be - hold_

A G/B Am/C Dm⁷

Make it a beau - ti - ful night_ for me, _

G F/A G/B C F

it's a beau - ti - ful night_ for love, _ a

Dm⁷ Esus⁴ E A

won - der - ful sight_ for lov - ers of love_ to be - hold. _

E7sus4 E 2. D/E A

Won - d'ring why things can go

F#m A F#m D

wrong, things can go right, things can go bump in the dead of the

A F#m A

night. So let me be there, let me be there, let me be

F#m D A G/B Am/C

— there with you in the dead of the night. Make it a

Dm⁷
G
F/A
G/B
C

beau - ti - ful night_ for me,___ it's a beau - ti - ful night_ for love,

F
Dm⁷
Esus⁴
E

a won - der - ful sight_ for lov - ers of love_ to be - hold...

A
G/B
Am/C
Dm⁷

Make it a beau - ti - ful night_ for me,

G
F/A
G/B
C
F

it's a beau - ti - ful night_ for love,___ a

Dm⁷ Esus⁴ E A

won - der - ful sight_ for lov - ers of love_ to be - hold._

E⁷sus⁴ E A E⁷sus⁴ E⁶

It's a beau-ti - ful night._ It's a beau - ti - ful

A⁶ A F#m

night. (Oh.) Beau-ti - ful night._

D A

Beau - ti - ful night._ It's a Beau-ti - ful night.

Repeat ad lib. to fade

Live And Let Die

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 57$



When you were young and your heart was an o - pen book,

mf



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

mf



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

mf

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give in and cry,— say "Live and let die". Live and let

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#). The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.



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

The second system continues the vocal line and piano accompaniment. The key signature changes to two flats (Bb, Eb) in the final measure. The piano accompaniment features a variety of chord voicings and textures.

♩ = 77 (Double time feel)

N.C.

The third system shows the piano accompaniment for the first measure of the 'N.C.' section. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The right hand has a melodic line with eighth notes, while the left hand plays a steady eighth-note bass line.

The fourth system shows the piano accompaniment for the second measure of the 'N.C.' section, continuing the melodic and bass line from the previous system.

D^b/G
 C/G Gm^7
 B/G C/G
N.C.

A/G B^b/G C/G
 A/G B^b/G

Single time feel

C/G Dm/G
 C

What does it mat - ter to — yer,

G



D



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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a rest, followed by the lyrics "when you got a job to do, you got - ta do it well, you got to". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Em



F



give the o - ther fel - la hell.

The second system of music continues the vocal line with the lyrics "give the o - ther fel - la hell.". The piano accompaniment features a more complex texture with sustained chords and a rhythmic bass line.

Double time feel

N.C.

ff

The third system of music is a piano accompaniment piece marked "N.C." (No Chords) and "ff" (fortissimo). It features a rhythmic bass line in the left hand and a melodic line in the right hand, both in a double-time feel.

The fourth system of music continues the piano accompaniment piece from the third system, maintaining the same rhythmic and melodic patterns.

♩ = 57 (Single time feel)



You used to say live and let



live... (You know you did, you know you did, you know you did.) But if this ev-er chang-ing world...



... in which we live in makes you give in and cry, ... say "Live and let die"...



Live and let die. Live and let die. Live and let die.

♩ = 77 (Double time feel)

N.C.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including rests and accents. The bass staff features a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system continues the musical piece with the same melodic and accompanimental patterns as the first system.

The third system introduces more complex melodic figures in the treble staff, including triplets and sixteenth-note runs, while the bass staff maintains its eighth-note accompaniment.

The fourth system concludes the piece. The treble staff ends with a final chord, which is identified by a chord diagram as E-flat minor (E^bm). The diagram shows a six-fret position on the guitar neck with the notes G², B², D³, F³, A³, and C⁴. The bass staff ends with a final melodic phrase.

Let 'Em In

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

♩ = 88

First system of piano introduction in 4/4 time, B-flat major. The right hand plays chords: B-flat major (two bars), B-flat major 7 (two bars). The left hand plays a steady eighth-note bass line.

Second system of piano introduction, continuing the chord and bass line patterns from the first system.

B♭maj7

B♭6

Vocal melody for the first system. The lyrics are: "Some-one's knock-ing at the door..." and "Some-bo - dy's ring-ing the bell..."

First system of piano accompaniment for the vocal line, with chords B♭maj7 and B♭6.

B♭maj7

B♭6

Vocal melody for the second system, identical to the first system. The lyrics are: "Some-one's knock - in' at the door..." and "Some-bo - dy's ring - in' the bell..."

Second system of piano accompaniment for the vocal line, with chords B♭maj7 and B♭6.

F7/B^b E^b/B^b B^bmaj7

Do me a fa - vour, op-en the door_ and let 'em in.____

Detailed description: This system contains the first three measures of the piece. The vocal line is in the treble clef with a key signature of two flats. The piano accompaniment is in the grand staff. Above the vocal line, guitar chord diagrams are provided for F7/B^b, E^b/B^b, and B^bmaj7. The lyrics are written below the vocal line.

B^b6 B^bmaj7 B^b6 B^bmaj7 B^b6

Detailed description: This system contains measures 4 through 8. It features five measures of piano accompaniment with guitar chord diagrams above: B^b6, B^bmaj7, B^b6, B^bmaj7, and B^b6. The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

F7/B^b E^b/B^b B^bmaj7 B^b6

Detailed description: This system contains measures 9 through 12. It features four measures of piano accompaniment with guitar chord diagrams above: F7/B^b, E^b/B^b, B^bmaj7, and B^b6. The piano part continues with chords and a bass line. A 'gliss.' marking is present above the final measure.

Fm B^b Fm

Sis - ter Su - zie,____ bro - ther John,____ Mar - tin Lu - ther,____

Detailed description: This system contains the final three measures of the piece. It features three measures of piano accompaniment with guitar chord diagrams above: Fm, B^b, and Fm. The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal line.

B^b Fm

Phil and Don. (Bro - ther Mi - chael, Un - cle Er - nie,

B^b Fm

Aunt - ie Gin. Op - en the door and

F Fmaj7 F6 F To Coda

let 'em in. Oh, yeah.

B^bmaj7 B^b6 B^bmaj7 B^b6

Trombones

gliss.

Sis - ter Su - zie, — bro - ther John, — Mar - tin Lu - ther, —

Phil and Don, — Un - cle Er - nie, — Aunt - ie Gin, —

Op - en the door — and let 'em in. — Oh, yeah, —

D.S. al Coda (no repeats)

♩ Coda

B^bmaj⁷



B^b6



Some-one's knock - ing at the door. Some-bo - dy's ring - ing the bell...

B^bmaj⁷



B^b6



F⁷/B^b



Some-one's knock - in' at the door. Some-bo - dy's ring - in' the bell... Do me a fa - vour,

E^b/B^b



B^bmaj⁷



B^b6



op - en the door... and let 'em in. _____

B^bmaj⁷



B^b6



B^bmaj⁷



B^b6



Ooh... Ooh... Ooh...

F7/B^b



E^b/B^b



B^bmaj7



B^b6



Ooh...

F7/B^b



E^b/B^b



gradual dim.

B^bmaj7



B^b6



F7/B^b



E^b/B^b



B^bmaj7



Maybe I'm Amazed

Words & Music by Paul McCartney

2 bars count in:

$\text{♩} = 77$



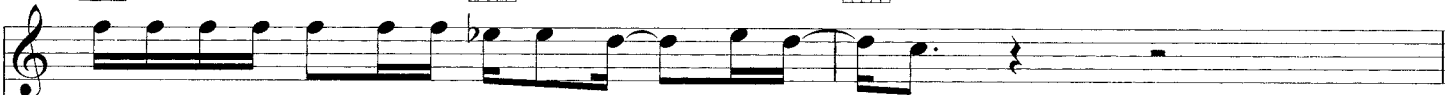
Ba - by I'm a-mazed the way you love me all the time,



and may-be I'm af-raid of the way I love you.



Ba-by I'm a-mazed at the way you pulled me out_ of time, you hung me on_ a line,



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



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



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





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



ba-by won't you help me un-der-stand? Ooh...



Guitar solo



B^b F/A Fm/A^b E^b/G C

D A/D Am/D Am/F[#]

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

G D Dadd9

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

D A/D Am/D Am/F[#]

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



ba-by won't you help me un - der - stand? Ooh.



Ba - by I'm a-mazed the way you're_ with me all_ the time,



and may-be I'm af-raid of the way I need you.



Ba-by I'm a-mazed at the way you help me sing the song, you right me when I'm wrong,

A^b
 E^b/G
 C
 D
 A/D

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

Am/D
 $Am/F^\#$
 G
 D $Dadd9$

oh, yeah.

D
 A/D
 Am/D
 $Am/F^\#$
 G

Oh, oh, oh, 3 3 yeah.

$D/F^\#$
 Dm/F
 Em^7
 A

Ooh.

B \flat

F/A

C

G

B \flat

F/A



Guitar solo



C

B \flat

F/A

C

G



B \flat

F/A

Fm/A \flat

E \flat /G

C



D

A/D

Am/D

Am/F \sharp

G

D



Repeat to fade



Nineteen Hundred And Eighty-Five

Words & Music by Paul McCartney

1 bar count in:

$\text{♩} = 116$

Chord diagrams for the first system:

- Cm7 (3fr)
- Fm/C
- Cm (3fr)
- Cm7 (3fr)
- Fm/C
- Cm (3fr)

Chord diagrams for the second system:

- E^b
- Fm/E^b
- E^b
- Fm/E^b
- E^b
- Cm7 (3fr)
- Fm/C
- Cm (3fr)

Chord diagrams for the third system:

- E^b
- Fm/E^b
- E^b
- Fm/E^b
- E^b
- Cm7 (3fr)
- Fm/C
- Cm (3fr)

Chord diagrams for the fourth system:

- A^b (4fr)
- Cm (3fr)

Cm7 Fm/C Cm Fm/C Cm Cm7 Fm/C Cm

Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

E^b Fm/E^b E^b Fm/E^b E^b

Musical notation for the second system, including guitar chord diagrams, piano accompaniment, and vocal lines.

1, 3. No one ev - er left a - live_ in nine - teen hund - red and eight - y five_ will ev -
 2. My ma - ma said a time_ would come when I would find my - self in_ love_

Cm7 Fm/C Cm E^b Fm/E^b

Musical notation for the third system, including guitar chord diagrams, piano accompaniment, and vocal lines.

- er_ do. She may be right,_ she may be fine;_ she
 with_ you. I did - n't think,_ I nev - er dreamed that

E^b Fm/E^b E^b Cm7 Fm/C Cm

Musical notation for the fourth system, including guitar chord diagrams, piano accompaniment, and vocal lines.

may get love_ but she won't get mine 'cause I_ got_ you. }
 I would be_ a - round_ to see it all_ come true. } Woh, I_

A^b 4fr

Cm 3fr

Oh, _____ I. _____

Cm⁷ 3fr

Fm/C

Well, I just can't get e - nough of that _____ sweet

Cm 3fr

Fm/C

Cm 3fr

Cm⁷ 3fr

Fm/C

Cm 3fr




To Coda


stuff my lit - tle la - dy gets be - hind. _____

1^o only

Cm/B^b

A^b 4fr

G⁷

Cm

Cm/B^b




A^b

G⁷

Cm




D^bm⁶

A^b


Ooh.....



Cm

D^bm⁶


Ooh..... Ooh.....

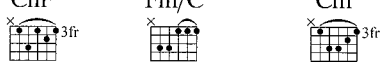
8va⁻⁻⁻7



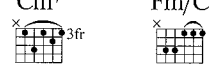
1. Cm




Cm7 Fm/C Cm



Cm7 Fm/C




2. Cm



D.S. 1° al Coda


Coda Cm Cm/B^b





2° ad lib. instrumental



A^b



1-3. G7



4. G7




N.C.

C




Silly Love Songs

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 127$



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



but look a - round me and I see_____ it is - n't so.



Some peo - ple want to fill the world _____ with sil - ly



love songs, _____ and what's wrong with that?__



I'd like to know, _____ 'cause



here I go _____ a - gain. _____

via

C Em⁷ Fmaj⁷

I love you,

C Em⁷ Fmaj⁷

I love you,

C Em⁷ Fmaj⁷

I love you,

C Em⁷ Fmaj⁷

I love you,

C Em⁷ Fmaj⁷

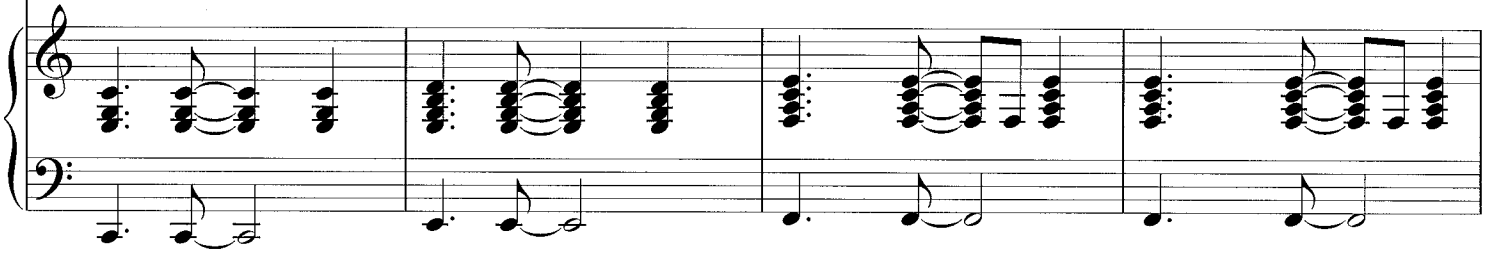
I love you.

C Em⁷ Fmaj⁷

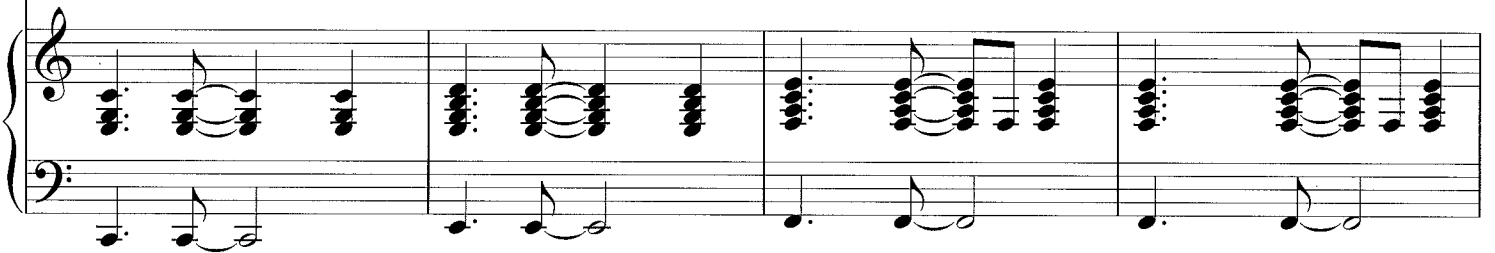
I love you.



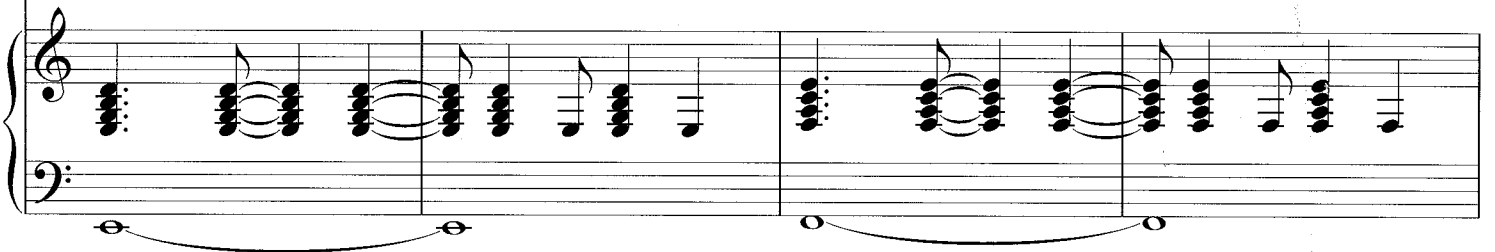
I can't ex - plain, the feel - ing's plain to me; now can't you see?



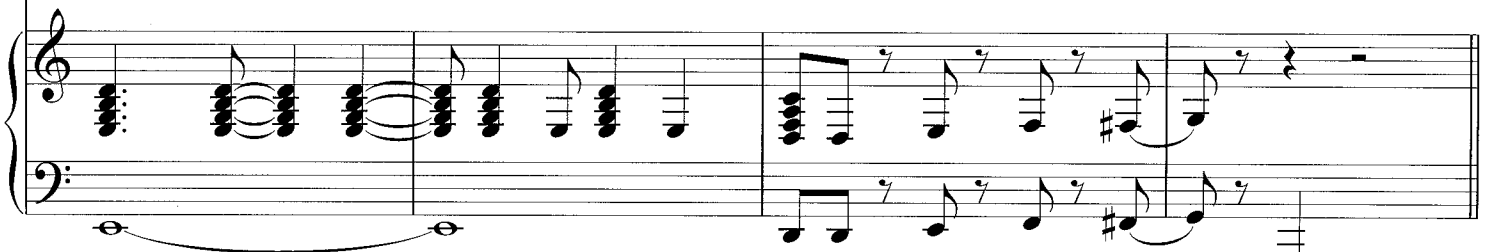
Ah, she gave me more, she gave it all to me; now can't you see? What's



wrong with that? I need to know, 'cause



here I go a - gain.



vivo

C Em⁷ Fmaj⁷

I love you,

C Em⁷ Fmaj⁷

I love you.

Em⁷ Am⁷ Dm⁷

Love does-n't come in a min-ute, some-times it does-n't come at all..

C Em⁷ Am⁷

On - ly know that when I'm in it,

Dm⁷



Musical staff with lyrics: it is - n't sil - ly, love is - n't sil - ly, love is - n't sil - ly at all...

it is - n't sil - ly,

love is - n't sil - ly,

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

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

F/G



C



Em⁷



Musical staff with a slur over the first two measures and a double bar line.

Instrumental

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

Fmaj⁷



C



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




Em⁷



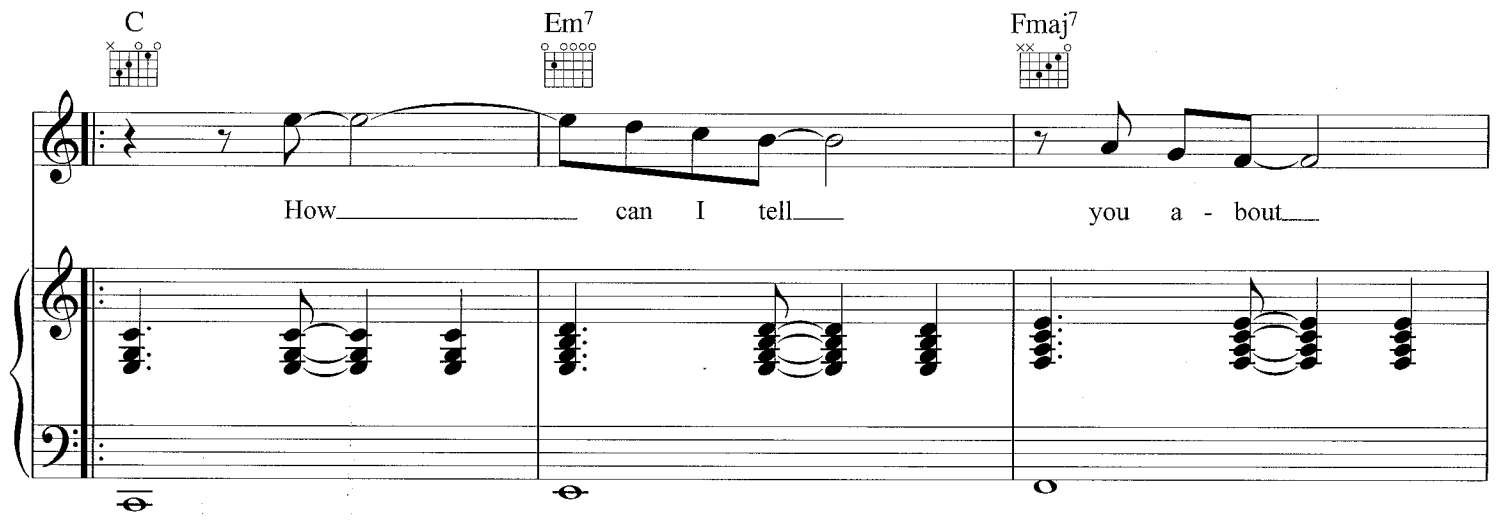
Fmaj⁷





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

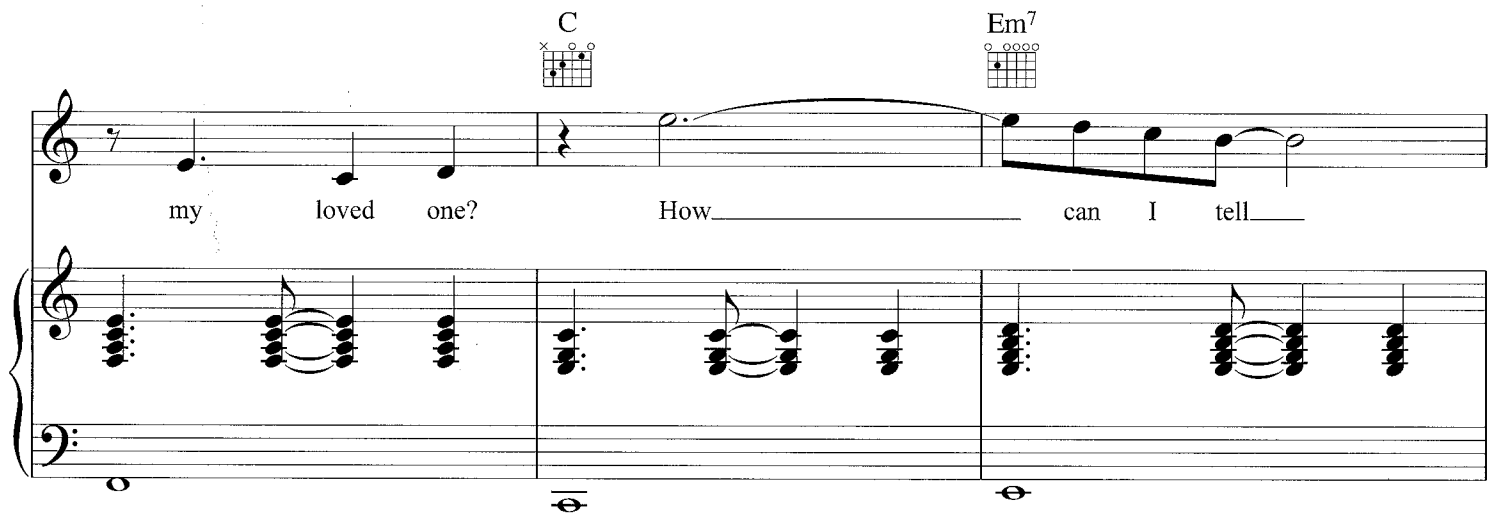
C  Em⁷  Fmaj⁷ 


How _____ can I tell _____ you a - bout _____



C  Em⁷ 

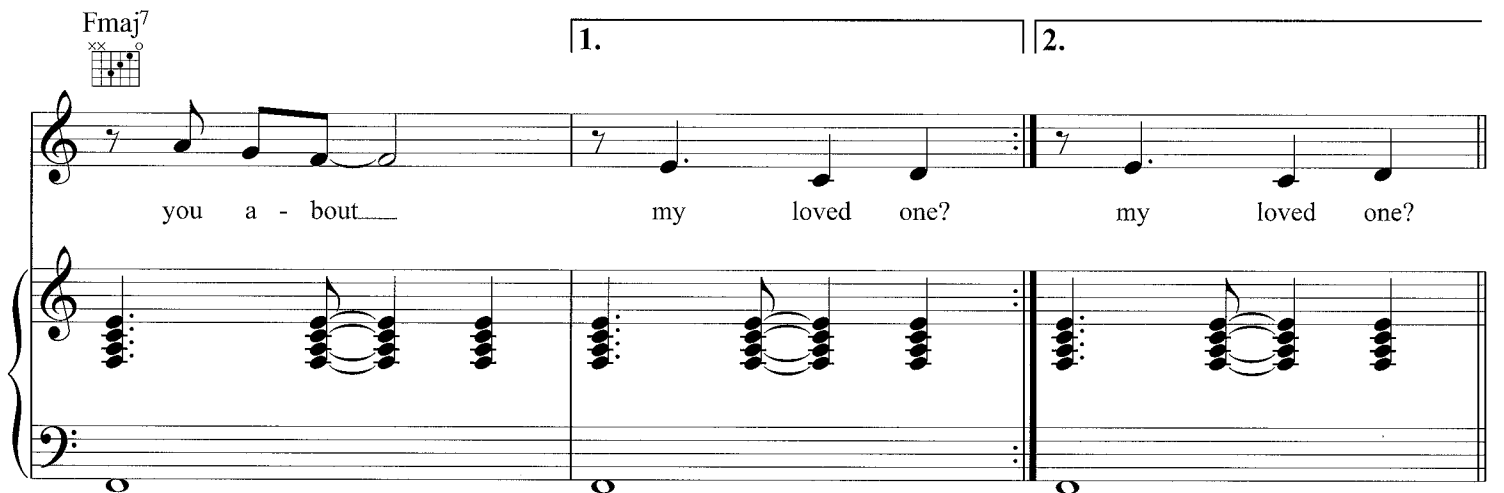
my loved one? How _____ can I tell _____






Fmaj⁷ 

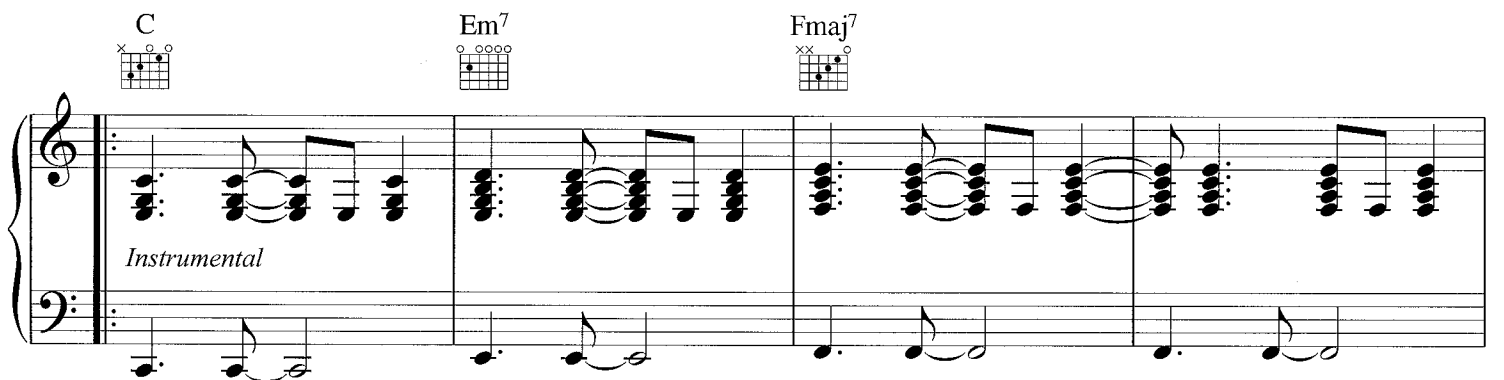
1. | 2.

you a - bout _____ my loved one? my loved one?



C  Em⁷  Fmaj⁷ 

Instrumental



C Em⁷ Fmaj⁷

First system of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The chords are C, Em7, and Fmaj7.

C Em⁷ Fmaj⁷

Second system of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The chords are C, Em7, and Fmaj7.

I love you,

Third system of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The chords are C, Em7, and Fmaj7.

C Em⁷ Fmaj⁷ 1, 2, 3.




Fourth system of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The chords are C, Em7, and Fmaj7. A first ending bracket covers the last two measures.

I love you,

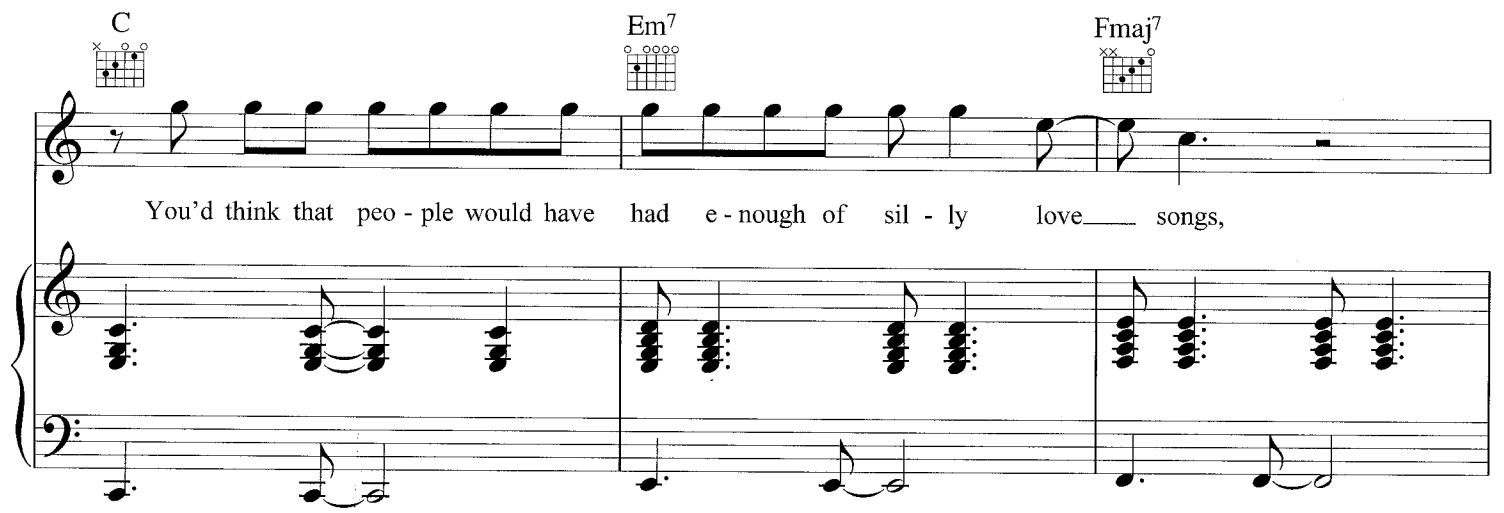
Fifth system of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The chords are C, Em7, and Fmaj7.




4. C Em⁷ Fmaj⁷

Sixth system of piano accompaniment. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The chords are C, Em7, and Fmaj7. A fourth ending bracket covers the last two measures.

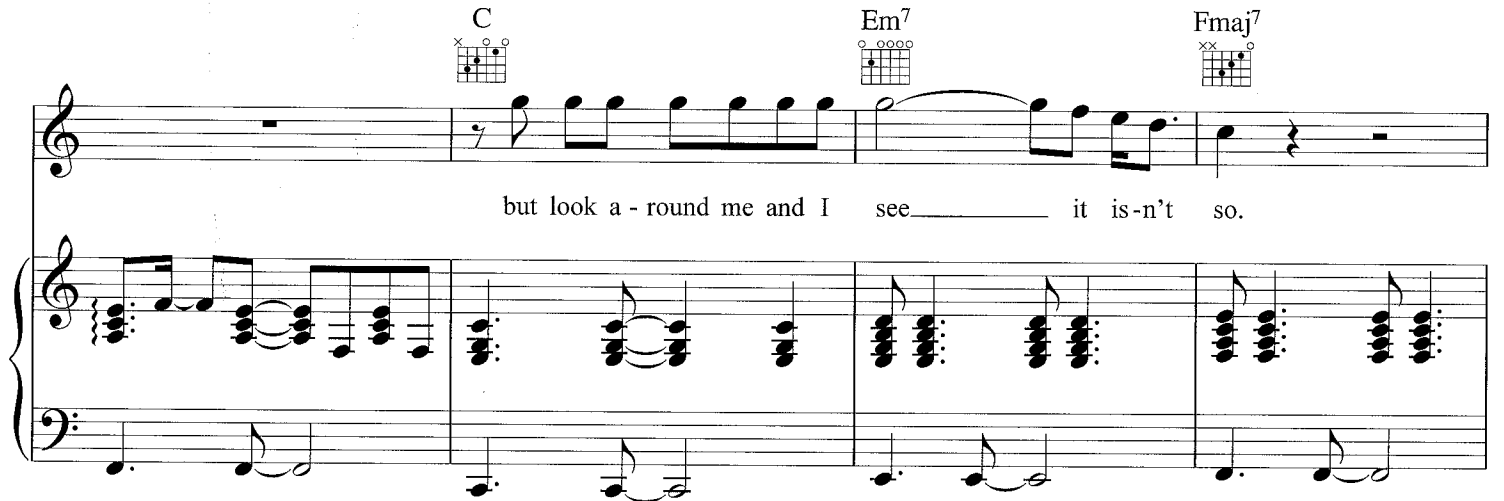
C  Em⁷  Fmaj⁷ 



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



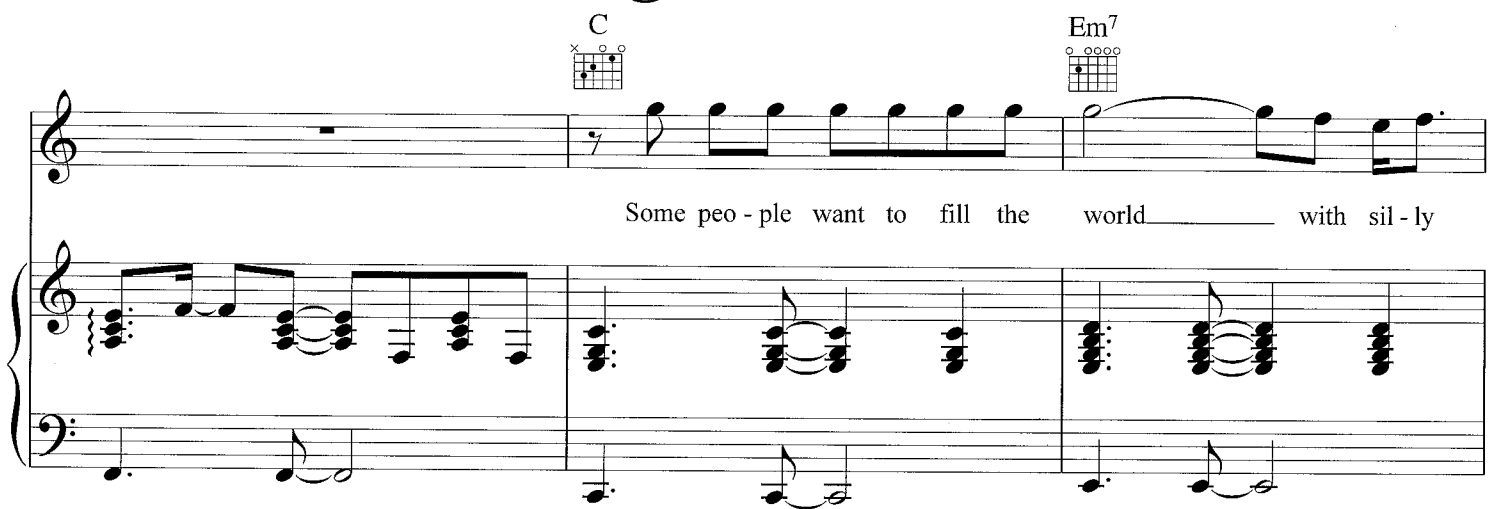
C  Em⁷  Fmaj⁷ 



but look a - round me and I see_____ it is-n't so.



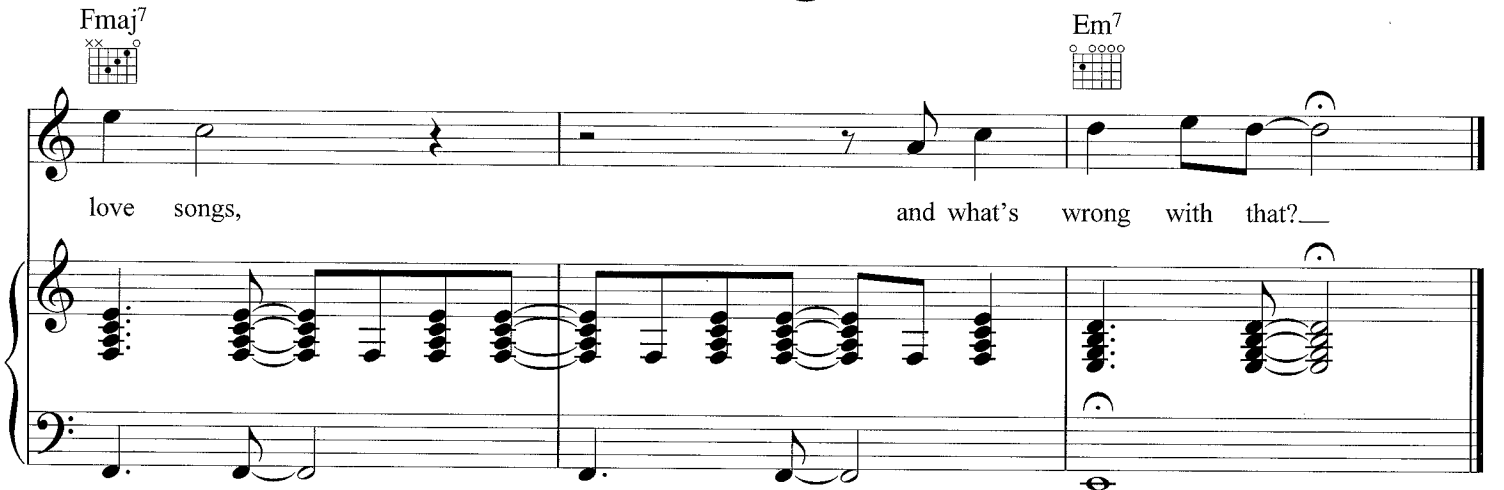
C  Em⁷ 

Some peo - ple want to fill the world_____ with sil - ly



Fmaj⁷  Em⁷ 

love songs, and what's wrong with that?__



Wanderlust

Words & Music by Paul McCartney

1 bar count in:

♩ = 90



The first system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains three measures of whole rests. The piano staff has a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It contains three measures of music: the first measure has a whole note chord in the right hand and a half note in the left hand; the second measure has a half note in the right hand and a half note in the left hand; the third measure has a whole note chord in the right hand and a half note in the left hand.



The second system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains three measures of whole rests. The piano staff has a grand staff with a key signature of one sharp and a 4/4 time signature. It contains three measures of music: the first measure has a half note in the right hand and a half note in the left hand; the second measure has a half note in the right hand and a half note in the left hand; the third measure has a half note in the right hand and a half note in the left hand.



The third system of music consists of a guitar staff and a piano staff. The guitar staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains three measures of music: the first measure has a whole note chord; the second measure has a half note in the right hand and a half note in the left hand; the third measure has a whole note chord. The piano staff has a grand staff with a key signature of one sharp and a 4/4 time signature. It contains three measures of music: the first measure has a half note in the right hand and a half note in the left hand; the second measure has a half note in the right hand and a half note in the left hand; the third measure has a half note in the right hand and a half note in the left hand.

1. Light out wan - der - lust,
2. Take us from the dark,

A/C# D G A Em

head us out to sea. Cap - tain says there'll be a bust,
 out where we can see. Cap - tain's out to make his mark,

1. 2.
 D D

this one's not for me.
 this one's not to be.

G A D G A

Light out wan - der - lust. Help us to be free.

D G A D Bm

Light out wan - der - lust

Em Gm C/G Gm

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

D A/C# D G D A/C# D G A



To Coda

Em A D/A D

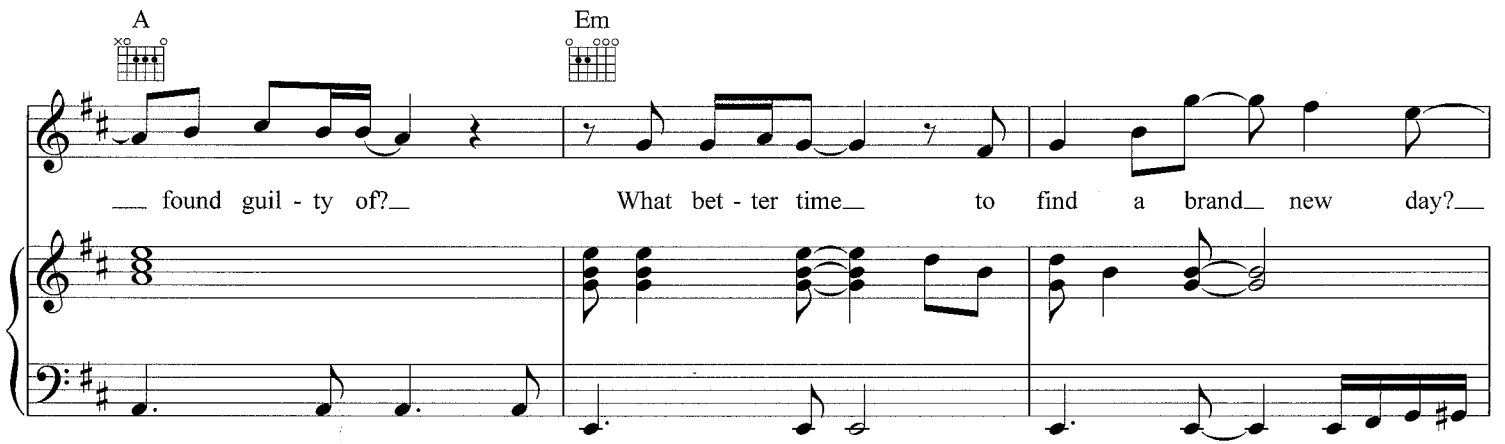
Cap - tain's out to make his mark, this one's not to be.




A/C# D G D A/C# D G

Oh, where did I go wrong, my love? What petty crime was I

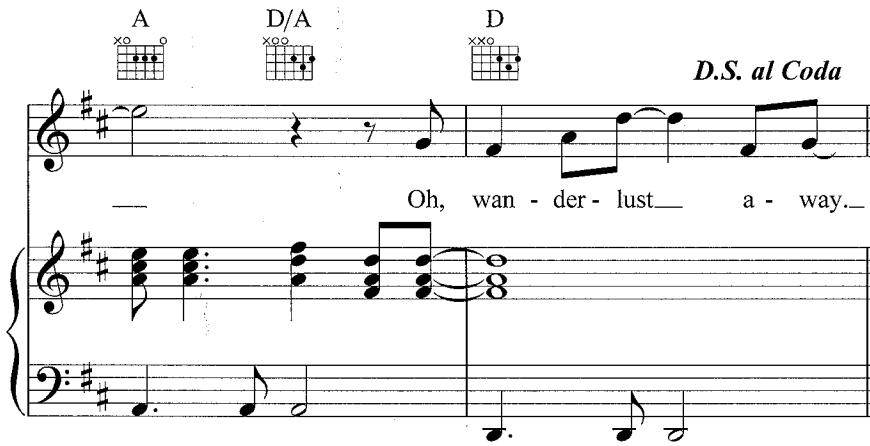
A  Em 


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



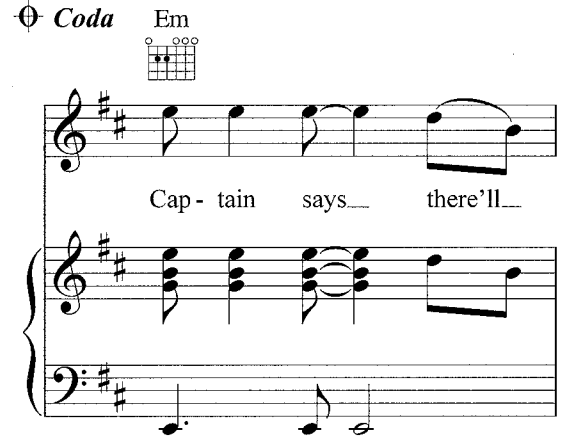
A  D/A  D  *D.S. al Coda*




— Oh, wan - der - lust — a - way —



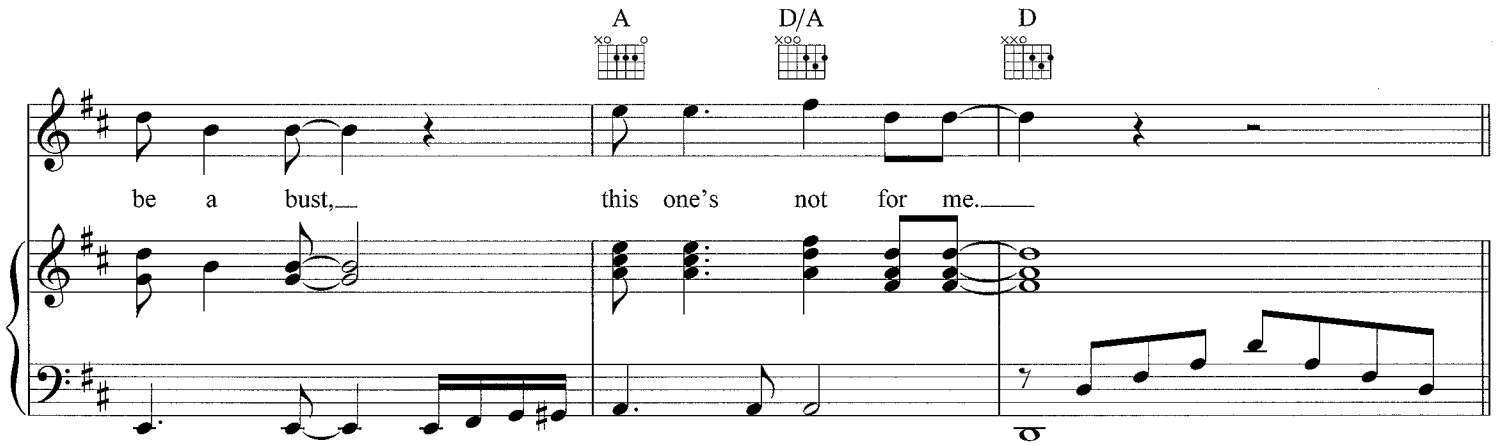
Coda Em 









Cap - tain says — there'll —



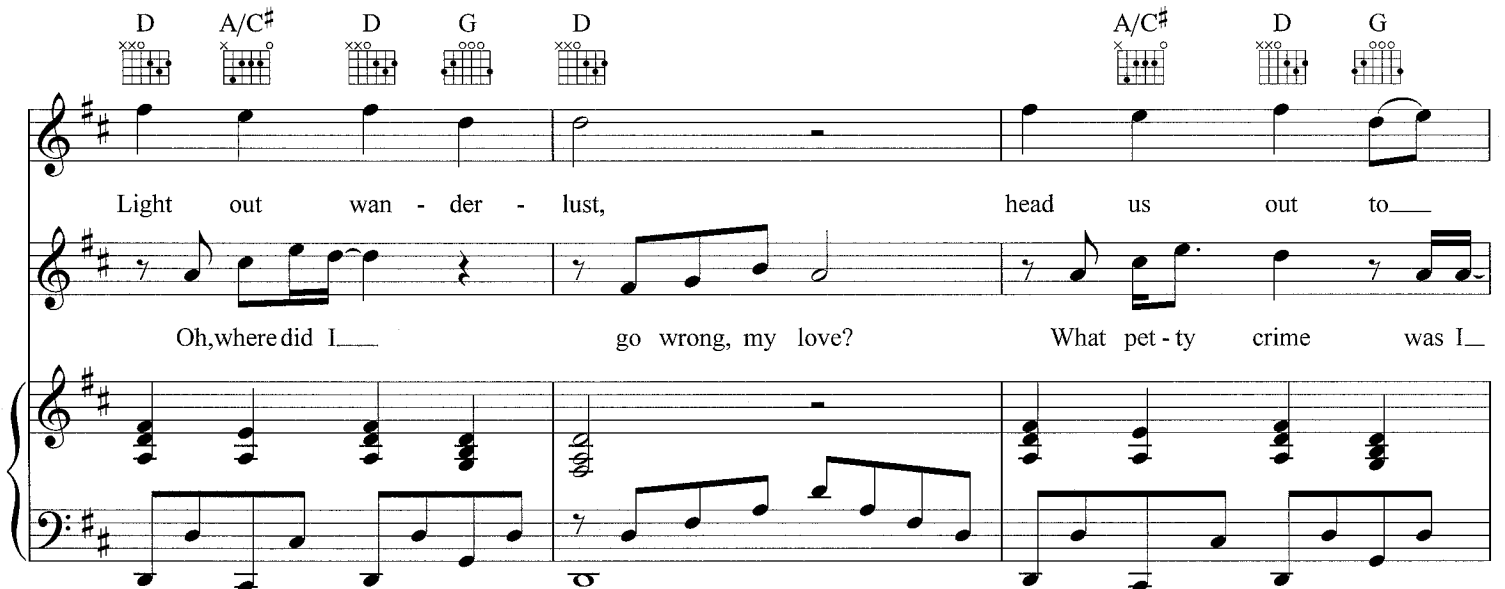
A  D/A  D 

be a bust, — this one's not for me. —



D  A/C#  D  G  D  A/C#  D  G 

Light out wan - der - lust, head us out to —
Oh, where did I — go wrong, my love? What pet - ty crime was I —



A



Em



sea. Cap - tain says_ there'll be a bust,_
 _ found guil - ty of?_ What bet - ter time_ to find a brand_ new day?_

A



D/A



D



A



this one's not for me._ Drop - ping a line_
 _ Oh, wan - der - lust_ a - way._

rall.

molto

Largo

D



G



A



D



A/C#



D



G



D



may - be this time_ it's_ wan - der - lust_ for me._

CD Track Listing

Full performance demonstration tracks...

1. Anyway

(McCartney) MPL Communications Limited

2. Beautiful Night

(McCartney) MPL Communications Limited

3. Live And Let Die

(P. McCartney/L. McCartney)

MPL Communications Limited/EMI United Partnership Limited

4. Let 'Em In

(P. McCartney/L. McCartney) MPL Communications Limited

5. Maybe I'm Amazed

(McCartney) Sony/ATV Music Publishing (UK) Limited

6. Nineteen Hundred And Eighty-Five

(McCartney) MPL Communications Limited

7. Silly Love Songs

(P. McCartney/L. McCartney) MPL Communications Limited

8. Wanderlust

(McCartney) MPL Communications Limited

Backing tracks only (without piano)...

9. Anyway

10. Beautiful Night

11. I Live And Let Die

12. Let 'Em In

13. Maybe I'm Amazed

14. Nineteen Hundred And Eighty-Five

15. Silly Love Songs

16. Wanderlust

To remove your CD from the plastic sleeve,
lift the small lip to break the perforations.
Replace the disc after use for convenient storage.

For the first time!

- Learn to play the original piano parts to eight great Paul McCartney songs
- You can also play or sing along with help of the CD backing tracks

The Music Book...

Solo piano arrangements with vocal line, full lyrics and guitar chord boxes

The CD...

Full 'soundalike' demo performances, as well as tracks minus the piano so you can play along!

Anyway
Beautiful Night
Let 'Em In
Live And Let Die
Maybe I'm Amazed
Nineteen Hundred And Eighty-Five
Silly Love Songs
Wanderlust



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