

WINGS GREATEST



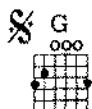
CONTENTS

ANOTHER DAY	6
BAND ON THE RUN	32
HI HI HI	42
JET	53
JUNIOR'S FARM	23
LET 'EM IN	47
LIVE AND LET DIE	20
MULL OF KINTYRE	57
MY LOVE	50
SILLY LOVE SONGS	11
UNCLE ALBERT/ADMIRAL HALSEY	36
WITH A LITTLE LUCK	28

ANOTHER DAY

Words and Music by McCARTNEY

Moderately

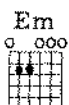


B7
(F# bass)

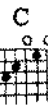
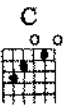


Ev - 'ry day she takes a morn - ing bath she wets her hair,

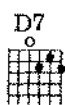
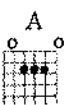
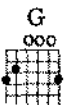
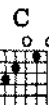
mf



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



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



To Coda

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

G G B7 (F# bass)

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

Em Am D7

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

G C D7

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

G E7 Am D7 G

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

D7
(F# bass)



Em

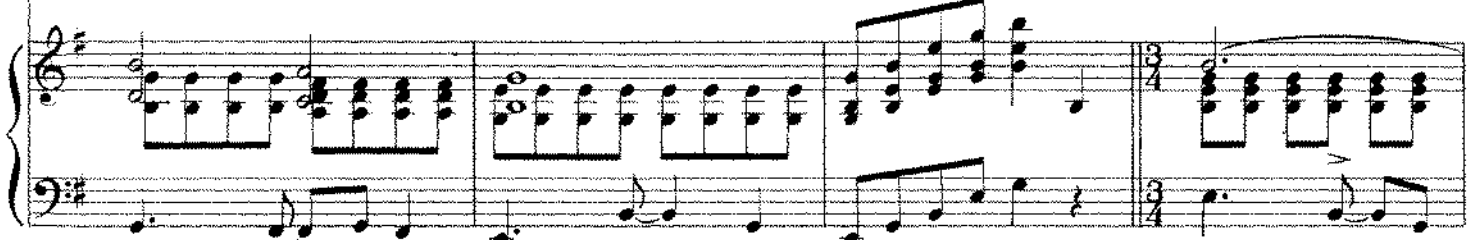


Em



Ay _____

So sad, _____



Cmaj9

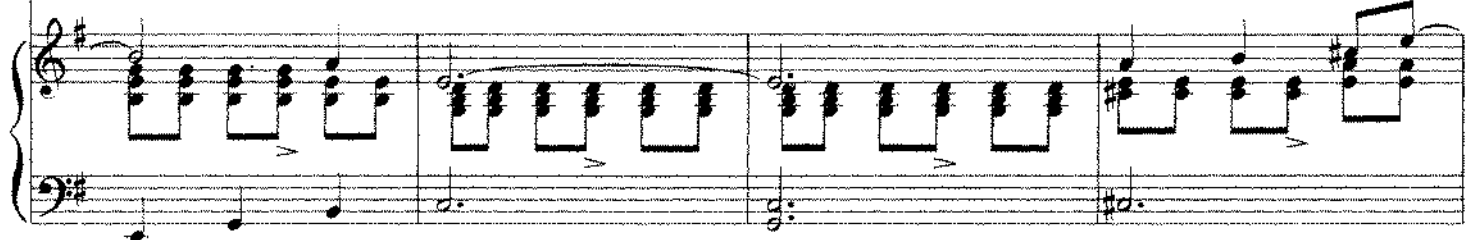


A
(C# bass)



so sad, _____

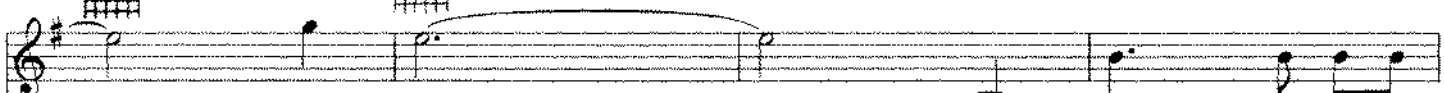
Some - times she feels -



Cmaj7

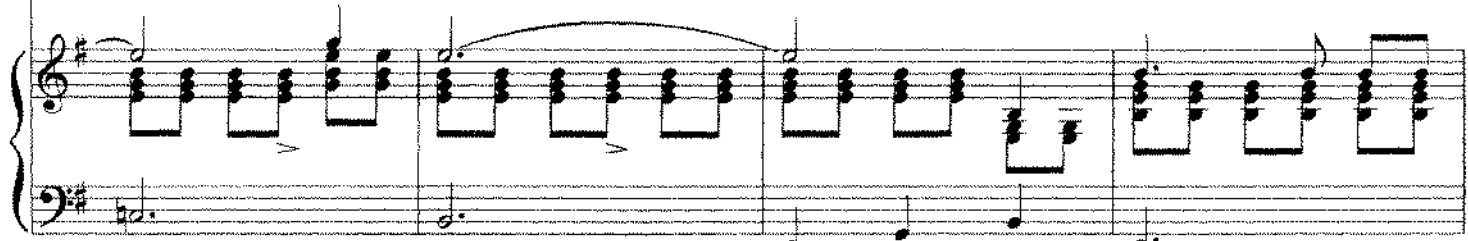


Em



so sad, _____

A - lone in her a -



Cmaj7

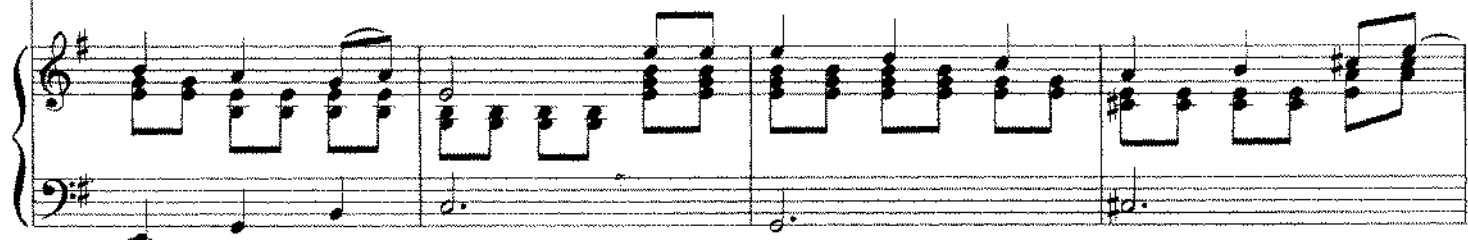


A
(C# bass)



part - ment she'd dwell,

Till the man of her dreams comes to break.



Cmaj7

Em

E

the spell. Ah,

Am

D

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

D+

D6

B7

A6

B7

Em

comes and he stays but he leaves the next day,

Em9

C

A9
(C# bass)

So sad. Some - times she feels

Cmaj7



Em

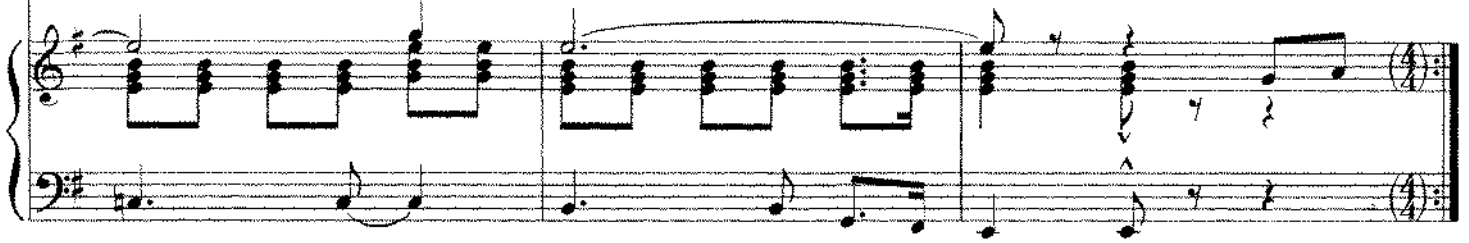


After 2nd time
D.S. al Coda

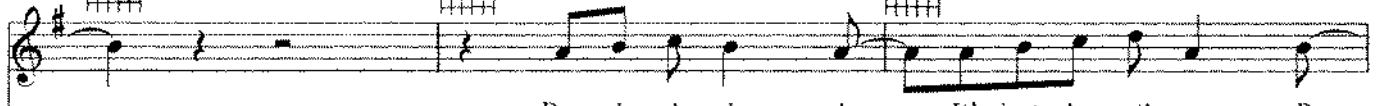
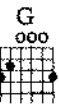


so sad.

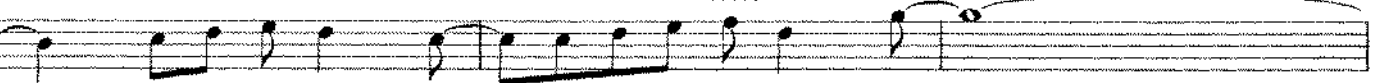
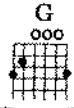
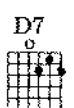
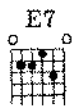
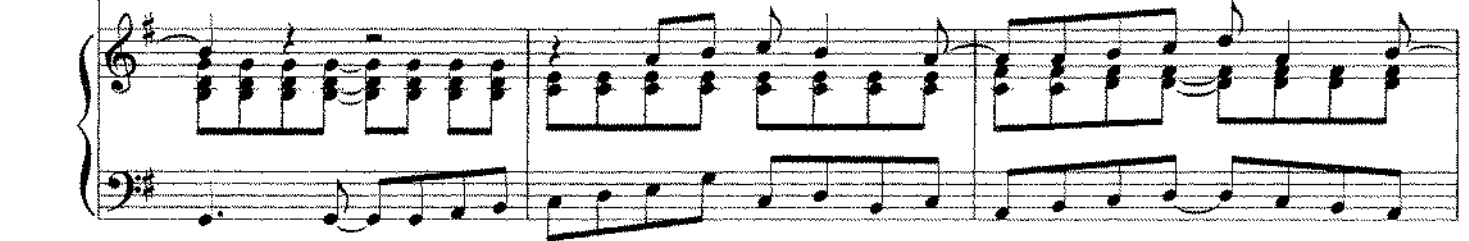
As she
Ev - 'ry



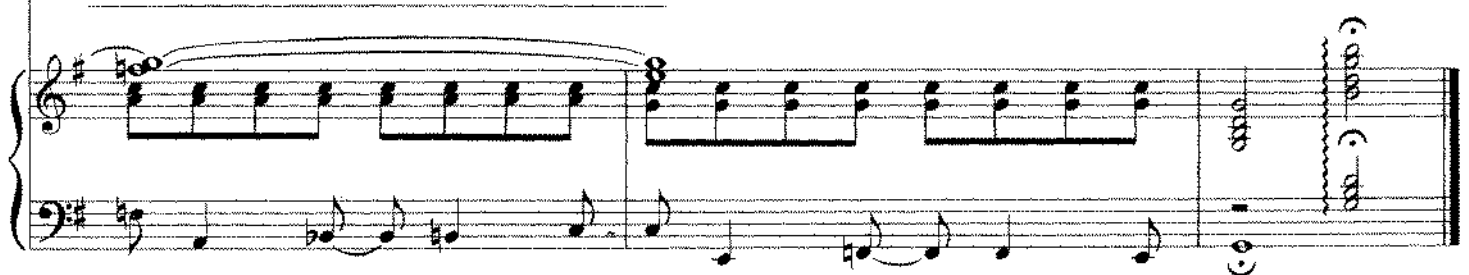
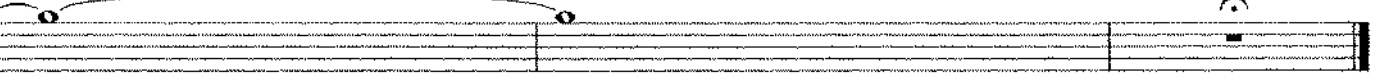
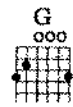
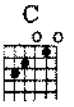
Coda



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



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



SILLY LOVE SONGS

Words and Music by McCARTNEY

Moderately Bright

mf

C Em7 Fmaj7

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

mf

C Em7

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

Fmaj7 C

so. Some peo - ple wan - na fill the

Em7



Fmaj7



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

Em7



Fmaj7



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

G



here I go _____ a - gain. _____

C



Em7



Fmaj7



I love you.

C Em7 Fmaj7

I love you.

Detailed description: This system shows the first three measures of a musical piece. The top staff contains guitar chord diagrams for C major, E minor 7, and F major 7. Below the chords are three vocal staves. The first staff has a single note for each measure: 'I', 'love', and 'you.'. The second and third staves show a piano accompaniment with chords and a bass line.

C Em7 Fmaj7

I love you.

Detailed description: This system shows the next three measures. It follows the same format as the first system, with guitar chords (C, Em7, Fmaj7) and three vocal staves. The lyrics 'I love you.' are repeated across the measures.

C Em7 Fmaj7

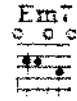
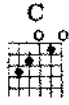
I love you.

Detailed description: This system shows the final three measures of the first phrase. It continues with the same guitar chords and vocal melody structure as the previous systems.

C Em7 Fmaj7

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

Detailed description: This system shows a new phrase of music. It starts with guitar chords C, Em7, and Fmaj7. The vocal melody is written across three staves with a long slur over the first two measures. The lyrics are 'I can't explain, the feel - ing's plain to me, say,'. The piano accompaniment continues with chords and a bass line.



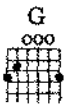
can't you see? Ah, she gave me more, she gave it



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



I need to know, 'Cause



here I go a - gain.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I love you.

Em7 Am Dm7

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

C Em7 Am

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

Dm7

C

Dm7

C
(A bass)

Dm7

Musical notation for the first system, including guitar chord diagrams and a vocal line.

It is - n't sil - ly,

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

Piano accompaniment for the first system.

Dm7
(G bass)

Musical notation for the second system, including guitar chord diagrams and a vocal line.

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

Piano accompaniment for the second system.

C

Em7

Fmaj7

G

Musical notation for the third system, including guitar chord diagrams and a vocal line.

How can I tell

you a - bout

my loved one?

Piano accompaniment for the third system.

C

Em7

Fmaj7

G

Musical notation for the fourth system, including guitar chord diagrams and a vocal line.

How can I tell

you a - bout

my loved one?

Piano accompaniment for the fourth system.

love

you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

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

C Em7 Fmaj7

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

C Em7 Fmaj7

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

I love you.

C Em7 Fmaj7

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

I love you.

C Em7

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

Fmaj7

C

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note chord, followed by a half note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

songs.

But I look a - round me and I

The second system continues the musical piece. The vocal line has a half note followed by a quarter note, then a quarter rest, and then a quarter note. The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

Em7

Fmaj7

The third system shows the vocal line with a half note, a quarter note, and a quarter rest. The piano accompaniment features a half note chord in the treble and a quarter note in the bass.

see

it is - n't

so.

Oh, no.

The fourth system continues the piano accompaniment with a half note chord in the treble and a quarter note in the bass. The vocal line is not present in this system.

C

Em7

Fmaj7

The fifth system features a vocal line with a half note, a quarter note, and a quarter rest. The piano accompaniment has a half note chord in the treble and a quarter note in the bass.

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

The sixth system continues the piano accompaniment with a half note chord in the treble and a quarter note in the bass. The vocal line is not present in this system.

Em7

The seventh system shows the vocal line with a half note, a quarter note, and a quarter rest. The piano accompaniment has a half note chord in the treble and a quarter note in the bass.

And what's wrong with that?

The eighth system features a vocal line with a half note, a quarter note, and a quarter rest. The piano accompaniment has a half note chord in the treble and a quarter note in the bass.

LIVE AND LET DIE

Words and Music by McCARTNEY

Slowly

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated with diagrams. The piano accompaniment is written in treble and bass clefs. The tempo is marked 'Slowly' and the dynamic is 'mf'.

System 1: Chords: G, Bm, C, D7, D7-9. Lyrics: "When you were young and your heart was an o - pen book, (2nd time, instrumental till...)"

System 2: Chords: G, Bm, C, C (D bass), Cm (D bass). Lyrics: "You used to say live and let live. (You know you did, you know you did, you know you"

System 3: Chords: G, Bm, C, A. Lyrics: "did.) But if this ev - er - chang - ing world in which we live in makes you"

D  B \flat  G  C  (G bass)


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

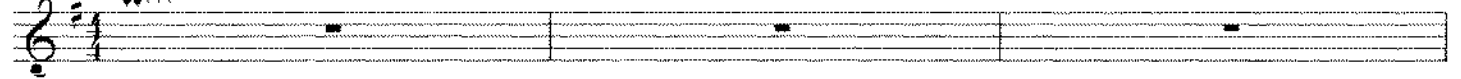


Gdim  G7  C  (G bass)


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





Gm 



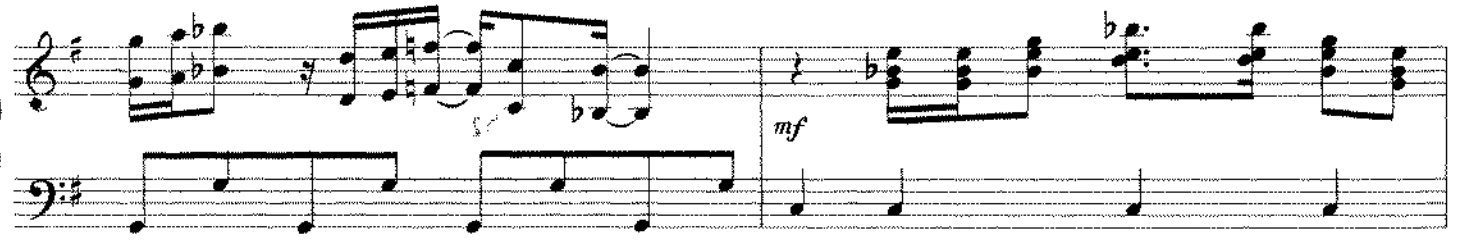
ff

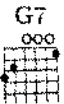



To Coda  C9  *8va lower ad lib. till **

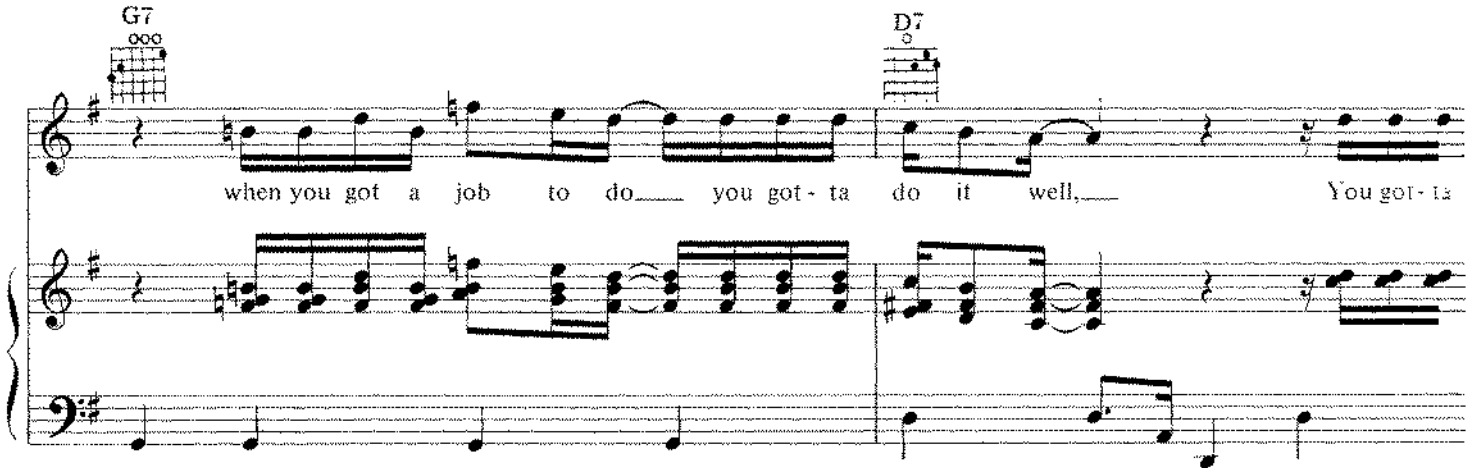
What does it mat - ter to ya,




mf



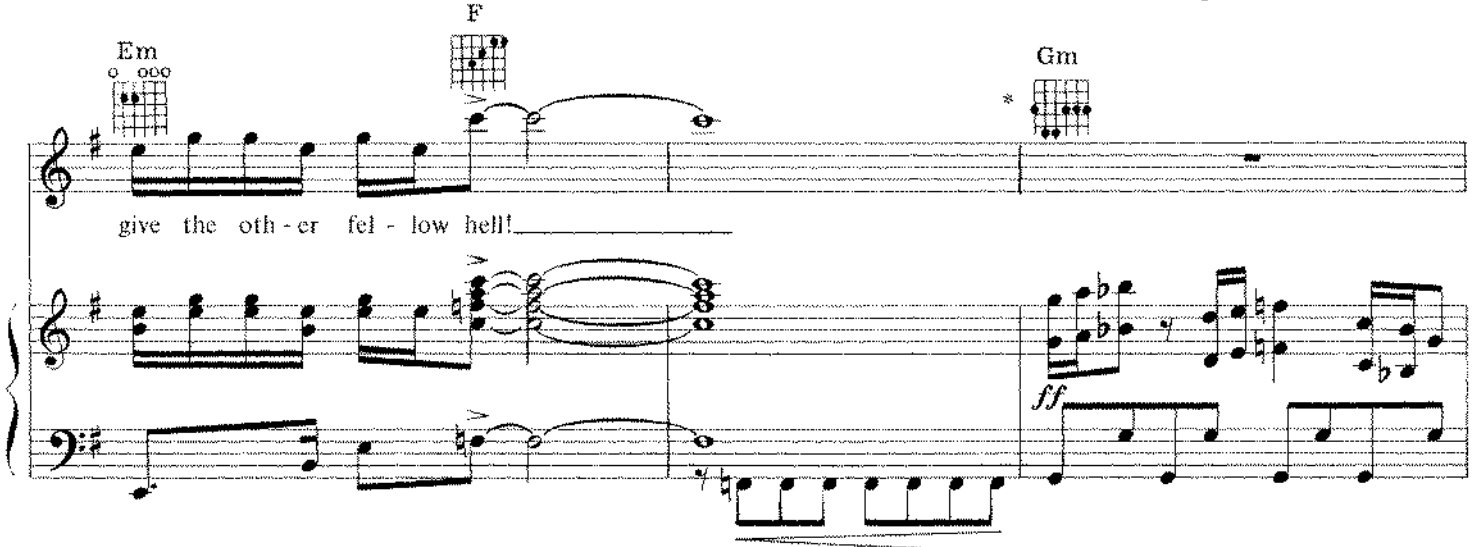
G7  D7 

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






Em  F  Gm 

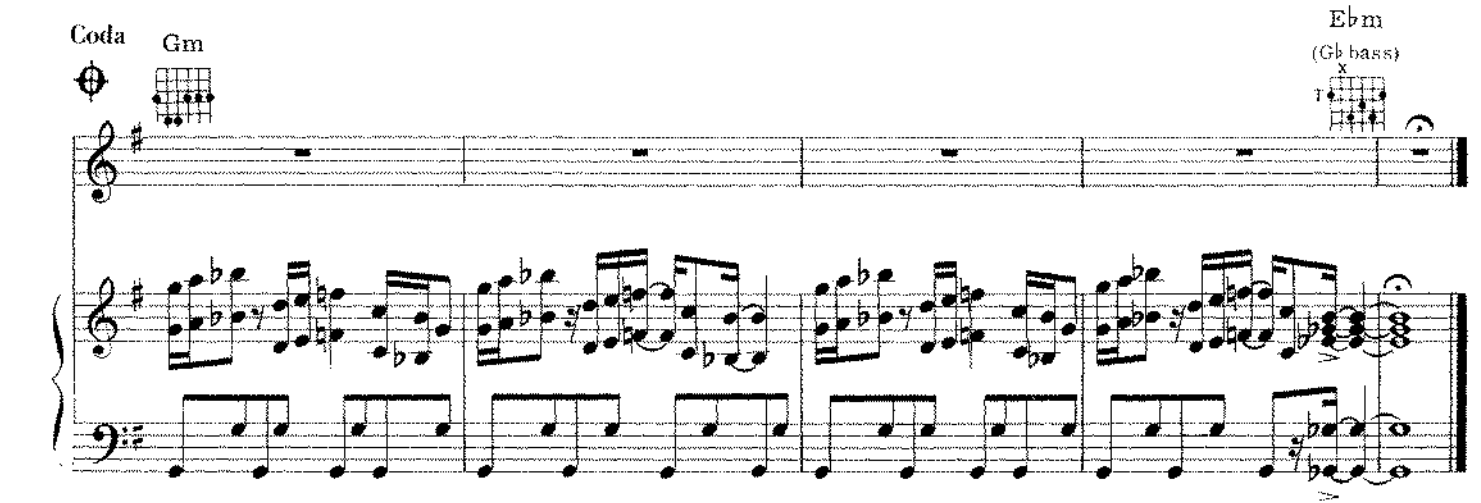
give the oth-er fel- low hell!



D.C. al Coda



Coda  Gm  Ebm (Gb bass) 



JUNIOR'S FARM

Words and Music by McCARTNEY

Moderately, with a steady beat

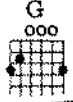
The musical score is written for guitar, voice, and piano. It is in the key of G major and 4/4 time. The tempo is 'Moderately, with a steady beat'. The score includes guitar chords (G, C, F, Em), a vocal line with lyrics, and a piano accompaniment with a dynamic marking of *mf*. The lyrics are: 'You should have seen me with the pok-er man, I was talk-ing to an Es-ki-mo, I had a hon-ey and I bet a grand, Just in the nick of time I Said he was hop-ing for a fall of snow, When up popped a sea lion looked at his hand. read-y to go. Let's go, let's go, let's go, let's go down to Ju-nior's Farm where I'. The score includes first and second endings for the 'read-y to go' section.

Guitar chords: G (000), C (G bass) (x00), F, Em (0000).

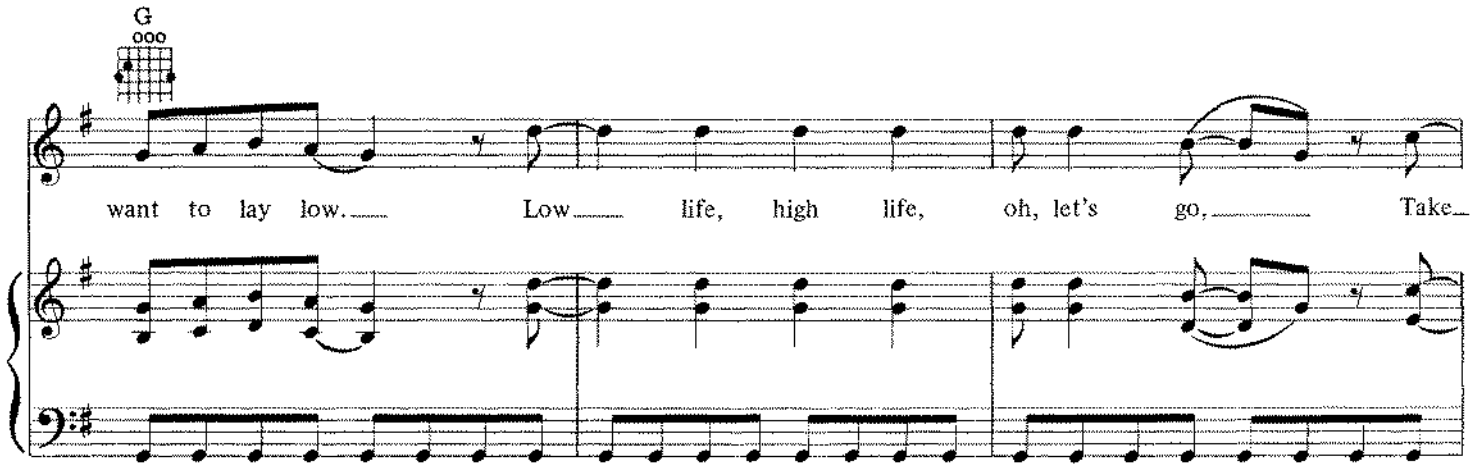
Vocal lyrics: You should have seen me with the pok-er man, I was talk-ing to an Es-ki-mo, I had a hon-ey and I bet a grand, Just in the nick of time I Said he was hop-ing for a fall of snow, When up popped a sea lion looked at his hand. read-y to go. Let's go, let's go, let's go, let's go down to Ju-nior's Farm where I

Piano dynamics: *mf*


G



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




F




me down to Ju-nior's Farm.

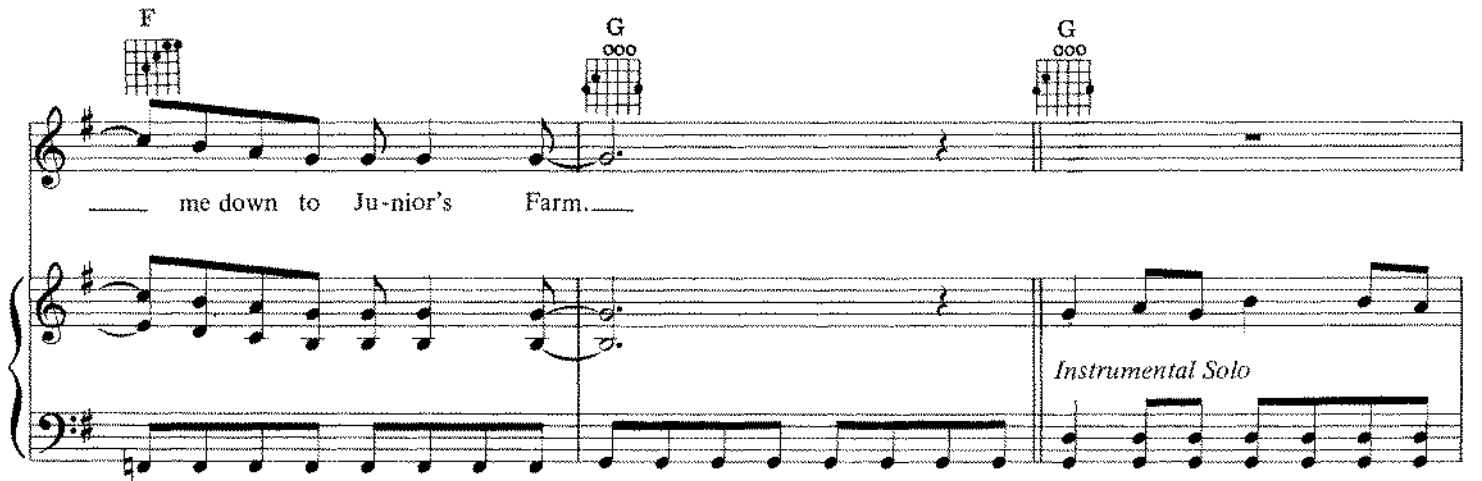
G




G



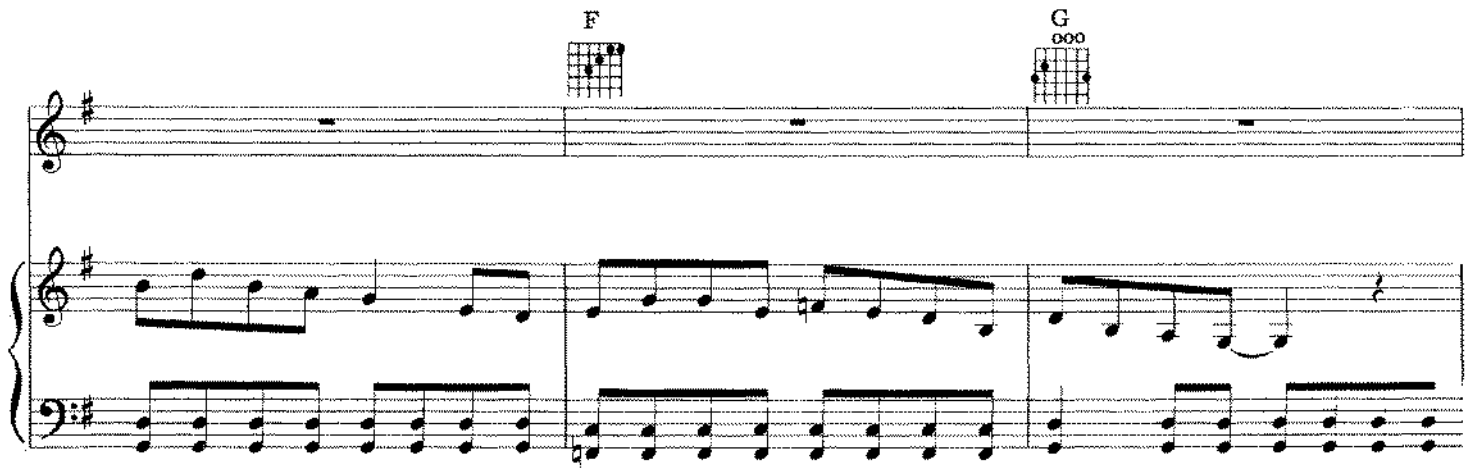

Instrumental Solo






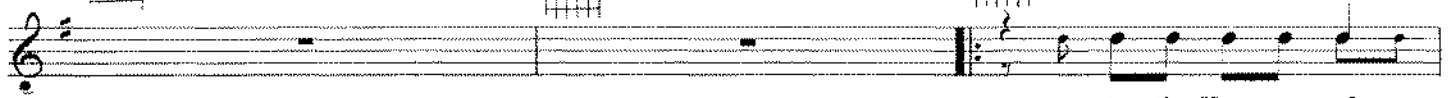
F



G






F  G  G 



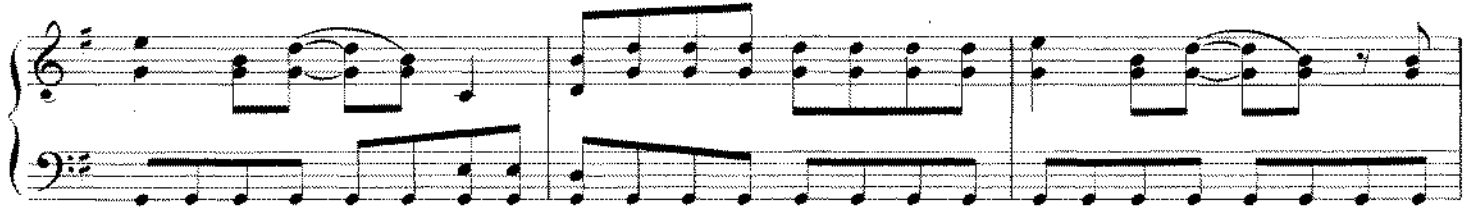
At the Hous-es of
I took my bag in - to a



C  G 



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



F  Em 



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



G 



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



F



Em



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

G



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

F



G



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

F



G



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

F G

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, with lyrics: "go, let's go down to Ju-nior's Farm where I want to lay low. Low." Above the staff are two guitar chord diagrams: an F major chord (x23211) and a G major chord (000233). The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

F

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

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "life, high life, oh, let's go, Take me down to Ju-nior's Farm,". Above the staff is an F major chord diagram (x23211). The bottom two staves are piano accompaniment, continuing the eighth-note bass line and chord accompaniment.

G F 1. G

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

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "Ev - 'ry - bod - y tag a - long." Above the staff are three guitar chord diagrams: G major (000233), F major (x23211), and a first ending G major (000233). The bottom two staves are piano accompaniment, ending with a double bar line.

2. G F G

Take me down to Ju-nior's Farm.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics: "Take me down to Ju-nior's Farm." Above the staff are three guitar chord diagrams: G major (000233), F major (x23211), and G major (000233). The bottom two staves are piano accompaniment, ending with a double bar line.

WITH A LITTLE LUCK

Words and Music by McCARTNEY

Medium tempo

A/B  E 

A/B  A/D  C#m7  4 fr. B7sus4  2 fr.

E  E/G#  A 

With a lit - tle luck, — we can help it out, — We can make this whole —
 and a lit - tle luck, — we can clear it up, — We can bring it in —
 With a lit - tle push, — we could set it off, — We can send it rock -



A/B



E



E/G#



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

A



A/B



C#m7



To Coda



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

F#m



C#7



4 fr.

F#m



C#7



4 fr.

There is no end — to what we can do to-ge-th-er. — (To-ge-th-er.)

F#m



C#7



4 fr.

F#m/C#



C#7



4 fr.

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

F#m



C#7



1. Dmaj7



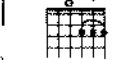
The wil-low turns— his back— on in - clem - ent weath-er; and if

A/B



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

2. Dmaj7



A/B



D.S. al Coda ⊕

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

Coda ⊕

C#m7



Repeat ad lib

E



With a lit - tle luck, — With a

Repeat ad lib



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



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




BAND ON THE RUN

Words and Music by McCARTNEY

Moderately

mf

The piano introduction consists of two systems of music. The first system features a treble clef with a melody of eighth notes and a bass clef with a simple bass line. The second system continues the melody in the treble clef with a more complex rhythmic pattern, while the bass clef continues with a steady eighth-note accompaniment.

This system provides the piano accompaniment for the first system of the vocal line. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes.

Dmaj7

Guitar chord diagram for Dmaj7: 0 2 3 2 1 0

D

Guitar chord diagram for D: 0 2 3 2 1 0

G6

Guitar chord diagram for G6: 0 0 0 0 0 0

G6
(A bass)

Guitar chord diagram for G6 (A bass): 0 0 0 0 0 0

Stuck in - side these four walls, _____ Sent in - side for - ev - er, _____

This system provides the piano accompaniment for the second system of the vocal line. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes.

Dmaj7

Guitar chord diagram for Dmaj7: 0 2 3 2 1 0

Dmaj9

Guitar chord diagram for Dmaj9: 0 0 0 0 0 0

G

Guitar chord diagram for G: 0 0 0 0 0 0

A

Guitar chord diagram for A: 0 0 0 0 0 0

G

Guitar chord diagram for G: 0 0 0 0 0 0

D

Guitar chord diagram for D: 0 2 3 2 1 0

Nev - er see - ing no one _____ nice a - gain _____ Like you, _____

This system provides the piano accompaniment for the third system of the vocal line. The treble clef contains a melody of eighth notes, and the bass clef contains a bass line of eighth notes.

Gm6 G D Gm6 Dmaj7 Gm6

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

Am D6 Am D6 Am

Am D Am

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

D Am

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

C D5 C5 D5 C5

The first system of music features a guitar part with five chords: C, D5, C5, D5, and C5. The piano accompaniment consists of a treble and bass clef with a 3/4 time signature. The melody in the treble clef is a simple eighth-note pattern, while the bass clef provides a steady accompaniment.

C Fmaj7 C Fmaj7

The second system continues the guitar part with chords C, Fmaj7, C, and Fmaj7. The piano accompaniment features a more complex melody in the treble clef, with a series of eighth notes and a final quarter note. The bass clef continues with a steady accompaniment.

1. Well, the

C Fmaj7

The third system features guitar chords C and Fmaj7. The piano accompaniment continues with a steady melody in the treble clef and bass clef.

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

C Fmaj7

The fourth system features guitar chords C and Fmaj7. The piano accompaniment continues with a steady melody in the treble clef and bass clef.

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

Em
o o o o

G
o o o

C
o o

Em
o o o o

C
o o

Am
o o o

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

F
o o

C
o o

F
o o

Fmaj7
o o o

N.C.

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

C
o o

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

1.2.

3.

Em
o o o o

G
o o o

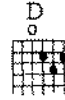
C
o o

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

UNCLE ALBERT/ADMIRAL HALSEY

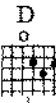
Words and Music by McCARTNEY

Slowly



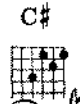
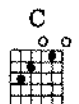
We're so sor - ry, _____ Un - cle Al - bert, _____ we're so

mf



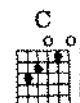
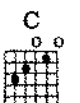
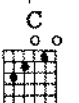
sor - ry if we caused you an - y pain. _____ We're so sor - ry, _____ Un - cle

3



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

3



Instrumental Solo

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

A musical staff in G major with a treble clef. Above the staff are four guitar chord diagrams: Am7 (D bass), D, Am7 (D bass), and D. The staff contains a vocal line with a series of eighth and quarter notes.

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

Piano accompaniment for the first system, showing the left and right hands with chords and moving lines.

Am7 (D bass) D Gm7 C C#

A musical staff in G major with a treble clef. Above the staff are five guitar chord diagrams: Am7 (D bass), D, Gm7, C, and C#. The staff contains a vocal line with a triplet of eighth notes and a quarter note.

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

Piano accompaniment for the second system, showing the left and right hands with chords and moving lines.

D Gm7 C9 Gm7 C9 Gm7 C9

A musical staff in G major with a treble clef. Above the staff are seven guitar chord diagrams: D, Gm7, C9, Gm7, C9, Gm7, and C9. The staff contains a vocal line with a triplet of eighth notes.

sure to give a ring...

Piano accompaniment for the third system, showing the left and right hands with chords and moving lines. A section is labeled "Instrumental Solo".

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

A musical staff in G major with a treble clef. Above the staff are seven guitar chord diagrams: Gm7, C, C#7, D, C, D, and Am7 (D bass). The staff contains a vocal line with a series of quarter notes.

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

Piano accompaniment for the fourth system, showing the left and right hands with chords and moving lines. A section is labeled "Background for recitation".

Background for recitation

D Am7 (D bass) D

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

Detailed description: This system contains the first line of the song. It features a guitar chord chart at the top with three chords: D, Am7 (D bass), and D. Below this is a vocal line with the lyrics 'Al - bert, but we have - n't done a blood - y thing all day. We're so'. The piano accompaniment is shown in two staves (treble and bass clef) with a steady eighth-note bass line and block chords in the right hand.

Am7 (D bass) D Gm7 C C#

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

Detailed description: This system contains the second line of the song. The guitar chord chart shows Am7 (D bass), D, Gm7, C, and C#. The lyrics are 'sor - ry, Un - cle Al - bert, but the ket - tle's on the boil and we're so'. The piano accompaniment continues with the same bass line and adds more complex chordal textures in the right hand, including some chromatic movement.

D Gm7 C Gm7 C Gm7 C

eas - 'ly called a - way.

Instrumental Solo

Detailed description: This system contains the third line of the song and an instrumental solo. The guitar chord chart shows D, Gm7, C, Gm7, C, Gm7, and C. The lyrics are 'eas - 'ly called a - way.'. The piano accompaniment features a more active right hand with arpeggiated chords and a consistent bass line. The section is labeled 'Instrumental Solo'.

Gm7 C C# D C Bb Gm

Detailed description: This system contains the final line of the song. The guitar chord chart shows Gm7, C, C#, D, C, Bb, and Gm. The piano accompaniment concludes with a final chordal texture in the right hand and a steady bass line in the left hand.

Am C Am C Am C

Am: 0 2 2 3 3 0
C: 0 0 2 3 3 0

Em C Am Dm

Em: 0 2 2 3 3 0
C: 0 0 2 3 3 0
Am: 0 2 2 3 3 0
Dm: 0 2 3 3 2 0

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

G7 F Ab Bb C Am

G7: 0 0 0 3 2 0
F: 1 2 3 4 fr
Ab: 1 2 3 4 fr
Bb: 1 2 3 4 fr
C: 0 0 2 3 3 0
Am: 0 2 2 3 3 0

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

Dm G7

Dm: 0 2 3 3 2 0
G7: 0 0 0 3 2 0

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

To next strain C
Fine C

C: 0 0 2 3 3 0

HI, HI, HI

Words and Music by McCARTNEY

Medium beat

mf

Well: When I met you at the sta - tion... you were stand - ing with a boot - leg in your hand...

We went to my lit - tle place... for... a taste...

of a mul - ti - col - our - ed band... We're gon - na get

B7

E

B7

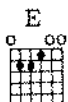
E



Hi, Hi, Hi, the night is young



She'll be my fun-ky lit-tle ma - ma gon-na rock it and we've on - ly just be - gun...

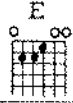


N.C.

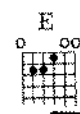
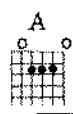
We're gon - na get Hi, Hi, Hi, with the mu - sic on...



Won't say bye - bye, bye - bye, bye - bye, bye -



bye 'til the night has gone. I'm gon-na do it

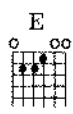


To Coda

to you, gon-na do it, sweet ba-na-na, you'll nev-er give up.

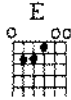


We're get-tin' Hi, Hi, Hi in the mid-day sun.



Well, well, take off your face, re-

E



3

cov - er from the trip... you've been on... I want you to lie...

3



B7



E



on the bed, get you read - y for my pol - y - gon.



A



I'm gon - na do it to you, gon - na do it, sweet ba - na - na, You'll nev - er give up...



E




B7



3 3

Yes:... Go like a rab - bit, ... gon - na grab it, gon - na do...

3 3



E

N.C. *D.S. al Coda*

3

it 'til the night is done. We're gon - na get

Coda

E

B7

we're gon - na get Hi, Hi, Hi, we're gon - na get

C7

B7

Hi, Hi, Hi, We're gon - na get Hi, Hi, Hi,

E

B7

A

B7

E

in the mid - day sun.

F7
(B♭ bass)



E♭
(B♭ bass)



Do mé a fa - vor,

o - pen the door—

and let 'em in.—

B♭ maj7



B♭6



B♭ maj7



B♭6



B♭ maj7



B♭6



F7
(B♭ bass)



E♭
(B♭ bass)



B♭ maj7



To Coda



Bb 6

Fm

Bb

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

Fm

Bb

Fm

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

Bb

Fm

F

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

Fmaj7

F

F6

D.S. al Coda

Coda

Bb maj7

Bb 6 Bb maj7

Oh yeah.

MY LOVE

Words and Music by McCARTNEY

Slowly

Bb maj7

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

mf *a tempo*

Am7 **D9** **Gm7**

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

Am7 **Bb maj7** **Dm (B bass)** **F**

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

f

Gm7

Bb

1. F

To Coda

wo - wo, My love does it good.

2. F

Gm7

C7

F

F+ (A bass)

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

mf

Bb

C7

F

F+ (A bass)

Gm7

C7

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

F F+ (A bass)

Bb

C7

F

Dm (B bass)

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

F Gm7 Bb

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

F

D.S. al Coda ☞

Coda F

Wo - wo

mf

Gm7 C7 F F+ (A bass) Gm7 (Bb bass) C7

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

Colla Voce

F F+ (A bass) Bb C13 F

me. Wo wo wo wo wo wo wo.

a tempo

JET

Words and Music by McCARTNEY

Moderately, with a beat

mf

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes in a major key with two sharps. The left hand plays a simple bass line with quarter notes.

This system shows the piano accompaniment for the first vocal line. The right hand has chords and moving lines, while the left hand continues the bass line. A repeat sign is present at the end of the system.

A guitar chord diagram for the A major chord, showing the fretting on the strings.

Jet! Jet!

f sfz sfz

This system contains the vocal melody and piano accompaniment for the first vocal line. The vocal line has two phrases, each starting with 'Jet!'. The piano accompaniment features a strong dynamic of *f sfz* and a steady bass line.

Three guitar chord diagrams: A major, D major (A bass), and A major.

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

sfz mf

This system contains the vocal melody and piano accompaniment for the second vocal line. The vocal line includes the lyrics. The piano accompaniment features a dynamic of *sfz mf* and includes triplet markings in both hands.

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

D (A bass) A C#m7 To Coda

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

Bm D6 A



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

sfz mf

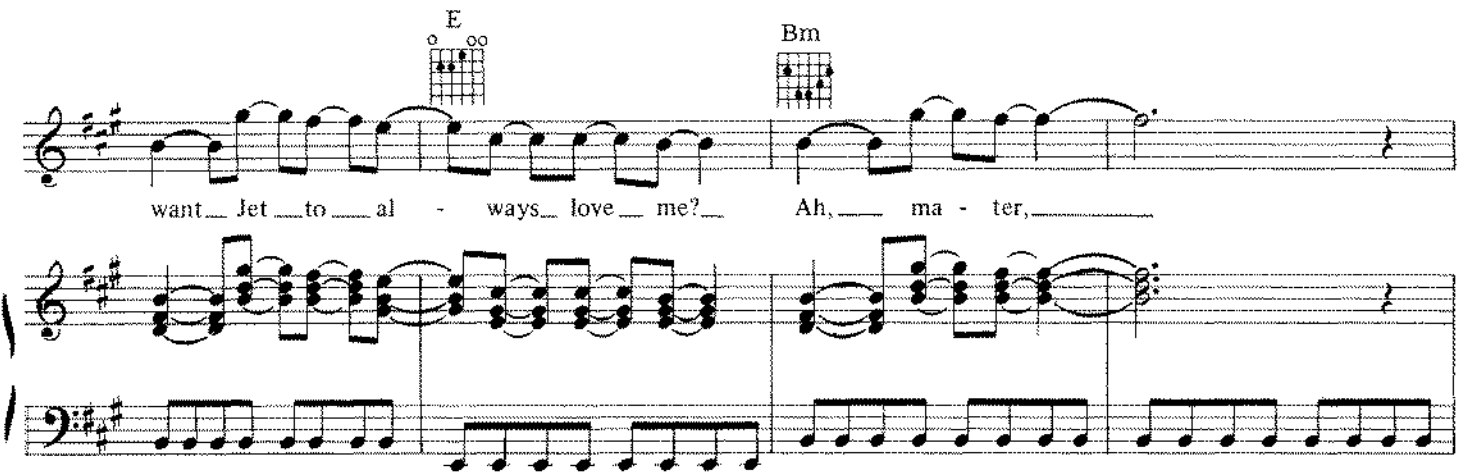
Bm



Jet! Oo Ah, ma - ter,

sfz mf

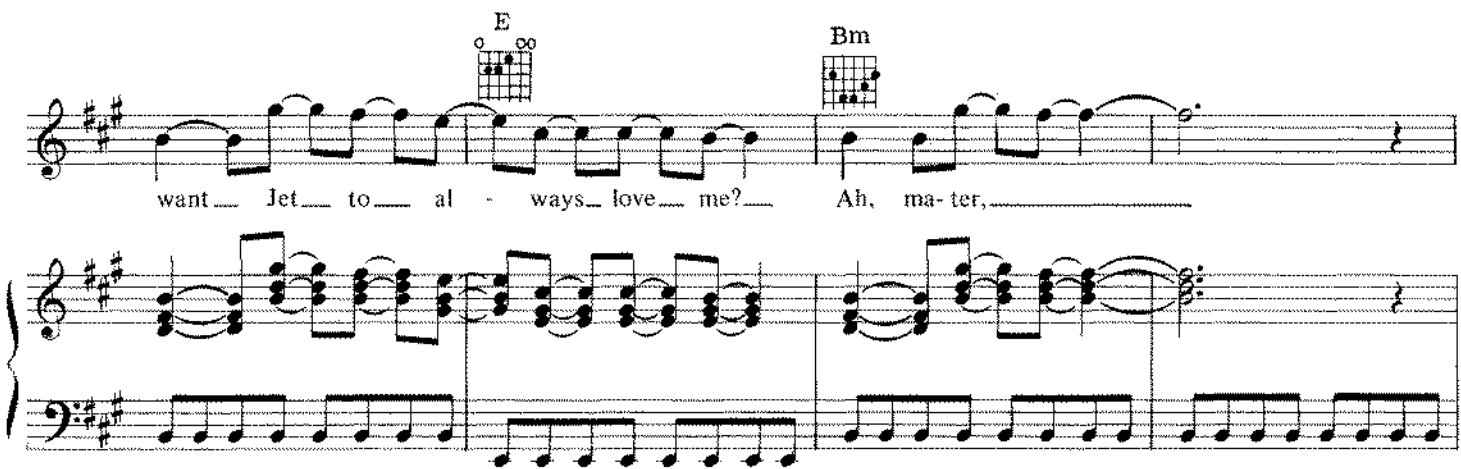
E  Bm 

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



E  Bm 




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




A 

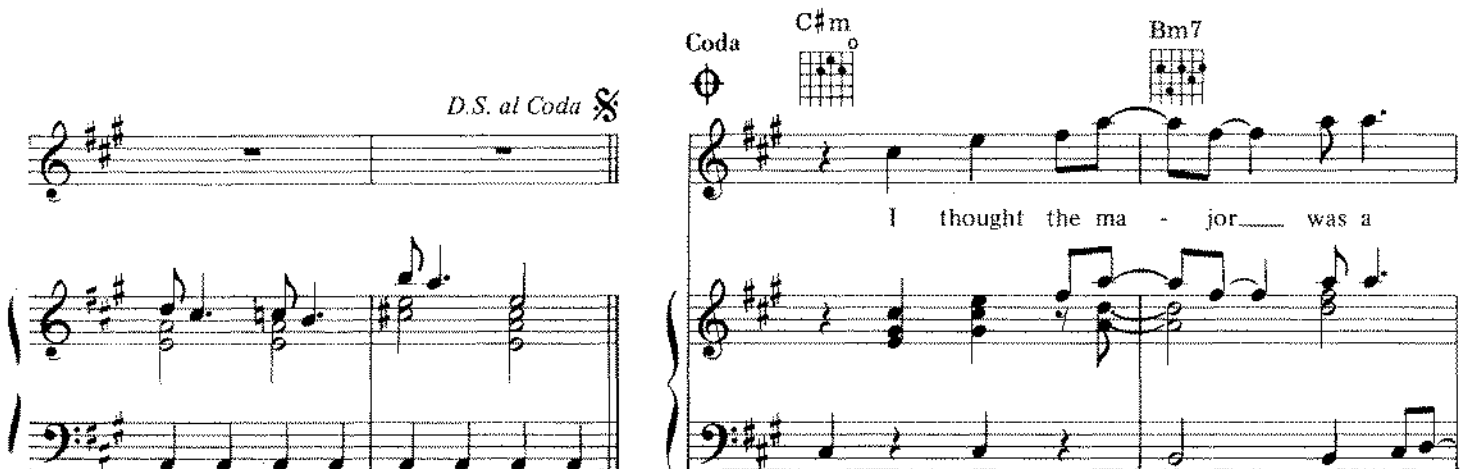
much la - ter.



Coda  C#m  Bm7 

D.S. at Coda 

I thought the ma - jor was a



D6 A

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

sfz *mf*

Bm D6

Jet! Oo.

sfz *mf*

Bm D6 C#m7

Bm D6 C#m7

A

A

MULL OF KINTYRE

Words and Music by McCARTNEY-LAINE

Moderately slow

Piano introduction in A major, 3/4 time. The right hand plays a sequence of chords: A major, D major, A major, D major, A major, D major. The left hand plays a simple bass line with quarter notes.

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

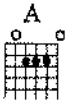
Piano accompaniment: *mp* (mezzo-piano). The right hand plays a melody with eighth and quarter notes, while the left hand provides harmonic support with chords and bass notes.

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

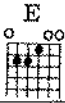
Piano accompaniment: Continues with the same melodic and harmonic patterns as the first line.

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

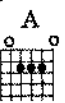
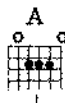
Piano accompaniment: Continues with the same melodic and harmonic patterns, ending with a final chord in the right hand.



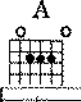
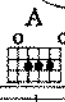
moun-tains with val-leys of green. Past paint-ed des-erts the



sun-set's on fire as he car-ries me home to the Mull of Kin-



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



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

tyre.

A7 D G

mf

D G D

Sweep through the heath-er like deer in the

mp

gien Carry me back to the days I knew then. Nights when we

G

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

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "sang like a heav - en - ly choir of the life and the times of the". Above the vocal line, a guitar chord diagram for the G chord is shown. Below the vocal line, a piano accompaniment is written in grand staff (treble and bass clefs). The piano part consists of chords and single notes.

A A7 D D G

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

Detailed description: This system contains the second line of music. It features a vocal line with lyrics "Mull of Kin - tyre. Mull of Kin - tyre Oh mist roll - ing in from the". Above the vocal line, guitar chord diagrams for A, A7, D, and G are provided. Below the vocal line, a piano accompaniment is written in grand staff. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

D G D

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

Detailed description: This system contains the third line of music. It features a vocal line with lyrics "sea, my de - sire is al - ways to be here Oh Mull of Kin - tyre.". Above the vocal line, guitar chord diagrams for D, G, and D are provided. Below the vocal line, a piano accompaniment is written in grand staff.

Repeat and fade

1. 2. D A

Detailed description: This system contains the final line of music. It features a piano accompaniment in grand staff. The text "Repeat and fade" is written above the piano part. Above the piano part, guitar chord diagrams for D and A are provided. The system includes first and second endings, indicated by "1." and "2." above the staff.