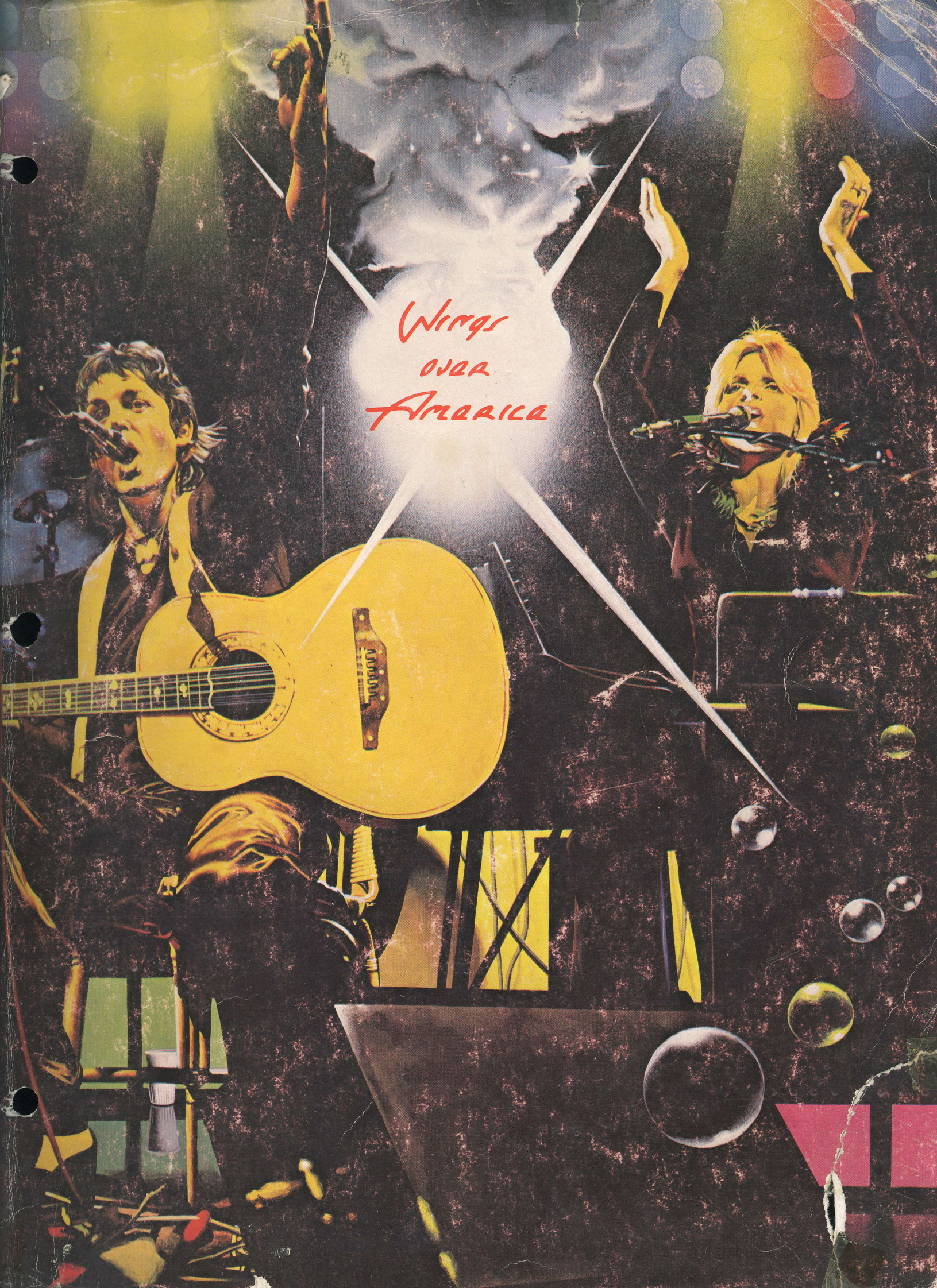


*Wings
OVER
AMERICA*



PAUL McCARTNEY

Vocals, Bass guitar, Piano, Acoustic guitar, Guitar

LINDA McCARTNEY

Vocals, Keyboards

DENNY LAINE

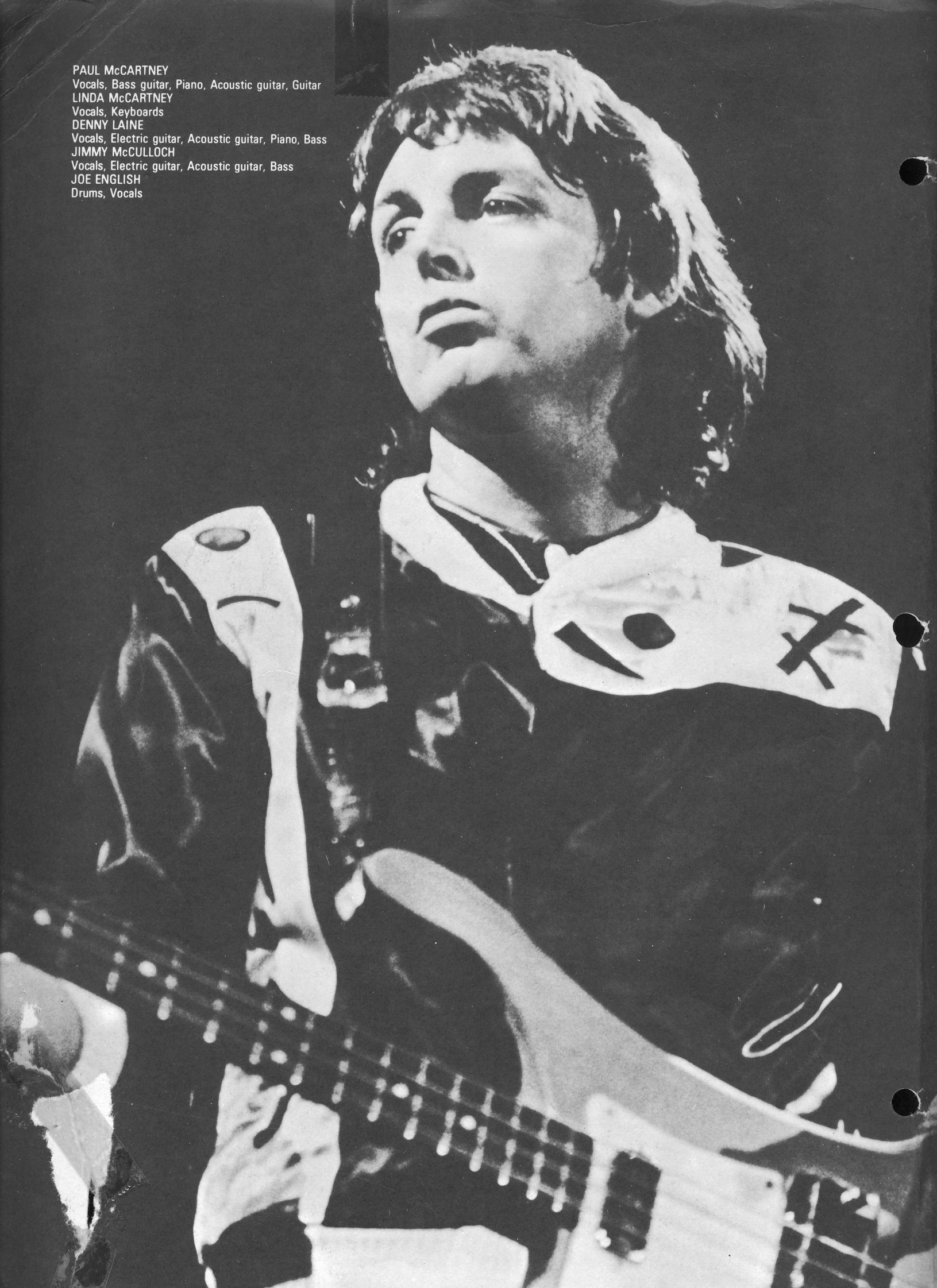
Vocals, Electric guitar, Acoustic guitar, Piano, Bass

JIMMY McCULLOCH

Vocals, Electric guitar, Acoustic guitar, Bass

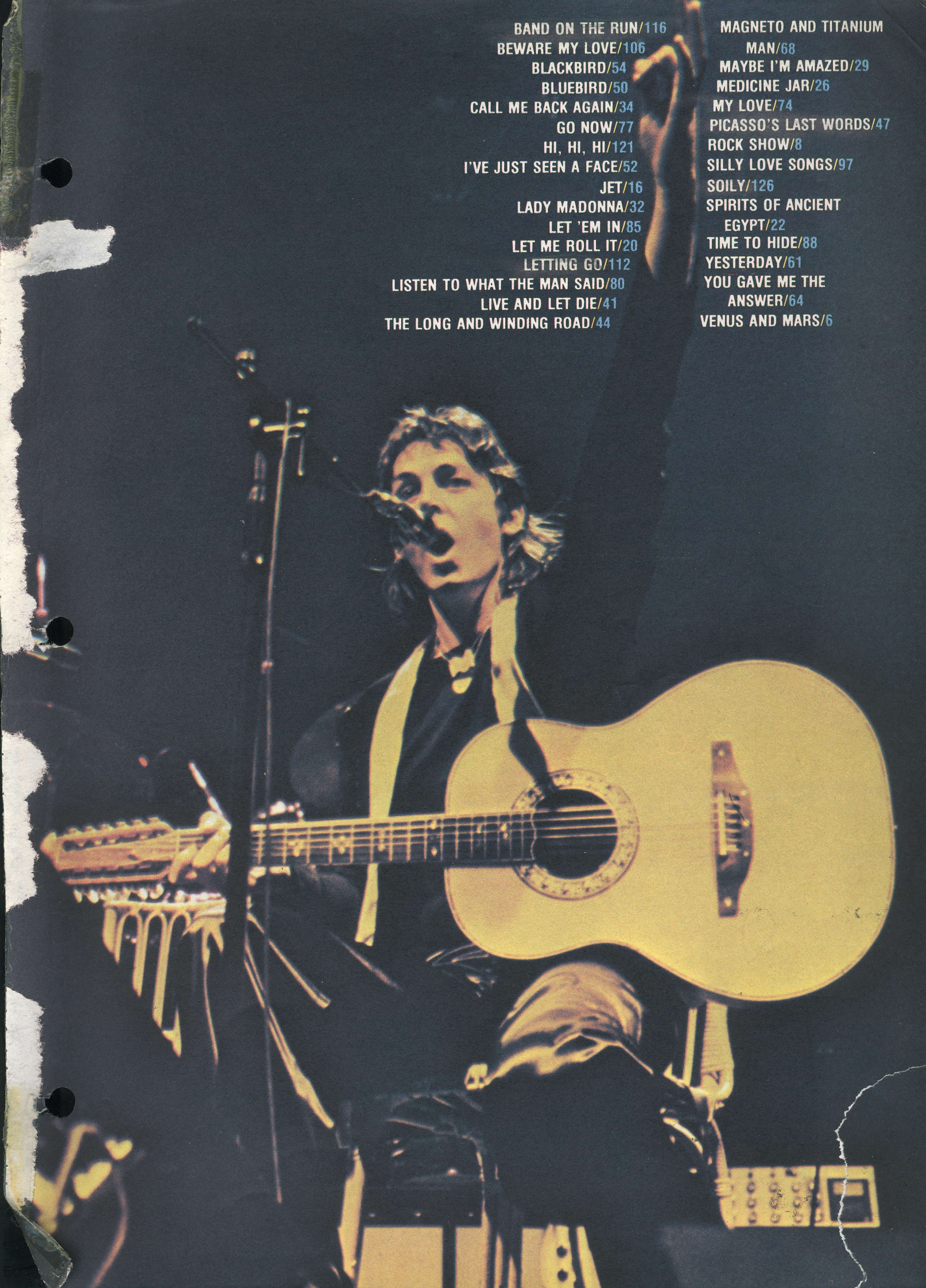
JOE ENGLISH

Drums, Vocals



BAND ON THE RUN/116
BEWARE MY LOVE/106
BLACKBIRD/54
BLUEBIRD/50
CALL ME BACK AGAIN/34
GO NOW/77
HI, HI, HI/121
I'VE JUST SEEN A FACE/52
JET/16
LADY MADONNA/32
LET 'EM IN/85
LET ME ROLL IT/20
LETTING GO/112
LISTEN TO WHAT THE MAN SAID/80
LIVE AND LET DIE/41
THE LONG AND WINDING ROAD/44

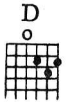
MAGNETO AND TITANIUM
MAN/68
MAYBE I'M AMAZED/29
MEDICINE JAR/26
MY LOVE/74
PICASSO'S LAST WORDS/47
ROCK SHOW/8
SILLY LOVE SONGS/97
SOILY/126
SPIRITS OF ANCIENT
EGYPT/22
TIME TO HIDE/88
YESTERDAY/61
YOU GAVE ME THE
ANSWER/64
VENUS AND MARS/6



VENUS AND MARS

WORDS AND MUSIC BY McCARTNEY

Moderately



Am



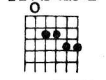
Em
(B bass)



Em



A7sus4



A7



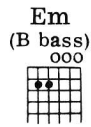
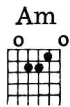
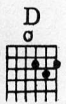
Vocal

D

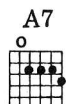
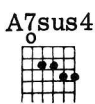
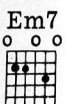


Am7

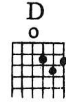
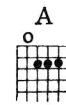
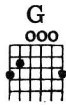
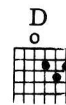
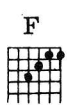
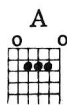
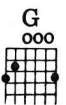
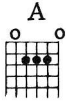
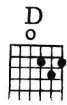
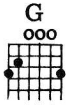
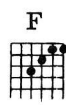
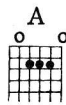
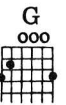




Red lights, green lights, straw-ber-ry wine, — A good friend of mine —



fol-lows the stars, — Ve-nus and Mars — are al - right — to - night...

ROCK SHOW

WORDS AND MUSIC BY McCARTNEY

Solid Rock Tempo

Chord diagrams: A (x02232), D (xx0232), A (x02232). Dynamics: *f*. The system shows a piano introduction with a treble clef staff containing chords and a bass clef staff with a rhythmic accompaniment.

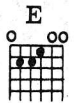
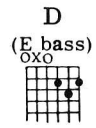
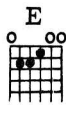
Chord diagrams: D (xx0232), A (x02232), E (x22100). The system continues the piano accompaniment with a treble clef staff and a bass clef staff.

Chord diagram: A (x02232). The system begins with a treble clef staff showing a vocal melody line and a bass clef staff with piano accompaniment.

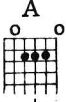
What's that — man hold - in' in his hand? — He looks a lot like a
What's that — man mov - in' 'cross the stage? — It looks a lot like the
What's that — man mov - in' to and fro? — That de - ci - bel met - er does - n't

The system continues the piano accompaniment with a treble clef staff and a bass clef staff.

2800



guy I knew way back when, it's sil - ly Wil - lie with the Phil - ly band, could be,
 one used by Jim - my Page, it's like a rel - ic from a dif - f'rent age, could be,
 seem to be read - ing low, but they was loud - er at the rain - bow, could be,



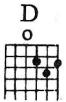
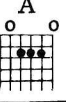
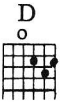
1.

2.3.

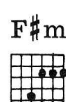
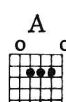
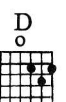
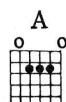
oo ee. ——— 2. Tell me, ——— If there's a

oo ee. ———

oo ee. ———



Rock Show at the Con - cert - ge - bow, they've got long hair at the



Mad - i - son Square, you've got Rock and Roll at the Hol - ly - wood Bowl,

A
(F# bass)



G#m
(F# bass)



F#m



We'll be there,

oh, yeah!

E



To Coda



A



D



A



D



A



D

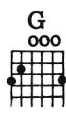


Optional 8va

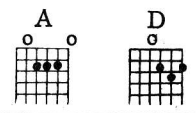
The lights go down, they're back in town o.

8va

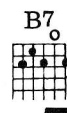
(loco)



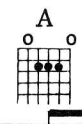
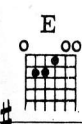
k. Be - hind the stacks_ you glimpse an axe.



The ten - sion mounts,_ you score an ounce,_ o -



le! Tem-p'ra - tures rise and you see the whites_ of their eyes._



N.C. If there's a

D A D

Rock Show at the Con-cert-ge - bow, you've got long hair at the

A D A F#m

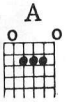
Mad - i - son Square, they got Rock and Roll at the Hol - ly - wood Bowl,

A (F# bass) G#m (F# bass)

We'll be there,

F#m E

Oh, yeah!

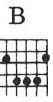


Spoken: In my

green metal suit, I'm pre - paring to shoot up the city. And the



ring at the end of my nose makes me look rather pretty. It's a



pity there's nobody here to witness the end, Save for

E D C B A G

my dear old friend and confidante, Mademoiselle Kitty.

E G D C D A G

D.S. al Coda

Coda E D

If there's a Rock Show at the

A D A

Con - cert - ge - bow, — They've got long hair at the Mad - i - son Square, — You got

1.2.3. D A 4. D A

Rock and Roll at the Hol - ly - wood Bowl. — If there's a Rock Show. —

Meno mosso
N.C.

A G D

Repeat ad lib and fade

A G D A G D

Spoken: Who's that there? Oh, it's you babe. Remember last week when I promised Now get your dress on, We can't be late, Come on, we've got a

Come on now, we're goin' down to the Rock Show. I was gonna buy a good seat at the Rock Show. Place your wig on straight. date. We're goin' down to the Rock Show.

JET

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Moderately, with a beat

mf

Jet!

Jet!

f sfz

sfz

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

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.
 yet?
 sky.

And Jet,
 And Jet,
 And Jet,

I thought the on -
 I thought the ma -

Bm

D6

A

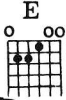
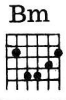
jor ly lone - ly place was on the moon.
 was a la - dy suf - fra - gette. } Jet! Oo

sfz mf

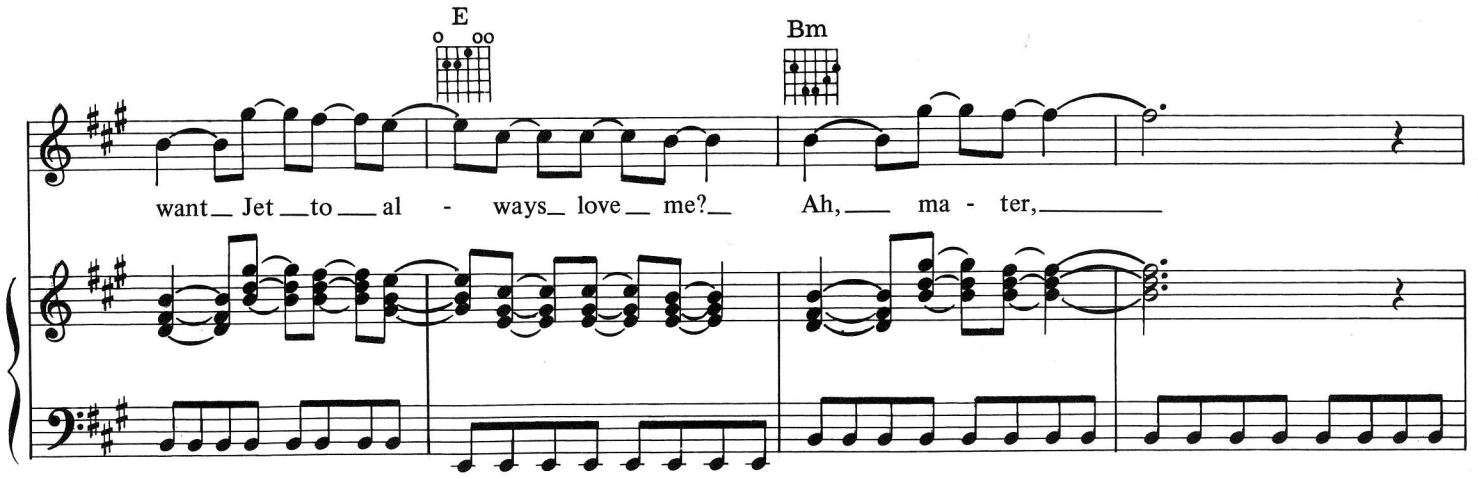
Bm



Jet! Oo Ah, ma - ter,

sfz mf

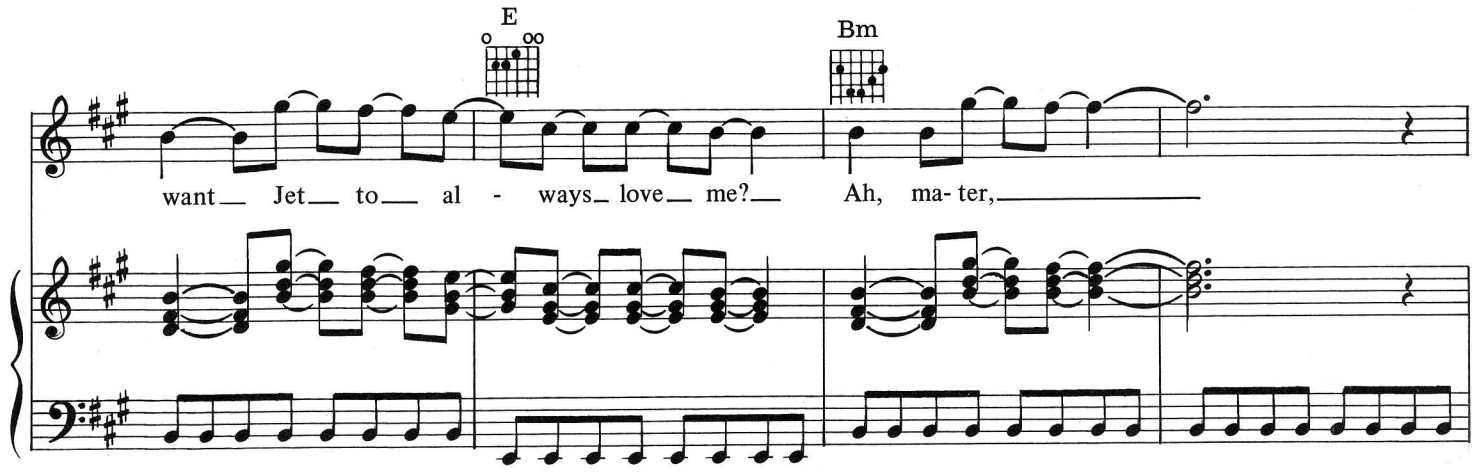
E  Bm 

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



E  Bm 

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




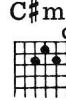
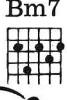
A 

much la - ter.

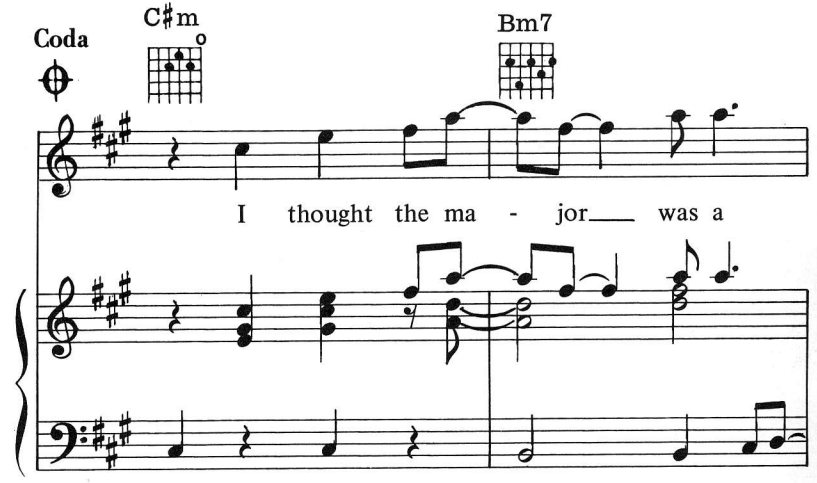


D.S. al Coda 



Coda  C#m  Bm7 

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



A



LET ME ROLL IT

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Moderately

The piano introduction consists of three systems of music. The first system is marked *mf* and features a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass clef part has a similar key signature and time signature. The second and third systems continue the piano accompaniment, with the treble clef part featuring triplet patterns in the right hand and a steady bass line in the left hand.

This system contains the first two lines of the song. Above the vocal line are two guitar chord diagrams: E (open strings) and F# (2nd fret, 1st string). The lyrics are:

1. You gave me some - thing. I un - der - stand,

2. I want to tell you And now's the time,

The piano accompaniment continues with a steady bass line and chords in the right hand.

This system contains the final two lines of the song. Above the vocal line are two guitar chord diagrams: E (open strings) and F# (2nd fret, 1st string). The lyrics are:

You gave me lov - ing in the palm of my hand. }

I want to tell you that you're go - ing to be mine. }

The piano accompaniment continues with a steady bass line and chords in the right hand.

A F#m A F#m

I can't tell you how I feel, My heart is like a

E A E A E

wheel, Let me roll it, — Let me roll it to you. — Let me

A E A E N.C.

roll it, — Let me roll it to you. —

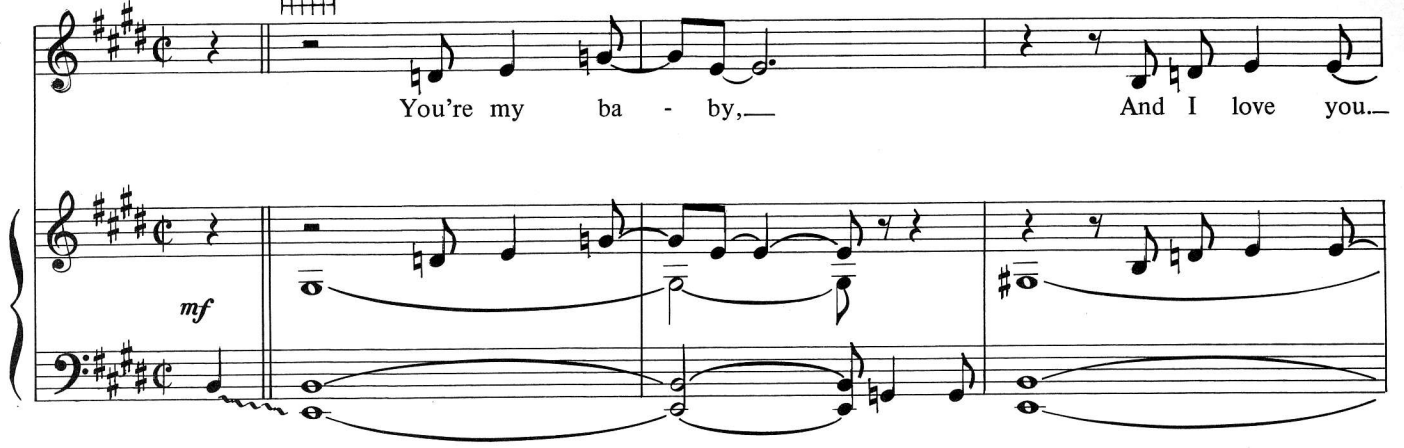
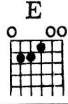
Repeat and fade

F# E

SPIRITS OF ANCIENT EGYPT

WORDS AND MUSIC BY McCARTNEY

Very Easy



You're my ba - by, — And I love you. —

mf



You can take — a pound — of love — and



cook it — in the stew. — When you're — fin - ished —

A

0 2 2 0 0 0

Em

0 2 0 0 0 0

2800

C  A  N.C.

Do - ing that, — I know what you'll want to do, 'Cos you're my ba -



E 

by, — and I love you. —



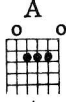
I'm your ba - by, —
You're my ba - by, —



Do you love me? — I can drive — a Cad -
I know you know. — You could sell — an el -






A



il - lac a - cross the I - rish Sea. But,
e - va - tor to Ge - ron - i - mo. And

Em C A

when I've fin - ished do - ing that, I know where I'll want to be,
when you've fin - ished do - ing that, I know where you'll want to go,

N.C. E






'Cos I'm your ba - by, And you love me.
'Cos you're my ba - by, I know you know.

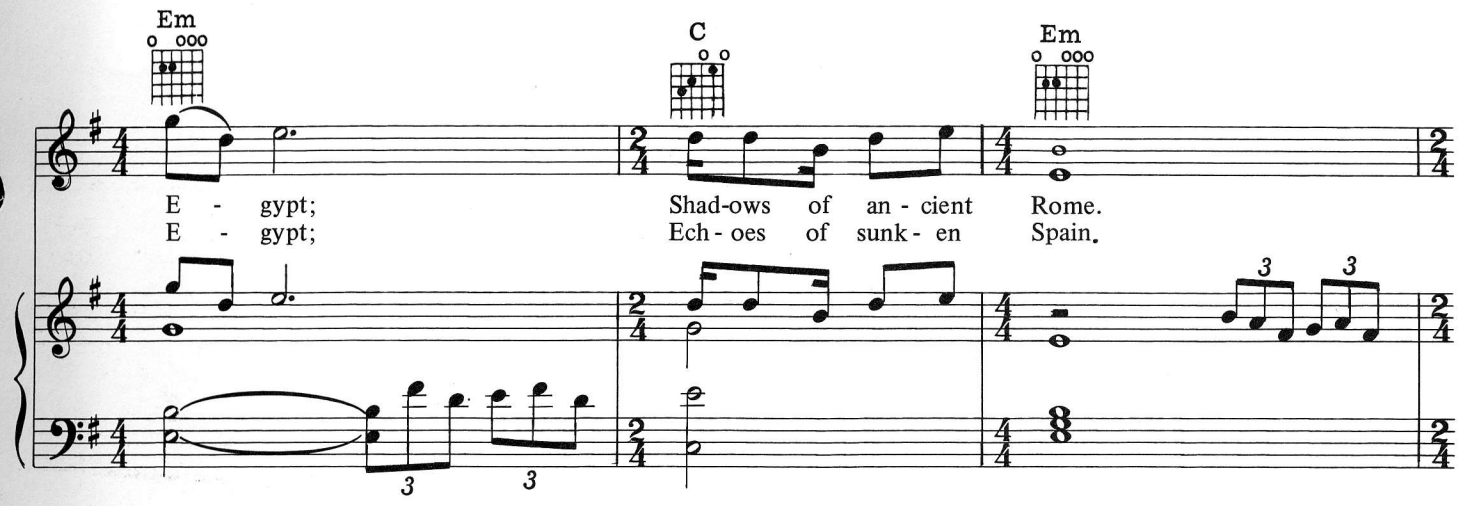
C





Spir - its of an - cient
Spir - its of an - cient

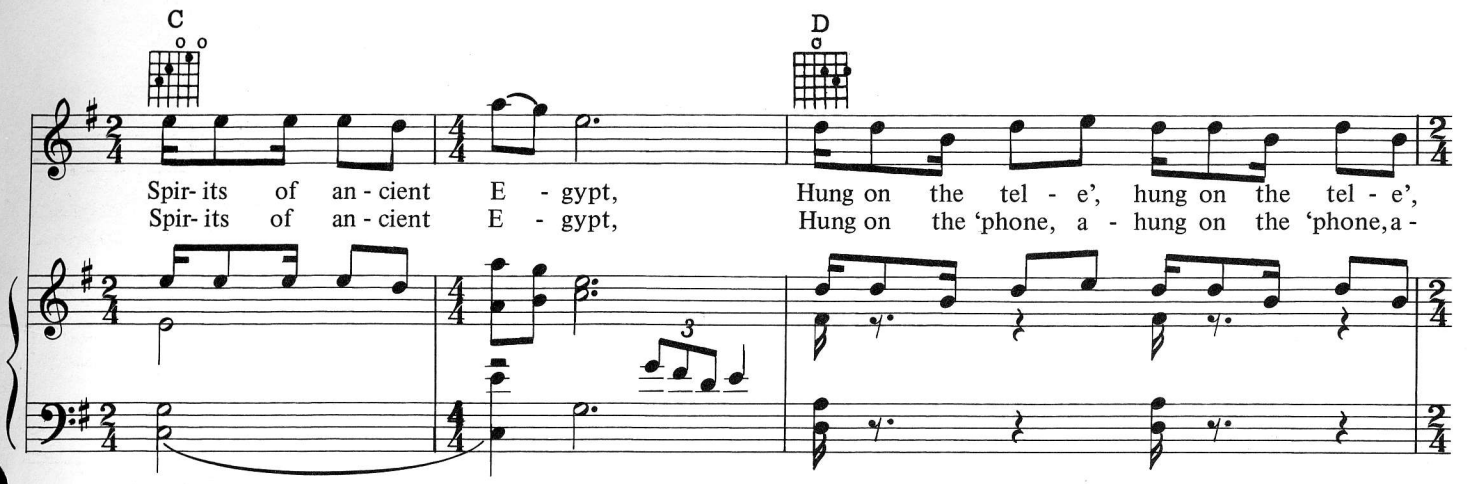
Em  C  Em 



E - gypt; Shad-ows of an - cient Rome.
E - gypt; Ech - oes of sunk - en Spain.



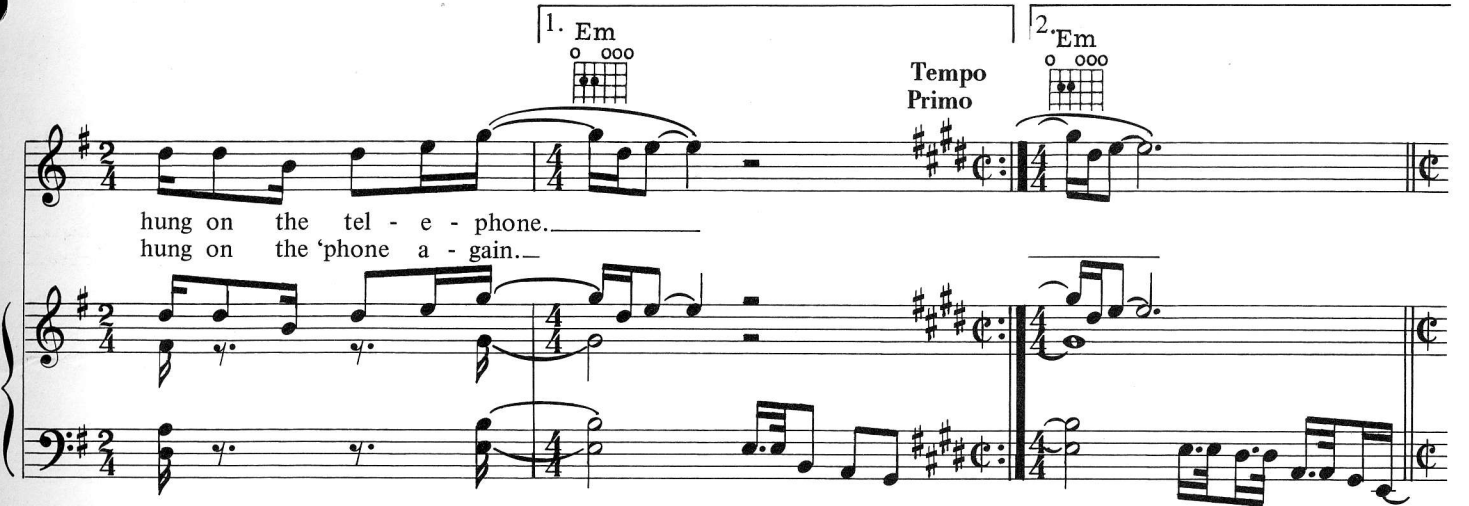
C  D 

Spir - its of an - cient E - gypt, Hung on the tel - e', hung on the tel - e',
Spir - its of an - cient E - gypt, Hung on the 'phone, a - hung on the 'phone, a -



1. Em  Tempo Primo 

hung on the tel - e - phone.
hung on the 'phone a - gain.



Repeat ad lib and fade out
Tempo Primo

Em 



MEDICINE JAR

WORDS AND MUSIC BY JIMMY McCULLOCH AND COLIN ALLEN

Very Moderate Two-Beat

mf

Am

What's wrong__ with you?__ I wish I__ knew.__ You say time__
 don't__ give up__ what- ev - er you do.__ You say time__
 can__ I do?__ I can't let__ go.__ You say time__

Dm

Am

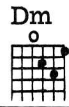
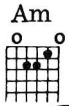
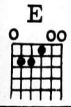
__ will tell,__ I hope that's true.__ There's
 __ will tell,__ I hope that's true.__ If
 __ will heal,__ but ve - ry slow.__ So

Dm

G

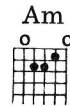
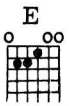
more to life__ than blues__ and reds,__ I say I know how you feel,__ now your
 you go down__ and lose__ your head,__ I say I know how you feel,__ now your
 don't for - get__ the things__ you said,__ I say I know how you feel,__ now your

2800



friends are dead.____ }
 friends are dead.____ }
 friends are dead.____ }

Dead on your feet, you won't_



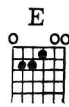
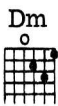
____ get far_ if you keep on stick-ing your hand_ in the med-i-cine jar.____

To Coda ⊕

1.

2.

Now, I said,



dead on your feet, you won't_ get far_ if you keep on stick-ing your hand_ in the med-i-cine



Am



jar. _____ What

Coda

Am



Dm



Dead on your feet, you won't get far if you

Repeat and fade

Am

E



keep on stick - ing your hand in the med - i - cine jar. _____
 (The med - i - cine jar.)

Dm



Am



Dm



The med - i - cine jar. _____ The med - i - cine

(The med - i - cine jar.)

MAYBE I'M AMAZED

WORDS AND MUSIC BY PAUL McCARTNEY

Slowly

1. Ba - by I'm a - mazed at the way you
3. May - be I'm a - mazed at the way you're
2-4. *Instrumental ad lib solo*

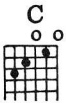
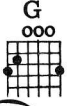

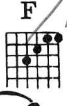
love me all the time, —
with me all the time, —

And may - be I'm a - fraid of the way I
And may - be I'm a - fraid of the way I

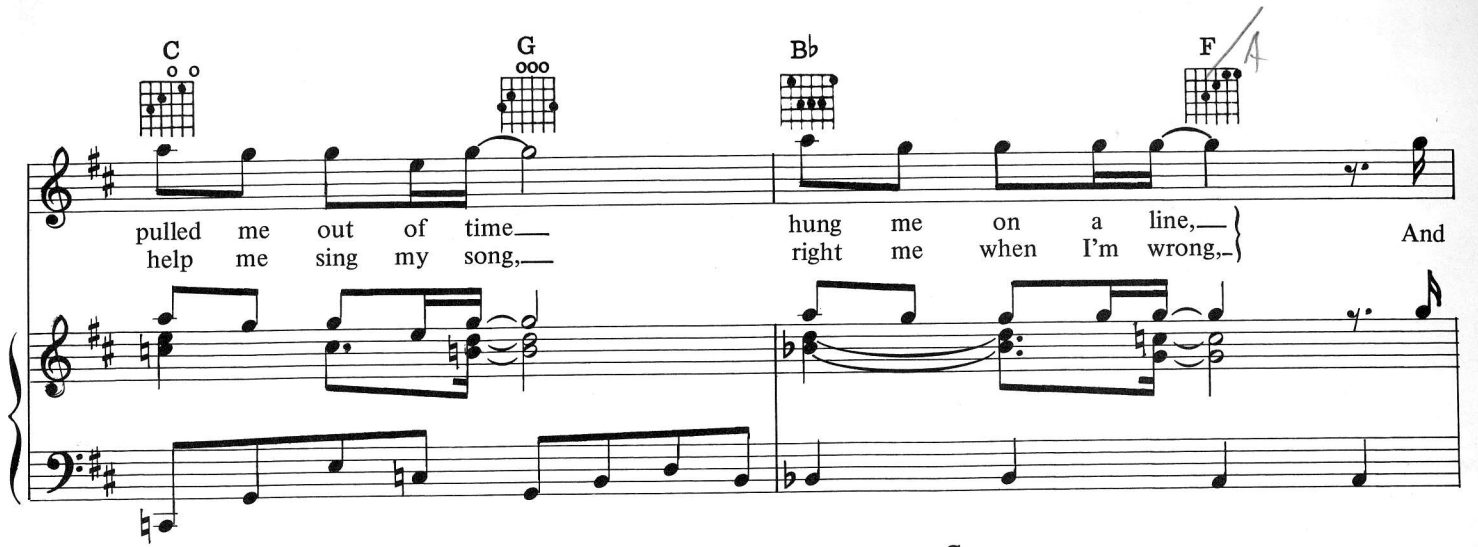
love you. —
need you. —


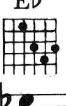
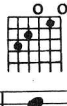
May - be I'm a - mazed at the way you
May - be I'm a - mazed at the way you

2800

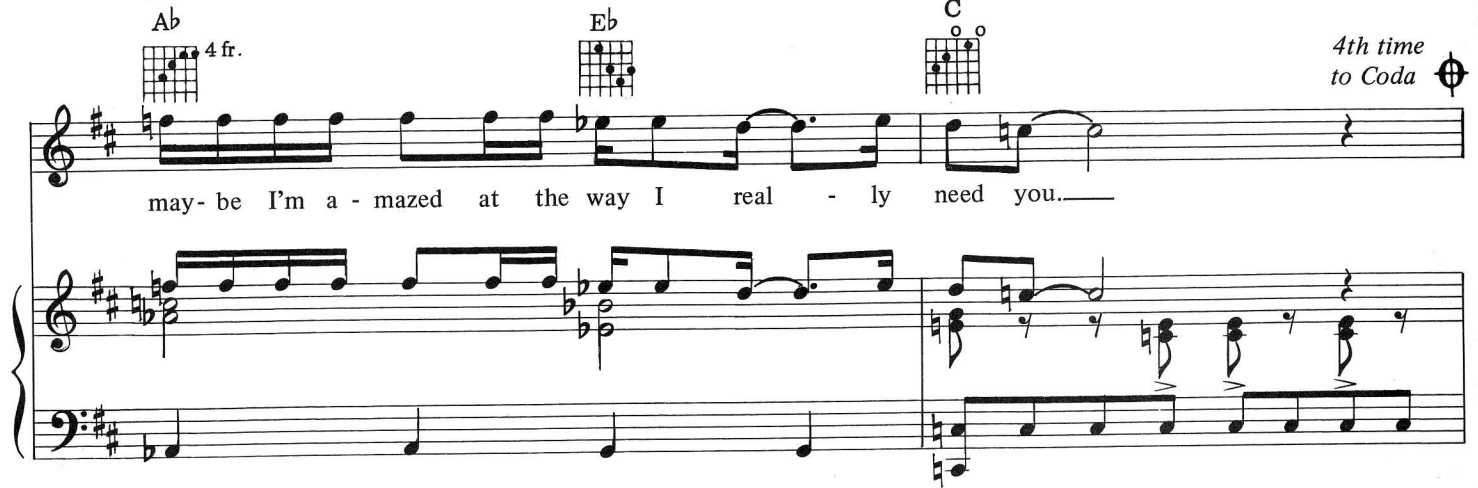
C  G  Bb  F 


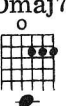

pulled me out of time— hung me on a line,— } And
 help me sing my song,— right me when I'm wrong,— }



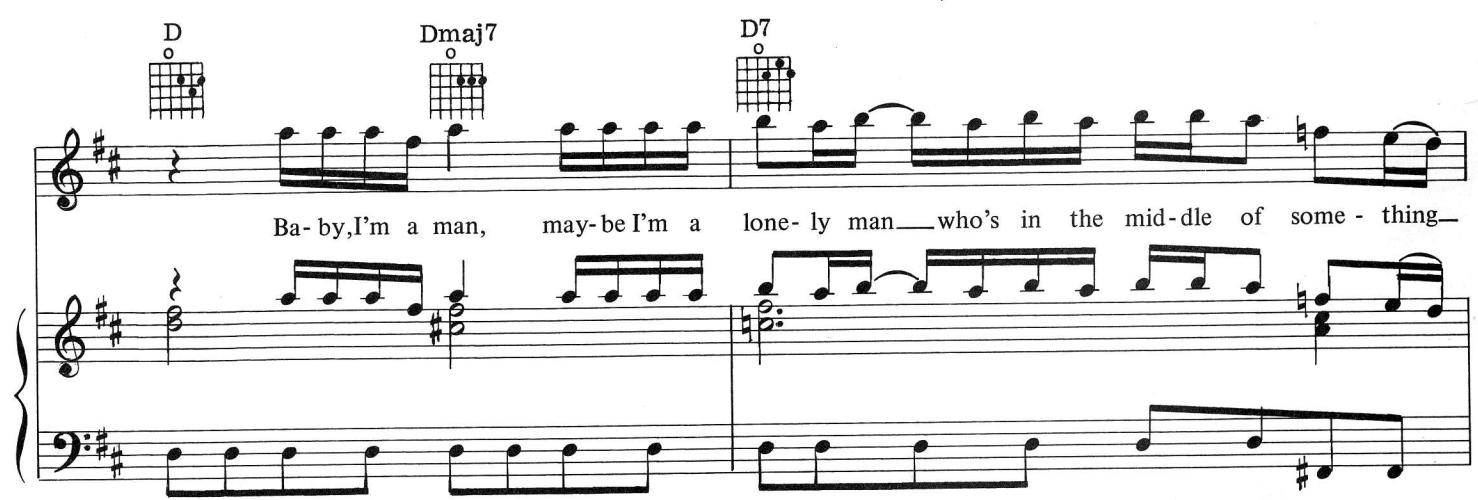
Ab  4 fr. Eb  C  4th time to Coda 

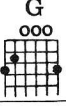

may- be I'm a - mazed at the way I real - ly need you.—



D  Dmaj7  D7 

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-10 

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



D Dmaj7 D7

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

G D (F# bass) D (F bass)

Ba - by, won't you help me to un - der - stand?— Oo_____ 3

Em7 A7

D.S. al Coda 4th time

3rd time rit.

Coda D

(Keep repeating with ad lib guitar figures till fade)

Repeat and fade

G D

f mp f mp f mp

LADY MADONNA

WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY

Brightly, with a beat

Piano introduction in G major, 4/4 time. The right hand plays a rhythmic pattern of eighth notes with chords, and the left hand plays a simple bass line. Dynamics include *f* (forte).

Guitar chord diagrams for the first system: G (000233), C (x32010), G (000233), C (x32010), G (000233).

1.3. La - dy Ma - don - na, chil - dren at your feet, Won - der how you
 2. La - dy Ma - don - na, ba - by at your breast, Won - ders how you

Piano accompaniment for the first system, starting with *mf* (mezzo-forte). The right hand plays chords and the left hand plays a bass line.

3rd time
To Coda

Guitar chord diagrams for the second system: C (x32010), D (xx0232), Eb (xx0231), G (000233), C (x32010).

man - age to make ends meet. Who finds the mon - ey
 man - age to feed the rest. La - dy Ma - don - na

Piano accompaniment for the second system, including the Coda section. The right hand plays chords and the left hand plays a bass line.

Guitar chord diagrams for the third system: G (000233), C (x32010), G (000233), C (x32010), D (xx0232), Eb (xx0231), G (000233).

when you pay the rent, Did you think that mon - ey was heav - en sent?
 ly - ing on the bed, Lis - ten to the mus - ic play - ing in your head.

Piano accompaniment for the third system, including the final section. The right hand plays chords and the left hand plays a bass line.

2800

C7



F7



Fri - day night ar - rives with - out a suit - case, _____
Tues - day af - ter - noon is nev - er end - ing, _____

Bb



Gm



C7



Sun - day morn - ing creep - ing like a nun, _____ Mon - day's child has
Wednes - day morn - ing pa - pers did - n't come, _____ Thurs - day night your

F7



Bb



Am



learned to tie his shoe - lace. _____ } See how they
stock - ing need - ed mend - ing. _____ }

D7sus4



D7



Repeat 3 times

run. _____

Coda

Eb



G



opt.

_____ ends meet. _____

CALL ME BACK AGAIN

WORDS AND MUSIC BY McCARTNEY

Fairly Slow (In Four)

The piano introduction begins in 6/8 time with a dynamic marking of *f*. It features a melodic line in the right hand and a bass line in the left hand. After two measures, the time signature changes to 12/8. The melody continues with a series of eighth notes and chords, while the bass line provides a steady accompaniment.

This section continues the piano accompaniment from the introduction. It maintains the 12/8 time signature and features a consistent melodic and harmonic structure in both hands.

Verse:

F

Dm

Well, when I, when I was

Piano accompaniment for the first part of the verse, corresponding to the vocal line above.

E \flat 9

F

E \flat 9

F

just a lit - tle ba - by boy, Ev-'ry night

Piano accompaniment for the second part of the verse, corresponding to the vocal line above.

2800

Dm

Eb9

F

I would call, _____

Your num-ber

brought me joy. _____

Bb

Ab

F

Eb

C

C+

Chorus:

{ I called your house
I've heard your name

ev - er - y night since then,
ev - er - y night since then, }

But I ain't

F

G7

nev - er,

no, no, nev - er, _____

heard you call - ing me.

Eb9

F

Come on and call me back a - gain.

Come on and

E \flat 9

1. F

2. F

call me back a - gain. Well, when gain. Come on and

E \flat 9

F

call me back a - gain. Come on and

Vocal Freely
Repeat ad lib and fade

E \flat 9

F

call me back a - gain. Come on and

Additional Lyric:

Verse:

Well when I, when I was just a little baby boy,
 Every night, every night I would call
 Because your number brought me joy.
 Oh, I've called your name every night since then,

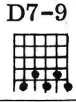
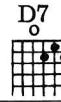
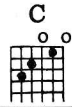
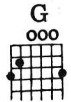
Chorus:

But I ain't never no no no no never heard you calling me.
 Come on and call me back again.
 Come on and call me back again.

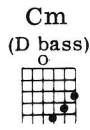
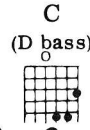
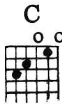
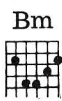
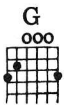
LIVE AND LET DIE

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

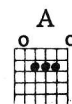
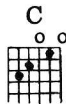
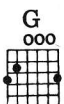
Slowly



When you were young and your heart was an o - pen book, —
(2nd time, instrumental till —*)



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


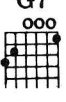


2800

D  B \flat  G  C (G bass) 

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



Gdim  G7  C (G bass) 


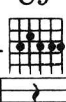
die, — Live and let die, — Live and let die. —



Gm 

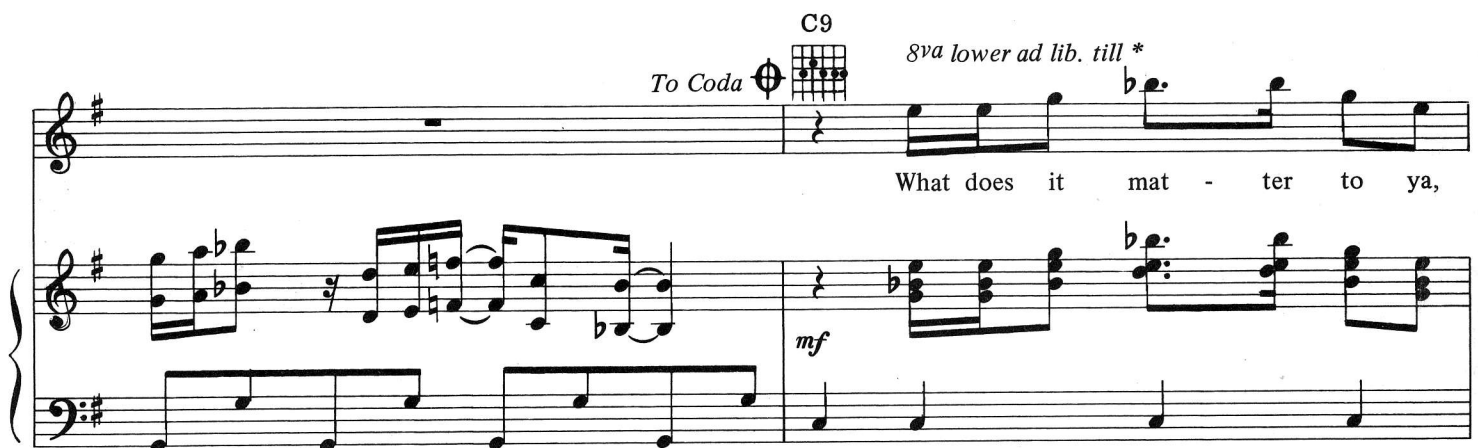
ff



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

F

Em



Gm



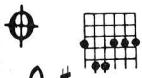
give the oth - er fel - low hell! —

ff

D.C. al Coda

Coda

Gm



Ebm

(Gb bass)



THE LONG AND WINDING ROAD

WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY

AVB

Slowly

C#m G#m E9sus4 E (D bass)

The long and wind-ing road that leads to your door
 wild and wind-y night that the rain washed a - way

A E (G# bass) C#m F#m7 B7

will nev - er dis - ap - pear, I've seen that road be - fore,
 has left a pool of tears — cry - ing for the day,

E7sus4 A E (G# bass) C#m C#m7 F#m7 B7

It al - ways leads me here, lead me to your
 Why leave me stand - ing here, let me know the

1. E 2. E E (B bass) A E (G# bass) F#m7 B7

door. The way. Man-y times I've been a - lone and man-y times I've cried,

E (B bass) A E (G# bass) F#m7 C#m G#m ^{A/B} B9sus4

An-y-way_ you'll nev-er know_ the man-y ways_ I've tried but still they lead me back_ to the long_

E (D bass) A E (G# bass) C#m

— wind-ing road, — You left me stand - ing here,

F#m7 B7 E7sus4 E7 A E (G# bass) C#m C#m7

a long long time a - go, — Don't leave me wait - ing here,

F#m7 B7 E ^{A/B} B9sus4 E

lead me to your_ door. Da da da da. —

f *mp*

PICASSO'S LAST WORDS

(Drink To Me)

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Moderately

The grand old paint-er died last night — His paint-ings on — the wall, —

Be - fore he left — he bade us well, — And

said good - bye — to us all. — Drink to me, —

2800

Detailed description: This is a musical score for the song 'Picasso's Last Words (Drink To Me)'. It is written in 4/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system contains the first two lines of the song, with guitar chord diagrams for G, D, F, and G. The second system contains the next two lines, with guitar chord diagrams for D and Am. The third system contains the final two lines, with guitar chord diagrams for D, G, G, and Bm. The piano accompaniment is marked 'mf' and features a steady bass line and chords that support the vocal melody. The tempo is marked 'Moderately'.

Em Am7 G D G D

drink to my health, — You know I can't drink — an - y - more, —

G Bm Em Am7 G D To Coda

Drink to me, — drink to my health, — You know I can't drink — an - y - more. —

C G Bm Em

Three o'clock in the morn - ing, —

Bm Em Am

I'm get - ting read - y for bed, — It came with - out a

G Bm Am D *D.S. al Coda*

warn-ing, But I'll be wait-ing for you, ba - by, I'll be wait-ing for you there. ³ So

Coda C G Bb dim Am D Eb7 Ab 4 fr.

Eb7 Ab 4 fr. F7

Bb F7 Bb G7 *D.S. and fade*

BLUEBIRD

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Moderately
Gm



1. Late at night when the wind is still I'll come
 2. Touch your lips with a mag - ic kiss And you'll
 3. Fly a - way through the mid - night air As we
 4. All a - lone on a des - ert is - land We're

Fm



Bb 6



Fm



fly - ing through your door, And you'll know what love is for.
 be a blue - bird too, And you'll know what love can do.
 head a - cross the sea, And at last we will be free.
 liv - ing in the trees, And we're fly - ing in the breeze.

Bb



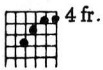
Eb maj7



(1.2.) I'm a blue - bird, I'm a blue - bird, I'm a blue - bird, I'm a blue - bird,
 You're a blue - bird, You're a blue - bird, You're a blue - bird, You're a blue - bird,
 We're the blue - birds, We're the blue - birds, We're the blue - birds, We're the blue - birds,

2800

Ab



Eb maj7



Yeah, yeah,— yeah. I'm a blue - bird, I'm a blue - bird, I'm a blue - bird,
Yeah, yeah,— yeah. You're a blue - bird, You're a blue - bird, You're a blue - bird,
Yeah, yeah,— yeah. We're the blue - birds, We're the blue - birds, We're the blue - birds,

1.

Ab6



2.

Ab6



To next strain

3.4.

Ab6



Yeah, yeah,— yeah.

Yeah, yeah,— yeah.

Yeah, yeah,— yeah.

Cm



Cm

(Bb bass)



Dm7



G7



Cm



Cm

(Bb bass)



Blue - bird,

Blue - bird—

Ah

Ha,

Blue - bird—

Ah

Dm7



G7



Ab



Eb maj7 1st time-D.C., use 3rd Verse
2nd time-D.C., use 4th Verse and end here



Blue - bird.

Ha,

Blue - bird.

I'VE JUST SEEN A FACE

WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY

Moderately, in 2

F

Am7
(E bass)

1. I've Just Seen A Face, I can't for - get the time or place where we first
 2. Had it been an - oth - er day, I might have looked the oth - er way And
 3. I have nev - er known the like of this, I've been a - lone and I have

Dm

Dm
(C bass)

met, She's just the girl for me, And I want all the world to see we've
 I'd have nev - er been a - ware, But as it is I'll dream of her to -
 missed things and kept out of sight, For oth - er girls were nev - er quite like

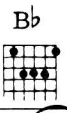
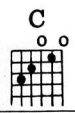
Bb

C

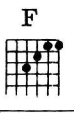
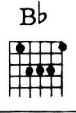
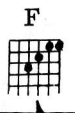
F

met. }
 night. }
 this. }
 Lai, dai, dai, dai, dai, dai.

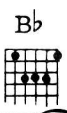
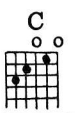
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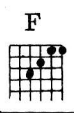
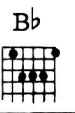
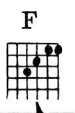
Fall - ing, Yes, I am fall - ing, And she keeps



call - ing me back a - gain.



Fall - ing, Yes, I am fall - ing, And she keeps



call - ing me back a - gain.

1. 2. 3.

rall.

BLACKBIRD

WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY

Slowly

1.3. Black - bird sing - ing in the dead of night, —
 2. Black - bird sing - ing in the dead of night, —

Take these brok - en wings — and learn to fly; —
 Take these sunk - en eyes — and learn to see; —

All your life — you were on - ly wait - ing for this mo - ment to a -
 All your life — you were on - ly wait - ing for this mo - ment to be

1. G C G Am7 D7 G 2. G *To next strain* 3. G *Fine*

rise. free. rise.

2800

F Em Dm C Gm7 C F Em Dm C

Black - bird, fly, Black - bird, fly

Gm7 A7 D7 G Am7 G

in - to the light of a dark, black night.

C A7 D7 B7 Em Cm G Gdim Am7 Cm

G Gdim Am7 D7 1. G 2. G

D.S. al Fine

YESTERDAY

WORDS AND MUSIC BY JOHN LENNON AND PAUL McCARTNEY

Moderato

F



Yes - ter - day,

p e dolce

Em7



A7



Dm



Dm

(C bass)

Bb



C7



all my trou - bles seemed so far a - way Now it looks as though they're

F



C



Dm



G



Bb



F



here to stay — Oh I be - lieve — in yes - ter - day. —

2800

Em7 A7 Dm Dm (C bass)

sud - den - ly I'm not half the man I used to be

Bb C7 F C Dm G

There's a shad - ow hang - ing o - ver me — Oh yes - ter - day — came

Bb F Em7 A7 Dm C Bb Dm

sud - den - ly. — Why she had to go I don't

Gm C F Em7 A7

know, she would - n't say. I said

Dm C Bb Dm Gm C F
 some - thing wrong now I long for yes - ter - day.

Em A7 Dm Dm (C bass)
 Yes - ter - day, love was such an eas - y game to play

Bb C F C Dm G
 Now I need a place to hide a - way Oh I be - lieve in

Bb F G Bb F
 yes - ter - day. Mm mm mm mm mm.

YOU GAVE ME THE ANSWER

WORDS AND MUSIC BY McCARTNEY

Moderately Bright Two-Beat

Am G D (F# bass) Fdim Em7 Em7 (A bass)

mf

You gave me the an - swer to love e - ter - nal - ly;

mf

I love you and you, you seem to like me.

Em7 D (F# bass) Gmaj7

Wherever we wander, the local folk agree;

2800

Am G D (F# bass) Fdim Em7 D

I love you and you, you seem to like me.

D7 G

Head - ing back to old fa - mil - iar plac - es;

Bb D (A bass) Gm G#dim

Plac - es where the cob - webs blown a - way; I can for - get the airs and

D7 (A bass) Am7 D7

grac - es. Mm.

G Am7 G C Dm C

(Spoken first time)
Shall we dance?

G (B bass) Bb dim Am7 D7 1. G 2. G G7

This is fun.

C F A

Dm B (D# bass) Em7 A7

We should do this more often.

D Em7 D (F# bass) Gmaj7

Sung: You'll nev - er be crowned by the ar - is - toc - ra - cy To

Am G D (F# bass) Fdim Em7 A

their de - light, you'd mere - ly in - vite them in for a cup of tea, and

Am G D (F# bass) Fdim Em7 Em7 (A bass)

I love you, and you, you seem to like, you seem to like,

D Em7 D (Falsetto)

you seem to like me.

MAGNETO AND TITANIUM MAN

WORDS AND MUSIC BY McCARTNEY

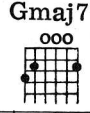
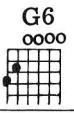
Moderately Bright (In Four)

mf

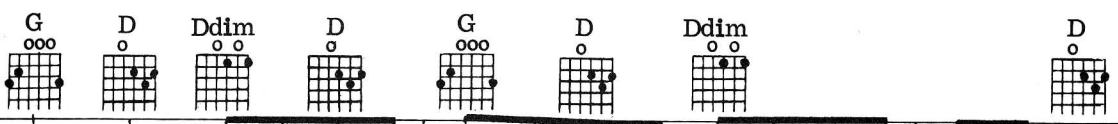
(Spoken) Well, I was talkin' last night, (Sung) Mag -

ne - to and Ti - ta - ni - um Man. — (Spoken) We were talking about you, babe,

2800



They said, (Sung) You were in- volved in a rob - ber - y — that was

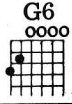
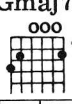


due to hap - pen at a quar - ter to three — in the main — street.

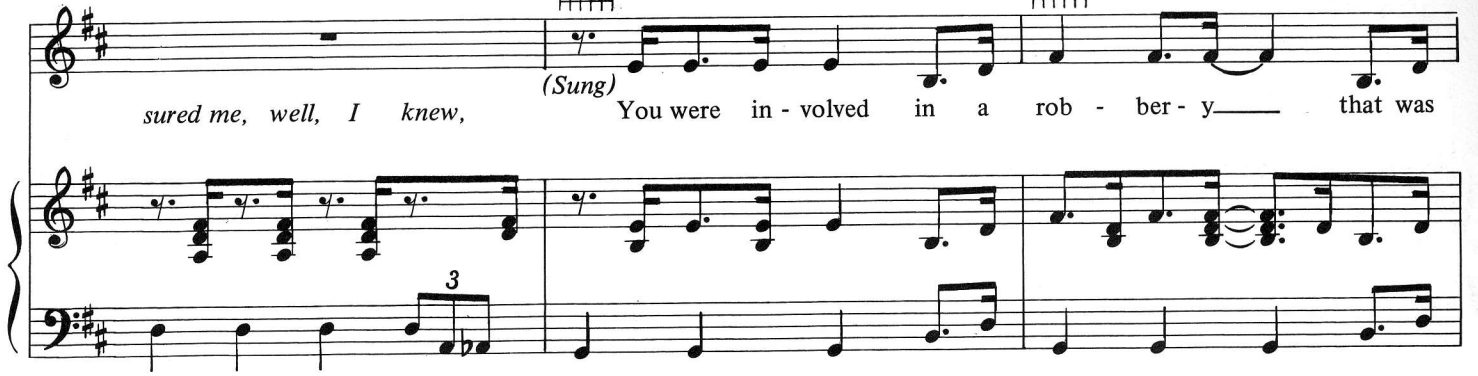
(Spoken) I didn't believe them, (Sung) (I did- n't be- lieve — them.) Mag -

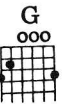
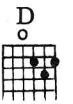

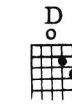
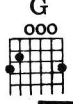
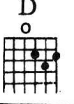
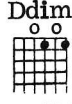
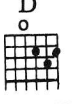


ne - to and Ti - ta - ni - um Man. — (Spoken) But when the Crimson Dynamo finally as -


G6  Gmaj7 

sured me, well, I knew, (Sung) You were in - volved in a rob - ber - y — that was

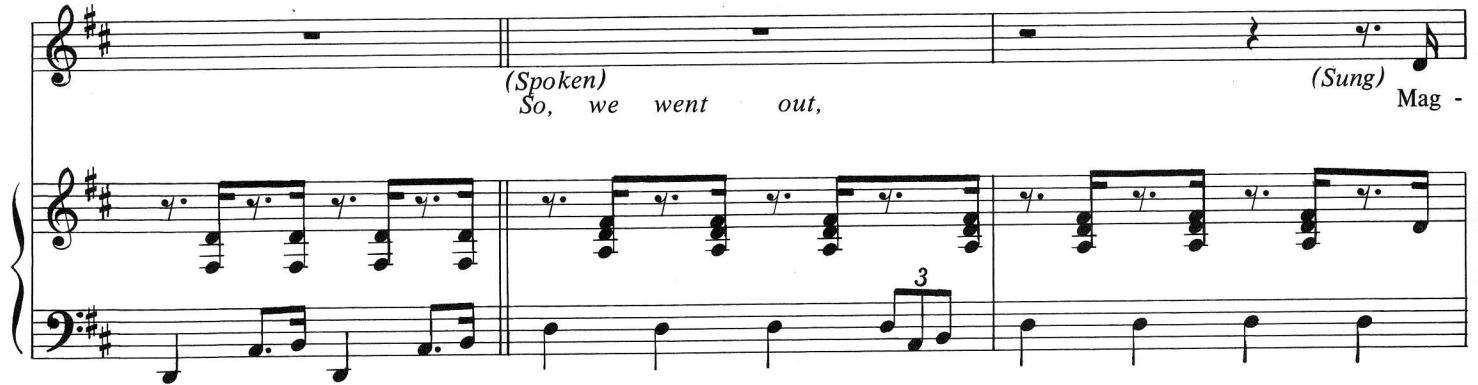


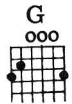
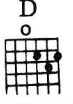
G  D  Ddim  D  G  D  Ddim  D 

due to hap - pen at a quar - ter to three — in the main — street. —




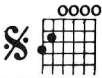

(Spoken) So, we went out, (Sung) Mag -



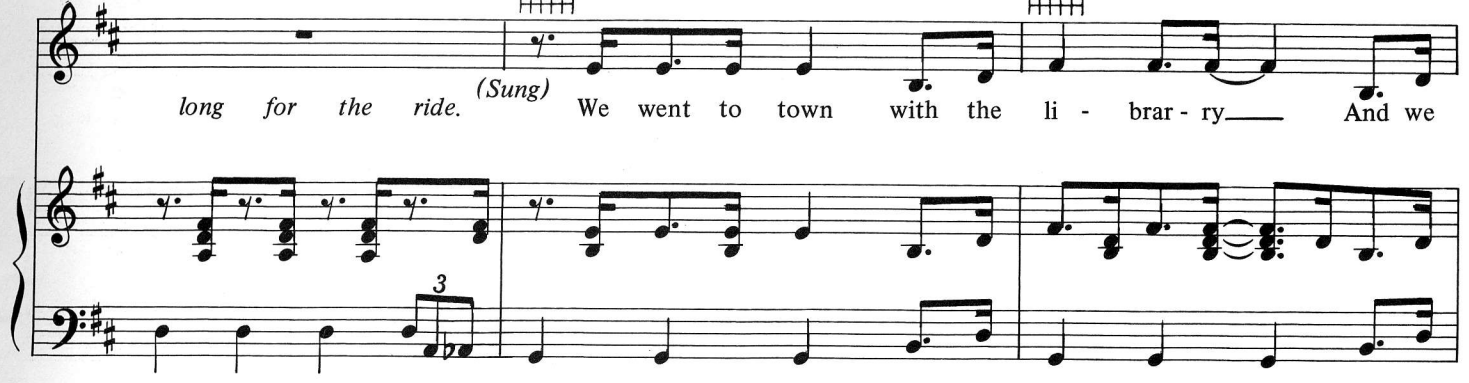
G  D 

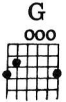
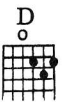
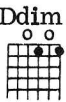
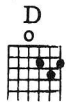
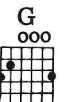
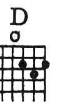
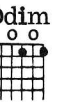
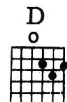
ne - to and Ti - ta - ni - um Man. — (Spoken) And the Crimson Dynamo came a -




G6  Gmaj7 

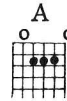
long for the ride. (Sung) We went to town with the li - brar - ry — And we



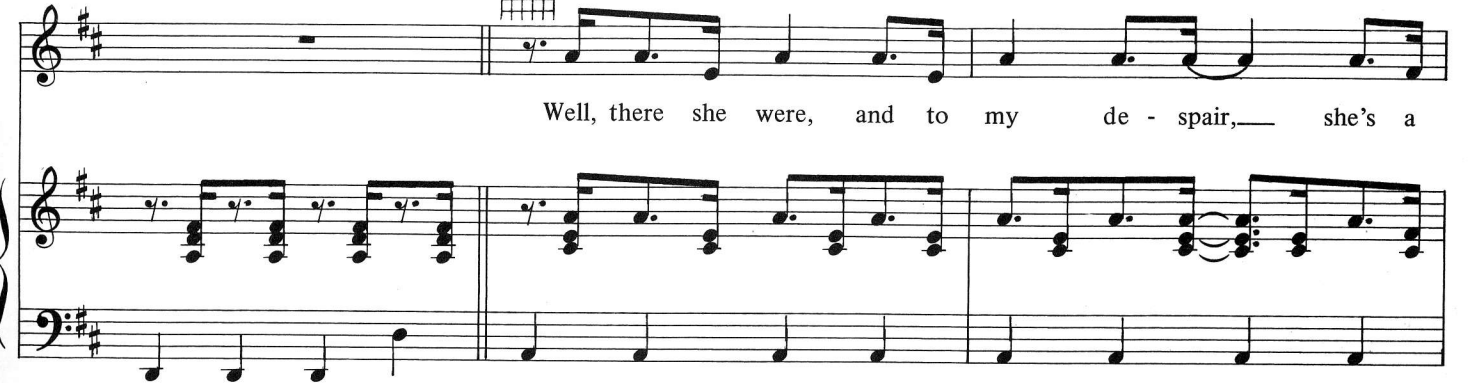
G  D  Ddim  D  G  D  Ddim  D 

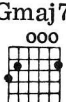
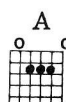
swung all o - ver that long tall bank in the main — street. —



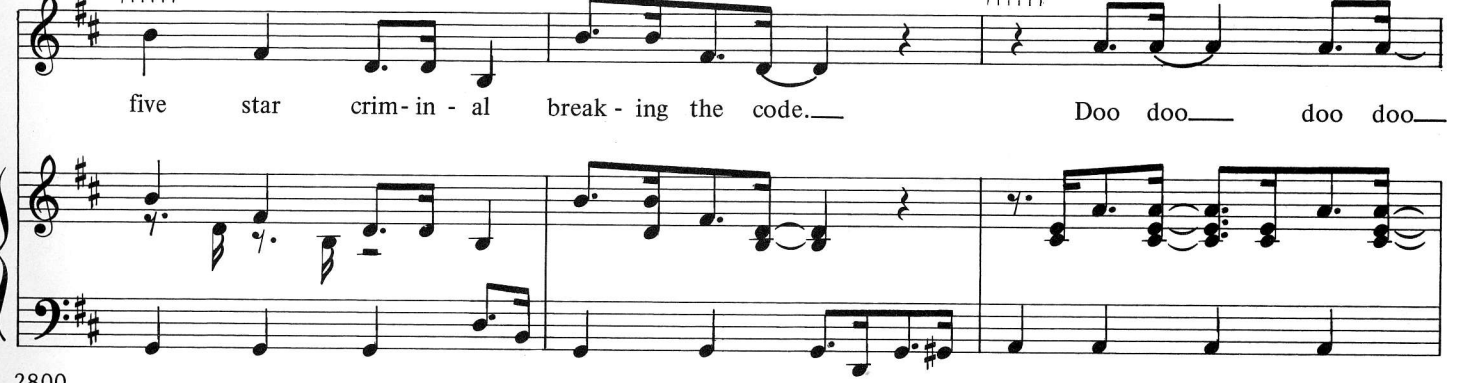
A 

Well, there she were, and to my de - spair, — she's a



Gmaj7  A 

five star crim - in - al break - ing the code. — Doo doo — doo doo —



Gmaj7



Doo doo — doo doo oo.

A



Gmaj7



Mag - ne - to said, "Now the time has come — to gath - er our forc - es and

A7sus4



run!" Oh no, — this can't be so.

D



Gmaj7



D



And then it oc - curred to me, you could - n't be bad, *(Spoken)* Mag - neto was mad, Ti -

Gmaj7



D



C



G



To Coda



tanium too,

(Sung)

And the Crim - son Dy - na - mo, —

just could - n't cut it no more, —

You were the law. —

D.S. al Coda



Coda



D



C



G



D



just could - n't cut it no more. —

You were the law. —

MY LOVE

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Bb maj7

Slowly

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

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

GO NOW

WORDS AND MUSIC BY LARRY BANKS AND MILTON BENNET

Moderately

C (B bass)

We've al - read - y said

C (A bass) C (G bass) F Dm Am (E bass) F

good - bye. And
so long. I don't

G No Chord G F (A bass) G (B bass) C (B bass)

since you got - ta go, } Oh, you bet - ter go now,
want to see you go, }

C (A bass) C (G bass) F Dm Am (E bass) F

Go Now, Go Now, Go Now,

G (000)

E (G# bass)

Am

be - fore you see me cry.
 don't you ev - er try _____ to tell, _____

Em (0 000)

I don't want you to tell me what you in - tend to
 tell - in' me that you real - ly don't want to end this way. _____

Am

do now. _____

How man - y times _____ do I have to tell you dar - lin', I'm still in love _____ with
 How man - y times _____ do I have to tell you dar - lin' I want you to

1. **Em** **Ebm** **Dm** **G** **No Chord**

you, dear. Oh, We've al-read-y said

2. **Em** **Ebm** **Dm** **N.C.**

stay. Oh.

Instrumental Solo

C **(B bass)** **C** **(A bass)** **C** **(G bass)**

I don't

F **G** **C**

want to see you go, but dar-lin', you bet-ter Go Now.

poco a poco ritard

LISTEN TO WHAT THE MAN SAID

WORDS AND MUSIC BY McCARTNEY

Fairly bright double beat

mf

4/4

Bm Cmaj7 Bm7

1. An - y time, an - y day, You can hear the peo - ple say
 2. Sol - dier boy kiss - es girl, Leaves be - hind a tra - gic world,
 3. Instrumental

mf

4/4

Esus4 E Bbm Am Bm

That love is blind, well, I don't know but I say love
 But he won't mind, he's in love and he says love

4/4

Cmaj7
000

G
000

— is kind.
— is fine.

Musical notation for the first system, including guitar chords (Cmaj7, G) and piano accompaniment. The system consists of a vocal line and a piano accompaniment with treble and bass staves.

1.

Musical notation for the second system, including piano accompaniment. The system consists of a piano accompaniment with treble and bass staves.

2.3.

C6

Musical notation for the third system, including guitar chords (C6) and lyrics: "Oh, yes in - deed we know that". The system consists of a vocal line and a piano accompaniment with treble and bass staves.

G
000

C6

Musical notation for the fourth system, including guitar chords (G, C6) and lyrics: "peo - ple will find a way to go no mat - ter what the man said.". The system consists of a vocal line and a piano accompaniment with treble and bass staves.

Gmaj7 G7 C

And love is fine for all we know, for

G C6

all we know our love will grow, That's what the man said.

Gmaj7 C/G G C6 Gmaj7 C/G

So won't you listen to what the man said. He said.

G

1. D.S.

2.

G G6 Gmaj7 G6

The won-der of it all, ba - by, The

G G6 D G G6

won-der of it all, ba - by, The won-der of it all, ba -

Gmaj7 C6 G G6 Gmaj7 G6

by, Yeah, yeah, yeah.

G

rall.

LET 'EM IN

WORDS AND MUSIC BY McCARTNEY

Moderately

mf

Bb maj7

Bb 6

Some - one's knock - in' at the door. — Some - bod - y's ring - in' the bell. —

mf

Bb maj7

Bb 6

Some - one's knock - in' at the door. — Some - bod - y's ring - in' the bell. —

2800

F7
(Bb bass)

Eb
(Bb bass)

Do me a fa - vor, o - pen the door and let 'em in.

Bb maj7

Bb 6

Bb maj7

1. hey yeah
2. let em in now

Bb 6

Bb maj7

Bb 6

F7
(Bb bass)

Eb
(Bb bass)

Bb maj7

To Coda

Bb6 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 F7 F6 D.S. al Coda

Oh yeah.

Coda Bb maj7 Bb6 Bb maj7

TIME TO HIDE

WORDS AND MUSIC BY DENNY LAINE

Moderately

The piano introduction consists of four measures. The right hand plays chords in the treble clef, and the left hand plays a rhythmic pattern of eighth notes in the bass clef. The dynamic marking is *mf*.

Em D Bm

1.3. If I have to run, I'm not run - nin' out on you.
 2. I've been on the run since the Good Lord knows when,

The first system shows the vocal melody with two verses and the piano accompaniment. The piano part continues with chords and a rhythmic bass line.

A Em C

If I have to shake a lit - tle
 And the day I die, I'll

The second system continues the vocal melody and piano accompaniment. The piano part features chords and a consistent bass line.

D C Em

sand out of my sho - oes, I'm run - nin' from the law,
 still be run - nin' the - en, Run - nin' from the days

The third system concludes the vocal melody and piano accompaniment. The piano part maintains the chordal structure and rhythmic pattern.

D Bm A

or they'll put me in - side.
when I would lay me down and cry.

G D A C Em

Ba - by, won't you let me have a lit - tle time to hide.

G D A C Em

wo Ba - by, won't you let me have a lit - tle time to hide.

To Coda

1. 2. C7 C7-9

Fm C G C G

Will I love you to - mor - row? Yes, I will; Yes, I will.

Fm C G

Will I beg, steal or bor - row? Yes, I will;

C G D A

Yes, I will, To spend a lit - tle time hap -

C Em

py to be by your side.

G D A C Em

D.S. al Coda

Ba - by, won't you let me have a lit - tle time to hide.

Coda

Em G D A

Ba - by, won't you let me have a lit - tle time,

Ba - by, won't you let me have a lit - tle time, Ba - by, won't you let me have

N.C.

Em

a lit - tle time to hide.

SILLY LOVE SONGS

WORDS AND MUSIC BY McCARTNEY

Moderately Bright

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately Bright' and the dynamics are 'mf'.

C

Chord diagram for C major: x02321

Em7

Chord diagram for E minor 7: x02121

Fmaj7

Chord diagram for F major 7: x12341

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

mf

The first line of lyrics is accompanied by musical notation. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The dynamics are 'mf'.

C

Chord diagram for C major: x02321

Em7

Chord diagram for E minor 7: x02121

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

The second line of lyrics is accompanied by musical notation. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

Fmaj7

Chord diagram for F major 7: x12341

C

Chord diagram for C major: x02321

so.

Some peo - ple wan - na fill the

The third line of lyrics is accompanied by musical notation. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff.

2800

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.

C Em7 Fmaj7

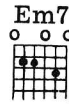
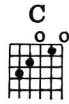
I love you.

C Em7 Fmaj7

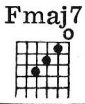
I love you.

C Em7 Fmaj7

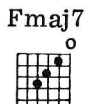
I can't ex - plain, the feel - ing's plain to me, say,



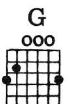
can't you see? Ah, she gave me more, _____ she gave it



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,

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

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

How can I tell you a - bout my loved one?

How can I tell you a - bout my loved one?
I love you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I love you.

C Em7 Fmaj7

I can't explain, the feeling'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



— songs.

But I look a - round me and I

Em7

Fmaj7



see _____ it is - n't so.

Oh, no. _____

C

Em7

Fmaj7



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

Em7

And what's wrong with that? _____

BEWARE MY LOVE

WORDS AND MUSIC BY McCARTNEY

Moderately

mp

The piano introduction consists of two staves. The right hand plays a melodic line in G minor with a tempo marking of 'Moderately' and a dynamic of 'mp'. The left hand provides a steady bass line.

A Bb

Can't say (I've) found out,

This system contains the first two lines of the song. The vocal line starts with the lyrics 'Can't say (I've) found out,'. The piano accompaniment features a guitar chord diagram for A (x02023) and Bb (x10203) above the vocal staff. The piano part continues with a steady bass line and chords in the right hand.

C Dm

(I) can't tell you _____ what it's all a - bout. _____

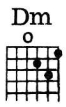
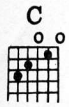
This system contains the next two lines of the song. The vocal line continues with '(I) can't tell you _____ what it's all a - bout. _____'. The piano accompaniment includes guitar chord diagrams for C (x32010) and Dm (x02023) above the vocal staff.

A Bb

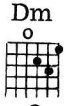
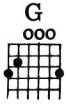
Don't know _____ who does, _____

This system contains the final two lines of the song. The vocal line concludes with 'Don't know _____ who does, _____'. The piano accompaniment includes guitar chord diagrams for A (x02023) and Bb (x10203) above the vocal staff.

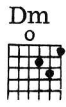
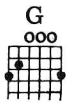
2800



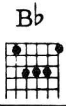
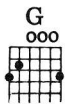
(I) tell you to _____ Be - ware, my love. _____ Be -



ware, my love. _____ Be - ware, my love. _____ Be -



ware, my love. _____ Be - ware, my love. _____ Be -



ware, my love. _____ (vocal freely) Oh, oh, oh,

(accompaniment)

f

Dm
(A bass)



A



A
(G bass)



Dm
(F bass)



Musical staff with lyrics: No,no, no._____ I

Piano accompaniment for the first system

Bb



Musical staff with lyrics: must be wrong,_____ ba - by, yeah._____ 1.3. But I don't be - lieve_____ 2. Instrumental

1st time Accompaniment }
2nd time Instrumental Solo }

Piano accompaniment for the second system

Dm
(A bass)



A



A
(G bass)



Dm
(F bass)



Musical staff with lyrics: that he's the one,_____ But if you in - sist,_____ I must be wrong._____

Piano accompaniment for the third system

Bbm6



Bbm



Musical staff with lyrics: I must be wrong, I have to leave._____

Piano accompaniment for the fourth system

F
(A bass)



A



And when I'm gone, _____

I'll leave my mes -

A
(G bass)



Dm
(F bass)



Dm
(E bass)



N.C.

sage in my song, _____

That's right. _____

Dm



C



(2nd time Vocal) Well, he'll wear you out, _____

He'll bowl you o - and in a min -

Bb



ver. -
ute, -

Be - ware, my love, -
you'll hear a shout, -

Be -
and

A

fore you're much old - er, — He'll sweep you up —
 then you'll be in — it. — *yeah yeah* so Be - ware, my love, —

Dm **N.C.**

C

un - der his car - pet. —
 'cause he'll take you un - der. —

Bb

You'd be in luck — if - you could stop — it. —
 Be - ware, my love, — the sound of his thun - der; —

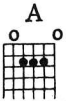
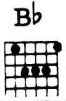
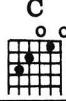
A **To Coda**

1. | 2. *D.S. al Coda*

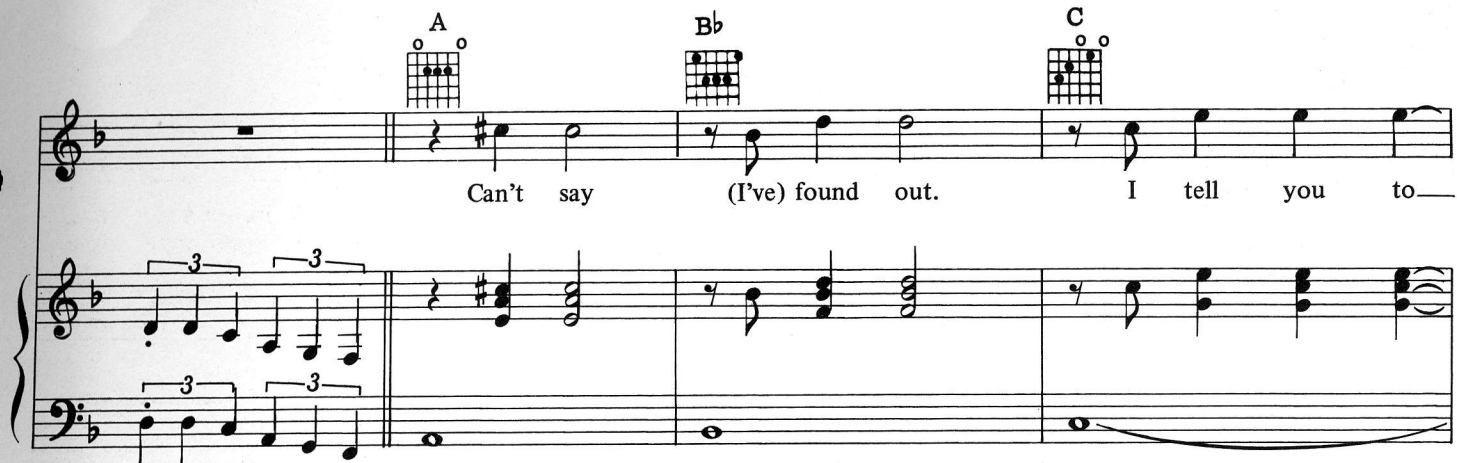
Come on, now, yeah! —

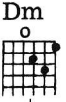
Coda

A7sus (no 5) **Dm** **N.C.**

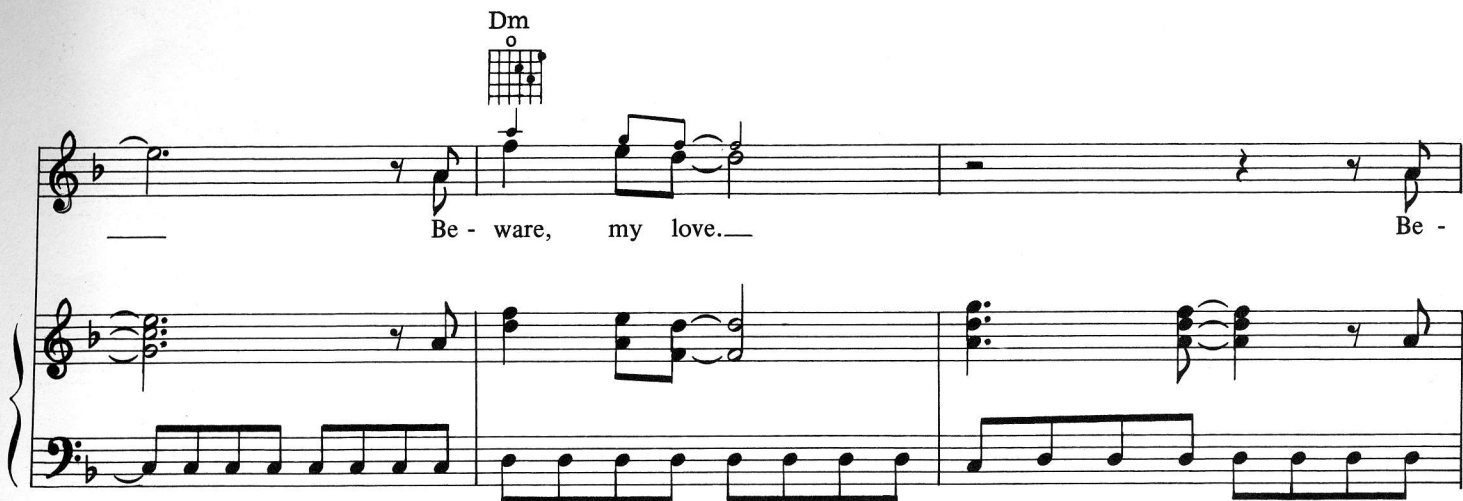
A  B \flat  C 

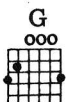
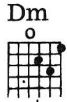
Can't say (I've) found out. I tell you to—



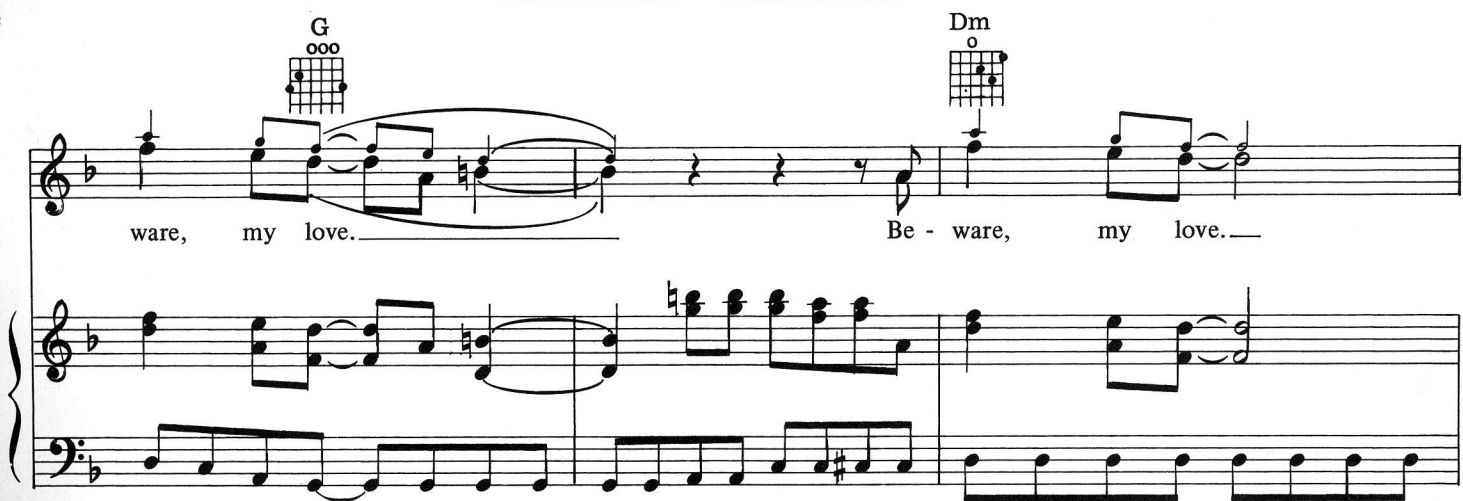
Dm 

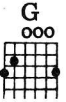
Be - ware, my love. — Be -



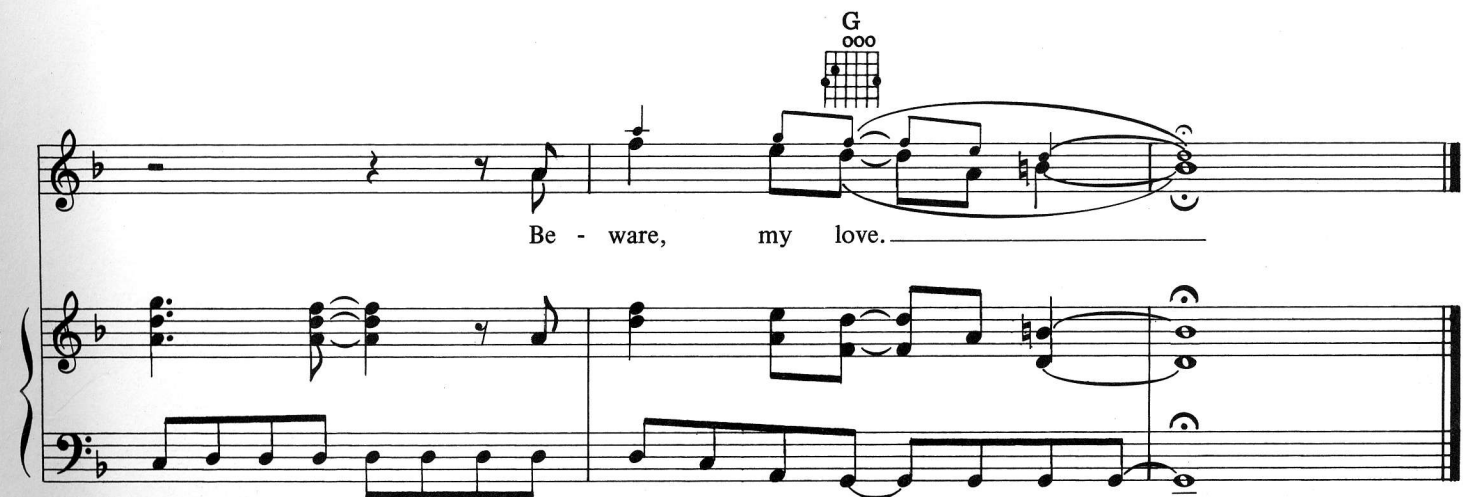
G  Dm 

ware, my love. — Be - ware, my love. —



G 

Be - ware, my love. —



LETTING GO

WORDS AND MUSIC BY McCARTNEY

Steady Four

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a steady four-beat rhythm, while the left hand plays a simple eighth-note bass line.

Am

A guitar chord diagram for Am, showing the fretboard with the second, third, and fifth strings pressed at the second fret, and the first, fourth, and sixth strings open.

Dsus

A guitar chord diagram for Dsus, showing the fretboard with the second, third, and fourth strings pressed at the second fret, and the first, fifth, and sixth strings open.

Ah,— she tastes like wine,— Such a hu-man be-ing,
Ah,— she looks like snow,— I want to put her in a

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords and the left hand plays a bass line.

D

A guitar chord diagram for D, showing the fretboard with the second, third, and fourth strings pressed at the second fret, and the first, fifth, and sixth strings open.

Am

A guitar chord diagram for Am, showing the fretboard with the second, third, and fifth strings pressed at the second fret, and the first, fourth, and sixth strings open.

so di-vine.— Oh, she feels like sun,—
Broad-way show.— Ah, she'll dance and dine,—

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords and the left hand plays a bass line.

2800

Dsus



D



Dm7



Moth - er Na - ture, look at what you've done... }
Like a Lu - ci - fer, She'll al - ways shine... }

Oh,

I

Am



feel like let - ting go. —

Dm7



Oh, I feel like let - ting go. —

1.

Am



C



D



2.

Am



Bm



Cm



Fsus



Ah, she sings it so, I want to put her on the

F



Cm



ra - di - o. One day, and there you are,

Fsus



F



Fm7



La-dies and gen - tle - men; a brand new star. Oh, I

Cm



feel like let - ting go.

Fm7



Cm



Oh, I feel like let - ting go.

N.C.

Fm7



Cm



Repeat ad lib & fade out

Fm7



Cm



BAND ON THE RUN

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Moderately

Dmaj7 *Dmaj7* *G6*

G6 *G6/A* *Dsus* *Gm6* *Dsus* *Gm6*

Dmaj7 *D* *G6* *G6 (A bass)*

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

Dmaj7 *Dmaj9* *G* *A* *Dsus* *D*

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

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.)

Brighter beat

Chord diagrams: C, D5, C5, D5, C5

Chord diagrams: C, D5, C5, D5, C5

Chord diagrams: C, Fmaj7, C, Fmaj7

1. Well, the

Chord diagrams: C, Fmaj7

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. —

Chord diagrams: C, Fmaj7

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



G



C



Em



C



Am



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

F



C



F



Fmaj7



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



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

1.2.

3.

Em



G



C



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

HI, HI, HI

WORDS AND MUSIC BY PAUL McCARTNEY AND LINDA McCARTNEY

Medium beat

mf

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The left hand plays a bass line in bass clef. The music is marked 'mf' (mezzo-forte).

B7

A guitar chord diagram for B7, showing the fretting pattern on the strings.

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

The first line of the song features a vocal melody in treble clef and piano accompaniment in grand staff. The piano part includes triplets in the right hand. The lyrics are: "Well: When I met you at the sta - tion — you were stand - ing with a boot - leg in your hand —".

E

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

B7

A guitar chord diagram for B7, showing the fretting pattern on the strings.

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



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "We went to my lit - tle place — for — a taste —".

E

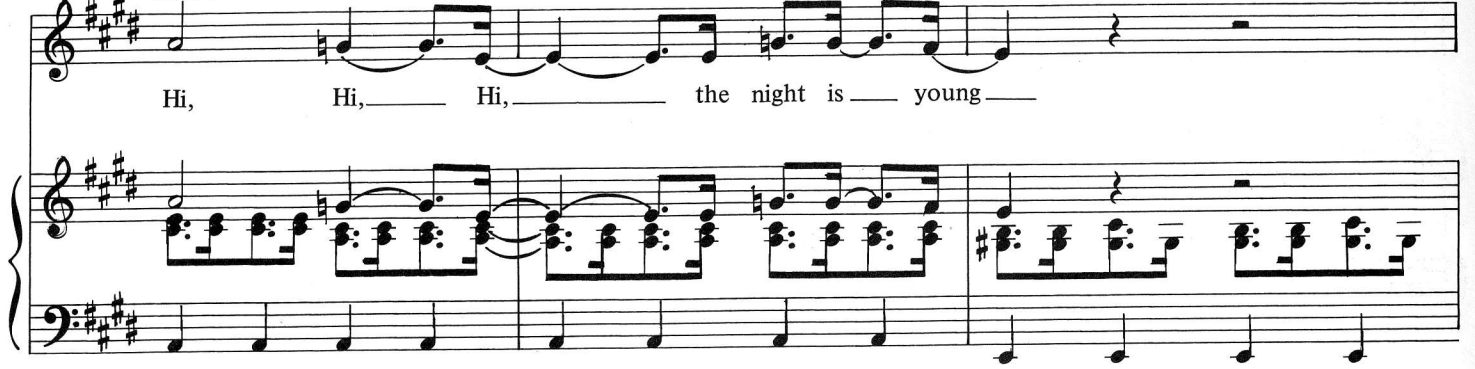
A guitar chord diagram for E, showing the fretting pattern on the strings.


of — a mul - ti - col - oured band. — We're gon - na get

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "of — a mul - ti - col - oured band. — We're gon - na get".

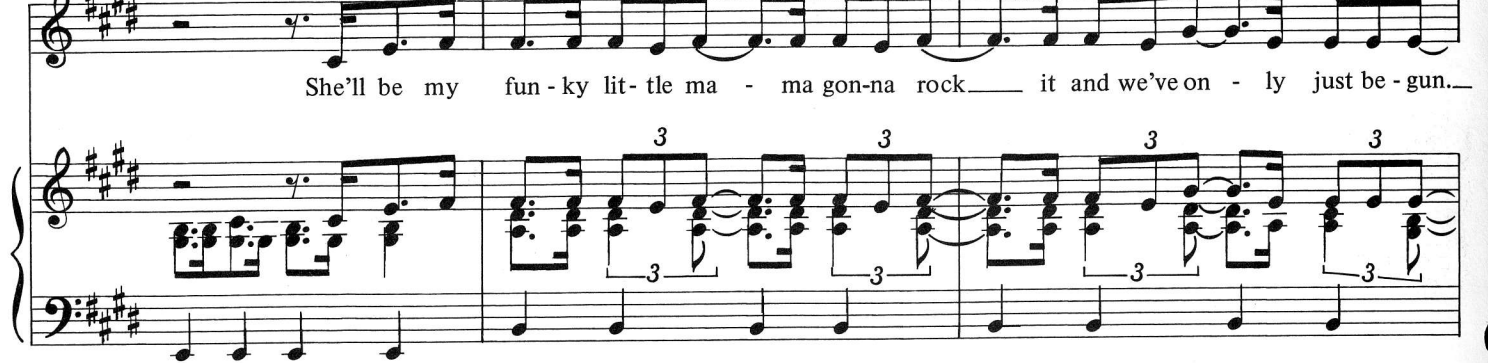
A  

Hi, Hi, Hi, the night is young



B7 

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



E  N.C. 

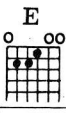
We're gon - na get Hi, Hi, Hi, with the mu - sic on.



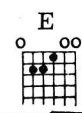
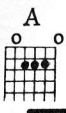
E  B7 

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



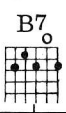


bye 'til the night has gone. — I'm gon- na do it

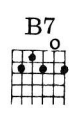
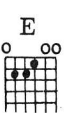


To Coda

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




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



B7

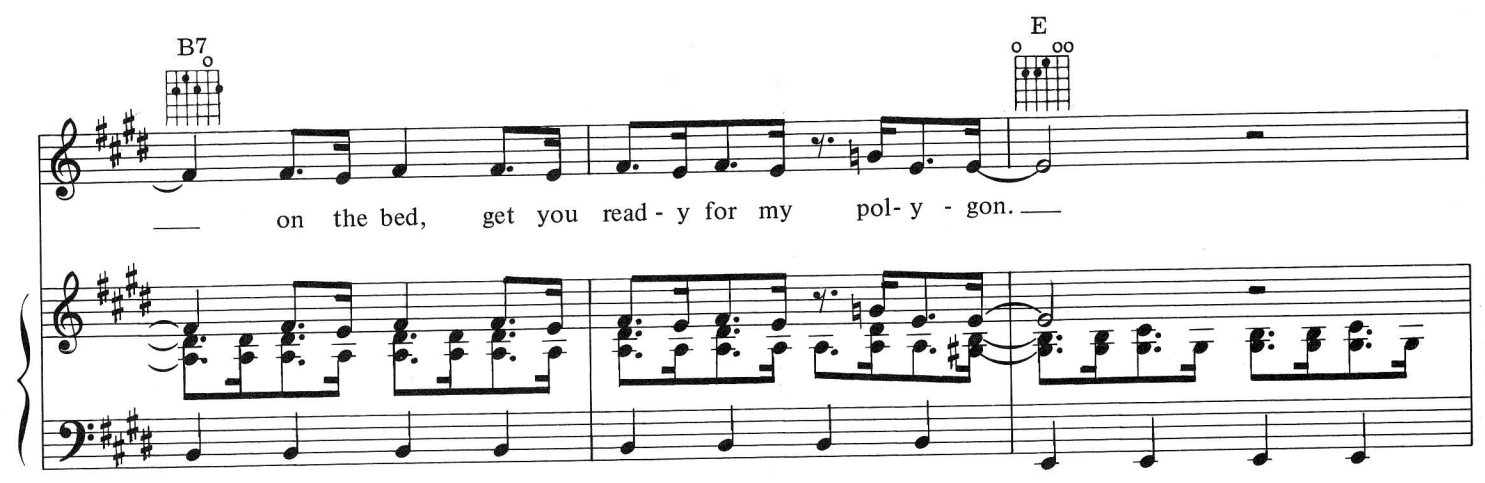


E



3

— 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 —



E

3

N.C. D.S. al Coda

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

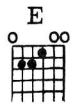
E

in the mid - day sun.

SOILY

WORDS AND MUSIC BY McCARTNEY

With a driving beat



1. Peo-ple gath-ered here to - night, I want you to lis - ten to me!—
2. Ro-mans, I - tal - ians, coun - try - men, I want you to lis - ten to me!—

To your left and to your right, You've got some pret - ty soil - y com - pa -
I've said it twice and I'll say it a - gain, We've got some pret - ty soil - y com - pa -

ny. Read - er, writ - er, farm - er, priest, Breed con - trol - ler,
ny. Li - ar, cheat - er, jun - gle chief, Saint, be - liev - er

born de - ceased. In - dian, law - yer, Doc - tor, Dog, And a plumb - er with a fat - tened hog.—
on re - lief. Ac - tion paint - er, Hit - ler's son, And a com - mie with a tom - my gun.—

2800

G D G C

Soil - y, soil - y, The cat in sat - in trou-sers said it's

Em G D G C

oil - y. Soil - y, soil - y, The cat in sat - in trou-sers said it's

Em F#m (E bass) ox

oil - y, you know he's right.

(Instrumental solo)

Em F#m (E bass) ox E7(+9)

