

Paul McCartney - Figure of eight

♩ = 114,000168

The musical score is arranged in a vertical staff format. The instruments and parts from top to bottom are:

- Percussion:** Shows a 4/4 time signature, followed by a 6/4 time signature. It features a rhythmic pattern in the final measure.
- Jazz Guitar:** Two staves, both in 4/4 time, with a key signature of three sharps (F#, C#, G#).
- Electric Guitar:** In 4/4 time, with a key signature of three sharps.
- Kora:** In 4/4 time, with a key signature of three sharps.
- 5-string Electric Bass:** In 4/4 time, with a key signature of three sharps.
- Percussive Organ:** In 4/4 time, with a key signature of three sharps.
- Rock Organ:** In 4/4 time, with a key signature of three sharps.
- Synth Strings:** In 4/4 time, with a key signature of three sharps. Includes the text "Back Vocal" above the staff.
- Lead 1 (Square):** In 4/4 time, with a key signature of three sharps. Features a square wave pattern in the final measure.
- Lead 3 (Calliope):** In 4/4 time, with a key signature of three sharps. Features a calliope-like sound in the final measure.

A tempo marking of ♩ = 114,000168 is placed above the Lead 3 staff.

DO NOT REPRODUCE OR TRANSMIT IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING, RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL SYSTEM.

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

5

Perc.

J. Gtr.

J. Gtr.

Kora

Lead 1

Lead 3



8

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Lead 3

Well, you've got melanang in a figure of eight.

11

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Lead 3

Don't know if I'm coming or going, I'm early or late. Round around the ring



14

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Lead 3

I go, I want to know, I want to know.

17

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Hey! Whyan'twetrav el a contin u ousline,

Lead 3



20

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

makovea re li a blecov enant all thtime? Up andown the

Lead 3

23

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Lead 3

hills I go, I got toknow, I've got toknow.



26

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Lead 3

Is it bet ter to love one an oth er than to

29



Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

go for a walkin thadark? Is itbet ter tolove



32



Perc.

J. Gtr.

J. Gtr.

Kora

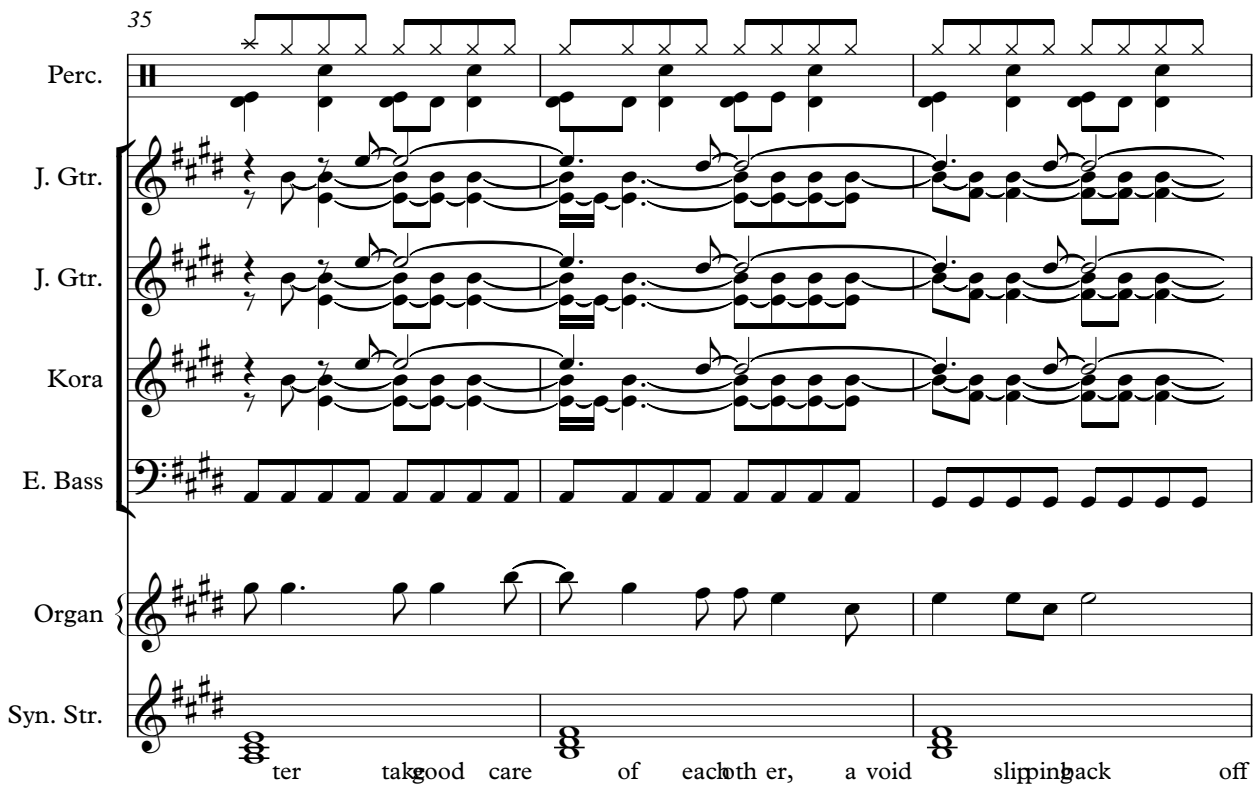
E. Bass

Organ

Syn. Str.

than to give in to hate? Yeah'dbet

35



Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

ter takgood care of each other, a void slippingback off



38



Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

straight nar row. It's beterby far thargettingtuck in a fight.

41

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass



43

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Well, figureit out foyouself,

46

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Organ

Syn. Str.

lit tle girl, it don'tgo nowherat all.



49

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Bass

Organ

Syn. Str.

It'snothingmthan a tape loop in a big dance hall,

52



Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

E. Bass

Perc. Organ

Organ

Syn. Str.

Lead 3

oh no! Yougot merumingin a fig ure ofeight.

55

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

E. Bass

Perc. Organ

Organ

Syn. Str.

Lead 3

Dokto wifl' noingor gangl'm ear ly orlate, ear ly orlate. Round andround

58



Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

E. Bass

Perc. Organ

Organ

Syn. Str.

Lead 3

I go, I wanttoknow, I wanttoknow.

61

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

E. Bass

Organ

Syn. Str.

Lead 3

Say, is it bet ter to love one an oth er than to



64

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

go for a walk in the dark? Is it bet ter to love

67

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

than to give in to hate? Yesye'ebet



70

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

ter takgoodare of one an oth erthan a void slippingback off

73



Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Organ

Syn. Str.

straightdnar row. It's beterby far thargettingstuck in a figurefight.



76



Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

Organ

78

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

Syn. Str.



80

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

Kora

Syn. Str.

82

Musical score for measures 82-84. The score includes parts for Percussion (Perc.), two J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), Kora, and Syn. Str. (Synthesizer String). The key signature is three sharps (F#, C#, G#). The Percussion part features a complex rhythmic pattern with many accents. The guitar parts are highly rhythmic and melodic. The Kora part follows a similar melodic line to the guitars. The Syn. Str. part provides harmonic support with sustained chords and moving lines.



84

Musical score for measures 84-86. The score includes parts for Percussion (Perc.), two J. Gtr. (Jazz Guitar), E. Gtr. (Electric Guitar), Kora, E. Bass (Electric Bass), and Syn. Str. (Synthesizer String). The key signature is three sharps (F#, C#, G#). The Percussion part continues with a complex rhythmic pattern. The guitar parts are highly rhythmic and melodic. The Kora part follows a similar melodic line to the guitars. The E. Bass part provides a steady bass line. The Syn. Str. part provides harmonic support with sustained chords and moving lines.

87

Musical score for measures 87-88. The score includes staves for Percussion (Perc.), two acoustic guitars (J. Gtr.), Kora, Electric Bass (E. Bass), and Synthesizer/Strings (Syn. Str.). The key signature is three sharps (F#, C#, G#). The Percussion part features a complex rhythmic pattern with 'x' marks above the staff. The guitar parts play a melodic line with a mix of eighth and sixteenth notes. The Kora and E. Bass parts provide harmonic support with sustained notes and rhythmic patterns. The Syn. Str. part has a few notes in the first measure.



89

Musical score for measures 89-90. The score includes staves for Percussion (Perc.), two acoustic guitars (J. Gtr.), Kora, Electric Bass (E. Bass), and Synthesizer/Strings (Syn. Str.). The key signature is three sharps (F#, C#, G#). The Percussion part continues with its rhythmic pattern. The guitar parts play a melodic line with a mix of eighth and sixteenth notes. The Kora and E. Bass parts provide harmonic support with sustained notes and rhythmic patterns. The Syn. Str. part has a few notes in the first measure.

91

Perc.

J. Gtr.

J. Gtr.

Kora

E. Bass

Syn. Str.

The musical score consists of five staves. The top staff is Percussion (Perc.), featuring a series of rhythmic patterns with 'x' marks above notes. The second and third staves are J. Gtr. (Jazz Guitar), both showing complex chordal textures with many notes beamed together. The fourth staff is Kora, featuring a melodic line with a triplet of eighth notes marked with a '3' below. The fifth staff is E. Bass (Electric Bass), showing a simple bass line with a long note held across two measures. The bottom staff is Syn. Str. (Synthesizer Strings), mirroring the chordal textures of the guitars. A tempo marking at the top indicates a quarter note equals 108,000, 102,000, 50036,00000, and 69. The page number 19 is in the top right, and the measure number 91 is at the start of the Perc. staff.

aul McCartney - Figure of eight
Percussion

♩ = 114,000168

3

7

11

15

19

23

27

31

35

39

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

V.S.

Percussion

Musical score for Percussion, measures 42-75. The score is written on a grand staff with a treble clef and a percussion line. The key signature is one flat (Bb). The time signature is 4/4. The score consists of ten systems of music, each starting with a measure number. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. The percussion line is marked with 'x' symbols, indicating specific percussive sounds. The score concludes with a double bar line and a 5/4 time signature change.

77

Musical notation for measure 77, featuring a series of eighth notes with upward-pointing stems and downward-pointing flags, indicating a rhythmic pattern.

79

Musical notation for measure 79, featuring a series of eighth notes with upward-pointing stems and downward-pointing flags, indicating a rhythmic pattern.

81

Musical notation for measure 81, featuring a series of eighth notes with upward-pointing stems and downward-pointing flags, indicating a rhythmic pattern.

83

Musical notation for measure 83, featuring a series of eighth notes with upward-pointing stems and downward-pointing flags, indicating a rhythmic pattern.

86

Musical notation for measure 86, featuring a series of eighth notes with upward-pointing stems and downward-pointing flags, indicating a rhythmic pattern.

♩ = 108,000 1,070,000 1,300,000 1,360,000 69

90

Musical notation for measure 90, featuring a series of eighth notes with upward-pointing stems and downward-pointing flags, indicating a rhythmic pattern.

Paul McCartney - Figure of eight
Jazz Guitar

♩ = 114,000168

3

6

8

12

15

19

23

27

31

35

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

V.S.

38

41

44

47

51

56

60

64

68

72

75

78

81

83

85

87

89

91

$\text{♩} = 108,000$ $\text{♩} = 172,000$ 053 $\text{♩} = 94,000$ $\text{♩} = 176,000$ 053 069

Paul McCartney - Figure of eight
Jazz Guitar

♩ = 114,000168

3

6

8

12

15

19

23

27

31

35

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

V.S.

38

41

44

47

51

56

60

64

68

72

75

78

81

83

85

87

89

91

$\text{♩} = 108,000$ $\text{♩} = 172,000$ 053 $\text{♩} = 94,000$ $\text{♩} = 176,000$ 053 069

Paul McCartney - Figure of eight
Electric Guitar

♩ = 114,000168

3 35 4

45

53

58

13

77

83

♩ = 114,000168

5 3

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

Paul McCartney - Figure of eight

Kora

♩ = 114,000168

3

6

8

12

15

19

23

27

31

35

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

V.S.

38

41

44

55

59

63

67

71

74

77

79

81

83

85

87

89

91

♩ = 108,000 102,000 95,000 130 = 87,000 89

Paul McCartney - Figure of eight
5-string Electric Bass

♩ = 114,000168

3 3

10

14

18

22

26

30

34

38

42

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

V.S.

Paul McCartney - Figure of eight
Percussive Organ

♩ = 114,000 168

3 35

41

12

56

2 15

75

15 3

♩ = 108,000 100 100 100 130 ♩ = 86,000

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

Paul McCartney - Figure of eight
Rock Organ

♩ = 114,000168

3

3

10

14

19

23

28

32

37

40

3

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

Paul McCartney - Figure of eight
Synth Strings

♩ = 114,000168

Back Vocal

WELL YOU'VE BEEN A FIGURE OF EIGHT.

WELL YOU'VE BEEN A FIGURE OF EIGHT.

WELL YOU'VE BEEN A FIGURE OF EIGHT.

12

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

19

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

26

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

33

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

40

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

48

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

53

WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT. ROUND AND ROUND I GO, WELL YOU'VE BEEN A FIGURE OF EIGHT.

(C) 1994 Tune 1000 Corporation ; 1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ; 1989, MPL Com. Ltd.

Synth Strings

58

I go, wantow, I wantow. Saysit betr love onan an gofoualark?

65

Istet ter love thagivate? Yesdt ter tgsark ofantrmid

72

slmagloff straight's baryhagick infgreight.

80

86

♩ = 108,002#0940538#3060053069

90

Paul McCartney - Figure of eight
Lead 1 (Square)

♩ = 114,000168

This system of music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with two measures of whole rests. The third measure is marked with a '6' and contains a whole note chord consisting of F#, C#, G#, and D. The fourth measure is marked with a '4' and contains a quarter note G# followed by a quarter rest. The fifth measure is marked with a '34' and contains a whole rest. The system concludes with a double bar line and a 5/4 time signature.

40

This system of music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It starts with a measure of whole rest. The second measure is marked with a '34' and contains a whole rest. The third measure is marked with a '5' and contains a whole rest. The system ends with a double bar line and a 4/4 time signature.

76

♩ = 108,000120 ♩ = 94,000130 ♩ = 86,000059

This system of music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a measure of whole rest. The second measure is marked with a '15' and contains a whole rest. The third measure is marked with a '3' and contains a whole rest. The system concludes with a double bar line.

(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.
(C) 1994 Tune 1000 Corporation ;1989, MPL Com. Ltd.

