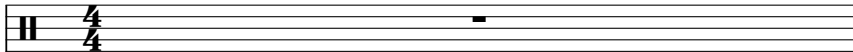
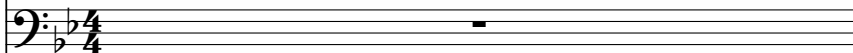


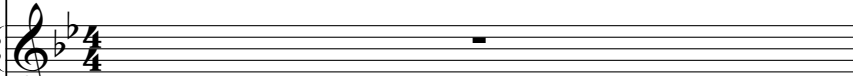
Paul McCartney - Move this

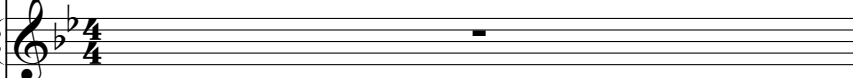
♩ = 121,000191

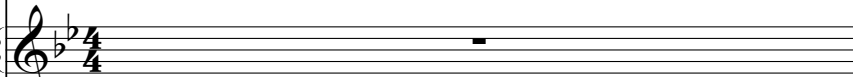
Percussion 

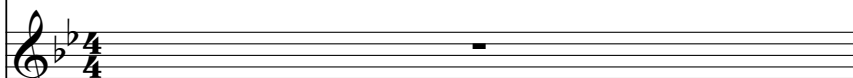
DO AND TIGHTEN UP THE BELT. DON'T FORGET TO BRACE YOUR FEET. DON'T FORGET TO BRACE YOUR FEET. DON'T FORGET TO BRACE YOUR FEET.

Synth Bass 

Tape Sampler Keyboard [Brass] 

Tape Sampler Keyboard [Strings] 

FX 5 (Brightness) 

Solo 



2

Perc. 

S. Bass 



4

Perc. 

S. Bass 



6

Perc. 

S. Bass 

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(C) 1994 Tune 1000 Corporation ;EMI International rights secured

7

Perc.

S. Bass



8

Perc.

S. Bass



9

Perc.

S. Bass



10


Perc.


S. Bass

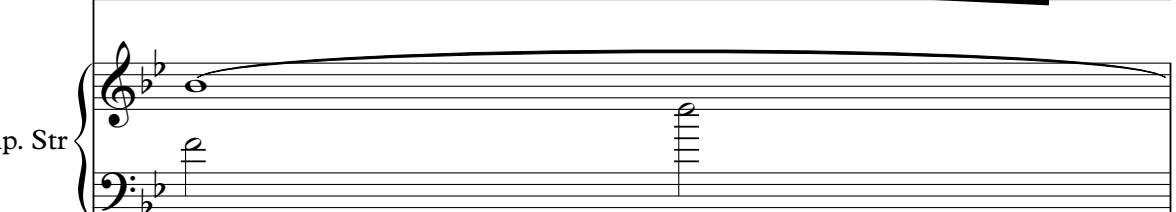
Tape Smp. Str


FX 5

12

Perc. 


S. Bass 


Tape Smp. Str 

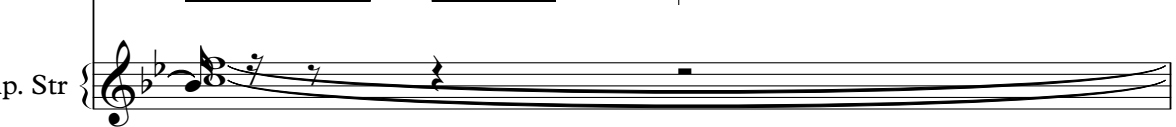
FX 5 



13


Perc. 

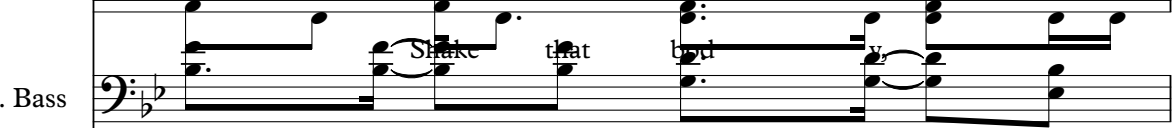
S. Bass 

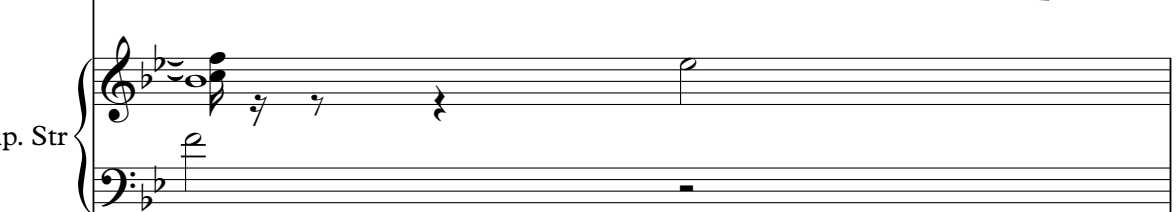
Tape Smp. Str 




14

Perc. 

S. Bass 

Tape Smp. Str 

FX 5 

15

Perc.

S. Bass

Tape Smp. Str

FX 5



17

Perc.

S. Bass

Tape Smp. Str

FX 5



19

Perc.

S. Bass

FX 5

21

Perc.

S. Bass

FX 5



23

Perc.

S. Bass

FX 5



25

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

27

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5



28

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

29

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

do in' fine.



30

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

There's nothin' in'

31

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

you've got to groove it.



32

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Come on and move this,

33

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



35

Perc.

S. Bass

FX 5

Solo

37

Perc. 

S. Bass 

FX 5 

Solo 



39

Perc. 

S. Bass 

FX 5 

Solo 

41

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



43

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

44

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5



45

Perc.

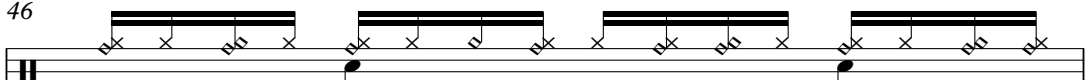
S. Bass


Tape Smp. Brs

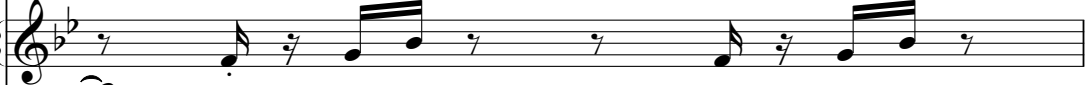
Tape Smp. Str

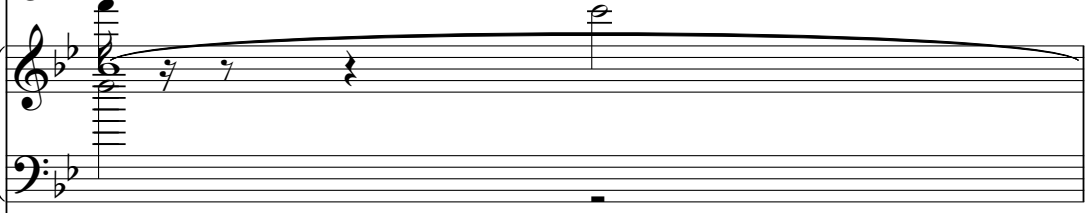
FX 5

46

Perc. 

S. Bass 

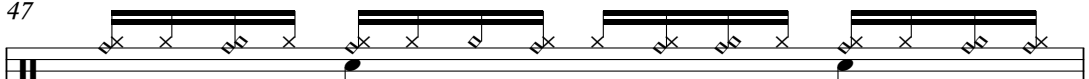
Tape Smp. Brs 

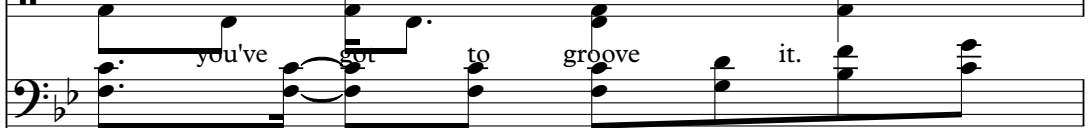
Tape Smp. Str 

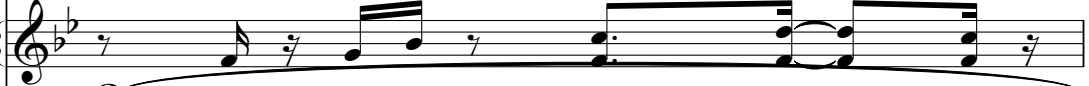
FX 5 

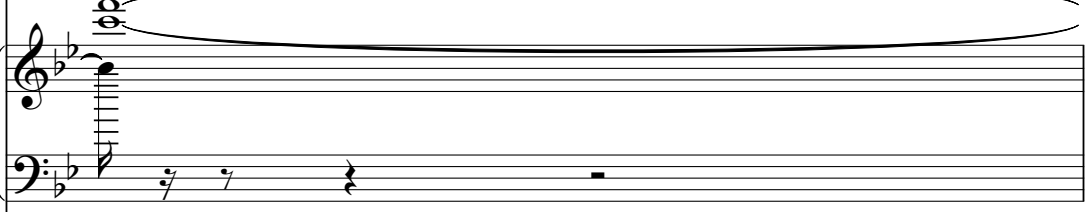



47

Perc. 

S. Bass 

Tape Smp. Brs 

Tape Smp. Str 

FX 5 

48

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Come on and move this,



49

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

shaktinat bodhy for me,

51

Perc.

S. Bass

Tape Smp. Brs

FX 5

Solo

shake that bod y for



52

Perc.

S. Bass

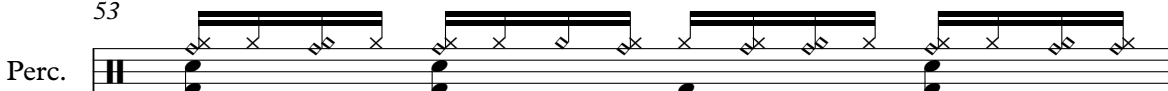
Tape Smp. Brs


FX 5


Solo


me,


53

Perc. 

S. Bass 

Tape Smp. Brs 

FX 5 

Solo 



54

Perc. 

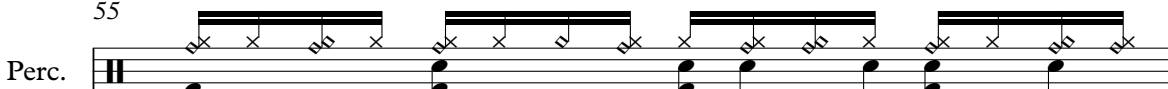
S. Bass 


FX 5 


Solo 




55

Perc. 

S. Bass 

FX 5 

Solo 

56

Perc. 

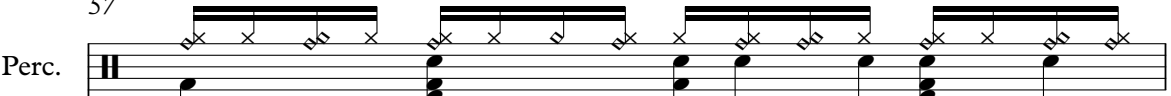
S. Bass 


FX 5 


Solo 




57

Perc. 


S. Bass 


FX 5 


Solo 




58

Perc. 

S. Bass 

FX 5 

Solo 

59

Perc.

S. Bass

FX 5

Solo



60

Perc.

S. Bass

FX 5

Solo



61

Perc.

S. Bass

FX 5

Solo

62

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

You've got to move this.



64

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

65

Perc.

S. Bass
You've got to move this.

Tape Smp. Brs

Tape Smp. Str

FX 5



66

Perc.

S. Bass
Oh yeah. you've got to move this and

Tape Smp. Brs

Tape Smp. Str

FX 5

68

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5



69

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

70

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



72

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

73

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

move that. You've get



74

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

move, move,

75

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



77

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



79

Perc.

S. Bass

82

Perc.

S. Bass



84

Perc.

S. Bass

Solo



86

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

88

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

shake that bod y for



89

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

me. Shake that bod y,

90

Perc.

S. Bass shake that bod y, ooh,

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



91

Perc.

S. Bass shake that bod y,

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

92

Perc.

S. Bass shake that bod v for

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



93

Perc.

S. Bass me. Shake shake

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

94

Perc.

S. Bass You've got to move this,

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



95

Perc.

S. Bass come on and move this,

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

96

Musical score for measures 96-97. The score includes six staves: Percussion (Perc.), Sub Bass (S. Bass), Tape Sample Brass (Tape Smp. Brs), Tape Sample Strings (Tape Smp. Str), FX 5, and Solo. The key signature has two flats (B-flat and E-flat). The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The S. Bass staff has lyrics 'move' and 'this,'. The Tape Smp. Brs staff has a melodic line with eighth notes. The Tape Smp. Str staff has a long note with a slur. The FX 5 staff has a simple harmonic line. The Solo staff has a melodic line with eighth notes.



97

Musical score for measures 97-100. The score includes six staves: Percussion (Perc.), Sub Bass (S. Bass), Tape Sample Brass (Tape Smp. Brs), Tape Sample Strings (Tape Smp. Str), FX 5, and Solo. The key signature has two flats (B-flat and E-flat). The Percussion staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The S. Bass staff has lyrics 'move' and 'this,'. The Tape Smp. Brs staff has a melodic line with eighth notes. The Tape Smp. Str staff has a long note with a slur. The FX 5 staff has a simple harmonic line. The Solo staff has a melodic line with eighth notes.

98

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



100

Perc.

S. Bass

Tape Smp. Brs

FX 5

Solo

102

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



103

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

104

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



105

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

106

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



107

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

108

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



109

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

110

Perc. 

S. Bass 

FX 5 

Solo 



112

Perc. 

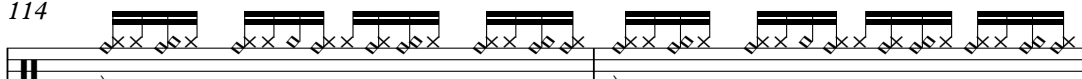
S. Bass 

FX 5 

Solo 



114

Perc. 

S. Bass 

FX 5 

Solo 

116

Perc.

S. Bass

FX 5

Solo



118

Perc.

S. Bass

FX 5

Solo



119

Perc.

S. Bass

FX 5

Solo

120

Perc. 

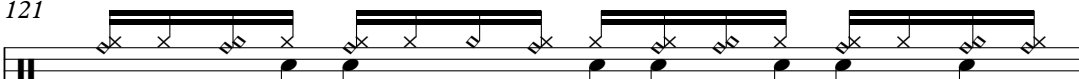
S. Bass 


FX 5 


Solo 

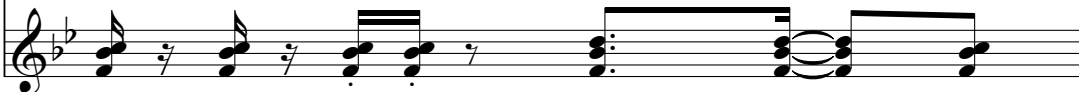


121

Perc. 

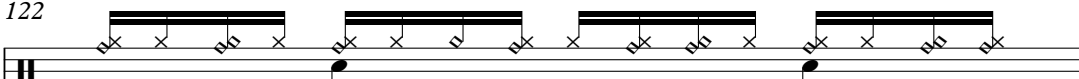
S. Bass 


FX 5 


Solo 




122

Perc. 

S. Bass 

FX 5 

Solo 

123

Perc.

S. Bass

FX 5

Solo



124

Perc.

S. Bass

FX 5

Solo



125

Perc.

S. Bass

FX 5

Solo

126

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

Solo



127

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

128

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

Solo



129

Perc.

S. Bass you've got to move this.

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

130

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

Detailed description: This block contains the musical score for measures 130 and 131. It features six staves: Percussion (Perc.), S. Bass (with lyrics 'Oh, yea, yea, yea'), Tape Smp. Brs, Tape Smp. Str, FX 5, and Solo. The score is in a key with two flats and a 4/4 time signature. Measure 130 shows a complex arrangement of sounds, including a rhythmic pattern in the percussion, a melodic line in the S. Bass, and various sampled and soloed elements. Measure 131 continues this arrangement with the S. Bass line including the lyrics 'you've got to move this.'.



131

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

Detailed description: This block contains the musical score for measures 131 and 132. It features six staves: Percussion (Perc.), S. Bass (with lyrics 'you've got to move this.'), Tape Smp. Brs, Tape Smp. Str, FX 5, and Solo. The score continues from the previous block, maintaining the same key and time signature. Measure 131 shows the S. Bass line with the lyrics 'you've got to move this.' and the other instruments providing accompaniment. Measure 132 continues the arrangement with similar instrumentation.

132

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

ugh, ugh, ugh, ugh,



133

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

shake that booty for me.

Perc. 

S. Bass 

Tape Smp. Brs 

Solo 



Perc. 

S. Bass 

Tape Smp. Brs 

Tape Smp. Str 

FX 5 

Solo 

139

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



140

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

141

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

do in' fine.



142

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

There's noth ing to it.

143

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



144

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

145

Perc. 

S. Bass 

Tape Smp. Brs 

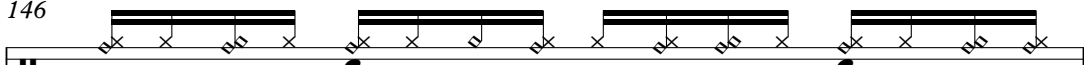
Tape Smp. Str 

FX 5 

Solo 



146

Perc. 

S. Bass 

Tape Smp. Brs 

Tape Smp. Str 

FX 5 

Solo 

147

Perc.

S. Bass do this. You've get

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



148

Perc.

S. Bass move this, you've got to

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

149

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



150

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

151

Perc.

S. Bass
you've got to move it,

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo



152

Perc.

S. Bass
move move it.

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

153

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

Solo

Shake that bod y for me,



155

Perc.

S. Bass

Tape Smp. Brs

Tape Smp. Str

FX 5

shake that bod y for me,

157

Perc. 

shake that bod y for me. Shake that bod y,

S. Bass 

Tape Smp. Brs 

Tape Smp. Str 

FX 5 



159

Perc. 


shake that bod y for me. Shake that bod y,

S. Bass 

Tape Smp. Brs 

Tape Smp. Str 

FX 5 

Perc. 

shake that bod y for me.

S. Bass 

Tape Smp. Brs 

Tape Smp. Str 

FX 5 

Paul McCartney - Move this

Percussion

♩ = 121,000191

Drumsticks are not for rental.

3

5

7

9

11

Comen, move this! Shake that bod y,

13

shake that bod y.

15

Shake that bod y,

17

shake that bod y.

19

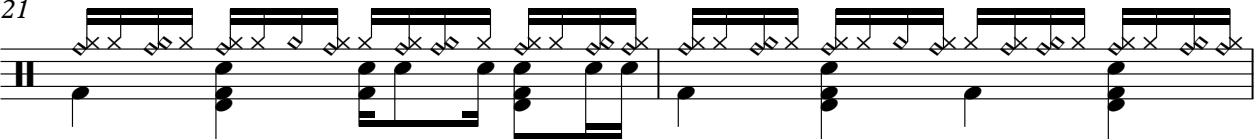
Peo ple, don't ya know, don't ya

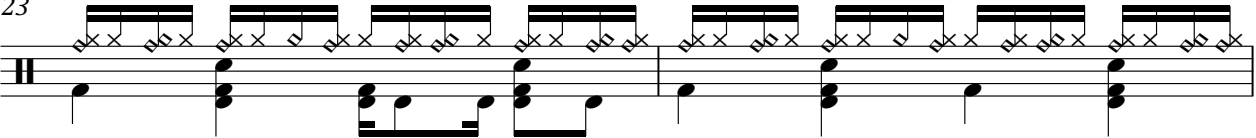
know it's a bout time. Can you hear the jam, it's pump in', why you

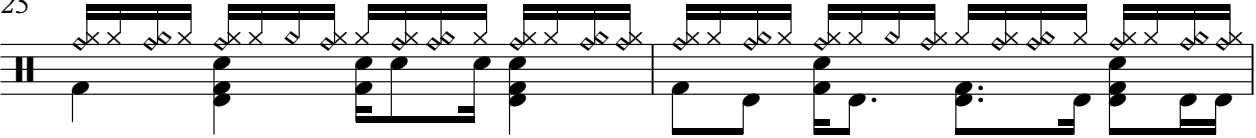
(C) 1994 Tune 1000 Corporation ;EMI International rights secured
(C) 1994 Tune 1000 Corporation ;EMI International rights secured

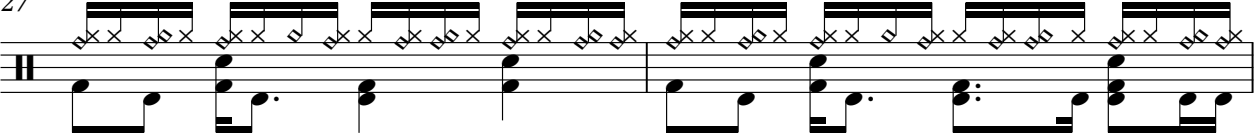
V.S.

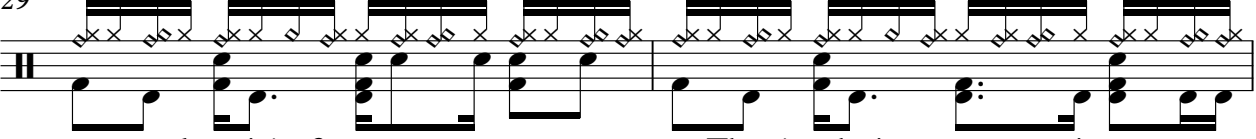
Percussion

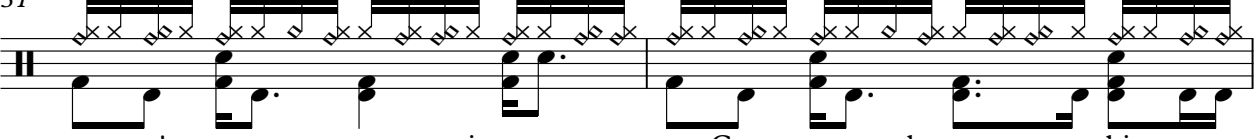
21

 taste a piece of mine? Man y dif ferent fla vors, and


23

 the spice is strong. Getin to the hot stuff, let me


25

 pour a lit tle salt. Ba by, let me show you how to


27

 do this, you've got to move this. You're


29

 do in' fine. There'snoth ing to it,

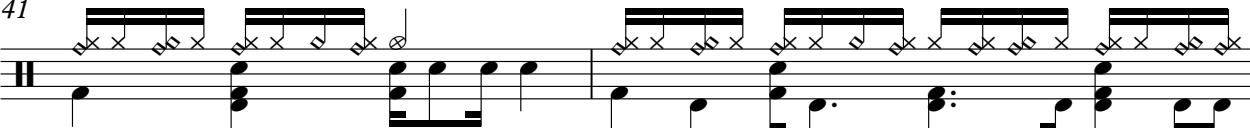
31

 you've got to groove it. Come on and move this,

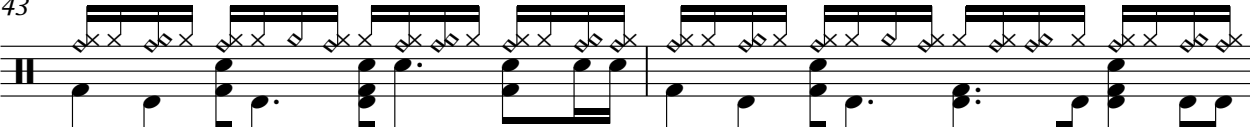
33

 shake that bod y for... Peo ple, don't ya know, don't ya

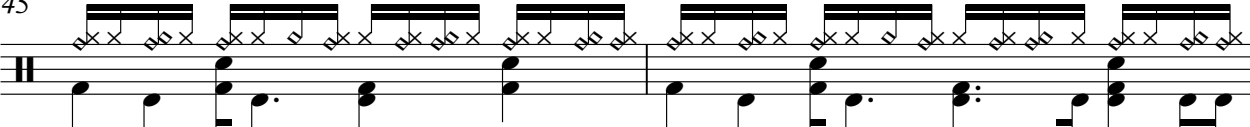
35

 know it's a bout time. Can you hear the jam, it's pump in', why you

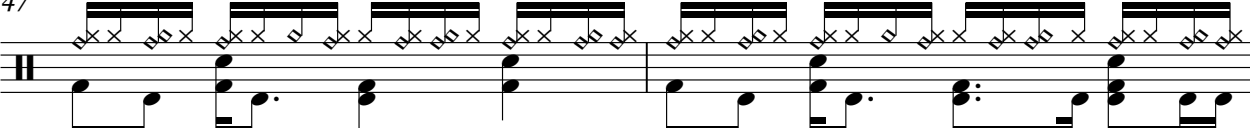
37

 taste a piece of mine? Man y dif ferent fla vors, and


39

 the spice is strong. Getin to the hot stuff, let me

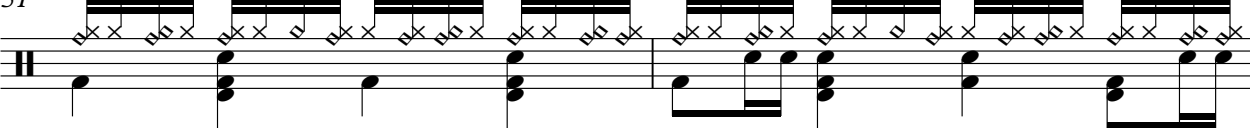
41

 poor a lit tle salt. Ba by, let me show you how to

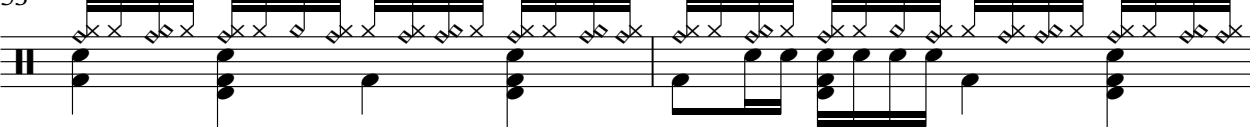
43

 do this, you've got to move this. You're


45

 do in' fine. There'snoth ing to it,


47

 you've got to groove it. Come on and move this,

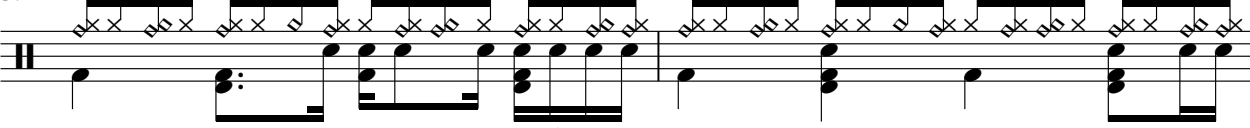
49

 shake that bod y for me,

51

 shake that bod y for me,

53

 shake that bod y. Peo ple, don't ya know, don't ya

55

 know it's a bout time. Can you hear the jam, it's pump in', why you

57

 taste a piece of mine? Can you feel the melow crawl in' fast,

59

 drummer ba by rhyhm blast? Pump ipump ipumpump it up,

V.S.

61
notin' can make this one stop.

63
You've got to move this.

65
You've got to move this. Oh yeah,

67
you've got to move this and groove this, and move this, oh,

69
shake that bod y for... Ba by, let me show you how to

71
do this, you've got to move this, you've got to

73
move that. You've got to move, move,

75
move this and groove it,

77
shakethat bod y for me.

81

84

86

88

90

92

94

96

98

100

102

Shake that bod y, shake that bod y, hum,

shake that bod y for me. Shake that bod y,

shake that bod y, ooh, shake that bod y,

shake that bod y for me. Shake it, shake it.

You've got to move this, come on and move this,

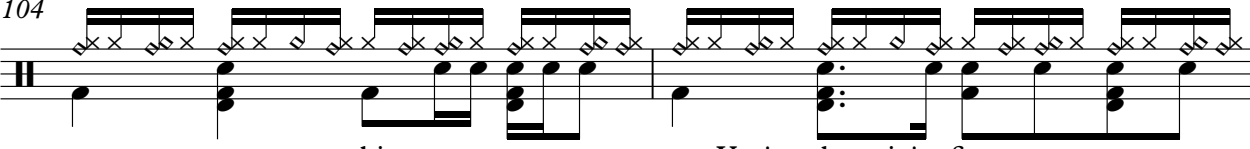
move this, move this, move this.

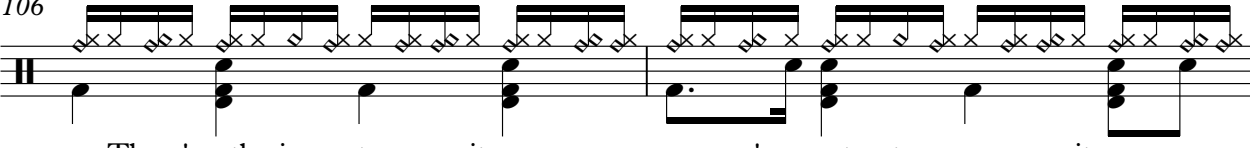
You've got to move this, come on and move this,

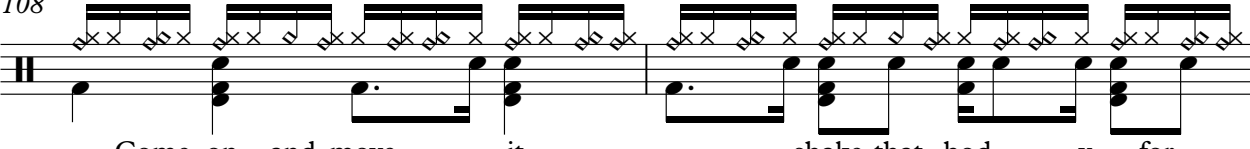
move it, move it, move it.


Ba by, let me show you how to do this, you've got to


V.S.


104

 move this. You're do in' fine.


106

 There'snoth ing to it, you've got to groove it.


108

 Come on and move it, shake that bod y for...


110

 Peo ple, don't ya know, don't ya know it's a bout time. Can you


112

 hear the jam, it's pump in', why you taste a piece of mine? Can you

114

 feel the melow crawl in' fast, drummer ba by rhyhm blast?

116

 Pump ipump ipumpump it up, notin' can make this one stop.

118

 Toes be tap ping, fin gers snap ping, hands claping, my mouth raping,

120

 talkin' 'bout our cold lap ping. Shutp anddo thəwhop.

122

 Use what yougot, show me. You're on thfloor so letme see.

124

Don't say noting 'less I saw and remember I like it warm.

126

You've got to move this,

128

you've got to move this.

130

Oh yea, yea, yea, you've got to move this.

132

Ugh, ugh, ugh, ugh, shake that bod y for

134

me.

137

Ba by, let me show you how to

139

do this, you've got to move this. You're

141

do in' fine. There'snoth ing to it,

143

you've got to groove it. Come on and move this,

V.S.

Percussion

145

shake that bod y for... Ba by, let me show you how to

147

do this. You've got to move this, you've got to

149

move that. Real ly, ain't noth ing to it,

151

you've got to move it, move move it.

153

Shakethat bod y for me, shakethat bod y for

156

me, shakethat bod y for me. Shakethat bod y,

159

shakethat bod y for me. Shakethat bod y,

161

shakethat bod y for me.

Paul McCartney - Move this
Synth Bass

♩ = 121,000191



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V.S.

32



35



38



41



44



47



50



53



56



59



62

Musical staff for measure 62, featuring a bass clef, a key signature of one flat, and a 4/4 time signature. The staff contains a sequence of chords and notes, including a prominent eighth-note bass line.

65

Musical staff for measure 65, continuing the sequence from measure 62 with similar chordal structures and rhythmic patterns.

68

Musical staff for measure 68, maintaining the established musical theme with consistent chord progressions.

71

Musical staff for measure 71, showing a continuation of the synth bass pattern.

74

Musical staff for measure 74, featuring the same rhythmic and harmonic elements as the previous measures.

77

Musical staff for measure 77, continuing the synth bass line.

80

Musical staff for measure 80, maintaining the consistent musical style.

83

Musical staff for measure 83, showing the progression of the synth bass.

86

Musical staff for measure 86, continuing the sequence.

89

Musical staff for measure 89, concluding the sequence on this page.

92



Musical staff for measure 92, featuring a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of chords and notes, including a prominent eighth-note bass line and a chordal accompaniment.

95



Musical staff for measure 95, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

98



Musical staff for measure 98, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

101



Musical staff for measure 101, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

104



Musical staff for measure 104, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

107



Musical staff for measure 107, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

110



Musical staff for measure 110, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

113



Musical staff for measure 113, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

116



Musical staff for measure 116, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

119



Musical staff for measure 119, continuing the sequence of chords and notes from the previous staff, maintaining the same key signature and time signature.

122



Musical staff for measure 122, featuring a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The staff contains a sequence of chords and notes, including a prominent eighth-note bass line and a chordal accompaniment.

125



Musical staff for measure 125, continuing the sequence from the previous staff. It features a similar bass line and chordal accompaniment, with a slight variation in the upper notes.

128



Musical staff for measure 128, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

131



Musical staff for measure 131, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

134



Musical staff for measure 134, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

137



Musical staff for measure 137, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

140



Musical staff for measure 140, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

143



Musical staff for measure 143, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

146



Musical staff for measure 146, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

149



Musical staff for measure 149, continuing the sequence. The bass line and chordal accompaniment are consistent with the previous measures.

6

Synth Bass

152



155



158



160



Paul McCartney - Move this
Tape Sampler Keyboard [Brass]

♩ = 121,000191

25

28

31

34

8

44

47

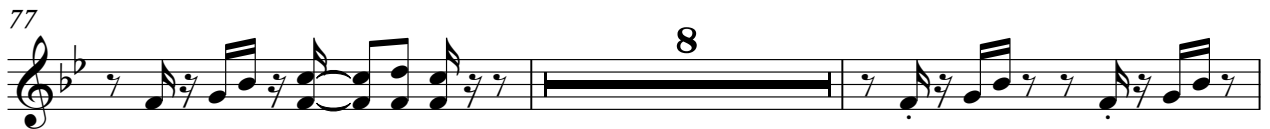
50

52

8

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Tape Sampler Keyboard [Brass]



99



Musical staff for measure 99, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with stems pointing up and down, typical of a keyboard or brass accompaniment.

102



Musical staff for measure 102, continuing the rhythmic pattern of eighth and sixteenth notes.

105



Musical staff for measure 105, continuing the rhythmic pattern of eighth and sixteenth notes.

108



Musical staff for measure 108, continuing the rhythmic pattern of eighth and sixteenth notes. The staff concludes with a double bar line and the number 16, indicating a 16-measure rest.

16

126



Musical staff for measure 126, continuing the rhythmic pattern of eighth and sixteenth notes.

129



Musical staff for measure 129, continuing the rhythmic pattern of eighth and sixteenth notes.

132



Musical staff for measure 132, continuing the rhythmic pattern of eighth and sixteenth notes.

135



Musical staff for measure 135, continuing the rhythmic pattern of eighth and sixteenth notes.

138



Musical staff for measure 138, continuing the rhythmic pattern of eighth and sixteenth notes.

141



Musical staff for measure 141, continuing the rhythmic pattern of eighth and sixteenth notes.

V.S.

144



147



150



153



156



159



161



Paul McCartney - Move this
Tape Sampler Keyboard [Strings]

♩ = 121,000191

Measures 9-13: Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measure 9 contains a whole rest in both staves. Measures 10-13 show melodic lines in the treble and bass staves with various note values and rests.

14

Measures 14-18: Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measures 14-18 show melodic lines in the treble and bass staves with various note values and rests.

19

Measures 19-23: Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measure 19 contains a whole rest in both staves. Measures 20-23 show melodic lines in the treble and bass staves with various note values and rests.

30

Measures 30-34: Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measures 30-34 show melodic lines in the treble and bass staves with various note values and rests.

35

Measures 35-39: Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measure 35 contains a whole rest in both staves. Measures 36-39 show melodic lines in the treble and bass staves with various note values and rests.

46

Measures 46-50: Treble clef, bass clef, 4/4 time signature, key signature of two flats. Measures 46-49 show melodic lines in the treble and bass staves with various note values and rests. Measure 50 contains a whole rest in both staves.

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62

Musical notation for measures 62-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 62 starts with a whole rest in the treble and a chord in the bass. Measures 63-67 feature various chordal textures and melodic lines in both staves, including some sixteenth-note patterns.

68

Musical notation for measures 68-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measures 68-72 continue the musical development with complex chordal structures and melodic fragments in both staves.

73

Musical notation for measures 73-77. This system shows a single treble clef staff. Measures 73-77 feature intricate melodic lines with many beamed sixteenth notes and slurs, set against a background of rests.

78

Musical notation for measures 78-89. This system shows a single treble clef staff. Measure 78 begins with a whole rest followed by a fermata marked with the number '8'. Measures 79-89 contain a melodic line with eighth and sixteenth notes, including some slurs.

90

Musical notation for measures 90-94. This system shows a single treble clef staff. Measures 90-94 continue the melodic line from the previous system, featuring eighth and sixteenth notes with slurs.

95

Musical notation for measures 95-101. This system shows a single treble clef staff. Measures 95-101 feature a melodic line with eighth and sixteenth notes. Measure 101 ends with a fermata marked with the number '3'.

102

Musical notation for measures 102-107. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measures 102-107 feature complex chordal textures and melodic lines in both staves, including some sixteenth-note patterns.

107

16

128

134

143

149

155

Paul McCartney - Move this
FX 5 (Brightness)

♩ = 121,000191



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V.S.



V.S.

116

119

122

125

130

134

140

143

146

150

154



158



160



Paul McCartney - Move this
Solo

♩ = 121,000191

33

37

41

8

51

53

55

58

61

8

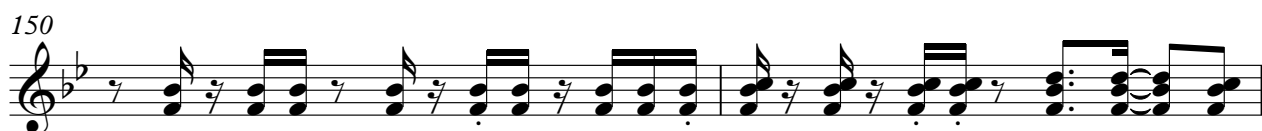
72

75

7

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4

Solo

152

Musical notation for a guitar solo, measures 152-160. The notation is written on a single staff in a treble clef with a key signature of one flat (B-flat). The piece is in 4/4 time. The first measure (152) contains a quarter rest followed by a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The second measure (153) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The third measure (154) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The fourth measure (155) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The fifth measure (156) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The sixth measure (157) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The seventh measure (158) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The eighth measure (159) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The ninth measure (160) contains a quarter rest followed by eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece ends with a double bar line.

9