

Paul McCartney - Silly Love Songs

♩ = 124,000252

Piccolo

Back Vocal

Alto Saxophone

DO AND EIGHTS IN THE TITLES OF THE SONGS.

Baroque Trumpet

Tuba

Percussion

Tubular Bells

Electric Bass

Electric Bass

Soprano

Synth Voice

Synth Strings

Lead 4 (Chiff)

♩ = 124,000252

Violoncello

Solo

Applause

The musical score is arranged in a vertical stack of staves. The top section includes Piccolo, Back Vocal, Alto Saxophone, Baroque Trumpet, and Tuba. The middle section includes Percussion, Tubular Bells, two Electric Bass staves, Soprano, and Synth Voice. The bottom section includes Synth Strings, Lead 4 (Chiff), Violoncello, Solo, and Applause. The tempo is marked as ♩ = 124,000252. The key signature is one flat (Bb) and the time signature is 4/4. The score shows three measures of music. The Percussion and Tubular Bells parts have specific rhythmic patterns in the second and third measures. The Applause part has a specific rhythmic pattern in the second and third measures.

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4

Musical score for measures 4-6. Percussion (Perc.) has a steady eighth-note pattern. Tub. B. (Tuba) plays a melody with triplet accents. Lead 4 (Lead) has a simple bass line. Solo (Solo) has a long, sustained melodic line. Appl. (Applauding) has a rhythmic pattern.



7

Musical score for measures 7-9. Percussion (Perc.) continues with eighth notes. Tub. B. (Tuba) has a triplet melody. Lead 4 (Lead) has a bass line. Solo (Solo) has a sustained melodic line. Appl. (Applauding) has a rhythmic pattern.



10

Musical score for measures 10-12. Percussion (Perc.) has a steady eighth-note pattern. E. Bass (Electric Bass) has a bass line. Solo (Solo) has a melodic line.

13

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Solo

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



16

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Solo

songs,

3

18

Picc.

Alto Sax.

but I look a round me and I see it is n't

Perc.

E. Bass

E. Bass

Solo

Detailed description: This system covers measures 18 and 19. The Piccolo and Alto Saxophone parts are silent. The Percussion part features a consistent rhythmic pattern of eighth notes with accents. The two Electric Bass parts play a walking bass line. The Soloist part consists of chords in the first measure, followed by a triplet of eighth notes in the second measure.



20

Picc.

Alto Sax.

so.

Perc.

E. Bass

E. Bass

Solo

Detailed description: This system covers measures 20 and 21. The Piccolo and Alto Saxophone parts are silent. The Percussion part continues with the same rhythmic pattern. The two Electric Bass parts play a walking bass line. The Soloist part features a triplet of eighth notes in the first measure of the system.

22

Picc.

Alto Sax.

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

Perc.

E. Bass

E. Bass

Solo



25

Picc.

Alto Sax.

And what's wrong with that? I'd

Perc.

E. Bass

E. Bass

Solo

28

Picc.

Alto Sax.

like to know, 'cause here I go a gain.

Perc.

E. Bass

E. Bass

Solo



32

Picc.

Alto Sax.

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

Vc.

Solo

35

Picc.

Alto Sax.

love you,

Perc.

E. Bass

E. Bass

Vc.

Solo



38

Picc.

Alto Sax.

I love you.

Perc.

E. Bass

E. Bass

Vc.

Solo

41

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Syn. Str.

Vc.

Solo

I love



44

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Syn. Str.

Vc.

Solo

you, I

47

Picc.

Alto Sax.

love you.

Perc.

E. Bass

E. Bass

Syn. Str.

Vc.

Solo

50

Picc.

Alto Sax.

I can't explain, the feel ing's

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

S.

Solo

52

Picc. 

Alto Sax. 

plain to me, now can't you see?

Bar. Tpt. 

Tba. 

Perc. 

E. Bass 

E. Bass 

S. 

Solo 

54

Picc.

Alto Sax.

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

S.

Solo

Ah, she gave me more, she gave it

56

Picc.

Alto Sax.

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

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

59

Picc.

Alto Sax.

I need to know, 'cause here I go

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

Syn. Voice

Solo

63

Picc.

Alto Sax.

a gain.

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

Syn. Voice

Solo

66

Picc.

Alto Sax.

I love you,

Perc.

E. Bass

E. Bass

Syn. Voice

Syn. Str.

Vc.

Solo

69

Picc.

Alto Sax.

I love

Perc.

E. Bass

E. Bass

Syn. Voice

Syn. Str.

Vc.

Solo

72

Picc.

Alto Sax.

you. Love does n't come in a min ute,

Perc.

E. Bass

E. Bass

Syn. Voice

Syn. Str.

Vc.

Solo



75

Picc.

Alto Sax.

some times it does n't come at all.

Perc.

E. Bass

E. Bass

Solo

78

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Vc.

Solo

I on ly know that when I'm in it, it is n't sil ly,



81

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Vc.

Solo

no it is n't sil ly, love is n't sil ly at all.

84

Picc.
Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This system of music covers measures 84 and 85. The Piccolo (Picc.) part has a whole rest in measure 84 and a whole note in measure 85. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts have whole rests in measure 84 and enter in measure 85 with eighth-note patterns. The Percussion (Perc.) part features a complex rhythmic pattern with eighth notes and rests. The two Electric Bass (E. Bass) parts play a steady eighth-note groove. The Violoncello (Vc.) part has a dense, rhythmic accompaniment. The Solo part features a melodic line with slurs and ties.



86

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This system of music covers measures 86, 87, and 88. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts have melodic lines with slurs and ties. The Percussion (Perc.) part continues with its rhythmic pattern. The two Electric Bass (E. Bass) parts maintain their eighth-note groove. The Violoncello (Vc.) part has a rhythmic accompaniment with some rests. The Solo part features a melodic line with slurs and ties.

89

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This musical system covers measures 89, 90, and 91. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts feature complex rhythmic patterns with eighth and sixteenth notes, including a triplet in measure 91. The Percussion (Perc.) part consists of a steady eighth-note pattern with 'x' marks above the notes. The two Electric Bass (E. Bass) parts play a driving eighth-note line. The Violoncello (Vc.) part provides harmonic support with chords and single notes. The Solo part features a melodic line with eighth notes and rests.



92

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This musical system covers measures 92, 93, and 94. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts continue with their complex rhythmic patterns. The Percussion (Perc.) part maintains its eighth-note pattern. The two Electric Bass (E. Bass) parts continue their driving eighth-note line. The Violoncello (Vc.) part provides harmonic support with chords and single notes. The Solo part features a melodic line with eighth notes and rests.

95

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This system of music covers measures 95, 96, and 97. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts feature melodic lines with slurs and ties. The Percussion (Perc.) part consists of a steady eighth-note pattern with 'x' marks above the notes. The two Electric Bass (E. Bass) parts play a rhythmic accompaniment with eighth notes and rests. The Violoncello (Vc.) part has a sparse accompaniment with chords and moving lines. The Solo part is a guitar line with a complex, syncopated rhythm.



98

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This system of music covers measures 98, 99, and 100. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts continue their melodic lines, with a triplet of eighth notes in the Tba. part in measure 99. The Percussion (Perc.) part maintains its eighth-note pattern. The two Electric Bass (E. Bass) parts provide a consistent rhythmic foundation. The Violoncello (Vc.) part features chords and melodic fragments. The Solo part continues with its intricate guitar line.

101

Picc.

Alto Sax.

Perc.

E. Bass

Vc.

Solo

How can I tell you a bout my loved one?

105

Picc.

Alto Sax.

Perc.

E. Bass

Solo

How can I tell you a bout

108

Picc.

Alto Sax.

Perc.

E. Bass

S.

Solo

my loved one? How can I tell

111

Picc.

Alto Sax.

you a bout my loved one? How

Perc.

E. Bass

E. Bass

S.

Solo



114

Picc.

Alto Sax.

can I tell you a bout

Perc.

E. Bass

E. Bass

S.

Solo

116

Picc.

Alto Sax.

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

S.

Vc.

Solo

my loved one?

118

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This musical system covers measures 118, 119, and 120. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts feature melodic lines with slurs and a triplet in measure 119. The Percussion (Perc.) part has a consistent rhythmic pattern of eighth notes with 'x' marks above them. The two Electric Bass (E. Bass) parts play a steady eighth-note accompaniment. The Violoncello (Vc.) part has a sparse, chordal texture. The Solo part consists of a series of chords and melodic fragments in the treble clef.



121

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This musical system covers measures 121, 122, and 123. The Baritone Trumpet (Bar. Tpt.) and Trombone (Tba.) parts continue their melodic lines, with a triplet in measure 122. The Percussion (Perc.) part maintains its eighth-note pattern. The two Electric Bass (E. Bass) parts continue their accompaniment. The Violoncello (Vc.) part has a sparse, chordal texture. The Solo part continues with chords and melodic fragments.

124

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This system of musical notation covers measures 124, 125, and 126. The Baritone Trumpet (Bar. Tpt.) part begins in measure 125 with a melodic line. The Trombone (Tba.) part has a similar line. The Percussion (Perc.) part features a complex rhythmic pattern with many rests. The two Electric Bass (E. Bass) parts play a steady eighth-note groove. The Violoncello (Vc.) part provides harmonic support with chords. The Solo part features a melodic line with some rests.



127

Bar. Tpt.
Tba.
Perc.
E. Bass
E. Bass
Vc.
Solo

Detailed description: This system of musical notation covers measures 127, 128, and 129. The Baritone Trumpet (Bar. Tpt.) part has a melodic line. The Trombone (Tba.) part has a similar line. The Percussion (Perc.) part continues with its rhythmic pattern. The two Electric Bass (E. Bass) parts play a steady eighth-note groove. The Violoncello (Vc.) part provides harmonic support with chords. The Solo part features a melodic line with some rests.

130

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

Vc.

Solo

133

Picc.

Alto Sax.

I love you,

Perc.

E. Bass

Solo

136

Picc.

Alto Sax.

I love

Perc.

E. Bass

Solo

139

Picc.

Alto Sax.

you.

Perc.

E. Bass

S.

Solo



142

Picc.

Alto Sax.

love

you,

Perc.

E. Bass

S.

Solo

145

Picc.

Alto Sax.

Perc.

E. Bass

S.

Solo

I love you.



148

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

I love

151

Picc.

Alto Sax.

you,

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

154

Picc.

Alto Sax.

love

you.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

156

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

158

Picc.

Alto Sax.

love you,

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

160

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

162

Picc.

Alto Sax.

love you.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Solo

Detailed description: This page of a musical score covers measures 160 to 162. It features seven staves: Piccolo (Picc.), Alto Saxophone (Alto Sax.), Percussion (Perc.), two Electric Bass (E. Bass) staves, Soprano (S.), Synthesizer Voice (Syn. Voice), and Solo. The score is written in a common time signature. The Percussion part has a consistent rhythmic pattern of eighth notes with 'x' marks above them. The Solo part consists of chords and melodic lines. The Soprano and Synthesizer Voice parts have melodic lines with some phrasing slurs. The Piccolo and Alto Saxophone parts have rests in measure 160 and measure 162, with a '5' in a box in the Piccolo staff at measure 161. The lyrics 'love you.' are placed above the Percussion staff in measure 162. A double bar line is present on the left side of the page, between the Solo staff of measure 160 and the Piccolo staff of measure 162.

164

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

S.

Syn. Voice

Vc.

Solo

166

Bar. Tpt.

Tba.

Perc.

E. Bass

E. Bass

Vc.

Solo

169

Picc.

Alto Sax.

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

Perc.

E. Bass

E. Bass

Solo



171

Picc.

Alto Sax.

songs,

Perc.

E. Bass

E. Bass

Solo

3

173

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Solo

but I look a round me and I see it is n't



175

Picc.

Alto Sax.

Perc.

E. Bass

E. Bass

Solo

so, oh no.

177

Picc.

Alto Sax.

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

Perc.

E. Bass

E. Bass

Solo



180

Picc.

Alto Sax.

And what's wrong with that?

Bar. Tpt.

Perc.

E. Bass

E. Bass

Syn. Str.

Solo

Paul McCartney - Silly Love Songs

Piccolo

♩ = 124,000252

13

16

20

25

29

35

43

50

55

60

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V.S.

Piccolo

65

74

78

82

16

102

107

112

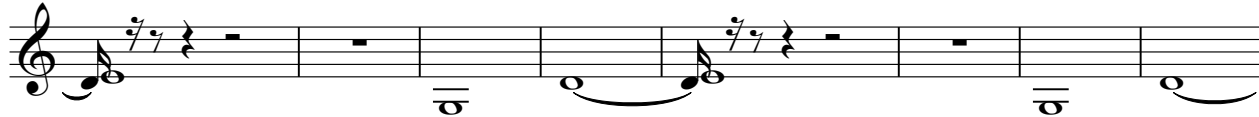
117

16

139

147

155



163



170



174



178



181



aul McCartney - Silly Love Songs

Alto Saxophone

♩ = 124,000252

Back Vocal

Musical staff 13-19. The staff contains rests with a '13' above the first measure and a '2' above the fourth measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

AND I HATE TO SAY THAT I DON'T REALLY LOVE YOU 'CAUSE I HATE TO SEE IT'S

Musical staff 20-27. The staff contains rests with a '2' above the first measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

so. Some of the world with love songs. And what's wrong with that? I'd

Musical staff 28-37. The staff contains rests with a '3' above the fourth measure and a '2' above the seventh measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

like to know, 'cause here I go gain I love you,

Musical staff 38-47. The staff contains rests with a '2' above the fourth measure and a '2' above the seventh measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

I love you. I love you, I love

Musical staff 48-55. The staff contains rests with a '2' above the first measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

you. I can explain, they can't, now can't? Ah, same more, same

Musical staff 56-62. The staff contains rests. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

alone, now can't? What's wrong with that? I need to know, 'cause here I go

Musical staff 63-73. The staff contains rests with a '3' above the first measure, a '2' above the fifth measure, and a '2' above the eighth measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

gain I love you, I love you.

Musical staff 74-81. The staff contains rests with a '2' above the first measure and a '2' above the third measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Love's become a minor detail. I only tell you, it's silly, not silly,

Musical staff 82-105. The staff contains rests with a '19' above the first measure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

love is n't silly at all. How can I tell you about my love? How

Musical staff 106-112. The staff contains rests. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

can I tell you about my love? How can I tell you about my love?

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Alto Saxophone

113 17

How can I tell you about my loved one? I love

135

you, I love you. I

142

love you, I love you. I love

151

you, I love you. I love you,

161

I love you. You'll have had enough love songs, but I can't

174

see it's not so, on some of the world's love songs. And what's wrong with that?

Baroque Trumpet

125

Musical staff for measures 125-138. The staff is in treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes, including triplets. The piece ends with a whole note chord.

129

Musical staff for measures 129-164. It continues the melodic line from the previous staff. The piece concludes with a double bar line and the number 33 written above the staff.

165

Musical staff for measures 165-167. It continues the melodic line with more sixteenth and thirty-second notes and triplets, ending with a whole note chord.

168

Musical staff for measures 168-179. It begins with a few notes, followed by a double bar line and the number 12 above the staff, then continues with a melodic line of eighth and sixteenth notes.

aul McCartney - Silly Love Songs

Tuba

♩ = 124,000252

31 16

50

54

58 4

66 19

89

94

99 17

120

125

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2

Tuba

129

Musical notation for Tuba, measures 129-164. The notation is in bass clef and includes various rhythmic values and rests. A thick black bar covers the end of the staff.

33

165

Musical notation for Tuba, measures 165-167. The notation is in bass clef and includes various rhythmic values and rests.

168

Musical notation for Tuba, measures 168-182. The notation is in bass clef and includes various rhythmic values and rests. A thick black bar covers the end of the staff.

15

Paul McCartney - Silly Love Songs

Percussion

♩ = 124,000252

4

7

10

14

19

23

27

31

35

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V.S.

40

45

50

55

59

63

67

72

77

81

Percussion

85

Measure 85: Percussion staff with a double bar line and a star symbol. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes.

89

Measure 89: Percussion staff with a double bar line and a star symbol. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes.

93

Measure 93: Percussion staff with a double bar line and a star symbol. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes.

97

Measure 97: Percussion staff with a double bar line and a star symbol. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes.

101

Measure 101: Percussion staff with a double bar line. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes.

105

Measure 105: Percussion staff with a double bar line. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with upward-pointing arrows indicating string direction.

107

Measure 107: Percussion staff with a double bar line. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with upward-pointing arrows indicating string direction.

109

Measure 109: Percussion staff with a double bar line. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with upward-pointing arrows indicating string direction.

111

Measure 111: Percussion staff with a double bar line. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with upward-pointing arrows indicating string direction.

113

Measure 113: Percussion staff with a double bar line. The staff contains a series of rhythmic patterns represented by 'x' marks. The guitar staff below shows a sequence of notes: quarter notes, eighth notes, and sixteenth notes, with upward-pointing arrows indicating string direction.

V.S.

115

Musical notation for measure 115, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

117

Musical notation for measure 117, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

121

Musical notation for measure 121, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

125

Musical notation for measure 125, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

129

Musical notation for measure 129, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

133

Musical notation for measure 133, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

136

Musical notation for measure 136, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

139

Musical notation for measure 139, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

141

Musical notation for measure 141, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

143

Musical notation for measure 143, featuring a staff with a treble clef and a series of rhythmic patterns indicated by 'x' marks and arrows.

145

Measure 145: The top staff shows a series of eighth notes with 'x' marks above them, indicating a specific rhythmic pattern. The middle staff shows a series of upward-pointing arrows, representing a drum pattern. The bottom staff shows a bass line with eighth notes and rests.

147

Measure 147: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

149

Measure 149: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

151

Measure 151: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

153

Measure 153: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

155

Measure 155: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

157

Measure 157: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

159

Measure 159: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

161

Measure 161: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

163

Measure 163: Similar to measure 145, but with a different arrangement of notes and rests in the bass line.

V.S.

6

Percussion

165

169

174

178

Paul McCartney - Silly Love Songs
Tubular Bells

♩ = 124,000252

5

8

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Paul McCartney - Silly Love Songs
Electric Bass

♩ = 124,000252

9



13



17



21



25



32



36



40



44



48



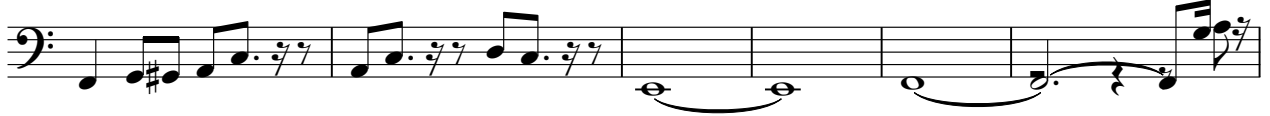
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V.S.

52



56



62



67



71



75



80



85



89



93



97



102



109



115



119



123



127



131



138



147



V.S.

152



156



160



165



169



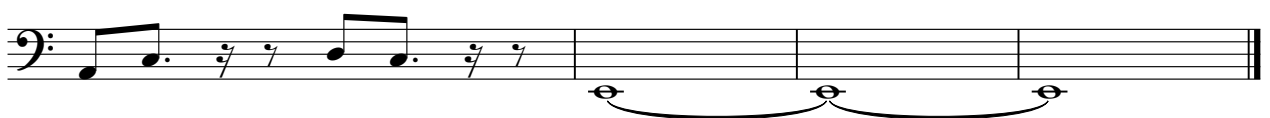
173



177



180



Paul McCartney - Silly Love Songs

Electric Bass

♩ = 124,000252

9



11



14



16



19



22



24



27



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32



35



38



40



43



46



48



51



54



56



89



91



94



97



99



12

113



116



118



121



123



126



129



131



16

149



152



155



158



161



164



166



V.S.

169



171



174



177



179



2

Paul McCartney - Silly Love Songs

Soprano

♩ = 124,000252

49

56

51

112

24

141

145

149

3

154

3

159

3

163

19

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Paul McCartney - Silly Love Songs
Lead 4 (Chiff)

♩ = 124,000252



7 174



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(C) 1994 Tune 1000 Corporation ;1976, MPL Com. Ltd.

Paul McCartney - Silly Love Songs
Violoncello

♩ = 124,000252

32

37

42

50

69

73

82

87

93

99

16

6

15

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2

Violoncello

117

Musical notation for measures 117-123. Measure 117: Chord with notes G2, B1, D2. Measure 118: Chord with notes G2, B1, D2. Measure 119: Chord with notes G2, B1, D2. Measure 120: Chord with notes G2, B1, D2. Measure 121: Chord with notes G2, B1, D2. Measure 122: Chord with notes G2, B1, D2. Measure 123: Chord with notes G2, B1, D2.

124

Musical notation for measures 124-129. Measure 124: Chord with notes G2, B1, D2. Measure 125: Chord with notes G2, B1, D2. Measure 126: Chord with notes G2, B1, D2. Measure 127: Chord with notes G2, B1, D2. Measure 128: Chord with notes G2, B1, D2. Measure 129: Chord with notes G2, B1, D2.

130

Musical notation for measures 130-161. Measure 130: Chord with notes G2, B1, D2. Measure 131: Chord with notes G2, B1, D2. Measure 132: Chord with notes G2, B1, D2. Measure 133: Chord with notes G2, B1, D2. Measure 134: Chord with notes G2, B1, D2. Measure 135: Chord with notes G2, B1, D2. Measure 136: Chord with notes G2, B1, D2. Measure 137: Chord with notes G2, B1, D2. Measure 138: Chord with notes G2, B1, D2. Measure 139: Chord with notes G2, B1, D2. Measure 140: Chord with notes G2, B1, D2. Measure 141: Chord with notes G2, B1, D2. Measure 142: Chord with notes G2, B1, D2. Measure 143: Chord with notes G2, B1, D2. Measure 144: Chord with notes G2, B1, D2. Measure 145: Chord with notes G2, B1, D2. Measure 146: Chord with notes G2, B1, D2. Measure 147: Chord with notes G2, B1, D2. Measure 148: Chord with notes G2, B1, D2. Measure 149: Chord with notes G2, B1, D2. Measure 150: Chord with notes G2, B1, D2. Measure 151: Chord with notes G2, B1, D2. Measure 152: Chord with notes G2, B1, D2. Measure 153: Chord with notes G2, B1, D2. Measure 154: Chord with notes G2, B1, D2. Measure 155: Chord with notes G2, B1, D2. Measure 156: Chord with notes G2, B1, D2. Measure 157: Chord with notes G2, B1, D2. Measure 158: Chord with notes G2, B1, D2. Measure 159: Chord with notes G2, B1, D2. Measure 160: Chord with notes G2, B1, D2. Measure 161: Chord with notes G2, B1, D2. A double bar line is present at the end of measure 161, with the number 32 written above it.

165

Musical notation for measures 165-180. Measure 165: Chord with notes G2, B1, D2. Measure 166: Chord with notes G2, B1, D2. Measure 167: Chord with notes G2, B1, D2. Measure 168: Chord with notes G2, B1, D2. Measure 169: Chord with notes G2, B1, D2. Measure 170: Chord with notes G2, B1, D2. Measure 171: Chord with notes G2, B1, D2. Measure 172: Chord with notes G2, B1, D2. Measure 173: Chord with notes G2, B1, D2. Measure 174: Chord with notes G2, B1, D2. Measure 175: Chord with notes G2, B1, D2. Measure 176: Chord with notes G2, B1, D2. Measure 177: Chord with notes G2, B1, D2. Measure 178: Chord with notes G2, B1, D2. Measure 179: Chord with notes G2, B1, D2. Measure 180: Chord with notes G2, B1, D2. A double bar line is present at the end of measure 180, with the number 16 written above it.

Paul McCartney - Silly Love Songs

Solo

♩ = 124,000252

10

15

18

21

25

29

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Detailed description: The image shows a guitar solo score for Paul McCartney's 'Silly Love Songs'. It is written in 4/4 time with a tempo of 124,000252. The score consists of seven staves of music. The first staff shows a series of chords: a whole note chord, a half note chord, a quarter note chord, a quarter note chord, a half note chord, and a quarter note chord. The subsequent staves (10-29) contain a melodic line with various chords and techniques, including triplets and slurs. The score ends with a final chord on the 29th measure.

33

41

45

50

54

58

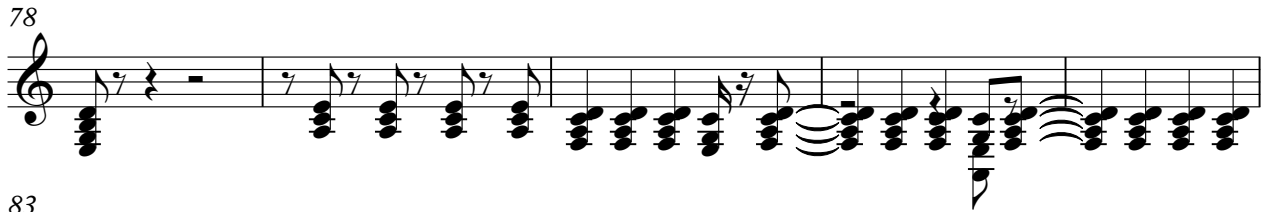
62

66

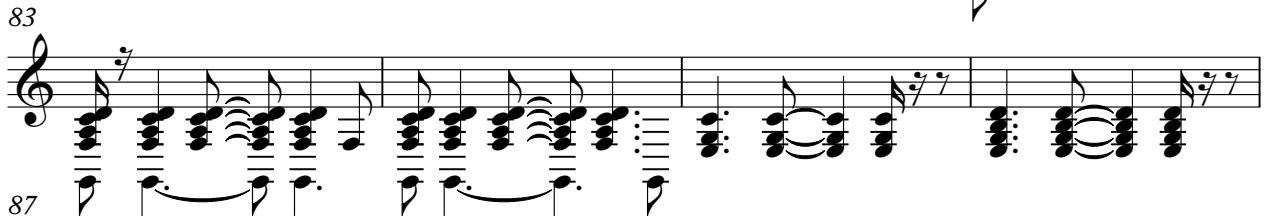
70

74

78



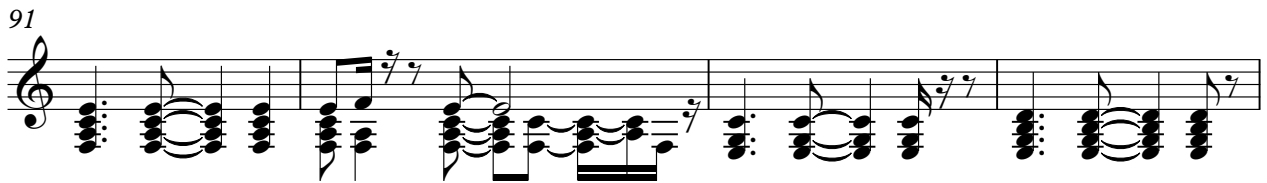
83



87



91



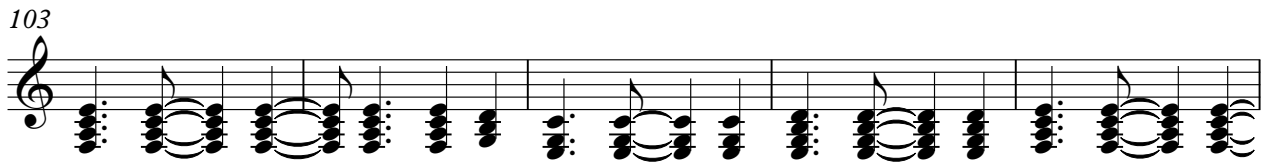
95



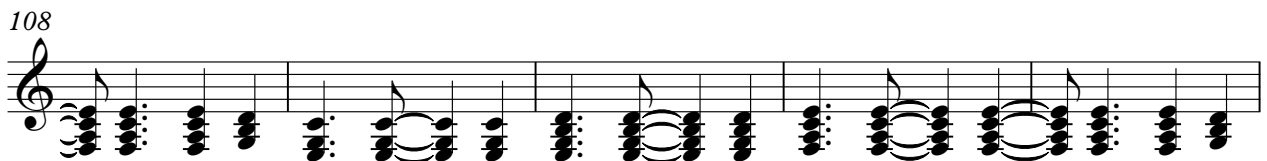
99



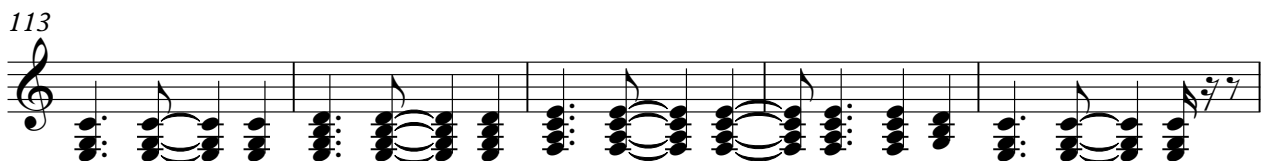
103



108



113



118



V.S.

122

Musical staff 122: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

126

Musical staff 126: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

130

Musical staff 130: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

134

Musical staff 134: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

139

Musical staff 139: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

143

Musical staff 143: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

147

Musical staff 147: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

151

Musical staff 151: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

155

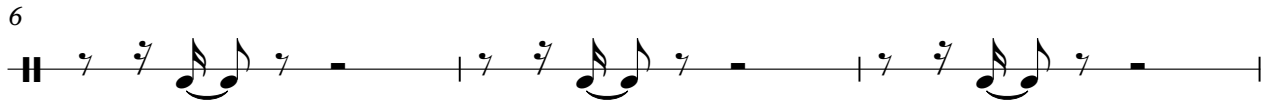
Musical staff 155: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

159

Musical staff 159: Treble clef, 4/4 time signature. The staff contains a sequence of chords and melodic lines. It starts with a series of chords, followed by a melodic line with eighth notes and a final chord.

Paul McCartney - Silly Love Songs
Applause

♩ = 124,000252



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