



DEAR YOU, SORRY I DIDN'T GET BACK SOONER. BEEN BUSY. NEW SONGS NEEDED TO BE RECORDED. SOME CAME AFTER DROPPING OFF MY YOUNGEST DAUGHTER AT SCHOOL. WITH A CUP OF TEA IN ONE HAND AND A GUITAR IN THE OTHER I WOULD DELVE INTO THE BLACK HOLE OF MUSIC, AND A FEW HOURS LATER, GREET THE ARRIVAL OF A NEW SONG. SOME CAME AS LATE NIGHT INSPIRATIONS WHEN I PLAYED MY DAD'S OLD PIANO, WHICH HE HAD BOUGHT FROM BRIAN EPSTEIN'S DAD'S SHOP IN LIVERPOOL. OTHERS EMERGED IN THE RECORDING STUDIO OVER IMPROVISED INSTRUMENTAL LAYERS – HOT OFF THE SKILLET. A COUPLE OF THEM ARRIVED AS I WAS SITTING AROUND ON HOLIDAY, STRUMMING IN THE COOL AIR CONDITIONED ROOM AS THE SUN BEAT DOWN OUTSIDE. ONCE I HAD THE SONGS I STARTED TO WONDER WHO TO DO THEM WITH. I LOOKED AROUND FOR PRODUCERS WHOSE WORK I ADMIRER, AND ARRANGED TO MEET THEM, THE IDEA BEING THAT ONE OF THEM WOULD STICK OUT, AND WE WOULD DO THE REST OF THE SONGS TOGETHER. IN FACT, I ENJOYED WORKING WITH ALL OF THEM FOR VARIOUS REASONS, AND ENDED UP WITH FOUR PRODUCERS. MY ONLY WORRY WAS THAT THE RECORDINGS MIGHT NOT FIT TOGETHER, BUT I REALISED THAT NOT ONLY WOULD THE FACT THAT I WAS SINGING HOLD THEM TOGETHER BUT THE TRACKS OF BEATLE ALBUMS WERE OFTEN EXTREMELY DIFFERENT FROM EACH OTHER AND THAT WORKED OK! FIRST, I MET UP WITH PAUL EPWORTH, WHOSE STUDIO AT THAT TIME WAS ABOVE A SHOP ON A LONDON STREET. HE TOLD ME THAT HE ALREADY HAD AN IDEA WHICH HE THOUGHT WE COULD IMPROVISE ON. HE LOOKED AT ONE OF THE GUITARS IN THE STUDIO AND SAID: "I WONDER WHAT SECRETS THAT GUITAR IS HOLDING FOR US TO FIND?" I STARTED BANGING OUT SOMETHING ON THE PIANO WHILE PAUL SAT IN ON THE DRUM KIT. THE GUITAR GAVE UP A RIFF AND PRETTY SOON WE HAD THE BEGINNINGS OF THE OPENING TRACK 'SAVE US'. WE WENT ON TO RECORD 'QUEENIE EYE' WHICH I HAD BASED ON THE REFRAIN FROM A TRADITIONAL STREET GAME THAT I PLAYED AS A KID IN LIVERPOOL. ANOTHER DAY WE USED A SIMILAR TECHNIQUE TO COME UP WITH 'ROAD', THE ALBUM'S CLOSER. NEXT I HOOKED UP ETHAN JOHNS, THE SON OF MY FRIEND GLYN JOHNS, WHO I HAD WORKED WITH ON BEATLES AND WINGS RECORDINGS. ETHAN, A FULL BEARDED GLASTONBURY MAN WAS EASY TO GET ALONG WITH AND I GOT A FEELING THAT HIS STYLE SUITED MY MORE ACOUSTIC SONGS. WE WENT TO ABBEY ROAD STUDIOS AND FAIRLY SWIFTLY PUT DOWN A TAKE OF 'HOSANNA'. LATER, IN MY STUDIO IN SUSSEX, WE RECORDED 'EARLY DAYS' A SONG BASED ON MY REMINISCENCES OF FORMATIVE TIMES WITH JOHN BEFORE THE BEATLES, WHEN WE WERE FIRST STARTING OUT. IT WAS GOOD TO WORK WITH YOUNG PRODUCERS WHOSE APPROACHES WERE SO DIFFERENT. THEIR AIMS WERE THE SAME BUT THE VARIETY OF THEIR WORK METHODS KEPT THE RECORDINGS FRESH AND ENERGETIC. TOGETHER WE FINISHED

MORE TRACKS THAN APPEAR ON THE ALBUM. THEY WILL, NO DOUBT, SHOW UP SOMEWHERE SOONER OR LATER. MARK RONSON, A SNAPPY DRESSER AND GREAT PRODUCER, WAS SOMEONE I KNEW AS A FRIEND, BUT HAD NEVER WORKED WITH. HE HAD DJ'D AT NANCY'S AND MY WEDDING. HE KEPT US BOPPING TIL THE EARLY HOURS OF THE MORNING, SO I ALREADY LIKED HIS VIBE, AND OF COURSE, I KNEW AND LOVED HIS RECORDINGS WITH AMY WINEHOUSE AND OTHERS. WE MET UP AT MY SUSSEX STUDIO AND STARTED WITH A SONG THAT I WROTE THAT MORNING IN ANTICIPATION OF OUR FIRST SESSION TOGETHER. WE WENT ON TO RECORD 'NEW' AND 'ALLIGATOR', THEN FINISHED THEM OFF IN NEW YORK'S AVATAR STUDIOS. LIKE THE OTHER PRODUCERS I WORKED WITH THE ENERGY IN THE STUDIO WAS STRONG AND EXCEEDINGLY ENJOYABLE. AS THE SON OF GEORGE MARTIN, OUR GREAT BEATLES' PRODUCER, GILES MARTIN WAS SOMEONE I WAS ALREADY PRETTY FAMILIAR WITH. I HAD KNOWN HIM SINCE HE WAS A 'TWINKLE IN THE EYE' AND WATCHED HIM GROW UP, SEEING HIM EMERGE AS SOMEONE WHO DID A LOT OF THE HARD GRAFT ON THE BEATLES' LOVE ALBUM. WE WORKED TOGETHER ON MUSIC FOR THE OLYMPIC GAMES, AND HAD RECORDED A SONG FOR AN UPCOMING BUNGIE VIDEO GAME. I ASKED HIM IF HE WOULD LIKE TO WORK ON SOME OF MY NEW SONGS. HE AGREED, SO WE WENT INTO AIR LYNDHURST STUDIOS IN NORTH LONDON AND LAID DOWN 'ON MY WAY TO WORK', 'EVERYBODY OUT THERE' AND 'I CAN BET'. NEXT WE TOOK ALL THE TRACKS OUT TO LOS ANGELES WHERE WE HAD TWO ROOMS AT HENSON STUDIOS AND MADE FINAL MIXES OF EVERYTHING WATCHED OVER AT THE FRONT GATE BY KERMIT THE FROG. IN ONE ROOM MARK 'SPIKE' STENT WAS SET UP TO MIX THE TRACKS. WE WERE ALONG THE CORRIDOR IN ANOTHER STUDIO, MAKING SURE THE MUSIC WAS TOTALLY READY FOR SPIKE TO MIX. AS SOON AS WE WERE HAPPY WITH A TRACK WE WOULD TAKE IT TO THE MIX ROOM TO BE COOKED. AFTER WE HAD LISTENED TO WHAT SPIKE HAD DONE AND MADE ANY NECESSARY TWEAKS WE RETURNED TO THE OTHER ROOM AND FINISHED ANOTHER SONG. SOMETIMES, IN THE CASE OF 'APPRECIATE' AND 'LOOKING AT HER' WE WOULD WRITE AND RECORD NEW OFFERINGS FOR SPIKE'S OVEN TO BAKE. THE BUZZ WAS INTENSE AND THAT PERIOD HAD AN ATMOSPHERE TO IT THAT WAS POSITIVELY ELECTRIC. THEN CAME THE PHASE WHEN A LOT OF HARD DECISIONS HAD TO BE MADE. WHAT TO INCLUDE AND WHAT TO LEAVE OFF THE ALBUM. WHAT ORDER THE TRACKS WOULD RUN IN. FINAL DECISIONS WERE MADE AND WE WOULD PLAY THE FINISHED MUSIC TO FRIENDS WHO VISITED. OUR MANAGEMENT TEAM NOW KNEW WHAT WE HAD DECIDED. WHEN WE HAD EVERYTHING IN PLACE, THE RECORDINGS WENT OFF TO STERLING SOUND IN NEW YORK TO BE MASTERED FOR YOUR DELIGHT. WE PUT A LOT OF ENERGY AND EFFORT INTO MAKING THIS ALBUM. HARD WORK? NO, NOT AT ALL. WE DON'T WORK MUSIC, WE PLAY IT! CHEERS TO YOU. LOVE, PAUL



SAVE US I CAN TRY TO GIVE YOU. EVERYTHING YOU EVER WANTED. YOU'RE NOT HARD TO PLEASE. AND THE ONLY THING I'M ASKING. IN RETURN IS SOMETHING. YOU CAN GIVE WITH EASE. KEEP ON SENDING YOUR LOVE. IN THE HEAT OF BATTLE. YOU GOT SOMETHING THAT'LL. SAVE US, SAVE US NOW. GOT A FEELING THERE'S A. JUNGLE RHYTHM BEATING IN ME. WHEN I'M CLOSE TO YOU. I DON'T REALLY WANT TO. ASK TOO MANY FAVOURS, BUT THERE'S. SOMETHING YOU CAN DO. KEEP ON SENDING YOUR LOVE. IN THE HEAT OF BATTLE. WE GOT SOMETHING THAT'LL. SAVE US, SAVE US NOW. YOU'RE MY WOMAN. KEEP IT COMING. YOU'VE GOT SOMETHING. THAT COULD SAVE US, SAVE US. KEEP ON SENDING YOUR LOVE. COS IN THE HEAT OF BATTLE. YOU GOT SOMETHING THAT'LL. SAVE US, SAVE US NOW. **ALLIGATOR** I WANT SOMEONE TO COME HOME TO. I NEED SOMEWHERE I CAN SLEEP. I NEED A PLACE WHERE I CAN REST MY WEARY BONES. AND HAVE A CONVERSATION NOT TOO DEEP. EVERYBODY ELSE IS BUSY DOING BETTER THAN ME. AND I CAN SEE WHY IT IS. THEY GOT SOMEONE SETTING THEM FREE. SOMEONE BREAKING THE CHAINS. SOMEONE LETTING THEM BE. I WANT SOMEONE WHO CAN SAVE ME. WHEN I COME HOME FROM THE ZOO. I NEED SOMEBODY WHO'S A SWEET COMMUNICATOR. I CAN GIVE MY ALLIGATOR TO. EVERYBODY SEEMS TO KNOW WHAT THEY ARE TALKING ABOUT. AND I CAN SEE WHY IT IS. THEY GOT SOMEONE BREAKING THEM OUT. SOMEONE FINDING THE KEY. SOMEONE SETTING THEM FREE. COULD YOU BE THAT PERSON FOR ME. WOULD YOU FEEL RIGHT SETTING ME FREE. COULD YOU DARE TO FIND MY KEY. I WANT SOMEONE WHO CAN BAIL ME. WHEN I GET UP TO MY TRICKS. I NEED SOMEBODY USED TO. DEALING WITH A SINNER. WHENEVER I GET IN A FIX. EVERYBODY ELSE IS BUSY DOING BETTER THAN ME. AND I CAN SEE WHY IT IS. THEY GOT SOMEONE SETTING THEM FREE. SOMEONE BREAKING THE CHAINS. SOMEONE LETTING THEM BE. COULD YOU BE THAT PERSON FOR ME. WOULD YOU FEEL RIGHT SETTING ME FREE. COULD YOU DARE TO FIND MY KEY. **ON MY WAY TO WORK** ON MY WAY TO WORK. I RODE A BIG GREEN BUS. I COULD SEE EVERYTHING. FROM THE UPPER DECK. PEOPLE CAME AND WENT. SMOKING CIGARETTES. I PICKED THE PACKETS UP. WHEN THE PEOPLE LEFT. BUT ALL THE TIME I THOUGHT OF YOU. HOW FAR AWAY THE FUTURE SEEMED. HOW COULD I HAVE SO MANY DREAMS. AND ONE OF THEM NOT COME TRUE. ON MY WAY TO WORK. I BOUGHT A MAGAZINE. INSIDE A PRETTY GIRL. LIKED TO WATER SKI. SHE CAME FROM CHICHESTER. TO STUDY HISTORY. SHE HAD REMOVED HER CLOTHES. FOR THE LIKES OF ME. BUT ALL THE TIME I THOUGHT OF YOU. HOW WOULD YOU KNOW THAT I WAS THERE. HOW COULD A SOUL SEARCH EVERYWHERE. WITHOUT KNOWING WHAT TO DO. ON MY WAY TO WORK. AS I WAS CLOCKING IN. I COULD SEE EVERYTHING. HOW IT CAME TO BE. PEOPLE COME AND GO. SMOKING CIGARETTES. I PICK THE PACKETS UP. WHEN THE PEOPLE LEAVE. BUT ALL THE TIME I THINK OF YOU. HOW FAR AWAY THE FUTURE SEEMS. HOW COULD I HAVE SO MANY DREAMS. AND ONE OF THEM NOT COME TRUE. ON MY WAY TO WORK. BUT ALL THE TIME I THOUGHT OF YOU. HOW WOULD YOU KNOW THAT I WAS THERE. HOW COULD A SOUL SEARCH EVERYWHERE. WITHOUT KNOWING WHAT TO DO. ON MY WAY TO WORK. **QUEENIE EYE** THERE WERE RULES YOU NEVER TOLD ME. NEVER CAME UP WITH A PLAN. ALL THE STORIES

THAT YOU SOLD ME. DIDN'T HELP ME UNDERSTAND. BUT I HAD TO GET IT WORKED OUT. HAD NOBODY WHO COULD HELP. SO THAT IN THE END IT TURNED OUT. THAT I HAD TO DO IT BY MYSELF. LIFE'S A GAME. RAGS FROM RICHES. DOGS AND BITCHES. HUNT FOR FAME. DIFFICULT TO KNOW WHICH WAY TO TURN. LAY THE BLAME. ON THE SNITCHES. WICKED WITCHES. FAN THE FLAME. CAREFUL WHAT YOU TOUCH IN CASE YOU BURN. QUEENIE EYE, QUEENIE EYE. WHO'S GOT THE BALL? I HAVEN'T GOT IT. IT ISN'T IN MY POCKET. O.U.T. SPELLS OUT. THAT'S OUT. WITHOUT A SHADOW OF A DOUBT. CAUSE YOU BEEN PUTTING IT ABOUT. HEAR THE PEOPLE SHOUT. PLAY THE GAME. TAKE YOUR CHANCES. EVERY DANCE IS. MUCH THE SAME. DOESN'T MATTER WHICH OF THEM YOU CHOOSE. NEVER BLAME. CIRCUMSTANCES. IF ROMANCES. SELDOM CAME. NEVER PICK A FIGHT YOU'RE GOING TO LOSE. QUEENIE EYE, QUEENIE EYE. WHO'S GOT THE BALL? I HAVEN'T GOT IT. IT ISN'T IN MY POCKET. O.U.T. SPELLS OUT. THAT'S OUT. WITHOUT A SHADOW OF A DOUBT. CAUSE YOU BEEN PUTTING IT ABOUT. HEAR THE PEOPLE SHOUT. IT'S A LONG WAY. TO THE FINISH. WHEN YOU'VE NEVER BEEN BEFORE. I WAS NERVOUS BUT I DID IT. NOW I'M GOING BACK FOR MORE. QUEENIE EYE, QUEENIE EYE. WHO'S GOT THE BALL? I HAVEN'T GOT IT. IT ISN'T IN MY POCKET. O.U.T. SPELLS OUT. THAT'S OUT. WITHOUT A SHADOW OF A DOUBT. CAUSE YOU BEEN PUTTING IT ABOUT. HEAR THE PEOPLE SHOUT. **EARLY DAYS** THEY CAN'T TAKE IT FROM ME IF THEY TRY. I LIVED THROUGH THOSE EARLY DAYS. SO MANY TIMES I HAD TO CHANGE THE PAIN TO LAUGHTER. JUST TO KEEP FROM GETTING CRAZED. DRESSED IN BLACK FROM HEAD TO TOE. TWO GUITARS ACROSS OUR BACKS. WE WOULD WALK THE CITY ROADS. SEEKING SOMEONE WHO WOULD LISTEN TO THE MUSIC. THAT WE WERE WRITING DOWN AT HOME. BUT THEY CAN'T TAKE IT FROM ME IF THEY TRY. I LIVED THROUGH THOSE EARLY DAYS. SO MANY TIMES I HAD TO CHANGE THE PAIN TO LAUGHTER. JUST TO KEEP FROM GETTING CRAZY. HAIR SLICKED BACK WITH VASELINE. LIKE THE PICTURES ON THE WALL. OF THE LOCAL RECORD SHOP. HEARING NOISES WE WERE DESTINED TO REMEMBER. WE WILLED THE THRILL TO NEVER STOP. MAY SWEET MEMORIES OF FRIENDS FROM THE PAST. ALWAYS COME TO YOU, WHEN YOU LOOK FOR THEM. AND YOUR INSPIRATION, LONG MAY IT LAST. MAY IT COME TO YOU, TIME AND TIME AGAIN. NOW EVERYBODY SEEMS TO HAVE THEIR OWN OPINION. WHO DID THIS AND WHO DID THAT. BUT AS FOR ME I DON'T SEE HOW THEY CAN REMEMBER. WHEN THEY WEREN'T WHERE IT WAS AT. AND THEY CAN'T TAKE IT FROM ME IF THEY TRY. I LIVED THROUGH THOSE EARLY DAYS. SO MANY TIMES I HAD TO CHANGE THE PAIN TO LAUGHTER. JUST TO KEEP FROM GETTING CRAZED. I LIVED THROUGH THOSE EARLY DAYS. **NEW** DON'T LOOK AT ME. IT'S WAY TOO SOON TO SEE. WHAT'S GONNA BE, DON'T LOOK AT ME. ALL MY LIFE. I NEVER KNEW WHAT I COULD BE. WHAT I COULD DO. THEN WE WERE NEW. YOU CAME ALONG. AND MADE MY LIFE A SONG. ONE LUCKY DAY YOU CAME ALONG. JUST IN TIME. WHILE I WAS SEARCHING FOR A RHYME. YOU CAME ALONG. THEN WE WERE NEW. WE CAN DO WHAT WE WANT. WE CAN LIVE AS WE CHOOSE. YOU SEE THERE'S NO GUARANTEE. WE'VE GOT NOTHING TO LOSE. DON'T LOOK AT ME. I CAN'T DENY THE TRUTH. IT'S PLAIN TO SEE, DON'T LOOK AT ME. ALL MY LIFE. I NEVER KNEW WHAT I COULD BE. WHAT I

COULD DO. THEN WE WERE NEW. WE CAN DO WHAT WE WANT. WE CAN LIVE AS WE CHOOSE. YOU SEE THERE'S NO GUARANTEE. WE'VE GOT NOTHING TO LOSE. DON'T LOOK AT ME. IT'S WAY TOO SOON TO SEE. WHAT'S GONNA BE, DON'T LOOK AT ME. ALL MY LIFE. I NEVER KNEW WHAT I COULD BE. WHAT I COULD DO. THEN WE WERE NEW. NOW WE ARE NEW. **APPRECIATE** LIFT UP YOUR HEAD. AND REMEMBER WHAT YOUR LIFE IS. DON'T HAVE TO GIVE IT ALL AWAY. WHEN YOU'RE LEFT FOR DEAD. IN THE MIDDLE OF A CRISIS. YOU MUST APPRECIATE THE DAY. THERE'S SOMETHING THERE. BUT YOU'RE FRIGHTENED TO INVITE IT. BEWARE OF PUSHING IT AWAY. SHOW THAT YOU CARE. AND BE CERTAIN YOU DON'T FIGHT IT. YOU MUST APPRECIATE THE DAY. SHE SAYS YOU DON'T GIVE BACK WHAT YOU TAKE. SHE GOT EVIDENCE YOU DON'T APPRECIATE HER LOVE. SHE SAYS IT'S ALL A SHOW AND NO-GO. YOU DROP EVERYTHING, GIVE BACK. RECIPROCATATE HER LOVE. LIFT UP YOUR HEAD. AND REMEMBER WHAT YOUR LIFE IS. DON'T HAVE TO GIVE IT ALL AWAY. WHEN YOU'RE LEFT FOR DEAD. IN THE MIDDLE OF A CRISIS. YOU MUST APPRECIATE THE DAY. SHE SAYS YOU DON'T GIVE BACK WHAT YOU TAKE. SHE GOT EVIDENCE YOU DON'T APPRECIATE HER LOVE. SHE SAYS IT'S ALL A SHOW AND NO-GO. YOU DROP EVERYTHING, GIVE BACK. RECIPROCATATE HER LOVE. THERE'S SOMETHING THERE. BUT YOU'RE FRIGHTENED TO INVITE IT. BEWARE OF PUSHING IT AWAY. SHOW THAT YOU CARE. AND BE CERTAIN YOU DON'T FIGHT IT. YOU MUST APPRECIATE THE DAY. **EVERYBODY OUT THERE** HEY, EVERYBODY OUT THERE. YOU KNOW WHAT IT'S LIKE. IF YOU HAVEN'T GOT A LIFE. WHEN YOU HAVEN'T GOT A LIFE. HEY, DO YOU WANT TO MAKE A DIFFERENCE. WELL STAND IN A LINE. IF YOU HAVEN'T GOT THE TIME. I CAN GIVE YOU SOME OF MINE. THERE BUT FOR THE GRACE OF GOD GO YOU AND I. WE'RE THE BRIGHTEST OBJECTS IN THE SKY. THERE BUT FOR THE GRACE OF GOD GO YOU AND I. DO SOME GOOD BEFORE YOU SAY GOODBYE. HEY, I WAS TRYING TO REMEMBER. HOW BAD IT WAS THEN. WHEN YOU DIDN'T HAVE A FRIEND. WHEN YOU DIDN'T HAVE A FRIEND. HEY, EVERYBODY OUT THERE. EVERYBODY OUT THERE. HEY, EVERYBODY OUT THERE. EVERYBODY OUT THERE. THERE BUT FOR THE GRACE OF GOD GO YOU AND I. WE'RE THE BRIGHTEST OBJECTS IN THE SKY. REMEMBER THERE BUT FOR THE GRACE OF GOD GO YOU AND I. DO SOME GOOD BEFORE YOU SAY GOODBYE. HEY, EVERYBODY OUT THERE. OH, TALK TO ME. I CAN'T HEAR YA. EVERYBODY OUT THERE. I KNOW WHAT IT'S LIKE. I KNOW WHAT IT'S LIKE. EVERYBODY OUT THERE. I CAN'T HEAR YOU. I CAN'T HEAR YOU. EVERYBODY OUT THERE. **HOSANNA** COME NOW LADY DON'T YOU DO ME WRONG. I FELL FOR YOU AND NOW IT WON'T BE LONG. BEFORE I HOLD YOU IN MY ARMS. BEFORE I TAKE YOU TO MY HEART AGAIN. TIME IS FLYING BY US EVERY DAY. I WANT TO SHOW MY LOVE IN EVERY WAY. I WANNA HOLD YOU IN MY ARMS. I WANNA TAKE YOU TO MY HEART AGAIN. IF YOU BELIEVE IT YOU CAN STAY ALL NIGHT. HIDE IN THE DARKNESS 'TIL IT'S GETTING LIGHT. DO EVERYTHING UNTIL WE'VE GOT IT DONE. THEN SING HOSANNA TO THE MORNING SUN. HOSANNA, HOSANNA. SING HOSANNA TO THE MORNING SUN. COME DOWN LADY DON'T PUT UP A FIGHT. IF YOU ARE TRUE YOU KNOW THE TIME IS RIGHT. FOR ME TO HOLD YOU IN MY ARMS. FOR ME TO TAKE YOU TO MY HEART. IF YOU BELIEVE IT WE CAN STAY ALL NIGHT. HIDE IN THE

DARKNESS 'TIL IT'S GETTING LIGHT. DO EVERYTHING UNTIL WE'VE GOT IT DONE. THEN SING HOSANNA TO THE MORNING SUN. HOSANNA, HOSANNA. SING HOSANNA TO THE MORNING SUN. HOSANNA, HOSANNA. **I CAN BET** LISTEN TO ME. WE CAN GIVE IT A TRY. I'LL LOOK YOU STRAIGHT IN THE EYE. AND PULL YOU TO ME. WHAT I'M GOING TO DO NEXT I LEAVE ENTIRELY TO YOUR IMAGINATION. DO YOU HEAR ME. IF YOU DON'T UNDERSTAND. I'LL TAKE A HOLD OF YOUR HAND. AND PULL YOU NEAR ME. WHAT I'M GOING TO DO NEXT I LEAVE ENTIRELY TO YOUR IMAGINATION. I CAN BET, I CAN BET. I CAN BET YOU'LL NEVER GUESS. I CAN BET, I CAN BET. I CAN BET THAT YOU'LL NEVER GUESS. COME AND FEEL IT. WE CAN GIVE IT A GO. BUT IF YOU'D RATHER NOT KNOW. I WON'T REVEAL IT. 'CAUSE WHAT I'M GOING TO DO NEXT I LEAVE ENTIRELY TO YOUR IMAGINATION. I CAN BET, I CAN BET. I CAN BET YOU'LL NEVER GUESS. I CAN BET, I CAN BET. I CAN BET THAT YOU'LL NEVER GUESS. BE STRAIGHT WITH ME YEAH. CREATE WITH ME YEAH. DON'T WAIT FOR ME TO BE STEADY. I'VE GOT NO PLAN. BUT I'M YOUR MAN. AND I'LL BE THERE WHEN YOU'RE READY. WHAT I'M GOING TO DO NEXT I LEAVE ENTIRELY TO YOUR IMAGINATION. I CAN BET, I CAN BET. I CAN BET YOU'LL NEVER GUESS. I CAN BET, I CAN BET. I CAN BET THAT YOU'LL NEVER GUESS. **LOOKING AT HER** IF YOU ASK HER HOW IT'S DONE. SHE WON'T KNOW. IT'S LIKE TRYING TO CATCH THE SUN. ON THE WATER. SHE TRIES TO EXPLAIN. THEN IT HAPPENS AGAIN. EVERYBODY'S LOOKING AT HER. SHE'S GOT EVERYBODY TALKING ABOUT HER. SHE'S GOOD, SHE'S KIND. SHE'S SO REFINED. BUT ME, I'M LOSING MY MIND. THOUGH SHE HAUNTS ME LIKE THE SOUND. OF THE RAIN. OR A RIVER RUNNING DOWN. TO THE OCEAN. I HATE TO COMPLAIN. BUT IT'S HAPPENING AGAIN. EVERYBODY'S LOOKING AT HER. SHE'S GOT EVERYBODY TALKING ABOUT HER. SHE'S GOOD, SO FINE. SHE'S SWEET AS WINE. BUT ME, I'M LOSING MY MIND. DOESN'T SHE KNOW, WHY CAN'T SHE SEE. LOOK AT THE EFFECT THAT SHE'S HAVING ON ME. I'M NOT ALONE. I'M PART OF THE CROWD. TURNING OUR HEADS AS SHE WALKS DOWN THE STREET. SHE TRIES TO EXPLAIN. THEN IT HAPPENS AGAIN. EVERYBODY'S LOOKING AT HER. SHE'S GOT EVERYBODY TALKING ABOUT HER. SHE'S GOOD, SHE'S KIND. SHE'S SO REFINED. BUT ME, I'M LOSING MY MIND. **ROAD** WE CAME FROM NOWHERE. HIDING FROM A STORM. WE CLING TOGETHER. TO KEEP EACH OTHER WARM. THE ROAD TO SOMEWHERE. STRETCHES THROUGH THE NIGHT. WE FOLLOW BLINDLY. HEADING FOR THE LIGHT. I CAN'T SEE ANYMORE. THE BLINDING LIGHT. IT'S JUST A METAPHOR. I USE WHEN THINGS AREN'T GOING RIGHT. WE HELD EACH OTHER. PRAYING FOR A SPARK. TWO CRAZY PARTNERS. SCRAMBLING IN THE DARK. NOW WHERE ARE WE GOING. SEARCHING IN THE NIGHT. WE HAD A FEELING. IT'S GOING TO BE ALRIGHT. I CAN'T SEE ANYMORE. THE BLINDING LIGHT. IT'S JUST A METAPHOR. I USE WHEN THINGS AREN'T GOING RIGHT. TWO CRAZY PARTNERS. SEARCHING IN THE NIGHT. WE'VE GOT A FEELING. IT'S GOING TO BE ALRIGHT. WE FOLLOW BLINDLY. HEADING FOR THE LIGHT. WE'VE GOT A FEELING. IT'S GONNA BE, IT'S GONNA BE ALRIGHT. WE CAME FROM NOWHERE. HIDING FROM A STORM. WE CLING TOGETHER. TO KEEP EACH OTHER WARM. THE ROAD TO SOMEWHERE. STRETCHES THROUGH THE NIGHT. WE FOLLOW BLINDLY. HEADING FOR THE LIGHT.

















SAVE US (PAUL Mc CARTNEY AND PAUL EPWORTH). PRODUCED BY PAUL EPWORTH. PAUL Mc CARTNEY – VOCALS, GUITAR, BASS. PAUL EPWORTH – DRUMS. RECORDED AT WOLF TONE STUDIOS, AIR STUDIOS, HENSON RECORDING STUDIOS AND HOG HILL MILL. SONG DURATION: 00:02:39.

ALLIGATOR (PAUL Mc CARTNEY). PRODUCED BY MARK RONSON. PAUL Mc CARTNEY – VOCALS, GUITAR, BASS, GLOCKENSPIEL, PERCUSSION, SYNTHESIZER, CELESTE, PLAY-ME-A-SONG BOOK. RUSTY ANDERSON – GUITAR. BRIAN RAY – GUITAR. PAUL ‘WIX’ WICKENS – KEYBOARDS. ABE LABORIEL JNR – DRUMS. RECORDED AT AVATAR STUDIOS, HENSON RECORDING STUDIOS, AIR STUDIOS AND HOG HILL MILL. SONG DURATION: 00:03:27.

ON MY WAY TO WORK (PAUL Mc CARTNEY). PRODUCED BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, GUITAR, CIGUITAR, BASS, PIANO, DRUMS. RUSTY ANDERSON – GUITAR. BRIAN RAY – GUITAR. PAUL ‘WIX’ WICKENS – GUITAR, PIANO, ACCORDION. TOBY PITMAN – PROGRAMMING. CATHY THOMPSON – VIOLIN. LAURA MELHUSH – VIOLIN. PATRICK KIERNAN – VIOLIN. NINA FOSTER – VIOLIN. PETER LALE – VIOLA. RACHEL ROBSON – VIOLA. CAROLINE DALE – CELLO. KATHERINE JENKINSON – CELLO. CHRIS WORSEY – CELLO. RICHARD PRYCE – BASS. STEVE McMANUS – BASS. RECORDED AT HOG HILL MILL, ABBEY ROAD STUDIOS AND HENSON RECORDING STUDIOS. SONG DURATION: 00:03:43.

QUEENIE EYE (PAUL Mc CARTNEY AND PAUL EPWORTH). PRODUCED BY PAUL EPWORTH. PAUL Mc CARTNEY – VOCALS, GUITAR, LAP STEEL GUITAR, BASS, PIANO, MOOG, SYNTHESIZER, MELLOTRON, TAMBOURINE. PAUL EPWORTH – DRUMS. RECORDED AT AIR STUDIOS, HENSON RECORDING STUDIOS AND HOG HILL MILL. SONG DURATION: 00:03:48.

EARLY DAYS (PAUL Mc CARTNEY). PRODUCED BY ETHAN JOHNS WITH ADDITIONAL PRODUCTION BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, GUITAR, BILL BLACK BASS, HARMONIUM, PERCUSSION. ETHAN JOHNS – DRUMS, PERCUSSION. RUSTY ANDERSON – GUITAR. BRIAN RAY – DULCIMER. ABE LABORIEL JNR – BACKING VOCALS. RECORDED AT HENSON RECORDING STUDIOS AND HOG HILL MILL. SONG DURATION: 00:04:08.

NEW (PAUL Mc CARTNEY). PRODUCED BY MARK RONSON WITH ADDITIONAL PRODUCTION BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, BASS, HARPSICHORD, PIANO, MELLOTRON, WURLITZER, CONGA DRUMS, MARACAS, BOUZOUKI WITH PENCILS. RUSTY ANDERSON – GUITAR, BOUZOUKI WITH PENCILS, BACKING VOCALS. BRIAN RAY – GUITAR, BACKING VOCALS. ABE LABORIEL JNR – DRUMS, BACKING VOCALS. PAUL ‘WIX’ WICKENS – BACKING VOCALS. STEVE SIDWELL – TRUMPET. JAMIE TALBOT – TENOR SAXOPHONE. DAVE BISHOP – BARITONE SAXOPHONE. RECORDED AT AVATAR STUDIOS, HENSON RECORDING STUDIOS, AIR STUDIOS AND HOG HILL MILL. SONG DURATION: 00:02:57.

APPRECIATE (PAUL Mc CARTNEY). PRODUCED BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, CIGUITAR, KEYBOARDS, DRUMS. RUSTY ANDERSON – GUITAR, BOUZOUKI, BACKING VOCALS. BRIAN RAY – GUITAR, BARITONE GUITAR, BACKING VOCALS. ABE LABORIEL JNR – DRUMS, BACKING VOCALS. TOBY PITMAN – PROGRAMMING. RECORDED AT HOG HILL MILL AND HENSON RECORDING STUDIOS. SONG DURATION: 00:04:29.

EVERYBODY OUT THERE (PAUL Mc CARTNEY). PRODUCED BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, BASS, GUITAR, KEYBOARDS, PIANO, MELLOTRON. RUSTY ANDERSON – GUITAR. BRIAN RAY – GUITAR. ABE LABORIEL JNR – DRUMS. TOBY PITMAN – PROGRAMMING, KEYBOARDS. GILES MARTIN – FOOT STAMP. Mc CARTNEY FAMILY CHORUS. CATHY THOMPSON – VIOLIN. PATRICK KIERNAN – VIOLIN. NINA FOSTER – VIOLIN. LAURA MELHUSH – VIOLIN. PETER LALE – VIOLA. RACHEL ROBSON – VIOLA. CAROLINE DALE – CELLO. KATHERINE JENKINSON – CELLO. CHRIS WORSEY – CELLO. STEVE McMANUS – BASS. RICHARD PRYCE – BASS. ELIZA MARSHALL – ALTO FLUTE. ANNA NOAKES – ALTO FLUTE. RECORDED AT AIR STUDIOS, ABBEY ROAD STUDIOS, HOG HILL MILL AND HENSON RECORDING STUDIOS. SONG DURATION: 00:03:21.

HOSANNA (PAUL Mc CARTNEY). PRODUCED BY ETHAN JOHNS. PAUL Mc CARTNEY – VOCALS, GUITAR, BASS, DRUMS, TAPE LOOPS. ETHAN JOHNS – IPAD TAMBORA APP. RECORDED AT ABBEY ROAD STUDIOS, AIR

STUDIOS AND HENSON RECORDING STUDIOS. SONG DURATION: 00:03:30. **I CAN BET** (PAUL Mc CARTNEY). PRODUCED BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, BASS, GUITAR, MOOG, WURLITZER, DRUMS, PERCUSSION, TAPE LOOPS. RUSTY ANDERSON – GUITAR. PAUL ‘WIX’ WICKENS – HAMMOND ORGAN. TOBY PITMAN – PROGRAMMING. RECORDED AT AIR STUDIOS AND HENSON RECORDING STUDIOS. SONG DURATION: 00:03:22. **LOOKING AT HER** (PAUL Mc CARTNEY). PRODUCED BY GILES MARTIN. PAUL Mc CARTNEY – VOCALS, GUITAR, BASS, MELLOTRON, MOOG, DRUMS, PERCUSSION. RUSTY ANDERSON – GUITAR. TOBY PITMAN – PROGRAMMING, KEYBOARDS. RECORDED AT HOG HILL MILL AND HENSON RECORDING STUDIOS. SONG DURATION: 00:03:05. **ROAD** (PAUL Mc CARTNEY AND PAUL EPWORTH). PRODUCED BY PAUL EPWORTH. PAUL Mc CARTNEY – VOCALS, PIANO, KEYBOARDS, CELESTE, PERCUSSION. PAUL EPWORTH – DRUMS. RECORDED AT HOG HILL MILL, AIR STUDIOS AND HENSON RECORDING STUDIOS. SONG DURATION: 00:04:36. ALL TRACKS PUBLISHED BY MPL COMMUNICATIONS INC/LTD, EXCEPT TRACKS 1, 4 AND 12 PUBLISHED BY MPL COMMUNICATIONS INC/LTD AND EMI MUSIC PUBLISHING LTD. PRODUCED BY PAUL EPWORTH, ETHAN JOHNS, GILES MARTIN AND MARK RONSON. EXECUTIVE PRODUCERS: PAUL Mc CARTNEY AND GILES MARTIN. RECORDED AT HENSON RECORDING STUDIOS, LOS ANGELES; AVATAR STUDIOS, NEW YORK; ABBEY ROAD STUDIOS, LONDON; AIR STUDIOS, LONDON; WOLF TONE STUDIOS, LONDON; HOG HILL MILL, EAST SUSSEX. ENGINEERED BY SAM OKELL FOR GILES MARTIN; MATT WIGGINS FOR PAUL EPWORTH; DOM MONKS FOR ETHAN JOHNS; AL O’CONNELL AND JOSH BLAIR FOR MARK RONSON; MATTY GREEN AT HENSON RECORDING STUDIOS; STEVE ORCHARD AT HOG HILL MILL. ASSISTED BY EDDIE KLEIN AND JAMIE KIRKHAM AT HOG HILL MILL; CHRIS BOLSTER, SEB TRUMAN, GORDON DAVIDSON AND IAIN BERRYMAN AT ABBEY ROAD STUDIOS; TOM BAILEY, LAURENCE ANSLOW, JOHN PRESTAGE AND ADAM MILLER AT AIR STUDIOS; ROBERT MALLORY AND TYLER HARTMAN AT AVATAR STUDIOS; NICOLAS ESSIG, KEVIN MILLS AND BILL RAHKO AT HENSON RECORDING STUDIOS. STUDIOS CO-ORDINATED BY FARYAL GANJEHEI AT HENSON RECORDING STUDIOS; TINO PASSANTE AT AVATAR STUDIOS; COLETTE BARBER AT ABBEY ROAD STUDIOS; ALISON BURTON AT AIR STUDIOS. TECHNICAL MANAGER: KEITH SMITH. ARRANGER: BEN FOSTER. PROGRAMMER: TOBY PITMAN. COPYIST: DAVE FOSTER. MIXED BY MARK ‘SPIKE’ STENT. MIXED AT THE MIXSUITE, UK; HENSON RECORDING STUDIOS, LOS ANGELES; HOG HILL MILL, EAST SUSSEX. ASSISTED BY GEOFF SWAN AND KEVIN MILLS. MASTERED BY TED JENSEN. MASTERED AT STERLING SOUND, NEW YORK. CO-ORDINATED BY STEPHANIE GENY-BIKIALO. COVER: INSPIRED BY DAN FLAVIN WITH SPECIAL THANKS TO STEPHEN FLAVIN. LOGO AND COVER CONCEPT: REBECCA AND MIKE. CONSULTANCY AND DESIGN: YES. COVER IMAGE: BEN IB. PHOTOGRAPHY: MARY Mc CARTNEY AND MJ KIM. PRODUCTION CONSULTANT: ROGER HUGGETT. PROJECT MANAGER: SCOTT RODGER. MPL PRODUCTION TEAM: LISA POWER, MAGGIE AGARD, KAT HOLDER, REBECCA CHURCH, CLAUDIA SCHMID, JODIE MURGATROYD, STEVE ITHELL, RICHARD MILLER AND JESS WHITELEY. A&R: NANCY JEFFRIES. PUBLISHING AND COPYRIGHT: DAVE BOGART AND PATRICIA O’HEARN. WITH THANKS TO ETHAN, GILES, MARK, PAUL, WIX, RUSTY, BRIAN, ABE, JOHN HAMMEL, KEITH SMITH, LOUISE MORRIS, EDDIE KLEIN, JAMIE KIRKHAM, MARIE WESTON, LEE EASTMAN, STUART BELL, STEVE MARTIN... EVERYONE AT ABBEY ROAD STUDIOS, AIR STUDIOS, AVATAR STUDIOS, HENSON RECORDING STUDIOS. ALL AT MPL LTD AND MPL INC... NOT FORGETTING ALL THE MEMBERS OF MY BEAUTIFUL FAMILY. © & © 2013 COPYRIGHT OWNED BY MPL COMMUNICATIONS INC/LTD UNDER EXCLUSIVE LICENSE TO CONCORD MUSIC GROUP, INC., 100 N. CRESCENT DRIVE, BEVERLY HILLS, CA 90210. HEAR MUSIC™ IS A LICENSED TRADEMARK OF STARBUCKS US BRANDS, LLC IN THE USA AND STARBUCKS CORPORATION OUTSIDE THE USA. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. WWW.PAULMcCARTNEY.COM





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