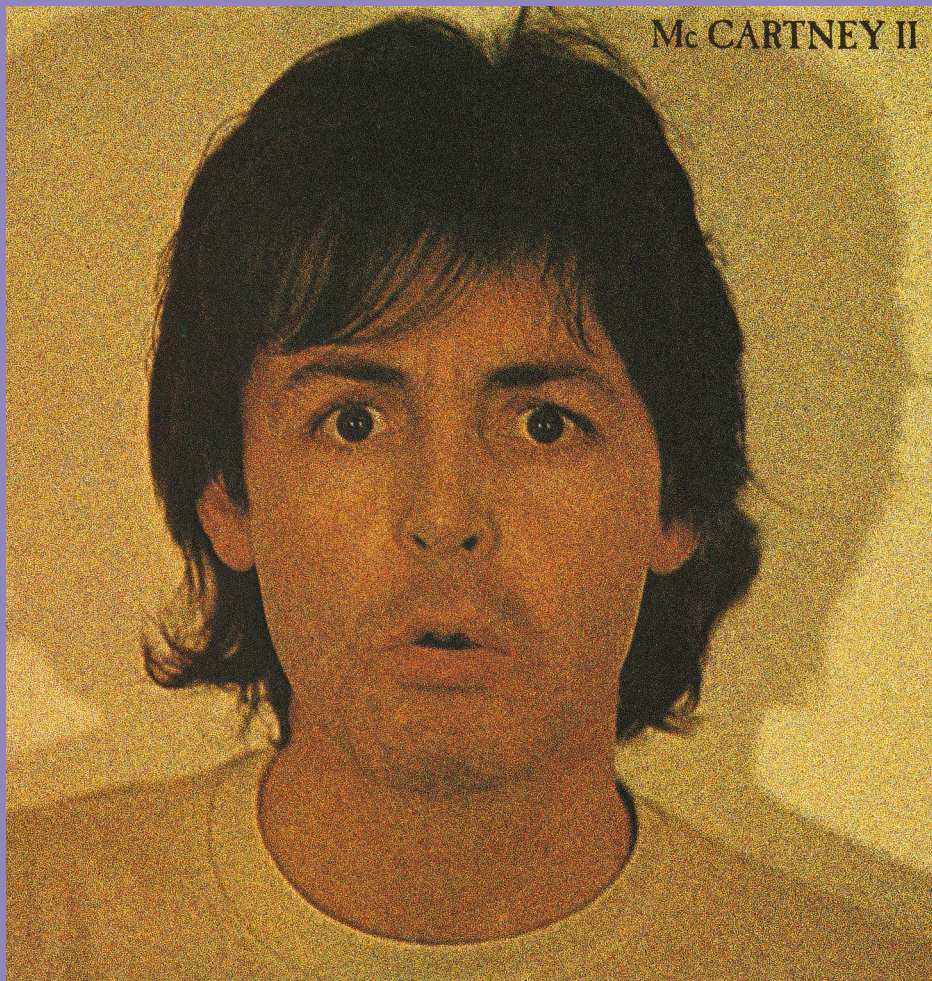


Mc CARTNEY II



Mc CARTNEY II

This album was recorded at home.

The microphones were plugged directly into the back of a
Studer 16 track tape machine, bypassing the recording console.

Technical assistance provided by Eddie Klein

Cutting by Malcolm Davies

Additional vocals. Linda





COMING UP *McCartney* 3.51

You want a love to last forever
One that will never fade away
I want to help you with your problem
Stick around, I say

Coming up, coming up, yeah
Coming up like a flower
Coming up, I say

You want a friend you can rely on
One who will never fade away
And if you're searching for an answer
Stick around, I say

It's coming up, it's coming up
It's coming up like a flower
It's coming up, yeah

You want some peace and understanding
So everybody can be free
I know that we can get together
We can make it, stick with me

It's coming up, it's coming up
It's coming up like a flower
It's coming up for you and me

Coming up, coming up
It's coming up, it's coming up, I say
It's coming up like a flower
It's coming up
I feel it in my bones

You want a better kind of future

One that everyone can share
You're not alone, we all could use it
Stick around we're nearly there

It's coming up, it's coming up everywhere
It's coming up like a flower
It's coming up for all to share
It's coming up, yeah
It's coming up anyway
It's coming up like a flower
Coming up



TEMPORARY SECRETARY *McCartney* 3.13

Mister Marks can you find for me
Someone strong and sweet fitting on my knee
She can keep her job if she gets it wrong
Ah, but Mister Marks I won't need her long
All I need is help for a little while
We can take dictation and learn to smile
And a temporary secretary is what I need for to do
the job

I need a
Temporary secretary, temporary secretaire
Temporary secretary, temporary secretary

Mister Marks could you send her quick
'Cause my regular has been getting sick

I need a
Temporary secretary, temporary secretary

Mister Marks I can pay her well
If she comes along and can stay a spell
I will promise now that I'll treat her right
And will rarely keep her 'til late at night

I need a...

She can be a belly dancer
I don't need a true romancer
She can be a diplomat
But I don't need a girl like that
She can be a neurosurgeon
If she's doin' nothin' urgent,
What I need's a temporary, temporary secretary
I need a, I need a

Temporary secretary, temporary secretary
Temporary secretary, temporary secretary
Temporary secretary, temporary secretaire

Now Mister Marks when I send her back
Will you please make sure she stays on the right track

SPOKEN:

*Well, I know how hard it is for young girls these days
in the face of everything to stay on the right track*

What I need's a temporary, temporary secretary
Temporary secretary
I need a
Temporary secretaire, temporary secretary,
Temporary secretary
I need a
Temporary secretary, temporary secretary,
Temporary secretary



ON THE WAY *McCartney* 3.38

Well you know I'll always love you
But it would have been a lie
If I said that I could please you
Every moment that I try

Wouldn't want to see you crying
So I hope you don't mind
The things I say
On the way

Well we've been travelling for a long time
And we finally finished here
Though I said some things to hurt you
Well it was only out of fear

Wouldn't want to see you crying
So I hope you don't mind
The things I say
On the way

Well you know I'll always love you
Everything will be alright
If I know you don't mind
The things I say
On the way

Well you know I'll always love you
Everything will be ok
If I know you don't mind
The things I say
On the way



WATERFALLS *McCartney* 4.43

Don't go jumping waterfalls
Please keep to the lake
People who jump waterfalls
Sometimes can make mistakes

And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

And I need love, yeah I need love
Like a castle needs a tower
Like a garden needs a flower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go chasing polar bears
In the great unknown
Some big friendly polar bear
Might want to take you home

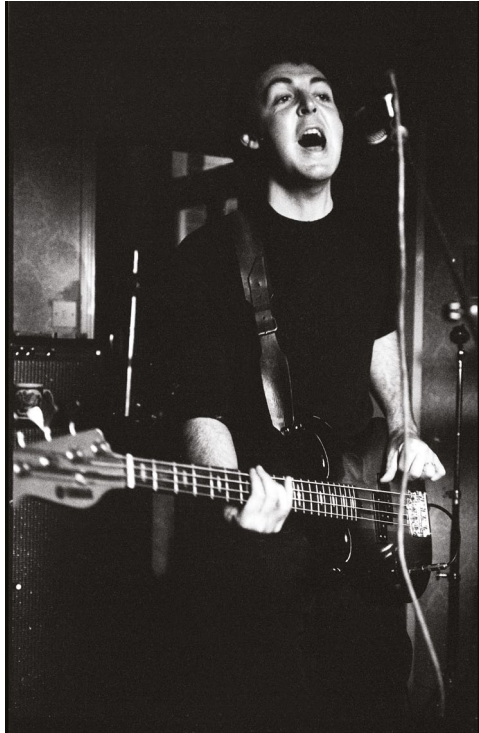
And I need love, yeah I need love
Like a second needs an hour
Like a raindrop needs a shower
Yeah I need love every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't run after motor cars
Please stay on the side
Someone's glossy motor car

Might take you for a ride

And I need love, yeah I need love
Like a castle needs a tower
Like a garden needs a flower
Yeah I need love, said I need love
Like a raindrop needs a shower
Like a second needs an hour
Every minute of the day
And it wouldn't be the same
If you ever should decide to go away

Don't go jumping waterfalls
Please keep to the lake



NOBODY KNOWS *McCartney* 2.52

Which one of you can tell me
What it is I'm looking at
Anyone who can
Has got to be a crazy cat
'Cause I believe that
That nobody knows, no nobody knows
Yeah, nobody knows, no
Lord I cannot tell you
Well that's the way I like it
Yeah now, nobody knows

Nobody knows
Oh, nobody knows
Well Lord you know that nobody knows
Samson and Delilah would have made a crazy pair
If that silly woman hadn't shaven off his hair
I believe that nobody knows, no nobody knows
But that's the way I like it
Yeah now, nobody knows
That's the way I like it, nobody knows

I may go hungry, maybe next week
Well if I do then I'll still find something to eat
And you know, nobody knows, no nobody knows
Well, that's the way I like it, baby, nobody knows

And that includes you, honey (nobody knows)
I'll pay your rent
I'll do you right (nobody knows)
Most every night
But still there's nobody knows
No now, nobody knows
And that's the way I like to keep it
Just so nobody knows

FRONT PARLOUR *McCartney* 3.32

Instrumental

SUMMER'S DAY SONG *McCartney* 3.23

Someone's sleeping
Through a bad dream
Tomorrow it will be over
For the world will soon be waking
To a summer's day

FROZEN JAP *McCartney* 3.39

Instrumental



BOGEY MUSIC *McCartney* 3.26

Everybody bogey
Dig that bogey beat
Man that bogey rhythm
Smells so clean and sweet
Everybody bogey
Bogey on to the street
Without bogey music
Life is incomplete
Without bogey music
Life is incomplete

Everybody bogey
Dig that bogey beat

If you little bogeys
Want to sing along
Clean your bogey act up
And learn the bogey song
Without bogey music
Life is incomplete
Without bogey music
Life is incomplete

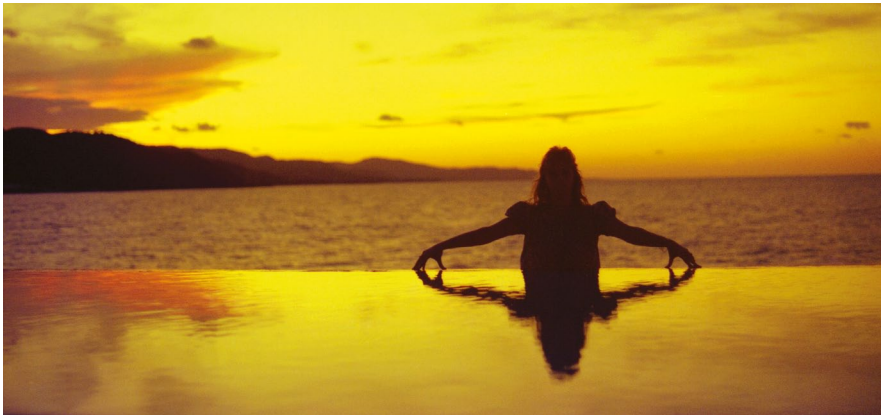
Bogey music, bogey music
Bogey music, bogey music
All right, here we are now
Tonight in bogey land

Bogey music, bogey music
Well, when the younger bogeys
Hear that bogey sound
Every little bogey
Got to bogey down
Bogey man bogey

Bogey man bogey
Bogey man bogey on down
Bogey music, bogey music, bogey music
Bogey music, bogey music, bogey music
Bogey music
Bogey man bogey on down
Bogey music

All you little bogeys
I want you to sing along
Clean your bogey act up
And learn the bogey song
Without bogey music
Life is incomplete
You know, it is...suckers
Bogey music, bogey music
Bogey music, bogey music

*Bogey Music was inspired by Raymond
Briggs' book 'Fungus the Bogeyman'
published by Hamish Hamilton, London in
1977. Bogey men live deep beneath the earth.
Their lifestyle is almost opposite to that of
the people on the surface, who they call 'dry
cleaners.' Bogey men hate music and prefer wet,
slimy clothes to warm and clean ones, but the
younger generation rebel and develop a taste for
rock and roll and cleanliness. Bogey Music is
the first record made by 'dry cleaners' for the
expanding Bogey market.*



DARKROOM *McCartney* 2.18

Got a place we can go
Lights are low
Let me show you to my darkroom

Come a come along with me to my darkroom
Come a come along with me to my darkroom

Come a come along with me to my darkroom
Come a come along with me to my darkroom

Come a come a come a come a come a
Come a come a come a come a come a

Got a place we can go
Lighting low
Let me show you to my darkroom

Come a come along with me to my darkroom
Got a place
Come a come along with me to my darkroom
We can go
Got a place we can go
Lighting low
Let me show you to my darkroom
Come a come along with me to my darkroom



ONE OF THESE DAYS *McCartney* 3.34

One of these days
When my feet are on the ground
I'm gonna look around and see

See what's right, see what's there
And breathe fresh air, ever after

One of these days
When a job just takes too long
I'm gonna sing my song and see

See what's right, see what's there
And breathe fresh air, ever after

It's there, it's round
It's to be found
By you, by me
It's all we ever wanted to be

One of these days
When we both are at our ease
When you've got time to please yourself

See what's right and see what's there
And breathe fresh air, ever after

It's there, it's round
It's to be found
By you, by me
It's all we ever wanted to see

One of these days
When my feet are on the ground
I'm gonna look around and see

See what's right and see what's there
And breathe fresh air, ever after, ever after
Breathe fresh air, ever after



REMASTERED ALBUM

Coming Up (3:51)
Temporary Secretary (3:13)
On The Way (3:38)
Waterfalls (4:43)
Nobody Knows (2:52)
Front Parlour (3:32)
Summer's Day Song (3:23)
Frozen Jap (3:39)
Bogey Music (3:26)
Darkroom (2:18)
One Of These Days (3:34)

Total Running Time: 38:09

Produced by Paul McCartney

Remastered at Abbey Road Studios

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BONUS AUDIO 1

Blue Sway [With Richard Niles Orchestration] (4:33)
Coming Up [Live At Glasgow, 1979] (4:09)
Check My Machine [Edit] (5:50)
Bogey Wobble (2:59)
Secret Friend [Full Length Version] (10:30)
Mr H Atom/You Know I'll Get You Baby (5:55)
Wonderful Christmaste [Edited Version] (3:47)
All You Horse Riders/Blue Sway (10:10)

Total Running Time: 47:53

Produced by Paul McCartney

All tracks recorded at Lower Gate Farm, Sussex
and Lower Ranachan, Scotland except track 2 recorded at
The Apollo, Glasgow. All tracks recorded and mixed by
Paul McCartney except track 1 mixed by Jon Kelly, and
track 2 recorded by Mark Vigers and Eddie Klein and
mixed by Geoff Emerick.

Tracks 1, 2, 6, 8 mastered at Abbey Road Studios
Tracks 3, 5, 7 remastered at Abbey Road Studios

Blue Sway [With Richard Niles Orchestration],
Coming Up [Live At Glasgow] and Wonderful
Christmaste
Original Recordings © 1979 MPL Communications Ltd
All other Original Recordings © 1980 MPL
Communications Ltd

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BONUS AUDIO 2

Coming Up [Full Length Version] (5:34)
Front Parlour [Full Length Version] (5:15)
Frozen Jap [Full Length Version] (5:43)
Darkroom [Full Length Version] (3:45)
Check My Machine [Full Length Version] (8:58)
Wonderful Christmaste [Full Length Version] (4:15)
Summer's Day Song [Original without vocals] (3:25)
Waterfalls [DJ Edit] (3:20)

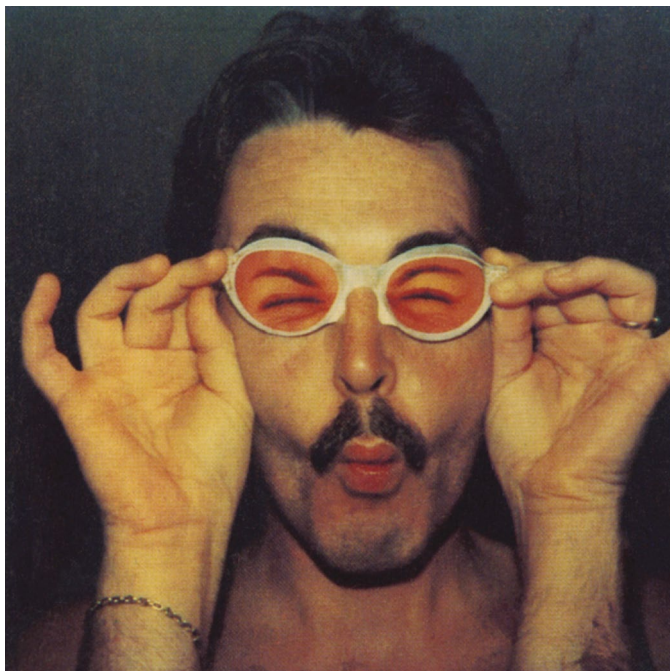
Total Running Time: 40:15

Produced by Paul McCartney

All tracks recorded and mixed by Paul McCartney

Tracks 1–7 mastered at Abbey Road Studios
Tracks 8 remastered at Abbey Road Studios

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The audio industry has seen many technical innovations since McCartney II was first released on vinyl in 1980, the most notable being digital recording. However, with the introduction of CD came two advances, “de-noising” and “peak limiting” which have become increasingly unpopular within certain areas of the music industry and amongst audiophiles.

De-noising was introduced to remove the inherent sound, or hiss, associated with analogue tape. The amount of processing used to remove tape noise can be varied, but when used excessively, many believe that it also has a detrimental effect on elements of the musical sound.

Peak limiting is a process that increases the loudness of music. It is achieved by holding the loudest peaks down and raising the overall level of the music. Much depends on the amount of limiting applied, but at its most extreme the result can be a serious reduction in the dynamic range and often audible distortion.

The release of The Beatles’ remasters in 2009 saw a marked change in attitudes towards these issues, where both noise reduction and limiting were used sparingly with the aim of representing the master tapes more accurately.

Such is the case with this newly remastered CD of McCartney II: tape noise reduction has scarcely been used and the degree of limiting is subtle. In addition digital technology has advanced with the ability now to offer recordings in 24 bit/96kHz. The high resolution version is being made available via download and is being offered in two formats: limited, which is comparable in volume to the remastered CD, and un-limited, which in comparison with the limited version will sound quieter, but retain the dynamic range of the original master recording.

ALLAN ROUSE
Abbey Road Studios

Executive Producer: Paul McCartney

Project Manager: Scott Rodger

Audio Co-ordinators: Lisa Power and Ruth Birch

Film Co-ordinator: Susanne Buckner

Artwork and Photographic Co-ordinator: Claudia Schmid

MPL Audio Archive: Eddie Klein

Creative Consultant: Roger Huggett

Photographic and Artwork Research: Richard Miller,

Catherine Shepherd, Rebecca Church

Additional Research: Toby McColl

Publishing and Copyright: Nancy Jeffries, Dave Bogart, Jane Kett

Audio remastered by Guy Massey and Steve Rooke at Abbey Road Studios, London

Remastering Project Co-ordinator: Allan Rouse

Creative Direction and Redesign: YES

All photographs by Linda McCartney © Paul McCartney

Thanks to Lee Eastman, Hanalei Perez-Lopez, Stuart Bell, Jeff Jones,

John Hammel, Louise Morris, Jamie Kirkham, Keith Smith

All tracks composed by Paul McCartney

All tracks published by MPL Communications Ltd/Inc

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