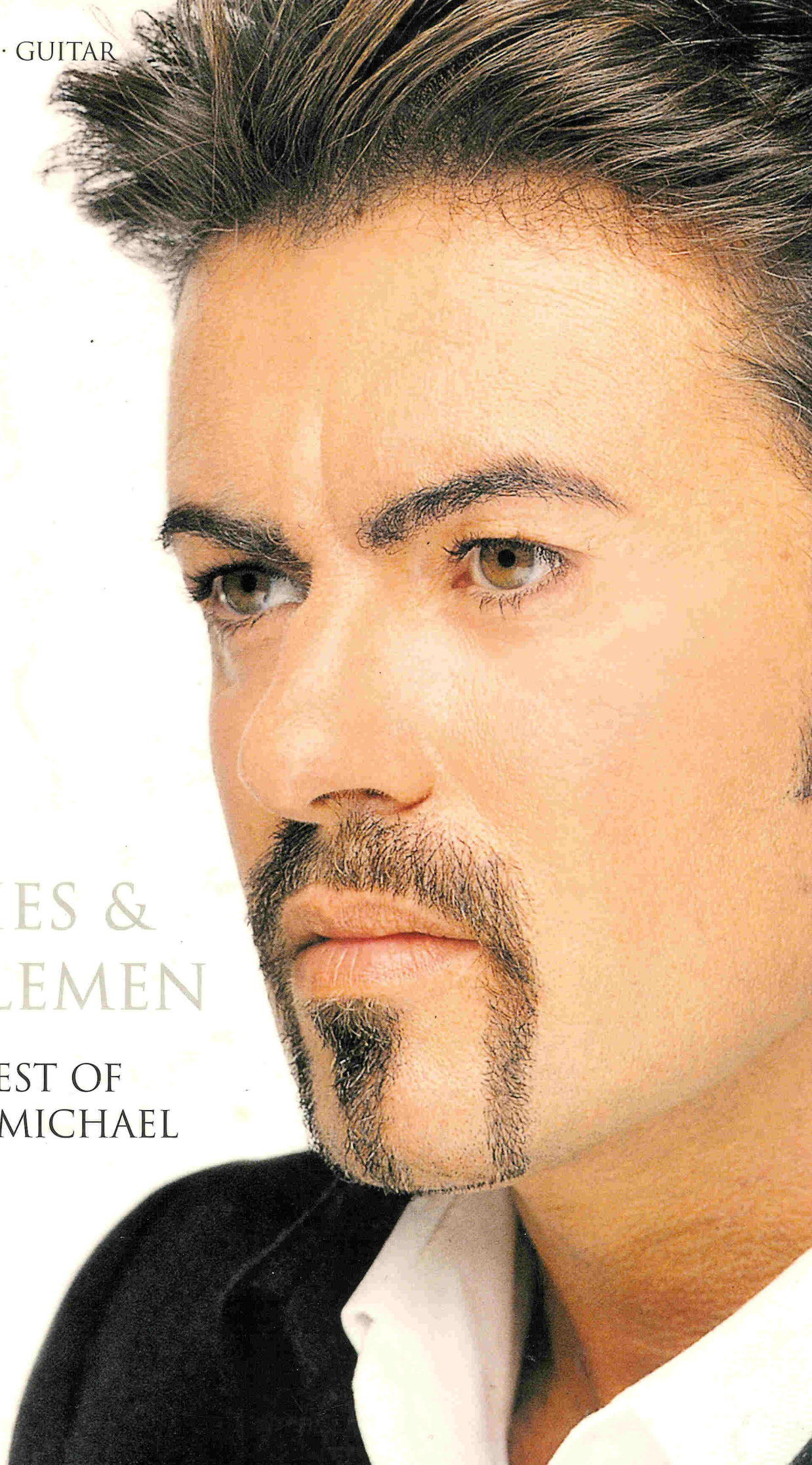


PIANO · VOCAL · GUITAR

LADIES &
GENTLEMEN

THE BEST OF
GEORGE MICHAEL



LADIES & GENTLEMEN

THE BEST OF GEORGE MICHAEL

JESUS TO A CHILD

FATHER FIGURE

CARELESS WHISPER

DON'T LET THE SUN GO DOWN ON ME

with Elton John

YOU HAVE BEEN LOVED

KISSING A FOOL

I CAN'T MAKE YOU LOVE ME

HEAL THE PAIN

A MOMENT WITH YOU

DESAFINADO

with Astrud Gilberto

COWBOYS AND ANGELS

PRAYING FOR TIME

ONE MORE TRY

A DIFFERENT CORNER

OUTSIDE

AS

with Mary J. Blige

FASTLOVE

TOO FUNKY

FREEDOM 90

STAR PEOPLE

KILLER/PAPA WAS A ROLLIN' STONE

I WANT YOUR SEX (Part II)

THE STRANGEST THING

FANTASY

SPINNING THE WHEEL

WAITING FOR THAT DAY

I KNEW YOU WERE WAITING (FOR ME)

with Aretha Franklin

FAITH

SOMEBODY TO LOVE

with Queen



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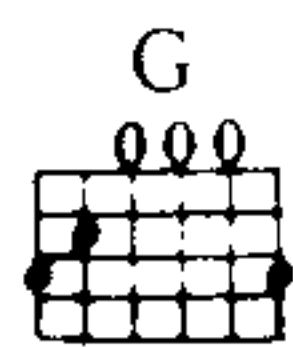


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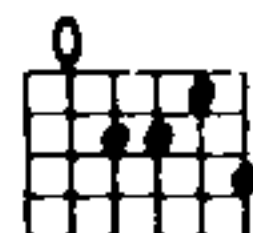
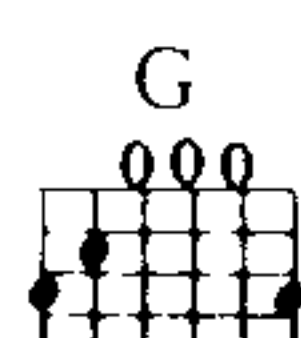
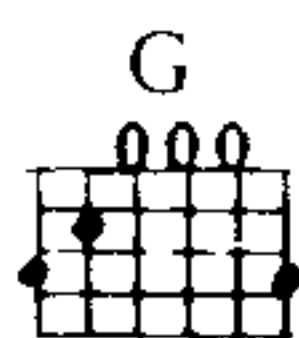
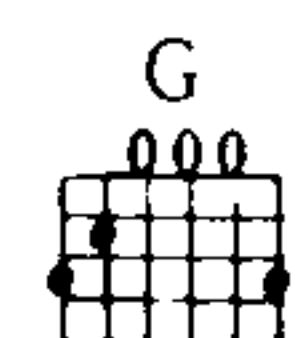
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A DIFFERENT CORNER

Words and Music by
George Michael

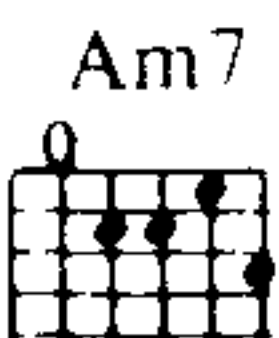
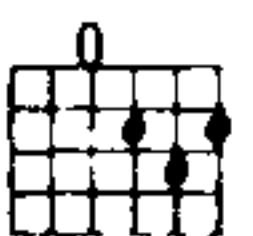


Am7

I'd say love— was a mag - i - cal thing, — I'd say love— would keep—

D/G

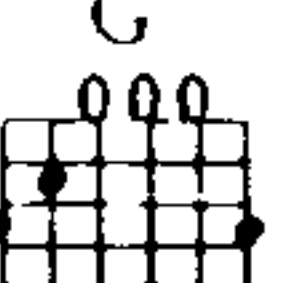
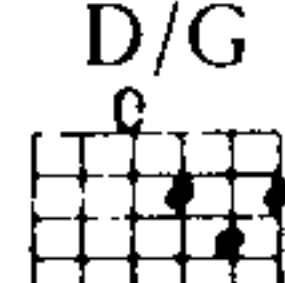
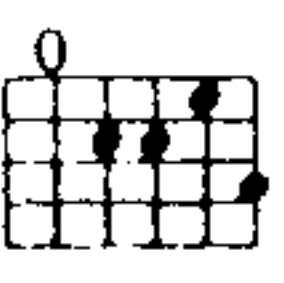


— us from pain, — had I been there, — had I

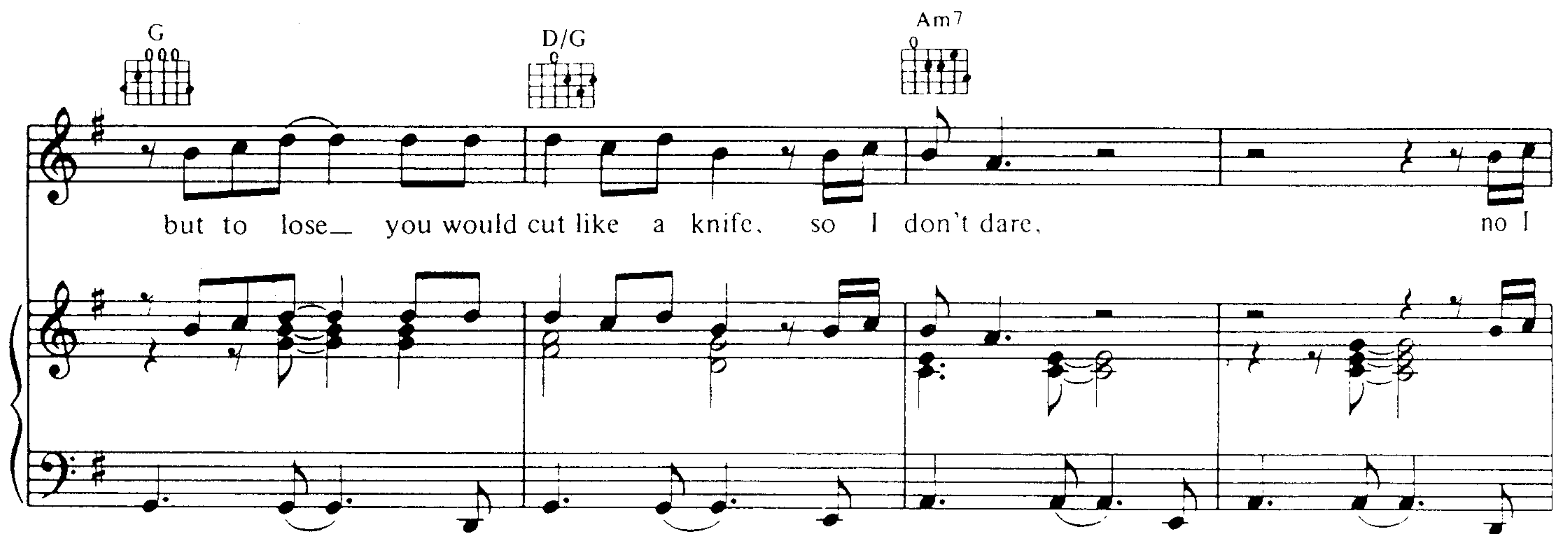
G  G  D/G  G 

been there. I would pro - mise you all of my life



G  D/G  Am7 

but to lose you would cut like a knife, so I don't dare, no I



G  G 

don't dare. 'Cause I've nev - er come close in



D/G  G  G  D/G  G 

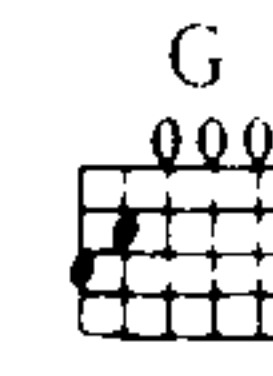
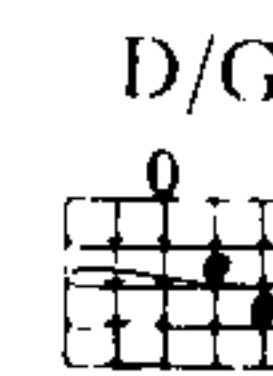
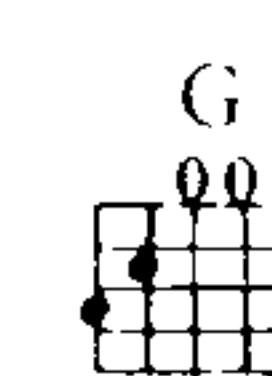
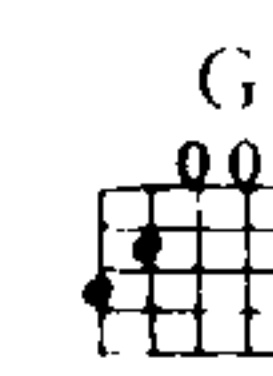
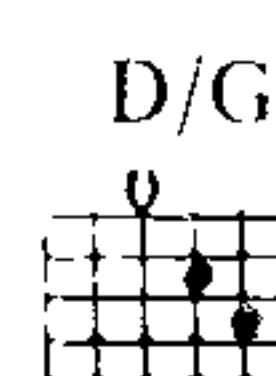
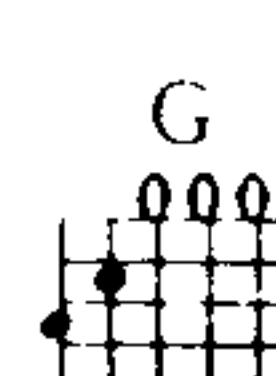
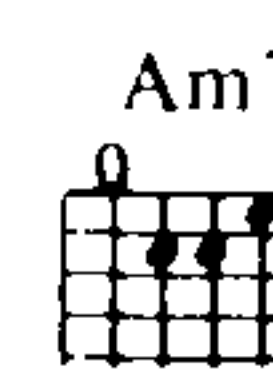
all of these years, you are the on - ly one to stop my tears. (and)

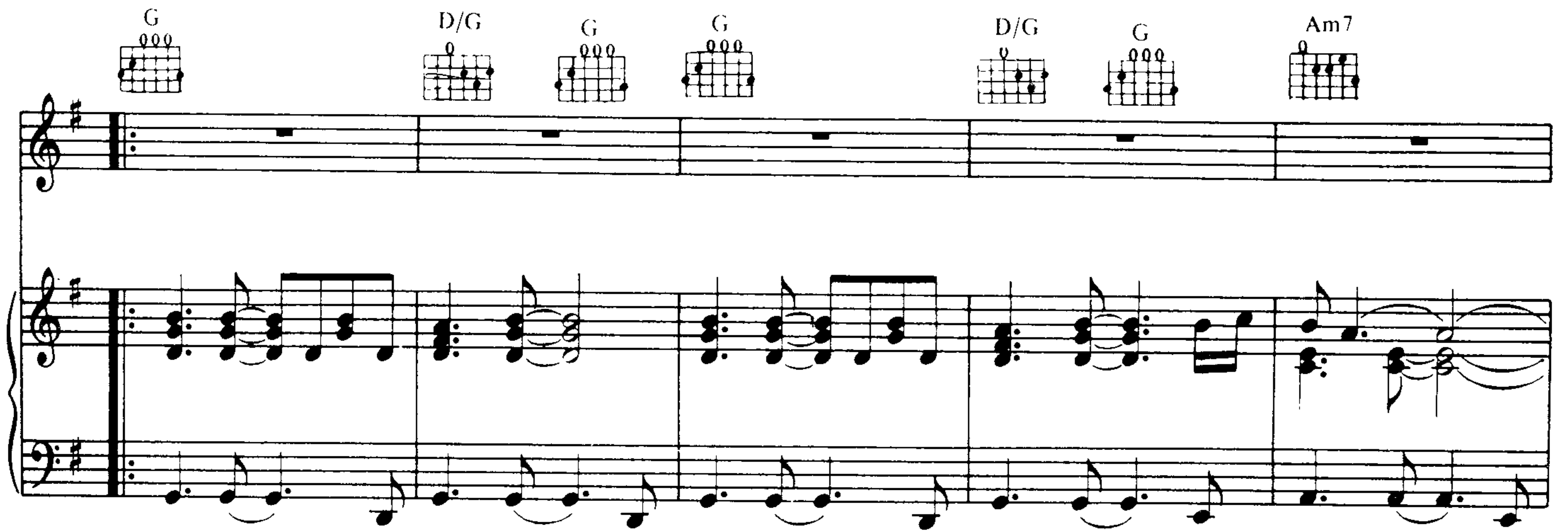


Am7  G  *To Coda* ◆

I'm so scared, _____ } I'm so scared.
of this love.



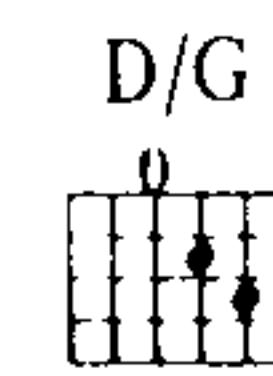

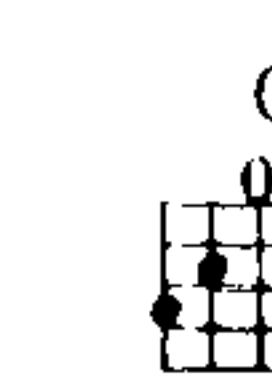

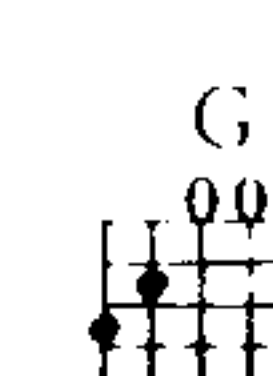
G  D/G  G  G  D/G  G  Am7 



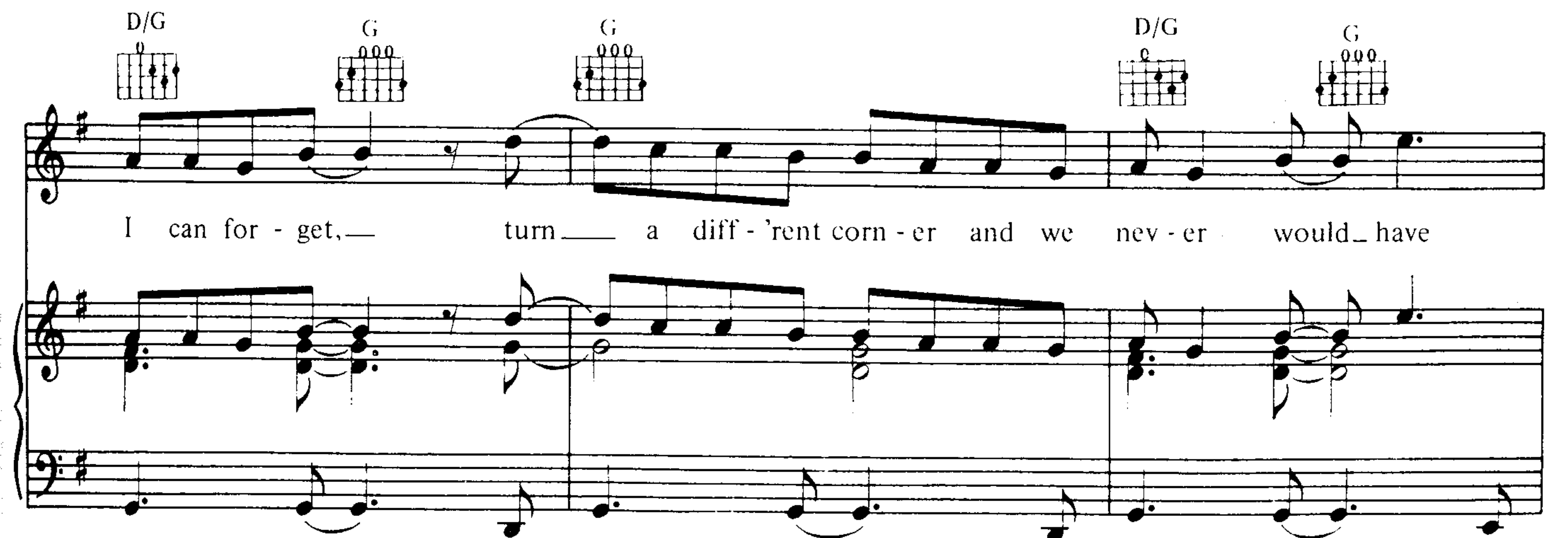
G  1. 2. G 

Take me back in time, may-be

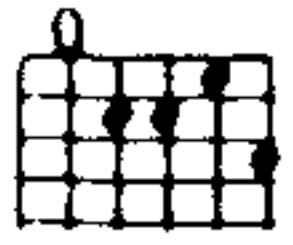


D/G  G  G  D/G  G 

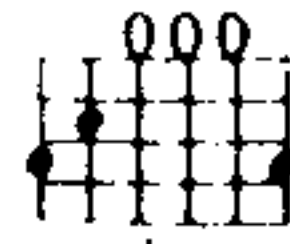
I can for - get, — turn — a diff - 'rent corn - er and we nev - er would have



Am7



G

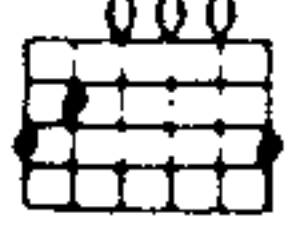


met, —

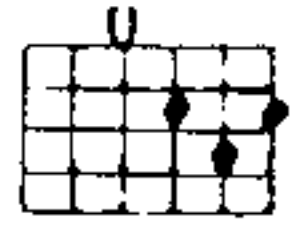
would you care? —

1 —

G



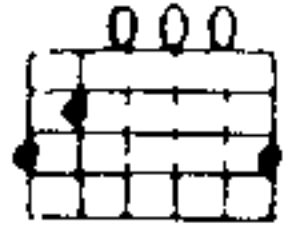
D/G



G



G



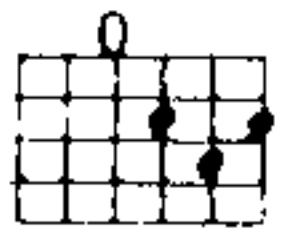
— don't un - der - stand it,

for you it's a breeze,

lit - tle by lit - tle

you've

D/G



G



Am7



G



brought me

to my knees. —

Don't you care?

D.S. al Coda

⊕ CODA

No I've nev -

And if all — that there is — is this

D/G G G D/G G



fear of be-ing used, — I — should go back to be-ing lone - ly and — con - fused.



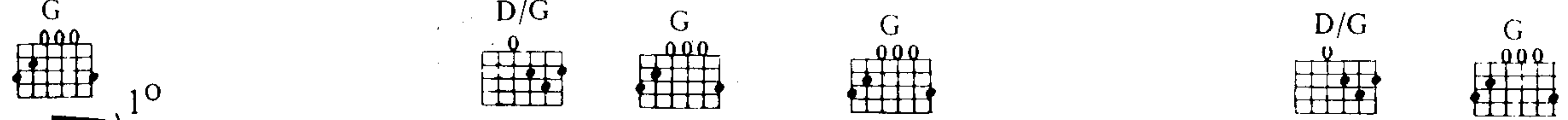
Am7 G




— if I could, — I would, — I



G D/G G G D/G G




swear. —)¹⁰



Am7 G



Repeat to FADE.

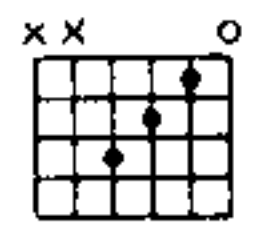


A MOMENT WITH YOU

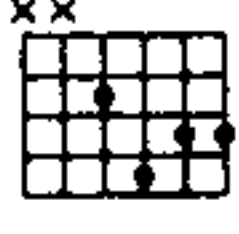
Words and Music by
George Michael

♩ = 72

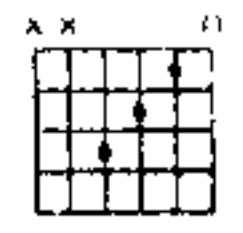
Fmaj7



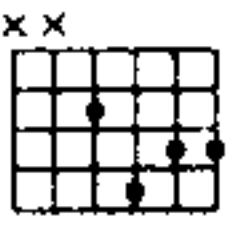
Em7



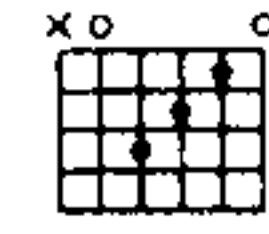
Fmaj7



Em7

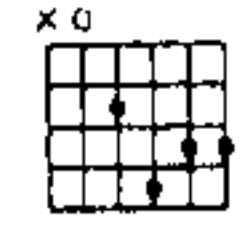


Fmaj7/A

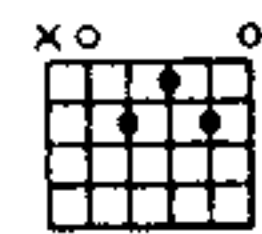


You can't_ keep a - hold - ing it in_ when it's some - thing good.____

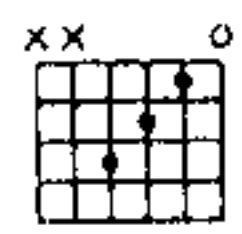
Em7/A



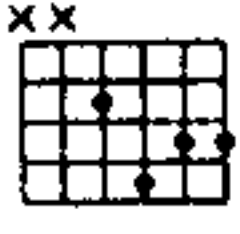
Amaj7



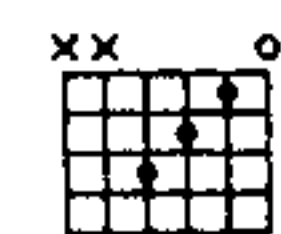
Fmaj7





Em7




Fmaj7





1. Hey, this won't take much time, — we won't touch, we'll just
2. Say, you don't waste much time, — we don't touch, do we


Em7  Fmaj7 



wait for signs. And no - thing was fur - ther from my mind,
ba - by? But still my hands are tied




Em7  Amaj7 



— than this mo - ment with you. Woh
— for that mo - ment with you. Woh



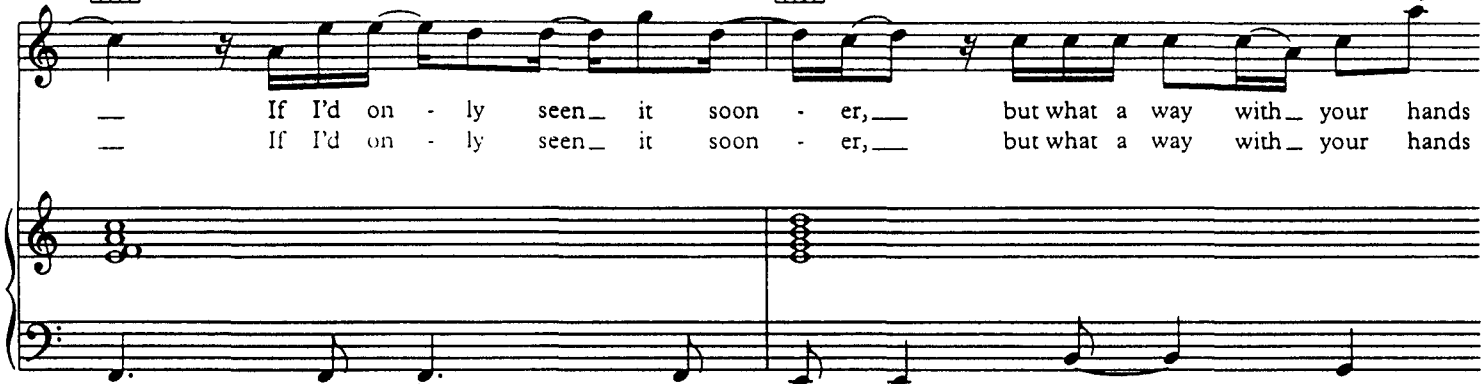
Fmaj7  Em7 

— but if you'd on - ly told me ba - by, I would have made some oth - er plans.
— but if you'd on - ly told me ba - by, I would have made some oth - er plans.



Fmaj7  Em7 

— If I'd on - ly seen it soon - er, but what a way with your hands
— If I'd on - ly seen it soon - er, but what a way with your hands



Fmaj7



Em7



Ama7



— you — had. I want-ed that — mo - ment with you. —
 — you — had. I want-ed that — mo - ment with you. —

A



A11



I know that — it's wrong, 'If you need me, I'm — here' — turns me
 You know that — I'm strong, I've no rea - son to — fear, —

Dmaj9



Dm6/F



A



on. — I can't help think-ing it's a mi-ra-cle — you're here.
 am I wrong? I can't help think-ing it's a mi-ra-cle — you're here.

A11



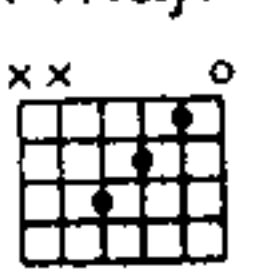
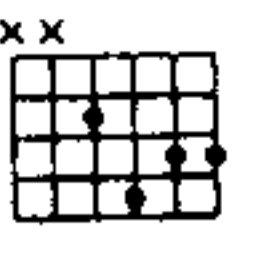
Dmaj9

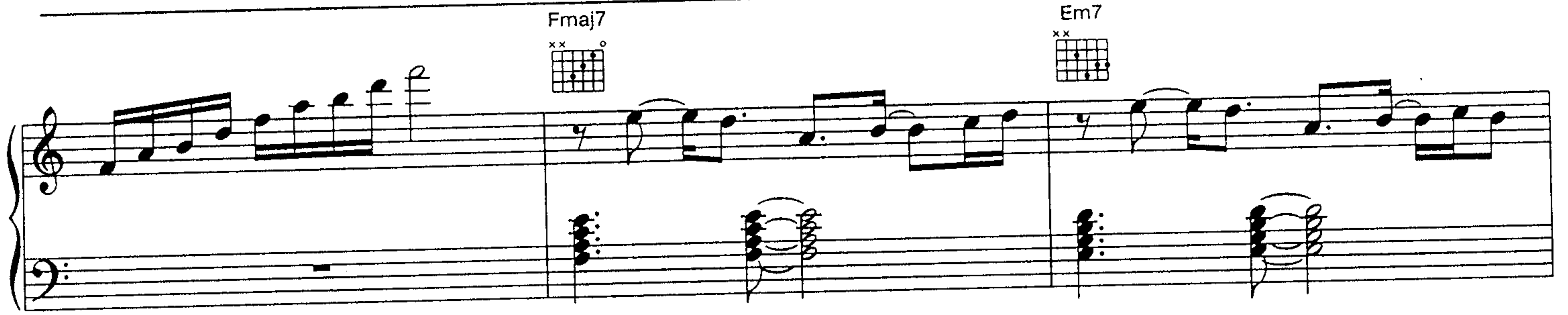


1.
Dm6/F



I can't help think-ing it's a mi-ra-cle. —
 I can't help think-ing it's a mi-ra-cle. —

Fmaj7  Em7 



Fmaj7  Em7  2. Dm6/F  3fr

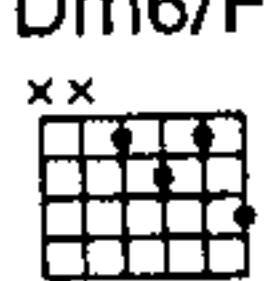
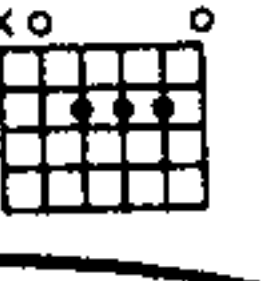
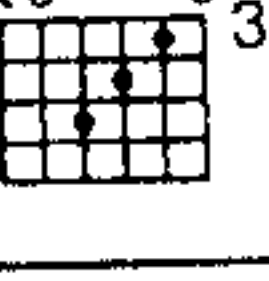
I can't help think-ing it's A -



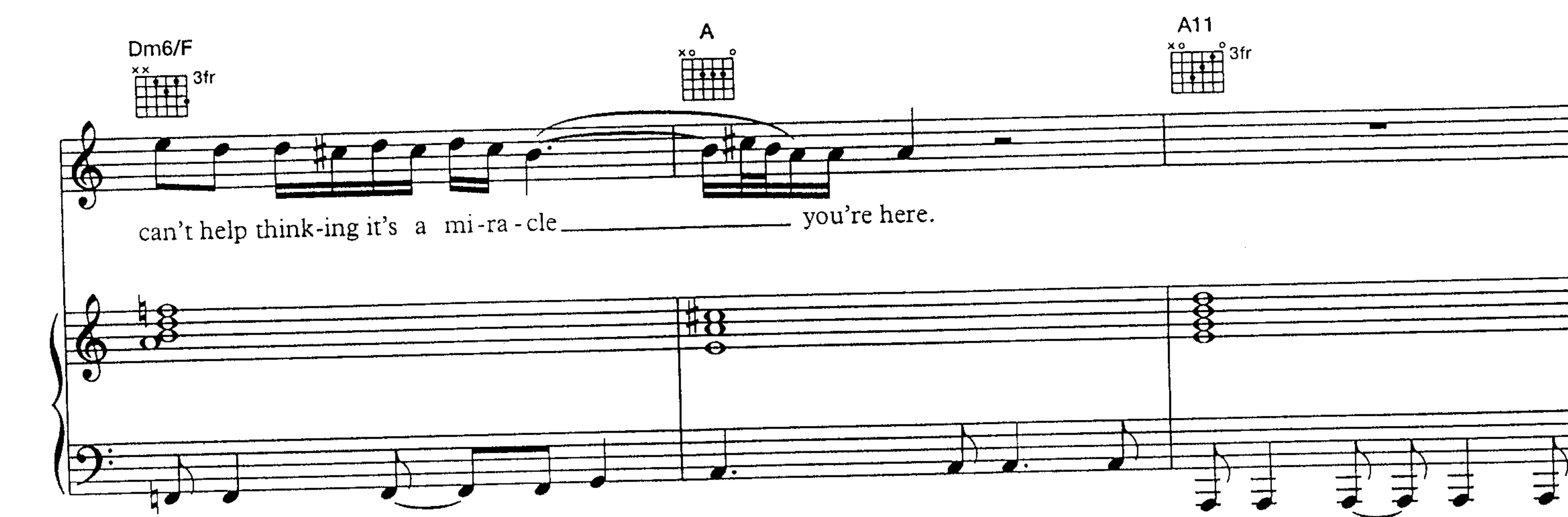
A  A11  3fr Dmaj9 

- me-ri - can. — I can't help think-ing it's a mi-ra - cle. — I



Dm6/F  3fr A  A11  3fr

can't help think-ing it's a mi-ra - cle — you're here.



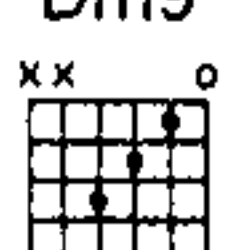

Dmaj9  Dm6/F  3fr



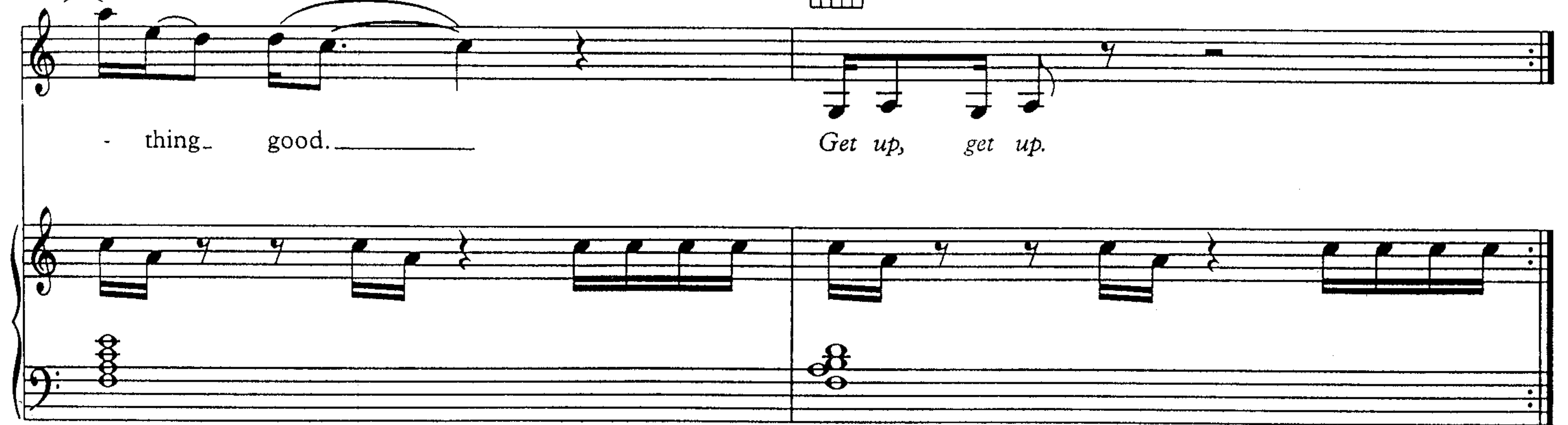
Dm9  Dm6 

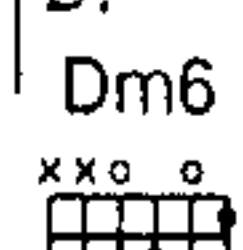
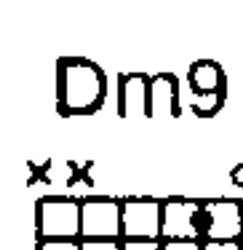
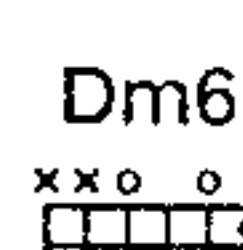
You can't___ keep a - hold - ing it in___ when it's some -



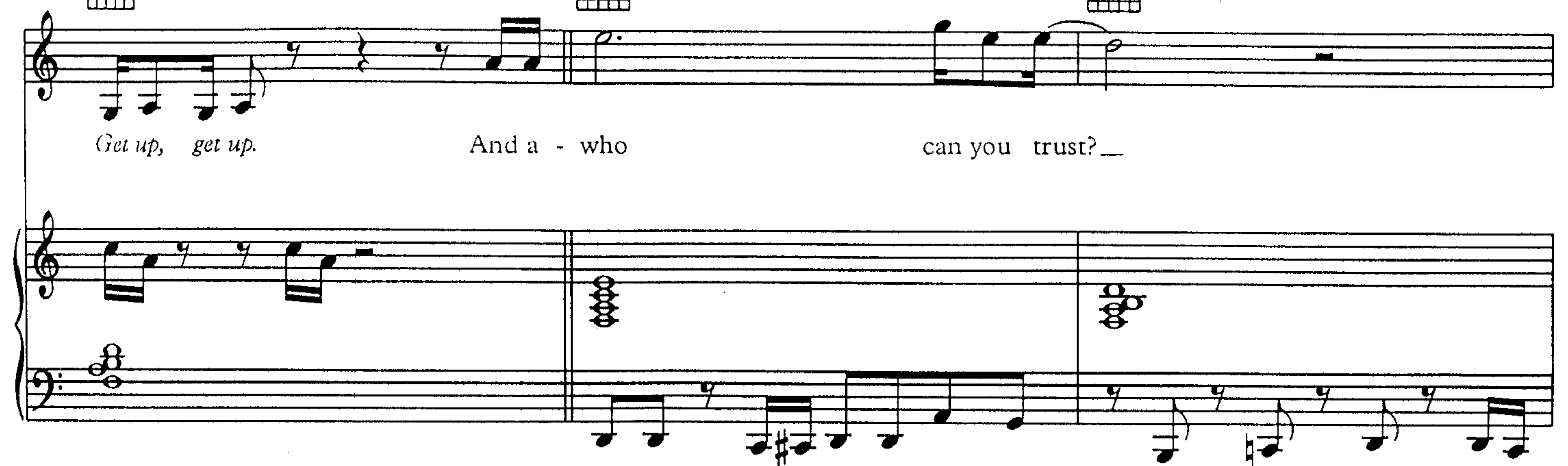
Dm9  1. Dm6 

- thing.. good._____ Get up, get up.



2. Dm6  Dm9  Dm6 

Get up, get up. And a - who can you trust?__



Dm9



Dm6



Dm9



Deal-ing out jus-tice,

with a mi-ni - mum of fuss.

Who _____ ba -

Dm6



Dm9



Dm6



- by?

Deal-ing out jus-tice.

Dm9



Dm6



You can't ___ keep a - hold - ing it in ___ when it's some -

Dm9



Dm6



- thing_ good. _____

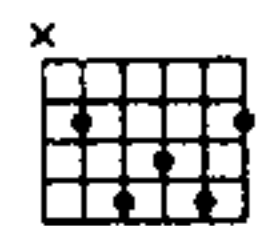
repeat ad lib. to fade

AS

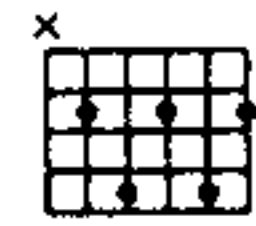
Words and Music by
Stevie Wonder

♩ = 93
N.C.

Bmaj7



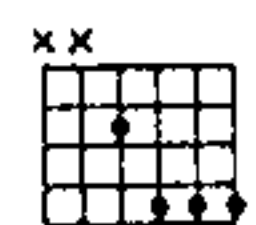
B7



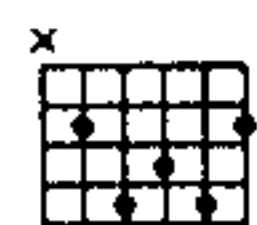
GEORGE
MICHAEL

Do do do

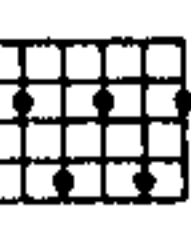
Emaj7



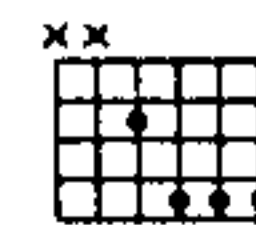
Bmaj7



B7

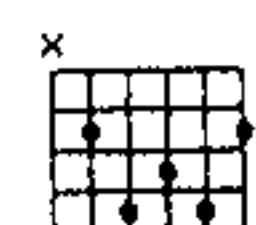


Emaj7

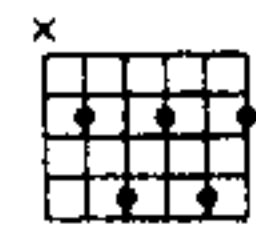


do Woh woh woh Do do dum do 1. As a-round

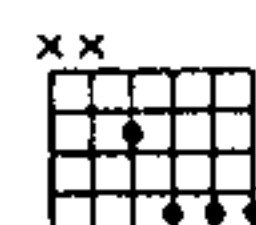
Bmaj7



B7

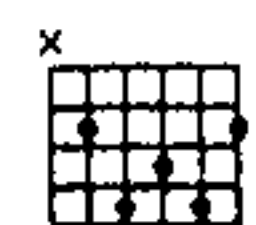


Emaj7

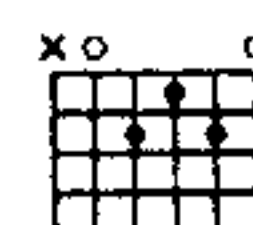


the sun the earth knows she's re - volv - ing, and the rose-

Bmaj7



Amaj7



- buds know to bloom in ear - ly May. Just as hate

Bmaj7 B7 Emaj7

— knows love's the cure, — you can rest — your mind as - sured that I'll —

G#m7 A#m11 D#7 G#m7 G#m6 C#m9 F#13

— be lov - ing you — al - ways. — 2. As — now can't

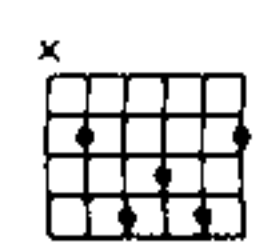
Bmaj7 B9 Emaj7

— re - veal — the mys - tery of — to - mor - row, — but in pass -

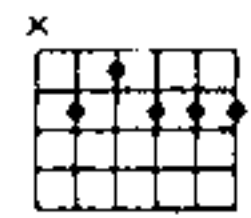
Bmaj7 Amaj7

- ing will — grow old - er ev - ery - day. — Just as all —

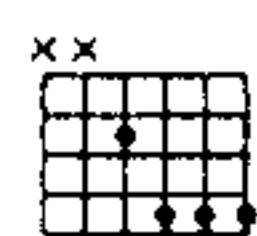
Bmaj7



B9

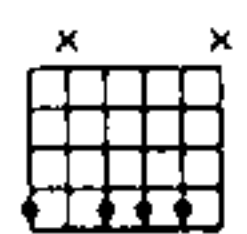


Emaj7

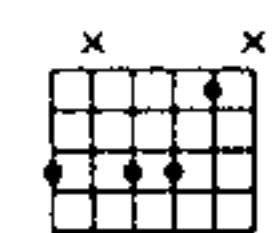


— that's born — is new, — you know what — I say — is true, — that I'll —

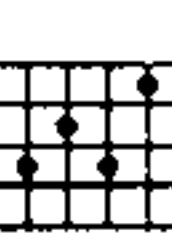
G#m7



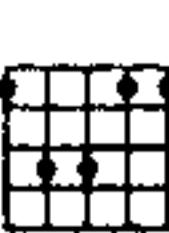
A#m11



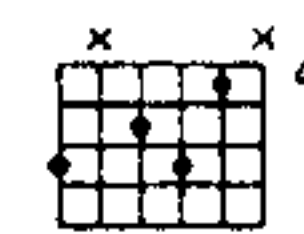
D#7



G#m

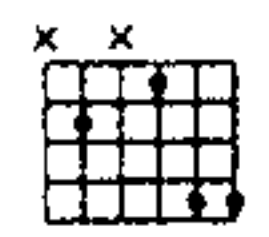


D#7/A#

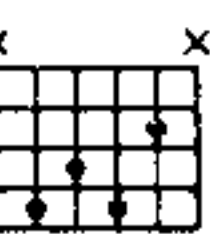


— be lov-ing you — al - ways. — Un - til the rain - bow burns the stars

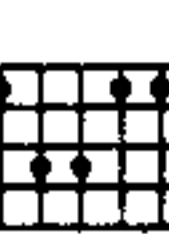
G#m/B



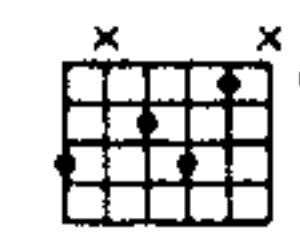
C#7



G#m

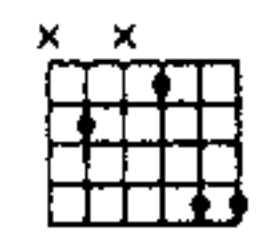


D#7/A#

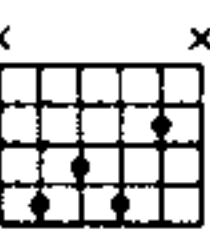


— out of — the sky. — Al - ways. — Un - til the o - cean co - vers ev -

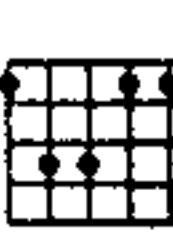
G#m/B



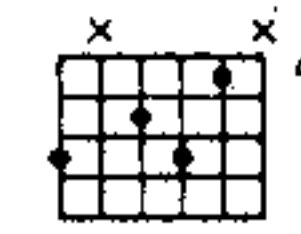
C#7



G#m

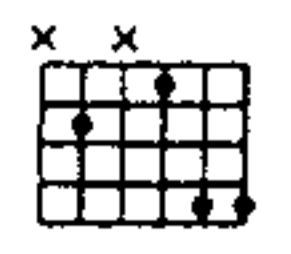


D#7/A#

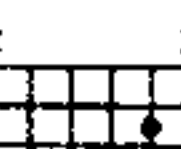


- ery moun - tain high. — Al - ways. — Un - til the day — that eight - times eight

G#m/B



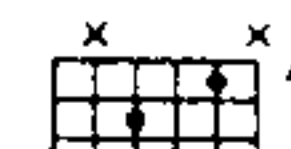
C#7



G#m



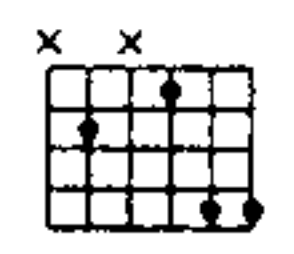
D#7/A#



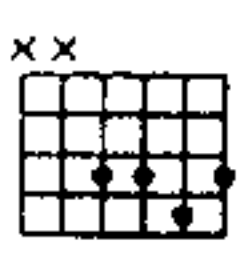
— times eight — is four. — Al — ways. Un — til the day — that is — the day



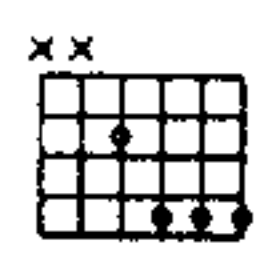
G#m/B



D#7/E#



Emaj7



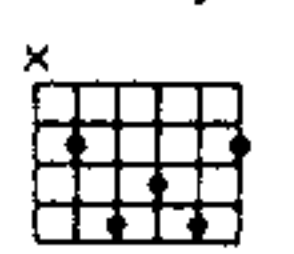
MARY J. BLIGE



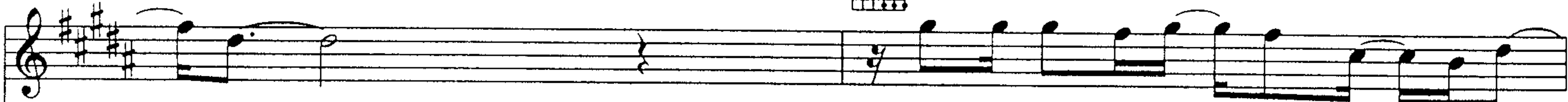
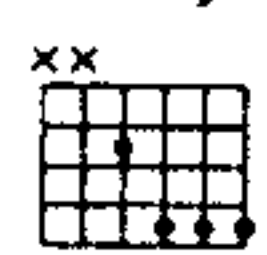
— that are — no more. — Did you know that true — love asks for no —



Bmaj7



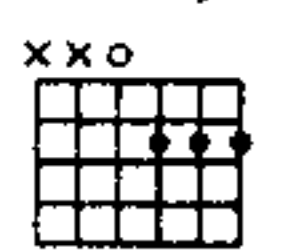
Emaj7



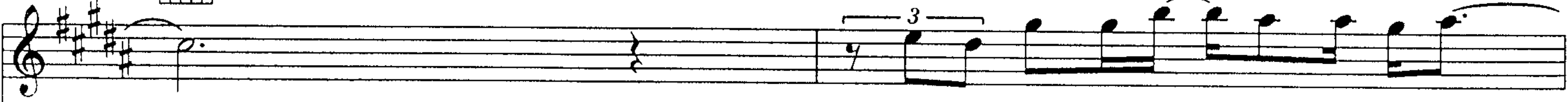
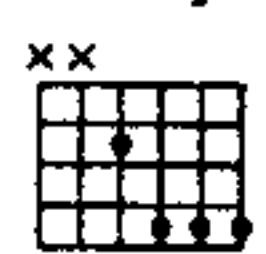
— thing, — her ac - cep - tance is — the way — we pay. —



Dmaj7



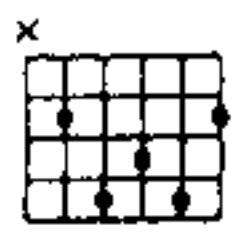
Emaj7



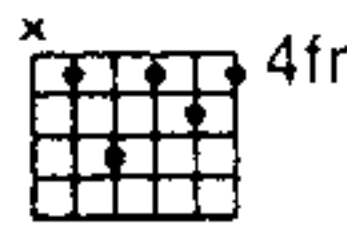
— Did you know that life — has giv - en love —



Bmaj7

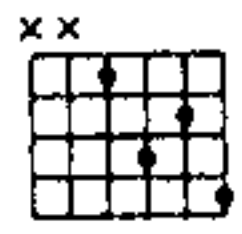


C#m7

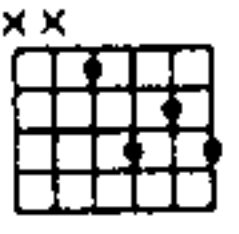


— a gua - ran - tee — to last through for - ev - er, an - oth - er day. —

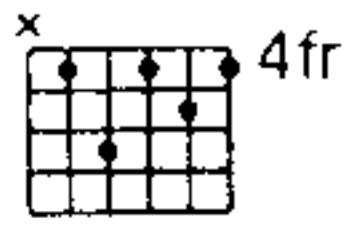
D#7sus4



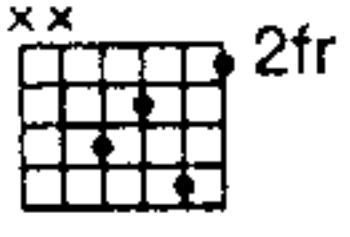
D#7



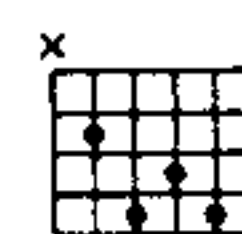
C#m7



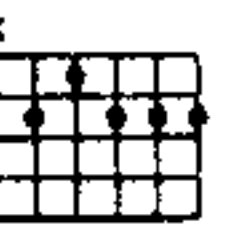
F#7



Bmaj7



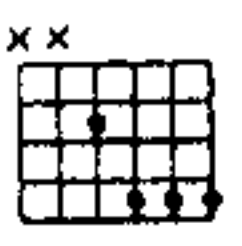
B9



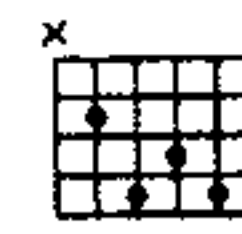
G.M.

3. As to - day — I know I'm liv - ing but — to - mor -
4. As a - round — the sun — the earth knows she's — re -

Emaj7

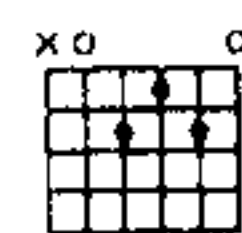


Bmaj7

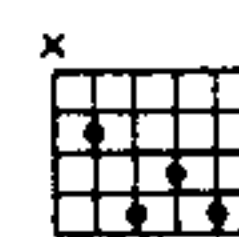


- row could make me — the past, but that — I must - n't fear,
- volv - ing, and — the rose - buds know to bloom in ear - ly May.

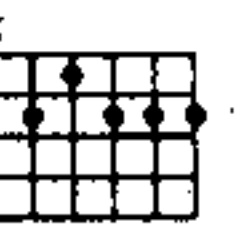
Amaj7



Bmaj7



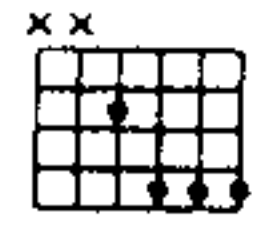
B9



M.J.B

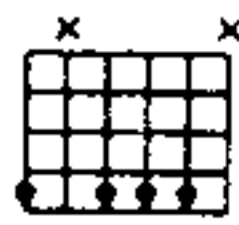
— 'cause you're here. Now I know — deep in — my mind — the love of me —
— Now I know — deep in — my mind — the love of me —

Emaj7

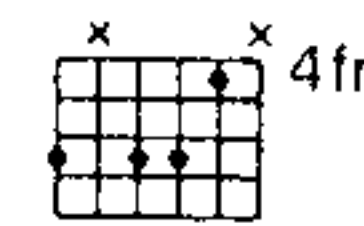


G.M.

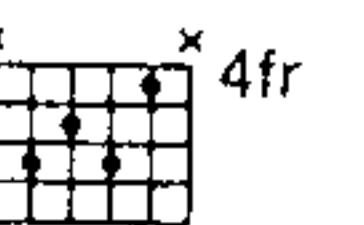
G#m7



A#m11

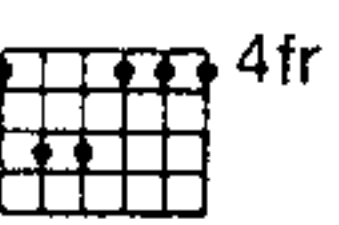


D#7

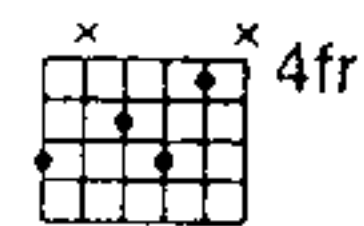


I've left be - hind, and I'll be lov - ing you al - ways.
 I've left be - hind, and I'll be lov - ing you al - ways.

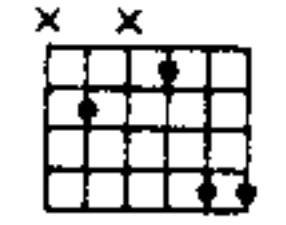
G#m



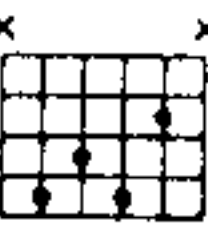
D#7/A#



G#m/B



C#7



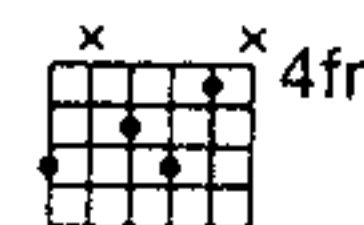
Lead vocal ad lib.

Un - til the rain - bow burns the stars out of the sky.
 Un - til the day is night and night be - comes the day.

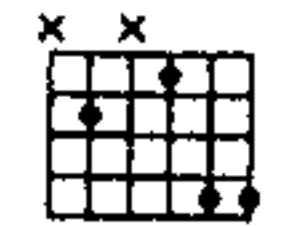
G#m



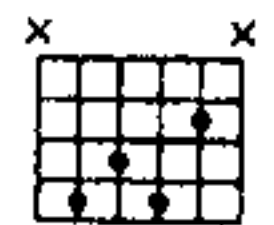
D#7/A#



G#m/B

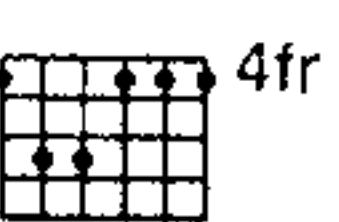


C#7

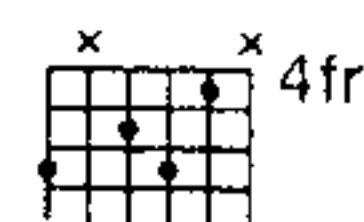


Un - til the o - cean co - vers ev - ery moun - tain high.
 Un - til the trees and seas just up and fly a - way.

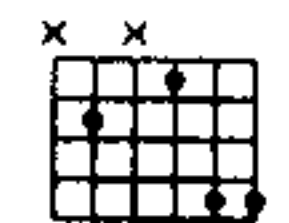
G#m



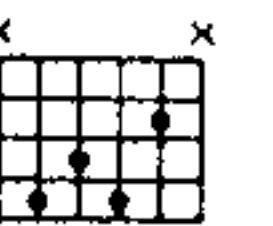
D#7/A#



G#m/B



C#7



Un - til the dol - phin flies and par - rots live at sea.
 Un - til the day that eight times eight is four.

1. **G#m/B** **D#7/A#** **C#7**

to Coda ⊕

G#m 4fr **D#7/A#** 4fr **C#7**

Un - til we dream of life and life be - comes a dream.
 Un - til the day that is the day

2. **G#m/B** **D#7/A#**

D. al Coda

G#m 4fr **D#7/A#** 4fr

— that are no more.

G#m/B **C#7**

⊕ *CODA* **G#m/B** **C#7**

M.J.B.

— that are no more. Al - ways.

G#m 4fr **D#7/A#** 4fr **G#m/B** **C#7**

G.M.

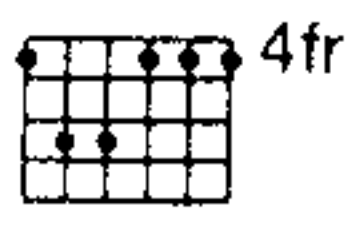
Al - ways.

G#m 4fr **D#7/A#** 4fr **G#m/B** **C#7**

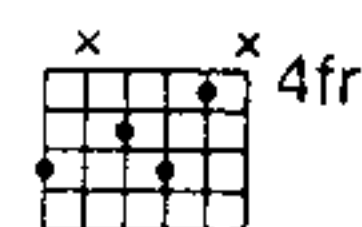
M.J.B.

Al - ways.

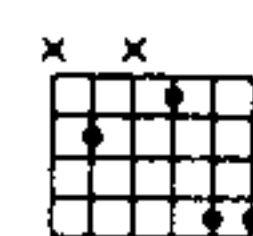
G#m



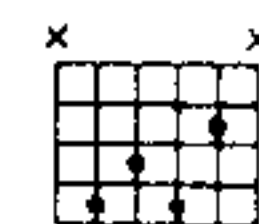
D#7/A#



G#m/B



C#7



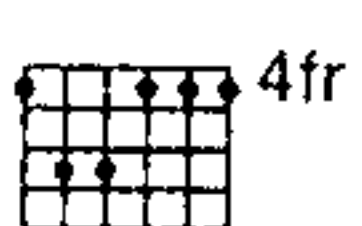
Lead vocal ad lib.



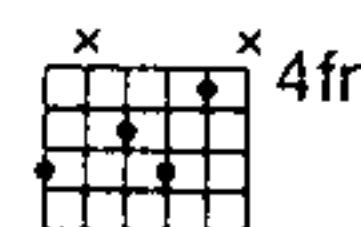
Un - til the rain - bow burns the stars out of the sky.
Un - til the day is night and night be - comes the day.



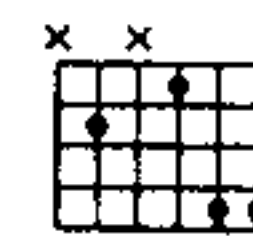
G#m



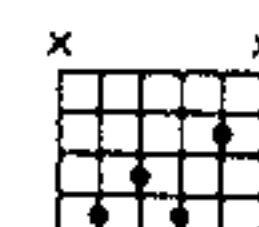
D#7/A#



G#m/B



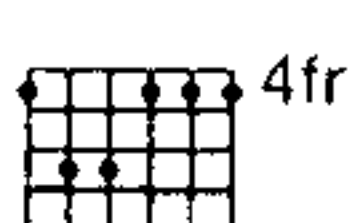
C#7



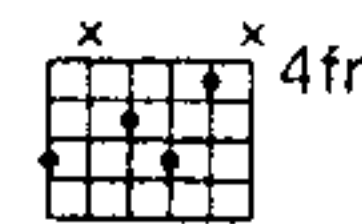
Un - til the o - cean co - vers ev - ery moun - tain high.
Un - til the trees and seas just up and fly a - way.



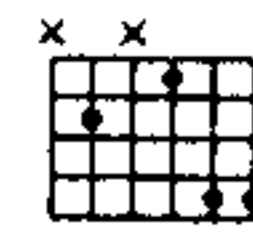
G#m



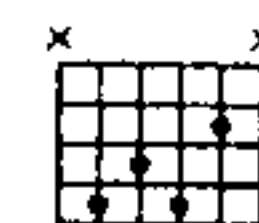
D#7/A#



G#m/B



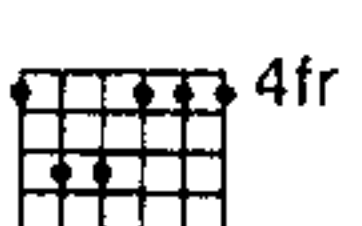
C#7



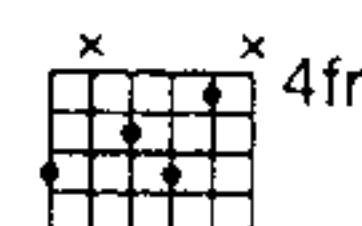
Un - til the dol - phin flies and par - rots live at sea.
Un - til the day that eight times eight is four.



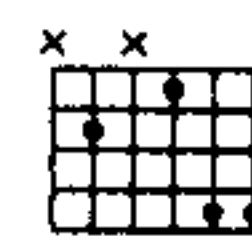
G#m



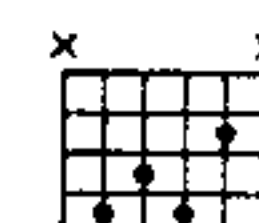
D#7/A#



G#m/B



C#7



repeat ad lib. to fade



Un - til we dream of life and life be - comes a dream.
Un - til the day that is the day that are no more.

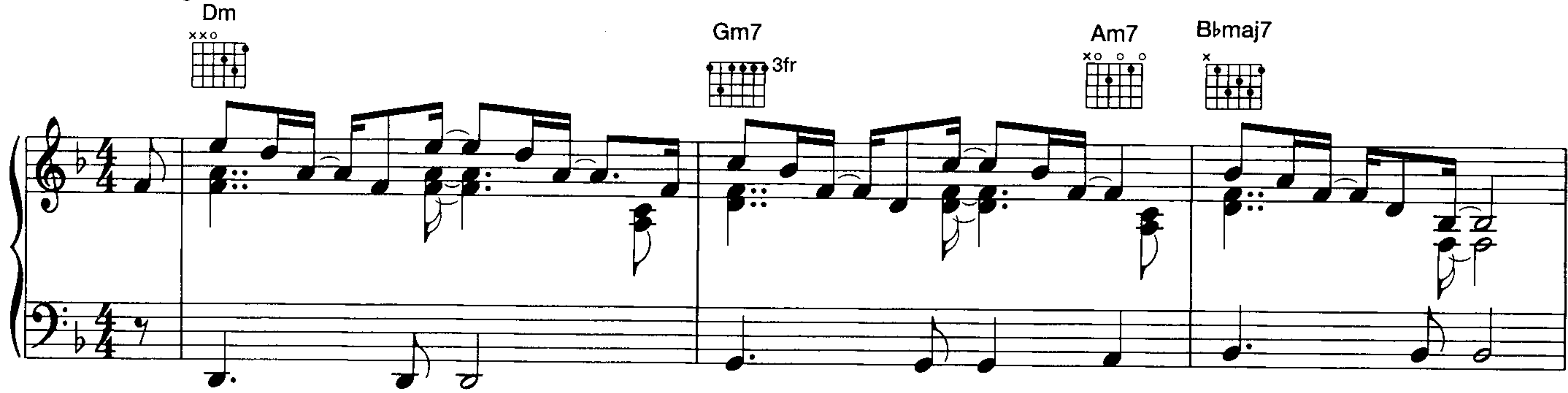


CARELESS WHISPER

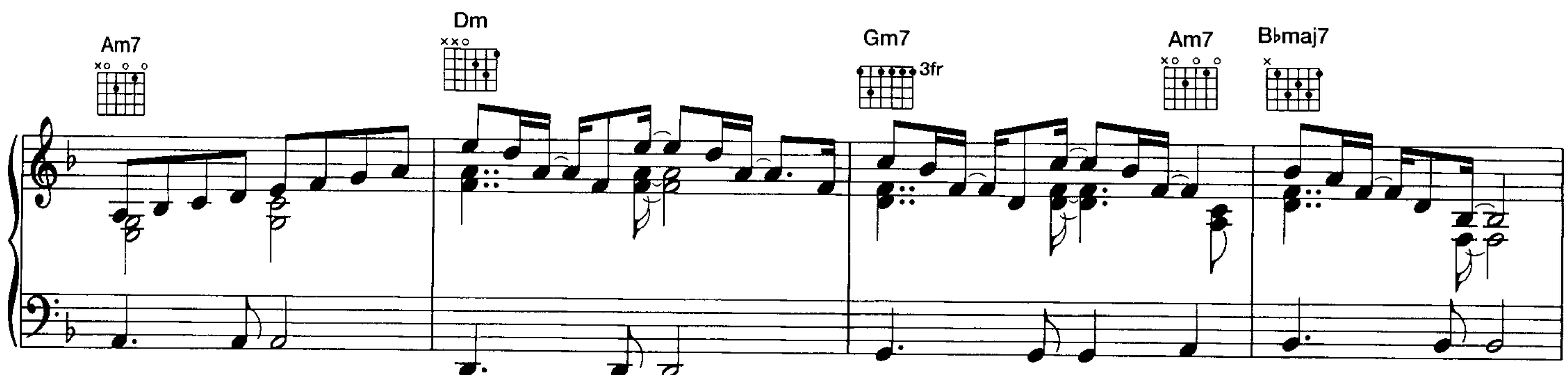
Words and Music by
George Michael and Andrew Ridgeley

 **Slow Ballad**

Chord diagrams: Dm (x x o o o o), Gm7 (3fr) (x x x x o o), Am7 (x o o o o o), Bbmaj7 (x o o o o o)

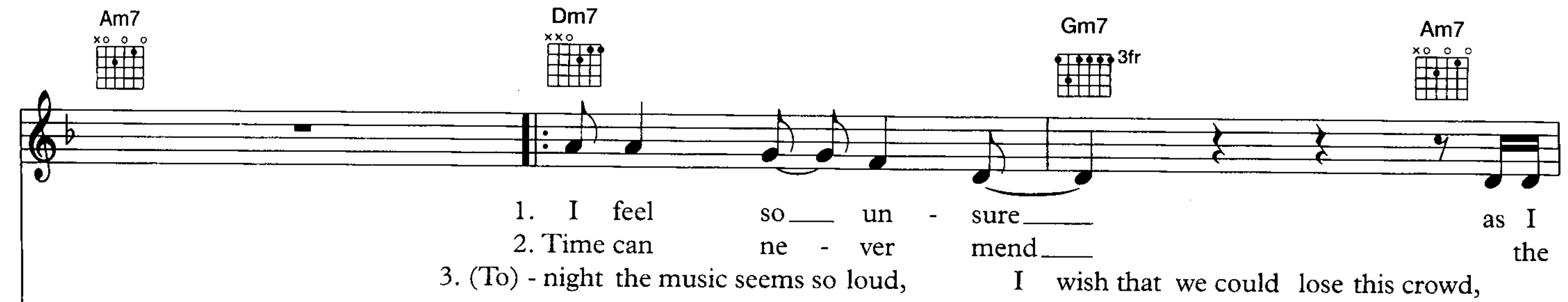


Chord diagrams: Am7 (x o o o o o), Dm (x x o o o o), Gm7 (3fr) (x x x x o o), Am7 (x o o o o o), Bbmaj7 (x o o o o o)



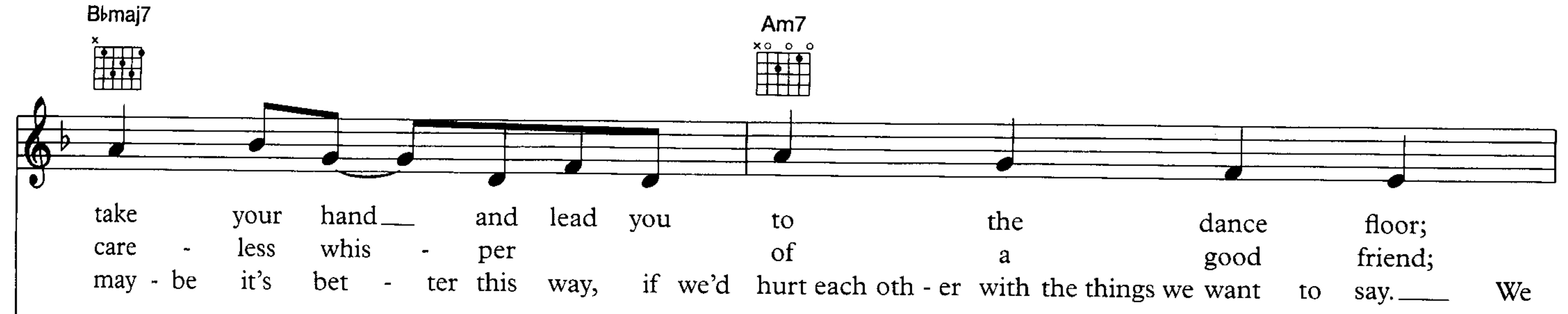
Chord diagrams: Am7 (x o o o o o), Dm7 (x x o o o o), Gm7 (3fr) (x x x x o o), Am7 (x o o o o o)

1. I feel so un - sure as I
 2. Time can ne - ver mend the
 3. (To) - night the music seems so loud, I wish that we could lose this crowd,

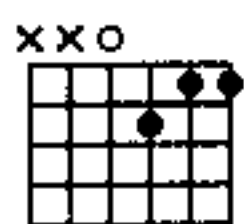



Chord diagrams: Bbmaj7 (x o o o o o), Am7 (x o o o o o)

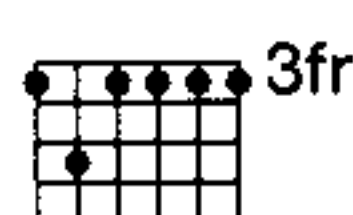
take your hand and lead you to the dance floor;
 care - less whis - per of a good friend;
 may - be it's bet - ter this way, if we'd hurt each oth - er with the things we want to say. We



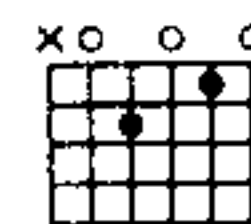

Dm7



Gm7

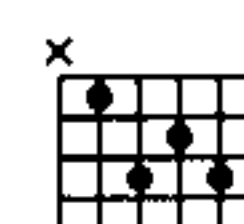


Am7

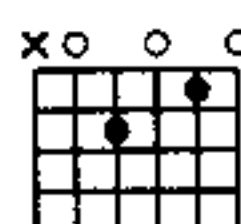


as the mu - sic dies — some-thing in your eyes —
 to the heart and mind ig - nor-ance is kind —
 could have been so good to - ge - ther, we could have lived this dance for - ev - er, but

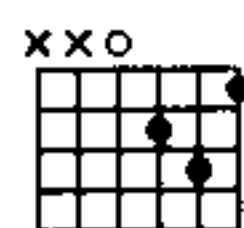
Bbmaj7



Am7

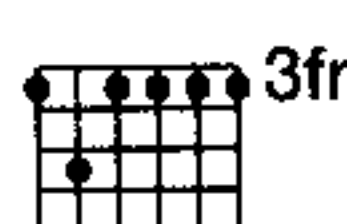


Dm

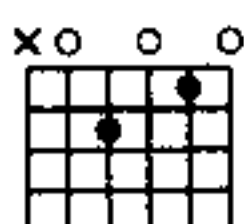


calls to mind a sil - ver screen and you're it's sad good - bye. —
 there's no com-fort in the truth, pain is all you'll find. — I'm ne-ver gon-na dance a - gain,
 now who's gon - na dance with me. Please dance. —

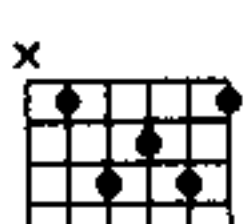
Gm7



Am7

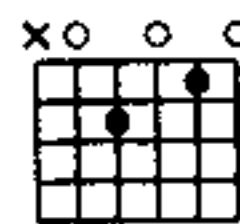


Bbmaj7

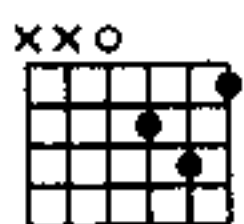


guil - ty feet have got — no rhy - thm, though it's ea - sy to pre - tend, — I

Am7



Dm

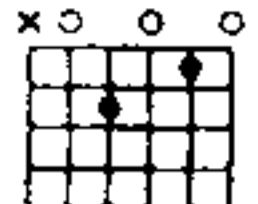


know you're not — a fool. — I should have known bet - ter than to cheat a friend, and

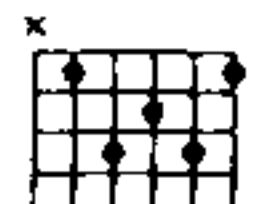
Gm7



Am7



Bbmaj7

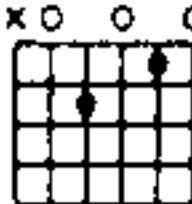


to Coda ⊕

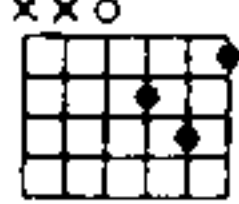
waste a chance that I've been gi - ven, so I'm ne - ver gon - na dance a - gain the

1.

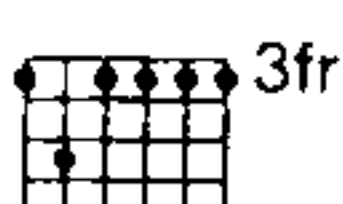
Am7



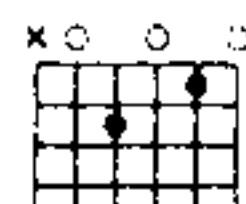
Dm



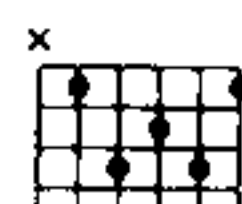
Gm7



Am7

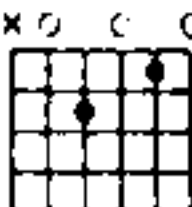


Bbmaj7



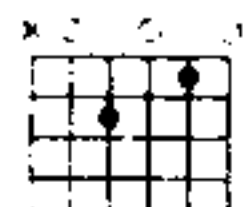
way I dance with you.

Am7



2.

Am7

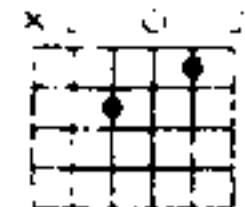


D. S. al Coda

way I dance with you, oh.

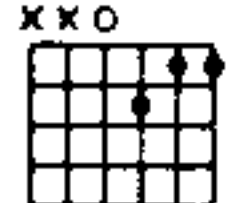
⊕ CODA

Am7

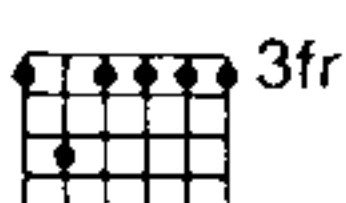


way I dance with you.

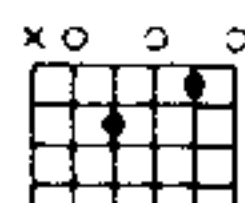
Dm7



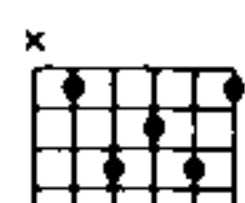
Gm7



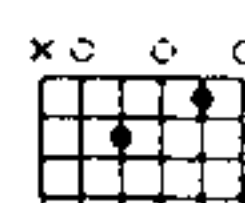
Am7



Bbmaj7



Am7



repeat ad lib. to fade

COWBOYS AND ANGELS

Words and Music by
George Michael

(Tempo $\text{♩} = 106$)

B \flat min G \flat B \flat min G \flat

1 2 3 4

E \flat min F B \flat min G \flat

5 6 7 8

B \flat min G \flat E \flat min F

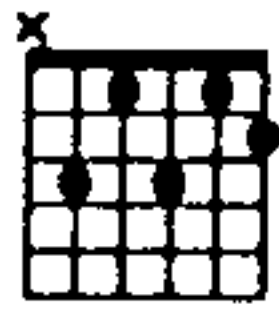
9 10 11 12

($\text{♩} = 126$)

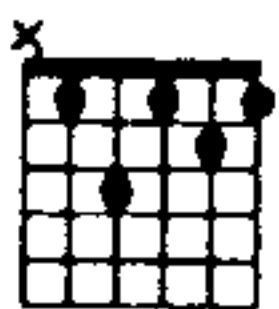
B \flat min⁷ E \flat ⁹ B \flat min⁷ E \flat ⁹

13 14 15 16

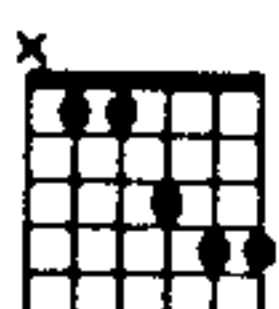
E \flat min ^{6/C}



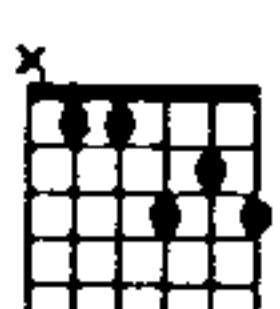
D \flat min ⁶



E \flat sus 4

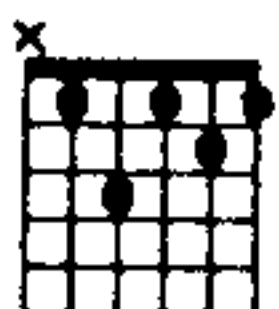


E \flat 7

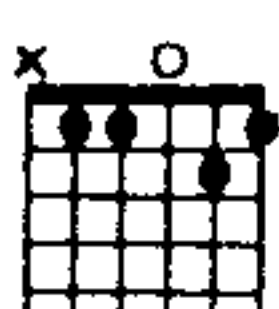


9

B \flat min 7



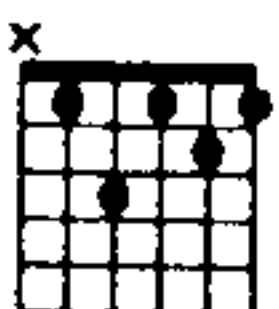
E \flat 9



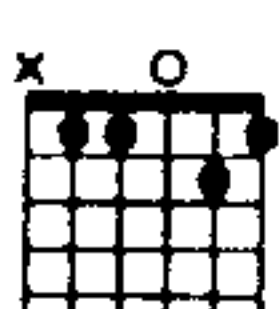
11
32

1. When your heart's in some-one el-se's hands ____
2. When your heart's in some-one el-se's plans ____

B \flat min 7



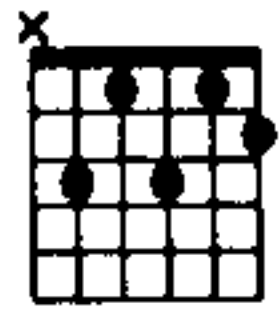
E \flat 9



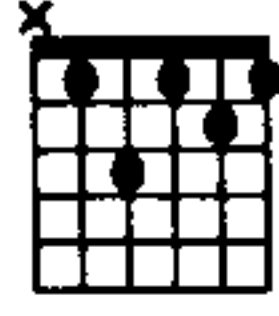
12
33

mon - key see and mon - key do their wish is your com - mand ____
things you say and things you do they don't un - der - stand

E \flat min ^{6/C}



D \flat min ⁶

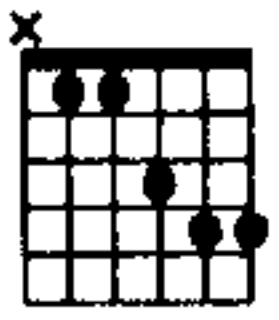


13
34

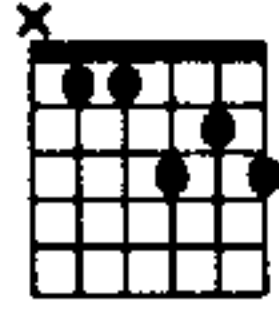
you're not to blame
it's such a shame

ev - ery - one's the same
al - ways end the same

E \flat sus 4



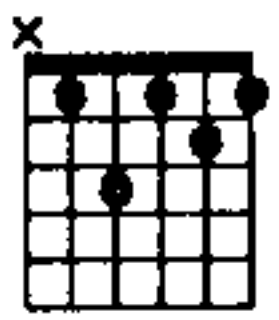
E \flat 7



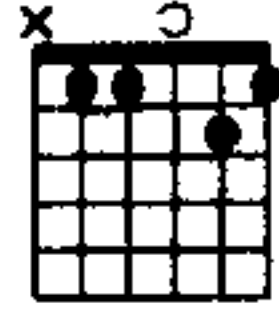
14
35

you can

B \flat min ⁷



E \flat ⁹

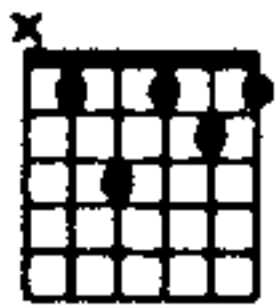


15
36

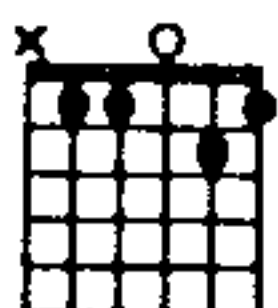
all you do is love
call it love

and love is all you do
but I don't think it's true

Bb min⁷



Eb⁹

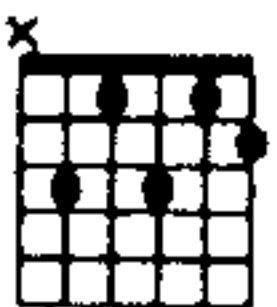


I should know — by now the way I fought for you —
You should know — by now I'm not the boy for you —

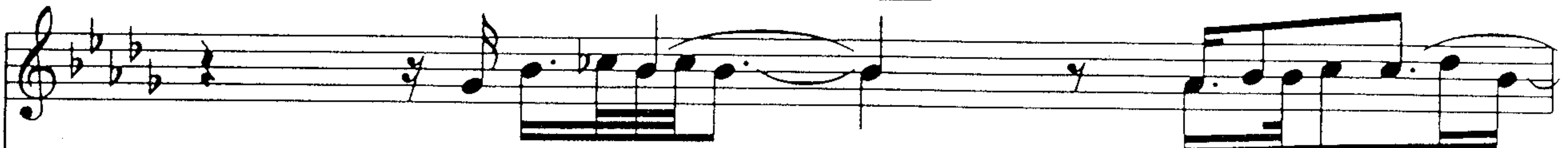
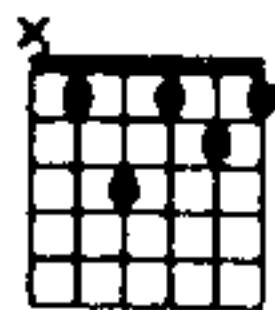
16
37



Eb min^{6/C}



Db min⁶

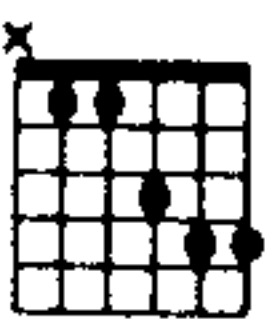


You're not to blame —
You're not to blame — eve - ry-one's the same
al - ways ends —

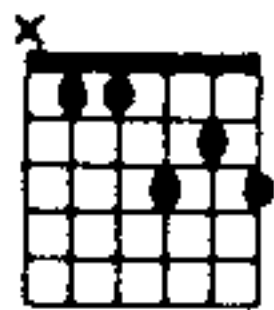
17
38



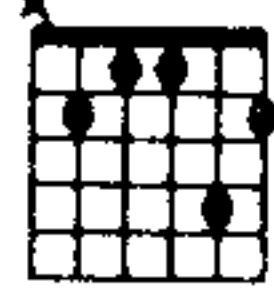
Eb sus⁴



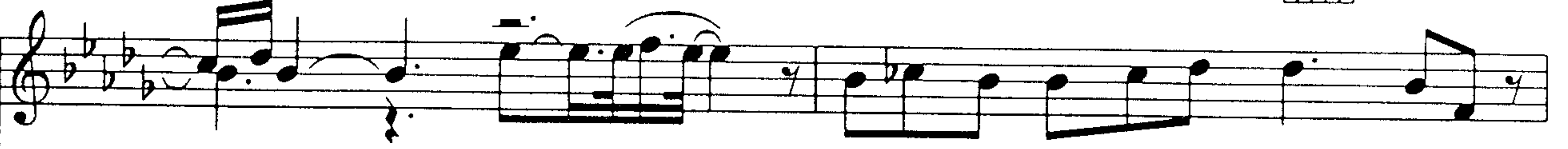
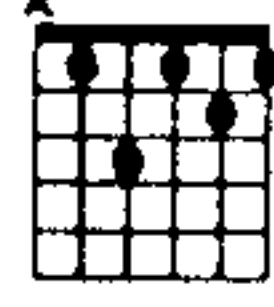
Eb⁷



Ab min⁷



Bb min⁷

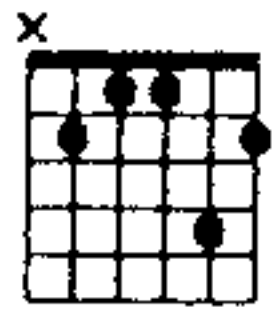


the same — mm — wo — I know you think that you're safe mis-ter
I know you think that you're safe sis-ter

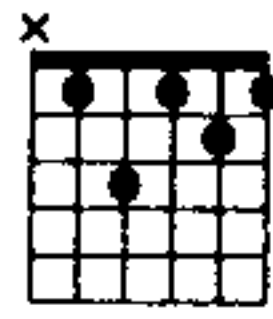
18
39



Ab min⁷



Bb min⁷

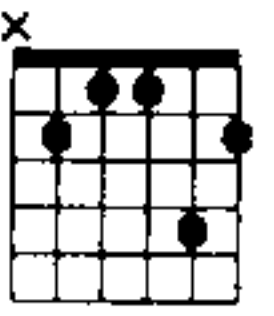


harm - less de - cep - tion that keeps love at bay it's the
harm - less af - fec - tion that keeps things this way it's the

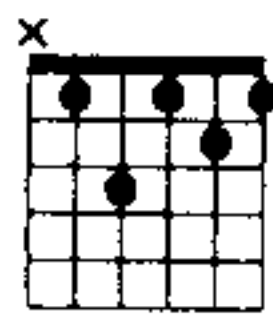
20
41



Ab min⁷



Bb min⁷

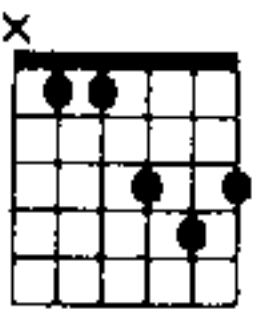


ones who re - sist _ that we most want to kiss _ would - n't you
ones who per - sist _ for the sake of a kiss _ who _ will

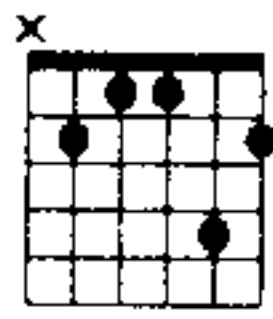
21
42



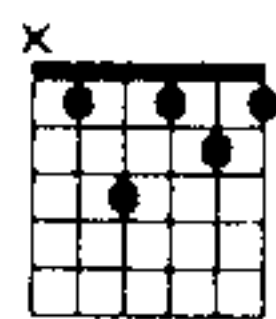
Eb



Ab min⁷



Bb min⁷



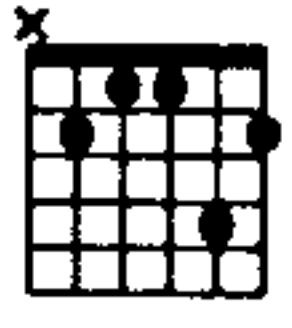
say. _
pay. _

Cow - boys and an - gels they all have the time _ for you
Cow - boys and an - gels they all take a shine _ to you

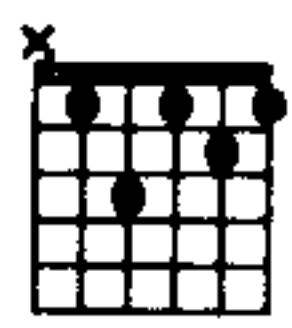
22
43



Ab min 7

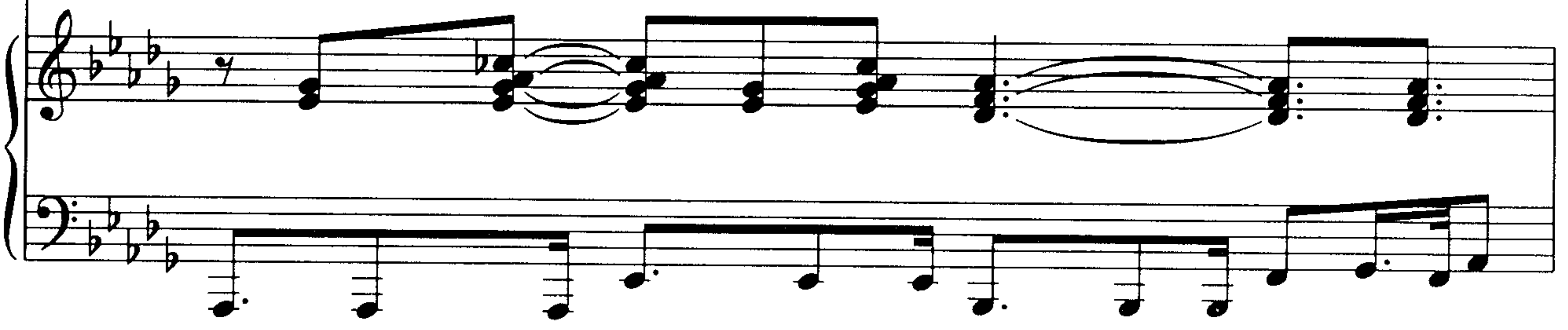


Bb min 7

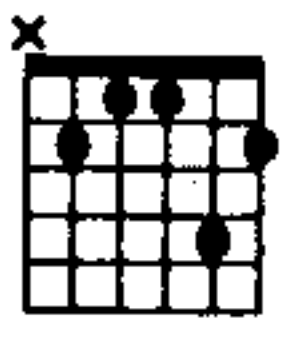


why should I i-ma-gine that I'd be a find ____ for you
why should I i-ma-gine that I was de - signed _ for you

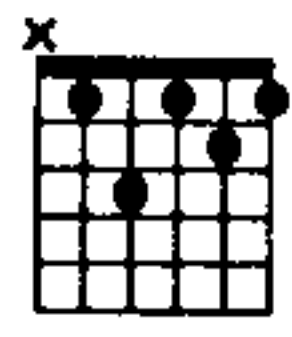
24
45



Ab min 7



Bb min 7

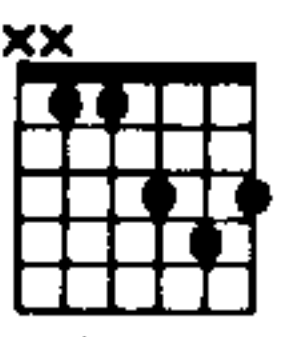


why should I i-ma - gine ____ that I'd have some-thing to
____ why should I be - lieve ____ that you

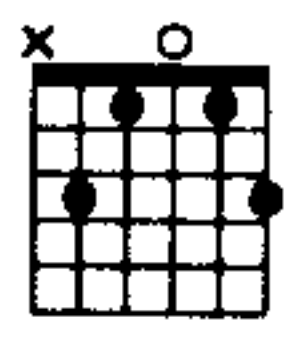
25
46



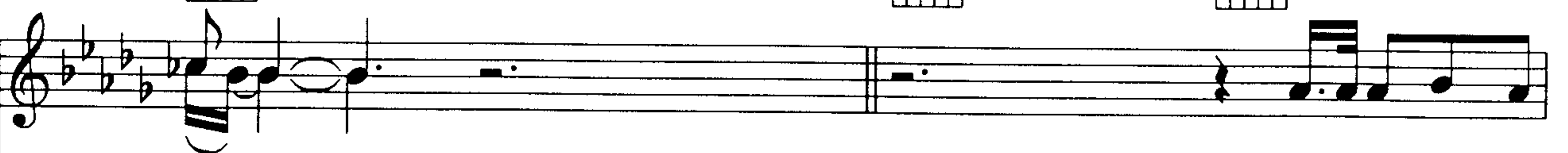
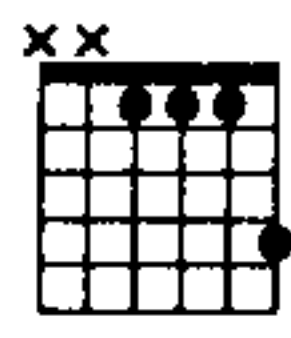
Eb



Cmin



Ab



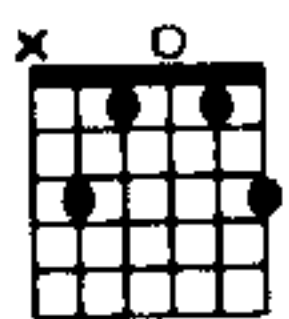
say. ____
would stay. ____

But that scar on your
But that scar on your

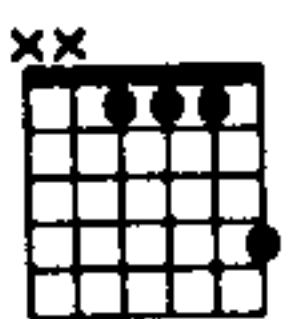
26
47



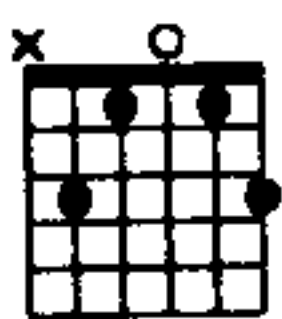
Cmin



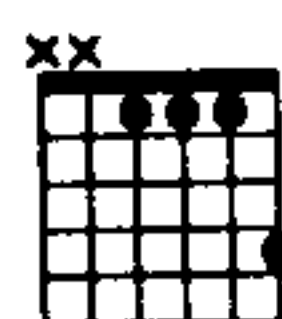
Ab



Cmin



Ab



(v.2)



face
face

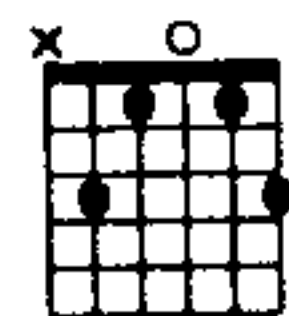
that beau-ti-ful face of yours
that beau-ti-ful face of yours

in your heart there's a
don't you think that I

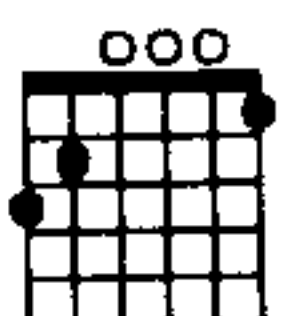
28
49



Cmin



G7



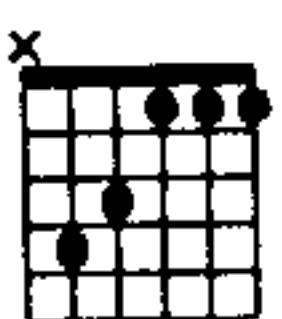
trace _____ of some-one _____
know _____ they've hurt you _____

be-fore. _____
be-fore. _____

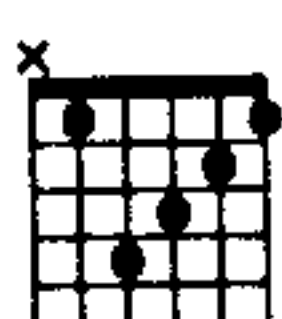
30
51



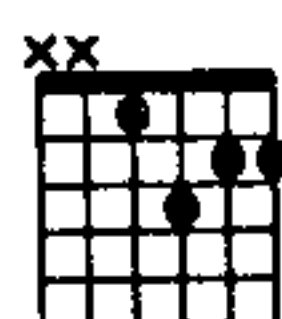
D \flat maj 7



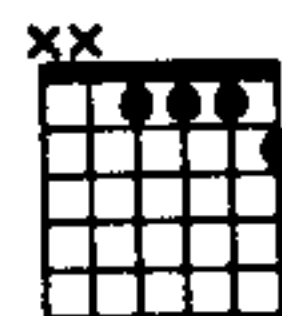
G \flat maj 7



E \flat min 7



Ab 7



Take this man to your _____ bed may-be his hands will help you for - get _____

53



Db maj 7 Gb maj 7 Eb min 7 Ab 7

please be strong-er than your past the fut-ure may still give you

55

Db maj 7 Gb maj 7 Eb min 7 Ab 7

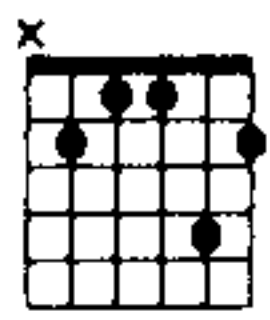
a chance

57

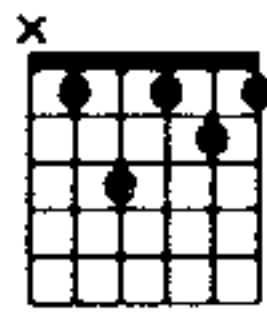
Db maj 7 Gb maj 7 Eb min 7 Ab 7

59

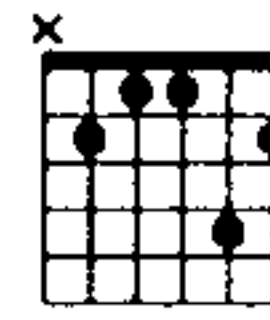
Ab min⁷



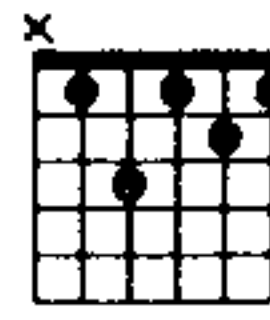
Bb min⁷



Ab min⁷



Bb min⁷

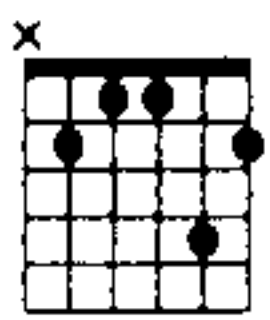


[Sax. solo]

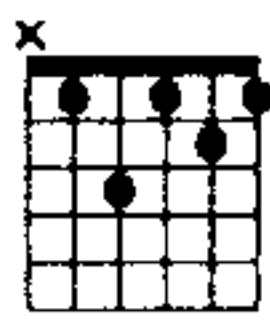
(concert pitch)

61

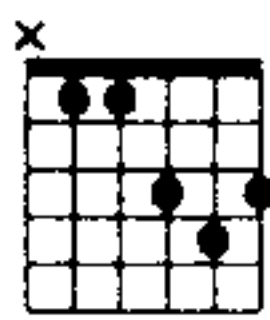
Ab min⁷



Bb min⁷

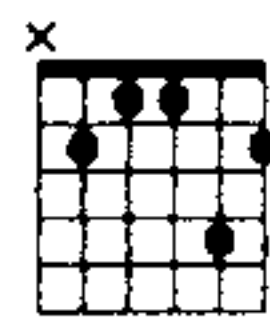


Eb

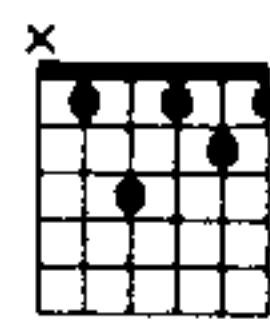


63

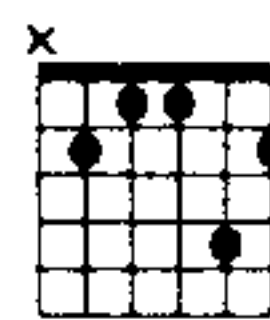
Ab min⁷



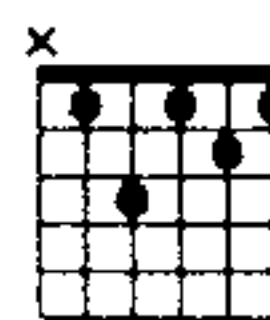
Bb min⁷



Ab min⁷

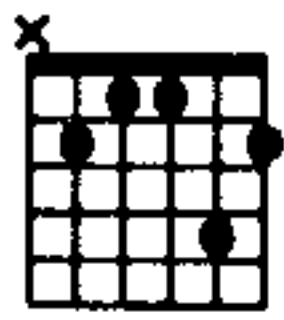


Bb min⁷

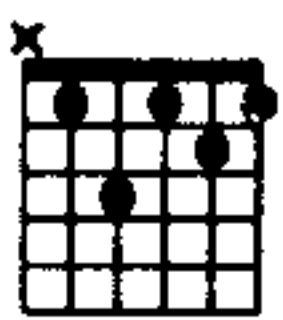


65

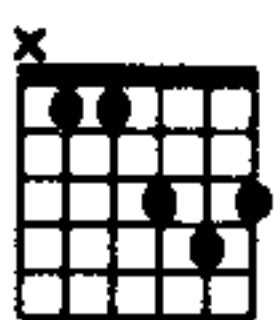
Ab min⁷



Bb min⁷



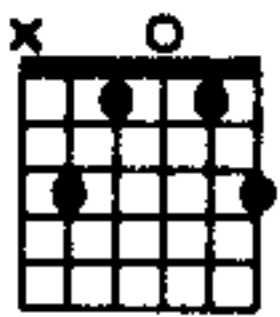
Eb



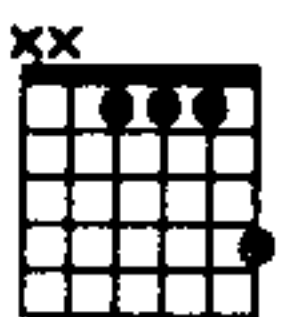
67

Musical notation for measures 67-68, including treble and bass staves.

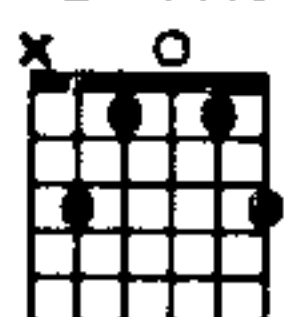
Cmin



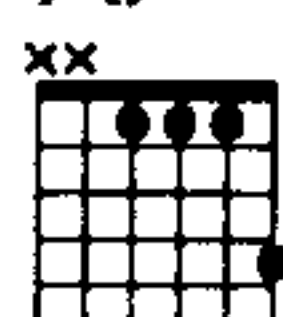
Ab



Cmin



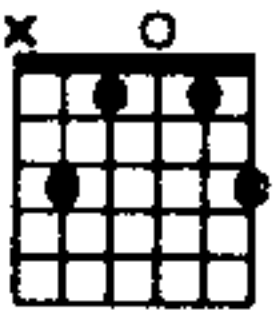
Ab



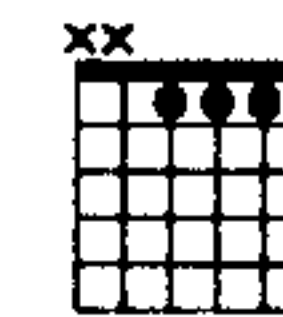
69

Musical notation for measures 69-70, including treble and bass staves.

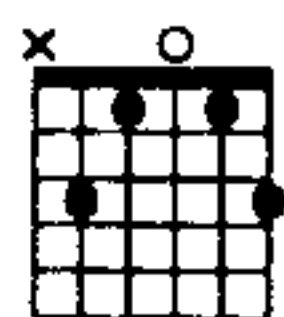
Cmin



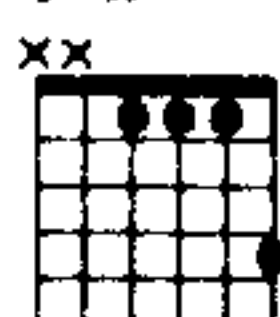
Ab



Cmin



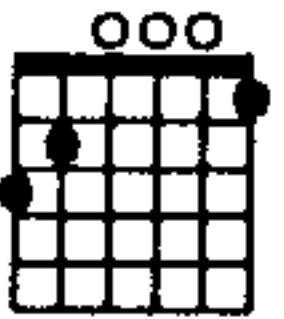
Ab



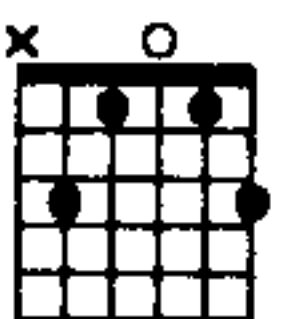
71

Musical notation for measures 71-72, including treble and bass staves.

G⁷



Cmin



73

(freely)

colla parte

rit.

Musical notation for measures 73-74, including treble and bass staves.

DESAFINADO

Words and Music by
Antonio Carlos Jobim and Newton Ferriera de Mendonca

♩ = 65

Fmaj7



G7/F



Fmaj7



G7/F



Fmaj7



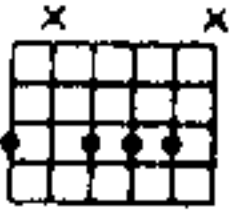
**GEORGE
MICHAEL**

G7

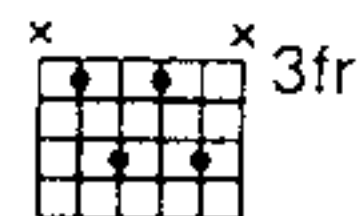


Se vo - cê dis - ser — que eu de - sa - fi - no a - mor, — yeah,

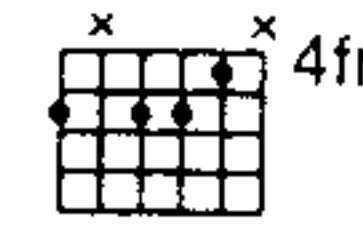
Gm7



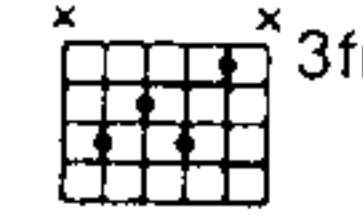
C7



Am7b5

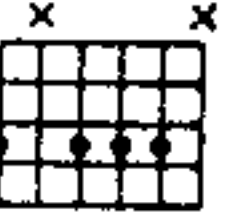


D7

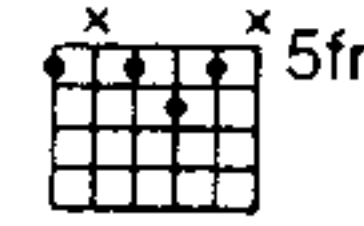


sai - ba que is-to em mim... pro - vo - cai - men - sa dôr...

Gm7



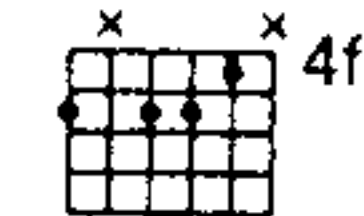
A7



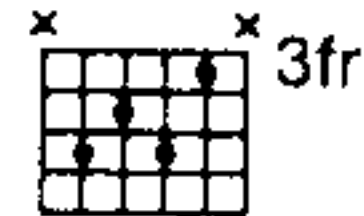
Dmaj7



Am7b5



D7

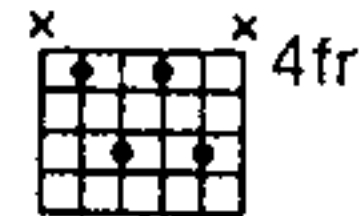


Só pri - vi - le - gi - a... dos têm... ou vi - doi - gual... ao seu...

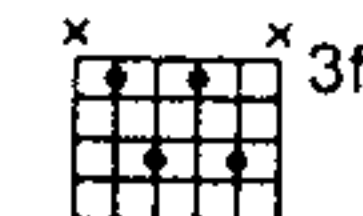
G7



C#7



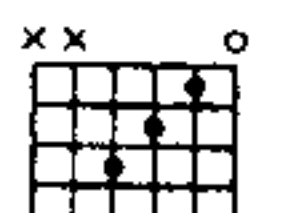
C7



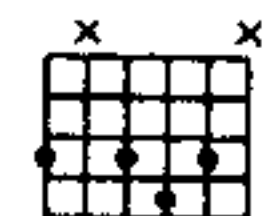
ASTRUD GILBERTO

e - u pos-su - o a pe - nas o que deus me deu...

Fmaj7



G7



~ se vo - cê in - sis - te em clas - si - fi - car... o...

Gm7 C7 Am7b5 D7

meu com - por - ta - men - to de an - ti mu - si - cal. —

Gm7 A7 Dm9 Eaug E7

Eu mes-mo men - tin - do pos - soar - gu - men - tar, — que

BOTH

Amaj7 Ab7#5 G13 F#7

is - to é bos - sa no - va que is - to é mui - to na - tu - ral. — O

A.G.

Amaj7 Bbdim7 Bm11 E7

que vo - ce nao sa - be nem si - quer — pre - sen - te, —

BOTH

C#m7 4fr C7 3fr Bm7 7fr E7 5fr

A.G. G.M.

è que os de - sa - fi - na dos tam - bem têm co - ra - coa Fo -

Detailed description: This system contains the first line of music. The guitar part is on a single staff with a treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes four guitar chord diagrams: C#m7 (4fr), C7 (3fr), Bm7 (7fr), and E7 (5fr). The lyrics are written below the guitar staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and a rhythmic bass line.

Cmaj7 3fr C#dim7 3fr Dm7 5fr G7sus4 3fr

- to - gra - fei vo - cé na min - ha rol - lei - flex, re - ve -

Detailed description: This system contains the second line of music. The guitar part continues with four chords: Cmaj7 (3fr), C#dim7 (3fr), Dm7 (5fr), and G7sus4 (3fr). The lyrics continue below the guitar staff. The piano accompaniment continues with chords and a rhythmic bass line.

Csus4 8fr A#9 5fr G9 4fr G#9 3fr Fmaj7

- lou-se a su - a e - nor_ mein gra - ti - dão, hey.

Detailed description: This system contains the third line of music. The guitar part features five chords: Csus4 (8fr), A#9 (5fr), G9 (4fr), G#9 (3fr), and Fmaj7. The lyrics continue below the guitar staff. The piano accompaniment continues with chords and a rhythmic bass line.

G7 Gm7 C7 3fr

Detailed description: This system contains the fourth line of music. The guitar part features three chords: G7, Gm7, and C7 (3fr). The piano accompaniment continues with chords and a rhythmic bass line.

Am7b5 4fr, D7 3fr, Gm7, A7#5 5fr, Dmaj9 4fr, F#dim7 4fr

This system contains six guitar chord diagrams: Am7b5 (4fr), D7 (3fr), Gm7, A7#5 (5fr), Dmaj9 (4fr), and F#dim7 (4fr). The piano accompaniment features a melodic line with triplets and a bass line with sustained chords.

G7, C#7 4fr, F#maj7

This system contains three guitar chord diagrams: G7, C#7 (4fr), and F#maj7. The piano accompaniment continues with a melodic line and a bass line.

Fmaj7, G.M., G7

Só nao po - de - ra fa - lar as - sim do meu a - mor,

This system contains two guitar chord diagrams: Fmaj7 and G7. It includes the lyrics "Só nao po - de - ra fa - lar as - sim do meu a - mor,". The piano accompaniment features a melodic line with a triplet and a bass line.

Gm7, C9, Am7b5 4fr, D7 3fr, A.G., BOTH

ê le é o mai - or que vo - cê po - de en - con - trar.

This system contains four guitar chord diagrams: Gm7, C9, Am7b5 (4fr), and D7 (3fr). It includes the lyrics "ê le é o mai - or que vo - cê po - de en - con - trar." and the instruction "BOTH". The piano accompaniment features a melodic line with a triplet and a bass line.

B♭maj7 6fr B♭m7 6fr Am7 5fr Dm7 5fr

Vo - cê — com a su - a mu - si - ca — es que — ceu o prin - ci - pal, — que no

G13 3fr G7 B♭m7 6fr E♭9 5fr

pei - to dos de - sa - fi - na - dos no fun - do do pei - to ba - te ca - la do, — no

G7 C11 C9 Fmaj7

pei - to dos de - sa - fi - na - dos tam - bem ba - te um co - ra - coa. —

Fmaj7

repeat ad lib. to fade

DON'T LET THE SUN GO DOWN ON ME

Words and Music by
Elton John and Bernie Taupin

Slow beat

p

G G7 F C F C

onC onC

I can't light no more of your dark - ness

F G C

onG onG

All my pic - tures seem to fade to black and white

G C G C G7

onG onG

I'm growing tired and time stands still be-fore

F onC C onC F onC C onE F

me. Fro-zen here On the lad - der of my

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'me. Fro-zen here On the lad - der of my'. Above the staff are six guitar chord diagrams: F on C, C on C, F on C, C on E, C7 on E, and F. The bottom two staves show a piano accompaniment with chords and moving lines in both hands.

G onG C onG G7 onG C onG

life. Too late

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'life. Too late'. Above the staff are four guitar chord diagrams: G on G, C on G, G7 on G, and C on G. The bottom two staves show a piano accompaniment.

G7 onC C onC F onC C onE F onE Bb onF

to save my-self from fall - ing. I took a chance

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'to save my-self from fall - ing. I took a chance'. Above the staff are seven guitar chord diagrams: G7 on C, C on C, F on C, C on E, F on E, and Bb on F. The bottom two staves show a piano accompaniment.

F onG C onG G onG

and changed your way of life

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'and changed your way of life'. Above the staff are four guitar chord diagrams: F on G, C on G, and two G on G diagrams. The bottom two staves show a piano accompaniment.

G7 onC C onE

But you mis-read my mean-ing when I met — you. —

F C onG G F onG

Closed the door and left me blind - ed — by — the light —

C onBb Am7 D7 onF#

Don't let the sun — go down on me — al-though I — search my-self it's al-ways some-one else I see —

C onG F G7 C onBb

I'd just al-low a frag-ment of your life — to wan - der free — But

F onA Dm onE C onE C onG F onG C onG

To Coda

los - ing ev - 'ry thing — is like the sun go - ing down on — me.

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: F on A, Dm on E, C on E, C on G, F on G, and C on G. A 'To Coda' symbol is placed above the final chord. The piano accompaniment includes dynamic markings 'f' and 'p'.

C onBb F onA C onG F onA G onG

I can't find

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: C on Bb, F on A, C on G, F on A, and G on G. The piano accompaniment includes a dynamic marking 'f'.

G7 onE C onE C onE F onE

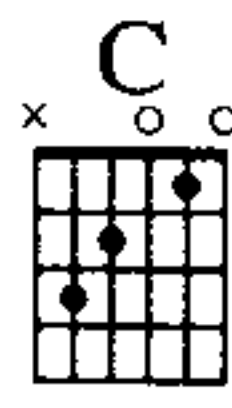
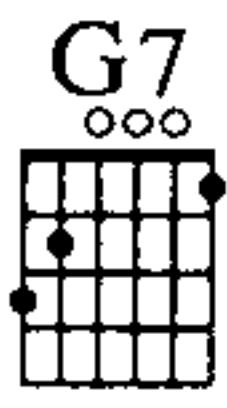
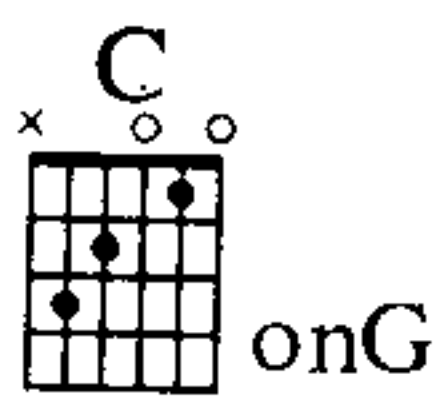
oh — the right ro - man-tic line. — But see me once —

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: G7 on E, C on E, C on E, and F on E.

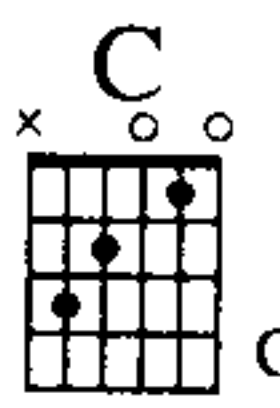
G7 onG C onG G7 onG

and see the way — I feel —

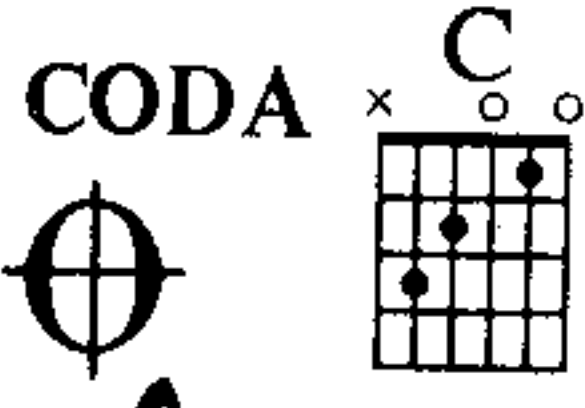
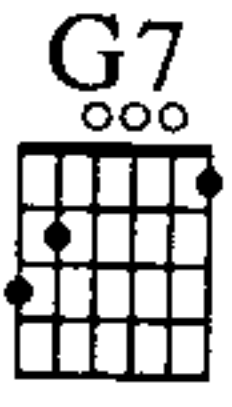
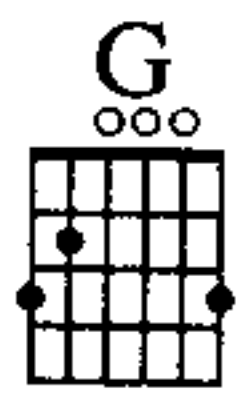
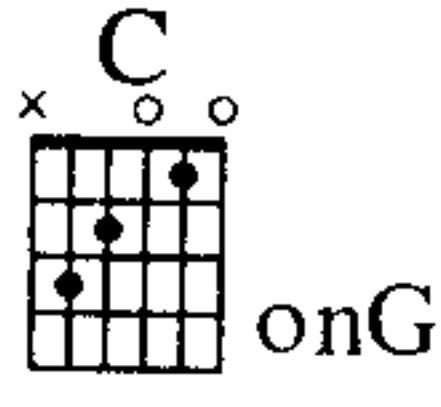
This system contains the fourth system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: G7 on G, C on G, and G7 on G.



Don't dis-card me Just be-cause_ you think _ I mean_ you harm _



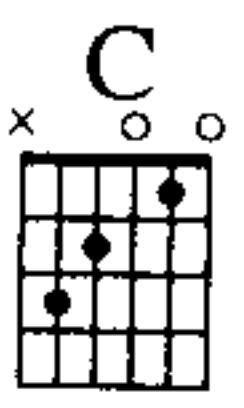
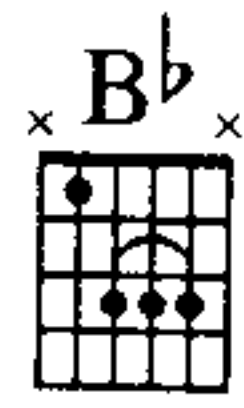
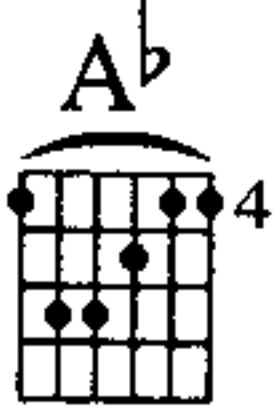
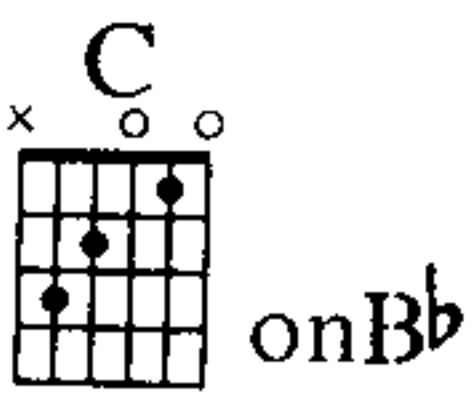
But these cuts_ I have _ oh they need



love _ to help_ them heal _

D.S. al Coda

me.



ritard

FAITH

Words and Music by
George Michael

B

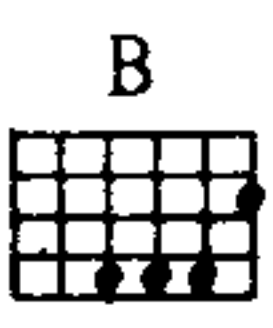
The first system of music features a guitar chord diagram for the B chord (x24432) above a treble clef staff. Below it is a piano accompaniment consisting of a grand staff with treble and bass clefs, showing chords and a bass line in common time.

B (3^o Instr.)

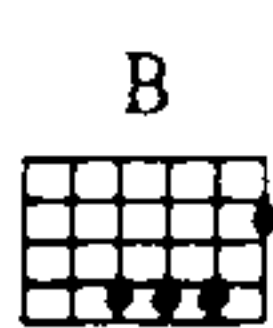
The second system includes a guitar chord diagram for B (x24432) labeled "(3^o Instr.)" above a treble clef staff. Below it is a vocal line with lyrics: "Well I guess it would be nice if I ___ could I know ___ you're". The piano accompaniment continues below.

E

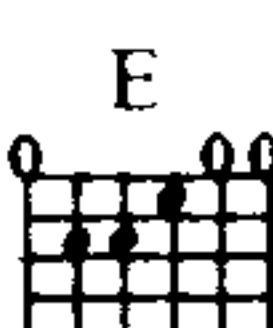
The third system includes a guitar chord diagram for E (022100) above a treble clef staff. Below it is a vocal line with lyrics: "touch your bo - dy I know not ev - 'ry - bo - dy ask - ing me ___ to stay stay please please please don't go ___ away." The piano accompaniment continues below.



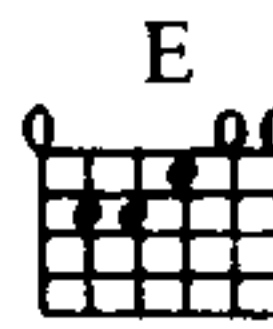
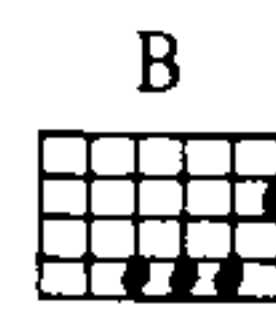
has got a bo - dy like you. _____ But I've got to think
 You say I'm giv - ing you the blues _____ may - be



twice, be - fore _____ I give my heart _____ a - way,
 you mean ev - 'ry word _____ you say,



and I know all the games_ you play be - cause I played them
 can't help but think of yes - ter - day and an - other who



(3^o Vocal)

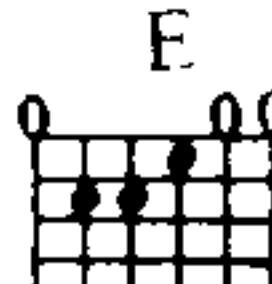
too. _____ Oh but I (1.) need some _____ time _____
 tied me down to _____ lo - ver boy rules (2.3.) Be - fore this _____ riv -

B

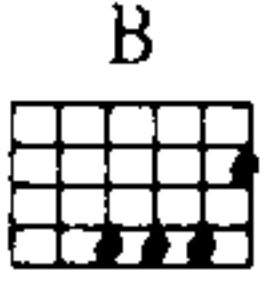


off from that e mo tion. Be -
er be comes an oc ean.

E

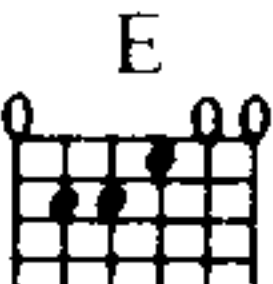


B



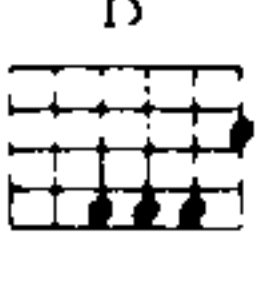
time to pick my heart up of the floor.
fore you throw my heart back on the floor.

E




Oh when that love comes down with -
Oh baby I re con sid er my

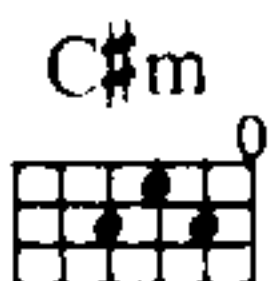
B



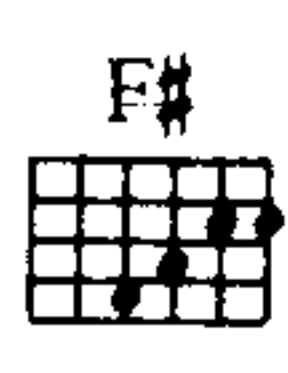
G#m



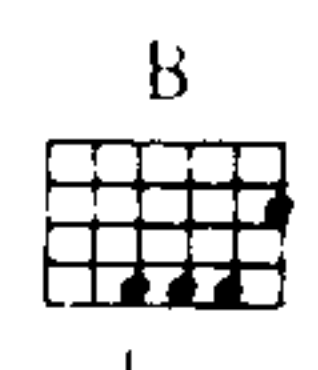
C#m



out de vo tion, well it takes a strong man ba -
fool ish no tion, well I need some-one to hold.



by me but I'm but I'll show-ing wait for you the door. Be - cause I've } got to have
 some - thing more. Yes I've }



faith, I've got to have faith,

be - cause I've got to have faith, faith, - faith, I've got to have

1. 2. 3.

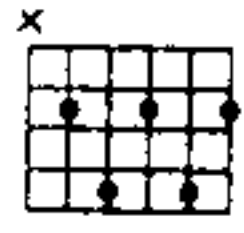
faith a' faith - a' faith. (2.) Ba -

FANTASY

Words and Music by
George Michael

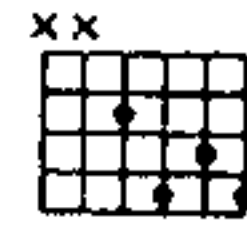
♩ = 118

B7



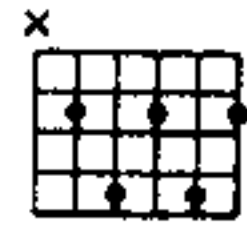
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bass line features a steady eighth-note accompaniment. The treble line contains chords and melodic fragments, with some notes marked with a '7' indicating a seventh.

E7



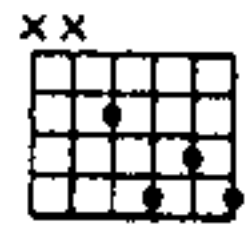
The second system of musical notation continues the piece. The bass line maintains its eighth-note pattern. The treble line features more complex chordal textures, including some double-sharped notes (F# and C#).

B7



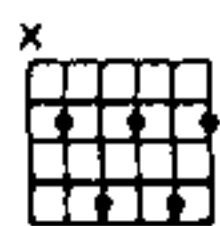
The third system of musical notation shows further development of the harmonic and melodic themes. The bass line continues with eighth notes, while the treble line uses various chord voicings and melodic lines.

E7

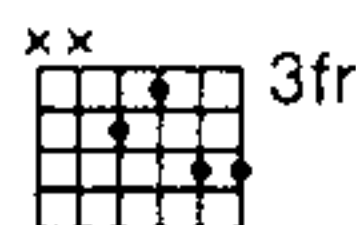


The fourth system of musical notation concludes the piece. The bass line continues its eighth-note accompaniment, and the treble line features final chordal and melodic statements.

B7

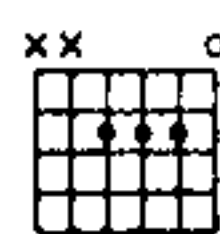


F#7#9

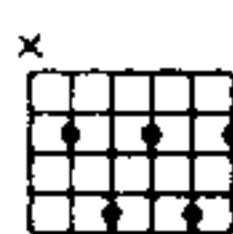


Musical notation for the first system, including treble and bass staves.

A/E

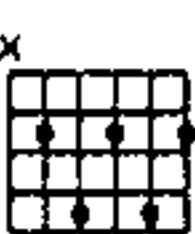


B7



Musical notation for the second system, including treble and bass staves.

B7



Musical notation for the third system, including treble and bass staves.

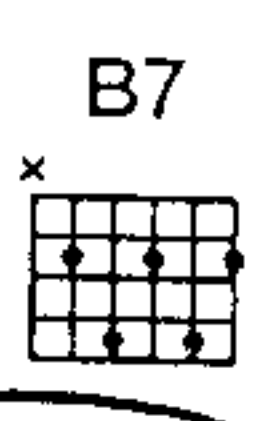
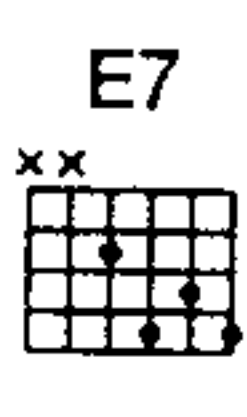
One day you say you love me, the next you tell me you don't.

Musical notation for the fourth system, including treble and bass staves.

Musical notation for the fifth system, including treble and bass staves.

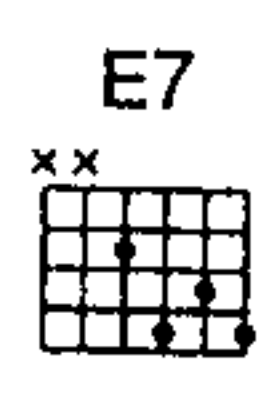
One day you say you will, the next you tell me you won't.

Musical notation for the sixth system, including treble and bass staves.

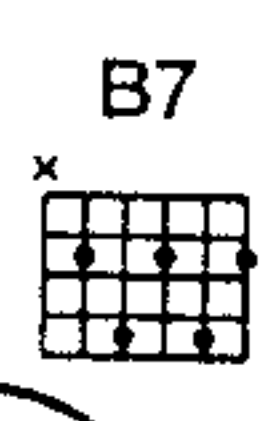


Hey lit - tle ba - by, there ain't much point me hang - ing a - round, y - eah.

One day you make me feel that your love is in my hands,

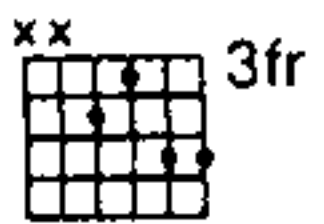


one day you say you'll stay, the next you're chang - ing your plans. Hey lit - tle ba - by,

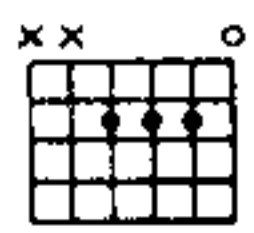


ain't much point in hang - ing a - round. 'Cos if you

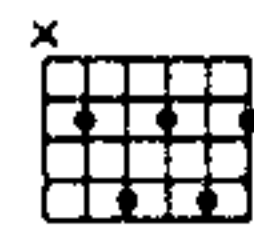
F#7#9



A/E

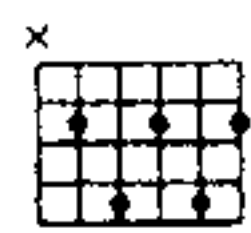


B7



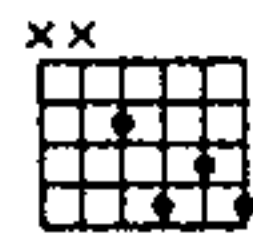
ain't got time for me, I'll find an-oth - er fan - ta - sy.

B7



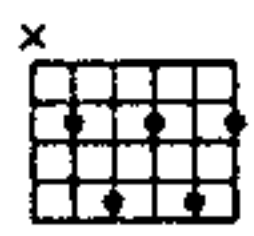
It's kind of fun - ny that you think that I'm the boy to make a-you cry.

E7



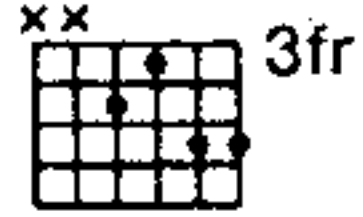
I can make you hap - py if on - ly for a while lit - tle ba - by. Woh

B7

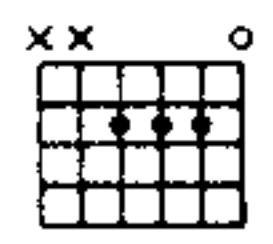


lit - tle ba - by, I can give you all the lov - ing that your heart de - sires, you

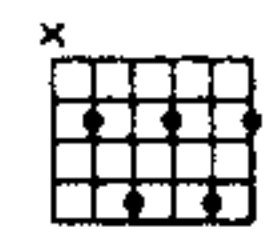
F#7#9



A/E

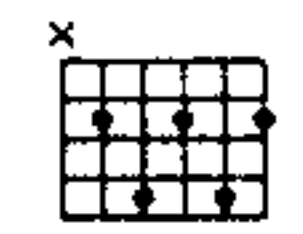


B7



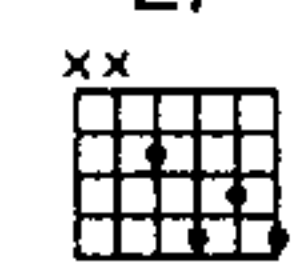
ain't got time for me, _____ I'll find an-oth - er fan - ta - sy.

B7



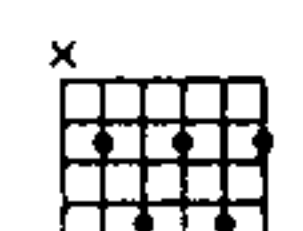
I said it could be the price of love, could be the price of hate.

E7



What am I guil - ty of? Why do you make a - me wait _____ so long?

B7



_____ I _____ don't know your in - ten - tions. _____

Look to the skies a-bove, I'm in the hands of fate, push till I get to shove.

E7

I've got to know for hea - ven's sake, _____ is this love,

B7

F#7#9

is this love or in - ven - tion? Ba - by can't you see, I'll

A/E

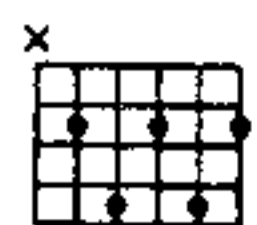
B7

find an-oth - er fan - ta - sy. Phew!

N.C.



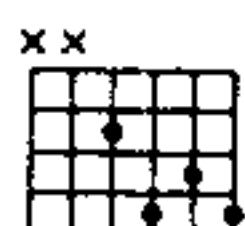
B7



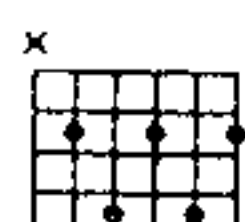
Trumpet solo ad lib.

The first system of piano accompaniment consists of two staves. The treble clef staff contains chords and rests, while the bass clef staff features a rhythmic pattern of eighth notes. The key signature has three sharps (F#, C#, G#).

E7



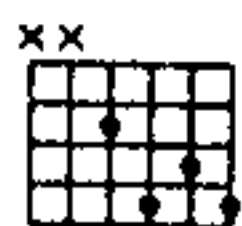
B7



The second system of piano accompaniment continues the musical piece. It includes two guitar chord diagrams: E7 and B7. The notation follows the same two-staff format as the first system.

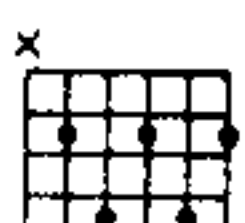
The third system of piano accompaniment continues the musical piece. It follows the same two-staff format as the previous systems.

E7



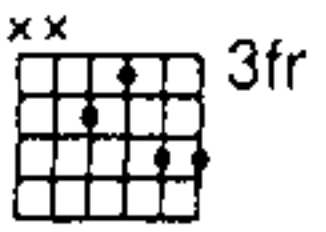
The fourth system of piano accompaniment continues the musical piece. It includes one guitar chord diagram: E7. The notation follows the same two-staff format.

B7

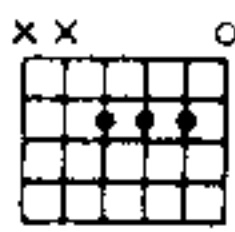


The fifth system of piano accompaniment continues the musical piece. It includes one guitar chord diagram: B7. The notation follows the same two-staff format.

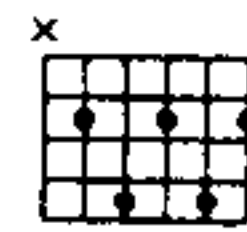
F#7#9



A/E

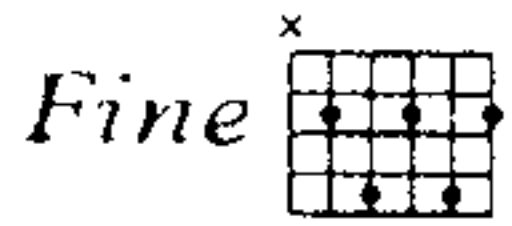


B7



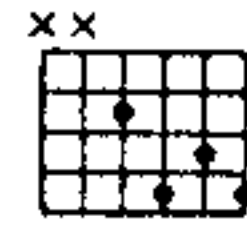
N.C.

B7



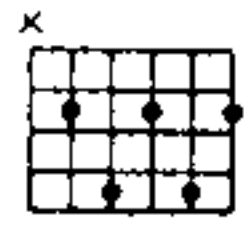
You hang a-round with peo-ple who are sure to make a-you cry.---

E7



I can make you hap-py _____ if on - ly for a while_ lit - tle ba - by. Woh

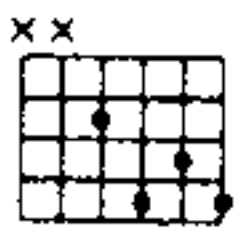
B7



lit - tle ba - by, I can give you all the lov - ing that your heart_ de - sires,---

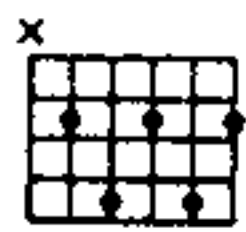
give you all the lov-ing that your heart de - sires. —

E7

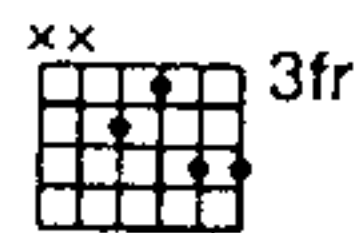


If on - ly for a while lit - tle ba - by. Woh lit - tle ba - by, I can

B7



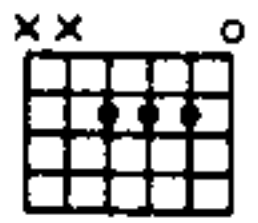
F#7#9



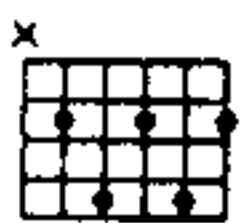
give you all the lov-ing that your heart de - sires. —

Ain't got time for me, — I'll

A/E



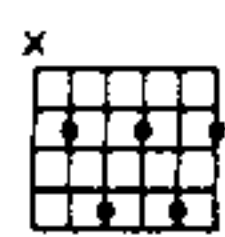
B7



find an-oth - er fan - ta - sy.

You take some-one's heart

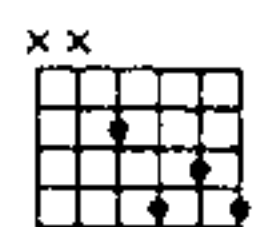
B7



— and you kick it a - round. — Keep on pick-ing it up, so you can watch it come down.

— I don't know what I'm sup - posed — to do while I wait — for you to make up your mind,

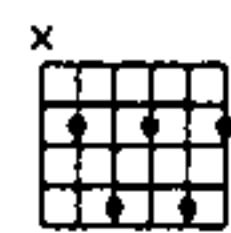
E7



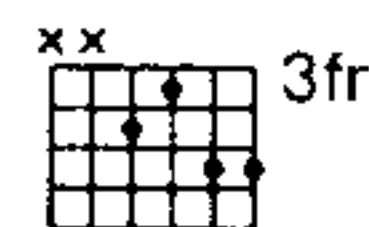
— could you please be so kind. — When you know what to do, — I'll be in the next room,

— but if you leave it too late, — I may be in the next state. — Hmm.

B7



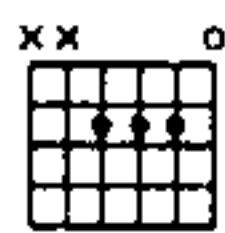
F#7#9



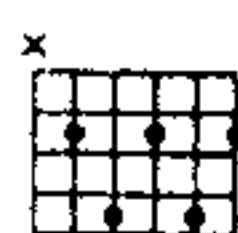
— but if you leave it too late, — I may be in the next state. — Hmm.

— but if you leave it too late, — I may be in the next state. — Hmm.

A/E



B7



D. Sc al Fine
N.C.

— but if you leave it too late, — I may be in the next state. — Hmm.

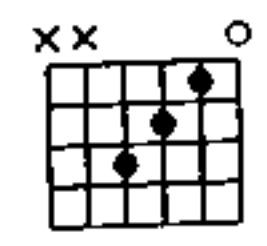
— but if you leave it too late, — I may be in the next state. — Hmm.

FAST LOVE

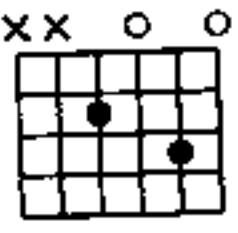
Words and Music by
GEORGE MICHEL

♩ = 100

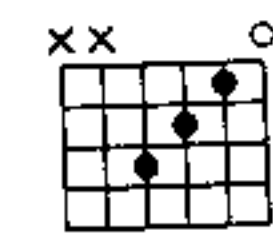
Fmaj7



Em7



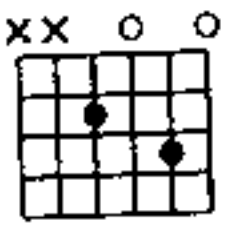
Fmaj7



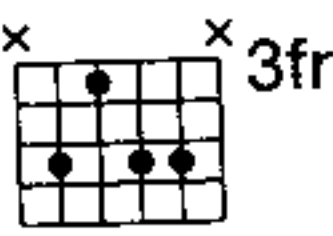
Backing vocals

Got-ta get up__ to get down, you got-ta get up__ to get. Got-ta get up__ to get down, you

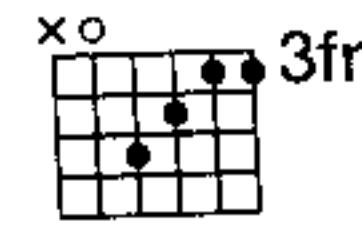
Em7



Dm9

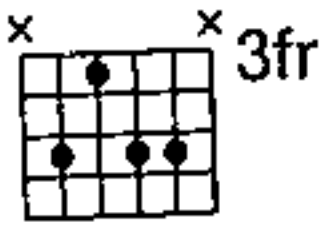


Am11

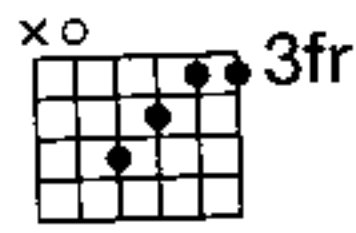


got-ta get up__ to get down. Got-ta get up__ to get down, you got-ta get up__ to get.

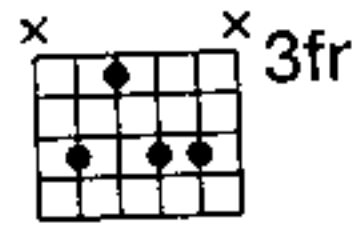
Dm9



Am11

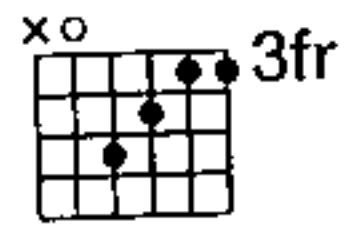


Dm9

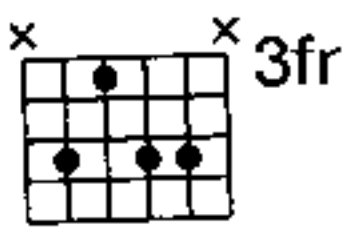


Got-ta get up__ to get down, you got-ta get up__ to get down. Got-ta get up__ to get down, you

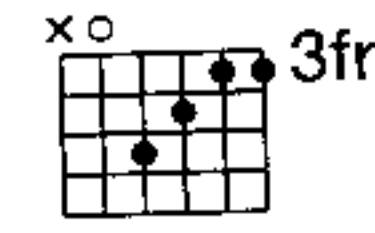
Am11



Dm9



Am11



got-ta get up__ to get down. You got-ta get up__ to get down, you got-ta get up__ to get down.

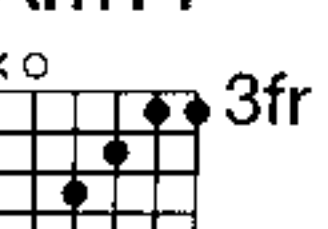
Dm9  3fr

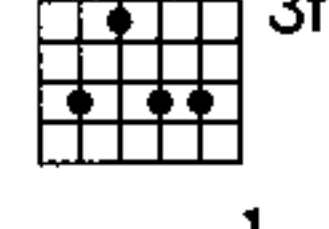
Am11  3fr

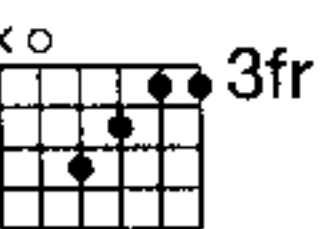
Dm9  3fr

Got-ta get up_ to get down, you got-ta get up_ to get down. You got-ta get up_ to get down, you



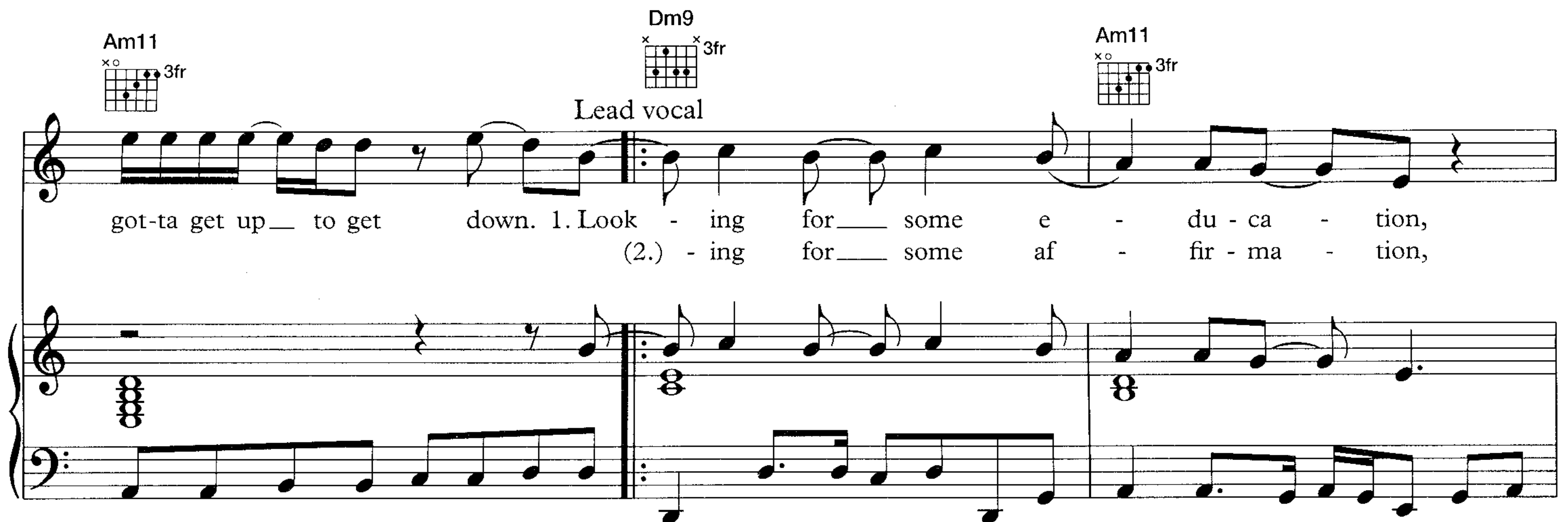
Am11  3fr

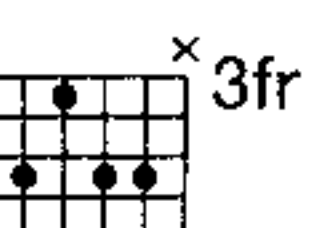
Dm9  3fr

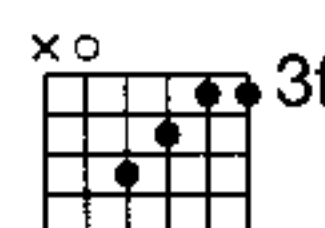
Am11  3fr

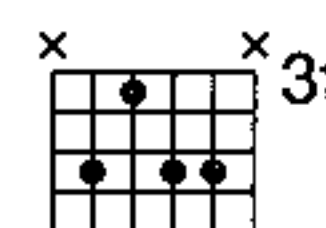
got-ta get up_ to get down. 1. Look - ing for_ some e - du - ca - tion,
(2.) - ing for_ some af - fir - ma - tion,

Lead vocal

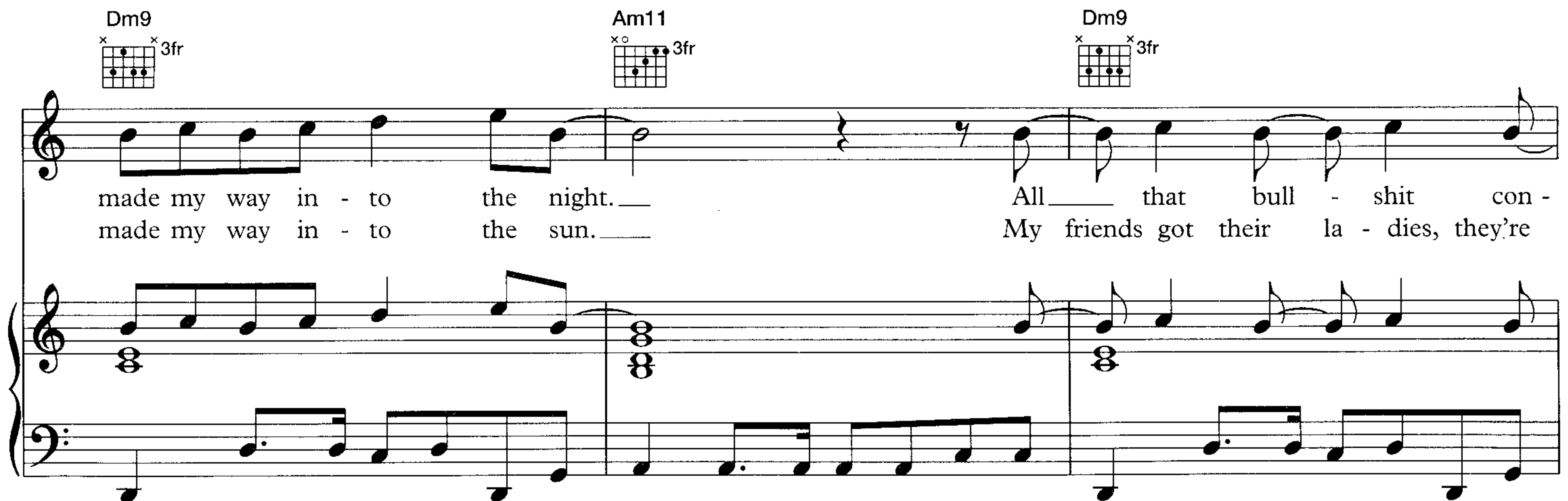


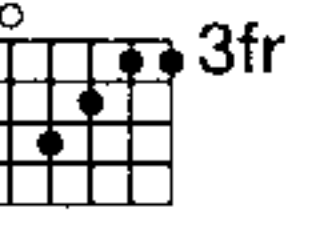
Dm9  3fr

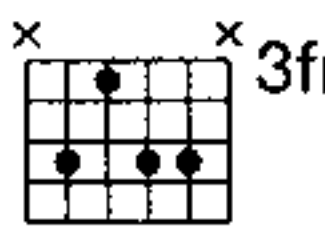
Am11  3fr

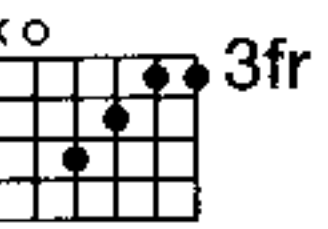
Dm9  3fr

made my way in - to the night. All_ that bull - shit con -
made my way in - to the sun. My friends got their la - dies, they're

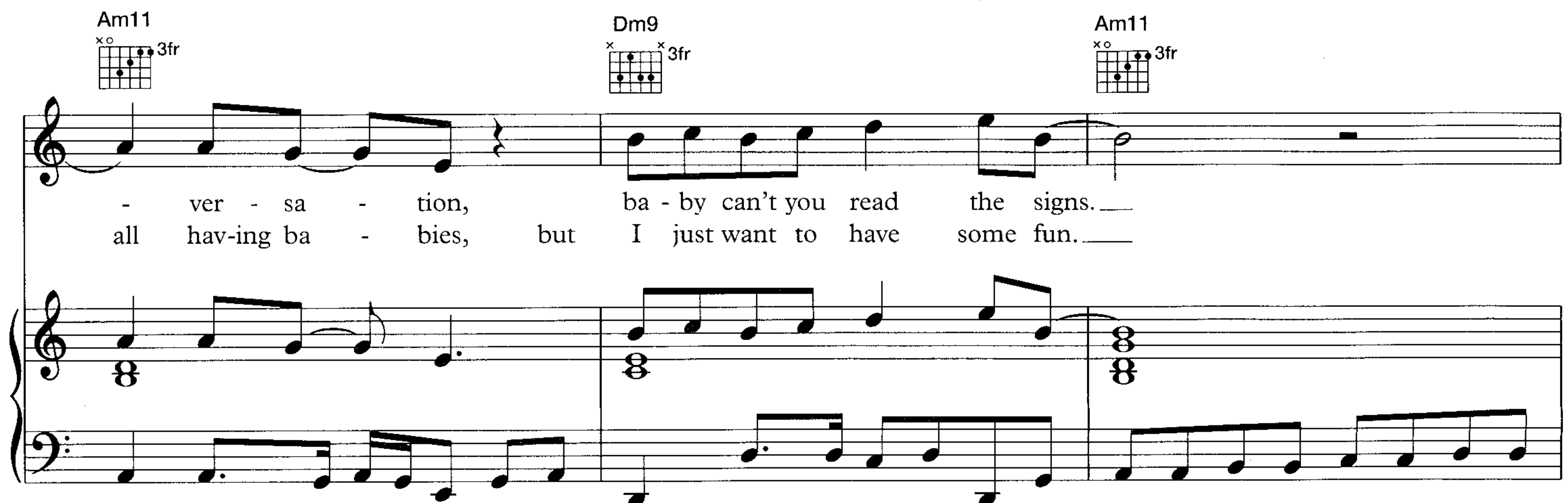


Am11  3fr

Dm9  3fr

Am11  3fr

- ver - sa - tion, ba - by can't you read the signs. -
all hav-ing ba - bies, but I just want to have some fun. -



Dm9 Am11 Dm9

I won't bore you with the de-tail ba-by, I don't ev - en want to waste your time. Let's just say that may-be
 I won't bore you with the de-tail ba-by, got-ta get there in your own sweet time.

Am11 Dm9 Am11

you could help to ease my mind. Ba - by I ain't Mis-

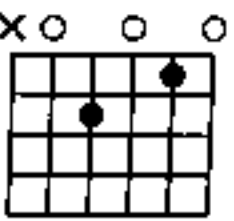
Dm9 Am11 Am7

- ter Right. But if you're look - ing for fast love, if

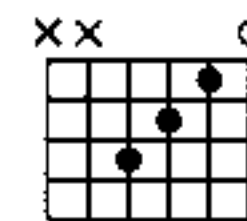
Fmaj7 Am7 Dm9

that's love in your eyes. It's more than in love, had some bad

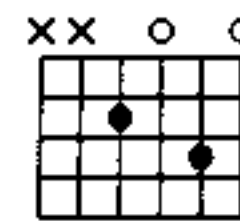
Am7



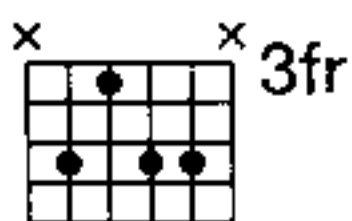
Fmaj7



Em7

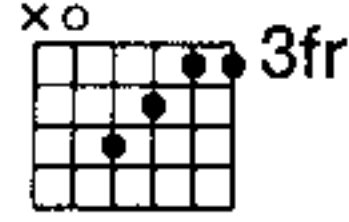


Dm9

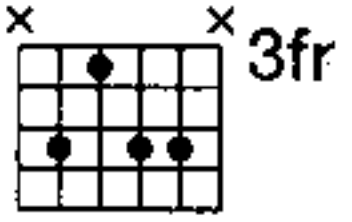


— luck, — so fast — love — is all — that I've — got on — my mind.

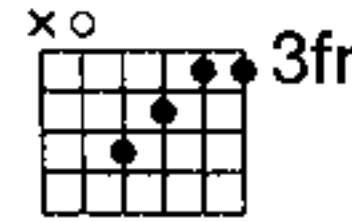
Am11



Dm9



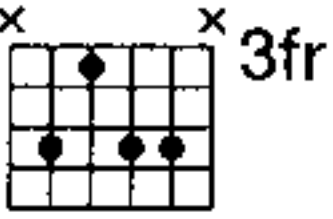
Am11



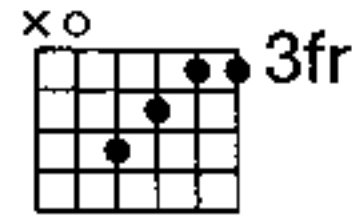
Vocals ad lib.

Instrumental ad lib.

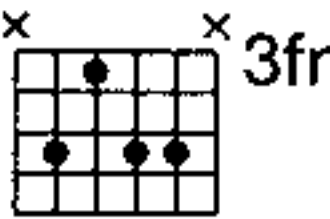
Dm9



Am11

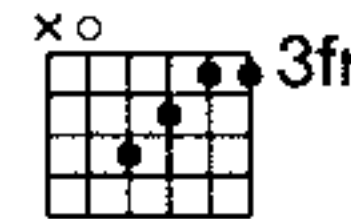


Dm9



1.

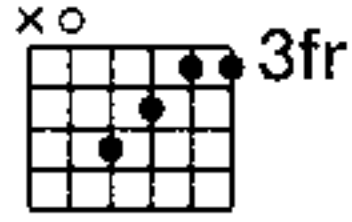
Am11



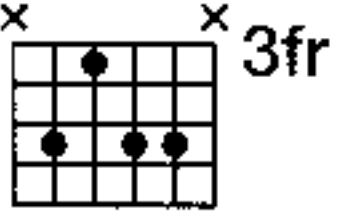
2. Look -

2.

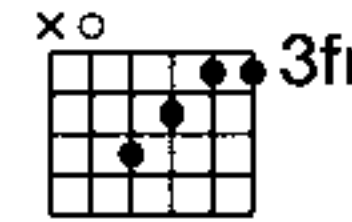
Am11



Dm9



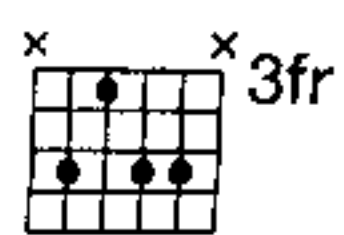
Am11



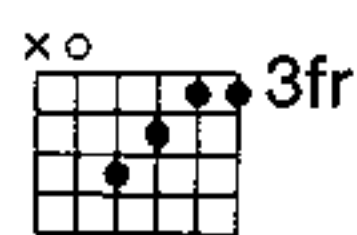
Backing vocals (Lead vocal ad lib.)

Got-ta get up — to get down, you got-ta get up — to get down. You

Dm9



Am11

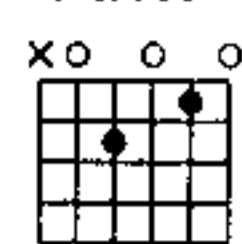


got - ta get up___ to get down,___ you got - ta get up___ to get down. (You)

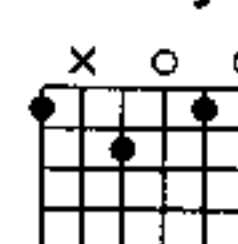
N.C.

Drum break

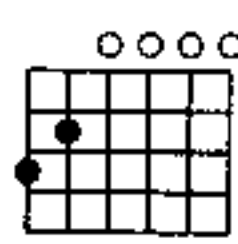
Am7



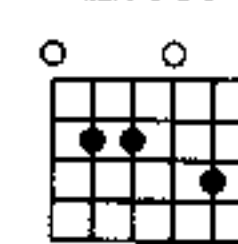
Fmaj9



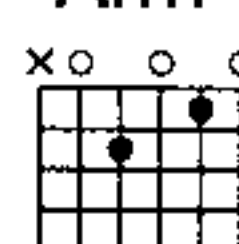
G6



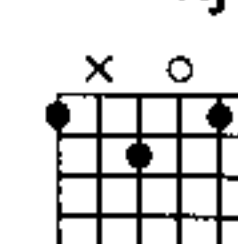
Em7



Am7

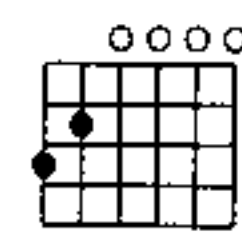


Fmaj9

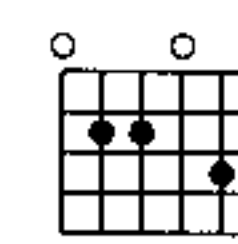


In the ab - sence of se - cu - ri - ty___ I made my way in - to___ the night.

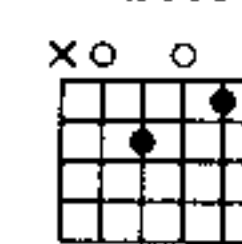
G6



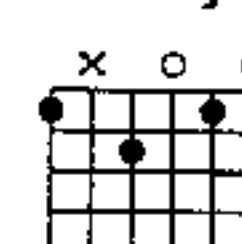
Em7



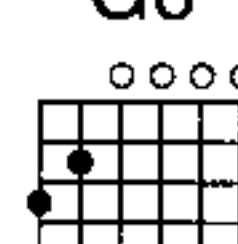
Am7



Fmaj9



G6



Em7



Stu - pid Cu - pid keeps on call - ing me,___

Am7 Fmaj9 G6 Em7 Am7 Fmaj9

well I see lov-ing in his eyes. I miss my ba - by, oh yeah!

G6 Em7 Am7 Fmaj9 G6 Em7

I miss my ba - by, to - night, So why don't we make

Am7 Fmaj9 G6 Em7 Am7 Fmaj9

a lit - tle room now my 'B' and dou-ble you babe. Search-ing for some peace of mind.

G6 Em7 Am7 Fmaj9 G6 Em7

Hey! I'll help you find it. I do be - lieve that we are prac - tic - ing the same re - li - gion.

Am7

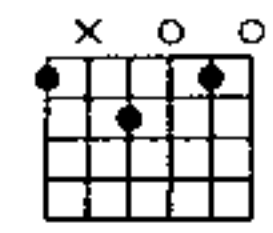
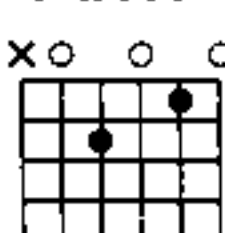
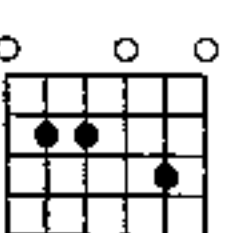
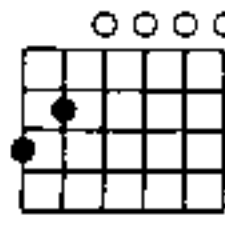
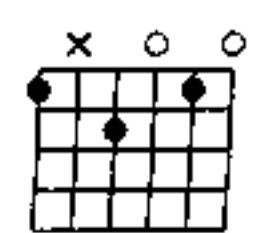
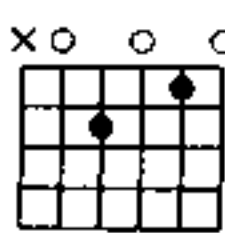
Fmaj9

G6

Em7

Am7

Fmaj9



Oh! You real-ly ought to get up now.

G6

Em7

Am7

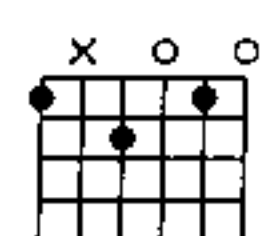
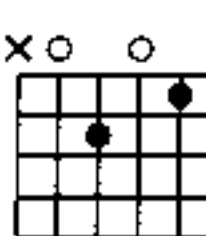
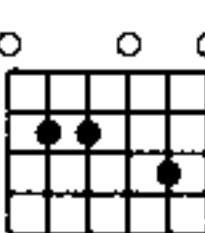
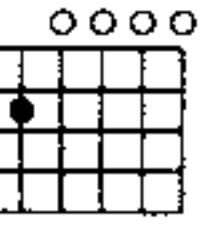
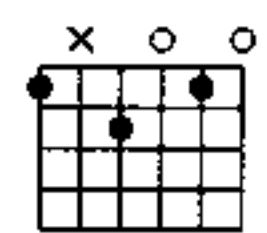
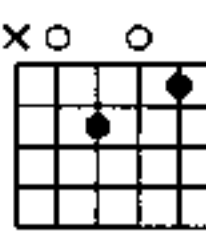
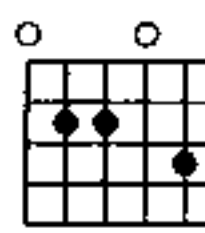
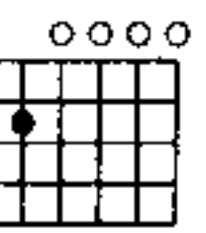
Fmaj9

G6

Em7

Am7

Fmaj9



Backing vocals (Lead vocal ad lib.)

That's right.

Oh! You real-ly ought to get up. Got-ta get up to get down, you

G6

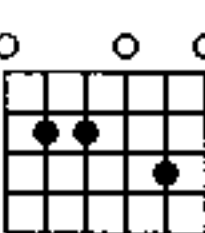
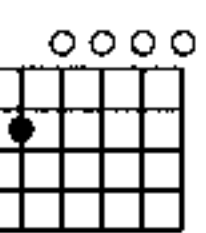
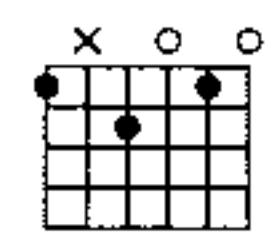
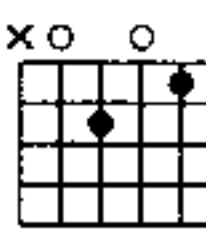
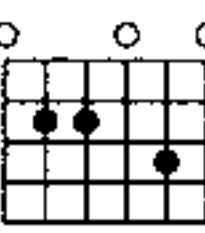
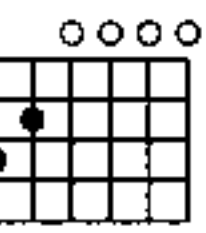
Em7

Am7

Fmaj9

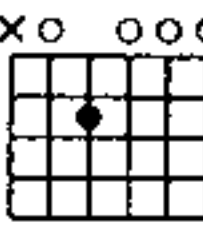
G6

Em7



got-ta get up to get down. You got-ta get up to get down, you got-ta get up to get down. You

Am9



play 4 times

Got-ta get up to get down, you got-ta get up to get down. (You)

FATHER FIGURE

Words and Music by
GEORGE MICHAEL

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Above the treble staff, there are four guitar chord diagrams labeled Bb2, Ab2, Bb2, and Bb2. The treble staff contains a series of chords, with the first three being sustained chords and the fourth being a moving line of notes. The bass staff contains a simple bass line with a few notes.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a series of chords, with the first being a moving line of notes and the others being sustained chords. The bass staff contains a simple bass line with a few notes.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a series of chords, with the first being a moving line of notes and the others being sustained chords. The bass staff contains a simple bass line with a few notes.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. Above the treble staff, there are three guitar chord diagrams labeled Ab2, Bb2, and Bb2. The treble staff contains a series of chords, with the first being a moving line of notes and the others being sustained chords. The bass staff contains a simple bass line with a few notes.

That's all I want-ed some-thing spe-cial, some-thing

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a series of chords, with the first being a moving line of notes and the others being sustained chords. The bass staff contains a simple bass line with a few notes.

Ab2 Bb2 Bb2

sa - cred, in your eyes. For just one mo - ment

This system contains the first three measures of music. The guitar chords are Ab2, Bb2, and Bb2. The vocal line has the lyrics "sa - cred, in your eyes. For just one mo - ment". The piano accompaniment features a steady bass line and sustained chords in the right hand.

Ab2 Bb2

to be bold and na - ked at your side.

This system contains the next three measures. The guitar chords are Ab2 and Bb2. The vocal line has the lyrics "to be bold and na - ked at your side.". The piano accompaniment continues with a similar texture of sustained chords and a moving bass line.

Gb2 Ab2 Bb2

Some-times I think that you nev - er un - der - stand me.

This system contains the next three measures. The guitar chords are Gb2, Ab2, and Bb2. The vocal line has the lyrics "Some-times I think that you nev - er un - der - stand me.". The piano accompaniment features more active harmonic movement in the right hand.

Bb2 Gb2 Ab2

May - be this time is for - ev - er, say it can

This system contains the final three measures. The guitar chords are Bb2, Gb2, and Ab2. The vocal line has the lyrics "May - be this time is for - ev - er, say it can". The piano accompaniment concludes with sustained chords.

Fsus4



F

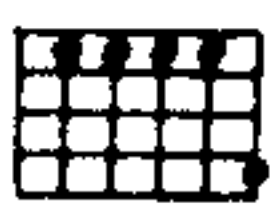


Bb2



— be, wo wo. (v.2.) That's all you want-ed some-thing spe-cial, some-one

Ab2



Bb2



Bb2



sa - cred, in your life. Just for one mo-ment

Ab2



Bb2

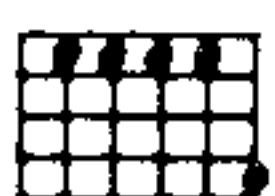


to be warm and na - ked at my side.

Gb2



Ab2



Bb2



Some-times I think that you'll nev - er un-der - stand me.

Gb2



Ab2



But something tells me to geth er.

We'd be hap -

A

CHORUS

Fsus4



F



Bb2



py,

wo

wo.

I will be your fa - ther fi - gure,

(wo ba -

Ab2



put your ti - ny hand in mine,
by,

I'd love to

I will be your preach - er teach - er,

be your dad -

Bb2



an - y - thing you have in mind,
dy,

it would make me

I will be your fa - ther fi - gure,

ve - ry

Ab2



I have had e - nough of crime I will be the one who loves you
 hap - py, please let me)

Bb2



To Coda

'til the end of time.

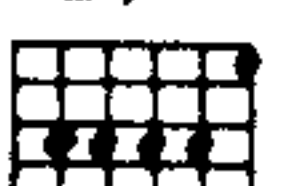
Ab2



Bb2



Bb2



Ab2



Bb2




Gb2



Ab2




If you were the des - ert, I'll be the sea,
 So when you re - mem - ber the ones who have

Gb2  Ab2 

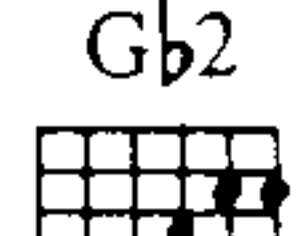
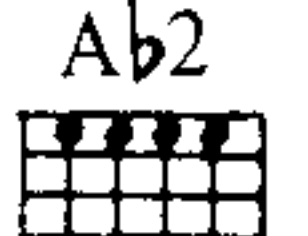
— lied if you ev er hung er, hung - er for me, —
 — who said that they cared — but then laughed — as you —



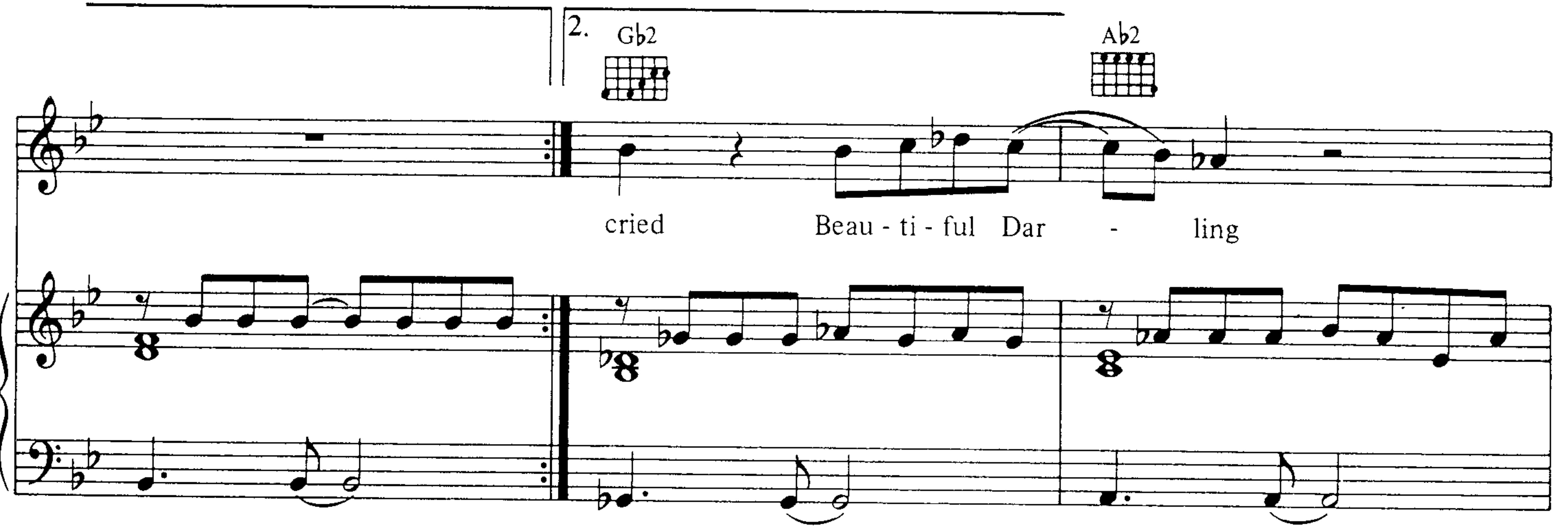
1. Gb2  Ab2  Bb2 

— what-ev - er you asked — for that's what I'll be.



2. Gb2  Ab2 

cried Beau - ti - ful Dar - ling



Fsus4  F 


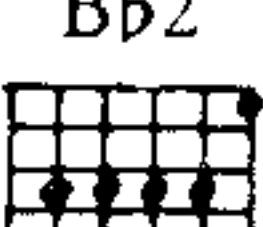
don't think of me — be - cause all I ev - er want -



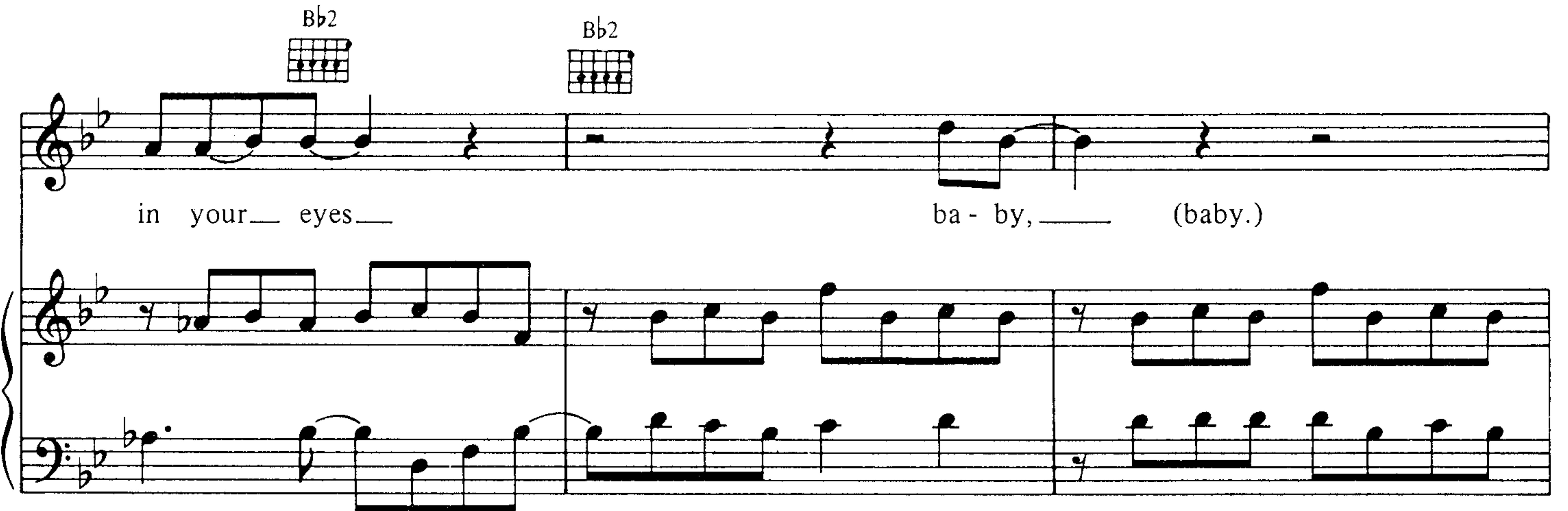
Bb2  Ab2 

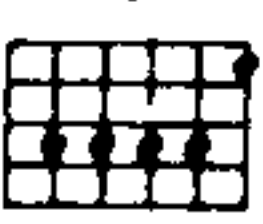
ed is



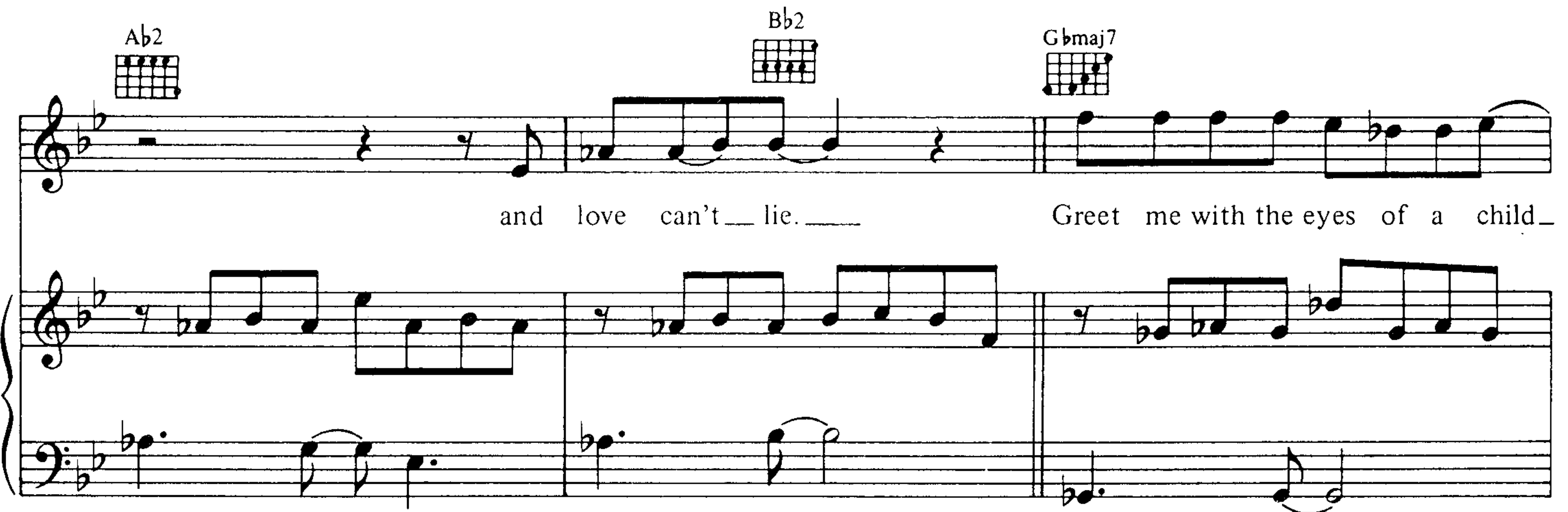
Bb2  Bb2 



in your eyes ba - by, (baby.)



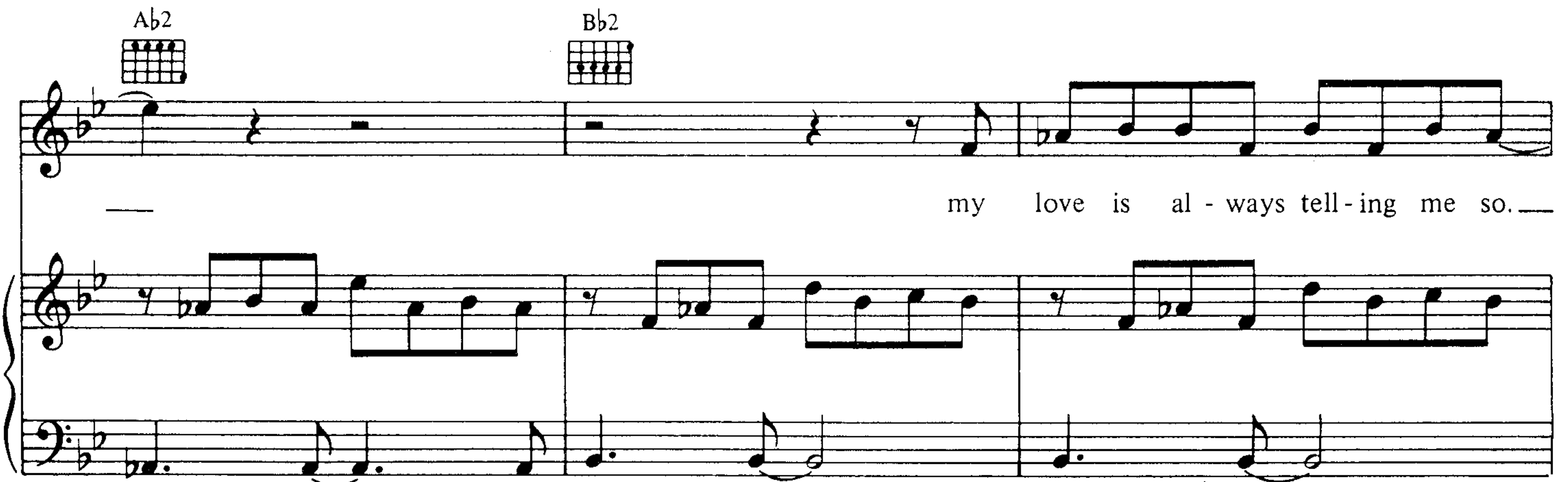
Ab2  Bb2  Gbmaj7 


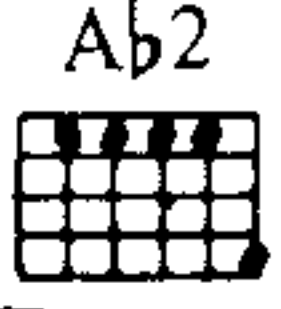
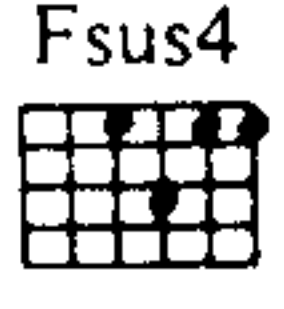
and love can't lie. Greet me with the eyes of a child



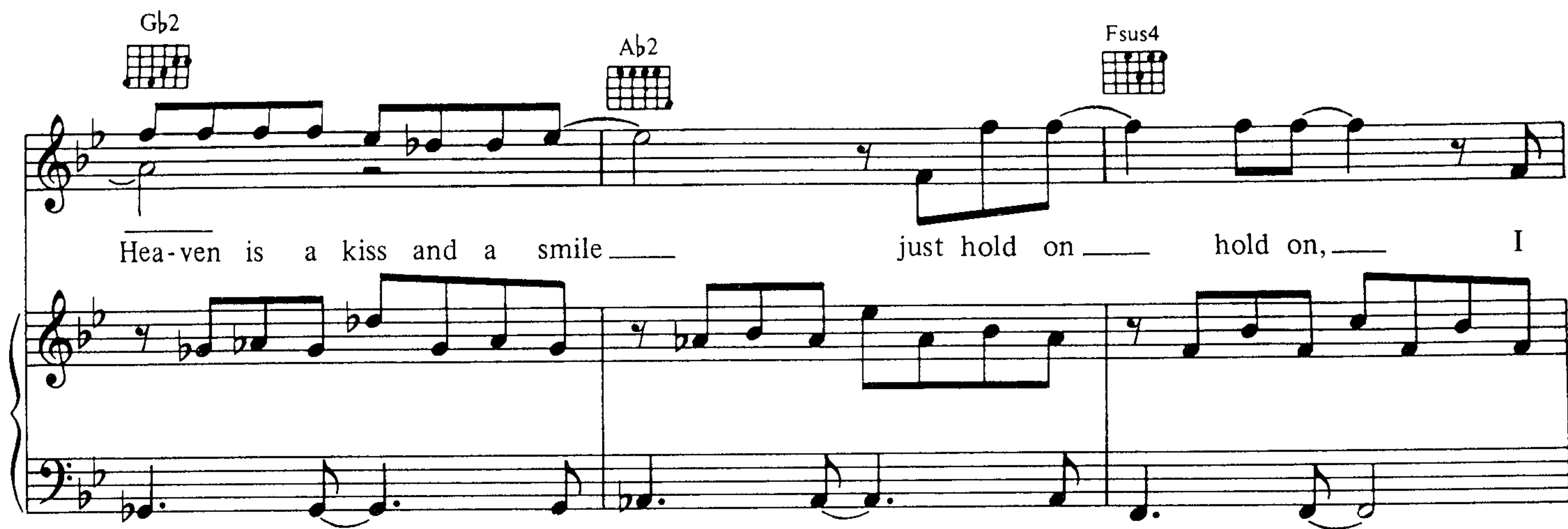
Ab2  Bb2 

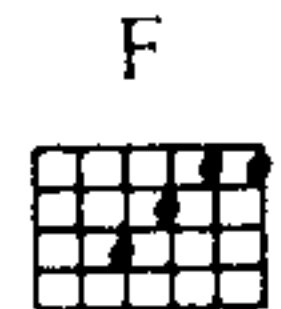
my love is al - ways tell - ing me so.



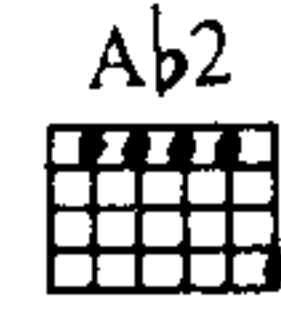
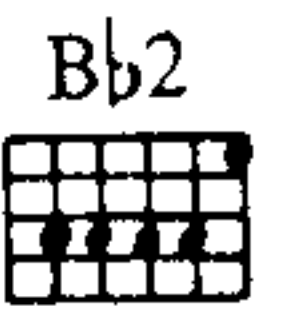
Hea-ven is a kiss and a smile _____ just hold on _____ hold on, _____ I



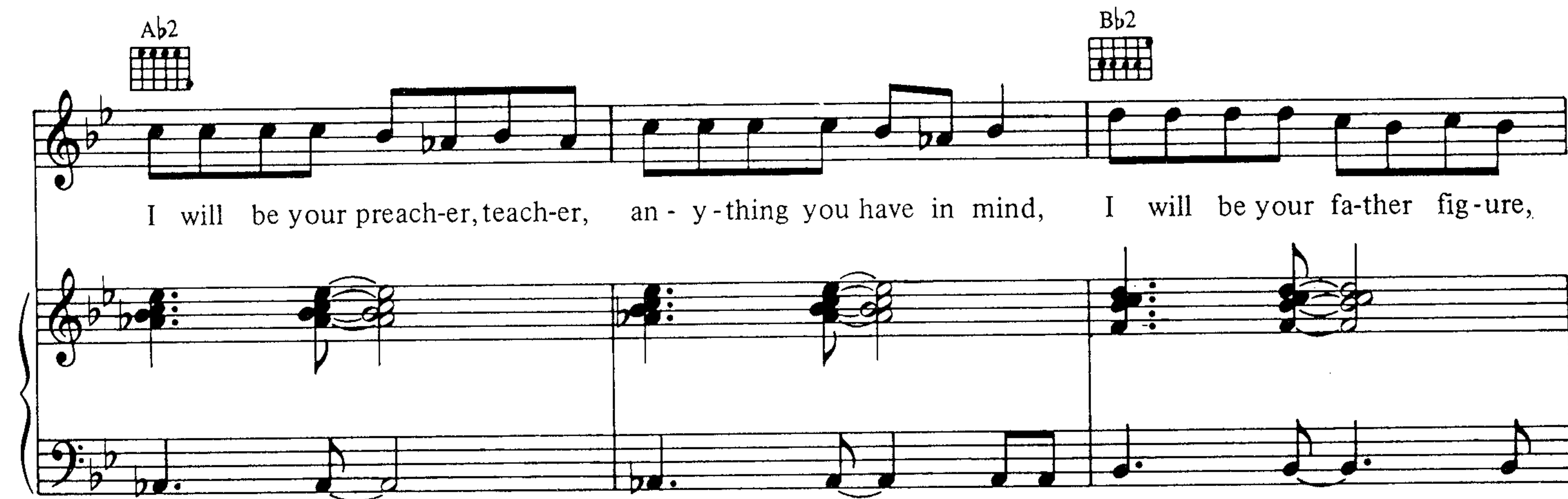



won't let you go _____ my ba - by. I will be your fa-ther fig - ure, put your ti - ny hand in mine.



I will be your preach-er, teach-er, an - y-thing you have in mind, I will be your fa-ther fig-ure,






I have had e-nough of crime, so I am gon - na love you till the end _____ of



Bb2  Ab2 

time.
 I will be your fa - ther _____ I will be your _____ fa - ther_)
 (I'll be your dad - dy) { I will be your preach-er
 I will be the one who loves you



1. 2. N.C.

till the end _____ of _____ time.



Abm6  Bb 

rall.



VERSE 3:
 That's all I wanted
 But sometimes love can be mistaken
 For a crime
 That's all I wanted
 Just to see my baby's blue eyes shine.
 This time I think that my lover understands me
 If we have faith in each other
 Then we can be strong baby.

FREEDOM '90


Words and Music by
GEORGE MICHAEL

C  B \flat 

I won't let you down — I will not give you up —

(Tempo $\text{♩} = 90$)



F  C 

— got to have some faith in the sound — It's the one good thing that I've

3



C  B \flat 

got I won't let you down — so please don't give me up —

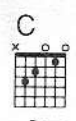
5





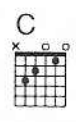
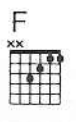
— 'cause I would real - ly, real - ly love to stick a - round oh

7



yeah.

9

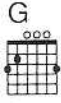


11

gliss.

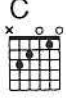
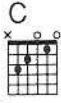


14



(1) Hea-ven knows I was just a young boy did-n't know what I wan-ted to be
 (2) Hea-ven knows we sure had some fun boy what a kick just a bud-dy and me

17



echo

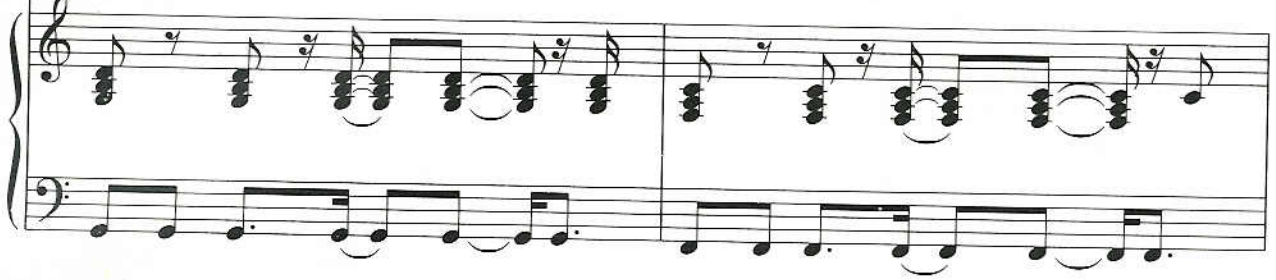
(did-n't know what I wan-ted to be.) — I was ev-
 (what a kick just a bud-dy and me) — We had ev-

19



- 'ry lit - tle hun - gry school-girl's pride and joy and I guess it was en-ough for me
 - 'ry big shot good time band on the run ____ boy we were liv-ing in a fan - ta-sy

21

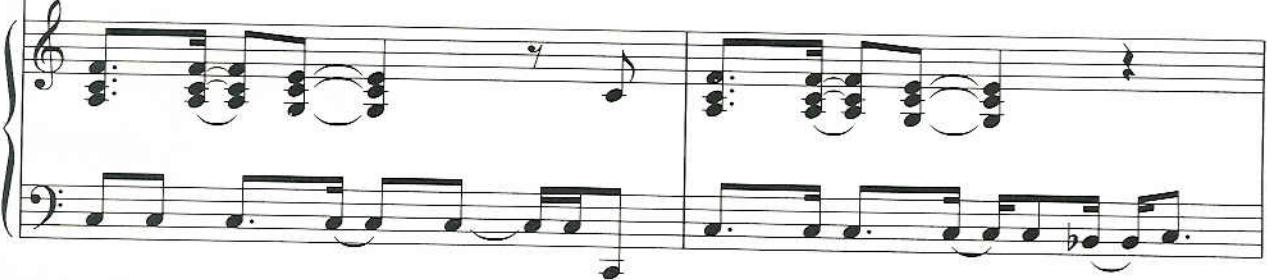


echo

____ (and I guess it was e-nough for me) ____
 ____ (we were liv-ing in a fan - ta - sy) ____

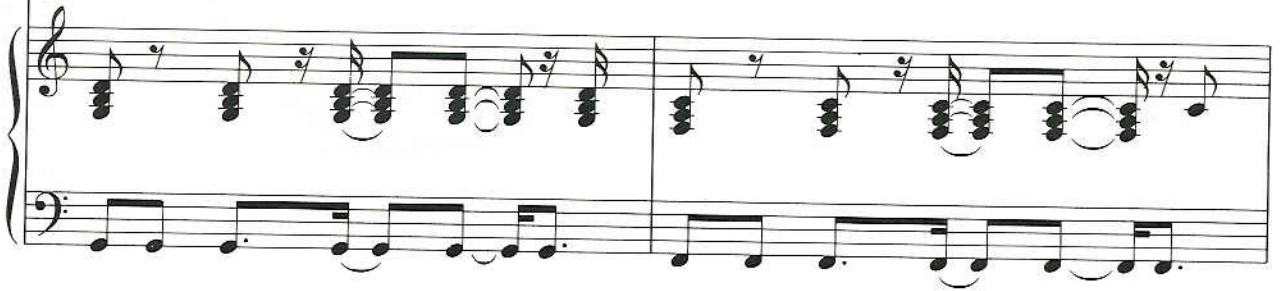
To
we

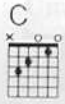
23



win the race a pret-ti-er face brand new clothes and a big fat place on your
 won the race got out-ta the place went back home got a brand new face for the

25



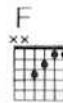
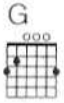


echo rock and roll _ T V
boys at M _ T V

rock and roll _ T V
boys at M _ T V

But to -
But to -

27



2nd time
Eh

- day the way you play the game is not the same no way think I'm gon-na get me
- day the way I play the game has got to change oh yeah now I'm gon-na get me

29



some hap - py
some hap - py

31

gliss.

Cm



Cm^{maj 7}



I think there's some-thing you should know I think it's time I told you so
I think there's some-thing you should know I think it's time I stopped the show

33



Cm⁷

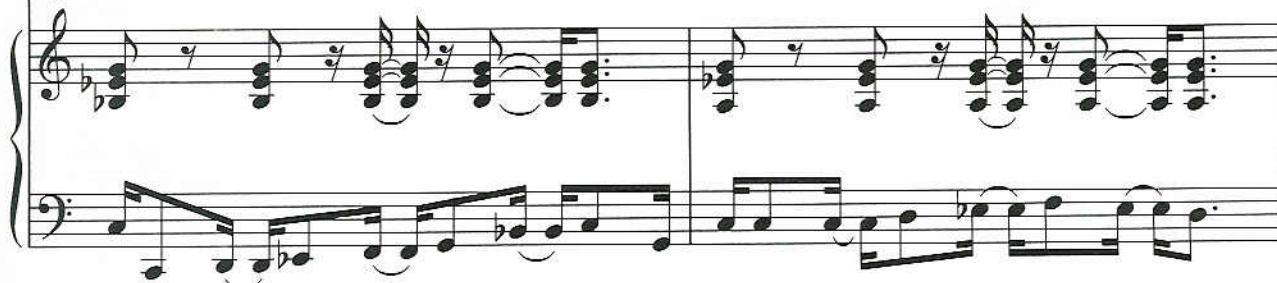


Cm⁶



there's some-thing deep in - side of me there's some-one else I've got to be -
there's some-thing deep in - side of me there's some-one I for - got to be -

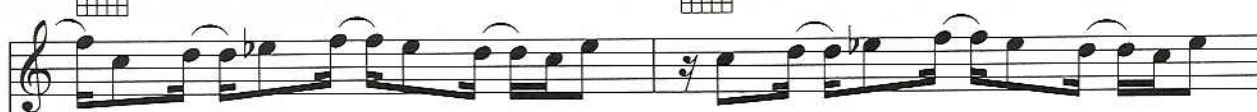
35



Cm



Cm^{maj 7}



— Take back your pic - ture in the frame take back your "Sing - ing in the Rain"
— Take back your pic - ture in the frame don't think that I'll be back a - gain

37



Cm⁷

G



just hope you'll un - der - stand Some - times the clothes do not make the man. _____
 just hope you'll un - der - stand Some - times the clothes do not make the man. _____

39

C

B^b

F



All we have to do _____ now is to take these lies _____ and

41

C



C

B^b

make them true _ (some - how) All we have to see _____ is that I

44

F



C



don't be-long to you _____ and you don't be - long to me _____ yeah yeah _____

47



(Free - dom!) _____

Bb



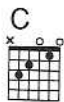
(Free - dom!) _____

I won't let _____ you down _____ I will not give you up _____

49



(Free - dom!) _____



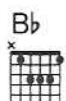
you've got to give for what you take _____

_____ got to have some faith in the sound _____ it's the one good thing that I've

51



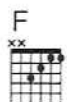
(Free-dom!) _____



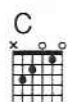
(Free - dom!) _____

got I won't let you down _____ so please don't give me up _____

53



(Free - dom!) _____



you've got to give for what you take. _____

'cause I would real - ly, real - ly love to stick a-round.

55



57

Cm



Cm



Cm⁶



2nd time



Well it looks

59



Cm

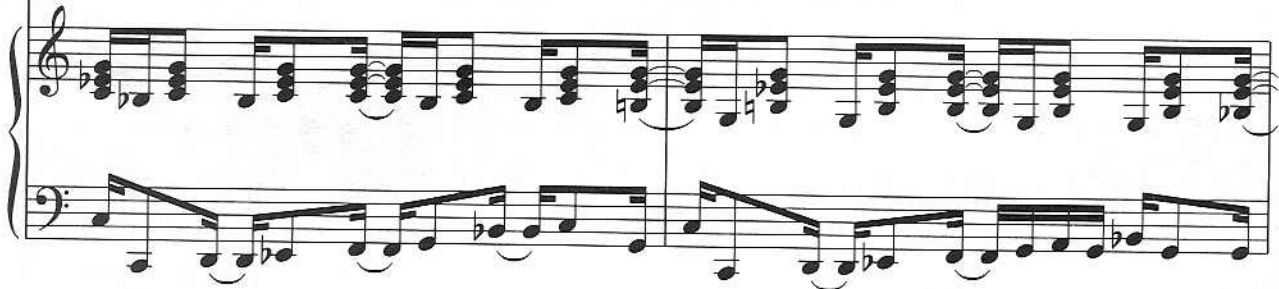


Cm^{maj 7}



— like the road to heav - en But it feels like the road to hell But I know

61



Cm⁷



Cm⁶



— which side my bread was but - tered I — took the knife as well — Po-

63





Cm  Cm^{maj7} 

- sing for a-no-ther pic - ture Ev - 'ry-bo-dy's got to sell _____ But when you

65



Cm⁷  Cm⁶ 

shake your ass they not-ice fast your mis-takes were built to last _____ That's

67



Cm  Cm^{maj7} 

(that's what you get) (I say that's what you get)

— what you get that's what you get I say that's

69



Cm⁷



Cm⁶



(that's what you get for chang-ing your mind) _

— what you get for chang-ing your mind _____ that's

71

Cm



Cm^{maj 7}



that's what you get

— what you get _____ and af-ter all this time

73

Cm⁷





G




I just hope you'll un-der-stand some-times the clothes do not make the man _



75

C  B \flat 

All we have to do _____ now is to

77

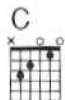
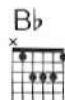


F  C 

take these lies _____ and make them true _____ (some - how)


79



C  B \flat 

All we have to see _____ is that I

81





yeah yeah _____

don't be-long to you _____ and you don't be-long to me _____

83

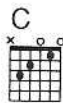


oh _____

my _____

Free-dom! _____ free - dom! _____

85



free - dom! _____

free - dom! _____ you've got to give for what you take _____

87

C  B \flat 

hold on to my free - dom! _____ my

Free - dom! _____ free - dom! _____

89





F  C 

free - dom! _____

free - dom! _____ you've got to give for what you, give for what you, give for what


91



C  B \flat 

— you take _____

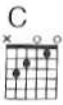
93





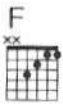
yeah you've got to give for what you, give for what you take It

95



may not be what you want from me that's the way it's got to be ____

97



lose the face now got to give, got to give, got to give It

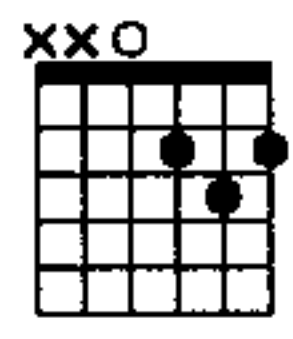
99

Repeat to fade

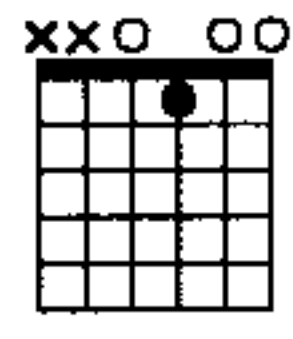
HEAL THE PAIN

Words and Music by
George Michael

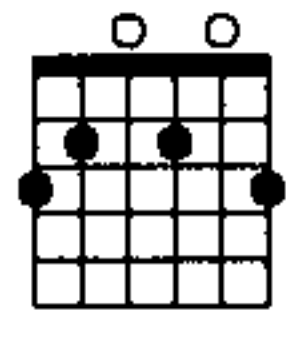
D



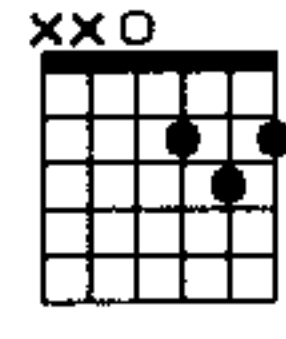
E 7/D



G add 9



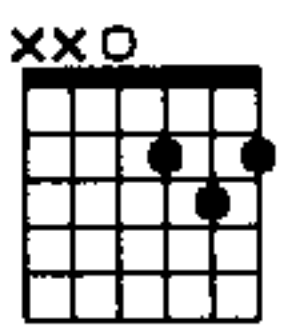
D



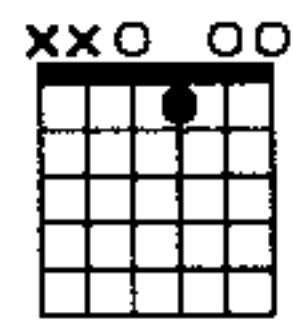
(Tempo ♩ = 104)

The first system of music features a guitar part with four measures of chords: D, E 7/D, G add 9, and D. Below this is a piano accompaniment consisting of a treble and bass clef staff in 4/4 time, with a tempo marking of 104 beats per minute. The piano part includes a melodic line in the treble and a bass line in the bass.

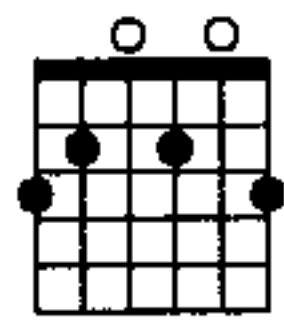
D



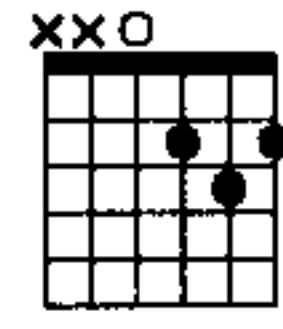
E 7/D



G add 9



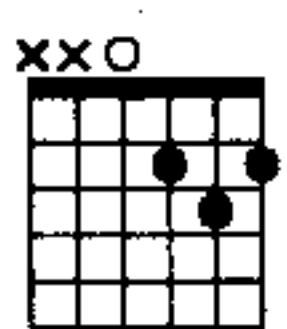
D



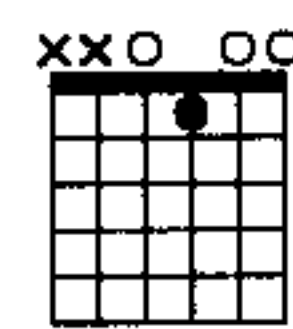
Do - do do

The second system continues the guitar part with the same four chords: D, E 7/D, G add 9, and D. The piano accompaniment continues with the same melodic and bass lines. The lyrics "Do - do do" are written below the treble clef staff.

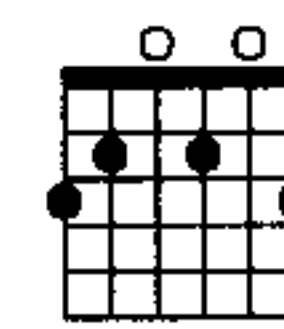
D



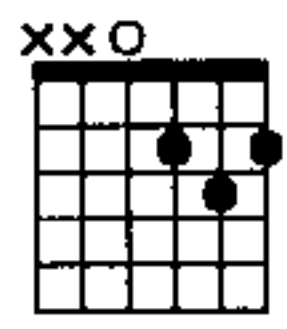
E 7/D



G add 9



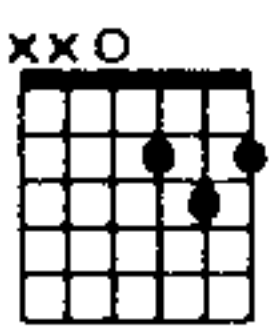
D



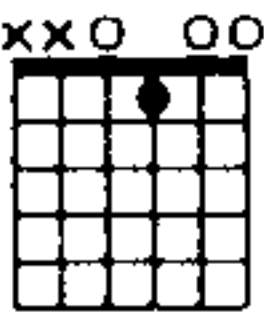
do do - do do do do - do do do do do do - do do

The third system continues the guitar part with the same four chords: D, E 7/D, G add 9, and D. The piano accompaniment continues with the same melodic and bass lines. The lyrics "do do - do do do do - do do do do do do - do do" are written below the treble clef staff.

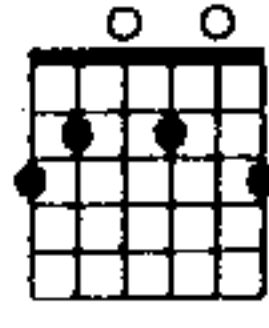
D



E 7/D



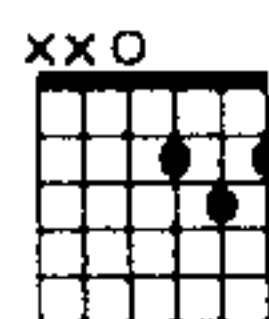
G add 9



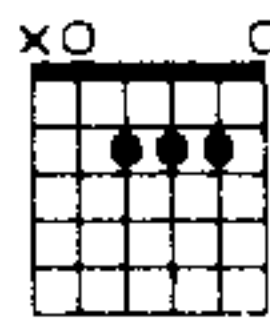
do-do - do-do - do-do - do-do - do-do - do-do -

13

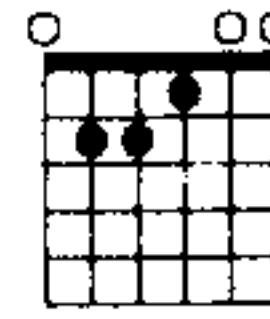
D



A



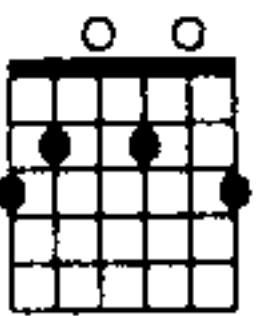
E



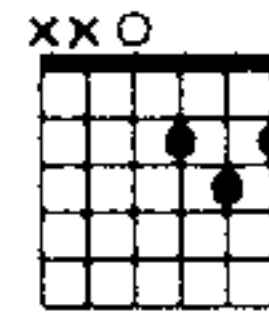
Let me tell you a se - cret put it in your heart and keep it

16

G add 9



D



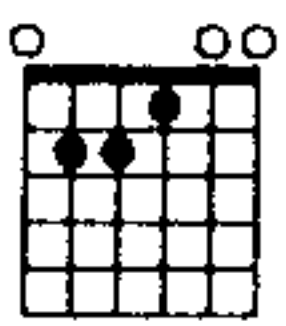
A



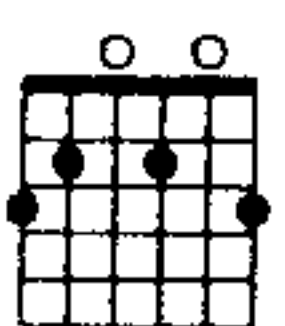
some-thing that I want you to know - do some-thing for - me lis - tento my

19

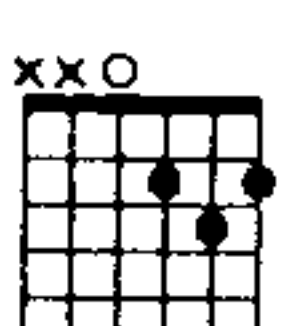
E



G add 9



D

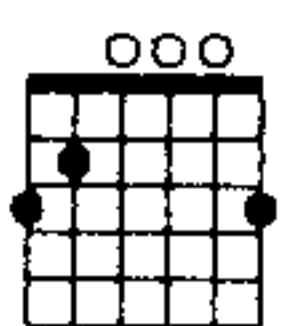


sim - ple sto - ry may-be we'll have some-thing to show you tell me you're cold

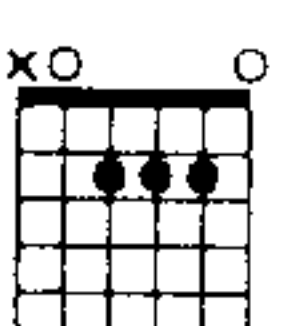
22



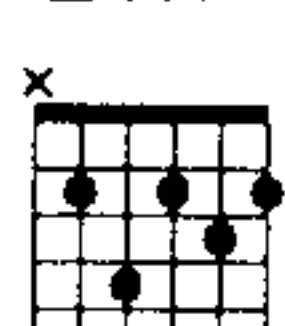
G



A



Bm7

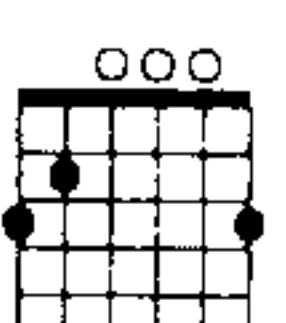


on the in - side how can the out - side world be a place that your heart

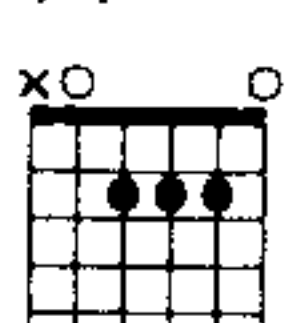
25



G



A

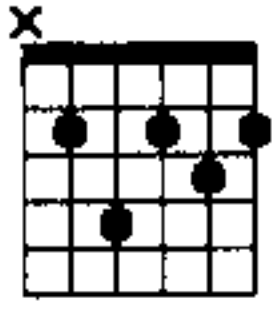


can em-brace? Be good to your-self 'cause no - bo-dy else has the pow-

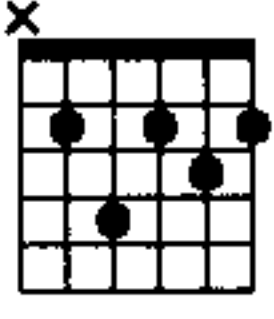
28



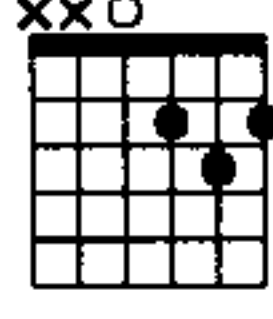
Bm⁷



Bm⁷



D

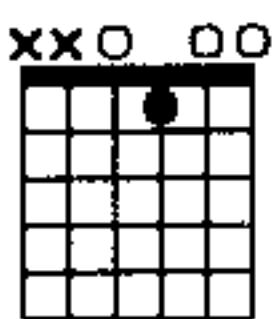


- er to make you hap - py _____ How _ can I help _ you? Please let me try _

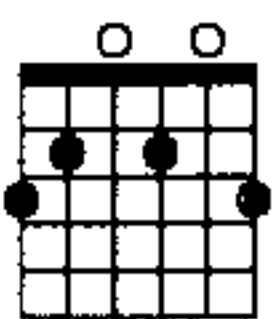
31



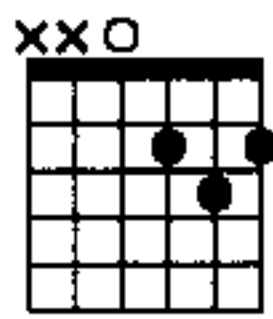
E⁷/D



G^{add}9

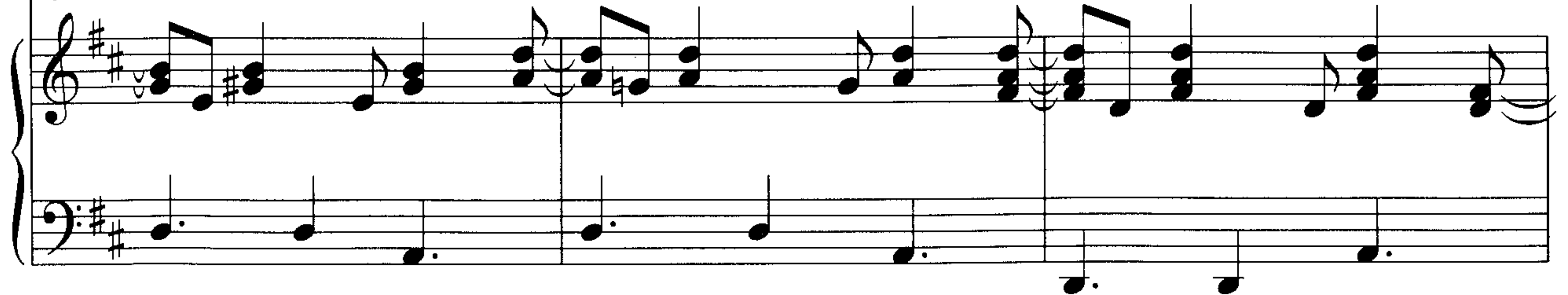


D

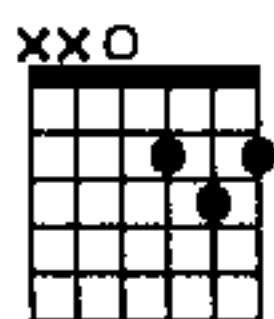


_____ to I can heal the pain _____ that you're feel - ing in - side _____ when - ev - er you want

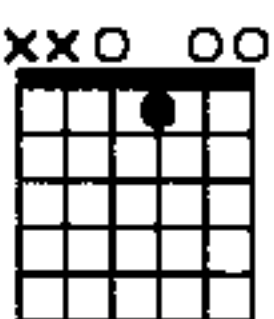
34



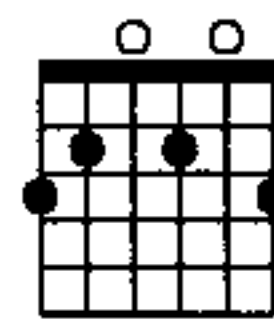
D



E⁷/D



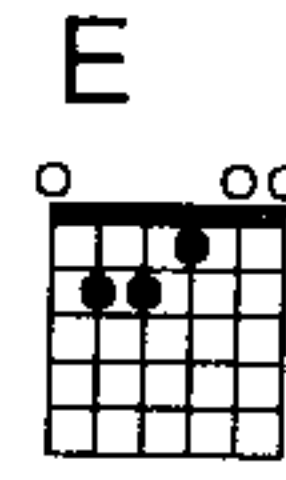
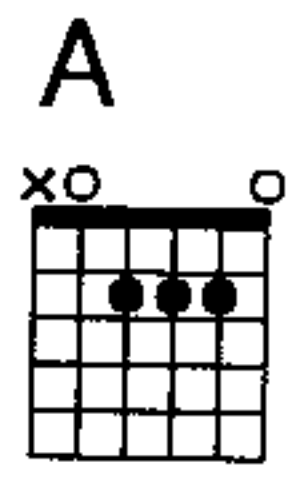
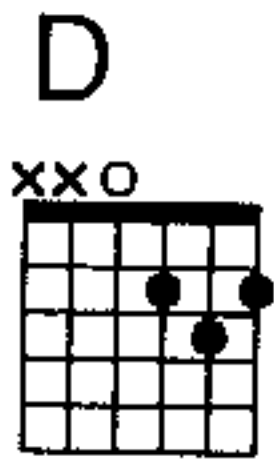
G^{add}9



_____ me _ you know that I will _____ be wait - ing for the day _____ that you'll say you'll be mine. _

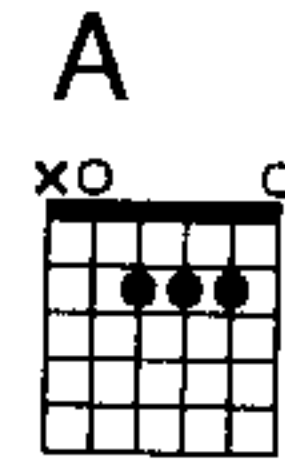
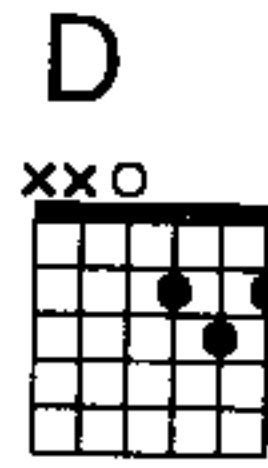
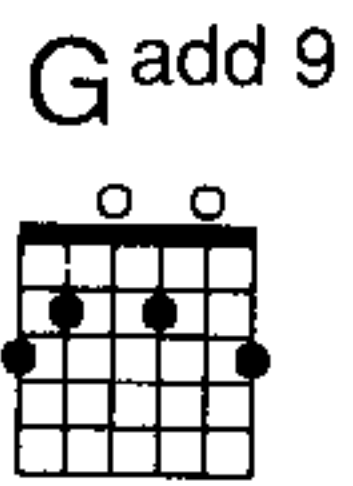
37





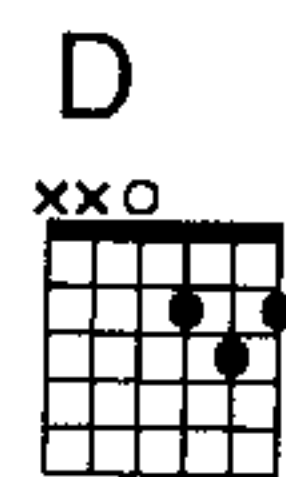
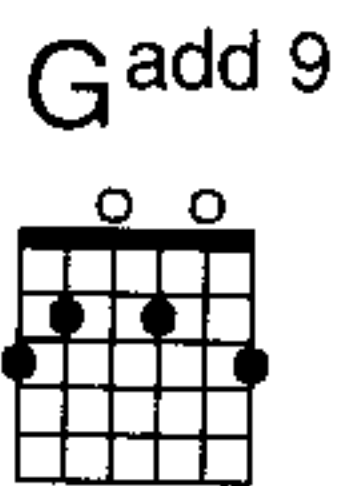
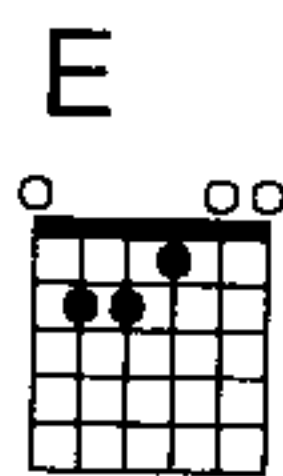
40

He must have real - ly hurt - you to



43

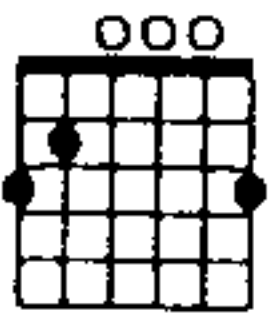
make you say the things - that you do he must have - real - ly



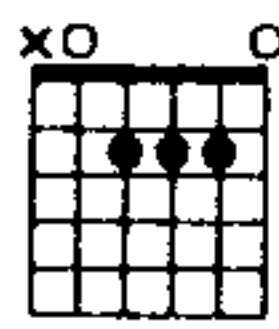
46

hurt - you to make those pret - ty eyes - look so blue

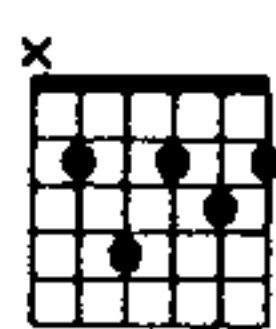
G



A



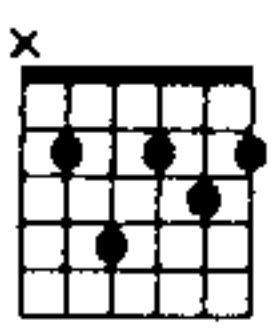
Bm⁷



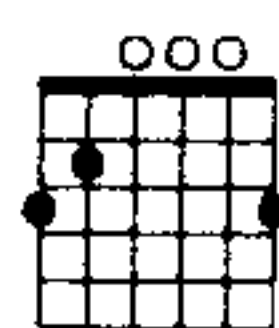
49

he must have known ___ that he could ___ that

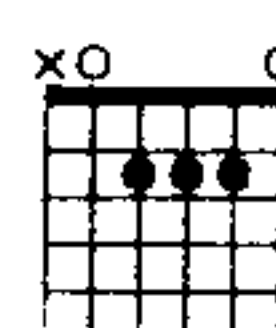
Bm⁷



G



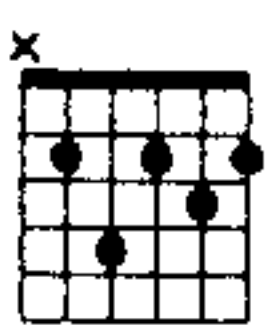
A



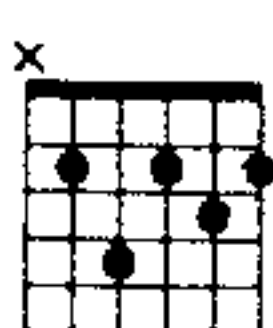
52

___ you'd nev - er leave him now you can't see ___ my love is good

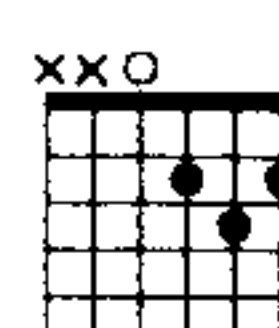
Bm⁷



Bm⁷



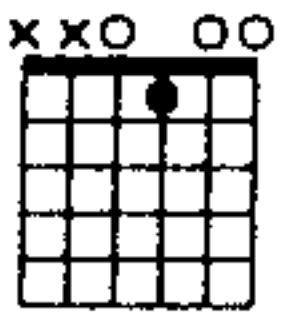
D



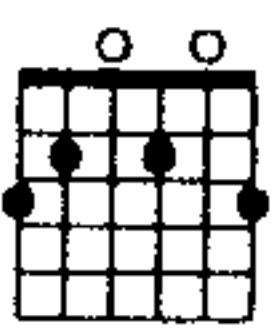
55

and that ___ I'm not ___ him. How can I help ___ you please let me try _

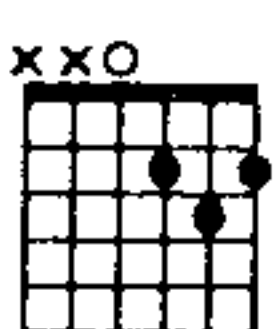
E 7/D



G add 9



D

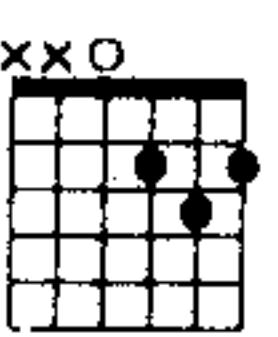


to I can heal the pain won't you let me in - side whenever you want

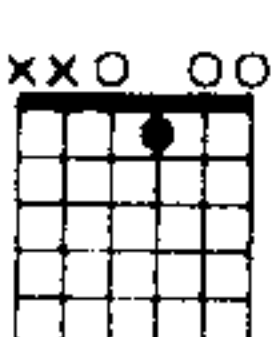
58



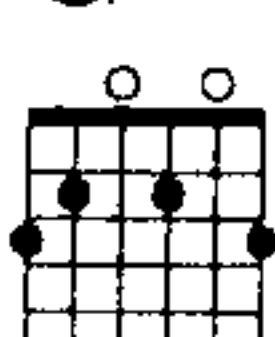
D



E 7/D



G add 9

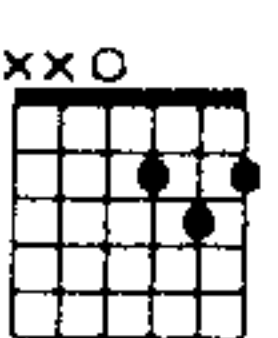


me you know that I will be wait - ing for the day that you'll say you'll be mine.

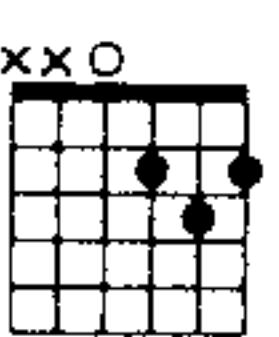
61



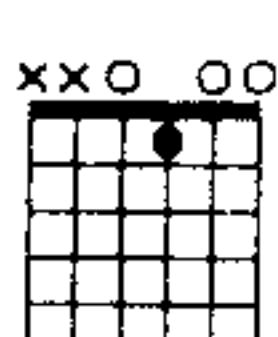
D



D



E 7/D



Won't you let me in

let this love be - gin

Won't you



Do - do do do do do - do do do do - do do

64



G add 9



D



D



show me your heart _ now

I'll be good to you

I can make

_ do - do - do do do _ do do - do do _ do do - do do _

67

E 7/D



G add 9



D



this thing true _

Show me that heart right now. _

_ do - do - do do _ do do do do - do do. _

70

B⁹



B



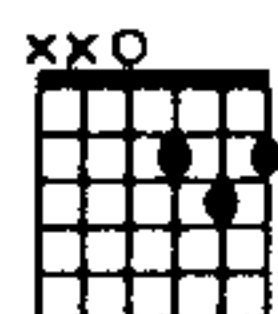
E



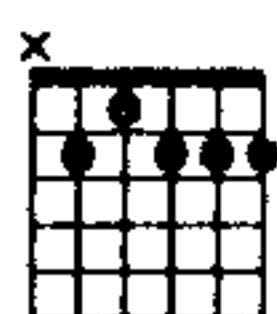
Who needs a lov-er that can't _ be a friend? some-thing tells me I'm the one you've been look-

73

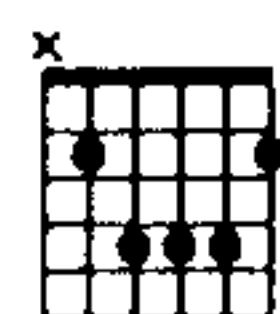
D



B⁹

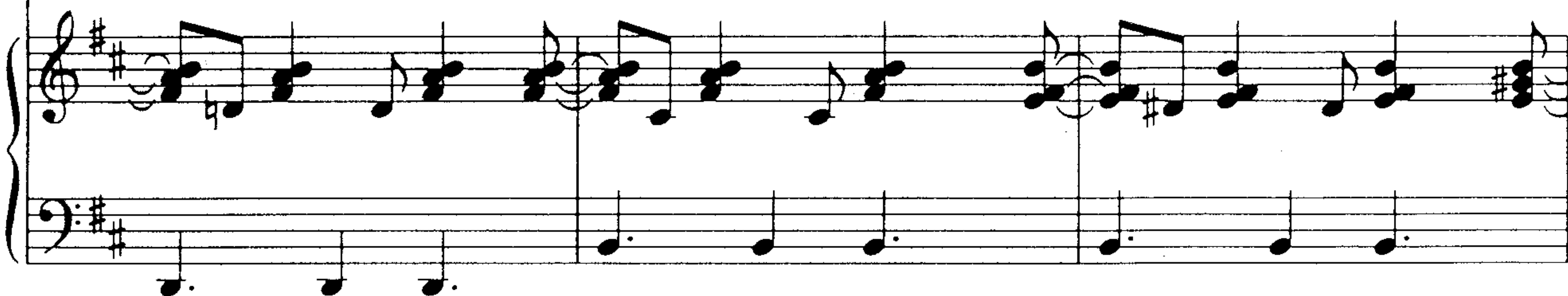


B

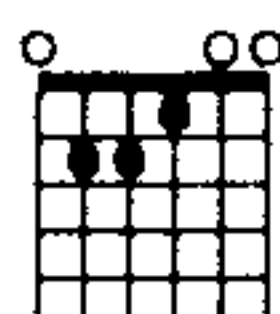


- ing for Oh _ if you ev-er should see _ him a-gain _ won't you

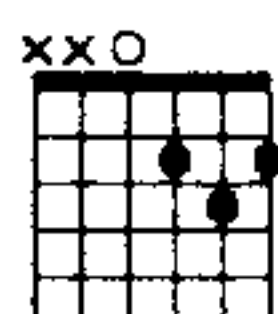
76



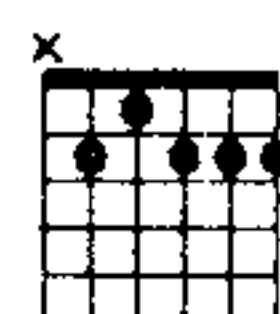
E



D



B⁹

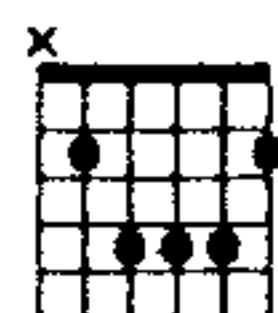


tell him you've found some-one who gives you more some-one who will _ pro- tect you love

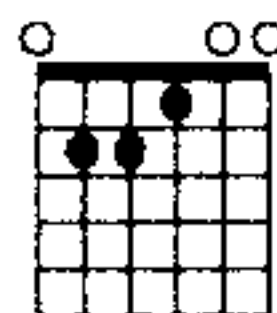
79



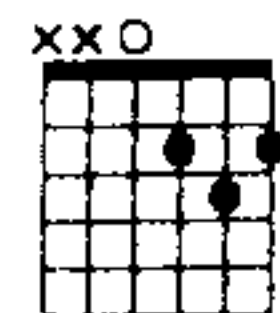
B



E



D

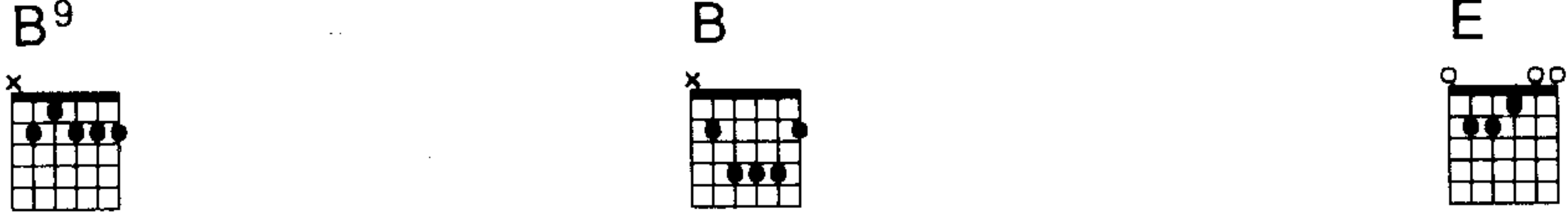


_ and res-pect you all _ those things that he nev - er could bring to you _

82




B⁹ B E

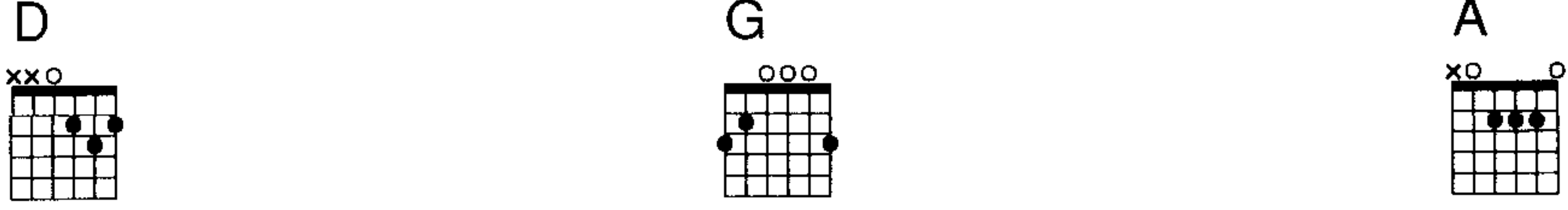


_____ like I do _____ or rath-er I would _____ won't you show

85

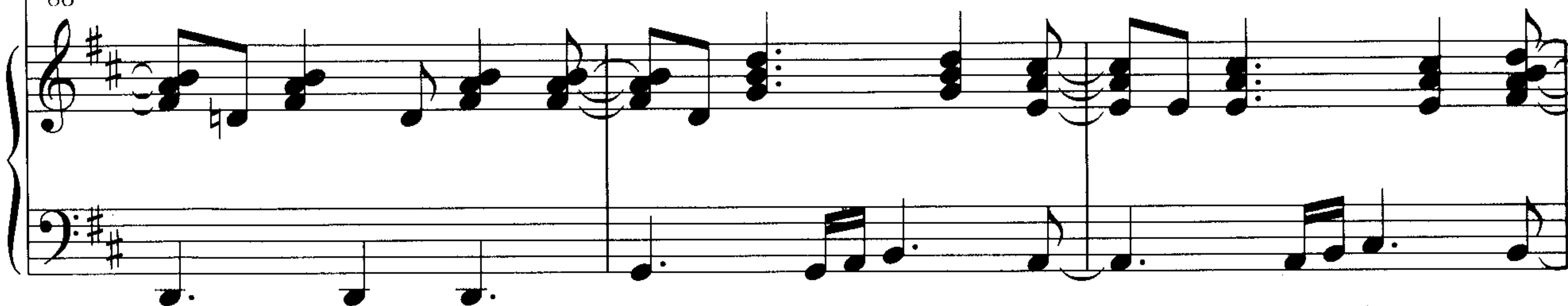


D G A



_____ me your heart _ like you should.

88







Bm⁷ Bm⁷ G




91



A  Bm⁷  Bm⁷  A 

How ... can I help

94




D  E^{7/D}  G add 9 

... you? Please let me try ... to I can heal the pain ... won't you let me in - side

97



D  D  E^{7/D} 

... when - ev - er you want ... me you know that I will ... be wait - ing for the day

100



G add 9



D



D



Won't you let me in

Let this love

_____ that you say you'll be mine. _____ Do - do do _____ do do - do do

103

E 7/D



G add 9



D



be - gin _____

Won't you show me your heart now

I'll be good

_____ do do - do do _____ do - do - do do do _____ do do - do do

106

D



E 7/D



G add 9



to you

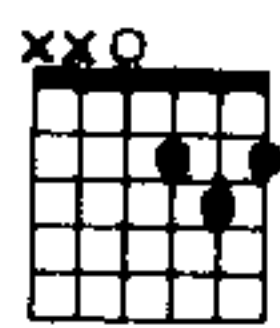
I can make this thing true _____

get to your heart some - how

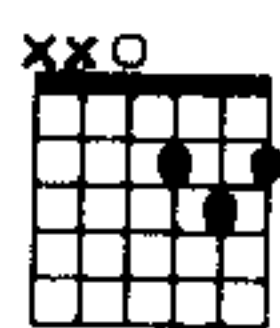
_____ do do - do do _____ do - do - do do _____ do do do do - do do

109

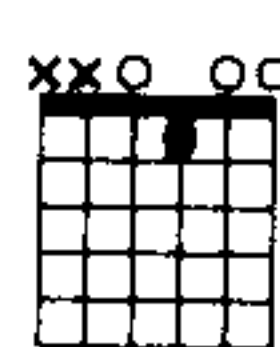
D



D



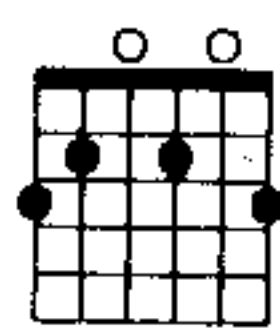
E 7/D



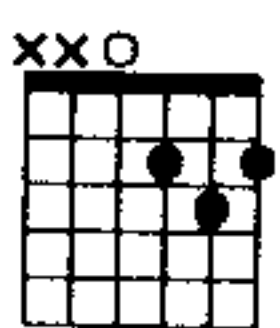
Do - do do do do do do do do do do do

112

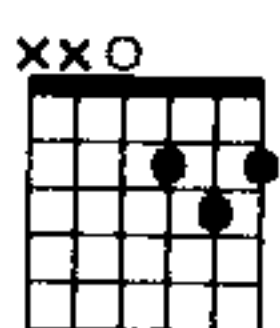
G add 9



D



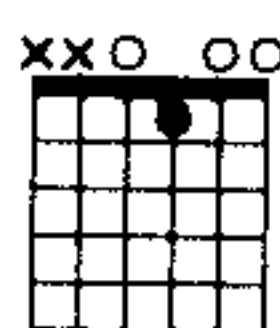
D



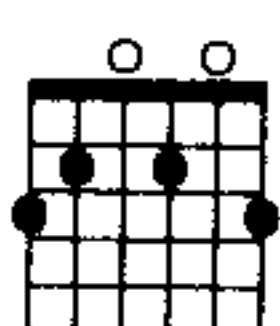
do - do - do do do.

115

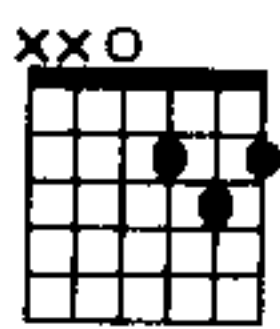
E 7/D



G add 9



D



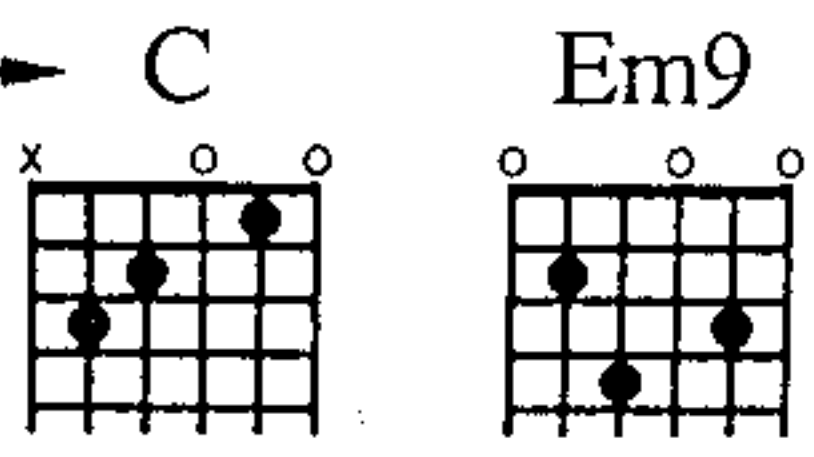
118

I CAN'T MAKE YOU LOVE ME

Words and Music by
MIKE REID and ALLEN SHAMBLIN

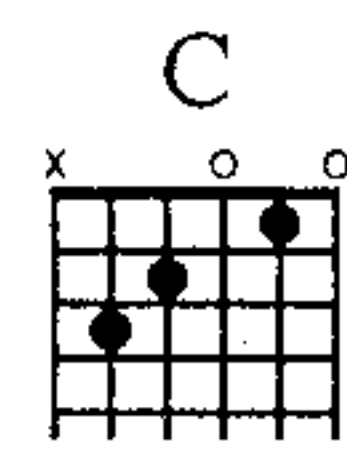
Moderate ballad

Guitar →
(capo 3rd fret)

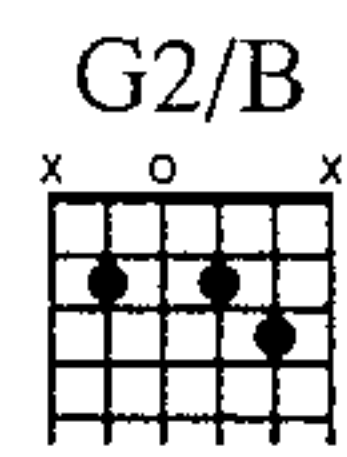


Piano →

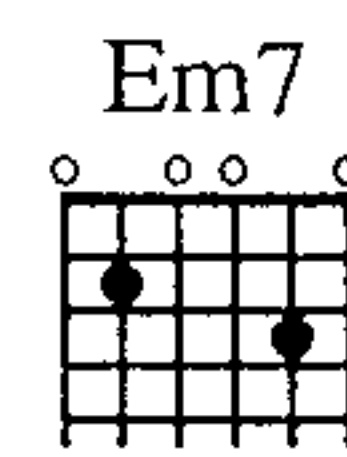
E \flat Gm9



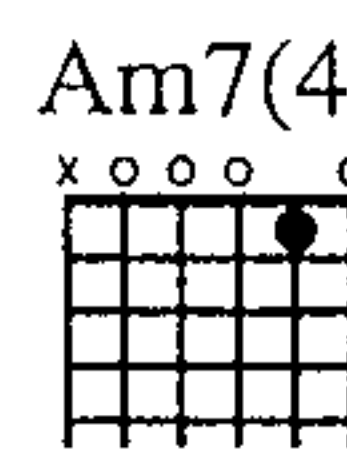
E \flat



B \flat 2/D



Gm7

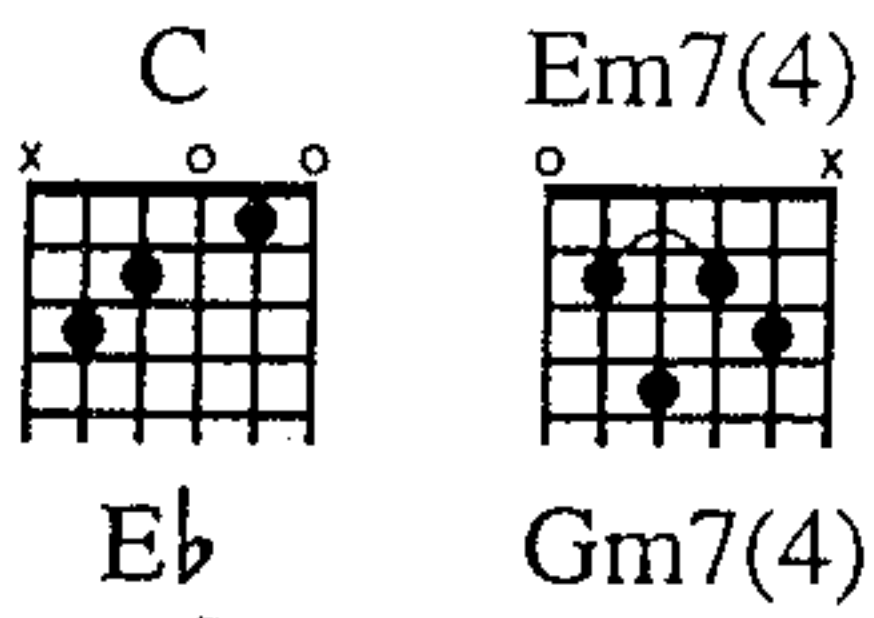


Cm7(4)

mp

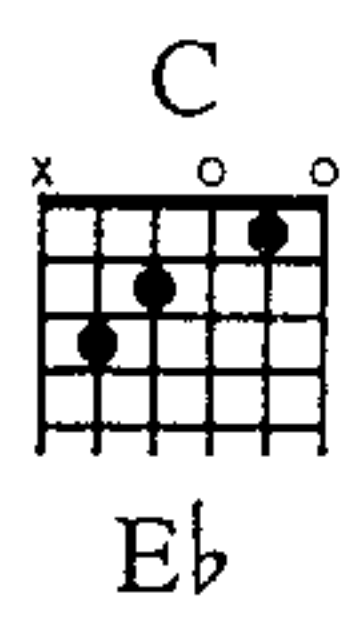
mf

(with pedal)

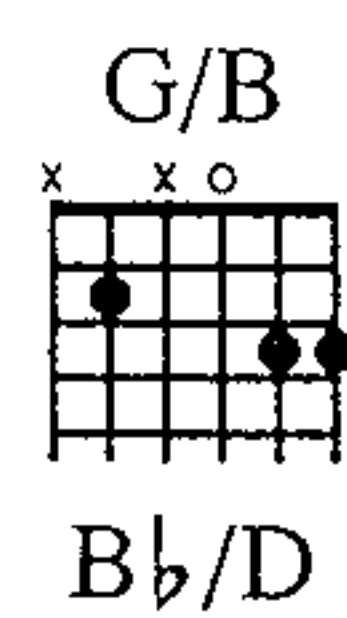


E \flat

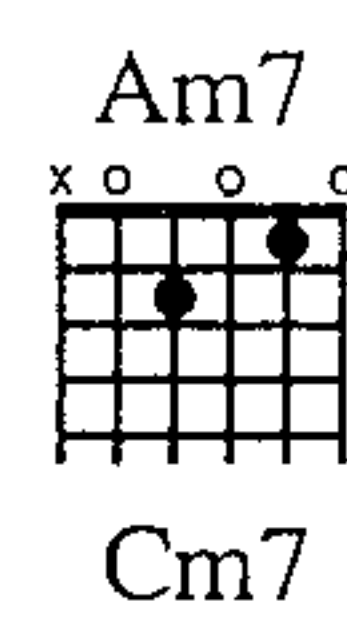
Gm7(4)



E \flat

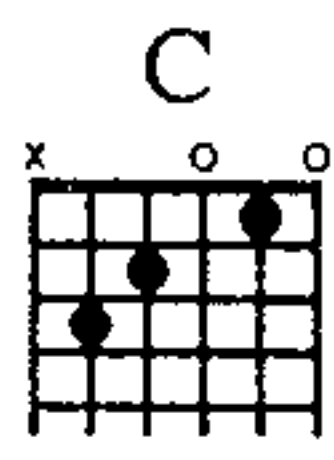


B \flat /D

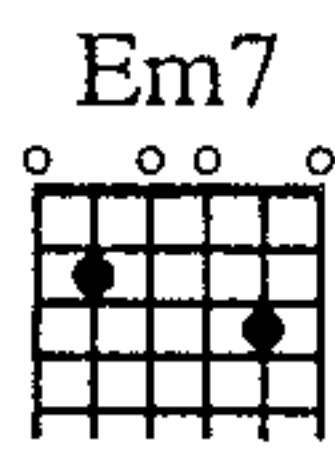


Cm7

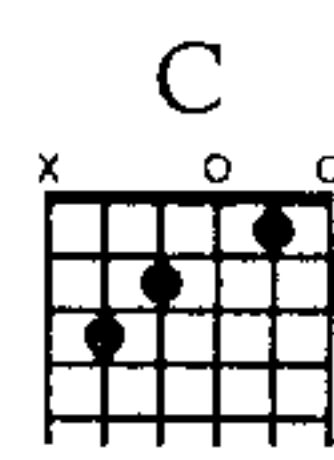
Verse:



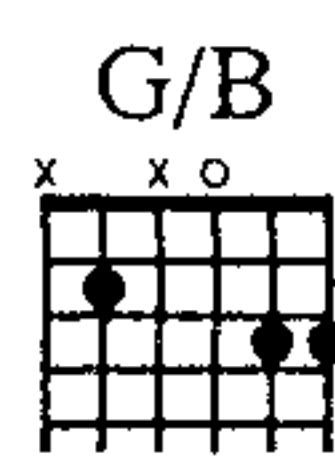
E \flat



Gm7



E \flat



B \flat /D

1. Turn down the lights, turn down the bed, turn down these voices

mp

Em7 Am7 C Em7 C

Gm7 Cm7 Eb Gm7 Eb

in-side my head. Lay down with me, tell me no lies.

G/B Bb/D

1. Em7 Am7 Gm7 Cm7

Just hold me close, don't pa - tron-ize. Don't pa - tron-

To Next Strain || 2.

G/D Bb/F D F G/B Em7 Am7

Bb/D Gm7 Cm7

-ize me. "Cause I can't give up this fight.

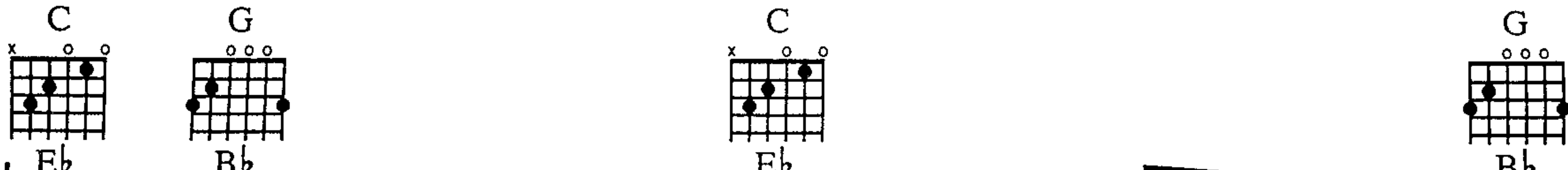
cresc. poco a poco


G/D Bb/F D F G/B Bb/D

And I will give up this fight. 'Cause I can't

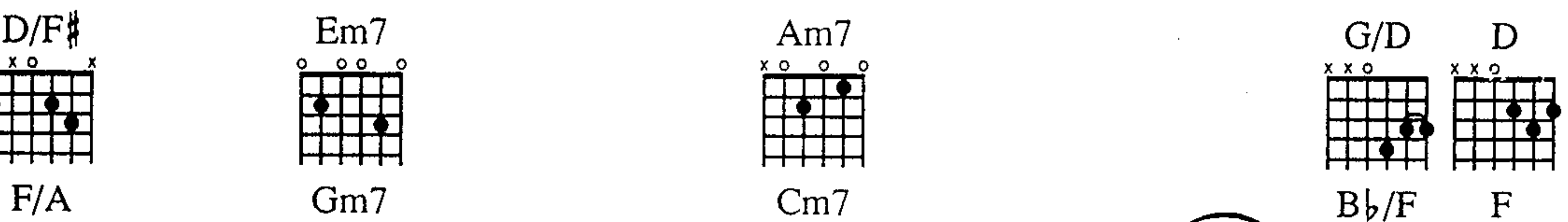
cresc. poco a poco

Chorus:

Chorus: 
 make you love me_ if you_ don't. You can't make your heart_ feel_
mf


 some-thing it won't. Here in the dark_ in


 these fi - nal ho - urs, I will lay down my heart_ and


 I'll feel_ the pow - er. But you won't_ no, you_ won't. 'Cause I can't

C Eb G Bb G/C Bb/Eb C Eb Em7 Gm7 C Eb G/B Bb/D

make you love me if you don't.

Am7 G/B C Fmaj9 Abmaj9 Cm7

make you love me if you don't.

Verse 2:

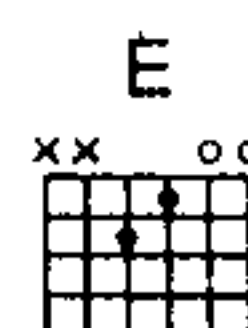
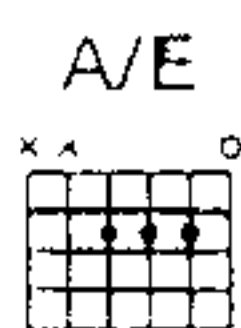
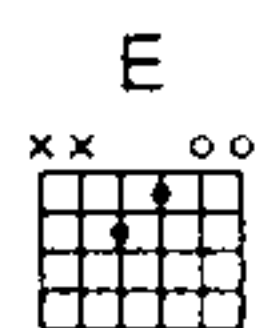
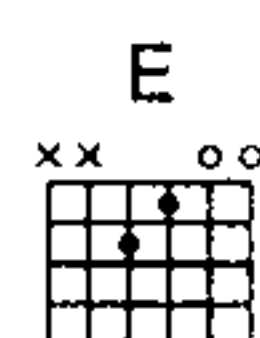
I'll close my eyes, then I won't see
 The love you don't feel when you're holdin' me.
 Mornin' will come and I'll do what's right.
 Just give me till then to give up this fight.
 And I will give up this fight.

(To Chorus:)

I KNEW YOU WERE WAITING (FOR ME)

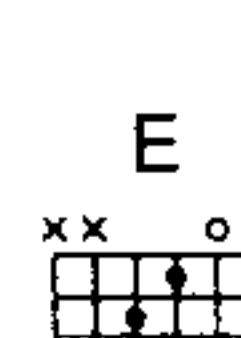
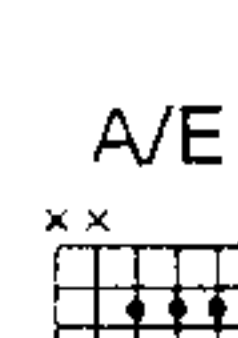
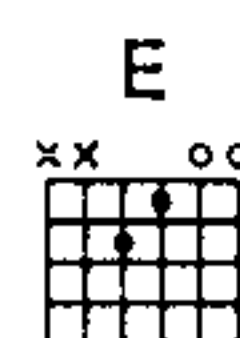
Words and Music by
Dennis Morgan and Simon Climie

♩ = 108

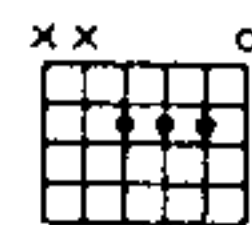
**ARETHA
FRANKLIN**

1. Like a war-rior that fights



— and wins the bat - tle, — I know — the taste of vic - to - ry.
(2.) I kept on search-ing, sure — in time our eyes would meet.

A/E

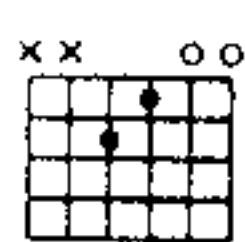


Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melody line with lyrics: "Though I went through some nights... consumed by the shadows, I was one"

Though I went through some nights — consumed — by the sha-dows, I was one
Like the bridge is on fire, — the hurt — is ov - er,

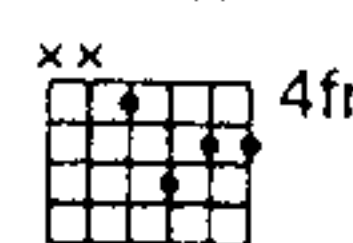
Piano accompaniment for the first system, including treble and bass staves with chords and bass line.

E

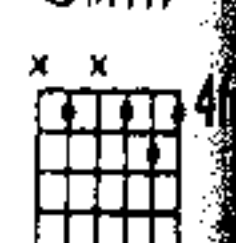


GEORGE MICHAEL

F#m7



C#m7

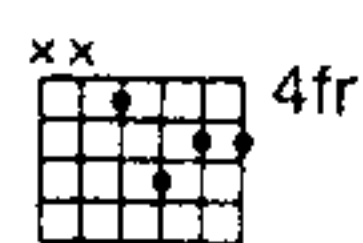


Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "crippled e-motional-ly. Mm, some-how I made it through the"

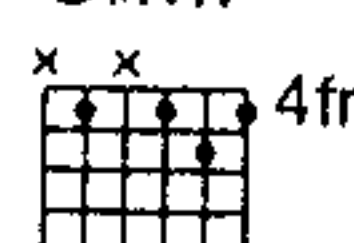
crip-pled e - mo - tion-al - ly. Mm, — some-how I made it through the
touch and you set me free. No, — I don't re - gret a sin - gle

Piano accompaniment for the second system, including treble and bass staves with chords and bass line.

F#m7



C#m7



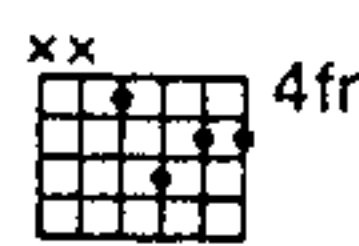
A.F.

Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "heart-ache, yes I did, I es-caped. Huh huh."

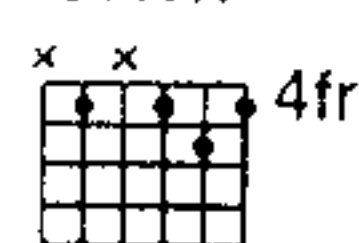
heart-ache, yes I did, — I es - caped. — Huh_ huh. —
mo - ment, no I don't. — I know you don't. Look - ing back. —

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.

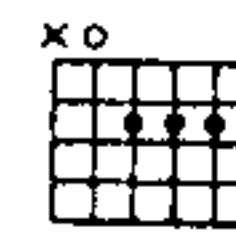
F#m7



C#m7



A



G.M.

A.F.

G.M.

Musical staff with treble clef, key signature of three sharps, and a melody line with lyrics: "I found my way out of the dark-ness, I kept my faith. I know you did. Kept my faith."

I found my way out of the dark - ness, I kept my faith. — I know you did. Kept my faith. —
When I think of all those dis - ap - point - ments, I just laugh. — I know you do. — I just laugh.

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

N.C. **BOTH** E A/E

When the ri - ver was deep, I did - n't fal - ter, when the moun-tain was high,

E A/E E

I still be - lieved. When the val - ley was low, it did - n't stop

A/E F#m C#m7 N.C. F#m A

me, no no, I knew you were wait - ing, I knew you were wait-ing for me.

1. N.C. E A.F.

Uh huh. 2. With an end-less de-sire,

2.

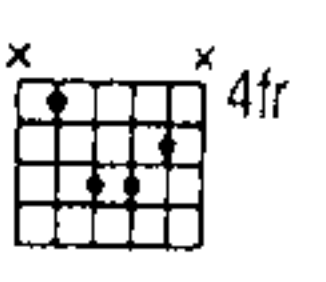
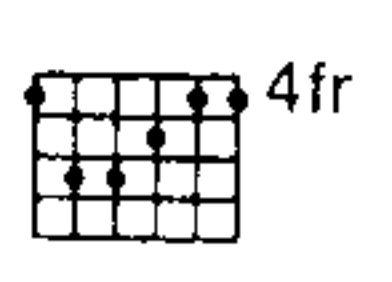
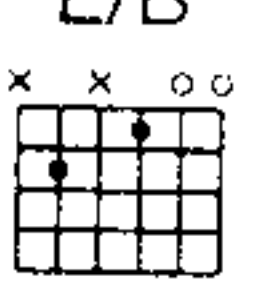
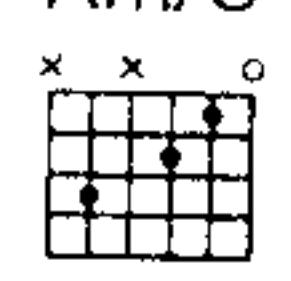
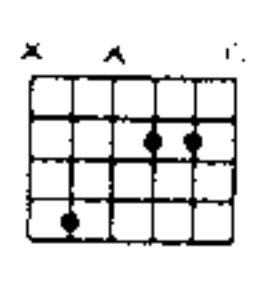
A/C#

Am/C

E/B

G#

C#m



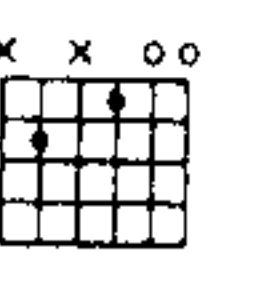
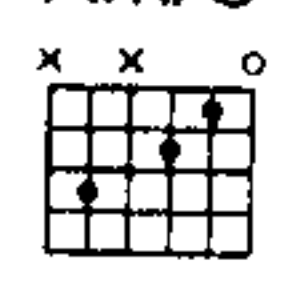
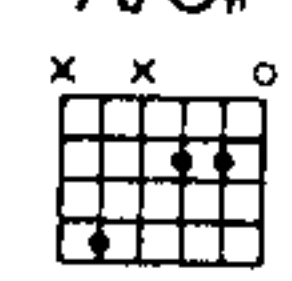
BOTH

So we were drawn to gether through des - ti - ny.

A/C#

Am/C

E/B



A.F.

G.M.

BOTH

Ooh boy. Ooh I know this love we shared

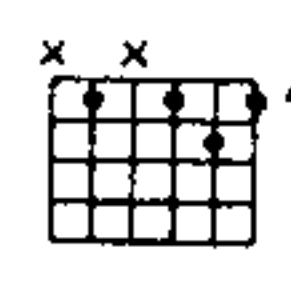
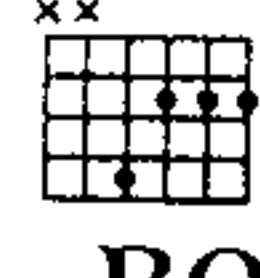
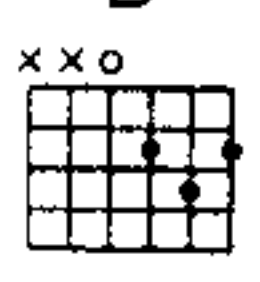
F#m

C#m7

N.C.

D

N.C.



A.F.

BOTH

G.M.

was meant to be, oh. Knew you were wait - ing. Oo ooh

F#m

C#m7

N.C.

F#m

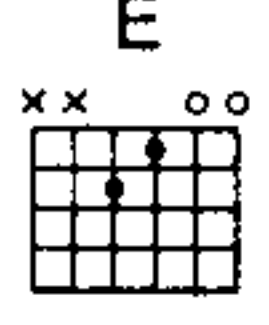
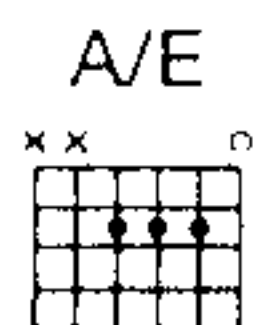
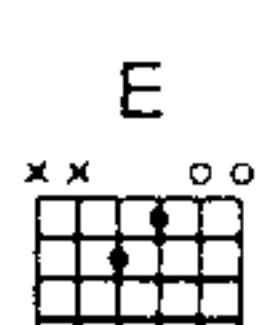
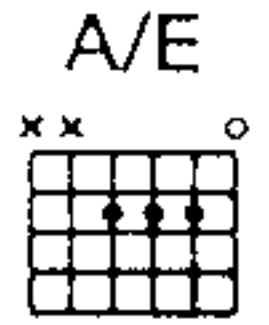
A

BOTH

G.M.

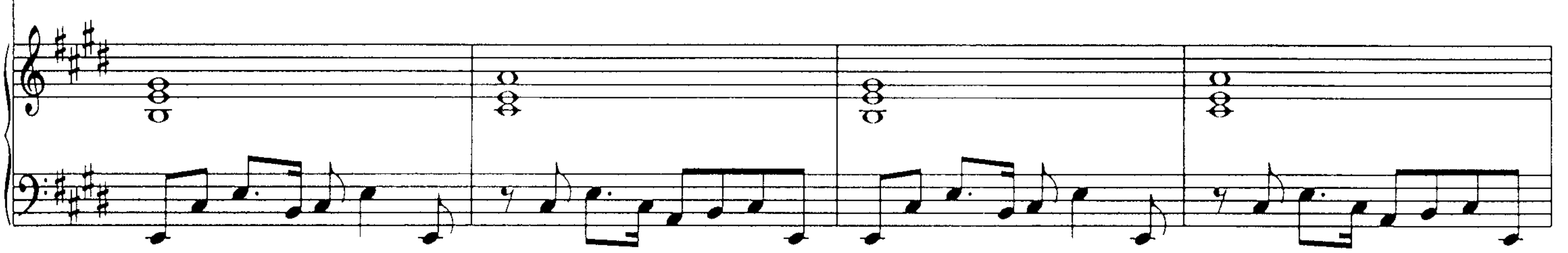
BOTH

ah. Knew you were wait - ing. I knew you were wait-ing. Knew you were wait-ing for me.

E  A/E  E  A/E 

Lead vocal ad lib.

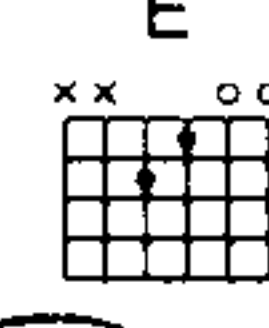
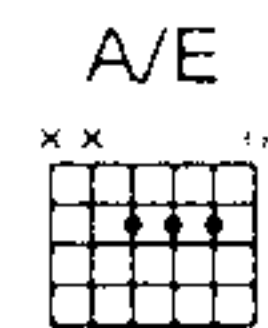
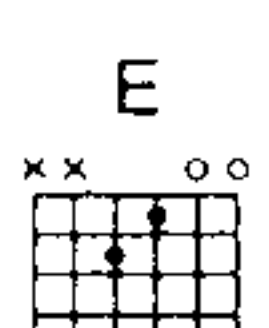
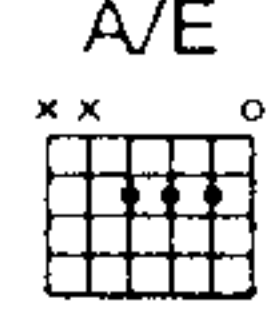
I did-n't fal - ter. I still be - lieved. _____



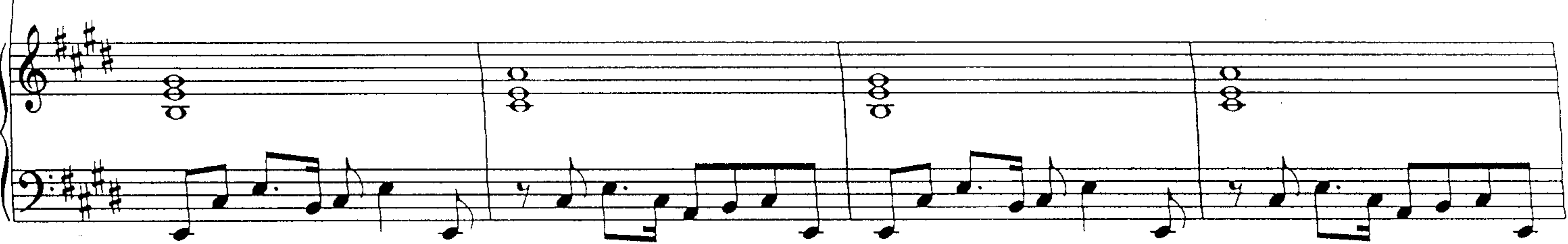
E  A/E  F#m  C#m7  4fr N.C. F#m  A 

It did-n't stop _____ me. Knew you were wait - ing. Knew you were wait-ing for me. _____



E  A/E  E  A/E 

I did-n't fal - ter. I still be - lieved. _____



E  A/E  F#m  C#m7  4fr N.C. F#m  A 

It did-n't stop _____ me. Knew you were wait - ing. Knew you were wait-ing for me. _____



E A/E E A/E

I did-n't fal - ter. I still be - lieved.

E A/E F#m C#m7 N.C. F#m A

It did-n't stop___ me. Knew you were wait - ing.

E A/E E A/E

fade out

I did-n't fal - ter. I still be - lieved.

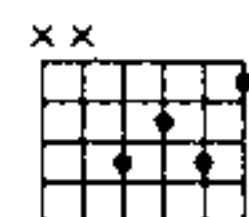
E A/E F#m C#m7 N.C. F#m A

It did-n't stop___ me. Knew you were wait - ing. Knew you were wait-ing for me.

I WANT YOUR SEX (Part II)

Words and Music by
George Michael

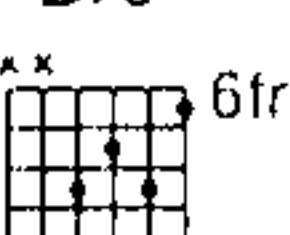
♩ = 98
N.C.

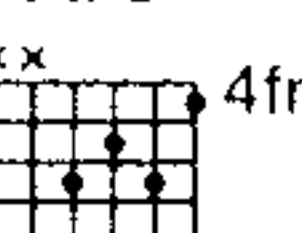
Ab6
 4fr

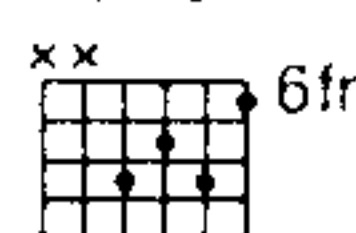
Vocal 2nd time



C - c - c - c - c - c - c - c - c - come on. _____ d - n - d - d - n - d - n - d - d - do do.

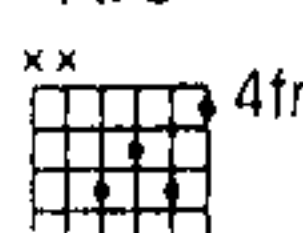
Bb6
 6fr

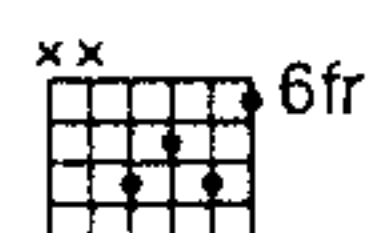
Ab6
 4fr

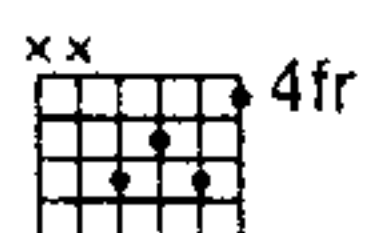
Bb6
 6fr

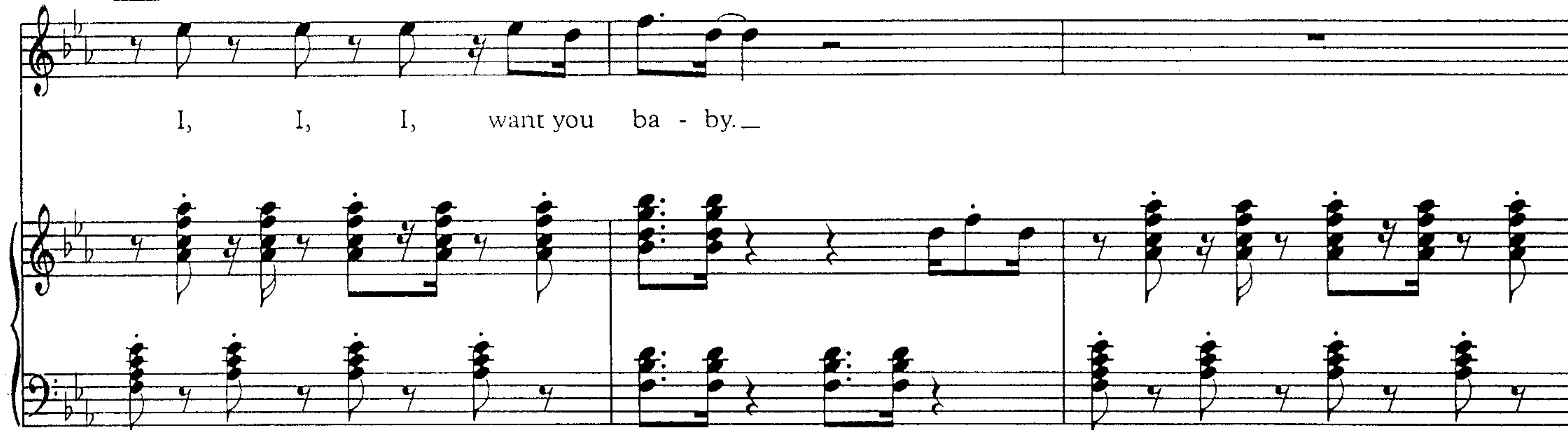


D - d - d - d - n - d - n - d - d - do do. Oh _____ yeah. _____

Ab6
 4fr

Bb6
 6fr

Ab6
 4fr



I, I, I, want you ba - by. _____

1. Bb6 Gtr 6fr

2. Bb6 Gtr 6fr

Ab Gtr 4fr

Oh,

Bb Gtr 6fr

Ab Gtr 4fr

Bb Gtr 6fr

N.C.

C Gtr

F/C Gtr

Ab6/C Gtr

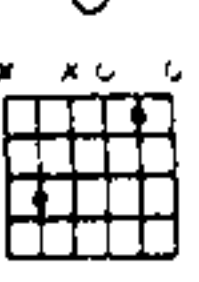
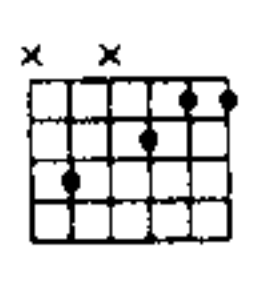
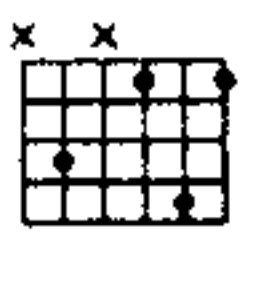
Oh _____ so much love _____ that _____ you've _____ ne -

C Gtr

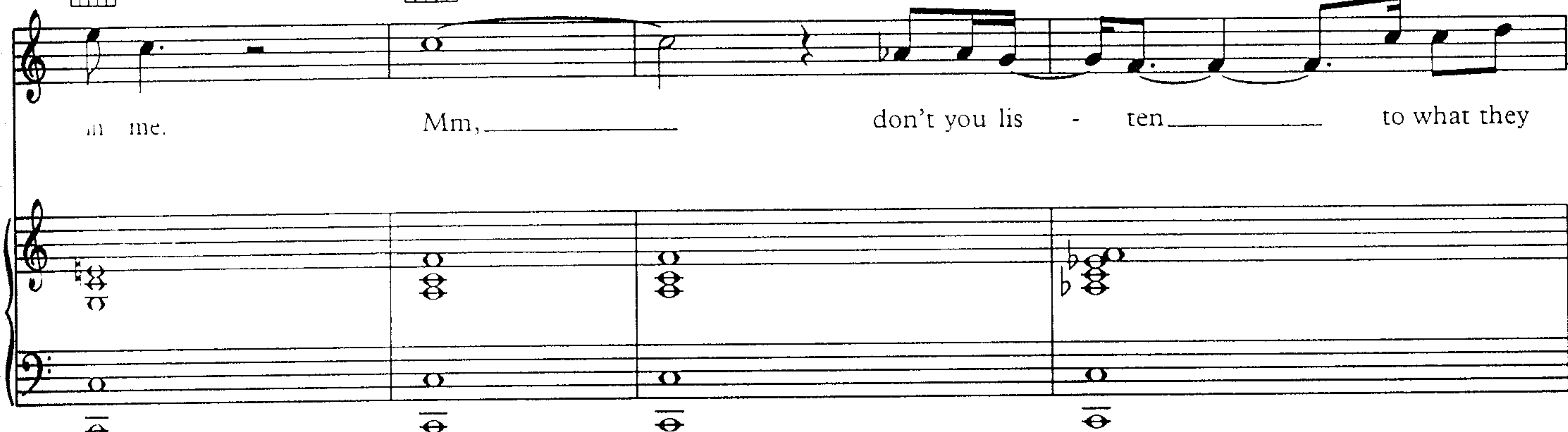
F/C Gtr

Ab6/C Gtr

- ver seen. Let's make love, _____ put your _____ trust

C  F/C  Ab6/C 

in me. Mm, don't you lis - ten to what they



C  F/C  Ab6/C 

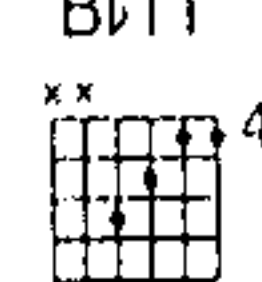
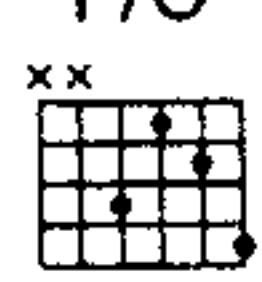
told you. Be-cause I love you, let me hold you, oh.



C  F/C 

I'm not your bro - ther, I'm not your fa - ther. Oh will you ev - er

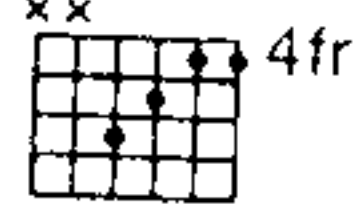


Bb11  C  F/C 

change your mind, no. Ow, I'm a gen - tle lov - er, with a heart of gold.

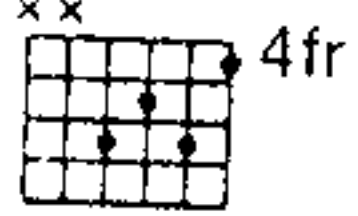


Bb11

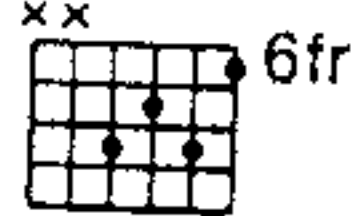


Ba - by, you've been so un - kind, — oh.

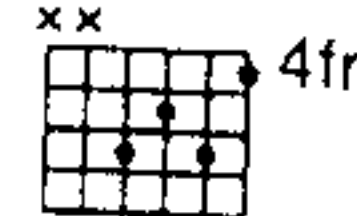
Ab6



Bb6

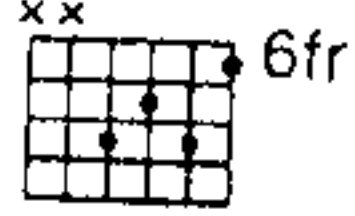


Ab6



Come on, — I want your sex.

Bb6

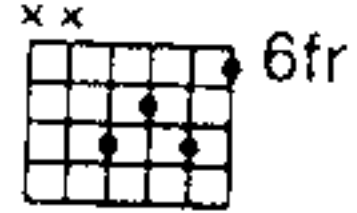


Ab6



N - m - n - m - n - m - n - m - nay yeah. —

Bb6

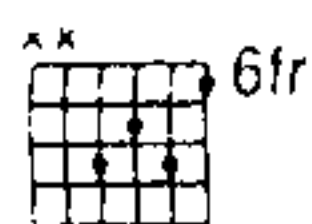


Ab6

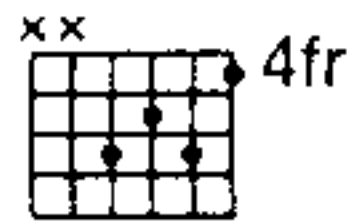


Come on, — I want your sex.

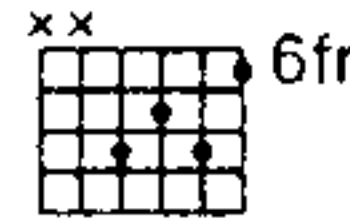
Bb6



Ab6



Bb6

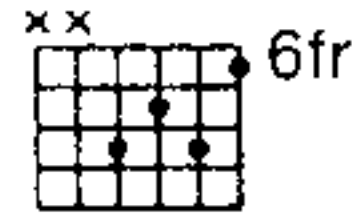


A-that's right, all night, oh, I want your

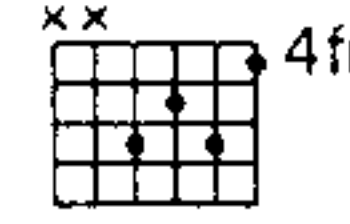
Ab6



Bb6

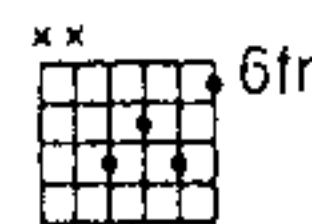


Ab6

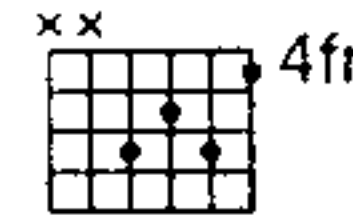


sex.

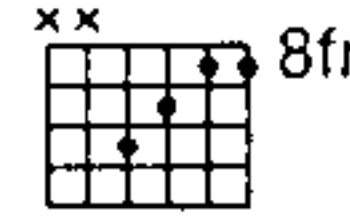
Bb6



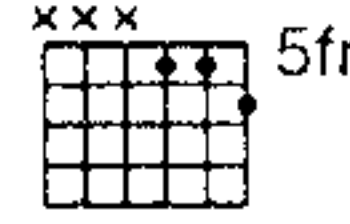
Ab6



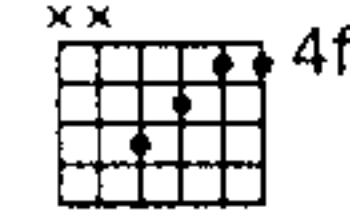
C



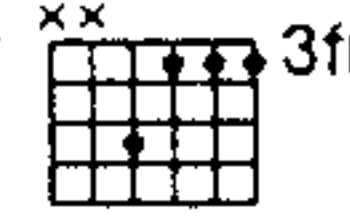
C7/Bb



Ab

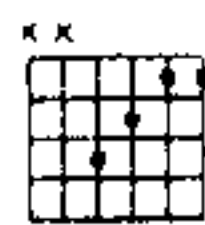


Gm

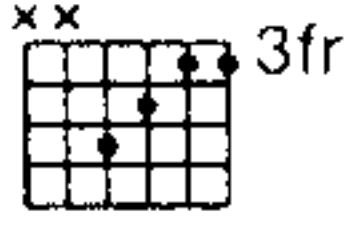


I want your sex.

F

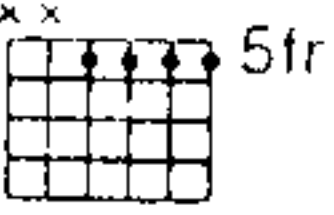


G

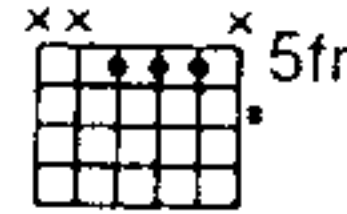


Sex - y ba - by's sex - y bo - dy,

Am7



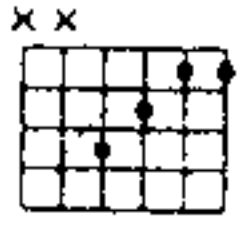
C/Bb



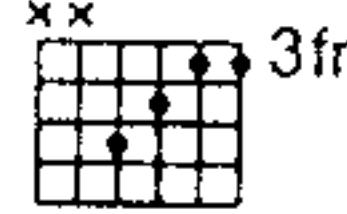
keeps me guess - ing

with a pro - mise.

F



G



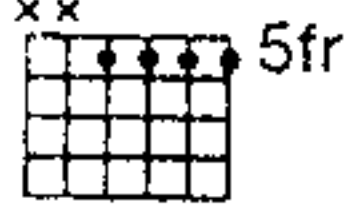
I know

we can

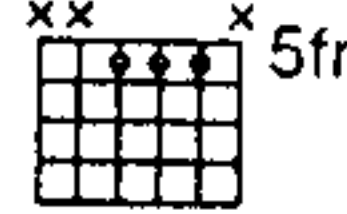
come

to - ge - ther,

Am7



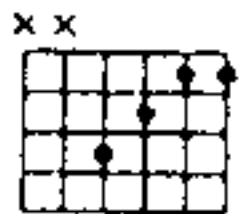
C/Bb



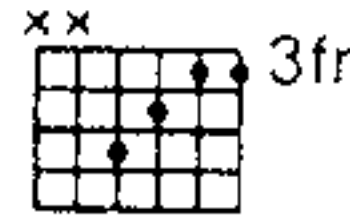
but the ques - tion is

will we ev - er ev - er?

F



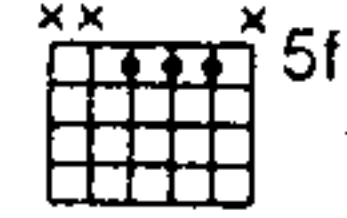
G



Am7



C/Bb



Oh

to - ge - ther, —

F G Am11 Cadd9/Bb C/E

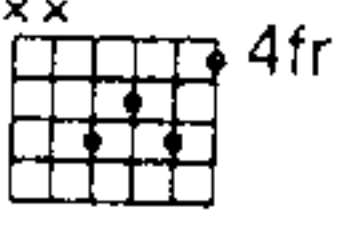
you and me. Ow!

F G C/E

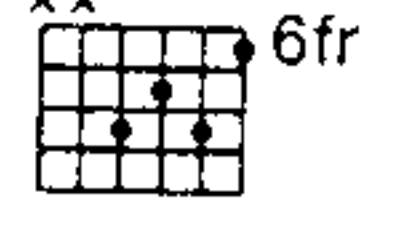
1. Bb/F 2. Bb/F Ab6

Bb6 Ab6 Bb6

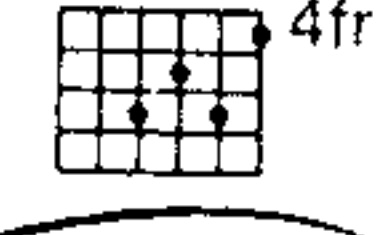
A \flat 6



B \flat 6

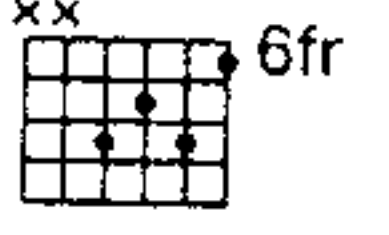


A \flat 6

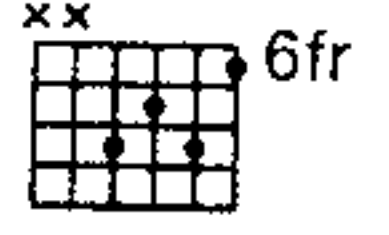


I want your ...

B \flat 6



B \flat 6

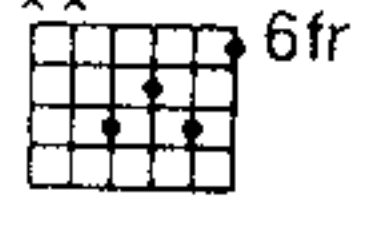


fade out

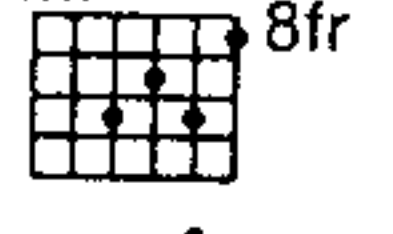
C6



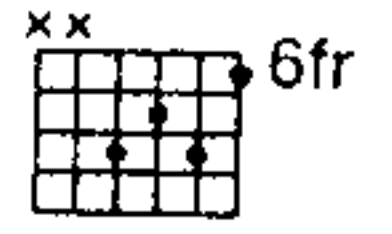
B \flat 6



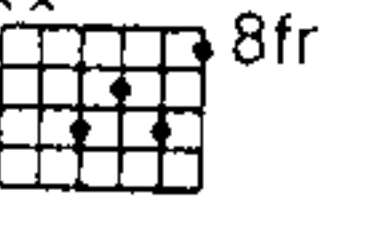
C6



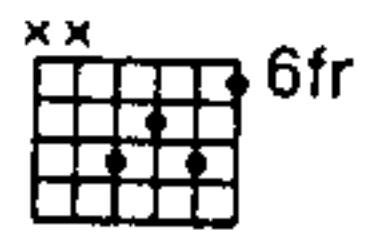
B \flat 6



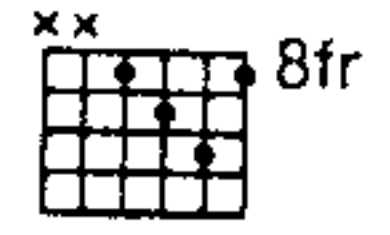
C6



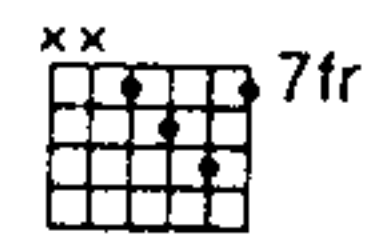
B \flat 6



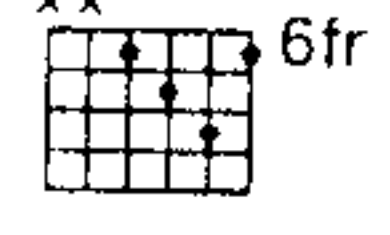
C13



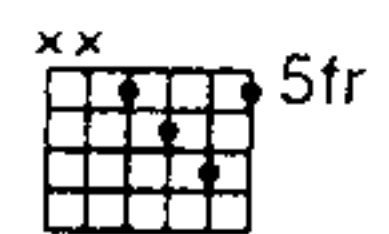
B13



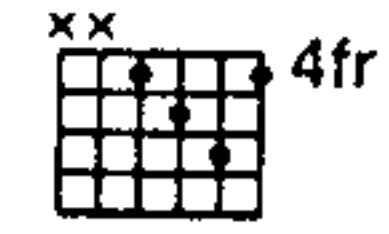
B \flat 13



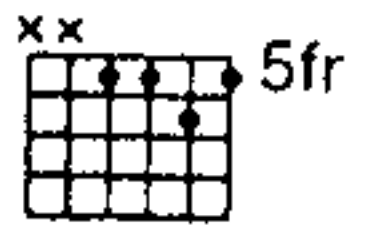
A13



A \flat 13



F/G



JESUS TO A CHILD

Words and Music by
George Michael

Moderately (♩ = 86)

Capo 4

C#madd9

G#7

Aadd#11

G#7

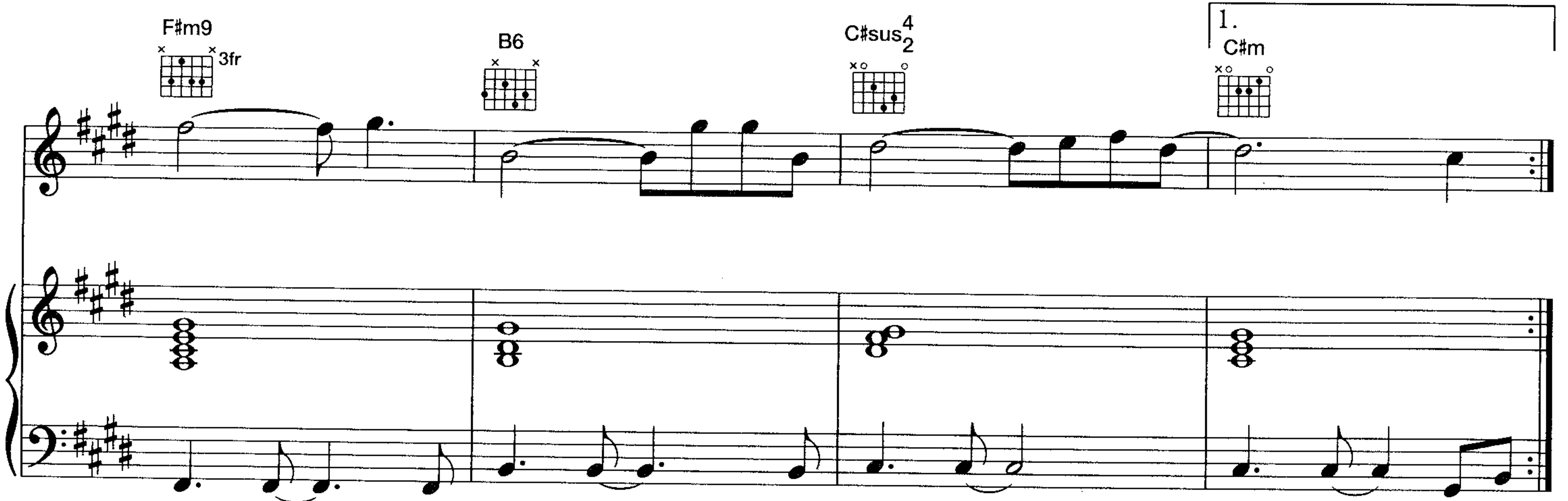
Flute ad lib.

F#m9 3fr

B6

C#sus⁴₂

1. C#m



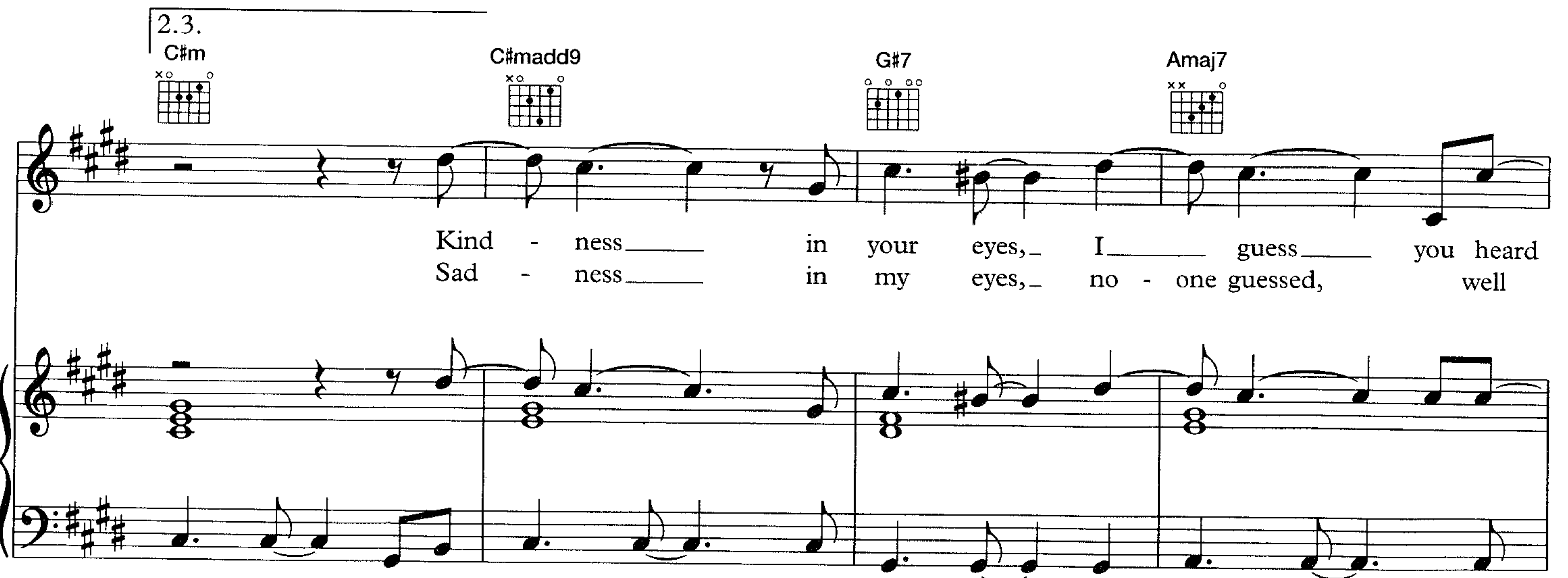
2.3. C#m

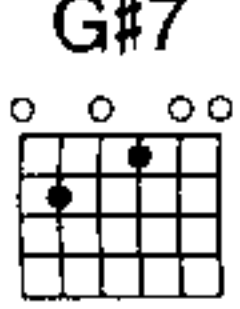
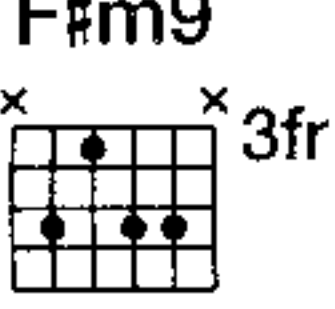
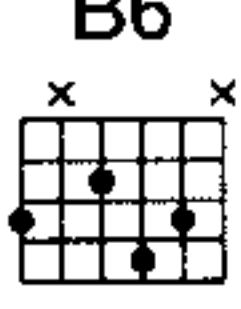
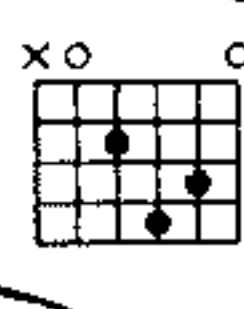
C#madd9

G#7

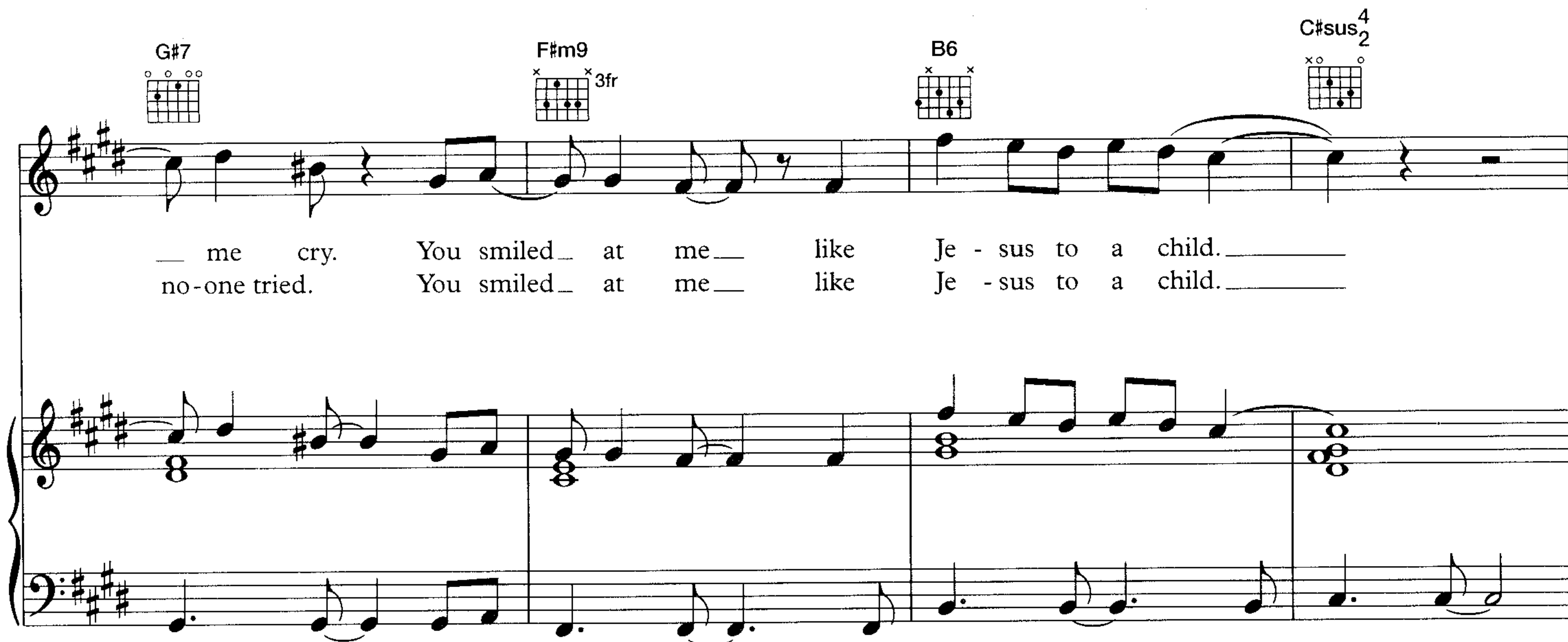
Amaj7

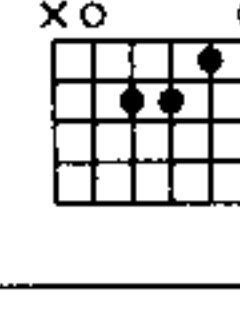
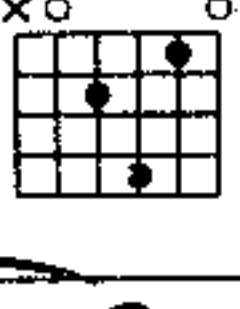
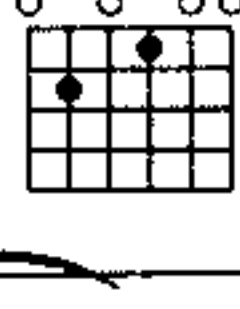
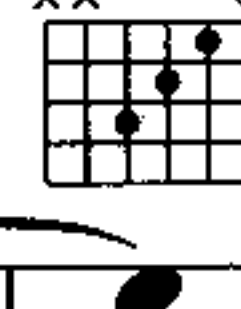
Kind - ness _____ in your eyes, - I _____ guess _____ you heard
Sad - ness _____ in my eyes, - no - one guessed, well



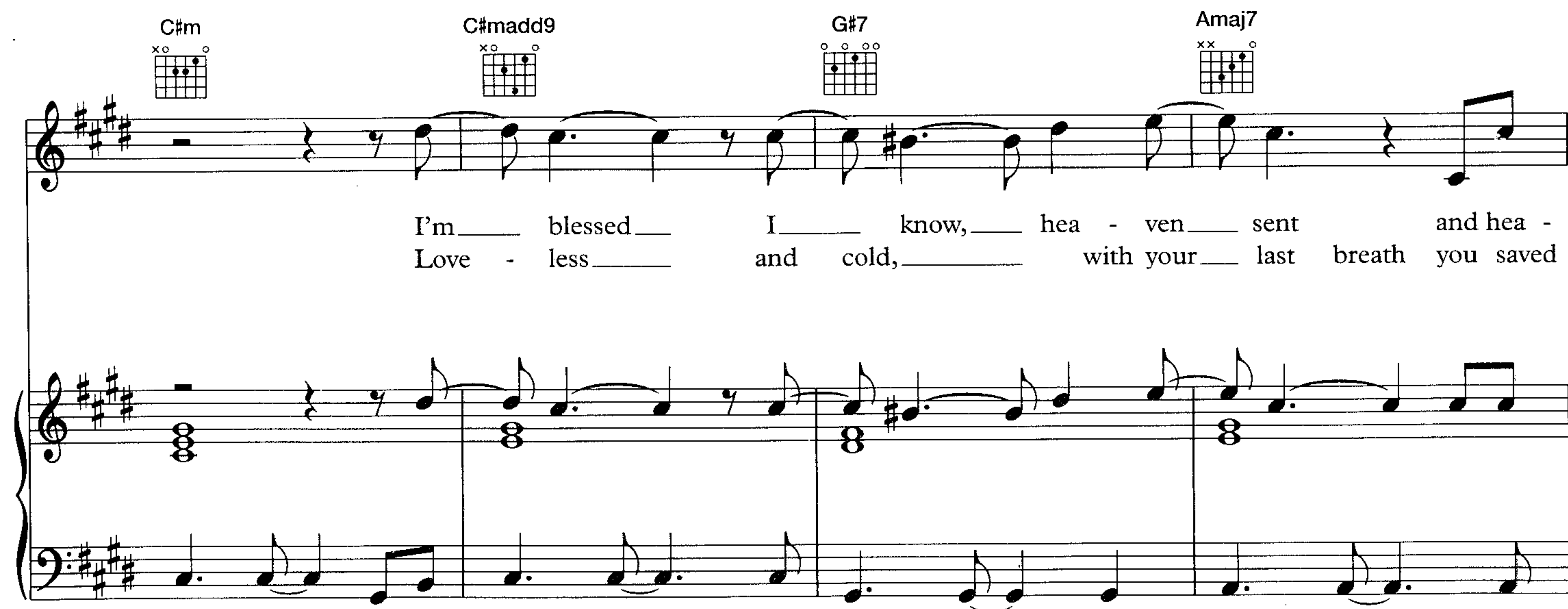
G#7  F#m9  B6  C#sus₂⁴ 

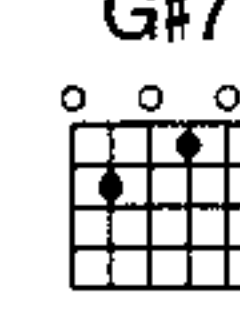
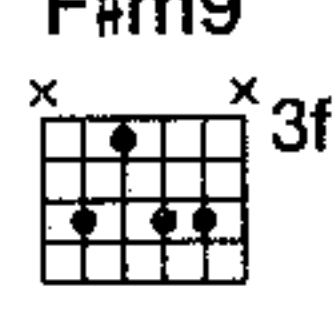
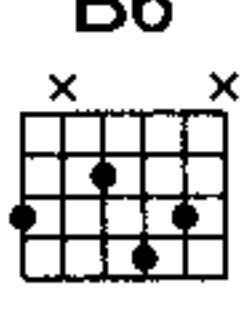
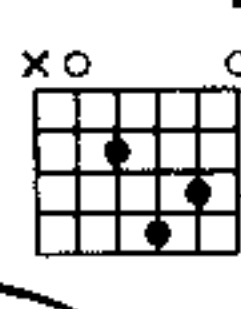
— me cry. You smiled_ at me_ like Je - sus to a child. _____
no-one tried. You smiled_ at me_ like Je - sus to a child. _____



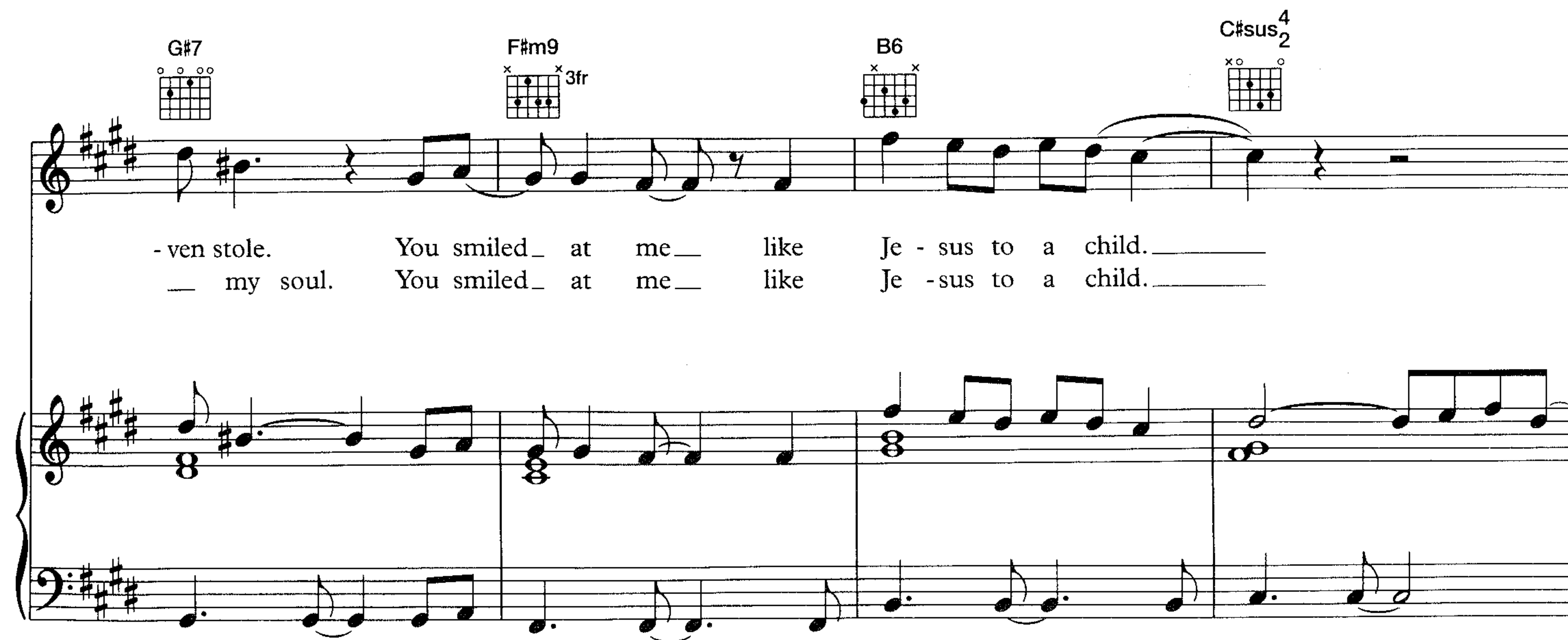
C#m  C#madd9  G#7  Amaj7 

I'm _____ blessed _____ I _____ know, _____ hea - ven _____ sent _____ and hea -
Love - less _____ and cold, _____ with your _____ last breath you saved

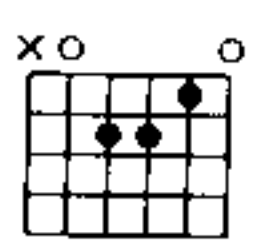


G#7  F#m9  B6  C#sus₂⁴ 

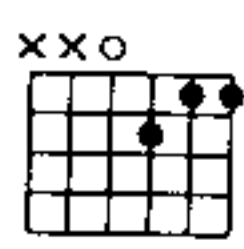
- ven stole. You smiled_ at me_ like Je - sus to a child. _____
— my soul. You smiled_ at me_ like Je - sus to a child. _____



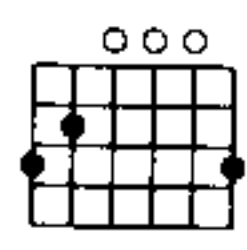
C#m



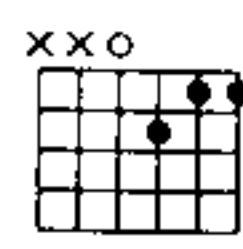
F#m7



B

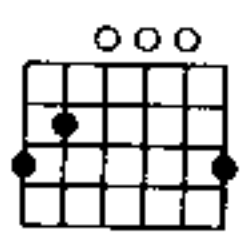


F#m7

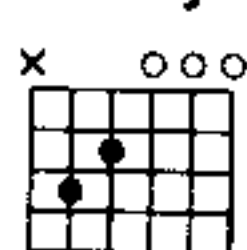


And what have I learned from all this pain? I thought I'd never feel
 And what have I learned from all these tears, I've waited for you all

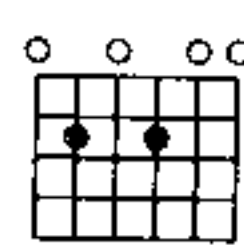
B



Emaj7

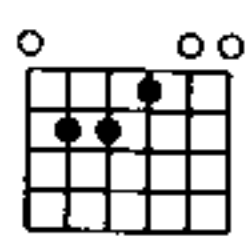


G#7sus4

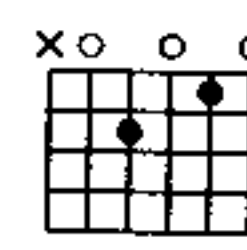


the same a-bout a-ny-one or a-ny-thing a-gain.
 those years, but just when it be-gan, he took your love a-way.

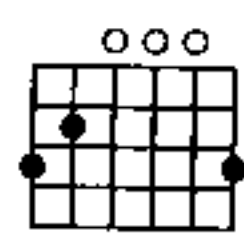
G#



C#m7

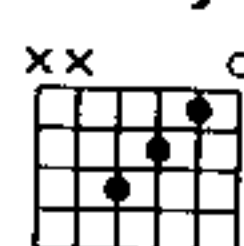


B

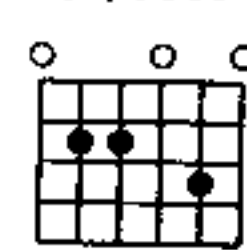


But now I know when you find love, when you know that it exists,
 But I still say

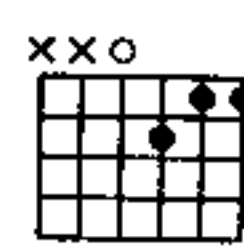
Amaj7



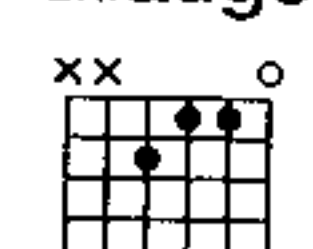
G#m7



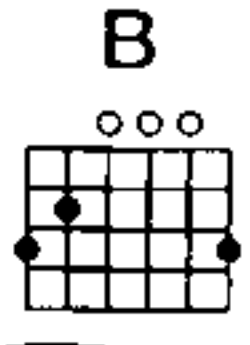
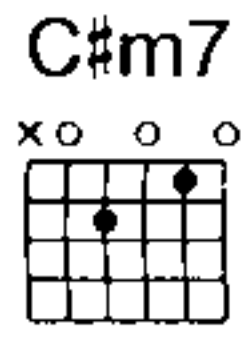
F#m7



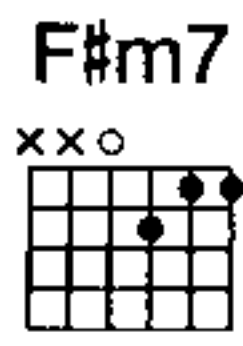
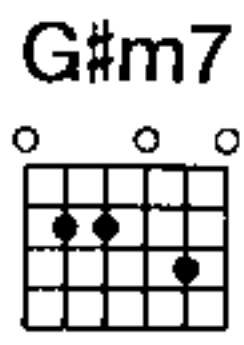
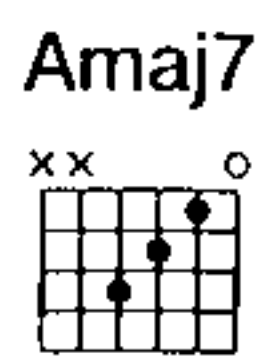
G#aug5



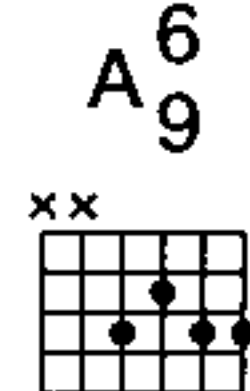
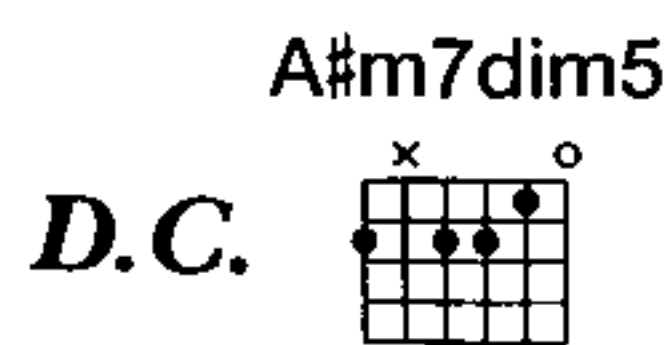
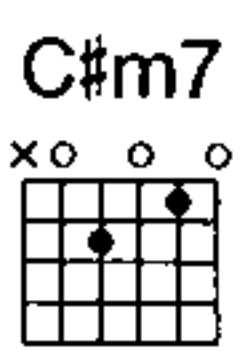
then the lov-er that you miss will come to you on those



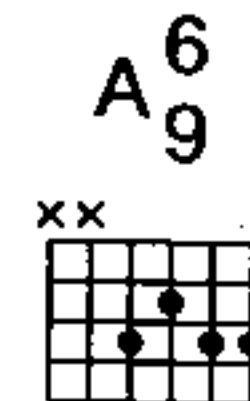
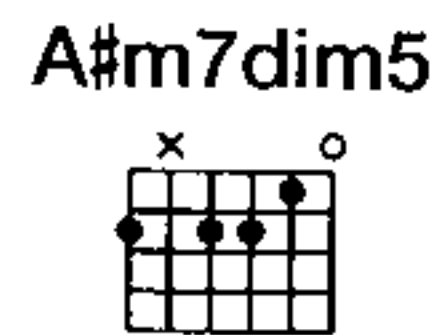
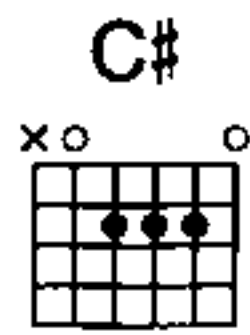
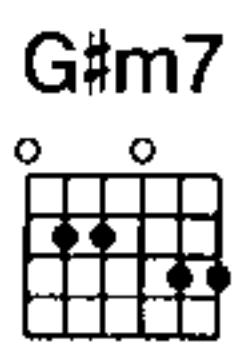
cold, cold_ nights. When you've been_ loved,_ when you know_____ it holds such bliss,



then the lov - er that_ you kissed_ will com - fort you when there's



no hope_ in_____ sight. So the words_ you could not say,



I'll sing them for_____ you, and the love_____ we would have made,

G#m7 C# F#m7 G#aug5

I'll make it for two. For ev - ery sin - gle me-mo - ry

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'I'll make it for two.' and 'For ev - ery sin - gle me-mo - ry'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, including a triplet of eighth notes in the second measure.

C#m7 A#m7dim5 A6 G#7

has be - come a part of me.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'has be - come a part of me.'. The piano accompaniment continues with the eighth-note bass line and melodic right-hand part, with some chordal textures in the right hand.

F#dim7 C#m C#m7 B

You will al - ways be

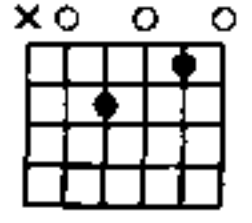
Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'You will al - ways be'. The piano accompaniment maintains the eighth-note bass line and melodic right-hand part, with some rests in the vocal line.

Amaj7 G#m7 F#m7 G#aug5

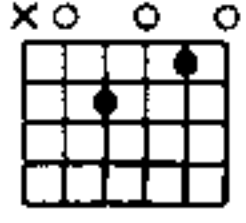
my love..

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'my love..'. The piano accompaniment continues with the eighth-note bass line and melodic right-hand part, ending with a triplet of eighth notes.

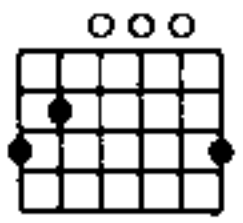
C#m7



C#m7

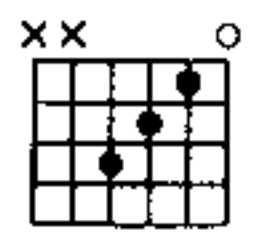


B

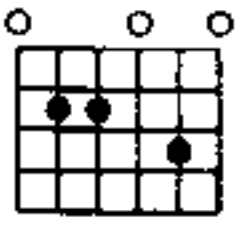


Well I've been ___ loved ___ so I know ___ just what love is ___

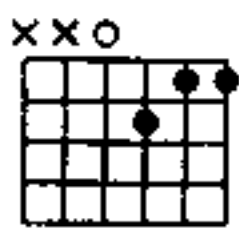
Amaj7



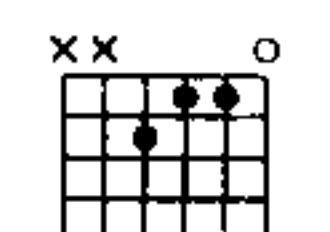
G#m7



F#m7

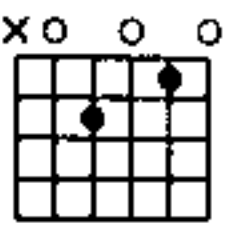


G#aug5

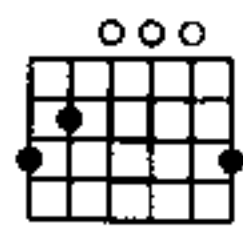


___ and the lov - er that I kissed, ___ is al - ways by ___ my side.

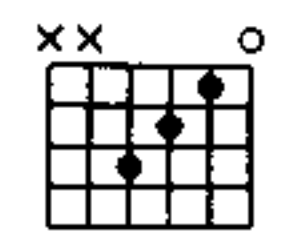
C#m7



B

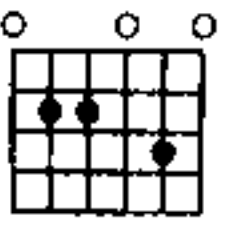


Amaj7

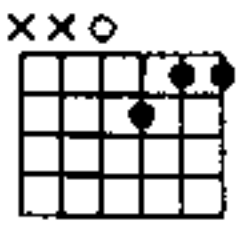


Oh the lov -

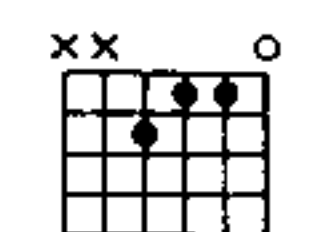
G#m7



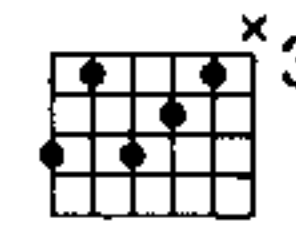
F#m7



G#aug5



C#m11



x3fr

er I ___ still miss, ___ was Je - sus ___ to a child.

KILLER/PAPA WAS A ROLLING STONE

Words and Music by
Sealhenri Samuel and Adam Tinley

Words and Music by
Norman Whitfield and Barrett Strong

♩ = 122
N.C.

1. So you

want to be free?

To live your_ life the way you wan - na

be. Will_ you give_____ if we

cry? Will we_ live or will we

die?_____ Uh huh.

Piano accompaniment for the first system, featuring a treble clef with whole rests and a bass clef with a rhythmic pattern of eighth notes.

2. Taint - ed

Piano accompaniment for the second system, including a vocal line with the lyrics "2. Taint - ed" and a piano accompaniment with a treble clef and a bass clef.

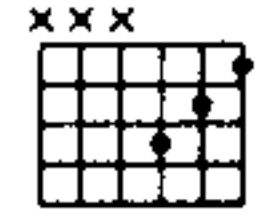
hearts heal with time.

Piano accompaniment for the third system, including a vocal line with the lyrics "hearts heal with time." and a piano accompaniment with a treble clef and a bass clef.

Shoot that love so we can

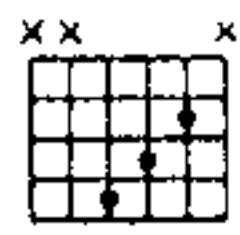
Piano accompaniment for the fourth system, including a vocal line with the lyrics "Shoot that love so we can" and a piano accompaniment with a treble clef and a bass clef.

Bbm

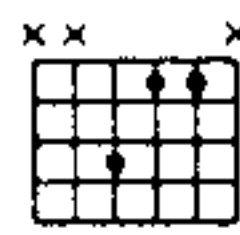


stop the bleed - ing, yeah.

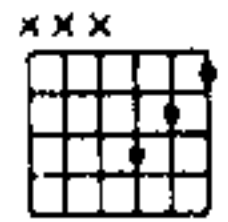
Gb



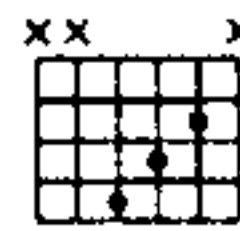
Fm



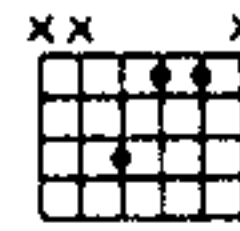
Bbm



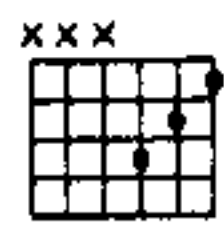
Gb



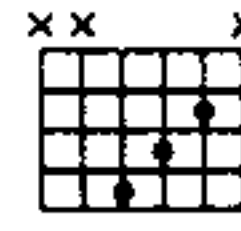
Fm



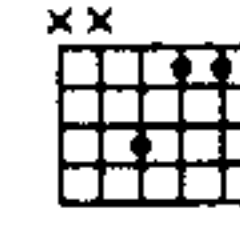
Bbm



Gb

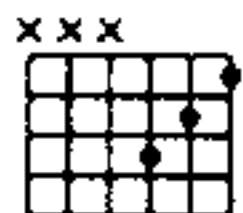


Fm

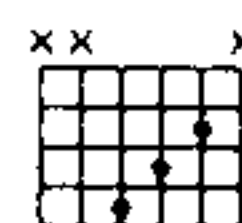


So-li - ta - ry bro - ther, is there still a part

Bbm



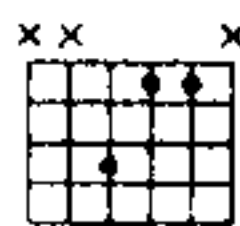
Gb



Musical staff with lyrics: ___ of you that wants to live? So-li - ta - ry sis - ter, _____

Piano accompaniment for the first system, including treble and bass clefs.

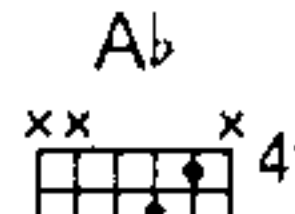
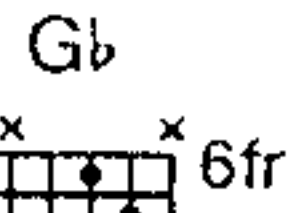
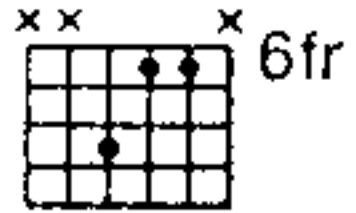
Fm



Musical staff with lyrics: is there still ___ a part ___ of you ___ that wants to give?_

Piano accompaniment for the second system, including treble and bass clefs.

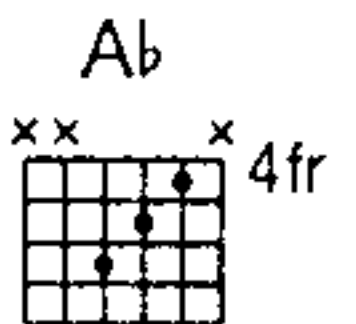
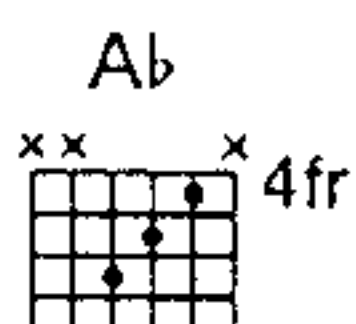
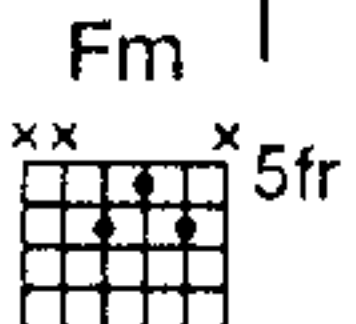
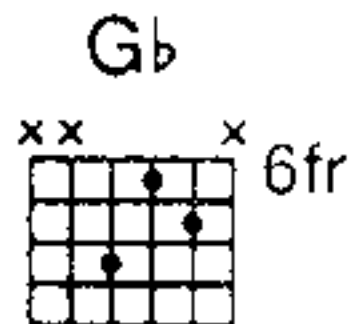
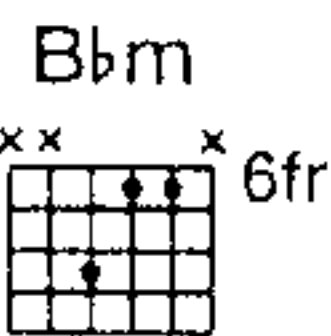
Bbm



Trumpet solo
1st time only

Musical staff with lyrics: ___ of you that wants to give?_

Piano accompaniment for the third system, including treble and bass clefs.



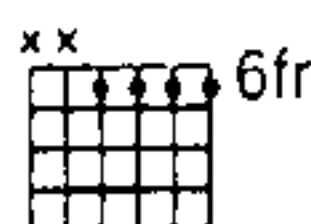
Musical staff with lyrics: Hey. _____

Piano accompaniment for the fourth system, including treble and bass clefs.

N.C.

It was the third of Sep-tem -

Bbm7



-ber, that day I'll al-ways re - mem - ber, yes__ I

will. Be-cause that was the day__ that my dad - dy died._

I ne-ver had a chance to see__

— him, no, — ne - ver heard no-thin' but bad — things a - bout — him.

Ma-ma I'm de-pend-ing on you — to tell me the truth. — My

Ma-ma just hung her head and said: — Pa - pa was a roll - in' stone, — yeah, .

wher-ev - er he laid his hat was his home. *And when he died,* — all —

he left us was a - lone. But my Ma-ma she said:

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

yeah, oh my Ma-ma said: Where-ev - er he laid his hat

The second system continues the musical piece. The vocal line has a melodic line with some grace notes. The piano accompaniment features a more active treble line with chords and eighth-note patterns.

was his home. And when he died, all he left us, all

The third system shows the vocal line with a more somber melody. The piano accompaniment maintains its rhythmic pattern with some harmonic changes.

he left us, can you be - lieve he left us

The final system on the page. The vocal line ends with a long note. The piano accompaniment concludes with a sustained chord in the treble and a rhythmic bass line.

all a-lone, yeah. All a-lone,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has four flats (B-flat major/D-flat minor). The vocal line begins with a rest, followed by the lyrics "all a-lone, yeah." and then "All a-lone,". The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords and a melodic line.

yeah. All a-lone, yeah.

The second system continues the musical piece. The vocal line has the lyrics "yeah." followed by "All a-lone," and "yeah.". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Bbm
xx 6fr

The third system shows the piano accompaniment. It includes a guitar chord diagram for Bbm (B-flat minor) with the notation "xx 6fr", indicating a barre on the sixth fret. The piano part continues with its characteristic eighth-note patterns.

N.C.

Bbm Gb Fm

Yeah.

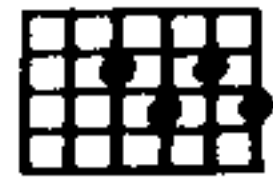
The fourth system concludes the piece. The vocal line has the lyrics "Yeah.". The piano accompaniment features a final chord progression. Above the piano part, there are guitar chord diagrams for Bbm, Gb (G-flat), and Fm (F minor). The notation "N.C." (No Chords) is placed above the vocal line.

KISSING A FOOL

Words and Music by
George Michael



Eb

E⁰

Fm



The first system of the score consists of three measures. The guitar part (top staff) has a whole rest in each measure. The piano part (bottom two staves) features a series of triplets of eighth notes in the right hand and chords in the left hand. The chords are Eb, E⁰, and Fm.

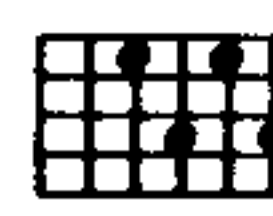
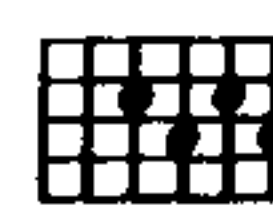
Abm6



Bb



Eb6

E⁰

The second system of the score includes a vocal line and piano accompaniment. The vocal line (top staff) has lyrics: "You are far when I could have been your star". The piano part (bottom two staves) features triplets of eighth notes in the right hand and chords in the left hand. The chords are Abm6, Bb, Eb6, and E⁰. A double bar line is present after the first two measures.

Fm7



Cb5



Bb7



The third system of the score includes a vocal line and piano accompaniment. The vocal line (top staff) has lyrics: "you listened to people, who scared you to death and from my heart,". The piano part (bottom two staves) features triplets of eighth notes in the right hand and chords in the left hand. The chords are Fm7, Cb5, and Bb7.

E_b6 **To Coda** **C7-9**

strange that you were strong e - nough to ev - en make a start, but you'll

Fm7 **Cb-5** **Bb**

nev - er find peace of mind till you lis - ten to your heart. Peo -

E_b6 **E^o** **Fm7**

ple, you can nev - er change the way they feel,

A_bm6 **B_b7-9** **E_b6** **D_b6-5**

bet - ter let them do just what they will, for they will,

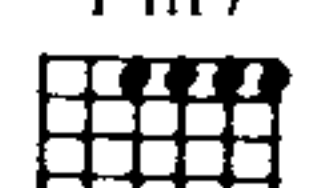
C7



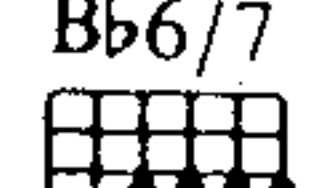
Fm11



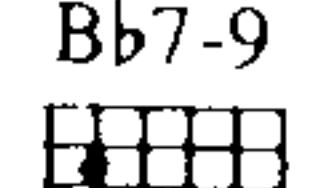
Fm7



Bb6/7

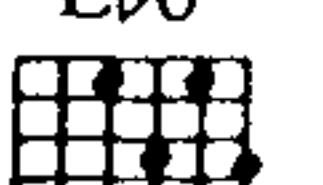


Bb7-9



if you let them steal your heart from you. Peo -

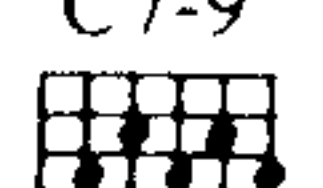
Eb6



Db-5

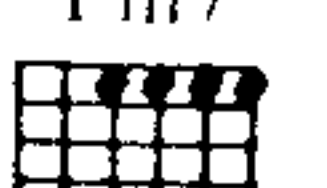


C7-9

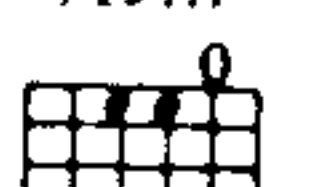


ple, will al - ways make a lov - er

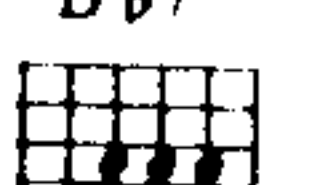
Fm7



Abm

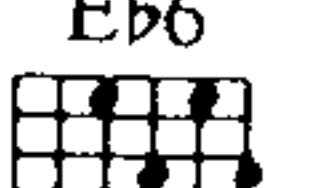


Bb7

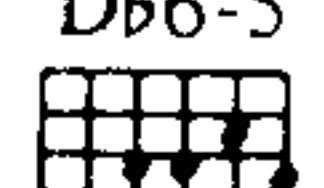


feel a fool, but you knew I loved

Eb6



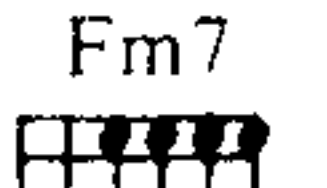
Db6-5



C7



Fm7



you we could have shown them all, we

Abm6 Bb7 Eb6 F^o/Eb 1. Eb Cm7 C7-9

sure have seen — love through. —

Fm7 Bb Fm7

Fooled me with the tears in your eyes, — cov-ered me — with kiss-es and

Bb Ebm7 Ab7

lies, so good-bye — eye eye eye eye, but please don't — take my

Db Bb7 2. Eb Cm7

heart. — (2.) You are But re -

Fm7 Cb7

mem-ber this — ev - 'ry oth - er kiss — that you ev - er give — long as we both live — when you

Eb/Bb Eb Db6 C7

need the hand — of an - oth - er man, — one you real - ly can sur - ren - der with, — I will

Fm9 Cb6

wait for you — like I al - ways do, — there's some - thing that, — that

Bb7sus4 Cm7 Fm7 Bb

can't com - pare — with an - y oth - er. —

Bb7-9 *D.%.* *al Coda* **CODA** **C7-9** **Cb7** **Bb7**

(3.) You are think you'd love me too, guess you were kiss - ing

Eb6 **C9** *rall.* **Cb7** **Bb7** **Ebmaj7 add9**

a fool. You must have been kiss - ing a fool.

VERSE 2:

You are far
 I'm never gonna be your star
 I'll pick up the pieces and mend my heart
 Maybe I'll be strong enough
 I don't know where to start
 But I'll never find peace of mind
 While I listen to my heart.
 People you can never change the way they feel
 Better let them do just what they will
 For they will
 If you let them steal your heart.
 People
 Will always make a lover feel a fool
 But you knew I loved you
 We could have shown you all la la la la la.

VERSE 3:

You are far
 When I could have been your star
 You listened to people
 Who scared you to death and from my heart
 Strange that I was wrong enough
 To think you'd love me too
 Guess you were kissing a fool
 You must have been kissing a fool.

ONE MORE TRY

Words and Music by
George Michael

F C/E Dm F/C Bb F/C Gsus4 Gm7/C C/E

This system contains guitar chord diagrams for F, C/E, Dm, F/C, Bb, F/C, Gsus4, Gm7/C, and C/E. Below the diagrams is a single staff with a treble clef and a 12/8 time signature. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4.

F C/E Dm F/C F7/Cb

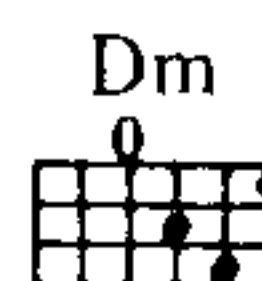
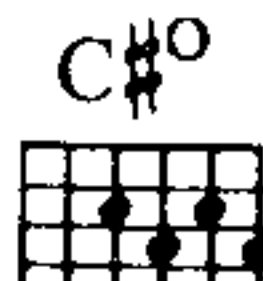
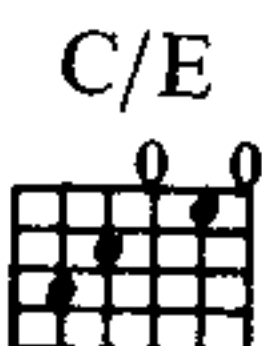
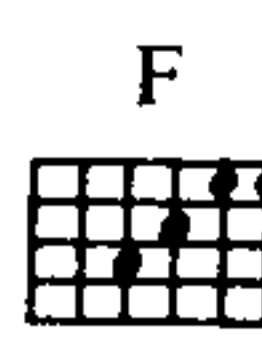
(1.) I've had e-nough of dan - ger, and peo-ple on - the streets. —
[2^o][bye.]

This system contains guitar chord diagrams for F, C/E, Dm, F/C, and F7/Cb. It features a vocal line with lyrics: "(1.) I've had e-nough of dan - ger, and peo-ple on - the streets. — [2^o][bye.]". The piano accompaniment includes a triplet of eighth notes in the right hand.

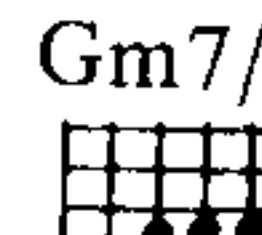
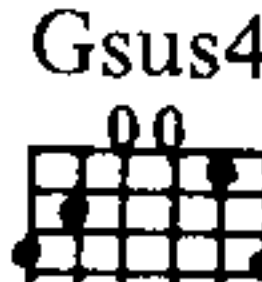
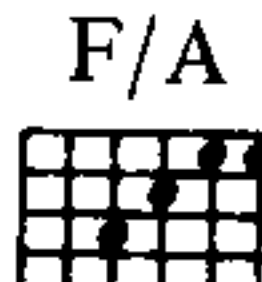
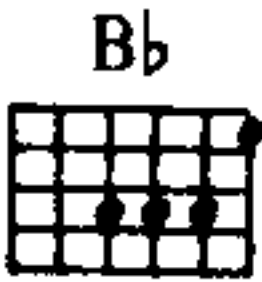
Bb F/A Gsus4 Gm7/C C/E

I'm look-ing out for an - gels, just trying to find some peace.

This system contains guitar chord diagrams for Bb, F/A, Gsus4, Gm7/C, and C/E. It features a vocal line with lyrics: "I'm look-ing out for an - gels, just trying to find some peace." The piano accompaniment continues with a steady eighth-note bass line.



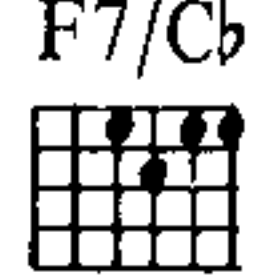
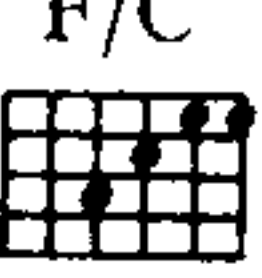
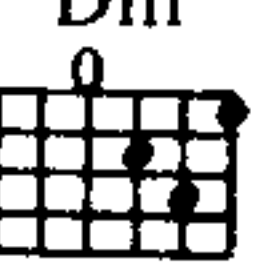
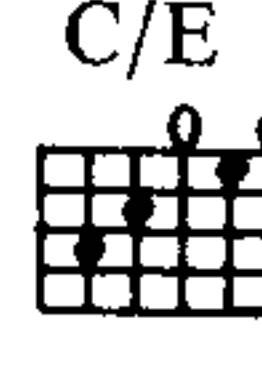
Now I think it's time that you let me know, —



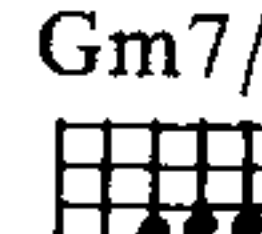
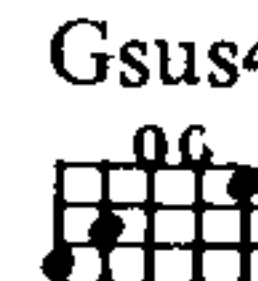
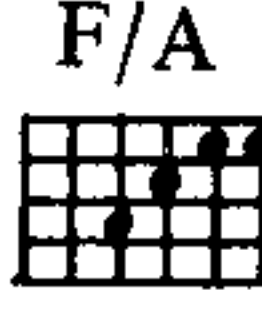
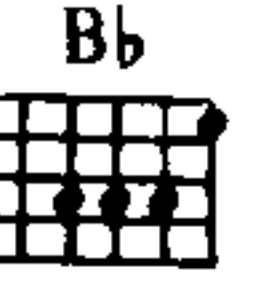
So if you love me, say you love me — but if you don't just let me go. —



CHORUS



'Cos teach - er there are things that I don't want to learn



and the last one I had — made me cry so I don't wan-na learn to



F C/E C#° Dm F7/C

hold you, touch you _____ think that you're mine be - cause it

Bb F/A Bm7-5 Bb

(ain't no joy _____ for an up - town boy _____ whose teach - er has told him good -
 (D.S.) (ain't no joy _____ for an up - town boy _____ who just is - n't will - ing to

To Coda ♦

F C/F Bb/F C/F F C/E Dm F/C F7 Bb F/A

bye, _____ good bye, _____ good - bye...
 try _____ I'm so cold, _____ in -

Gsus4 Gm7/C C F C/E C#° Dm F7/C Bb F/A

So when you say that you need me, that you'll nev - er leave me,

Gsus4 Gm7/C C

D.S. al Coda

I know you're wrong, you're not that strong, let me go. _____

♣ CODA

F C/F Bb/F C/F F

rall.

side_) may - be just one more try. _____

VERSE 2:

When you were just a stranger
 And I was at your feet
 I didn't feel the danger
 Now I feel the heat
 That look in your eyes
 Telling me no
 So you think that you love me
 Know that you need me
 I wrote the song, I know it's wrong
 Just let me go . . .

D.S.

And teacher
 There are things
 That I still have to learn
 But the one thing I have is my pride
 Oh so I don't want to learn to
 Hold you, touch you
 Think that you're mine
 Because there ain't no joy
 For an uptown boy
 Who just isn't willing to try
 I'm so cold
 Inside.

OUTSIDE

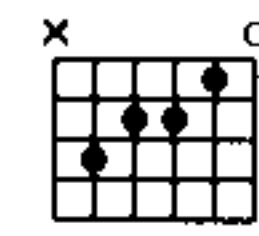
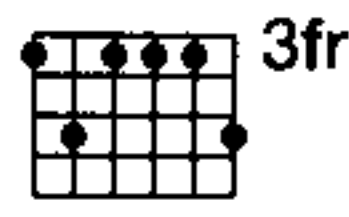
Words and Music by
George Michael

♩ = 120

N.C.

Gm9

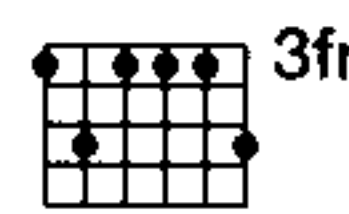
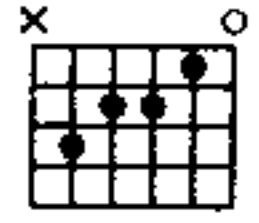
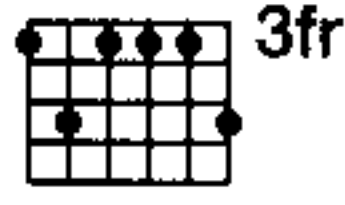
C6



Gm9

C6

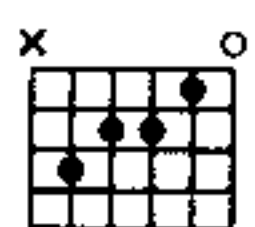
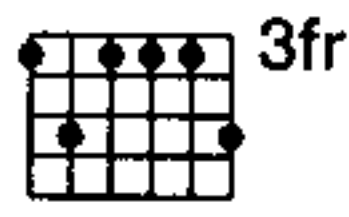
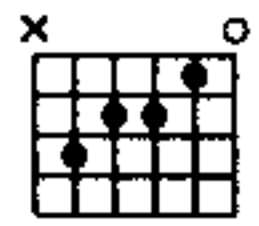
Gm9



C6

Gm9

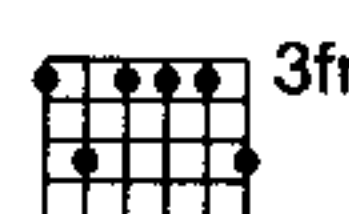
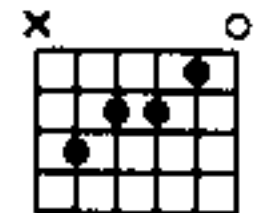
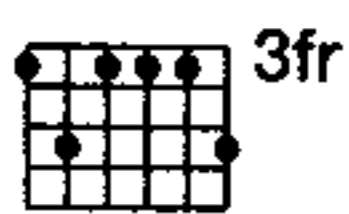
C6



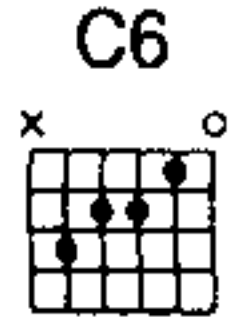
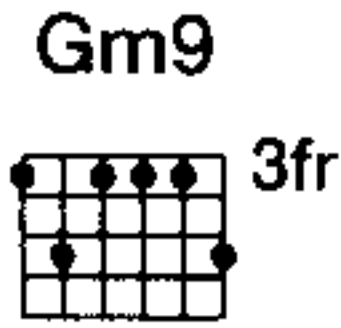
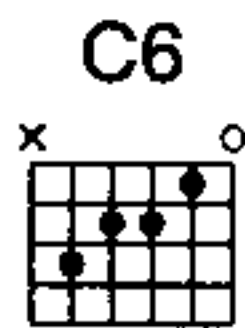
Gm9

C6


Gm9



I think I'm done with the so - fa, I think I'm done with the hall,

C6  Gm9  C6 

I think I'm done with the kit - chen ta - ble, ba -



Gm9  C6  Gm9  C6 

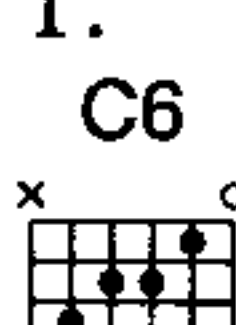
- by. Let's go out - side_ in the sun - shine,
(let's go out - side)___



Gm9  C6  Gm9 

I know you want to, but you can't say yes, (let's go out - side)
let's go out - side



C6  Gm9  1. C6 

— in the moon - shine, take me to the pla - ces that I love best. So my an -
(2.) in the mean - time,



Gm9 3fr C6 Gm9 3fr

- gel she says, — don't you wor - ry 'bout the things they're say - ing, — yeah, —

C6 Gm9 3fr C6

got no friends — in high pla - ces and the game — that you gave.

Gm9 3fr C6 2. C6

— a - way — was - n't worth play - ing. — love best. — And
Let's go out -

Cm7 3fr Cm6 Gm9 3fr

yes I've been bad, — Doc - tor won't you do with me — what you can. —

Gm Cm7 Cm6

3fr 3fr

You see I think a - bout it all the time, _____ twen - ty - four
(2.) I'd ser - vice the com -

Gm9 Gm Cm7

3fr 3fr 3fr

se - ven. You say you want it, — you got it, — I
- mu - ni - ty (but I al - rea - dy have you see!) I

Cm6 Gm9 Gm

3fr 3fr 3fr

ne - ver real - ly said it — be - fore. There's no - thing here —

Cm7 Cm6 Dsus4

3fr 3fr

— but flesh and bone, — there's no - thing more, — no - thing more, — there's no - thing more.

Gm9

C6

Gm9

C6

Back to na -

Gm9

C6

Gm9

C6

to Coda ⊕

- ture, just hu - man na - ture. Get - ting on back to
 Danc - ing on the D - train

Gm9

C6

Gm9


I think I'm done with the so - fa, I think I'm done with the hall,

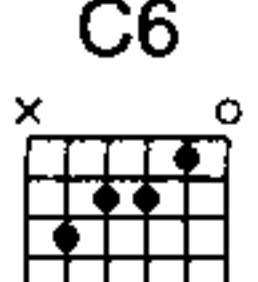
C6

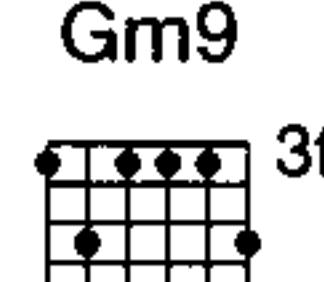
Gm9

C6

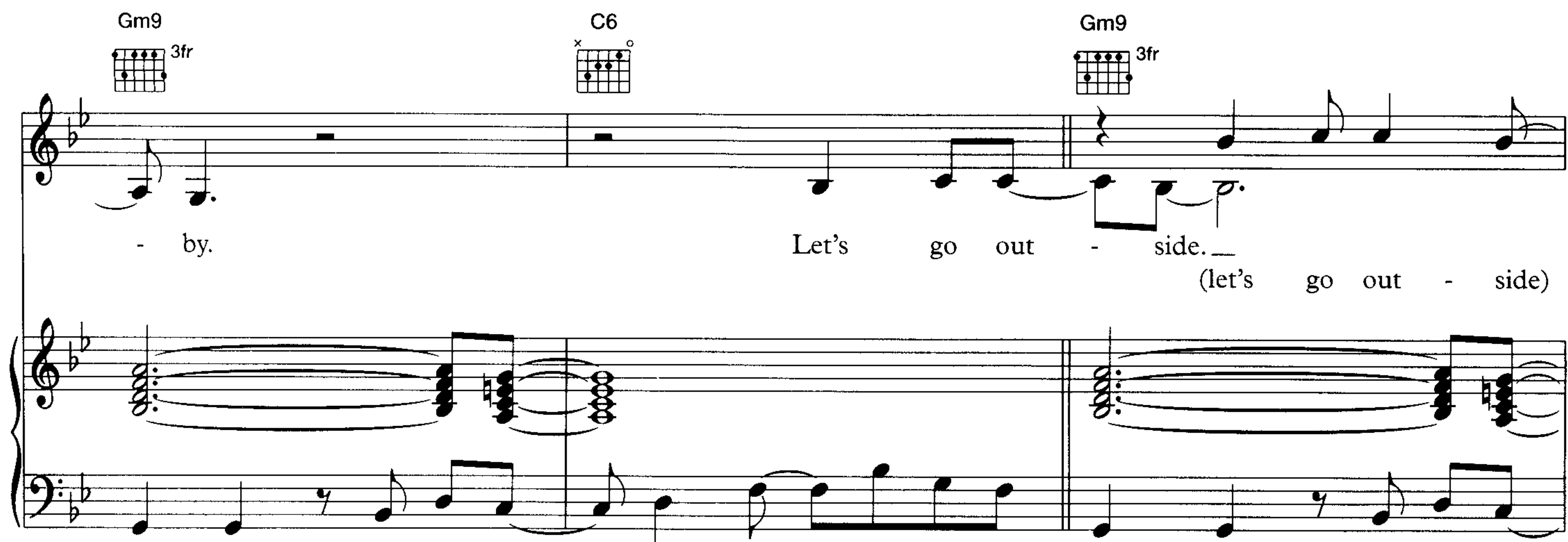
I think I'm done with the kit - chen ta - ble, ba -

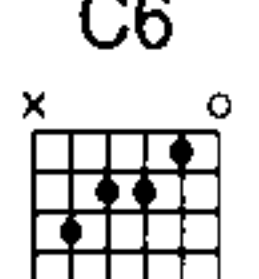
Gm9  3fr

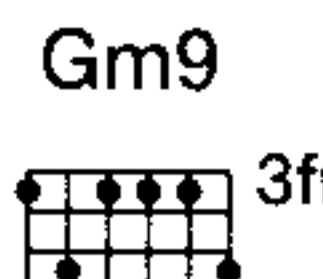
C6 

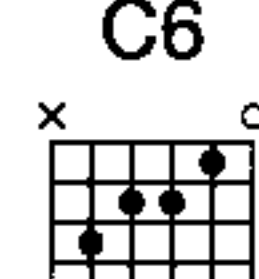
Gm9  3fr

- by. Let's go out - side. (let's go out - side)



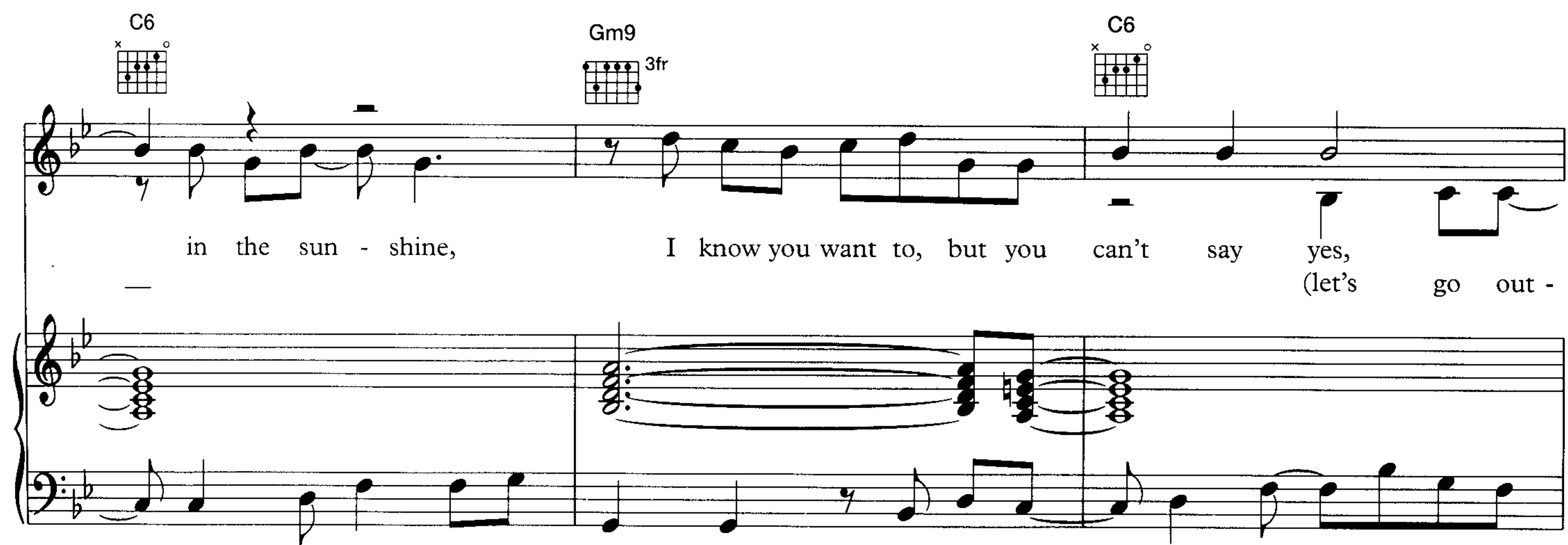
C6 

Gm9  3fr

C6 

in the sun - shine, I know you want to, but you can't say yes, go out -

(let's go out -



Gm9  3fr

C6 

Gm9  3fr

let's go out - side, in the moon - shine, take me to the pla - ces that I

- side) -



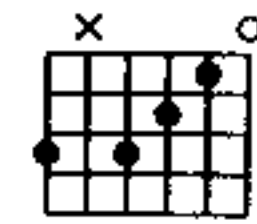
C6 

N.C.

- love best.



G13sus4

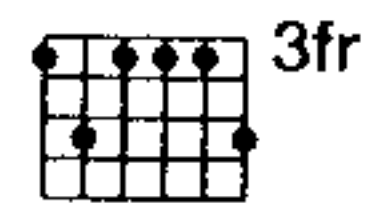


Musical notation for the first system, featuring a piano accompaniment with a treble and bass clef.

D.♯ al Coda

⊕ CODA

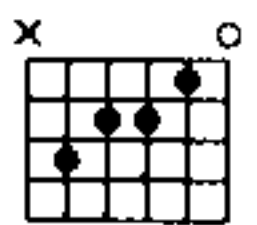
Gm9



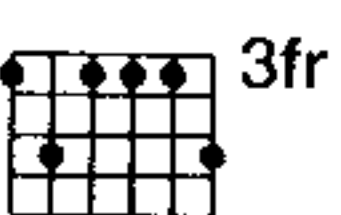
Musical notation for the second system, including a vocal line with the word "And" and piano accompaniment.

Musical notation for the second system, including a vocal line with the words "ba - by..." and piano accompaniment.

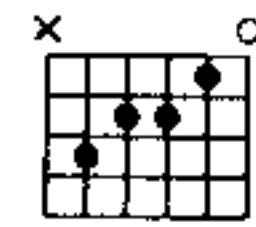
C6



Gm9

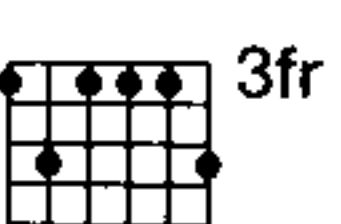


C6

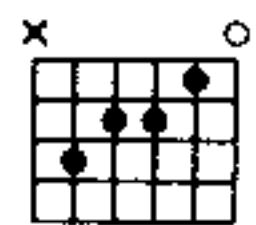


Musical notation for the third system, including a vocal line with lyrics "When the moon is high... and the grass is jump-" and piano accompaniment.

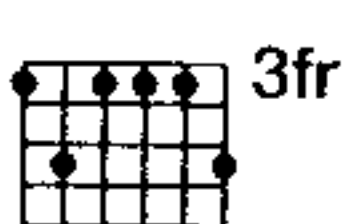
Gm9



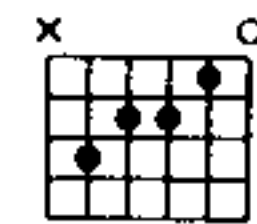
C6



Gm9



C6



repeat to fade

Musical notation for the fourth system, including a vocal line with lyrics "- in' come on, just keep on funk - in'" and piano accompaniment.

PRAYING FOR TIME

Words and Music by
GEORGE MICHAEL

B \flat B \flat maj 7 B \flat 7 E \flat min⁶ A \flat

(Tempo ♩ = 68)

wo

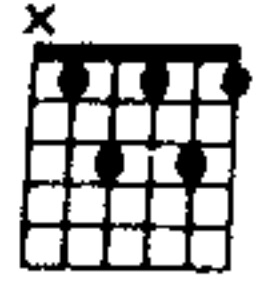
B \flat B \flat maj 7 B \flat 7 E \flat min⁶ F

yeah, mm, do oh

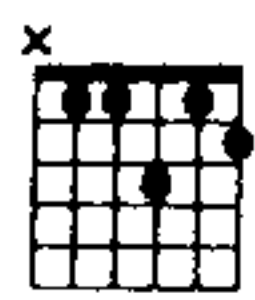
B \flat B \flat maj 7

These are the days of the o - pen hand they will not be the last

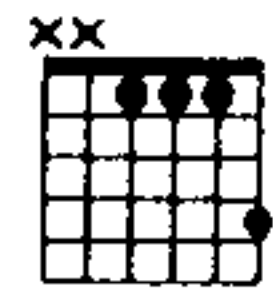
Bb⁷



Eb min⁶



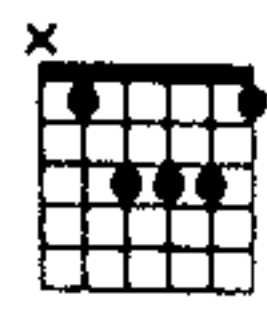
Ab



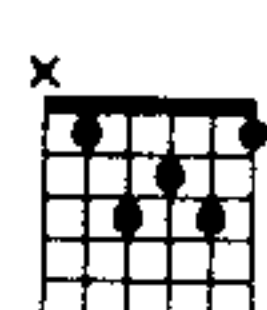
//

look a - round now — these are the days — of the beg - gars and the choos -

Bb

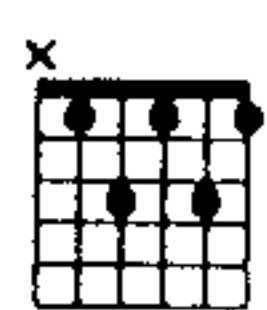


Bb^{maj 7}

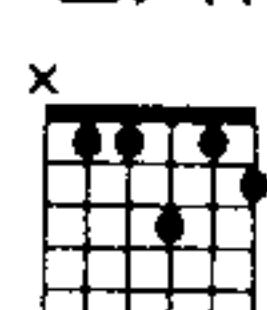


- ers This is the year of the hun - gry man — whose place is in — the past

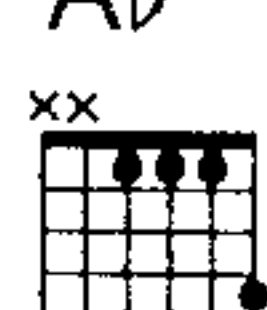
Bb⁷



Eb min⁶



Ab



— hand in hand with ig - nor - ance — and le - gi - ti - mate — ex - cu -

17

Cmin  G⁷/B_b 

- ses The rich de-clare them selves poor and most of us are not



Gmin⁷/B_b  F/A  F 

sure if we have too much but we'll take our chan-ces 'cause God stopped keep-ing

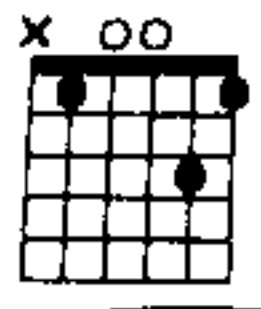


Cmin  G⁷/B_b 

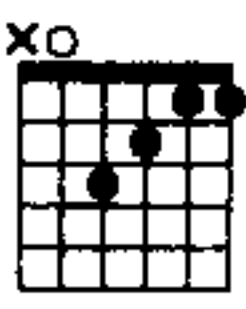
score I guess some-where a-long the way He must have let us all out to play



Gmin⁷/Bb



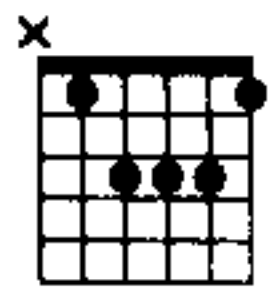
F/A



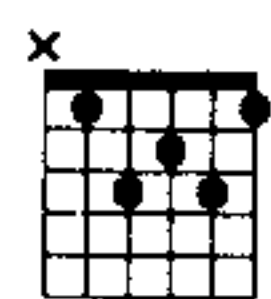
23

turned His back and all God's child-ren crept out the back

Bb

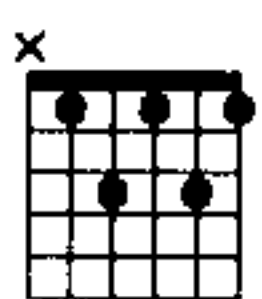


Bb maj 7

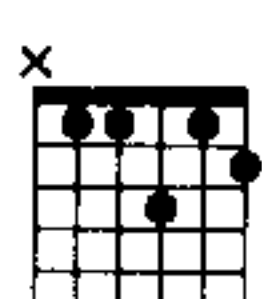


door — And it's hard to love — there's so much to hate —

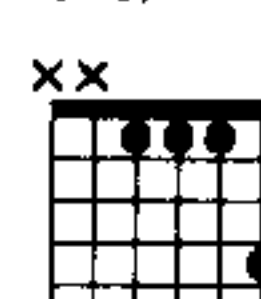
Bb⁷



Eb min⁶



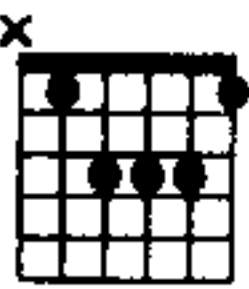
Ab



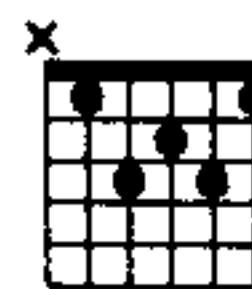
hang-ing on to hope — when there is no hope to speak

29

B \flat



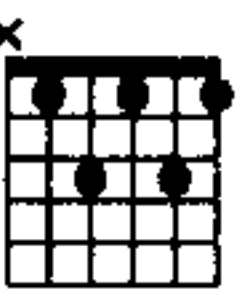
B \flat maj 7



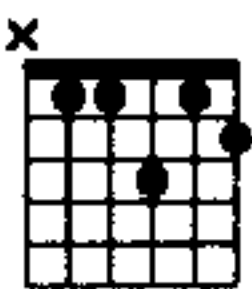
_____ of And the wounded skies a-bove _____ say it's much, much _____ too

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'of And the wounded skies a-bove'. There are two measures of rest after 'a-bove', followed by 'say it's much, much' and another measure of rest. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

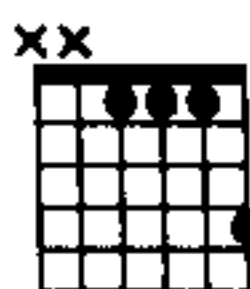
B \flat 7



E \flat min 6



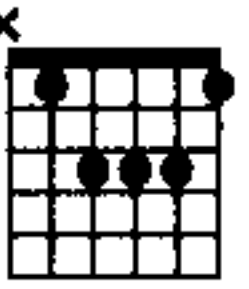
A \flat



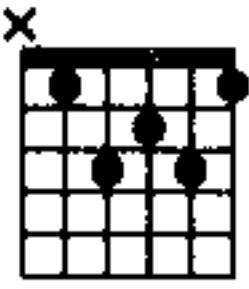
late _____ Well may-be we _____ should all _____ be pray-ing for time _____

The second system of music continues the vocal line and piano accompaniment. The vocal line has a measure of rest for 'late', followed by 'Well may-be we'. There are two measures of rest after 'we', followed by 'should all', another measure of rest, and finally 'be pray-ing for time'. The piano accompaniment continues with chords and a bass line.

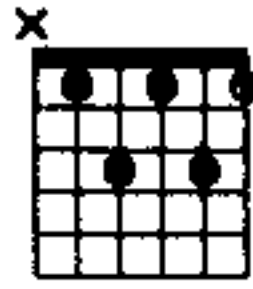
B \flat



B \flat maj 7



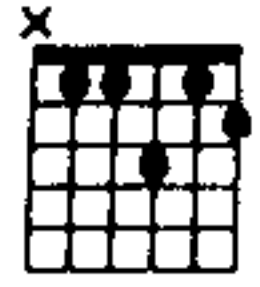
B \flat 7



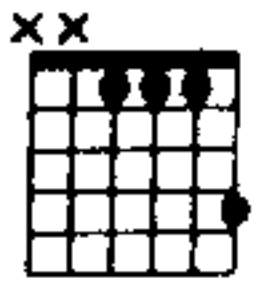
_____ do do do _____ oh _____

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a measure of rest for the first blank, followed by 'do do do'. There are two measures of rest after 'do do do', followed by 'oh' and a final measure of rest. The piano accompaniment continues with chords and a bass line.

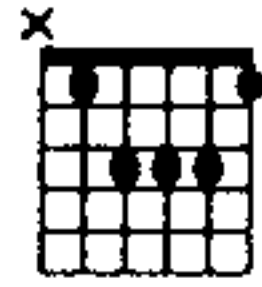
E \flat min⁶



A \flat

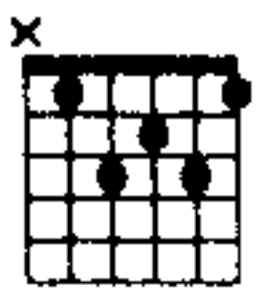


B \flat

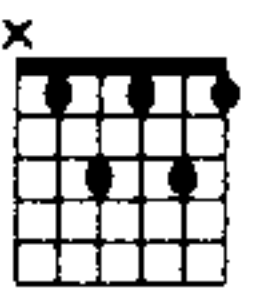


mm wo wo yeah.

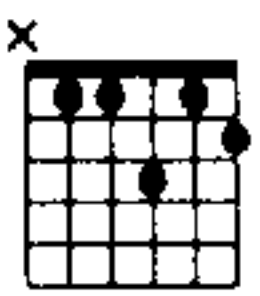
B \flat maj 7



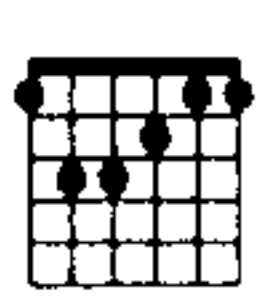
B \flat ⁷



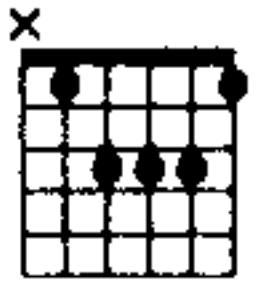
E \flat min⁶



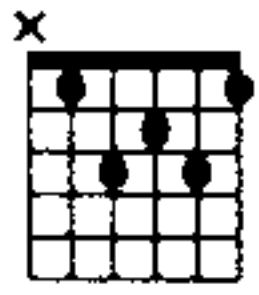
F



B \flat



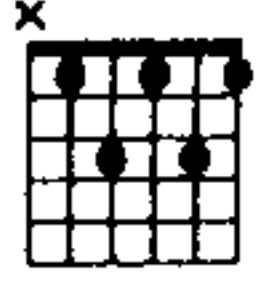
B \flat maj 7



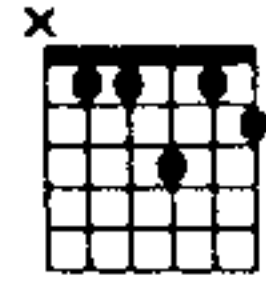
These are the days of the emp - ty hand oh you hold on to what you can

43

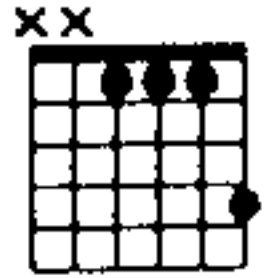
Bb⁷



Eb min⁶

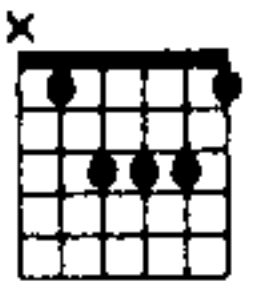


Ab

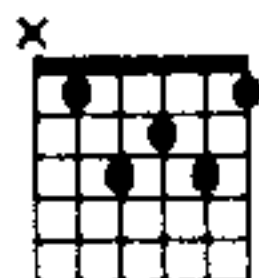


and cha - ri - ty _____ is a coat you wear _____ twice a year _____

Bb

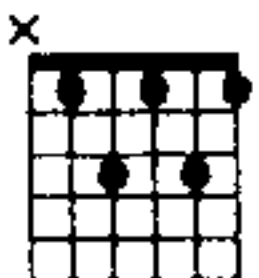


Bb^{maj7}

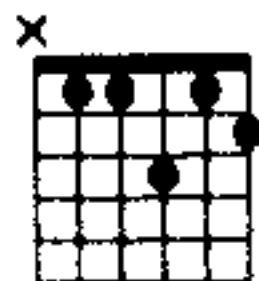


This is the year of the guil - ty man _____ your te - le - vi - sion takes a stand

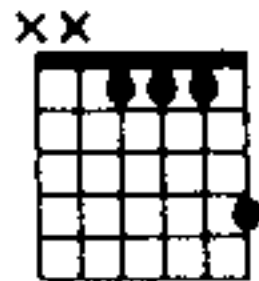
Bb⁷



Eb min⁶

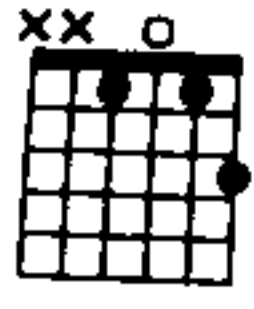


Ab

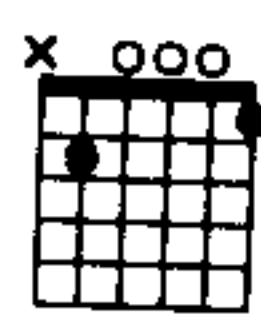


_____ and you find _____ that what was o - ver there _____ is o - ver here

Cmin

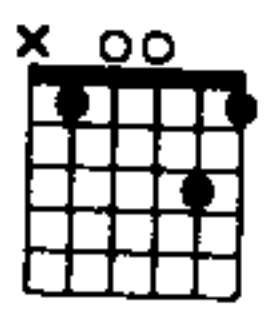


G⁷B^b

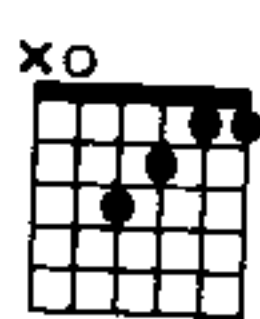


So you scream from be-hind your door _____ say what's mine is mine _ and not

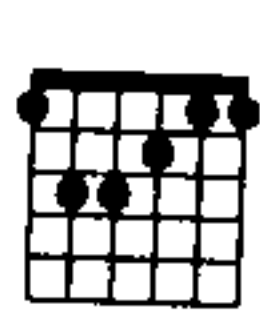
Gmin⁷/B^b



F/A

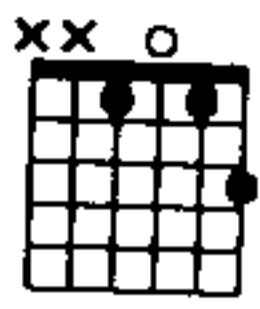


F

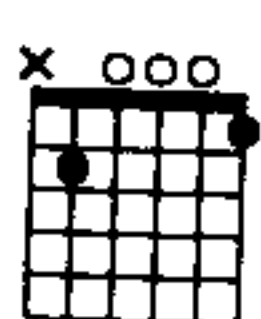


yours I may have too much _ but I'll take my chan - ces 'cause God stopped keep - ing

Cmin



G⁷/B^b



score _ And you cling to the things they sold _ you did you co-ver your eyes when they

55

Gmin⁷/B \flat F/A F



told you that he can't come back 'cause He has no child - ren to come



B \flat B \flat maj 7



back for And it's hard to love _____ there's so much to hate _____



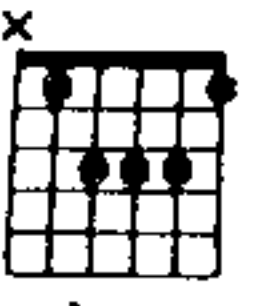
B \flat ⁷ E \flat min⁶ A \flat



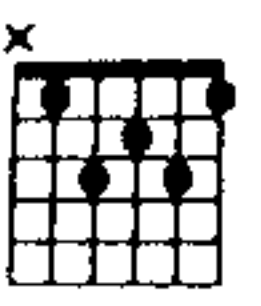
_____ hang - ing on to hope _____ when there is no hope to speak



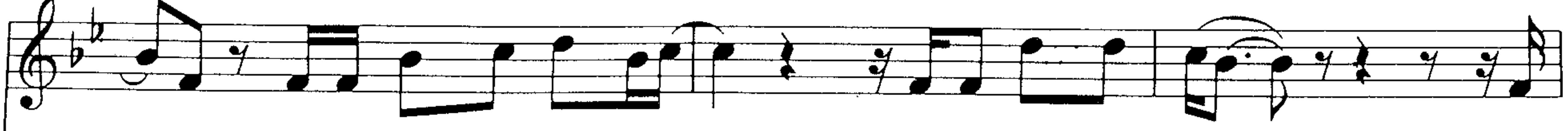
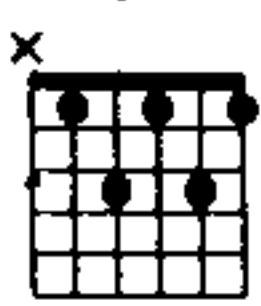
Bb



Bb^{maj 7}



Bb⁷



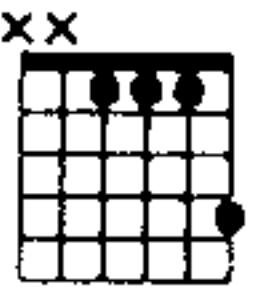
of And the wound ed skies a-bove say it's much too late So



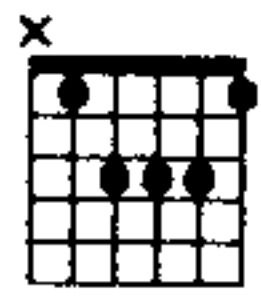
Eb min⁶



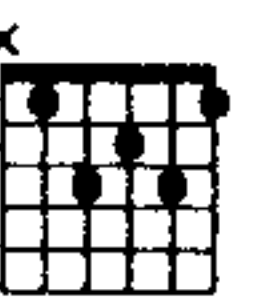
Ab



Bb



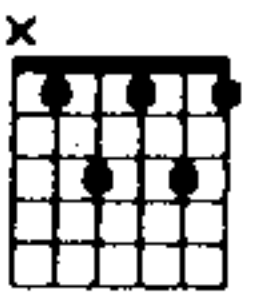
Bb^{maj 7}



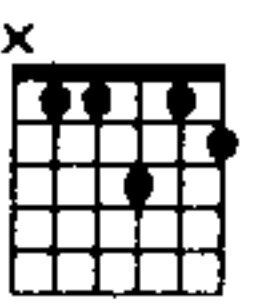
may-be we should all be pray-ing for time do do do



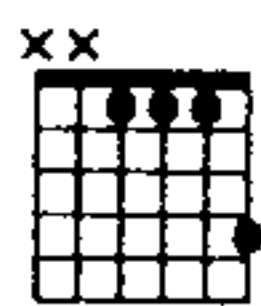
Bb⁷



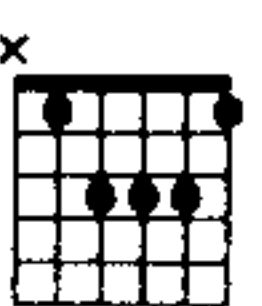
Eb min⁶



Ab



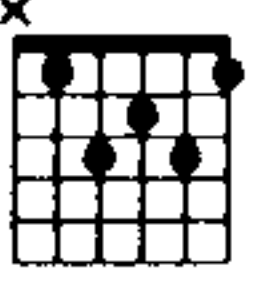
Bb



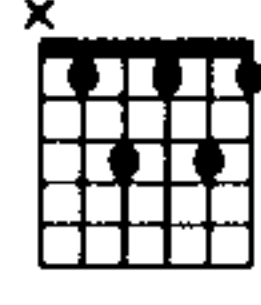
wo yeah.



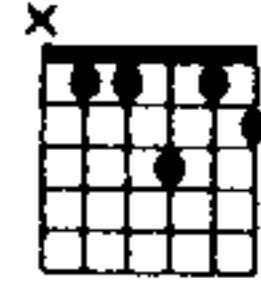
Bb^{maj 7}



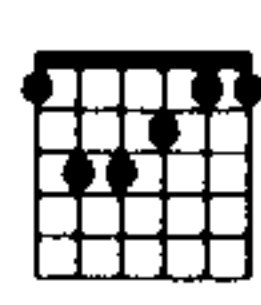
Bb⁷



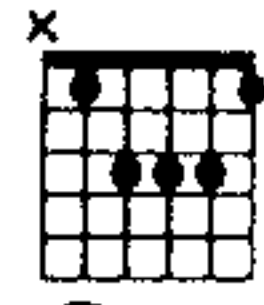
Eb min⁶



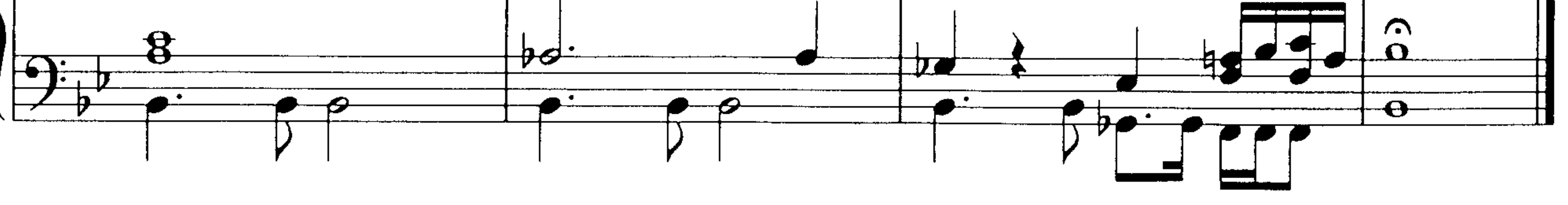
F



Bb



rit.



SOMEBODY TO LOVE

Words and Music by
Freddie Mercury

Freely

Can an - y - bod - y find me Some-bod - y To

mf

Ab Eb/G Fm Dbmaj9 Eb7sus4 Db Eb7

Moderately (in 4)

Love? Each

mf

Ab Ab Eb/G Fm Db Eb7

morn - ing I get up, I die a lit - tle, can't bare - ly stand on my feet. Take a

Take a look at your -

Ab Eb/G Fm Ab Bb Eb7

self in the mir - ror and cry, yeah, yeah.

look in the mir - ror and cry, Lord, what you're do - ing to me. I have

Ab Eb/G Fm Bb7 Eb7

spent all my years in be - liev - ing you, but I just can't get no re - lief, Lord,

Ab Bb7 Eb Bb7/D Eb Db

Some-bod - y, some-bod - y.

Some-bod-y, some-bod-y, Can an - y-bod - y find me Some-bod - y To

Ab Eb7/G Fm7 Dbmaj7 Eb7

Love? I work

Ab Ab/G Fm Db Eb7

He works hard.

hard ev - 'ry day of my life, I work till I ache my bones. At the

Ab Eb/G Fm Ab Bb7 Eb

At the end of the day.

end I take home my hard earned pay all on my own. I get

Ab Eb/G Fm Bb7

down on my knees and I start to pray 'til the tears run down from my eyes, Lord,

Ab Bb7 Eb Bb7/D Eb Db

Some-bod - y, some-bod - y.

Some-bod-y, some-bod-y, Can an - y-bod - y find me Some-bod - y To

Ab Eb7/G Fm7 Dbmaj7 Eb11

Love? He wants help ev - 'ry day.

Ev - 'ry day I

Ab Ab7 Db

try and I try and I try, But ev - 'ry-bod - y wants to put me down, they

Gb

say— I'm go-in' cra - zy. They say I got a lot of wa-ter in my brain, got

Gbm Bb7

no com-monsense. I got no-bod - y left to be - lieve. Yeah, - yeah, - yeah, - yeah.

Eb7 Ab/Eb

Instrumental Solo

Ab Cm/G Fm Ab Bb7 Eb7 Ab Cm/G Fm

Bb7 Eb7 Db Ab Bb7 Eb Bb7/D Eb Db

Ooh, some-bod - y, some-bod-y, Can an - y-bod - y find me Some -

Ab Eb7/G Fm7 Dbmaj7 Eb7

An - y - bod - y find me some - one to bod - y To Love? Got no

Ab Ab/G Fm Dbmaj7 Eb7

love... You just keep los - ing and

feel, I got no rhy - thm, I just keep los - ing my beat. I'm

Ab Eb7/G Fm Ab Bb7 Eb7

los - ing. He's al - right, he's al - right.

O. K., I'm al-right, Ain't gon-na face no de - feat. I just

Ab Eb/G Fm Bb7 Eb7

got - ta get out of this pris - on cell, One day I'm gon - na be free, Lord.

Ab Bb7 Eb Bb7/D Eb Db

Find me somebod - y to love, Find me somebody to love, Find me somebod - y to love,

mp quasi voices a cappella

No Chords Ab

Find me some - bod - y to love, — Find me some - bod - y to love, —

mf

Ab

Find me some - bod - y to love, — Find me some - bod - y to love, —

Find me some-bod-y to love. — Find me some-bod-y to love, —

poco a poco cresc.

Find me some-bod - y to love, — Some-bod - y, some-bod - y, some-bod - y, some-bod - y.

Freely

some-bod - y, Find me some-bod - y, find me some - bod - y to love. Can

Eb Db Ab

A tempo

an - y - bod - y find me _____ Some-bod-y To _____ Love?

f mf

Ab Eb7/G Fm7 Dbmaj7 No Chords

Find me _____ Some - bod - y To _____ Love! Find me _____

mf

Ab Ab/G Fm Db Eb7 Ab Ab/G

Some - bod - y To _____ Love! Find me, find me, find me, find me.

ritard. poco a poco dim. p

Fm Db Eb7 Ab

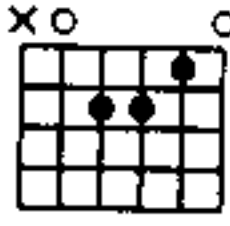
SPINNING THE WHEEL

Words and Music by
George Michael and Johnny Douglas

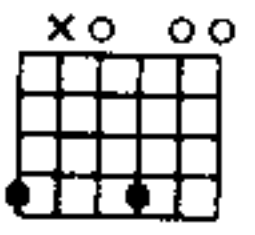
♩ = 76

Capo 4

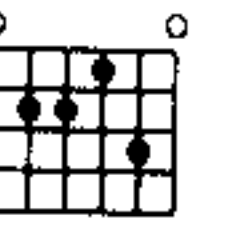
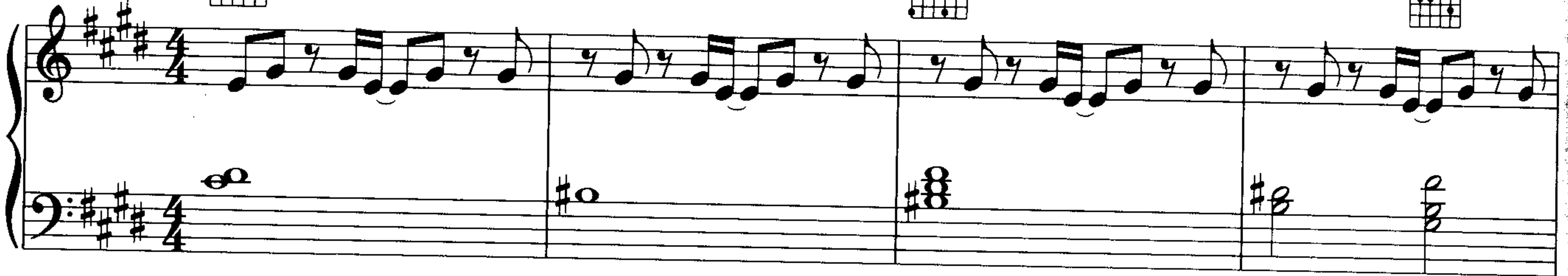
C#m



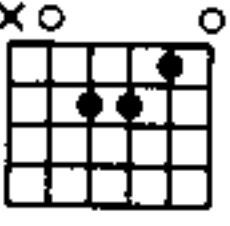
G#7/B#



G#7

C#m



Spin-ning the wheel, spin-ning the wheel, spin-ning the wheel,



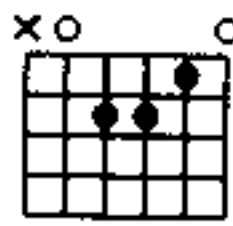
spin-ning the wheel.



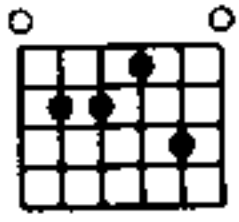
G#7



C#m

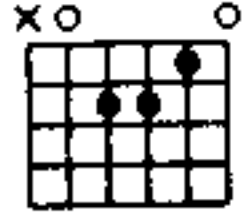



G#7



Musical notation for the first system, including treble and bass clefs and piano accompaniment.

C#m

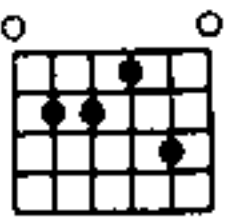


Musical notation for the second system, including treble and bass clefs and piano accompaniment.

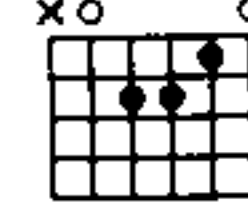
Five o' - clock in the morn - ing, you ain't home, I can't help think-ing that's
Six o' - clock in the morn - ing, you ain't phoned, I can't help think-ing that's

Musical notation for the third system, including treble and bass clefs and piano accompaniment.

G#7



C#m

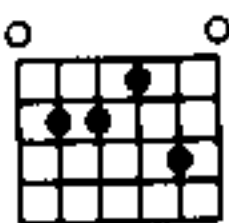


Musical notation for the fourth system, including treble and bass clefs and piano accompaniment.

strange, yeah yeah... Ba - by, I just want you to know
strange, yeah yeah... It seems that ev-ery-bo - dy takes their chan-ces

Musical notation for the fifth system, including treble and bass clefs and piano accompaniment.

G#7

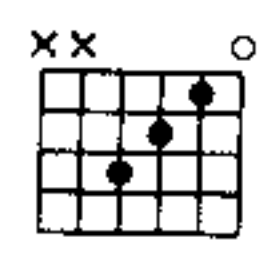


Musical notation for the sixth system, including treble and bass clefs and piano accompaniment.

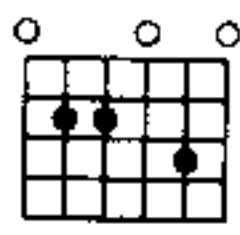
I won't go through it a - gain, yeah yeah... Those clouds are clos - ing in,
these days, oh yeah... We're stand - ing in the rain,

Musical notation for the seventh system, including treble and bass clefs and piano accompaniment.

Amaj7

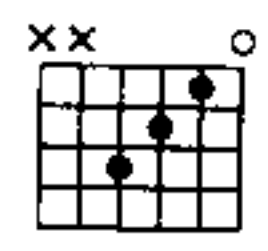


G#m7

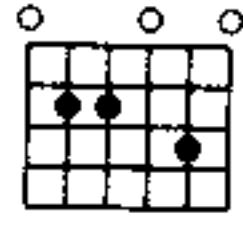


and I will not accept this as a part

Amaj7

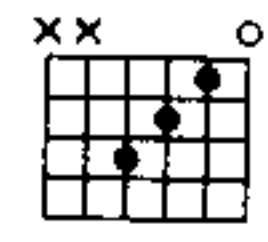


G#m7

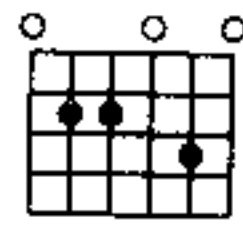


of my life. I will not live in fear of what may

Amaj7

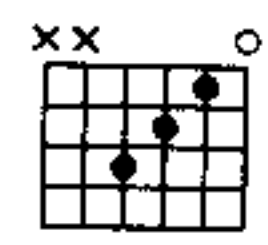


G#m7

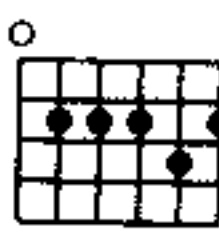


be, and the lessons I have learned with you, I would ra-

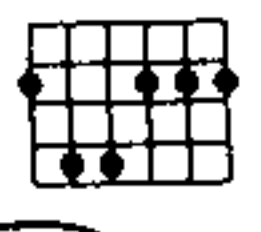
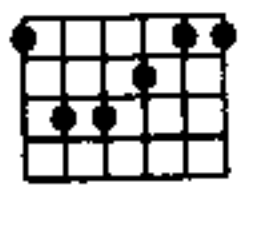
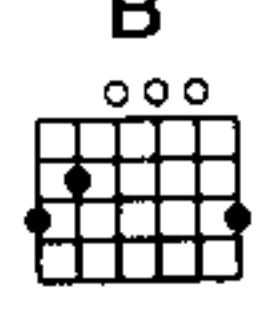
Amaj7



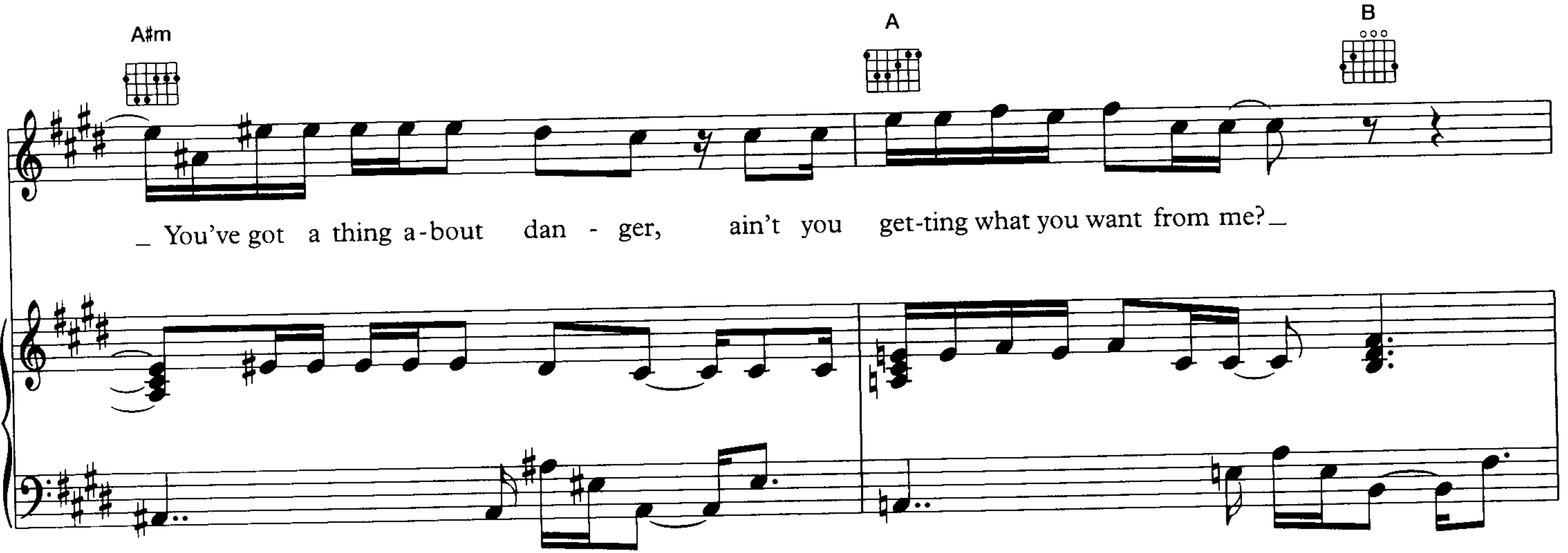
G#11

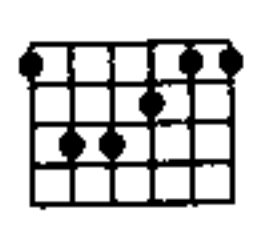
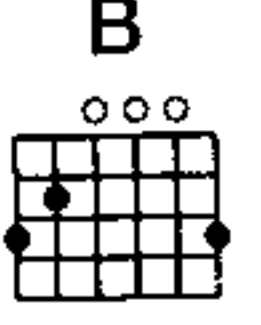


- ther be alone than watch you spin-ning that wheel for me.

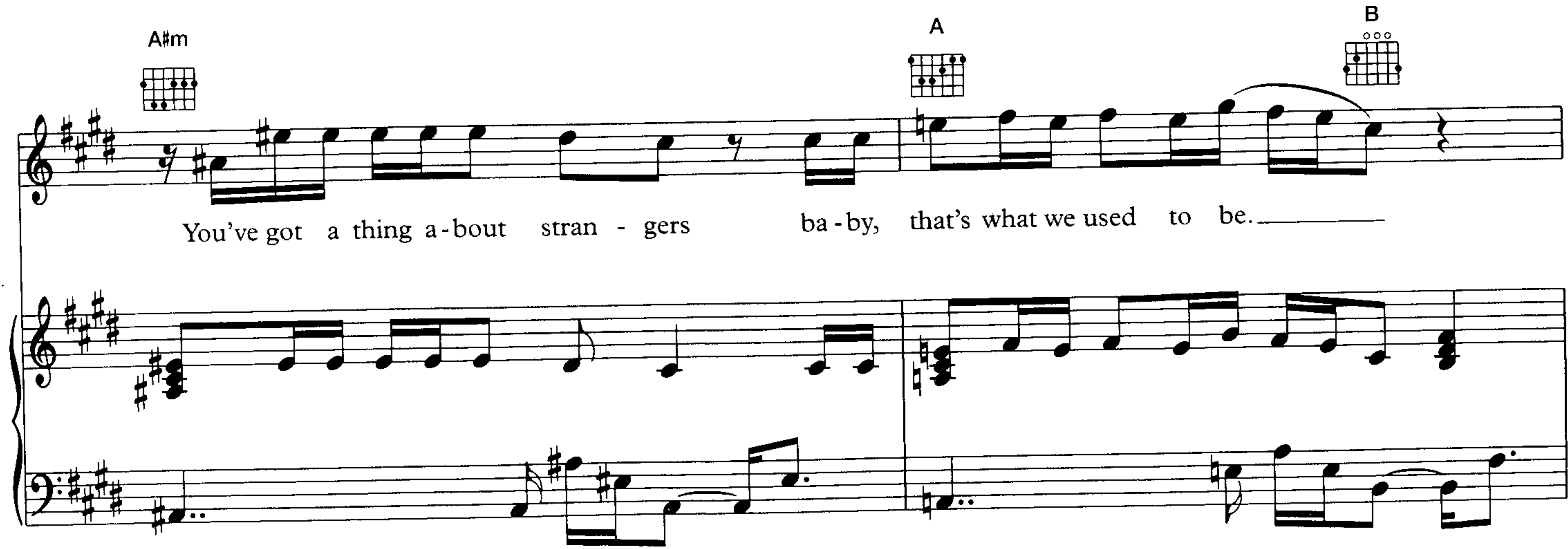
A#m  A  B 

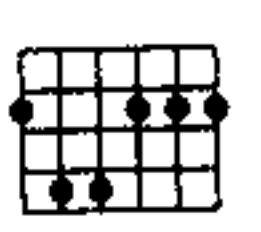
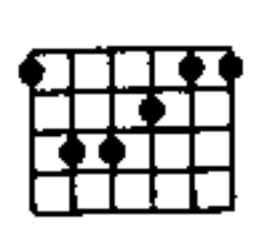
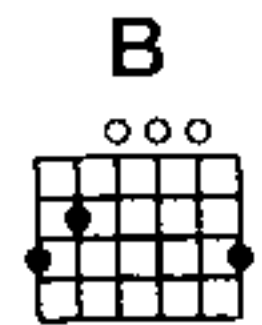
— You've got a thing a-bout dan - ger, ain't you get-ting what you want from me? —



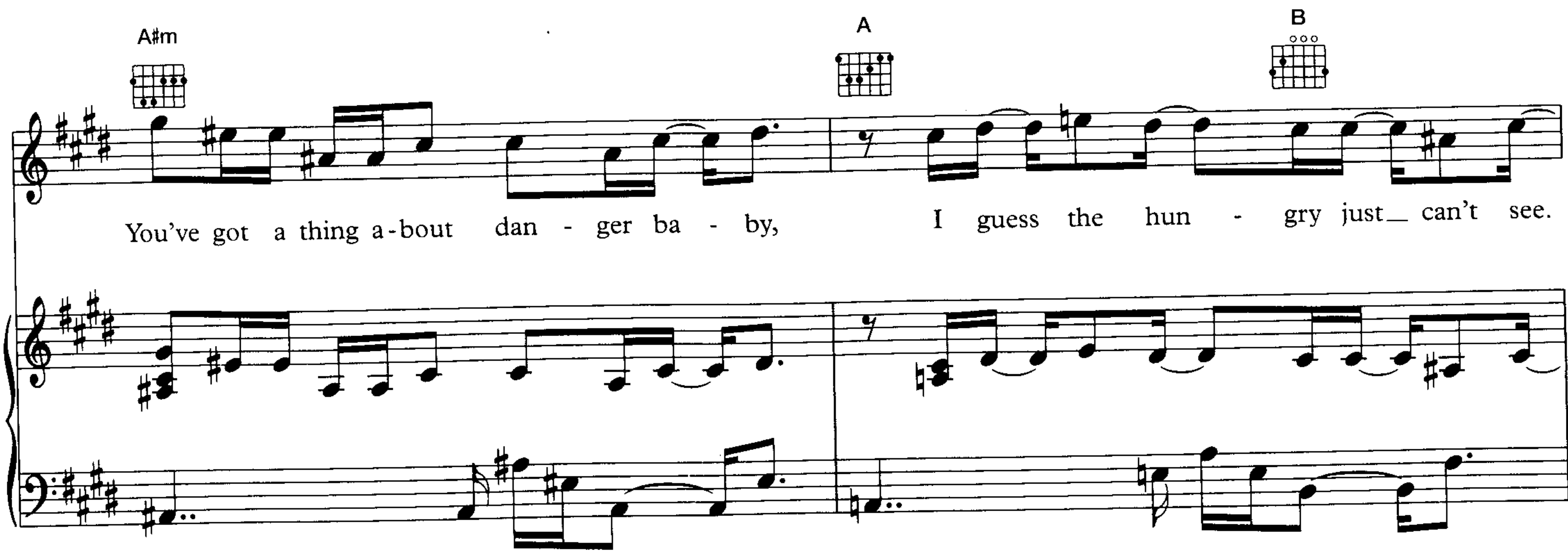
A#m  A  B 

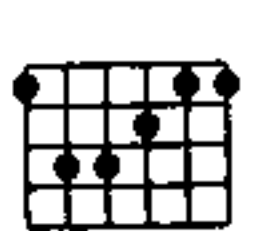
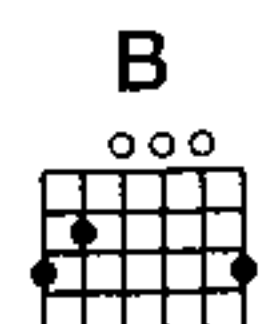
You've got a thing a-bout stran - gers ba - by, that's what we used to be. —



A#m  A  B 

You've got a thing a-bout dan - ger ba - by, I guess the hun - gry just can't see.



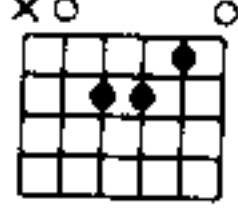
A#m  A  B 

— One of these days you're gon - na bring some home to me.

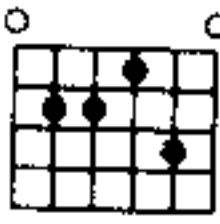


1.

C#m

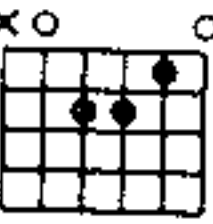


G#7



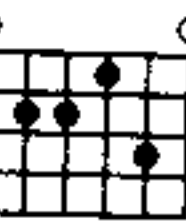
Musical notation for the first system, including treble and bass staves with piano accompaniment.

C#m



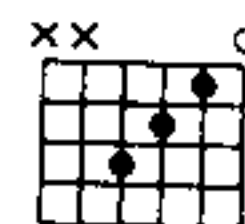
Musical notation for the second system, including treble and bass staves with piano accompaniment.

G#7



2.

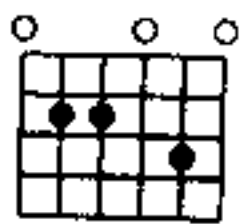
Amaj7



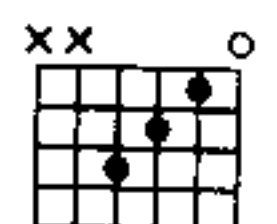
Musical notation for the third system, including treble and bass staves with piano accompaniment and vocal line.

How can

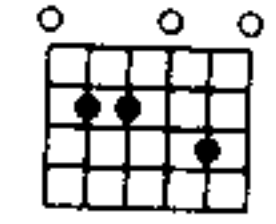
G#m7



Amaj7



G#m7



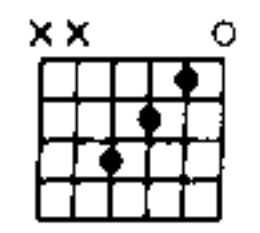
Musical notation for the fourth system, including treble and bass staves with piano accompaniment and vocal line.

— you love me —

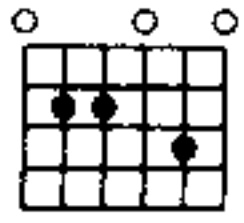
when you are play - ing with my life? —

You say

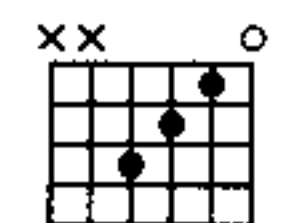
Amaj7



G#m7

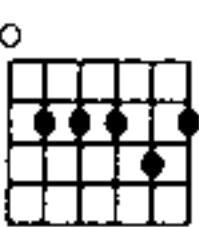


Amaj7

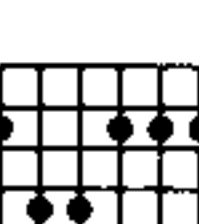


give me time, and I'll do better, I swear. Give me time, and I'll lead

G#11

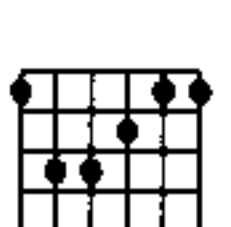


A#m

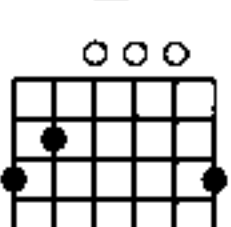


you back to despair,

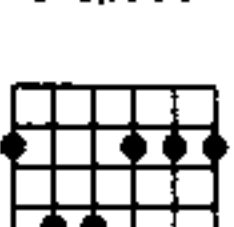
A



B

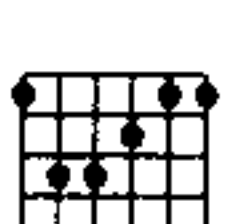


A#m

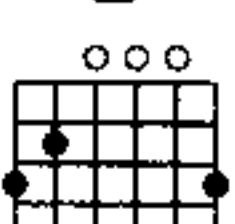


and I don't want to go back there,

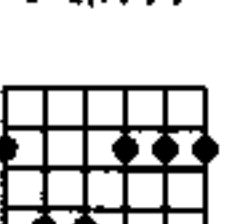
A



B



A#m



I don't want to go back there,

A B A#m

I'm ne - ver go - ing back to that, — and that's a fact ba - by!

A B C#m Amaj7 F#m7 G#m7

One of these days you're gon-na bring some home to — me,

C#m Amaj7 F#m7 B C#m

to — me. —

play 4 times

STAR PEOPLE

Words and Music by
George Michael

♩ = 104
N.C.

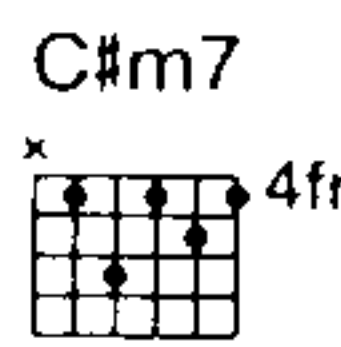
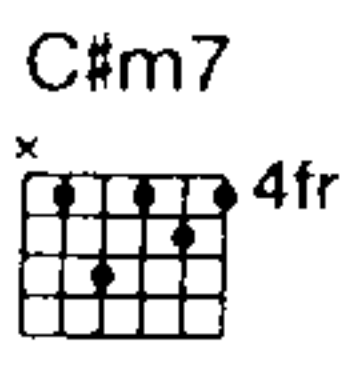
May - be your ma - ma gave you up _____ boy.

May - be your dad - dy did - n't love you e - nough girl. _____

G.P.

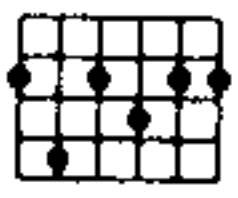
C#m7 4fr F#7 C#m7 4fr F#7

C#m7 4fr F#7 C#m7 4fr F#7

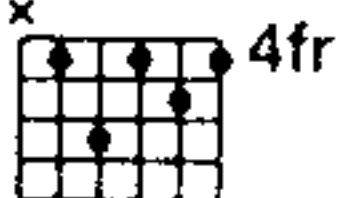


Star peo - ple, count-ing your mon - ey un - til your
 Star peo - ple, ne - ver for - get your sec - ret's

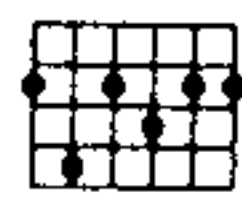
F#7



C#m7

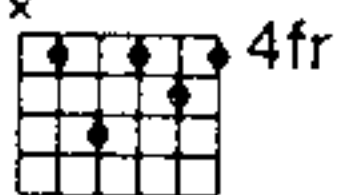


F#7

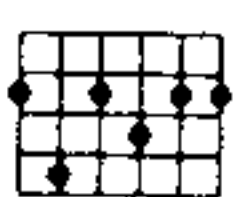


soul turns_ green. Star peo - ple, —
 safe with me, just look at all the won - der - ful peo - ple

C#m7



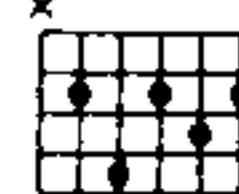
F#7



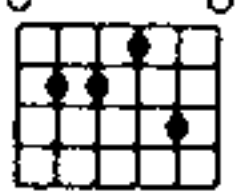
count - ing the cost_ of your de - si - re to be_ seen.
 try - ing to for - get they had to pay for what you



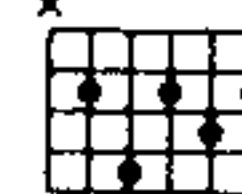
Bm7



E7



Bm7

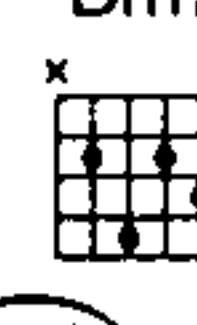
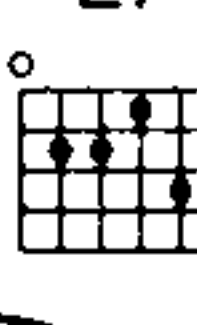
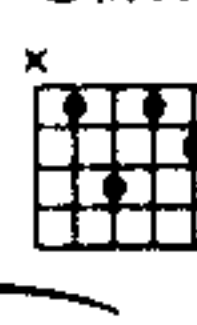


I do_ not count_ my - self_ a - mong you, I_ may be liv -
 see. It's a dream_ with a night - mare stuck_ in the mid -
 You on - ly want - ed them_ to love you, you_ may have been

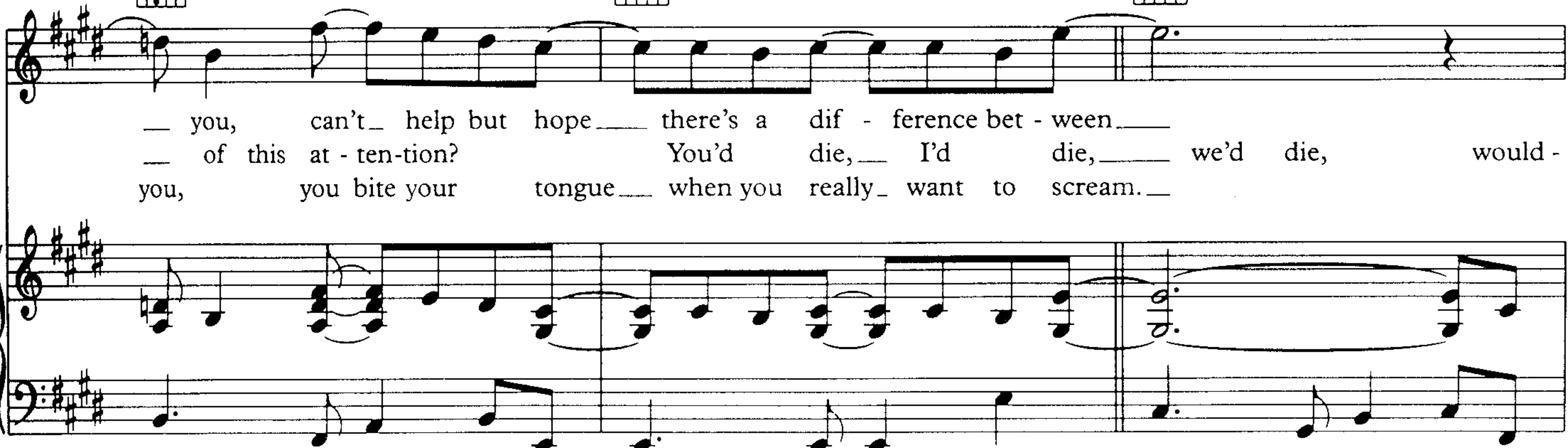
E7  Bm7  E7 

- ing in a dream. It's just there seems so ma - ny of
 -dle. But lis - ten bro - ther where would you be with - out all
 — liv - ing in a dream. And as the de - mons tow - er a - bove



Bm7  E7  C#m7  4fr




— you, can't help but hope there's a dif - ference bet - ween
 — of this at - ten - tion? You'd die, I'd die, we'd die, would -
 you, you bite your tongue when you really want to scream.




F#7  C#m7  4fr F#7 

- n't we? you and me. Well, would - n't we? You're a star, ooh, I'm talk - ing to you

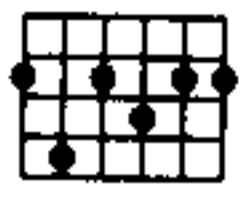


C#m7  4fr F#7  C#m7  4fr

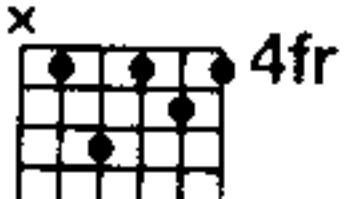
— yeah, ah, ah, ah, ah, ah. You're a star.



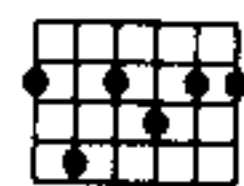
F#7



C#m7

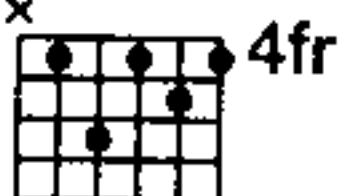


F#7

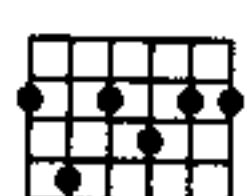


(1.2.) I said may - be your ma - ma gave you up -
(3.) Talk a-bout your mo-ther, talk a-bout your fa - ther,

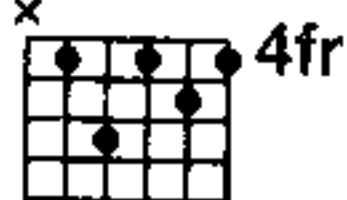
C#m7



F#7

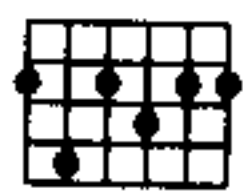


C#m7



— boy, — it's the same — old, same old. May - be your dad -
talk a-bout the peo-ple who have made you what you are. Talk a-bout your teach-er, the

F#7

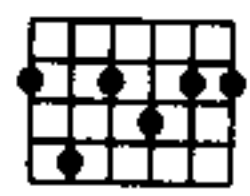


to Coda ⊕

C#m7



F#7

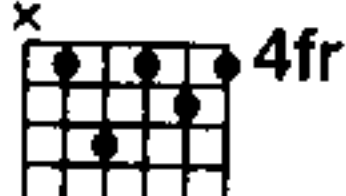


2nd time D. S. al Coda

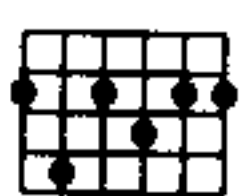
- dy did - n't love you e - nough girl. —
bul - ly boy who beat you.

⊕ CODA

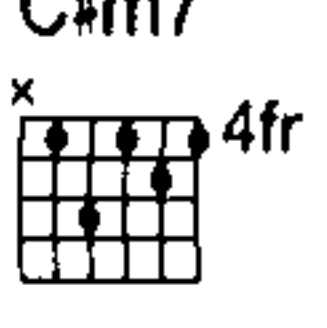
C#m7

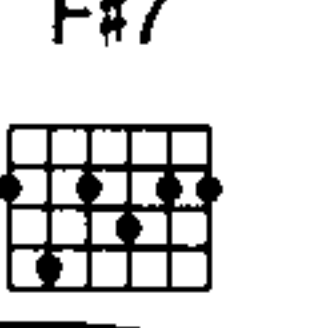


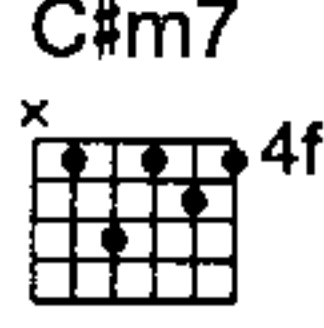
F#7




Talk a - bout — the peo - ple who have paid for that new sports car. —

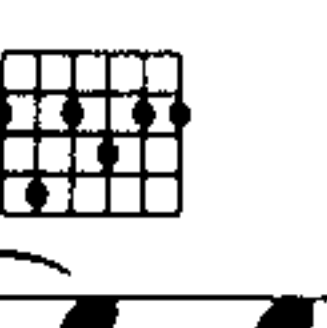
C#m7  4fr

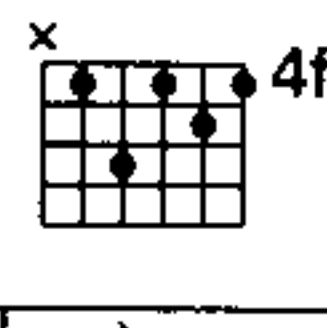
F#7 

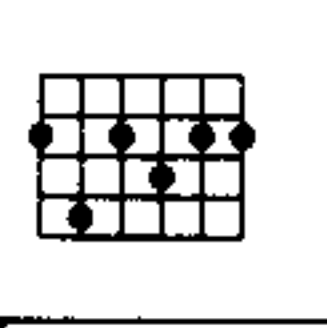
C#m7  4fr

Mm ah ah ah ah ah you're a big




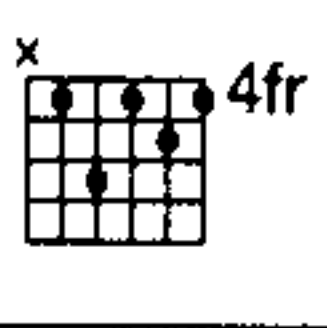
F#7 

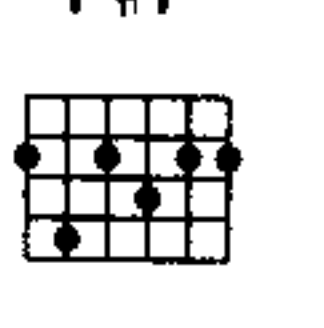
C#m7  4fr

F#7 

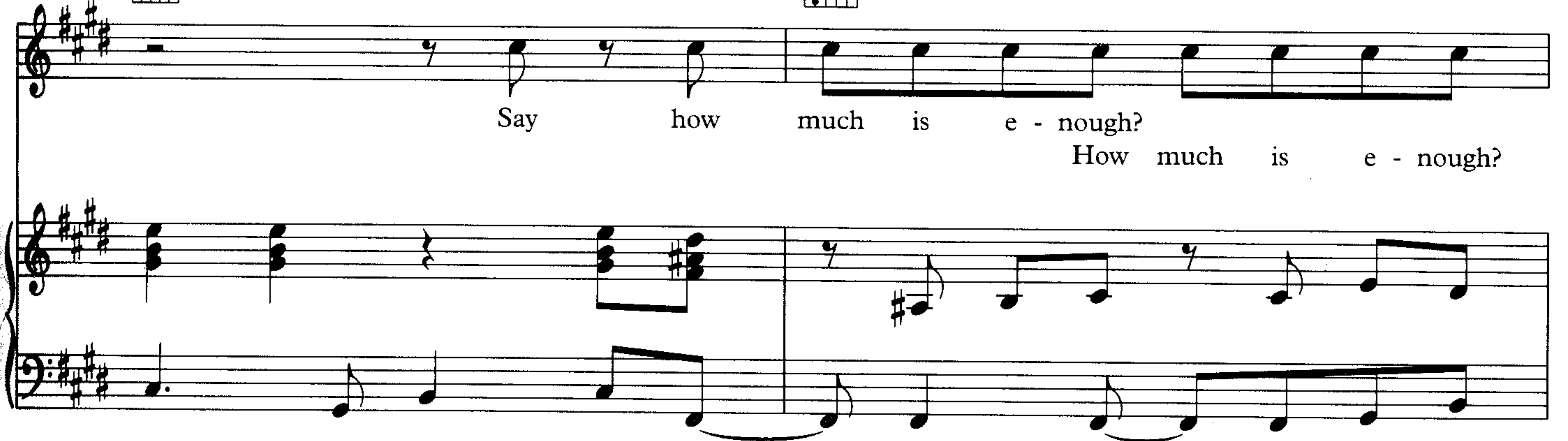
big big bad star. Look at you.

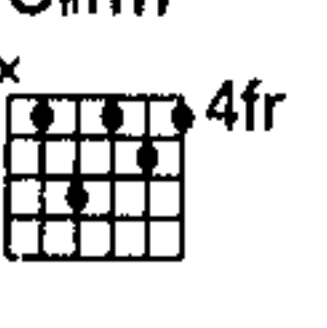


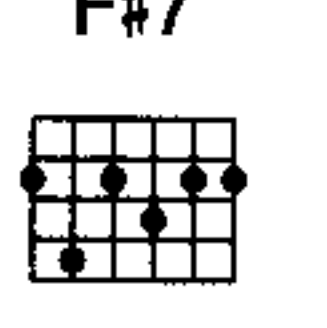
C#m7  4fr

F#7 

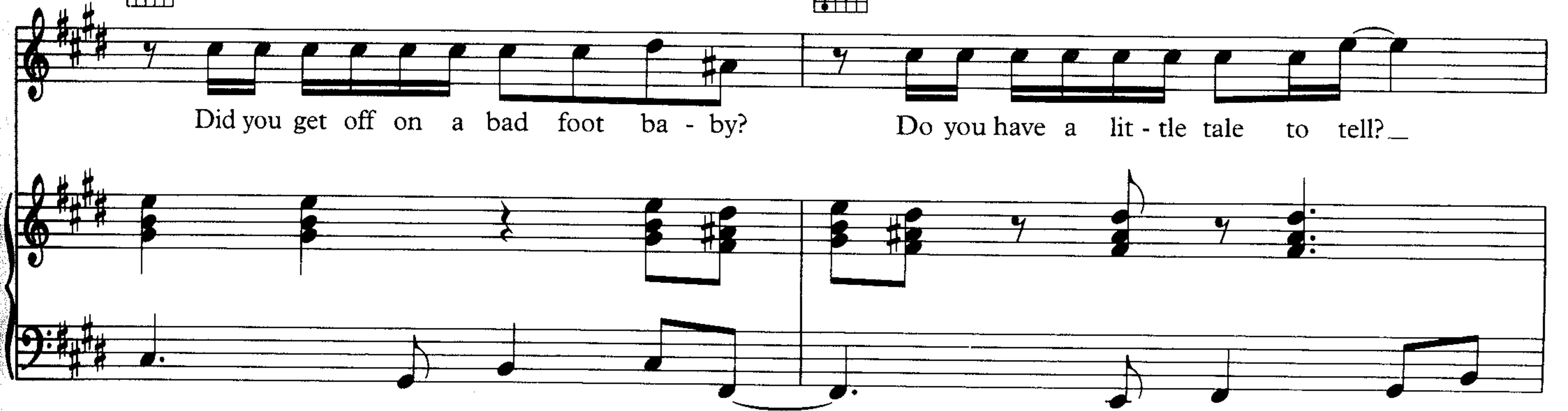
Say how much is e - nough?
How much is e - nough?



C#m7  4fr

F#7 

Did you get off on a bad foot ba - by? Do you have a lit - tle tale to tell?



C#m7

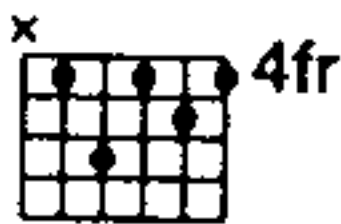


F#7

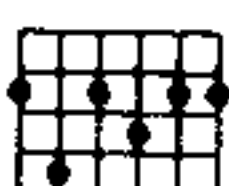


Did you get off on a bad foot, a bad, a bad foot? Is that why you're a

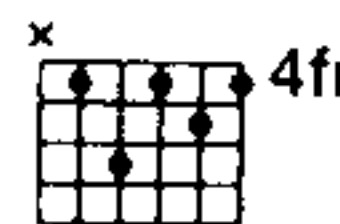
C#m7



F#7

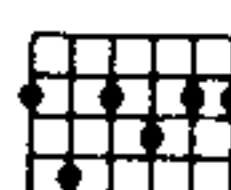


C#m7

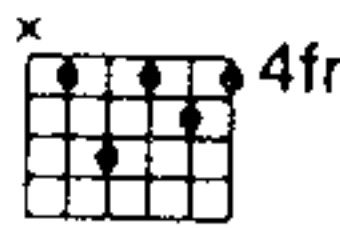


star? Is that what makes a star? Say how

F#7



C#m7

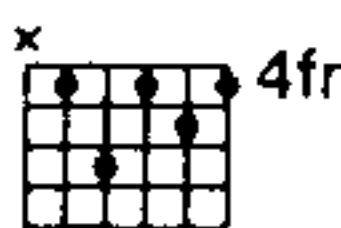


much is e-nough? Did you get off on a bad foot
How much is e-nough?

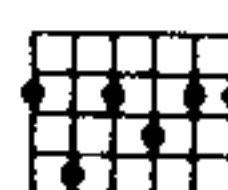
F#7



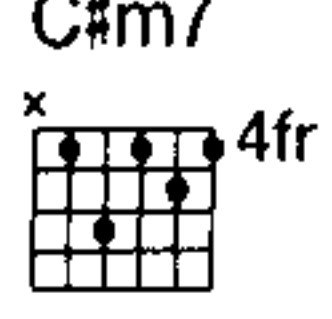
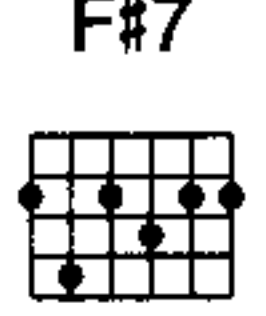
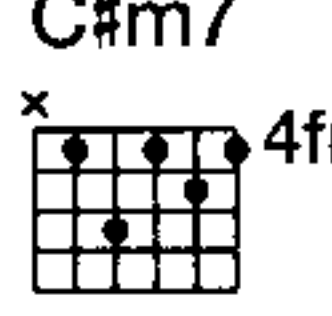
C#m7



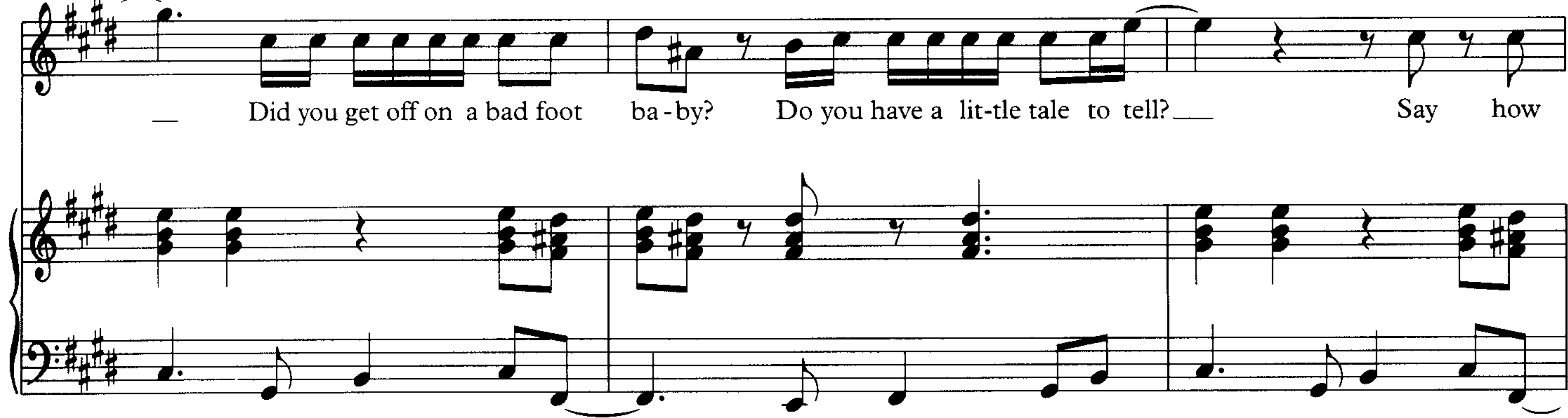
F#7



ba-by? Do you have a lit-tle tale to tell. Say how much is e-nough?
How much is e-nough?

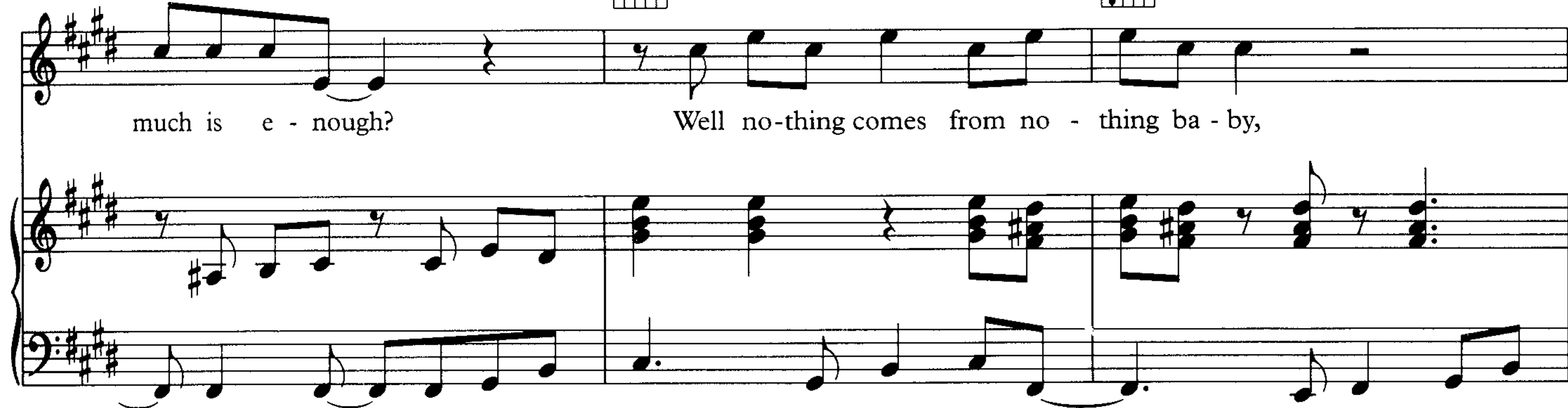
C#m7  F#7  C#m7 

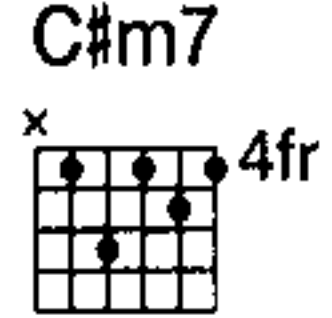
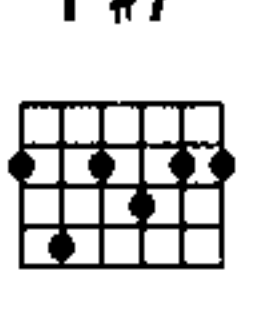
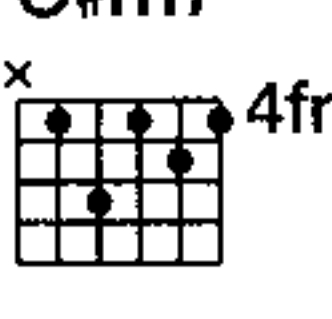
Did you get off on a bad foot ba-by? Do you have a lit-tle tale to tell? Say how




F#7  C#m7  F#7 

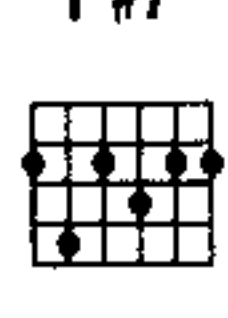
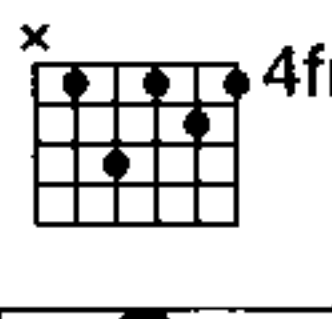
much is e-nough? Well no-thing comes from no-thing ba-by,



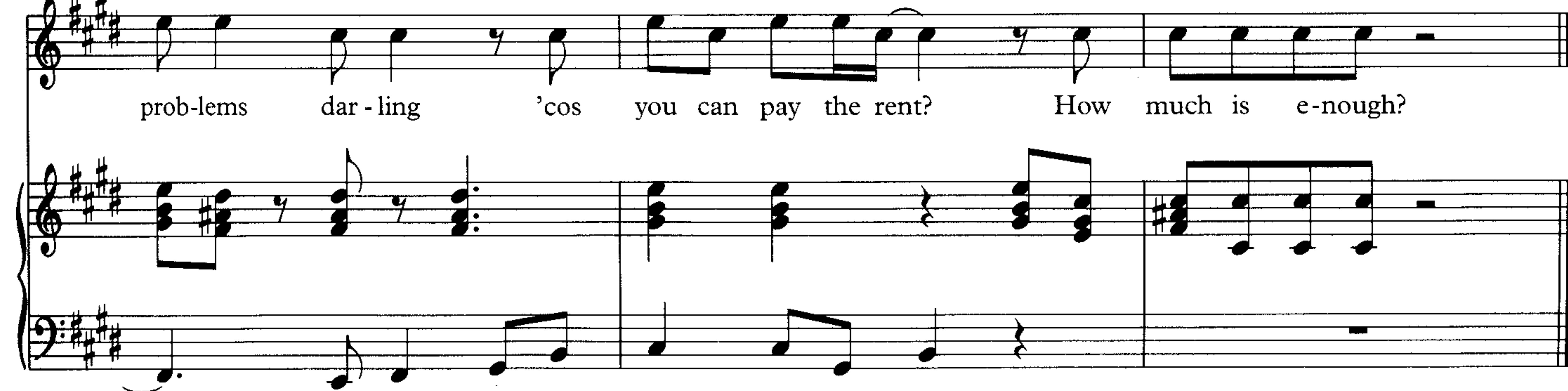
C#m7  F#7  C#m7 

that fame and for-tune's hea-ven sent, and who gives a fuck a-bout your



F#7  C#m7  N.C.

prob-lems dar-ling 'cos you can pay the rent? How much is e-nough?

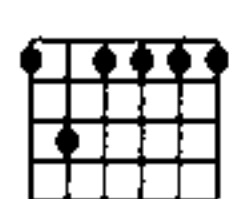


THE STRANGEST THING

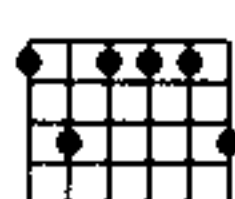
Words and Music by
George Michael

♩ = 104

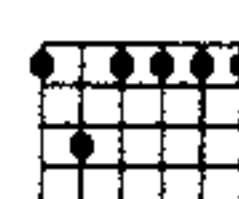
Fm7



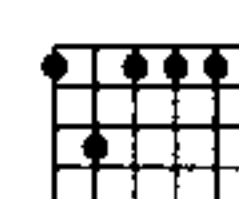
Fm9



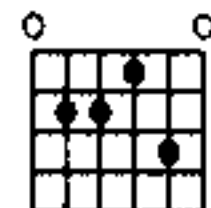
Fm7



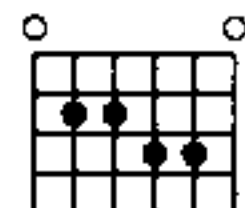
Fm9



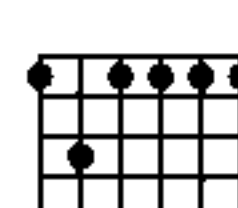
E7



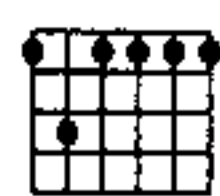
E7#11



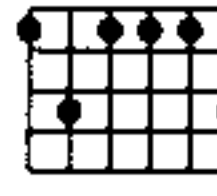
Fm7



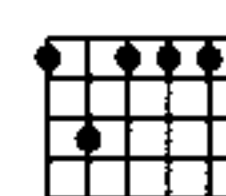
Fm7



Fm9

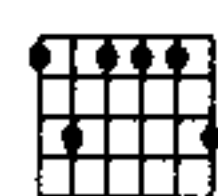


Fm7

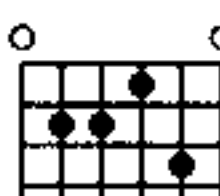


(2nd time only) La__ la la la__ la la la__ la__ la la__ la la la__ la

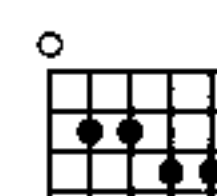
Fm9



E7

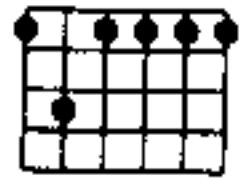


E7#11

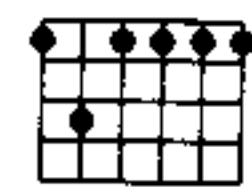


la la__ la__ la la la la la__

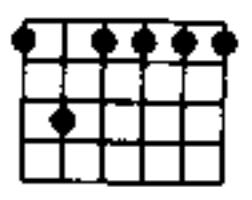
1.
Fm7



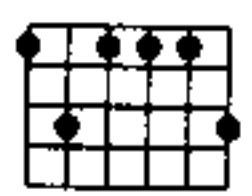
2.
Fm7



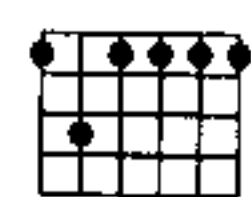
Fm7



Fm9



Fm7

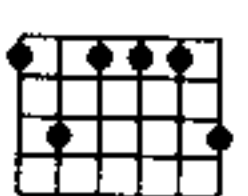


1. Take
2. Take

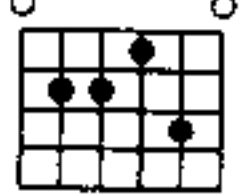
my life,
my hand,

time has been twist - ing the knife.
lead me to some peace - ful land,

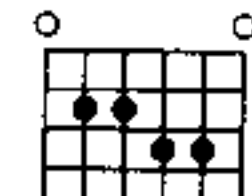
Fm9



E7



E7#11

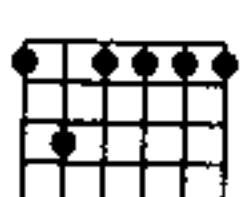


I don't re - cog - nise
that I can - not

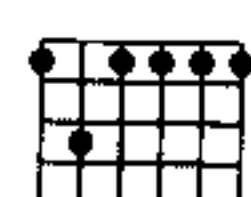
find

peo - ple I
in -

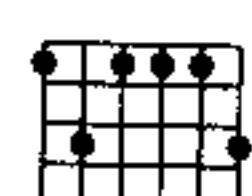
Fm7



Fm7



Fm9



care for.
- side my head.

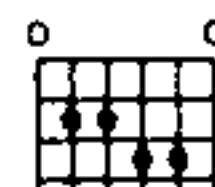
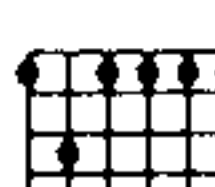
Take
Wake me

my dreams,
with love it's all,

Fm7  Fm9  E7 

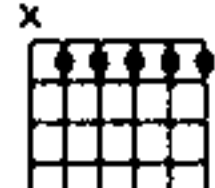
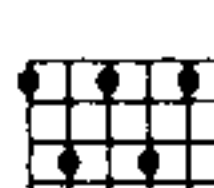
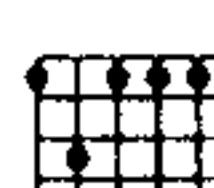
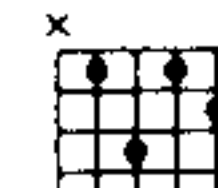
child - ish, and weak at the seams. Please don't an - a - lyse,
all I need, but in all this time



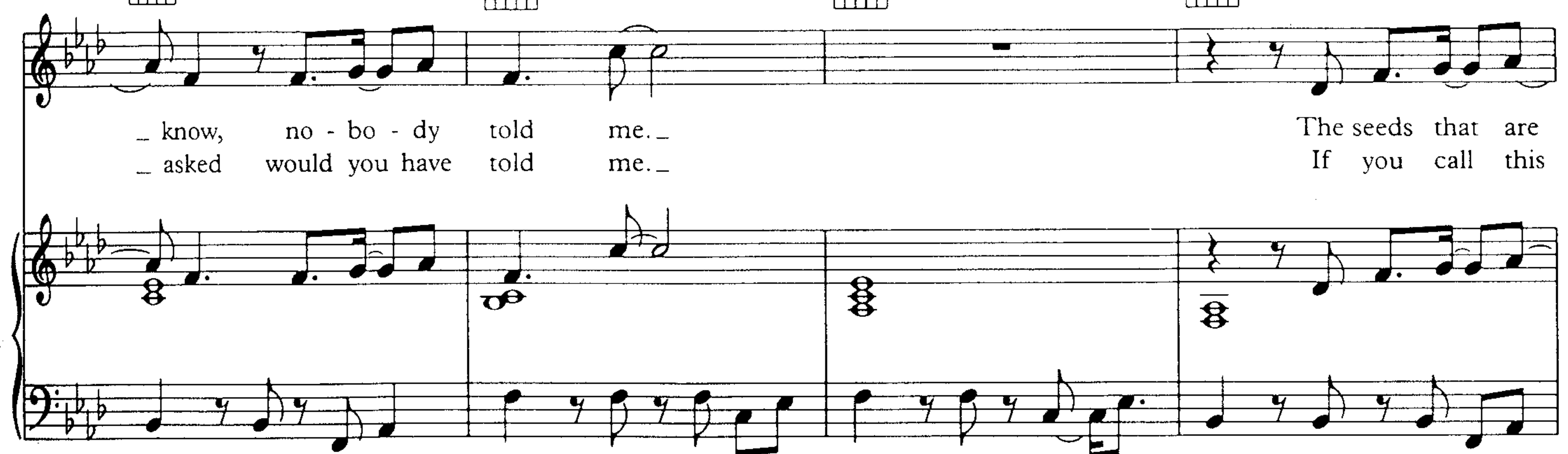
E7#11  Fm7  Bbm7 

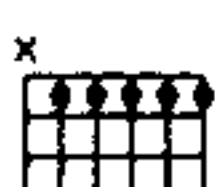
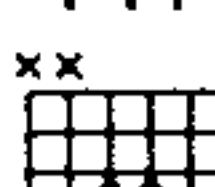
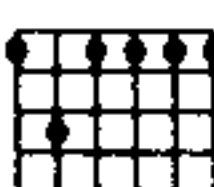
please just be there for me. The things that I
still no - one says. If I had not




Bb11  F7sus4  Fm7  Bbm7 

_ know, no - bo - dy told me. The seeds that are
_ asked would you have told me. If you call this



Bb11  F11  Fm7 

_ sown, they still con - troll me. There's a
_ love why don't you hold me.



Bbm7 Bb11 F7sus4 Fm7

li - ar in__ my__ head, — there's a thief up - on__ my__ bed, — and the

Bbm7 Bb11 F11 Fm7

stran - gest_ thing, — is I can - not seem to__ get — my eyes off_

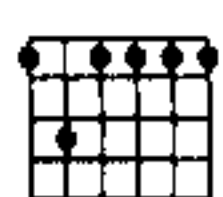
Fm7 Fm9 Fm7

— you.
La la__ la__ la la__ la la la__ la la la__ la__ la la

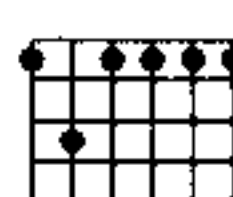
Fm9 E7 E7#11

la la__ la__ la la la la la__

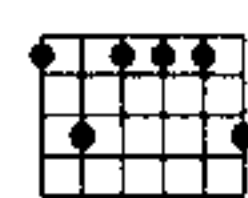
Fm7



Fm7

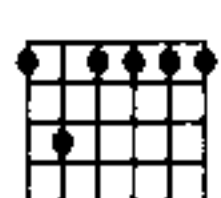


Fm9

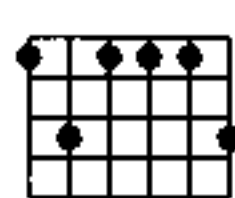


La__ la la la__ la la la__ la__ la

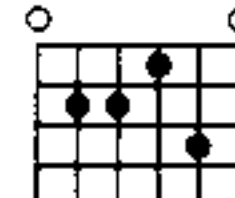
Fm7



Fm9

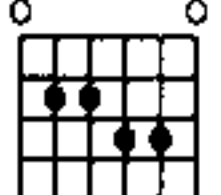


E7

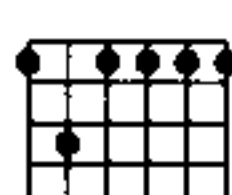


la__ la la la__ la la la__ la__ la la

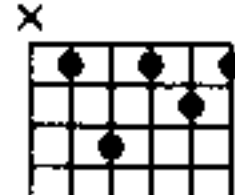
E7#11



Fm7

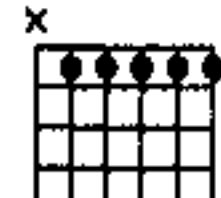


Bbm7

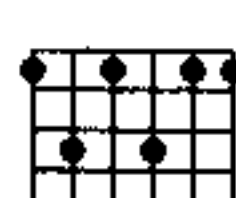


la la la. Give me some-

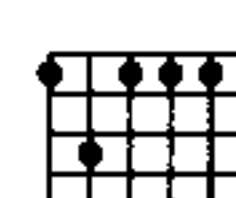
Bb11



F7sus4

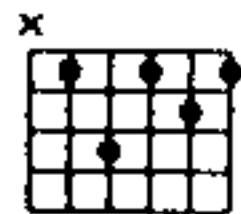


Fm7

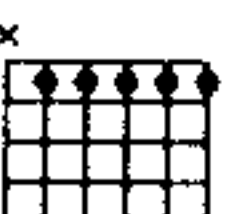


- thing I__ can hold, give me some - thing to__ be - lieve in.

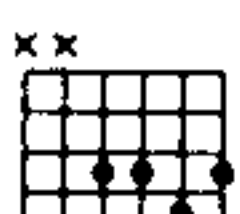
Bbm7



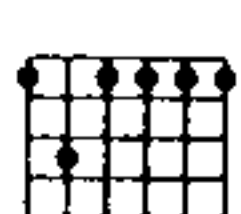
Bb11



F11



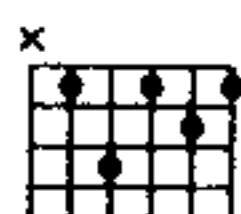
Fm7



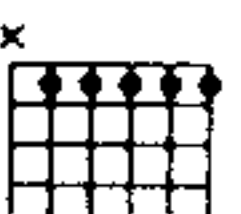
I am fright - ened for my soul.

Please, please make

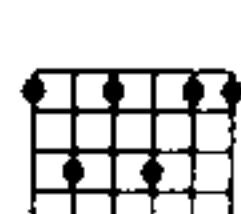
Bbm7



Bb11



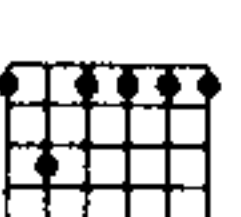
F7sus4



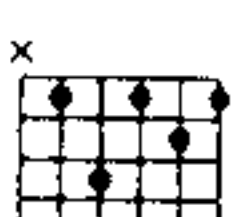
love to me, send love through me.

Heal me with your cry.

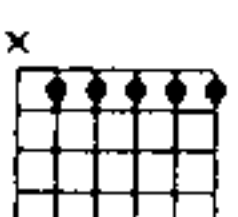
Fm7



Bbm7

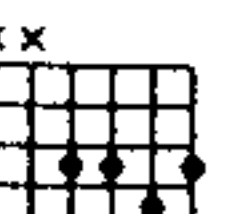


Bb11

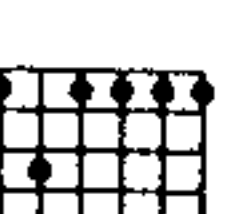


The on - ly one who e - ver knew me. We've

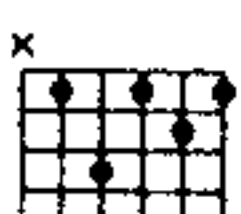
F11



Fm7

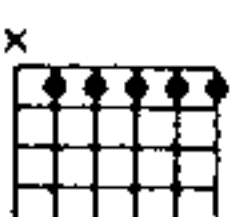


Bbm7



instrumental ad lib.

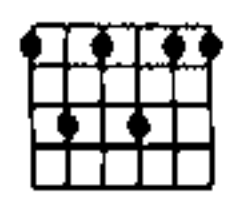
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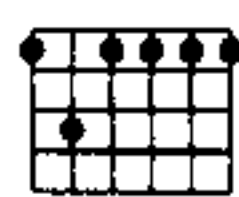
wast - ed so much time.

So much time.

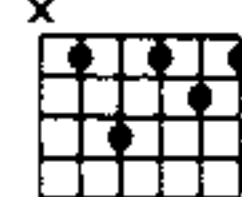
F7sus4



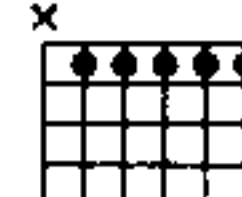
Fm7



Bbm7

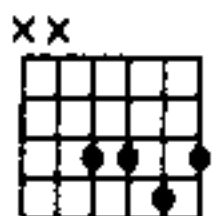


Bb11

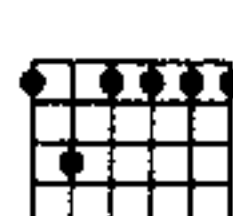


So much

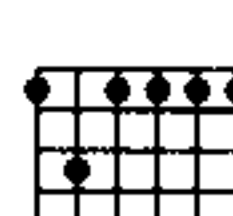
F11



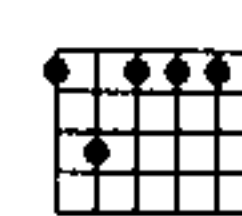
Fm7



Fm7

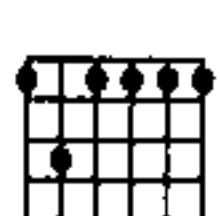


Fm9

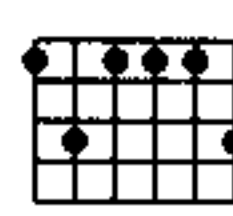


time. La la la la la la la

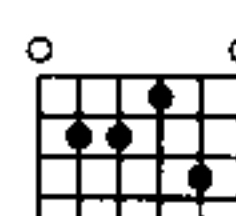
Fm7



Fm9

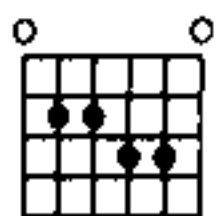


E7

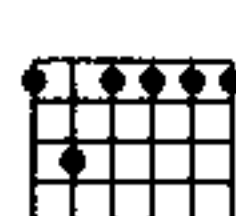


la la la la la la la la

E7#11



Fm7

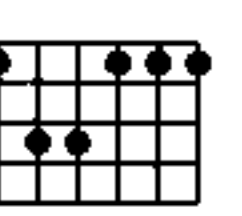


1.

2. Fm7

rit.

Fm



la la la.

TOO FUNKY

Words and Music by
George Michael

1 Dm G/D Am/D G/D Dm G/D Am/D G/D

5 Dm G/D Am/D G/D Dm G/D Am/D G/D

9 Dm G/D Am/D G/D

(v1.) Hey, you're just too funk - y for me _____ I've got to get in - side
 (v2.) Hey, you're just too funk - y for me _____ I've got to get in - side

11 Dm G/D Am/D G/D

of of you you and I'll show you heav - en if you'll let me
 of of you you and I'll show you heav - en if you'll let me

13 Dm G/D Am/D G/D

Hey, you're just too funk - y for me _____
 Hey, you're just too funk - y for me _____

I've got to get in - side
 I've got to get in - side

15 Dm G/D Am/D G/D

I've got to get in - side of of you
 I've got to get in - side of you

17 Dm G/D Am/D G/D

I've watched your fing - ers work - ing o - ver - time _____
 I watch you drink - ing and I take my _____ time _____

19 Dm G/D Am/D G/D

I've got to think - ing that they should be _____ mine _____
 I watch you sink - ing all that cheap red _____ wine _____

21 Dm G/D Am/D G/D

I'd love to see you na - ked ba - by I'd like to think that some - time may -
 I've got to see you na - ked ba - by I'd like to think that some - time may -

23 Dm G/D Am/D G/D

- be to - night if that's al - right
 - be to - night my goal's in sight

1.
 25 Dm G/D Am/D G/D

(solo keyboard)

27 Dm G/D Am/D G/D

29 ^{2.} Dm G/D Am/D G/D

31 Dm G/D Am/D G/D

33 Dm G/D Am/D G/D

Ba - by, Ba - by Ba - by why do you do ___ this to me?

35 Dm G/D Am/D G/D

won't let you go ___ you're such a you're such a

37 Dm G/D Am/D G/D

Ba - by, Ba - by Ba - by why do you do ___ this to me?

39 Dm G/D Am/D G/D

I've got to know _

41 Dm G/D Am/D G/D

(gon-na be the kind of lov-er that you nev-er had) Hey you're just too funk - y _____

43 Dm G/D Am/D G/D

(You're nev-er gon-na have an-oth-er lov-er in your bed) You're just too funk - y for me

45 Dm G/D Am/D G/D

(solo keyboard)

47 Dm G/D Am/D G/D

(Would you

49

like me to seduce you? Is that what you're trying to tell me?)

51 Dm G/D Am/D G/D

Eve-ry - bo - dy wants a lov - er like that

53

Dm

G/D

Am/D

G/D

Vocal line for measure 53, starting with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes, with a slur over the final two notes.

Eve-ry - bo - dy wants a lov - er like that

Piano accompaniment for measure 53, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

55

Dm

G/D

Am/D

G/D

Vocal line for measure 55, identical to measure 53.

Eve-ry - bo - dy wants a lov - er like that

Piano accompaniment for measure 55, identical to measure 53.

57

Dm

G/D

Am/D

G/D

Vocal line for measure 57, identical to measures 53 and 55.

Eve-ry - bo - dy wants a lov - er like that *(Is that what you're trying to tell me?)*

Piano accompaniment for measure 57, identical to measures 53 and 55.

59

Dm

G/D

Am/D

G/D

Vocal line for measure 59, identical to measures 53, 55, and 57.

Eve-ry - bo - dy wants a lov - er Eve-ry - bo - dy wants a lov - er like that

Piano accompaniment for measure 59, identical to measures 53, 55, and 57.

61

Dm

G/D

Am/D

G/D

Vocal staff for measures 61-64. The melody consists of eighth notes in a descending line, with a dotted quarter note on the final note of each phrase. The lyrics are: "Eve-ry-bo-dy wants a lov - er" and "Eve-ry-bo-dy wants a lov - er like that".

Eve-ry-bo-dy wants a lov - er

Eve-ry-bo-dy wants a lov - er like that

Piano accompaniment for measures 61-64. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are Dm, G/D, Am/D, and G/D.

63

Dm

G/D

Am/D

G/D

Vocal staff for measures 63-66. The melody is identical to the previous system. The lyrics are: "Eve-ry-bo-dy wants a lov - er" and "Eve-ry-bo-dy wants a lov - er like that".

Eve-ry-bo-dy wants a lov - er

Eve-ry-bo-dy wants a lov - er like that

Piano accompaniment for measures 63-66. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are Dm, G/D, Am/D, and G/D.

65

Dm

G/D

Am/D

G/D

Vocal staff for measures 65-68. The melody is identical to the previous systems. The lyrics are: "Eve-ry-bo-dy wants a lov - er" and "Eve-ry-bo-dy wants a lov - er like that".

Eve-ry-bo-dy wants a lov - er

Eve-ry-bo-dy wants a lov - er like that

(Would you

Piano accompaniment for measures 65-68. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are Dm, G/D, Am/D, and G/D.

67

Dm

G/D

Am/D

G/D

Vocal staff for measures 67-70. The melody starts with a whole rest in measure 67, followed by a quarter note in measure 68, and then eighth notes in measures 69 and 70. The lyrics are: "like me to seduce you?" and "You're such a You're such a".

like me to seduce you?)

You're such a

You're such a

(Would you

Piano accompaniment for measures 67-70. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The chords are Dm, G/D, Am/D, and G/D.

69 Dm G/D Am/D G/D

like me to seduce you?) yeah yeah (Would you

71 Dm G/D Am/D G/D

like me to seduce you?) You're such a You're such a

73 Dm G/D Am/D G/D

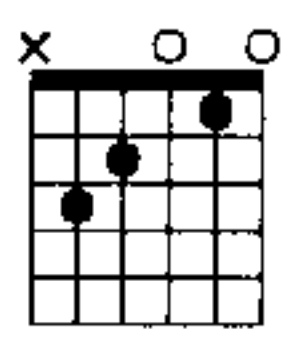
yeah yeah

("Would you stop playing with that Radio of yours. I'm trying to get to sleep!")

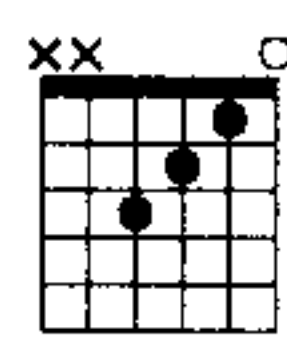
WAITING FOR THAT DAY

Words and Music by
George Michael

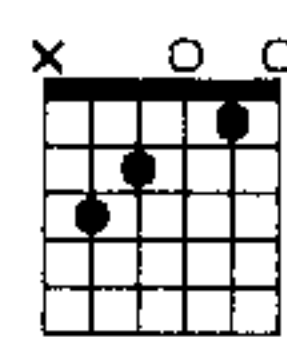
C



F maj 7

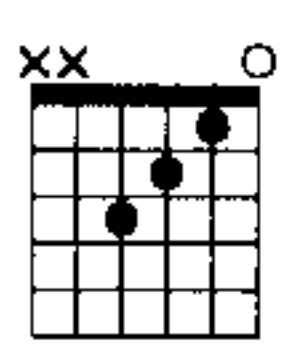


C

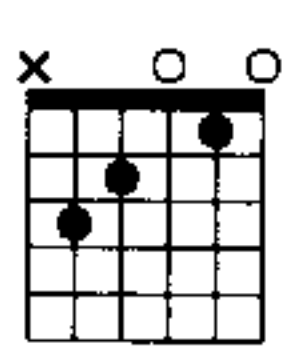


(Tempo ♩ = 84)

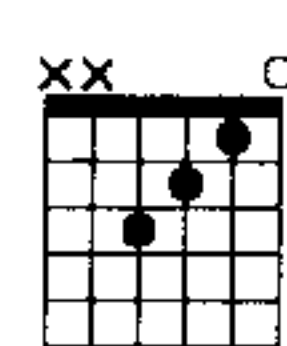
F maj 7



C

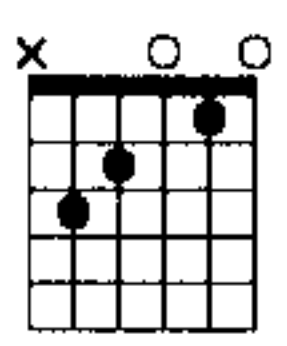


F maj 7

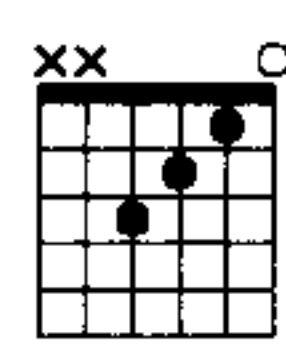


4

C

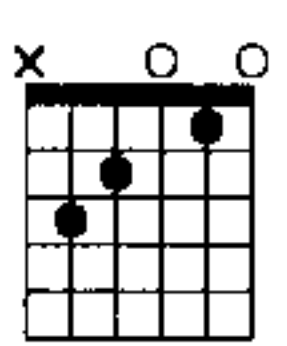


F maj 7

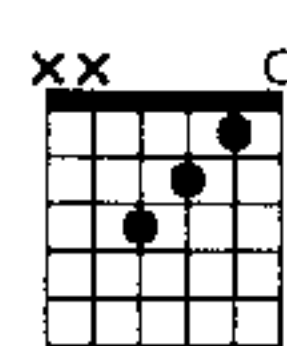


7

C



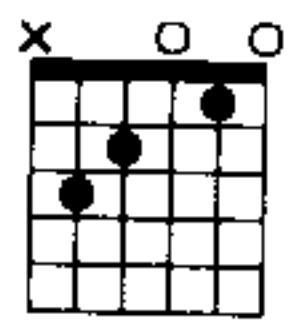
F maj 7



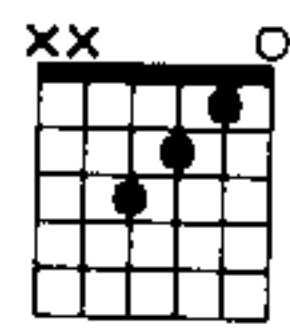
9

Do - do - do do - do do - do do - do do - do do - do do - do do

C

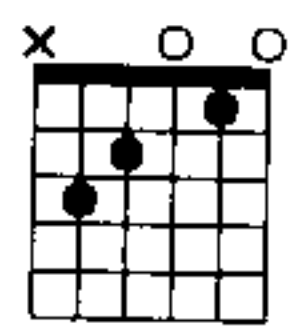


F maj 7

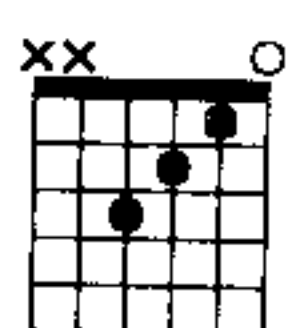


Do do - do do - do do - do do - do do do do - do do - do do - do do - do do 1. So

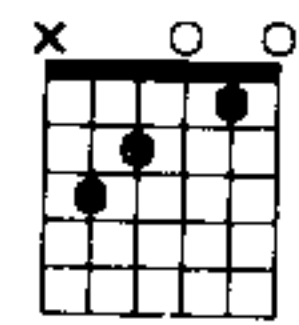
C



F maj 7

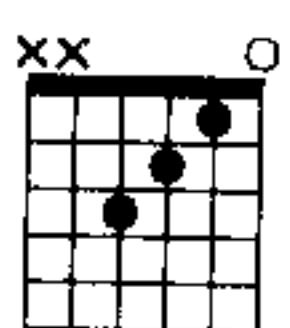


C

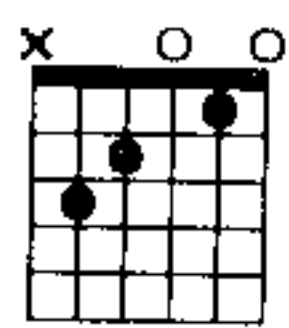


every day I see you in some o-ther face _____ they crack a smile _ talk a-while

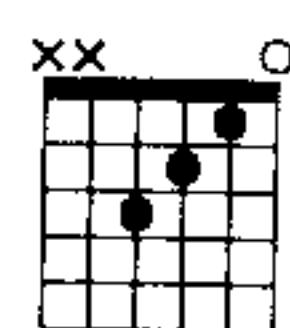
F maj 7



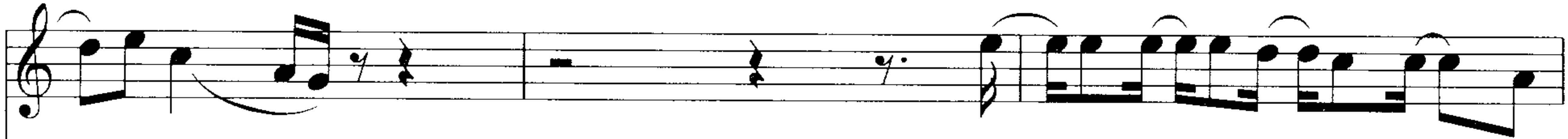
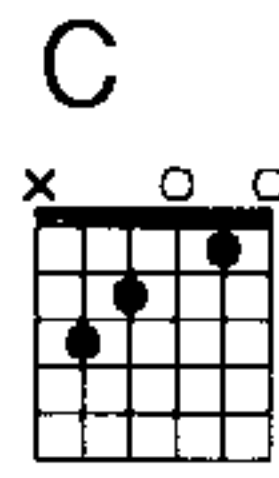
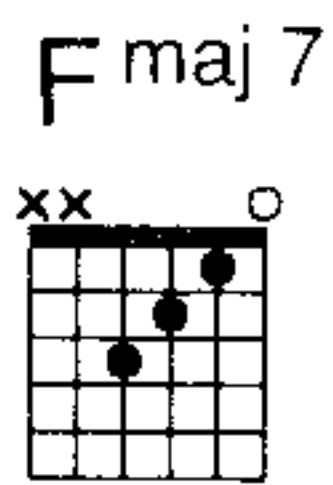
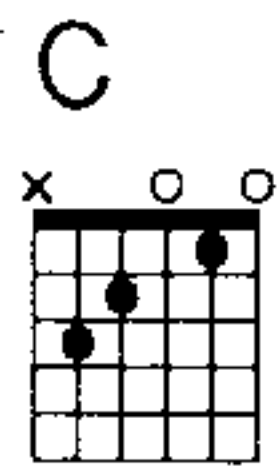
C



F maj 7



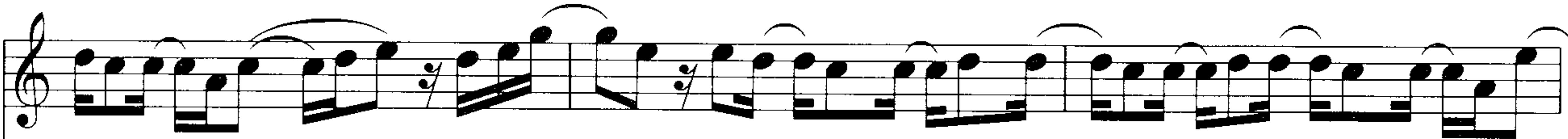
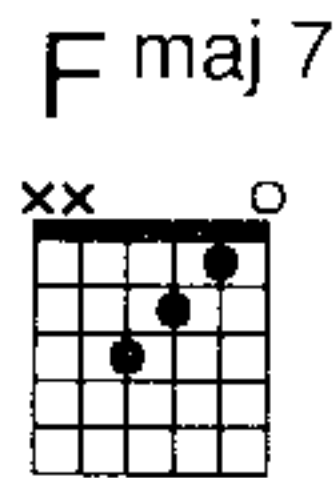
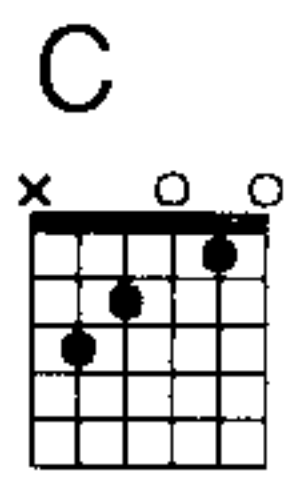
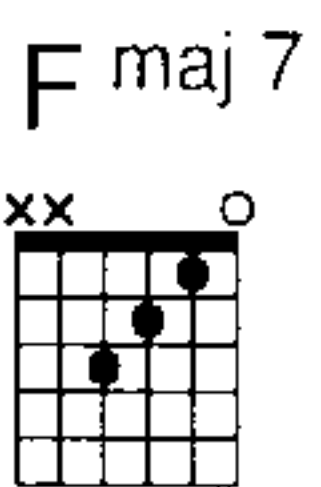
try to take your place _____ mm _____ my memory _ serves me far



too well.

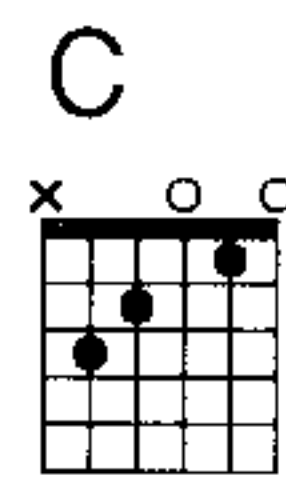
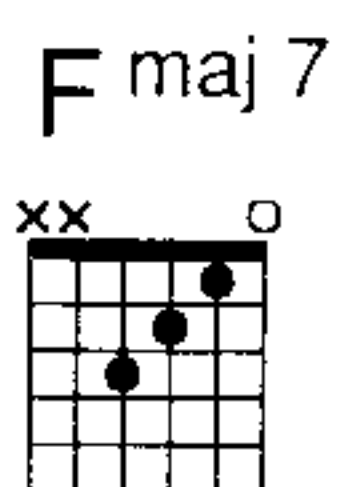
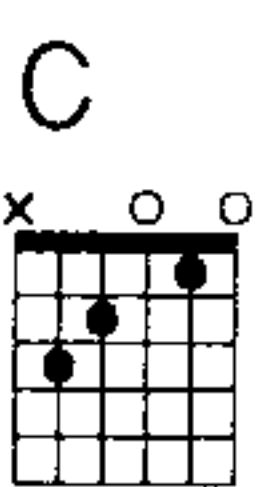
I just sit here on this moun-tain

19



thinking to myself you're a fool_ boy why don't you go down find somebody, find somebody else

22

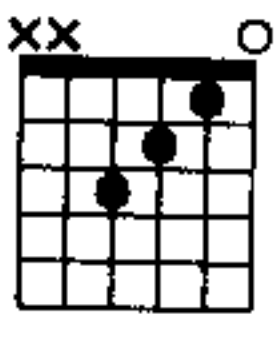


my memory serves me far too well.

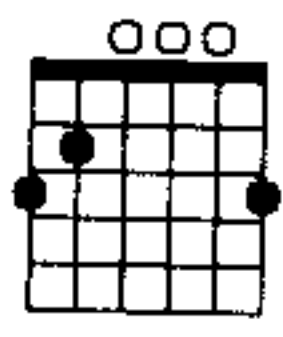
25



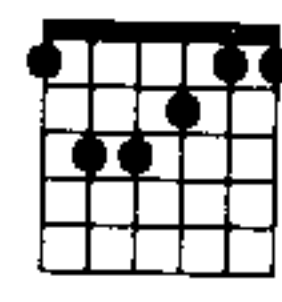
F maj 7



G



F

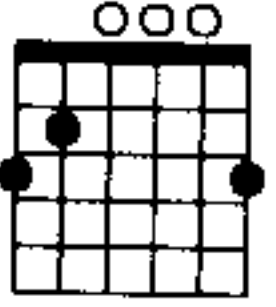


It's not as though _____ we just broke up _____

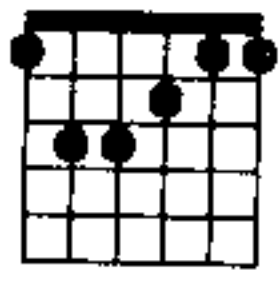
28



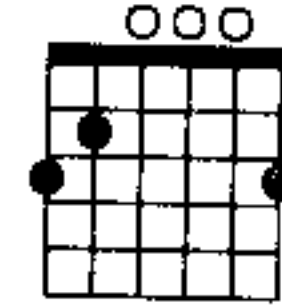
G



F



G

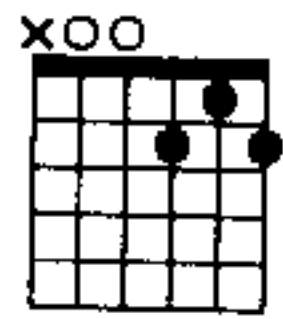


it's not as_ though _ it was yes - ter-day _ yeah but something I_ just can't

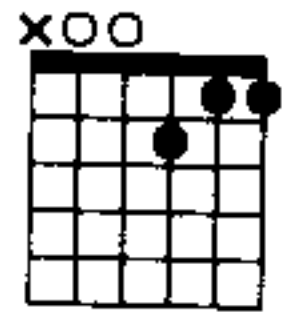
31



D7



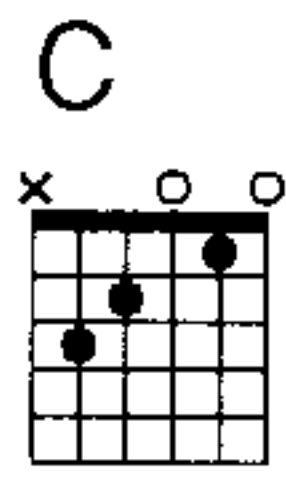
D min7



_____ ex-plain something in _ me needs _ this pain _

34



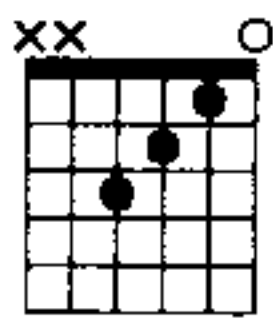


know I'll ne - ver see your face a - gain, oo - oo - oo - oo - oo

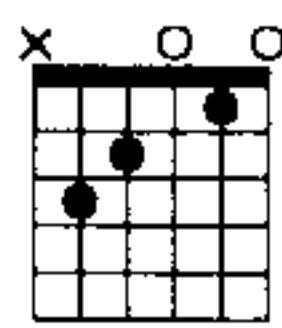
36



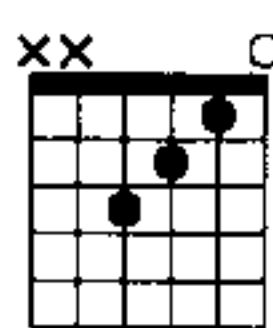
F maj 7



C



F maj 7

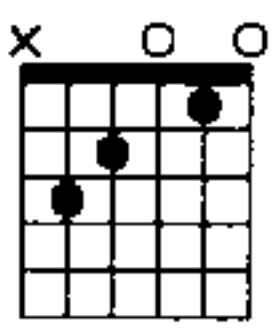


c'mon now _ c' - mon now _ _ _ oo - oo - oo - oo _ I've got to _ be strong now _

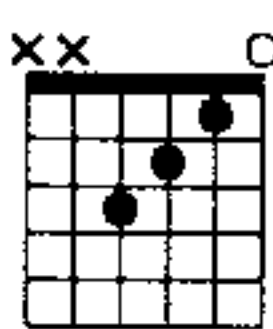
38



C



F maj 7

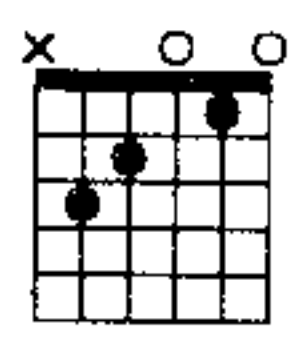


Do - do - do do - do do - do do - do do - do do - do do - do do - do do

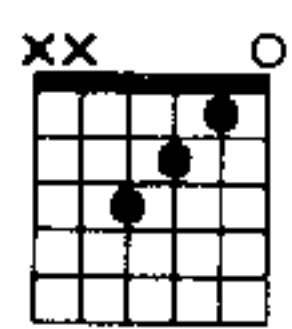
41



C



F maj 7

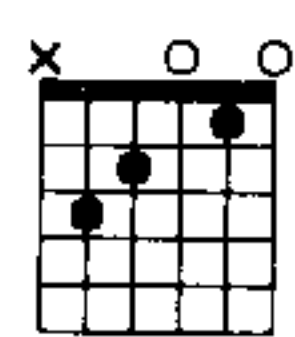


Do-do - do do - do do - do do do do - do do - do do - do do - do do 2. Now

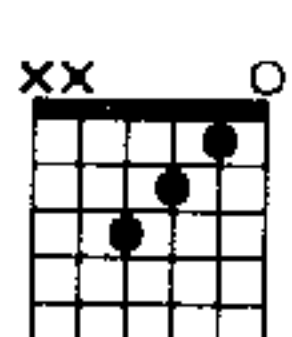
43



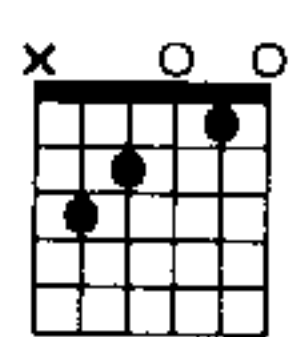
C



F maj 7



C

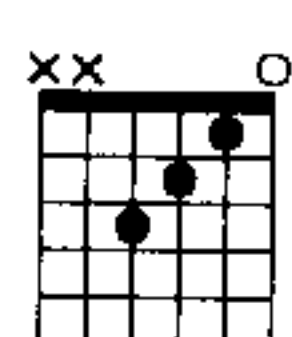


everybo - dy's talk-ing a-bout this new de - cade _____ like you say the magic numbers then just say

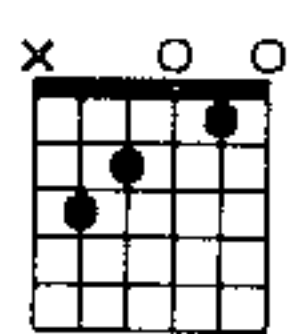
45



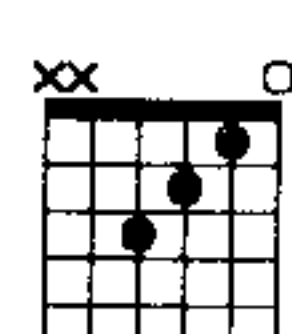
F maj 7



C



F maj 7

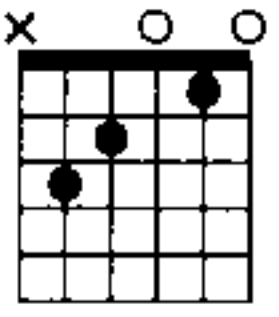


- goodbye to the stupid mistakes you made _____ Oh - my _____ memory serves me far

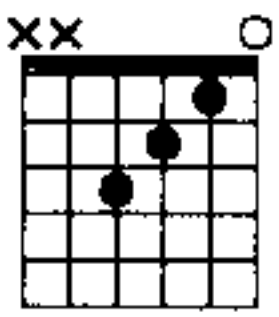
48



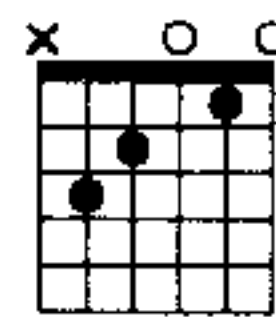
C



F maj 7



C

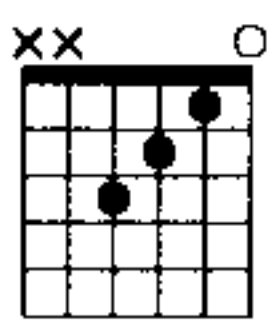


___ too well. ___ Don't you know that the years will _ come _ and _ go _

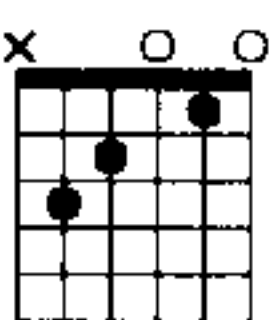
51



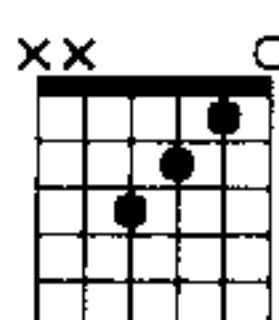
F maj 7



C



F maj 7

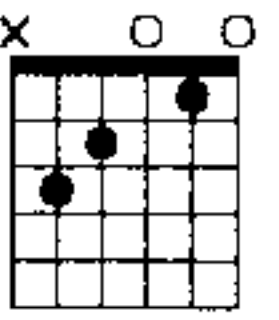


___ some of us will change our lives ___ some of us still ___ have nothing to show

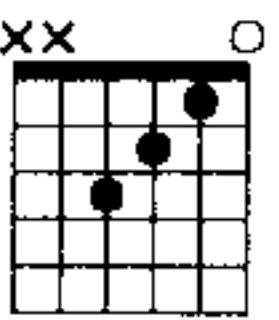
54



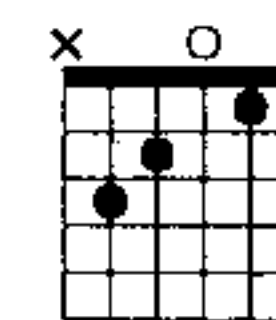
C



F maj 7



C

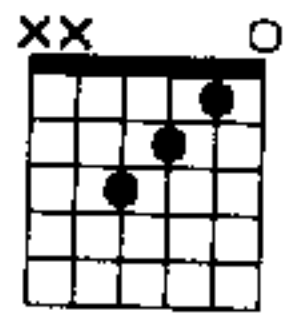


___ nothing ba - by but me - mories ___

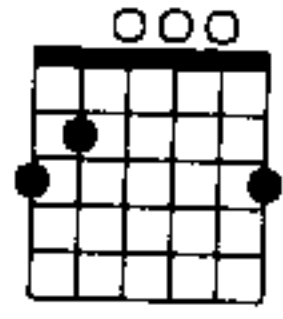
57



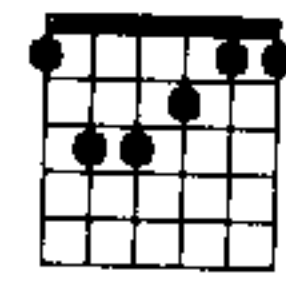
F maj 7



G



F

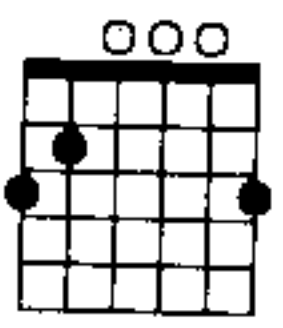


And if these wounds they are self in - flic - ted I

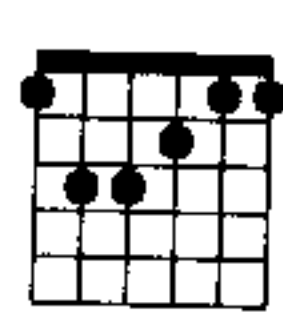
60



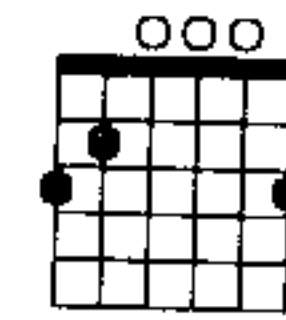
G



F



G

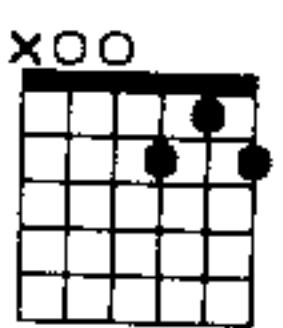


don't really know how my poor heart could have pro - tec - ted me but if I have to car -

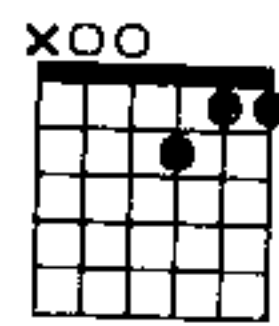
63



D 7



D min 7

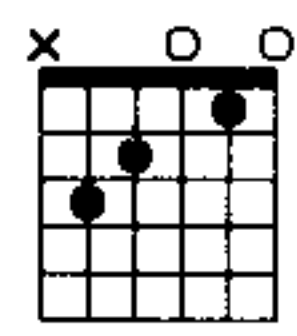


ry this pain if you will not share the blame

66



C

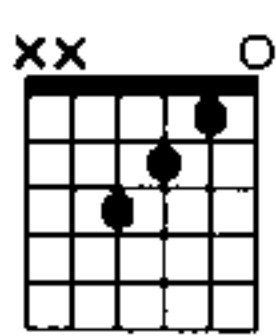


I de-serve to see _ your face a-gain _____ oo - oo - oo - oo

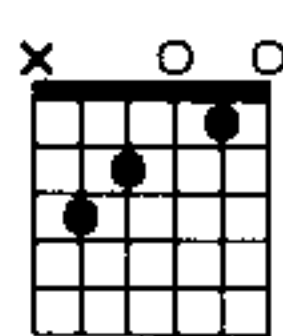
68



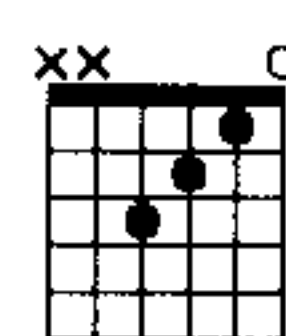
Fmaj7



C



Fmaj7

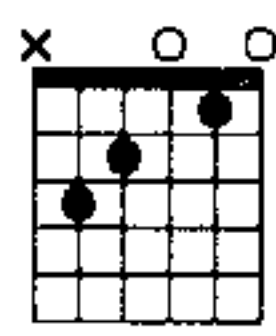


c'mon now _ c'-mon now _____ oo - oo - oo - oo _ You don't have to _ be so _

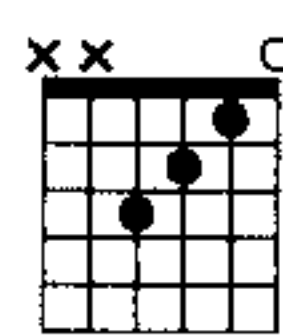
70



C



Fmaj7



come back come _ back _____ come back come back

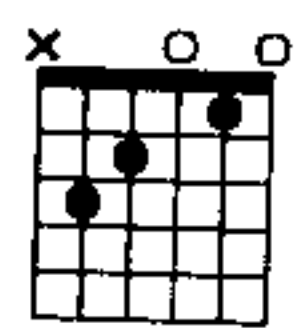


Do-do-do do - do do - do do - do do - do - do - do do - do do - do do - do do

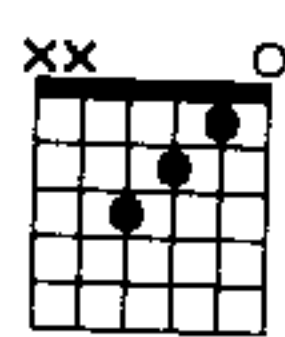
73



C



F maj 7

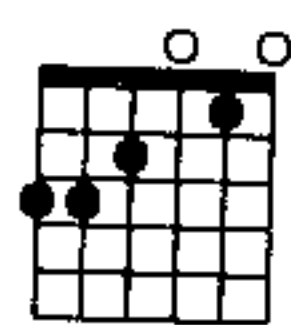


come back come back come _____ back oh _____

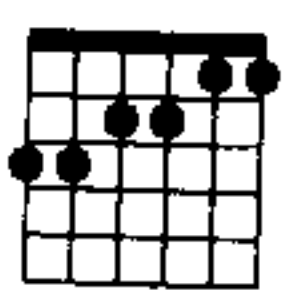
75

Do - do - do do - do do - do do - do do do do - do do - do do - do do - do do

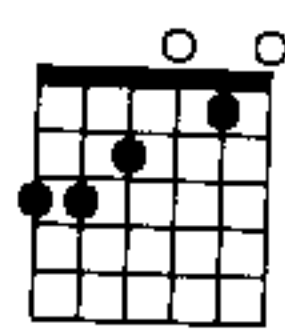
C/G



F maj 7/G



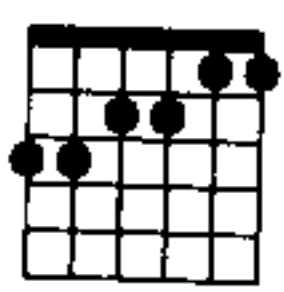
C/G



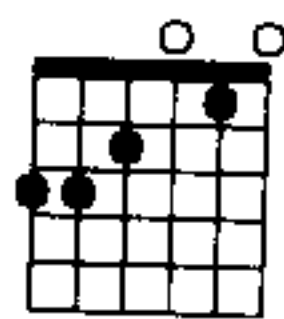
_____ come back to me darl- ing I will make it worth your while _____ come on back to your ba- by

77

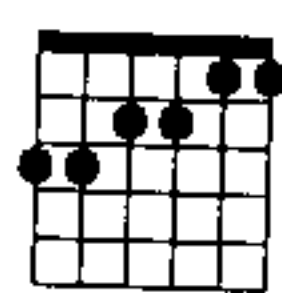
F maj 7/G



C/G



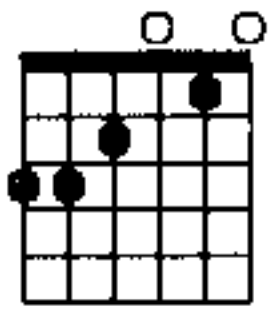
F maj 7/G



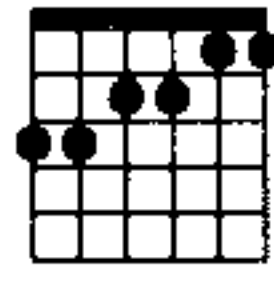
I miss your kiss _ I miss _ your _ smile _ seems to me the peace I search to find ain't gonna be mine

80

C/G



F maj 7/G

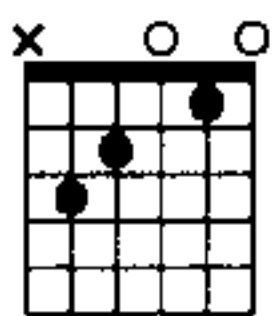


un - til you say you will don't you keep me wait - ing for that day

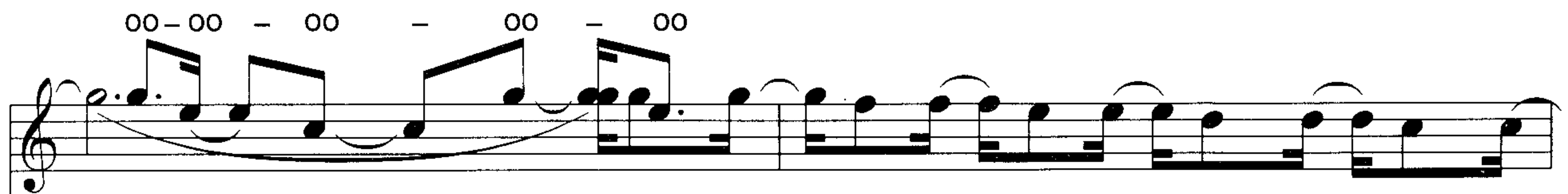
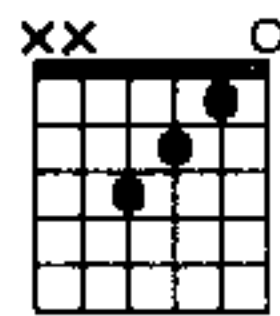
83



C



F maj 7

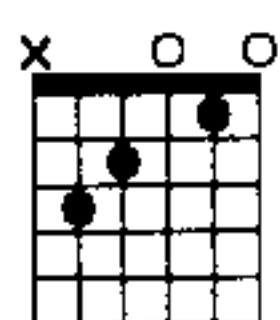


I know I know I know you hear these words

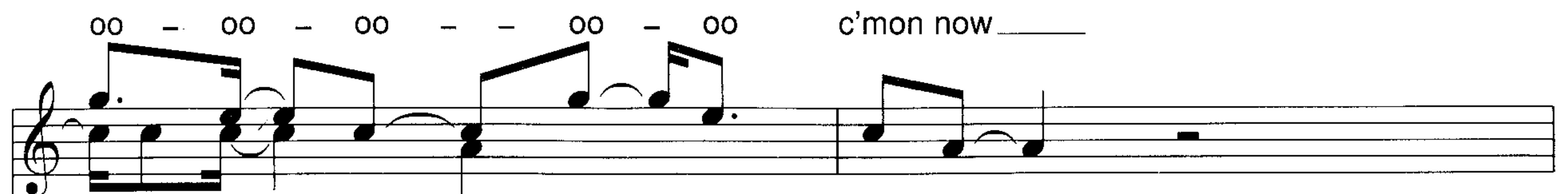
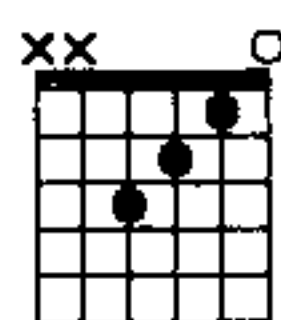
85



C



F maj 7

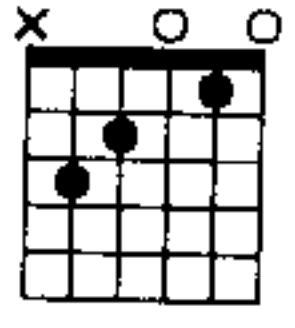


that I say

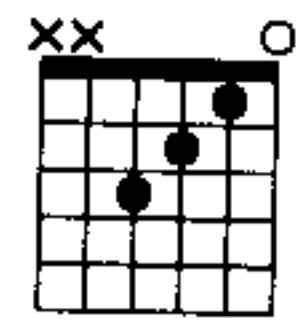
87



C



F maj 7



I know _ I know _ I know _ I know _

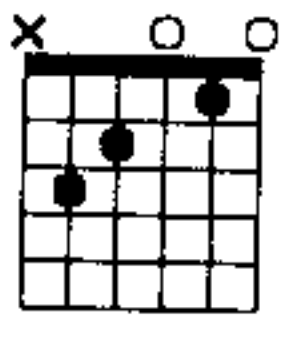


00 - 00 - 00 - 00 - 00 c'mon now _____

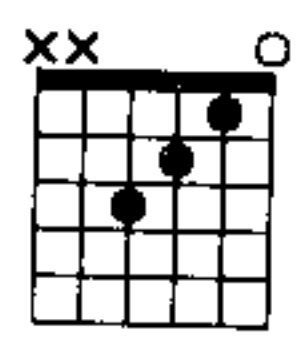
89



C



F maj 7



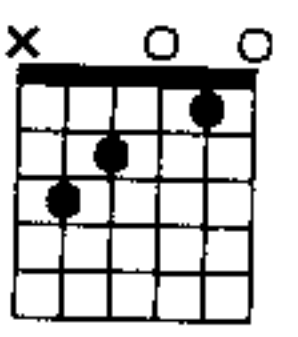
00 - 00 - 00 - 00 - 00 - c'mon now _____



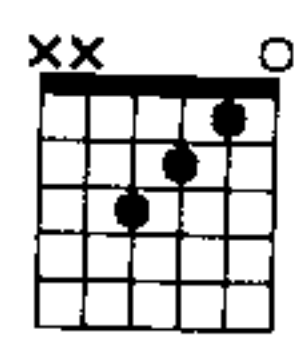
91 Do-do-do do-do-do do-do-do do do do do do do do do do do do do do



C



F maj 7



00 - 00 - 00 - 00 - 00 c'mon now _____



93 do-do-do do-do do-do-do do do do do do do do do do do do do do



Repeat to fade

YOU HAVE BEEN LOVED

Words and Music by
GEORGE MICHAEL and DAVID AUSTIN

♩ = 69

Am7  4fr

Am6  4fr

Am7  4fr

D7  3fr

Am7  4fr

Am6  4fr

B 

Em 

Am7  4fr

Am6  4fr

Am7  4fr

D7  3fr

Am7  4fr

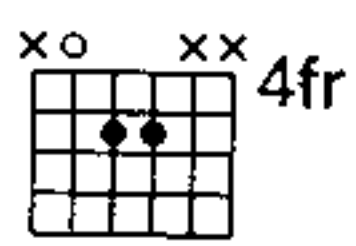
Am6  4fr

B 

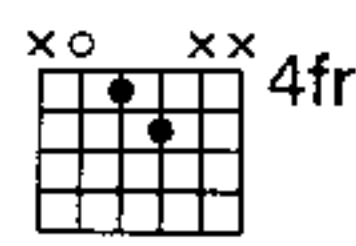
Em 



Am7

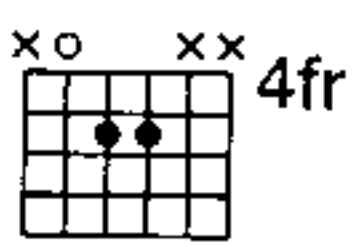


Am6

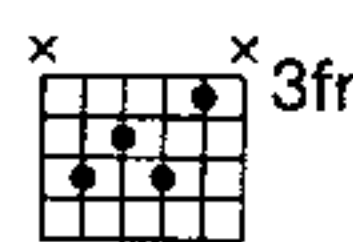


She takes the back_ road, and the lane___ past the school that has___ not
If I___ was weak for-give me,___

Am7

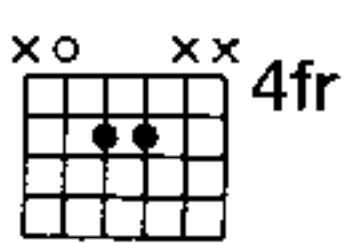


D7

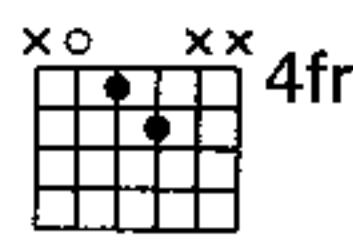


changed in all___ this___ time.____
but I was ter - ri - fied.

Am7

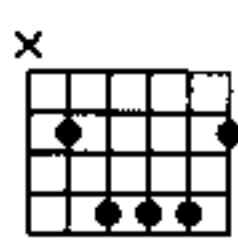


Am6

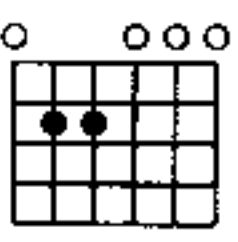


She thinks of when the boy___ was young,___ all the bat - tles she___ had___
You brushed my eyes___ with an - gels'___ wings, full of love,

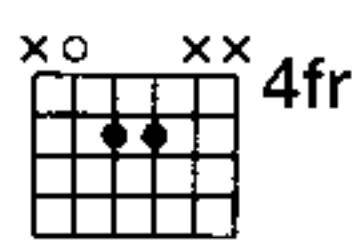
B



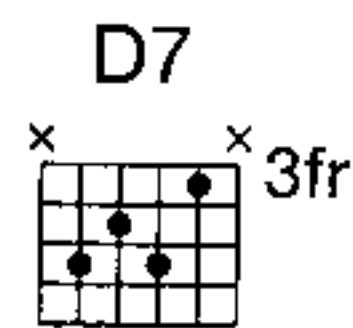
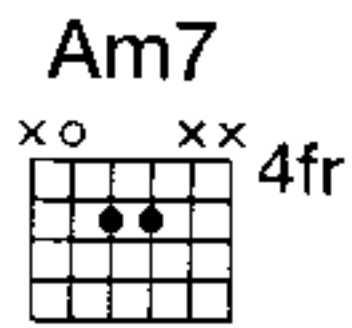
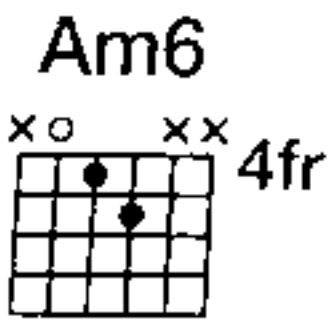
Em



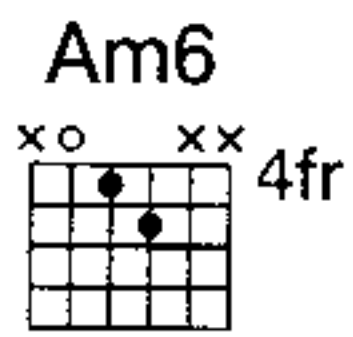
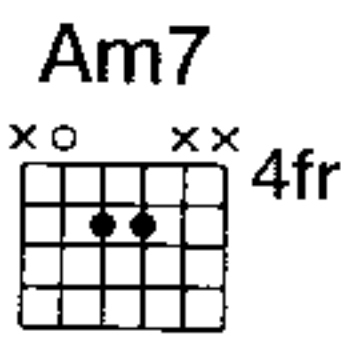
Am7



___ won, just___ to give___ him life.____ That man, she
___ the kind that makes dev-ils cry. So, these days___ my

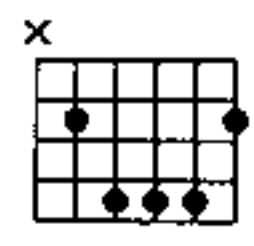


loved that man, — for all his life, —
 life has changed, and I'll be fine, —

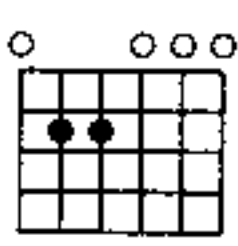


and now we meet to take him flowers, and only God knows —
 but she just sits and counts the hours, search-ing for —

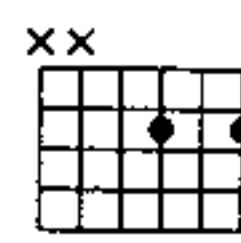
B



Em

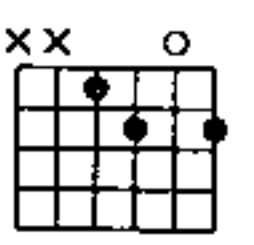


D6

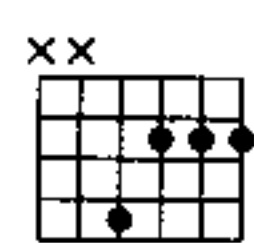


— why. her crime. For what's the use of press-ing palms
 So what's the use in press-ing palms

B7/D#

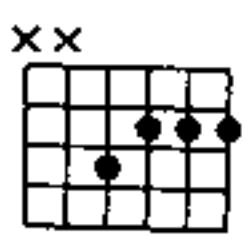


F#m

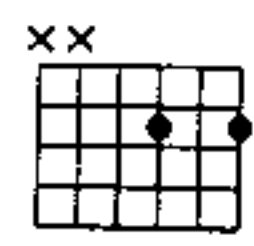


— when child - ren fade in mo-ther's arms? — It's a cruel world, we've
 — if you won't keep such love from harm? — It's a cruel world, you've

F#m/E#

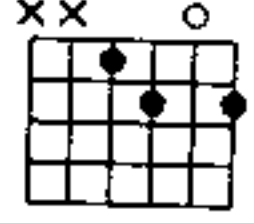


D6

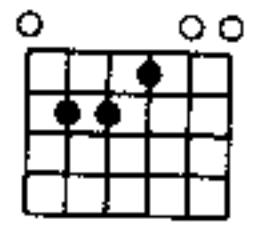


so — much to lose, and — what we have
 so — much to prove, and — hea - ven help

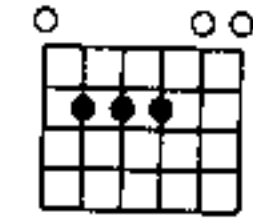
B7/D#



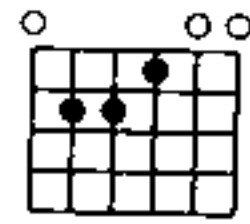
E



Esus4

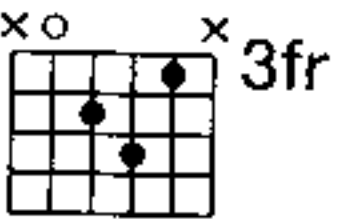


E

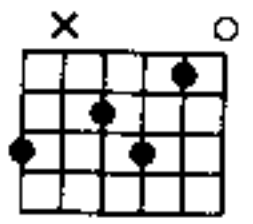


— to learn, we rare - ly choose.
 — the ones — who wait for you.

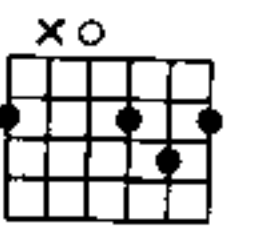
D7/A



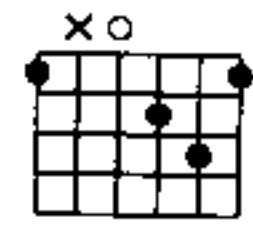
C7/G



D/F#

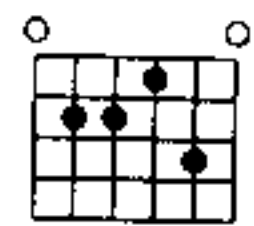


Dm/F

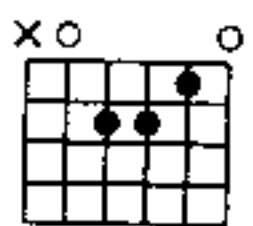


So if it's God who took her son, He can-not be — the one
 Well, I've no daugh - ters I've — no sons, guess I'm the on - ly one

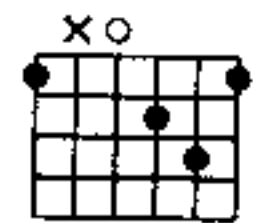
E7



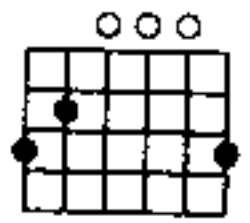
Am



Dm/F



G



— liv-ing in — her — mind.
 — liv-ing in — my — life. 'Take care — my love',

Am Dm/F G Am

— she said,
(2.) he said, 'don't think_ that God___ is dead'.

Dm/F G Am F6 G

'Take care_ my love',___ she said,___
(2.) he said,___ 'you have_ been loved'.

1. C Am7 Am6

Am7 D7 | 2. C Cadd9