

TAKE THAT



Greatest Hits

HOW DEEP IS YOUR LOVE

Words & Music by
Barry Gibb, Robin Gibb and Maurice Gibb

Moderately

E \flat 6 fr. E \flat maj7 6 fr. A \flat maj7 4 fr. A \flat /B \flat 4 fr.

I know your

E \flat 6 fr. Gm7 3 fr. Fm7 C7 3 fr. Fm7 G7 3 fr.

eyes in the morn - ing sun. — I feel you touch — me in the pour - ing rain. —
I be - lieve in you. — You know the door — to my ver - y soul. —

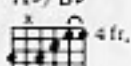
A \flat /B \flat 4 fr. E \flat 6 fr. Gm7 3 fr. Cm7 3 fr.

— And the mo - ment that you wan - der far — from me, — I wan - na
— You're the light — in my deep - est, dark - est hour; — you're my

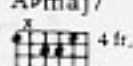
Fm7



Ab/Bb



Abmaj7



feel you in my arms a - gain. — And you come — to me — on a sum -
 sav - ior when I fall. — And you may — not think — I — care —

Gm7

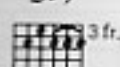


Fm7



mer breeze; — keep me warm — in your love, — then you soft -
 — for you — when you know — down in - side — that I real -

Db9



Gm7

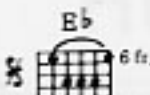
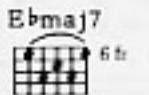
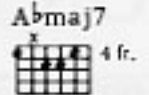


Ab/Bb



how deep is your love.

ly leave. — } And it's me you need — to show: — How deep —
 ly do. — }

— is your love? — How deep — is your — love? I real-ly mean — to learn. —





— 'Cause we're liv - ing in a world of fools, — break - ing us




down when they all — should let us be. — We be - long —






— to you — and me.

D. S. $\frac{3}{4}$ and fade

How deep

NEVER FORGET

Words & Music by
Gary Barlow

(♩ = 90)
ad lib.

We've come a long way, but we're not too sure where we've been.

a tempo

A Asus2 A Asus2 A Asus2 A Asus2 A E7sus4

We've had suc - cess, we've had good times, but re - mem - ber this.

Asus2 F#m7 D6add9 A/E Asus2 F#m7 D6add9 A/E

I. Been on this path of — life — for so long, feel I've walked a thou - sand miles,



some-times strolled hand in hand with love, ev-'ry - bo - dy's been there. With



dan - ger on my mind I would stand on the line of hope, I knew
safe from the arms of dis - ap - point - ment for so long, feel each



I could make it, once I knew the boun - daries, I looked in - to the clouds and
day we've come too far, yet each day seems to make much



saw my face in the moon - light, just then I re - a - lised what a
more. Sure is good to be here, I un - der - stand the mean - ing of 'I

A/C# Bm7 E11 F#11 A11

fool I could be, — just cause I look so high I don't have to see me, —
can't ex - plain this feel - ing' now and it feels so un - real. — At

Dmaj7 A/C# Bm7 A/C#

find-ing a pa - ra-dise was-n't ea - sy but still, — there's a road go - ing down the oth - er
night I see the hand that re - minds me of the stand that I make, the fact

D E7sus4 A/C# D F#m E

side of this hill. — Nev - er for - get where you've come here from,
— of re - al - it - y.

A/C# D F#m E A/C# D F#m E

nev - er pre - tend that it's all real, — some - day soon this will all be some-one el - se's

A/C#1 D 1. F#m E 2. F#m E

dream, this will be some-one el - se's dream. 2. Been some-one el - ses dream.

Asus2 A Asus2 A Asus2 A

We've come so far and we've reached so high, and we've looked each day

Asus2 A Asus2 A Asus2 A

and night in the eye and we're still so young and we

Asus2 A Asus2 A Asus2 F#m7

hope for more. But re-mem-ber this, we're not in - vin - ci-ble,

D6add9

A/E

Asus2

F#m7

D6add9

A/E

we're not in - vin - ci - ble, (No)

we're on - ly peo - ple,

we're on - ly peo - ple,

Asus2

F#m7

D6add9

A/E

Asus2

F#m7

E11

hey

we're not in - vin - ci - ble,

we're not in - vin - ci - ble.

So girl I'll tell you,

A/C#

D

F#m

E

A/C#

D

F#m

E

nev - er for - get where you're come here from,

nev - er pre - tend that it's all real,

A/C#

D

F#m

E

A/C#

D

F#m

E

repeat ad lib. to fade

some - day soon this will be all some - one el - se's dream,

this will be some - one el - se's dream.

BACK FOR GOOD

Words & Music by
Gary Barlow

(♩ = 78)

Capo 3

F Gm7 Bbadd9 F/C C F Gm7 Bbadd9 F/C C

F Gm7 Bb C

I guess now it's time for me to give up,
Un - a - ware but un - der - lined, I fi - gured out this stor -

F Gm7 Bb C F Gm7

- y, I feel it's time. Got a pic - ture of you be - side me, got your
It was - n't good, yet in a cor - ner of my mind

Bb C F Gm7 Bb F/C C

lip - stick mark still on your cof - fee cup. Got a
I ce - le - bra - ted glo - ry, but that was not to be. In the

F Gm7 B \flat C

fist of pure e - mo - tion, got a head of shat-tered dreams, got - ta
twist of se - pa - ra - tion, you ex - celled at be - ing free, — can't you

Dm F/C B \flat F/C C

leave it, got - ta leave it all be - hind me. What -
find a lit - tle room in - side for me. —

F Gm7 B \flat C

- ev - er I said, what - ev - er I did, — I did - n't mean it, — I just want you back for

F Gm7 B \flat C

good
(want you back, want you back, want you back for good.) When -

F Gm7 Bb G

- ev - er I'm wrong, just tell me the song_ and I'll sing_ it, you'll be right and un - der -

F Gm7 Bb G

- stood, I want you back_ for good.
 (want you back, want you back, want you back for good.)

Bbmaj7 F/A Bbmaj7

And we'll be to - geth - er, this time is for -

F/A Bbmaj7

- ev - er, we'll be fight - ing, yes for -

F/A    Dm  F/C 

Bbmaj7  C  Bb/C  *poco rall.*  *a tempo*

ne - ver be un - co - vered a - gain. What -




F  Gm7  Bb  C 

- ev - er I said, what - ev - er I did - I did - n't mean it, I just want you back for




F  Gm7  Bb  C 

good. (want you back, want you back, want you back for good.) When -




F Gm7 Bb C

- ev - er I'm wrong, just tell me the song, and I'll sing it, you'll be right and un - der -

F Gm7 Bb C

- stood, I want you back for good. What -
 (want you back, want you back, want you back for good.)

Bb C F Gm7 Bbadd9 F/C C

- want you back for good.
 want you back for good.)

F Gm7 Bb F/C C F

rall. I guess now it's time that you came back for good.

SURE

Words & Music by
Gary Barlow, Mark Owen
and Robert Peter Williams

Free time

Fmaj9



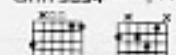
E7b10b13



Am9



Gm7sus4 Gb7#11



Fmaj9



a tempo
(♩ = 94)

E7b10b13



Fmaj9



E7b10b13



Am9



C11



Fmaj9



E7b10b13



Am9



Gm7sus4 Gb7#11



Sure, so sure,

sure, so sure.

Fmaj9



E7b10b13



Am9



C11



Fmaj9



Em7



Dm7



D/E



Need you so much.

Sure, so sure, so sure.

SURE

N.C.

I'm sit-tin' here writ-ing to my lov-er,
It's not a game, so don't play hard to get,

last time we met I was-n't so
there's no con-nec-tions hold-ing us

sure,
down.

now I'm hop-ing, may-be dream-ing for a life_ as one._
Is-n't it a shame that it ne-ver hap-pened,

When she reads this_ I'm hop - ing she'll call,_
though still here we are the sec-ond time 'round.

It's but I need
got - ta be

Fmaj9 E7 Dm7 Cmaj7 Bm9 E7

more, much more than be - fore. — I need po - si - tive re - ac - tions when - ev - er I'm down.
so - cial, com - pa - ti - ble, sex - ual, ir - re - sis - ta - ble, it's got - ta be right for life. —

E7b10b13 Fmaj9 E7b10b13 Am9 C11

But I'm sure, so sure, it's hea - ven knock - ing at my door. —

Fmaj9 E7b10b13 Am9 Gm7sus4 Gb7#11 Fmaj9 E7b10b13 Am9

Sure, so sure so ba - by come on in - side, — need you so much,

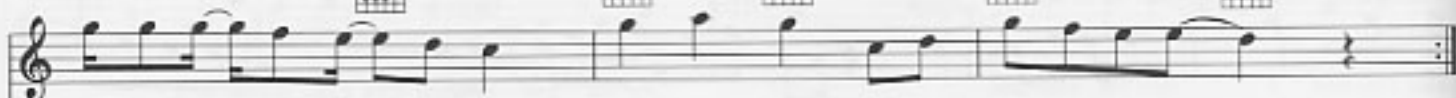
C11

Fmaj9

Em7

Dm7

D/E



more and more each time we touch. Sure so sure that it's sweet love I've found...



Am9



Hold-in', squeez-in', touch-in', teas-in',
Blind-in', groov-in', feel it, move it,

want-in', wish-in', wait-in', think-in'
find-in', breath-in', 'brac-in', breed-in'



Dmaj7

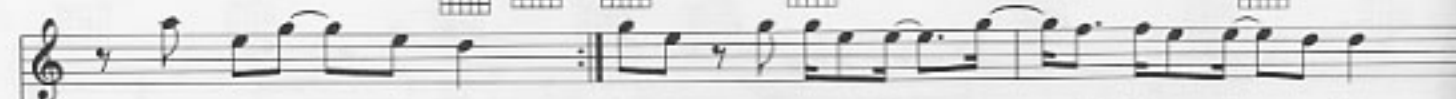
Am9

Fmaj7

Em7

Dm7

Cmaj7



of your love... yeah, yeah.
with you girl... It's got-ta be

so-cial, com-pa-ti-ble, sex-ual, ir-re-sis-ta-ble.



LOVE AIN'T HERE ANYMORE

Bm9 E7b10#13 Fmaj9 E7b10#13 Am9

Vocal ad lib.

It's got-ta be right for life. Sure, so sure,

The first system of music features a vocal line on a treble clef staff and piano accompaniment on grand staff (treble and bass clefs). The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a half note B4. A double bar line with repeat dots follows. The second part of the vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Chord diagrams for Bm9, E7b10#13, Fmaj9, E7b10#13, and Am9 are shown above the staff. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C11 Fmaj9 E7b10#13 Am9 Gm7sus4 G#7#11 Fmaj9 E7b10#13 Am9

sure, so sure. Need you so much.

The second system continues the vocal and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and C5. A double bar line with repeat dots follows. The second part of the vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Chord diagrams for C11, Fmaj9, E7b10#13, Am9, Gm7sus4, G#7#11, Fmaj9, E7b10#13, and Am9 are shown above the staff. The piano accompaniment continues with chords and a bass line.

C11 Fmaj9 Em7 Dm7 D/E

Sure, so sure, so sure.

The third system continues the vocal and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and C5. A double bar line with repeat dots follows. The second part of the vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Chord diagrams for C11, Fmaj9, Em7, Dm7, and D/E are shown above the staff. The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the third system, showing chords in the right hand and a bass line in the left hand, concluding the piece with a double bar line.

LOVE AIN'T HERE ANYMORE

Words & Music by
Gary Barlow

(♩ = 100)



Ooh _____



Oh yeah. _____



1. Ba - by
2. Lis - ten

oh lis - ten,

don't you want me to
I don't wan - na let

A7sus4  D  F#m7 

go? So hon - ey, why don't you
go. So may - be we can



G  Bm11  Em7  D/F# 

beg me to stay for love, and talk the way we used to
change the way we feel for love and o-pen up the way we did be -



G  A  Em7 

talk till we both know what we've lost? Ne- ver
- fore. Now is the right time and I'm sure you'd ne- ver



D/F#  G  A7sus4 

say the words we did be - fore, when it was ov - er.
say the words you did be - fore, when it was ov - er.



LOVE AIN'T HERE ANYMORE






Love ain't here a - ny - more, — no, no






love ain't here a - ny - more, — it's gone a - way.






— to a town called yes - ter - day. —







Love ain't here a - ny - more, —
 Love don't

2.
A7sus4

D

G/D

D

live here a - ny - more, no, no, no.

Em7

F#m7

Gmaj7

Bm11

And when I find a place for me to keep my sweet love,

Em7

F#m7

Gmaj7

A

then I will leave it there for ev - er - more. Yeah

Em7

F#m7

Gmaj7

A

And when I find some-one to share, I'll ne - ver give up, I will

Em7 D/F# Gmaj7 A/C# B7/D# 4tr

hold and be - lieve that this life leads to — more.

Detailed description: This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are Em7, D/F#, Gmaj7, A/C#, and B7/D# with a 4th fret trill. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

E C#m11 F#m7 B7sus4 2tr

Detailed description: This system contains the second line of music. It features a piano accompaniment with chords in the right hand and a simple bass line in the left hand. The chords are E, C#m11, F#m7, and B7sus4 with a 2nd fret trill.

E C#m11 F#m7 B7sus4 2tr

When it was ov - er. —

Detailed description: This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are E, C#m11, F#m7, and B7sus4 with a 2nd fret trill. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

repeat ad lib. to fade

E C#m11 F#m7 B7sus4 2tr

Love ain't here a - ny - more. —

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment, and guitar chord diagrams. The chords are E, C#m11, F#m7, and B7sus4 with a 2nd fret trill. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

EVERYTHING CHANGES

Words & Music by
Gary Barlow, Elliott Kennedy,
Cary Baylis and Mike Ward

(♩ = 134)

Fmaj9



Cmaj9



Girl, come ov - er here,

Fmaj9



Bm



let me hold you for a lit-tle while and re - mem-ber I'll al - ways

E7



E9



A/D



Gmaj7



2nd time only

love you for ev - er more. Ev - ery-thing chan - ges but you...

EVERYTHING CHANGES

Em7



Gmaj7/A



Musical notation for the first system, including a vocal line and piano accompaniment.

A



E6



Em/G



Musical notation for the second system, including a vocal line and piano accompaniment.

1. We've said good - bye, the tax - i cab is wait -
 2. The ru - mour's true, you know that there've been oth -

Dmaj7



A



E6



Em/G



Musical notation for the third system, including a vocal line and piano accompaniment.

- ing, now don't you cry, just one more kiss be - fore.
 - ers, what can I do, I tell you ba - by they

Dmaj7



Bm7



C#m7



F#m



Musical notation for the fourth system, including a vocal line and piano accompaniment.

- I have to go. Hey girl I know the
 - don't mean a thing. Now girl don't go and

Bm7 C#m7 F#m Bm7 C#m7 4tr

si - tu - a - tion changed, and so much
 throw our love a - way. I'll be

F#m D/G D/E

— is new but some-thing in my life re - mains the same 'cos
 — home soon, back in your arms to hear you say that

A/D Gmaj7 Em7 Gmaj7/A 2tr

ev - ery-thing chan - ges but you. We're a thou - sand miles a - part but you know

A/D Gmaj7

— I love you, ev - ery-thing chan - ges but you. You know ev -

1.  Em7  Gmaj7/A ^{2fr}

2.  Em7  Gmaj7/A ^{2fr}

- ery sin - gle day I'll be think - ing a - bout_ you. - ery sin - gle day I'll be think -



 A/D  Gmaj7

- ing_ 'bout_ you, ev - ery-thing chan - ges but you_ We're a thou -



 Em7  Gmaj7/A ^{2fr}  A/D  Gmaj7

- sand miles a - part but I_ still love_ you, ev - ery-thing chan - ges but you_



 Em7  Gmaj7/A ^{2fr}

I spend ev - ery sin - gle day think - ing a - bout_ you.



Fmaj7



Cmaj7



Though ev - ery-thing chan - ges a - round us, (Ba - by don't you

Fmaj7



Bm7sus4



Bm7/E



cry) we will be the same as be - fore for - ev - er more.

A/D



G



Em7



G/A



Saxophone solo

A/D



G



Em7



G/A



A



A/D



Gmaj7



Ev - ery - thing chan - ges but you. _____ We're a thou -
 Ev - ery - thing chan - ges but you. _____ I'll be think -

Em7



Gmaj7/A



A/D



Gmaj7



- sand miles a - part and I miss you ba - by, ev - ery - thing chan - ges but you.
 - ing a - bout you, think - ing a - bout you, ev - ery - thing chan - ges but you.

Em7



Gmaj7/A

*repeat to fade*

_____ You know ev - ery sin - gle day I'll be think - ing 'bout you.
 _____ 'cos you know I love you, know that I love you.

BABE

Words & Music by
Gary Barlow

(♩ = 76)



Cmaj7

B7aug5

B7

Em

Am7




Cmaj7

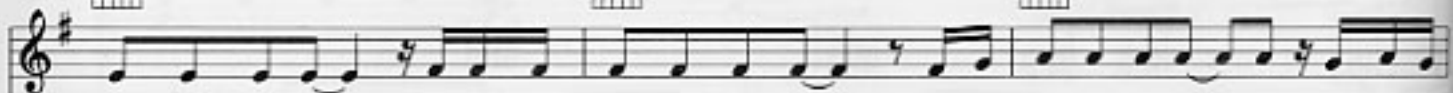
B7aug5

Em

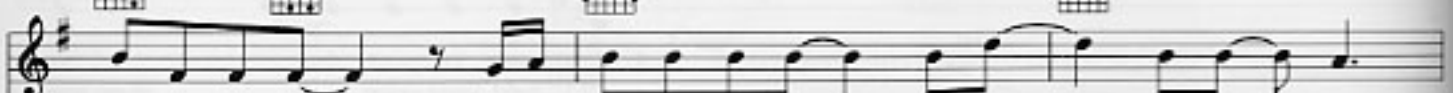
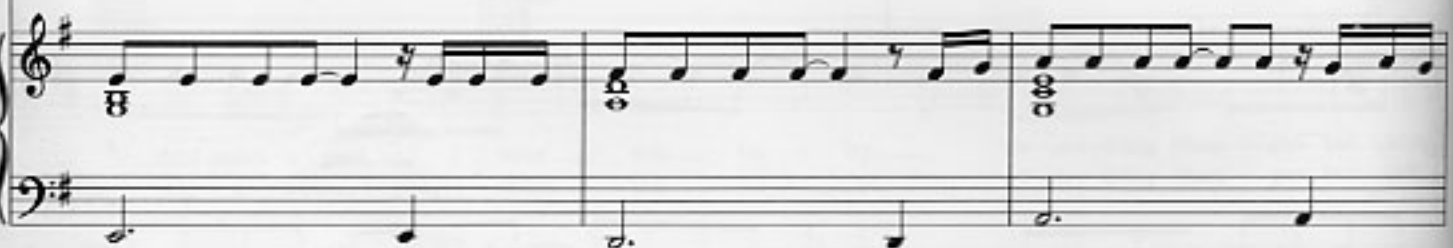
1. I come to your door_ to
(2.) held your voice well, _ there were



see you a - gain, - but where you once stood was an old man in - stead. I
 tears I could tell, - but where were you now, - was you gon-na tell me in time? Just



asked where you'd be, - he said 'She's moved on, you see, - all I have is a num - ber, you'd bet-ter
 give me a town and I'll be straight down, I've got so much to tell - you a - bout



ask her not me.' - So I picked up the phone and dialled - your num - ber,
 where I have been. - As I walk down your road, - can't wait - to be near you,



Am7 B7 Em C/D G

not sure to put it down or speak and then a voice I once knew
can't keep this feel-ing in in - side, as I stand at your door_ ans - wered
you ans -

D/F# Am7 B7sus4 B7aug5 B7

in a sweet voice. She said 'Hel-lo' then paused be-fore I be - gan to speak.
- wer in a sweet voice, you said 'Hel-lo' then pause be-fore I be - gin to speak.

Emadd9 Dadd9 Am7

Babe, I'm here a - gain, I tell you I'm here a - gain, where have you

B7sus4 B7aug5 B7 Emadd9 Dadd9

been? Babe, I'm back a-gain, I tell you I'm

Am7

1. B7sus4 B7

2. D13 B7 G/B

back a-gain, where have you been? 2. You been?

Detailed description: This system contains the first two lines of the song. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: Am7, B7sus4 (with a 2-finger trill), B7, D13 (with a 3-finger trill), B7, and G/B. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords held across measures.

C D G D/F# Em Em7/D

As I looked a-way I saw a face be-hind you,

Detailed description: This system contains the third and fourth lines of the song. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: C, D, G, D/F#, Em, and Em7/D. The piano accompaniment continues with a similar rhythmic pattern, featuring chords that support the vocal melody.

C D G F/G G7 Cmaj7 D

a lit-tle boy stood at your door, and when I looked a-gain I saw

Detailed description: This system contains the fifth and sixth lines of the song. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: C, D, G, F/G, G7, Cmaj7, and D. The piano accompaniment maintains the rhythmic flow, with chords that align with the vocal phrases.

G D/F# Em Em7/D Am7 B7

— his face was shin-ing, he had my eyes, he had my smile.

Detailed description: This system contains the seventh and eighth lines of the song. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. Above the vocal staff, guitar chords are indicated: G, D/F#, Em, Em7/D, Am7, and B7. The piano accompaniment concludes the phrase with a final chord and a melodic flourish.

Em D Am7

Ba - by I'm back a-gain, I'm back a-gain, babe where have you
Ba - by I'm back a-gain, I'm back a-gain, babe I'm here for

B7 B11b9 B7b9 Em D

been?
you.

Babe,
Babe,

please
just

take me back,
me and you,

Am7

1. B7 B11b9 B7b9 2. D B7/D# Em

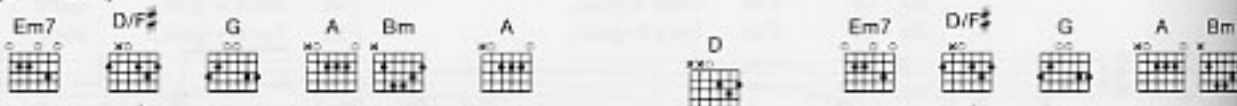
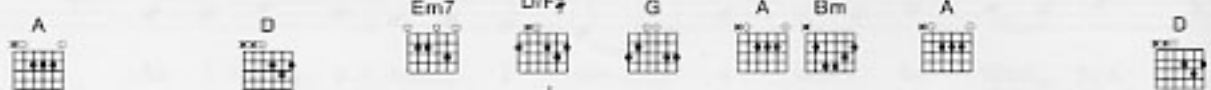
take me back
you and me.

home a - gain. _____ Ooh _____ ooh.

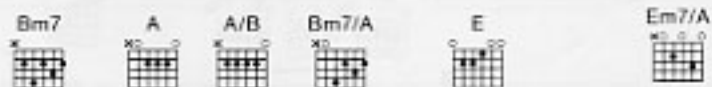
RELIGHT MY FIRE

Words & Music by
Dan Hartman

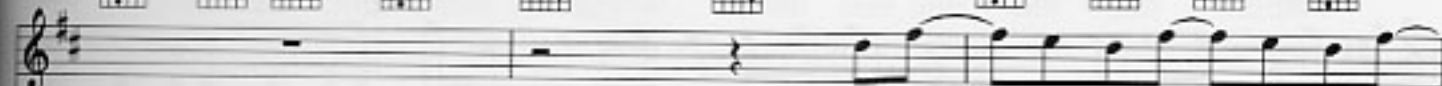
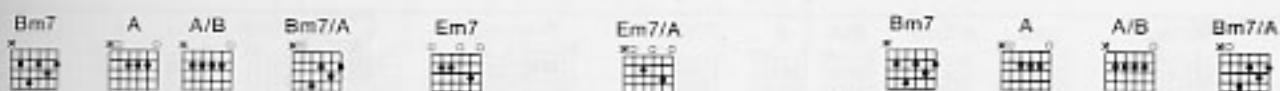
(♩ = 126)

Gmaj7

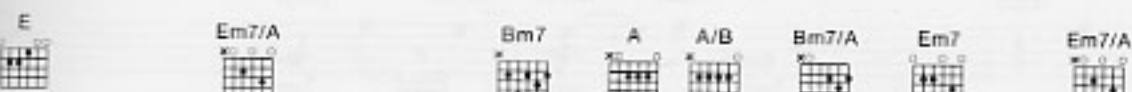



1. Help me es-cape this feel - ing of in - se - cu - ri - ty.
2. Turn back the times till the ___ days when our love was new.



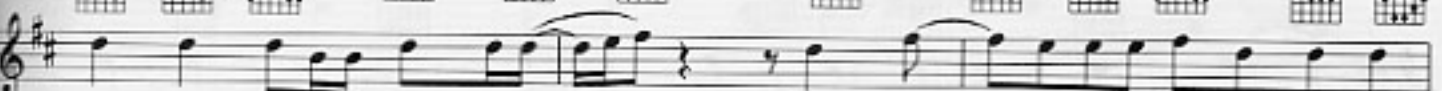
(Do you re - mem-ber?)

I need you so much, but I don't
No mat-ter what was

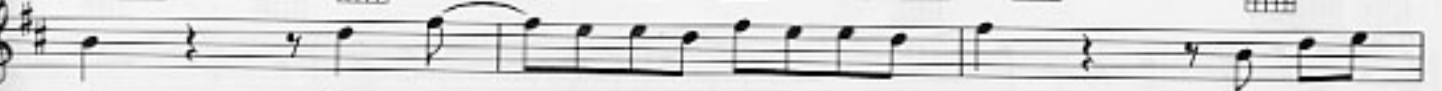
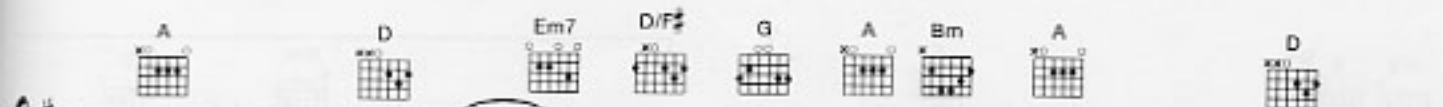


— think you real - ly need me. —
hap - pening I was there with you.

But if we
But if we



all stand up in the name of love, — and state — the case of what we're dream-ing
all stand up for what we be-lieve, — and may-be live with-in our pos - si - bi - li -



of, I've got — to say I on - ly dream of you,
- ties, the world — would be wild — for the dream, —

but like a
so ba - by,



Gmaj7 A Bsus4 B

thief in the night you took a - way the love that I knew. —
 don't turn a - way, lis - ten to what I got to say. —

Em7 F#m7 A Bm

Re - light my fi - re,

Em7 F#m7 A Bm Em7 F#m7 A

your love is my on - ly de - si - re. Re - light my fi -

Bm E 1. Bm

- re, 'cos I need your love. —

Bm7 A A/B Bm7/A E Em7/A Bm7 A A/B Bm7/A Em7 Em7/A

The first system of music features a piano accompaniment with a treble and bass clef. Above the treble clef, there are guitar chord diagrams for Bm7, A, A/B, Bm7/A, E, Em7/A, Bm7, A, A/B, Bm7/A, Em7, and Em7/A. The piano part consists of chords in the right hand and a simple bass line in the left hand.

2. G F#m7 A Bm Em7 F#m7 A

Re - light my fi - re, your love is my on -

The second system begins with a second ending bracket labeled '2.'. The guitar chords are G, F#m7, A, Bm, Em7, F#m7, and A. The vocal line starts with the lyrics 'Re - light my fi - re, your love is my on -'. The piano accompaniment continues with chords and a bass line.

Bm Em7 F#m7 A Bm

- ly de - si - re. Re - light my fi - re, 'cos I need -

The third system features guitar chords Bm, Em7, F#m7, A, and Bm. The vocal line continues with the lyrics '- ly de - si - re. Re - light my fi - re, 'cos I need -'. The piano accompaniment provides harmonic support with chords and a bass line.

E A Bm

oh I need your love.

The fourth system features guitar chords E, A, and Bm. The vocal line concludes with the lyrics 'oh I need your love.'. The piano accompaniment ends with chords and a bass line.

Bm

You got__ to be strong e - nough to walk on through the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one sharp) with a treble clef. It begins with a whole rest, followed by a quarter rest, then a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. A guitar chord diagram for Bm is shown above the staff. The bottom two staves are piano accompaniment in G major with a grand staff. The right hand plays a sustained chord of Bm, and the left hand plays a single bass note of G2.

night, there's a new day__ on the oth - er side. — You got__ to have

Detailed description: This system contains the second two staves of music. The vocal line continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with the Bm chord in the right hand and the G2 bass note in the left hand.

hope in your soul, — just keep on walk-ing.

Detailed description: This system contains the third two staves of music. The vocal line continues with eighth notes: C3, B2, A2, G2, F#2, E2, D2, C2. The piano accompaniment continues with the Bm chord in the right hand and the G2 bass note in the left hand.

Bm7 Em7 Em7/A

Strong e - nough to walk on through the night, — there's a new

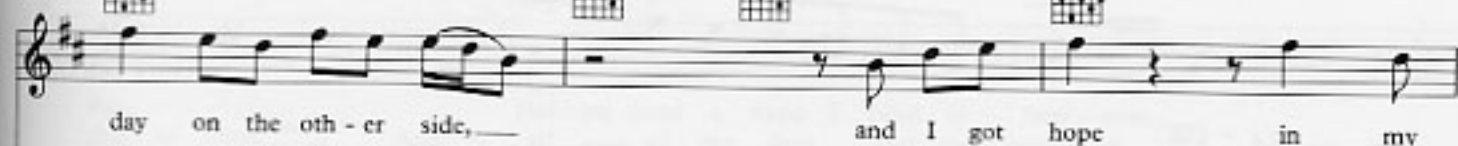
Detailed description: This system contains the fourth two staves of music. The vocal line continues with eighth notes: C2, B1, A1, G1, F#1, E1, D1, C1. The piano accompaniment changes chords: Bm7 in the right hand and G2 in the left hand for the first two measures; Em7 in the right hand and G2 in the left hand for the next two measures; and Em7/A in the right hand and G2 in the left hand for the final two measures. Guitar chord diagrams for Bm7, Em7, and Em7/A are provided above the staff.

Bm7

Em7

Em7/A

Bm7



Em7

Em7/A

Bm7

Em7

Em7/A



Em7

F#m7

A

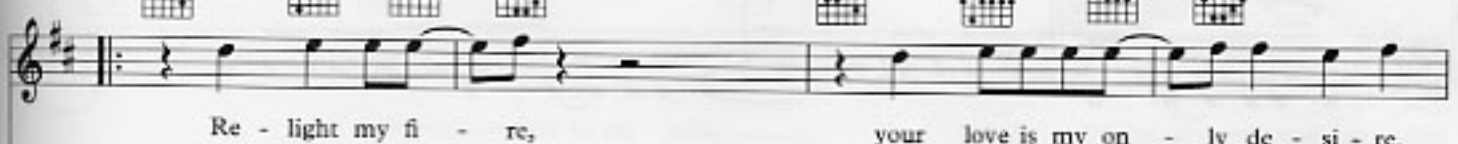
Bm

Em7

F#m7

A

Bm



Em7

F#m7

A

Bm

E

repeat to fade

PRAY

Words & Music by
Gary Barlow

(♩ = 108)

D Bm11 Em7 A7sus4

D Bm11 Em7 A7sus4

1. When the

Dm C/D Dm

(2.) time grew near... for me to show my love, — the long-er I stayed a - way
can't for-give the past, I'll un-der-stand that, can't un-der-stand why I did

G/D  Dm  C/D 

for. And Hid - ing from a word I need to hear now, —
 this to you. all — of the days and the nights, oh, I'll re - gret it.



Dm  G/D  Bbmaj7  G 

don't think I'll hear it a - gain. — But the nights were al - ways warm with you, —
 I ne - ver showed you my love. —



D/F#  Am7  G  Bbmaj7  G 

— hold - ing you right by my side, — but the morn - ing al - ways comes too soon



D/F#  Em7  A7sus4 

— be - fore I ev - en close my eyes, — yeah. —



S

Chorus

All I do each night is pray, hop-ing that I'll be a

D Bm11 Em7

part of you a - gain some day. All I do each night is think

A7sus4 D Bm11

of all the times I closed the door to keep my love with-in...

Em7 A7sus4 1. Dm

2. If you Sure - ly we must be in sight

2. Dm Bbmaj7

Csus4 C Gm7

of the dream we long to live. — If you stop and close your

F/A Bbmaj7

eyes — you'll pic - ture me in - side, — I'm so cold and so — a - lone.

D Bm11 Em7 A7sus4 A

D Bm11 Em7 A7sus4

D.S. repeat Chorus ad lib. to fade

Straight on back to me..

WHY CAN'T I WAKE UP WITH YOU

Words & Music by
Gary Barlow

(♩ = c.106)



Yeah oh ba-by, hmm hmm oh girl,



N.C.

oh lay down, come to me, come to me. Oh I

Am9



Am6add9



E7sus4



E7



can't de-cide if I should read or think, I'll keep an

Am9 Am6add9 E7sus4 E7

o - pen mind till the day — sets in. Hear you

Cmaj9 B79 Bm/E E 4fr

call me, — I'm so willing to call back, hear you

Cmaj9 D E7sus4 E 4fr

think - ing, — hope you hear — me think-ing too.

Am9 D9add6 E7sus4

Why can't I wake up with you, — so you're there — when I o - pen my eyes.

WHY CAN'T I WAKE UP WITH YOU

E/G# Am9 D9add6

Ba - by why can't I wake up with you, you're my life,

E7sus4 E/G# N.C.

ooh ooh

8va

E⁴₂ E7 Em7 B⁴₄/E N.C. E⁴₂ E7 Em7 B⁴₄/E

you're my life.

R.H.

Am9 Am6add9 E7sus4 E7

Feel a-live, so I'll just be-gin, yeah to

Am9 Am6add9 E7sus4 E7

read my mind, be - fore you ring me. Hear you

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line starts with a quarter note 'read', followed by a quarter rest, then a quarter note 'be', a quarter note 'fore', a quarter note 'you', a quarter note 'ring', and a quarter note 'me'. There are two measures of rest after 'me', followed by a quarter note 'Hear' and a quarter note 'you'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line.

Cmaj9 D E7sus4 E

think - ing, hope you hear me think-ing too.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'think', a quarter note 'ing', a quarter rest, a quarter note 'hope', a quarter note 'you', a quarter note 'hear', a quarter note 'me', a quarter note 'think', and a quarter note 'ing'. There are two measures of rest after 'ing', followed by a quarter note 'too'. The piano accompaniment continues with the same rhythmic pattern.

Am9 D9add6 E7sus4

Why can't I wake up with you, so you're there when I o - pen my eyes.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Why', a quarter note 'can't', a quarter note 'I', a quarter note 'wake', a quarter note 'up', a quarter note 'with', a quarter note 'you', a quarter rest, a quarter note 'so', a quarter note 'you're', a quarter note 'there', a quarter note 'when', a quarter note 'I', a quarter note 'o', a quarter note 'pen', and a quarter note 'my'. There are two measures of rest after 'eyes'. The piano accompaniment continues with the same rhythmic pattern.

E/G# Am9 D9add6 E7sus4

Ba-by why can't I wake up with you, you're my life,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Ba', a quarter note 'by', a quarter note 'why', a quarter note 'can't', a quarter note 'I', a quarter note 'wake', a quarter note 'up', a quarter note 'with', a quarter note 'you', a quarter rest, a quarter note 'you're', a quarter note 'my', and a quarter note 'life'. There are two measures of rest after 'life'. The piano accompaniment continues with the same rhythmic pattern.

E/G#



Am9/E



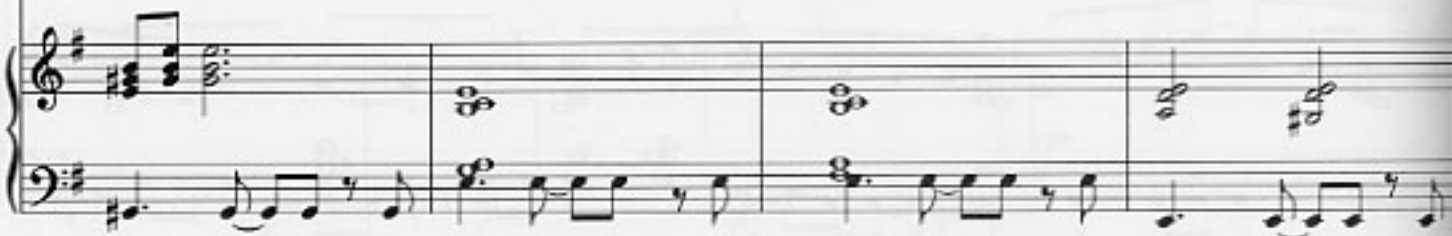
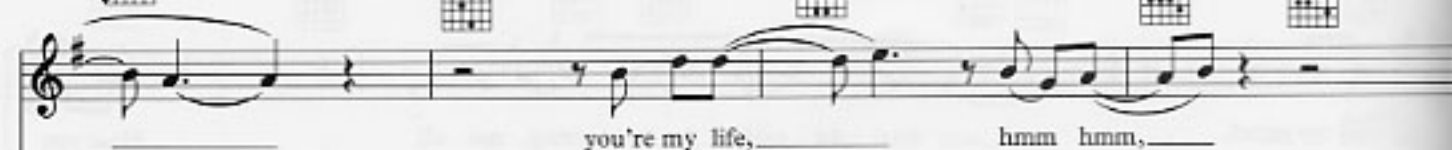
Am6add9/E



E7sus4



E7



Em7



Bsus4/E



E7sus4



E7



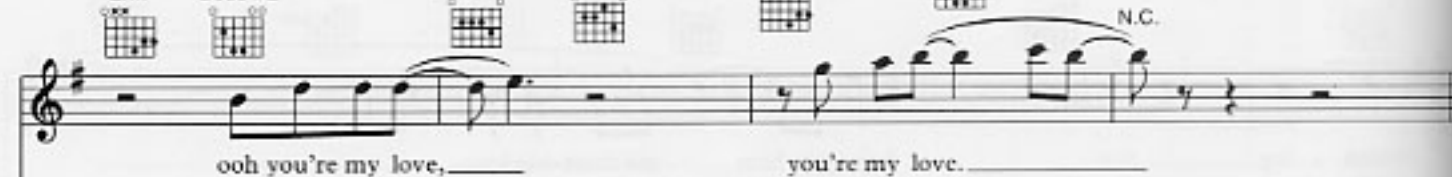
Em7



Bsus4/E



N.C.



Cmaj9



G/B



C/D



D/E



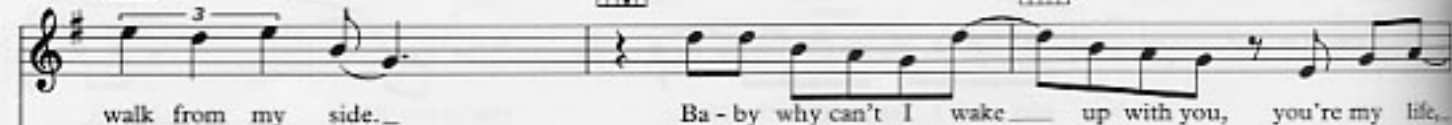
Em7



Cmaj9



G/B



Fmaj7

N.C.

Cmaj9

you're my life. Hear you think - ing, - yeah,

Adim5

Em/G

Dm6

Bsus4

Em9

D/E

Em

hope you hear - me think - ing too, ooh.

Am9

D9add6

E7sus4

E/G#

1st time only

Why can't I wake up with you, - you're there when I o - pen my eyes,

Am9

D9add6

E7sus4

E/G#

repeat and fade

why can't I wake up with you, - my - love.

COULD IT BE MAGIC

Words & Music by
Barry Manilow and Adrienne Anderson

Brightly

Fm



The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple accompaniment of quarter notes. The second system continues the melody and accompaniment, with the treble clef staff showing some notes tied across measures.

Fm



D \flat /F



The piano accompaniment for the first system of the vocal line. The treble clef staff shows chords for Fm and D \flat /F. The bass clef staff continues the accompaniment from the introduction.

C/E



E \flat maj7



E \flat 6



Dm7



Hold me, ba - by; feel the ma - gic,

The piano accompaniment for the second system of the vocal line. The treble clef staff shows chords for C/E, E \flat maj7, E \flat 6, and Dm7. The bass clef staff continues the accompaniment.

D \flat 7-5



C



C/ \flat 6



feel the ma - gic now.

The piano accompaniment for the third system of the vocal line. The treble clef staff shows chords for D \flat 7-5, C, and C/ \flat 6. The bass clef staff continues the accompaniment.

Fm/Ab



Bbm



C



First system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The first staff shows a whole rest in each of the three measures, with chord diagrams for Fm/Ab, Bbm, and C above. The second staff shows a piano introduction with chords in the first two measures and a single note in the third. The bass staff features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of two flats. The first staff shows a whole rest in the first two measures, followed by notes in the third measure, with chord diagrams for Fm, Db, and Gb above. The lyrics "Oo wah oo wah." are written below the staff. The second staff shows chords in the first two measures and a single note in the third. The bass staff continues the eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of two flats. The first staff shows a whole rest in each of the three measures, with chord diagrams for C6, C7, and Fm above. The second staff shows a piano introduction with chords in the first two measures and a single note in the third. The bass staff continues the eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of two flats. The first staff shows a whole rest in the first two measures, followed by notes in the third measure, with chord diagrams for Fsus4 and F above. The lyrics "(1.) Spi-rits move, (2.) (See block lyric)" are written below the staff. The second staff shows chords in the first two measures and a single note in the third. The bass staff continues the eighth-note accompaniment.

G Abmaj7 Gm7

me ev - 'ry time I'm near you,

Abmaj7 Gm7 Csus4 C

whirl - ing like a cy - clone in my mind.

Gm/Bb F#sus4 F G

You're my life - line,
(*♯* - see block lyric)

Abmaj7 Gm7 Abmaj7

an - gel of my life - time, ans - wer to all ans -

Gm7



Csus4



C



C/Bb



Fm/Ab



C7/G



CHORUS



Fm



Db/F



C/E



Ebmaj7



Eb6



Dm7



Db-5



C



C/Bb



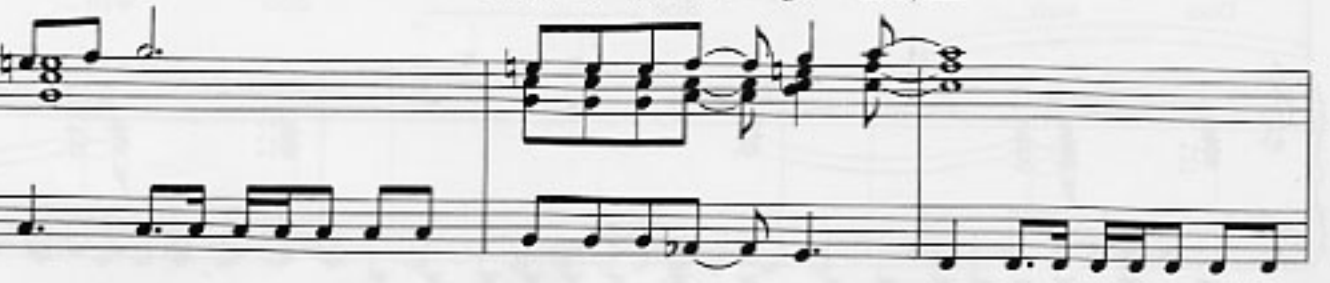
Fm/Ab



C7/G



Fm



Db/F



C/E



Ebmaj7



Eb6



now,

now and hold on fast,

Dm7



Db-5



C



could this be the magic

at last.

Gm/Bb



F/A



Ab/Bb



Bb9



Ma - gic ah.

Dm



G/A



Doo

wah

doo

doo

wah

Dm9



wo — doo wah — doo —



G/A



doo wah —

Em9



There is ma -



Bm7



- gic — in — your eyes, — doo doo —



Em9



wah, doo doo — wah.

Am9




F/G



The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains three measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It features a series of chords: a Dm9 chord in the first measure, an F/G chord in the second measure, and a Bb/C chord in the third measure. The bottom staff is a bass clef with a key signature of two sharps, containing a steady eighth-note bass line.

Dm9



Bb/C



The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a time signature of 4/4, containing three measures of whole rests. The middle staff is a grand staff with a key signature of two sharps. It features a series of chords: a Dm9 chord in the first measure, an F/G chord in the second measure, and a Bb/C chord in the third measure. The bottom staff is a bass clef with a key signature of two sharps, containing a steady eighth-note bass line.

D.S. to Fade on Chorus

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a time signature of 4/4, containing three measures of whole rests. The middle staff is a grand staff with a key signature of two sharps. It features a series of chords: a Dm9 chord in the first measure, an F/G chord in the second measure, and a Bb/C chord in the third measure. The bottom staff is a bass clef with a key signature of two sharps, containing a steady eighth-note bass line.

VERSE 2:

Baby take me high upon a hillside,
 High up where the stallion meets the sun.
 I could love you, build my world around you,
 Never leave you till my life is done.

A MILLION LOVE SONGS

61

Words & Music by
Gary Barlow

(2. 3.) yeah, —

Oh

(1.) Put your head a-*gainst* my life what do you hear? — A
(2.) *(See lyric at bottom)*

Chord diagrams: D# (x02321), Ab/C (x02023), Bb7 (x02133), Ebm7 (x02023), Gb/Ab (x02023).



mil - lion words just try - ing to make the love song of the year. —



Close your eyes but don't for - get — what you have heard, — a



man who's trying to say three words, words that make me scared. — A mil - lion



love songs — la - ter — here I — am try - ing to tell you — that I

I FOUND HEAVEN

B \flat 7
Ebm7
Ab

care. A mil - lion love songs — la - ter — and here — I — am, —

D6
A \flat /C
B \flat 7
Ebm7

here — I am, a mil - lion love songs — la - ter —

/Ab
1. D \sharp
A \flat /C
B \flat 7

here — I — am. —

Ebm7
Ab
G \flat /Ab
Ab
2. D \flat

G \flat /D \flat A \flat G \flat D \flat 

Feel it for you ba - by, feel it for you ba - by, — a mil - lion

E \flat m7/A \flat D \flat 

love songs — la - ter — and here — I, — here — I am. —

E \flat m7*Ad lib.*/A \flat A \flat D \flat *Repeat to Fade*
VERSE 2:

Looking to the future now, this is what I see,
 A million chances pass me by, a million chances to hold you.
 Take me back, take me back to where I used to be,
 Hide away from all my truths, through the light I see.

CHORUS:

A million love songs later,
 Here I am trying to tell you that I care.
 A million love songs later,
 And here I am, just for you girl;
 A million love songs later,
 Here I am.

I FOUND HEAVEN

Words & Music by
Ian Levine and Billy Griffin

x4      

(*f*) Woh woh woh woh_ woh yeah_



woh_ yeah_ (1.) I thought I found love_ with



some - bo - dy el - se's girl, yeah. Walk - ing round feel - ing



F#m7



Gmaj7



Em7/A



so brok - en heart - ed lost in a dif - fe - rent world. —

Em7



F#m7



Gmaj7



Then you came in my life, —

brought me back to re -

F#m7



Em7



F#m7



al - i - ty so nice. —

Now I don't need a fan - ta - sy, —

Gmaj7



Em7/A



Dmaj7



D6



you're the on - ly one I — need. —

I found hea - ven, — sweet

Dmaj7 **Em7/A**

hea - ven ba - by, on the wings of — love. — I found

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#). The first staff includes guitar chord diagrams for Dmaj7 and Em7/A. The lyrics are: "hea - ven ba - by, on the wings of — love. — I found".

Dmaj7 **D6** **Dmaj7** **Em7/A**

hea - ven, — sweet hea - ven ba - by, on the wings of — love. —

This system contains the second two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps. The second staff includes guitar chord diagrams for Dmaj7, D6, Dmaj7, and Em7/A. The lyrics are: "hea - ven, — sweet hea - ven ba - by, on the wings of — love. —".

Gmaj7

I will ne - ver, no I'll

This system contains the third two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps. The third staff includes a guitar chord diagram for Gmaj7. The lyrics are: "I will ne - ver, no I'll".

D/A **Em7**

ne - ver, — I will ne - ver lose my way — a - gain — oh —

This system contains the final two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps. The fourth staff includes guitar chord diagrams for D/A and Em7. The lyrics are: "ne - ver, — I will ne - ver lose my way — a - gain — oh —".

Em7/A



Dmaj7



yeah.

Em7/A



Bbmaj7



Oh,

I see

Fmaj7



hea-ven in your eyes for me.

Oh ba-by,

Bbmaj7



Em7/A



now

I will give my lov-ing faith-ful-ly,

oh




sweet ba - by, be my an - gel. From







hea - ven, sweet hea - ven ba - by, on the





Repeat ad lib. to Fade

wings of love. I found



VERSE 2:

I thought you'd soon be my girl
 But my imagination was running wild;
 I wouldn't listen to a single soul
 Deep in a sense of denial
 But then you rescued me baby,
 Opened my eyes and made me see
 What real love can be,
 You're the angel that I need.

IT ONLY TAKES A MINUTE

Words & Music by
Dennis Lambert and Brian Potter

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

System 1: The vocal line begins with the lyrics "It on - ly takes a min - ute girl." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Dm7 and Em7 are provided above the vocal staff.

System 2: This system shows the continuation of the piano accompaniment. The vocal line is silent, indicated by a whole rest. A chord diagram for Am is shown above the first measure.

System 3: The vocal line resumes with the lyrics "It on - ly takes a min - ute girl." The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Dm7 and Em7 are shown above the vocal staff.

to fall in love, to fall in love. It

Dm7 */G*

on - ly takes a min - ute girl to fall in love, to fall

Dm7 *Em7* *Dm7* *To Coda* ♣

in love,

/G *Am*

IT ONLY TAKES A MINUTE



(1.) What's an ho - ur of the day, — we throw at least one a - way.



And walk the streets for half a year —



trying to find a new — ca - reer. — If you get a flu at - tack —



for thir - ty days you're on your back,

ONCE YOU'VE TASTED LOVE

Dm7



do - in' not a sin - gle dance _____ ba - by give me half _____ a chance.



E+ **E**



3^o - D.S. **It**



CODA /G

in love. **It**



Dm7 **Em7** **Dm7**



on - ly takes a min - ute girl, to fall in love, to



/G **Dm7** **Em7**



fall in love. **It** on - ly takes a min - ute girl to



Dm7

1, 3, etc.
/G

fall in love, to fall in love.

Am

Come on now . . . dance.

2 only
/G

Repeat to F#d#e

It in love. It

VERSE 2:

In the unemployment lines
 You can spend your life reading signs,
 Waiting for your interview
 They can shoot the whole day for you.
 Now winter's gonna turn to spring
 And you haven't accomplished a thing,
 So baby can you make me just a little time
 'Cause you never know what's on my mind.

ONCE YOU'VE TASTED LOVE


75

Words & Music by
Gary Barlow

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal line has lyrics: "Love, _____ once you've tast - ed love. _____". Above the vocal line are three guitar chord diagrams: Bbm (B-flat minor), Eb (E-flat), and Bbm. The piano accompaniment consists of a treble and bass clef staff. The treble staff has an 8-measure rest in the first measure, followed by eighth-note chords. The bass staff has a steady eighth-note bass line.

Musical score for the second system. It features a vocal line and a piano accompaniment. The key signature is B-flat major and the time signature is common time. The vocal line has lyrics: "Love, _____ once you've tast - ed". Above the vocal line are two guitar chord diagrams: Bbm and Eb. The piano accompaniment consists of a treble and bass clef staff. The treble staff has an 8-measure rest in the first measure, followed by eighth-note chords. The bass staff has a steady eighth-note bass line.

Musical score for the third system. It features a vocal line and a piano accompaniment. The key signature is B-flat major and the time signature is common time. The vocal line has lyrics: "love. (1.) Don't be sold _ a dream..". Above the vocal line are two guitar chord diagrams: Bb and Ab/Bb. The piano accompaniment consists of a treble and bass clef staff. The treble staff has a long note in the first measure, followed by a double bar line and then eighth-note chords. The bass staff has a steady eighth-note bass line.





Re - mem - ber how the past — has been, —







don't be led — to be - lieve — this one's — for you. —







Cal - cu - late — your — needs — I see there's room to plant — your seeds,







— don't de - cide — till you see — how the oth - ers have grown.



CHORUS

B \flat D \flat A \flat /C

Once you've tast - ed love — it is just — the be - gin -

B \flat m Fm D \flat

ning of a new — world. Once you've tast - ed love —

A \flat /C E \flat m Fm

— there's no way — you can give in, oh no, — once you've tast - ed

B \flat

love. 1. 2.

Once you've tast-ed



love, — once you've tast-ed love, — once you've tast-ed



love, — once you've tast-ed love, —



(1.) Once you've tast - ed love — it is just — the be - gin - ning of a new —
 (2.) can't con - trol — your mind — and your head — is still spin - ning oh yeah —



— world. Once you've tast - ed love — there's no way — you can give
 — — — — — Once you've tast - ed love — it is just — the be - gin -

1.



2.



in, oh no. — You - ing, once — you've tast - ed love. —



You've tast - ed love, — you know, it's good, — come taste my love, — you know you should.



RAP:



— Come into my world as the badness disappears, take my hand, don't be afraid

E♭

B♭m

E♭

I will work on all your fears. They say so much and they give you, only a glove

B♭m

when I see your eyes, I realise you too are made to love.

B♭m

Repeat to Fade

You've tast - ed love, you know it's good, come taste my love, you know you should.

VERSE 2:

Still too early to know,
 Give them time and they will grow;
 Don't believe that the first one's the one for you.
 Most will grow to be tall,
 Others will break and fall;
 Keep your eye on the strongest head of them all.

CHORUS 2:

Once you've tasted love
 It is just the beginning of a new world.
 Once you've tasted love
 It is just the beginning, your head is spinning,
 Once you've tasted love.

PROMISES

Words & Music by
Gary Barlow and Graham Stack

G F6 G C F6 C

G F6 G C F6 C

3^o - Instrumental

G F6 G C F6 C G F6 G

(1.) Stand-ing back I can't be-lieve— how you've led me

C F6 C G F6 G C F6 C

on.

And judg-ing by the things you say—

C F6 C G F6 G C F6 C

G F6 G C F6 C G

there's got-ta be some-thing wrong. What you tell-ing me that_ for

C G E^b D

when you don't mean it? What you tell-ing me that_ for I don't be-lieve it. Your

G F6 G C F6 C G F6 G

pro-mi-ses_ have ne-ver been. a - ny- thing_ you make_ them seem,_ so what you gon-na pro-mise me this.

C F6 C G F6 G C F6 C

_ time? You're tell-ing lies,_ so plain to see_ you're trying to make a fool of me, so

1.

G C G F6 C G F G

what you gon-na pro-mise me this — time? I wan-na know.

Detailed description: This system contains the first line of the song. It features a guitar part with chords G, C, G, F6, C, G, F, and G. The vocal line has the lyrics 'what you gon-na pro-mise me this — time? I wan-na know.' The piano accompaniment is in the right and left hands, with a steady bass line and chords in the right hand.

2.

C G F G

— time? I'll ne-ver know.

Detailed description: This system contains the second line of the song. It features a guitar part with chords C, G, F, and G. The vocal line has the lyrics '— time? I'll ne-ver know.' The piano accompaniment continues with the same rhythmic pattern as the first system.

3.

F G F G F C F6 C

— time? Your

D.S. to Fade on Chorus

Detailed description: This system contains the third line of the song. It features a guitar part with chords F, G, F, G, F, C, F6, and C. The vocal line has the lyrics '— time? Your'. The piano accompaniment includes a double bar line and a repeat sign, indicating a return to the chorus. The instruction 'D.S. to Fade on Chorus' is written above the piano part.

VERSE 2:

Seems like I've been playing your game
 And how you think you've won.
 But when you count up what you've gained,
 You're the lonely one.

DO WHAT U LIKE

Words & Music by
Gary Barlow and Ray Hedges

Em F Em G

Em F Dm G

Do what _ you like, do what _ you want.

Cm F

Cm F

(Instr. on 8.)



F



(1.) Su - gar sweet if on - ly they all knew

Cm



F



Cm



jam can't spread no more, you've took my bread: - e - ner - gy just

(Vocal in on D. 8.)

F



Cm



F



CHORUS

work no rest or play... me, my - self I'd ra - ther be a - lone a - gain, - Now you can

C



G



do what you like (do what you like)

DO WHAT YOU LIKE

C G C

no need to ask me, (do what you want). Do what you like

G C 1. G

(do what you like) no need to tell me (do what you want).

2. G Em F Em

G Em F Dm G

Em F Em

Do what you like (I know)

G Em

do what you want (to me)

F Em G

do what you like do what you want. *D.S. to Fade on Chorus*

VERSE 2:

Cherry pie,
 You're not as cute as me;
 Ice
 Could never be as cold as you;
 Recipe,
 You stir me up inside;
 Me, myself, I'd rather be alone again.