

# WHAM! MAKE IT BIG

**Wake Me Up Before You Go-Go Page 3**

**Everything She Wants Page 7**

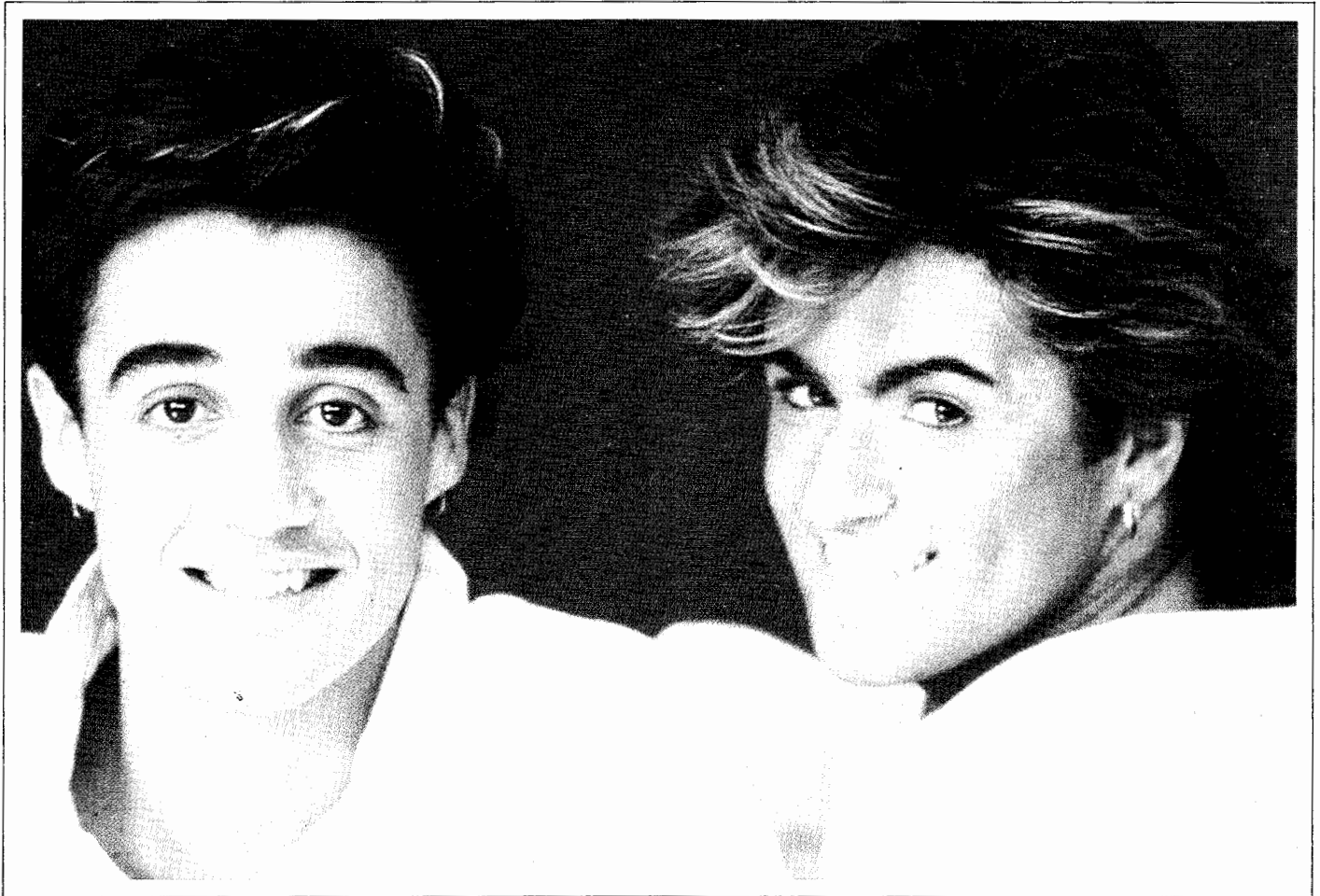
**Careless Whisper Page 11**

**Freedom Page 14**

**Like A Baby Page 23**

**Heartbeat Page 29**

**Credit Card Baby Page 34**



© 1985 Morrison Leahy Music Ltd.

© 1985 Morrison Leahy Music Ltd.

Sole selling agents Chappell Music Ltd.

Artwork Stylo Rouge

Printed by Arrowhead Printing Limited. Telephone 04203 3066

Distributed by IMP

**IMP** International Music Publications  
60-70 Roden Street, Ilford, Essex IG1 2AQ England

# Wake Me Up Before You Go-Go

Words and Music by George Michael

(Swung  $\text{♩} = \text{♩} \text{ } \text{♩}$ )

1 2 3 4

Jit - ter - bug. You put the





boom boom in - to my heart, — you send my soul sky high when your  
grey skies out - ta my way, — you make the sun shine bright - er than

lov - ing starts. — Jit - ter - bug in - to my brain — goes a'  
Do - ris Day. — You turn a bright spark in - to a flame, my


bang bang bang, — till my feet do the same. — If some-thing's bug - ging you, if  
beats per min - ute ne - ver been the same. — 'Cause you're my lad - y, —  
Cud - dle up ba - by,




3rd time - Instrumental

3rd time - Vocal







some-thing's ain't right, my best friend told me what you did last night,  
 I'm your fool, it makes me cra-zy when you act so cruel,  
 move in tight, we'll go danc-ing to-mor-row night. It's





left me seeth-ing in my bed. I was dream-ing but I  
 come on ba-by, let's not fight, we'll go danc-ing, but I  
 cold out there but it's warm in bed, they can dance.



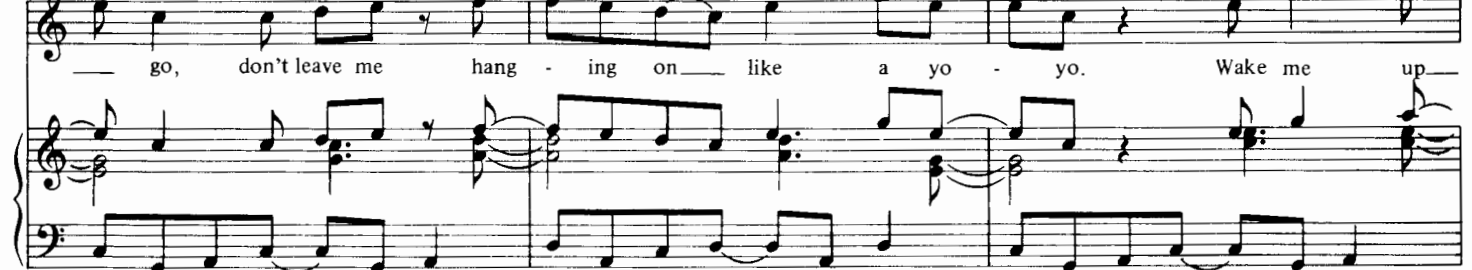





should have been with you in- stead. } Wake me up be-fore you go  
 ev-ry-thing will be al-right. }  
 we'll stay home in- stead. }



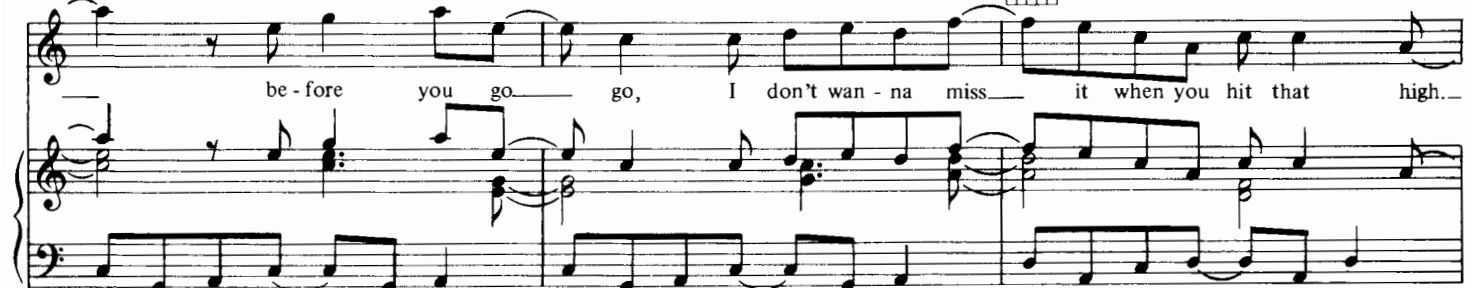



go, don't leave me hang-ing on like a yo-yo. Wake me up



be-fore you go go, I don't wan-na miss it when you hit that high.



Wake me up be-fore you go go 'cause I'm not plan-

- ning on go - ing so - lo. Wake me up be - fore you go

go, take me danc - ing to - night.

I wan - na hit that high,

Yeah. yeah. { You put the Wake me up

*D.S. (to Fade)*

# Everything She Wants

Words and Music by George Michael

F#sus4 F# Bm/E

F#sus4 F# Bm/E

F#sus4 F# Bm Bm/E

Some - bod - y told — me, boy, ev-'ry-thing she wants is ev-'ry-thing she sees,  
Some peo-ple work for a liv - ing, some peo-ple work for fun, girl I just work for you.

F#sus4 F# Bm Bm/E

I guess I must have loved — you be-cause I said you were the per - fect girl — for me, ba - by.  
They told me mar-riage was — give and take — well you've shown me you can take, you've got some giving to do. —

F#sus4 F# Bm Bm/E

And now we're six months old - er and ev-'ry-thing you want and ev-'ry-thing you see  
And now you tell me that you're hav-ing my ba - by, I'll tell you that I'm hap-py if you want me to. But

F#sus4 F# Bm Bm/E

Is out of reach, not good e - nough, — I don't know what the hell you want — from me.  
 one step fur-ther and my back will break, — if my best — is - n't good e-nough then how can it be good e-nough for

F#sus4 F# Bm Bm/E

two, — Oh  
 I can't work — an - y hard - er than I

F#sus4 F# Bm Bm/E

do. Oh

Bm C# (Vocal each time) C# F#m

Some - bod - y tell — me — (won't you tell me )

Bm C# C# F#m

Why I work — so hard — for you. (To give you mo-ney, work — to give you mo-ney)

§ to Fade

F#sus4      F#      Bm      Bm/E

F#sus4      Bm

Oh, why do I do the things I do, I'd tell you if I

F#sus4      Bm

knew. My God I don't even think that I

C#      C#m      F#m

love you. Won't you tell me,

Bm      C#      C#      F#m

give you mo-ney, work to give you mo-ney.

*D.S. (Instr.)  
to Fade*





# Careless Whisper

Words and Music by  
George Michael and Andrew Ridgeley

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal line. The key signature is one flat (Bb) and the time signature is common time (C). The score is divided into four systems. Each system includes guitar chord diagrams for the piano accompaniment. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. A double bar line is used to separate the first two systems from the last two.

**System 1:** Chords: Dm, Gm7, Am7, Bbmaj7.

**System 2:** Chords: Am7, Dm, Gm7, Am7.

**System 3:** Chords: Bbmaj7, Am7, Dm7.

**System 4:** Chords: Gm7, Am7, Bbmaj7.

**Lyrics:**

I feel so un - sure  
Time can nev - er mend.  
To - night the mu - sic seems so loud, - I

as I take your hand and lead you  
the care - less wis - per  
wish that we could lose this crowd, may - be it's bet - ter this way, if we'd

Am7 Dm

to the dance floor; as the mu - sic dies\_  
 of a good friend; to the heart and mind\_  
 hurt each oth-er with the things we want to say. - We could have been - so good to - geth - er, we

Gm7 Am7 Bbmaj7

some-thing in your eyes - calls to mind a sil - ver screen - and  
 ig - nor - ance is kind - there's no com - fort in the truth -  
 could have lived - this dance for ev - er, but now who's gon - na dance with

Am7 Dm

you're its sad good - bye -  
 pain is all you'll  
 me. Please dance. find. } I'm nev - er gon - na dance a - gain, -

Gm7 Am7 Bbmaj7 Am7

guil - ty feet have got - no rhy - thm, though it's ea - sy to pre - tend, - I know you're not - a fool. - I

Dm Gm7 Am7 Bbmaj7  
 should have known bet-ter than to cheat a friend, and waste a chance that I've been gi-ven, so I'm nev-er gon-na

To Coda  $\diamond$  1 Am7 Dm Gm7 Am7 Bbmaj7  
 dance a-gain\_ the way I dance with you.

Am7 2 Am7 D.S. al Coda  $\diamond$  CODA Am7  
 way I dance with you, oh. way I dance with you.

Dm Gm7 Am7 Bbmaj7 Am7 Ad lib. to fade

# Freedom

Words and Music by George Michael

♩ = 132  
Steady Beat

C C/E F C C/E F

(You) (Not first time) Do do do


Oh oh oh oh Do do do do do do

do do do do do do Eve - ry day I hear a  
Like a pris - on - er who  
*Instr.*

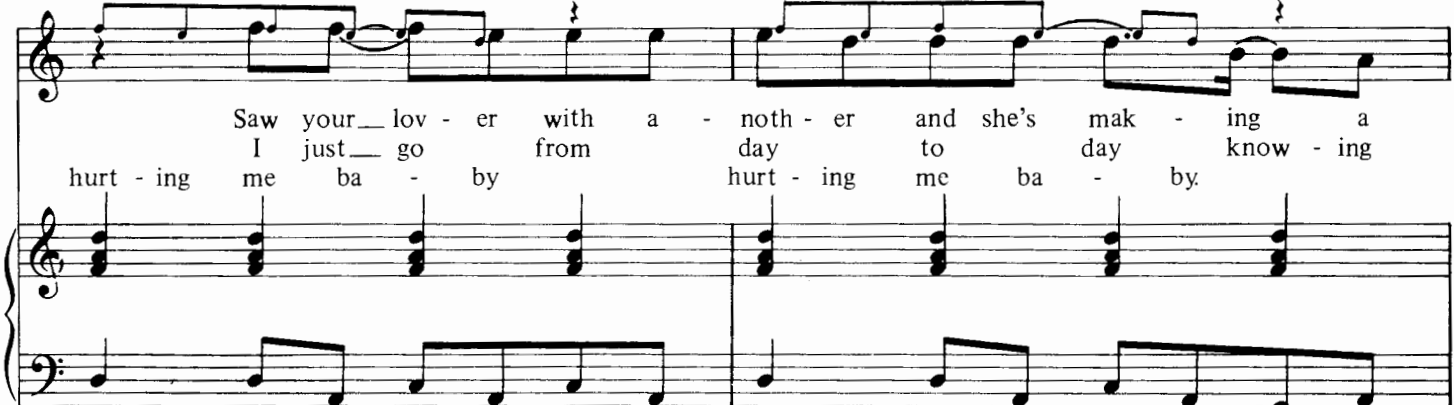
C C/E F C G

differ - ent sto - ry, — Peo - ple say - ing that you're no good for — me. —  
has his own — key, — But I can't es - cape un - til you love — me. — You're


Dm



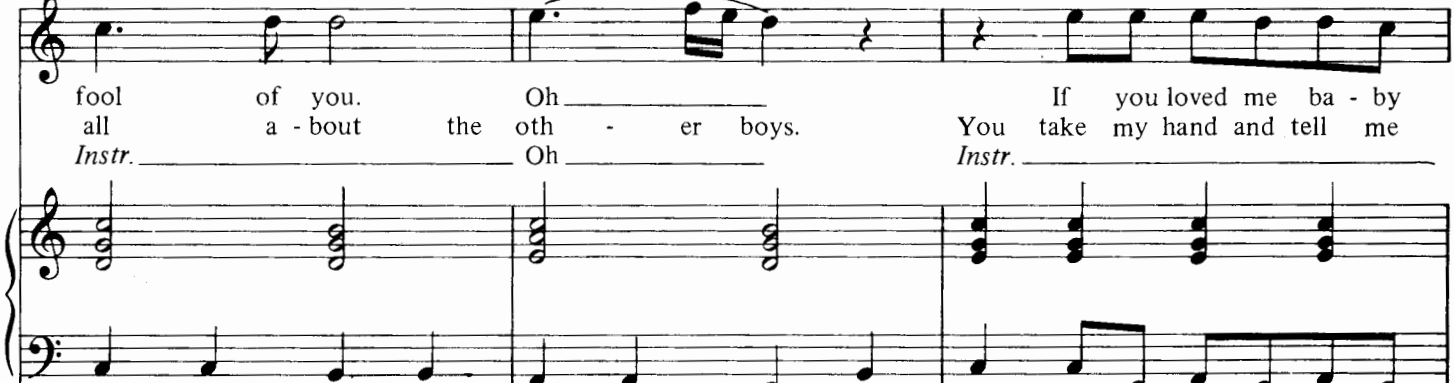
Saw your lov - er with a - noth - er and she's mak - ing a  
 I just go from day to day know - ing  
 hurt - ing me ba - by hurt - ing me ba - by.



C G/B Am G C



fool of you. Oh \_\_\_\_\_ If you loved me ba - by  
 all a - bout the oth - er boys. You take my hand and tell me  
 Instr. \_\_\_\_\_ Oh \_\_\_\_\_ Instr. \_\_\_\_\_



C G



you'd de - ny it, \_\_\_\_\_ But you laugh and tell me I should try it. \_\_\_\_\_  
 I'm a fool to \_\_\_\_\_ give you all that I do. \_\_\_\_\_

You're



Dm



Tell me I'm \_\_\_\_\_ a ba - by \_\_\_\_\_ and I \_\_\_\_\_ don't  
 I bet you some - day ba - by \_\_\_\_\_ some - one says the  
 hurt - ing me ba - by hurt - ing me ba - by



C G/B Am G F

un - der - stand. } But you know that I'll — for - give —  
 same to you. }

G C G/B Am

— you — just this once — twice for - ev - er, 'Cos ba - by,

F G C G/B

You could drag — me — to hell and back — just as long — as we're — to - geth -

Am Fmaj7 G

- ther, And you do. —————

C C/E F#sus4 F Dm

I don't want\_ your free - dom, I don't want to

*ff*

C/G G C C/E F#sus4 F

play a - round I don't want no - bo - dy ba - by,

Dm C/G G To Coda C C/E

Part time love just brings me down. I don't want\_ your

*To Coda*

Bb/F Dm C/E F G

free - dom Girl all I want right now is

*D.%. al Coda*

*f*

# Like A Baby

Words and Music by George Michael

Ebm7

Ebm7/Ab

For - eign skies — that blind - ed me — to

The first system of musical notation for the song 'Like A Baby'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics 'For - eign skies — that blind - ed me — to'. The piano accompaniment provides a harmonic and rhythmic foundation.

Ab

Ebm7

emp - ty charms, — I crossed the oc - ean and

The second system of musical notation. The vocal line continues with the lyrics 'emp - ty charms, — I crossed the oc - ean and'. The piano accompaniment continues with chords and melodic lines.

Ebm7/Ab

Ab

Ebm7

fell in - to your arms. — So sure, — so wrong, —

The third system of musical notation. The vocal line continues with the lyrics 'fell in - to your arms. — So sure, — so wrong, —'. The piano accompaniment continues with chords and melodic lines.

Ebm7/Ab

Ab

Ebm7

— You sang me — a sim - ple tune, I

The fourth system of musical notation. The vocal line continues with the lyrics '— You sang me — a sim - ple tune, I'. The piano accompaniment continues with chords and melodic lines.



**Ebm7/Ab** **Ab** **Fmaj7**

took it for — a song. Say good - bye, don't

**Fmaj7/G** **G** **Fmaj7**



tell me why — you have — to go, lov - ing you was as

**Fmaj7/G** **G**

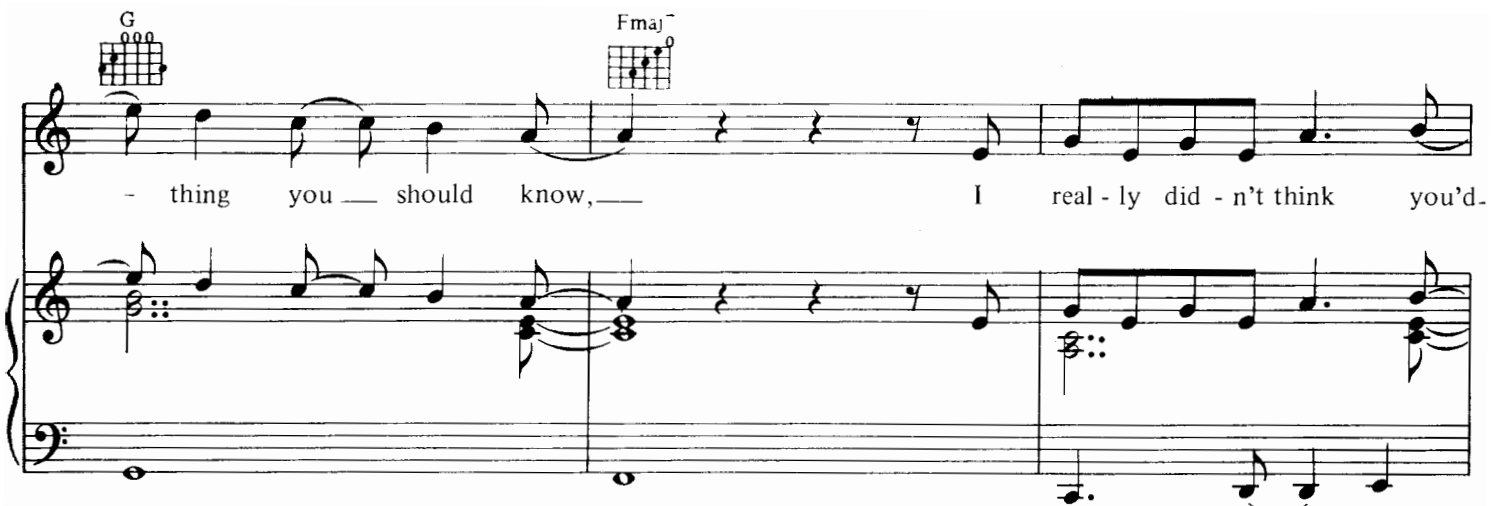
good as gold, (as good as gold —) I'd —




**Fmaj7** **Fmaj7/G**

love to love you, real - ly love — you, but — you see, — there's some-

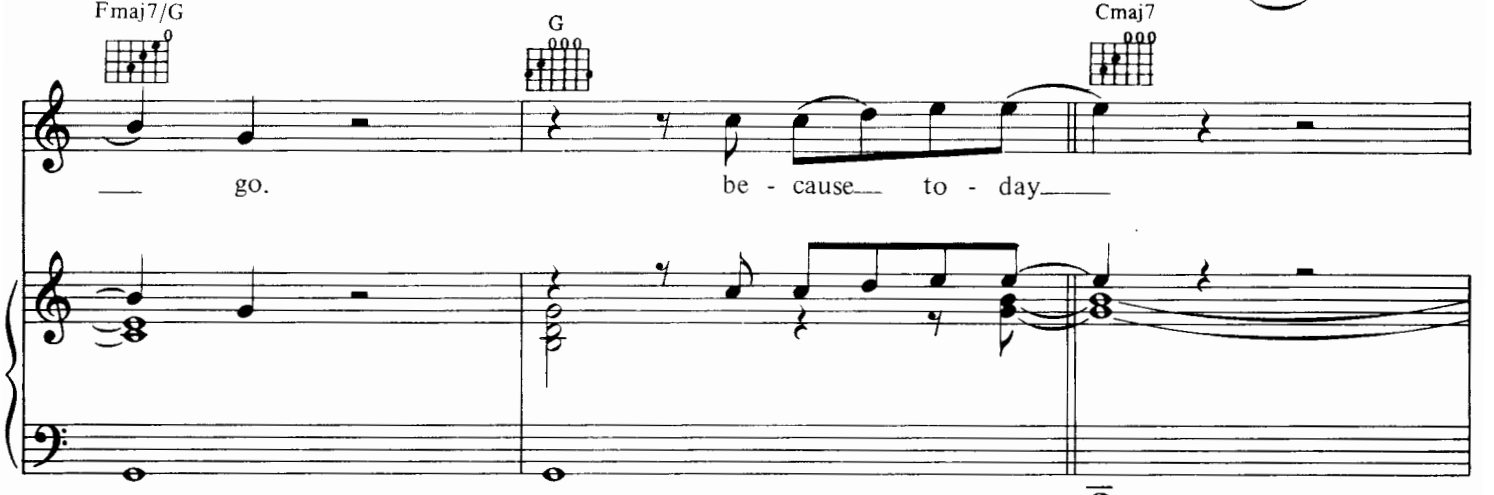
G  Fmaj<sup>-</sup> 



- thing you — should know, — I real - ly did - n't think you'd.



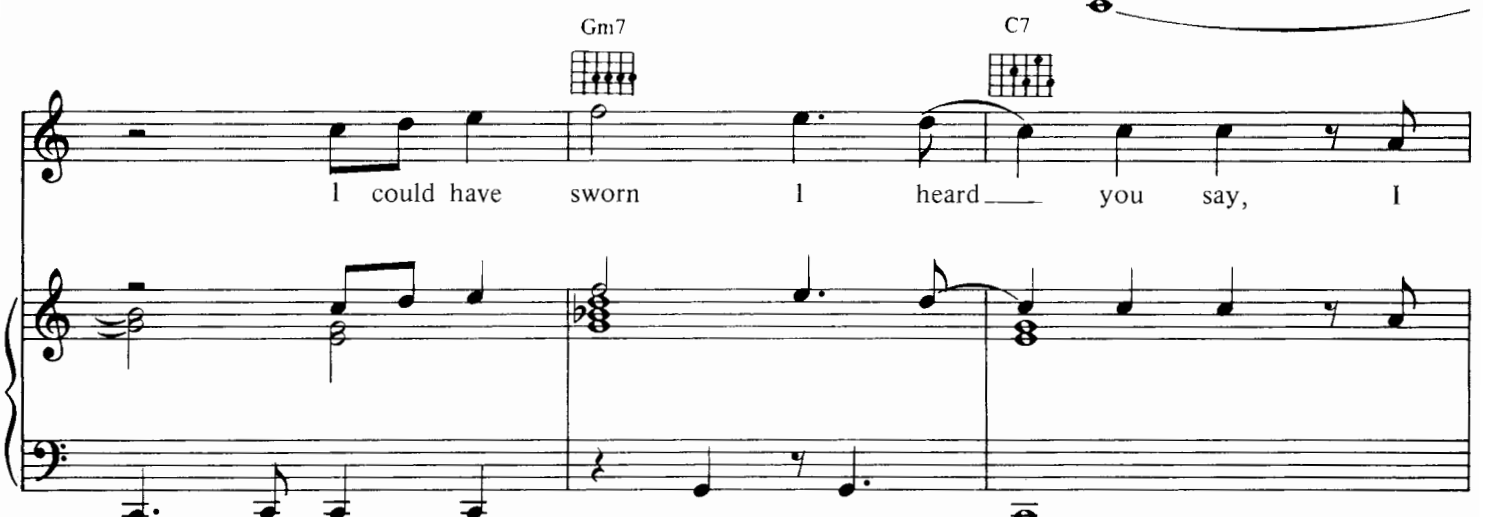
Fmaj7/G  G  Cmaj7 



— go. be - cause — to - day —



Gm7  C7 

I could have sworn I heard — you say, I



Dm7  C/E  F 

love you, I want you, I need to be —



C/E Cmaj7 Gm7

with you, - to - day I saw - some-thing in - your face -

C7 Dm7 C/E

stay here be - side me, I

Dm7 C/E F

need your love - to hide - me, you lied -

F/G G Cmaj7

and now you've gone a - way.

Chord diagrams: Gm7, C7, Dm7

Chord diagrams: C/E, F, F/G, Dm7

Chord diagrams: C/E, F, F/G

And left me cry - ing like a ba -

Chord diagrams: Dm9, G

- by.)

*Ad lib. to Fade*

# Heartbeat

Words and Music by George Michael

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line for the first three systems. The first system starts with a D chord (0 2 3 2 0 0) and a 2<sup>o</sup> fingering. The second system includes G (0 0 0 3 2 0), A (0 2 2 2 0 0), and D (0 2 3 2 0 0) chords, followed by a section marked 'N.C.'. The third system is marked '3<sup>o</sup> Instr.' and includes a D chord (0 2 3 2 0 0) and an A chord (0 2 2 2 0 0). The lyrics are: 'An - oth - er sum - mer, an - oth - er vac - a - tion is ov - er — I need a lov - er that loves such a dan - ger - ous place — to be, a Sept - em - ber mor - ning with the sun — and the smell of the oh if we were meant — for each oth - er, then why don't you'. The piano accompaniment features a steady bass line and chords in the right hand.

D  
2<sup>o</sup>

A

G  
A  
D  
N.C.

D  
3<sup>o</sup> Instr.

A

G  
A

An - oth - er sum - mer, an - oth - er vac - a - tion is ov - er —  
I need a lov - er that loves such a dan - ger - ous place — to be,  
a Sept - em - ber mor - ning with the sun — and the smell of the  
oh if we were meant — for each oth - er, then why don't you

D

N.C.

D

clo - ver. —  
ans - wer me. —

Down by the gates — we  
Don't keep me wait - ing, — you

A

sit and we watch all our friends go — by, and pre -  
know that I long to be by your — side. —

Em7

A

D

tend we don't — hear the bell — that rings through the sum-mer sky.  
We could ev - en be to - geth - er to - night.

G

A

I was hap - py with the kiss - es she gave — me,  
I was hap - py with the kiss - es she gave — me,

F#m

Bm

Em7

it's just that hap - py was all she made me, hap - py that was  
 but now there's no-thing on earth can save me, why should I care,

A

un - til I saw you. I can have you.

Vocal each time

D

Bm

Heart - beat, heart - beat, why do you fail me now,

G

A

oh you hurt me, des - ert me in my

D  N.C. 




dark - est hour. \_\_\_\_\_ Heart - beat, heart - beat,



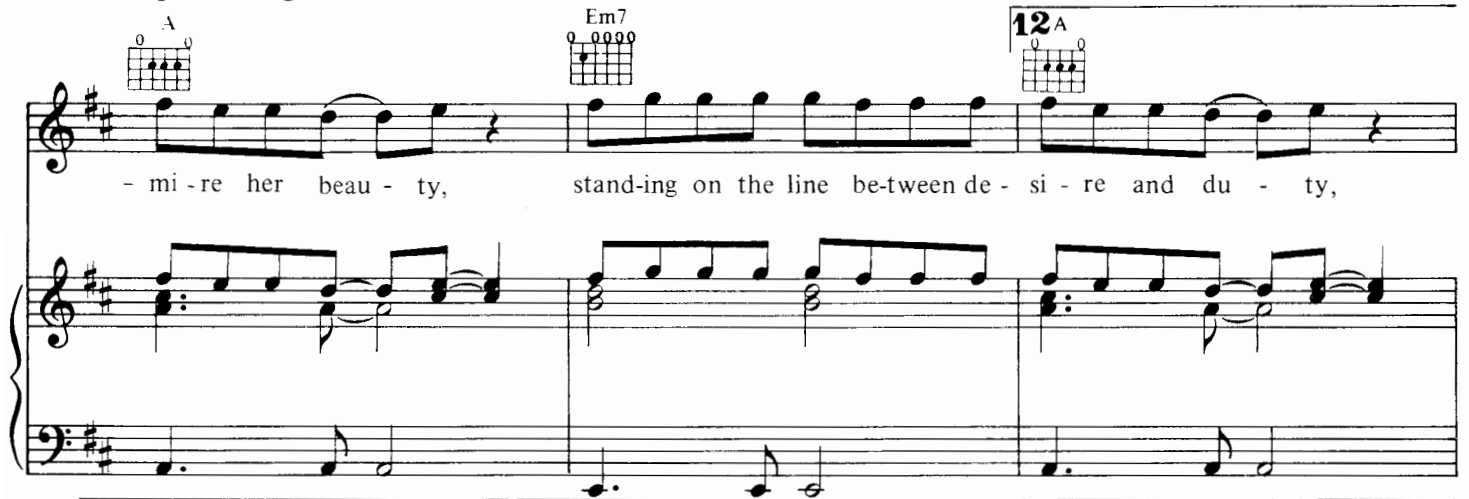
Bm  Em7 

why do you keep me here? \_\_\_\_\_ How could I help but ad -



A  Em7  12 A 

- mi - re her beau - ty, stand - ing on the line be - tween de - si - re and du - ty,



Em7  A  3 A  *D.S. (to Fade)*

heart - beat, heart - beat, it will end in tears... si - re and du - ty.





# Credit Card Baby

Words and Music by George Michael

Swung  $\text{♩} = \text{♩}^3$

2<sup>o</sup> - by. —

Dm C

Dm Em F6 G C

C Dm Em F6 G Dm Em F G

C Dm C

You Don't

said that you loved me and I thought that it was true -  
tell me you love me be - cause I know that it's not true -

you just said that you need - ed me and  
 just tell me you need my mo-ney


ba - by I be-lieve that too. I thought that you were shy-  
 girl, you know I'll give it to you. Be - tween the o - cean and the sky-


but there you are put me straight with a  
 there are things that you can't buy


wink of your eye, and if I should have known bet - ter, I know  
 — — — — — look you'll see one



  
 — of them is me, but now my hand's in my pock - et ev - 'ry time I see you  
 — take your hands out my pock-ets dig - ging till the day you

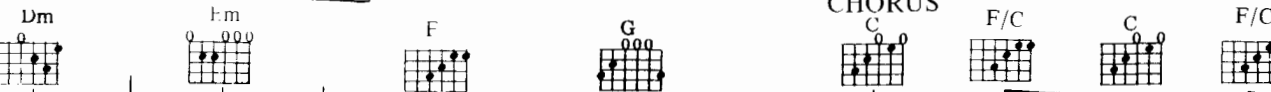



  
 cry. }  
 die. }  
 (3) Instr. Peo - ple think that you're so sweet (1,2,3) But they don't know you





  
 quite like I do. (1,2) I guess they think that I'm a luck - y guy, —  
 (3) Instr. (1,2,3) But




  
 you're not fool - ing ev - 'ry - bod - y. (% rpt.) These are the breaks that you

**CHORUS**



C FC C FC G CG G CG G C/G G

ba - by, — but keep your red hot fing-ers off my heart lad - y, all —  
 make for your - self, — you've got to take your op - por - tu - ni - ties or stay on the shelf, — you want to

Dm7 Dm Em

— I know — is what — I see, — you're get - ting what you want and girl it  
 stay a - round — me, well that's — O. K., — it's just a

F G C F/C C F/C C F/C C F/C

ain't just me, — } no mat-ter how you cry, I'm not giv - ing an - y  
 game that we play, — }

G C/G G C/G G C/G G Dm7

love a - way, do you think I'm cra - zy, all — I know — is what —

Dm      Em      F      G

I see, but what can I do when you pretend that you're in love with me ba -

C      Dm      C

- by.

Dm    Em    F6    G    C      Dm

C      Dm    Em    F6    G      Dm    Em    F      G

*D.S.*