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PIANO/VOCAL/GUITAR

# TAKE THAT

THE CIRCUS



INCLUDES  
**TAKE THAT**  
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# THE GARDEN

Words & Music by Mark Owen, Gary Barlow, Jason Orange & Howard Donald

$\text{♩} = 88$

D/F#

G

Asus4

D/F#

G

First system of musical notation. It features a guitar chord chart at the top with five chords: D/F#, G, Asus4, D/F#, and G. Below the chords are three staves: a vocal line with a whole rest, and a piano accompaniment consisting of a treble and bass clef staff.

Asus4

Gmaj7

G6

D/F#

Dadd9/F#

Asus4

Second system of musical notation. It features a guitar chord chart at the top with six chords: Asus4, Gmaj7, G6, D/F#, Dadd9/F#, and Asus4. Below the chords are three staves: a vocal line with a whole rest, and a piano accompaniment consisting of a treble and bass clef staff. The lyrics "1. And the" are written below the vocal staff.

1. And the

D



Third system of musical notation. It features a guitar chord chart at the top with one chord: D. Below the chord are three staves: a vocal line with lyrics, and a piano accompaniment consisting of a treble and bass clef staff. The lyrics are: "fish - er - men came back a - cross the wat - er, and the peo - ple start - ed run - ning in the (2.) hear the sound of si - rens all a - round us, and the scent of burn - ing oil was in the".

park; and the cit - y stopped, as I held you in my arms.  
 air; and the mu - sic played, and it felt so good to hear.

Gmaj<sup>7</sup>/D G<sup>6</sup>/D D Dsus<sup>2</sup>

1. A  
 2. We could

Asus<sup>4</sup> A Asus<sup>4</sup> A

This is the life we've been giv - en, so op - en your mind and start liv -

D/F# G Asus<sup>4</sup> A D/F# G

ing. We can play a part if we on - ly start be - liev -

Asus<sup>4</sup> A Gmaj<sup>7</sup> G<sup>6</sup> D/F# Dadd<sup>9</sup>/F#

Asus<sup>4</sup> A D G

ing. yeah. 3. There's a stran-ger on the hill and he is

Asus<sup>4</sup> A D G Asus<sup>4</sup> A

speak-ing, as the tears from ev-'ry cloud be-gin to fall; for one

Gmaj<sup>7</sup> G<sup>6</sup> D/F# Dadd9/F# Asus<sup>4</sup>

mo-ment then we un-der-stood it all.

A<sup>7</sup> G A Bm

Ev-'ry-one, ev-'ry-one, can you hear the sol-diers com-ing? Ev-'ry-one,

G A Bm D/F# G A

ev-'ry-one, ev-'ry man and ev-'ry wom-an. We all fall, in the end, we're just

D A/C# G A

mi-ra-cles, of mat-ter. So come on, let me love you.

D/F# G Asus# A D/F# G

This is the life we've been giv-en, so op-en your mind and start liv-  
 This is the life we've been giv-en, so op-en your heart and start lov-

Asus# A Gmaj7 G° D/F# Dadd9/F#

- ing: we can play a part if we on-ly start be-liev-  
 - ing: we can make a start if we on-ly learn to lis-

1. Asus<sup>4</sup> A 2. Asus<sup>4</sup> *To Coda* ☺

ing, oh, yeah, ten, yeah,

A D/F# Gsus<sup>2</sup> Asus<sup>4</sup> A

Then the crowd began to head for the horizon, a

D/F# Gsus<sup>2</sup> Asus<sup>4</sup> A Gmaj<sup>7</sup> G<sup>6</sup>

mil - lion peo - ple walk - ing back to work; but you and me, we just

D/F# Dadd<sup>9</sup>/F# Asus<sup>4</sup> A Gmaj<sup>7</sup> G<sup>6</sup>

lay down in the gar - den. Yeah, you and me, we just

D/F# Dadd9/F# Asus4 A *D.S. al Coda (with repeat)*

lay down in the gar - den. 'Cause:

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'lay down in the gar - den.' followed by a repeat sign and the word 'Cause:'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for D/F#, Dadd9/F#, Asus4, and A are provided above the staff.

♣ Coda A D/F# Gsus2 Asus4 A

Ooh.

The second system continues the piano accompaniment and includes a vocal line with the word 'Ooh.'. A Coda symbol is present at the beginning of the system. Chord diagrams for A, D/F#, Gsus2, Asus4, and A are provided above the staff.

D/F# Gsus2 Asus4 A Gmaj7 G6

Oh. You and me, we just

The third system features a vocal line with the lyrics 'Oh. You and me, we just'. The piano accompaniment continues. Chord diagrams for D/F#, Gsus2, Asus4, A, Gmaj7, and G6 are provided above the staff.

D/F# Dadd9/F# Asus4 A D

lay down in the gar - den. yeah, the gar - den.

The fourth system features a vocal line with the lyrics 'lay down in the gar - den. yeah, the gar - den.'. The piano accompaniment concludes with a Coda symbol. Chord diagrams for D/F#, Dadd9/F#, Asus4, A, and D are provided above the staff.



# HELLO

Words & Music by Mark Owen, Gary Barlow, Stephen Robson,  
Jason Orange & Howard Donald

♩ = 130

B<sup>b</sup>



1. I'd watch the world go by in the morn -

The first system of the musical score for 'Hello' in B-flat major, 12/8 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and rests in the left hand.

F



ing and lose my - self in the news.

The second system of the musical score, continuing the vocal line and piano accompaniment. The piano accompaniment continues with the same eighth-note pattern.

C



looks like the cost of hous - es are fall

The third system of the musical score, concluding the vocal line and piano accompaniment. The piano accompaniment continues with the same eighth-note pattern.

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G

ing, — but I don't no - tice. —

B $\flat$

I'd write a long love song with no mean

B $\flat$ /C

F


ing and hope no - bod - y would hear

F/G

C

a life of fil - ter cof - fee and dream

C/D



G  


ing. dream ing.

A  


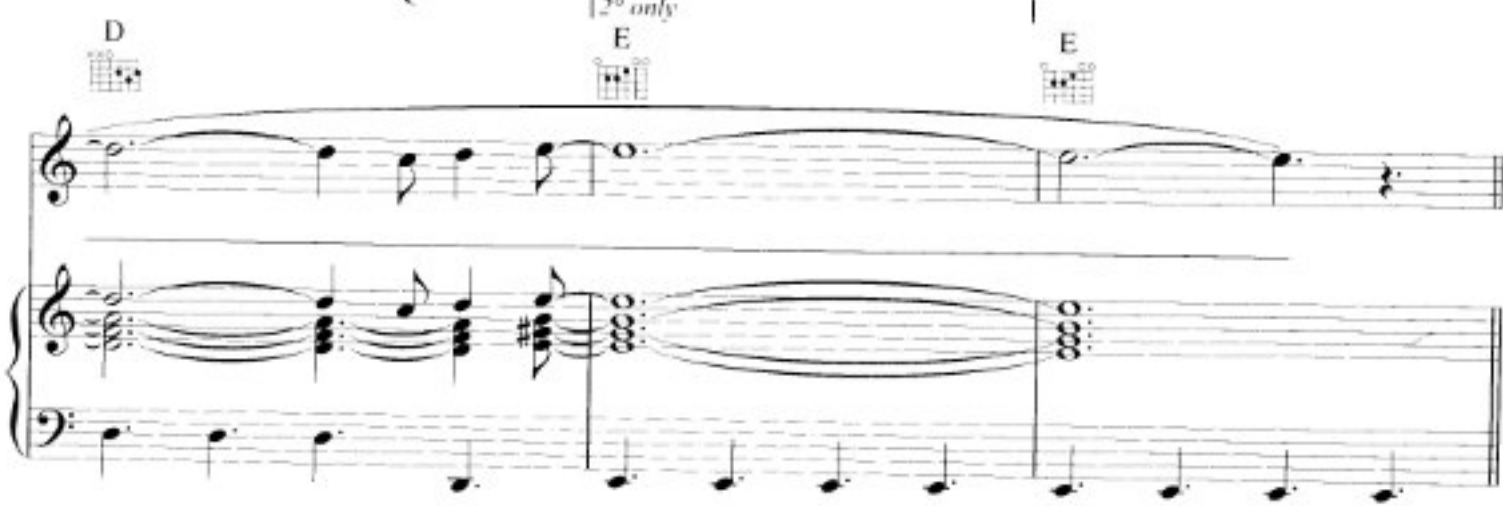
C 



Nev - er thought that an - y - one could change my view, but

A  

C 

ev - 'ry - thing looks diff - 'rent when I'm look - ing a - round with you.

D  

E <sup>2<sup>o</sup> only</sup>  E 

F Dm7 G11 C C/B Am Am/G

Glad you took the time to say hel - lo, hel - lo, Now

Dm7 G/B G11/B C C/B Am Am/G

I don't ev - er wan - na let you go, oh no,

F Dm7 G6 C C/B Am Am/G

All the bells are ring - ing out and all the birds are sing - ing now,

Dm7 G G6 *To Coda* G7 G


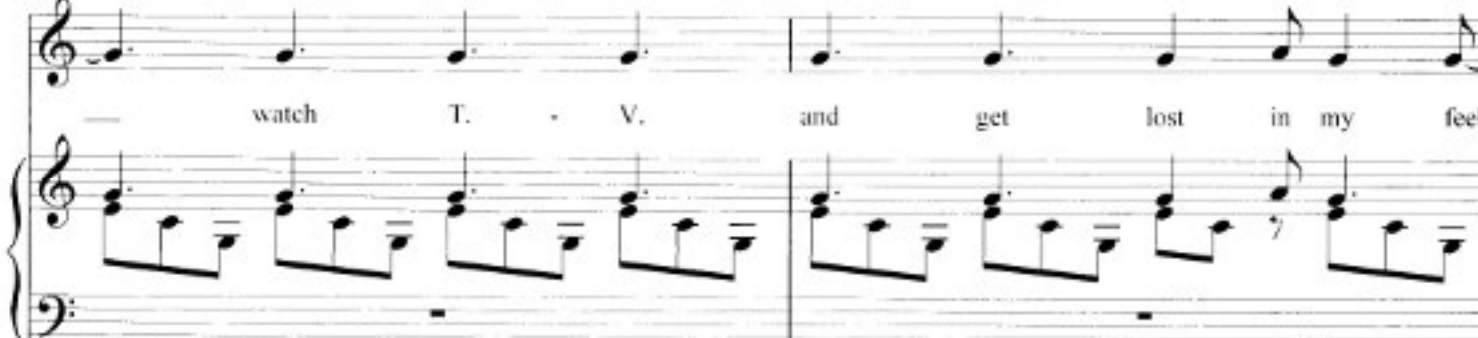
glad you took the time to say hel - lo, oh, oh, oh.

I.  


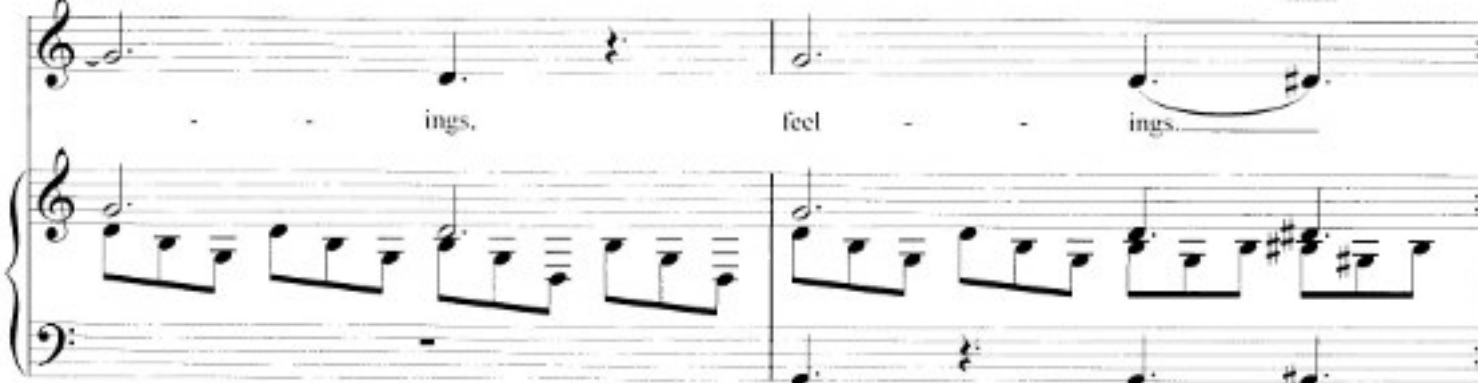

2. I'd lock my - self a - way in the ev -

'ning, a - fraid to ev - er come out.

watch T. - V. and get lost in my feel -

ings. feel - ings.

2.

B $\flat$  F Am Em

It's a love - ly day, \_\_\_\_\_ it's a love - ly day. \_\_\_\_\_

A $\flat$  Gaug G

Nev - er thought that an - y - one could change my view, \_\_\_\_\_ but

F Emaj $^7$

ev - 'ry - thing looks diff - 'rent when I'm look - ing with you. \_\_\_\_\_

F Dm $^7$  G

Glad you took the time to say hel - lo. \_\_\_\_\_

C C/B Am Am/G Dm<sup>7</sup>

oh, hel - lo. Now I don't ev - er

G/B G C C/B Am Am/G *D.S. al Coda*

wan - na let you go, let you go.

*Coda*  
G<sup>7</sup> G F Dm<sup>7</sup> G

oh, oh. Hel - lo,

C C/B Am Am/G Dm<sup>7</sup>

hel - lo, hel - lo, Hel - lo,

G/B      G      C      C/B      Am      Am/G

hel - lo, hel - lo,

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a long note on 'hel - lo,' followed by a phrase 'hel - lo,'. The bottom two lines are piano accompaniment. Above the first line, six guitar chords are indicated: G/B, G, C, C/B, Am, and Am/G. A slur covers the first four notes of the vocal line.

F      Dm<sup>7</sup>      G      C      C/B

All the bells are ring - ing out, and all the birds are

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with the lyrics 'All the bells are ring - ing out, and all the birds are'. The bottom two lines are piano accompaniment. Above the first line, five guitar chords are indicated: F, Dm<sup>7</sup>, G, C, and C/B.

Am      Am/G      Dm<sup>7</sup>

sing - ing now; glad you took the time to say hel -

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with the lyrics 'sing - ing now; glad you took the time to say hel -'. The bottom two lines are piano accompaniment. Above the first line, three guitar chords are indicated: Am, Am/G, and Dm<sup>7</sup>.

G      G<sup>b</sup>      G<sup>7</sup>      G      C

- lo, oh, oh, oh, hel - lo.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with the lyrics '- lo, oh, oh, oh, hel - lo.'. The bottom two lines are piano accompaniment. Above the first line, five guitar chords are indicated: G, G<sup>b</sup>, G<sup>7</sup>, G, and C.



# SAID IT ALL

Words & Music by Mark Owen, Gary Barlow, Stephen Robson,  
Jason Orange & Howard Donald

♩ = 112

Bm



Bm<sup>9</sup>/A



D<sup>9</sup>/F<sup>♯</sup>



Gmaj<sup>9</sup>



Bm



Bm<sup>9</sup>



D<sup>9</sup>/F<sup>♯</sup>



Gmaj<sup>9</sup>



Bm



Bm<sup>9</sup>/A



1. When the tears fall a - way and  
(2.) sud - den light of day the

there's no con - ver - sa - tion, there's noth - ing left to break.  
 weight of ex - pec - ta - tion. Hurt be - gins to fade.

1<sup>o</sup> only  
Bm

— that's not al - rea - dy bro - ken. You're star - ing in - to space.  
 as you find a new di - rec - tion. Been

— and ev - 'ry inch of si - lence. Been

stand - ing here for days and days. Said it all.

2° only



B<sup>9</sup>/A



F<sup>#</sup>m



Gmaj<sup>7</sup>



Em/G



talk-ing here\_ for days\_ and days\_ and days\_ Said it all\_

D



A



Noth-ing to say\_ at all\_ Noth-ing to say\_ that mat-

Bm



G



To Coda ⊕

- ters\_ Have-n't we heard\_ e - nough? Said it all\_

D



A



Noth-ing to say\_ at all\_ Noth-ing to say\_ that mat-

Bm



Gmaj<sup>9</sup>



- ters. Does - n't mat - ter an - y - more.

Em/G



1. Bm



2. D



2. In the

A



Oh... Ooh...

Bm



Gm



D  A 

All of the miles\_ of words\_ we've spo - ken, all of the lines\_ that got a - way\_.



Bm  Gmaj7 

Did - n't we take\_ the time\_ to say\_ them all?\_



D 

All of the miles\_ of words\_ we've spo - ken,



A  Bm 

all of the lines\_ that got a - way\_... Did - n't we take\_ the time\_



Gmaj<sup>7</sup>

*D.S. al Coda*

to say — them all? — Said it all. —

⊕ *Coda*

D

A

Noth - ing to say — at all. —

Bm

Noth - ing to say — that mat - ters. — Have - n't we said — it all? —

G

Gmaj<sup>7</sup>

# GREATEST DAY

Words & Music by Mark Owen, Gary Barlow, Jason Orange & Howard Donald

Original key D major

♩ = 112



The first system of the score shows the piano introduction. It consists of a treble clef staff with a 4/4 time signature and a bass clef staff. The treble staff contains four chords: C, C/B, Am7, and Fmaj9. The bass staff contains a simple bass line with quarter notes and half notes.

The second system of the score shows the vocal line and piano accompaniment. The vocal line is in a treble clef with a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "To-day this could be the great-est day of our lives." The chords above the vocal line are C, C/B, C/E, and Fmaj9.

The third system of the score shows the vocal line and piano accompaniment. The vocal line is in a treble clef with a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Be-fore it all ends, be-fore we run out of time. Stay" The chords above the vocal line are C, C/B, C/E, and Fmaj9.

Fmaj<sup>9</sup>Am<sup>7</sup>

C

Dm<sup>7</sup>

— close to me. Stay— close to me. Watch the world—

Fmaj<sup>9</sup>Am<sup>7</sup>

C

Dm<sup>7</sup>

— come a-live to - night.— Stay— close to me.

C



C/B



C/E

Fmaj<sup>9</sup>

To-night this— could— be.— The great-est night— of our— lives.—

C



C/B



C/E

Fmaj<sup>9</sup>

Let's make a— new— start,— the fu - ture— is ours— to—



find. Can you see it. can you see

Dm<sup>7</sup> Am<sup>7</sup>

it in my eyes? Can you feel it now?

G<sup>7</sup>sus<sup>4</sup> G<sup>7</sup> Dm<sup>7</sup>

Can you hold it in your arms to - night?

Am<sup>7</sup> G<sup>7</sup>sus<sup>4</sup>

(Hold on, hold on.) (Hold

Fmaj<sup>9</sup> Am<sup>7</sup> C Dm<sup>7</sup>add11

on, hold on.) To-night. (Hold on, hold on.)

Oh, stay close to me. (Hold on.) Stay close to me.

Watch the world come a-live to-night. Stay close to me.

Oh, hold your head high. (Hold on.) Arms open wide.

Fmaj<sup>9</sup> Am<sup>7</sup>

Yeah, the world starts to come a - live when you stay

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes: 'Yeah, the world starts to come a - live when you stay'. The piano accompaniment consists of a treble clef with chords and a bass clef with a steady eighth-note bass line.

C Dm<sup>7</sup>add11 C

close to me. To - day this could

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes: 'close to me. To - day this could'. The piano accompaniment continues with chords and a bass line.

C/B Am<sup>7</sup> Fmaj<sup>9</sup>

be the great - est day of our lives.

The third system continues the vocal line and piano accompaniment. The vocal line has eighth notes: 'be the great - est day of our lives.'. The piano accompaniment continues with chords and a bass line.

C C/B Am<sup>7</sup>

To - day this could be the great - est day of our

The fourth system continues the vocal line and piano accompaniment. The vocal line has eighth notes: 'To - day this could be the great - est day of our'. The piano accompaniment continues with chords and a bass line.

Fmaj<sup>9</sup> Fmaj<sup>9</sup> Am<sup>7</sup>

— lives. — Oh, — and the world — comes — a - live. —

C Dm<sup>7</sup>add11 Fmaj<sup>9</sup> Am<sup>7</sup>

— And the world — comes — a - live. — And the world —

C Dm<sup>7</sup>add11

comes. a - live. — Oh, — oh, — oh, — Stay —

Fmaj<sup>9</sup> Am<sup>7</sup> C Dm<sup>7</sup>add11

— close to me. Stay — close to me.

*Vocal ad lib.*

Fmaj<sup>9</sup> Am<sup>7</sup>

Watch the world come a - live to - night. Stay

C Dm<sup>7</sup>add11

1. close to me. Oh, stay Oh.

2.

Fmaj<sup>9</sup> Am<sup>7</sup>

C Dm<sup>7</sup>add11 Fmaj<sup>9</sup>

# JULIE

Words & Music by Mark Owen, Gary Barlow, Stephen Robson,  
Jason Orange & Howard Donald

$\text{♩} = 74$



Bm



G



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 key signature is D major (two sharps) and the time signature is 4/4. The piano accompaniment starts with a bass line of eighth notes and a treble line of chords. The vocal line has rests for the first two measures.



The second system continues the musical notation. The vocal line begins with the lyrics: "1. Ju- lie, what's your prob - lem? Won't you" and "2. Ju- lie, come to your win - dow. Don't let your". The piano accompaniment provides harmonic support with chords and a steady bass line.



The third system continues the musical notation. The vocal line begins with the lyrics: "tell me prob - lem what's go - ing on? 'Cause there's a" and "what's go - ing on? 'Cause there's a" and "what's go - ing on? 'Cause there's a". The piano accompaniment continues with chords and a steady bass line.

G Em

dark cloud hang - ing o - ver you - You've been  
 good thing to cry - to - day - So come on,

A A7

down down down for too long - You used to sing  
 change change change, come through the door.

G D A G D

sha la la la la la, I want you. Sing sha la la la la la, I do.

A G D

There's a band out - side and they're

1.

Bm A A<sup>7</sup>

play - ing now\_ for you. For you.

2, 3.

A<sup>7</sup> G D

— You used to sing\_ sha la la la la la, I want\_

A G D

— you. Sing sha la la la la la, I\_ do.



A  G  D 

There's a band out - side and they're



Bm  A  A7  *To Coda* 



play - ing now for you. For you.




D  Bm 

Why why why do you cry cry cry? You should



G  A 

know by now that the sun comes up for you.



G Em D

Why why why do you cry cry cry? You should know now that the

A A7 *D.S. al Coda*

sun comes up for you... That the sun comes up for you... You used to sing...

*Coda*

D

Sha la la la la la, I want...

Bm G D

... you. Sha la la la la la, I do...

# THE CIRCUS

Words & Music by Mark Owen, Gary Barlow, Jason Orange & Howard Donald

$\text{♩} = 76$

Cmaj<sup>7</sup>



1. Si - lence, please, 'cause I've got some-thing to say, and I'm

Dm



Am



G



go - ing round in cir - cles ev - 'ry day; the more I shout, the more I he - si -

Fmaj<sup>7</sup>



C<sup>6</sup>



G<sup>6</sup>



- tate, now that you're gone, now that you're gone.

Cmaj7

2. Stand up, please, till I'm done los - ing my mind, and I've  
 3. Si - lence, please, 'cause I've got some-thing to say, and be -

Dm

thanked you all just one too man - y times; the  
 - fore the mu - sic takes you all a - way:

Am

G

Fmaj7

more we fall, the hard - er we must climb, now that you're  
 (3, 4.) nev - er thought I'd leave it all so late, now that you're

C6

G6

C/E

gone, gone, now that you're gone. 'Cause I  
 oh, you're gone. Yeah, I

Fmaj7 C6 G6 C/E Fmaj7 C6

ev - 'ry - bod - y loves a cir - cus show, but I'm the on - ly clown you'll ev - er

G6 Dm7 Am G6

know; and now you can ap - plaud my best mis - take: "I

Dm7

*To Coda* 1. G6

love you" was too man - y words to say, to

C6

2. G6

say, say, "I

Dm<sup>7</sup> G<sup>6</sup> C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>  
 love you" was too man - y words to say, to say.

Cmaj<sup>9</sup> C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup> Dm Dm<sup>6</sup> Dm<sup>7</sup> Dm Dm<sup>9</sup> Dm<sup>7</sup> *D.S. al Coda*  
 4.1

⊕ *Coda*

G<sup>6</sup> Dm<sup>7</sup>  
 say, "I love you" was too man - y words to

G<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>  
 say, to say.

# HOW DID IT COME TO THIS

Words & Music by Mark Owen, Gary Barlow, Jason Orange, Howard Donald,  
Ben Mark & Jamie Norton

♩ = 116

G

Gmaj<sup>7</sup>

G<sup>6</sup>

The first system of the musical score is in G major, 4/4 time, with a tempo of 116. It consists of three measures. The guitar part shows chords for G, Gmaj<sup>7</sup>, and G<sup>6</sup>. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a dotted eighth note followed by a sixteenth note.

Gsus<sup>2</sup>

G

Gmaj<sup>7</sup>

G<sup>6</sup>

The second system continues the musical score with three measures. The guitar part shows chords for Gsus<sup>2</sup>, G, Gmaj<sup>7</sup>, and G<sup>6</sup>. The piano accompaniment maintains the same rhythmic pattern as the first system.

Gsus<sup>2</sup>

G

The third system includes the vocal line and piano accompaniment for the first line of lyrics. The guitar part shows chords for Gsus<sup>2</sup> and G. The piano accompaniment continues with the same rhythmic pattern.

1. Just the oth - er day some - bod - y said to me "Hey, may - be you're just



slight-ly schiz-o-phren-ic and a lit-tle out of reach my friend." I said "Yes, that's part-ly true but

jokes a-side I can ex-plain, it's just my way of keep-ing track with liv-ing on this plan-et." Now then,


have you turned on your T. V.? Have you seen re-al-i-ty?  
 2. All this noise and all these lights, all this talk-ing through the night,

Have you found the pro-gram that you spent your whole life look-ing for?  
 all this ex-pec-ta-tion now, it's mak-ing me neu-ro-tic. Tell me,




G  Gmaj7 

There's a girl in Cam - den Town, in - de - ci - sion makes her frown.  
 have I seen your face be - fore? I for - got to say hel - lo.



C/G 



Which dress would she wear to - day and which way should she smile at me?  
 Thought I'd make it clear now that I've al - ways been a smi - ler. Tell me...!




C  D/C  C 

How did it come\_ to this? How\_ did\_ it ev -



G  1. Gmaj7 

- er come\_ to\_ this.



G<sup>6</sup> Gsus<sup>4</sup> G 2, 3. Gmaj<sup>7</sup>

This system shows the first four measures of the piece. The guitar part has chords G<sup>6</sup>, Gsus<sup>4</sup>, G, and Gmaj<sup>7</sup>. The piano accompaniment features a treble clef with a melody and a bass clef with a steady eighth-note accompaniment.

C D/C C *To Coda* ☉

How did it come\_ to this? How\_ did\_ it ev -

This system contains the first two lines of lyrics. The guitar part has chords C, D/C, and C. The piano accompaniment continues with the same eighth-note accompaniment. The second line ends with a Coda symbol.

G Gmaj<sup>7</sup>

- er come\_ to\_ this\_

This system contains the third line of lyrics. The guitar part has chords G and Gmaj<sup>7</sup>. The piano accompaniment continues with the eighth-note accompaniment.

G Gsus<sup>4</sup> G D

Some- times\_

This system contains the fourth line of lyrics. The guitar part has chords G, Gsus<sup>4</sup>, G, and D. The piano accompaniment continues with the eighth-note accompaniment.

C



it's like I'm a world a - way. Some-times I feel a world a - way...

G



G



3. Just the oth - er day some - bod - y said to me "Hey, may - be you are

oh, so slight - ly O. C. D. a lit - tle out of reach my friend."

I said "Yes, that's part - ly true but jokes a - side, please stay with me. It's

just my way of com - part - men - tal - is - ing all the things I see."

*D.S. al Coda*

⊕ *Coda*



- er come to this.



# UP ALL NIGHT

Words & Music by Mark Owen, Gary Barlow, Jason Orange, Howard Donald,  
Ben Mark & Jamie Norton

$\text{♩} = 96$

A Asus<sup>4</sup> A Asus<sup>4</sup> A Asus<sup>4</sup>

1. Some-times I see your

A Asus<sup>4</sup> A Asus<sup>4</sup> A Asus<sup>4</sup> F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>6</sup>

face look-ing at me. All your love and grace, smil-ing at me. All the things we

F<sup>♯</sup>m<sup>7</sup> F<sup>♯</sup>m<sup>6</sup> A Asus<sup>4</sup> A Asus<sup>4</sup>

had but nev-er un-der- stood. 2. At

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment with treble and bass staves. The key signature is A major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 96. The first system covers the first two lines of the first verse. The second system covers the next two lines. The third system covers the final line of the first verse and the beginning of the second verse.

A Asus<sup>4</sup> A Asus<sup>4</sup> A Asus<sup>4</sup>

times it cuts me up, think - ing of you. All the hope I've  
 3. Pour an - oth - er glass while I watch the bot - tle dis - ap -

A Asus<sup>4</sup> F<sup>2</sup>m<sup>7</sup> F<sup>2</sup>m<sup>6</sup>

got. wast - ed on you. All the talks we  
 - pear. While I watch the morn - ing light ap -

F<sup>2</sup>m<sup>7</sup> F<sup>2</sup>m<sup>6</sup> E Esus<sup>4</sup> E Esus<sup>4</sup>

had nev - er did no good. I Oh...  
 - pear think - ing a - bout you. I

C Am

may - be I don't need you to save me. I just want you to help.


  
 me, 'cause you're keep - ing me up all night...


  
 I'm so tired of wait - ing, wait - ing here for noth


  
 ing. I should be up all night with you.


  
 up all night. Oh,

C Am

may - be I don't need you to save me. I just want you to help.

Dm<sup>7</sup> G<sup>7</sup> C E<sup>7</sup>

me, 'cause you're keep - ing me up all night. I'm so tired of

Am F G<sup>7</sup> G G<sup>7</sup>

*To Coda*

wait - ing, wait - ing here for noth - ing. I should be up all night with

F#m7b9 A

you. I met this girl last night and she said "Why won't you mar - ry me?"



**B**

(He met this girl last night... and she said "Why won't you mar-ry me?"). Well, I'm

**C47**

too young for that, too... dumb for that, too... broke for that, too... tired for that, too

**E7**

— proud for that and I'm too... gone for that. *But would you like to come back to my flat?* Oh...

*D.S. at Coda*

**Coda**

up all night with you. "Come on, just say you'll stay."

# YOU

Words & Music by Mark Owen, Gary Barlow, Jason Orange & Howard Donald

♩ = 80

Em



Em(maj7)



Em7



The first system of music features a vocal line with three whole rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with a half-note pulse in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Em<sup>6</sup>



Em



Em(maj7)



The second system begins with a vocal line containing a triplet of eighth notes. The lyrics are "1. It's not a spark that gives me light." The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pulse in the left hand.

Em7



Em<sup>6</sup>



C



The third system continues the vocal line with lyrics "It's not the days I'm up all night... Is - n't a sto - ry". The piano accompaniment features a triplet of eighth notes in the right hand and a half-note pulse in the left hand.

G  Am<sup>6</sup> 

I have read, or a pic - ture in my head.



Em  Em(maj<sup>7</sup>)  Em<sup>7</sup> 

2. It's not the world that pulls me through. It was-n't a ques - tion  
3. Give me your hurt if you're feel-ing pain. Tell me your se - crets,



A<sup>7</sup>  C  G 

— be - fore I knew, was just an an - swer here by my side.  
— I'll keep them safe. Give me your love mixed up with sin,



A<sup>6</sup>/F<sup>7</sup>  G  C 

I found it out just in time. | It's you.  
in ev - 'ry part of ev - 'ry - thing.



Am<sup>7</sup>



G



D/F#



G



Yeah... it's

C



Am<sup>7</sup>



1.

G



you... It's you...

2.

G



It's you...

Am



Am<sup>7</sup>/F#



Em



From now till the end. Now till the end. Now till the end.

C Am Am<sup>6</sup> G

my friend. It's a moment of glory, my one and only. It's

C Am<sup>7</sup> G

you. Oh...

D/F# G C Am<sup>7</sup>

yeah. It's you...

1. G D/F# G G D/F# 2. G D/F#

It's you. It's It's you.

C Am G

It's you. just you. Yeah.

2° Instrumental

D/F# G C Am

it's you. it's you. just

G 1. D/F# G 2. D/F# G Cadd9

you. Yeah

# WHAT IS LOVE

Words & Music by Mark Owen, Gary Barlow, Jason Orange & Howard Donald

♩ = 80

Am  E7  Am 



1. Is it a truth

E7  Am  Dm7 



or is it a fear? Is it a

Am  E7  Am  E7 



rose for my val-en-tine? What is love? 2. Is it on - ly

Am E7 Am Dm7

words (3.) cure, I'm try - ing to find a sci - ence of faith, or is it the a rea - son to

Am E7 Am

way that we're feel - ing now? What is love? If love is truth, fall to your knees and die? What is love?

Dm7 G C F

then let it break my heart. If love is fear, lead me to the dark. If love is a game

Dm G 1. Am E7

I'm play - ing all my cards. What is love? What is love? 3. A pain or a



2.  
Am Dm<sup>7</sup>

La... la la... Oh...

Detailed description: This system contains the first two measures of the second ending. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

G C F Dm<sup>7</sup>

Oh... Oh...

Detailed description: This system contains measures 3 and 4. The vocal line has a half note G4, a quarter rest, and eighth notes A4, B4, and C5. The piano accompaniment continues with eighth-note patterns and chords.

G Am

Oh... Oh... Oh... On - ly

Detailed description: This system contains measures 5 and 6. The vocal line features a half note G4, a quarter rest, and eighth notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chord accompaniment.

Fmaj<sup>7</sup> Cadd<sup>9</sup>

you can save me now. On-ly you can heal me now... On-ly

Detailed description: This system contains measures 7 and 8. The vocal line includes eighth-note triplets and quarter notes. The piano accompaniment features a bass line with an '8' marking and chords with an '8' marking in the right hand.

Fmaj<sup>7</sup> E<sup>7</sup>

you can show me now, what is love. Oh, is it a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'you', followed by a quarter note 'can', a quarter note 'show', a quarter note 'me', a quarter note 'now,', a quarter note 'what', a quarter note 'is', a quarter note 'love.', a quarter note 'Oh,', a quarter note 'is', a quarter note 'it', and a quarter note 'a'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. A triplet of eighth notes is marked in the vocal line and piano accompaniment.

Am E<sup>7</sup> Am

truth or is it a fear?

Detailed description: This system contains the next two measures. The vocal line has a whole rest in the first measure, followed by a quarter note 'or', a quarter note 'is', a quarter note 'it', a quarter note 'a', and a quarter note 'fear?'. The piano accompaniment continues with a bass line and treble line accompaniment.

D<sup>7</sup> Am E<sup>7</sup>

Is it a rose for my val-en-tine? What is love?

Detailed description: This system contains the next two measures. The vocal line has a whole rest in the first measure, followed by a quarter note 'Is', a quarter note 'it', a quarter note 'a', a quarter note 'rose', a quarter note 'for', a quarter note 'my', a quarter note 'val-', a quarter note 'en-', a quarter note 'tine?', a quarter note 'What', a quarter note 'is', and a quarter note 'love?'. The piano accompaniment continues with a bass line and treble line accompaniment.

Am E<sup>7</sup> Am

Ooh. What is love?

Detailed description: This system contains the final two measures. The vocal line has a whole rest in the first measure, followed by a quarter note 'Ooh.', a quarter note 'What', a quarter note 'is', and a quarter note 'love?'. The piano accompaniment continues with a bass line and treble line accompaniment, ending with a double bar line.

# HOLD UP A LIGHT

Words & Music by Mark Owen, Gary Barlow, Jason Orange, Howard Donald,  
Ben Mark & Jamie Norton

$\text{♩} = 128$

F



The piano introduction consists of two staves. The right hand has whole rests for the first three measures. The left hand plays a rhythmic pattern of eighth notes: quarter rest, eighth note, eighth note, quarter rest, eighth note, eighth note, quarter rest, eighth note, eighth note. The notes in the left hand are F, C, F, C, F, C, F, C, F, C, F, C.

F

Am

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a triplet of eighth notes (F, C, F) and continues with a series of eighth and quarter notes. The piano accompaniment mirrors the vocal line with triplets and provides harmonic support. The lyrics are: "You can dance if you like, you can sing ev-'ry line of ev-'ry song..."

Dm

B $\flat$

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes a triplet of eighth notes and a quarter note. The piano accompaniment continues with similar rhythmic patterns. The lyrics are: "... No, you don't have to steal the show, It was your show all a - long..."

F Am

— As the or - ches - tra plays, the peo - ple take their seats...

Dm Bb

— There's no room left in this house, it's on - ly you and me...

Gm7 C

— And if life is your stage I'll be watch - ing.

F

Hold up a light... for me. Hold up a light... for me. Hold up a light... for me.



Hold up a light\_ for me, oh\_



I'll be watch - ing. Hold up a light\_ for me.

Hold up a light\_ for me. Hold up a light\_ for me. Hold up a light\_ for me.



To Coda ☉

oh\_ I'll be watch - ing

Dm
C
Gm<sup>7</sup>

you, and ev - 'ry thing that you do. As we

F
Am/E
Dm
F/C

start re - hears - ing ev - 'ry scene, the words to ev - 'ry - thing.

B<sup>b</sup>
F/A
Gm<sup>7</sup>
C

— we re - al - ise that the crowd is lis - ten - ing. And then the

F
Am/E
Dm
F/C

tears fall down on your face at ex - act - ly the right place.

B $\flat$  F/A Gm $^7$  C

as the peo - ple start to stand up in the aisles. You can

Gm C

hear the sound of vi - o - lins on ev - 'ry street to - night. You can

Gm B $\flat$  D.S. al Coda

see all lov - ers danc - ing round. I'll be watch - ing.

⊕ Coda N.C. F C/E Dm

you.

F/C      B<sup>b</sup>      F/A      Gm<sup>7</sup>

The first system of music features a guitar part with four measures of chords: F/C, B<sup>b</sup>, F/A, and Gm<sup>7</sup>. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes.

C      F      C/E      Dm      F/C

All things you see end up where they should

The second system continues the guitar part with chords C, F, C/E, Dm, and F/C. The vocal line begins with the lyrics "All things you see end up where they should". The piano accompaniment continues with chords and a rhythmic pattern.

B<sup>b</sup>      F/A      Gm<sup>7</sup>      C

be. All things you see end up where they should...

The third system features guitar chords B<sup>b</sup>, F/A, Gm<sup>7</sup>, and C. The vocal line continues with the lyrics "be. All things you see end up where they should...". The piano accompaniment includes chords and a rhythmic pattern.

F

Hold up a light\_ for me, hold up a light\_ Hold up a light\_ for me,

The fourth system features a guitar chord of F. The vocal line has the lyrics "Hold up a light\_ for me, hold up a light\_ Hold up a light\_ for me,". The piano accompaniment consists of chords and a rhythmic pattern.



B<sup>b</sup>



hold up a light... Hold up a light\_ for me, hold up a light... Hold up a light\_ for me.

F



Hold up a light... for me, Hold up a light... for me, hold up a light...

B<sup>b</sup>



Hold up a light... for me, hold up a light... 'cause I'm lov - ing you...

Gm<sup>7</sup>



F



and I'm lov - ing this, oh... Hold up a light\_ for me,

hold up a light... Hold up a light... for me, hold up a light...

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "hold up a light..." and continues with "Hold up a light... for me, hold up a light...". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.



A light... for me...

The second system continues the vocal line with the lyrics "A light... for me...". The piano accompaniment features a more complex chordal structure in the right hand, with some notes held across measures.



I'll be watch - ing

The third system shows the vocal line with the lyrics "I'll be watch - ing". The piano accompaniment uses a simple chordal accompaniment style with quarter notes in the bass and chords in the treble.



you. I'll be watch - ing you...

The fourth system concludes the vocal line with the lyrics "you. I'll be watch - ing you...". The piano accompaniment continues with the same chordal accompaniment style.

# SHE SAID

Words & Music by Mark Owen, Gary Barlow, Jason Orange & Howard Donald

$\text{♩} = 88$

The musical score is presented in four systems. The first three systems consist of piano accompaniment for the first three systems, and the fourth system includes vocal lines with lyrics. The piano accompaniment is written in treble and bass clefs. The vocal line is in treble clef. The lyrics are: 1. (S) My love was filled with trouble, with in - de - 2. My love, as bad as fast food, As low as

Chords shown above the piano accompaniment:

- System 1: Dm7, G, C6
- System 2: Dm7, G, C6, Dm7, G
- System 3: C6, Dm7, G, C
- System 4: C7, F

C<sup>7</sup> F

- ci - sion, the - ra - py and pain. You know that  
 deu - ces in a gam - blers hand. You know that

C<sup>7</sup> F


my love, it was go - ing no - where. It would have  
 my love, was one long hang - o - ver. Ain't got no


F<sup>7</sup> G<sup>7</sup> To Coda

dri - ven an - y nor - mal man in - sane. Oh, but then she  
 hous - es and no mo - ney or no land.

Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup> C

— said she want-ed to dance. She said she want-ed to move. She


  
 — said she want-ed a good— time. Girl, — I think I love you. —



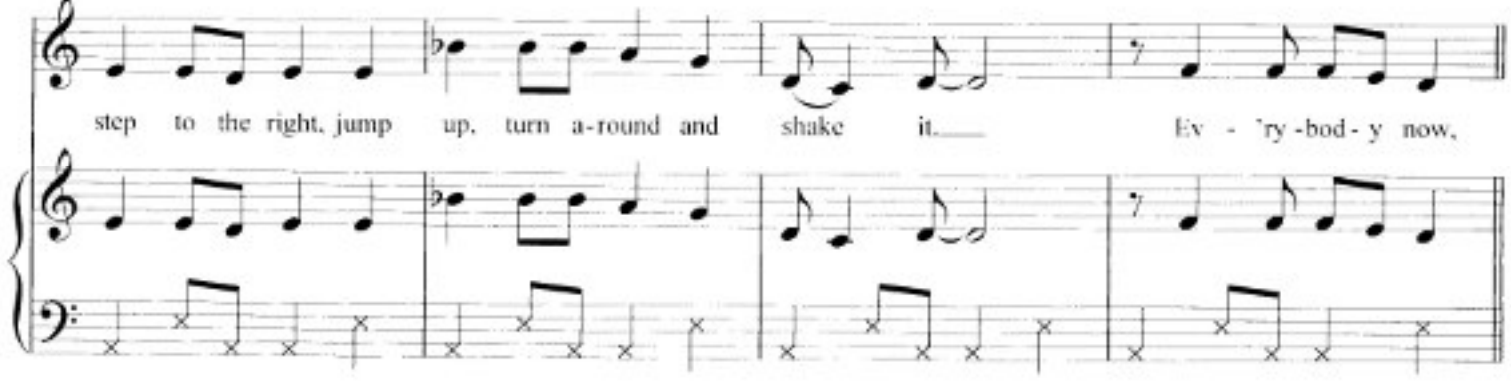
N.C.

Shake it. — Ev - 'ry - bod - y now, shake it. — Ev - 'ry - bod - y just



Drums

step to the right, jump up, turn a-round and shake it. — Ev - 'ry - bod - y now,




  
 boo - gie. — Ev - 'ry - bod - y now, boo - gie. — Ev - 'ry - bod - y put your



C<sup>7</sup> F NC. *D.S. al Coda*

hands in the air, turn a - round. Ev - 'ry - bod - y let's boo - gie. — Oh,

*Drums*

⊙ *Coda*

Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup>

— said she want-ed to dance. — She — said she want-ed to move..

C Dm<sup>7</sup> G<sup>7</sup> C

She — said she want - ed a good — time. Girl..

1. 2. C C

— I think I love you. — She —

# HERE

Words & Music by Mark Owen, Gary Barlow, Olly Knights, Gale Paridjanian,  
Jason Orange & Howard Donald

$\text{♩} = 132$

F  $\text{B}^{\flat}\text{sus}^2$  F  $\text{B}^{\flat}\text{sus}^2$

1. Up and down, our love a mer-ry-go-round. You went your

F  $\text{B}^{\flat}$  F  $\text{B}^{\flat}$

— way I went my way. Said you'll see me down, life's high-way. 2. Not

F  $\text{B}^{\flat}$  F  $\text{B}^{\flat}$

— way I went my way. Said you'll see me down, life's high-way. 2. Not

F B<sup>b</sup>addy F B<sup>b</sup>

black \_\_\_\_\_ or white. \_\_\_\_\_ As crys-tal clear \_\_\_\_\_ as a clou - dy night. \_\_\_\_\_ Trav-  
 (3.) Fly - ing home to - night. \_\_\_\_\_ as far a - way \_\_\_\_\_ as a sat - ell - ite. \_\_\_\_\_ Keep - ing your \_\_\_\_\_

F B<sup>b</sup> F B<sup>b</sup>

- 'lin' on - ly made me lone - ly. \_\_\_\_\_ I \_\_\_\_\_ was on - ly home when you held \_\_\_\_\_ me. ) Yeah, it's a hell, \_\_\_\_\_  
 - heart in \_\_\_\_\_ my pock - et. Hope to God \_\_\_\_\_ that I \_\_\_\_\_ don't drop \_\_\_\_\_ it. )

♩ C A/C<sup>#</sup> B<sup>b</sup>maj<sup>7</sup> G

\_\_\_\_\_ a hell of a time \_\_\_\_\_ to \_\_\_\_\_ e - merge \_\_\_\_\_ from the sha - dows. \_\_\_\_\_ Yeah, it's a hell, \_\_\_\_\_

C A/C<sup>#</sup> B<sup>b</sup>maj<sup>7</sup> G<sup>7</sup>

\_\_\_\_\_ a hell of a time \_\_\_\_\_ to come knock - ing at \_\_\_\_\_ my door. \_\_\_\_\_  
 \_\_\_\_\_ 2<sup>o</sup> burst - ing through. \_\_\_\_\_



And it's here... where I've come home...

D F C

B<sup>b</sup> D F C

— to. Right here... Ev-'ry - thing - I hold...

B<sup>b</sup> D F C

— on to — is here... All the things, I keep...

*To Coda*

— so dear... — so dear... are here...

1. B<sup>b</sup> B<sup>b</sup>maj<sup>7</sup> 2. B<sup>b</sup> D

F B<sup>b</sup>add9 F B<sup>b</sup>add9

Oh, what a time\_\_ to come back.\_\_ Oh, what a time\_\_ to come home..

F B<sup>b</sup>add9 F B<sup>b</sup>maj7

Oh, what a time\_\_ to come back.\_\_ Oh, what a time\_\_

F B<sup>b</sup> F B<sup>b</sup>

Up and\_\_ down,\_\_ our love\_\_ a mer-ry-go-round,\_\_ You went your\_\_

F B<sup>b</sup> F B<sup>b</sup> *D.S. al Coda*

\_\_ way I\_\_ went my\_\_ way. Said you'll see\_\_ me down life's high-way. Yeah, it's a hell..

♩ Coda B<sup>b</sup>

D

F<sup>6</sup>

(Ev - 'ry - bod - y's talk - in' now, Ev - 'ry - bod - y's walk - in' round.  
so dear are here. (Vocal ad lib. on repeat)

C

B<sup>b</sup>

D

Ev - 'ry - bod - y's dream - in' 'bout here.) (Ev - 'ry - bod - y's talk - in' now.

F<sup>6</sup>

C

B<sup>b</sup>

Play 4 times ad lib.

Ev - 'ry - bod - y's walk - in' round, Ev - 'ry - bod - y's dream - in' 'bout here.)

D

F/D

C/D

Dm

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**HELLO**  
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**JULIE**  
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**HOW DID IT COME TO THIS**  
**UP ALL NIGHT**  
**WHAT IS LOVE**  
**YOU**  
**HOLD UP A LIGHT**  
**HERE**  
HIDDEN TRACK  
**SHE SAID**



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