

Simply Red

Piano·Vocal·Guit

Greatest Hits



Simply Red Greatest Hits

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Worldwide Representation: Andy Dodd & Elliot Rashman assisted by Lindy Fretwell and Josephine Burston at So What Arts Limited in association with Lisa Barbaris for So What Arts America

Internet: <http://www.simplyred.co.uk/>

Photography/Art Direction: Zanna

Folio © 1996 International Music Publications Ltd
Griffin House, 161 Hammersmith Road, London W6 8BS, England

Printed by The Panda Group · Haverhill · Suffolk CB9 8PR · UK
Binding by Suffolk Bound · Ipswich

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HOLDING BACK THE YEARS

Words by Mick Hucknall
 Music by
 Mick Hucknall & Neil Moss

(♩ = 84)
 Capo 3

Dm9 Em9 Fmaj9 G

D9 Em9 Fmaj9 G

Dm9 G Dm9 G

Hold-ing back the years
 Hold-ing back the years

think-ing of the fear I've had_ so long
 chance for me es - cape from all_ I know.

Dm9 G Dm9 G Dm7 G

when some-bo - dy _____ hears, _____
 Hold - ing back the _____ tears _____

lis - ten to the fear that's gone. _____
 there's no-thing here has grown _____

Dm9

G

Dm9

G



Stran-gled by the wish-es of pa - ter,
I've wast - ed all my years

hop-ing for the
wast-ed all those

Dm9

G

1.

Dm7

G



arms of ma - ter,
years

get to me the soon-er or lat - er.
no-thing had the

Dm9

G

Dm9

G



Dm9

G

Dm7


G

2.




chance to be good

no-thing ev - er could yeah oh.



 I'll keep hold - ing on, — I'll keep hold - ing on, —





 I'll keep hold - ing on, — I'll keep hold - ing on —





 ——— so tight.





 All right, oh - now well. I've —

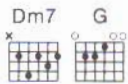




wast-ed all my years wast-ed all of those years




and no-thing had the chance to be good 'cause no-thing ev - er




could oh oh I'll keep hold - ing on,




I'll keep hold - ing on, I'll keep hold - ing on,







I'll keep hold - ing on, - hold - ing hold - ing hold - ing on _____







ooh_ la la la _____ la la I said ooh_ yeah







that's all_ I have to _____ day, - it's all_ I have to say. _____







repeat and fade

MONEY'S TOO TIGHT TO MENTION

Words & Music by
William Valentine & John Valentine

(♩ = 112)
Capo 5
N.C.



First system of music featuring piano accompaniment in 4/4 time. The key signature has two sharps (F# and C#). The music starts with a piano introduction and then moves into the main melody.



Strings

Staff for string accompaniment, showing a series of chords corresponding to the guitar chords above.

Second system of piano accompaniment, continuing the melody and bass line.



Third system of string accompaniment, continuing the chordal accompaniment.

Third system of piano accompaniment, continuing the melody and bass line.



Fourth system of string accompaniment, continuing the chordal accompaniment.

Fourth system of piano accompaniment, concluding the piece.

Bm7 A/B Bm7

I been laid off from work, my rent is due,
I went to my brother to see what he could do,

D/E Em7 D/F# G A

he said my kids all need brand new shoes.
bro - ther like to help you but I'm un - a - ble to.

Bm7 A/B Bm7

So I went to the bank to see what they could do, they said
So I called on my father, father, on

D/E Em7 D/F# G A

son my father, looks like bad luck got a hold on you.
he said

A/B Bm7 A/B Bm7

Mon-ey's too tight to men - tion. I can't
 mon-ey's too tight to men - tion. Oh

D/E Em7 D/F# G A

get an un - em - ploy - ment ex - ten - sion,
 mon - ey mon - ey mon - ey mon - ey,

A/B Bm7 A/B Bm7

mon-ey's too tight to men - tion.
 mon-ey's too tight to men - tion. 2. I can't

1. 2.

D/E Em7 D/F# G A Em7 D/F# G G/B

ev - en qua - li - fy for my pen - sion.



D/A



G#m7dim5



Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody includes a triplet of eighth notes. Lyrics: "We talk a - bout Rea - gan - o - mics, - We're talk - in' 'bout the dol - lar bill"

Piano accompaniment for the first system, showing the left and right hands in G major with two sharps.

Gmaj9



Em7



F#m7



Gmaj7



Em7/B



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody includes a triplet of eighth notes. Lyrics: "oh _____ Lord, _____ down in the con - gress and that old man _____ that's over the hill."

Piano accompaniment for the second system, showing the left and right hands in G major with two sharps.

D/A



G#m7dim5



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody includes a triplet of eighth notes. Lyrics: "they're pass - ing all _____ kinds _____ of bills Now what are we _____ all _____ to do when"

Piano accompaniment for the third system, showing the left and right hands in G major with two sharps.

Gmaj9



F#7#9aug5



Musical staff with treble clef, key signature of two sharps, and a common time signature. The melody includes a triplet of eighth notes. Lyrics: "from down _____ on ca - pi - tol hill. (we've tried _____ it) mon - eys got a hold on you. -"

Piano accompaniment for the fourth system, showing the left and right hands in G major with two sharps.

A B

Bm7

A/B

Bm7

Mon-ey's too tight to men - tion, (cut back)
 Mon-ey's too tight to men - tion, oh

D E

Em7

D/F#

G

A

mon - ey mon - ey mon - ey mon - ey,

A B

Bm7

A/B

Bm7

mon-ey's too tight to men - tion, oh,
 mon-ey's too tight to men - tion, A - me - ro

D E

Em7

D/F#

G

A

to Coda ⊕

mon - ey mon - ey mon - ey mon - ey.
 mon - ey oh yeah.

N.C.

3
We're talk-in' a-bout mon - ey mon - ey, we're talk-in' a-bout mon - ey mon - ey,

3
we're talk-in' a-bout mon - ey mon - ey, we're talk-in' a-bout mon - ey mon - ey,

3
we're talk-in' a-bout mon - ey mon - ey, we're talk-in' a-bout mon - ey mon - ey,

3
we're talk-in' a-bout mon - ey mon - ey, mon - ey mon - ey mon - ey. *D.º al Coda*

⊕ CODA
VC

I'm talk-in' a-bout mon - ey mon - ey, I'm talk-in' a-bout mon - ey mon - ey,

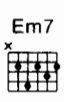
I'm talk-in' a-bout mon - ey mon - ey, I'm talk-in' a-bout mon - ey mon - ey,

yeah. — I'm talk - in' Ron - nie, I'm talk-in' a-bout Ron - nie Ron - nie,

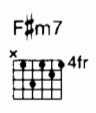
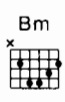
I'm talk-in' a-bout Ron - nie Ron - nie, I'm talk-in' a-bout Ron - nie Ron - nie.



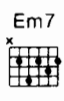
Did the earth move for you Nan - cy, did the earth move for you Nan - cy,



did the earth move for you Nan - cy, did the earth move for you Nan - cy.



Yeah, — I'm talk - in' Nan - cy, yeah, — I'm talk - in' Nan - cy,



repeat ad lib. to fade

yeah, — I'm talk - in' Nan - cy, yeah, — I'm talk - in' Nan - cy.

THE RIGHT THING

Words & Music by
Mick Hucknall

(♩ = 109)

E7 Dmaj7/E E7 Dmaj7/E

Do ————— do ————— do do do do do —

oh do ————— do ————— do

do do do. In the middle of the night, when the

E7 Dmaj7/E E7

Dmaj7/E

F#m7/B

E

time is right,

sex - i - ly right,

I'm gon-na do the right thing.

Gon-na

E7

Dmaj7/E

F#m7/B

move you slow,

much hard-er though,

sex - i - ly so,

I'm gon-na do the right

E

E7

Dmaj7/E

thing.

I'm feel-in' hot,

I ain't ne-ver gon-na stop.

To get

F#m7/B

E


E7


- what you got,


you bet-ter take what I bring.

I feel it now,

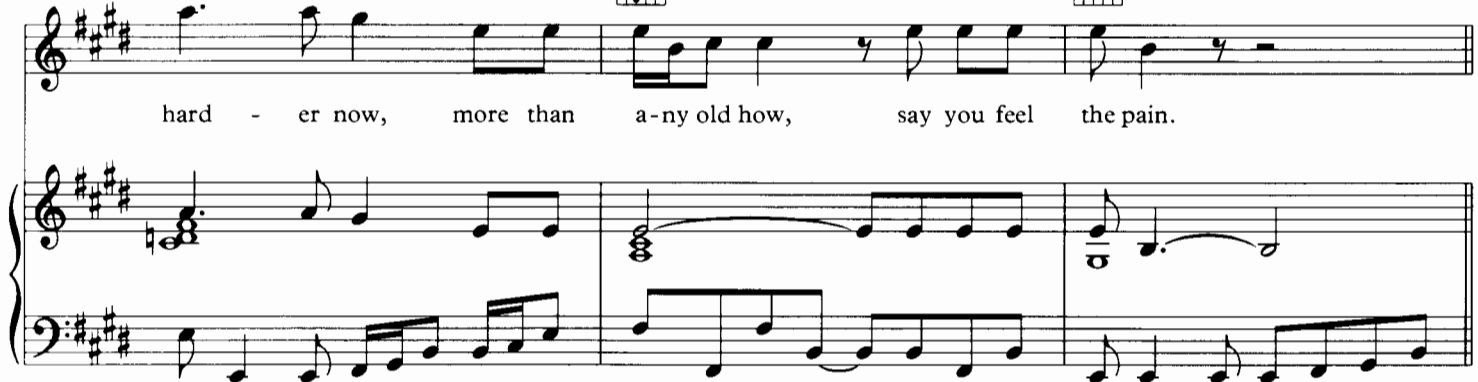
much

Dmaj7/E  5fr

F#m7/B  x

E 

hard - er now, more than a-ny old how, say you feel the pain.





Esus4 

Bm7/F# 


Feel I'm get-ting hard - er now, get off your back four,



E 

Esus4 

get on top more. Feel I'm sink-ing farth - er down,



Bm7/F# 

E 

E7 

Dmaj7/E  5fr

get off your back four, get on top more. Do do



E7



Dmaj7/E



do do do do. I

E7



Dmaj7/E



told you to stop, 'You're sleep-ing out a lot' You
mid - dle of the night, when the time is right, sex -

F#m7/B



E



E7



told me get lost, where's your un-der-stand - ing. I feel it now much
- i - ly right, I'm gon - na do the right thing. Gon-na move you slow, much

Dmaj7/E



F#m7/B



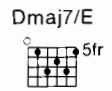
hard - er than I've ev - er done now, now. Hey, — I'm gon-na do the right
hard - er than I've ev - er done now, now. Hey, — I'm gon-na do the right



thing. Let me tell you what I'm gon-na do, hit me now. I oh
 thing. Let me tell you now, hit me now, hit me now.



I oh I, I'm gon-na do the right thing.



I oh I oh I, I'm gon-na do the right



to Coda ⊕

thing for the time now. Feel I'm get-ting hard-er now,

Bm7/F#

E

Esus4

get off your back four, get on top more. Feel I'm

Bm7/F#

E

D. al Coda

sink-ing farth-er down, get off your back four, get on top more. In the

⊕ CODA

E7

Dmaj7/E

F#m7/B

I oh I oh I, I'm gon-na do the right

E

E7

Dmaj7/E

F#m7/B

thing. When? Ear-ly in the mid-night hour. I oh I oh I,

a tempo

ad lib.

E G#m7 F#m7 F#m7/B

woo_ yeah_ I, I'm on fire now, oh I, I'm gon-na do the right

E E G#m7 F#m7 F#m7/B

thing. I, you know, I'm on fire now, oh I, I'm gon-na do the right

E E G#m7

thing. Yeah, yeah, I won't give up, I won't give up,

F#m7 F#m7/B E E

I won't give it, I won't give it up, I won't give it up, I won't give it up. You know I told you that

Gm7



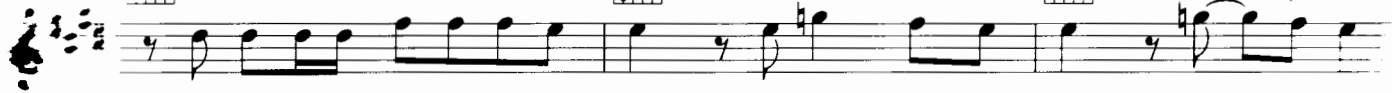
F#m7



F#m7/B



E



I would ne-ver dream of leav-ing now. If I did it right hey_____ now.



E



G#m7



F#m7



F#m7/B



You know I told you that I would ne-ver dream of leav-ing now. If I did it



E



E



G#m7



F#m7



F#m7/B



right hey_____ now. I_____ I_____ I_____



E



E



G#m7



F#m7



yeah_ yeah_ babe. I_____ I_____ I_____



IT'S ONLY LOVE

Words & Music by
Vella Maria Cameron and
Jimmie Lee Cameron

Fmaj7/A  **Em7** 

It's on - ly love,

Fmaj7/A  **Em7**  **Fmaj7/A** 

it's on - ly love, it's on - ly love,

Em7  **Fmaj7/A**  **Em7/A** 

it's on - ly love.

Fmaj7/A  **Em7** 

1. Don't be a - fraid _____ to touch me ba - by,
2. 3. I wan - na stay _____ with you night and day



Fmaj7/A  Em7/A 






girl ——— let's be ——— real.
un - til the end of time.




Fmaj7/A  Em7/A 

There's no - thing wrong with the way we're car - ry - ing on, —
It's O. K. when you lay, —



 G  C/G  G  To Coda 

so en-joy ——— and live. ——— } 'Cause ——— it's on - ly love
lay your body next to mine. ——— }



 Fmaj7/A 

do - ing its ——— thing ——— ba - by, it's on - ly love that you're



Em7 / A Fmaj7 / A Em7 / A

feel - ing. It's on - ly love do - ing its — thing — ba - by,

Am G/B Am7 D. $\frac{3}{4}$. al Coda

it's on - ly love that you're giv - ing, — you're giv - ing.

☩ CODA Em7 / A

It's on - ly love do - ing its thing — ba - by,

Fmaj7 / A Em7 / A Repeat to Fade

it's on - ly love that you're { feel - ing. giv - ing.

AS A FLAME

Words & Music by
Mick Hucknall

Fm6 Em Fm6

Musical notation for the first system, including guitar chords (Fm6, Em, Fm6) and piano accompaniment.

Em Fm6 Em Fm6

1. I was bowled out, I was sold down the
 3. She's made of stern now, pet-ty words don't be -
 real glass, she's got real e -

Musical notation for the second system, including guitar chords (Em, Fm6, Em, Fm6) and piano accompaniment.

Em Fm6 Em Fm6

ri - ver and her warm heart would turn me for -
 - lieve me, but her warm smile is never gon - na
 - mo - tion, but my heart laughs I have that same sweet de -

Musical notation for the third system, including guitar chords (Em, Fm6, Em, Fm6) and piano accompaniment.

Em Fm7 Bb C

- ev - er. } ('Cause) She's turned me round, a
 leave me. }
 - vo - tion. }

Fm7 Bb C Fm7 Bb

new flame has come and no-thing she can do can do me

C Fm7 Bb C

wrong. A new flame has come and

Fm7 Bb 1 Fm6

To Coda

no - thing she can do can do me wrong.

Em Fm6 Em

2. I am

2 C Em Fm6 C F C

wrong, oh no,

C Em Fm6 C F C C Em

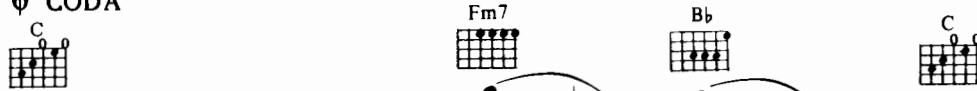
wrong oh no, wrong

Fm6 C F C C Em Fm6 C F C


oh no, wrong oh no,


D.C. al Coda

♩ CODA

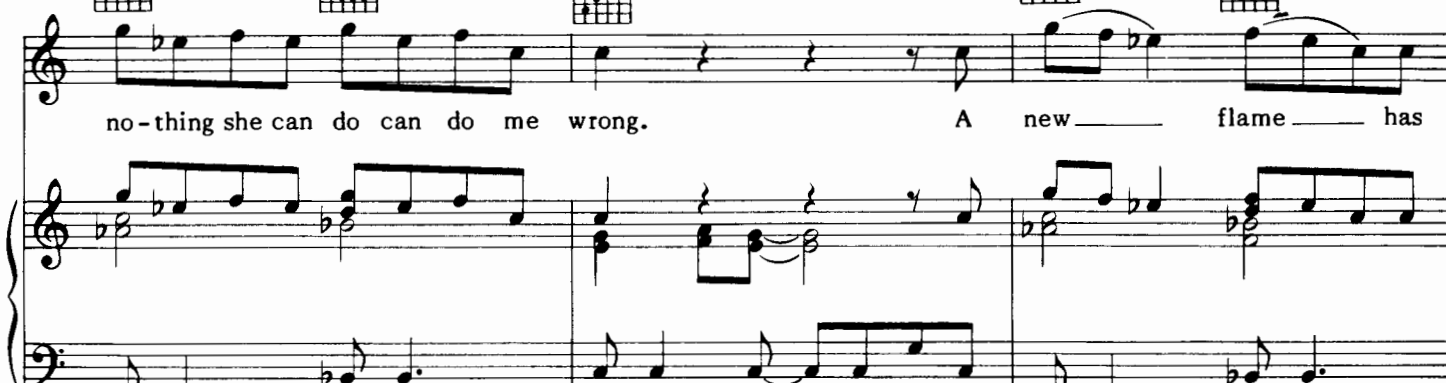


 wrong. A new flame has come and





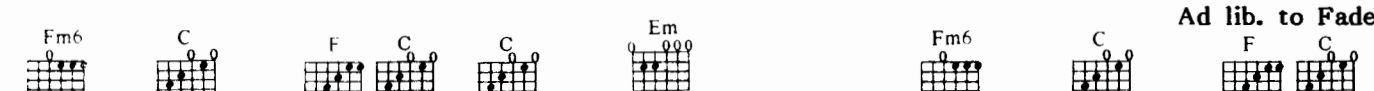
 no-thing she can do can do me wrong. A new flame has






 come and no-thing she can do can do me wrong





 oh no, wrong oh no,

Ad lib. to Fade



YOU'VE GOT IT

Words & Music by
Mick Hucknall & Lamont Dozier

Abmaj7 Eb11 Abmaj7

Eb11 Abmaj7

This im - pos - si - ble pow -
This im - pos - si - ble pow -

Eb11 Bbm7

- er a strength that I can't see, there's no way that I can
- er has bro - ken in - to me and sto - len all the sense that I

Gb Eb11 Abmaj7 Eb11

let you go. Why did I mis-take sex for an-oth - er sense
had be - fore. Why did I just take and nev - er un - der-stand

Bbm7 Gb Eb11

than want - ing some - one else — to try to tell you no, well —
 the love you've giv - en me — could've learnt me more, —

Abmaj7 Eb11 Bbm7

I think you un - der - stand — oh — that you've —

Eb11 Abmaj7 Eb11

got — it. — I try hard but I can't —

Bbm7 Eb11 To Coda Abmaj7

oh — do — with-out — it, — I think you un - der -

E♭11 B♭m7 D♭maj7 E♭11

- stand that you've got it.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B♭, E♭, A♭). It contains the lyrics: "- stand that you've got it." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand. Above the vocal line, four guitar chord diagrams are provided: E♭11, B♭m7, D♭maj7, and E♭11.

A♭maj7 E♭11 A♭maj7 E♭11

The second system of the score consists of a piano accompaniment. It is written in a grand staff and continues the eighth-note bass line from the first system. The right hand plays chords. Above the system, four guitar chord diagrams are provided: A♭maj7, E♭11, A♭maj7, and E♭11.

B♭m7 C♯m7/E♭

What made you think — that I'd — be true to you — I

The third system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "What made you think — that I'd — be true to you — I". The piano accompaniment continues the eighth-note bass line. Above the vocal line, two guitar chord diagrams are provided: B♭m7 and C♯m7/E♭.

E♭11

need-ed to prove it to my - self — that I could let — you go, well,

The fourth system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "need-ed to prove it to my - self — that I could let — you go, well,". The piano accompaniment continues the eighth-note bass line. Above the vocal line, one guitar chord diagram is provided: E♭11.

Bbm7 Cm7/Eb

what made you think — that I'd — be a fool for you, — you

Eb11 D. 3/4 al Coda

knew that I — was ly - ing, there was some - thing I — was hid - ing. —

⊕ CODA Abmaj7 Eb11

Ooh

Bbm7 Eb11 Ad lib. to Fade

wanna I — can't do — with - out it. ooh
let you know that I need you so —

IF YOU DON'T KNOW ME BY NOW

Words & Music by
K. Gamble & L. Huff

B \flat Dm7 E \flat G \flat dim

B \flat Dm7

If you don't know me by now you will

E \flat G \flat dim

nev - er nev - er nev - er know me, ooh.

B \flat Dm7

1. All the things that we've been through,
2. We all got our own funny moods,

you should understand me like I un-der-stand you.
 I've got mine wo-man, you got yours too.

Now girl I know the dif-fer-ence be-tween right and wrong, —
 just trust in me like I trust in you, —

I ain't gon-na do noth-ing, to break up our hap-py home,
 as long as we've been together, that should be so ea-sy to do,

oh — don't get so ex-cit-ed when I come home a lit-tle
 just get your-self to-gether, or we might as well say good-bye

Ebm7

Eb/F

F

late at night 'cause we on - ly act like child - ren
 what good is a love af - fair,

when we ar - gue, fuss and fight. }
 when you can't see eye to eye. }

Bb

Dm7

Eb

Gbdim

If you don't know me by now, —

you will nev - er nev - er never know me ooh. —

If you don't know me by now, —

you will nev - er nev - er never know me ooh. —

If you don't know me be now, —

you will nev - er nev - er nev - er know me, ooh.

STARS

Words & Music by
Mick Hucknall

Moderate beat, soulfully

The musical score for "Stars" is presented in a standard format with a guitar part at the top and a piano accompaniment below. The guitar part consists of four systems of staves, each with a chord diagram above it. The piano part consists of four systems of grand staff notation (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are indicated as "Moderate beat, soulfully".

System 1: Guitar chord: G (000233). Piano part begins with a melodic line in the right hand and a bass line in the left hand.

System 2: Guitar chords: Bsus4 (222022), B (222123), G (000233). The piano part continues with complex chordal textures and melodic lines.

System 3: Guitar chords: Bsus4 (222022), B (222123). The piano part features a prominent melodic line in the right hand.

System 4: The piano part concludes with a final chord in the right hand.

G Bm7 Am7

(1.) An-y-one who ev-er held you— would tell— you the way—

Detailed description: This system contains the first three measures of the piece. The guitar part is in the treble clef with a key signature of one sharp (F#). Chords are G (x02320), Bm7 (x24420), and Am7 (x02020). The piano accompaniment is in the grand staff (treble and bass clefs). The melody in the treble clef has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The bass line consists of a steady eighth-note accompaniment.

Bsus4 B G Bm7

— I'm feel - ing. An-y-one who ev - er want - ed you

Detailed description: This system contains measures 4-6. Chords are Bsus4 (x24420), B (x24420), G (x02320), and Bm7 (x24420). The piano accompaniment continues with the same eighth-note bass line and more complex chordal textures in the treble clef.

Am7 Bsus4 B G




would try to tell you what I feel in - side. — The on-ly thing I ev - er

Detailed description: This system contains measures 7-9. Chords are Am7 (x02020), Bsus4 (x24420), B (x24420), and G (x02320). The piano accompaniment features a consistent eighth-note bass line and arpeggiated chords in the treble clef.

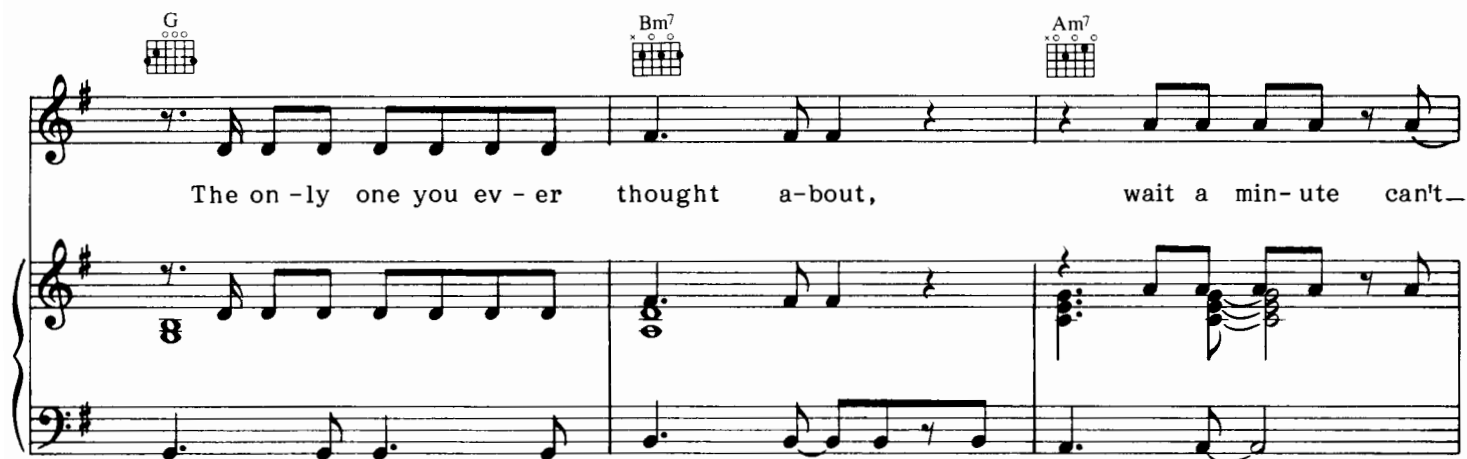
Bm7 Am7 Bsus4 B

want - ed — was the feel-ing that you — ain't fak - ing. —





Detailed description: This system contains the final four measures (10-13). Chords are Bm7 (x24420), Am7 (x02020), Bsus4 (x24420), and B (x24420). The piano accompaniment concludes with the same eighth-note bass line and chordal accompaniment.

G  Bm7  Am7 

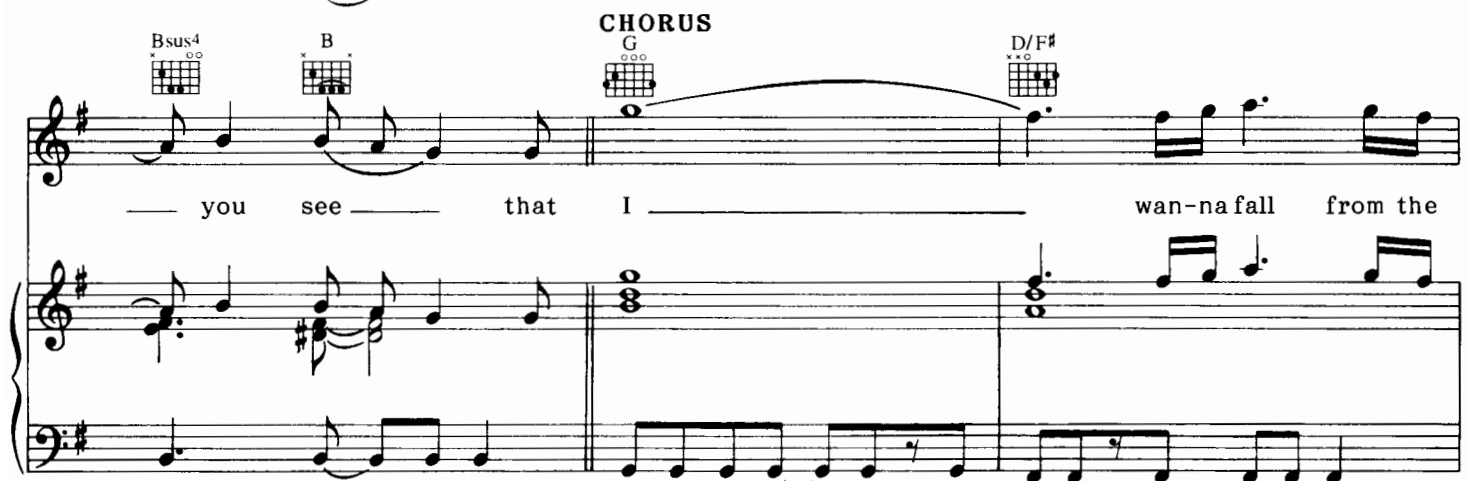
The on-ly one you ev-er thought a-bout, wait a min-ute can't—







CHORUS

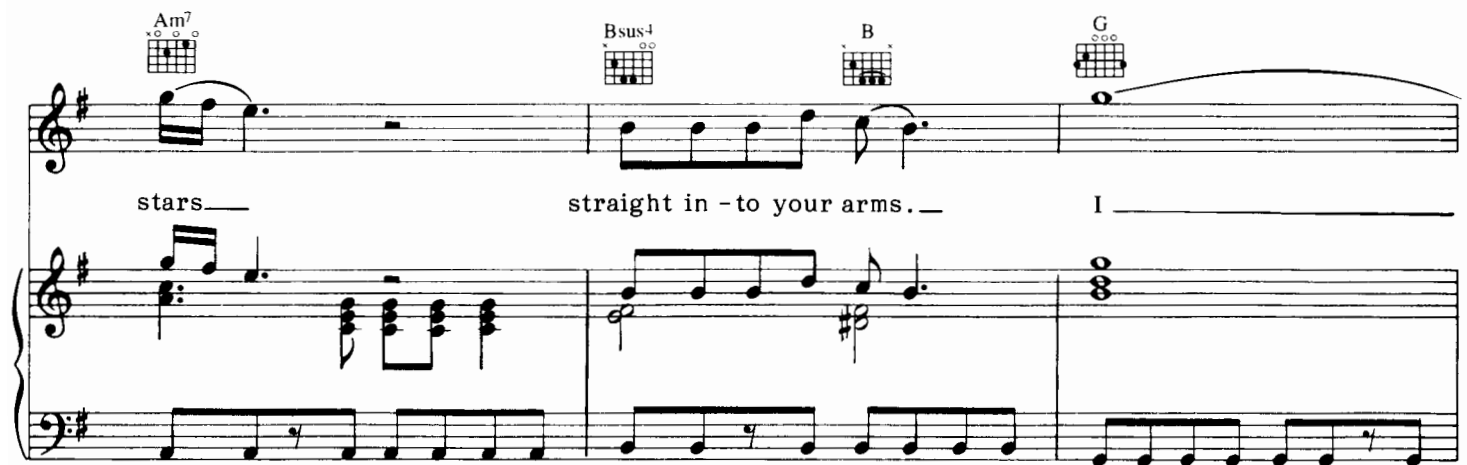
Bsus4  B  G  D/F# 

— you see — that I — wan-na fall from the



Am7  Bsus4  B  G 

stars — straight in -to your arms. — I —



D/F#  Am7  Bsus4  B 

To \oplus Coda


I feel — you, you, — I hope you com-pre-hend. —



G  Bsus4 



B  D. $\frac{3}{4}$ al Coda
Repeat Chorus ad lib



CODA Bsus4 

hope you com - pre - hend. —



2. For the man who tried to hurt you,
He's explaining the way I'm feeling.
For all the jealousy I caused you
States the reason why I'm trying to hide.
As for all the things you taught me,
It sends my future into clearer dimensions.
You'll never know how much you hurt me,
Stay a minute can't you see that:

3. Too many hearts are broken,
A lover's promise never came with a maybe.
So many words are left unspoken,
The silent voices are driving me crazy.
As for all the pain you caused me,
Making up could never be your intention.
You'll never know how much you hurt me,
Stay can't you see that:

SOMETHING GOT ME STARTED

Words by Mick Hucknall
 Music by
 Mick Hucknall & Fritz McIntyre


C/D Dm Gm7 Am7 C/D Dm Gm7 Am7

C/D Dm Gm7 Am7 C/D Dm

(1.) Some-thing got me start-ed, you know that I will love— you.—
 (2.) Tot-ally bro-ken heart-ed, guilt - y of what I did— to you.

Gm7 Am7 C/D Dm Gm7 Am7


Late-ly since we part-ed, I tru-ly know that
 Late-ly since we part-ed, I tru-ly know that



 I — need you. — I'd give it all up for you, — I'd

 I — need you. —





 give it all up for you, — I'd give it all up for you, — I'd give it all up for you, — I'd





 give it all up for you, — (Yes — I would. —) I'd give it all up for you, — I'd

 (Yes — I would. —) (Yes — I





 give it all up for you, I'd give it all up for you.

 would. —) (Yes — I would. —) (Yes I would.



G/B C Dm C Dm G/B C To Coda

Dm Solo ad lib F Gm Dm

F Gm Am/F Dm F Gm Am/F

Dm F Gm Am/F NC

Dsus4 D

Gm7 Gm6 Dsus4 D Gm7 Gm6 Dsus4 D

This system contains the first four measures of the piece. Above the staff, guitar chords are indicated: Gm7 (with a first fret bar), Gm6, Dsus4, D, Gm7 (with a first fret bar), Gm6, Dsus4, and D. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Gm7 Gm6 Dsus4 D Gm9 A7 D *al Coda*
(*ad lib*)

Come on ————— I'd

This system contains the fifth and sixth measures. The guitar chords are Gm7, Gm6, Dsus4, D, Gm9, and A7. The piano accompaniment continues with the same rhythmic pattern. The lyrics "Come on ————— I'd" are written below the staff.

The piano accompaniment for the second system, showing the right and left hand parts for the fifth and sixth measures.

CODA Dm C/D Gm F Dm C/D

3x You've ————— got to help me now. You've ————— got to
Some-thing got me start - ed,

This system contains the seventh and eighth measures, marked as the CODA. The guitar chords are Dm, C/D, Gm, F, Dm, and C/D. The piano accompaniment features a more active bass line. The lyrics "You've ————— got to help me now. You've ————— got to Some-thing got me start - ed," are written below the staff.

The piano accompaniment for the third system, showing the right and left hand parts for the seventh and eighth measures.

Gm F Dm Gm *Repeat to fade*

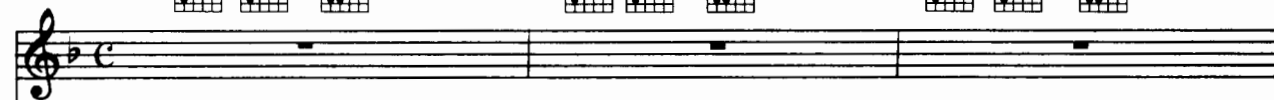
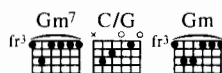
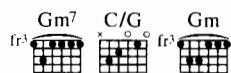
help me now.
some-thing got me start - ed.

This system contains the ninth and tenth measures. The guitar chords are Gm, F, Dm, and Gm. The piano accompaniment features a more active bass line. The lyrics "help me now. some-thing got me start - ed." are written below the staff.

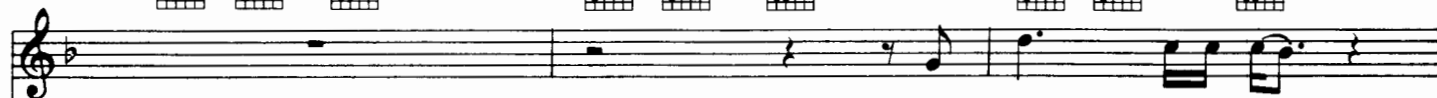
The piano accompaniment for the fourth system, showing the right and left hand parts for the ninth and tenth measures.

THRILL ME

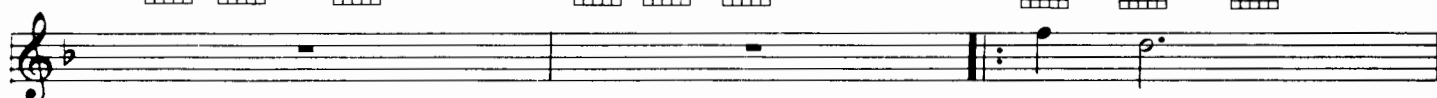
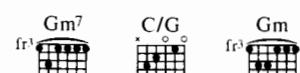
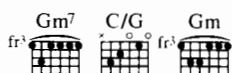
Words by Mick Hucknall
 Music by
 Mick Hucknall & Fritz McIntyre



(Spoken:) O.K... I'm the one who took you for granted...



I've made my mis-takes —



Wake up, let's not break up.

(1.) Thrill me,

(2.) Thrill me,



Gm7 C/G Gm Gm7 C/G Gm Gm7 C/G Gm

you've got a love— so strong.— Thrill me, you real-ly turn-me on.—
 you've got a love— so strong.— Thrill me, you just can't do— no wrong.—

Gm7 C/G Gm Gm7 C/G Gm Gm7 C/G Gm

Thrill me, wait till to-mor- row night.— Thrill me,
 Thrill me, wait till to-mor- row night.— Thrill me,

1st time only

Gm7 C/G Gm Gm7 C/G Gm Gm7 C/G Gm Gm7 C/G Gm

I'm gon-na treat— you — right.
 I wan-na treat— you — right.

Gm7 C/G Gm Gm7 C/G Gm Gm7 C/G Gm

- (1.) You — said that I would nev-er let you be a-lone,—
- (2.) *Ad lib. Solo*
- (%) The truth— is you've gone and left — me on my own,—

Gm7 C/G Gm Gm7 C/G Gm

how — ma - ny times have you been on your own —
 how — can I face the fact you're real - ly gone —

Gm7 C/G Gm Gm7 C/G Gm

Worked all the days to find the things you try to do, —
 Love was a phase, we'd have to pray to make it true, —

Gm7 C/G Gm Gm7 C/G Gm

if on - ly my heart — would nev - er let — you through, — be - cause — you
 if on - ly my heart — would've nev - er let — you through, — be - cause — you

To Coda

Am7 D/A Am Am7 D/A Am Am7 D/A Am Am7 D/A Am

thrill me.

Am⁷ D/A Am Am⁷ D/A Am Am⁷ D/A Am

Musical notation for the first system, featuring a guitar chord chart at the top and piano accompaniment in the bottom two staves.

Am⁷ D/A Am Gm

(Spoken:) O.K...

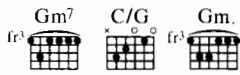
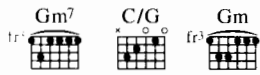
Musical notation for the second system, including piano accompaniment and a section labeled 'Rhythm' with a drum pattern.

Feels ——— so good, — your

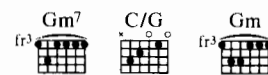
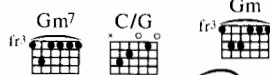
Piano accompaniment for the third system, showing the left and right hand parts.

hands feel like silk down my back, come on... come on!

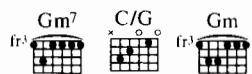
Piano accompaniment for the fourth system, showing the left and right hand parts.



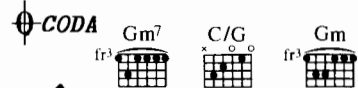
Oh yeah!



Feel — it ba - by.



D. % al Coda



Thrill me,

you've got a love — so strong. — Thrill me,

you real-ly turn — me on. —

Gm⁷ C/G Gm Gm⁷ C/G Gm Gm⁷ C/G Gm

Thrill me, wait till to-mor-row night.— Thrill me,

Gm⁷ C/G Gm Gm⁷ C/G Gm Gm⁷ C/G Gm

I wan-na treat-you—right.

Ad lib. Solo

Gm⁷ C/G Gm Gm⁷ C/G Gm Gm⁷ C/G Gm

Gm⁷ C/G Gm Gm⁷ C/G Gm Gm⁷ C/G Gm

Am⁷ D/A Am Am⁷ D/A Am Am⁷ D/A Am

Thrill

Am⁷ D/A Am Am⁷ D/A Am Am⁷ D/A Am

Am⁷ D/A Am Am⁷ D/A Am 4x Gm⁹ fr³

Thrill

Gm Gm sus⁴ fr³ Gm⁹ fr³

me.

Thrill!

YOUR MIRROR

Words & Music by
Mick Hucknall

Medium Beat

Bm

Am

Bm

(1.) I've got to stand up for my-self, — this so-ci-et-y don't

Am

Bm

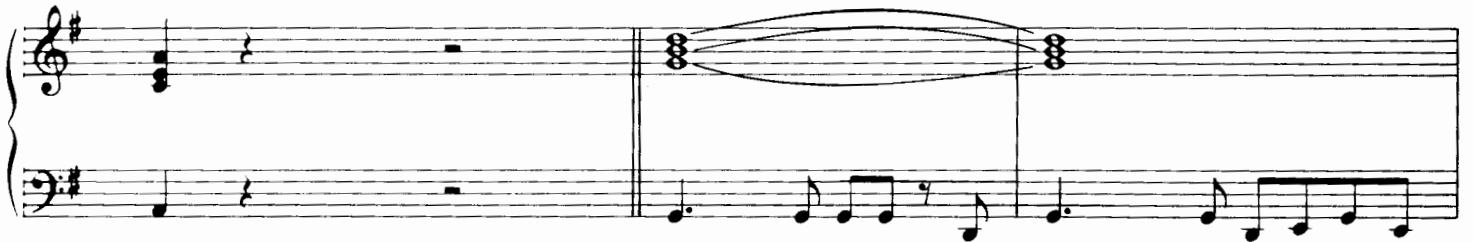
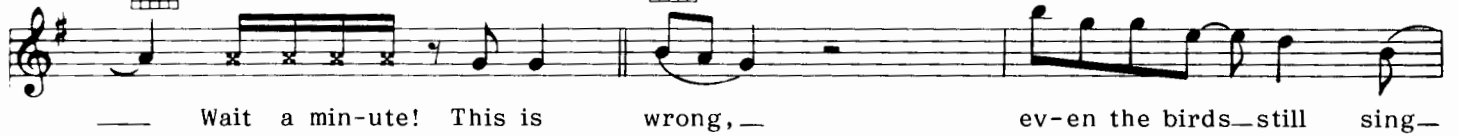
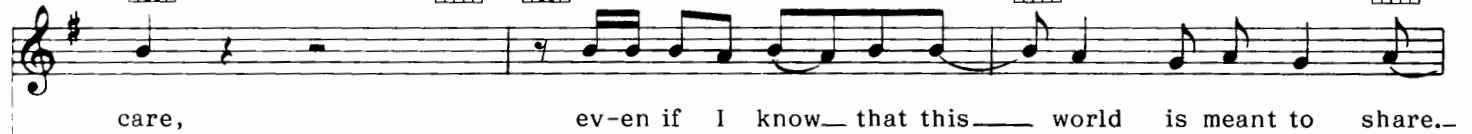
Am

care a - bout no-bod - y else. — I've got to be strong.

Bm

Em

ev-en if I know — that this feel - ing is wrong. — I've got to not





To Coda

look in the mir - ror Ba - by.

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



Musical notation for the second system, including piano accompaniment.



1

(2.)What you gon- na

Musical notation for the third system, including piano accompaniment.



2

Musical notation for the fourth system, including piano accompaniment.

Em  D. $\frac{3}{4}$ al Coda Coda G 

(3.) We've got to stand

Am⁷  Repeat to fade

Look in the mir-ror Ba - by.—



2. What you gonna do when your friends have gone away
 And deserted you.
 You'll have to be strong
 Twenty four hours can seem so long
 You're taught to not care,
 And then not realise this world is meant to share.
 Wait a minute!
 It's wrong...
3. We've got to stand up for ourselves,
 Even if a leader so cold wants to glory himself
 We've got to be strong
 Even if our reasons seem wrong
 We've got to not care,
 Even if the world that we know may not even be here.
 Hold it!
 It's wrong...

FOR YOUR BABIES

Words & Music by
Mick Hucknall

Moderately



Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line with chords in the right hand.



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

(1.) You've got that look a - gain, — the one I hoped I — had when —

Piano accompaniment for the second system.




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


— I was — a lad. — Your face is just beam - ing, — your smile got me boast - ing, my

Piano accompaniment for the third system.




pulse rol-ler coast - er-ing. — An-y way — the four — winds that blow —





they're gon-na send me sail - ing — home — to you, — or I'll fly — with the





force — of a rain - bow, the dream of gold will be wait - ing — in — your eyes. You





know I'd do most an-y - thing — you — want, — hey. — I,



C[#]m/G[#] F[#]m B7

I try to give you ev-'ry - thing — you — need, — I can

Dm A

see that it gets — to you. I don't be-lieve in

F[#]m B7 Dm

To Coda

ma - ny things, — but in you — I

A C[#]m/G[#] Bm7 Dm

do. —

A  C#m/G#  Bm7  Dm  *D. al Coda*

Hey, —

CODA Dm  A  F#m 

I don't be-lieve in ma-ny things, — but in

you, — I do. —

rall.

*



2. Her faith is amazing,
 The pain that she goes through
 Contained in the hope for you.
 Your whole world has changed,
 The years spent before seem more cloudy than blue.
 In many ways your baby's controlling
 When you haven't laid down for days,
 For the poor, no time to be thinking,
 They're too busy finding ways.

SO BEAUTIFUL

Words & Music by
Mick Hucknall

Capo 1 (♩ = 96)

E^b **A^b**

I was lis - ten - ing to this con - ver - sa - tion, -
glis - ten - ing in my i - ma - gi - na - tion, -


E^b

no - tic - ing my day-dream sti - mu - lat - ed me more.
mo - tor - va - tin' some-thing close to break-ing the law. -


A^b **A^b7** **E^b**

I was crum - bl - ing
Wait a mo' be -

Ab



with an - ti - ci - pa - tion, — you'd bet-ter
-fore you take me down to the sta - tion, — I've ne-ver





Eb




send me home, be - fore I tum - ble down to the floor.
known a one — who'd make me su - i - ci - dal be - fore. —

Ab





Ab7





You're so beau - ti - ful, but oh so bor - ing, I'm
She was so beau - ti - ful, but oh so bor - ing, I'm

Eb



Ab

Eb



won - der - ing what am I — do - ing — here. So beau - ti - ful,
won - der - ing what was I — do - ing — there. So beau - ti - ful,

Ab



Eb




Ab Eb Ab

but oh so bor - ing, I'm won - der - ing, if a - ny - one out - there real - ly cares
 but oh so bor - ing, I'm won - der - ing if a - ny - one out - there real - ly cares.

Eb Ab Eb

a - bout the cur - lers in your hair, my lit - tle
 a - bout the co - lour of your hair, my lit - tle

Ab Bb11 Eb Ab Bb11 Eb

gold - en ba - by, where have all your birds flown now? -
 gold - en ba - by, where have all your birds flown now? -

1. Ab Eb Ab

Some - thing's

2.
Eb Ab7

This system shows the beginning of a musical piece. It features a guitar part with two chord diagrams: Eb (E-flat major) and Ab7 (A-flat dominant seventh). The piano accompaniment consists of a treble clef staff with a melody of eighth and sixteenth notes, and a bass clef staff with a steady eighth-note bass line.

She was so

This system continues the piano accompaniment. The treble clef staff has a melodic line with a triplet of eighth notes. The bass clef staff continues the eighth-note bass line. The lyrics "She was so" are written at the end of the system.

beau-ti-ful, but oh so bor-ing, I'm won-der-ing what was I _____ do-ing there. So

This system contains the first line of lyrics. The guitar part has four chord diagrams: Eb, Ab, Eb, and Ab. The piano accompaniment features a treble clef staff with a melody and a bass clef staff with a bass line. The lyrics are: "beau-ti-ful, but oh so bor-ing, I'm won-der-ing what was I _____ do-ing there. So".

beau-ti-ful, but oh so bor-ing, I'm won-der-ing, does a-ny-one out there real-ly care

This system contains the second line of lyrics. The guitar part has four chord diagrams: Eb, Ab, Eb, and Ab. The piano accompaniment continues with a treble clef staff melody and a bass clef staff bass line. The lyrics are: "beau-ti-ful, but oh so bor-ing, I'm won-der-ing, does a-ny-one out there real-ly care".

E \flat A \flat E \flat A \flat B \flat 11

a - bout the co - lour of your hair, my lit - tle gold - en

E \flat A \flat B \flat 11 3fr E \flat

ba - by, where have all your birds flown now?

A \flat E \flat A \flat E \flat (vocal ad lib.)

Does a - ny - one out there real - ly can

A \flat E \flat A \flat

ANGEL

Words & Music by
William Sanders & Carolyn Franklin

♩ = 84

Gmaj7



N.C.

Gmaj7



Spoken: One two, come on, you know how we do for the sound system. This is for the

N.C.

Gmaj7



Cmaj7



sound system. You got-ta find me an an - gel, _____ to fly_

con pedale

Gmaj7



Cmaj7



Gmaj7



_____ a - way _____ with me, _____ got-ta find me an an - gel, _____

Cmaj7



Gmaj7



Cmaj7



who will set me free. My



Am7



Dsus4



D



Bm7



heart is with-out a home, I don't want to be a-lone,



Em7



Am7



D7sus4



D7



got-ta find me an - an - gel, in my life..



Gmaj7



Cmaj7



Gmaj7



Cmaj7



in my life. Too long



Gmaj7



Cmaj7



Gmaj7



Cmaj7



_____ have I loved, _____ so _____ un - at - tached with-in. _____ So

Gmaj7



Cmaj7



Gmaj7



Cmaj7



much that I've known _____ that I _____ need some-bo - dy so, _____

Am7



Dsus4



D



Bm7



but still I just go on, _____ hop - ing that I find _____

Em7



Am7



D7sus4



D7



_____ me some-one. _____ Got-ta find me an an - gel _____ in my lif

Gmaj7



Cmaj7



Gmaj7



Cmaj7



in my life.



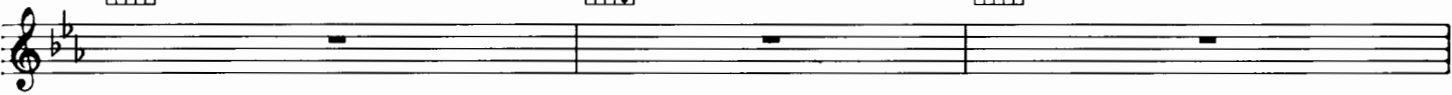
Cm



Eb



Gm



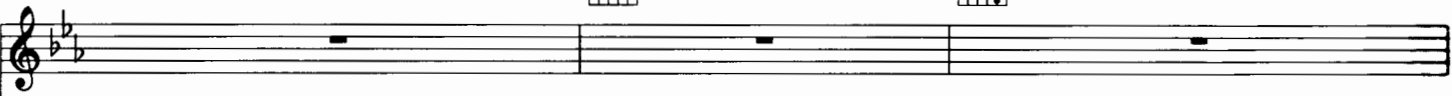
Spoken: Y'all, y'all. I'm 'bout to go through the bully see if I find myself a project angel, by the bus-stop, sucking on a



Cm



Eb



lollipop, it never stop, come on. This is for the sound system. This is for the sound system. Simply Red's on your



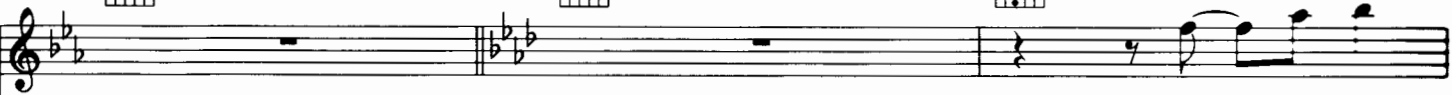
Gm7



Ab



Abmaj7



sound system. I just spotted her.

One time!

I know there



D^bmaj7  4fr

A^bmaj7  3fr

D^bmaj7  4fr

must be _____ some - one, _____ some - one _____ for me. _____

A^bmaj7  3fr

D^bmaj7  4fr

A^bmaj7  3fr

D^bmaj7  4fr

I have lived too long _____ with - out the love of some-one. _____

B^bm7  **E^bsus4**  **E^b**  **Cm7**  3fr

There's no mi - se - ry, yeah, _____ yeah, like the mi - se - ry I feel _____

Fm7  **B^bm7**  **E^b7sus4**  **E^b7** 

_____ in me. Got - ta find me an an - gel, _____ in my life, _____

Abmaj7 3fr Dbmaj7 4fr Abmaj7 3fr

in my life.

Dbmaj7 4fr Abmaj7 3fr Dbmaj7 4fr

Got - ta find me, she'll be there, and don't you wor - ry. Got - ta find

Abmaj7 3fr Dbmaj7 4fr *repeat ad lib.* Dbmaj7 4fr Abmaj7/G

me, keep look-ing and just keep cook-ing, an an-gel. just keep cook-ing, an-gel.

FAIRGROUND

Words & Music by
Mick Hucknall

(♩ = 120) Capo 1

Fm

G♭

Fm

D♭maj7

G♭

D♭maj7

Driv-ing down an end - less road, tak-ing

friends or mov - ing a lone. Plea - sure at the

G \flat



fair - ground on the way. It's al - ways

D \flat maj7



friends that feel so good, let's make a - mends like all
 bend and breathe a - lone, un - til the end it finds

_ good men should. Plea - sure at the fair - ground on the
 _ you a home. Don't care what the peo - ple may

G \flat



D \flat maj7



way. Walk a - round, be free and roam,
 say. It's al - ways friends that feel so good,



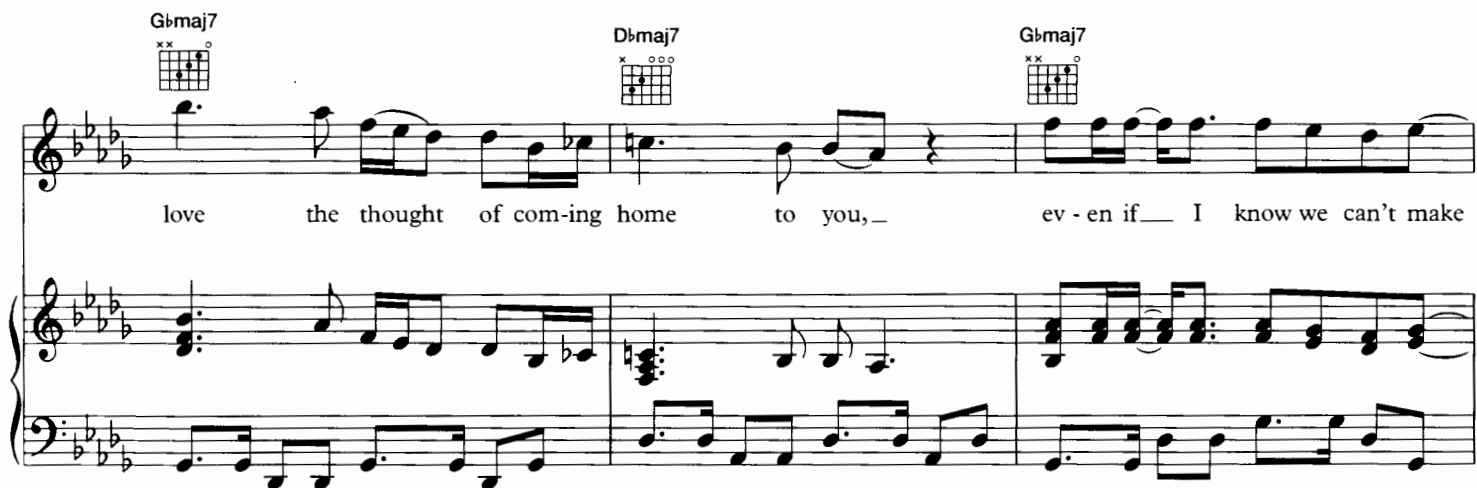
there's al-ways some - one_ leav - ing a - lone._
let's make a - mends like_ all ___ good men should.

G_b



Plea - sure_ at the fair - ground on_ the way._ And I
Plea - sure_ at the fair - ground on_ the way._

G_bmaj7



love the thought of com-ing home to you,_ ev - en if_ I know we can't make

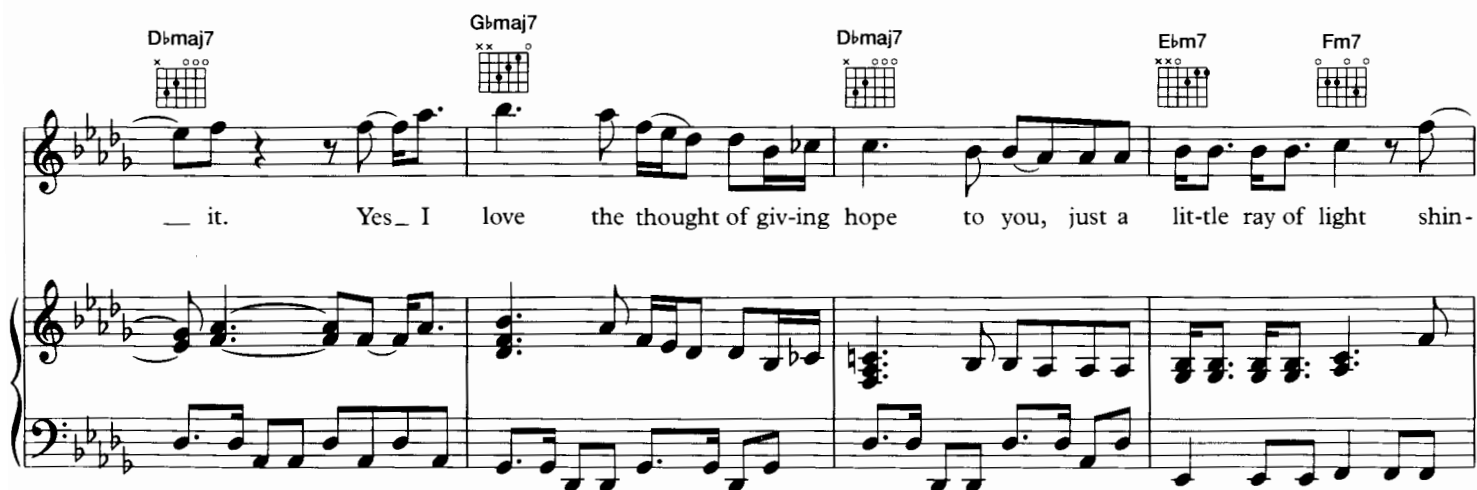
D_bmaj7

G_bmaj7

D_bmaj7

E_bm7

Fm7



_ it. Yes_ I love the thought of giv-ing hope to you, just a lit-tle ray of light shin-

1.

Ab11



Fm



Gb



Musical staff with treble clef, key signature of three flats, and a 3/4 time signature. It contains a melodic line with a few notes and rests.

- ing through.

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

Fm



Dbmaj7



Piano accompaniment for the second system, continuing the bass line and chord accompaniment.

Gb



2.

Ab11



Gbmaj7



Musical staff with treble clef, key signature of three flats, and a 4/4 time signature. It contains a melodic line with lyrics.

Love can - ing through. I love the thought of com-ing

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

Dbmaj7



Gbmaj7



Dbmaj7



Musical staff with treble clef, key signature of three flats, and a 4/4 time signature. It contains a melodic line with lyrics.

home to you, - ev - en if I know we can't make it. Yes I

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

Gbmaj7



Dbmaj7



Ebm7



Fm7



love the thought of giv-ing hope to you, — just a lit-tle ray of light shin-

Ab11



Fm



- ing through.

Gb



Fm



D♭maj7



Musical staff with treble clef and key signature of three flats (B♭, E♭, A♭). The melody begins with a whole rest followed by a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭.

Plea - sure_ at the fair - ground on_ the

Two musical staves: a bass line and a piano accompaniment. The bass line starts with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭. The piano accompaniment features a steady eighth-note pattern in the left hand and a melodic line in the right hand.

G♭



G♭maj7



D♭maj7



Musical staff with treble clef and key signature of three flats. The melody continues with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭.

way. —

And I love the thought of com-ing home to you.

Two musical staves: a bass line and a piano accompaniment. The bass line continues with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭. The piano accompaniment features a steady eighth-note pattern in the left hand and a melodic line in the right hand.

G♭maj7



D♭maj7



G♭maj7



Musical staff with treble clef and key signature of three flats. The melody continues with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭.

ev - en if_ I know we can't make_ it.

Yes_ I love the thought of ev-

Two musical staves: a bass line and a piano accompaniment. The bass line continues with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭. The piano accompaniment features a steady eighth-note pattern in the left hand and a melodic line in the right hand.

D♭maj7



E♭m7



Fm7



A♭11



repeat to the

Musical staff with treble clef and key signature of three flats. The melody continues with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭.

hope to you, — just a lit-tle ray of light shin - ing through. And_ I

Two musical staves: a bass line and a piano accompaniment. The bass line continues with a dotted quarter note G♭, an eighth note A♭, a quarter note B♭, and a dotted quarter note C♭. The piano accompaniment features a steady eighth-note pattern in the left hand and a melodic line in the right hand.