

GEORGE MICHAEL • VOL. 1  
LISTEN WITHOUT PREJUDICE

PIANO  
VOCAL  
GUITAR



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ISBN 0-7935-0645-X

# Praying For Time

Words and Music by  
George Michael

B $\flat$



B $\flat$  maj 7



B $\flat$  7



E $\flat$  min<sup>6</sup>



A $\flat$



wo

(Tempo  $\text{♩} = 68$ )



B $\flat$



B $\flat$  maj 7



B $\flat$  7



E $\flat$  min<sup>6</sup>



F



yeah,

mm,

do oh



B $\flat$



B $\flat$  maj 7



These are the days of the o - pen hand

they will not be the last



B $\flat$ 7



E $\flat$  min<sup>6</sup>



A $\flat$



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

B $\flat$



B $\flat$  maj<sup>7</sup>



- ers. This is the year of the hun - gry man \_\_\_ whose place is in \_\_\_ the past

B $\flat$ 7



E $\flat$  min<sup>6</sup>



A $\flat$



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

Cmin



G7/B4



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

17

Gmin7/Bb



F/A



F



if we have too much but we'll take our chances 'cos God stopped keep-ing

19

Cmin



G7/B4



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

21

Gmin<sup>7</sup>/B<sup>b</sup>



F/A



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

23

B<sup>b</sup>



B<sup>b</sup> maj<sup>7</sup>



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

24

B<sup>b</sup>7



E<sup>b</sup> min<sup>6</sup>



A<sup>b</sup>



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

27

B $\flat$



B $\flat$  maj 7



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

30

B $\flat$  7



E $\flat$  min 6



A $\flat$



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

31

B $\flat$



B $\flat$  maj 7



B $\flat$  7



do do do \_\_\_\_\_ oh \_\_\_\_\_

33

E♭ min<sup>6</sup>



A♭



B♭



mm \_\_\_\_\_ wo \_\_\_\_\_ wo \_\_\_\_\_ yeah.

36

B♭<sup>maj 7</sup>



B♭<sup>7</sup>



E♭ min<sup>6</sup>



F



38

B♭



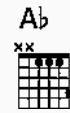
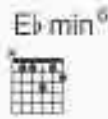
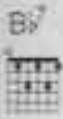
B♭<sup>maj 7</sup>



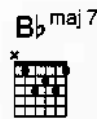
These are the days of the emp - ty hand \_\_\_\_\_ oh you hold on to what you can

41

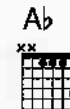
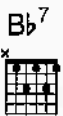




and cha - ri - ty \_\_\_\_\_ is a coat you wear \_\_\_\_\_ twice a year \_\_\_\_\_



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



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

Cmin



G7 Bb



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

Gmin7 / Bb



F / A



F



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

Cmin



G7 / Bb



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

Gmin<sup>7</sup>/B<sup>b</sup>



F/A



F



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

B<sup>b</sup>



B<sup>b</sup> maj<sup>7</sup>



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

B<sup>b</sup> 7



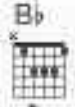
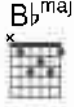
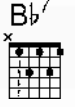
E<sup>b</sup> min<sup>9</sup>




A<sup>b</sup>



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

61   

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



64    

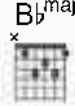
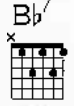
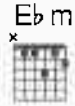
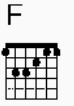
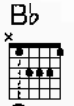
may - be we should all be pray - ing for time do do do




67    

wo yeah



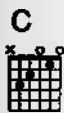
70     

*rit.*



# Freedom '90

Words and Music by  
George Michael



I won't let you down \_\_\_ I will not give you up \_\_\_

(Tempo ♩ = 90)



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



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

F



C



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



C



Bb



yeah.



F

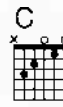


C



C






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



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



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

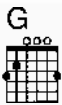
2,



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

To  
we

2,

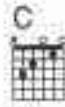


win the race a pret-ti-er face brand new clothes and a big fat place on your  
 won the race got out-ta the place went back home got a brand new face for the

25





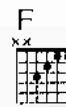
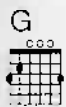


*echo* rock and roll — T T V V  
 boys at M — T V



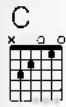
rock and roll — T V  
 boys at M — T V

But to —  
 But to —



*2nd time*  
 Fk

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



some hap - py  
 some hap - py



*gliss.*

Cm



Cm<sup>maj 7</sup>



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

33

Cm<sup>7</sup>



Cm<sup>6</sup>



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

35

Cm



Cm<sup>maj 7</sup>

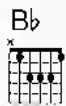


— Take back your pic - ture in the frame | take back your "Sing - ing in the Rain"  
 — Take back your pic - ture in the frame | don't think that I'll be back a - gain

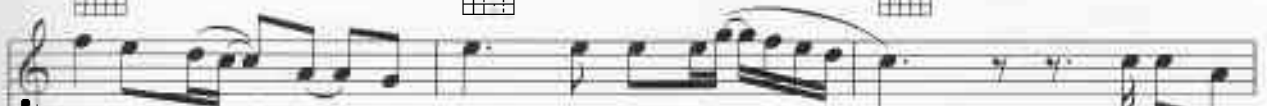
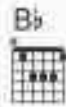
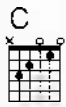
37



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

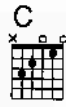


All we have to do \_\_\_\_\_ now                      is to lake these lies \_\_\_\_\_ and



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





don't be-long to you \_\_\_\_\_ and you don't be - long to me \_\_\_\_\_ yeah yeah \_\_\_\_\_



(Free - dom!) \_\_\_\_\_

(Free - dom!) \_\_\_\_\_

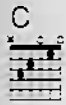
won't let \_\_\_\_\_ you down \_\_\_\_\_ I will not give you up \_\_\_\_\_



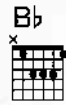
(Free - dom!) \_\_\_\_\_

you've got to give for what you take \_\_\_\_\_

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



(Free - dom!) \_\_\_\_\_

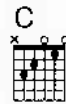


(Free - dom!) \_\_\_\_\_

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

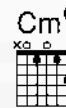


(Free - dom!) \_\_\_\_\_



you've got to give for what you take. \_\_\_\_\_

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



Cm



Cm



Cm<sup>6</sup>



2nd time

Well it looks

59

Cm



Cm<sup>maj7</sup>



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

Cm<sup>7</sup>



Cm<sup>6</sup>



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



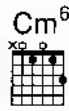
- sing for a-no-ther pic - ture      Ev - 'ry-bo-dy's got to sell \_\_\_\_\_      But when you



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



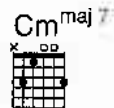
\_\_\_\_\_ what you get      (that's what you get)      that's what you get      (I say that's what you get)      I say that's



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

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

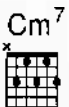
21



that's what you get

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

22



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

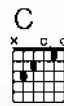
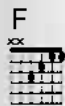
23





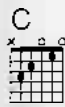
All we have to do \_\_\_\_\_ now is to

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a C major chord and moves to a Bb major chord. The lyrics are "All we have to do \_\_\_\_\_ now is to". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using chords.



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

The second system continues the musical score. The vocal line starts with an F major chord and then returns to C major. The lyrics are "take these lies \_\_\_\_\_ and make them true \_\_\_\_\_ (some - how)". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.



All we have to see \_\_\_\_\_ is that I

The third system concludes the musical score. The vocal line begins with a C major chord and moves to a Bb major chord. The lyrics are "All we have to see \_\_\_\_\_ is that I". The piano accompaniment continues with the same accompaniment pattern.

F



C



yeah yeah

don't be-long to you \_\_\_\_\_ and you don't be-long to me \_\_\_\_\_

C



Bb



oh \_\_\_\_\_

my \_\_\_\_\_

Free-dom! \_\_\_\_\_

free - dom! \_\_\_\_\_

F

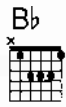


C



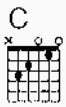
free - dom! \_\_\_\_\_

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



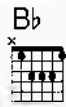
hold on to my free - dom!

Free - dom! free - dom!



free - dom!

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

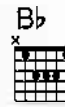


— you take



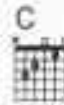
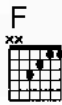
95

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



97

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



99

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

*Repeat to fade*

# They Won't Go When I Go

Words and Music by  
Stevie Wonder and Yvonne Wright

Fm



Fm



Fm



Fm



(Tempo ♩ = 58)

Fm



C<sup>7</sup>/G



Fm/A<sup>b</sup>



B<sup>b</sup> m<sup>♯</sup>




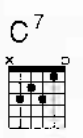
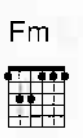



Fm/C



B<sup>b</sup> m<sup>6</sup>

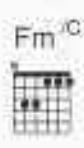
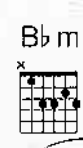
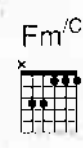





(1) No more ly - ing friends want - ing trag - ic \_ ends though they do pre - tend  
 (2) Gone from pain - ful cries, a - way from sad - dened eyes a - long with him I'll bide

they won't go when I go go go go go go  
 they won't go when I go go go go go go *(2nd verse only)*



wo wo wo wo wo wo wo wo wo wo  
 (1) All those bleed-ing hearts with  
 (2) Big men feel-ing small










sor-row to im-part were right here from the start they won't go when I go go  
 weak ones stand-ing tall I will watch them fall they won't go when I go go



Fm



2nd time only  
add top voice

Bb7



Eb7



Ab7



Db7



Gb7



And I'll go where I've longed to

*And.* \* *And.* \* *sim.*

Cb7



E7



A7



D7



G7



C7



go so long a way from

Fm



Fm



Fm



C7/G



2nd time

tears Wo wo

Fm<sup>/A<sup>b</sup></sup>



B<sup>b</sup> m<sup>6</sup>



Fm<sup>/C</sup>



B<sup>b</sup> m<sup>6</sup>



Fm<sup>/C</sup>



C<sup>7</sup>



26

wo WO WO WO WO WO

Fm



Fm



Fm



29

wo

2. 2.

Fm



D<sup>b</sup>



32

Un - clean minds mis - lead \_ the pure the in - no - cent will leave \_ for sure



Fm



Bb<sup>9</sup>



for them there is \_\_\_\_\_ a rest-ing place \_\_\_\_\_



Fm



Db



peo-ple sin-ning just \_\_\_\_\_ for fun \_\_\_\_\_ they will ne-ver see the sun



Fm

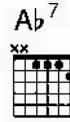
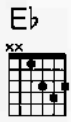


Bb<sup>9</sup>



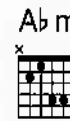
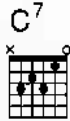
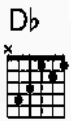
for they can ne-ver show \_\_\_\_\_ their fa - ces there ain't no \_\_\_\_\_





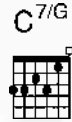
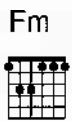
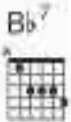
— room for the hopeless sin - ner who will take more ——— than

40



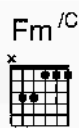
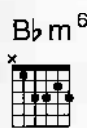
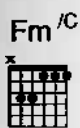
he will give ——— he will give ——— he will give ———

43

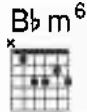
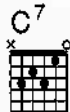


he ain't hard - ly gon - na give — wo ——— yeah ———

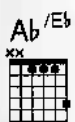
46



The



greed of man will \_ be \_ far a-way from me \_ and my soul will \_ be \_ free \_



they won't go when I \_ go \_ Wo \_ wo \_ wo \_



Fm<sup>/C</sup>



B♭m<sup>6</sup>



Fm<sup>/C</sup>



C<sup>7</sup>



Fm



C<sup>7/G</sup>



wa: wo — wo — wo — Since my soul con - ceived

Wa

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note chord, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

Fm<sup>/A♭</sup>



B♭m<sup>6</sup>



Fm<sup>/C</sup>



B♭m<sup>6</sup>



wo

wo

wo

wo

All that I be - lieve the king - dom I will see

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a mix of eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system. The key signature and time signature remain consistent.

Fm<sup>C</sup>



C<sup>7</sup>



Fm



Bb<sup>7</sup>



Eb<sup>7</sup>



Ab<sup>7</sup>



wo wo \_\_\_\_\_ wo go where I'll \_\_\_\_\_



they won't go when I \_\_\_\_\_ go \_\_\_\_\_ And I \_\_\_\_\_ go where I'll \_\_\_\_\_



*rit.* \* *rit.* \* *sim.*

Db<sup>7</sup>



Gb<sup>7</sup>



Cb<sup>7</sup>



E<sup>7</sup>



A<sup>7</sup>



D<sup>7</sup>



go \_\_\_\_\_ no - - one \_\_\_\_\_ can \_\_\_\_\_ keep \_\_\_\_\_ me \_\_\_\_\_



G<sup>7</sup>



C<sup>7</sup>



Fm



from \_\_\_\_\_ my des - ti - ny \_\_\_\_\_

Fm



Fm



Fm



C<sup>7</sup>/G



Fm<sup>/C</sup>



B<sup>b</sup> m<sup>6</sup>



Fm<sup>/C</sup>



C<sup>7</sup>



Fm



# Something To Save

Words and Music by  
George Michael

B $\flat$



C



(Tempo ♩ = 98)

The first system of the score consists of three staves. The top staff is a single treble clef line with a whole rest. The middle staff is a grand staff (treble and bass clefs) containing the piano accompaniment. The piano part begins with a tempo marking of 98 beats per minute. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

D



D



The second system of the score consists of three staves. The top staff is a single treble clef line with a whole rest. The middle staff is a grand staff containing the piano accompaniment. The piano part continues from the first system. A dynamic marking of *f cello* is present in the bass line of the piano part.

B $\flat$



C



The third system of the score consists of three staves. The top staff is a single treble clef line with a whole rest. The middle staff is a grand staff containing the piano accompaniment. The piano part continues from the previous systems.

D



If you've got

D



A7+sus4



some-thing to say why don't you say it — if you've got

D



A7+sus4



some-thing to give why don't you give it — to me



D



A7+sus4



day af - ter day I have to say // we're mov - ing

D



A7+sus4



fur - ther from hea - ven and clos - er to the deep blue sea

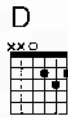
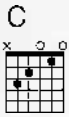
C



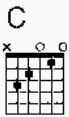
D



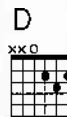
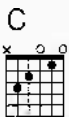
'cause I have no sec - rets from you



and I have no - thing left to hide



and I'm op - en to all your ques - tions



why can't you reach in - side like

A<sup>11</sup>



D



1 have \_\_\_\_\_ like

A<sup>11</sup>



D



1 \_\_\_\_\_ have \_\_\_\_\_ for

A<sup>7+sus4</sup>



you.

20

D



A<sup>7</sup>+sus4



And all these

The first system of music features a vocal line starting with a whole rest, followed by a quarter rest, and then a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets.

D



A<sup>7</sup>+sus4



games that you play — don't tell me how a man should be

The second system continues the vocal line with the lyrics "games that you play — don't tell me how a man should be". The piano accompaniment maintains the same rhythmic pattern as the first system.

D



A<sup>7</sup>+sus4



some would say if you knew — you would-n't be here — with me —

The third system concludes the vocal line with the lyrics "some would say if you knew — you would-n't be here — with me —". The piano accompaniment continues with the same eighth-note bass line and right-hand melody.

D  (echo)  (echo)

(with me — ) I love — you — (I love — you — ) I

37



D  

still love — you — (I still love — you — ) but I guess it's time to let — you be —

38



C  D 

'cause I have — no — sec — rets from you —

41



A<sup>11</sup>



D



I \_\_\_\_\_ have \_\_\_\_\_

55



C



D



When I was at your door-step you told me to look a-round

57



C



A<sup>7</sup>+sus<sup>4</sup>



D



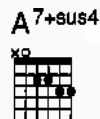
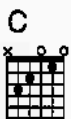
\_\_\_\_\_ said come in, you and your heart sit down \_\_\_\_\_

59

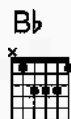




but you bet - ter watch your step 'cause you're not far from the ground



and one fine day this all falls down



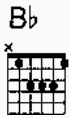
65



17

Like

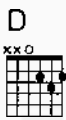
Musical score for measures 17-20. The top staff shows a vocal line with a whole rest in measure 17 and the word "Like" in measure 18. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



69

I \_\_\_\_\_ have

Musical score for measures 69-76. The top staff shows a vocal line with a long note in measure 69 and the word "I" followed by a blank line and the word "have" in measure 70. The piano accompaniment continues with the same rhythmic pattern, including a key signature change to B-flat major in measure 70.



77

If you've got some-thing to say why don't you

Musical score for measures 77-84. The top staff shows a vocal line with the lyrics "If you've got some-thing to say why don't you" starting in measure 77. The piano accompaniment features a more complex rhythmic pattern with chords in the right hand and a bass line in the left hand.



A7+sus4



D



(echo) Why don't you say \_\_\_\_\_ it \_\_\_\_\_

say it \_\_\_\_\_ you've got some-thing to give why don't you

A7+sus4



D



give it \_\_\_\_\_ to me day af - ter day I have to

A7+sus4



D



A7+sus4



D



say it \_\_\_\_\_ if we've got some thing to save why don't we save \_\_\_\_\_ it \_\_\_\_\_

# Cowboys and Angels

Words and Music by  
George Michael

(Tempo ♩ = 106)

B♭ min      G♭      B♭ min      G♭

12/8

E♭ min      F      B♭ min      G♭

B♭ min      G♭      E♭ min      F

(♩ = 126)

B♭ min<sup>7</sup>      E♭<sup>9</sup>      B♭ min<sup>7</sup>      E♭<sup>9</sup>

7

E $\flat$  min <sup>6/C</sup>



D $\flat$  min <sup>6</sup>



E $\flat$  sus 4



E $\flat$  7



B $\flat$  min 7



E $\flat$  9



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

B $\flat$  min 7



E $\flat$  9



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

E $\flat$  min <sup>6/C</sup>



D $\flat$  min<sup>9</sup>



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

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

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

E $\flat$  sus 4



E $\flat$  7



you can

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a consistent bass line and chordal accompaniment.

B $\flat$  min 7



E $\flat$  9



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

Musical score for the third system, including vocal line and piano accompaniment. The piano part concludes with sustained chords in the right hand and a final bass line in the left hand.

B $\flat$  min<sup>7</sup>



E $\flat$ <sup>9</sup>



16  
37

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

E $\flat$  min<sup>6/C</sup>



D $\flat$  min<sup>6</sup>



17  
38

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

E $\flat$  sus<sup>4</sup>



E $\flat$ <sup>7</sup>



A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



18  
39

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

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

E $\flat$



A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



say. \_\_\_\_\_  
 pay. \_\_\_\_\_

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

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

E $\flat$



Cmin



A $\flat$



say. \_\_\_  
 would stay. \_\_\_

But that scar on your  
 But that scar on your

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

E $\flat$



A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



say. \_\_\_\_\_  
 pay. \_\_\_\_\_

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



A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



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

E $\flat$



Cmin



A $\flat$



say. \_\_\_  
 would stay. \_\_\_

But that scar on your  
 But that scar on your

Cmin



A<sup>b</sup>



Cmin



A<sup>b</sup>



(v:2)

face  
face

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

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

Cmin



G<sup>7</sup>



trace \_\_\_\_\_ of some-one \_\_\_\_\_  
know \_\_\_\_\_ they've hurt you \_\_\_\_\_

be- fore. \_\_\_\_\_  
be- fore. \_\_\_\_\_

D<sup>b</sup> maj<sup>7</sup>



G<sup>b</sup> maj<sup>7</sup>



E<sup>b</sup> min<sup>7</sup>



A<sup>b</sup> 7



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

33

D $\flat$  maj 7



G $\flat$  maj 7



E $\flat$  min 7



A $\flat$  7



please be strong-er than your past

the fut-ure may still give you



55

D $\flat$  maj 7



G $\flat$  maj 7



E $\flat$  min 7



A $\flat$  7



a chance



57

D $\flat$  maj 7



G $\flat$  maj 7



E $\flat$  min 7



A $\flat$  7



59

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



[Sax. solo]

*(concert pitch)*

The first system of the musical score features a saxophone solo on a single staff and a piano accompaniment on two staves. The saxophone part begins with a series of eighth notes, followed by a melodic line with some grace notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



E $\flat$



The second system continues the saxophone solo and piano accompaniment. The saxophone part features a more complex melodic line with slurs and accents. The piano accompaniment maintains the eighth-note bass line while the right hand plays chords and some melodic fragments.

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



The third system concludes the saxophone solo and piano accompaniment. The saxophone part features a melodic line with a final flourish. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

A $\flat$  min<sup>7</sup>



B $\flat$  min<sup>7</sup>



E $\flat$



Musical notation system 1 (measures 57-60). Includes vocal line, piano right hand, and piano left hand.

C min



A $\flat$



C min



A $\flat$



Musical notation system 2 (measures 61-64). Includes vocal line, piano right hand, and piano left hand.

C min



A $\flat$



C min



A $\flat$



Musical notation system 3 (measures 65-72). Includes vocal line, piano right hand, and piano left hand.

G<sup>7</sup>



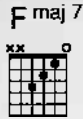
C min



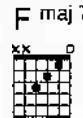
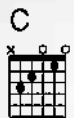
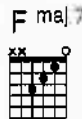
Musical notation system 4 (measures 73-76). Includes vocal line, piano right hand, and piano left hand. Includes performance instructions: *(freely)*, *colla parte*, and *rit.*

# Waiting For That Day

Words and Music by  
George Michael



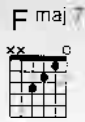
(Tempo ♩ = 84)

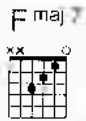
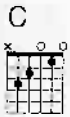

Do - do - do do - do do - do do - do do - do - do - do do - do do - do do - do do

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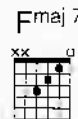
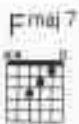
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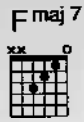
Do do - do do - do do - do do - do do do do - do do - do do - do do - do do 1. So



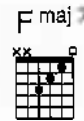
every day I see you in some o-ther face \_\_\_\_\_ they crack a smile \_ talk a-while



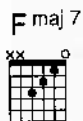
try to take your place \_\_\_\_\_ mmm \_\_\_\_\_ my memory \_\_\_\_\_ serves me far



too well. I just sit here on this moun-tain



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



my memory serves me far too well.



F#m7



G

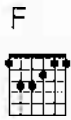


F



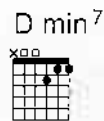
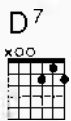
It's not as though \_\_\_\_\_ we just broke up \_\_\_\_\_

This system contains the first three measures of the song. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.



it's not as, though \_\_\_\_\_ it was yes - ter-day \_\_\_\_\_ yeah \_\_\_\_\_ but something I \_\_\_\_\_ just can't

This system contains measures 4 through 6. The vocal line continues the melody with lyrics. The piano accompaniment maintains the same rhythmic pattern.

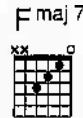


\_\_\_\_\_ ex - plain \_\_\_\_\_ something in \_\_\_\_\_ me \_\_\_\_\_ needs \_\_\_\_\_ this pain \_\_\_\_\_ |

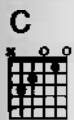
This system contains measures 7 through 8. The vocal line concludes the phrase with a final note. The piano accompaniment ends with a sustained chord in the final measure.



know **n** ne - ver see your face a - gain, oo - oo - oo - oo - oo



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



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



C



F maj 7



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

C



F maj 7



C



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

F maj 7



C



F maj 7



\_ goodbye to the stupid mistakes you made \_\_\_\_\_ Oh\_ my \_\_\_\_\_ memory serves me far



too well

Don't you know that

the years will come and go



F maj 7



F maj 7



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



F maj 7



nothing ba - by

but me - mories



F maj 7



G



F



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

G



F



G



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

D 7



D min 7

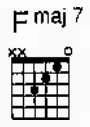
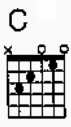


- ry this pain if you will \_ not share \_\_\_ the blame \_\_\_\_\_

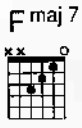
66



de-serve to see \_ your face a-gain \_\_\_\_ oo - oo - oo - oo



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



come back come \_ back \_\_\_\_ come back come back



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



C



F maj 7



come back come back come back oh

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

C/G



F maj 7/G



C/G



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

F maj 7/G



C/G



F maj 7/G



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

C



F maj 7/G



— 5 — 11      you say    you will                    don't you keep me wait    — ing for that day —



C



F maj 7

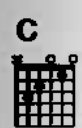


00-00 - 00 - 00      00      00

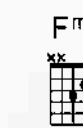
— — — — — | know — | know \_ | know \_ you hear these words



C




F maj 7

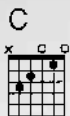


00 - 00 - 00 - - - 00 - 00      c'mon now —

— that I — say







F maj 7



know — | know — | know — | know —

oo - oo - oo - oo - oo c'mon now



F maj 7



oo - oo - oo - oo - oo - c'mon now

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



F maj 7



oo - oo - oo - oo - oo c'mon now

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

*Repeat to fade*

# Mother's Pride

Words and Music by  
George Michael

(Tempo ♩ = 78)

First system of piano introduction, featuring a treble and bass clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble.

Second system of piano introduction, continuing the eighth-note accompaniment and melodic line.

Third system of piano introduction, continuing the eighth-note accompaniment and melodic line.

G#min



F#9



B



G#min7



Vocal line with lyrics: Oh she knows — she takes his hand and prays the child will understand —

Oh she knows — she takes his hand and prays the child will understand —

Piano accompaniment for the vocal line, featuring a treble and bass clef staff with a key signature of two sharps and a 4/4 time signature. The music consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble.

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G#min



F#9



B



G#min7



at the door — they watch the men go — by — in the clothes that daddy wore



A



F#7



B



G#min7



Mother's pride ba-by boy his father's eyes — he's a soldier waiting for a



A



F#7



F#sus4



F#



war time will come he'll hold a gun his father's son.



C# min



F#<sup>9</sup>



B



G# min<sup>7</sup>



And as he grows \_\_\_\_\_ he hears the band takes the step from boy to man \_\_\_\_\_






at the shore ... she waves her son goodbye ... like the man she did before

21








Mother's pride just a boy ... his country's eyes he's a soldier waving at the

23








shore and in her heart ... the time has come to lose a son.

25



Musical score for the first system, featuring a vocal line and piano accompaniment in D major.

Musical score for the second system, featuring a vocal line and piano accompaniment in D major.

3. And

C# min



F#<sup>9</sup>



B



G# min<sup>7</sup>



Musical score for the third system, featuring a vocal line with lyrics and piano accompaniment in D major.

all the husbands, all the sons all the lovers gone they make no difference no difference in the end

Musical score for the fourth system, featuring a piano accompaniment in D major.

C# min



F# 7



B



G# min 7



still hear the women say your daddy died a hero \_\_\_\_\_ in the name of God and man

33



A



F# 7



B



G# min 7



Mother's pride crazy boy\_\_\_ his lifeless eyes he's a soldier now for ev-er -

35



A



F# 7



F# sus 4



F#



- more \_\_\_\_\_ he'll hold a gun till kingdom come.

37



# Heal the Pain

Words and Music by  
George Michael

D



E 7/D



G add 9



D



(Tempo ♩ = 104)

D



E 7/D



G add 9



D



Do - do do

D



E 7/D



G add 9



D



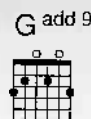
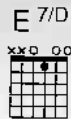
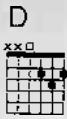
do do - do do do do do - do do do do do do do do do do do do

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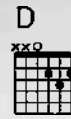
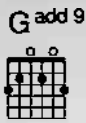
do-do - do-do \_\_\_ do-do - do-do \_\_\_ do do do do - do-do



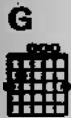
Let me tell you a se - cret put it in your heart and keep it



some-thing that I want you to know \_\_\_ do some-thing for \_\_\_ me lis-ten to my



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



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



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

Bm<sup>7</sup>



Bm<sup>7</sup>



D



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

E 7/D



G add 9



D



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

D



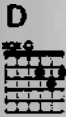
E 7/D



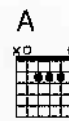
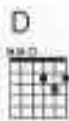
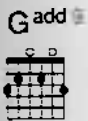
G add 9



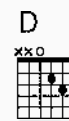
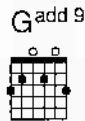
me you know that I will be wait- ing for the day that you'll say you'll be mine.



He must have real - ly hurt - you to



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



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

G



A



Bm<sup>7</sup>



he must have known \_\_\_\_\_ that he could \_\_\_\_\_ that

Bm<sup>7</sup>



G



A



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

Bm<sup>7</sup>



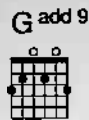
Bm<sup>7</sup>



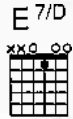
D



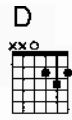
\_\_\_\_\_ and that \_\_\_\_\_ I'm not \_\_\_\_\_ him. \_\_\_\_\_ How can I help \_\_\_\_\_ you please let me try \_\_\_\_\_



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



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



Won't you let me in let this love be - gin \_\_\_\_\_ Won't you  
 Do - do do \_\_\_\_\_ do do - do do \_\_\_\_\_ do do - do do .

G<sup>add 9</sup>



D



D



show me your heart \_ now

I'll be good to you

I can make

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

E<sup>7/D</sup>



G<sup>add 9</sup>



D



this thing true \_

Show me that heart right now.

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

B<sup>9</sup>



B



E



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

D  B<sup>9</sup>  B 

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



E  D  B<sup>9</sup> 

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



B  E  D 

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





B<sup>9</sup>



B



E



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

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "like I do or rath-er I would won't you show". The piano accompaniment consists of chords and moving lines in both hands.

D



G



A



me your heart like you should.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "me your heart like you should.". The piano accompaniment features a more active bass line and chordal accompaniment in the right hand.

Bm<sup>7</sup>



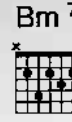
Bm<sup>7</sup>



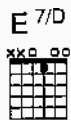
G



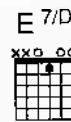
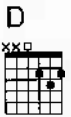
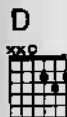
The third system of the musical score shows the piano accompaniment for the final part of the piece. It consists of chords and moving lines in both hands, corresponding to the Bm7 and G chords indicated above.



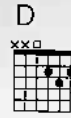
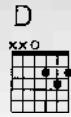
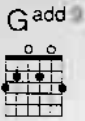
How\_ can I help



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

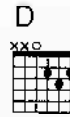


\_ when - ev - er you want \_ me you know that I will \_ be wait - ing for the day



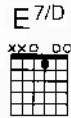
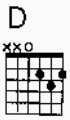
Won't you let me in Let this love

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



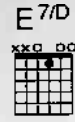
be - gin Won't you show me your heart now I'll be good

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



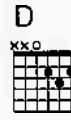
to you I can make this thing true get to your heart some - how

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



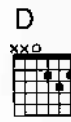
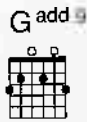
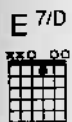
110

Do - do do \_\_\_\_ do do - do do \_\_\_\_ do do - do do



113

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



116

# Soul Free

Words and Music by  
George Michael

Dmin  B $\flat$  6/G  C 

(Tempo  $\text{♩} = 86$ )



The first system of the score features a guitar part with three chords: Dmin, B $\flat$  6/G, and C. The piano accompaniment consists of a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a bass line of eighth and quarter notes. A tempo marking of  $\text{♩} = 86$  is present.

Dmin  B $\flat$  6/G  A 



The second system of the score features a guitar part with three chords: Dmin, B $\flat$  6/G, and A. The piano accompaniment continues with a treble clef staff and a bass clef staff, maintaining the same rhythmic pattern as the first system.

3rd & 4th  
times only

Dmin



B $\flat$  6/G



C



Hi - gher and high - er won't you come with me \_\_\_\_ ba - by gon - na get my

Dmin



B $\flat$  6/G



A



soul \_\_\_\_ free \_\_\_\_ soul \_\_\_\_ free \_\_\_\_ *(double repeat)*

Dmin



B $\flat$  6/G



C



**S**

1. Now you and me \_\_\_\_ | guess we see things diff - erently \_\_\_\_  
 2. Now seems to me \_\_\_\_ | some things have just got to be \_\_\_\_

Dmin



Bb 6/G



A



we're night and day \_\_\_\_\_ # bad con - nec - tion some would say \_ and  
the games we play \_\_\_\_\_ make up break \_ up day \_ by day \_ and



Dmin



Bb 6/G



C



don't want noth - ing to change \_\_\_\_\_ | don't want noth - ing to change \_ and  
don't want noth - ing to change \_\_\_\_\_ | don't want noth - ing to change \_ said



Dmin



Bb 6/G



A



don't want noth - ing to change \_\_\_\_\_ no \_ no \_ no be - cause  
don't want noth - ing \_\_\_\_\_ to change no \_ no \_ no be - cause

15  
35



Dmin



B $\flat$  6/G



C



1. When \_\_\_ you touch me ba-by  
 2. When \_\_\_ you touch me ba-by

Dmin



B $\flat$  6/G



A



\_\_\_ don't have no choice  
 \_\_\_ don't have no choice

*Top voice  
2nd time only*

Dmin



B $\flat$  6/G



Gmin



Oh \_\_\_ that sweet temp - ta - - tion in in your  
 Oh \_\_\_ that sweet temp - ta - - tion in your



Dmin



voice  
voice



Dmin                      B $\flat$  6/G                      C





High - er                      high - er                      won't you come                      with me \_\_\_\_\_                      ba - by gon - na get my  
 High - er                      high - er                      won't you come                      with me \_\_\_\_\_                      ba - by gon - na get my



Dmin                      B $\flat$  6/G                      A





soul \_\_\_\_\_                      free \_\_\_\_\_                      soul \_\_\_\_\_                      free \_\_\_\_\_  
 soul \_\_\_\_\_                      free \_\_\_\_\_                      soul \_\_\_\_\_                      free \_\_\_\_\_

*2nd time: dal \$*  
*4th time: on*



Emin



49

Measures 49 and 50 of the piano score. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

51

Measures 51 and 52 of the piano score. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

53

Measures 53 and 54 of the piano score. The right hand plays a melodic line of eighth notes with slurs: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

55

Measures 55 and 56 of the piano score. The right hand plays a melodic line of eighth notes with slurs: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

57

Measures 57 and 58 of the piano score. The right hand plays a melodic line of eighth notes with slurs: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The left hand plays a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and slurs. The bass clef staff contains a supporting line with eighth-note patterns and slurs.

Second system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and slurs. The bass clef staff features a more active line with eighth-note patterns and slurs.

Third system of musical notation. The treble clef staff continues the melodic line with eighth-note patterns and slurs. The bass clef staff features a more active line with eighth-note patterns and slurs.

Fourth system of musical notation. The treble clef staff contains a complex texture with chords and sixteenth-note patterns. The bass clef staff continues with eighth-note patterns and slurs.

Fifth system of musical notation. The treble clef staff contains a complex texture with chords and sixteenth-note patterns. The bass clef staff continues with eighth-note patterns and slurs.

Dmin



B $\flat$  6/G



C



69  
73

Dmin



B $\flat$  6/G



A



71  
75

Dmin



B $\flat$  6/G



C



77

When — you touch me ba - by —

Dmin



Bb 6/G



A



I \_\_\_\_\_ don't have no choice \_\_\_\_\_



Dmin



Bb 6/G



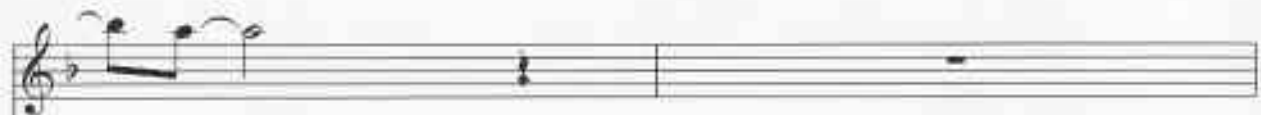
Gmin



Oh \_\_\_\_\_ that sweet temp - ta - - - tion \_\_\_\_\_ in your \_\_\_\_\_



Dmin



\_\_\_\_\_ voice. \_\_\_\_\_



Musical score system 1, measures 25-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains whole rests for both measures. The grand staff contains rhythmic accompaniment. Measure 25 features a treble clef staff with a series of eighth-note chords, and a bass clef staff with a melodic line. Measure 26 continues the accompaniment.

Musical score system 2, measures 27-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains whole rests for both measures. The grand staff contains rhythmic accompaniment. Measure 27 features a treble clef staff with a series of eighth-note chords, and a bass clef staff with a melodic line. Measure 28 continues the accompaniment.

Musical score system 3, measures 29-30. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains whole rests for both measures. The grand staff contains rhythmic accompaniment. Measure 29 features a treble clef staff with a series of eighth-note chords, and a bass clef staff with a melodic line. Measure 30 continues the accompaniment. The system concludes with a double bar line and repeat dots. The instruction *(Repeat to fade)* is written in the right margin.

# Waiting (Reprise)

Words and Music by  
George Michael

G



C add 9



(Tempo ♩ = 68)

First system of musical notation, including guitar chords and piano accompaniment.

G



C add 9



Second system of musical notation, including guitar chords and piano accompaniment.

G



C add 9



Third system of musical notation, including guitar chords, piano accompaniment, and vocal melody with lyrics.

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

5

G



C add 9



do do do - do - do do - do do do do - do - do There ain't

G



C add 9



\_\_\_ no point \_ in mov - ing on \_\_\_ 'til you've got some-where to go \_\_\_\_\_ and the

G

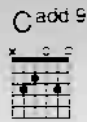
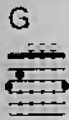


C add 9



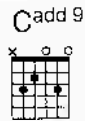
road that I \_\_\_ have walked up - on well it filled my pock - ets and emp - tied out \_ my \_\_\_





Do do do - do - do

soul. do - do do do do - do - do do - do



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



All these in - se - cu - ri - ties \_\_\_ that have held me down \_\_\_ for so long \_\_\_ I can't

G



C add 9



say that I've found a cure for these but at least I know them so they're not so strong you

19



D



C



look for your dreams in heav-en but what the hell are you sup-posed to do when they come

21



G



C add 9



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



true? \_\_\_\_\_

23



G



C add 9



do do da - da - do do - do do do - do - da There's

G



C add 9



— one year of my life in these songs and some of them are a - bout

G



C add 9



— you I know there's

G



C add 9



no way that I can right those wrongs be-lieve me

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "no way that I can right those wrongs be-lieve me". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

G



C add 9



I would not lie you've hurt my pride and I guess there's a road with-out

The second system of music continues the vocal line with the lyrics "I would not lie you've hurt my pride and I guess there's a road with-out". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

D



C



you but you once said there's a way back for ev-ery man so here I am

The third system of music concludes the vocal line with the lyrics "you but you once said there's a way back for ev-ery man so here I am". The piano accompaniment continues with the established pattern.

G



C add 9



Don't peo-ple change? Here I am

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth and quarter notes, including a phrase "Don't peo-ple change? Here I am" with a long note on "am". The piano accompaniment is in the grand staff (treble and bass clefs) and provides a harmonic and rhythmic foundation with chords and moving lines.

G



C add 9



G



is it too late to try a-gain? Here I am

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "is it too late to try a-gain? Here I am" with a long note on "am". The piano accompaniment continues with similar harmonic and rhythmic patterns, ending with a final chord in the grand staff.