

blueallrise



ALL THE TRACKS FROM THE ALBUM ARRANGED FOR PIANO, VOICE AND GUITAR, COMPLETE WITH LYRICS AND GUITAR CHORD BOXES.

all rise

Words & Music by MIKKEL SE, Hallgeir Rustan,
Tor Erik Hermansen & Simon Webbe

♩ = 98



1.



Y'all, y'all.

2.



1. Your hon - our, please, got - ta be - lieve what I say, — what I will
(Verse 2 see block lyric)



tell hap - pened just the oth - er day. I must con - fess 'cause I've had a - bout e -



- nough, I need your help, got - ta make this here thing stop. Ba - by I swear -



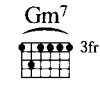
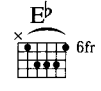
I'll tell the truth a - bout all the things you used to do -



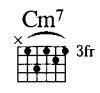
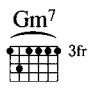
And if you thought you had me fooled, I'm tell - ing you now,



ob - jec - tion ov - er - ruled. Here we go, oh, ba - by. One for the mo - ney and the free rides. It's



two for the lie that you de - nied. All rise, all rise.



Three for the calls you've been mak-ing. It's four all the times you've been fak-ing. All rise, all
(I'm gon-na tell it to your

1.



N.C.

2.



rise. face, I rest my case.) 2. You're on the rise so
face, I rest my

N.C.

step back, 'cause you don't know this cat. I know deep down that you don't want me to re - act. I lay
case





low, leav - ing all my op - tions op - en the de - ci - sion of the ju - ry has not been spo - ken. Step in my

house, you find that your stuff has gone. But in re - al - i - ty to whom does the stuff be - long? I bring you

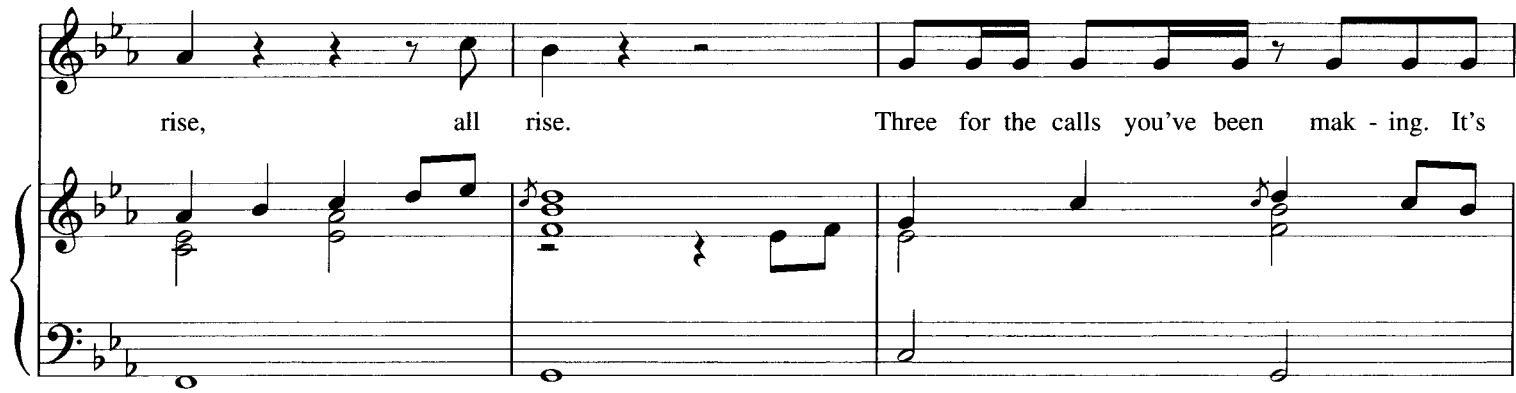
in - to court to preach my or - der_ and you know that you ov - er - stepped the bor - der. A - ha.





One for the mo - ney and the free rides. It's two for the lie that you de - nied. All

Chord diagrams: Cm (3fr), Gm7 (3fr), Cm (3fr), Eb (6fr)


rise, all rise. Three for the calls you've been mak - ing. It's











1, 2. *Repeat ad lib.*

four all the times you've been fak - ing. All rise, all rise.




3.

rise, all rise. I rest my case.)

(I'm gon - na tell it to your face, I rest my case.)

N.C.



Verse 2:
 You're on the stand
 With your back against the wall
 Nowhere to run
 And nobody you can call
 I just can't wait
 Now the case is open wide
 You'll try to pray
 But the jury will decide.

Baby I swear I'll tell the truth etc.

back some day

Words & Music by Tim Woodcock & Mike Terry

♩ = 60 ♪ = ♩ ♩



(If you're a - lone I want you to know I'll be back some day.)



(If you're a - lone I want you to know I'll be back some day. 1. Dist -

Drums



-turbs me to have to go a - way for so long to make our own pa - ra - dise. My

(Verse 2 see block lyric)



dreams don't come ea - sy you've got - ta be - lieve me. You know this deep in -



- side. But it's not long now till I'm on my way, I keep



wish - ing to - mor - row was yes - ter - day. You're my ev - 'ry - thing, that won't
2° pray - ing



N.C.

dis - ap - pear. Girl, you've got no - thing to fear. If you're a -

Am



E7



F



-lone, I want you to know I'll be back some day, don't you

C



E



Am



ev - er let go. Ba - by, hold tight through the cold lone - ly night, just

F



E7



Am



wait for me till I get home. When you're on your own, I want you to

E7



F



C



know I'll be there for you, I can nev - er let go.



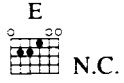
I re - al - ise that you want me to stay, but hold on. _____ I'll be

1.



back some day. _____ (Be back some

2.



day. Some day.) day. _____ (And when I go) I'll be



lov - in' you still. _____ (Ba - by you will nev - er know) just how lone - ly I feel. _____ (You

F C E7

know I real - ly got - ta go.) But I wish I could stay. Hold on, (Just hold on.) I'll be

N.C.

back, (I'll be back) I'll be back. If you're a -

Bm F#7 G D

-lone, I want you to know I'll be back some day, don't you ev - er let go.

F#7 Bm G

Ba - by hold tight through the cold lone - ly night, just wait for me till I get

F#7 Bm F#7

home. When you're on your own, I want you to know I'll be

G D F#7

there for you I can nev - er let go. I re - al - ise that you

Bm

want me to stay, but hold on. I'll be back. If you're a -

Repeat to fade

Verse 2:
 When I return I wanna see
 If this beautiful baby is still loving me
 With tears in her eyes
 But a smile on her face
 Patiently we'll embrace.

But it's not long now etc.

back to you

Words & Music by Ian Hope, Ray Ruffin, Simon Webbe,
Antony Costa, Duncan Inglls & Lee Ryan

♩ = 112

N.C.

The first system of music features a treble clef staff with a whole rest in the first measure, followed by two empty measures. The piano accompaniment is in 4/4 time with a key signature of three flats. The right hand plays a rhythmic pattern of eighth notes with a 'z' (accidental) in the first measure of each bar. The left hand plays a simple eighth-note bass line. An 8va dynamic marking is present above the piano accompaniment in the second measure.

The second system includes a vocal line in the treble clef and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics: "(Come on.) Come back, ba - by come back to me, —". The piano accompaniment continues with the same rhythmic pattern as the first system. An 8va dynamic marking is present above the piano accompaniment in the first measure.

The third system includes a vocal line in the treble clef and piano accompaniment. The vocal line continues with the lyrics: "— you're all, girl you're all — I need.. Come back, ba-by come back to me. —". The piano accompaniment continues with the same rhythmic pattern. An 8va dynamic marking is present above the piano accompaniment in the first measure.

N.C.

1. I thought I'd bro - ken your_ spell and bro - ken my_

(Verse 2 see block lyric)

_ ad - dic - tion. But when I_ feel_ you close_ to me

you know I can't help my - self._____

$D^{\flat}maj^7$ 4fr

Ev - 'ry - time you call my_ name_ (Oh oh.) You know I'm com - ing

C^7sus^4 3fr C^7 3fr

back to you. — I'm com - ing back to you. —
 (Ev - 'ry time you call my name.)

Fm **C⁷** **Fm⁷/E^b**

You know I'm com - ing back to you. — Just wan - ma
 (Ev - 'ry time I see your face.)

D^b **E^b** **Fm** **C⁷**

be with you. — I'm com - ing back. (That's right.) back. Yo, I said

Fm⁷/E^b **To Coda** **D^b** **E^b** **1. Fm** **2. Fm**
 6fr 4fr 6fr N.C. N.C.

tit for tat I said tick - le for ta - ckle. Get - tin' your atten - tion al - ways seems a bat - tle. I'm a

cool guy, I don't want no has - sle. You be the queen_ I'll be the king of the cas - tle.

Come back, ba - by come back to me, — you're all, girl you're all — I need. —

— Come back, ba - by come back to me. — (Come on.)

Come back, ba - by come back to me, — you're all, girl you're all — I need. —

Fm7/A^bD^bE^b

— Come back, ba - by come back to me. — You know I'm com - ing

♠ Coda



Fm

Oh, — girl I'm com - ing back. — Come back, ba - by come back to me, —

Repeat to fade



— you're all, girl you're all — I need. — Come back, ba - by come back to me. — (Come on.)

Verse 2:

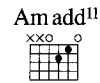
I wanna look into your eyes
And let the world just pass me by
When you're talking in your sleep
I know that I'm in too deep.

Everytime you call my name
You know I'm coming back to you etc.

best in me

Words & Music by Bill Padley & Jem Godfrey

$\text{♩} = 100$



Mm, mm...

Con pedale



1. From the mo-ment I met you I just knew you'd be mine.
(Verse 2 see block lyric)



You touched my hand and I knew that this was gon-na be our time.

I don't

Bm7

E7

F

Gadd9

ev - er wan - na lose this feel - ing, — I don't wan - na spend a mo - ment a - part. — 'Cause

Cadd9

E7

Am

Am7/G

D7/F#

you bring out the best in me, — like no - one else can do. — That's why I'm by —

Dm7

To Coda ⊕

G11

G

1.
Csus2

Amadd11

— your side — and that's why I love you.

2.
Cadd9

C

(Vocal ad lib.)

E7

you. (Ooh, — ooh, — ooh, — ooh, — ooh.)



D. Sc. al Coda

(Ooh.) (Ooh, ah.) And you

♠ Coda



'Cause you bring out the best in me, like



no - one else can do. That's why I'm by your side



and that's why I love you, love you. (Love you.) 'Cause

Dadd⁹

F#

Bm

Bm⁷/A

you bring out the best in me, like no - one else can do.

E⁷/G#

Em⁷

That's why I'm by your side,

A¹¹

D

rit.

Gm/B^b

A⁷sus⁴

D

and that's why I love you.

Verse 2:

Every day that I'm here with you
 I know that it feels right (so right)
 I just gotta be near you
 Every day and every night (every night)
 And you know that we belong together
 It just had to be you and me.

'Cause you bring out the best in me... etc

bounce

Words & Music by Mikkel SE, Hallgeir Rustan,
Tor Erik Hermansen & Simon Webbe

♩ = 96

Gm



Cm7



(Oh, oh.) (Oh, oh.) (Ooh!)

Gm



(Oh, oh.) (Oh,

Cm7



Gm



oh.) (Ooh!) Give, give me more, step on the floor.



You're the type of girl that I've been look-ing for. — 1. I don't know



much, but one_ thing I know, you're mak - ing it hard to keep_ it down low. If you ev - er
(Verse 2 see block lyrics)



wan - na come_ to my show, V. I. P. back - stage, front_ row. Nev - er seen a



girl look - ing so fine, get a lit - tle vibe and it's_ a - bout time. Right be - side a

Cm7



dia - mond you_ would still shine. Twen - ty four K all day, let's ride. Rock you

Gm



all night_ long_ till I lose con - trol. I'll nev - er

Cm7



Gm



let you_ go. Yeah. Give, give me more, step on the floor.

Cm7



You're the type of girl that I've been look - ing for. All the fel - la's in the house to - night_

Gm



are you gon - na bounce, bounce with us to - night. — Give, give me more, step on the floor. —

B^b6



Cm⁷



— You're the type of girl that I've been look - ing for. — Do - in' it right, —

1.

Gm



are you gon - na bounce, bounce with us to - night. — (Oh.

Cm⁷



oh.) (Oh, oh.) 2. I don't know

2.



Bounce with us. (Oh,



oh.) (Oh, oh.) (Ooh!)



N.C.

Ev - 'ry - bo - dy wants to get down like that. Down like that, down like that.



N.C.

Ev - 'ry - bo - dy wants to get high like that. High like that, high like that.



(High like that.) — (echo)

The first system of music features a vocal line in the upper staff with a melodic phrase: (High like that.) — (echo). The piano accompaniment consists of two staves (treble and bass clef) with chords and eighth-note patterns.



The second system of music shows the piano accompaniment continuing. The vocal line is silent. The piano part features a steady eighth-note bass line and chords in the treble clef.



— Give, give me more, step on the floor. You're the type of girl that I've been look - ing for.

The third system of music includes the vocal line with the lyrics: "Give, give me more, step on the floor. You're the type of girl that I've been look - ing for." The piano accompaniment continues with chords and eighth-note patterns.



All the fel - la's in the house to - night, — are you gon - na bounce, bounce with us to - night. —

The fourth system of music features the vocal line with the lyrics: "All the fel - la's in the house to - night, — are you gon - na bounce, bounce with us to - night. —". The piano accompaniment continues with chords and eighth-note patterns.



— Give, give me more, step on the floor. — You're the type of girl that I've been look - ing for. —



1.

 N.C.

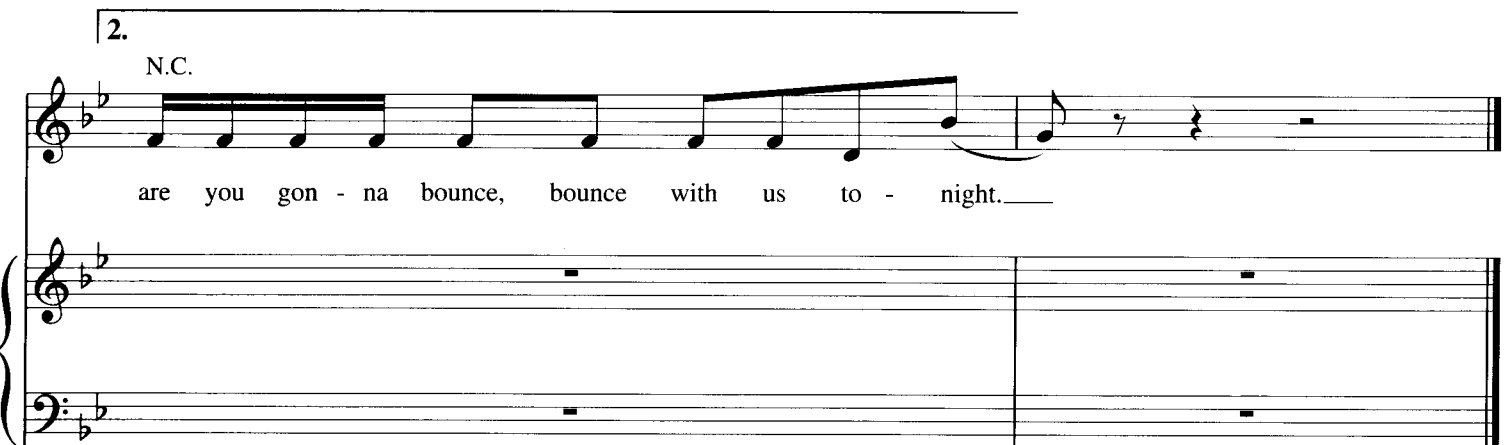
Do - in' it right, — are you gon - na bounce, bounce with us to - night. —



2.

N.C.

are you gon - na bounce, bounce with us to - night. —



Verse 2:

I don't know much but one thing I know
 If you wanna stay I'm not gonna go
 Tell me just a simple yes or a no
 Not maybe, we'll see, don't know
 Not about the things you think I will flash
 Gotta realise you need you own cash
 You don't have to worry 'bout my past
 Just two girls, score card, first class
 Rock you all night long
 Till I lose control
 I'll never let you go.

Give, give me more etc.

fly by

Words & Music by Mikkel SE, Hallgeir Rustan,
Tor Erik Hermansen & Simon Webbe

♩ = 98

Dm



C



The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The vocal line has three measures of rests.

Bb



C



Dm



The second system continues the piano accompaniment. The vocal line has three measures: the first is a rest, the second contains the lyrics "Yeah." with a quarter note, and the third contains "U - huh." with a quarter note. The piano accompaniment continues with the same eighth-note pattern.

Am7



Gm7



Am7



The third system continues the piano accompaniment. The vocal line has three measures: the first contains "Oh." with a quarter note, the second contains "Go on" with a quarter note, and the third contains "yeah." with a quarter note. The piano accompaniment continues with the same eighth-note pattern.

Dm



Am⁷



Gm⁷



1. All dressed up you're good to go, check - in' your style from head to toe. Hooked up and na - tur - al,

(Verse 2 see block lyric)



Am⁷



Dm



Am⁷



you're feel - ing beau - ti - ful. Nine times out of ten you know, late night club like a vi - de - o. With the



Gm⁷



Am⁷



Dm



hot stuff, top stuff, yo we got stuff. Oh. What a night (night) so



Am⁷



Gm⁷



Am⁷



far, (far) pull - ing up curb - side in your car. (Your car) What a





sight (sight) you are, (are) think I know some - where we can park.



Af - ter dark. Sys - tem up with the top down and we



got the ci - ty on lock - down. Drive - by in the low ride,



hands high when we fly by. Sys - tem up with the top down and we



got the ci - ty on_ lock down. Drive - by in the low ride, hands high when we fly by. (Fly

1. || 2.



by. fly by. fly by, fly by.) fly by.) I'll tell you this for a

N.C.

fact, fact, lot of la - dies step up on the fat track. Leave your fel - la in the cor - ner with his

star - ter_ cap. Show him how to act, show me love, where you at. What a

B^bmaj⁷



Am⁷aug



Gm⁷



night so far, pull - ing up curb - side in your car.

Am⁷aug



A⁷aug



B^bmaj⁷



Am⁷aug



What a sight you are, think I

Gm⁷



Am⁷aug



A⁷aug



Dm



N.C.

know some - where we can park. Af - ter dark. Sys - tem up with the top down and we

Am⁻



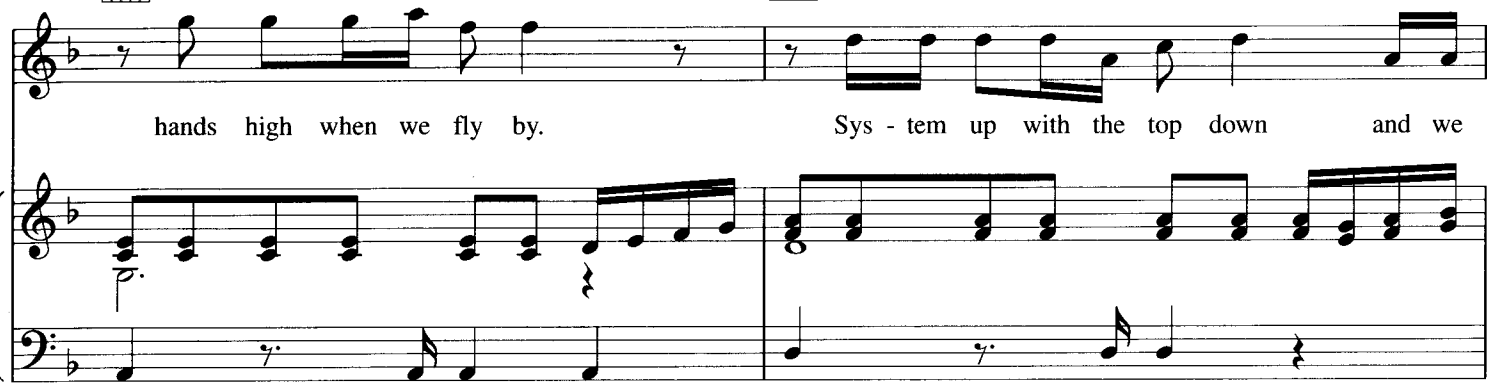
Gm⁷



got the ci - ty on lock - down. Drive - by in the low ride,

Am7

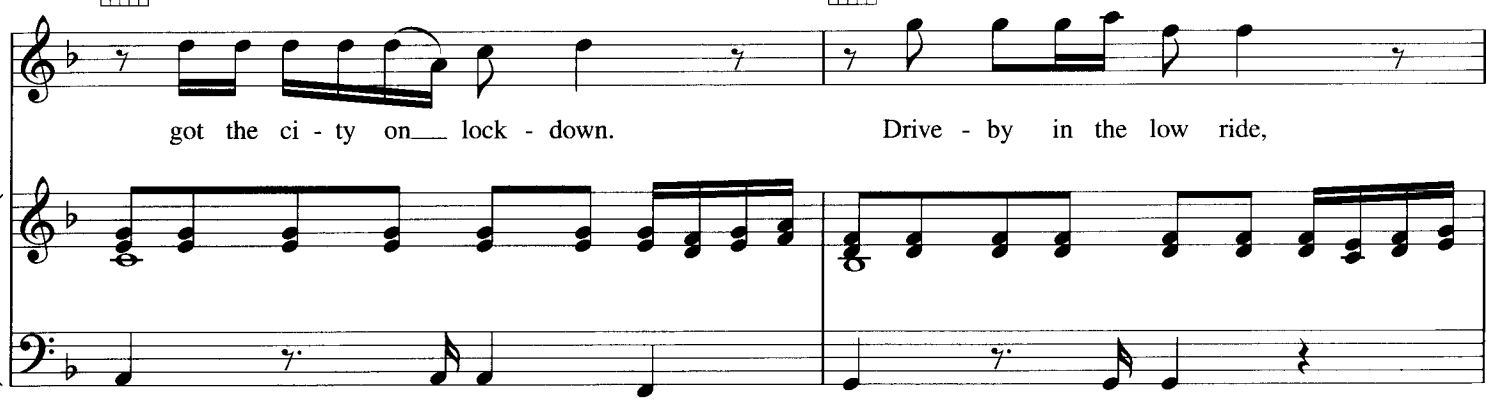

Dm

hands high when we fly by. Sys - tem up with the top down and we

Am7


Gm7

got the ci - ty on__ lock - down. Drive - by in the low ride,

1.

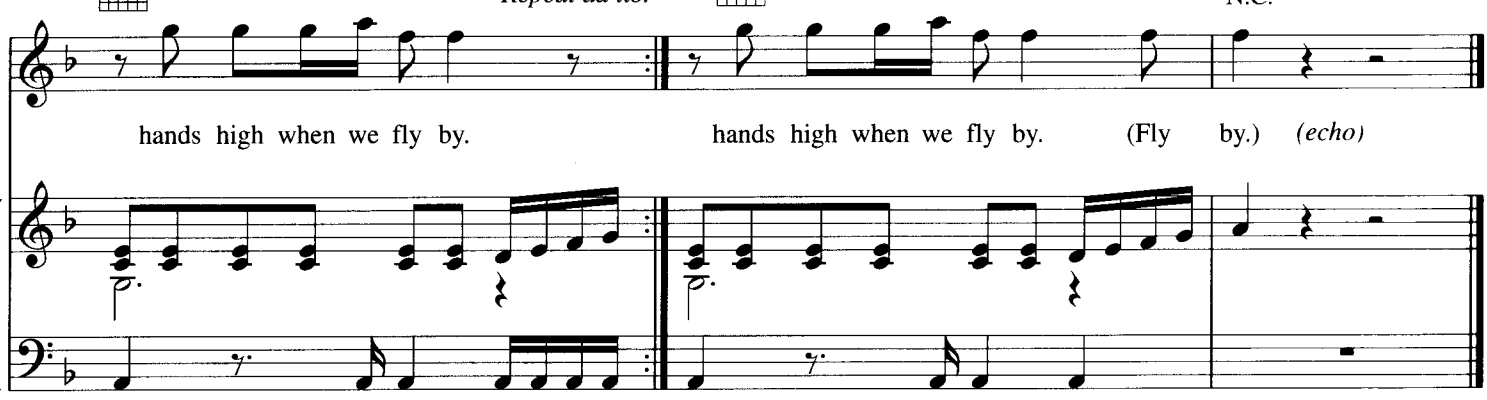
Am7


Repeat ad lib.

2.

Am7


N.C.



hands high when we fly by. hands high when we fly by. (Fly by.) (echo)

Verse 2:
 Girl it's time to let you know
 I'm down if you wanna go
 We can take it nice and slow
 We got until tomorrow
 U.K. style U.K. flow
 We got you hot like whoah
 With the hot stuff - top - yo, we got stuff.

What a night so far *etc.*

girl i'll never understand

Words & Music by Tim Woodcock & Gary Barlow

$\text{♩} = 84$



Oh, yeah... This is a sto - ry of



how it is... Yeah. 1. Lov - in' ev - 'ry mo - ment, good
(Verse 2 see block lyric)

Drums



lov - in' ev - 'ry night... That is what I gave you... and you were so sat - is - fied.



Din - ner on the ta - ble, — there were flow - ers in the bed. —



A - ny - thing you asked for. — Was it all real or just in my head?



Think — now — of what it should - 've been, our love, — all it could - 've been.



if you — were ev - er won - der - ing, I'm do - in' fine but in my mind I could

nev - er be - lieve_ and nev - er un - der - stand_ how you_ could do_ this to me. E -

- nough is e - nough, done all I can. Now you gon - na lose_ me.

Throw - ing a - way_ our yes - ter - days, ev - 'ry - thing we've planned. 'Cause you're a

girl I'll nev - er un - der - stand. How ya feel - in' now?



Oh, _____ yeah. _____ Yeah, _____ yeah, _____ are you hap - py now.

2.



(I'm just do - in' fine.) _____ (Vocal ad lib.) (Are you



hap - py now,) (that we're his - to - ry?) (Yeah, _____ yeah.) _____



Think _____ now _____ of what it should've been, our love, _____ all it could've been,

Cm 3fr

N.C.

if you_ were ev - er won - der - ing, I'm do - in' fine but in my mind I'm just

E \flat

B \flat

F

Gm⁷ 3fr

blow - in' a - way_ our yes - ter - days, giv - in' it up_ on the plans we made. E -

E \flat

B \flat

F

Gm⁷ 3fr

F

- nough is e - nough, done all_ I can. This girl I_ will nev - er un - der - I could

E \flat

B \flat

F

Gm⁷ 3fr

stand. nev - er be - lieve_ and nev - er un - der - stand_ how you_ could do_ this to me. E -

- nough is e - nough, done all I can. — Now you gon - na lose — me.

Throw - ing a - way — our yes - ter - days,

ev - 'ry - thing we've planned. 'Cause you're a girl I'll nev - er un - der - stand. I could

Repeat ad lib. to fade

Verse 2:

Covered you in diamonds
 Gave you somewhere in the sun
 And at that moment
 I had only just begun
 Got you the designers
 From every magazine
 Maybe if I'd known then
 All this pain inside would never be.

Girl you are a mystery
 So glad that we're history
 Guess we were never meant to be
 But I'm doing fine but in my mind.

I could never believe *etc.*

if you come back

Words & Music by Ray Ruffin, Nicole Formescu, Ian Hope & Lee Brennan

♩ = 78

B^b5



Dm



E^b5



F5



Come on! Yeah, _____ can you feel me? Ba - by can you feel me?_

B^b5



F/A



E^b5



F5



I got some - thin' to say, check it out.

B^b5



F/A



E^b5



F5



1. For all _____ this time _____ I've been lov - in' you_

(Verse 2 see block lyric)

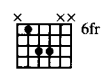
B^b5



F/A



E^b5



F5



girl. Oh, yes I have. And

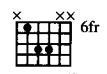
B^b5



F/A



E^b5



F5



ev - er since the day you left me here a - lone, I've been try-

G⁵



F⁵



E^b5



F⁵



- in' to find oh, the rea - son why. So

B^b



F/A



E^b



F



if I did some - thin' wrong please tell me, I wan - na un - der - stand. 'Cause

Gm

Gm⁹/F

E^bmaj⁷

I don't want this love to ev - er end. ³ And I swear

B^b

B^b/D

E^badd⁹

F⁷

B^b

F/A

if you come back in my life I'll be there till the end of time. Oh,

E^bmaj⁷

F¹¹

B^b

B^b/D

E^badd⁹

F⁷

yeah. And I swear I'll keep you right by my side 'cause ba - by you're the

Gm⁷

F

1. E^bmaj⁷

F¹¹

2. E^bmaj⁷

F¹¹

one I want. Oh, yes you are. ³ yes you are. ³

Dm7



Gm



Dm7



May - be I did - n't know how to show_ it._ And may - be I did - n't know

Gm7



Ebmaj7



what to say._ And this time I will hold this tight

Dm7



Cm7



F9sus4



then we can build our lives._ So we can be_ as one._ I swear_

Bb



Bb/D



Ebadd9



F7



if you come back in my life_ I'll be there till the_

end of time. Oh, yeah. And I swear_

I'll keep you right by my side. 'cause ba - by you're the_

one I want. Oh, yes you are. 3 And I swear_

Repeat to fade

Verse 2:

I watched you go
 Taking my heart with you
 Oh, yes you did
 Every time I try to reach you on the phone
 Baby, you're never there
 Girl, you're never home.

So if I did something wrong *etc.*

long time

Words & Music by Ian Hope, Ray Ruffin, Antony Costa & Simon Webbe

$\text{♩} = 70$

Actual recording
sounds quarter-tone
lower.



Dsus²



Ooh... yeah...



Dsus²



Oh, ba - by... 1. The



Dsus²



warmth_ in_ your smile_ is the warmth_ that I de - sire, _____ 'cause it's
(Verse 2 see block lyric)



cold and lone - ly in this place. Oh, yeah. And I






need to get close to the flames in a fire and lose




my - self in yes - ter - day. Oh, yeah. It's gon - na be a





long, long, long time till I can be


Bm  F#m7  A 

with you a - gain and see your smile. It's gon - na be a



Dadd9  2fr A 



long, long, long, long time till I




Bm  F#m7  G 

hold you in my arms all through the night. It's gon - na be a long, long



1. A  Dsus2 

time. Blue say



A  Dsus²  2. E 



Yeah, yeah, yeah, yeah, yeah. Yeah, yeah, yeah, yeah, yeah, yeah, yeah. time.



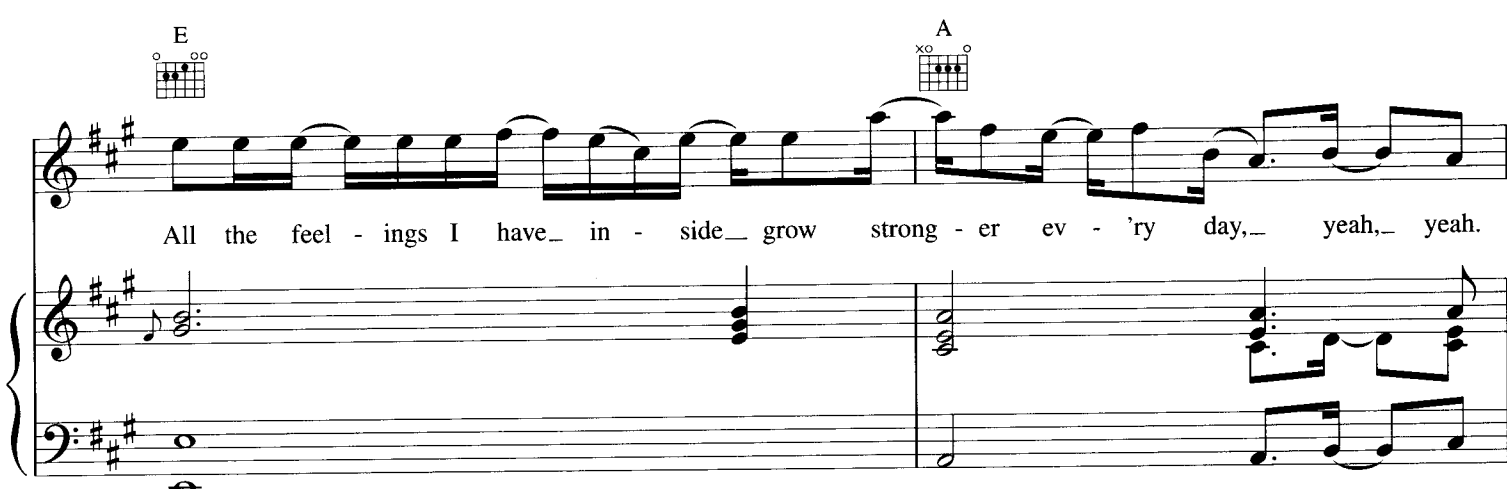
D  A/C# 


Girl I've been miss - ing you, I nev - er thought I'd feel_ this way._



E  A 

All the feel - ings I have_ in - side_ grow strong - er ev - 'ry day,_ yeah,_ yeah.



D  A/C# 

Girl I want you to know that I will nev - er let_ you go._ You're_





Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody consists of eighth and quarter notes with slurs. Lyrics: "the on - ly one I real - ly want and there's one thing you've got - ta know."

the on - ly one I real - ly want and there's one thing you've got - ta know. It's gon - na be a

Piano accompaniment for the first system, including grand staff (treble and bass clefs) with chords and a bass line.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues with slurs. Lyrics: "long, long, long time till I can be"

long, long, long time till I can be

Piano accompaniment for the second system, including grand staff with chords and a bass line.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues with slurs. Lyrics: "with you a - gain and see your smile. It's gon - na be a"

with you a - gain and see your smile. It's gon - na be a

Piano accompaniment for the third system, including grand staff with chords and a bass line.



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues with slurs. Lyrics: "long, long, long time till I"

long, long, long time till I

Piano accompaniment for the fourth system, including grand staff with chords and a bass line.

1.

Bm F#m7 G A

hold you in my arms all through the night. It's gon - na be a

2.

G

Repeat ad lib.

It's gon - na be a long, long, long

3.

G A

Don't you know I want you in my life.

Verse 2:
 Lookin' outside and I feel so uninspired
 And it rains all through this lonely night, oh yeah
 I'm losing my mind and my soul is feelin' 'tired
 'Cause girl you are my guiding light, oh yeah.

It's gonna be a long, long, long time etc.

make it happen

Words & Music by Jan Kask, Peter Mansson,
Wayne Hector & All Tennant

♩ = 110

Em C Am⁷

Ooh._____ Ooh._____ Ooh._____

This system contains the first three measures of the song. The guitar part features chords Em, C, and Am⁷. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. The vocal line has three measures of 'Ooh.' with a long underline.

G D/F# Em C/E

Ooh._____ Ooh._____

This system contains the next four measures. The guitar part features chords G, D/F#, Em, and C/E. The piano accompaniment continues with the same eighth-note bass line and melody. The vocal line has two measures of 'Ooh.' with a long underline.

Am⁷ G D/F# Em

Ooh._____ 1. To - night,_____ you call,_____

This system contains the final four measures. The guitar part features chords Am⁷, G, D/F#, and Em. The piano accompaniment continues with the same eighth-note bass line and melody. The vocal line has one measure of 'Ooh.' with a long underline, followed by the lyrics '1. To - night, you call,' with a long underline.

C/E



Am7



G



D/F#



we'll talk the way we always do. But still

Em



C/E



Am7



you won't say anything I want

(Verse 2 see block lyric)

G



D/F#



Em



C/E



you to. And though your words are sweet

Am7



G



D/F#



Am7



they just can't ease my pain. I guess I've waited far



— too long, — you just — can't lead — me on. — Don't — just talk, —



— make — it hap - pen. (Don't make me wait for you,

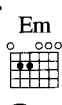


do what you came to do.) Keep me up, don't stop. — Make — it hap -

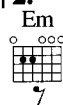


pen. Kills me ev - 'ry — time. —
(It's got the best of me, this cu - ri - o - si - ty.)

1.



2.



2. I wait - (Ooh.)

Drums

N.C.

(Ooh.) (Ooh.)



(Ah, ah a - ha - ah, come on!) (Ooh.)



(Ooh.) (Ooh.) You know...

Am7



G/B



that I won't do you wrong. this love

C



D



Am7



I feel is far too strong. 'Cause now I've wait - ed far

G/B



C



D



too long. you can't just lay me on. Don't just talk

Em






C/E




Am7







make it hap - pen.
(Don't make me wait for you, do what you came to do.)


D  Em  C/E 




Keep me up, don't stop. ————— Make it hap - pen.
(It's got the best of me,




1.  C  D  2. 

this cu - ri - o - si - ty.) Don't just talk ————— this cu - ri - o - si - ty.) It



C  D  Em 

kills me ev - 'ry time. —————



Verse 2:
I waited for you to ring my bell
I want you to
So don't be late, quit playing games
Don't hesitate.

'Cause now I've waited far too long etc.

this temptation

Words & Music by Elliot Kennedy, Steve Richards, Simon Webbe,
Antony Costa, Duncan Inglls & Lee Ryan

♩ = 100

C#m7



D#7aug



G#m7



F#13



Synth 8va

8vb

C#m7



D#7aug



G#m7



G7aug



F#13



G#m6



(8)

C#m7



D#7aug



G#m7



F#13



You wan - na get it on right now I see. I just wan - na say that's cool with

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C#m7
x 0 2 3 4 0

D#7aug
x x 2 3 4 5

G#m7 4fr
x 2 3 4 5 6

G7aug
x x 2 3 4 5

F#13
x 2 3 4 5 6

G#m6
x 2 3 4 5 6

me. But now the mo - ment's come, I've nev - er been good at this temp - ta - tion.
1. From the

C#m7
x 0 2 3 4 0

D#7aug
x x 2 3 4 5

G#m7 4fr
x 2 3 4 5 6

F#13
x 2 3 4 5 6

first time_ it felt so right, I knew that
(Verse 2 see block lyric)
8^{ub}

C#m7
x 0 2 3 4 0

D#7aug
x x 2 3 4 5

G#m7 4fr
x 2 3 4 5 6

G7aug
x x 2 3 4 5

F#13
x 2 3 4 5 6

G#m6
x 2 3 4 5 6

right here_ is where I be - longed. With that
(8)

C#m7
x 0 2 3 4 0

D#7aug
x x 2 3 4 5

G#m7 4fr
x 2 3 4 5 6

F#13
x 2 3 4 5 6

black dress, I have to con - fess_ my in -
(8)

C#m7



D#7aug



G#m7



G7aug



F#13



G#m6



-ten - tions_ may have been wrong. (Ba - by.)

(8)

C#m7



D#7aug



G#m9



F#13



(Hold on) This ain't the right time. There's doubt in my mind. (You know.)

(Don't want) To rush this ba - by one night's not my style. -

C#m7



D#7aug



G#m7



G7aug



F#13



G#m6



(Don't want) To rush this ba - by one night's not my style. -

You wan - na get it on right now I see. I just wan - na say that's cool with

C#m7



D#7aug



G#m7



F#13



You wan - na get it on right now I see. I just wan - na say that's cool with

C#m7
x 0 0 0 0 0

D#7aug
x x 0 0 0 0

G#m7 4fr
x x 0 0 0 0

G7aug
x x 0 0 0 0

F#13
x 0 0 0 0 0

G#m6
x 0 0 0 0 0

me. Won't you take your time?_ Leave it just a lit - tle to i - ma - gi - na - tion.

C#m7
x 0 0 0 0 0

D#7aug
x x 0 0 0 0

G#m7 4fr
x x 0 0 0 0

F#13
x 0 0 0 0 0

And I've been wait - ing for this night so long, it's real - ly hard just hold - ing

C#m7
x 0 0 0 0 0

D#7aug
x x 0 0 0 0

G#m7 4fr
x x 0 0 0 0

G7aug
x x 0 0 0 0

F#13
x 0 0 0 0 0

G#m6
x 0 0 0 0 0

on. But now the mo - ment's come, I've nev - er been good at this temp - ta - tion._

1.

C#m7
x 0 0 0 0 0

D#7aug
x x 0 0 0 0

G#m7 4fr
x x 0 0 0 0

F#13
x 0 0 0 0 0

(This temp - ta - tion.)_ Oh, this temp - ta - tion._

C#m7



D#7aug



G#m7



4fr

G7aug



F#13



G#m6



I've nev - er been good at this temp - ta - tion.
(This temp - ta - tion.)

2.

A



G#m



4fr

A



I know that we've both been here be - fore. That's why I

G#m



4fr

A



G#m



4fr

real - ly want to be sure. But now the mo - ment's here I've nev - er

G7aug



B/F#



E6



D#m7add11



4fr

been too good at this temp - ta - tion.



You wan - na get it on right now I see. I just wan - na say that's cool with



me. Won't you take your time?_ Leave it just a lit - tle to i - ma - gi - na - tion.



And I've been wait - ing for this night so long, it's real - ly hard just hold - ing



N.C.

on. But now the mo - ments come... I've nev - er been good at this temp - ta - tion...

So long. Get it

Repeat ad lib. to fade

on. I've nev - er been good at this temp - ta - tion.

8^{vb}

Verse 2:
 Every night you've been on my mind
 Could you be the one I've been waiting for?
 'Cause your sweetest kiss, oh, I just can't resist
 That's the kind of thing you've got me begging for more.

(Hold on) This ain't the right time *etc.*

too close

Words & Music by Kelr Gist, Darren Lighty, Robert Huggar, Raphael Brown,
Robert Ford, Denzil Miller, James Moore, Kurt Walker & Lawrence Smith

♩ = 102

Em¹¹



Vocoder: What, what what's that

gliss.

what's that ba - by funk - y. (All rise.) What's that what's

8vb

that all right what's that ba - by funk - y.

(8)

Em¹¹ F#m⁷/A Em¹¹

Ba - by when we're grind - ing I get so ex - ci - ted. Oh, how I like it. I

Asus⁴ Em¹¹

try but I can't fight it. Oh, you're danc - ing real close,

F#m⁷/A Em¹¹ A⁶

plus it's real, real slow. You're mak - ing it hard for me.

Em⁹ A

1. All the slow songs you've re - quest - ed you're danc - ing like you're na - ked.
(Verse 2 see block lyric)

Em⁹



A



Oh, it's al - most like_ we're sex - ing. (Oh, yeah.)

Em⁹



A



Yeah, ooh_ I like_ it, you know I can't_ de - ny_ it. But I

Em¹¹



A



Em⁹



know you can tell_ I'm ex - ci - ted. Ooh, girl. Step back, you're danc - ing kind of close. (female vocals)

A



Em⁹



A



I feel a lit - tle pull com - ing through on you. Now

(Blue vocals)

Em⁹

A

Em⁹

girl I know you felt it, be - fore you know I can't help it. You know what I want

1.

2.

A

A

Em¹¹

to do. Oh, to do. Ba - by, when we're grind - ing

F[#]m7/A

Em¹¹

Asus⁴


I get so ex - ci - ted. Oh, how I like it. I try but I can't fight it.

Em¹¹

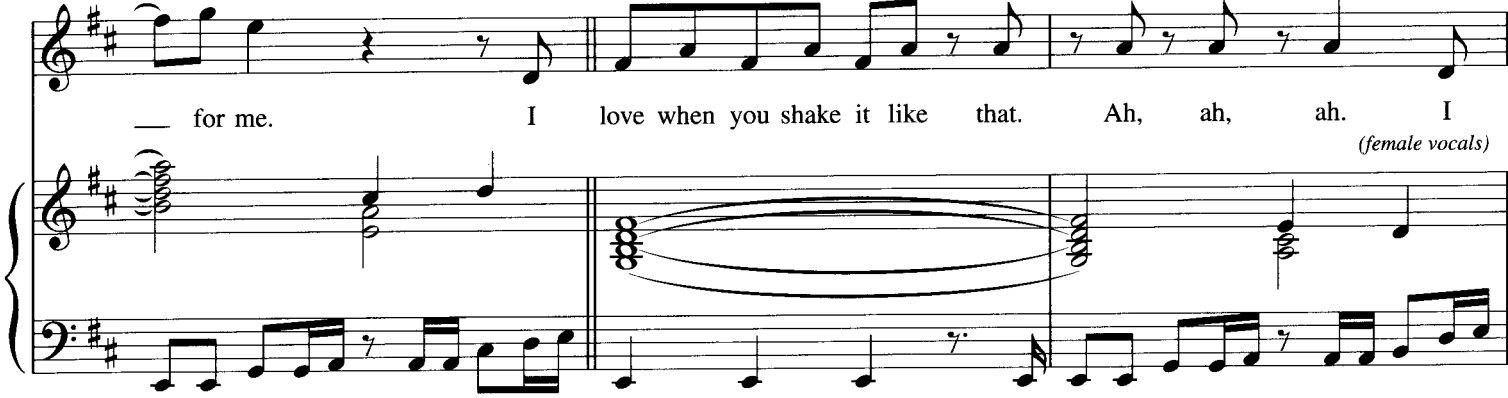
F[#]m7/A

Em¹¹

Oh, you're danc - ing real close, plus it's real, real slow. You're mak - ing it hard




— for me. I love when you shake it like that. Ah, ah, ah. I
(female vocals)





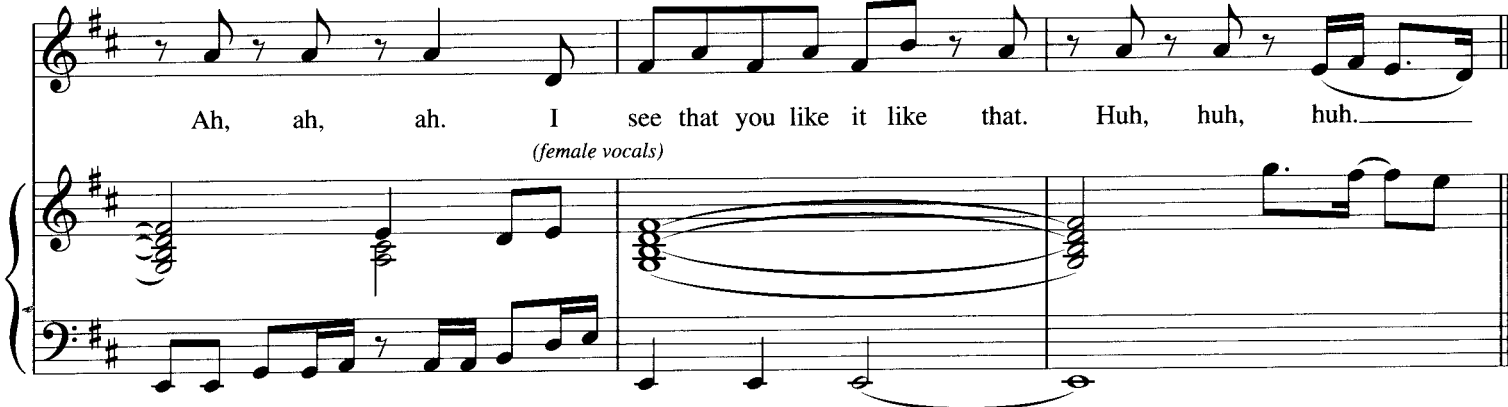
see that you like it like that. Huh, huh, huh — I love when you shake it like that.
(Blue vocals)





Ah, ah, ah. I see that you like it like that. Huh, huh, huh. —
(female vocals)

D.%. repeat ad lib. to fade



Verse 2:
 Baby, us dancing so close
 Ain't a good idea
 'Cause I might want you now and here
 The way that you shake it on me
 Makes me want you so bad sexually.

 Step back you're dancing kind of close etc.