

WOW!

BANANARAMA



WOW!

I CAN'T HELP IT	5
I HEARD A RUMOUR	11
SOME GIRLS	17
LOVE IN THE FIRST DEGREE	23
ONCE IN A LIFETIME	29
STRIKE IT RICH	35
BAD FOR ME	41
COME BACK	47
NATHAN JONES	53
I WANT YOU BACK	61
MR. SLEAZE	67

*The songs of
Stock Aitken Waterman
Dallin Fahey Woodward*

Music Transcribed by Bill Pitt
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ALLBOYSMUSIC

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I Can't Help It

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

♩ = 120



G/A



D



F/G



G



%

G/A



Su - gar's sweet but your
You've tast - ed ho - ney

% = INSTR.



kiss es can't be beat — what - ev - er you got — it's
 you've had the rest — well here I am — come



good en - ough for me — boys say (they say) I'm
 on and try the best — no chance (no chance) won't



good en - ough to eat — (man - gez) what - ev - er you want — you got 'cos you
 let you get a - way — (no way) what - ev - er you need — from me gon - na



knock me off my feet. — I'm — hun - gry for — your sweet
 let you get your way. — I'm — wait - ing can't — get e -

Fmaj7 F/G F6/G

F F/G Am/G G

love _____ I need you _____ here to - night _____ I'm _____ cra - zy _____
 nough _____ so move your _____ bo - dy close _____ I _____ need you _____

Em7

Fmaj7

F6

Dm7

Em7

Fmaj7

G

To Coda ♦

I'm _____ burn - ing _____ up _____ woh. _____
 I _____ won't give _____ up _____ woh. _____

A

G/A

I can't _____ help it _____ I'm cap - ti - va - ted by your

D

F/G

G

A

hon - ey _____ I can't _____ help it _____



I'm cap-ti-va - ted by your ho-ney.

2.



4x N.C.

D. al Coda
4x

Move your — bo - dy close — to - night. —

CODA



I can't — help it. —



I can't — help it. —



Musical notation for the first system, including a treble clef staff with a whole rest, and piano accompaniment in the grand staff.



I can't help it I'm cap - ti - va - ted by your

Musical notation for the second system, including a treble clef staff with lyrics and piano accompaniment.



ho - ney. I can't help it

Musical notation for the third system, including a treble clef staff with lyrics and piano accompaniment.



I'm cap - ti - va - ted by your ho - ney.

Repeat and Fade

Musical notation for the fourth system, including a treble clef staff with lyrics and piano accompaniment, ending with a repeat sign and a fade-out instruction.

I Heard A Rumour

11

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

The musical score is written in G major and common time (C). It consists of four systems of music. The first system shows the piano introduction with chords Em7 and A. The second system continues the piano accompaniment with chords F#m7, Bsus4, Bm, and Em7. The third system features a vocal line with lyrics and piano accompaniment with chords A, F#m7, Bsus4, and Bm. The fourth system continues the vocal line with lyrics and piano accompaniment with chords Em7, A, and F#m7.

Em7 / A

F#m7 Bsus4 Bm Em7

/A A F#m7 Bsus4 Bm

5/8 Em7 (On % instr.) /A F#m7

Who needs friends who ne-ver show, I'll tell you what you
Now it seems they're tell-ing me, you've changed your wicked ways.

Bsus4

Bm

Em7

want to know _____ but should I could have saved a bro -
give you a

/A

A

F#m7

en heart if I'd found _____ out long _____ a - go _____
se - cond chance, ba - by I'm too a - fraid _____

Bsus4

Bm

Em7

(Vocal 3^o)

I'm just think - ing a - bout _____ those lone -
so you re - al - ise _____ what hurt _____

/A

A

F#m7

Bsus4

Bm

ly nights when I wait - ed for _____ your call, _____ 'til I found.
you made, and the love _____ you threw a - way _____ how can I _____

Em7 /A A

— out for all my friends were right, —
 for - give or soon for - get it's

F#m7 Bsus4 CHORUS Bm

I did - n't know you at all. — } I heard a ru -
 ne - ver gon - na be the same. — }

Em7 /A F#m7

mour they say you got a bro-ken heart.

Bsus4 Bm Em7 /A A

I heard a ru - mour.

F#m7



1.

Bsus4



Bm



Musical notation for the first system, including treble and bass staves with piano accompaniment.

2.

Bsus4



Bm



Em7



/A

A



I heard a ru - mour they

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

F#m7



Bsus4



B



Em7



say you got a bro-ken heart.

I heard a ru - mour.

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

/A

A



F#m7



Bsus4



Bm






D.S. to Fade on Chorus

Musical notation for the fourth system, including piano accompaniment.


Some Girls


Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

$\text{♩} = 116$


G6  Asus²₄  D2/F# 


Woh _____ woh _____




1. Bm7sus4  2. Bm7sus4  Bm 

woh. _____ You tell me _____ I can make your
In my mind _____ you seem to be _____ the



A  Gmaj7 

world go round _____ I'm a young _____ girl young _____
per - fect kind _____ how can I _____ tell _____



F#m7



girls nev-er want to set-tle down. —
 you I have-n't real-ly got the time. —

F#m7



B



Bm7



♩ You want me I think you need to feel se-cure —
 ♩ You wish I was read-y I want you to wait —

E7



F#m7



B7



you don't un-der-stand me I need
 lis-ten to me boy be-fore it

CHORUS

E7



A



Asus4



A



G



so much more. —
 gets too late. —

Some girls like to flirt — and play

A7 F#m7 Bm7 Bm7sus4

some girls al - ways get - their way some boys ne - ver know why

G A7 F#m7

some girls like to scream and shout some girls put them-selves a - bout - some boys nev - er know why..

1. & FADE Bm7 Bm7sus4 2. Bm7 G6

woh.

Asus²/₄ D2/F# Bm7sus4 G6

Woh woh

Asus²₄

D2/F#

Bm7

Bm7sus4

4

woh. _____

DRUMS

4

4

N.C.

/G

Some girls

some girls boys boys boys

some girls

scream — and shout

scream — and shout

/A

D.S. and repeat Chorus to Fade

some girls

flirt — and play

some girls al - ways get — their way.

Love In The First Degree

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

♩ = 116




Last night I was dream - ing I was locked.
Some day I be - lieve — it you will come —



in a pri - son cell — when I woke — up I was scream -
to my res - cue — ur - chain — my heart — you're keep -



- ing call ing • out — your name woh. —
 - ing and let me start — a — new ooh. —



§ And the judge and the ju - ry they all put the blame on me, -
 The hours pass — so slow - ly since they've thrown a - way the key, -



they would - n't go for my sto - ry, —
 can't you see that I'm lone - ly, —



CHORUS



they would - n't hear my plea. — }
 won't you help me please. — } On - ly you can set me free -

Am C/G F C/E F G11

'cos I'm guilt - y (guilt - y) guilt - y as a girl can be

C G/B Am C/G F C/E

come on ba - by can't you see I stand ac - cused of

F G11 C G/B Am C/G

love in the first de - gree.

F C/E 1. F G

Guilt - y of love in the first de - gree.

2

F G Fmaj7 F6 F Fmaj7 F6 F

love in the first — de-gree. (Guilt - y) of love

Fmaj7 F6 F Fmaj7 F6 F

(guilt - y) of love in

Fmaj7 F6 F Fmaj7 F6 F

(guilt - y) of love (guilt - y) of love in

Fmaj7 F6 F Fmaj7 F6 F

D.S. Repeat Chorus to Fade

(guilt - y) of love in the first — de-gree.

Once In A Lifetime

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

♩ = 126

Csus2

Fmaj9

G

Am

Fmaj9

G

C

Fmaj7

G

Am






Bbadd⁹₁₃

C


G/A




And
And

Fmaj7/G

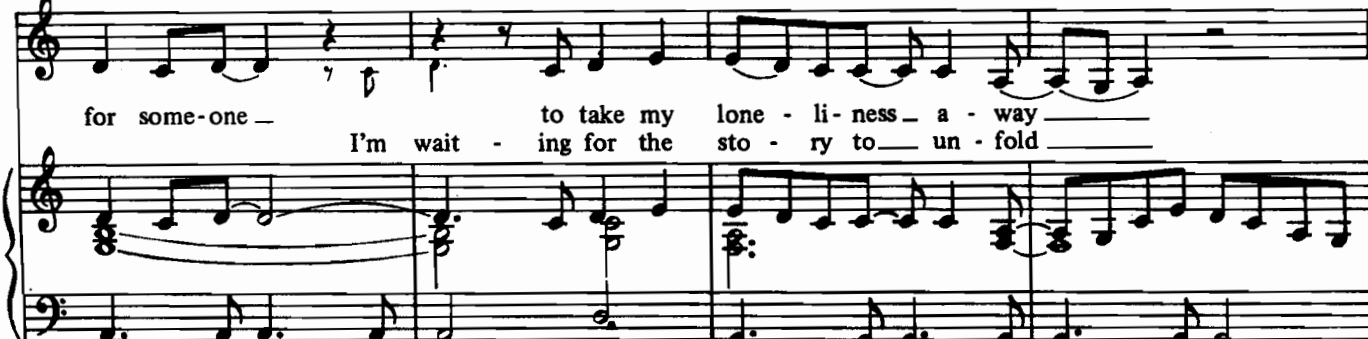
G/A  C/E  F  G/F  F 






I nev - er gave up — search - ing —
I nev - er gave up — hop - ing —




G/A  C/D  Fmaj7/G 




for some-one — I'm wait - ing for the to take my lone - li - ness a - way —
sto - ry to un - fold



G/A  C/E  F  G/F  F 

and wash a - way my hurt - ing — and then you —
and there's no way of know - ing — that the love —



F6add9  C/E  C 

(%) turned my fan - ta - sy in - to re - al - i - ty —
you're look - ing for won't come too ea - si - ly —



Ebmaj7



Dsus4



Dsus2



Dm



G



you turned my night - time in - to day. —
or may - be you're — too blind — to see. —

CHORUS

Fmaj9



G



Am



Fmaj9



G



C



Once in a life - time comes a lov - er all — you're look - ing for

Fmaj9



G



Am



Bbadd9



Bb



may - be I've found — my per - fect lov - er I've wait - ed so long —

Bbmaj7



Bb6



1. C



2. C



for some - one like you. you.

G/C C C G/C C G/C

I've wait-ed so long — I've wait-ed so long — for some-

D.S. al Coda

- one like you. And then you —

⊕ CODA

Fmaj9 G Am

once in a life — time comes a lov - er

Fmaj9 G C Fmaj9

all — you're look - ing for may - be I've found — my

G Am Fmaj9 G C *Repeat to Fade*

per - fect lov - er I've wait - ed so long — for some - one like you.

Strike It Rich

Words and Music by
 STOCK/AITKEN/WATERMAN
 DALLIN/FAHEY/WOODWARD

♩ = 112

Chord diagrams: Gmaj7, A, G, A, G, D/A, A, Asus²/₄

f

1. G Gadd2 A

2. G Gadd2 A Gadd2

Who-ev-er said — the
 Don't let them tell — ya you
 Don't let them tell — ya you

A Gadd2 A

best things are free
 ain't got a soul
 ain't got a soul


let me tell — you
 on — ly sin — ners
 on — ly sin — ners

it don't come ea — sy
 cast — the first — stone
 cast — the first — stone


Gadd2  

and life's a game— but I still be - lieve
 ev - en if— the side-walk ain't gold
 life's a game— but I still be - lieve



Gadd2  

you have to take— it ser - i - ous - ly.
 an - y - one— can be bought or sold.
 you have to take— it ser - i - ous - ly.



G11   

The world tells so ma - ny lies ——— they say mon - ey talks huh but





Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The melody consists of eighth and quarter notes.

lis - ten to me

you got - ta take con - trol _____

and you can nev - er stop_

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



Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The melody consists of eighth and quarter notes.

_____ you got - ta keep on

climb - ing _____

til _____ you

Piano accompaniment for the second system, including treble and bass staves with chords and bass line.



Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The melody consists of eighth and quarter notes.

reach

the _____ top _____ nev - er giv - ing up _____

ain't life a bitch _____

Piano accompaniment for the third system, including treble and bass staves with chords and bass line.

To Coda ♦



Musical staff with treble clef, key signature of one sharp (F#), and time signature of 4/4. The melody consists of eighth and quarter notes.

_____ you got - ta keep on

go - ing _____

til _____ you

Piano accompaniment for the fourth system, including treble and bass staves with chords and bass line.

1. G Gadd2 A

2. Asus4 A

strike it rich. strike it rich.

Asus4 A Asus4 A Asus4 A

Asus4 A Asus4

A

D.% al Coda

CODA G Gadd9 A

strike it rich... you got- ta take con-trol...

Gmaj7 A G A

And you can nev-er stop— you got-ta keep on

G D A Asus²₄ G Gadd9 A

climb - ing — til — you, reach the — top — nev-er giv - ing up —

Gmaj7 A G A

ain't life a bitch — you got - ta keep on

G D A Asus²₄ G Gadd9 A

go - ing — til — you strike it — rich — you got-ta take con-trol.—

Repeat to Fade

Bad For Me

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

♩ = 120



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



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

It's some-thing won-der-ful when he makes love to me
When he's stand-ing close I'm too blind to see



Third system of musical notation, including guitar chord diagrams and piano accompaniment.

He's eve-ry-thing I ev-er need they can't un-der-stand
all the things he does-n't do for me just so long as I

Bm G A F#m G

what I see in him he's so different when we're on our own
can be by his side does-n't matter that's enough for me

Gmaj7 A Bm Gmaj7 A

% He has all the things I can't do with-out no matter what you
Don't need any-thing better in my life than my baby when he's

F#m G Gmaj7 A Bm

say to me he will always be my love energy
hold-ing me he will always be my love energy

CHORUS

Gmaj7 A F#m Gmaj7 Gmaj7 A

burn in-side of me why do they say he's bad for me
burn in-side of me why do they say



that's what they say (bad for me) but I don't care



1. & FADE



'bad for me what do they know (bad for me) whoa




2.



bad for me.



I. don't care. —

mp



2.



Whoa —



1.



2.

D.S. Repeat Chorus to Fade

Come Back

Words and Music by
RICHARD FELDMAN/NICK TREVISICK

♩ = 104

Abmaj9



Abmaj7/Bb



Bb



(Come back — to my heart...)
Spoken: I haven't heard from you

Abmaj7



Fm7



Ebmaj7/G



Db11



Eb11



Abmaj9



I thought we had something special. (Come back... my love to

Abmaj7/Bb



Bb



Abmaj7



Fm7



Ebmaj7/G



Ab



Bb



Cm



my heart.) (Fi-nish what you start-ed.)

Ab Bb

Ab Bb

Great con - ver - sa - tion turns to new ro - mance

Cm Ab/Bb Bb Cm

Cm Ab/Bb Bb Cm

Who's that knock - ing on my door
Great con - ver - sa - tion turns to new ro - mance

Ab/Bb Ab maj7/Bb Bb Cm

Ab/Bb Ab maj7/Bb Bb Cm

could it be you com - ing back for more
all you ev - er want to do is dance

Ab/Bb Bb Cm

Ab/Bb Bb Cm

I can I trust you to be true this time
I need a lov - er who can give and take

Ab/Bb

Abmaj7/Bb

Bb

Abmaj7/Bb



do you need some help in mak - ing up your mind. some - one who'll nev - er make my heart break.

Ab/Bb

Cm

Dbadd2



You leave me want - ing this love that we share so stop all this pre - ten - ding that you Love is for - ev - er to al - ways be there so stop your run - ning round and ba - by

CHORUS

Eb11

F11

Abmaj9

Abmaj7/Bb

Bb



don't care. play fair. Come back with my heart

Abmaj7

Fm7

Ebmaj7/G

Db11

Eb11

Abmaj9



ba - by stay with me and fin - ish what you start - ed come back my love to

Abmaj7/Bb Bb

Abmaj7

1. Fm7 Ebmaj7/G Ab Bb Cm

my heart _ you'll nev er get _ a - way _ un - til you fin - ish what you start - ed.

2. Fm7 Ebmaj7/G Ab Bb Fm7 Eb/G

fin - ish what you start - ed. Don't take _ too long 'cos time ra - ces on

Ab

Bb11

Abmaj9

ba - by _ please don't make me wait.

Abmaj9 Bb

Abmaj7/Bb

Fm7 Ebmaj7/G Ab Bb Ab/Bb

D.S. Repeat Chorus to Fade

Nathan Jones

Words and Music by
LEONARD CASTON and KATHY WAKEFIELD

♩ = 152

C7

mf

1 - 5.

6.

C7

f

F

1. 2. Bb

This system contains the first and second endings of a musical phrase. The first ending is marked '1.' and the second ending is marked '2.'. A chord diagram for Bb is shown above the second ending. The notation is in a key with one flat (Bb) and a 4/4 time signature. The bass line features a steady eighth-note accompaniment.

F

This system continues the musical phrase. A chord diagram for F is positioned above the staff. The melody and bass line continue with the same rhythmic patterns.

C7 C7sus4

This system features a more complex rhythmic pattern in the melody, with beamed eighth notes. The bass line remains consistent. Chord diagrams for C7 and C7sus4 are provided above the staff.

C7 C7sus4

This system continues the piece with similar rhythmic patterns. Chord diagrams for C7 and C7sus4 are shown above the staff.

C7 C7sus4 C7 C7sus4

This system concludes the musical phrase on this page. It includes four chord diagrams: C7, C7sus4, C7, and C7sus4, positioned above the staff.



You packed your bags —



- man (wo - man wo - man) as I re - call —
could die of tears —

and you walked slow - ly — down the hall —
Na - than Jones — I would-n't be here —



— you said — you had to get a - way —
the key — that you're hold - ing —

to ease your mind and all you
won't fit my door and there's no

F

need - ed in my heart was just a lit - tle time (do do do
room in my heart for you no more




B. Vox

do But Cause win - ter's passed Spring and

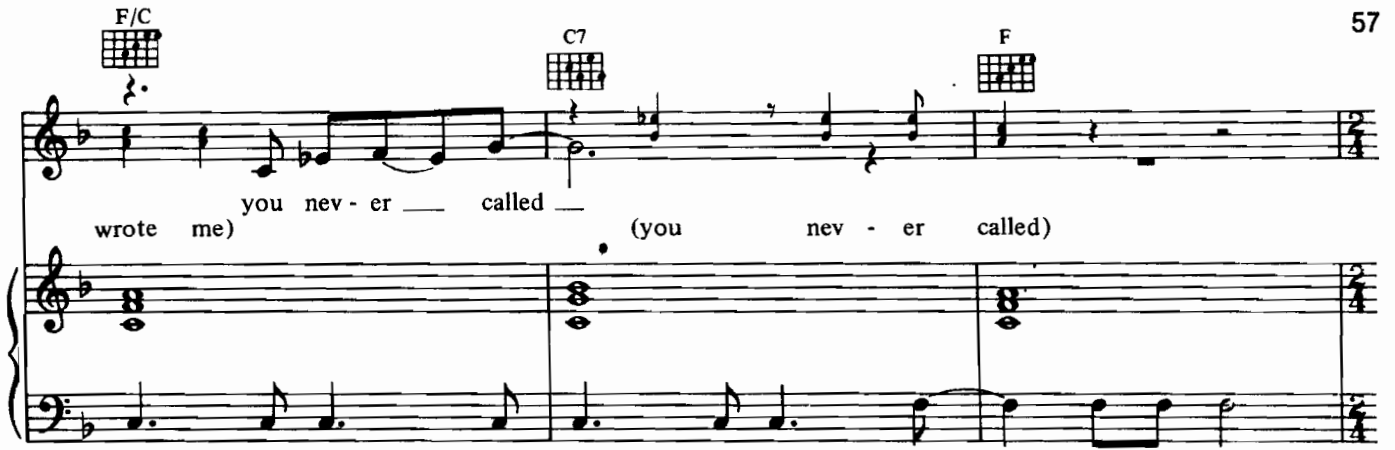
E \flat A \flat G

C F C7

you nev - er wrote me (you nev - er

F/C  C7  F 

wrote me) you nev - er — called — (you nev - er called)



Bb  F  *To Coda* ♦ C7 

Na - than Jones — you been gone too long. —



Gone too



1. | 2.

long. — If a wo - Na -



F7 Bb F

- than — Na - than Jones — Na -

F7 Bb F *D.% at Coda*

- than — Na - than Jones —

⊕ CODA C Bb

long. — Na - than Jones — you've been

F C

gone to long. —

I Want You Back

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

$\text{♩} = 126$

C Am Dm7

Don't take a - way no no no

1. Fm F^o 2. Fm G C

don't take a - way no no no. don't take a - way no no no. The room has sud - den - ly -
This room is full of mem -

Am7 Dm7 Fm G

- grown cold and out - side in the street - it's rain - ing -
or - ies and sha - dows of the past - re - mind me -



you packed your bags and said good - bye you took my heart with-out
 of all the love I gave in vain and of all the hurt I feel



ex - plain - ing how could you go how could you go. Oh
 in - side me I want you back I want you back. Oh



we had a love most peo - ple nev - er know



N.C.

oh oh stop be - fore you break my heart.

L.H.

CHORUS

C Am Dm

I want you back don't care what I have to do I want you back

Fm F^o C Am Dm7

I want you back got - ta get it through to you

Fm G7 C Am

I want you back if I can make you

Dm7 G9 C Am G Fm F^o

see on - ly you can fill the need in me if

C Am Dm7 G C

you walk a - way__ you'll re - gret it some - day__ please _____ stay. _____

1. & FADE Fm G 2. Fm G C

Bb/C F/A 1. C

Oh _____ don't take a - way__ no no don't take a - way__ no no.

2. C D Bm7 D.S. Repeat Chorus to Fade

don't take a - way__ no no. Oh oh _____

Mr. Sleaze

Words and Music by
STOCK/AITKEN/WATERMAN
DALLIN/FAHEY/WOODWARD

♩ = 104

A7sus4



A7



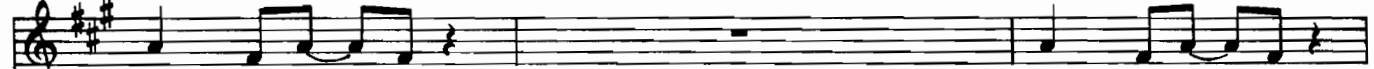
Dir - ty dir - ty



A7



D7



dir - ty dir - ty

dir - ty dir - ty



A7



dir - ty dir - ty

he's



E7  D7 


dir - ty and mean — he's just a sleaze — ma - chine —




A7 


He's not




A7 

here to please — he's on - ly here to tease —



D7 

he may look cute — but he's un - clean — and



A7

you don't know where he's been he'll

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. A guitar chord diagram for A7 is shown above the first measure of the vocal line. The key signature has three sharps (F#, C#, G#).

E7

D7

bring you to your knees 'cos he he's mis - ter sleaze.

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. Guitar chord diagrams for E7 and D7 are shown above the first and second measures of the vocal line, respectively. The key signature has three sharps.

A7

E7

Detailed description: This system contains the next two lines of music. The top staff is a vocal line with a whole rest in the first measure. The second staff is a piano accompaniment. Guitar chord diagrams for A7 and E7 are shown above the first and second measures of the vocal line, respectively. The key signature has three sharps.

CHORUS

A7

Dir - ty dir - ty

Detailed description: This system contains the chorus section. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. A guitar chord diagram for A7 is shown above the first measure of the vocal line. The key signature has three sharps.

D7

dir - ty dir - ty dir - ty dir - ty

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A guitar chord diagram for D7 is shown above the second measure of the vocal line.

A7

dir - ty dir - ty he's

This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. A guitar chord diagram for A7 is shown above the second measure of the vocal line.

E7 D7

dir - ty and mean — he's just a sleaze — ma - chine. —

This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Guitar chord diagrams for E7 and D7 are shown above the first and second measures of the vocal line, respectively.

A7 A7 E7 A7

This system contains the seventh and eighth lines of music. The top line is mostly empty, with a double bar line indicating the end of the vocal part. The middle line is the piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Guitar chord diagrams for A7, A7, E7, and A7 are shown above the first four measures of the piano part.



First system of musical notation, including treble and bass staves with a guitar chord diagram for A7.



Second system of musical notation, including treble and bass staves with guitar chord diagrams for D7 and A7.



Third system of musical notation, including treble and bass staves with a guitar chord diagram for E7.

D.S. Repeat Chorus to Fade



Fourth system of musical notation, including treble and bass staves with guitar chord diagrams for D7, A7, and E7.

WOW!

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