

# WOW!

## BANANARAMA



# WOW!

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*The songs of  
Stock Aitken Waterman  
Dallin Fahey Woodward*

Music Transcribed by Bill Pitt  
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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.

Am F/G

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

Am/G G/A

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

Am F/G

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

Am/G Em7/A

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 — I — won't give up — woh. — 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. —



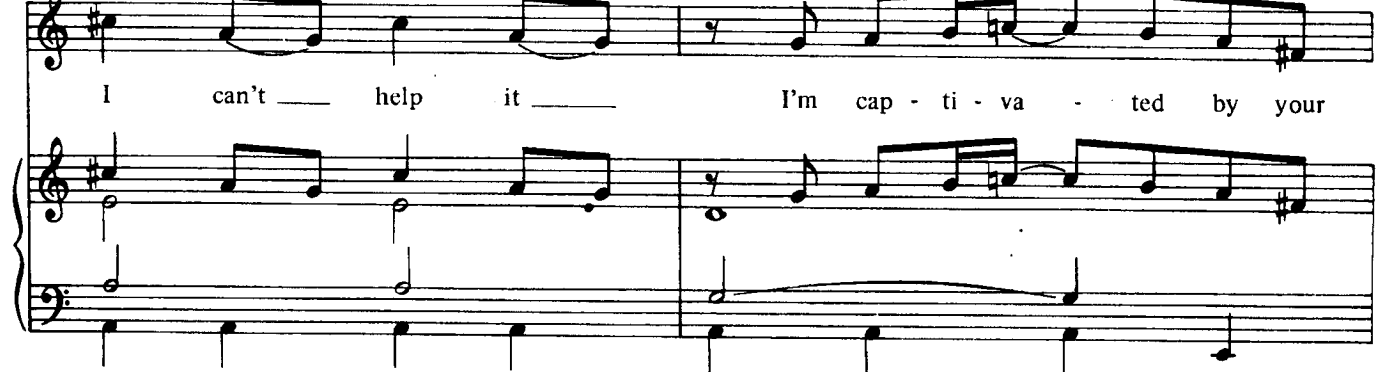
I can't — help it. —





G/A  D  F/G 



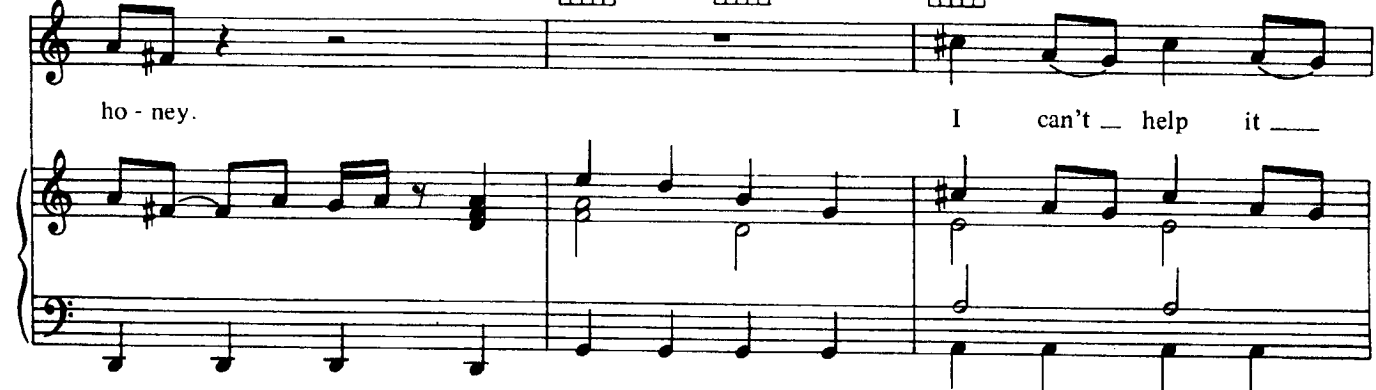
A  G/A 

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



D  F/G  G  A 

ho - ney. I can't — help it —



G/A  D  F/G  *Repeat and Fade*

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



# I Heard A Rumour

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

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of music. The first system shows the piano introduction with guitar chord diagrams for Em7 and A. The second system continues the piano accompaniment with chords F#m7, Bsus4, Bm, and Em7. The third system features a more active piano accompaniment with chords /A, A, F#m7, Bsus4, and Bm. The fourth system includes the vocal melody with lyrics and piano accompaniment, starting with an 8-measure rest for the instrument. Chord diagrams for Em7, /A, and F#m7 are provided above the vocal line.

**System 1:** Em7, A

**System 2:** F#m7, Bsus4, Bm, Em7

**System 3:** /A, A, F#m7, Bsus4, Bm

**System 4:** Em7 (On % instr.), /A, F#m7

**Lyrics:**  
 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 -  
you a

/A

A

F#m7

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

Bsus4

Bm

Em7

(Vocal 3<sup>o</sup>)

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 A F#m7




mour they say you got a bro-ken heart.

Bsus4 Bm Em7 /A A




I heard a ru - mour.



1.  

2.   

I heard a ru - mour they

say you got a bro-ken heart. I heard a ru - mour.

*D.S. to Fade on Chorus*

# Some Girls

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

♩ = 116

G6

Asus<sup>2</sup><sub>4</sub>

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 \_\_\_\_\_  
per - fect kind \_\_\_\_\_

I'm a young \_\_\_\_\_ girl young \_\_\_\_\_  
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.

Asus<sup>2</sup>/<sub>4</sub> D2/F# Bm7sus4 G6

Woh woh

Asus<sub>4</sub><sup>2</sup>

D2/F#

Bm7

Bm7sus4

woh. \_\_\_\_\_

DRUMS 4

4

Some girls \_\_\_\_\_ some girls boys boys boys

N.C.  
/G

some girls \_\_\_\_\_ scream — and shout \_\_\_\_\_ scream — and shout

some girls \_\_\_\_\_ flirt — and play \_\_\_\_\_ some girls al - ways get — their way.

/A *D.S. and repeat Chorus to Fade*

# Love In The First Degree

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

♩ = 116

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

F      G      C      Em7

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

F      Gsus4      C

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.

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



7 % 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,

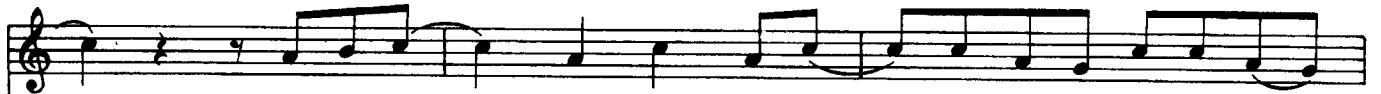


CHORUS



they would-n't hear my plea.  
 won't you help me please.

On - ly you can set me free.



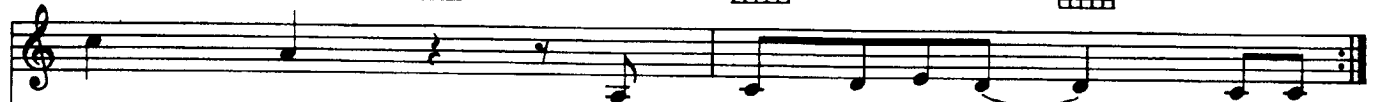
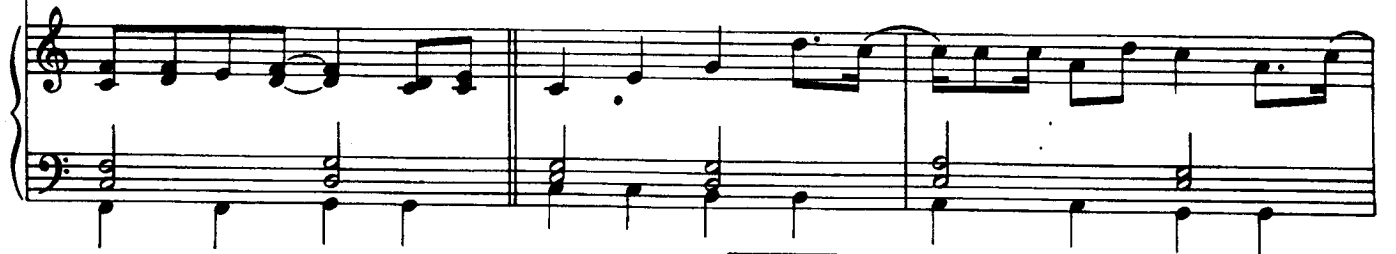
'cos I'm guilt - y (guilt - y) guilt - y as a girl can be



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



love in the first de - gree.



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

Musical notation for the first system, including guitar chords Csus2, Fmaj9, G, Am, and Fmaj9.

G C Fmaj7 G Am Bbadd<sup>9</sup><sub>13</sub>

Musical notation for the second system, including guitar chords G, C, Fmaj7, G, Am, and Bbadd<sup>9</sup><sub>13</sub>.

C G/A

Musical notation for the third system, including guitar chords C and G/A, and the instruction "And And".

Fmaj7/G

Musical notation for the fourth system, including guitar chord Fmaj7/G and the lyrics: "ev - en when the sky was dark - est grey ev - en though the world can be so cold".

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

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



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

CHORUS



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



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



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.% 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

Gmaj7 A G A G D/A A Asus<sup>2</sup><sub>4</sub>

*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  




life's a game — but I still be - lieve  
 and 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



CHORUS

G A Gmaj7 A

lis - ten to me you got - ta take con - trol and you can nev - er stop

G A G D A Asus<sup>2</sup><sub>4</sub>

you got - ta keep on climb - ing til you

G Gadd9 A Gmaj7 A

reach the top nev - er giv - ing up ain't life a bitch

G A G D A Asus<sup>2</sup><sub>4</sub> To Coda ◆

you got - ta keep on go - ing til you

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 Asus<sup>2</sup> 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 Asus<sup>2</sup> 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

Gmaj7 A Bm Gmaj7 A

The first system of music features a guitar part with chords Gmaj7, A, Bm, Gmaj7, and A. Below it is a piano accompaniment consisting of a treble clef staff with chords and a bass clef staff with a rhythmic bass line. A dynamic marking of *f* is present.

F#m7 G G A Bm

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\_\_\_

The second system continues the guitar part with chords F#m7, G, G, A, and Bm. The vocal line enters with the lyrics: "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\_\_\_". The piano accompaniment continues with chords and bass line.

G A F#m G G A

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

The third system continues the guitar part with chords G, A, F#m, G, G, and A. The vocal line continues with the lyrics: "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". The piano accompaniment continues with chords and bass line.

Bm G A F#m G

what I see in him he's so diff - erent when we're on our own  
 can be by his side does-n't mat - ter that's e - nough for me

Gmaj7 A Bm Gmaj7 A

% He has all the things I can't do with-out no mat - ter what you  
 Don't need an - y - thing bet-ter in my life than my ba - by when he's

F#m G Gmaj7 A Bm

say to me he will al - ways be my love en - er - gy  
 hold - ing me he will al - ways be my love en - er - gy

Gmaj7 A F#m Gmaj7

CHORUS

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

Bm Gmaj7 A F#m7 G

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

Gmaj7 A Bm 1. & FADE Gmaj7 A

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

F#m7 G G A Bm7

G A F#m G 2. Gmaj7 A

bad for me.

F#m7

G

Gmaj7

A

Bm

I. don't care...

*mp*

Gmaj7

A

1. F#m

G

2. F#m

G

Whoa

G

A

Bm7

G

A

1.

F#m

2.

G

*D.S. Repeat Chorus to Fade*



# Come Back

Words and Music by  
RICHARD FELDMAN/NICK TREVISICK

$\text{♩} = 104$

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

Cm Ab/Bb Bb Cm

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

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

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.    Come back    with my heart  
 play fair.

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

D.S. Repeat Chorus to Fade  
Fm7 Ebmaj7/G Ab Bb Ab/Bb

# Nathan Jones

Words and Music by  
LEONARD CASTON and KATHY WAKEFIELD

♩ = 152

C7

1 - 5.

*mf*

6.

C7

*f*

F

The musical score is written for piano in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system begins with a tempo marking of ♩ = 152 and a dynamic marking of *mf*. It features a C7 chord diagram and a first ending bracket labeled '1 - 5.'. The second system starts with a measure rest labeled '6.' and a dynamic marking of *f*, accompanied by a C7 chord diagram. The third system continues the melodic and harmonic development. The fourth system concludes with an F chord diagram. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

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.'. Above the second ending, there is a chord diagram for Bb (B-flat major), which is a two-finger barre on the 1st fret.

F

This system continues the musical phrase. A chord diagram for F (F major) is shown above the staff, consisting of a two-finger barre on the 1st fret.

C7 C7sus4

This system features a more complex rhythmic pattern in the right hand. Chord diagrams for C7 and C7sus4 are provided above the staff.

C7 C7sus4

This system continues the rhythmic pattern from the previous system. Chord diagrams for C7 and C7sus4 are provided above the staff.

C7 C7sus4 C7 C7sus4

This system concludes the piece with a final rhythmic pattern. Chord diagrams for C7 and C7sus4 are provided above the staff.

C7

C7sus4



You packed your bags —

F



- 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 —

B $\flat$ 

— 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

do But Cause win - ter's passed Spring and


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 

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.%. al 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

♩ = 126



Don't take a - way no no no

1. Fm. F<sup>o</sup>

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 -



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

C Am7 Dm7

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

Fm F° D Bm7

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

Em7 Gm G° E

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

C#m F#7 N.C.

oh — oh — stop be - fore you break my heart.

L.H.

C CHORUS



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



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



I want you back if I can make you



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

$\text{♩} = 104$

A7sus4



A7

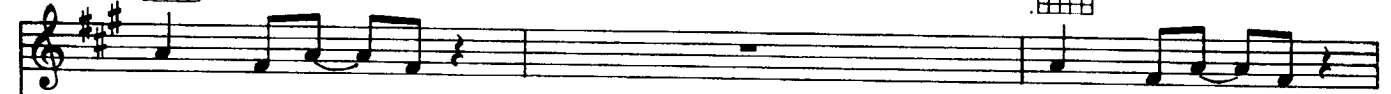


Dir - ty dir - ty

A7



D7



dir - ty dir - ty



dir - ty dir - ty

A7

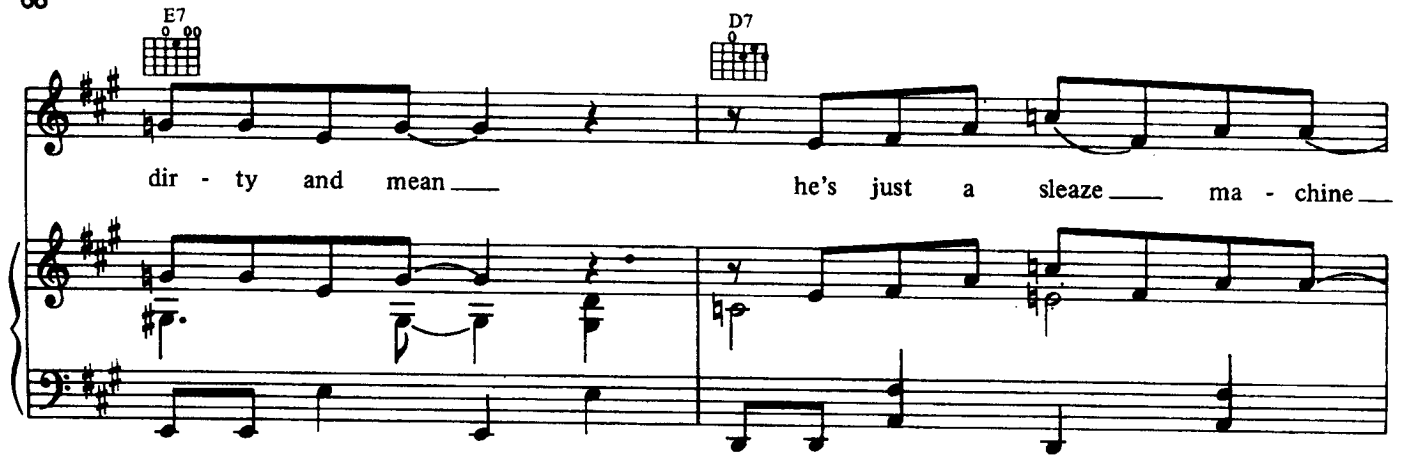


dir - ty dir - ty

he's

E7  D7 


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



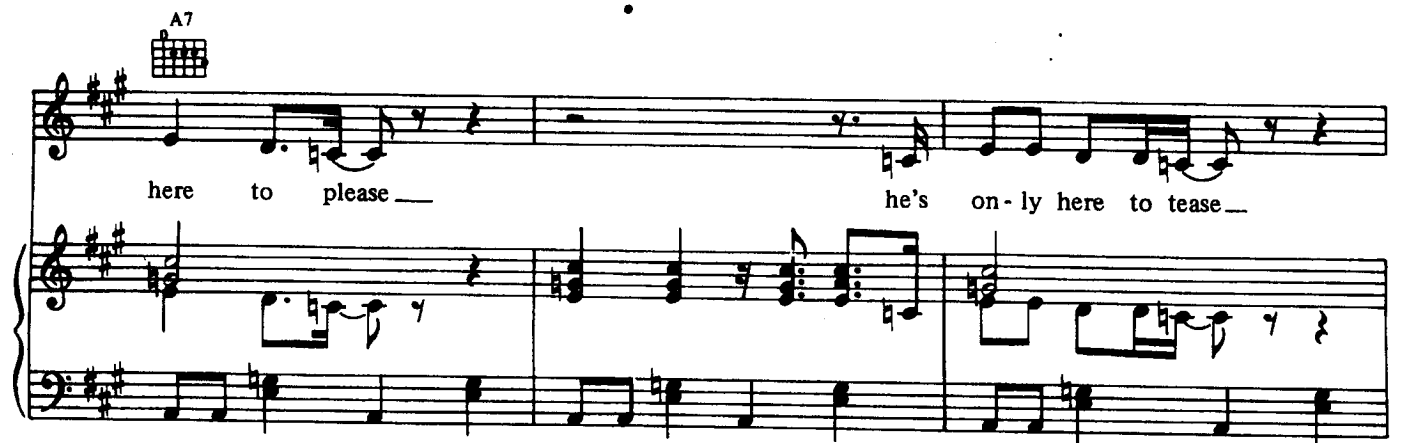
A7 


He's not



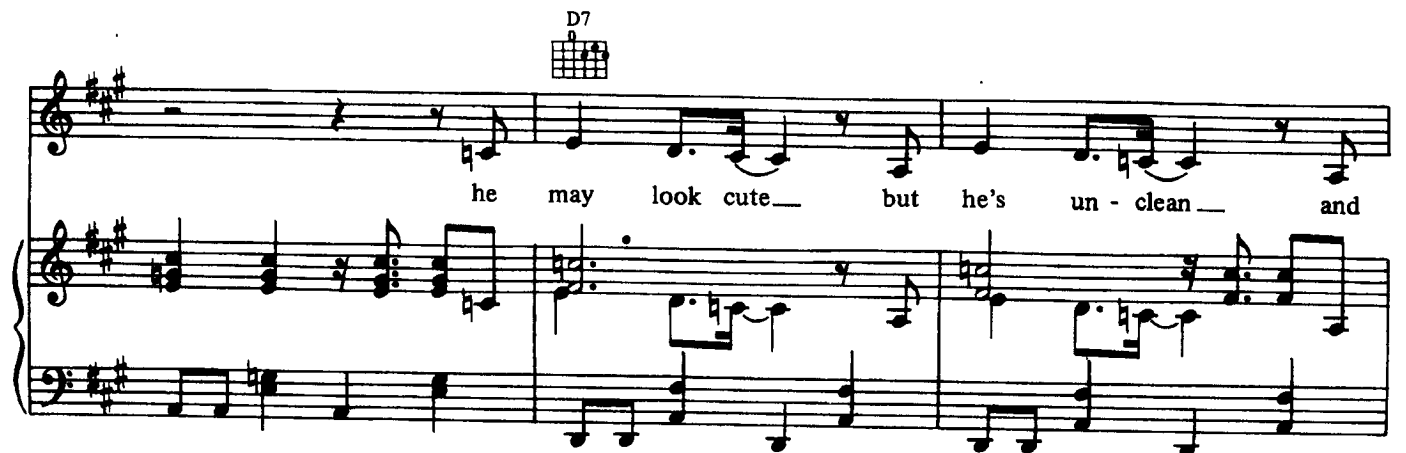
A7 

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

This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The middle line is a piano accompaniment in treble clef. The bottom line is a piano accompaniment in bass clef. A guitar chord diagram for A7 is shown above the first measure of the vocal line.

E7

D7

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

This system contains the next two lines of music. It features a vocal line with lyrics, piano accompaniment in treble and bass clefs, and guitar chord diagrams for E7 and D7 above the vocal line.

A7

E7

This system contains the third and fourth lines of music. It features piano accompaniment in treble and bass clefs, and guitar chord diagrams for A7 and E7 above the first and fourth measures of the treble staff.

CHORUS

A7

Dir - ty dir - ty

This system contains the chorus section, consisting of the fifth and sixth lines of music. It features a vocal line with lyrics, piano accompaniment in treble and bass clefs, and a guitar chord diagram for A7 above the first measure of the vocal line.

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                      A7                      E7                      A7





Musical notation system 1: Treble clef, key signature of two sharps (F# and C#). The system contains three staves: a top staff with whole rests, a middle staff with a melodic line, and a bottom staff with a bass line. The key signature is indicated by two sharps at the beginning of the system.



Musical notation system 2: Treble clef, key signature of two sharps. The system contains three staves. The top staff has whole rests. The middle and bottom staves contain musical notation. The key signature is indicated by two sharps.



Musical notation system 3: Treble clef, key signature of two sharps. The system contains three staves. The top staff has whole rests. The middle and bottom staves contain musical notation. The key signature is indicated by two sharps.

*D.S. Repeat Chorus to Fade*



Musical notation system 4: Treble clef, key signature of two sharps. The system contains three staves. The top staff has whole rests. The middle and bottom staves contain musical notation. The key signature is indicated by two sharps.

# WOW!

**ALLBOYSMUSIC**

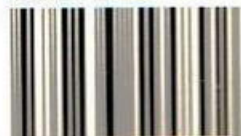
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