

Take That - Never Forget

♩ = 92,000549

Oboe

Percussion

Jazz Guitar

Alto

Rock Organ

Celesta

Synth Bass

Reverse Cymbals

Synth Strings

Pad 6 (Metallic)

Pad 7 (Halo)

FX 1 (Rain)

♩ = 92,000549

Viola

Solo

Solo

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3

Ob.

Cel.

Rev. Cym.

Syn. Str.

Pad 6

FX 1

Solo

Welcome a long



5

Ob.

A.

Cel.

Rev. Cym.

Syn. Str.

Pad 6

FX 1

Solo

way But not too sure where we've been. What a cess What a mess

10

Ob.

Perc.

J. Gtr.

A.

S. Bass

Rev. Cym.

Syn. Str.

Pad 6

Pad 7

FX 1

Solo

Solo

Bunrem bethis. Been on this path



13

Ob.

Perc.

J. Gtr.

S. Bass

Pad 6

Pad 7

FX 1

Solo

Solo

of life For so long. Feell'vwalked a thou sand miles.

16



Ob.

Perc.

J. Gtr.

S. Bass

Pad 7

Solo

Solo

Sometimes rolled hand in hand With love. Every bo



19



Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Syn. Str.

Pad 7

Solo

Solo

dy's been there. Withdan ger on my mind I woulstand on the line of hope.

22

The musical score consists of the following parts:

- Ob. (Oboe):** Melodic line in treble clef with a key signature of one sharp (F#).
- Perc. (Percussion):** Rhythmic accompaniment in a 2/4 time signature.
- J. Gtr. (Jazz Guitar):** Complex melodic and harmonic line in treble clef.
- A. (Alto Saxophone):** Harmonic accompaniment in treble clef.
- Organ:** Melodic line in treble clef, featuring a triplet of eighth notes.
- Cel. (Cello):** Melodic line in treble clef, mostly resting.
- S. Bass (Soprano Bass):** Melodic line in bass clef.
- Syn. Str. (Synthesizer Strings):** Sustained notes in treble clef.
- Pad 7 (Pads):** Chordal accompaniment in treble clef.
- Solo (Saxophone):** Chordal accompaniment in treble clef.
- Solo (Saxophone):** Empty staff in bass clef.

I knew I could make it. Once I knew the boundaries I looked

25



Ob.

Perc.

J. Gtr.

A.

Organ

Cel.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

in to the clouds and saw My face in the moon light.



28



Ob.

Perc.

J. Gtr.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

Just when I realised what a fool I could be. Just 'cause I look so high I don't have to

31

Ob.

Perc.

J. Gtr.

A.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

see me. Fiminga pa rise Wa'ka sy but still Thea'oad



34

Ob.

Perc.

J. Gtr.

A.

Cel.

S. Bass

Syn. Str.

Pad 7

Vla.

Solo

Solo

go ing down The o ther side of this hill. Ne ver for get

37

Ob. Perc. J. Gtr. A. S. Bass Vla. Solo Solo

Where you've come from. Never pretend that all real. Some

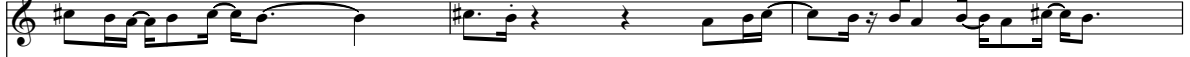


40

Ob. Perc. J. Gtr. A. S. Bass Vla. Solo Solo

day soon this will all be someone else's dream. This will become

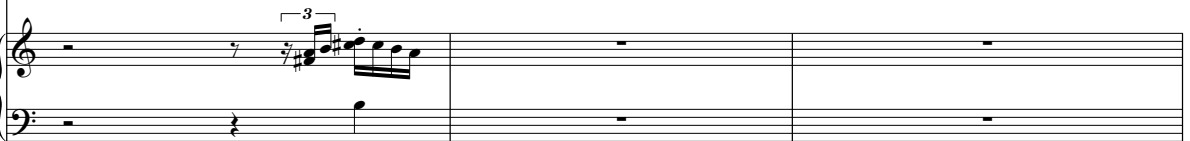
43

Ob. 

Perc. 


J. Gtr. 

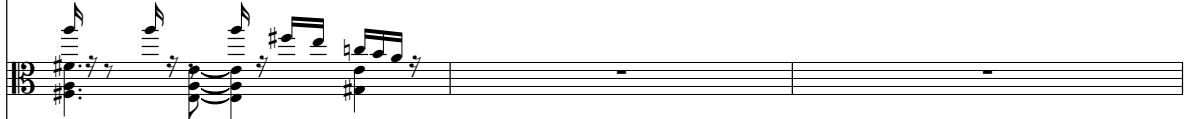
A. 

Organ 


S. Bass 

Syn. Str. 

Pad 7 

Vla. 

Solo 

Solo 

one's dream. Safe from them of disappointment For so long.

46



Ob.

Perc.

J. Gtr.

A.

Organ

Cel.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

Feetach day we'vecome too far. Yet each day



49



Ob.

Perc.

J. Gtr.

A.

Cel.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

seems to make much more. Sure is good

51

Ob.

Perc.

J. Gtr.

A.

Organ

Cel.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

to be here. I understand the meaning of I can't explain this feeling Now



54

Ob.

Perc.

J. Gtr.

A.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

that it feels so unreal. At night I see the hand That reminds

57

Ob.

Perc.

J. Gtr.

A.

Cel.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

me of the stand I make The fact of re a li ty. Ne



60

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

ver for get Where you've come from. Ne ver pretend

63



Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

that all real. Some day soon this will all be Some el se's dream.



66



Ob.

Perc.

J. Gtr.

Organ

S. Bass

Vla.

Solo

Solo

This will be some one el se's dream.

68



Ob.

Perc.

J. Gtr.

A.

S. Bass

Syn. Str.

Pad 7

Vla.

Solo

We've come so far And we've reached so high.



70



Ob.

Perc.

J. Gtr.

A.

S. Bass

Syn. Str.

Pad 7

Solo

Solo

And looked each day And night in the eye. And still

73

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Syn. Str.

Pad 7

Solo

Solo

so young Arkbe for more. Hamem bethis

76

Ob.

Perc.

J. Gtr.

A.

Cel.

S. Bass

Syn. Str.

Pad 7

Vla.

Solo

Solo

We'motin vin ci ble We'motin vin ci ble We'ren lęeo ple

79

Ob.

Perc.

J. Gtr.

A.

Organ

Cel.

S. Bass

Syn. Str.

Pad 7

Vla.

Solo

Solo

We'ren lyeo ple Hey we'motin vin ci ble We'motin vin

Detailed description: This is a page of a musical score, page 16, starting at measure 79. It features ten staves for different instruments: Oboe (Ob.), Percussion (Perc.), Jazzy Guitar (J. Gtr.), Alto Saxophone (A.), Organ, Cello (Cel.), Soprano Bass (S. Bass), Synthesizer Strings (Syn. Str.), Pad 7, Viola (Vla.), and two Solo parts. The Oboe part has a melodic line with some grace notes. The Percussion part has a steady rhythmic pattern. The Jazzy Guitar part is highly rhythmic with many sixteenth notes. The Alto Saxophone part has a simple harmonic accompaniment. The Organ part has a triplet figure. The Cello part has a melodic line. The Soprano Bass part has a melodic line. The Synthesizer Strings part has a long note. The Pad 7 part has a harmonic accompaniment. The Viola part has a melodic line. The Solo parts are empty. The lyrics are: 'We'ren lyeo ple Hey we'motin vin ci ble We'motin vin'.

82

Ob.

Perc.

J. Gtr.

A.

Organ

Cel.

S. Bass

Syn. Str.

Pad 7

Vla.

Solo

Solo

ci ble So a gain I'll tell you. Ne ver for get

85

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

Where you've come from. Ne ver pretend that all real. Some

88

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

day soon this will be Some one el se's dream. This will bsome



91

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

one l se's dream. Ne ver for get Wher@/eome here from.

94

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

Ne ver prend that it's allreal. Some day



97

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

sothis will all be Some one else's dream. Thiswill besome

99

Ob.

Perc.

J. Gtr.

A.

Organ

S. Bass

Vla.

Solo

Solo

one el se's dream. Ooh oh Ne ver eve



101

Ob.

Perc.

A.

Organ

S. Bass

Solo

Solo

ry bo dy sing ooh ba by Ne ver no ne

103

Ob.
Perc.
A.
Organ
S. Bass
Solo
Solo

ver neverfor get oh no. Some

Detailed description: This block contains the musical score for measures 103 and 104. It features seven staves: Oboe (Ob.), Percussion (Perc.), Alto Saxophone (A.), Organ, Soprano Bass (S. Bass), and two Solo parts. The Oboe part begins with a melodic line in measure 103. The Percussion part has a snare drum hit in measure 104. The Alto Saxophone part has a melodic line in measure 104. The Organ part has a complex texture with a triplet in measure 104. The S. Bass part has a melodic line in measure 103. The Solo parts have a complex texture with many notes in measure 104. The lyrics are: "ver neverfor get oh no. Some".



105

Ob.
Perc.
A.
Organ
S. Bass
Solo
Solo

dayla la la la la la. Oh oh oh oh.

Detailed description: This block contains the musical score for measures 105 and 106. It features seven staves: Oboe (Ob.), Percussion (Perc.), Alto Saxophone (A.), Organ, Soprano Bass (S. Bass), and two Solo parts. The Oboe part has a melodic line in measure 105. The Percussion part has a snare drum hit in measure 106. The Alto Saxophone part has a melodic line in measure 106. The Organ part has a complex texture with a triplet in measure 106. The S. Bass part has a melodic line in measure 105. The Solo parts have a complex texture with many notes in measure 106. The lyrics are: "dayla la la la la la. Oh oh oh oh.".

107

Ob.

Perc.

A.

Organ

S. Bass

Solo

Solo

Ne ver

109

Ob.

Perc.

A.

Organ

S. Bass

Solo

Solo

ne ver

111

Ob.

Perc.

A.

Organ

S. Bass

Solo

Solo

some day

113

Ob.

Perc.

A.

Organ

S. Bass

Solo

Solo

ooh.

Detailed description of the musical score: The score is for page 23, measures 113 and 114. The Oboe (Ob.) part starts with a rest in measure 113 and a melodic phrase in measure 114. The Percussion (Perc.) part has a simple pattern of quarter notes. The Alto Saxophone (A.) part has a rest in measure 113 and a melodic phrase in measure 114. The Organ part has a harmonic accompaniment of chords. The Solo Bass (S. Bass) part has a rhythmic line. The Solo part at the bottom has a melodic line with the vocalization 'ooh.' written below it.

115

Ob.

Perc.

J. Gtr.

A.

Organ

Cel.

S. Bass

Rev. Cym.

Syn. Str.

Pad 6

Pad 7

FX 1

Vla.

Solo

Solo

6

3

3

Detailed description: This is a page of a musical score, page 24, starting at measure 115. The score is arranged in a vertical stack of staves. From top to bottom, the staves are: Oboe (Ob.), Percussion (Perc.), Jazz Guitar (J. Gtr.), Alto Saxophone (A.), Organ (Grand Staff), Cello (Cel.), Sub Bass (S. Bass), Reversed Cymbal (Rev. Cym.), Synthesizer Strings (Syn. Str.), Pad 6, Pad 7, FX 1, Viola (Vla.), and two Solo parts. The Solo parts are written in treble clef. The Organ part features a complex texture with triplets and sixteenth-note runs. The S. Bass part has a rhythmic pattern with eighth notes and rests. The Solo parts have intricate melodic lines with triplets and slurs. A measure number '6' is written below the Organ staff, and '3' is written below the Solo staves. The page number '24' is in the top left, and '115' is above the first measure of the Oboe staff.

Take That - Never Forget

Oboe

♩ = 92,000549

2

7

12

16

20

24

28

32

35

39

3

V.S.

81

85

89

93

97

100

103

107

112

Take That - Never Forget

Percussion

♩ = 92,000549

11

14

17

20

23

26

29

32

35

38

V.S.

41

Measures 41-43: The top staff shows a rhythmic pattern of eighth notes with 'x' marks above them. The bottom staff shows a bass line with quarter notes and eighth notes, including an upward-pointing arrow in measure 42.

44

Measures 44-46: Similar to the previous system, with rhythmic patterns in the top staff and a bass line in the bottom staff. An upward-pointing arrow is present in measure 45.

47

Measures 47-49: Continuation of the rhythmic pattern. The bass line in measure 49 includes an upward-pointing arrow.

50

Measures 50-52: The top staff has a rhythmic pattern. The bottom staff shows a bass line. Measure 52 ends with a quarter note and an eighth note.

53

Measures 53-56: The top staff has a rhythmic pattern. The bottom staff shows a bass line. Measure 54 has an upward-pointing arrow. Measure 55 has a dotted quarter note and an eighth note.

57

Measures 57-59: Continuation of the rhythmic pattern. The bass line in measure 59 includes an upward-pointing arrow.

60

Measures 60-62: Similar to the previous system, with rhythmic patterns in the top staff and a bass line in the bottom staff. An upward-pointing arrow is present in measure 61.

63

Measures 63-65: Continuation of the rhythmic pattern. The bass line in measure 65 includes an upward-pointing arrow.

66

Measures 66-68: Similar to the previous system, with rhythmic patterns in the top staff and a bass line in the bottom staff. An upward-pointing arrow is present in measure 67.

69

Measures 69-71: Continuation of the rhythmic pattern. The bass line in measure 71 includes an upward-pointing arrow.

Percussion

72

75

78

81

85

88

91

94

97

101

V.S.

4

Percussion

107



112



♩ = 92,000549

10

13

15

17

19

21

23

25

27

29



75



77



79



81



83



85



88



91



94



97



99

Musical notation for Jazz Guitar, measure 99. The notation shows a treble clef, a series of eighth notes with slurs, and two measures of whole rests. The first rest is labeled '16' and the second is labeled '2'.

Take That - Never Forget

Alto

♩ = 92,000549

6

11

8

22

26

3

34

40

3

46

50

55

59

64

3

70

74

78

82

86

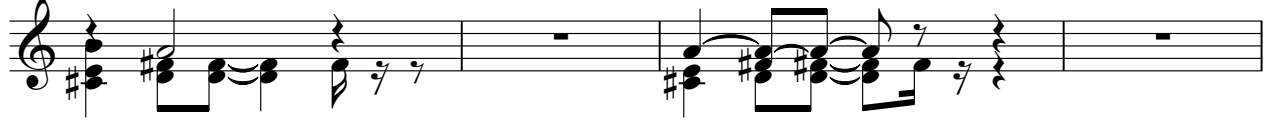
91

96

100

105

110



114



Take That - Never Forget

Rock Organ

♩ = 92,000549

17 3 3

23 3 3 15 15

43 3 3 3 3

51 3 8 8

62

66 7 7

Rock Organ

75

83

88

93

98

103

Rock Organ

107

Musical score for measures 107-110. The score is written for a Rock Organ in a key with two sharps (F# and C#). The melody in the treble clef consists of quarter notes and eighth notes, with a triplet of eighth notes in measure 108. The bass line features a triplet of eighth notes in measure 108 and rests in the following measures.

111

Musical score for measures 111-114. The melody in the treble clef continues with quarter notes and eighth notes, including a triplet of eighth notes in measure 111. The bass line has rests in measures 111 and 112, and then plays a triplet of eighth notes in measure 113.

115

Musical score for measures 115-118. The melody in the treble clef continues with quarter notes and eighth notes, including a triplet of eighth notes in measure 115. The bass line has rests in measures 115 and 116, and then plays a triplet of eighth notes in measure 117.

Take That - Never Forget

Celesta

♩ = 92,000549

3

4

19

26

36

12

51

7

16

76

80

83

32

2

Take That - Never Forget

Synth Bass

♩ = 92,000549

9



14



18



21



24



27



31



35



39



43



V.S.

46



49



53



57



61



65



69



76



79



82



86



90



94



98



101



105



109



113



Reverse Cymbals

Take That - Never Forget

♩ = 92,000549

The first system of musical notation is written on a single staff in 4/4 time. It begins with a treble clef and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a double bar line with a '2' above it, indicating a two-measure rest. The third measure contains a whole rest. The fourth measure contains a quarter note followed by a quarter rest, with a fermata over the quarter note. The fifth measure contains a double bar line with a '3' above it, indicating a three-measure rest.

9

The second system of musical notation is written on a single staff in 4/4 time. It begins with a treble clef and a 4/4 time signature. The first measure contains a quarter note followed by a quarter rest, with a fermata over the quarter note. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a double bar line with '104' above it, indicating a 104-measure rest. The fifth measure contains a double bar line with a '2' above it, indicating a two-measure rest.

Synth Strings

Take That - Never Forget

♩ = 92,000549

9

23

31

45

53

60

75

81

33

2

Pad 6 (Metallic)

Take That - Never Forget

♩ = 92,000549

Musical notation for Pad 6 (Metallic) in 4/4 time. The notation consists of two staves. The upper staff has a treble clef and a 4/4 time signature. It begins with two measures of rests, followed by a series of notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a half note on G4. The lower staff has a bass clef and contains a series of notes: a half note on G2, a quarter note on F2, a quarter note on E2, a quarter note on D2, a quarter note on C2, a quarter note on B1, and a half note on A1. The notes in the lower staff are beamed together and have a 'p' (piano) dynamic marking.

10

Musical notation for Pad 6 (Metallic) in 4/4 time. The notation consists of two staves. The upper staff has a treble clef and a 4/4 time signature. It begins with a measure of a half note on G4, followed by a quarter note on A4, and a quarter note on B4. The lower staff has a bass clef and contains a series of notes: a half note on G2, a quarter note on F2, and a quarter note on E2. The notes in the lower staff are beamed together and have a 'p' (piano) dynamic marking. The notation is followed by a double bar line with the number 103 above it, and then a final measure with a double bar line and the number 2 above it.

♩ = 92,000549

10

15

20

25

31

8

44

49

55

8

2

Pad 7 (Halo)

68

76

81

32

2

FX 1 (Rain)

Take That - Never Forget

♩ = 92,000549

7

11

103

2

Viola

Take That - Never Forget

♩ = 92,000549

34

37

39

41

43

16

61

63

65

67

3

3

69

8

81

84

86

88

90

92

94

96

98

100

16

2

Take That - Never Forget

Solo

♩ = 92,000549

10

14

18

22

26

31

36

40

44

48

V.S.

52

58

62

65

71

75

79

83

86

89

Musical score for guitar solo, measures 93-111. The score is written in treble clef with a key signature of one sharp (F#). It features complex chordal textures and melodic lines. Measure 93 starts with a series of chords. Measures 96-100 show a more active melodic line with frequent bends and vibrato. Measures 101-106 feature a dense, sustained chordal texture with many notes. Measures 107-108 include a triplet of eighth notes. Measures 109-111 continue with complex chordal patterns and melodic fragments. The score concludes with a final chord in measure 111.

V.S.

112

Musical notation for measure 112. It features a treble clef and a key signature of one sharp (F#). The notation includes a complex guitar arrangement with multiple voices, including a treble line with a melodic line and a bass line with a triplet. The measure is divided into four groups of notes, each with a bracket underneath.

113

Musical notation for measure 113. It features a treble clef and a key signature of one sharp (F#). The notation includes a complex guitar arrangement with multiple voices, including a treble line with a melodic line and a bass line with a triplet. The measure is divided into four groups of notes, each with a bracket underneath.

114

Musical notation for measure 114. It features a treble clef and a key signature of one sharp (F#). The notation includes a complex guitar arrangement with multiple voices, including a treble line with a melodic line and a bass line with a triplet. The measure is divided into four groups of notes, each with a bracket underneath.

115

Musical notation for measure 115. It features a treble clef and a key signature of one sharp (F#). The notation includes a complex guitar arrangement with multiple voices, including a treble line with a melodic line and a bass line with a triplet. The measure is divided into four groups of notes, each with a bracket underneath.

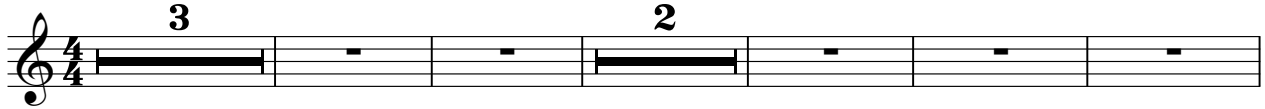
116

Musical notation for measure 116. It features a treble clef and a key signature of one sharp (F#). The notation includes a complex guitar arrangement with multiple voices, including a treble line with a melodic line and a bass line with a triplet. The measure is divided into four groups of notes, each with a bracket underneath.

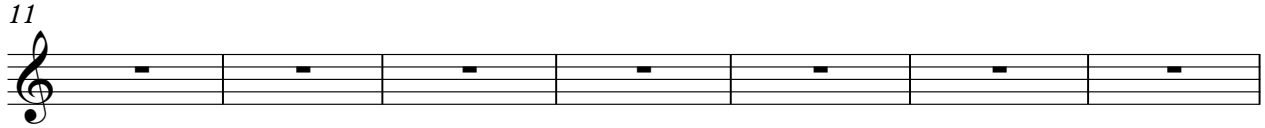
Take That - Never Forget

Solo

♩ = 92,000549



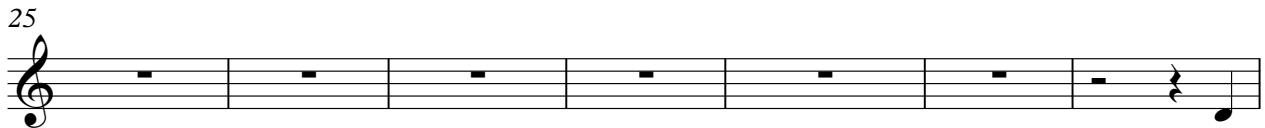
ALL rights reserved. ~~When~~ way ~~But~~ too ~~When~~. ~~When~~ ~~When~~ ~~But~~



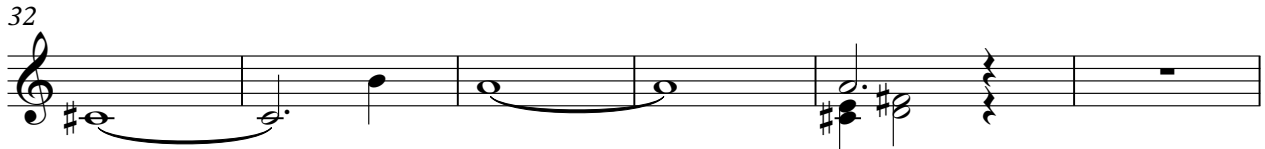
11 ~~has~~. Been ~~with~~ off ~~For~~ long. ~~Walked~~ ~~tho~~ sandles. ~~Since~~ ~~had~~ ~~in~~ ~~With~~ ~~ive~~.



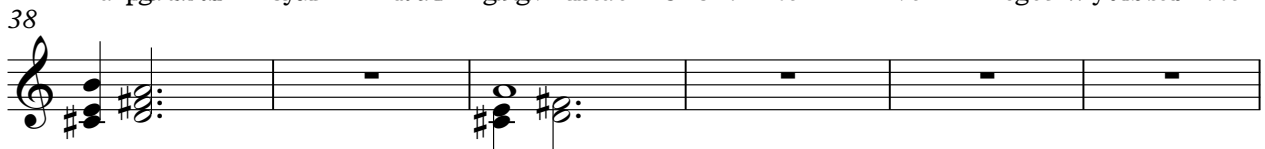
18 ~~Erp~~ ~~o~~ ~~by~~ ~~the~~ ~~With~~ ~~gony~~ ~~stand~~ ~~on~~ ~~the~~ ~~o~~ ~~fo~~ ~~pe~~. ~~knew~~ ~~could~~. Once ~~in~~ ~~the~~ ~~hand~~ ~~ked~~



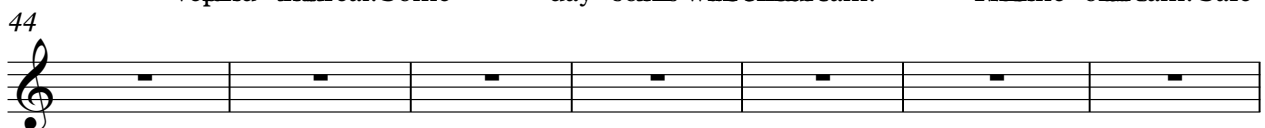
25 ~~in~~ ~~the~~ ~~and~~ ~~saw~~ ~~My~~ ~~ce~~ ~~in~~ ~~the~~ ~~light~~. ~~In~~ ~~the~~ ~~dark~~ ~~could~~ ~~be~~ ~~just~~ ~~'cause~~ ~~lo~~ ~~ds~~ ~~hate~~ ~~seem~~e.



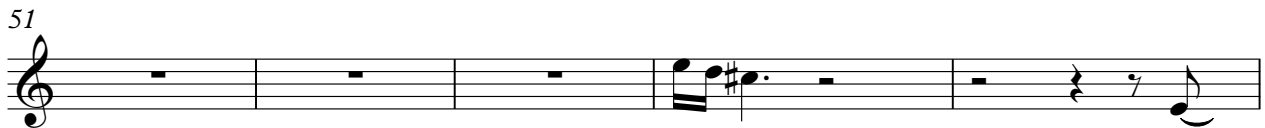
32 ~~Eng~~ ~~ha~~ ~~was~~ ~~st~~ ~~ill~~ ~~Th~~ ~~ere~~ ~~d~~ ~~g~~ ~~o~~ ~~ing~~ ~~Th~~ ~~is~~ ~~e~~ ~~d~~ ~~ill~~. Ne ver fo get ~~Wh~~ ~~o~~ ~~l~~ ~~den~~ ~~Ne~~



38 ~~ver~~ ~~ed~~ ~~th~~ ~~at~~ ~~re~~ ~~al~~. Some day soon ~~this~~ ~~will~~ ~~be~~ ~~some~~ ~~o~~ ~~ne~~ ~~'s~~ ~~am~~. ~~Th~~ ~~is~~ ~~o~~ ~~ne~~ ~~'s~~ ~~am~~. Safe



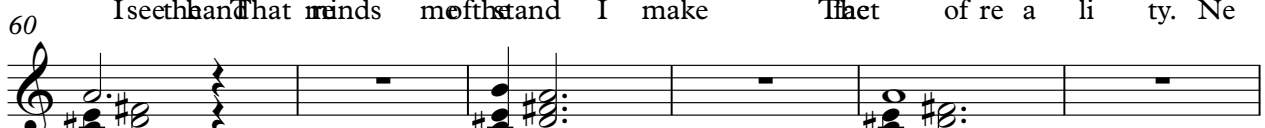
44 ~~fr~~ ~~am~~ ~~e~~ ~~s~~ ~~o~~ ~~f~~ ~~fo~~ ~~long~~. ~~Re~~ ~~ad~~ ~~ly~~ ~~w~~ ~~o~~ ~~nt~~ ~~o~~ ~~far~~. ~~Y~~ ~~et~~ ~~h~~ ~~o~~ ~~w~~ ~~ev~~ ~~er~~ ~~se~~ ~~e~~ ~~m~~ ~~er~~ ~~to~~ ~~re~~. ~~S~~ ~~u~~ ~~g~~ ~~o~~ ~~d~~



51 ~~to~~ ~~be~~ ~~re~~. I ~~un~~ ~~der~~ ~~st~~ ~~and~~ ~~o~~ ~~f~~ ~~can~~ ~~'t~~ ~~pl~~ ~~ai~~ ~~se~~ ~~fe~~ ~~l~~ ~~ing~~ Now ~~th~~ ~~at~~ ~~fe~~ ~~els~~ ~~so~~ ~~ne~~ ~~al~~. ~~A~~ ~~t~~ ~~n~~ ~~ig~~ ~~ht~~



56 ~~I~~ ~~se~~ ~~th~~ ~~at~~ ~~th~~ ~~at~~ ~~re~~ ~~m~~ ~~em~~ ~~ber~~ ~~s~~ ~~and~~ ~~I~~ ~~ma~~ ~~ke~~ ~~th~~ ~~at~~ ~~o~~ ~~f~~ ~~re~~ ~~a~~ ~~l~~ ~~i~~ ~~ty~~. ~~Ne~~



60 ~~ver~~ ~~fo~~ ~~get~~ ~~Wh~~ ~~o~~ ~~l~~ ~~den~~ ~~Ne~~ ~~ver~~ ~~ed~~ ~~th~~ ~~at~~ ~~re~~ ~~al~~ ~~Some~~ ~~day~~ ~~this~~ ~~will~~ ~~be~~ ~~some~~ ~~o~~ ~~ne~~ ~~'s~~ ~~am~~.

66

66

Thine one's am. We se far and high. And the day And the eye. will

73

73

young And fore. But is We will We will We will We will

80

80

Hey in ble We in ble So a gain I'll tell you Ne ver forget Why from Ne

86

86

ver and that real. Some day this will be our's am. This will be

91

91

one's am. Ne forget Why from. Ne that real. So day

97

97

will be our's am. This will be one's sea oh oh Ne ver eve by day Ne

102

102

ver none ver forget no. Some day la la la. Oh oh oh.

107

107

Ne ver ne ver some

112

112

day ooh.

2