





# TAKE ON ME


Music by PAL WAAKTAAR and MAGNE FURUHOLMNE  
Words by PAL WAAKTAAR,  
MAGNE FURUHOLMNE and MORTON HARKET




**Fast**

The musical score for "Take On Me" is written in D major (two sharps) and 4/4 time, marked "Fast". It is a piano (p) piece. The score is divided into four systems, each beginning with a repeat sign (double bar line with two dots).  
System 1: The first system starts with a Bm9 chord diagram. The melody in the right hand features a half note B4, a half note D5, and a quarter note G5. The bass line in the left hand consists of a steady eighth-note pattern: B2, C3, D3, E3, F3, G3, A3, B3.  
System 2: The second system begins with a Bm chord diagram. The right hand melody continues with a half note B4, a half note D5, and a quarter note G5. The left hand bass line continues with the same eighth-note pattern.  
System 3: The third system starts with a Bm chord diagram. The right hand melody features a half note B4, a half note D5, and a quarter note G5. The left hand bass line continues with the same eighth-note pattern.  
System 4: The fourth system begins with a Bm chord diagram. The right hand melody features a half note B4, a half note D5, and a quarter note G5. The left hand bass line continues with the same eighth-note pattern.  
Chord diagrams provided: Bm9 (x o o o o o), Bm (x o o o o o), E (o o o o o o), A (x o o o o o), Dmaj7 (x x o o o o), and C#m7 (x x o o o o 4fr).


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















Talk - ing \_ a - way,  
 need - less \_ to say,  
 (D.S.) Oh, the things that \_ you say,



I don't know \_ what I'm to say. I'll  
 at odds and ends \_ but I'll be \_\_\_\_\_  
 is it life \_ or just to play my



Bm<sup>7</sup> E A

say it an - y - way. — To - day is an - oth - er day —  
 stum - bling — a - way, — slow - ly learn - ing that life —  
 wor - ries — a - way? — You're all the things — I've — got —


D C#m<sup>7</sup> Bm<sup>7</sup> E

— to find — you. Shy - ing a - way, —  
 — is o - kay. — Say af - ter me, —  
 — to re - mem - ber. You're shy - ing a - way; —


F#m Dmaj<sup>7</sup>

I'll be com - ing for your love, o - kay. —  
 "It's no bet - ter to be safe than sor - ry."  
 I'll be com - ing for you an - y - way. —

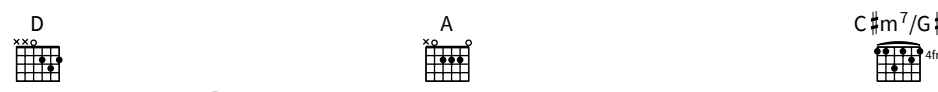
A C#m7/G# F#m



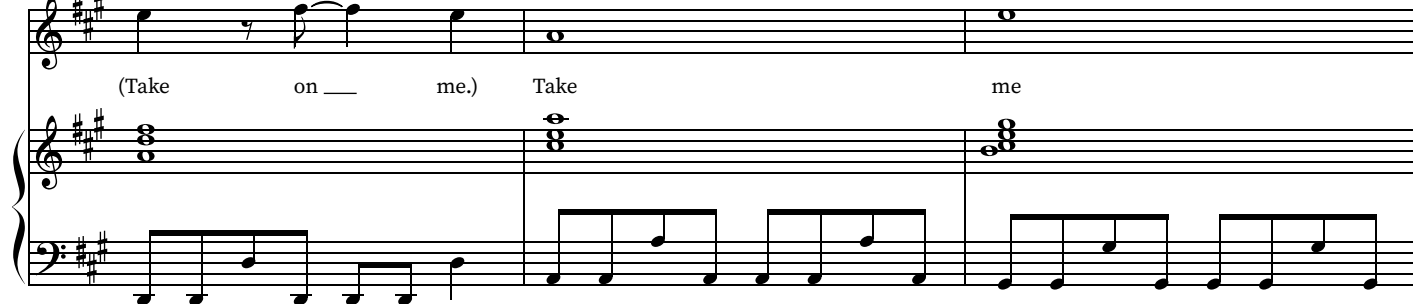
Take on me.



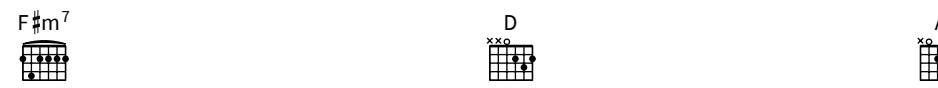
D A C#m7/G#



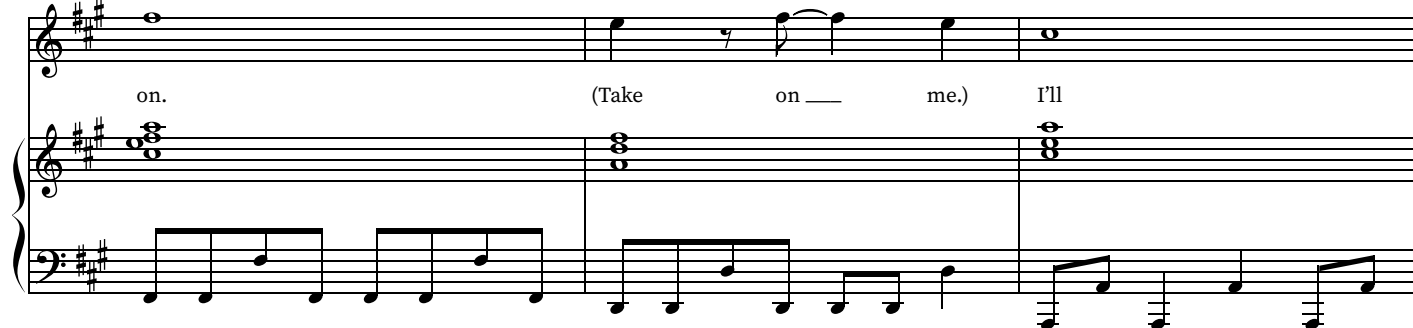
(Take on \_\_\_\_ me.) Take me



F#m7 D A



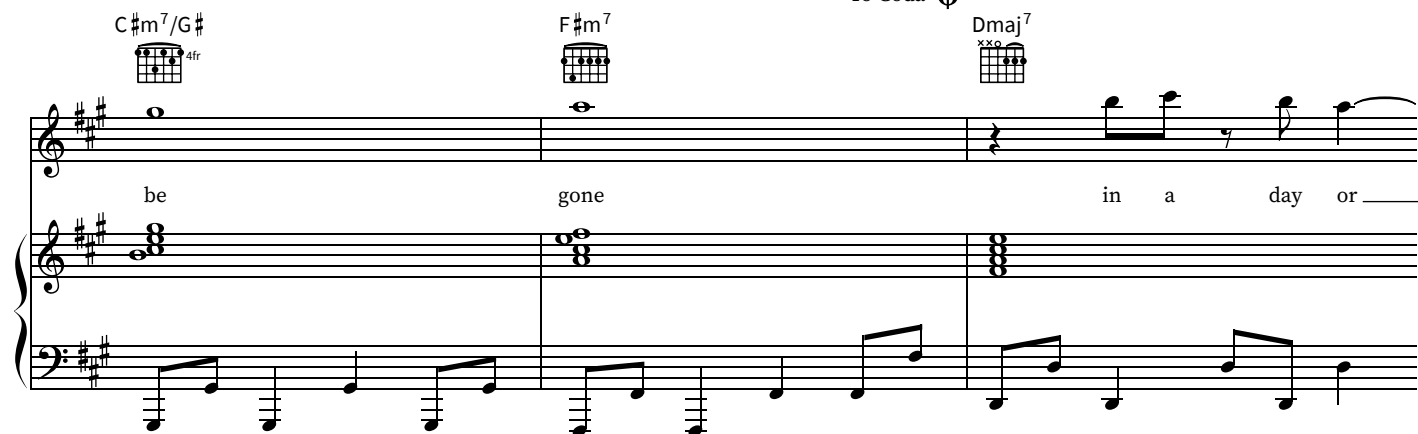
on. (Take on \_\_\_\_ me.) I'll



To Coda 

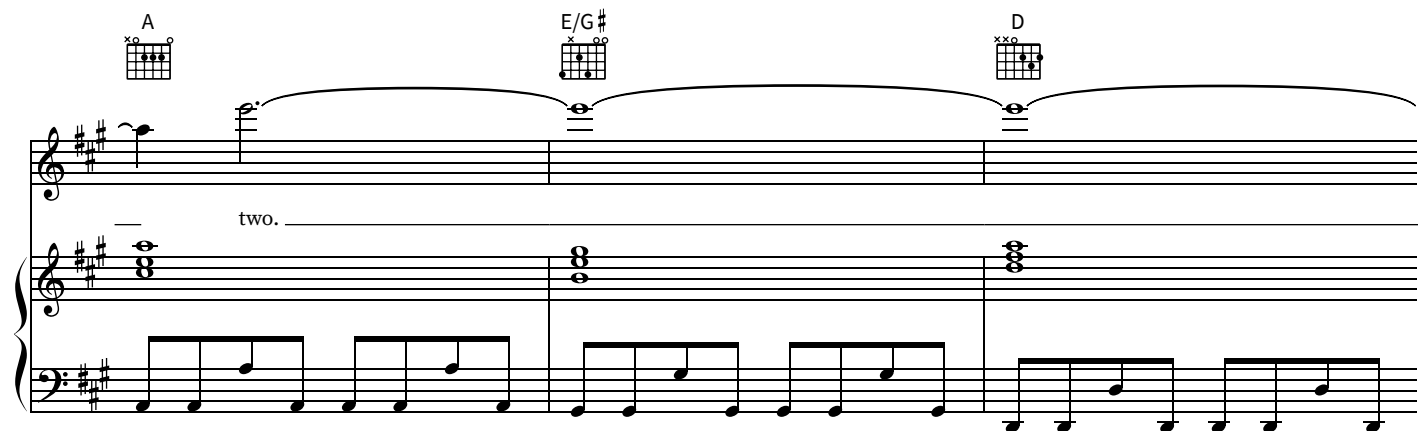
Chord diagrams:  $C\sharp m^7/G\sharp$  4fr,  $F\sharp m^7$ ,  $Dmaj^7$  x x o

be gone in a day or \_\_\_\_



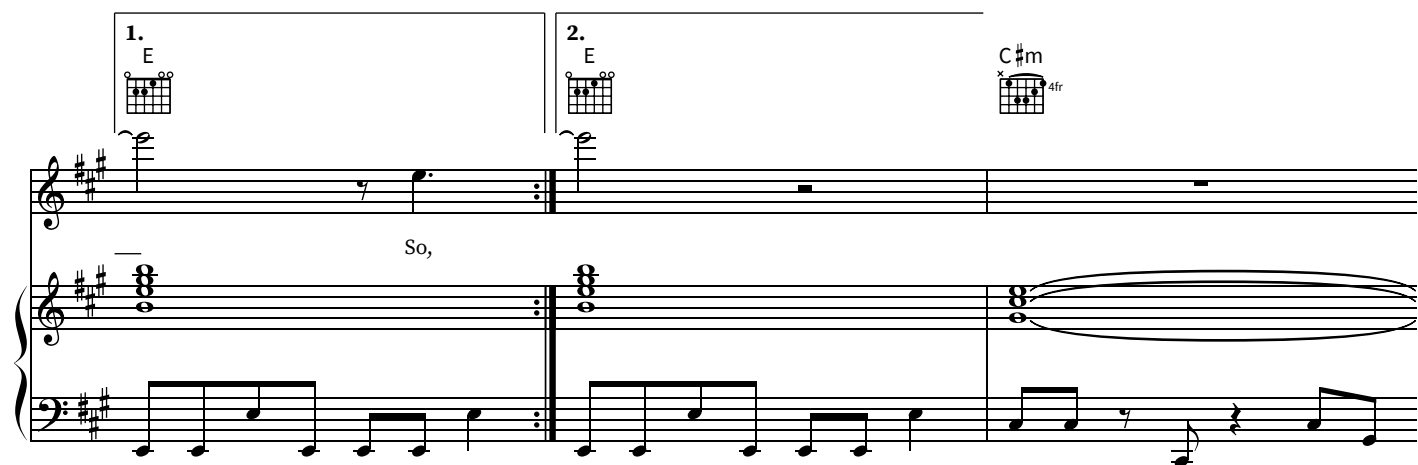
Chord diagrams: A x o,  $E/G\sharp$ , D x x o

two. \_\_\_\_

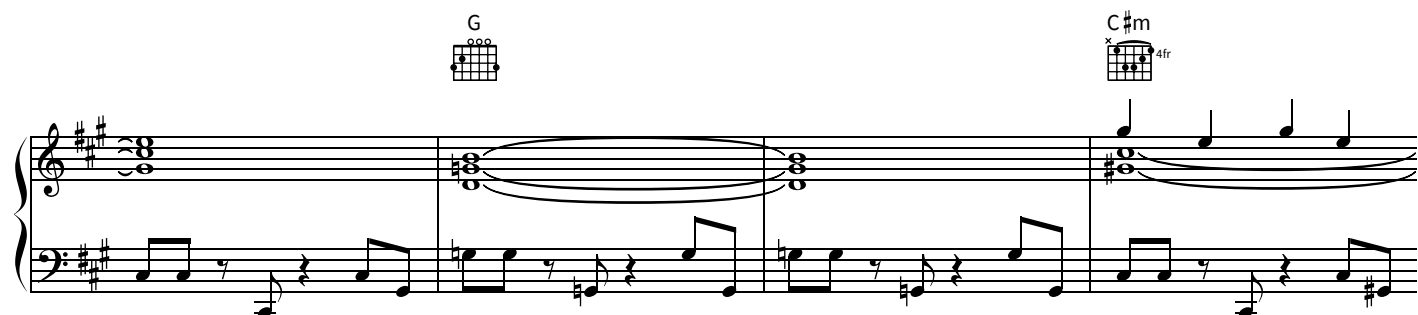


1. E, 2. E,  $C\sharp m$  4fr

So,



Chord diagrams: G,  $C\sharp m$  4fr



G Gmaj<sup>7</sup> Bm

E N.C.




D.S. al Coda




D A C#m<sup>7</sup>/G#




in a \_\_\_\_\_ day. \_\_\_\_\_

Take \_\_\_\_\_ on \_\_\_\_\_

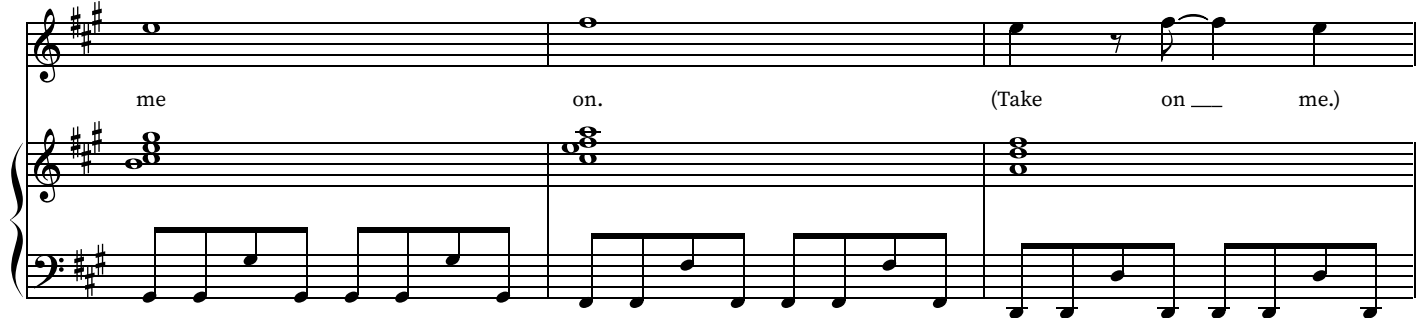







me. (Take on \_ me.) Take



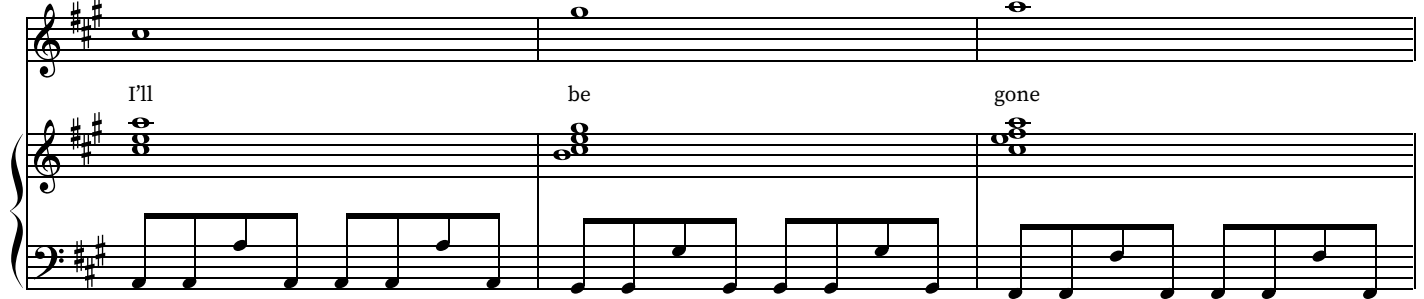




me on. (Take on \_ me.)



I'll be gone



Chord diagrams: D, Bm, E

(Take on \_\_\_ me.) in a day.

Chord diagrams: A, D, C#m7, Bm

Chord diagrams: E, A, D, C#m7