

PIANO · VOCAL · GUITAR

robbie williams

I've been expecting you



STRONG

Words and Music by
Robert Williams and Guy Chambers

♩ = 86

Capo 1




Ah, _____ ah, _____ ah, _____



My breath smells of a thou - sand fags_ and when I'm drunk I dance like me Dad. I've
My bed's full of take - a-ways and fan - ta-sies of ea - sy lays. The

Fm7 Bbsus4 Bb Bbsus2 Bb

start - ed to dress_ a bit like him.____ And
 pause but-ton's broke on my vid - e - o. And

Musical score for the first system, including vocal line and piano accompaniment.

Eb Ab

ear - ly morn - ing when I wake up I look like Kiss but with-out the make - up, and
 is this real_ 'cause I feel fake. O - prah Win - frey, Rik - ki Lake

Musical score for the second system, including vocal line and piano accompaniment.

Fm7 Bbsus4 Bb Bbsus2 Bb

that's a good line to take it to the bridge.____
 teach me things I don't need_ to know.____

Musical score for the third system, including vocal line and piano accompaniment.

Fm7 Cm

And you know, and you know_ 'cause my life's a ____ mess,____

Musical score for the fourth system, including vocal line and piano accompaniment.

Fm7 Bbsus4 Bb Bbsus2 Bb

and I'm try - ing to grow. So be - fore _____ I'm old _____ I'll con - fess. _____

Eb F7 Ab

You think that I'm strong, _____ you're wrong, _____ you're wrong.

Bb Eb F7



I'll sing my song, _____ my song,

Ab

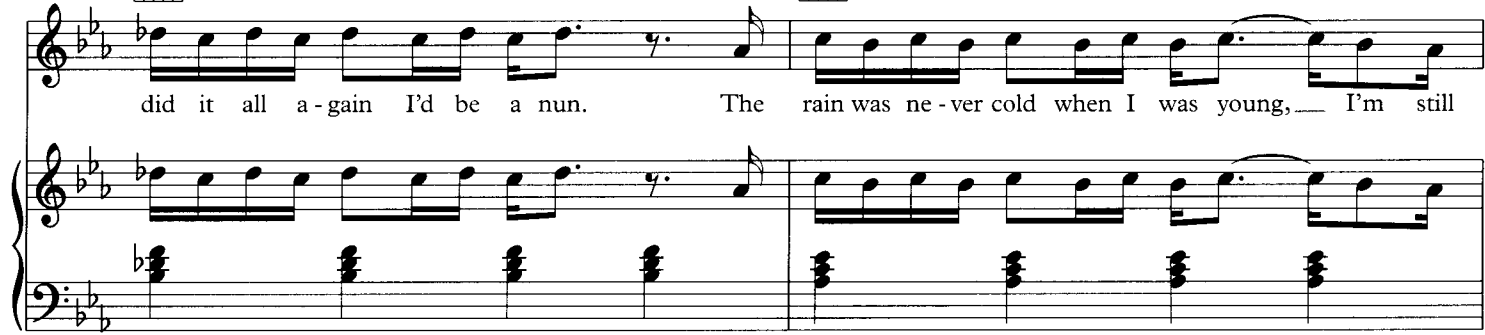
1. Bb 2. Bb




to Coda ⊕

my song. _____ If I

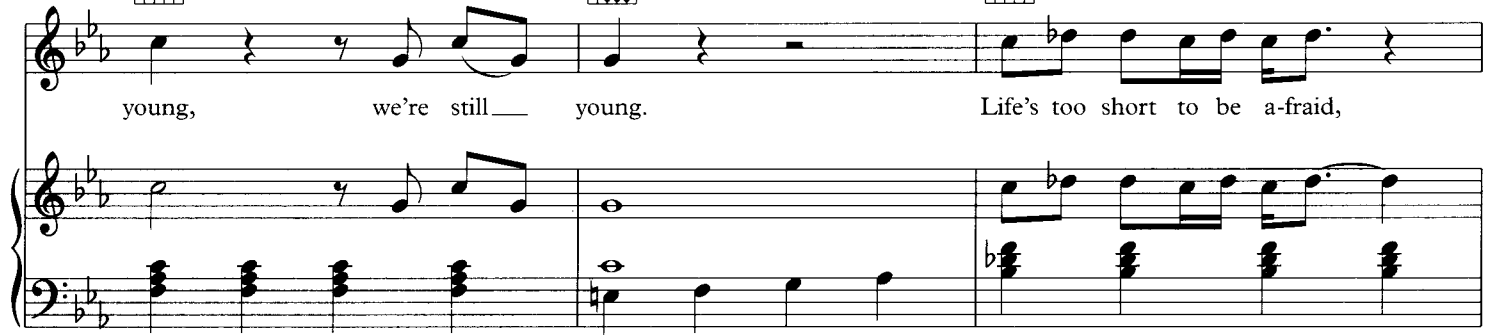
Bbm  Ab 







did it all a - gain I'd be a nun. The rain was ne - ver cold when I was young, — I'm still




Fm  C  Bbm 




young, we're still — young. Life's too short to be a-fraid,

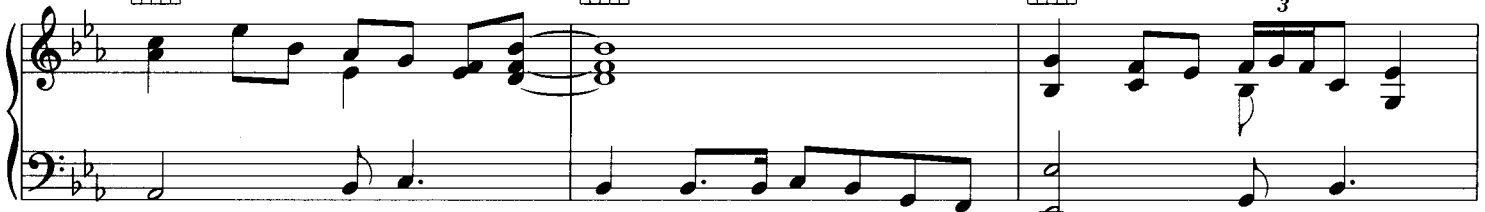





Ab  Ab/G  Fm7  Bb7sus4  Eb  F7 


step in - side the sun.



Ab  Bb  Eb  3



F7  Ab  Bbsus4 



Fm7 Cm Fm7

And you know, and you know 'cause my life's a _____ mess, _____ and I'm try - ing to grow.

⊕ CODA

Gb6 Dbadd9 Bb

D. § al Coda

Ah, _____ hey, ___ hey.

Eb F7

Life's too short to be ___ a - fraid, ___ take a pill to numb the pain,

Ab Bb

Repeat 4 times and fade

you don't have ___ to take the blame. _____

NO REGRETS

Words and Music by
Robert Williams and Guy Chambers

♩ = 104

Capo 3

A♭maj9/C Cm7 A♭maj9/C Cm7 B♭sus4 B♭ B♭sus4 B♭

A♭maj9/C Cm7 A♭maj9/C Cm7 B♭sus4 B♭ A♭maj9/C Cm7

Cm7 B♭sus4 B♭

Tell me a sto - ry where we all changed,

Cm7 B♭sus4 B♭

and we'd live our lives — to - geth - er, and not es - tranged.

Gm



G



Fm7



I did - n't lose my mind, it was mine to give a - way.

A♭maj7



Gm



G



Could-n't stay to watch me cry, you did - n't

Fm7



B♭



have the time so I soft - ly slip a - way.



Fm9



Cm7



No re - grets, they don't work.

Fm9

No re - grets — now,

Bb

Fm9

they on-ly hurt. — Sing me a love — song,

Cm7






Dm7b5


drop me a line. — Sup-pose it's just —






G


to Coda ⊕






— a point — of view — but they tell — me I'm do - ing fine..

Cm7  B♭sus4  B♭  B♭sus4  B♭ 









Cm7  B♭sus4  B♭  B♭sus4  B♭ 




Cm7  B♭sus4  B♭  B♭sus4  B♭ 



I know from the out - side we look good for each oth - er.



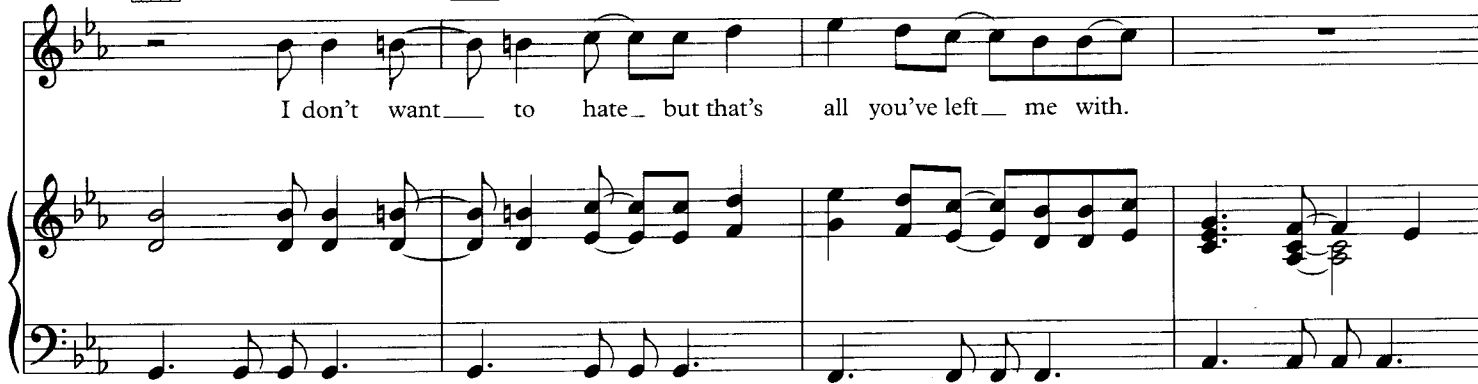
Cm7  B♭sus4  B♭  B♭sus4  B♭ 

Felt things were go - ing wrong when you did-n't like my moth - er.



Gm  G  Fm7  Abmaj7 


I don't want ___ to hate ___ but that's all you've left ___ me with.



Gm  G  Fm7  Bb 

D.♯ al Coda

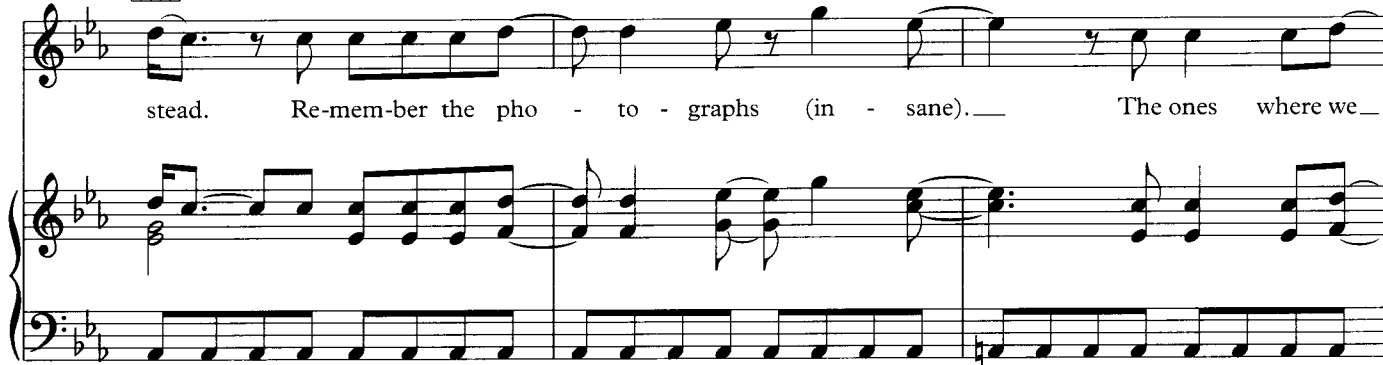
A bit-ter af - ter - taste and a fan - ta - sy ___ of how we all ___ could live. ___



⊕ CODA

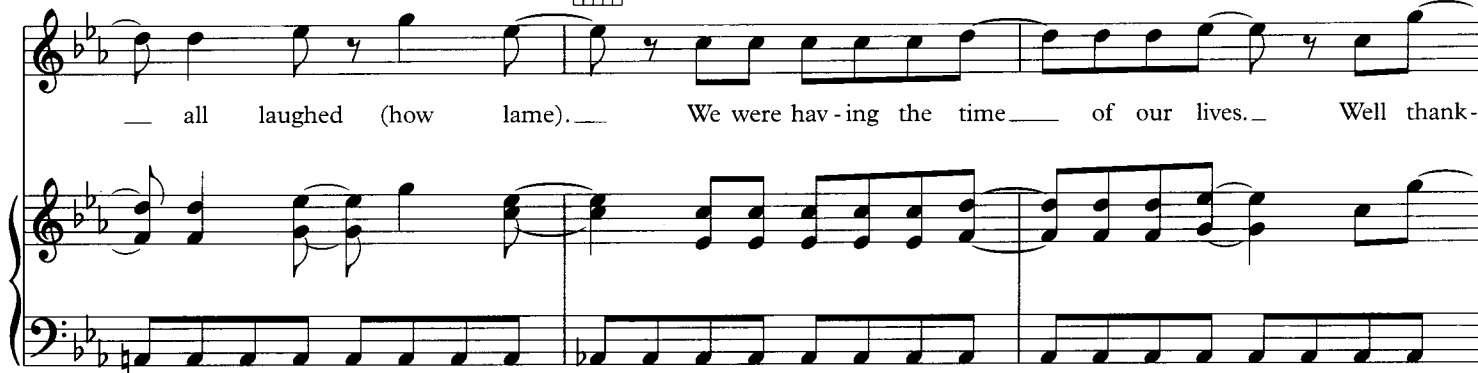
Ab  F/A 

stead. Re-mem-ber the pho - to - graphs (in - sane). ___ The ones where we ___



Ab 

___ all laughed (how lame). ___ We were hav - ing the time ___ of our lives. ___ Well thank-



F/A



G7/B



Gaug



- you, it was a real blast.

Fm9



Cm7



No re - grets, they don't work.

Fm9



No re - grets now,

Bisus4




Fm9

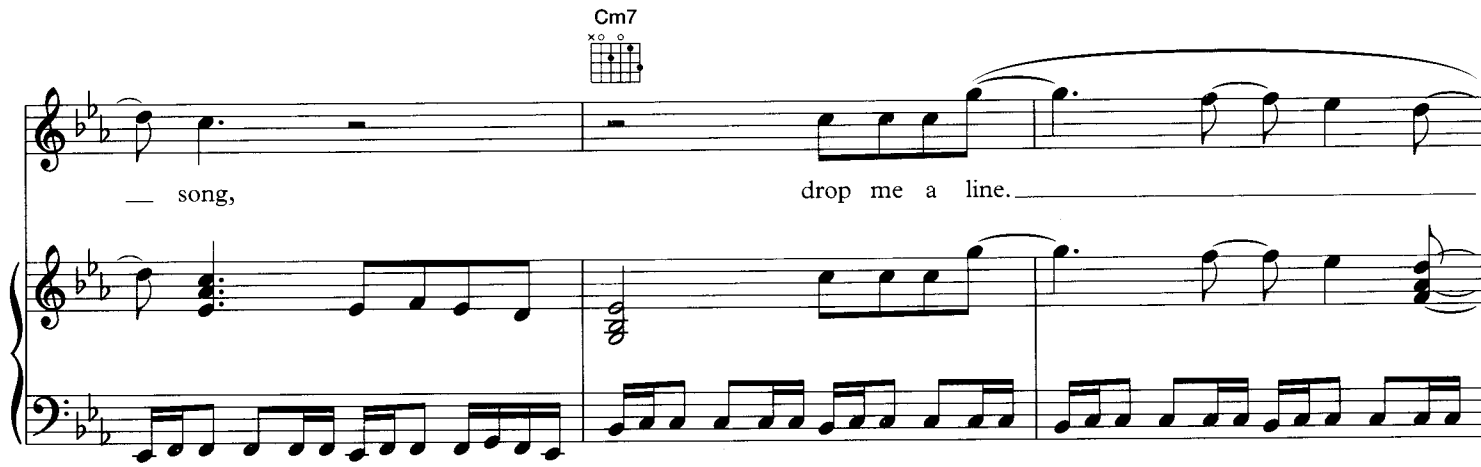


they on - ly hurt. Write me a love


Cm7



— song, drop me a line.

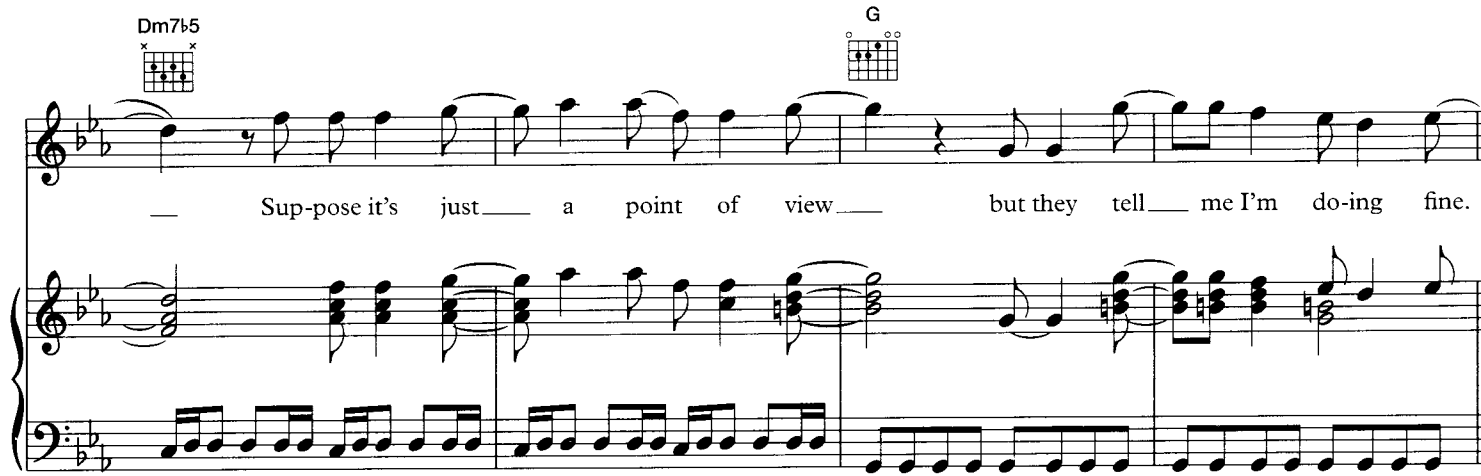



Dm7b5




Sup-pose it's just a point of view but they tell me I'm do-ing fine.

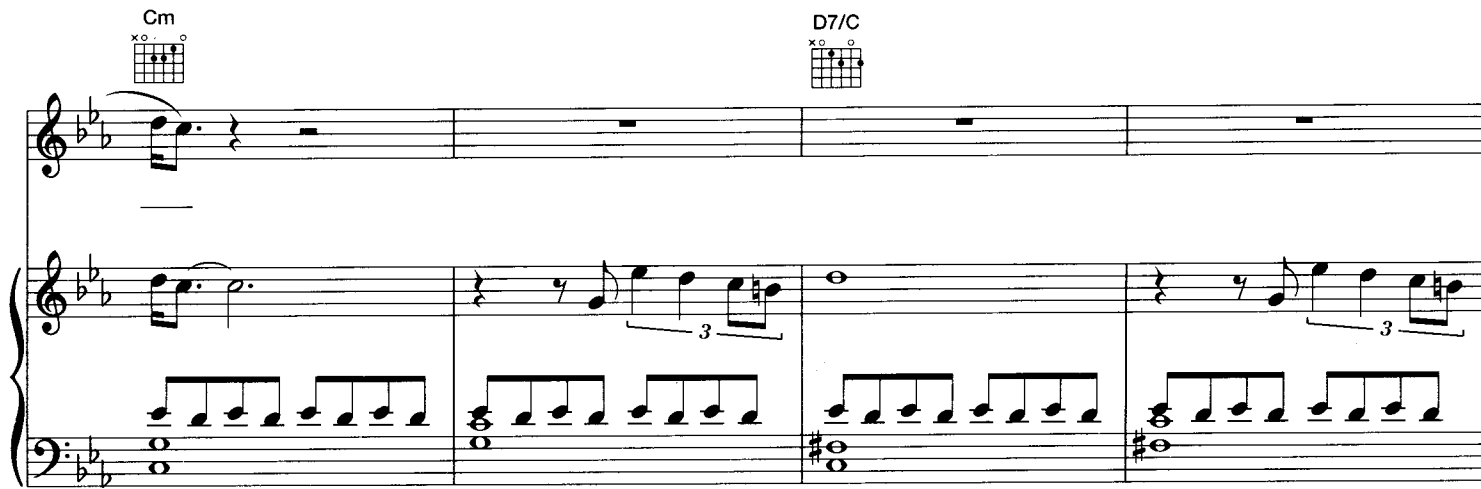

G




Cm



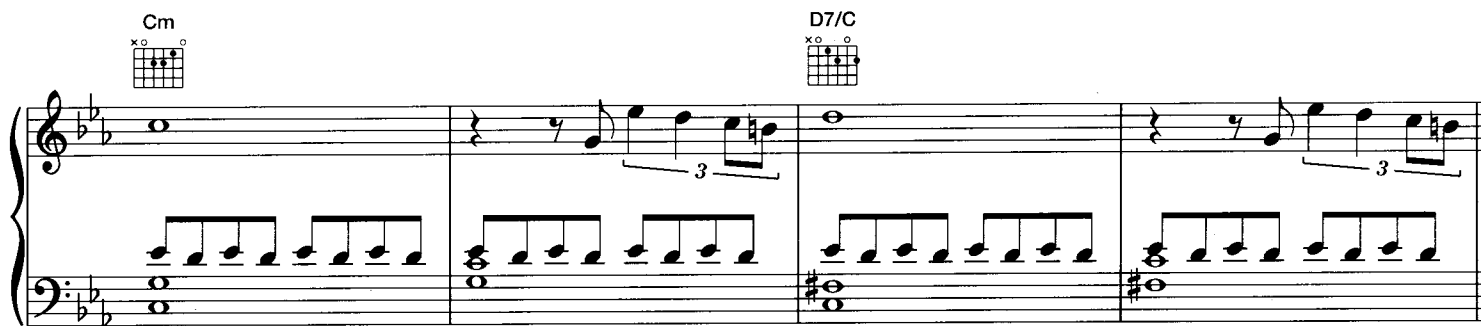

D7/C

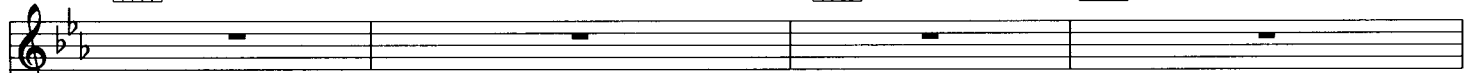


Cm

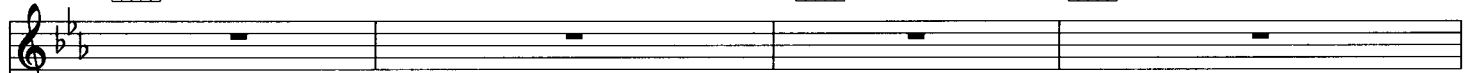
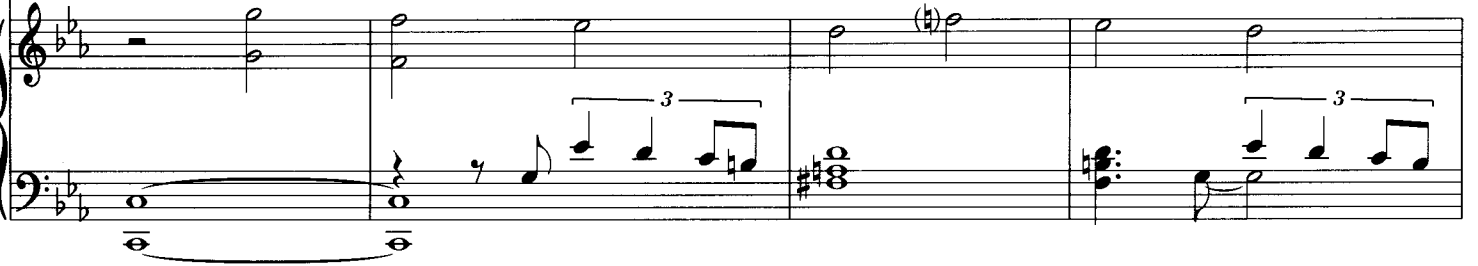


D7/C

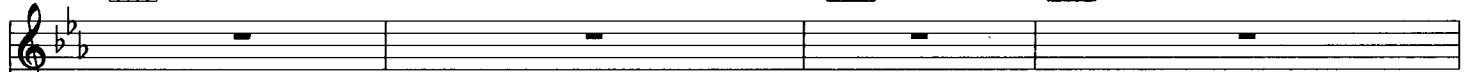
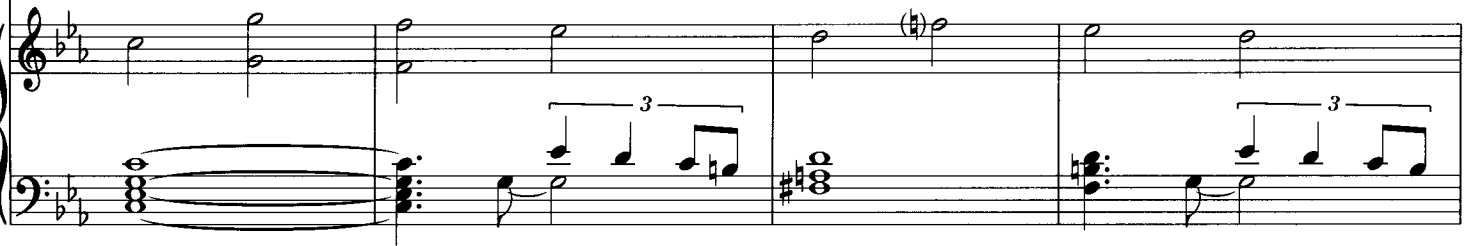




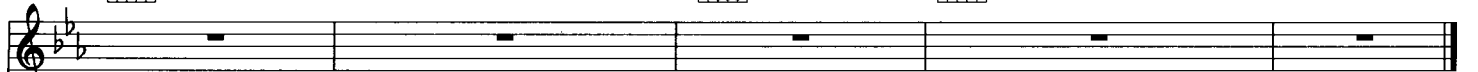
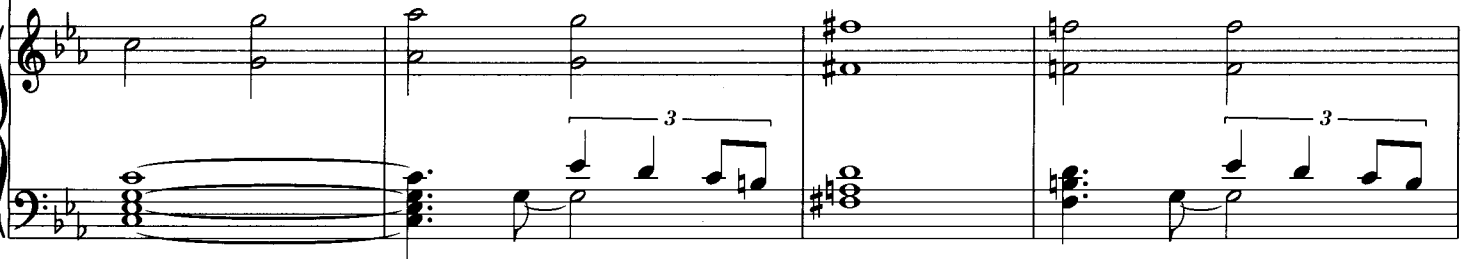
Everything I wanted to be, everytime I walked away, every time you told me to leave I just wanted to stay.



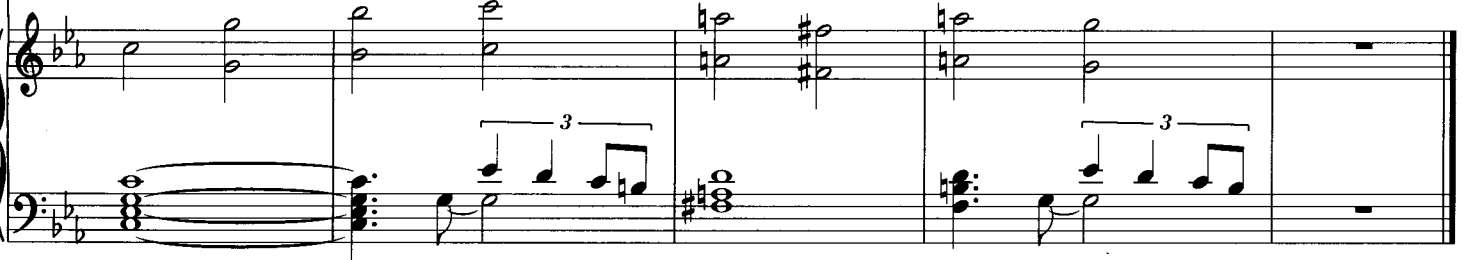
Every time you looked at me and every time you smiled I felt so vacant. You treat me like a child.



I loved the way we used to laugh, I loved the way we used to smile. Often I sit down and think of you for a while.



And then it passes me by and I think of someone else instead. I guess the love we once had is officially dead.



MILLENNIUM

Words and Music by
Robert Williams, Guy Chambers
John Barry and Leslie Bricusse

♩ = 84

Capo 1

Db

Abm7 3fr

Ooh

Db

Abm7 3fr

Db

We've got stars di - rect - ing our fate.

Abm7 3fr

Db

and we're pray - ing it's not too late.

Abm7



Db



Abm7



Musical staff with treble clef, key signature of three flats, and a melody line.

Mil - len - ni - um. _____

Some say that we are play - ers, some say that we are pawns, but

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

Db



Abm7



Musical staff with treble clef, key signature of three flats, and a melody line.

we've been mak - ing mo - ney since the day that we were born, got to slow

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

Db



Abm7



Db



Abm7



Musical staff with treble clef, key signature of three flats, and a melody line.

down, 'cos we're low down.

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

Db





Abm7



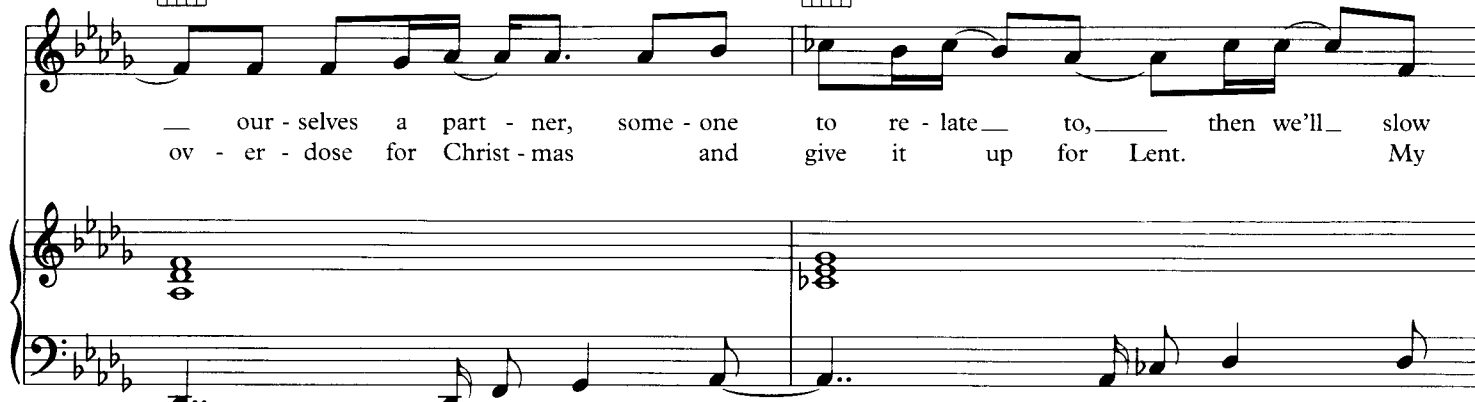
Musical staff with treble clef, key signature of three flats, and a melody line.

Run a - round in cir - cles, live a life of so - li - tude, till we find
Live for li - po - suc - tion and de - tox for your rent,

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

Db  Abm7 

— our - selves a part - ner, some - one to re - late — to, — then we'll — slow
 ov - er - dose for Christ - mas and give it up for Lent. My



Db  Abm7 




down, — be - fore we — fall — down. —
 friends are all so cy - ni - cal, re - fuse to keep the faith, we




Db  Abm7 

— all en - joy the mad - ness 'cos we know we're going to fade a - way. We've got stars —
 We've got stars —



Db  Abm7  Db 

— di - rect - ing our fate — and we're pray - ing it's — not too late,



Abm7 3fr Db

'cos we know we're fall - ing from grace..

Detailed description: This system contains the first two lines of music. The top staff is a vocal line with lyrics. Above it are two guitar chord diagrams: Abm7 (3fr) and Db. The middle and bottom staves are piano accompaniment. The key signature has three flats (Bb, Eb, Ab).

Abm7 3fr Db Abm7 3fr

Mil - len - ni - um..

Detailed description: This system contains the second two lines of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: Abm7 (3fr), Db, and Abm7 (3fr). The middle and bottom staves are piano accompaniment. The key signature has three flats (Bb, Eb, Ab).

Db Abm7 3fr Db

Come and have a go if you think you are high e - nough.

Detailed description: This system contains the third two lines of music. The top staff is a vocal line with lyrics. Above it are three guitar chord diagrams: Db, Abm7 (3fr), and Db. The middle and bottom staves are piano accompaniment. The key signature has three flats (Bb, Eb, Ab).

Abm7 3fr Db Abm7 3fr Db

Come and have a go if you think you are hard e - nough.

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: Abm7 (3fr), Db, Abm7 (3fr), and Db. The middle and bottom staves are piano accompaniment. The key signature has three flats (Bb, Eb, Ab).

Abm7 3fr Db Abm7 3fr

Mil - len - ni - um. Mil - len - ni - um.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord diagrams for Abm7 (3fr) and Db are shown above the staff.

Db Abm7 3fr Db

We've got stars di - rect - ing our fate.

The second system continues the vocal line with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment remains consistent. Chord diagrams for Db, Abm7 (3fr), and Db are shown above the staff.

Abm7 3fr Db

and we're pray - ing it's not too late,

The third system continues the vocal line with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment remains consistent. Chord diagrams for Abm7 (3fr) and Db are shown above the staff.

Abm7 3fr Db

'cos we know we're fall - ing from grace.

The fourth system continues the vocal line with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment remains consistent. Chord diagrams for Abm7 (3fr) and Db are shown above the staff.

Abm7 3fr

Db

Abm7 3fr

Mil - len - ni - um.

Db

Abm7 3fr

And when we come we al - ways come too late, I of - ten think that we were born to hate,

Db



Abm7 3fr

get up and see the sar - ca - sm in my eyes,


Db



Abm7 3fr

and when we come we al - ways come too late, I of - ten think that we were born to hate,


Db  Abm7 3fr 




get up and see the sar - ca - sm in my eyes. _____ We've got stars -




Db  Abm7 3fr 




_____ di - rect - ing our fate, _____ and we're pray -




Db  Abm7 3fr  Db 

- ing it's _____ not too late, _____ 'cos we know _____ we're fall - ing from grace,



Abm7 3fr  Db  Abm7 3fr  *repeat to fade*

_____ Mil - len - ni - um. _____ And we won't _____ stop. _____ We've got stars



PHOENIX FROM THE FLAMES

Words and Music by
Robert Williams and Guy Chambers

♩ = 76

Capo 1

Db Ab/C Bbm Cb Db Ab/C Bbm

Ab Db Gb Ebm7 Ab Db

Gb Ebm7 F F7 Bbm Bbm/Ab

Gb Db Db7 Dbdim

Si - lence shields the pain — so you say no-thing. Feel they've rigged the game
Wish they'd take — you back — cause you miss hea-ven. Too ma - ny bags to pack,

— and you're done — with lov - in'. On - ly you — can see — the dark -
so leave them where they are. To-night you're fly - ing on a

ness in — the north - ern lights. Phoe - nix from the flames
gold — en dream.

The musical score is written for guitar and piano. It features a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The guitar part includes a capo on the first fret and various chord diagrams for Db, Ab/C, Bbm, Cb, Ab, Gb, Ebm7, F, F7, Bbm, Bbm/Ab, and Dbdim. The piano accompaniment provides harmonic support with chords and arpeggios. The lyrics are written below the vocal line, with some words underlined to indicate phrasing.

Gbm/Db
Db
Db7
Dbdim

we will rise to - geth - er, they will know our names,

Gbm/Db
Db
Db7
Dbdim
Gbm/Db
Db
to Coda

can you feel it. Shel - ter me from pain, I al - ways wan - na feel this way,

Eb7
1. Cb7
2. B7

oh yeah, just like a Phoe - nix from the flames.

E
Ab

Ev - ery - bo - dy's talk - ing, no - bo - dy's lis - tening, too bu - sy think - ing 'bout what you've been miss - ing.

D \flat 7



B \flat m7 \flat 5



Ev - ery - bo - dy said you're gon - na take it too far ba - by

A \flat sus4



A \flat 7



D \flat



E



B



F \sharp



now, well come on. When you're done with lov - ing,

D \flat



E



B



F \sharp



D \flat



E



it comes down to no - thing. Can you feel

B



F \sharp





A \flat sus4




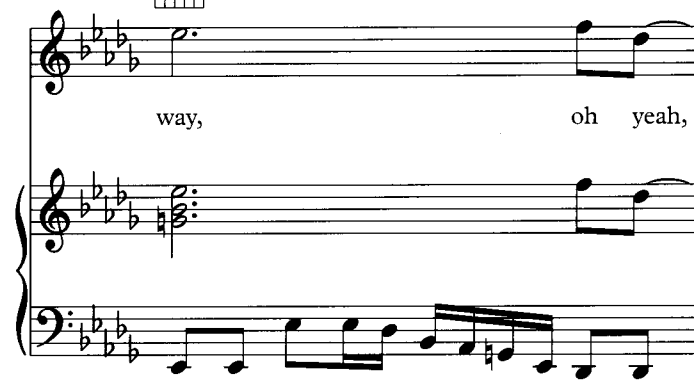
it, can you feel it,

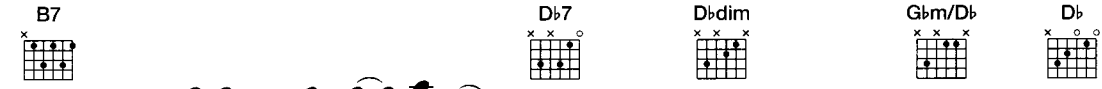
⊕ CODA

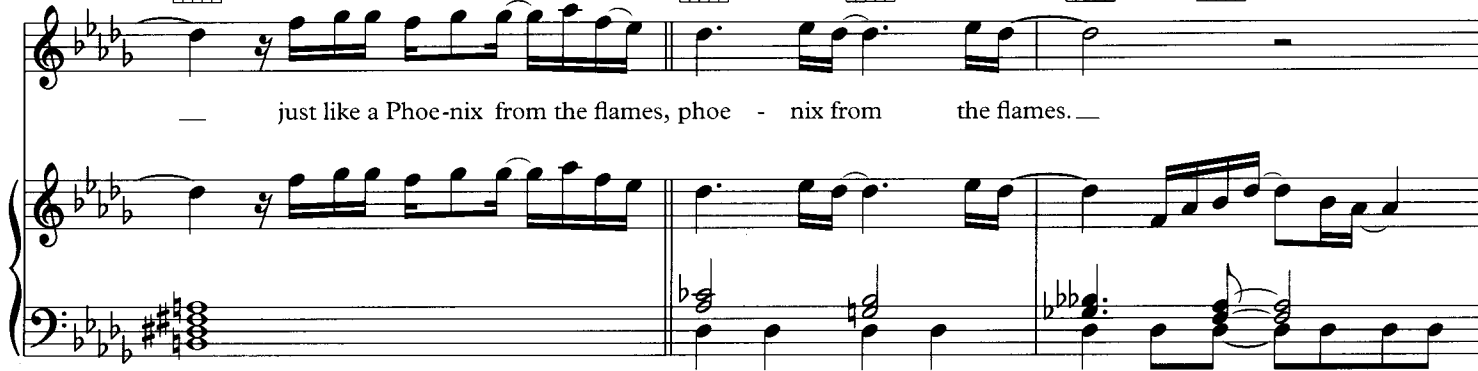
A^b

D.♯ al Coda
 can you feel_ it?_

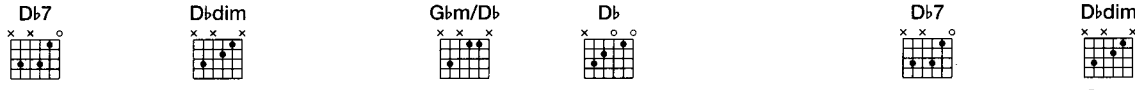



E^b

 way, oh yeah,



B7 **D^b7** **D^bdim** **G^bm/D^b** **D^b**

 — just like a Phoe-nix from the flames, phoe - nix from the flames. —



D^b7 **D^bdim** **G^bm/D^b** **D^b** **D^b7** **D^bdim**

 They will know our names. — Shel - ter me — from pain,



G^bm/D^b **D^b** **E^b**

 — I al-ways wan - na feel_ this way, — oh yeah, —



B7



D \flat 7



D \flat dim



G \flat m/D \flat



— just like a Phoe-nix from the flames,

flames.

D \flat 7



D \flat dim



G \flat m/D \flat



Why don't you come and de - ny — it?

D \flat 7



D \flat dim



G \flat m/D \flat



You know you can't de - ny — it.

I al-ways wan - na feel — this way,

rit.

E \flat 7



oh yeah, — just like a Phoe-nix from the flames..

WIN SOME LOSE SOME

Words and Music by
Robert Williams and Guy Chambers

Capo 1 $\text{♩} = 112$

E \flat **A \flat**

I love you baby

E \flat **Fm7** **A \flat**

We did - n't think it'd last be-yond sum-mer, I met her fath - er, she met my moth-er.
She said to me, when we grow old - er will we still need young love on our shoul - ders?

E \flat **Fm7** **A \flat**

We did - n't have a - ny-where else to go.
Does it just fade a-way, will we ev - er know?

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a guitar part with a capo on the first fret and piano accompaniment in the left hand. The vocal line is in the right hand of the piano part. The score is divided into three systems, each with guitar chord diagrams for Eb, Fm7, and Ab. The lyrics are: 'I love you baby', 'We did - n't think it'd last be-yond sum-mer, I met her fath - er, she met my moth-er. She said to me, when we grow old - er will we still need young love on our shoul - ders?', and 'We did - n't have a - ny-where else to go. Does it just fade a-way, will we ev - er know?'.

E_b **E_b/B_b** **Cm**

She touched my face and called me her lov - er, I nev - er thought that I'd

D_b **B_b**

— meet a - noth - er. Your



E_b **A_b**

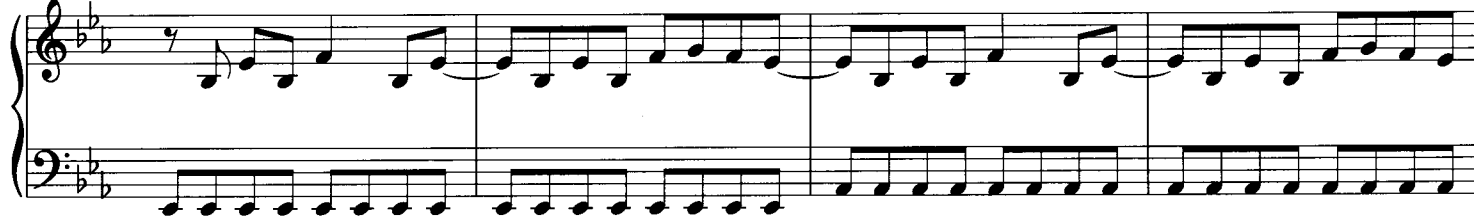
cool su - bur - ban sun, you're



E_b **Fm7** **A_b**

fool - - - ing ev - ery - one. You win some, you lose some.

to Coda



E♭  Ab 



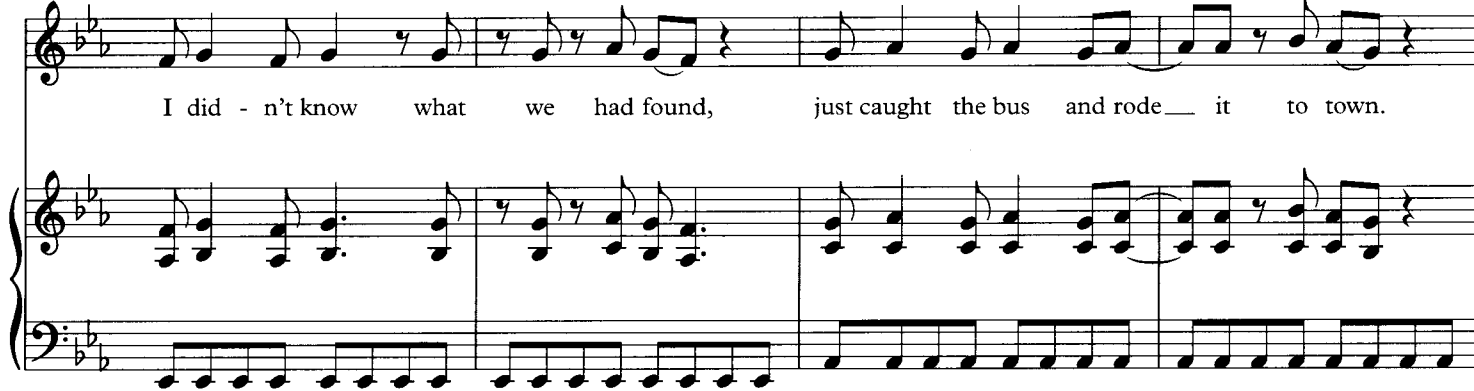
E♭  Fm7  Abadd9 




Ooh. _____




E♭  Ab 

I did - n't know what we had found, just caught the bus and rode — it to town.



E♭  Fm7  Abadd9 

She would - n't no - tice an - y-thing else but me. _____ Your



E \flat



A \flat



cool su-bur-ban sun, you're

E \flat



Fm7



fool ing ev-ery - one. You win some, you lose some.

B \flat



B \flat



B \flat 7



A \flat



A \flat 7



Danc-ing at dis-cos and moan-ing at phone bills, Tor-re-mo-li-nos and sun burnt in high heels.

B \flat





C \flat maj7



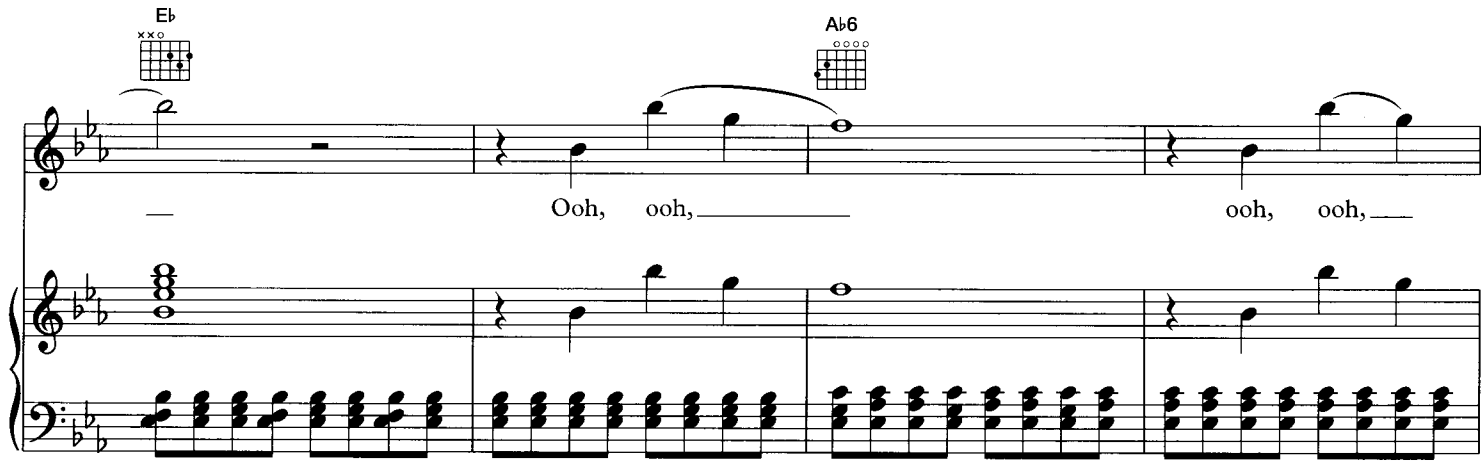
D \flat






Swap it and sell it and drop it and smell it, all those years a-go.

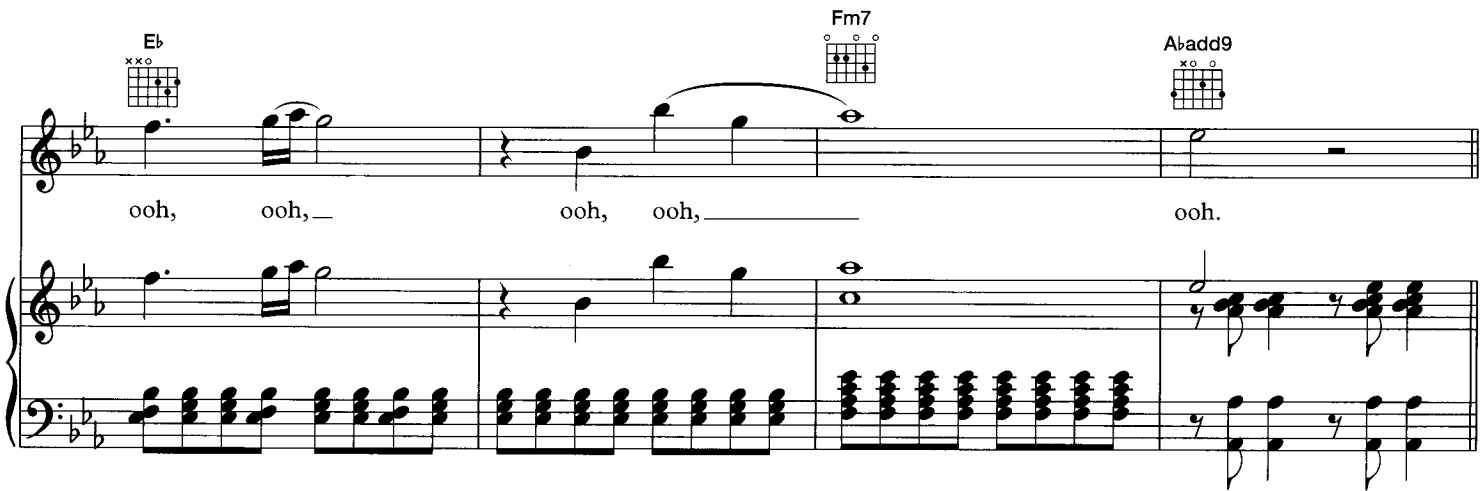
E \flat  

Ooh, ooh, _____ ooh, ooh, _____





E \flat  Fm7  Abadd9 

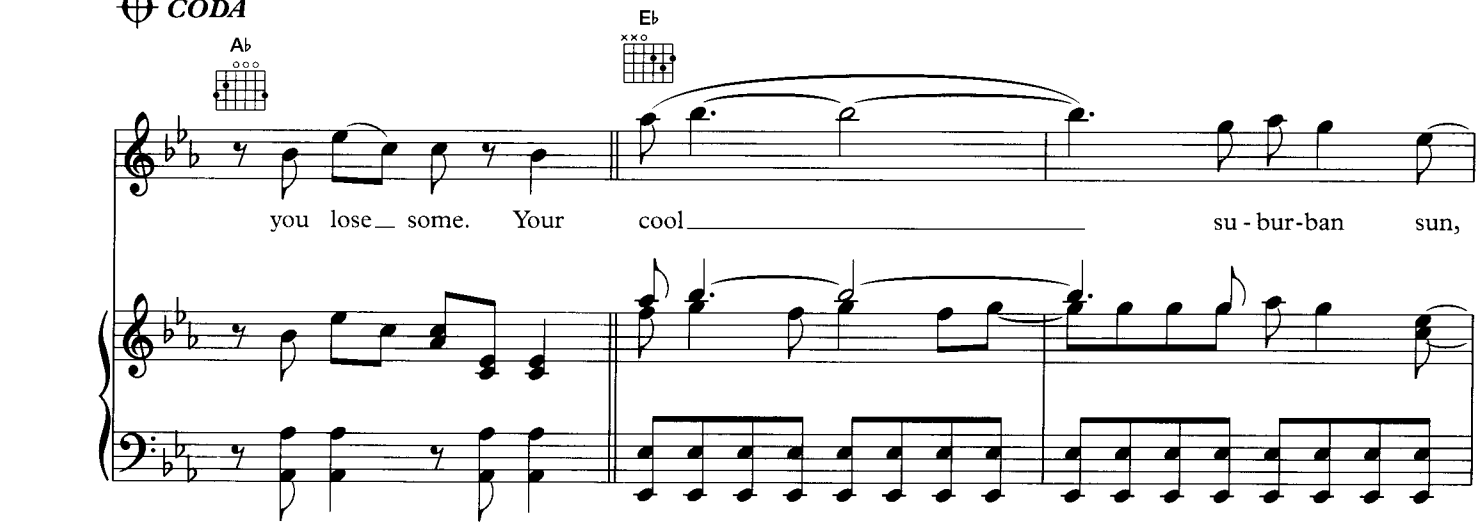
ooh, ooh, _____ ooh, ooh, _____ ooh.



\oplus CODA

Ab  E \flat 



you lose some. Your cool _____ su - bur - ban sun,



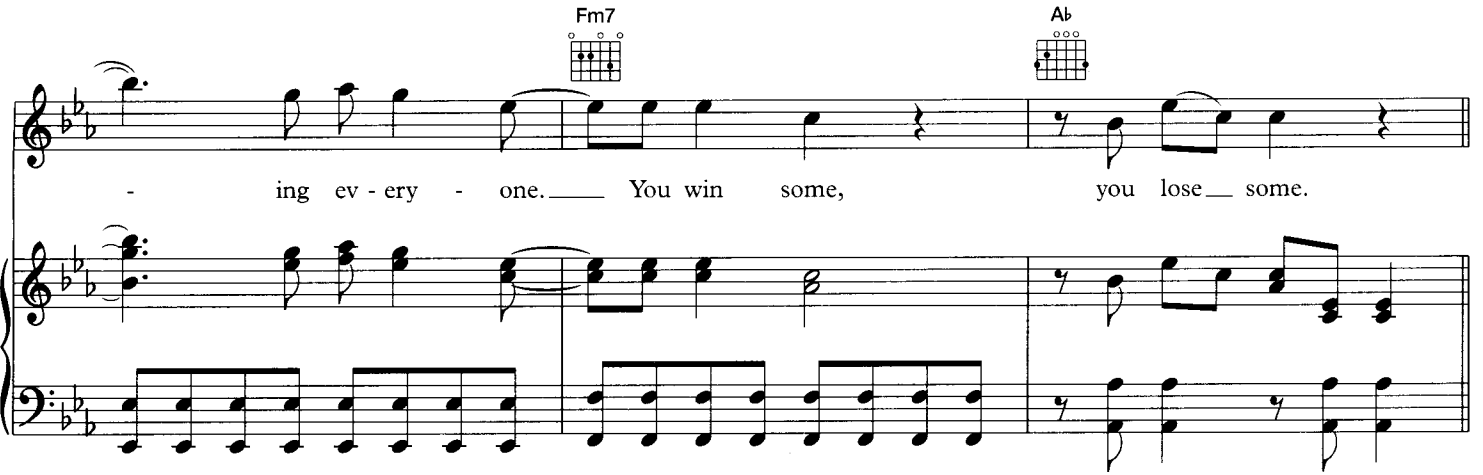
Ab  E \flat 





you're fool - - -



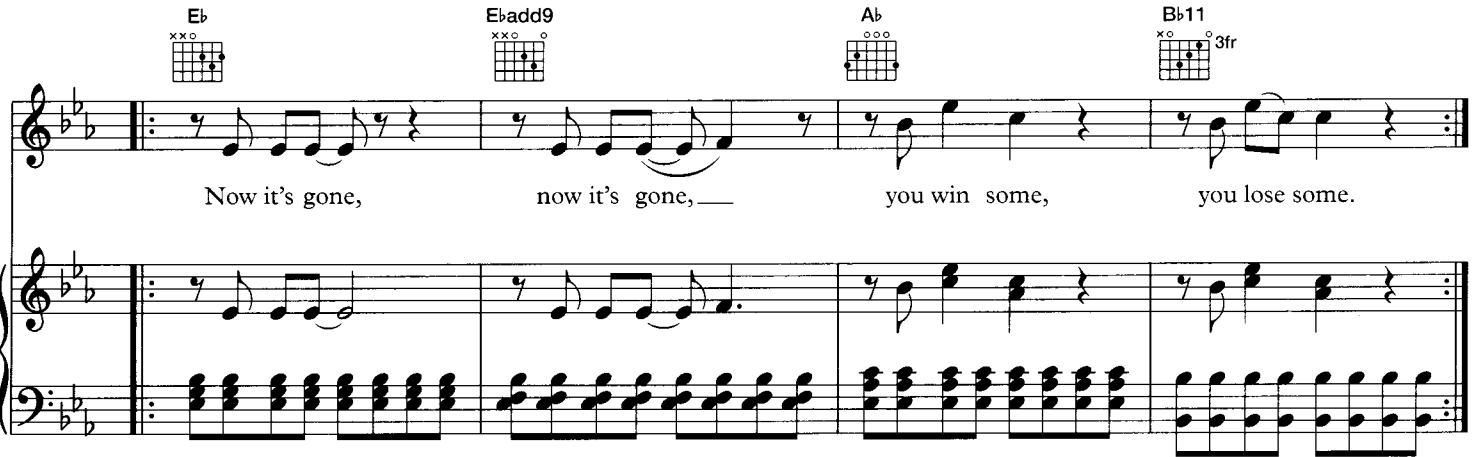
Fm7  Ab 

- ing ev - ery - one. — You win some, you lose — some.



Eb  Ebadd9  Ab  Bb11  3fr


Now it's gone, now it's gone, — you win some, you lose some.


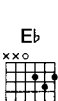


Eb  Bb/D  Ab/C 

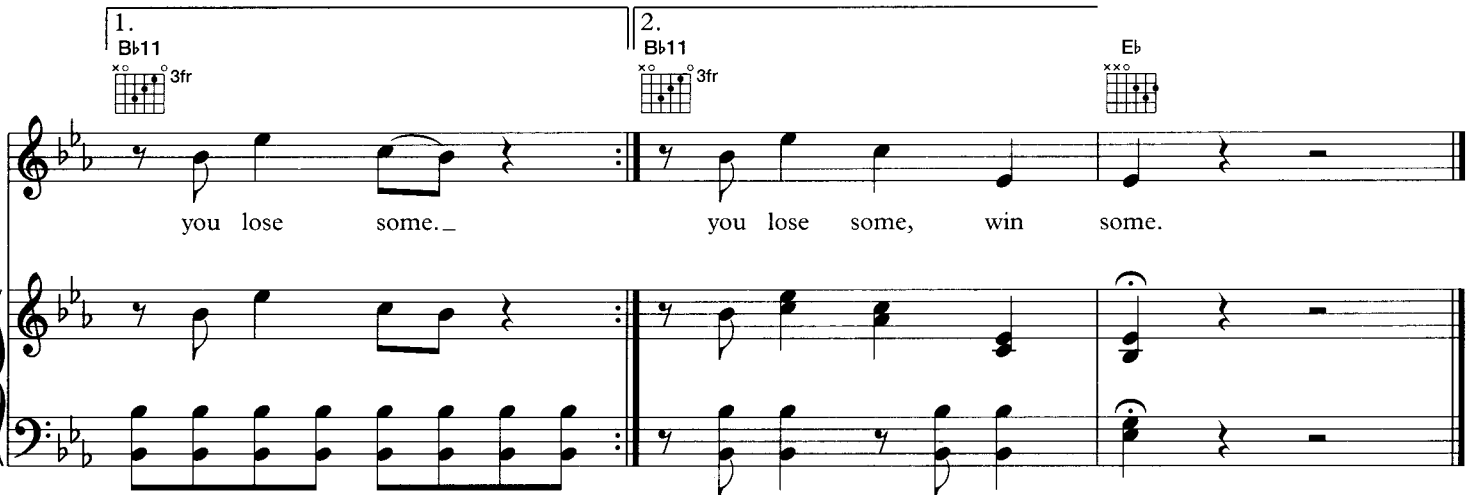
Now it's gone, now it's gone, — you win some,



1. Bb11  3fr

2. Bb11  3fr Eb 

you lose some. — you lose some, win some.



GRACE

Words and Music by
Robert Williams and Guy Chambers

♩ = 156

Capo 1

Gm7/D

1. Fm7/C

2. Fm7/C

Gm9

Some - times I feel like I
heart is starved of love

C6

— am sail - ing on a sunk - en dream. I
— in these ra - di - o days. I

Fm9



Bb6



try to read the signs _____ but don't know what _____ they mean. _
 try to lis - ten hard _____ to what my con - science says. _____

Gm9



D



Dsus4



I know when I'm _____ with you _____ I'm a rich man
 I know I've sold _____ my soul, I'm gon - na earn it

E7



Dm/F



Cmaj7



Gm7



ba - by. Grace, I'm not yet born. _____
 back now.

Ebmaj7



Bbmaj9



to Coda ⊕

Come em - brace _____ a soul _____ that's torn. _____

Cmaj7 Gm7 Ebmaj7

I have got _____ so much to give you.

1. Gm7/D Fm7/C

My

2. Bb C7/Bb

Now that you be - lieve in me we can fly

Ebm7 Bbsus2 Bb Bb

— a - way — some-where safe. — I know

C7/Bb



Ebm7



Ebm(maj7)



that you _ will al - ways be _ giv - ing more _____ than you

Gm9



C6



take.

Fm9



Bb6



I

Gm9



D



Dsus4



E7



Dm/F



D.º al Coda

know when I'm with you _ I'm a rich man ba - by.

CODA

B♭maj9 **Cmaj7** **Gm7**

Grace, it can mend

E♭maj7 **B♭maj9**

if you make my heart your friend

Cmaj7 **B♭6**

Grace.

E♭maj7 **1. B♭sus2** **B♭** **B♭maj7** **2. B♭maj9**

Grace.

JESUS IN A CAMPER VAN

Words and Music by
Robert Williams, Guy Chambers and Woody Guthrie

♩ = 86





Oo, ah. — Oo, ah. —



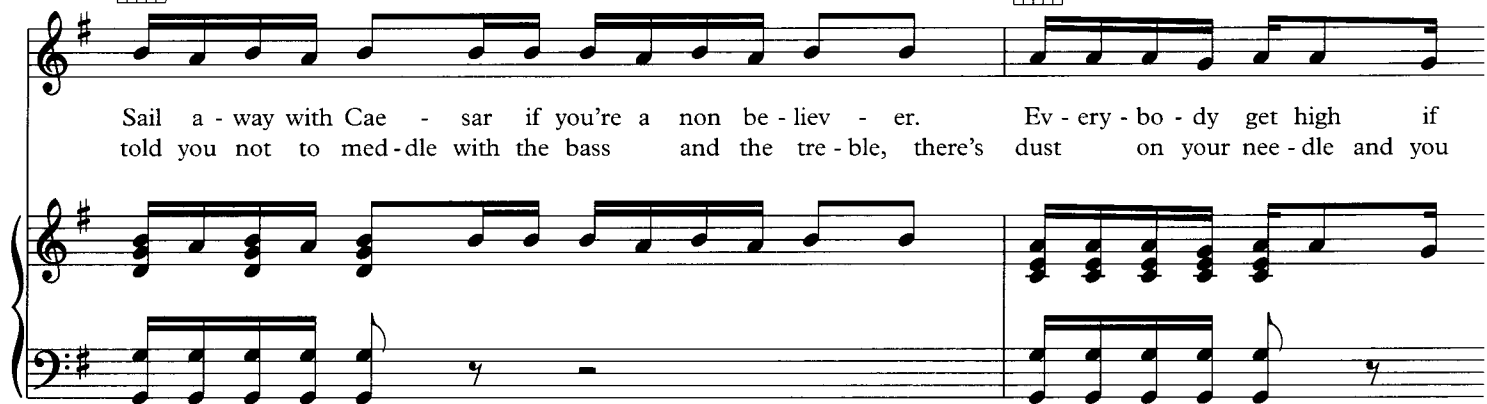
Oo, we've got a live one, feath-er-weight i - con. Her-oes let him down so he sleeps with the light on and there's
four in the morn - in', yes, yes, y'all in. No one can shoot but ev - ery - bo-dy's scor - ing,



noth-ing left to do. Kneel down and pray. — They
trust me it's bor - ing. Get down and pray.

G  Am/G 




Sail a - way with Cae - sar if you're a non be - liev - er. Ev - ery - bo - dy get high if
told you not to med - dle with the bass and the tre - ble, there's dust on your nee - dle and you




G 



you're a dia - mond gee - zer. It's the de - vil that needs_ ya, so go out_ and play_ -
think that you're a re - bel. You're Ev - el K - nie - val so get down_ and pray.



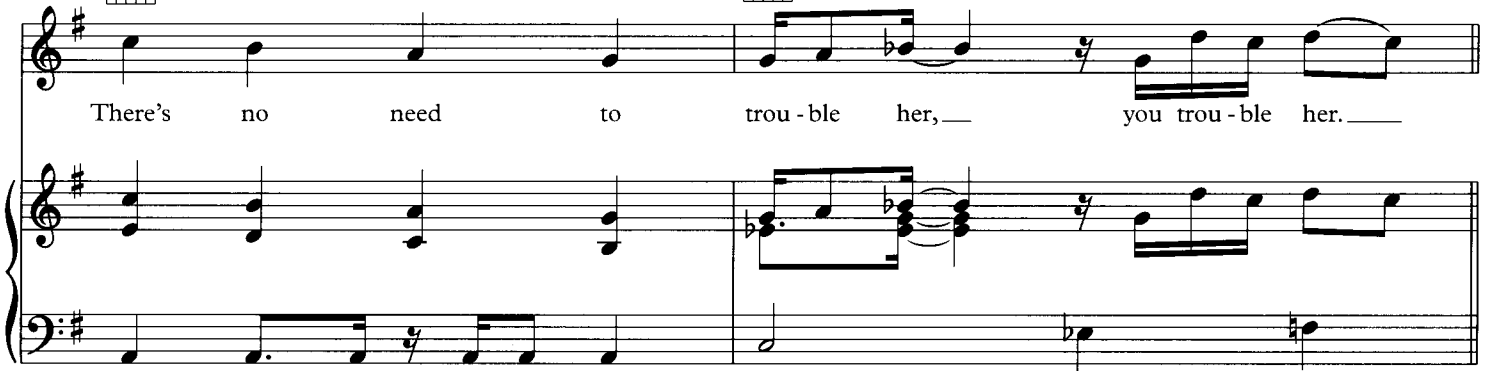
G  Dm/F  E7 

Blame your - self it's eas - i - er. _



Am7  Cm7  3fr

There's no need to trou - ble her, _ you trou - ble her. _



G Am7

Je-sus in a cam - per van, he said sor-ry to leave you but I've done all I can... I sup-pose

C G

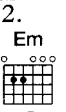
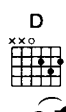
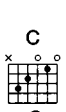
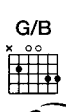
— even the son of God_ gets it hard some - times, es - pec-ially when he goes

D Am7 1. G G7 C/G

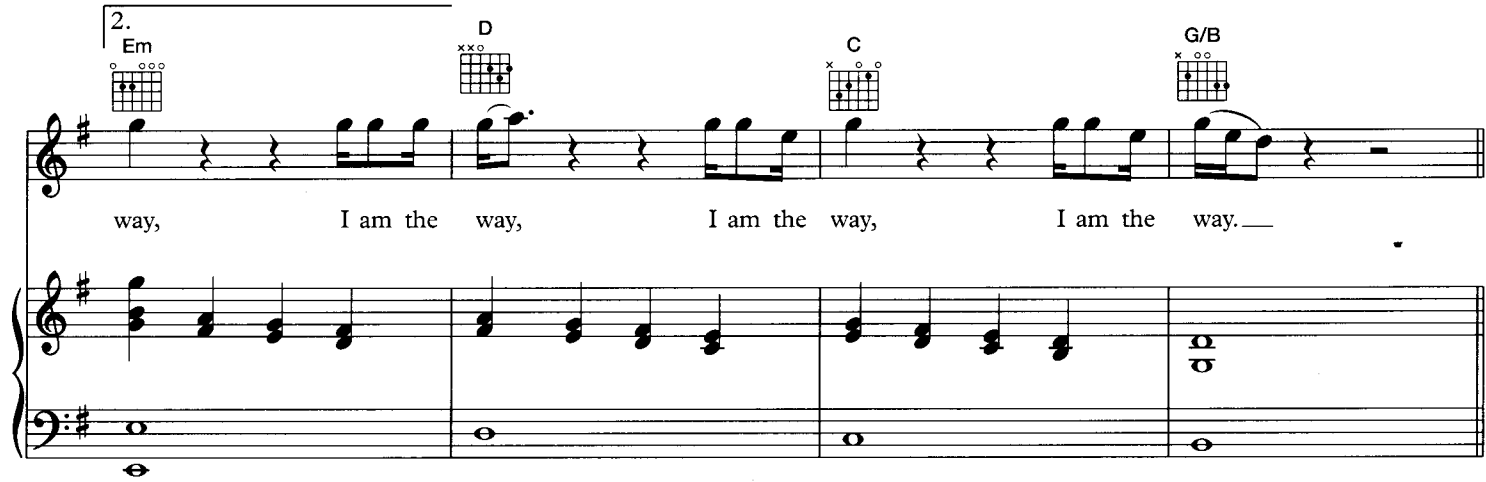
— round, say-ing I am the way.

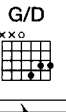
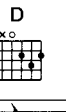
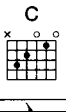
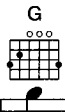
G Cm/G G G G7 C/G G Cm/G G

And now it's

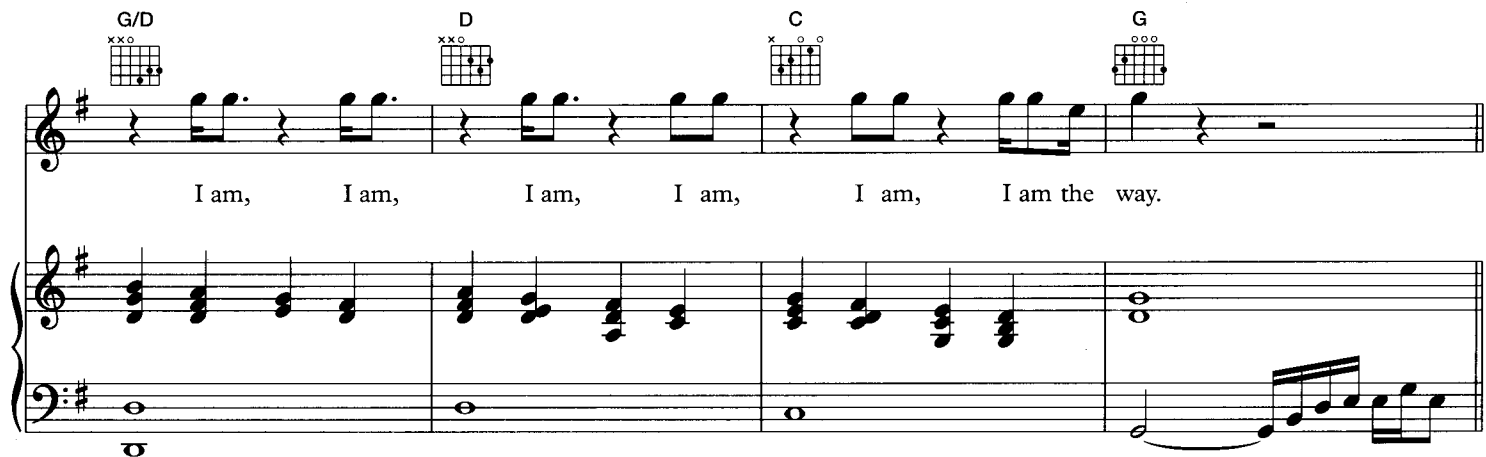
2.    

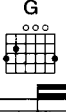
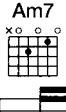
way, I am the way, I am the way, I am the way.—



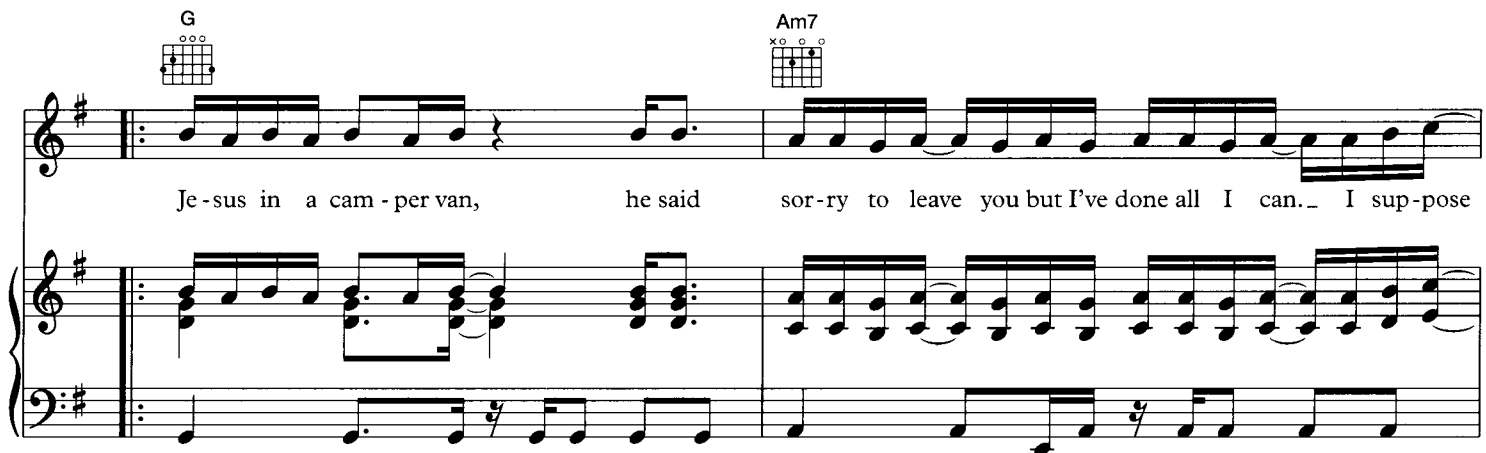
   

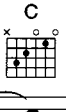
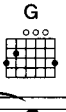
I am, I am, I am, I am, I am, I am the way.



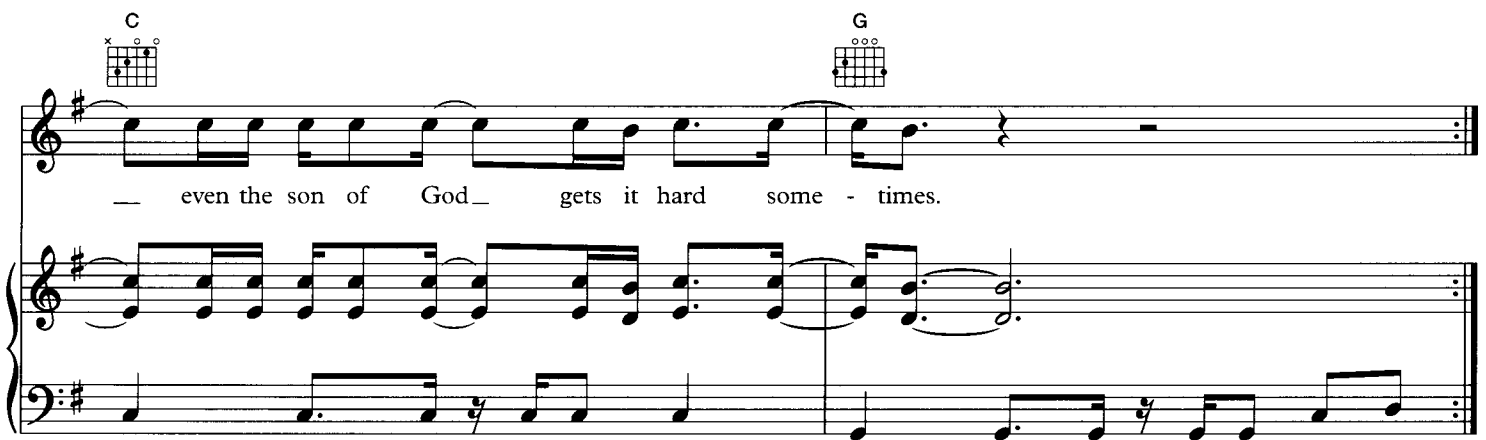
 

Je-sus in a cam - per van, he said sor-ry to leave you but I've done all I can... I sup-pose



— even the son of God — gets it hard some - times.





Blame your - self__ it's eas - i - er.__



There's no need_ to trou - ble her.__



Je - sus in a cam - per van, he said sor - ry to leave you but I've done all I can_ I sup - pose








__ even the son of God_ gets it hard some - times. *fade*

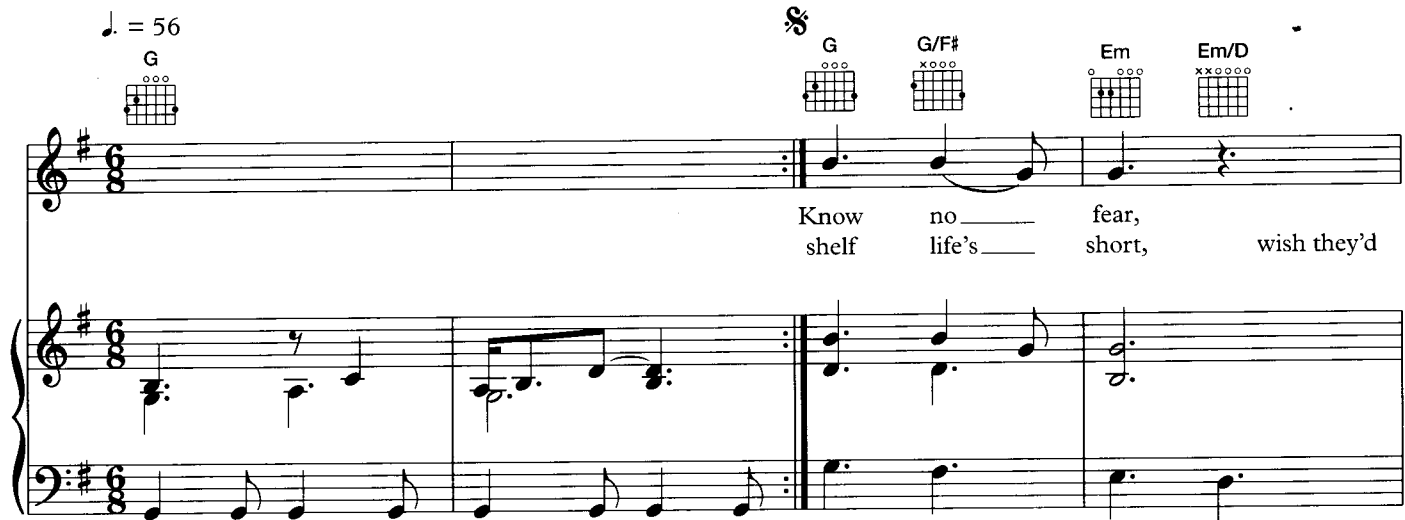
HEAVEN FROM HERE








Words and Music by
Robert Williams and Guy Chambers

♩ = 56

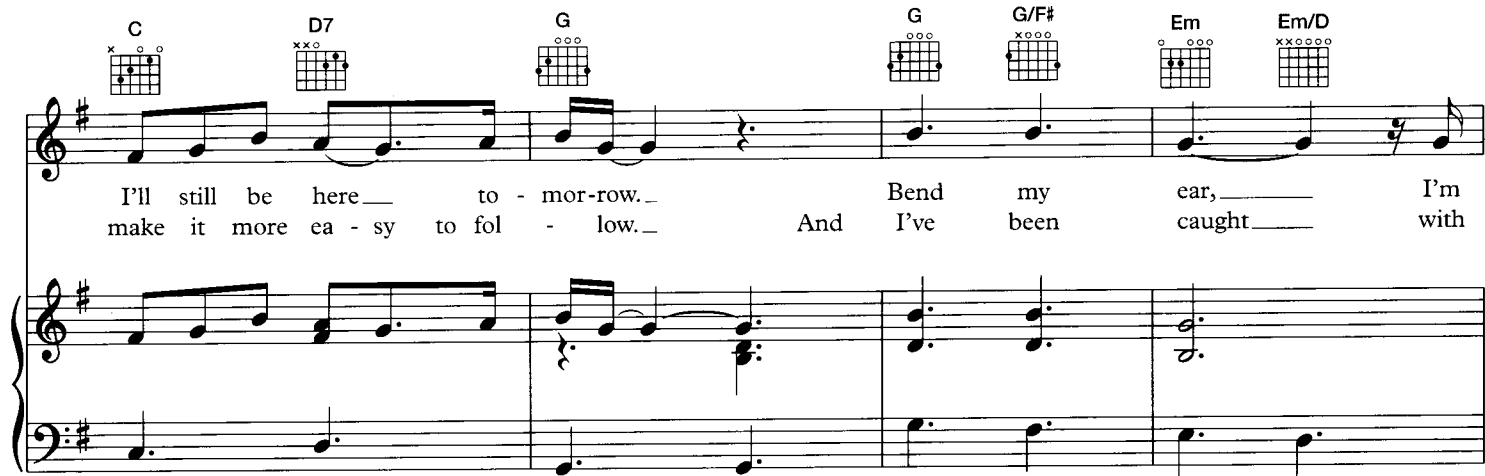
G     





Know shelf no life's fear, short, wish they'd




C  D7  G  G  G/F#  Em  Em/D 

I'll still be here to - mor-row. And Bend my ear, I'm
make it more ea - sy to fol - low. And I've been caught with



C  D7  G  Em  B/D#  4fr

not gon - na go a - way. You are love so
noth - ing but love on my mind. We are love,



G/D

A7/C#

G

G/F#

Em

Em/D

Cmaj7

D7



why do you shed a tear. _ Know no fear, you will see hea-ven from
don't let it fall on deaf ears. Now it's clear, we have seen hea-ven from

G

G

Gmaj7/D

Em7

Em9/D

Cmaj7

D



here. here. I'll shel - ter you, and make it al - right to cry,

G

G

G/F#

Em7

Em7/B

Cmaj7

D

G



and you'll help too 'cos the faith in my - self has run dry.

Em

B

G/B

A7



We are love and I just wan-na hold you near. _

G Gmaj7/D Em7 G/D Cmaj7 D7 G

Know no fear, we will see hea-ven from here. I see

Dm C G

real love in your eyes and it

Dm Am Em C

fills me up when you start to cry.

G Gmaj7/D Em Cmaj7 D7 G

Em B7 G/D A7/C# G G/F#

Ooh, ooh. I just wan-na hold you near,

Em7 Bm Cmaj7 D7 G Bbmaj7 Fmaj7

we will see hea-ven from here. Well it all seems out of

Gmaj7 Dm C E9

reach. I will take the blame if it keeps the

Cmaj7

D. al Coda

peace. My

⊕ CODA

Am7 F G

here.

SHE'S THE ONE

Words and Music by
Karl Wallinger

Capo 1 $\text{♩} = 78$

B \flat

E \flat maj7

B \flat

E \flat maj7

I was her,

B \flat

E \flat maj7

B \flat

she was me, _____ we were one, _____ we were free.

E \flat maj7

E \flat maj7/D

Cm

F7

And if there's some - bo - dy call - ing me on, _____ she's the one.

B \flat Ebmaj7 Cm7

If there's some - bo - dy call - ing me on, -

F7 B \flat Ebmaj7

she's the one. We were young,

B \flat Ebmaj7 B \flat

we were wrong, we were free all a - long.

E \flat maj7 Ebmaj7/D Cm F7sus4

If there's some - bo - dy call - ing me on, she's the one.

B \flat B \flat 11 B \flat 7 E \flat

When you get to where you wan-na go, — and you

B \flat B \flat 7

know the things you wan-na know, you're smil - ing. —

E \flat E \flat Gm/D

When you said what you wan-na say — and you know the way you wan-na play, — yeah.

Cm F11 F

You'll be so high you'll be fly - ing. Though the sea —
I was her, —

poco rall. *a tempo*

Bb



Ebmaj7



Bb



will be strong I know we'll car - ry on,
she was me, we were one, we were free,

Ebmaj7



Cm7



F7



to Coda ⊕

'cos if there's some - bo - dy call - ing me on, she's the one.

Bb



Ebmaj7



Cm7



If there's some - bo - dy call - ing me on,

F7



Bb



Bb11



Bb7



she's the one.

⊕ CODA



If there's some - bo - dy call - ing me on, -

she's the one. If there's some - bo -

- dy call - ing me on, she's the one, yes, she's the one.

If there's some - bo - dy call - ing me on, she's the one,

Gm



A♭maj7



Cm



she's the one. — If there's some - bo - dy call - ing me on, —

F7



Gm



E♭



she's the one, — she's the one. — If there's some-bo -

Cm



F



B♭



- dy call - ing me on, — she's the one, —

E♭maj7



B♭



E♭maj7



B♭



she's the one.

MAN MACHINE

Words and Music by
Robert Williams and Guy Chambers

♩ = 134

D5



D7



G/D



D7



D5



D7



G/D



D7



D5



D7



G/D



D7



D5



F



Sit - ting in the cheap seats
How you gon - na leave,

G



F



D5



F



G



F



un - der - neath the stars. —
when your bags ain't packed?

I'm
And

D5 F G F Dm F/C

head - ing back to base, I'll drop you off at Mars.
 how you gon - na shoot, when we're back to back?

Bb C G Dm F G F

I'm sure I know your face, or what star you're from,
 How d'you tell a joke, when you can't laugh?

Dm F G F Dm F

I try to make con - ver - sa -
 You know that you're the punch - line,

G F E G7sus4

- tion but I'm too far gone. I'm a man mach - ine,
 ba - by take a bath. I'm a man mach - ine,

Dm
F
G
Bb
C
Dm
F

drink - ing gas - o - line, —
 drink - ing gas - o - line, —

G
F
Dm
F
G
Bb
C

su - per-hu - man being, — shoot - ing laz - er beams.
 su - per-hu - man being, — I'm a queen's dream.

Dm
F
1. G
G9
2. G

The

Am7
Em7
Cmaj7
G

dog has ate my home-work to - day. It's not done, — it ain't done. —

Am7 Em7 Cmaj7

I have heard they're not ve-ry well in the sun. — 'Cos I'm a man mach - ine,

Dm F G Bb C Dm F G F

— I'm a queen's — dream, drink-ing gas - o - line,

Dm F G Bb C Dm F G7

— I'm a queen's — dream. Oh yeah.

Am7 Em C G

Am7



Em



Cmaj7



Fmaj9



Help.

D5



D7



G/D



D7



D5



D7



How you gon - na live for love — ly - ing on your back? —

G/D



D7



D5



D7



G/D



D7



And how you gon - na keep it — clean — in a dir - ty — mac?

D5



D7



G/D



D7









D5



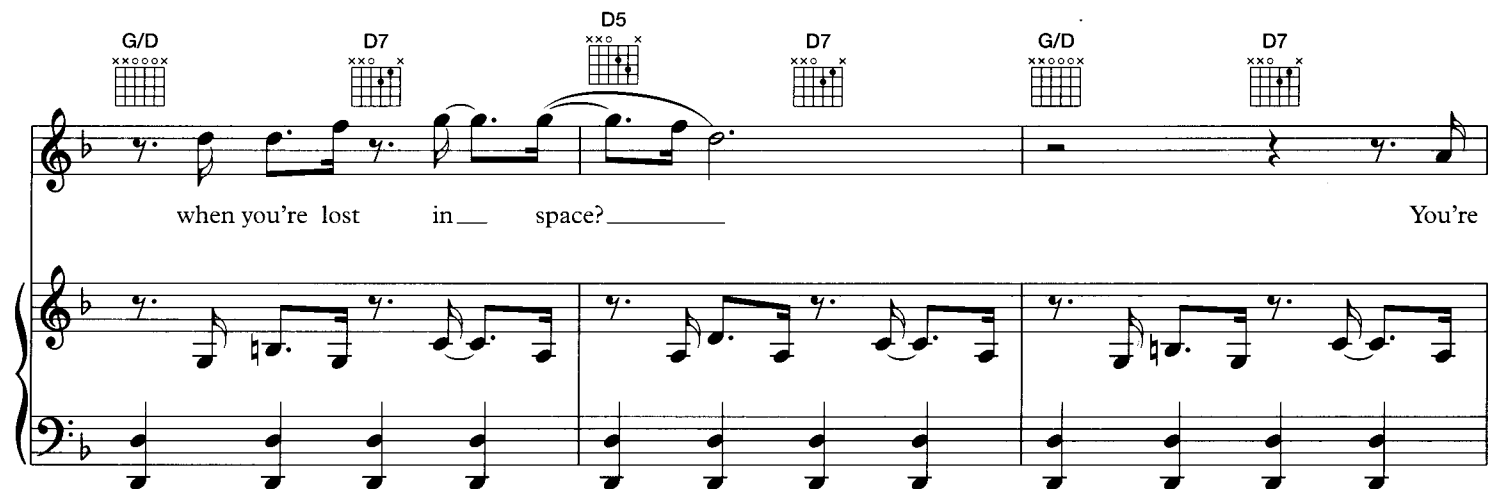
D7









How you gon - na breathe

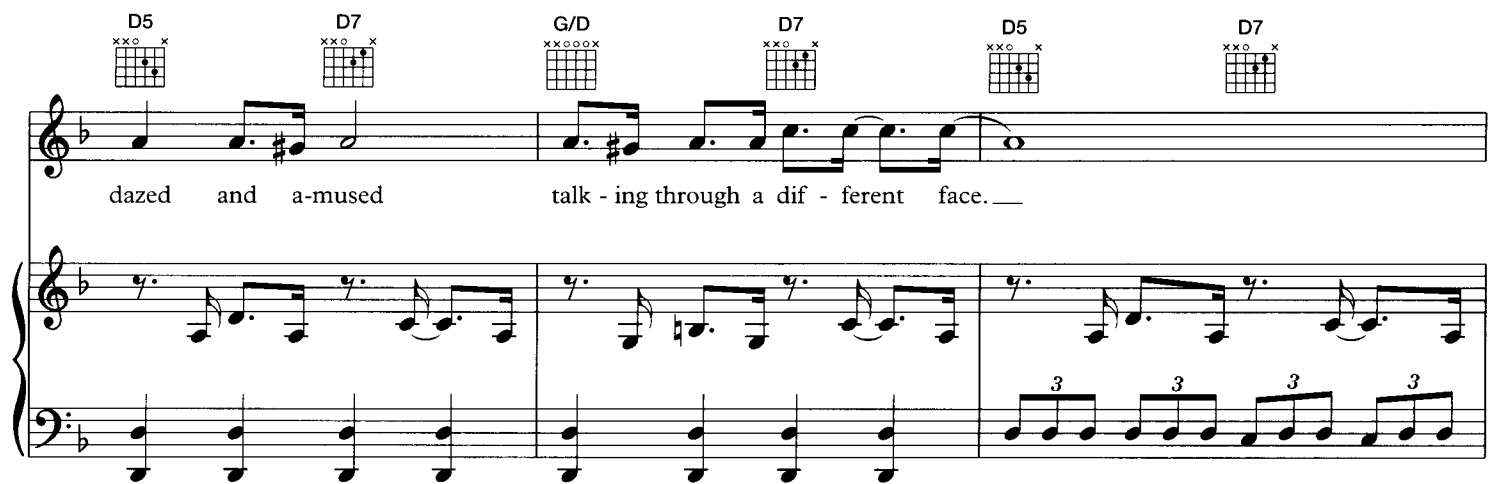
G/D  D7  D5  D7  G/D  D7 








when you're lost in space? _____ You're



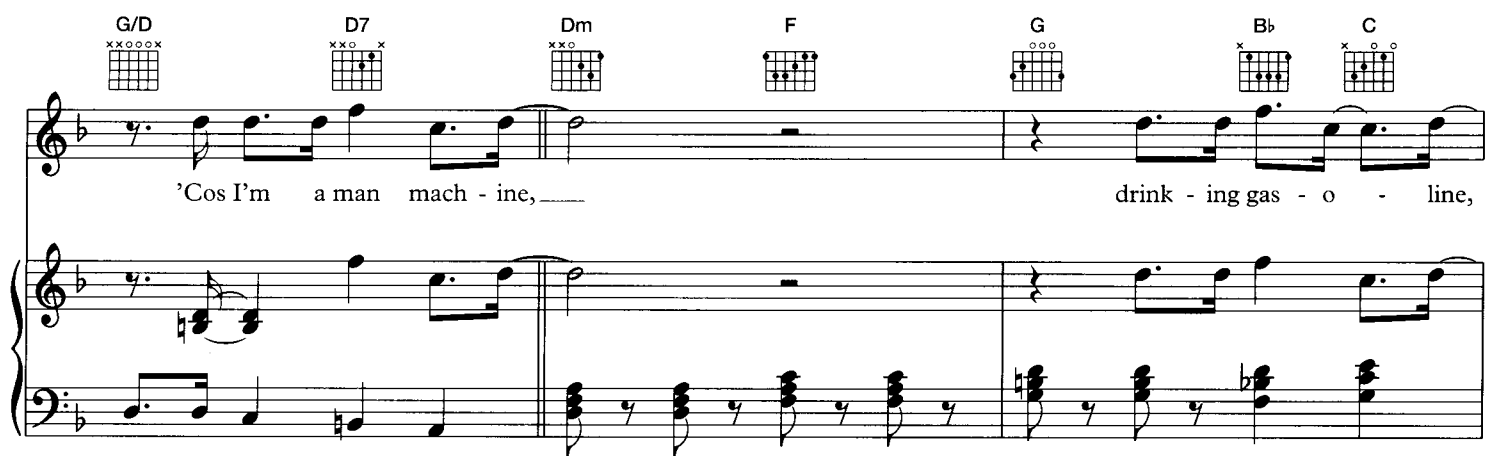
D5  D7  G/D  D7  D5  D7 







dazed and a-mused talk - ing through a dif - ferent face. _____



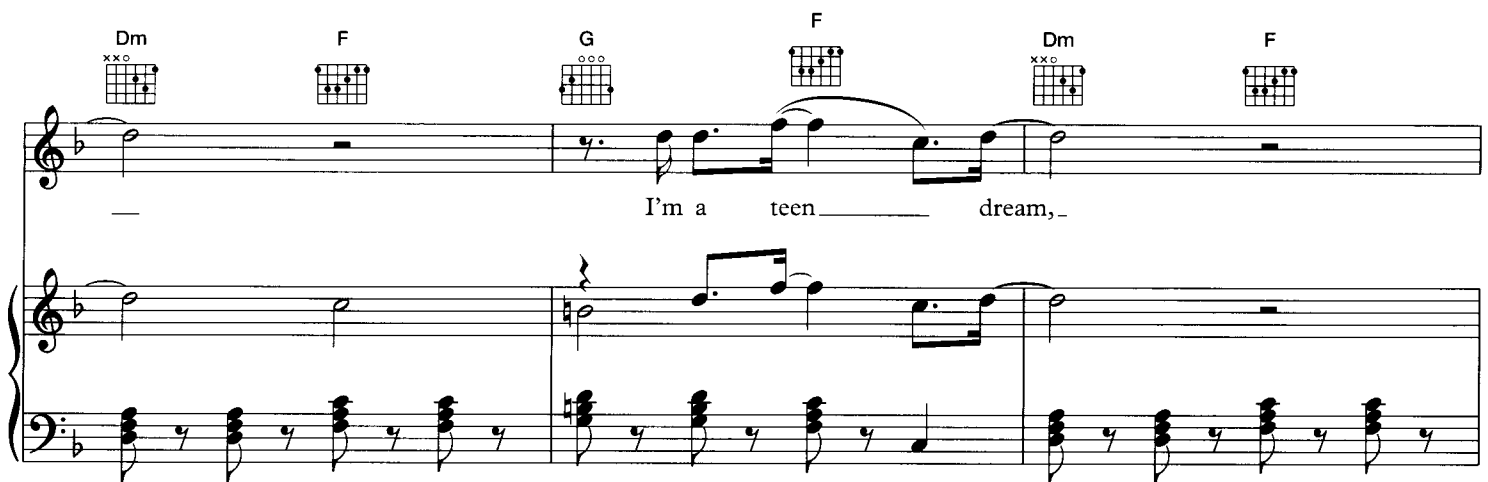
G/D  D7  Dm  F  G  Bb  C 

'Cos I'm a man mach - ine, _____ drink - ing gas - o - line,



Dm  F  G  F  Dm  F 

_____ I'm a teen _____ dream, _____



G B \flat C Dm F G G7

I'm a man mach - ine. — I'm a man mach - ine,

Dm F G B \flat C Dm F

— I'm a man mach - ine,

G7 Dm F G B \flat C

drink - ing gas - o - line. —

Dm F G Cmaj9 G11 D5

THESE DREAMS

Words and Music by
Robert Williams and Guy Chambers

♩ = 174

Chord diagrams: A (9fr), G (7fr), D (5fr), 3fr, A

The first system of music features a guitar part with four measures of chords: A (9fr), G (7fr), D (5fr), and A. The piano accompaniment consists of a treble and bass clef with a 6/8 time signature. The key signature has two sharps (F# and C#).

Chord diagrams: G, Gmaj7, G6, G, D, Dsus4, 1. D, 2. D

The second system continues the guitar part with chords: G, Gmaj7, G6, G, D, Dsus4, and two first/second endings for D. The piano accompaniment includes a triplet of eighth notes in the treble clef. The lyrics "She" are written below the second ending.

Chord diagrams: D5, Dm/F, C, Gsus2, D5, Dm/F, Csus2, G

The third system features guitar chords: D5, Dm/F, C, Gsus2, D5, Dm/F, Csus2, and G. The piano accompaniment includes a triplet of eighth notes in the treble clef. The lyrics "lies on the bed with her hands in her head and she screams, nev-er stopped lov-ing his mis-for-tun-ate la-zy ways, all the" are written below the vocal line.



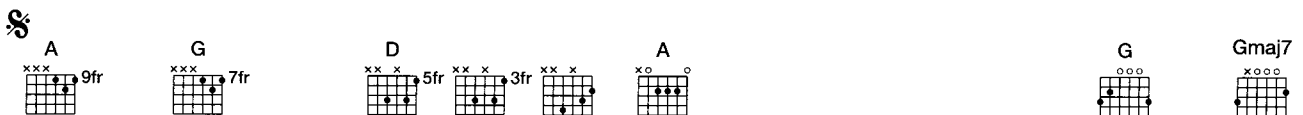
he gets a kick out of los-ing the bet so it seems. He
mem-ories that you should have had are a ca - ba - ret haze.



makes you all laugh so she's the one do - ing harm, but
There's just a hole where you know he should have been. There's



how can you fight when she's not the one un - der his arm.
no - one worse off than you when you can't des - cribe what you've seen.



These dreams

G6 G D Dsus4 D A G D

have let — you down. — Take it, don't break it, just turn it a -

A G Gmaj7 G6 G

- round. These dreams — won't let — you down. *to Coda* ♯

1. D Dsus4 D 2. D Dsus4 D

You —

Fmaj7 Bbmaj7 Ebmaj7 Abmaj7

Where do you go when you're all a - lone — in your bed, do you cry in your sleep, 'cos it's bet - ter un -

Fmaj7/Am



Bbmaj7



Ebmaj7

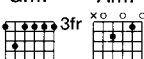


Abmaj7



- said. Have you for-got-ten your past be-cause that's how it seems. Is it too hard to think, so you e - dit your

Gm7



Am7



Bbmaj7



Dm/F



E



A



Asus4



A



dreams and play them back, — a - gain and a - gain. —

CODA

D



Dsus4



D



Dm



Cmaj7



G



Dm



Cmaj7



G



You've got to - mor - row, to - mor - row. — Ooh.

Play 8 times

D5



Dm/F



Cmaj7



D5



Dm/F



Cmaj7



G



Dadd9



STALKERS DAY OFF

Words and Music by
Robert Williams, Guy Chambers and Fil Eisler

♩ = 82



I've been hang-ing a - round just in case_ you fall in love_ with me.



I know you have doubts, I hear when you shout, 'cos I



un - der - stand you see. I was con - cerned when you said_ you'd ra - ther
seen mis - er - y_ and have a

Am7 Em7 Fmaj7 Bbmaj7

wake up dead than spend a day with me. I
strange em - pa - thy with the wo - man who kid - naps her lov - er. This

Am7 Em7 Am7 Em7 Dm7

know that's not you, I know when it's true, they don't un - der - stand you like
love ain't a dream, I know it's ob - scene, the calls that I left for your

G Am7 G/B C G/B Am Em F

I do. I've been hang - ing a - round just in case you fall in love with me.
moth - er.

G Am7 G/B C G/B Am Em Dm7

I know you have doubts, I hear when you shout, 'cos I un - der - stand you see.

to Coda ⊕

1.

G G#dim7 Am G/B Am Bb Fmaj7 Bb7/F C

I've

Detailed description: This system contains the first line of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, there are guitar chord diagrams for G, G#dim7, Am, G/B, Am, Bb, Fmaj7, Bb7/F, and C. The piano accompaniment consists of chords and moving lines in both hands.

2.

G Am7 Em7 Am7 Em7 Fmaj7

Detailed description: This system contains the second line of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, there are guitar chord diagrams for G, Am7, Em7, Am7, Em7, and Fmaj7. The piano accompaniment continues with chords and moving lines in both hands.

Bbmaj7 Am7 Em7 Am7 Em7 Dm7 G Am7 G/B

I've been

Detailed description: This system contains the third line of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, there are guitar chord diagrams for Bbmaj7, Am7, Em7, Am7, Em7, Dm7, G, Am7, and G/B. The piano accompaniment continues with chords and moving lines in both hands.

⊕ CODA

G Fm C

just tell me that you love me.

Detailed description: This system contains the CODA section. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. Above the vocal line, there are guitar chord diagrams for G, Fm, and C. The piano accompaniment concludes with chords and moving lines in both hands.

STAND YOUR GROUND

Words and Music by
Robert Williams and Guy Chambers

♩ = 68




Stand your ground, you're big e-nough,
Stand your ground, you've had e-nough, the



stand your ground, you know too much. To - day drifts in - to to -
lost and found, dia-mond in the rough. To - day drifts in - to to -

Em7



A7



G



A7



Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

- mor-row, _____ and you can al - most taste the sor - row.
- mor-row, _____ you feel _____ your soul's been bor - rowed.

Musical notation for the second system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

Bbmaj7



Csus2



Dsus2



D



Musical notation for the third system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

Ooh, ooh, ooh. Ooh, ooh,

Musical notation for the fourth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

Fmaj7



Bbmaj7



Csus2



Musical notation for the fifth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

ooh. Ooh, ooh, ooh.

Musical notation for the sixth system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature.

Dsus2
Dsus2/C
Dsus2/Bb
Dsus2
Dsus2/C

Stand your ground, the wa - ters deep, feel the sand be-neath

Dsus2/B
Dsus2/Bb
A7

— your feet. — I know — you're prayers seem

Em7
A7
G
A7

hol-low, — but when you talk — they fol - low.

Bbmaj7
Cadd9
D
Sea shore effects

Ooh, ooh, — ooh, — ah.

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