

Angels

Words & Music by Robbie Williams & Guy Chambers

The musical score is arranged in three systems, each with a Bass line and a Piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The piano part features a consistent rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The lyrics are written below the bass line.

mp

Bass: I sit and wait.

Piano: *mp*

3 Does an an - gel con - tem - plate my fate?

3 G

6 And do they know the pla - ces where we go,

6 A D

8 *mf*

when we're grey and old? — 'Cos I have been —

8 Dmaj7 A/D G A

11 *mf*

Ah — that sal - va - tion — makes their wings — un - fold. —

mf

Ah — that sal - va - tion — makes their wings — un - fold. —

mf

Ah — that sal - va - tion — makes their wings — un - fold. —

told that sal - va - tion — makes their wings — un - fold. —

11 Em7 G Bm7

I'm ly-ing in my bed,
I'm ly-ing in my bed,
Thoughts
So when I'm ly-ing in my bed, thoughts

14 G C

16
thoughts run - ning through my head,
thoughts run - ning through my head,
run - ning through my head, and I
run - ning through my head, and I

16 G/B

17

and I feel that love is — dead, — I'm lov - ing an - gels in - stead. —

and I feel that love is — dead, — I'm lov - ing an - gels in - stead. —

feel that love is — dead, — I'm lov - ing an - gels in - stead. —

feel that love is — dead, — I'm lov - ing an - gels in - stead. —

17 D C G

19

f sempre legato

— And through it all — she of - fers me — pro - tec -

f sempre legato

And through it all — she of - fers me — pro - tec -

f sempre legato

— And through it all — she of - fers me — pro - tec -

f sempre legato

— And through it all — she of - fers me — pro - tec -

19 D

21

- tion, a lot of love and af-fec-tion, whether I'm right or

- tion, a lot of love and af-fec-tion, whether I'm right or

- tion, a lot of love and af-fec-tion, whether I'm right or

- tion, a lot of love and af-fec-tion, whether I'm right or

23

wrong. And down the wa-ter-fall, wher-e-ver it may take.

wrong. And down the wa-ter-fall, wher-e-ver it may take.

wrong. And down the wa-ter-fall, wher-e-ver it may take.

wrong. And down the wa-ter-fall, wher-e-ver it may take.

25

me, I know that life won't break me. When I come to call,

me, I know that life won't break me. When,

me, I know that life won't break me. When,

me, I know that life won't break me. When I

27 *dim.*

she won't for - sake me.

dim.

when I come to call.

dim.

when I come to call she won't for - sake me.

dim.

come to call.

27 N.C.

mf

29 To CODA 2°

I'm lo-ving an-gels in - stead.

I'm lo-ving an-gels in - stead.

I'm lo-ving an-gels in - stead.

I'm lo-ving an-gels in - stead.

29 C G To CODA 2° D

mp

32 *Alto mf*

When I'm feel-ing weak, and my pain walks down a one

34

way street, I look a-bove, and I know

G A D

37

I'll al - ways be blessed with love

mf
And

37

G A

40 *p* Ah

40 *p* Ah

40 *p* Ah

as the feel-ing grows, she brings flesh to my bones, and

40 C G/B

42 *mf* *f* *D. % al Coda*

mf *f*

mf *f*

mf *f*

mf *f*

when love is dead, I'm lo-ving an-gels in - stead. And through it all

42 D C G D *f* *D. % al Coda*

45 CODA

Musical score for measures 45-46. The score consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts are marked with a forte (*f*) dynamic. The lyrics are "I'm lo - ving". The piano accompaniment starts at measure 45 with a forte (*ff*) dynamic and includes chord markings for D and Am7.

Musical score for measures 47-48. The score consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have lyrics "an - gels in - stead, lo - ving an - gels,". The piano accompaniment starts at measure 47 with a forte (*ff*) dynamic and includes chord markings for G6 and D.

50

I'm lo - ving an - gels in - stead.

I'm lo - ving an - gels in - stead.

I'm lo - ving an - gels in - stead.

I'm lo - ving an - gels in - stead.

Am⁷ G⁶ D

53

And through it all, she of - fers me pro - tec -

And through it all, she of - fers me pro - tec -

And through it all, she of - fers me pro - tec -

And through it all, she of - fers me pro - tec -

f F^{#m7}

55

- tion, — a lot of love and af-fec - tion, — whe-ther I'm right or

- tion, — a lot of love and af-fec - tion, — whe-ther I'm right or

- tion, — a lot of love and af-fec - tion, — whe-ther I'm right or

- tion, — a lot of love and af-fec - tion, — whe-ther I'm right or

55

Bm⁷ Em⁷ G/A

57

wrong. And down the wa - ter - fall, — wher - e - ver it — may take —

wrong. And down the wa - ter - fall, — wher - e - ver it — may take —

wrong. And down the wa - ter - fall, — wher - e - ver it — may take —

wrong. And down the wa - ter - fall, — wher - e - ver it — may take —

57

D F#m⁷

59

me, I know that life won't break me. When I come to call,

me, I know that life won't break me. When,

me, I know that life won't break me. When,

me, I know that life won't break me. When I

59

Bm⁷ Em⁷ G/A

61

she won't for-sake me. I'm lo-ving an-gels in - stead. rit. ma non dim.

when I come to call. I'm lo-ving an-gels in - stead. rit. ma non dim.

when I come to call she won't for - sake me. I'm lo-ving an-gels in - stead. rit. ma non dim.

come to call. I'm lo-ving an-gels in - stead. rit. ma non dim.

61

Am⁷/D D⁷ G N.C. C G G⁶ D

rit. ma non dim.