

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 notation 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 notation 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 notation 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 notation 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




to Coda ⊕

2. Bb



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

Ah, _____ hey, ___ hey.

D. § al Coda

Eb F7

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

Ab Bb

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

Repeat 4 times and fade

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♭ 



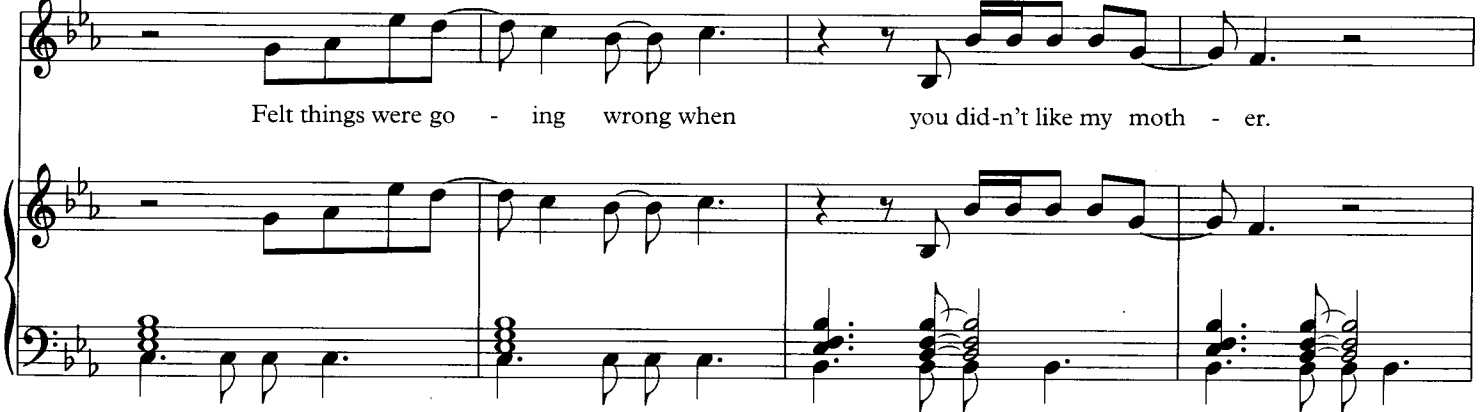
Cm7  B♭sus4  B♭  B♭sus4  B♭ 

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,

Bsus4




Fm9

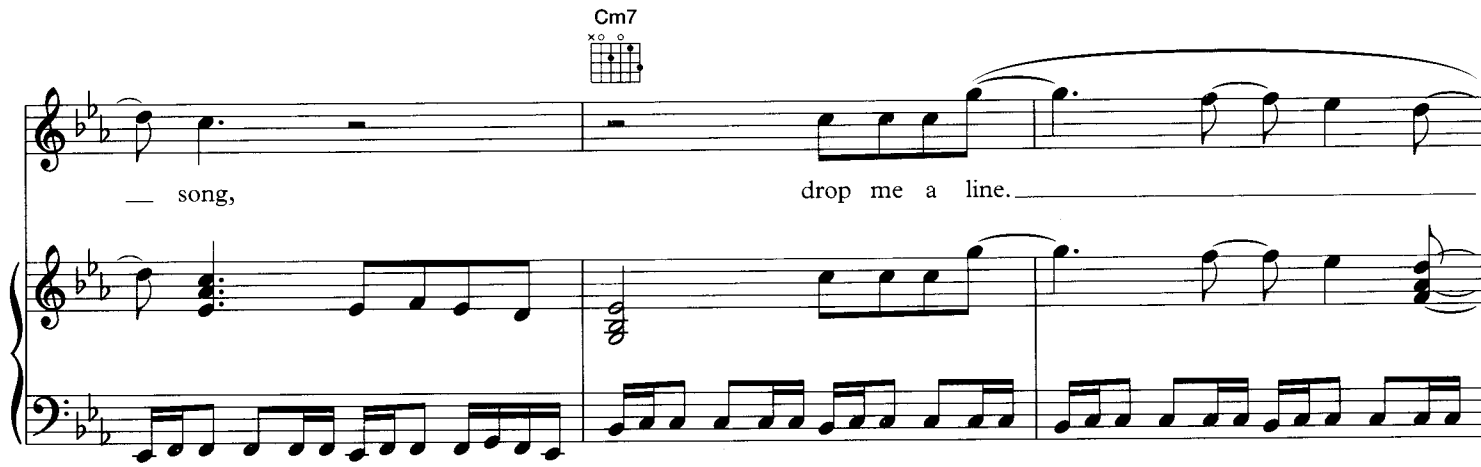


they on - ly hurt. Write me a love


Cm7




— song, drop me a line.



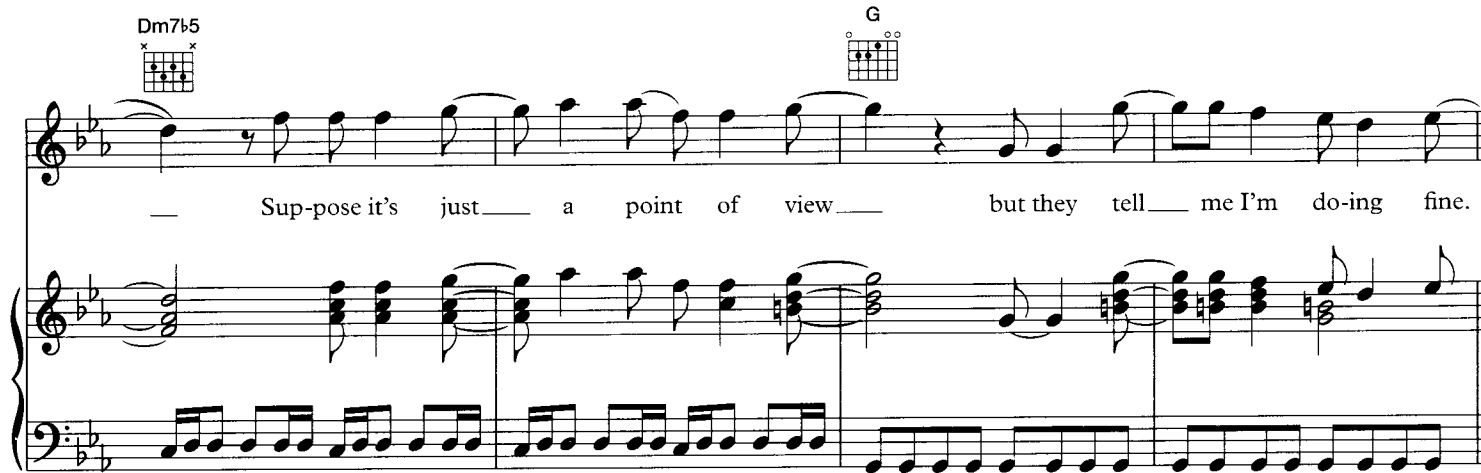
Dm7b5



G




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




Cm



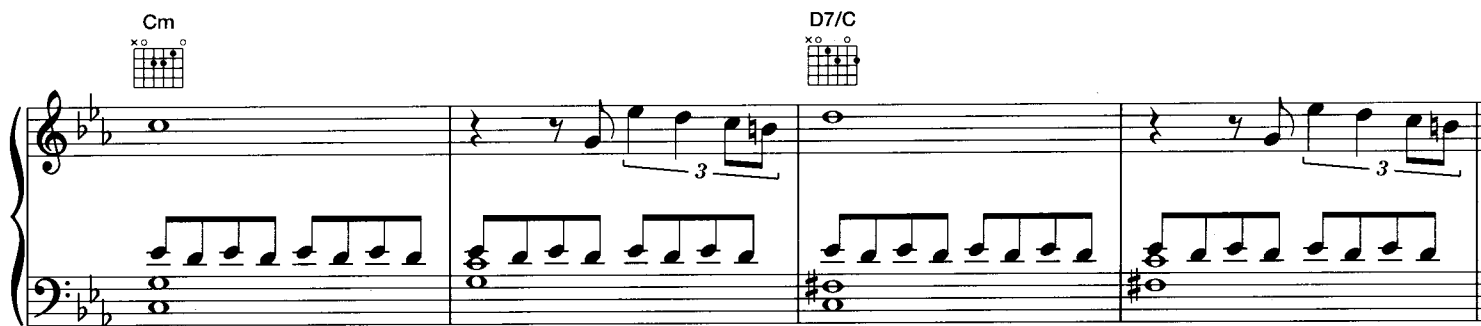

D7/C



Cm



D7/C



Cm



D



G7



Everything I wanted to be, everytime I walked away,

every time you told me to leave I just wanted to stay.

Cm



D



G7



Every time you looked at me and every time you smiled

I felt so vacant. You treat me like a child.

Cm



D



G7



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.

Cm



D



G7



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



Mil - len - ni - um. _____

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



Db



Abm7



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



Db



Abm7



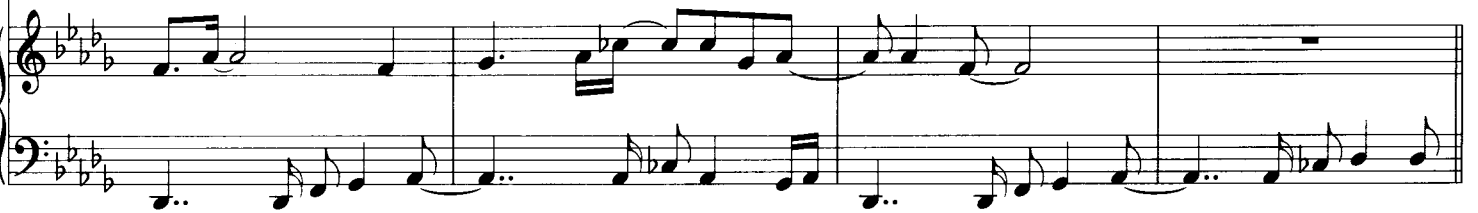
Db



Abm7



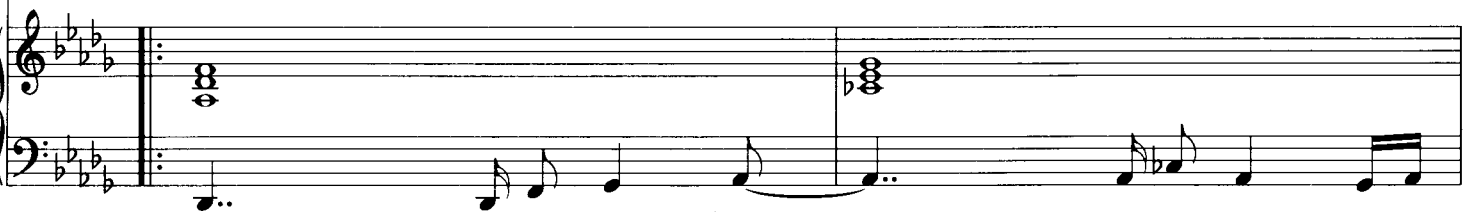
down, _ 'cos we're low _ down. _____



Db



Abm7

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, _

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 in G minor (three flats) with lyrics. The piano accompaniment is in the same key, featuring a bass line and a treble line with chords. Chord diagrams for Abm7 (3 fret) and Db (1 fret) are shown above the vocal staff.

Abm7 3fr Db Abm7 3fr

Mil - len - ni - um..

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Abm7 (3 fret), Db (1 fret), and Abm7 (3 fret) are shown above the vocal staff.

Db Abm7 3fr Db

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues. Chord diagrams for Db (1 fret), Abm7 (3 fret), and Db (1 fret) are shown above the vocal staff.

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 seventh and eighth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues. Chord diagrams for Abm7 (3 fret), Db (1 fret), Abm7 (3 fret), and Db (1 fret) are shown above the vocal staff.

Abm7 3fr

Db

Abm7 3fr

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

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 3fr

Db

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

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,

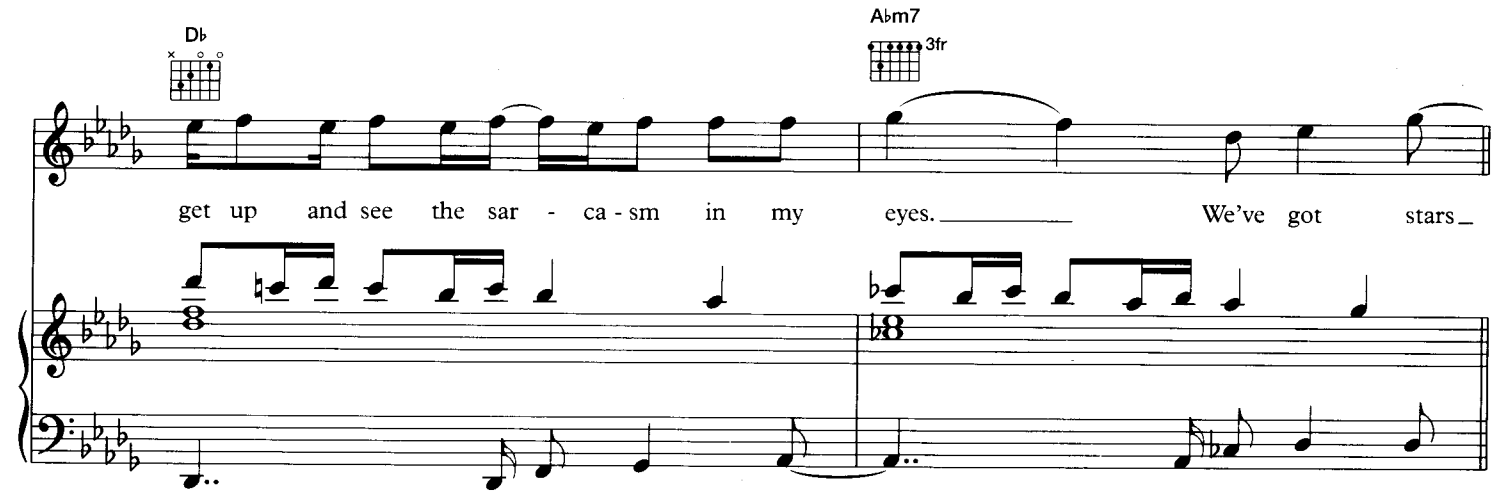
Db



Abm7 3fr

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

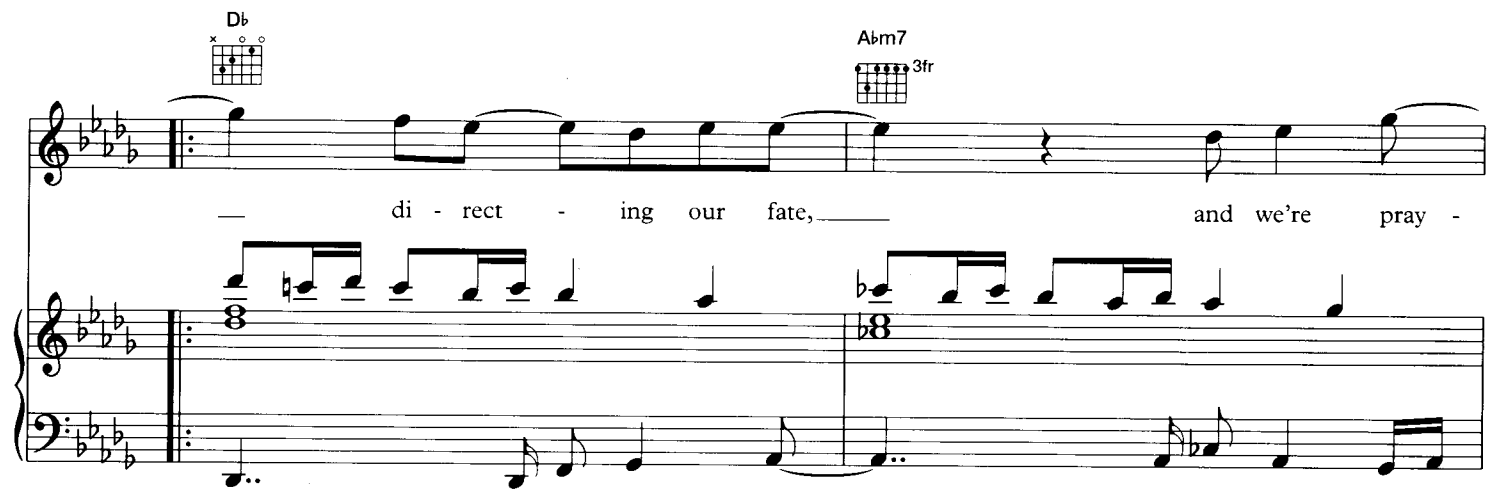
Db  Abm7 3fr 




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



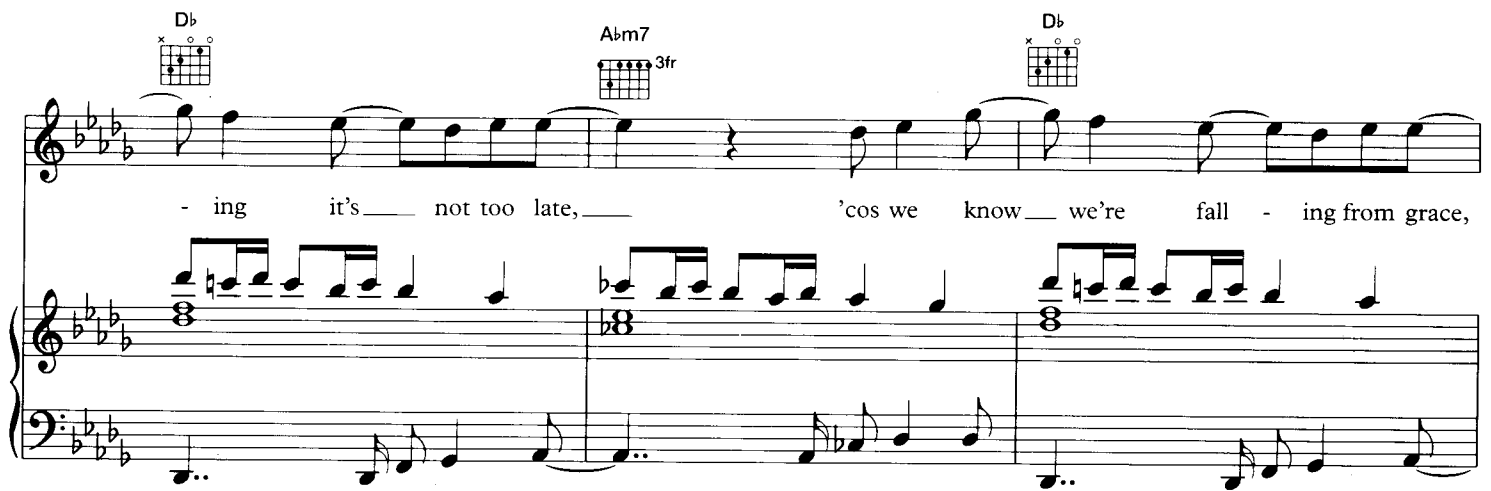
Db  Abm7 3fr 




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



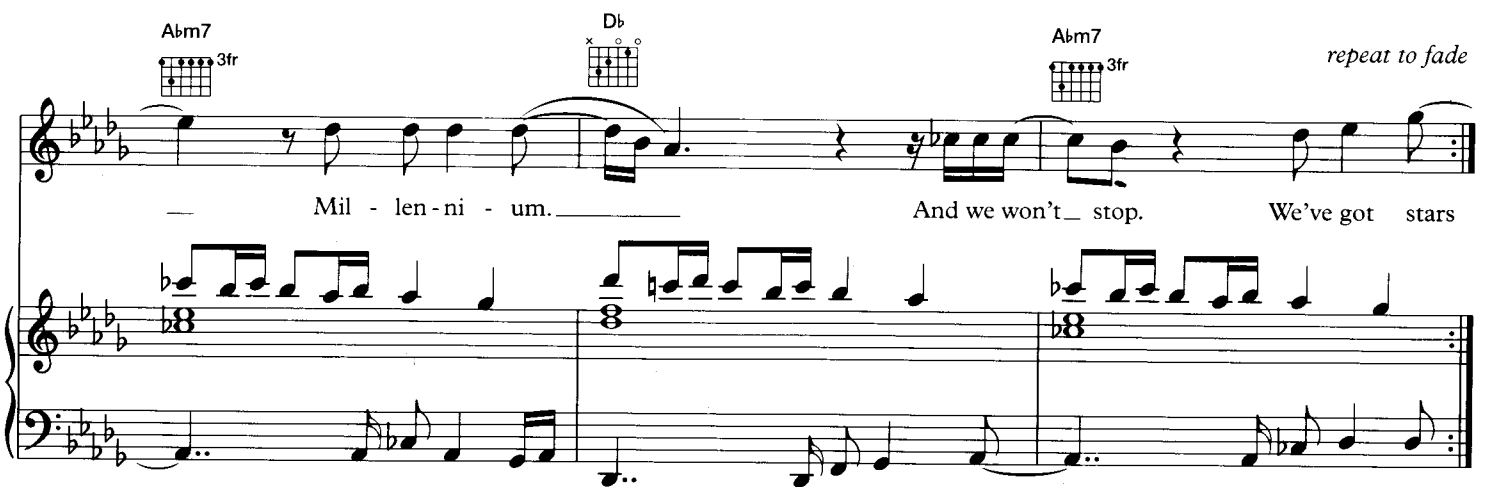
Db  Abm7 3fr  Db 

- 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.

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

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

to Coda





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




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

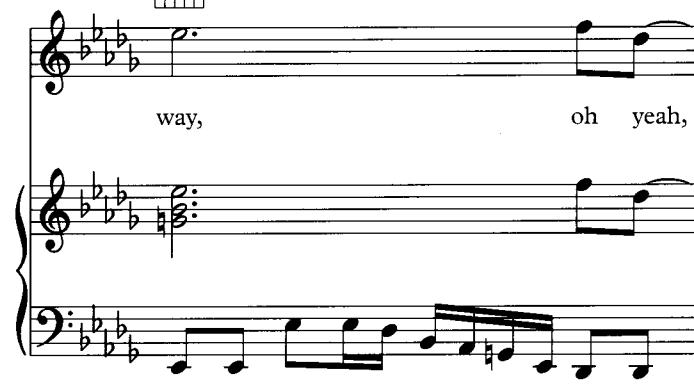
Ab  *D.º al Coda*






can you feel_ it?_




Eb 






way, oh yeah,




B7  Db7  Dbdim  Gbm/Db  Db 


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



Db7  Dbdim  Gbm/Db  Db  Db7  Dbdim 

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



Gbm/Db  Db  Eb 

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



B7



D \flat 7



D \flat dim



G \flat m/D \flat



D \flat



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

D \flat 7



D \flat dim



G \flat m/D \flat



D \flat



_____ Why don't you come and de - ny _____ it?

D \flat 7



D \flat dim



G \flat m/D \flat



D \flat



You know you can't de - ny _____ it. I al-ways wan - na feel _____ this way, _____

rit.

E \flat 7



B7



D \flat



— 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 vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for Eb, Fm7, and Ab are provided above the staff. The lyrics are placed below the vocal line.

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**

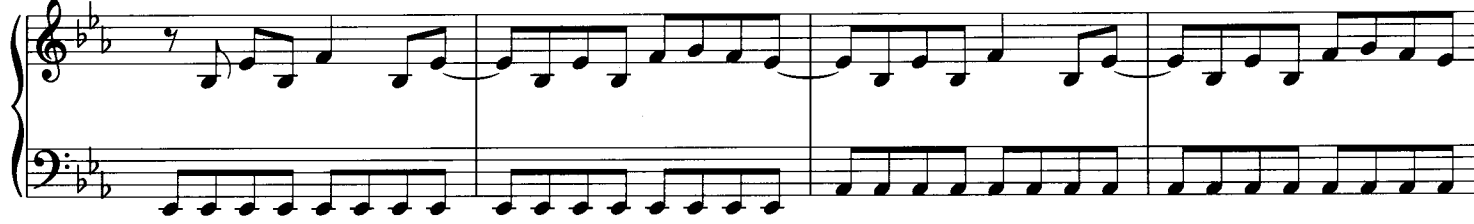
cool su - bur - ban sun, you're


E_b **Fm7** **A_b**

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


to Coda



E♭  Ab 



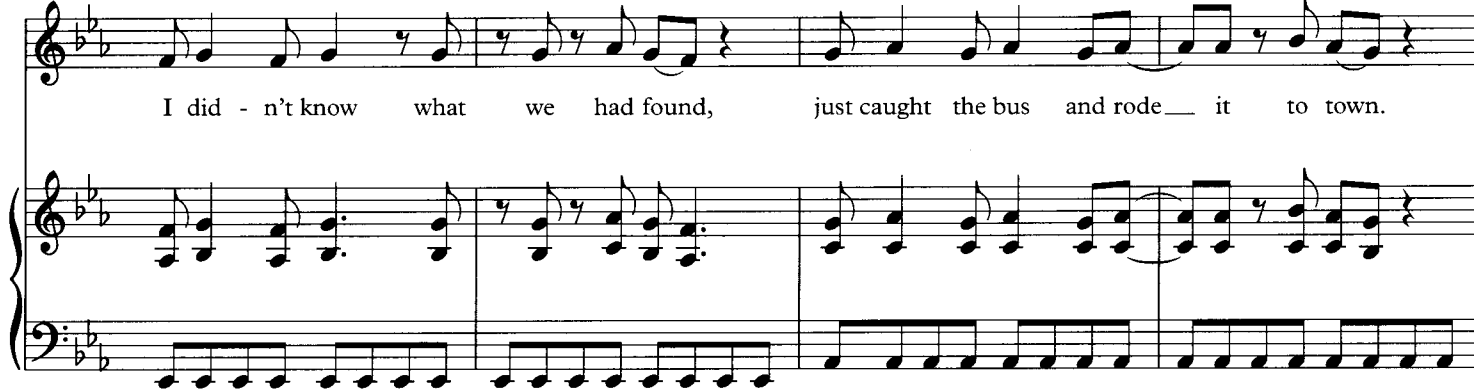
E♭  Fm7  Abadd9 




Ooh. _____




E♭  Ab 



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



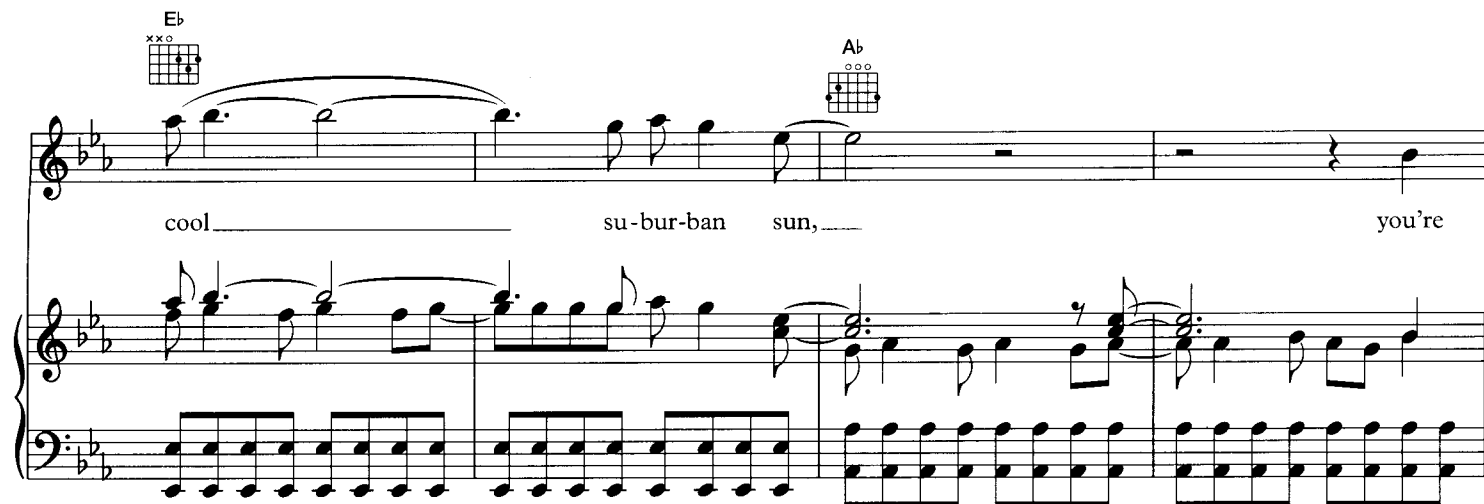
E♭  Fm7  Abadd9 



She would - n't notice any-thing else but me. _____ Your



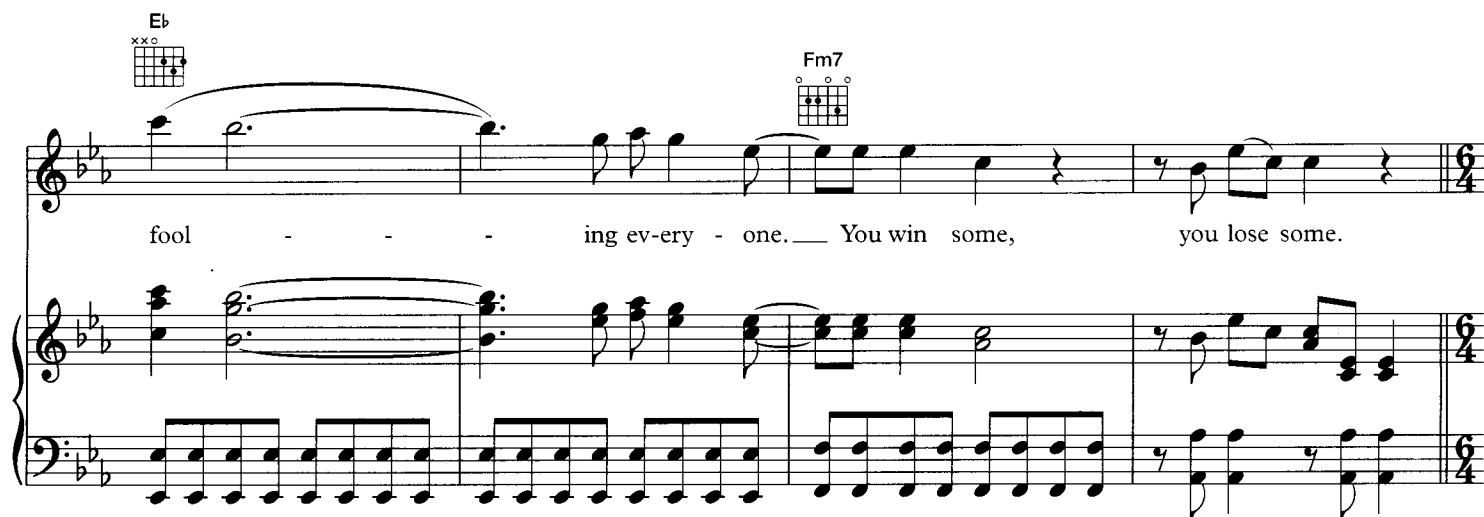
E \flat  






cool _____ su-bur-ban sun, _____ you're



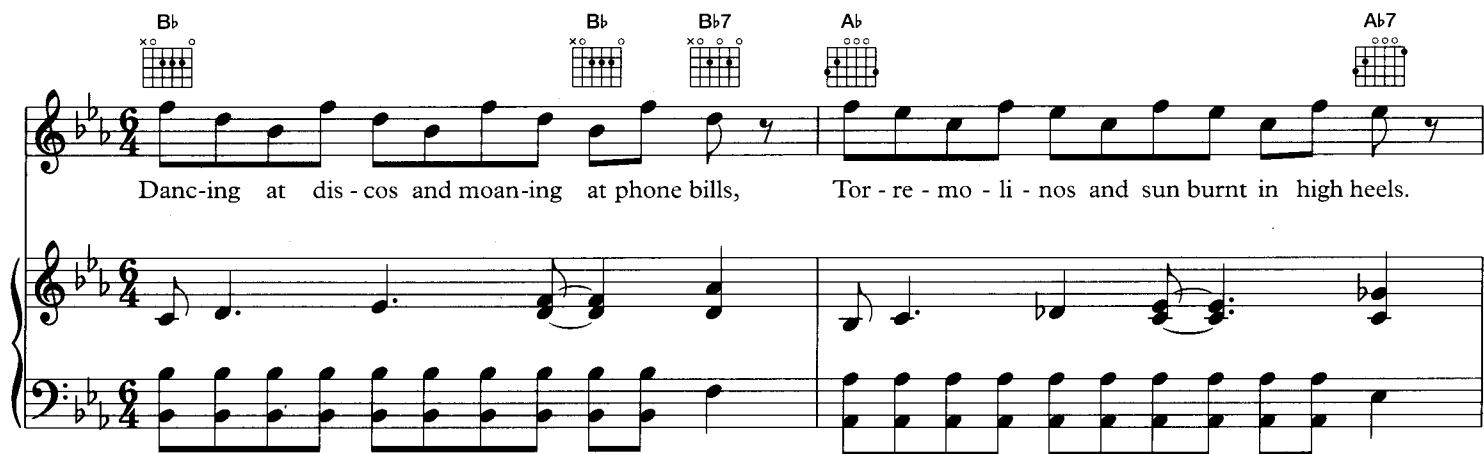
E \flat  Fm7 




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



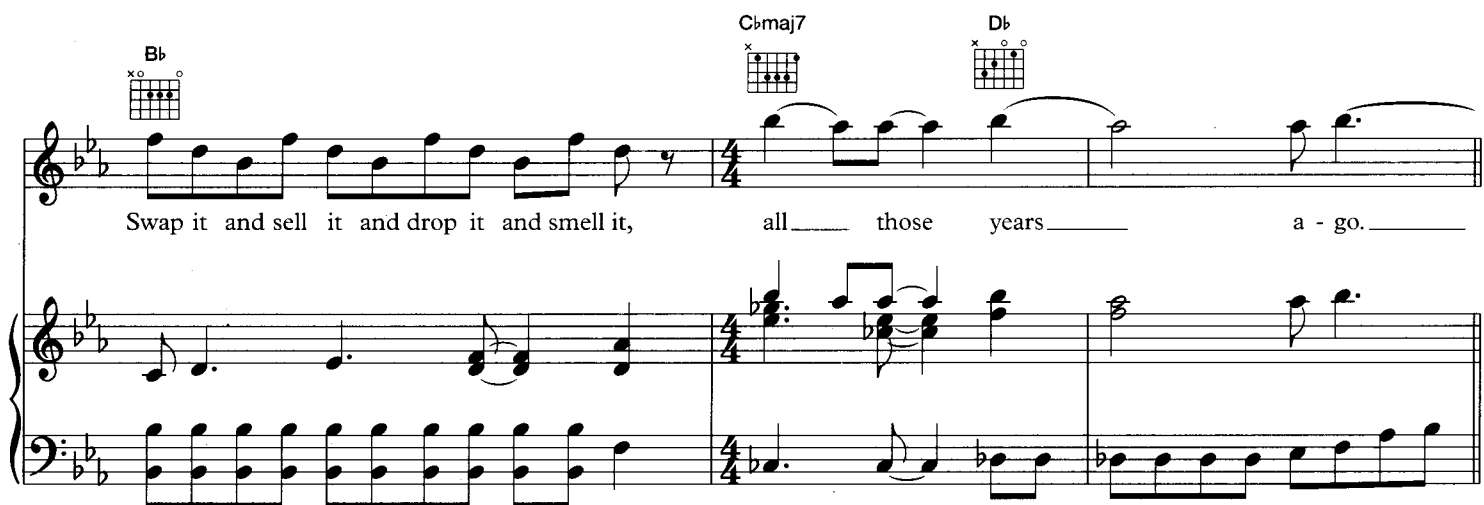
B \flat  B \flat  B \flat 7  A \flat  A \flat 7 



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

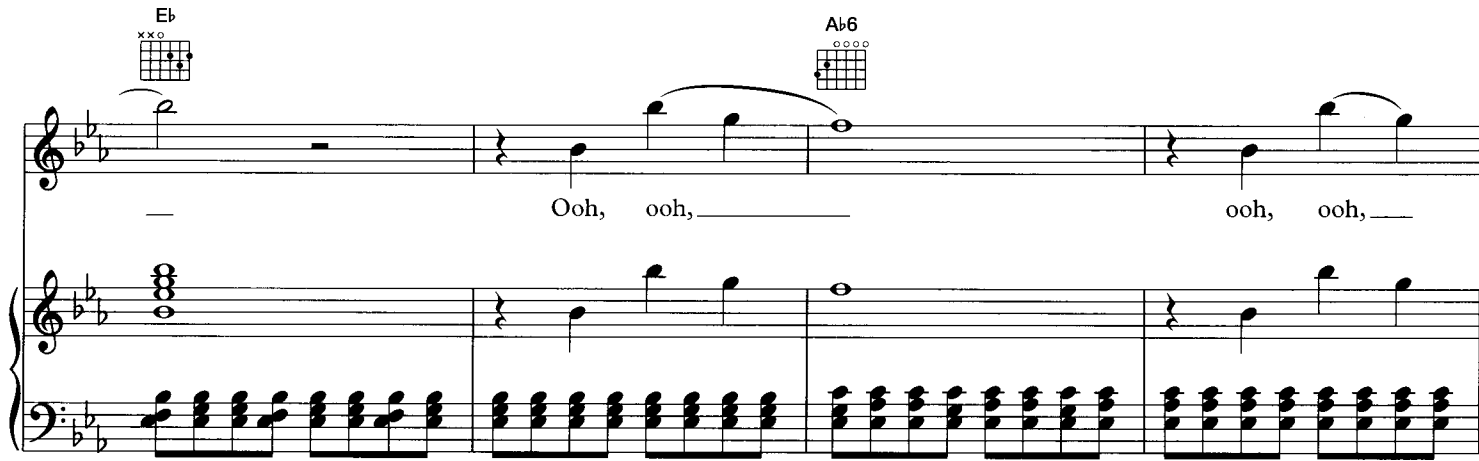


B \flat  C \flat maj7  D \flat 




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

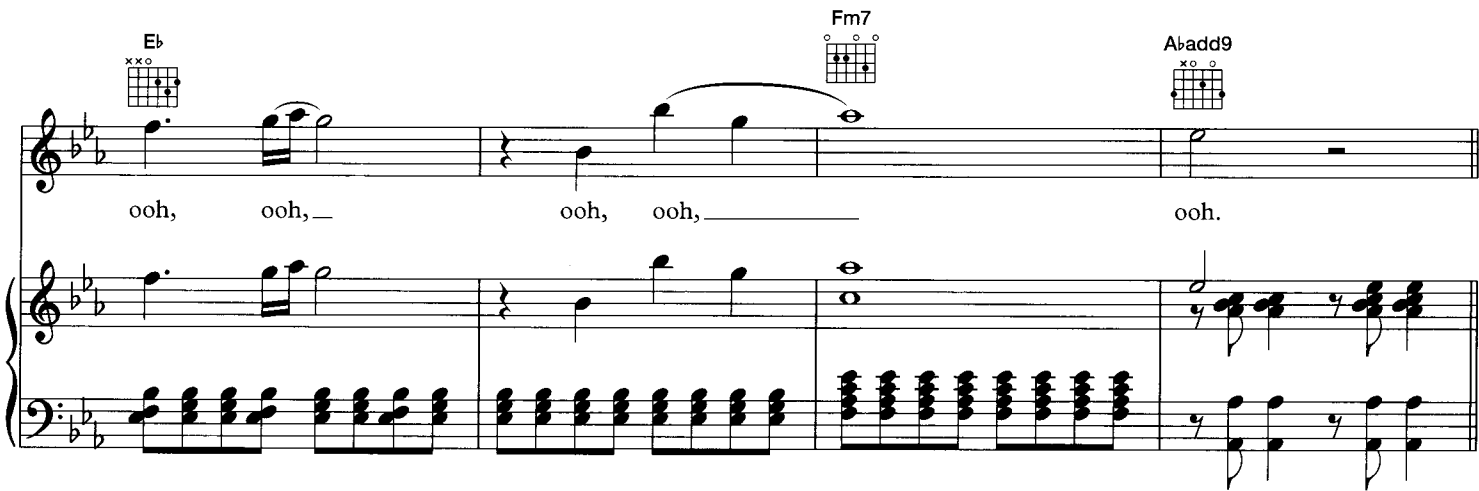


E♭  Ab6 






Ooh, ooh, ooh, ooh,

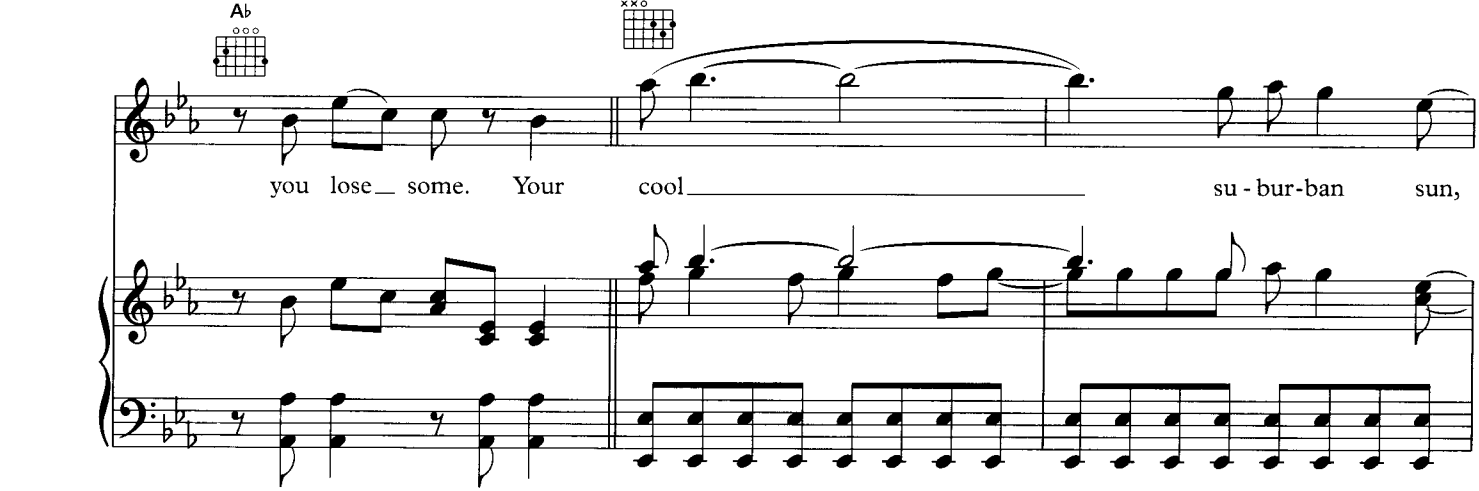
E♭  Fm7  Abadd9 




ooh, ooh, ooh, ooh, ooh.

 CODA

Ab  E♭ 



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

Ab  E♭ 



you're fool

Fm7 Ab

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

Eb Ebadd9 Ab Bb11

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 2. Bb11 Eb

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

GRACE

Words and Music by
Robert Williams and Guy Chambers

$\text{♩} = 156$

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. _____

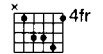
Gm9



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

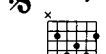
E7



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 believe 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

Bbmaj9 **Cmaj7** **Gm7**

Grace, it can mend

Ebmaj7 **Bbmaj9**

if you make my heart your friend

Cmaj7 **Bb6**

Grace.

Ebmaj7 **Bbsus2** **Bb** **Bbmaj7** **Bbmaj9**

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.

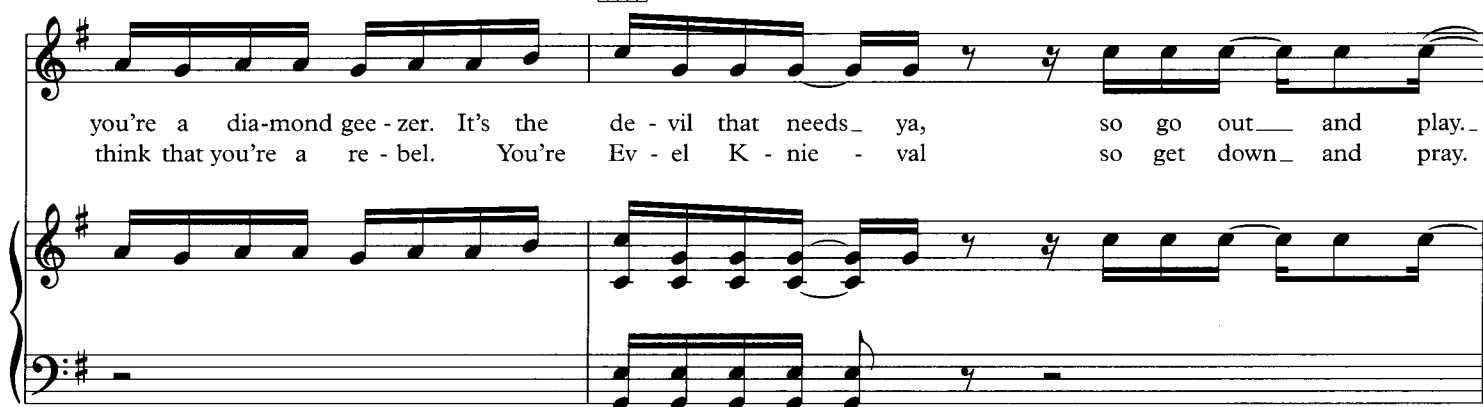
G  Am/G 




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.



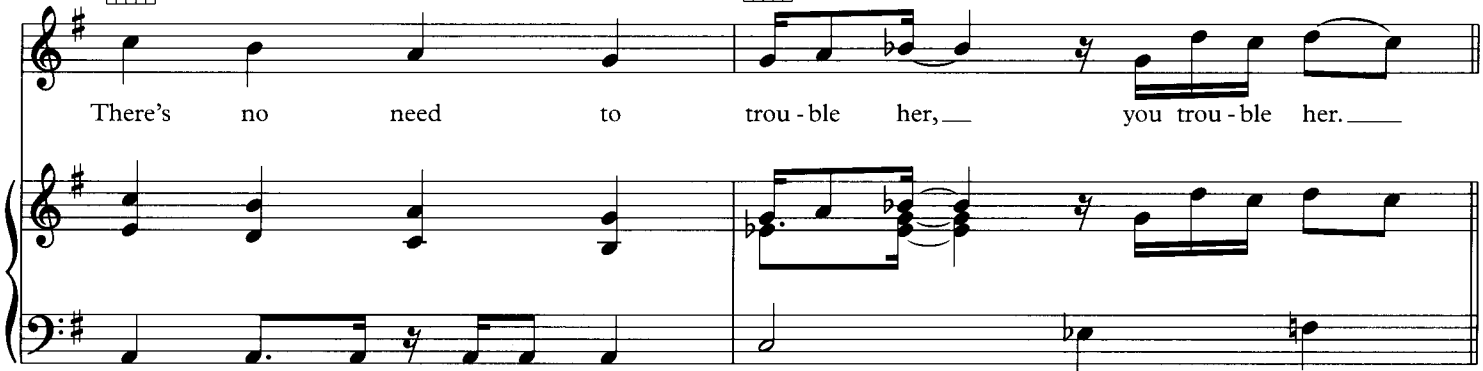
G  Dm/F  E7 

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

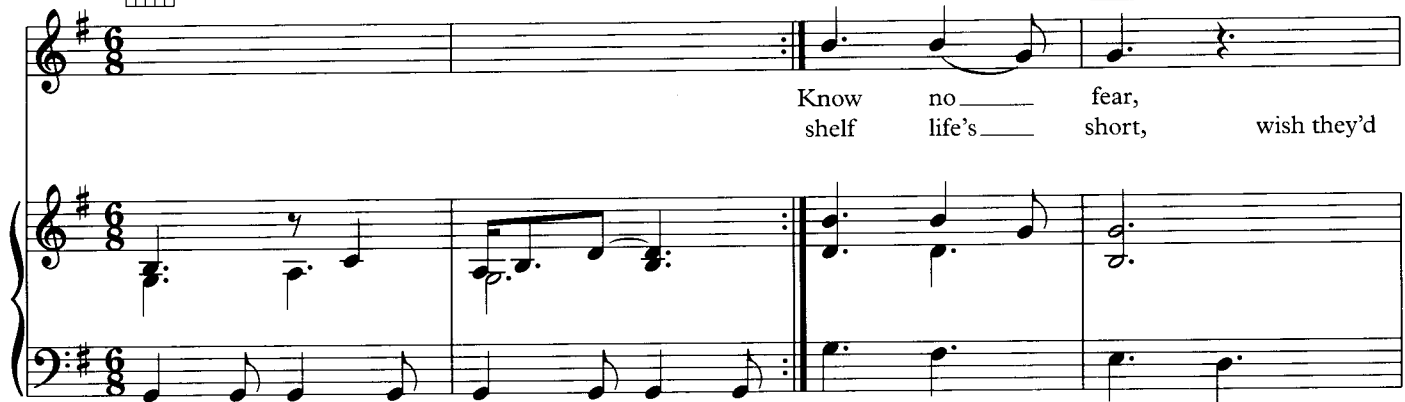
HEAVEN FROM HERE








Words and Music by
Robert Williams and Guy Chambers

♩ = 56


G   G  G/F#  Em  Em/D 




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,










to Coda ☉

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'Know', followed by a quarter note 'no', a quarter rest, a quarter note 'fear,', a quarter rest, a quarter note 'we', a quarter note 'will', a quarter note 'see', a quarter note 'hea-', a quarter note 'ven', a quarter note 'from', a quarter note 'here.', a quarter rest, a quarter note 'I', and a quarter note 'see'. The piano accompaniment consists of chords and moving lines in both hands.

Dm C G

real love in your eyes and it

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'real', a quarter note 'love', a quarter rest, a quarter note 'in', a quarter note 'your', a quarter note 'eyes', a quarter rest, a quarter note 'and', and a quarter note 'it'. The piano accompaniment continues with chords and moving lines.

Dm Am Em C

fills me up when you start to cry.

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'fills', a quarter note 'me', a quarter note 'up', a quarter rest, a quarter note 'when', a quarter note 'you', a quarter note 'start', a quarter note 'to', a quarter note 'cry.', and a quarter rest. The piano accompaniment continues with chords and moving lines.

G Gmaj7/D Em Cmaj7 D7 G

The fourth system shows the piano accompaniment for the final part of the piece. It consists of chords and moving lines in both hands, corresponding to the chord diagrams listed above.

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 ♩ = 78

B♭ **E♭maj7** **B♭** **E♭maj7**

I was her,

B♭ **E♭maj7** **B♭**

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

E♭maj7 **E♭maj7/D** **Cm** **F7**

And if there's some - body 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.

Ebmaj7 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

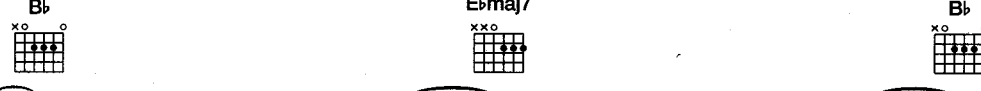
When you said what you wan-na say and you know the way you wan-na play, yeah.

Cm F11 F

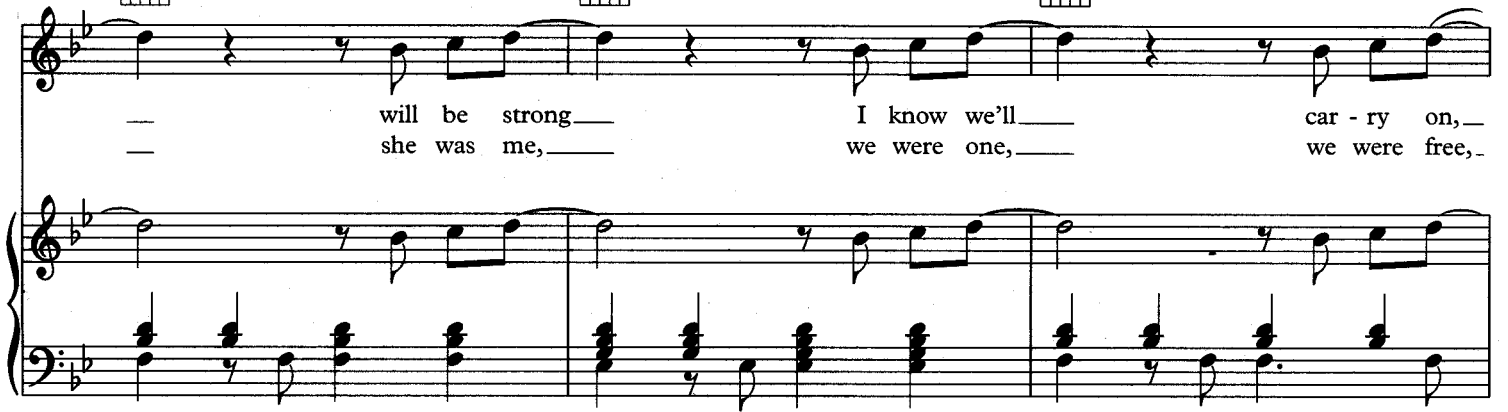
poco rall. *a tempo*

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

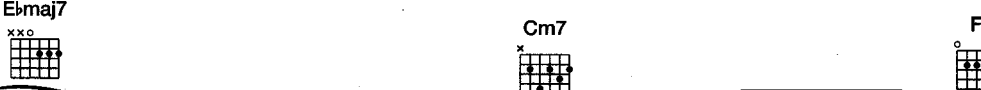
B \flat E \flat maj7 B \flat



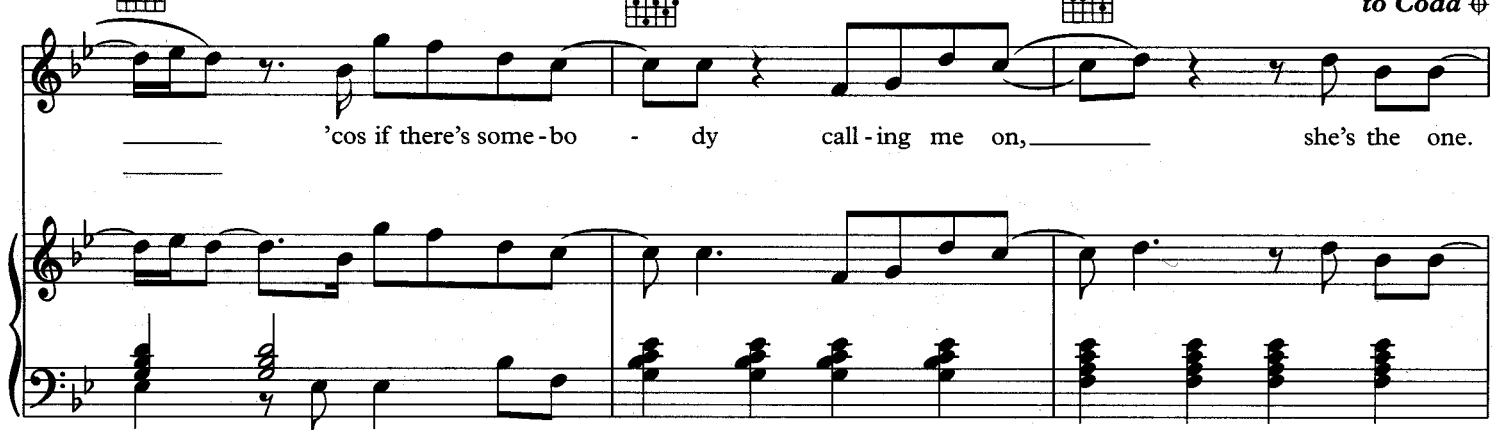
will be strong I know we'll car - ry on,
she was me, we were one, we were free,



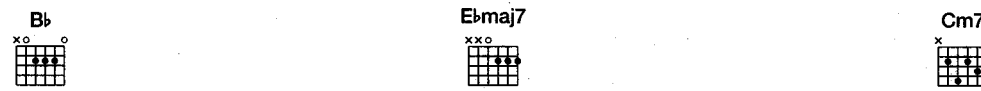
E \flat maj7 Cm7 F7 *to Coda* \oplus



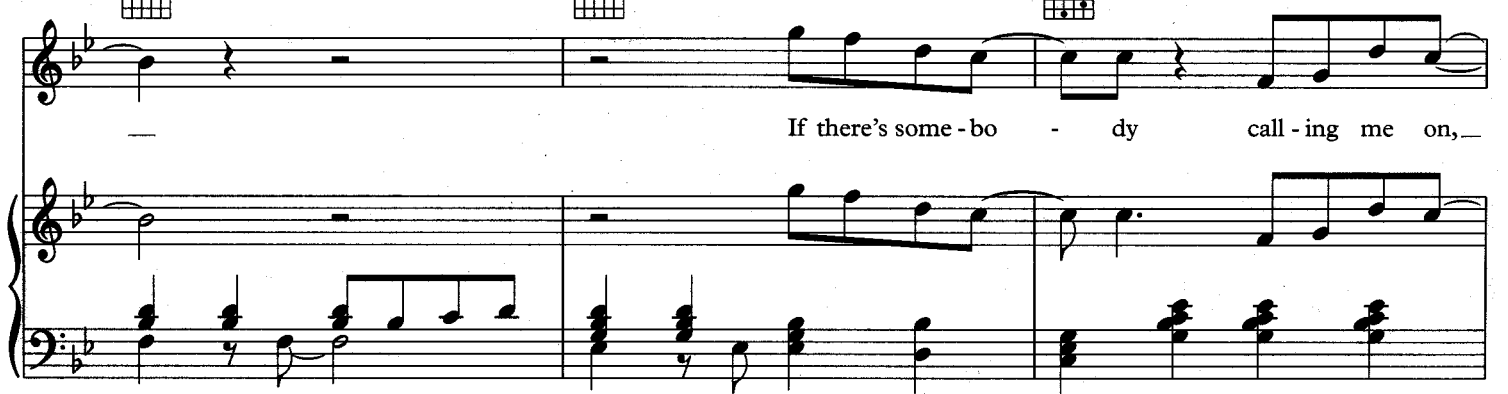
'cos if there's some - bo - dy call - ing me on, she's the one.



B \flat E \flat maj7 Cm7



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



F7 B \flat B \flat 11 3fr B \flat 7



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,



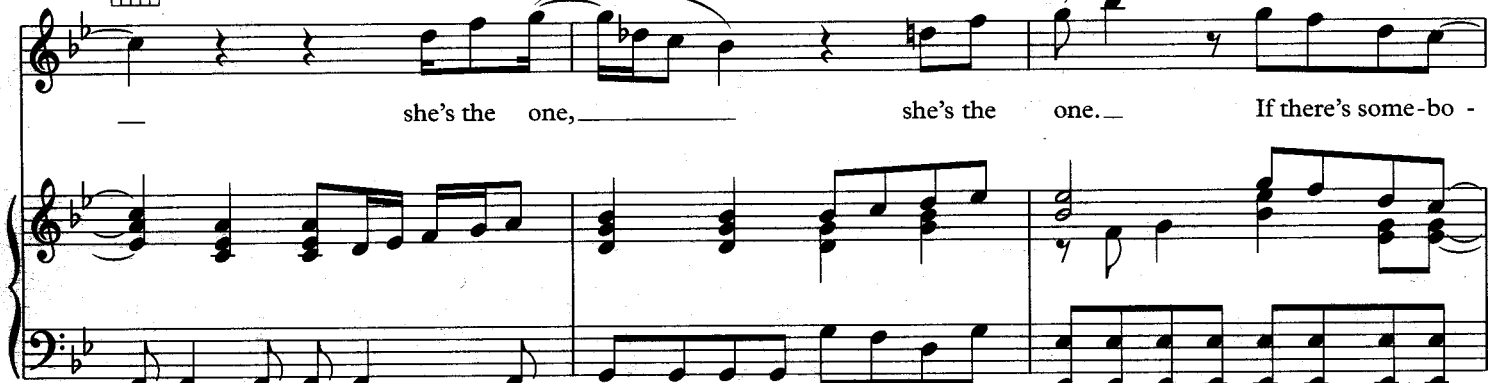
Gm  Abmaj7  Cm 


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



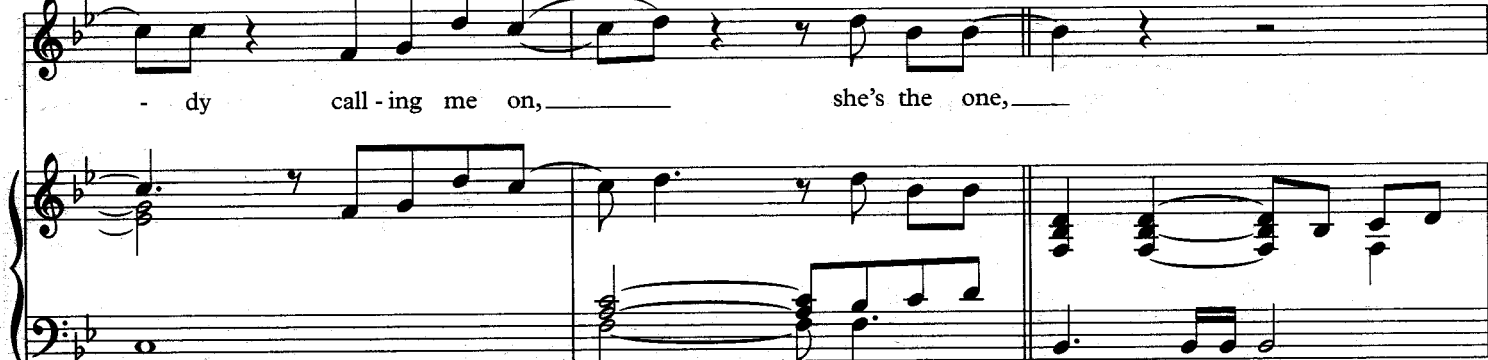
F7  Gm  Eb 


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




Cm  F  Bb 

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



Ebmaj7  Bb  Ebmaj7  Bb 

she's the one.



MAN MACHINE

Words and Music by
Robert Williams and Guy Chambers

♩ = 134




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




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

I'm
And

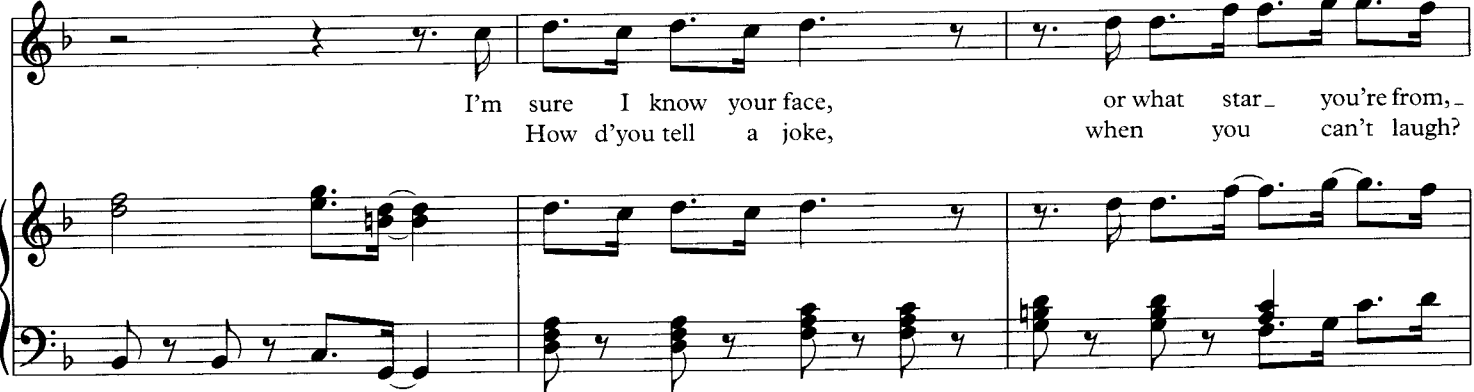


head - ing back to base, I'll drop you off at Mars. —
 how you gon - na shoot, when we're back to back? —





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





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





- 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 Bb C Dm F G G7

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

Detailed description: This system contains the first two measures of the piece. The guitar part is in the key of Bb major and 4/4 time. The first measure has chords G, Bb, C, and Dm. The second measure has chords F, G, and G7. The piano accompaniment features a steady bass line with chords in the right hand.

Dm F G Bb C Dm F

I'm a man mach - ine,

Detailed description: This system contains the next two measures. The guitar part continues with chords Dm, F, G, Bb, C, Dm, and F. The piano accompaniment maintains the same rhythmic pattern.

G7 Dm F G Bb C

drink - ing gas - o - line.

Detailed description: This system contains the next two measures. The guitar part features chords G7, Dm, F, G, Bb, and C. The piano accompaniment continues with the established accompaniment.

Dm F G Cmaj9 G11 D5

Detailed description: This system contains the final two measures of the piece. The guitar part uses chords Dm, F, G, Cmaj9, G11, and D5. The piano accompaniment concludes with sustained chords in the right hand and a final bass note in the left hand.

THESE DREAMS

Words and Music by
Robert Williams and Guy Chambers

♩ = 174

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

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

She

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

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

D5 Dm/F C G D Dm/F Csus2 G

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.

Em D Dsus4 D

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

Em Em7 Gmaj7 A

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.

A 9fr G 7fr D 5fr A 3fr A G Gmaj7

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



B♭maj7



E♭maj7

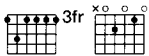


A♭maj7



- 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



B♭maj7



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

Am7 G/B C G/B Am Em F

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

G Am7 G/B C G/B Am Em

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

Dm7 G Am7 Em7

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

2. G Am7 Em7 Am7 Em7 Fmaj7

Bbmaj7 Am7 Em7 Am7 Em7 Dm7 G Am7 G/B

I've been

CODA

G Fm C

just tell me that you love me.

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 2/4 time signature, and a repeat sign.

- 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 and a 2/4 time signature.

Bbmaj7



Csus2



Dsus2



D



Musical notation for the third system, including treble and bass clefs and a 4/4 time signature.

Ooh, ooh, ooh. Ooh, ooh,

Musical notation for the fourth system, including treble and bass clefs and a 4/4 time signature.

Fmaj7



Bbmaj7



Csus2



Musical notation for the fifth system, including treble and bass clefs and a 4/4 time signature.

ooh. Ooh, ooh, ooh.

Musical notation for the sixth system, including treble and bass clefs 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.

Strong No Regrets Millennium Phoenix From The Flames
Win Some Lose Some Grace Jesus In A Camper Van
Heaven From Here Karma Killer She's The One
Man Machine These Dreams Stand Your Ground
Stalkers Day Off



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