



Robbie Williams Intensive Care

PIANO/VOCAL/GUITAR

PARENTAL
ADVISORY
EXPLICIT LYRICS

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Ghosts

Words & Music by R. Williams/S. Duffy

♩ = 108



Here I stand vic - to - ri - ous, the on - ly man who made you come.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.



When you cried, you cried for us; and when we died you died a - lone.

The second system of music continues the vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.



Gra - vi - ty's call - ing. Don't go

The third system of music concludes the piece. The vocal line includes a triplet of eighth notes for the phrase 'Gra - vi - ty's call - ing'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

A

Asus⁴

A

Asus⁴

G



home. _____ Where are _____ we?

D

G



Did what I could for one of us. I al - ways thought it was for you.
 Look at the time it's tak - en me to get a - way from what was said.

D

G



— And when I lied, oh, I lied for us be - cause you nev - er heard the truth.
 — I'll nev - er leave, I'll al - ways love. You now that all those words are

A

Asus⁴

A

Asus⁴

G



— dead. I'm ly - ing a - lone to - night. Don't go
 Bur - ied at yours to - night.

A Asus⁴ A Asus⁴ G

To Coda ϕ

Musical staff with notes and rests.

home. _____ Where are _____ we _____ if we are
Move a - side, I'm tak - ing you home.

Piano accompaniment for the first system.

D G

Musical staff with notes and rests.

ghosts? (A long, long time a - go.) _____ We are

Piano accompaniment for the second system.

D G

Musical staff with notes and rests.

ghosts. (A long, long time.) _____ We are

Piano accompaniment for the third system.

A Asus⁴ A Asus⁴ G

Musical staff with notes and rests.

ghosts. (A long, long time a - go.) _____ We are

Piano accompaniment for the fourth system.

A Asus⁴ A Asus⁴ G

D.S. al Coda

ghosts. (A long, long time a - go.)

♢ *Coda* D

On the ra - di - o she was that Sum - mer song,

G D

pack-ing them in, — mak-ing them dance, a law of her own. — Tak - ing the time —

G

to sing — it, I don't — need you but I'm



lost. I'm lost with-out you to - night._



Have you no heart? Where are we?_



Hold



a love_ like gold._ (We are Then

D

G

ghosts.)
fold.

They're tak - ing down our sat - el - lite.

A

(We are ghosts.)
Jo - se - phine I'll fol - low your

G

A

star to - night. (We are ghosts.)
If not to - night

G

D

then when will she say. We're not ghosts.

Tripping

Words & Music by R. Williams/S. Duffy

R9

$\text{♩} = 118$

Am



Dm



Am



1. First they ig - nore — you, then laugh at you — and hate —
2. You've been mix - ing with some ve - ry hea - vy fa -

Dm



Am



Dm



— you;
- ces. then they fight — you, then you
The boys have done — a bit of

Am



Dm



Am



win.
bird; When the truth —
they don't kill their own, —

Dm

Am

Dm



— dies,—
—
they ve - ry bad things hap - pen.
all love their moth - ers.

Am

Dm

Am



They're be - ing heart - less a - gain.
But you're out of your depth, son; have a word.

Dm

F

Am



I know it's gone and there's gon - na be
§(sun.)

Dm

F

Am



vio - lence.
I've ta - ken as much as I'm will - ing to —

Dm



F



take.

But why do you

Am



Dm



think we should suf - fer in si - lence?

F



Am



1.

Dm



When a heart is bro - ken, there's no - thing to break.

2.

Gm



break. All is won -

Cm Gm Cm Gm

- der - ful in this life, dream - ing of

Cm Gm Cm Gm

— the son she wants. You should see—

Cm Gm Cm Gm

— me in the af - ter - life, — pick - ing up—

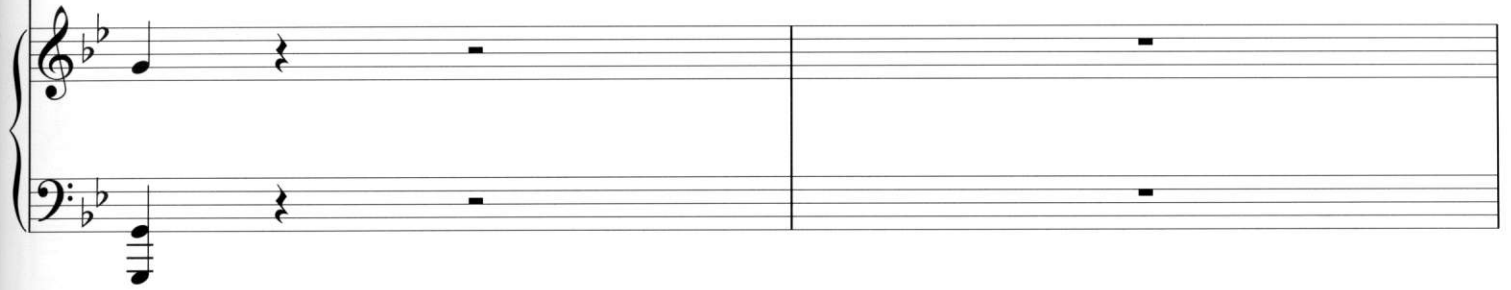
Cm Gm Cm

— the sons of girls!

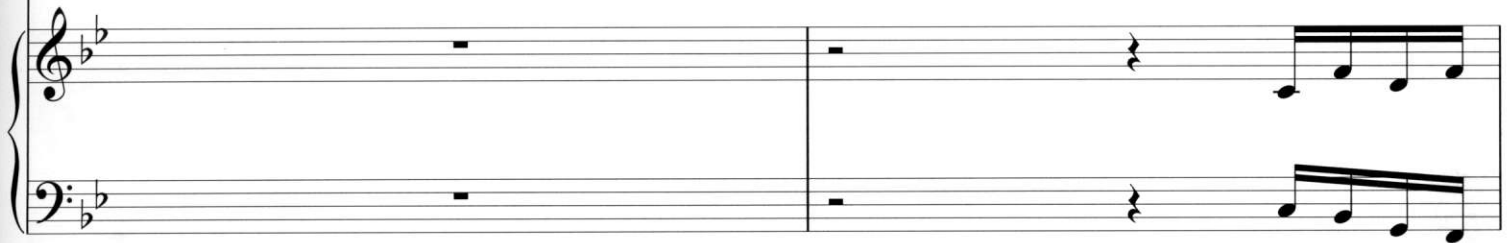
N.C.



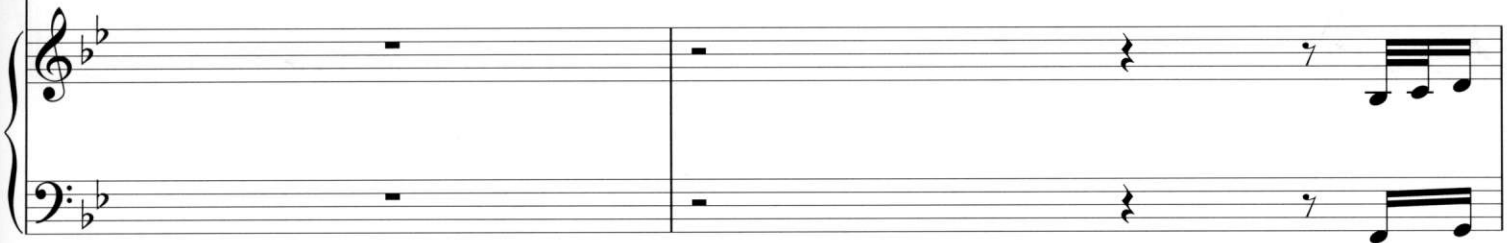
When you think we're lost, we're ex - plor - ing. What you think is worth - less, I'm a - dor - ing.



You don't want the truth, truth is bor - ing. I got this fev - er, need to



leave the house, leave the car, leave the bad men where they are.



D.S. repeat to fade



I'll leave a few shells in my gun, and stop me star - ing at the



Make Me Pure

Words & Music by R. Williams/S. Duffy

♩ = 64 $\frac{3}{4}$ = $\frac{3}{4}$

Asus⁴



A



Asus²



Asus⁴



A



Asus²



Asus⁴



A



Asus²



Asus⁴



A



Asus²



Asus⁴



1. So I sing a song

♩



Asus²



Asus⁴



A



Asus²



(2.) —
(5.) —

to reel 'em in.
tell it twice.
I like the search.

It's a
If
And I'll be

D

A



song I've sung be - fore and a song I'm gon - na sing a - gain.
no one else is laugh - ing then why am I?
stand - ing for e - lect - tion all a - cross the known u - ni - verse.



Asus²

D



I mean ev - 'ry word, I don't mean a sin - gle one of them.
I split my sides both times laugh - ing till I cry.
Ev - 'ry pre - si - dent gets the coun - try she de - serves.



A

E



Oh, Lord, make me pure,
Oh, Lord, please make me
Oh, Lord, make me pure,



G

D/F#

Asus2

A

Asus4



pure, _____

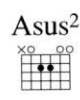
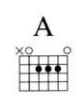
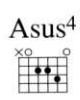
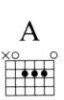
but not yet. _____
but not yet. _____
but not yet. _____

1.

2, 3.



2. Tell a joke, _____ 3. Don't have to try, _____
6. And I've been see -



(4) _____
(6) - ing

I just dial it in. _____
sex sells. _____
some - bo - dy's wife. _____

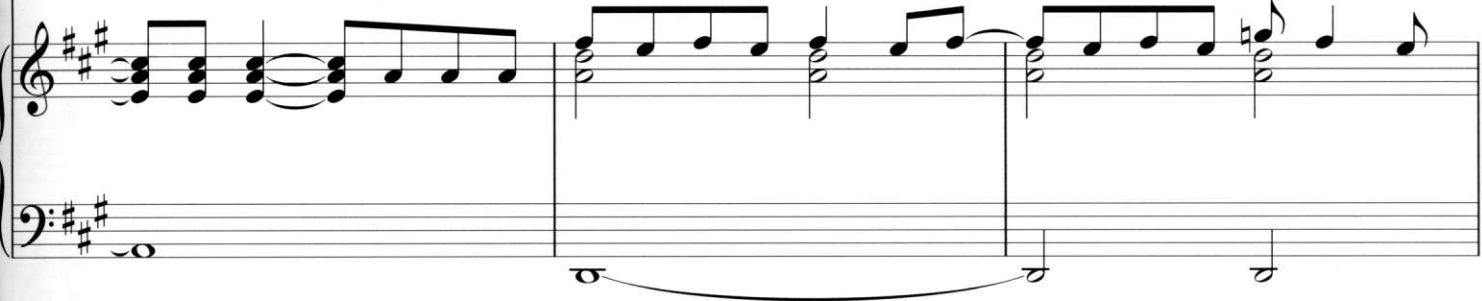
I've got
She said she'd



Nev - er found a job that for me was worth both - er - ing.
 one hand in my pock - et but the oth - er one looks cool as hell.
 leave him for me and I said that was - n't wise...



I've got a ton of self - ish genes and la - zy bones be - neath this skin.
 I know I'm gon - na die so my re - venge is liv - ing well.
 You can't lie to a li - ar be - cause of all the lies.



Oh, Lord, make me pure,
 Oh, Lord, make me pure,
 Oh, Lord, please make me



G



D



To Coda

Asus²



A



Musical staff with treble clef, key signature of two sharps, and a melodic line.

but not yet. —
but not yet. —

pure, —

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

1.

Asus⁴



A



Asus²



Asus⁴



Musical staff for the first measure of the second system.

4. Smok - ing kills, —

Piano accompaniment for the first measure of the second system.

2.

F



C



Musical staff for the first measure of the third system.

(Oh.) — I stopped pray - ing, so I

Piano accompaniment for the first measure of the third system.

Dm



C/E



F



C/E



F



Musical staff for the first measure of the fourth system.

hope this song will do. I wrote it

Piano accompaniment for the first measure of the fourth system.

G E F

all for you. I'm not

C Dm C/E F C/E

per - fect, but you don't mind that, do you?

F G E

I know you're there to pull me through. Aren't you?

D.S. al Coda

5. So I look for love,

⊕ Coda D Asus⁴ A

but not yet.

Spread Your Wings

Words & Music by R. Williams/S. Duffy

♩ = 100

F C B^b C F C B^b C

F C B^b C F C B^b C

1. I used to live 'round here
2. So she walks into this dead-end bar,
3. Now she loves somebody else

I was the boy with flash clothes.
sticks her handbag on the chair.
in flash clothes.

F C B^b C F C B^b C

She was the girl with the acid stare.
So she walks into this dead-end bar,
She was the girl with the acid stare.

I saw her at The Place. You know she knows you know.
puts her handbag on the chair.
And now she paid to have one of those.

Dm



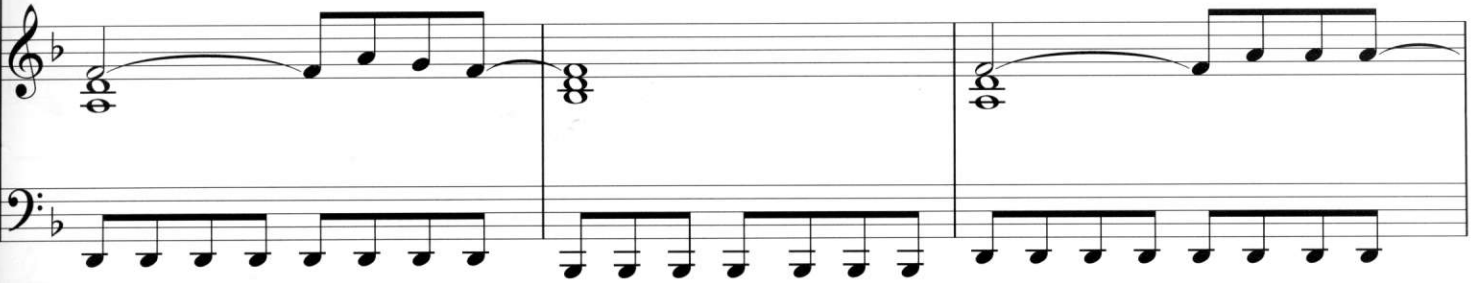
Bb



Dm



How she shakes — when she jacks —
 And she weighs — the words we share when we were
 And she weighs — the words she says, and she knows —



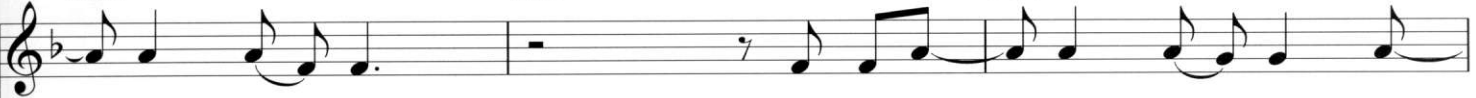
Bb



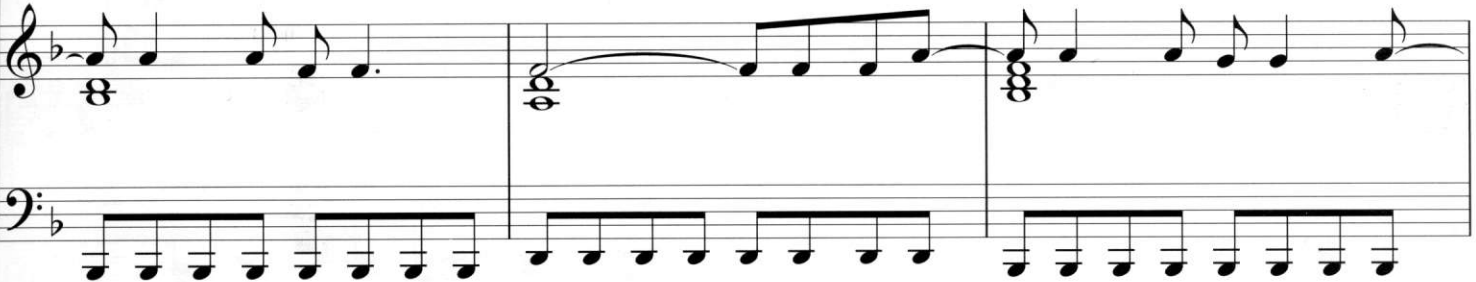
Dm



Bb



— her bo - dy to the sounds — of Or - ange Juice, —
 fif - teen and still cared. 'Cause she feels — I'm a scar —
 — you ex - ist. Now she feels — I'm the scar —



C



1, 3.

F



C



Bb



— Jones and — Joc - elyn Brown, — oh. Spread your wings —
 — from the wound that time — can't heal. — And I said...
 — from the wound that time — can't heal. — Oh.



C F C B^b C

be - fore they fall a - part.

F C B^b C F C B^b

Home is where the hurt is, darl - ing; fol - low your heart.

C 2. Dm F G⁷ F/A G⁷ Dm/F

To Coda

Don't let your dreams out of your head.

Dm F G F Dm F G⁷

Stick it to the man in - stead. Don't fool your heart

F/A

G7

Dm/F

Dm

F

G

F

Dm



ly - ing a - bout the feel - ings that you had back then.

F

G7

F/A

G7

Dm/F



(They think they know us but they won't ev - er know.)
Did you try to change your life? Did you

Dm

F

G7

F/A

G7

Dm/F



(They think they know us but they won't ev - er know.)
ever try to change your life?

Dm

F

G7

F/A

G7

Dm/F



(They think they know us but they won't ev - er know.)
You repeat and repeat and repeat and repeat.

Dm

F

G⁷

Dm/F

D.S. al Coda

(They think they know us but they won't ev - er know.)
Now what's up with that?

♠ *Coda*

F

C

B^b

C

F

C

B^b

Spread your wings — be - fore — they fall a - part —

C

F

C

B^b

C

Home is where the hurt is, darl - ing;

F

C

B^b

C

F

fol - low your heart — ah, — ah. —

Advertising Space

Words & Music by R. Williams/S. Duffy

♩ = 112

C



Em



Vocal ad lib.

The first system of music features a vocal line with four measures of rests, labeled "Vocal ad lib.". Below it, the piano accompaniment is written in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a simple bass line with half notes and quarter notes. Chord diagrams for C major and E minor are shown above the vocal staff.

C



Em



The second system of music continues the piano accompaniment from the first system. It consists of four measures of music in 4/4 time, with the same melodic and bass line patterns as the first system. Chord diagrams for C major and E minor are shown above the staff.

C



Em



The third system of music continues the piano accompaniment from the second system. It consists of four measures of music in 4/4 time, with the same melodic and bass line patterns as the previous systems. Chord diagrams for C major and E minor are shown above the staff.

C



1. There's no earth - ly way of know - ing what was
 2. Through your eyes the world was burn - ing.

G



F



in your heart when it stopped go - ing. The whole world shook, a
 "Please be gen - tle, I'm still learn - ing", you seemed to say, as

C



G





storm was blow - ing through. you. They
 you kept turn - ing up.

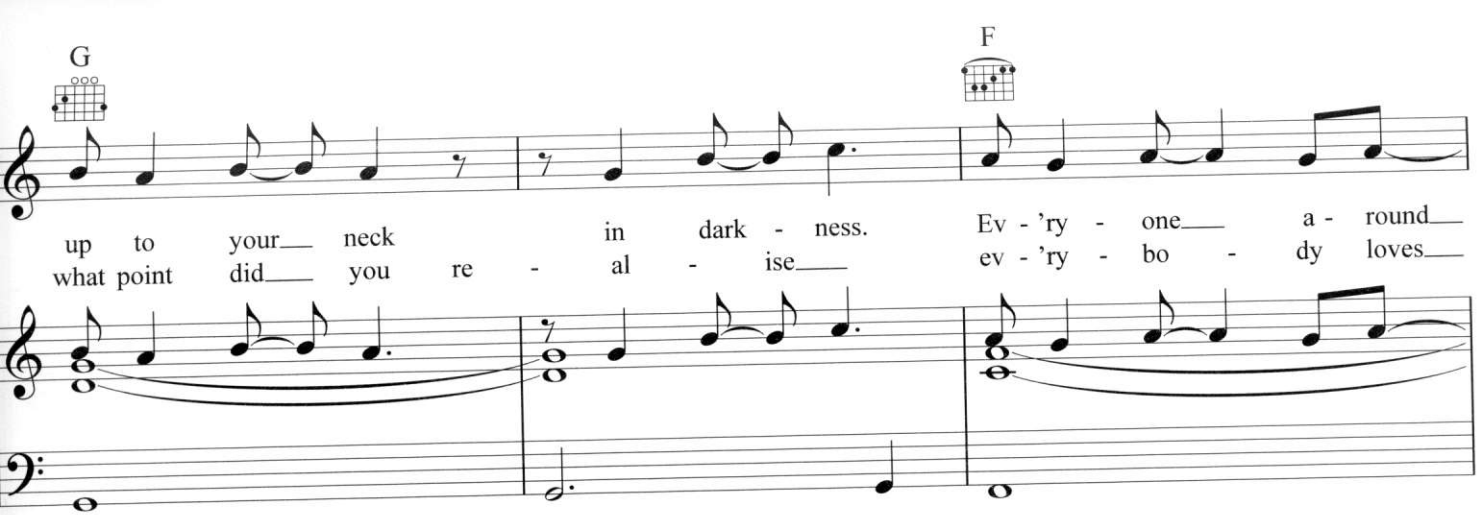
C




Wait - ing for God to stop this and
 poi - soned you with com - pro - mise, at

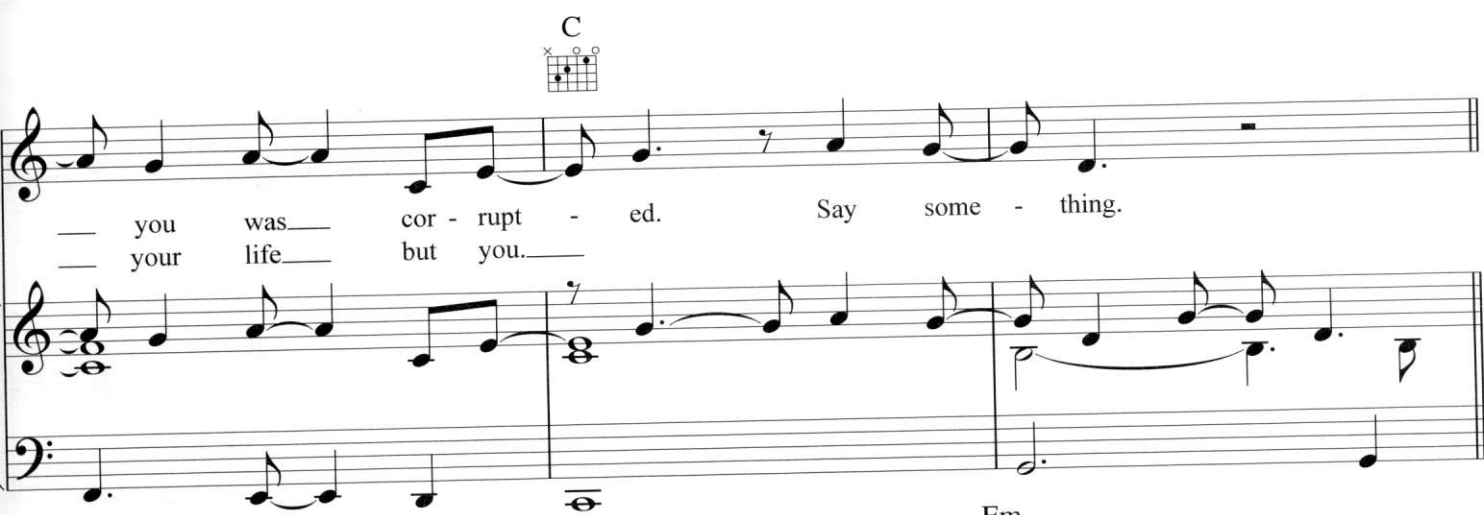
G  F 



up to your neck in dark - ness. Ev - 'ry - one a - round
 what point did you re - al - ise ev - 'ry - bo - dy loves



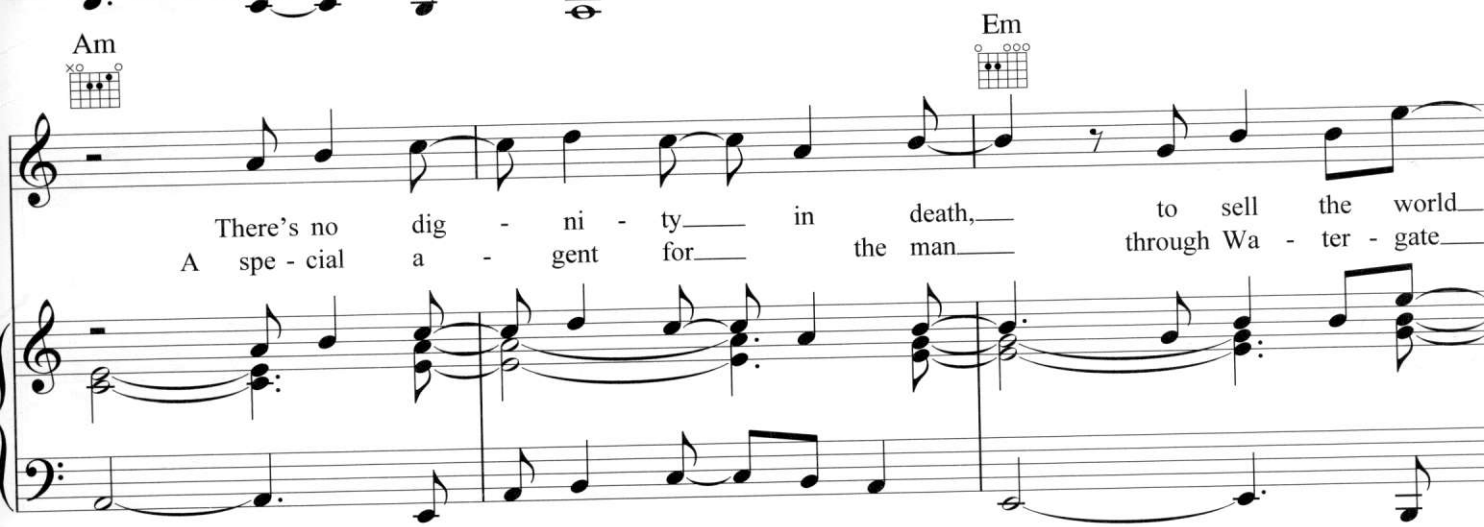
C 


— you was cor - rupt - ed. Say some - thing.
 — your life but you.



Am  Em 

There's no dig - ni - ty in death, to sell the world
 A spe - cial a - gent for the man through Wa - ter - gate



Dm 

— your last breath. We're still fight - ing ov - er
 and Vi - et - nam. No - one real - ly gave a damn.



F

C



ev - 'ry - thing you left, oh. I saw you stand -
 D'ya think the C. I. A. did? } % No - one learned.

Em



- ing at the gates when Mar - lon Bran - do passed a - way.
 from your mis - takes. We let our pro - phets go to waste.

Am



G



F



You had that look up - on your face, ad - ver - tis -
 All that's left, in a - ny case, is ad - ver - tis -

C



- ing space, yeah. No - one learned from your mis - takes,
 - ing space, oh. I've seen your daugh - ter, man, she's cute.

Em



Am



To Coda ☺

we let out prophets go to waste. All that's left,
 I was scared but I wanted to. Boy, she looks

G



F



in a - ny case, is ad - ver - tis - ing space, oh.

C



Em



Oh.

C




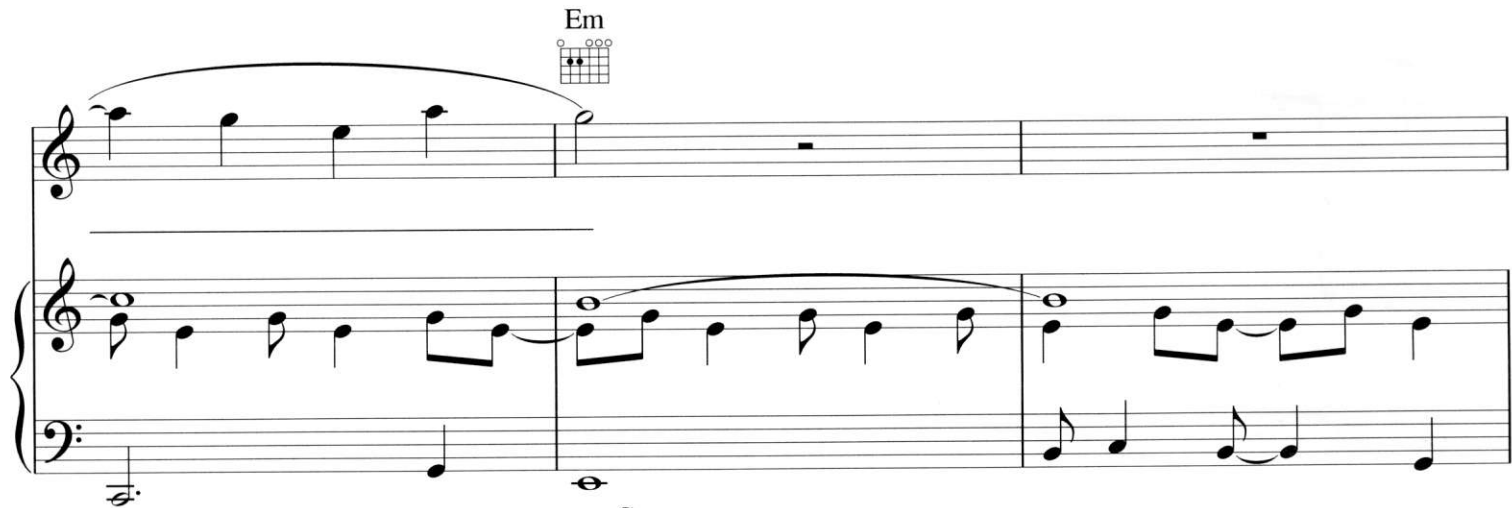
Ah.




Em  C 

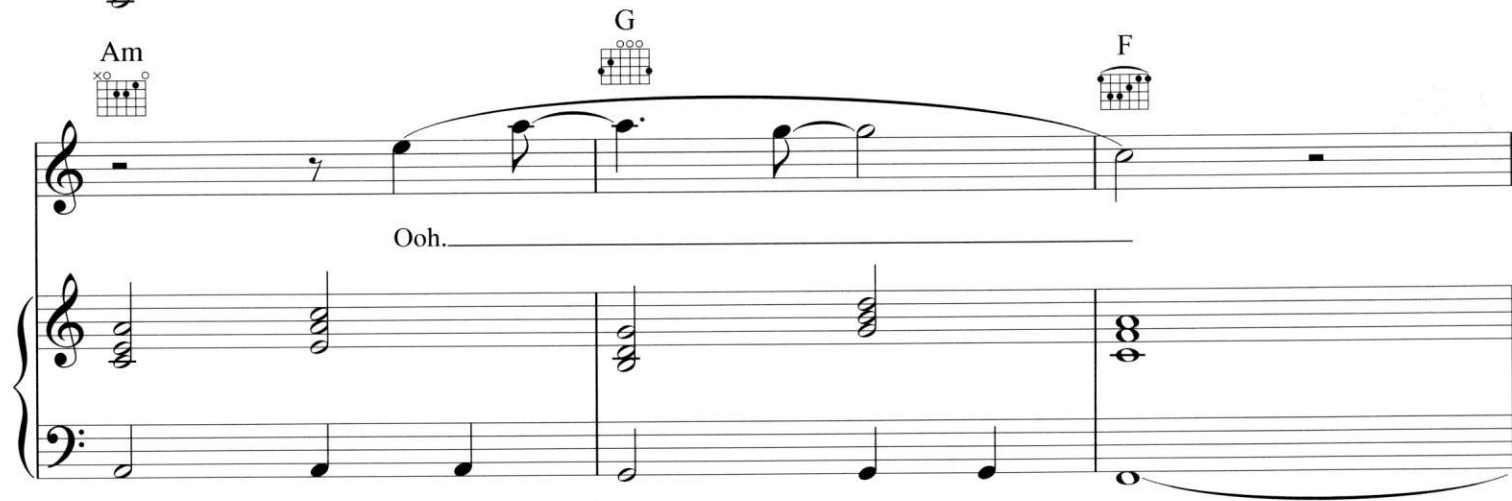


Ooh. —


Em 





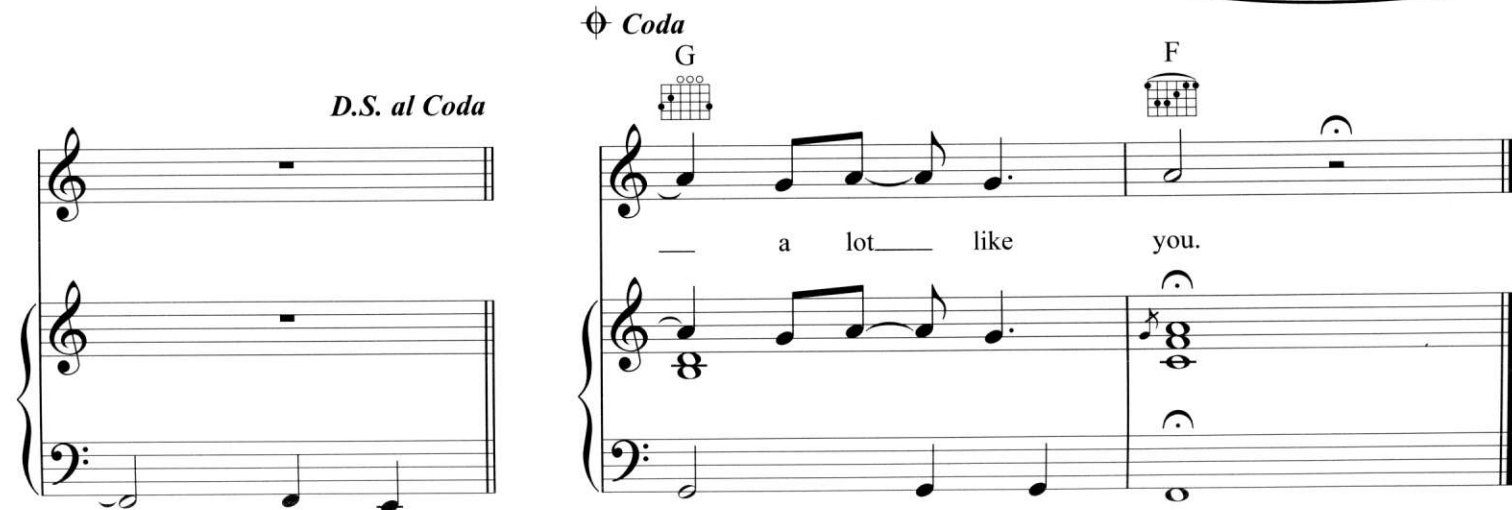
Am  G  F 



Ooh. —

D.S. al Coda  Coda

G  F 



a lot — like you.

Please Don't Die

Words & Music by R. Williams/S. Duffy

♩ = 112

Am

Dm

F

C

Am

Dm

F

C



1. Let me lie down, please don't wake me.
2. Take me danc - ing, I love mu - sic.



No - thing's sa - cred and no - one saved me.
Keep on sing - ing, we won't lose it.

Am Dm F C Am Dm F C

In my black eye I can feel it
Pic - ture me there, miss - ing no - one.

Am Dm F C Am Dm F C





mov - ing clos - er. Can't you hear it?
If young hearts run free, why can't we go on?

F C G Am G


The on - ly gift you gave to me was self - ful - fill - ing pro - phe - cy.
Go on till they kick us out. We've ev - 'ry - thing to talk a - bout.





F C G

I need to change the sounds that shape my life.
I could bring the song in - to your life.


C  Am⁷  Em  G 



And if you die — }
If you should die — } be - fore — I leave, —



C  Am⁷  Em  G 





what on earth — be - comes — of me? —




C  Am⁷  Em  G 

Look a - round, — there's no - one here —



C  Am  Em  G 

to love_ me and hold_ me.



Dm



Dm/C



G/B



May - be I've been a - way too long.
They say there's no - thing I can't do,

G



Dm



Dm/C



I know I'm not al - ways right but is
but talk to stran - gers and wait

G/B



1.

G



2.

G



that for wrong?

you.

C



Am⁷



Em



If you should die }
And if you die } be - fore I leave

G C Am⁷

what on earth be - comes

Em G C Am

of me? Look a - round, there's

Em G C Am

no - one here to love me and hold me.

1. 2. Em G C

Ooh.

Your Gay Friend

Words & Music by R. Williams/S. Duffy




♩ = 164




A - whoo! —





1. Hey, hey, here — comes no - one.
2. Hey Lord, for - give us if we're wrong.

D  G  Em 



A - no - ther friend to have a go on.
 And make sure that he nev - er hears this song.




Am  C  G 




And she asks—
 And she says—




Em  D 



— me do I miss her when she's gone.
 — that I'm the op - po - site of a Hall - mark card.



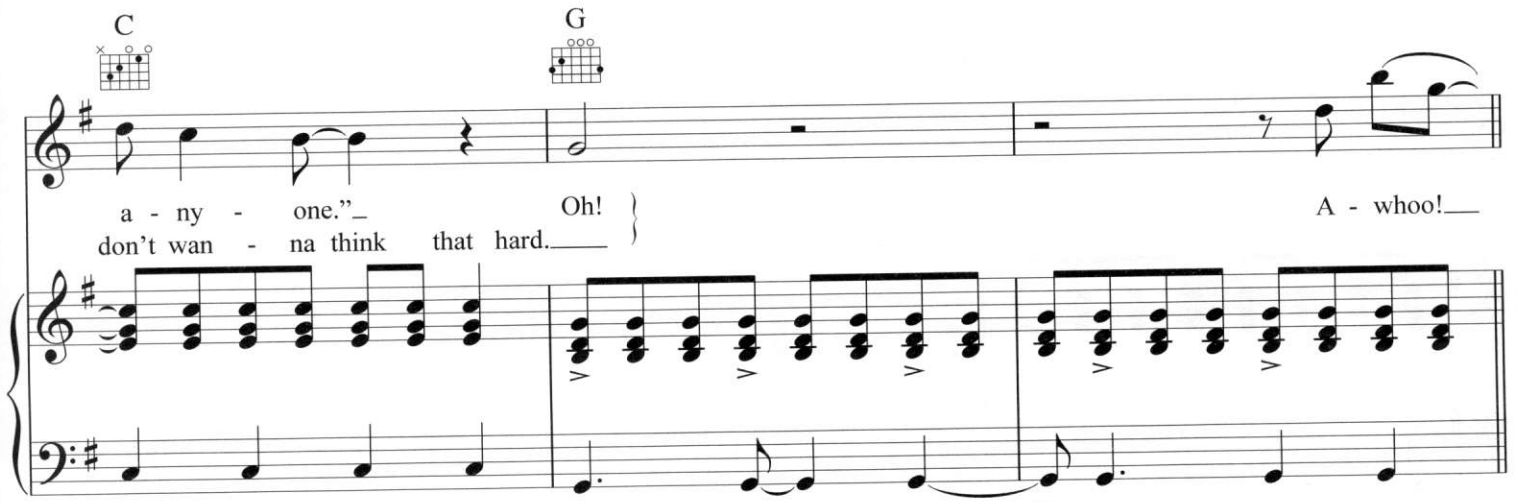
G  Em  Am 

And I re - ply "As much as I miss
 She asks me how I'm feel - ing. Well, I



C  G 





a - ny - one." - Oh! A - whoo! -
 don't wan - na think that hard. }



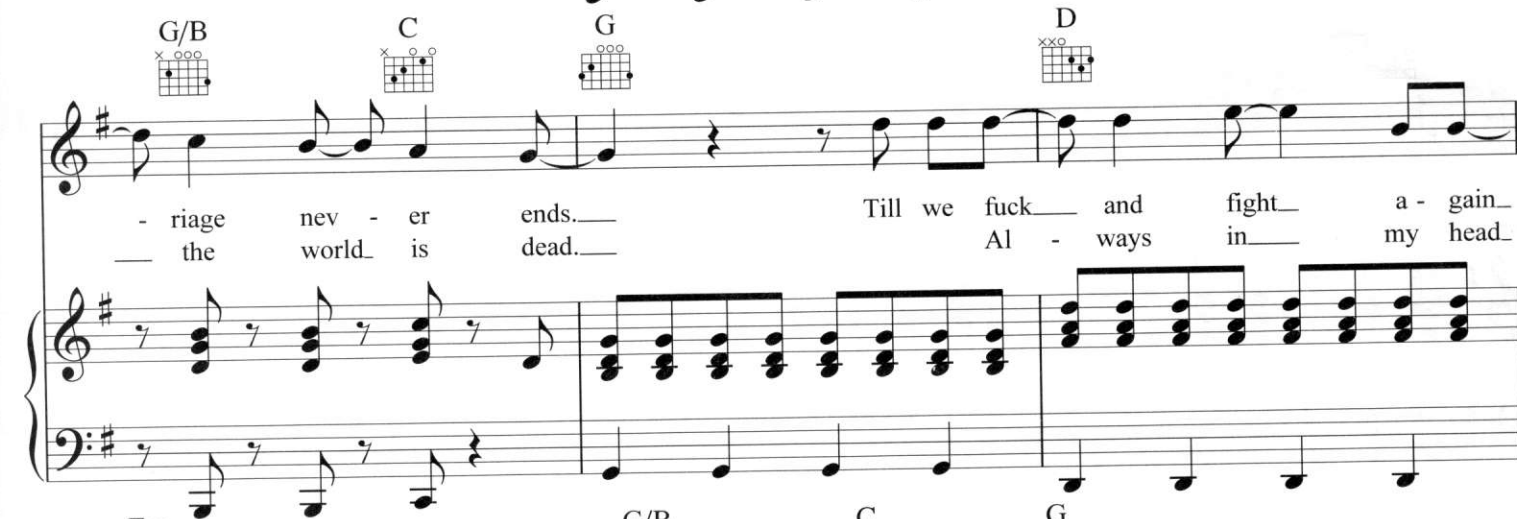
G  D  Em 





And I'll be your gay friend 'cause your mar-
 § So jump on - to my bed and pre - tend



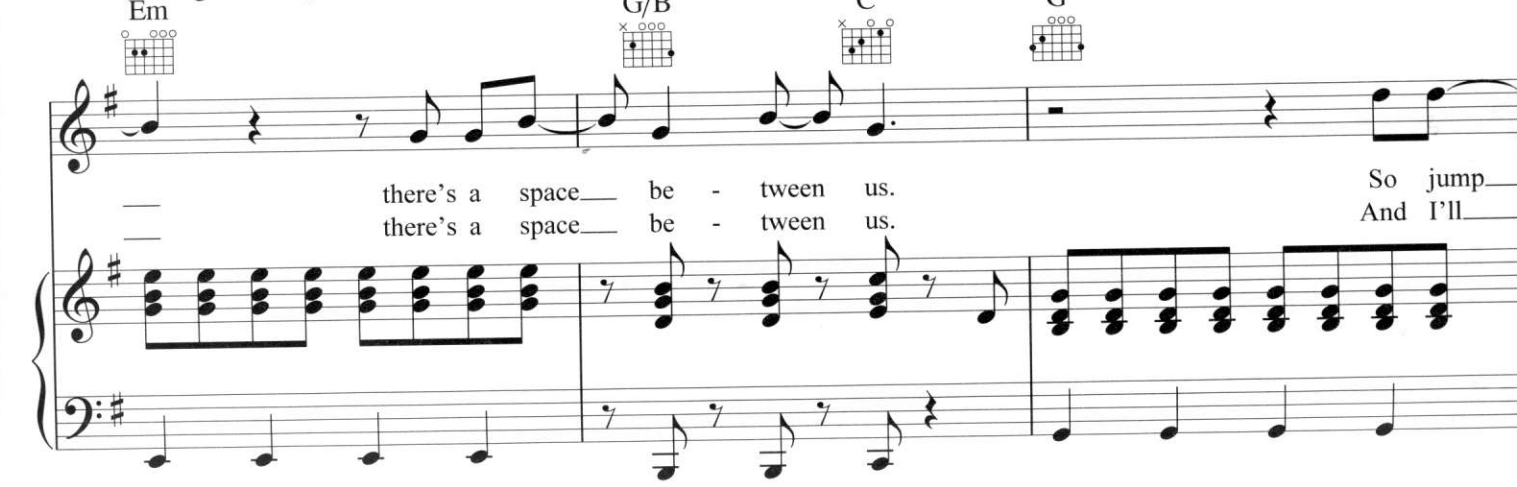
G/B  C  G  D 





- riage nev - er ends. Till we fuck and fight a - gain
 the world is dead. Al - ways in my head




Em  G/B  C  G 




there's a space be - tween us. So jump -
 there's a space be - tween us. And I'll -




D  Em  G/B  C 

in - to my bed and pre - tend the world is dead.
 be your gay friend 'cause your mar - riage nev - er ends.








G  D  Em 


Till we fuck and fight a - gain is the face
 there's a space






To Coda ☺


G/B  C  G/B  C  1. G 

be - tween us.
 be - tween us.



2. G  Am  G/B 

It's the late show now.



C D Em

How does the late show end? Well,

F#m G

God is in the de-tails, thank God that you're my friend.

Am G/B C

I have a friend a - gain.

D Em F#m

You are my friend a - gain. My gay

G D Em G/B C

friend. Oh! A - whoo!_

Detailed description: This system contains the first three measures of the piece. The guitar part is shown with chord diagrams for G, D, Em, G/B, and C. The vocal line has lyrics 'friend.', 'Oh!', and 'A - whoo!_'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

G D Em G/B C

D.S. al Coda

Detailed description: This system contains the next three measures. The guitar part continues with chords G, D, Em, G/B, and C. The piano accompaniment continues with the same rhythmic pattern. The instruction 'D.S. al Coda' is written above the final measure.

⊕ Coda

G D Em

Oh!

Detailed description: This system contains the next three measures. The guitar part has chords G, D, and Em. The piano accompaniment continues. The lyric 'Oh!' is written above the final measure.

G/B C G/B C G

A - whoo!_

Detailed description: This system contains the final three measures. The guitar part has chords G/B, C, G/B, C, and G. The piano accompaniment concludes with a final chord. The lyric 'A - whoo!_' is written above the first measure. The piece ends with a double bar line.

Sin Sin Sin

Words & Music by R. Williams/S. Duffy

♩ = 108



1. Don't let your eyes tell the brain.



You should feel a - shamed. Ev - 'ry - one needs.

F/C

C



— it, ba - by, and I feel the same.—

F/C



Did - n't quite catch_ your name.—

C

F



(1.) Hush, hush, hush, don't say a thing.
 (2.) Just re - lax, it's what Je - sus would do.

C



Let's see what the night will bring,
 We're made in his i - mage, ba - by,



it might be ev - 'ry - thing.
let's rock this thing though.



Oh, it hurts...
Oh, it hurts...



when you're too blind... to see...
when you're too blind... to see...



Please don't read my mind...
What a - bout us?...

G Dm G

I tell the truth — to me. —
Well, it was just for me. —

C Fmaj7 Dm

Sin, sin, sin, look where we've been and where we are to - night. —

G C F

Hate the sin — not the sin - ner, I'm just aft - er a glim - mer of — love. —

Dm G C5

and life — deep in - side. —

To Coda II Φ

To Coda I ◊

Piano accompaniment for the first system, featuring a treble and bass clef with rhythmic patterns.



2. Hush, hush, hush, — to speak is a sin. And nei-ther of

Musical notation for the second system, including vocal line and piano accompaniment with triplets.



us need res - cu - ing.

D.S. al Coda I

Musical notation for the third system, including vocal line and piano accompaniment with triplets.

◊ Coda I



I won't sing — of a - mo - re, it don't sound.

Musical notation for the Coda section, including vocal line and piano accompaniment.

Am

Dm

Am

Dm



— sin - cere. — Love — is a cli - ché but if it's.

D.S.S. at Coda II

G

Dm⁷

G

G⁵



— out here — I'll dis - ap - pear. —

♠ *Coda II*

C

F

Dm



— Deep_ in - side. —

G

C

F



It's love's — great sex — joy, I — love you, — you love —

Dm



G



C



— my hate, — it feels — in - side — my, feels — in - side, — feels —

N.C.

— in - side. —

Drums



Hap-py Christ-mas and New Year,

I raise_ a toast_____ to you.



And if it hurts_____

to be_____ so

blind,_____

why don't you try_



be - ing_____

kind?_____



2. They've de - cid - ed
3. I am just_ a

to be - come a lit - tle more pro - act - ive,
 sim - ple man with sim - ple ex - pec - ta - tions. With

creep up - on you while you sleep and make you less at - trac -
 deep re - grets, they're sel - dom met, God - speed my ge - ne - ra -

- tive. Born with - out a spine,
 - tion. And with Crow - ley on my mind,

— why don't you try be - ing kind?
 — I should try be - ing kind.



To Coda ☐

Musical notation for the first system, including treble and bass staves with guitar accompaniment.



For those_ out drink - ing at their mo - ther's wake,_

Musical notation for the second system, including treble and bass staves with guitar accompaniment.



you'll find a way_ to sol - dier on._

Musical notation for the third system, including treble and bass staves with guitar accompaniment.



For those_ whose love e - va - po - rates,_

Musical notation for the fourth system, including treble and bass staves with guitar accompaniment.

I pray_ you'll find_ where you be - long. — All the words_

— I have_ re - pressed_ are com - ing out_ to - day, — I guess_

— It's jus - tice, not_ re - spect_ I'm af - ter, and

that just means con - tempt_ for you_

G G(b5) G G(b5) G G(b5) Em7 Em6 Em7

all, a - a - all,

Em6 Em7 Em6 Asus4

D.S. al Coda

yeah, yeah, yeah.

⊕ *Coda* D C D C

For those a - bout to die, we sa - lute you.

D C D C N.C.

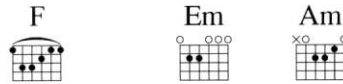
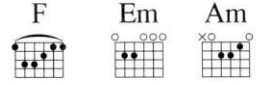
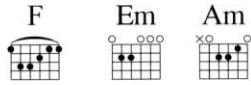
Vocal/Instrumental effects

For those a - bout to cry, we love you.

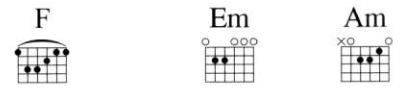
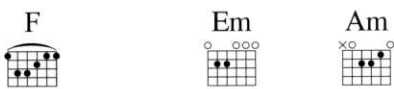
The Trouble With Me

Words & Music by R. Williams/S. Duffy

♩ = 114
N.C.



1. You see the trou - ble with me, — I've got a head full of fuck. —



I'm a bas - ket case, —

F Em Am

I don't think I can love, — love, love. —

F Em Am F Em Am

You see, the trou-ble with you — is you're in love with me. —

F Em Am

What a strange_ thing to do! —

F Em Am F Em G

What a brave_ place to be!

So we die on Sun - set strip: a heart
 (2.) So she stays on Sun - set strip: a heart
 3. So she walks that gold - en mile, and men

so deep I drown in it. And as
 so full I drown in it. She's wait -
 will try to catch her eye. We

it breaks I swim through cracks, and leave
 - ing for my words to break, the one
 both know what could have been: on Sun -



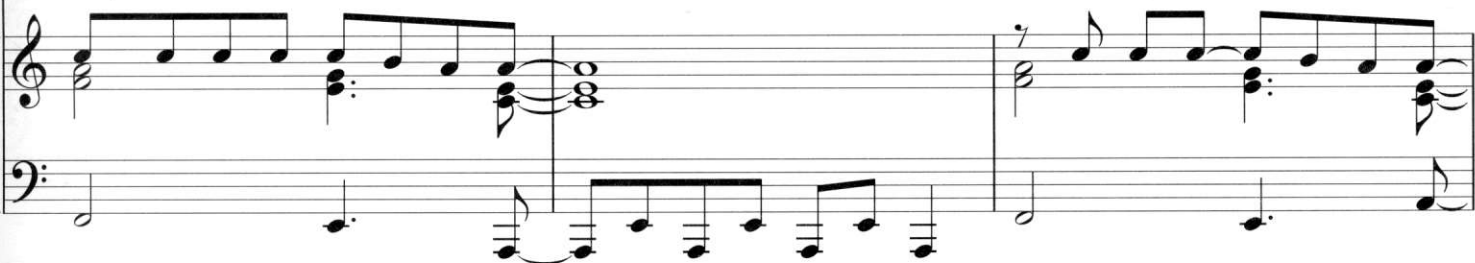
To Coda ♪



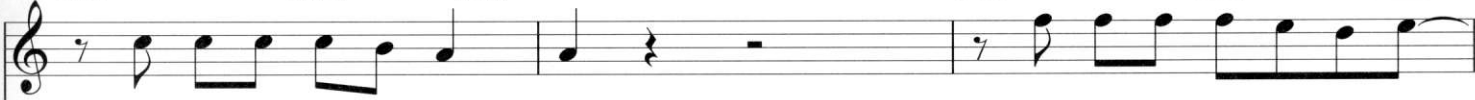
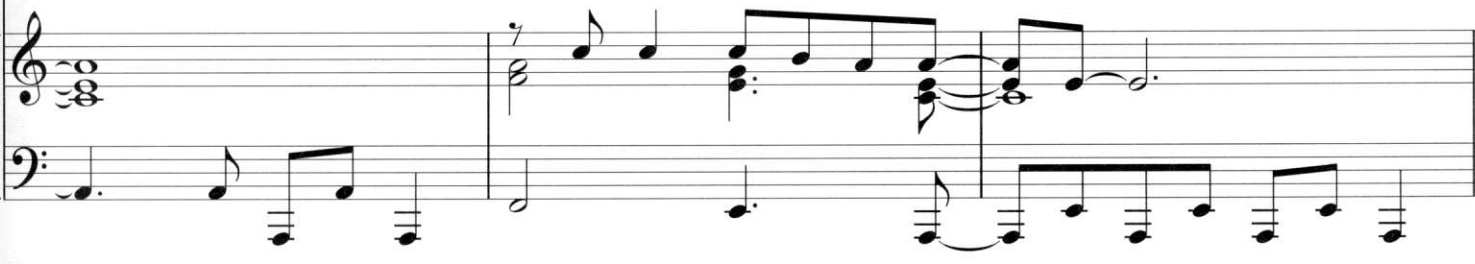
with words I can't take back. (Woh, woh,
true love I could n't make. Woh, woh,
- set Strip a brok - en dream. Woh, woh,



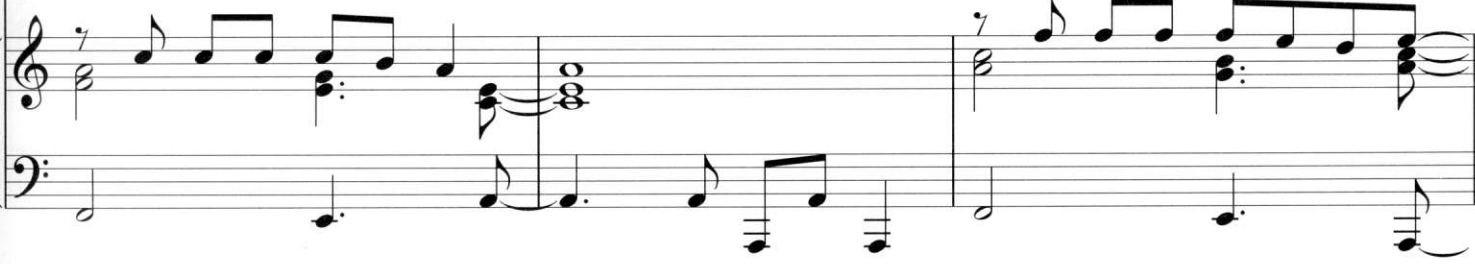
woh.) 2. You see the trou-ble with me: mon-key see, mon-key do.



There's no you in to - mor - row;



a bet - ter of - fer came through. You see the trou-ble with you:—





there's no trou - ble with you.---

there's no trou - ble with you.---



So when you say that you love me, that stops me lov - ing you.---

So when you say that you love me, that stops me lov - ing you.---



D.S. al Coda

D.S. al Coda

⊕ *Coda*



woh, yeah, yeah, yeah; woh, woh,--

woh, yeah, yeah, yeah; woh, woh,--



woh, — yeah, yeah, yeah. —



Vocal effects

1° only

2° only

Fine



D.S. al Coda (Fine)

A Place To Crash

Words & Music by R. Williams/S. Duffy

♩ = 130

D Dsus⁴ D Dsus⁴ D C




(Ah, oh.____ Ah, oh.____

Csus⁴ C Csus⁴ C G Gsus⁴ G

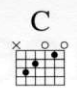


Ah, oh.____

Gsus⁴ G D



Ah,____ yeah... Ah,____ yeah... Ah, ah.)



1. I, I, I, I'm on a mis-sion to ab-use my po-
 (2.) freak in here look-ing for some-one like me, I fit that des-



- si - tion, ab - use it with you.
 -crip - tion per - fect - ly.



Love, I'm a cy - ni - cal bitch; I'm gon-na scratch that
 Boom, boom, boom, I bet they re - sent you; they would if they



itch with a bitch like you.
 met you, met you with me.



Mo - dern think - ing's made me mis - ra - ble, ev - 'ry - thing is un - for - gi - va - ble.
 Ev - 'ry move_ you make is po - e - try; they all fake what you do nat - ral - ly.



If not for you, I would-n't come at all.
 If not for you, I would-n't come at all.



Find a place to crash.



Move your bo - ny ass.

Em G D

Love me like I'm cash.

Em G D

You can { feel } the class.
 { see }

I. Dsus⁴ D Dsus⁴ D C Csus⁴ C

Csus⁴ C G Gsus⁴ G Gsus⁴ G D

2. B \flat

A

B \flat

B

C

3fr

2. If, if, if, if, if there's a

Ah.

Ah.

Dmaj 9

D

Dmaj 7

D

Dmaj 7

Kiss me
Teach me

with your mouth
with your brain.

D

Dsus 4

D

Dsus 4

D

C

Csus 4

C

Ah,

oh.

Csus⁴



C



G



Gsus⁴



G



Gsus⁴



G



D



Ah,

oh.____

Ah,____

yeah..._

Ah,____

yeah..._

Ah,

ah.)

They say I say when I say
Love is the rea - son, but it

no - thing at all,____ it leaves a taste in my sto - mach, and it's no taste at all.____ I can't sing,____
won't pay my rent,____ on - ly pa - lo - ne fill your dish in the dent.____

G



____ I can't dance,____ that did - n't stop me at all.____ It's a ball;____
I won't be hap - py till the mo - ney's been spent.____ I for - get____

D



1.

then I call, if I call you at all.
to for - get. Oh, fuck it!

2.

Oh, fuck it! (Ah, oh. Ooh, ooh. Ah, oh.)

C



G



Ooh, ooh. Ah, oh. Ooh, ooh.)

D



Yeah, yeah, yeah, yeah.

King Of Bloke And Bird

Words & Music by R. Williams/S. Duffy

♩ = 90

Em



Dsus⁴



1. What you do speaks so loud I can't hear what
2. A hand through the clouds keeps knock - ing me

C



Em



you say, down; 'cept for the oc -
it's no less,

Dsus⁴



- ca - sion - al word.
than I de - serve.

Em



Dsus4



Sul - phates: a sen - ti - ment - al sight,
They build mu - se - ums, I don't



Aadd9



C



search - ing hard
search - ing hard,

Aadd9



C



Em



down in the wi - res of love.
look for the light of love.

Dsus⁴



Csus²



G



C



Am



Sum - mer me now, sum - mer my life a - way..

C G C

Sum - mon me on - to an - othe - er day...

Am C C

1. 2.

G C

Sum - mer the ev - 'ning, win - ter ways...

Am C G

are fall - ing down a - gain... I sing from the cha...

C Am Cadd9 C

- os in my heart, my heart.

Em Dsus4 C

Then comes the ev - 'ning that makes life worth liv - ing.

Em Dsus4

Shov - ing the shoes out in the light,

C Em

she walks in, I an hear her.