

ALL 14 SONGS FROM THE HIT ALBUM,
ARRANGED FOR PIANO, VOICE AND GUITAR.

ROBBIE WILLIAMS LIVE AT KNEBWORTH



PARENTAL
ADVISORY
EXPLICIT LYRICS

LET ME ENTERTAIN YOU

Words & Music by Robbie Williams & Guy Chambers

♩ = 124

Capo 1st fret



A^b/F



B^b/F




A^b/F



1. Hell is gone and hea - ven's here, there's no - thing left for you to fear, —
 2. Life's too short for you to die — so grab your - self an a - li - bi —



F



shake your arse come ov - er here, now scream. I'm a burn - ing ef - fi - gy — of
 hea - ven knows your mo - ther lied, mon cher. Se - pa - rate your right from wrongs,

A^b/F



B^b/F



F



ev - 'ry - thing I used to be you're my rock of em - pa - thy my dear. So come on
 come and sing a dif - ferent song the ket - tle's on so don't — be long mon cher. So come on

F A^b B^b F

let me _____ en - ter - tain you,

F A^b B^b F

let me _____ en - ter - tain you.

F A^b/F

Look me up in the yel - low pa - ges I will be your rock of a - ges, you

B^b/F F

see through fads and your cra - zy pha - ses, yeah. Lit - tle Bo Peep has lost his sheep, he

A^b/F



B^b/F



popped a pill and fell a-sleep, the dew is wet but the grass is sweet my dear.



A^b/E^b



B^b/D



Your mind gets burned with the ha-bits you've learned, but we're the ge-ne-ra-tion that's
He may be good he may be out-ta sight... but he can't be here so come a-

F



A^b/E^b



got to be heard, you're tired of your tea-chers and your school's a drag... you're
- round... to - night... here is the place... where the feel - ing grows, you

B^b/D



F



To Coda ◊

F



not going to end... up like your mum and dad... So come on let me
got - ta get high... be - fore you taste the lows... So come on

A^b
 B^b
1.2
3.

F
F

D.S. al Coda

en - ter - tain you,

⊕ Coda
F
 A^b/F
 B^b/F

F
 A^b/F
 B^b/F

1.
2.

F
F
F
 A^b

Let me en - ter - tain

B^b
F
F

B^b
F
F

Play 4 times

— you. Come on, come on, come on, come on,

B^bsus⁴/E^b

B^b/D

F

come on, come on, come on, — come on, — come on, come on, come on, — come on, —

F

A^b

B^b

F

A^b

B^b

F

F

A^b

B^b

F

Let me en - ter - tain — you let me en - ter - tain — you.

play 3 times and fade

LET LOVE BE YOUR ENERGY

Words & Music by Robbie Williams & Guy Chambers

♩ = 88

N.C.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two flats and a 4/4 time signature. The middle staff is a grand piano staff with a treble clef, showing a series of triplet eighth notes in the right hand and a bass line in the left hand. The bottom staff is a bass clef with a key signature of two flats and a 4/4 time signature, showing a bass line with some rests.

The second system of music includes guitar chord diagrams for E^b 6fr and B^b 6fr. The lyrics are: "1. Out of a mil - lion seeds _____ on - ly the" and "2. Ev - 'ry tear that you cry _____ will be re -". The musical notation includes a treble staff with notes and rests, and a piano accompaniment with two staves.

The third system of music includes guitar chord diagrams for E^b 6fr, B^b 6fr, E^b 6fr, and D^b 4fr. The lyrics are: "strong - est one breathes. _____ You made a mi -" and "-placed when you die. _____ Why don't you love". The musical notation includes a treble staff with notes and rests, and a piano accompaniment with two staves.



- ra - cle mo - ther,
your bro - ther?

I'll make a man out of me.
Are you out of your mind?

F#



/E

/D#

/D

F#



/E

Dad - dy, where's the sun gone from the sky?

con pedale

F#



/D#

/B

/E

/D#

/D

What did we do wrong, why did it die?



N.C.

{ And all the grown - ups say is "Sor - ry kids, we got no re -
And if you've got no love for me then I'll say good-



- ply." }
- bye. }

If you're will - ing to change_



the world, let love be your e -



- ner - gy. I've got more than I need_



when your love shines down on me.

1.

2, 3.

NC.



If you're will - ing to change the world,

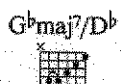
G^bmaj⁷



E^b



let love be your e - ner - gy. I can't con - tain how I feel



To Coda



when your love shines down on me



(Let love be your energy) (Let love be your energy) (Let love be your energy)



Yeah! Ooh.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line starts with a whole note rest, followed by a half note 'Yeah!' and a half note 'Ooh.' with a long horizontal line underneath it. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.



Well if you want it come and make a stance, so when it's in your hands, peo - ple show me love.

The second system continues the vocal line and piano accompaniment. The vocal line has a melody with eighth notes and slurs. The piano accompaniment provides harmonic support with chords and a steady bass line.



The third system shows the piano accompaniment continuing. The vocal line is not present in this system. The piano accompaniment maintains the harmonic structure established in the previous systems.



Well if you want it come and make a stance, so when it's in your hands, peo - ple show me love.

The fourth system repeats the vocal line and piano accompaniment from the second system. The vocal line and piano accompaniment are identical to the previous system.



D.S. al Coda

Coda



First system of music. Treble clef staff with a whole rest. Piano accompaniment in G minor with a bass line.

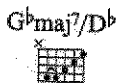
Second system of music. Treble clef staff with lyrics "(Ooh.)" and a melodic line. Piano accompaniment continues.



Third system of music. Treble clef staff with lyrics "(If you're will - ing to change.)". Piano accompaniment.



Fourth system of music. Treble clef staff with lyrics "(I got more that I need.)". Piano accompaniment.



Repeat ad lib. to fade

Fifth system of music. Treble clef staff with lyrics "(Ooh.)" and a melodic line. Piano accompaniment.

WE WILL ROCK YOU

Words & Music by Brian May

♩ = 84

N.C.

Play 3 times

N.C.

John - ny you're a poor man, big man, play - ing in the

street, gon - na be a big man some day. Blood on your face, big dis - grace,

kick - in' your can all ov - er the place. Sing-in' "We will, we will rock you.

We will, we will rock you." I can't hear you!!

A⁵

X	0	X	X	X	X
X	0	X	X	X	X

ME AND MY MONKEY

Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 124$



Trumpets

The first system of music features a trumpet line in the upper staff and piano accompaniment in the lower staves. The piano accompaniment consists of a bass line and a treble line. The trumpet line starts with a quarter rest, followed by a series of eighth and quarter notes.

B⁷₉



The second system continues the musical notation with a trumpet line and piano accompaniment. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

A²maj⁷



Cm



The third system concludes the musical notation with a trumpet line and piano accompaniment. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

Fm⁶



B⁶



A⁷ maj⁷



Gm



1. There was _____ me and my mon - key and with his
 (2.) e - le - va - tor, I hit the

Fm⁶



B⁶



— dun - ga - rees and roll - er blades, smok - ing fil - ter tips re - clin - ing in the pas - sen - ger
 thir - ty third floor. we had a room up top with the pa - no - ram - ic views.

A^bmaj⁷
46

3 3

seat of my su - per charged jet black Chev - ro - let. He had the,
like no - thing you'd ev - er seen be - fore.

Cm
39

Fm⁶

soft top down. he liked the, wind in his face...
He went to sleep in the bi - det and when he a - woke...

F^b6

He said "Son, you ev - er been to Ve - gas?" I said "No."
he ran his lit - tle mon - key fin - gers through yell -

A^bmaj⁷
46

3 3

He said "That's where we're gon - na go you need a change of
-ow pa - ges, called up some es - cort ser - vices and ord - ered some o - key doke.



pace." And when we hit the strip with all the
For - ty min - utes la - ter there came a



wed - ding cha - pels and the ne - on signs he said "I
knock at the door. In walked this



left my wal - let in El Se - gon - do and pro - ceed - ed to take
big bad ass ba - boon in - to my bed - room with three



two grand of mine. "Hi My name is Sur -
mon - key whores.

Fm⁶

shine, these are my girls.

B^{b6}

Lace my palm with sil - ver ba - by, and oh yeah, they'll

A^bma⁷

Gm⁷

rock your world. We made tracks. So I watched pay -

Fm⁷

to the Man - da - lay Bay Ho - tel
- per - view and po - lished my shoes and my gun.

Gm⁷
36

Asked the bell boy if he'd take me and my
Was dig - gin' the old Kurt Co - bain sing - ing 'bout

Fm⁷

Gm⁷
38

mon - key as well... He looked in the pas - sen - ger seat of my
li - thi - um... There came a knock at the door

Fm⁷

car and in walked and with a smile he said
Sun - shine "What's up?"

Gm⁷
34

"If your mon - key's got that kind of mo - ney sir then we've
You'd bet - ter get your ass in here boy your mon - key's hav - ing too much



got a mon - key bed." _____
of a good time?" _____

Me and my mon -
Me and my mon -



- key with a dream and a gun
- key drove in search of the sun



I'm hop - ing my mon - key don't point that gun at a -
Me and my mon - key don't point that gun at a -



- ny - one. Me and my mon - key like Bunch and
- ny - one. Me and my mon - key like



the Sun - dance Kid. }
 Bil - ly the Kid. } Try - ing to un -



1.

- der - stand why he did what he did, why he did what he did. 2. We got the

2.



what he did. 3. He got tick - ets to see Shee - na Bas - ton.
 4. We went to play Black - Jack kept hit - ting



the mon - key was high -
 twen - ty three - Said it was a burn - ing arm -
 Could - n't help but no - tice



3

-bi - tion to see her
this Mex - i - can just

be - fore he died...
star - ing at me...



We left be - fore en - cores...
Or was it my mon - key?

he could - n't sit
I could - n't be



3

still
sure.

Shee-na was a blast ba - by, but my
It's not like you'd nev - er seen a mon-key in rol-ler blades and



3

mon - key was ill
dun - ga - rees be - fore.

Now don't test my

Fm7



pa - tience 'cause we're not a - bout... to... run...

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

Gm7



Fm7



That's a bad ass mon - key boy and he's pack - ing a gun...

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

Gm7



"My name is Rod - ri - guez" he says.

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

Fm7



Gm7



with death in his eye... "I've been chae - ing you for a long time

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



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody consists of eighth and quarter notes.

a - mi - gos, and now your mon - key's gon - na die!"

Two musical staves: the upper staff has a treble clef and contains chords with a 7/8 time signature; the lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes.



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody consists of quarter and eighth notes.

Me and my mon - key drove in search of the

Two musical staves: the upper staff has a treble clef and contains chords with a 7/8 time signature; the lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes.



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody consists of quarter and eighth notes.

same. Now me and my mon - key, we don't wan -

Two musical staves: the upper staff has a treble clef and contains chords with a 7/8 time signature; the lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes.



Musical staff with treble clef, key signature of two flats, and a 7/8 time signature. The melody consists of quarter and eighth notes.

- na kill no Mex - i - can but we've got ten litch - y fin -

Two musical staves: the upper staff has a treble clef and contains chords with a 7/8 time signature; the lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

Fm6



- gers one thing to de - clare...

Bb6



A1maj7



When the mon - key is high... you do not stare... you do...

Cm



Trumpet solo ad lib

not stare...

Fm6



Fm6



You do not stare...

A^bmaj⁷
4fr

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats (Bb, Eb). It contains several chords, some of which are beamed together. The lower staff is a bass clef with a key signature of two flats, containing a melodic line of eighth and quarter notes.

Cm
3fr

Fm^b

Looks like we got ourselves a Mexican stand-off here boy and I ain't about to run.

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats, containing a melodic line with lyrics. The lower staff is a bass clef with a key signature of two flats, containing a melodic line.

B^b
5fr

Put your gun down boy.

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats, containing a melodic line with lyrics. The lower staff is a bass clef with a key signature of two flats, containing a melodic line.

A^bmaj⁷
4fr

rit.

Cm
3fr

How'd I get mixed up with this fuckin' monkey anyhow?

The fourth system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats, containing a melodic line with lyrics. The lower staff is a bass clef with a key signature of two flats, containing a melodic line.

MONSOON

Words & Music by Robbie Williams & Guy Chambers

♩ = 100



1. I've sung some songs that were lame, — I've slept with girls on the game.
(2.) To all you Sha - ron's and Mi - chelle's with all your tales to sell,

Gm



I've got my Ca - tho - lic shame, Lord I'm in pur - ga - tory
save your meat mo - ney well, I'm glad that spend - ing a



ba - sic - ally, it's all come on top — for me.
night with me guar - an - teed you ce - le - bri - ty.

I was - n't me when we met, you have - n't lost my res - pect,
 And I can't talk in a crowd, when I'm a - lone I'm too loud,

B^b maj⁷/D

I'm here to serve and pro - tect, what shade of in -
 you've done your dad - dy's proud. Thank you for keep - ing me

C¹³

C⁷

B^b

F

-sa - ni - ty keeps lead - ing you back__ to me?
 com - pa - ny, you've all been so nice__ to me.

So put your hands a - cross the wa - ter mush -

Gm⁹



C¹³



C⁷



- room

mon - soon,

come

soon.

1.



2. Don't wan - na piss on your pa - rade, I'm here to make mo - ney and get laid.

Gm



C



Yeah I'm a star but I'll fade if you ain't stick - ing your knives in me,

you will be ev -

2.

B^b F A^b/E^b E^b

- en - tual - ly. Oh, Lor'

A^b/E^b E^b B^b/F F

I feel no thing.

B^b/F F B^b/F F A^b/E^b E^b A^b/E^b E^b

I know much smart - er men

C^o C^o C^osus⁴ C^o F

nev - er got this far. I've got so ma - ny re - grets,

Gm 3fr

I smoked too ma - ny ci - gar - ettes I've had more blondes than bru - nettes

C

I'm not ex - pect - ing your sym - pa - thy, but it's all been too

Bb

F

F

much for me. So put your hands a - cross the wa

Gm9 3fr

- ter mush - room, mon

- soon, _____ come soon, _____

So put your hands a - cross the wa - ter mush -

- room, _____ mon - soon, _____

come soon, _____

COME UNDONE

Words & Music by Robbie Williams, Boots Ottestad, Ashley Hamilton & Daniel Pierre

♩ = 84

B



E



Musical notation for the first system, including treble and bass clefs, notes, and chords. The bass line includes the instruction *RH 8* and *Con pedale*.

B



E



Musical notation for the second system, including treble and bass clefs, notes, and chords.

B



E



Musical notation for the third system, including treble and bass clefs, notes, and chords. Lyrics are provided below the staff.

1. So un - im - pressed but so in awe... Such a saint but such a
 2. So rock and roll, so cor - p'rate suit... So damn ug - ly, so damn

B



Musical notation for the fourth system, including treble and bass clefs, notes, and chords. Lyrics are provided below the staff.

whore. So self a - ware, so full of
 cute. So well trained, so a - ni -



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody consists of eighth and quarter notes.

— shit.
-mal.

So in - de - ci - sive, so a - dam - ant
So need your love, so fuck you all.

I'm con - tem -
I'm not

Musical staff with treble clef, continuing the melody from the first system.

Musical staff with bass clef, continuing the bass line from the first system.

F#



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues.

- pla - ting,
scared of dy - ing

think - ing a - bout think - ing.
I just don't want to.

It's so frust -
If I stopped

Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, continuing the bass line.

F#



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues.

- ra - ting, just get a - no - ther drink in.
ly - ing I'd just dis - ap - point you.

Watch me come un - done.
I come un - done.

Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, continuing the bass line.

B



Musical staff with treble clef, key signature of three sharps, and a 7/8 time signature. The melody continues.

They're sell - ing ra - zor blades and mir - rors in the street.

Musical staff with treble clef, continuing the melody.

Musical staff with bass clef, continuing the bass line. A 'Sub' marking is present at the end of the line.

B E

Pray that when I'm coming down you'll be asleep.

B E B/E

If I ever hurt you your revenge will be so sweet, because I'm

C#m B/C# E I. B

scum and I'm your son. I come undone.

E B E

I come undone.

2.

B

A



Musical staff with treble clef and lyrics: So write a - no - ther bal - lad mix it on a Wednes - day.

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

E/G#

B



Musical staff with treble clef and lyrics: Sell it on a Thurs - day, buy a yacht by Sat - ur - day, it's a love song, a

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

A



Musical staff with treble clef and lyrics: love song. Do a - no - ther in - ter - view sing a bunch of lies.

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

E/G#

F#



Musical staff with treble clef and lyrics: Tell a - bout ce - le - bri - ties that I des - pise and sing love songs. We sing

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





love songs, so sin - cere.



so sin - cere.







They're sell - ing ra - zor blades and mir - rors in the street.

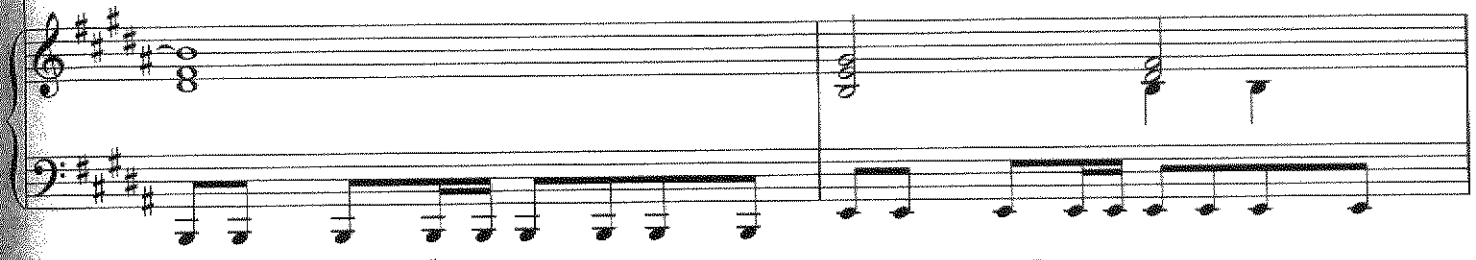
B  E 





Pray that when I'm coming down you'll be asleep.



B  E  B/E 




If I ever hurt you your revenge will be so sweet, I come undone...



C#m  4fr B/C#  4fr E  B 

Be - cause I'm scum I'm your son. You've gotta love my sad song, my



Esus²  2fr B  Esus²  2fr

Repeat ad lib. to fade

I come undone. I've come undone.
love song, my sad song, my love song, my sad song, my love song.



HOT FUDGE

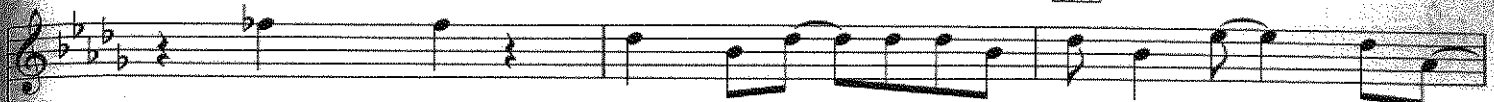
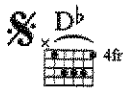
Words & Music by Robbie Williams & Guy Chambers

♩ = 104



Yee hah!

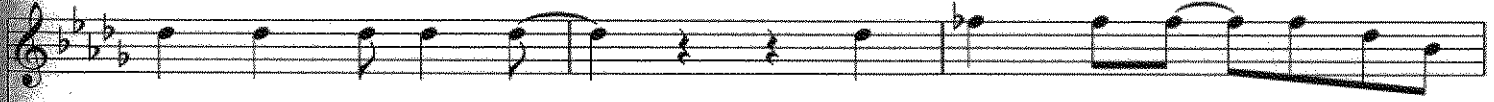




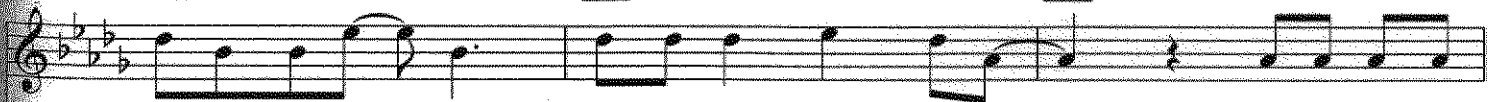
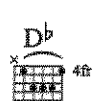
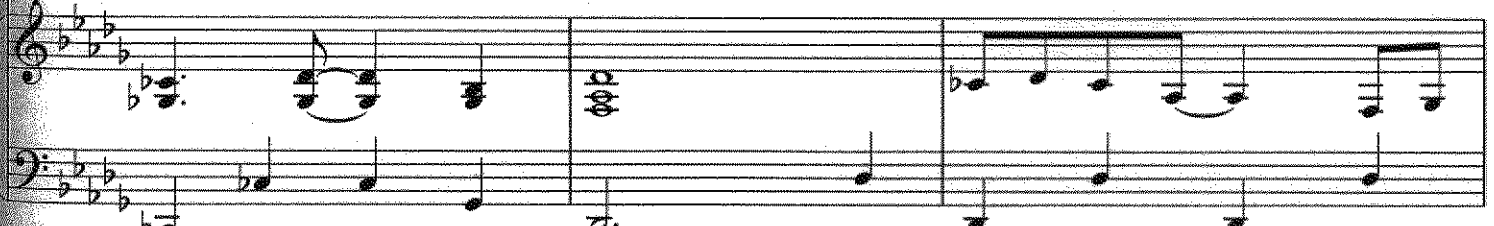
1. Queen bitch, eat the rich, I'm on the second course to-day...
 2. Take the piss, always English, God bless you Uncle Sam.
 3. Instrumental



I'm not the first, and I won't be the worst, she's
 You got a cool gene pool, and our winter is cruel, and God



done most of L. A. Can't find a virgin, I can
 knows I love to tan. Mak - ing cents, and dead



get you a surgeon, twenty four hours a day. Call it 'Col - la -
 Pre - si - dents, before I could count to ten. With the





Musical staff with treble clef and key signature of three flats. Lyrics: -gen na - tion Jean - ie,' you big lip mea - nie, I'm a - bout to be blown a - way.

na - tion be - hind me can't stop the Li - mey, she's on her back a - gain.

Piano accompaniment for the first system, showing treble and bass clefs with chords and melodic lines.



N.C.



Musical staff with treble clef. Lyrics: Come on sing it! Take me to the place where the

Come on sing it! Take me to the place where the

Piano accompaniment for the second system, showing treble and bass clefs with chords and melodic lines.

To Coda



Musical staff with treble clef. Lyrics: sun - shine flows, Oh, my Sun - set

sun - shine flows, Oh, my Sun - set

Piano accompaniment for the third system, showing treble and bass clefs with chords and melodic lines.



Musical staff with treble clef. Lyrics: Ro - de - o. Hot fudge, here comes the judge. There's a

Ro - de - o. Hot fudge, here comes the judge. There's a 2° Just a

Piano accompaniment for the fourth system, showing treble and bass clefs with chords and melodic lines.

A^bm⁷
4fr

E^bm
6fr

green card in the way. The Ho - ly Ghost and the whole East Coast are

G^b

G^b11

G^b

D^b
4fr

mov - ing to L. A. And we've been dream - ing of this feel - ing since
2^o Cause

A^bm⁷
4fr

G^b

D^b/F

nine - teen eigh - ty - eight. Mo - ther, things have got to change

E^bm 6fr D^b/F G^b A^{b9}sus⁴

2. A^{b9}sus⁴

D^b
4fr N.C.

I'm mov - ing to L. A. mov - ing to L. A. L. A. L. A.

Percussion

B

D^b

B

N.C.

— L. A. — L. A. — L. A. — L. A. —

D^b

G^b/A^b

D.S. al Coda

L. A. L. A. L. A. Uh, uh, uh, uh.

⊕ Coda

B^bm

A^bm

G^b

A^b

B^bm

A^b6

A^b

G^b

A^b

Take me to the place where the sun - shine flows.

B^bm

A^b 4fr

E^bm 6fr

D^b/F

B

Oh, my Sun - set ro - de - o.

D^b 4fr

Hot fudge,

A^bm⁷ 4fr

here comes the judge, there's just a green card in the way. The

E^bm 6fr

G^b

Ho - ly Ghost and the whole East Coast are mov - ing to L. A.

G^b11



G^b



D^b



'Cause we've been dream - ing of this feel - ing since

A^bm⁷



G^b



1.

D^b/F



nine - teen eigh - ty - eight. Mo - ther, things have got to change.

E^bm



D^b/F



G^b



A^b11



2.

D^b/F



E^bm⁷



I'm mov - ing to... things have got to change I'm

A^b9sus⁴



D^b



A^bm⁷



mov - ing to L. A.

E^bm
6fr

G^b

Mov - ing to L. A.

G^b11

G^b

D^b
4fr

A^bm⁷
4fr

Keep on mov - ing, keep on mov - ing, keep on mov - ing to L. A.

G^b

D^b/F

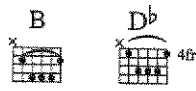
E^bm⁷

L. A. L. A. Got - ta move in - to L. A.

A^b9sus⁴

D^b
4fr

Keep on mov - ing, keep on mov - ing on. Keep on



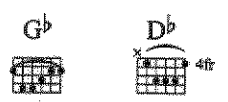
mov - ing, mov - ing on. Keep on mov - ing, mov - ing on. Keep on



mov - ing, keep on mov - ing on. Keep on mov - ing, keep on



mov - ing, keep on mov - ing, keep on mov - ing, keep on mov - ing on.



Keep on mov-ing a mo - mo-mo-mo yeah. Mo - mo - mo - mo mo and stop.

8^{va}

MR BOJANGLES

Words & Music by Jerry Jeff Walker

♩ = 86 $\text{♩} = \overset{3}{\text{♩}}$

N.C.



Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle,



Bo - jan - gle jan - gle.



Whistle

1. 1



knew a man, Bo-jan-gles, and he'll dance for you in worn-
 2. Told me of time he worked with, with min-strel shows, travel-ling through-



-out shoes. With sil-ver hair, a rag-ged shirt, bag-gy pants,
 -out the south. Spoke with tears for fif-teen years, how his, how his dog and he,



he would do the old soft shoe. He would jump
 they would tra-vel a-bout. But his

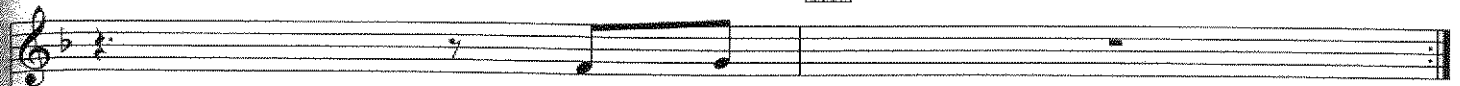


so high, jump so high, then he'd light-ly
 dog up and died, got up and died.

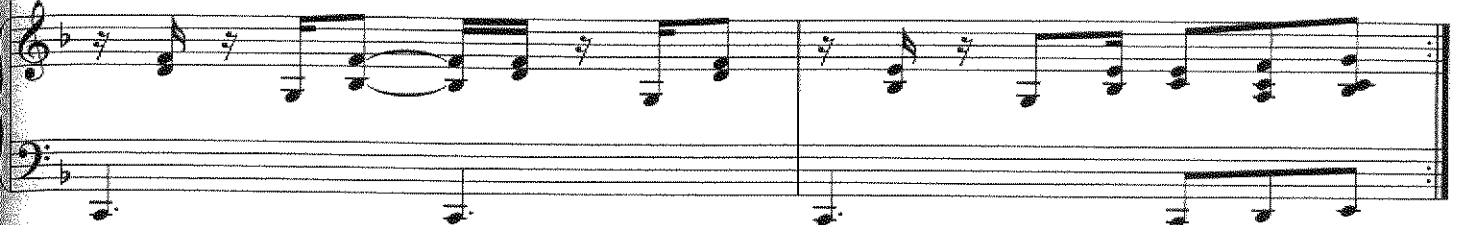
C⁹sus⁴



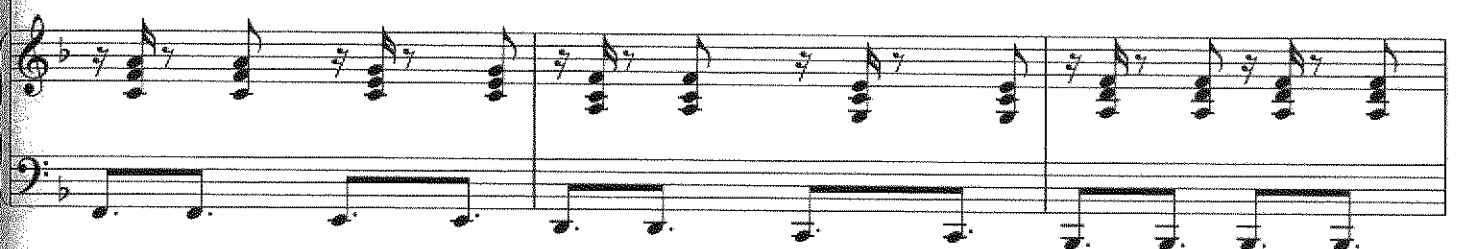
C⁷



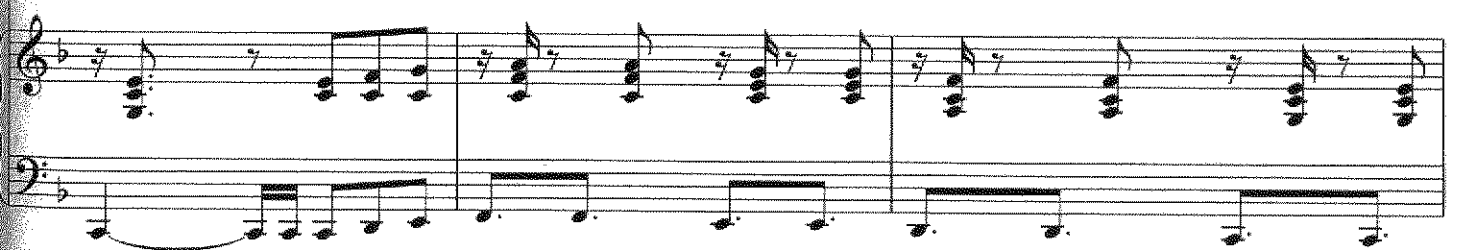
And af - ter twen - ty touch years down. he still grieves.



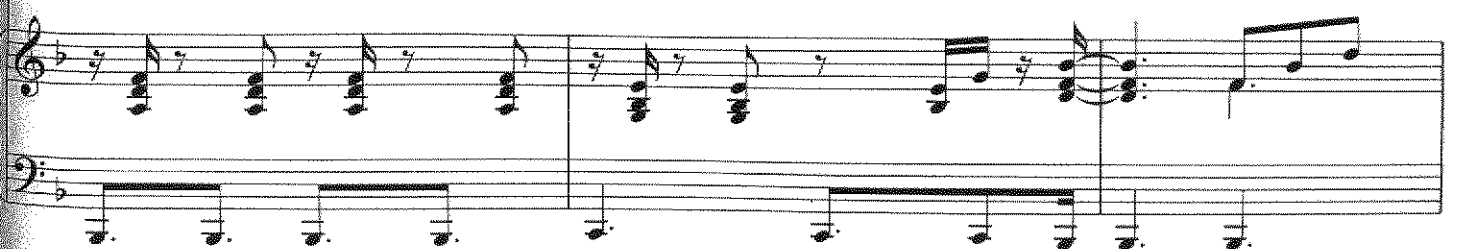
He said "I dance now and ev - 'ry chance in hon - ky tonks for my



drinks and tips. But most the time I, I spend be - hind these coun - ty bars,



you see son, I, I drinks a bit." Then he



Am⁷



Dm



Dm/C



Bm^{7b5}



shook his head.

Oh, Lord,

when he shook his head.

C⁹sus⁴



A⁷



I could swear I heard some - body saying "Please, please".

Dm⁷



C⁶



Dm⁷



That's Mis - ter Bo - jan - gles,

call - ing Mis - ter Bo -

C⁶



Dm⁷



C



-jan - gles.

Mis - ter Bo - jan - gles come back and

1.

F C/E Dm7 F/C Faug/C#

dance, and dance, and dance, please dance.

2.

Dm C F C/E Dm7 C

dance, please dance. Come back and dance again Mr. Bojangles.

F C/E Dm7 C

Whistle

F C/E Dm7 rit. C F

SHE'S THE ONE

Words & Music by Karl Wallinger

♩ = 78



Con pedale



I. I was her, —



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

(Verses 3 & 4 see block lyrics)

E^bmaj7 *Cm* *F7* *To Coda* ⊕

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

B^b *E^bmaj7* *Cm*

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

F7 *B^b* *1^o Only* *E^bmaj7*

she's the one. 2. We were young,

B^b *E^bmaj7* *B^b*

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

E7maj7

Cm

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

F7

Bb

Bb11

Bb7

she's the one. —

Eb

When you get to where you wan-na go, — and you know the things you wan-na know, — you're

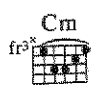
Bb

Bb11

Bb7

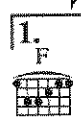
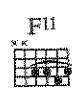
Eb

smil - - - ing. — When you said what you wan-na say — and you



know the way you wan - na play, ——— yeah. You'll be so high you'll be

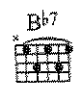
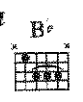
2° say ———



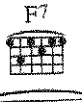
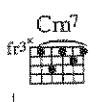
D.%. al Coda

fly - - - - ing. 2. Though the sea — - - ing. 3. I was her, —

⊕ *Coda*



If there's some - bo -



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

B \flat 7



Cm7



F7



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

Gm



E \flat



Cm7



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

F7



Gm



A \flat maj9



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

Cm7



F7



Gm



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

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

she's the one, ———

she's the one. rit. she's the one.

Chord diagrams: E^b, Cm⁷, F, B^b, E^bmaj⁷, B^b.

Verse 3:

Though the sea will be strong
 I know we'll carry on
 'Cos if there's somebody calling me on, she's the one
 If there's somebody calling me on, she's the one.

Verse 4:

I was her, she was me
 We were one, we were free
 And if there's somebody calling me on etc.

KIDS

Words & Music by Robbie Williams & Guy Chambers

♩ = 92

E⁵ G⁵

A⁵ B⁵/F[#]

E⁵ A

E⁵ A

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E⁵



A



KYLIE:

ROBBIE:

1. Me no bub - bl - e - tious, me smoke hea - vy tar. _____
 2. You've got a re - pu - ta - tion. Well I guess that can be ex - plored. You're

E⁵



A



KYLIE:

Me be groov - in' slow - ly where you _____ are. _____
 danc - ing with the chair - man of the _____ board. _____ Take ride on my

E⁵



A



ROBBIE:

No - ti - fy _____ your next _____ of kin 'cause you're nev - er com - ing back. _____
 twelve cy - lin - der sym - pho - ny, but if you got o - ther plans. _____ The

E⁵



A



KYLIE:

I've been drop - ping beats _____ since Back in _____ Black. _____ } And we'll
 pur - pose of a wo - man is to love her _____ man. _____ }

E⁵



A



paint by num - bers till some - thing sticks... I

E⁵



A



don't mind do - in' it for the kids. So come on

ROBBIE:

E⁵



G⁶



Dsus²



BOTH:

jump on board, take a ride, yeah...

A⁵



B⁵



G



F#7



(You'll be do - ing it al - right.) Jump on board, feel the high...



yeah. 'Cause the kids are al - right.



I'm gon - na give it all of my lov - in', it's gon - na take up all of my love.



I'm gon - na give it all of my lov - in', it's gon - na take up all of my love.



KYLIE:

ROBBIE:

KYLIE:

Come down from the ceil - ing. I did - n't mean to get so high. I could - n't

E



D



A



ROBBIE:

do what I want - ed to do when my lips were dry. You

E



D



A7



KYLIE:

can't just up and leave me. I'm a sing - er in a band. Well

E



A



I like drum - mers ba - by, you're not my bag.

E5



G6



Dsus2



BOTH:

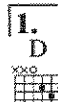
Jump on board, take a ride, yeah.



(You'll be do - ing it al - right.) Jump on



board feel the high, yeah.



'Cause the kids are al - right.



ROBBIE:

I'm an ho - na - ry Sean Con - ne - ry, born se - ven - ty four. There's on - ly one of me
 Press be ask - in' do I care for so - do - my? I don't know, yeah, pro - ba - bly.

A⁵



B⁵/F[#]



sin - gle hand - ed - ly rais - ing the e - co - no - my. Ain't no chance of the re - cord comp - 'ny drop - pin' me.
I've been look - in' for se - ri - al mo - no - ga - my, not some bird_ that looks like. Bil - ly Con - nel - ly.

E⁵



A



But for now_ I'm down with or - ni - tho - lo - gy, grab your bi - no - cu - lars, come fol - low me.

E⁵



A



I like to drink it up but nev - er like to sink it, uh, uh. I like to drink it up but nev - er like to sink it, uh, uh.

E⁵



A



Repeat ad lib. to fade

I like to drink it up but nev - er like to sink it, uh, uh. Uh uh uh uh uh uh uh uh uh uh.

NAN'S SONG

Words & Music by Robbie Williams

♩ = 62



I. You said when you'd die that you'd

A⁷sus⁴(add⁶)



Em⁷



walk with me ev - e - ry day. And

D A⁷sus⁴(add⁶) Em⁷

I'd start to cry and say please don't talk that way.

D A⁷sus⁴(add⁶)

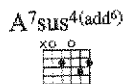
With the blink of an eye the Lord came and asked you
love, I miss your touch but I'm feeling you ev - 'ry -

Em⁷ D

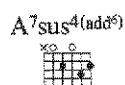
to meet. You went to a bet - ter place but He
day. And I can al - most hear you say "you've

A⁷sus⁴(add⁶) Em⁷

stole you a - way from me. And
come a - long way ba - by." And



now she lives in hea - ven, but I
now you live in hea - ven, and I



know they let her out } to take care of
know they let you out }



me. There's a strange kind of light car - res - sing me to - night...
2° in my bed - room to - night...



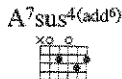
Pray si - lence my fear she is



1.

near, bring - ing hea - ven down here.

2^o bring your

2. I miss your

2.



You taught me kings and queens... while

Gmaj7 Bm/F# F# Bm

strok - ing my hair In my dark - est hour

F#m7/A Gmaj7 Bm/F# F#

I know you are there

Bm F#m7/A Gmaj7

kneel - ing down be - side me, whis - per - ing my

Bm/F# F# G D

prayer. Yes, there's a strange kind of light

G D G

ca - ress - ing me to - night... Pray si - lence my...

D C

fear, she is near, bring - ing hea - ven down

A G

here. The next time that we

D G D

meet I will bow at her feet.



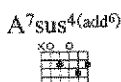
And say was - n't life ——— sweet. Then we'll pre - pare

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



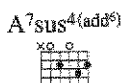
to take hea - ven down ——— there. ———

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



Empty vocal line for the third system.

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



Empty vocal line for the fourth system.

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

BETTER MAN

Words & Music by Robbie Williams & Guy Chambers

♩ = 80

F#



F#sus4



F#



B⁷/F#



1. Send some - one to

F#



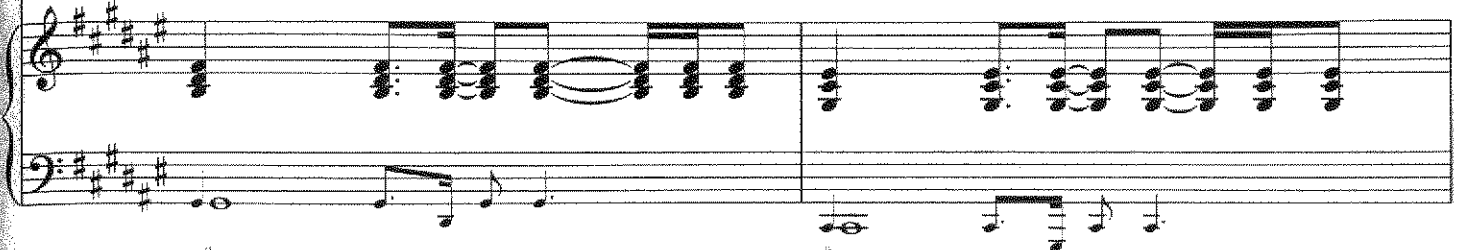
D#m



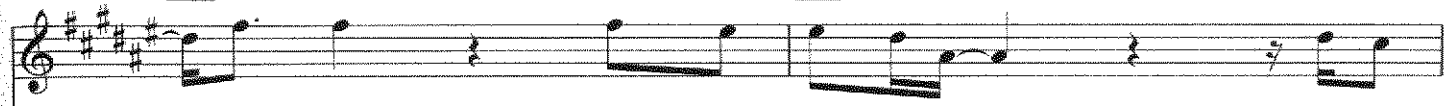
1. 3. love me, I need to rest in arms, keep me
(2.) con - science, 'cause it's not my fault, I know I've



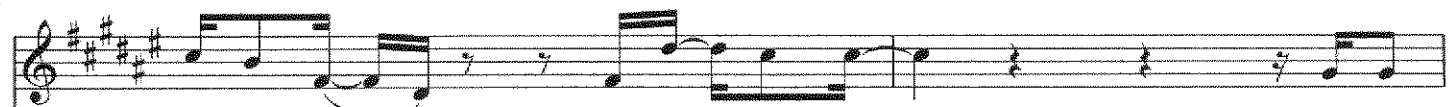
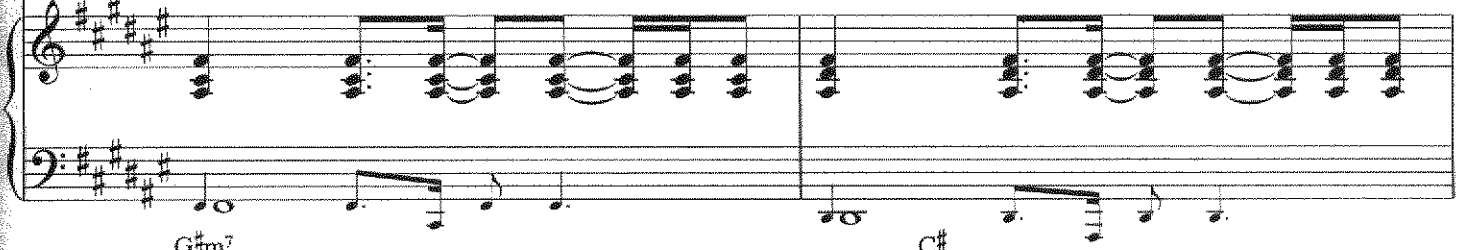
safe from harm_ in pour - ing rain. Give me end - less_
 been taught_ to take_ the blame. Rest as - sured my_



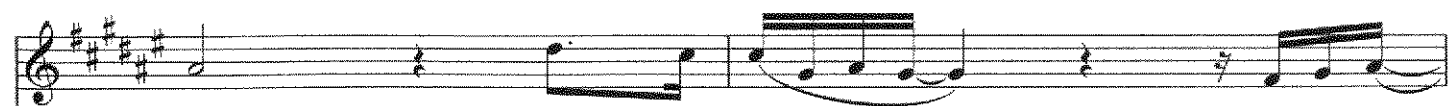
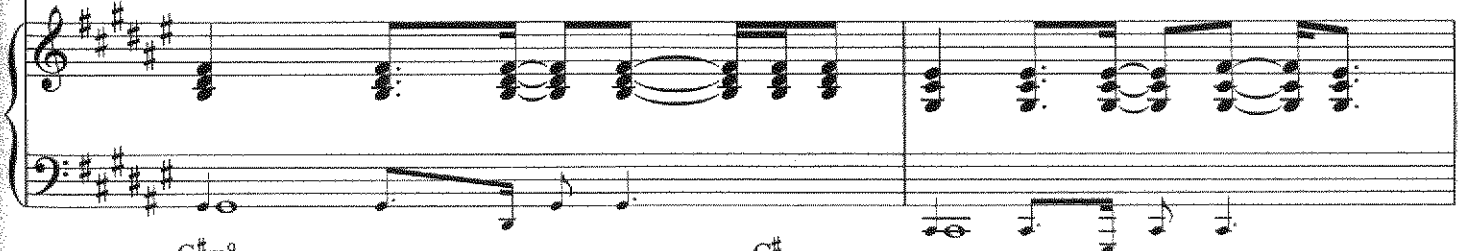
F#



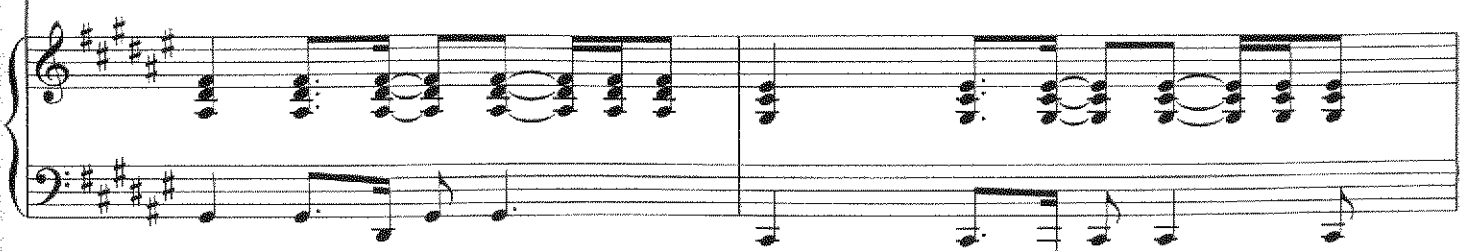
— sum - mer, Lord I feel the cold, feel I'm
 — an - gels will catch my tears, walk me



get - ting old_ be - fore_ my time. }
 out of here, I'm_ in pain. } As my



soul heals the shame I will grow_



F# C# / E# D#m

through this pain. Lord I'm

To Coda ⊕ 1. F#

G#m7 4fr C# C#sus4/2 4fr C# 4fr

do-ing all I can to be a bet-ter man.

2. F#

B5/F#

2. Go ea-sy on my

A Dmaj7

Once you've found that lov-er you're home-ward bound, love is all

E6



F#m



A



— a - round, —

love is all — a - round —

I know some have fall - en on sto-

Dmaj7



G#m7



D#m



C#



D.S. al Coda

-ny ground, —

but love is all — a - round —

3. Send some - one to

⊕ *Coda*

F#



F#sus4



F#



B5



F#



FEEL

Words & Music by Robbie Williams & Guy Chambers

♩ = 96

Dm



Am/D



F/D



G/D



Dm



Am/D



Musical notation for the first system, including guitar chord diagrams and piano accompaniment.

F/D



G/D



Dm



Musical notation for the second system, including guitar chord diagrams and piano accompaniment.

1. Come and hold my hand,
(2.) die

Am/C



A/C#



Musical notation for the third system, including guitar chord diagrams and piano accompaniment.

I wan - na con - tact the liv - ing.
but I ain't keen on liv - ing ei - ther.

A7

Gm

Not sure I un - der - stand
 Be - fore I fall in love

Dm/F

A/E

I'm this role I've been giv - en.
 pre - par - ing to leave her.

A7

Dm

I sit and talk to God,
 I scare my - self to death,

Am/C

A/C#

and he just laughs at my plans.
 that's why I keep on run - ning.



My head speaks a lan - guage.
 be - fore I've ar - rived,



I don't un - der - stand... }
 I can see my - self com - ing. } I just wan - na



feel... real... love... feel the home that I live... in.



'Cause I got too much life... run - ning through my veins...

1. A/C#

F C

go - ing to waste. 2. I don't wan - na

2. F

Bb

And I need to feel real love and a life ev - er af -

C A/C# Dm Am/D

- ter. I can - not give it up.

F/D G/D Dm Am/D F/D G/D

Dm Am F G Dm Am

Guitar

F G Dm Am F G

Dm Am/E F G

I just wan - na

B^b F C

feel real love, feel the home that I live in.



Musical staff with treble clef and key signature of two flats. The melody consists of eighth and quarter notes.

I got too much love — run - ning through my veins — to go to waste.

Piano accompaniment for the first system, featuring a left hand with a steady eighth-note bass line and a right hand with chords and moving lines.



Musical staff with treble clef and key signature of two flats. The melody continues with quarter and eighth notes.

I just want to feel real love.

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.



Musical staff with treble clef and key signature of two flats. The melody features a series of eighth notes.

— and a life ev - er af - ter. — There's a hole in my soul,

Piano accompaniment for the third system, providing accompaniment for the vocal line.



Musical staff with treble clef and key signature of two flats. The melody consists of quarter and eighth notes.

you can see it in my face, it's a real big place.

Piano accompaniment for the fourth system, concluding the piece with a final chord.



Musical notation for the first system, including a treble clef staff with a whole rest and a piano accompaniment with chords and a bass line.



Musical notation for the second system, including a treble clef staff with lyrics "Come and hold my" and a piano accompaniment.



Musical notation for the third system, including a treble clef staff with lyrics "hand, I want to con - tact the" and a piano accompaniment.



Musical notation for the fourth system, including a treble clef staff with lyrics "liv - ing. Not sure I un - der - stand" and a piano accompaniment.



this role I've been giv - en.

Not sure I un - der - stand...



Not sure I un - der - stand...



Not sure I un - der - stand...

Not sure I un - der - stand...



ANGELS

Words & Music by Robbie Williams & Guy Chambers

♩ = 76

E



I sit and wait _____ does an an -

Asus²



A



C[#]m/G[#]



B



- gel con - tem - plate _____ my fate? _____ And do they know

E



Asus²



A



C[#]m/G[#]



the pla - ces where _____ we go, _____ when we're grey and old? _____

B



F[#]m⁷



A



'Cause I have been _____ told _____ that sal - va - tion _____ lets their wings _____

C[#]m/G[#] **A** **D**

un - fold. So when I'm ly - ing in my bed thoughts

A/C[#] **A** **E** **D** **A/C[#]**

run - ning through my head and I feel that love is dead. I'm lov - ing an - gels in - stead.

E **B** **C[#]m**

And through it all she of - fers me pro - tec - tion, a lot of love and af - fec -

A **A^{sus}2** **E** **B**

- tion whe - ther I'm right or wrong. And down the wa - ter - fall wher - ev - er it may take.



me, I know that life won't break me, when I come to call she won't for - sake



To Coda



me, I'm lov - ing an - gels in - stead.



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



I look a - bove and I know I'll al - ways be blessed

Asus²



A



C[♯]m/A



B



D



— with love—

And as the feel - ing grows— she brings

A/C[♯]



A



E



Dadd⁹



A/C[♯]



E



D[♯] al Coda

flesh to my bones

and when love is dead

I'm lov - ing an - gels in - stead.

And through it all

Coda

E



Bm



F[♯]m/A



E



Bm



F[♯]m/A



1. E



2.



B



C#m



And through it all she of - fers me pro - tec - tion, a lot of love and af - fec -



B



- tion whe - ther I'm right or wrong. And down the wa - ter - fall wher - ev - er it may take



A



me, I know that life won't break me, when I come to call she won't for - sake.

F#m



Dadd9



rit.

A/C#



E



me, I'm lov - ing an - gels in - stead.