

Piano/Vocal/Guitar

Boyz n the Hood  
Greatest Hits



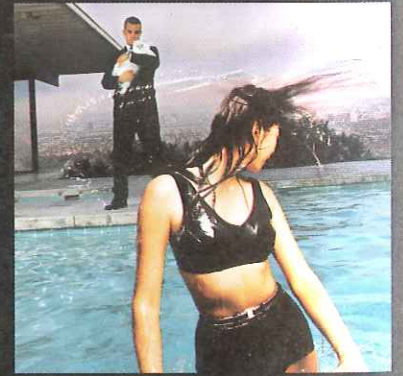
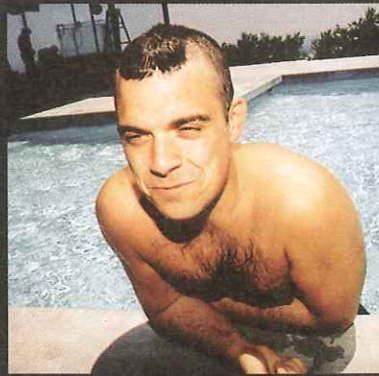
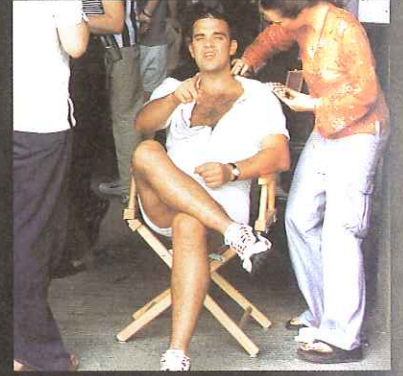
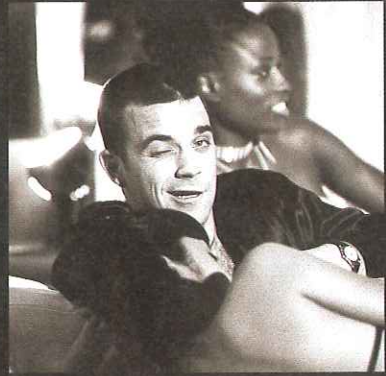
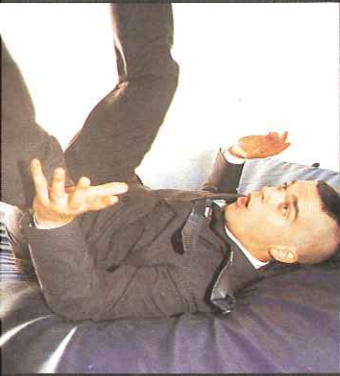
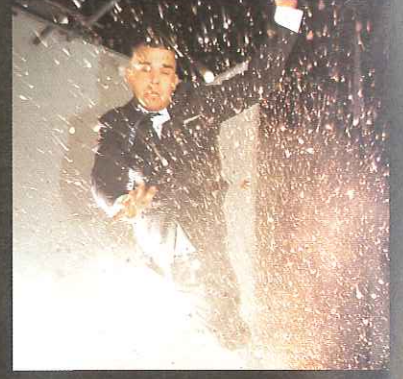
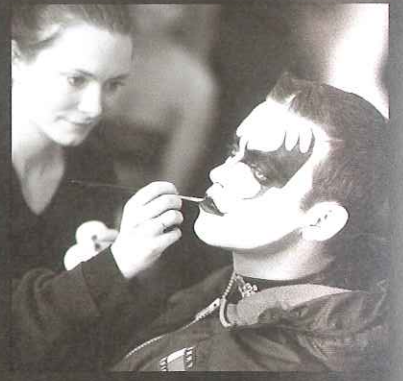
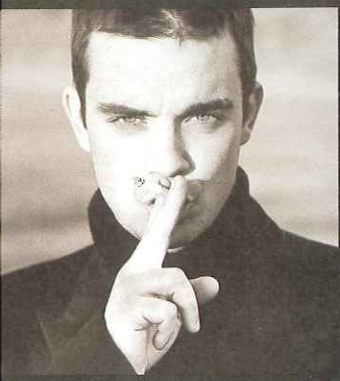
# Robbie Williams Greatest Hits

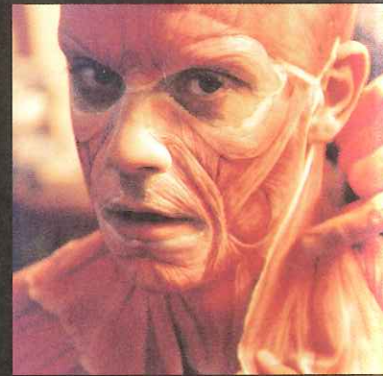
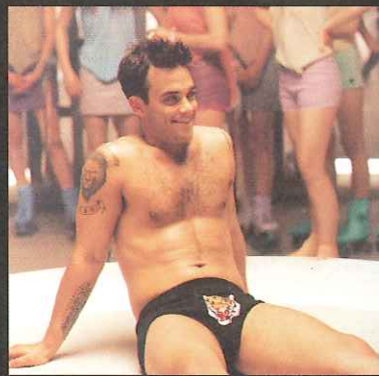
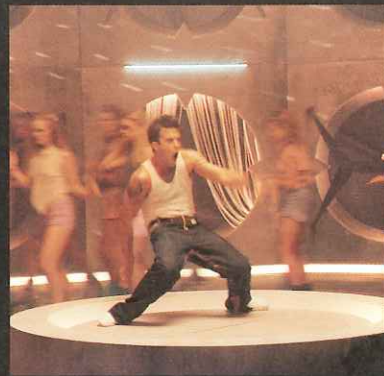
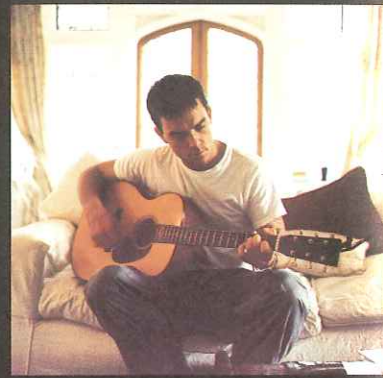
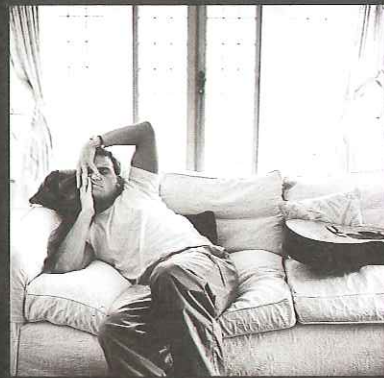
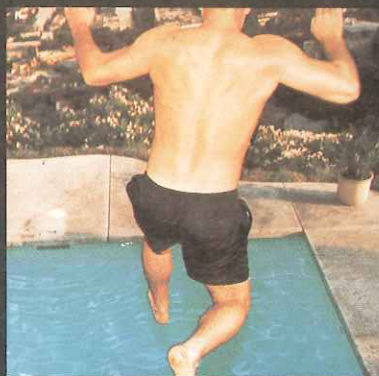
- 5 Old Before I Die
- 10 Lazy Days
- 15 Angels
- 20 Let Me Entertain You
- 25 Millennium
- 32 No Regrets
- 40 Strong
- 50 She's The One
- 45 Rock DJ
- 94 Kids
- 56 Supreme
- 62 Let Love Be Your Energy
- 68 Eternity
- 74 The Road To Mandalay
- 80 Feel
- 88 Come Undone
- 101 Sexed Up
- 110 Radio
- 106 Misunderstood

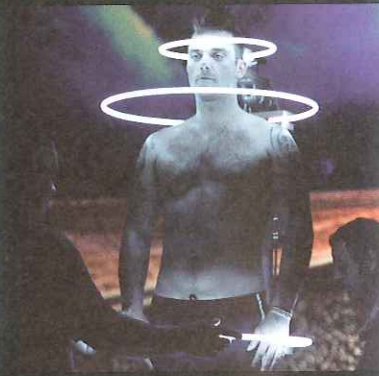
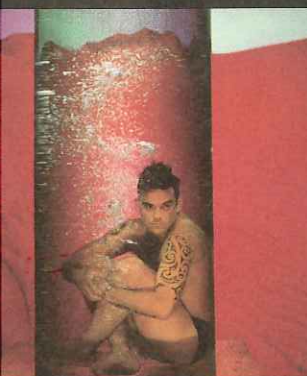
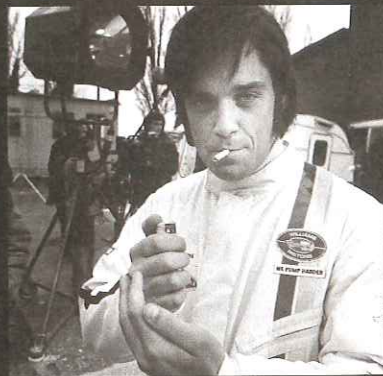
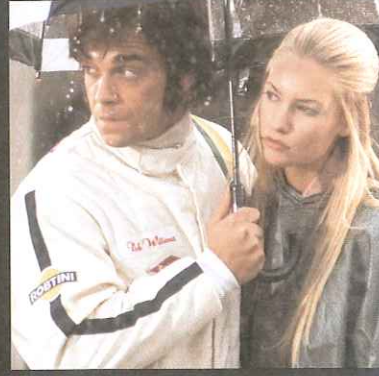
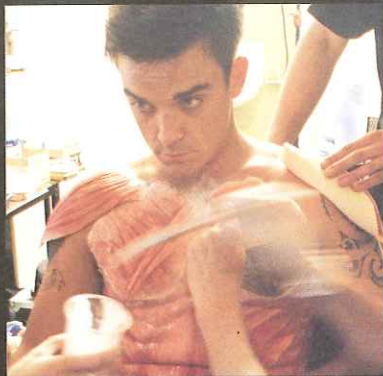
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# Old Before I Die

Words & Music by Robbie Williams, Eric Bazilian & Desmond Child

♩ = 116

A Em/A A Em/A

The first system of music features a piano accompaniment with a treble and bass clef. Above the staff, four guitar chord diagrams are provided: A, Em/A, A, and Em/A. The piano part consists of chords in the right hand and a bass line in the left hand, all in a 4/4 time signature.

A Em/A A Em/A

The second system continues the piano accompaniment with the same chord sequence: A, Em/A, A, and Em/A. The notation includes both treble and bass clefs.

A Em/A A Em/A

The third system continues the piano accompaniment with the same chord sequence: A, Em/A, A, and Em/A. The notation includes both treble and bass clefs.

1. She's tak - in' me pla - ces I should nev - er have been, —  
 2. She's not feel - in' sta - ble, she's un - ab - le to breathe, —

The fourth system shows the piano accompaniment for the vocal lines. It includes both treble and bass clefs and continues the chord progression.

A Em/A F#m7 F G

The fifth system introduces new guitar chords: A, Em/A, F#m7, F, and G. The piano accompaniment continues with these chords.

she's show - in' me fa - ces I should nev - er have seen, —  
 her heart's beat - ing fast - er so I'll ask — her to leave, —

The sixth system shows the piano accompaniment for the final vocal lines, including both treble and bass clefs.

Aadd9



Aaugadd9



A%



G



A



well these are strange\_ days we're liv-ing in to-day, c'est la vie I say. I hope I'm old.  
these are strange\_ days we're liv-ing in to-day, am I straight or gay? I hope I'm old.

F#m



Dm



E7



A



be-fore I die, I hope I live\_  
be-fore I die, I hope I live\_

F#m7



D



G



to re - live the days gone by }  
to see the day the Pope gets high }

A



F#m



Bm



I hope I'm old be - fore I die,



well to - night I'm gon - na live for to - day.



so come a - long for the ride, I hope I'm old be - fore I die..

1.



2.





Fm



G7



A



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

Aaug



A6



G



Well these are strange days we're liv-ing in to-day, c'est la vie I say, I say, I

C



Am



F



G7



say. I hope I'm old be-fore I die,

C



Am7



F



Bb



I hope I live to re-live the days gone by.

C Am Dm Fm

I hope I'm old \_\_\_\_\_ be - fore I die, \_\_\_\_\_

C Caug Dm

well to - night \_\_\_\_\_ I'm gon - na live for to - day \_\_\_\_\_ so come a - long for the ride, \_\_\_\_\_

Fm<sup>9</sup> C Am

I hope I'm old be - fore \_\_\_\_\_ I die. \_\_\_\_\_

Fm<sup>9</sup> Em/G


I hope I'm old be - fore, \_\_\_\_\_ old be - fore \_\_\_\_\_ I die. \_\_\_\_\_

*Repeat to fade*

# Lazy Days

Words & Music by Robbie Williams & Guy Chambers

♩ = 88

Capo 3 



Piano introduction in F major, 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line.







Vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment continues with a steady bass line and chords.

1. La - zy days  
2. Cra - zy days





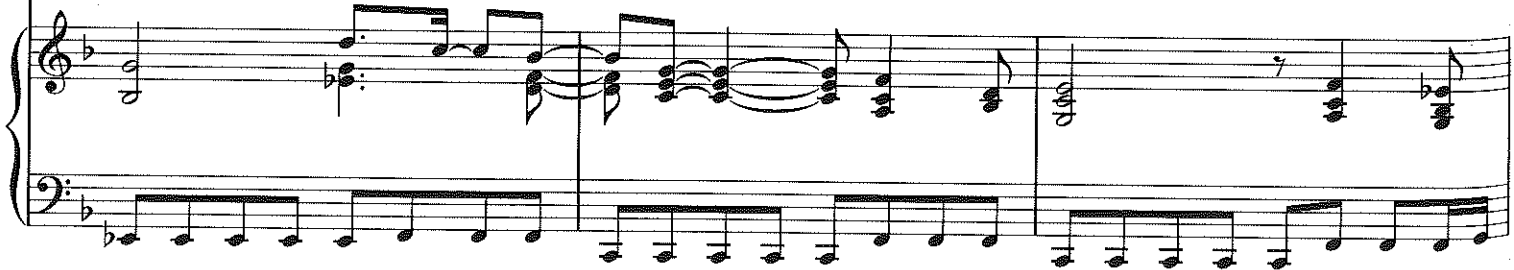








call - ing to you  
but you'll get me through



Piano accompaniment for the vocal line, featuring a steady eighth-note bass line and chords in the right hand.

E<sup>b</sup> F E<sup>b</sup> F C F

come out to play\_ and here I'll stay\_ the fut - ure lies with you\_ hold - ing on to you\_

C Gm<sup>7</sup> B<sup>b</sup>

Now you can be sure\_ love is the cure, what we're search - ing\_ now you can be sure\_ our thoughts are pure, we'll un - lock the\_

Gm<sup>7</sup> D<sup>b</sup> E<sup>b</sup>add<sup>9</sup>

— for is to have\_ a jol - ly good time\_ — door\_ and we will have\_ a jol - ly good time\_

F

1. F 2. F

— It can hap - pen in a - ny sea - son,

F

A<sup>b</sup>maj<sup>7</sup>



B<sup>b</sup>



F



we don't need a - ny rea - son to sit a - round and wait.

A<sup>b</sup>maj<sup>7</sup>



B<sup>b</sup>



The world could change in a sec - ond so I find the sun - shine beck - ons me to o - pen up the gate.

F/A



A<sup>b</sup>add<sup>9</sup>



E<sup>b</sup>6



F



and dream,

and dream...

E<sup>b</sup>



F



E<sup>b</sup>



F



C



F



3. La - zy days...

don't let them get you down,

C F E<sup>b</sup> F E<sup>b</sup> F

wear a smile I don't wan-na see\_ you.

— frown, don't let them get\_ you down. It can hap - pen in a - ny sea -

- son, we don't need a - ny rea - son to\_ sit a - round and wait.

A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup> F

A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>

The world could change in a sec - ond so I find the sun - shine bec - kons me to o - pen up the gate.

F/A



A<sup>b</sup>add<sup>9</sup>



E<sup>b</sup>6



F



and dream, and dream.

D<sup>b</sup>



then you will have.

F



Cm<sup>7</sup>/F



N.C.

a jol - ly good time.

B<sup>b</sup>/F



1-3.

F



4.

F



# Angels

Words & Music by Robbie Williams & Guy Chambers

♩ = 76  
E



1. I sit and wait \_\_\_\_\_ does an an -

Asus<sup>2</sup>



A



C<sup>#</sup>m/G<sup>#</sup>



B



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

E



Asus<sup>2</sup>



A



C<sup>#</sup>m/G<sup>#</sup>



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

B



F<sup>#</sup>m7



A



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



C#m/G# 4fr      A/C#      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 4fr

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

A      Asus2      E      B

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



Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

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

Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

F#m



To Coda



Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

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

Musical staff with treble and bass clefs, showing a melodic line and accompaniment.



Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

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

Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

B



Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

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

Musical staff with treble and bass clefs, showing a melodic line and accompaniment.

Asus<sup>2</sup>



A



C#m/A



B



D



with love

And as the feel - ing grows

she brings

A/C#



A



E



Dadd<sup>9</sup>



A/C#



E



*D.S 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/C#



1.

E



2.



B



C#m



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

A



Asus<sup>2</sup>



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

F#m



Dadd<sup>9</sup>



rit.

A/C#



E



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

# Let Me Entertain You

Words & Music by Robbie Williams & Guy Chambers

♩ = 124

Capo 1st fret  
F

A<sup>b</sup>/F

B<sup>b</sup>/F

F

F

A<sup>b</sup>/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

B<sup>b</sup>/F

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<sup>b</sup>/F

B<sup>b</sup>/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<sup>b</sup> B<sup>b</sup> F

let me \_\_\_\_\_ en - ter - tain you,

F A<sup>b</sup> B<sup>b</sup> F

let me \_\_\_\_\_ en - ter - tain you.

F A<sup>b</sup>/F

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

B<sup>b</sup>/F F

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

A<sup>b</sup>/F

B<sup>b</sup>/F

F

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

A<sup>b</sup>/E<sup>b</sup>

B<sup>b</sup>/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<sup>b</sup>/E<sup>b</sup>

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<sup>b</sup>/D

F

To Coda ⊕




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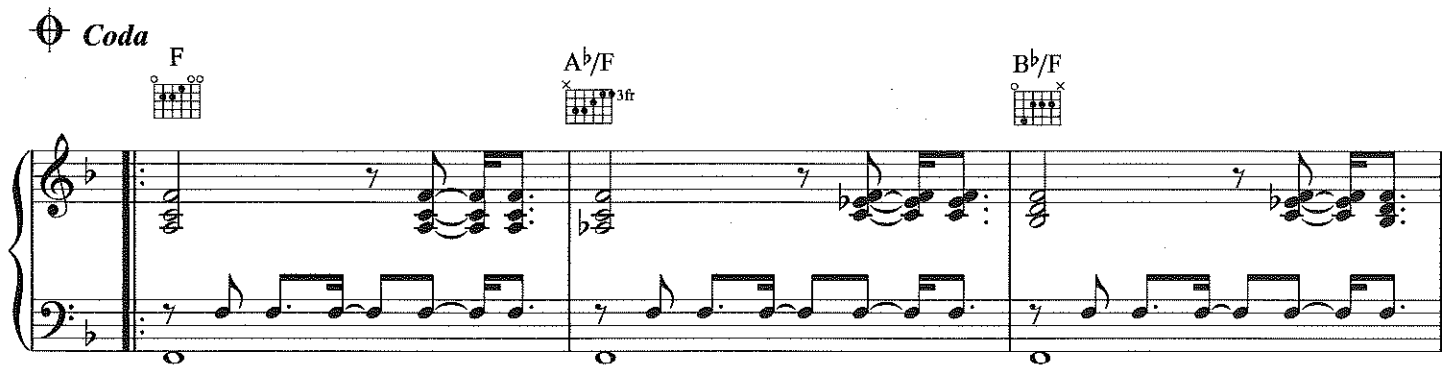
not going to end\_ up like your mum and dad\_ So come on let me  
 got - ta get high\_ be - fore you taste the lows\_ So come on





Ab  Bb  1,2 F  3. F  *D.S. al Coda*

en - ter - tain you,

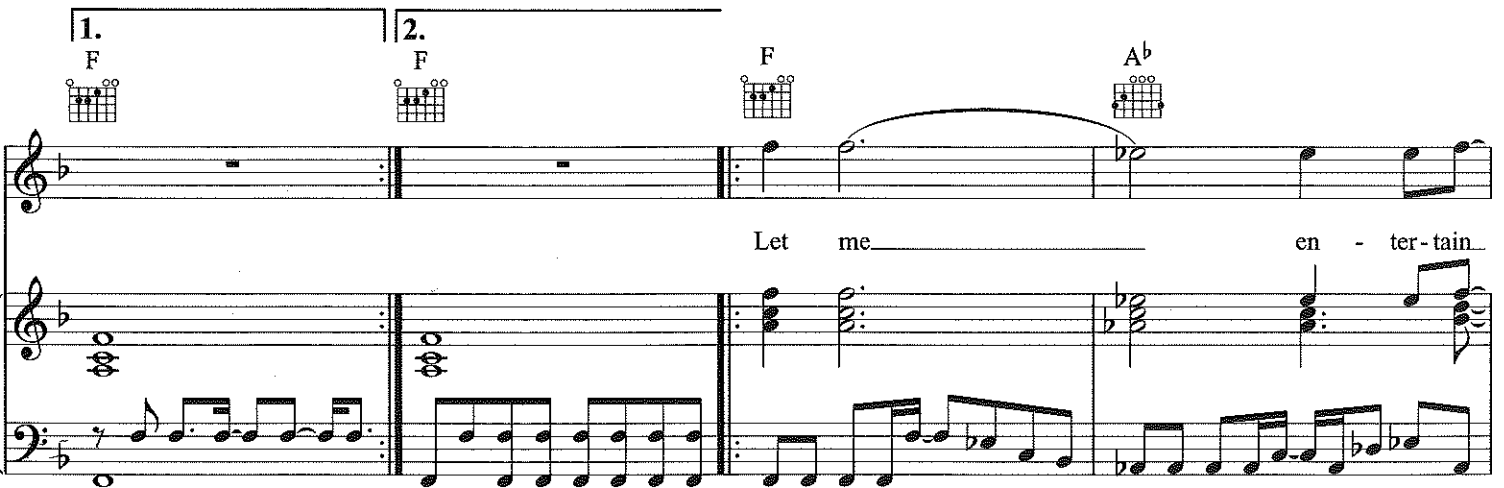





*Coda* F  Ab/F  Bb/F 



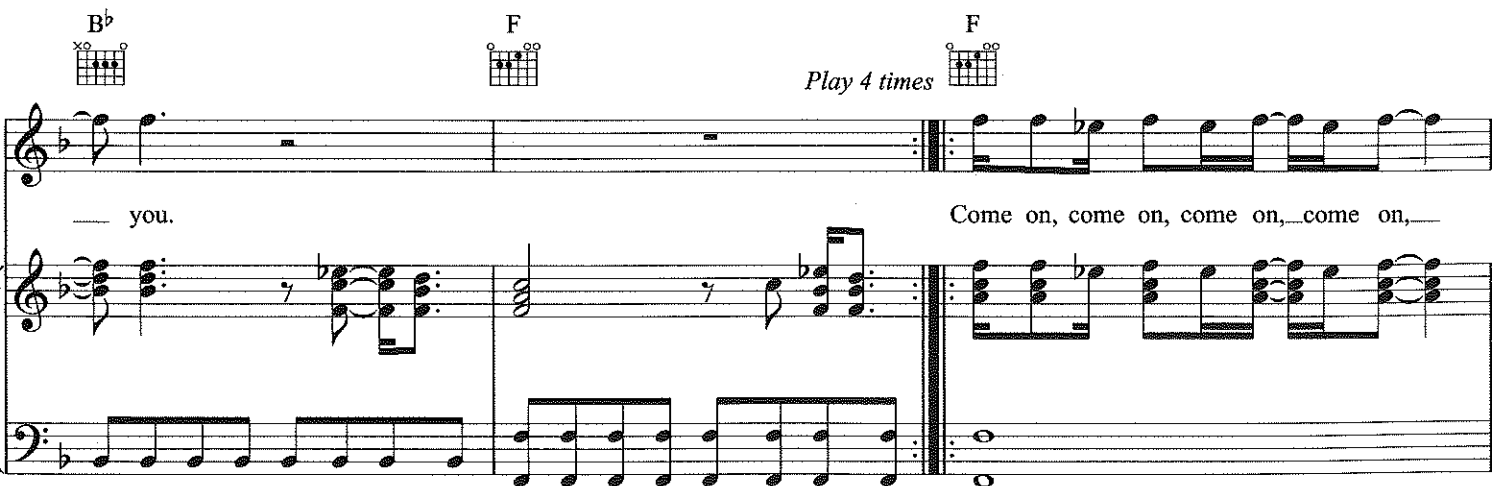
1. F  2. F  F  Ab 

Let me \_\_\_\_\_ en - ter - tain



Bb  F  F  *Play 4 times*

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





B<sup>b</sup>sus<sup>4</sup>/E<sup>b</sup>



B<sup>b</sup>/D



F



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

F



A<sup>b</sup>



B<sup>b</sup>



F



A<sup>b</sup>



B<sup>b</sup>



F



F



A<sup>b</sup>



B<sup>b</sup>



F



*play 3 times and fade*

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

# Millennium

Words & Music by Robbie Williams, Guy Chambers, John Barry & Leslie Bricusse

Gtr. Capo 1st fret

♩ = 84

D<sup>b</sup>



A<sup>b</sup>m7



Ooh...

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

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

A<sup>b</sup>m7 3fr      D<sup>b</sup>      A<sup>b</sup>m7 3fr

Mil - len - ni - um. —

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

D<sup>b</sup>      A<sup>b</sup>m7 3fr



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

D<sup>b</sup>      A<sup>b</sup>m7 3fr      D<sup>b</sup>      A<sup>b</sup>m7 3fr

down, — 'cause we're low down. —



D<sup>b</sup>      A<sup>b</sup>m7 3fr

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

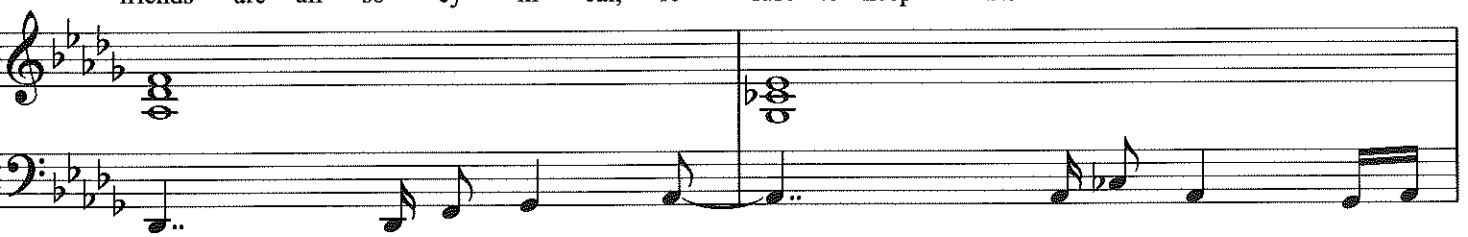





— our - selves a part - ner, some - one to re - late — to, — then we'll — slow  
 ov - er - dose for Christ - mas and give it up for Lent. My






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





 N.C.

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



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



A<sup>b</sup>m<sup>7</sup> 3fr      D<sup>b</sup>

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

A<sup>b</sup>m<sup>7</sup> 3fr      D<sup>b</sup>      A<sup>b</sup>m<sup>7</sup> 3fr

Mil - len - ni - um.

D<sup>b</sup>      A<sup>b</sup>m<sup>7</sup> 3fr      D<sup>b</sup>

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

A<sup>b</sup>m<sup>7</sup> 3fr      D<sup>b</sup>      A<sup>b</sup>m<sup>7</sup> 3fr      D<sup>b</sup>

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



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



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



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



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



Db



Mil - len - ni - um.





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




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





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


Db  Abm7 




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




Db  Abm7 

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



Db  Abm7  Db 

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



Abm7  Db  Abm7  *Repeat to fade*

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





# No Regrets

Words & Music by Robbie Williams & Guy Chambers

Gtr. Capo 3rd fret

♩ = 104

A<sup>b</sup>maj<sup>9</sup>/C Cm<sup>7</sup> A<sup>b</sup>maj<sup>9</sup>/C Cm<sup>7</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

A<sup>b</sup>maj<sup>9</sup>/C Cm<sup>7</sup> A<sup>b</sup>maj<sup>9</sup>/C Cm<sup>7</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

Cm<sup>7</sup>

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

1. Tell me a sto - ry where we all changed,

Cm<sup>7</sup>

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>

and we'd live our lives to - ge - ther, and not es - tranged...

Gm



G



Fm7



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

A<sup>b</sup>maj7



Gm



G



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

Fm7



B<sup>b</sup>



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

§

Fm<sup>9</sup>



Cm7



No re - grets,\_\_\_ they don't work.---

Fm<sup>9</sup>



No re - grets — now,

B<sup>b</sup>



Fm<sup>9</sup>



they on-ly hurt. —

{ Sing me a love — song,  
I know they're still — talk-ing,

Cm<sup>7</sup>



Dm<sup>7b5</sup>



drop me a line. —

the de-mons in your head.

Sup - pose it's just  
If I could just

G



To Coda

— a point — of view — but they tell — me I'm do - ing fine. —  
— stop hat - ing you — I'd feel sor - ry for us in - stead. —

Cm7      B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      Cm7

2.1 know from the out-

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      Cm7

- side we look good for each oth - er. Felt things were go-

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      Cm7




- ing wrong when you did-n't like my mo - ther. I don't want.

B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>      Gm

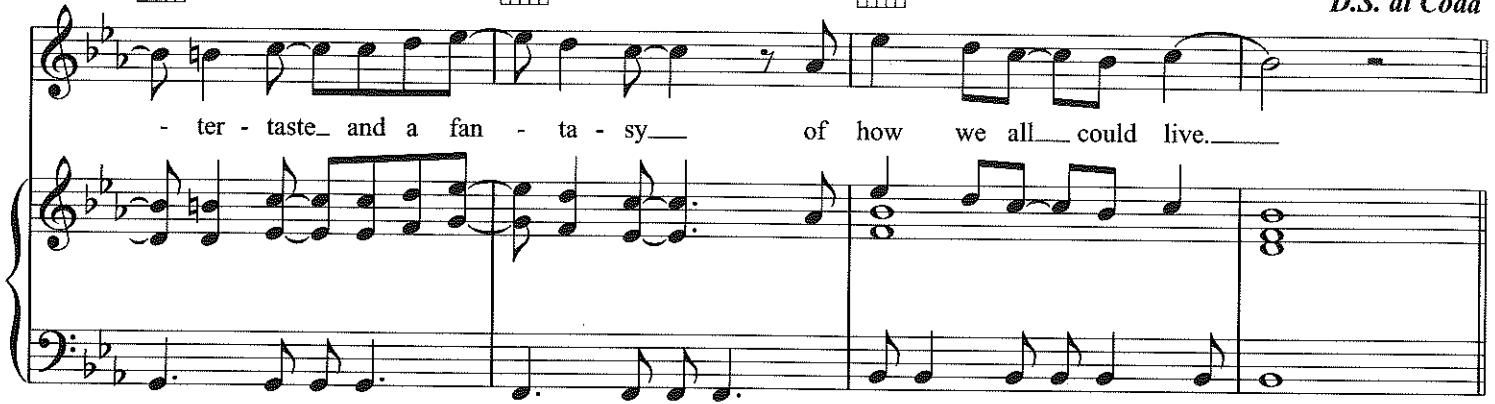
G  Fm7  Abmaj7  Gm 



— to hate\_ but that's all you've left\_ me with\_ A bit-ter af-



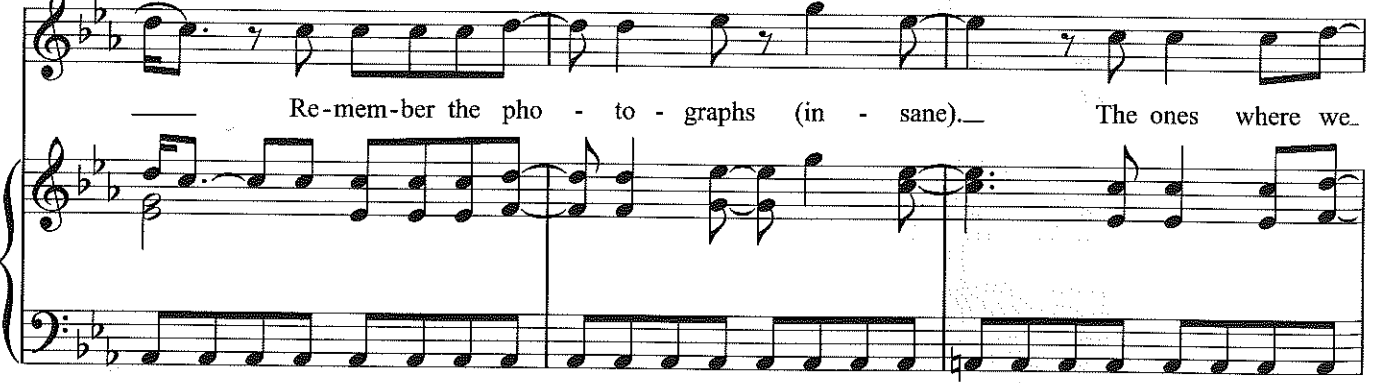
G  Fm7  Bb  *D.S. al Coda*


- ter - taste\_ and a fan - ta - sy\_ of how we all\_ could live.\_\_\_\_



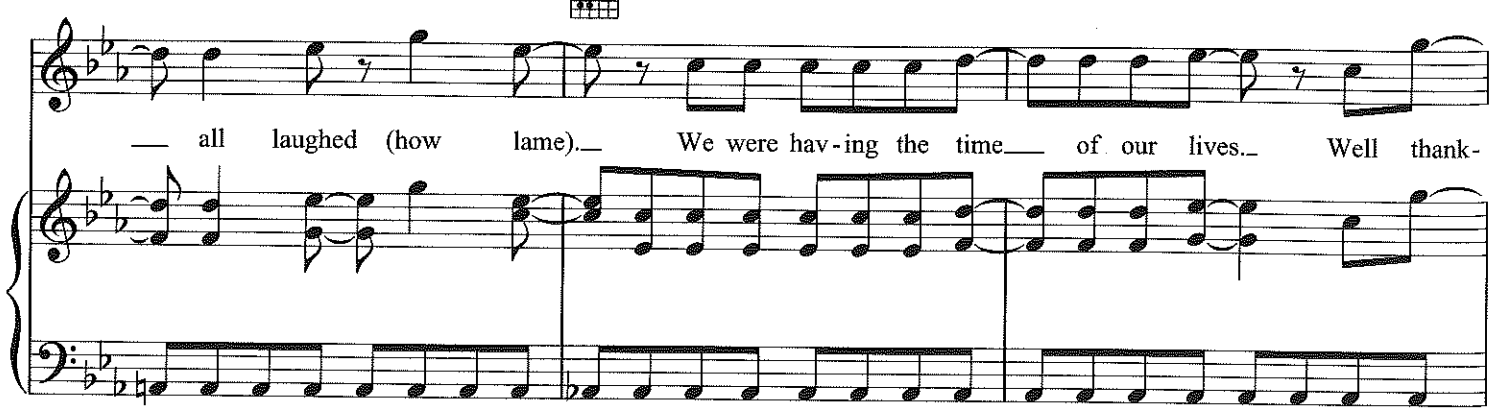
*Coda* Ab  F/A 




— Re-mem-ber the pho - to - graphs (in - sane).\_ The ones where we-



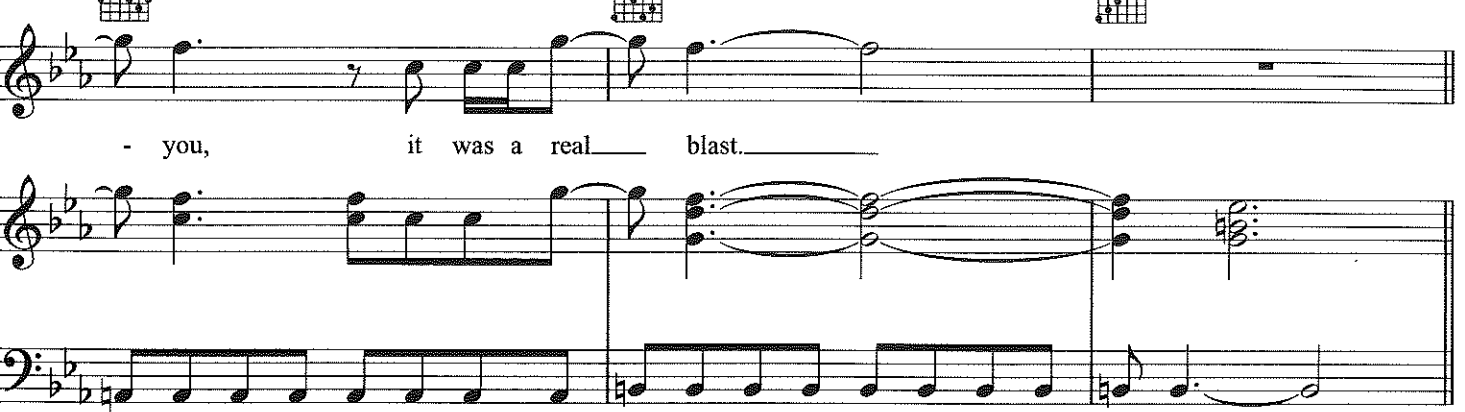
Ab 


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



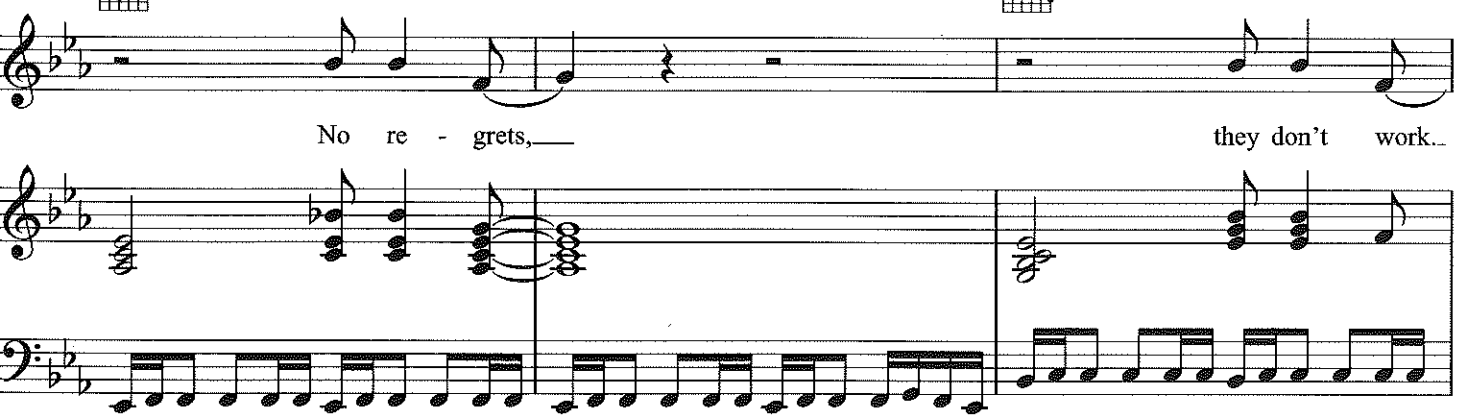
F/A  G7/B  Gaug/B 

- you, it was a real blast.



Fm<sup>9</sup>  Cm<sup>7</sup> 



No re - grets, they don't work.




Fm<sup>9</sup> 

No re - grets now,



B<sup>b</sup>sus<sup>4</sup>  Fm<sup>9</sup> 

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



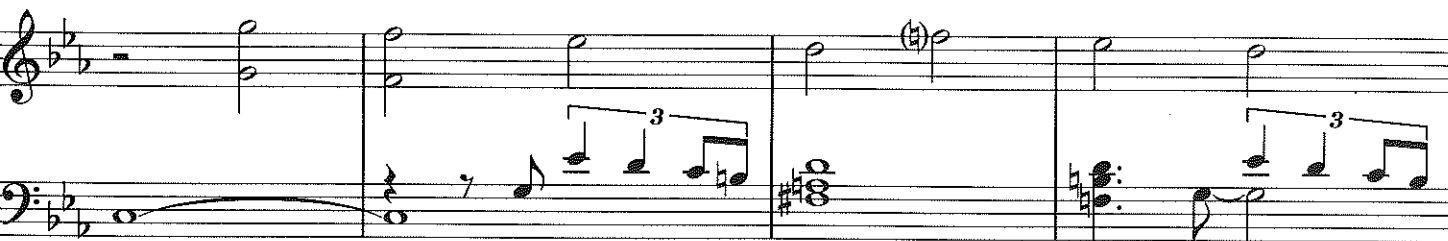
D



G7



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



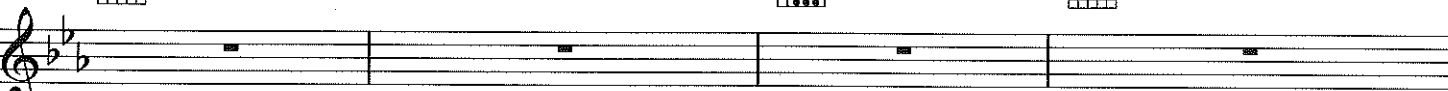
Cm



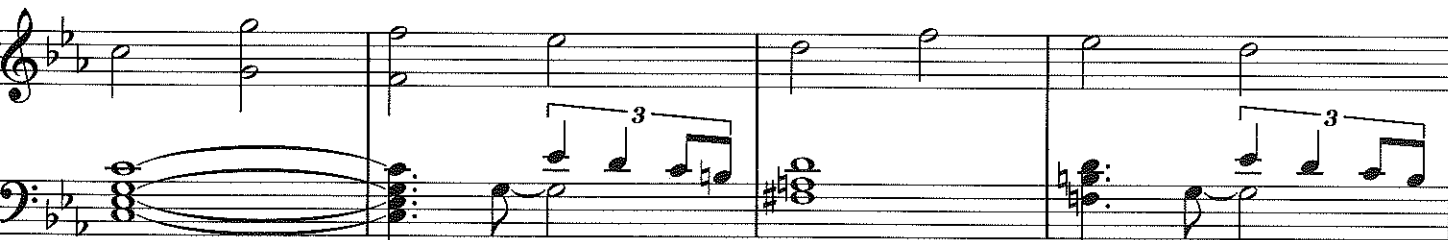
D



G7



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



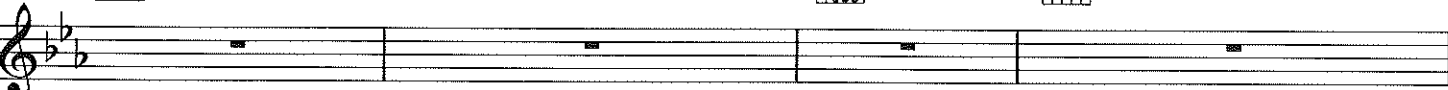
Cm



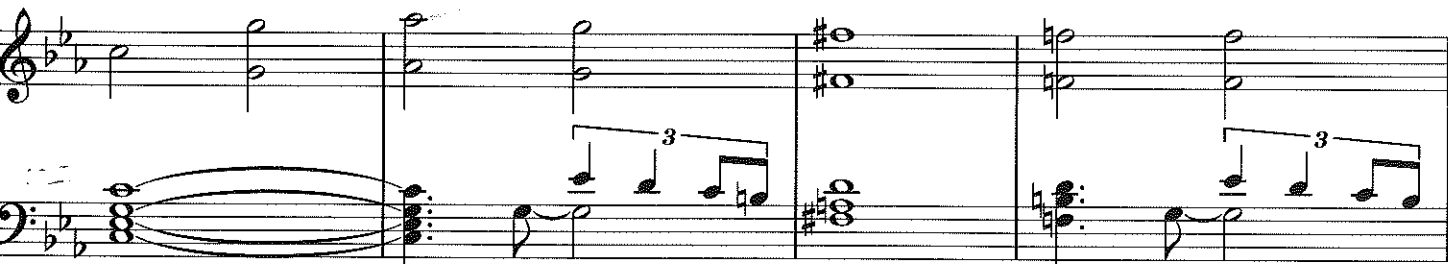
D



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



N.C.



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





# Strong

Words & Music by Robbie Williams & Guy Chambers

♩ = 86

Capo 1

Chords: Eb, Ab, Fm, B<sup>b</sup>sus<sup>4</sup>, B<sup>b</sup>

Chords: Eb, F<sup>7</sup>, Ab, B<sup>b</sup>sus<sup>4</sup>, B<sup>b</sup>, B<sup>b</sup>sus<sup>2</sup>, B<sup>b</sup>

Ah, ah, ah.

Chords: Eb, Ab

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

Fm7



B<sup>b</sup>sus<sup>4</sup>



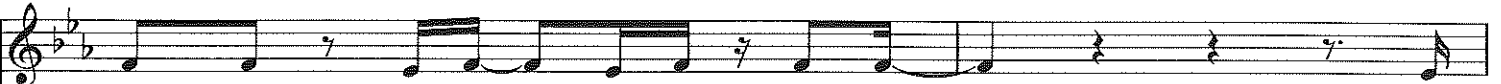
B<sup>b</sup>



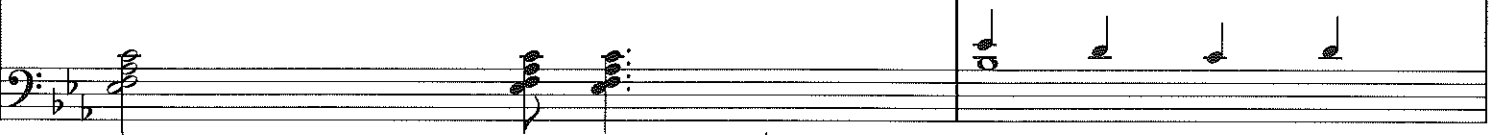
B<sup>b</sup>sus<sup>2</sup>



B<sup>b</sup>



start - ed to dress a bit like him. And  
pause button's broke on my vid - e - o. And



E<sup>b</sup>



A<sup>b</sup>



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



Fm7



B<sup>b</sup>sus<sup>4</sup>



B<sup>b</sup>



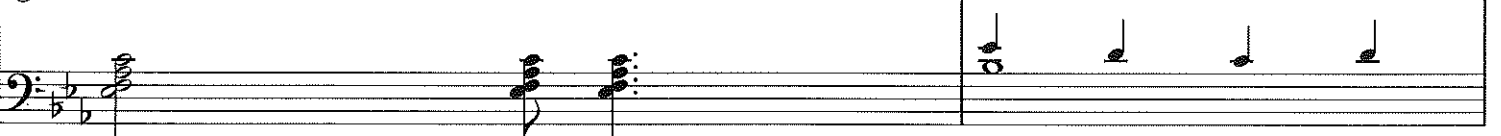
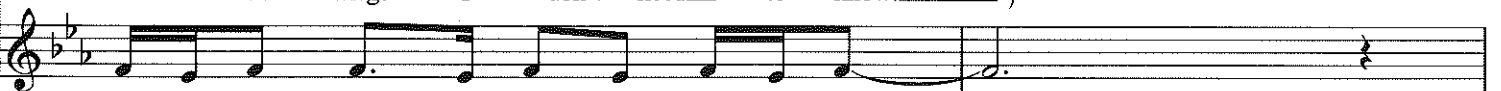
B<sup>b</sup>sus<sup>2</sup>



B<sup>b</sup>



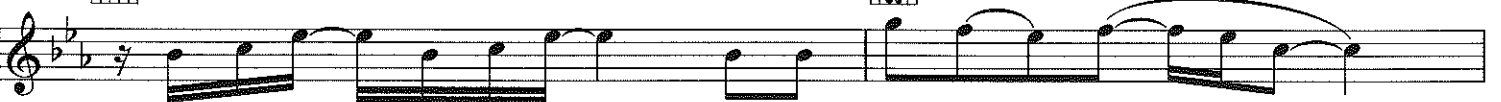
that's a good line to take it to the bridge.  
teach me things I don't need to know.



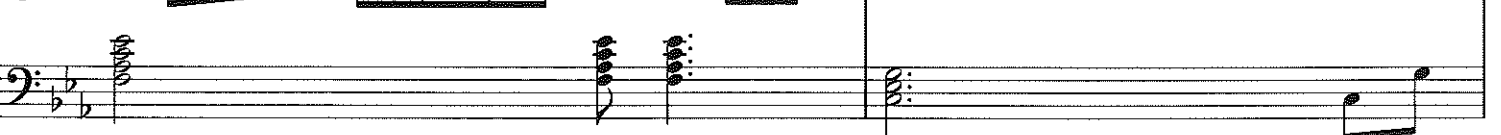
Fm7



Cm



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



Fm7



B<sup>b</sup>sus<sup>4</sup>



B<sup>b</sup>



B<sup>b</sup>sus<sup>2</sup>



B<sup>b</sup>



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

E<sup>b</sup>



F7



A<sup>b</sup>



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

B<sup>b</sup>



E<sup>b</sup>



F7



I'll sing my song, my song,

A<sup>b</sup>



To Coda



1. B<sup>b</sup>



2. B<sup>b</sup>



my song. If I

B<sup>b</sup>m



A<sup>b</sup>



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



B<sup>b</sup>m



young,

we're still young.

Life's too short to be a - fraid,

A<sup>b</sup>



A<sup>b</sup>/G



Fm<sup>7</sup>



B<sup>b</sup>7sus<sup>4</sup>



E<sup>b</sup>



F<sup>7</sup>



step in - side the sun.

A<sup>b</sup>



B<sup>b</sup>



E<sup>b</sup>



3

F<sup>7</sup>



A<sup>b</sup>



B<sup>b</sup>sus<sup>4</sup>



Fm7



Cm



Fm7



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

Gb6



D<sup>b</sup>add<sup>9</sup>



D.S al Coda

⊕ Coda

B<sup>b</sup>



Ah, hey, hey.

E<sup>b</sup>



F7



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

A<sup>b</sup>



B<sup>b</sup>



Repeat 4 times and fade

you don't have to take the blame.

# Rock DJ

Words & Music by Robbie Williams, Guy Chambers,  
Kelvin Andrews, Nelson Pigford & Ekundayo Paris

♩ = 104



Am7



D



1. Me with the floor - show, kick - in' with your tor - so. Boys get - ting high and the girls ev - en more so.

Am7



D



Wave your hands if you're not with the man. Can I kick it? (Yes you can.)\_\_



I got (funk), you got (soul), we got ev - 'ry bo - dy.



I've got the gift, gon - na stick it in the goal, it's time to move your bo - dy.



Ba - by - lon back in bus - 'ness, can I get a wit - ness, ev - 'ry girl, ev - 'ry man.



(Ooh, ooh, ooh.) Hous - ton do you hear me? Ground con - trol can you feel.

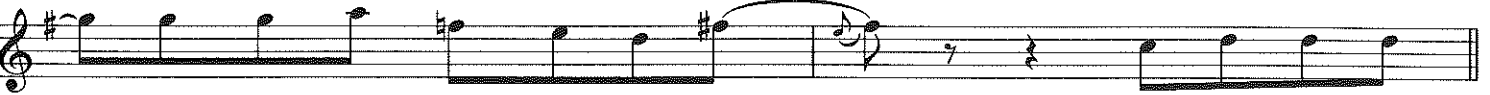
Am7/C



D

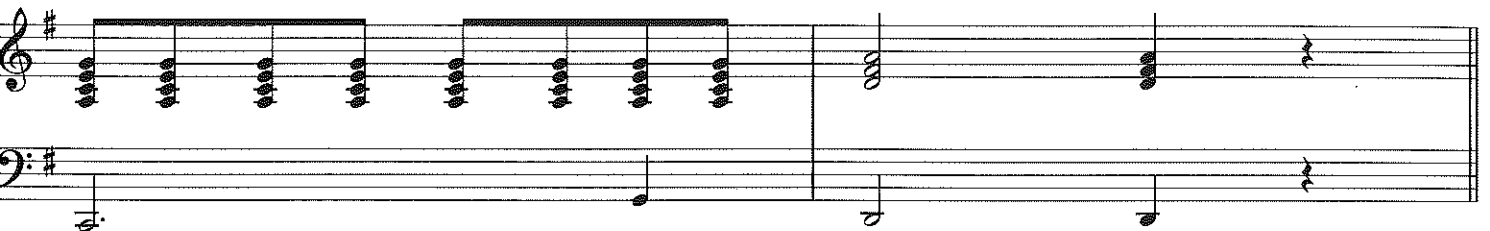


N.C.



me? Need per - mis - sion to land.

I don't wan - na



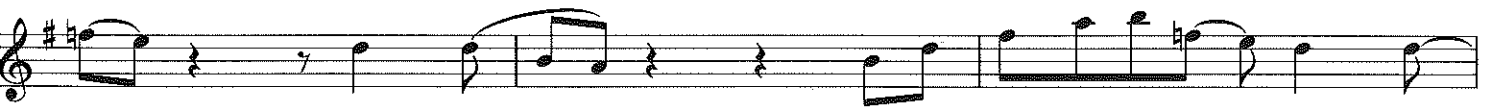
C/D



D

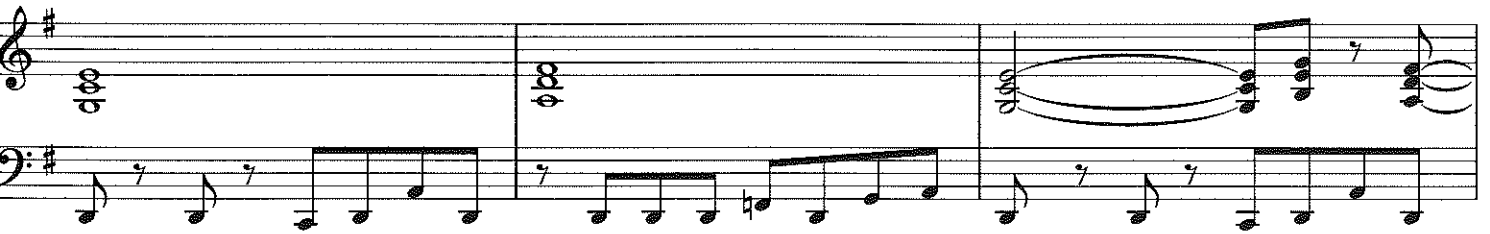


C/D



rock, D. J.

but you're mak - ing me feel so nice.



D



C/D



D



When's it gon - na stop,

D. J.

'cos you're



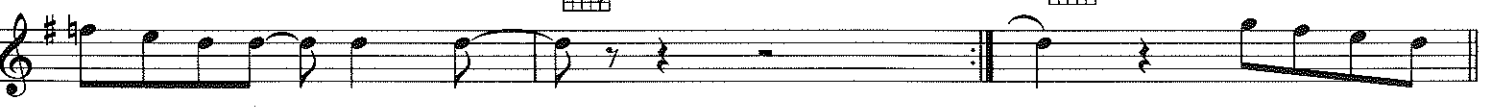
C/D



1. D

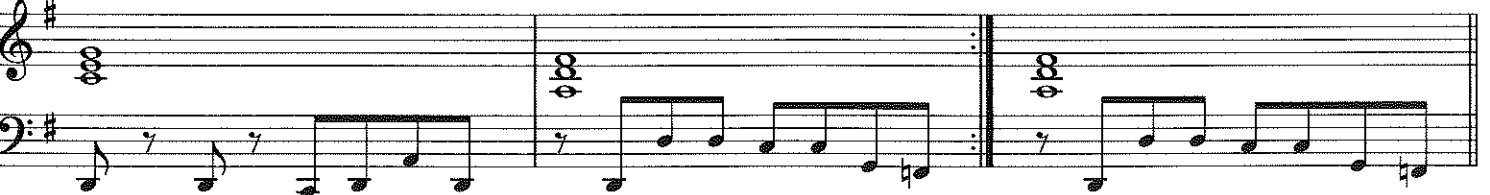


2. D






keep - in' me up all night.

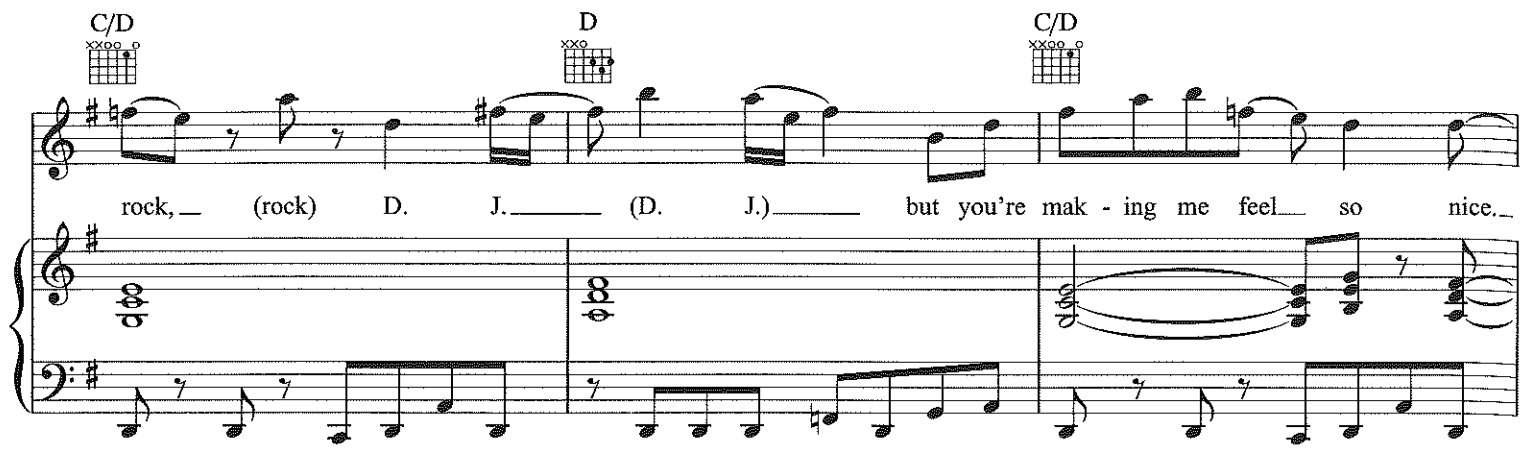
I don't wan - na








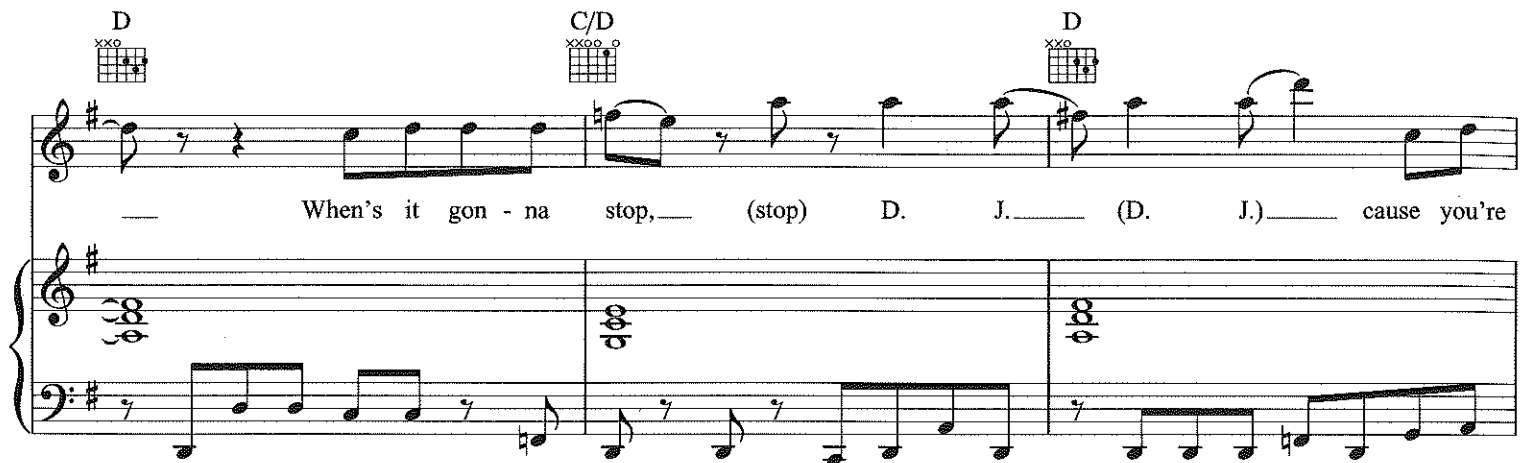
C/D  D  C/D 







rock, (rock) D. J. (D. J.) but you're mak - ing me feel so nice.



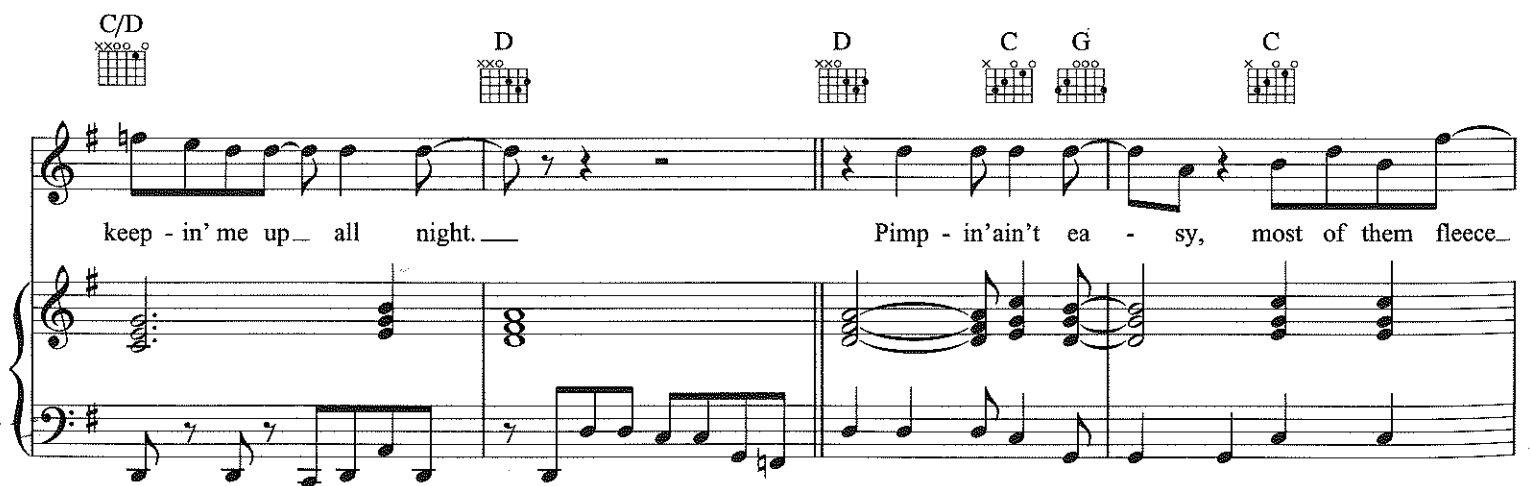
D  C/D  D 









When's it gon - na stop, (stop) D. J. (D. J.) cause you're



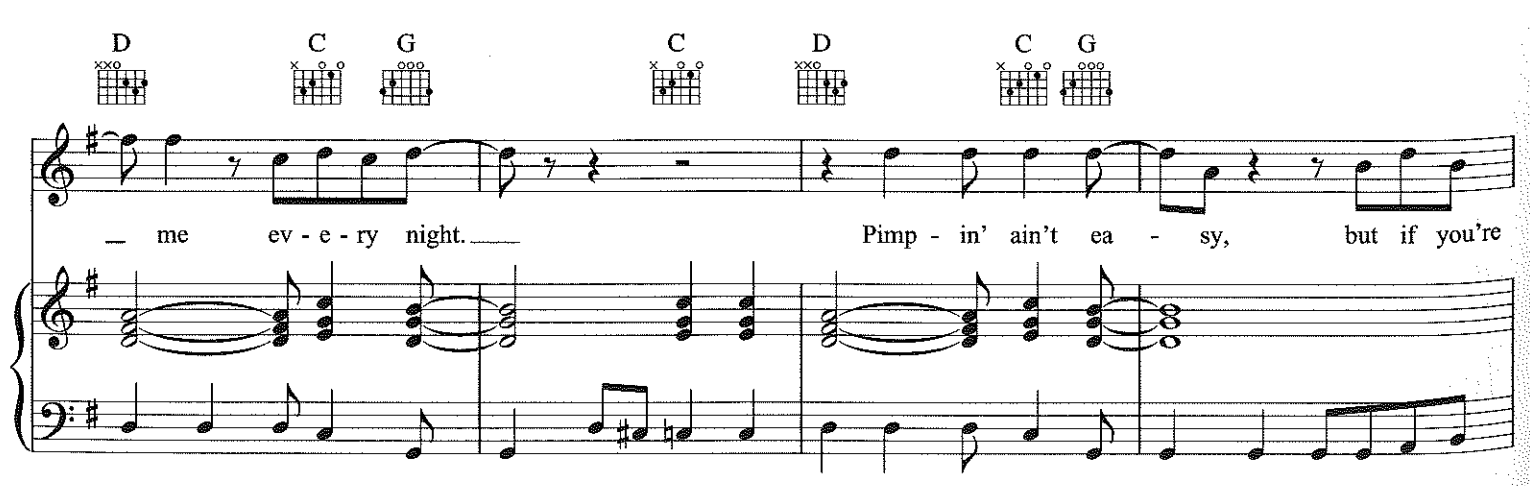
C/D  D  D  C  G  C 

keep - in' me up all night. Pimp - in' ain't ea - sy, most of them fleece



D  C  G  D  C  D  C  G 

me ev - e - ry night. Pimp - in' ain't ea - sy, but if you're



C                      Cadd<sup>9</sup>                      C/D

sell - in' it. (Sell - in' it.) it's al - right.

*D.S Repeat Chorus to fade*

Come on! I don't wan - na

*Verse 2:*

Singin' in the classes  
 Music for the masses  
 Give no head no background passes  
 Have a proper giggle  
 I'll be quite polite  
 But when I rock the mic. I rock the mic, (right!)  
 You got no love when you're with the wrong man  
 It's time to move your body  
 If you can't get a girl but your best friend can  
 It's time to move your body.

I don't wanna be sleazy  
 Baby, just tease me  
 Got no family planned  
 Houston, do you hear me?  
 Ground control, can you feel me  
 Need permission to land.

I don't wanna rock *etc*

# She's The One

Words & Music by Karl Wallinger

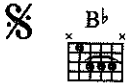
♩ = 78



Con pedale



1. I was her, —



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

(Verses 3 & 4 see block lyrics)

**E<sup>b</sup>maj7** **Cm** **F7** *To Coda* ⊕

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

**B<sup>b</sup>** **E<sup>b</sup>maj7** **Cm**

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

**F7** **B<sup>b</sup>** *1<sup>o</sup> Only* **E<sup>b</sup>maj7**

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

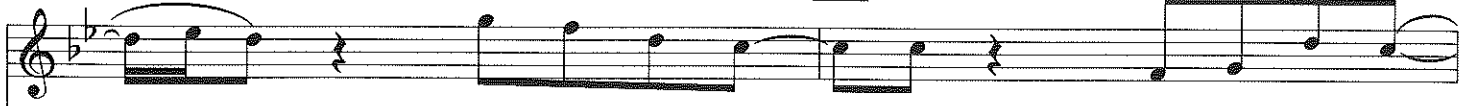
**B<sup>b</sup>** **E<sup>b</sup>maj7** **B<sup>b</sup>**

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

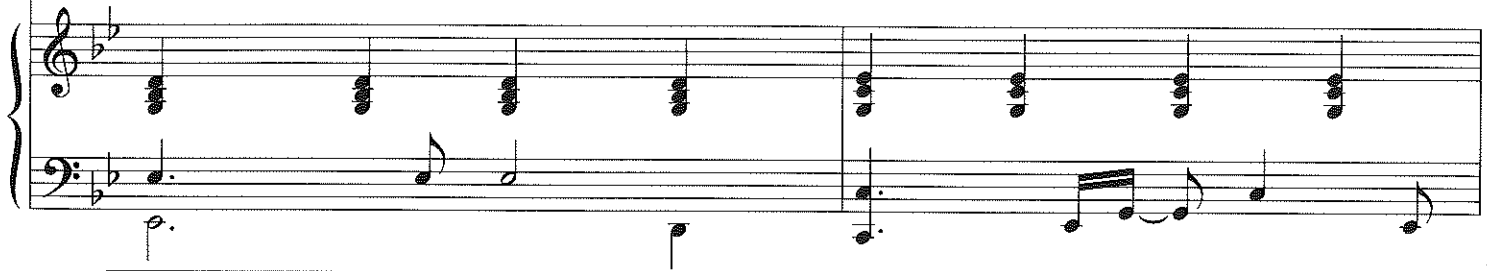
E<sup>b</sup>maj7



Cm



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



F7



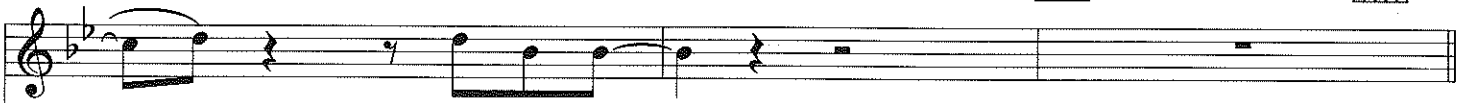
B<sup>b</sup>



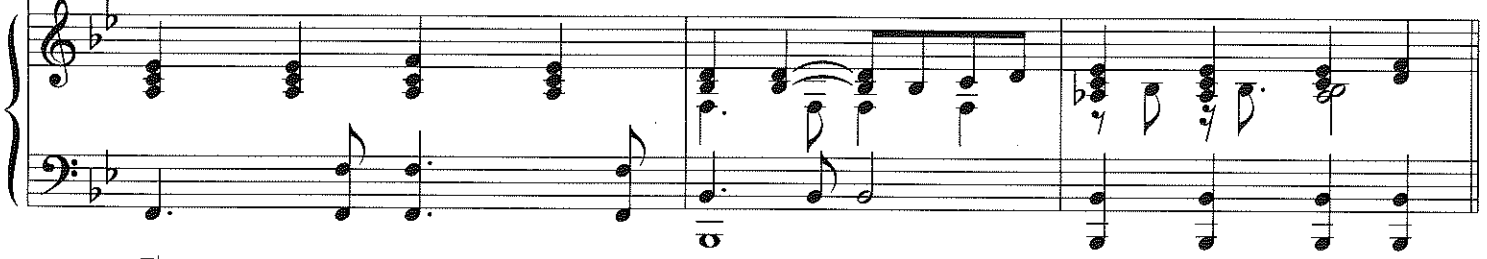
B<sup>b</sup>11



B<sup>b</sup>7



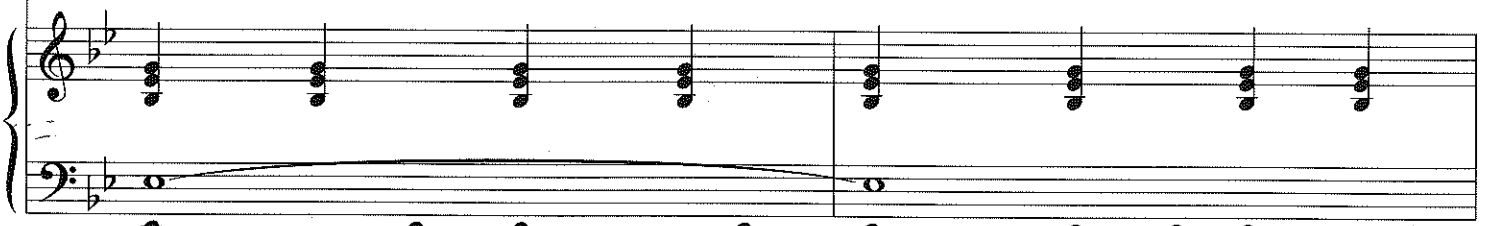
she's the one. —



E<sup>b</sup>



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



B<sup>b</sup>



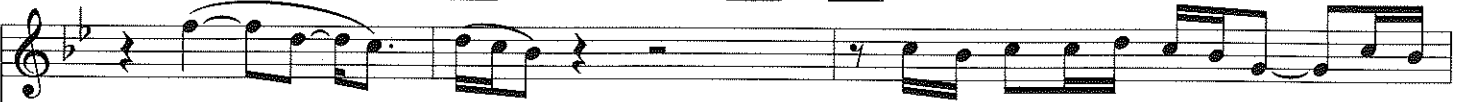
B<sup>b</sup>11



B<sup>b</sup>7

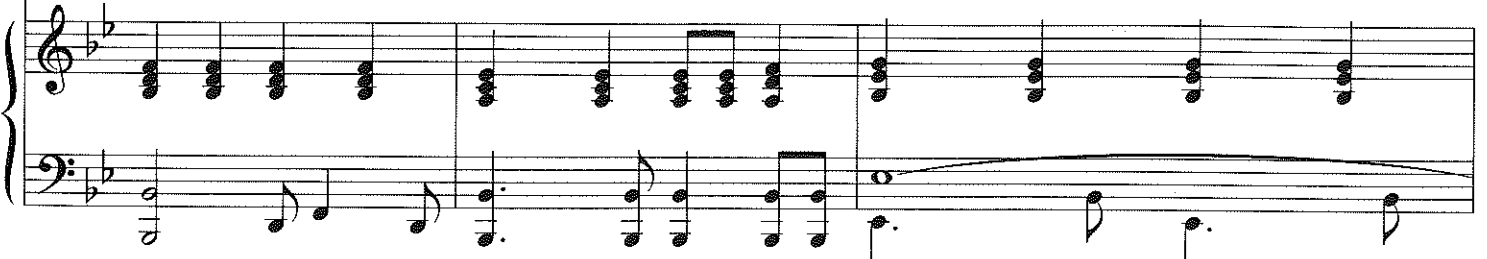


E<sup>b</sup>



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<sup>b</sup>7 Cm7 F7

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

Gm E<sup>b</sup> Cm7

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

F7 Gm A<sup>b</sup> maj<sup>9</sup>

— 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.

*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.*



# Supreme

Words & Music by Robbie Williams, Guy Chambers,  
Dino Fekaris, Frederick Perren & Francois de Roubaix

♩ = 96

Dm



First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Dm



Second system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "1. Oh, it seemed for -". Below the first line of the piano accompaniment, there is a circled number (8) and a dashed line indicating an octave. The piano accompaniment continues with the same rhythmic pattern as the first system.

1. Oh,

(Verse 2 see block lyric)

it seemed for -

Gm7



C



Third system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "ev - er stopped to - day, - all the lone - ly hearts - in Lon - don caught a plane -". Below the first line of the piano accompaniment, there is a circled number (8) and a dashed line indicating an octave. The piano accompaniment continues with the same rhythmic pattern.

ev - er stopped to - day, - all the lone - ly hearts - in Lon - don caught a plane -

Fmaj<sup>7</sup>



Dm/A



— and flew a- way. — And all the best — wo- men — are mar- ried, — all the hand -

(8)

A<sup>b</sup>dim<sup>7</sup>



Asus<sup>4</sup>



A



- some men are gay, — you feel de - prived.

(8)

Dm



Gm<sup>7</sup>



3fr

Yeah, are you quest - ion - ing your size? — Is there a

(8)

C



Fmaj<sup>7</sup>



tu - mour in your hu - mour, are there bags — un - der your eyes? Do you leave

(8)

Dm/A



A<sup>b</sup>dim7



dents where you sit, are you get - ting on a bit, will you sur - vive?

(8)

Asus<sup>4</sup>



A



You must sur - vive. When there's no

(8)



Dm



B<sup>b</sup>maj7



F



love in town this new cen - tu - ry keeps bring - ing you down.

A



Dm



B<sup>b</sup>maj7



All the pla - ces you have been, try - ing to find

1.

F A Dm

a love su - preme, a love su - preme.

8<sup>vb</sup>

2.

Dm Gm<sup>7</sup>

(8)

3 3

C Fmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>

Gm<sup>7</sup> A A<sup>7</sup>

Dm



Spoken: I spy with my lit - tle eye

Gm7



C



some - thing be - gin - ning with. (ah) Got my back up and now she's scream - ing so I've got to turn the track up.

Fmaj7



Dm/A



Sit back\_ and watch the roy - al - ties stack up. I know this girl, she likes to switch teams,

A<sup>b</sup>dim7



Asus<sup>4</sup>





A

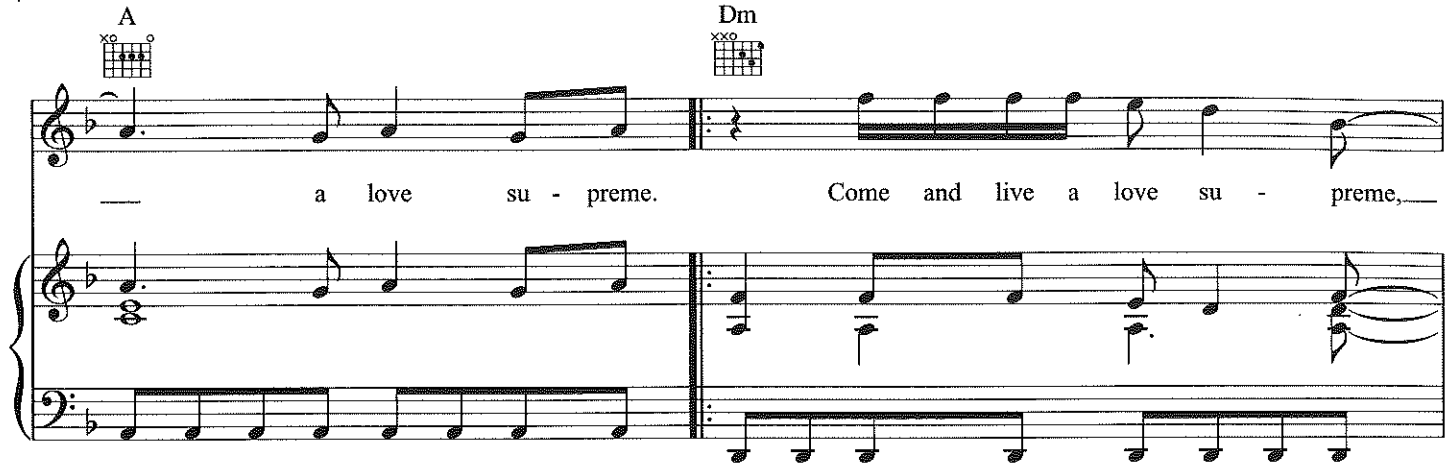


D.S al Coda




and I'm a fiend but I'm liv - ing for a love su - preme. When there's no\_

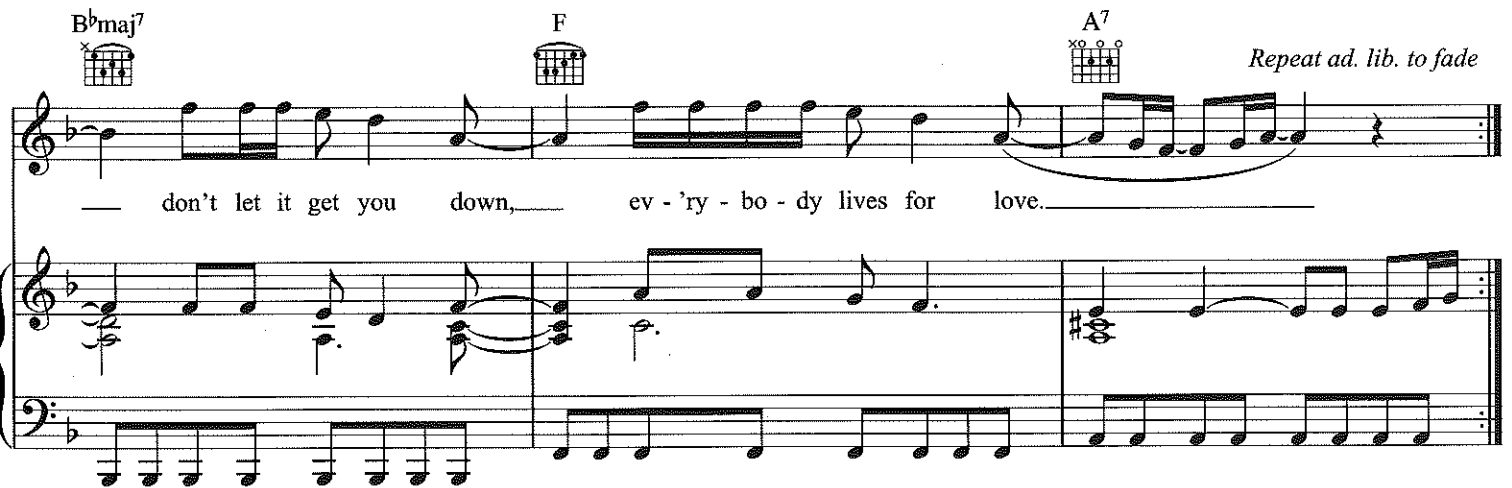
♩ Coda

A  Dm 



— a love su - preme. Come and live a love su - preme, —

B<sup>b</sup>maj<sup>7</sup>  F  A<sup>7</sup>  Repeat ad. lib. to fade



— don't let it get you down, — ev - 'ry - bo - dy lives for love. —

*Verse 2:*

Oh, what are you really looking for?  
 Another partner in your life to abuse and to adore?  
 Is it lovey dovey stuff  
 Do you need a bit of rough?  
 Get on your knees.  
 Yeah, turn down the love songs that you hear  
 'Cause you can't avoid the sentiment  
 That echoes in your ear  
 Saying love will stop the pain  
 Saying love will kill the fear  
 Do you believe?  
 You must believe.

When there's no love in town *etc.*

# Let Love Be Your Energy


Words & Music by Robbie Williams & Guy Chambers

♩ = 88


N.C.


1. Out of a mil - lion seeds \_\_\_\_\_ on - ly the  
 2. Ev - 'ry tear that you cry \_\_\_\_\_ will be re -


strong - est one breathes. \_\_\_\_\_ You made a mi -  
 - placed when you die. \_\_\_\_\_ Why don't you love

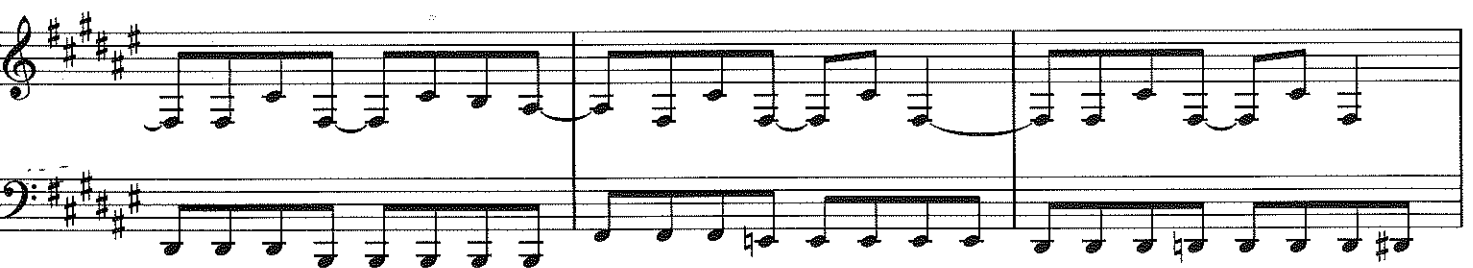

  
 - ra - cle mo - ther, I'll make a man out of me.
   
 your bro - ther? Are you out of your mind?





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

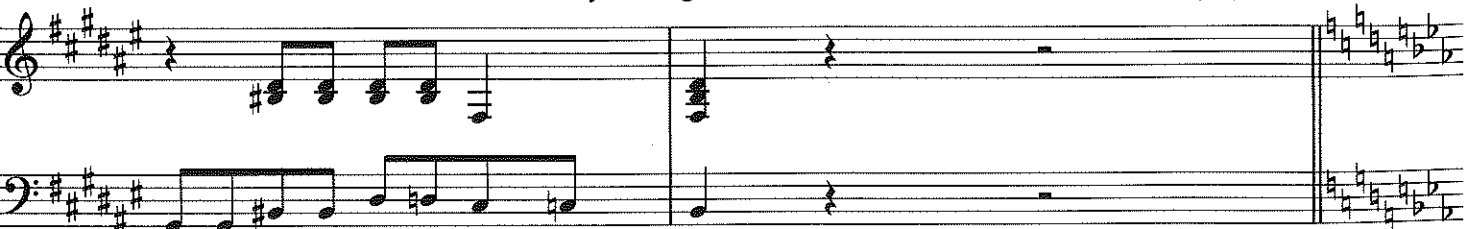

  
*con pedale*


  
 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\_

Musical notation for piano accompaniment, including treble and bass clefs with chords and a melodic line.



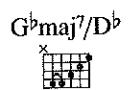
the world, let love be your e -

Musical notation for piano accompaniment, including treble and bass clefs with chords and a melodic line.



- ner - gy. I've got more than I need\_

Musical notation for piano accompaniment, including treble and bass clefs with chords and a melodic line.



when your love shines down on me\_

Musical notation for piano accompaniment, including treble and bass clefs with chords and a melodic line.

1. | 2, 3.

N.C.



Musical staff with treble clef, 2/4 time signature, and lyrics: "If you're will - ing to change... the world,..."

Musical staff with treble and bass clefs, 2/4 time signature, and lyrics: "let love... be your e - ner - gy. I can't con - tain how I feel..."

Gbmaj7

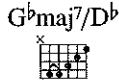


Eb



Musical staff with treble clef, 2/4 time signature, and lyrics: "let love... be your e - ner - gy. I can't con - tain how I feel..."

Musical staff with treble and bass clefs, 2/4 time signature, and lyrics: "when your love... shines down on me..."



To Coda



Musical staff with treble clef, 2/4 time signature, and lyrics: "when your love... shines down on me..."

Musical staff with treble and bass clefs, 2/4 time signature, and lyrics: "(Let love be your energy)"



Musical staff with treble clef, 2/4 time signature, and lyrics: "(Let love be your energy)"

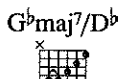
Musical staff with treble and bass clefs, 2/4 time signature, and lyrics: "(Let love be your energy)"



Yeah! Ooh.\_\_\_\_\_



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

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

E<sup>b</sup>  
6fr

*D.S. al Coda*

♠ Coda E<sup>b</sup>  
6fr

First system of musical notation. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of musical notation. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) continues with the same rhythmic pattern. The vocal line begins with the lyric "(Ooh.)" followed by a long note.

A<sup>b</sup>  
4fr

G<sup>b</sup>maj<sup>7</sup>

E<sup>b</sup>  
6fr

Third system of musical notation. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) continues. The vocal line begins with the lyric "(If you're will - ing to change.)" followed by a long note.

A<sup>b</sup>  
4fr

Fourth system of musical notation. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) continues. The vocal line begins with the lyric "(I got more that I need.)" followed by a long note.

G<sup>b</sup>maj<sup>7</sup>/D<sup>b</sup>

E<sup>b</sup>  
6fr

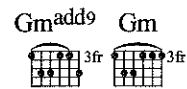
*Repeat ad lib. to fade*

Fifth system of musical notation. The vocal line (treble clef) has a whole rest. The piano accompaniment (grand staff) continues. The vocal line begins with the lyric "(Ooh.)" followed by a long note.

# Eternity

Words & Music by Robbie Williams & Guy Chambers

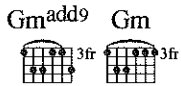
♩ = 76

1. Close your eyes\_ so you don't feel them,  
2. Yes - ter - day\_ when you were walk - ing,



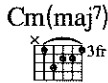
they don't need\_ to see\_ you\_ cry\_ I can pro-mise I will  
we talked a - bout\_ your Mum\_ and\_ Dad\_ what they did that made you



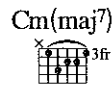
heal you,  
hap - py,

but if you want\_ to I will try.  
what they did\_ that made you sad.

I  
We



sing this sum - mer se - re - nade,\_ the past is done, we've been\_ be-trayed  
sat and watched the sun\_ go down,\_ picked a star before we lost\_



it's true...  
the moon...

Some-one said the truth\_ will out\_ and  
Youth is wast-ed on\_ the young, be-



I be-lieve\_ with-out\_ a doubt  
- fore you know,\_ it's come and gone

in\_ you... }  
too\_ soon... }

You were

B<sup>b</sup> E<sup>b</sup>maj<sup>9</sup> Gm<sup>7</sup>

there for sum-mer dream - ing and you gave me what I need...

E<sup>b</sup> B<sup>b</sup> F

— And I hope you'll find your free - dom — for e - ter - ni - ty...

Cm<sup>7</sup> 1. B<sup>b</sup>

For e - ter - ni - ty.

G<sup>b</sup>maj<sup>7</sup> Fm<sup>7</sup>/A<sup>b</sup> B<sup>b</sup>

2.

G<sup>b</sup>maj<sup>7</sup>      G<sup>b</sup>maj<sup>9</sup>(#11)      G<sup>b</sup>maj<sup>7</sup>      E<sup>b</sup>m/G<sup>b</sup>      Gm<sup>7</sup>

-ty.  
(Ah.)

8va-----

G<sup>b</sup>maj<sup>7</sup>      G<sup>b</sup>maj<sup>9</sup>(#11)      G<sup>b</sup>maj<sup>7</sup>      E<sup>b</sup>m/G<sup>b</sup>      E<sup>b</sup>badd<sup>9</sup>

For e - ter - ni - ty.\_\_\_\_  
(Ah.)

Cm      Cm(maj<sup>7</sup>)      Cm<sup>7</sup>

I sing this sum-mer se - re - nade, the past is done, we've been be-trayed



Gm



D/A



Gm/B<sup>b</sup>



Gm/D



Cm



Cm(maj<sup>7</sup>)



it's true...

Youth is wast-ed on the young be-

Cm<sup>7</sup>



F<sup>7</sup>/sus<sup>4</sup>



F



- fore you know, it's come and gone

too soon...

You were

B<sup>b</sup>



E<sup>b</sup>maj<sup>9</sup>



Gm<sup>7</sup>



there for sum-mer dream - ing

and you are a friend in - deed..

E<sup>b</sup>



B<sup>b</sup>



1.

F



And I hope you'll find your free - dom for e - ter - ni - ty.

2° know

Cm7

B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>sus<sup>4</sup>/F

2. F

You were - dom - e - ven - tual -

Cm7

G<sup>b</sup>maj7

G<sup>b</sup>maj<sup>9</sup>(#11)

- ly, for e - ter - ni - ty. (Ah.)

G<sup>b</sup>maj7

E<sup>b</sup>m/G<sup>b</sup>

Gm7

For e - ter -

*8va*

G<sup>b</sup>maj7

G<sup>b</sup>maj<sup>9</sup>(#11)

D<sup>b</sup>6/A<sup>b</sup>

A<sup>b</sup>add<sup>9</sup>

B<sup>b</sup> rit.

- ni - ty. (Ah.)

# The Road To Mandalay

Words & Music by Robbie Williams & Guy Chambers

♩ = 100

Fm



Fm<sup>6</sup>



Cm



1. Save me from drown-ing in the sea, beat me up on the

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as quarter note = 100. The first measure of the vocal line is a whole note, followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Fm



Gm<sup>7</sup>



G<sup>7</sup>



beach. What a love-ly ho-li-day, there's no-thing fun-ny left to say..

The second system continues the vocal line and piano accompaniment. The vocal line has a longer rest before the start of the second phrase. The piano accompaniment maintains the same rhythmic pattern.

Csus<sup>4</sup>



Cm



Fm



This som-bre song will drain the

The third system shows the vocal line and piano accompaniment. The vocal line has a longer rest before the start of the third phrase. The piano accompaniment continues with the same rhythmic pattern.

Fm<sup>6</sup>



Cm



— sun, but it won't shine un - til it's sung.



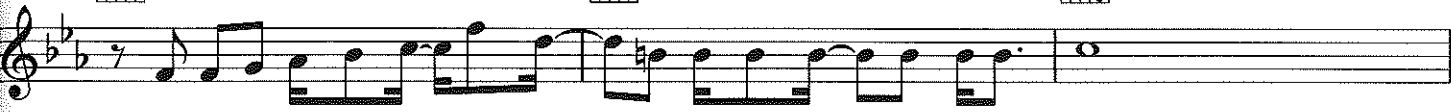
Fm



G<sup>7</sup>



Csus<sup>4</sup>



No wa-ter run-ning in the stream, the sad-dest place we've ev-er seen.



C



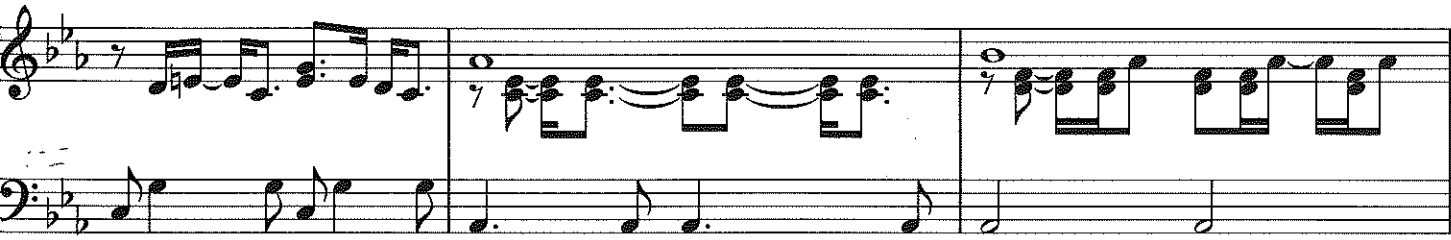
A<sup>b</sup>



B<sup>b</sup>/A<sup>b</sup>



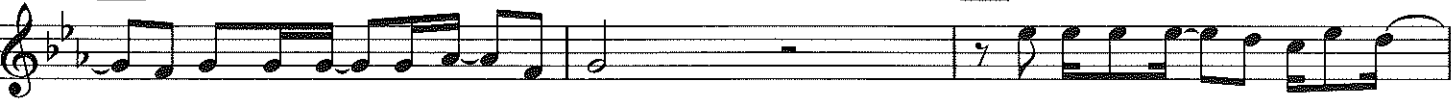
Ev-'ry - thing I touched was gold - en, ev-'ry - thing I loved got bro-



E<sup>b</sup>

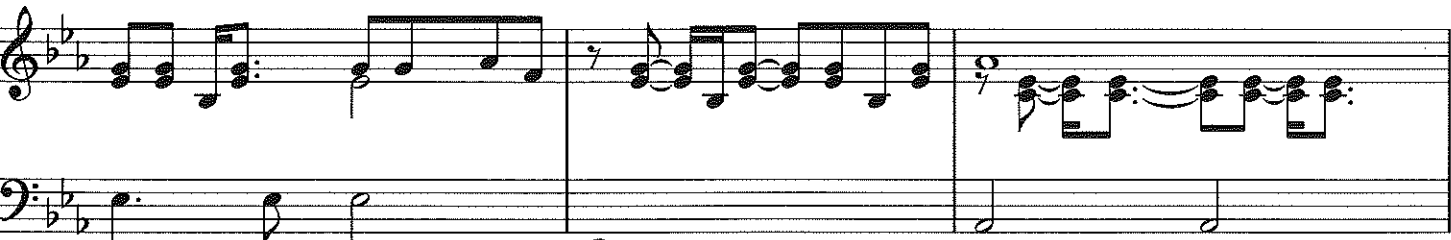


A<sup>b</sup>



- ken on the road to Man - da - lay.

Ev-'ry mis - take I've ev-er made.



Gm



Fm



Bb



— has been re - hashed\_ and then\_ re - played\_ as I got lost\_ a-long the way. Bam bam bam



Fm



Bb



Eb



Cm



ba ba dum bam bam. Bam bam bam ba da dum bam bam. Bam bam bam

Ab



Bb



Cm



To Coda ⊕

ba da dum bam bam. Bam da dam.

Fm



Fm6



Cm



2. There's no - thing left for you\_ to\_ give, the truth\_ is all\_ that you're\_ left

Fm Gm7 3fr G7 3fr

with. Twen - ty pa - ces then, at dawn, we will die and be re - born.

Csus4 3fr Cm 3fr Fm

I like to sleep be - neath the

Fm6 Cm 3fr

— trees, have the u - ni - verse at one with me.

Fm Gm7 3fr G7 3fr Csus4 3fr

Look down the bar - rel of a gun and feel the moon re - place the sun.



Ev-'ry - thing we've ev-er sto - len has been lost, re-turned or



bro-ken. No more dra-gons left to slay. Ev-'ry mis-take I've ev-er made



*D.S. al Coda*

— has been re - hashed and then re-played as I got lost a-long the way. Bam bam bam

⊕ *Coda*



Bam bam bam ba da dum bam bam. Ba da da

E<sup>b</sup> Cm A<sup>b</sup> B<sup>b</sup>

da da dum bam bam... Ba da da da dum bam bam... Bam ba dum...

Cm Fm

Save me from drown-ing in the

Fm<sup>6</sup> Cm

sea, beat me up on the beach.

Fm Gm<sup>7</sup> G<sup>7</sup> Cm

What a love - ly ho - li - day, there's no-thing fun - ny left to say.



# Feel

Words & Music by Robbie Williams & Guy Chambers

♩ = 96

Dm



Am/D



F/D



G/D



Dm



Am/D



F/D



G/D



Dm



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

Am/C



A/C#



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



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



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



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



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. Bb F







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

ter. I can - not give it up.


C A/C# Dm Am/D







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

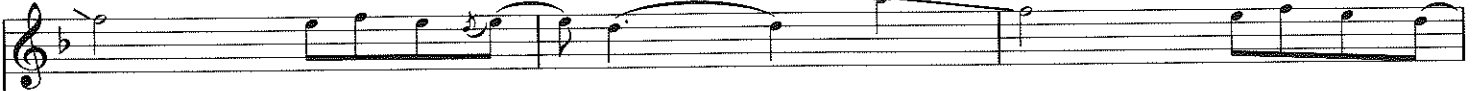
F/D G/D





Dm 
 Am 
 F 
 G 
 Dm 
 Am 


Guitar



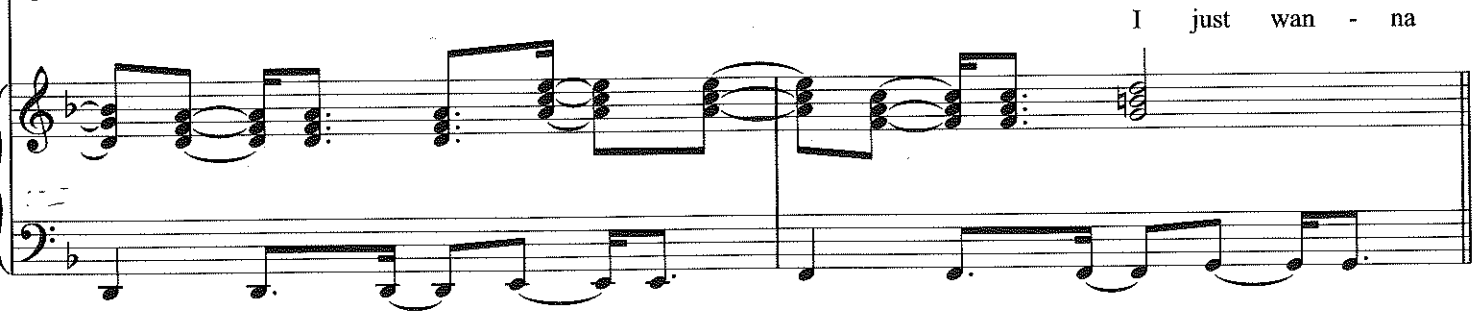

F 
 G 
 Dm 
 Am 
 F 
 G 







Dm 
 Am/E 
 F 
 G 


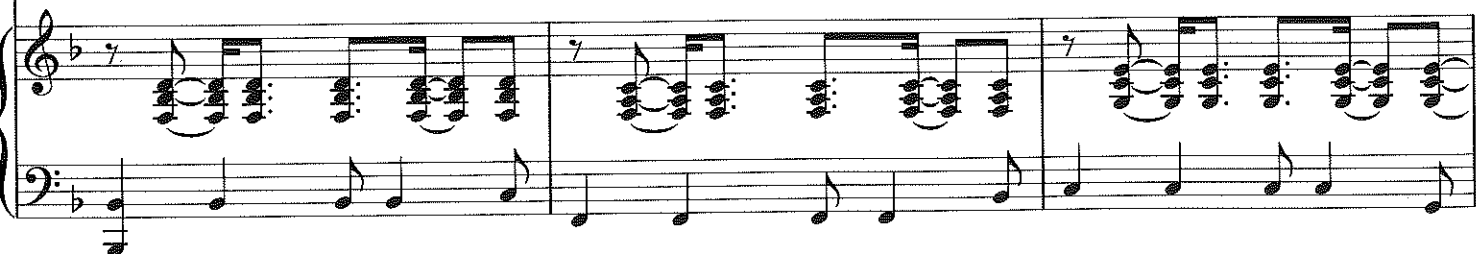


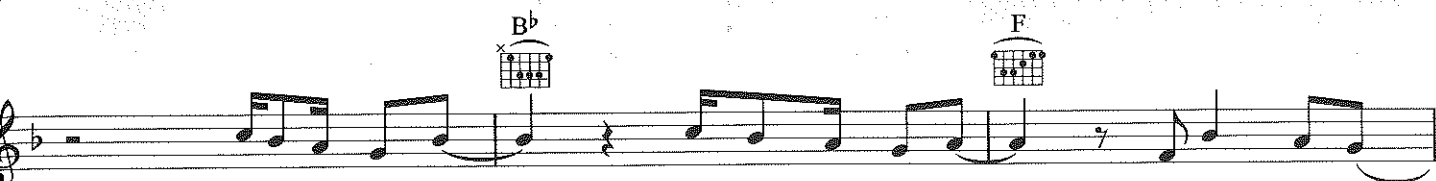
I just wan - na

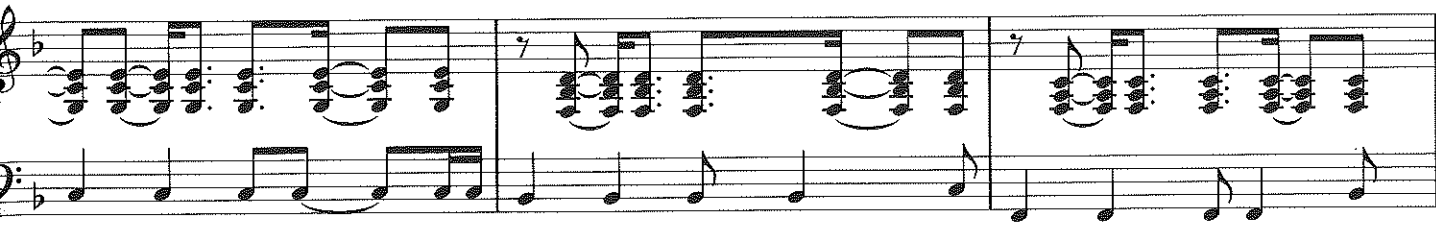


Bb 
 F 
 C 

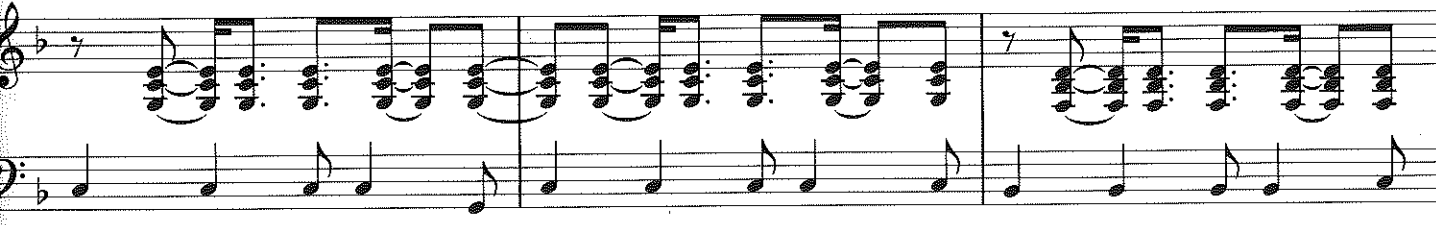
feel \_\_\_\_\_ real love, \_\_\_\_\_ feel the home that I live \_\_\_\_\_ in.

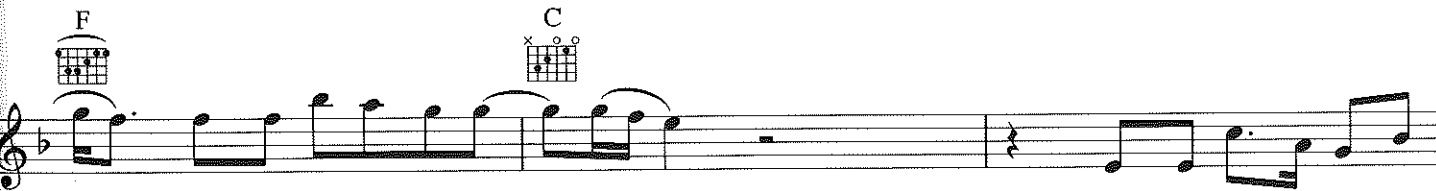



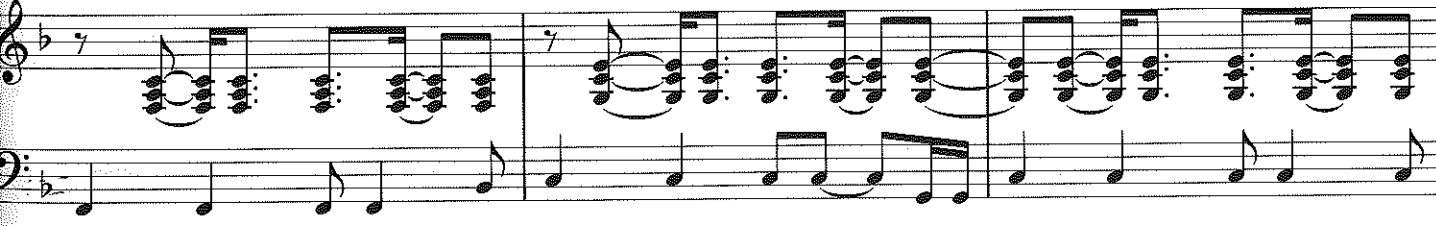
 I got too much love\_\_\_\_\_ run - ning through my veins\_\_\_\_\_ to go to waste.

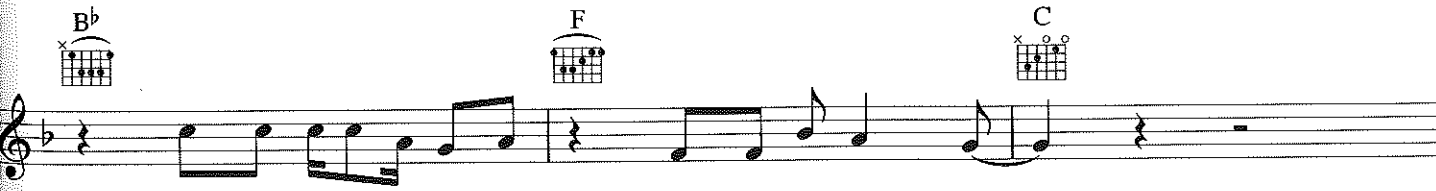


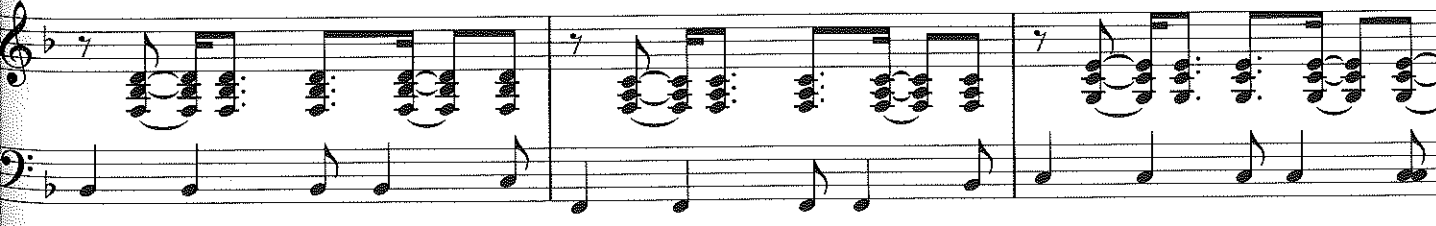
 I just want to feel real love\_



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



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





First system of musical notation, including a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment.



Second system of musical notation, including a treble clef staff with lyrics "Come and hold my" and a grand staff with piano accompaniment.



Third system of musical notation, including a treble clef staff with lyrics "hand, I want to con - tact the" and a grand staff with piano accompaniment.



Fourth system of musical notation, including a treble clef staff with lyrics "liv - ing. Not sure I un - der - stand" and a grand staff with piano accompaniment.

F G Dm Am/E F G  
 this role I've been giv - en. Not sure I un - der - stand...

Dm Am F G Dm Am  
 Not sure I un - der - stand.

F G Dm Am F G  
 Not sure I un - der - stand. Not sure I un - der - stand...

Dm Am/E F G Dm  
 Not sure I un - der - stand.



# Come Undone

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

♩ = 84

B

E

Musical notation for the first system, including guitar chord diagrams for B and E, and piano accompaniment for the right hand (RH) and left hand.

B

*Con pedale*

E

Musical notation for the second system, including guitar chord diagrams for B and E, and piano accompaniment for the right hand (RH) and left hand.

B

E

Musical notation for the third system, including guitar chord diagrams for B and E, and piano accompaniment for the right hand (RH) and left hand.

1. So un - im - pressed but so in awe...  
2. So rock and roll, — so cor - p'rate suit...

Such a saint but such a  
So damn ug - ly, so damn

whore.  
cute.

So self a - ware, — so full of  
So well trained, so a - ni -

Musical notation for the fourth system, including guitar chord diagrams for B and E, and piano accompaniment for the right hand (RH) and left hand.



Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps (F#, C#, G#, D#).

— shit. So in - de - ci - sive, so a - dam - ant I'm con - tem -  
- mal. So need your love, so fuck you all. I'm not

Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps.



Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps.

- pla - ting, think - ing a - bout think - ing. It's so frust -  
scared of dy - ing I just don't want to. If I stopped

Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps.



Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps.

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

Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps.



Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps.

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

Musical staff with treble and bass clefs, showing a melodic line in the treble and a bass line in the bass. The key signature has four sharps. An 8va marking is present at the bottom of the bass staff.

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



1.

B



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



I come undone.

2.  
B



A



Musical notation for the first staff, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.

So write a - no - ther bal - lad mix it on a Wednes - day,

Musical notation for the second system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.

E/G#



B



Musical notation for the third staff, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. A triplet of eighth notes is marked with a '3' above the notes.

Sell it on a Thurs - day, buy a yacht by Sat - ur - day, it's a love song, a

Musical notation for the fourth system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.

A



Musical notation for the fifth staff, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.

love song. Do a - no - ther in - ter - view sing a bunch of lies.

Musical notation for the sixth system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.

E/G#



F#



Musical notation for the seventh staff, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.

Tell a - bout ce - le - bri - ties that I des - pise and sing love songs. We sing

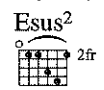
Musical notation for the eighth system, including treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature.





love — songs, so sin - cere.



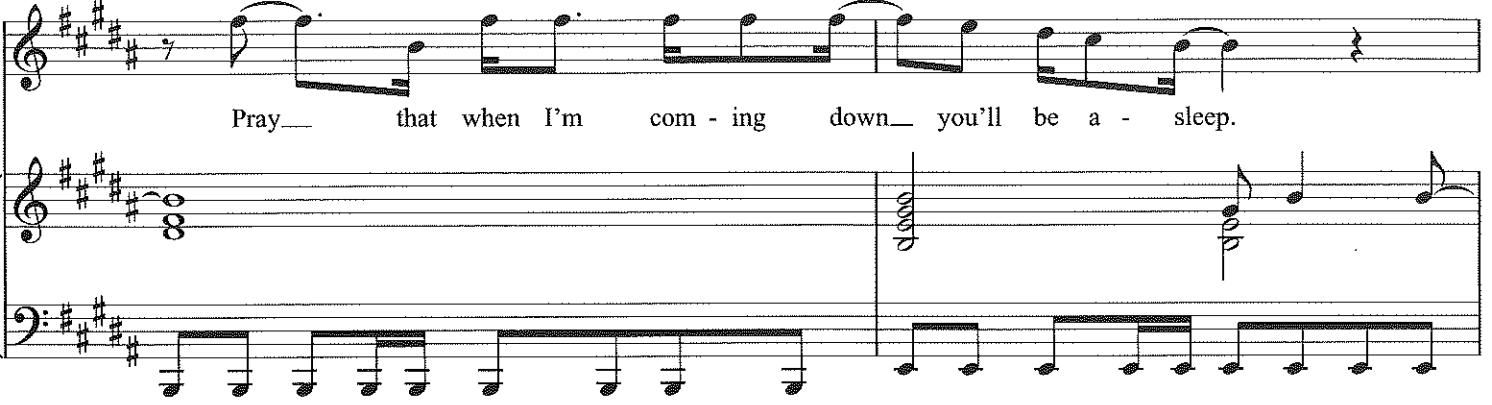
so sin - cere.




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



Esus<sup>2</sup>  2fr B  Esus<sup>2</sup>  2fr

*Repeat ad lib. to fade*

I come undone. I've come un - done.  
love song, my sad song, my love song, my sad song, my love song.



# Kids

Words & Music by Robbie Williams & Guy Chambers

♩ = 92

E<sup>5</sup> G<sup>5</sup> 3fr

A<sup>5</sup> B<sup>5</sup>/F#

E<sup>5</sup> A

E<sup>5</sup> 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



KYLIE:

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



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



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. — }



E<sup>5</sup> A

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

E<sup>5</sup> A

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

ROBBIE:

E<sup>5</sup> G<sup>6</sup> Dsus<sup>2</sup>

BOTH:

jump on board, take a ride, yeah.

A<sup>5</sup> B<sup>5</sup> G F#7

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



yeah. 'Cause the kids are al - right.

Instrumental accompaniment for the first system, including vocal line and guitar/bass lines.



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

Instrumental accompaniment for the second system, including vocal line and guitar/bass lines.



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

Instrumental accompaniment for the third system, including vocal line and guitar/bass lines.



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

Instrumental accompaniment for the fourth system, including vocal line and guitar/bass lines.

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.



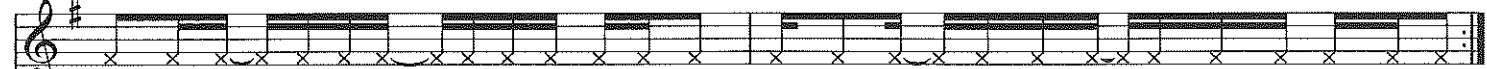
ROBBIE:

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.

A<sup>5</sup>



B<sup>5</sup>/F<sup>#</sup>



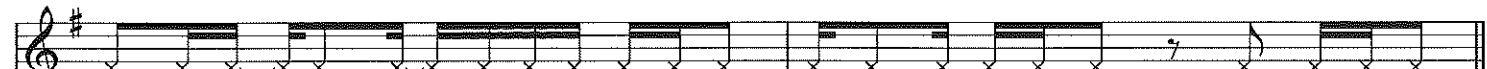
sin - gle hand - ed - ly rais - ing the e - co - no - my. Ain't no chance of the re - cord comp - ny drop - pin' me.  
I've been look - in' for se - ri - al mo - no - ga - my, not some bird\_ that looks like Bil - ly Con - nel - ly.



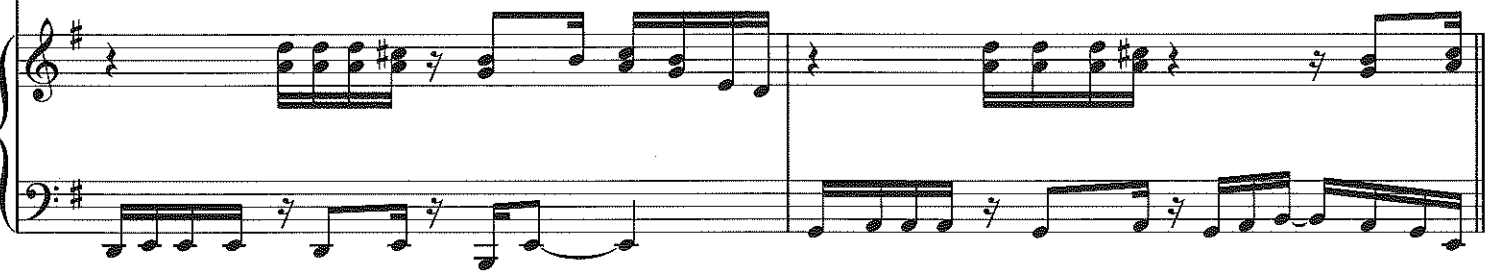
E<sup>5</sup>



A



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



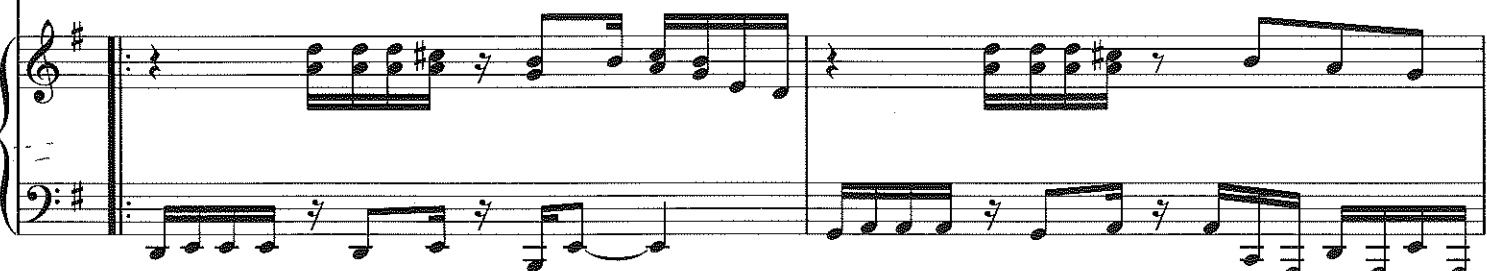
E<sup>5</sup>



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.



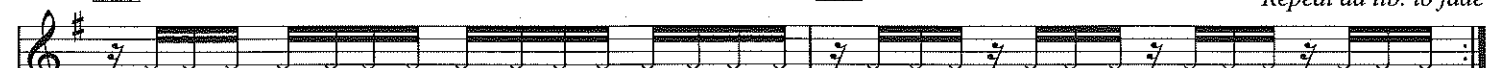
E<sup>5</sup>



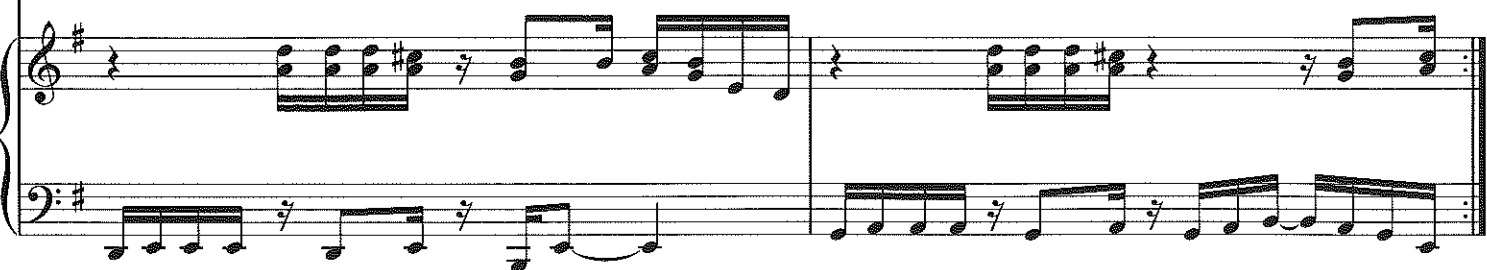
A



*Repeat ad lib. to fade*



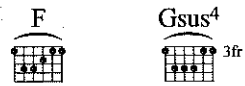
I like to drink it up but nev - er like to sink it, uh, uh. Uh uh uh uh uh uh uh uh uh uh.



# Sexed Up

Words & Music by Guy Chambers & Robbie Williams

♩ = 76

1. Loose lips sunk ships — I'm get - ting to grips —  
 2. You say we're fa - tal - ly flawed, well I'm ea - si - ly bored, —



with what you said. —  
 is that O. K? —

No it's not in my head,  
 Write me off your list,

F Am Gsus<sup>4</sup> G

I can't a - wak - en the dead, day af - ter day.  
 make this the last kiss, I'll walk a - way.

F Gsus<sup>4</sup>

Why don't we talk a - bout it, why do you al - ways doubt that  
 Why don't we talk a - bout it, I'm on - ly here, don't shout it,

E<sup>7</sup> Am<sup>7</sup>

there can be a bet - ter way? It  
 giv - en time, we'll for - get.

Dm Gsus<sup>4</sup> G

does - n't make me wan - na stay. } Why don't we  
 Let's pre - tend we nev - er met.

break up, there's no - thing left to say... I've got my eyes shut,

pray - ing they won't stray and when I'm sexed up,

*To Coda*
  
 that's what makes the dif - ference to - day I hope you blow a - way...



2. C F G Em Am

Screw you, I did - n't like your taste, a - ny - way,

F G Em Am Bbadd9

I chose you and that's all gone to waste. It's Sa - tur - day, I'll go out

F/A Fm/A<sup>b</sup> 4fr N.C. C Em

and find a - no - ther you.

F Gsus<sup>4</sup> 3fr C Em F Gsus<sup>4</sup> 3fr

Why don't we... Why don't we

*D.S. al Coda*

♩ Coda

Fm



Cmaj7



I hope you blow a - way.

Gm7add11



Cmaj7



Gm7add11



Repeat ad lib.

I hope you blow a - way.

Cmaj7



Gm7add11



Blow a - way.

Cmaj7



Gm7add11



C



A - way.

# Misunderstood

Words & Music by Robbie Williams & Stephen Duffy

♩ = 60

Emaj7

E

A

A/B

Emaj7

E

The first system of music features a guitar part with chords Emaj7, E, A, A/B, Emaj7, and E. Below it is a piano accompaniment with a treble and bass clef, set in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

A

A/B

Emaj7

E

The second system continues the guitar and piano accompaniment. It includes two vocal lines with lyrics: "1. Try-ing to be mis-un - der - stood..." and "2. Try-ing to be mis-un - der - stood...". The piano accompaniment features a steady bass line and a melodic treble line.

A

A/B

Emaj7

E

A

A/B

The third system continues the guitar and piano accompaniment. It includes a vocal line with lyrics: "But it does - n't do me a - ny good..." and "Just a pro - duct of my child - hood." The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

Love the way\_ they\_ smiled at me, held their face for e - ter - ni -  
 And still I find my - self out - side, you can't say I have - n't

- ty. Now let them all\_ fly\_ off.  
 tried. Per - haps I tried\_ too\_ hard.

When it calms down,\_ it all calms down,\_ and you will not be found.\_  
 No ex - cu - ses,\_ I won't a - po - lo - gise, or jus - ti - fy your lies.\_

And then it's ov - er,\_ it's all ov - er,\_  
 Come, find me,\_ tell them to me,\_

E



B



ev - en if I make a sound.\_\_\_\_ }  
look me in the eyes.\_\_\_\_ }

Emaj7



E



A



A/B



Emaj7



E



I'll be mis-un - der - stood\_\_\_\_

by the beau-ti - ful\_ and good\_

A



A/B



Emaj7



E



A



E/B



\_\_\_\_ in this ci - ty.

None of it\_\_\_\_ was planned.\_\_\_\_

F#m7



1.

B



Take me by\_\_\_\_ the hand,\_\_\_\_

just don't try\_\_\_\_ and

un - der -

2.

B

Emaj7

E



— just don't try\_\_\_ and un - der - stand. Can't for-give, sor - ry to\_\_\_



— say. You don't know you're guil - ty a - ny - way.\_



— Is - n't it fun - ny how we don't\_\_\_



— speak the lan - guage of\_\_\_ love.

# Radio

Words & Music by Robbie Williams & Stephen Duffy

♩ = 128

N.C.

Fm



Ouch!

1. He's cho - sen my at - tic, I  
(2.) search - ing for some - thing be -

Drums

B<sup>b</sup>/F



Fm



feel it in the sta - tic. He lives in my base - ment and  
- yond my un - der - stand - ing. Look - ing for mean - ing where

B<sup>b</sup>



Fm



I can hard - ly face it. My per - for - mance is ea - sy, I  
no - thing is de - mand - ing. There are no sur - pris - es where

*sim.*

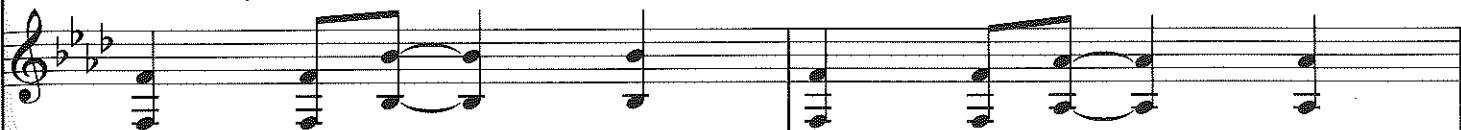
B<sup>b</sup>/F



Fm



am the god of ro - mance, and in my con - fu - sion I  
no - thing is ex - pect - ed. If you of - fer no - thing then



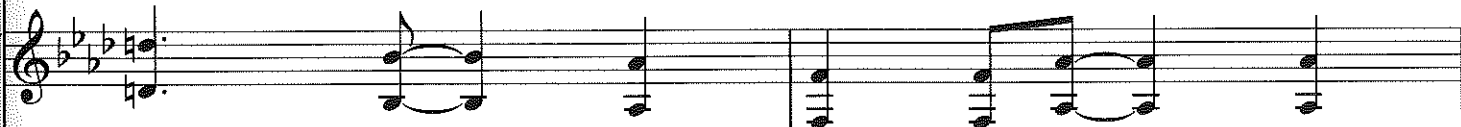
B<sup>b</sup>



Fm



have the right to reign. } He's sto - len my Os - cars, he  
ev - 'ry - one ac - cepts. }



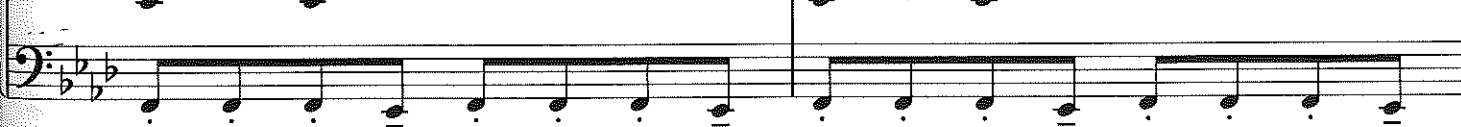
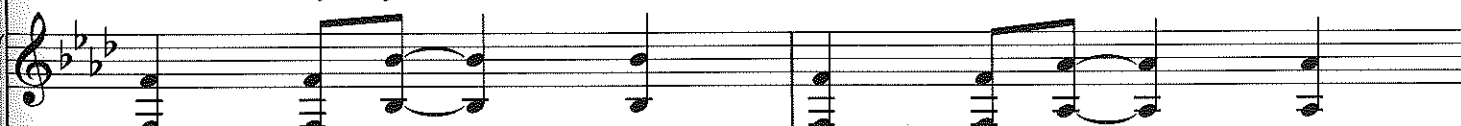
B<sup>b</sup>/F



Fm



trades on my jokes, — he makes all my en - gines go



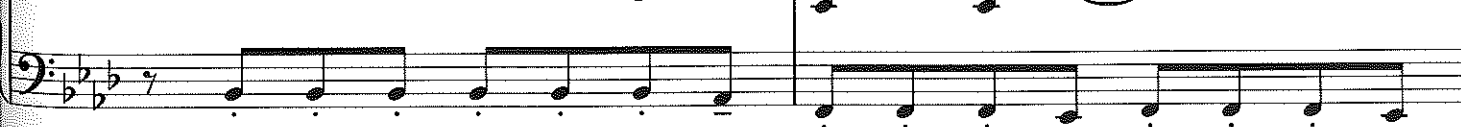
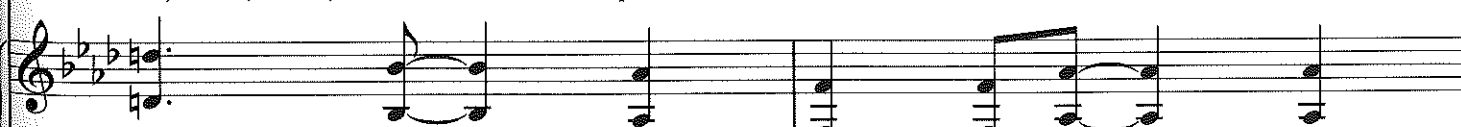
B<sup>b</sup>



Fm



oh, oh, oh, oh. — He puts an "e" in the arse - nal a





B<sup>b</sup>/F



Fm



B<sup>b</sup>



comb in my 'fro... Div - ine re - tri - bu - tion and a - way we'll go...

Fm



B<sup>b</sup>/F



Fm



Some - thing's hap - pen - ing, I can feel it, mov - ing out of time

B<sup>b</sup>/F



Fm



B<sup>b</sup>/F



— you'll hear it. Fall - ing in the way you fear it.

Fm





B<sup>b</sup>/F




N.C.




Jump - ing, thump - ing, shout out some - thing. Jump - ing, thump - ing,

Drums

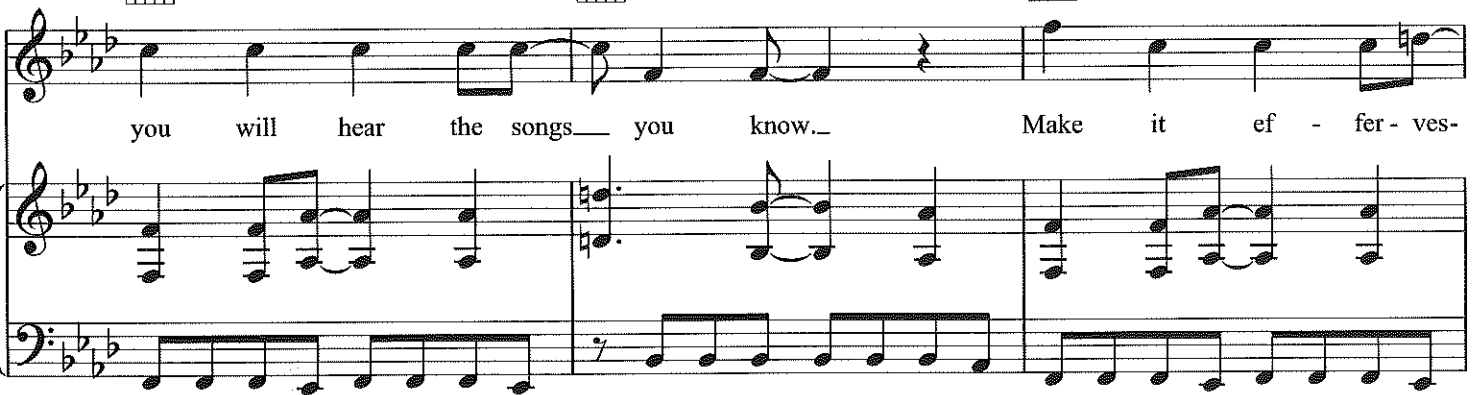
Fm  Bb 

shout out some - thing. Lis - ten to the ra - di - o and



Fm  Bb  Fm 




you will hear the songs you know. Make it ef - fer - ves -



Bb  Fm  Bb 

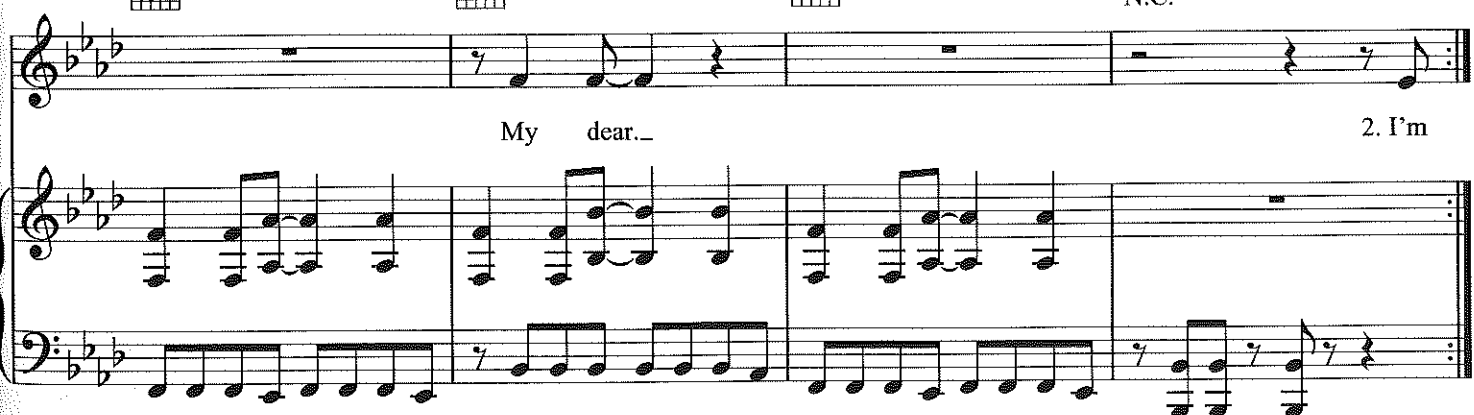
- cent here and you might have a job my dear.



Fm  Bb  Fm 

1.  
N.C.

My dear... 2. I'm



2.

B<sup>b</sup>



N.C.

First system of musical notation. It includes a vocal line with a double bar line and repeat sign, and a piano accompaniment with treble and bass staves. The lyrics "Ouch!" are written above the vocal line.

Second system of musical notation, continuing the vocal and piano parts. The lyrics "Ouch!" are written above the vocal line.

1.

Third system of musical notation. The vocal line includes the lyrics "Ouch!" and "Ra - di - o.". The piano accompaniment features a long, sustained chord in the right hand.

2.

Fm



Fourth system of musical notation. The vocal line includes the lyrics "di - o." and "Some - thing's hap - pen - ing,". The piano accompaniment continues with treble and bass staves.

B<sup>b</sup> Fm B<sup>b</sup>

I can feel it. Mov - ing out of time you'll hear it.

Fm B<sup>b</sup>

Fall - ing in the way you fear it.

Fm B<sup>b</sup>

Jump - ing, thump - ing, shout out some - thing.

Fm B<sup>b</sup> Fm

Lis - ten to the ra - di - o then you will hear the songs.

B $\flat$  Fm B $\flat$

— you know. Make it ef - fer - ves - cent here\_ and

Fm B $\flat$  Fm

you might have a job\_ my dear\_ Lis - ten to the ra -

B $\flat$  Fm B $\flat$

- di - o. Lis - ten to the ra - di - o.

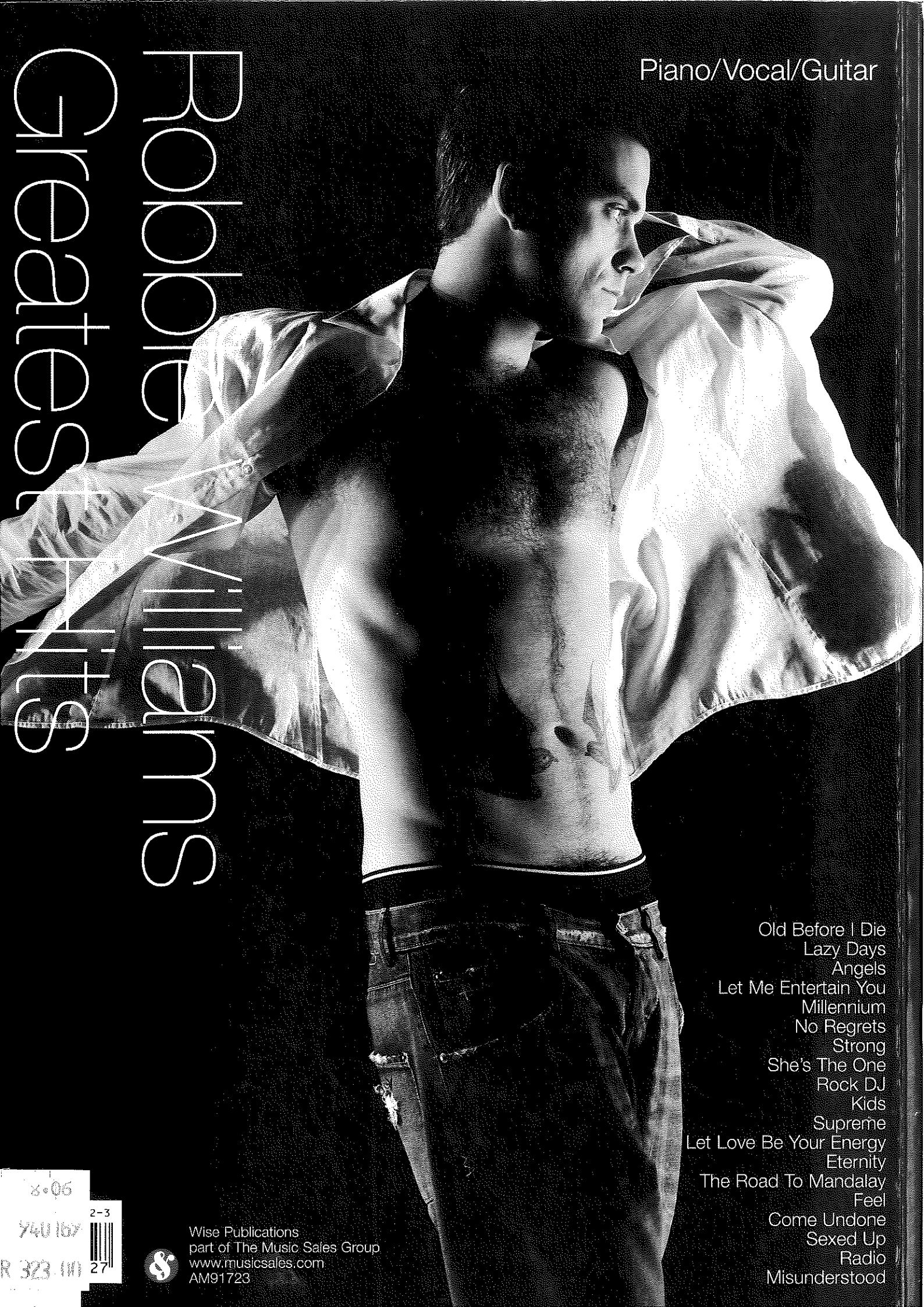
Fm N.C.

Lis - ten to the ra - di - o.

Drums

Piano/Vocal/Guitar

# RoboPop Williams Greatest Hits



Old Before I Die  
Lazy Days  
Angels  
Let Me Entertain You  
Millennium  
No Regrets  
Strong  
She's The One  
Rock DJ  
Kids  
Supreme  
Let Love Be Your Energy  
Eternity  
The Road To Mandalay  
Feel  
Come Undone  
Sexed Up  
Radio  
Misunderstood

8-05

2-3

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