

Life Thru a Lens // Robbie Williams


Flare
World
Guitar



Lazy Days

Words and Music by
Robert Williams and Guy Chambers

$\text{♩} = 88$

Capo 3 

La - zy days
Cra - zy days

call - ing_ to_ you_
but you'll get_ me_ through

E \flat F E \flat F C F

come out to play, and here I'll stay_ the fut - ure lies_ with_ you, - hold - ing on_ to_ you, -

C Gm7 B \flat

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_

Gm7 D \flat Ebadd9

_ for_ is to have_ a jol - ly good_ time. _ door_ and we will have_ a jol - ly good_ time.

1. F 2. F

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

Abmaj7



Bb



F



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

Abmaj7



Bb



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



Abadd9



Eb6



F



and dream and dream.

Eb



F



Eb



F



C



F



La-zy days don't let them get you down,

C F Eb F Eb F

wear a smile I don't wan-na see_ you_

C F C F

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

A♭maj7 B♭ F

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

A♭maj7 B♭

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^badd9



E^b6



F



and dream_ and dream,

D^b



then you will have_

F



Cm7/F



a jol-ly good time.

B^b/F



1-3.

F



4.

F



Life Thru a Lens

Words and Music by
Robert Williams and Guy Chambers

♩ = 82



Wake up on Sun - day morn - ing, ev - ery - thing feels so bor - ing,



is that where it ends with your life thru a lens.



double-time feel



Hair is a new hat, brown is a new black, she should-n't wear this, she should-n't wear that,



pleas - ure and leis - ure, make mine a dou - ble meas - ure with friends.

F



Fash - ion Tar - dis down in quo var - dis, who laughs the long - est who tries the hard - est,

C



G



D



pleas - ure and leis - ure, make mine a dou - ble meas - ure with friends.

F#m



F#m/E#



A/E



D#m7b5



Just be - cause I ain't dou - ble bar - reled don't mean I have - n't trav - elled well,

D7



C#



C#7






F#m



F#m/E#




can't you tell. — Oh no it's quite ap - pall - ing

A/E  D#m7b5  D7 

your con - ver - sa - tion's bor - ing as hell, — oh — well.



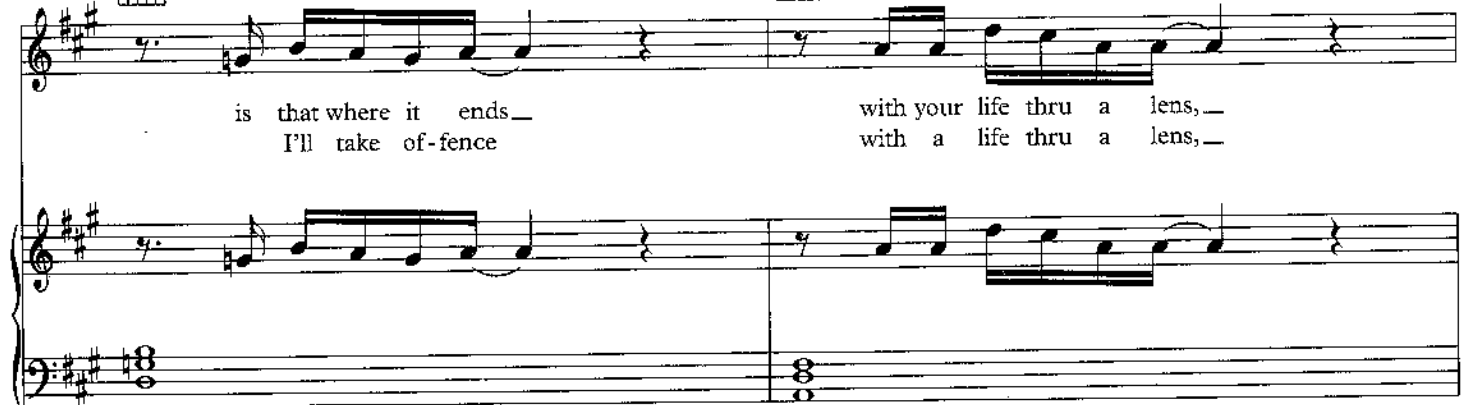
A  Amaj7 


Wake up on Sun - day morn - ing, ev - ery-thing feels — so bor - ing,
 Mix with the lo - cal gen - try and don't crash Tar - quin's Bent - ley



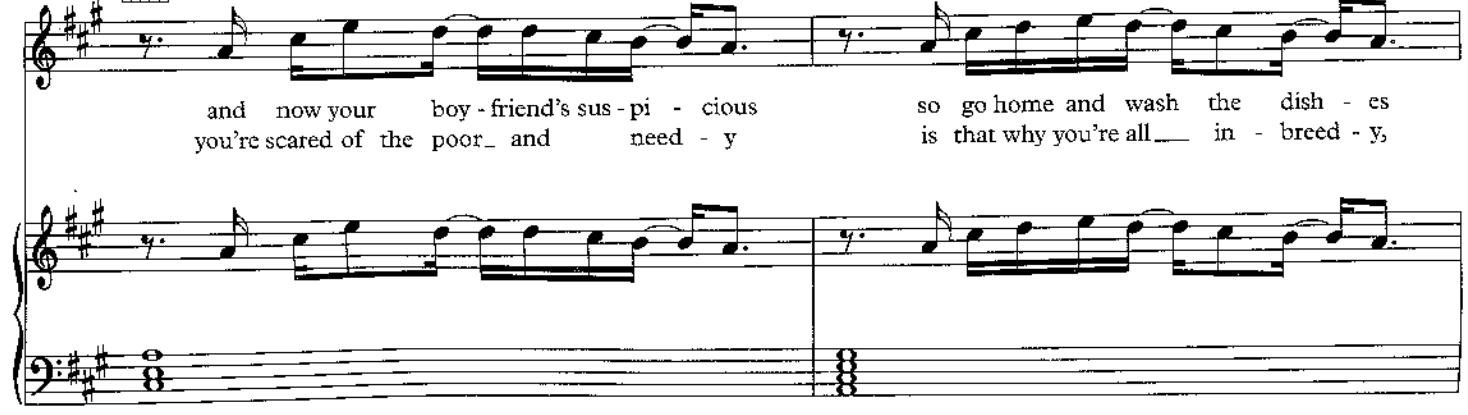
G  D/F# 

is that where it ends — with your life thru a lens, —
 I'll take of-fence with a life thru a lens, —



A  Amaj7 

and now your boy - friend's sus - pi - cious so go home and wash the dish - es
 you're scared of the poor_ and need - y is that why you're all — in - breed - y,



Bm F#m E to Coda G D A N.C.

and wash them well so he can't tell.
they're just like you

She's look-ing real drab just out of re - hab, I'm talk-ing foot - ball, she's talk-ing Ab Fab,

your clothes are ve-ry kitsch just be-cause your dad-dy is rich, — you

sound so fun-ny with your voice all plum-my, now your cheque's just bounced, bet-ter run to you mum-my and you

C G D

know it's a class act, she'll ne-ver ask for it back. —

F#m F#m/E# A/E D#m7b5

Just be-cause I ain't dou-ble bar - reled don't mean I have-n't trav - elled well,

⊕ CODA

D7 *D. al Coda*

can't you tell.

G D A

they need love too.

Amaj7 Env/G Fmaj9 G



Wake up on Sun - day morn - ing, ev - ery - thing feels so bor - ing,
 And now your boy - friend's sus - pi - cious, go home and wash the dish - es



is that where it ends with your life thru a lens.
 and wash them well_ so he can't tell_

Faster




Ego A Go Go

Words and Music by
Robert Williams and Guy Chambers

♩ = 136

Capo 1 N.C.

Chord diagrams:
Eb7: x x 0 2 3 3
Ab: x 0 0 0 2 3

Chord diagrams:
Eb: x x 0 2 3 3
Ab: x 0 0 0 2 3
Eb7: x x 0 2 3 3
Ab: x 0 0 0 2 3

Where were you when you stole my pride, did you ever get the feeling that some
make you laugh when I played the clown and was I the dog that bit you when you
§ Where were you when the party ended, were you sticking up the rooms that you thought
break your heart when I stole your thunder, was there wood-worm in the table your feet

Chord diagrams:
Eb: x x 0 2 3 3
Eb9sus4: x x 0 2 3 3
Eb: x x 0 2 3 3
Ab: x 0 0 0 2 3

one's died. Hide a way in your ivory tower and
put it down. Break it nicely, break it slow,
might need mend-ing. Won-der-land has crashed to the ground, the
are un-der. Break it nicely, break it slow,

E^b7A^bE^b

co - ver me in your gold - en show - er. Did I
 break it so I got no place to go.
 cir - cus is gone, all that's left is the clowns. Did I
 break it so I got no place to go

E^bB^bm7

E - go a go go now you've gone so - lo,

E^bA^bE^b7

liv - ing on a me - mo - ry, where you been late - ly and
 now you've gone state - ly and

A^bE^b7A^bE^b7sus4/B^b

do you still hate me, could you of - fer an a - po - lo - gy.
 yes, you do hate me, could you of - fer an a - po - lo - gy.

Cb



Db



Gb



Bb



Musical staff with vocal line and piano accompaniment.

Ah _____ turn a - way, _____

Piano accompaniment for the first system.

Cb



to Coda ⊕ Db



Eb7



Ab



Musical staff with vocal line and piano accompaniment.

ah _____ fade to grey. _____

Piano accompaniment for the second system.

⊕ CODA

Eb7



Ab



D.8 al Coda

Db



Eb



Piano accompaniment for the third system.

Musical staff with vocal line and piano accompaniment.

_____ fade to grey, _____ to grey, to grey.

Ab7



Cb



Db



Musical staff with vocal line and piano accompaniment.

Ah _____ I hope you've _____

Piano accompaniment for the fourth system.

Chord diagrams: G^b, B^b, C^b, D^b

— strayed, — ah — — — — — ain't got

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics "strayed,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for G^b, B^b, C^b, and D^b are shown above the vocal staff. The lyrics "ah" and "ain't got" are spread across the remaining measures.

Chord diagrams: E^b, A^b, E^b7, A^b

laid.

The second system continues the vocal line with the lyric "laid." followed by a whole note rest. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for E^b, A^b, E^b7, and A^b are shown above the vocal staff.

Chord diagrams: E^b7, A^b, E^b7, A^b

The third system shows the piano accompaniment continuing. The vocal line is silent. Chord diagrams for E^b7, A^b, E^b7, and A^b are shown above the staff.

N.C.

E - go — — — a go — — — go, —

The fourth system features the vocal line with the lyrics "E - go" and "a go" and "go,". The piano accompaniment continues. The instruction "N.C." (No Chords) is written above the first measure of the vocal staff.

E \flat A \flat /B \flat C \flat E \flat 9sus4

e - go - a go - go - go.

E \flat B \flat m9 C \flat D \flat add9

Oh yeah.

E \flat B \flat m7 C \flat D \flat add9

Oh, oh,

E \flat B \flat m7 C \flat D \flat A \flat E \flat

ah.

Angels

Words and Music by
Robert Williams and Guy Chambers

♩ = 76



I sit and wait, _____ does an an -

Asus2



A



C#m/A



B



- gel con - tem - plate _____ my fate, _____ and do they know

E



Asus2



A



C#m/A



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

B



F#m7



A



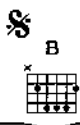
'cos I have been _____ told that sal - va - tion lets their wings



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







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



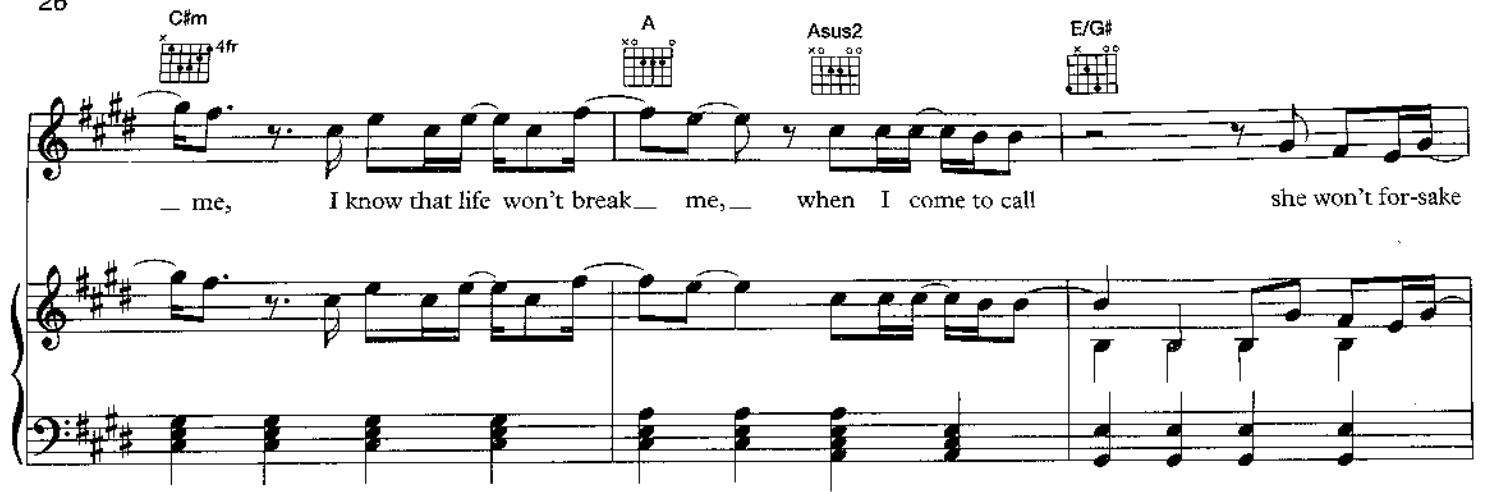
And through it all she of - fers me pro-tec - tion, a lot of love and af-fec-







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

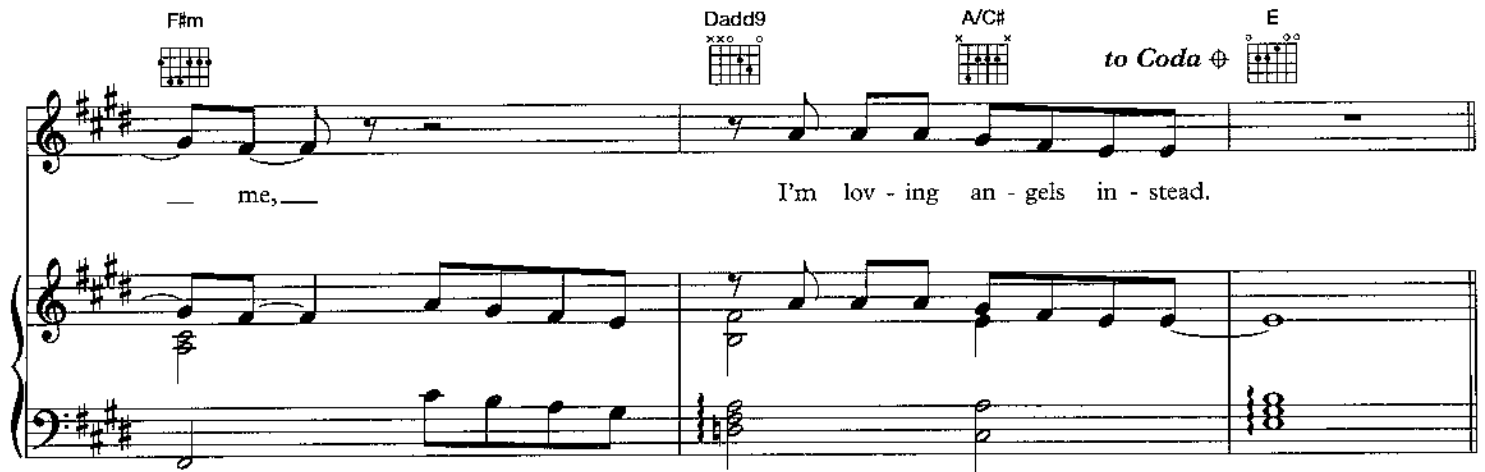
C#m  4fr A  Asus2  E/G# 

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



F#m  Dadd9  A/C#  *to Coda* ⊕  E



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



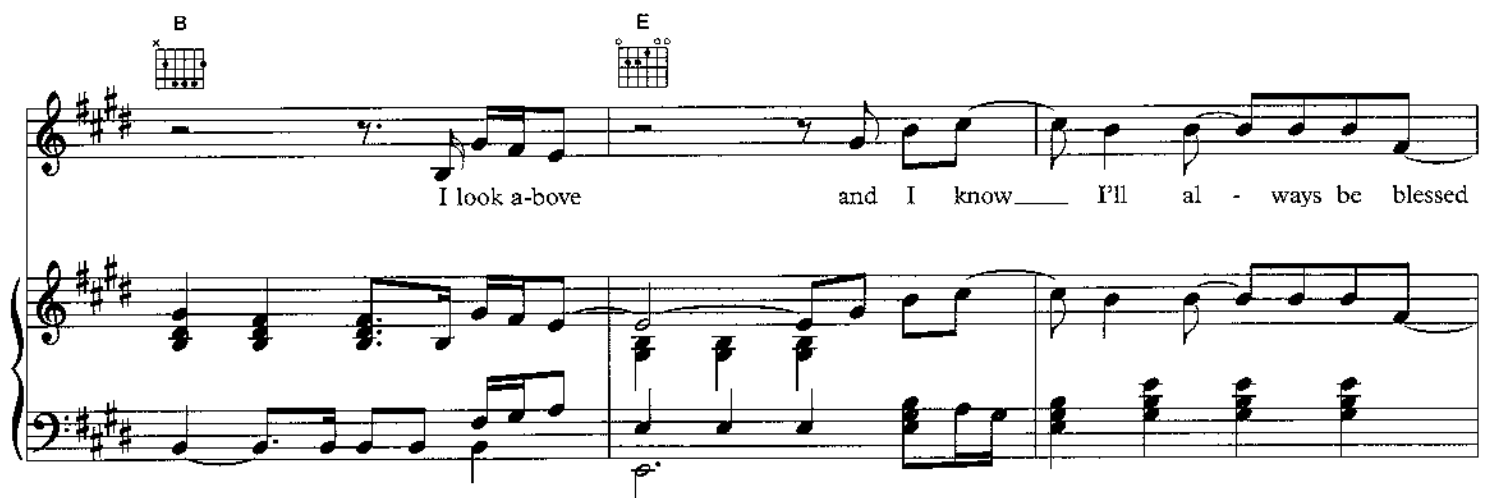
Asus2  A  C#m/A  4fr

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



B  E 

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. § at Coda

flesh to my bones and when love is dead, I'm lov-ing an-gels in-stead. And through is all

⊕ CODA



E



Bm



F#m/A



1.

E



2.
E/G#

B

C#m

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

C#m

A

Asus2

E/G#

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

rit.

F#m

Dadd9

A/C#

E

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

South of the Border

Words and Music by
Robert Williams and Guy Chambers

♩ = 80

G C G C G C

F G7 C7

Goes a lit-tle some-thing like this: I know a freak-y young la - dy name of Co - caine Ka - ty, she
tears on leav-ing but there won't be no griev-ing, 'cos a

G7 C7 G7 C7

makes my tem-per-ature freeze, — she's got a blood red pow-der, when she gives a shout she'll
ci - ty soon for-gets, to me it's ma - gic, to the land-lord it's tra-gic, he's

F Am7 G7 C7

bring you to — your knees. — Well we were be-ing cle-ver play-ing God games for-ev - er she
got an-oth-er room to let. There'll be the same old fa-ces in the same old pla-ces where my



said she on - ly meant to please,
youth was well mis - spent,

uh but I'm some - one's bro - ther, got a fa - ther and a mo - ther, you
but I tow the line and move in time to a



know I'm gon - na have to leave,
town called 'No Re-grets',

south of the bor - der,
south of the bor - der,



I think you ought - a, south of the bor - der,

I think you ought - a, 'cos you



know you're gon - na have to leave

to a place where you can breathe

Fadd9

C

G

C

C/F

1.

and you know there's no re - prieve.

G

C

G/E

C

G

C

Em

C

G

There'll be

D

C/D

D

2.

yea, e yea, yea,

F

Em

Bb

Am7

G

C

C/F

C

Csus4

G

C

ooh, oh, oh, yea,



ooh, oh, oh, yea,



1.2.

repeat ad lib.



'Cos you



know you're gon - na have to leave to a place where you can breathe



Freely

and you know there's no re - lieve, yea, yea, yea.

Old Before I Die

Words and Music by
Robert Williams, Eric Bazilian,
and Desmond Child

♩ = 116





She's tak-in' me plac - es I should ne - ver have been, —
She's not feel-in' stab - le, she's un - ab - le to breathe,



she's show - in' me fac - es I should ne - ver have seen, —
her heart's beat-ing fast - er so I'll ask — her to leave, —

Aadd9



Aaug(add9)



A₉⁶



G



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

A



F#m



Dm



E7



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

A



F#m



D



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

G



A



F#m



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

Bm D A

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

Aaug Bm Dm

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

1. A Em/A A Em/A

2. F#m D A

B7 F#m G7

The first system of music features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and melodic fragments. Above the staff, three guitar chord diagrams are provided: B7 (x21232), F#m (232123), and G7 (320033).

A Aaug A6 G

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

The second system includes the first line of lyrics. The piano accompaniment continues with the same rhythmic pattern. Above the staff, four guitar chord diagrams are shown: A (x02020), Aaug (x0202x), A6 (x0202x), and G (320033).

C Am F

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

The third system contains the second line of lyrics. The piano accompaniment features a more complex chordal texture in the treble clef. Above the staff, three guitar chord diagrams are provided: C (x32010), Am (x02020), and F (321133).

G7 C Am F

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

The fourth system contains the final line of lyrics. The piano accompaniment concludes with a series of chords. Above the staff, four guitar chord diagrams are shown: G7 (320033), C (x32010), Am (x02020), and F (321133).

Bb C Am Dm

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

Fm C Caug

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

Dm Fm C

I hope I'm old be - fore _____ I die. _____

Am Fm G7

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

repeat to fade

One of God's Better People

Words and Music by
Robert Williams and Guy Chambers

$\text{♩} = 88$

G  Am 

You're one of God's bet-ter peo-

- ple and you don't know, — that's why you're spe - cial and I it must

Am7  Bm7  Cmaj7  Bm7 

cry so I — can talk like this from my down - beat ex - ist - ence and I
hurt to see your fav - ourite man lose him-self a - gain and a - gain and I

Am  Em  Dsus4  D  Am 

know that you can make my wish, if my wish is — pure but I don't know, — I just don't know,
know that you're my on - ly friend from way back when my wish was pure, it was oh so



Em7



Am



Gsus4



G



pure, I don't know, — let me love you so. — Now I can't
 it was pure, I could-n't love you more. Now I can't

G



D/F#



Em



Em/D



Cadd9



Cmaj7



Cm



3fr

Am7



F



live — this with-out — you, I'd die — with-out — you, with-out you,

1.

Am



F



Gsus4



G



2.

Gsus4



G



D7sus4



with-out — you. — You're one of Now I can't

G



D/F#



Em



Em/D



Cadd9



Cmaj7



Cm



3fr

live — this with-out — you, I'd die — with - out — you,

Am7 F Am F Gsus4 G

with-out_ you, with-out_ you. And

F Em G A/C#

ev - ery - bo - dy's gon - na step a - side... as you spread your wings and you will fly and

F Em Dsus4 D

take me to_ the o - ther side where they_ know 'cos I don't know

Am Em Am

_ no more, I just don't know_ no more, I don't know,_ let me love you so.

Gsus4



G



G



D/F#



Em



Em/D



Cadd9



Gmaj7



Now I can't live this with-out you, I'd

Cm



Am7



F



1. Gsus4



G



die with-out you, with-out you. Now I can't

2. Am



F



G



Gsus4



G



Am



with-out you. You're one of God's bet-ter peo-

G



Am



rit.

G



ple and you don't know, that's why you're spe-cial.

3

Let Me Entertain You




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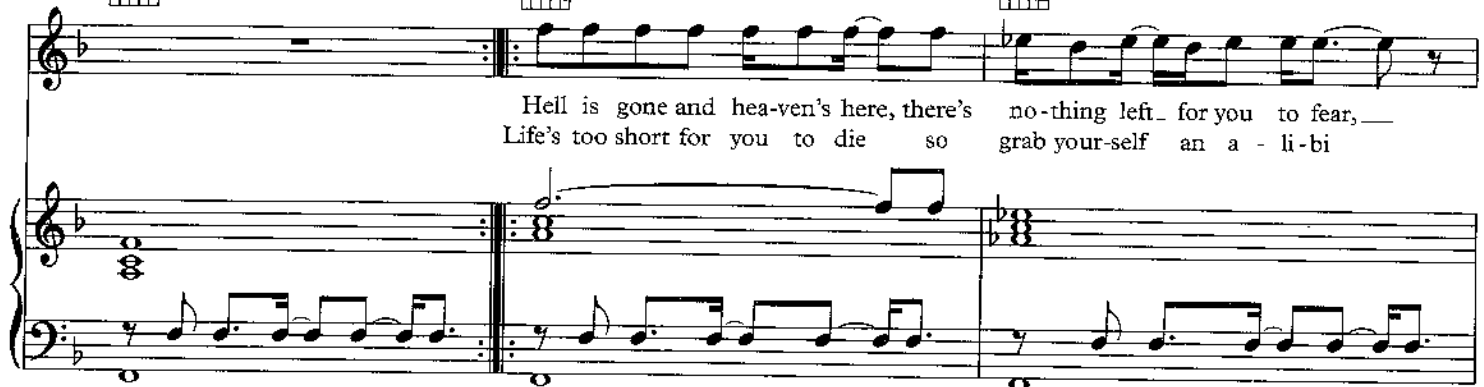
♩ = 124

Capo 1


F  Ab/F  Bb/F 

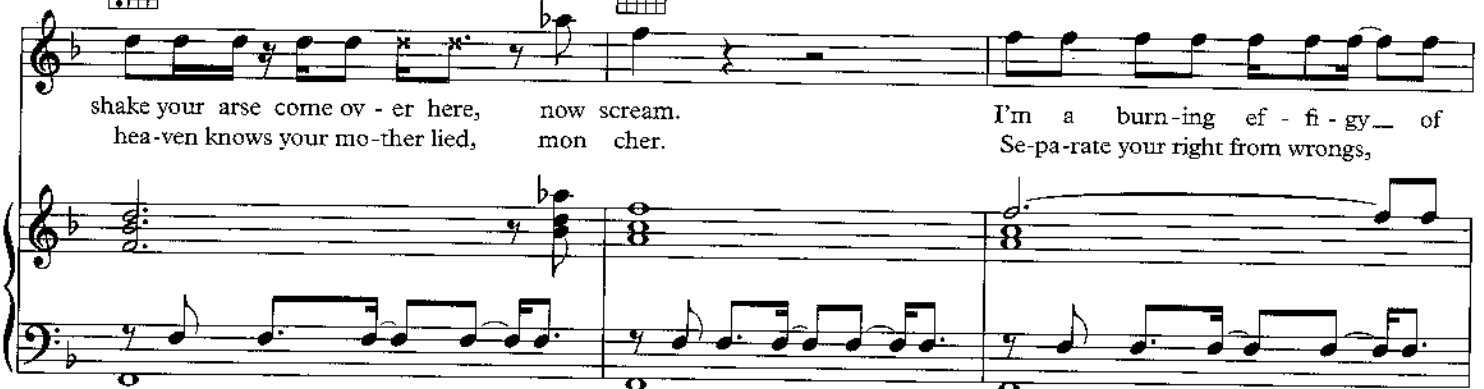


F  F  Ab/F 






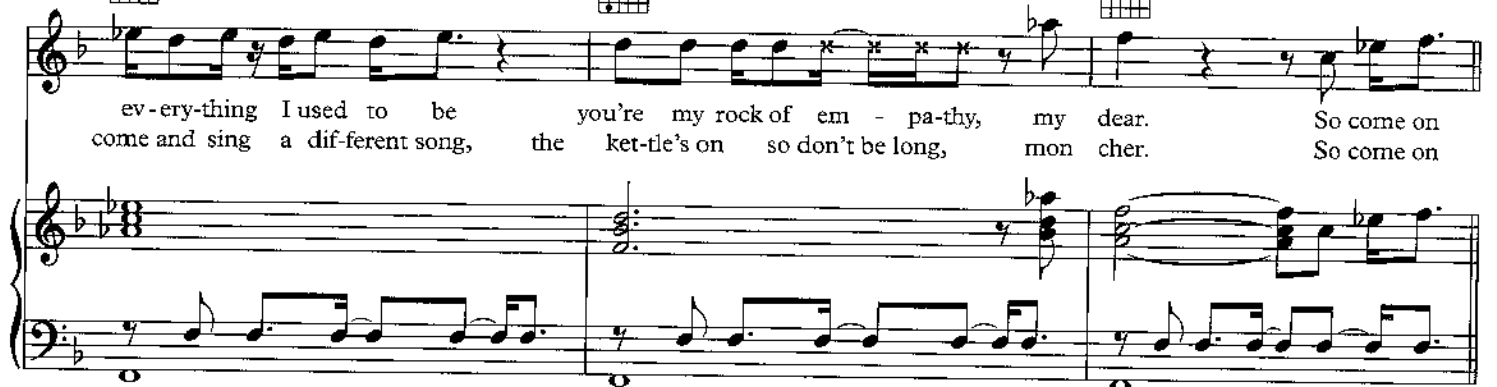
Hell is gone and hea-ven's here, there's no-thing left for you to fear, —
Life's too short for you to die so grab your-self an a - li-bi

Bb/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,

Ab/F  Bb/F  F 



ev-ery-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 Ab Bb F

let me _____ en - ter-tain you,

F Ab Bb F

let me _____ en - ter-tain you.

F Ab/F 3fr

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

Bb/F F

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

Ab/F



Bb/F



F



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

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-


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

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

to Coda

F






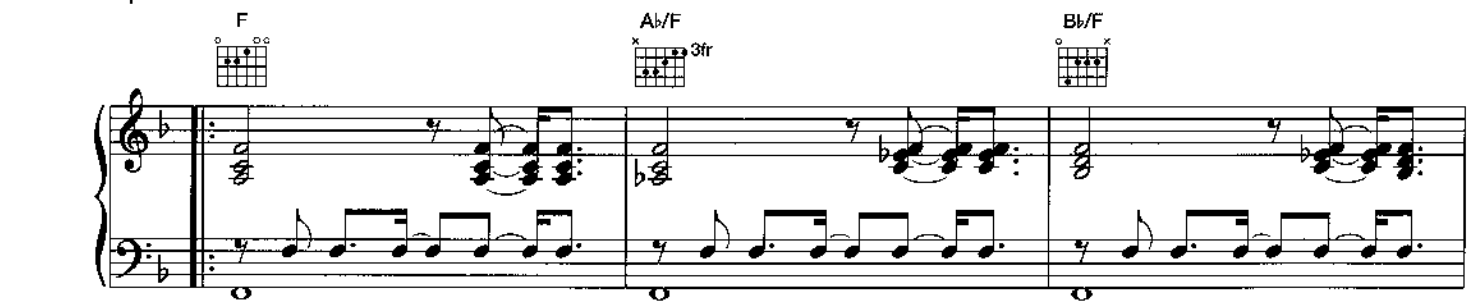
Ab  Bb  1. 2. F  3. F  *D.S. al Coda*





en - ter-tain — you,



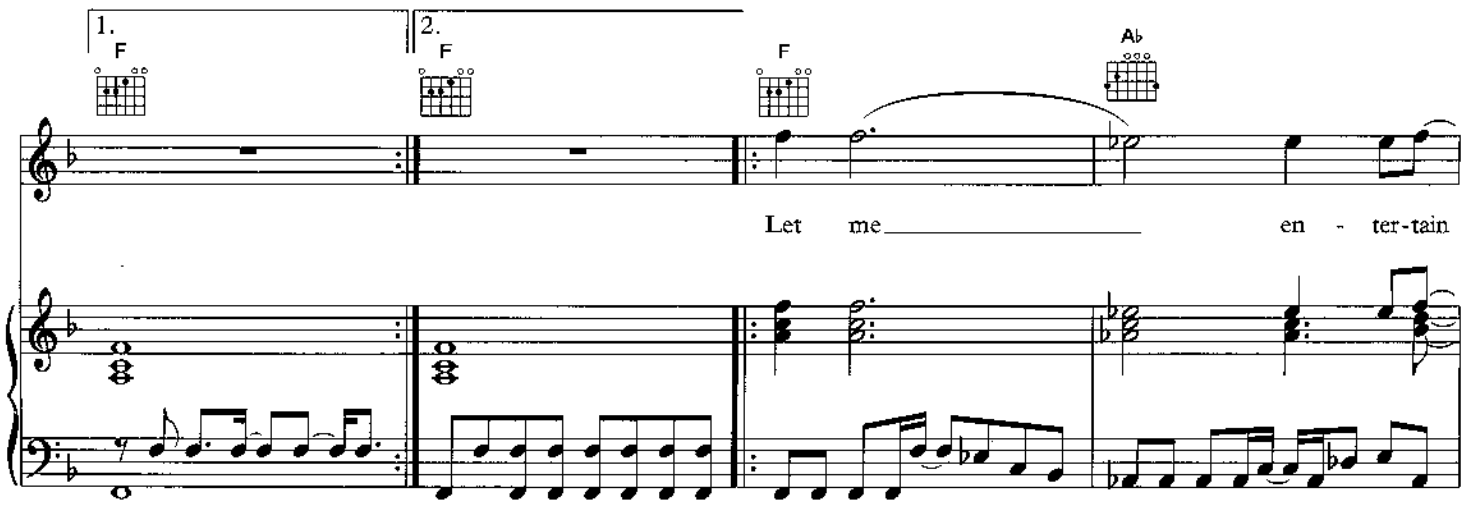
⊕ CODA




F  Ab/F  3fr Bb/F 



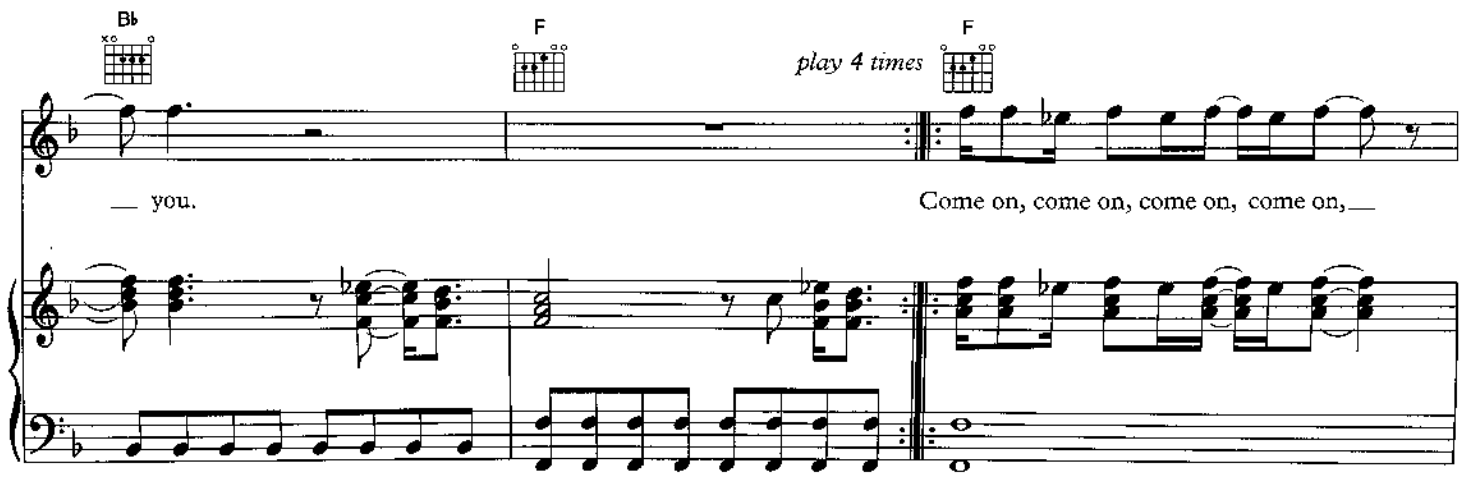
1. F  2. F  F  Ab 

Let me ————— en - ter-tain



Bb  F  *play 4 times* F 

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



B \flat sus4/E \flat



B \flat /D



F



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

F



A \flat



B \flat



F



A \flat



B \flat



F



F



A \flat



B \flat



F



play 3 times and fade

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

Killing Me

Words and Music by
Robert Williams and Guy Chambers

♩ = 82

A6 6fr Em/A 4fr Bm7b5/A A A6 6fr Em/A 4fr

I don't mind
They all say

Bm7b5/A A A6 6fr Em/A 4fr

the a - buse, it fills in time when I'm
I'm too rest - less, but words cut deep

Bm7b5/A A Em7

not much use but it's kill - ing me,
when you're de - fence - less and they're kill - ing me,

Gadd9



A6



Em/A

1.
Bm7b5/A

A



kill-ing me slow - ly. _____

2.

Bm7b5/A



A



Dm



G



There was a time when we were fine and I could to-ler-ate you,

C



Am



I do be-lieve that you should leave 'cos I've grown to hate_ you.

Dm



G



Should I be weak and turn my cheek 'cos I'm scared to fall, _____

Esus4



E



but I just don't know you, and you don't know me at all.____



A6



Em/A



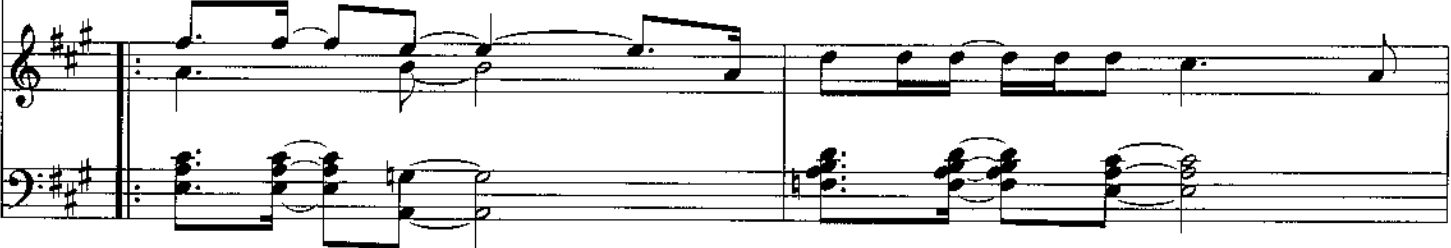
Bm7b5/A



A



I've been told that love's a ce - le - bra - tion but
I don't mind feeling blue, if



A6



Em/A



Bm7b5/A



A



Em7



I've lost faith through frus - tra - tion and it's kill - ing me,
I could smile just like you do, and it's kill - ing me,



Gadd9



A6



Em/A



Bm7b5/A



A



kill - ing me slow - ly.____

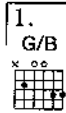




You paint my pic - ture black, the joke's on me and
 I can't go on a - lone pre - tend - ing noth -



I don't wan - na laugh, re-mem-ber the good times,
 -ing's wrong. May - be I just want



won't you bring them back some - day, some-how.
 to be-long some - day, some - how,



some - how. Oh, oh, oh,

D7/A



A



oh, oh,

Am7



D7/A



A



oh, oh.



Am7



D7/A



1.



Oh, oh,

2.

D7/A



poco rit.



oh.

Clean

♩ = 126

Swing

Words and Music by
Robert Williams, Antony Genn, Richard Hawley,
Martin Slattery and Pablo Cook

Capo 3

F Fsus4 F

Fsus4 Db Eb

F Fadd9/A Bb6 Bbsus4/Eb Bb F Fadd9/A

Bb6 Bbsus4/Eb Bb F Fadd9/A Bb

There was a time

when cra - zy days_ would start with wine and
when I would dread what I had said,

now I tow_ a dif - ferent line, I stay in bed_
wak - ing up_ in some-one's bed, won - dering who I was, -

D \flat 6
E \flat sus2
F
Fadd9/A

and use my loaf in - stead of my bread and stroll on _____ 'cos
 na - ked and cold_ with an ache in my head_ and stroll on _____ 'cos

B \flat 6
B \flat sus4/E \flat
B \flat
F
Fadd9/A
B \flat 6
B \flat sus4/E \flat
B \flat

I've been think - ing so long _____ that some - thing's gon - na go wrong

F
Fadd9/A
B \flat
D \flat 6

_____ it's gone to my head, _ my vis - ion's all blurred and my legs_

E \flat sus2
F
F/A
B \flat
B \flat sus4/C
B \flat

_____ feel like lead. _ But I'm clean _____ yeah, _____ friends with Mis - ter Sheen,
 friends with Char - lie Sheen,



yeah, don't have to wean my-self off of noth - ing, I'm
 yeah, gon-na meet the Queen yeah, she's



two min-utes clean_ and that's not ve - ry of - ten, stroll on.
 two min-utes clean_ and that's not ve - ry of - ten, stroll on_



There was a time

2.
 ♩ = 162
 F



and on.

F F/D \flat F/E \flat F/D \flat E \flat ⁶/₉

F F/A B \flat B \flat sus4/E \flat B \flat F F/A B \flat Cm7 B \flat

F F/A B \flat D \flat 6 E \flat

G G/B C G7 C/F G G/B C G7

Clean _____ yeah, _____ friends with Mis - ter Sheen, _____ yeah, _____ don't have to wean -
 clean _____ yeah, _____ gon - na meet the Queen, _____ yeah, _____ I won't be ob - scene,

G G/B E \flat F

my-self off of noth - ing, two min-utes clean and that's not ve-ry of - ten, I'm
 yeah 'cos I'm two min-utes clean and that's not ve-ry of - ten, stroll

$\text{♩} = 162$

G G/E \flat G/F G G/E \flat G/F G

on and on and on and

G/E \flat G/F G G/E \flat G/F G

on and on and on and on.

atmospheric - repeat ad lib.
 play 5 times

G/E \flat G/F G G/E \flat G/F

Baby Girl Window

Words and Music by
Robert Williams and Guy Chambers

♩ = 86

D A9sus4 D A9sus4

I've got your rain-bows, seen your

D A9sus4

sun-beams, I know a place where hea-ven___ breathes and it's through her

D A9sus4 D A9sus4

win-dow,___ your ba - by girl's win-dow. ___



I know you're hap - py — where you are, — sing - ing to the moon, talk - ing to the
 Peo - ple say you were gone too soon, I see your face when flo -



stars through her win - dow, — your ba - by girl's
 - wers bloom through her win - dow, — your ba - by girl's



win - dow. — There's fin - ger marks a - round
 win - dow. — I'm look - ing for — the words



to Coda




her soul but your laugh - ter fills the hole through her
 to say










win-dow, your ba - by girl's win-dow. —



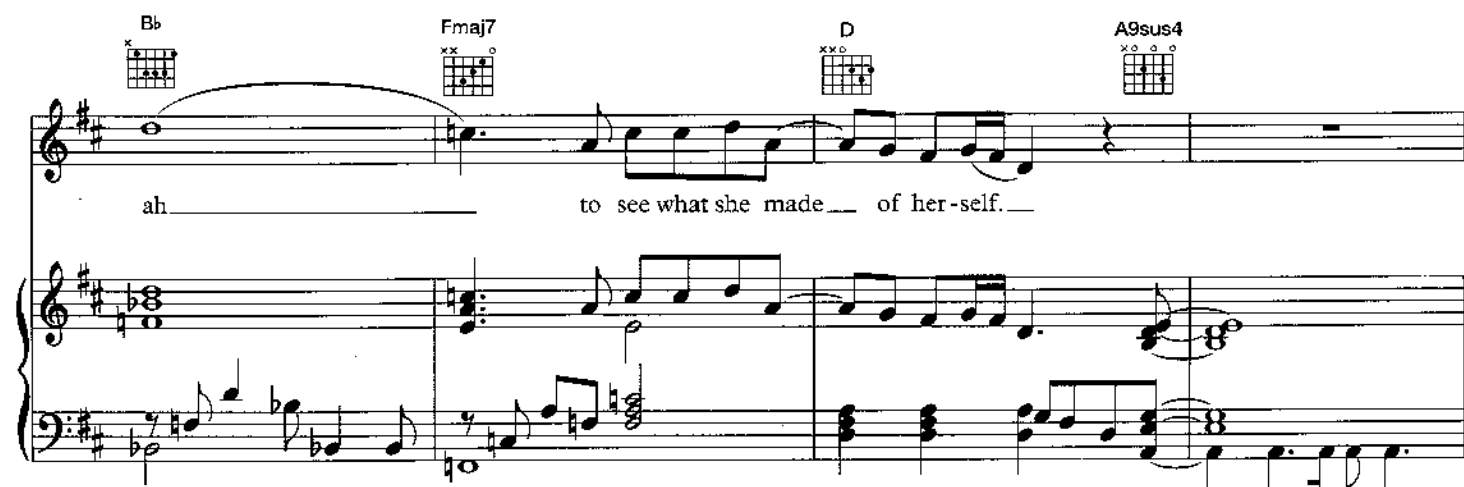




Ah ————— I wish you'd stay, —




ah ————— to see what she made — of her-self. —



⊕ CODA




D. § al Coda






some-thing to take the pain — a - way — through her



D



A9sus4



D



A9sus4



win-dow.

Bb



Fmaj7



Em7



Ah

I wish you'd stay,

Bb



Fmaj7



D



A9sus4



ah

to see what she made of her-self.

D



A9sus4



D



A9sus4



D

