

Let Love Be Your Energy

Words and Music by
Robert Williams and Guy Chambers

♩ = 88

N.C.

The first system of the score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest. The middle staff is a piano accompaniment, with the right hand playing a synth line of eighth-note triplets and the left hand playing a drum pattern of eighth notes. The bottom staff shows guitar chord diagrams for E^b6 and B^b6.

The second system features a vocal line with two verses of lyrics. Above the staff are guitar chord diagrams for E^b6 and B^b6. The piano accompaniment continues with the same synth and drum patterns.

(1.) Out of a mil - li - on seeds, — on - ly the strong - est one breathes. —
 (2.) 'Ev-'ry tear that you cry — will be re - placed when you die. —

The third system shows the piano accompaniment for the second system, with the right hand playing chords and the left hand playing a bass line.

The fourth system features a vocal line with lyrics. Above the staff are guitar chord diagrams for E^b6, D^b4, and B^b6. The piano accompaniment continues.

You made a mi - ra - cle mo - ther, I'll make a man out of me. — }
 Why don't you love — your — bro - ther? Are you out of your mind? — }

The fifth system shows the piano accompaniment for the fourth system, concluding the piece with sustained chords in the right hand and a bass line in the left hand.

G- G7 E Ebm Bm/D Gb Gb/E Ebm B

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

Gb Gb/E Ebm Bm/D Ab

What did we— do wrong?— Why did— it die?— { And all the
And if you've

B7 Eb

grown-ups say,—"Sor-ry kids, we got no— re - ply."— } If you're will-ing to change
got no love for me,— then I'll say— good - bye.— }

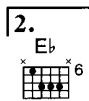
Ab Gbmaj7 Eb

the world,— let love— be your en - er - gy,— I've got more than I need—



1.

when your love — shines down — on — me. —



If you're will-ing to change — the world, — let love — be your en - er-gy, —



I can't con-tain how I feel — when your love — shines down — on — me. —



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

Fm7



A-maj7



E♭

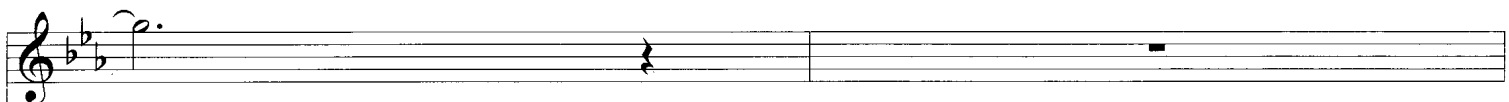


(Let love be your energy.)

Yeah.



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. —





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



— let love — be your en - er - gy, — I've got more than I need, —



— when your love — shines down — on — me. —



If you're will - ing to change — the world, — let love — be your en -



er - gy, — I can't con-tain how I feel — when your love —

er - gy, — I can't con-tain how I feel — when your love —



— shines down — on — me. —

— shines down — on — me. —



(If you're will-ing to change. —)

(If you're will-ing to change. —)



(I got more than I need. —)

(I got more than I need. —)

Repeat to fade

Better Man

Words and Music by
Robert Williams and Guy Chambers

♩ = 76

F#

F#sus4

F#

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is F# major (three sharps).

B5/F#

F#

D#m

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Send some-one to love me, I need to rest in arms. Keep me". The piano accompaniment consists of chords and moving lines in both hands.

G#m7

C#

F#

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "safe from harm in pour-ing rain. Give me end-less sum-mer, Lord, I". The piano accompaniment continues with chords and moving lines.

D#m

G#m7

C#

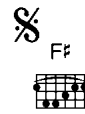
The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "feel the cold, feel I'm get-ting old be-fore my time. As my". The piano accompaniment concludes the section with chords and moving lines.



soul heals the shame I will grow through this pain.



Lord, I'm do-ing all I can to be a bet-ter man.



Go ea-sy on my con - science 'cause it's not -
love me, I need to rest -



— my fault, I know I've been taugt to take the blame. Rest as-sured my
in arms. Keep me safe from harm in pour - ing rain. Give me end - less

F# D#m G#m7

an - gels will catch my tears, walk me out of here - I'm in
 sum - mer, Lord, I feel the cold, feel I'm get - ting old - be - fore my

C# G#m9 C#

pain. } As my soul heals the shame I will grow.
 time. }

F#maj7 D#m G#m

through this pain. Lord, I'm do in' all I can -

To Coda ⊕

C# F#

to be a bet - ter man.

A



Dmaj7



C:m7/E



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

F#m



A



Dmaj7



- a - round. - I know some have fall - en on ston - y ground - but love is all -

G#m7



C#



D.%. al Coda ⊕ *Coda*

F#



- a - round. - Send some-one to

F#sus4



F#



B



F#



Rock DJ

Words and Music by
 Robert Williams, Guy Chambers, Kelvin Andrews,
 Nelson Pigford and Ekundayo Paris

♩ = 104



Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff (treble and bass clefs) with piano accompaniment.



Musical notation for the second system, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff with piano accompaniment.

(1.) Me with the floor - show, kick-in' with your tor - so. Boys get-ting high and the girls ev - en more so.
 (2.) Sing-in' in the class - es, mu - sic for your mass - es. Give no head, no back - stage pass - es.

Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff with piano accompaniment.



Musical notation for the third system, featuring a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff with piano accompaniment.

Wave your hands if you're not with the man. Can I kick it? (Yes you can.—)
 Have a pro-per gig - gle, I'll be quite po - lite. But when I rock the mike, I rock the mike. (Right.) You

Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a grand staff with piano accompaniment.

Am7  D  C 



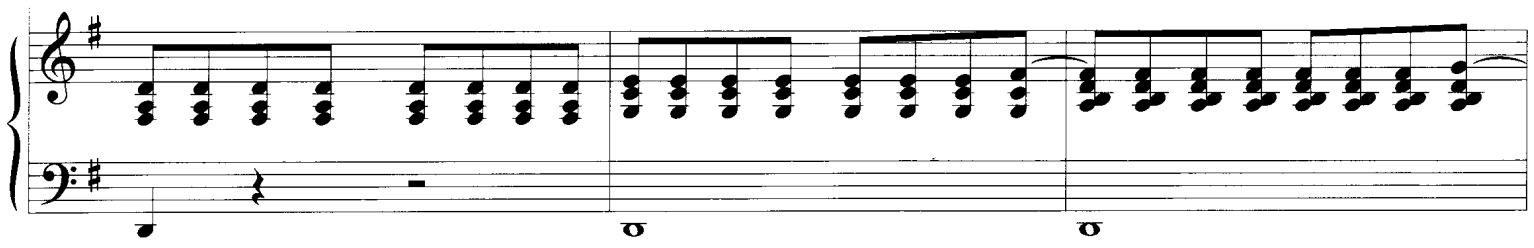
I got (funk), you got (soul), we got ev - 'ry - bo - dy. I've got the gift, gon-na stick it in the goal, it's got no love then you're with the wrong man, it's time to move your bo - dy. If you can't get a girl but your best friend can, it's







D  C/D  Bm7/D 



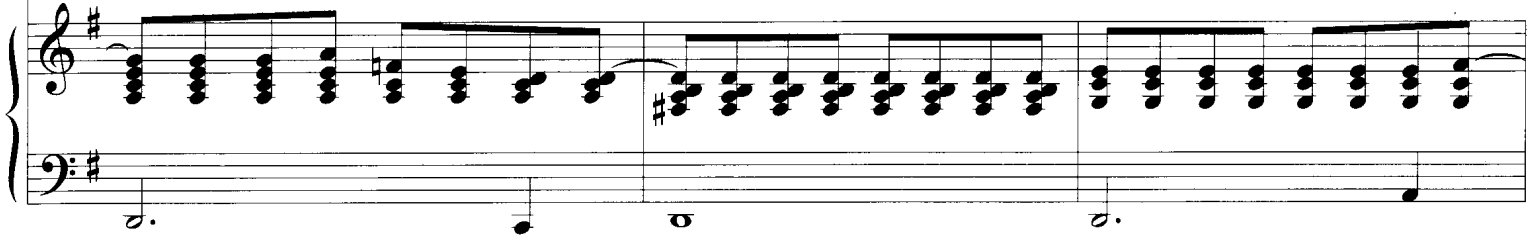
time to move your bo - dy. Ba - by - lon back in bus - 'ness, can I get a wit -
time to move your bo - dy. I don't wan-na be slea - zy, ba - by just tease—







Am7/D  D  C/D 



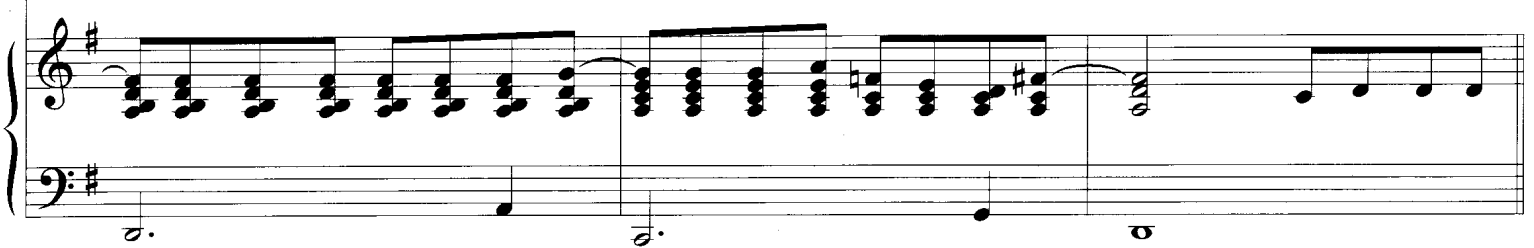
- ness, ev 'ry girl, ev - 'ry man. (Ooh, ooh, ooh.) Hous - ton do you hear—
me, got no fa - mi - ly planned. (Ooh, ooh, ooh.) Hous - ton do you hear—



Bm7/D  Am7/D  D 



me? Ground-con - trol can you feel me? Need per - mis - sion to land. } I don't wan-na
me? Ground-con - trol can you feel me? Need per - mis - sion to land. }

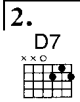




rock,— D. J. — but you're mak-ing me feel— so nice.— When's it gon-na



stop,— D. J. — 'cause you're keep-in' me up— all night.—



I don't wan-na rock,— (rock) D. J. — (D. J.) — but you're



mak-ing me feel— so nice.— When's it gon-na stop,— (stop) D. J. —

(D. J.) 'cause you're keep - in' me up all night.

Pimp - in' ain't ea - sy, most of them fleece me ev - e - ry night.

Pimp - in' ain't ea - sy, but if you're sell - in' it, it's al - right.

D.%. (Repeat chorus to fade)

Come on! I don't wan-na

Supreme

Words and Music by
Robert Williams, Guy Chambers, Dino Fekaris
and Frederick Perren

♩ = 96



Dm



Gm7



Oh, it seemed for - ev - er stopped to - day, - all the lone -
Oh, what are you real - ly look - ing for? - An - oth - er



- ly hearts - in Lon - don caught a plane - and flew a - way. - And the best -
part - ner in - your life to a - buse - and to a - dore? - Is it love -



- wo - men - are mar - ried, - all the hand - some men are gay, - you feel de -
- ey dov - ey stuff, - do you need a bit of rough? - Get on your knees

Asus4

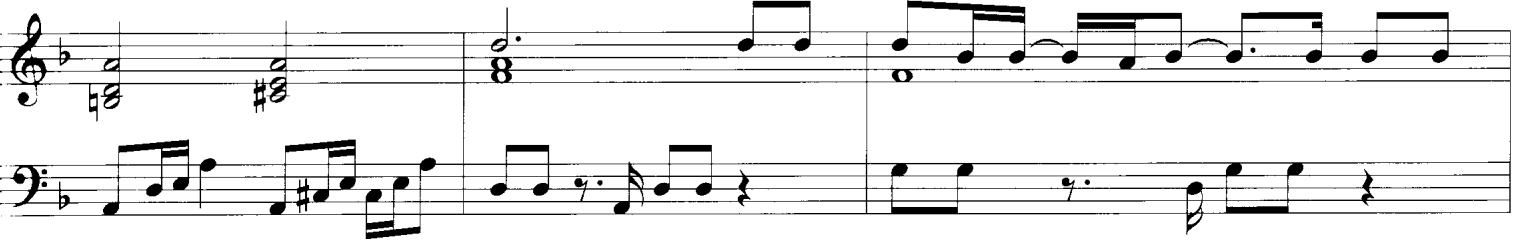
A

Dm

Gm7



- prived. Yeah, are you quest-ion - ing your size? Is there a
turn down the love songs that you hear 'cause you can't



C

Fmaj7



tu - mor in your hu - mour, are there bags un - der your eyes? Do you leave
a - void the sen - ti - ment that e - choes in your ear. Say - ing love



Dm/A

E7



dents where you sit, are you get - ting on a bit, will you sur - vive?
will stop the pain, say - ing love will kill the fear - do you be -



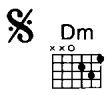
Asus4

A



- lieve? You must sur - vive. When there's no
You must be - lieve.



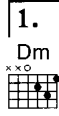


love in town — this new cen - tu - ry — keeps bring - ing you down.



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

To Coda ⊕



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

2.



Fmaj7



Bbmaj7



Gm7



Asus4



Dm



Spoken: I spy with my lit - tle eye

loco



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.





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



D.%. al Coda

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

⊕ *Coda*



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



Repeat to fade

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

Kids

Words and Music by
Robert Williams and Guy Chambers

♩ = 93



Ooh ooh. —



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



Me be groo-vin' slow - ly where you are. Take a ride on my
 danc - ing with the chair - man of the board.



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 oth - er plans... The



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



paint by num - bers 'til some - thing sticks, I

E7

A7

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

E

G6

Dadd9

jump on board, take a ride, (yeah

Aadd9

B5

G

F#7

____). (You'll be doin' it all right.) Jump on board, feel the high

C

Dadd9

B7

1.

E7

____ yeah, 'cause the kids are al - right.

A7



E7



A7



Ooh ooh.—



2.

E7(#9)



D



E



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



E7(#9)



D



E



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



E7



D



E



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





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



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



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



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





Jump on board, take a ride, yeah.



(You'll be doin' it all right.) Jump on board, feel the high-

1.

2.



yeah. 'Cause the kids are al - right.



3

Spoken: I'm an ho-nor-ary Sean Con-ne-ry, born sev-en-ty four, there's on-ly one of me,
 Press be ask-ing do I care for so-do-my. I don't know, yeah, pro-ba-bly.

E7



A7



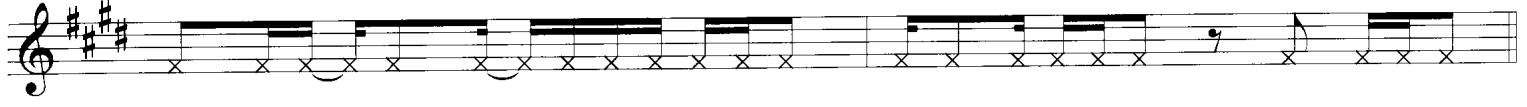
sin - gle hand - ed - ly rais - ing the e - con - o - my, ain't no chance of the re - cord com - pany drop - ping me.
I've been look - ing for se - ri - al mo - no - ga - my, not some bird that looks like Bil - ly Con - nol - ly.



E7



A7



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



E7



A7



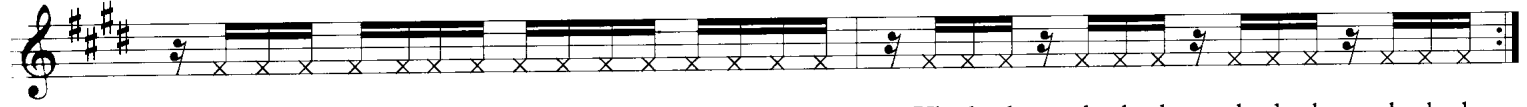
I like to drink it up but nev - er like to sink it, uh, uh. I like to drink it up but nev - er like to sink it, uh, uh.



E7



A7



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 uh uh.

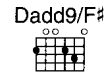
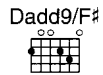
Repeat ad lib. to fade



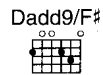
If It's Hurting You

Words and Music by
Robert Williams and Guy Chambers

♩ = 98



Please don't think of me, if you do you got - ta block it.
I walked from the bar 'cause they were on - ly laugh - ing.
You'll meet oth - er men who will break your heart.



I got chills - to - night - and you can't be here to stop it.
I wished on our star - but they cov - ered it in sa - tin.
If I see you with them it's gon - na tear me a - part.

Am

G

D

Dsus4

I'm not a pa-ra-site, it's just a lone-ly night— to - night.-
 I'm not a gi-go - lo. That's what I want you to know— to - night.-
 May-be in an-oth-er life we would - n't be a - lone to - night.

1.

2, 3.

Em

Dadd9/F#

Em

C

D/C

Ooh, ooh. I've hurt you, I can see.

Am

Am7

D7

C

Ooh, ooh.

D/C



G



D'ya think it's not hurt - ing me?

C



D/C



Fmaj7



Ooh, ooh. The grass ain't al - ways green

Fmaj7/C



Am7



and if it's hurt-ing you, you know that it's hurt - ing me,

To Coda ⊕

Em



Dadd9/F#



Em



Dadd9



D.%. al Coda

you know that it's hurt-ing me.

⊖ Coda

Dadd9/F#



Em



3



you know that it's hurt-ing me, —



Dadd9



Em



Dadd9



3

3



you know that it's hurt-ing me, —

you know that it's hurt-ing me, —



Em



Dadd9



Em



3



you know that it's hurt-ing me.



Dadd9



Em



Dadd9



Em



Singing For The Lonely

Words and Music by
Robert Williams and Guy Chambers

♩ = 84



Sing - ing — for the lone - ly, — you're not the



on - ly — one who feels this. — I'm so scared of — what I'm



do - ing — all the time. —

F Am7 Gm

Here comes— wast-ed head - space.— Pa - ra - no - ia,— an-ger,

Bb F



mis - placed — feel - ings— leave me

C7 Gm7 Fsus4/2 F

no - where— all the time.— 1. I

Gm7/F F

(1.) don't wake up ear - ly ev - 'ry— morn - ing,— 'cause the
 (2.) seem to spend my life just wait-ing for the cho - rus,— 'cause the

C7  3  F



more I sleep, the less I have to say. The
 verse is nev - er near - ly good e - nough.



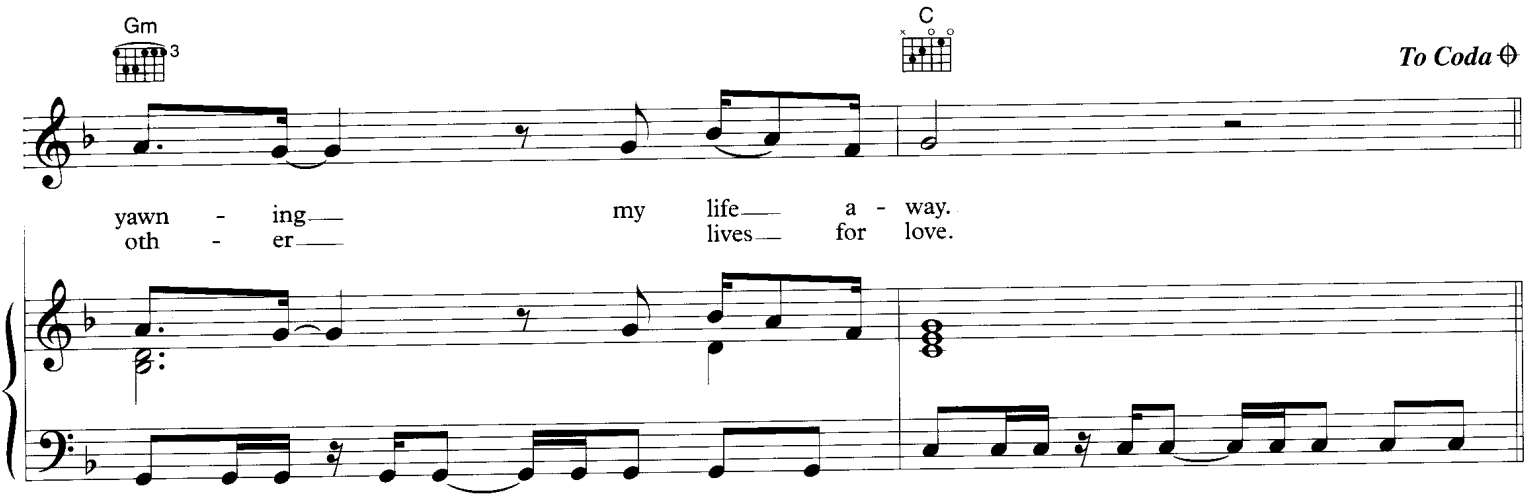
Gm  3 Am 




Scared of you al - ways think - ing that I'm bor - ing, stop me
 hoo-li - gan half of me that steals from Wool - worths, while the



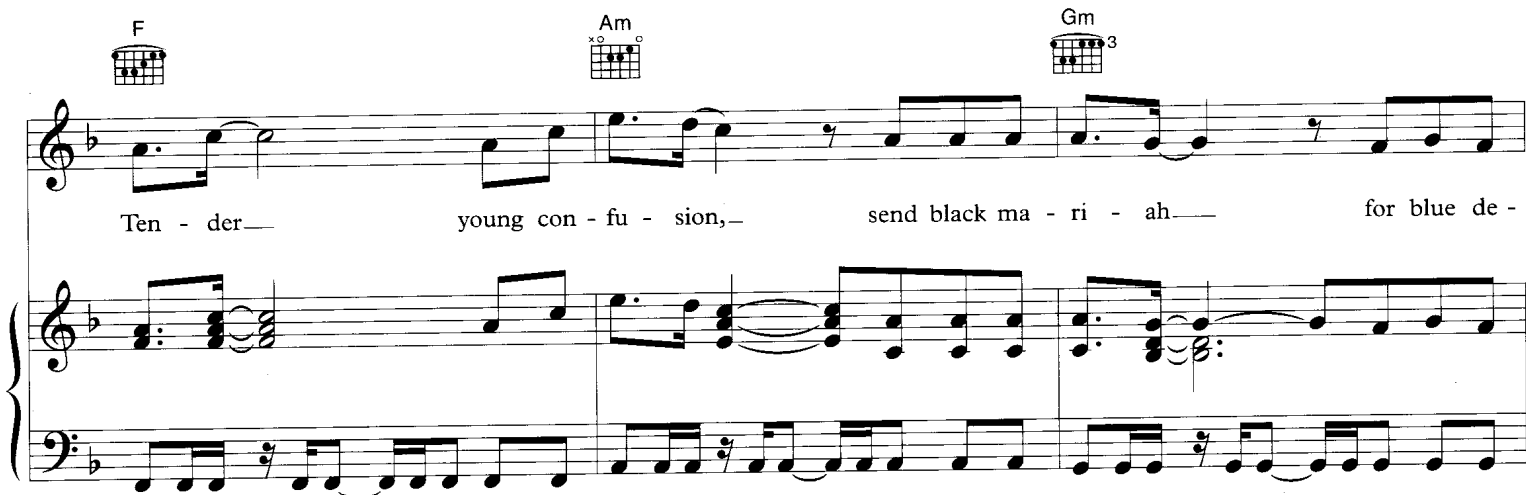
Gm  3 C  C To Coda ⊕

yawn - ing my life a - way.
 oth - er lives for love.



F  Am  3 Gm  3

Ten - der young con - fu - sion, send black ma - ri - ah for blue de -



B \flat -sus2



F



- lu - sions, ————— lays hea - vy, ————— oh so

C7



Gm7



Gm7/F



F



hea - vy ————— on my mind. —————

B \flat /D



F/A



I'm so ————— sick ————— of peo - ple's ex - pec - ta - tions,

B \flat /D



F



B \flat /D



leaves me ————— tired ————— all the time. ————— If your home's — full — of use - less





ag - gra - va - tion, then don't bring - it to mine. —


















D.%. al Coda

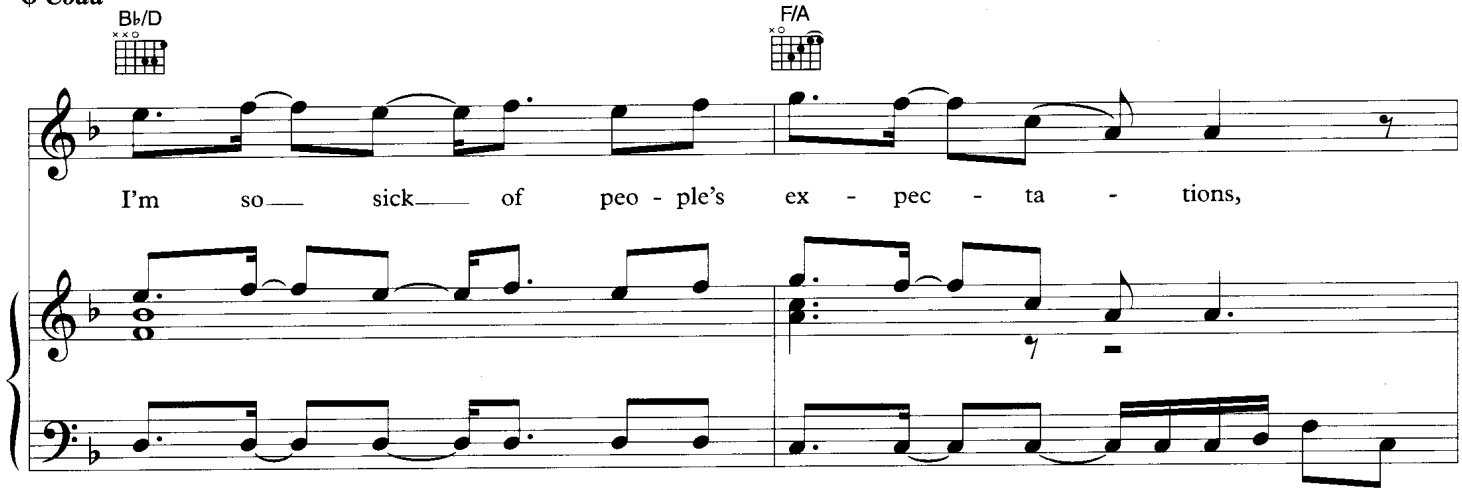
I



⊕ Coda

I'm so — sick — of peo - ple's ex - pec - ta - tions,



B7/D



F



B7/D



leaves me— tired— all the time.—

If your home's— full— of worth-less

ag - gra - va - tion,

then don't bring— it to mine.—

Sing - ing— for the lone - ly,—

you're not the on - ly— one who

Bbsus2



F



C7






feels this.—




I'm so scared of—

what I'm do - ing—

all the







Gm7  3

1. Gm7/F  F 

2. Bbsus4/2  Bb  FA 







time. _____



F  C11  Fmaj7  Gm/C  3 F  Bb/C 





Ah oh oh, oh, eh,



F  Csus4  Ab  4 Db/Eb  Abmaj7  4 Bbm/Eb 

ah, ah ah ooh ooh ah,



Ab  4 Bbm/Eb  Ab  4 Bbm/Eb 

ah, ah.

Repeat to fade



Love Calling Earth

Words and Music by
Kelvin Andrews, Robert Williams
and Guy Chambers

B♭maj7



C/B♭



B♭maj7



C/B♭



B♭maj7



C/B♭



B♭maj7



This is love call - ing earth. — Do you know how much

C/B♭



B♭maj7



C/B♭



it hurts? — I did-n't die ov - er - night. —

B♭maj7



C/B♭



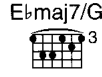
A♭maj7



In the wind I had can - dle - light. — I'm con-trolled by my fear



and all the voi - ces in — my head — that I — can hear. —



Please don't hurt me.



How do I learn — to give love and be — loved — in re-



turn? If this is hea-ven, I'm fall - ing. — I'd ra-ther

B \flat -maj7



C/B \flat



A-maj7



jump and run — a — way — than see it burn. —

I feel I could die.

D \flat 6



A \flat -maj7



B \flat /A \flat



be — fore I sleep I kiss — your cheek and say — good — bye. —

E \flat -maj7



F6



E \flat -maj7/G



F/A



I'm

so

sor — — — — ry,

E \flat -maj7



F6



E \flat -maj7/G



F/A



please

don't

hurt

me.



This is love call - ing earth.—

Do you know how much



it hurts?—

I did-n't die ov - er - night.—



In the wind I had can - dle - light.—

I'm con-trolled by my fear—



and all the voi - ces in— my head— that I— can hear.—

Emaj7



F#6



Emaj7/G#



F#/A#



I'm so sor - - - ry,

Emaj7



F#6



Emaj7/G#



F#/A#



please don't hurt me. If

E



F#



you could see— me through— my moth - er's eyes,— on - ly then—

G#m



F#/A#



— would you — be - gin — to re - al - ise —

Emaj7



F#6



all the pla - ces I have ev - er been have scared me half

G#m



F#/A#



to death or some - where in - be - tween.

Emaj7



F#6



Emaj7/G#



F#/A#



I'm so sor - - - - ry,

Emaj7



E6



Emaj7



E6



Emaj7



please...

Knutsford City Limits

Words and Music by
Robert Williams, Guy Chambers
and Kelvin Andrews

♩ = 92



Musical notation for the first system, including piano accompaniment and guitar chords. The piano part features a bass line with eighth notes and a treble part with chords and eighth notes. The guitar part is indicated by three chord diagrams: Bb, Eb/F, and Bb.



Musical notation for the second system, including lyrics and piano accompaniment. The piano part continues with chords and eighth notes. The lyrics are: "You said I was North - ern scum, — run - ning near - ly all my life, — you I was left me".



Musical notation for the third system, including lyrics and piano accompaniment. The piano part continues with chords and eighth notes. The lyrics are: "wound-ed ba - by. bro - ken ba - by. That's fight - ing talk where I'm — from — And when the nee - dle ran out on — life —".

B♭7/F

E♭7

B♭

E♭9

B♭7/F

E♭7



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

and I'm not mov - ing ba - by. } Spent
I used my to - kens ba - by. }

Musical notation for the second system, including piano accompaniment.

G♭

E♭



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

my life danc - ing with sha - dows in strobe lights.

Musical notation for the fourth system, including piano accompaniment.

G♭



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

It's al - right, eve - ry - thing mel - lows in

Musical notation for the sixth system, including piano accompaniment.

A♯sus4

A♭

B♭

E♭



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

sun - light. And now Lon - don's got its gim - micks

Musical notation for the eighth system, including piano accompaniment.

B \flat 7/D

E \flat

B \flat

E \flat

B \flat 7/D

E \flat



and New York's had its min - ute, but

B \flat

E \flat

B \flat 7/D

E \flat

B \flat

E \flat



Knuts - ford Ci - ty lim - its I'll nev - er change...

1.

B \flat 7/F

E \flat 7

B \flat

B \flat /F



I've been

2.

B \flat

E \flat

B \flat 7/F

E \flat 7

B \flat

E \flat



Lon - don's got its gim-micks and New York's had its min - ute,

Bb7/D

Eb

Bb

Eb

Bb7/F

E-7



but Knuts - ford Ci - ty lim - its will nev - er change..

Bb

Eb

Bb7/D

Eb7

Bb

Ebadd9



I've been run - ning near - ly all my life,

Bb/F

Eb

Bb

Ebadd9

Bb/F

Eb



it left me bro - ken ba - by. And when the

Bb

Ebadd9

Bb/F

Eb

Bb

Ebadd9



me - ter ran out on life I used my to - kens la - dy.



You said I was North - ern — scum, — I was



wound-ed ba - by. That's fight-ing talk where I'm from-



and I'm — not mov-ing ba - by. —



Lon - don's got its gim-micks and New York's had its min - ute,

Bb7/F

Eb

Bb

Eb

Bb7/D

E-7



but Knuts - ford Ci - ty lim - its I'll nev - er change..

Bb

Eb

Bb7/F

Eb7

Bb

Eb



I saw one trans - mis - sion on the te - le - vi - sion say - ing

Bb7/F

Eb7

Bb

Eb



I can't do - my job. Well I just kept danc - ing, don't hate me 'cause I'm hand - some and the

1, 2.

Bb7/D

Eb7

3.

Bb7/D

Eb7

Bb

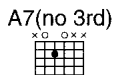


beat will nev - er stop. I saw beat will nev - er stop.

Forever Texas

Words and Music by
Robert Williams and Guy Chambers

♩ = 92



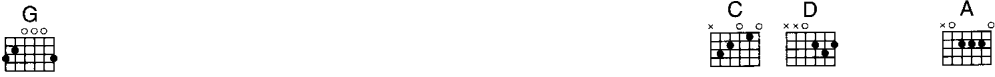

Ooh ooh, ooh ooh ooh, — ooh ooh ooh.



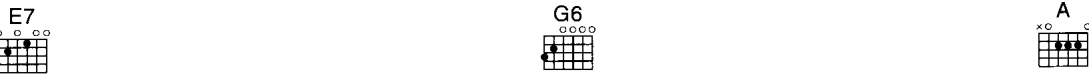
(1) First you say you want me, then you don't want me real - ly. Ba - by do I scare you? Am I
 (2) I'm so su - per - sti - tious, so there's some-thing you should know. The rea-son I'm do-ing you is 'cause your



talk - ing too free - ly? I got no per - spec - tive on the things that you lack. — Oh,
friend said — no. — I've been su - i - ci - dal since — God, I don't know when. So



ba - by I don't care, — just lie on your back. — } Ba - by I'm cra -
get down on your knees, — say your prayers. A - men.



- zy, but la - dy I'm la - zy, a - maze — me.



Ba-by I'm fad - ed, my mind's all jad - ed, — a - maze —



A5 A7 no 3rd D/A A G D-G

me. Ooh, ooh ooh ooh,— ooh ooh

2.

C D A G6 G A \flat A B \flat

ooh. ———— - ed. ————

B G E

Give me Tex - as wis-dom, mass - ive sys-tems and a lus-cious be - hind.

C G

Mo-ther said, "Son, if you do it too long,— you'll go blind".

F#



G



G#



A



A:



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a melodic line with a slur over the first four measures.

Yeah,

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

B



A



Musical staff with treble clef, key signature of three sharps, and a melodic line with a slur over the first measure.

yeah.

Piano accompaniment for the second system, including treble and bass staves with chords and a bass line.

D



E



B



Musical staff with treble clef, key signature of three sharps, and a melodic line with a slur over the first measure.

Piano accompaniment for the third system, including treble and bass staves with chords and a bass line.

A



D



E



B



Musical staff with treble clef, key signature of three sharps, and a melodic line with a slur over the first measure.

Ba - by I'm la -

Piano accompaniment for the fourth system, including treble and bass staves with chords and a bass line.



zy, but la - dy I'm cra - zy, a - maze - me.

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



Ba - by I'm fad - ed, my mind's all jad -

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



- ed. One, two.

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



Empty vocal line for the fourth system.

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

B



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and sixteenth notes.

Ev-'ry-bo-dy get-ting cash— for the bung, ev-'ry-bo-dy wants to know— how I'm hung. You can

Piano accompaniment for the first system, including treble and bass clefs with chords and arpeggiated patterns.

A



D



E



B



Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with eighth notes.

read it in the pa-pers, I'm a giv-er not a tak-er, but it won't be the same.

Piano accompaniment for the second system, including treble and bass clefs with chords and arpeggiated patterns.

B5



B7(no3rd)



E/B



B



A/B



E/A



Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with notes and rests.

Ooh ooh ooh ooh ooh,— ooh ooh

Piano accompaniment for the third system, including treble and bass clefs with chords and arpeggiated patterns.

D



E



B



G



rit.

E



B



Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with notes and rests.

ooh.

Piano accompaniment for the fourth system, including treble and bass clefs with chords and arpeggiated patterns.

By All Means Necessary

Words and Music by
Robert Williams and Guy Chambers

♩ = 87

Em G/D C#m7(b5) Em G/D C#m7(b5)

Em Gsus4/E C#m7(b5)/E Em Gsus4/E C#m7(b5)/E

E C/E

(1.) Canned laugh - ter — for ap - plause, you've op - ened — doors. —
 (2.) All the make - up — that you wear can't hide the flaws. —

D/E E

In and out of their wives, — in and out of your
 Your work in cha - ri - ty — for your own —



smalls.
cause.

It's not a
You won't be



BAF-TA you're af - ter,
dat - ing a tea - cher,

you want a mil - lion dol - lar lay.
you'd ra - ther shag a Ma - nic Street Preach - er. }



By all — means — ne - ces - sa - ry, you — will get your — way. —



It all — seems — so ea - sy, but so are — you, — that's what I've heard them

1.



say.

2.



say.

(Sex with a strang - er.) You've been laid in a man - ger. (And you think he's a sa -

- viour.)

Will he leave his pa - ger? (You could be his daugh -

- ter.)

Look what he's bought — ya. (But the mo - ney won't change —

B7sus4



Em



E



A7



— ya.) Of that there's no dan - ger. (Now your life's get-ting dark - er.) It's you that they're af -

Em



E



A7



- ter. (Fif - teen mi - nutes a mar - tyr.) Blame it on your fa -

F



G



F



- ther. (That dress near-ly fits — ya.) Girl, what's pos- sessed — ya? (Can we please take your pic -

B7sus4



Em



G



- ture?) You know they'll for - get — ya. — Oh, — oh, — oh, — woah, —

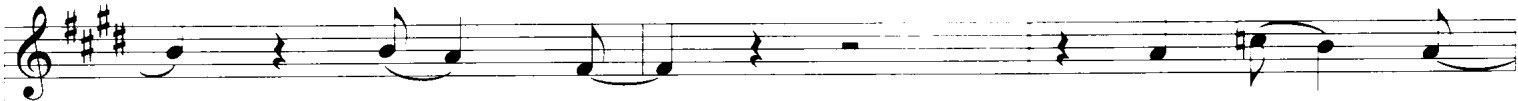
Cmaj7

B7sus4

B

A-

A- G



yeah, — yeah. — It all — seems —



D/F#

B

B7sus4

B



so ea - sy, but so are — you, — that's what I've heard them



Em

A9

Cmaj7

B7sus4

B



say.



Em

A9

Cmaj7

B



By all — means — ne - ces - sa - ry, you — will get your — way. —



Repeat ad lib. to fade

The Road To Mandalay

Words and Music by
Robert Williams and Guy Chambers

$\text{♩} = 98$

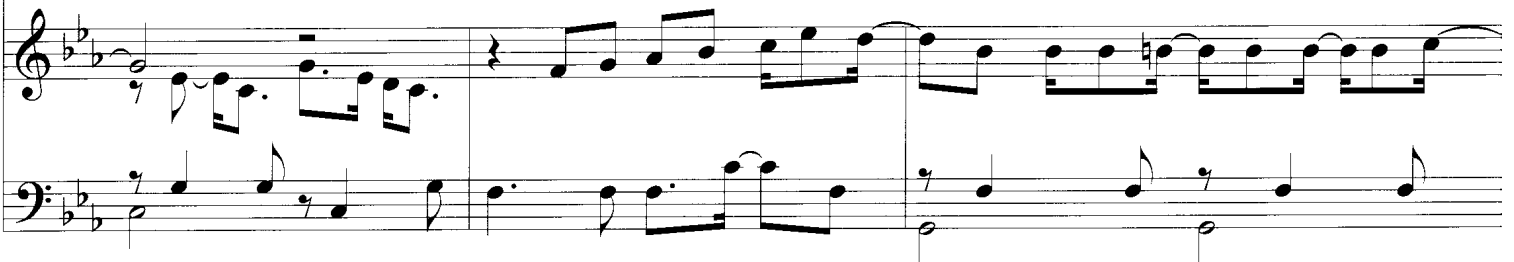


1. Save me from drown-ing in the sea,
2. This som-bre song would drain the sun,

beat me up on the beach.
but it won't shine un-til it's sung.



What a love-ly ho-li-day, there's noth-ing fun-ny left to say.
No wa-ter run-ning in the stream, the sad-dest place we've ev-er been.



Csus4



1.
Cm



2.
C7





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



- ken on the road — to Man - da - lay. Ev - 'ry mis - take — I've ev - er made —



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



— Bom bom bom bah dah dum bom bom. — Bom bom bom



bah dah dum bom bom. — Bom bom bom bah dah dum bom bom.



— Bom ba dum. —



3. There's noth-ing left for you — to — give, — the truth — is all — that you're — left with. —
 4. I like to sleep be-neath — the — trees, — have the u-ni-verse — at one — with me. —



— Twen-ty pa - ces then — at dawn, — we will die — and be — re - born. —
 — Look down the bar - rel of — a gun — and feel the moon - re - place - the sun. —

Csus4



1.

Cm



2.

C



C7



Musical notation for the first system, including vocal line and piano accompaniment. The system is divided into two measures by a repeat sign. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment.

A \flat



B \flat /A \flat



Musical notation for the second system, including vocal line and piano accompaniment. The system is divided into two measures by a repeat sign. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment.

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

E \flat



A \flat maj9



Musical notation for the third system, including vocal line and piano accompaniment. The system is divided into two measures by a repeat sign. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment.

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

Gm



Fm7



B \flat



Musical notation for the fourth system, including vocal line and piano accompaniment. The system is divided into two measures by a repeat sign. The first measure contains the vocal line and piano accompaniment. The second measure contains the vocal line and piano accompaniment.

— has been— re - hashed— and then— re - played,— as I got lost— a - long— the way.— Bom bom bom



bah dah dum bom bom. — Bom bom bom bah dah dum bom bom.



— Bom bom bom bah dah dum bom bom. — Bom ba dum. —

1, 2.



3.



Bom bom bom —



