

# Let me entertain you

ROBBIE WILLIAMS

1  $\bullet = 120$

TI I *f*  
ah

TI II *f*  
ah

BI I *f*  
ah

BI II *f*  
ah

Piano *f*

Fno 5 F7no3 Bb/F Fno5

5 *Spa*.....

ah

ah

ah

Fno 5 F7no3 Bb/F Fno5

*Sub*.....

Detailed description: The image shows two systems of a musical score for the song 'Let me entertain you' by Robbie Williams. The first system (measures 1-4) features four vocal staves (TI I, TI II, BI I, BI II) and a piano accompaniment. The vocal parts enter with a fermata and then sing 'ah' on a note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass and chords in the treble. Chord symbols Fno 5, F7no3, Bb/F, and Fno5 are indicated above the piano part. The second system (measures 5-8) continues the vocal and piano parts. The vocal parts have a 'Spa' (Soprano) marking above the first staff and a 'Sub' (Subsoprano) marking below the piano part. The piano accompaniment continues with the same rhythmic pattern and chord symbols.

15

B

let me en - ter-tain

You're my rock of em - pa-thy, my dear So come on let me en - ter-tain

let me en - ter-tain

let me en - ter-tain

*Bb/F* *Fno5* *Fno5* *Ab6*

vingerzetting 3 1 3 1

*Sub.*

19

— you — let me en - ter-tain —

— you — let me en - ter-tain —

— you — let me en - ter-tain —

— you — let me en - ter-tain —

*Bb* *Fno5* *Fno5* *Ab6*

*Sub.*

30

ah

or speak

Come and sing a dif-ferent song The ket-tle's on so don't be long Mon cher So come on

ah

ah

F7no3 Bb/F Fno5

Sub.....

33

B

let me entertain you

let me entertain you

let me entertain you

let me entertain you

Fno5 Ab6 Bb Fno5

vingerzetting 3 1 3 1

Sub.....

44

ah— ah—

yeah Litt-le Bo Peep has lost— his sheep He popped a pill— and fell a - sleep The

ah— ah—

ah— ah—

Fno5 Fno 5 F7no3

8vb

47

got to

dew is— wet but the grass is sweet, my dear Your mind gets burned with the

got to

got to

Bb/F Fno5 Fno5

8vb

58

— en - tertain you — let me — en - tertain

— en - tertain you — let me — en - tertain

— en - tertain you — let me — en - tertain

— en - tertain you — let me — en - tertain

Ab6 Bb Fno5 Fno5 Ab6

8vb.....

63

— you — let me — en - tertain —

— you — let me — en - tertain —

— you — let me — en - tertain —

— you — let me — en - tertain —

B 1/2

Bb Fno5 Fno5 Ab6

8vb.....

74

got to You got - ta get high — be - fore you taste the lows  
 feel - ing grows You got - ta get high — be - fore you taste — the lows  
 got to got to got to be heard  
 got to got to got to be heard

*Fsus/Eb* *Bb/D* *F*

8<sup>th</sup>

77

ah—  
 ah—  
 ah—

*Fno 5* *F7no3* *Bb/F* *Fno5*

8<sup>th</sup>

89

let me en - ter-tain you

let me en - ter-tain you

let me en - ter-tain you

let me en - ter-tain you

Fno5 Ab6 Bb Fno5

Sub.

93

**B**

let me en - ter-tain you

let me en - ter-tain you

let me en - ter-tain you come on Let me en - ter - tain yeah

let me en - ter-tain you come on Let me en - ter - tain yeah

Fno5 Ab6 Bb Fno5

Sub.

104

ah

Come on come on come on— come on— Come on come on come on— come on—

Come on come on come on— come on— Come on come on come on— come on—

Come on come on come on— come on— Come on come on come on— come on—

F F/C Eb/C

Srb.....

107

ah

Come on come on come on— come on—

Come on come on come on— come on—

Come on come on come on— come on—

Come on come on come on— come on—

Come on come on come on— come on—

Bb/C F Fno5

ff

ff

ff

ff

ff

ff

Srb.....



114

ah

Come on come on come on— come on— Come on come on come on— come on—

Come on come on come on— come on— Come on come on come on— come on—

Come on come on come on— come on— Come on come on come on— come on—

*Ab*6 *Bb* *Fno*5

(8<sup>th</sup>).....

Detailed description: This musical score block contains measures 114, 115, and 116. Measure 114 features a vocal line with a long note and the syllable 'ah', and piano accompaniment with eighth-note patterns. Measure 115 has the vocal line repeating 'Come on' and piano accompaniment with eighth-note patterns. Measure 116 continues the 'Come on' vocal line and piano accompaniment. The piano part includes chord markings *Ab*6, *Bb*, and *Fno*5. A dotted line at the bottom indicates an octave shift for the piano part.