

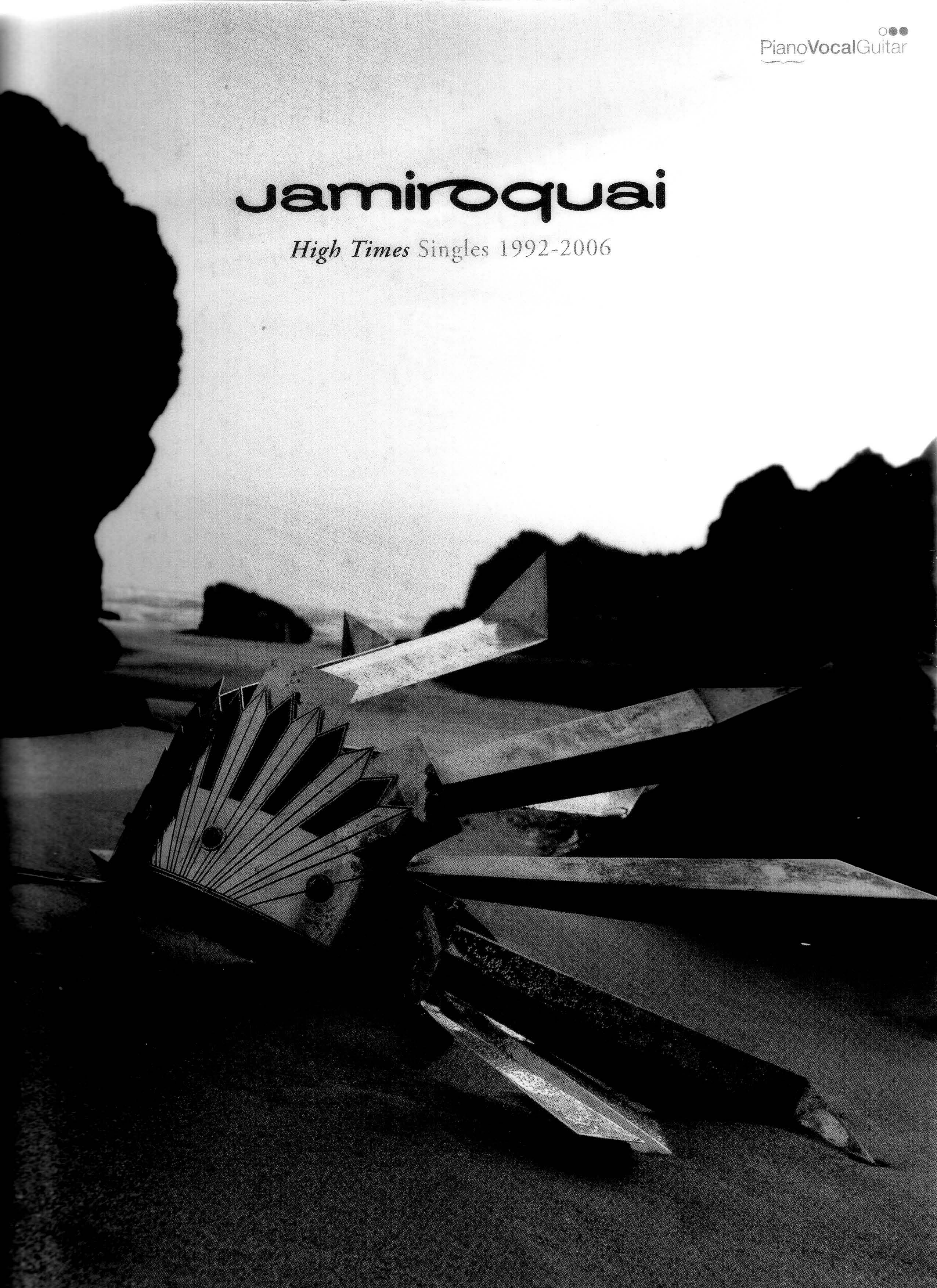
Jamiroquai

High Times Singles 1992-2006



Jamiroquai

High Times Singles 1992-2006

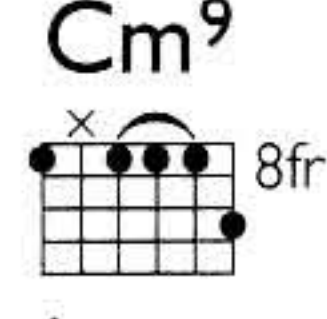
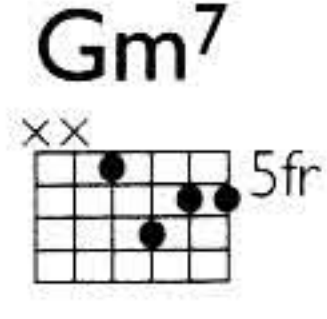
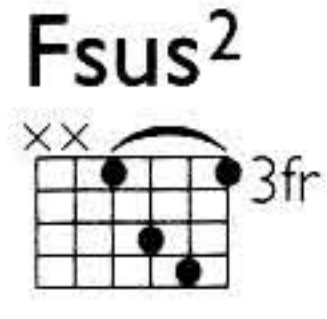
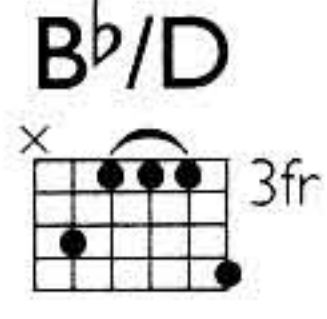
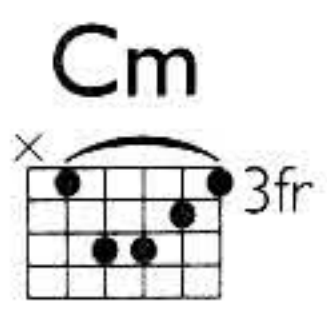


10 When You Gonna Learn
16 Too Young To Die
22 Blow Your Mind
28 Emergency On Planet Earth
34 Space Cowboy
40 Virtual Insanity
48 Cosmic Girl
54 Alright
60 High Times
66 Deeper Underground
72 Canned Heat
78 Little L
82 Love Foolosophy
88 Corner Of The Earth
94 Feels Just Like It Should
100 Seven Days In Sunny June
107 (Don't) Give Hate A Chance
112 Runaway
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WHEN YOU GONNA LEARN

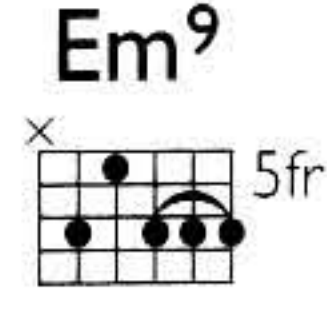
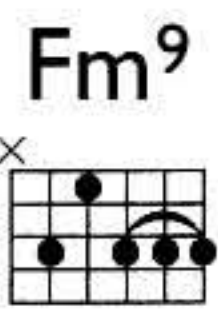
Words and Music by Jason Kay

♩ = 106



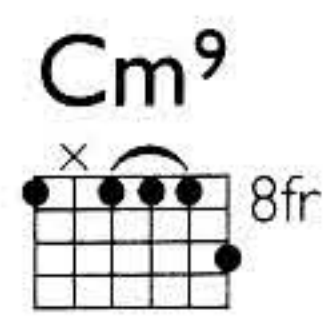
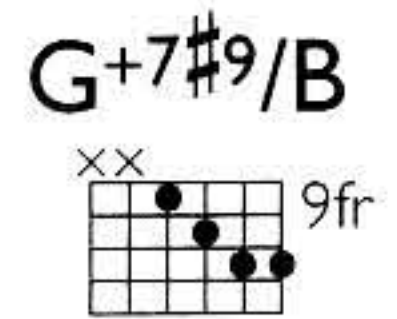
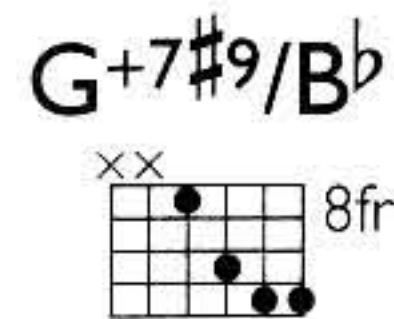
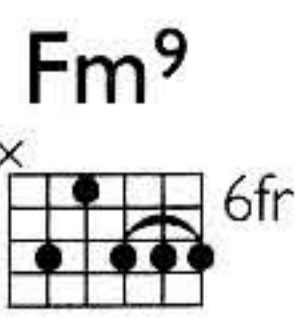
1. Yeah, yeah, have you heard the news
 2. Yeah, yeah, have you heard the news

(Bass plays octave lower)



4

— to - day? — Peo - ple right a - cross the world are pled - ging they will play
 — to - day? — Mo - ney's on the me - nu in my fa - vourite res - tau - rant.



6

— the game... Vic - tims of a mo - dern world, cir - cum - stance has brought
 — Well don't talk a - bout quan - ti - ty, 'cause there's no fish left

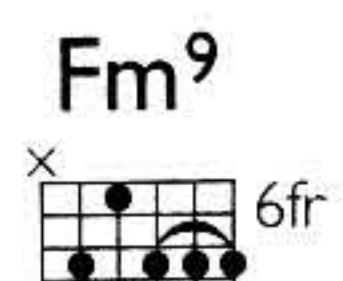

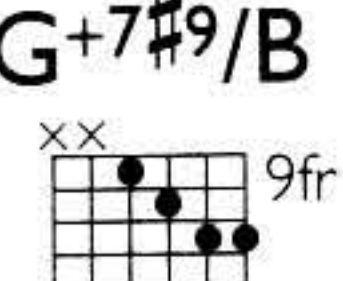
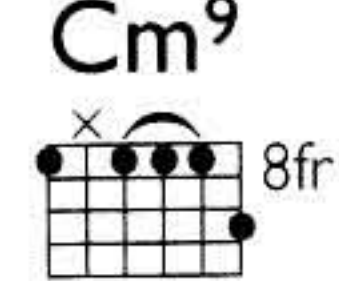
8

Fm⁹  **Em⁹** 

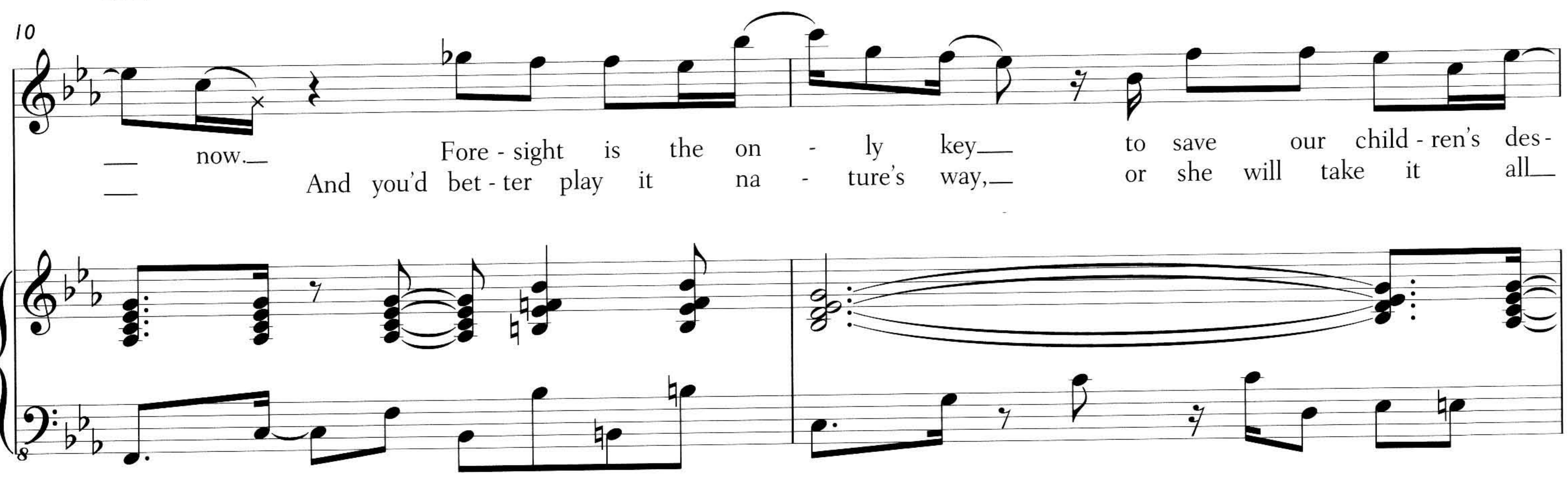
— us here.— Ar - ma - ged - don's come — too near,— too, — too — near
 in the sea,— greed - y men — been kil - ling all — the life there ev - er — was.



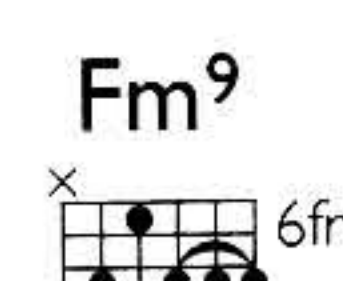
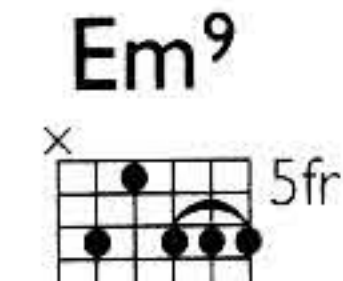
10

Fm⁹  **G+7#9/B^b**  **G+7#9/B**  **Cm⁹** 


— now.— Fore - sight is the on - ly key — to save our child - ren's des -
 — And you'd bet - ter play it na - ture's way,— or she will take it all—



12

Fm⁹  **Em⁹** 

- ti - ny.— The con - se - quen - ces are — so grave, so, — so — grave—
 — a - way.— And don't try and tell — me you know more than her 'bout right from wrong.



14

Fm⁹ 6fr G+7#9/B^b 8fr G+7#9/B 9fr Cm⁷ 8fr

— now. — The hy - po - crites, — we are — their slaves, so my friends to stop.
 — Oh you've up - set — the ba - lance, man, — done the on - ly thing —

16

Fm⁹ 6fr Em⁹ 5fr Fm⁹ 6fr G+7#9/B^b 8fr G+7#9/B 9fr

— the end, on each o - ther we — de - pend, on — we — de - pend.
 — you can. — Now my life is in — your hands.

19

A^bmaj⁷/B^b Dm⁹ 3fr D^bmaj⁷ 4fr Cm⁹

Moun-tain high and ri - ver deep.
 Moun-tain high and ri - ver deep, oh — yeah. We've got-ta

22

$D^{\flat}maj7$ Fm^9 $A^{\flat}maj7/B^{\flat}$

Stop it go - ing on. _____ } We got - ta wake this world up
 stop it go - ing on. _____ }

24

Dm^9 $D^{\flat}maj7$ Cm^9 $D^{\flat}maj7$ Fm^9 **To Coda** \oplus

from its sleep. Oh_ peo - ple_ Stop it go - ing on. _____

27

N.C. *Didgeridoo solo* Cm^9 Fm^9

Ah, _____ hey. _____ Ah, _____

Bass Guitar

37

Em^9 Fm^9 $G+7^{\#9}/B^{\flat}$ $G+7^{\#9}/B$ Cm^9

hey. _____ Ah, _____ hey. _____

40

Fm⁹ Em⁹ Fm⁹ G+7#9/B^b G+7#9/B

D.º al Coda

Ah, hey, Ah

⊕ Coda

43

A^bmaj7/B^b Dm⁹ D^bmaj7

Greed - y men_ will fade_ a - way, - yeah, - yeah, yeah,

45

Cm⁹ D^bmaj7 Fm⁹ A^bmaj7/B^b

when we stop it go - ing on. I know_ it's got_ to be_

48

Dm⁹ D^bmaj⁷ Cm⁹ D^bmaj⁷ Fm⁹

— that way. Oh peo - ple, - stop it go - ing on. I'm ask - ing,

51

A^bmaj⁷/B^b Dm⁹ D^bmaj⁷

oh. When you gon - na learn — to stop it go - ing on? —

53

Cm⁹ D^bmaj⁷ Fm⁹ A^bmaj⁷/B^b

— Now when you gon - na learn — to stop it go - ing on? — Now when you gon - na learn

56

Dm⁹ D^bmaj⁷ Cm⁹ D^bmaj⁷ Fm⁹

— to stop it go - ing on? — Oh when you gon - na learn — to stop it go - ing on? —

Repeat & ad-lib. vocals to fade

TOO YOUNG TO DIE

Words by Jason Kay

Music by Jason Kay and Toby Smith

Slow and freely

$A^{\flat}maj^9$
 F/G
 Cm^7
 $A^{\flat}maj^9$
 G^7b13
 Cm^7
 $A^{\flat}maj^9$
 $G+7$
 Cm
 F^7
 $A^{\flat}9/G^{\flat}$
 $Gaug^7\#9$

$\text{♩} = 101$

Cm^9

$F^9(add6)$

5

1. Ev - 'ry - bo - dy...

Bass 8vb throughout

$A^{\flat}maj^7/B^{\flat}$

$A^{\flat}maj^9$

F/G

9

Don't want no___ war, no___ No, no, no, we're too young to die...

Cm^7

F^7

12

Too young to die. Soma-ny peo - ple, all a-round the

16

A^bmaj⁷/B^b **A^bmaj⁹** **F/G** **Cm⁹**

world, yeah, all a-round the world, have seen their bro - thers fry. I seen your bro-ther fry.

19

F⁹(add6)

What's the mo - tive in their

22

A^bmaj⁷/B^b **A^bmaj⁹** **Gaug⁷#⁹** **Cm⁹**

mad - ness? Oh I wish I knew. You made my peo - ple cry. You made my peo-ple cry.

25

F⁹(add6)

So po-li - ti - cians, this time. I think you bet-ter keep your dis -

A^bmaj⁷/B^b

A^bmaj⁹

Gaug⁷#⁹

Cm⁹

D^bm⁹

28
 - tance... Say, — say it loud, we're too young to do do do_ do_ da da
 Fig. I -----

A^bm⁹

B^bm⁹

Cm⁹

D^bm⁹

A^bm⁹

B^bm⁹

31
 do da da do_ do. Do do do_ do_ da da do da_ da do_
 Fig. I -----

Cm⁹

D^bm⁹

A^bm⁹

B^bm⁹

Cm⁹

D^bm⁹

34
 Do do do_ do_ da da do da da do_ do. Do do do_ do_ da da
 Fig. I -----

A^bm⁹

B^bm⁹

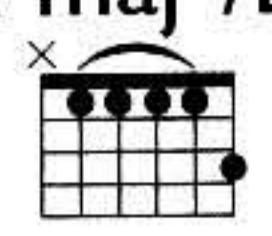
To Coda ⊕

Cm⁹

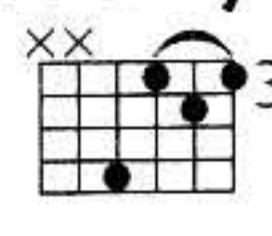
F⁹(add⁶)

37
 do da_ da do_
 Fig. I -----

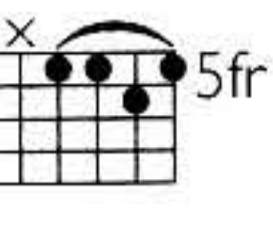
A^bmaj⁷/B^b



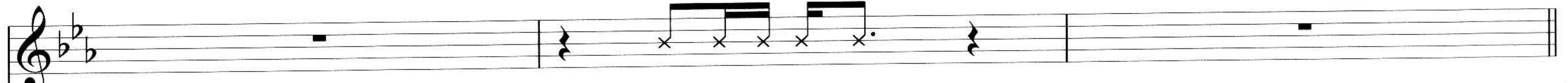
A^bmaj⁹



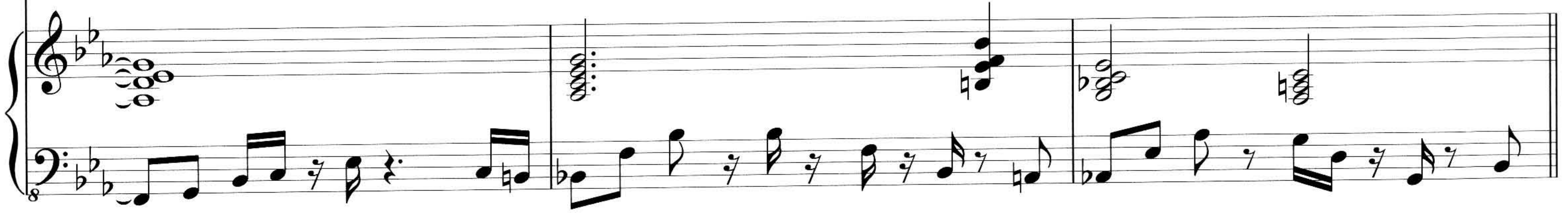
F/G




41




Yo, here's a mes- sage.



44 (C)



2. All gone when they drop the bomb, can the po - li - ti - cians re - as - sure? 'Cause



46 (F)



here I am pre - su - ming that no - bo - dy wants a war. There's so




48 (B^b) (A^b) (G)




ma - ny peo - ple pray - ing just to find out if they're stay - ing. But



50 (C)



late - ly state - ly gov - ern - ments and dis - il - lu - sioned lead - ers. So



52 (F)



full of emp - ty pro - mi - ses but rare - ly do they feed us. Put our



54 (B^b) (A) (B^b) (B)

backs a - gainst the wall, _____ or don't we count at all? _____ Can

56 Cm7(add4)

you de - cide, are you mes - se - ges, do you know which side you're stand - ing? 'Cause

58 Gm⁹/F

when it falls gon - na take us all, got - ta know what we're de - mand - ing. I

60 B^bm⁹ Am⁷ Am¹¹ D. al Coda

ne - ver lie, can't you hear the cry co - ming from on high? We're too young to die.

♣ Coda

Cm⁹

D^bm⁹

A^bm⁹

B^bm⁹

62

Do do do do do, da da do— do,— da da do— do—
Backing vocals sing Fig. 1

Cm⁹

D^bm⁹

A^bm⁹

B^bm⁹

64

Ah don't you know— you're too young— to die,— yeah.— Oh I'm too

Cm⁹

D^bm⁹

A^bm⁹

B^bm⁹

Repeat & ad-lib. vocals to fade

66

— young. I'm just— too young.

BLOW YOUR MIND

Words and Music by Jason Kay and Toby Smith

♩ = 105

Fmaj7 Gsus2 G#aug Fmaj7 Gsus2 G#aug

Oh.....

Dm9 Em7(add4) Am(maj7) Dm9 Em7(add4)

5

Want to_____ Ah_____ yeah.. Don't___you know that you blow
 get clo - ser_____ to___ you,___

Am(maj7) Dm9 Em7(add4) Am(maj7)

8

___ my mind? Ho - ney you're sweet - er_____ than a -
 to you,_____ to you,_____ I_____ want to get clo - ser to you now.

11

Dm⁹ 3fr Em⁷(add4) 7fr Am(maj⁷) 5fr E^bm⁹ 4fr Fm⁷(add4) 8fr

- ny - thing. I need you. Ba da

14

B^bm(maj⁷)add6 6fr E^bm⁹ 4fr Fm⁷(add4) 8fr B^bm(maj⁷)add6 6fr

da, ba da da, ba da da ba da da do do do do do do do do

17

E^bm⁹ 4fr Fm⁷(add4) 8fr B^bm(maj⁷)add6 6fr E^bm⁹ 4fr Fm⁷(add4) 8fr

do, dip do do do do a-do do do do,

20

B^bm(maj⁷)add6 6fr Dm⁹ 3fr Em⁷(add4) 7fr Am(maj⁷) 5fr

oh now. I need ya. I need ya. Pas - sion. To-
 2. Plea - sure. Hot now. Hot now.

3. Fe - ver.

(horns)

23 **Dm⁹** **Em7(add4)** **Am(maj7)**

- night's the night I'm look - ing for your ac - tion. I want -
 Help me wipe the sweat a - way from my brow. Se -

I think I wan - na squeeze ya.

25 **Dm⁹** **Em7(add4)** **Am(maj7)** **Dm⁹** **Em7(add4)**

- ly, so tight - ly. Girl you know you real - ly blow my mind.
 to hold you. Don't you know that now you blow my mind?
 - xy oh la - dy. Don't you know this time you blow my mind?

28 **Am(maj7)** **Ebm⁹** **Fm7(add4)** **Bbm(maj7)add6**

1.2. Say it a - gain just one more time, I've got
 3. Oh, don't you know, yeah. Don't

31 **Ebm⁹** **Fm7(add4)** **Bbm(maj7)add6**

to know how you came to blow my mind
 you know by now that now you blow my mind, yeah.

33

E^bm⁹ **Fm7(add4)** **B^bm(maj7)add6** **To Coda** **E^bm⁹**

Clo - ser. —
Oh yes, - you do, — yes, - you do, — yes

(3° only)

36

D^bm⁹ **Fmaj⁹** **Cmaj⁹** **E^bm⁹** **D^bm⁹** **Fmaj⁹** **Cmaj⁹**

Horns 3 3 3 Horns 3 3 3

39

E^bm⁹ **D^bm⁹** **Fmaj⁹** **Cmaj⁹** **D. al Coda**

Coda

42

E^bm⁹ **Fm7(add4)** **B^bm(maj7)add6**

(yes) you blow_ my mind_

44

Dm⁹ 3fr, Em⁷(add4) 7fr, Am(maj7) 5fr, Dm⁹ 3fr, Em⁷(add4) 7fr

Trumpet and scat-style vocal line sung in "do's"

47

Am(maj7) 5fr, Dm⁹ 3fr, Em⁷(add4) 7fr, Am(maj7) 5fr

50

Dm⁹ 3fr, Em⁷(add4) 7fr, Am(maj7) 5fr, E^bm⁹ 4fr, Fm⁷(add4) 8fr

53

B^bm(maj7)add6 6fr, E^bm⁹ 4fr, Fm⁷(add4) 8fr, B^bm(maj7)add6 6fr

56

E^bm⁹ 4fr

Fm7(add4) 8fr

B^bm(maj7)add6 6fr

58

E^bm⁹ 4fr

B^bmaj7 8fr

A^bmaj7 6fr

Gmaj7 5fr

Fmaj7 3fr

E^b9sus4 6fr

D^bmaj9 4fr

Horns

61

F/E^b

D^bmaj9 4fr

Gmaj7 5fr

Fmaj7 3fr

E^b9sus4 6fr

D^bmaj9 4fr

Gadd9/A 3fr

EMERGENCY ON PLANET EARTH

Words and Music by Jason Kay and Toby Smith

♩ = 118

N.C.

Gm⁹ 3fr
B⁷/F 6fr
E^bmaj⁹ 6fr
D+7^b9 4fr
Gm⁹ 3fr
B⁷/F 6fr
E^bmaj⁹ 6fr
A^b9^b5

Gm⁹ 3fr
B⁷/F 6fr
E^bmaj⁹ 6fr
D+7^b9 4fr
Cmaj⁹ 3fr
Dmaj⁹ 3fr
E^bmaj⁹ 6fr

1. The kids need e - du - ca - tion, woah._____ And the streets are nev - er clean.
 2. I think we're stand - ing for in - jus - tice. White gets two and black gets five_____

A^b13

Gm⁹

B^b7/F

E^bmaj⁹

12 I've _____ seen _____
 _____ years. _____ Well it took me quite a while to suss-
 a cer - tain dis - po - si -

D+7^b9

Cmaj⁹

Dmaj⁹

E^bmaj⁹

A^b13

14 - tion _____
 _____ this. _____ Now I know _____
 pre - vail - ing in the wind, _____
 my head is clear. _____ sweet _____ change.

Gm⁹

B^b7/F

E^bmaj⁹

D+7^b9

Cmaj⁹

Dmaj⁹

E^bmaj⁹

17 If a - ny - bo - dy's lis - te - ning? _____ Oh. _____
 And a lit - tle boy _____ in hun - gry land _____ is just a pic - ture _____
 E - mer - gen - cy on pla -
 in the news.

A^b13

Gm⁹

B^b7/F

E^bmaj⁹

20 - net Earth _____
 _____ Is _____ that life _____ that I am wit -
 Won't see him in the T. V. _____ ad - ver - ti -

22

D+7b9 **Cmaj⁹** **Dmaj⁹** **E^bmaj⁹** **A^b13**

nes-sing? Or just a - no - ther wast - ed birth?
sing 'cause it might put you off your food now yeah.

25

Gm⁹ **Am⁹** **B^bm⁹** **Cm⁹** **Dmaj⁹** **E^bmaj⁹** **A^b13**

Now we got e - mer - gen - cy. Oh we got e - mer - gen - cy on pla -

28

D^bmaj⁹ **Gm⁹** **Am⁹** **B^bm⁹** **Cm⁹**

- net Earth. Oh now we got e - mer - gen - cy, oh

31

Dmaj⁹ **E^bmaj⁹** **A^b9sus4** **D^bmaj⁹** **B^b9sus4** **E^bmaj⁹** **Gm⁹** **Am⁹** **B^bm⁹**

we got e - mer - gen - cy on pla - net Earth. Yes we have. Is a - ny - bo - dy out
2° Come on!

Cm⁹

Dmaj⁹

E^bmaj⁹

A^b13

D^bmaj⁹

Gm⁹

Am⁹

B^bm⁹

34

there? Is a-ny-bo-dy out there? Is a-ny-bo-dy out

Cm⁹

Dmaj⁹

E^bmaj⁹

A^b9sus⁴

D^bmaj⁹

B^b9sus⁴

E^bmaj⁹

38

there yeah? Oh we've got e-mer-gen-cy on pla-net Earth. Yes we have.

41

(G) (A) (B^b) (C) | I. (D) (E^b) (A^b) (D^b)

(play 2^o only)

2.

(D) (E^b) (A^b) (D^b) (B^b) (E^b)

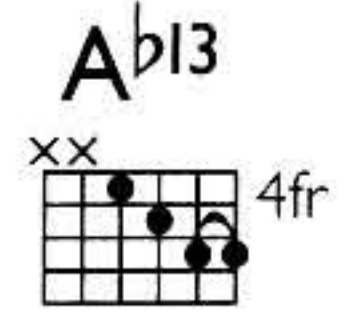
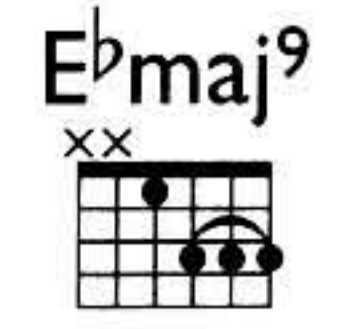
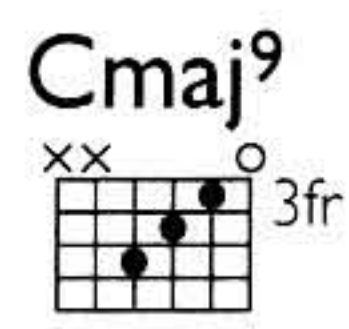
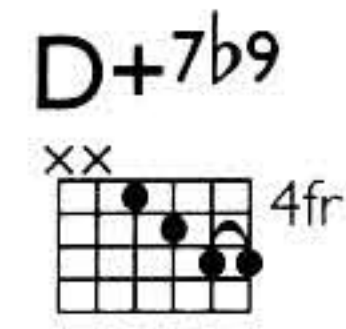
Gm⁹

B^b7/F

E^bmaj⁹

45

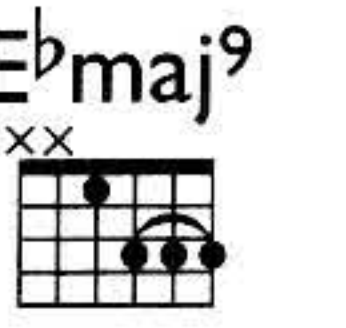
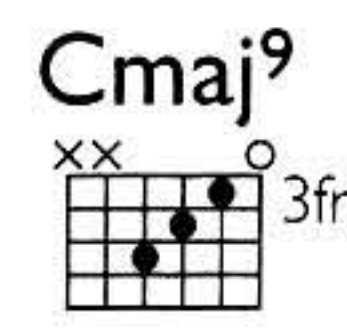
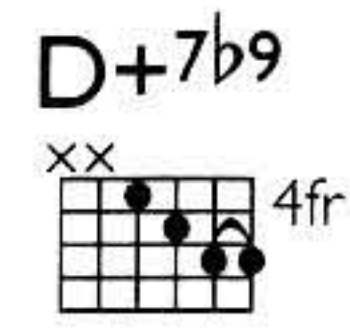
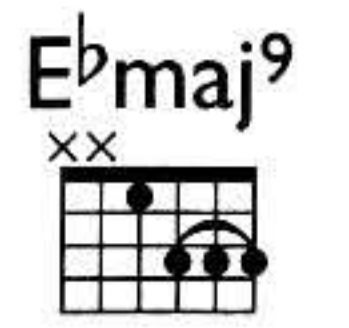
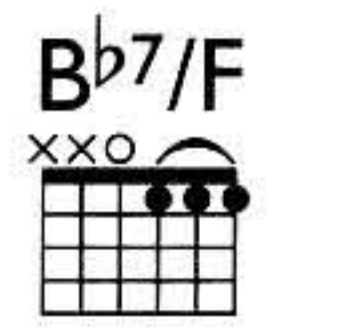
Is some-one out -



48

— there? Yeah. E - mer - gen - cy on pla - net Earth is what — we got. — Come and get.

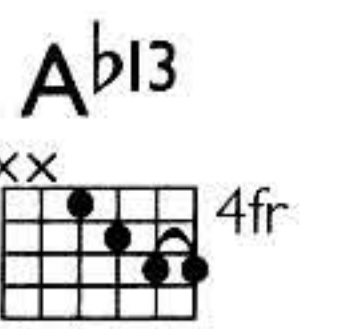
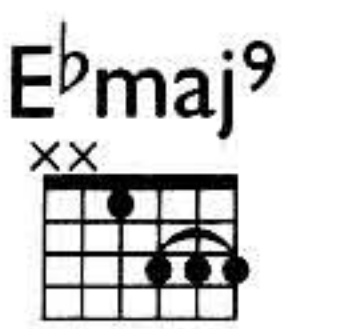
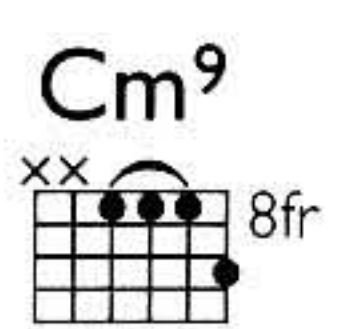
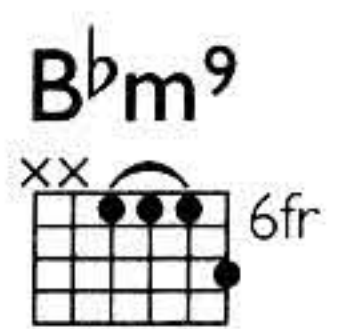
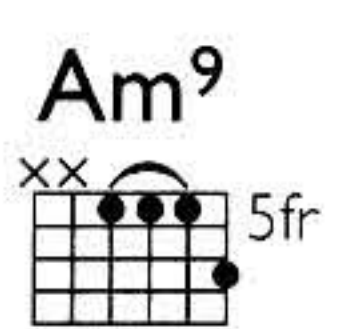
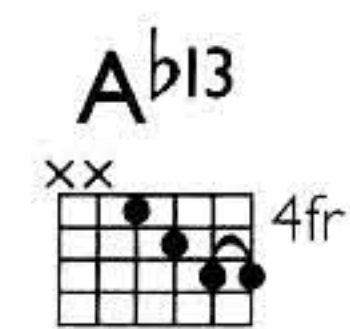
Piano accompaniment for measures 48-50, featuring chords and a bass line.



51

— me, oh, — some - bo - dy help me. Come on — some - bo - dy help me now.

Piano accompaniment for measures 51-53, featuring chords and a bass line.



54

String solo

Piano accompaniment for measures 54-56, featuring chords and a bass line.

D^bmaj⁹
 xx 4fr

Gm7(add4)
 xx 3fr

Am7(add4)
 xx 5fr

B^bm⁹
 xx 6fr

Cm⁹
 xx 8fr

58

Dmaj⁹
 xx 0

E^bmaj⁹
 xx

A^b9sus4
 xx 6fr

D^bmaj⁹
 xx 4fr

B^b9sus4
 xx 8fr

E^bmaj⁹
 xx

Gm⁹
 xx 3fr

B^b7/F
 xx 0

E^bmaj⁹
 xx

61

D+7^b9
 xx 4fr

Cmaj⁹
 xx 3fr

Dmaj⁹
 xx 0

E^bmaj⁹
 xx

A^b13
 xx 4fr

Repeat *ad lib.* to fade

64

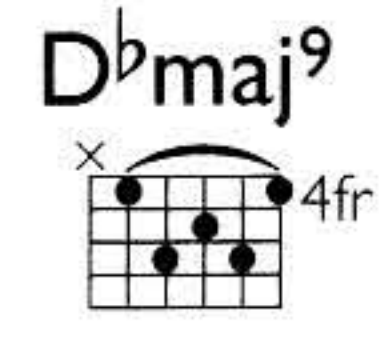
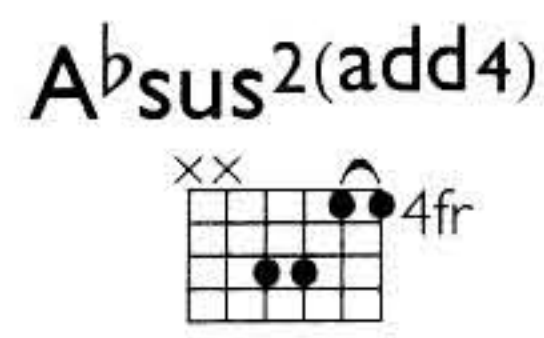
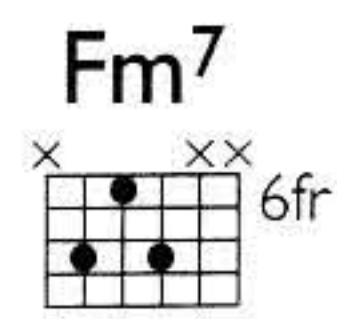
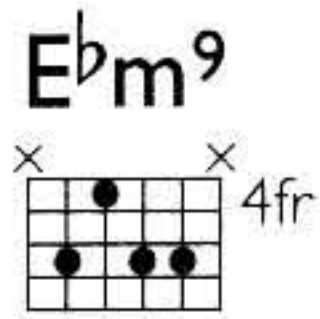
Come on — some-bo-dy help — us now, — yeah, yeah.

Oh, we need — you...

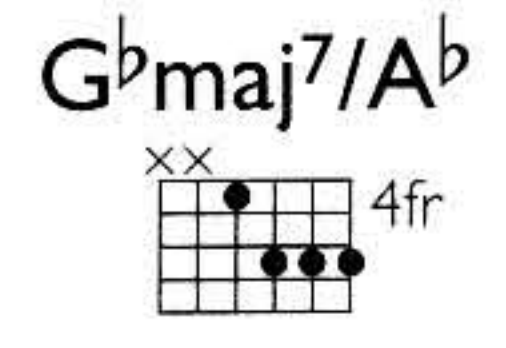
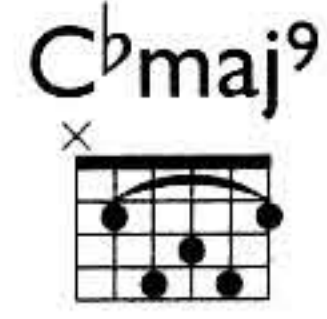
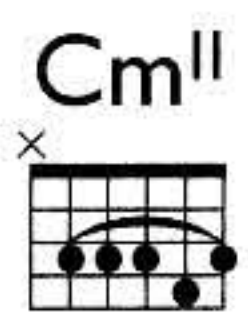
SPACE COWBOY

Words and Music by Jason Kay

♩ = 109



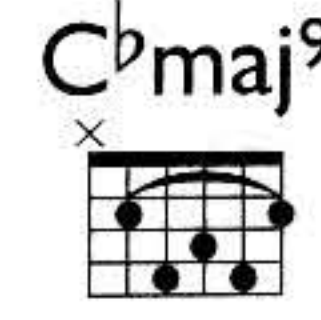
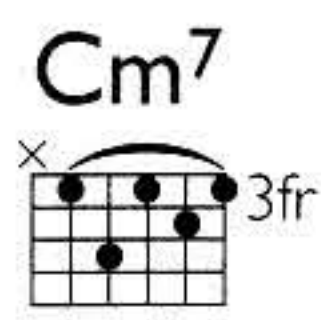
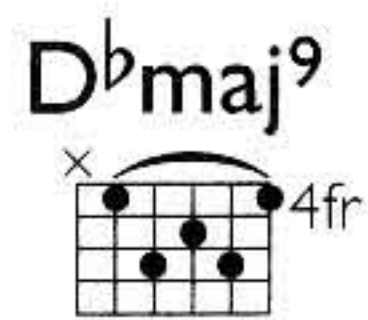
1. Ev - 'ry - thing_ is good and
 (2.) good oh and green.



4

brown. Oh__ I'm here a - gain. With a sun-shine smile u - pon_ my face. My
 Say__ I'm red a - gain. And I don't sup - pose I'm_ com - ing down.

8vb



7

friends are close_ at hand_ And all__ my in - hi - bi - tions_____ have
 I can see clear - ly, so_ high in the sky. A man with psy - che - de - lic pic - ture frames of

10

$D^b m^9 / G^b$ $A^b 9sus^4$ $D^b m^9$ $C^b maj^7$

di - sap - peared with - out_ a trace. I'm glad, oh_ I found some -
 hap - pi - ness_ to shade his eyes. He's glad, oh_ that he found, ooh, some -

8^{vb}

13

$A^b 9sus^4$ $E^b m^9$ Fm^9 $B^b m^9$

- bo - dy who I can re - ly_ on. } This is the_ re - turn_ of the space cow -
 - bo - dy who he can re - ly_ on. }

8^{vb}

16

$E^b m^9$ Fm^9 $B^b m^9$ $E^b m^9$

- boy. In - ter - pla - ne - ta - ry good_vibe zone._ Say_ at the speed of Chee -

19

Fm^9 $B^b m^9$ $E^b m^9$ Fm^9

- ba, oh you and I_ go deep - er. May - be I'll have to get_ high to_ get by, hey._
 Hey_ now, may -

22 (A^b)

23

24

8^{vb}

25

(8)

29

Ah ah ah yeah.

2. Ev - 'ry - thing - is

32

(may)-be I'll have to get high just to get by, hey. You

34 **Fm⁹** **B^bm⁹** | 1.2.3. **E^bm⁹** | 4. **E^bm⁹**

34
 — and I. — You — and I. — You Hey!

Ad-lib lead vocals

37

Fm⁹ **B^bm⁹** **E^bm⁹** **Fm⁹** **B^bm⁹** | 1. **E^bm⁹**

41

2. **E^bm⁹** **Fm⁹** **B^bm⁹** | 1. **E^bm⁹**

Ba ba ba ba ba da ba. Ba ba da ba da ba ba ba. —

Ad-lib. lead vocals

44

Fm⁹ **B^bm⁹** **E^bm⁹** | 2. **E^bm⁹**

Ba ba ba ba ba da ba. Ba ba da ba ba ba ba — ba. Ba ba da ba da ba ba ba ba

47 **Fm⁹**  6fr (A^b)

ba ba ba.

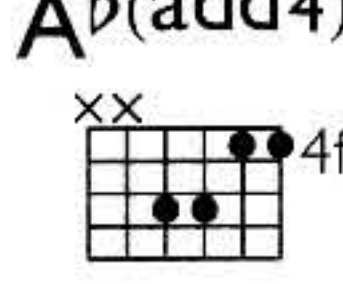
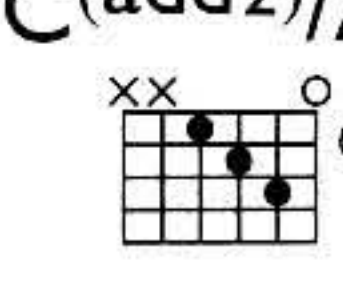
1.

8^{vb}

51 **2.**

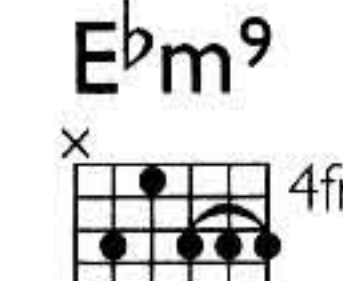
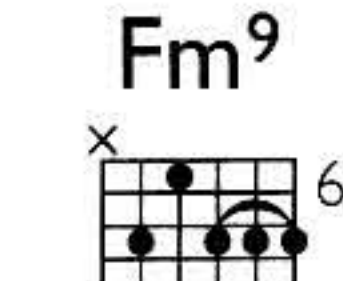
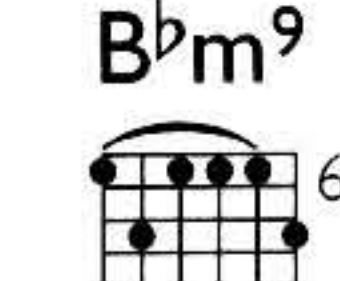
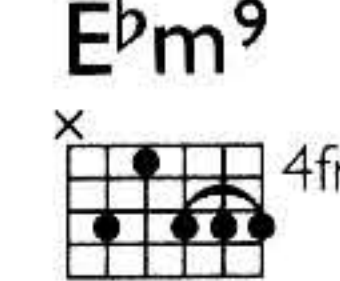
Get-ting high. Oh, get-ting high

(8)

54 **A^b(add4)**  4fr **C(add2)/A^b**  6fr

yeah. Oh this is the re-turn of the space cow-boy. In-ter-pla-ne-ta-ry good vibe_zone.

8^{vb}

57 **E^bm⁹**  4fr **Fm⁹**  6fr **B^bm⁹**  6fr **E^bm⁹**  4fr

This is the re- turn of the space cow - boy. In - ter - pla -

60

Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr Fm⁹ 6fr B^bm⁹ 6fr

- ne - ta - ry good vibe zone. — Say — at the speed of Chee - ba, oh — you and I — go deep -

63

E^bm¹¹ 6fr Fm¹¹ 8fr B^bm¹¹ 6fr E^bm⁹ 4fr

- er. — Hey_ now we'll go deep - er. Oh, — now we'll go deep - er. You and I, —

66

Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr

— you and I, — you and I, — you and I, — you and I, —

68

Fm⁹ 6fr B^bm⁹ 6fr E^bm⁹ 4fr

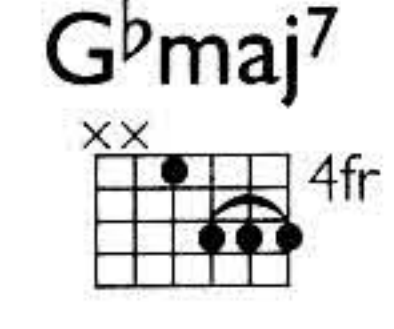
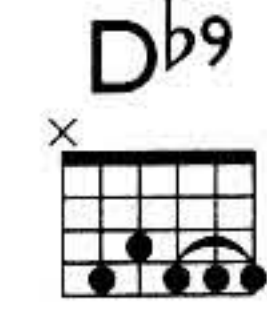
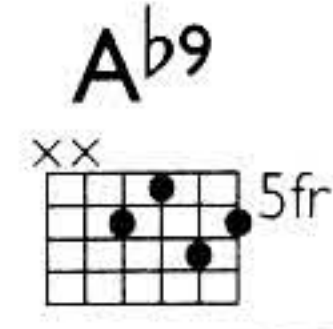
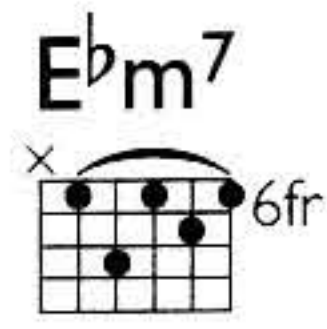
— you and I, — you and I, — you and I, — you and I,

Repeat to fade

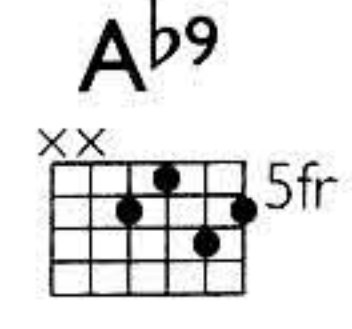
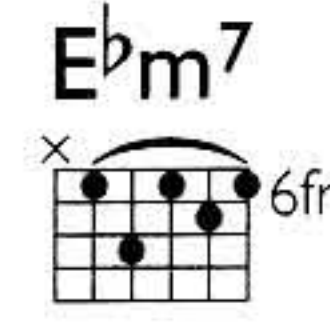
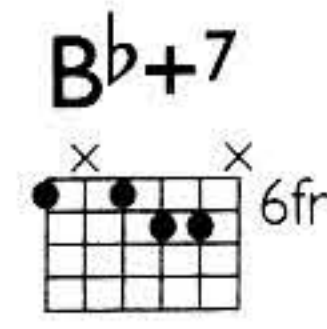
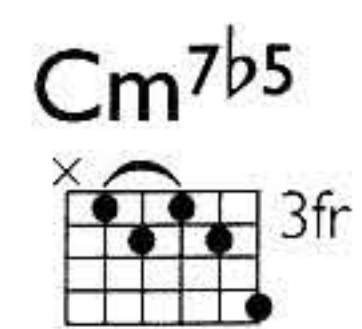
VIRTUAL INSANITY

Words and Music by Jason Kay and Toby Smith

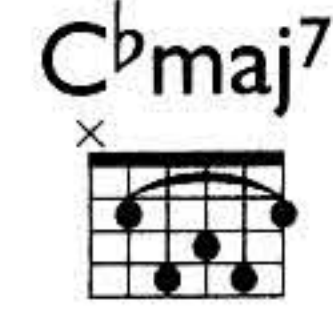
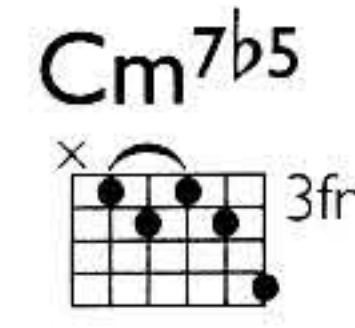
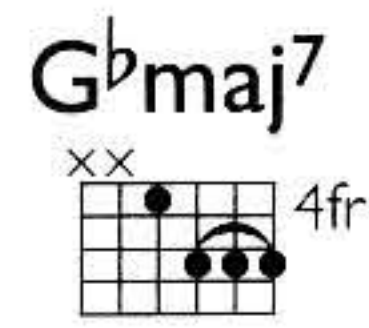
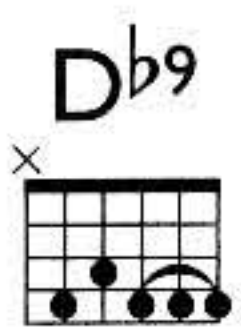
♩ = 92



Ooh, _____ hey, hey, oh. _____ World_



3
— we're ³li-vin' in, — let me tell ya. 1. It is a won - der man can eat_ at all_ when



5
things are big_ that should be small._ Who can tell_ what ma - gic spells_ will

7

B^b+7 **E^bm7** **A^b9**

_____ be do - ing for_ us._____ And I'm giv - ing all_ my love_ to this_ world_____

9

D^b9 **G^bmaj7** **Cm7^b5** **C^bmaj7** **B^b+7** **E^bm7**

_____ on - ly to be told,_____ I can't see, I can't breathe, no_____ more will we be._____ And

12

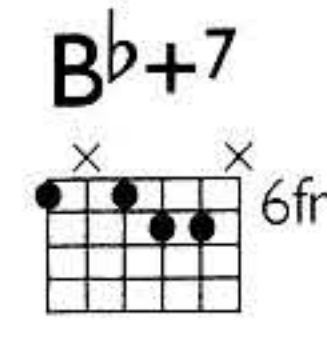
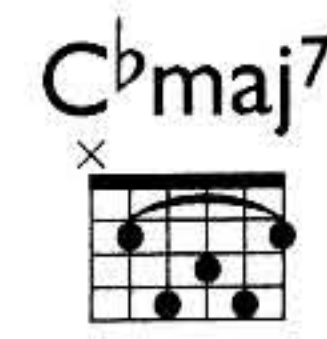
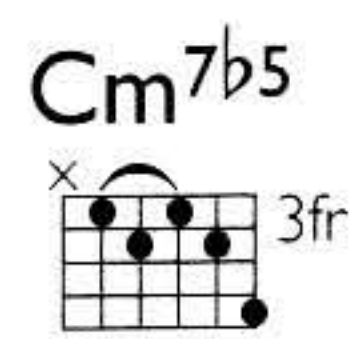
A^b9 **D^b9** **G^bmaj7** **Cm7^b5**

no - thing's gon - na change the way_ we live. 'Cause we can al - ways take but ne - ver give. And

14

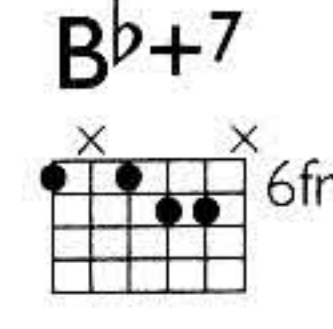
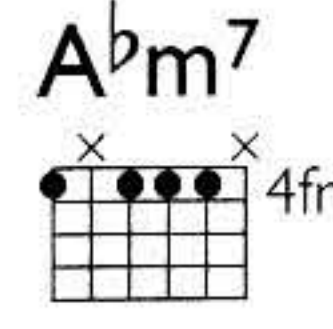
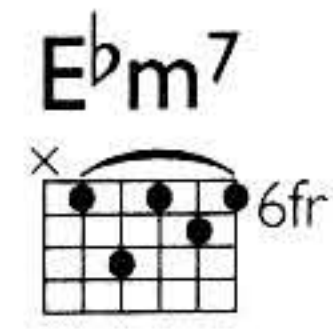
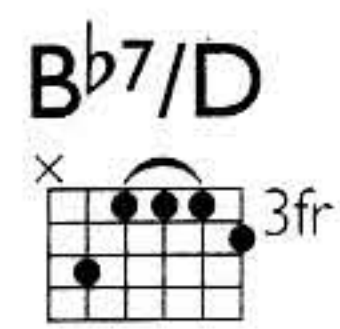
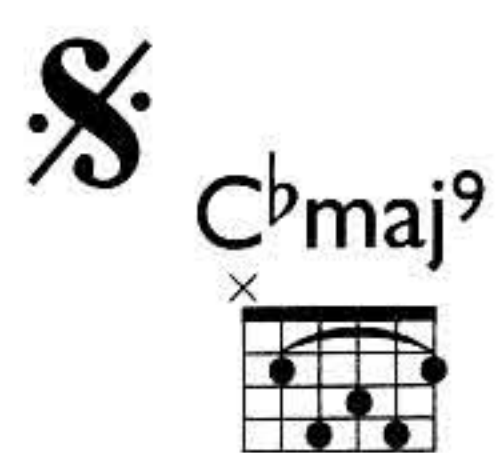
C^bmaj7 **B^b+7** **E^bm7** **E^bm7** **A^b9**

now that things are chang - ing for_ the worse see, woah, it's a cra - zy world we're liv - ing in.



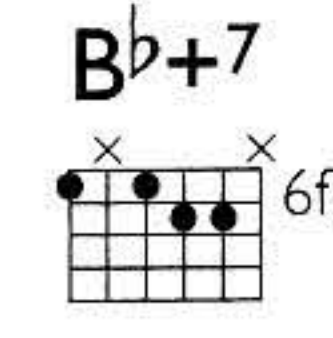
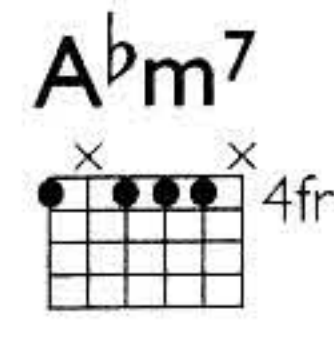
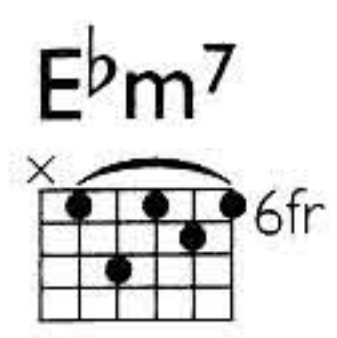
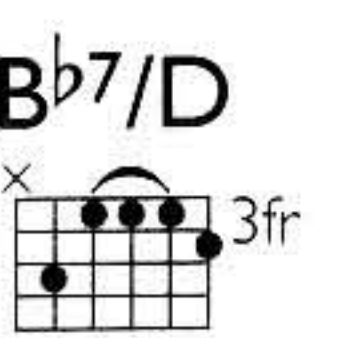
16

And I just can't see that half of us _____ im - mersed in sin _____ is all we have to give these



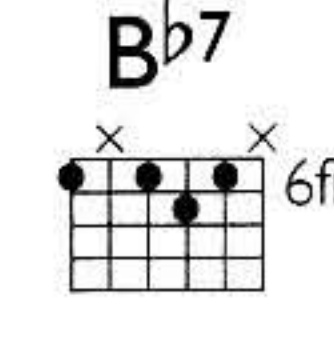
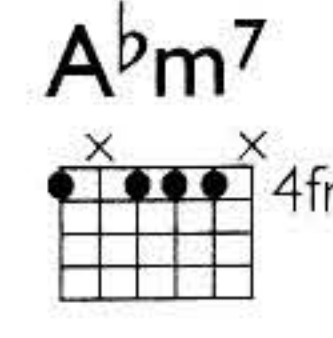
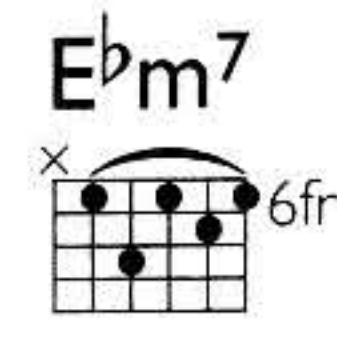
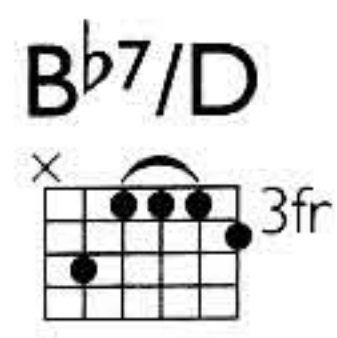
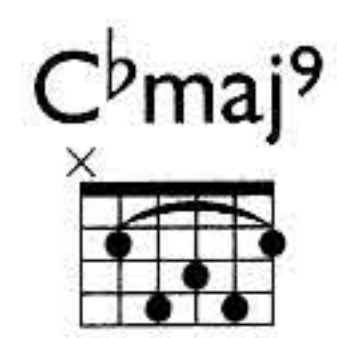
18

fu - tures made of vir - tu - al _____ in - sa - ni - ty. _____ Now



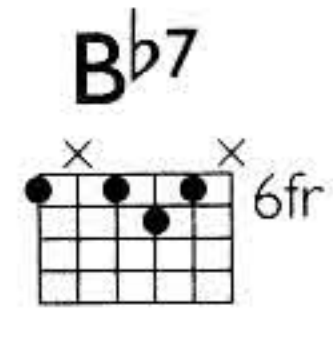
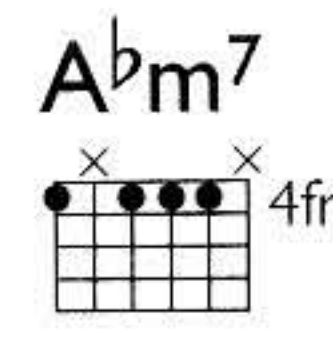
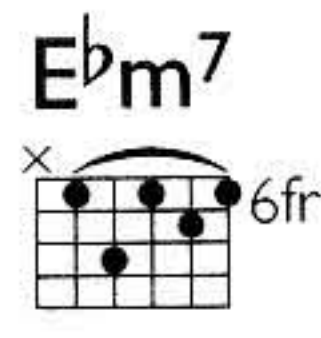
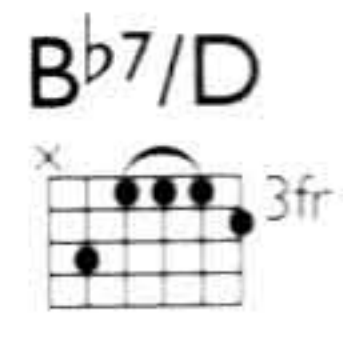
20

al - ways seem to be gov - erned by _____ this love _____ we have _____ for



22

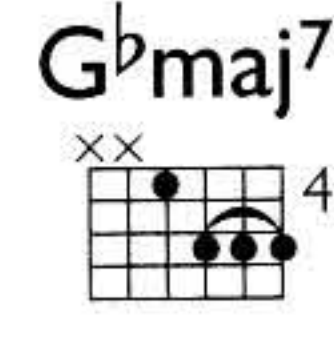
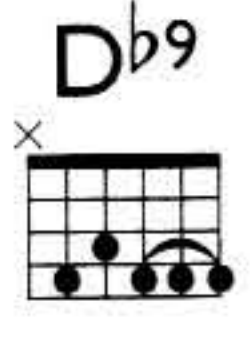
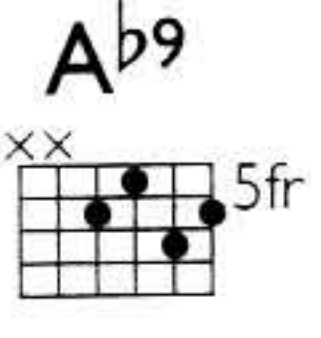
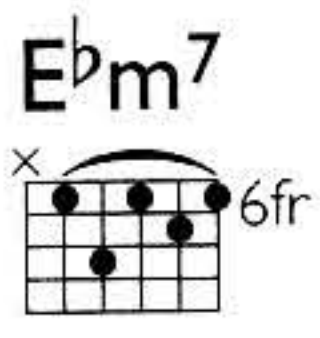
use - less, twist - ing all the new _____ tech - no - lo - gy. Oh _____ now



To Coda

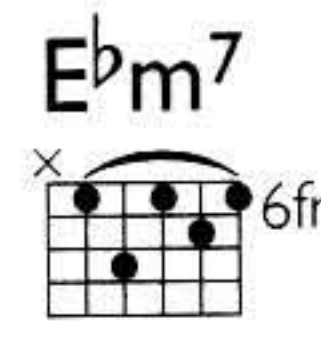
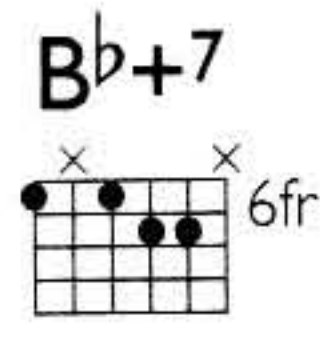
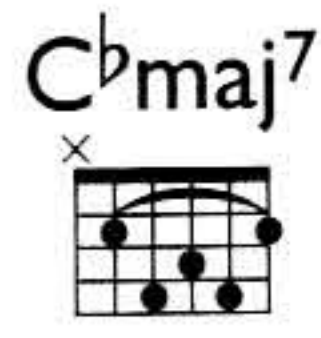
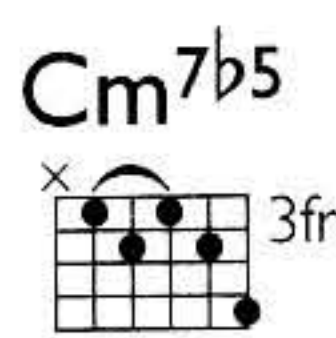
24

there is no sound for we all live un - der - ground. 2. And I'm think -



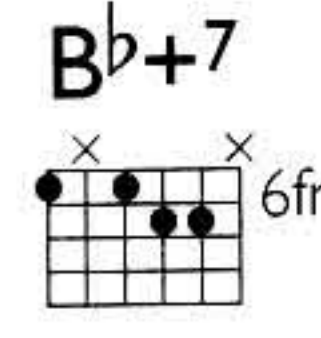
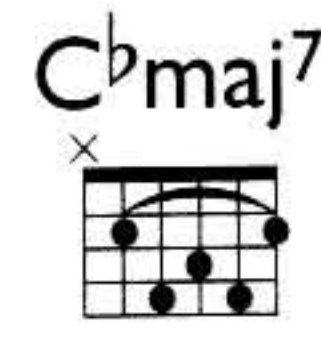
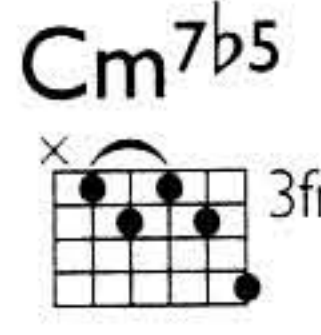
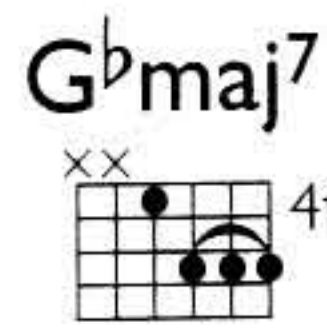
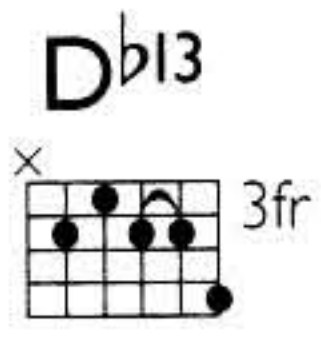
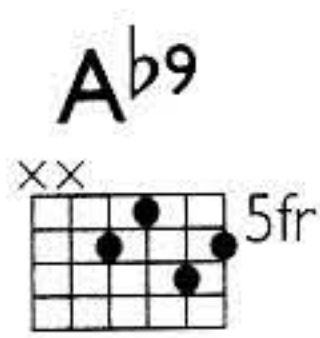
26

- ing what a mess we're in. Hard to know where to be - gin. If



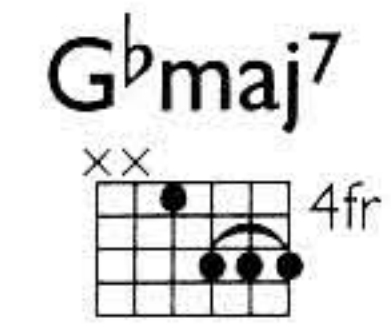
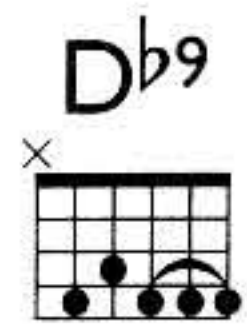
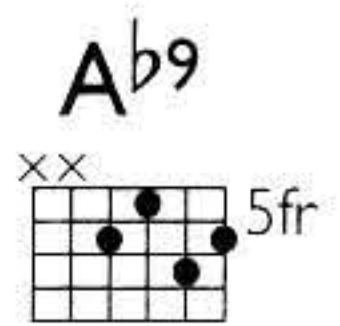
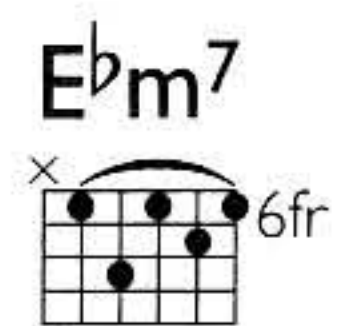
28

I could slip the sick - ly ties that earth - ly man has made. And now



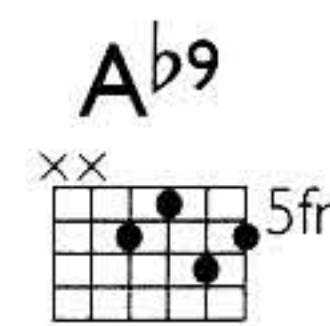
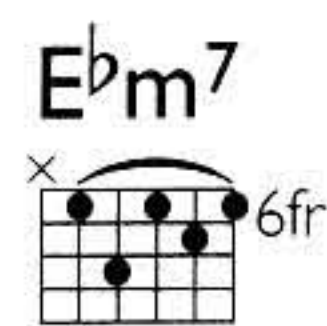
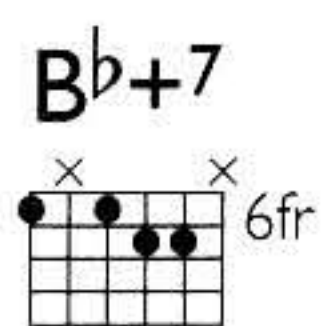
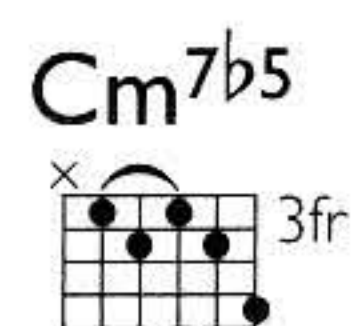
30

ev - 'ry mo - ther can choose the col - our of her child, that's not na - ture's way.



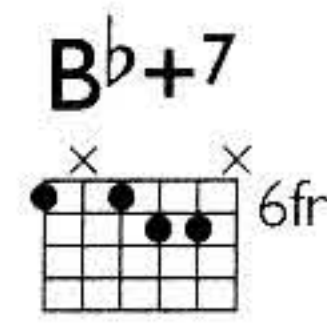
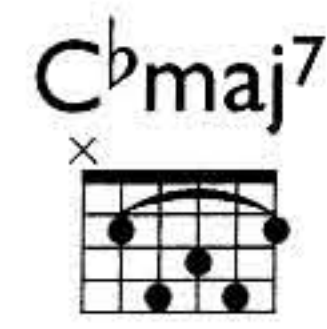
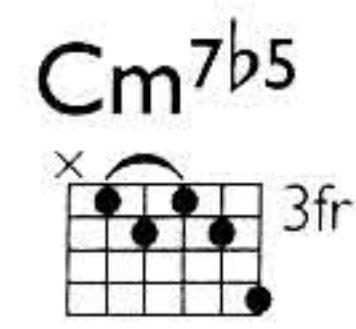
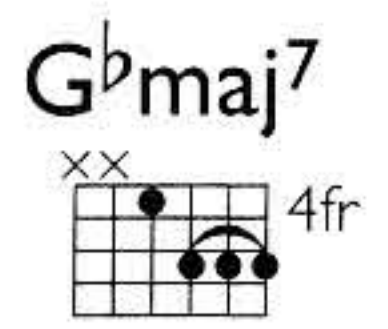
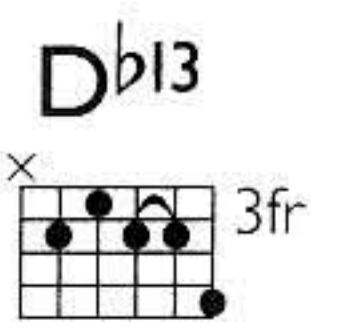
33

Well that's what they said yes - ter - day. — There's no-thing left to do but pray.



35

I think it's time I found a new_ re-li - gion. Woah_ it's so_ in - sane to

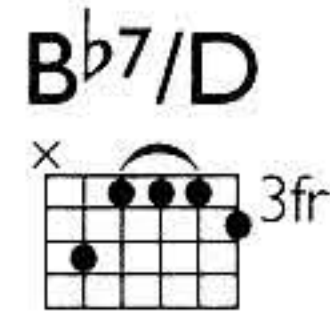
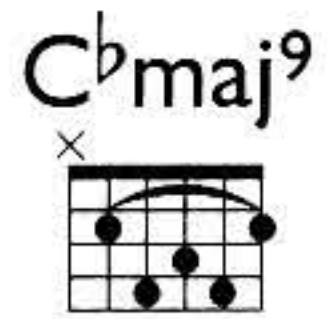
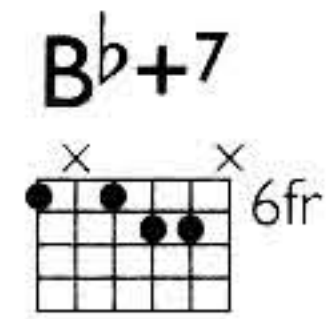
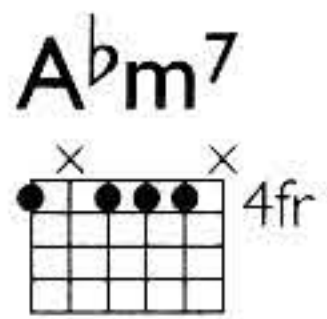
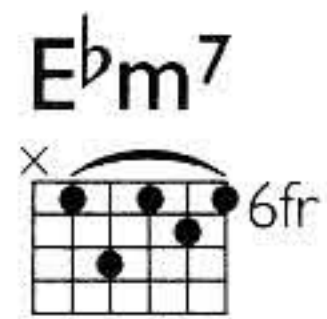


D. al Coda

37

syn - the - size_ a - no - ther strain. There's some-thing in_ these fu - tures that_ we have_ to be_ told.

Coda



39

(all) live un - der - ground, woah. Now there is_ no_ sound

41

if we all live un-der - ground. And now it's vir - tu - al in - sa - ni - ty.

43

For - get your vir - tu - al re - a - li - ty, oh. There's no-thing so bad

45

as a mad hap-py man. Oh yeah, I know yeah.

48

Ooh.

51

54

Fu - tures made of vir - tu-al in - sa - ni-ty. Now al - ways seem to be

57

go-vern-ed by_ this love we have for use - less, twis - ting all the new tech - no - lo - gy. Oh_ now

60

there is no sound for we all live un - der - ground, oh_

C^bmaj⁹
x 3 3 3 3 3

B^b7/D
x 3 3 3 3 3

E^bm7
x 3 3 3 3 3

A^bm7
x 3 3 3 3 3

B^b7
x 3 3 3 3 3

62
Ad-lib lead vocals
Liv-ing in vir - tu - al in - sa - ni - ty.

C^bmaj⁹
x 3 3 3 3 3

B^b7/D
x 3 3 3 3 3

1. E^bm7
x 3 3 3 3 3

A^bm7
x 3 3 3 3 3

B^b7
x 3 3 3 3 3

64
Liv-ing in vir - tu - al in - sa - ni - ty.

2. E^bm7
x 3 3 3 3 3

A^bm7
x 3 3 3 3 3

B^b7^b9
x 3 3 3 3 3

C^bmaj⁹
x 3 3 3 3 3

B^b7/D
x 3 3 3 3 3

E^bm7
x 3 3 3 3 3

D^b/F
x 3 3 3 3 3

66
vir - tu - al in - sa - ni - ty. Vir - tu - al in - sa - ni - ty is

F^b/G^b
x 3 3 3 3 3

G^b
x 3 3 3 3 3

C^badd9
x 3 3 3 3 3

Cm7^b5
x 3 3 3 3 3

C^bmaj7
x 3 3 3 3 3

B^b+7
x 3 3 3 3 3

69
rit.
what we're liv - ing in. Yeah... ad lib.

COSMIC GIRL

Words and Music by Jason Kay and Derrick McKenzie

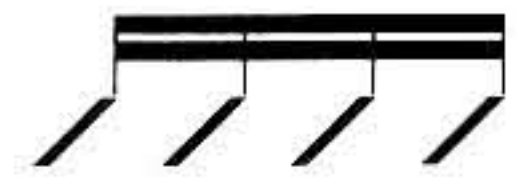
♩ = 119

I.

Em7 7fr F#m7 9fr B7b9(b13) 7fr Em7 7fr F#m7 9fr B7b9(b13) 7fr

2. B7b9(b13) 7fr Em7 7fr F#m7 9fr B7b9(b13) 10fr

Guitar rhythm



cont. sim. throughout verse

5

1. I must have died and gone to hea-ven, 'cause it was quar-ter past e-le-ven on a
 (2.) scan-ning all my ra - dars, well she said she's from a qua - sar for - ty

Bass 8vb throughout

Em7 8fr F#m7 9fr B7b9(b13) 10fr

8

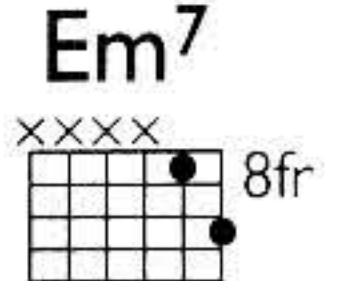
Sa - tur - day in nine - teen - nigh - ty - nine. Right a -
 thou - sand mil - li - on light years a - way. It's a

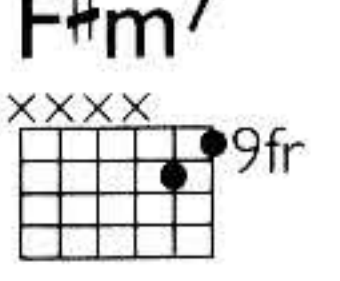
Em7 7fr F#m7 9fr B7b9(b13) 10fr

10

- cross from where I'm stand - ing, on the dance floor she was land - ing. It was clear
 dis - tant so - lar sys - tem, tried to phone but they don't list 'em. So I

12

Em7  8fr

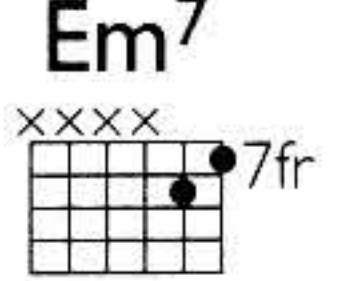
F#m7  9fr

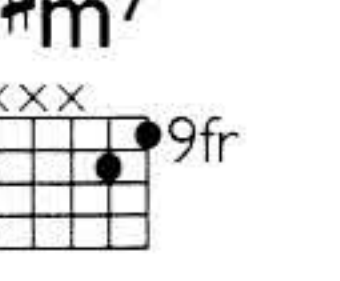
B7b9(b13)  10fr

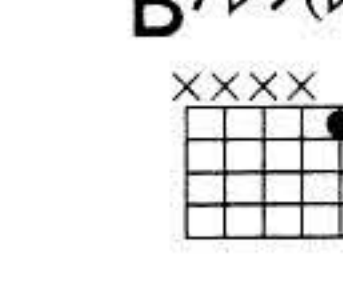
— that she was from a no - ther time. Like some
 asked her for her num - ber all the same. She said,



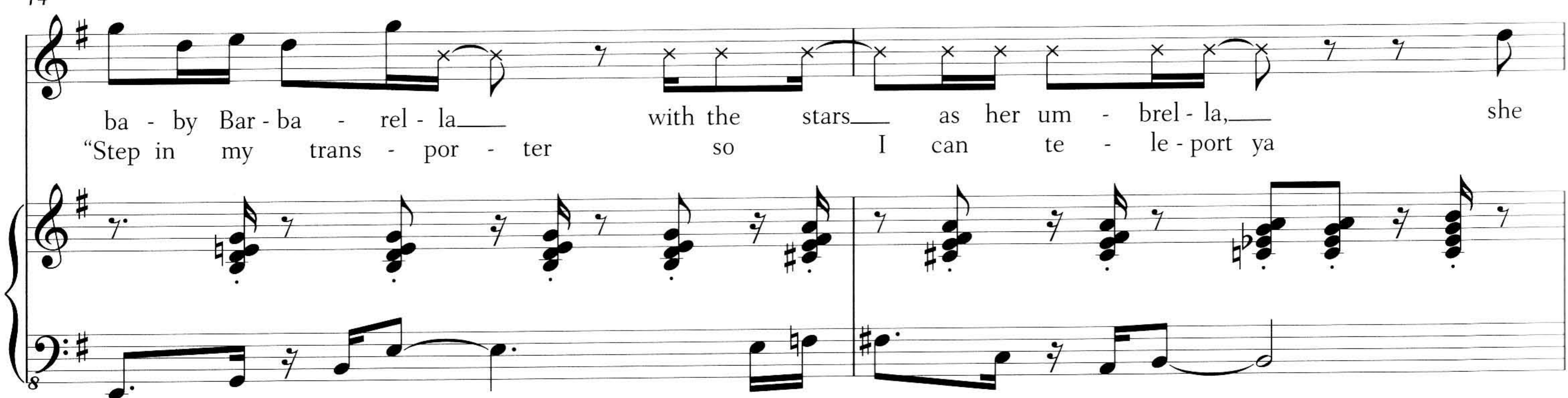
14

Em7  7fr

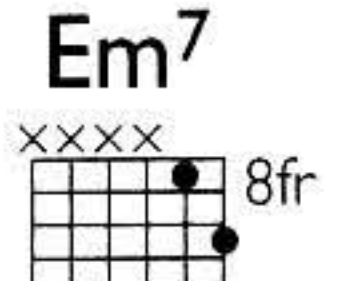
F#m7  9fr

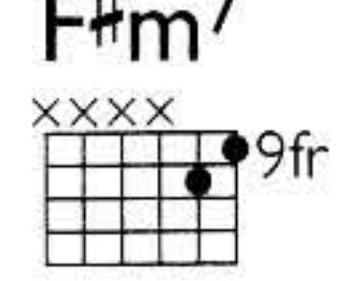
B7b9(b13)  10fr

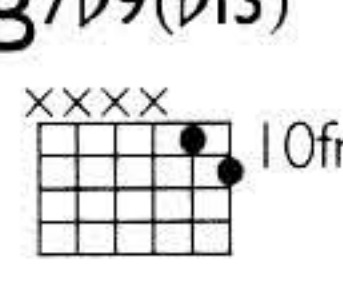
ba - by Bar - ba - rel - la with the stars as her um - brel - la, she
 "Step in my trans - por - ter so I can te - le - port ya




16

Em7  8fr

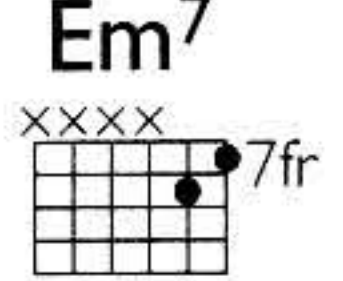
F#m7  9fr

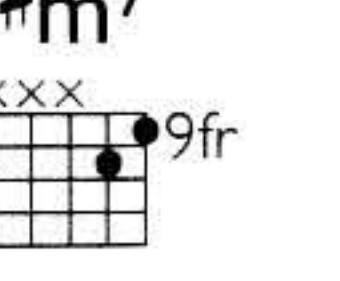
B7b9(b13)  10fr

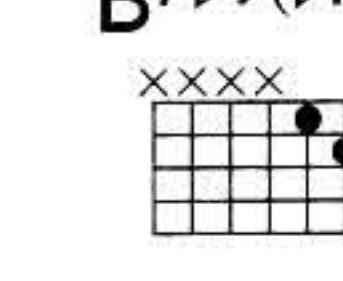
asked me if I'd like to mag - ne - tise. Do I have
 all a - round my hea - ven - ly bo - dy." Oh, this could




18

Em7  7fr

F#m7  9fr

B7b9(b13)  10fr

— to go star trek - king 'cause it's you I should be check - ing, so she
 be a close en - coun - ter, I should take care not to floun - der.



20

Em⁷ 8fr

F[#]m⁷ 9fr

B7b9(b13) 10fr

la - zer beamed me with her cos - mic eyes. Oh now.
Sends me in - to hy - per - space when I see her pret - ty face.

22

G[#]m⁷ 4fr

F[#]m⁷

B⁷ 7fr

C[#]m⁷ 9fr

She's just a cos - mic girl. Oh yeah.

25

G[#]m⁷ 4fr

F[#]m⁷

From a - no - ther ga - la - xy. My heart's at ze - ro.

3

28

B⁷ 7fr

C[#]m⁷ 9fr

G[#]m⁷ 4fr

F[#]m⁷

— gra - vi - ty. She's from a cos - mic world. Woah wah

31

B7 7fr C#m7 9fr

wah wah. Put-ting me_ in ec - sta - cy, ooh. Trans - mit - ting on_ my fre -

34

G#m7 4fr F#m7 B7 7fr C#m7 9fr

- quen - cy. She's cos - mic. Woah_ wah wah wah.

38

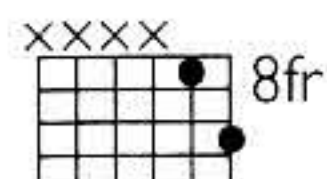
Synth. solo
Guitar rhythm as in verse

Em7 7fr F#m7 9fr B7b9(b13) 10fr Em7 8fr

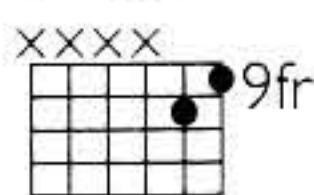
41

F#m7 9fr B7b9(b13) 10fr Em7 7fr F#m7 9fr B7b9(b13) 10fr

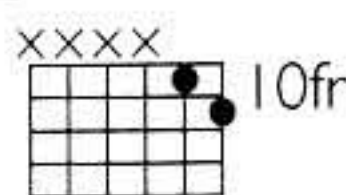
Em7



F#m7



B7b9(b13)



2.

44

2. I'm

47

(G#) (F#) (B) (C#)

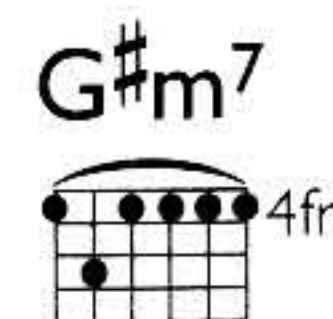
Sends me in - to hy - per - space when I see_ her pret - ty face. Sends me in - to hy - per - space

(play 1° only)

1.

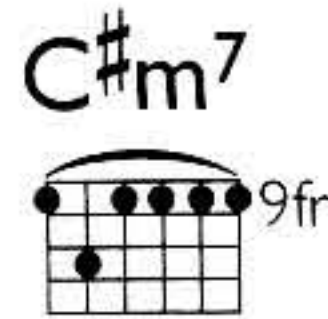
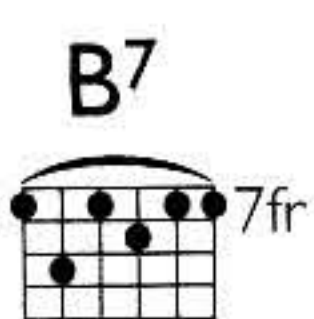
2.

N.C.



50

when I see_ her pret - ty face. when I see_ her pret - ty face.



53

She's just a cos - mic girl, from a - no - ther ga-

56

G#m7 4fr F#m7 B7 7fr C#m7 9fr

- la - xy. — Trans-mit-ting on her fre - quen - cy, — yeah —

59

G#m7 4fr F#m7

cos - mic, oh. — Ah can't you be my cos - mic wo - man?

62

B7 7fr C#m7 9fr G#m7 4fr F#m7

I need you. I want you to be —

65

B7 7fr C#m7 9fr

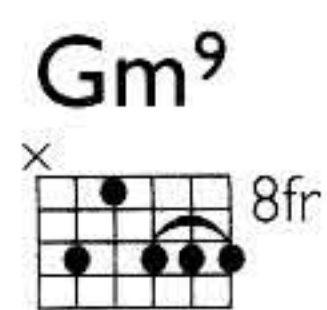
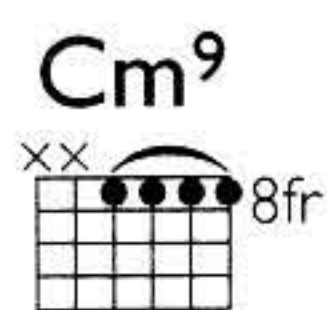
— my cos - mic girl for the rest of time. Oh. —

Repeat ad lib. to fade

ALRIGHT

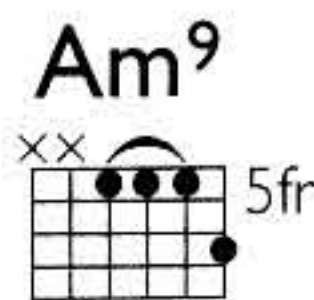
Words and Music by Jason Kay, Toby Smith and Rob Harris

♩ = 106



(sing 2° only)

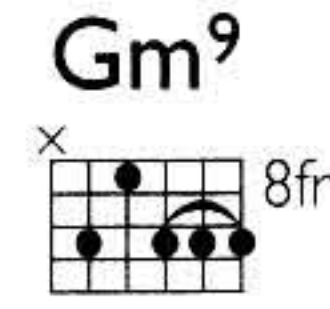
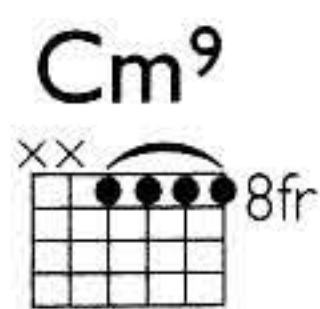
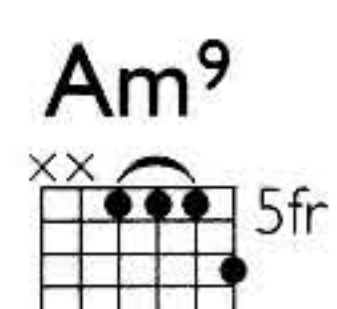
(need) your love, I need_ your love, I need_ your love, I need_ your love, I need



3

— your love, I need_ your love, I need_ your love, I need_ your love, I need

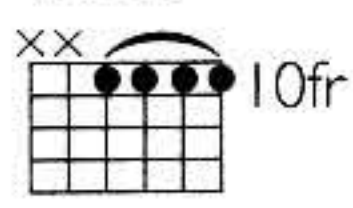
2.



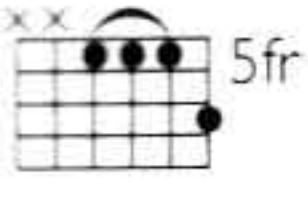
5

— your love, I need_ your love. 1. You_ give me light_ so to - night
 2. I_ see your eyes_ hold the key_

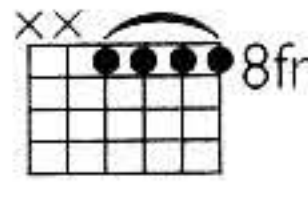
Dm⁹



Am⁹



Cm⁹

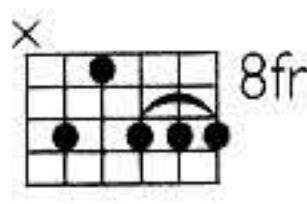


8

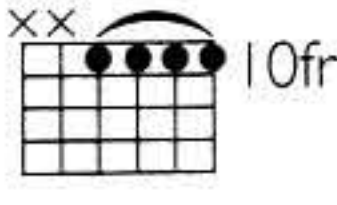
take me there. _____
to my pa - ra - dise.

I feel your sun
Sum - mer in your smile,

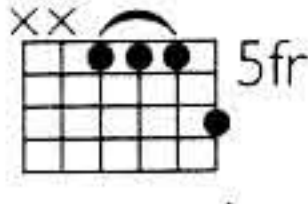
Gm⁹



Dm⁹



Am⁹

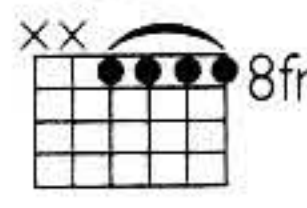


11

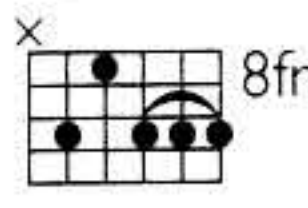
start to glow. _____
well it makes me feel _____

And I know _____ it, let me show _____ you that I
so _____ real. _____ (So _____ real.) _____ You

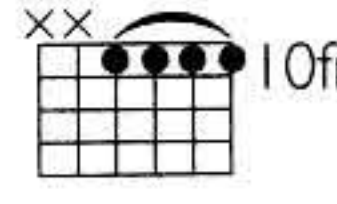
Cm⁹



Gm⁹



Dm⁹



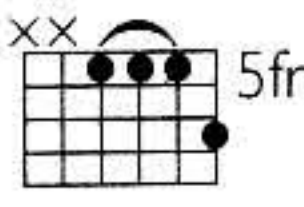
14

want your love. _____
tell me things _____

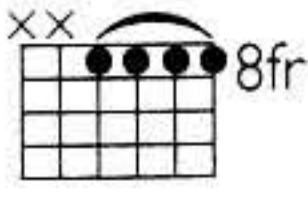
I need your touch _____ for the rest _____
and my heart sings _____ to the world _____

of our time _____
from is-lands in _____

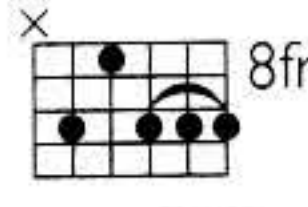
Am⁹



Cm⁹



Gm⁹



17

_____ to - ge - ther ba - by.
_____ the sky. _____

Come fly _____ with me _____
Take my hand, _____

e - ter - nal - ly. _____ You and
as one we will stand. _____ You _____

20

Dm⁹ 10fr

Am⁹ 5fr

I.
Cm⁹ 8fr

me, we were meant to be. Yeah hey, al - right.
know it's now or never to say hel-lo to for - e - ver.

23

Gm⁹ 8fr

Dm⁷ 10fr

Am⁷ 5fr

(Right now.) We'll spend the night to-ge-ther, wake up and live for-ev-er. Yeah

26

Cm⁹ 8fr

Gm⁹ 8fr

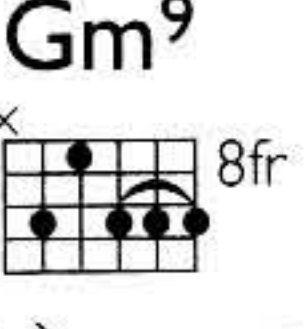
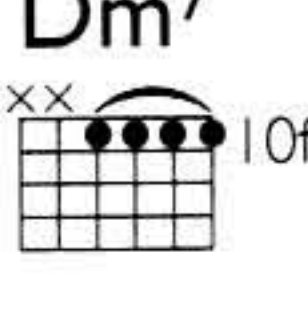
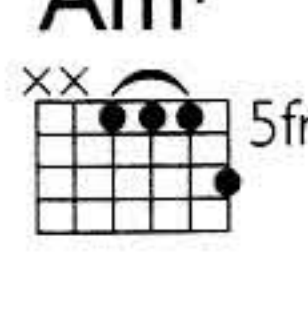
Dm⁷ 10fr

hey, al - right. (Right now.) We'll spend the night to-ge-ther, wake

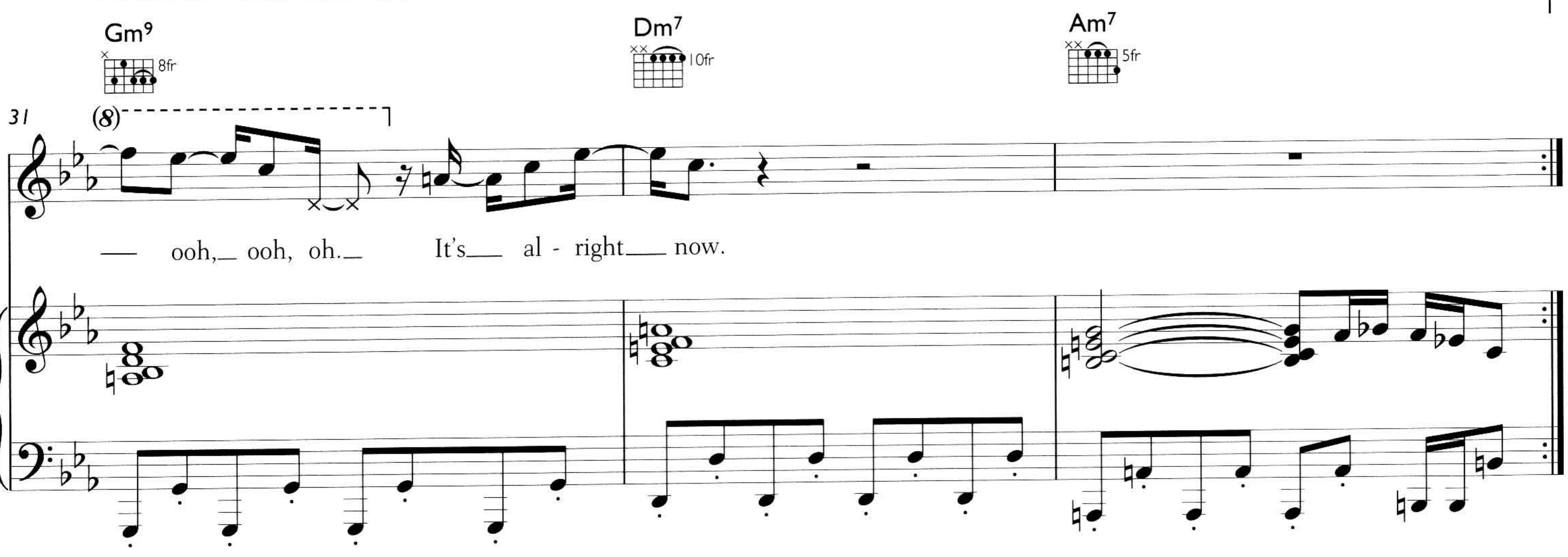
Am7  Cm9 

29 up and live__ for - ev - er. Yeah hey. Ooh,_____ *8va*



Gm9  Dm7  Am7 

31 (8) — ooh, ooh, oh. It's al - right now.



2. Cm9  Gm9 

34 hey, al - right. (Right now.) We'll



Dm7  Am7  *Play section x4*

36 spend the night_ to - ge - ther, wake up and live__ for - ev - er. Yeah



38 **Cm⁹** 8fr **Gm⁹** 8fr **Dm⁷** 10fr

hey.

41 **Am⁷** 5fr **Cm⁹** 8fr

I need— your touch. I— want

43 **Gm⁹** 8fr **Dm⁷** 10fr **Am⁷** 5fr

— your love— so— much. Ooh.—

46 **Cm⁹** 8fr **Gm⁹** 8fr **Dm⁷** 10fr

I— need— your touch, and I want— your love so—

49 **Am7** **Cm9** **Gm9**

— much. I real - ly need — it, oh — now, to - night. We'll

52 **Dm7** **Am7**

spend the night — to - ge - ther, — wake up and live — for - ev - er. — Yeah

54 **Cm9** **Gm9**

hey, al - right. (*Right now.*) — We'll

56 **Dm7** **Am9**

spend the night — to - ge - ther, — wake up and live — for - ev - er. — Yeah

Repeat to fade

HIGH TIMES

Words and Music by Jason Kay, Toby Smith, Stuart Zender and Derrick McKenzie

$\text{♩} = \text{III}$

You don't need your name in bright lights, you're a rock star. And some
 tin foil with a glass pipe is your gui-tar, now yes it is! 1. Lit - tle
 An - ge - la suf - fers de - lu - sions from these high times.
 2. Twis - ted crys - tal king - dom where you live your nine lives.

She's been clean - ing up since four - teen on the
 And your head spins pur - ple cy - clones made of

15

Em7(add4) B \flat 7sus4 Asus2 Gm7(add4) Em7(add4) B \flat 7sus4

main - line. And her hun - ky fun - ky
de - xy - drene. Now just gimme some of that. And when the phone rings you think

18

Asus2 Gm7(add4) Em7(add4) B \flat 7sus4 Asus2 Gm7(add4)

jun - ky of a boy - friend got her on late nights with her skirt up tight.
bad things. Well these are high, high, high, high times yeah. In a - ny

21

Em7(add4) B \flat 7sus4 Asus2 Gm7(add4)

Woah she's a wild thing. Oh, let - ting it all swing.
back street, when you take a hot seat, make sure you check your

23

Em7(add4) B \flat 7sus4 Asus2 Gm7(add4) Em9 A7b9

God bless our high times. Don't you know that } last night turned to day - light, and a
flight times. Woah now ma - ma.

27

Fm⁹ Em⁹ Fm⁹ Em⁹

min-ute be-came a day. Last night all my trou-

30

A7b⁹ Fm⁹ Em⁹ Fm⁹

- bles, well they seemed so so far a-way. Oh I'm

33

Em⁹ A7b⁹ Fm⁹

search-ing my re-flec-tion for a glimpse of a-no-ther me.

36

Em⁹ Em⁹ A7b⁹

To Coda ◊

I've got to get a-way from all these high times, 'cause these high

39 **Fm⁹** **Em⁹** **Em⁷(add4)** **B^b7sus⁴**

6fr 5fr N.C. N.C.

— times are kil-ling me. *Guitar solo*

43 **Asus²** **Gm⁷(add4)** **Em⁷(add4)** **B^b7sus⁴** **Asus²** **Gm⁷(add4)**

4fr 5fr 4fr 5fr

46 **Em⁷(add4)** **B^b7sus⁴** **Asus²** **Gm⁷(add4)** **Em⁷(add4)** **B^b7sus⁴**

4fr 5fr 4fr 5fr


49 **Asus²** **Gm⁷(add4)** **Em⁷(add4)** **B^b7sus⁴** **Asus²** **Gm⁷(add4)** **Em⁷(add4)** **B^b7sus⁴**

4fr 5fr 4fr 5fr 4fr 5fr


Now drop it this_ time.

53

Asus2 Gm7(add4) Em7(add4) Bb7sus4 Asus2 Gm7(add4)




P - P - Pa - ra - noi - a — will des - troy — ya. — P - P - Pa - ra - noi -




56

Em7(add4) Bb7sus4 Asus2 Gm7(add4) Em7(add4) Bb7sus4




- a — will — des - troy ya. P - P - Pa - ra - noi - a — will — des -



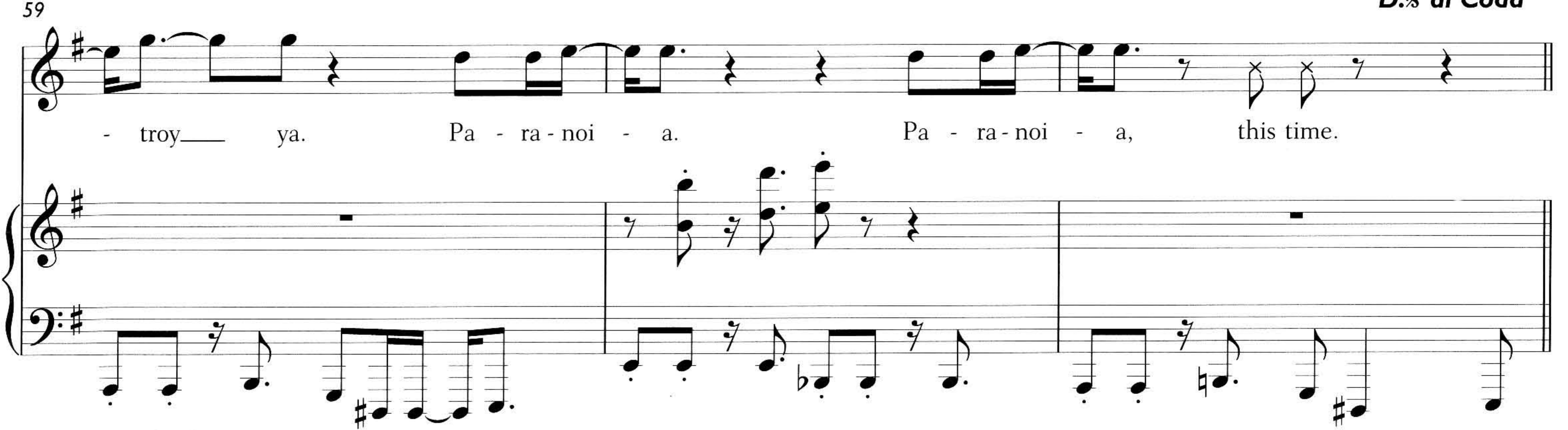
59

Asus2 Gm7(add4) Em7(add4) Bb7sus4 Asus2 Gm7(add4)



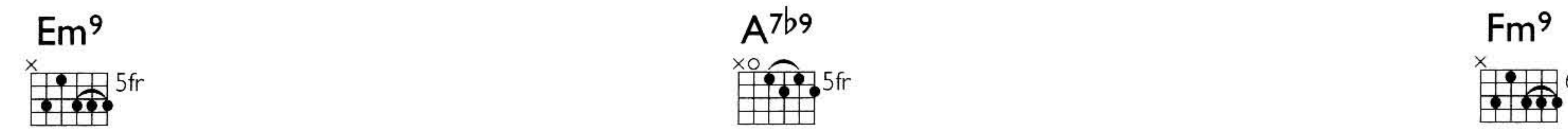
- troy — ya. Pa - ra - noi - a. Pa - ra - noi - a, this time.

D. al Coda



Coda

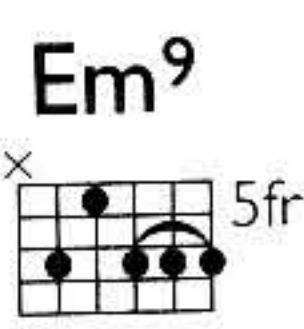
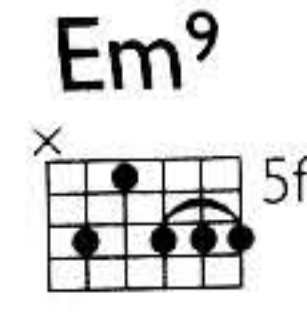
Em⁹ A7b⁹ Fm⁹



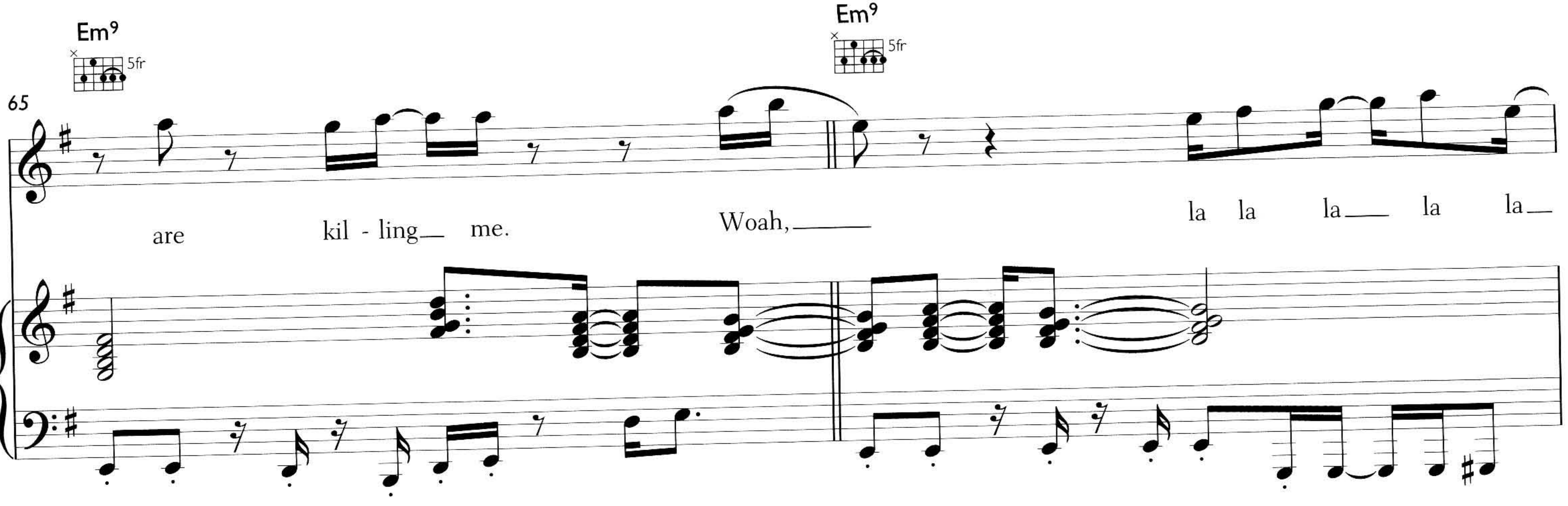
62

got to get a - way — from all — these high — times, — woah, — 'cause they sure

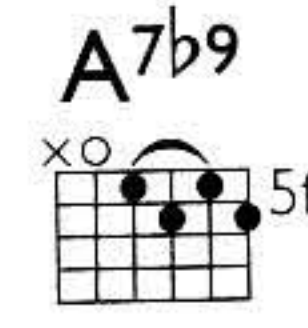
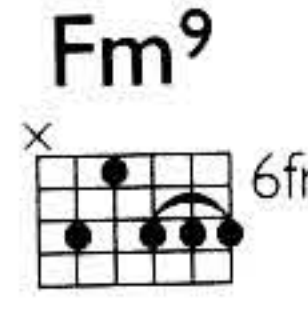


65 **Em⁹**  5fr **Em⁹**  5fr

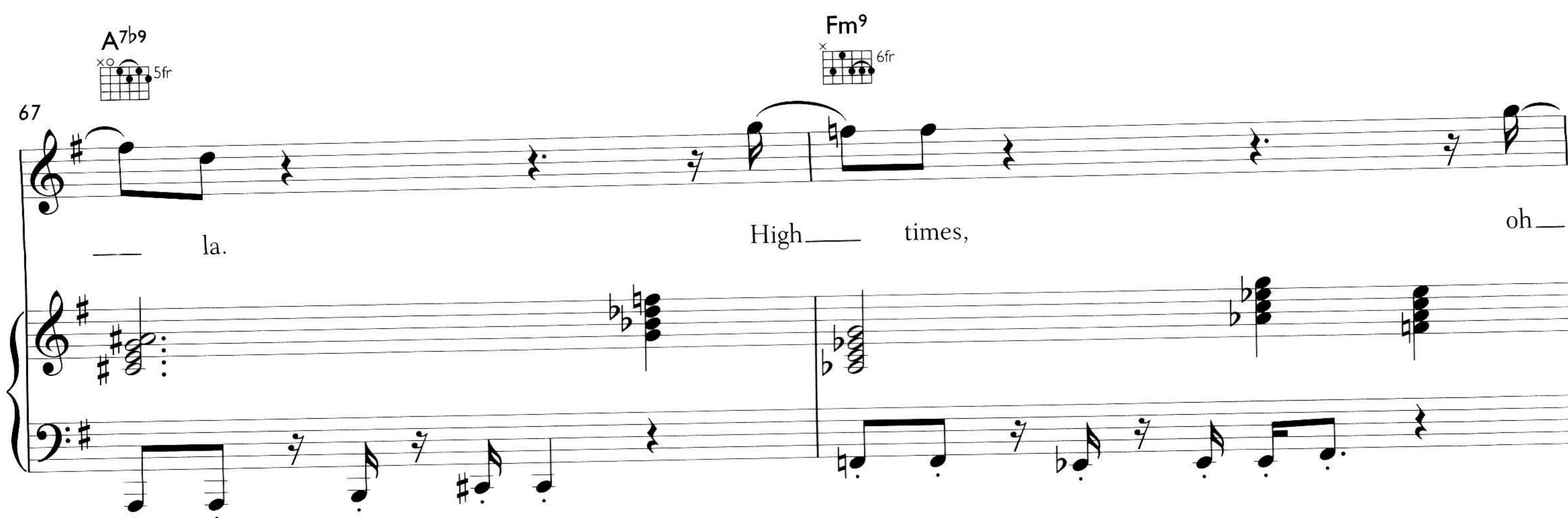
are kil - ling me. Woah, la la la la la



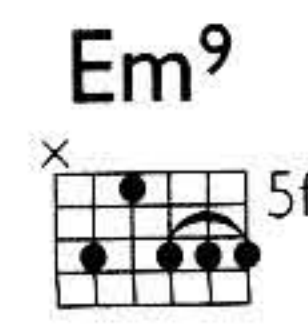
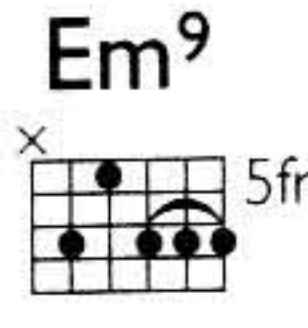
Detailed description: This system contains measures 65 and 66. The vocal line starts with a quarter rest, followed by eighth notes for 'are', 'kil - ling', and 'me.'. A fermata is placed over 'me.'. After a double bar line, there is a quarter rest for 'Woah,' followed by a long note for 'la', and then eighth notes for 'la la la la la'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

67 **A⁷b⁹**  5fr **Fm⁹**  6fr

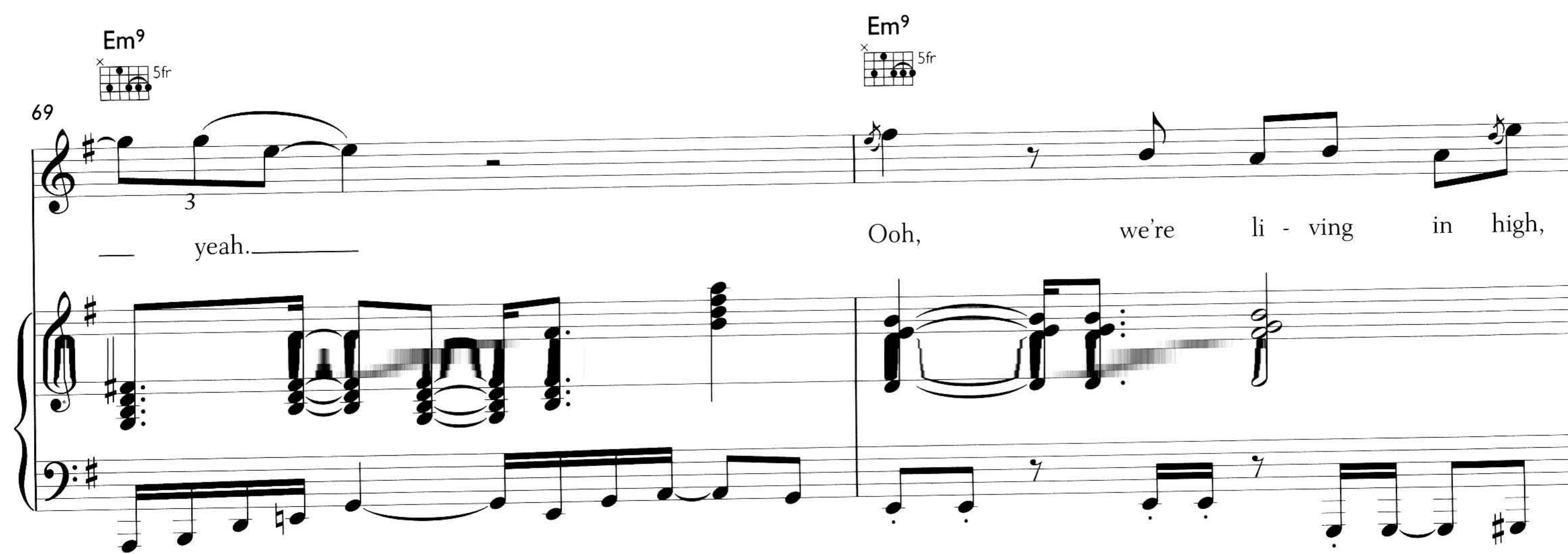
la. High times, oh



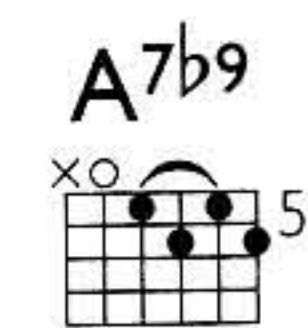
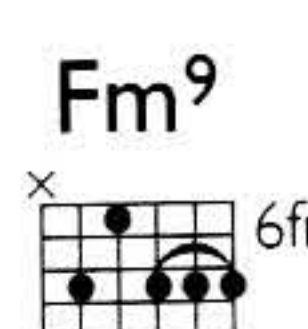
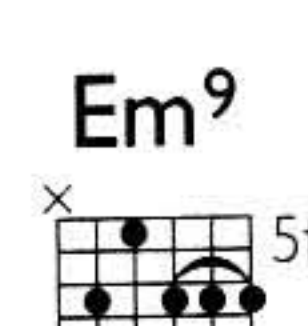
Detailed description: This system contains measures 67 and 68. The vocal line has a quarter rest for 'la.', followed by a long note for 'High', eighth notes for 'times,', and a long note for 'oh'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, including a key signature change to B-flat major.

69 **Em⁹**  5fr **Em⁹**  5fr

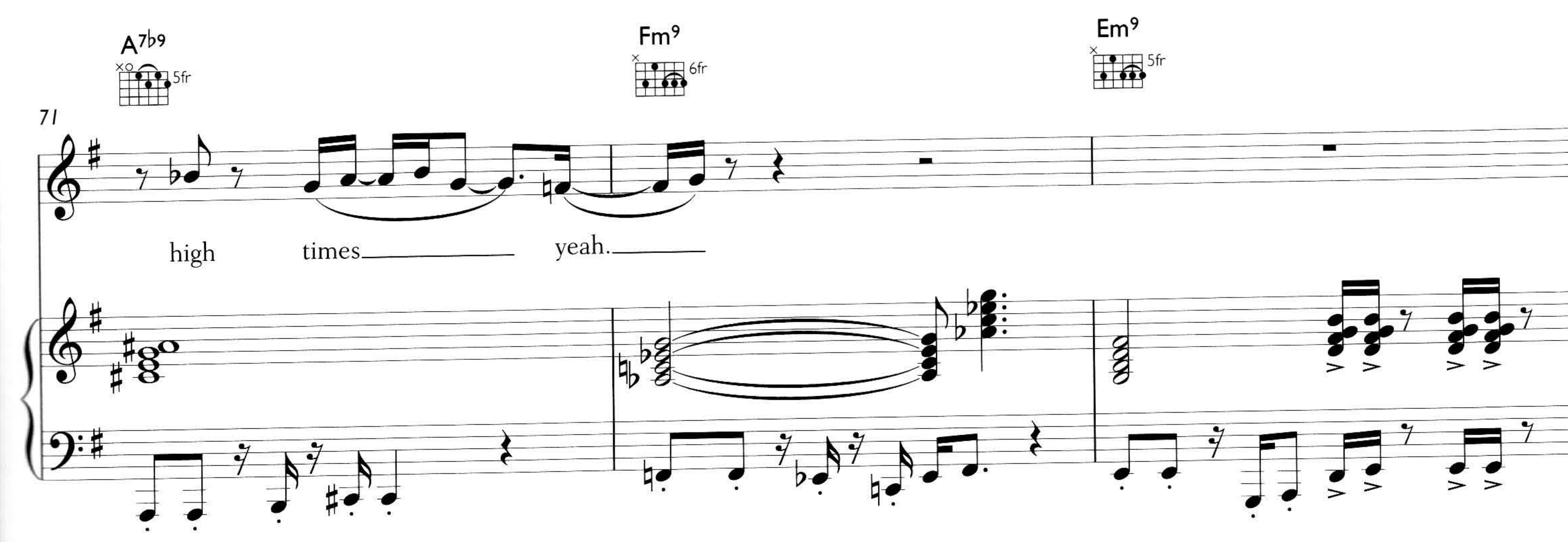
yeah. Ooh, we're li - ving in high,



Detailed description: This system contains measures 69 and 70. The vocal line has a triplet of eighth notes for 'yeah.', followed by a quarter rest for 'Ooh,', eighth notes for 'we're', and eighth notes for 'li - ving in high,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

71 **A⁷b⁹**  5fr **Fm⁹**  6fr **Em⁹**  5fr

high times yeah.



Detailed description: This system contains measures 71, 72, and 73. The vocal line has eighth notes for 'high', eighth notes for 'times', and a long note for 'yeah.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

DEEPER UNDERGROUND

Words and Music by Jason Kay and Toby Smith

♩ = 104

N.C.

11

17

C#5 D5 F#5 E5 C#5 D5

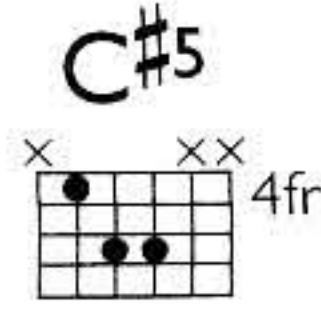
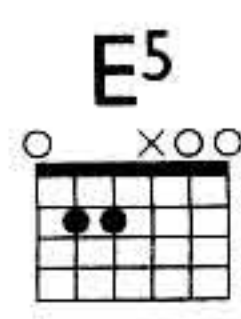
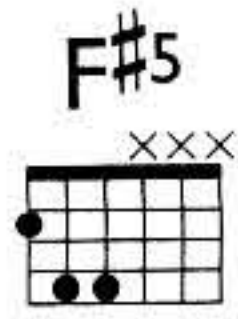
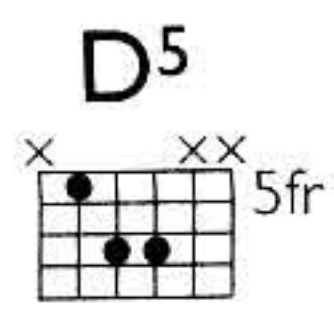
Ow!

20

F#5 E5 C#5 D5 F#5 E5 C#5

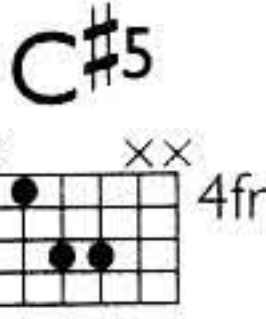
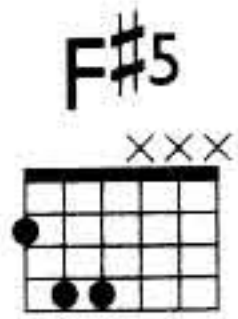
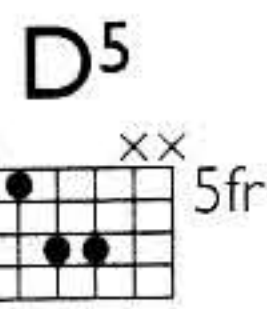
Yeah, you know they gon-na bring him down now, they're gon-na

23



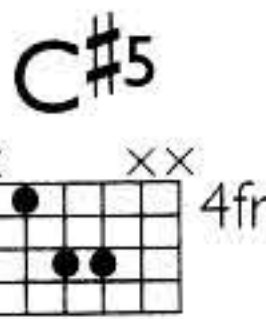
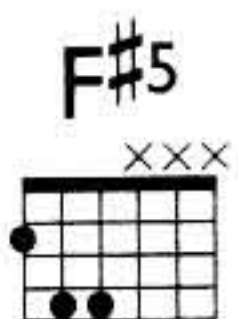
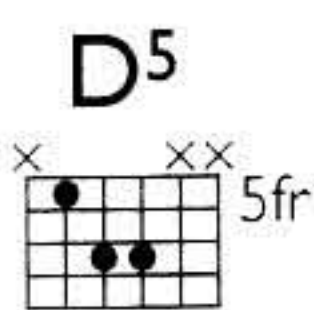
wreck it down— yeah.

25



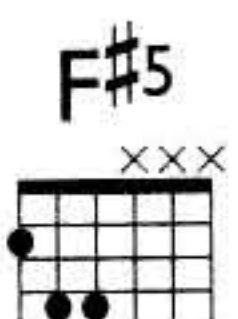
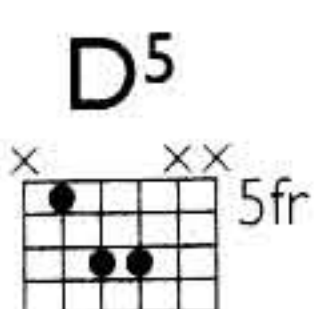
1. § Some-thing's come to rock— me and I can't keep my head, I get ner-vous in the
(2.) pock - et full of mon - ey and an eye full of hate, take a pleas-ure in de -

27



New York cit - y streets, — where my le - ga - cy treads, I know I'm bet - ter off
- struc-tion of the ver - y thing — that they tried to cre - ate, some-bod - y tell me why does

29



stand - ing in the shad - ows, — far from hu - mans with guns, — but now
all man - kind, — on - ly tam - per and touch, have a hab - it where they

31

D⁵ F#⁵ E⁵ C#⁵

it's too late, there's no es-cape from what they have done. Come on.
bite off more than they can chew and now it's too much.

33

C#m Am/C Am

I'm go - ing deep - er un - der - ground,

To Coda ⊕

35

E D/A C#m/G# C#m

there's too much pa - nic in___ this town. I'm go - ing deep - er un - der-ground,

37

Am/C Am E D/A C#m/G#

there's too much pan - ic in___ this town.

39 **I.**

C#m **Am/C** **Am**

I'm go - ing deep - er un - der - ground, and I've got to go

Musical notation for system 39, including vocal line and piano accompaniment.

41

E **D/A** **C#m/G#** **C#5** **D5**

deep - er got to go much deep - er yeah.

Musical notation for system 41, including vocal line and piano accompaniment.

43

F#5 **E5** **C#5** **D5**

They're gon - na wreck it down yeah,

Musical notation for system 43, including vocal line and piano accompaniment.

45

F#5 **E5** **C#5** **D5**

Scat til*

Musical notation for system 45, including vocal line and piano accompaniment.

47

F#5 E5 C#5 D5

* Hey, yeah, we're gon - na bring it down — yeah.

49

F#5 E5 C#5 2. Am/C Am

2. Some peo - ple with a

51

E D/A C#m/G# C#m

there's too much pa - nic in — this town.

53

C#/E# E7 Bb

56

C# E#m E Bb

60

C#5 4fr, D5 5fr, F#5, E5, C#5 4fr

I'm go - ing, I'm go - ing, I'm go - ing deep - er un - der - ground,

62

D5 5fr, F#5, E5, C#5 4fr

I'm go - ing, I'm go - ing, I'm go - ing deep - er un - der - ground,

2° D. al Coda

Coda

64

C#m 4fr

I'm go - ing deep - er un - der - ground.

65

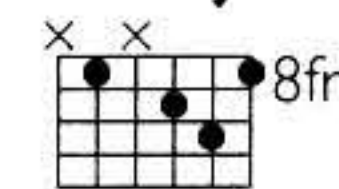
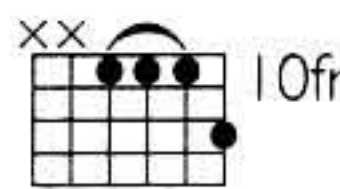

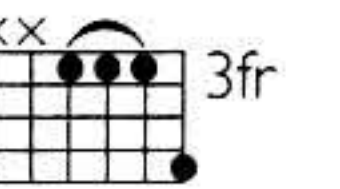
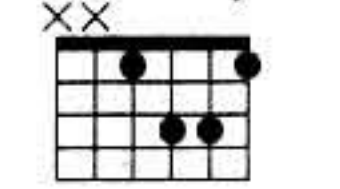
Am/C, Am, E, D/A, C#m/G# 4fr

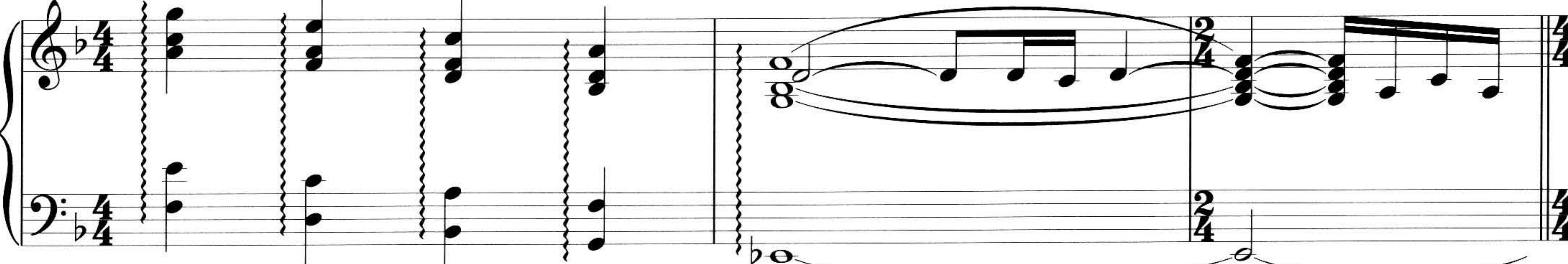
Repeat to fade

CANNED HEAT

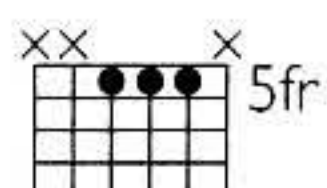
Words and Music by Jason Kay

$\text{♩} = 85$

Fmaj⁹ 
 Dm⁹ 
 B^bmaj⁹ 
 Gm⁹ 
 E^bmaj⁹ 



a tempo ($\text{♩} = 128$)

Dm¹¹


4



You know— this



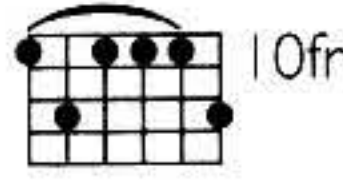

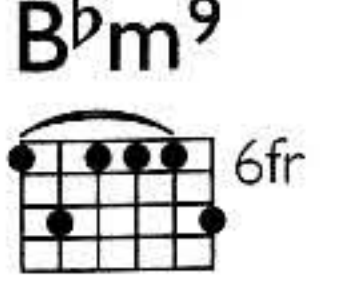
7



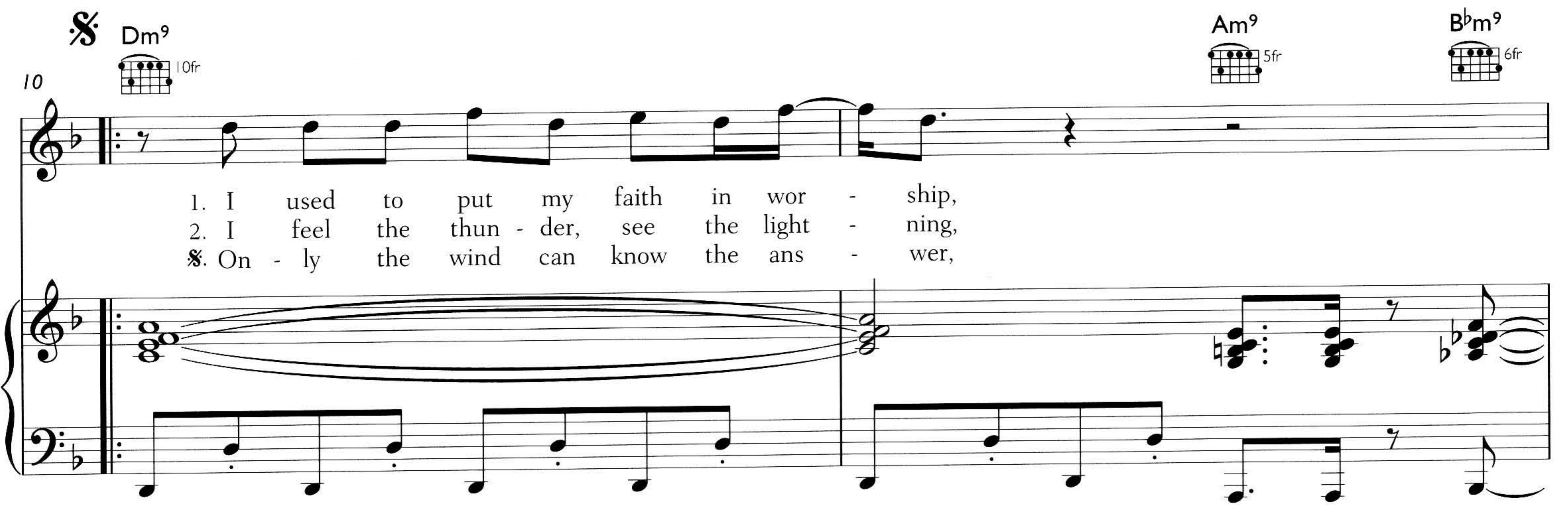
boo - gie is for real.



10

Dm⁹  **Am⁹**  **B^bm⁹** 

1. I used to put my faith in wor - ship,
 2. I feel the thun - der, see the light - ning,
 3. On - ly the wind can know the ans - wer,



12

Am⁹  **Gm⁹** 

but then my chance to get to Heav - en slimmed.
 I know this an - ger's Heav - en sent.
 and she cries to me when I'm a - sleep. She says you




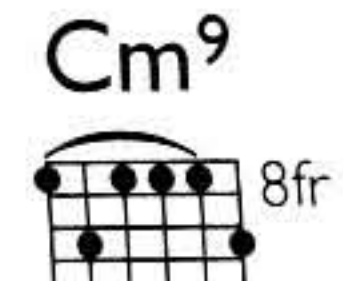
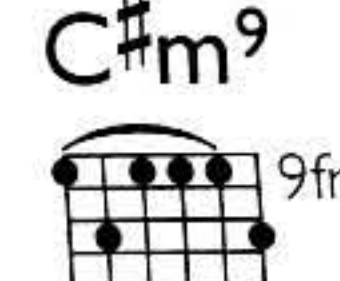
14

Am⁹  **B^bm⁹** 

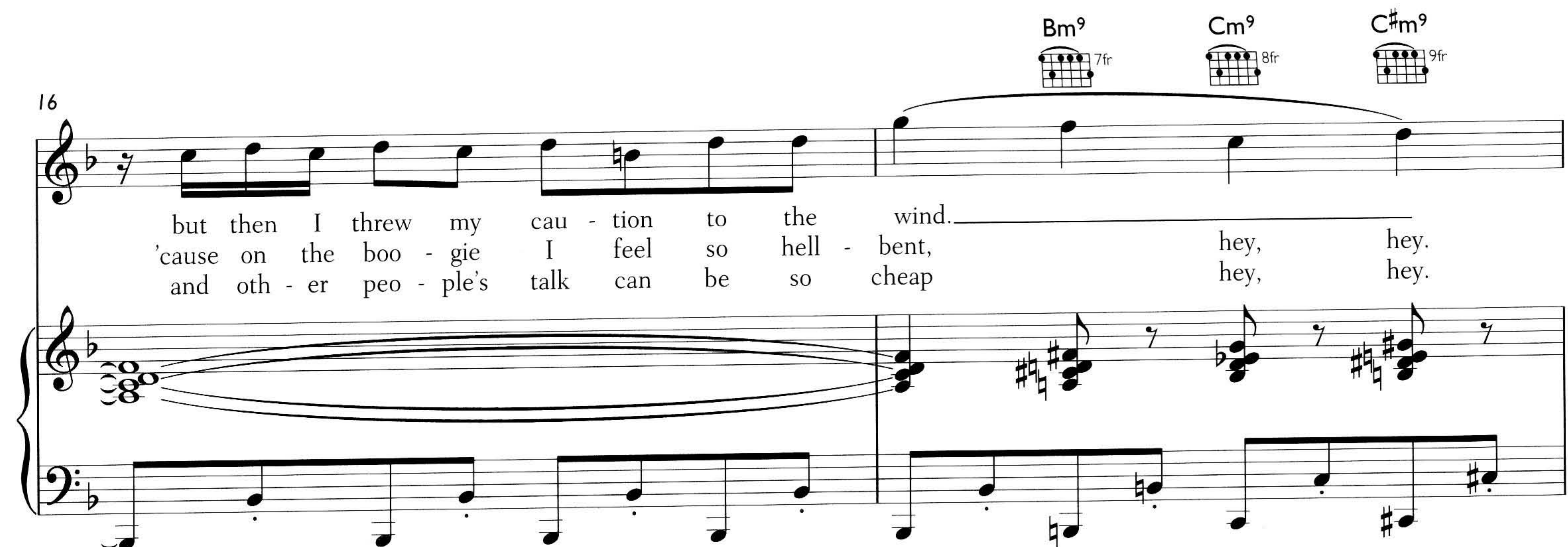
I used to wor - ry a - bout the fu - ture,
 I've got to hang out all my hang - ups,
 know that you can go much fas - ter,

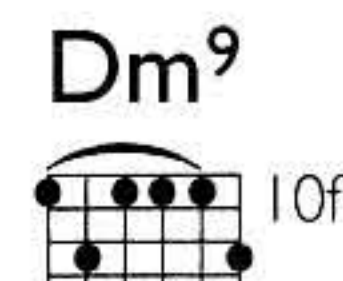


16

Bm⁹  **Cm⁹**  **C[#]m⁹** 



but then I threw my cau - tion to the wind.
 'cause on the boo - gie I feel so hell - bent, hey, hey.
 and oth - er peo - ple's talk can be so cheap hey, hey.



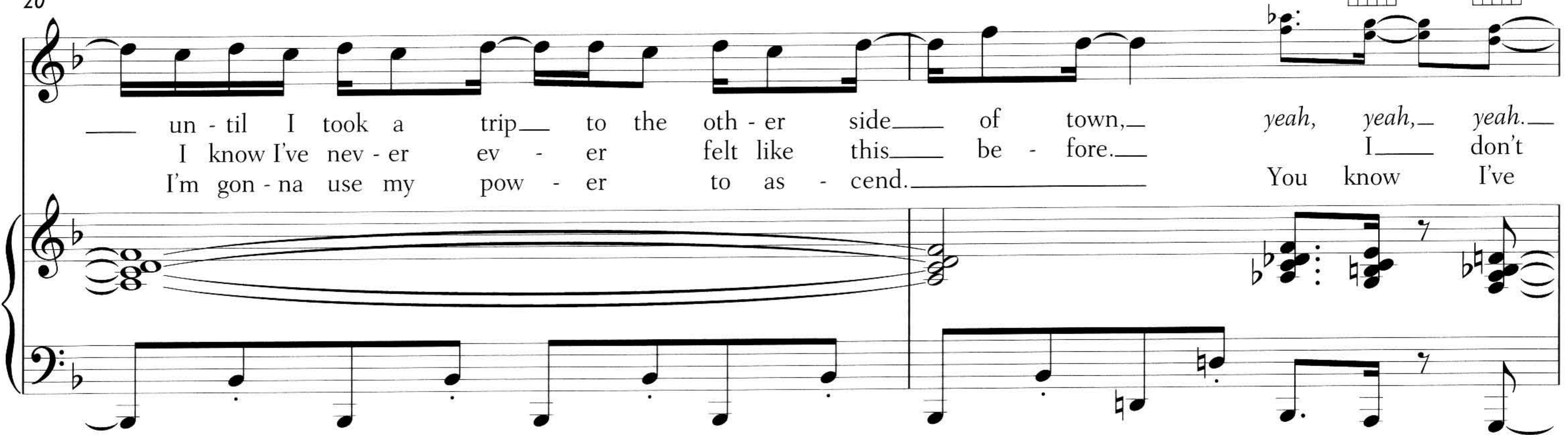
18 **Dm⁹**  **Am⁹**  **B^bm⁹** 

I had no rea - son to be care - free, — no, — no, — no, —
 It's just an in - stant gut re - ac - tion — that I get.
 I've got this voo - doo child in - grained — on me.



20 **Am⁹**  **Gm⁹** 


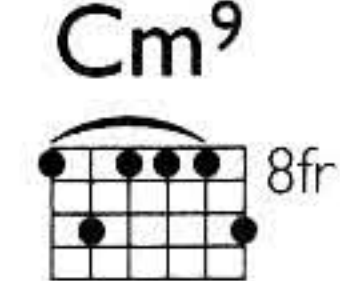
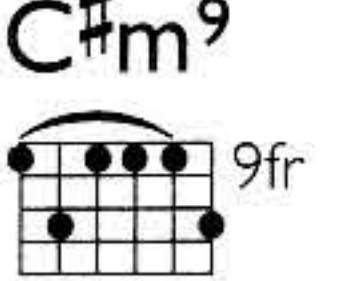
— un - til I took a trip — to the oth - er side — of town, — yeah, yeah, — yeah. —
 I know I've nev - er ev - er felt like this — be - fore. — I — don't
 I'm gon - na use my pow - er to as - cend. — You know I've



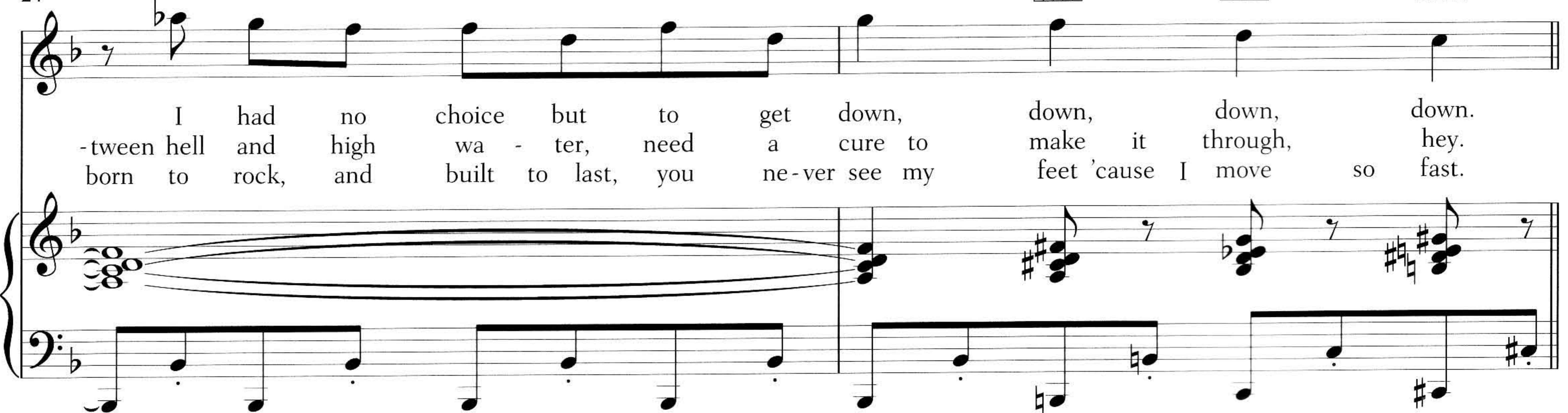
22 **Am⁹**  **B^bm⁹** 

— You know I heard that boo - gie rhy - thm, — hey,
 know what to do, but then that's no - thing new. Stuck be -
 got these bur - ning heels to use, so sure there's no way I'd lose. I was



24 **Bm⁹**  **Cm⁹**  **C[#]m⁹** 

I had no choice but to get down, down, down, down.
 -tween hell and high wa - ter, need a cure to make it through, hey.
 born to rock, and built to last, you ne - ver see my feet 'cause I move so fast.



26

Dmaj⁹ 5fr, B^bmaj⁷ 6fr, Gm⁹ 3fr, B^b/C 6fr, Dmaj⁹ 5fr, B^bmaj⁷ 6fr

Dance, wooh, } no - thing left_ for me_ to do_ but dance, all these
 Dance, yeah, }
 Dance, yeah, hey, }

29

Gm⁹ 3fr, B^b/C 6fr, Dmaj⁹ 5fr, B^bmaj⁷ 6fr, Gm⁹ 3fr, B^b/C 6fr

bad times_ I'm go-ing through, - just dance. Got canned heat in my heels_ to - night,

32

I. Dmaj⁹ 5fr, B^bmaj⁷ 6fr, Gm⁹ 3fr, B^b/C 6fr
 2. Dmaj⁹ 5fr, B^bmaj⁷ 6fr, Gm⁷ 5fr

ba - by, wooh, oh ho ha. ba - by, you know I got canned heat in my heels.

36

Dm⁹ 10fr

You know_ this boo - gie is for real.

D. al Coda

55

Gm⁹ B^b/C Dmaj⁹ B^bmaj⁷ Gm⁹ B^b/C Dmaj⁹ B^bmaj⁷

Hey D. J. throw my cares a-way, I wan-na live this par - ty life.

59

Gm⁹ B^b/C E Am⁷ C/D

You know this — boo - gie is for

62

E Am⁷ E

real, got so much canned heat in my heels, gon-na

65

Am⁷ C/D E Am⁷

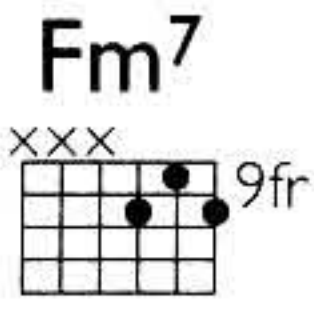
dance, gon-na dance my blues a-way — to - night.

Repeat to fade

LITTLE L

Words and Music by Jason Kay and Toby Smith

♩ = 121



Guitar rhythm 2° & 3°

7

1. There you were freak - ing out.
2. There you were shout - ing out.

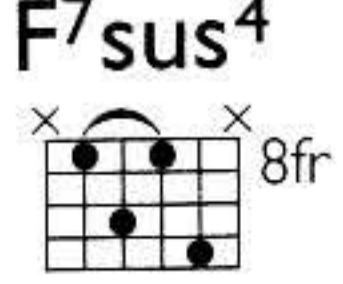
Tryin' ___ to get_ your head a - round the fact_.
Crank - ing up_ your al - ter - ca - tions,

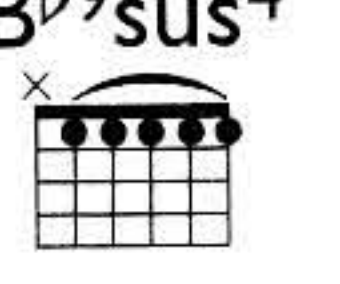
10

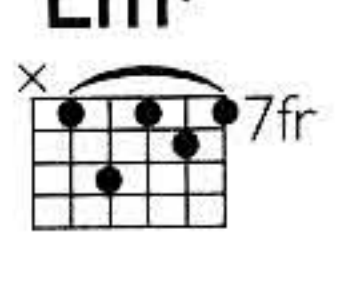
___ that me and you and love is dead.
get - ting up - set in your des - par - a - tion.

See how I'm trip -
Scream - ing and hol -

12


F7sus4  8fr

B^b9sus4 

Em7  7fr

- ping out
- ler - ing.

'cause you can't de-cide what you real - ly want from me. —
How could this love be-come so pa - per thin? —

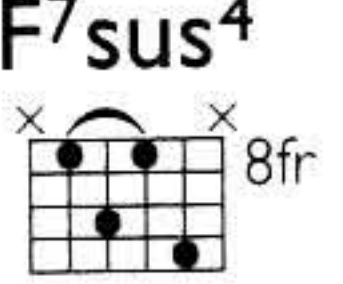


Play section 2° only

15

E^bm7  6fr

A^b(add2)  4fr

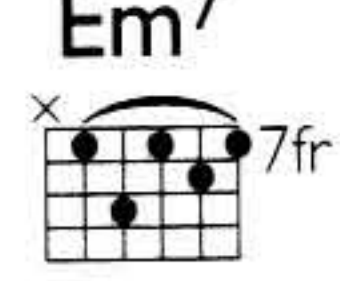
F7sus4  8fr

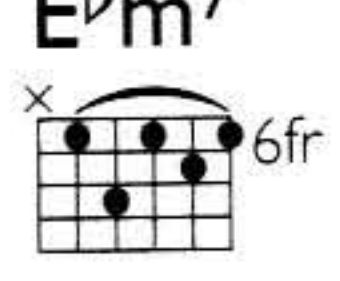
B^b9sus4 

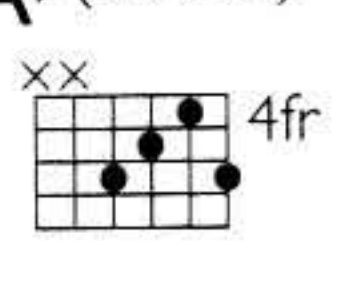
You're play-ing so hard to get. You're mak-ing me sweat just to




18

Em7  7fr


E^bm7  6fr


A^b(add2)  4fr

hold your at - ten - tion. I can't give you no - thing more if you ain't —



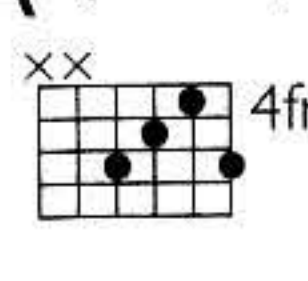
21

F7sus4  8fr


B^b9sus4 

Em7  7fr

E^bm7  6fr

A^b(add2)  4fr

— giv - ing no-thing to me. Don't you know that. 1. Why does it
2. You make me



24

Hand claps

have to be like this? I can ne - ver tell. 'Cause you make me
love you, love you_ ba-by with a lit - tle L. Why does it

F7sus4 **B^b9sus4** **Em7** **E^bm7** **A^b(add2)**

28

Hand claps

love you, love you_ ba-by with a lit - tle L. Seems like you're
have to be like this? I can ne - ver tell.

F7sus4 **B^b9sus4** **Em7** **E^bm7** **A^b(add2)**

32

Hand claps

step-ping on the pie - ces_ of my bro - ken shell. 'Cause you make me

F7sus4 **B^b9sus4** **Em7** **E^bm7** **A^b(add2)**

36

love you, love you with a lit - tle L_ you know, that's the way_ you make me love you yeah.

F7sus4 **B^b9sus4** **Em7**

39

Synth. solo

43

47

Hand claps

Why does it have to be like this? I can ne - ver tell.

51

Hand claps *Repeat & ad-lib vocals til fade*

You make me love you, love you - ba-by with a lit - tle L.

LOVE FOLOSOPHY

Words and Music by Jason Kay and Toby Smith

$\text{♩} = 129$

Guitar intro

Bm7 Em7 Cmaj9

3

Bm7 1. 2.

Guitar part cont. sim. through verse

Ooh...

6

Bm7 Em7 Cmaj9 Bm7

1. Ba-by, ba-by I feel these sweet sen - sa - tions, yeah.
(fool.) 2. She shiv-ers like a Ca - li - for - nia sun - set.

Em7 Cmaj9 Bm7

Ho - ney, ho - ney looks like a su - per - star,
La - dy, la - dy glit - ters but there's no gold.

13

yeah, yeah. She got a promise of love struck fas - ci - na -
 She carries sweet-ly in - fec - tious ma - gic form -

Em7 Cmaj9

16

- tion, ooh... What am I to do? How am I
 - u - las. I'm so de - li - ri - ous,

Bm7 Em7

19

to know who you are? When this
 is she that se - ri - ous? Or is she bringing me on, I've been wait - ing so long. And this

Cmaj9 Bm

22

love fool - o - so - phy is kil - ling pre - vi - ous il - lu - sions that
 I'm a love

Bm7 F#m7 C#m7 Em7

26

Bm7 F#m7 C#m7 Em7

— fool. I had — in my mind a - bout you. — I'm a love — fool.

30

Bm7 F#m7 C#m7 Em7

Seems so true, — all — the lies you're tel- ling, tra - gi-cally com-pel-ling and I'm a love

To Coda ◊

34

Bm7 F#m7 C#m7 Em7

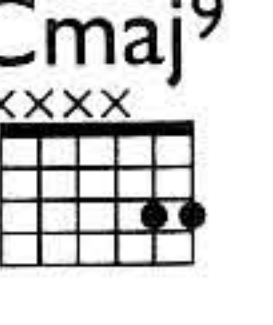
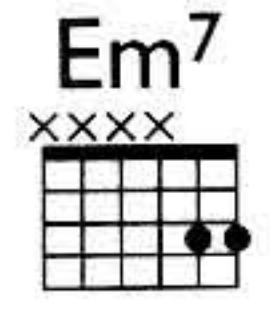
— fool. my love — it means no - thing to you. — So may - be I'm still — a love fool.

38

Bm7 Em7 Cmaj9 Bm7

Guitar plays intro part - cont. sim. til chorus

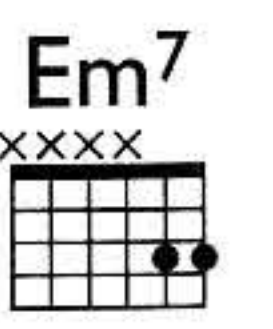
— I don't — want the world, I want you.



41

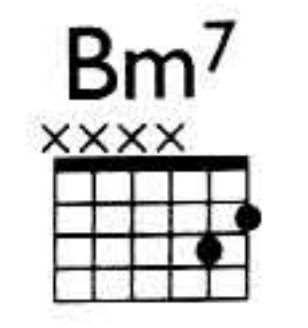
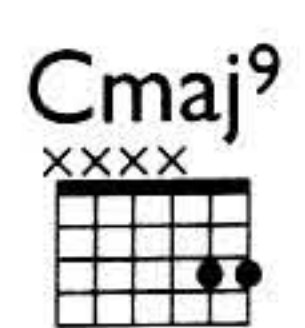
(2° only)

You. _____ I don't



44

— want the world, I want you. — I want you, I want you,



47

I want you, I want you.

50

Bm⁷ 7fr F#m⁷ 9fr C#m⁷ 9fr Em¹¹ 7fr

D. % al Coda

Love_ fool - o - so-phy is kil-ling pre - vi-ous il - lu-sions that

⊕ *Coda*

54

C#m⁷ 9fr Em⁷ 7fr Bm⁷ 7fr F#m⁷ 9fr

(you.) So may - be I'm still_ a love fool. My love.

57

C#m⁷ 9fr Em⁷ 7fr

_ it means no - thing to you. So may - be I'm still_ a love fool.

60

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

They're my love fool-o -

64

Bm7 7fr F#m7 9fr C#m7 9fr Em7 7fr

- so-phies, (1° only) (2°)

(2°) yeah, don't you see it's kil - ling me? Ooh.

don't you see they're kil - ling me?

67

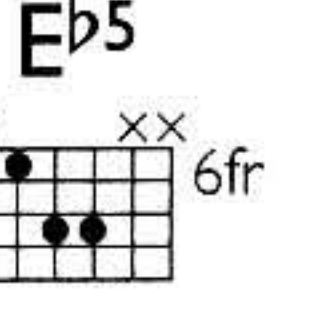
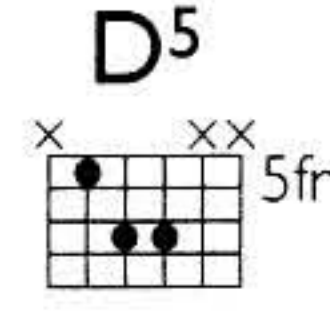
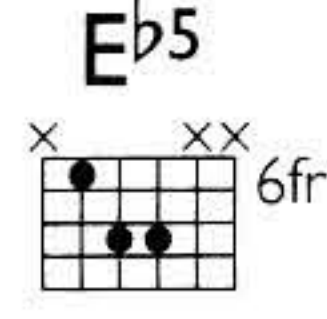
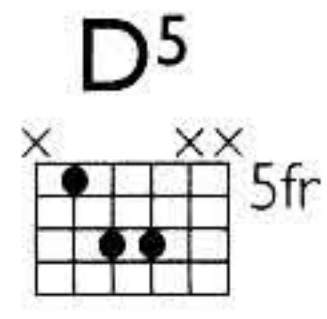
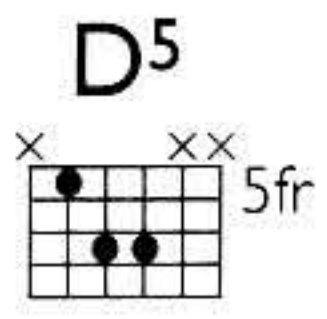
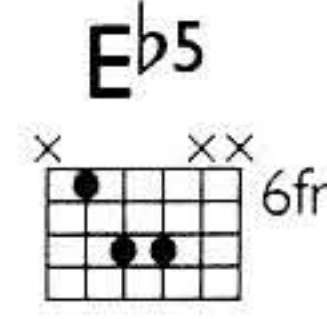
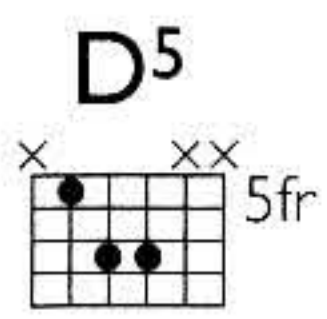
N.C.

They're my love fool-o - I'm a love___ fool._

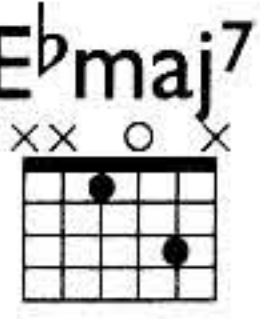
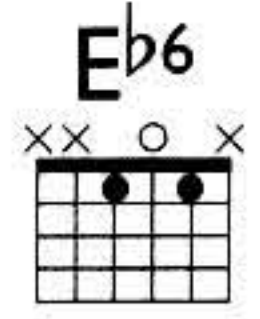
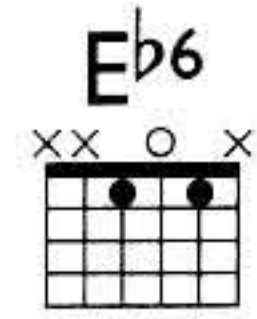
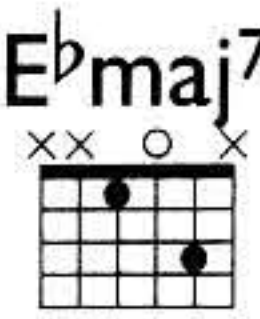
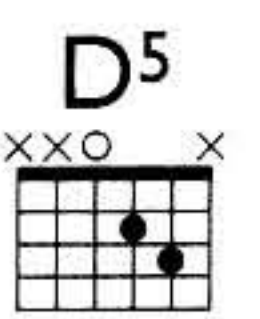
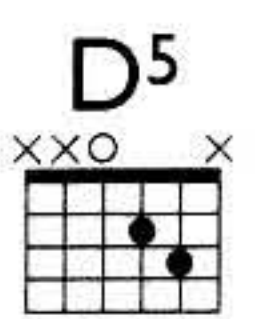
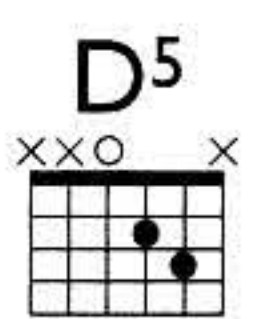
CORNER OF THE EARTH

Words and Music by Jason Kay and Rob Harris

$\text{♩} = 158$

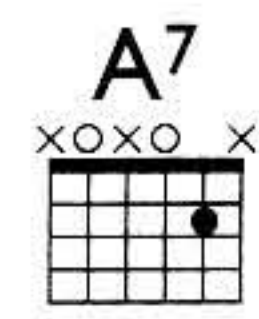
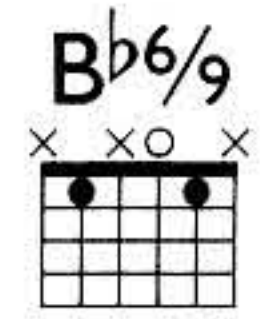
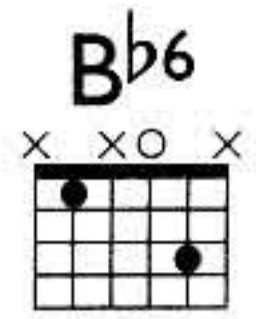
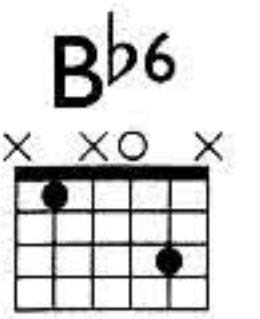
5



9

1. Lit-tle dar-ling don't— you see the sun is shi - ning
2. So in-spired that there's no-thing left to do or— say.—

just— for
Think I'll



13

you,
dream,

on - ly to - day.
'til— the stars— shine.—

17

D⁵ Dm⁷ D⁵ Dm⁷ D⁵ E^bmaj⁷ E^b6 E^bmaj⁷ E^b6 E^bmaj⁷

If you hur - ry you can get a ray on you. Come with
 The wind it whis-pers and the clouds don't seem to care, and I

21

B^b6 B^b6/9 B^b6 B^b6/9 B^b6 Asus⁴ A⁷ A⁷sus⁴ A⁷

me, just to play.
 know in - side that it's all mine.

25

Dm⁷ E^b6/9

Like ev - ry hum - ming - bird and bum - ble - bee. Ev - ry sun - flo - wer, cloud and ev - 'ry tree.
 It's the cho - rus of the break - ing dawn. The mist that comes be - fore the sun is born

29

B^b6 B^b6/9 B^b6 B^b6/9 B^b6 A⁷sus⁴ A⁷ A⁷sus⁴ A⁷

I feel so much a part of this.
 to a ha - zy af - ter - noon in May.)

33

D⁵ Dm⁷ D⁵ Dm⁷ D⁵ E^bmaj⁷ E^b6 E^bmaj⁷ E^b6 E^bmaj⁷

Na-ture's got me high and it's beau-ti-ful. I'm with this

37

B^b6 B^b6/9 B^b6 B^b6/9 B^b6 Asus⁴ A⁷ A⁷sus⁴ A⁷ (2° only)

deep e-ter-nal u-ni-verse from death un-til re-birth. (You know that)

41

B^bmaj⁷ Gm⁷ Fmaj⁷ A⁷

Guitar rhythm - cont. sim. throughout chorus

This cor-ner of the earth is like me in ma-ny ways. Ah

45

B^bmaj⁷ Gm⁷ Fmaj⁷ A⁷

I can sit for ho-urs here and watch the em-erald fea-thers play.

49

B^bmaj⁷ **Gm⁷** **Fmaj⁷** **A⁷**

On the face of it I'm blessed when the sun - light comes for free. —

53

B^bmaj⁷ **Gm⁷** **Fmaj⁷** **A⁷** **A**

I — know this cor - ner of — the earth — it smiles at me. —

58

B^bmaj⁷ **Gm⁷** **Fmaj⁷** **A⁷** **To Coda** \oplus

I — know this cor - ner of — the earth — it smiles at me. —

62

B^bmaj⁷ **Gm⁷** **Fmaj⁷** **A⁷** **A**

I — know this cor - ner of — the earth — it smiles at me. —

67

(Strings)

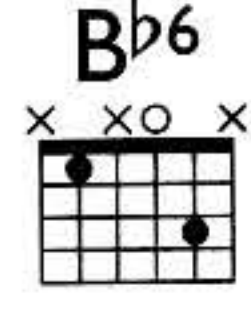
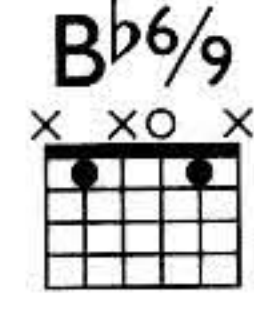
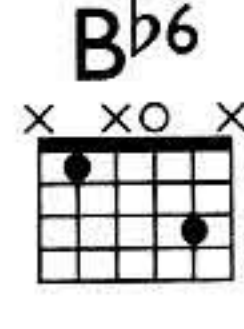
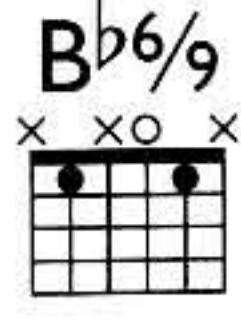
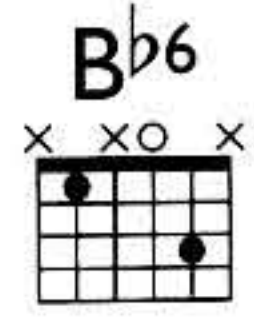
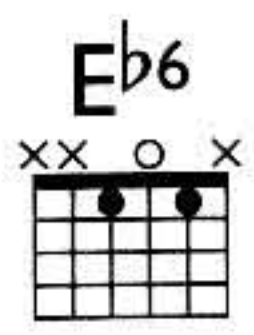
La la la la. La la la.

71

la. La la la la. Trumpet

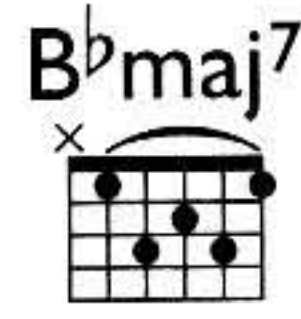
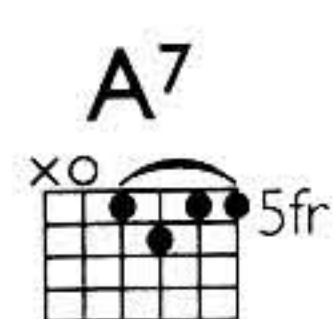
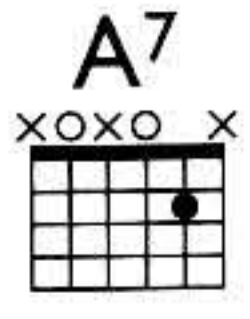
75

78



Musical notation for measures 78-80. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. Measure 78 has a whole rest in the vocal line. Measures 79 and 80 feature a triplet of eighth notes in the vocal line.

81



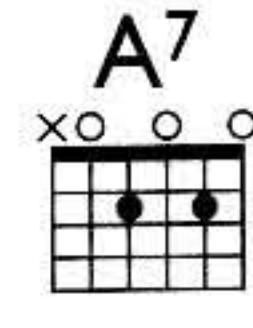
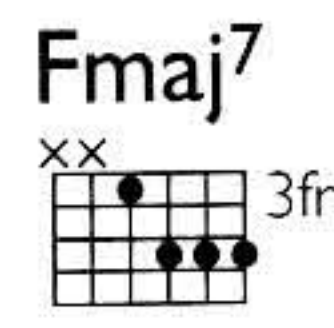
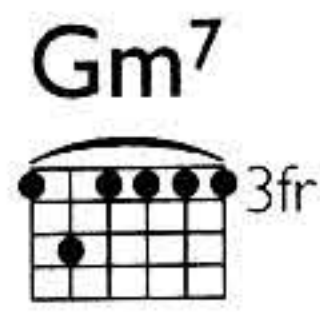
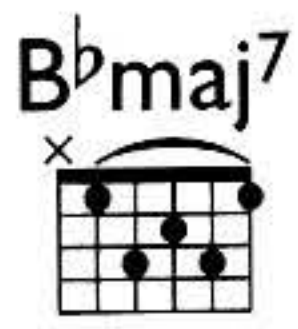
N.C.

D. al Coda

Musical notation for measures 81-84. Measure 81 has a triplet of eighth notes in the vocal line. The lyrics "This cor - ner of the earth is like" are written below the vocal line. The piano accompaniment features chords and a bass line. The section ends with a double bar line and a repeat sign.

♠ Coda

85



Repeat to fade

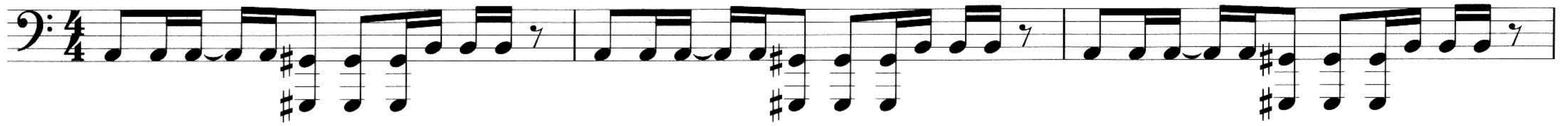
Musical notation for the Coda section, measures 85-88. The lyrics "I know this cor - ner of the earth it smiles at me." are written below the vocal line. The piano accompaniment features sustained chords in the right hand and a moving bass line. The section ends with a double bar line and a repeat sign.

FEELS JUST LIKE IT SHOULD

Words and Music by Jason Kay

♩ = 99

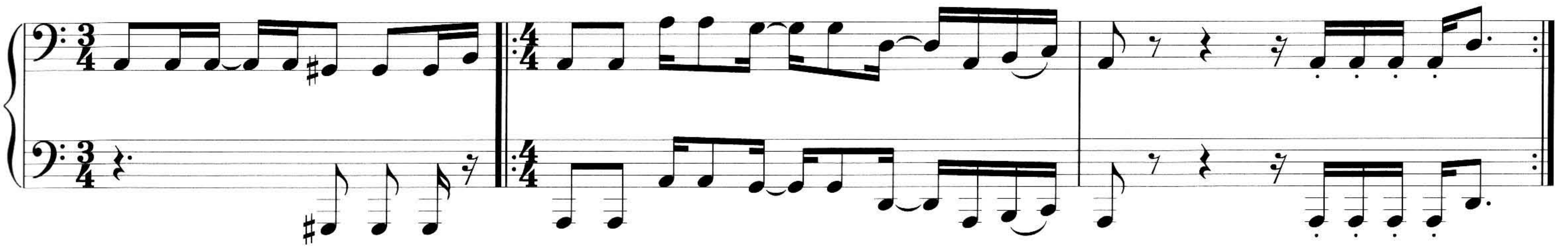
N.C.



♩ = 87

4

Play section x4



7

1. I'm com - in' down to see ya. I'm look - in' for it fast_ and cheap.
2. I'm go - in' out with la - ser - beams, to shoot some cher-ries down.

9

(2° only)

I'm look - in' for the black moon streets. I got my-self a five mile smile. (Yeow.)
I took a lit - tle free a - gent. smile.

20 *(1° only)*

I'm gon-na get ex-pe-ri-enced. (Yeow.)— Feels just like— it should.—

(8)

22

Turn it up and drown. (should) I'm look-in' for it fast— and cheap.

(8)

24

Feels just like— it should.— I'm look-in' for the black moon streets. (Yeow.)—

(8)

26

(Feels— just like— it should.)— I'm gon-na get ex-pe-ri-enced. (Yeow.)—

(8)

28

(Feels_ just like_ it should.)_ I'm here to see the can - dy - man. (Yeow.)_

(8)

30

Feels just like_ it should.____

(8)

33

(8)

36

Su - gar spice, I'm on the phone, I'm out - side, I need a lit - tle sex - funk a - bout now,

(8)

38

I want_ you, I wan-na lick you up and down, feels_ good. You said it would feel that good_ and it does.

(8)

40 *Sing main lyrics 2° only* *(Sing 1° only)*

(feels), it feels, it feels. And it feels, — it feels, it feels. And it feels, Yeow —

8vb

1.

42

— it feels, it feels_ just like you, And it feels, Yeow —

(8)

2.

44

just like you said it would. (Yeow.) — (Feels_ just like_ it should.)

(8)

46

— (Yeow.) (Feels_just like_ it should.) — I'm com-in' out_ to-night to taste_y'all.

(8)

49

Su-gar spice, I want_ you, a se - xy girl, slips_ in, it feels good. I love

51

— it when you tell me. —
Feels_ just like_ it should. —

53

Ad-lib spoken vocals "I want you girl"

Play section x4

55

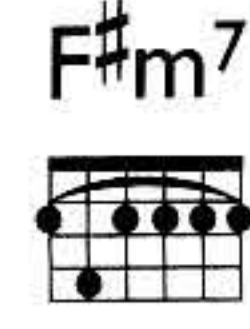
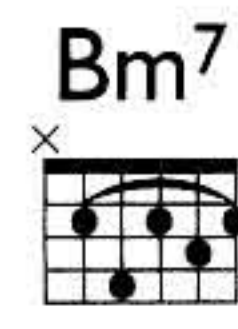
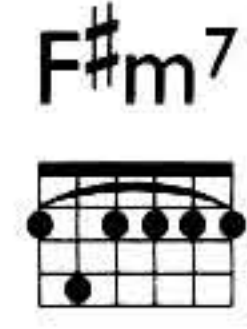
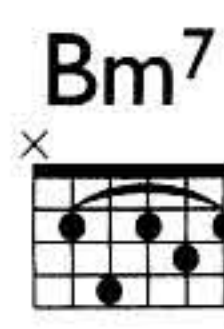
Repeat to fade

Synth.

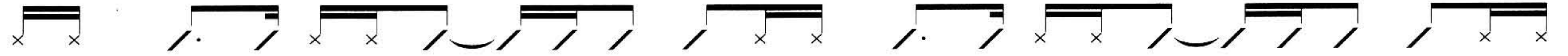
SEVEN DAYS IN SUNNY JUNE

Words and Music by Matthew Richard Johnson and Jason Kay

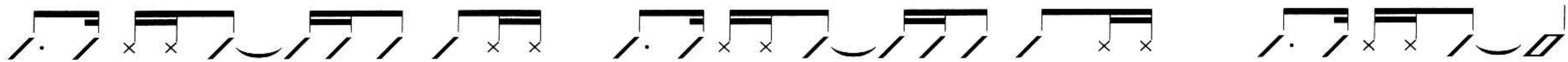
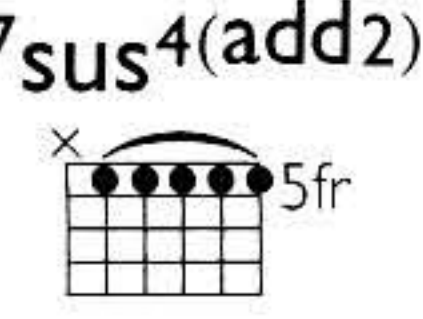
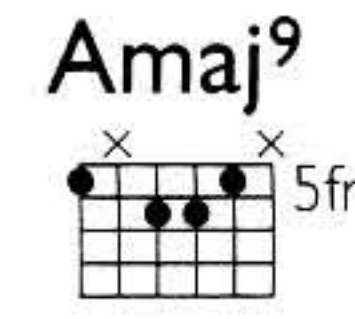
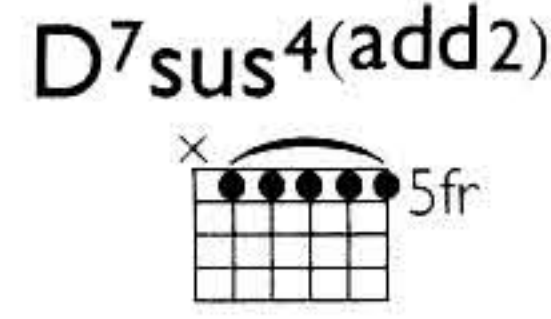
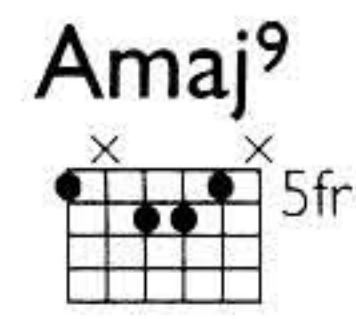
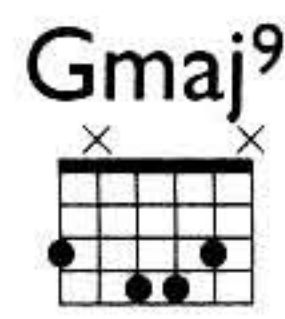
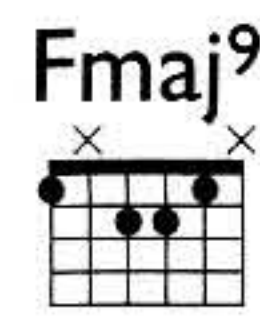
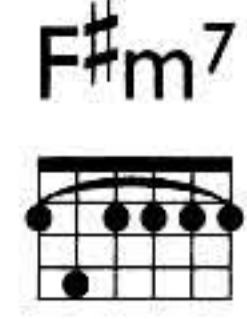
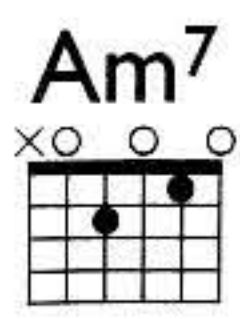
♩ = 105



Guitar rhythm



Bass 8vb throughout

1. The peb - bles you've ar - ranged in the sand, they're strange. They speak to me like con -
 2. Se-ven days in sun-ny June were long-e - nough to bloom the flo - wers on the sum -

20

Fmaj⁹ 3fr Gmaj⁹ 5fr Amaj⁹ 7fr D⁷sus⁴(add2) 5fr I. Am

Why d'you have to drop that bomb on me? La - zy

23

F#m⁷ Dm⁹ G¹³sus⁴ Am

days, cra - zy dolls. You said we'd

27

F#m⁷ Dm⁹ G¹³sus⁴

been friends too long.

2.

Bm⁷ 7fr F#m⁷ 9fr Bm⁷ 7fr F#m⁷ 9fr Fmaj⁹ 3fr Gmaj⁹ 5fr

Guitar rhythm - cont. sim. throughout chorus

30

Ooh, so ba-by let's get it on... Drink- ing wine and kil-ling time

33

Amaj⁹ 7fr D⁷sus⁴(add2) 5fr Bm⁷ 7fr F#m⁷ 9fr Bm⁷ 7fr F#m⁷ 9fr

sit-ting in the sum-mer sun.. You know I've want-ed you so long.

36

Fmaj⁹ 3fr Gmaj⁹ 5fr Amaj⁹ 7fr D⁷sus⁴(add2) 5fr Am⁷

Why d'you have to drop that bomb on me? Could it be this? The sto-

Ped.

39

F#m⁷ Dm⁹

- ries in your eyes tell of si-lent wings you fly a-way on. Se-ven

Ped.

42

Bm⁷ F#m⁷ Bm⁷ F#m⁷

Guitar rhythm - cont sim

days in sun-ny June were long enough to bloom

44

Fmaj⁹ Gmaj⁹ Amaj⁷ D⁷sus⁴(add2) Bm⁷ F#m⁷

flo-wers on_ that sun-beam dress you wore_ in_ spring, yeah_ yeah._ The way we laughed

47

Bm⁷ F#m⁷ Fmaj⁷ Gmaj⁷ Amaj⁷ D⁷sus⁴(add2)

as one. Why did you drop that bomb on me?

50

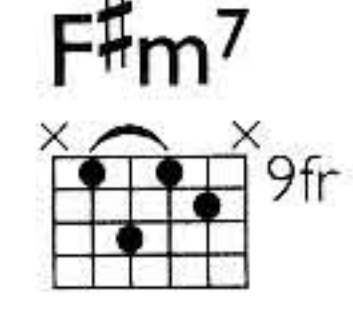
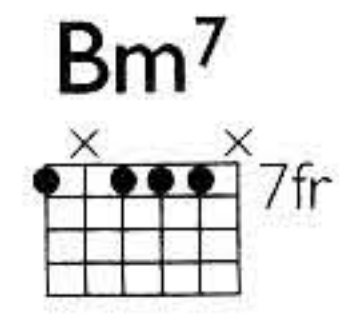
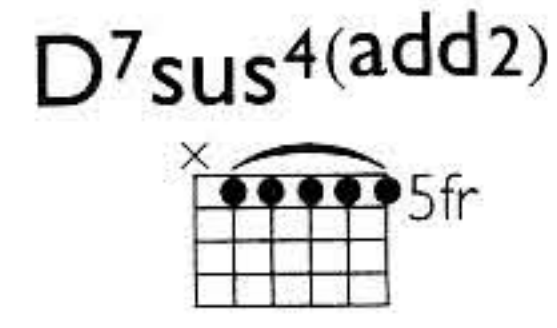
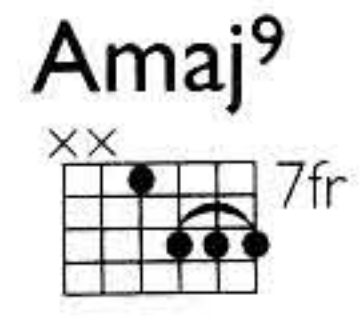
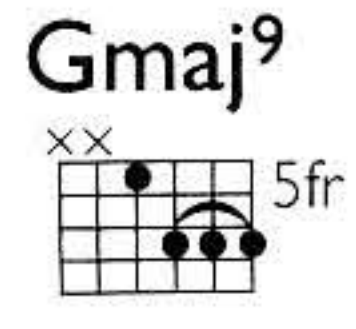
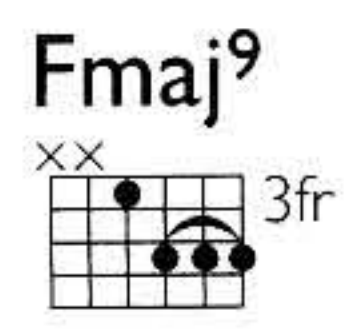
Bm⁷ F#m⁷ Bm⁷ F#m⁷ Fmaj⁹ Gmaj⁹

Ooh,_ so ba-by let's get it on._ Drink -ing wine_ and kil-ling time_

53

Amaj⁹ D⁷sus⁴(add2) Bm⁷ F#m⁷ Bm⁷ F#m⁷

sit - ting in the sum-mer sun.. You_ know I've_ want-ed you so long.



Guitar rhythm - cont. sim.



56

Why d'you have to drop that bomb on me? Could it be this? The ho-ney-su - ckle

59

bless - ings seem to show_ me. Could it be this? For se - ven days_ in June_

61

I was - n't lone - ly. Could it be this? You ne - ver gave_ me time_

63

to say_ I love_you. Coulditbe this? I know you don't be - lieve_ me but it's so_ true_

66

Bm7 7fr F#m7 9fr Bm7 7fr F#m7 9fr Fmaj9 3fr Gmaj9 5fr

Don't walk a - way from me girl. I read the sto - ries in your eyes.

2° ad-lib vocals

69

Amaj9 7fr D7sus4(add2) 5fr Bm7 7fr F#m7 9fr Bm7 7fr F#m7 9fr

Don't you walk a - way from me. I read the sto - ries in your eyes.

72

Fmaj9 3fr Gmaj9 5fr Amaj9 7fr D7sus4(add2) 5fr

And you've been tel - ling me we've been friends for too long.

74

Bm7 F#m7 Bm7 F#m7 Fmaj9

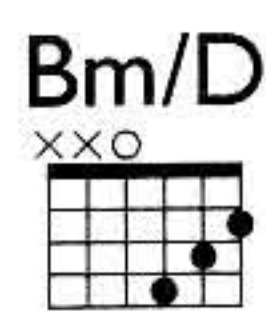
Guitar rhythm

Ooh.

(DON'T) GIVE HATE A CHANCE

Words and Music by Jason Kay, Matthew Richard Johnson and Rob Harris

♩ = 127

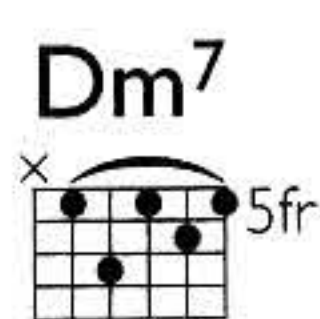



Bass 8vb throughout

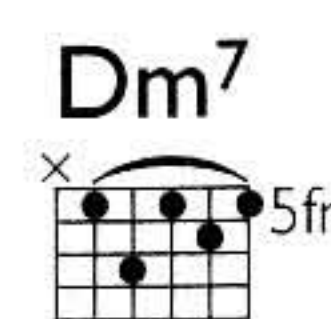


1. Why ___ can't___ we be___ to - ge - ther?
 (2.) why ___ do___ we see___ these co - lours?

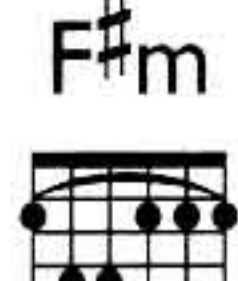
Could you
 It's on - ly



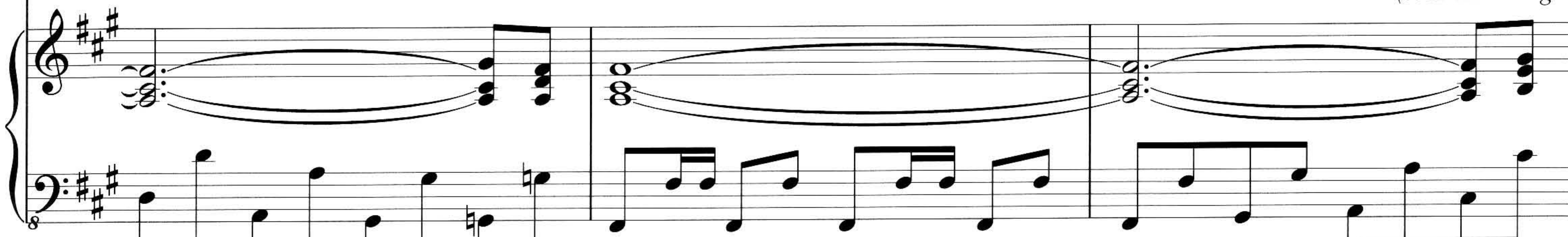
love___ me, don't hate___ me. I don't___ see (why can't___ we live___ to - ge -
 skin___ deep, don't mean a thing. So___ clear (un - der - neath___ this, we're___ all bro -





May - be we could get it on, may - be we can get a - long. Should___ be___ our___
 - ther.)
 Can't you see it's kill - ing us? Can't you see it's kill - ing us? Can't you see it's kill - ing me?
 - thers.)

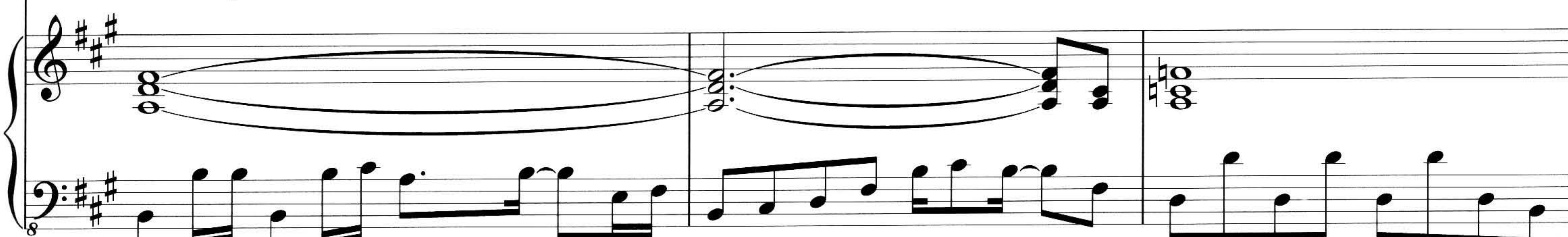
16 




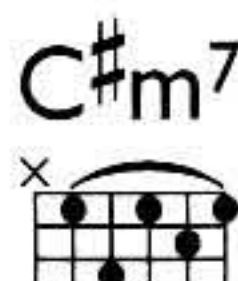
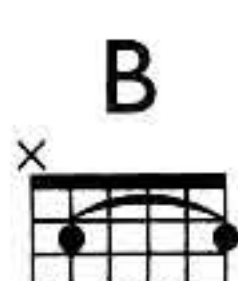
des - ti - ny. — And if you wan - na rise up. (We got this sin - gle love — in - side —
 Trig - ger hap - py fan - ta - sy. So — stand — up and be (so — strong —




19  

We can make this hate stop.) Now don't you wan - na rise up?
 — us.)
 We can make this hate stop.)
 — now.)



22     

We've been giv - ing hate a chance. (We got all this love to give,



26   

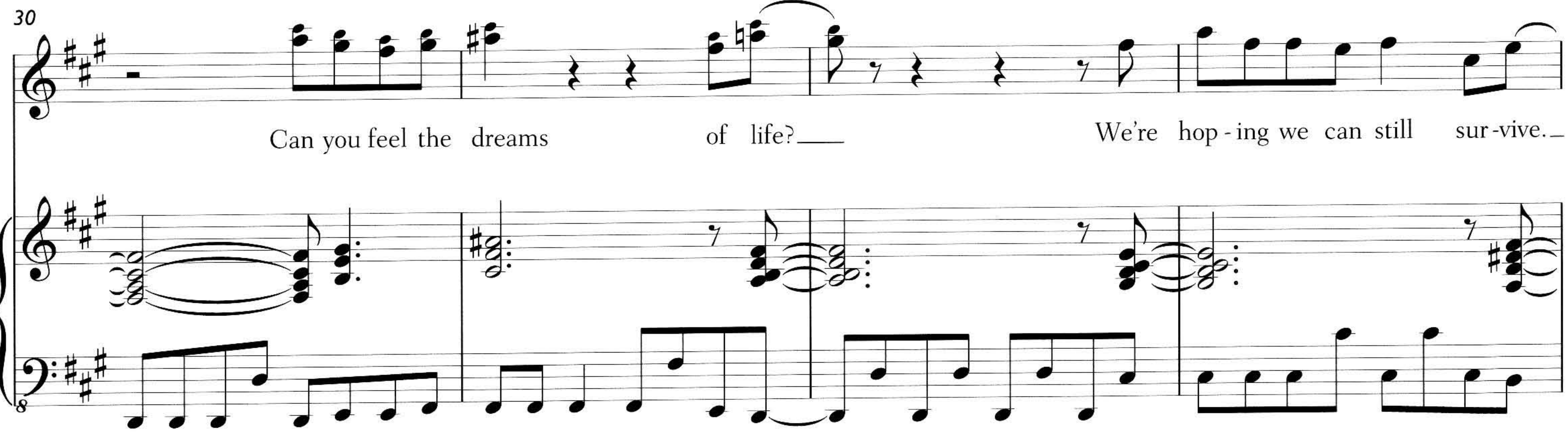
you know.) And the love will be run - ning out for — us.



E  F#  Bm/D  C#m7  B 

30

Can you feel the dreams of life? — We're hop - ing we can still sur - vive. —

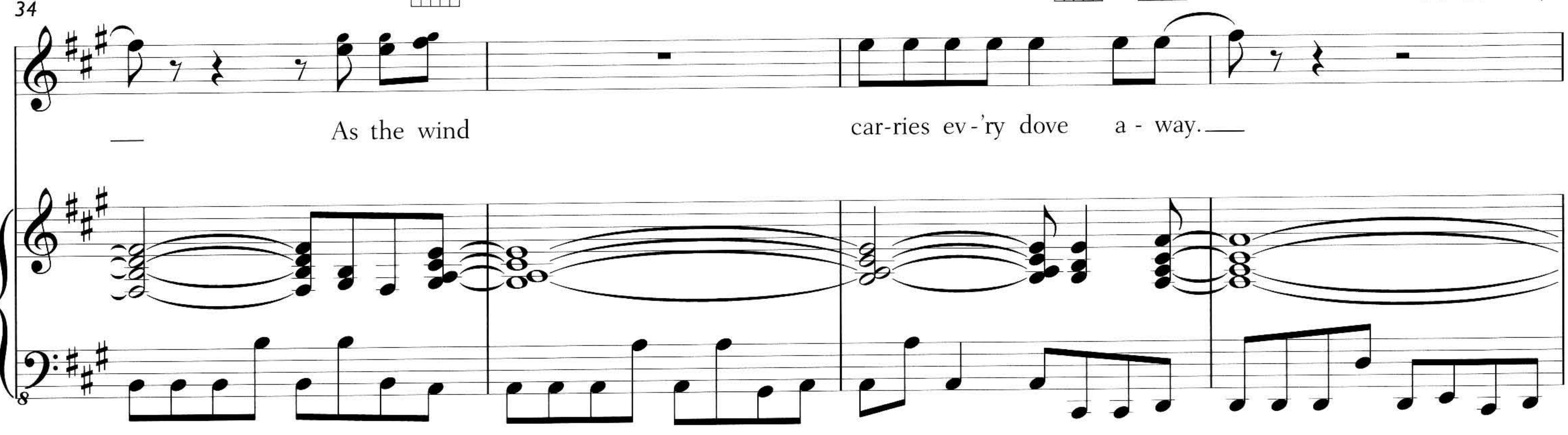


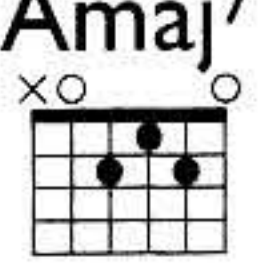
Amaj7  C#m7  Dmaj7 

To Coda ϕ

34

As the wind car - ries ev - 'ry dove a - way. —



1.  2.

38

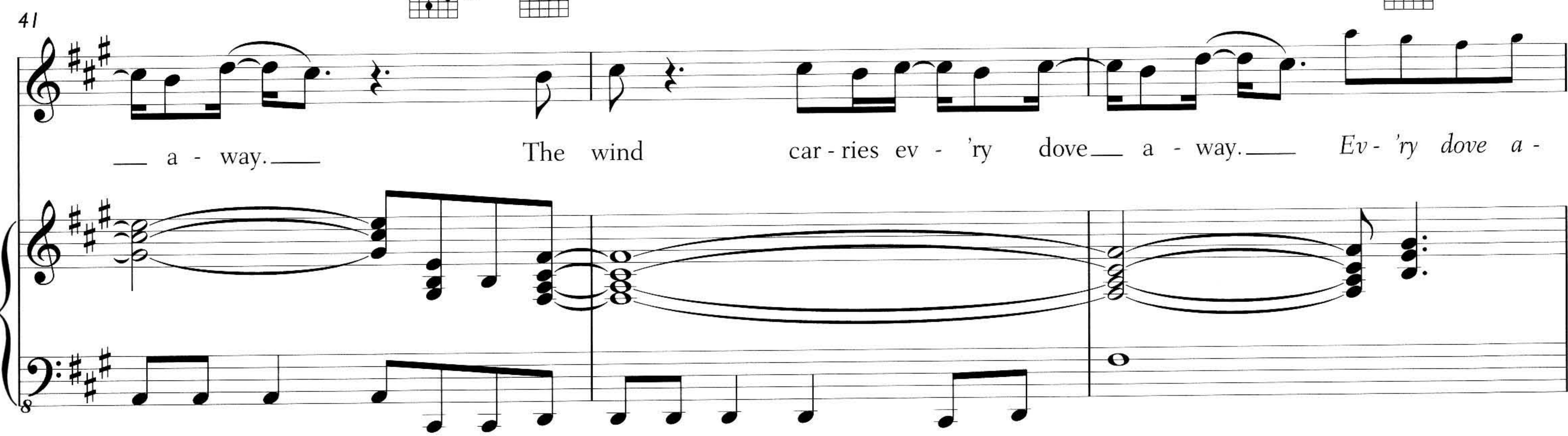
2. So The wind car - ries ev - 'ry dove



C#m7  Dmaj7  E 

41

— a - way. — The wind car - ries ev - 'ry dove — a - way. — Ev - 'ry dove a -



44

F# **D6** **C#m7** **B** **D6**

- way.) Now you've been tak - ing

48

C#m7 **B** **D6** **C#m7** **B**

our dig - ni - ty — for too — long. I want to — save this —

52

D6 **C#m7** **B** **D6** **C#m7** **B** **D6**

sanc - ti - ty — that we — hold. And who's right — and who is wrong?

56

C#m7 **B** **D6** **C#m7**

We're not so dif - ferent a - ny - way. Words are — in


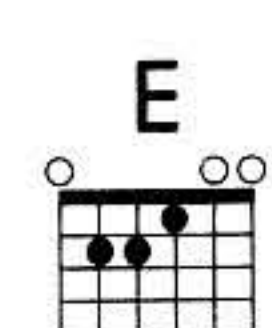
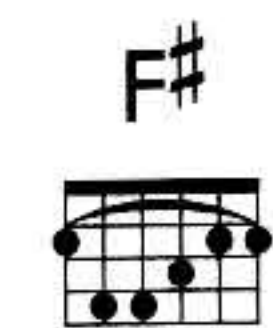

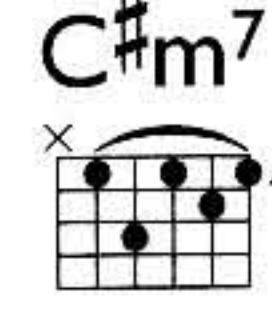
59

B  D⁶  C^{#m7}  B  **D. % al Coda**


this song. — Can't we stop the fight - ing 'cause we've been giv - ing



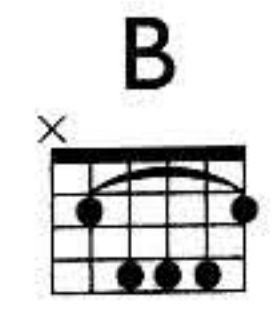
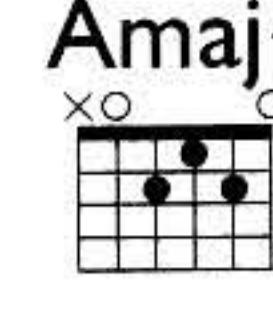
62

Dmaj⁷  E  F[#]  Bm/D  C^{#m7} 


(Don't give this hate a chance, we've got



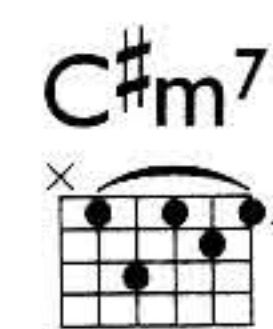

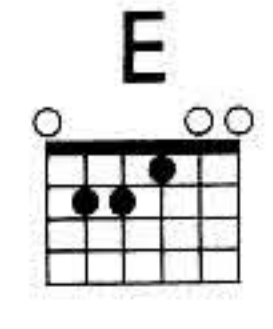
65

B  Amaj⁷ 


all this love to give. You know that this dream's a - live, we'll



68

C^{#m7}  Dmaj⁷  E  **Repeat & ad lib. to fade**

still sur - vive un - til no more peo - ple have to cry. I say)



RUNAWAY

Words and Music by Matthew Richard Johnson,
Jason Kay and Rob Harris

♩ = 126

Chord diagrams: C7 (3fr), Fm6, C7 (3fr), I. Fm6, 2. Fm6

1. Can you dig

Left hand part 2° only

Chord diagrams: C7 (5fr), C7 (3fr), Ab (4fr), Fm6 (3fr), C7 (5fr), C7 (3fr)

6

it?_

(2.) (feel) it?_

Some-thing in the air_ to - night.

I'm stuck in - side a hur - ri - cane.

Chord diagrams: Ab (4fr), Fm6 (3fr), C7 (5fr), C7 (3fr), Ab (4fr), Fm6 (3fr)

9

Got a one way tick - et._____

Cha-sing rain - bows._____

Ba - by don't you

Can't you see I'm

12

C7 5fr C7 3fr Ab 4fr Fm6 3fr C7 5fr C7 3fr

wan - na ride? Got to make it,
going in - sane? I wan - na be a free man,

15

Ab 4fr Fm6 3fr C7 5fr C7 3fr Ab 4fr Fm6 3fr

make it to the o - ther side. I've got de -
but I'm spin - ning on this cra - zy wheel. I'm jump - ing for the

18

C7 5fr C7 3fr Ab 4fr Fm6 3fr C7 5fr C7 3fr

- mons snap - ping at my heels to - night.
high bar, can't you dig it? No long - er know what I feel.

21

Ab 4fr Fm6 3fr C5 3fr Gmaj7 5fr Abmaj7 6fr

(2° only)

Can't you see I just want to run a - way.

25

G+7 9fr Fmaj7 8fr E+7 6fr

Turn me loose. I got peo - ple a - round, — grind - ing me down, —

28

E^b6 6fr D7 5fr D^bmaj⁹ 4fr C⁵ 3fr Gmaj7 5fr

I can't stay. I just — want to —

32

A^bmaj⁷ 6fr G+7 9fr Fmaj7 8fr

get a - way. I just wan - na get a - way — now. Turn me loose. Get them —

35

E+7 6fr E^b6 6fr

off my — back to - day. 1. D7 5fr D^bmaj⁹ 4fr 2. Can you feel

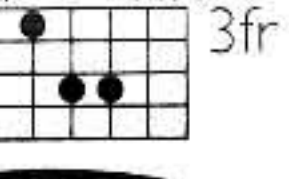
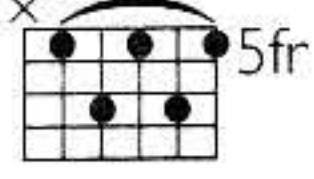
2.3.

D7

D^bmaj⁹

To Coda

C⁵



38

I just wan-na run a - way.

Ah.

Ah.

41

Ah.

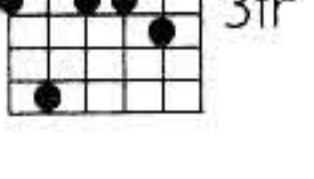
Ah.

C⁹sus⁴

Cm⁷

Cm⁹

Gm⁷#⁵



45

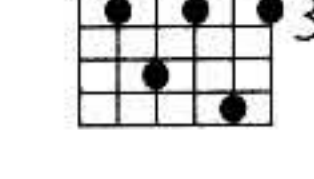
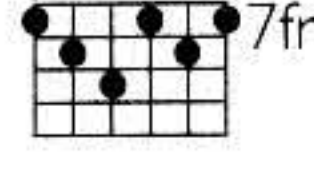
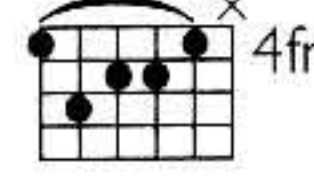
A^bmaj⁷

F⁷/A

G⁷/B

C⁹sus⁴

Cm⁷



Got to make it.

Got to make.

48

Cm⁹

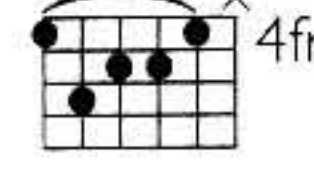
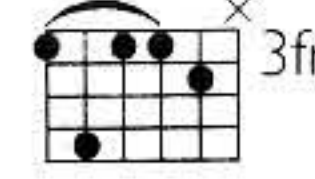
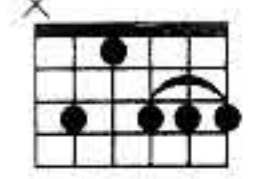
Gm⁷#⁵

A^bmaj⁷

F⁷/A

G⁷/B

D. al Coda



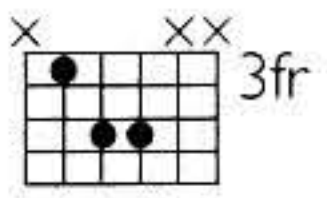
it,

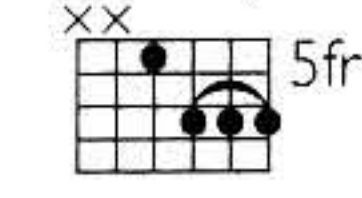
got to make it,

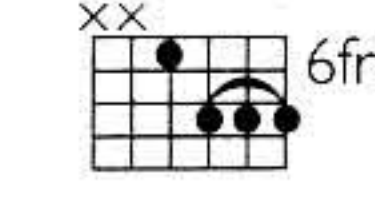
got to make it.

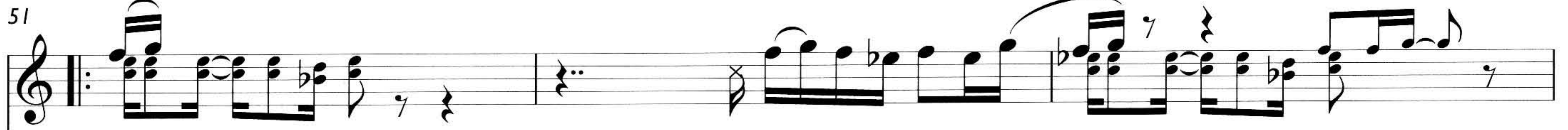
3

♯ Coda

C5


Gmaj7


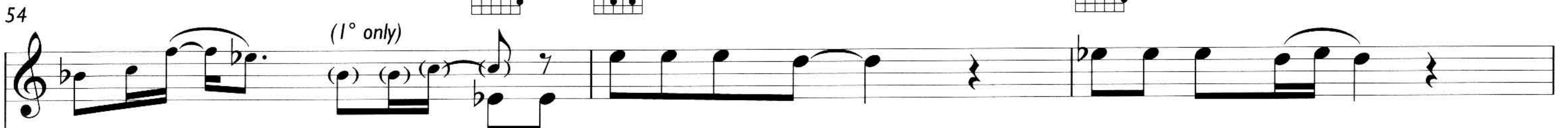
A♭maj7


51 

1. (way)
 2. (way)
 La la la__ la la la.

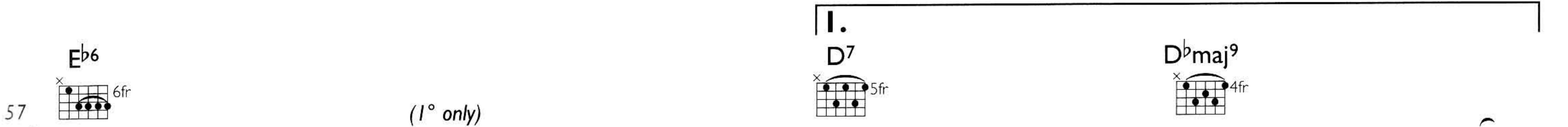
I just wan-na get a - way. _____ Turn me loose.
 I just got to get a - way. _____
 La la la__ la la la.



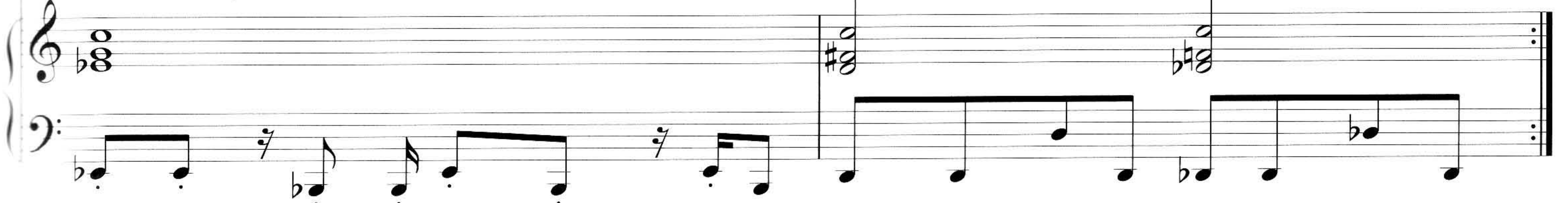
54 

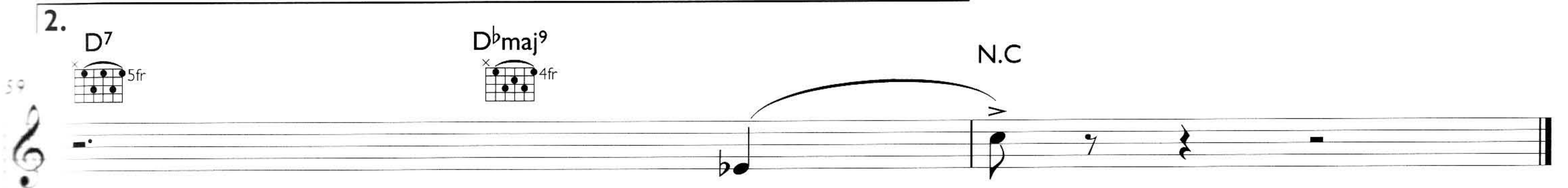
Run a - way. _____ I got peo - ple a - round__ grind - ing me down,__
 Run a - way. _____ Get__ them__ off__ my__




57 

I can't stay. __ I can't stay. __ I can't stay. __ I can't stay. __
 back to - day. __ Run - ning a - way. Run - ning a - way I just wan - na run a - way



59 

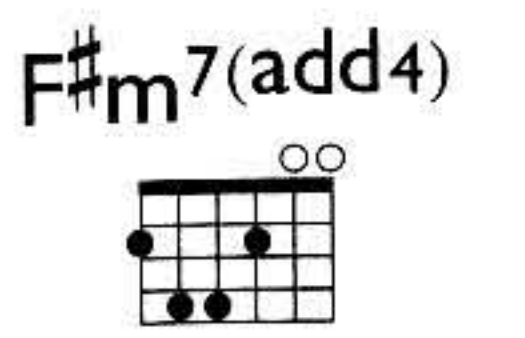
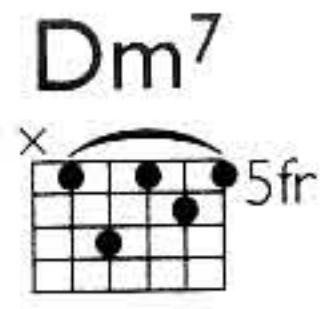
Ah. _____



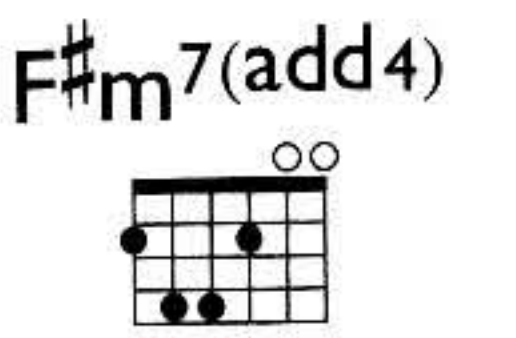
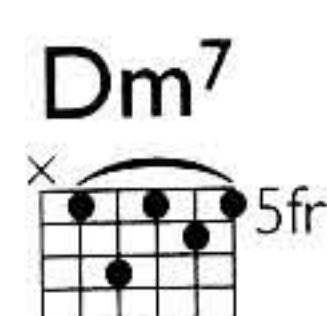
RADIO

Words and Music by Matthew Richard Johnson,
Jason Kay, Rob Harris and Derrick McKenzie

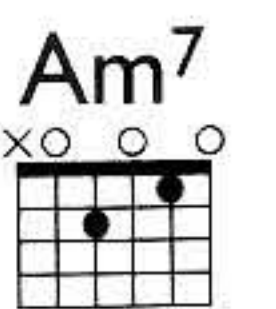
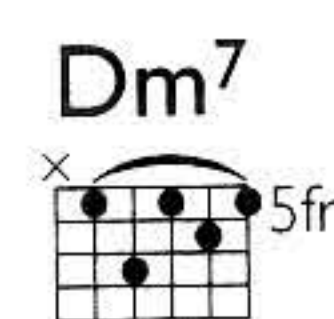
♩ = 123



Some-thing she's keep - ing from me, — I'm not dumb. — Don't give a damn.

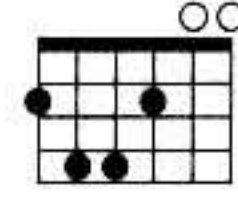


3 — Three's not a crowd, I'm a man, I'm a man. — She likes boys, she likes girls. Twists

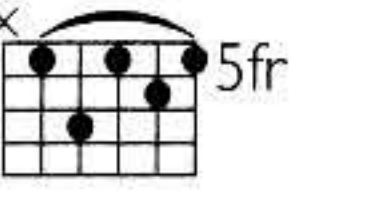


7 — her lit-tle fin-gers round those su-per-na-tu-ral curls. — There's a spi-der in her eyes, — some-

F#m7(add4)



Dm7



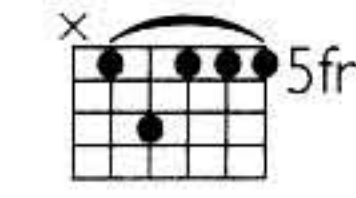
10

thing she can't dis - guise. from me.

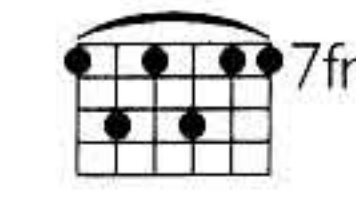


Guitar chord rhythm follows keyboard part - cont. sim.

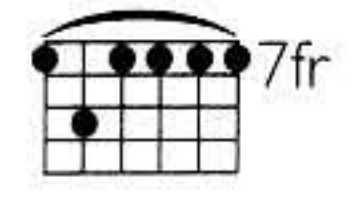
D7sus2



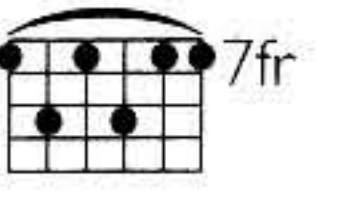
B7sus4



Bm7



B7sus4



13

1. Two lov - ing wis - pers from her black - ened lips____
 2. some fun - ny mo - ney fun - ny bus - iness go - ing on.

was all it took to get a
 Some - thing she's keep - ing from me,

(Bass guitar fills - 2° only)

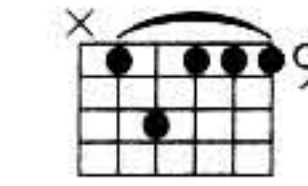
Bm7



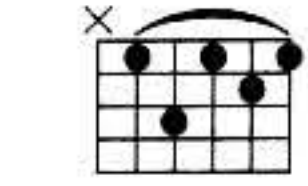
F#m7



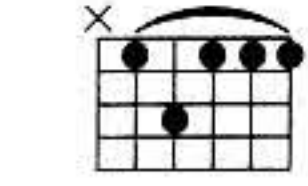
F#7sus2



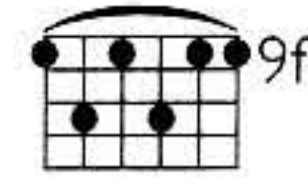
F#m7



F#7sus2



C#7sus4

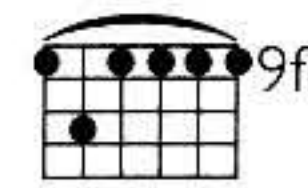


16

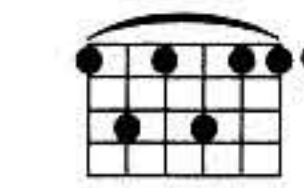
touch, feel, kiss. Now she's gone.____
 I'm not dumb, don't give a damn.____

I'm left a - lone, lone like a load - ed gun.
 Well three's not a crowd. I'm a

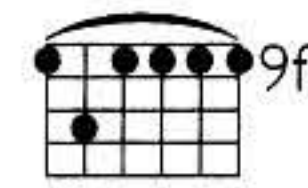
C#m7



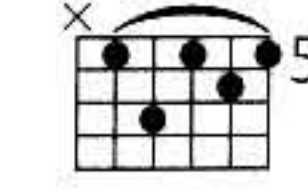
C#7sus4



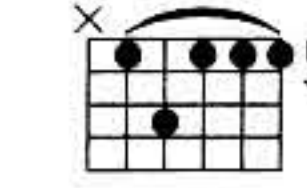
C#m7



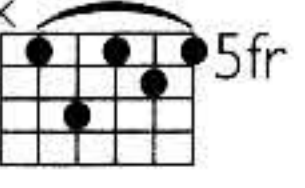
Dm7



D7sus2



Dm7



19

I see you soon
 man. I'm a man.

Let's have some fun. Let's get it on.____ I have a reef - er and some
 She likes boys, -

22

D7sus2 B7sus4 Bm7 B7sus4 Bm7 F#m7

spa-nish ci-ga-rettes, and on the back was writ-ten her ad - dress. Call me up,—
 she— likes girls, twists her lit-tle fin - gers round those supernatural curls. There's a spi -

25

F#7sus2 F#m7 F#7sus2 C#7sus4 C#m7 C#7sus4

- der in her eyes. try me on, — tune me in. — Let's make a su - per - no - va, let's
 Some-thing she can't dis-guise. That girl, — oh she's

28

C#m7 Dm9 *Guitar ends* Bm7

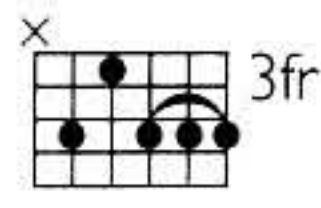
make a - no-ther nak - ed light show. Let's get it on the ra - di - o. —
 mak - ing — love in — ste - re - o. }

31

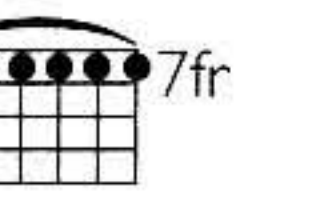
F#m9 C#m9

You took me last night and you weren't a - lone. — Let's get it on the ra - di - o. —

Dm⁹



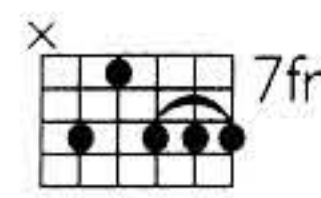
Bm⁷



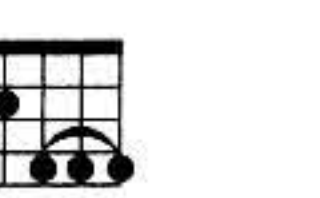
35

You're mak- ing love to me in ste-re- o. { 1. Let's do some cra-zy shit to - night.
2. Let's sneak it on the mid - night news.

F#m⁹



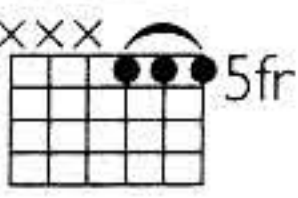
C#m⁹



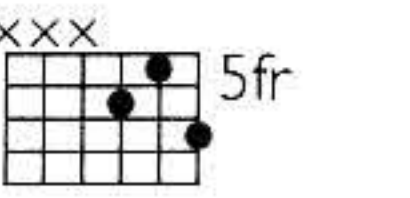
39

You guys have got the on - ly tune I like. — } So — let's get it on the ra - di - o. — Just
You liked it once but now you work in twos. — }

Am



F#7sus⁴



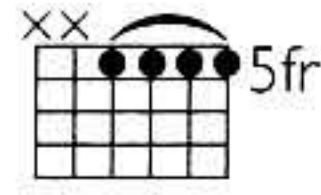
To Coda ⊕

Guitar chord rhythm follows right-hand keyboard part - cont. sim.

43

do it to me, give it to me, mak - ing love in ste-re- o. Well you come un - stuck when you got mis -

Am⁷



47

- in - for - ma - tion. Don't drop me now, — I'm high. You dropped my le - ver and I

F#7sus4

Dm7

Am7

50
 lost this e - le - va - tion. — Oh ba - by you're wrong. — All night.
 Ba - by I was so high, drop me out of your sky.

F#7sus4

Dm7

54
 You were ma - king love to me in ste - re - o. Can't you see — there's no-thing wrong.

Am7

F#7sus4

Dm7

D.º al Coda

57
 — All night. I know you wan - na get it on the ra - di - o. 2. That's when

Am

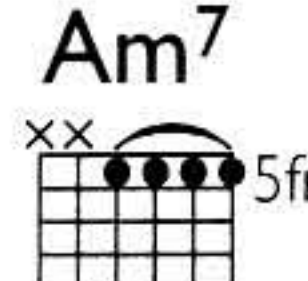
F#7sus4

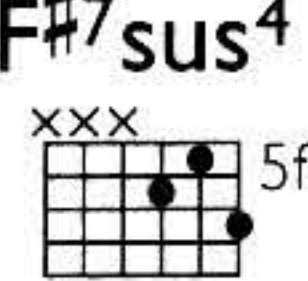
⊕ Coda

Guitar chord rhythm follows right-hand keyboard part - cont. sim.

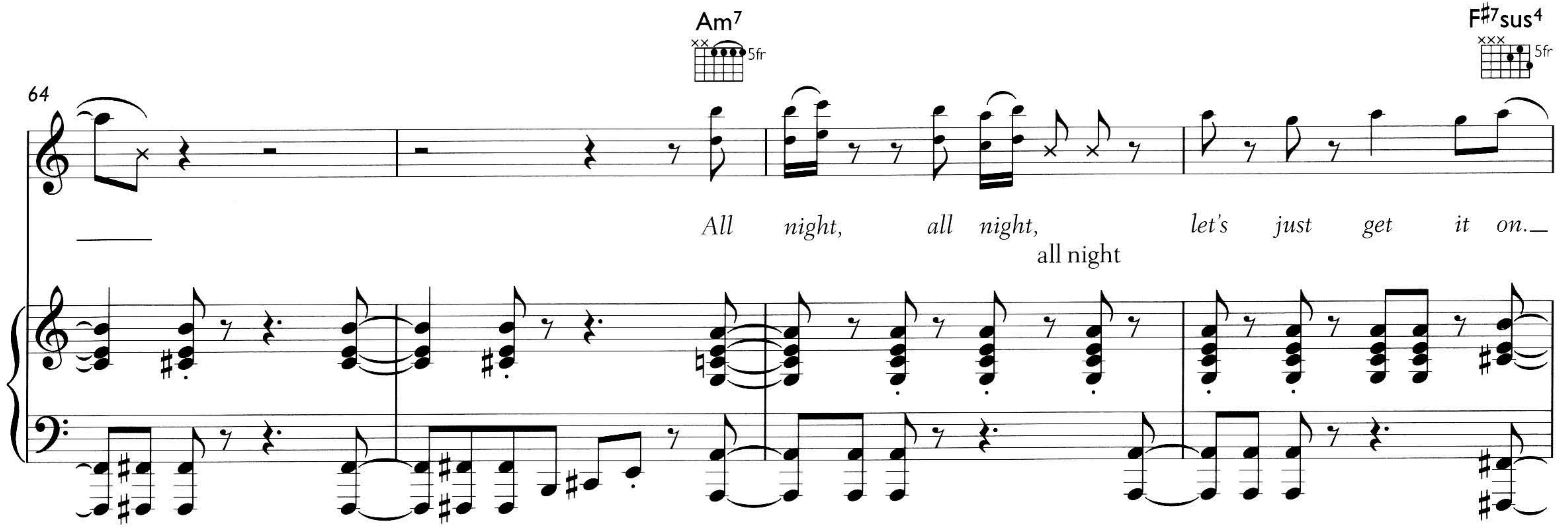
61
 mak - ing love in ste - re - o. All night, all night, all night, let's get it on. —

64

Am7  5fr

F#7sus4  5fr

All night, all night, let's just get it on...
all night



68

Dm7  5fr

Am7  12fr

F#7sus4  5fr

Hey, I know all a - long you were mak - ing love to me in



72

Dm7  5fr

Am7  12fr

ste - re - o. I can see there's no-thing wrong... I



75

F#7sus4  5fr

Dm7  5fr

know you wan - na get it on the ra - di - o. Oh let's get it on...
All



Am7

F#7sus4

Dm7

78
 night, all night, let's just get it on. — All

Am7

F#7sus4

82
 night, all night, all night, let's get it on. —

1. Dm7

2. Dm7

Am7

85
 All Some-thing she's keep - ing from me, — I'm not dumb. —

F#m7(add4)

N.C.

88
 I don't give a damn. — Three's not a crowd, I'm a man, I'm a man.

When You Gonna Learn
Too Young To Die
Blow Your Mind
Emergency On Planet Earth
Space Cowboy
Virtual Insanity
Cosmic Girl
Alright
High Times
Deeper Underground
Canned Heat
Little L
Love Foolosophy
Corner Of The Earth
Feels Just Like It Should
Seven Days In Sunny June
(Don't) Give Hate A Chance
Runaway
Radio