

Jamiroquai

Travelling Without Moving



Virtual Insanity

Music by Jason Kay and Toby Smith
Words by Jason Kay

(♩ = 92)

Capo 1

E♭m D♭9/F G♭11 G♭ C♭ Cm7♭5 C♭maj7 B♭7#5

E♭m7 A♭9 D♭9 G♭maj7 Cm7♭5 C♭maj7 B♭7#5

E♭m7 A♭9 D♭9 G♭maj7 Cm7♭5 C♭maj7

B♭7#5 E♭m7 A♭9 D♭9 G♭maj7

Ooh, _____ hey, _____ oh _____ what _____ we're liv-ing in, _____ let me tell ya. Hell, it's a won-
- der man can eat _____ at all _____ when things are big that should be small, who can tell _____ what ma-gic spells we'll
_____ be do - ing for _____ us? And I'm giv - ing all _____ my love _____ to this world, _____ on - ly _____ to be told,

The musical score is presented in a standard format with a treble and bass clef for the piano accompaniment and a single treble clef for the vocal line. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked as quarter note = 92. The score is divided into four systems, each with guitar chord diagrams above the vocal line and piano accompaniment below. The lyrics are written under the vocal line, with blank lines indicating where the singer should breathe or where the melody is not explicitly written. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Cm7b5

Cbmaj7

Bb7#5

Ebm7

Ab9

Db9



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

I can't see, I can't breathe. No ___ more will we be, ___ and no-thing's gon-na change the way _ we live, 'cause

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

Gbmaj7

Cm7b5

Cbmaj7

Bb7#5



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

we can al-ways take but ne - ver give. And now that things are chang-ing for ___ the worse, see,

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

Ebm7

Ab9

Db9

Gbmaj7



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

whoah_ it's a cra - zy world we're liv-ing in and I just can't see_ that half_ of us_

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

Cm7b5

Cbmaj7

Bb7#5

Cbmaj7

Ddim7



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

_ im - mersed in sin ___ is all ___ we have ___ to give these fu - tures made of

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

E \flat m7 A \flat m7 B \flat m7 C \flat maj7 Ddim7 E \flat m7 A \flat m7 B \flat m7

Vir - tu - al — In - sa - ni - ty — now, al - ways seem to be go - vern'd by — this love — we have for

C \flat maj7 Ddim7 E \flat m7 A \flat m7 B \flat m7

use - less, twist - ing of their new — tech - no - lo - gy, — oh, now

C \flat maj7 Ddim7 E \flat m7 A \flat m7 B \flat 7#5

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

A \flat 9 D \flat 9 G \flat maj7

- ing what a mess — we're in, — hard to know — where to be - gin, if

I could slip_ the sick-ly ties that earth - ly man has made. And now__ ev - ery-mo - ther can

— choose the co-lour_____ of her child, that's not na - ture's way, well

that's what they said yes - ter - day, — there's no-thing left to do but pray. — I

think it's time we found a new__ re - li - gion, whoah__ it's so__ in - sane__ to



syn - the - size_ an - oth - er strain, there's some - thing in_ these fu - tures that we have_ to be_ told.








Fu - tures made of Vir - tu - al_ In - sa - ni - ty_ now,
 Now there is no sound, if we all_ live_ un - der - ground,




al - ways seem to be go - vern'd by_ this love_ we have_ for
 and now it's Vir - tu - al In - sa - ni - ty, for - get your Vir - tu - al Re - a - li - ty,











use - less, twist - ing of their new_ tech - no - lo - gy_ oh, now_
 oh, there's no - thing so bad, as_ a mad un - hap - py man,















— there is — no sound, for we all — live un - der - ground, oh. —
 — oh — yeah, — I know, — yeah. —













Fu - tures made of Vir - tu - al — In - sa - ni - ty — now,



C♭maj7
Ddim7
E♭m7
A♭m7
B♭m7
C♭maj7
Ddim7

al-ways seem to be gov-ern'd by_ this love_ we have for use-less, twist-ing

E♭m7
A♭m7
B♭m7
C♭maj7
Ddim7

of their new_ tech - no - lo - gy___ oh, now___ there is___ no sound, for we all_

E♭m7
A♭m7
B♭7#5
C♭maj7
Ddim7
E♭m7
D♭9/F

_ live un - der - ground, oh._ Vir - tu - al___ In - sa - ni - ty___ is

G♭11
G♭
C♭
Cm7♭5
C♭maj7
B♭7#5

what we're liv-ing in,___ yeah,___ in us all round.___

8va

Cosmic Girl

Music by Jason Kay and Derek McKenzie
 Words by Jason Kay

(♩ = 120)

N.C.

1. 2.

I must - 've

Em7

F#m7

B7#5

died and gone to hea-ven, cos it was quar - ter past e - le - ven on a
 scan - ning all my ra-dars, well, she said she's from a qua - sar for - ty

Em7

F#m7

B7#5

Sa - tur - day in nine - teen nine - ty nine, right a -
 thou - sand mil - li - on light years a - way, it's a

Em7 F#m7 B7#5

- 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 asked

Em7 F#m7 B7#5

— that she__ was from_ an - oth - er time, — like some
— her for__ a num - ber all__ the same. — She said,

Em7 F#m7 B7#5

ba - by Bar - bar - el - la, — with the stars__ as her um - brel - la. — She
'Step in my__ trans - port - er, — so I can te - le - port ya__

Em7 F#m7 B7#5

asked me if I'd like to mag - net - ise. — Do I have
all a - round my hea - ven - ly__ bo - dy.' — This could be__

Em7 F#m7 B7#5

— to go Star - trek-king, cos it's you I should be check - ing, so she
 — a close_ en - coun - ter I should take care not to floun - der,

Em7 F#m7 B7#5

las - er beamed me with_ her cos - mic eyes, oh, now.
 sends me in - to hy - per - space, when I see her pret - ty face...

G#m F#m B7 C#m

She's just a cos - mic girl, oh yeah,

G#m F#m

— from an - oth - er gal - ax - y, my heart's at ze - ro

B7

C#m

G#m

F#m



gra - vi - ty,

she's from a cos - mic world, _____

put-ting me_ in ec - sta - sy, _____

trans-mit-ting on_ my fre-

-quen-cy, _____

she's cos-mic.

1. Em7

F#m7

B7#5

Em7

F#m7

B7#5



Em7 F#m7 B7#5 Em7 F#m7 B7#5

I'm

2. G#m F#m

Sends me in - to hy - per - space when I see__ her pret - ty face, -

B7 C#m *play 4 times* G#m F#m

sends me in - to hy - per - space when I see__ her pret - ty face.

B7 C#m

She's just a cos - mic girl_____ from an - oth - er gal-

G#m



F#m



B7



C#m



- ax - y, —

trans-mit-ting on — my fre - quen-cy, —

yeah.

G#m



F#m



— cos - mic,

oh, —

why can't — you be — my cos-mic wo - man?

B7



C#m



G#m



F#m



I need — you,

I want

you —

to be

B7



C#m



repeat and fade

— my cos-mic girl — for the rest — of time,

oh. —

Use The Force

Music by Jason Kay, Toby Smith,
Derek McKenzie and Sola Akingbola
Words by Jason Kay

(♩ = 120)

N.C.

Gm7



Ooh, _____ I

Gm7



Am7



Bbm7



D11



Gm



Am7



must be-ieve _____
ea - gle high, _____

I can do a - ny-thing, _____
cir - cling in the sky, _____

Bbm7 D11 Gm 3fr Am7 Bbm7 D11

learn_ I can heal a - ny-one, I
to live my life, I don't

Gm 3fr Am7 Bbm7 D11 Gm 3fr Am7

must be-lieve. I am the wind, yeah,
need no strife. I must be-lieve, I

Bbm7 D11 Gm 3fr Am7 Bbm7 D11

— I am the sea, oh, I
must be-lieve, I must be-lieve I'm a roc-ket-man, I must be-lieve, I must be-lieve I'm a

Gm 3fr Am7 Bbm7 D11

am the wind, I am the sea, I am the sun, I can be
su - per - star, I must be - lieve, I must be-lieve I can be

Gm Am7 Bbm7 D11 Gm Am7

a - ny-one. Oh, this world is mine, this
a - ny-one. I can step be - yond,

Bbm7 D11 Gm Am7 Bbm7 D11

world is mine, for all of time, for all of time, I can turn
oh, all my boun-da - ries, boun - da - ries, it won't be

Gm Am7 Bbm7 D11

a - ny stone, call a - ny place my home, I can do
hard for me to feel what there

Gm Am7 Bbm7 D11

a - ny - thing.
must be.

[G] [A] [Db]

I know I'm gon - na get my - self to - ge - ther, yeah,

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The guitar chords are indicated as [G], [A], and [Db]. The lyrics are "I know I'm gon - na get my - self to - ge - ther, yeah,".

[C] [G] [A] [Db]

use the force, I know I'm gon-na work it out,

The second system continues the piece. The vocal line has a long note on "use the force," followed by "I know I'm gon-na work it out,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The guitar chords are [C], [G], [A], and [Db].

[C] [G] [A]

use the force, I know I'm gon - na

The third system shows the vocal line with "use the force," and "I know I'm gon - na". The piano accompaniment continues with a steady rhythm. The guitar chords are [C], [G], and [A].

[Db] [C] [G] [A]

get my-self a - head, yeah, use the force, use the force,

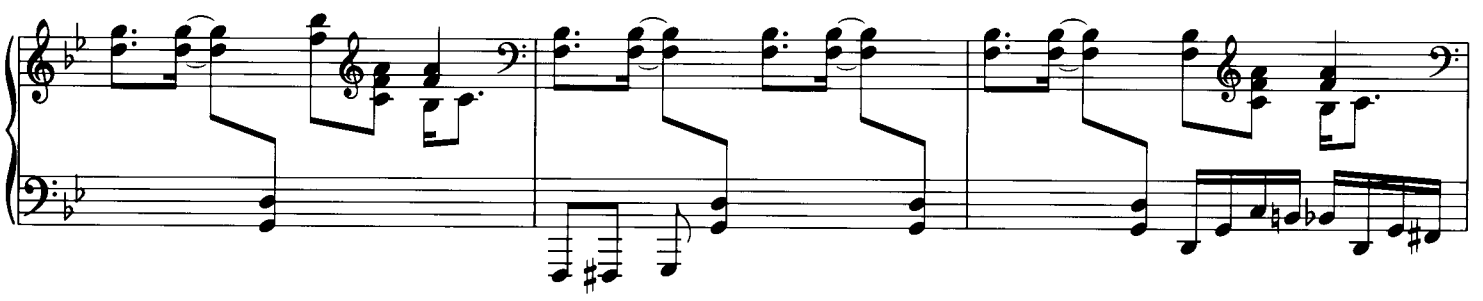
The fourth system concludes the piece. The vocal line says "get my-self a - head, yeah, use the force, use the force,". The piano accompaniment provides harmonic support. The guitar chords are [Db], [C], [G], and [A].

[D \flat] [C]

1.
Gm7

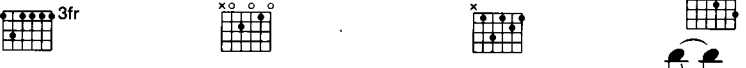


a - ha ha, a - ha - ha.

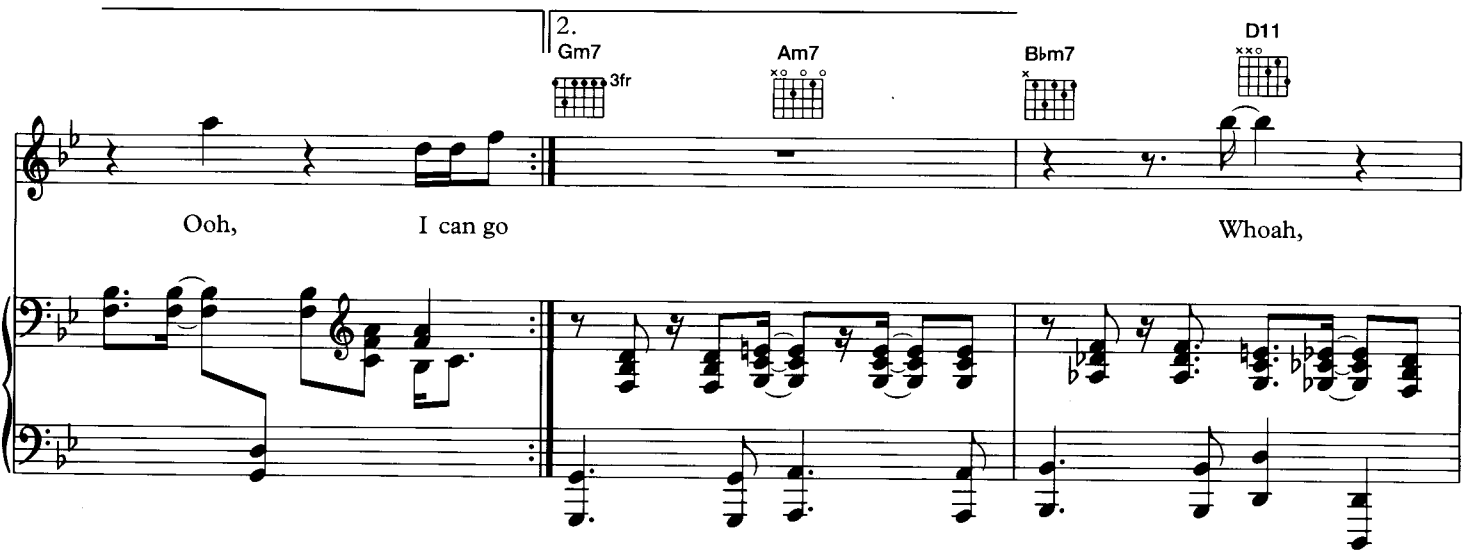




2.

Gm7 Am7 B \flat m7 D11



Ooh, I can go Whoah,



Gm7 3fr Am7 Bbm7 D11 Gm7 3fr Am7

I can do_ it dude, oh, I can do a-ny-thing, — a-ny-

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: Gm7 (3fr), Am7, Bbm7, D11, Gm7 (3fr), and Am7. The bottom two staves are piano accompaniment, with a treble clef staff containing chords and a bass clef staff containing a simple bass line.

Bbm7 D11 Gm7 3fr Am7 Bbm7 D11

- thing, a-ny - thing.

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics. Above it are six guitar chord diagrams: Bbm7, D11, Gm7 (3fr), Am7, Bbm7, and D11. The bottom two staves are piano accompaniment, continuing the chordal and bass line from the previous system.

[G] [A] [Db] [C]

Detailed description: This system shows a sequence of four guitar chords in the treble clef: [G], [A], [Db], and [C]. Below each chord is a corresponding piano accompaniment diagram in the bass clef, consisting of two parallel lines with a circle in the middle, representing a simple bass line for each chord.

[G] [A] [Db] [C] [G]

Detailed description: This system shows a sequence of five guitar chords in the treble clef: [G], [A], [Db], [C], and [G]. Below each chord is a corresponding piano accompaniment diagram in the bass clef, consisting of two parallel lines with a circle in the middle, representing a simple bass line for each chord.

Everyday

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

(♩ = 69)

Em9 F#m9 B7b9#5 Em9 F#m9 B7b10#5

Em9 F#m9 B7b9#5 Em9

Yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do,

F#m9 B7b9#5 Em9

yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do,

F#m9 B7b9#5 Em9

yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do,

Detailed description: This is a piano score for the song 'Everyday'. It features a 4/4 time signature and a key signature of one sharp (F#). The tempo is marked as quarter note = 69. The score is divided into four systems. Each system includes a vocal line with lyrics, a piano accompaniment with a treble and bass clef, and guitar chord diagrams. The lyrics are 'Yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do,' repeated across the systems. The guitar chords are Em9, F#m9, B7b9#5, and B7b10#5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

F#m9 B7b9#5 Em9 F#m9

yes I do, yes I do, yes I do, yes I do, yes I do, yes I do, yes I do. Ba - by, -

B7b9#5 Em9 F#m9

may - be we can spend a lit - tle time to - ge-ther, now that we're a - lone,

B7b9#5 Em9 F#m9

so ___ long

B7b9#5 Em9 F#m9 B7#5

I have been wait-ing, — and now, can't you let me take you home?

F#m9



C#m9



F#m9



All these things we do _____ will make our dreams come true.

C#m9



F#m9



C#m9



_____ You want me, and I sure - ly want you. _____ Tell me where to go,

F#m9



C#m9



Em9



_____ tell me what I need to know _____ to take you on a lit-tle ride. _____

F#m9



B7b9#5



Em9



F#m9



Hold me, _____ con - trol _____ me, _____ let me cir-cum-

B7 \flat 9#5 Em9 F#m9 B7 \flat 9#5 Em9

- na-vi-gate your bo-dy mind and soul_ like a, a seed from a flo - wer

F#m9 B7 \flat 9#5 F#m9

I can grow, and you_ must know sad-

B7 \flat 9#5 Em9 F#m9 B7 \flat 9#5 Em9

- ness don't mean a thing, cos you and me girl, you know we're in the swing. All the things

F#m9 B7 \flat 9#5 Em9

_ that I want_ to get with_ you on_ a mid - sum- mer night, in the eve -

F#m9



B7#5



F#m9



C#m9



- ning light, sweet_ eve-ning light. All these things we do_

F#m9



C#m9



F#m9



will make our dreams come true. I want you, you want me, I sure-ly need you ba - by,

C#m9



F#m9



C#m9



and so far what we've done_ has made our lives be - come_ some-thing more than_

F#m9



C#m9



eve-ning light to make it right. All, all I want from you ba -

F#m9

C#m9



- by, is sweet lov-ing now, I know, I know yes, I know,

F#m9

C#m9



I know what I want from you girl, hey, ooh, we can make it right,

F#m9

C#m9



we can hold on - to each oth-er tight, lose_ our in - hi -

F#m9

C#m9



- bi - tions, yeah, yeah, yeah, yeah.

F#m9



C#m9



Ev-ery lit - tle thing we do is good, ev - ery lit - tle thing you see is sweet, ev -

F#m9



C#m9



- ery lit - tle part of you_ I'd like_ to meet,___ I want you girl, you know I want you,

F#m9



C#m9



want you in the eve-ning light.

repeat and fade

Em7



Fmaj9#4



Baug



Em7



Fmaj9#4



Baug



Alright

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

Freely (♩ = 54)

Chord diagrams for the first system:

- Cm9:
- Gm9:
- Dm9:
- Am9:

(♩ = 104)

Chord diagrams for the second system:

- Cm9:
- Gm9:
- Dm9:

I need

Chord diagrams for the third system:

- Am9:
- Cm9:

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

Chord diagrams for the fourth system:

- Gm9:
- Dm9:
- Am9:

— your love, I need your love, I need your love, I need your love, I need your love, I need your love.

Cm9 Gm9 Dm9 3fr

You give me light so to-night take me there.
 I see your eyes hold the key to my pa -

Am9 Cm9 Gm9 3fr

-ra-dise. I feel your sun start to glow,
 Sum - mer in your smile, well it makes me feel -

Dm9 3fr Am9

and I know it let me show you that I
 so real, so real, you

Cm9 Gm9 3fr

want your love. I need your touch for the rest
 tell me things and my heart sings to the world,



of our time to - ge - ther ba - by. Come
from is - lands in the sky.



fly with me e - ter - nal - ly you and me, we were meant
Take my hand as one we will stand, you know it's ne - ver ne - ver to say



to be, yeah. Hey al - right, right now we'll
hel - lo to for - ev - er yeah.




spend the night to - ge - ther, wake up and live for - ev - er yeah,


Cm9  Gm9  3fr Dm9  3fr

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



Am9  1. Cm9  Gm9  3fr




up and live for-ev-er — yeah, hey. Ah,



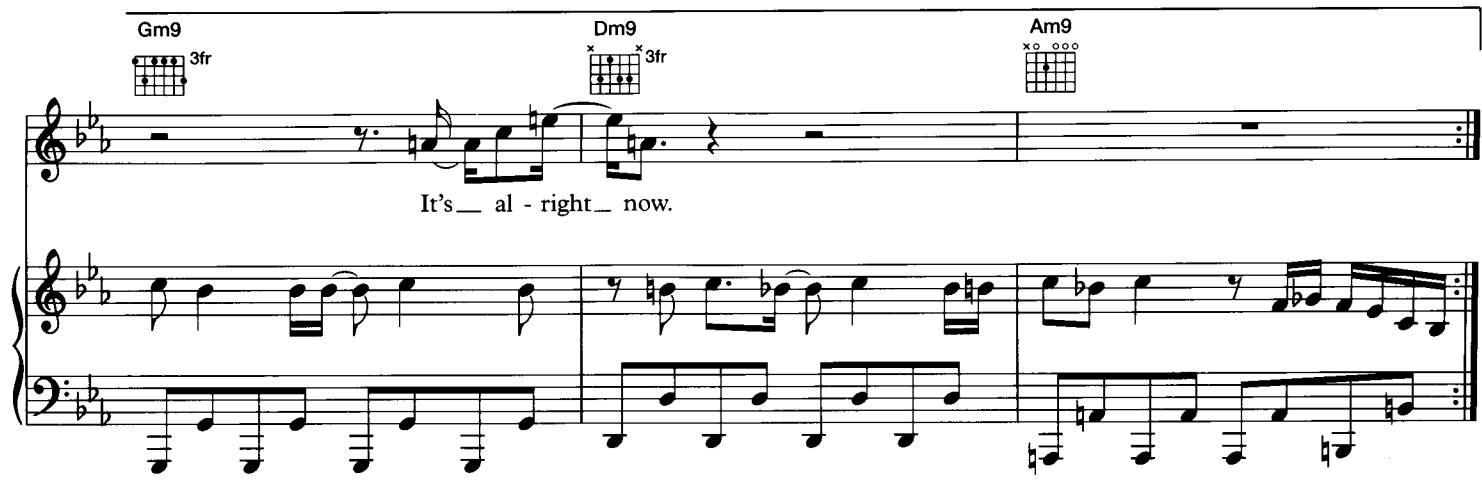
Dm9  3fr Am9  Cm9 

— we got to come to-ge - ther ba - by. —



Gm9  3fr Dm9  3fr Am9 

It's — al - right — now.



2.
Cm9 Gm9 Dm9

Hey al - right, — right now we'll spend the night to-ge-ther, wake

Am9 Cm9 Gm9

up and live_ for-ev-er_ yeah, hey al - right, — right now. — We'll

Dm9 Am9

spend the night_ to - ge - ther, — wake up and live_ for - ev - er_ yeah,

Cm Gm Dm

hey.

Am Cm Gm

I need_ your touch, I want your love so _

Dm Am Cm9

_ much. I _____ need

Gm9 Dm9 Am9

_ your touch, and I want_ your love so ____ much.

Cm9 Gm9 Dm9

oh _ now to-night. _ We'll spend the night to-ge-ther, wake

Am9 Cm9 Gm9 3fr

up and live_ for-ev - er_ yeah, hey al - right. We'll

This system contains the first two staves of music. The top staff is the vocal line with lyrics: "up and live_ for-ev - er_ yeah, hey al - right. We'll". The bottom staff is the piano accompaniment. Above the vocal staff are three guitar chord diagrams: Am9 (x0 000), Cm9 (x 0 0 0 x), and Gm9 3fr (x 0 0 0 3fr).

Dm9 3fr Am9

spend the night_ to - ge - ther, wake up and live_ for - ev - er_ yeah,

This system contains the third and fourth staves of music. The top staff continues the vocal line with lyrics: "spend the night_ to - ge - ther, wake up and live_ for - ev - er_ yeah,". The bottom staff is the piano accompaniment. Above the vocal staff are two guitar chord diagrams: Dm9 3fr (x 0 0 0 3fr) and Am9 (x0 000).

Cm9 Gm9 3fr Dm9 3fr

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

This system contains the fifth and sixth staves of music. The top staff continues the vocal line with lyrics: "hey al - right. We'll spend the night to - ge - ther, wake". The bottom staff is the piano accompaniment. Above the vocal staff are three guitar chord diagrams: Cm9 (x 0 0 0 x), Gm9 3fr (x 0 0 0 3fr), and Dm9 3fr (x 0 0 0 3fr).

Am9 Cm9

up and live_ for - ev - er.

This system contains the seventh and eighth staves of music. The top staff continues the vocal line with lyrics: "up and live_ for - ev - er.". The bottom staff is the piano accompaniment. Above the vocal staff are two guitar chord diagrams: Am9 (x0 000) and Cm9 (x 0 0 0 x).

High Times

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

(♩ = 108)

N.C.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 108. The piano part begins with a whole note chord of D major (D, F#, A) in the right hand and a whole note bass line in the left hand. The vocal line starts with the lyrics "You don't need your_ name in bright lights, you're a".

The second system continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and sustained chords in the right hand. The vocal line continues with the lyrics "rock star, and some tin foil_ with a".

The third system concludes the vocal and piano parts. The piano accompaniment includes a five-fingered scale in the right hand. The vocal line ends with the lyrics "glass pipe is your gui-tar now, yes it is. ____ 1. Lit-tle".

Em7add4 Bb7sus4 Asus2 Fsus4/E Em7add4 Bb7sus4

An - ge - la _____ suf - fers de - lu - sions from these high times,
 (2.) twist - ed _____ crys - tal king - dom where you live your nine lives,

Asus2 Fsus4/E Em7add4 Bb7sus4 Asus2 Fsus4/E

she's been clean - ing _____ up since four - teen _____ on the
 and your head spins with pur - ple cy - clones _____ made of

Em7add4 Bb7sus4 Asus2 Fsus4/E Em7add4 Bb7sus4

main line, and her hunk - y, _____ funk - y
 dex - a - drine, and when the phone rings, you think

Asus2 Fsus4/E Em7add4 Bb7sus4 Asus2 Fsus4/E

junk - y _____ of a boy - friend got her on late nights, with her skirt tight,
 bad things, well, these are high, high, high, high times, _____ yeah, in a - ny

Em7add4

Bb7sus4

Asus2

Fsus4/E



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

Em7add4

Bb7sus4

Asus2

Fsus4/E



God bless our high times. — Don't you know that
flight times, oh now, ma - ma.

Em9

A13b9

Fm9



last night, turned to day-light, and a min-ute be-came a day?

Em9

B7#5

Em9

A13b9



Last night all my trou - bles, — well, they seemed

Fm9 Em9 B7#5 Em9

— so, so far a-way, — oh, and I'm search-ing my re-flec-

A13b9 Fm9 Em9 B7#5

- tion — for a glimpse — of an-oth-er me. — I've

Em9 A13b9

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

to Coda ⊕

Fm9 Em9

— times are kill-ing me.

Em7add4 Bb7sus4 Asus2 Fsus4/E Em7add4 Bb7sus4

Now, high times go on__ and on and on, high

Asus2 Fsus4/E Em7add4 Bb7sus4 Asus2 Fsus4/E

times they rock your mind, yeah, huh.

Em7add4 Bb7sus4 Asus2 Fsus4/E Em7add4 Bb7sus4

2. This

Asus2 Fsus4/E Em7add4 Bb7sus4 1-3. Asus2 Fsus4/E

4. Asus2 Fsus4/E Em7add4 Bb7sus4 Asus2 Fsus4/E

P - p - pa - ra - noi - a will des - troy — ya, p - p - pa - ra - noi -

Em7add4 Bb7sus4 Asus2 Fsus4/E Em7add4 Bb7sus4

- a — will — des - troy ya, — p - p - pa - ra - noi - a — will — des -

Asus2 Fsus4/E Em7add4 Bb7sus4 Asus2 Fsus4/E

- troy ya, pa - ra - noi - a, pa - ra - noi - a this time.

D. al Coda

⊕ CODA

Fm9 Em9

'cause they sure — are kill - ing me. oh. — la la la — la la —

A13b9 Fm9 Em9 B7#5 Em9

— la high_ times, oh__ yeah, ooh, we're liv-ing in high,

A13b9 Fm9 Em9 B7#5 Em9

_ high times, ___ yeah. ___ Last night turned to day-

A13b9 Fm9 Em9 B7#5 Em9

- light, and a mo - ment half a world a-way. ___ Time can be so pre-

A13b9 Fm9 Em9 B7#5 Em9

- cious when you throw_ your life a-way. ___ I can't help

A13b9 Fm9 Em9 B7#5 Em9

liv-ing it up, — let-ting it all go wrong, — I can't be -

A13b9 Fm9 Em9 B7#5 Em9

- lieve in these white lines, know-ing my life has gone. — Kids wan-na give it up,

A13b9 Fm9 Em9 B7#5 *play 3 times*

kids wan-na give it up, — time to let your mind be free, search-ing for e - ter - ni - ty. —

Em9 A13b9 Fm9 Em9

Kids wan-na give it up, kids wan-na give it up, — yeah, oh al - right.

Drifting Along

Music by Jason Kay, Derek McKenzie,
Simon Katz and Stuart Zender
Words by Jason Kay

(♩ = 96)



A6



B6



Emaj7




1. No - where to go, — but I'll still be cruis - ing,
 (2.) feel - ing the pres - sure all a - round me crum - ble, *man now,* but
 (3.) clos - ing my eyes, — don't want to see kill - in', *gen - tle*

A6



B6



Emaj7



I live this life long, long, long time. — You know I'm
 I won't be put down this time. I'm
 gi - ants will roam for - ev - er. I'm

Em9



F#m



drift-ing a - long, drift - ing a-long, can't see where I'm go - ing.
 shift-ing a - long, though I sing a sweet song, sweet song, we'll
 cruis-ing the street, won-der - ing who I'll meet. Oh,

A6



B6



Emaj7



I will get to my des - ti - na - tion. 2. I'm
 mur - der in the streets where I be liv - in'. 3. I'm
 love has got to reign in our world.

Em9



F#m



A6



B6



Emaj7



Em9



F#m



La la la la, _

la la la la la la.

A6



B6



Emaj7



I don't know where

I am go - ing _ to. _ _ _

Em9



F#m



Drift - ing a - long,

clos - ing up my eyes

to the world,

A6



B6



Emaj7

*repeat and fade*

I don't want to hear _ _ _

cry - ing.

Didjerama

Music by Jason Kay, Wallis Buchanan
and Derek McKenzie
Words by Jason Kay

♩ = 92

N.C.

freely

a tempo

repeat ad lib. to fade

Didjital Vibrations

Music by Jason Kay, Wallis Buchanan
and Stuart Zender
Words by Jason Kay

(♩ = 80)
N.C.

Gm/D
xxo

Cm7
x1113fr 3fr


play 4 times

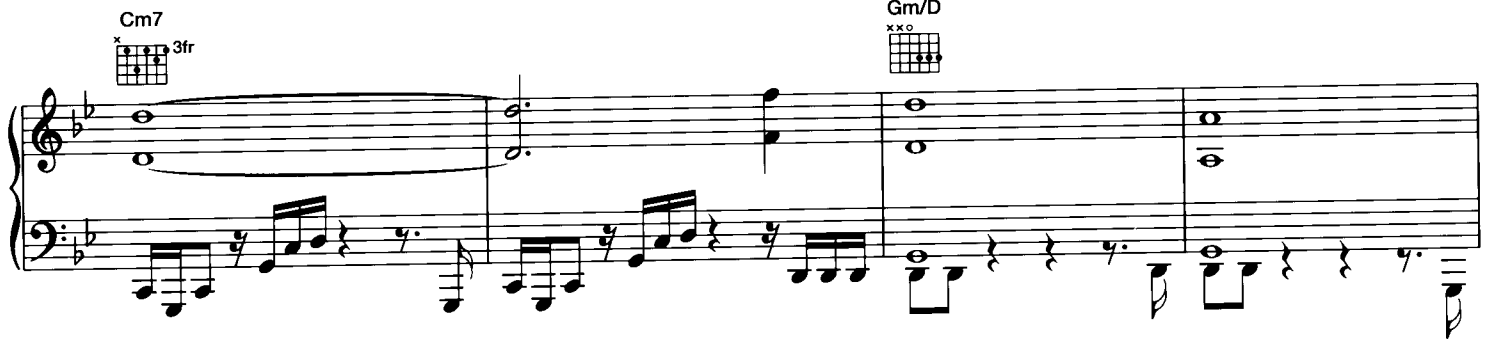
Gm/D
xxo

Cm7
x1113fr 3fr



Cm7  3fr

Gm/D 



Cm7  3fr

Gm/D 



Cm7  3fr

Gm/D 




tr  3fr

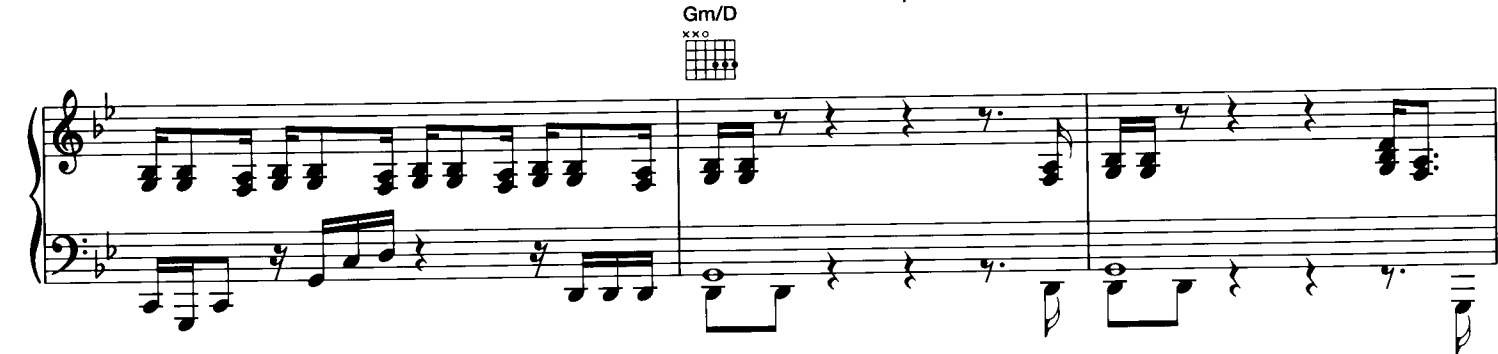


Gm/D 

Cm7  3fr






Gm/D 



Cm7  3fr 



tr Cm7  3fr 



Cm7  3fr 





Cm7  3fr 



Cm7  3fr



Gm/D  Cm7  3fr



Gm/D



Musical notation system 1: Treble and bass clefs with piano accompaniment.

Cm7



Gm/D



Musical notation system 2: Treble and bass clefs with piano accompaniment.

Cm7



Gm/D



Musical notation system 3: Treble and bass clefs with piano accompaniment.

Cm7



Musical notation system 4: Treble and bass clefs with piano accompaniment. Includes a trill (tr) in the treble clef.

Gm/D



Cm7



Musical notation system 5: Treble and bass clefs with piano accompaniment.

N.C.

repeat and fade

Musical notation system 6: Treble and bass clefs with piano accompaniment, ending with repeat and fade instructions.

Travelling Without Moving

Words and Music by
Jason Kay

(♩ = 120)



The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system includes a treble and bass clef staff with a 4/4 time signature and a tempo marking of 120 beats per minute. A chord diagram for Em (0 2 2 0 0 0) is provided above the first measure. The second system continues the piano accompaniment. The third system also continues the piano accompaniment. The fourth system introduces a vocal line in the treble clef with the lyrics "Get down, right on," and continues the piano accompaniment in the bass clef.

get down.

C#m9


F#m9


I know all we're do - ing is tra - vel - ling with-out mov -


D#m9


G#13b9

- ing, yeah, yeah. I know all we're do - ing is tra -


C#maj9  3fr


D13  5fr

D9  3fr


C#m9 

- vel - ling with - out mov - ing, can't stop, no. —



F#m9 

I know all we're do - ing is tra - vel - ling with - out mov - ing, yeah,



D#m9  3fr


G#13b9  3fr

C#maj9  3fr

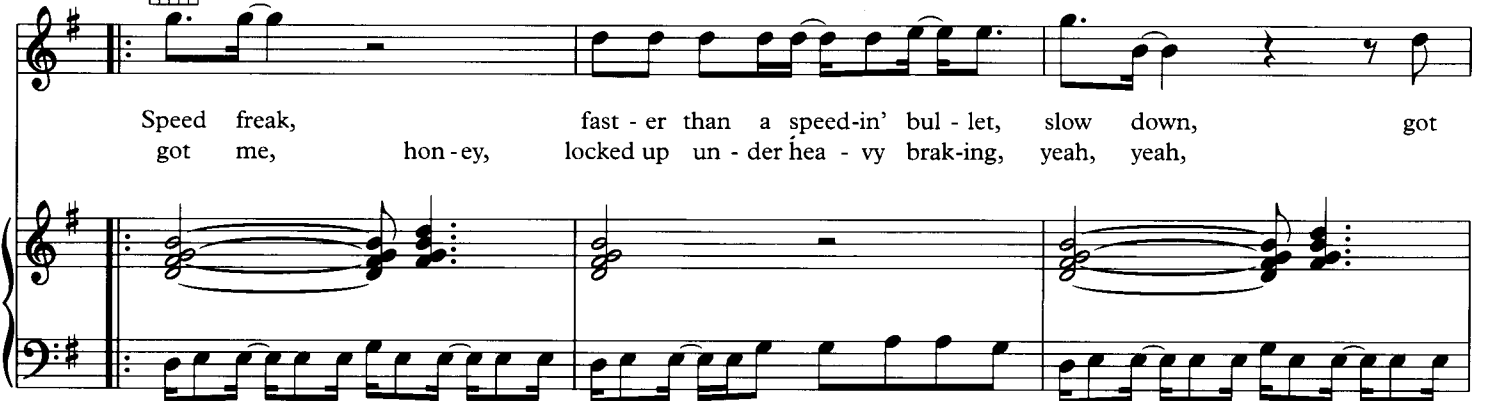
N.C.

yeah. I know all we're do - ing is tra - vel - ling.



Em9 

Speed freak, fast - er than a speed - in' bul - let, slow down, got
got me, hon - ey, locked up un - der hea - vy brak - ing, yeah, yeah,



to get down, if I don't, if I don't, I might just lose it.
 you know I've got to hang on, - drive too fast, I might be last, —

N.C.

Locked up, - you've
 oh yeah, now drop it.

play 4 times

C#m9



F#m9



I know all we're do-ing is tra - vel-ling with-out mov - ing, oh

D#m9 **G#13b9** **C#maj9**

yeah. I know all we're do - ing is tra - vel - ling with - out mov -

D13 **D9** **C#m9**

- ing, whoah yeah. I know all we're do - ing is tra -

F#m9 **D#m9**

- vel - ling with - out mov - ing, oh yeah.

G#13b9 **C#maj9** **D13** **D9** *repeat and fade*

I know all we're do - ing is tra - vel - ling with - out mov - ing, whoah.

You Are My Love

Words and Music by
Jason Kay

(♩ = 120)



Oh, let me tell you a little story about a heartbreaker.

Cmaj7 C Dm9 E♭maj7

Cmaj7 C Dm7

Hon-ey, I don't know why you treat me so bad, — well, I tried
Ain't you the girl who did me wrong be-hind my back, and you tried

E♭maj7 Cmaj7 C

— so hard to make you see — it my way. Just think of all the good times we had, —
— to keep me dou-ble booked? — We ne-ver seem to cross the tracks,

Dm7



Ebmaj7



but still you on - ly ev - er want to fight with
and there's so much that you o - ver - looked a - bout me,

Cmaj7



Fm7



me. We got to split a - part_ be - fore we kill,_
girl, re - mem - ber. You sat down pret - ty on_ the win - dow - sill,_

Dm9



Fm7



and start to put our minds to - ge - ther, we got to
and made me swal - low on_ your bit - ter pill, you thought the

Dm9



change our hell - for - lea - ther world, and I_ will find_ my - self_ an - oth - er girl._
grass was green - er o - ver there, while sev - en ser - pents snaked a - round your hair._

Fm7



Dm9



3fr

to Coda ⊕

We got to put our wea-pons down, and spread a lit - tle love a - round. You know
 So pour a vi - tri - ol - ic cof-fee cup, and use your black-ened heart to fill it up.

Fm9



Bbm9



Cm9



Fm9



Bbm9



Cm9



Fm9



you are_ my_ love, _

Bbm9



Cm9



Fm9



Bbm9



Cm9



Fm9



you are_ my_ love. _ oh_ yes you are, _ yeah,

Bbm9



Cm9



Fm9



Bbm9



Cm9



Fm9



you are_ my_ love, _

D.C. al Coda

B♭m9
Cm9
Fm9
N.C.
Dm9
G7♭9♭13

you are_ my_ love_

⊕ CODA

Fm7
Dm9

now hon-ey, we got to put our wea-pons down, and spread a lit - tle love a-round. You know

Fm9
B♭m9
Cm9
Fm9
B♭m9
Cm9
Fm9

you are_ my_ love, _

repeat and fade

B♭m9
Cm9
Fm9
B♭m9
Cm9
Fm9

you are_ my_ love_

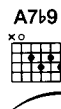
Spend A Lifetime

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

(♩ = 66)



Touch me in the night time, _____ all I want from you



_____ is love, and I know you can give me _____ such _____ sweet mo-ments to last me



so long, and make me feel so strong, ooh. All I want to do is spend a life-time with you,

Am9 Gdim7 F#m7b5 Fmaj7 E7b9 Am9 A7b9

ba - by, make it hap-pen, all I want to do is spend a life-time with you, oh girl, all_

D7 Dm9 E7b9 Am9 Gdim7 F#m7b5 F6 E7b9

— I want to do is spend a life-time with you, ba - by, — cos you make — me feel that good. —

C C7b9 F#m7b5/C Dm7 E7b9 Am9 Gdim7

And no-thing else mat-ters un-til you're in my arms, girl, — and all those bro-ken

F#m7b5 Fmaj7 E7b9 Am9 A7b9 D7 Dm9 E7b9

prom-is-es we made to each oth-er we_ have so_ much more to give, — I know that we can do this,

Am9 Gdim7 F#m7b5 F6 E7b9 C C7b9

that's how I want to live, e - ter - nal - ly, to - ge - ther, ooh.

F#m7b5/C Dm7 E7b9 Am9 Gdim7 F#m7b5 Fmaj7 E7b9

All I want to do is spend a life-time with you, ba - by, all I want to do is spend a life-time with you,

Am9 A7b9 D7 Dm9 E7b9 Am9 Gdim7

oh. Will you make it hap - pen for us now, please, this time? You know I need your touch,

F#m7b5 F6 E7b9 C C7b9 F#m7b5/C Dm7 E7b9

— hon - ey, want your touch, hon - ey. Like the morn - ing sun has just be - gun,

Am9 Gdim7 F#m7b5 Fmaj7 E7b9 Am9 A7b9

girl, _____ like the rain on my win-dow pane, girl, _____

D7 Dm9 E7b9 Am9 Gdim7 F#m7b5 F6 E7b9

if I could make you stay _____ more than one day, e-ter-nal-ly to-ge-ther,

C C7b9 F#m7b5/C Dm7 E7b9 Am9 Gdim7 F#m7b5 Fmaj7 E7b9

oh hon - ey girl, _____ I need your touch, _____ ooh girl, _____ I want your lov-

Am9 A7b9 D7 Dm9 E7b9 Am9 Gdim7 F#m7b5 F6 E7b9

- ing _____ sweet, _____ you know that we can make it hap-pen for you and for me to be.

C C7b9 F#m7b5/C Dm7 E7b9 Am9 Gdim7

All I want to do to you_ girl,___ is make it hap - pen,

F#m7b5 Fmaj7 E7b9 Am9 A7b9 D7 Dm9 E7b9 Am9 Gdim7

all I want to do to you girl, is make it hap-pen, all I want to do to you girl,

F#m7b5 F6 E7b9 C C7b9 F#m7b5/C Dm7 E7b9

is make it hap-pen for us this time, and e-ter-nal-ly___ to - ge-ther we_ will be,

Am9 Gdim7 F#m7b5 Fmaj7 E7b9 Am9 A7b9 D9 Dm9 E7b9 Am9

girl._____ Ooh._____