

Piano · Vocal · Guitar

Jamiroquai

synkronized



Canned Heat

Words and Music by
Jay Kay

♩ = 85

Fmaj9



Dm9



Bbmaj9



Gm9



Ebmaj9



a tempo (♩ = 128)

Dm11



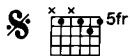
The first system of music features a piano introduction in 4/4 time. The right hand plays chords and arpeggios corresponding to the listed guitar chords: Fmaj9, Dm9, Bbmaj9, Gm9, and Ebmaj9. The left hand plays a steady eighth-note bass line. The system concludes with a measure marked 'a tempo'.

The second system continues the piano accompaniment with a consistent eighth-note bass line and a more active right hand melody.

The third system introduces the vocal line. The vocal melody is written in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics "You know _ this" are placed under the vocal line.

The fourth system continues the vocal line and piano accompaniment. The lyrics "boo - gie is for real." are placed under the vocal line. The piano accompaniment features a prominent eighth-note bass line.

Dm7



Am7



Bbm7



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 an - swer,

1st, 3rd time only

Am7



Gm7



but then my chance to get to hea - ven slimmed.
 I know this an - ger's hea - ven sent.
 and she cries to me when I'm a - sleep.

She said you,

Am7



Bbm7



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

Bm7



Cm7



C#m7



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

Dm7



Am7



Bbm7



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.

Am7



Gm7



_____ un - til I took a trip _____ to the oth - er side _____ of town, yeah, yeah, - yeah. _____
 I know I've ne - ver 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

Am7



Bbm7



_____ 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 burn - ing heels to use, so sure there's no way I'd lose. I was

Bm7



Cm7



C#m7



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.

Dmaj7



Bbmaj7



Gm7



Bb/C



Dmaj7



Bbmaj7



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

Gm7



Bb/C



Dmaj7



Bbmaj7



Gm7



Bb



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

1.



Gm7



2.3.



ba - by, wooh, oh ho ha. ba - by, you
ba - by,

Gm7



Bb/C



Dmaj7



Bbmaj7



Gm7



Bb/C



know, know, know, I'm gon-na dance, yeah. All the nas - ty things that peo - ple say,
hey I've got to dance, yeah. All the nas - ty things that peo - ple say,

Dmaj7



Bbmaj7



Gm7



Bb/C



Dmaj7



Bbmaj7



dance yeah, but I'm gon - na make it a - ny - way, yeah... Got
dance yeah, but I'm gon - na make it a - ny - way. dance, yeah... Got

Gm7



Bb/C



Dmaj7



Bbmaj7



to Coda ⊕

Gm7



Bb/C



canned heat in my heels_ to-night, ba - by, you know I got canned heat in my heels.
canned heat in my heels_ to-night, ba - by,

Dm11







You know_ this boo - gie is for real.

⊕ CODA

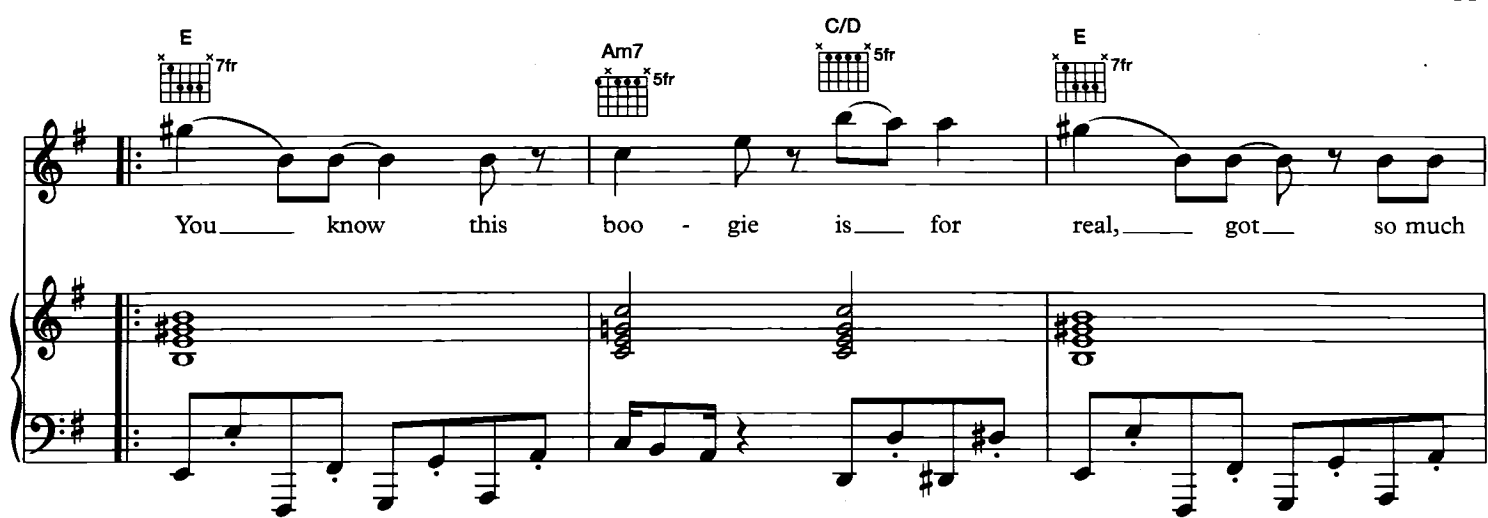
Gm7







D. al Coda

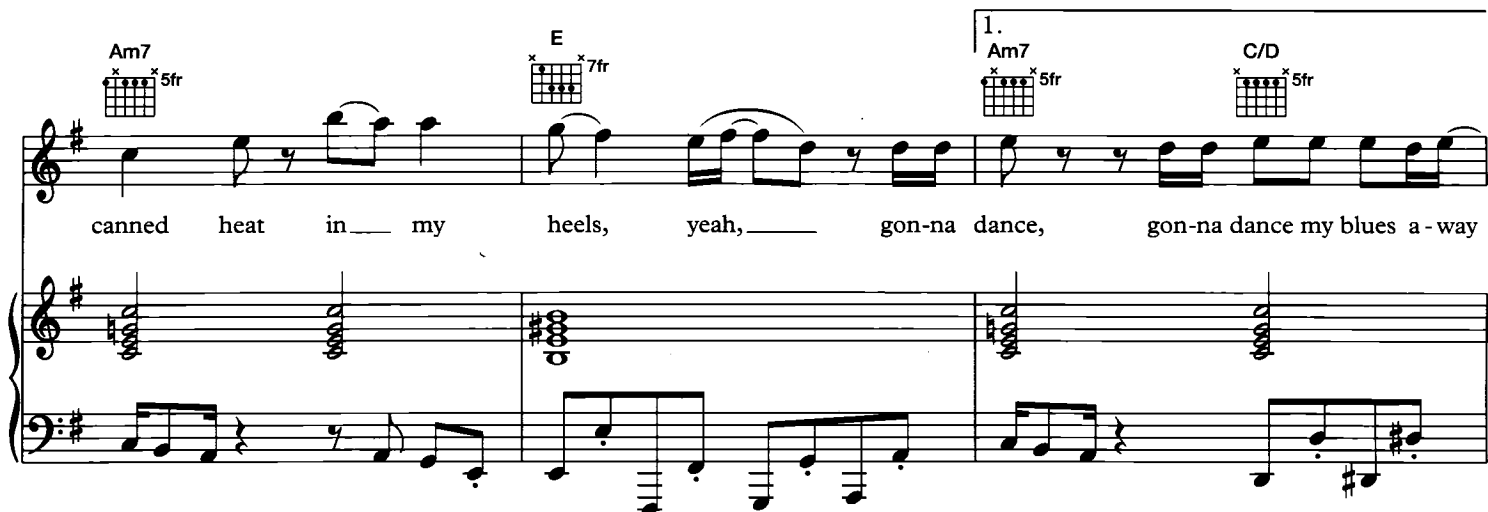
E  7fr Am7  5fr C/D  5fr E  7fr



You know this boogie is for real, got so much



Am7  5fr E  7fr 1. Am7  5fr C/D  5fr






canned heat in my heels, yeah, gon-na dance, gon-na dance my blues a-way



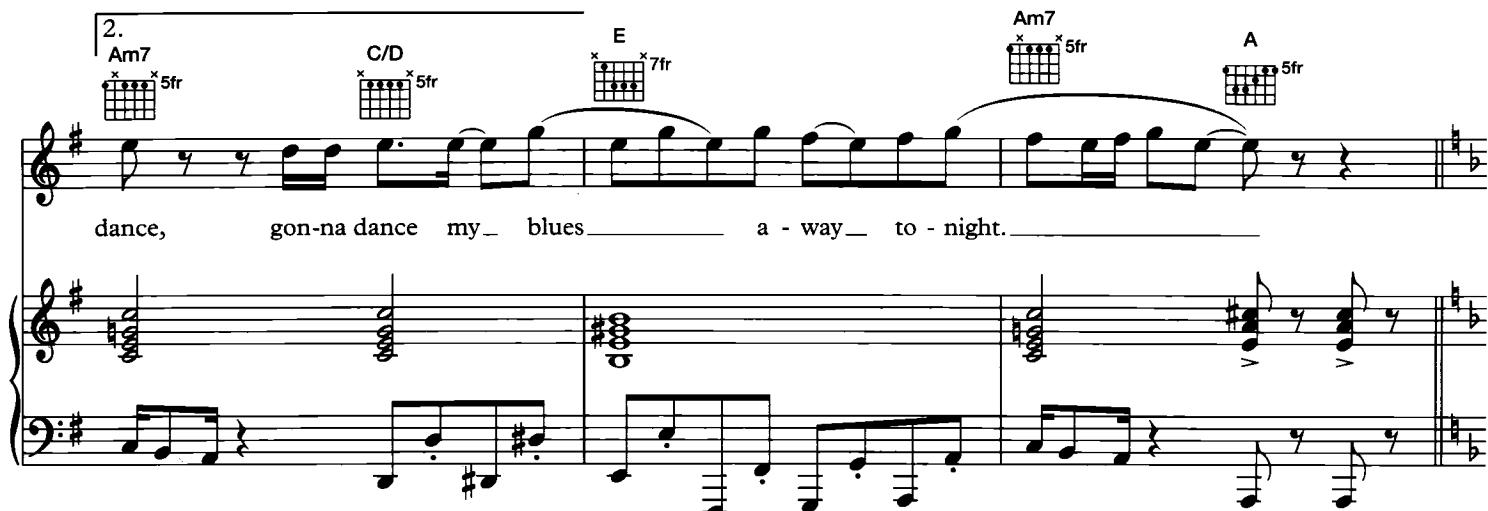
E  7fr Am7  5fr

to - night. You know I'm gon - na dance my blues a - way.



2. Am7  5fr C/D  5fr E  7fr Am7  5fr A  5fr

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



Dmaj7



F6



Gm7



Bb/C



Dmaj7



F6



Dance, — come on, got canned heat in my heels — to - night, — uh huh huh huh, yeah,

Gm7



Dmaj7



F6



Gm7



Bb/C



canned heat in my heels — to - night, — uh huh huh, al - right, canned heat in my heels — to-night,

Dmaj7



F6



Gm7



Dmaj7



F6



ba - by.

hey, got so much.

Ah,

ah, —

Gm7



Bb/C



Dmaj7



F6



Gm7



Dmaj7



F6



ah —

ah —

Gm7



Bb/C



Dmaj7



F6



Gm7



N.C.

Lead vocal line with lyrics: dance.

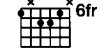
Piano accompaniment for the first system.

Lead vocal ad lib.

Dmaj7



Bbmaj7



Lead vocal line with lyrics: Hey D. ♯. let the mu-sic play, I'm gon-na live this par - ty life...

Piano accompaniment for the second system.

Gm7



Bb/C



Dmaj7



Bbmaj7



Gm7



Bb



Lead vocal line with lyrics: Hey D. ♯. throw my cares a - way, I wan - na

Piano accompaniment for the third system.

Dmaj7



Bbmaj7



Gm7



Bb/C



Dmaj7



Bbmaj7



Lead vocal line with lyrics: live this par - ty life. Hey D. ♯. let the

Piano accompaniment for the fourth system.

Gm7 Bb/C Dmaj7 Bbmaj7 Gm7 Bb/C Dmaj7 Bbmaj7

mu-sic play, I'm gon-na live this par - ty life. — Hey D. ♪ throw my

Gm7 Bb Dmaj7 Bbmaj7 Gm7 Bb/C

cares a - way, I'm gon - na live this par - ty life. —

E Am7 C/D E Am7

Dance, dance,

E Am7 C/D E Am7

dance, dance.

repeat ad lib. to fade

Planet Home

Words and Music by
Jay Kay and Toby Smith

♩ = 122

C#m9



2nd time only.....

1. 2.

1. You know

2nd time only.....

C#m9



there's no place like pla - net home,
blu - ey sphere of shat-tered dreams

no-where else I'd ra - ther be...
is head - ing for des-truc-tion.

It's the on - ly place I know, where
 Il - lu-sions drip from ev - ery seam, it's just

you can wit-ness tra - ge - dy. — death, war and cor - rup-tion. There's no time to won-der now,
 I heard there was a pro-mised land,

on pla-net a-bout who is right or — wrong. We're gon-na
 home. — Two

need some help to get things straight, so come on, bring your voice a-long. —
 thou-sand years have been and gone, — but still we don't know. —

D#m9



'Cause sure e-nough there's no place like pla-net home,
Can't you see that

A#m13



C#m9



I wan-na go there.

D#m9



A#m13



If on-ly we could make it right, pla-net home, —

C#m9



I wan-na go there.

1.

2. This

2.

D#m9
xx

I wan-na go there, ba - by. Find your-self some peace on_ pla-net home,

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a second ending bracket. The piano accompaniment consists of a steady eighth-note bass line and sustained chords in the right hand.

A#m13
xx 3fr

C#m9
x 4fr

I wan-na go_ there.

The second system continues the musical score. The vocal line has a long note on 'go' followed by a rest. The piano accompaniment features a sustained chord in the right hand and a rhythmic bass line.

D#m9
xx

A#m13
xx 3fr

A - ny-thing's in reach on pla-net home, _

The third system shows the vocal line with a rest before 'A - ny-thing's'. The piano accompaniment continues with sustained chords and a consistent bass line.

C#m9
x 4fr

pla - net home. _

The fourth system concludes the musical score. The vocal line has a long note on 'home'. The piano accompaniment maintains the same harmonic and rhythmic structure as the previous systems.

C#m7



Vocal ad lib.

F#9



G#aug



C#m7



F#9



G#aug



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

C#m7



F#9



G#aug



C#m7



F#9



G#aug



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

C#m13



Pla-net home is blue_ and green, beau-ti - ful_ for you_ to see,_

Piano accompaniment for the third system, showing sustained chords.

pla-net home is blue and green, beau-ti - ful_ for you to see. Pla-net home is blue and green,

Piano accompaniment for the fourth system, showing sustained chords.

beau-ti - ful_ for you_ to see, _ pla-net home is blue and green. _____

N.C.

I wan-na go

_ there.

(Pla-net home) I wan-na go _____ there.

D#m9



Platonic home,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The piano accompaniment includes a complex chordal texture in the right hand and a rhythmic bass line in the left hand.

A#m13



C#m9



The second system continues the piano accompaniment from the first system. It features sustained chords in the right hand and a consistent bass line in the left hand.

D#m9



A#m13



I wan-na go there, _____

Platonic home. _____

The third system includes a vocal line with lyrics. The piano accompaniment continues with sustained chords and a rhythmic bass line.

C#m9



The fourth system continues the piano accompaniment, featuring sustained chords in the right hand and a rhythmic bass line in the left hand.

D#m9



A#m13



There's no place like pla-net home, —

C#m9



I wan-na go — there.

If

D#m9



A#m13



on - ly we could make it right, pla-net home, —

C#m9



I wan-na go — there.

Hey, I real - ly wan - na go — now.

D#m9



A#m13



Find your-self some peace on_ pla-net home,___

C#m9



I wan-na go___ there.
I wan-na go_ there ba - by.

D#m9



A#m13



A - ny-thing's in reach on pla-net home. ___

C#m9



repeat ad lib. to fade

I wan-na go___ there.

Hey, hey, ah ha ha ha, hey yeah,

The first system of the musical score consists of a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hey, hey, let the rain come down on me.

The second system continues the musical score. The vocal line starts with a whole rest, followed by a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

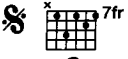
Hey, hey,

The third system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, and a quarter note C5. The piano accompaniment continues with the established accompaniment.

hey, hey. 1. I see

The fourth and final system of the musical score. The vocal line starts with a whole rest, followed by a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, and a quarter note C5. The piano accompaniment concludes with the same rhythmic pattern.

Em7



peo - ple,	and they're crav - ing blood, _____	and I'm so
(2.) pale sun,	and the sky is black, _____	and I can feel
(3.) high - way,	lead - ing straight to hell, _____	like a - ny oth - er

rare - ly	un - der - stood. _____	Well I don't
cold steel,	when I turn my back. _____	It stings like
drif - ter,	with a soul to sell. _____	You know I'm deal - ing with the

know what	they want. from	me, _____	it's gon - na take
nee - dles	with a jag - ged	tongue, _____	you know how this rain re -
de - vil,	in ev - ery - one I	meet, _____	and their fa - ces tell a

some time _____	just to let them	see. _____	I'm go - ing through a
- minds me _____	of when I was	so _____ young.	I ne - ver had a - ny of those
sto - ry _____	that life ain't so	sweet. _____	I'm go - ing through a

black, hey, Ca - pri - corn_ day(s), and though it does-n't

seem so, I've got to get___ this way. I'm go - ing through a

black, hey, Ca - pri - corn_ day, and though you wan-na

to Coda ⊕ 1.
check me out, I'm not the man_ to play, play, play, play._____

Hey, hey, don't you see, I'm not the man to ___ play.

This system contains a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics "Hey, hey, don't you see, I'm not the man to ___ play." The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and eighth notes.

Hey, hey, no way you can play with me to - day. _

This system continues the musical score with the same instrumental parts. The vocal line has the lyrics "Hey, hey, no way you can play with me to - day. _". The piano accompaniment maintains its rhythmic pattern.

Hey, hey, just let me sing it to my Ca-pri-corn day,

This system continues the musical score. The vocal line has the lyrics "Hey, hey, just let me sing it to my Ca-pri-corn day,". The piano accompaniment continues with the same instrumental parts.

hey, hey. 2. My heart is a

This system concludes the musical score. The vocal line has the lyrics "hey, hey. 2. My heart is a". The piano accompaniment continues with the same instrumental parts.

C#m7

2.
 play, play, play, play. *Ooh*
 (ad lib. 2nd time)

it's just too black for me, it's just too black for me.

Ooh it's just too black for me,

it's just too black for me. *Ooh*

C#m7

 4fr

2.
 play, play, play, play. *Ooh*
 (ad lib. 2nd time)

it's just too black for me, it's just too black for me.

Ooh it's just too black for me,

it's just too black for me. *Ooh*

it's just too black for me, it's just too black for me.

The first system consists of a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line contains the lyrics "it's just too black for me, it's just too black for me." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Ooh

The second system features a vocal line with a long note and the word "Ooh" written below it. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line.

1. it's just too black for me, it's just too black for me.

The third system contains the first ending of the vocal line, marked with a "1." above the staff. The lyrics are "it's just too black for me, it's just too black for me." The piano accompaniment continues and ends with a double bar line.

2. N.C. it's just too black.

The fourth system contains the second ending of the vocal line, marked with a "2." and "N.C." above the staff. The lyrics are "it's just too black." The piano accompaniment continues and ends with a double bar line.

D.♯ at Coda

3. I'm stuck on a

⊕ CODA

not the man to play, no, no, no. Black, hey, Ca - pri - corn_ day,

and though it does-n't seem so, I've got to get_ this way,

_ got_ to get_ this way, - yeah. Black, hey, Ca - pri - corn_ day,

and though _____ you wan-na check me out, you wan-na check me out,

I'm not the man to play. _____

Ooh _____
(ad lib. 2nd time)

_____ it's just too black for me, it's just too black for me.

Ooh _____ it's just too black for me,

it's just too black. Ooh

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It begins with the lyrics "it's just too black." followed by a long note and the word "Ooh" with a horizontal line underneath. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and a more melodic treble line.

it's just too black for me, it's just too black for me.

The second system continues the musical score. The vocal line repeats the lyrics "it's just too black for me, it's just too black for me." with a similar melodic structure. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

Ooh

The third system features a vocal line with a long note and the word "Ooh" with a horizontal line underneath. The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

it's just too black for me, it's just too black for me. *repeat ad lib. to fade*

The fourth system concludes the musical score. The vocal line repeats the lyrics "it's just too black for me, it's just too black for me." and ends with a double bar line. The piano accompaniment also concludes with a double bar line. The instruction "*repeat ad lib. to fade*" is written above the final vocal line.

Soul Education

Words and Music by
Jay Kay and Toby Smith

♩ = 114

N.C.

1.

2.

1. I did-n't

Em9



5fr

Gm11



8fr


(2.) have no time for school, spent my days break - ing the rules_ and re - gu - la -
mind, you can pol - lute, - but there's no sub - sti - tute for in - tu - i -


Em9


Gm11





- tions. _____ And in___ be - tween
 - tion, _____ it's no su - per - sti - tion. So if you


Em9


Gm11





— me hav-ing fun, — all the tea - chers told me, son, — get an e - du - ca -
 find your pet - ri - fied, — to let some na - tural law — ap - ply, — then there's a whole lot —


Em9


Gm11




- tion. — So I
 — miss-ing ba - by, yeah. See, I

Em9


Gm11




packed my bags with free - dom, dressed like a man fit for all sea - sons, hey, —
 know I'm blessed ce - les - tial - ly, — got a di - rect link with des - ti - ny, — yeah.

Em9

Gm11



I'm step - pin' out, so cut me loose.
don't ask me why, I'm in the sky.

And as
And if there's

Em9

Gm11



ma - ma waved good - bye, tears were well-ing in her eyes, but she don't need
green-backs in your eye, some things mo-ney just can't buy, hey,

Em9

Gm11



— them. I turned to her and said, 'Got my
rags to ri - ches, babes to bitch - es, bro - ther I don't mind 'cause I got my ...
Du - du -

2nd time only
N.C.

do - du - n - do - do,

du - du - do - du - n - do - do,

du - du - do - du - n - do - do, — du - du -

- do - du - n - do - do, — I know I've got my

Em9 5fr Gm11 8fr Cm11 8fr

soul_ e - du - ca - tion, you know it's stitched in - to the clothes that I wear.

B13sus4 7fr Em9 5fr Gm11 8fr

Got my life in - for - ma - tion, up - on_ the breeze

Cm11



B13sus4



Em9



— that's blow-ing through my hair. _____ Got a poc-ket full of rain-bows,

Gm11



Cm11



B13sus4



oh and a sky _____ to put them in, so__ blue.____ So let__ that

Em9



Gm11



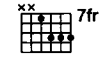
Cm11



to Coda ⊕

mu - sic come save you, I found a god _____ that I _____ can pray to,

B13sus4



I.
N.C.

ah, deep in - side my soul, hey.

2. N.C.

2. See you're soul.

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature is two sharps (F# and C#).

Musical notation for the second system, featuring piano accompaniment in both treble and bass clefs.

Musical notation for the third system, featuring piano accompaniment in both treble and bass clefs.

Em9



Gm11



Woooh

Musical notation for the fourth system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The vocal line includes the word "Woooh".

Em9



Gm11



⊕ CODA

B13sus4



D. % al Coda

ah,

I've got my

Got my

Musical notation for the fifth system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The vocal line includes the words "ah," and "I've got my".

Em9



Lead vocal ad lib.

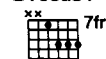
Gm11



Cm11



B13sus4



soul e - du - ca - tion, got my

Em9



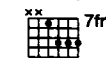
Gm11



Cm11



B13sus4



life in - for - ma - tion. I've got a

Em9



Gm11



Cm11



B13sus4



poc - ket full of rain - bows, so let that

Em9



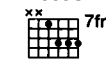
Gm11



Cm11



B13sus4



repeat ad lib. to fade

mu - sic come and save you. I've got my

Falling

Words and Music by
Jay Kay and Toby Smith

$\text{♩} = 85$

Cmaj7



Dm7



E



Am7



Horn section 2nd time

Cmaj7



Dm7



1.

E



Am7



2.

E7



Am7



Cmaj7



Dm7



E



Am7



1. Some - times
(2.) miss you,

in the morn - ing
I wan - na kiss you,

when I wake up,
the sweet scent of ro -

Cmaj7

Dm7

E

Am7

I shed a tear. I'm
 ses is in your hair. See

Cmaj7

Dm7

E

Am7

hop - ing, come the night - time, you'll o - pen the door
 some-times, when I get lone - ly, I still feel you be - side.

Cmaj7

Dm7

E7

Am
 5fr

and re - ap - pear. I can pro -
 me, when you're not there.

Cmaj7
 3fr

Dm7
 5fr

E7

Am7

mise to share all my dreams, I will dare. You set my heart a -

Cmaj7



Dm7



E7



Am7



- rac-ing when you get next to me, still I don't think you care. Should I wait

Cmaj7



Dm7



E7



Am



for your love, or am I wait-ing in vain? Some-bo-dy

Cmaj7



Dm7



E7



Am7



F#m7b5



help me, 'cause I'm fall-ing head o-ver heels in love a-gain.

Fmaj7



Bbmaj7



Amaj7



C13



You, you, well you're the one. For your love I

Fmaj7



E7



Am7



think that I ___ would do ___ a - ny - thing. ___ Yeah,

Fmaj7



Bbmaj7



Amaj9



C13



you, y- y- y- you, _ you're the one. _ For your love, _ I

1.

Fmaj7



E7#9



Am7



think that I ___ would do ___ a - ny - thing. ___ 2. I

2.

Fmaj7



E7



Am7



think that I ___ would do ___ a - ny - thing. ___ Ooh ___

Fmaj7 **Bbmaj7** **Amaj7** **C13** 2fr

oh ah. You're the one.

Fmaj7 **E7#9** **Am7**

For your love, I think that I would do a-ny-thing. You know, yeah,

Fmaj7 **Bbmaj7** **Amaj9** **C13** 2fr

you, you, well you're the one. And for your love, I

Fmaj7 **E7b9** **Amaj9**

think that I, I think that I would do a - ny - thing. I can pro-

Cmaj7 Dm7 E Am7

- mise to share_ all my dreams, I will dare... You set my heart a -

Cmaj7 Dm7 E7 Am

- rac - ing when you get next to me, still I don't think you care... Should I wait

Cmaj7 Dm7 E7 Am7

for your love, or am I wait - ing in vain? Some - bo - dy

Cmaj7 Dm7 E7 Am7

help me, 'cause I'm fall - ing head ov - er heels in love a - gain.

Cmaj7



Dm7



E7



Am



Musical staff with treble clef, showing a melodic line with a triplet of eighth notes.

Help me, oh why can't you help me? I think I'm fall -

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

Cmaj7



Dm7



E7



Am7



Musical staff with treble clef, showing a melodic line with a triplet of eighth notes.

- ing in love. I think I'm fall - ing in

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

Cmaj7



Dm7



E7



Am7



Musical staff with treble clef, showing a melodic line with a long slur over several notes.

love with you.

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

Cmaj7



Dm7



E7



Am7



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

repeat ad lib. to fade

Destitute Illusions

Words and Music by
Jay Kay, Toby Smith and Derrick McKenzie

♩ = 110

N.C.

Spoken: You may think you're in heaven.

Em9



First system of musical notation. The treble clef staff features a melodic line with a long note at the beginning, followed by a series of eighth notes and a final quarter note. The bass clef staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation. The treble clef staff continues the melodic line with a long note and a few more notes. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff features a melodic line with a long note. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with a long note and some eighth notes. The bass clef staff maintains the accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with a long note. The bass clef staff continues the accompaniment.

Seventh system of musical notation. The treble clef staff continues the melodic line with a long note. The bass clef staff maintains the accompaniment.

First system of musical notation. The treble clef staff features a melodic line with a long note on the first beat, followed by eighth and sixteenth notes. The bass clef staff provides a rhythmic accompaniment with a steady eighth-note pattern.

Second system of musical notation. The treble clef staff continues the melodic line with a long note on the first beat. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with a long note on the first beat. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a long note on the first beat. The bass clef staff continues the eighth-note accompaniment. The label *8va* is positioned above the treble staff.

Fifth system of musical notation. The treble clef staff has a melodic line with a long note on the first beat. The bass clef staff continues the eighth-note accompaniment. The label *8va* is positioned above the treble staff.

Sixth system of musical notation. The treble clef staff features a melodic line with a long note on the first beat and a trill on the second beat. The bass clef staff continues the eighth-note accompaniment. The label *8va* is positioned above the treble staff.

Seventh system of musical notation. The treble clef staff has a melodic line with a long note on the first beat. The bass clef staff continues the eighth-note accompaniment. The label *8va* is positioned above the treble staff.

First system of musical notation, featuring a treble and bass staff in G major. The treble staff contains a continuous eighth-note melody, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff melody remains active with eighth notes, and the bass staff accompaniment continues with a consistent eighth-note pattern.

Third system of musical notation. The treble staff melody shows some phrasing with slurs, and the bass staff accompaniment maintains its eighth-note accompaniment.

Fourth system of musical notation. The treble staff features a long, flowing melodic line with slurs, while the bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble staff has a more sparse melody with slurs, and the bass staff accompaniment continues with eighth notes.

Sixth system of musical notation. The treble staff includes a triplet of eighth notes and a slur, with the bass staff accompaniment continuing.

Seventh system of musical notation, the final system on the page. The treble staff concludes with a melodic flourish, and the bass staff accompaniment ends with a final eighth-note cadence.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with a long slur over the first two measures and a more active eighth-note pattern in the third and fourth measures. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a slur over the first two measures and a final note marked *8va* (octave up) in the fourth measure. The left hand continues with eighth-note accompaniment.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand features a continuous eighth-note melodic line. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand features a continuous eighth-note melodic line. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand features a continuous eighth-note melodic line. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with a slur over the first two measures and a final note marked *8va* (octave up) in the fourth measure. The left hand continues with eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff continues with a steady eighth-note accompaniment.

Third system of musical notation, showing more complex melodic patterns in the treble staff, including sixteenth-note runs, and a consistent bass accompaniment.

Fourth system of musical notation, characterized by the appearance of sixteenth-note runs in the treble staff, each marked with a '6' (fingerings). The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation, featuring a 'Sva' (Sforzando) dynamic marking above the treble staff. The treble staff contains a series of sixteenth-note runs, and the bass staff continues with eighth-note accompaniment.

Sixth system of musical notation, concluding the page. It features a 'Sva' dynamic marking and a final melodic flourish in the treble staff, with the bass staff providing accompaniment.

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The right hand features a complex melodic line with sixteenth-note runs and a triplet of eighth notes. The left hand provides a steady accompaniment with quarter notes and eighth notes.

Second system of musical notation. The right hand continues with sixteenth-note patterns, marked with '6' for sixteenth notes. The left hand accompaniment remains consistent with the previous system.

Third system of musical notation. The right hand features a melodic line with sixteenth-note runs, marked with '6'. The left hand accompaniment continues. A dashed line above the staff is labeled '8va'.

Fourth system of musical notation. The right hand has a melodic line with sixteenth-note runs, marked with '6'. The left hand accompaniment continues. A dashed line above the staff is labeled '8va'.

Fifth system of musical notation. The right hand has a melodic line with sixteenth-note runs, marked with '6'. The left hand accompaniment continues. A dashed line above the staff is labeled '8va'.

Sixth system of musical notation. The right hand has a melodic line with sixteenth-note runs. The left hand accompaniment continues. The system ends with a double bar line and the instruction 'repeat to fade'.

Supersonic

Words and Music by
Jay Kay

♩ = 120
N.C.

fades in

Su-per-so - nic, su-per-so - nic, su-per-so - nic, su-per-so - nic,

su-per-so - nic, su-per-so - nic, su-per-so - nic, su-per-so - nic,

su - per-so - nic, su - per-so - nic, su - per-so - nic,

su - per-so - nic, su - per-so - nic, su - per-so - nic,

su - per-so - nic, su - per-so - nic. Su - per-so - nic,

su - per-so - nic, su - per-so - nic, su - per-so - nic, 1-3.

4. su - per-so - nic. In the whites of his eyes, there's a su - per - so - nic vibe. You can

tell by the tears he's a war - ri - or who cries. He's su - per - so - nic,

I think he's

su - per - so - nic.

Vocal 3rd & 4th time only
Su - per - so - nic. Su - per - so - nic,

R.H. 3rd & 4th time only

1-3.
su - per - so - nic, su - per - so - nic, su - per - so - nic.

4.

su - per - so - nic. Su - per - so - nic, su - per - so - nic,

omit 1st time

1-3. 4.

su - per - so - nic, su - per - so - nic. su - per - so - nic. In the

whites of his eyes, there's a su - per - so - nic vibe. You can tell by the tears he's a

war - ri - or who cries. He's su - per - so - nic,

I think he's su - per - so - nic.

The first system consists of a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics "I think he's su - per - so - nic." The piano accompaniment features a steady eighth-note bass line and a more complex upper line with various rhythmic patterns.

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and a melodic upper line with various rhythmic patterns, including eighth and sixteenth notes.

The third system continues the piano accompaniment. The bass line remains steady with eighth notes, while the upper line continues with its melodic and rhythmic development.

Percussion ad lib.
Su - per - so - nic. Su - per - so - nic, su - per - so - nic,

The fourth system introduces a vocal line in the treble clef with the lyrics "Su - per - so - nic. Su - per - so - nic, su - per - so - nic,". The piano accompaniment in the bass clef continues with the same eighth-note bass line and melodic upper line. The system includes repeat signs and a double bar line.

su - per - so - nic, su - per - so - nic. Su - per - so - nic,

The fifth system continues the vocal line with the lyrics "su - per - so - nic, su - per - so - nic. Su - per - so - nic,". The piano accompaniment remains consistent with the previous systems. The system concludes with a double bar line and repeat signs.

su - per - so - nic, su - per - so - nic,

su - per - so - nic. Su - per - so - nic, su - per - so - nic,

omit 1st time

1.

su - per - so - nic, su - per - so - nic.

2.

In the whites of his eyes, there's a su - per - so - nic vibe. You can

tell by the tears he's a war - ri - or who cries. He's su - per - so - nic,

I think he's

I think he's su - per - so - nic. Su - per - so - nic,

repeat to fade
su - per - so - nic, su - per - so - nic, su - per - so - nic.

Butterfly

Words and Music by
Jay Kay and Toby Smith

♩ = 93

F#m9



C#m9



The first system of the piano introduction features a treble clef staff with a 4/4 time signature. The right hand plays sustained chords in F#m9 and C#m9. The bass clef staff features a rhythmic pattern of eighth notes and quarter notes.

F#m9



Lit-tle but-ter - fly, — come back to me, —

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics "Lit-tle but-ter - fly, — come back to me, —" are written below the vocal staff.

C#m9



come back to me. —

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics "come back to me. —" are written below the vocal staff. A triplet of eighth notes is marked with a '3' above it.

F#m9



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The staff contains a melodic line for the vocal part.

1. Ev-ery-thing that I want is writ-ten on__ your__
(2.) You're pushing a con-di - tion, but I don't mind.

Piano accompaniment for the first system, showing the left and right hands with chords and a rhythmic bass line.

C#m9



Ad lib. backing vocals

F#m9



Musical staff with treble clef, key signature of three sharps, and a 4/4 time signature. The staff contains a melodic line for the vocal part.

— face, so take me where you want to, —
I think you're my ad - dic - tion,

Piano accompaniment for the second system, showing the left and right hands with chords and a rhythmic bass line.

C#m9



Musical staff with treble clef, key signature of three sharps, and a 4/4 time signature. The staff contains a melodic line for the vocal part.

— it's your love that I chase. —
— but that's al - right, — that's al - right. — You've

Piano accompaniment for the third system, showing the left and right hands with chords and a rhythmic bass line.

F#m9



C#m9



Musical staff with treble clef, key signature of three sharps, and a 4/4 time signature. The staff contains a melodic line for the vocal part.

got to Now you_ got_ some - thing_ so_
slow down, I can't keep up with you,

Piano accompaniment for the fourth system, showing the left and right hands with chords and a rhythmic bass line.

F#m9



— beau-ti - ful, —
no, — no, no, — no. All the oth - er but - ter - flies, and the way you move me, ba -

C#m9



- by, it's like no oth - er girl. Got - ta
they don't love like — we do. I

Bbm7



G7#5



Bbm7



feel like I'm a but - ter - fly — in June, — so co - lour in — my wings and let me hold

Gm9



Bbm7



G7#5



— your hand. — I could be the sun and you could be — my moon, — but all —

Bbm7

Gm9

Bbm7

— you ev-er say_ is catch me if ___ you can. Feel like a but-ter-fly, _____

G7#5

Bbm7

Gm9

— search-ing in the sum-mer sky, _____ a per-fect love's so hard

Bbm7

G7#5

Cbmaj7

Bbmaj7

— to find, _____ yeah, yeah. _____ Lit-tle but-ter-fly, _____ come back to__ me. _____

Cbmaj7

Bbmaj7

— Lit-tle but-ter-fly, _____ come back to__ me, hoo. _____ Lit-tle

C♭maj7



B♭maj7



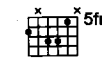
but-ter-fly, _____ come back to me, _____ yeah. Lit-tle

1.

C♭maj7



B♭maj7♭5



but-ter-fly, _____ come back to me.

F♯m9



C♯m9



F♯m9



C#m9
 xx 9fr

2. Ho-ney, you're

2. Cbmaj7
 x 7fr

Bbmaj7
 x 6fr

but-ter - fly, — come back to me. — La la la la

Cbmaj7
 x 7fr

Bbmaj7
 x 6fr

la la la la la. — La la la la

Cbmaj7
 x 7fr

Bbmaj7
 x 6fr


repeat ad lib. to fade


la la la la la. — La la la la

Where Do We Go From Here?

Words and Music by
Jay Kay

♩ = 128
N.C.

Em9  2fr

A13#11  2fr

That's the way love goes, — well it turns you in - side

Em9  2fr

A13#11  2fr

Em9  2fr

out and then — it takes — you to pla - ces un - fa - mi - li - ar, —

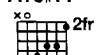
A13#11



Em9



A13#11



yeah. _____ 1. Let me tell, I'm

N.C.

hot for you, you're so hot for me, so get on girl. Come on,

— come on, come on, — come on. I'm hot for you, you're hot for me, so get on,

I wan-na get it on with you. I'm send-ing you a mes - sage, —

I hope you've got the sense to read be - tween the lines. You know that

on the back it says that for me you ne - ver seem to find the time..



Come on, I've wait-ed for your phone calls, but you must be

up - town hav - ing fun. And when you do that thing you do, I get





so ex - cit - ed too, that you'll ne-ver think to ask me if_ I wan - na come with you. So hon-ey,

Em9  Am9  5fr Dm9 

where do we go from here? You know, ba - by, _ I've been try'n' to find out, but I'm

Bm11  Em9  2fr

still some way from know-ing. You know I am, _ come on. _

Am9  5fr Dm9  Bm11  Em9  2fr

It's not ex - act - ly clear, no, no, the love you should be giv - ing me, _ is the

Am9



Dm9



Bm11



love you're rare - ly show - ing. That's the way love

N.C.

— goes, that's the way, yeah, that's the way it goes for me and you.

Come on, let me tell you now, huh.

2. I feel you're push-ing me out,

— and soon I'm gon-na lose my pat - ience, girl. — I can't

un-der-stand what you're a-bout, 'cause there's no com - mu - ni - ca - tion...

Oh you say you love to love me, love to love me, but you al-ways

keep your dis - tance. So hon-ey, strike me off your list, - if your

love comes with a twist. 'Cause I want the part that lingered on my lips when we first kissed, uh.

So do you love me? If you do, _____ tell me some-thing,

and make it true. _____ Do you love me? I need to know, now

Am9 5fr Dm9

ba-by, can't you tell me where we're gon-na go? Oh, _____ where do we go from here?

Bm11



Em9



I've been try'n' to find_ out, but I'm still some way from know-ing, hey._

Am9



Dm9



Bm11



Em9



It's not ex - act - ly clear, no, no. The love you should be giv - ing me_ is the

Am9



Dm9



Bm11



love you're rare - ly show - ing. Well that's_ the,_ that's the way_ love goes,

Em9



Am9



Dm9



— yeah. And where it's tak - ing us,_ well

Bm11



Em9



we don't know, we don't know. So let's move

Am9



Dm9



Bm11



Em9



— straight on a - head, in tow in the line be - tween us, girl.

Am9



Dm9



Bm11



I think I'd soon - er make this love dead than waste all my time

Em9



Am9



Dm9



— on you, yeah. I'm wast-ing all my time. I'm gon - na learn, learn, learn,

Bm11



Em9



2fr

that's the way_ love goes,___ that's__ the way.___ It's gon - na

Am9



5fr

Dm9



Bm11



Em9



2fr

hurt me so bad, but I_____ won't let it show._____

Am9



5fr

Dm9



Bm11



I get the feel - ing that it's gon - na tear___ out my mind___ till I can no long - er breathe,

Em9



2fr

Am9



5fr

Dm9



ooh.____ I know I'm gon - na learn, learn, learn,

Bm11

Cm11

G7b9

that's the way love goes.

Cm11

G7#5

Em9

Gm7

Am7

Gm7

Em9

C#7b9

C11

G7#5b9

Em9

Gm7

Am7

Gm7

Em9

C#7#9

C11

G7#5b9

G7b9

Am9

Dm9

Bm11

Where do we go from here?

Em9



Am9



Dm9



I've been try'n' to find out but I'm still some way from know-ing, yeah. It's not ex - act - ly clear, —

Bm11



Em9



the love you should be giv - ing me — is the love you're rare - ly show - ing. —

Am9



Dm9



Bm11



Em9



Hey, — but that's the way — love goes, — yeah.

Am9



Dm9



Bm11



Em9



Am9



Dm9



Bm11



Em9



Am9 Dm9 Bm11 Em9

A13#11 Em9 A13#11

You know that that's the way love

Em9 A13#11 Em9

goes.

A13#11 N.C.

Ha_ ha_ ha_ ha_ ha. I'm_ so hot for you,

I'm_ so hot for you,

ho-ney, I'm_ so hot_ for you,_ ho-ney, I'm so hot

— for you, — ho-ney, I'm_ so hot

repeat ad lib. to fade

King For A Day

Words and Music by
Jay Kay and Toby Smith

accel. poco a poco ♩ = 79-87

- | | | | |
|------|---------|---------------|-----|
| 1. | There's | no _____ way | |
| (2.) | there's | no _____ hope | for |
| (3.) | there's | no _____ love | |

Ddim7



D#/C#



D#7



G#m/B



I'm com-ing back to you. —
 peace and re-con-ci - li - a - tion.
 ev - er to be lost be - tween us.

I just stopped to say that
 You're quick to play your hand, but
 I guess this is be - cause the

Ddim7



D#/C#



D#7



G#m/B



ev - ery-thing we did is through.
 what you have - n't learned is pa - tience.
 da-mage that you've done is so griev- ous.

You tried to un - der-mine the
 So look be-fore you leap, to
 So I hang my head, to

Ddim7



D#/C#



D#7



G#m/B



bet - ter an-gels of my na - ture.
 tell the world a col - oured sto - ry
 dwell on what there might have been.

But soon you'll come to find you
 It's clear your talk is cheap, do
 But what you left in - stead is

Ddim7



D#/C#



F#m7



Gdim7



should-a start-ed talk-ing straight-er.
a - ny-thing to get your glo - ry.
pie - ces of a bro-ken dream, — yeah.

Now don't you wor - ry,
So spread your wings and fly,
Now don't you wor - ry,

C#m/G#



A



F#m7



Gdim7



I won't put_ you _____ down.
there is_ no _____ doubt.
I won't put_ you _____ down.

I'm in_ no hur - ry, babe, to see you
You're so sure in - side, you've got some-thing to
I'm in_ no hur - ry babe, to see you

C#m/G#



A



F#m7



Gdim7



go to ground.
shout a - bout.
go to ground.

Be-cause it's true what they say, — you know it's

C#m/G#



A



F#m7



Gdim7



true what they say, _____ you're on-ly king for a day, _____ I guess you're

1.2.

C#m/G#



A



3.

C#m/G#



A



hap - py that way. _____ 2. Well hap - py that way. _____

3. And

F#m7



Gdim7



C#m/G#



A



So spread your wings and fly, _____ there is no doubt.

F#m7



Gdim7



C#m/G#



A



You're so sorry in-side, you've got some-thing to, some-thing to shout a-bout. Be-cause it's

F#m7



Gdim7



C#m/G#



A



true what they say, _____ you know it's true what they say, _____ you're on-ly

F#m7



Gdim7



C#m/G#



A



king for a day, _____ I guess you're hap - py that way. _____

D#



G#m/B



Ddim7



D#/C#



with pedal

D#



G#m/B



Ddim7



D#/C#



