

# 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 piano accompaniment and a single treble clef for the vocal line. The key signature is three flats (B-flat major/C 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 chords indicated above the staff and piano accompaniment below. The vocal line includes lyrics with blank spaces for notes. The first system shows the beginning of the piece with a capo on the first fret. The second system contains the first line of lyrics. The third system contains the second line of lyrics. The fourth system contains the third line of lyrics.

Cm7b5

Cbmaj7

Bb7#5

Ebm7

Ab9

Db9



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

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 line.

Gbmaj7

Cm7b5

Cbmaj7

Bb7#5



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

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 line.

Ebm7

Ab9

Db9

Gbmaj7



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

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 line.

Cm7b5

Cbmaj7

Bb7#5

Cbmaj7

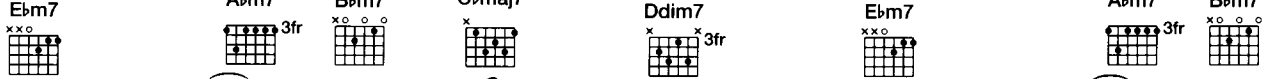
Ddim7




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


\_ 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 line.


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



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




C♭maj7 Ddim7 E♭m7 A♭m7 B♭m7  


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



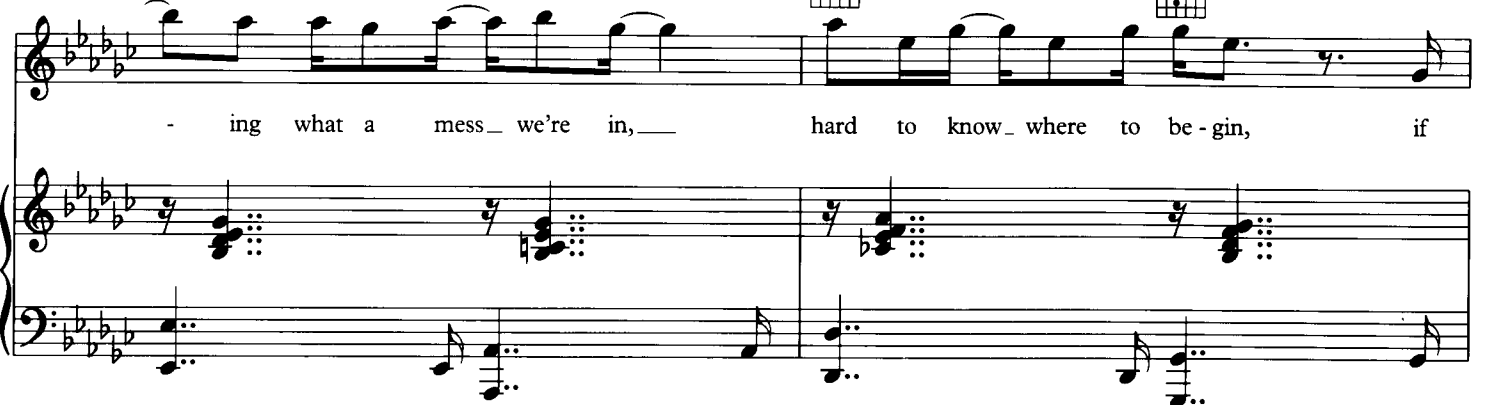
C♭maj7 Ddim7 E♭m7 A♭m7 B♭7#5  


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



A♭9 D♭9 G♭maj7  


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



Cm7b5
Cbmaj7
Bb7#5
Eb7
Ab9
Db9

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

Gb7
Cm7b5
Cbmaj7
Bb7#5
Eb7

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

Ab9
Db9
Gb7
Cm7b5

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

Cb7
Bb7#5
Eb7
Ab9

think it's time we found a new re - li - gion, whoah it's so in - sane to

D $\flat$ 9
G $\flat$ maj7
Cm7 $\flat$ 5
C $\flat$ maj7
B $\flat$ 7#5

syn - the - size\_ an - oth - er strain, there's some - thing in\_ these fu - tures that we have\_ to be\_ told.

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






Fu - tures made of Vir - tu - al\_ In - sa - ni - ty\_ now,  
 Now there is no sound, if we all\_ live\_ un - der - ground,

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


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,\_








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\_  
 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*