

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  2fr




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

Bm11  Em9  2fr

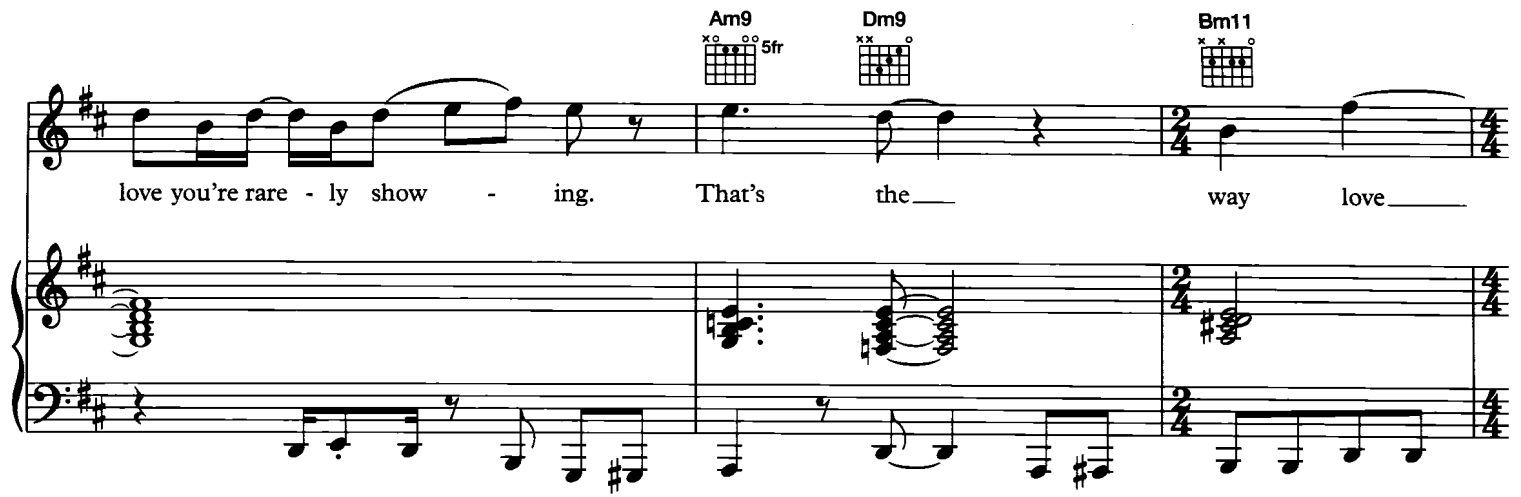
still some way from know - ing. You know I am, - come on. -

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

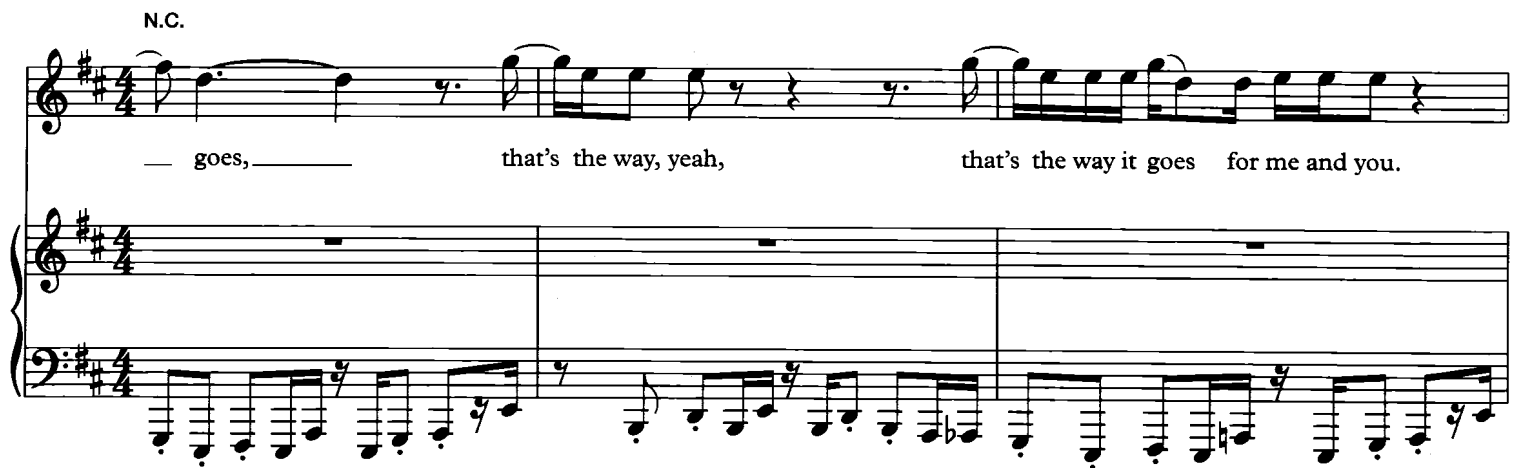
Am9  5fr Dm9  Bm11 

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

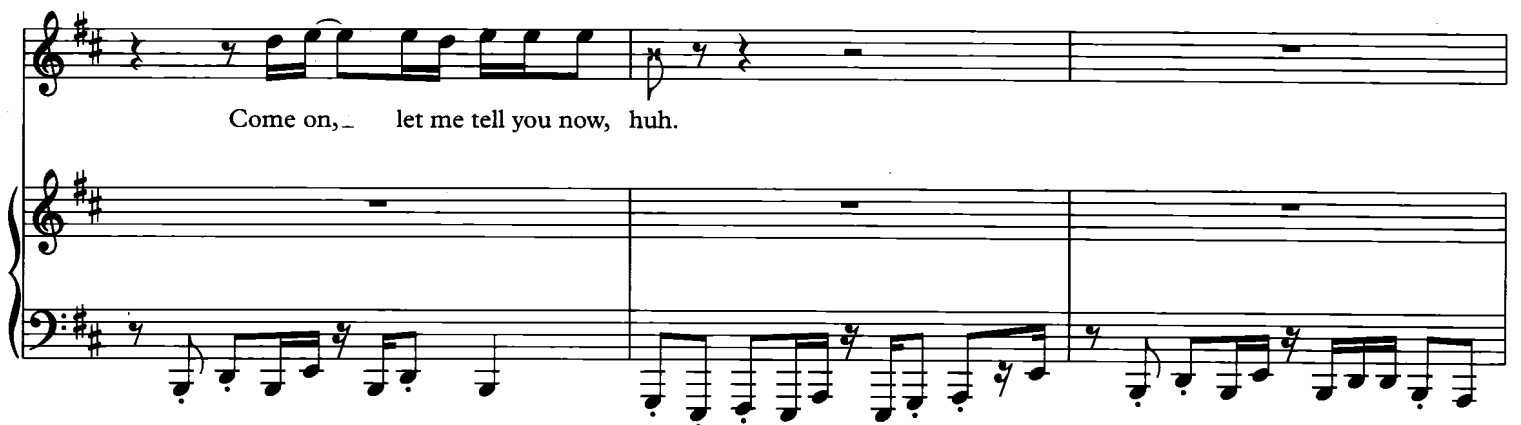


N.C.

— 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

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

Am9  5fr 

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



2fr

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

Am9



5fr

Dm9



Bm11



Em9



2fr

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

Am9



5fr

Dm9



Bm11



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

Em9



2fr

Am9



5fr

Dm9



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

Bm11



Em9



that's the way_ love goes,___

that's___ the way.---

It's gon - na

Am9



Dm9



Bm11



Em9



hurt me so bad,

but I_____ won't

let it

show._____

Am9



Dm9



Bm11



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

Em9



Am9



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



5fr

Gm7



Em9



C#7b9



C11



G7#5#9



3fr

Em9



Gm7



Am7



5fr

Gm7



Em9



C#7#9



3fr

C11



G7#5#9



3fr

G7b9



Am9



5fr

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 5fr Dm9 Bm11 Em9 2fr

The first system of music features a piano accompaniment in the bass clef and a vocal line in the treble clef. The piano part consists of a steady eighth-note bass line. The vocal line begins with a whole note chord in the first measure, followed by a half note in the second measure, and then rests for the remainder of the system. Above the system, four guitar chord diagrams are provided: Am9 (5fr), Dm9, Bm11, and Em9 (2fr).

A13#11 2fr Em9 2fr A13#11 2fr

You know that that's the way love

The second system continues the piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and then a quarter note followed by an eighth note in the third measure. The lyrics "You know that that's the way love" are written below the vocal line. Above the system, three guitar chord diagrams are provided: A13#11 (2fr), Em9 (2fr), and A13#11 (2fr).

Em9 2fr A13#11 2fr Em9 2fr

goes.

The third system continues the piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and then a quarter note followed by an eighth note in the third measure. The lyrics "goes." are written below the vocal line. Above the system, three guitar chord diagrams are provided: Em9 (2fr), A13#11 (2fr), and Em9 (2fr).

A13#11 2fr N.C.

The fourth system continues the piano accompaniment. The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and then a quarter note followed by an eighth note in the third measure. The lyrics "N.C." are written below the vocal line. Above the system, one guitar chord diagram is provided: A13#11 (2fr).

The fifth system continues the piano accompaniment with a steady eighth-note bass line. The vocal line is not present in this system.

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