

PIANO • VOCAL • GUITAR

ALVIN

AND

THE CHIPMUNKS™



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ALVIN

AND

THE CHIPMUNKS™

70's

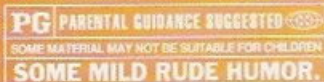


80's

they're
back.

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FOX 2000 PICTURES AND REGENCY ENTERPRISES PRESENT A BAGDASARIAN COMPANY PRODUCTION "ALVIN AND THE CHIPMUNKS™"
 JASON LEE DAVID CROSS CAMERON RICHARDSON AND JUSTIN LONG MATTHEW GRAY GUBLER JESSE McCARTNEY MUSIC SUPERVISOR JULIANNE JORDAN
 MUSIC BY CHRISTOPHER LENNERTZ SONGS PRODUCED BY ALI DEE THEODORE VISUAL EFFECTS BY RHYTHM & HUES STUDIOS EDITED BY PETER BERGER A.C.E. PRODUCTION DESIGNER RICHARD HOLLAND
 DIRECTOR OF PHOTOGRAPHY PETER LYONS COLLISTER A.S.C. EXECUTIVE PRODUCERS KAREN ROSENFELD ARNON MILCHAN MICHELE IMPERATO STABILE STEVE WATERMAN
 PRODUCED BY JANICE KARMAN ROSS BAGDASARIAN BASED UPON THE CHARACTERS "ALVIN AND THE CHIPMUNKS" CREATED BY ROSS BAGDASARIAN STORY BY JON VITTI SCREENPLAY BY JON VITTI AND WILL McROBB & CHRIS VISCARDI
 DIRECTED BY TIM HILL



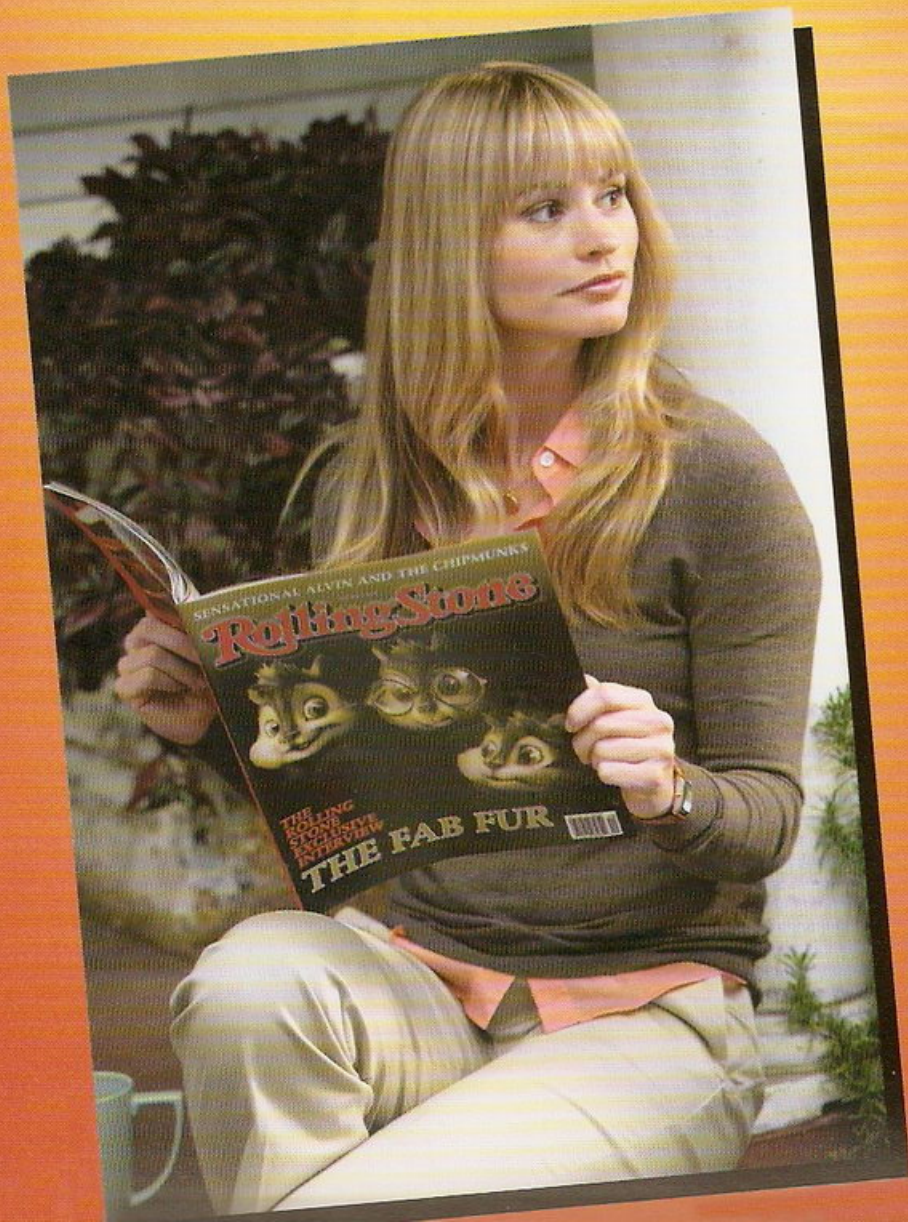
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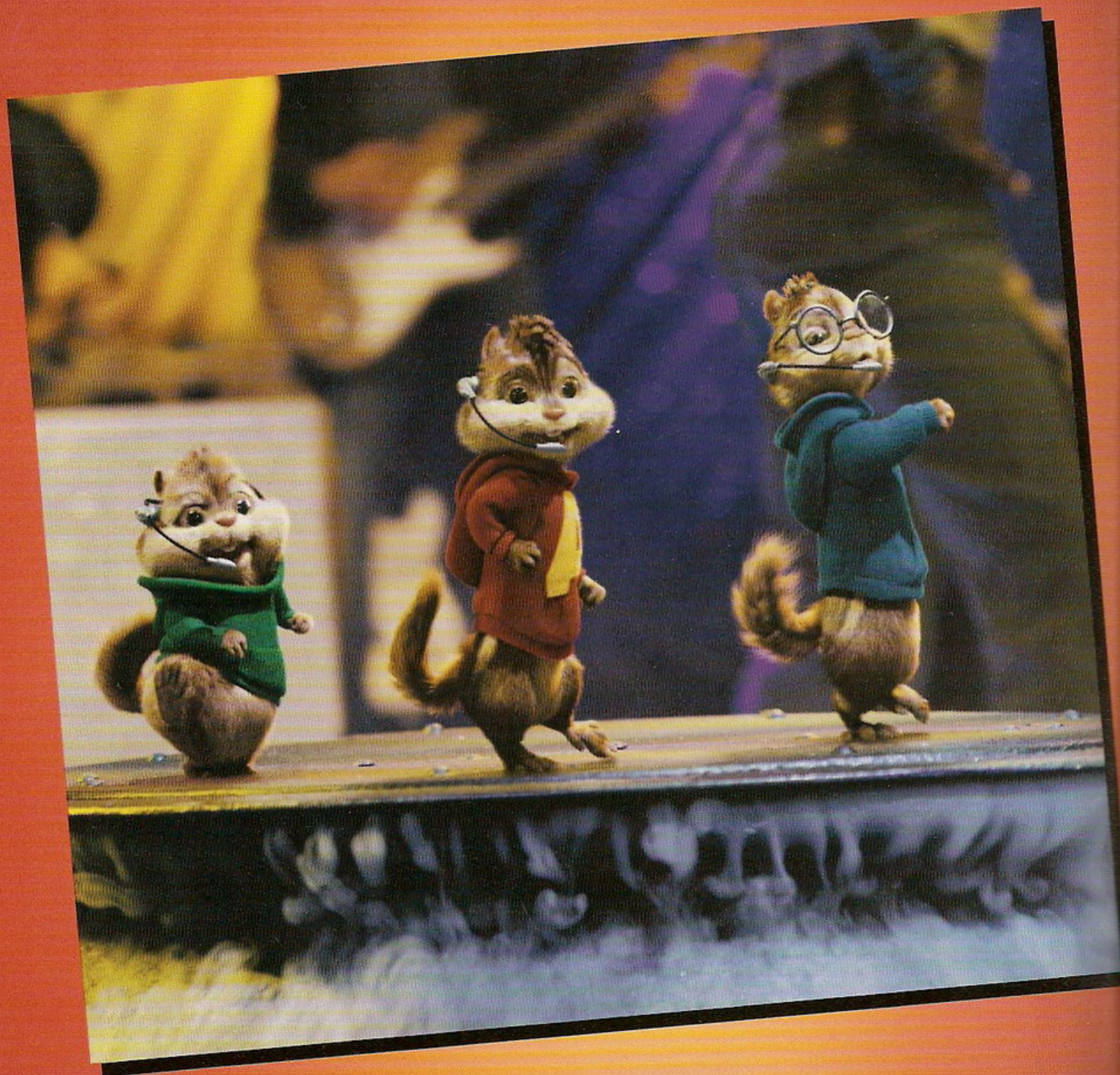


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BAD DAY

Words and Music by
DANIEL POWTER

Moderate groove (♩ = ♪♩)

E♭5 A♭sus2 B♭sus

mf

E♭5 A♭sus2 B♭sus

Where is the mo - ment we need - ed the most? —

E♭5 A♭sus2 B♭sus

You kick up the leaves _ and the mag - ic is lost. —

Cm Cm/B♭ B♭ A♭ E♭/G

They tell me your blue _ skies fade _ to grey. — They tell me your pas - sion's gone _ a - way _

Fm7

Bb

and I don't need no car - ryin' on.

Eb

Ab

Bb

Ab

You stand in the line just to hit a new low.

Eb

Ab

Bb

You're fak - in' the smile with the cof - fee to go.

Cm

Gm/Bb

Bb

Ab

Eb/G

They tell me your life's been way off line. You've fall - en to piec - es ev - 'ry time.

Fm7



Bb



N.C.

and I don't need no car - ryin' on be-cause you had a bad



Eb



Ab



Fm7



Bb



day. You're tak - in' one down. You sing a sad song just to turn it a - round. You say you don't



Eb



Ab



Fm7



Bb



know. You tell me don't lie. You work at a smile and you go for a ride. You had a bad



Cm



Gm/Bb



Ab

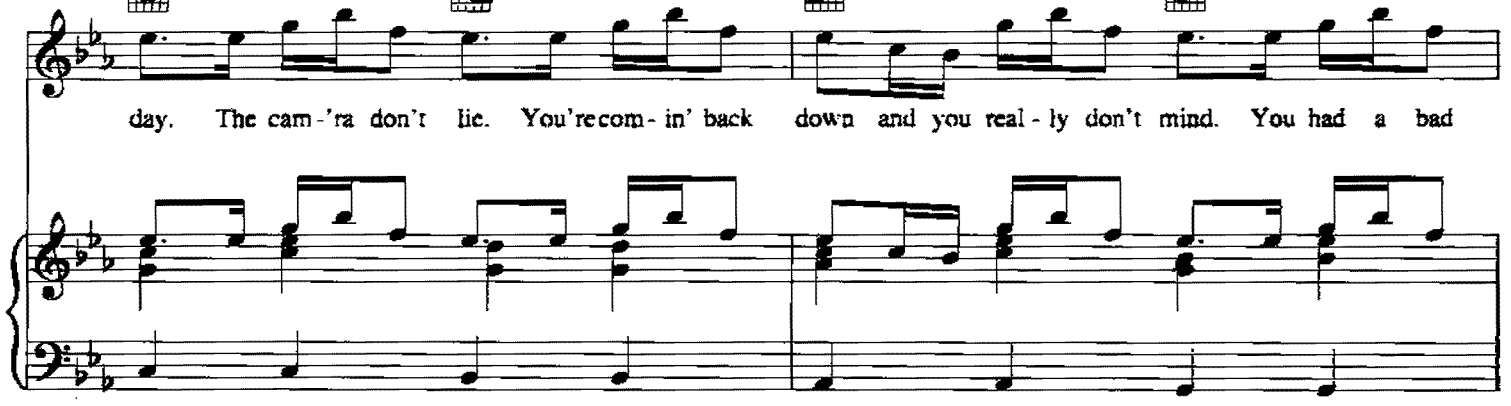


Eb/G



To Coda

day. The cam-'ra don't lie. You're com - in' back down and you real - ly don't mind. You had a bad



Fm7



Bb



Eb5



Ab sus2



day. _____

You had a bad day.

Bbsus



Ab



Eb5



Ab sus2



Bbsus



Bb



Cm



Gm/Bb



Well, you need a blue - sky hol - i - day. -

Ab



Eb/G



Fm7



_____ The point is they laugh - at what - you say _____ and I don't need - no car - ryin' on. -

Bbsus

Bb

D.S. al Coda

CODA

Fm7

_____ You had a bud

day. _____ Oh, _

Eb/G

Gb

_____ on a hol - i - day. _____

Some times the sys - tem goes _ on the blink _ and the

Cb

Gb

whole thing, it turns out wrong. _

You might not make it back _ and you know _ that you could

Cb

Bbsus

be well. Oh. that's strong _ and I'm not wrong. _____

yeah. _____

Bb

Eb5

Ab sus2

So where is the pas - sion when you need it the most? _

Bbsus

Eb5

Ab sus2

Oh. _ you and I. _ You kick up the leaves _ and the mag - ic is lost _

Bb

NC.

Eb

Ab

'cause you had a bad day. You're tak - in' one down. You sing a sad

Fm7

Bb

Eb

Ab

song just to turn it a - round. _ You say you don't know. You tell me don't lie. You work at a smile _

Fm7



Bb



Cm



Cm(maj7)/B



Musical staff with lyrics: and you go for a ride. You had a bad day. You've seen what you like. And how does it feel.

Cm7/Bb



Cm6/A



F9



Ab



Bbsus



Musical staff with lyrics: one more time? You had a bad day. You had a bad

Eb



Ab



Fm7



Bb



Musical staff with lyrics: day. (Vocal ad lib.)

Repeat and Fade

Eb



Ab



Fm7



Bb



Optional Ending

Eb



Musical staff with lyrics: (Vocal ad lib. continues)

Piano accompaniment for the final section of the page.

THE CHIPMUNK SONG

Words and Music by
ROSS BAGDASARIAN

Happily

Eb7

mf

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The dynamics are marked 'mf'.

Ab

Eb7

Christ - mas, Christ - mas time is near, time for

The first system of the vocal line features a melody of quarter notes and half notes. The piano accompaniment consists of a steady bass line of quarter notes. The dynamics are marked 'p'.

Ab

Eb7

loys and time for cheer. We've been

The second system continues the vocal melody and piano accompaniment. The dynamics are marked 'p'.

good, but we can't last. Hur - ry Christ - mas,

The third system concludes the vocal line and piano accompaniment. The dynamics are marked 'p'.

Ab



hur - ry fast! Want a plane that loops the

Ab7



Db



loop: me, I want a hu - la hoop.

D7m



A7/C



Bb7



We can hard - ly stand the wait. Please

Bbm



Eb7



Ab



Christ - mas, don't be late.

FOLLOW ME NOW

Words and Music by ALI THEODORE,
JOSEPH KATSAROS and SHEILA OWENS

Pop Rock

E G#m A

This morn - ing I woke up and some - thing had changed. -

mp

E G#m A

I felt kind - a good, and it felt kind - a strange. -

E G#m C#m A

There's some - thing go - ing on here and may - be it's a

F#5

A

brand - new world, — or I'm just cra - zy in - sane. —

E

G#m

A

So ev - 'ry - thing's dif - f'rent. Well, I guess that's o - kay. —
So tell me your se - crets and I'll sell you my soul. —

E

G#m

A

'cause those thoughts that used to hold — me down have all gone a - way. —
There's a shov - el in my heart — and it's dig - ging a hole. —

E

G#m

C#m

A

I feel like I could take on the world, — so come a -
The dev - il and the god in my head — are hav - ing

F#5

A

long for the ride — or just get out of my way. —
 break - fast in my brain — and it's driv - ing me in - sane.) Come on, —

E

A

F#

E/G#

— come on, — get up, — get up, — let's go. won't you fol - low me?

A

E

A

Come on, — come on, — get up, — get up, — let's

F#

E/G#

A

To Coda

1

E

go. won't you fol - low me?
 Let's go, won't you fol - low me now? —

2

E A E

Ah. oh. ah. oh. ah. oh. ah. Ah. oh. ah. oh.

A E A

ah. oh. ah. Ah. oh. ah. oh. ah. oh. ah. Let's

Gmaj7 A E G#m

go. won't you fol-low me now? —

A E G#m A D.S. al Coda

Won't some-one fol-low me now? — Won't some-one fol-low me now?
Come on, —

CODA



Me now, — me now, — me now, — Let's



go. won't you fol - low me? Let's go, won't you fol - low me now? —



Ah, — oh, — ah, — oh, — ah, — oh, — ah.



Ah, — oh, — ah, — oh, — ah, — oh, — ah.
Won't some-one fol - low me now? —

HOW WE ROLL

Words and Music by ALI THEODORE, JOSEPH KATSAROS,
ZACH DANZIGER and ALANA DAFONSECA

Urban groove

Dm Bb C

Musical notation for the first system, featuring a piano introduction with a treble and bass clef. The treble clef has a Dm chord diagram above it. The bass clef has a Dm chord diagram above it. The key signature has one flat (Bb) and the time signature is 4/4. The music starts with a piano (p) dynamic marking.

Dm F G F Dm F

Musical notation for the second system, continuing the piano accompaniment. The treble clef has chord diagrams for Dm, F, G, F, Dm, and F. The bass clef continues the rhythmic pattern.

G F Dm F

You know you've got it made when you drop the es - ca - lade for the drop top,
stay when you're al - ways get - ting paid and it won't stop,

Musical notation for the third system, including the vocal line. The treble clef has chord diagrams for G, F, Dm, and F. The lyrics are written below the vocal line. The piano accompaniment continues in the bass clef.

G F Dm F

iced out rock's hot, drop - ping dol - lars, la - dies hol - ler. hey. got to get that
nev - er will it won't stop, no mat - ter what they say, gon - na live the

Musical notation for the fourth system, including the vocal line. The treble clef has chord diagrams for G, F, Dm, and F. The lyrics are written below the vocal line. The piano accompaniment continues in the bass clef.



cream. _____ You know you've got it made when they send in a pa-rade when you drop down.
 dream. _____ You know you're here to stay when there ain't a thing to hate 'cause we that sick.



Pri-vate jet in town all for just one day, got to get that
 ev-'ry-bod-y sweet chip, got noth- ing to say, so we live the



cream. _____ Whoa, _____
 dream. _____



don't you know that's how we roll, _____

Bb6

C

Dm

Bb

G

Bb

C

can you get down with the funk. funk. funk of the Chip - munks?!
Funk, funk. funk of the Chip - munks.!

Dm

Bb

G

Bb

C

Dm

Bb

Funk, funk, funk of the Chip - munks. Funk, funk, funk of the

G

Bb

C

Dm

Bb

G

Bb

C

Chip - munks. Funk, funk, funk of the Chip - munks.

G

F

Dm

F

How we roll.

G F Dm F

How we roll.

1 2

G F G F

You know you're here to Break it down, now.

D Bbmaj7 Gm Bb6 C7

Ha. ooh. ha. ooh.

D Bbmaj7 Gm Bb6 C7 D Bbmaj7

Ha. ooh. ha. ooh. Ha. ooh.

D.S. al Coda

Chord diagrams: Gm, Bb6, C7, D, Bbmaj7, Gm, Bb6, C7

ha, ooh. Ha, ooh. ha, ooh.

The first system of music consists of three measures. The vocal line (treble clef) has lyrics 'ha, ooh. Ha, ooh. ha, ooh.' with notes and rests. The piano accompaniment (grand staff) features chords in the right hand and a rhythmic bass line in the left hand. Chord diagrams for Gm, Bb6, C7, D, Bbmaj7, Gm, Bb6, and C7 are shown above the staff.

CODA

Chord diagrams: G, F, Dm, F

How we roll.

The second system begins with a CODA symbol. It contains three measures of music. The vocal line (treble clef) has the lyrics 'How we roll.' with notes and rests. The piano accompaniment (grand staff) continues with chords and a bass line. Chord diagrams for G, F, Dm, and F are shown above the staff.

Chord diagrams: G, F, Dm, F

How we roll.

This system is identical to the second system, featuring the same vocal line, piano accompaniment, and chord diagrams (G, F, Dm, F) for the lyrics 'How we roll.'

Chord diagrams: G, F, Dm

How we roll.

This system is identical to the second system, featuring the same vocal line, piano accompaniment, and chord diagrams (G, F, Dm) for the lyrics 'How we roll.'

WITCH DOCTOR

Words and Music by
ROSS BAGDASARIAN

Upbeat Pop

N.C. Ab

Ev - 'ry - bod - y. can they do it? (Can they do it?)

N.C. Ab N.C.

Come on, peo-ple. let's get to it. (Let's get to it.) Come on shake, come on roll. ev - 'ry -

bod - y hit the floor. Come on shake, come on roll with the Chip-munks, here we go!

Ab



I told the witch doc - tor I was in love with you. I told the witch doc - tor you

Bb5



did - n't love me. too. And then the witch doc - tor, he told me what to do. He said that:

Ab



Db/Ab



Ab



Eb/Ab



Ooo to the eee, the (xxx), - the ah ah, to the ting, to the tang, the wal - la wal - la bing bang.

Ab



Db/Ab



Db/F



Eb/G



Ab



Ooo to the eee, the ooo, - the ah ah, ting tung, wal - la wal - la bing bang.

Eb5



N.C.

Yo, D. J. pump this par - ty. Ev - 'ry - bod - y. can they do it?

Ab



N.C.

(Can they do it?) Come on, peo - ple. let's get to it.

Ab



N.C.

(Let's get to it.) Come on shake, come on roll. ev - 'ry -

bod - y hit the floor. Come on shake, come on roll with the

Chip - munks, here we go! Al - vin, Si - mon, The - o - dore!

A

I told the witch doc - tor you did - n't love me true.

I told the witch doc - tor you did - n't love me nice.

B

And then the witch doc - tor, he gave me this ad - vice. He said do you

E5

ooo, eee. — come on, ooo, ah. —

A D/A A E/A

Ooo to the eee. the ooo. — the ah ah. to the ting. to the tang. the wal - la wal - la bing bang.

A D/A D/F# E/G# A

Ooo to the eee. the ooo. — the ah ah. ting tang. wal - la wal - la bing bang. —

Dmaj7 A Bm

You've been keep - ing love — from me — and that's not ver - y smart. —



So I went out and found my - self some-



one to tell me how to win your heart. Yeah.



My friend the witch doc - tor, he taught me what to say.

My friend the witch doc - tor, he taught me what to do.

Bm



I know that you'll be mine when I say this to you.

E5



Whoa... whoa... yeah... yeah... yeah. yeah. yeah.

A



NC. Ev - 'ry - bod - y, can they do it? (Can they do it?)

A



NC. Come on, peo - ple. let's get to it. (Let's get to Come on it.)

NC.

shakes, come on roll, ev - 'ry - bod - y hit the floor. Come on shake, come on roll with the

Chip - munks, here we go! Ooo to the cee, the ooo, — the ah ah, to the

ting, to the tang, the wal - la wal - la bing bang. Ooo to the cee, the ooo, — the ah ah, ting

1 - 3 D/F# E/G# A tang. wal - la wal - la bing bang. — tang. wal - la wal - la bing bang. —

4 D/F# E/G# A

COME GET IT

Words and Music by ALI THEODORE,
ALANA DAFONSECA and AARON SANDLOFER



Syncopated groove

Em  F 

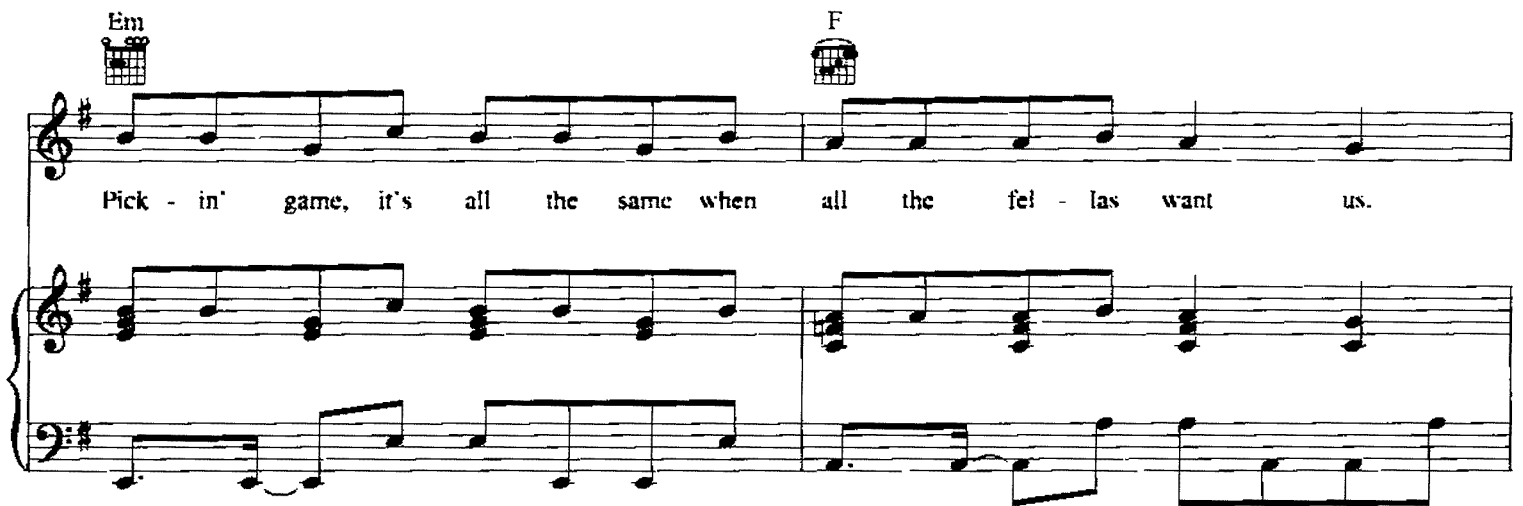
Heads are turn - in', boys are yearn - in', want to get up on us.

mf



Em  F 

Pick - in' game, it's all the same when all the fel - las want us.



Em  F 

We don't sweat what they can't get. We'll nev - er give it to 'em.



Em F NC.

All we want's a lit - tle Munks. Us girls that's how we chose 'em. Yeah, oh, —

Em F

yeah. — } Come get what you want. — We know what we want and we want the chip - munk.

Em F

Come get what you want. — We know what we want and we want the chip - munk.

Em F

Come get what you want. — We know what we want and we want the chip - munk.



Come get what you want. _____ We know what we want and we want the chip - munk.



All the la - dies want the Munks. _____ and we got to give 'em what they want. _____



_____ when we kick-ing it in the truck _____ or in the mid-dle of the dance floor. _____



_____ Ba - by girl, yeah, you're in luck _____ 'cause there's al-ways room for one more. _____



Let's get this par - ty start - ed right. I'll keep you go - ing all



night.
All the boys are all the same noth - ing will ev - er change 'em.



They all want one thing and, girl, you know you'll nev - er tame 'em.



If you want a man to love and want a filth - y rich one,

Em F N.C. D.S. al Coda

then I know where you should go. 'Cause, girl, you want a Chip - munk! _

CODA F Em

night. I'll keep you go-ing all _ night.
If you want a lit-tle bit of this and a lit-tle bit of that.

F Em

come join the Chip-munks, they hot like that. If you want a lit-tle bit of this and a lit-tle bit of that,


F Em

come to the Chip-munks, they hot like that. If you want a lit-tle bit of this and a lit-tle bit of that,

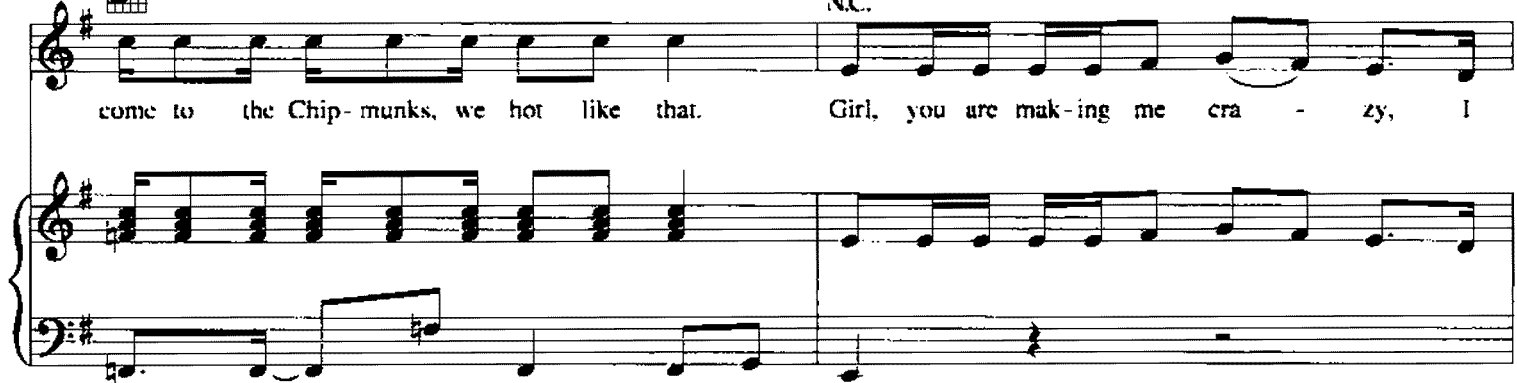
F  Em 

come to the Chip-munks, we hot like that. If you want a lit-tle bit of this and a lit-tle bit of that.

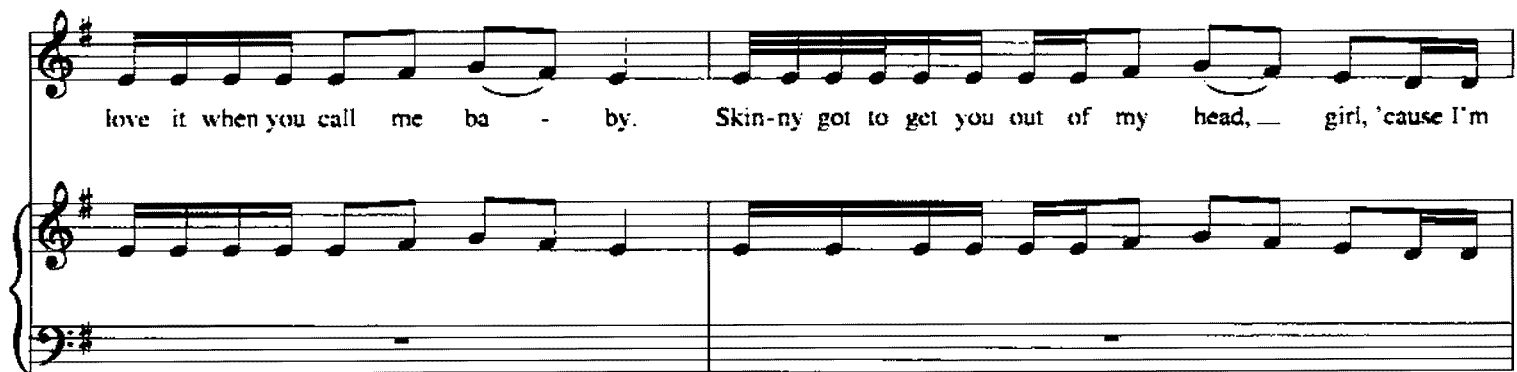


F  N.C.

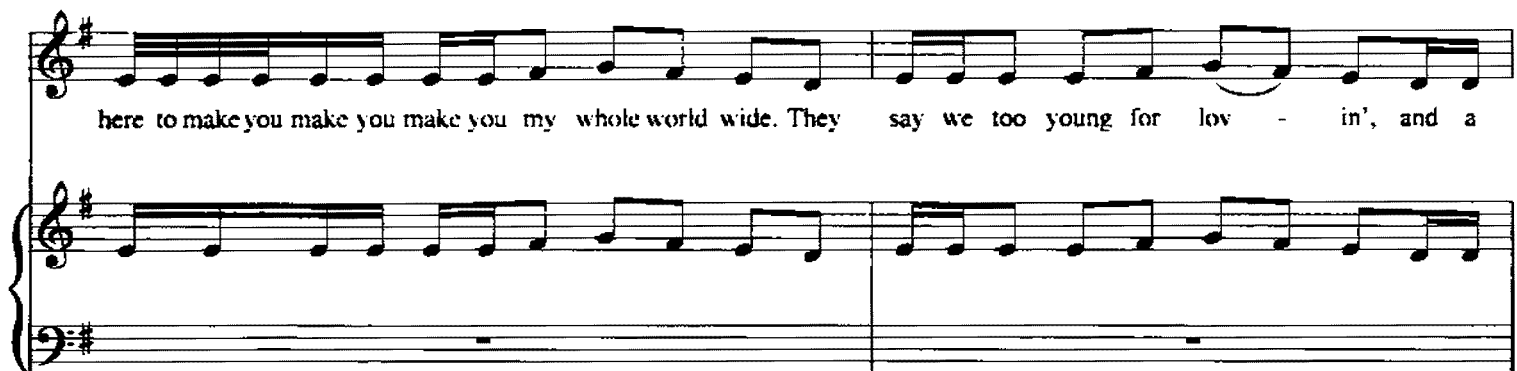
come to the Chip-munks, we hot like that. Girl, you are mak-ing me cra - zy, I



love it when you call me ba - by. Skin-ny got to get you out of my head, — girl, 'cause I'm



here to make you make you make you my whole world wide. They say we too young for lov - in', and a



we just a three young broth - ers. But when we real-ly like to get to get to know_ you, that's when we

gon-na make a make it hot and show_ you, oh. _____ All the la - dies want the Munks, _

_____ and we got to give 'em what they want, _____ when we're kick-ing it in the truck _

_____ or in the mid-dle of the dance floor. _____ Ba - by girl, yeah, you're in luck _

F Em

'cause there's al-ways room for one more. } night. } Let's get this par-ty start-ed

This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for F and Em are provided above the staff.

F Em

right, I'll keep you go-ing all night. Let's get this par-ty start-ed

This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for F and Em are provided above the staff.

1 2

F F

right, I'll keep you go-ing all right. Whoa. oh.

This system contains the next two measures, marked with first and second endings. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. Chord diagrams for F are provided above the staff.

Em F Em

I'll keep you go-ing all night.

This system contains the final two measures. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes the piece. Chord diagrams for Em, F, and Em are provided above the staff.

THE CHIPMUNK SONG

(DeeTown Rock Mix)

Words and Music by
ROSS BAGDASARIAN

Punk Pop

N.C.

(Spoken:) "Alright, you Chipmunks."

mf

The first system of music features a vocal line with a whole rest and a piano accompaniment. The piano part begins with a bass line in the left hand and a treble line in the right hand, both in 4/4 time. The key signature has three sharps (F#, C#, G#).

A5 E5 G5 D5

ready to sing the new version of your song?" "You know we are!" "Yeah, let's sing it now."

The second system includes guitar chord diagrams for A5, E5, G5, and D5. The vocal line contains the lyrics: "ready to sing the new version of your song?" "You know we are!" "Yeah, let's sing it now." The piano accompaniment continues with a similar rhythmic pattern.

A5 E5 G5 D5 A5 E5

"Alright, Simon?" "Alright." "Alright, Theodore?" "Alright."

The third system includes guitar chord diagrams for A5, E5, G5, D5, A5, and E5. The vocal line contains the lyrics: "Alright, Simon?" "Alright." "Alright, Theodore?" "Alright." The piano accompaniment continues with a similar rhythmic pattern.

G5

D5

A5

E5

G5

D5



"Alright, Alvin?"

Alvin?

Alvin?!"



"Oh, yeah!"

Christ - mas, Christ - mas time is near,
Guitar solo on repeat



time for toys and time for cheer. We've been good, but



we can't last. Hur - ry Christ - mas, hur - ry fast.

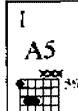


Want a plane that loops the loop: me, I want a

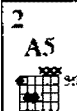
Dmaj7



hu - la hoop. We can hard - ly stand the wait. Please



Christ - mas, don't be late. Hey, hey!



Yeah, come on!



"Guys, that was excellent. Simon, great work." "Naturally!" "Theodore, good job." "Hehehehe!"



"Alvin, you were a little flat - watch it. Alvin? Alvin?!"



Two three four! Christ - mas, Christ - mas time is near,



time for toys and time for cheer. We've been good, but

we can't last. Hur - ry Christ - mas, hur - ry fast.

B A

Want a plane that loops the loop; me. I want a

B B/A

hu - la hoop. We can hard - ly stand the wait. Please

Emaj7 E6 E Em B C#7

Christ - mas, don't be late. We can hard - ly

E F# B E Em/G

B/F#

C#7/G#

E

F#

B5

F#5

stand the wait. Please Christ - mas, don't be late.

A5

E5

B5

F#5

A5

E5

Don't be late. Don't be late.

B5

F#5

A5

E5

B5

F#5

Don't be late.

A5

E5

B5

Don't be late. Christ - mas, don't be late!

FUNKYTOWN

Words and Music by
STEVEN GREENBERG

Moderately fast



mf

*Chords reflect implied harmony (till key change).

Got -

C

ta make a move to a town that's right — for me.

Town — to keep me mov - in', keep me groov - in' with some en - er - gy.



Well, I talk a - bout it, talk a - bout it.

talk a - bout it, talk a - bout it. ————— Talk








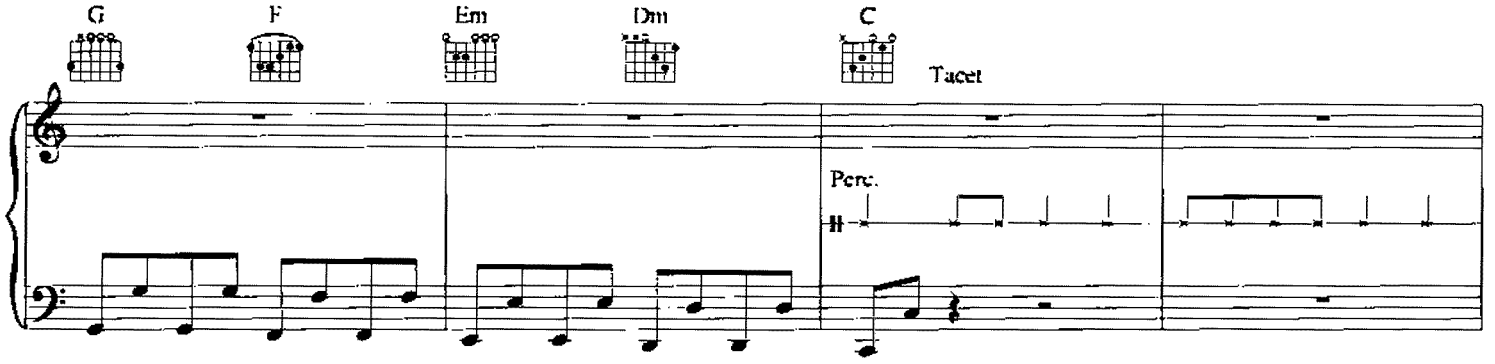
a - bout, talk a - bout, talk a - bout mov - in'.






Play 3 times

Got - ta move on.

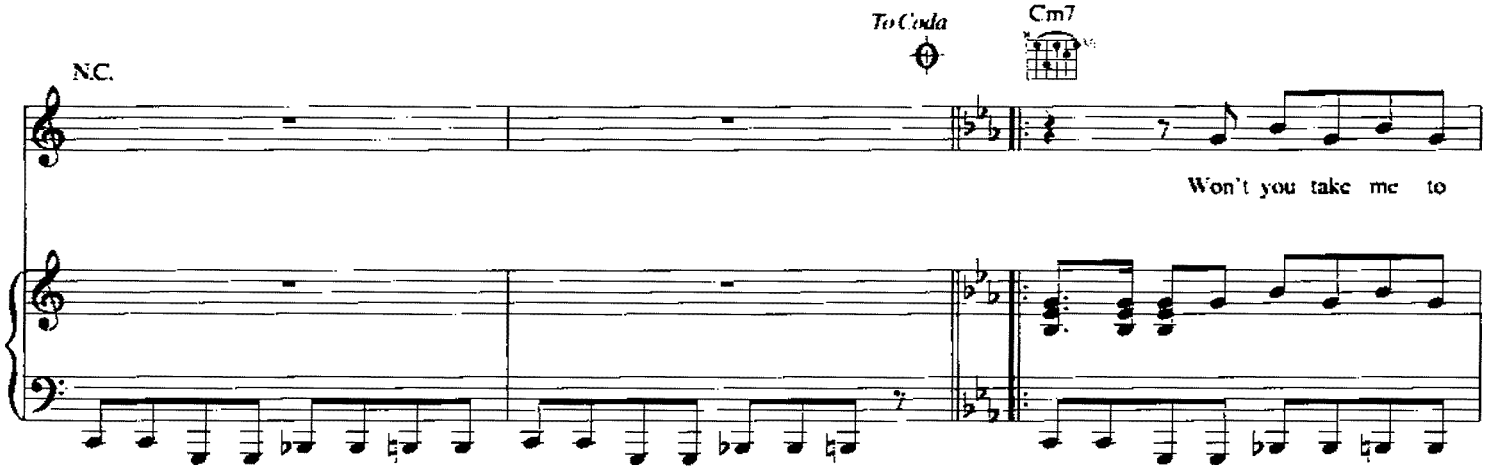
G  F  Em  Dm  C  Tacet



Perc.

NC.  *To Coda*  Cm7 

Won't you take me to



Funk - y - town? Won't you take me to Funk - y - town?



Cm7 



F



N.C.

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

F



N.C.

1. 2.

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

Cm7



Won't you take me to Funk - y - town? Won't you take me to

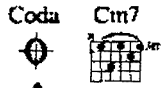
Musical notation for the third system, including piano accompaniment and a vocal line.

1. 2. D.C. (with repeats) al Coda

Funk - y - town? Funk - y - town?

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

Coda Cm7



(Won't you take me to) Funk - y - town?



(Won't you take me to) Funk - y - town?



(Won't you take me to) Funk - y - town?



(Won't you take me to) Funk - y - town?

Cm7



(Sing 1st time only)

The first system of music features a vocal line with a whole rest followed by a half rest, and a piano accompaniment consisting of a steady eighth-note bass line and a treble line with chords and eighth notes.

The second system continues the piano accompaniment from the first system, with no vocal line.

Cm7



Won't you take me down _____ to Funk - y - town? _____

The third system includes the vocal line with the lyrics "Won't you take me down _____ to Funk - y - town? _____" and the piano accompaniment.

Repeat and fade

_____ Won't you take me down _____ to Funk - y - town? _____

The fourth system is a repeat of the previous system, starting with a whole rest for the vocal line, and includes the instruction "Repeat and fade".

GET YOU GOIN'

Words and Music by ALI THEODORE, JOSEPH KATSAROS,
ALANA DAFONSECA and AARON SANDLOFER

Dance groove

Em Dsus A Em Dsus

A Em B/D# D A

Oh, oh, oh, oh, oh, oh, oh, oh

Em B/D# D A Em Dsus

Oh, oh, oh, oh, oh, oh

A Em Dsus A

Em B/D# D A Em B/D#

We've been all a-round... ev-'ry-where — they sweat the sound. — East coast to L. A. — and
Five towns in a week, — drop back down — just to sleep. — Do it all a-gain — and

D A Em B/D#

all that's on — the way. — yeah. — Don't want flash - y things. —
all be - cause — of you, — yeah. — Three kids on the road, — from

D A Em B/D#

fan - cy cars, — dia - mond rings. — Let's go rock a town, —
Can - a - da — to Mex - i - co. — Rock hard ev - 'ry day — 'cause

D A Em Dsus

that is all — I need — to) get you go - ing. keep you rock - ing.
that's just how — we do — to)



start the par - ty. nev - er stop - ping. Get you mov - ing. get you sing - ing.



noth - ing's stop - ping us from dream - ing. Get you go - ing. keep you rock - ing.



start the par - ty. nev - er stop - ping. Get you mov - ing. get you sing - ing.



N.C.

noth - ing's stop - ping us from dream - ing. One to the two, two to the three,

and it's the Chip-munk's place to be. — We slide coast to coast — to all the spots that are jump-ing.

Come to your cit - y, let the Munks jam. So when you see us on your tel - e - vi - sion, we got a prop - o - si - tion.

Em B/D#

Get your bod - y in po - si - tion, now that's the mis - sion. Coast to coast, — we're com - ing through — on

D A Em B/D#

tour with the Munks. That's how we do! — We're coast — to coast! —

D A E5

Em



Dsus



A



Get you go - ing. keep you rock - ing. start the par - ty, nev - er stop - ping.

Em



Dsus



A



Get you mov - ing. get you sing - ing. noth - ing's stop - ping us from dream - ing.

Em



Dsus



A



Get you go - ing. keep you rock - ing. start the par - ty. nev - er stop - ping.

Em



Dsus



A



E5



Get you mov - ing. get you sing - ing. noth - ing's stop - ping us from dream - ing.

COAST 2 COAST

Words and Music by ALI THEODORE,
ZACH DANZIGER, ALANA DAFONSECA,
VINCENT T. ALFIERI and JULIAN DAVIS

Fast Rock

D5



D5



I've been to Al - a - bam - a,
I'm liv - ing like a star

I've been to Ten - nes - see. I did a show at the
out in Hol - ly - wood. Next day we hit New

Al - a - mo last week. And in Lou - i - si - an - a,
York and it's all good. I'm in Chi - ca - go. I see

I met An - na and her friend. She said, "You come in town, I'll
Mar - go, I say ba - by, hey. In Col - o - ra - do by to -

hang a - round with you a - gain." Hey, li'l dar - ling, let me
mor - row, 'noth - er gig to play. Ev - 'ry time we jam. — got a

show you what it's all a - bout. If you want to see, we're guar - an -
full — house — for the show. If you want to dance, — then get

teed on to turn the par - ty out. | Hey! Come on and
on your feet and here we go. |

C/D G/D D

ride with the cool out boys, oh, yeah.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "ride with the cool out boys, oh, yeah." Above the vocal line are three guitar chord diagrams: C/D, G/D, and D. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of two sharps. The bass line consists of quarter and eighth notes, while the treble line features chords and melodic fragments.

A

Coast to

The second system continues the vocal line with the lyrics "Coast to". A guitar chord diagram for A is shown above the vocal line. The piano accompaniment continues in the same key signature and style as the first system.

C G D

coast. we're on the road. Ev - 'ry - bod - y got - ta

The third system features the lyrics "coast. we're on the road. Ev - 'ry - bod - y got - ta". Above the vocal line are three guitar chord diagrams: C, G, and D. The piano accompaniment continues with chords and a steady bass line.

make some noise. get down in the town with them Chip-munk boys. They're

The fourth system contains the lyrics "make some noise. get down in the town with them Chip-munk boys. They're". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

G **D**

on the road — liv - ing out their dreams. — If you love them, real - ly love them, let me

F **A**

hear y'all scream. — Take a step to the left, then slide to the right.

D **Em7**

Get on your toes — and do the coast to coast. — | 1. (D.S.) Yo, Al - vin. Yeah! Hey,
 (2.) I'm Al - vin. Yeah! I'm

Dm/F **D/F#** **G** **NC.** **To Coda**

Si - mon. Yeah! Yo, The - o - dore. Yeah! We're the Chip - munks!
 Si - mon. Yeah! I'm The - o - dore. Yeah! We're the Chip - munks!

Here we go, y'all, here we go, y'all. Non - stop and hip. -

D5

hop, rock and roll, y'all. My name is Si - mon and these are my boys. - All the

D.S. al Coda
Verse 2

N.C.

la - dies 'round the world, go on make some noise. - Yeah!

D5

N.C.

CODA

We're the Chip - munks! Yeah.

ONLY YOU


(And You Alone)

Words and Music by BUCK RAM
and ANDE RAND

Slowly, with feeling

G6  D/G  Db/G 



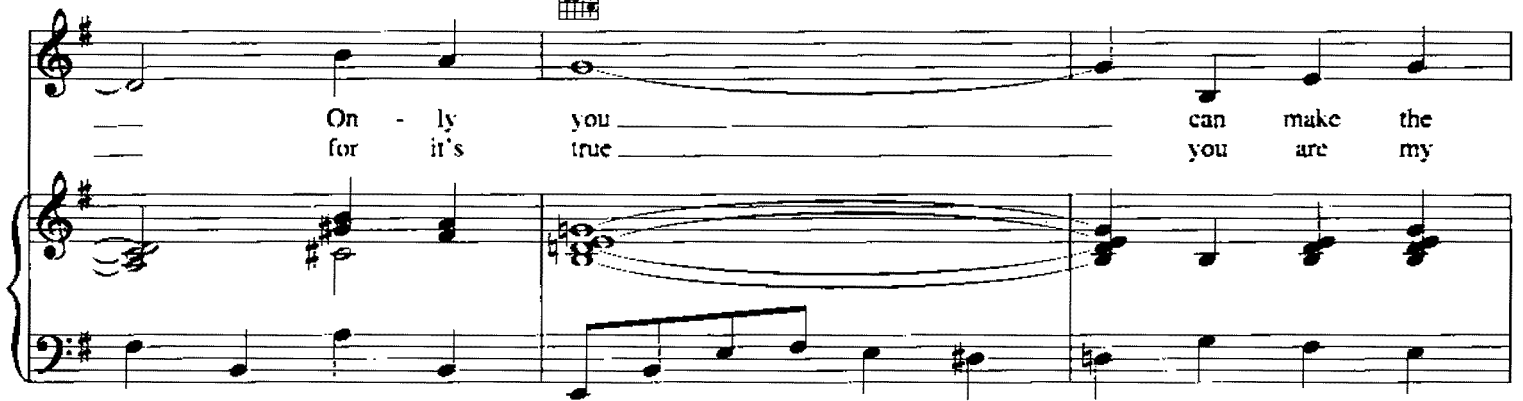
Am7/D  G6  B9 

On - ly you can make this world seem right.
you can make this change in me,



Em7 

On - ly you can make the
for it's true you are my



Dm7  G7  Dm7  G9  C6 

To Coda 

dark - ness bright. On - ly you and you a -
des - ti - ny. When you hold my hand, I



D7 B9 Em Em(maj7) Em7

lone can thrill me like you do and

A9 Am7/D D9 D.S. al Coda

fill my heart with love for on - ly you. On - ly

CODA Cm6 G E7

un - der - stand the mag - ic that you do. You're my

A9 Eb9 D7 D9 D7b9 G(add2) F9 Gmaj9

dream come true, my one and on - ly you.

MESS AROUND

Words and Music by ALI THEODORE,
ALANA DAFONSECA and AARON SANDLOFER

Quick R&B

Cmaj9 Em9 Cmaj9

Oh. yeah. Come on, — now. Chip- munks.

Em9 Cmaj9 Em9

bring-in' it back. It's been a long time. it's been a hard road.

C6 Dm7

but you know how we do it for you. Come on.

Cmaj9 Em7 Cmaj9

Girls we hyp - no - tize, peo - ple re - a - lize, look in - to their eyes,
La - dies like our smile, fel - las like our style, we'll be here a while

Em7 Cmaj9 Em7

it's a - maz - ing. Now we're at the top and you know we're hot.
yeah. we're stay - ing. 'Cause we know how to rock, we know to keep it hot.

C6 Dm7 Cmaj9

all the hits we've got, yeah. they're blaz - ing. We used to talk a - bout it,
you give it all you've got. there's no fak - ing. That's why we'll keep on sing - ing.

Em7 Cmaj9 Em7

we used to dream a - bout it, and when we'd think a - bout it, we knew we'd make - it. |
that's why the phone keeps ring - ing. that's why we don't stop dream - ing. that's why you're sway - ing. |

Cmaj9 Em7

So, la - dies, raise your hands up. yeah fel - las, go on, man up.

The first system of music features a vocal line and piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a 7/8 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord diagrams for Cmaj9 and Em7 are provided above the vocal line.

C6 Dm7

Go a - head and turn the band up. go a - head, get cra - zy.

It's been a

The second system continues the music. The vocal line has a 7/8 time signature. The piano accompaniment follows. Chord diagrams for C6 and Dm7 are shown above the vocal line. The lyrics "It's been a" are written above the final notes of the vocal line.

Cmaj9 Em7 Cmaj9

long time com-ing and we're keep-ing it hot. — It's been a hard road, ba - by, but it's

The third system continues the music. The vocal line has a 7/8 time signature. The piano accompaniment follows. Chord diagrams for Cmaj9, Em7, and Cmaj9 are shown above the vocal line. The lyrics "It's been a" from the previous system are written above the first notes of the vocal line.

Em7 Cmaj9 Em7

worth it. We work it all in the club, on the road. It's been tough, but you know — we keep it

The fourth system concludes the music. The vocal line has a 7/8 time signature. The piano accompaniment follows. Chord diagrams for Em7, Cmaj9, and Em7 are shown above the vocal line. The lyrics "It's been a" from the previous system are written above the first notes of the vocal line.

C6 To Coda Dm7 Cmaj9

go - ing for you now, yeah, turn you out 'cause we don't mess a - round. — Oh, — yeah, one

Em9 Cmaj9 1 Em9

more time, no we don't mess a - round. — Yeah, yeah. Verse two, ba - by.

2 Em9 Cmaj9 Em7

Yeah, come on, — girls, take it to the bridge. Chip - munks, so fly. —

Cmaj9 Em7 Cmaj9

Keep on rock - ing us ev - 'ry — night. — Chip - munks,

Em7 C6 Dm7 D.S. al Coda

so hot. — Keep on keep - ing on. nev - er — stop.
It's been a

CODA Dm7 Cmaj9 N.C.

turn you out 'cause we don't mess a - round. —
Been a long time com - ing. ba - by, we can't lie, — from the

hood in the woods to Cal - i - for - ni - A to the L V to the I

Cmaj9

N for nev - er quit - ting. Yo, we're keep - ing it live, — yeah. Chip - munks.

Em7 Cmaj9 Em7

so fly. — Keep on rock - ing us ev - 'ry — night. —

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "so fly. — Keep on rock - ing us ev - 'ry — night. —". The bottom two lines are piano accompaniment in G major, with a treble and bass clef. The piano part features chords and moving lines in both hands.

Cmaj9 Em7 C6

— Chip - munks. so hot. — Keep on

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "— Chip - munks. so hot. — Keep on". The piano accompaniment continues with chords and moving lines in both hands.

Dm7 Cmaj9

keep - ing on, nev - er — stop. It's been a long time com - ing and we're

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics "keep - ing on, nev - er — stop. It's been a long time com - ing and we're". The piano accompaniment continues with chords and moving lines in both hands.

Em7 Cmaj9

keep - ing it hot. — It's been a hard road, ba - by, but it's

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics "keep - ing it hot. — It's been a hard road, ba - by, but it's". The piano accompaniment continues with chords and moving lines in both hands.

Em7 Cmaj9 Em7

worth it. We work it all in the club, on the road. It's been tough, but you know, we keep it

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features three guitar chord diagrams: Em7 (E2, G2, B2, D3), Cmaj9 (C3, E3, G3, B3, D4, F#4, A4), and Em7. The lyrics are written below the vocal line. The bottom two staves are piano accompaniment in treble and bass clefs, showing chords and a bass line.

C6 Dm7 Cmaj9

go - ing for you now. Yeah, turn you out 'cause we don't mess a - round. _

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef. It features three guitar chord diagrams: C6 (C3, E3, G3, B3, D4, F#4), Dm7 (D3, F3, A3, B3), and Cmaj9 (C3, E3, G3, B3, D4, F#4, A4). The lyrics are written below the vocal line. The bottom two staves are piano accompaniment in treble and bass clefs.

Em9 C6 Dm7

No, we don't mess a - round. _ No, we don't mess a - round. _

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef. It features three guitar chord diagrams: Em9 (E2, G2, B2, D3, F#3, A3), C6 (C3, E3, G3, B3, D4, F#4), and Dm7 (D3, F3, A3, B3). The lyrics are written below the vocal line. The bottom two staves are piano accompaniment in treble and bass clefs.

N.C.

No, we don't mess a - round. _

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. It features a guitar chord diagram for N.C. (No Chords). The lyrics are written below the vocal line. The bottom two staves are piano accompaniment in treble and bass clefs.

AIN'T NO PARTY

Words and Music by ALI THEODORE,
ZACH DANZIGER and JULIAN DAVIS

Moderate Hip-Hop groove

Em G A C Em G

(Spoken:) "Yeah! One, two, one, two.

The first system of music features guitar chords Em, G, A, C, Em, and G. The piano accompaniment consists of a rhythmic bass line in the left hand and chords in the right hand, all in a 4/4 time signature with a key signature of one sharp (F#).

A C Em G

We got that hot one from the Chipmunks, come on! Ain't no par - ty like a Chip - munk par - ty 'cause a

The second system continues the piano accompaniment and includes the lyrics: "We got that hot one from the Chipmunks, come on! Ain't no par - ty like a Chip - munk par - ty 'cause a". The guitar chords are A, C, Em, and G.

A C Em G

chip - munk par - ty don't stop. It's just me and my boys here to bring the noise, you

The third system continues the piano accompaniment and includes the lyrics: "chip - munk par - ty don't stop. It's just me and my boys here to bring the noise, you". The guitar chords are A, C, Em, and G.

A C Em G

know they make it hot. They make it hot, hot. — They make it

A C Em G A C To Coda

hot, hot. — They make it hot, hot. — They make it hot, hot. — They make it.

N.C.

{ Step in - side the par - ty, y'all know our name. — Pa - pa - raz - zi out - side glad we came. — Got to
 | We go where we want to go, flow how we want to flow. If you don't know, well, now you know. —

take some pho - tos with a cou - ple of fans. — If you don't show love they won't be in the stands. —
 Hav - in' a good time is what we're af - ter, — chill - ing with friends for fun — and laugh - ter.

Head to the dance floor, get-ting it pop - ping, bod - ies all mov - ing and heads are bop - ping.
If you wan-na roll, you know where we're at. _ in the spot-light look-ing cool some-where in the back. _ I bet

Club looks packed, yeah, we turned it out _ and you know what the Chip-munks are all a - bout. _
Dave would be mad if he saw us now _

stand-ing in the spot-light with our voic - es loud. _

D.S. al Coda

CODA Em G

"Yo, Classic." "Yeah, what up, Alvin?"

A C Em G

"Show them how you do it!" "Alright. Yo, you ready Theodore?" "Yeah." "Cool. Simon, you with it?" "That's right. Come on!"



N.C.

Rid - ing down Sun - set, look - ing for the spot. If my

lit - tle dudes ain't there, it just ain't hot. Roll up with the crew, the guest list says

Al - vin and the Chip - munks plus eight - y - two. V. I. P. ac - tion, chill re - lax - ing.

Su - per - star fash - ion, cam - 'ras flash - ing. Al - vin, Si - mon. The - o - dore, too,

do it like this ev - 'ry time we come through. Ain't no par - ty like a Chip-munk par - ty 'cause a

Em G

chip-munk par - ty don't stop. It's just me and my boys here to bring the noise, you

A C Em G

know they make it hot. They make it hot, hot. — They make it hot, hot. — They make it

A C Em G A C

hot, hot. — They make it hot, hot. — They make it hot.

Em G A C Em

GET MUNK'D

Words and Music by ALI THEODORE,
JOSEPH KATSAROS, ZACH DANZIGER,
ALANA DAFONSECA and VINCENT T. ALFIERI

Urban Dance groove

N.C.

f drum loop

(Spoken:) "Are you ready for this? Alvin!" "Yeah, what up?" "Simon!" "Yeah, I'm ready." "Theodore!" "Yo!"

(2nd time 8va)

Man — down, — help me out, — give me some of your hon - ey love, —
Hot — bod - y rock the par - ty. give me some of that sug - ar love, —

get me go - ing. Step on. can't be wrong. feel - ing strong. that's what I dream of. —
get it crack - ing. Don't stop, get it. get it. drop it hot, it's what you're made of. —

don't stop, no. It's hot — now, — say it loud, —
bring it back. And get — down, — work it now, —

shout it out, tell me what you want, — an - y - thing, boy.
turn it out, give me what I want, — go get wick - ed.

Come now, turn me out, show me how to get, get you hot, —
Right now, say it loud, shout it out from the back to the front, —

let me hear you sing, boy. | Hey, can you hear me call - ing? Yeah ba - by, come to me.
girl, — let's — kick it. |

Dm

Dm/F

Gm7

Dm/A

Dm

Yeah, boy. I think I'm fall-ing. I got you beg-ging, "Please." — I got to have you, ba-by.

Dm/F

Gm7

Dm/A

A7

I'm gon-na get you, girl. Yeah, boy, I might go cra-zy. Rock your world. —

Dm

Dm/E

Dm/F

Gm

Get Munk'd, — the Chip-munks al-ways gon-na get — bumped, — Don't —





Am7

Dm

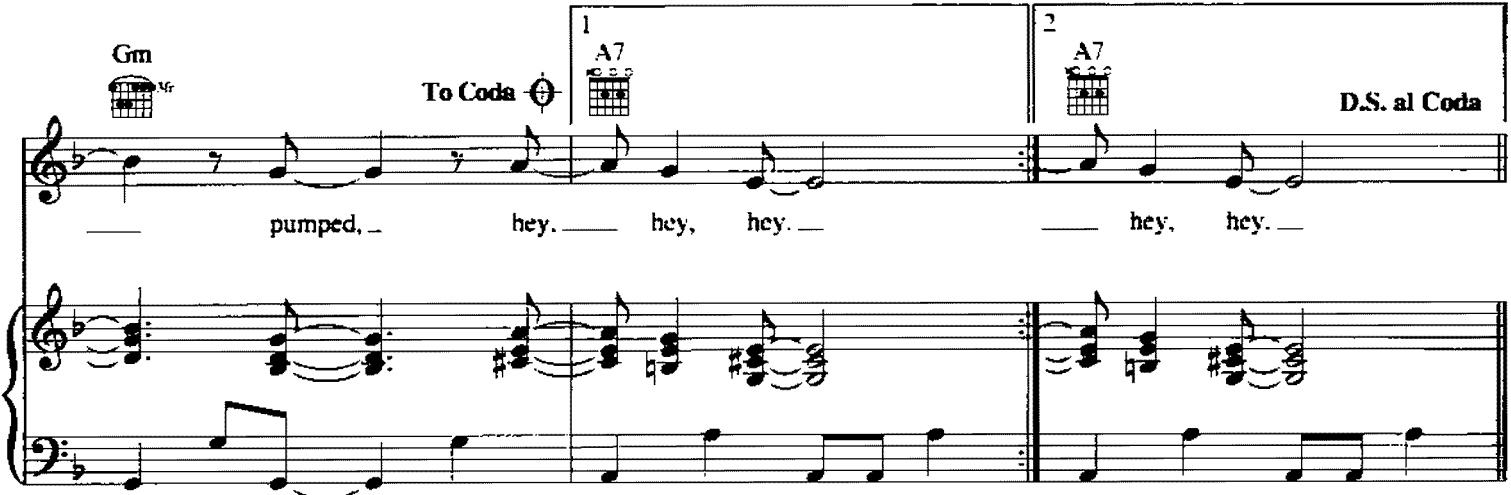
Dm/E

Dm/F

— you want — to get — Munk'd. — Kids, can't stop, we gon-na get —

Gm  **To Coda**  1 **A7**  2 **A7**  **D.S. al Coda**

pumped, — hey. — hey, hey. — — hey, hey. —



CODA  **A7**  **Dm** 

— hey. hey. — Come on get pumped with the Chip-munks, what. what.




Come on get pumped with the Munks. Come on get pumped with the Chip-munks, what. what.



Gm/D  **Dm** 

Come on get pumped with the Munks. Get Munk'd. —



BAD DAY

THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE)

FOLLOW ME NOW

HOW WE ROLL

WITCH DOCTOR

COME GET IT

THE CHIPMUNK SONG (DeeTown Rock Mix)

FUNKYTOWN

GET YOU GOIN'

COAST 2 COAST

MESS AROUND

ONLY YOU (AND YOU ALONE)

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