


THE BLACKEYED PEAS

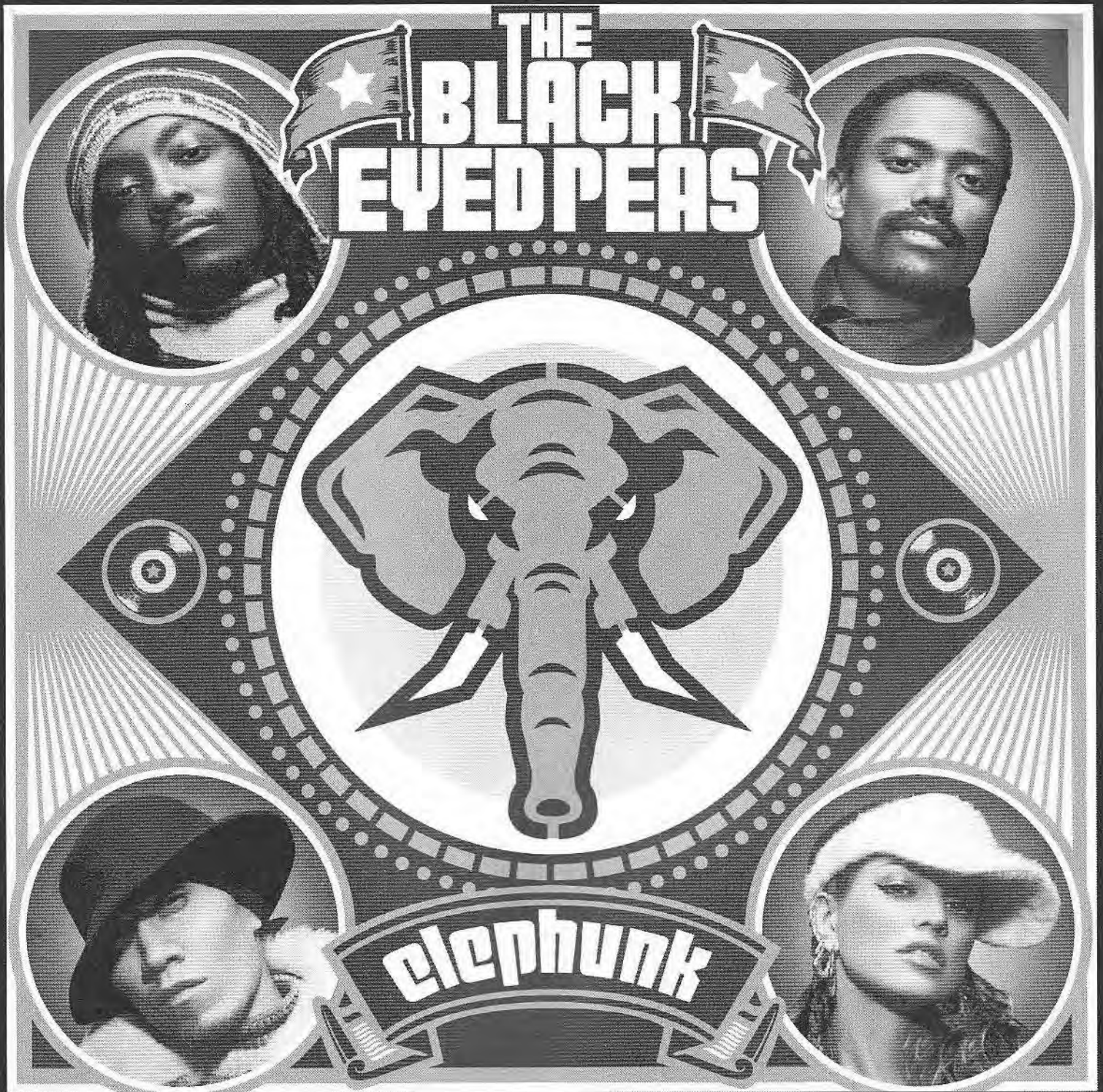
elephunk



 weemouse



A Motown/Clash Publication



Piano/Vocal arrangements by John Nicholas

Album art direction by BLK/MRKT
Album artwork courtesy of A&M Records
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THE BLACK EYED PEAS

Ever since they were a fledgling group in the environs of Los Angeles, the Black Eyed Peas have flaunted a passionate, energetic hip-hop spirit people have always been drawn to. They've earned fans worldwide with their inventive approach to hip-hop music, inspiring people with loose rhymes, a positive spirit, and a funkified vibe. On *Elephunk*, the group's third album, that spirit seems to course through their beings even more than ever.

The Black Eyed Peas, will.i.am, apl.de.ap, Taboo, and newcomer Fergie named the album *Elephunk* to conjure up a big, deep funk sound. Produced in its entirety by will.i.am and apl, the album boasts a mix of live instruments and traditional hip-hop samples and beats. It also mixes the group's breathless verbal acrobatics with a very conscious view of the world.

BEP's music has always been firmly entrenched in hip-hop but also has had an eye to other musical forms. *Elephunk*, more than previous albums, seems to transcend the simple genre categorization, something will.i.am admits was intentional, both lyrically and musically. "This is a hip-hop record but we didn't go into this with hip-hop on our minds," says will.i.am. "We were just thinking of good songs, good music. We didn't want to say anything typical, like 'My style is this, and my rhymes are like that.' A couple might have slipped in, but we were really tired of saying things like that."

Elephunk was recorded in three different spurts over the last two years, beginning in 2001. "We would record about eight songs each time," remembers will.i.am. "Then each time we went back, I felt I'd changed and grown as a producer. So we'd do eight more songs, and those eight would be better than the previous eight. It kept going until we were done."

will.i.am's rhymes are clever and irreverent, but it's his work as a producer on *Elephunk* that he's most proud of. Songs like "Where Is the Love" with Justin Timberlake, the quickstepping fast-rap of "Hands Up," and the Louis Armstrong growl of "Smells Like Funk," demonstrate not just a sophisticated ear for new sounds but a head for interesting arrangements and tight songwriting. will.i.am's talent lies in his

ability to mold live instruments, samples, and drum machines into a uniform sound. He's always taken a musically broad perspective, and on this album it shows more than ever.

"My volition as a producer has definitely grown," he says. "I think my understanding of music has grown. I've discovered new ways of manifesting my thoughts into reality, and I know my equipment better."

Elephunk also welcomes a new member into the BEP fold, Los Angeles native Fergie. The singer met will.i.am at BEP shows around town and was invited to join in on a recording session. In the studio, one song turned to three turned to five turned to an invitation to join the group. Says Fergie about her experience, "This group is just totally open to new ideas and directions."

Some of those new directions on *Elephunk* include songs like "Anxiety," which matches the Black Eyed Peas with popular platinum rock band Papa Roach, whom they met and bonded with on tour. The groups are really similar, says will.i.am. "The energy between us was thick. When we started talking to them, it was a real conversation, like we were 60 and just hangin' out at a bus stop."

The song itself, a hard-hitting rhythmic jam, relates the tension of the world today with personal struggles the members of the different groups have gone through. "These last couple of years haven't been easy," says will.i.am. "Is it guilt? Stress? Uncertainty over what's going to happen in the next five years? Is it rap? Hip-hop? The fact that everyone is clubbin' and gun-totin' and we're thought of as just some fashionable motherfuckers? It's a whole bunch of stuff going on."

Overall, will.i.am couldn't be happier with the way the album's turned out, and he feels people will be open to the new directions the Black Eyed Peas are going in. "The audience is smarter than they've ever been," he says. "Maybe ten years ago, they were run-of-the-mill, but these kids today aren't the same. They've got it together."



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Hands Up

Words and Music by Will Adams, Allan Pineda, Jaime Gomez, Billy May, Vivanco Moises, Michael Fratantuno, George Pajon Jr. and Jean Baptiste

Moderately slow, in 2

N.C. N.C. N.C.

mf

*Bass plays B pedal throughout.





N.C. N.C. N.C.

N.C. N.C. N.C.

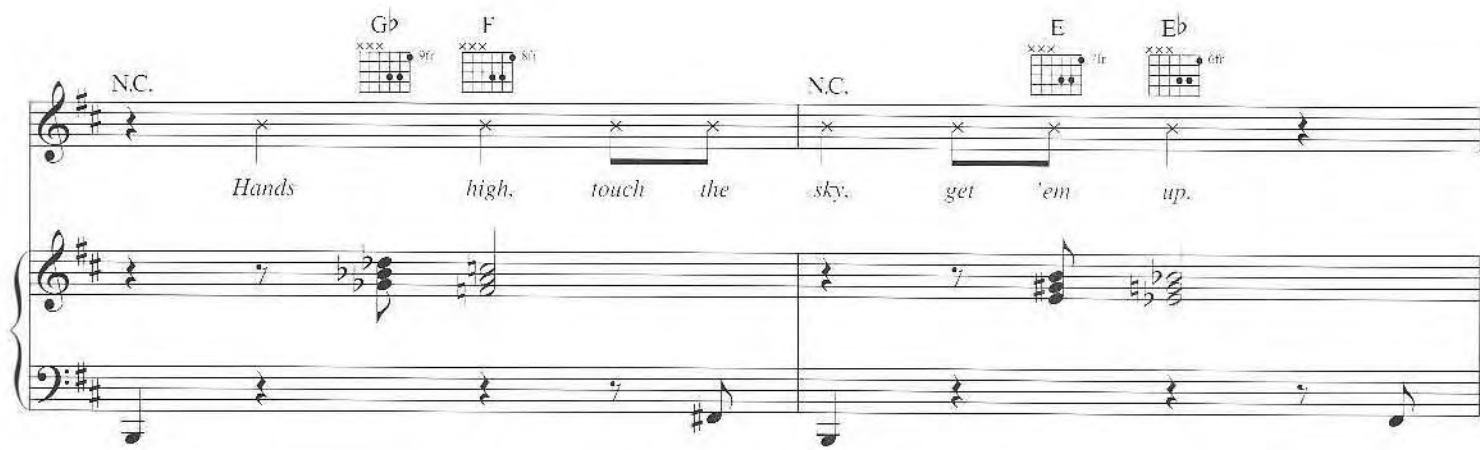
Hands up. (Rap:) Com - ing with rhy - thms to





N.C. N.C. N.C.

make your head jerk. Hands up. We mak - in' the whole joint short cir - cuit.

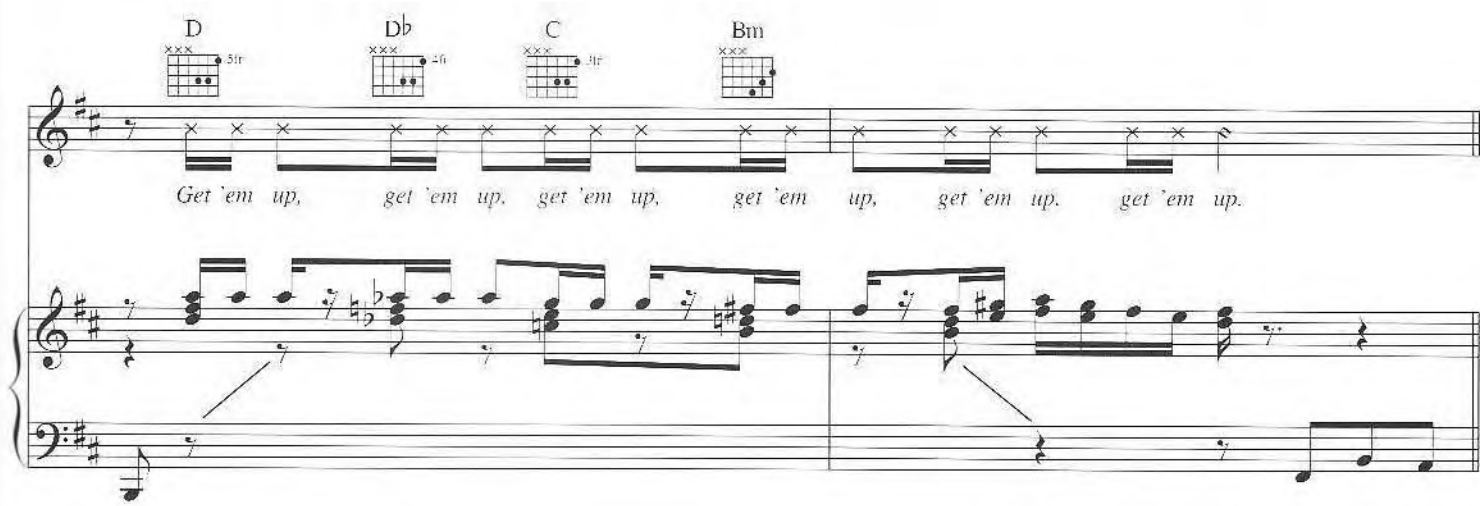
NC.   NC.  

Hands high, touch the sky, get 'em up.







Get 'em up, get 'em up, get 'em up, get 'em up, get 'em up, get 'em up.



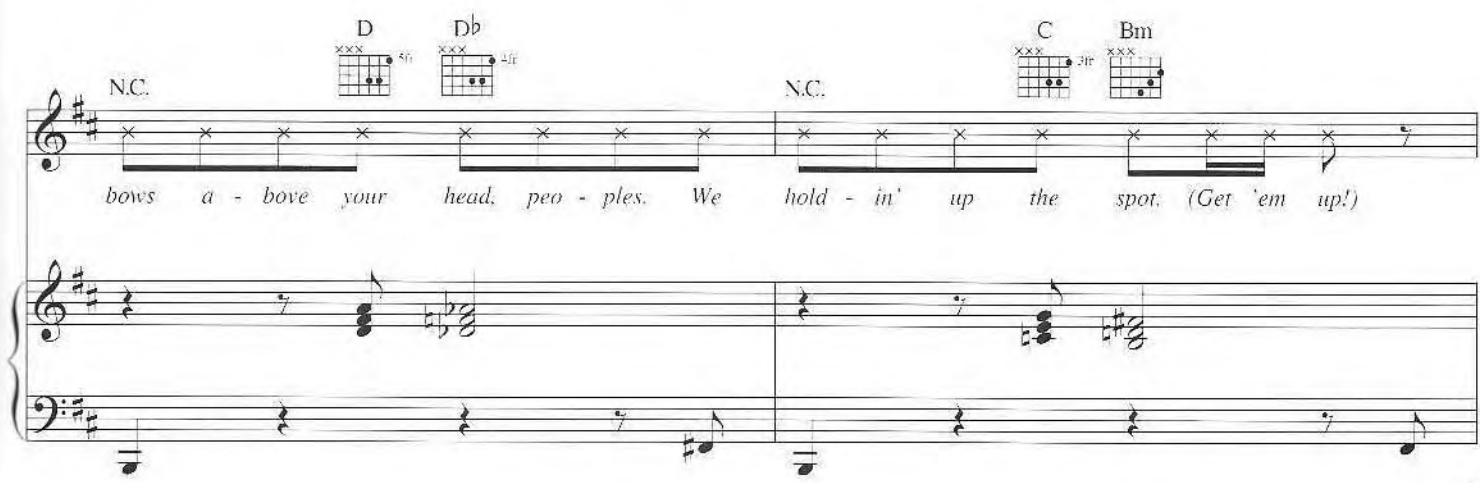
NC.   NC.  

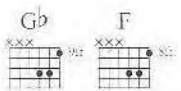
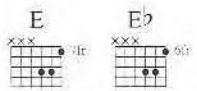
We gone make you move. We gone make you hot. (Hot.) El -



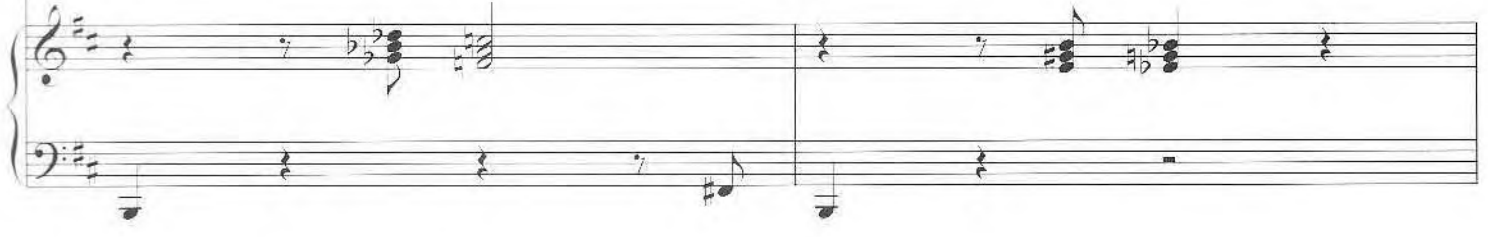
NC.   NC.  


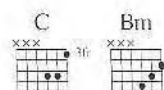
bows a - bove your head, peo - ples. We hold - in' up the spot. (Get 'em up!)



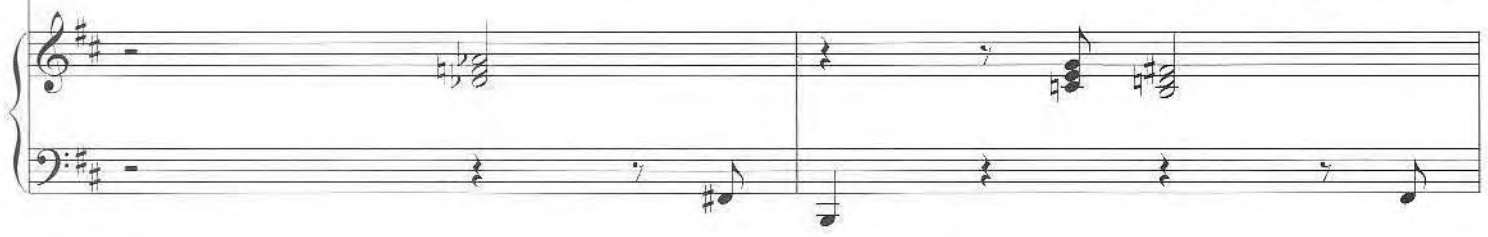
N.C.  N.C. 


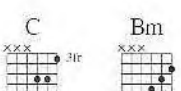
We go get it go - in' e - ven if y'all don't be know - in'. (Y'all don't



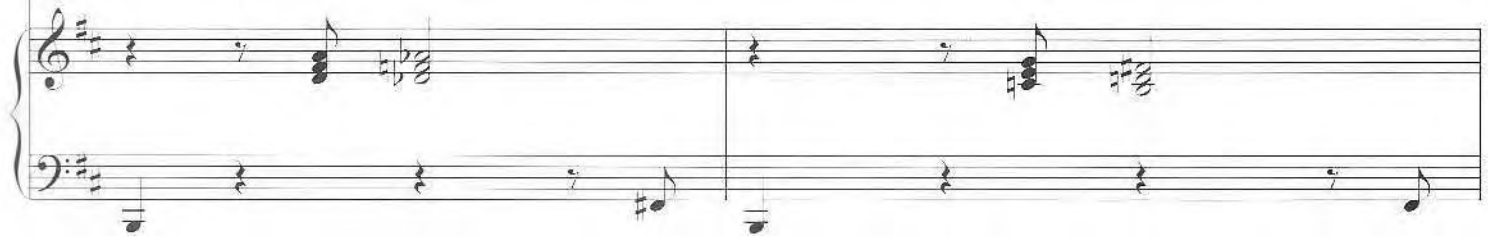
Tacet  N.C. 

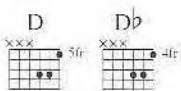
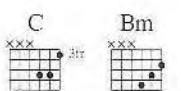
be know - in'.) 'Cuz this shit that we throw - ing get you go - ing, gone re -
(Backing voice:) (gone re -




N.C.  N.C. 

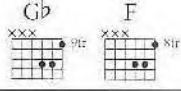
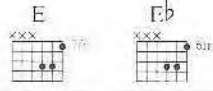
tard - ed. Start - ed up, bang - in' out hits. Now we chart - in' up. —
tard - ed.)




N.C.  N.C. 

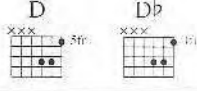
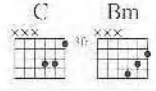
Did - n't mean to bump you: par - don us. Dig - gin' this cut 'cause we sharp - ened up. — You




N.C.  N.C. 

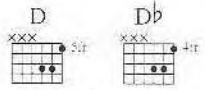

dumb-ing it down, we smart-ened it up. We pen-e-trate e-ven though your guard was up. Get



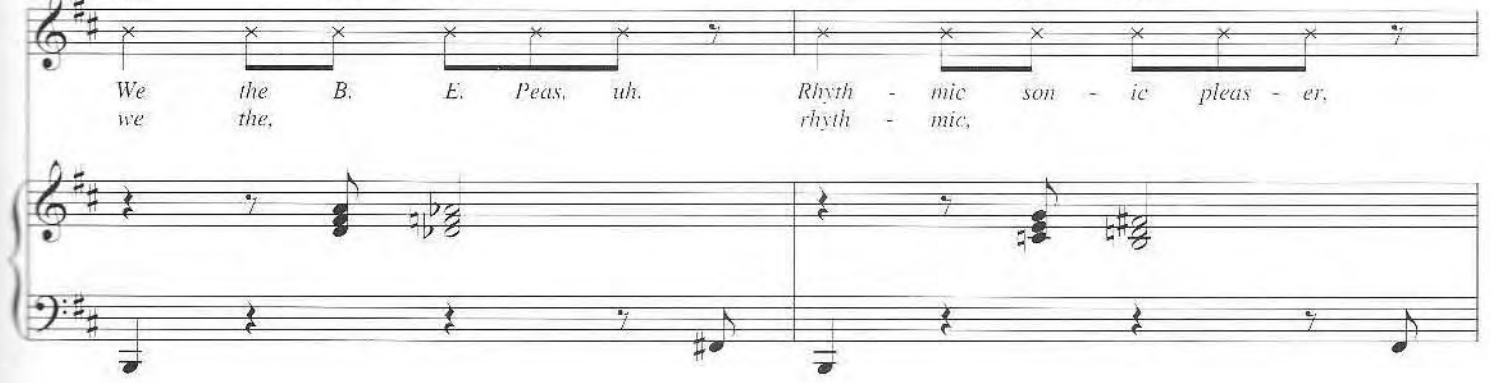
N.C.  N.C. 

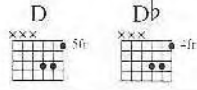
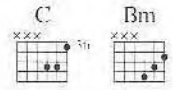
down to the Peas 'cuz we fall-in' up. — E-lec-tric 'cuz we like charg-ing up. —
(Charg-ing up. —




N.C.  N.C. 

We the the B. E. Peas, uh. Rhyth-mic son-ic pleas-er.
we the, rhyth-mic,



N.C.  N.C. 

get-cha hot like fe-ver, boil-ing two hun-dred de-grees, ah. —
get-cha.



NC

You're burn - ing up. — Heat's get - ting low, let me turn it up. — Let me
 You're burn - ing up, — turn it up.) —

fuck up your ear till my sperm is up — in your brain, and the ba - by. Wil - I - Am's be say - in':
 Hands

NC. NC.

up. Com - ing with rhy - thms to make your head jerk. Hands

NC. NC.

up. We mak - in' the whole joint short cir - cuit. Hands high, touch the

G^b F

Catch - in' rhy - thm mak - in' 'em grow. Math - e - mat - ic A - pl will go.

E E^b D D^b

N.C. N.C.

Up in the scene we o - rig - i - nal. — You know what I mean, be, be min - er - al.

C Bm D D^b

N.C. N.C.

Storm - in' strong for my sev - er - al. Bar - ri - cade laid for you ter - ri - bles. Ho!

D D^b

N.C.

I'm the chief Fil - i - pi - no, let - ting you know we're a - bout to blow. Wil -

R.H.

C Bm F

N.C. N.C.

I - Am, Ap, and Tab dou - ble O. Set 'em up, set 'em up, get 'em up. —

E♭ D D♭

N.C. N.C.

Time for us to raise it up. — Nev - er go - in' down, al - ways head - ed up. —

C Bm D D♭

N.C. N.C.

Raise your hands 'cu: we blaze it up. — An - y - bod - y here who wait - ed long. to

C Bm D D♭






N.C. N.C.

you, I ded - i - cate this song. (La Ain't noth - ing wrong; got - ta make you right. la.)

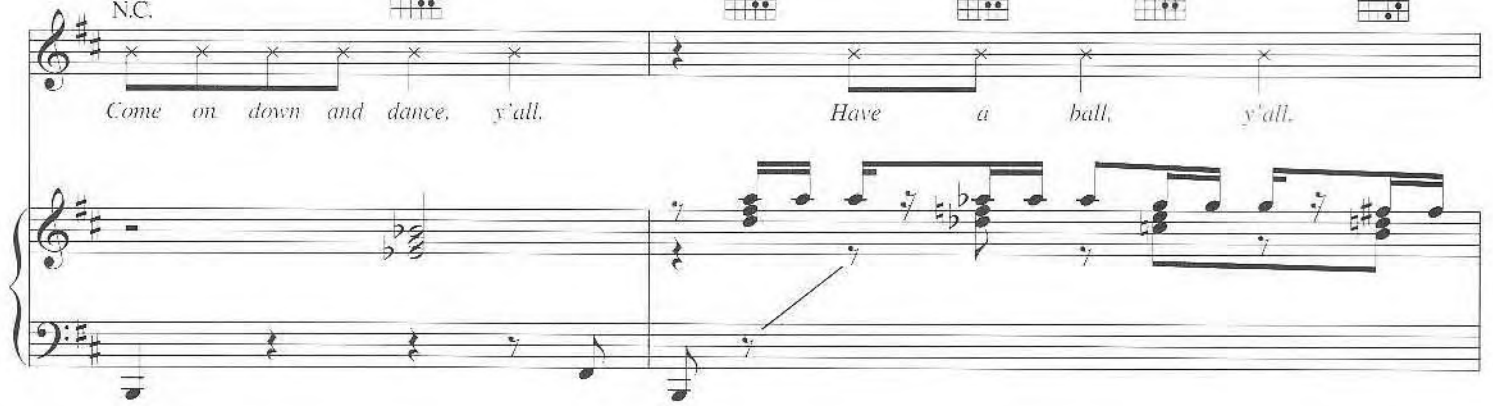
NC.   NC. 

Straight to the point, this is the new joint. And you know this is the jam, y'all.




NC.     

Come on down and dance, y'all. Have a ball, y'all.



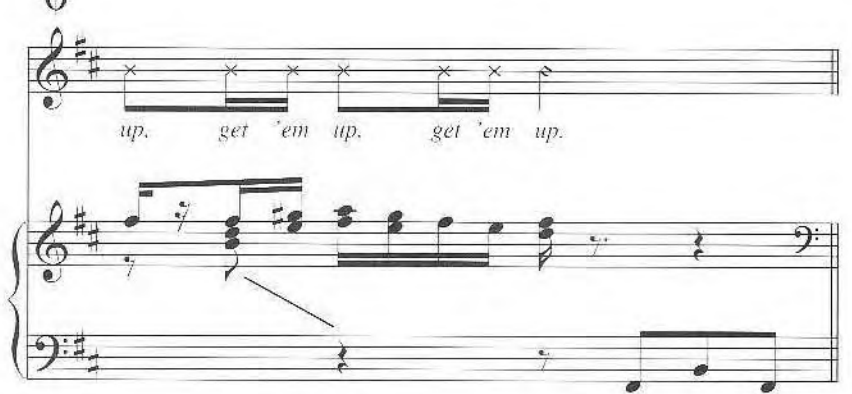
D.S. (with repeat) al Coda I


Throw your hands up. Hands




Coda I

up. get 'em up. get 'em up.





We Black Eyed Peas will announce —
 We come with more than an ounce.



some - thin' that you can't a - void. —
 more like a ton full of noise. —

You need to b - b - b - bounce — to this.)
 So b - b - b - b - b - bounce — to this.)

b - b - b - b - b - b - bounce to our joint. —

2. NC.
 (Spoken:) Everybody bounce!
 We came to get - cha, get - cha, bounc - in', so get - cha, get - cha

uss up. We got - cha, got - cha, mov - in' let's make it hot - ter, hot - ter than mol - ten la - va,

D 5tr
 D \flat 4tr
 C 3tr
 Bm 3tr

bub - bling like boil - ing wa - ter, ah!







D.S. (with repeat) al Coda II

Coda II


Hands







up, get 'em up, get 'em up. Hands

up. Get your hands up. Get your hands in the air like it's


N.C.   N.C.   N.C.  





a stick - up. Hands up. Get your hands up. The




N.C.   N.C.   N.C.  





rea - son why they up be - cause we rip shit up. — We the rig - gy, rig - gy. rig - gy, rig - gy.




N.C.   N.C.  

rig - gy, rig - gy, rah. The hig - gy, hig - gy, hig - gy, hig - gy.



N.C.   N.C.  

hig - gy, hig - gy, hah. The rig - gy, rig - gy, rig - gy, rig - gy.



E *7fr* E \flat *6fr* D *5fr* D \flat *4fr* C *3fr* Bm

N.C.

rig - gy. rig - gy. rah. The rig - gy. rig - gy. rig - gy.

D *5fr* D \flat *4fr* C *3fr* Bm

rig - gy. rig - gy. rig - gy. rig - gy. rig - gy. rig - gy.

C *3fr* Bm *3fr* C *3fr* Bm *5fr* C *5fr*

rig. rig - gy. rig. rig. rig. rig. rig. rig. rig. rig. rig. rig. rig. rig.

rig. rig. rig. rig. rig. rig. rig. rig. rig. rig. rig. rig. rig.

Labor Day

(It's a Holiday)

Words and Music by Will Adams, Allan Pineda, James Brown,
Phelps Catfish Collins, William Earl Collins, John W. Griggs,
Clayton Isiah Gunnels, Darrell Jamison, Robert McCollough,
Clyde Stubblefield, Frank Clifford Waddy and Thomas Van Musser

Moderately fast

Bm7



(Ah! Ooh, ooh.) (Rap:) When I step in the room, I bring the heat like the month of June.

mf

Crank the vol - ume, make the bass go boom. Wild out like we some wild ba - boons.

(Ooh, ooh.) We go ba - nan - as to the tune. I wan - na throw bows, give me el - bow room. (Move,



nig - ga.) When I'm out — my co - coon I'm read - y to con - sume. Let's hit — the sun - roof. 'Cuz...

Bm

 It's a hol - i - day. — Par - don me as I cel - e - brate.

Bm7

 — And that's — the way we do it. We get a lit - tle loop - y off the ig - no - rant flu - id and

act a lit - tle stu - pid. Just in case you did - n't knew it, it's just how we do it. Don't ask why we do it.

(Ooh, ooh.) That's just — the way it be, lov-ing dou-ble D's up at — the A - D when I'm

Bm

par - ty - ing in Hol - ly - wood V - I - P, I don't un - der - stand this T - O - P, 'cuz...

Bm

We par - ty for - ev - er and get down to - geth - er.

G D/F#

We don't stop (no), and we don't quit, Let's get it go - in', 'cause you know we gone cel - e - brate...

Bm7



'Cause it's a hol - i - day. I don't work to - day —

or the next three days. — So let's cel - e - brate —

Bm



'cause it's a hol - i - day. I don't work to - day. —

To Coda



naw! Par - don me as I cel - e - brate.

Bm7



(Ooh, ooh.) It's time to cel - e - brate, serv - in' up heat rocks on a hot plate. Like

that, y'all, we on a fes - tive date, make it go ape and raise your heart rate.

(Ooh, ooh.) We gon - na stay out late, par - ty till the morn - ing and wake up late.

We do it to the day break. Go on and on and then — on and on, — and...

Tacet

(Ooh. ooh.) Dance to my rhyme. I can hol - la a cup - pel - las def till ya blind.

Bm7



You're mine, ba - by. Take you to the mo for your be - hind, ba - by.

Take a sip of mo' and just re - cline, ba - by. Cock my back and stroke my nine, ba - by.

Bm



D.S. al Coda

We don't stop, girl, we don't quit (nope), we don't quit (nope), we don't quit.

Coda

Bm7



Par-don me as I cel - e - brate. Don't stop it. just push it. don't

stop it. just push it. Move your bod - y and push it. Get

L.H.

naught - y and push it. We gon - na par - ty and push it. We gon - na

par - ty and push it. Move your bod - y and push it. Get

Bm



naught - y' and push it, 'cuz... It's a hol - i - day. —

Bm7



Par-don me as I cel - e - brate. (Ooh, ooh.) It's time — to get wast-ed and scope —

— the whole place for girls — with cute fac - es. (Ooh, ooh.) 'Cuz I see — some fly ma-mas, so pack —

— your pa - ja - mas but don't — bring the trau - ma. (Ooh, ooh.) But you can bring your mel - o - dy. I'll

plug in my mike and sing - my har-mo-ny (la, la, la, la). Oh, how man-y times we gon-na hit it? How man-y

Bm Bm7
 times we gon-na split it? How man-y times she gon-na get it? (Get it.) Or else - you are gon-na

when I comes o - ver, you're gon-na have to wan-na. (Man.) 'Cuz I'm the al - li - ga - tor champ.

Driv-in' a train, - driv-in' a train, - Or you can put your friend on the Swiss ma-lane - and

get bud - dy bud - dy with your friend Mar - y Jane. — She real - ly blows my brain — (brain). —

— She real - ly blows my brain — (brain). — We par - ty for - ev - er

Bm Bm

and get down to - geth - er. We don't stop (no), and we don't quit.

Let's get it go - in', 'cause you know we gone cel - e - brate. — 'Cuz it's a hol - i - day. —
(So we do it ev - 'ry day. —)

G D/F# Bm7

And we do it ev-'ry night. I don't work to - day. And we do it at the club.) (Yeah,

Tacet

uh, (Oh no,) So let's cel - e - brate 'cause it's a hol - i - day. (Oh, it's my birth - day.)

Bm

I don't work to - day. naw!

Par - don me as I cel - e - brate.

Tacet

Let's Get Retarded

Words and Music by Will Adams, Allan Pineda,
Jaime Gomez, Michael Fratantuno,
George Pajon Jr. and Terence Yoshiaki

Freely

Tacet

Let's get re - tard - ed in here,

Detailed description: This system contains the first musical phrase. The vocal line is in 4/4 time, starting with a 'Tacet' instruction. The lyrics are 'Let's get re - tard - ed in here,'. The melody features several triplet markings over the notes. The piano accompaniment consists of a few sustained notes in the right hand and a single note in the left hand.

Moderately

N.C.

And the bass keeps run - nin', run - nin' and run - nin', run - nin' and

Perc.

mf

Detailed description: This system contains the second musical phrase. The tempo is marked 'Moderately'. The vocal line has the lyrics 'And the bass keeps run - nin', run - nin' and run - nin', run - nin' and'. The piano accompaniment includes a percussion part with 'x' marks and a melody in the right hand. The dynamic marking is *mf*.

run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and

sim.

Detailed description: This system contains the third musical phrase. The vocal line continues with the lyrics 'run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and run - nin', run - nin' and'. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The dynamic marking is *sim.*



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Bsus2 Dsus2

run - nin', run - nin' and run - nin', run - nin' and... (Rap:) In this con - text, there's no dis - re - spect,

G F# Bsus2 Dsus2

so when I bust - my rhyme, you break - your necks. We got five min - utes for us to dis - con - nect

G F# Bsus2 Dsus2

from all in - tel - lect, and let the rhy - thm ef - fect. So lose your in - hi - bi - tion, fol - low your in - tu - i - tion,

G F# Bsus2 Dsus2

free your in - ner soul and break a - way from tra - di - tion. 'Cuz when we be out, girl - ies pull; they weeve out.

G F# Bsus2 Dsus2

You would-n't be-lieve how we wov shit out. We burn it till it's burned out, turn it till it's turned out.

G F# Bsus2 Dsus2

act up from North, West, East, South. Ev - 'ry - bod - y, ev - 'ry - bod - y.

G F# Bsus2 Dsus2

let's get in - to it. Get stu - pid! Get re - tard - ed, get re - tard -

G F# Bsus2 Dsus2

ed. get re - tard - ed! Let's get re - tard - ed (hah), let's get re -

G F# Bsus2 Dsus2

tard - ed in here. Let's get re - tard - ed (hah), — let's get re -

sim.

G F# Bsus2 Dsus2

tard - ed in here. Let's get re - tard - ed (hah), — let's get re -

G F# Bsus2 Dsus2 To Coda II

tard - ed in here. Let's get re - tard - ed (hah), — let's get re -

G F# Bsus2 Dsus2

tard - ed in here, yeah! Lose — con - trol, our bod - y and soul,

To Coda I

G F# Bsus2 Dsus2

Don't move - too fast, peo-ple; just take - it slow. Don't get - a-head, Just jump - in - to it.

G F# Bsus2 Dsus2

Y'all hear - a-bout it. The Peas - will do it. Get - start-ed, get - stu-pid.

G F# Bsus2 Dsus2

Don't wor - ry 'bout it; peo-ple will walk - you through it step by step. like an in - fant new - kid.

sim.

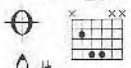
G F# Bsus2 Dsus2

inch by inch with the new so - lu - tion. Trans - mit hits with no de - lu - sion. The



feel - ing's ir - re - sis - ti - ble, and that's how we move — it.

Coda I B5



Tacet

(Run-nin', run-nin' and run-nin', run-nin' and run-nin', run-nin' and run-nin', run-nin' and...)

Come on. — y'all. Let's get... Coo



coo, uh ha, (Let's get... coo coo, in here. ...wild out get. Coo

sim.



coo, uh ha, Let's get... coo coo, in here. ...wild out get. Coo

Bsus2 G Dsus2 F#

coo, uh ha, *Let's get...* coo, in here. (Oh, oh, oh.)

G A F#

Yi yi yi yi yi yi yi yi yi yi yi yi yi yi.

Bsus2

Let's get ill; that's the deal. — Ap de gate and we'll — bring the bugged-out drill. Just (Just...)

lose your mind; this is the time — your guest is still just to bang your spine. — Just (Just...)

bop your head like ep - i - lep - sy, up in-side the club or in your Bent - ley.

Get mes - sy, loud and sick. Your mind passed o - ver on an - oth - er head trip. So, (So...)

Dsus2 G F#

come dem now, do not cor - rect - it. Let's get ig - n'ant; let's get hee - tic.

Bsus2 Dsus2 G F#

D.S. al Coda II

Coda II

tard - ed in here. Coo eoo, uh ha, eoo (Ah,

G F# Bsus2 G

coo. in here. Coo coo. uh ha. coo coo. in here. Coo
 ah. Ah. ah.

coo. uh ha. coo coo. in here. (Oh, oh, oh.)
 Ah. Ah. ah.

Yi yi yi yi yi yi yi yi yi yi yi yi yi yi yi.

Tacet *dim.* *pp*

Run nin', run-nin' and run-nin', run-nin' and run-nin', run-nin' and run-nin', run-nin' and...

Hey Mama

Words and Music by
Will Adams and Anthony Henry

Moderately fast



Ah. _____ la la la la

mf

la. Hey, ma - ma, dis dat shit dat make you groove.

Em: 0 2 2 0 0 0
G+/F: x x 0 2 0

Ma-ma. get on the floor and move your boot-y. Ma-ma. we da blast mas - ters blast - in' out the

G/E: x 0 2 0 3 7#
A/E: x 0 2 0 3 5#
C/E: x 0 2 0 3 5#
Em: 0 2 2 0 0 0



Tacet

Em G+/E

drum... (Re - wind!) — Cut - ie, cut - ie, make sure you move your boot - y.

G/E A/E C/E Em

Shake tha thing in the cit - y of sin — and... Hey, short - y, I know you wan - na par - ty. it the

1. 2.

way your bod - y look, it make me real - ly feel naugh - ty. way your bod - y look, it make me real - ly feel naugh - ty. I got a

N.C.

naugh - ty, naugh - ty style, and a naugh - ty, naugh - ty crew. but ev - ry - thing I do. I do just for you. I'm a

lit - tle bit of old and a big - ga bit of new. The true nig - gas know that the Peas come through and nev - er

cease. (No!) — We nev - er die. no, we nev - er de - cease. (No!) — We mul - ti - ply like we — math - 'ma -

tice, and then drop bombs like we in the Mid - dle East. (The bomb bomb - ers, the bass boom drum - mers.) (Now,

8vb.....

§ N.C.

y'all know) who — we are — (y'all know). We — the stars, —

stead-y rock - in' all and y'all's bou - e - vards. } And look - in' hard with-out bod - y - guards.
 How we rock - in' the girl with-out bod - y - guards.

(I do) what I can. (Dou - ble - u) ill - I - Am.
 (She be) Fer - gie (from the crew) B. - E. - P.

It's still I stand with still mike in hand. So c'-mon, ma - ma. } dance to the dra - ma. Hey
 C' - mon, take heed as we take the lead. So c'-mon, pa - pa, }

8vb

Em G+/E G/E A/E C/E

ma - ma, dis dat shit dat make - you groove. Ma - ma, get on the floor and move - your boot - y.

Em *To Coda*

Ma - ma, you da blast mas - ter blast - in' out the drum - mer. So shake your bomb bomb - er. C' - mon now,

G+/E G/E A/E C/E

ma - ma, dis dat shit dat make - you groove. Ma - ma, get on the floor and move - your boot - y.

Em *Tacet*

Ma - ma, we da blast mas - ters blast - in' out the drum - mer. (La la la la (Rap:) We the

Em G+/E G/E A/E C/E

big - town stomp - ers and big sound pump - ers. The beat hump humps all in — your trunk trunk - ers. The
la.)

Em

girl - ies in the club got the plump lump lump - ers. And when I'm mak - in' love, then my hip hump humps and nev - er

G+/E G/E A/E C/E

quits. (No!) — No need to car - ry nine mil - li - me - ter clips. (No!) Don't want to squeeze trig - gers: just want to squeeze

N.C. D.S. al Coda

tits (lov - a. lov - a), 'cuz we the show - stop - pers and the chief rock - ers, num - ber one chief rock - ers. (Now,

Coda

N.C.

Em

G+/E

drum - mer. (No! No!) Cut - ie, cut - ie, make sure you move your boot - y,

G/E

A/E

C/E

Em

Shake that thing in the cit - y of sin — and... Hey, short - y, I know you wan - na par - ty. it the

G+/E

way your bod - y look, it make me real - ly feel naugh - ty. But the race is not for — the swift,

G/E

A/E

C/E

Em

but for who can en - dure — it. And Tip - pa I - ric and the Black Eyed Peas — will be

N.C.

there till in - fin - i - ty, till in - fin - i - ty, till in - fin - i - ty,

8vb.....

Tacet

till in - fin - i - ty, till in - fin - i - ty, Black - a - dow.

8vb.....



(No. found in my shock. No. found in my shock.) No. found in my shock. 'Nough said on this thing.



Ev - 'ry time you see dem. I hear "bling, bling." Oh, what a thing, pure mar - ga - line,
 (Backing voice:) (Bling, bling, thing,

G+/E



grind - ing — and wind - ing, — And the moth - ers, them a - mov - in' a per - fect tim - ing. Get my
grind - ing — and wind - ing, —

G/E



A/E



C/E



Em



dance on dance to the dance hall rhy - thm, and it real - ly, true nice, it fin - ger lick - in', like

Em



G+/E



rice and peas and chick - en stuff - ing. Hey ma - ma, dis dat shit dat make - you groove,

G/E A/E C/E Em

Ma-ma. get on the floor and move_ your boot-y. Ma-ma. we da blast mas - ters blast - in' out the

G+/E

drum-mer. So shake your bomb bomb-er. C'-mon now, ma-ma. dis dat shit dat make_ you groove.

G/E A/E C/E Em

Ma-ma. get on the floor and move_ your boot-y. Ma-ma. we da blast mas - ters blast - in' out the

Tacet

drum - mer (whoa!). (La la la la la.)

Shut Up

Words and Music by Will Adams,
Jaime Gomez and George Pajon Jr.

Moderately fast

Dm



Bb6

Bb



mf

Gm6



A



Dm



Shut up,

just shut up,

shut up.

Shut up,

just shut up,

shut up.



Shut up,

just shut up,

shut up.

Shut it up,

just shut up,

shut up.

Gm6



Dm/A



Shut up, just shut up, shut up. Shut up, just shut up, shut up. Shut up, just shut up, shut up.

A



Dm



Shut it up, just shut up, shut up. We try to take it slow, but we still los - in' con-trol. And we

Bb



Gm6



try to make it work, but it still ends up the worse, and I'm cra - zy

A



To Coda I and II



for try'n' to be a la - dy. I think I'm go-ing cra - zy.

Dm



(Rap:) Girl. me and you is just fine. you know. We wine and dine, — did them things that
 (Backing voice:) (You know,

B7b



Bb



cou-ples do — when in love. you know. Walks on the beach and stuff, you know.
 you know, you know.

Gm6



Things that lov - ers say and do. I love you, boo. I love you, too. I miss you a
 Things that lov - ers say and do. I love you, too.

A



lot. I miss you e - ven more. That's why I flew you out when we were on tour. But then
 I miss you e - ven more.)

D5



some - thing got — out of hand. You start yell - in' when I — was with friends e - ven though I

Bb6



had le - git - i - mate rea - sons. (Bull - shit!) You know I have to make them div - i - dends. (Bull - shit!)

Gm6



How could you trust the pri - vate eyes, girl? That's why you don't be - lieve my lies and quick to say:

Dm/A



A



D.S. al Coda I

Shut up, just shut up, shut up. Shut it up, just shut up, shut up. We

Coda I Dm



Why does e-mo-tion got-ta move so fast? Love is prog-ress if you could make it last.
 (Backing voice:) (Fast,

B26



Why is it that you just lose con-trol
 lose con-trol.) ev-'ry time you a-gree on tak-ing it slow? (So

Gm6



why does it got to be so damn tough?) 'Cause fools in lust could nev-er get e-nough of

A



love, show-ing the love_ that you be giv-in', chang-ing up your liv-in' for an-oth-er tran-si-tion.
 (love. love. love. love.)

D5



But less sub-mis-sion try'n' to get you to lis-ten. "You're mad at each oth-er" has be-come our tra-di-tion.

Bb6



You yell, I yell, ev-ry-bod-y yells. Got neigh-bors a-cross the street say-in': (Who the

Gm6



Who the hell? What the hell's go-ing down? Too much of the bick-er-ing, kill-ing with the sound, and...
hell?)

Dm/A



A



D.S. al Coda II

Shut up, just shut up, shut up. Shut it up, just shut up, shut up.) We

Coda II

Tacet

Dm



Shut up, just shut up, shut up. Shut up, just shut up, shut up.

Bb



Gm6



Shut up, just shut up, shut up. Shut it up, just shut up, shut up. Shut up, just shut up, shut up.

Dm/A



A



Shut up, just shut up, shut up. Shut up, just shut up, shut up. Shut it up, just shut up, shut up.

N.C.

Girl, our love is dy - in'. Why did you stop try - in'?

(I nev - er been a quit - ter. but I do this for bet - ter.)

pp

Be - lieve me, I will do bet - ter. Let's for - get the past and start this new plan.

mf

(Why? 'Cause it's the same old rou - tine, and then next week I hear them scream.)

Dm
x x 0

3

Girl, I know you're ti - red of the things I say. (You're damn right! 'Cause I

B \flat

— heard them lame damn — ex - cus - es just yes - ter - day.) — That was a dif - f'rent thing. —

Gm6

(No, it ain't!) — That was a dif - f'rent thing. — (No, it ain't!) That was a dif - f'rent thing. — (It was — the same —

A

— damn — thing, same ass ex - cus - es. Boy, you're use - less, whoa!) —

N.C. Dm

— Shut up. just shut up, shut up. Shut up, just shut up, shut up.

pp *mf*

B \flat Gm6

Shut up, just shut up, shut up. Shut it up, just shut up, shut up. Shut up, just shut up, shut up.

Dm/A A

Shut up, just shut up, shut up. Shut up, just shut up, shut up. Shut it up, just shut up, shut up.

Dm

Stop the talk - in', ba - by, or I — start walk - in', ba - by.
 *Is that all — there is?

*Tacet 1st time.

B \flat

Stop the talk - in', ba - by, or I — start walk - in', ba - by.
 Is that all there — is? —

Gm6



Stop the talk - in', ba - by. or I ___ start walk - in', ba - by.
 Is that all ___ there is?

Dm/A



A



Play 3 times

Stop the talk - in', ba - by. or I ___ start walk - in', ba - by.
 Is that all ___ there is?

N.C.

Is that all ___ there is? Is that all ___ there is?

A5



Is that all ___ there is? Is that all ___ there is?

Smells Like Funk

Words and Music by Will Adams, Allan Pineda,
Michael Fratantuno and George Pajon Jr.

Moderately fast

Cm7 Gm7 Cm7 Gm7

Yeah, that's funk - y. (Funk - y.) Yeah, that's

mf

Cm7 Gm7 Cm7 Gm7

funk - y. (Funk - y.) Yeah, that's funk - y. (Funk - y.) If it

§ Cm7 Gm7 Cm7 Gm7 *Play 3 times*

smells like funk, it must be us. Funk from four thou - sand years stank - y stuff. If it



Cm7 Gm7 Cm7 Gm7

smells like funk, it must be us. 'Cause no-bod-y's funk-y as us. 'cause we keep it

Cm7 Gm7 Cm7 Gm7

stank - y (stank - y). We keep it stank - y (stank - y). We keep it

Cm7 Gm7 Cm7 Gm7

stank - y (stank - y). We keep it stank - y (stank - y), stank - y, stank - y,

To Coda

stank - y,

Cm7 Gm7 Cm7 Gm7

The funk phe - nom - e - non. — We funk you on and on. —

Cm7 Gm7 Cm7 Gm7

There's no need to hold your nose, — 'cause this funk stank like a rose.

Cm7 Gm7 Cm7 Gm7

(Rap:) Big boot - y funk, toe - jam funk, un - der - arm funk like you head - lock - ing a skank,

Cm7 Gm7

reek - in' like dis - ease, ath - lete's feet. The stench did - n't come till af - ter this beat.

Tacet

Cm7 Gm7 Cm7 Gm7

Smell-ing like draw-ers, no rea-son, no cause. Put your hands up on the speak-er, get smell-y as paws.

Cm7

You knew we was com-in' be-fore we en-tered the door, 'cause you could smell the rhyme when we was walk-in' down the hall.

Gm7 Cm7 Gm7

We bring the funk worse than a wet dog, stink-in' like fat lad-ies shut-tin' out logs.

Cm7 Gm7 Cm7

We drop e-nough shit and keep the toi-lets clogged, to keep the pea-ple jump-in' like them bull-frogs. The

first one who smell it ain't the one who dealt it. Black Eyed Peas keep the scent fly-in' like Del-ta.
(It stank, it stank, it stank, it stank.)

D.S. (with repeats) al Coda

Funk-y like on-ions, you cry-in'. (Sure is funk-y.) Girl, you ain't ly-in'. If it
(Stank, stank, stank, stank.)

Tacet

Coda

(Ah, ha, ha, ha.) Yo! You're funk-in' with the funk fam-i-ly, the

non-fab-ri-cat-ed fac-tu-al fac-ul-ry. We for-mu-la-ting up in a fac-to-ry, fo-

Cm7 3fr Gm7 3fr Cm7 3fr Gm7 3fr

cus - in' on the en - er - gy, the flu - id flow free. We flaw - less, ev - 'ry - thing is fault free. We

The first system of music consists of a guitar part and a piano accompaniment. The guitar part is in the treble clef with a key signature of two flats (Bb and Eb). It features a series of eighth notes with 'x' marks above them, indicating muted notes. The piano accompaniment is in the bass clef and consists of a steady eighth-note bass line and chords in the right hand.

Cm7 3fr Gm7 3fr Cm7 3fr Gm7 3fr

flour - ish and we flaunt our fla - vor fresh - ly. (Hah.) You be - lieve we flipped through fre - quen - cies and

The second system continues the musical piece. The guitar part maintains the same rhythmic pattern of eighth notes with muted notes. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Cm7 3fr Gm7 3fr Cm7 3fr Gm7 3fr

freak - in' M - C's, they leave all fran - tic - 'lly. But our in - ten - tions are to be friend - ly, but they

The third system of music. The guitar part includes a triplet of eighth notes in the first measure. The piano accompaniment continues with its established harmonic structure.

NC. Cm7 3fr Gm7 3fr

fright - en when we start the free styl - in' fren - zy. I funk up your flat till your girl - friend leave, jill - in'

The fourth and final system on this page. The guitar part begins with 'NC.' (Natural Chord) and then returns to the Cm7 chord. It features a triplet of eighth notes. The piano accompaniment continues with the same harmonic pattern.

Cm7 Gm7 Cm7 Gm7

all a - nat - o - my, bring - ing me flat - ter - y. (Hah.) Should be dig - gin' these rhymes far - ty beats

Cm7 Gm7

like cel - lu - lite ly - rics all flap - py. We bring the funk to your fes - tiv - i - ties. If you

Tacet Cm7 Gm7

think some - thing stank, then it must be the Peas. If it smells like funk, it must - be us. Funk from

Play 3 times Cm7 Gm7 Cm7 Gm7

four thou - sand years stank - y stuff. If it smells like funk, it must - be us. 'Cause

Cm7 Gm7 Cm7 Bb/C

no - bod - y's funk - y as us. 'cause we keep it stank - y. (Funk - y.

Cm7 Bb/C Cm7 Bb/C





funk - y. Yah yah yah yah yah - yah yah yah yah funk - y.

Cm7 Bb/C N.C.

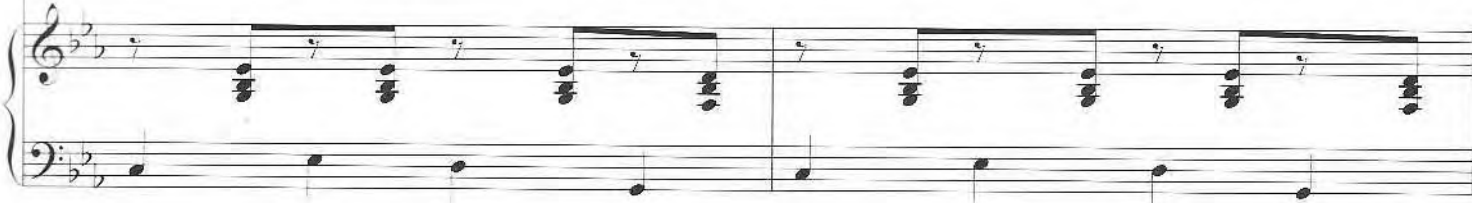
yah yah yah yah yah - yah yah. Cel - lu - lite o - ver - weight stink - in' M - C's. Stench





Cm7 Gm7

smells so strong it's un - san - i - tar - y. 'Cause you can sense me a mile a - way so jank - y, with the












jun - gle funk sound from Ser - en - get - i. meat - y fat nas - ty like Miss Fat Boot - y. Tights



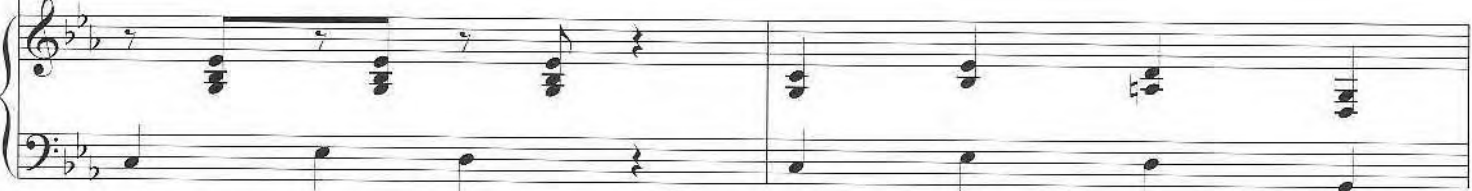









get - tin' dirt - y like mud fights and dirt bikes. Turn - ing these drawers black that used to be white. And we










shut - tin' on these tracks that you gon - na need to wipe. The o - dor's so con - ta - gious that it shows up in your dreams, man.



You can pick me out like food in be - tween your two front teeth. 'Cause you be like in the streets. We got



Cm7 Cm7 N.C.

beef-y ass beats that we bump-in' in the streets. We salt-y, not sweet, like stink box of feet.

Cm7 Cm7

So-ur un-der-arm funk; you ain't washed in a week. And man, we be reek - in' ev-'ry damn week - end.

Cm7 Gm7 N.C.

We can all bounce to the funk and the sea - son. (Bounce, bounce, bounce, hoo.) —

Cm7 Cm7

(Yeah, that's funk - y.)

Cm7 Gm7 N.C.

Yeah, that's funk-y.) If you smell-in' some-thing funk-y then you know it got to be no-bod-y

Cm7 Gm7

oth-er than A-pl, Will, and Ta-boo, 'cause you know that if it smells like funk, then it must be us. — If you

1.2. 3.

Cm7 Gm7 Cm7 Gm7

(smell-in' fat funk, then it must be us. —)
 (smell-in' el-e-phanis then it must be us. —) If you smell-in' el-e-phant shit, it must be us. —

N.C.

Cm7 5fr
 Am7b5 4fr
 Ab7 4fr
 G7 3fr

mp

Cm7 5fr
 Am7b5 4fr
 Ab7 4fr
 G7 3fr

Cm7 5fr
 Dm 5fr
 Eb 6fr
 C#m7 4fr

Latin Girls

Words and Music by Will Adams, Allan Pineda,
Jaime Gomez, Debbie Nova and George Pajon Jr.

Moderately fast

D#m7b5 **G#7**

(Spoken:) *Mi - ra, mi - ra, mi - ra, mi - ra, mi - ra.* *Mi - ra, mi - ra, mi - ra, mi - ra, mi - ra.*

mf

C#m

Mi - ra, mi - ra, mi - ra, mi - ra, mi - ra. *Mi - ra, mi - ra. Yo quie - ro.*

D#m7b5 **G#7**

Cu - ban — girls. Cu - ban girls. — (I like 'em.) Puert' Ri - can — girls, Puert' Ri - can girls. — (Yo quie - ro.)



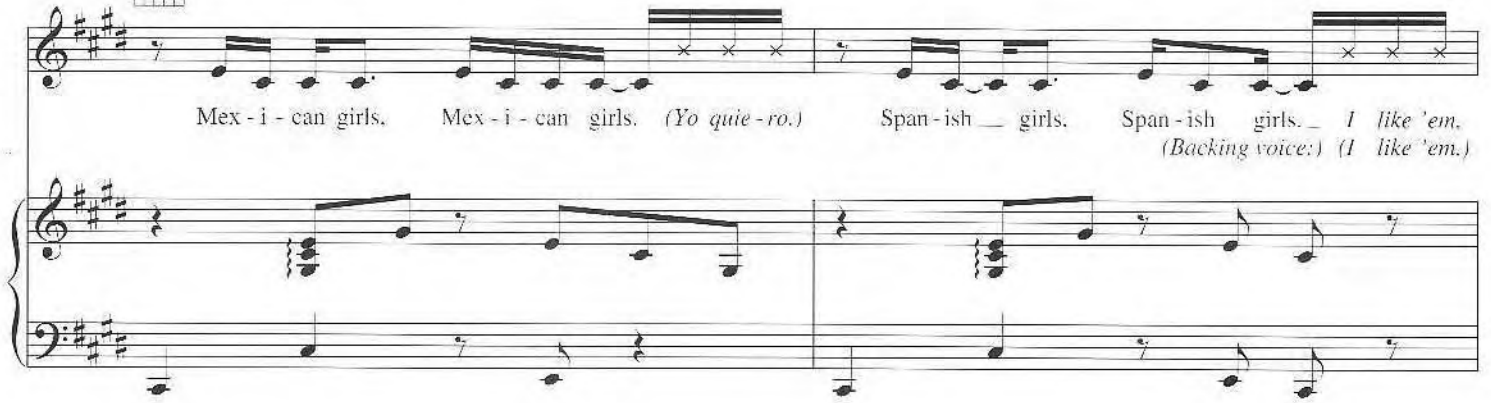
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C#m



Mex-i - can girls, Mex-i - can girls. (*Yo quie-ro.*) Span-ish girls. Span-ish girls. *I like 'em.*
(Backing voice:) (I like 'em.)



D#m7b5



G#7



girls, girls. La - tin girls. Lat - in girls. Lat - in girls.



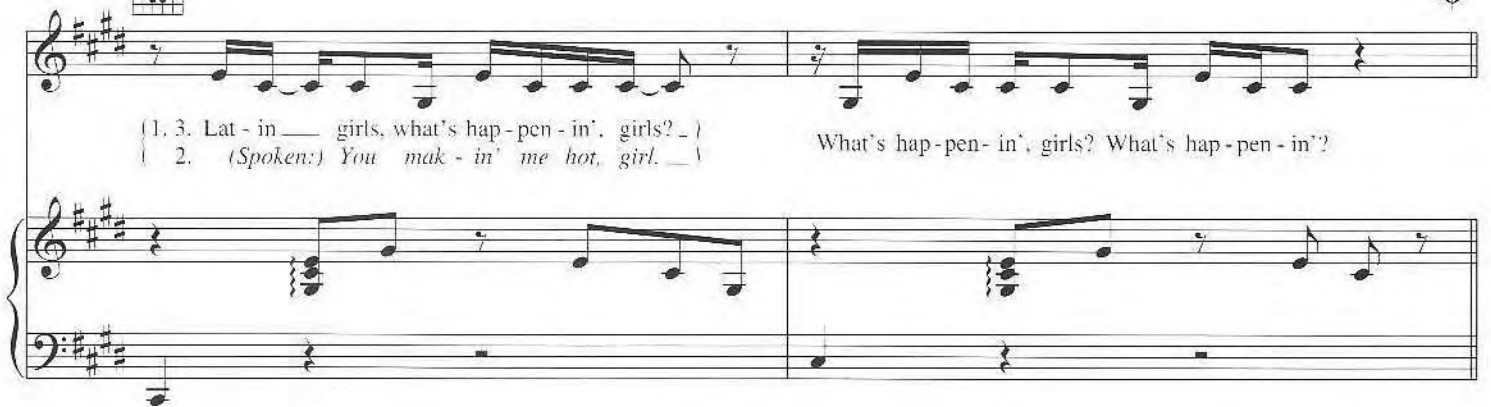
C#m



To Codas I, II & III

1. 3. Lat - in girls, what's hap - pen - in', girls?)
 2. (*Spoken:*) You mak - in' me hot, girl.)

What's hap - pen - in', girls? What's hap - pen - in'?



D#m7b5



G#7



(*Rap:*) I like Lat - in, them Lat - in wom - en. And they love me 'cause I'm that man



C[♯]m




with co - coa — nuts and choc - 'late skin. I'm that mo - cha mas - cu - line. — Fem - i - nines that are



D[♯]m7b5



G[♯]7



Lat - in, call your friends — and call your cous - ins, 'cause I know you got doz - ens of them. Ma -



C[♯]m



ri - as, E - liz - a - beths, Son - ias, and Blan - cas. When I see you, you can get boned if you want to.



D[♯]m7b5



G[♯]7



Yo — que-ro and I'm sin - ce - ro. If you nev - er had an ee - chee let me be your pri - me - ro.





We could hit the chan-nel, we can dance the bo-le-ro. Have a 'shop-ping spree and you can spend my din-e-ro. But



I wish you was more like J - Lo 'cause love don't cost a thing. - So won't you let this
 (My love don't cost.)



D.S. al Coda I

king love the queen of Ar - gen - tine. - Girl, you know I know you know what I mean, 'Cause I like them

Coda I D#m7b5



Que on - da. Que quie-res con mi. Mi-ra mu - cha - cha est - o 'spa-ra ti.



C^m



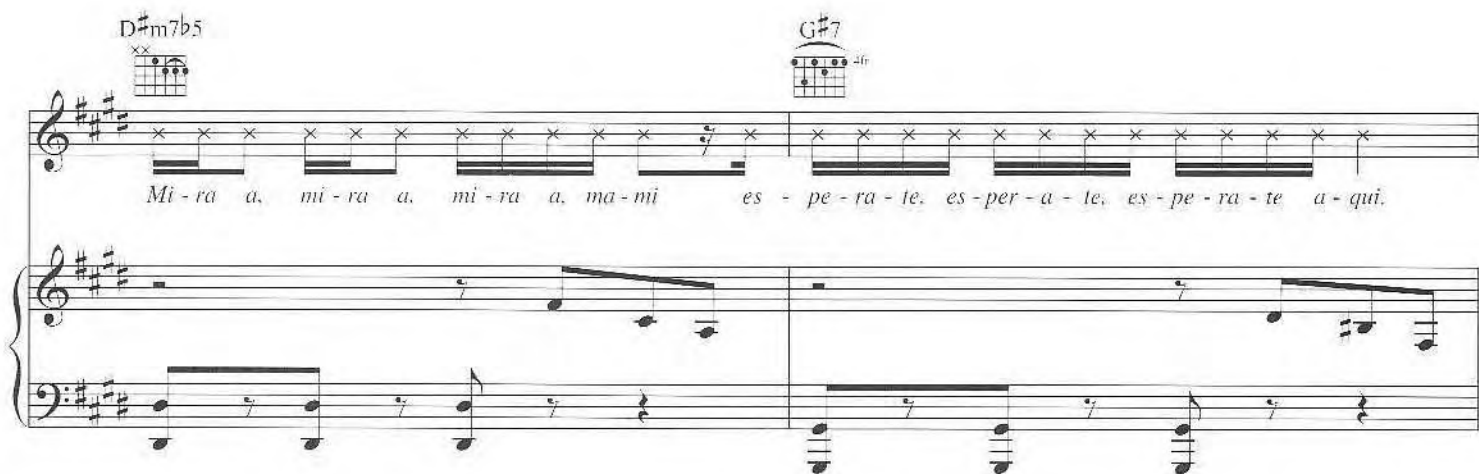
La - ti - na cli - ca - na por mi. Mas fi - nas me gus - tan a - si.




D[#]m7b5 **G[#]7**

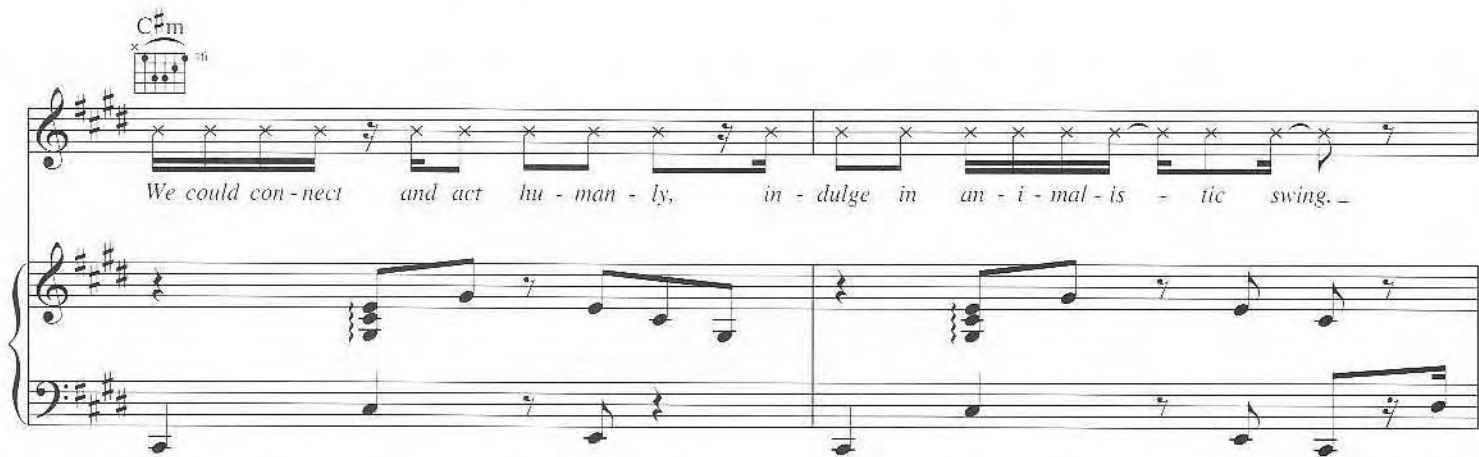
Mi - ra a, mi - ra a, mi - ra a, ma - mi es - pe - ra - te, es - per - a - te, es - pe - ra - te a - qui.





C^m



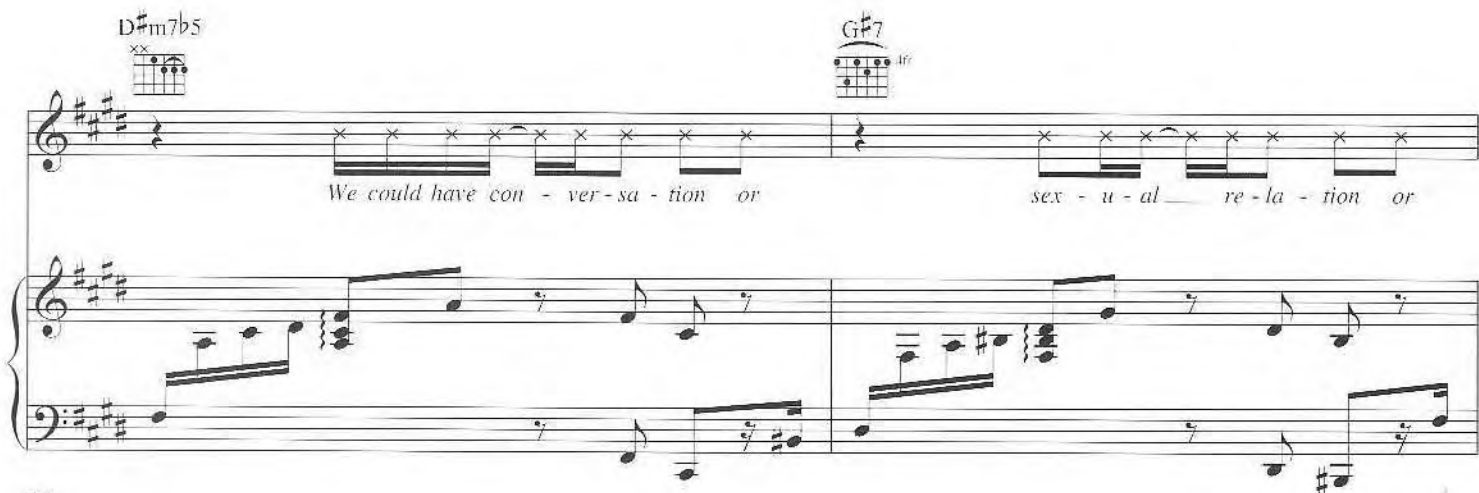
We could con - nect and act hu - man - ly, in - dulge in an - i - mal - is - tic swing. =



D[#]m7b5 **G[#]7**

We could have con - ver - sa - tion or sex - u - al re - la - tion or



C#m

we can ex - plore, _ find out more a - bout things that we've done be - fore. _ Wheth - er it be

NC.

kink - y thoughts, I'm gon' make your cho - nies drop. Watch Mis - ter Short - y rock. _ I'll rock your stick - y spot.

C#m

Hom - bre lum - bre known to make it hot. I'll make you drip drop. _ They call me "Cum - a - lot." _ I like 'em

D.S. al Coda II

Coda II

Mel - o - dy, _ pa - ra mi 'so se - ra

C⁺m

pa - ra - ti, ser - a pa - ra - ti.

D⁺m7b5

G⁺7

Emp - ty eyes. fue - go den - tro de mi

C⁺m

say.
(Lat - in girls, Lat - in girls. Lat - in, girls, Lat - in girls.) *Que*

D⁺m7b5

G⁺7#5

pa - sa, se - no - ri - ta? You're a brown skin ma-ma. A yo ma-ma sa-na wan-na take you 10 Ha-va-na.

C#madd2



We could get down ev-'ry day of the se-ma-na. Dance to the mu-si-ca and fol-low the gui-tar-ra.

G#7



Clap. clap. clap. come on...

C#m



Da-me un mo-men-to y lo be-vo con un be-so. Take you to Phil-ip-pines, then you don't have to spend a pe-so.

D#m7b5




G#7




We got con-nec-tion like a nov-el to a read-er. I can re-late 'cause Lat-in girls look Fil-i-pi-na.


C[♭]m




Check your his - to - ry, there's no mys - te - ry be - tween us. Des - ti - ny made it pos - si - ble to be us. — 1



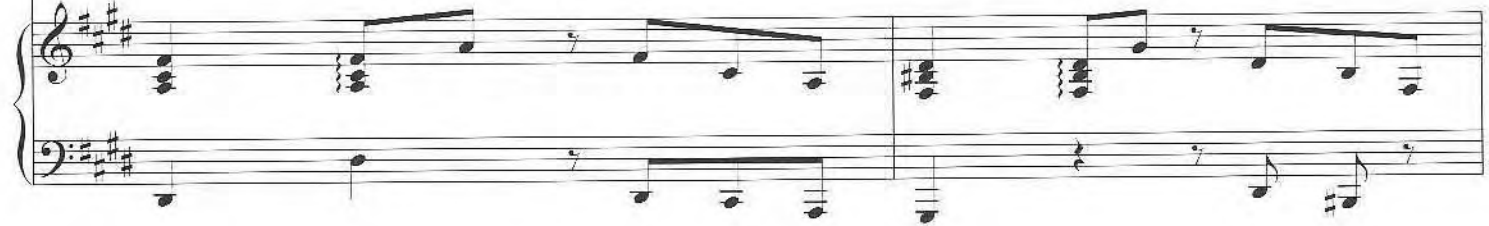
D[♯]m7b5



G[♯]7



know a - bout your cul - ture 'cause it's mixed with mine. — We go to - geth - er well, just like beats and rhymes. — Te -



C[♭]m



D.S. al Coda III

qui - las and limes. — so let's com - bine. — And I'll say it one more time. — I like them



Coda III


G[♯]7b9



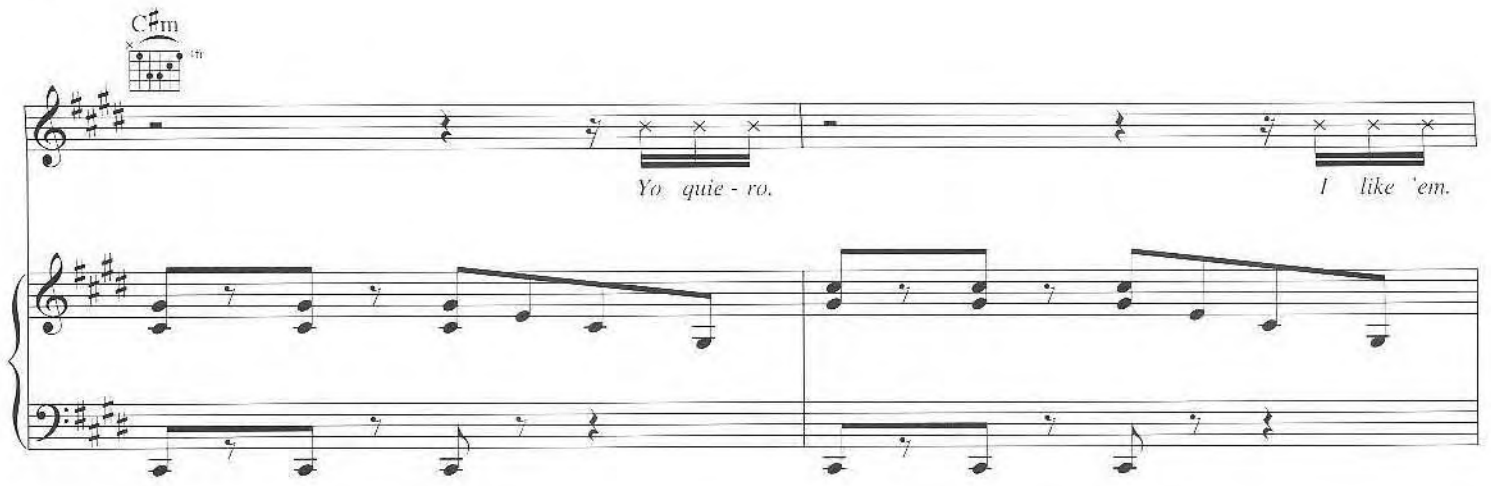
I like 'em. Yo quie - ro.




C#m




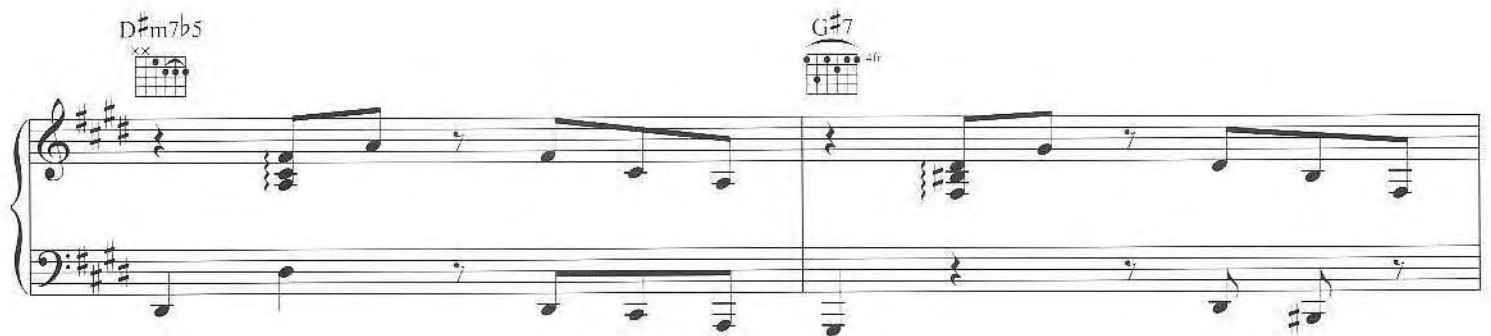
Yo. *quie - ro.* *I like 'em.*



D#m7b5



G#7

C#m



D#m7b5



G#7b9




C#m7




D#7




Vocal ad lib...



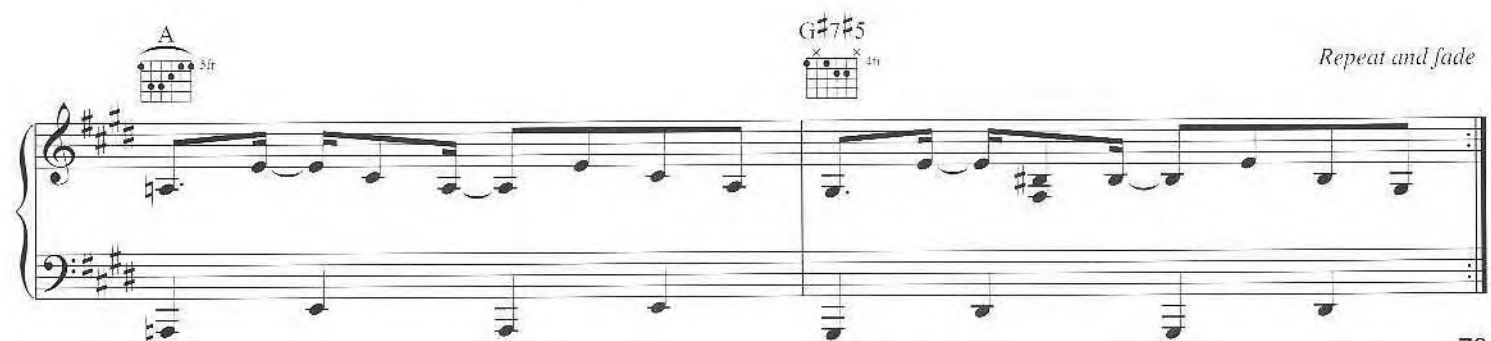
A



G#7#5



Repeat and fade



Sexy

Words and Music by
Antonio Carlos Jobim and Vinicius De Moraes

Moderately fast

The musical score for "Sexy" is presented in four systems, each with a guitar chord diagram above the treble clef staff and piano accompaniment in both staves. The tempo is "Moderately fast" and the dynamics are "mf".

System 1: Chords: Dm9, C/D, Dm9, C/D, Dm9, C/D, Dm9. The piano part features a steady bass line and chords in the right hand.

System 2: Chords: A7b9, Dm9, C/D, Dm9, Dm6. The piano part continues with similar accompaniment.

System 3: Chords: Dm9, C/D, A7b9, Dm. The piano part includes a double bar line and a repeat sign.

System 4: Chords: A/C#, Cm6, G7/B. The piano part concludes with a triplet in the right hand.

Bb6



Musical notation for the first system, including treble and bass staves.

Ebmaj7



Em7b5



Musical notation for the second system, including treble and bass staves.

A7sus4



Dm



Dm6



Musical notation for the third system, including treble and bass staves.

Dm7



C/D



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

(Backing voice:) I took your pic - ture with one par - tic - u -
I took you pic - ture, par - tic - u -

Dm9



C/D



Dm9





Dm6



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


lar rea - son, and it's to cap - ture your char - ac -
lar lar it's to. char - ac -


Dm9  3fr


C/D  5fr


Tacet

ter. I like to sit and stare at ya. (Rap:) Ain't noth - ing wrong at star - ing at
 ter. stare at ya.

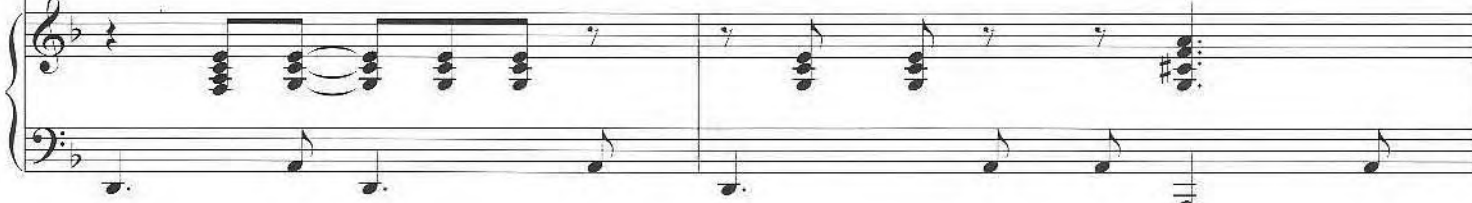


Dm9  3fr


C/D  5fr


A7#5  5fr


ya. Girl don't get scared at the fact that I en - vi - sion us get - ting mar - ried and
 that I en - vi - sion us get - ting mar - ried and




N.C.


C/D  5fr


Dm9  3fr

Dm6  3fr

uh... I ain't try - in' to rush noth - ing, 'cause I ain't rush - ing.
 uh...

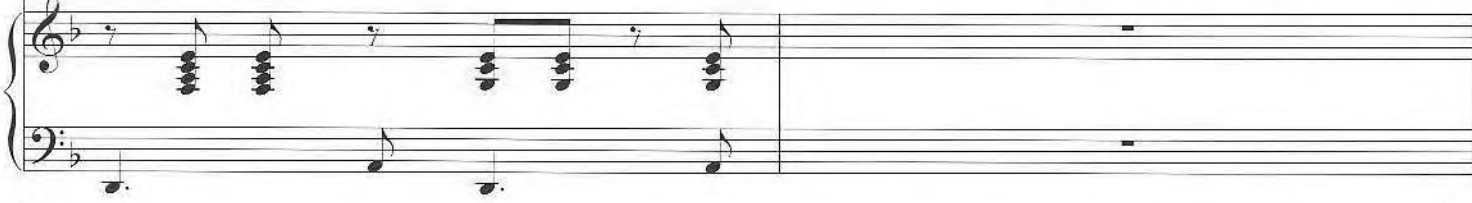


Dm9  3fr

C/D  5fr

Tacet

We could take our time like: What's — them things_ that move slow? You know them...
 What's — them things_ that move slow? You know them...





(damn!) I can't think 'cause you're on my mind. And when you're on my mind I can't find
I can't think 'cause you're on my mind.



an - y - thing that rhymes — with the word "rhyme." I got - ta rhyme "rhyme" with "mix -
"mix -



ture." And speak - ing of "mix - ture," with you I wan - na be mixed up.
ture."



Tacet

I'm a rec - ord and you're like a rec - ord. So let's let the D - J mix us. —
so let's let the D - J mix us.) —

Dm9



C/D



Dm9



Dm6



You're like a e - lix - ir that got me tip -

Dm9



C/D



A7#5



py. This is just like "Rip - ley's — Be - lieve It or Not," but I love you,

C/D



girl. (You real - ly got me go - ing) — out of con - trol. (I don't know

what I'm do - ing.) — Let's let it go (and do what we do best); take off our

To Coda



clothes. (We look bet - ter un - dressed.) (Yes to sex.



Yes to sex. No to war. No to war.



Fight - ing is fright - 'ning. Fight - ing is fright - 'ning. Yes to sex.



It's so much more ex - cit - ing. Yes to sex. Yes to sex.

Ebmaj7



Em7b5



No to war. No to war. Fight - ing is fright - 'ning.

A7sus4



Dm



Dm6



Fight - ing is fright - 'ning. Yes to sex. It's so much more ex - cit - ing.)

Dm9



C/D



Dm9



Dm6



Dm9



C/D



For you I'm a fa - nat - ic. I'm an ad - dict. Your sex - y an - ties
 (I'm a fa - nat - ic. I'm an ad - dict.)

Dm9



Dm6



Dm9



C/D



Dm9



Dm6









turn me on like au - to - mat - ic. No need to get dra - mat - ic. but I got - ta have it.
 turn me on like au - to - mat - ic. get dra - mat - ic. no. got to have it.

Tacet


A7#5 

Give me some of them sex - u - al ac - ro - bat - ics.
 give me. give me. give me. give me. give me. give me. give me. ac - ro - bat - ics.






Dm9  C/D  Dm9  Dm6  Dm9  C/D 


Ka - ma - su - tra, girl. An - y - thing that suits you, girl. Stuff that you ain't used to, girl.






Tacet


C/D  Dm9  Dm6 

Come o - ver here and let me show you just how Wil - ly do it. I'm a freak and you knew it.
 and you knew it.



Dm9  C/D  A7#5  D.S. al Coda

You're a freak and I knew it. Ba - by, let's get to it. 'Cause
 and I knew it.)



Coda



ter un - dressed. — Let's start the S - S - E, X - X - X,

N.C.



X - X - X,



You take me to ec - sta - sy with -



out tak - ing ec - sta - sy. It's ex - act - ly like ec - sta - sy when you lay - ing right next to me. I'm

Cm6



G/B



sex - ing you, sex - ing you and you sex - ing me, sex - ing me. It feels so damn nat - u - ral what we

Gm/Bb



do - ing so nat - 'ral - ly. I'm lik - ing you rub - bing me and you lik - ing me rub - bing you. The

Ebmaj7



Em7b5



pas - sion's im - mac - u - late while you lov - ing me lov - ing you. I put L - O - V in you. I



A7#5



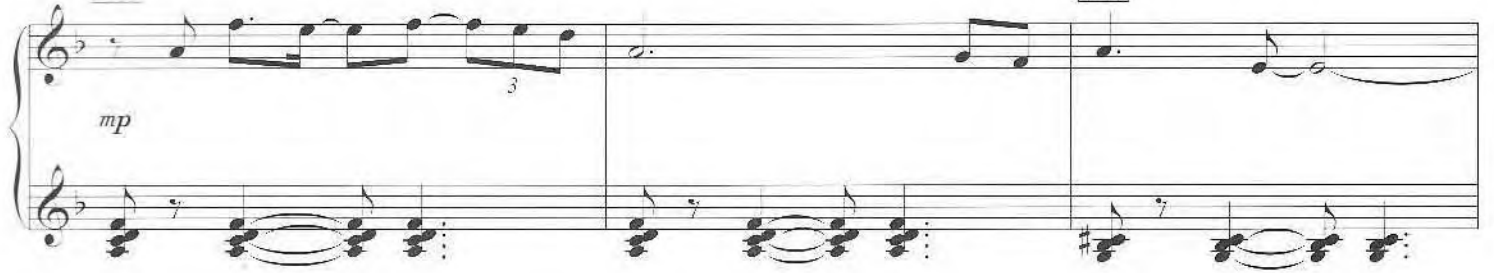
Dm7




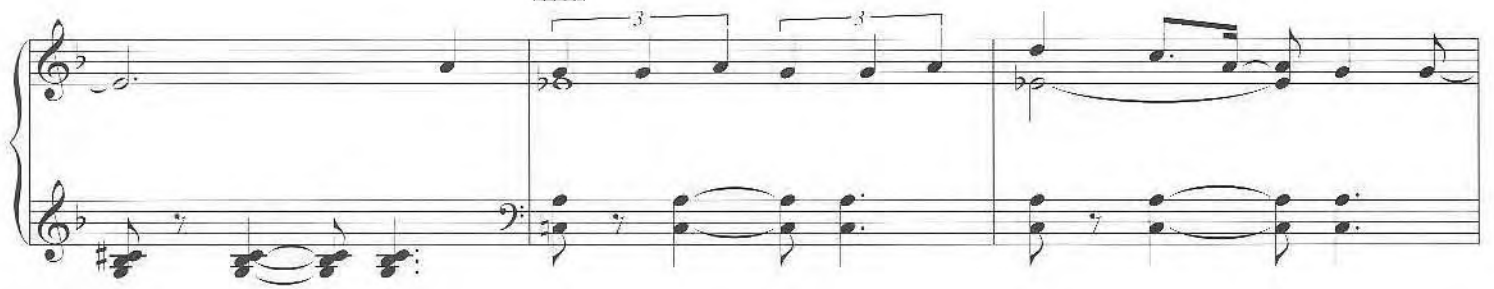
love put - ting me in you. make love to you just like Ser - gio Men - dez plays the pi - an - o. (Play...)

mp











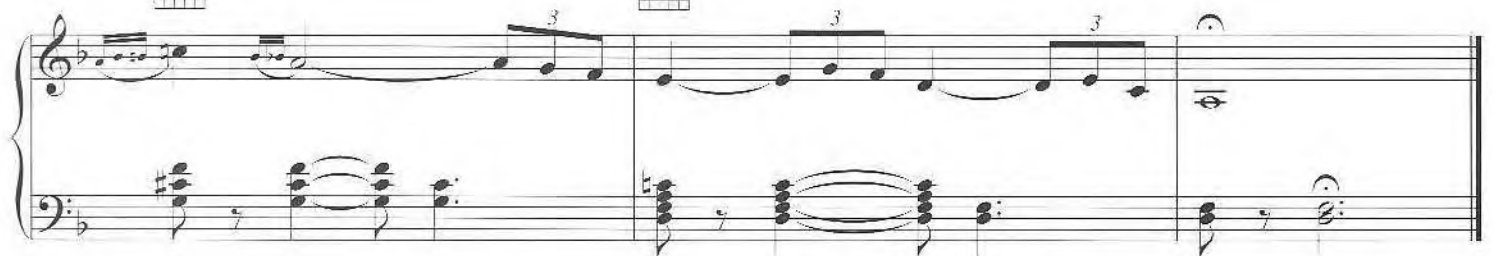










Fly Away

Words and Music by Will Adams,
Stacy Ferguson and Ray Brady

Moderately fast

Tacet

(Spoken:) When the world chang - es, — you ad -

just. So on this joint right here, we a - bout to take

flight, y'all. (Ooh. ooh.) Check it out, y'all. (Ooh.

Fm7 **Cm7** **Ebm** **Cm7**

ooh.) Check it out, y'all. Ya Fer - gie, what you gon - na do? (Give it

Fm7 **Cm7** **Ebm** **Cm7**

Fm7 Cm7 Ebm Cm7

up. give it up. Yeah, what we came to do. Show these peo-ple how we gon-na do. Mix it

Fm7 Cm7 Ebm Cm7

up. mix it up.) Yeah, it's Black Eyed Peas. y'all, so check it out, now. (Hey!)

Fm7 Cm7 Eb5 Cm7

You're here, so gone.

Fm7 Cm7 Eb5 Cm7

This dusk has sud - den - ly turned in - to

Fm7 Cm7 Eb5 Cm7

dawn. I know you've al - read - y been here too

Fm7 Cm7 Eb5 Cm7

long. too long. too long.

Fm7 Cm7 Eb5 Cm7

Al - though you won't see me fall from grace, you step on my soul as you walk a -

Fm7 Cm7 Eb5 Cm7

way. My de - mise you'll nev - er know. I'm let - ting you go. oh.

Fm7 Cm7 Abmaj7 Cm7

(Fly — a — way now.) — Flip it

Fm7 Cm7 E2m Cm7

up, flip it up. Get back on that truck. Got to keep mov - in', keep rev - vin' it up. Mix it

Fm7 Cm7 Ebm Cm7

up, mix it up. Time for the next stop. You got to go now and fill up your cup.

Fm7 Cm7 Ebm Cm7

(Fly — a — way now. — fly — a — way now.) — Switch it



Fm7

Cm7

Ebm

Cm7



up, switch it up. Go hop on that bus. No need to blow the horn, I'll be tough. Hey!

Fm7

Cm7

Eb5

Cm7



You take a piece of me

Fm7

Cm7

Eb5

Cm7



with you for - ev - er. but dar - ling, I

Fm7

Cm7

Eb5

Cm7



see. The world is who you be - long to, not

Fm7 Cm7 Eb5 Cm7

me. So I set

Fm7 Gm7 A7maj7 Gm7

you free. (Fly a way now.) Flip it



D.S. al Coda I

Coda I Fm7 Gm7 Abmaj7 Gm7

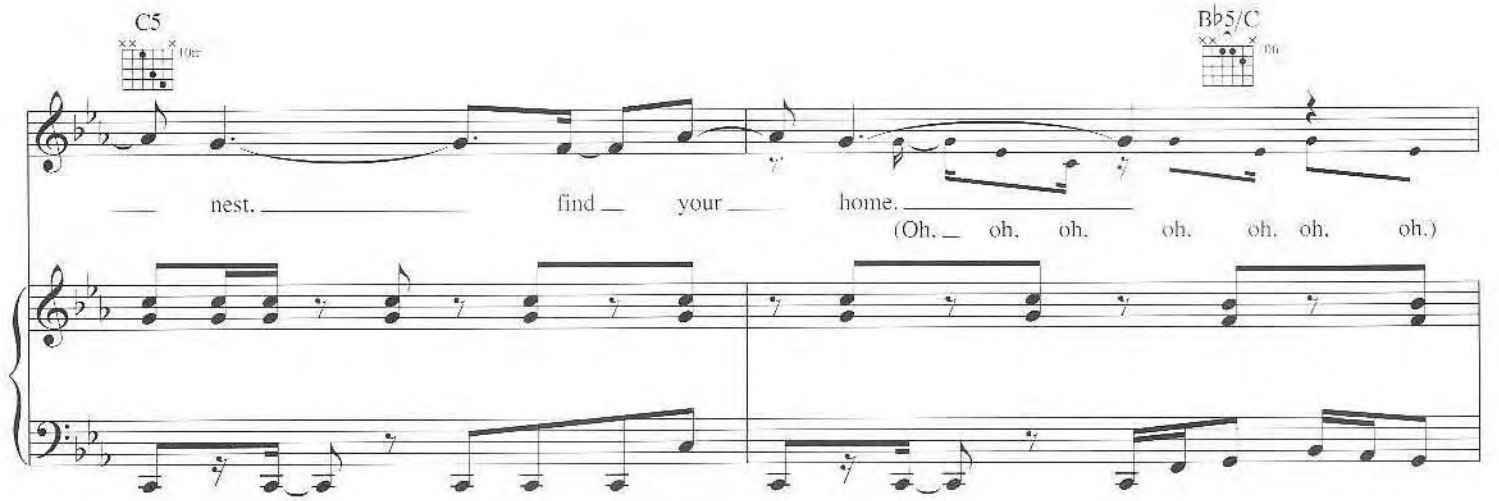
I be fall-in' up, nev-er fall-in' down, 'cause I spread my wings and I glide a-round town.

C5 Bb5/C

Fly. lov-er, go. find your

C5  Bb5/C 


nest. find your home. (Oh, oh, oh, oh, oh, oh, oh.)



C5  Bb5/C 


I'll miss you so. Spread your



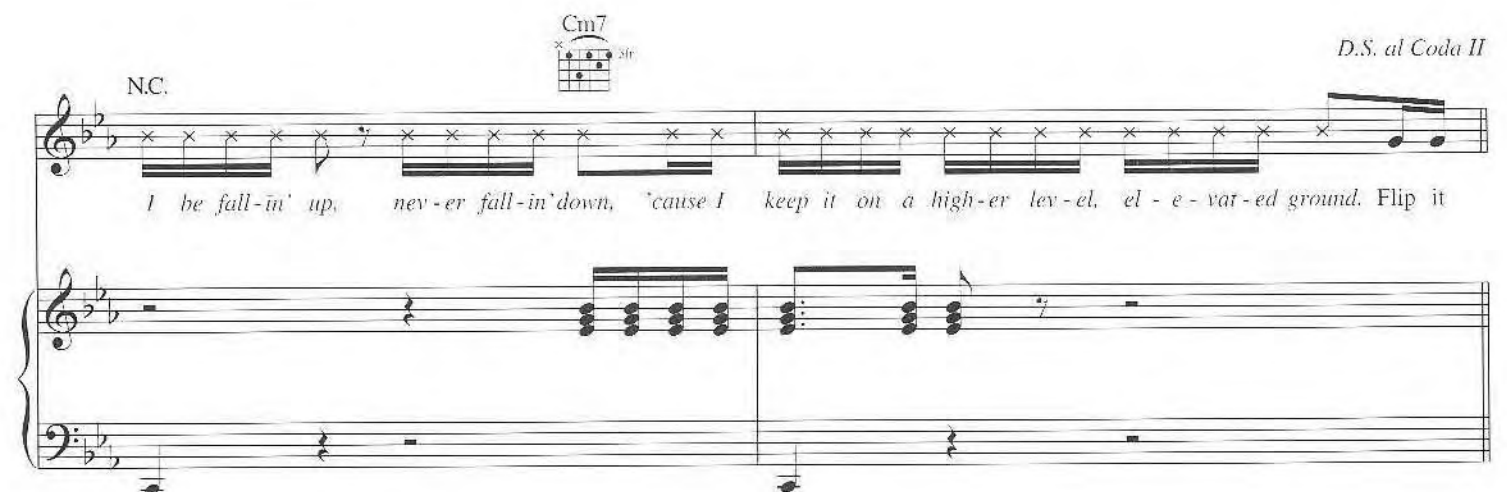
C5/F  Eb/G  Gm 

wings. let it flow. (Oh, oh, oh, oh, oh, oh, oh.)



N.C.  *D.S. al Coda II*

I be fall-in' up, nev-er fall-in'down, 'cause I keep it on a high-er lev-el, el - e - var - ed ground. Flip it



Coda II



Tacet

E♭m



Cm7



Get back on the truck. Got to keep mov - in', keep rev - vin' it up. Mix it

Fm7



Cm7



E♭m



Cm7



up. mix it up. Time for the next stop. You got to go now and fill up your cup.

Fm7



Cm7



E♭m



Cm7



(Fly — a — way now.) — (Oh. — oh, oh, oh, oh, oh, oh.) Switch it

Fm7



Cm7



E♭m



Cm7



up, switch it up. Go hop on that bus. No need to blow the horn. I'll be tough.

Fm7 Cm7 Ebm Cm7

Flip it up, flip it up. (Oh. — oh. oh. oh. oh. oh. oh.)

Fm7 Cm7 Ebm Cm7

Switch it up, switch it up. (Oh. — oh. oh. oh. oh. oh. oh.) Flip it

Fm7 Cm7 Ebm Cm7

up, (Fly — a — way now.) — Switch it up, (Fly — a — way now.) —

Fm7 Cm7 Ebm Cm7

(Oh. — oh. oh. oh. oh. oh. oh. oh. — oh. oh. oh. oh. oh. oh. oh.)

back at home, man. Life was a mess. I guess some - times life's stress - es get you down -

I felt com - plete, my e - mo - tions I feel now. Life has changed for me in the U - S, but

way half my life and it felt like a day. But to be next to my mom with her home - cooked meal, man.

been a decade on the journey all a - lone. I was four - teen when I first left Phil - ip - pines. I've been a -



Anxiety

Words by Jacoby Shaddix

Words and Music by Will Adams and Allan Pineda
Music by Tobin Esperance and Dave Buckner

Moderately (♩ = 120)

Musical score for the first system of 'Anxiety'. It consists of a piano accompaniment with a treble and bass clef, and guitar chords. The piano part features a melody with a triplet of eighth notes in the right hand and a bass line in the left hand. The guitar chords are Am and F#sus2. A dynamic marking of *f* is present. The tempo is marked 'Moderately (♩ = 120)'.

Musical score for the second system of 'Anxiety'. It consists of a piano accompaniment with a treble and bass clef, and guitar chords. The piano part continues the melody from the first system. The guitar chords are Am and F#sus2.

Musical score for the third system of 'Anxiety'. It features rap lyrics over a guitar accompaniment. The lyrics are: (Rap): I feel like - I want-na smack some - bod - y. turn a-round and bitch slap some - bod - y. The guitar accompaniment consists of a rhythmic pattern of eighth notes with 'x' marks indicating muted notes. The guitar chord is Am.

Musical score for the fourth system of 'Anxiety'. It consists of a piano accompaniment with a treble and bass clef, continuing the melody and bass line from the previous systems.

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I'm in the fast car driv - in' in the fast lane in the rain, and I might just fly - dro - plane.

My blood's boil - ing, it's beat-in' out pro - pane. My train of thought's more like - a run - a - way train.

Lane - ly my whole aim is to main - tain - of my main - frame, and re - gain con - trol - my main - frame.

Shack - led in chain, my soul feels stained. I can't ex - plain, got an itch on my brain.

to my knees, Lord, please, please, please, take a way - my anx -

I - e - ry - The same and the in - same ri - val - ry, Par - a - noi - a's brought me

I've been deal - in' with some - thin' that's worse than these that - I'll make you fall on your knees, and that's the anx -

I don't fear none of my en - e - mies, and I don't fear - but - lets - from U -

1 - e - ly, — run - min a - way, — my broth - er; the on - ly thing mak - in' me stay — my broth - er;



to my knees, Lord, please, please, please, take a - way - my anx - My

To Coda



i - e - ly, — The same and the in - same ri - val - ry, Par - a - not - a's brought me



Coda

Tacet

please, please, please, please, take a way - my anx - i - e - ty.

D.S. al Coda

o - ver me, And it's weigh-ting me down, - and I can't - run an - y long-er, y'all, kness to the ground.

Fmaj7

A m

front of me with no - where to go. Got - ta shake this anx - i - e - ty. Got me feel - in' strange, par - a - not - a look

Fmaj7

up. I'm filled up with pain, try to gain my san - i - ty. Ev - 'ry-where I turn, it's em - bed - ded in

Where Is the Love

Words and Music by Will Adams, Allan Pineda,
Jaime Gomez, Justin Timberlake, Michael Frantantuno,
George Rajon Jr., Printz Board and J. Curtis

Moderately fast

N.C.

F

sim.



First system of musical notation, featuring piano accompaniment on the left and vocal line on the right.

Crips and the K - K - K - K. — But if you on - ly have love for your own race, — then you on - ly leave

Chords: F, Bb

Second system of musical notation, featuring piano accompaniment on the left and vocal line on the right.

ter -ror -ists here liv - in' in the U - S - A, — the big C - I - A, — the Bloods and the

Chords: C/E, Dm

Third system of musical notation, featuring piano accompaniment on the left and vocal line on the right.

things that will bring - the tra - ma, (Rap:) (- ver - seas, yeah, we try to stop ter -ror - ts - m, but we still got

Chords: Bb, F

Fourth system of musical notation, featuring piano accompaniment on the left and vocal line on the right.

ain't got no ma - ma, I think the whole world's ad - dict - ed to the dra - ma, on - ly at - tract - ed to

Chords: C/E, Dm

— and med - i - late. Let your soul grav - i - tate to the love, y'all. Peo - ple kill - in' peo - ple dy -

(Sung:)

an - ger works and op - er - ates. Man, you got - ta have love just to set it straight. Take con - trol of your mind —

bound to get i - - rare. yeah. The bad - ness is what you dem - on - strate. And that's ex - act - ly how

space to dis - crim - i - nate, and to dis - crim - i - nate on - ly gen - er - ates hate. And when you hate, then you're

*Sung an octave lower.

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

tion - ing - Where is the Love, Love, the love? -

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

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

us: send some guid - ance from a - bove, 'cause peo - ple got me, got me ques -

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

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

And would you turn - the oth - er cheek? - Fa - ther, Fa - ther, help -

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

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

in, Chil - dren hurt - and you hear them cry - in, Can you prac - tice what - you preach? -

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

love that don't be - long? Na - tions drop - ping bombs. chem - i - cal gas - es fill - ing lungs of lit - tle ones, with

Bb
F

New days are strange. Is the world in - sane? If love and peace are so strong, why are the piec - es of

C/E
Dm

the love. — the love? (Kap:) It ain't just the same, al - ways un - changed.

Bbsus2
F

love, — Where is the love? — the love? —

C/E
Dm

To Coda

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a large fermata over a chord in the left hand.

war's go - in' on, but the rea-son's un-der-cov-er. The truth is kept se-cret; it's swept un-der the rug. If you un - der - cov - er.)

Second system of musical notation, including guitar chords (Bb) and fretboard diagrams. The guitar part features a complex rhythmic pattern with triplets.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of block chords in the left hand.

mak - in' wrong de - ci - sions, on - ly vi - sions of the div - i - dends, not re - spect - ing each oth - er. A div - i - dends, thy broth - er. A thy broth - er.

Fourth system of musical notation, including guitar chords (C/E, Dm) and fretboard diagrams. The guitar part continues with rhythmic patterns.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of block chords in the left hand.

ask my - self, - real - ly, What is go - in' wrong? In this world that we live in' in, liv - in' in, ask my - self, - ask my - self, - give - in' in, give - in' in.

Sixth system of musical notation, including guitar chords (Bb, F) and fretboard diagrams. A note indicates: *Sung an octave lower.

Seventh system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of block chords in the left hand.

on - go - in' suf - fer - in' as the youth die young, So ask your - self, - Is the lov - in' real - ly gone? So I could ask your - self, -

Eighth system of musical notation, including guitar chords (C/E, Dm) and fretboard diagrams. The guitar part continues with rhythmic patterns.

love? — Where is the love, — the love, — the love? —

love? — Where is the love, — the love, — the love, — the love? —

F Bbsus2 Dm

love? — Where is the love, — the love, — the love, — the love? —

love? — Where is the love, — the love, — the love, — the love? —

Bbsus2 F C/E

love, — (Where is the love? —

love, — (Where is the love? —

Dm Coda

truth, y'all? Come on, (I don't know.) Where's the

D.S. al Coda

nev - er know truth, then you nev - er know love, Where's the love, y'all? Come on, (I don't know.) Where's the

Wrong in - for - ma - tion al - ways shown by the me - di - a.
 Neg - a - tive im - ag - es is the main cri - te - ri - a.
 me - di - a.
 cri - te - ri - a.

Most of us on - ly care a - bout mon - ey mak - in'.
 Self - ish - ness got us fol - low - in' the wrong di - rec - tion.
 mon - ey mak - in'.
 wrong di - rec - tion.

I feel the weight of the world on my shout - der.
 As I'm get - tin' old - er, y'all, peo - ple gets cold - er.
 *(Shout - der.)
 *loco

u - ni - ty, That's the rea - son why some - times - I'm feel - in -
un - der, That's the rea - son why some - times - I'm feel - in -

F C

In - stead of spread - ing love, we're spread - ing un - ti - mos - li - ty,
Lack of un - der - stand - ing, lead - ing lives a - way from

Dm Bb

What - ev - er hap - pened to the val - ues of hu - man - i - ty? What - ev - er hap - pened to the fair - ness of e - qual - i -

F C

in - fect - ing the young mind fast - er than bac - te - ri - a, bac - te - ri - a,
Kids want to act like what they see in the cin - e - ma, Yo! cin - e - ma.)

F/A Bb sus2

First system of musical notation, featuring piano accompaniment on the left and a vocal line on the right. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line begins with a series of eighth notes.

cause peo - ple got me, got me, ques - tion - ing: — Where is the love? —

Chord diagrams: Dm (x02232), B7sus2 (x02232)

Second system of musical notation, continuing the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment. The vocal line continues with eighth notes and includes a section marked **loco*.

Where is the love? — *Fa-ther, Fa - ther help — us: send some guid - ance from a - bove. —

Chord diagrams: B7 (x02232), F (132132), C (x32010)

Third system of musical notation, featuring piano accompaniment and vocal line. The piano part has a more active accompaniment with chords. The vocal line continues with eighth notes. A note in the piano part is marked **Sung an octave lower*.

found, and ask your-self, *Where is the love? — Where is the love? —

Chord diagrams: F (132132), C (x32010), Dm (x02232)

Fourth system of musical notation, featuring piano accompaniment and vocal line. The piano part has a more active accompaniment with chords. The vocal line continues with eighth notes.

down. There's no won-der why some-times - I'm feel - in' un - der: Gor - ia keep my faith a - live — till love is

Chord diagrams: Dm (x02232), B7 (x02232)

The Boogie That Be

Words and Music by Will Adams,
Thomas Van Musser and John Stephens

Freely
Tacet N.C.

(Spoken:) Yo. you hear them si-rens? (Rap:) I know you hear 'em. Don't get

The first system of music is in 2/4 time and marked 'Freely'. It consists of a vocal line and piano accompaniment. The vocal line begins with a spoken phrase 'Yo.' followed by 'you hear them si-rens?' and then a rap phrase 'I know you hear 'em. Don't get'. The piano accompaniment is mostly silent, with some notes in the right hand and rests in the left hand.

Moderately
N.C.

scared. That ain't five - o. Nah. That's the junk, yo. Yeah. Don't act like you

The second system of music is in 2/4 time and marked 'Moderately'. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'scared. That ain't five - o. Nah. That's the junk, yo. Yeah. Don't act like you'. The piano accompaniment features a steady bass line and chords in the right hand.

did - n't know. Nah. It's just the way it goes. Yeah. When you mess - in' with the

The third system of music is in 2/4 time and continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'did - n't know. Nah. It's just the way it goes. Yeah. When you mess - in' with the'. The piano accompaniment continues with a consistent rhythmic pattern.

funk. Yeah. You pump it in the trunk. Yeah. You know it's what you

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line includes lyrics: "funk. Yeah. You pump it in the trunk. Yeah. You know it's what you". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

want. Yeah. So just bump da bump da (pump, pump it up!) —

The second system continues the vocal line and piano accompaniment. The lyrics are: "want. Yeah. So just bump da bump da (pump, pump it up!) —". The piano accompaniment maintains the same rhythmic pattern as the first system.

Bounce, boo, to the boog-ie that be. — You know I want you to come

The third system includes a guitar chord diagram for F#m11 (x 2 3 4 5 7) and continues the vocal line and piano accompaniment. The lyrics are: "Bounce, boo, to the boog-ie that be. — You know I want you to come".

boog - ie with me. — We can dip left, slide right all night. It's time to

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "boog - ie with me. — We can dip left, slide right all night. It's time to".

Em9 F#m9 E5/F# F#5

be wild free - style. (Rap:) It's on and pop - pin',
(It's on and pop - pin',

N.C. E5/F# F#5 N.C.

ain't no stop - pin' us from rock - in' from to-night till ten o'clock in the morn - ing. Got neigh - bors knock - in'.
rock - in'. Turn it

E5/F# F#5

Fuck them. Go call them cops and watch them pigs walk in. Start bop - pin' heads to what that beat they drop - pin'.
down! Cops and. bop - pin', drop - pin'.

N.C. E5/F#

He play funk, punk, and hip - hop - pin', break - in' laws, yeah cul - ture shock - in'. We be pop lock - in' and mosh - in'.
hip - hop - pin', shock - in', mosh - in'.)



N.C.

I get down and groove to cuts. (Yeah.) Check my art of mov - in' butts. (Uh - huh.)



Now these cats are scared to dance. (That's right.) This beat next. (Hoo!) Here's my chance.



N.C.

Come on, girl, let's go out and dance on the floor. — (Ha!) —



Bounce, boo, to the boog - ie that be. — You know I want you to come

boog - ie with me. — We can dip left. slide right all night. It's time to

Em9/F# F#m9 E5/F# F#5

be wild free - style. We can dance and dance, dance. —

N.C. E5/F# F#5 E5/F#

Said we can dance and dance, dance. — I wan - na
(Come on. ba - by.) (Woo, woo, - woo.)

F#5 E5/F# F#5 To Coda

N.C.

dance and dance, dance. — Oh, we can dance and dance, dance. —
(Yeah, - yeah, yeah.)

N.C. Tacet

Fer - gie chill - in', al - ways ill - in' the

E5 F#5

way I make you sway - y'all feel - in', That's - how it is. Get down and jam. - If

N.C. N.C.

y'all don't un - der - stand. check it... He rock mak - in', street block shak - in',
(Rock mak - in', block shak - in',

E5/F# F#5

Club life great when it's house quak - in', Speak - ers thump - in', the whole joint jump - in',
house quak - in', speak - ers thump - in', joint jump - in',

N.C.

dis - co funk - in' get your boo - ty bump - in'. This beat's bang - in', I'm rap talk - in'.
 boo - ty bump - in'. This beat's bang - in', rap talk - in'.

ES/F#

F#5

Sweet spit slang - in' keep your feet hop - pin'. Dirt - y danc - in', nas - ty, naugh - ty,
 hop - pin', danc - in', nas - ty, naugh - ty.)

N.C.

move that chas - sis. 'Cause when I hear mu - sic, (I just lose it.)
 (Pump it, hot - tie.) (I get in - to it.)

N.C.

1. 2.

F#5

N.C. N.C.

I wan - na do — it with you (you, you, you). And you (you). (Ha!) —

Coda

F#m11

N.C.

Come on, freak, freak. (Ha, —) Freak to the

N.C.

F#m11

beat. ha. — Yeah, freak, freak. ha. — Do it to the

N.C.

F#m11

beat. ha. — Yeah, freak, freak. ha. — Don't it sound

sweet, ha, — Let's freak, freak ha, — and do it to the

Em9/F# F#m9

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "sweet, ha, — Let's freak, freak ha, — and do it to the". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The bass line consists of quarter notes on the 1st, 2nd, and 3rd strings. The right hand has chords and some melodic fragments. Chord diagrams for Em9/F# and F#m9 are provided above the staff.

beat, ha.) — y'all. What the hell y'all come here for if

N.C. E5/F# F#5

Detailed description: This system contains the next two measures. The vocal line continues with "beat, ha.) — y'all. What the hell y'all come here for if". The piano accompaniment continues with similar bass line patterns and chords. Chord diagrams for N.C., E5/F#, and F#5 are provided above the staff.

y'all ain't out there on that floor? You asked me to bring it, hey: I brought a lit - tle more. I

N.C. E5/F# F#5

Detailed description: This system contains the next two measures. The vocal line continues with "y'all ain't out there on that floor? You asked me to bring it, hey: I brought a lit - tle more. I". The piano accompaniment continues with similar bass line patterns and chords. Chord diagrams for N.C., E5/F#, and F#5 are provided above the staff.

give it to you raw, give it to you hard - core. Not con - tam - i - nat - ed, I'm a - keep this pure.

N.C. E5/F# F#5

Detailed description: This system contains the final two measures of the page. The vocal line continues with "give it to you raw, give it to you hard - core. Not con - tam - i - nat - ed, I'm a - keep this pure.". The piano accompaniment continues with similar bass line patterns and chords. Chord diagrams for N.C., E5/F#, and F#5 are provided above the staff.



N.C.

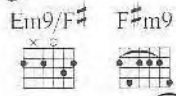
Just for y'all, for y'all's pleas - ure, 'cause all I wan - na do is have a ball, y'all. Get on the



N.C.

floor, y'all. - Freak. - freak, y'all. - We can dance and dance, dance. Said we can
(Come on, ba - by.)

dance and dance, dance. I wan - na dance and dance, dance. -
(Woo, woo, woo, woo, woo, woo.)



(Yeah, Oh, we can dance and dance, dance, yeah. - yeah. - yeah. - yeah. - yeah. - yeah.) -

NC.

F#m11

Em9/F# F#m9

NC.

F#m11

(Ha.) -

Em7 D/E Em7 $\text{\textcircled{X}}$ Em

La - pit m - ga — ka - i - bi - gan — at

Bm7 Em

mak - i - nig kay - o. *(Lis - ten up, y'all.)* A - ko may da - la da - lang, — ba - li - ta ga -

Bm7 C

ling sa ba - yan ko. *(Lis - ten close - ly, y'all.)* Na - is kung y pa - ma - ha - gi

D Em *To Coda II* $\text{\textcircled{O}}$

ang m - ga kwen - to. Ang m - ga pang - ya - yar - i na - ga - ga - nap sa lu - pang

Bm7 Em Em7 D/E Em7

pin-nang - a - ko. *Yo. (Spoken:) Ev - 'ry - place got a ghetto, and this my*
Yo. (Spoken:) It's been a - while but I've been back home

To Coda I

D/E Em7 Em7

version of it. Check it out... *(Rap:) Lis-ten close-ly, y'all, I got a sto-ry to tell. - A*
 to my homeland. Check it out. This what's goin' on...

Bm7 Em7

ver-sion of my ghet-to, a life — felt for real. Some would call it hell, but to me — it was heav-en. God —

Bm7 C

— gave me the grace, a - maz - ing ways of liv - in'. How would you feel — if you had — to catch a meal, build —

D C D Em7

— a hut to live in, — to eat and chill in, — hav-in' to pump the wa-ter out of the ground? The

Bm7 C

way we put it down, you'd like — what is a - round, like land for farm - ing, riv - er for fish - in'.

D Em

Ev-'ry-one help - ing each oth - er when - ev - er they — can. We mak - in' it hap - pen, from noth - in' to some - thin'. That's

D.S. al Coda I

La -
how we be sur - viv - in' back — in my home - land.

Coda I Em7

Man, it feels good to be back at home, — and it's
(Back at

hands up labor day (it's a holiday) let's get retarded
hey mama shut up smells like funk



elephunk

the boogie that be latin girls sexy fly away where is the love
the apl song anxiety



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