

# NO DOUBT



*The Singles 1992-2003*



6. **Just A Girl**
13. **It's My Life**
19. **Hey Baby** *featuring Brandy Kille*
25. **Bathwater**
32. **Sunday Morning**
40. **Hella Good**
46. **New**
55. **Underneath It All** *featuring Lady Saw*
62. **Excuse Me Mr.**
68. **Running**
73. **Spiderwebs**
81. **Simple Kind Of Life**
86. **Don't Speak**
91. **Ex-Girlfriend**
100. **Trapped In A Box**

# JUST A GIRL

Words and Music by  
GWEN STEFANI and THOMAS DUMONT

**Fast Rock**

N.C.

*f* Half-time feel

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is common time (C).

Take this pink rib-bon off my eyes.  
mo - ment that I step out - side,

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Take this pink rib-bon off my eyes. mo - ment that I step out - side,". The music is in a common time signature and one sharp key signature.

I'm ex - posed, and it's no big sur - prise.  
so man - y rea - sons for me to run and hide.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I'm ex - posed, and it's no big sur - prise. so man - y rea - sons for me to run and hide.".

Don't you think I know ex - act - ly where I stand?  
I can't do the lit - tle things I hold so dear,

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Don't you think I know ex - act - ly where I stand? I can't do the lit - tle things I hold so dear,".

Just a Girl - 7 - 1

'cause it's all these little things This world is forcing me to hold your hand  
that I fear.

Bm A G

'cause I'm just a girl, lit - tle ol' me.  
'Cause I'm just a girl, I'd rath - er not be,  
I'm just a girl, liv - ing in cap - tiv - i -

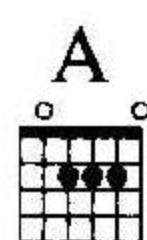
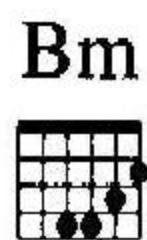
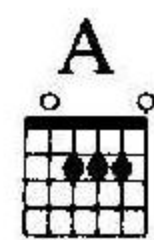
*End half-time feel*

A Bm A G

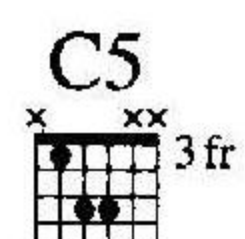
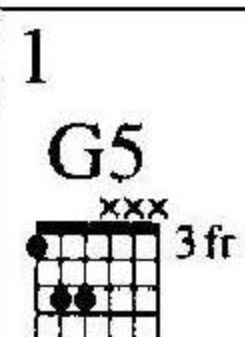
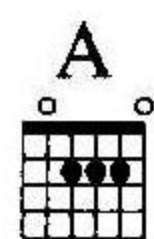
ty. Your rule of thumb Don't let me out of your sight.  
'cause they won't let me drive late at night.  
makes me wor - ry some.

A Bm A G

I'm just a girl, all pret - ty and pe - tite,  
I'm just a girl. Guess I'm some kind of freak  
I'm just a girl, what's my des - ti - ny?



so don't let me have an y rights.  
 'cause they all sit and stare with their eyes.  
 What I've suc - cumbed to is mak - ing me numb.

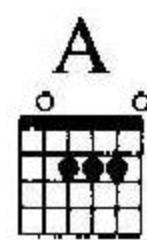
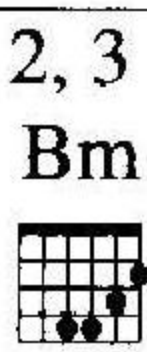


Oh... I've had it up

N.C.

to here!

*Half-time feel*



The I'm just a girl. Take a good look at me,  
 I'm just a girl, my a - pol - o - gies.

A Bm A G

just your typ - i - cal pro - to - type.  
 What I've be - come is \_\_\_ is \_\_\_ cal pro so bur - den - some. \_

A G5 C5

Oh... I've had it up \_\_\_

Bm A G

to here! \_\_\_

A Bm A G

A Bm A/C# G/D

A/E Bm A G

A G5 C5

Oh... am I mak - ing my -

N.C.

self clear?

Half-time feel

I'm just a girl. —

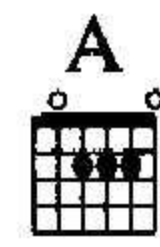
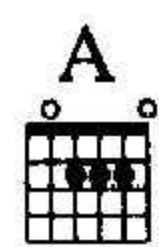
I'm just a girl — in the world...

That's all that — you'll — let — me — be!

**D.S. al Coda**  
(Take 2nd ending)

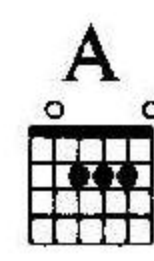
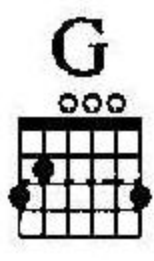
*End half-time feel*

**CODA**

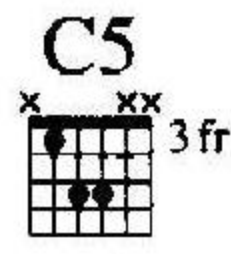
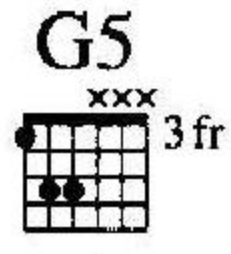
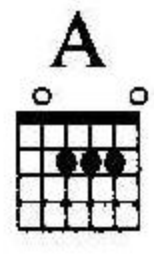


I'm just a girl, —

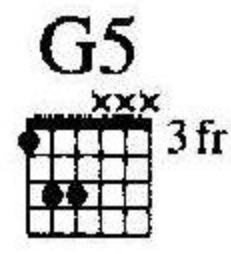
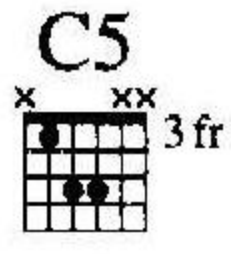
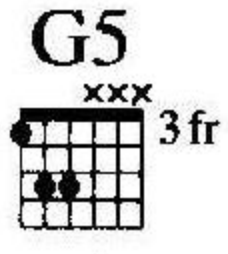




luck - y me. — Twid-dle - dum, — there's no com - par - i - son. —

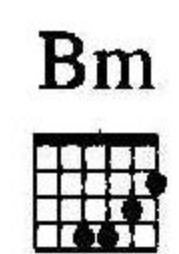
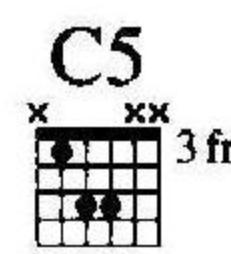


Oh... — I've had it up — to!



Oh... — I've had it up — to!! — Oh... —

*Half-time feel*



I've had it — up — to here. —

*rit.*

# IT'S MY LIFE

Words and Music by  
 MARK DAVID HOLLIS and  
 TIM FRIESE-GREENE

Moderately fast ♩ = 126

E5 N.C.  




Verse 1:

E Bm7 A  

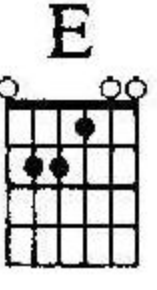



1. It's fun - ny how I find my - self in love.

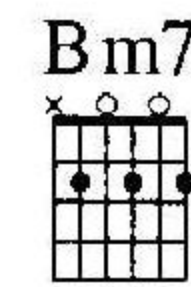
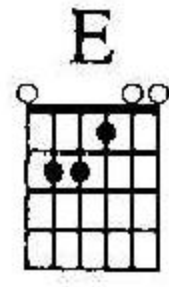
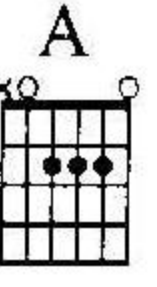
E Bm7 A  



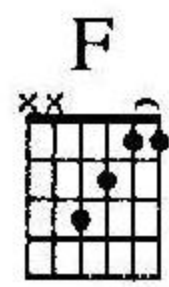
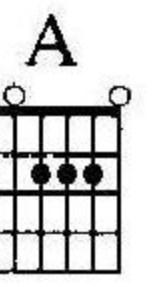

with you.



If I \_\_\_\_\_ could buy \_\_\_\_\_ my \_\_\_\_\_ rea - son - ing, \_\_\_\_\_

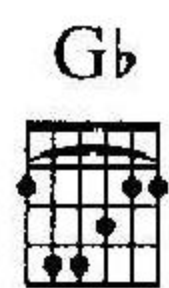
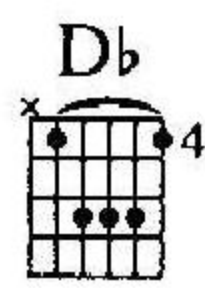
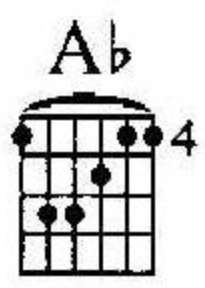
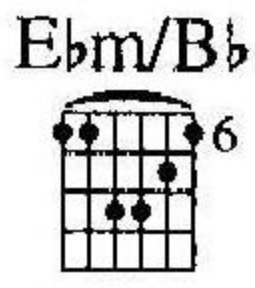


I'd pay \_\_\_\_\_ to \_\_\_\_\_ lose. \_\_\_\_\_

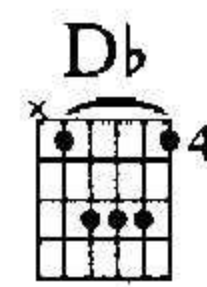
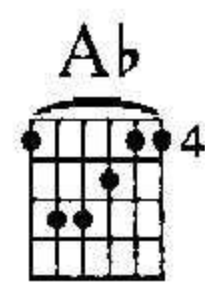
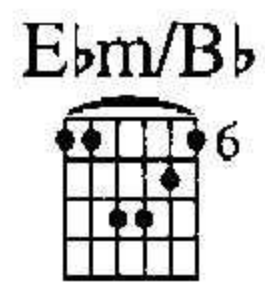


One half \_\_\_\_\_ won't \_\_\_\_\_ do. \_\_\_\_\_

*Pre-chorus:*

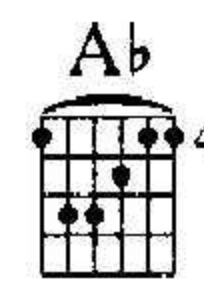
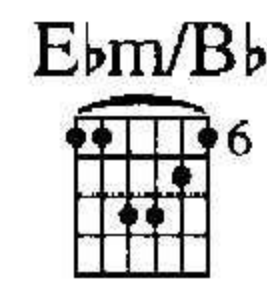
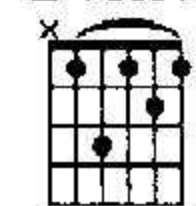


{ I've asked \_\_\_\_\_ my - self \_\_\_\_\_ how \_\_\_\_\_  
 { I'd tell \_\_\_\_\_ my - self \_\_\_\_\_ what \_\_\_\_\_

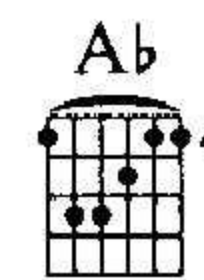
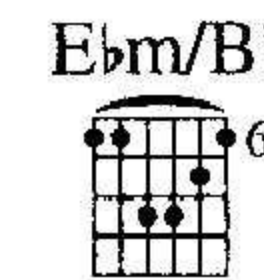
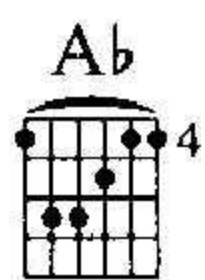
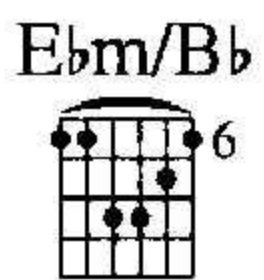


— much do you com - mit  
— good do you do, con - vince

*Chorus:*

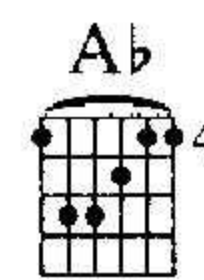
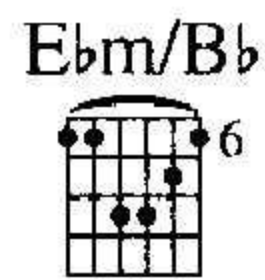
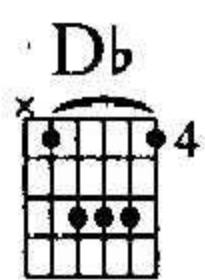


— your - self? }  
— my - self. } Oh, it's my life.



Don't you for - get. It's my life.

*To Coda* ⊕



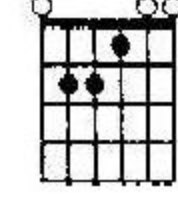
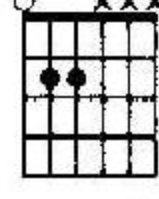
It nev - er ends.

E5

N.C.

Verse 2:

E

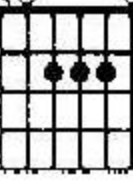
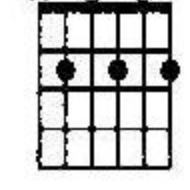


Musical notation for the first system, including guitar and piano accompaniment.

Bm7

A

E



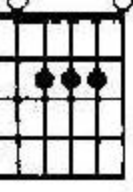
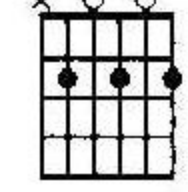
2. Fun - ny how I blind my - self. I nev - er knew

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

Bm7

A

E



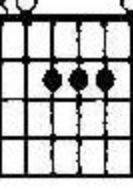
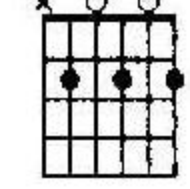
if I

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

Bm7

A

F

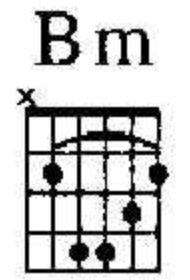


was some - times played up - on, a - fraid to lose.

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

*D.S. % al Coda*

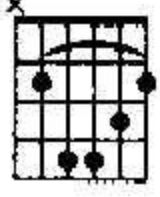
*Coda*



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

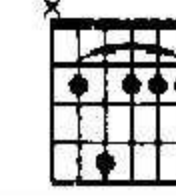
Musical notation for the second system, including vocal line and piano accompaniment.

Bm



1.2.

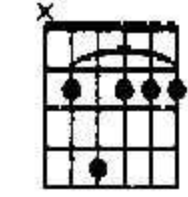
F#m/B



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

3.

F#m/B

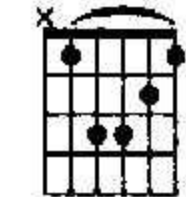


F

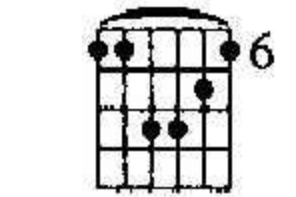


*Pre-chorus:*

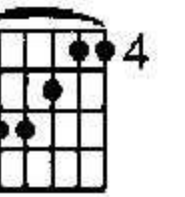
Bbm



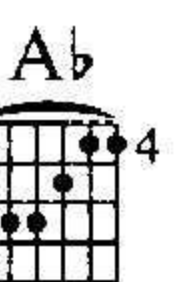
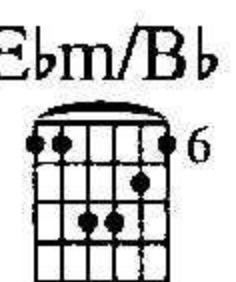
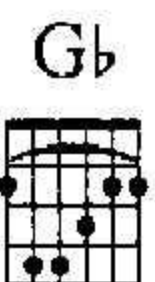
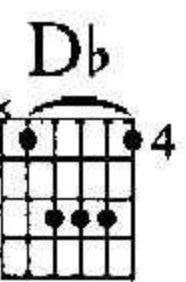
Ebm/Bb



Ab

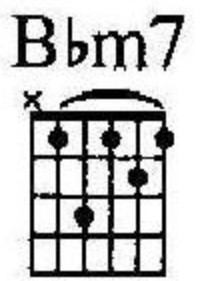
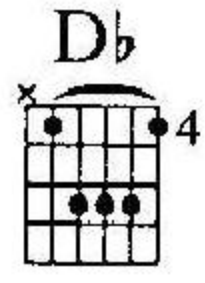


Musical notation for the fourth system, including vocal line and piano accompaniment.



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

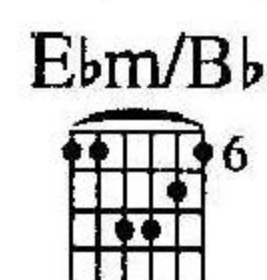
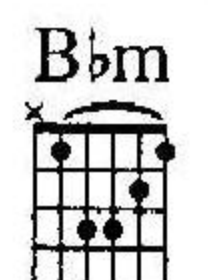
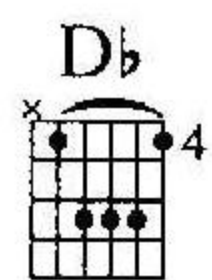
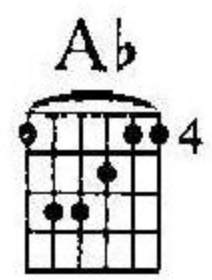
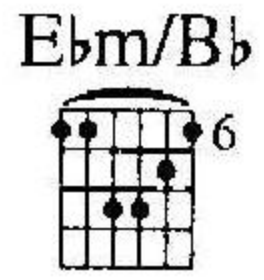
I've asked my - self, how much do you



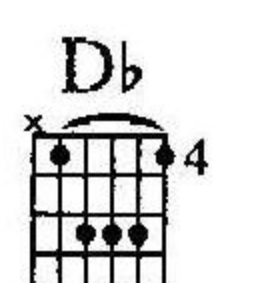
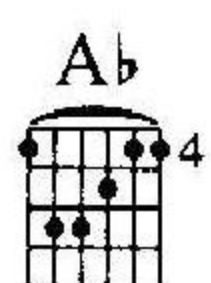
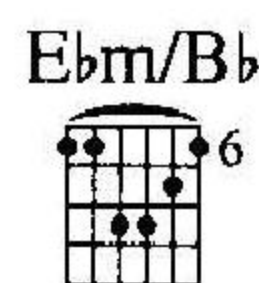
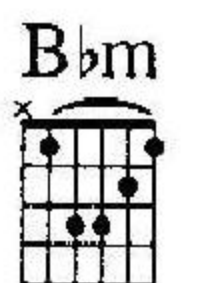
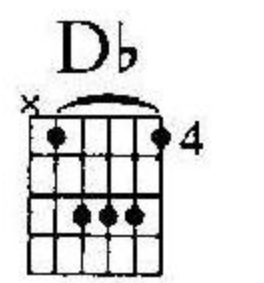
com - mit your - self?

Oh, it's my life.

Chorus:

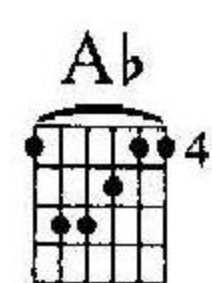
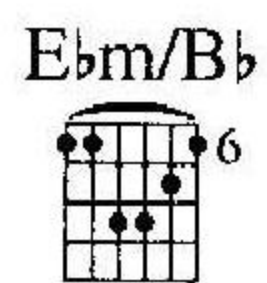


Don't you for - get.

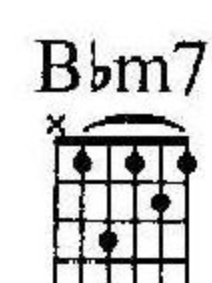
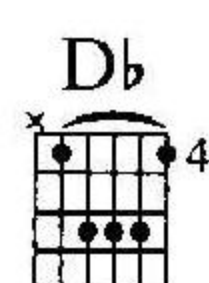


Caught in the crowd.

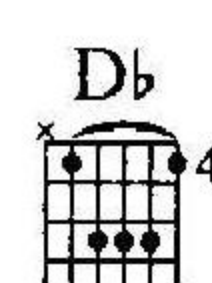
It never ends.



1.



2.



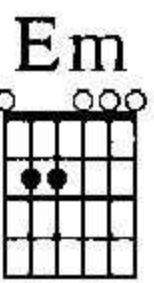
It's my life.

# HEY BABY

Words and Music by  
G. STEFANI, T. KANAL,  
T. DUMONT and R. PRICE

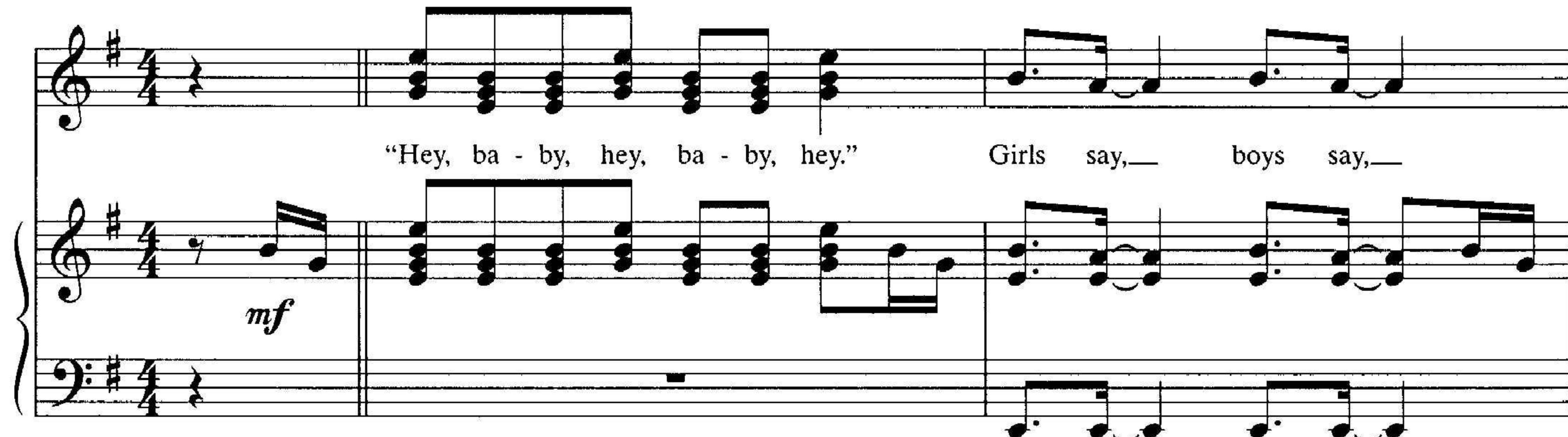
Moderately ♩ = 90

Em

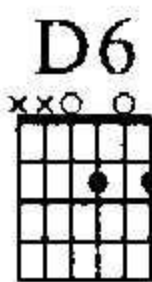


“Hey, ba - by, hey, ba - by, hey.” Girls say, — boys say, —

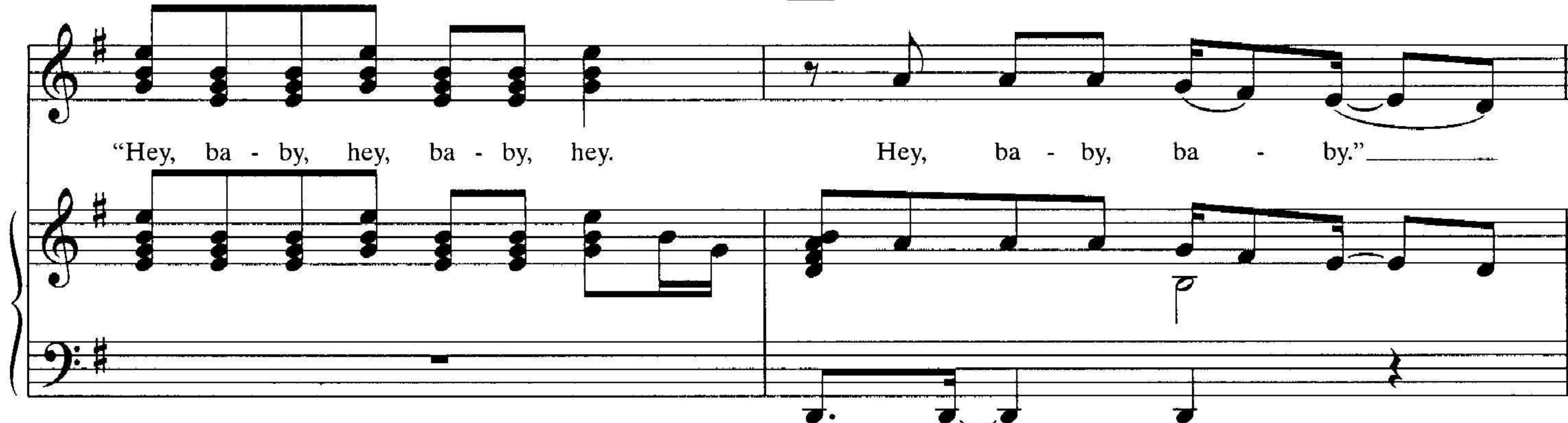
*mf*



D6

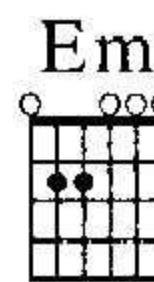


“Hey, ba - by, hey, ba - by, hey. Hey, ba - by, ba - by.”

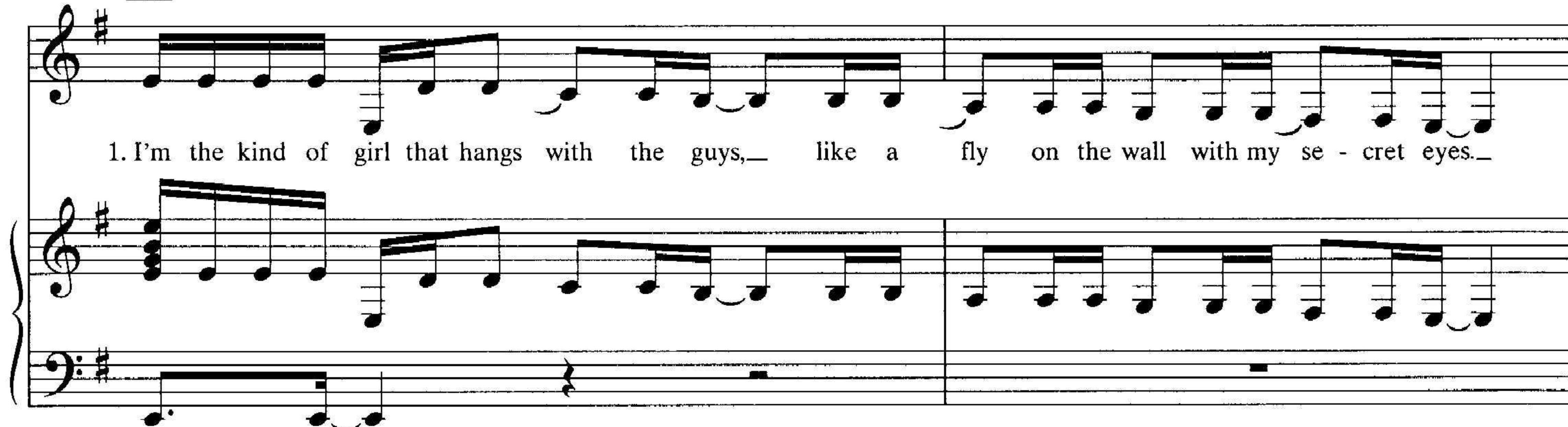


Verse:

Em



1. I'm the kind of girl that hangs with the guys, — like a fly on the wall with my se - cret eyes. —





Tak-ing it in, — try to be fem - i - nine, — with my make - up bag, — watch-ing all the sin. —

This system contains the first two measures of the song. The vocal line is in the treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in the treble clef and a left-hand part in the bass clef. The melody is a descending eighth-note line.

Mis-fit, — I sit, — lit up, — wick-ed. — Ev-'ry-bod-y else sur-round-ed by the girls, — with the  
2. See additional lyrics

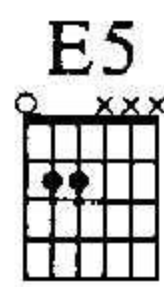
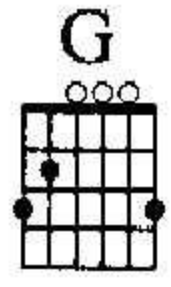
This system contains the next two measures. The vocal line continues with the same descending eighth-note pattern. The piano accompaniment remains consistent with the first system.

tank tops — and the flirt - y words. — I'm just sip - ping on cham - o - mile,

This system contains the next two measures. The vocal line continues with the same descending eighth-note pattern. The piano accompaniment remains consistent with the first system.

watch-ing boys and girls and their sex — ap - peal, with a strang-er in my face who says he knows my mom and

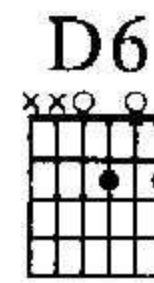
This system contains the final two measures of the page. The vocal line continues with the same descending eighth-note pattern. The piano accompaniment remains consistent with the first system.



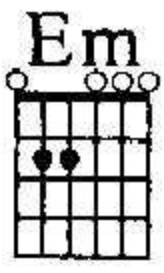
Chorus:



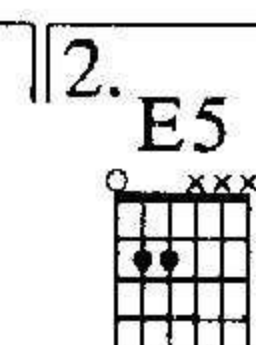
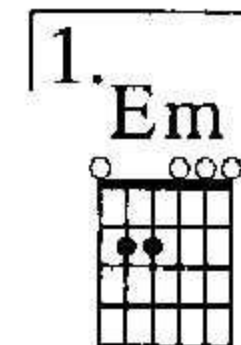
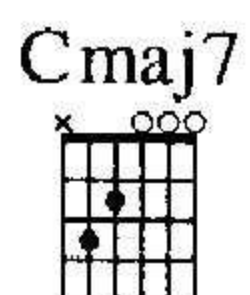
went to my high school. All the boys say, "Hey, ba - by, hey, ba - by, hey."



Girls say, girls say, "Hey, ba - by, hey, ba - by, hey. Hey, ba - by, ba - by."



"Hey, ba - by, hey, ba - by, hey." Boys say, boys say, "Hey, ba - by, hey, ba - by, hey. All the



boys get the girls in the back. *Check it out! It's Bounty Killer and No Doubt!*

Bridge:

N.C.

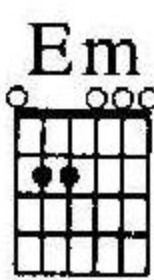
3

by. Jump on the stage, girls be go-ing cra - zy, have to help my-self with one of them gor - geous la -

1.

dy. There is no need\_\_ to be act - ing shad - y. Come on, ba - by. Hey, hey, ba -

2.



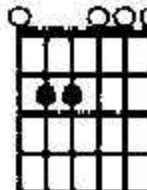
y. Come on, ba - by. Hey, hey, ba - by. The way you rock your hips, you know that\_\_ it a - maze\_\_

\_\_ me. Got me off the hook and noth-ing else don't faze\_\_ me. Can you be my one and on - ly sun-shine la -

D6



Em



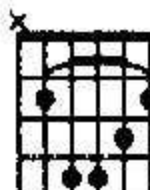
dy, no "if" nor "may - be"? Hey, I'm just sip - ping on cham - o - mile,  
ba - by.

watch - ing boys and girls and their sex\_ ap - peal, with a strang - er in my face who says he knows my mom and

G



Bm



N.C.

E5



went to\_ my high\_ school.\_ *That's right!* All the boys say,

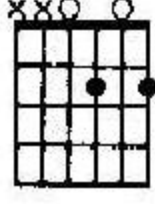
Chorus:

Em



"Hey, ba - by, hey, ba - by, hey." Girls say, — girls say, — "Hey, ba - by, hey, ba - by, hey."

D6

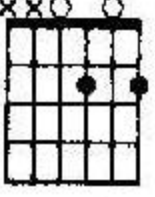


Em

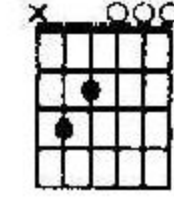


Hey, ba - by, ba - by." "Hey, ba - by, hey, ba - by, hey." Boys say, boys say,

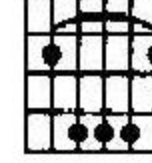
1. D6



Cmaj7

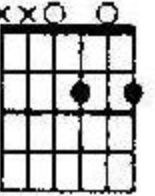


B

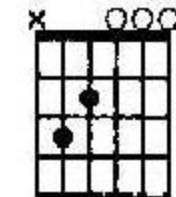


"Hey, ba - by, hey, ba - by, hey." Can you be my one and on - ly sun-shine la - dy?

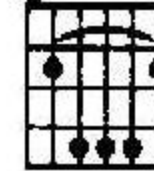
2. D6



Cmaj7



B



"Hey, ba - by, hey, ba - by, hey. All the boys get the girls in the back.

*Verse 2:*

I'm the one they feed upon.  
 Give a bit, a star is born.  
 And if you're hot enough, you'll get the pass,  
 So you can tell your friends how you made it back.  
 No matter what they say, I'm still the same.  
 Somehow everybody knows my name.  
 And all the girls wanna get with the boys,  
 And all the boys really like it.

*(To Chorus:)*

# BATHWATER

Words and Music by  
GWEN STEFANI, TONY KANAL  
and TOM DUMONT

Moderately fast ♩ = 138 (♩=♩♩)  
N.C.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, containing four whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The right hand plays a melody starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and finally a triplet of quarter notes D5, E5, and F#5. The left hand plays a bass line of chords: G4-B4, A4-C4, B4-D4, and C4-E4.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing four whole rests. The middle staff is a grand staff with a key signature of one sharp and a 4/4 time signature. The right hand plays a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then quarter notes D5, E5, and F#5. The left hand plays a bass line of chords: G4-B4, A4-C4, B4-D4, and C4-E4.

Em

A5

Em

A5

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature, containing four whole rests. The middle staff is a grand staff with a key signature of one sharp and a 4/4 time signature. It begins with a forte (*f*) dynamic. The right hand plays a melody starting with a half note G4, followed by half notes A4, B4, and C5, then half notes D5, E5, and F#5. The left hand plays a bass line of chords: G4-B4, A4-C4, B4-D4, and C4-E4.

Em Am Em Am

This system shows the beginning of the piece. It features a guitar part with four chords: Em, Am, Em, and Am. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand, both in a 4/4 time signature.

Verse:

Em Am Em

1. You and your mu - se - um of lov - ers, the pre - cious col - lec - tion you've  
 2. See additional lyrics

The verse section begins with the lyrics "1. You and your museum of lovers, the precious collection you've" and "2. See additional lyrics". The guitar part features chords Em, Am, and Em. The piano accompaniment includes triplets in both the right and left hands.

Am B7 Em Am

housed in your cov - ers. My sim - ple - ness threat - ened by my own ad - mis -

The second part of the verse continues with the lyrics "housed in your covers. My simplicity threatened by my own admission". The guitar part features chords Am, B7, Em, and Am. The piano accompaniment continues with triplets.

B B7

sion. And the

The final part of the verse concludes with the lyrics "sion. And the". The guitar part features chords B and B7. The piano accompaniment continues with a simple harmonic pattern.

Em A5 Em A5 B7

bags are much too heav - y in my in - se - cure con - di - tion.

Em A5 B

My preg - nant mind is fat, full with en - vy a - gain.

1. But I \_\_\_\_\_ still love\_   
 2. 'Cause I \_\_\_\_\_ love\_   
 3. 'Cause I \_\_\_\_\_ still love\_

Chorus:

G Am D C

to wash\_ in your old bath - wa - ter, love\_ to think\_ that you could - n't love an - oth - er. { I'm on\_ Share\_

G Am D B

can't help\_ it; you're my kind of\_ man.   
 your list\_ with all your oth - er wom - en.   
 a tooth - brush; you're my kind of\_ man.



Em A5 Em A5 2. 3. B

But I still love\_  
I still love\_

G Am D C

to wash\_ in your old bath - wa - ter. You make me feel\_ like I could - n't love an - oth - er. I\_

G Am To Coda B

can't help\_ it; you're my kind\_ of man. Oo.

Bridge: C Am C Am

(Horns)

C Am C Am

This system contains four measures of music. The guitar part is indicated by four chord diagrams: C (8th fret), Am (5th fret), C (8th fret), and Am (5th fret). The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Em Am Em Am

This system contains four measures of music. The guitar part is indicated by four chord diagrams: Em, Am, Em, and Am. The piano accompaniment continues with the same key signature and structure as the first system, featuring a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The melody in the treble clef includes some longer note values and rests, while the bass clef maintains a consistent quarter-note accompaniment.

N.C.

(Spoken:) Why do the good girls always want the bad boys?

*mp*

This system contains four measures of music. The first measure is a spoken line: "(Spoken:) Why do the good girls always want the bad boys?". The piano accompaniment begins in the second measure with a dynamic marking of *mp* (mezzo-piano). The treble clef part features a melody of quarter and eighth notes, ending with a triplet of eighth notes. The bass clef part provides a accompaniment of quarter notes.

*D.S. al Coda*

This system contains four measures of music. The piano accompaniment continues with the same key signature and structure. The treble clef part starts with a dynamic marking of *f* (forte) and features a melody of quarter and eighth notes. The bass clef part provides a accompaniment of quarter notes.

♯ Coda

— of man. Oo.

G Am D C

(Horns)

G Am D B

No, I can't help

G Am D

my - self. I can't help my - self.

C G Am

I still love to wash in your old bath - wa - ter.

B Em

Ee.

*molto rit.*

N.C.

*Repeat ad lib. and fade*

*a tempo mp*

*Verse 2:*  
 Wanted and adored by attractive women,  
 Bountiful selection at your discretion.  
 I know I'm diving into my own destruction.  
 So why do we choose the boys that are naughty?  
 I don't fit in so why do you want me?  
 I know I can't tame you, but I just keep trying.  
 (To Chorus 2:)

*Chorus 2:*  
 'Cause I love to wash in your old bathwater,  
 Love to think that you couldn't love another.  
 I'm on your list with all your other women.  
 But I still love to wash in your old bathwater.  
 You make me feel like you couldn't love another.  
 I can't help it, you're my kind of man.  
 (To Bridge:)

*Verse 3:*  
 So I pacify problems with kisses and cuddles,  
 Diligently doubtful through all kinds of trouble.  
 Then I find myself choking on all my contradictions.  
 (To Chorus 3:)

*Chorus 3:*  
 'Cause I still love to wash in your old bathwater,  
 Love to think that you couldn't love another.  
 Share a toothbrush; you're my kind of man.  
 I still love to wash in your old bathwater,  
 Make me feel like you couldn't love another.  
 I can't help it, you're my kind of man.

# SUNDAY MORNING

Words and Music by  
GWEN STEFANI, TONY KANAL  
and ERIC STEFANI

Moderately

N.C.

*mf*

Sap - py, pa - the - tic lit - tle me, —

E C#m E C#m

that was the girl I used to be.

A C#m E

You had me on my knees.

C#m E C#m

I'd trade you places any day.

E C#m E C#m

I'd never thought you could be that way.

A C#m E

but you looked like me on Sun - day. —

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: A (open), C#m (4th fret), and E (open). The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

A C#m E

You came in with the breeze —

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are shown: A (open), C#m (4th fret), and E (open). The piano accompaniment continues with chords and a melodic line.

F#m A C#m E

on Sun - day morn - ing, — you sure have changed since yes - ter - day —

Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chord diagrams are shown: F#m (open), A (open), C#m (4th fret), and E (open). The piano accompaniment continues with chords and a melodic line.

A C#m B A C#m

with-out an - y warn - ing. I thought I knew you, —

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, five guitar chord diagrams are shown: A (open), C#m (4th fret), B (open), A (open), and C#m (4th fret). The piano accompaniment continues with chords and a melodic line.

A C#m7 A C#m

I thought I knew you, — I thought I knew you — well... —

E

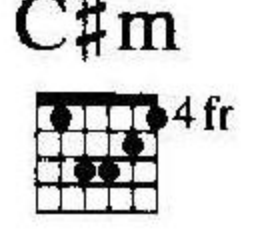
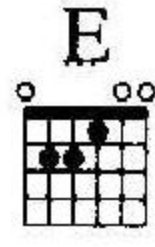
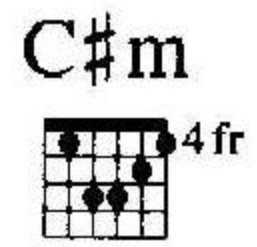
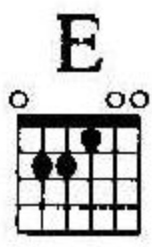
so well.

To Coda ⊕

E C#m E C#m

You're try-ing my shoes on for — a change. —

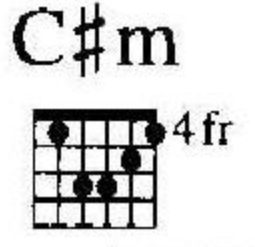




Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

They look \_ so good, \_ but fit \_ so strange. \_

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



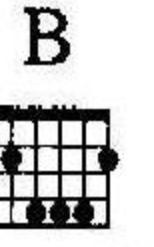
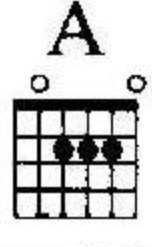
D.S al Coda

Musical staff with treble clef and key signature of three sharps. The melody continues with quarter notes.

Out of fash-ion, so I can \_ complain. \_

Piano accompaniment for the second system, including treble and bass staves with chords and eighth notes.

CODA



I know

Musical staff with treble clef and key signature of three sharps. The melody ends with a whole note chord.

Piano accompaniment for the third system, including treble and bass staves with chords and eighth notes.

N.C.


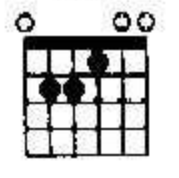
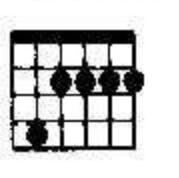
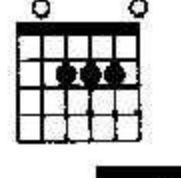
who I am, but who are you? You're not look-ing like you used to. You're on the

Musical staff with treble clef and key signature of three sharps. The melody consists of eighth notes with 'x' marks above them. Below it is a piano accompaniment with a long, sustained bass line.

oth-er side of the mirror, so noth-ing's look-ing quite as clear. \_

Thank you for turn - ing on the lights. \_ Thank you, now you're the par - a - site. \_ I did-n't

think you had it in you, and now you're look-ing like I \_ used to! \_

C#m  E  F#m7  A 

You came in with the breeze \_\_\_\_\_ on Sun - day morn - ing. \_

C#m

E

F#m7

A

— you sure have changed since yes - ter - day — with-out an - y warn - ing. —

C#m7

E

A

C#m

B

— And you want me bad - ly — be-cause you can-not have me.

A

C#m

A

C#m7

I thought I knew you, — but I've got a new view. —

A

C#m

E

I thought I knew you — well... — oh, well.

Ooh, on Sun - day morn - ing, — with - out a warn - ing. —

C#m E C#m

Sun - day morn - ing. — Oh, I thought I knew you. —  
Sun - day morn - ing. Oh, you want me bad - ly, —

E C#m E C#m

You can - not have me. — Sun - day morn - ing, —

E C#m E C#m E

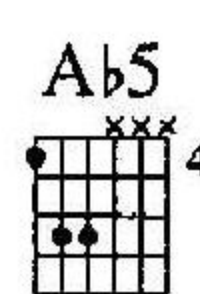
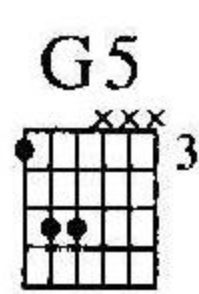
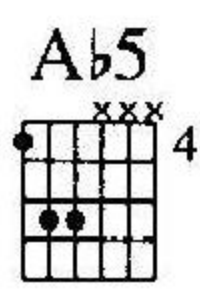
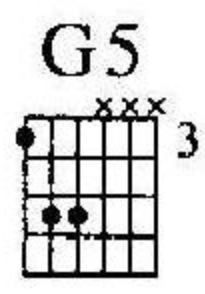
on Sun - day morn - ing, — Sun - day morn - ing. —

# HELLA GOOD

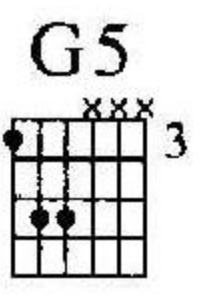
Words and Music by  
G. STEFANI, T. KANAL,  
C. HUGO and P. WILLIAMS

Moderately fast rock ♩ = 120

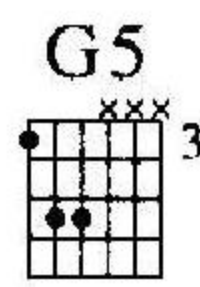
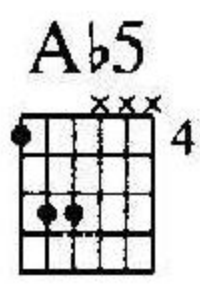
N.C.



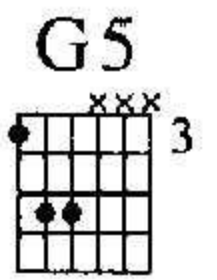
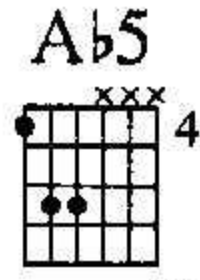
Verse:



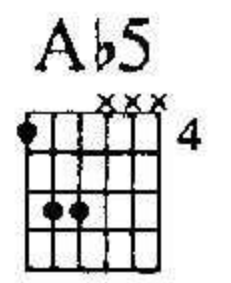
1. The waves keep on crash-ing on me for some rea - son,  
(2.) for - mance de - serv - ing of stand - ing o - va - tions,



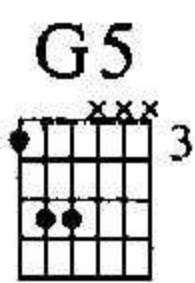
but your love keeps on com - ing like a  
and who would-'ve thought it'd be the



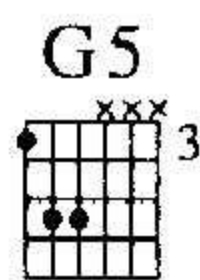
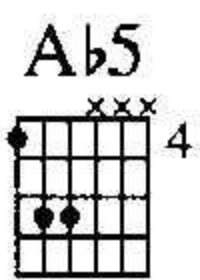
thun - der - bolt.\_\_\_\_  
two of us?\_\_\_\_



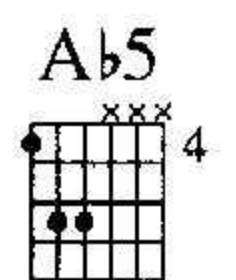
Well, come 'ere\_\_\_\_ a lit - tle clos - er,\_\_\_\_  
So, don't wake\_\_\_\_ me if\_\_\_\_ I'm dream - ing,\_\_\_\_



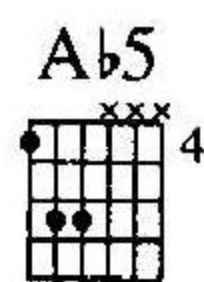
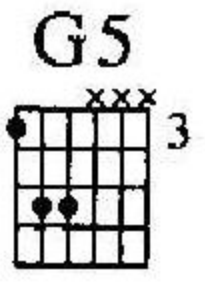
'cause I wan - na see ya, ba - by, real close up.\_\_\_\_  
'cause I'm in the mood; come on and give it up.\_\_\_\_



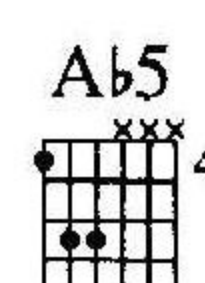
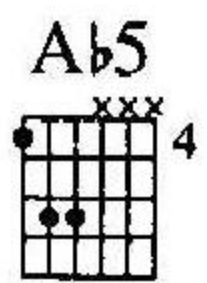
*Chorus:*



Get o - ver here. Get o - ver here. You got me feel - ing hel - la good, so let's just



keep on danc - ing. \_\_\_\_\_ You



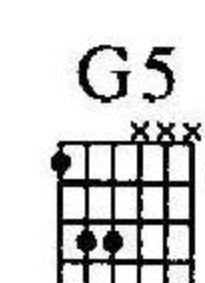
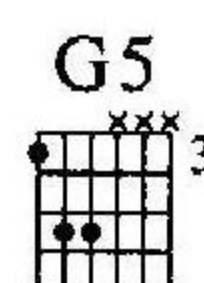
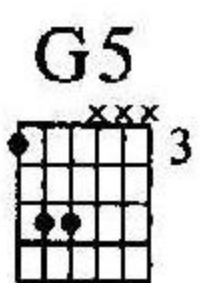
hold me like you should\_ so I'm gon-na keep on danc - ing. \_\_\_\_\_  
 (Keep on danc - ing.)

1.

2.

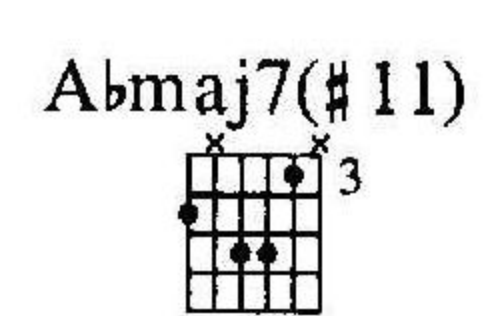
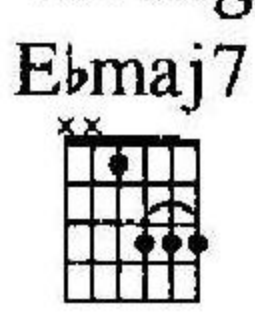
*D.S.*

3.



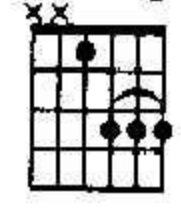
2. A per - You got me

*Bridge:*

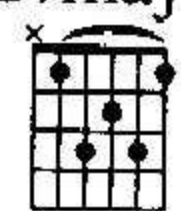


Oo, yeah, yeah. \_\_\_\_\_

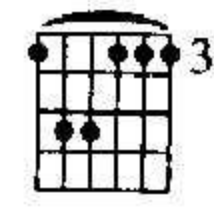
Ebmaj7



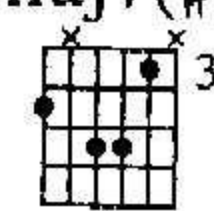
Bbmaj7



Gm

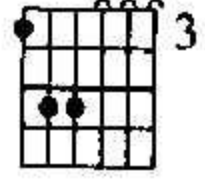


Abmaj7(#11)

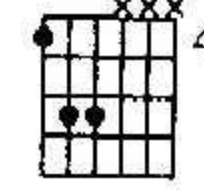


Oo, yeah, yeah.....

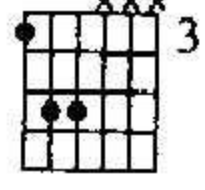
G5



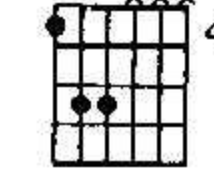
Ab5



G5

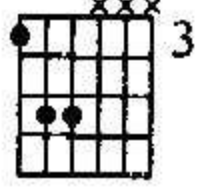


Ab5

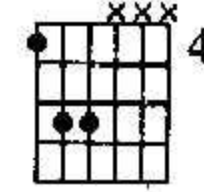


N.C.

G5

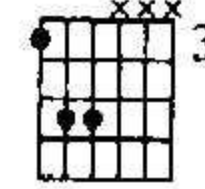


Ab5

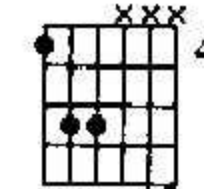


N.C.

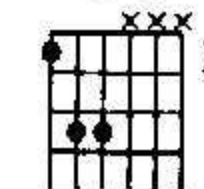
G5



Ab5



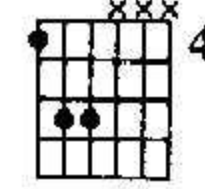
G5



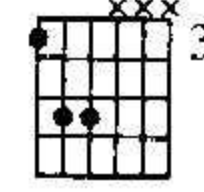
You got me

Chorus:

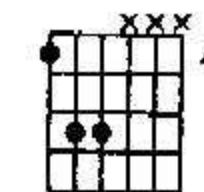
Ab5



G5

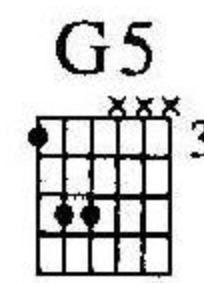
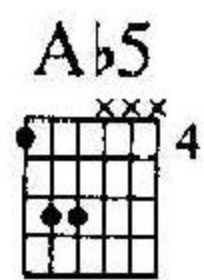
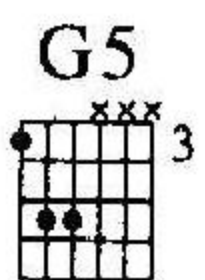


Ab5



feel - ing hel - la good, - so let's just keep on danc - ing.

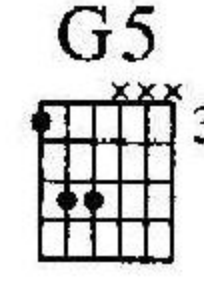
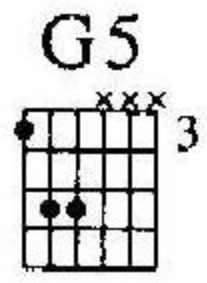
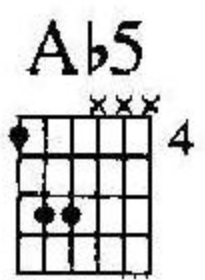




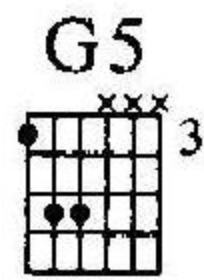
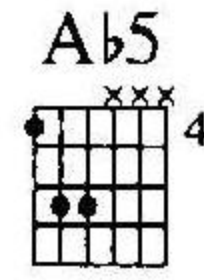
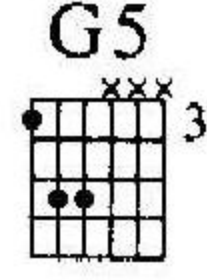
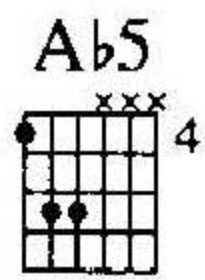
You hold me like you should, so I'm gon-na keep on danc - ing. (Keep on

1.

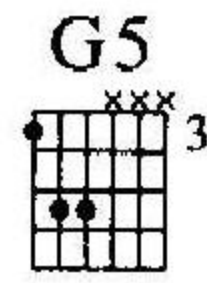
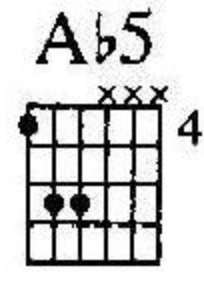
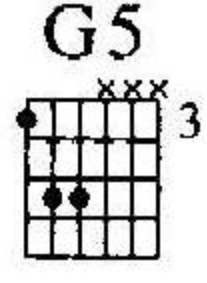
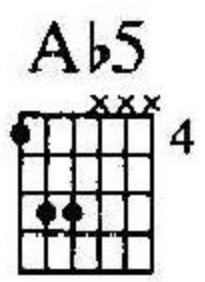
2.



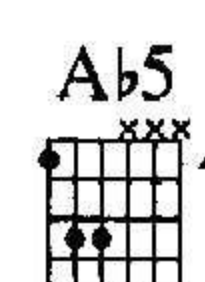
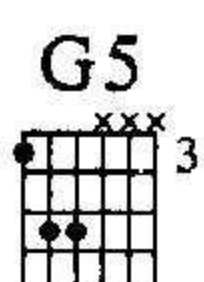
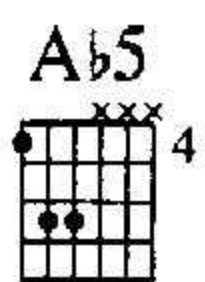
danc - ing.) You got me



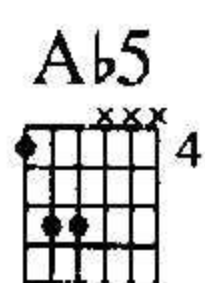
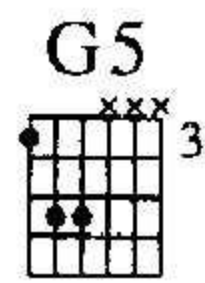
Ah, ah, ah. Ah, ah, ah.



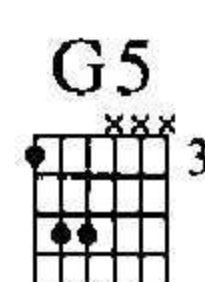
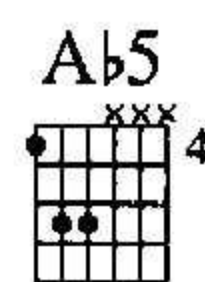
Ah, ah, ah.



Keep on danc - ing.



Keep on



NC.

danc - ing.

# NEW

Words and Music by  
GWEN STEFANI and TOM DUMONT

Fast rock (half-time feel) ♩ = 168

Chorus:

Don't let it go \_\_\_\_\_ a - way; \_\_\_\_\_ this feel - ing has got to

stay. Don't let it go \_\_\_\_\_ a - way; \_\_\_\_\_ this feel - ing has got to

stay. \_\_\_\_\_ And I can't be - lieve I've had this \_\_\_\_\_

E A C#m

chance now. Don't let it go a way,

**Driving rock** ♩ = 168

F#m C#/G# A B F#m C#/G# A B

yeah.

**Verse:**

F#m C#/G# A B F#m C#/G#

1. New, you're so new.  
2. New, you're so new.

A B F#m C#/G# A B

You, you're new.  
You, you're new.

1.

F#m

C#/G#

A

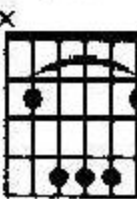
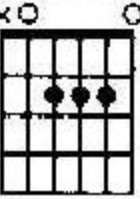
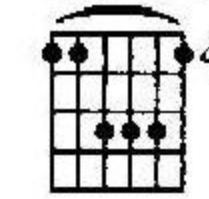
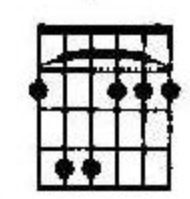
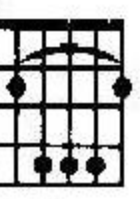
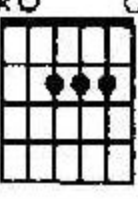
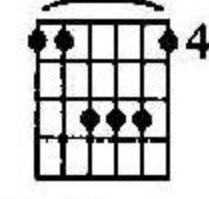
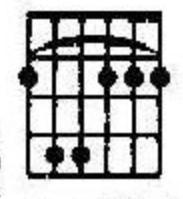
B

F#m

C#/G#

A

B



And I nev - er had this

F#m

C#/G#

A

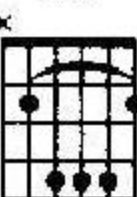
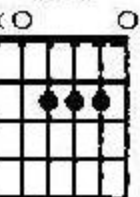
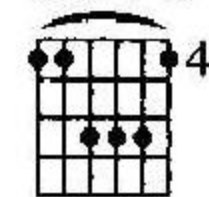
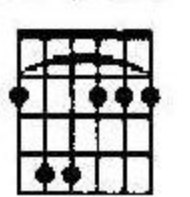
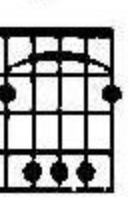
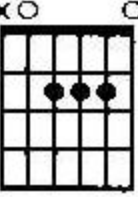
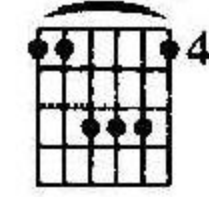
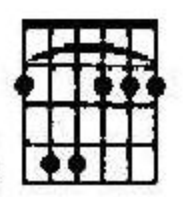
B

F#m

C#/G#

A

B



taste in the past. New, you're

To Next Strain

2.

F#m

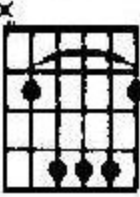
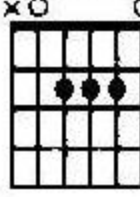
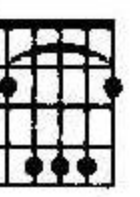
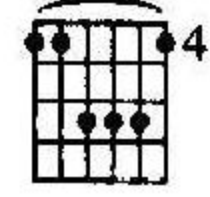
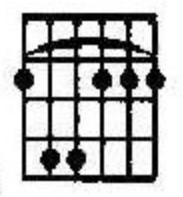
C#/G#

A

B

A

B



so new. My (2.) And

*cresc.*

*cresc.*

F#m

C#/G#

A

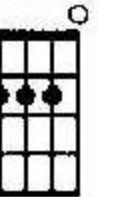
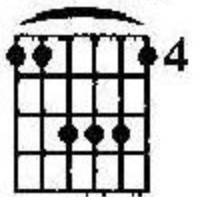
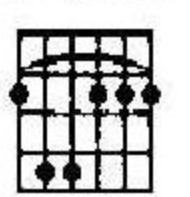
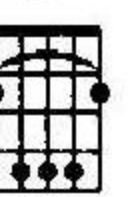
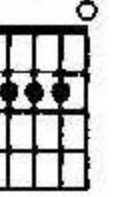
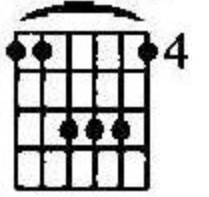
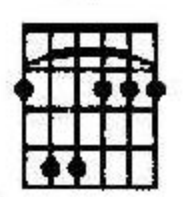
B

F#m

C#/G#

A

B



nor - mal hes - i - ta - tion is gone; and I  
you're con - sum - ing me vi - 'lent ly. And you're

*mf*

F#m C#/G# A B F#m C#/G# A B

real - ly grav - i - tate to your will. Are you  
 rev - 'rence shame - less - ly tempt - ing me. Who sent

F#m C#/G# A B F#m C#/G# A B

here this to ma - fetch ni me - out? 'Cause I've  
 ac? ac? 'Cause I

F#m C#/G# A B F#m C#/E# A/E B/D# D5

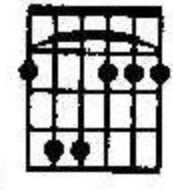
nev - er had had this taste in my mouth.  
 nev - er had had this taste in the past.

*cresc.* *f*

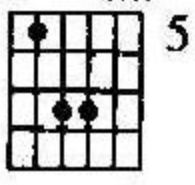
E5 F#m D5 E5

Oh, you're not old, and you're  
 Oh, you're dif - f'rent, you're dif - f'rent

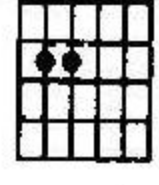
F#m



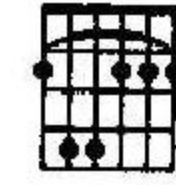
D5



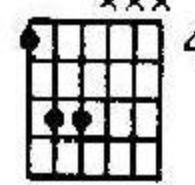
E5



F#m



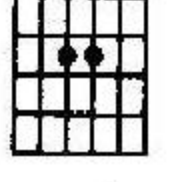
G#5



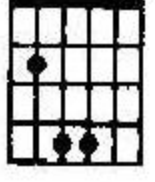
not fa - mil - iar.  
from the for - mer.

Re - cent - ly dis - cov - ered, and I'm learn -  
Like a fresh bat - ter - y, I'm

A5



B5



1. G#/B#



N.C.

D.S. %

2.

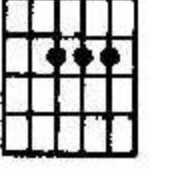


N.C.

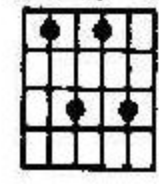
en - ing a - bout you...  
er - gized... by you...

**Chorus:**

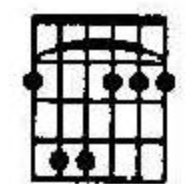
A



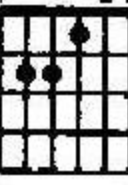
C#7



F#m



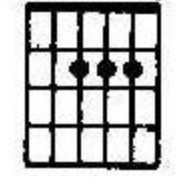
E



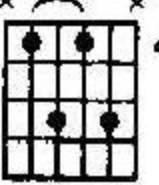
Don't let it go a - way;

this feel - ing has got to

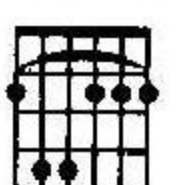
A



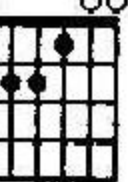
C#7



F#m



E



stay. Don't let it go a - way;

this feel - ing has got to

A C#7 F#m E

stay. And I can't be - lieve I've had this chance now.

A C#7 To Coda F#m C#/E# A/E B/D#

Don't let it go a - way.

*Bridge:*  
D F#m/C# F#dim/C F#m/C#

Why am I so cu - ri - ous? This

*sub. p*

D F#m/C# F#dim/C F#m/C#

ter - ri - to - ry is dan - ger - ous. I'll



D F#m/C# F#dim/C F#m/C#

prob - a - bly end up at the start. I'll be

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, four guitar chords are indicated: D, F#m/C#, F#dim/C, and F#m/C#. The piano accompaniment consists of a treble and bass clef staff with notes and rests.

D F#m/C# F#dim/C

back in line with my bro - ken

This system contains the next four measures. It continues the vocal line and piano accompaniment. The guitar chords D, F#m/C#, and F#dim/C are shown above the vocal line. The piano accompaniment continues with notes and rests.

N.C.

heart.

This system contains the next four measures. The vocal line is mostly silent, with a few notes and rests. The piano accompaniment continues. The instruction "N.C." is written above the first measure of the vocal line, and "heart." is written below the first measure of the vocal line.

New, you're so new.

This system contains the final four measures. The vocal line has the lyrics "New, you're so new." The piano accompaniment continues with notes and rests.

You, — you're new. — And I've

*D.S. al Coda*

nev - er had this taste in the past.

*cresc.*

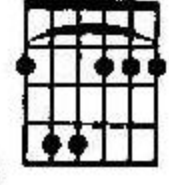
*Coda*

And I can't be - lieve it,

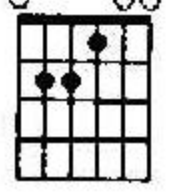
*ff*

can't be - lieve it, can't be - lieve it,

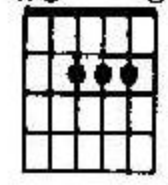
F#m



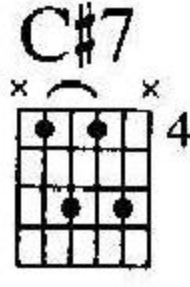
E



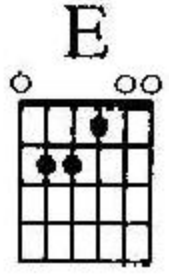
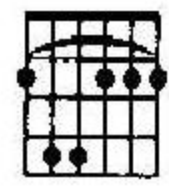
A



can't be - lieve it. Don't let it

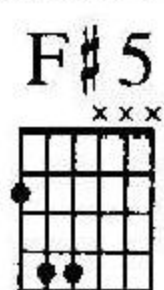
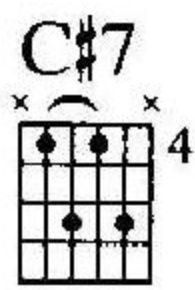
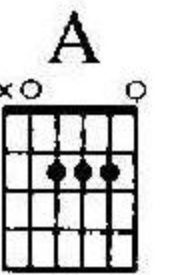


F#m



go a - way; this feel - ing has got to

Half-time feel



stay. Don't let it go a - way.

*dim.*

N.C.

Repeat ad lib. and fade

New, you're so new.

# UNDERNEATH IT ALL

Words and Music by  
G. STEFANI and D. STEWART

Moderately slow reggae beat ♩ = 69

E F#m/C# E F#m/C# E F#m/C# E F#m/C#

The first system of the score consists of a guitar part and a piano accompaniment. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a sequence of chords: E, F#m/C#, E, F#m/C#, E, F#m/C#, E, and F#m/C#. Each chord is accompanied by a diagram showing the fingerings on the guitar strings. The piano accompaniment is written in grand staff (treble and bass clefs) and features a reggae-style bass line with a steady eighth-note pattern and chords in the right hand.

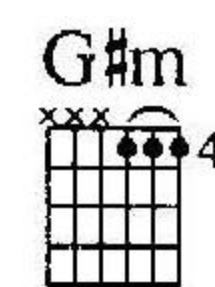
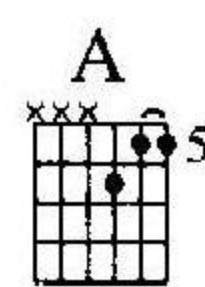
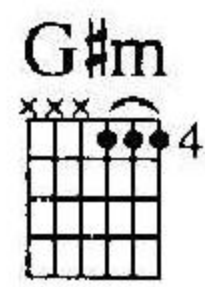
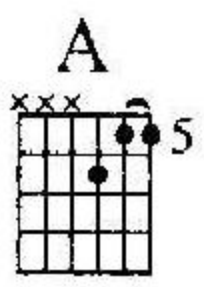
Verses 1 & 2:

E F#m/C# E F#m/C#

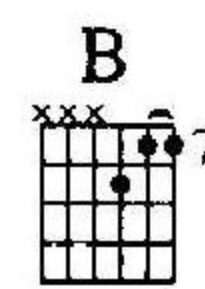
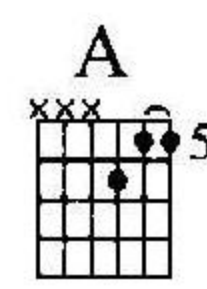
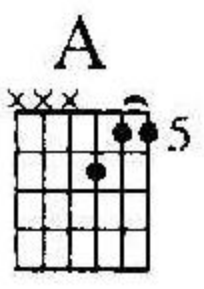
The first verse section includes a vocal line with lyrics and a piano accompaniment. The guitar part continues with the chords E and F#m/C#. The lyrics are: "1. There's times when I want some - thing... more, ah, some - one more like me." and "2. See additional lyrics". The piano accompaniment provides harmonic support for the vocal line.

E F#m/C# E F#m/C#

The second verse section includes a vocal line with lyrics and a piano accompaniment. The guitar part continues with the chords E and F#m/C#. The lyrics are: "There's time when this... dress re - hears - al seems in - com - plete. But,". The piano accompaniment continues to support the vocal line.

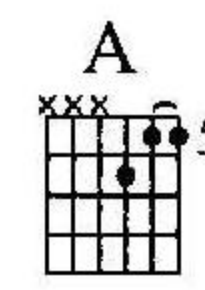
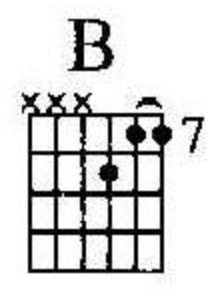
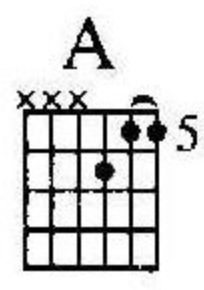


you see the col - ors in me like no one else.

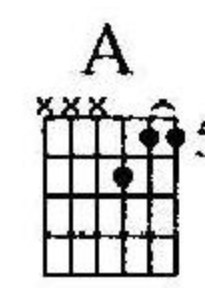
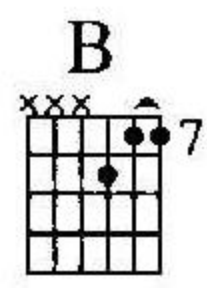
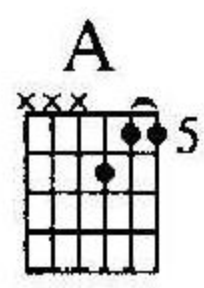
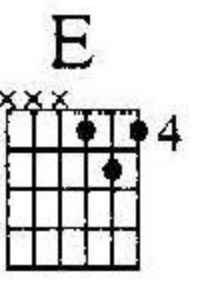


And be - hind your dark glass - es, you're, you're some - thin' else.

*Chorus:*

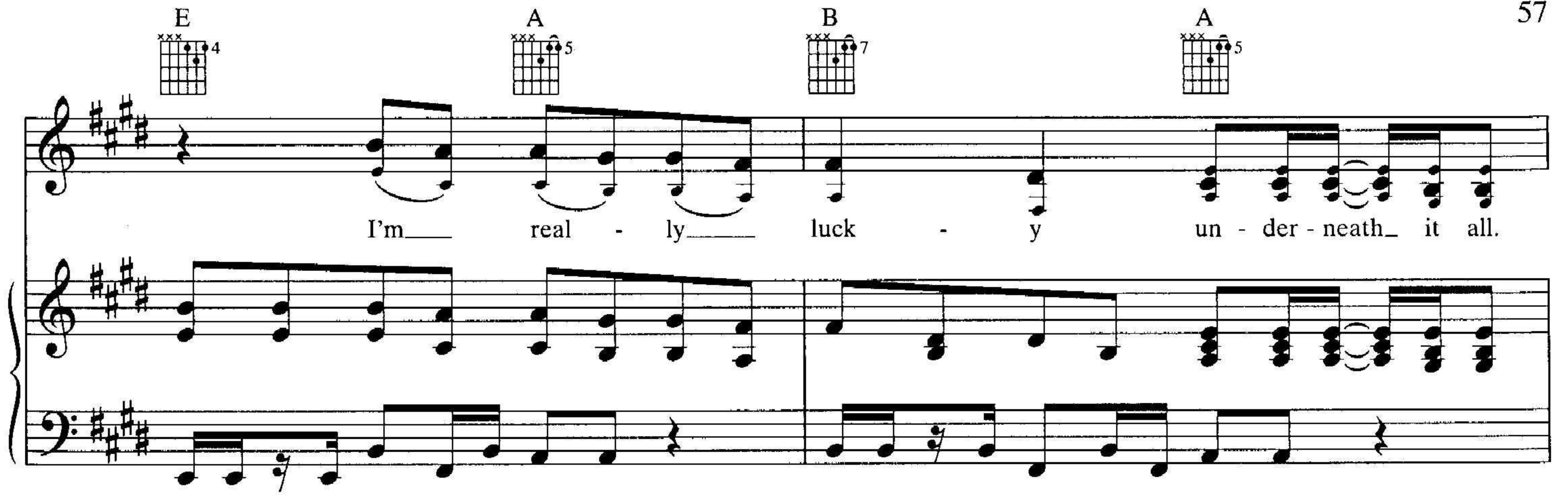


You're real - ly love - ly un - der - neath it all.



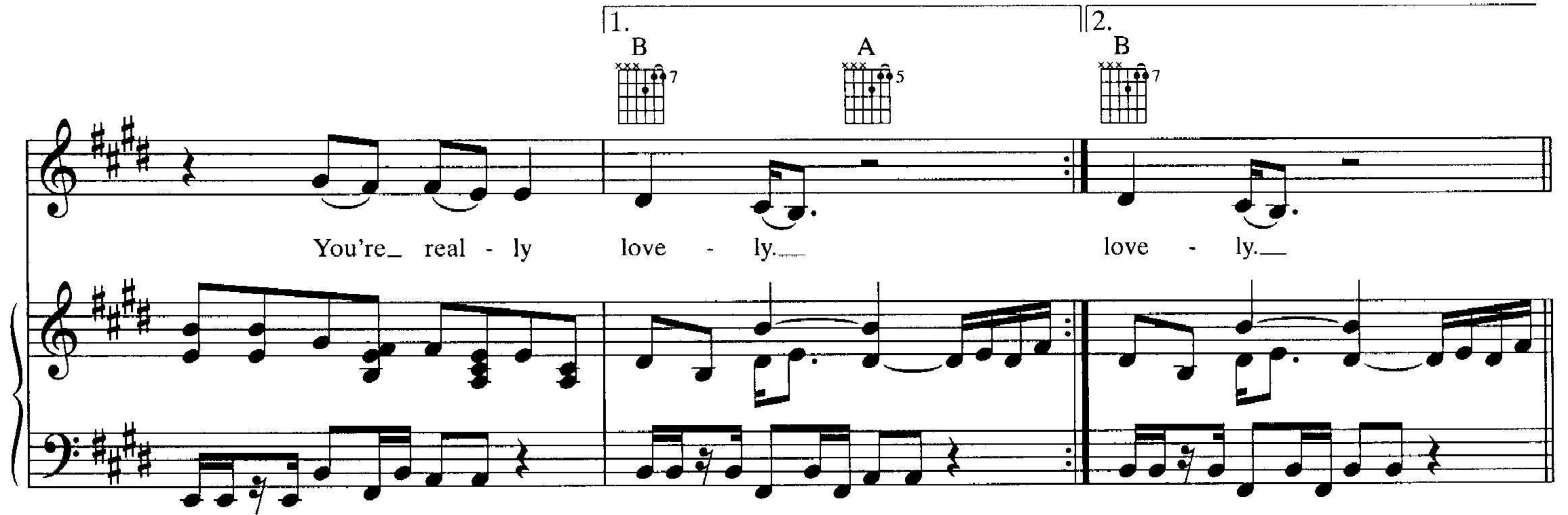
You want to love me un - der - neath it all.

E A B A



I'm real - ly luck - y un - der - neath it all.

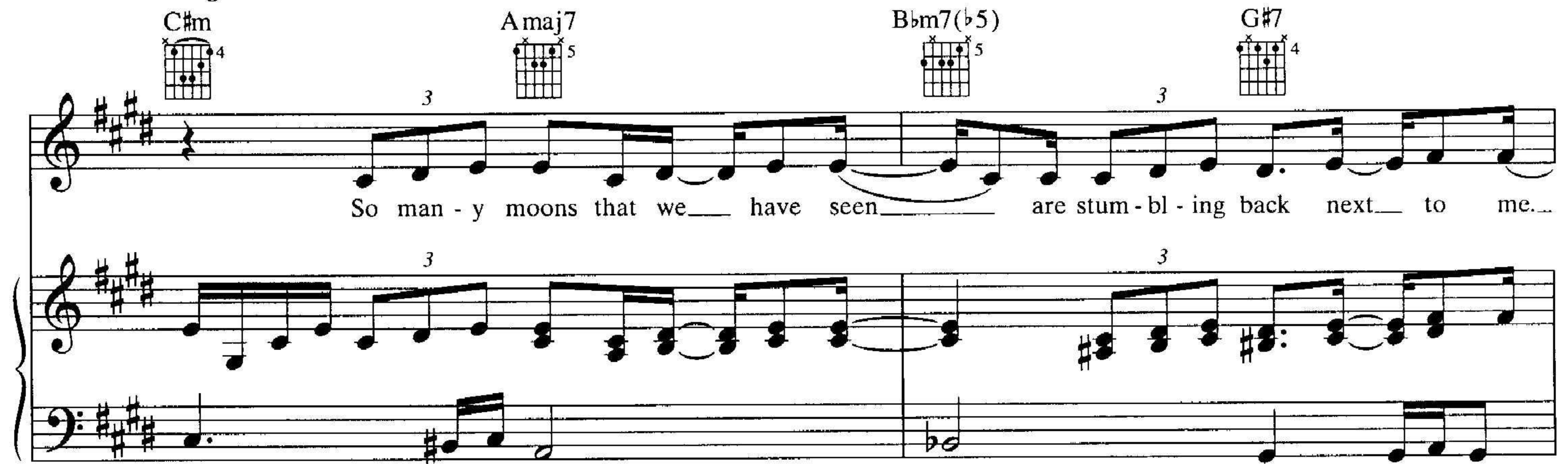
1. B A B



You're real - ly love - ly love - ly.

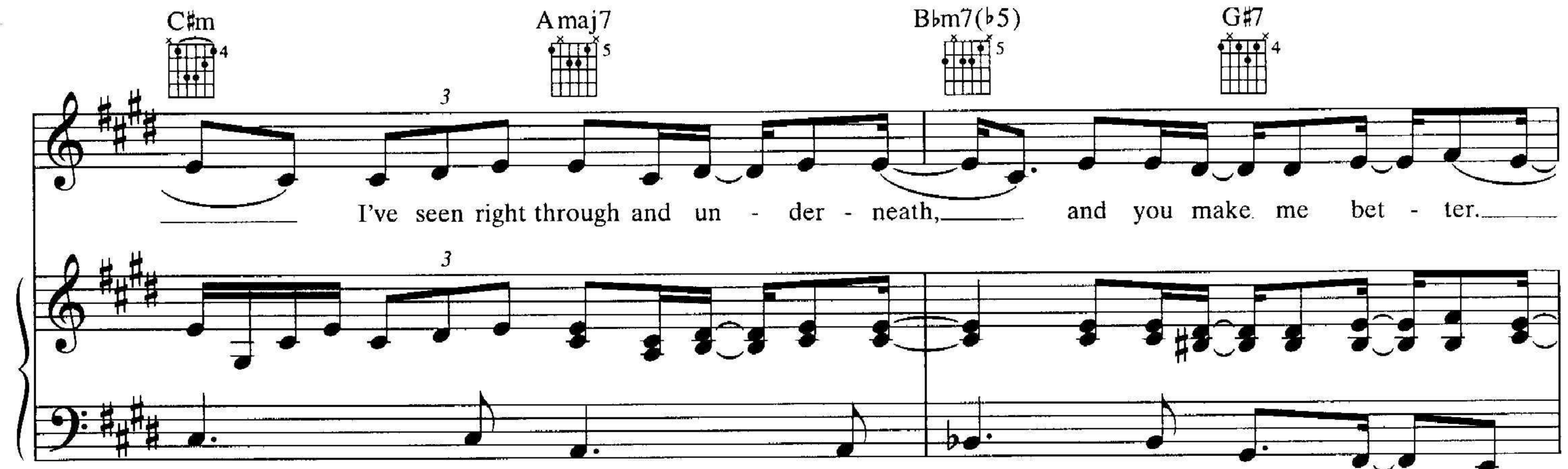
Bridge:

C#m Amaj7 Bbm7(b5) G#7

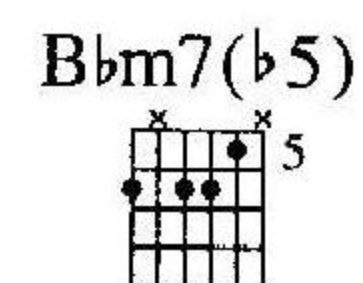
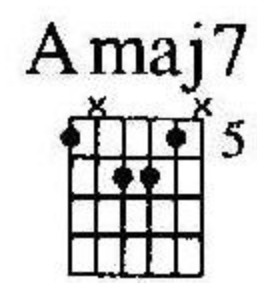
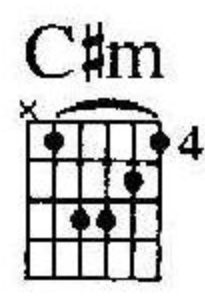


So man - y moons that we have seen are stum - bl - ing back next to me.

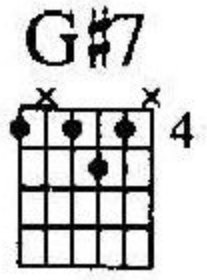
C#m Amaj7 Bbm7(b5) G#7



I've seen right through and un - der - neath, and you make me bet - ter.

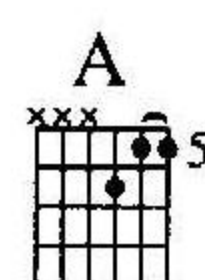
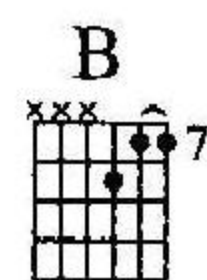
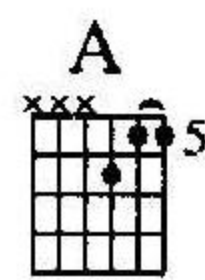
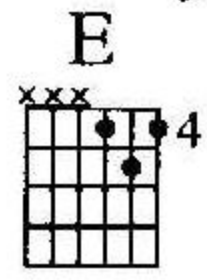


I've seen right through and un - der - neath, and you make...

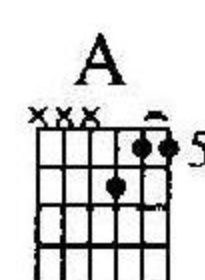
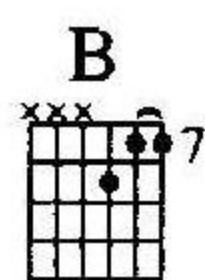
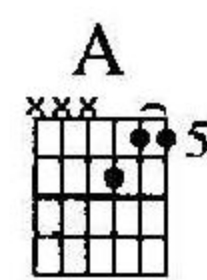
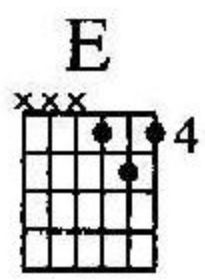


me bet - ter, bet - ter, bet - ter. 'Cause, son, I

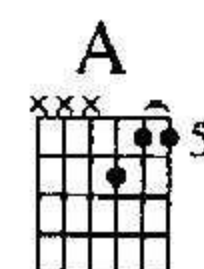
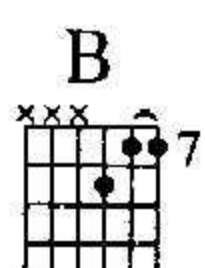
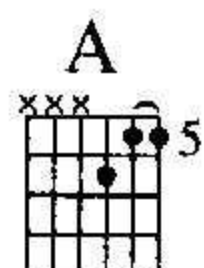
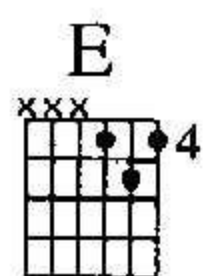
*"Lady Saw" Chorus:*



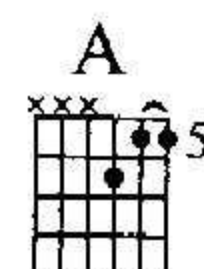
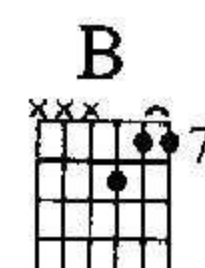
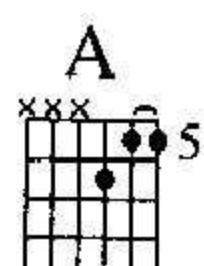
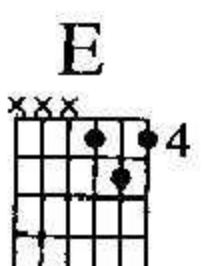
need to tell, you are my real Prince Charm-in'. Like the heat from the fire, you are al-ways burn-in'. An-y-



time you're a-round, my bod-y keeps call-in' for your touch, your kiss-es and your sweet ro - manc-ing. There's an -

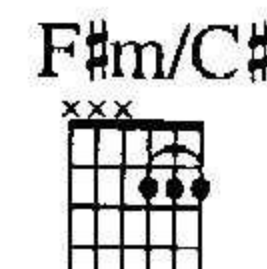
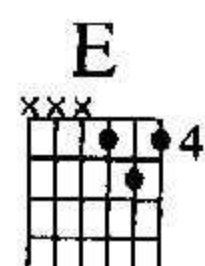
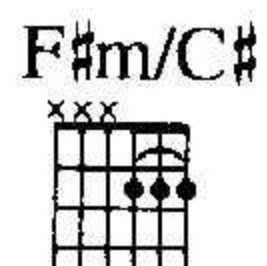
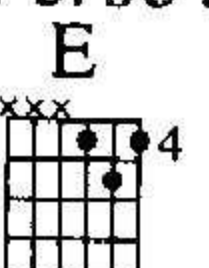


oth-er side of you what this a-'om-an a - a-dore. A - side from your tem-per, ev-'ry-thing is se-cure. I know you're

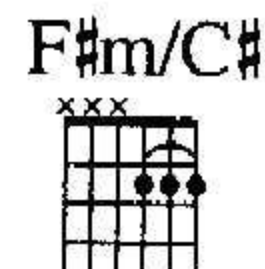
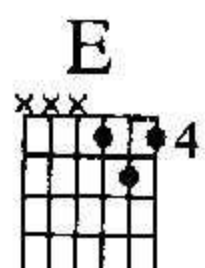
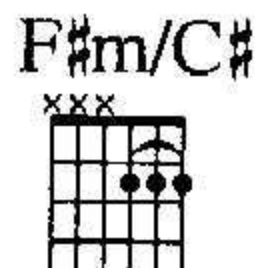
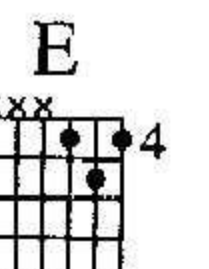


good for me, ba-by; of that, I'm sure. 'Cause o-ver and o - ver, I'll get me one more.

Verse 3:



3. You've used up all your cou - pons, and all you've got left is me.



And some-how I'm full of for-give-ness; I guess it's meant to be.



Chorus:

E A B A E A

You're\_ real - ly love - ly\_ un - der-neath\_ it all. You\_ want\_ to

B A E A B A

love me\_ un - der-neath\_ it all. I'm\_ real - ly\_ luck - y un - der-neath\_ it all.

1. 2.

E A B A B A

You're\_ real - ly love - ly\_ love - ly\_

E A B A E A

Mm, mm, mm, un - der-neath\_ it all. Mm, mm,

B A E A B A

mm, un-der-neath\_ it all. Mm, mm, mm, un-der-neath\_ it all.

E A B A E

Mm, mm, mm, un-der-neath\_ it all.

Verse 2:  
 You know some real bad tricks,  
 And you need some discipline.  
 But lately you've been trying real hard  
 And giving me your best.  
 And you give me the most gorgeous sleep  
 That I've ever had.  
 And when it's really bad,  
 I guess it's not that bad.  
 (To Chorus:)

# EXCUSE ME MR.

Words and Music by  
GWEN STEFANI and THOMAS DUMONT

Very fast, double time feel

F
C/F
Dm/F
C/F
F
C/F

*mf*

Dm/F
C/F
Dm
Bb

Whoa, \_\_\_\_\_ I'm like a beg - gar with no luck. \_\_\_\_\_ I'm  
 Oh, \_\_\_\_\_ for most love comes for free. \_\_\_\_\_ They

Dm
Bb
Dm

hold - ing signs up on your street - cor - ner stops. Like most, you try not to see -  
 don't pay the high cost of men - tal cus - to - dy. I'll pay bail for a guar - an -

Bb
Dm
Bb

me. \_\_\_\_\_ Stare straight a - head, ig - nore the re - spon - si - bil - i - ty. \_\_\_\_\_  
 tee. \_\_\_\_\_ Make space for me in the time yet to be. \_\_\_\_\_

Excuse Me Mr. - 6 - 1

Dm F Bb Gm Dm F

(ex - cuse me, mis - ter,)  
(ex - cuse me, mis - ter,)

Ex - cuse me... I've been  
Ex - cuse me... I've been

Bb Gm Dm F Bb Gm

wait - ing - in line - and I'd like to - buy some of - your - time. I'm ver - y anx -  
wait - ing - in line - and I'd like to - buy some of - your - time. I've - been sav -

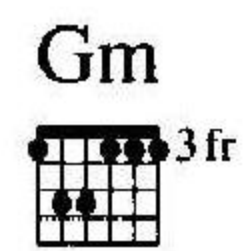
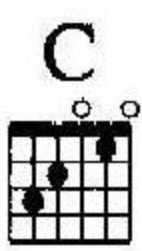
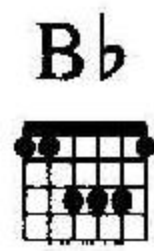
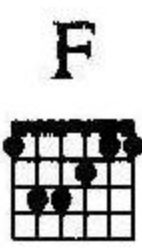
Dm F Bb Gm Dm F

1. (Anx - ious, ea - ger, will -  
2. (Sav - ing up - my life) -

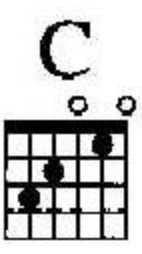
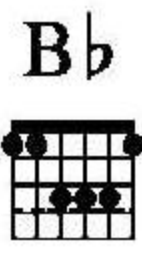
- ious, ea - ger, will - ing. What's - your bill - ing?  
- ing up my life. What's - your price?

Bb Gm F Gm Bb C

ing.) So please ex - cuse me, mis - ter, you've got things - all - wrong. You

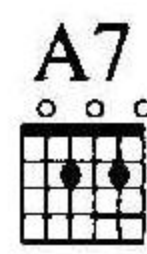


make it feel like a crime. So don't confuse me, mister, I've

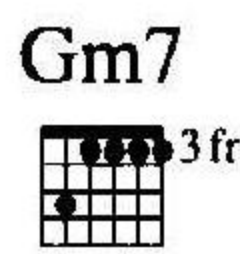
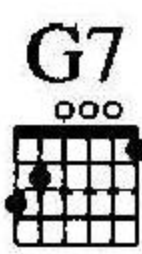


To Coda ⊕

known you too long. All I need is a little of your time.



What should I do? I'm about to crack and there's a force that comes over



me. It's almost as if I'm tied to the tracks,

Bb C Bb Am Gm F

and I'm wait-ing for him to res - cue — me. The fun - ny — thing is, he's

A7 D7 G7

not going - to — come, — he's not going - to find — me. This is a

Gm7 C Bb

mat - ter of fact, the de - si - re — you — lack. This is the way I guess it

C Bb Am Gm Dm

has to — be... A lit - tle of your time, -

I need a lit-tle of your time.

Please, a lit-tle of your time. Yeah. So please ex -

Bb C D.S. al Coda

CODA Ooh, I'm in line to buy

F Gm Bb C

time. I'm in line to buy time.

F Gm Bb C F Gm

Bb C F Gm Bb C

I'm in line to, I'm in line to... Ex -

F Gm Bb C F Gm

- cuse me. What am I do - ing in line? -

Bb C F Gm Bb C

Ex - cuse me. Ex -

F Gm Bb C F

cuse me, mis - ter. -

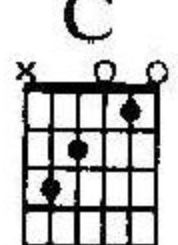


# RUNNING

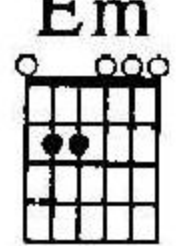

Words and Music by  
G. STEFANI and T. KANAL

Moderately ♩ = 116

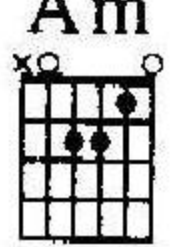
C



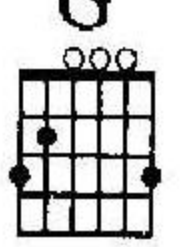
Em

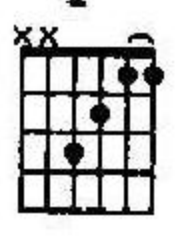
Am




G



F

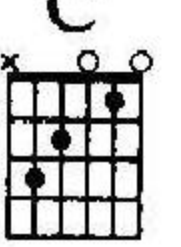


1. Rr -

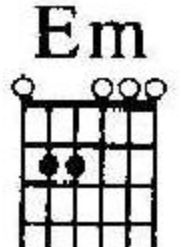


Verse 1:

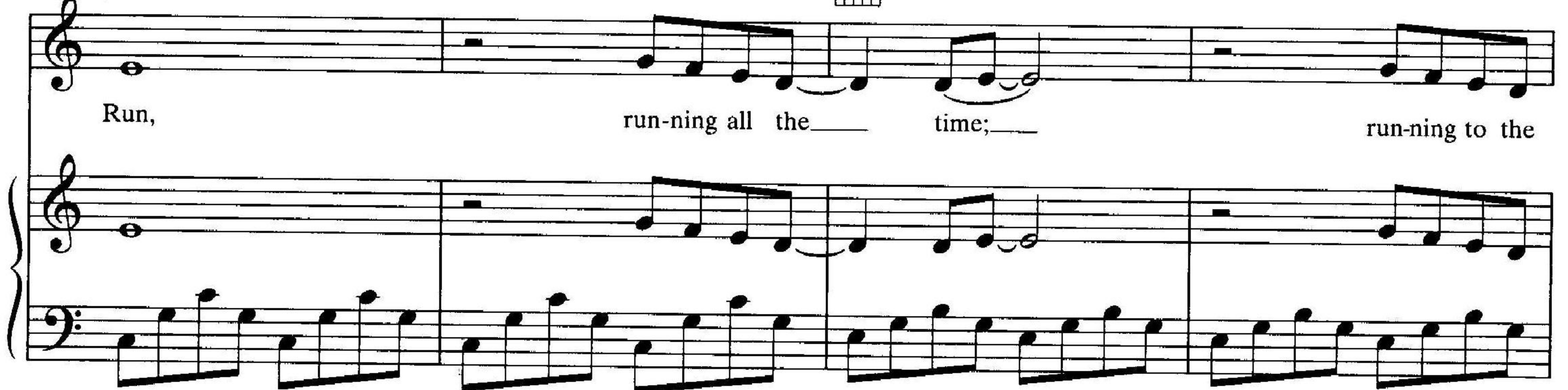
C

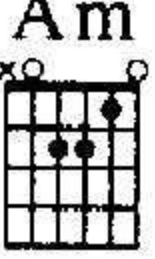
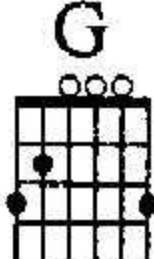



Em




Run, run-ning all the time; run-ning to the



Am  G  F 

fu - ture... with you right by my side... 2. Mm -




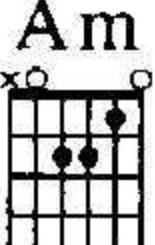
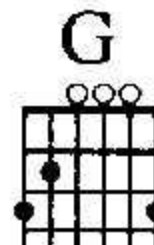
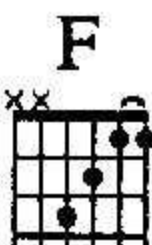
Verses 2 & 3:

C  Em 

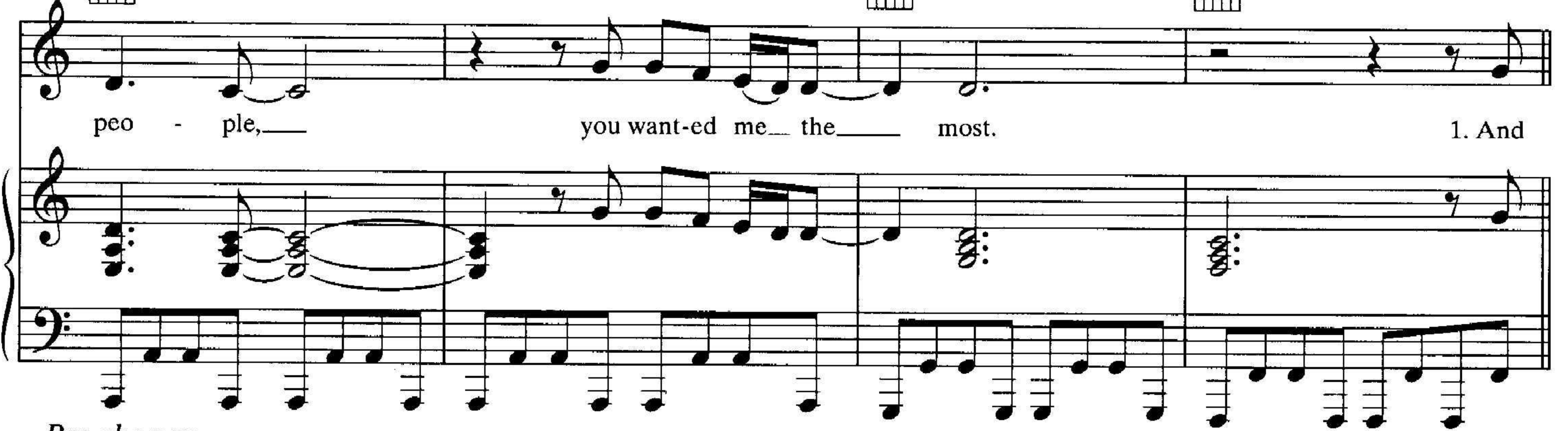
Me, I'm the one you chose. Out of all the  
3. See additional lyrics

*mf*

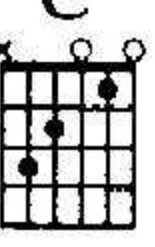
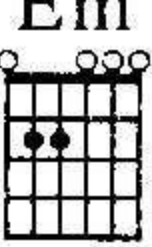


Am  G  F 


peo - ple, you want-ed me the most. 1. And

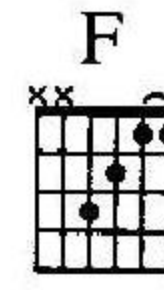
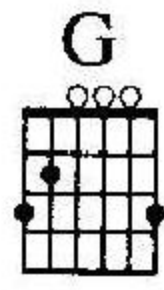
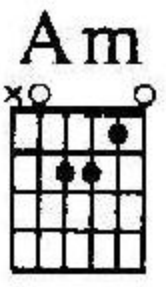


Pre-chorus:

C  Em 

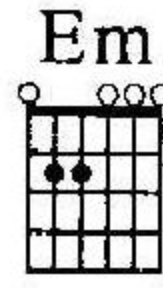
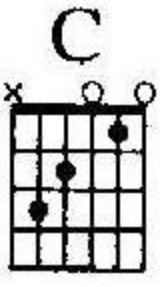
I'm so sor - ry that I've fall - en. Help me up, let's keep on run - ning.  
2. See additional lyrics



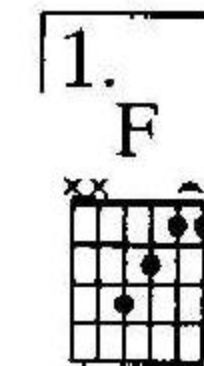
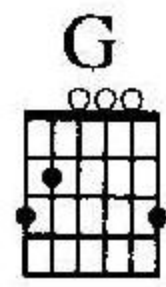
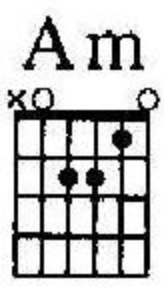


Don't let me fall out of love.

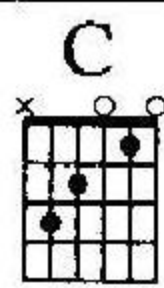
Chorus:



Run - ning, run - ning as fast as we can. Do you think we'll make it? We're



run - ning, keep hold - ing my hand so we don't get sep - a - rat - ed.



Am G F G

2. 3. F C Em

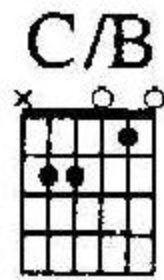
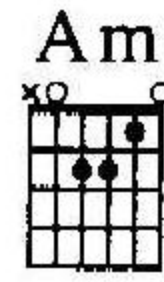
sep - a - rat - ed. Run - ning as fast as we can. I real-ly hope we make it.

Am G

We're run - ning, keep hold - ing my hand so we don't get


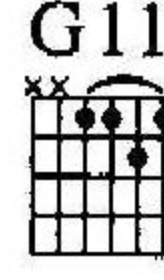
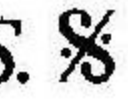
1. F C

sep - a - rat - ed. Doo, doo, doo,

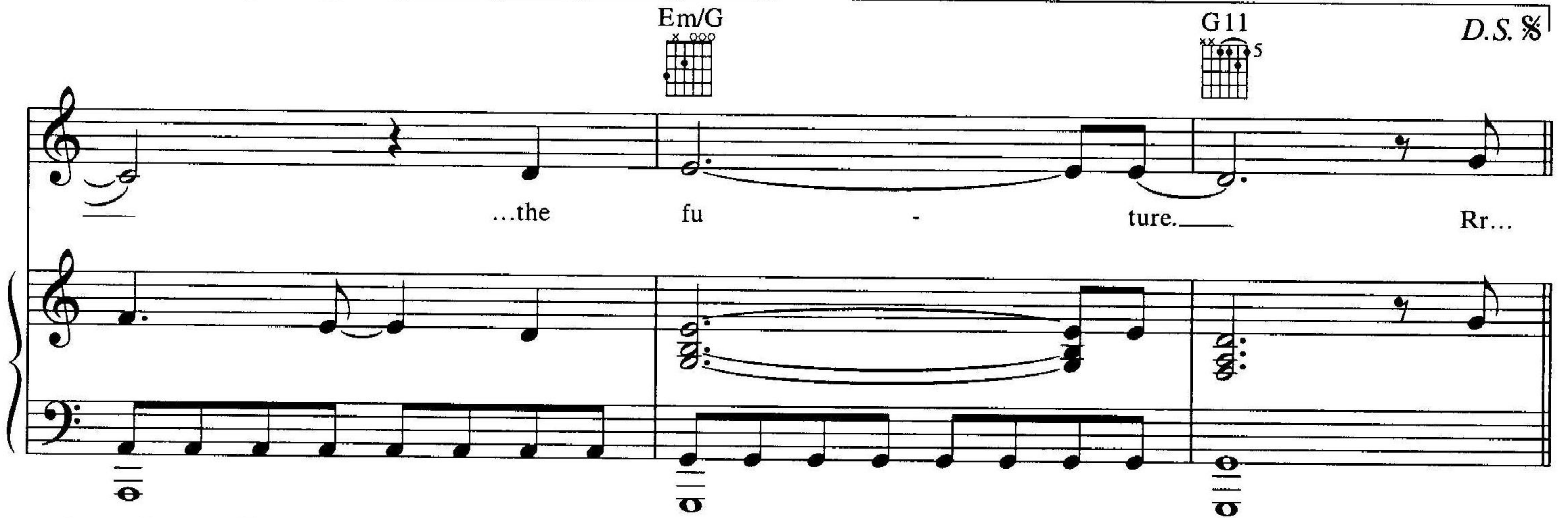
C/B  Am 

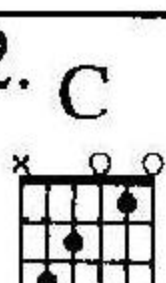
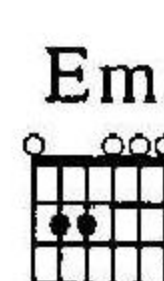
— doo, doo. Doo, bee, doo, bee, doo, yeah.



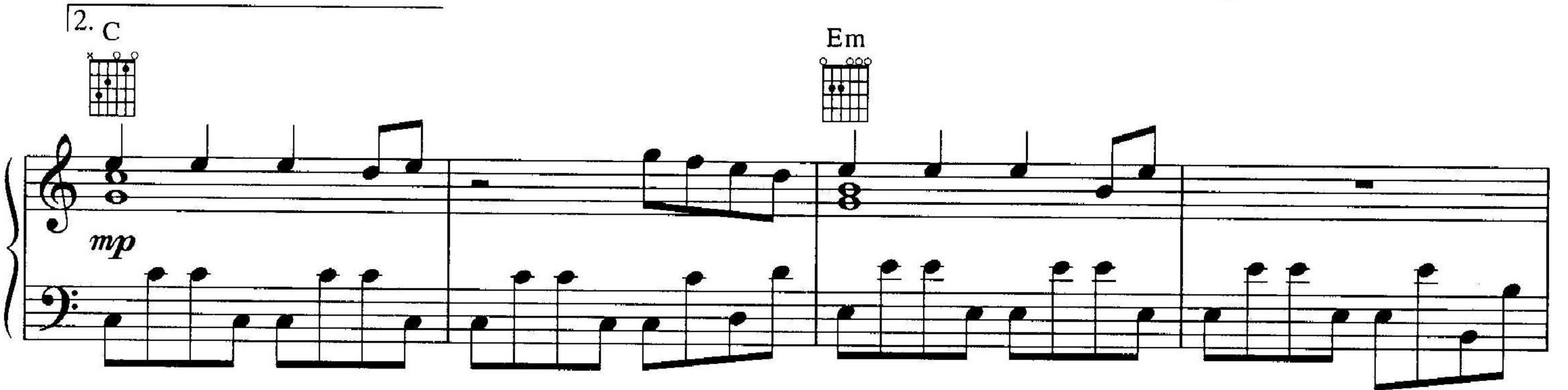
Em/G  G11  D.S. 

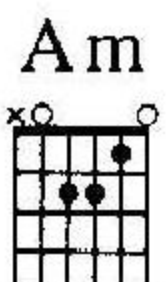
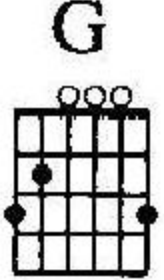
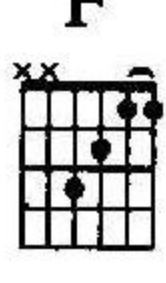
...the fu - ture. Rr...

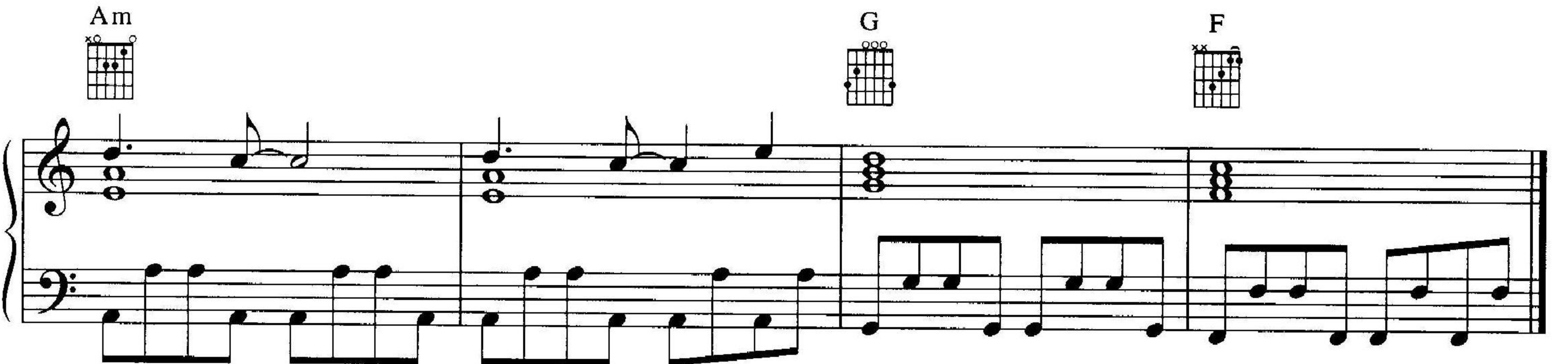


2. C  Em 

*mp*



Am  G  F 



Verse 3:  
 Be, be the one I need.  
 Be the one I trust most.  
 Don't stop inspiring me.

Pre-chorus 2:  
 Sometimes it's hard to keep on running.  
 We work so much to keep it going.  
 Don't make me want to give up.  
 (To Chorus:)

# SPIDERWEBS

Words and Music by  
GWEN STEFANI and TONY KANAL

Moderately fast

B $\flat$   F 

*f*



G $m$   E $\flat$   B $\flat$  



F  G $m$   E $\flat$ 5 



B $\flat$  

You  
You're in -



think that we connect, that the chemistry's correct.  
 trusting on what's mine, and you're taking up my time.

Your words walk right through my ears  
 Don't have the courage inside me pre-sum-ing to tell you,

I like what I hear. And now I'm  
 "Please, just let me be." Com-mu-ni-

E $\flat$ 5

stuck in the, the web you're spinning. You've  
 ca-tion, a tel-e-phon-ic in-va-sion, I'm

F5 B $\flat$  G5

**E<sub>b</sub>** **F** **B<sub>b</sub>5**

got me for — your prey... — } Sor - ry I'm not home right now. I'm  
 plan - ning my — es - cape... — }

**F5** **G5**

walk - ing in - to spi - der - webs, so, leave a mes - sage and I'll call

**E<sub>b</sub>5** **B<sub>b</sub>5** **F5**

you back. A like - ly sto - ry, — but

**G5** **E<sub>b</sub>5** **E<sub>b</sub>5**

leave a mes - sage and I'll call you back. you back. And



Bb F Gm Eb5

it's all your fault. I screen my phone calls. No

Bb F

mat - ter, mat - ter, mat - ter, mat - ter } who calls, I got - ta

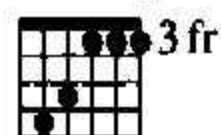
To Coda ⊕

Gm Eb5 Gm

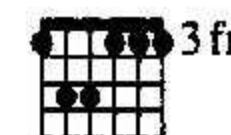
screen my phone calls.

Eb maj7 Gm

E♭maj7

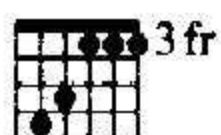


Gm

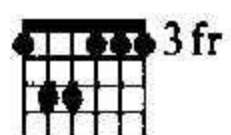


Now it's

E♭maj7



Gm

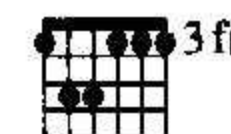


gone too deep. You wake me

E♭maj7

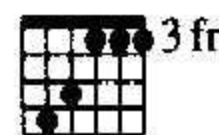


Gm



in my sleep. My dreams be

E♭maj7



come night mares 'cause you're

Gm

Eb

D.S. al Coda  
(take 2nd ending)

N.C.

ring - ing in my ears.

This system contains the first system of music. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "ring - ing in my ears." The piano accompaniment consists of two staves (treble and bass clefs). The guitar part is indicated by chord diagrams for Gm (3fr) and Eb (3fr), and the instruction "N.C." (Natural Chord).

CODA

Bb5

F5

Ooh, a spi - der - web.

This system contains the second system of music, starting with the word "CODA". The vocal line has a treble clef and a key signature of two flats. The lyrics are "Ooh, a spi - der - web." The piano accompaniment consists of two staves. The guitar part is indicated by chord diagrams for Bb5 and F5.

G5

Eb5

Bb5

Leave a mes - sage and I'll call you back. I'm walk - ing in - to

This system contains the third system of music. The vocal line has a treble clef and a key signature of two flats. The lyrics are "Leave a mes - sage and I'll call you back. I'm walk - ing in - to". The piano accompaniment consists of two staves. The guitar part is indicated by chord diagrams for G5 (3fr), Eb5, and Bb5.

F5

G5

Eb5

spi - der - webs, so, leave a mes - sage and I'll call you back.

This system contains the fourth system of music. The vocal line has a treble clef and a key signature of two flats. The lyrics are "spi - der - webs, so, leave a mes - sage and I'll call you back." The piano accompaniment consists of two staves. The guitar part is indicated by chord diagrams for F5, G5 (3fr), and Eb5.

**Bb5** **F5** **G5** **Eb5**

It's all your fault. I screen my phone calls.

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Bb5, F5, G5 (3fr), and Eb5. The vocal line has lyrics 'It's all your fault. I screen my phone calls.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

**Bb5** **F5** **G5**

No mat-ter, mat-ter, mat-ter who calls, I got-ta screen my

Detailed description: This system contains measures 5-8. The guitar part features chords Bb5, F5, and G5 (3fr). The vocal line has lyrics 'No mat-ter, mat-ter, mat-ter who calls, I got-ta screen my'. The piano accompaniment continues with a steady eighth-note bass line and chords.

**Eb5** **Bb5** **F5** **G5**

phone calls. It's all your fault. It's all

Detailed description: This system contains measures 9-12. The guitar part features chords Eb5, Bb5, F5, and G5 (3fr). The vocal line has lyrics 'phone calls. It's all your fault. It's all'. The piano accompaniment continues with a steady eighth-note bass line and chords.

**Eb5** **Bb5** **F5**

your fault. No mat-ter who calls.

Detailed description: This system contains the final three measures (13-15). The guitar part features chords Eb5, Bb5, and F5. The vocal line has lyrics 'your fault. No mat-ter who calls.'. The piano accompaniment concludes with a steady eighth-note bass line and chords.



N.C.

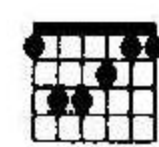
No mat - ter who — calls. —

*rall.*

Bb



F

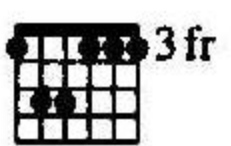


*Lead vocal ad lib.*

I'm walk - ing in - to spi - der - webs, so,

*a tempo*

Gm



Eb

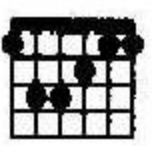


Bb

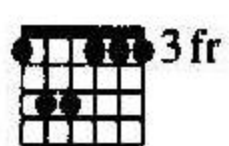


leave a mes - sage and I'll call you back. I'm walk - ing in - to

F



Gm



Eb



Repeat and Fade

spi - der - webs. Leave a mes - sage and I'll call you back.

# SIMPLE KIND OF LIFE

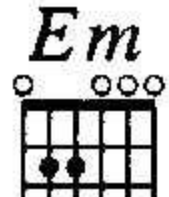
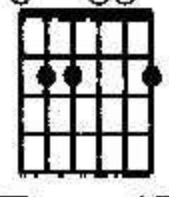
Gtr. tuned down 1 whole step:

- ⑥ = D   ③ = F
- ⑤ = G   ② = A
- ④ = C   ① = D

Words and Music by  
GWEN STEFANI

Moderately ♩ = 116

Guitar → Em(9)



Piano → Dm(9)

Dm

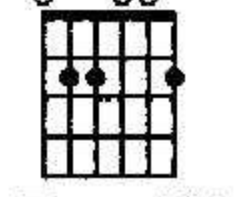
C(9)

C

The first system of the score consists of two staves. The top staff is for guitar, showing a whole rest for the first four measures. The bottom staff is for piano, featuring a melodic line in the right hand and a bass line in the left hand. The piano part is marked with a mezzo-piano (*mp*) dynamic. The key signature has one flat (B-flat) and the time signature is 4/4.

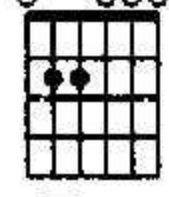
Verse:

Em(9)



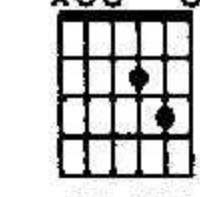
Dm(9)

Em



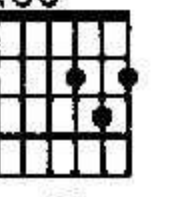
Dm

D(9)



C(9)

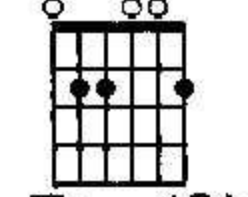
D



C

The second system of the score includes the vocal line with lyrics. The lyrics are: "1. For a long time I was in love. 2. I'm so a - shamed, I've been so mean. 3. See additional lyrics". The piano accompaniment continues below the vocal line. The key signature and time signature remain the same as in the first system.

Em(9)



Dm(9)

Em



Dm

The third system of the score includes the vocal line with lyrics. The lyrics are: "Not on - ly in love, I was ob - sessed. I don't know how it got to this point." The piano accompaniment continues below the vocal line. The key signature and time signature remain the same as in the previous systems.

D(9)  
  
 C(9)

D  
  
 C

Em(9)  
  
 Dm(9)

Em  
  
 Dm

I \_\_\_\_\_ with a friend-  
al -

ship that \_\_\_\_\_ the no one else \_\_\_\_\_ could touch.  
ways was \_\_\_\_\_ the one with all \_\_\_\_\_ the love.

It did-n't work out, \_\_\_\_\_ I'm covered in shells. \_\_\_\_\_  
You came a - long, \_\_\_\_\_ I'm hunt-ing you down. \_\_\_\_\_

Chorus:

D  
  
 C

D7/A  
  
 C7/G

G  
  
 F

1. And all I want - ed was \_\_\_\_\_ the sim - ple things. \_\_\_\_\_ A  
 2. Like a sick do - mes - tic \_\_\_\_\_ a bus - er \_\_\_\_\_  
 3. See additional lyrics

C  
x 0 0 0 0 0  
Bb

Dmaj7  
x x 0  
Cmaj7

D  
x 0 0  
C

D7/A  
x 0 0  
C7/G

sim - ple kind of life. And all I need-  
look - ing for a fight. And all I want-

G  
0 0 0 3 2 3  
F

C  
x 0 0 0 0 0  
Bb

To Coda ⊕

ed was a the sim - ple man, so I could be a wife.  
ed was the sim - ple things, a sim - ple kind of life.

1.  
Dmaj7  
x x 0  
Cmaj7

2.  
Dmaj7  
x x 0  
Cmaj7

Oh.

Bridge:

Em  
0 0 0 0 0 0  
Dm

Em(maj7)  
0 0 0 0 0 0  
Dm(maj7)

Em7  
0 0 0 0 0 0  
Dm7

Em6  
0 0 0 0 0 0  
Dm6

If we met to - mor - row for the ver - y first time,



# TRAPPED IN A BOX

Words and Music by  
GWEN STEFANI, ERIC STEFANI,  
TONY KANAL and THOMAS DUMONT

Moderately bright ska ♩ = 126

Verse 1:

Chord diagrams: D (xx0232), F (xx0232), D (xx0232), F (xx0232), D (xx0232), F (xx0232)

1. Trapped in a box of tre -

Chord diagrams: D (xx0232), F (xx0232), D (xx0232), F (xx0232), D (xx0232), F (xx0232)

men - dous size, it dis - torts my vi - sion, it clos - es my eyes. At -

Chord diagrams: G (320033), Bb (x21232), G (320033), Bb (x21232), D (xx0232), F (xx0232)

tacks filth - y files and pol - lutes in the skies. It sucks up our lives and pro -

D F C Bb F

lif - er - ates lies. Trapped in a box.

*Verses 2, 3, & 4:*

D F D F

2. Trapped in a box, four walls as sky, got a  
trapped in a box, I'm not a - lone, I  
4. Trapped in a box, my life be - comes void, and

D F D F

screen for a win - dow a - bout two feet wide. My  
know of oth - ers with a box as their home. Con -  
all of the thought for my - self's now des - troyed.

G Bb G Bb

mind rides and slides as my cir - cuits are fried. No  
Light on - ly en - ters from a crack or a hole. Sub -  
trol - ling my mind, what to eat, what to buy.

D F D F

room for thought, use the box as my guide.  
 This is not enough for a hu- man to grow.  
 lim - i - nal rules: how to live, how to die.

C Bb F

Trapped in a box.

*Chorus:*  
C9 G7 C9

Oh, trapped in a box, watch the, the world as it

G7 C9 G7

flocks to life's par - a - dox. We're all

To Coda 1. | 2.

A7 Ab Ab

trapped in a box. 3. I'm box.

This system contains the first two measures of the piece. It features a guitar part with chords A7, Ab, and Ab, and a piano accompaniment. The lyrics are "trapped in a box." and "3. I'm box.".

D F D F D F

(Inst. solo ad lib....)

This system contains measures 3 through 6. It features guitar chords D, F, D, F, D, and F. The piano part includes an instrumental solo section marked "(Inst. solo ad lib....)".

D F G Bb G Bb

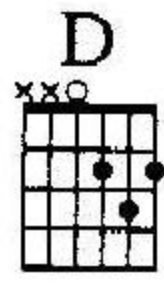
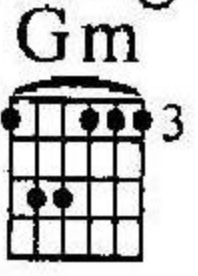
This system contains measures 7 through 10. It features guitar chords D, F, G, Bb, G, and Bb. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

D F D F C Bb F

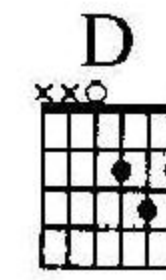
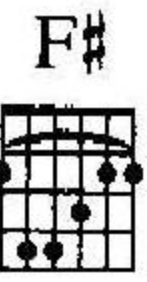
...end solo)

This system contains measures 11 through 14. It features guitar chords D, F, D, F, C, Bb, and F. The piano part concludes with a final chord and a fermata. The text "...end solo)" is written at the end of the system.

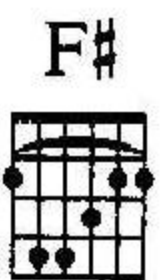
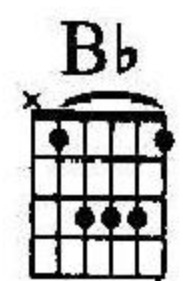
Bridge:



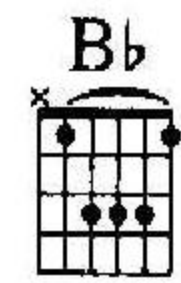
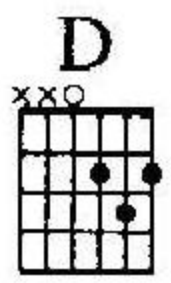
Al - ways want - ing a dif - f'rent view. In - stant grat - i - fi -


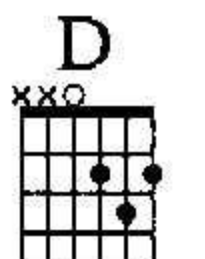
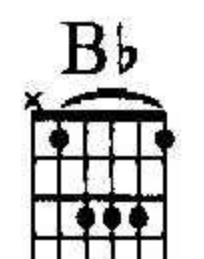



ca - tion for you. Re - al - i - ty gone with a sin - gle click, I

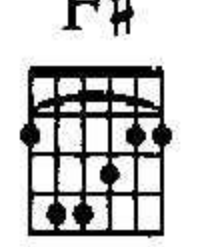
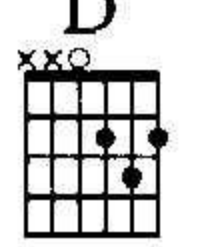
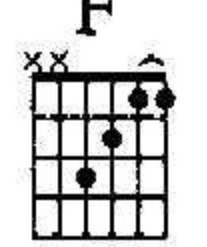
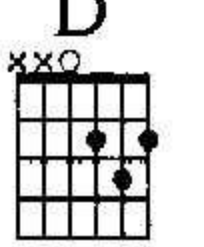
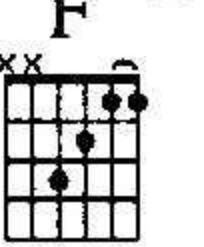



just hope that that switch won't stick.


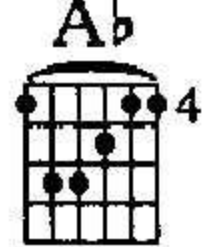
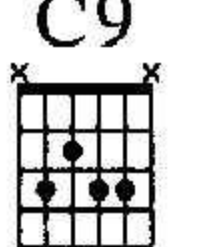
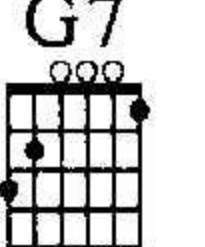


Gm  3      D       Bb 




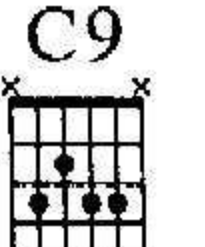
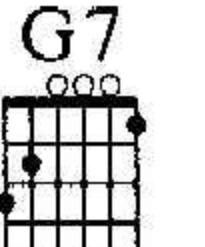
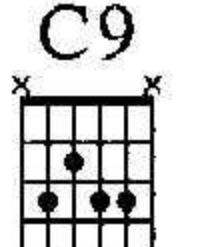
F#       D       F       D       F       *D.S. al Coda*




*Coda*       Ab  4      C9       G7 

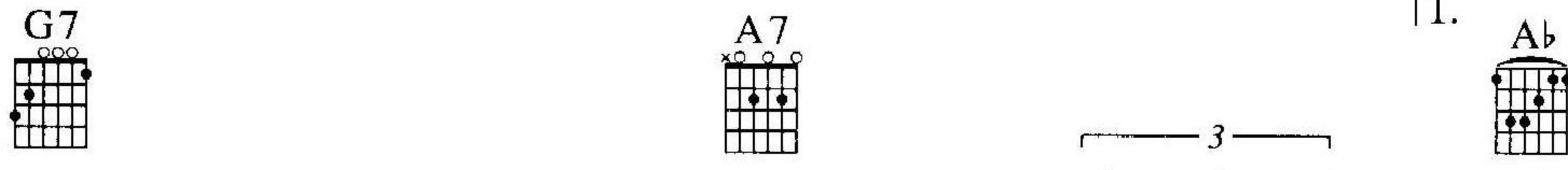
box.      Oh, trapped in a box, watch the,

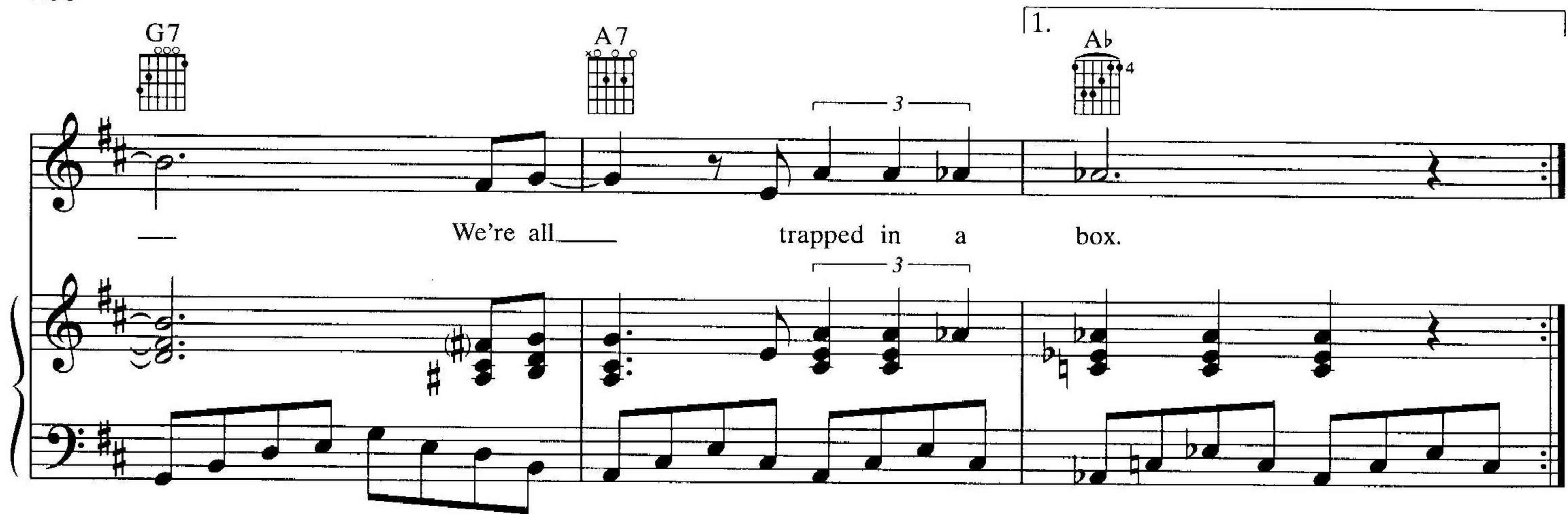


C9       G7       C9 

the world as it flocks to life's par - a - dox.



1. 



We're all \_\_\_\_\_ trapped in a box.

Detailed description: This system contains the first musical phrase. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The guitar part is indicated by three chord diagrams: G7, A7, and Ab. The vocal line includes a triplet of eighth notes over the words 'trapped in a'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

2.  N.C.



box.

Detailed description: This system contains the second musical phrase. It features a vocal line in treble clef with the lyric 'box.' and a piano accompaniment in grand staff. The guitar part is indicated by one chord diagram: Ab. The instruction 'N.C.' (No Chords) is written above the staff. The piano accompaniment continues with chords and a bass line.

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**Just A Girl**

**It's My Life**

**Hey Baby** *featuring Bounty Killer*

**Bathwater**

**Sunday Morning**

**Hella Good**

**New**

**Underneath It All** *featuring Lady Saw*

**Excuse Me Mr.**

**Running**

**Spiderwebs**

**Simple Kind Of Life**

**Don't Speak**

**Ex-Girlfriend**

**Trapped In A Box**



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