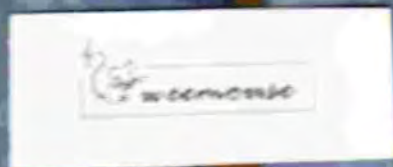


The Best Of

**OUT
KAST**



**PARENTAL
ADVISORY
EXPLICIT LYRICS**



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B.O.B.

Words & Music by
André Benjamin, Antwan Patton & David Sheats

♩ = 152

B^bm



A^b



E^b/G



One, two,

G^b



B^bm



one, two, three. Yeah, yeah. 1. In-slum-national, underground
2. Too hot, I'm jumpin' jail, too low to

B^bm/A^b



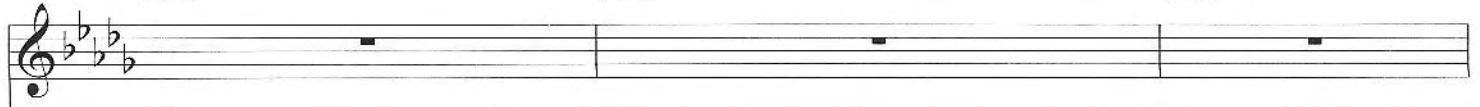
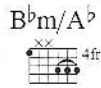
E^b/G



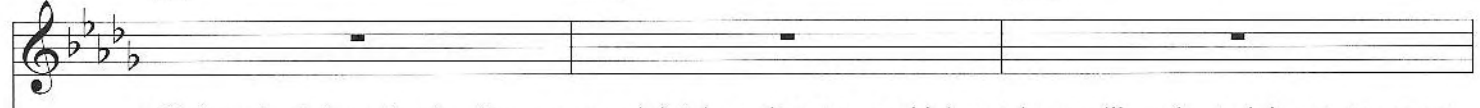
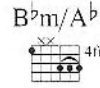
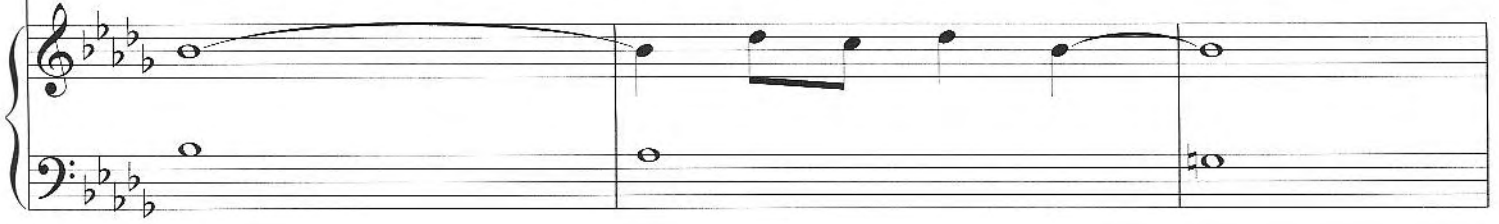
G^b



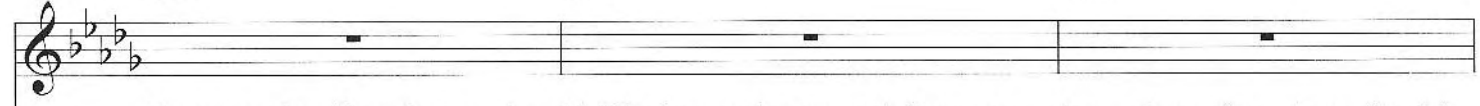
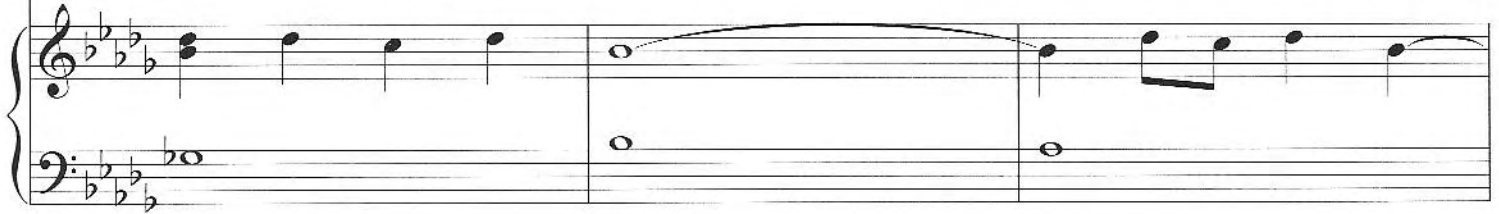
thunder bounds when I stomp the ground (woo!). Like a million elephants and silver back orangutans, you can't stop the train.
dig, I might just touch Hell HOT! Get a life, now they on sale, then I might cast a spell, look at what came in the



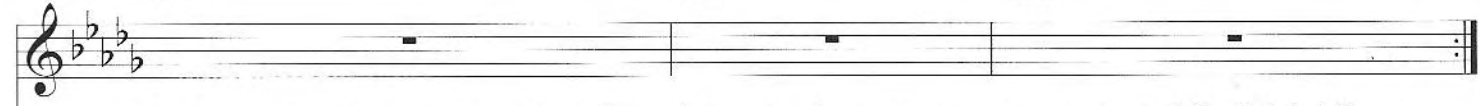
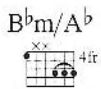
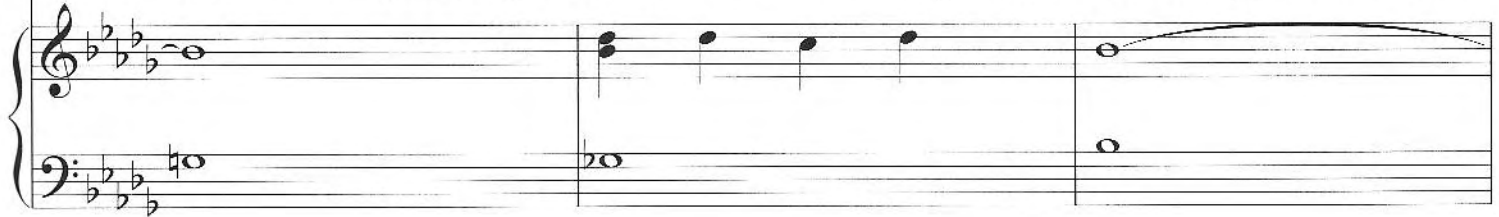
Who want some? Don't come unprepared, I'll be there but when I leave there better be a household name. Weather man
mail. A scale and some Arm and Hammer, soul gold grill and some baby mama. Black Cadillac and a pack of pampers.



tellin' us it ain't gon' rain. So now we sittin' in a drop-top, soakin' wet, in a silk suit, tryin' not to sweat,
Stack of questions with no answers. Cure for cancer, cure for AIDS, make a nigga wanna stay on tour for days.

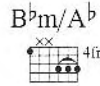


hit somersaults without the net, but this'll be the year that we won't forget one - nine - nine - nine, Anno Domini,
Get back home, things are wrong, well not really it was bad all along. Before he left adds up, to a ball of power.



anything goes, be what you wanna be, long as you know consequences, to give and for livin' defenses.
Thoughts at a thousands miles per hour, hello, ghetto, let your brain breathe, believe there's always more, ahhhhhh!

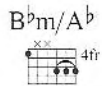




Don't pull the thang_ out un - less you plan to bang_____



(Bombs ov - er Bagh - dad!)_____ Don't ev - en bang_ un - less you



plan to hit some - thing. (Bombs ov - er Bagh - dad!)_____

N.C.

1. Uno, dos, tres, it's on. Did you ever think a pimp rock a microphone? Like
2. get drunk, stay drunk, at the club. Should have bought an ounce, but you copped a dub
3. have hit, quit it, rag top. Before you read up, get a laptop, make a

Drums

that there boy and we still stay street. Big things happen every time we meet like a should have held back, but you threw the punch. 'Spose to meet your girl but you packed a lunch. No business for yourself, boy, set some goals. Make a fat diamond out of dusty coal.

track team, crack fiend, dyin' to geek. OutKast bumpin' up and down the street. Slam back, Cadillac, 'bout five nigga deep. Seventy-D to-the I to-the G for you. Got a son on the way by the name of Bamboo. Got a little baby girl four yeah, Jordan, Record number four, but we on the road, hold up, slow up, stop, control. Like Janet, Planets, Stankonia is only a

Play 3 times

-five MC's freestylin' to the beat. 'Cause we Lock all your windows then block the corridors, never turn my back on my kids for them. Should movin' like Floyd comin' straight to Florida.

Bbm/Ab

Eb/G

pullin' off on bell 'cause a whippin's in order. I like a three piece fish before I cut your daughter. Yo

G^b



B^bm



B^bm/A^b



quiero Taco Bell, then I hit the border. Pity pat rappers tryin' to get the five. I'm a microphone fiend tryin' to stay alive. When you

E^b/G



G^b



come to ATL boy you better not hide 'cause the Dungeon Family gon' ride, high!

B^bm



B^bm/A^b



Don't pull the thang_ out un - less you plan to bang_

E^b/G



G^b



B^bm



(Bombs ov - er Bagh - dad!)

Don't ev - en bang_ un - less you

B^bm/A^b



E^b/G



G^b



plan to hit some - thing.

(Bombs ov - er Bagh - dad!)

B^bm



B^bm/A^b



E^b/G



G^b



(Yeah.)

(Bombs ov - er Bagh - dad.)

Play 4 times ad lib.

B^bm



B^bm/A^b



E^b/G



G^b



(Yeah.)

(Bombs ov - er Bagh - dad.)

B^{b5}



Bob your head, - rag top.

Bob your head, - rag top.

A⁵



1-3.

Bob your head, rag top. Bob your head, rag top.

4.

C[#]m/E



Bob your head, rag top. Pow - er mus - ic, e -

D^b/F



-lec - tric re - vi - val. Pow - er mus - ic, e - lec - tric re - vi - val.

G^bsus²



D^{b5}/G



Pow - er mus - ic, e - lec - tric re - vi - val. Pow - er mus - ic, e -

C[#]m/E



Play 3 times

-lec - tric re - vi - val. Pow - er mus - ic, e - lec - tric re - vi - val.

N.C.

Pow - er mus - ic, e - lec - tric re - vi - val. Pow - er mus - ic, e -

-lec - tric re - vi - val. Pow - er mus - ic, e - lec - tric re - vi - val.

Pow - er mus - ic, e - lec - tric re - vi - val.

HEY YA!

Words & Music by
André Benjamin

♩ = 152

G C

My ba - by don't mess a - round be - cause she loves me so and this I

D E G

know for sure. But does she

C D E

real - ly wan - na, but can't stand to see me walk out the door.



Don't try to fight the feel - in' 'cause the






thought a - lone_ is kill - ing me right now.



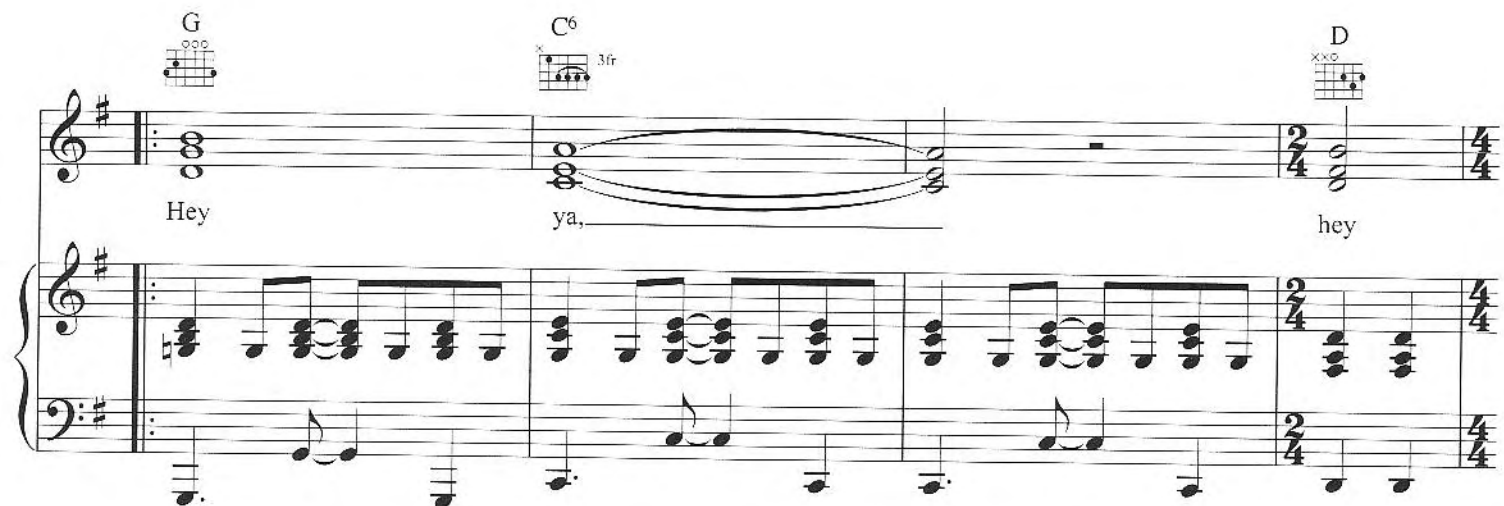
Thank God for Mum and Dad_ for stick - ing two to - ge - ther 'cause we



don't know how.

G  C⁶  D 

Hey ya, hey



E  G  C⁶ 

ya, Hey, ya,



D  E 

Hey ya,



G  C 

You think you've got it, oh— you think you've got it, but got it just don't get it till there's



D



E



no - thing at all.

G



C



We've been to - ge - ther, oh we've been to - ge - ther, but sep - 'rate's al - ways bet - ter when there's

D



E



feel - ings in - volved.

G



C



If what they say is (No - thing is for ev - er) then what makes, then what makes, then

D  E 




what makes, then makes, then then what makes, (love ex - cep - tion?)



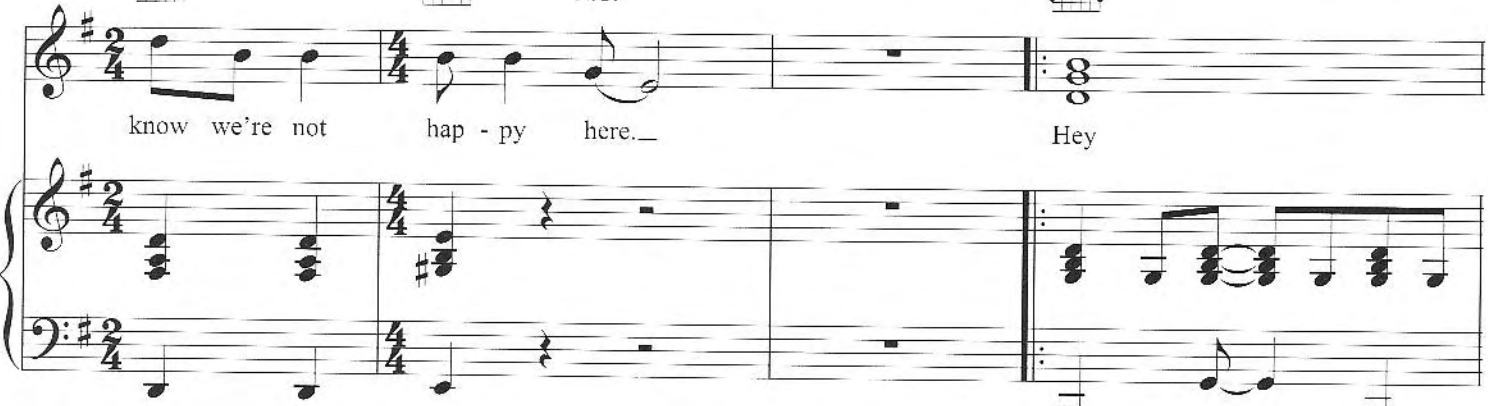
G  C 

So why you, why you, why— you, why you, why you, are we so in de - ni - al when we



D  E  N.C. 

know we're not hap - py here... Hey



C  D  E 



ya, hey ya.



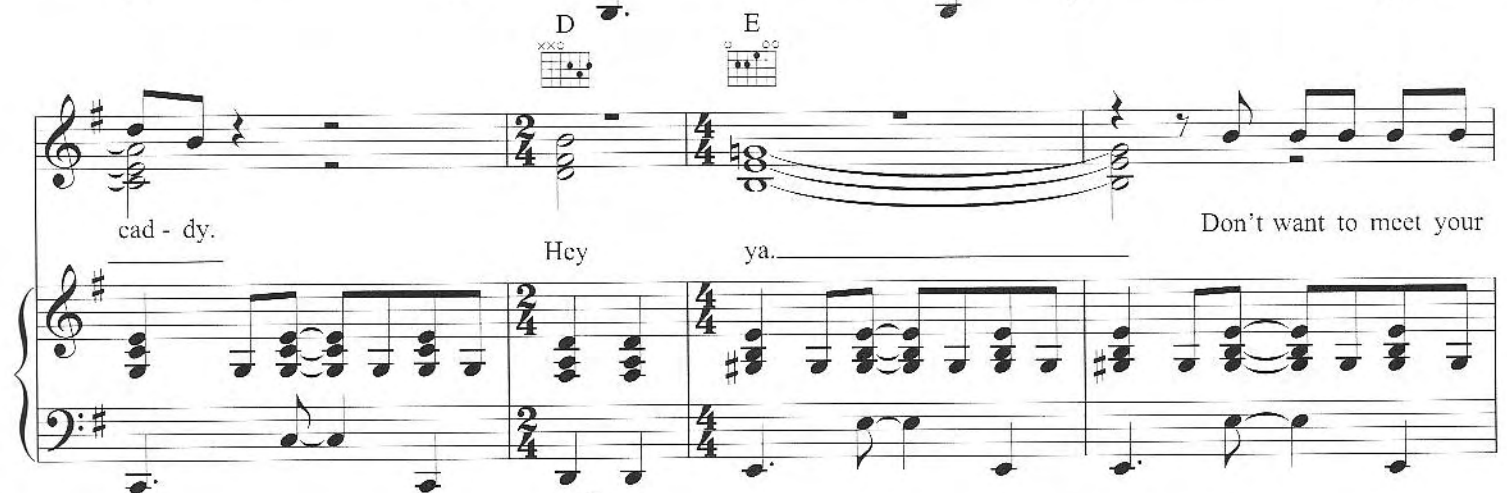
G  C 



Don't want to meet your Dad - dy,
Hey_ ya_ just want you in my



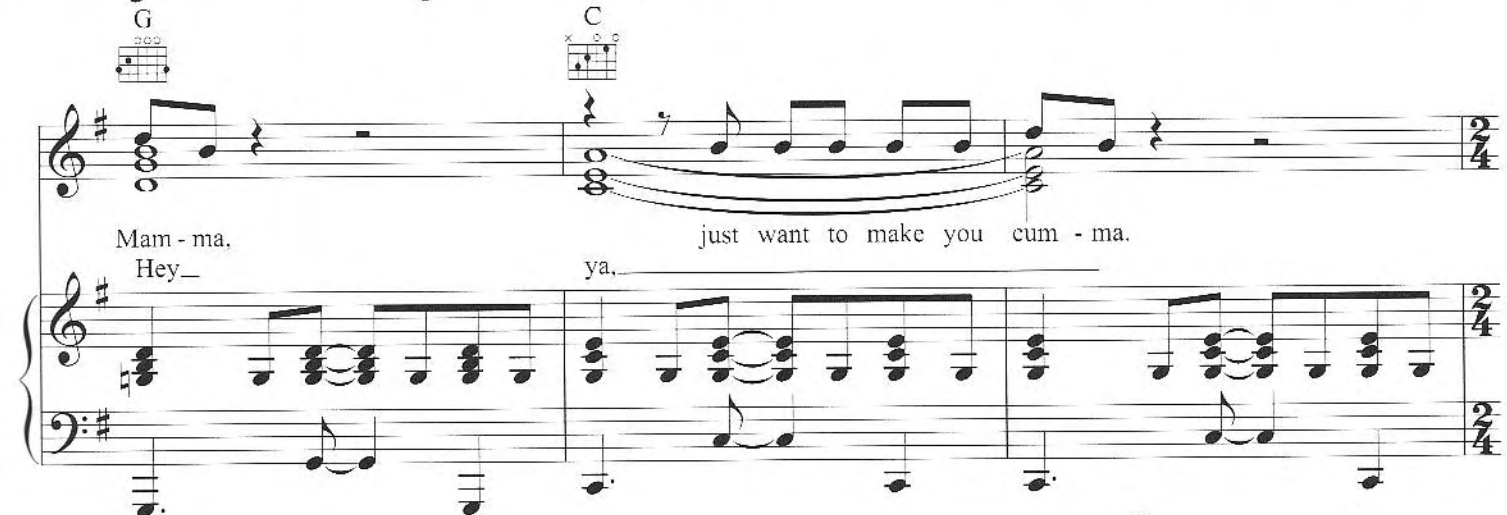
D  E 

cad - dy. Hey ya. Don't want to meet your



G  C 

Mam - ma, just want to make you cum - ma.
Hey_ ya_



D  E  G 




Hey_ I'm ya_ I'm Hey_ I'm just be - ing



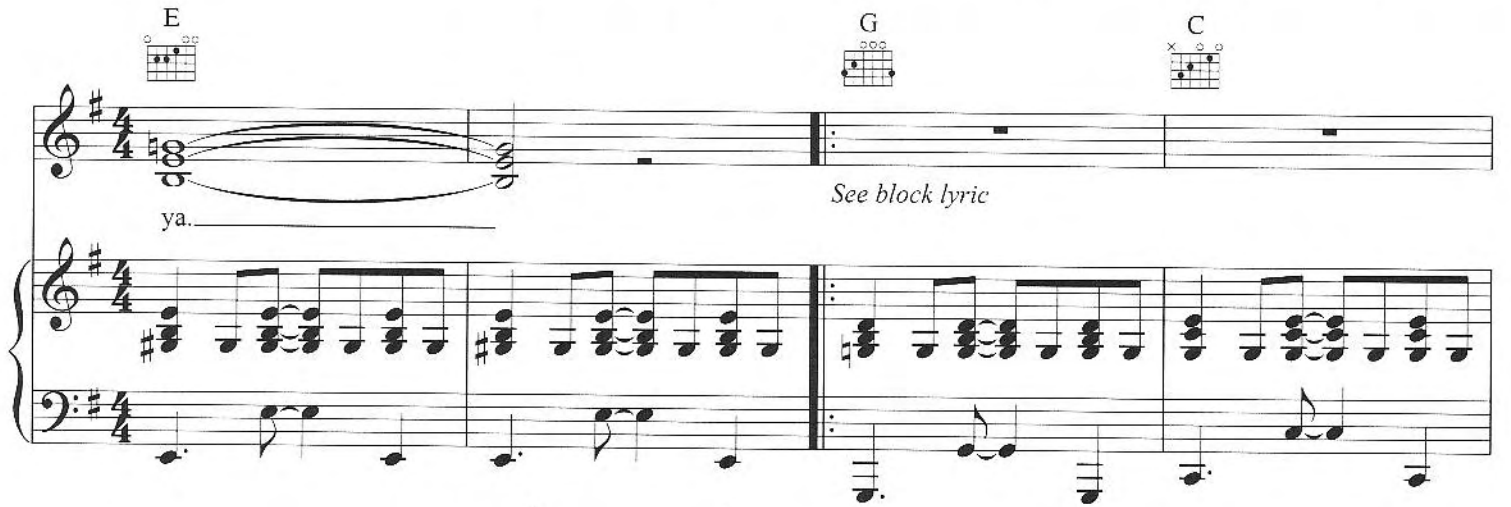
C  D 

ho - nest. I'm just be - ing ho - nest.
ya, Hey—



E  G  C 

ya. *See block lyric*



D  E 

Play 4 times



N.C.

Shake it shake shake it shake it shake shake it shake it shake shake it



shake it shake it shake shake it shake it like a po - la - roid pic - ture. Hey ya.

Shake it shake shake it shake it shake shake it shake it shake it shake shake it

shake it like a po-la-roid pic - ture. Shake it shake shake it shake it shake shake it
 Now Be-yon-cè's and Lucy Lui's, and baby dolls, get on the floor.

shake it shake shake it shake it like a You know what to po - la - roid

do. _____
pic - ture. Shake it shake shake it shake it shake shake it shake it

G

C⁶ 3fr

shake it shake shake it shake it like a po - la - roid. Hey ya, _____

D

E

Repeat to fade

hey ya, _____

Hey, alright now
 Alright now fellas (YEAH!)
 Now what's cooler than bein' cool?
 (ICE COLD!) I can't hear ya'
 I say what's cooler than bein' cool?
 (ICE COLD!) whooo...
 Alright, alright, alright, alright
 Alright, alright, alright, alright
 Alright, alright, alright, alright
 Alright, alright, ok now ladies (YEAH!)
 And we gon' break this thing down in just a few seconds
 Now don't have me break this thing down for nothin'
 Now I wanna see y'all on y'all baddest behavior
 Lend me some suga', I am your neighbour, ahh here we go!

MS. JACKSON

Words & Music by
André Benjamin, Antwan Patton & David Sheats

♩ = 86





Yeah, this one right here goes out to all the baby's mamas,



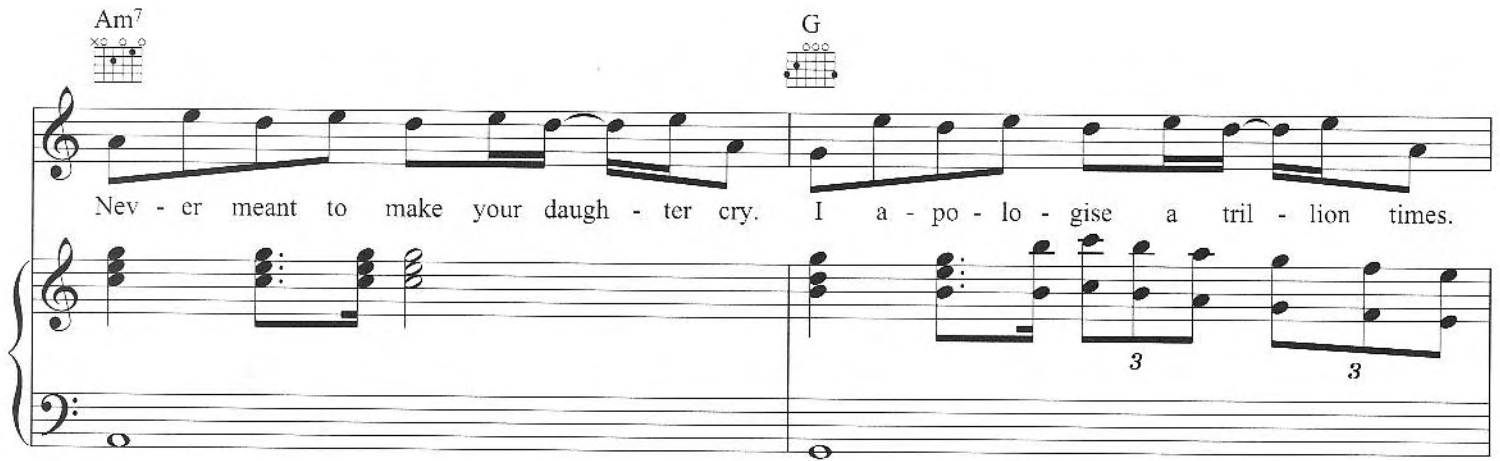
mamas... Mamas, mamas, baby mamas, mamas.





Yeah, go like this I'm sor - ry Ms. Jack - son. (ooh). I am for real.

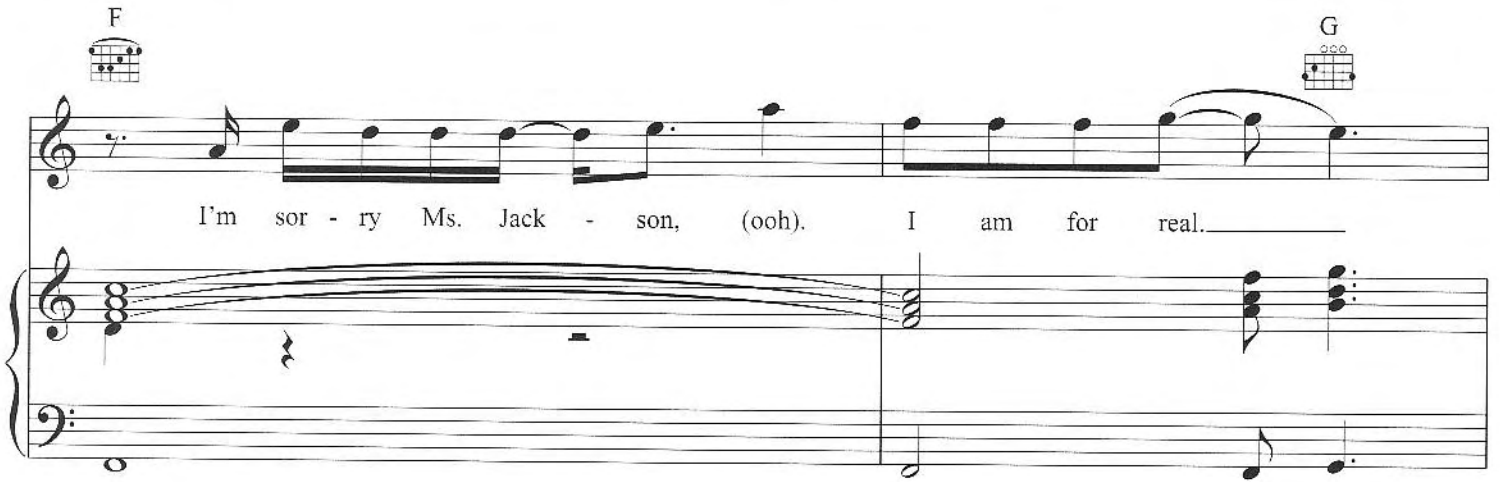
Am7  G 

Nev - er meant to make your daugh - ter cry. I a - po - lo - gise a tril - lion times.



F  G 



I'm sor - ry Ms. Jack - son, (ooh). I am for real. _____



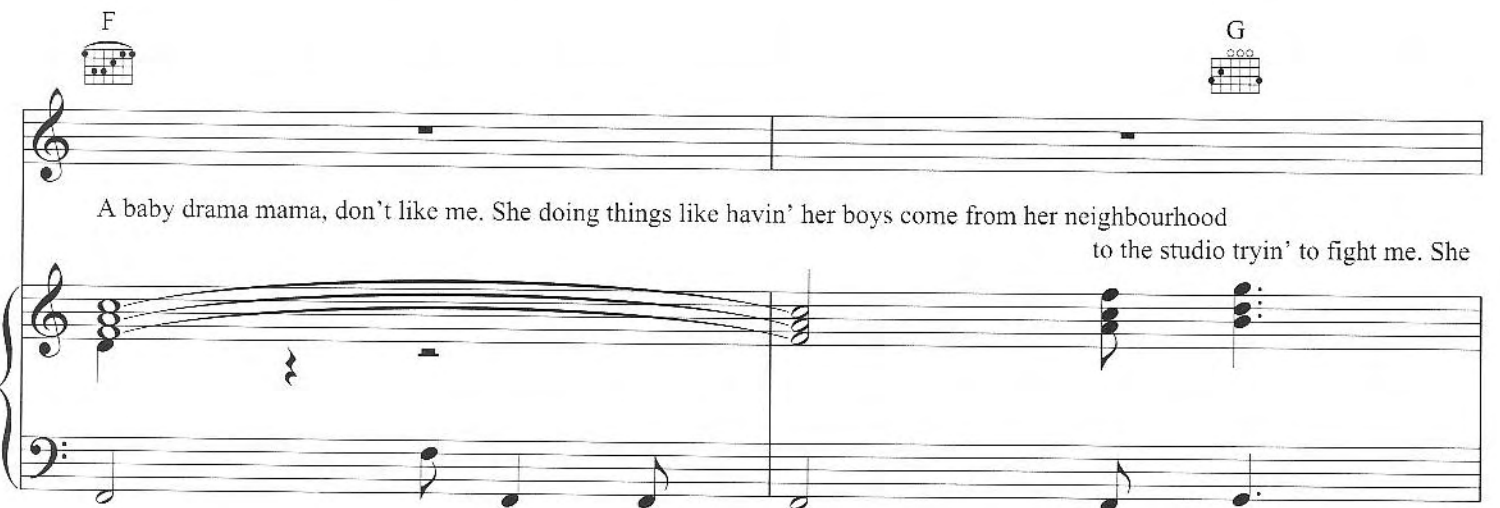
Am7  G 

Nev - er meant to make your daugh - ter cry. I a - po - lo - gise a tril - lion times.



F  G 

A baby drama mama, don't like me. She doing things like havin' her boys come from her neighbourhood
to the studio tryin' to fight me. She



Am



G



need to get a, piece of the American pie and take her bite out. That's my house, I disconnect the cable and turn the lights out. And

F



G



let her know her grandchild is a baby, and not a pay-cheque. Private schools, day-care, shit, medical bills, I'll pay that, I

Am



G



love your mom and everything, see I ain't the one who laid down. She wanna rib you up, start a custody war, my lawyer stay down.



F



G



She never got a chance to hear my side of the story we was divided.
She had fish fries and cookouts for my child's birthday I ain't invited.

Am  G 

Despite it, show her the utmost respect when I fall through. All you do is defend that lady when I call you, yeah.




F  G  Am⁷ 

I'm sor - ry Ms. Jack - son, (ooh). I am for real. Nev - er meant to make your daugh - ter cry.



G  F  G 

I a - po - lo - gise a tril - lion times. I'm sor - ry Ms. Jack - son, (ooh). I am for real.



Am⁷  G 

Nev - er meant to make your daugh - ter cry. I a - po - lo - gise a tril - lion times.



N.C.

Me and your daugh - ter got a spe - cial thang go - ing on. You say it's pup - py love,

Drums

F G

we say it's full grown. Hope that we feel this, feel this way for - ev - er.

cont. sim.

N.C.(A) (G)

You can plan a pret - ty pic - nic but you can't pre - dict the wea - ther, Ms. Jack -

son.

Ten times out of nine, now if I'm lyin' fine, the quickest muzzle throw it on my mouth and I'll decline.

Drums

King meets queen, then the puppy love thing, together dream 'bout that crib with the Goodyear swing on the

F N.C. Am

oak tree, I hope we feel like this forever. Forever, forever, ever, forever, ever? Forever never seems that long until you're grown and

G F

notice that the day by day rule can't be too long. Ms. Jackson my intentions were good, I wish I could

G Am

become a magician to abacadabra all the sadder thoughts of me, thoughts of she, thoughts of he

G



F



askin' what happened to the feelin' that her and me had, I pray so much about it need some knee

G



Am



pads. It happened for a reason one can't be mad so know this, know that everything is cool. And

G



F



yes I will be present on the first day of school, and graduation. I'm sor - ry Ms. Jack - son, (ooh).

G



Am7



I am for real. Nev - er meant to make your daugh - ter cry.

G F G

I a - po - lo - gise a tril - lion times. I'm sor - ry Ms. Jack - son, (ooh). I am for real._____

Am7 G

Nev - er meant to make your daugh - ter cry. I a - po - lo - gise a tril - lion times.

N.C.

"Look at the way he treats me", shit, look at the way you treat me, see your little nosey-ass homegirls got they ass up in the creek G

Drums

without a paddle, you left to straddle and ride this thing on out.
Now you and your girl ain't speakin' no more 'cause my dick all in her mouth.

Know what I'm talkin' about, jealousy, infidelity, envy, cheating, beating, and to the G they be the same thing.

Am⁷



G



So who you placin' the blame on, you keep on singin' the same song,
let bygones be bygones, you can go on, and get the hell on you and your mama.

F



G



I'm sor - ry Ms. Jack - son, (ooh). I am for real.

Am⁷



G



Repeat ad lib. to fade

Ne - ver meant to make your daugh - ter cry. I a - po - lo - gise a tril - lion times.

THE LOVE BELOW (INTRO) / LOVE HATER

Words & Music by
André Benjamin & Kevin Kendricks

♩ = 76



First system of musical notation, featuring guitar and piano parts. The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

Free time



Second system of musical notation, including lyrics: "Some say At - lan - ta,". The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand. The instruction "ad lib." is present below the piano part.



Third system of musical notation, including lyrics: "some say New York.". The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.

B^bmaj⁷ Dm⁷/G G⁷ B^b6/C F¹³

Some say Pe - tit France_ but who knows_

♩ = 76 a tempo

, N.C. E^m7^{b5} E^bm⁷ Gm⁷/A^b

where this flow - er grows_

Dm⁷ A^bdim⁷ G⁷ Cm⁷ Dm⁷ E^bmaj⁷

E^bm⁷ Fm⁷ G^bmaj⁷ B⁹ C/B^b

♩ = 88
N.C.

Instrumental ad lib.

Chord diagrams: d , ϕ , d , $D^b\text{maj}^7\text{aug}$, ϕ

2° (Don't nobody wanna grow old alone.)

Chord diagrams: $A\text{m}^7$, $F\text{maj}^9$

1. Ev - 'ry - bo - dy needs a glass of wa - ter to - day,
2. Ev - 'ry - bo - dy needs some - one to rub their shoul - ders,
3. *Instrumental*

Chord diagrams: $E\text{m}^7$, E^7

to chase the hate a - way,
and scratch their dan - druff. And

Am⁷



Fmaj⁹



You know you've got com - pa - ny com - in' ov er,
 ev - 'ry - bo - dy need quit act - in' hard and shit,

Em⁷



E⁷



To Coda ⊕

so you scrub ex - tra hard. And
 be - fore you get your ass whooped. (I'll slap the fuck out ya!) And

Fmaj⁷



B⁷sus⁴



E⁷



Fmaj⁹



ev - 'ry - bo - dy needs some - bo - dy to love, be - fore it's too.
 ev - 'ry - bo - dy needs some - bo - dy to love, be - fore it's too.

1.

E⁷sus⁴



E⁷



N.C.

late. It's too late.
 late. It's too

2.

E⁷sus⁴



E⁷



N.C.

N.C.

late.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole note chord, and the second measure has a half note chord. The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

The second system continues the piano accompaniment from the first system. It features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part is written in a style typical of mid-20th-century jazz or blues.

E⁷9



The third system continues the piano accompaniment. It features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part is written in a style typical of mid-20th-century jazz or blues.

Am⁷



1-3.

Love hat - er. Love hat - er.

The fourth system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a whole note chord, and the second measure has a half note chord. The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

4.

E7#9



Repeat ad lib.

D.S. al Coda

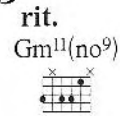
Hat - er of love.

Coda



Ev - 'ry - bo - dy needs some - bo - dy to love._____

Am(add9)



Play 3 times

Free time



ad lib.

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

met her at a party she was hardly acting naughty. I said "Shorly would you call me?", she said "Pardon me, are you ballin'?", I said

empty musical staves for the first system.

Bm7

Cmaj7

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

Well she's got a hotty body, but her attitude is potty. When I Yeah!

empty musical staves for the second system.

D

Em

C

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

Coda

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

D.S. al Coda

N.C.

Dm7

Em

F

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

musical notation for the sixth system, including vocal line and piano accompaniment.

re - al - ise that re - al guys go for re - al

Cmaj9

Am9

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

Regardless, we don't want to get involved with no lawyers and judges just to hold grudges in a courtroom.

D

Em

Second system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

a quick way to eat, a neat place sleep, a rent-a-car for a week, a trick for a treat, No go on the raw sex, my AIDS test is flawless.

F

Cmaj7

D

Em

Third system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

game been peeped, dropping names she's weak, trickin' off this bitch is lost. Must take me for a geek,

N.C.

Dm7

Em

F

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#).

"Darling, you sound like a prostitute pursuing, oh so you're one them freaks, get geeked at the sight of ATM receipts. But

Cmaj9

Am9

Cra - zy bitch. Cra - zy bitch. Cra - zy bitch. Cra - zy bitch.

Em D Cmaj7 Bm

Cra - zy bitch. no way.

F C B

What hap - pens when the dough gets low? Bitch, you ain't that fine, no way, - no way, -

Cmaj7 F Em D

Bet - ter come back down to Mars. Girl, quit chas - ing cars.

Em D

Em D

ROSA PARRIS

Words & Music by
Antwan Patton & André Benjamin

♩ = 104
N.C.
fade in

Musical notation for the first system, featuring a vocal line and piano accompaniment in 4/4 time. The vocal line includes the lyrics: A - ha, a - ha, Ba - by, yeah, yeah.

Musical notation for the second system, featuring a vocal line and piano accompaniment in 4/4 time. The vocal line includes the lyrics: A - ha, yeah, yeah, Ba - by, a - ha, A - ha, ba - by.

Musical notation for the third system, featuring a vocal line and piano accompaniment in 4/4 time. The vocal line includes the lyrics: A - ha, yeah, yeah, Ba - by, yeah, yeah, A - ha, a - ha.

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.

F/A
N.C.

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.

F/A
G/A
Am

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.

F/A
G/A
Am

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.

Am
F/A
G/A
Am

A-I-L, Georgia, what do we do for ya?
 Andre, got to her station here's my destination.
 Bull doggin' hoes like them Georgetown Hoyas
 she got off the bus, the conversation lingered in my head for hours

F/A G/A Am

like Great Day, me and my niga decide to take the back way, we stabbin' every city then we headed to that bar cave,
 That's one to live by or either that one to die to, I try to just throw it at you determine your own adventure.

F/A G/A Am

Total chaos, for these playas, thought we was absent
 Said baby boy you only funky as your last cut.
 We takin' another route to represent the Dungeon Family
 You focus on the past your ass'll be a has was.

F/A G/A Am

Rap: 1. Many a day has passed, the night has gone by
 but still I find the time to put that bump off in your eye.
 2. I met a gypsy and she hipped me to some life game
 to stimulate then activate the left and right brain.

Am G/A F/A Am

wrote and I hope I never have to float in that boat up shit creek it's weak is the last quote

F/A G/A Am

examine all the flawsky-wawsky. Awfully, it's sad and it's costly, but that's all she

F/A G/A Am

Damn we the committe gone burn it down but us gone bust you in the mouth with the chorus now. Say... anyway, but anyhow when in doubt went on out and bought it 'cause I thought it would be jammin' but

F/A G/A Am

Boy you soundin' silly, thank my Brougham ain't sittin' pretty down doughnuts round you suckas like then circles around titles. Took a shower kinda sour 'cause my favo'rite group ain't comin' with it but I witcha you 'cause you probably going through it

F/A G/A Am

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.

Am G/A F/A

A - ha, hush dat fuss. Ev - ry - bo - dy move to the back of the bus.

Am G/A F/A

player get to skippin' and slowin' down, all yawl can say is them niggas earned that crown but until then...

Am G/A F/A

that I want to hear when I'm goin' down when all's said and done and we got a new Joe in town. When the record

Am G/A F/A

Play 3 times ad lib.

N.C.
Harmonica

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.

Am

G/A

F/A

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.

Am

G/A

F/A

ROSES

Words & Music by
André Benjamin, Antwan Patton & Matt Boykin

♩ = 108

Em D

C Bm Am G

F Em D B/D#

Em D

1. Ca - ro - line! - (Ca - ro - line!) - See Ca - ro - line! - all the guys would say she's

ev - en though (ev - en though) you need a gold - en cal - la - tor

Em

D

cursed out or com - ing up short. Yeah, now dig this. Now

F

Em

Dm7

N.C.

half the time. And the oth - er half ei - ther got you

Am⁹

Gmaj⁹

migh - ty fine. (Migh - ty fine.) But migh - ty fine on - ly got you some - where

Bm⁷

Cmaj⁷

needs a gold - en cal - la - tor to di - vide, (to di - vide) - the time it takes - to look in - side and

crash, crash, in - to a ditch! (just play - ing!) She

Gmaj7
Bm7

trying to hurry up to get to a baller or singer or somebody like that and try to put on her makeup in the mirror, and

..bitch.. (Bitch.) I hope she's speed - ing on the way to the club,

D
Em

N.C.

F
Gmaj7

Am F/A G/A Am

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.

F/A G/A Am

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.

F/A G/A Am

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.

F/A G/A Am

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.



A - ha, a - ha. Ba - by, yeah, yeah.



A - ha, yeah, yeah. Ba - by, a - ha.

N.C.

A - ha, ba - by. A - ha, yeah, yeah.

Ba - by, yeah, yeah. A - ha, a - ha.

Am F/A G/A Am

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.
A - ha, a - ha. Ba - by, yeah, yeah.

F/A G/A Am

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.
A - ha, yeah, yeah. Ba - by, a - ha.

F/A G/A Am

A - ha, hush dat fuss. Ev - 'ry - bo - dy move to the back of the bus.
A - ha, ba - by. A - ha, yeah, yeah.

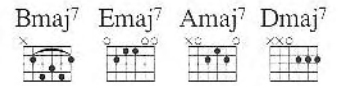
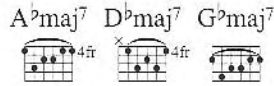
F/A G/A Am *Repeat ad lib. to fade*

Do you wan - na bump and slump with us? We the type of peo - ple make the club get crunk.
Ba - by, yeah, yeah. A - ha, a - ha.

SHE'S ALIVE

Words & Music by
André Benjamin & Kevin Kendricks

♩ = 72



A boy to raise at



a young age. No help from him but she's a - live. To

Gm A7 Gm A7 Gm A7

be made strong, but all a - lone, must be a pain but she's a - live...

Dm Ebmaj7

The year was nine -
Spoken: I was scufflin' going to school, I was scufflin' working at night,

A^bmaj7 D^bmaj7

-teen sev - en - ty five. That night crick - ets cried, they knew what was go - ing
and you know what? I truly believe and that's what I tell a lot of parents. Single parents,

Cmaj7 Ebmaj7

down. Three girls tra - vel a -
don't tell me what God can't do. I made sure you had. I never felt like you should be deprived of




-long coun - try road and one says she thinks it's time. This ba - by wants to come right
 anything. If a man didn't want to take care of his child you move on. And that's what I did.







now. A boy to raise at a young age. No
 I moved on.







help from him but she's a - live.____ To be made strong, but







all a - lone, must be a pain but she's a - live.____ A

Gm A7 Gm A7 Gm A7

boy to raise at, at a young age no help from him but she's a - live..

Dm E^bmaj⁷ A^bmaj⁷ D^bmaj⁷ G^bmaj⁷ Bmaj⁷ Emaj⁷ Amaj⁷ Dmaj⁷

Spoken: He always wanted to be a father but he never took care of you. He had

Gmaj⁷ Fmaj⁷ B⁹sus⁴ Cmaj⁷

no money, he had nothing. How can you care about somebody and you never give the welfare of them? A

Gm A7 Gm A7

boy to raise at a young age. No

Gm A7 Dm

help from him but she's a - live. To

Gm A7 Gm A7 1. Gm A7

be made strong, but all a - lone, must be a drag but she's a - live...

Dm 2. Gm A7 Dm

A Spoken: And I knew I had to go that road by myself.

Dsus4

She's alive.

SO FRESH, SO CLEAN

Words & Music by André Benjamin, Antwan Patton,
Rico Wade, Patrick Brown & Raymon Murray

♩ = 84

N.C.

Drums

Cm

Ain't no - bo - dy dope_ as me, I'm

Fm

Cm

dressed so fresh, so clean.

(So fresh and so clean, clean.)

Don't you think I'm so sex - y, I'm

Fm Cm

dressed so fresh, so clean. (So fresh and so clean, clean.)

Ain't no - bo - dy dope as me, I'm

Fm Cm

dressed so fresh, so clean. (So fresh and so clean, clean.)

I love when you stare at me, I'm

Fm Cm

dressed so fresh, so clean. (So fresh and so clean, clean.)

Rap: Sir Luscious got gator belts and patty melts and Monte Carlo's
Canary yellow, '70 Seville is on display. My nigga

Fm



Cm



and El Dorado's I'm waking up out of my slumber feeling like Ralo. So follow it's your time at the Apollo, minus the Bungle whipped it up so I gone get my rims today, so a nigga can ride out to the colourful hideout, I'm a show you how to wild out like

Fm



Cm



Kiki Shepard, what about a ho in a leopard-print? Teddy Prendergrass cooler than Freddie Jackson, sippin' a Jack Trippa. Let me be bambino on your snippas, YKK on yo zippa lick you like a lizard. When I'm

Fm



Cm

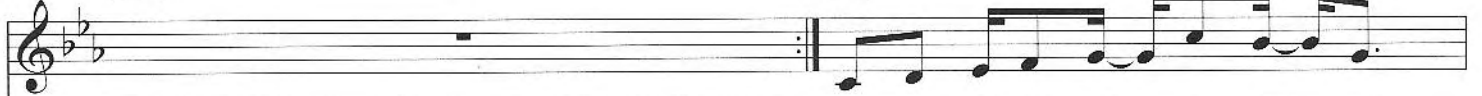


milkshake in a snowstorm. Left my throat warm in the dorm room at the AU. We do, hey you and might do some cake too. But you slizzard or sober 6 million ways to fold ya. Like Noah I get crews to choose and you get pretty deep. But I

Fm

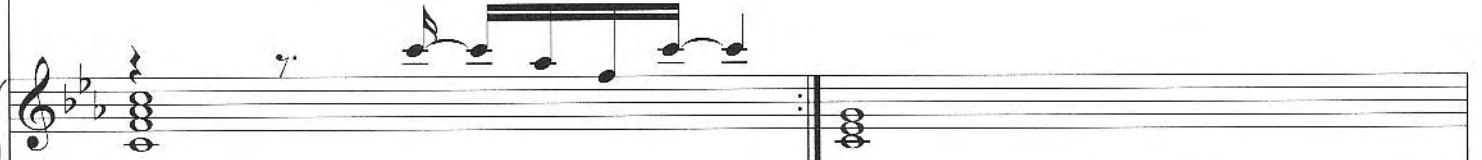


Cm



must have me mistaken with statements that you make. 'Cause
call yo ass round 8-ish I know you'll be there for me. 'Cause

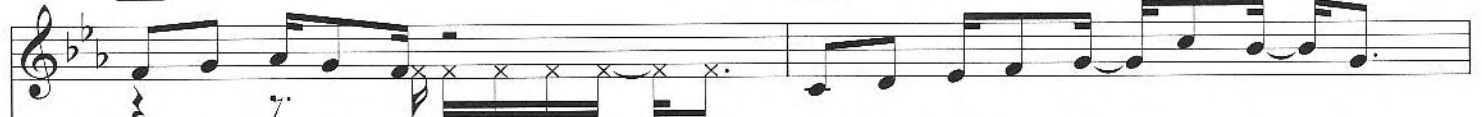
ain't no - bo - dy dope_ as me,___ I'm



Fm

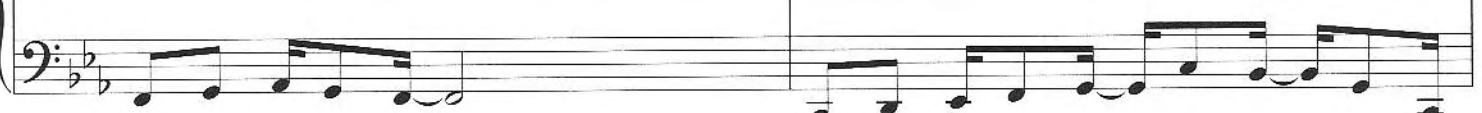


Cm



dressed so fresh, so clean.
(So fresh and so clean, clean.)

Don't you think I'm so___ sex - y,___ I'm



Fm

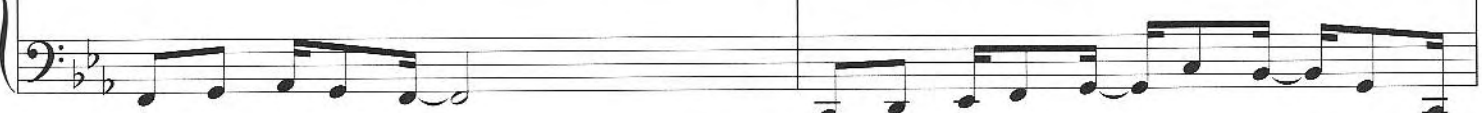
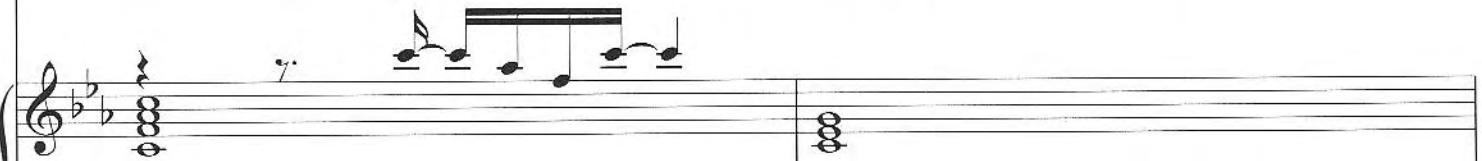


Cm



dressed so fresh, so clean.
(So fresh and so clean, clean.)

Ain't no - bo - dy dope_ as me,___ I'm



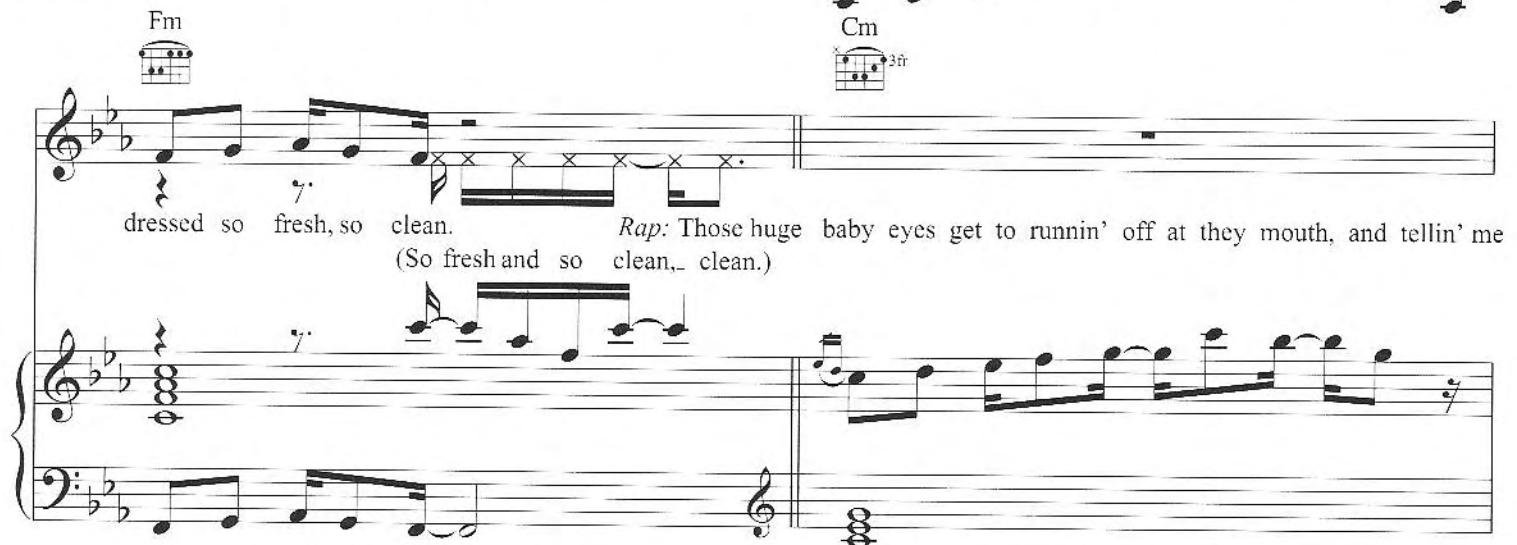
Fm Cm *To Coda* 

dressed so fresh, so clean. (So fresh and so clean, clean.) I love when you stare at me, I'm



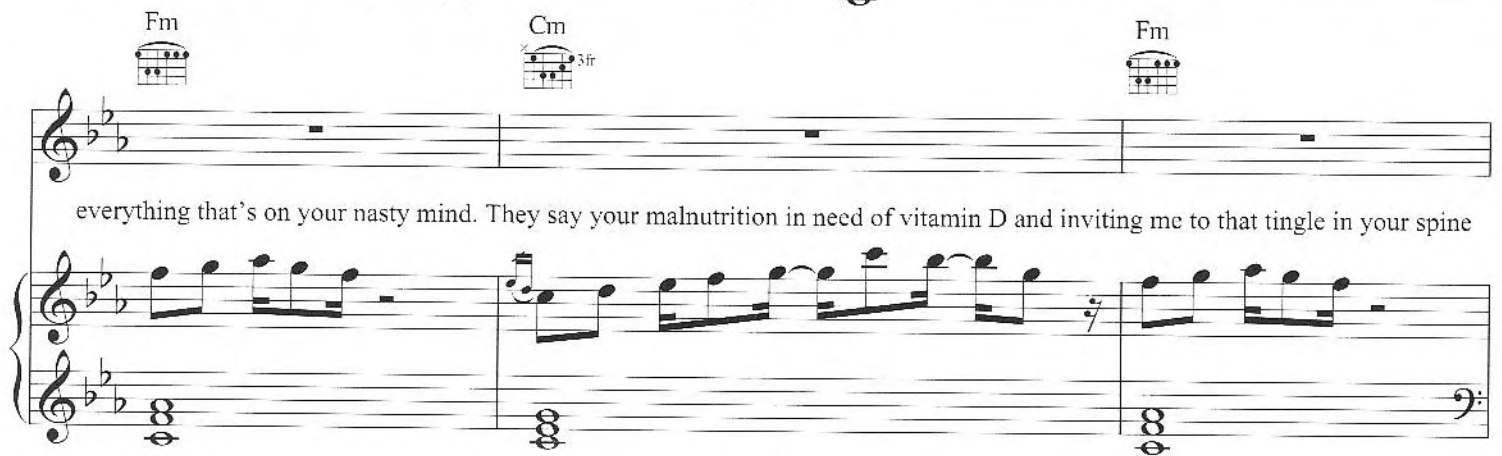
Fm Cm

dressed so fresh, so clean. (So fresh and so clean, clean.) *Rap:* Those huge baby eyes get to runnin' off at they mouth, and tellin' me




Fm Cm Fm

everything that's on your nasty mind. They say your malnutrition in need of vitamin D and inviting me to that tingle in your spine



Cm Fm

I love who you are, I love who ya ain't, you're so Ann Frank. Let's hit the attic to hide out for 'bout two weeks. With

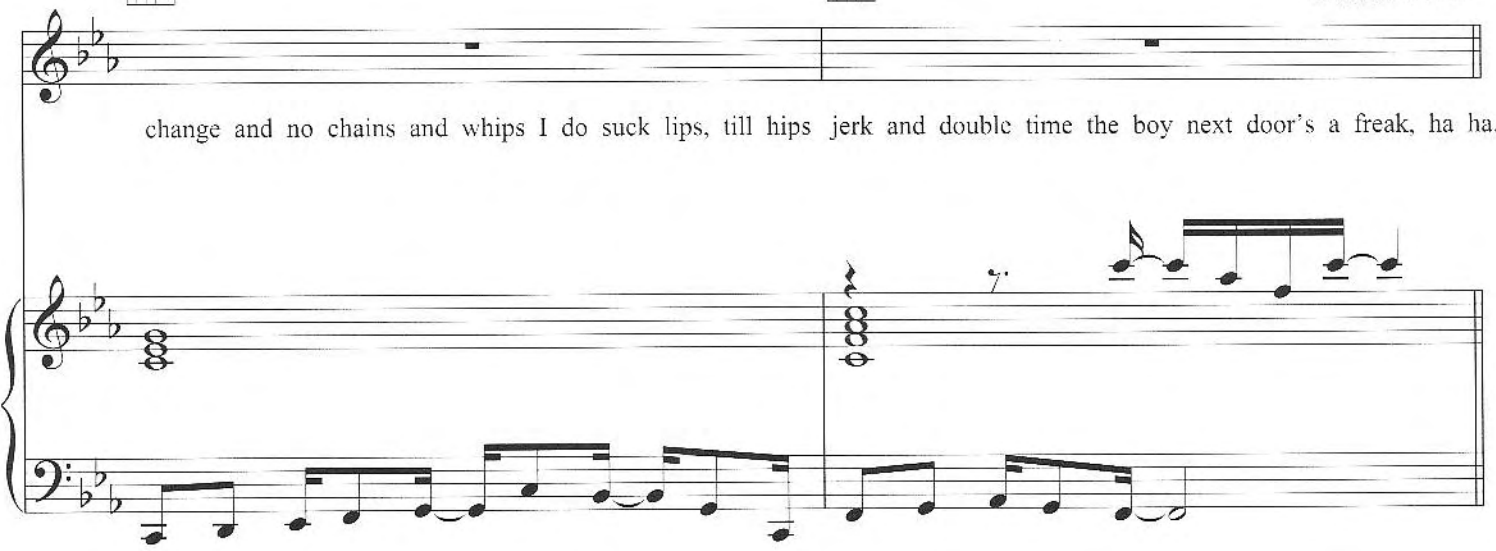


Cm 

Fm 

D.S. al Coda

change and no chains and whips I do suck lips, till hips jerk and double time the boy next door's a freak, ha ha.

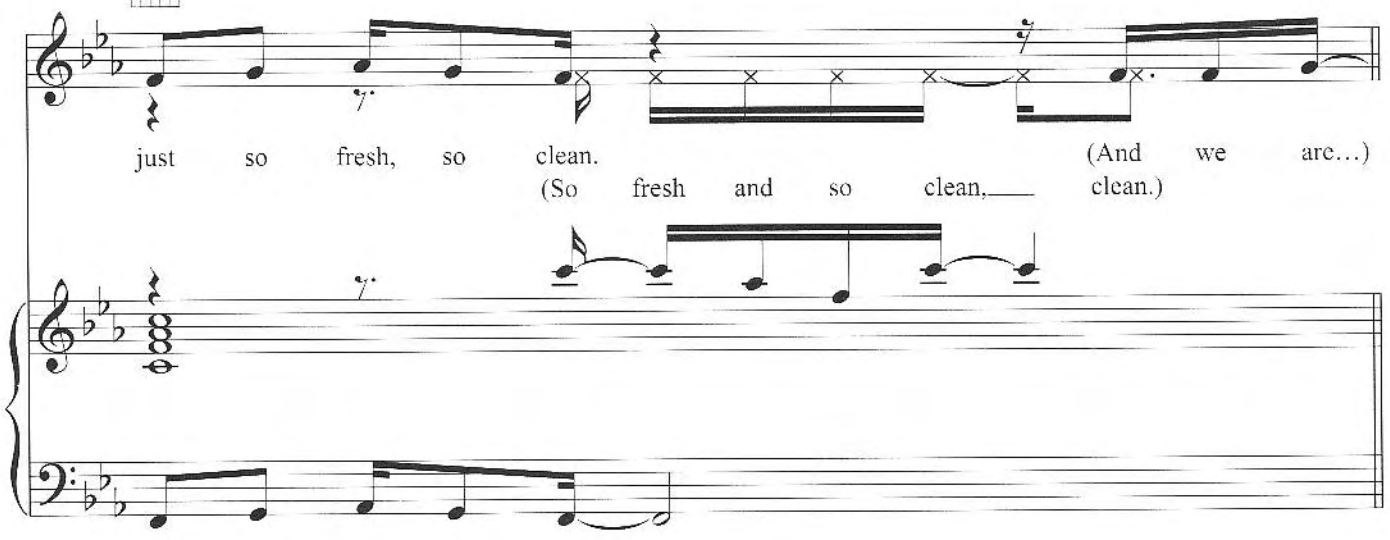


Musical score for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

♠ *Coda*

Fm 

just so fresh, so clean. (So fresh and so clean, (And we are...) clean.)

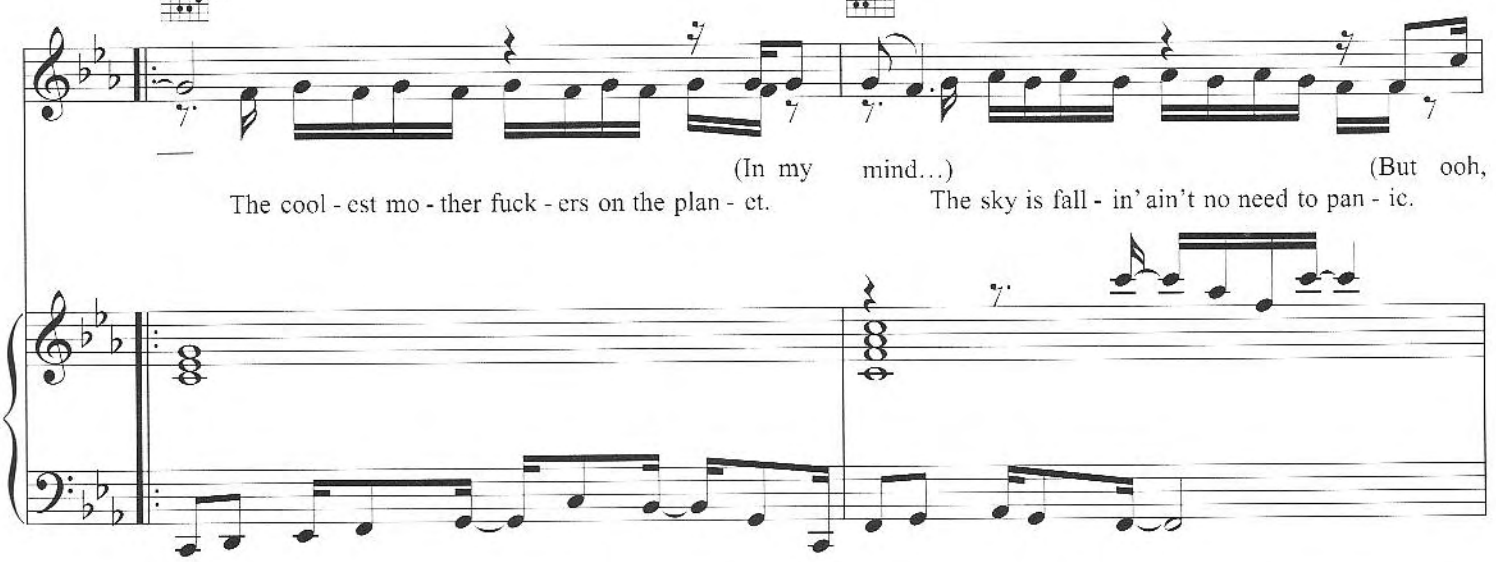


Musical score for the Coda section, including vocal line and piano accompaniment. The piano part continues with the same accompaniment style as the first system.


Cm 

Fm 

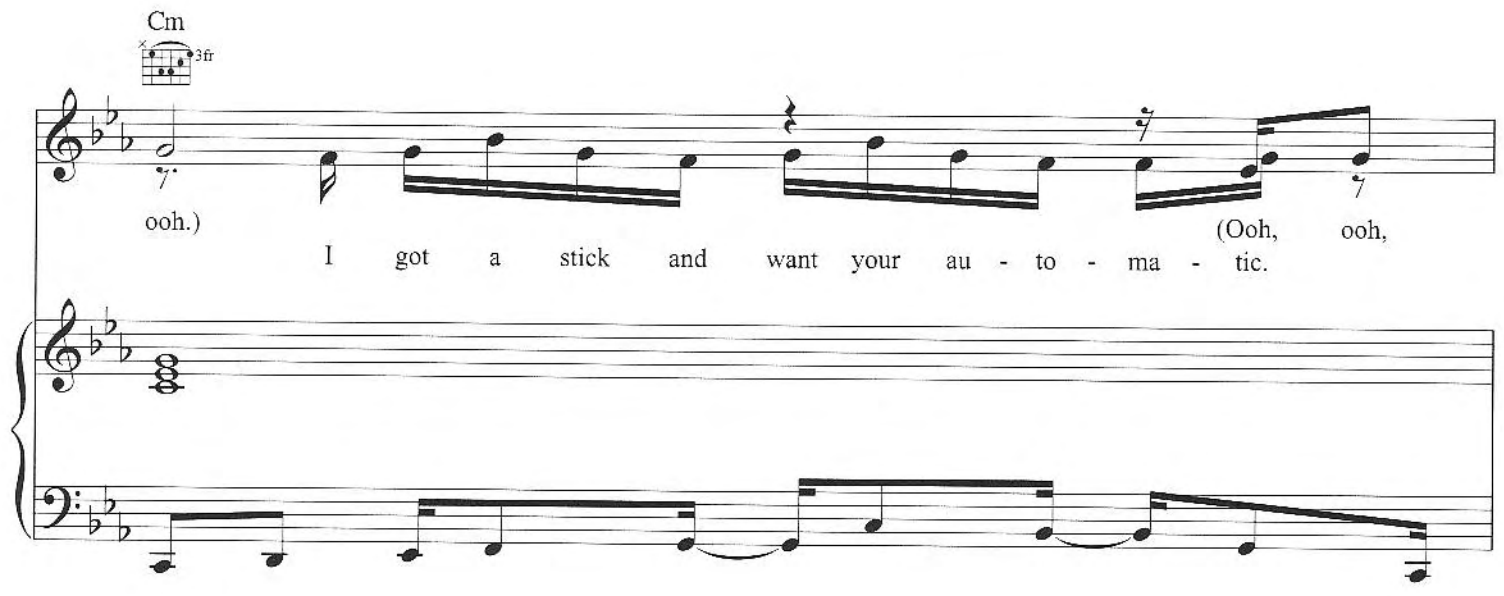
The cool - est mo - ther fuck - ers on the plan - ct. (In my mind...) (But ooh, The sky is fall - in' ain't no need to pan - ic.




Musical score for the second system, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

Cm 



ooh.) I got a stick and want your au - to - ma - tic. (Ooh, ooh,



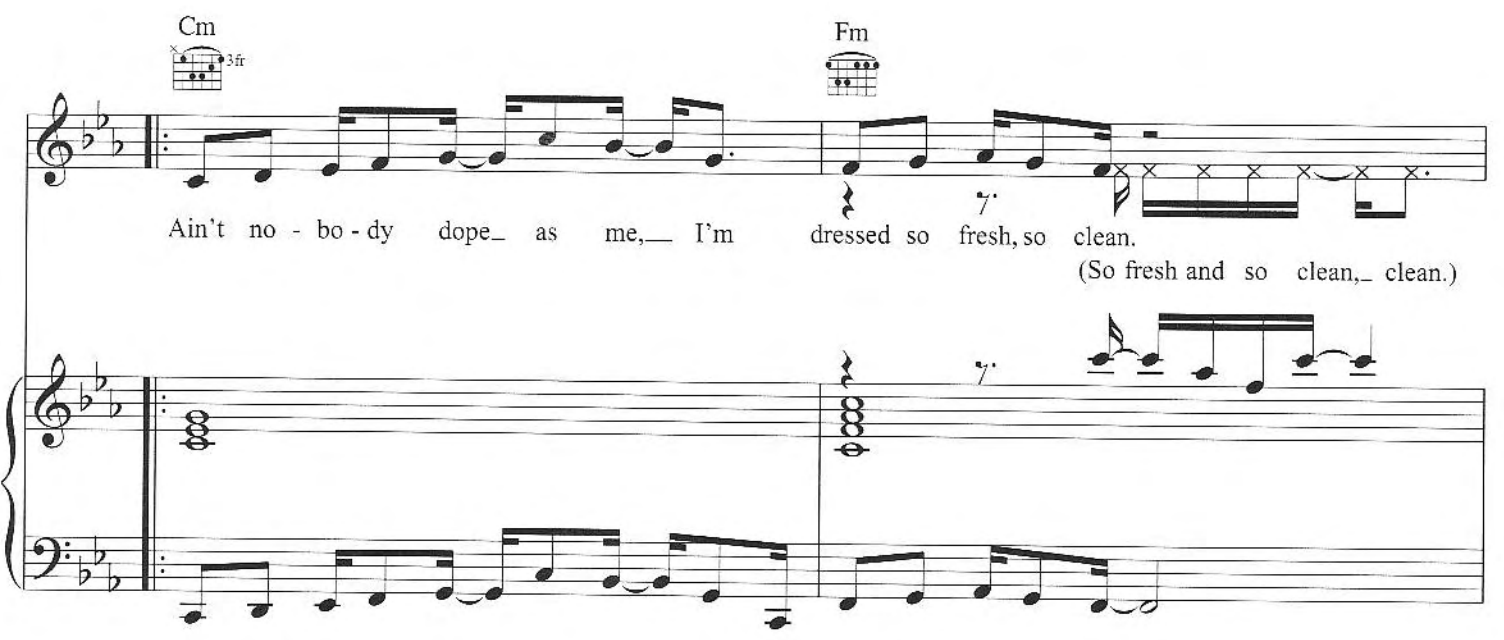
1. Fm  | 2. Fm 

ooh.) Com - pa - ti - ble, cre - at - ed in the at - tic. (And we are...) ooh.) Com - pa - ti - ble cre - at - ed in the at - tic.



Cm  | Fm 

Ain't no - bo - dy dope_ as me, I'm dressed so fresh, so clean. (So fresh and so clean, clean.)



Cm  3fr

Fm 

Don't you think I'm so sex - y, I'm dressed so fresh, so clean.
(So fresh and so clean, clean.)





Cm  3fr

Fm 

Ain't no - bo - dy dope as me, I'm dressed so fresh, so clean.
(So fresh and so clean, clean.)

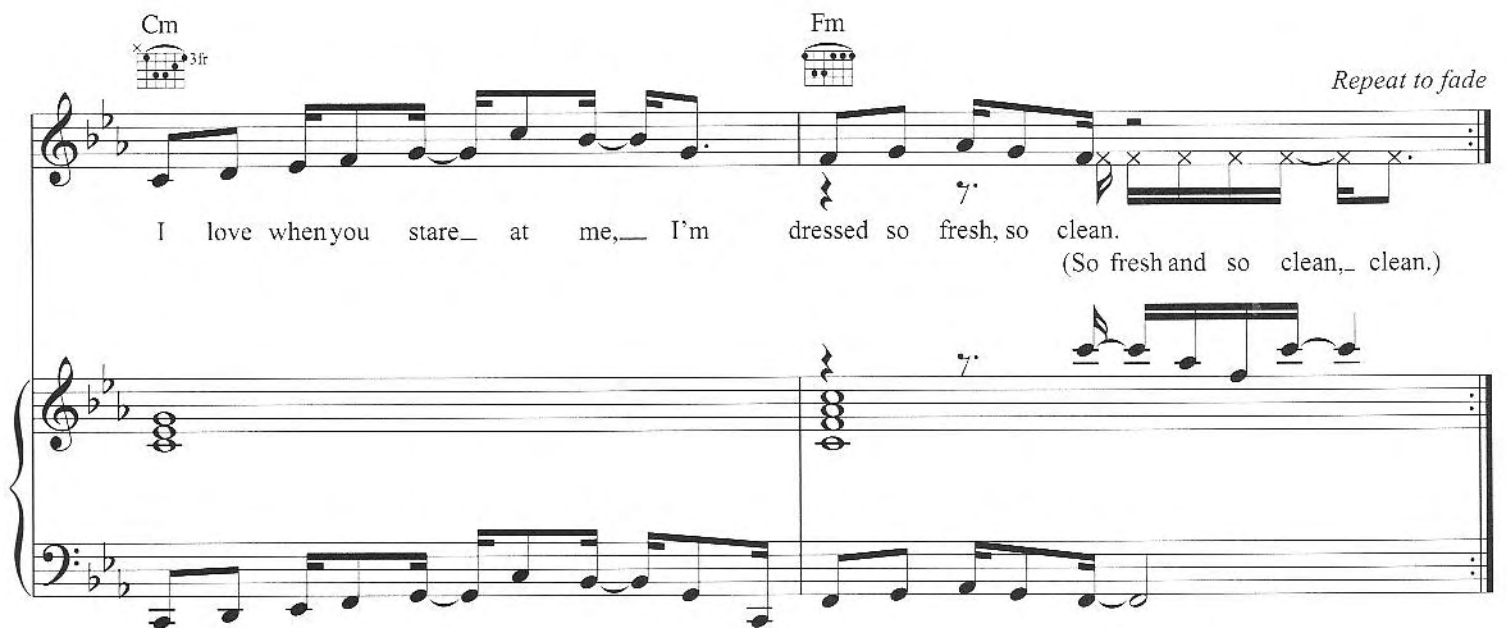


Cm  3fr

Fm 

I love when you stare at me, I'm dressed so fresh, so clean.
(So fresh and so clean, clean.)

Repeat to fade



not clashin', not at all but see my nigga went to do a little actin'. Now that's for
 looking at them, there, there on the dance floor, now they go me in the middle feeling like a man whore,

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The piano part includes a bass line with notes and rests, and a right-hand part with chords. An 8va marking is present under the piano part.

anyone askin' give me one pass em'. Drip drip drop there goes an ear-gasm, now you cumin' out the side of your face. We're tappin'
 specially the big girl, big girls need love too no discrimination here, squirrel. So keep your hands off my cheeks, and let me

The second system of music continues the vocal line and piano accompaniment. The piano part includes a bass line with notes and rests, and a right-hand part with chords. An 8va marking is present under the piano part.

right into your memory banks (thanks!). So click it or ticket lets see your seat belt fastened.
 study how you ride the beat, you big freak! Skinny slim women got the camel toe within them. You can

The third system of music continues the vocal line and piano accompaniment. The piano part includes a bass line with notes and rests, and a right-hand part with chords. An 8va marking is present under the piano part.

Trunk rattlin' like two midgets in the back seat, wrasling, speakerbox vibrate the tag, make it
 hump them, lift them, bend them, give them something to remember. Yell out

The fourth system of music continues the vocal line and piano accompaniment. The piano part includes a bass line with notes and rests, and a right-hand part with chords. An 8va marking is present under the piano part.

sound like you got aluminium cans in a bag. But I know ya'll wanted that 808 can you timber when you fall through the chop shop. Take a deep breath and exhale your ex

(8) ... 8^{vb}

feel that B-A-S-S, bass. But I know ya'll wanted that 808 can you male friend, boyfriend was boring as hell. Now let me listen to the stories you tell and we can make

(8) ... Cm⁷ 8^{vb}

feel that B-A-S-S, bass. moves like a person in jail. On the low, hoe. I like the way you move.

(8) ... 8^{vb}

I like the way you move. (Who - oo - ooh!)

(8) ... 8^{vb}

A^bmaj⁷/C



I love the way— you move.— I love the way,

G⁷/C



Cm⁷



I love the way. I love the way— you move.—

(8)...

A^bmaj⁷/C



I love the way— you move.— (Who - ooh - ooh!) I love the way— you move.—

1.

G⁷/C



I love the way, I love the way. Rap: The whole room fell

(8).....

2.

G⁷/C



Cm



I love the way. Hey, ba - by, girl don't you stop me. Come_

Cm⁷



A^bma⁷/C



_ on ba - by, dance all a - round me. You so fine, (so fine)

G⁷/C



you so fine. You drive me out - ta my mind.. Out - ta my mind..

Cm



Cm⁷



If I could, I would just be with you ba - - by.

A^bmaj⁷/C



Ooh, 'cause you like me and ex-cite me, and

(8)...

8^{vb}

G⁷/C



Cm⁷



you know you got me ba-by. I like the way you move.

8^{vb}

8^{vb}

I like the way you move. (Whoo - oo - ooh!)

(8)...

8^{vb}

A^bmaj⁷/C



G⁷/C



Repeat ad lib. to fade

I love the way you move. I love the way, I love the way.

8^{vb}

8^{vb}

THE WHOLE WORLD

Words & Music by André Benjamin,
Antwan Patton, David Sheats & Michael Render

$\text{♩} = 120$ $\text{♩} = \text{♩}^3$

N.C. $F\#m$ $C\#$ 4fr

Yeah, I'm a - fraid, like I'm scared as a dog but I've got

L.H. $L.H.$ optional

D $G\#7sus4$ 4fr $C\#m$ 4fr $F\#m$

a new song and I want y'all to sing a - long.

$C\#$ 4fr D $G\#7sus4$ 4fr $C\#m$ 4fr

Sing a - long. See

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment with a right-hand (R.H.) and left-hand (L.H.) part, and guitar chord diagrams. The first system starts with a 'N.C.' (no capo) instruction and features chords F#m and C# (4fr). The second system includes chords D, G#7sus4 (4fr), C#m (4fr), and F#m. The third system includes chords C# (4fr), D, G#7sus4 (4fr), and C#m (4fr). The tempo is marked as quarter note = 120, and there is a triplet notation at the beginning.

F#m C# D

this is the way — that we walk — on a sun - ny day — when it's rain - in' in - side.

G#7sus4 C#m F#m C#

— and you're all — a - lone. — All — a - lone.

D G#7sus4 C#m F#m C#

— yeah. 'Cause the whole world loves it when you don't get

D G^{#7}sus⁴ C[#]m F[#]m C[#]

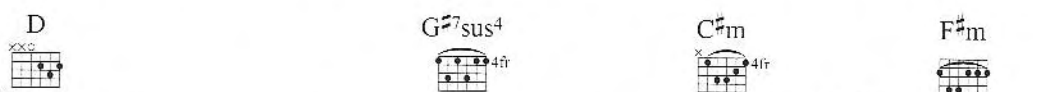

down. (Bah, bah - da, bah, bah, bah - da da.)
 And the whole world loves it when you make that




D G^{#7}sus⁴ C[#]m F[#]m C[#]


sound. (Bah, bah - da, bah bah, bah - da da.)
 And the whole world loves it when you're in the



D G^{#7}sus⁴ C[#]m F[#]m


news. (Bah, bah - da, bah, bah, bah - da da.)
 And the whole world



C#



D



G#7sus4



C#m



loves it when you sing the blues. (Bah, bah - dah, bah bah, bah - da da.

N.C.

1. Take a little trip, hater pack up yo' mind, look forward not behind, then you'll see what you find. I
2. Player I grind, my focus is crime, raw with the rhyme, I'm slick with the slime. My

caught a sucker dyin' 'cause he thought could rhyme. Now if his momma is a quarter daughter must be a dime. I gotta
words are diamonds dug out a mine, spit 'em, polish, look how they shine.

meet her, don't take no shorts I don't use abbrever, I don't even play the radio neither,
Glitter, glisten, gloss, floss I catch a beat runnin' like Randy Moss.

only if I need to know the sports or the weather. I'm a cool type of brother but yep, your head I'll sever from the Ride dat bitch off like a brand new horse. I'm rollin' my stones, gatherin' no moss.

2° only

neck - see ain't nuttin' changed, hit the stage, set a date sucker, in battle we can engage. I'll Mmi I'm comin' I hope you get off or rock your boat like Aaliyah then talk.

slice you, wife you, marry you, divorce you, throw the Porsche at you, is what I'm forced to do. With my Back, back, forth, forth. Get that sailor on course, course

back against the wall, crack his back y'all. Naw, it ain't went nowhere like havin' hair with stylin' make that track a corpse, corpse. Rap, roll, utterly rocked with my

1.

gel in it, throw a curl in it. Dread that nappy shit up, thow a shell in it. Whatever floats your boat, or finds your lost remote and mouth to the mic and my hand on my cock,

this for dem niggaz workin' at the airpo't who got laid off, I take my shades off. If you look

2.

D.S. al Coda

straight in my eyes, you still might see a disguise 'cause the Cadillac OutKast just won't stop. 'Cause the

⊕ *Coda*

N.C.

Turn on the T.V. and everything is lookin' dismal, went in the bathroom medicine cabinet Pepto-Bismal,

need it for my stomach 'cause my tummy kinda aches like a junkie on withdrawal, fresh up off the plate,

wait, back to the enemy of the state is the Republicans or Democratic candidate

debate, now even the black box hold the fate, clueless like Shaggy and Scooby befo' commercial break.

Hate, extreme prejudice, let's dismiss this if you want to you can dub it to your hit list.

I know you gon' to, we in this to replenish yo musical wish list. When it come to this music we stay

relentless. Pursuing all that's persuable. Doing God's willing all things that are doable. The only liable limitation is yourself. Dre

F^m

set it on the right and I'll set it on the left, 'cause the whole world

loves it when you don't get down. (Bah, bah - da, bah, bah, bah - da da.) And the

C[#] 4fr D G⁷sus⁴ 4fr C[#]m 4fr

F#m C# D G#7sus4 C#m

whole world loves it when you make that sound. (Bah, bah - da, bah bah, bah - da da.) And the

F#m C# D G#7sus4 C#m

whole world loves it when you're in the news. (Bah, bah - da, bah, bah, bah - da da.) And the

F#m C# D G#7sus4 C#m

Repeat ad lib. to fade

whole world loves it when you sing the blues. (Bah, bah - da, bah bah, bah - da da.)

Arranged for piano, voice & guitar.

The Best Of



B.O.B.

HEY YA!

**THE LOVE BELOW (INTRO)/
LOVE HATER**

MS. JACKSON

ROSA PARKS

ROSES

SHE'S ALIVE

SO FRESH, SO CLEAN

THE WAY YOU MOVE

THE WHOLE WORLD

