

UNDERNEATH IT ALL

Words and Music by DAVID A. STEWART
and GWEN STEFANI

Moderate Reggae

E

F#m/C#

E

F#m/C#

8^{va}

E

F#m/C#

E

F#m/C#

E

F#m/C#

E

F#m/C#

It's times when I want some - one more, _____ a - some-one more like me, _____

E

F#m/C#

E

F#m/C#

and there's times when this _ dress re - hear - sal seems in - com - plete, _____ but



Musical notation for the first system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature.

you see the col - ors in me like no one else
you give me the most gor - geous sleep that I've ev - er had,

Musical notation for the second system, including piano accompaniment for the first system.

loco



Musical notation for the third system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature.

and be - hind your dark glass - es you're, you're some - thing else.
and when it's real - ly bad, I guess it's not that bad.

Musical notation for the fourth system, including piano accompaniment for the third system.



Musical notation for the fifth system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature.

And you're real - ly love - ly un - der - neath it all,

Musical notation for the sixth system, including piano accompaniment for the fifth system.

Sub throughout



Musical notation for the seventh system, including treble and bass clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature.

and you want to love me un - der - neath it all.

Musical notation for the eighth system, including piano accompaniment for the seventh system.

E A B A

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

E A 1. B B^{SUS} B/A

and you're real - ly love - ly.

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

You know some real bad tricks and you need some dis - ci - pline,

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

but late - ly you've been try - ing real hard and giv - ing me your best, and

2.



love - ly. It's so man - y moons that we have seen.

(Sub)



loco



a - stum - bl - ing back next - to me. 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. For

E A

real, 'cause un - der - neath it all, you are my real Prince Charm - ing. Like the

Sub throughout

B A E A

heat from the fi - re you were al - ways burn - ing. An - y - time you're a - round my bod - y keeps call - ing for your

B A E A

touch, your kiss - es and your sweet ro - manc - ing. There's an - oth - er side of you a - dis a - wom - an here a - dore. A -

B A E A

-side from your tem - per ev - 'ry - thing else se - cure. You - 're good for me, ba - by; of that I'm sure, 'cause



o - ver and o - ver a - gain_ I want more. You've used_ up all_ your cou - pons and

(Sub cont' d)



all you've got_ left is_ me, and some - how I'm full of for - give - ness; I



guess it's meant_ to be.

loco



But you're_ real - ly love - ly_ un - der - neath_ it all,

E⁵ A⁵ B⁵ A⁵

and 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,

Sub to end

E A B A

and you're ___ real - ly love - ly.

E A B A

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

E A B A

and you want to love me un - der - neath it all.

E A B A

And I real - ly love you un - der - neath it all,

E A B A

and you're real - ly love - ly.

E A B A E

Play 4 times

Mm mm mm un - der - neath it all.