

# HERE

Words and Music by ISAAC HAYES, COLERIDGE TILLMAN,  
ALESSIA CARA, WARREN FELDER,  
ANDREW WANSEL, ROBERT GERONGCO,  
SAMUEL TIGLEY and TERENCE LAM

Half-time Shuffle

$\text{♩} = 61$



(Spoken:) I guess for now you've got the last laugh.

*mf*




With pedal

F/C Bm7b5 Bbmaj7 Dm

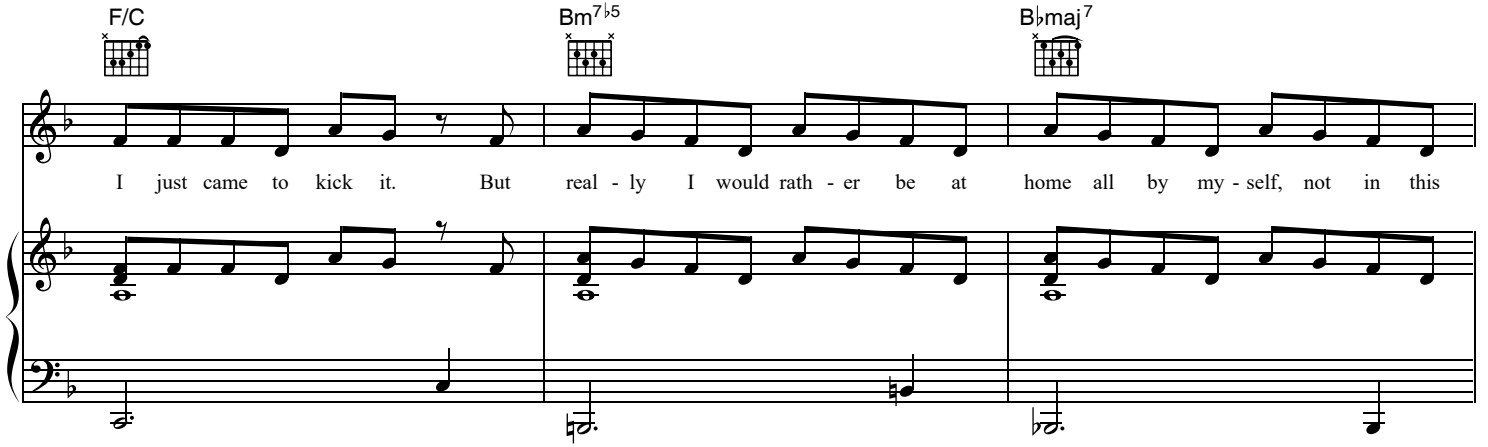
I'm sor - ry if I seem un - in - t'rest - ed, or I'm not lis - ten - ing, or




F/C Bm7b5 Bbmaj7 Dm

I'm in - dif - fer - ent. Tru - ly, I ain't got no bus' - ness here, but since my friends are here,

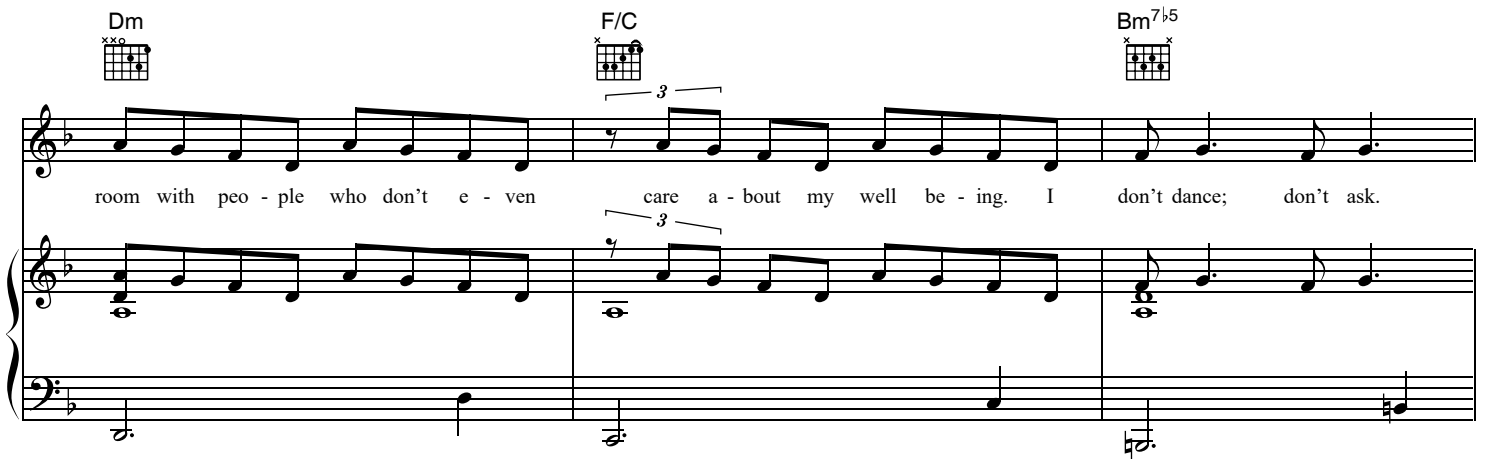
F/C  Bm<sup>7</sup><sub>5</sub>  Bbmaj<sup>7</sup> 




I just came to kick it. But real - ly I would rath - er be at home all by my - self, not in this



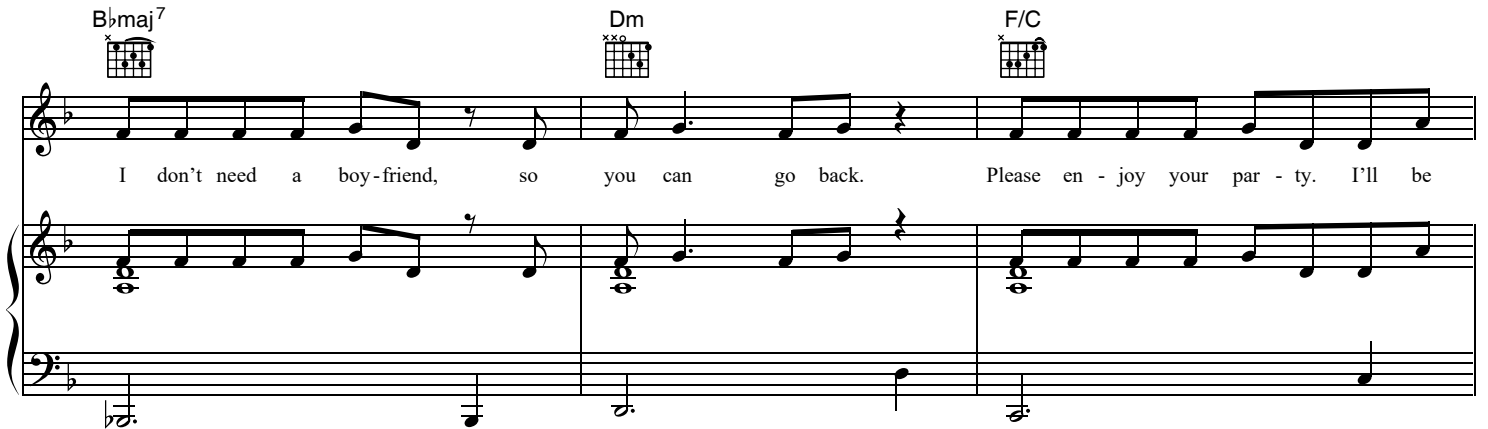
Dm  F/C  Bm<sup>7</sup><sub>5</sub> 




room with peo - ple who don't e - ven care a - bout my well be - ing. I don't dance; don't ask.



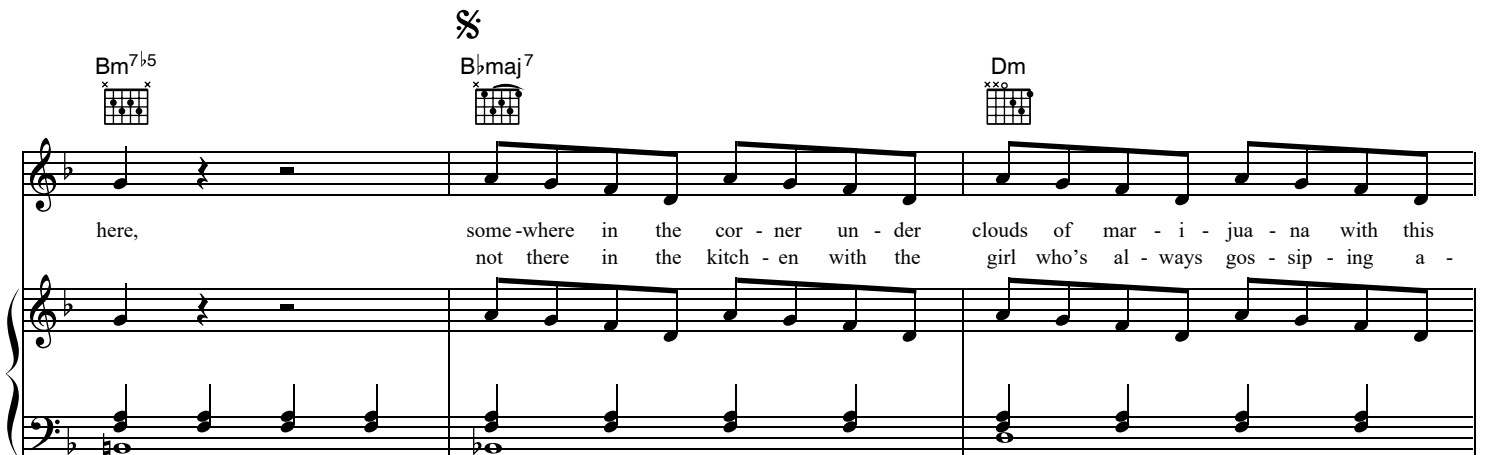
Bbmaj<sup>7</sup>  Dm  F/C 




I don't need a boy - friend, so you can go back. Please en - joy your par - ty. I'll be




Bm<sup>7</sup><sub>5</sub>  Bbmaj<sup>7</sup>  Dm 




here, some - where in the cor - ner un - der clouds of mar - i - jua - na with this  
not there in the kitch - en with the girl who's al - ways gos - sip - ing a -




F/C  Bm<sup>7</sup><sub>b5</sub>  B<sup>b</sup>maj<sup>7</sup> 




boy who's hol - lerin'. I can hard - ly hear o - ver this mu - sic I don't lis - ten to. And  
-bout her friends. So tell them I'll be here, right next to the boy who's throw - ing



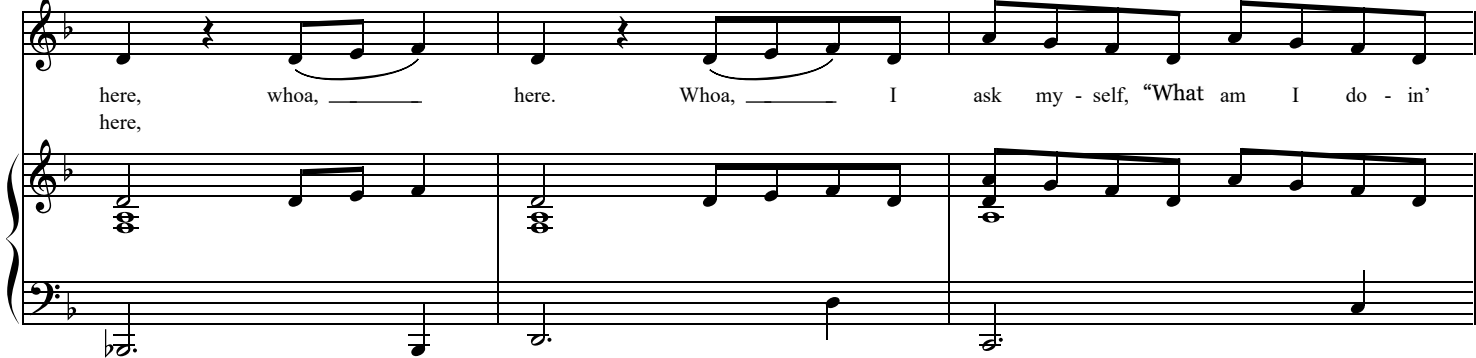
Dm  F/C  Bm<sup>7</sup><sub>b5</sub> 





I don't wan - na get with you, so tell my friends that I'll be o - ver here, whoa, \_\_\_\_\_  
up 'cause he can't take what's in his cup no more. O God, why am I here? Whoa, \_\_\_\_\_




B<sup>b</sup>maj<sup>7</sup>  Dm  F/C 




here, whoa, \_\_\_\_\_ here. Whoa, \_\_\_\_\_ I ask my - self, "What am I do - in'  
here,




Bm<sup>7</sup><sub>b5</sub>  B<sup>b</sup>maj<sup>7</sup>  Dm  To Coda 




here?" Whoa, \_\_\_\_\_ here, whoa, \_\_\_\_\_ here. And I can't



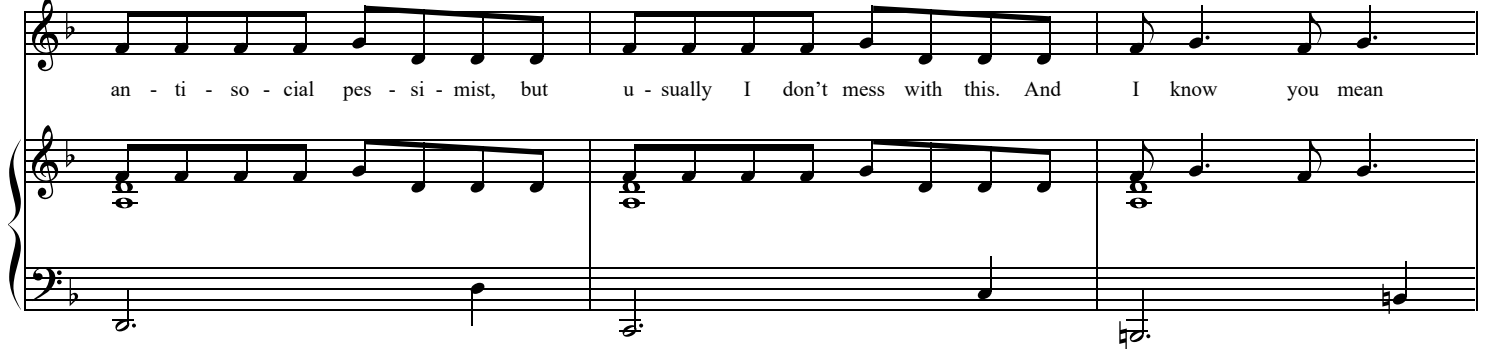
F/C  Bm<sup>7</sup><sub>b5</sub>  B<sup>b</sup>maj<sup>7</sup> 




wait till we can break up out - ta here. Ex - cuse me if I seem a lit - tle un - im - pressed by this, an



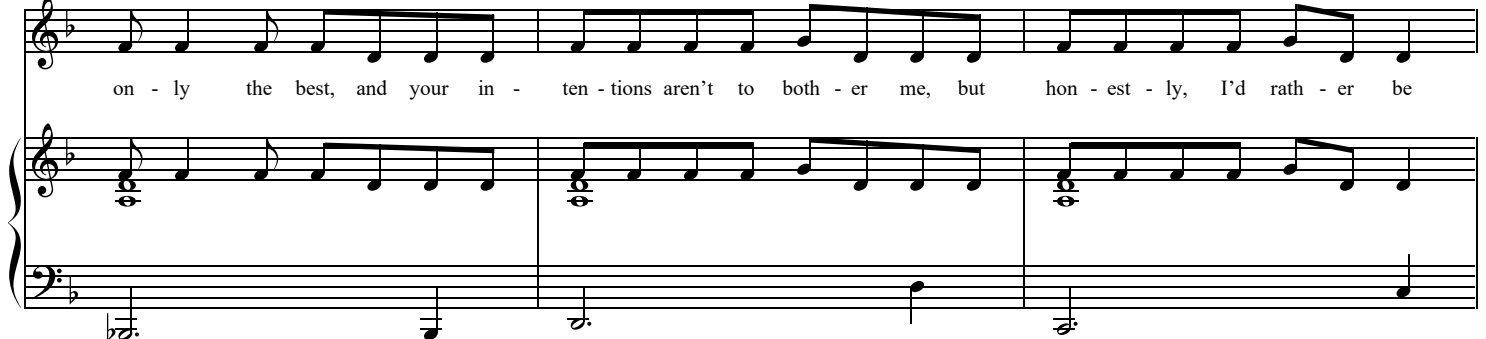
Dm  F/C  Bm<sup>7</sup><sub>b5</sub> 




an - ti - so - cial pes - si - mist, but u - sually I don't mess with this. And I know you mean




B<sup>b</sup>maj<sup>7</sup>  Dm  F/C 




on - ly the best, and your in - ten - tions aren't to both - er me, but hon - est - ly, I'd rath - er be



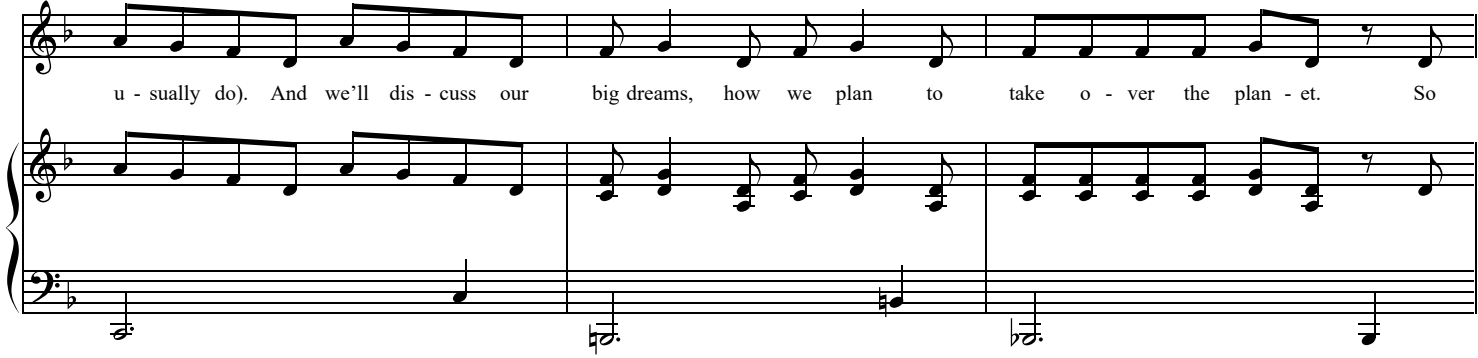
Bm<sup>7</sup><sub>b5</sub>  B<sup>b</sup>maj<sup>7</sup>  Dm 




some - where with my peo - ple; we can kick it and just lis - ten to some mu - sic with a mes - sage (like we




F/C  Bm<sup>7</sup><sub>b5</sub>  B<sup>b</sup>maj<sup>7</sup> 


u - sually do). And we'll dis - cuss our big dreams, how we plan to take o - ver the plan - et. So



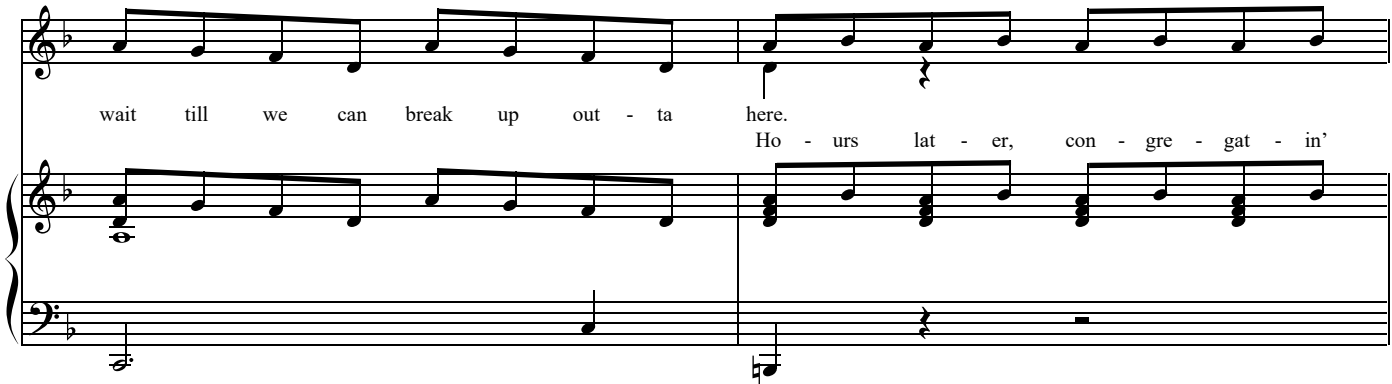
Dm  F/C  Bm<sup>7</sup><sub>b5</sub>  D.S. al Coda

par - don my man - ners, I hope you'll un - der - stand that I'll be here, (ooh,) \_\_\_\_\_

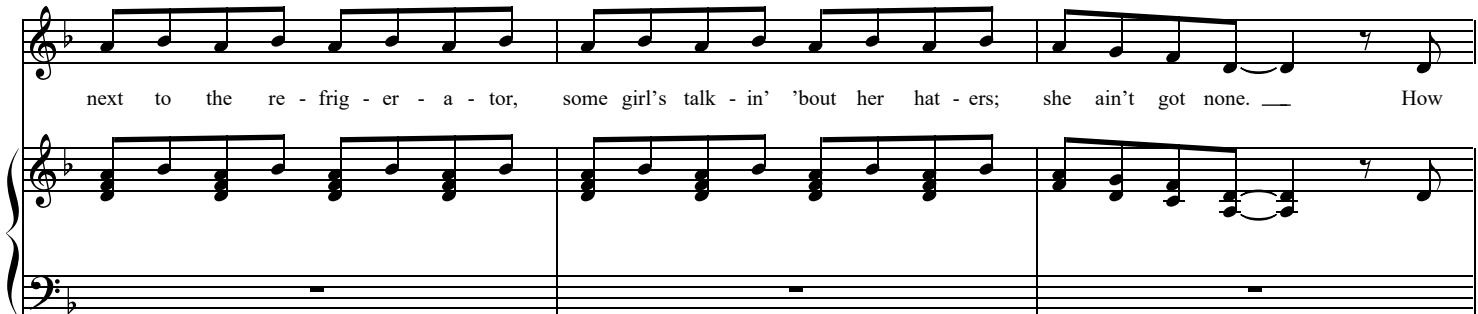


F/C  N.C.



wait till we can break up out - ta here. Ho - urs lat - er, con - gre - gat - in'






next to the re - frig - er - a - tor, some girl's talk - in' 'bout her hat - ers; she ain't got none. — How




did it ev - er come to this? I should - a nev - er come to this. So hol - ler at me, I'll be in the

**Bm<sup>7</sup><sub>b5</sub>**  **B<sup>b</sup>maj<sup>7</sup>** 

car when you're done. I'm stand - off - ish, don't want what you're of - f'ring, and I'm done talk -

**Dm**  **F/C**  **Bm<sup>7</sup><sub>b5</sub>** 

- ing. Aw - f'ly sad \_\_\_\_\_ it had to be that \_\_\_\_\_ way. So tell my peo - ple when they're

**B<sup>b</sup>maj<sup>7</sup>**  **N.C.**

read - y that I'm read - y, and I'm stand - in' by the T - V with my bean - ie low. Yo, I'll be o - ver

Bm<sup>7</sup><sub>b5</sub>                      B<sup>b</sup>maj<sup>7</sup>                      Dm

here,                      whoa, \_\_\_\_\_                      here,                      whoa, \_\_\_\_\_                      here.                      Whoa, \_\_\_\_\_                      I

F/C                      Bm<sup>7</sup><sub>b5</sub>                      B<sup>b</sup>maj<sup>7</sup>

ask my - self, "What am I do - in' here?"                      Whoa, \_\_\_\_\_                      here,                      whoa, \_\_\_\_\_

Dm                      F/C                      Bm<sup>7</sup><sub>b5</sub>

here.                      And I can't wait till we can break up out - ta here.                      (Whoa.) \_\_\_\_\_

*(1st time only)*

B<sup>b</sup>maj<sup>7</sup>                      Dm                      1. F/C                      2. F/C                      N.C.

(Whoa.) \_\_\_\_\_                      (Whoa.) \_\_\_\_\_                      (Whoa.) \_\_\_\_\_