

THE MONSTER

Words and Music by MARSHALL MATHERS,
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Moderate Hip-Hop

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a piano accompaniment with a melody line and a bass line, and guitar chord diagrams. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderate Hip-Hop'. The first system starts with a *mf* dynamic marking. The lyrics are: 'I'm friends with the mon - ster that's un - der my bed. _ Get a-long with the voic-'. The second system continues with: '- es in - side of my head. _ You're try - in' to save _ me; stop hold - in' your'. The third system concludes with: 'breath. _ And you think I'm cra - zy, yeah, _ you think I'm cra - zy, cra - zy.' The guitar chords shown are C#m, B, and A, with some variations in fingering (e.g., 4fr).

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C#m 4fr B A C#m 4fr B





Rap 1: (See additional lyrics)
Rap 2: (See additional lyrics)

A C#m 4fr B A


C#m 4fr B A C#m 4fr B






A C#m 4fr B A

C#m 4fr B A⁵ 5fr C#m 4fr B

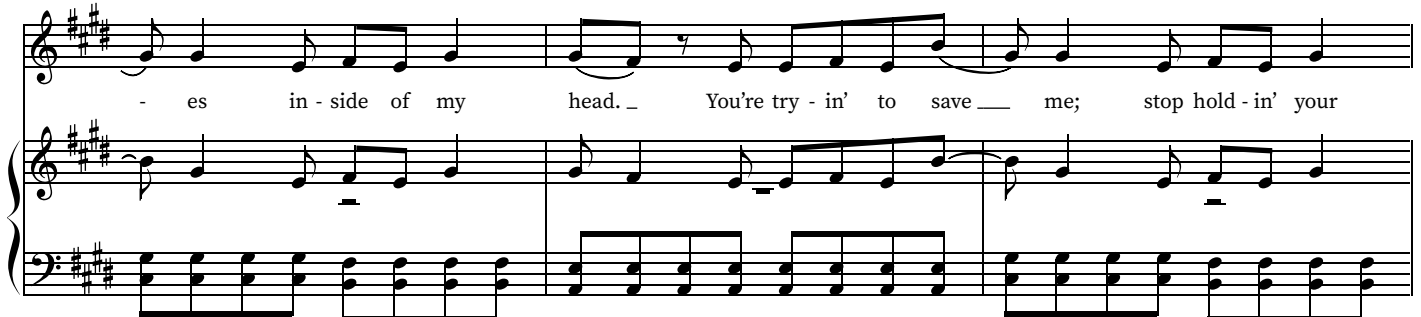
A  C#5  B5  A5 





I'm friends with the mon - ster that's un - der my bed. _ Get a-long with the voic -



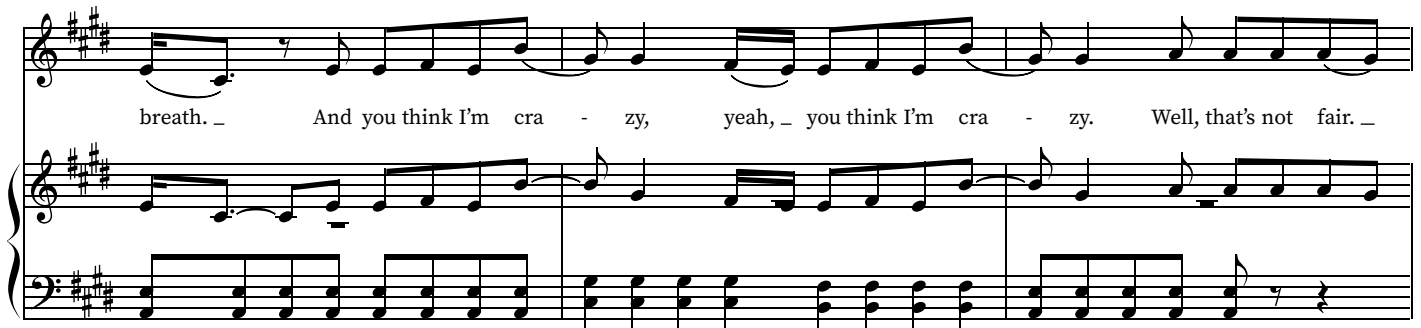
C#5  B5  A5  C#5  B5 





- es in - side of my head. _ You're try - in' to save _ me; stop hold - in' your



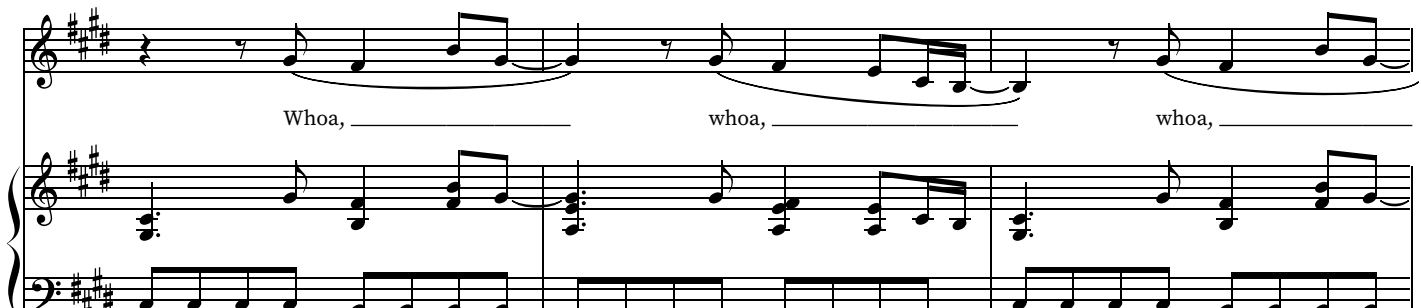
A5  C#5  B5  A5 

breath. _ And you think I'm cra - zy, yeah, _ you think I'm cra - zy. Well, that's not fair. _



C#5  B5  A5  C#5  B5 

Whoa, _ whoa, _ whoa, _



A⁵ C^{#5} B⁵ A⁵

well, that's not fair. ... Whoa, ... whoa, ...

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "well, that's not fair. ...". Above the vocal line are four guitar chord diagrams: A⁵ (5th fret), C^{#5} (4th fret), B⁵, and A⁵ (5th fret). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand.

C^{#5} B⁵ A⁵ C^{#m} B

whoa, ... whoa. ... *Rap 3: (See additional lyrics)*

The second system continues the musical piece. The vocal line has the lyrics "whoa, ..." and "whoa. ...". Above the vocal line are five guitar chord diagrams: C^{#5} (4th fret), B⁵, A⁵ (5th fret), C^{#m} (4th fret), and B. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line and repeat dots. The text "*Rap 3: (See additional lyrics)*" is written below the piano part.

A C^{#m} B A

The third system shows the piano accompaniment for the first three measures of the section. Above the staff are four guitar chord diagrams: A, C^{#m} (4th fret), B, and A. The piano part features a consistent eighth-note bass line and a melodic line in the right hand.

C^{#m} B A C^{#m} B

The fourth system shows the piano accompaniment for the next three measures. Above the staff are five guitar chord diagrams: C^{#m} (4th fret), B, A, C^{#m} (4th fret), and B. The piano part continues with the established rhythmic and melodic patterns.

A C^{#m} B A

The fifth system shows the piano accompaniment for the final three measures of the section. Above the staff are four guitar chord diagrams: A, C^{#m} (4th fret), B, and A. The piano part concludes with the same rhythmic and melodic elements.

C#m B A C#m B

The first system of music consists of two staves. The top staff is the treble clef and the bottom is the bass clef. Above the treble staff are guitar chord diagrams for C#m (4fr), B, and A. The music features a melodic line in the treble and a bass line in the bass, with a consistent harmonic accompaniment.

A C#m B A

The second system continues the musical piece. It includes guitar chord diagrams for A, C#m (4fr), B, and A. The melody and bass line continue with the same harmonic structure.

C#m B A

I'm friends with the mon - ster that's un - der my bed. _ Get a-long with the voic -

The third system introduces the first line of lyrics. The guitar chord diagrams are C#m (4fr), B, and A. The melody and bass line are shown with lyrics underneath.

C#m B A C#m B

- es in - side of my head. _ You're try - in' to save _ me; stop hold - in' your

The fourth system continues the lyrics. The guitar chord diagrams are C#m (4fr), B, A, C#m (4fr), and B. The melody and bass line are shown with lyrics underneath.

A C#m B

breath. _ And you think I'm cra - zy, yeah, _ you think I'm cra -

The fifth system concludes the lyrics on this page. The guitar chord diagrams are A, C#m (4fr), and B. The melody and bass line are shown with lyrics underneath.

A C#5 B5 A5

zy. I'm friends with the mon - ster that's un - der my bed. _ Get a-long with the voic -

C#5 B5 A5 C#5 B5

- es in - side of my head. _ You're try - in' to save _ me; stop hold - in' your

A5 C#5 B5 A5 N.C.

breath. _ And you think I'm cra - zy, yeah, _ you think I'm cra - zy. Well, that's not fair. _

C#5 B5 A5 C#5 B5

Whoa, _ whoa, _ whoa, _

A⁵ C^{#5} B⁵ A⁵

well, that's not fair. — Whoa, — whoa, —

C^{#5} B⁵ N.C.

whoa, — whoa. —

Additional Lyrics

- Rap 1:** *I wanted the fame, but not the cover of Newsweek. Oh well, guess beggars can't be choosy. Wanted to receive attention for my music, wanted to be left alone in public. Excuse me for wanting my cake and eat it, too, and wantin' it both ways. Fame made me a balloon 'cause my ego inflated when I blew. See, but it was confusing. 'Cause all I wanted to do is be the Bruce Lee of loose leaf, abused ink. Used it as a tool when I blew steam. Hit the lottery, ooh wee. But with what I gave up to get was bittersweet. It was like winning a used mink. Ironic 'cause I think I'm gettin' so huge I need a shrink. I'm beginnin' to lose sleep. One sheep, two sheep. Goin' cuckoo and kooky as Kool Keith. But I'm actually weirder than you think, 'cause I'm...*
- Rap 2:** *Now I ain't much of a poet, but I know somebody once told me to seize the moment and don't squander it 'Cause you never know when it all could be over tomorrow. So I keep conjuring, sometimes I wonder where these thoughts spawn from. Yeah, pondering'll do you wonders. No wonder you're losin' your mind the way it wanders. Yodel-odel-ay-hee-hoo. I think you been wandering off down yonder and stumbled onto Jeff VanVonderen. 'Cause I need an interventionist to intervene between me and this monster and save me from myself and all this conflict. 'Cause the very thing that I love's killin' me, and I can't conquer it. My OCD's conkin' me in the head. Keep knockin', nobody's home. I'm sleeptalkin'. I'm just relayin' what the voice in my head's sayin'. Don't shoot the messenger, I'm just friends with the...*
- Rap 3:** *Call me crazy, but I had this vision one day that I'll walk amongst you a regular civilian. But until then, chumps get killed and I'm comin' straight at MC's. Blood get's spilled. And I'll take it back to the days that I get on a Dre track. Give every kid who got played that pumped up feeling. And, sh**, to say back to the kids who played 'em, I ain't here to save the f**king children, but if one kid Out of a hundred million who are going through a struggle feels that it relates, that's great. It's payback. Russell Wilson falling way back in the draft, turn nothin' into somethin'. Still can make that straw into gold, chump. I will spin Rumpelstiltskin in a haystack. Maybe I need a straight jacket. Face facts, I am nuts for real. But I'm okay with that. It's nothin', I'm still friends with the...*