

# UNDERNEATH YOUR CLOTHES

Words and Music by SHAKIRA  
and LESTER A. MENDEZ

Moderately slow

*mf*

Ab<sup>4fr</sup> Db Ab<sup>4fr</sup>

Db Fm Cm<sup>3fr</sup> Db Eb<sup>sus 6fr</sup> Eb<sup>3fr</sup>

You're a song — writ - ten by the hands of God. —  
'Cause of you, — I for - got the smart ways to lie. —

Fm Cm<sup>3fr</sup> Db Eb<sup>sus 6fr</sup> C7/E Fm Cm/Eb<sup>3fr</sup>

— Don't get me wrong — 'cause this might sound to you a bit odd. — But you own the place —  
— Be-cause of you — I'm run - ning out of rea - sons to cry. — When the friends are gone, —

Db Eb C7/E Fm Cm/Eb<sup>3fr</sup> Bbm

— where all my thoughts go hid - ing. Right un - der your clothes — is  
— when the par - ty's o - ver, we will still be - long —

**E♭sus**  
X<sup>0</sup> 3<sup>tr</sup>
**E♭**  
X<sup>0</sup> 3<sup>tr</sup>
**A♭5**  
X<sup>0</sup> 4<sup>tr</sup>
**A♭/C**  
X<sup>0</sup> 3<sup>tr</sup>
**D♭**  
X<sup>0</sup> 3<sup>tr</sup>
**E♭sus**  
X<sup>0</sup> 3<sup>tr</sup>
**E♭**  
X<sup>0</sup> 3<sup>tr</sup>

where I'll find them. — } Un - der - neath your clothes — there's an end - less sto - ry.  
 to each oth - er. — }

**A♭5**  
X<sup>0</sup> 4<sup>tr</sup>
**E♭sus**  
X<sup>0</sup> 3<sup>tr</sup>
**E♭**  
X<sup>0</sup> 3<sup>tr</sup>

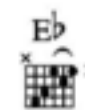
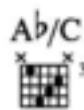
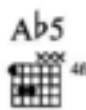
There's the man I chose. — There's my ter - ri - to - ry — and

**Cm**  
X<sup>0</sup> 3<sup>tr</sup>
**Fm**  
X<sup>0</sup> 3<sup>tr</sup>
**B♭m**  
X<sup>0</sup> 3<sup>tr</sup>
**E♭sus**  
X<sup>0</sup> 3<sup>tr</sup>
**E♭**  
X<sup>0</sup> 3<sup>tr</sup>
To Coda

all the things I de - serve — for be - ing such a good — girl, hon - ey. —

1 **A♭5**  
X<sup>0</sup> 4<sup>tr</sup>
**D♭**  
X<sup>0</sup> 3<sup>tr</sup>
2 **A♭5**  
X<sup>0</sup> 4<sup>tr</sup>
**A♭/C**  
X<sup>0</sup> 3<sup>tr</sup>

Un - der - neath your clothes —



— there's an end - less sto - ry. There's the man I chose. — There's my ter - ri - to - ry and



all the things I de - serve — for be - ing such a good — girl,



be - ing such a - a - a - a - a. I love you more than all — that's on the plan - et —



mov-in', walk-in', talk-in', breath-in'. — You know it's true, oh babe, — it's so fun-ny you

F#sus                      F#                      B                      F#/A#  



al - most don't be - lieve it. — As ev - 'ry voice is hang - in' from the si - lence, —




G#m                      F#                      E  


lights are hang - in' from the ceil - ing. — Like a la - dy tied — to her man - ners, I'm



F#sus                      F#                      Fm                      Cm                      Dbmaj7                      Eb6                      Fm                      Cm  


tied up to this feel - ing.



Dbmaj7                      Eb6                      Fm                      Cm                      Db                      Eb sus                      Eb  




Fm Cm Db Eb<sup>sus</sup> Eb Ab<sup>5</sup> Ab/C D.S. al Coda

Un - der - neath your clothes...

CODA Ab<sup>5</sup> Ab/C Db Eb<sup>sus</sup> Eb Ab<sup>5</sup> Ab/C

Un - der - neath your clothes, — ooh. — There's the man I chose. —

Db Eb<sup>sus</sup> Eb Cm Fm

There's my ter - ri - to - ry and all the things — I de - serve — for

Bbm Eb C7/E Fm9

be - ing such a good — girl, — for be - ing such a good — girl. —

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