

Bitches Ain't Shit

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Moderately

C Am Em7

Bitch-es ain't shit.

mp

C Am Em7

Bitch - es ain't shit.

A

C Am7 Em G7

Bitch-es ain't shit but hoes and tricks. Lick on these nuts and suck the dick. Just

C Am Em G

get the fuck out af - ter you're done, and I hops in my ride - to make a quick run.

Detailed description: This system contains the first two measures of the song. The vocal line starts with a treble clef and a common time signature. It features triplets of eighth notes in the first measure, followed by a quarter note and a quarter rest. The second measure continues with eighth notes and a quarter rest. The piano accompaniment consists of a treble and bass clef. The right hand plays chords in the treble clef, while the left hand plays a simple bass line with quarter notes.

Fmaj9 G(add2)

used to know a bitch named E - ric Wright, - we used to roll a-round and fuck - the hoes - at night. -

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and quarter notes. The piano accompaniment features a treble clef with chords and a bass clef with a melodic line that includes a slur over two measures.

Fmaj9 G(add2)

Tight er than a moth-a-fuck-in' gang - sta beats, - and we was ball-in' on the moth-a-fuck - in' Comp - ton streets.

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and quarter notes. The piano accompaniment features a treble clef with chords and a bass clef with a melodic line that includes a slur over two measures.

B

C Am7 Em7 G

Peep, that shit got deep, - and it was on, num-ber one song af - ter num-ber one song.

Detailed description: This system contains the final two measures of the page. The vocal line starts with a treble clef and a common time signature. It features triplets of eighth notes in the first measure, followed by a quarter note and a quarter rest. The piano accompaniment consists of a treble and bass clef. The right hand plays chords in the treble clef, while the left hand plays a simple bass line with quarter notes.

C Am7 Em G

Long as my moth-a-fuck-in'pock-ets was fat, I did-n't give a fuck where the bitch was at. But she was

Fmaj9 G(add2)

hang-in' with a white bitch do-in' the shit she do, suck-in' on his dick just to get a buck or two.

Fmaj9 G(add2)

And the ends _ she got _ meant noth-in' and now she's su-ing'cause the shit she be do-in'ain't

C Am7 Em G

shit. (Bitch-es can't hang with the streets.) She found her-self _ short. _

C **3** **Am7** **Em** **G**

(Now she's tak - ing me to court.) — (Spoken:) It's real conversation for your ass. I

D **C** **Am7** **Em** **G**

once had a bitch named Man - dy May, — I used to be up in them guts like ev - 'ry day. The

C **Am7** **Em** **G**

puss-y was the bomb, had a nig-ga on sprung. I was in love like a moth-a-fuck-a lick-in' the pro - tung. The

Fmaj9 **G(add2)** **3**

hom-ies used to tell me that she was no good, but I'm the ma - ni - ac in black, Mis - ter Snoop East - wood. So

Fmaj9 G(add2)

I fig - ure nig - gas would - n't trip with mine; - guess what, got gaf - fled by - one time. -

E

Dm Am

I'm back in the moth - a - fuck - in' coun - ty jail, - six months on my chest, now it's time - to bail.

C Fmaj9

I gets re - leased on a hot, - sun - ny day, - my nig - ga, D. O. C., and my hom - ey, Doc - tor Dre.

Dm Am

Scooped in a coupe, Snoop, we got the news: - your girl was trick - in' while you's draped in the coun - ty blues.

C

Ain't been out a sec-ond, 'n' al-read-y I got to do some moth-a-fuck-in' chin check-in'.

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one flat (B-flat). It starts with a 7-measure rest, followed by a melodic line with triplets and a 7-measure rest. The lyrics are: "Ain't been out a sec-ond, 'n' al-read-y I got to do some moth-a-fuck-in' chin check-in'." The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

F

C6 **Am7** **Em** **G**

Move up the block as we groove down the block, see my girl's house. Dre, pass the glock.

Detailed description: This system contains the second line of music. The vocal line starts with a 4-measure rest, then continues with the lyrics: "Move up the block as we groove down the block, see my girl's house. Dre, pass the glock." The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

C6 **Am7** **Em**

Kick in the door and I look on the floor. It's my lit-tle cou-sin, Daz, and he's fuck-in' my hoe.

Detailed description: This system contains the third line of music. The vocal line starts with a 4-measure rest, then continues with the lyrics: "Kick in the door and I look on the floor. It's my lit-tle cou-sin, Daz, and he's fuck-in' my hoe." The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

F **G**

Spoken: I uncocked my shit. *I'm heartbroke, but I'm still loked.*

rit.

Detailed description: This system contains the fourth line of music. It features two measures of spoken lyrics: "I uncocked my shit." and "I'm heartbroke, but I'm still loked." The piano accompaniment is minimal, with a right hand playing a few notes and a left hand with a long note. A "rit." (ritardando) marking is present in the piano part.

Man, fuck that bitch.

Three, four.

G

C

Am7

Em

G

Bitch-es ain't shit, but hoes and tricks.

Lick ³ on these nuts and suck the dick.

C

Am7

Em

G

Get the fuck out af - ter you're done,

and I hops in my ride _ to make a quick run. _ I

Fmaj9

G(add2)

used to know a bitch named E - ric Wright; _ we used to roll a - round and fuck the hoes at night. _

Fmaj9 G(add2)

Tight-er than a moth-a-fuck-in' gang - sta' beat, - and we was ball-in' on the moth - a - fuck - in' Comp-ton streets.

H

C Am7 Em G

Peep, that shit got deep, and it was on, num-ber one song af-ter num-ber one ___ song.

C Am7 Em G

Long as my moth-a-fuck-in' pock-ets was fat, _ I did-n't give a fuck where the bitch was at. _ But she was

Fmaj9 G(add2)

hang-in' with a white bitch, do-in' the shit _ she do, suck-in' on his dick just to get a buck or two.

Fmaj9 G(add2)

And the ends _ that she got _ meant noth-in', and now she's su - in''cause the shit she be do - in'ain't

I

C Am7 Em7 G

shit. (Bitch-es can't hang with the streets.) She found her-self _ short. _

C Am7 Em G

(Now she's tak - in' me to court.) That's some real con-ver-sa - tion for your

C Am7 Em G

ass. (Bitch - es can't hang with the streets.)

C Am7 Em G

(Bitch-es can't hang with the streets.)

8va

This system contains the first musical score. It consists of three staves: a vocal staff in treble clef, a piano staff in treble clef, and a piano staff in bass clef. The vocal staff has a melody with lyrics "(Bitch-es can't hang with the streets.)" and chord markings C, Am7, Em, and G above it. The piano accompaniment includes a right-hand part with a melodic line and an 8va (octave) marking, and a left-hand part with a bass line.

J C Am7 Em G

(Bitch-es can't hang with the streets.)

8va

This system is identical to the first, but it begins with a section marker 'J' in a box. The musical notation, including the vocal melody, piano accompaniment, and lyrics, is the same as in the first system.

C Am7 Em G Repeat and Fade

(Bitch-es can't hang with the streets.)

8va

This system is identical to the first, but it ends with the instruction "Repeat and Fade" in bold text. The musical notation, including the vocal melody, piano accompaniment, and lyrics, is the same as in the first system.