

Gb

F

Bbm

Ab

Gb

F

ENSEMBLE:

Whipped in - to shape!

Whipped in - to shape!

BROOKE:

But it's more than just a work - out, it's a de-

Gb

F

Bbm

Ab

Gb

F

fen-sive weap-on too.

Sim-ply wrap it'round your as-sail-ant's neck, then pull 'til he turns blue.

You can

Db

Ab/C

Gb/Bb

F/A

Ebm

al-so use the pat-ent-ed han-dle grips - to shat-ter your at-tack-er's spine.

And all for three small pay-ments of nine-

F<sup>sus</sup> F B<sup>b</sup>m B<sup>b</sup>m/D<sup>b</sup> E<sup>b</sup>m/G<sup>b</sup> F7  
 teen nine - ty nine! You'll have him whipped in - to shape! When you get grief from a guy, just work him

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three flats (B-flat major/C minor). The guitar chord diagrams are: F<sup>sus</sup>, F, B<sup>b</sup>m, B<sup>b</sup>m/D<sup>b</sup>, E<sup>b</sup>m/G<sup>b</sup> (3fr), and F7. The piano part includes a dynamic marking of *f*.

B<sup>b</sup>m B<sup>b</sup>m/D<sup>b</sup> G<sup>b</sup> F E<sup>b</sup>m E<sup>b</sup>m/G<sup>b</sup>  
 o - ver with this 'til he starts to cry. If he don't act like he should, you got to

The second system continues the vocal and piano parts. The guitar chord diagrams are: B<sup>b</sup>m, B<sup>b</sup>m/D<sup>b</sup>, G<sup>b</sup>, F, E<sup>b</sup>m (6fr), and E<sup>b</sup>m/G<sup>b</sup> (3fr).

B<sup>b</sup>m/D<sup>b</sup> A<sup>b</sup>/C G<sup>b</sup>/B<sup>b</sup> F<sup>m</sup>/A<sup>b</sup> E<sup>b</sup>/G E<sup>b</sup>m/G<sup>b</sup> N.C./F N.C.  
 whip it, whip it, whip it good! It gets you out of an - y scrape, - and gets you whipped in - to shape!  
 Whipped in - to shape!

The third system concludes the page. The guitar chord diagrams are: B<sup>b</sup>m/D<sup>b</sup>, A<sup>b</sup>/C (3fr), G<sup>b</sup>/B<sup>b</sup> (6fr), F<sup>m</sup>/A<sup>b</sup>, E<sup>b</sup>/G (3fr), E<sup>b</sup>m/G<sup>b</sup> (3fr), N.C./F, and N.C. The piano part includes dynamic markings of *p* and *f*.

Bbm

Ab

Gb

F

Bm

G/B

E/B

Musical notation for the first system, including guitar chords and piano accompaniment.

Bm

G/B

E/B

Fm/C

Gb/C

Musical notation for the second system, including guitar chords and piano accompaniment.

Cb/C

Cm7b5/Gb

G

Musical notation for the third system, including guitar chords, piano accompaniment, and vocal lines.

I want you  
I want you

*rall.*

Slower, heavier

Cm

Cm/Eb

Ab

G

Cm

Cm/Eb

Musical notation for the fourth system, including guitar chords, piano accompaniment, and vocal lines.

whipped in - to shape! When I say "jump," say "how high?" You know you're do - in' it right when you start  
whipped in - to shape! When I say "jump," say "how high?" You know you're do - in' it right when you start

Tempo I

A<sup>b</sup>

G

Fm

Cm/E<sup>b</sup>

B<sup>b</sup>/D

A<sup>b</sup>/C

Gm/B<sup>b</sup>

F/A

Fm/A<sup>b</sup>



to — cry! You got to... Like pris - on, la - dies, no es - cape

to — cry! If you don't look like you should, whip it, whip it, whip it good!

*p*



N.C.



'til you're whipped in - to shape! Whipped in - to shape! —

Whipped in - to shape! Whip it! Whip it!

*f*



**BROOKE:**  
Whip it, whip it, whip it! Get whipped in - to shape!

**ENSEMBLE:**  
Whip it! Whip it! Whip it, whip it, whip it! Get whipped in - to shape!