

“Lose Yourself” in Phonetic Transcription

Transcribed and highlighted by Luke Smith in over 6-gorillian hours in Google Docs.

Look, if you had, one shot, or one opportunity
To seize everything you ever wanted, one moment
Would you capture it?
Or just let it slip, yo

The end-of-line rhyme starts as [ã - V - ε - i]: 'p[ã]s [ə] sw[ε]t[i]'. Line 2 has a reduplicated rhyme and lines 3 and 4 have new interior rhymes.

1. His p[ã]s [ə] sw[ε]t[i], knees weak, [ã]s [ə] h[ε]v[i]
2. There's v[ã]mit on his sw[ε]t[ə] [ə]r[ε]d[i], m[ã]'s sp[ə]gh[ε]tt[i]
3. He's h[ɹ]v[ə]s, but on the s[ɹ]f[ə]ce he looks c[ã] [ə]nd r[ε]d[i]
4. To dr[ɹ]p b[ã]mbs, but he keeps [ã] f[ə]g[ε]tt[i]ng

The rhyme changes to [oʊ - aʊ]. He freely adds reduced syllables between these while maintaining stress on the rhymed syllables.

5. What he wr[oʊ]te d[aʊ]wn, the wh[oʊ]le cr[aʊ]wd g[oʊ]es s[oʊ] l[aʊ]d
6. He [oʊ]pens his m[aʊ]th, but the words w[oʊ]n't come [aʊ]
7. He's ch[oʊ]king, h[aʊ]w? Everybody's j[oʊ]king n[aʊ]
8. The clock's run out, time's up, [oʊ]ver, bl[aʊ]h!

The rhyme changes to [oʊ - æ - ə - i].

9. Sn[æ]p b[æ]ck to re[æ]l[ə]t[i],
10. [oʊ]h, there g[oʊ]s gr[æ]v[ə]t[i]
11. [oʊ]h, there g[oʊ]s R[æ]bb[ə]t. H[i]
12. ch[oʊ]ked, he's s[oʊ] m[æ]d b[ə]t h[i]
13. w[oʊ]n't give up th[æ]t [ə]s[i],
14. n[oʊ], he w[oʊ]n't h[æ]ve [ə]t h[i]
15. kn[oʊ]ws his wh[oʊ]le b[æ]ck's t[ə] th[i]se
16. r[oʊ]pes, it d[oʊ]n't m[æ]tte[ə] h[i]'s
17. d[oʊ]pe, he kn[oʊ]ws th[æ]t b[ə]t h[i]'s
18. br[oʊ]ke, he s[oʊ] st[æ]gn[ə]nt h[i]

Eminem uses a slant rhyme here, rhyming [ɪ] with [i]. Because the rhymes are so quick and rhythmic, it's somewhat unnoticeable. Line 24 has extra rhymes but loses the normal [ə].

19. kn[oʊ]ws when he g[oʊ]s b[æ]ck t[ə] h[ɪ]s
20. m[oʊ]bile h[oʊ]me, th[æ]t's wh[ə]n [ɪ]t's
21. B[æ]ck to the l[æ]b [ə]g[ɪ]n,
22. y[oʊ] this wh[oʊ]le rh[æ]ps[ə]d[i]
23. better g[oʊ] c[æ]pt[ə]re th[ɪ]s
24. m[oʊ]m[ə]nt and h[oʊ]pe [ə]t d[oʊ]n't p[æ]ss h[ɪ]m.

Chorus: (Nothing special here)

You better lose yourself in the music

The m[oo]m[ə]nt, you [oo]wn [ə]t, you better never let it g[oo]
 You only get one sh[a], do n[a]t miss your chance to bl[oo]
 This opportunity comes once in a lifetime, y[oo]
 You better lose yourself in the music
 The m[oo]m[ə]nt, you [oo]wn [ə]t, you better never let it g[oo]
 You only get one sh[a], do n[a]t miss your chance to bl[oo]
 This opportunity comes once in a lifetime, y[oo]

The second verse begins with a [oo - V - eɪ - iŋ] which quickly breaks down.

23. His s[oo]'s esc[eɪ]p[ɪŋ], through this h[oo]le that is g[eɪ]p[ɪŋ]
24. This world is mine for the t[eɪ]k[ɪŋ], m[eɪ]ke m[i] k[ɪŋ]

The rhyme changes to [a - ə] for several brief lines.

25. As we move t[a]ward [ə] new w[a]ld [a]rd[ə].
26. a n[a]rm[ə] life is b[a]r[ə]ng, but superst[a]rd[ə]m's

The rhyme is maintained, but [oo]s are added into the interior of each line.

27. cl[oo]se to p[oo]st m[a]rt[ə]m
28. It [oo]nly gr[oo]ws h[a]rd[ə], h[oo]mie gr[oo]ws h[a]tt[ə]
29. He bl[oo]ws. It's all [oo]v[ə], these h[oo]s is all [a]n h[ə]m
30. C[oo]st to c[oo]st sh[oo]s, he's kn[oo]n as the Gl[oo]betr[a]tt[ə]
31. l[oo]nely r[oo]ds God [oo]nly kn[oo]s he's gr[oo]n f[a]th[ə]
32. from h[oo]me, he's n[oo] f[a]th[ə]
33. He g[oo]s h[oo]me and barely kn[oo]s his [oo]n d[a]t[ə]
34. But h[oo]d your n[oo]se cuz here g[oo]s the c[oo]d w[a]t[ə]
35. These h[oo]s d[oo]n't want him no m[oo], he's c[oo]d pr[a]d[ə]ct
36. They moved on to the next schm[oo] who fl[oo]s he n[oo]se d[oo]ve and s[oo]d n[a]d[ə].
37. s[oo] the s[oo]p [a]per[ə]
38. is t[oo]d it unf[oo]ds I supp[oo]se it's [oo]d p[a]tn[ə],
39. but the beat goes on Da da dum, da dum da da da

(Hook)

The rhyme here is generally [u - a - eɪ], but those elements are often echoed in the interior. Also notice that the [eɪ] takes an affricate afterwards. Affricates are very marked in utterance and can make it difficult to rhyme say, say with gauge.

1. No more g[eɪ]mes, I'ma ch[eɪ]nge what y[u] c[a] r[eɪ]ge
2. Tear this motherfucking r[u]f [a]ff like t[u] d[ɑ]gs c[eɪ]ged
3. I was playing in the beginning, the m[u]d [a] ch[eɪ]nged
4. I've been chewed up and spit out and b[u]d [a]ff st[eɪ]ge

The rhyme starts here as [ɛ - aɪ - ə] and changes to [aɪ - aɪ - ə].

5. But I k[ɛ]pt rh[aɪ]m[ə]ng and st[ɛ]pped, wr[aɪ]ti[ə]ng the n[ɛ]xt c[aɪ]ph[ə]
6. Best believe somebody's p[ɛ]ng the p[aɪ]d p[aɪ]p[ə]
7. All the pain inside amplif[aɪ]d b[aɪ]th[ə]
8. fact That I can't get b[aɪ] with m[aɪ] n[aɪ]ne t[ə]

9. f[aɪ]ve And I can't prov[aɪ]de the r[aɪ]ght t[aɪ]pe [ə]f

Same rhyme, but line 10 throws in multiple interior [æ]s.

10. f[aɪ]fe for m[aɪ] f[æ]mily Cause m[æ]n, these godd[æ]mn food st[æ]mps don't b[aɪ] d[aɪ]p[ə]s

11. And it's no movie, there's no M[aɪ]khi Ph[aɪ] f[ə],

12. this is my f[aɪ]fe [ə]nd

13. these times are so hard and it's getting

Here the rhyme becomes [i - ə - a - ə] with multiple interior rhymes of sets of those vowel sounds.

Nearly every single syllable here is part of the rhyme scheme.

14. [i]v[ə]n h[a]d[ə]

15. Tr[a]n'[ə] f[i]d [ə]nd w[a]t[ə]

16. my s[i]d, plus t[i]t[ə]-t[a]tt[ə]

17. C[a]ght [ə]p between b[i]n'[ə] f[a]th[ə]

18. and a pr[i]m[ə] d[a]nn[ə]

19. Baby m[a]m[ə] dr[a]m[ə]'s scr[i]m[ə]n' [a]n [ə]nd

20. too much for m[i] t[ə] w[a]nn[ə]

This portion is difficult to parse as the rhyme schemes are *overlapping*. We start with [eɪ - ə - ə - a] and move seamlessly into [ə - a - ə - i]. Then we *return* to the original rhyme, but only as [eɪ - ə - a].

21. St[eɪ] [ə]n (w)[ə]ne sp[a]t,

22. another d[eɪ] [ə]f m[ə]n[a]t[ə]n[i]'s

23. G[a]tt[ə]n m[i]

24. to the point I'm like a sn[eɪ]l [ə]'ve g[a]t

25. to formul[eɪ]te [ə] pl[a]t

26. or end up in j[eɪ]l [ə]r sh[a]t

27. Success is my only motherfucking option, f[eɪ]l(j)[ə]re's n[a]t

Now we append a [oʊ] to the rhyme while is echoed in the interior of the next syllable then removed.

The song finally slows down with a simple [a] rhyme.

28. Mom, I love you, but this tr[eɪ]l[ə]'s g[a]t to g[oʊ]

29. I cann[a]t grow [oʊ]d in 'S[eɪ]l[ə]m's l[a]t,

30. so here I go it's my sh[a]t

31. Feet fail me n[a]t, this may be the only opportunity that I g[a]t

(Hook)

You better

You can do anything you set your mind to, man.