

# FERGALICIOUS

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 DERRICK RAHMING, FATIMAH SHAHEED, RALF HUETTER  
 and FLORIAN SCHNEIDER-ESLEBEN

## Moderate Hip-Hop

\* N.C.

(Four, tres, two, u - no.) Lis - ten up, y'all, 'cause this is it, the  
 (Vocal 2nd time only)

beat that I'm bang-ing is the next shit. Fer - ga - li - cious def - i - ni - tion  
 Fer - ga - li - cious def - i - ni - tion

make them boys go lo - co. They want my treas - ures so they get their  
 make them boys go cra - zy. They al - ways claim they know me, com - ing

\* Recorded a half step higher.

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 - contains elements of "Give It A You Got" (Rahming)

pleas - ures from my pho - to. You can see me, you can squeeze me, I ain't  
to me, call me Sta - cy. I'm the F\_\_\_\_\_ to the E\_\_\_\_\_ R\_\_\_\_\_

eas - y. I ain't slea - zy. I got rea - sons why I tease 'em, boys just  
G, the I, the E.\_\_\_\_\_ And\_\_\_\_\_ can't no oth - er la - dy put it

come and go like sea - sons. Fer - ga - li - cious, (so de - li - cious.) But \_\_\_\_\_  
down \_\_\_\_\_ like \_\_\_\_\_ me. I'm Fer - ga - li - cious, (so de - li - cious.) My

\_\_\_\_\_ I ain't pro - mis - cu - ous. \_\_\_\_\_ And if you was sus - pi - cious, all  
bod - y stay \_\_\_\_\_ vi - cious, \_\_\_\_\_ I be up \_\_\_\_\_ in the gym just

that shit is fic - ti - tious. I blow kiss - es that puts them  
work - ing on my fit - ness. He's my wit - ness, I put your

boys on rock, rock, — and they be lin - ing down the block just to  
boy on rock, rock, — and he be lin - ing down the block just to

Am7

watch what I got. } It's so de - li - cious. (It's hot, hot.) — So de -  
watch what I got. }

D/A

Am7

li - cious. (I put them boys on rock, rock.) — So de - li - cious. (They want a

D/A

Am



taste of what I got.)\_ I'm Fer - ga - li - cious. (T - t - t - t - t - tas - tey, tas - tey.)\_

N.C.

Fer - ga - li - cious def, Fer - ga - li - cious def, Fer - ga - li - cious def, def

2

Am



def def def def def def def def. li - cious. (Hold hold hold hold hold

up.) check it out. Ba - by, ba - by, ba - by, if you real - ly wan - na

G



play, hon - ey, get some pa - tience, may - be then you'll get a taste of my tas - tey, tas - tey.

C

I'll be laced with lac - ey. It's so tas - tey, tas - tey, it - 'll make you cra -

D C

T zy. to the A to the S - T - E - Y, girl, you tas - tey. T to the A to the

Am Bb5 Am Bb5

S - T - E - Y, girl, you tas - tey. D to the E to the L - I - C - I - O - U - S. To the

Am Bb5 Am

B $\flat$ 5                      Am

D                      to the E                      to the,                      to the,                      to the... Hit it, Fer - gie.

N.C.

All the time I turn a-round, broth-ers gath-er round, al-ways look-ing at me up and down, look-ing at my (ah.)

I just wan-na say it now, I ain't tryin' to round up dra-ma, lit-tle ma-ma, I don't wan-na take your man. And I

know I'm com-ing off just a lit-tle bit con-ccit-ed and I keep on re peat-ing how the boys want to eat it. But I'm

try - in' tell that I can't be treat - ed like cli - en - tele, 'cause they say she de -

li - cious. (So de - li - cious.) But I ain't pro - mis - cu - ous. And  
bod - y stay vi - cious. I be

if you was sus - pi - cious, all that shit is fic - ti - tious. I blow  
up in the gym just work - ing on my fit - ness. He's my

kiss - es that puts them boys on rock, rock, and they be  
wit - ness, I put your boy on rock, rock, and he be

1

lin - ing down the block just to watch what I got got got got.  
 lin - ing down the block just to

2

(Four, tres, two, u - no.) My watch what I got. It's so de -



li - cious. (Aye. So de - li - cious.



Aye. So de - li - cious. I'm Fer - ga -  
 Aye.)



D  
li - cious.

1 N.C. It's so de -

2 N.C. t - t - t - t - t - t - t.)

(T - t - t - t - t - tas - tey, tas - tey.) (Aye.)

Am Bb5 Am

T to the A to the S - T - E - Y, girl, you tas - tey.

Bb5 1, 3 Am

T to the A to the S - T - E - Y, girl, you tas - tey.

2, 4 Am Bb5

to the, to the, to the... To the D to the E to the



L - I - C - I - O - U - S. To the D to the E to the

1, 3



2



D.S.

L - I - C - I - O - U - S. To the to the, to the, to the... To the

4

N.C.

to the, to the, to the, to the...

Play 2 times

# CLUMSY

Words and Music by STACY FERGUSON,  
BOBBY TROUP and WILL ADAMS

## Easy Pop

C

Male: She can't help it, the girl can't help it. She can't help it, the girl can't help it.

*mf*

N.C.

She can't help it, the girl can't help it. She can't help it.

C Dm7 C Dm7 C Dm7

Female: First time that I saw your eyes, boy, you looked right through me, mm,  
Female: Can't breathe when you touch my sleeve; but - ter - flies so cra - zy, mm,

C Dm7 C Dm7 C Dm7

mm. mm. Played it cool, — but I knew you knew that  
Warm — now, — think I'm go - ing down; friends don't

C Dm7 C N.C. C Dm7

Cu - pid hit me, mm, mm. } You got me trip - ping, stum - bl - ing,  
know what's with me, mm, mm. }

C Dm7 C Dm7 C Dm7

flip - ping, fum - bl - ing. Clum - sy 'cause I'm fall - ing in love. — You got me

C Dm7 C Dm7 C Dm7

slip - ping, tum - bl - ing, sink - ing, crum - bl - ing. Clum - sy 'cause I'm fall - ing in

C N.C. To Coda C

love, — so in love with you. —  
*Male:* She can't help it, the girl can't help it.

She can't help it, the girl can't help it. She can't help it, the girl can't help it.

N.C. C F/A

She can't help it. *Female:* You know, this ain't the first time this has happened to me, this lovesick thing.

G/B C F/A

*I like serious relationships and a, a girl like me don't stay single for long, 'cause every time a boyfriend and I break up, my world is*



crushed and I'm all alone, the love bug crawls right back up and bites me, and I'm back. *Male:* She can't help it, the girl can't help it.

Musical accompaniment for the first system, including piano and bass parts.

She can't help it, the girl can't help it. She can't help it, the girl can't help it.

Musical accompaniment for the second system, including piano and bass parts.

1 2

She can't help it. She can't help it. *Female:* You got me

Musical accompaniment for the third system, including piano and bass parts.

CODA



love with you. —

Musical accompaniment for the CODA section, including piano and bass parts.

C Dm7 C Dm7

Clum - sy 'cause I'm fall - ing in love. You got me

C Dm7 C Dm7 C Dm7

slip - ping, tum - bl - ing, sink - ing, crum - bl - ing. Clum - sy 'cause I'm fall - ing in

C N.C. C Dm7 C Dm7

love, so in love with you. So in

C Dm7 C N.C.

love with you. So in love with you.





Cmaj7 D/F# Bm7

Ba - by, ba - by, when you're look - ing deep in my eyes, — I  
I don't mean to scare you now or push you a - way, — 'cause

Cmaj7 D/F# Bm7

know you're see - ing past my make - up in -  
I'm not tryin' to rush an - y - thing. — But

Cmaj7 D/F# Bm7

to the lit - tle girl that used to hide out and cry — when her par -  
when I look in - to your eyes, I'm not scared to say — I see lit -

Cmaj7 D/F# Bm7

ents fought, — try - ing to be strong. —  
tle you; — I'm in the pic - ture, too. —

Cmaj7

D/F#

Bm7

You can see the hurt in me, — cov - er ups, the se - cre - cy —  
 Like a hap - py fam - 'ly tree, — we're to - geth - er con - stant - ly. —

Cmaj7

D/F#

Bm7

and all that I as - pire to be; — you'll see, you'll see.  
 This could be e - ven - tual - ly; — we'll see, we'll see.

Cmaj7

D/F#

Bm7

You know who I real - ly am, — no en - tou - rage or car - a - van. —  
 But all that I have got to know — is with me, ba - by, will you grow? —

Cmaj7

D/F#

Bm7

Do you e - ven give a damn — a - bout — all — that? Now tell me: }  
 Through sun and rain and heav - y snow, — oh, tell — me — so, now ba - by. }

Cmaj7 D/F# Bm7 Cmaj7 D/F#

Would you love me if I \_\_\_\_\_ did - n't work out or I did - n't change my - nat - u - ral hair? -

Bm7 Cmaj7 D/F#

And I could be the \_\_\_\_\_ one you want to grow old -

Bm7 Cmaj7 D/F#

To Coda

- er with, ba - by. I'll give you all that I got. \_\_\_\_\_

1 2

Bm7 Bm7

So, \_\_\_\_\_ It's as sim - ple as

Cmaj7

Bm7

one and two, I'm in love with you. And three and four, you're all I a - dore. To the

Am7

Gmaj7

sev - en and eight, sec I've been mak - ing mis - takes 'cause when you're on my mind I just can't think straight. Back to the

Cmaj7

D/E

five and six, I'm all in your mix and I'm all in - to you, with - out the lip - stick. With - out

Am7

C/D

Gmaj7

D.S. al Coda

the L'O - re - al, you re - main the same an - gel that I fell for, for real, for real.

CODA

Cmaj7

D/F#

Bm7

I'll give you all that I got, ooh.

This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for Cmaj7, D/F#, and Bm7. The lyrics are "I'll give you all that I got, ooh." with a triplet of eighth notes at the beginning of the vocal phrase.

Cmaj7

D/F#

Bm7

No, no, no, no, no, no, no.

This system contains the second line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for Cmaj7, D/F#, and Bm7. The lyrics are "No, no, no, no, no, no, no." with a triplet of eighth notes at the beginning of the vocal phrase.

Cmaj7

D/F#

Bm7

No, no, no, no, no, no, no. (Could you love

This system contains the third line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for Cmaj7, D/F#, and Bm7. The lyrics are "No, no, no, no, no, no, no. (Could you love" with a triplet of eighth notes at the beginning of the vocal phrase.

Cmaj7

D/F#

Bm7

me?)

This system contains the fourth line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). Above the vocal line, there are guitar chord diagrams for Cmaj7, D/F#, and Bm7. The lyrics are "me?" with a triplet of eighth notes at the beginning of the vocal phrase.

Cmaj7 D/F# Bm7

I'll give you all that I got.

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. The guitar chords are Cmaj7, D/F#, and Bm7. The piano part includes a triplet of eighth notes in the right hand and a melodic line in the left hand.

Cmaj7 Bm7 Cmaj7 Bm7

Hey, yeah.

This system contains the second line of music. The guitar chords are Cmaj7, Bm7, Cmaj7, and Bm7. The piano accompaniment features a sustained chord in the right hand and a melodic line in the left hand.

Bm7 Cmaj7 Bm7 Cmaj7

This system contains the third line of music. The guitar chords are Bm7, Cmaj7, Bm7, and Cmaj7. The piano accompaniment continues with sustained chords and a melodic line.

Cmaj7

Don't let our love, yeah.

*rit.*

This system contains the fourth line of music. The guitar chord is Cmaj7. The piano accompaniment includes a *rit.* (ritardando) marking and sustained chords.

# LONDON BRIDGE

Words and Music by STACY FERGUSON, JAMAL JONES,  
SEAN GARRETT and MIKE HARTNETT

Moderate Hip-Hop

N.C.

Oh, shit! Oh, shit! Oh, shit! Oh. shit!

E $\flat$ 7 N.C. E $\flat$ 7 N.C.

*f*

E $\flat$ 7 N.C.

When I

Eb7 N.C. Eb7 N.C.

(1.,D.S.) come to the club, step a - side, part the seas, don'tbe hav-ing me in the line. V. I.  
 (2.)goose got yourgirl feel-ing loose, nowI'm wish-ing that I did - n't wear these shoes. It's like

Eb7 N.C.

P. 'cause you know I got-ta shine. I'm Fer-gie Ferg, and me love you long time. All my  
 ev-'ry time I get up on the dude, pa - pa - raz - zi put my busi-ness in the news. And I'm a

Eb7 N.C. Eb7 N.C.

girls get down on the floor, back to back, drop it down real low. I'm such a  
 get up out-ta my face 'fore I turn a-round and spray yourass with Mace. My lips make you

Eb7 N.C. Eb7 N.C.

la - dy but I'm danc-ing like a ho, 'cause youknow I don'tgive a fuck, so here we go. }  
 wan-na have a taste. You got that, I got the bass. }



E $\flat$ 7 N.C. E $\flat$ 7 N.C.

How come ev - 'ry time \_ you come a-round my Lon - don, Lon - don Bridge \_ wan-na go down, like

E $\flat$ 7 N.C. E $\flat$ 7 N.C.

Lon - don, Lon - don, Lon-don, wan-na go down like Lon - don, Lon - don, Lon-don, be go-ing down like.

E $\flat$ 7 N.C. E $\flat$ 7 N.C.

How come ev - 'ry time \_ you come a-round my Lon - don, Lon - don Bridge \_ wan-na go down, like

To Coda  $\Phi$  1

E $\flat$ 7 N.C. E $\flat$ 7 N.C.

Lon - don, Lon - don, Lon-don, want to go down like Lon - don, Lon - don, Lon-don, be go-ing down like. The

drinks get pour-ing and my speech start slur-ring, ev-'ry - bod - y start look-ing real good! The grey

2

E $\flat$ 7 N.C. B $\flat$ m7

Lon - don, Lon - don, Lon - don, be go - ing down like... Ah, da da

Cm7 Fm

da da, doo doo doo doo, doo doo  
(Me like a bul - let type, you know they're com - ing, right?)

1 2

doo doo. doo doo.  
Fer-gie like him long time, my girl sup-port-er, right?) (Fer-gie like him long time, my girl sup - port-er, right?)

N.C. Eb7 N.C. Eb7 N.C.

The first system of music shows a piano accompaniment in the bass clef with a steady eighth-note pattern. The treble clef staff contains chords and rests, with 'N.C.' (No Chords) and 'Eb7' chord diagrams and labels above the staff.

Eb7 N.C. Eb7 N.C. D.S. al Coda

When I

The second system continues the piano accompaniment. The treble clef staff has 'Eb7' and 'N.C.' markings. A 'D.S. al Coda' instruction is present, followed by the text 'When I' and a few notes in the treble clef.

CODA

Lon-don, Lon - don, Lon - don, be go-ing down like...

Eb7 N.C. Eb7 N.C.

The CODA section features a vocal line in the treble clef with lyrics: 'Lon-don, Lon - don, Lon - don, be go-ing down like...'. The piano accompaniment continues in the bass clef. Chord markings 'Eb7' and 'N.C.' are present above the treble clef staff.

Eb7 N.C. Repeat and Fade Optional Ending

The final system shows the piano accompaniment and a treble clef staff with 'Eb7' and 'N.C.' markings. A box contains the instructions 'Repeat and Fade' and 'Optional Ending'.

# PEDESTAL

Words and Music by STACY FERGUSON  
and PRINTZ BOARD

Moderate groove

N.C.  
*mf*

F#m Bm7 C#

Your ped - es - tal is fall - ing down, fall - ing down, fall - ing down. Your

F#m Bm7 F#m/C# F#m/A F#m/G# F#m/E

ped - es - tal is fall - ing down. Da da da da da da da da da

F#m Bm7 C#

da.) Rec - ord sales are on the mark, \_ 'cause that's a - bout the time the ru - mours start, \_ where all the

F#m Bm7 C#

peo - ple talk - ing out of their ass. — Well, some-one's got to school you 'cause you got no class. — Well, I've

F#m Bm7 C#

paid my dues, I'm a — sea-soned dame, so why you got to throw salt in my game? — You hide be-

F#m Bm7 C# F#m/C#

hind com-put-er screens so that you don't have to be seen, how could a per-son be so mean?

§ F#m Bm7 C# F#m Bm7

Who are you — and what do you do — that makes you think you're a - bove me, but have you

C# F#m Bm7

walked in my shoes? — The ped - es - tal — you

C# F#m Bm7 To Coda

put your - self on, — well, since I'm break - ing it down now it's gon - na col -

F#m/C# F#m/A F#m/G# F#m/E F#m C#

lapse and be gone, — gone. (Gone, gone, — gone, gone, gone, gone.)

F#m Bm7 C#

Prob - 'ly one of them tag - a - longs, — down for the free T - shirt, 'cause you're a hang - er - on. — You

F#m Bm7 C#

think you got me fig - ured out; — nev - er met me, have - n't a clue what I'm a - bout. — May - be

F#m Bm7 C#

I got things you wish you had; you need to stop the hate and get a pen and a pad. — I

F#m Bm7 C# F#m/C#

work a - round the clock, so fill your mouth up with a sock and get your head up off your jock.

NC.

Tell me who you are and what your back - ground is, —

F#m/C#

D.S. al Coda

tell me how you're feel - ing when you lis - ten to this. —

CODA

F#m/C#

F#m/A

F#m/G#

F#m/E

F#m

lapse and be gone, — gone. (Ped - es - tal is fall - ing down,

C#m

F#m

fall - ing down, fall - ing down. Ped - es - tal is fall - ing down,

1 C#5

2

dum, dum, dum, dum.) da da da da da da da da da da



N.C.

Tell me who you are and what your back - ground is, \_\_\_\_\_  
 (da.)

tell me how you're feel - ing when you lis - ten to this. \_\_\_\_\_

You think I don't see you on the In - ter - net; \_\_\_\_\_

I've read it, \_\_\_\_\_ don't think I won't for - get. \_\_\_\_\_

F#m/C#

F#m Bm7 C# F#m Bm7

Who are you — and what do you do — that makes you think you're a - bove me, but have you

C# F#m Bm7

walked in my shoes? — The ped - es - tal — you

C# F#m Bm7

put your - self on, — well, since I'm break - ing it down now it's gon - na col -

1 C# F#m/C# 2 F#m/C#

lapse and be gone, — gone. lapse and be gone, — gone.

# VOODOO DOLL

Words and Music by STACY FERGUSON  
and WILL ADAMS

With a Reggae feel

Em Dm

Em

Woo oh, woo oh, woo

F Am

oh, woo oh. The dev - il comes and I,  
Mind play - ing tricks on me;

I try to stall and - a soon my sub - con - scious and con - scious might start to brawl. And I  
I'm par - a - noid, hom - ie. No - bod - y knows what I'm go - ing through; God, I'm so lone - ly.

\* Recorded a half step lower.

put up my walls and then, they be-gin to fall as - a this cun-ning de - mon takes me  
I know I'm los - ing it, I'm - hear-ing whis - per - ing. Some - bod - y's watch - ing me, clock-

as its voo - doo doll. And a dark - ness sets in as the horns start to  
ing me, hear my heart tick - ing. Wor - ship - ping two gods - can get you in

grow. \_\_\_\_\_ Sud - den - ly, I be - come some - bod - y I don't -  
deep. \_\_\_\_\_ Crys - tal ball show you things you're not sup - posed to

Fmaj7 Am

know. \_\_\_\_\_ Whoa, \_\_\_\_\_ what do I  
see. \_\_\_\_\_

Em



do? Woo, oh, this bod - y's a tem - ple of



doom. Whoa, what can I



To Coda

say to make all of this go a -



way? I've got - a man - y dif - f'rent names - a, but to

you it's all the same. I be the crawl-er in your skin, I be the rea-son for your sin. I be the

cun-ning in your charm and I be the nee-dle in your arm - a. Call me once, might let you go, but a call me

**D.S. al Coda**

twice and then I'm gon - na get you.

**CODA** **F**

way?

**N.C.**

You know I'm com-ing for you, you saw me com-ing for you. You know I'm gon - na get you,

Am



G/A



I said I'm gon - na get you. You know I'm com - ing for you, you saw me com - ing for you.

Am



Play 4 times

Em



You know I'm gon - na get you, I said I'm gon - na get you.

Dm



Em



Repeat and Fade

F



Optional Ending

F







Fmaj7 G Am7 Fmaj7

G - L - A - M - O - R -

Detailed description: This system contains the first four measures of the piece. The guitar part features chords Fmaj7, G, Am7, and Fmaj7. The vocal line has notes G, L, A, M, O, R with hyphens indicating they span across measures. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G Am7 Fmaj7 G Am7

O - U - S, — yeah. G - L - A - M -

Detailed description: This system contains measures 5 through 8. The guitar part features chords G, Am7, Fmaj7, G, and Am7. The vocal line continues with 'O - U - S, — yeah.' followed by 'G - L - A - M -'. The piano accompaniment continues with the same rhythmic pattern.

Fmaj7 G Am7

O - R - O - U - S. — We fly - in'

Detailed description: This system contains measures 9 through 12. The guitar part features chords Fmaj7, G, and Am7. The vocal line continues with 'O - R - O - U - S. — We fly - in''. The piano accompaniment continues with the same rhythmic pattern.

Fmaj7 G Am7 Fmaj7

first class, — up in the sky, — pop - pin' cham - pagne, —

Detailed description: This system contains measures 13 through 16. The guitar part features chords Fmaj7, G, Am7, and Fmaj7. The vocal line continues with 'first class, — up in the sky, — pop - pin' cham - pagne, —'. The piano accompaniment continues with the same rhythmic pattern.

G Am7 Fmaj7 G Am7

liv - in' my life — in the fast lane. — And I won't change — by the

Fmaj7 G Am7

glam - or - ous. Ooh, the floss - y, floss - y. The

Fmaj7 G Am7 Fmaj7 To Coda I

glam - or - ous, the glam - or - ous, glam - or - ous, by the glam - or - ous. Ooh, the  
(The glam - or - ous. — The

1 G Am7 2 G Am7

floss floss - y, floss floss - y. The floss floss - y, floss floss - y.  
floss floss - y, floss floss - y.) — floss floss - y, floss floss - y.) —

N.C.

Wear them gold and dia - mond rings. All them things don't mean a thing.

Chap - e - rons and lim - ou - sines, shop - ping for ex - pen - sive thangs.

G Am7

I be on the mov - ie screens, mag - a - zines and bou - gie scenes.

Fmaj7 G Am7

I'm not clean, I'm not pris - tine. I'm no queen, I'm no ma - chine.

Fmaj7 G Am7

Fmaj7 G Am7

I still go to Ta - co Bell drive - through, raw as hell.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'C' (Crescend). The key signature has one flat (B-flat). The vocal line consists of quarter notes: I, still, go, to, Ta - co, Bell, drive - through, raw, as, hell. The piano accompaniment provides harmonic support with chords corresponding to the chord symbols above.

Fmaj7 G Am7

I don't care. I'm still real no mat - ter how man - y rec - ords I sell.

The second system continues the musical piece. The vocal line has quarter notes: I, don't, care., I'm, still, real, no, mat - ter, how, man - y, rec - ords, I, sell. The piano accompaniment continues with the same harmonic structure.

Fmaj7 G Am7

Af - ter the show or af - ter the Gram - mys, I like to go cool out with the fam - 'ly,

The third system shows the vocal line with quarter notes: Af - ter, the, show, or, af - ter, the, Gram - mys,, I, like, to, go, cool, out, with, the, fam - 'ly,. The piano accompaniment remains consistent.

Fmaj7 G Am7

sip - pin', rem - i - nisc - in' on days when I had a Mus - tang. And now I'm

**D.S. al Coda I (take repeat)**

The fourth system concludes the page. The vocal line has quarter notes: sip - pin', rem - i - nisc - in', on, days, when, I, had, a, Mus - tang. And, now, I'm. The piano accompaniment ends with a final chord. The instruction 'D.S. al Coda I (take repeat)' is placed to the right of the system.

**CODA I**

G Am7 Fmaj7 G Am7

floss - y, floss - y. I'm talk - in' cham - pagne w - i - shes, cav - i - ar dr - e - ams.  
floss - y, floss - y.)

Fmaj7 G Am7 Fmaj7

You de - serve noth - in' but all the fin - er th - i - ngs. Now, this whole world has no

G Am7 Fmaj7 G Am7

clue what to (do wit us). I got e - nough mon - ey in the bank for the (two of us).

Fmaj7 G Am7

Broth - er, got - ta keep e - nough let - tuce to sup - port your shoe fet - ish. Life - styles.

Fmaj7 G Am7 Fmaj7

so rich and fa-mous, Rob-in Leach-'ll get jeal-ous. Half a mil-lion for the (stones), tak-in'

G Am7 Fmaj7 N.C.

trips from here to (Rome). So if you ain't got no mon-ey, take your (broke ass home).

Fmaj7 G Am7 Fmaj7

G (G L L A A M M O O R R

1 G Am7 2 G Am7 D.S. al Coda II (take repeat)

O - U O - U S. yeah. S.) O - U O - U S. Fly - ing S.)

## CODA II

G N.C. Fmaj7

floss - y, floss - y. I got prob - lems up to  
floss - y, floss - y.

G Am7 Fmaj7

here. I got peo - ple in my ear tell - ing me these cra - zy

G Am7 Fmaj7

thangs that I don't wan - na know. I got mon - ey in the

G Am7 Fmaj7

bank, and I real - ly like to thank all them fans, I'd like to

G Am7 Fmaj7

thank. Thank you, real - ly though, — 'cause I re - mem - ber yes - ter -

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for G, Am7, and Fmaj7 are shown above the staff.

G Am7 Fmaj7

day when I dreamt a - bout them days when I'd rock on M - T -

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for G, Am7, and Fmaj7 are shown above the staff.

G Am7 Fmaj7

V. That'd be real - ly dope. Damn, it's been a long —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for G, Am7, and Fmaj7 are shown above the staff.

G Am7 Fmaj7

road, and the in - dus - try is cold. I'm glad my dad - dy told me

Detailed description: This system contains the fourth two lines of music. The top line is a vocal melody with lyrics. The middle line is a piano accompaniment in the right hand, and the bottom line is the piano accompaniment in the left hand. Chord diagrams for G, Am7, and Fmaj7 are shown above the staff.



G Am7 Fmaj7

so. He let his daugh - ter know. — (If you ain't got no mon - ey, take yo'

G Am7 Fmaj7

broke My dad - dy told me so. if you ain't got no mon - ey, take yo'

ass home. You say

1 G Am7 2 G Am7

broke He let his daugh - ter know. — broke He let his daugh - ter know. —

ass home. You say if ass home.)

Fmaj7 G Am7

Repeat and Fade

# HERE I COME

Words and Music by SMOKEY ROBINSON,  
STACY FERGUSON and WILL ADAMS

With energy

D C D C D C

Yeah. Yeah. Yeah.

*mf*

D C D C

1. Ain't no-bod-y rock-ing like this, ain't no-bod-y  
2.,3. (See Rap lyrics)

D C D C

out there swift like this. Ev-'ry-where I go, all I hear is this: (you're al -

D C D C

right.) Yes, I must con - fess, and it's true, we keeps it fresh 'cause keep - ing it

Detailed description: This system contains the first line of music. It features a guitar part with a treble clef and a key signature of one sharp (F#). Above the staff are four guitar chord diagrams: D (x02321), C (x32010), D (x02321), and C (x32010). The vocal line is on a treble clef staff with lyrics: "right.) Yes, I must con - fess, and it's true, we keeps it fresh 'cause keep - ing it". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. The bass line consists of a steady eighth-note pattern.

D C D C

fresh is my main in - t'rest, just stay - ing con - sis - tent, flip - ping them hits. (You're al -

Detailed description: This system contains the second line of music. It features a guitar part with a treble clef and a key signature of one sharp. Above the staff are four guitar chord diagrams: D (x02321), C (x32010), D (x02321), and C (x32010). The vocal line is on a treble clef staff with lyrics: "fresh is my main in - t'rest, just stay - ing con - sis - tent, flip - ping them hits. (You're al -". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. The bass line continues with a steady eighth-note pattern.

D C D C

right.) Can't hate on this. So hate if you wan - na, wan - na, 'cause

Detailed description: This system contains the third line of music. It features a guitar part with a treble clef and a key signature of one sharp. Above the staff are four guitar chord diagrams: D (x02321), C (x32010), D (x02321), and C (x32010). The vocal line is on a treble clef staff with lyrics: "right.) Can't hate on this. So hate if you wan - na, wan - na, 'cause". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. The bass line continues with a steady eighth-note pattern.

D C D C

that ain't gon - na make me wan - na go stop what I'm do - ing to you 'cause my

Detailed description: This system contains the fourth line of music. It features a guitar part with a treble clef and a key signature of one sharp. Above the staff are four guitar chord diagrams: D (x02321), C (x32010), D (x02321), and C (x32010). The vocal line is on a treble clef staff with lyrics: "that ain't gon - na make me wan - na go stop what I'm do - ing to you 'cause my". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one sharp. The bass line continues with a steady eighth-note pattern.

D G F D C

beat go boom, — boom. In the club, they be jump - ing, jump - ing to the

Detailed description: This system contains the first two measures of the piece. The guitar part features chords D, G, F, D, and C. The vocal line starts with 'beat go boom, — boom.' followed by 'In the club, they be jump - ing, jump - ing to the'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D C D C

bass that's like pump - ing, pump - ing, and the girls like the speak - ers thump - ing 'cause I

Detailed description: This system contains the next two measures. The guitar part features chords D, C, D, and C. The vocal line continues with 'bass that's like pump - ing, pump - ing, and the girls like the speak - ers thump - ing 'cause I'. The piano accompaniment continues with the same rhythmic pattern.

D G F Chorus

told 'em to shake their humps, oh. In an - y min - ute I'll be

Detailed description: This system contains the third and fourth measures. The guitar part features chords D, G, and F, followed by the 'Chorus' label. The vocal line starts with 'told 'em to shake their humps, oh.' followed by 'In an - y min - ute I'll be'. The piano accompaniment continues with the same rhythmic pattern.

Bb Gm7 C

roll - ing through, — so get — read - y, so get — read - y. —

Detailed description: This system contains the fifth and sixth measures. The guitar part features chords Bb, Gm7, and C. The vocal line continues with 'roll - ing through, — so get — read - y, so get — read - y. —'. The piano accompaniment continues with the same rhythmic pattern.

F Bb Gm7

In an - y min - ute I'll be com - ing through, - so get — read - y, so get —

C D5

read - y. — (Get read - y, 'cause here I come. — Com - ing for —

F6 G5


— you, ba - by. Tak - ing you high - er, now.


Get read - y, 'cause here I come. — Get read - y, 'cause

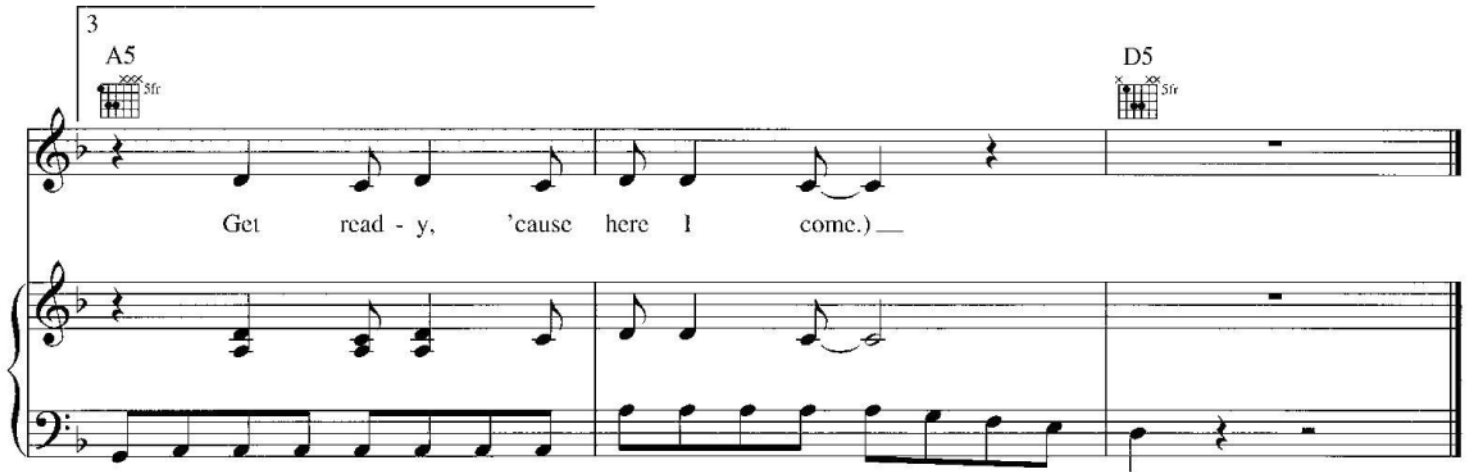
1, 2  
A5

here I come. — Get read - y, 'cause here I come.) —

3

A5  str

D5  str



Get read - y, 'cause here I come.) —

*Rap Lyrics*

2. Ain't nobody rip it like me,  
 F to the E R G I E.  
 I rock it hard-core for my fly ladies.  
 (You're alright.)  
 I rock it, yes indeed.  
 I represent Los Angeles city,  
 Hacienda Heights is the vicinity.  
 The old school homies still rolling with me. (You're alright.)  
 Money don't change me.  
 So hate if you gotta gotta,  
 'Cause I got a lotta lotta  
 Fans that'll holla holla.  
 I'm making it hot, hot.  
 In the club they be jumping, jumping  
 To the bass that's like pumping, pumping,  
 And the girls like the speakers thumping  
 'Cause I told 'em to shake their humps, oh.

*Chorus*

3. will.i.am stepping in just like a gentleman.  
 Dressed to impress, just to mess with them feminines.  
 Buy you Long Island, but my name ain't Gilligan.  
 If I get you tipsy, do you mind if I'm feeling them?  
 How you doing, yeah, yeah, what's the dilly?  
 You can call me Willy, you can call me Billy.  
 You can call me whatever you like, no really,  
 Just don't call me up 'cause I got a milly.  
 Young dollars in the bank, gotta be frank,  
 Captain Hook chicks quick to make you walk the plank.  
 Pirates of the Caribbean, I ain't being  
 Robbed for my dividends for not seeing it coming.  
 I keep moving and running,  
 I keep shooting and gunning.  
 I'm holding it down,  
 I ain't fooling around.  
 will.i.am bring the heat in your town.

*Chorus*

# VELVET

Words and Music by STACY FERGUSON,  
GEORGE PAJON and MICHAEL FRATANTUNO

Slow groove

Bbmaj7  Bbm7 

*mf*



Abmaj7  Ab6/9 



Bbmaj7  Bbm7 



Abmaj7  Ab6/9 



\* Recorded a half step higher.

B♭maj7

B♭m7

It's cold out - side, why don't you come in?  
The moon is full, the stars are a - lined.

A♭maj7

A♭6/9

I know my walls are crum - bl - ing.  
I know, just look in - to my eyes.

B♭maj7

B♭m7

It's late at night, and late - ly I have been  
It's beau - ti - ful, your skin a - gainst mine.



**A<sup>b</sup>maj7** **A<sup>b</sup>6 9**

a - lone, — but that could be — chang - ing. —  
I — hope — you let your mind — take — flight. —

**B<sup>b</sup>maj7**

What you do to me — con - jures up feel - ings —  
Un - der vel - vet skies, — lov - er, we can fly —

**G<sup>b</sup>** **B<sup>b</sup>maj9**

— I nev - er felt be - fore, — and your com - pa - ny I a - dore. —  
— a - way — from the world, — let all of our love un - furl. —

**B<sup>b</sup>maj7** **G<sup>b</sup>**

So de - li - cious - ly, — gold and bur - gun - dy —  
What a gor - geous ride, — you don't have to hide —

F7#5

Bbmaj9

— sink in — for me, — I feel — so warm. — }  
 — a thing — from me, — I am — your girl. — }

Bbmaj7

Bbm7

Bbmaj9

I feel you, I taste you,

Abmaj7

Ab6/9

the smooth - est wine. —

Bbmaj7

Bbm7

Like vel - vet, can't help it,

Abmaj7

Ab6/9

this love's di - vine. I'm read-y to feel you.

1



N.C.

2

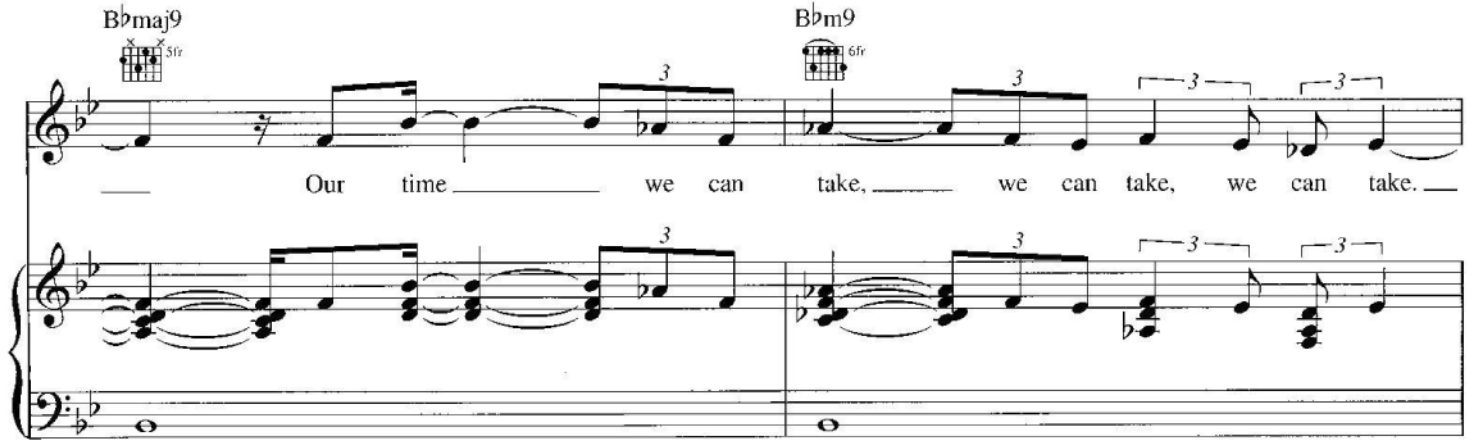
Ebm9



F7b9

I'm read - y to feel you, slow - ly we es - cape.

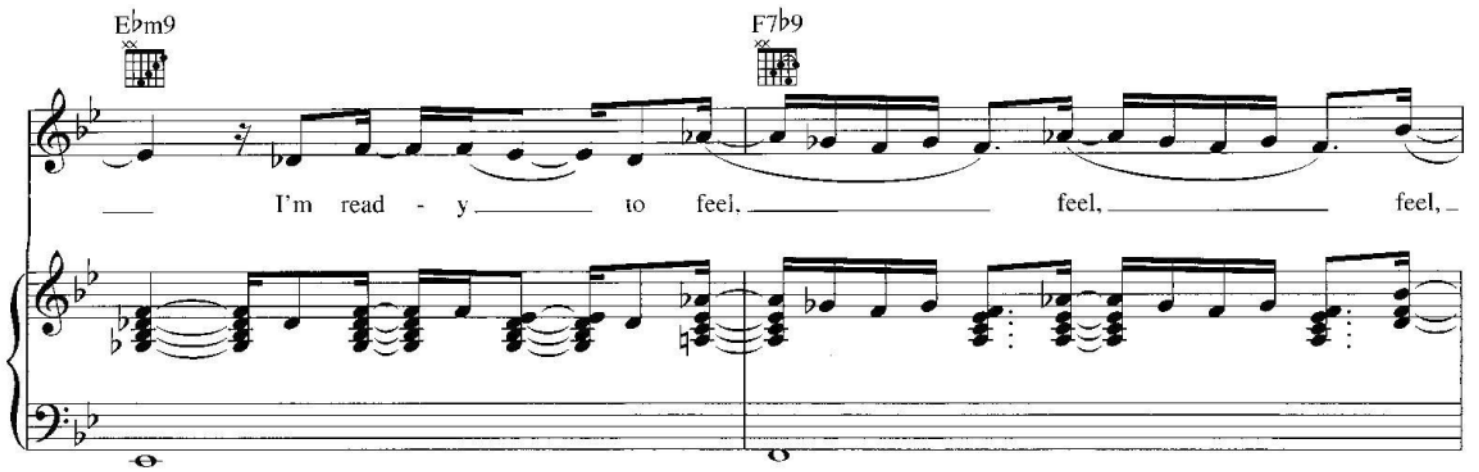
**Bbmaj9**  **Bbm9** 




Our time we can take, we can take, we can take.



**Ebm9**  **F7b9** 



I'm ready to feel, feel, feel,



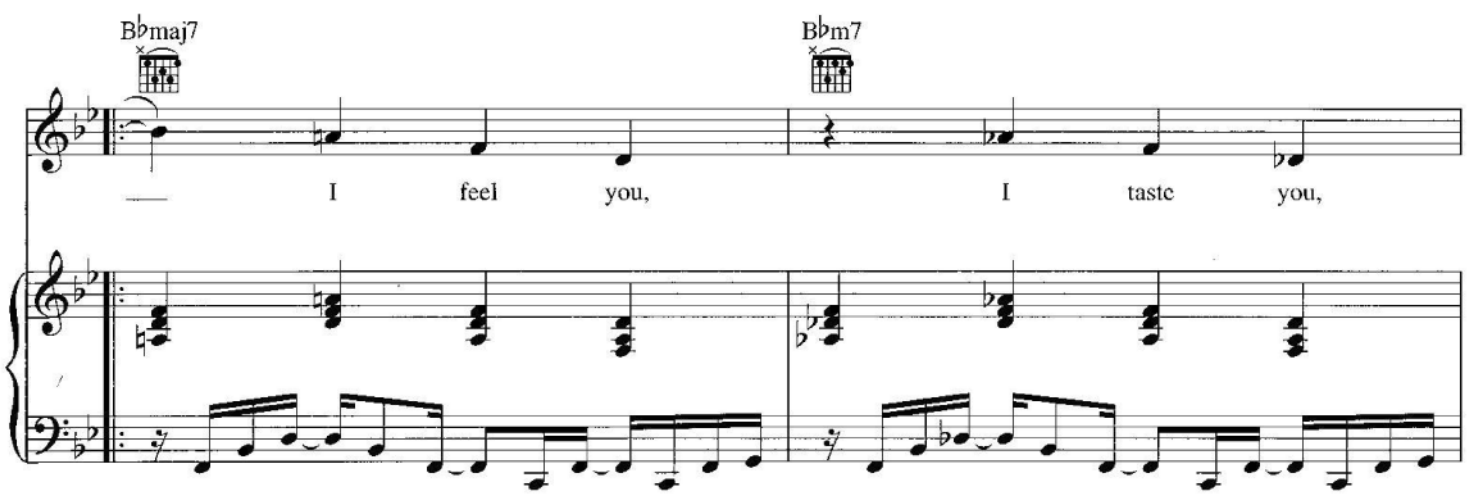
**Bbmaj9**  **Db6/9**  **F7b9** 

feel, feel, feel.



**Bbmaj7**  **Bbm7** 


I feel you, I taste you,



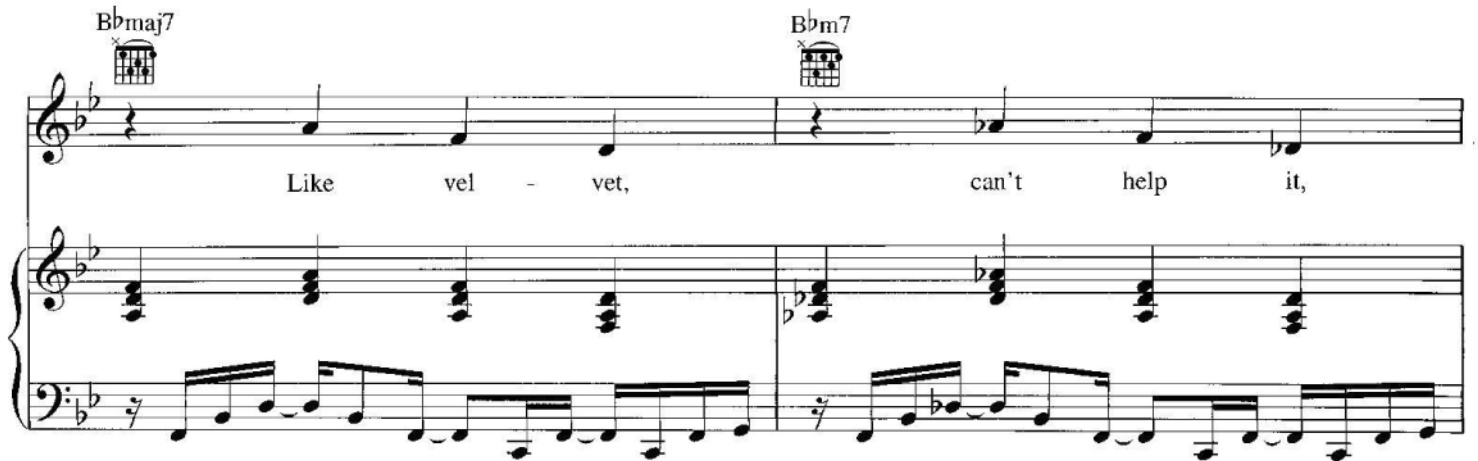
**A<sup>b</sup>maj7**  **A<sup>b</sup>6/9** 



the smooth - est wine. \_\_\_\_\_



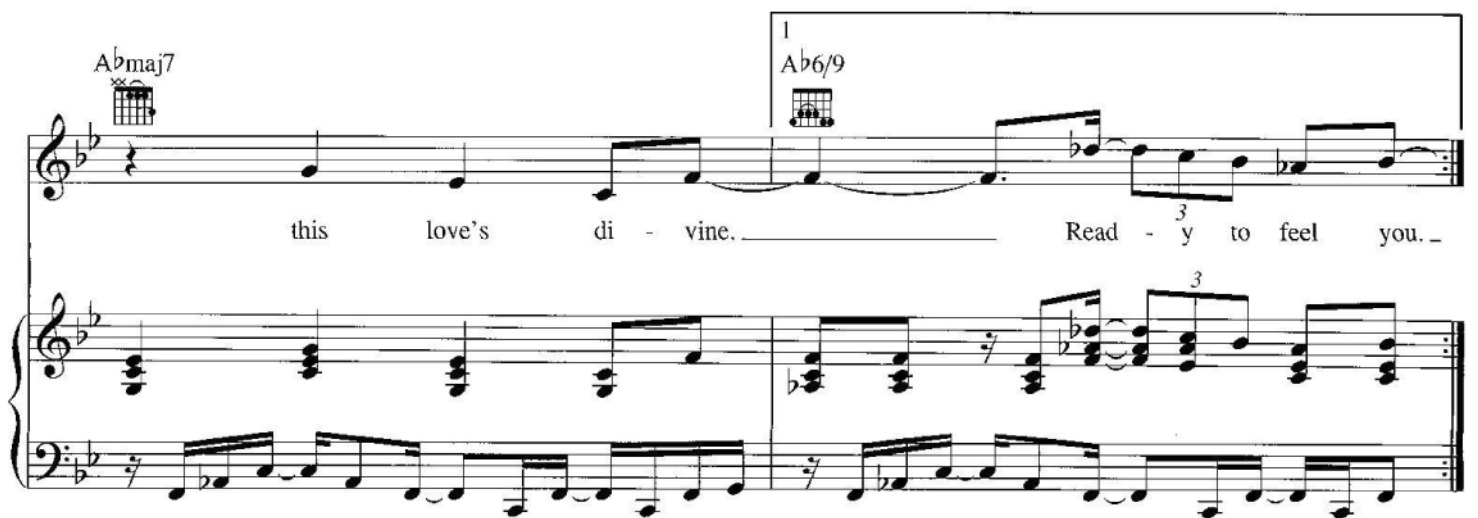
**B<sup>b</sup>maj7**  **B<sup>b</sup>m7** 

Like vel - vet, can't help it,



**A<sup>b</sup>maj7**  **A<sup>b</sup>6/9** 

this love's di - vine. \_\_\_\_\_ Read - <sup>3</sup>y to feel you. \_



**A<sup>b</sup>6/9**  **B<sup>b</sup>maj7** 

\_\_\_\_\_



# BIG GIRLS DON'T CRY

Words and Music by STACY FERGUSON  
and TOBY GAD

## Moderate Pop

Chord diagrams: G/B, Csus2, D5, G/B, Csus2, D5.

Lyrics: La, da, da, da.

Tempo: *mp*

Detailed description: This system contains the first two measures of the song. The top staff is the vocal line in G major, 4/4 time. The first measure is a whole rest. The second measure contains a triplet of eighth notes: G4, A4, B4, followed by a quarter note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided above the staff for G/B, Csus2, and D5.

Chord diagrams: G/B, Csus2, D5.

Lyrics: The smell of your skin lin -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "The smell of your skin lin -". The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for G/B, Csus2, and D5 are shown above the staff.

Chord diagrams: G/B, Csus2, D5, G/B, Csus2, D5.

Lyrics: gers on me now. You're prob - 'ly

Detailed description: This system contains the final two measures. The vocal line concludes with "gers on me now. You're prob - 'ly". The piano accompaniment continues. Chord diagrams for G/B, Csus2, and D5 are shown above the staff.

G/B Csus2 D5

on your flight — back to — your home — town.

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "on your flight — back to — your home — town." The piano accompaniment is in G major, with a bass line in the left hand and a treble line in the right hand. Above the staff, three guitar chord diagrams are shown: G/B (x00033), Csus2 (x0003fr), and D5 (x0005fr).

G/B Csus2 D5 G/B Csus2 D5

I — need some shel - ter of — my own — pro - tec - tion, ba -

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "I — need some shel - ter of — my own — pro - tec - tion, ba -". The piano accompaniment continues. Above the staff, six guitar chord diagrams are shown: G/B (x00033), Csus2 (x0003fr), D5 (x0005fr), G/B (x00033), Csus2 (x0003fr), and D5 (x0005fr).

G/B Csus2 D5

by. — Be — with my - self — and cen - ter, —

Detailed description: This system contains the third line of music. The vocal line has a rest for the first measure, then continues with "by. — Be — with my - self — and cen - ter, —". The piano accompaniment continues. Above the staff, three guitar chord diagrams are shown: G/B (x00033), Csus2 (x0003fr), and D5 (x0005fr).

G/B Csus2

clar - i - ty, — peace, se - ren - i - ty. —

Detailed description: This system contains the fourth line of music. The vocal line continues with "clar - i - ty, — peace, se - ren - i - ty. —". The piano accompaniment continues. Above the staff, two guitar chord diagrams are shown: G/B (x00033) and Csus2 (x0003fr).

**C** **G** **D**

I hope — you know, — I hope — you know — that this has

**C** **G**

noth - in' to do with you. It's per - son - al, — my - self — and I. —

**D** **Em** **C**

— We've got some straight - en - in' out — to do. — And I'm gon - na

**G** **D**

miss you — like a child miss - es their blan - ket, — but I've got — to get a



Em C G

move on \_\_\_ with my life. \_\_\_ It's time \_\_\_ to be \_\_\_ a big \_\_\_ girl now, \_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for Em, C, and G are shown above the staff. The key signature has one sharp (F#).

To Coda

D G/B Csus2 D5

and big girls don't cry, \_\_\_

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for D, G/B, Csus2, and D5 are shown above the staff. A 'To Coda' symbol is present above the staff. The key signature has one sharp (F#).

G/B Csus2 D5

don't \_\_\_ cry, \_\_\_ don't \_\_\_ cry, \_\_\_ don't \_\_\_ cry.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for G/B, Csus2, and D5 are shown above the staff. The key signature has one sharp (F#).

G/B Csus2 D5 G/B Csus2 D5

The path \_\_\_ that I'm walk - in?, \_\_\_ I must \_\_\_ go a - lone. \_\_\_

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for G/B, Csus2, and D5 are shown above the staff. The key signature has one sharp (F#).

G/B Csus2 D5

I must take the ba - by steps 'til I'm

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: G/B (x000), Csus2 (x030), and D5 (x022). The lyrics are "I must take the ba - by steps 'til I'm".

G/B Csus2 D5 G/B Csus2 D5

full grown, full grown. Fair - y tales

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: G/B (x000), Csus2 (x030), D5 (x022), G/B (x000), Csus2 (x030), and D5 (x022). The lyrics are "full grown, full grown. Fair - y tales".

G/B Csus2 D5

don't al - ways have a hap - py end - ing, do they?

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, three guitar chord diagrams are provided: G/B (x000), Csus2 (x030), and D5 (x022). The lyrics are "don't al - ways have a hap - py end - ing, do they?".

G/B Csus2 D5 G/B Csus2

And I fore - see the dark a - head if I stay.

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: G/B (x000), Csus2 (x030), D5 (x022), G/B (x000), and Csus2 (x030). The lyrics are "And I fore - see the dark a - head if I stay.".

D.S. al Coda

CODA

Like the lit - tle school -

D/F#

Csus2

mate in the school - yard, we'll play - jacks and Un - o cards. -

G

D/F#

Csus2

I'll be your best friend and you'll be my

G

D/F#

Val - en - tine. Yes, you can hold my hand if you want -

Csus2



to, 'cause I want to hold yours, too.

G



D/F#



We'll be play - mates and lov - ers and

Csus2



share our se - cret worlds.

D/F#





G




Csus2



But it's time for me to go home.

D/F#  G 



It's get - ting late, dark out - side. I need to




Csus2 

be with my - self and cen - ter, clar - i - ty, peace, se -



C  G 

ren - i - ty, yeah. I hope you know, I hope you know



D  C 

that this has noth - in' to do with you. It's per - son - al,



G D Em

my - self and I. We've got some straight - en - in' out to do.

C G

And I'm gon - na miss you like a child miss - es their

D Em

blan - ket, but I've got to get a move on with my life.

C G D

It's time to be a big girl now, and

G/B Csus2 D5

big girls don't cry, don't

This system contains the first two staves of music. The top staff is a vocal line with lyrics "big girls don't cry, don't". The bottom staff is a piano accompaniment. Above the top staff, three guitar chord diagrams are shown: G/B, Csus2, and D5.

G/B Csus2 D5 G5 Csus2 D5

cry, don't cry, don't cry.

This system contains the next two staves of music. The top staff continues the vocal line with lyrics "cry, don't cry, don't cry.". The bottom staff continues the piano accompaniment. Above the top staff, six guitar chord diagrams are shown: G/B, Csus2, D5, G5, Csus2, and D5.

G/B Csus2 D5

La, da, da, da, da, da.

This system contains the next two staves of music. The top staff has lyrics "La, da, da, da, da, da.". The bottom staff continues the piano accompaniment. Above the top staff, three guitar chord diagrams are shown: G/B, Csus2, and D5.

G5 Csus2 D5

This system contains the final two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. Above the top staff, three guitar chord diagrams are shown: G5, Csus2, and D5.

# MARY JANE SHOES

Words and Music by STACY FERGUSON  
and VINCENT FORD

Laid-back Reggae feel

G D/F# Em Cmaj7

When I wear my Mar - y Jane shoes,  
When I wear my Mar - y Jane shoes,  
When I wear Mar - y Jane shoes,

G D/F# Em Cmaj7

I can es - cape from the blues.  
I'm just like a child in Un - der - oos.  
I en - joy to spin the ones and twos.

G D/F# Em Cmaj7

The whole world seems a lit - tle bit bright - er, bright - er, (bright -  
My heart to my soul, I feel like I'm sev - en.  
Mu - sic has an - oth - er di - men - sion, yeah,

\* Recorded a half step lower.



G D/F# Em Cmaj7

er.) My heav - y steps — get a lit - tle bit light - er, light - er.  
 From my head to my toes — it's like — I'm in heav - en, heav - en.  
 and I can dance — with a dif - f'rent per - cep - tion, whoa, oh.

G D/F# Em Cmaj7 G D/F#

Whoa, my Mar - y Janes. — Whoa, my Mar - y Janes. —

Em Cmaj7 G D/F# Em Cmaj7

Whoa, my Mar - y Janes. —

G D/F# Em Cmaj7

Whoa, my Mar - y Janes. —

Play 3 times N.C.

## Punk Rock (much faster)

G D/F# Em C G D/F#

When I step in - to my shoes, make a la - dy want to, hey! Feel - ing high, feel - ing low, it's

Detailed description: This system contains the first two measures of the song. The guitar part features chords G, D/F#, Em, C, G, and D/F# in sequence. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a rhythmic chordal pattern in the right hand.

Em C G D/F# Em C

caught up in the pur - ple haze! Ev - 'ry - thing is beau - ti - ful, moth - er - fuck - ing feel - ing great!

Detailed description: This system contains the next two measures. The guitar part features chords Em, C, G, D/F#, Em, and C. The piano accompaniment continues with the same rhythmic pattern as the first system.

G D/F# Em C G D/F#

When I step in - to my shoes, make a la - dy want to go cra - zy. —

Detailed description: This system contains the next two measures. The guitar part features chords G, D/F#, Em, C, G, and D/F#. The piano accompaniment includes a triplet of eighth notes in the right hand corresponding to the lyrics 'go cra - zy'.

Em C G D/F# Em C

Want to go cra - zy. — Want to go

Detailed description: This system contains the final two measures. The guitar part features chords Em, C, G, D/F#, Em, and C. The piano accompaniment includes a triplet of eighth notes in the right hand corresponding to the lyrics 'Want to go'.

G D/F# Em C G D/F#

cra - zy. — Want to go cra - zy. —

This system contains the first two measures of the piece. The guitar part features chords G, D/F#, Em, C, G, and D/F#. The vocal melody starts with a quarter note 'cra' followed by a dotted quarter note 'zy.' with a fermata. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Em C G D/F# Em C

Whoa, my Mar - y Janes. —

This system contains the next two measures. The guitar part features chords Em, C, G, D/F#, Em, and C. The vocal melody has a quarter note 'Whoa,' followed by a dotted quarter note 'my Mar - y Janes.' with a fermata. The piano accompaniment continues with the same rhythmic pattern.

G D/F# Em C G D/F#

Whoa, my Mar - y Janes. — Whoa, my Mar - y Janes. —

This system contains the next two measures. The guitar part features chords G, D/F#, Em, C, G, and D/F#. The vocal melody has a quarter note 'Whoa,' followed by a dotted quarter note 'my Mar - y Janes.' with a fermata, then a quarter rest, followed by another quarter note 'Whoa,' and a dotted quarter note 'my Mar - y Janes.' with a fermata. The piano accompaniment continues with the same rhythmic pattern.

Em C G D/F# Em C

Whoa, my Mar - y Janes. —

This system contains the final two measures. The guitar part features chords Em, C, G, D/F#, Em, and C. The vocal melody has a quarter rest, followed by a quarter note 'Whoa,' and a dotted quarter note 'my Mar - y Janes.' with a fermata. The piano accompaniment continues with the same rhythmic pattern.

G D/F# Em D7/F# G

Whoa, my Mar - y Janes.

This system contains a vocal line and a piano accompaniment. The guitar chords are G, D/F#, Em, D7/F#, and G. The vocal melody consists of the lyrics "Whoa, my Mar - y Janes." with a long note on "y" and a dotted note on "Janes." The piano accompaniment features a steady bass line and chords in the right hand.

## Moderate groove

Dbm7 Eb7#9

Vocal ad lib.

This section is marked "Moderate groove" and includes a "Vocal ad lib." section. The guitar chords are Dbm7 and Eb7#9. The piano accompaniment features a steady bass line and chords in the right hand.

Abmaj9 Fm7 Dbm7

Repeat and Fade

This section is marked "Repeat and Fade" and includes guitar chords Abmaj9, Fm7, and Dbm7. The piano accompaniment features a steady bass line and chords in the right hand.

## Optional Ending

Eb7#9 Abmaj9

This section is marked "Optional Ending" and includes guitar chords Eb7#9 and Abmaj9. The piano accompaniment features a steady bass line and chords in the right hand.

# LOSING MY GROUND

Words and Music by STACY FERGUSON, STEFANIE RIDEL,  
STEPHANIE SANDSTROM and ROBB BOLDT

Moderate Pop groove

Gm Gm(maj7)

Gm7 Gm6 Gm

No, no, —

Gm(maj7) Gm7 Gm6

no, no, no, — no. Nay. —

Gm Gm(maj7)

I woke up short \_ of breath, but still I've got a long day a - head of me. \_  
on my feet, it's time to hit the streets and get my life back to - geth - er a - gain.

Gm7



Gm6



D



I don't know what day — it is, but tell me 'cause I got - ta know who — to be. —  
Well, this place is all — a mas-quer-ade, so tell me where in line can I cut in? —

Gm



Gm(maj7)



Is that me — up in the mir-ror, 'cause I thought it was some-bod-y else. — Well it's a,  
Down-town, wan - d'ring aim-less-ly a-round, still don't know what I'm try-ing to find. — Well, you could

Gm7



Gm6



D



a re - al - i - za - tion when you find out you don't e - ven want to look at your - self. — }  
flash all the pret - ty lights in front of me, I still - would - n't see — the sign. — }

Gm



D/F#



Where do I go, — what do I do, —

Gm/F Gm6/E D Gm

who do I turn to? I'm los - ing my ground. Who am I now, -

D/F# Gm/F Gm6/E D To Coda

where does it end, how did it all be - gin? I'm los - ing my

1 Gm D/F# Gm/F

ground, ground, ground. Ooh, -

Gm6/E 2 Gm D/F#

ooh, ah, yeah. A - well, I'm ground, ground.

Gm/F Gm6/E

Los - ing my, — I'm los - ing my, — I'm los - ing my — ground, — oh.

Gm Gm(maj7)

(Ba da da da da da, — ba da da

Gm7 Gm6 D

da da da, — ba da da da da da. —

Gm D/F#

Ba da da da da da, — ba da da



Gm/F Gm6/E D

da da da, — ba da da da da da.) —

This system contains the first two systems of music. The first system features a vocal line with lyrics 'da da da, — ba da da da da da da.) —' and guitar chords Gm/F, Gm6/E, and D. The piano accompaniment is shown in grand staff notation.

Gm D/F#

Oh, — oh, —

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'Oh, — oh, —' and guitar chords Gm and D/F#. The piano accompaniment continues in grand staff notation.

Gm/F Gm6/E D

oh, — oh, — oh.

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics 'oh, — oh, — oh.' and guitar chords Gm/F, Gm6/E, and D. The piano accompaniment continues in grand staff notation.

Gm D/F#

Where do I go? Why do I do this to my - self? — I'm

This system contains the seventh and eighth systems of music. The seventh system features a vocal line with lyrics 'Where do I go? Why do I do this to my - self? — I'm' and guitar chords Gm and D/F#. The piano accompaniment continues in grand staff notation.

Gm/F Gm6/E D

los - ing my, — why do I do, why do I do, why do I do? —

Detailed description: This system contains the first three measures of the piece. The guitar part features chords Gm/F, Gm6/E, and D. The vocal line has lyrics 'los - ing my, — why do I do, why do I do, why do I do? —' with triplets of eighth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Gm D/F# Gm/F Gm6/E D D.S. al Coda

Yeah, — yeah, — yeah. —

Detailed description: This system contains the next three measures. The guitar part features chords Gm, D/F#, Gm/F, Gm6/E, and D. The vocal line has lyrics 'Yeah, — yeah, — yeah. —' with triplets of eighth notes. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

CODA Gm D/F#

ground, — ground. —

Detailed description: This system is the CODA section, consisting of two measures. The guitar part features chords Gm and D/F#. The vocal line has lyrics 'ground, — ground. —' with a long note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gm/F Gm6/E

Los - ing my, — I'm los - ing my, — I'm los - ing my — ground, — oh.

Detailed description: This system contains the final two measures. The guitar part features chords Gm/F and Gm6/E. The vocal line has lyrics 'Los - ing my, — I'm los - ing my, — I'm los - ing my — ground, — oh.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# FINALLY

Words and Music by STACY FERGUSON,  
JOHN STEPHENS and STEFANIE RIDEL

## Tender Ballad

Chord diagrams: C, Bb, F

*mp*

Chord diagrams: C, Bb

Chord diagrams: C, Bb, F

Ev - er since I was a ba - by girl, I had a dream,      Cin - der - el - la theme,      cra - zy as it seems.  
I re - mem - ber the be - gin - ning, you al - read - y knew,      I act - ed like a fool, just try - ing to be cool.

Chord diagrams: C, Bb, F

Al - ways knew that deep in - side that there would come that day, but      I would have to wait, make so man - y mis - takes.  
Front - ing like it did - n't mat - ter, I just ran a - way, put      on an - oth - er face, was lost in my own space.

C B $\flat$  F

I could - n't com-pre-hend as I watched it un-fold, this clas - sic sto - ry told, I left it in the cold.  
Found what it's like \_\_\_\_\_ to hurt \_\_\_\_\_ self-ish - ly, was scared to give up me, a - fraid to just be-lieve.

C B $\flat$  F


Walk - ing through un - o - pened doors that led me back to you, each one un - lock - ing more \_\_\_\_\_ of the truth. I  
I was in a jeal - ous, in - se - cure, pa - thet - ic place; stum - bled through the mess that I had made. I


Dm7 C/E Dm7 C/E

fi - nal - ly stopped trip - ping on my youth, I fi - nal - ly got lost in - side of you. \_\_\_\_\_ I  
fi - nal - ly got out of my own way, I fi - n'ly start - ed liv - ing for to - day. \_\_\_\_\_ I

Dm7 C/E B $\flat$ 9

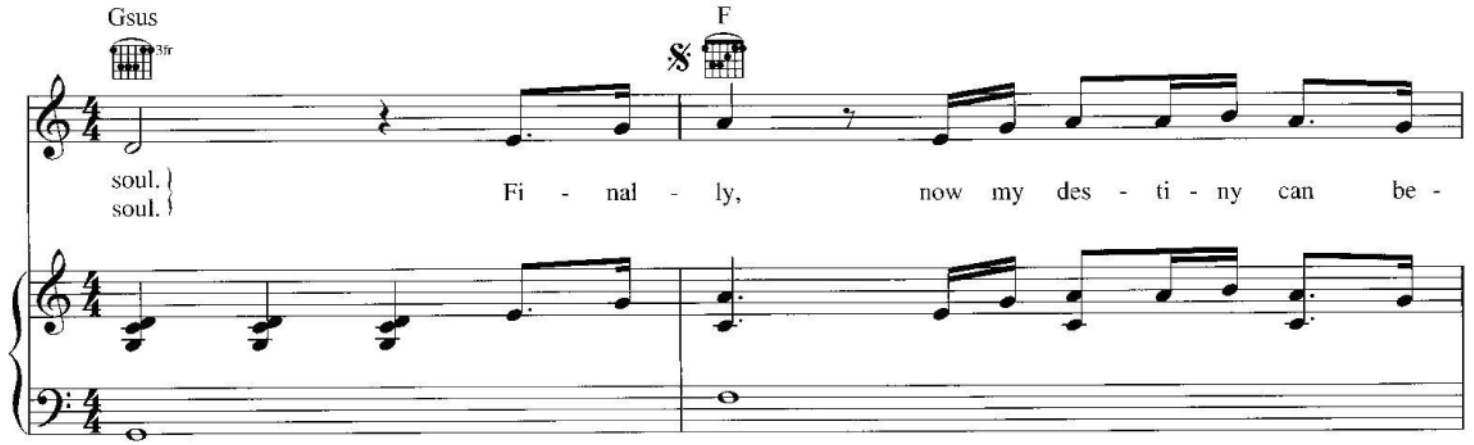
fi - nal - ly know \_\_\_\_\_ I need - ed to grow, \_\_\_\_\_ and fi - nal - ly my mate has met my  
fi - nal - ly know \_\_\_\_\_ I need - ed to grow, \_\_\_\_\_ and fi - nal - ly my mate has met my

Gsus  3fr

F 

soul. }  
soul. }

Fi - nal - ly, now my des - ti - ny can be -



C  000

C7/Bb  5fr

F6/A 

Fm6/Ab  0fr

gin. Though we will have our dif - f'renc - es, some-thing strange and new is



C  000

C7  0

F 

hap - pen - ing. — Fi - nal - ly, now my life does - n't seem so



C  000

C7  0

F6/C 

Fm6/C 

To Coda 

bad, it's the best that I've ev - er had, give my love to him fi - nal -



1

C Bb F

ly.

C Bb F

2

C Bb F

ly.

C Bb F

Fi - nal - ly, fi - nal - ly.

C Bb F

ly.

C Bb F D.S. al Coda

Fi - nal -

CODA C Bb F

ly. Oh.

C Bb F C

Fi - nal - ly, fi - nal - ly. Fi - nal - ly.