

Duffy

**ROCKFERRY**



788.42

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# ROCKFERRY

Words and Music by Duffy and Bernard Butler

♩ = 92

N.C.

D

C

Fsus<sup>4</sup>/2

C<sup>6</sup>/E

mf

con ped.

Detailed description: This system shows the piano accompaniment for the first four measures of the song. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. Chord diagrams for D, C, F#sus4/2, and C6/E are provided above the staff.

5

D

C

D

C

Fsus<sup>4</sup>/2

C<sup>6</sup>/E

1. 4. I'd move to Rock - fer - ry tom - or - row, —  
 2. The midnight trains are board - ing, all rep - ro - bates, —  
 3. There's no sleep on the jour - ney away from town, —

Detailed description: This system contains the vocal melody and lyrics for the first system. The melody is written in a treble clef with a key signature of one sharp. The lyrics are aligned with the notes. Chord diagrams for D, C, D, C, F#sus4/2, and C6/E are shown above the staff.

Detailed description: This system shows the piano accompaniment for the second system, corresponding to the vocal melody above. It maintains the same rhythmic and harmonic structure as the first system.

9

D

C

D

C

Fsus<sup>4</sup>/2

C<sup>6</sup>/E

and I'd build my house, ba - by, with sor - row, —  
 I pick my load and I fill my truck, be - fore it's too late.  
 a bag of songs and a heavy heart won't make me down. —

Detailed description: This system contains the vocal melody and lyrics for the second system. The melody continues with the same rhythmic pattern. The lyrics are aligned with the notes. Chord diagrams for D, C, D, C, F#sus4/2, and C6/E are shown above the staff.

Detailed description: This system shows the piano accompaniment for the third system, corresponding to the vocal melody above. It maintains the same rhythmic and harmonic structure.

13

G Fmaj7 G F

I'd leave my sha - dow to fall be - hind.  
 I'd leave the stars to judge my every move,  
 I'll give it all of my strength and my might,

17

D C D C Fsus4/2 C6/E

and I would-n't write to you, cause I'm not that kind.  
 I'm not go - ing to think of you or I'll get the blues.  
 I'll make this deci - sion win all the fights.

21

I. 2.3.

D Cadd9 D Csus4/2 Fsus4/2 Cadd9/E

4.

25



Not that kind, — Rock - fer - ry, not that kind,

28



Rock - fer - ry, not that kind, — Rock - fer -

31



Repeat ad lib. to fade

ry, not that kind, — Rock fer

# WARWICK AVENUE

Words and Music by Duffy, Jimmy Hogarth and Eg White

♩ = 92



1. When I \_\_\_\_\_



(1.) get to War-wick Av - en - ue, \_\_\_\_\_ meet me by the en - trance of \_\_\_\_\_  
 (2.) get to War-wick Av - en - ue, \_\_\_\_\_ we'll spend an hour, but no more than two.



\_\_\_\_\_ the tube. We can talk things ov - er a lit - tle time, \_\_\_\_\_ pro - mise me  
 Our on - ly chance to speak once more, \_\_\_\_\_ I showed you the

11

**E<sup>b</sup>** **E<sup>b</sup>sus<sup>2</sup>** **G<sup>b</sup>maj<sup>7</sup>** **B<sup>b</sup>**

— you won't step out of line. — When I get to War-wick Av - en - ue,  
 answers, — now here's the door. — When I get to War-wick Av - en - ue,

omit 2°

14

**Dm** **E<sup>b</sup>** **E<sup>b</sup>m<sup>7</sup>/GG**

— please drop the past and be true. — Don't think we're  
 I'll tell you

17

**B<sup>b</sup>** **Dm**

O. K. just be - cause I'm here, you hurt me bad,

19 **A<sup>b</sup>add9** **G<sup>b</sup>** **Fm<sup>7</sup>add11**

but I won't shed a tear. } I'm  
 baby, that we're through.

21 **B<sup>b</sup>** **A<sup>b</sup>add9** **D<sup>b</sup>6** **E<sup>b</sup>**

leav - ing you for the last time, ba - by,

23 **Cm<sup>7</sup>** **B<sup>b</sup>** **A<sup>b</sup>** **Gm**

you think you're lov - ing but you don't love me. I've



25 Cm Gm7add11 Fm7add11

been con - fused out of my mind late - ly,





27 I. Eb N.C. Dm7 Bb/C Gm7 Cm7 Bb

you think you're lov - ing but I want to be free, ba - by you've hurt me.

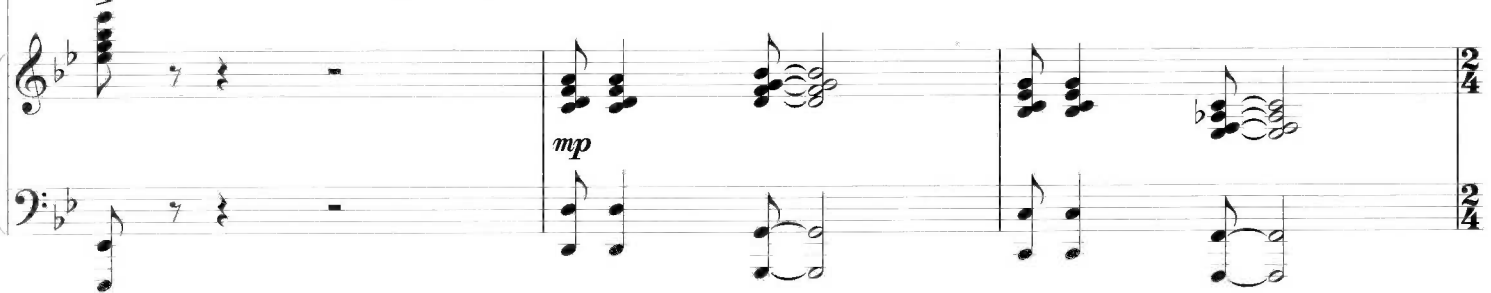
30 Dm Eb Eb/sus2 Gbmaj7 Gbmaj9

2. When I

2.

34  N.C.    

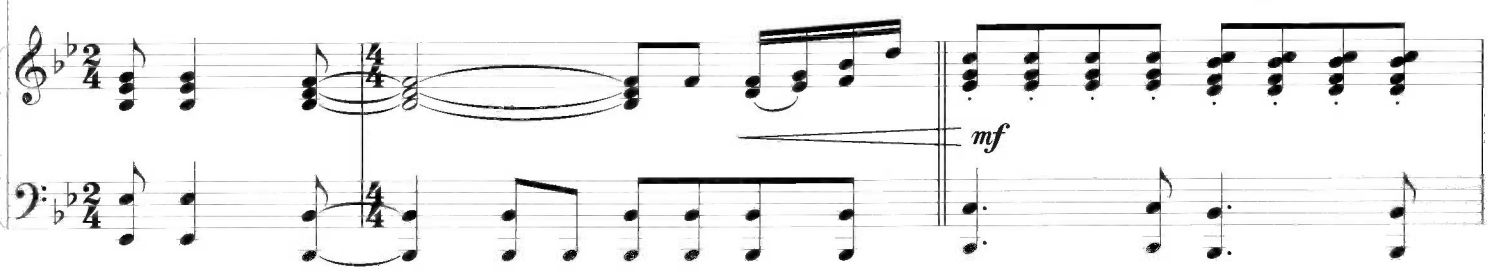
you\_ think you're lov - ing\_ but you don't love\_ me, I want\_ to\_ be\_ free, ba - by






*mp*

37    

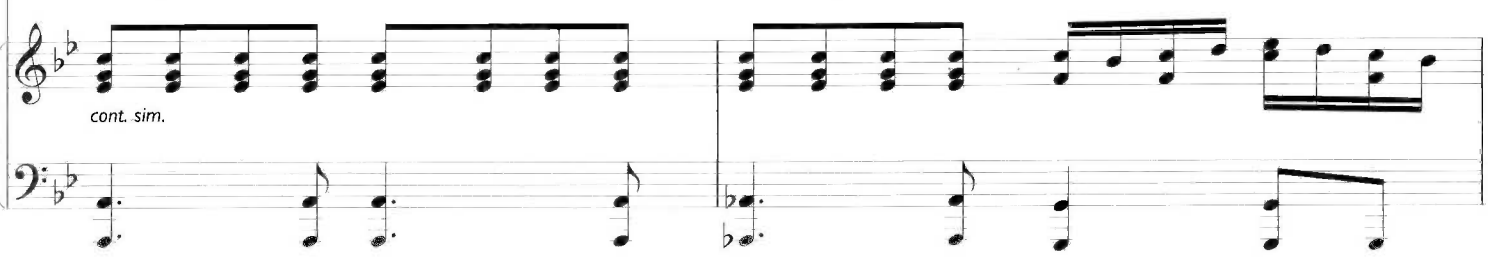
you've hurt\_ me. All the days\_ spent to - ge -






*mf*

40   

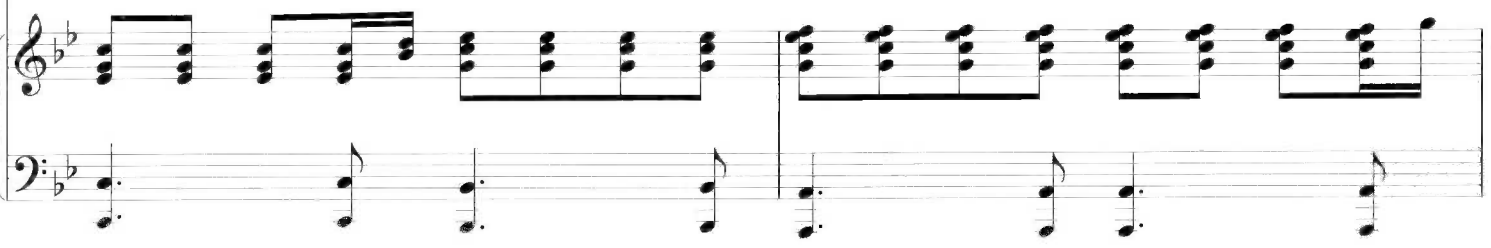
- ther, I\_ wished for bet - ter, but I did - n't want the train\_ to come,



*cont. sim.*

42   

now it's\_ de - part - ed, I'm brok - en - heart -



44  $A^{\flat}maj7$   $Gm7add11$   $Cm$

ed, seems like we nev - er start - ed, all those days — spent to - ge -

46  $Fm$   $Fm^9$   $A^{\flat}$   $Gm7$

ther, when I wished for bet - ter, when I did - n't want the train to come,

48  $G^{\flat}$   $F7sus4$   $B^{\flat}$   $A^{\flat}add9$

50  $D^{\flat}6$   $E^{\flat}$   $Cm7$   $B^{\flat}$   $A^{\flat}$   $Gm$

oh.

53 Cm 3fr Fm7add11 Eb 6fr N.C.

You\_ think you're lov - ing\_ but you

56 Dm7 Dm7/C Gm7 Cm7 3fr Fm7

don't love\_ me, I want\_ to\_ be\_ free, ba - by

58 1. 2. Eb sus2 6fr Bb 6fr Eb sus2 6fr Bb add9

you've hurt\_ me. You don't\_ you've hurt\_ me.

# SERIOUS

Words and Music by Duffy and Bernard Butler

♩ = 92

E<sup>6</sup>



C<sup>#</sup>7



I al-ways want-ed to see — the col-ours of your des - tin - y

The first system of the musical score for 'SERIOUS'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 92. The system starts with a guitar chord diagram for E6 (7th fret) and C#7 (4th fret). The vocal line has lyrics: 'I al-ways want-ed to see — the col-ours of your des - tin - y'. The piano accompaniment includes a dynamic marking of 'mf'.

E<sup>6</sup>



C<sup>#</sup>7



N.C.

I al - ways want - ed to know — if our love would grow.

The second system of the musical score. It continues the vocal line and piano accompaniment. The key signature and time signature remain 3 sharps and 4/4. The system starts with a guitar chord diagram for E6 (7th fret) and C#7 (4th fret). The vocal line has lyrics: 'I al - ways want - ed to know — if our love would grow.'. The piano accompaniment includes a dynamic marking of 'v' and a change in time signature to 2/4 for the final measure.

A




C<sup>#</sup>m




(Ser - i - ous, —

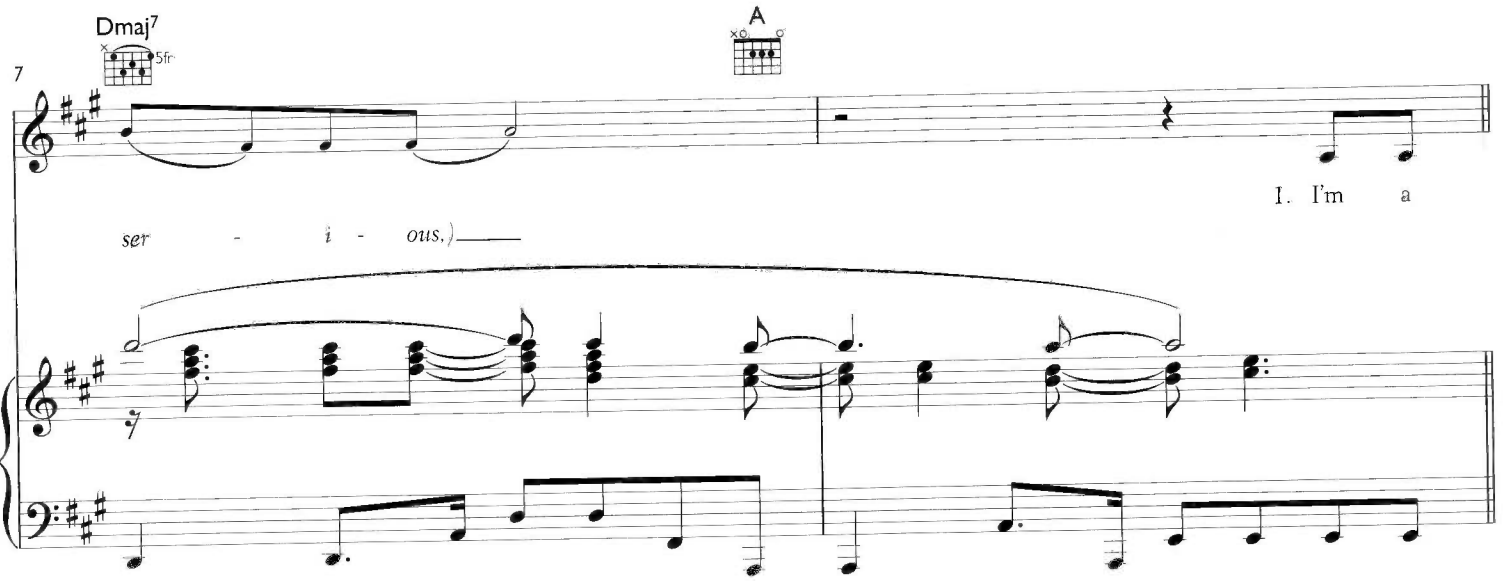
The third system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps and the time signature is 4/4. The system starts with a guitar chord diagram for A and C#m (4th fret). The vocal line has lyrics: '(Ser - i - ous, —'. The piano accompaniment includes a dynamic marking of 'v' and a long melodic line in the treble clef.

7


**Dmaj7**  5fr


**A** 

ser - i - ous,) ——— I. I'm a

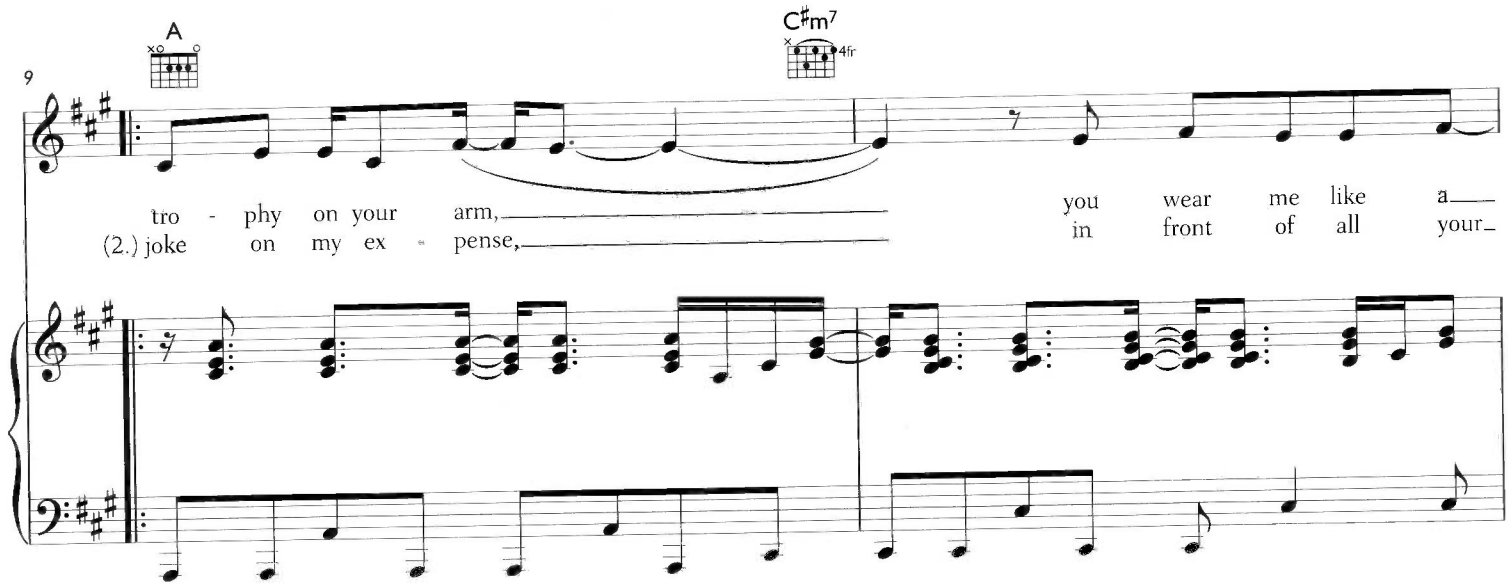


9

**A** 

**C#m7**  4fr

tro - phy on your arm, you wear me like a —  
 (2.) joke on my ex - pense, in front of all your —



11

**D** 

**A** 

— charm, — yes, you do. — An ac —  
 — friends — all the time. — A



13

C#m 4fr      C#m7 4fr

ces - so - ry that suits \_\_\_\_\_ your new \_\_\_\_\_ suede \_\_\_\_\_  
 game you like to play, \_\_\_\_\_ leaves me so low

15

D      A

boots, \_\_\_\_\_ ooh. \_\_\_\_\_ } I get a  
 ev - - - - ry - day. \_\_\_\_\_ }

17

A      C#m7 4fr

feel - ing deep down, \_\_\_\_\_ in - side, \_\_\_\_\_ some -  
 (Sing on % only)  
 (Ser - i - ous, \_\_\_\_\_

19

D<sup>6</sup> Dmaj<sup>7</sup> A A/E

thing just ain't right. I get a

ser - i - ous.)

21

A C#m<sup>7</sup>

feel - ing that tells me I know, ba

23

D<sup>6</sup> Dmaj<sup>7</sup> A B<sup>b</sup>m

by, you nev - er show



25

Bm

E6 7fr

how you real - ly feel for me, tell

To Coda ♪

27

C#7 4fr

D7 5fr

me, can we ev - er be,

29

A

C#m 4fr

ser - i - ous,

31 **Dmaj7** **A**

ser - i - ous in love? 2. A

33 **A** **C#m**

Ooo, ooo, (Ser - i - ous, ooo, ooo,

35 **Dmaj7** **A** **D. al Coda**



yeah, ser - i - ous in love. I get a)  
ser - i - ous.

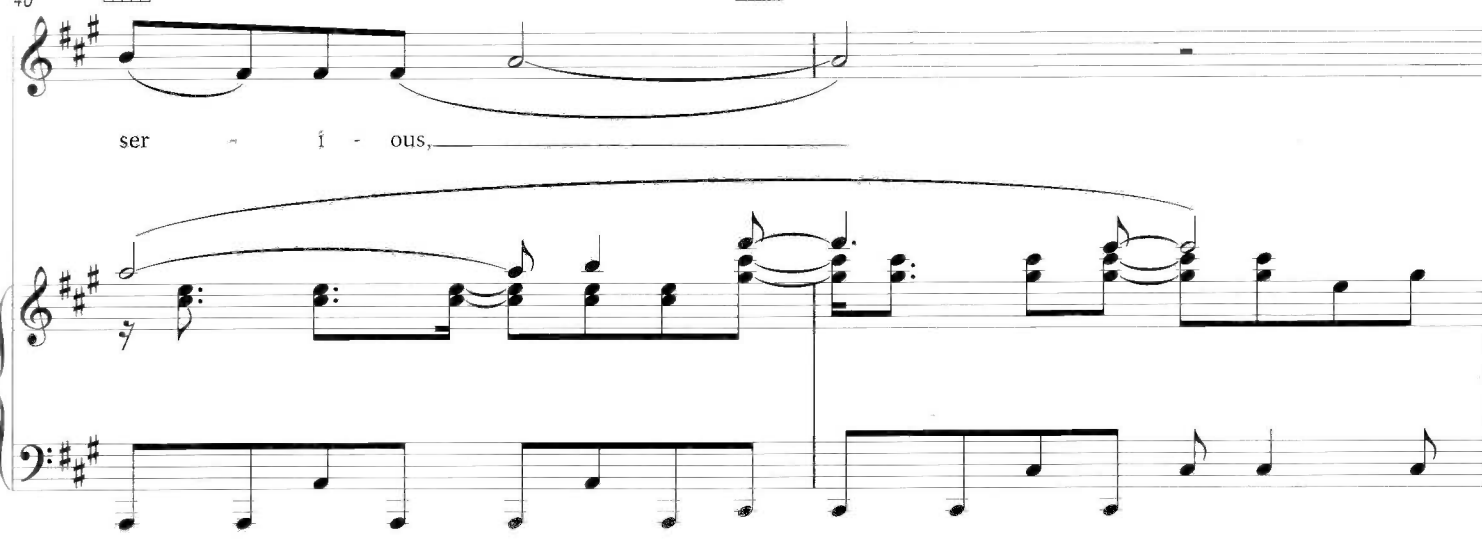
⊕ Coda

38  5fr





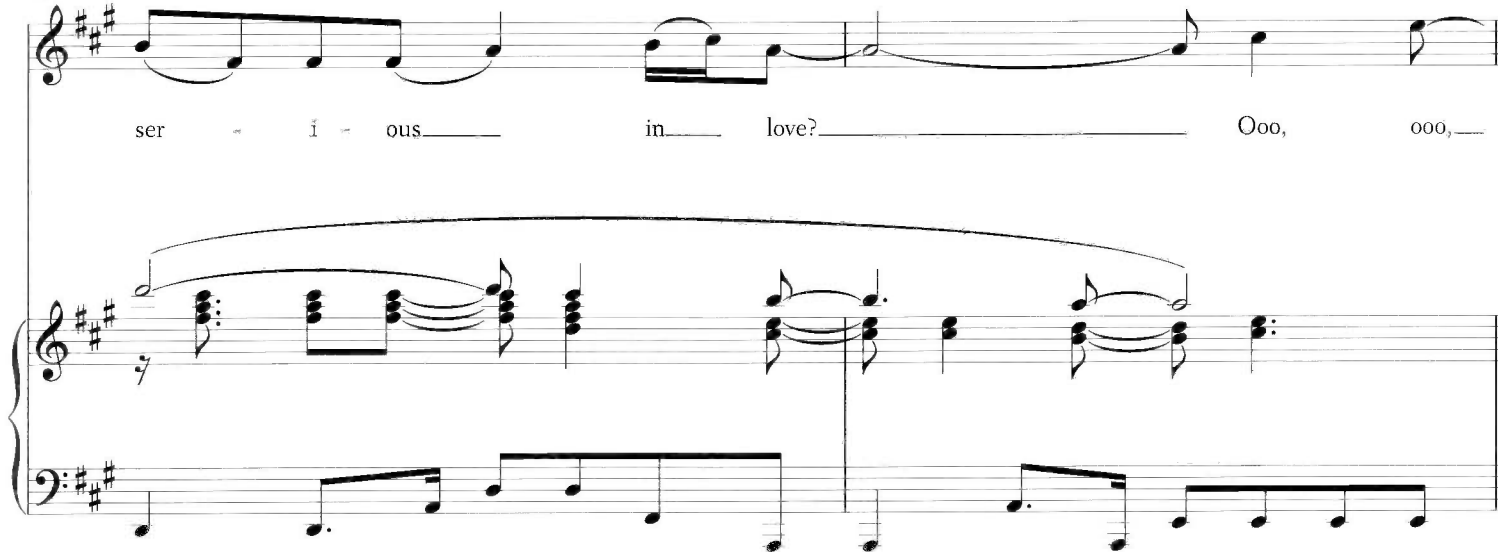
er be, tell me,

40   4fr



ser ious,

42  5fr 



ser ious in love? Ooo, ooo,



44

ooo, ooo, say you're ser

(Ser - i - ous,

The musical score for measures 44-45 features a vocal line with lyrics "ooo, ooo, say you're ser" and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part includes a long melodic line in the right hand and a steady bass line in the left hand.



Repeat ad lib. to fade

46

i - ous, oh.

ser - i - ous.)

The musical score for measures 46-47 continues the vocal and piano parts. The vocal line includes the lyrics "i - ous, oh." and "ser - i - ous.)". The piano accompaniment concludes with a final chord in the right hand and a descending bass line in the left hand.

# STEPPING STONE

Words and Music by Duffy and Stephen Booker

♩ = 96



(2° only)

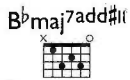
1. I \_\_\_\_\_ rem - em - ber way\_ back, way\_ back when  
 (2.) to call\_ me up\_ from time to time,

*mp*



4

I \_\_\_\_\_ said I nev - er want to see your face\_ a - gain, \_\_\_\_\_ 'cause you were lov -  
 and it would be\_ so\_ hard. for me\_ not to cross the line, \_\_\_\_\_ the words of lov -



7

\_\_\_\_\_ ing, yes you're lov - ing some - bod - y else\_ \_\_\_\_\_ and I knew, \_\_\_\_\_ oh yes I knew\_ I could - n't con - trol my - self.  
 \_\_\_\_\_ lay on my lips\_ just like\_ a curse, \_\_\_\_\_ and I knew, \_\_\_\_\_ oh yes I knew\_ they'd on - ly make

3

Gadd9



Dmadd9



Dm



0

it worse. And now they bring you back in - to my life a - gain, and so, I  
And now you have the nerve to play a - long, just like

Dmadd9



Dm



Bbmaj7add#11



Bbmaj7



13

put on a face just like your friend. But I think you know, oh yes, you know, what's go - ing on,  
the maes - tro beats in your song, you get your kicks, you get your kicks from playing me,

Gm13



Gm9



16

'cause the feel - ings in me, oh yes in me, are burn - ing strong. } But I will  
and the less you give, the more I want so fool - ish ly.

19 **Gm7** **Dm** **C**

nev - er be your step - ping stone, — take it all, — or leave me a - lone, —

22 **Gm13** **Gm7** **Dm**

I will nev - er be your step - ping stone, —

24 **C** **To Coda** **Gm9**

I'm stand - ing up - right on my own... 2. You used

2.

Gm<sup>9</sup>

Dmadd<sup>9</sup>

Dm

27

30

33

*D.º al Coda*

No, I will nev -

♢ Coda

Gm<sup>7</sup>

Dm

36

Nev - er be your step - ping stone, — take it all, —



39

C Gm7 Dm

or leave me a - lone. I will nev - er be your step - ping stone,

42

C Gm7

I'm stand - ing up - right on my own.

45

Gm7 Dm C Gm7

49

Dm C Gm7

Repeat to fade

# SYRUP & HONEY

Words and Music by Duffy and Bernard Butler


Swung semis ♩ = 42

N.C.

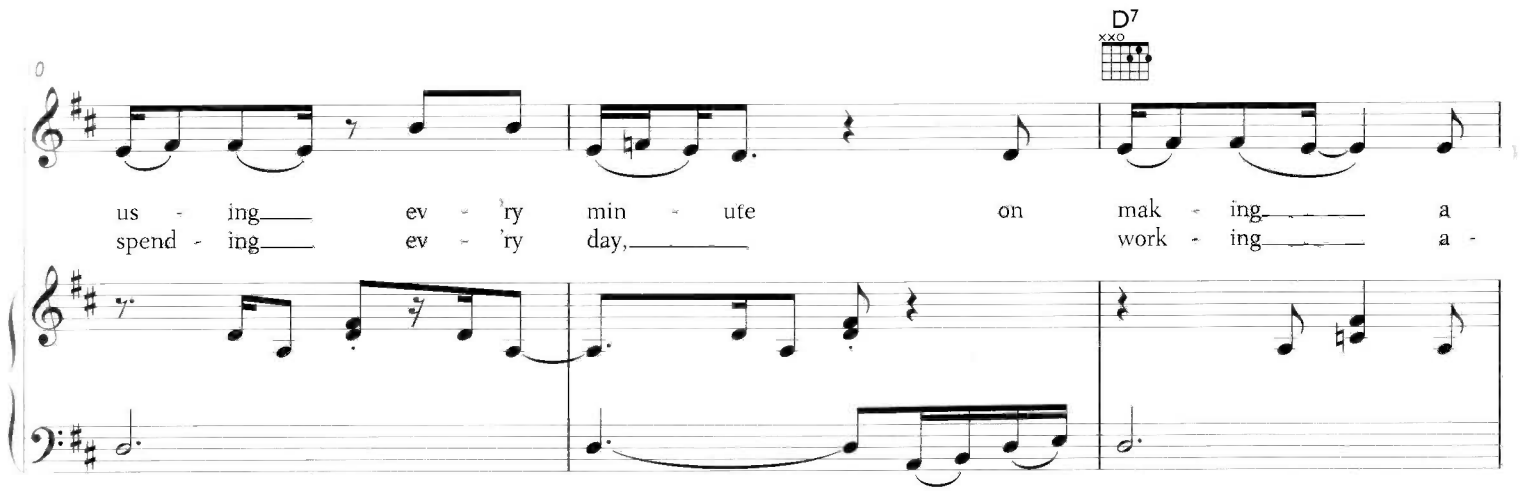
1. Don't you be wast ing all your mon - ey on  
 (2.) out all night long, leaving


4  
 sy - rup and hon - ey, be - cause I'm  
 me all a lone, be - cause I,

7  
 I sweet e - nough. Don't you be  
 need your love. Don't you be

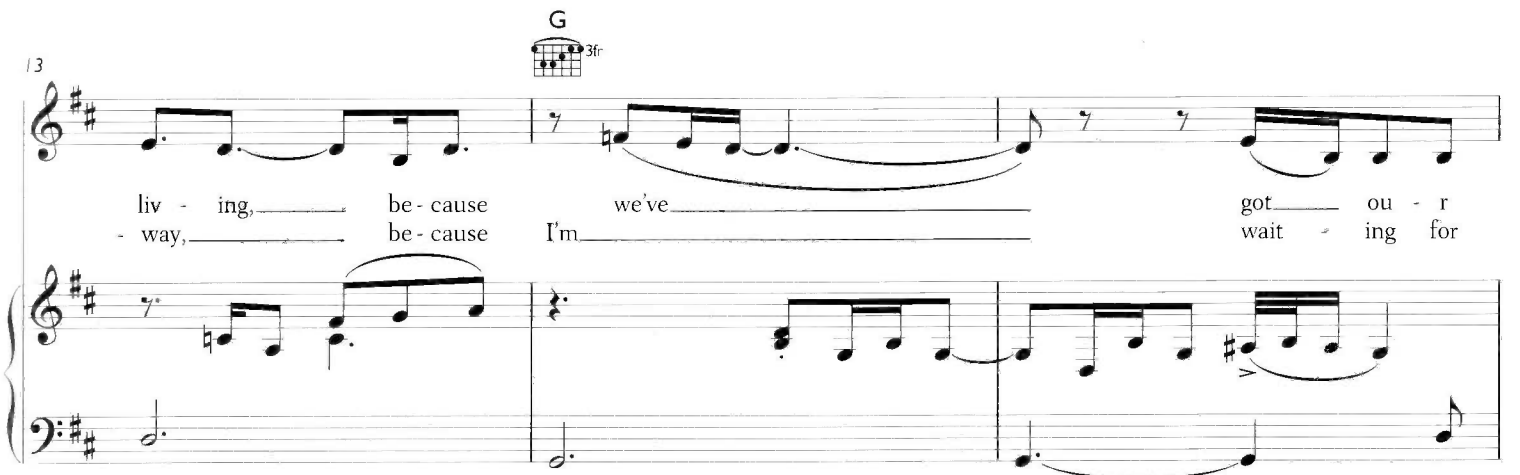
0 

us - ing \_\_\_\_\_ ev - ry min - ute on mak - ing \_\_\_\_\_ a  
 spend - ing \_\_\_\_\_ ev - ry day, \_\_\_\_\_ work - ing \_\_\_\_\_ a -



13 



liv - ing \_\_\_\_\_ be - cause we've \_\_\_\_\_ got \_\_\_\_\_ ou - r  
 - way, \_\_\_\_\_ be - cause I'm \_\_\_\_\_ wait - ing for



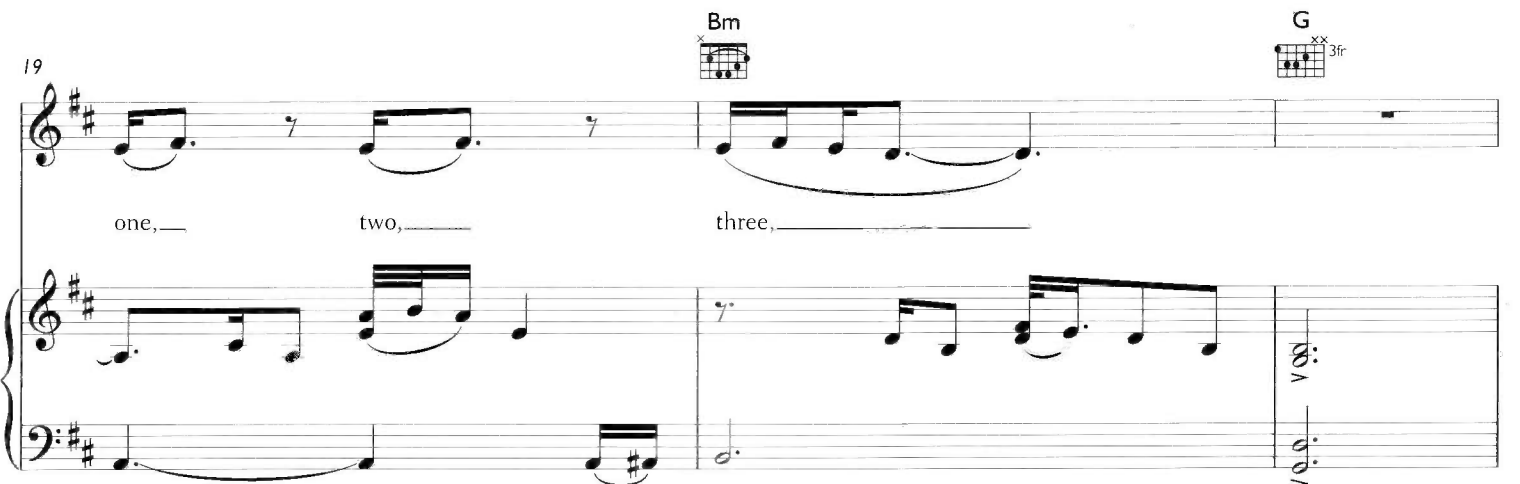
16  

love. } Lis - ten \_\_\_\_\_ to \_\_\_\_\_ me, \_\_\_\_\_  
 you. }



19  

one, \_\_\_\_\_ two, \_\_\_\_\_ three, \_\_\_\_\_



1.

22 N.C.

ba - by, ba - by, ba - by spend your time on

25



me.

2.

28



N.C.

2. Don't you be time on me.

32







36

Em/D  D 

Spend - ing, spend - ing, spend - ing your time

39



Dsus4/2  D  Dsus2  D 

on me, please, ba -

42

by, mmm, please,

46

D  D7 

(Sing 1° only) Repeat ad lib. to fade

ba - by.

# HANGING ON TOO LONG

Words and Music by Duffy, Eg White and Jimmy Hogarth

♩ = 112



*p*

5



1. It was just my\_

9



mis - take, think-ing you cared, it was just my\_

13

Dm Gm Am7 Dm Gm Am7 Asus2

mis - take, think-ing you'd be there. That you'd be-

17

F Gm7 A5 Bb5 A5/C

by my side, and that you would - n't lie, my mis - take.

21

Dm Gm Am7 Dm Gm Am7 Asus2

2. It was just my-

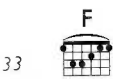
25

Dm7 Gm Am7 Dm7 Gm Am7 Asus2

(3.) false hope, think-ing we'd last, yeah, it was just my.  
for you right from the start, yeah, I was a fool.



\_\_\_\_\_ false hope, \_\_\_\_\_ for - got all your past. \_\_\_\_\_ All those girls  
 \_\_\_\_\_ for you, \_\_\_\_\_ hoping for a spark, \_\_\_\_\_ for some



\_\_\_\_\_ you den - y, \_\_\_\_\_ smashed up hearts \_\_\_\_\_ hung out \_\_\_\_\_ to dry. \_\_\_\_\_ I know it's  
 \_\_\_\_\_ kind of sign \_\_\_\_\_ that \_\_\_\_\_ you \_\_\_\_\_ would be mine. \_\_\_\_\_



wrong, \_\_\_\_\_ hang - ing on too long, \_\_\_\_\_ I know it's



41

Gm Am B<sup>b</sup> F/A F Dm F Dm F/A

wrong, - hang-ing on too long, but I need to

45

Gm A<sup>5</sup> B<sup>b5</sup> B<sup>b</sup>m<sup>6</sup>/D<sup>b</sup> Dm<sup>7</sup> Gm Am<sup>7</sup>

move on, hang - ing on too long.

*mp*

49

Dm<sup>7</sup> Gm Am<sup>7</sup> Asus<sup>2</sup> Dm

3. I was a fool My heart was clutch-

1. 2.

52    












ing to what felt right, my head was




56     N.C.

hop - ing it could put up a fight. And I know it's



60           

wrong, hang-ing on too long, and I know it's



64          

wrong, hang-ing on too long, and I need to move on,



68

Gm7 3fr F/A B<sup>b</sup> F/A F D<sup>5</sup> F<sup>5</sup> Dm F/C F/A

I'm hang-ing on too long,

72

Gm F/A B<sup>b</sup> F/A F D<sup>5</sup> F<sup>5</sup> Dm F/C F/A

I know it's

76

Gm Am B<sup>b</sup> F/A F Dm F Dm F/C F/A

wrong, hang-ing on too long, and I know it's

80

Gm Am B<sup>b</sup> F/A F Dm F Dm

wrong, hang-ing on too long,

# MERCY

Words and Music by Duffy and Stephen Booker

♩ = 126

Repeat x4

N.C. *Repeat x3* G C/G G7 C/G G

Hit the beat and take it to the verse, now. (Yeah, yeah, yeah.)

*mf*

5 Dm C7 Gm C/G G7

1. I love

9 G7

you, but I've got to stay true, my mor-als got me on my  
 (Ooo, ooo, (2.) will be some - thing on the side, ooo, ooo, but you've got to un-der-

13

knees, stand I'm beg-ging you please stop play-ing games. my hand, yes I do.

ooo, ooo,

16

I don't know what this is, but you've got me good just like you knew\_ you would.

Dm C7

19

I don't know what you do, but you do it well,

G7 Dm

22

I'm un - der your spell. You've got me beg-ging you for

C7 G7

25

G C/G G7 C/G G C/G G7

mer - cy, why won't\_ you re - lease\_ me?  
 (Yeah, yeah, yeah, yeah, yeah, yeah, yeah,

28

C/G C9 C Csus4/2 C

you've got me beg-ging you for mer - cy, why won't\_ you re - lease  
 yeah, yeah, yeah,

31

G C/G G7 C/G Dmadd11

me? I said\_ re - lease\_ yeah, yeah, yeah,

To Coda

34

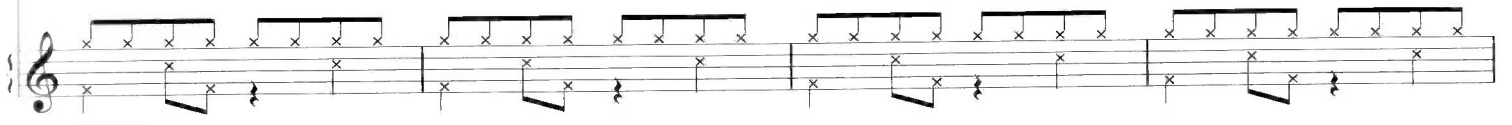
C G C/G G7 C/G

(On & repeat chorus x2 ad lib.)  
 me. yeah, yeah, yeah.) 2. Now you think that I

37 N.C.



I'm beg-ging you for mer - cy, just— why won't— you re - lease— me?

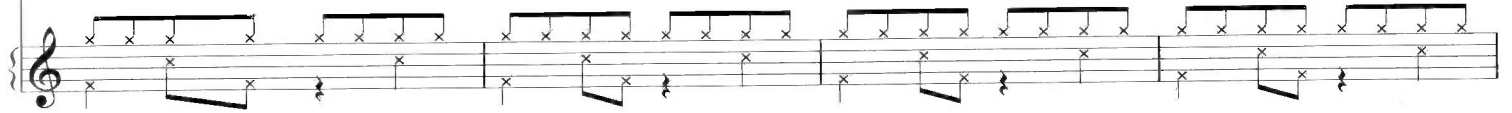


(Drums)

41



I'm beg - ging you for mer - cy, you got me beg - ging, you got me beg - ging,



**D. al Coda**

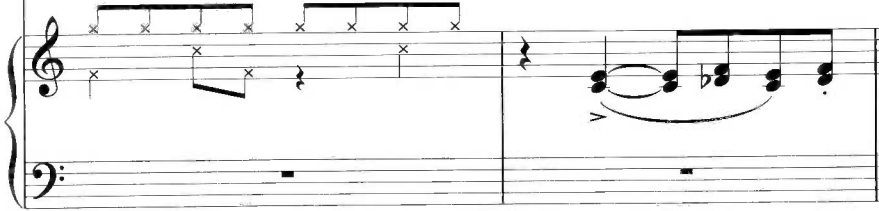
**⊕ Coda**



45



you got me beg - ging...



*Repeat ad lib. to fade*

48



Beg-ging you for mer - cy, you got me beg - ging, down on my knees, I said...



# DELAYED DEVOTION

Words and Music by Duffy, Eg White and Jimmy Hogarth

♩ = 108

1. It seems you want to give me, oh, a life-time of se -  
 (2.) - vince me, oh, a - bout the pos - si -

*mf*

- cur - i - ty, down on your dy - ing knees  
 - bil - i - ties, but I know that all your po - e - try

— I — watch you beg, I watch you plead. — But your  
 — just comes from in - sec - ur - i - ty. — 'Cause your ac -





10

words come much too late, my love for you has turned to hate,  
 - tions mean no - thing no more, when it's what I've been wait - ing for.



13

'cause you've ta - ken too much time to show



16

me that you're mine. When I d -



18

rop you, boy, you'll need a noth - er toy, one that won't stand up for her - self,

21

Fm7 Cm7 A<sup>b</sup> Eb/B<sup>b</sup>

— when I — knock you down, — you'll need a — noth — er town, — where some-bod - y's —

24

Fm7 G7/D Cm/E<sup>b</sup> Fm7 Cm7

— go - ing to talk to you. — You just let — me wait, — now —

27

A<sup>b</sup> Eb/B<sup>b</sup> To Coda A<sup>b</sup> Eb N.C. Eb

— it's too late — for your de - layed, de - layed dev - o - tion. 2. You try — to con -

2.

31

- layed dev - o - tion. You played me for a fool for too long,

34

blind - ed by your lies, I nev - er saw you're wrong. I'm no

37

long - er un - der your spell, hear it in this song, you can go

*D. al Coda*

*♠ Coda*

40 N.C.

to hell. When I d -

- layed de - layed dev - o - tion.

# I'M SCARED

Words and Music by Duffy and Jimmy Hogarth

♩ = 96



mp

5



1. The blank

9



(1.) — pa - ges of my di - a - ry — that I have-n't touched since you left — me, the  
 2. Coffee stains\_ on\_ your fav - 'rite book re-mind me of you\_ so I can't take a look, the

(bracketed notes 2°)

cont. sim.

13

**F#m** **E** **D** **Amaj7** **Bm** **A** **E**

closed blinds in my home see no light of day.  
 maga - zines you left on the floor, you won't need them an - y - more. A

17

**A** **Dm7/F** **A**

Dust towel ga - thers on my ste - re - o, 'cause I can't bear to hear the  
 left hang - ing on the wall, no sign of wet foot - steps

20

**Dm7/F** **F#m** **Esus4** **E** **D** **A**

ra - di - o. The pia - no sits in a shad - ed space with a  
 in the hall, there's no smell of your sweet col - ogne, I'm

23

**Bm** **A** **E**

pic - ture of your face. I'm scared  
 ly - ing here a - lone.

26

A E F#m F#m/E D

to face an - o - ther day, 'cause the fear in me just won't go a - way. In an in -

*mf*

30

A E A I. E

- stant you were gone, now I'm scared.

34

2. E A E

I'm scared to face a - no - ther day, 'cause the

37

F#m F#m/E D A

fear in me — just won't — go a - way. — In an in - stant you were —

40

E F#m F#m/E D

gone, now I'm — scared, — in an in -

43

A E N.C. A

— stant you were — gone, I'm — scared. —

# DISTANT DREAMER

Words and Music by Duffy and Bernard Butler

♩ = 100

N.C.  
(Cymbals)  
*tr*



5

1. Al - though you think I cope, my head is  
 (2.) see me frown, my heart won't

cont. sim.

8

filled with hope, of some place  
 let me down, because I know



11    





oth - er than here. Al - though you think I smile,  
 there's better things to come, oh yeah. And when life gets tough,



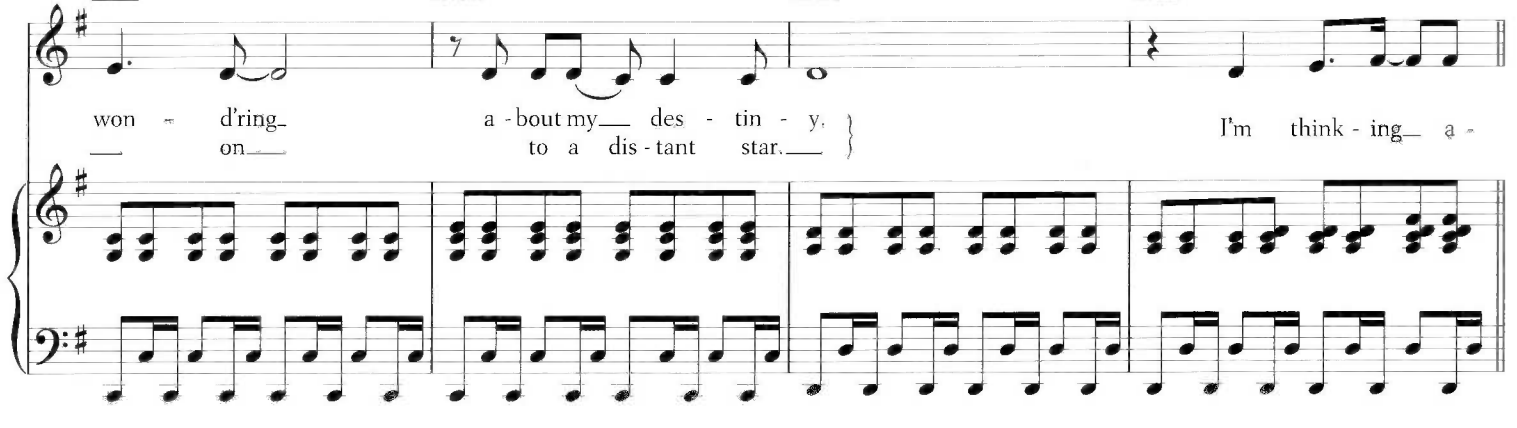
15 





in - side and all the while, I'm  
 and I feel I've had enough, I hold



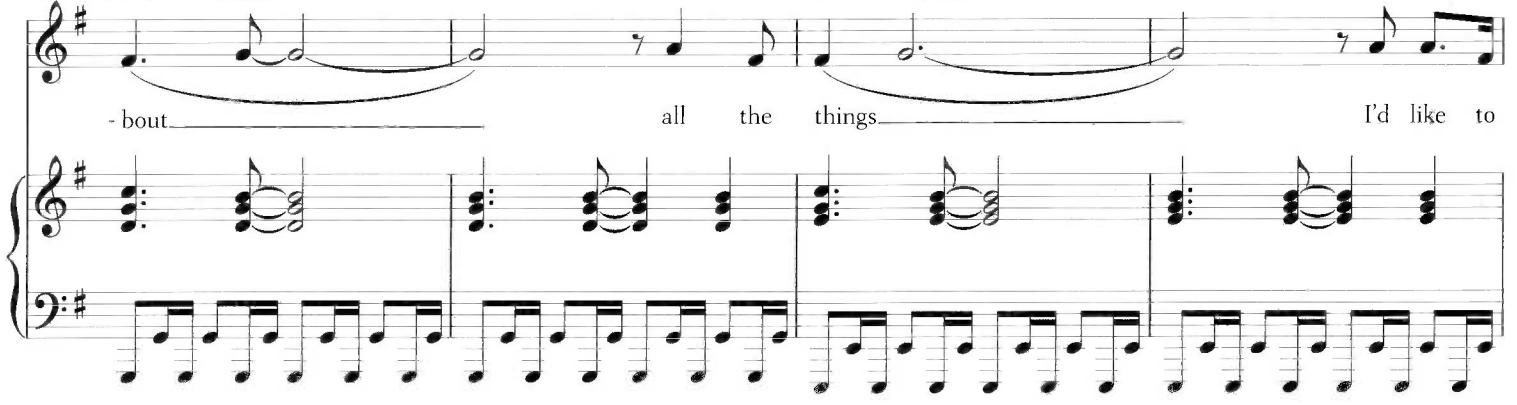
18    


won - d'ring - a - bout my des - tin - y, I'm think - ing a -  
 on to a dis - tant star. }



22    

- bout all the things I'd like to







26  5fr  5fr


do \_\_\_\_\_ in my life. \_\_\_\_\_ I'm a dream - er, -

30  3fr  3fr  7fr

\_\_\_\_\_ a dis-tant dream - er, \_\_\_\_\_

33  7fr  7fr  5fr  5fr

\_\_\_\_\_ dream-ing far \_\_\_\_\_ a - way, \_\_\_\_\_ from \_\_\_\_\_ to -

36  5fr

day. \_\_\_\_\_ 1. \_\_\_\_\_ 2. Ev - en when you \_\_\_\_\_ I'm a dream - er, -

39

Am/G 3fr G 3fr E 7fr Esus<sup>4</sup> 7fr

a dis-tant dream - er, dream-ing far a-way,

43

Am<sup>9</sup> 5fr Am 5fr D 5fr

from to - day, yeah, I'm a dream - er,

47

Gsus<sup>4</sup> 3fr G 3fr E 7fr Eaug<sup>7</sup> 7fr E<sup>7</sup> 7fr

ooo,

51

Am 5fr D 5fr

ooo, ooo, ooo, I'm a dream - er.

55

Gsus<sup>4</sup> 3fr      G 3fr      E<sup>7</sup> 7fr

59

Am 5fr      D 5fr

I'm a dream - er...

63

G 3fr      E<sup>7</sup> 7fr

*p*

*Ped.*

67

Am 8fr      D 5fr      Dsus<sup>4</sup> 5fr      Dsus<sup>4</sup> 5fr

*fff*