

Hot Fudge

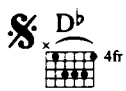
Words & Music by Robert Williams & Guy Chambers.

♩ = 104



Yee hah!





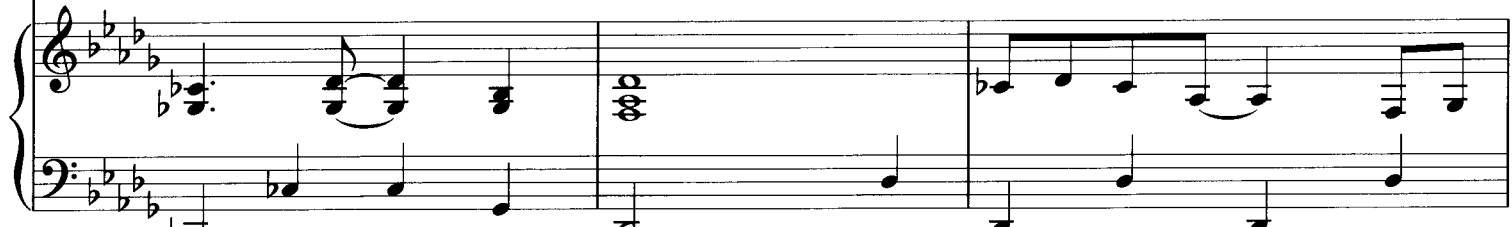
1. Queen bitch, eat the rich, I'm on the sec - ond course to - day.
 2. Take the piss, al - ways Eng - lish, God bless you Un - cle Sam.
 3. *Instrumental*



I'm not the first, and I won't be the worst, she's
 You got a cool gene pool, and our win - ter is cruel, and God



done most of L. A. Can't find a vir - gin, I can
 knows I love to tan. Mak - ing cents, and dead



get you a sur - geon, twen - ty four hours a day. Call it 'Col - la -
 Pre - si - dents, be - fore I could count to ten. With the





green card in the way.

The Ho - ly Ghost and the whole East Coast are



mov - ing to L. A.

And we've been

dream - ing of this feel - ing since

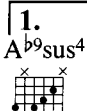
2° Cause



nine - teen eigh - ty - eight.

Mo - ther,

things have got to change



I'm mov - ing to L. A. mov - ing to L. A.

L. A. L. A.

Percussion

B  D^b  4fr N.C.  B

L. A. L. A. L. A. L. A.




D^b  4fr N.C. G^b/A^b  4fr *D.S. al Coda*

L. A. L. A. L. A. Uh, uh, uh, uh.



Coda B^bm  A^bm  4fr G^b  A^b  4fr



B^bm  A^b6  A^b  4fr G^b  A^b  4fr

Take me to the place where the sun - shine flows





Oh, my Sun - set ro - de - o.



Hot fudge,



here comes the judge, there's just a green card in the way. The



Ho - ly Ghost and the whole East Coast are mov - ing to L. A.

G^b11



G^b



D^b



4fr

'Cause we've been dream - ing of this feel - ing since

A^bm⁷



4fr

G^b



1.

D^b/F



nine - teen eigh - ty - eight. Mo - ther, things have got to change,

E^bm



6fr

D^b/F



G^b



A^b11



4fr

2.

D^b/F



E^bm⁷



6fr

I'm mov - ing to... things have got to change I'm

A^b9sus⁴



D^b



4fr

A^bm⁷



4fr

mov - ing to L. A.

E^bm 6fr **G⁹**

Mov - ing to L. A._____

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for E^bm (6fr) and G⁹ are shown above the staff.

G^b11 **G^b** **D^b** 4fr **A^bm⁷** 4fr

Keep on mov - ing, keep on mov - ing, keep on mov - ing to L. A._____

The second system continues the piece. The vocal line has a whole rest, then a melodic phrase starting on a half note G4. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for G^b11, G^b, D^b (4fr), and A^bm⁷ (4fr) are shown above the staff.

G^b **D^b/F** **E^bm⁷**

L. A._____ L. A._____ Got - ta move in - to L. A._____

The third system shows the vocal line with a whole rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment has a steady eighth-note bass line and chords. Chord diagrams for G^b, D^b/F, and E^bm⁷ are shown above the staff.

A^b9sus⁴ **D^b** 4fr

Keep on mov - ing, keep on mov - ing on._____ Keep on

The fourth system concludes the piece. The vocal line has a whole rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for A^b9sus⁴ and D^b (4fr) are shown above the staff.

B



D^p



mov - ing, mov - ing on.

Keep on mov - ing, mov - ing on.

Keep on

A^bm



G^b



D^bm⁷



N.C.

mov - ing, keep on mov - ing on.

Keep on mov - ing, keep on

G^b/D^b



mov - ing, keep on mov - ing, keep on mov - ing, keep on mov - ing on.

D^b



N.C.

G^b



D^b



Keep on mov-ing a mo - mo-mo-mo yeah. Mo - mo - mo - mo mo and stop.

8^{vb}