MUSIC FROM THE ORIGINAL MOTION PICTURE

SHREK

FEATURING:
I'm a Believer
The Best Years of Our Lives
Like Wow

Scanned by joeymui
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Once upon a time in a far away swamp there lived an ornery ogre named Shrek (Mike Myers) whose precious solitude is suddenly shattered by an invasion of annoying fairy tale characters. There are blind mice in his food, a big, bad wolf in his bed, three little homeless pigs, and more, all banished from their kingdom by the evil Lord Farquaad (John Lithgow).

Determined to save their home—not to mention his own—Shrek cuts a deal with Farquaad and sets out to rescue the beautiful Princess Fiona (Cameron Diaz) to be Farquaad’s bride. Accompanying him on his mission is a wisecracking Donkey (Eddie Murphy) who will do anything for Shrek . . . except shut up. Rescuing the Princess from a fire-breathing dragon may prove the least of their problems when the deep, dark secret she has been keeping is revealed.

*Shrek* is based on the children’s book by William Steig.

"Working with the band Halfcoocked on the song "Bad Reputation" was a true pleasure. What a great band, and what a great movie!!"

— Joe Barresi, producer of "Bad Reputation"

"We really enjoyed working on the soundtrack for the movie *Shrek*. It was the first animated movie I personally had ever seen and thought Eddie Murphy was off the hook. We hope to be a part of a DreamWorks production again soon."

— Isaiah Taylor, Baha Men
ABOUT THE PRODUCTION

In some ways, *Shrek* is your classic fairy tale. It has a hero, a beautiful princess, and a dastardly villain. Unlike the fairy tales of old, however, the hero is an ugly, ill-tempered ogre, the princess is not all she appears to be, and the villain has some obvious shortcomings.

*Shrek* producer and DreamWorks principal Jeffrey Katzenberg notes, "*Shrek* kind of looks backwards at all the fairy tale traditions we grew up on, and takes great fun turning all those storytelling conventions upside-down and inside-out."

"We (Halfcocked) had an amazing time being involved with the *Shrek* soundtrack. Not only are we extremely honored to cover a song by one of our heroes, Joan Jett, but we also feel privileged to be part of such a great, successful project that uses a bitter, ugly, green ogre as its star. Thanks, *Shrek!*"

Rock on!
— Sarah Reitkopp, lead singer for Halfcocked (performed "Bad Reputation")

Producer and head of PDI/DreamWorks Aron Warner agrees that a lot of the fun in *Shrek* comes from lampooning some of our most beloved fairy tale characters, even throwing in some Mother Goose favorites for good measure. "We basically took every fairy tale in the book and turned it on its side. Nothing is sacred; every fairy tale gets roasted. These characters are ripe for parody because they’re part of the cosmic consciousness, so to speak."
In addition to breaking the mold of fairy tale conventions, Shrek also showcases some amazing breakthroughs in what have been referred to as the “Holy Grails” of computer animation, the first being realistic humans, who are able to express both dialogue and emotion through a complex facial animation system developed at PDI. Using special tools called “Shapers,” the animators were able to achieve sophisticated facial and body movements by applying interacting layers of bone, muscle, fat, skin, hair, and clothing. There are also advances in the creation of rich, organic environments; clothing that moves, wrinkles and reacts to light like real-life fabric; fire; and fluids of different viscosities, achieved using PDI/DreamWorks’ award-winning Fluid Animation System (FLU).

“The computer has been revolutionary in animation—not evolutionary, revolutionary. There is absolutely no question that Shrek is far and above anything that’s been done in computer animation,” says Katzenberg, who is quick to qualify, “for at least ten seconds. Yes, it’s state of the art, but do I think it will be the benchmark for a long time to come? No. It will be the benchmark for about a day or two. I say that with a sense of humor, but that’s what’s exciting about computer animation; it’s evolving exponentially. With today’s digital tools, it seems if we can dream it, we can make it.”

Of course, long before they could dream it, the filmmakers had to read it. The movie Shrek has its origins in a short illustrated book of the same name by award-winning children’s author William Steig. Steig’s story of an ogre who sets out into the world to find adventure first came to the attention of producer John H. Williams via a very close source. Williams recounts, “Every development deal starts with a pitch and my pitch came from my then kindergartner, in collaboration with his pre-school brother. Upon our second reading of Shrek, the kindergartner started quoting large segments of the book pretending he could read them. Even as an adult, I thought Shrek was outrageous, irreverent, iconoclastic, gross, and just a lot of fun. He was a great movie character in search of a movie.”

Screenwriters Ted Elliott and Terry Rossio, who had previously worked with Katzenberg and Warner on Antz, collaborated with Joe Stillman and Roger S. H. Schulman to adapt the story into an animated action adventure, told with humor and heart, under the direction of Andrew Adamson and Vicky Jenson.

The heart of the story is found in what could be called—in the language of all fables—the moral of the story. Vicky Jenson relates, “The story is about self-acceptance and that things aren’t always as they appear. We definitely turn the concept of beauty on its ear, which I think is a very powerful theme.”

That being said, Adamson adds, “Yes, there’s a moral to the story and it has tremendous heart, but all of that, I hope, comes ultimately through humor.”

“We set out to create a joyful, fun expression of all the things we’d like to see and, really, to make ourselves laugh,” Warner agrees. “I think humor is universal when it’s good, and there’s a lot of stuff to laugh at in this movie, depending on what you know and remember about the world of fairy tales. We hit on elements that have been so much a part of all our lives, and we had the right actors in the right place at the right time. It just all came together.”
Warner agrees, "I think its theme is a very important one these days—that beauty not only isn’t everything, it can mean absolutely nothing. We live in a world that’s obsessed with the way people look. I love the fact that we were able to tell a story where the so-called beautiful people don’t always win."

Katzenberg concludes, "It really is an allegory in which we can find something about our own lives. Each of our characters comes to understand that there is something wonderful—warts and all—about who they are. I think that’s true for all of us: that the people who ultimately come to know and love us see the strengths inside of us. Whether you’re a princess, a donkey, or even a big, green, stinky ogre, you can find love and happiness."

Shrek was the third film that Harry and I scored together for Jeffrey Katzenberg and DreamWorks. So you’d think that it would be getting easier, wouldn’t you? Whilst it was a wonderful film to work on (we could tell that from the first rough cut we saw), and whilst we were teamed up with a great group of people (some of whom we knew very well by then—the darling Marylata Jacob, for one), Shrek was still, with all of these advantages, a difficult project to do. At times Harry and I felt as if we were crossing the same rickety bridge that Shrek and Donkey crossed above the lake of fiery lava (but I can’t reveal who was the frightened one). Making music for this film required us to walk a thin line between sentiment and subversion, truthful emotion and sticky sap, comedy and action, fruit and nuts. But like Shrek and Donkey, we got to the other side and wondered what all of the hollering had been about.

— John Powell, co-composer of musical score (with Harry Gregson-Williams)

“It is rare to have an opportunity to work on a movie such as Shrek. I was thrilled and honored to collaborate with composers I so admire.”

— Dana Glover, artist and lyricist for “It Is You (I Have Loved)”

Long before Shrek was animated, the filmmakers hand-picked many of these songs. Each holds a lyric that tells us more of our story and expresses Shrek’s point of view. The songs are as eclectic as our fairy tale creatures. These musicians and songwriters have great wit and a keen sense of adventure. Our composers, Harry and John, blended these songs with their original underscore to create one of a kind musical journey.

— Marylata E. Jacob, Music Supervisor
CAST OF CHARACTERS

SHREK — Voiced by Mike Myers, Shrek is a big, green, ugly, smelly ogre. Perfectly content just living alone in his swamp, he enjoys taking mud showers, eating forest critters, and scaring the spit out of anyone who crosses his path. It takes a princess that packs a punch to finally soften his heart.

DONKEY — Voiced by Eddie Murphy, this Donkey's no jackass—he talks, sings, hums, dances, and just won't shut up. As Shrek's unlikely sidekick, it doesn't take long to see his charming and optimistic nature. He finds true friendship and a hot romance where he least expects it.

PRINCESS FIONA — Voiced by Cameron Diaz. Princess Fiona is every guy's dream. She is not only beautiful, but she's able to drop-kick a band of outlaws and eats weederats with the best of them. She's smart, tough, and spirited, but she is also a princess with a deep, dark secret who waits patiently for her one true love to sweep her off her feet.

LORD FARQUAAD — Voiced by John Lithgow, Lord Farquaad, the measly four-foot-tall ruler of Duloc, is the antithesis of Shrek—neat, orderly, and power-hungry. He's a control freak who would like nothing better than to rid the land of all undesirable fairy tale creatures and create his own perfect world.
Stay Home

Words and Music by
Matt Mahaffey

Moderately

N.C.

\[ \text{p} \]

\begin{align*}
\text{Bb} & \quad \text{Eb} \\
\text{Bb} & \quad \text{Eb} \\
\text{Bb} & \quad \text{Eb} \\
\text{F7} & \quad \text{Bb} \\
\text{Bb} & \quad \text{Eb} \\
\end{align*}

I believe in self assertion. Destiny or slight diversion. Now it seems I've got my head on straight. I'm a freak, an apparition.
tion. Seems I’ve made the right deci-sion. Try to turn back now, it might be too late. And it’s off to the moon and then back again.

Same old day, same sit-ua-tion. My hap-pi-ness rears back as if to say... I wanna stay home to-day. (Don’t wanna go out!)
an - y - one comes { to play, } (gon - na get thrown out.) I wan - na stay home - to - day.

(Don't want no com - pa - ny, no way.) Yeah! Yeah! Yeah!

The sim - ple life's my cup of tea. I don't need no - bod - y but me. What I would - n't give just to be left a - lone.
I wanna be a millionaire some day, but know what it feels like to give it away.

Watch me march to the beat of my own drum. And it's

over and over and over again. Same old day, same situation. My

happiness rears back as if to say.
Yeah! Yeah! Yeah!

Rain, rain every day, now. Everyone_

just stay away now. Come another

day (Come another day.)

wanna stay home today. (Don't wanna go out.) If
anyone comes to my way (gon-na get thrown out.)

Bb5  Eb5  Bb5  G5

wanna stay home to day. (Don't want no com-pa-ny no way.)

1.  2.

F7  F7  Bb  Eb

Yeah! Yeah! Yeah! I Yeah! Yeah! Yeah!

Bb  Eb/G  Bb  Eb  Bb  F7

Repeat and fade
I'm a Believer

Words and Music by Neil Diamond

Moderately slow, with a strong beat

Original key: F major. This edition has been transposed up one half-step to be more playable.
That’s the way it seemed.
Dis - ap - point - ment haunt - ed all
All you get is pain.
When I want - ed sun - shine, I got

Then I saw her face.
Now I’m a be - liev -

Not a trace
of doubt in my

mind.
I’m in love.
I’m a be - liev -
G
- er. I could-n't leave her if I
F tried.

G
D N.C.

G
D N.C. D.S. al Coda

CODA N.C.

tried. Then I saw her face.
Now I'm a believer.
Not a trace.

of doubt in my mind. Now I'm a believer.

- er, yeah, yeah, yeah, yeah, yeah.
I'm a believer.

Repeat and Fade Optional Ending

I'm a believer.
Like Wow

Words and Music by
Jimmy Harry and Sandra St. Victor

Moderate Pop

Guitar —— G
(capo 3rd fret)

Piano —— Bb

Ev-ry-thing looks right  stand-in’ in you light...
    Ev-ry-thing feels right;
what’s left is all out of sight.
What’s a girl...

I’m feelin’ you; you’re on my mind.
I wanna be with you.

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'cause when you're stand-in' next to me, it's like wow!

You know, your kisses seem to set me free. It's like wow!

And when we touch, it's such a rush, I can't get enough. It's like it's like...

Ooh, hey, what? It's like wow!
this great? Don’t wanna make a big mistake; don’t wanna make ya think I’m play-
in’ games. I’m just try’n’ to say I wanna be with you.

what? Like wow! Fascinated by your love.

you know it’s all I’m thinking of. Have I waited long enough?
My mind and heart are all mixed up. Feelin' higher than a cloud,

all my senses are like wow! Ooh, hey,

what? It's like wow! Ooh, hey.

what? (Spoken:) You know, it's all I'm thinking of. It's like, it's like...
It Is You
(I Have Loved)

Words by Dana Glover
Music by Harry Gregson-Williams, John Powell and Gavin Greenaway

Moderately

Em | Bm/D | Cadd2

G/B | Am9 | G/B | Cadd2 | Dsus4

D | Em | Bm7 | C

There is something that I see in the way you look at me.

Gadd2 | Am7 | Cadd2 | G

There’s a smile that’s a truth in your eyes.

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Em          Bm7       C
What an unexpected way

G          Am7      G/B      C
on this unexpected
day. Could it be

G/B      Cadd2       G
this is where I belong?

It is you

G
I have loved

C
all along.

§ C      G           C
There’s no more mystery.

it is finally clear to
Em C G/B A

me. You're the home my heart searched for so long.

B/D# C G

And it is you I have loved all along.

Em Bm7

There were times I ran to hide, afraid to

C G C

show the other side, alone in the night.
D7sus4  G  G/B

without you. But now I

Em  Bm7  C

know just who you are, and I know you hold my

G  Am7  G/B

heart. Finally this is where I be

C  G/B

long. And it is you I have
C

lov\n\n\n
D.S. al Coda

No more

Coda

Dm

Am

Bb

F

Bb

Gm7

F

C

Bb\n\n\n
Db

Ab

Bb\n\n\n
Ab/C

Fm

Db\n\n\n
Ab\n\n\n
Bb\n\n\n
Ab/C

30
Oh, over and over
I’m filled with emotion.

Your love, it rushes through my veins.
And I am filled with the
Fm

sweet-est de-voy- tion, as I

Ab/C

look in-to your per-fect face.

Dbadd2

There's no more mys-ter-y, it is

Db

fin-ly clear to me. You're the home my heart
Ab/C  Bb  C/E

searched for so long. And it is

Db  Ab/C  Db

you I have loved, it is you I have

Fm7  Bbm7  Bbm9

Slowly, freely loved, it is you I have loved all a-

Ab/C  Dbadd2  Abadd2

long.

mp  rite.
The Best Years of Our Lives
(Part I)

Words and Music by
David Jaymes and Geoffrey Deane

Moderately

I get such a thrill
When we first met
My world's a better place
My heart skips a beat,
Things that would happen and this love is so real
I feel so alive
And we could achieve
And it's no surprise
I wanna say,

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34
Oh, best years of our lives...

See, you al-ways con-sid-er me like an ug-ly duck-ling and treat me
like No-tre Dame... This is why... I had to get my shine on. I break a lit-tle some-thing to keep my mind on, 'cause you had my mind gone. Uh, uh, uh, uh, Turn the lights on. Come on, ba-by, let's just re-wind the song. 'Cause all I wan-na do is make the rest years the best years.

Tacet                        D.S.S. al Coda II

all night long.
Bad Reputation

Words and Music by
Joan Jett, Kenny Laguna,
Ritchie Cordell and Marty Kupersmith

Fast

\[ C \]

\[ \text{Play 4 times} \]

\[ \text{Tacet} \]

I don't give a damn about my reputation.

You're I
I've The

living in the past, it's a new generation.
never said I wanted to improve my station.
never been afraid of any deviation.
world's in trouble, there's no communication.

*Taped a half step lower.
And a girl can do what she
And I'm always feeling good when I'm
And I don't really care
And everyone can say what they
wants to do, and that's what I'm gonna do.
And I having fun, and I don't have to please no one.
And I if I'm strange, I ain't gonna change.
And I wanna say, It never gets better anyway.
So don't give a damn 'bout my bad reputation.
Don't give a damn 'bout my bad reputation.
Never gonna care about my bad reputation.
Why should I care about my bad reputation.
C  F  G  C  F
Oh, no.
anyway?

G  C  F  G  C
Not me. And

G  C  F  G  C
Oh, no.
Not me.

F  G  C  C
me. And Oh.

*From this point, recorded a half step higher than written.
No, Not me.

Break down.

D.S. al Coda

And
My Beloved Monster

Words and Music by E

Moderately

My be-loved mon-
ster is tough... we go ev-ry-where to-geth-er. If she wants she will disrobe you.

Wear-ing a rain-coat that has four sleeves... But if you lay her down for a kiss...
A  
gets us through all kinds of weather.}

D  
her little heart, it could explode.

A  

D  

E  

D  
She will always be the only thing that was between me and the

E  

D  
awful sting that comes from living in a world that's so damn

D  

E  

D  

I.  
mean.

A  

D  

A  

D  

A  

D  
mean._

mp
You Belong to Me

Words and Music by
Pee Wee King, Redd Stewart
and Chilton Price

Moderately

Guitar — C
(capo 7th fret)

Piano — G

Em

F

C

G

F

Fm

C

G/B

Am

Dsus2

Gsus4

C

C

Em

Bm

C

G

D/F#

Em

G

D/F#

Em

G

D/F#

Em

G

D/F#

Em

G

D/F#

Em

* Recorded a half-step lower.

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46
you belong to me, you belong to me,

And I'll be so alone without you,

may-be you'll be lone-some too.

Fly the o-cean in a

sil-ber plane,

see the jun-gle when it's wet with rain.
Just remember till you're home again, you belong to me.

D.S. al Coda

And you belong to me.
Moderately

Somebody once told me the world is gonna roll me, I ain't the sharpest tool in the shed. She was lookin' kind of dumb with her finger and her thumb in the shape of an "L" on her forehead. Well, the

*Recorded a half step lower.
G   D   Am   C
years start com-in' and they don't stop com-in'. Fed to the rules and I hit the ground run-nin'.

G   D   Am   C
Did-n't make sense not to live for fun; your brain gets smart, but your head gets dumb.

G   D   Am   C
So much to do, so much to see, so what's wrong with tak-in' the back-streets? You'll

G   D   Am   C
never know if you don't go. You'll never shine if you don't glow.
Hey now, you're an all star; get your game on, go play.

Hey now, you're a rock star; get the show on, get paid. And

all that glitters is gold. Only shootin'

To Coda

stars break the mold. It's a
cool place, and they say it gets colder. You're bundled up now; wait till you get older. But the meteor men beg to differ, judging by the hole in the satellite picture. The ice we skate is getting pretty thin. The water's getting warm, so you might as well swim. My world's on fire, how 'bout yours? That's the way I like it and I'll never get bored.
Hey now, you’re an all-star; get your game on, go play.

Hey now, you’re a rock star; get the show on, get paid. And

all that glitters is gold. On-ly shoot-in’ stars...

Some -
bod - y once asked could I spare some change for gas, “I need to
get my - self a - way from this place.” I said, “Yep, what a con - cept! I could use
a lit - tle fuel my - self and we could all use a lit - tle change.”

Well, the years start com - in’ and they don’t stop com - in’.
Fed to the rules and I hit the ground run-nin'.
Did-n't make sense not to live for fun;
your brain gets smart, but your head gets dumb.
So much to do, so much to see, so what's wrong.

with taking the back-streets?
You'll never know if you don't go.
(Go!) You'll never shine if you don't glow.
Hey now, you're an all star; get your

Hey now, you're an all star; get your
game on, go play. Hey now, you're a rock star, get the

show on, get paid. And all that glitters is gold. Only shootin' the

stars break the mold. And all that glitters is gold.

Only shootin' stars break the mold.
Hallelujah

Words and Music by Leonard Cohen

Moderately slow, in 2

C

Am

C

Am

1. I've heard there was a secret chord that
2-5. See additional lyrics

C

Am

F

Da - vid played, and it pleased the Lord, but you don't really

care for mu - sic, do you?

It

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C  
F  
G  
Am  

goes like this: the fourth, the fifth, the minor fall, the

F  
G  
Em  

major lift, the baffled king composing Hal-le-

Am  
Chorus  
F  

lu-jah. Hal-le-lu-jah.

Am  

Hal-le-lu-jah, Hal-le-
Additional Lyrics

2. Your faith was strong, but you needed proof.
You saw her bathing on the roof.
Her beauty and the moonlight overthrew you.
She tied you to a kitchen chair.
She broke your throne; she cut your hair.
And from your lips she drew the Hallelujah. (To Chorus)

3. Maybe I have been here before.
I know this room; I’ve walked this floor.
I used to live alone before I knew you.
I’ve seen your flag on the marble arch.
Love is not a victory march.
It’s a cold and it’s a broken Hallelujah. (To Chorus)

4. There was a time you let me know
What’s real and going on below.
But now you never show it to me, do you?
And remember when I moved in you,
The holy dark was movin’ too.
And every breath we drew was Hallelujah. (To Chorus)

5. Maybe there’s a God above,
And all I ever learned from love
Was how to shoot at someone who outdrew you.
And it’s not a cry you can hear at night.
It’s not somebody who’s seen the light.
It’s a cold and it’s a broken Hallelujah. (To Chorus)
I'm on My Way

Moderate Blues Shuffle ( \( \frac{3}{4} \))

Words and Music by
Charles Reid and Craig Reid

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huh (uh-huh), uh-huh (uh-huh). I'm on my way to what I want from this world.

And years from now, you'll make it to the next world. And ev'rything that you receive up yonder is what you gave to me the day I wandered.

I took a right, I'll do my best. I took a right turn and yesterday...Uh -
huh (uh-huh), uh-huh (uh-huh), yeah._ I took a right,
I took a right turn and yesterday.
Yeah._

I'll do my best, I'll do my best to do the best I can.

yeah._ yeah._ yeah.
I took the road that brought me to your hometown.
To keep my feet from jumpin' from the ground, dear.

yeah._ yeah._ yeah.
I took the road that brought me to your hometown.
To keep my feet from jumpin' from the ground, dear.

I took the bus to streets that I could walk down.
To keep my heart from jumpin' through my mouth, dear.
I walked the streets to find the one I'd looked for. I climbed the stair that led me to your front door.
you teach me a lesson.) And now that I don’t want anything. (Ooh.) I'll have Al Jolson sing, "I'm sitting on top of the world!"
I'm on my way from misery to happiness today.

Uh-

huh (uh-huh), uh-huh (uh-huh), yeah. I'm on my way from misery to happiness today, yeah, yeah, yeah, yeah.
I'm on my way to what I want from this world. And years from now, you'll
make it to the next world. And ev'rything that you receive up yonder
is what you gave to me the day I wandered. me the day I wandered.
Repeat and fade
Then I saw her face. Now I'm a believer.

Not a trace of doubt in my mind.

I'm in love. I'm a believer.
liever. I could-n’t leave her if I tried.

Then I saw her face. Now I’m a believer. Hey!

Not a trace of doubt in my mind.

I’m in love.
I'm a believer.

I believe, I believe, I believe, I believe, I believe, I believe, I believe.

Hey! I believe.
Stay Home
I'm a Believer
Like Wow
It Is You (I Have Loved)
The Best Years of Our Lives
Bad Reputation
My Beloved Monster
You Belong to Me
All Star
Hallelujah
I'm on My Way
I'm a Believer (reprise)
True Love's First Kiss