

# steely dan

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# REELIN' IN THE YEARS

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

Tacet

The piano introduction is in 4/4 time, marked 'Moderately' with a tempo of ♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ . It begins with a 'Tacet' instruction. The right hand plays a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a bass line with eighth notes and chords. The dynamic is marked 'mf'.

Chord diagrams for guitar:

- D:
- A/C# (2 fr.):
- Bm7:
- A (0):
- D (0):

Your ev - er - last-in' sum-mer, you can see it fad-in' fast, so you  
tell - in' me you're a gen - ius since you were sev-en-teen; in  
spent a lot of mon - ey and I spent a lot of me; the

The vocal line is in 4/4 time, starting with a quarter rest followed by a quarter note. The piano accompaniment continues with a similar rhythmic pattern.

Chord diagrams for guitar:

- A/C# (2 fr.):
- Bm7:
- A (0):
- C#0/E (6 fr.):

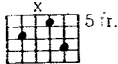
grab a piece of some - thin' that you think is gon - na last. Well, you  
all the time I've known you I still don't know what you mean. The  
trip we made to Hol - ly - wood is etched up - on my mind. Af - ter

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

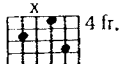
Reelin' In The Years - 3 - 1

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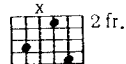
C<sup>o</sup>/E<sup>b</sup>



B<sup>o</sup>/D

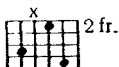


A/C#



would-n't e-ven know a dia-mond if you held it in your hand; the  
 week - end at the col-lege did - n't turn out like you planned; the  
 all the things we've done and seen you find an - oth - er man; the

A/C#



Bm7



things you think are pre - cious I can't un - der - stand.  
 things that pass for know - ledge I can't un - der - stand.  
 things you think are use - less I can't un - der - stand.

Gmaj9



Are you reel-in' in the years, —

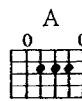
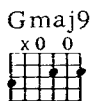
stow-in' a-way

time? —

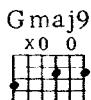
Are you gath-er-in' up the tears, —



have you had e-nough of mine?— Are you reel-in' in the



years, — stow-in' a-way the time?—



Are you gath-er-in' up the tears, — have you had e-nough of



1. 2.



3.

*D. S.  $\frac{3}{4}$  (instrumental) and fade*

mine?— } You been I

# Everything You Did

Words and Music by  
WALTER BECKER  
DONALD FAGEN

Moderate




G



1. Where did the bas



tard run, is he still a - round?

D7 C Em7

Now you got - ta tell me ev - 'ry - thing you did

To Coda A7 Am7

ba - by. I'm gon - na get my gun,

G G+ D7

shoot the lov - er down. Are you gon - na

C Em7 To Coda

tell me ev - 'ry - thing you did ba - by.

C Gmaj7 C

I nev - er knew you, you were a rol -

Am11 Bm11 C Am11 Bm11

ler skat - er. You gon - na show me la - ter.

Bm11 Am11 G6

Turn up the Ea - gles the neigh - bors are list - 'ning.

2nd time Instrumental

Coda A7

ad lib solo

Am7 G G+ D7

The image shows a musical score for the song "Everything You Did". It consists of four systems of music. The first system includes a guitar chord chart for C and Em7, and a vocal line with two endings labeled "1." and "2.". The second system is a piano accompaniment. The third system is a vocal line starting with a "Coda" symbol and the lyrics "ba - by You did ba - by.", with guitar chord charts for Em7 above it. The fourth system is a piano accompaniment.

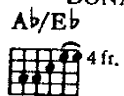
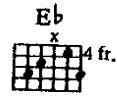
2. Traces are everywhere  
 In our happy home.  
 Now you better tell me everything  
 You did baby.  
 I jump out of my easy chair  
 It was not my own.  
 Now I wanna hear about everything  
 You did baby.
3. You know how people talk,  
 I wonder what they say.  
 I think you better tell me everything  
 You did baby.
4. You never came to me  
 When you were so inclined.  
 Yes, you could have told me everything  
 You did baby.  
 I know where baby's at  
 I know your filthy mind  
 Now you're gonna do me everything  
 You did baby.



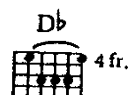
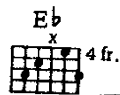
# Turn That Heart Beat Over Again

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

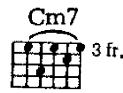
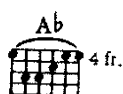


With stock - ing face I  
poi - son's named you  
warned the corpse of



bought a gun,  
know my brand,  
Wil - liam Wright

the so plan was set,  
please make mine the  
not to cuss a  
and



plan was done.  
dou - ble, Sam.  
drink all night.

Looked at my watch and  
Stir it up nice, I'll  
Tick - et in hand, we

Turn That Heartbeat Over Again - 1

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F9



Bbm7



Dbm7



4 ft.

start - ed for the door, now the food here ain't  
eat it right here; yeah, this high - way runs  
saw him laid to rest; oh, but zom - bie see

B



A



All



good no more and they closed the pack - age  
Par - a - guay and I've just come all the  
zom - bie do, he's here with me and

Dmaj9



All



Dmaj9



Love your ma - ma, love your broth - er

All



Dmaj9



All



love 'em till they run for cov - er. Turn the light of

D maj9



A 11



C



D



keep your shirt on, cry a jag on me. Oh,

Em7



A7



Em7



Mi-chael, oh, Je - sus, you know I'm not to blame.

A7



Em7



A7



You know my rep - u - ta - tion for

Em7



A7



D7



play - ing a good clean game. Oh, Mi -

Gmaj7



F#m7



Em7



chael, oh, Je - sus, I'll keep my prom - ise when

C#m7



F#7



D



F#m7



1. 2.

G



C



D



C



D



you turn that heart-beat o-ver a-gain.

3.

G



C



Bbmaj7



Turn

My We heart-beat o-ver a-gain.

A sus4



C



Bb6



Am7



that heart-beat o-ver a-gain.

rit.

# Black Cow

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate  
NC

C6

In the cor-

C13

ner street of my eye, I saw you in Ru - dy's you were  
street there you go, look - in' so out - ra - geous and they

A7+(b9)

Dm11

E7(#9)

ver - y high. — You — were high. — It was a cry - in' dis - grace. They  
tell you so. — You — should know — how all the pros play the game, you

Black Cow - 4 - 1

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F#maj7



C13



saw your face — on the coun - ter, by your keys — was a  
change your name — like a gang - ster on the run — you will

A7+ (b9)



Dm11



book of num - bers and your rem - e - dies. — One — of these — surely wi  
stag - ger home - ward to your pre - cious one. — I'm — the one — who must ma

E7(#9)



Bm7



(G Bass)

— screen out the sor - row but where are you — to - mor - row? 1. 3. I can't  
— ev - 'ry-thing right — talk it out — 'til day - light. 2. I don't




cry an - y - more — while you run a - round.  
 care an - y - more — why you run a - round.

Break a - way, — just when it seems so clear — that it's

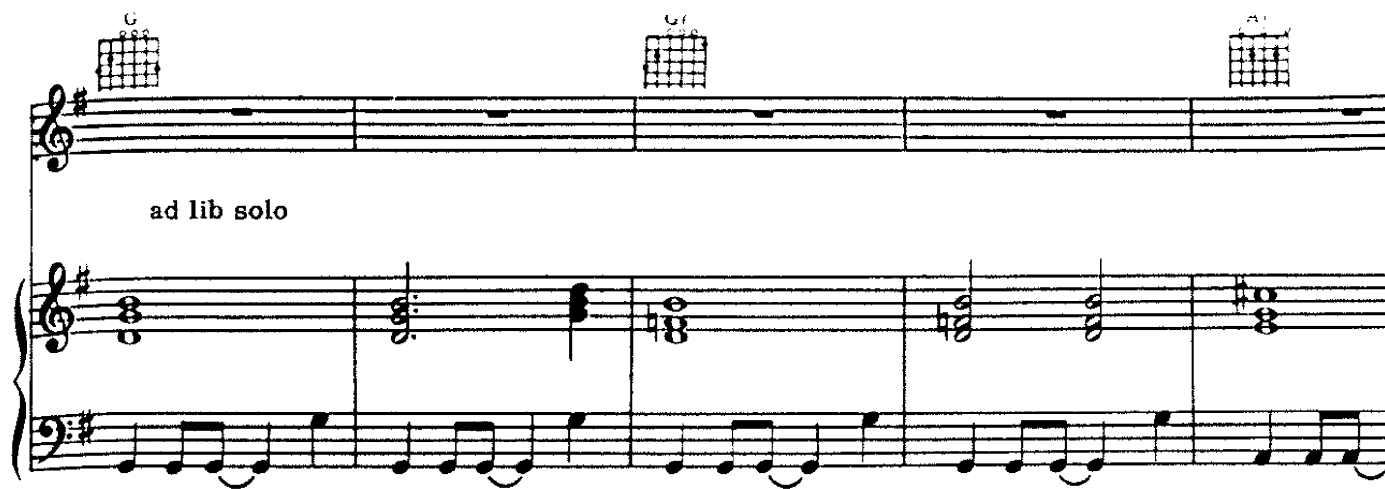
o - ver now — drink your big black cow — and get out of here. —




1. Down to Green —

2.

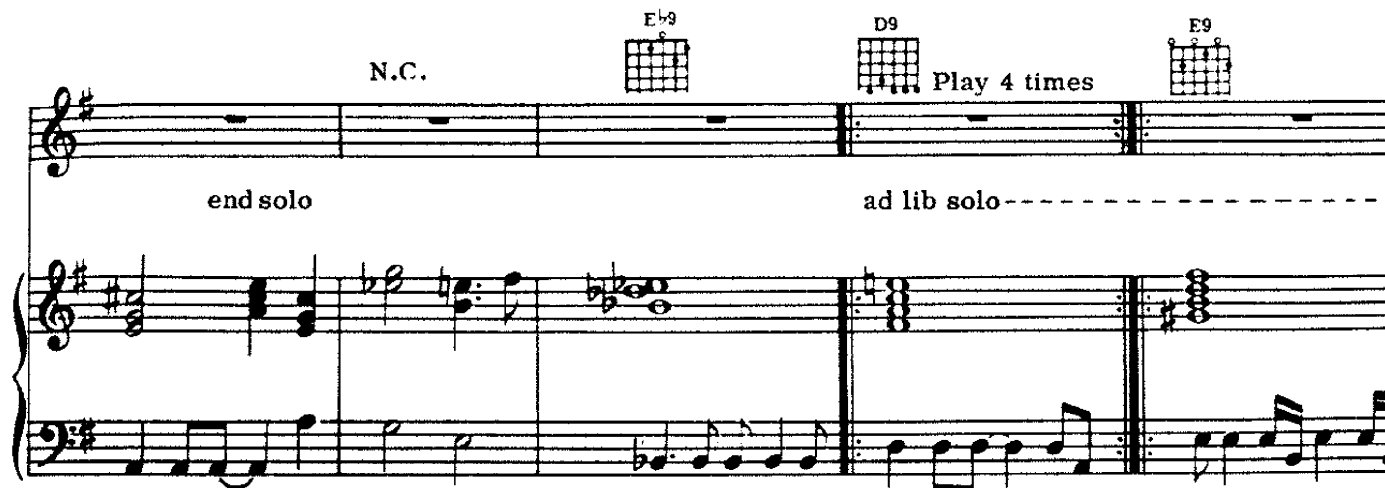
G  C#  A 



ad lib solo



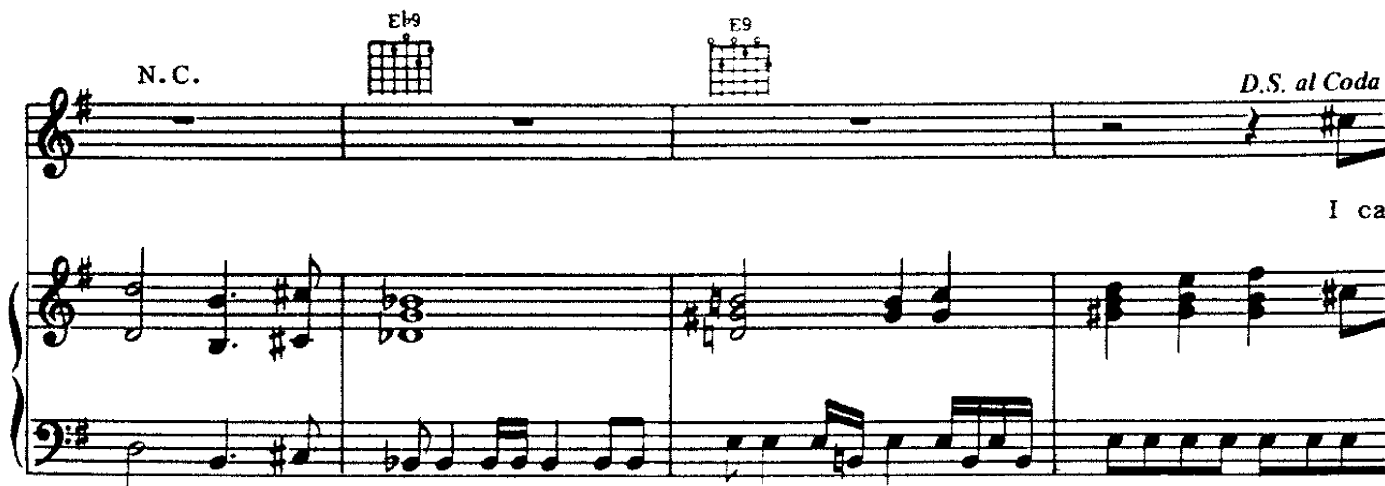
N.C.  D9  E9  Play 4 times

end solo ad lib solo



N.C.  E9  D.S. al Coda

I ca



⊕ Coda  Bm7  Dm7  Ama7  G  C#  Ama7  Repeat

out of here...





# The fez

Words and Music by  
WALTER BECKER  
DONALD FAGEN and  
PAUL L. GRIFFIN

Moderate

B7 (B Bass) E7 (B Bass) A7 (C# Bass) D (A Bass)

Gm7 Eb Am7-5 D7 Gm7 Eb Am7-5 D7 To Coda

Gm7 Eb Am7-5 D7

1. 2. 3. 5.) No, I'm nev-er gon-na do it with-out the fez — on,  
 4.) Ain't nev-er gon-na do it with-out the fez — on,  
 6.) Don't make me do it with-out the fez — on,

The Fez - 2 - 1

Gm7 Eb 1. 3. 5. Am7-5 D7 2. 4. 6. Am7-5 D7

Oh no. — no. — That's what I

E7 (Db Bass) Eb7 Gm7 C9 Bbmaj7 Bmaj7 (Ab Bass)

am; please un - der - stand. I wan - na be your

Gbmaj7 Bbmaj7 E6 A7 (Cb Bass) D (A Bass) On 6th ending D. S. al

ho - ly — man. —

Gm7 Eb7 Am7-5 D7 Gm7 Eb7 Am7-5 D7 Repeat and Fade

Coda

# Your Gold Teeth

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately fast

Tacet

*mf*

Cm7



Got a feel - ing I've been here be - fore,  
I have seen your i - ron and your brass,  
Got a feel - ing I've been here be - fore;

watch - ing as you cross the kill - ing floor.  
can't you see it shine be - hind the glass?  
won't you let me help you find the door?

You know you'll have to  
Your for - tune is your  
All you got to

Your Gold Teeth - 1

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pay it all, — you'll pay to - day — or pay to - mor - row. —  
 rov - ing eye, — your mouth and legs — your gift for the run - a - round. —  
 do is use — your sil - ver shoes, — a gift for the run - a - round. —

You fas - ten up your bead - ed gown, —  
 Tor - ture is the main — at - trac - tion;  
 Use your knack — dar - ling; —

then you try to tie me down. — Do you work it out —  
 I don't need that kind of ac - tion. — You don't have to  
 take one step back, dar - ling. — There ain't noth - ing in Chi -

one by one — or played in com - bi - na -  
 dance for me; — I've seen your dance — be - fore. —  
 ca - go for — a mon - key wom - an to do. —

tion? You throw out your gold teeth.  
 Do you throw out your gold teeth?  
 Do you throw out your gold teeth?

Do you  
 Do you  
 Do you

E7 0 0 0 0 0  
 A7 0 0 0 0 0  
 D7 0 0 0 0 0  
 Abm7 4 fr. 4 fr. 4 fr. 4 fr.  
 Db7 4 fr. 4 fr. 4 fr. 4 fr.  
 Cm7 3 fr. 3 fr. 3 fr. 3 fr.  
 F7 0 0 0 0 0

see how they roll?  
 see how they roll?  
 see how they roll?

To Coda

Ab 4 fr. 4 fr. 4 fr. 4 fr.  
 Eb 6 fr. 6 fr. 6 fr. 6 fr.

To - bac - co they grow in Pe - king.

Ab 4 fr. 4 fr. 4 fr. 4 fr.

In the Year of the Lo - cust you'll see a

A7 0 0 0 0 Bb Db 4 fr.

sad thing. E - ven Cath - y Ber -

Gbmaj7 G7 Abmaj7 4 fr.

ber - i - an knows there's one rou-lade she can't sing. Dumb

Dbmaj7 4 fr. Eb/Ab 3 fr. F

luck, my friend, won't suck me in this time. D. S.  $\frac{3}{4}$  al Coda

Ped. \*

Coda Repeat and fade Cm7 3 fr.

Repeat and fade

# Darker's Band

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Medium Rock beat  
Tacet

mf

Sav - oy Sides\_ pre-sents a  
rid - ing by\_ \_  
Bring your horn a - long and you can

new sax - o - phone sen - sa - tion; \_\_\_\_\_  
bare-back on your ar - ma - dil - lo; \_\_\_\_\_  
add to the pure con - fec - tion; \_\_\_\_\_

it's  
you'll be  
and if

Band - 1

Par-ker's band\_ with a smooth style of syn - co - pa - tion.\_\_\_\_  
 groov-in' high\_ or re - lax - in' at Cam - a - ril - lo.\_\_\_\_  
 you can't fly you'll have to move in with the rhy - thm sec - tion.\_\_\_\_

Kan - sas Cit - y born and grow - in',\_ you won't be -  
 Sud - den - ly the mu - sic hits\_ you;\_ it's a  
 Eith - er way you're bound to func - tion;\_

lieve what the boys are blow - in'.  
 bird in flight that just can't quit\_ you. } You got to come on, man, and take a  
 Fif - ty - Sec - ond Street's the junç - tion.

Dm7      Em7      To Coda ⊕

piece of Mis - ter Par - ker's band.\_\_\_\_ You'll be

F maj7      G      1. C      Bb



Chord diagrams:  $x^2 0$

Chord diagrams: Dmaj7 (0), Dm7 (0), Cmaj7 (000), Cm7 (3 fr.), Bbm7, Eb11, Abmaj7 (4 fr.)

We will spend a diz - zy week - end smacked in - to a trance.

Chord diagrams: Abm7 (4 fr.), Db11, Gbmaj7, Ebm7 (6 fr.), Cbmaj7/Fb (4 fr.)

Me and you will lis - ten to a lit - tle bit of what made

Chord diagrams: Dm7-5 (0), G7sus4 (x00)

*D. S. al Coda*

the preach - er dance.

Chord diagrams: Coda, Fmaj7 (0), Em7 (000)

piece of Mis - ter Par - ker's,

Dm7



Em7



Fmaj7



Em7



clap your hands and take a piece of Mis-ter Par-ker's,

Dm7



Em7



Fmaj7



G



C<sup>6</sup><sub>9</sub>



come on, man, and take a piece of Mis-ter Par-ker's band.

C<sup>6</sup><sub>9</sub>/B<sup>b</sup>



C<sup>6</sup><sub>9</sub>



C<sup>6</sup><sub>9</sub>/B<sup>b</sup>



No chord

# Charlie freak

Moderately (♩ =  $\overline{\text{J}^3\text{J}}$ )

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

No chord (throughout)

Char - lie Freak had  
On the street he  
New - found cash soon  
When I heard I

but one thing to call his own;  
spied my face, I heard him hail;  
begs to smash a state of mind;  
grabbed a cab to where he lay;  
three weight ounce pure  
in our plot of  
close in - spec - tion  
'round his arm the

gold - en ring, no pre - cious stone.  
fro - zen space he told his tale.  
fast re - vealed his fa - v'rite kind.  
plas - tic tag read D. O. A.

Five nights with - out a bite, no place to lay his  
 Poor man, he showed his hand, so right - eous was his  
 Poor kid, he o - ver - did, em - braced the spread - ing  
 Yes, Jack, I gave it back, the ring I could not

head. And if no - bod - y takes him in he'll  
 need. And me so wise, I bought his prize for  
 haze. And while he sighed his bod - y died in  
 own. Now come, my friend, I'll take your hand and

1. 2. 3.

soon be dead.  
 chick - en feed,  
 fif - teen ways.

4.

lead you home.

# East St. Louis Toodle-oo

Moderately slow, in 2

Words and Music by  
DUKE ELLINGTON  
and BUB MILEY

Cm 3 fr. D<sup>o</sup> 0 Cm 3 fr. D<sup>o</sup> 0

*mf*

Detailed description: This system contains the first four measures of the piece. The top staff shows guitar chord diagrams for Cm (3 fret), D<sup>o</sup> (open), Cm (3 fret), and D<sup>o</sup> (open). The middle staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The bottom staff is the guitar part, which is mostly rests in these measures.

Cm 3 fr. D<sup>o</sup> 0 Cm 3 fr. A<sup>b</sup> 4 fr. G7 3 fr. *Guitar*

Detailed description: This system contains measures 5 through 8. The guitar part becomes more active, with notes in measures 7 and 8. The piano accompaniment continues. Chord diagrams for Cm (3 fr.), D<sup>o</sup> (open), Cm (3 fr.), A<sup>b</sup> (4 fret), and G7 (3 fret) are provided.

Cm 3 fr. D<sup>o</sup> 0 Cm 3 fr. D<sup>o</sup> 0

Detailed description: This system contains measures 9 through 12. The guitar part features triplets in measures 10 and 12. The piano accompaniment continues. Chord diagrams for Cm (3 fr.), D<sup>o</sup> (open), Cm (3 fr.), and D<sup>o</sup> (open) are provided.

East St. Louis Toodle-oo - 1

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1. Cm 3 fr. D<sup>o</sup> Cm 3 fr. Ab 4 fr. G7 3

This system contains the first two staves of music. The top staff is a single melodic line with a triplet of eighth notes at the beginning. The bottom staff is a piano accompaniment with chords. Above the top staff, guitar chord diagrams are provided for Cm (3 fr.), D<sup>o</sup> (open), Cm (3 fr.), Ab (4 fr.), and G7 (3 fr.).

2. Cm 3 fr. G 3 fr. Eb7 4 fr. Ab 4 fr. Eb7 4 fr.

8va

This system contains the third and fourth staves of music. The top staff continues the melodic line with a triplet of eighth notes. The bottom staff continues the piano accompaniment. Above the top staff, guitar chord diagrams are provided for Cm (3 fr.), G (3 fr.), Eb7 (4 fr.), Ab (4 fr.), and Eb7 (4 fr.). A dashed line labeled "8va" indicates an octave shift for the Eb7 chord.

Ab 4 fr. Abm 4 fr. Eb 6 fr. Db6 4 fr. C7 8 fr.

(8va) loco

This system contains the fifth and sixth staves of music. The top staff continues the melodic line with a triplet of eighth notes. The bottom staff continues the piano accompaniment. Above the top staff, guitar chord diagrams are provided for Ab (4 fr.), Abm (4 fr.), Eb (6 fr.), Db6 (4 fr.), and C7 (8 fr.). A dashed line labeled "(8va)" indicates an octave shift for the Ab chord, and the word "loco" is written above the top staff.

No chord Cm 3 fr. D<sup>o</sup>

This system contains the seventh and eighth staves of music. The top staff continues the melodic line with a triplet of eighth notes. The bottom staff continues the piano accompaniment. Above the top staff, guitar chord diagrams are provided for Cm (3 fr.) and D<sup>o</sup> (open). The text "No chord" is written above the top staff.

Cm 3 fr. D<sup>o</sup> Cm 3 fr. D<sup>o</sup>

Cm 3 fr. G 3 fr. Cm 3 fr. E<sup>o</sup>7 B<sup>b</sup>9 (add G)

E<sup>b</sup>6 6 fr. 8va B<sup>b</sup>9 (add G)

E<sup>b</sup> 6 fr. Tacet (8va) B<sup>b</sup>9 (add G) loco

E<sup>b</sup>6 6 fr. A<sup>b</sup> 4 fr. A07 4 fr. E<sup>b</sup> 6 fr. C7 8 fr.

8va

This system contains the first system of music. It features a guitar melody line with a trill marked '3' and a piano accompaniment. Chord diagrams are provided for E<sup>b</sup>6 (6 fr.), A<sup>b</sup> (4 fr.), A07 (4 fr.), E<sup>b</sup> (6 fr.), and C7 (8 fr.). An 8va instruction is placed above the guitar line.

F7 6 fr. B<sup>b</sup> 6 fr. E<sup>b</sup> 6 fr. D<sup>b</sup>6 4 fr. C7 8 fr. F7 6 fr. B<sup>b</sup> 6 fr. E<sup>b</sup> 6 fr. G7 3 fr.

To Coda ⊕ D. S.  $\frac{3}{4}$  al Coda ⊕

(8va)

This system contains the second system of music. It features a guitar melody line with a trill marked '3' and a piano accompaniment. Chord diagrams are provided for F7 (6 fr.), B<sup>b</sup> (6 fr.), E<sup>b</sup> (6 fr.), D<sup>b</sup>6 (4 fr.), C7 (8 fr.), F7 (6 fr.), B<sup>b</sup> (6 fr.), E<sup>b</sup> (6 fr.), and G7 (3 fr.). A 'To Coda' instruction with a circled cross symbol is placed above the guitar line, and 'D. S. 3/4 al Coda' with another circled cross symbol is placed below it. An 8va instruction is placed above the guitar line.

Coda ⊕ E<sup>b</sup> 6 fr. G7 3 fr. Cm 3 fr. D<sup>o</sup> 0 Cm 3 fr.

(8va) -1 loco

This system contains the third system of music, starting with a Coda section. It features a guitar melody line with a trill marked '3' and a piano accompaniment. Chord diagrams are provided for E<sup>b</sup> (6 fr.), G7 (3 fr.), Cm (3 fr.), D<sup>o</sup> (0), and Cm (3 fr.). An 8va instruction with a '-1' is placed above the guitar line, and a 'loco' instruction is placed below it.

D<sup>o</sup> 0 Cm 3 fr. D<sup>o</sup> 0 Cm 3 fr. Fm Cm 3 fr.

This system contains the fourth system of music. It features a guitar melody line with trills marked '3' and '5', and a piano accompaniment. Chord diagrams are provided for D<sup>o</sup> (0), Cm (3 fr.), D<sup>o</sup> (0), Cm (3 fr.), Fm, and Cm (3 fr.).



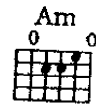
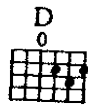
# Rings

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

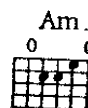
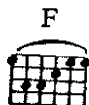
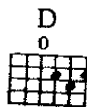
Moderately fast

Tacet

*mf*



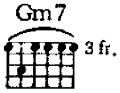
Now they lay his bod - y down,  
While he plun - dered far and wide,



sad old men who run this town,  
all his starv - ing chil - dren cried.



I still re - call the way he led  
And though we sung his fame we all



the charge and saved the day; blue blood and rain,  
went hun - gry just the same. He meant to shine



I can hear the bu - gle play - in' -  
to the end of the line.



We seen the last of good King Rich - ard;

Dm7



G



Am



ring out the past,

his name lives on

and on. —

Em7



F



C



Roll out the bones

and raise up your pitch - er,

G



C/G



Dm7



G



raise up your glass

to good King

1.

F



John.

Uh

huh.

2. Am



Dm7



G



John.

Raise up your glass

to good King

Am



John;

raise up your glass

No chord

to good King John.

Repeat and fade

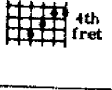
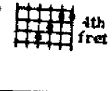
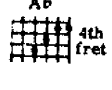
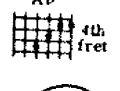
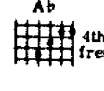
N. C.

Repeat and fade

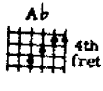
# Peg

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate



I've seen your pic - ture your name in lights a - bove it.



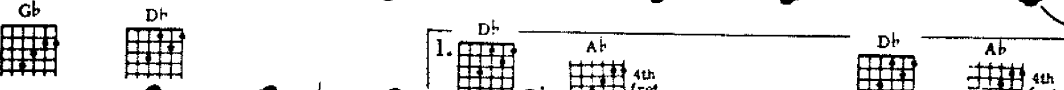
This is your big de - but, — it's like a

Peg - 4 - 1



dream come true. —

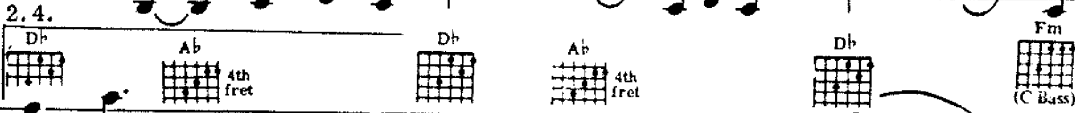
So won't you smile for the cam - 'ra?



I know they're gon-na love it,

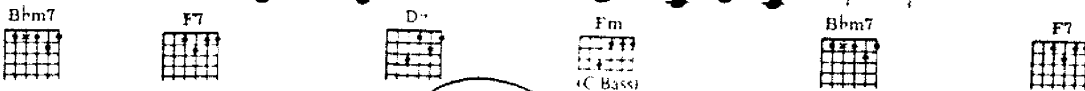
Peg.

I got your



bet - ter. }  
love it. }

Peg, — it will come



back to you. —

Peg, — it will come back to you. —

Bb7    D#    Ab6    G7    Cm7    F7

Then — the shut - ter falls you see it all in "Three - D."

Bbm7    Bbm7 (Eb Bass)    To Coda    D#    Ab 4th fret    D#    Ab 4th fret

It's your fav'-rite for-eign mov - ie.

Gm7    Cm7    Fm7    Cm7    Dbmaj7    D.C.    3.    D#    Ab 4th fret    D#    Ab 4th fret    D.S. al Coda

I've seen your

Coda    D#    Fm (C Bass)    Bbm7    F7

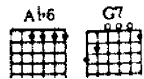
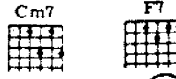

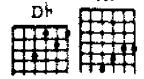
(mov-ie) Peg — it will come back to you. —






Peg, — it will come back to you. — Then — the shut - ter


*Repeat and Fade*

falls you see it all in "Three D." It's your fav-'rite for-eign mov-ie.



2. I got your pin shot  
I keep it with your letter.  
Done up in a blueprint blue,  
It sure looks good on you.  
So won't you smile for the camera,  
I know I'll love you better.
3. Instrumental
4. Repeat Verse 1.



# Chain Lightning

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately (♩ = ♩̇)   
Tacet



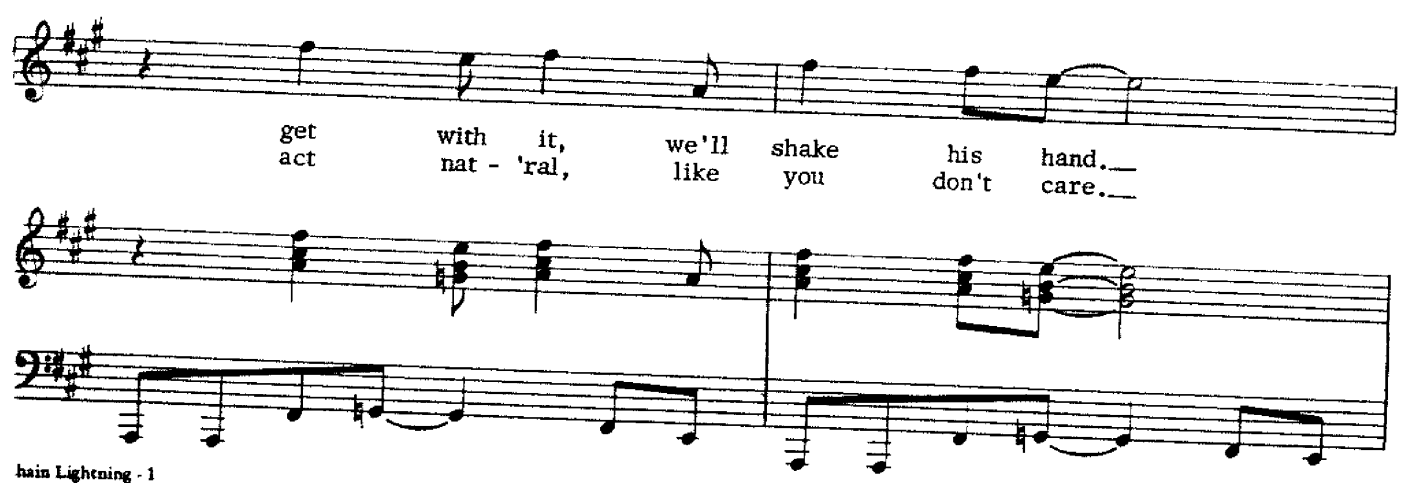
*mp*

A 

Some turn-out, a hun - dred grand;—  
Hush broth-er, we cross the square;—



get with it, we'll shake his hand.—  
act nat - 'ral, like you don't care.—



Chain Lightning - 1

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Don't both - er to un - der - stand; —  
 Turn slow - ly and comb your hair; —



don't ques - tion the lit - tie man, —  
 don't trou - ble the mid - night air, —



Be part of the broth - er - hood; — yes, it's  
 We're stand - ing just where he stood; — it was



1. chain light-ning, it feels so good. feels so good,  
 chain light-ning, it

2. *D. S. ♯ (instrumental) and fade*

# Haitian Divorce

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate

NC

The musical score is written for piano and voice. It begins with a piano introduction in the key of D major (two sharps) and 7/8 time. The tempo is marked 'Moderate'. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line enters with the lyrics: '1. Babs and Clean Wil-ly were in love they said, — so in love the preach-ers face turned red.' The score includes guitar chord diagrams for B7, F#m7, Ema7, C#m7, Ama7, G#m7sus, G#m7, and C#m7. The piece concludes with a final piano flourish.

Haitian Divorce . 6 - 1

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B7 F#m7 Emaj7 C#m7

Soon ev - 'ry - bod - y knew the thing was dead. He

Amaj7 Gdim Emaj7 Amaj7 A6

shouts, she bites, - they wran - gle through the night, oh.

F#m7 B7 F#m7 B7 Bm7

She go cra-zy, got to make a get-a-way Pa-pa say,

Oh, no hes - i - ta - tion, no

Chords: Bm7, Am7, G

tears and no hearts break-in', no re-morse. Oh, oh,

Chords: C, Bm7, Am7, Bm7, Em7, Em7, Bm7

con-grat-u - ia-tions here is your Hai - tian di - vorce." To Coda

Chords: Am7, G, Am7, Bm7, C, Bm7

1. Em7, Emaj7, C#m7, F#m7

2.



At the



Grot - to in the greas - y chair sits the



Char-lie with the lo-tion and the kink - y hair. When she



smiled she said it all. The band was hot so they

F13 G A7

danced the fa - mous mer - an - go now we dol - ly back now we

C9-5 G F

fade to black. \_\_\_\_\_ Play 3 times

C Bb A7 C Bm7 Am7 Bm7

D.C. at Coda

Em7

Coda

play 3 times

G F C B<sup>b</sup> A<sup>7</sup>

Em<sup>7</sup>

Repeat and fade

2. She takes the taxi to the good hotel,  
Bon marche as far as she can tell.  
She drinks the zombie from the coco shell,  
She feels alright, she get it on tonight.  
Mister driver, take me where the music play,  
Papa say.
3. Tearful reunion in the U. S. A.  
Day by day those memories fade away,  
Some babies grow in a peculiar way,  
It changed, it grew, and everybody knew,  
Semi-mojo, who's this kinky so and so.  
Papa go.



# Through With Buzz

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

mp

C 0 0 0  
G/B x 0  
Ab7 4 fr.

He takes all my mon - ey;  
He's not ver - y fun - ny;  
May - be he's a fair - y; } you know, I'm

mf

Em 0 0 0 0  
Bm  
Em 0 0 0 0  
G7 x 0 0 0

through with Buzz. Yes, I'm through with Buzz, all

C 0 0  
Bbmaj7  
C 0 0  
To Coda

right, oh yeah, uh huh.

1.

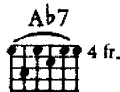
2.



I re-mem-ber when he stole my girl,

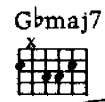
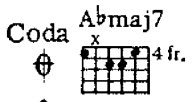


drug her all a - round the world. You know I'm cool, yes, I



feel all right\_ 'cept when I'm in my room and it's late at night.

D. S.  $\frac{3}{4}$  al Coda  $\clubsuit$



huh, all right.

*Sva* *rit.* *Ped.*

# Doctor Wu

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

Em D/E C

0 000 0 0 0 0 0 0

Ka - ty tried; I was half - way cru - ci - fied.  
Don't seem right; I've been strung out here all night.

D/E C Em7

0 0 0 0 0 0 0 0 0 0

I was on the oth - er side of no to - mor -  
I've been wait - ing for the taste you said you'd bring

Doctor Wu - 1

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Am7  
0 0 0

Bm7

Am7  
0 0 0

G  
x 0 0 0

row. —  
to me. —

You walked in —  
Bis - cayne Bay, —

Am7  
0 0 0

Cmaj7  
0 0 0

Bm7

and my life — be — gan a — gain —  
where the Cu — ban gen — tie - men sleep all day,

Am7  
0 0 0

Em7  
0 0 0

D 11  
0 3 fr.

just when I'd spent the last pi - as - ter I could bor - row. —  
I went search - ing for the song you used to sing to me. —

Gmaj7  
x 0 0 0

Dm7  
0

All night long — we would sing —  
Ka - ty lies; — you can see —

Cmaj7  
000

Bm7

Am7

0 0 0

— that — stu - pid song, — and ev - 'ry word we  
 — it — in her eyes. — But i - mag - ine my sur -

Em7  
0 0 0

Cmaj7  
000

Bm7

D11  
0 3 fr.

Gmaj7  
x000

sang I knew\_ was true. — Are you with me, Doc - tor Wu? —  
 prise when I\_ saw you. — Are you with me, Doc - tor Wu? —

Bbmaj7

— Are you real - ly just a shad - ow of — the man —  
 — Are you real - ly just a shad - ow of — the man —

Ebmaj7

Gm7  
3 fr.

Cm7  
3 fr.

— that I once knew? — Are you cra - zy, are you high —  
 — that I once knew? — She is love - ly, yes, she's sly, —

F 11



Gmaj7



Bm7



or just an or - di - nar - y guy? Have you done  
 and you're an or - di - nar - y guy. Has she fi -

Gmaj7



Gmaj7



C/F



To Coda

3 fr.

all you can do? Are you with me, Doc - tor?  
 n'ly got to you? Can you

D/E



C/F



3 fr.

G/C



3 fr.

C/F



3 fr.

D. S.  $\text{\textcircled{C}}$  al Coda

Coda



Repeat and fade

C/F

3 fr.

D/E



C/F



3 fr.

D/E



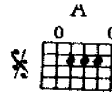
hear me, Doc-tor? Are you with me, Doc-tor? Can you

Repeat and fade

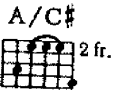
# Any Major Dude Will Tell You

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

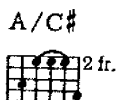
Moderately slow, in 2  
Tacet



I nev - er seen you  
Have you ev - er  
*Instrumental*



look - in' so bad, my fun - ky one;  
seen a squonk's tears? Well, look at mine.



you tell me that your sup - er - fine mind has come un - done.  
The peo - ple on the street have all seen bet - ter times.

Any Major Dude Will Tell You - 1

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Bm7

F#m7



An - y ma - jor dude with half a heart sure - ly will tell

G#m7

Bm7



— you my friend; an - y mi - nor world that breaks

F#m7

G#m7



— a - part falls to - geth - er a - gain. When the

Bm7

E11

Amaj7

Gmaj7



de - mon is at your door, in the morn - in' it won't be there



F#m7      B7      A9      G9      F#m7

no more. An-y ma-jor dude will tell you;

D      G9      To Coda ⊕      A

an-y ma-jor dude will tell you.

G      A      G      A

F#m7      G#m7      Amaj7

I can tell you all I know: the where to go, the what

C#m7

F#m7

G#m7



to do. You can try to run but you can't

Bm7

E11

Coda

B7



*D. S. al Coda*

hide from what's in - side of you. tell you;

D7

F

G



an - y ma - jor dude will

A

G

A

G

A



tell you.

# Show Biz Kids

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

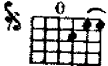
Dm7 (throughout)



Go to Las Wag - es,

Las Wag - es, go to Las Wag - es. While the

Dm7



poor peo-ple sleep-in' with the shade on the light, while the poor peo-ple sleep-in' all the

Show Biz Kids - 1

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stars come out at night, while the poor peo-ple sleep-in' with the shade on the light, while the

poor peo-ple sleep-in' all the stars come out at night.

To Coda

Af - ter clos - ing time  
They got the house on the cor - ner

at the Guern - sey Fair, I de -  
with the rug in - side; they got the

tect the El — Su - prem - o from the room at the top of the stairs. —  
 booze they need, — all that mon - ey can buy.

— Well, I've been a - round - the world, and I've  
 They got the shape - ly bod - ies, they got the

been in the Wash - ing - ton Zoo; and in all my trav - els as the  
 Steel - y Dan T - shirts; and for the

1.

facts un - rav - el, I've found this to be true. — While the

2.

coup de grâce - they're out - ra - geous.

*D. S.  $\frac{3}{4}$  al Coda*  $\phi$

Coda  $\phi$

Hon - ey, let me tell you. While the

Show bus' - ness kids mak - in'

mov - ies, them - selves; you know they don't give a fuck a - bout an - y - bod - y else. You know you

*Repeat and fade*

go to Las Wag - es, Las Wag - es, go to Las Wag - es.

*Repeat and fade*

# Brooklyn

(Once The Charmer Under Me)

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately

Tacet

Fmaj7



Em7



Dm7



A  
 race of an - gels bound with one an - oth -  
 la - dy's ach - ing to bring a bod - y down -  
 case of ac - es done up loose for deal -

C



F



C



Fmaj7



- er, a dish of dol - lars laid  
 - ing, she dai - ly preach - es on  
 a piece of is - land

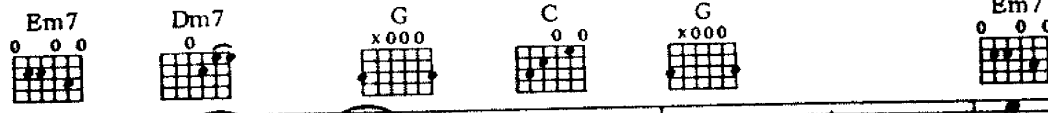
Brooklyn - 1

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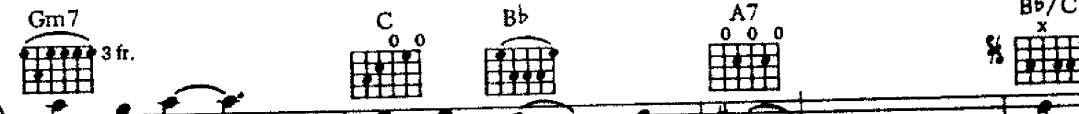
Em7     Dm7     G     C     G     Em7



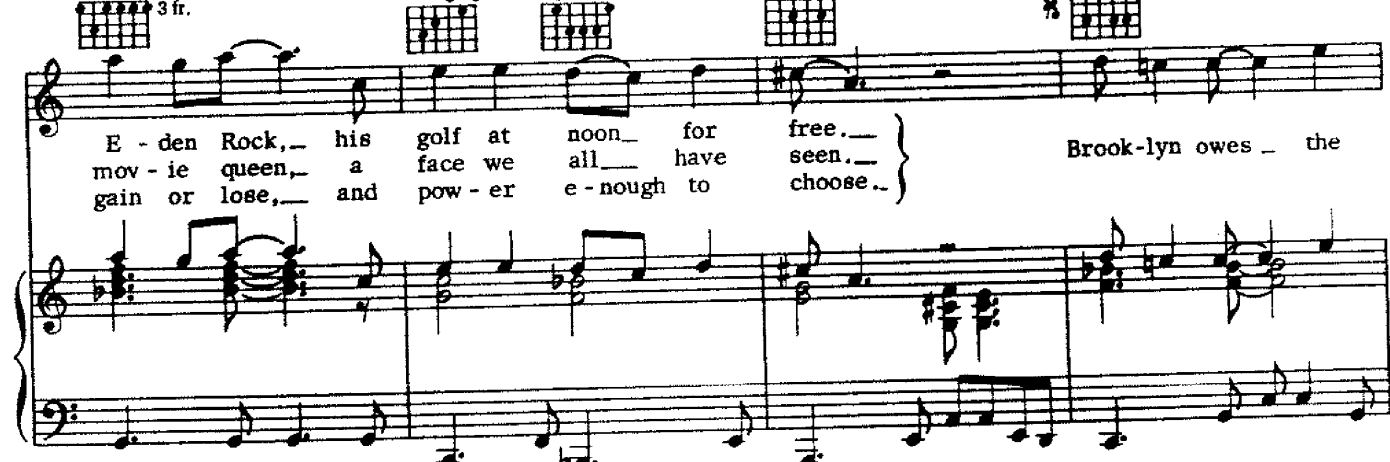
out for all to see.     A tow-er room at  
where she wants to be.     An eve-ning with a  
cool-ing in the sea.     The whole of time we




Gm7 3 fr.     C     Bb     A7     Bb/C




E - den Rock, his golf at noon for free. } Brook-lyn owes the  
mov - ie queen, a face we all have seen. }  
gain or lose, and pow - er e - nough to choose.. }



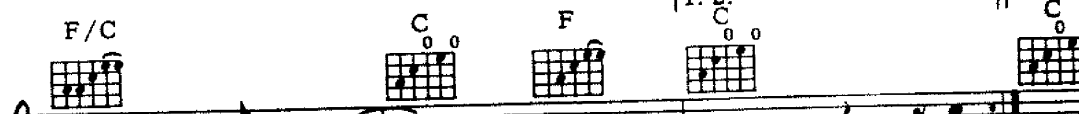
F/C     Am7     D     Bb/C




charm-er un-der me;     Brook-lyn owes the



F/C     C     F     1. 2. C     3. C     D. S. ♯ (instrumental) and fade



charm-er un-der me.     { His  
A





# Home At Last

Moderate Funky Tempo

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Chord diagrams: G#m7, A#m7, G#m7, A#m7 Bmaj7

mf

Chord diagrams: G#m7, A#m7, G#m, A#m7 Bmaj7

Chord diagrams: Emaj7, B, Emaj7, B

1. I know this su-per high - way, this bright fa-mil - iar sun...

Chord diagrams: Emaj7, D#9, G#m7, A13, G#m7, A#m7 Bmaj7

I guess that I'm the luck - y one.

Emaj7 B Emaj7 B

Who wrote that ti-red sea-song, set on this peace-ful shore.

Emaj7 D#9 G#m7 A13 G#m7

You think you've heard this one before. Well, the

C#m7 G#m9

dan-ger on the rocks is sure-ly past.

C#m7 D#m7

Still I re-main tied to the mast. Could it

C7m7



Bmaj7



be that I have found my home at last? \_\_\_\_\_

Home at last. \_\_\_\_\_

Emaj7



To Coda

C#m7



A#m



C#m7



A#m



Bmaj7



C#m7



A#m



C#m7



1.

A#m



Bmaj7



2.

A#m Bmaj7 F#7

3 3

A#7(#9) D#m7 A7 D7 D#9 G#m7

play 4 times

After 4 times  
D. S. al Coda

ad lib solo. . . . .

G#m7 A#m G#m7 A#m Bmaj7

Coda

2. She serves the smooth retsina,  
 She keeps me safe and warm.  
 It's just the calm before the storm.  
 Call in my reservation,  
 So long, hey thanks my friend,  
 I guess I'll try my luck again.

3. Instrumental

# Ring Of The World

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately bright  
Tacet

Hel-lo, one and all;\_\_\_\_  
I won't take your bread;\_\_\_\_  
When you come a - round,\_\_\_\_

was it you I used to know?\_\_\_\_  
I don't need no help - ing hand.\_\_\_\_  
no more pain and no re - grets.\_\_\_\_

Can't you hear me call\_\_\_\_  
I can't be no sav -  
Watch the sun go brown,\_\_\_\_

age; on this old ham ra - di - o?\_\_\_\_  
I can't be no high - way - man.\_\_\_\_  
smok - ing co - balt cig - a - rettes.\_\_\_\_

King Of The World - 1

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C 0 0 0      D 0      E 0 0 0      C 0 0      D 0

All I've got to say, \_\_\_\_\_  
 Show me where you are; \_\_\_\_\_  
 There's no need to hide, \_\_\_\_\_

I'm a - live and feel -  
 you and I can spend \_\_\_\_\_  
 tak - ing things the eas -

E 0 0 0      C 0 0      D 0      E 0 0 0

\_\_\_\_\_ ing fine. \_\_\_\_\_  
 \_\_\_\_\_ this day. \_\_\_\_\_  
 \_\_\_\_\_ y way. \_\_\_\_\_

Should you come my way \_\_\_\_\_  
 driv - ing in my car \_\_\_\_\_  
 If I stay in - side \_\_\_\_\_

C 0 0 0      D 0      E 0 0 0

you can share my poi - son wine. \_\_\_\_\_  
 through the ruins of San - ta Fé. \_\_\_\_\_  
 I might live till Sat - ur - day. \_\_\_\_\_

Bm7      Am7 0 0 0      C 0 0      G x000

No mar - i - golds in the prom - ised land; there's a hole in the ground where they

D  
0

Bm7

Am7  
0 0 0

To Coda

used to grow. An - y man left on the Ri - o Grande\_ is the

Em7  
0 0 0

Gmaj7  
x000

A  
0 0

G  
x000

A  
0 0

G  
x000

A  
0 0

G  
x000

A  
0 0

king of the world\_ as far as I know.\_

Am7  
0 0 0

Em7  
0 0 0

Am7  
0 0 0

Bm7

I'm read-ing last\_\_ year's pa - pers, al- though I don't\_

Em7  
0 0 0

Am7  
0 0 0

Em7  
0 0 0

know why. As - sas - sins, cons\_\_ and rap - ers





# Your Gold Teeth II

Moderately slow, in 2  
Tacet

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: A major, D major, G major, F#m7, C#m7, and F#m7. The left hand plays a simple bass line with eighth notes.

Who are these chil-dren who scheme and run wild, who  
Who are these stran-gers who pass through the door, who

The first vocal line is written on a single staff with a treble clef. It features a melody with a mix of eighth and quarter notes. The piano accompaniment is shown below the vocal line, with a bass line and chords that support the melody.

speak with their wings and the way that they smile?  
cov - er your ac - tion and go you one more? If

The second vocal line continues the melody from the first line. It includes a key signature change to one sharp (F#) and a time signature change to 3/8. The piano accompaniment follows the vocal line, providing harmonic support.

What are the se - crets they trace in the sky, and  
you're feel - ing luck - y you best not re - fuse; it's

The third vocal line concludes the piece. It features a final melodic phrase and a key signature change back to two sharps (D major). The piano accompaniment ends with a final chord.

Your Gold Teeth II - 1

B D G A G A

why do you trem-ble each time they ride by?  
 your game, the rules are your own, win or lose.

D A G A G A G

Throw out your gold teeth and see how they roll; \_\_\_\_\_ the an - swer

D A G F#m7 C#m7 F#m7 No chord

they re-veal: life is un-real. \_\_\_\_\_

Repeat and fade

A G A G A G A G A G

Repeat and fade

# Bodhisattva

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately fast



Bo - dhi - - satt - va, would you take me by the  
I'm gon - na sell my house in

*mf*



hand;  
town;

Bo - dhi - - satt - va, would you  
Bo - dhi - - satt - va, I'm gon - na



take me by the hand?  
sell my house in town.

Can you show  
And I'll be

Ebmaj7



A7+5



me the shine in your Ja - pan,  
 there, I'll shine in your Ja - pan,

Dm7



F6



the spar - kle of your  
 I'll spar - kle in your

Ebmaj7



F6



Chi - na? Can you show me, Bo - dhi -  
 Chi - na. Yes, I'll be there, Bo - dhi -

G



G



satt - va, Bo - dhi - satt - va?  
 satt - va, Bo - dhi - satt - va.

# Aja

Moderate

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Cmaj9

mf

Cmaj7 (C Bass) Bb Cmaj7 Fmaj7

Up - on the hill — peo - ple nev - er stare, — they just don't

Cm11 Dbmaj7 Eb9

care.

F7 Abmaj7 Bb Ab

Chin - ese mu - sic un - der ban - yan — trees — here at the

G7 E7 A7

dude ranch a - bove the sea.

Cm7 Dbmaj7

A - ja, when all my dime dan - cin' is through I

Gbmaj7 Fm7 D7-5 Dbmaj7(-5) To Coda II Cmaj9

run to you.

2. Gm7 Fm7 Bb Ab

Play 8 times



First system of musical notation, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Second system of musical notation, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Play 3 times



Third system of musical notation, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

ad lib solo

Fourth system of musical notation, including a treble clef staff with a melodic line and a grand staff with piano accompaniment. A triplet of eighth notes is marked with a '3' above it.



To Coda I






D.S. al Coda






Play 3 times





Fifth system of musical notation, including a treble clef staff with a melodic line and a grand staff with piano accompaniment.






Coda       Play 7 times

ad lib solo

 Bm7  Cm7  Fmaj7 N. C.

 Dm7  C13  Dbmaj7  Gbmaj7  Bmaj7

 Cm11  Bm7  Cm7  Fmaj7 N. C.

 Dm7  C13  Dbm7  Cm7  Cm11 *D.C. at Coda II* *Coda II*

*Repeat and Fade*

play 8 times

ad lib solo

2. Upon the hill they've got time to burn.  
There's no return  
Double Helix in the sky tonight.  
Throw out the hardware  
Let's do it right.

3. Upon the hill they think I'm okay.  
Okay so they say.  
Chinese music always sets me free.  
Angular banjos sound good to me.



# fire In The hole

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

Dm7  
0 2 3 5

E7  
0 2 3 5

Gm7 3 fr.  
0 2 3 5

I de-cline to walk the line; they tell me that I'm  
With a cough I shake it off and work a-round my

Dm7  
0 2 3 5

E7  
0 2 3 5

la-zy. World-ly-wise I re-al-ize that ev-  
yel-low stripe. Should I hide or eat my pride or wait

Gm7 3 fr.  
0 2 3 5

Dm7  
0 2 3 5

Ab 4 fr.  
0 2 3 5

Eb/G 3 fr.  
0 2 3 5

- 'ry-bod - y's cra-zy. A wom-an's voice re-minds  
un-til it's good and ripe? My life is boil-ing o-

Fire In The Hole - 1

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B $\flat$  Ab/C B $\flat$ /C Cm7 3 fr.

me to serve and not to speak. Am  
ver; it's hap - pened once be - fore. I

A $\flat$ maj7 4 fr. A $\flat$ 6 3 fr. E $\flat$ maj7/G Ab Ab/G $\flat$

I my - self or just an - oth - er freak. You know there's  
wish some - one would o - pen up the door. Don't you know there's

B $\flat$ /A $\flat$  Gsus4 x00 G x000 Cm7 3 fr. Ab 4 fr.

fire in the hole and noth - ing left to burn. I'd

B $\flat$  F E $\flat$  6 fr. Ab 4 fr. 1. B $\flat$  2. B $\flat$  D. S.  $\frac{3}{4}$  (instrumental) and fade

love to run out now; there's no - where left to turn. turn.

# Sign In Stranger

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate

mf

Gm9 C Gm9 C

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes. Chord diagrams for Gm9 and C are shown above the staff.

Gm9 C

Have you heard a - bout the boom on Miz - ar Five? \_\_\_\_\_

The first vocal line is on a single staff with a treble clef. It begins with a Gm9 chord and a C chord. The melody is in a major key with a key signature of one flat.

The piano accompaniment for the first vocal line, consisting of two staves. The right hand plays chords and the left hand plays a bass line.

Gm9

Peo - ple got to shout to stay a - live. \_\_\_\_\_

The second vocal line is on a single staff with a treble clef. It begins with a Gm9 chord. The melody continues from the previous line.

The piano accompaniment for the second vocal line, consisting of two staves. The right hand plays chords and the left hand plays a bass line.

C Gm9

They don't e - ven

The third vocal line is on a single staff with a treble clef. It begins with a C chord and a Gm9 chord. The melody continues from the previous line.

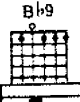
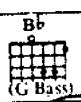
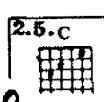
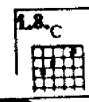
The piano accompaniment for the third vocal line, consisting of two staves. The right hand plays chords and the left hand plays a bass line.



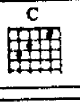
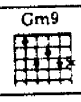
have po - lice - man one. —



Does - n't mat - ter where you been or what you've done. —



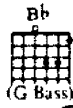
— You zom - bie be born a - gain my friend won't you sign in strang -



To Coda ⊕

er?

4.



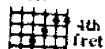
You zom - bie be born a - gain my



friend won't you sign in strang - er?



Love or leave her, yel - low fev - er



sure — it's all in the game. — And who are you?

*D.S. al Coda*

The musical score consists of three systems. The first system includes guitar chords: Cm7, F7, Bm7, E7, Bbm7, Eb7, Am7, and D7. The lyrics are: "Just an - oth - er scur - vy broth - er." The second system features a Coda section with a C chord. The third system includes A9 and D chords and is labeled "Repeat and Fade".

Just an - oth - er scur - vy broth - er.

*Repeat and Fade*

2. Do you have a dark spot on your past?  
Leave it to my man he'll fix it fast.  
Pepé has a scar from ear to ear.  
He will make your mug shots disappear.
3. Do you like to take a yo-yo for a ride?  
Zombie I can see you're qualified.  
Walk around collecting Turkish Union Dues.  
They will call you sir and shine your shoes.
4. Or maybe you would like to see the show.  
You'll enjoy the Cafe D'Escargot.  
Folks are in a line around the block.  
Just to see her do the conch-con - Jacques.
5. Instrumental

# Green Earrings

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate  
NC

mf

B A G B A G Am7

Play 4 times

Am7

Cold, Greek me - dar - ing, dal - lion, no spar - kles flies on me, when you smile.

Sor-ry an-gel I must take what I  
Sor-ry an-gel I get hun-gry like a

Gm7 Am7

sec. } child. } Green ear-rings I re-mem - ber \_\_\_\_\_ the

Gm Am A#m7 Bm7 A#m7

rings of rare de - sign. I re - mem-ber the

F#m7 Em7 1-Am7 D.S.

3 look in your eyes, I don't mind.

2. 8. Am To Coda

mind I don't mind.



Bm7

Amaj7

Dm9

Cm9

Ab

Ebmaj7



Musical staff with treble clef and a whole rest.

solo

Musical staff with piano accompaniment and a solo line in the treble clef.

A7-5

A7

Fm7



Musical staff with treble clef and a whole rest.

ad lib. solo

Musical staff with piano accompaniment and an ad lib. solo line in the treble clef.

Ebmaj7



Musical staff with treble clef and a whole rest.

Musical staff with piano accompaniment.

Ebm7



Dbmaj7



Musical staff with treble clef and a whole rest.

Musical staff with piano accompaniment.

C5m7



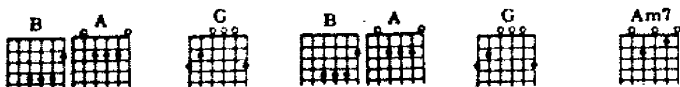
Musical notation for the first system, including treble and bass clefs with notes and rests.

Dm7



Musical notation for the second system, including treble and bass clefs with notes and rests.

end solo



Play 11 times

NC

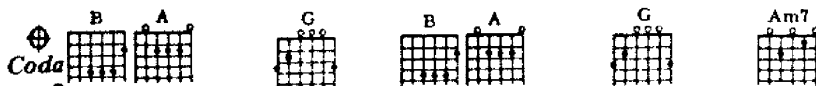
D.S. al Coda



Musical notation for the third system, including treble and bass clefs with notes and rests.

ad lib solo

Green



Coda

Repeat and Fade

Musical notation for the fourth system, including treble and bass clefs with notes and rests.

ad lib solo

# Monkey In Your Soul

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

F#m

B

I got one and you want  
Won't you turn that be - bop

D

F#m

B

four; it's so hard to help you. I can't keep up with you no  
down; I can't hear my heart-beat. Where's that fat back chord. I

D

A7

D7

more; and you treat me like it's a sin but you can't look me  
found; hon-ey, don't you think it was wrong to in - ter - rupt my







Monkey In Your Soul - 1

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A7  D7  G6  3 fr. 

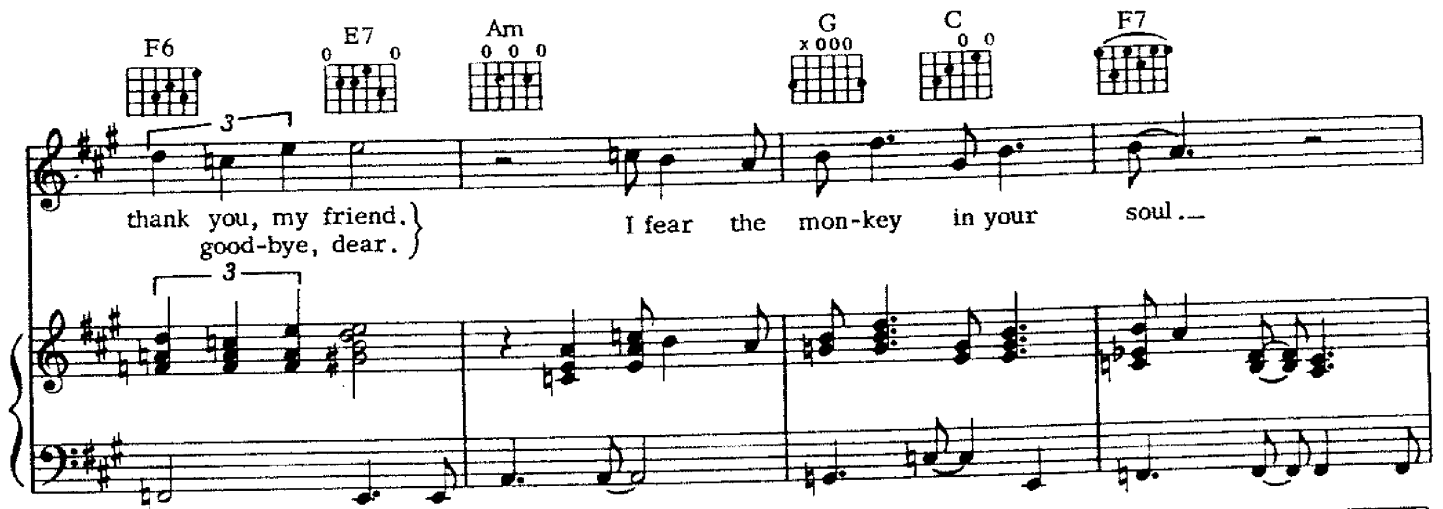
in. \_\_\_\_\_ You want me here \_\_\_ with you right to the end; no  
 song? \_\_\_\_\_ I'll pack my things \_\_\_ and run so far from here;



F6  E7  Am  G  C  F7 





thank you, my friend. }  
 good-bye, dear. }

I fear the mon-key in your soul...

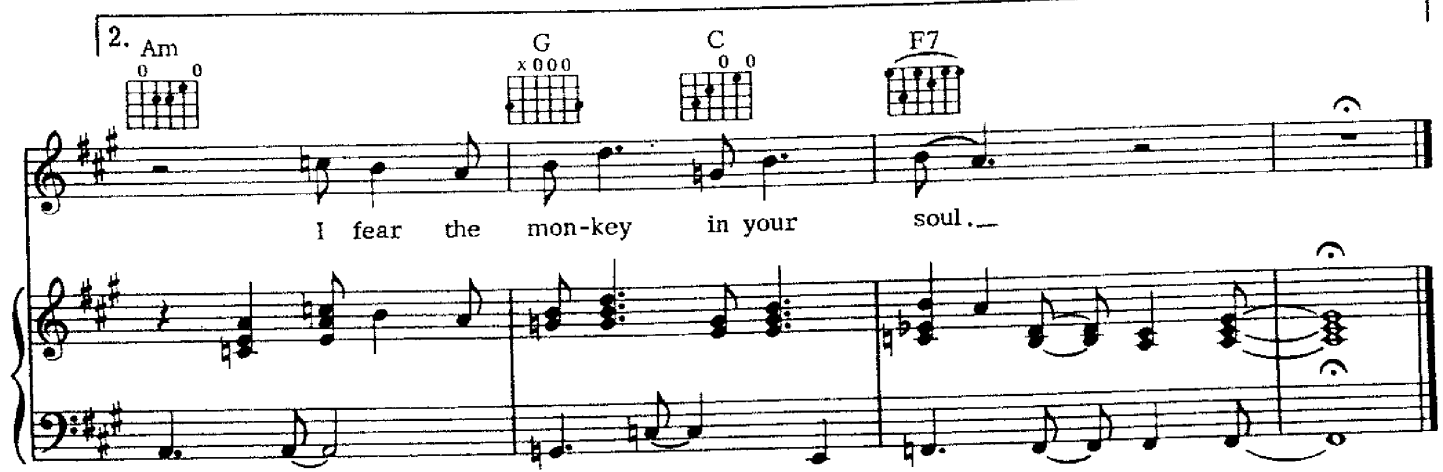


1. E7 



2. Am  G  C  F7 

I fear the mon-key in your soul...



# Rikki Don't Lose That Number

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

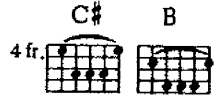
Moderately

Tacet

*mf*



We hear you're leav - ing, that's O. K.  
I have a friend in town, he's heard your name.



I thought our lit - tle wild time had just be - gun.  
We can go out driv - ing on Slow Hand Row.

Rikki Don't Lose That Number - 1

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I guess you kind of scared your - self, you turn \_\_\_\_\_ and run. \_\_\_\_\_  
 We could stay in side and play games I \_\_\_\_\_ don't know. \_\_\_\_\_

F#m7 A

But if you have a change of heart, \_\_\_\_\_ }  
 And you could have a change of heart. \_\_\_\_\_ }

No chord

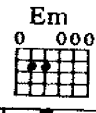
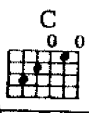
Rik - ki, don't lose that num - ber; you don't wan - na

G x000

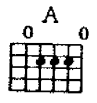
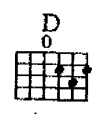
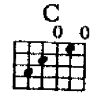
call no - bod - y else. \_\_\_\_\_ Send it off in a



let - ter to your - self.



Rik-ki, don't lose that num - ber; it's the on - ly one you own. -



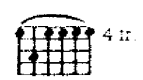
You might use it if you feel bet - ter

Tacet

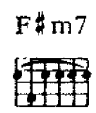
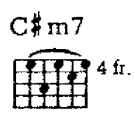
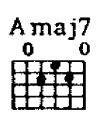
N.C.

To Coda

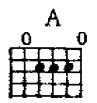
when you get home.



You tell your-self you're not my kind, —



but you don't e-ven know your mind. — And you could have a



N.C. D. S.  $\frac{3}{4}$  at Coda  $\text{♩}$

Coda  $\text{♩}$

change of heart. —

Rik - ki, don't lose that num -

Rik - ki, don't lose that num - ber. —  
ber, Rik - ki, don't lose that num - ber. —



# I Got The News

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate

D<sup>b</sup>9



*mf*

A<sup>b</sup>7



B<sup>b</sup>m7



E<sup>b</sup>m7



F<sup>m</sup>7



B<sup>b</sup>m7



You in your lark, you're a mark, you're a scream-er you know how to hus - tle.  
Take it in your hand, all the si-rens and the band get to bend-in' my ear. —

A<sup>b</sup>7



B<sup>b</sup>m7



F<sup>m</sup>7



F<sup>m</sup>7



Dad - dy is a rare mil lion - aire, I don't care, yeah,  
How was I to know a-bout the warm, soul-ful se-cret you been

Bbm7



Gb7



you got the mus - cle.  
keep - in' for years. —

I got the — (1. 3.) news.  
I got the — (2.) news.

D1-9



D1-



(Bb Bass)

Yes, dear, —  
Slow down, —

Cbmaj7



(Ab Bass)

D1-



(Bb Bass)

Gb6



(C Bass)

Ab



Gb



Fm7



D1-9



how did you know? —  
I'll tell you when. —

Can't you see our love will grow. —  
I may nev - er walk a - gain. —

To Coda

1. Ebmaj7

Abmaj7

D#9



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

2. D#9

Play 6 times

Bbm7

Play 4 times

Bbm7

Musical notation for the second system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.

1. Broad - way  
2. Instrumental

G7-5

Gb7

Bbm7

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

duch-ess dar-ling, if you

on - ly knew.

Half as

G7-5

Gbmaj7

N. C.

Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

much as

ev - 'ry - bod - y

thinks you do.

What I hear

may be

true, I would still be proud \_\_\_\_\_ to know you.

D $\flat$ 9      Play 4 times      A $\flat$ 7      A $\flat$ 7-5      A $\flat$ 7sus      A $\flat$ 7-5      A $\flat$ 7sus      A $\flat$ 7      A $\flat$ m      A $\flat$ 7

1. Span- ish \_\_\_\_\_ kiss - in', \_\_\_\_\_ see it \_\_\_\_\_ glis - ten. \_\_\_\_\_  
 2. You came \_\_\_\_\_ rag - ing, \_\_\_\_\_ Love ram - pag - ing. \_\_\_\_\_  
 3. Instrumental

D $\flat$ 9

1.      2.      *D.S. at Coda*

I got the \_\_\_\_\_

Coda

D $\flat$ 9      A $\flat$       G $\flat$       A $\flat$       *Repeat and Fade*

# Josie

Moderate

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

NC

mf

Detailed description: This block contains the piano introduction for the song 'Josie'. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music starts with a mezzo-forte (mf) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. The introduction concludes with a double bar line.

Gbmaj7 Ebmaj7 Abmaj7 Amaj7

To Coda ⊕ ⊕ Play 7 times

Detailed description: This block shows the piano accompaniment for the first system of the chorus. It includes four guitar chord diagrams for Gbmaj7, Ebmaj7, Abmaj7, and Amaj7. The music features triplets in the right hand and a consistent bass line in the left hand. A 'To Coda' symbol is present, followed by the instruction 'Play 7 times'.

Fm7 Fm7

We're gon - na break out the hats and hoot -

Detailed description: This block contains the first part of the vocal line and its piano accompaniment. The vocal line starts with the lyrics 'We're gon - na break out the hats and hoot -'. The piano accompaniment features a steady bass line and chords, with two Fm7 chord diagrams provided. The music is in 4/4 time.

ers when Jo - sie comes home. — We're gon - na

Detailed description: This block contains the second part of the vocal line and its piano accompaniment. The vocal line continues with the lyrics 'ers when Jo - sie comes home. — We're gon - na'. The piano accompaniment continues with a steady bass line and chords. The music is in 4/4 time.

Josie - 4 - 1

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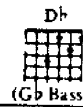
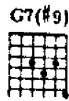
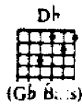
rev - up the mo - tor scoot - ers when Jo - sie comes

home to stay we're gon - na park in the street sleep on the beach and make -

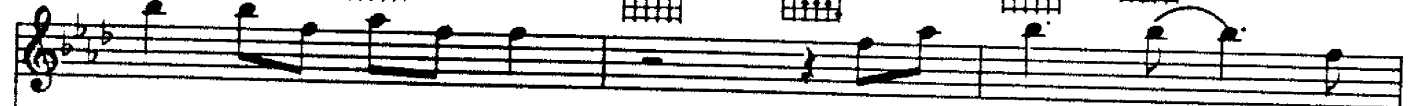
it. Throw down the jam 'til the girls say "when".

Lay down the law and break it, when Jo - sie comes home.

Chorus:



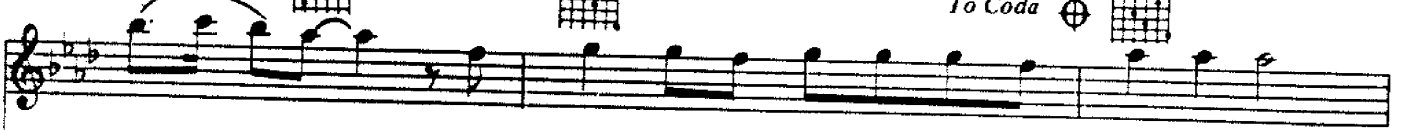
1. 3. When Jo - sie comes home, so good. She's the pride  
 2. When Jo - sie comes home so bad. She's the best



— of the neigh - bor - hood. }  
 — friend we nev - er had. } She's the raw flame, — the



To Coda



live — wire, — she prays like a Ro - man with her eyes on fire.



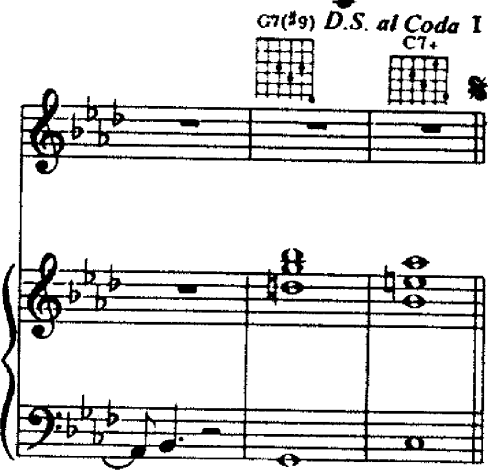
Fm7




1. 2.

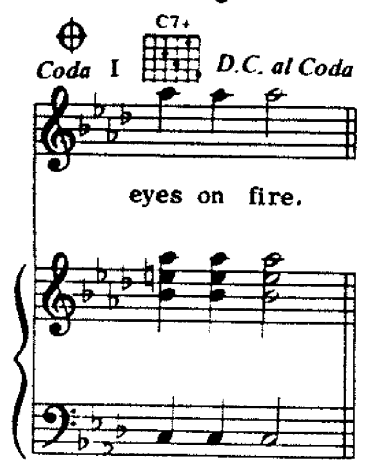


*C7(b9) D.S. at Coda I*



*Coda I* *C7+* *D.C. at Coda*

eyes on fire.



*Coda II* *Fm7* *Repeat and Fade*



2. Jo, would you love to scrapple?  
 She'll never say no.  
 Shine up the battle apple.  
 We'll shake 'em all down tonight,  
 We're gonna mix in the street  
 Strike at the stroke of midnight  
 Dance on the bones 'till the girls say "when".  
 Pick up what's left by daylight  
 When Josie comes home.

3. Instrumental



# Daddy Don't Live In That New York City No More

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate Rock beat

Tacet

mf

E9

6 fr.

Bm7

7 fr.

Dad - dy don't live in that New York Cit - y no more...  
 Dad - dy don't drive in that El - do - ra - do no more...  
 Dad - dy don't live in that New York Cit - y no more...

E9

6 fr.

He don't cel - e - brate Sun - day on a Sat - ur - day night no  
 He don't trav - el on down to the neigh - bor - hood li - quor  
 He can't get tight ev - 'ry night, pass out on the bar - room

Daddy Don't Live - 1

Bm7 fr.

Am7

more...  
store...  
floor...

Dad - dy don't need no lock...  
Lu - cy still loves her Coke...  
Dad - dy can't get no fine...

Gmaj7

and key... for the piece he stowed... out on  
and rum, but she sits a - lone... 'cause her  
ci - gar, but we know you're smok - ing wher -

Fmaj7

E9 6 fr.

Av - e - nue D. Dad - dy don't live in that  
dad - dy can't come. Dad - dy don't drive in that  
ev - er you are. Dad - dy don't live in that

No chord

To Coda

New York Cit - y no more...  
El - do - ra - do no more...  
New York Cit - y no more...

Cmaj7  
000

B7<sup>+9</sup>  
+5

2. Am7  
0 0 0

Cmaj7  
000

No more.

E9  
6 fr.

G#m7  
4 fr.

Driv-ing like a fool down to


E9  
6 fr.

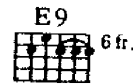
C#m7  
4 fr.

A#m7  
6 fr.


D#7  
6 fr.

Hack-en - sack, - drink-ing his din-ner from a pa-per sack, he says, "I

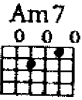
G#m7  
 4 fr.

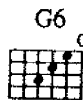
E9  
 6 fr.

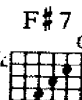
got - ta see a jok - er and I'll be right back."

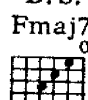


*D. S.  $\frac{3}{4}$  al Coda*  $\diamond$

Am7  


G6  
 3 fr.

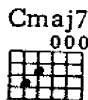
F#7  


Fmaj7  


Coda  $\diamond$

Am7  

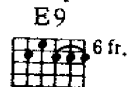



Cmaj7  


No more.



*Repeat and fade*

E9  
 6 fr.

*Repeat and fade*



# Barry Town

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

A

Bm7

I'm not one to look be - hind, I know.  
Don't be - lieve. I'm tak - en in by sto -  
Leave me or I'll be just like the oth -

D

E11

A

that times must change; but o - ver there in Bar -  
- ries I have heard; I just read the Dai -  
- ers you will meet; they won't act as kind -

Barry Town - 4 - 1

Bm7



D



E11



- ry town\_ they do\_ things ver - y strange. And  
 - ly News\_ and swear\_ by ev - 'ry word. And  
 - ly if\_ they see\_ you on\_ the street. And

F#m



C#m



4 fr.

D



C#m



4 fr.

though you're not\_ my en - e - my, I like things like\_ they used\_  
 don't think that\_ I'm out of line\_ for speak-ing out\_ for what\_  
 don't you scream\_ or make a shout, it's noth - ing you\_ can do\_

Bm7



E11



A



Bm7



to be;\_ and though you'd like\_ some com - pa - ny\_ I'm stand -  
 is mine;\_ I'd like to see\_ you do\_ just fine, but look\_  
 a - bout;\_ it was there where you\_ came out, it's a spe -

D



C#m



4 fr.

Bm7



D



C#m



4 fr.

- ing by\_ my - self, go play\_ with some - one else.  
 at what\_ you wear\_ and the way\_ you cut\_ your hair.  
 - cial lack\_ of grace, I can see\_ it in\_ your face.

I can see \_\_\_ by what you car - ry that you came

from Bar - ry - town.

To Coda

2.

In the be - gin - ning we re - call that the

Bbmaj9



word was hurled; \_\_\_\_\_

Bar - ry-town

Am7



Bbmaj9



peo-ple got to be from an - oth - er world. \_\_\_\_\_

A



*D. S.  $\frac{3}{4}$  al Coda*

*Repeat and fade*

Coda

A



A



*Repeat and fade*



# The Caves Of Altamira

Moderate

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

*mf*

F#m7 E F#m7 E

F#m7 E F#m7 C#m7

F#m7 A Dmaj7 D6 A+ F#m7 (C# Bass)

I re - call when I — was small — how I spent my days — a - lone. —

A Dmaj7 C#m7 A7 Dmaj7 (C# Bass)

The bus-y world was not — for me — so I went and found — my own. —

The Caves Of Altamira - 4 - 1

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C<sup>♭</sup>m7      Dmaj7      C<sup>♭</sup>m7      F#

I would climb the gar - den wall - with a can - dle in - my hand. I'd

1.      Emaj7      F<sup>♯</sup>maj7      Dmaj7      C<sup>♭</sup>m7

hide in - side - a hall - of rock - and sand.

2.      Emaj7      F<sup>♯</sup>maj7      B      Emaj7      A7

Ev - 'ry man - and beast - ap - peared - a friend as real - as I. Be -

Dmaj9      Amaj7      Dmaj9      F<sup>♯</sup>m7

fore the fall - when they wrote it on the wall when there was - n't e - ven an - y Hol - ly - wood. They

Dmaj7

C<sup>2</sup>m7

Dmaj7

G

F

E

heard the call... and they wrote it on the wall for you and me... we un-der-stood...

1st time - D.S. al Coda  
2nd time To Coda II

D

E

C

To Coda

D

A

G

C<sup>2</sup>m7

Coda

G

C<sup>2</sup>m7

F<sup>2</sup>m

Bm7

F<sup>2</sup>m7

C<sup>2</sup>m7

Bm7

C<sup>2</sup>m7

Gdim

Dmaj7

C<sup>2</sup>m7

F<sup>2</sup>maj7

C<sup>2</sup>m7

F<sup>2</sup>maj7

Chord diagrams for the first system: Bmaj9, F#, Bmaj9, Emaj7, A7.

Chord diagrams for the second system: F#m7, A7, Dmaj7, D6, A+, F#m (C# Bass).

2. On a stone an ancient hand,  
 In a faded yellow green,  
 Made alive a worldly wonder  
 Often told but never seen.  
 Now and ever bound to labor  
 On the sea and in the sky.  
 Every man and beast appeared,  
 A friend as real as I.
3. Can it be this sad design  
 Could be the very same?  
 A woolly man without a face  
 And a beast without a name.  
 Nothing here but history  
 Can you see what has been done?  
 Memory rush over me  
 Now I step into the sun.

# Bretzel Logic

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately (♩ = ♩<sup>3</sup>)  
Tacet

Am7  
0 0 0

Fmaj7  
0

I would love to tour the South-land — in a trav-'ling min-strel  
nev - er met Na - po - le - on, but I plan to find the

Am7  
0 0 0

Dm7  
0

show; — yes, I'd love to tour the South-land —  
time; — I have nev - er met Na - po - le - on,

Bretzel Logic - 1

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Am7  
0 0 0

in a trav-ling min-strel show. — Yes, I'm  
but I plan to find the time. — 'Cause he

D/E

E/A

C/D

D/C

3

dy'n' to be a star — and make them laugh, —  
looks so — fine — up - on that hill; — they

D/E

E/A

C/D

D/G

D/E

E/A

3

3

sound just like a rec - ord on the pho-no - graph. Those days are gone for-ev - er,  
tell me he was lone - ly, — he's lone-ly still. — Those days are gone for-ev - er,

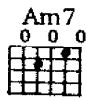
C

D

C

Fmaj7

o-ver a long — time a - go, oh, yeah. —  
o-ver a long — time a - go, oh, yeah. —

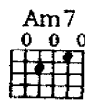
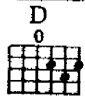


1.

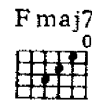
I have

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features triplets in the right hand.

2.

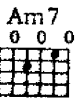


Tacet



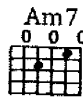
I stepped up on the plat-form, a man gave me the news. — He

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features triplets in the right hand.



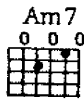
Tacet

3



said, "You must be jok-ing, son;\_ where did you get those shoes?

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features triplets in the right hand.



Where did you get those shoes?"

Well, I

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features triplets in the right hand.

D/E      E/A      C/D    D/G      D/E      E/A

3      4 fr.      00 0      x0      3      4 fr.

seen him on — the T V, the mov-ie show; — they say the times — are chang-in' but I

C/D      D/G      D/E      E/A      C      D      C

00 0      x0      4 fr.      0 0      0      0 0

just don't know. — These things are gone for -ev -er, o-ver a long — time a - go, —

F maj7      G

0      x000

oh, yeah. —

3      3      3

Repeat and fade

Am7      F maj7      G

0 0 0      0      x000

Repeat and fade

3      3      3



# Deacon Blues

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate

Dbmaj7 Cm7+ Cbmaj7 Bbm7+ Ebmaj7 Dm7+ Dbmaj7 Cm7+ Emaj7 Cm7+

1. This is the day of the ex - pand - ing man.

That shape is my shade, there where I used to stand.

It seems like on - ly yes - ter - day I gazed thru the glass at

F7 C7 Cm7 F7 F7(♯9) F7-9

ram-blers wild gam-blers. That's all in the past.

Dbmaj7 Gb6 Fm9 (Bb Bass) Gb7

You call me a fool you say it's a cra - zy scheme,

Dbmaj7 Gb6 Fm9 (Bb Bass) Eb13

This one's for real I al-read-y bought the dream.

Gbmaj7 F7-9 Bbm7

So use-less to \_\_\_\_\_ ask me why \_\_\_\_\_ throw a kiss \_\_\_\_\_ and say \_\_\_\_\_











— "Good-bye." — I'll make it this — time, I'm read - y to







cross that fine — line. — I'll learn to work the sax - o - phone. —









I'll play just — what I feel. — Drink Scotch whis-key all night long. —









and die — be - hind — the wheel. — They got a name for the

Fm7 E7m7 Dbmaj7

win-ners in the world, — I want a name — when I lose. — They

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major (three flats) with lyrics: "win-ners in the world, — I want a name — when I lose. — They". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord diagrams for Fm7, E7m7, and Dbmaj7 are provided above the vocal line.

Cbmaj7 Bbm7 Gbmaj7 F7(#9)

call Al-a-bam-a the Crim-son Tide, — Call — me Dea-con Blues. —

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics: "call Al-a-bam-a the Crim-son Tide, — Call — me Dea-con Blues. —". The piano accompaniment continues with similar harmonic support. Chord diagrams for Cbmaj7, Bbm7, Gbmaj7, and F7(#9) are provided above the vocal line.

Bbm7 Fm7 Ebmaj7 Dm7+ Dbmaj7 Cm7+ Emaj7 Cm7+

Detailed description: This system contains the next two lines of music, which are entirely piano accompaniment. The right-hand part features a series of chords and a melodic line with a triplet of eighth notes. The left-hand part continues the bass line. Chord diagrams for Bbm7, Fm7, Ebmaj7, Dm7+, Dbmaj7, Cm7+, Emaj7, and Cm7+ are provided above the staff.

Dbmaj7 Ab G7 Gb7 Ab

ad lib solo —

Detailed description: This system contains the final two lines of music, which are entirely piano accompaniment. The right-hand part features a series of chords and a melodic line. The left-hand part continues the bass line. Chord diagrams for Dbmaj7, Ab, G7, Gb7, and Ab are provided above the staff. The lyrics "ad lib solo" are written below the staff.

*Last Time Repeat Instrumental Verse and Fade*

2. My back to the wall  
 A victim of laughing chance.  
 This is for me the essence of true romance.  
 Sharing the things we know and love  
 With those of my kind  
 Libations, sensations,  
 That stagger the mind.  
 I crawl like a viper  
 Through these suburban streets  
 Make love to these women,  
 Languid and bitter sweet.  
 I'll rise when the sun goes down.  
 Cover ev'ry game in town.  
 A world of my own  
 I'll make it my home, sweet home.
  
3. This is the night of the expanding man.  
 I take one last drag  
 As I approach the stand.  
 I cried when I wrote this song.  
 Sue me if I play too long.  
 This brother is free.  
 I'll be what I want to be.

# Black Friday

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Medium Rock beat (♩ = ♩<sup>3</sup>)

Tacet



When Black Fri - day comes\_ I'll  
Black Fri - day comes\_ I'll fly  
Black Fri - day comes\_ I'm gon - na

stand down by the door\_ and catch the gray men when they  
down to Mus - well - brook,\_ gon - na strike all the big red  
dig my - self a hole,\_ gon - na lay down in it till I

Black Friday - 1

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dive from the four - teenth floor. —  
 words from my lit - tle black book. —  
 sat - is - fy my soul. —

When  
 Gon - na  
 Gon - na

Black Fri - day comes —  
 do just what I please, —  
 let the world pass by me,

I'll col - lect ev - 'ry-thing I'm owed, —  
 gon-na wear no socks and shoes, —  
 the Arch - bish - op gon-na sanc - ti - fy

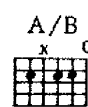
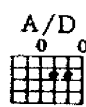
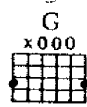
— and be - fore my friends find out I'll be on the road, —  
 me, with noth - ing to do but feed all the kan - ga - roos, —  
 and if he don't come a - cross I'm gon-na let it roll, —

A G F#

0 0 x 0 0 0

When Black — Fri - day falls, —  
 When Black — Fri - day comes, —  
 When Black — Fri - day comes. —

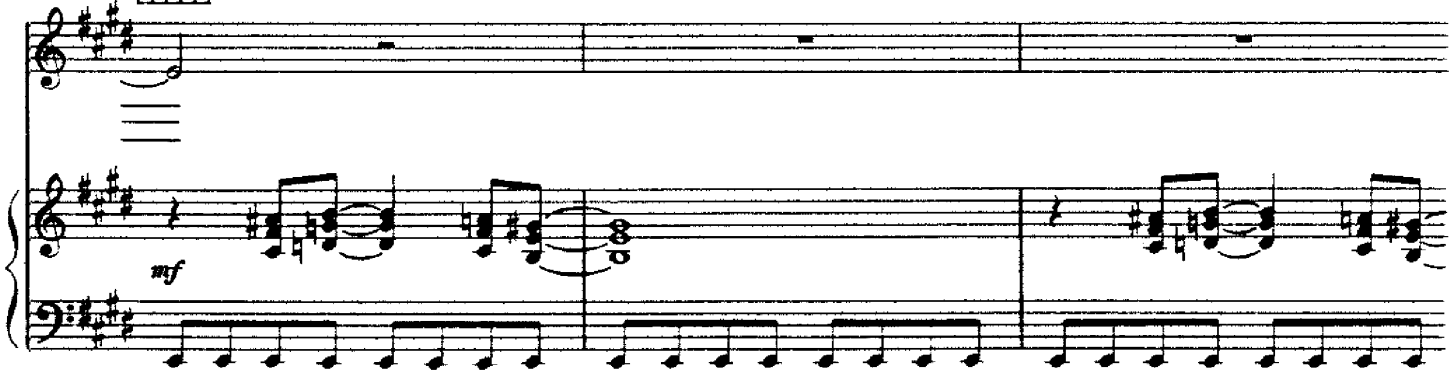
*f*



No chord



— you know it's got to be, \_\_\_\_\_ don't let it fall on me. \_\_\_\_\_  
 — I'll be on that hill, \_\_\_\_\_ you know I will. \_\_\_\_\_  
 — I'm gon - na stake my claim, \_\_\_\_\_ I guess I'll change my name. \_\_\_\_\_



*Repeat and fade*

1. 2.

3.



When  
When

*Repeat and fade*





# Throw Back The Little Ones

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately slow, in 2

Tacet

Em7  
0 0 0

Bm7

Am7  
0 0 0

Lost in the Bar - ri - o I walk like an In -  
Hot licks and rhet - or - ic don't count much for noth -  
Done like a mat - a - dor I pray for the week -

B7

Em7  
0 0 0

A7  
0 0 0

F#m7

jun so Car - lo won't sus - pect some - thing's wrong here.  
ing; be glad if you can use what you bor - row.  
end and hope the lit - tle girls still throw ros - es.

Throw Back The Little Ones - 1

B A G F#m7 Em7 G Bm7

So I dance in place and paint my  
Else I pawn my crown for a ride up -  
change my bait and move up -

Cmaj7 D/E E/F# D D/C

face and act like I be - long here...  
town and buy it back to - mor - row...  
state be - fore the sea - son clos - es...

G#m7 F#m7

Throw back the lit - tle ones and

G#m7 F#m7 G#m7 Amaj7

pan fry the big ones; use tact, poise and rea - son and

G#m7 F#m7 E B A B To Coda

gent - ly squeeze them.

decresc.

mp

Tacet

1. 2. D. S.  $\frac{3}{4}$  al Coda

Coda Tacet

mp

L.H.

Ped. \*

# Night By Night

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately fast

Tacet

"It's a

Am7  
0 0 0  
0 0 0

beg - gar's life," said the Queen of Spades, "but don't tell it to a poor man  
jok - er tried to tell me I could cut it in this rube town,  
*Instrumental*

C/F  
0 0  
0 0

'cause he's got to kill for ev - 'ry thrill the  
when he tried to hang that sign on me, I said.

Night By Night - 1

Em7  
0 0 0

No chord

Am7  
0 0 0

best he can."  
"Take it down."  
When the Ev - 'ry - where a -  
dawn pa - trol got to

round me I see jeal - ous - y and may - hem be - cause  
tell you twice, they don't do it with a shot - gun; yes, I'm

C/F  
0 0

Em7

N. C.

no men have all their peace of mind to car ry them.  
cash - in' in this ten - cent life for an - oth - er one.

Dm7  
0

Well, I don't real - ly care if it's  
Well, I ain't got the heart to  
Well, I don't real - ly care if it's

Em7  
0 0 0

Fmaj7  
0

wrong or if it's right, but un - til my ship comes in I live  
lose an - oth - er fight, so un - til my ship comes in I live  
wrong or if it's right, but un - til my ship comes in I live

Em7  
0 0 0

Dm7  
0

Am7  
0 0 0

N.C. 1.

2.

night by night. When the  
night by night.  
night by night.

Repeat and fade

Am7  
0 0 0

3.

Repeat and fade

C/F  
0 0

F6

E7+9  
0 5 6 fr.

Night by night.

# Midnite Cruiser

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately

Tacet

*mf*  
*with pedal throughout*

Dm  
0

C/D  
00 0

Fel-on - i - us, my old friend,  
The world that we used to know,

Bb

F/A  
0

G  
x000

step on in and let me shake your hand;  
peo - ple tell me it don't turn no more;

Midnite Cruiser - 1

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Dm



C/D



so glad that you're here a gain, for  
 the plac - es we used to go, fa -

Bb



F/A



G



one more time let your mad - ness run with mine.  
 mil - iar fac - es that ain't smil - in' like be - fore.

Gm7



3 fr.

C



The Streets still un - seen we'll find some and how;  
 time of our time has come and gone;

Gm7



3 fr.

F



G



I fear we been bet - ter than now. } Tell me  
 wait - in' too long. } 3



C 0 0 0  
 G x000  
 Bb

where are you driv - in', mid-nite cruiz - er; where is your boun - ty of

F  
 C 0 0 0

for - tune and fame? I am an - oth - er

G x000  
 Bb

gen - tle - man los - er; drive me to Har - lem or

F Am 0 0 0 Em 0 0 0 0 0 0 F

1. some-where the same. 2. D. S.  $\frac{3}{4}$  and fade

Tell me

# Pearl Of The Quarter

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately  
Tacet

*mf legato*

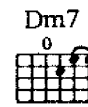
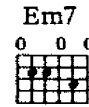
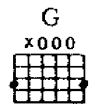
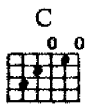
C 0 0  
G x 0 0 0  
F  
Em7 0 0 0

On the wa-ter down in New Or - leans,  
I walked a - lone down the Mir - a - cle Mile;

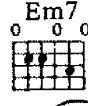
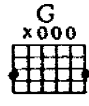
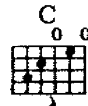
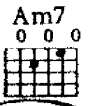
C 0 0  
G x 0 0 0  
F  
Em7 0 0 0

I met my ba - by's the pearl of the quar - ter.  
I met my ba - by by the shrine of the mar - tyr.

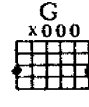
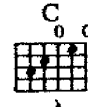
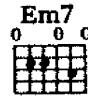
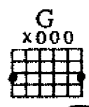
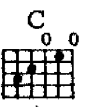
Pearl Of The Quarter - 1



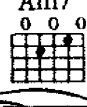
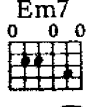
She's a charm-er like you nev - er seen, sing-ing, "You-lez, vou-lez, vou-lez vous?"  
 She stole my heart with her Ca - jun smile, sing-ing, "You-lez, vou-lez, vou-lez vous?"



Where the sail-or spends his hard-earned pay,  
 She loved the mil-lion-dol - lar words I say;



red beans and rice for a quar - ter. You can see her al-most  
 she loved the can - dy and the flow-ers that I bought her. She said she loved me and was



an - y day, sing - ing, "You-lez, vou-lez, vou-lez vous?"  
 on her way, sing - ing, "You-lez, vou-lez, vou-lez vous?"

E/G# 4 fr.

G<sup>o</sup>7 5 fr.

D/F#

F<sup>o</sup>7

C/E<sub>0</sub><sup>o</sup>

E<sup>b</sup>7<sup>o</sup>

And if you hear \_\_\_\_\_ from my Lou-ise, \_\_\_\_\_ won't you tell her I

Dm7

C<sub>0</sub><sup>o</sup>

E/G# 4 fr.

G<sup>o</sup>7 5 fr.

D/F#

F<sup>o</sup>7

{ say hel - lo. } Please make it clear \_\_\_\_\_ when her day\_

{ love her so. }

C/E<sub>0</sub><sup>o</sup>

E<sup>b</sup>7<sup>o</sup>

Dm7

C<sub>0</sub><sup>o</sup>

G<sub>x000</sub>

\_\_\_\_\_ is done\_ she got a place to go.

F

Em7

Dm7

B<sup>b</sup>7

1. C<sub>0</sub><sup>o</sup>

2. C<sub>0</sub><sup>o</sup>

8

8va - 7

Ped.

\*

# Bad Sneakers

Words and Music by  
DONALD FAGAN and  
WALTER BECKER

Slow Two

E6 Dmaj7 D6 C#m7 F#m7 Dmaj7 C#m

E6 D6 E6 D6 A (A Bass) D

Five names that I can hard-ly stand to hear in-  
You, fel-la, you tear-in' up the street, you

(A Bass) Bm7 A

clud-ing yours and mine and one more champ who is -n't here. I can see the la - dies talk-in' how the  
wear that white tux-e-do, how you gon-na beat the heat? Do you take me for a fool, do you

Bad Sneakers - 1

(A Bass)  
D

(A Bass)  
Bm7

A

times are get-tin' hard and that fear-some ex-pla-na-tion on Mag - no - lia Bou-le-vard; And I'm.  
think that I don't see that ditch out in the val - ley that they're dig-gin' just for me, yes I'm.

(C# Bass)

(C# Bass)

D

A

F#m7

Bm7

D

A

F#m7

Bm7

go - in' in - sane, and I'm laugh-in' at the fro - zen rain. ———— And I'm

(C# Bass)

(C# Bass)

(E Bass)

D

A

F#m7

Bm7

D

A

Bm7

D

so — a - lone, — hon-ey, when they gon-na send me home? ———

C Am F

Bad sneak-ers and the pi - ña co - la - da my friend, stomp-in' on the Av - e - nue by

Dm7 G7 Am C

Ra-di - o Ci - ty, with a tran - sis - tor and a large sum of mon-ey to spend.

E6 D6 E6 D6 (A Bass) D (A Bass) Bm7

Repeat 2 times

(C# Bass) A Bm7 (A Bass) Bm7 A

# Change Of The Guard

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate Rock beat  
Tacet

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part starts with a 'mf' dynamic marking.

C

Chord diagram for a C major chord in standard tuning.

If you lis - ten boys you can hear - it; it's the laugh -  
and your neigh - bors, can you swal -

Musical score for the second system, including lyrics and piano accompaniment.

ter in\_\_ the street. It's the mo - tion in the mu -  
low up\_\_ your pride? Take your guns\_\_ off if you're will -

Musical score for the third system, including lyrics and piano accompaniment.

Change Of The Guard - 1



sic and the fire be - neath your feet. All the  
 in, and you know we're on your side. If you

signs are right this time; you don't have to try so ver - y  
 wan-na get through the years, it's high time you played your

hard. } If you live in this world you're  
 card. }

feel-in' the change of the guard.

Am  F 




Na na na na — na na na na. —



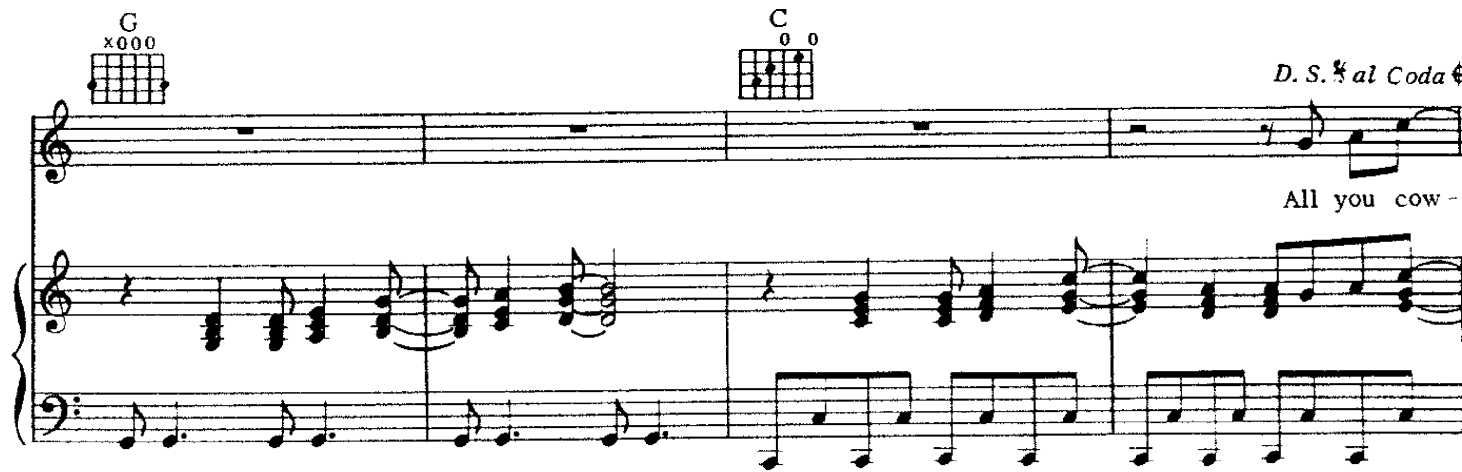
Am  F  To Coda 




Na na na na — na na na na. —

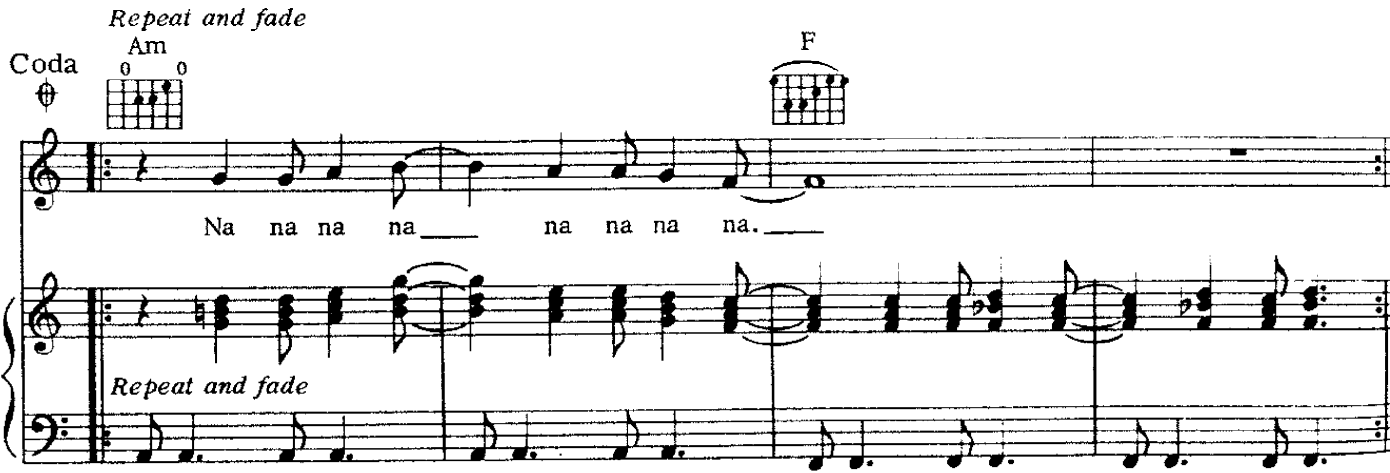


G  C  D. S.  $\frac{3}{4}$  at Coda 

All you cow -



Repeat and fade  
Coda  Am  F   
Na na na na — na na na na. —  
Repeat and fade



# Razor Boy

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately

F#m



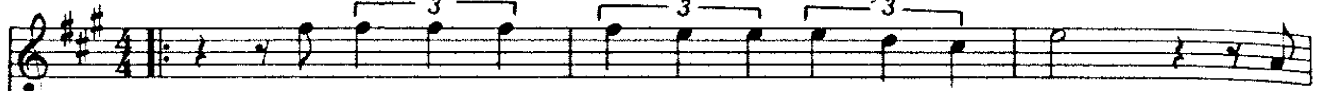
E/F#



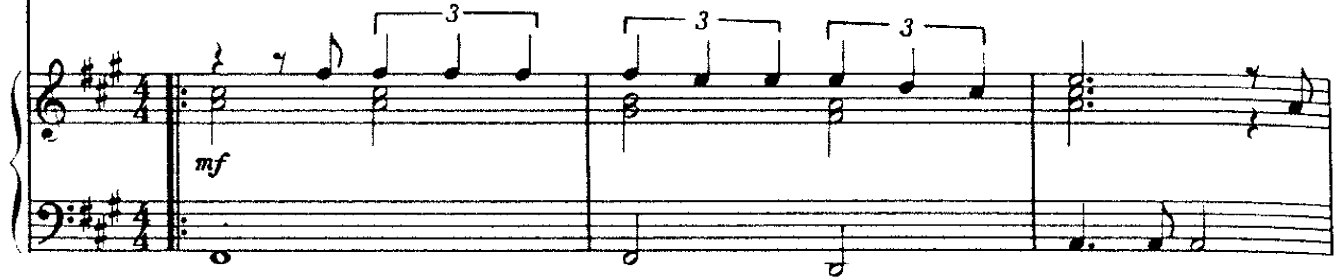
D



A



I hear you are sing - ing a song of the past; I  
You know that the com - ing is so close at hand; you



Em7



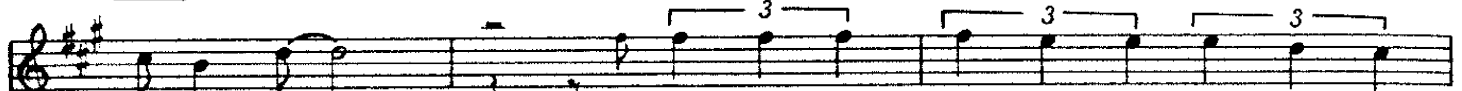
F#m



E/F#



D



see no tears. — I know that you know it may be the  
feel all right. — I guess on - ly wom - en in cag - es can



A



Em7



D/F#



G



last stand for man - y years. — You'd gam - ble or  
this kind of night. — I guess on - ly



A 0 0 D 0 0 0 0

give an - y - thing to be in with the bet - ter half, -  
wom - en in cag - es can play down the things they lose; -

A 0 0 D 0 0 0 0

but how man - y friends must I have to be - gin with to  
you think no to - mor - row will come when you lay down you

A 0 0 G x 0 0 0 Dm7 0 G x 0 0 0

make you laugh... }  
can't re - fuse... }

Dm7 0 G x 0 0 0 Fmaj7 0 A 0 0

Will you still have a

B

Gmaj7  
x000



song to sing\_ when the ra - zor boy comes and takes your fan - cy

F#m

E

F#m

C#m



things a - way?\_ Will you still be sing - ing it on that

D

A

E

D

E



cold and wind - y day?\_

F#m

E/F#

D

A



*rit.*

# With A Gun

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately, in 2  
Tacet

Am  
0 0 0 0

G  
x000

F

G  
x000

Am  
0 0

I could be wrong, but I have seen your face be - fore;  
You were the found - ers of the clin - ic on the hill  
I un - der - stood that you will soon be leav - in' town;

G  
x000

C  
0 0

Dm  
0

you were the man that I saw run - ning from his door,  
un - til he caught you with your fin - gers in the till.  
don't try to call me when they fi - n'ly run you down.

C  
0 0

Bb

You owed him mon - ey, but you gave him some - thing more  
He slapped your hand so you set - tled up your bill  
Just give fair warn - ing an - y time you come a - round

With A Gun - 1

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Tacet

Gm 3 fr. Am Gm Am

with a gun. With a gun you will

Bb C Bb F

be what you are just the same. Did you pay the oth - er

G A G F

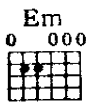
man with the piece in your hand and leave him

1. 2.

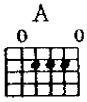
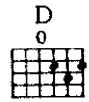
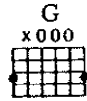
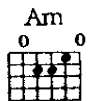
Em Dm G Dm

To Coda

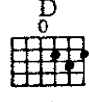
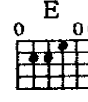
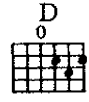
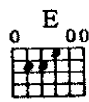
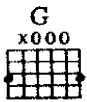
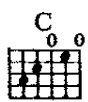
ly'n' in the rain? rain? When you're



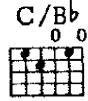
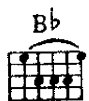
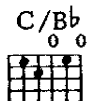
born to play the fool and you've seen all the west-ern mov-ies,



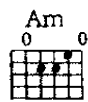
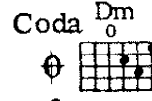
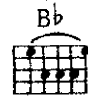
woe to the one who does you wrong. You'll hide in the



bush-es, mur-der the man with lu-ger in hand.



*D. S. al Coda*



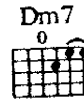
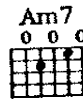
rain?



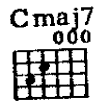
# Dirty Work

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

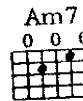
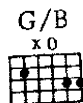
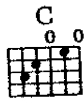
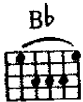
Moderately  
Tacet



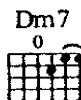
Times are hard, you're a -  
Light the can - dle, put the



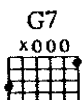
fraid to pay the fee, so you have find your - self some -  
lock up - on the door; you have sent the maid home



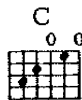
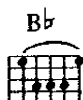
bod - y who can do the job for free.  
ear - ly like a thou - sand times be - fore.



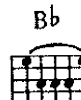
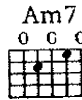
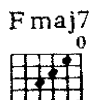
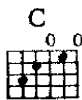
When you need a bit of his lov - in' 'cause your  
 Like the cas - tle in his cor - ner in a



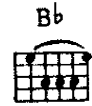
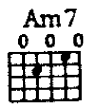
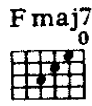
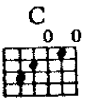
man is out of town, that's the time you get me  
 me - di - e - val game I fore - see ter - ri - ble



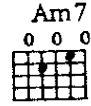
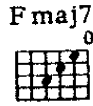
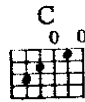
run - nin' and you know I'll be a - round.  
 trou - ble and I stay here just the same.



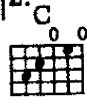
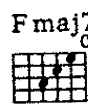
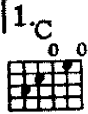
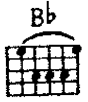
I'm a fool to do your dirt - y work, oh yeah;



I don't wan - na do\_ your dirt - y work no more.

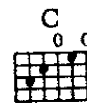
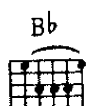
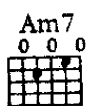
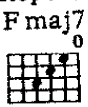


I'm a fool\_ to do\_ your dirt - y work, oh



yeah. I'm a fool\_

Repeat and fade



to do\_ your dirt - y work, oh yeah; I don't wan -  
 na do\_ your dirt - y work, no more. I'm a fool\_

Repeat and fade

# Only A Fool Would Say That

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Medium Latin style

Tacet

The piano introduction is in 4/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The dynamic is marked *mf*.

Dm7  
0 2 3 5

A world be - come one \_\_\_\_\_ of sal - ads and sun, \_\_\_\_\_  
drag - gin' his feet \_\_\_\_\_

C6  
0 2 3 4 5

on - ly a fool \_\_\_\_\_ would say \_\_\_\_\_ that.  
don't wan - na hear \_\_\_\_\_ the bad \_\_\_\_\_ news.

Only A Fool Would Say That - 1

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Dm7



A boy with a plan, \_\_\_\_\_ a nat - u - ral man \_\_\_\_\_  
 I - mag - ine your face \_\_\_\_\_ there in his place \_\_\_\_\_

C6



\_\_\_\_\_ wear - ing a white \_\_\_\_\_ Stet - son \_\_\_\_\_ hat.  
 \_\_\_\_\_ stand - ing in - side \_\_\_\_\_ his brown \_\_\_\_\_ shoes.

Am



F



Em7



Un - hand that gun, \_\_\_\_\_ be - gone; \_\_\_\_\_ there's no one \_\_\_\_\_ to fire \_\_\_\_\_  
 You do his nine \_\_\_\_\_ to five, \_\_\_\_\_ drag your - self \_\_\_\_\_ home half \_\_\_\_\_

Dm7



\_\_\_\_\_ up - on, \_\_\_\_\_ If he's and hold - ing it high \_\_\_\_\_ he's  
 \_\_\_\_\_ a - live, \_\_\_\_\_ there on the screen \_\_\_\_\_ a



tell - ing a lie. \_\_\_\_\_  
 man with a dream. \_\_\_\_\_ } I heard it was you \_\_\_\_\_

Dm7



Am



talk - in' 'bout a world where

C/G



D/F#



F



all is free. It just could-n't be, \_\_\_\_\_ and on - ly a fool \_\_\_\_\_

C6



To Coda  $\oplus$  1.

\_\_\_\_\_ would say \_\_\_\_\_ that. The man in the street \_\_\_\_\_

Bm7

E7

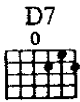
2.



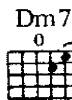
An - y - bod - y on \_\_\_\_\_ the street\_ has mur-



der in \_\_\_\_\_ his eyes. \_\_\_\_\_ You feel no



pain and you're young - er than\_ you re - ai - ize.



On - ly a fool \_\_\_\_\_ would say\_ that,

C6

Dm7



on - ly a fool.

C



*D. S. al Coda*

I heard it was you

Dm7



Coda

On - ly a fool would say that,

C6

F



on - ly a fool would say that.

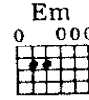


# The Boston Rag

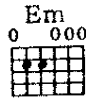
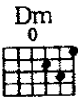
Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately slow

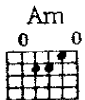
Tacet



An - y news was good -  
You were La - dy Bay -



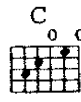
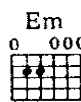
— news, and the feel - ing was bad at home; -  
side, there was noth - ing that I could do; -



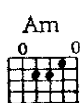
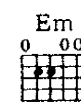
I was out of my mind — and  
so I point - ed my car — down



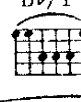
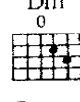
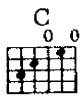
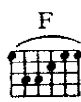
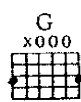
you were on the phone.  
Sev-enth Av - e - nue.



Lon - nie was the king - pin room back in  
Lon - nie swept the play - room and he



nine - teen six - ty - five; I was  
swal - lowed up all he found; it was



sing - ing this song when Lon - nie came a - live.  
for - ty - eight hours till Lon - nie came a - round.

Am7      Bm/A      Fmaj7      Am

Bring back the Bos - ton Rag, —

Am7      Bm/A      Fmaj7      Am

tell all your bud - dies that it ain't no drag. —

Am7      Gmaj7      Fmaj7      Dm/A      Em/G

Bring back the Bos - ton Rag. —

1. Dm/F      E      Bb/F      F      Bb/F      F

2. D.S.  $\frac{3}{4}$  and fade

# The Royal Scam

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate



Play 7 times



And they

Fm7



wan-dered in... from the cit-y of St. John with - out a dime.

Wear - ing

coats that shine both red and green col - ors from their sun - ny is - land.

The Royal Scam - 5 - 1

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From their

Fm7 Gm7 F Ab Dm7 Cm7

boats of iron they looked up-on the prom-ised land where sure-ly life was sweet.

On the

Fm7 Gm7 F Ab Dm7 Cm7

ris-ing tide to New York Cit-y did they ride in-to the street.

Fm7 Ema7 Dm7 Ab Gm

See the glor - y, (see the glo - ry of) of the roy - al

Cm7

To Coda ⊕

scam.

1. 2.

Gm7 Am7 Em F Em

They are

Gm7 E7 Am7 E7

ad lib solo

*D.S. al* ⊕ *Coda* %

Repeat and fade

2. They are hounded down to the bottom  
Of a bad town amid the ruins.  
Where they learn to fear an angry race  
Of fallen kings their dark companions  
While the memory of their southern sky  
Was clouded by a savage winter.  
Every patron saint hung on the wall  
Shared the room with twenty sinners.
  
3. By the blackened wall he does it all.  
He thinks he's died and gone to heaven.  
Now the tale is told by the old man  
Back home he reads the letter.  
How they are paid in gold just to babble  
In the back room all night and waste the time.  
And they wandered in from the city  
Of St. John without a dime.



# Do It Again

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately

Tacet

Gm7  
 3 fr.

In the morn - in' you go gun - nin' for the man  
 know she's no high climb - er then you find  
 swear and kick and beg us that you're not

— who stole your wa - ter, and you fire till he is done  
 — your on - ly friend in a room with your two tim -  
 — a gam - blin' man; then you find you're back in Ve -

Do It Again - 1

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— in but they catch you at the bor - der. And the  
 er and you're sure you're near the end. Then you  
 gas with a han - dle in your hand. Your black

mourn - ers are all sing - in' as they drag  
 love a lit - tle wild one and she brings  
 cards can make you mon - ey so you hide

— you by your feet, but the hang - man is - n't hang -  
 — you on - ly sor - row; all the time you know she's smil -  
 — them when you're a - ble; in the land of milk and hon -

in' and they put you on the street.  
 in' you'll be on your knees to - mor -  
 ey you must put them on the ta -

Cm7 3 fr. Dm7 5 fr. Ebmaj7 6 fr. Dm7 5 fr.

row. ble. } You go back, Jack, do it a - gain;\_

Gm7 3 fr. Cm7 3 fr. Dm7 5 fr.

wheel turn-in' 'round\_ and 'round.\_ You go back, Jack,

Ebmaj7 6 fr. Dm7 5 fr. Gm7 3 fr.

do it a - gain.\_

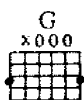
1. 2. D7sus4 3. D.S.  $\frac{3}{4}$  (instrumental) D7sus4 and fade

When you  
Now you

# My Old School

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately fast  
Tacet



I re - mem - ber\_ the thir - ty-five sweet good - byes\_  
O le - an - ders\_ grow - ing out - side her door\_  
Cal - i - for - nia\_ tum - bles in - to the sea\_



when you put me on the Wol - ver - ine\_ up in Ann - an - dale.  
soon they're gon - na be in bloom up in Ann - an - dale.  
that - 'll be the day I go\_ back to Ann - an - dale.

My Old School - 1

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It was still Sep - tem - ber\_ when your dad-dy was quite sur- prised\_  
 I can't stand her\_ do- ing what she did be- fore\_  
 Tried to warn you\_ a - bout Chi- no and Bud - dy Gee,



to find you with the work - ing girls in the coun - ty jail.  
 liv - ing like a gyp - sy queen in a fair - y tale.  
 but I can't seem to get to you through the U. S. mail.



I was smok - ing with the boys up stairs when I  
 Well, I hear the whis - tle but I can't go; I'm gon - na  
 Well, I hear the whis - tle but I can't go; I'm gon - na



heard a - bout the whole af - fair\_ I said, "Oh, no,  
 take her down to Mex - i - co. She said, "Oh, no,  
 take her down to Mex - i - co. She said, "Oh, no,

G  
x000

Em  
0 000

C  
0 0

D  
0

Am7  
0 0 0

Wil-liam and Mar - y won't do."  
Gua - da - la - ja - ra won't do."  
Gua - da - la - ja - ra won't do."

Well, I did not think the girl

Bm7

Em  
0 000

could be so cruel, and I'm

D  
0

Am7  
0 0 0

Bm7

1. 2.  
G  
x000

No chord

nev - er go - ing back to my old school.

Repeat and fade

3.

D  
0

Em7  
0 0 0

Am7  
0 0 0

Bm7

Em7  
0 0 0

Tacet

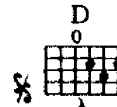
school.

Repeat and fade

# Rose Darling

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately fast  
Tacet

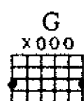
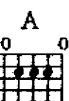


Rose dar-ling,  
knows. Rose dar-ling,  
Rose dar-ling,



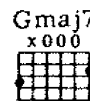
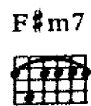
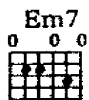
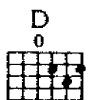
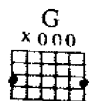
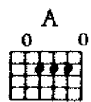
come to me; — Snake Mar-y's gone — to bed. —  
come to me; — Snake Mar-y dreams — a - long. —  
come to me; — the clock is close — at hand. —

Bm



All our steam - ing sounds of love — can - not dis -  
I would guess she's in De - troit — with lots of  
All my emp - ty words of love — can nev - er

Rose Darling - 1



turb her in her night or raise her sleep-ing head, \_\_\_\_\_  
 mon - ey in the bank, al - though I could be wrong. \_\_\_\_\_  
 screen the flash I feel or make you un - der - stand. \_\_\_\_\_

F#m7



Em7



All I ask of you \_\_\_\_\_ is  
 You must know it's right \_\_\_\_\_ the  
 Oh, hon - ey, can't you see, \_\_\_\_\_ I

Bm7



Cmaj7



G



F#m7



make my wild - est dreams come true; no one  
 spore is on the wind to - night; you won't  
 know it's real, it's got to be; why not

1.



2.3.



sees and no one feel it till it grows. }  
 chase it where it goes? }



Gm7  
3 fr.

C  
0 0

Fmaj7  
0

Bbmaj7

A  
0 0

G  
x000

A  
0 0

Rose dar - ling, \_\_\_\_\_ my

Bm

E  
0 0 0 0

C  
0 0

friend, \_\_\_\_\_ with on - ly you and

D  
0

G  
x000

D  
0

To Coda ⊕  
Em7  
0 0 0

A 11  
0 3 fr.

D. S.  $\frac{3}{4}$  (no repeats) al Coda ⊕

what I've found\_ we'll wear the wea - ry hours down, \_\_\_\_\_

Coda ⊕

G  
x000

F

D  
0

hours\_ down. \_\_\_\_\_

# Don't Take Me Alive

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate Rock Feel

The musical score is written for guitar and piano. It consists of four systems of music. The first system includes guitar chord diagrams for G7-9 and Cm7, and a piano accompaniment starting with a *mf* dynamic. The second system includes guitar chord diagrams for G7, Fm7, Bb, and Abmaj7. The third system includes guitar chord diagrams for Gm7 and Cm7. The fourth system includes a guitar chord diagram for Cm7 and features the vocal line with lyrics: "A - gents of the law e - vil crowd?". The piano accompaniment continues throughout the systems.

Don't Take Me Alive - 5 - 1

luck-less ped - es - tri - an. I know you're  
 The lies and the laugh-ter. I hear my

Gm7

out there in - sides with rage in your eyes and your meg - a - phones...  
 the mech - an - ized hum of an - oth - er world.

Fm7 (Ab Bass) Bb (Eb Bass) C (F Bass) Gmaj7

Say - ing all is for - giv - en mad dog sur -  
 Where no sun is shin - ing no red light

Eb (Ab Bass) F (G Bass) Cm7

ren - der. How can I an - swer? A  
 flash - ing. Here in this dark - ness I

Gm7 Fm7

Bb (Eb Bass) C (F Bass) Gmaj7 Eb (Ab Bass) F (G Bass)

man of my mind can do an - y - thing. I know all at once who I am. I'm a book -

know what I've done

Cm7 (G Bass) Dm7 (G Bass)

keep-er's son I don't want to shoot no one.

G7 Fm Cm7 Ab Bb7

Well I crossed my old man back in Or - e - gon don't take me a - live.

Cm7

Got a case of dy - na - mite

Dm7 (G Bass) G7

I could hold out here all night. Yes I

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Dm7 (G Bass) and G7 are shown above the vocal line. Trill ornaments (marked '3') are present above the notes 'night.' and 'I'.

Fm7 Gm7 Ab Bb7 To Coda Cm7

crossed my old man back in Or - e - gon, don't take me a - live.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chord diagrams for Fm7, Gm7, Ab, Bb7, and Cm7 are shown above the vocal line. Trill ornaments (marked '3') are present above the notes 'Or', 'e', and 'gon'.

1.

Can you hear the

Detailed description: This system contains the first ending. The top staff is a vocal line with the lyric 'Can you hear the'. The bottom two staves are piano accompaniment. A first ending bracket is shown above the vocal line.

2.

N. C.

Detailed description: This system contains the second ending. The top staff is a vocal line with 'N. C.' (No Chords). The bottom two staves are piano accompaniment. A second ending bracket is shown above the vocal line. A fermata is placed over the final notes of the piano accompaniment.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (Bb and Eb).

F

Gmaj7

Second system of musical notation, featuring a vocal line and piano accompaniment.

Ebmaj7  
(Ab Bass)

F  
(G Bass)

*D.S.  
al Coda*

Coda

Fm7

Gm7

A<sup>b</sup>

I'm a book -

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

B<sup>b</sup>

Fm7

Gm7

A<sup>b</sup>

B<sup>b</sup>

Cm9

Don't take me a - live.

*rit.*

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

# Kid Charlemagne

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderate 2 



*mf*

Am  

While the mu - sic played you worked by can - dle - light  
On the hill the stuff was laced with ke - ro - sene,

F 

those San Fran - cis - co nights. You were the best  
but yours was kitch - en clean. Ev - ery - one stopped

Bb7  (add 6) 

in town. Just by chance  
to stare at your tech - ni - co - lor mo - tor home. Ev - ery A -

Kid Charlemagne - 5 - 1

G

— you crossed the dia - mond with — the pearl, — you  
 — frame had your num - ber on — the wall. — You

F

turned it on — the world; — that's when you turned — the world — a - round. —  
 must have had — it all, — you'd go to L. — A. on — a dare —

Bb7 (add 6)

G (F Bass)

and you'd go it a-lone. — Did you feel — like Je - sus?  
 Could you live — for - ev - er?

G7

Am

Am (G Bass)

Did you re - al - ize — that you were a cham -  
 Could you see the day? — Could you feel your whole

F

Am (G Bass)

G (F Bass)



1. Am (E Bass) E C Dm7 D.C. 2. Am (E Bass) F C Dm

pi - on in their eyes? — — world fall a - part and fade — a - way?

Get a - long, — — get a - long — Kid Char - le - magne.

Get a - long — Kid Char - le - magne. —

C7(#9) to Coda ⊕

The musical score is written for voice and piano. It consists of five systems of music. The first system includes two vocal lines and a piano accompaniment. The first vocal line has lyrics: "pi - on in their eyes? — — world fall a - part and fade — a - way?". The second system has lyrics: "Get a - long, — — get a - long — Kid Char - le - magne.". The third system has lyrics: "Get a - long — Kid Char - le - magne. —". The fourth system is a continuation of the piano accompaniment. The fifth system is a Coda section marked with a circled cross symbol. Chord diagrams for guitar are provided above the vocal lines and below the piano accompaniment. The chords include Am (with E Bass), E, C, Dm7, F, and C7(#9). A "D.C." (Da Capo) instruction is placed above the first system's chords.

Am G

{ Now the pa - trons have all left you in the red. — Your  
Clean this mess up or else we'll all end up in jail. — Those

F Bb7 (add 6)

low - rent friends are dead; — life can be ve - ry strange. —  
test - tubes and the scale — just get them all out of here. —

Am

All those day glow freaks who  
Is there gas in the car?

G F

used to paint the face; — They've joined the hu - man race. —  
Yes, there's gas in the car.

**Bb7**  
(add 6)

Some things will ne - ver change.  
I think the peo - ple down the hall know who you are.

**G**  
(F Bass)

**G7**

**Am**

**Am**  
(G Bass)

Son, you were mis - ta - ken, you are ob - so - lete; -  
Care-ful what you car-ry 'cause the man is wise; -

**F**

**Am**  
(G Bass)

**G**  
(F Bass)

**Am**  
(E Bass)

**F**

**C**  
(E Bass)

2nd time D.S. at  
Dm Coda

look at all the white men on the street.  
you are still an out - law in their eyes.

**Fmaj7**

**Em7**

**Dm7**

**Cmaj7**

Repeat and fade

**Coda**

# Any World (That I'm Welcome To)

Words and Music by  
WALTER BECKER and  
DONALD FAGEN

Moderately

Tacet

*mp*

If I had my way\_

C  $\begin{matrix} 0 & 0 & 0 \\ \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} \end{matrix}$

A $\flat$  4 fr.  $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$

D $\flat$  4 fr.  $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$

E $\flat$  6 fr.  $\begin{matrix} \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \end{matrix}$

I would move\_ to an oth - er life - time;  
when you speak\_ of what you are\_ and have\_ seen;  
to the park,\_ watch the chil - dren play - ing;

Any World - 1

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Bb C Ab 4 fr.

I'd quit my job, ride the train through the n  
 I can see your hand reach-ing out through a s  
 per-haps I'll find in my head what my h

Db 4 fr. Eb 6 fr. Fm7 Bb

y night - time. I'll be read - y when my feet touch ground, —  
 ing day - dream. Where the days and nights are not the same, —  
 is say - ing. A vi - sion of a child re - turn - ing.

Fm7 Bb

wher - ev - er I come down, —  
 cap - tured hap - py in a pic - ture frame; —  
 a king - dom where the sky is burn - ing;

Fm7 Bb Abmaj7 4 fr.

and if the folks will have me, then they'll have —  
 hon - ey, I will be there, yes, I'll be —  
 hon - ey, I will be there, yes, I'll be —

C  $\begin{matrix} 0 & 0 & 0 \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{matrix}$  Bb  $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  C  $\begin{matrix} 0 & 0 & 0 \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{matrix}$

me. there. } An - y world that I'm wel - come to, — an - y world that I'm there.

*mf*

Bb  $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  C  $\begin{matrix} 0 & 0 & 0 \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{matrix}$  Bb  $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$

wel - come to, — an - y world that I'm wel - come to — is

Ab  $\begin{matrix} \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet & \bullet & \bullet \end{matrix}$  4 fr. Bb  $\begin{matrix} \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet & \bullet \end{matrix}$  To Coda  $\oplus$   
No chord

bet - ter than the one — I come from. —

*mp*

1.

I can hear your words

2.

I got this

*cresc.* *mf*

Bb 4 fr. Ab 4 fr.

Detailed description: This system contains the first two lines of music. The vocal line starts with a fermata over a whole rest, followed by the lyrics 'I got this'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'cresc.' marking is placed above the piano part, and 'mf' is placed below it. Two guitar chord diagrams are shown above the vocal line: Bb (4 fret) and Ab (4 fret).

thing in - side me that's got to find a

Eb 6 fr. Bb 4 fr. Ab 4 fr.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'thing in - side me that's got to find a'. The piano accompaniment continues with similar melodic and bass lines. Three guitar chord diagrams are shown above the vocal line: Eb (6 fret), Bb (4 fret), and Ab (4 fret).

place to hide me. I on - ly know I must o - bey this

Eb 6 fr. Bb 4 fr. Ab 4 fr. Eb 6 fr.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'place to hide me. I on - ly know I must o - bey this'. The piano accompaniment continues. Four guitar chord diagrams are shown above the vocal line: Eb (6 fret), Bb (4 fret), Ab (4 fret), and Eb (6 fret).

feel - ing I can't ex - plain a - way. I think I'll go

Ab 4 fr. C 0 0 Eb 6 fr. Bb 4 fr. *mp* *D. S. al Coda*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'feel - ing I can't ex - plain a - way. I think I'll go'. The piano accompaniment concludes with a final chord. Five guitar chord diagrams are shown above the vocal line: Ab (4 fret), C (0 0), Eb (6 fret), and Bb (4 fret). The dynamic marking 'mp' is placed below the piano part, and 'D. S. al Coda' is placed above it.

show - ing his films in the den. Come on, \_\_\_\_\_  
 teach you a new game to play. Come on, \_\_\_\_\_  
 Come on, \_\_\_\_\_

come on.  
 come on.  
 come on.

F G/C 3fr. Em7 Am G A/D F#m7 Bm

Soon you will be eight - een,  
 Soon it will be too late,  
 Kids, if you want some fun,

G A/D F#m7 Bm G A/D

I think you know what I mean;  
 bob - bing for ap - ples can wait;  
 see what you nev - er have seen;

don't tell your ma - ma, your  
 I know you're used to  
 take off your cheat - ers and



F#m7      Bm      G x000      A/D<sub>0</sub>      F#m7      Bm

dad - dy or ma - ma, they'll nev - er know where you been.  
 six - teen or more, sor - ry we on - ly have eight.  
 sit. right down, start the pro - jec - tion ma - chine.

A      Em7      D      Em/D      Dmaj7      Em/D

Ev - 'ry-one's gone to the mov-ies, now we're a - lone\_ at last;

A      Em7      D      Em/D      Dmaj7      Em/D

ev - 'ry-one's gone to the mov-ies, now we're a - lone\_ at last.

1. 2.      3.      Repeat and fade

C<sub>0</sub> Dm/C Cmaj7 Dm/C      Dm/C      F      G/C      Em7      Am

Repeat and fade