

Steely Dan / greatest hits





Steely Dan / greatest hits

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DO IT AGAIN

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately

Tacet

Gm7

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 -

— in but they catch you at the bor - der. And the
 er gas and you're sure you're near the end. Then you
 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 -

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

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

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. 3. *D. S. ♯ (instrumental and face*

D7sus4

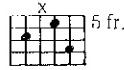


D7sus4 and face

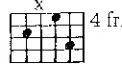


When you
Now you

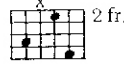
C⁹/E^b



B⁹/D



A/C#

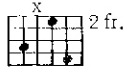


D

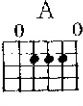


would-n't e-ven know a dia-mond if you held it in your hand; the
 week - end at the col - lege did - n't turn out like you planned; the
 all the things we've done and seen you find an - oth - er man; the

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 the

A



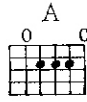
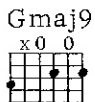
Gmaj9



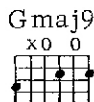
time? — Are you gath-er-in' up the tears, —



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



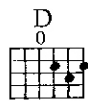
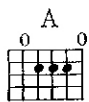
years, — stow-in' a-way the time?—



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



1. 2.



3. *D. S. (instrumental) and fade*

mine? — You been

MY OLD SCHOOL

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately fast

Tacet

G
x000

Em
0 000

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,_

C
0 0

D
0

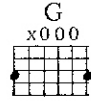
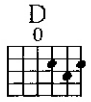
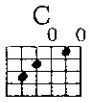
G
x000

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.

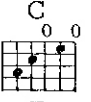
My Old School - 1



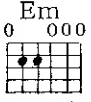
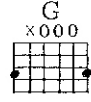
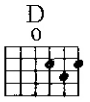
It was still Sep - tem - ber_ when your dad-dy was quite sur- prised_
 I can't stand_ her_ do- ing what she did be - fore,_
 Tried to warn_ you_ a - bout Gi - no and Dad - dy G._____



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." } Well, I did not think the girl_
 Gua - da - la - ja - ra won't do." }

Bm7 Em 0 000

— could be so cruel, — and I'm

D 0 Am7 0 0 0 Bm7 1. 2. G x000

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

No chord

Repeat and fade

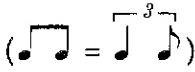
3. D 0 Em7 0 0 0 Am7 0 0 0 Bm7 Em7 0 0 0 Tacet

school.

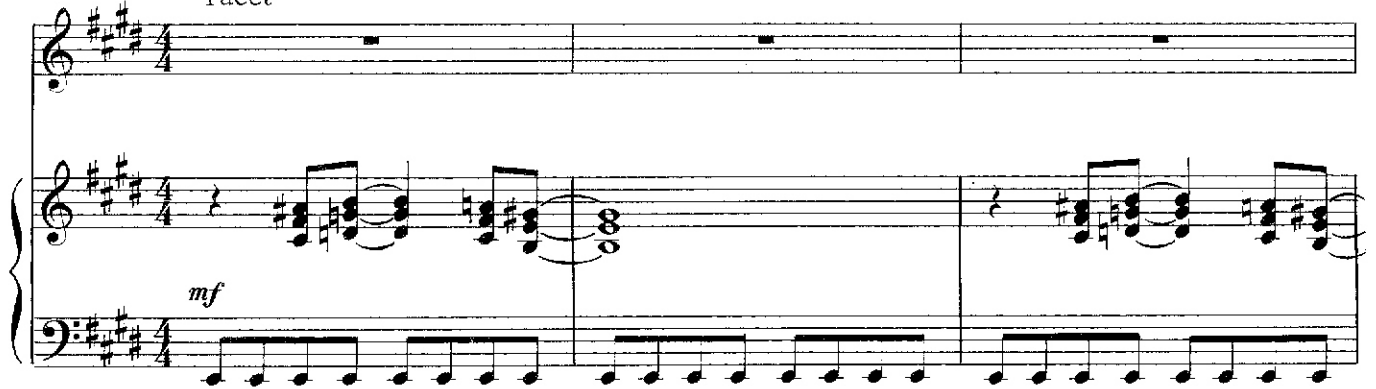
Repeat and fade

BLACK FRIDAY

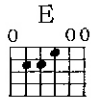
Words and Music by
WALTER BECKER and
DONALD FAGEN

Medium Rock beat ()

Tacet



E



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

dive from the four - tenth floor. When
 words from my lit - tle black book. Gon - na
 sat - is - fy my soul. Gon - na

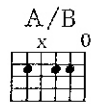
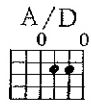
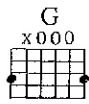
Black Fri - day comes I'll col - lect ev - 'ry-thing I'm owed,
 do just what I choose, gon-na wear no socks and shoes,
 let the world pass by me, the Arch-bish-op gon-na sanc - ti - fy

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

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

A 0 0
 G x 0 0 0
 F#

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.



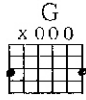
When
When

Repeat and fade

BODHISATTVA

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately fast



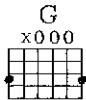
Bo - dhi - satt - va, would you take me by the
I'm gon - na sell my house in

mf



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

8



take me by the hand? Can you show
sell my house in town. And I'll be

8

Ebmaj7



A7+5



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

Dm7



F6



the spar - kle of your 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.

SHOW BIZ KIDS

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately
Tacet

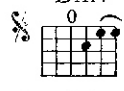
Dm7 (throughout)



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

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

1.
 been in the Wash-ing-ton Zoo; and in all my trav - els as the
 Steel - y Dan T - shirts; and for the

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 \oplus

Coda \oplus

Hon - ey, let me tell you. While the Show bus' - ness kids mak - in'

mov - ies of 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

EAST ST. LOUIS TOODLE-OO

Words and Music by
DUKE ELLINGTON and
BUBBER MILEY

Moderately slow, in 2

Chord diagrams for guitar:

- Cm (3 fr.)
- D^o (0)
- Cm (3 fr.)
- D^o (0)
- Cm (3 fr.)
- A^b (4 fr.)
- G7 (3 fr.)
- Cm (3 fr.)
- D^o (0)
- Cm (3 fr.)
- D^o (0)

mf

Guitar

1. Cm 3 fr. D⁰ 0

1. Cm 3 fr. A^b 4 fr. G7 3 fr.

2. Cm 3 fr. G 3 fr. Eb7 4 fr. A^b 4 fr. Eb7 4 fr.

(*Sva*)

Ab 4 fr. Abm 4 fr. Eb 6 fr. Db6 4 fr. C7 3 fr.

(*Sva*) *loco*

No chord Cm 3 fr. D⁰ 0

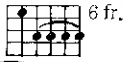
Cm 3 fr. D⁰ Cm 3 fr. D⁰

Cm 3 fr. G 3 fr. Cm 3 fr. E⁰7 B^b9 (add G)

E^b6 8va B^b9 (add G)

E^b 6 fr. Tacet (8va) B^b9 (add G) loco

E \flat 6



A \flat



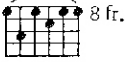
A \circ 7



E \flat



C7



8va

3

To Coda

F7

B \flat

E \flat

D \flat 6

C7

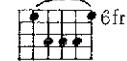
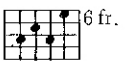
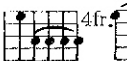
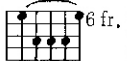
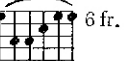
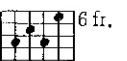
F7

B \flat

E \flat

G7

(8va)



D. S. $\text{\textcircled{X}}$
at Coda $\text{\textcircled{X}}$

Coda

E \flat

G7

Cm

D \circ

Cm



(8va) -1

loco

3

D \circ

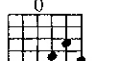
Cm

D \circ

Cm

Fm

Cm



RIKKI DON'T LOSE THAT NUMBER

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately

Tacet

D A E

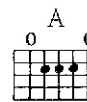
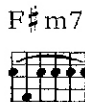
We hear you're leav - ing, that's O. K.
I have a friend in town, he's heard your name.

D A E C# B

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

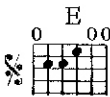


I guess you kind of scared your - self, you turn _____ and run. _____
 We could stay in side and play games I _____ don't know. _____

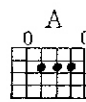
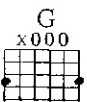


But if you have a change of heart, _____ }
 And you could have a change of heart, _____ }

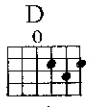
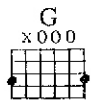
No chord



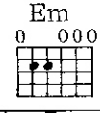
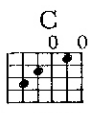
Rik - ki, don't lose that num - ber; you don't wan - na



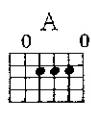
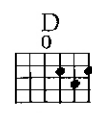
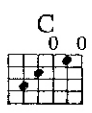
call no - bod - y else. _____ Send it off in a



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.

A maj7



G#m7



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

A maj7



C#m7



F#m7



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

A



N.C.

D. S. al Coda

Coda

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. —

PRETZEL LOGIC

Words and Music by
WALTER BECKER and
DONALD FAGEN

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

Am7
0 0 0

F maj7
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,

Pretzel Logic - 1

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/G

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

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 F maj7

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

1.

I have

2.

Tacet

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

Tacet

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

Where did you get those shoes?" Well, I

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

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

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

F maj7 G

oh, yeah. —

Repeat and fade

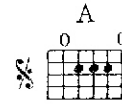
Am7 F maj7 G

Repeat and fade

ANY MAJOR DUDE WILL TELL YOU

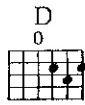
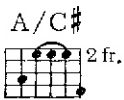
Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately slow, in 2
Tacet

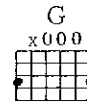
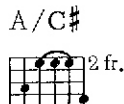
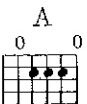


I nev - er seen you
Have you ev - er
Instrumental

mp *mf*



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

Bm7

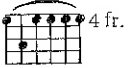
F#m7



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

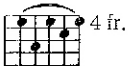
G#m7

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



E 11



D. S. al Coda

hide from what's in - side of you.

Coda

B7



tell you;

D7



F



G



an - y ma - jor dude will

A



G



A



G



A



tell you.

BAD SNEAKERS

Words and Music by
DONALD FAGEN and
WALTER BECKER

Slow Two

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems. The first system shows the beginning of the piece with guitar chords: E6, Dmaj7, D6, C#m7, F#m7, Dmaj7, and C#m. The piano accompaniment features a steady bass line and chords in the right hand. The second system includes the first vocal line with lyrics: "Five names that I can hardly stand to hear in- You, fel-la, you tear-in' up the street, you". Above the vocal line are guitar chords: E6, D6, E6, D6, A, and (A Bass) D. The piano accompaniment continues with chords and a moving bass line. The third system includes the second vocal line with lyrics: "clud-ing yours and mine and one more chimp 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". Above the vocal line are guitar chords: (A) Bm7 and A. The piano accompaniment continues with chords and a moving bass line.

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

E6 D6 E6 D6 A (A Bass) D

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

(A) Bm7 A

clud-ing yours and mine and one more chimp 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)



(A Bass)



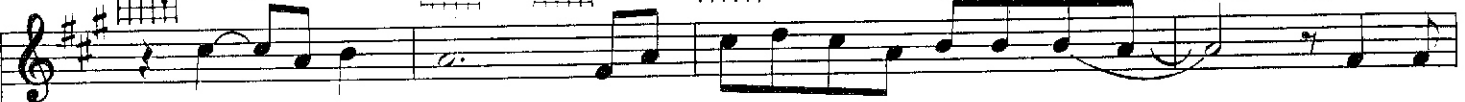
times are get-tin' hard and that fear-some ex-ca-va-tion on Mag - no - lia Bou-le-ward; And I'm...
 think that I don't see that ditch out in the val-ley that they're dig-gin' just for me, yes I'm...



(C# Bass)



(C# Bass)



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



(C# Bass)



(C# Bass)



(E Bass)



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



The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a piano accompaniment (right and left hand), and a guitar chord chart. The key signature has two sharps (F# and C#), and the time signature is 4/4.

System 1:

- Guitar Chords:** C, Am, F
- Vocal Line:** Bad sneak-ers and a pi - ña co - la - da my friend, stomp-in' on the Av - e - nue by
- Piano:** Right hand features eighth-note patterns with triplets. Left hand features a steady eighth-note bass line.

System 2:

- Guitar Chords:** Dm7, C7, C, Am
- Vocal Line:** Ra-di - o Ci - ty, with a tran - sis - tor and a large sum of mon - ey to spend.
- Piano:** Similar rhythmic patterns to System 1.

System 3:


- Guitar Chords:** E6, D6, E6, D6, (A Bass) D, (A Bass) Bm7
- Vocal Line:** (Empty staff)
- Piano:** Features a section marked "Repeat 2 times" with a double bar line and repeat dots.

System 4:

- Guitar Chords:** (C#) B# A, Bm7, (A Bass) Bm7, A
- Vocal Line:** (Empty staff)
- Piano:** Continues the piano accompaniment.

KID CHARLEMAGNE

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderate 2 

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, starting with a C7(#9) chord. The left hand plays a simple bass line with long notes and ties. The dynamic marking is *mf*.

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



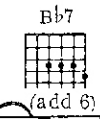

The first system of the song features a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'While the music played you worked by candle light'. The piano accompaniment provides harmonic support with chords and a steady bass line.

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



The second system continues the vocal and piano parts. The lyrics describe 'San Francisco nights' and 'kitchen clean'. The piano accompaniment includes a guitar chord diagram for F.

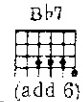
in town. Just by chance
to stare at your tech - ni - co - lor mo - tor home. Ev - ery A -

The third system concludes the vocal and piano parts. The lyrics mention 'tech-ni-color motor home'. The piano accompaniment features a guitar chord diagram for Bb7 with an 'add 6' instruction and another for Am.



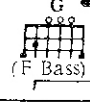
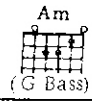
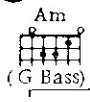
— you crossed the dia - mond with — the pearl, — you
 — frame had your num - ber on — the wall. — You



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 —



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



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

1. Am D.C. 2. Am

Am
(E Bass)

E

C
(E Bass)

Dm7

Am
(E Bass)

F

C

Dm

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

Dm7

Em7

Dm7

Em7

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

Dm7

Em

F7

G7

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

C7(#9)

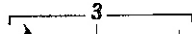
to Coda



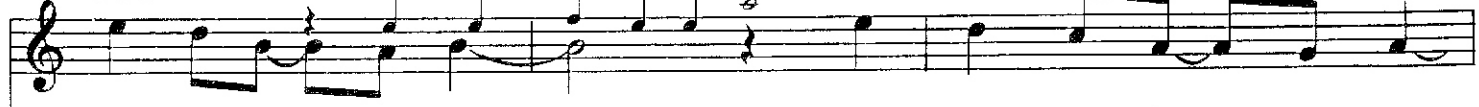
{ Now the pa - trons have all left you in the red. — Your
 { Clean this mess up or else we'll all end up in jail. — Those



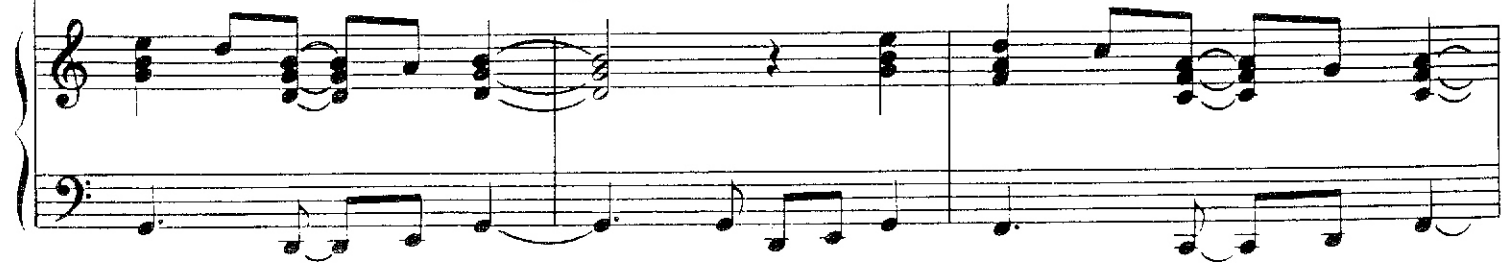
low - rent friends — are dead; — life can be — ve - ry strange. —
 test - tubes and — the scale — just get them all — out of here. —



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



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) C7 Am (G Bass) 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 (G Bass) Am (G Bass) G (F Bass) Am (E Bass) F (E Bass) C (E Bass) 2nd time D.S. al 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

DOCTOR WU

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderately

Tacet

Em D/E C

0 0 0 0 0 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 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

Am7 0 0 0
 Bm7
 Am7 0 0 0
 G x 0 0 0

to row. —
 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 - tle - men sleep all day,

Am7 0 0 0
 Em7 0 0 0
 D11 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
000

— 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, —



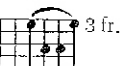
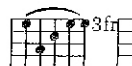
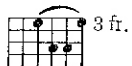
— or just an or - di - nar - y guy? — Have you done —
 — and you're an or - di - nar - y guy. — Has she fi -



To Coda

3 fr.

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



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

Repeat and fade



3 fr.

3 fr.

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

Repeat and fade

HAITIAN DIVORCE

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderate

NC

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked 'Moderate' and the dynamics 'mf'. The key signature has three sharps (F#, C#, G#). The second system continues the piano accompaniment with similar melodic and bass lines.

Four guitar chord diagrams are provided for the first system of the piano introduction. From left to right, they are: B7, F#m7, Emaj7, and C#m7. Each diagram shows the fingerings for the six strings.

1. Babs and Clean Wil-ly were in love they said, —

The piano accompaniment for the first line of lyrics. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The dynamics are 'mf'. The key signature remains three sharps.

Four guitar chord diagrams are provided for the second system of the piano accompaniment. From left to right, they are: Amaj7, G#m7sus, G#m7, and C#m7. Each diagram shows the fingerings for the six strings.

so in love the preach-er's face turned red.

The piano accompaniment for the second line of lyrics. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The dynamics are 'mf'. The key signature remains three sharps.

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,

Am7 G

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

C Bm7 Am7 Bm7 Em7 Em7 Bm7


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

Am7 G Am7 Bm7 C Bm7

con-grat-u-la-tions this is your Hai - tian di - vorce!"

To Coda ⊕

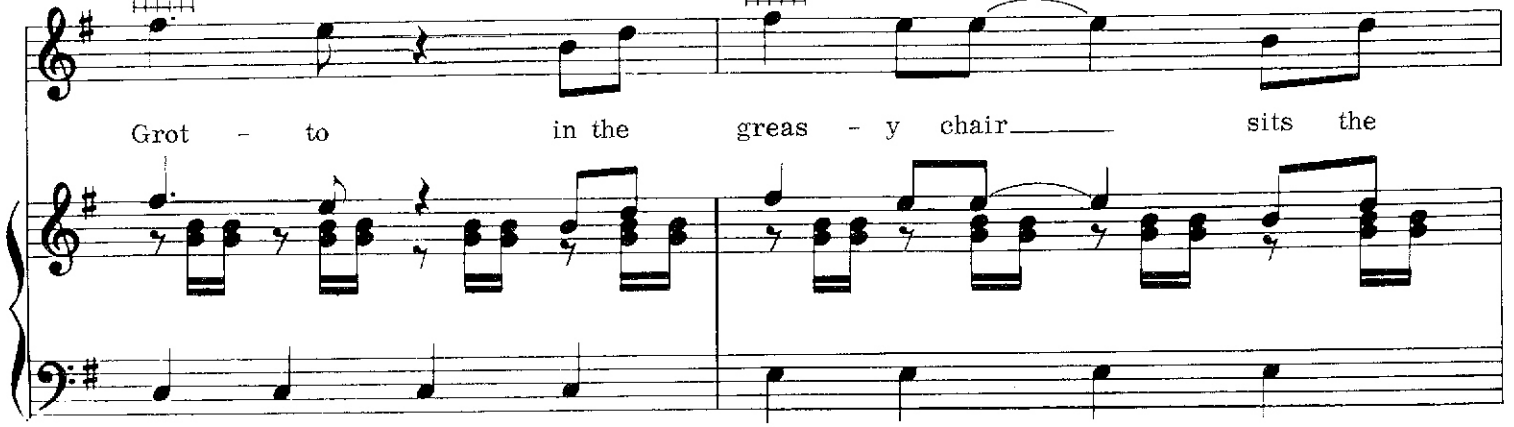
1. Em7 Emaj7 G#m7 F#m7

2. 




At the







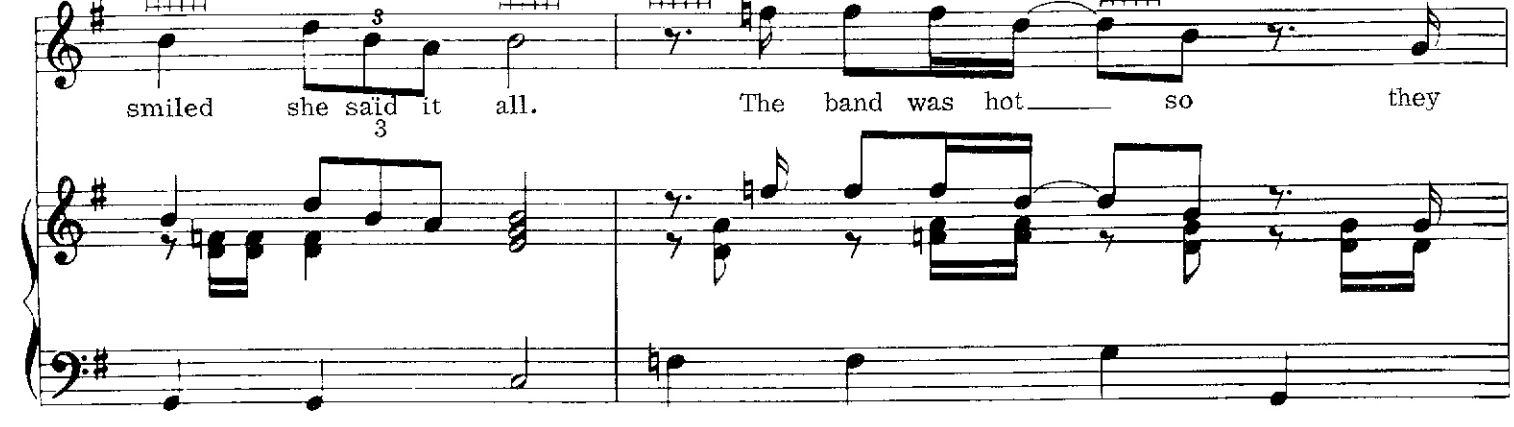
Grot - to in the greas - y chair sits the



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

Play 3 times

F

fade to black. _____

C

Bb

A7

C

Bm7

Am7

Bm7

D.C. al Coda

⊕

Coda

Em7

play 3 times

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.

THE FEZ

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

Moderate

B7 (B Bass) E7 (C# 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

1. 3. 5. Am7-5 D7

2. 4. 6. Am7-5 D7

Gm7 E7

Oh no. — no. — That's what I

Eb7 (Db Bass) Eb7 Gm7 (D Bass) C9 (D Bass) Bbmaj7 Bbmaj7 (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 \oplus

ho - ly — man. —

Gm7 E7 Am7-5 D7 Gm7 Eb7 Am7-5 D7 Repeat and Fade

Coda

PEG

Words and Music by
WALTER BECKER and
DONALD FAGEN

Moderate

The musical score is written in G minor (three flats) and 4/4 time. It features a piano accompaniment and a vocal line. The tempo is marked 'Moderate'. The score is divided into several systems, each with a piano part and a vocal part. Chord diagrams are provided for various chords: Ab7, G7, Gb7, F7, E7, Eb7, Db7, Ab (4th fret), Db, and Ab (4th fret). The lyrics are: '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

Db Ab 4th fret Db Ab 4th fret Ab7 Eb7

dream come true. — So won't you smile for the cam - 'ra?

Gb Db 1. Db Ab 4th fret Db Ab 4th fret

I know they're gon-na love it, Peg. I got your

2. 4. Db Ab 4th fret Db Ab 4th fret Db Fm (C Bass)

bet - ter. love it. Peg, it will come

Bbm7 F7 Db Fm (C Bass) Bbm7 F7

back to you. — Peg, it will come back to you. —

B \flat 7 D \flat A \flat 6 G7 C \flat m7 F7

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

B \flat m7 B \flat m7 (E \flat Bass) To Coda D \flat A \flat 4th fret D \flat A \flat 4th fret

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

G \flat m7 C \flat m7 F \flat m7 C \flat m7 D \flat maj7 D.C. 3. D \flat A \flat 3rd fret D \flat A \flat 4th fret D.S. at Coda

I've seen your

Coda D \flat F \flat m (C Bass) B \flat m7 F7

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.

JOSIE

Moderate

Words and Music by
WALTER BECKER and
DONALD FAGEN

NC

mf

9/4

2/4

3

3

Gbmaj7 Ebmaj7 Abmaj7 Amaj7

To Coda ⊕ ⊕ Play 7 times

Fm7

Fm7

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

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

Josie - 4 - 1

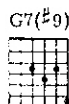
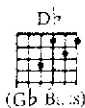
rev - up the mo - tor scoot - ers when Jo - sie comes

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(#9) D.S. at Coda I C7+

Coda I C7+ D.C. at Coda

Coda II Fm7 Repeat and Fade

eyes on fire.

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

