

DONALD FAGEN · ΚΑΜΑΚΙΡΙΑΔ



D ⊕ N A L D F A G E N · K A M A K I R I A D

K A M A K I R I A D

is an album of eight related songs. The literal action takes place a few years in the future, near the millennium.

In the first song, "Trans-Island Skyway," the narrator tells us he is about to embark on a journey in his new dream-car, a custom-tooled Kamakiri. It's built for the new century: steam-driven, with a self-contained vegetable garden and a radio link with the Tripstar routing satellite.

The next six songs describe his adventures along the way. In the last song, "Teahouse On The Tracks," the narrator lands in dismal Flytown where he must decide whether to bail out or to rally and continue moving into the unknown.

C ⊕ N T E N T S

TRANS-ISLAND SKYWAY	5
C ⊕ U N T E R M ⊕ ⊕ N	13
S P R I N G T I M E	19
S N ⊕ W B ⊕ U N D	28
T ⊕ M ⊕ R R ⊕ W ' S G I R L S	36
F L ⊕ R I D A R ⊕ ⊕ M	45
⊕ N T H E D U N E S	52
T E A H ⊕ U S E ⊕ N T H E T R A C K S	58

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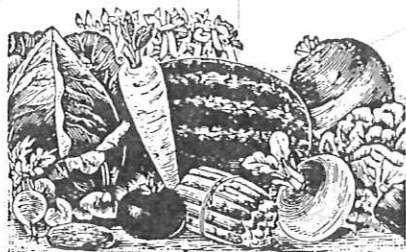
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I was born yesterday
 When they brought my Kamakiri
 Whey they handed me the keys
 It's a steam-power 10
 The frame is out of Glasgow
 The tech is Balinese

TRANS-ISLAND SKYWAY

Words and Music by
 DONALD FAGEN



It's not a freeway bullet
 Or a bug with monster wheels
 It's a total biosphere
 The farm in the back
 Is hydroponic
 Good, fresh things
 Every day of the year
 Good, fresh things
 Every day of the year
 With all screens and functions
 In sync lock with Tripstar
 This cool rolling bubble
 Is all set to samba
 This route could be trouble
 (This route could be trouble)
 Chorus:
 Steamin' up
 That Trans-Island Skyway
 Tryin' to make that final deadline
 And if the lanes are clear
 We're gonna drive a little harder
 We'll be deep in the Zone by cryin' time

COUNTERMOON

Words and Music by
 DONALD FAGEN

On a night like this
 You look up at your lover
 It's like you're in some old cartoon
 Then you detect
 The scent of faded roses
 Up in the sky
 There's that cruel countermoon
 Could that be murder you see in her eyes
 You try a long and desperate kiss
 You can't escape it
 That beam is sure to find you
 Chorus:
 On a night like this
 The story is told
 How the women get restless
 And the men grow cold
 Gotham shudders
 There's a chill in the air
 There's a countermoon
 Lovers all beware
 Hand in hand
 You walk along the river
 You stop to clutch and caress
 A countermoonbeam
 Comes sweeping off the water
 She says "You're not my Jackie.
 My Jackie was the best."
 Spitewaves are threatening
 The seaside hotels
 It's nasty weather for July
 Last night you loved her
 Tonight you wonder why
 Chorus
 At every pay phone
 There's somebody cryin'
 All the streets are slick with tears
 When you see that blue ray
 There's a heartquake on the way
 Chorus

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Say, there's a wreck
 On the side of the road
 Lots of blood and broken glass
 The kid who was driving
 I know from somewhere
 Some kids just drive too fast
 Wait just a minute
 There's a beautiful survivor
 With dancer's legs and laughing eyes
 C'mon snakehips, it's all over now
 Strap in tight cause it's a long sweet ride
 Relax - put some sounds on
 I'll brew up some decaf
 C'mon kick off those heels ma'am
 Now breathe in and sigh out
 Let's get with the program
 (Let's talk about the good times)
 Chorus
 We reach the sprangle
 Just at dawn
 These little streets I used to know
 Is that my father
 Mowin' the lawn
 (C'mon daddy get in let's go)
 C'mon daddy get in let's go
 C'mon daddy get in let's go
 C'mon daddy get in let's go
 C'mon daddy get in let's go
 C'mon daddy get in let's go
 C'mon daddy get in let's go
 We pull into Five Zoos
 Past motels and drive-thrus
 That noon sun is blinding
 The tidepools are boiling
 Below plates are grinding
 (Let's talk about the good times)
 Chorus

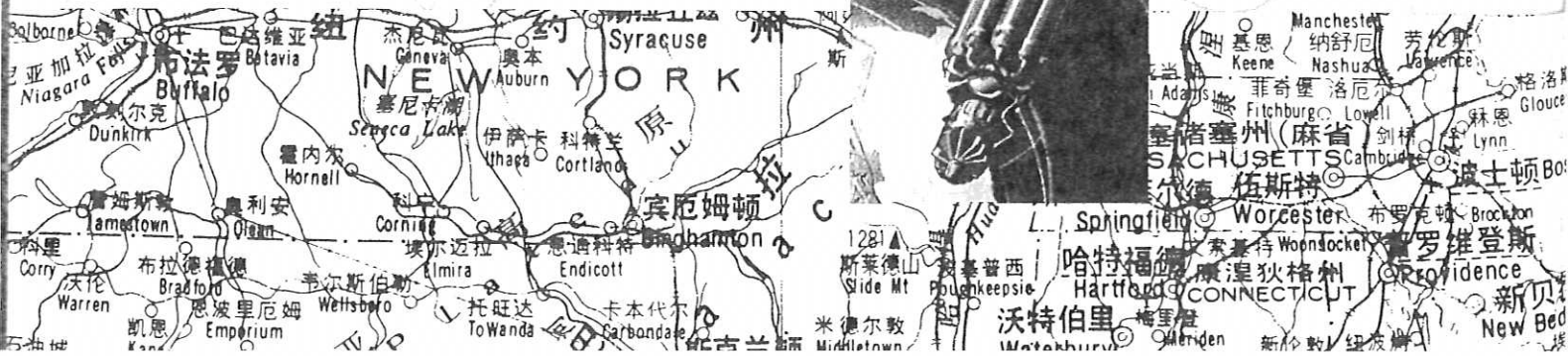
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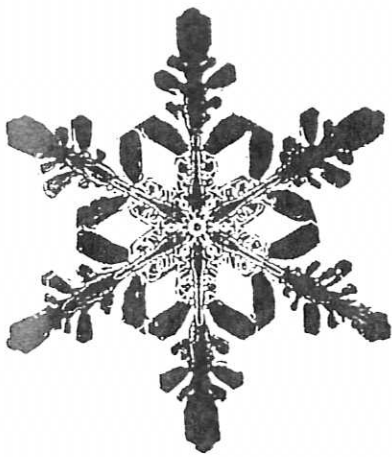
SPRINGTIME

Words and Music by
 DONALD FAGEN

Here at Laughing Pines
 Where the party never ends
 There's a spicy new attraction
 On the Funway
 You can scan yourself
 For traces of old heartaches
 The details of desire
 Shimmering - shimmering
 Yowie! - It's Connie Lee
 At the wheel of her Shark-de-Ville
 We're cruisin' about a thousand miles an hour
 But the car is standin' still
 So good to hear that crazy laugh
 To hear her whisper hold me tight
 To learn to love all over again
 On that warm wet April night
 Chorus:
 Swing out
 To Lake Nostalgia
 Route 5 to Laughing Pines
 Get off at Funway West
 Drive into Springtime
 Drive into Springtime
 Easter Break - '66
 A shack on Cape Sincere
 Mad Mona bakin' gospel candy
 It was a radical year
 We get a little silly
 And fall into microspace
 It's even better this time around
 With Coltrane on the K.L.H.
 Chorus
 It's you and me honey, in a crowded booth
 At the Smokehouse in the Sand
 I'm droppin' out some bad out gag
 When you touch my hand
 At 4 a.m. we go out of this place
 You look absurdly sweet
 We hike downtown to Avenue A
 Like we own the street
 Chorus

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S N O W B O U N D

Words and Music by
DONALD FAGEN
and WALTER BECKER

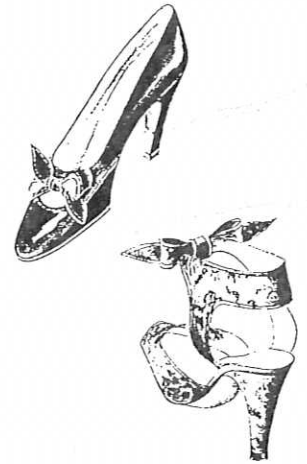
At Nervous Time
We roll downtown
We've got scenes to crash
We're gonna trick and trash
We're gonna find some fun
We hit the street
With visors down
With our thermasuits
Sealed up tight
We can beat the freeze
And get saved tonight
Let's stop off at the Metroplex
That little dancer's got some style
Yes she's the one I'll be waiting for
At the stage door
Chorus:
Snowbound
Let's sleep in today
Wake me up
When the wolves come out to play
Heat up
These white nights
We're gonna turn this town
Into a city of lights
We take the tube
To Club Hi Ho
It's about dead space
It's a marketplace
And a party house too
Something new
From Charlie Tokyo
It's a kind of pyramid
With a human heart
Beating in an ion grid
A critic grabs us
And says without a smile
The work seduces us with light
Eviva laughs and we step out
Into the blue-white night
Chorus
We sail our icecats on the frozen river
Some loser fires off a flare, amen
For seven seconds it's like Christmas day
And then it's dark again
And then it's dark again
Chorus

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Words and Music by
DONALD FAGEN
and LIBBY TITUS

Start on Key Plantain
Walk a tropical mile
You'll see a house
In the Spanish style
There's a room in back
With a view of the sea
Where she sits and dreams
Does she dream of me
When summer's gone
I get ready
To make that Carribee run
I've got to have
Some time in the sun
Chorus:
When the cold wind comes
I go where the dahlias bloom
I keep drifting back
To your Florida room
She's dressed too warm
For this latitude
We go out to lunch
With some Jamaican dude
A sunshower breaks
We come in out of the rain
But in her Florida room
There's a hurricane
While the city freezes over
We'll be strollin' down the shore
Can she bring me back
To life once more
Chorus

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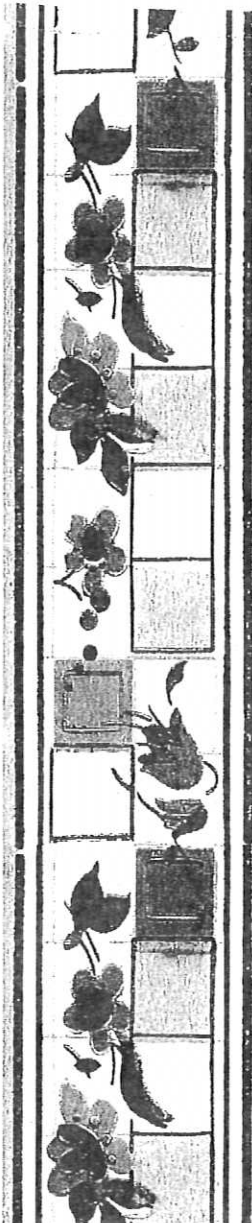


T O M O R R O W ' S G I R L S

Words and Music by
DONALD FAGEN

Our town is just like any other
Good citizens at work and play
Normal folks doin' business in the normal way
This morning was like any other
Mommies kissing daddies goodbye
Then the milkman screamed
And pointed up at the sky
Chorus:
From Sheilus to the reefs of Kizmar
From Stargate and the Outer Worlds
They're speeding towards our sun
They're on a party run
Here come Tomorrow's Girls,
Tomorrow's Girls
You see them on the grass at lunch hour
Soaking up the vertical rays
In their summer dresses
A little smile can really make your day
Their kisses feel like real kisses
And when they cry they cry real tears
But what's left in your arms
When the static clears
Chorus:
They're landing on the Jersey beaches
Their engines make the white sand swirl
The heat is so intense
Earthmen have no defense
Against Tomorrow's Girls
In the cool of the evening
In the last light of the triple sun
I wait by the go-tree
When the day's busy work is done
Soon the warm night breezes
Start rolling in off the sea
Yes, at lantern time
That's when you come to me
Come to me
Our home is just like any other
We're grillin' burgers on the back lawn
Some time goes by
We fall asleep with the tv on
I dream about a laughing angel
Then the laugh becomes a furious whine
Look out fellas
It's shredding time
Chorus:
They're mixing with the population
A virus wearing pumps and pearls
Lord help the lonely guys
Hooked by those hungry eyes
Here come Tomorrow's Girls,
Tomorrow's Girls

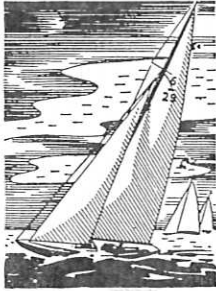
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⊕ N THE DUNES

Words and Music by
DONALD FAGEN

Drive along the sea
Far from the city's twitch and smoke
To a misty beach
That's where my life became a joke

On the dunes
On the dunes
(Became a joke on the dunes)
Where rents are high
And seabirds cry
On the dunes

As you spoke you must have known
It was a kind of homicide
I stood and watched my happiness
Drift outwards with the tide

On the dunes
On the dunes
(Homicide on the dunes)
It wasn't fair
It's brutal there
On the dunes

Pretty boats
Sweeping along the shore
In the faltering light
Pretty women
With their lovers by their sides
It's like an awful dream
I have most every night

In the summer all the swells
Join in the search for sun and sand
For me it's just a joyless place
Where this loneliness began

On the dunes
On the dunes
(Loneliness on the dunes)
I'm pretty tough
But the wind is rough
On the dunes

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Out on the fringe
Where the shallows meet the scratchlands
Out where hope and the highway ends
You can park or cruise
Both ways you lose
This is Flytown now my friend

TEAHOUSE ⊕ N THE TRACKS

Words and Music by
DONALD FAGEN

You take a walk on Bleak Street
Tonight could be the night you crash
Then you turn and stop
Start to fingerpop
You think you hear a wailin' combo
You climb a flight of twisted stairs
Some cat says buddy

Chorus:
If you've got eyes
To rhythmatize
Bring your flat hat and your ax
'Cause tonight at ten
We'll be workin' agoin'
At the Teahouse on the Tracks

The Siegel Bros. were slammin' out a baion
So slick it should have been a crime
Irene and Flocko and little Amy Khan
Lead off the big front line
The crowd was bouncin' in sync with the pulse
You get a case of party feet
And then from somewhere deep inside you
Some frozen stuff begins to crack
Better hurry

Chorus:
Take the T-Line to Bleak and Divine
Just above the Good Time Flats
It's your last chance
To learn how to dance
At the Teahouse on the Tracks
On Sunday morning
You're back at the wheel
You're feeling calm and crisp and strong

Chorus:
If it feels right
Just drive for the light
That's the groovesential facts
Some day we'll all meet at the end of the street
At the Teahouse on the Tracks

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TRANS-ISLAND SKYWAY

Words and Music by
DONALD FAGEN

Moderate funk

Musical score for the first system, featuring a piano accompaniment in 4/4 time with a 'mf' dynamic marking. The score consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a whole rest.

C13

Chord diagram for C13, 2fr. The diagram shows a C major triad with a sharp 9th (F#) on the second fret of the first string, and a sharp 13th (E) on the second fret of the fifth string.

Musical score for the second system, continuing the piano accompaniment. It features the same three-staff structure as the first system, with the piano accompaniment in the grand staff.

C13

Chord diagram for C13, 2fr. The diagram shows a C major triad with a sharp 9th (F#) on the second fret of the first string, and a sharp 13th (E) on the second fret of the fifth string.

Musical score for the third system, including vocal lines and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is in the grand staff. The lyrics are: "I was born yes - ter-day_ when they brought my Ka - ma - ki - ri, Say, there's a wreck_ on the side of the road,"

when they hand - ed me the keys. _____
lots of blood and bro - ken glass. _____

It's a steam pow - ered 10, - the
The kid who was driv - ing I

frame is out of Glas - gow,
know from some - where,

the tech is Ba - li - nese. _____
some kids just drive too fast. _____

It's not a

free - way _____ bul - let or a bug with mon - ster wheels. _____
Wait just a min - ute there's a beau - ti - ful sur - vi - vor

It's a to - tal bi - o - sphere. _____
with danc - ing legs and laugh - ing eyes. _____

Well, the

farm in the back- is hy - dro - pon-ic. Good, - fresh things - ev - 'ry
 C'mon snake-hips, it's all o - ver now. Strap - in tight 'cause it's a

1st time only

day of the year. — Good, fresh things - ev - 'ry day of the year. — With
 long sweet ride. — Re -

C13

2fr.

all screens - and func - tions in sync lock — with
 lax, put — some sounds — on. I'll brew up — some
 pull in - to Five — Zoos, past mo - tels — and

Trip - star, this cool roll - ing bub - ble is
 de - caf. C'mon kick off those heels ma'am. Now
 drive - thrus. That noon sun is blind - ing, the

F13

all set to sam - ba. This route could be
 breathe in and sigh out. Let's get with the
 tide pools are boil - ing, be low plates are

G13 3fr.

F13

Ab13 4fr.

To Coda

trou - ble. (This route could be trou - ble.)
 pro - gram. (Let's talk a - bout the good times.)
 grind - ing. (Let's talk a - bout the good times.)

A13 5fr. F#7 Cmaj⁷₆ 3fr.

Steam - in' up - that Trans - Is - land Sky - way, tryin' to make - that fi - nal

B7 0 A13 5fr. F#7

dead - line... And if the lanes are clear - we're gon - na drive a lit - tle hard - er. We'll be

Cmaj⁷₆ 3fr. 1. B7 0 A13-9 5fr. D9 4fr. Db9

deep in the Zone - by cry - in' time...

2. B7 0 D13 4fr.

cry - in' time...

First system of musical notation, including a vocal line and piano accompaniment. The key signature is G major (one sharp).

G13
X
3fr.

D13
4fr.

Second system of musical notation, continuing the piano accompaniment.

D13
4fr.

Third system of musical notation, including the first line of lyrics.

We reach the spran - gle just at dawn, - these lit - tle streets I used to know.

G13
X
3fr.

Fourth system of musical notation, including the second line of lyrics.

Is that my fath - er mow - in' the lawn?

D13  4fr.

(C'-mon dad - dy, get in let's- go.)— C'-mon dad - dy, get



in let's- go. C'-mondad - dy, get in let's- go.



1. G13  3fr. D13  4fr.

C'-mon dad - dy, get in let's- go. C'-mon dad - dy, get



2. G13  3fr. *D.S. al Coda* 

in let's- go. in let's- go. We



Repeat and fade

Coda $D13^{\#9}$ 4fr. $A13$ 5fr. $F\#7$

Steam-in' up- that Trans - Is - land Sky - way,

$Cmaj7$ 3fr. $B7$ 0

tryin' to make- that fi - nal dead - line... And if the

$A13$ 5fr. $F\#7$

lanes are clear— we're gon - na drive a lit - tle hard - er. We'll be

$Cmaj7$ 3fr. $B7$ 0

deep in the Zone— by cry - in' time...

C ⊕ U N T E R M ⊕ ⊕ N

Words and Music by
DONALD FAGEN

Moderately

C7 x

A7 0 0

E7 0 0

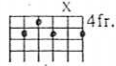
G7 x 3fr.

A7 0 0

D7 x 4fr.

mf

D7

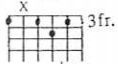


On a night like this you look up at your lov - er,
Hand in hand, you walk a - long the riv - er,

it's like you're in some old car - toon. Then you de - tect the
you stop to clutch and ca - ress. A coun - ter moon - beam comes

scent of fad - ed ros - es up in the sky. It's that cruel coun - ter - moon. -
sweep - ing off the wa - ter. She goes, "Your not my Jack - ie, my Jack - ie was the best."

G7



Bm7



Could that be mur - der you see in her eyes? - You try a long and des - p'rate
Spite - waves are threat - ning the sea - side ho - tels. - It's nas - ty weath - er for Ju -

D(addE)/F# Ab13-9 G7 A7

kiss-ly. You can't es-cape-it,— that beam is sure to find-you.. } On a
 ly. Last night you loved.her,— to - night you won-der why._____ }

D7 Fmaj9 G7

night like this the sto - ry is told how the wom-en get rest - less and the

D7 Fmaj9

men— grow cold.—— Goth-am shud-ders,— there's a chill in the air. There's a

G7 D7

coun - ter - moon,— lov - ers all — be - ware.——

2. D7 C7

4fr. x

all — be - ware.

F#7 Em6

9fr. 8fr.

E/F# G/A

9fr. x 10fr.

G7 Bm7

x 3fr. x

At ev - 'ry pay phone there's some - bod - y cry - in'. All the streets are slick with

D(addE)/F#



A^b13-9



4fr.

G7



3fr.

F7



tears.— When you see that blue ray— there's a heart-quake on the way.— On a

E7



Gmaj9



3fr.

A7



night like this the sto - ry is told how the wom-en get rest-less and the

E7



Gmaj9



3fr.

men— grow cold.— Goth-am shud-ders,— there's a chill in the air. There's a

A7



C/D



5fr.

E7



coun-ter-moon,— lov-ers all— be-ware.— On a night like this the

Gmaj9 3fr. A7 0 E7 0

sto-ry is told how the wom-en get rest-less and the men_grow cold.—— Goth-am shud-ders, there's a

Gmaj9 3fr. A7 0 E7 0

chill in the air. There's a coun-ter-moon, lov-ers all be-ware.——

Repeat and fade

D7 4fr. D#m7 9fr. G#7 9fr.

D7 4fr. E7 0 Gmaj9 3fr. A7 0 E7 0

SPRINGTIME

Words and Music by
DONALD FAGEN

Moderately

Bm

A

Here at Laugh - ing

mp

Bm

Gmaj7
x000

F#7+9

Bm

Pines where the par - ty nev - er ends, there's a

3fr.

Gmaj7
x000

F#13-9

Bm

C+5/B
x0

Gmaj7
3fr.

spic - y new at - trac - tion on the Fun - way.

Yow - ie! _____ It's Con - nie Lee _____ at the
 you and me East - er Break, in a Six - ty - six, _____ at a
 hon - ey, in a crowd - ed booth _____ at the

mf

wheel of a Shark - de - Ville. _____ We're cruiz - in' a - bout _____ a thou - sand
 shack on Cape Sin - cere. _____ Mad Mo - na bak - in'
 Smoke - house in the Sand. _____ I'm drag - gin' out _____ some

miles an hour, _____ but the car is stand - in' still. _____
 gos - pel can - dy. It was a rad - i - cal year.
 bad out gag _____ when you touch my hand. _____

D7 0 C/D 00 0 D7 0 G7 x000

So good to hear that cra - zy laugh, to
 We get a lit - tle sil - ly and
 At five A. M. we go out of this place,

D7 0 C/D 00 0 D7 0 G7 x000

hear her whis - per hold me tight. To
 fall in - to mi - cro - space. It's
 you look ab - surd - ly sweet. We

D7 0 C/D 00 0 D7 0 G7 x000

learn to love o - ver a - gain on that
 e - ven bet - ter this time a - round with
 hike down - town to Av - e - nue A

D7
0
C/D
0 0 0
D7
0
G7
x 0 0 0

warm Col - wet - on the A - pril night. —
 tran - e_ like we K. L. H. —
 the own the street. — } Swing out —

G6
x 0 0 0 0
A7+5
0
G7
x 0 0 0
D7
0
C/D
0 0 0

— to Lake Nos - tal - gia. Take Route Five to Laugh - ing Pines, —

D7
0
G7
x 0 0 0
G6
x 0 0 0 0
Bb
C
0 0
Bb

— (Laugh - ing Pines.) — Get off — at Fun - way West. —

D7 0
C/D 0 0 0
To Coda $\text{\textcircled{C}}$ D7 0
G7 x 0 0 0

Drive in - to Spring - time.

D7 0
C/D 0 0 0
1. D7 0
G7 x 0 0 0

Drive in - to Spring - time.

2. D7 0
G7 x 0 0 0
A7 0 0 0
G7 x 0 0 0
A7 0 0 0
G7 x 0 0 0

- in - to Spring, uh - huh.

A7 0 0 0
G7 x 0 0 0
A7 0 0 0
G7 x 0 0 0
F7

Guitar chord diagrams: G7 (000), F7, A7 (000), G7 (x000), A (00), G (x000), A (000).

The first system of music features a guitar part with six chord diagrams: G7 (000), F7, A7 (000), G7 (x000), A (00), G (x000), and A (000). The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a melodic line.

Guitar chord diagrams: D7 (0), C/D (000), D7 (0), G7 (x000), D7 (0), C/D (000).

The second system of music features a guitar part with six chord diagrams: D7 (0), C/D (000), D7 (0), G7 (x000), D7 (0), and C/D (000). The piano accompaniment continues with chords in the treble and a melodic line in the bass.

Guitar chord diagrams: D7 (0), G7 (x000), D7 (0), C/D (000).

The third system of music features a guitar part with four chord diagrams: D7 (0), G7 (x000), D7 (0), and C/D (000). The piano accompaniment continues with chords in the treble and a melodic line in the bass.

Guitar chord diagrams: D7 (0), G7 (x000), D7 (0), C/D (000), D7 (0), G7 (x000).

D.S. al Coda ☉

It's

The fourth system of music features a guitar part with six chord diagrams: D7 (0), G7 (x000), D7 (0), C/D (000), D7 (0), and G7 (x000). The piano accompaniment concludes with chords in the treble and a melodic line in the bass. The text "It's" is written below the piano part.

Coda

D7 0

G7 x000

G6 x0000

A7+5 0

G x000

— in - to Spring. Swing out — to Lake Nos - tal - gia. Take Route

Detailed description: This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: D7 (0), G7 (x000), G6 (x0000), A7+5 (0), and G (x000). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

D7 0

C/D 00 0

D7 0

G7 x000

G6 x0000

Five to Laugh - ing Pines, — (Laugh - ing Pines.) Get off — at

Detailed description: This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are five guitar chord diagrams: D7 (0), C/D (00 0), D7 (0), G7 (x000), and G6 (x0000). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Bb

C 0 0

Bb

D7 0

C/D 00 0

D7 0

G7 x000

Fun - way West. — Drive — in - to Spring - time.

Detailed description: This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line are seven guitar chord diagrams: Bb, C (0 0), Bb, D7 (0), C/D (00 0), D7 (0), and G7 (x000). The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Repeat and fade

D7 C/D D7 G7 G/A D7 C/D

0 0 0 0 0 x 0 0 0 0 3fr. 0 0 0 0

Drive__ in - to Spring - time.

D7 G7 D7 C/D D7 G7 D7 C/D

0 x 0 0 0 0 0 0 0 0 x 0 0 0 0 0 0 0

D7 G7 D7 C/D A G G/A

0 x 0 0 0 0 0 0 0 0 0 x 0 0 0 0 3fr.

Drive__ in - to Spring - time.

S N O W B O U N D

Words and Music by
DONALD FAGEN
and WALTER BECKER

Moderately slow

E♭maj9 5fr. Cm7 3fr. B♭ A♭maj7 4fr.

Fm7 B♭13-9 6fr. E♭maj9 5fr. Cm7 3fr. B♭

Snow - bound, let's sleep in to-day.

A♭maj7 4fr. Fm7 B♭13-9 6fr. E♭maj9 5fr.

Wake me up - when the wolves come out - to play. Heat up - these.

Cm7 3fr. Bb A♭maj7 4fr. Fm7 A♭maj7/Bb

white nights. ——— We're gon-na turn this town in-to a cit-y of lights. ———

A♭m7+5 D/Eb Gm7 3fr. D♯m7 4fr. G♯13-9 4fr.

At Ner-vous Time. we roll down -
We take the tube. to Club Hi

C♯m7 4fr. D♯m 6fr. C♯m7 4fr. D♯m 6fr. E/F♯ 00 D♯m 6fr.

town. We've got scenes to crash, - we're gon-na trick and trash, - we're gon-na
Ho. It's a - bout deadspace, - it's a mar- ket place - and a

E/F♯ 00 G♯m11 4fr. Gm7 3fr.

find some - fun. ——— We hit the street - with
par - ty house, too. ——— Some-thing new - from

D#m7
4fr.
G#13-9
4fr.
C#m7
4fr.
D#m/C#
6fr.

vis - ors down. With our ther - ma - suits -
 Char - lie To - ky - o. It's a kind of.

C#m7
4fr.
D#m
6fr.
E/F#
x 0 0
C#m7
4fr.

sealed up tight and get saved to -
 pyr - a - mid with a hu - man heart - beating in an i - ron

we can beat the freeze -

Bmaj7
B/A
7fr.

night. Let's stop off at - the Met -
 grid. A crit - ic grabs us, says - with-out -

D#m/C#
6fr.
B/A
7fr.
A#m/G#
6fr.

ro-plex, - that lit - tle danc - er's got - some style. -
 - a smile. - The workse - duc - es us - with light. -

B13 D/Eb Emaj7 E/F# 00

She's the one I'll be wait - ing for — at the stage door.
E - vi - va laughs and we step out — in - to the blue white night. }

Ebmaj9 5fr. Cm7 3fr. Bb

Snow - bound, — let's sleep in to - day. —

Abmaj7 4fr. Fm7 Bb13-9 6fr. Ebmaj9 5fr.

Wake me up — when the wolves come out. — to play. — Heat up — these —

Cm7 3fr. Bb Abmaj7 4fr.

white nights. — We're gon - na turn this town in - to a cit - y of lights. —

1. Fm7 Abmaj7/Bb Am7+5 D

2. Fm7 Abmaj7/Bb

Detailed description: This system contains the first two measures of the piece. It features a guitar staff with chord diagrams for Fm7, Abmaj7/Bb, Am7+5, and D. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. The melody in the treble clef consists of quarter notes and rests.

Fm/Eb 5fr. Eb+5 4fr. Fm/Eb 5fr.

Detailed description: This system contains the next three measures. The guitar staff shows chord diagrams for Fm/Eb (5th fret), Eb+5 (4th fret), and Fm/Eb (5th fret). The piano accompaniment continues with similar rhythmic patterns.

(Guitar solo ad lib.)

Detailed description: This system is marked "(Guitar solo ad lib.)". The guitar staff has a whole rest in the first measure, followed by a melodic line in the second and third measures. The piano accompaniment continues with a steady bass line.

Eb13 5fr. Dsus4/C x Cm/Bb 8fr.

Detailed description: This system contains the next three measures. The guitar staff shows chord diagrams for Eb13 (5th fret), Dsus4/C (with an 'x' on the high E string), and Cm/Bb (8th fret). The piano accompaniment continues.

Detailed description: This system contains the next three measures of piano accompaniment. The bass line continues with eighth and quarter notes, while the treble clef has block chords.

Bbm/Eb 6fr. F7 Gm7 3fr. F#m7 B13-9 7fr.

Detailed description: This system contains the final three measures. The guitar staff shows chord diagrams for Bbm/Eb (6th fret), F7, Gm7 (3rd fret), F#m7, and B13-9 (7th fret). The piano accompaniment concludes the piece.

Detailed description: This system contains the final three measures of piano accompaniment, showing the bass line and treble clef parts.

Em7 F#m7 Em7 F#m7 G/A F#m7

System 1: Measures 1-5. Chords: Em7 (0 0 0), F#m7, Em7 (0 0 0), F#m7, G/A (3fr.), F#m7. Time signature: 2/4.

G/A Bm7 Bbm7

System 2: Measures 6-8. Chords: G/A (3fr.), Bm7, Bbm7. Time signature: 2/4.

F#m7 B13-9 Em7 F#m7 Em7 F#m7

System 3: Measures 9-13. Chords: F#m7, B13-9 (7fr.), Em7 (0 0 0), F#m7, Em7 (0 0 0), F#m7. Time signature: 5/4.

G/A Em7 Dmaj7

System 4: Measures 14-16. Chords: G/A (3fr.), Em7 (0 0 0), Dmaj7. Time signature: 5/4.

G13 3fr. D7

We sail our ice - cats on — the fro - zen riv - er.

C9 F/Eb E/D

Some los - er fires — off — a flare, — a - men.

C9 Bm7 C# / B Gmaj13 3fr. F#7+9 3fr.

For sev-en sec - onds it's like a Christ-mas day — and then it's dark - a - gain, —

Bm7 D13 4fr. Gmaj13 3fr. G/A 3fr. E/F# A#maj7/Bb

oh, — and then it's dark - a - gain. —

Repeat and fade
Ebmaj9

5fr. Cm7 3fr. Bb

Snow - bound, - let's sleep in to - day. -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a B-flat major key signature, starting with a repeat sign and a fermata. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Chord diagrams are provided above the staff: Ebmaj9 (5fr.), Cm7 (3fr.), and Bb.

Abmaj7 4fr. Fm7 Bb1 3-9 6fr.

Wake me up - when the wolves come out - to play. -

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a fermata. The piano accompaniment maintains its rhythmic pattern. Chord diagrams are provided: Abmaj7 (4fr.), Fm7, and Bb1 3-9 (6fr.).

Ebmaj9 5fr. Cm7 3fr. Bb

Heat up - these white nights. - We're gon-na

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a fermata. The piano accompaniment continues. Chord diagrams are provided: Ebmaj9 (5fr.), Cm7 (3fr.), and Bb.

Abmaj7 4fr. Fm7 Abmaj7/Bb

turn this town in - to a cit - y of lights. -

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with a fermata. The piano accompaniment ends with a final chord. Chord diagrams are provided: Abmaj7 (4fr.), Fm7, and Abmaj7/Bb.

T ⊕ M ⊕ R R ⊕ W ' S G I R L S

Words and Music by
DONALD FAGEN

Moderately

Gb9-5 8fr. Gb7 8fr. Gb9-5 8fr. Gb7 8fr. Cm/F 8fr.

mp

Ab/Db 4fr. Bbm/Db 4fr. Gb9-5 8fr. Gb7 8fr. Bb/Cb

Eb11 6fr.

mf

Bbm7 6fr.

Ab/Db 4fr. Eb/Ab 6fr. Bbm7 6fr.

Ab/D \flat 4fr. Eb/A \flat 6fr. B \flat m7 6fr.

Our town is just like an - y oth - er; good
 see them on the grass at lunch hour
 home is just like an - y oth - er, we're

Ab/D \flat 4fr. Eb/A \flat 6fr. B \flat m7 6fr.

cit - i - zens at work and play.— Nor - mal folks—
 soak - ing up the ver - ti - cal rays.— In their sum - mer dress - es,—
 grill - in' bur - gers on the back lawn.— Some time goes by,—

Ab/D \flat 4fr. Eb/A \flat 6fr.

do - in' bus - 'ness in the nor - mal way.— This
 a lit - tle smile can real - ly make your day.— Their
 we fall a - sleep with the T V on.— I

Bbm7
x 6fr.

morn - ing was like an - y oth - er;
kiss - es feel like real kiss - es
dream a - bout a laugh - ing an - gel,

mom - mies kiss - ing dad - dies good -
and when they cry, they cry real
then the laugh be - comes a fu - ri - ous

Ab/Db 4fr. Eb/Ab 6fr. Bbm7 x 6fr. Gbmaj7 Cbmaj7

bye.—
tears.—
whine.—

Then the milk - man
But what's left in
Look out,

screamed_ and point - ed
your arms when the
fel - las, it's

up at the sky.—
stat - ic clears.—
shred - ding time.—

From
They're
They're

Eb 6fr. Ab/G x Ab/Ab 6fr. Ab/Db 4fr. Eb 6fr. Ab/G x

Sheil - us to the reefs of Kiz - mar,
land - ing on the Jer - sey beach - es,
mix - ing with the po - pu - la - tion,

from Star - gate and the Out - er
their en - gines make the white sand
a vi - rus wear - ing pumps and

Eb/Ab 6fr. Ab/Bb 4fr. F#m7 9fr. B7 7fr.

Worlds, swirl. pearls. they're speed - ing t'wards our sun on a
 The heat is so in - tense, earth - men have
 Lord help the lone - ly guys hooked by those

To Coda 1.

Fm7 8fr. Bb7 6fr. Cm7 8fr. Ab/Bb 4fr. Abmaj7 4fr. G7+9 9fr. G7-9 9fr.

par - ty run. Here come To - mor - row's - Girls, - To - mor - row's
 no de - fense - a - gainst To - mor - row's - Girls, -
 hun - gry eyes. Here come To - mor - row's - Girls, -

Cm7 8fr. Ab/Db 4fr. Eb/Ab 6fr.

Girls. You

2.

Am7
0 0 0

F

Gm7 7fr.

Eb/F 3fr.

Bb/Ab 6fr.

To - mor - row's Girls.

G9
x 0 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

G9
x 0 9 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

G9
x 0 0 0

Em7
0 0 0

In the cool — of the ev - 'ning in the



last light of the tri - ple sun, I wait _

— by the go - tree when the day's bus - y work is done. —

Soon the warm night breez - es start _ roll - ing in off the sea. —



— Yes, at lan - tern time, — that's when you



Cm/D 0 3fr. G⁶ x0 00 Em7 0 0 0 G⁶ x0 00 Em7 0 0 0

come to me, — come to me.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, 2/4 time, with lyrics 'come to me, — come to me.'. Above the staff are five guitar chord diagrams: Cm/D (0 3fr.), G⁶ (x0 00), Em7 (0 0 0), G⁶ (x0 00), and Em7 (0 0 0). The bottom two staves are piano accompaniment in treble and bass clefs, 2/4 time.

G⁶ x0 00 Em7 0 0 0 G⁶ x0 00 Em7 0 0 0 Bbm7 x 6fr.

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line in treble clef, 2/4 time, with a whole rest. Above the staff are five guitar chord diagrams: G⁶ (x0 00), Em7 (0 0 0), G⁶ (x0 00), Em7 (0 0 0), and Bbm7 (x 6fr.). The bottom two staves are piano accompaniment in treble and bass clefs, 2/4 time.

Ab/Db 4fr. Eb/Ab 6fr.

Detailed description: This system contains the fifth and sixth staves. The top staff is a vocal line in treble clef, 2/4 time, with a whole rest. Above the staff are two guitar chord diagrams: Ab/Db (4fr.) and Eb/Ab (6fr.). The bottom two staves are piano accompaniment in treble and bass clefs, 2/4 time.

Bbm7 x 6fr. D.S.^{al} Coda Our

Detailed description: This system contains the seventh and eighth staves. The top staff is a vocal line in treble clef, 2/4 time, with a whole rest. Above the staff are two guitar chord diagrams: Bbm7 (x 6fr.) and Eb/Ab (6fr.). The bottom two staves are piano accompaniment in treble and bass clefs, 2/4 time. The word 'Our' is written at the end of the system.

Coda

Ab/Bb 4fr. Eb 6fr. Ab/G Eb/Ab 6fr. Ab/Db 4fr.

From Sheil - us to the reefs of Kiz - mar, from

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a Coda symbol and a whole rest, followed by the lyrics "From Sheil - us to the reefs of Kiz - mar, from". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Above the vocal line, five guitar chord diagrams are provided: Ab/Bb (4fr.), Eb (6fr.), Ab/G (4fr.), Eb/Ab (6fr.), and Ab/Db (4fr.).

Eb 6fr. Ab/G Eb/Ab 6fr. Ab/Bb 4fr. F#m7 9fr. B7

Star - gate to the Out - er Worlds, they're speed - ing t'wards our sun on a

The second system continues the musical score. The vocal line has the lyrics "Star - gate to the Out - er Worlds, they're speed - ing t'wards our sun on a". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the vocal line, six guitar chord diagrams are provided: Eb (6fr.), Ab/G (4fr.), Eb/Ab (6fr.), Ab/Bb (4fr.), F#m7 (9fr.), and B7 (4fr.).

Fm7 9fr. Bb7 Cm7 Ab/Bb 4fr. Abmaj7 4fr. G7+9 G7-9 9fr. 9fr.

par - ty run. Here come To - mor - row's - Girls, To - mor - row's

The third system concludes the musical score. The vocal line has the lyrics "par - ty run. Here come To - mor - row's - Girls, To - mor - row's". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Above the vocal line, eight guitar chord diagrams are provided: Fm7 (9fr.), Bb7 (4fr.), Cm7 (8fr.), Ab/Bb (4fr.), Abmaj7 (4fr.), G7+9 (9fr.), and G7-9 (9fr.).

Cm7
x 6fr.

Girls, To - mor - row's Girls. —

Ab/Db 4fr. Eb/Ab 6fr. Repeat and fade (vocal ad lib) Bbm7 x 6fr.

You're not my Ruth-ie, you're not my Deb-bie,

Ab/Db 4fr. Eb/Ab 6fr.

you're not my Sher - i. Born of To - mor - row's Girls.

FLORIDA ROOM

Words and Music by
DONALD FAGEN
and LIBBY TITUS

Moderate Funk

No chord

(Horns)

mf

L.H. 8vb throughout

$\text{Db}7^{+9}_{-5}$

4fr.

Vocal 2nd time only
Cmaj9

3fr.

G13
000

cold wind. comes_ I go where. the dahl - ias_ bloom..

Cmaj9 3fr. Ebmaj7/F 8fr. F13 7fr.

I keep drift - ing — back — to your Flor - i - da room..

Gmaj9 2fr.

1. 2.

When the Start on

Gmaj9 2fr. C13+11 5fr.

Key Plan - tain — walk a trop - i - cal mile,
dressed too — warm — for this lat - i - tude, —

Fmaj9 7fr. F#6-9 8fr.

you'll see a house — in the Span - ish style. —
we go out to lunch — with some Ja - mai - can - dude. —

G13
000

Gmaj9
2fr.

There's a room in— back—
And the sun - shower - breaks -

C13+11
5fr.

with a view of— the sea
we come in out of— the rain

where she
but in her

Fmaj9
7fr.

F#6-9
8fr.

G13
000

sits and dreams—
Flori - da room -

Does she dream of me?—
there's a hur - ri - cane. —

Amaj7(no 3rd)/B

B7 0

Amaj7(no 3rd)/B

B7 0

When sum-mer's gone— I get read-y to
While the cit - y freez - es o - ver we'll be

Dmaj7(no 3rd)/E 7fr. E7 6fr. Dmaj7(no 3rd)/E 7fr. E7 6fr. Gmaj7(no 3rd)/A 5fr. A7 4fr.

make that Car - ri - bee run. Got to have some
strol - ling - down - on the shore. Can she bring me back to

Gmaj7(no 3rd)/A A7 5fr. C/D 4fr. Db7⁺⁹-5 4fr. Cmaj9 3fr.

time in the sun. } When the cold wind - comes. I go where the
life once more? }

G13 000 Cmaj9 3fr.

dahl - ias - bloom. I keep drift - ing - back -

Ebmaj7/F 8fr. F13 7fr. Gmaj9 2fr. 1.

to your Flor - i - da room. Well, she's

2.

Gmaj9

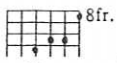


Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with notes G4, A4, B4, C5, and D5, with accents and a lambda symbol.

(Horns)

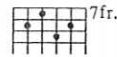
Piano accompaniment for the first system, featuring a complex harmonic texture with multiple voices in both the treble and bass staves.

Eb13+11



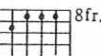
Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with notes G4, A4, B4, C5, and D5, with accents and a lambda symbol.

Fmaj9



Piano accompaniment for the second system, continuing the complex harmonic texture from the first system.

F#6-9



G13



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with notes G4, A4, B4, C5, and D5, with accents, a lambda symbol, and a triplet of eighth notes.

Piano accompaniment for the third system, continuing the complex harmonic texture.

Gmaj9

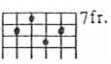
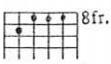



Eb13+11



Musical staff with treble clef, key signature of one sharp (F#), and a common time signature. It contains a melodic line with notes G4, A4, B4, C5, and D5, with accents and a lambda symbol.

Piano accompaniment for the fourth system, concluding the complex harmonic texture.

Fmaj9  7fr. F#6-9  8fr.



G13  000 Amaj7(no 3rd)/B  x B7  0

When the sum-mer's gone — I get

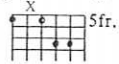


Amaj7(no 3rd)/B  x B7  0 Dmaj7(no 3rd)/E  x 7fr. E7  x 6fr. Dmaj7(no 3rd)/E  x 7fr. E7  x 6fr.

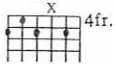
read-y to make that Car - ri - bee run. —



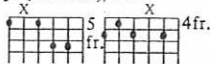
Gmaj7(no 3rd)/A



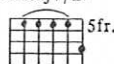
A7



Gmaj7(no 3rd)/A A7



Cmaj7/D



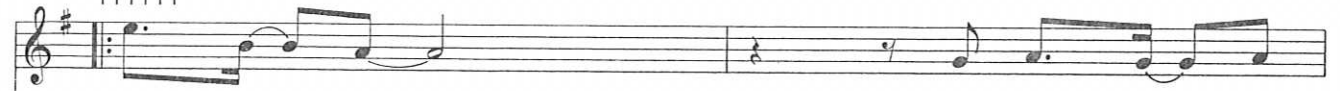
Db7⁺⁹₅



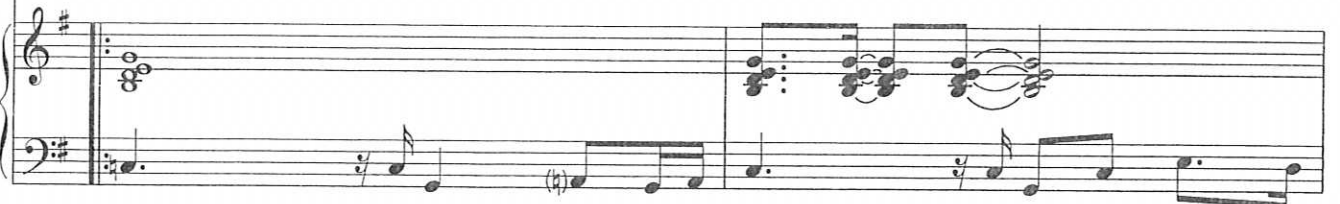
Got to have some time in the sun. _____ When the



Repeat and fade
Cmaj9



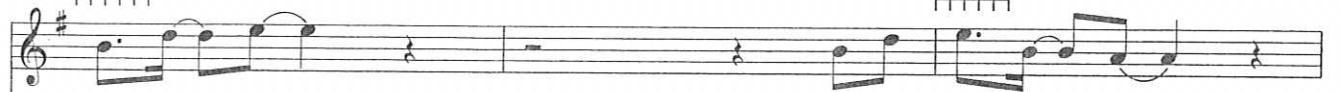
cold wind_ comes_ I go where_ the



G13



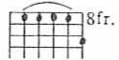
Cmaj9



dahl - ias_ bloom._ I keep drift - ing_ back_



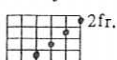
Ebmaj7/F



F13



Gmaj9



to your Flor - i - da room. _____ When the



⊕ N THE DUNES

Words and Music by
DONALD FAGEN

Moderately

Cmaj9

F#7⁺⁹₅

mp

F#m7

G#m/C#

Em7

F#m7

G6/A

Dmaj9

Cmaj9

F#7⁺⁹₅

F#m7

G#m/C#

Em7

F#m7

G6/A

Dmaj9

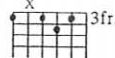
Cmaj9

A13⁹₅

Dmaj9



G7



Drive a - long the sea — far from the cit - y's twitch - and smoke -
 As you spoke, you must — have known it was a kind of hom - i - cide. — I

smoothly

Bm7



Bb7-5



Am7

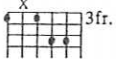


Ab7-5



to a mist - y beach, that's where my life be - came — a joke. — On the
 stood and watched my hap - pi - ness drift out - wards with — the tide. — On the

Fmaj7(no 3rd)/G



G7



Fmaj7(no 3rd)/G



Dm/G



dunes,
 dunes, on the
 on the

Bm7 Am7 D7sus4 Gmaj9 C#7+9

dunes.
dunes.

(Be - came a joke_ on the dunes.)
(Hom - i - cide_ on the dunes.)

F#7-9 Bm9 E9 A7+5 E/D F13

Where rents are high_ and sea-birds cry, on the dunes.
It was - n't fair, - it's bru - tal there, on the

Bbmaj9 Eb1 3-5 A7-9 Dmaj9 C9 Dmaj9

dunes...

D7

D/Eb

Pret - ty boats sweep - ing a - long - the shore

Gmaj9 G6 Gmaj7 G13 F#13 F13

in the fal - ter - ing light.

E13 F#m7sus4 F#/G Bm7 E13-5

Pret - ty wo - men with their lov - ers by - their sides, - it's like - an aw -

Gmaj9/A A13 Em7sus4 Gmaj9 A13 A13-9

ful dream - I have - most ev - 'ry night. - In the

Dmaj9

G9

4fr.  

· sum-mer all the swells— join in the search for sun— and sand— For

mp



Bm7

Bb7-5

Am7

D11

5fr.    

me it's just a joy-less place— where this lone - li - ness— be - gan.—






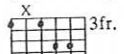

Ab13-5

Fmaj7(no 3rd)/G

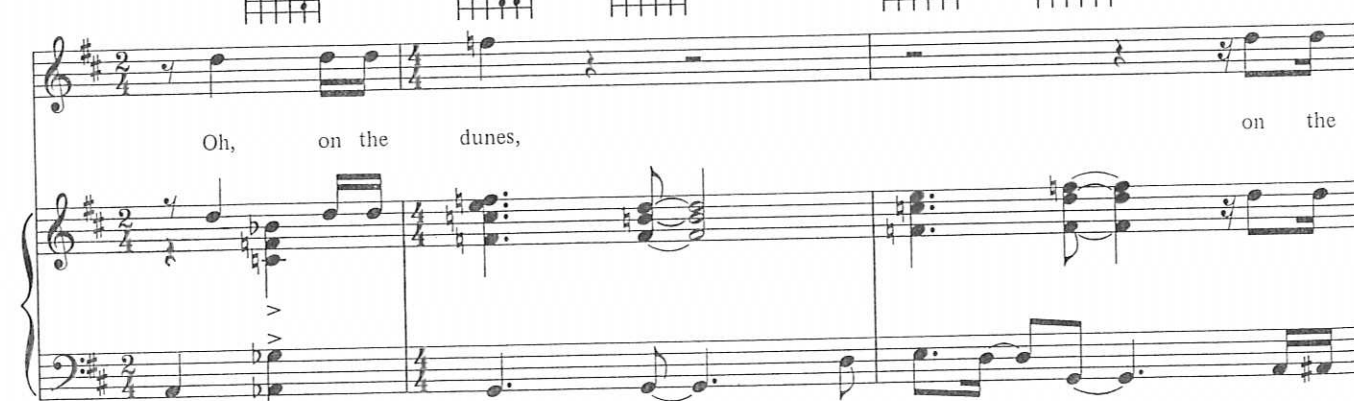
G7

Fmaj7(no 3rd)/G

Dm/G

4fr.     

Oh, on the dunes, on the



Bm7

Am7








D7sus4

Gmaj9

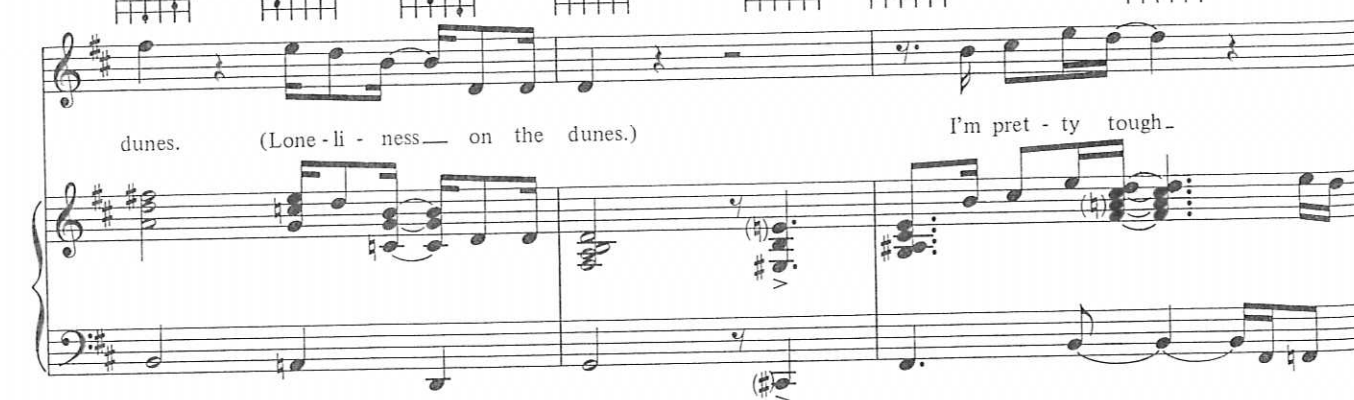
C#7+9

F#7-9

Bm7

5fr.       

dunes. (Lone - li - ness— on the dunes.) I'm pret - ty tough—



E9 6fr. A7+5 5fr. Dmaj9 4fr. C9+11 7fr. 1. Dmaj9 4fr.

but the wind is rough on the dunes.

2. Dmaj9 4fr. Cmaj9 F#7+9 5fr.

F#m7 9fr. G#m/C# 7fr. Em7 7fr. F#m7 9fr. G6/A 12fr. Dmaj9 4fr. Repeat and fade Cmaj9 4fr.

F#7+9 5fr. F#m7 9fr. G#m/C# 7fr. Em7 7fr. F#m7 9fr. G6/A 12fr. Dmaj9 4fr.

TEAHOUSE ON THE TRACKS

Words and Music by
DONALD FAGEN

Moderately slow groove

G7 Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7
 X 3fr. X 3fr. X 3fr. X 3fr. X 3fr. X 3fr.

(Synth)

Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7
 X 3fr. X 3fr. X 3fr. X 3fr. X 3fr. X 3fr.

Fmaj7(no3rd)/G G7 Bm7-5 E7-5 Fmaj7(no3rd)/G G7
 X 3fr. X 3fr. X 5fr. X 3fr. X 3fr.

B♭maj7(no3rd)/C C7 B♭maj7(no3rd)/C C7 B♭maj7(no3rd)/C C7

On the finge where the shal-lows meet the scratch - lands out where hope and the high-way
The Sei - gel Broth-ers were slam-min' out a bai - on, so slick it should have been a

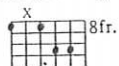
B♭maj7(no3rd)/C C7 B♭maj7(no3rd)/C C7 B♭maj7(no3rd)/C C7

ends. You can park or cruise, both ways you lose. This is
clime. I - rene and Flaco, lit - tle A - my Khan lead

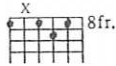
Dm9(maj7) Dm9 Dm9 Dm9 B♭maj7(no3rd)/C C7

Fly - town now, my friend. _____ You take a walk on
off the big front line. _____ The croud was bounc-in' in

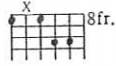
Bbmaj7(no3rd)/C



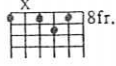
C7



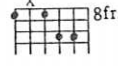
Bbmaj7(no3rd)/C



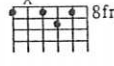
C7



Bbmaj7(no3rd)/C



C7

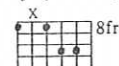


Bleak Street,
sync with the pulse,

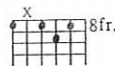
to - night could be the night you crash.
you get a case of par - ty feet.

Then you
Then the

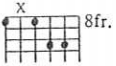
Bbmaj7(no 3rd)/C



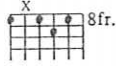
C7



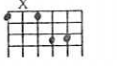
Bbmaj7(no 3rd)/C



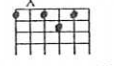
C7



Ebmaj7(no3rd)/F



F7

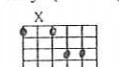


turn and stop,
room turns bright,

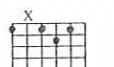
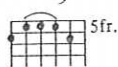
start to fin - ger - pop. -
fills up with light. -

You think you hear a wail - in' -
Then from some - where deep in -

Ebmaj7(no3rd)/F



F7

Bb⁶₉

com - bo,
side you

you climb a flight of twist - ed stairs. -
some fro - zen stuff be - gins to crack. -

Abm9(addF) Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7

Some cat says, "Bud - dy, if you've got eyes___ to ryh - thm - a - tize, bring your
Bet - ter hur - ry. Take the T - line___ to Bleak and Di - vine just a -

Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7

flat hat and your ax.____ 'Cause to - night at ten we'll be
bove the Good Time Flats.____ It's your last chance to

Fmaj7(no3rd)/G G7 Bm7-5 E7-5 Fmaj7(no3rd)/G G7

work - in' a - gain at the Tea - house on the Tracks. 2
learn how to dance at the Tea - house on the Tracks. -

2. Fmaj7(no3rd)/G G7 C13 G13

X 3fr. X 3fr. 8fr. 3fr.

(Solo - ad - lib)

C13 F13 Ebmaj7 E7+9 Dbmaj7(no3rd/Eb Eb7

8fr. 11fr. 11fr.


Dbmaj7(no3rd)/Eb Eb7 Abmaj7(no3rd)/Bb Bb7 Ebmaj7(no3rd)/Bb Bb7 Emaj7(no3rd)/F# F#7

X 11fr. X 11fr. X 6fr. X 6fr. X 6fr. X 6fr. X X


1. Ebmaj7(no3rd)/F F7 Ebmaj9 Am7+5 Eb13 D13

X X 5fr. X 5fr. 5fr. 4fr.

2.
 Ebmaj7(no3rd)/F F7 Ebmaj7(no3rd)/F F7



Sun - day morn - ing you're



Ebmaj7(no3rd)/F F7 Bb6



back at the wheel. You're feel - ing calm and crisp and



Abm9(addF)



strong. When it



Repeat and fade
Fmaj7(no3rd)/G

G7 Fmaj7(no3rd)/G G7

feels right just drive for the light, that's the
got eyes to rhy - thm - a - tize, bring your
T line to Bleak and Di - vine just a -

Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7 Fmaj7(no3rd)/G G7

groov - es - sen - tial facts — Some day we'll all meet — at the
flat hat and your ax. — 'Cause to - night at ten — we'll be
bove the Good Time Flats. — It's your last chance — to

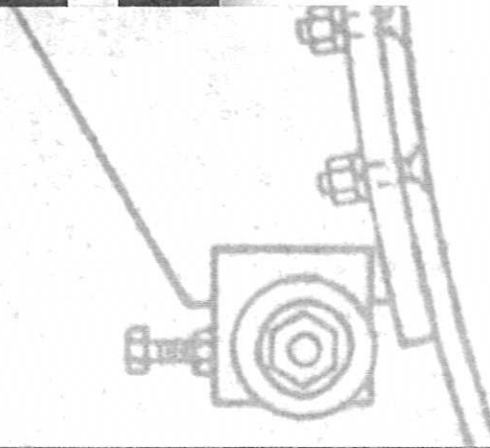
Fmaj7(no3rd)/G G7 Bm7-5 E7-5 Fmaj7(no3rd)/G G7

end of the street, at the Tea-house on the Tracks. — If you've
work - in' a - gain at the Tea-house on the Tracks. — Take the
learn how to dance at the Tea-house on the Tracks. — When it

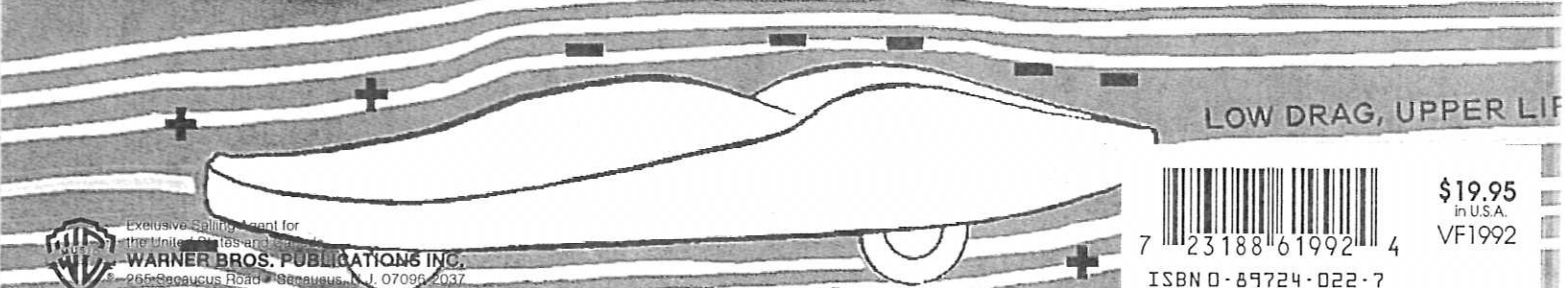


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