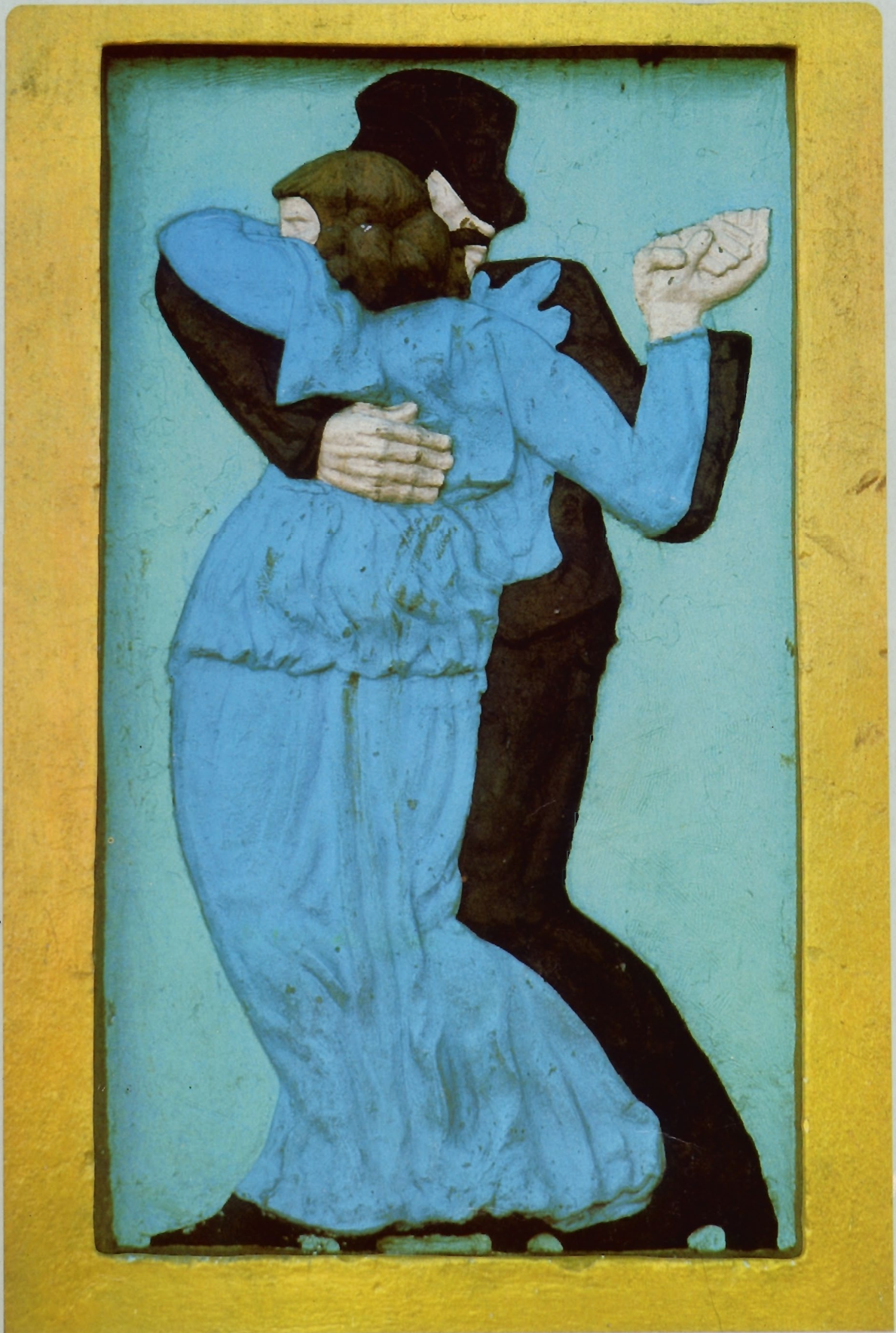


steely dan  
**Gaucho**





steely dan  
**Gaucho**

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# BABYLON SISTERS

Words and Music by  
WALTER BECKER and DONALD FAGEN

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

G $\flat$ (no 3rd)



C $\flat$ (no 3rd)



A $\flat$ (no 3rd)



4fr.

F $\flat$ (no 3rd)



A $\flat$ m7



4fr.

E $\flat$ m(addF)



E $\flat$ msus4



3fr.

E $\flat$ m(addF)



E $\flat$ msus4



3fr.

G $\flat$ (no 3rd)



C $\flat$ (no 3rd)



A $\flat$ (no 3rd)



4fr.

C $\flat$ (no 3rd)





Fb(no3rd)



Bbb7-5



Ebm(addF)



Ebm sus4



Ebm(addF)



Ebm sus4

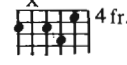


Musical notation for the first system, including guitar and piano parts.

Fb(no3rd)



Bbb7-5



Ebm(addF)



Ebm sus4



Ebm(addF)



Ebm sus4



Musical notation for the second system, including guitar and piano parts.

Bb7sus4



Bbm7



Cm7



Musical notation for the third system, including guitar and piano parts, and lyrics: Drive west on Sun - set to the sea. We'll jog with show folk on the sand; Instrumental

Eb9



Dbmaj9



Ab13





Musical notation for the fourth system, including guitar and piano parts, and lyrics: Turn that jun - gle mu - sic down, just un - til we're drink kirsch - was - ser from a shell, San Fran - cis - co


Gbmaj9  Bbm7  Cm7  3 fr.




out of town. This is no one - night  
show and tell. Well, I should know by  
My friends say no, don't



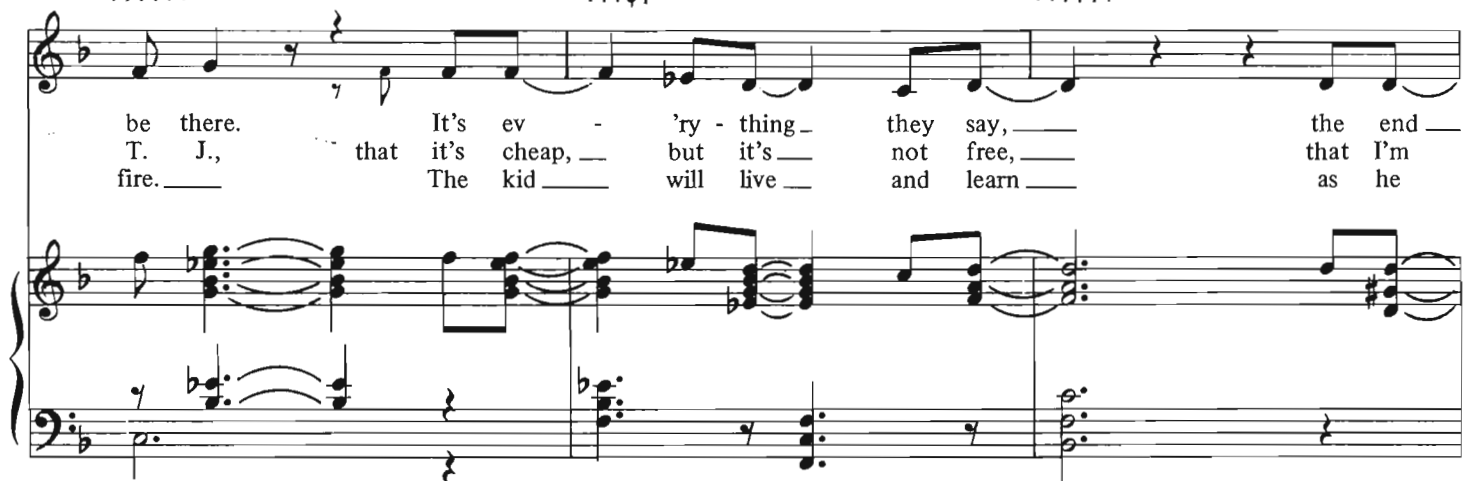
Dm7  Bbm7 

stand. It's a real oc - ca - sion. Close your eyes and you'll  
now that it's just a spa - sm, like a Sun - day in  
go for that cot - ton can - dy. Son, you're play - ing with



Cm7  3 fr. Eb/F  Bbmaj9 

be there. It's ev - 'ry - thing - they say, the end -  
T. J., that it's cheap, but it's not free, that I'm  
fire. The kid will live and learn as he



E7-5



E♭maj9



A7+9

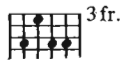


of a per - fect day, dis - tant lights from a - cross the  
 not what I used to be, and that love's not a game for  
 watch - es his brid - es burn from the point of no re -

Dm(no3rd)



Dm9



E♭(no3rd)



bay. }  
 three. } Bab - y - lon sis - ters, shake it.  
 turn. }

Dm(no3rd)



Dm9



E♭(no3rd)



Bab - y - lon sis - ters, shake it.

C9



F9



B♭maj9



B♭m7



E♭7



So fine, — so young, — tell me I'm the on - ly one. —

Dm(no3rd)



C9



E $\flat$ (no3rd)



To Coda  $\oplus$

C $\flat$ /F $\flat$  G $\flat$ /F $\flat$



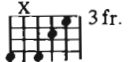
D $\flat$ /G $\flat$



A $\flat$ /G $\flat$



B $\flat$ 7-9



E $\flat$ m7



D $\flat$  maj7



Here come those San - ta An - a winds a -

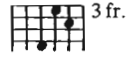
1. C $\flat$ maj7 C $\flat$ 7 F $\flat$ <sup>6</sup><sub>9</sub> B $\flat\flat$ 13 E $\flat$ m7 E $\flat$ m9 E $\flat$ m6 E $\flat$ m7-5 E $\flat$ m(maj7)

gain. —

E $\flat$ m7-5



E $\flat$ msus4



B $\flat$ m7



2. C $\flat$ maj7 C $\flat$ 7 F $\flat$ <sup>6</sup><sub>9</sub> F7+9



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

gain. —

Coda    Dm(no 3rd)    Dm7    F(no 3rd)

Eb(no 3rd)    Dm(no 3rd)    Repeat and fade    Dm7

Eb(no 3rd)    Ab9+11

You got to shake it, ba-by, you got to shake it, ba-by, you got to shake it. —

Dm(no 3rd)    Dm7    F(no 3rd)    Eb(no 3rd)    Dm(no 3rd)



# HEY NINETEEN

Words and Music by  
WALTER BECKER and DONALD FAGEN

Bright Funk

F#m7



Bm7



Bm6



F#m7



Bm7



Bm6



F#m7



A9



Dmaj9



G9-5



F#m7



C#m7



4fr.

Am7



D



G



A7-9



D



Way back when  
Hey, Nine - teen,

in six - ty - sev - en,  
that's 'Re - tha Frank - lin.

G A D G A7-9 D

I was the dan - dy of Gam - ma Chi. —  
 She don't re - mem - ber the Queen of Soul. —

G F/G G/A D G A7-9

Sweet things from Bos - ton so young and will -  
 It's hard times be - fall - en the sole sur - vi -

D G A D

ing moved down to Scars -  
 vors. She thinks I'm cra -

G A Bm7 C#m7 Gmaj7 C#m7+5

dale. And where the hell am I? Hey, Nine - teen,  
 zy, but I'm just grow - ing old. Hey, Nine - teen,

F#m7



Bm7



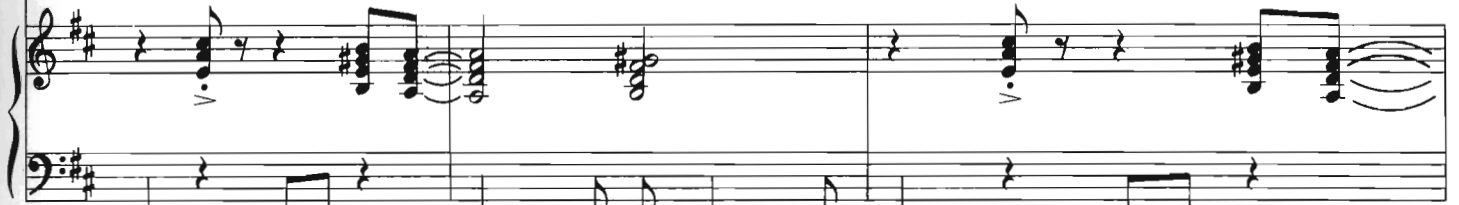
Bm6



F#m7



no, we can't dance to - geth - er. }  
no, we got noth - ing in com - mon. } No, we



Bm7



Bm6



F#m7



A9



Dmaj9



G9-5



can't talk at all. Please take me a - long when you slide on



F#m7



C#m7



4fr.

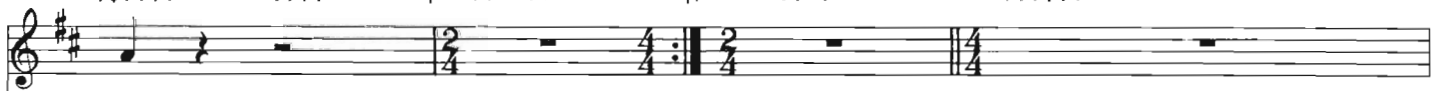
1. Am7



2. Am7



Em



down.



Cm7



3fr.

Bbmaj9





A13

D

The Cuer-

G A7-9 D G A D

vo Gold, the fine Co-lom-bi-an make to-night

G A7-9 1.2. D D(addE)/F# G6 A7-9 3. Bm7 C#m7 4fr.

a won-der-ful thing.

Gmaj7 C#m7+5 F#m7 Bm7 Bm6 F#m7

No, we can't dance to-geth-er. No, we

Bm7

Bm6

F#m7

A9

Dmaj9

G9-5



— can't talk at all.

Repeat and fade

F#m7

C#m7

Am7

D



G

A7-9

D

G

A

D



G

A7-9

D

G

F/G

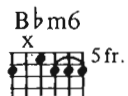
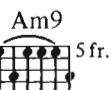
G/A



# GLAMOUR PROFESSION

Words and Music by  
WALTER BECKER and DONALD FAGEN

Moderately







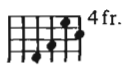
Dmaj7



E<sup>b</sup> (no 3rd)  
(add A)



A-5



D13



D9



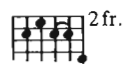
Cmaj7



Six - o - five - out-side the sta -  
All a - board - The Car - ib Can -



C13



C9



di - um: spe - cial de - liv - 'ry  
ni - bal. Off to Bar - ba - dos,

Cmaj7/D



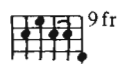
G13



G9



G13



F13

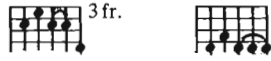


F9



for Hoops Mc - Cann. -  
just for the ride. - Brut and cha - ris - ma  
Jack with his ra - dar,

Db13 Db9



poured from the stalk - ing the shad - ow dread where mo - ray he stood, eel, look - ing at the

Ebmaj7 6fr. Fbmaj7 7fr. F9 7fr. G9 9fr. F9 7fr.

good. wheel He's a crowd - pleas - ing man. with his Eur - a - sian bride.

Eb9 5fr. Db9 D13 4fr. D9 4fr. Cmaj7 3fr.

One on one, - he's school - yard su -  
On the town, - we dress for ac -  
Jive Mi - guel, - he's in from Bo -

Em9 Em6 Em6 C13 2fr. C9

per - man. tion: go - ta. Crash - ing the back - board, "cel - lu - loid bik - ers" Meet me at mid - night

Cmaj7/D 5fr. G13 9fr. G9 9fr. G13 9fr.

he's Jun - gle Jim  
is Fri - day's theme.  
at Mis - ter Chow.

a - gain.

F13 7fr. F9 7fr. Db13 3fr. Db9

When it's all o - ver,  
I drove the Chry - sler,  
Sze - chuan dump - lings

we'll make some calls from my  
watched from the dark - ness while they  
now that the deal has been

Ebmaj7 6fr. Bbmaj13 6fr. A13

car. We're a star.)  
danced. I'm the one.) It's a glam - our pro - fes - sion,  
done. I'm the one.)

Eb/Ab 3fr. Eb(addF)/G Ab/Bb 4fr. Bb/C

the L. A. con - ces - sion. Lo - cal boys will spend a quar - ter



**Fm7** **G7-5** **Ebmaj7** **D7+9**

just to shine the sil - ver bowl. Liv - ing hard will

**G7<sup>+1</sup>-9** **Cm9** **Cm7** **F13**

take its toll: il - le - gal fun

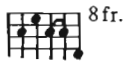
**Dbmaj7/Ab** **To Coda** **Gmaj7/A** **A13**

un - der the sun, boys.

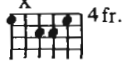
**2. Abmaj9/Bb** **Bbm9** **Gb9**

Hol - ly - wood, I know your mid - dle name.

G $\flat$ 13



A $\flat$  maj7



G7+9



G $\flat$  maj7



F7+9



Who in - spires your fa - bled fools: that's my

D $\flat$  maj7/E $\flat$



*D. S. al Coda*

*Coda*

Am9



claim to fame. —

B $\flat$  m6



G7



Cm9



Dmaj7



Cm9



Musical notation system 1: Treble and bass clefs with notes and chords.

Dmaj7



Cm9



Musical notation system 2: Treble and bass clefs with notes and chords.

Repeat and fade

Cm6



A7



Dm9



3 fr.

Musical notation system 3: Treble and bass clefs with notes and chords, including a repeat sign.

Emaj7



Dm9



3 fr.

Musical notation system 4: Treble and bass clefs with notes and chords.

Emaj7



Musical notation system 5: Treble and bass clefs with notes and chords.

# GAUCHO

Words and Music by  
WALTER BECKER and DONALD FAGEN

Moderately slow

B $\flat$  F/A F B $\flat$  F/A Gm F C B $\flat$  B $\flat$ 6/C B $\flat$ /C

F B $\flat$ /F F Gm/F F B $\flat$ /C

C/F F B $\flat$ /F F B $\flat$ maj7 Am7

Just when I say, "Boy, we can't miss.  
 What I tell you back down the line:

Gm7 3fr. C7 F/A F Dm C F

You are gold - en," then, you do this. You say  
I'll scratch your back, you can scratch mine. No, he

Bb/F Bbmaj7 Am7 Bb C Gm 3fr.

— this guy is so cool, snap - ping his fin - gers like  
— can't sleep on the floor. What do you think I'm yell -

Bb Dm7 Dm7(addG) Gm7 3fr. F/Bb F(no 3rd)

— a fool: \_\_\_\_\_  
ing for? \_\_\_\_\_

C/Bb Am7 Bb Bb/C

one more ex - pen - sive kiss - off. Who do you think I am?  
I'll drop him near the free - way. Does - n't he have a home?

Bb F Dm7 Am7 Gm7 3fr.

Lord, I know you're a spe - cial friend, but you  
 Lord, I know you're a spe - cial friend, but you

Dm C Bb F/A F Gm 3fr. Dm

don't seem to un - der - stand. We got heav - y roll - ers, I  
 re - fuse to un - der - stand. You're a nas - ty school - boy with

C F Bb Bbmaj7 Am7 G Bb/C F Fsus4

think you should know. Try a - gain to - mor - row. —  
 no place to go. Try a - gain to - mor - row. —

F Bbmaj7 Am7 Bb C Gm/Bb

Can't you see\_ they're laugh - ing at me. Get rid of him. I don't  
 Don't tell me\_ he'll wait\_ in the car. Look at you, hold - ing



F Bbmaj7 Am7(addD) 3fr. Bb C Gm/Bb

care what you do at home. — Would you  
 hands with the man from Ri - o. Would you

F Bbmaj7 Eb G Fmaj7 3fr.

care to ex - plain? Who is the  
 care to ex - plain? Who is the

Ab/Bb 4fr.

gau - cho, a - mi - go? Why is he stand - ing in your span - gled leath - er  
 gau - cho, a - mi - go? Why is he stand - ing in your span - gled leath - er

Dm7 Fmaj7 3fr.

pon - cho and your el - e - va - tor shoes? Bo - da - cious  
 pon - cho with the studs that match your eyes? Bo - da - cious

Am7 Dm7 Am7

cow - boys - such as your friend will nev - er be wel -  
 cow - boys - such as your friend will nev - er be wel -

Gm7 3fr. F C Bb Am Bb Dm

come here, high in the Cus - ter - dome.  
 come here, high in the Cus - ter - dome.

1. Bb F/A F Bb F/A Gm 3fr. F C Bb Bb6/C Bb/C

F Bb/F F Gm/F F Bb/C

2.

C/F F B $\flat$ /F F B $\flat$  maj7 Am7 Gm7 3fr. C7 B $\flat$

F/A F Dm C F B $\flat$ /F B $\flat$  maj7

Am7 B $\flat$  C Gm 3fr. B $\flat$  Dm7

Dm7(addG) Gm7 3fr. F/B $\flat$  F(no3rd) C/B $\flat$

Am7 B $\flat$  C Gm/B $\flat$  F B $\flat$  maj7 E $\flat$  $\flat$  $\flat$  $\flat$  9(addA) 5fr.

# TIME OUT OF MIND

Words and Music by  
WALTER BECKER and DONALD FAGEN

Moderately bright

A6



Cmaj9



Bm7



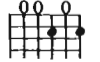
Amaj9



G6/A



Bm7/A



Amaj9



A6



Cmaj9



Bm7



Amaj9



G6/A



Bm7/A



Amaj9



A6








Son, you'd bet - ter be read -

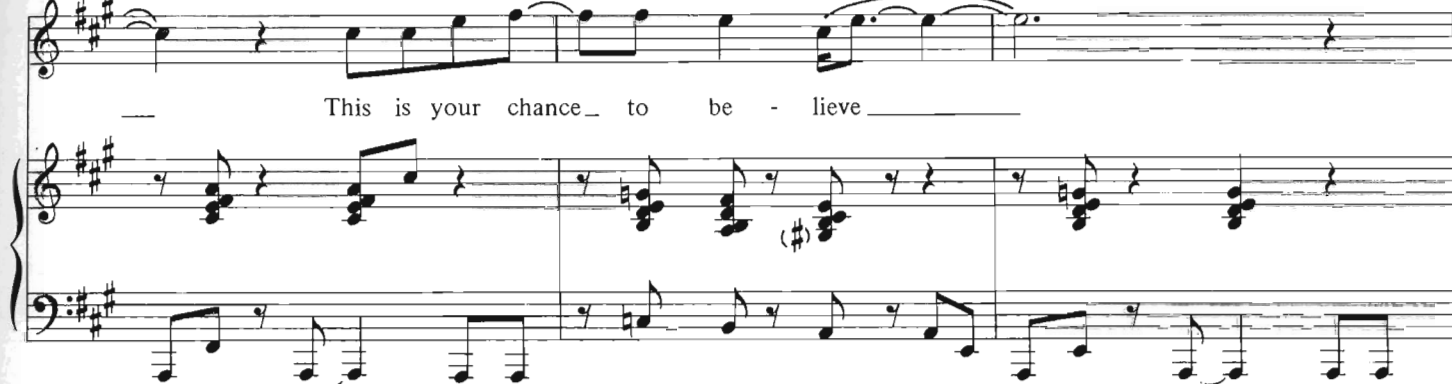
Cmaj9  Bm7  Amaj9  G6/A  Bm7/A  Amaj9 

y for love \_\_\_\_\_ on this glo - ry day. \_\_\_\_\_



A6  Cmaj9  Bm7  Amaj9  G6/A 






\_\_\_\_\_ This is your chance\_ to be - lieve \_\_\_\_\_




Bm7/A  Amaj9  A6  Cmaj9  Bm7  Amaj9 


what I've got to say. \_\_\_\_\_ Keep your eyes \_\_\_\_\_ on the sky.



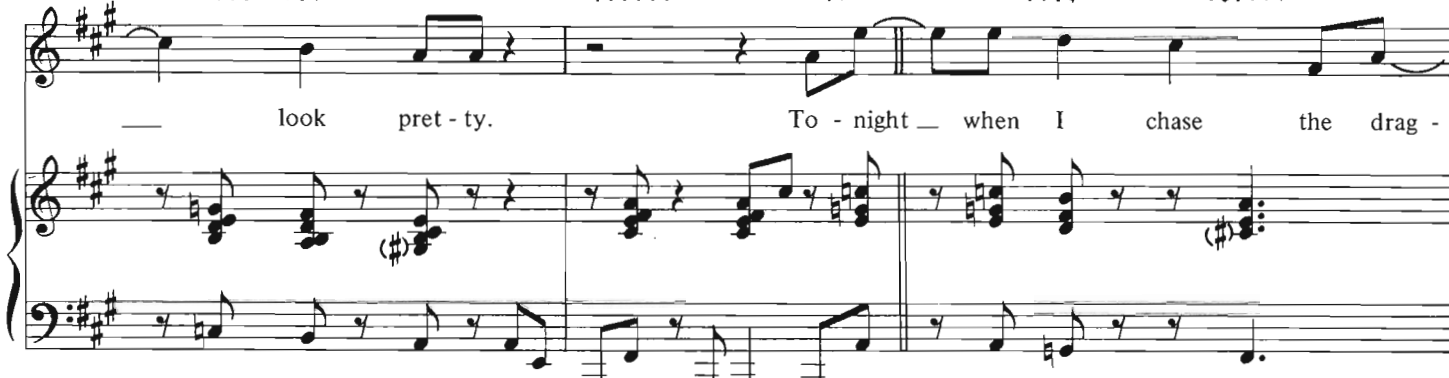
G6/A  Cmaj9  Bm7  Amaj9  G6/A 


Put a dol - lar in the kit - ty. \_\_\_\_\_ Don't the moon \_\_\_\_\_



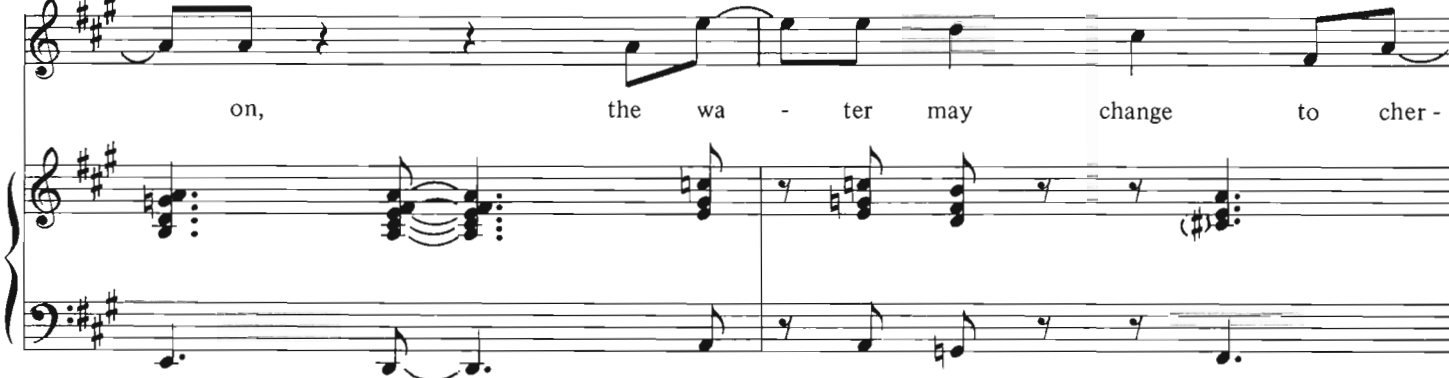
Cmaj9    Bm7    Amaj9    A6    Am7    Gmaj7    F#m7  


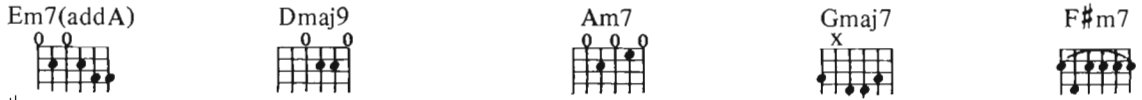
— look pret - ty.                      To - night — when I chase the drag -



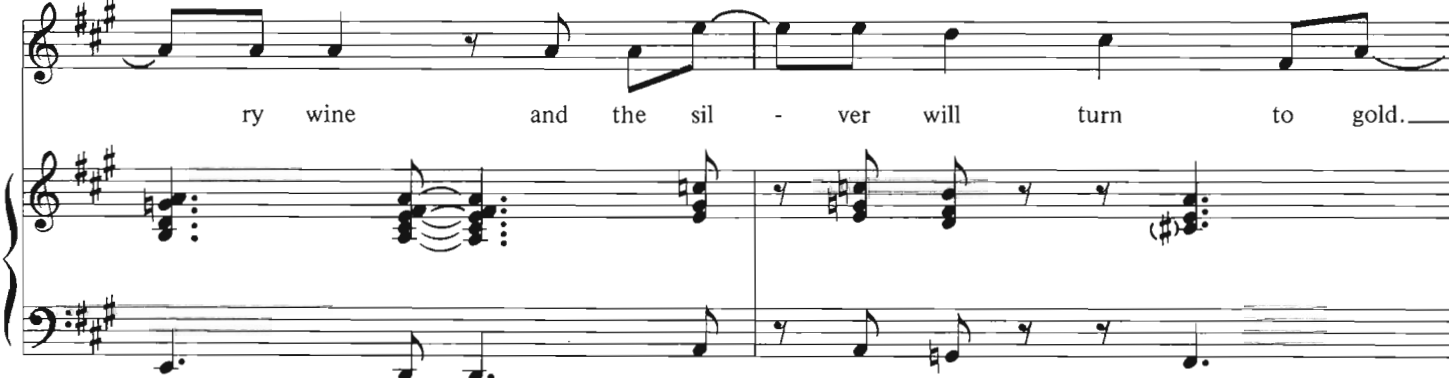
Em7(addA)    Dmaj9    Am7    Gmaj7    F#m7  


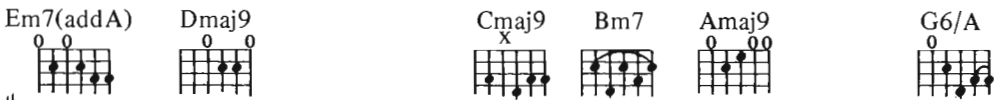
on,                      the wa - ter may change to cher -



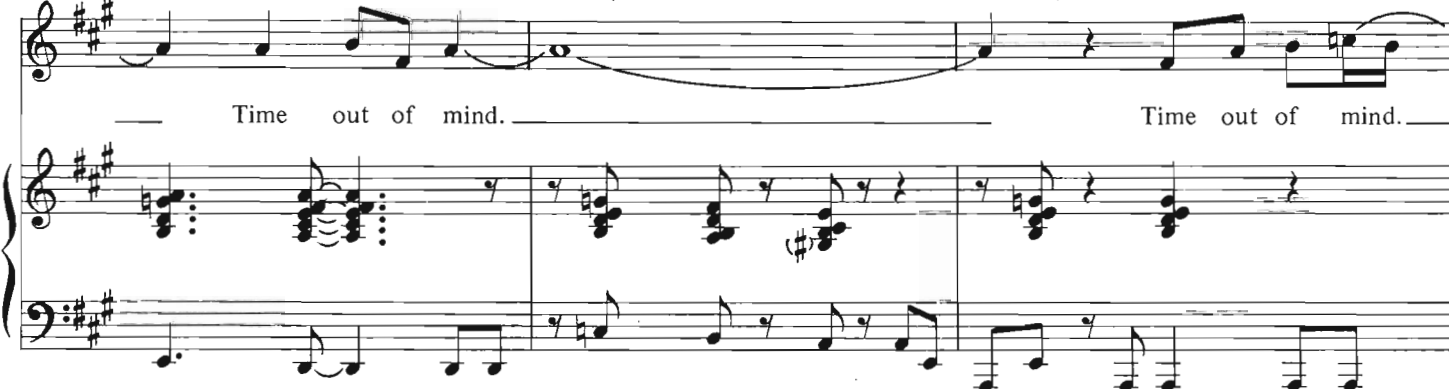
Em7(addA)    Dmaj9    Am7    Gmaj7    F#m7  


ry wine                      and the sil - ver will turn to gold. —



Em7(addA)    Dmaj9    Cmaj9    Bm7    Amaj9    G6/A  


— Time out of mind. —                      Time out of mind. —





Bm7/A Amaj9 A6 Cmaj9 Bm7 Amaj9

I am hold - ing the mys - ti - cal sphere.

G6/A Bm7/A Amaj9 A6

It's di - rect from La - sa, where peo - ple are roll -

Cmaj9 Bm7 Amaj9 G6/A Bm7/A Amaj9

ing in the snow, far from the world we know.

A6 Cmaj9 Bm7 Amaj9

Chil - dren, we have it right here.

G6/A Cmaj9 Bm7 Amaj9 G6/A

It's the light — in my eyes. It's per - fec -

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'It's the light — in my eyes. It's per - fec -'. Above the staff are guitar chord diagrams for G6/A, Cmaj9, Bm7, Amaj9, and G6/A. The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of three sharps (F#, C#, G#).

Cmaj9 Bm7 Amaj9 G6/A Cmaj9 Bm7 Amaj9

tion and grace. It's the smile — on my face.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody in treble clef, with lyrics 'tion and grace. It's the smile — on my face.'. Above the staff are guitar chord diagrams for Cmaj9, Bm7, Amaj9, G6/A, Cmaj9, Bm7, and Amaj9. The bottom two staves are piano accompaniment in treble and bass clefs.

A6 Am7 Gmaj7 F#m7

To - night — when I chase the drag -

Detailed description: This system contains the third two lines of music. The top line is the vocal melody in treble clef, with lyrics 'To - night — when I chase the drag -'. Above the staff are guitar chord diagrams for A6, Am7, Gmaj7, and F#m7. The bottom two staves are piano accompaniment in treble and bass clefs.

Em7(addA) Dmaj9 Am7 Gmaj7 F#m7

on, the wa - ter may change to cher -

Detailed description: This system contains the final two lines of music. The top line is the vocal melody in treble clef, with lyrics 'on, the wa - ter may change to cher -'. Above the staff are guitar chord diagrams for Em7(addA), Dmaj9, Am7, Gmaj7, and F#m7. The bottom two staves are piano accompaniment in treble and bass clefs.

Em7(addA) Dmaj9 Am7 Gmaj7 F#m7

ry wine and the sil - ver will turn to gold. —

Detailed description: This system contains the first system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are five guitar chord diagrams: Em7(addA), Dmaj9, Am7, Gmaj7, and F#m7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Em7(addA) Dmaj9 Cmaj9 Bm7 Amaj9 G6/A

Time out of mind. Time out of mind. —

Detailed description: This system contains the second system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are six guitar chord diagrams: Em7(addA), Dmaj9, Cmaj9, Bm7, Amaj9, and G6/A. The piano accompaniment continues with chords and a bass line.

Bm7/A Amaj9 A6 To Coda C#m7 4fr. Bm7(addE) Amaj9

To Coda

Detailed description: This system contains the third system of music. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff. Above the vocal line are seven guitar chord diagrams: Bm7/A, Amaj9, A6, C#m7 (4fr.), Bm7(addE), and Amaj9. A double bar line with a Coda symbol is placed between the A6 and C#m7 chords. The piano accompaniment continues with chords and a bass line.

Bm7(addE) C#m7 4fr. Amaj9 Dmaj9 C#m7+5 4fr. Bm7

Detailed description: This system contains the fourth system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line are six guitar chord diagrams: Bm7(addE), C#m7 (4fr.), Amaj9, Dmaj9, C#m7+5 (4fr.), and Bm7. The piano accompaniment continues with chords and a bass line.

C#7<sup>-9</sup><sub>+5</sub>    F#m7    Bm7    C#m7+5    G/C    C/F    D/E

Amaj9    Dmaj9    C#m7+5    Bm7    C#7<sup>-9</sup><sub>+5</sub>    F#m7    B7-9

1. 2. E7    A6    D/E    3. E7    A6    *D. S.  $\frac{3}{4}$  al Coda*    *Coda*    *Repeat and fade*

Chil-dren, we have.

G6/A    Bm7/A    Amaj9    A6

# MY RIVAL

Words and Music by  
WALTER BECKER and DONALD FAGEN

Moderate light Funk beat

Emaj7/G#

E7/G#

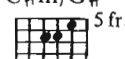
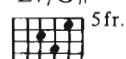
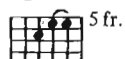
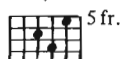
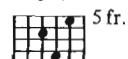
C#m/G#

G#+

Emaj7/G#

E7/G#

C#m/G#



The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a whole rest for the first two measures and a whole note chord in the third measure. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *mf*. It features a complex rhythmic pattern of eighth and sixteenth notes with various chords. The bottom staff is a single bass clef staff with a similar rhythmic pattern.

F#m/A

D7/A

F#m6/A

G#7-9



The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a 4/4 time signature. It contains whole rests for all three measures. The middle staff is a grand staff with a dynamic marking of *mf*. It features a complex rhythmic pattern of eighth and sixteenth notes with various chords. The bottom staff is a single bass clef staff with a similar rhythmic pattern.

E9



The third system of the musical score consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a 4/4 time signature. It contains whole rests for all three measures. The middle staff is a grand staff with a dynamic marking of *sim.*. It features a complex rhythmic pattern of eighth and sixteenth notes with various chords. The bottom staff is a single bass clef staff with a similar rhythmic pattern.

E9



The wind was driv - ing in my face the smell of prick -

E/D



(My ri - val, show me my ri - val.)

E9



ly pear. The milk - truck eased in - to my

C#9



space. Some - bod - y screamed some - where. I

*sim.*

F#m



G#m/F#



F#m7



G#m/F#



D9



4fr.

struck a match a - gainst the door of An - tho - ny's Bar and Grill.

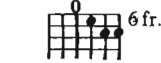


Emaj7

Dmaj7(addB)

C#msus4

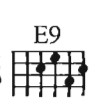
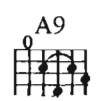
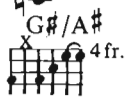
C#m7



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody begins with a whole rest, followed by a series of eighth and quarter notes.

I was the whin - ing stran - ger, a

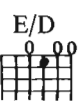
Piano accompaniment for the first system, including treble and bass staves. The bass line features a steady eighth-note pattern. The word *sim.* is written below the bass staff.



Musical staff with treble clef. The melody continues with quarter and eighth notes.

fool in love with time to kill. I've got de - tec - tives on his case. I still re - call when I first held

Piano accompaniment for the second system, including treble and bass staves. The bass line continues with eighth notes.

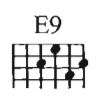


My ri - val, show me my ri - val.

Musical staff with treble clef. The melody features a half note and quarter notes.

They filmed the whole cha - rade. your ti - ny hand in mine.

Piano accompaniment for the third system, including treble and bass staves. The word *sim.* is written below the bass staff.



Musical staff with treble clef. The melody continues with quarter and eighth notes.

He's got a scar a - cross his face. He wears a hear - ing aid. I loved you more than I can tell, but now it's stomp - in' time.

Piano accompaniment for the fourth system, including treble and bass staves. The word *sim.* is written below the bass staff.

Amaj7 B/A C#m7 4fr.

Sure, he's a jol - ly rog - er,

The first system of the musical score features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole rest, followed by the lyrics 'Sure, he's a jol - ly rog - er,'. The piano accompaniment consists of a treble and bass clef. The bass clef part has a steady eighth-note accompaniment. The treble clef part has chords and melodic lines. Chord diagrams for Amaj7, B/A, and C#m7 (4fr.) are shown above the vocal line.

Amaj7 B/A D9 4fr. D7 C#m9

un - til he an - swers for his crime. Yes, I'll match

The second system continues the musical score. The vocal line has the lyrics 'un - til he an - swers for his crime. Yes, I'll match'. The piano accompaniment continues with similar patterns. Chord diagrams for Amaj7, B/A, D9 (4fr.), D7, and C#m9 are shown above the vocal line.

C9 E/D To Coda

— him whim for whim - now.

The third system features the vocal line with the lyrics '— him whim for whim - now.' and a 'To Coda' instruction. The piano accompaniment includes a 'To Coda' symbol. Chord diagrams for C9 and E/D are shown above the vocal line.

C#m6 D#7+9 5fr. G#m6(addC#) 9fr.

The fourth system shows the final part of the score. The piano accompaniment features long, sustained chords in the treble clef. Chord diagrams for C#m6, D#7+9 (5fr.), and G#m6(addC#) (9fr.) are shown above the vocal line.

C#9

G9

F#9

D#/F#



Amaj7/B

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

E9



E/D



E9

G#7<sup>+9</sup><sub>+5</sub>

C#9



F#m9      B7/F#      F#m9      B7/F#

D9 4fr.    D13+11 5fr.    D9 4fr.    D13+11 5fr.    D9 4fr.    Emaj7    Dmaj7-5(addB) 5fr.

C#m<sup>sus4</sup><sub>sus2</sub> 4fr.    C#m9    G#(addC#)/A# 6fr.    A9    B13

*D. S. al Coda* ☼

*Repeat and fade*

*Coda*

E9

# THIRD WORLD MAN

Words and Music by  
WALTER BECKER and DONALD FAGEN

Moderately bright

The musical score is written for guitar and piano. It features a 4/4 time signature and a key signature of three flats (B-flat major). The guitar part includes several chord diagrams with fret numbers (3 fr., 4 fr.) and fingerings. The piano part includes dynamics like 'mf' and 'R.H.' (Right Hand). The lyrics are: "John-ny's play - room is a bunk - er filled with sand. He's be - come a third world man."

Fm 3 fr. E<sup>o</sup>/F 3 fr. Fm E<sup>o</sup>/F 3 fr. Fm E<sup>o</sup>/F 3 fr. Fm

E<sup>o</sup>/F 3 fr. Fm A<sup>b</sup> 4 fr. Cm7 3 fr.

D<sup>b</sup>maj7 4 fr. Fm7 B<sup>b</sup>m7

John-ny's play - room is a  
 bunk - er filled with sand. He's be - come a third world man.

Cm7 3fr. Fm E<sup>o</sup>/F 3fr. Fm E<sup>o</sup>/F 3fr. Fm

Ab 4fr. Cm7 3fr. D<sup>b</sup> maj7 4fr.

Smok - y Sun - day, he's been mo - bil - ized — since dawn. —  
 I saw the fire - works. I be - lieved that I — was dream -  
 When he's crying — out, I just sing that Gha - na Ron -

Fm7 B<sup>b</sup>m7 Cm7 3fr.

ing — Now he's crouch - ing on — the lawn. —  
 do. — till the neigh - bors came — out scream - ing. — } He's a third —  
 E l'e - ra del ter - zo mon - do. — }

Fm E<sup>o</sup>/F 3fr. Fm E<sup>o</sup>/F 3fr. Fm E<sup>o</sup>/F 3fr. Fm To Coda

world — man.



E<sup>o</sup>/F 3 fr. Fm D<sup>b</sup>maj7 4 fr. G+ 3 fr. Cm7 3 fr.

Soon you'll throw down your dis - guise.

Dm7 G+ Ebmaj7 D<sup>b</sup>maj9

We'll see be - hind those bright eyes,

B<sup>b</sup>m7 Fm7 G7-9 C7 Fm E<sup>o</sup>/F 3 fr. Fm

by and by when the side-walks are safe for the lit - tle guy.

1. E<sup>o</sup>/F 3 fr. Fm 2. E<sup>o</sup>/F 3 fr. Fm D. S.  $\frac{3}{4}$  al Coda

Coda E<sup>o</sup>/F 3 fr. Fm

Abmaj7 4fr. Db/Gb 4fr. Eb/F Cm7 3fr.

This system contains the first four measures of the piece. It features a guitar staff with chord diagrams for Abmaj7 (4fr.), Db/Gb (4fr.), Eb/F, and Cm7 (3fr.). The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats (Bb, Eb, Ab).

Bbm7 Db/Eb Abmaj9 3fr. Abmaj7 4fr. Db/Gb 4fr. Eb/F

This system contains measures 5 through 10. The guitar staff shows chord diagrams for Bbm7, Db/Eb, Abmaj9 (3fr.), Abmaj7 (4fr.), Db/Gb (4fr.), and Eb/F. The piano accompaniment continues in the same key signature.









Db/Eb Fm E°/F 3fr. Fm E°/F 3fr. Fm

This system contains measures 11 through 16. The guitar staff shows chord diagrams for Db/Eb, Fm, E°/F (3fr.), Fm, E°/F (3fr.), and Fm. The piano accompaniment continues in the same key signature.





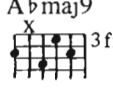
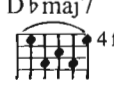
C Bb/C C Bb/C C Bbm7 Eb Abmaj9 3fr. Dbmaj7 4fr.

This system contains the final four measures of the piece. The guitar staff shows chord diagrams for C, Bb/C, C, Bb/C, C, Bbm7, Eb, Abmaj9 (3fr.), and Dbmaj7 (4fr.). The piano accompaniment concludes in the same key signature.

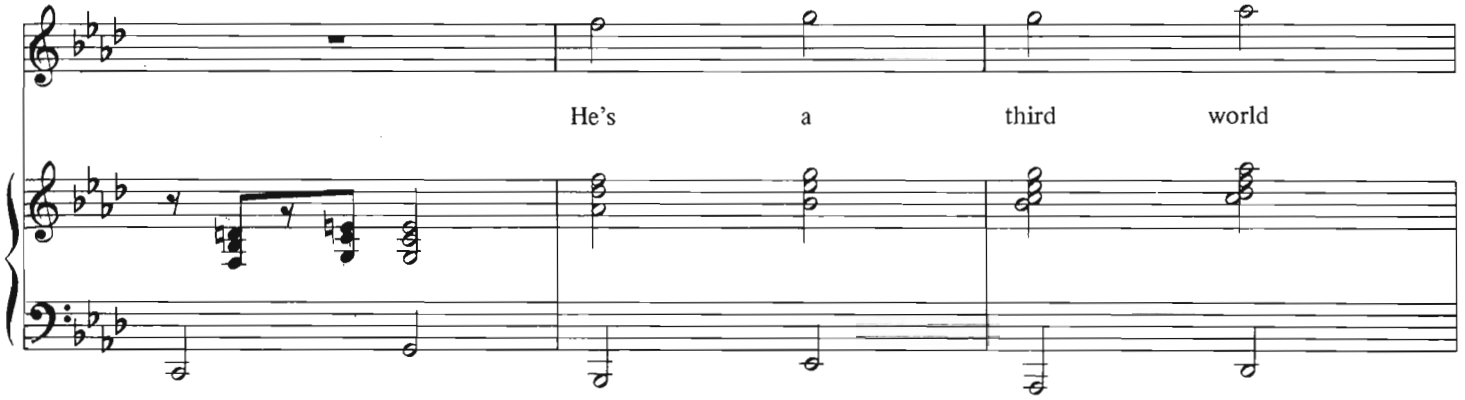
Repeat and fade
















He's a third world






man.







