

The Nightfly



Donald Fagen

Edited by Milton Okun

Associate Music Editor: Dan Fox

Photography: James Hamilton

Design: Fran Chin

ISBN 0-89524-176-5

Copyright © 1983 Cherry Lane Music Co., Inc.
International Copyright Secured All Rights Reserved



CONTENTS:

- 48 THE GOODBYE LOOK**
 - 10 GREEN FLOWER STREET**
 - 4 I.G.Y.
(WHAT A BEAUTIFUL WORLD)**
 - 20 MAXINE**
 - 33 NEW FRONTIER**
 - 41 THE NIGHTFLY**
 - 15 RUBY BABY**
 - 60 WALK BETWEEN RAINDROPS**
- 

I.G.Y. (WHAT A BEAUTIFUL WORLD)

Words and Music by
DONALD FAGEN

Moderate swing (♩ = ♪)

Am Dm7 Fmaj7 F/G

Am Dm7 Fmaj7 F/G

Am7 Dm7 Fmaj7 F/G

Am7 Dm7 Fmaj7

* Recorded 1/2 step lower, in A♭ minor

F/G G6 C#m7 F#m9

8va ----- as is

Dmaj7 E/F#

1. Stand - ing tough un - der stars and stripes_ We can tell _____
 2. Get your tick - et to that wheel in space_ While there's time _____
 3. Instrumental *

Bm7 F#m7 Dmaj7

This dream's in sight You've got to ad - mit it At this point in time_ that it's
 The fix is in _ You'll be a wit - ness to that game of chance_ in the

8va -----

C#m7 Bm7 Cmaj7/G C7/G

clear sky The fu - ture looks bright On that train all graph -
 sky You know we've got to win Here at home we'll play_
 On that train all graph -

8va -----

*one bar added in instrumental

Fmaj7 Cmaj7/G C7/G F/G

ite and glit - ter
in the cit - y
ite and glit - ter

Un - der sea by rail
Pow - ered by the sun
Un - der sea by rail

8va

Cmaj7/G C7/G F#°7 Fmaj7

Nine - ty min - utes from New York to Par - is Well, by sev - en - ty six we'll be
Per - fect weath - er for a stream - lined world There'll be span - dex jack - ets one for
Nine - ty min - utes from New (To Coda)

8va

Fm6 Am7

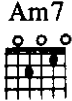

A. O. K. } What a beau - ti - ful world this will
ev - 'ry - one

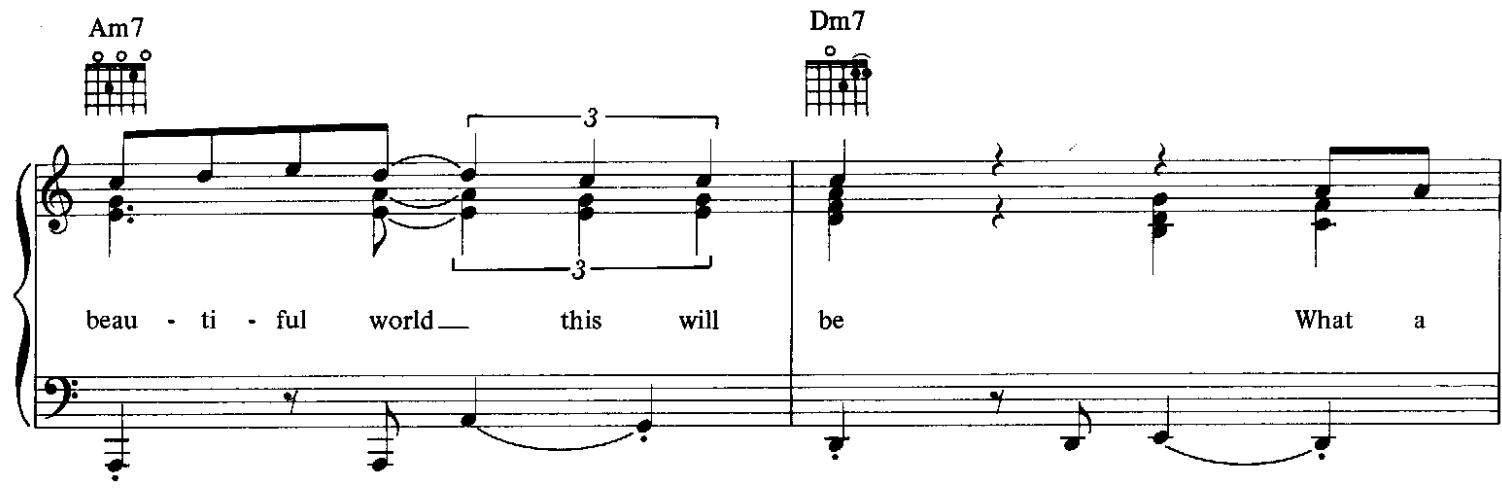
8va

Dm7 Fmaj7 F/G

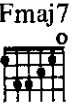
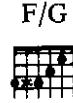


be What a glo - ri - ous time to be free What a

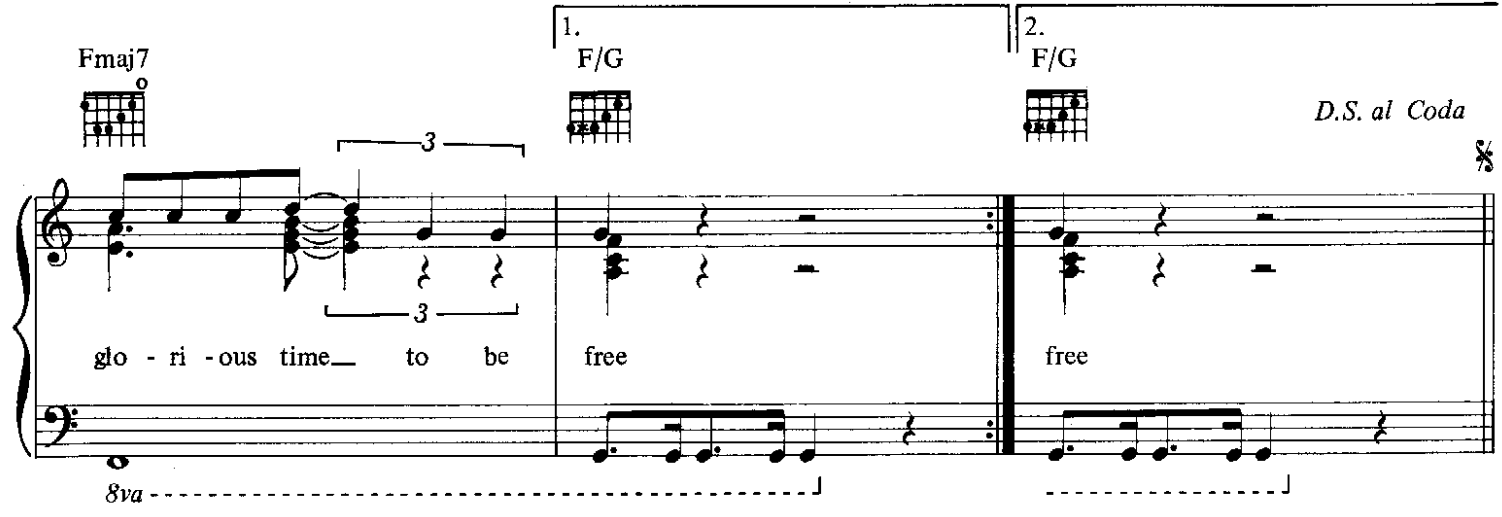
8va

Am7  Dm7 






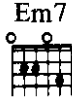
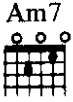

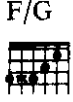
beau - ti - ful world — this will be What a

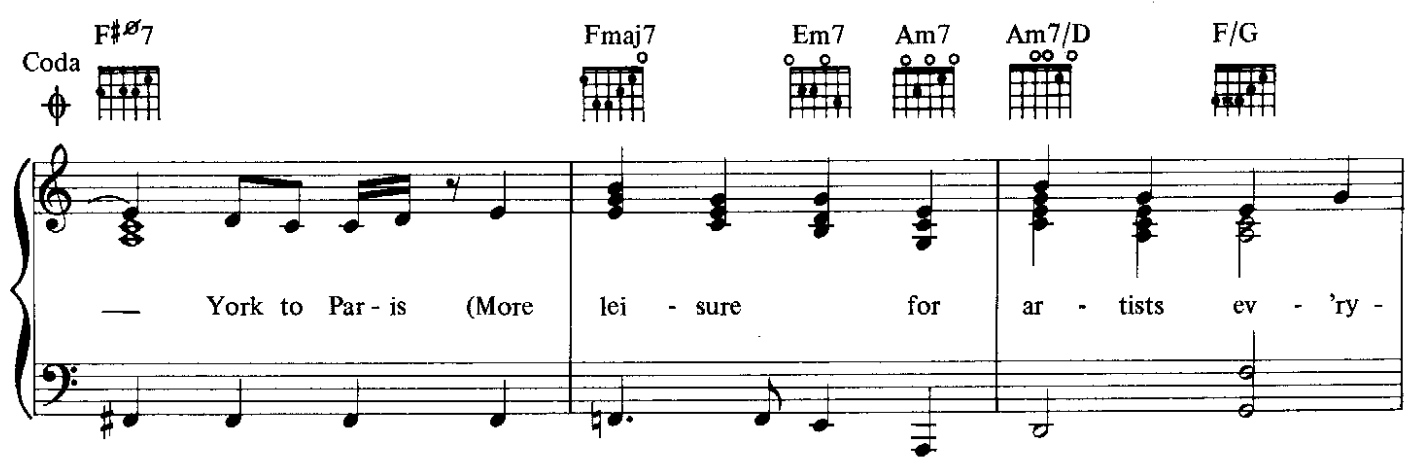
Fmaj7  1. F/G  2. F/G  D.S. al Coda 



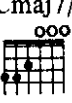
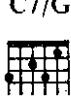



glo - ri - ous time — to be free free

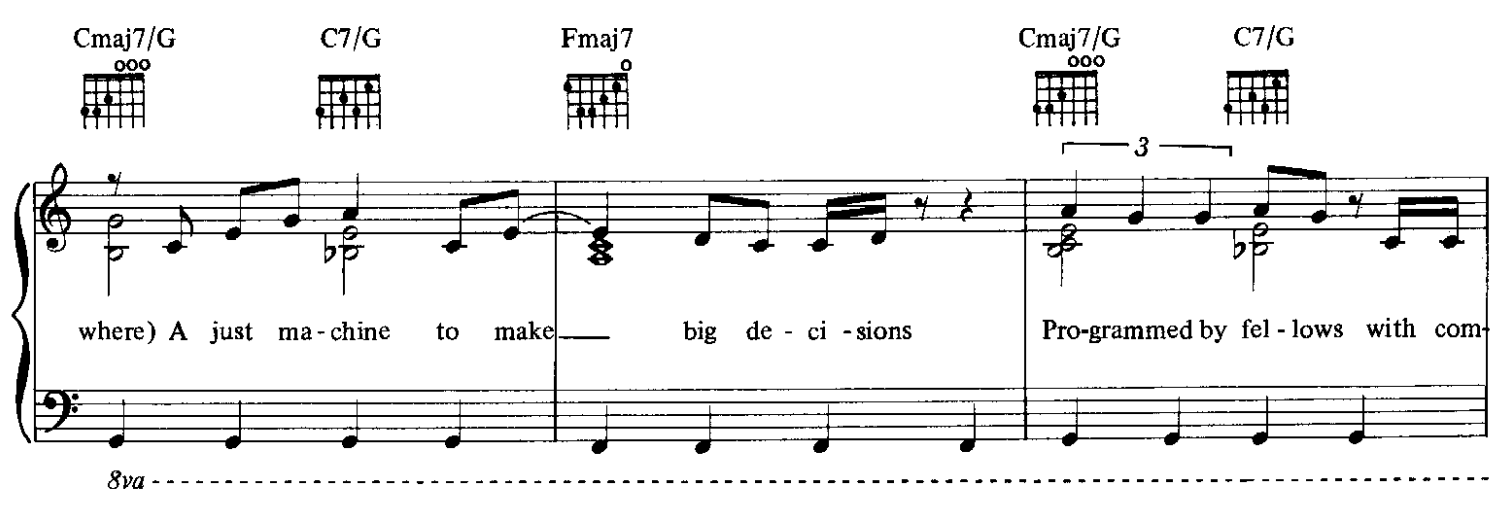
8va -----

Coda  F#°7  Fmaj7  Em7  Am7  Am7/D  F/G 



— York to Par - is (More lei - sure for ar - tists ev - 'ry -

Cmaj7/G  C7/G  Fmaj7  Cmaj7/G  C7/G 



where) A just ma - chine to make — big de - ci - sions Pro - grammed by fel - lows with com

8va -----

Fmaj7 Cmaj7/G C7/G F#m7

pas - sion and vi - sion We'll be clean when their work is done We'll be

8va -----

Fmaj7 Fm6

e - ter - nal - ly free yes and e - ter - nal - ly young ooo What a

8va -----

Am7 Dm7 Fmaj7

beau - ti - ful world_ this will be What a glo - ri - ous time_ to be

8va -----

F/G Am7 Dm7

free What a beau - ti - ful world_ this will be What a

8va -----

1. F/G

2. F/G

Fmaj7

3

3

glo - ri - ous time — to be free What a free

8va

Am7

Dm7

Fmaj7

8va

F/G

Am7

Dm7

3

8va

Fmaj7

F/G

Repeat and fade

8va

GREEN FLOWER STREET

Words and Music by
DONALD FAGEN

Moderately

mp light jazz - rock feel

The first system of the piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a bass line with eighth notes and quarter notes. The tempo is marked 'Moderately' and the dynamics are 'mp'.

The second system of the piano introduction continues the rhythmic pattern from the first system. The right hand features more complex chordal textures and the left hand maintains a steady bass line.

The third system of the piano introduction concludes the instrumental section. It features a final chord in the right hand and a bass line that leads into the vocal entry. The lyrics 'Up - town. Lou Chang.' are written above the final notes of the right hand.

Am6



It's mur - der out in the street —
There's trou - ble most ev - 'ry night —
Her broth - er he's burn - ing with rage —

The vocal entry begins with the lyrics 'It's murder out in the street'. The piano accompaniment continues with the same rhythmic pattern as the introduction, providing a harmonic and rhythmic foundation for the vocal line.

Up - town — It's mur - der out in the street —
 Since May — There's trou - ble most ev - 'ry night —
 Lou Chang — Her broth - er he's burn - ing with rage —

sim.

Cmaj7 F#7 F6 E7 Am6

That's where I found my man -
 Where once we danced our sweet -
 I'd like to know what's on —

C/D D C/D Dm7 F/G

dar - in plum — That's where you'd be if you — found — one —
 rou - tine — It reeks of wine and ker - o - sene — } Where the nights -
 his mind — He says, "Hey bud - dy, you're not — my — kind." }

Chorus
Fmaj7



B7



Em⁷₄



G11



Fmaj7



E7+5



To Coda

are bright And joy is com-plete Keep my squeeze_ on

Am7/D



1.
Am6



Green Flow-er Street_

2.
Am6



Since May_

Bridge

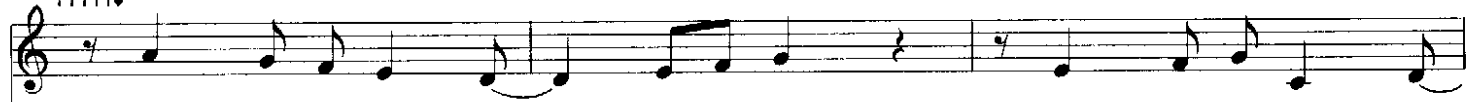
Gm9



C13



Fmaj7



There's a spec - ial place — for lov - ers One we un - der - stand —



Dm7



G13



Bb/C



There where ne - on bends — in day - light sky —



A/F



F6



A/F



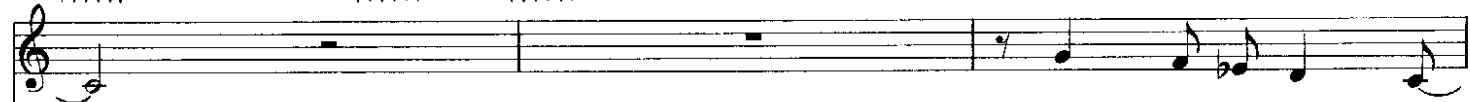
F6



Cm7



8fr.



In that sun - ny room —



Eb/F



Bb maj9



Eb



6fr.



she soothes me Cools me with her fan — We're drift -



Bm7



B7



Bb/E



E



Bb/E



E



ing

A thou - sand years_ roll

by_ *sva*

D.S. al Coda

Bb/E



E



Bb/E



E



Coda

C/D



Dm7



F/G



Fmaj7



B7



Green Flow-er Street_ Where the nights are bright And

Em7



G11



Fmaj7



E7+5



Am7/D



joy is com - plete_

Keep my squeeze_ on

Green Flow-er Street_

Am6



Am9



RUBY BABY

Words and Music by
JERRY LEIBER and MIKE STOLLER

Moderately

N.C.

The first system of musical notation is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The tempo is marked 'Moderately' and the key signature is 'N.C.' (No Chords). The dynamic is marked 'mf'. The bass line starts with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. The treble staff has a whole rest for the first two measures, then a half note chord consisting of G3, F3, and E3.

*8va lower till **

The second system of musical notation continues the piano accompaniment. The bass line continues with quarter notes G2, F2, E2, and D2. The treble staff has a whole rest for the first measure, then a half note chord consisting of G3, F3, and E3, followed by a half note chord consisting of G3, F3, and E3.

The third system of musical notation continues the piano accompaniment. The bass line continues with quarter notes G2, F2, E2, and D2. The treble staff has a half note chord consisting of G3, F3, and E3, followed by a half note chord consisting of G3, F3, and E3.

The fourth system of musical notation continues the piano accompaniment. The bass line continues with quarter notes G2, F2, E2, and D2. The treble staff has a half note chord consisting of G3, F3, and E3, followed by a half note chord consisting of G3, F3, and E3.

To Coda

Musical notation for the first system, featuring piano accompaniment with triplets and a 'To Coda' instruction.

Jazz feel (♩ = ♪)

F9

Chord diagram for F9, 8fr.

Musical notation for the second system, including lyrics and an instrumental section.

got a girl and Ru - by is her name (Ru-by, Ru - by,
 time I see you ba - by my heart cries (Ru-by, Ru - by,
Instrumental

Musical notation for the third system, including lyrics.

Ru - by, ba - by) She don't love me but I love her just the same
 Ru - by, ba - by) I'm gon-na steal you a way from all those guys

Bb7

Chord diagram for Bb7, 9fr.

Musical notation for the fourth system, including lyrics.

(Ru - by, Ru - by, Ru - by, ba - by)
 (Ru - by, Ru - by, Ru - by, ba - by) Ru - by, Ru - by
 From the sun - ny

F
 5fr.

Bb7 4 9fr. Bb7 9fr. Am7 5fr.



how I want you Like a ghost I'm gon - na haunt you
 day I met you Made a bet that I would get you

C11



F7

 6fr.



Ru - by, Ru - by when will you be mine.

8va -----

1.2.

3.

D.C. al Coda

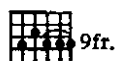


2. Each
 3. —

Coda

N.C.


Gb9

 9fr.





I got a girl and Ru - by is her name.



(Ru - by, Ru - by, Ru - by ba - by) I'd give the world just to

Cb7  10fr.

set her heart a - flame (Ru - by, Ru - by, Ru - by, ba - by)

Gb  6fr. Bb ϕ 7  5fr.

Got some lov - in' mon - ey too Gon - na give it all

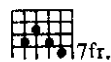
Eb7+9  7fr. Db11 

to you Ru - by, Ru - by when will you be mine,

Bb ϕ 7



Eb7+9



Dbb11



all mine?

Ru - by, Ru - by when

Gb7



will you be mine?

Dbb7



Cb7



Gb7



Repeat and fade

Ru - by, Ru - by,

Ru - by, ba - by

MAXINE

Words and Music by
DONALD FAGEN

Slowly in 4 (♩ = 1 beat)

mp

C#⁰7



F#7-5/C



Am9



G#⁰7



Some say that we're reck - less They say we're_ much too young

Am7 D9+11 Dm6/F Bm11 Bb9-5

Tell us to stop be - fore we've - be - gun

Am11 F#7+5 +9 Bm11 Bbm11 Am11

we've got to hold out - till grad - u - a - tion

Am7 Em9 Ebmaj9 Am11 A+/Eb D7 B7+9

Try to hang on Max - ine

C#°7 F#7-5/C Am9 G#°7

While the world is sleep - ing We meet at - Lin - coln Mall

Am7 D9+11 Dm6/F Bm11 Bb9-5

Talk a - bout life, the mean - ing — of it all

Am11 F#7+5 +9 Bm11 Bbm11 Am11

Try to make sense of — the sub - ur - ban — sprawl

Am7 Em7 Eb maj9 Em7/A A7+5 Em7/A Ab/F

Try to hang on Max - ine — — — — — Oh,

Eb/F Eb maj9 Dø7 G7+5

1. Mex - i - co Cit - y — — — — — is like an - oth - er world —
2. Instrumental

Cm11



F9



D/Bb



Gm maj9/E



Nice this year they say

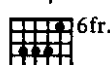
Eb maj7



Cm7/G



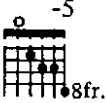
F7



Eø7



A7+9



You'll be my se - nor - i - ta

In jeans and pearls But

8va ↓

Dm7



G7+5



Cm7



Am11

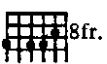


G6/B



first let's get off this high - way off this high - way

C#ø7



F#7-5/C



Am9



G#ø7



We'll move up to Man - hat - tan And fill the place with friends

Am9 7fr. D9+11 Dm6/F 10fr. Bm11 5fr. Bb9-5 5fr.

Drive to the coast and drive right— back a - gain

Am11 F#7+9 +5 Bm11 5fr. Bbm11 4fr. Am11

One day we'll wake up— make love but till— then

C/D 8fr. Em7 8fr. Eb/F 8fr. 1. D/G 10fr. N.C.

Try to hang on Max - ine

2. Fmaj7 10fr. Bbmaj7 5fr. Ebmaj7 3fr. Gmaj7

ine

rall-----

NEW FRONTIER

Words and Music by
DONALD FAGEN

Boogie Rock (even 8th note feel)

B9



D9



C#m7



F#6



A/B



1. E9



8va

2. Em7



E7



E7



E7



Yes we're gon - na have a

8va

A9



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes.

wing ding
boy - friend

A sum-mer smok-er un - der -
'Cause hon - ey I've been watch - ing

Piano accompaniment for the first system, including treble and bass staves with chords and a bass line.

Em7



E7



E7



Musical staff with treble clef, mostly containing rests.

ground
you

Piano accompaniment for the second system, including treble and bass staves.

8va

E7



A9



Musical staff with treble clef, mostly containing rests.

It's just a dug-out that my dad built
I hear you're mad a - bout Bru - beck

Piano accompaniment for the third system, including treble and bass staves.

Em7



Musical staff with treble clef, mostly containing rests.

In case the Reds de - cide to push the but - ton down
I like your eyes I like him too

Piano accompaniment for the fourth system, including treble and bass staves.

8va

E7

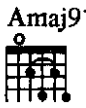
E₄⁷

E7



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

8va



D9-5



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

We've got pro - vi - sions and lots of beer The
 He's an ar - tist a pi - o - neer We've

C11



E9



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

key word is sur - vi - val on the new fron - tier
 got to have some mu - sic on the new fron - tier

8va

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

In - tro - duce me to that
 (Instrumental)

8va

A9



big blonde _____ She's got a touch of Tues-day

Em7



E7



E4



Weld _____

8va



A9



She's wear - ing Am - bush and a French twist _____

Em7



E7



She's got us wild and she can tell _____

8va

E₄



E7



Amaj7



Musical staff with treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

She loves to lim - bo that

Musical staff with treble and bass clefs. The piano accompaniment continues with chords and a bass line.

8va
D9-5



C11



E9



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

much is clear

She's got the right dy - nam - ic for the new fron - tier

Musical staff with treble and bass clefs. The piano accompaniment continues with chords and a bass line.

8va

Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

Well

Musical staff with treble and bass clefs. The piano accompaniment continues with chords and a bass line.

8va

D/E



E9+5



Musical staff with treble clef, key signature of two sharps, and a 4/4 time signature. It contains a vocal line with lyrics and a piano accompaniment line.

I can't wait

till

I move to the

Musical staff with treble and bass clefs. The piano accompaniment continues with chords and a bass line.

8va

Amaj9

E6

Dmaj7

D#7⁵₉

G#m7



cit - y — Till I fin - 'ly make up my mind — To

C#7⁵₉

F#m7

C9+11



learn de - sign — and stud - y o - ver - seas —

1. F#m7/B

Bb7⁹₅

2. F#m7/B

Bb⁹₅



Do you have a stead - y Let's pre - tend that it's the

A9



real thing — And stay to - geth - er all night

Em7

E7

E₄⁷



long—

8va

A9

sfr.

And when I real - ly get . to know you _____

We'll o - pen up the doors and climb in - to the dawn



8va

E7

Amaj7

Con - fess your pas - sion your

D9-5

C11

E9



se - cret fear Pre - pare to meet the chal - lenge of the new fron - tier

8va

B9

D9

C#m7 4fr.

F#6

A/B

E9

Repeat and fade

8va

THE NIGHTFLY

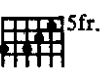
Words and Music by
DONALD FAGEN

Moderately

Am9



A/B



Cmaj9



Em7



Bm7/D



Em7/D



Fmaj7



mf

B7



Gmaj7



C9



Am7



D9+5



I'm

G13



G9



Gmaj7



G7



1. Les - ter the Night - fly Hel - lo Bat - on Rouge__
2. plen - ty of ja - va And Ches - ter - field Kings__
3. Instrumental

G13

Dm7/G

Am/E

Em

B



Won't you turn — your ra - di - o down —
But I feel — like cry - ing —

Am6

Am7

Cmaj7

B7+9

Em7

Re - spect the sev - en sec - ond de - lay we use —
I wish I had a heart like ice Heart like ice —

D4

Cmaj7

Am7

G(2)

C9

F

C7/G

G

D9+5 *8va*

6fr.

So you
If you

G13

G9

Gmaj7

G7

G13

Dm7/G

say there's a race — Of men in the trees — You're for tough — leg - is - la -
want your hon - ey — To look su - per swell You must spring — for that

Am/E Em B Am6 Am7 Cmaj7 B7+9 Em7

tion Thanks for call - ing I wait all night for calls like these -
 lit - tle blue jar - Pat - ton's Kiss - And Tell

8va - - - D4 Cmaj7 Am7 G(2) C9 F C7/G G 8va -

Kiss And Tell -

Am9 A/B Cmaj9

An in - de - pen - dent sta - tion

Em7 Bm7/D Em7/D Fmaj7 B7

Dou - ble U. J - A Z - With jazz and con - ver - sa -

8va - - - -

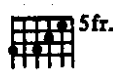
Gmaj⁷₆



C9



A/B



Em7



tion

From the foot of Mount. Bel - zo - ni

Em7/D



Em7



F#m7/E



Em⁷₄



F#7



8va¹
B7⁺⁵
+9



Sweet mus - ic

To - night the night is mine

E9



D/E



A13



Am⁷₆



Late line

A^{b7}₉⁺⁵



Gmaj9



To Coda

Cmaj⁷₆



Gmaj9



Cmaj⁷₉



Gmaj9



Cmaj⁷₉



till the sun comes through

the sky light

F#/A#



C/D



D/E



G/A



C/D



Am7

D9+5

Cmaj9

Gmaj9

Cmaj9

Gmaj9

Cmaj9

Gmaj9

5fr.

6fr.



I've got through _____ the sky— light

Cmaj9

F#/A#

C/D

Am7

F#7+5

6

6

6

6

6

Bmaj9

F#7+5

6

+9

You'd nev - er be - lieve _____ it

B13

Emaj⁷₆

D#7



But once there was a time — When love was in — my life —

Emaj⁷₆

Emaj7

Bmaj7

A#m⁷₄

D#7⁺₅



—

G#m9

G#9

D#m7/G#

G#m7/F#



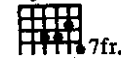
I some - times won - der What hap - pened to that flame.

Amaj9

D#7

Emaj⁷₆

G#m



The an - swer's still — the same — It was you —

D#7



G#/B



G#/F



Emaj7



Gmaj7/A



you

it was you

To

D#m7



F/G#



C#m7



E/F#



Eb/F



Am7



D9+5



D.S. al Coda

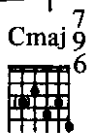
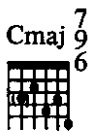
night

you're

still

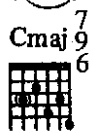
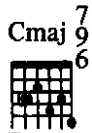
on my mind

Coda



through

the sky-light



THE GOODBYE LOOK

Words and Music by
DONALD FAGEN

Bright Caribbean feel (♩ = 1 beat; 8th notes even)



The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with eighth notes and rests. Above the upper staff, there are two sets of rhythmic notation: the first is labeled "Perc." and consists of a series of eighth notes with stems pointing down; the second is labeled "Staccato feel, like a marimba etc." and consists of a series of eighth notes with stems pointing down and a staccato mark above each note.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with eighth notes and rests.





The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with eighth notes and rests.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth notes and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with eighth notes and rests.

Fmaj9 B7+5

 8fr.
  8fr.

Bbmaj⁷ A7 Dm9 F/G

 8fr.
  8fr.
  8fr.
  8fr.

E^o7



A7-9



Dm11



Fmaj7/G



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Am(2)



E/C^{oo}



G/A



The surf— was eas - y on— the day— I came— to stay—

Fmaj⁷ B/C Cmaj⁷

On this qui - et is - land in — the bay

Fmaj⁷ E^ø⁷ A7⁺⁵₋₉

I re - mem - ber a line of

A/F Fmaj⁷₆ E7-9

wom - en all — in white — The laugh - ter and — the steel —

Cmaj⁷ Fmaj⁷ B^ø⁷ E7+9

bands — at night —

Am(2) E/C G/A

All the Amer - i - cans are gone ex - cept for two
 Last night I dreamed of an old lov - er dressed in gray

Fmaj7 B/C Cmaj7

The em - bas - sy's been hard to reach
 I've had this fe - ver now since yes -

Fmaj7 E7

ter - day There's Wake been talk - ing and late - they're knock -

A7+5 Dm9 Fm6 6fr.

ly ing a bit of ac - tion af - ter dark Be -
 the Colo - nel's stand - ing in the sun With his

Em7



A7+5



Dm7



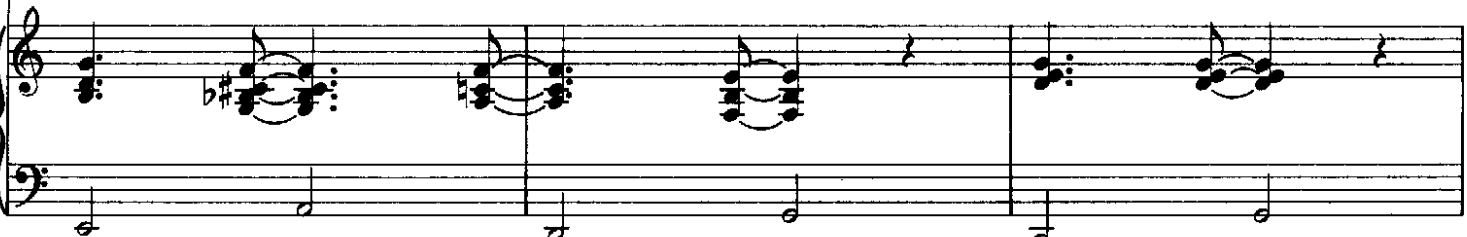
G13



1. C(2)



hind the big ca - si no on the beach
stu - pid face the glass es and the gun



F



Cmaj7



The rules are changed



F



Cmaj7



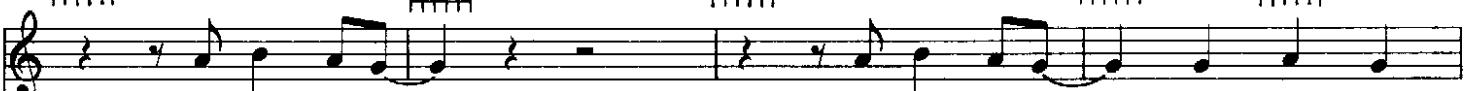
B7



Em7



A7



It's not the same

It's all new play - ers in a



Dm7



G6



Fmaj7



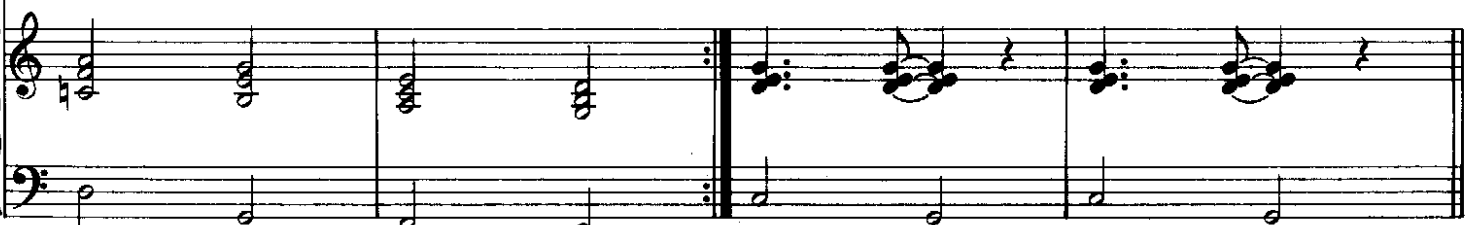
Em7



2. C(2)



whole new ball - game



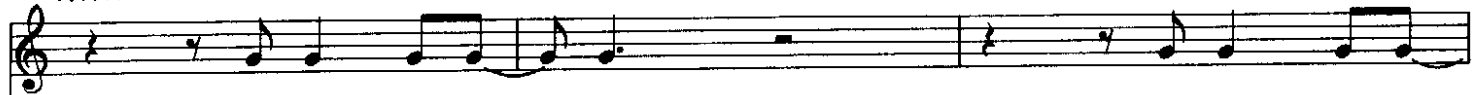
Fmaj9



B7+5



Bbmaj7



I know what hap - pens

I read the book—



A7



Dm11



G11



I be - lieve I just — got the good - bye



E^o7



A7-9

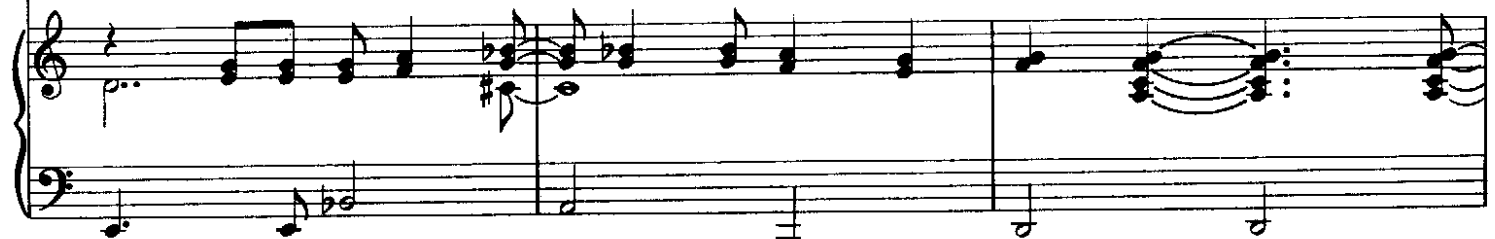


Dm11



look—

I be - lieve I just—



G11



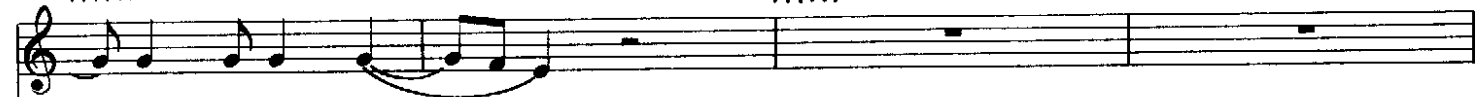
E^o7



A7-9



Fmaj9



— got the good - bye—



B7+5



B♭maj⁷/₆



A7



Won't you pour me a Cu - ban breeze, -

Dm11



F/G



Am9



D/G



Gret - chen?

Fmaj9



C13



Fmaj7



Fm+7



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



Cmaj7



C6



N.C.

F

Cmaj7

F

Cmaj7

The rules are changed_

It's not the same_

B7

Em7

A7

Dm7

G6

Fmaj7

Em7

It's all new play - ers in a whole new ball - game

* Instrumental omitted

Am(2)



E/C



G/A



I know_ a fel - low with a mo - tor launch_ for hire_

Fmaj7



B/C



Cmaj7



A skin - ny man_ with two - tone

Fmaj9



Fmaj7



E^ø7



A7+5



shoes

'Cause to - night_ they're ar - rang - ing a small re -

Dm9



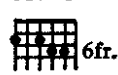
Fm6



Em7



A7+5



cep - tion just_ for me

Be - hind the big_ ca - si -

Dm7

G13

C(2)



no by the sea

Fmaj9

B7+5

Bbmaj7

A7



I know what hap - pens I read the book

Dm11

G11

E^o7

A7-9



I be - lieve I just got the good - bye look

Dm11

G11

E^o7

A7-9



I be - lieve I just got the good - bye

Fmaj9



B7+5



Bbmaj7



A7



Dm11



G11



Am9



D/G



Fmaj7



C13



Fmaj7



Fm+7



N.C.

Repeat and fade

(Both hands)

WALK BETWEEN RAINDROPS

Moderate shuffle

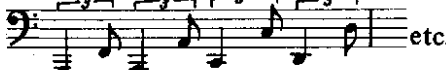
Words and Music by
DONALD FAGEN

The first system of music is in 4/4 time and marked *mf*. The treble clef part begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The bass clef part features a half note chord (F3, C4) with a slur over it, followed by a half note chord (F3, C4) with a slur over it, and then a quarter note (F3) followed by a quarter note (C4).

The second system continues the piece. The treble clef part has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass clef part has a quarter note (F3), a quarter note (C4), a quarter note (F3), and a quarter note (C4). A long slur is placed over the bass clef part, spanning from the second measure to the end of the system.

The third system continues the piece. The treble clef part has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass clef part has a quarter note (F3), a quarter note (C4), a quarter note (F3), and a quarter note (C4). A long slur is placed over the bass clef part, spanning from the second measure to the end of the system.

The fourth system continues the piece. The treble clef part has a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The bass clef part has a quarter note (F3), a quarter note (C4), a quarter note (F3), and a quarter note (C4). A long slur is placed over the bass clef part, spanning from the second measure to the end of the system. The lyrics "A sha -" are written below the treble clef part.

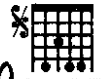
*A better, but more difficult bass line:  etc.

Swing feel (♩ = ♪)

Dm9

G13

C6



Musical staff with treble clef, showing notes and triplet markings.

dow
(Instrumental)

crossed the blue Mi - am - i sky

Piano accompaniment for the first system, showing chords and melodic lines.

Gm7

C13-5

Musical staff with treble clef, showing notes and triplet markings.

As we hit the cause-way by the big ho - tels

Piano accompaniment for the second system, showing chords and melodic lines.

F9

B7+9

Em7

Dm7

Dm7/G



Musical staff with treble clef, showing notes and triplet markings.

We fought Now I can't re - mem -

Piano accompaniment for the third system, showing chords and melodic lines.



Musical staff with treble clef, showing notes and triplet markings.

ber why Af - ter all the words were said and

Piano accompaniment for the fourth system, showing chords and melodic lines.

Am7

D13

Ebm9

Ab13

Dm9

Eb9+11



tears were gone— We vowed we'd nev - er say— good - bye When we kissed—
In my dreams.

Dm7 5fr.

G13

C6



we could hear the sound of thun - der—
I can hear the sound of thun - der—

Gm7

C13-5

As we watched— the reg - u - lars rush — the big ho - tels—
I can see— the cause - way by — the big ho - tels—

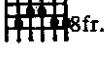
F#8

Bb13

Cmaj7

C11

Gb7+5+9



We kissed a - gain
That hap - py day we'll find — as the show - ers swept—
each oth - er on—

Fmaj9



Bb13



Cmaj7



Bbmaj7



the Flo - ri - da shore You o - pened your um - brel -
 that Flo - ri - da shore You'll o - pen your um - brel -

E^b7



A7⁺5



Dm7



G13



To Coda

la But we walked be - tween the rain - drops back to your door.
 la And we'll walk be - tween the rain - drops back to your door.

E^b7



A7⁺5



Dm9



We walked be - tween the rain -

G13



C6



D.S. al Coda

drops back to your door (Oh, Miami!)

Coda E^b7

A7^b5

We'll walk

Dm9

G13

Ebm9

be - tween the rain - drops, - be - tween the rain -

A^b13

Dm9

G13

drops, - Walk be - tween the rain - drops back - to your door -

F[#]67

Fm7

Em⁷₆

Ebm⁷₆

D7+9

Db7⁺₉+11

Cmaj9+11

WHAT A BEAUTIFUL

der stars and stripes
ht
it
e that it's clear
right
aphite and glitter
m New York to Paris
we'll be A.O.K.
world this will be
me to be free

Get your ticket to that wheel in space
While there's time
The fix is in
You'll be a witness to that game of chance in the sky
You know we've got to win
Here at home we'll play in the city
Powered by the sun
Perfect weather for a streamlined world
There'll be spandex jackets one for everyone
What a beautiful world this'll be
What a glorious time to be free

On that train all graphit
Undersea by rail
Ninety minutes from N
(More leisure for artists
A just machine to make
Programmed by fellow
with compassion and
We'll be clean when the
We'll be eternally free y
What a beautiful world
What a glorious time to

It's murder out in the street

That's where I found my mandarin plum

That's where you'd be if you found one

Where the nights are bright

And joy is complete

Keep my squeeze on Green Flower Street

Since May

There's trouble most every night

Since May

There's trouble most every night

Where once we danced our sweet routine

It reeks of wine and kerosene

Where the nights are bright

And joy is complete

Keep my squeeze on Green Flower Street

There's a special place for lovers

One we understand

There where neon bends in daylight sky

In that sunny room she soothes me

Cools me with her fan

We're drifting

A thousand years roll by

Yes we're gonna have a wingding
A summer smoker underground
It's just a dugout that my dad built
In case the reds decide to push the button down
We've got provisions and lots of beer
The key word is survival on the new frontier

Introduce me to that big blonde
She's got a touch of Tuesday Weld
She's wearing Ambush and a French twist
She's got us wild and she can tell
She loves to limbo that much is clear
She's got the right dynamic for the new frontier

Well I can't wait till I move to the city
Till I finally make up my mind
To learn design and study overseas

Do you have a steady boyfriend
Cause honey I've been watching you
I hear you're mad about Brubeck
I like your eyes I like him too
He's an artist a pioneer
We've got to have some music on the new frontier

Well I can't wait till I move to the city
Till I finally make up my mind
To learn design and study overseas

Let's pretend that it's the real thing
And stay together all night long

RUBY BABY

Words and Music by
JERRY LEIBER and MIKE STOLLER

I got a girl and Ruby is her name
She don't love me but I love her just the same
Ruby Ruby how I want you
Like a ghost I'm gonna haunt you
Ruby Ruby when will you be mine

Each time I see you baby my heart cries
I'm gonna steal you away from all those guys
From the sunny day I met you
Made a bet that I would get you
Ruby Ruby when will you be mine

I got a girl and Ruby is her name
I'd give the world just to set her heart aflame
Got some lovin' money too
Gonna give it all to you
Ruby Ruby when will you be mine

Copyright © 1955 by Tiger Music, Inc.
Published by Quintet Music, Inc., Bienstock Publishing Co. and Chappell & Co., Inc.
(Intersong Music, Publisher)
All Rights Reserved

MAXINE

Words and Music by
DONALD FAGEN

Some say that we're reckless
They say we're much too young
Tell us to stop before we've begun
We've got to hold out till graduation
Try to hang on Maxine

While the world is sleeping
We meet at Lincoln Mall
Talk about life the meaning of it all
Try to make sense of the suburban sprawl
Try to hang on Maxine

Mexico City is like another world
Nice this year they say
You'll be my senorita
In jeans and pearls
But first let's get off this highway

We'll move up to Manhattan
And fill the place with friends
Drive to the coast and drive right back again
One day we'll wake up make love but till then
Try to hang on Maxine

WJAZ
With jazz and conversation
From the foot of Mt. Belzoni
Sweet music
Tonight the night is mine
Late line till the sun comes through the skylight

I've got plenty of java
And Chesterfield Kings
But I feel like crying
I wish I had a heart like ice
Heart like ice

If you want your honey
To look super swell
You must spring for that little blue jar
Patton's Kiss And Tell
Kiss And Tell

An independent station
WJAZ

With jazz and conversation
From the foot of Mt. Belzoni
Sweet music
Tonight the night is mine
Late line till the sun comes through the skylight

You'd never believe it

Words and Music by
DONALD FAGEN

The surf was easy on the day I came to stay
On this quiet island in the bay
I remember a line of women all in white
The laughter and the steel bands at night

All the Americans are gone except for two
The embassy's been hard to reach
There's been talk and lately a bit of action after dark
Behind the big casino on the beach

The rules are changed
It's not the same
It's all new players in a whole new ball game

Last night I dreamed of an old lover dressed in gray
I've had this fever now since yesterday
Wake up darling they're knocking the Colonel's
standing in the sun
With his stupid face the glasses and the gun

I know what happens
I read the book
I believe I just got the goodbye look

Won't you pour me a Cuban breeze Gretchen

The rules are changed
It's not the same
It's all new players in a whole new ball game

I know a fellow with a motor launch for hire

WALK BETWEEN RAINDROPS

Words and Music by
DONALD FAGEN

A shadow crossed the blue Miami sky

As we hit the causeway by the big hotels

We fought

Now I can't remember why

After all the words were said and tears were gone

We vowed we'd never say goodbye

When we kissed we could hear the sound of thunder

As we watched the regulars rush the big hotels

We kissed again as the showers swept the Florida shore

You opened your umbrella

But we walked between the raindrops back to your door

In my dreams I can hear the sound of thunder

I can see the causeway by the big hotels

That happy day we'll find each other on that Florida shore

You'll open your umbrella

And we'll walk between the raindrops back to your door