GEORGE DUKE

keyboard and vocal arrangements

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THE MOST IMPORTANT ELEMENT IN MUSIC FOR ME IS THE FEELING. WITHOUT THAT, THE MUSIC DOESN'T REALLY WORK. IN MY MUSIC, I AM MORE INTERESTED IN WHAT FEELINGS I CAN CONVEY RATHER THAN HOW MANY NOTES I CAN PLAY IN ONE BAR. I ENJOY MANY STYLES OF MUSIC AND THIS IS REVEALED IN MY ALBUMS. I DO NOT WANT TO BE LABELED A ONE STYLE ARTIST. I LIKE TO CONSIDER MYSELF A COMPREHENSIVE ARTIST, AND AS SUCH, MY ALBUMS GENERALLY CONTAIN SOME TYPE OF LATIN OR BRAZILIAN MATERIAL, A COMPOSITION EXPLORING SOUND AND RHYTHM THROUGH SPACE, A CLASSICAL TYPE PIECE, SOME ROCK, SOME FUNK, AND SOUL, ALL PLAYED WITH JAZZ AND BLUES OVERTONES. JAZZ AND BLUES ARE THE UNIFYING FACTOR IN ALL OF THESE STYLES FOR ME. THEY, BESIDES MYSELF, PROVIDE THE MEDIUM THROUGH WHICH ALL THESE STYLES ARE SUBJECTED, PROCESSED, AND FINALLY RELEASED.

THIS IS THE AGE OF SPECIALIZATION. IT IS EXTREMELY DIFFICULT TO FIND MUSICIANS WHO ARE CAPABLE AND WILLING TO PLAY A VAST VARIETY OF MUSIC AND DO SO HONESTLY AND STILL DIG IT. NEVERTHELESS, I FEEL MUCH MORE SATISFIED, MUSICALLY SPEAKING, PLAYING SUCH A DIVERSE ORDER OF MUSIC.

MANY BAND LEADERS AND RECORD PRODUCERS CONSCIOUSLY OR UNCONSCIOUSLY GUIDE THEIR GROUPS ON THE CONCEPTUAL THEORY THAT A BAND SHOULD HAVE A CENTRAL FOCUS AND SOUND. GROUPS LED BY HERBIE HANCOCK, CHICK COREA, JOHN McLAUGHLIN, AND SWARMS OF ROCK GROUPS ALL HAVE AN IDENTIFIABLE SOUND AND/OR STYLE. ONCE SUCCESSFUL WITH A PARTICULAR SOUND AND STYLE, IT IS COMMON PRACTICE TO CONTINUE ALONG SIMILAR MUSICAL LINES SO YOUR AUDIENCE CAN IDENTIFY YOU WITH "YOUR" SOUND AND THE RECORD COMPANY KNOWS YOU WILL PROBABLY SELL MORE RECORDS WITH EACH NEW RELEASE BECAUSE OF THE FOLLOWING YOU HAVE AND WILL CONTINUE TO BUILD. I AM NOT SAYING, HOWEVER, THAT THE MUSICIANS MENTIONED ABOVE HAVE NO VARIETY IN THEIR MUSIC BECAUSE THAT IS DEFINITELY NOT THE CASE. I AM SPEAKING OF CONSTANT STRIKING CONTRASTS IN STYLE AND APPROACH TO A TOTAL BAND SOUND FROM ONE COMPOSITION TO ANOTHER IN A LIMITED SPACE OF TIME.

SINCE I LIKE MANY STYLES OF MUSIC, I FOUND IT QUITE NATURAL TO PLAY THESE VARIOUS STYLES IN THE SAME ALBUM OR ON THE SAME SHOW. I'M NOT SATISFIED WITH MERELY STABBING AT A STYLE OF MUSIC. MY GOAL IS TO STUDY AND ABSORB AS MUCH AS POSSIBLE THE THINGS THAT MAKE A PARTICULAR STYLE WORK, AND HOW I CAN USE THESE ELEMENTS TO ENHANCE AND MORE FULLY COMMUNICATE WHAT I FEEL. WHAT I LOSE FROM NOT HAVING A CENTRAL FOCUS CONCEPT, I GAIN IN THE JOY AND CHALLENGE OF PLAYING MORE COMPREHENSIVE MUSIC AND TAKING A GIVEN AUDIENCE ON MY TRIP. IT'S LIKE TAKING A TRIP AROUND THE WORLD AND ABSORBING WHAT YOU CAN FROM THE VARIOUS CULTURES YOU SEE. MY RECORDS AND PERFORMANCES ARE LIKE TAKING A TRIP THROUGH MUSIC AND ABSORBING WHAT YOU CAN FEEL FROM THE VARIOUS STYLES PRESENTED. IT IS NOT NECESSARY TO LOOK SO CLOSELY AT THE TECHNICAL ASPECT OF THE MUSIC, BUT RATHER TO FEEL WHAT IS THERE ACCEPTING IT FOR WHAT IT IS AND TAKING THE TRIP. ONE SHOULD NOT APPROACH ANY MUSIC WITH PRECONCEIVED IDEAS OR CLOSED MINDS. HOWEVER, SINCE I REALIZE THIS IS RELATIVELY AN IMPOSSIBILITY, I KNOW WHAT MUSICAL PREFERENCES AND PREJUDICES I FACE. I STILL BELIEVE, HOWEVER, THAT IT IS POSSIBLE TO MUSICALLY PLEASE A VAST NUMBER OF PERSONS AND STILL ESTHETICALLY SATISFY YOURSELF, THE ARTIST. THE RIGHT COMBINATION OF MUSICAL ELEMENTS IS THE KEY TO THAT GOAL. I WILL EVER CONTINUE MY SEARCH FOR THAT KEY.

GEORGE DUKE IS IN THE FOREFRONT OF THOSE YOUNG MUSICIANS WHO ARE, AS HE PUTS IT, "MULTISTYLISTIC." IT'S POSSIBLE THAT GEORGE CAN'T PLAY SOME THINGS ON HIS IMPRESSIVE ARRAY OF ACOUSTIC AND ELECTRIC KEYBOARDS. BUT IT'S NOT VERY LIKELY.

REACH FOR IT, HIS NEW EPIC LP, LIKE HIS NEW BAND, SHOWCASES THE VOCAL SIDE OF DUKE AS BOTH COMPOSER AND PERFORMER. "WHAT WE PERFORM IS CLOSE TO A 50-50 MIX OF INSTRUMENTALS AND VOCALS. SOME OF THE MORE ESOTERIC THINGS WE PLAY ARE NOW MORE VOCAL-ORIENTED TO MAKE IT EASIER FOR PEOPLE TO UNDERSTAND. BUT I'M NOT GOING TO SACRIFICE THE MUSICALITY. I'M NOT PLAYING DISCO MUSIC."

INSTRUMENTAL EXPERTISE IS STILL THE MESSAGE. HEAVY FUNK, POLISHED SOUL AND HARD ROCK ARE ALL INTERWOVEN INTO THE NEW SOUND.

SOMETIMES IT IT IS DIFFICULT TO PINPOINT THE KIND OF MUSIC GEORGE DUKE DOES — IN GEORGE DUKE'S OPINION, IT'S UNNECESSARY TO TRY. "PEOPLE SHOULD ENJOY WHATEVER THEY WANT TO ENJOY," HE SAYS. "WHY TRY TO POLARIZE MUSIC TO THE POINT OF ABSURDITY."

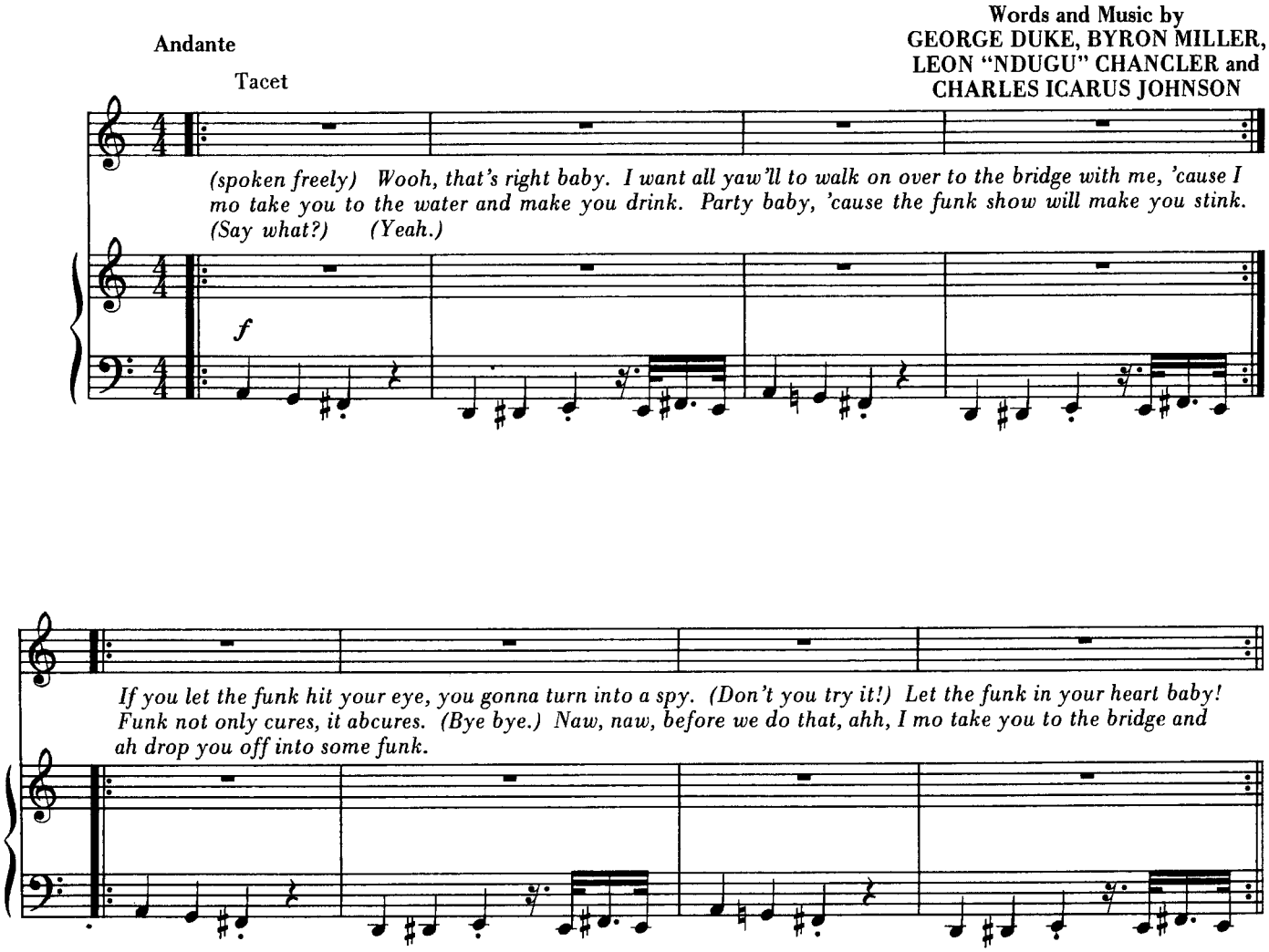
GEORGE DUKE WAS BORN IN SAN RAFAEL, CALIFORNIA IN 1946, BUT HE WAS RAISED IN MARIN CITY, A SMALL GHETTO TOWN JUST OUTSIDE OF SAN FRANCISCO. AS A SEVEN-YEAR-OLD BOY HE BEGAN PIANO LESSONS AND STARTED PROFESSIONAL WORK WHILE ATTENDING HIGH SCHOOL. AT 16, HE WAS LEADING A TRIO IN A SAN FRANCISCO CLUB. THEN FOLLOWED TROMBONE AND PIANO STUDIES AT THE SAN FRANCISCO CONSERVATORY, SUBSEQUENT SIDEMAN CHORES WITH DON ELLIS' BIG BAND, AND FINALLY TO A UNIQUE HOOK-UP WITH FRENCH VIOLINIST JEAN-LUC PONTY. AN INTRODUCTION TO ELECTRIC PIANO REALLY STARTED DUKE'S ROCK-JAZZ CAREER BLAZING. AFTER PONTY CAME FRANK ZAPPA'S MOTHERS OF INVENTION WHERE GEORGE RELUCTANTLY BUT TRIUMPHANTLY MASTERED THE NEW SOUND OF SYNTHESIZERS. IN 1971, GEORGE REPLACED JOE ZAWINUL IN CANNONBALL ADDERLEY'S BAND. THEN CAME A SHORT-LIVED QUARTET, CO-FRONTED WITH BILLY COBHAM.

THIS BRINGS US TO THE PRESENT DUKE ENSEMBLE, A TRULY INTRIGUING MIX OF ACOUSTIC AND ELECTRIC, JAZZ AND ROCK, VOCAL AND INSTRUMENTAL, PAST AND FUTURE. LIKE GEORGE DUKE HIMSELF, THERE MAY VERY WELL BE NOTHING THIS BAND CAN'T DO, AND FOR THE FIRST TIME IN HIS ALBUM CAREER, HE'S PLAYING THE MUSICAL HERITAGE HE'S ABSORBED IN FORMULATIVE YEARS OF PERFORMING ALONGSIDE THE GENIUSES OF ADDERLY, PONTY, ZAPPA AND COBHAM.

BACKING GEORGE ARE BAND MEMBERS BYRON MILLER ON BASS, LEON "NDUGU" CHANCLER ON DRUMS, ICARUS JOHNSON ON GUITAR, SHEILA ESCOVEDO ON PERCUSSION, AND JOSIE JAMES AND MUFFY HENDRIX ON VOCALS.

REACH FOR IT

Words and Music by
GEORGE DUKE, BYRON MILLER,
LEON "NDUGU" CHANCLER and
CHARLES ICARUS JOHNSON



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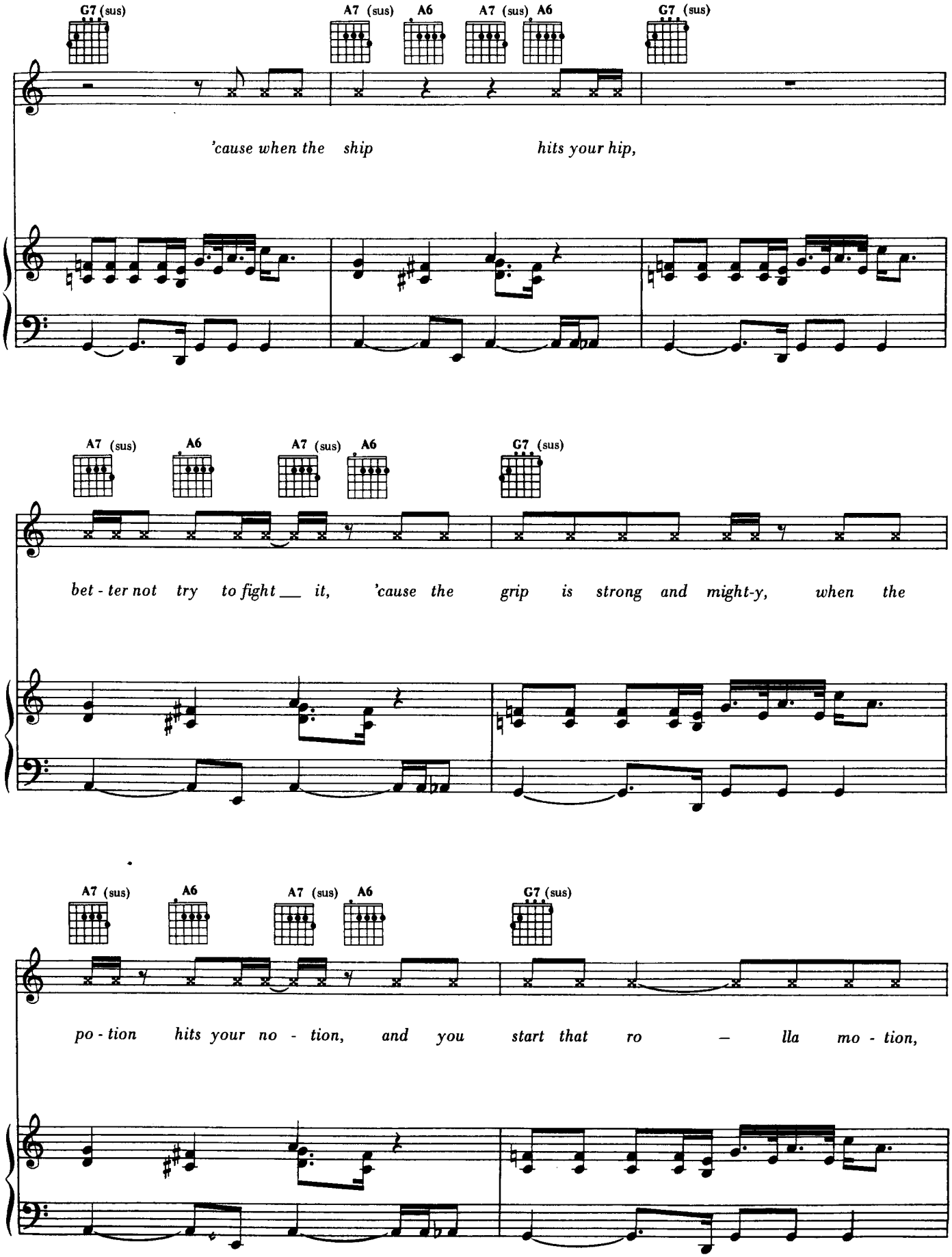
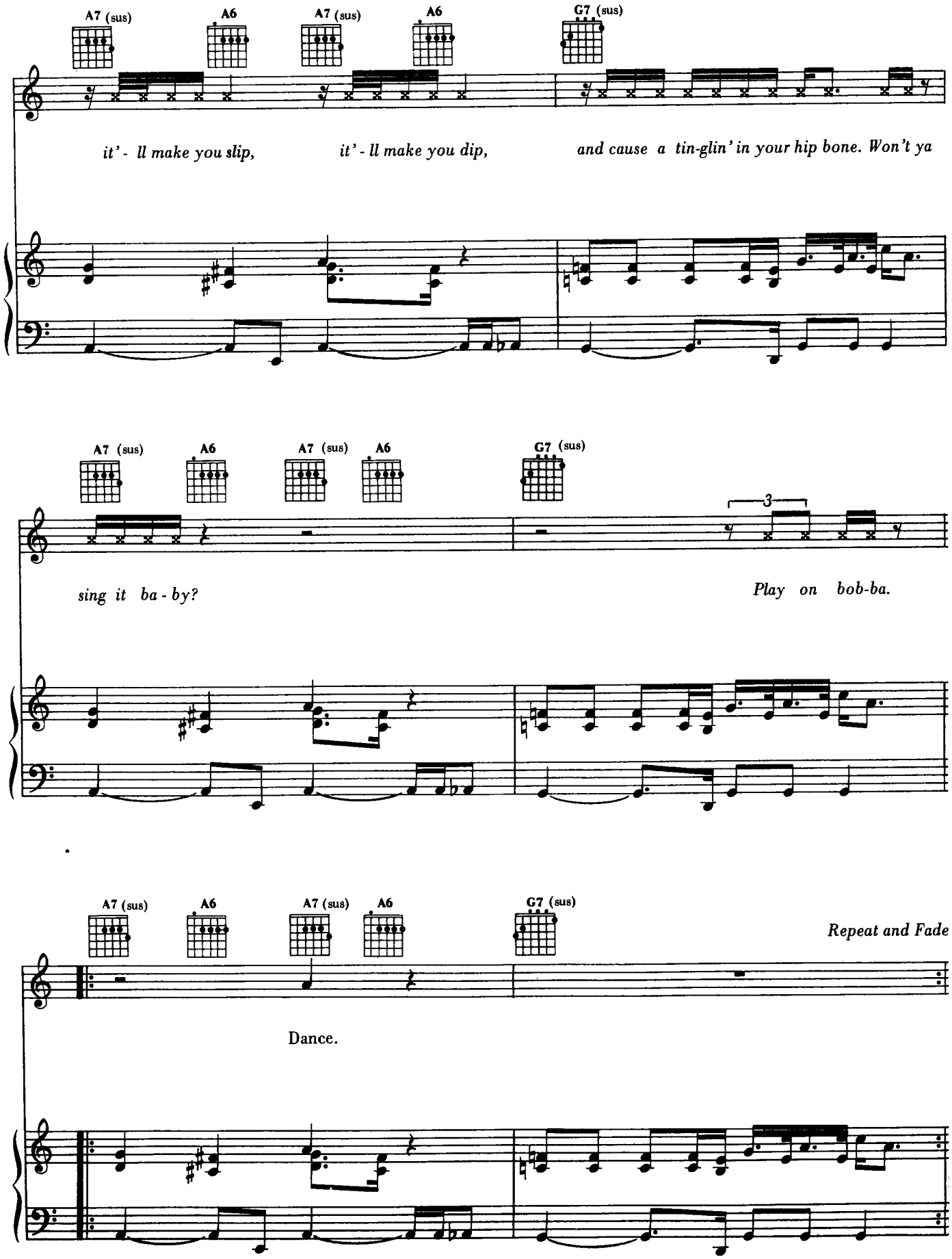
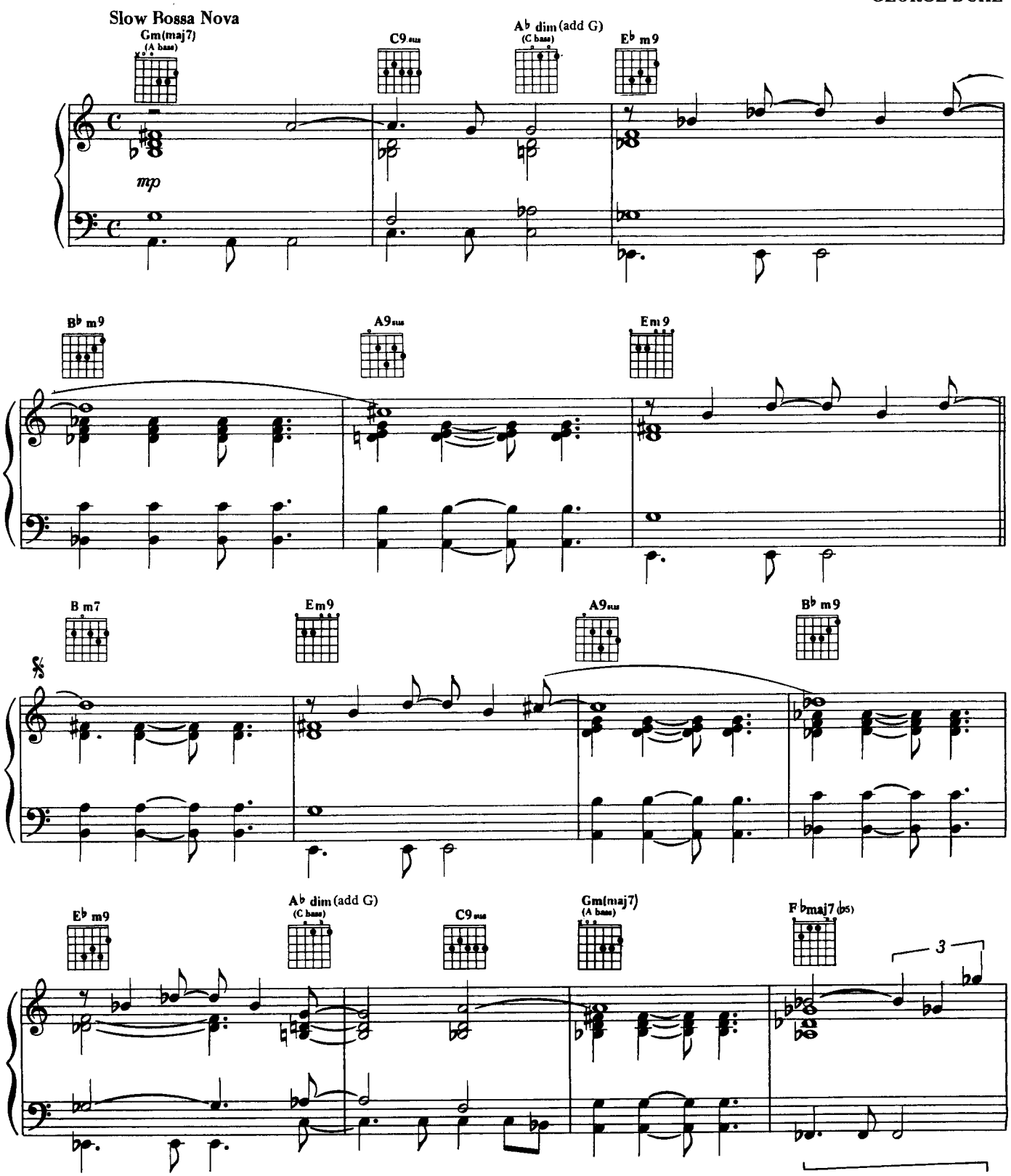

G7 (sus)
A7 (sus)
A6
A7 (sus)
A6
G7 (sus)
'cause when the ship hits your hip,
A7 (sus)
A6
A7 (sus)
A6
G7 (sus)
bet - ter not try to fight __ it, 'cause the grip is strong and might-y, when the
A7 (sus)
A6
A7 (sus)
A6
G7 (sus)
po - tion hits your no - tion, and you start that ro – lla mo - tion,


A7 (sus)
A6
A7 (sus)
A6
G7 (sus)
it' - ll make you slip,
it' - ll make you dip,
and cause a tin-glin' in your hip bone. Won't ya
A7 (sus)
A6
A7 (sus)
A6
G7 (sus)
3
sing it ba - by?
Play on bob-ba.
A7 (sus)
A6
A7 (sus)
A6
G7 (sus)
Repeat and Fade
Dance.

AFTER THE LOVE

Music by
GEORGE DUKE



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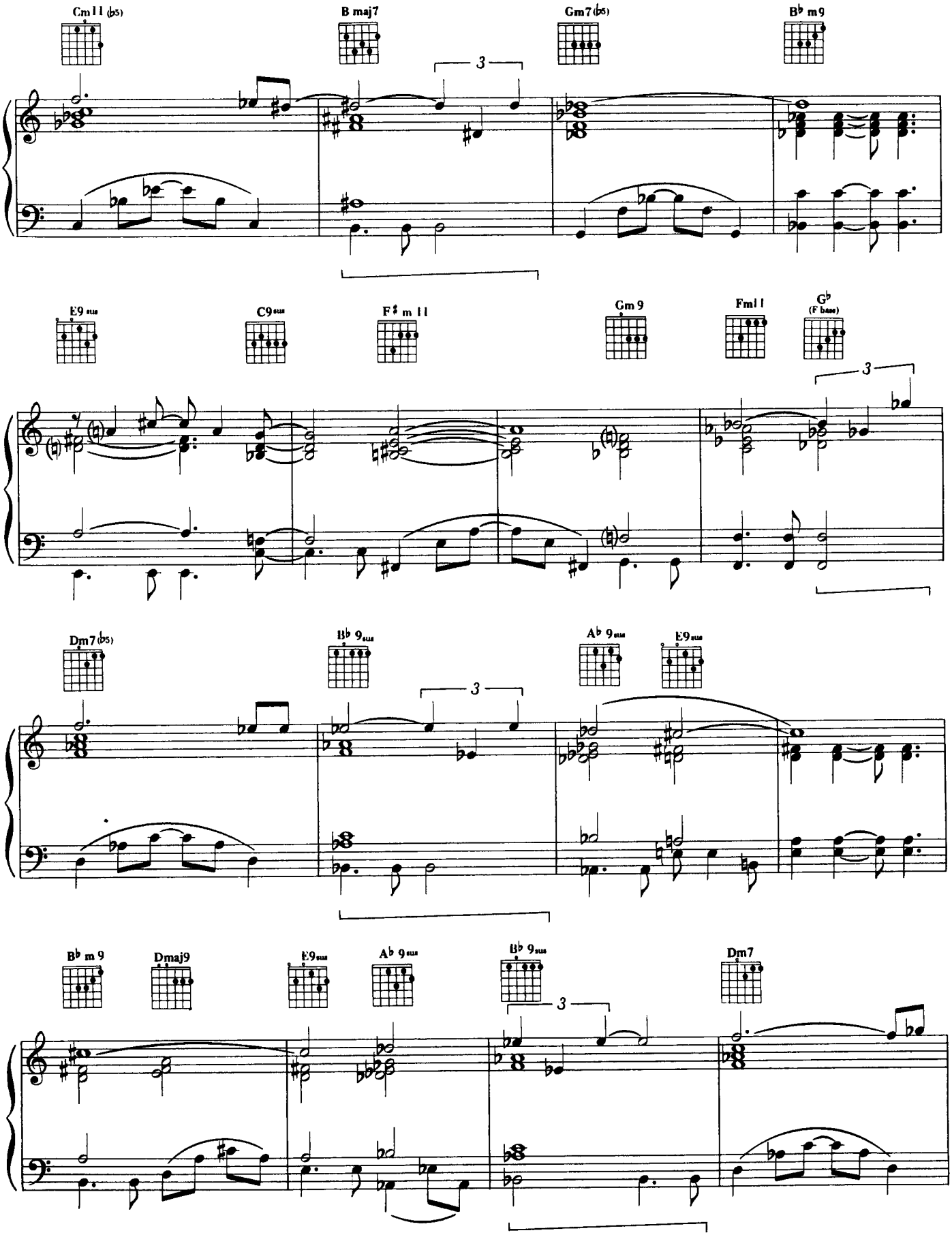
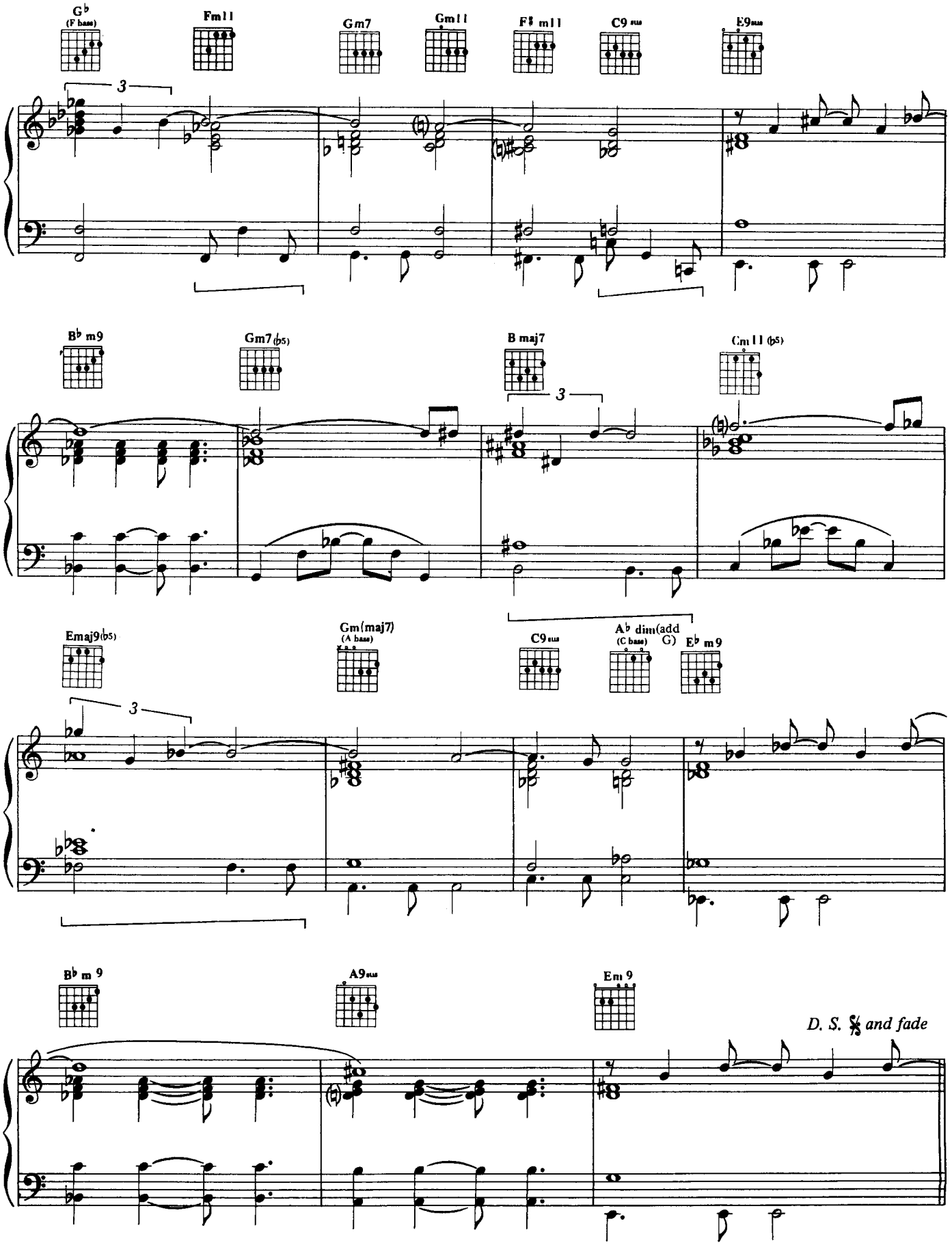
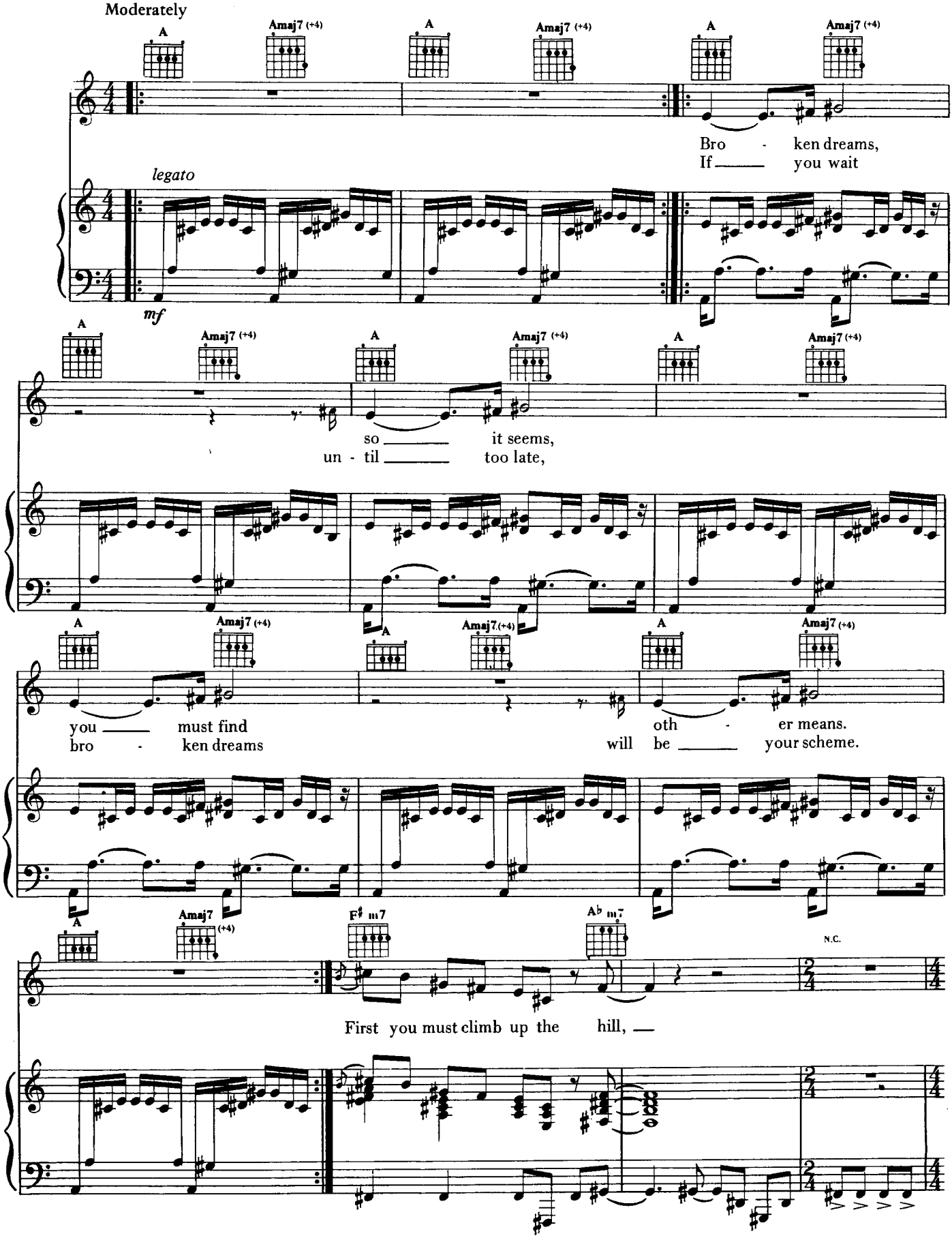

Cm11 (b5)
B maj7
Gm7 (b5)
B♭ m9
3
E9 sus
C9 sus
F♯ m 11
Gm 9
Fm11
G♭
(F bass)
3
Dm7 (b5)
B♭ 9 sus
A♭ 9 sus
E9 sus
3
B♭ m 9
Dmaj9
E9 sus
A♭ 9 sus
B♭ 9 sus
Dm7
3


G♭
(F base)
Fm11
Gm7
Gm11
F♯ m11
C9 sus
E9sus
3
B♭ m9
Gm7(♭5)
B maj7
Cm11 (♭5)
3
Emaj9(♭5)
Gm(maj7)
(A base)
C9 sus
A♭ dim(add G)
(C base)
E♭ m9
3
B♭ m 9
A9sus
Em 9
D. S. 𝄋 and fade

BROKEN DREAMS

Words and Music by
GEORGE DUKE



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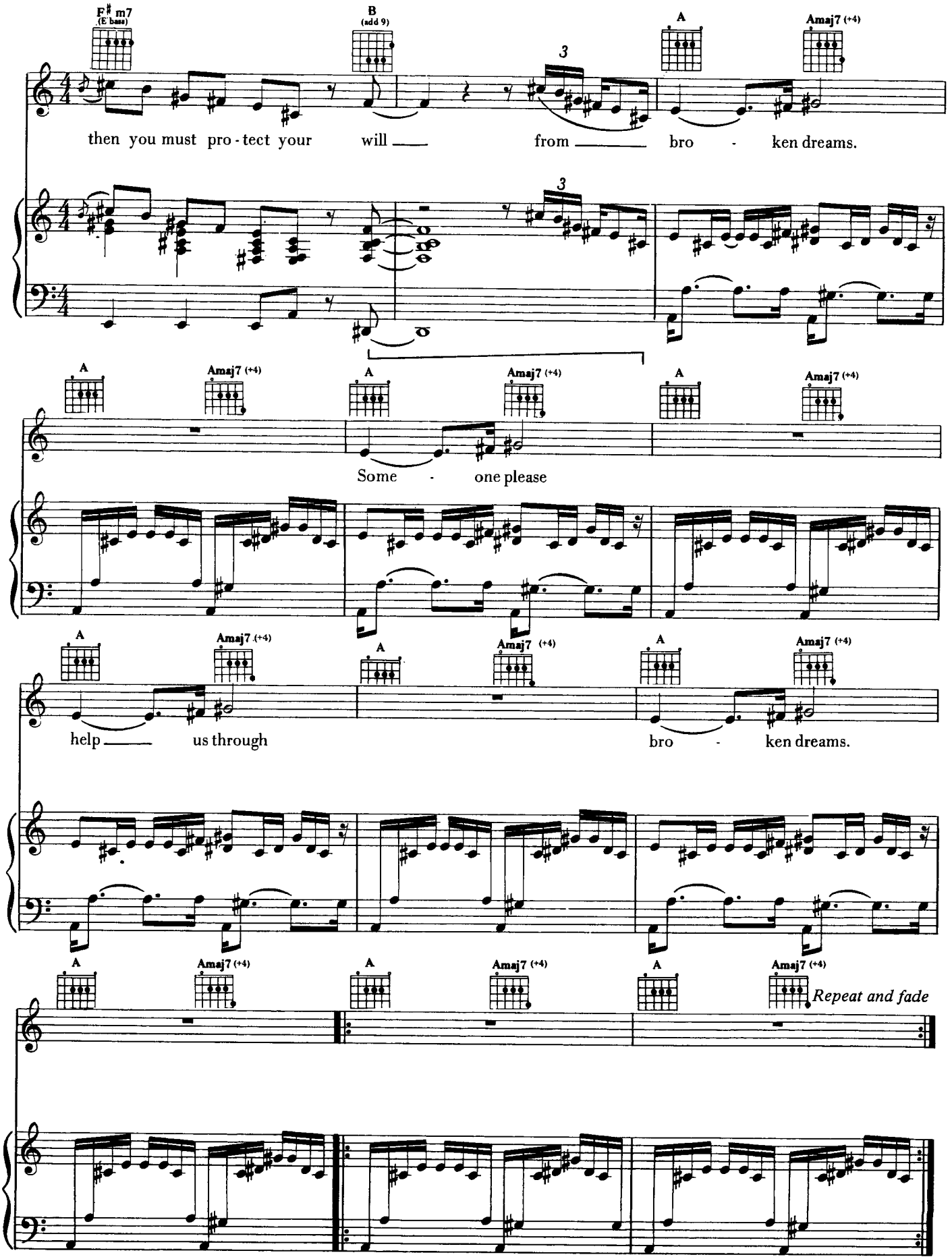
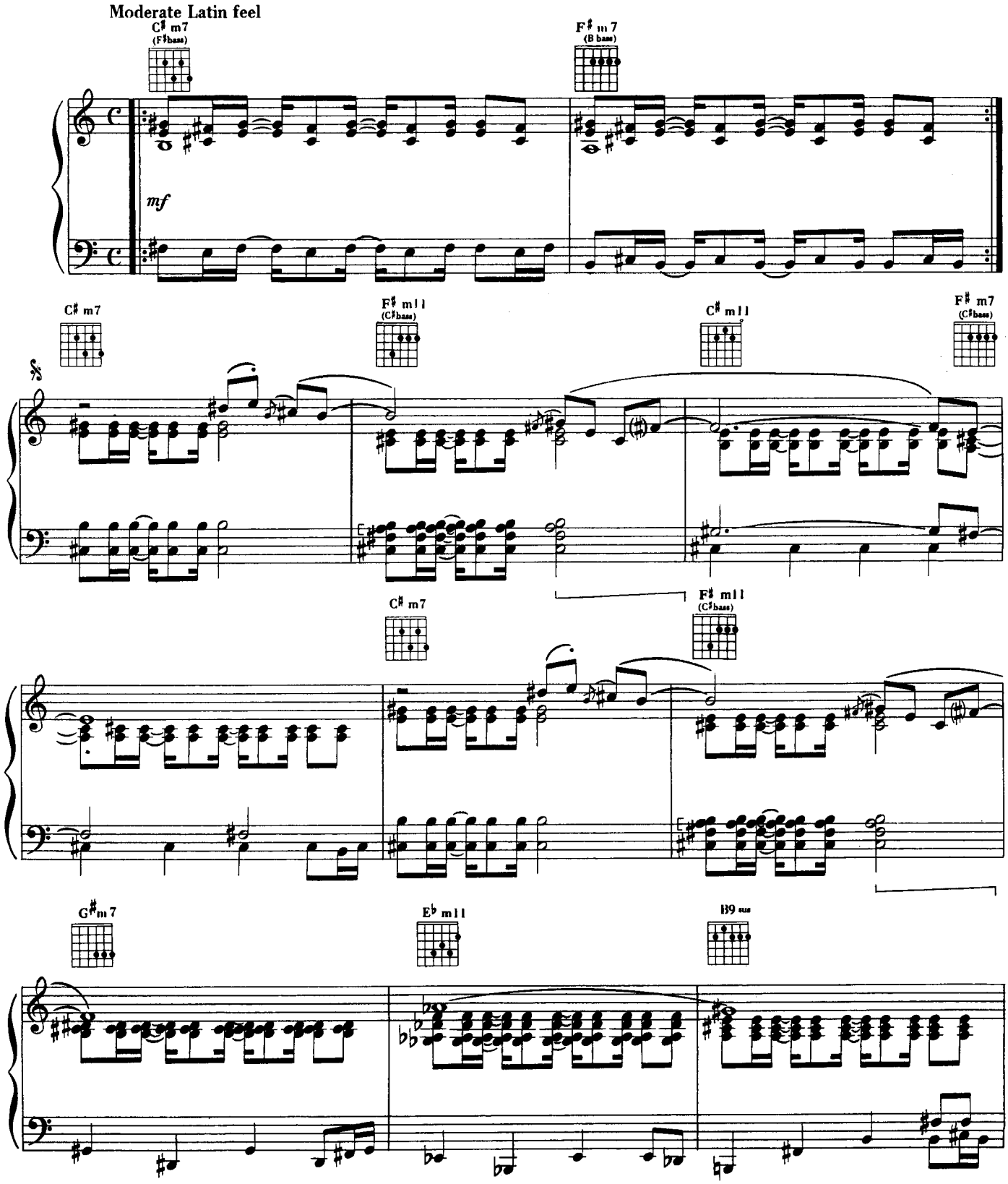

F♯m7 (E bass)
B (add 9)
A
Amaj7 (+4)
then you must pro - tect your will ___ from ___ bro - ken dreams.
Some - one please
help ___ us through
bro - ken dreams.
Repeat and fade

DAWN

Music by
GEORGE DUKE



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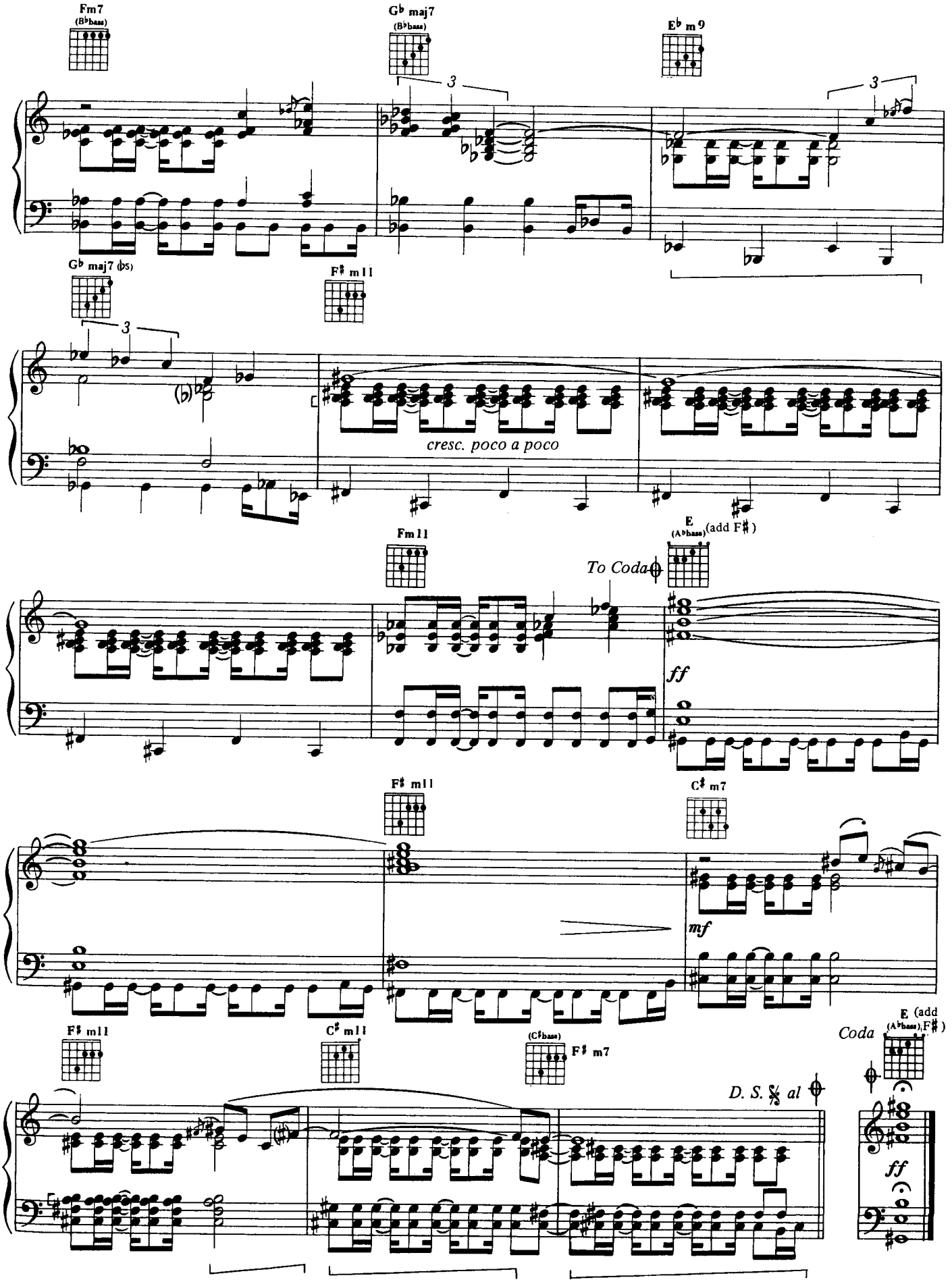

Fm7
(B♭bass)
G♭ maj7
(B♭bass)
E♭ m9
3
3
G♭ maj7 (♭5)
F♯ m11
3
cresc. poco a poco
Fm11
E
(A♭bass)(add F♯)
To Coda
ff
F♯ m11
C♯ m7
mf
F♯ m11
C♯ m11
(C♯bass)
F♯ m7
D. S. 𝄋 al
Coda
E (add
(A♭bass), F♯)
ff

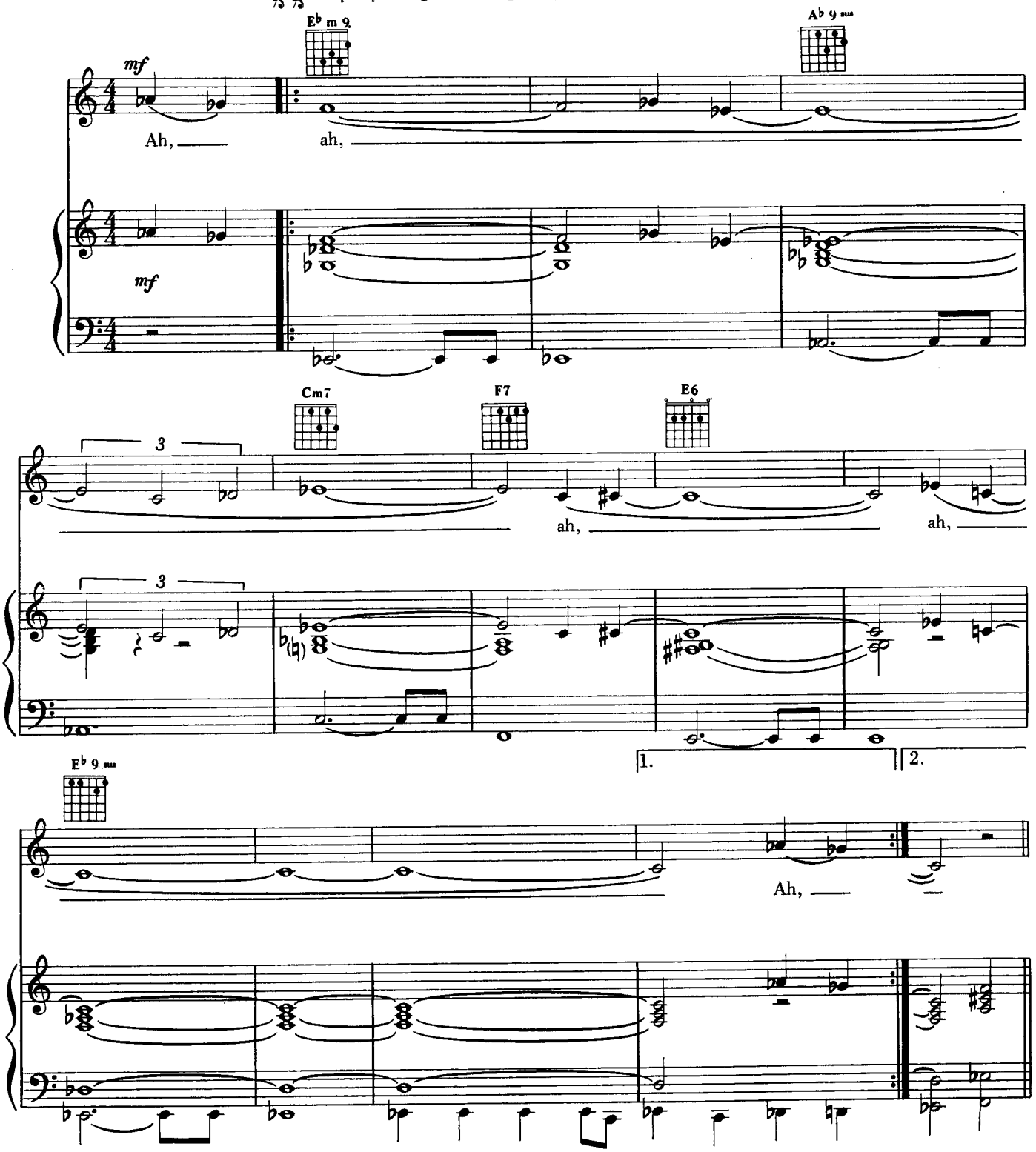
DO WHAT CHA WANNA

Words and Music by
GEORGE DUKE

Medium tempo/strong groove

𝄋 *Repeat on D. S.*

𝄋 𝄋 *Keep repeating 1st ending and fade*



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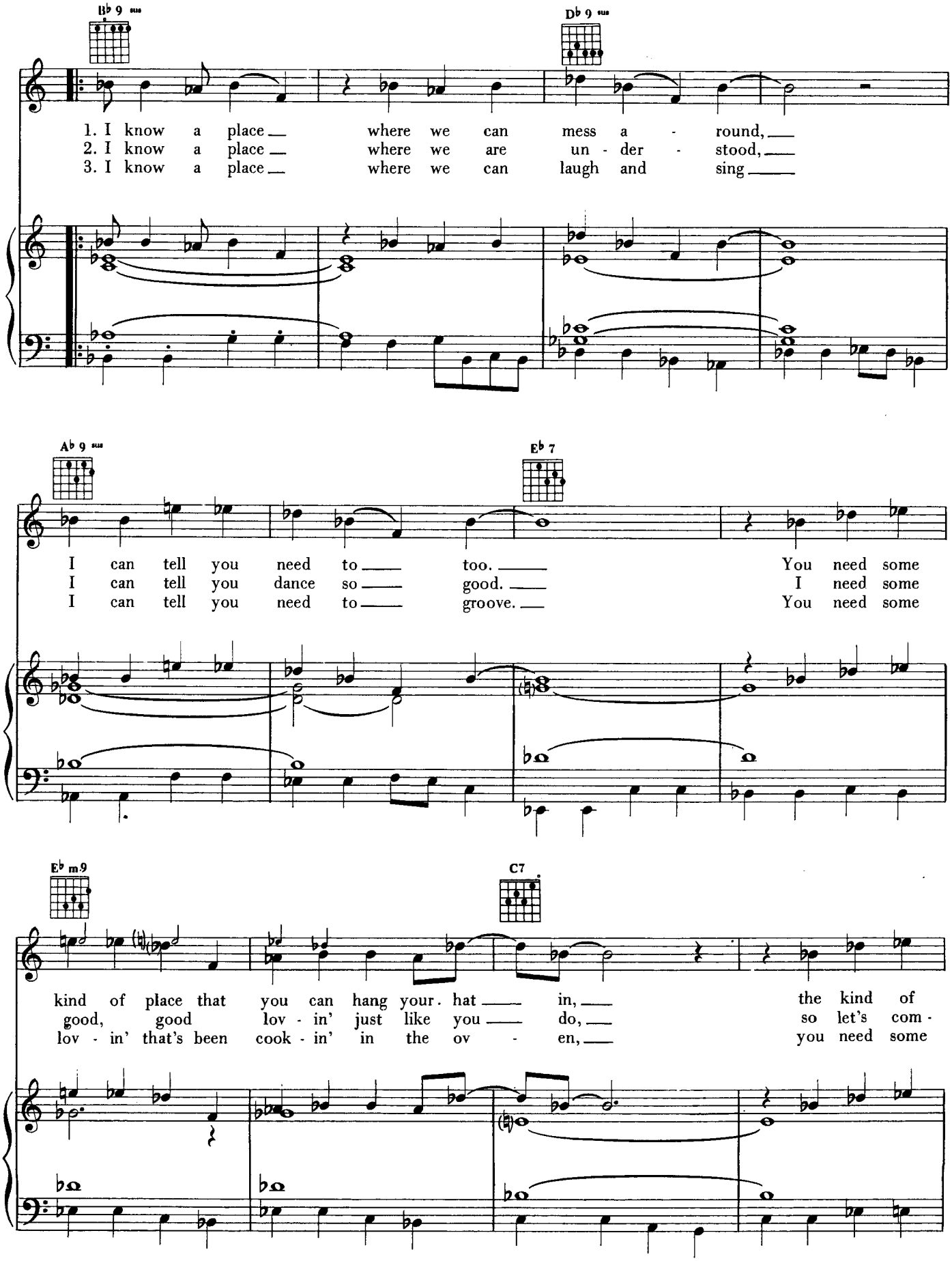
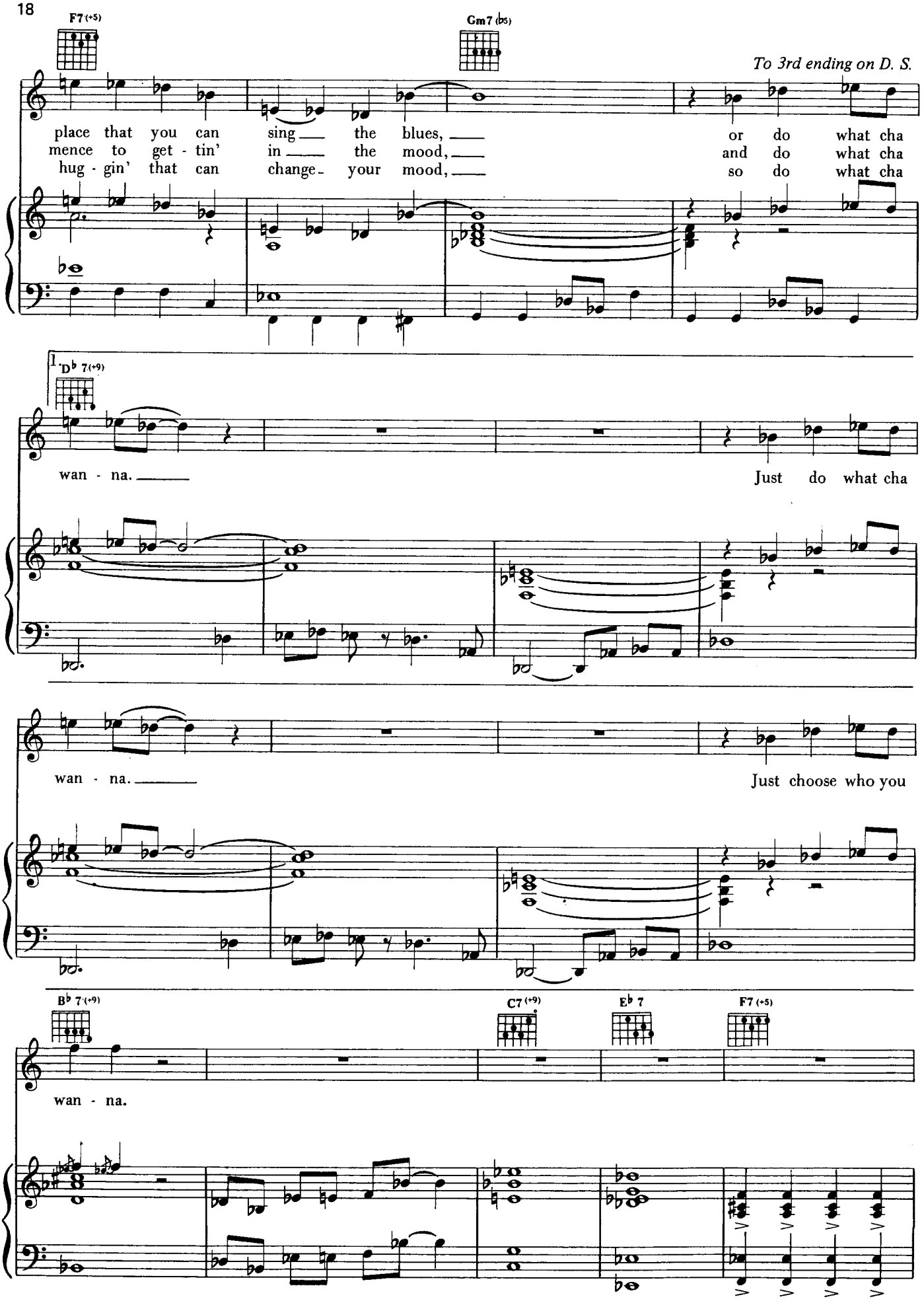
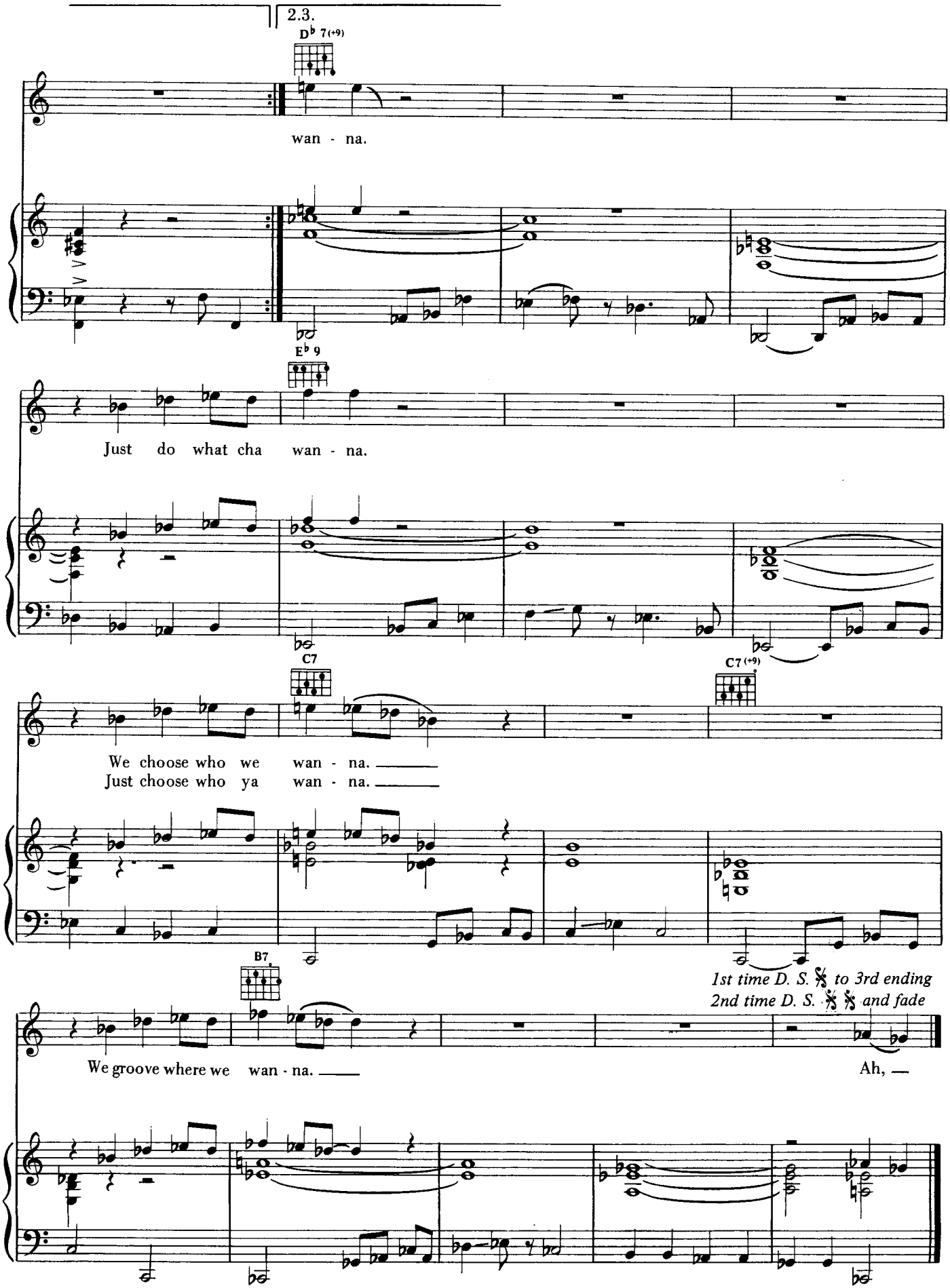
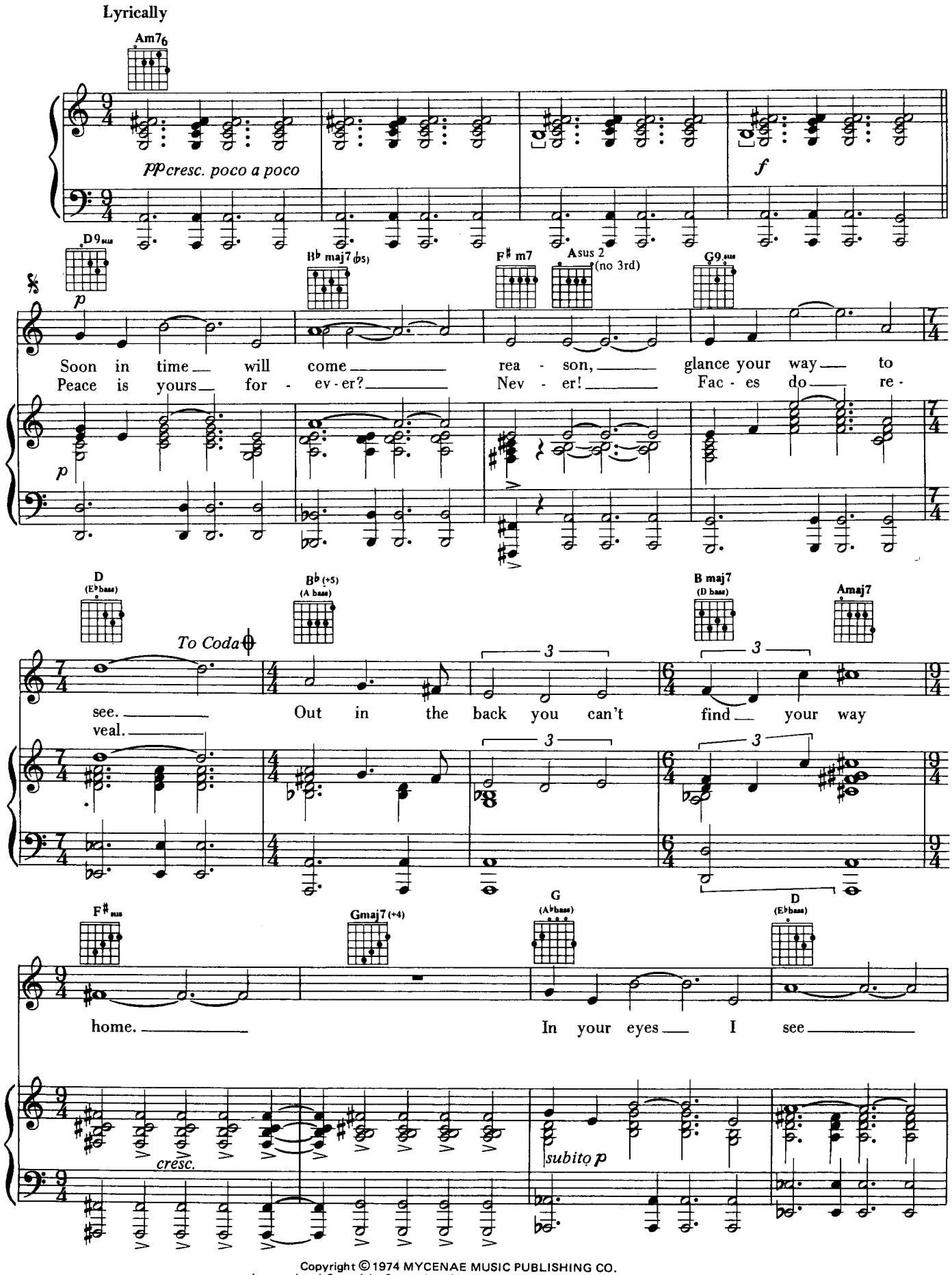

B♭ 9 sus
D♭ 9 sus
1. I know a place where we can mess a - round,
2. I know a place where we are un - der - stood,
3. I know a place where we can laugh and sing
A♭ 9 sus
E♭ 7
I can tell you need to too. You need some
I can tell you dance so good. I need some
I can tell you need to groove. You need some
E♭ m9
C7
kind of place that you can hang your hat in, the kind of
good, good lov - in' just like you do, so let's com -
lov - in' that's been cook - in' in the ov - en, you need some


F7 (+5)
Gm7 (♭5)
To 3rd ending on D. S.
place that you can sing the blues, or do what cha
mence to get - tin' in the mood, and do what cha
hug - gin' that can change your mood, so do what cha
1.
D♭ 7 (+9)
wan - na. Just do what cha
wan - na. Just choose who you
B♭ 7 (+9)
C7 (+9)
E♭ 7
F7 (+5)
wan - na.


2.3.
D♭ 7(+9)
wan - na.
E♭ 9
Just do what cha wan - na.
C7
C7(+9)
We choose who we wan - na.
Just choose who ya wan - na.
B7
We groove where we wan - na.
1st time D. S. 𝄋 to 3rd ending
2nd time D. S. 𝄋 𝄋 and fade
Ah,

FACES IN REFLECTION

Words and Music by
GEORGE DUKE



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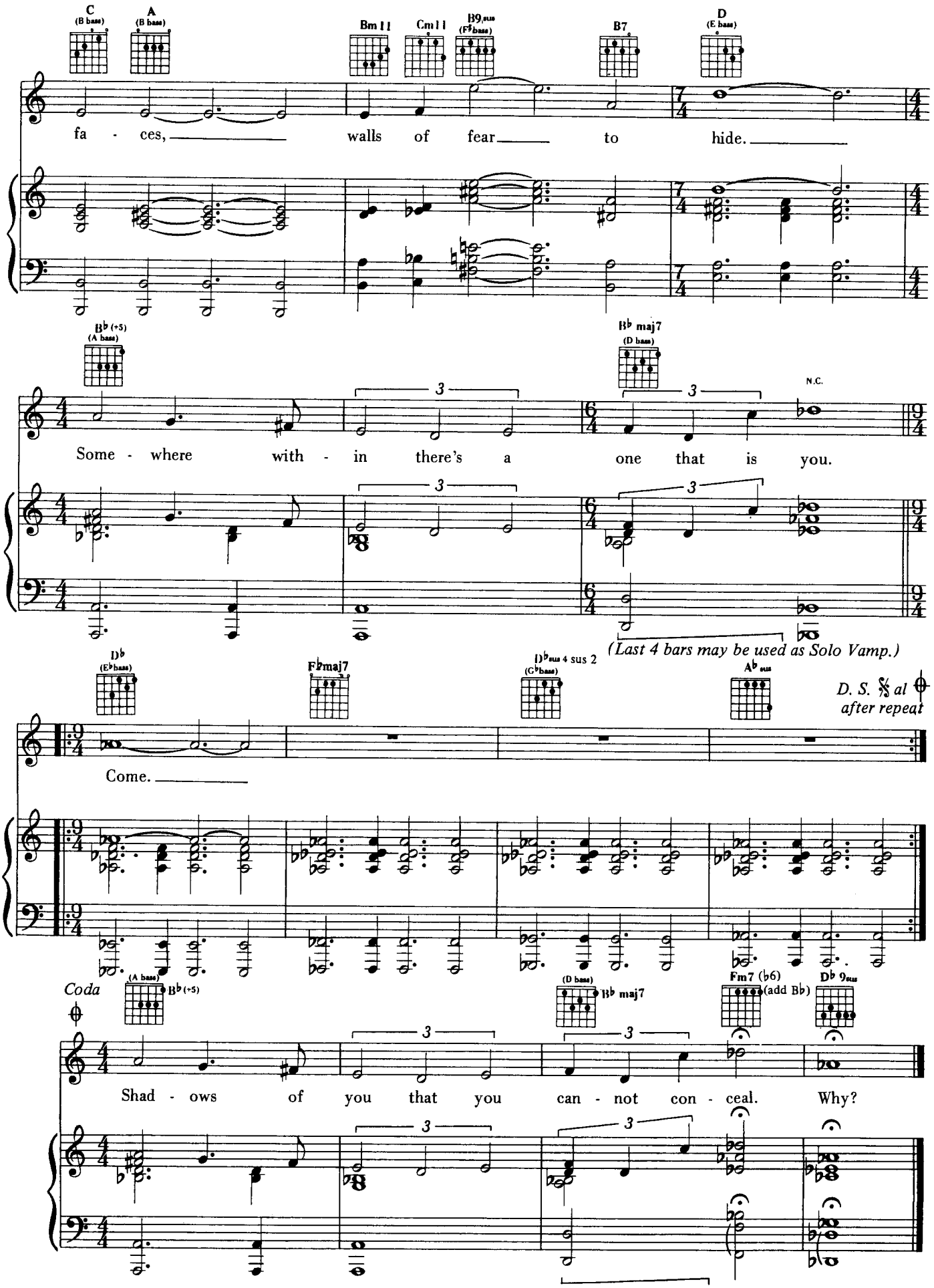
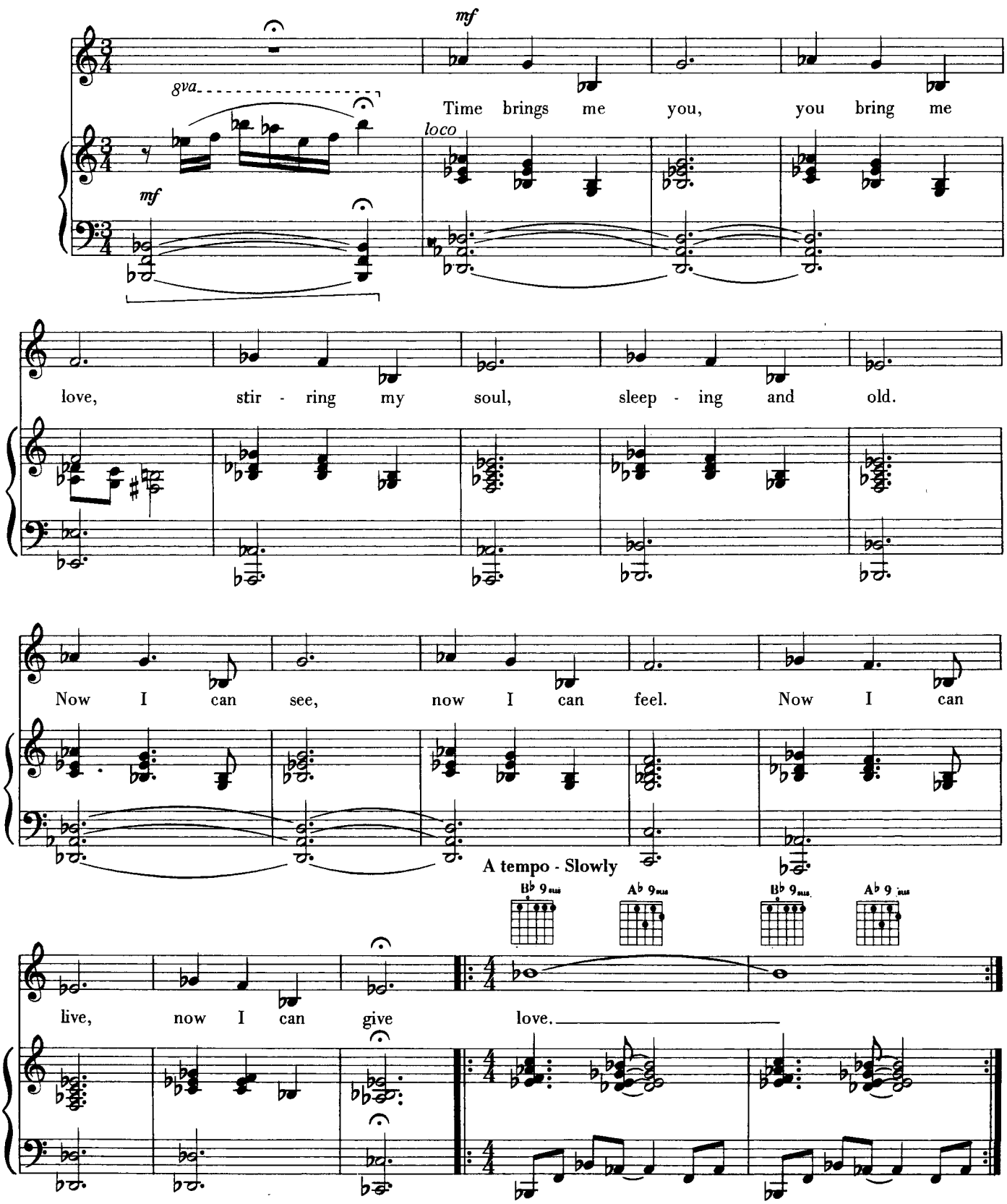

C
(B base)
A
(B base)
Bm11
Cm11
B9sus
(F♯base)
B7
D
(E base)
fa - ces, walls of fear to hide.
B♭(+5)
(A base)
B♭maj7
(D base)
N.C.
Some - where with - in there's a one that is you.
(Last 4 bars may be used as Solo Vamp.)
D♭
(E♭base)
F♭maj7
D♭sus 4 sus 2
(G♭base)
A♭sus
D. S. 𝄋 al ⊕
after repeat
Come.
Coda
(A base)
B♭(+5)
(D base)
B♭maj7
Fm7 (♭6)
(add B♭)
D♭9sus
Shad - ows of you that you can - not con - ceal. Why?

FEEL

Words and Music by
GEORGE DUKE



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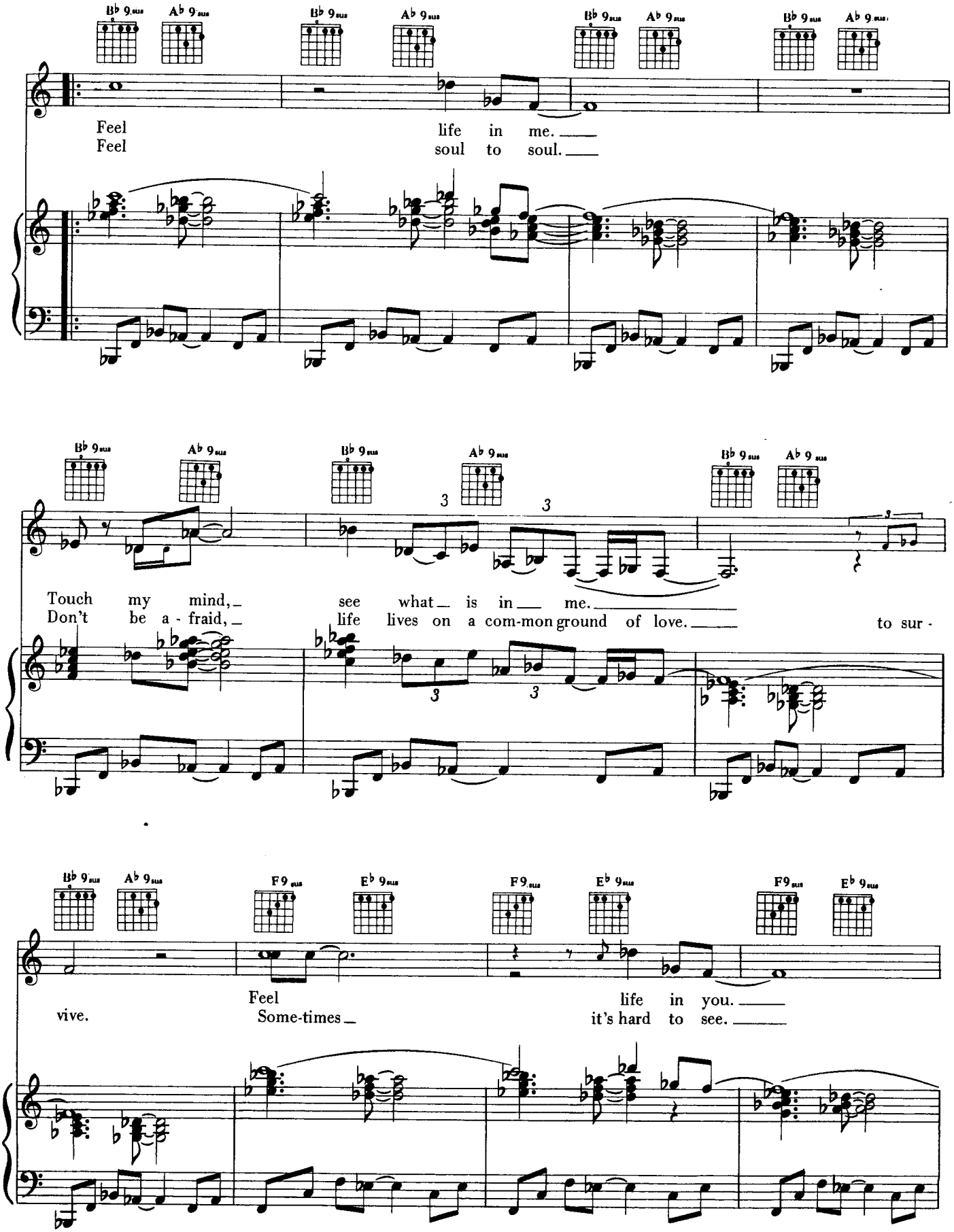
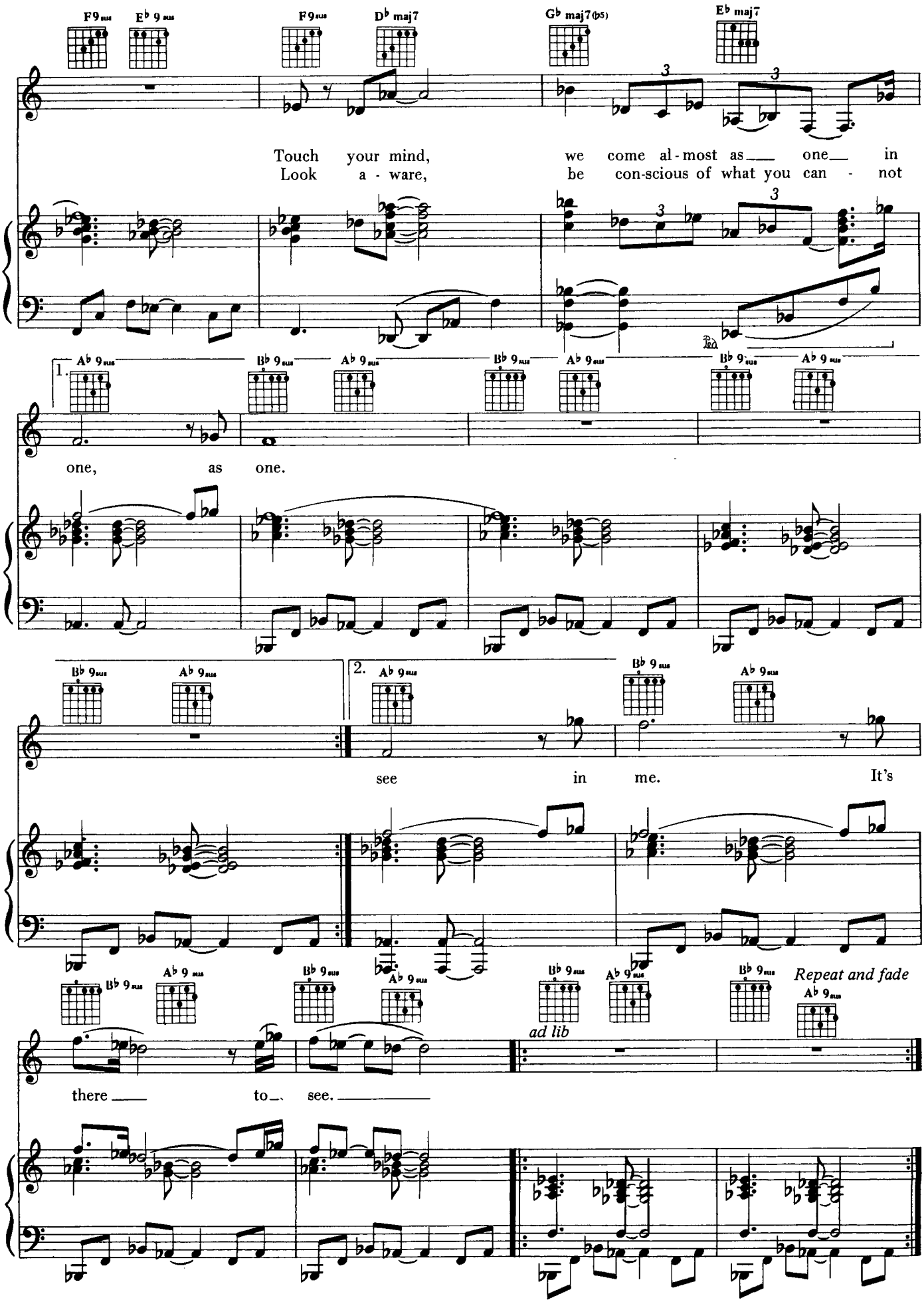
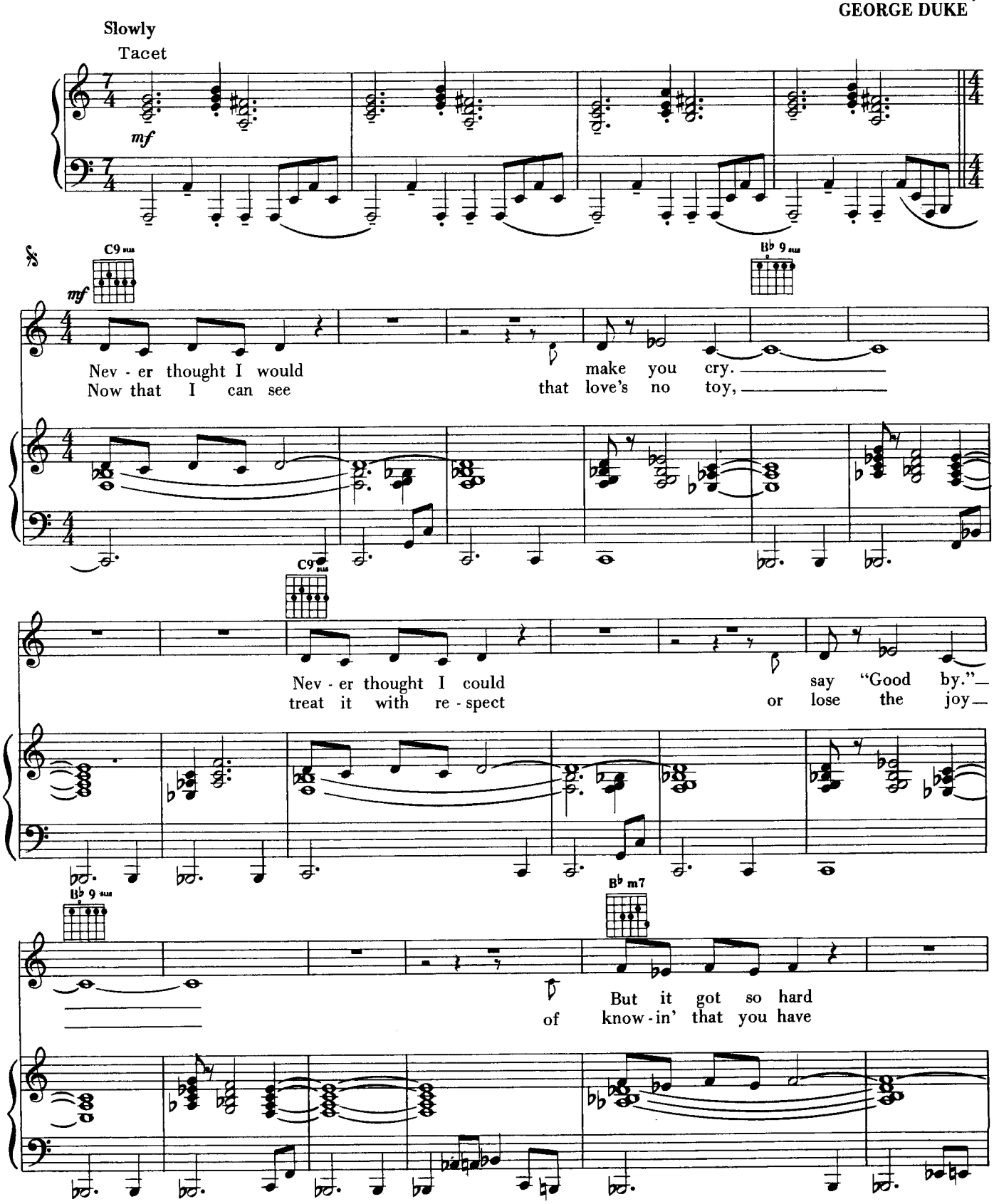

Feel life in me.
Feel soul to soul.
Touch my mind, see what is in me.
Don't be a - fraid, life lives on a com-mon ground of love.
to sur -
vive.
Feel life in you.
Some-times it's hard to see.


F9sus E♭9sus
F9sus D♭maj7
G♭maj7(♭5) E♭maj7
Touch your mind, we come al-most as one in
Look a-ware, be con-scious of what you can - not
1. A♭9sus B♭9sus A♭9sus B♭9sus A♭9sus B♭9sus A♭9sus
one, as one.
B♭9sus A♭9sus
2. A♭9sus B♭9sus A♭9sus
see in me. It's
B♭9sus A♭9sus B♭9sus A♭9sus B♭9sus A♭9sus B♭9sus A♭9sus
ad lib
Repeat and fade
there to see.

FOOLS

Words and Music by
GEORGE DUKE



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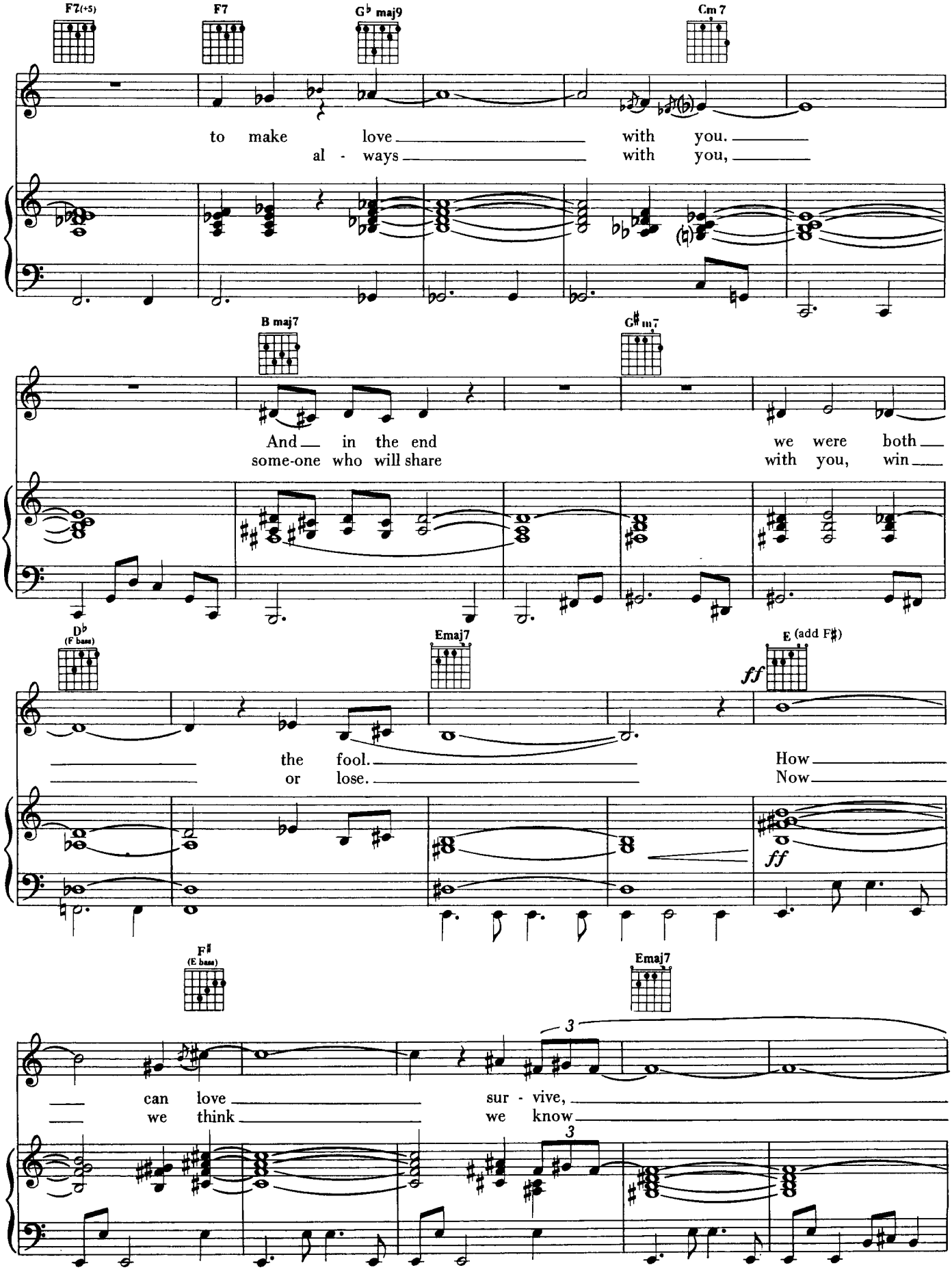
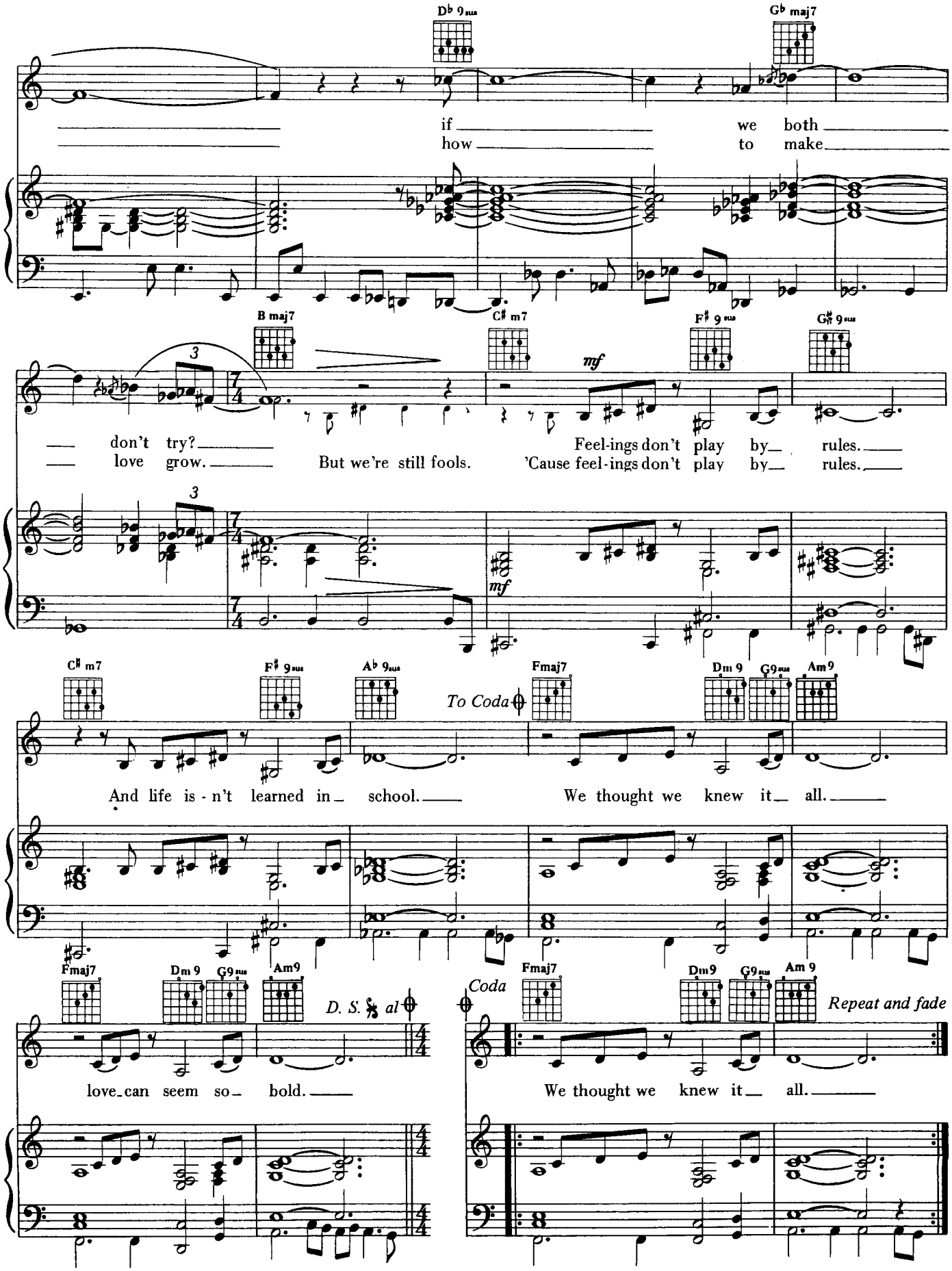
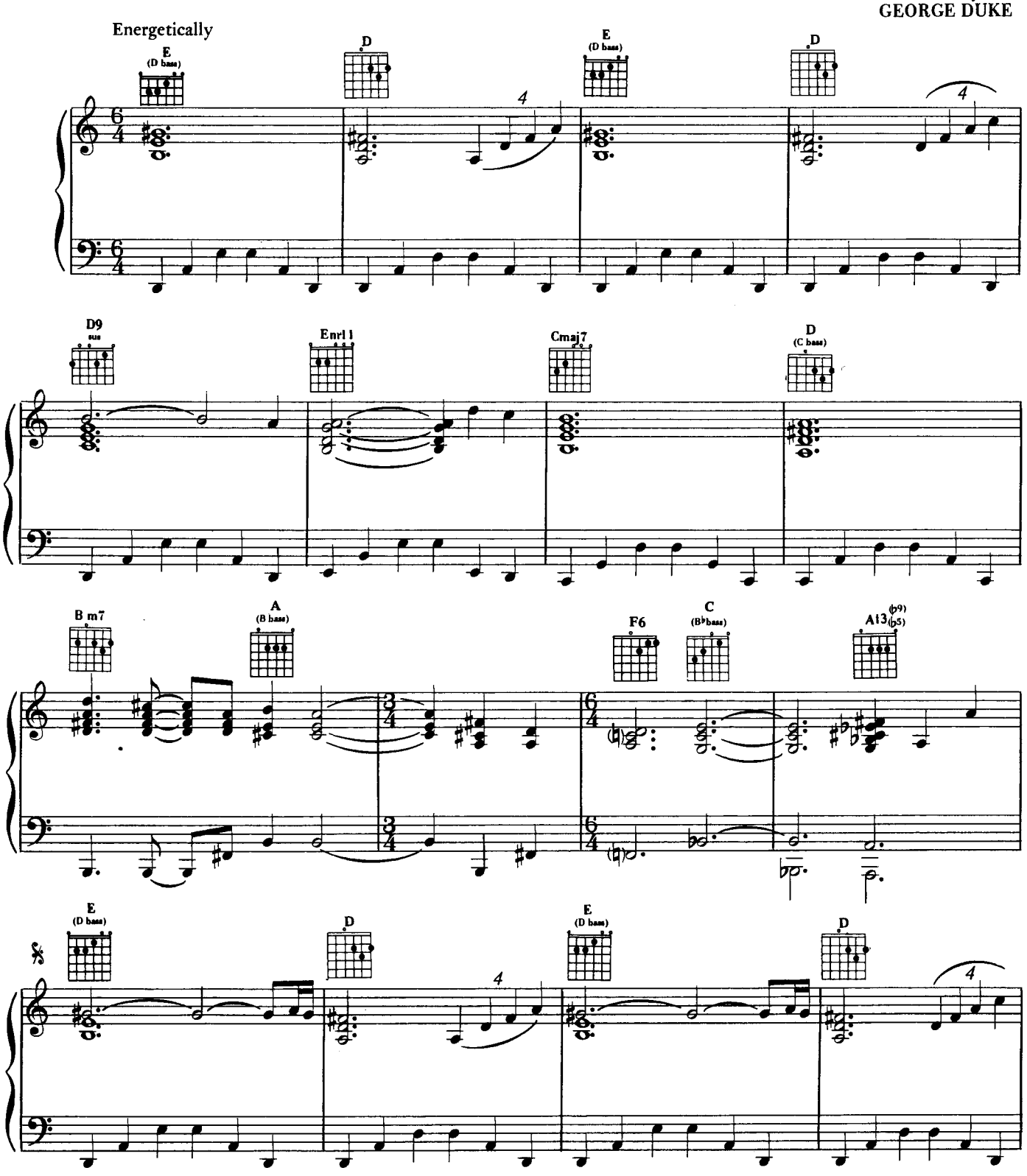

F7(+5)
F7
G♭ maj9
Cm 7
to make love with you.
al - ways with you,
B maj7
G♯m7
And in the end we were both
some-one who will share with you, win
D♭
(F bass)
Emaj7
E (add F♯)
ff
the fool. How
or lose. Now
ff
F♯
(E bass)
Emaj7
3
can love sur - vive,
we think we know
3


Db 9sus
Gb maj7
if we both
how to make
B maj7
C# m7
F# 9sus
G# 9sus
mf
don't try?
love grow.
But we're still fools.
Feel-ings don't play by rules.
'Cause feel-ings don't play by rules.
C# m7
F# 9sus
Ab 9sus
To Coda
Fmaj7
Dm 9
G9sus
Am9
And life is - n't learned in school.
We thought we knew it all.
Fmaj7
Dm 9
G9sus
Am9
D. S. 𝄋 al
Coda
Fmaj7
Dm9
G9sus
Am 9
Repeat and fade
love can seem so bold.
We thought we knew it all.

JUICY

Music by
GEORGE DUKE



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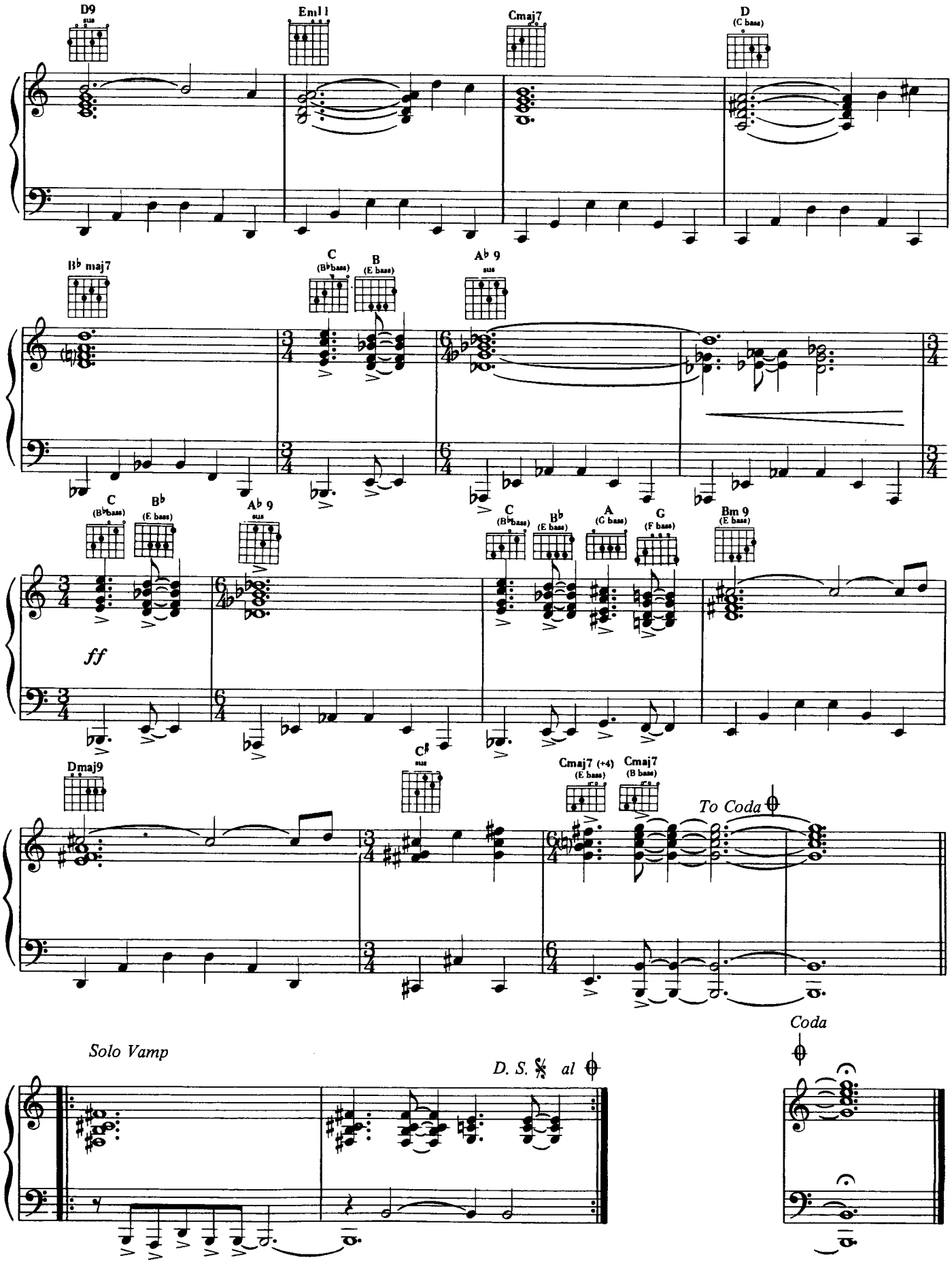
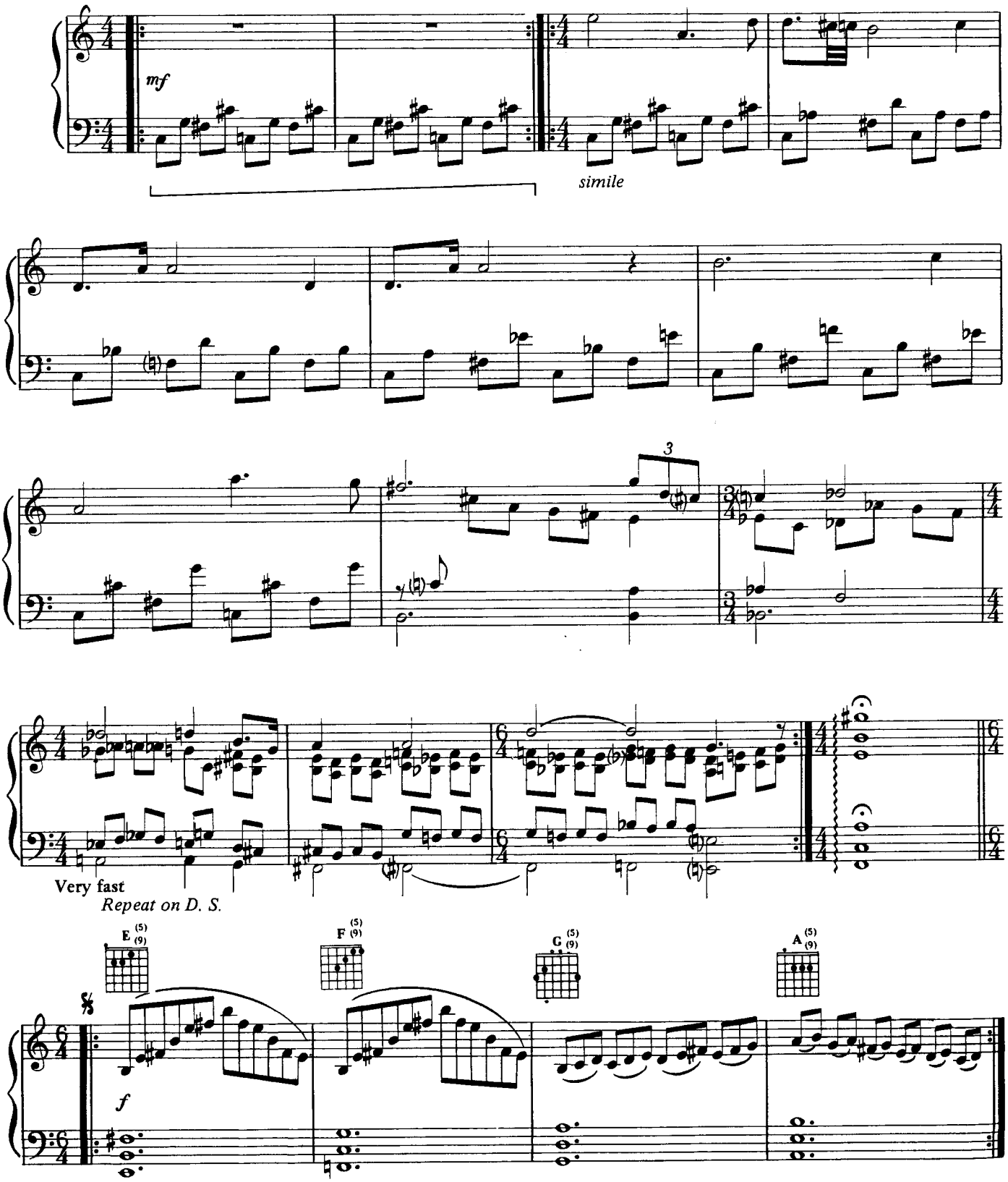

D9
sus
Em11
Cmaj7
D
(C bass)
B♭ maj7
C
(B♭bass)
B
(E bass)
A♭ 9
sus
C
(B♭bass)
B♭
(E bass)
A♭ 9
sus
ff
C
(B♭bass)
B♭
(E bass)
A
(G bass)
G
(F bass)
Bm 9
(E bass)
Dmaj9
C♯
sus
Cmaj7 (+4)
(E bass)
Cmaj7
(B bass)
To Coda
Solo Vamp
D. S. 𝄋 al
Coda

GIANT CHILD WITHIN US-EGO

Music by
GEORGE DUKE

Slowly and lyrically



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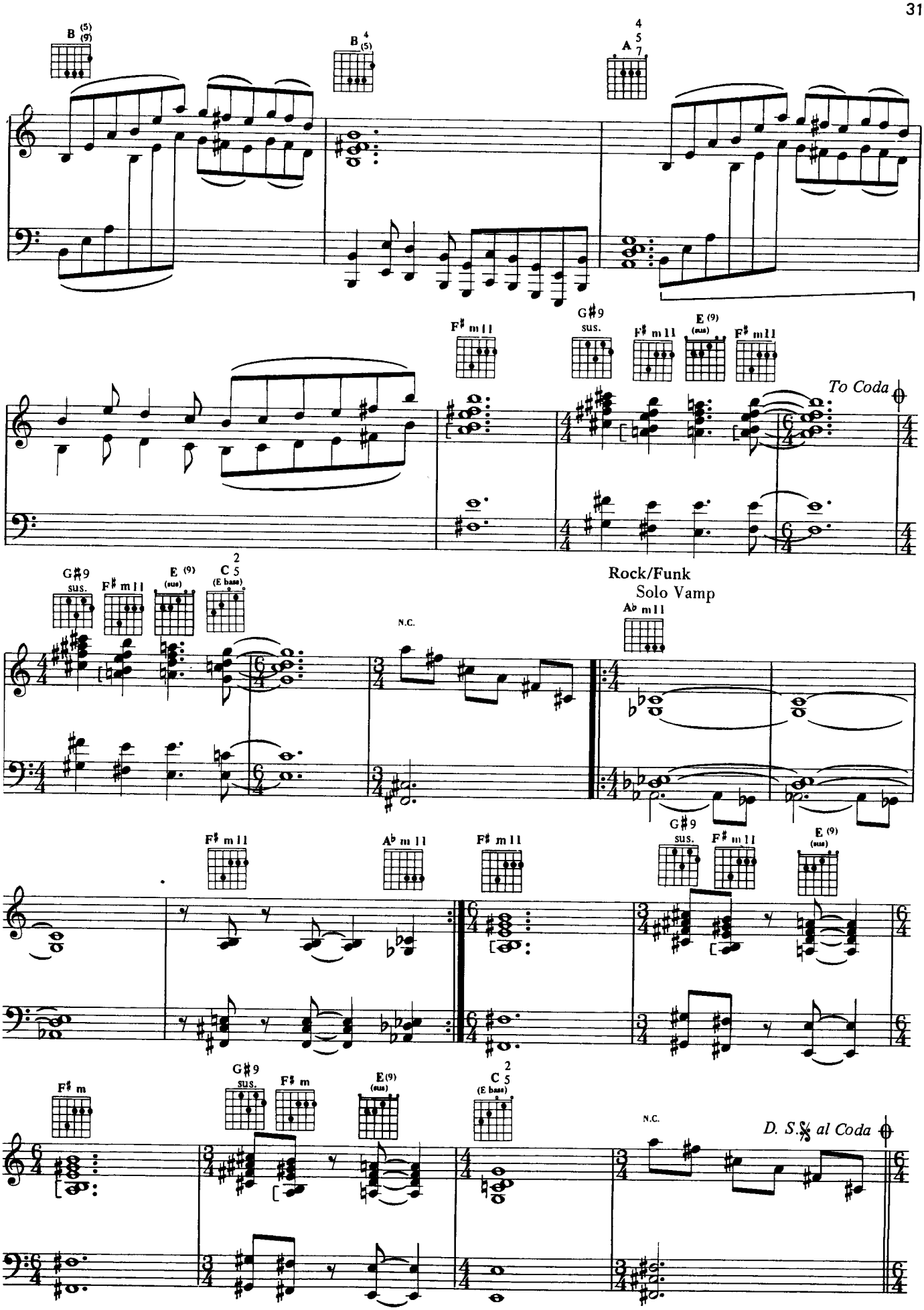
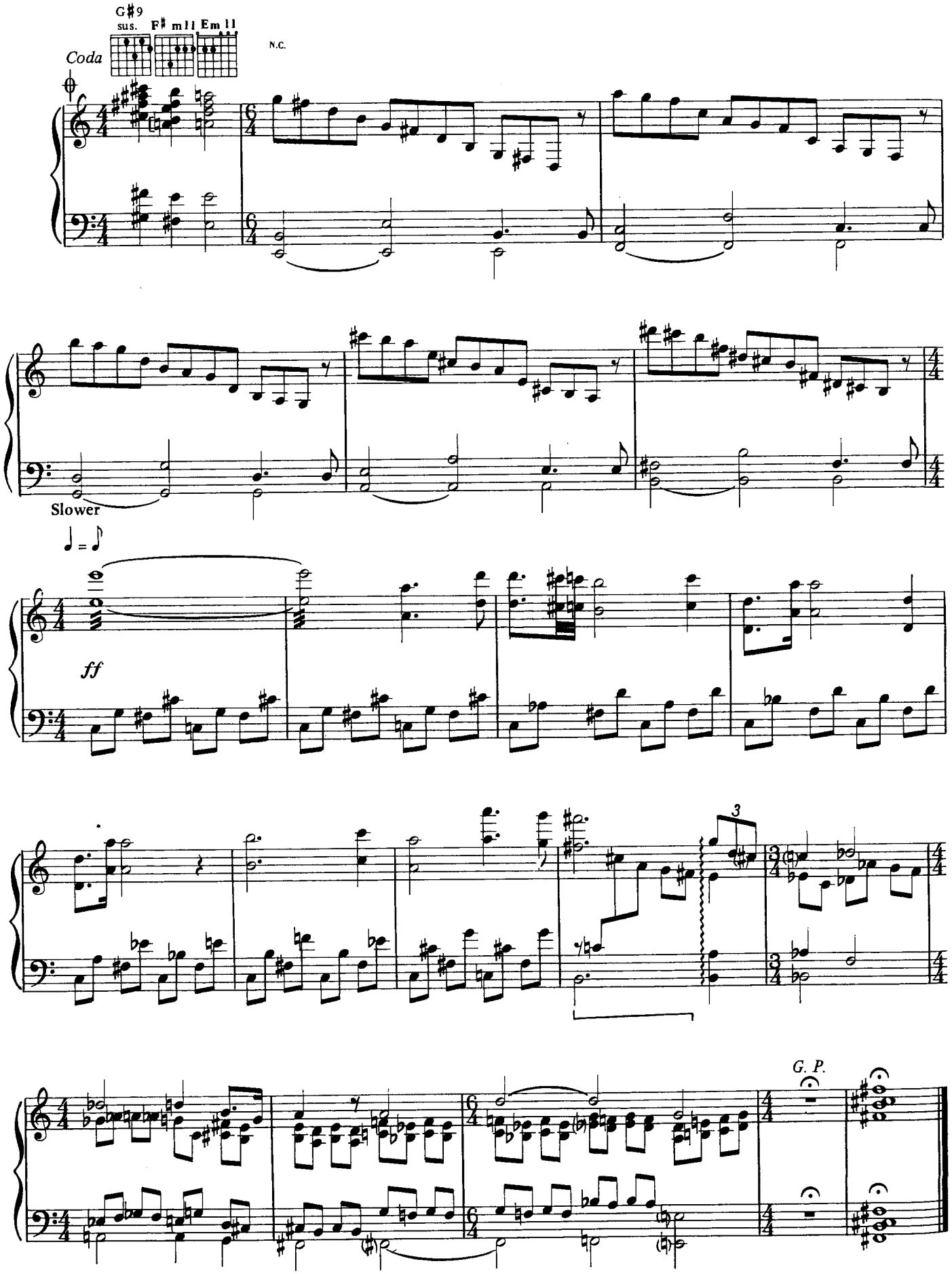
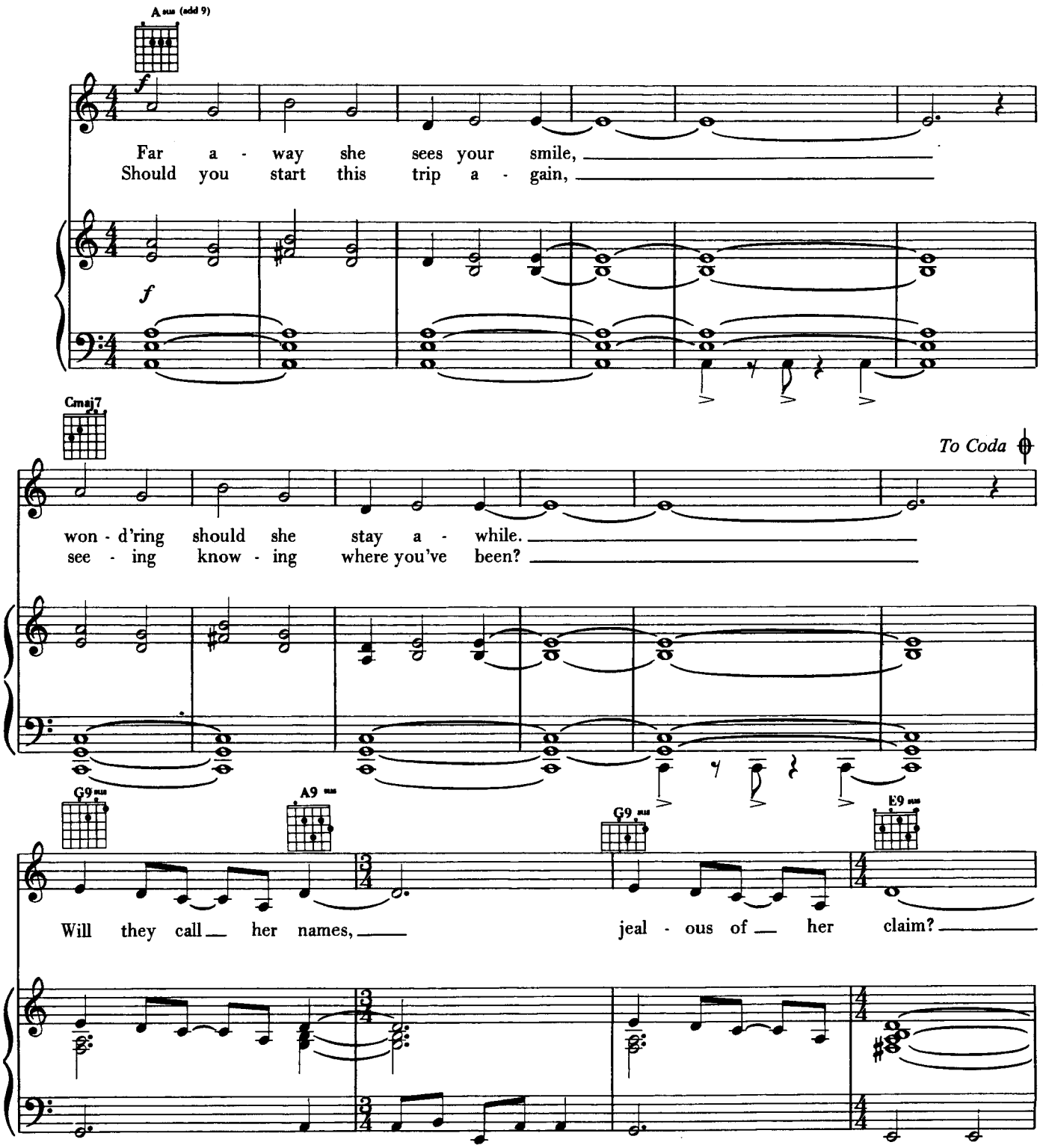

B (5) (9)
B 4 (5)
A 4 5 7
F♯ m11
G♯9 sus.
F♯ m11
E (9) (sus)
F♯ m11
To Coda
G♯9 sus.
F♯ m11
E (9) (sus)
2 C 5 (E bass)
N.C.
Rock/Funk
Solo Vamp
A♭ m11
F♯ m11
A♭ m11
F♯ m11
G♯9 sus.
F♯ m11
E (9) (sus)
F♯ m
G♯9 sus.
F♯ m
E (9) (sus)
2 C 5 (E bass)
N.C.
D. S. 𝄋 al Coda


G♯9 sus.
F♯ m11
Em11
N.C.
Coda
Slower
♩ = ♪
ff
3
G. P.

LOOK INTO HER EYES

Words and Music by
GEORGE DUKE

Brightly



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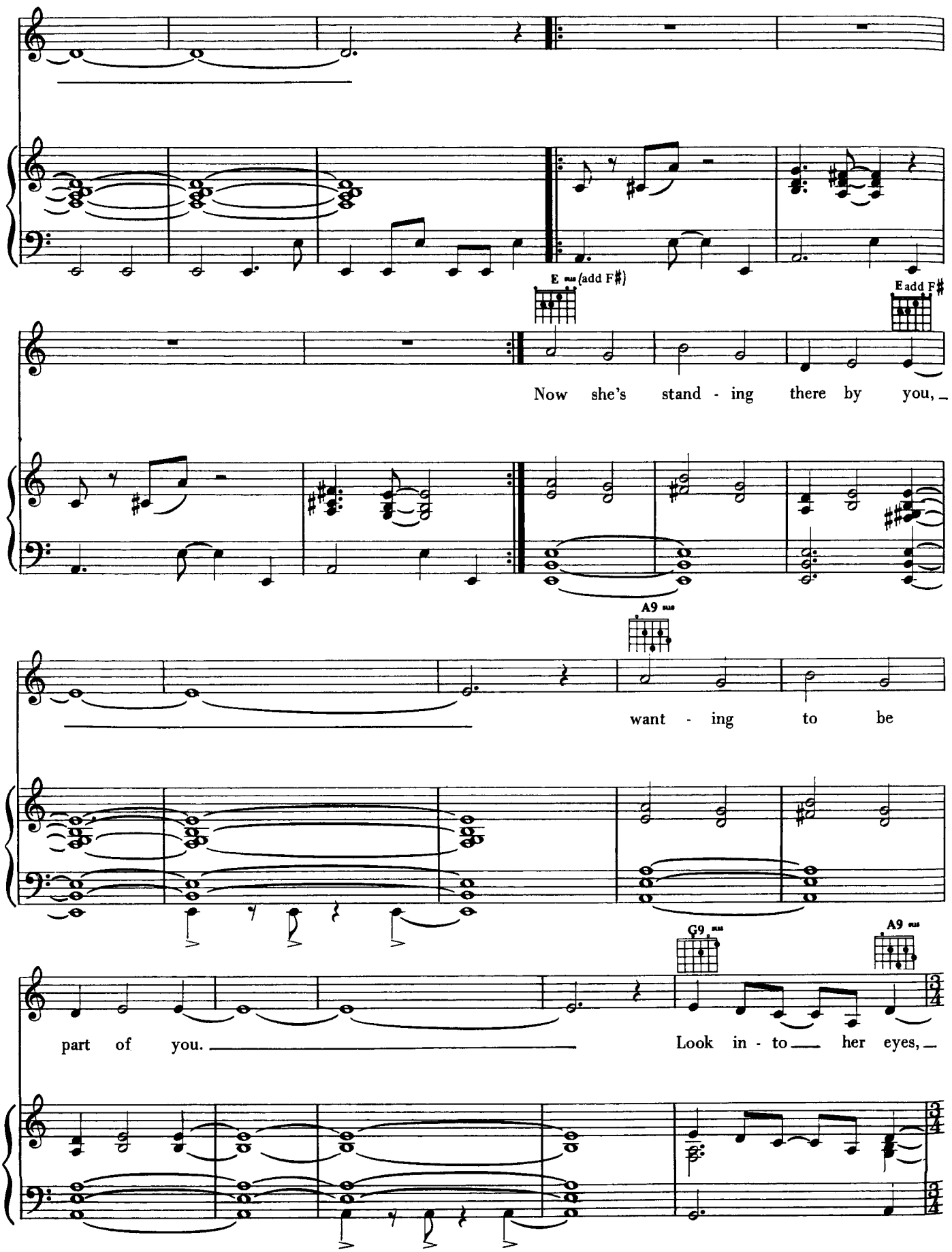
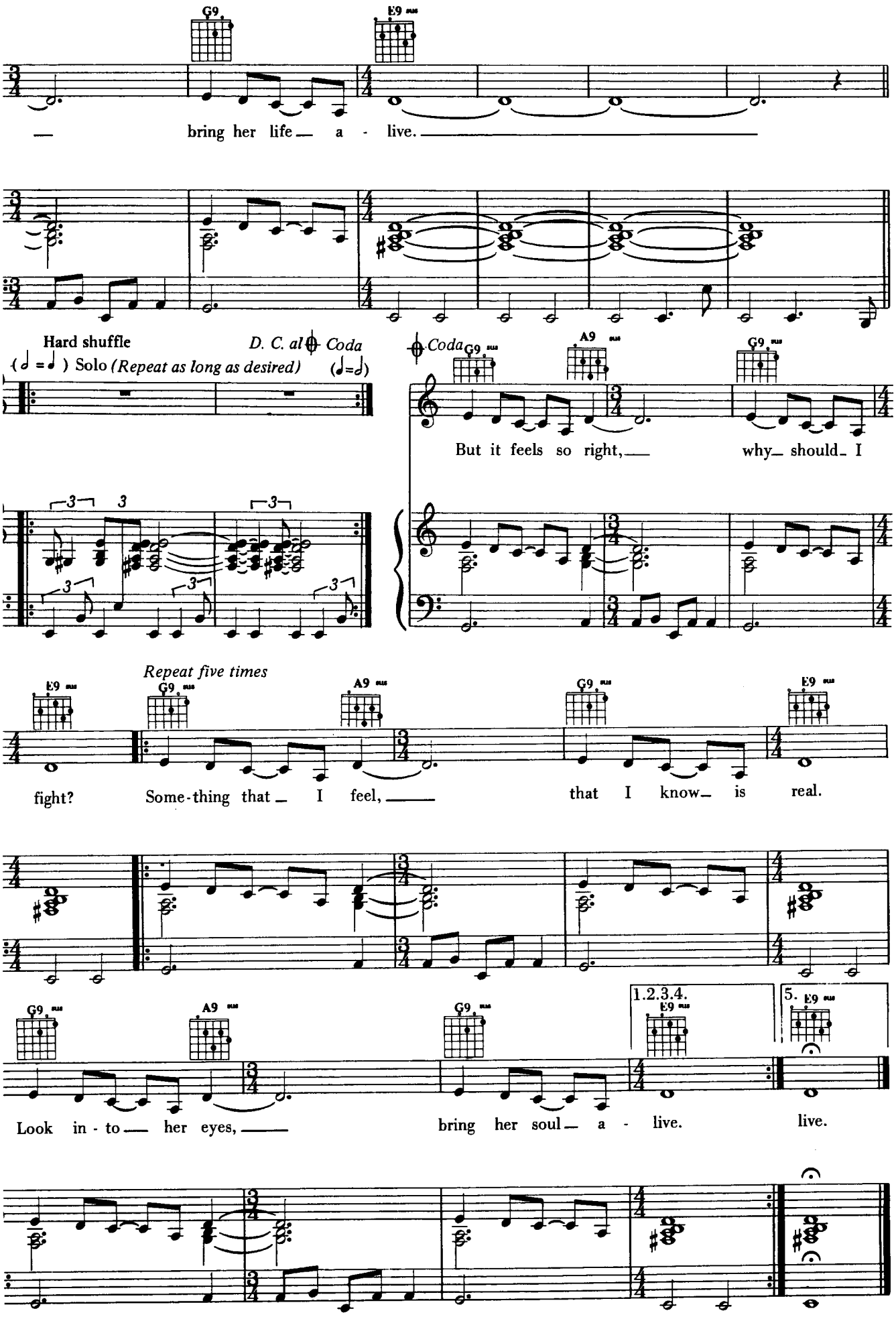
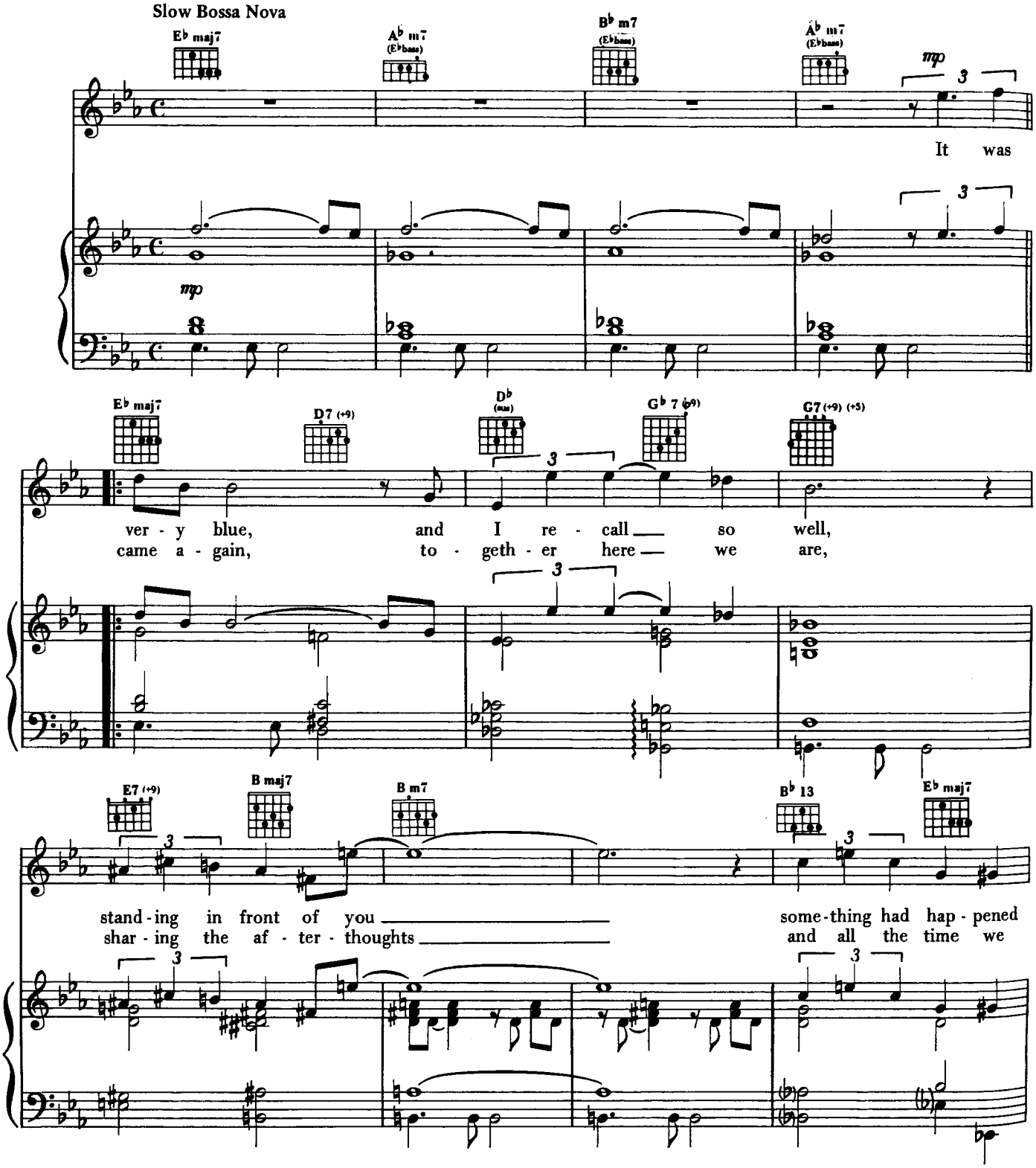

E sus (add F♯)
Eadd F♯
Now she's stand - ing there by you,
A9 sus
want - ing to be
part of you.
G9 sus
A9 sus
Look in - to her eyes,


G9
E9
bring her life a - live.
Hard shuffle
(♩=♩) Solo (Repeat as long as desired)
D. C. al Coda
(♩=♩)
Coda
G9
A9
G9
But it feels so right,
why should I
Repeat five times
E9
G9
A9
G9
E9
fight?
Some-thing that I feel,
that I know is real.
G9
A9
G9
1.2.3.4.
E9
5. E9
Look in - to her eyes,
bring her soul a - live.
live.

LOVE REBORN

Lyrics by
FLORA PURIM

Music by
GEORGE DUKE



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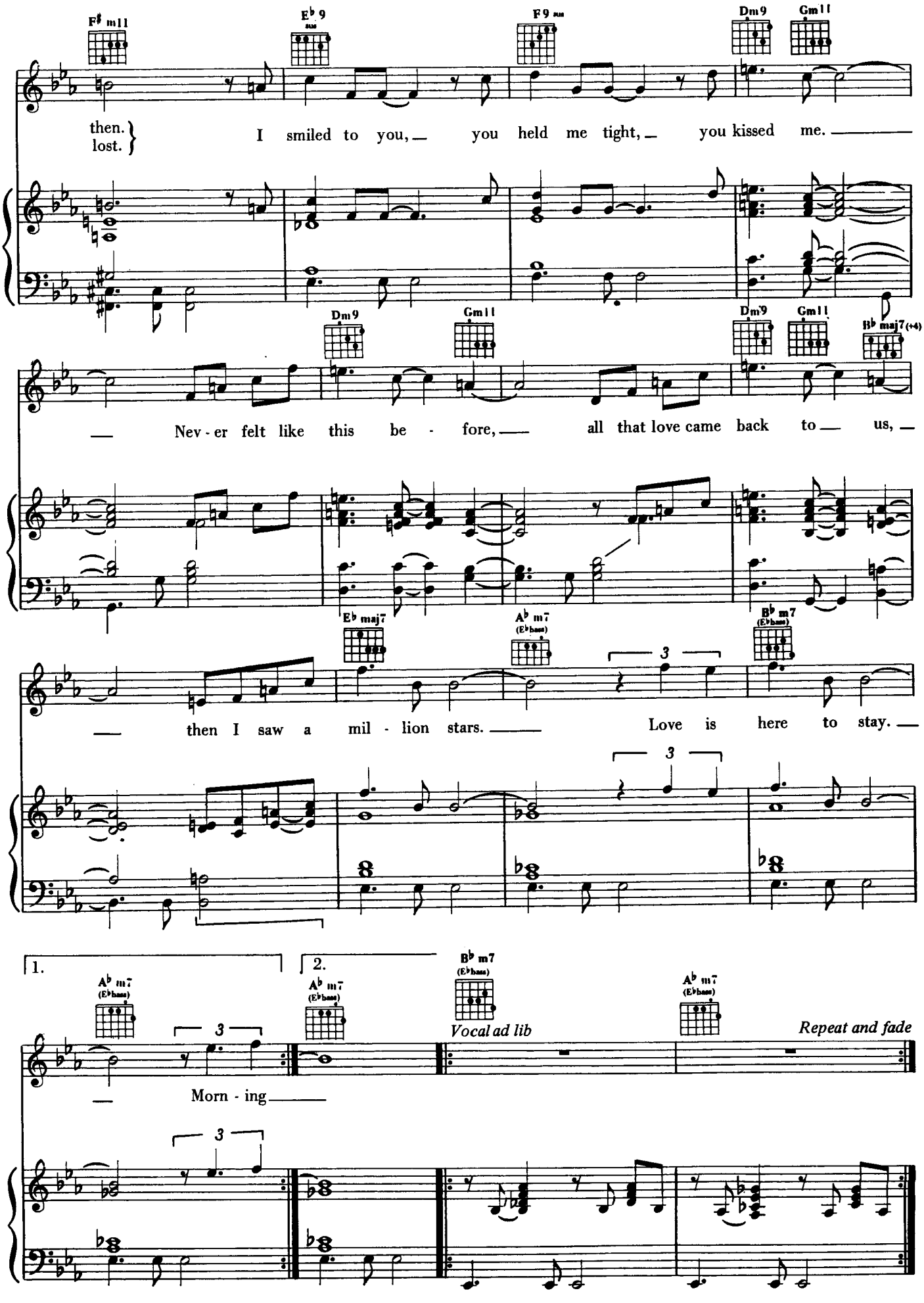
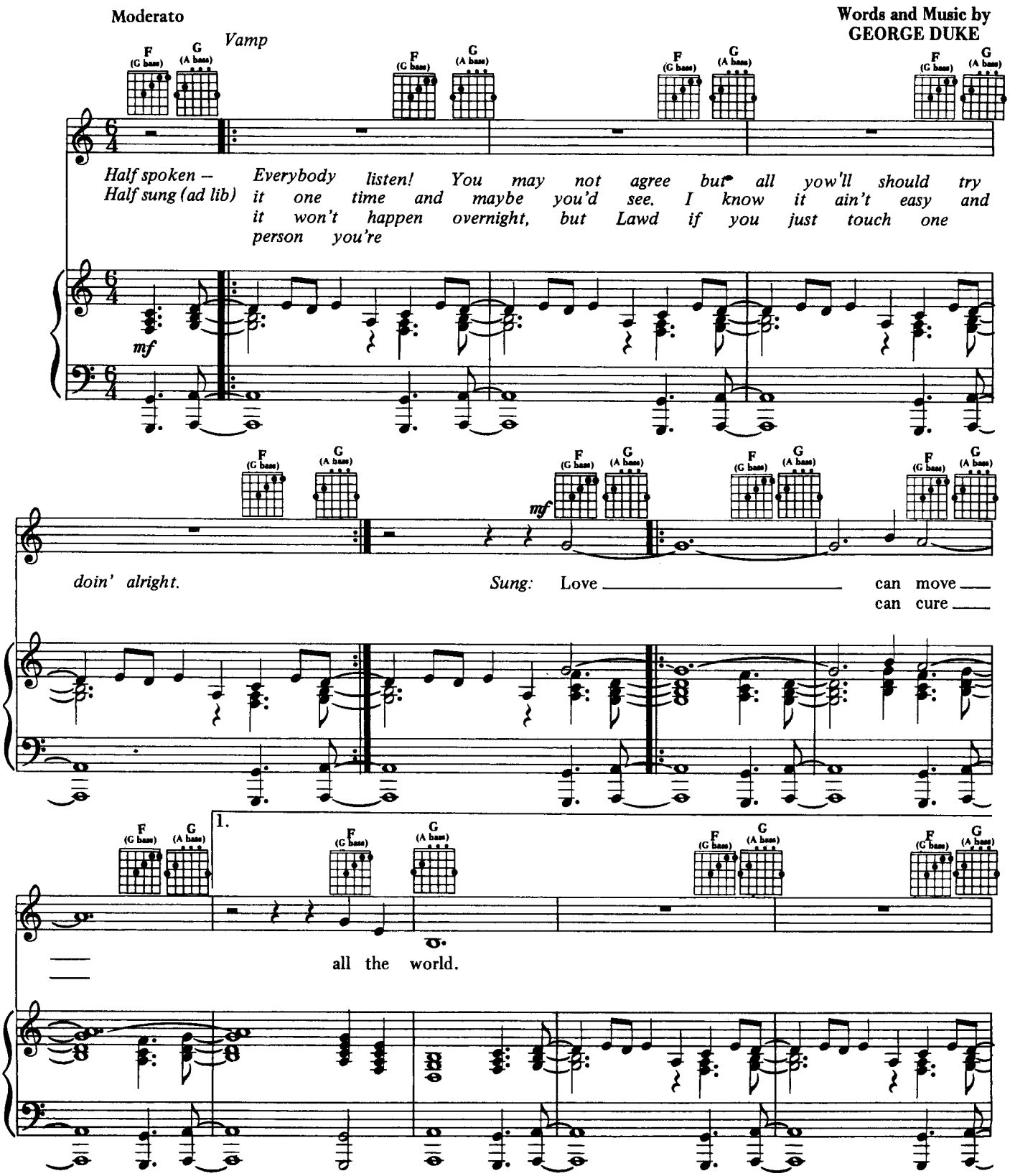

F♯ m11
E♭ 9sus
F 9sus
Dm9
Gm11
then.
lost.
I smiled to you, you held me tight, you kissed me.
Dm9
Gm11
Dm9
Gm11
B♭ maj7(+4)
Nev - er felt like this be - fore, all that love came back to us,
E♭ maj7
A♭ m7
(E♭bass)
B♭ m7
(E♭bass)
3
then I saw a mil - lion stars.
Love is here to stay.
1.
2.
A♭ m7
(E♭bass)
B♭ m7
(E♭bass)
Vocal ad lib
Repeat and fade
Morn - ing

LOVE

Moderato

Words and Music by
GEORGE DUKE



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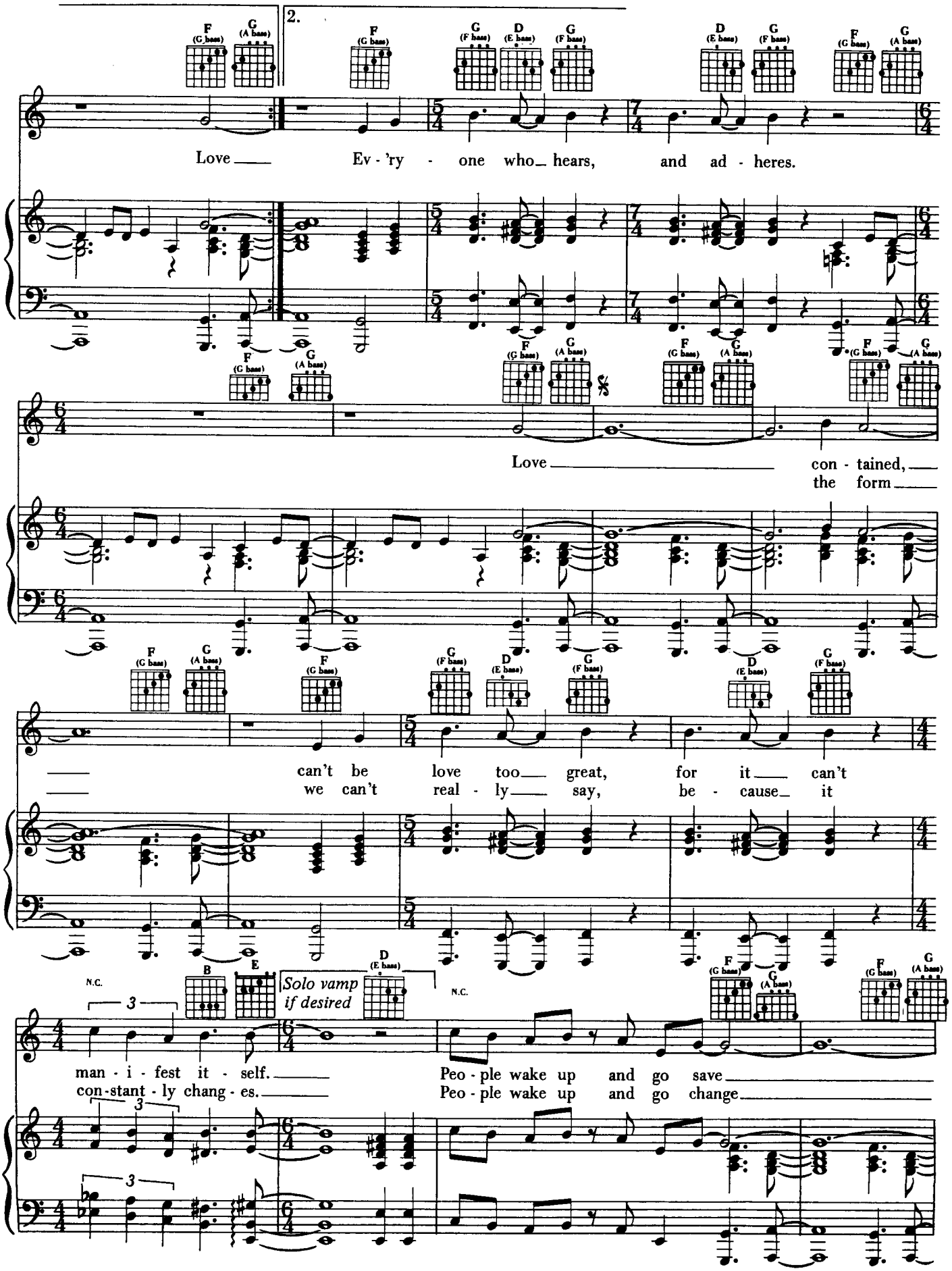
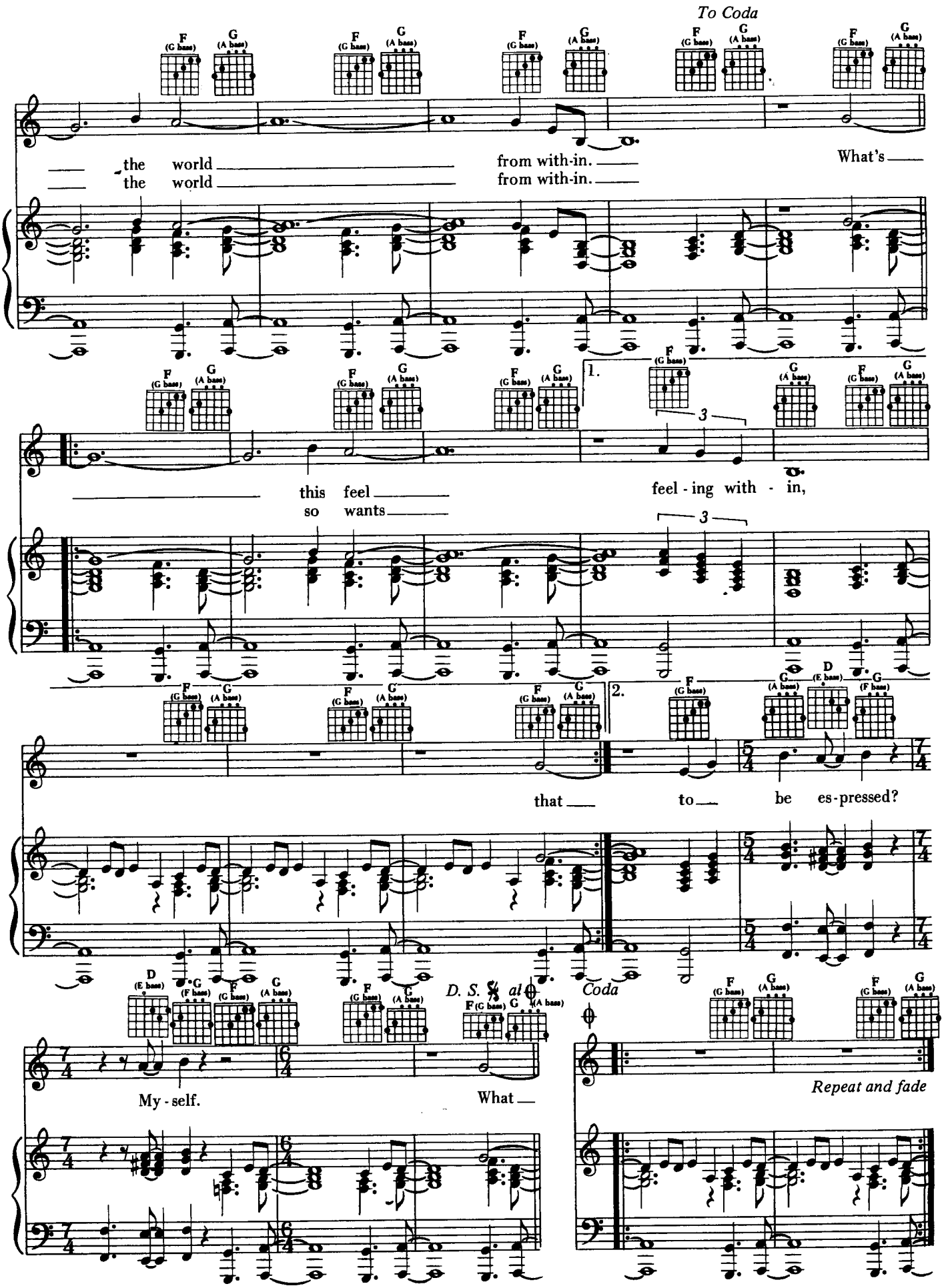
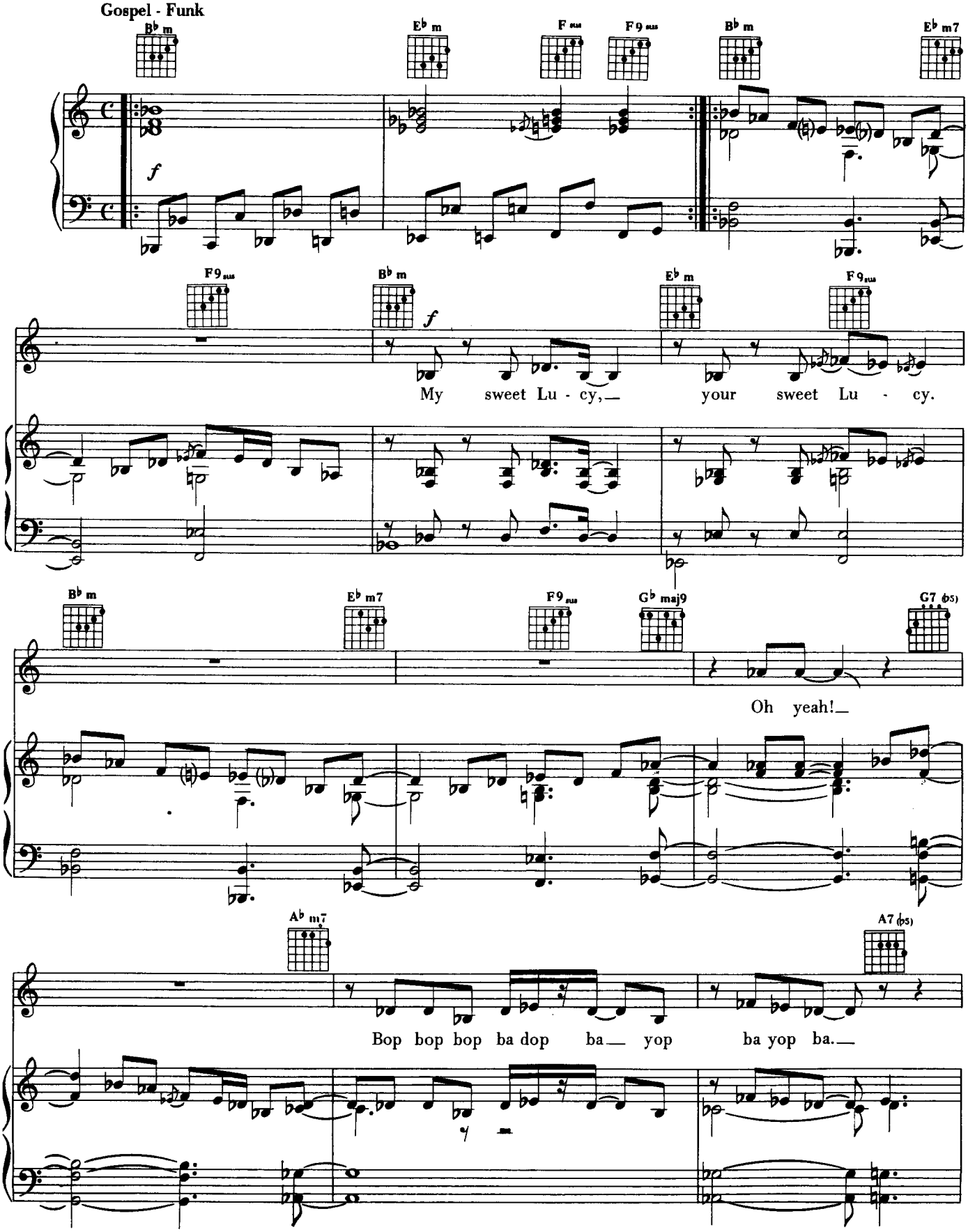

2.
Love Ev - 'ry - one who hears, and ad - heres.
Love con - tained,
the form
can't be love too great, for it can't
we can't real - ly say, be - cause it
Solo vamp if desired
N.C.
man - i - fest it - self.
con-stant - ly chang - es.
Peo - ple wake up and go save
Peo - ple wake up and go change


To Coda
the world from with-in.
the world from with-in.
What's
this feel
so wants
feel - ing with - in,
1.
2.
that to be es-pressed?
D. S. 𝄋 al Coda
My - self.
What
Repeat and fade

SWEET LUCY

Words and Music by
GEORGE DUKE

Gospel - Funk



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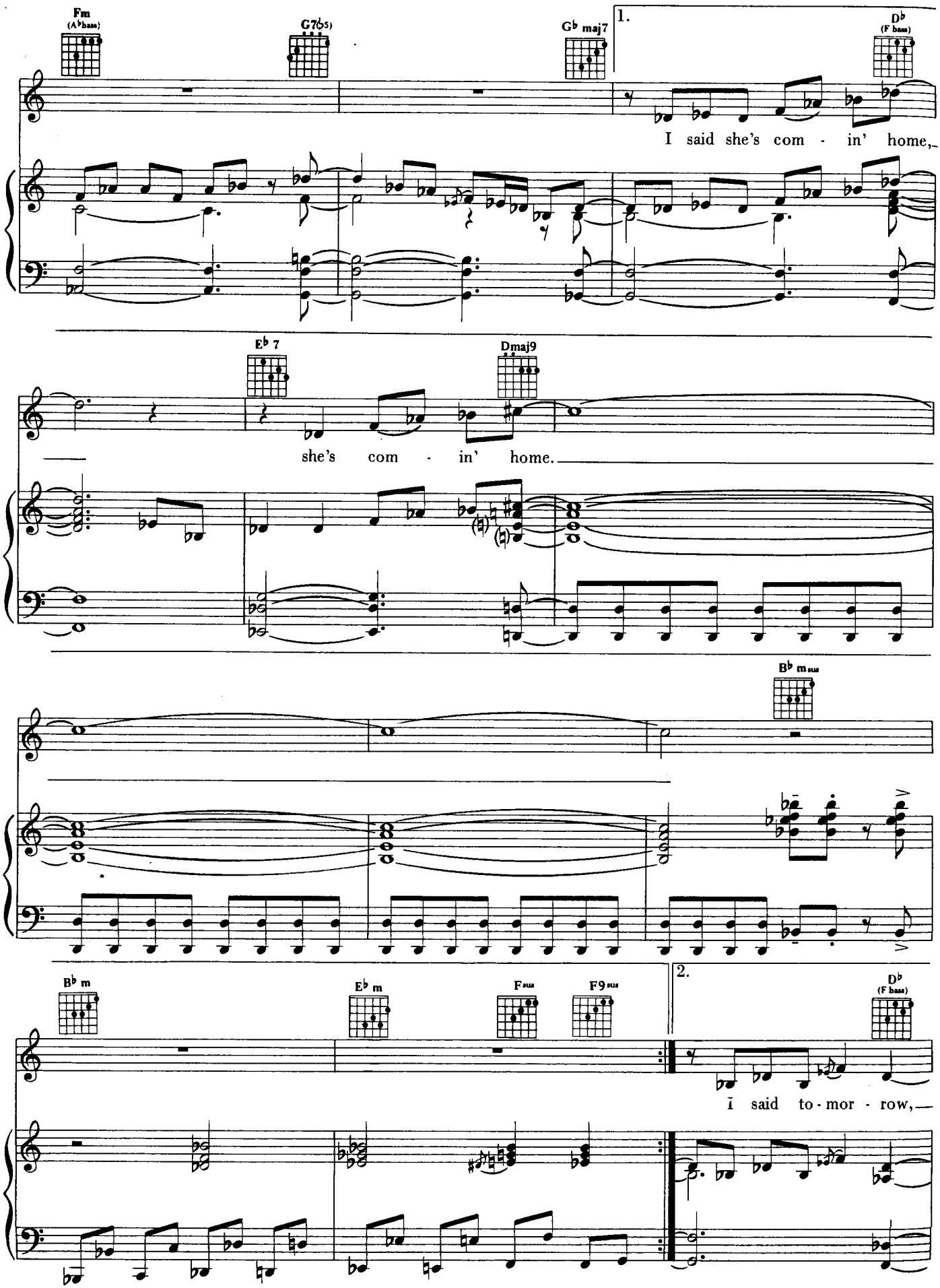
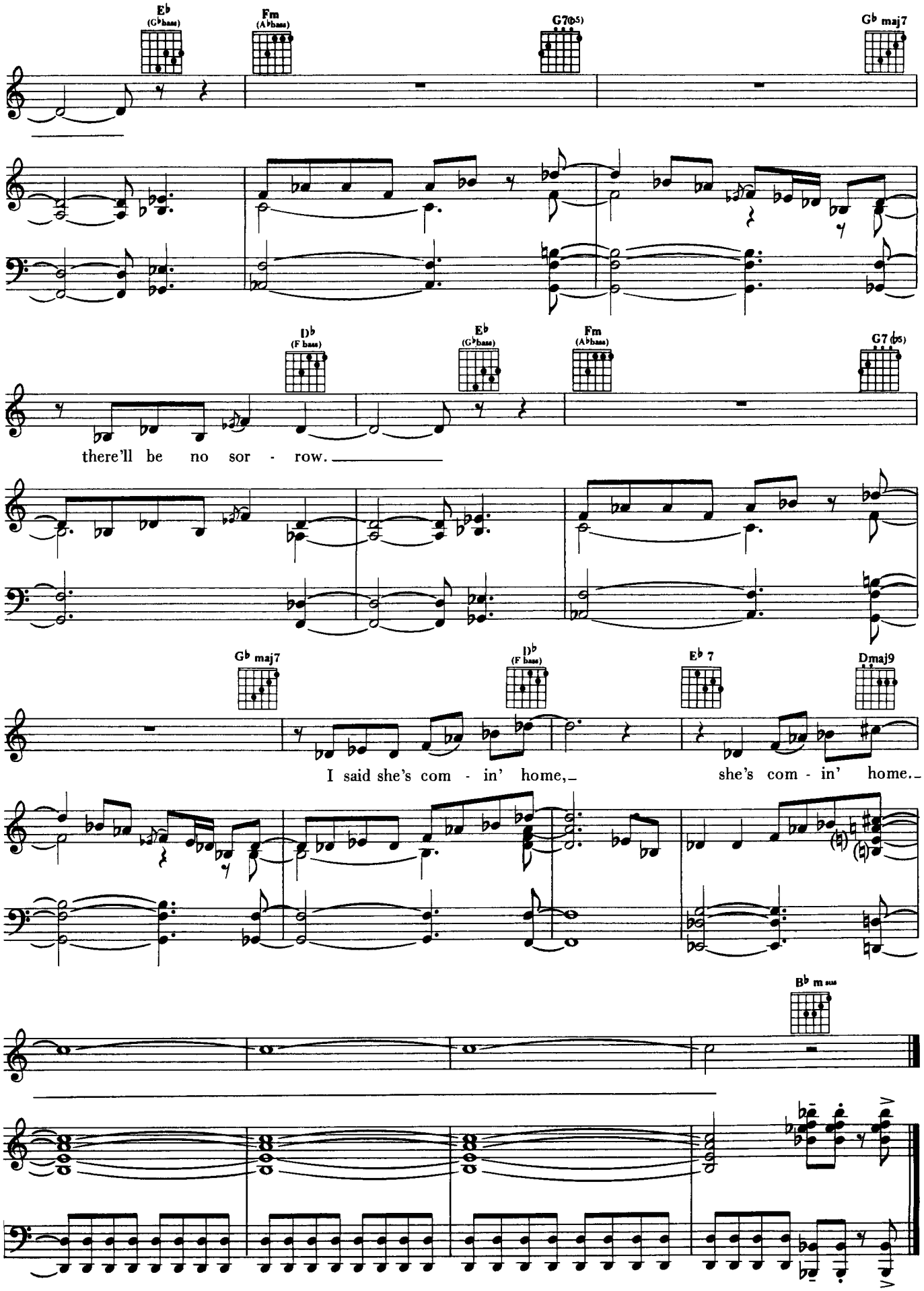
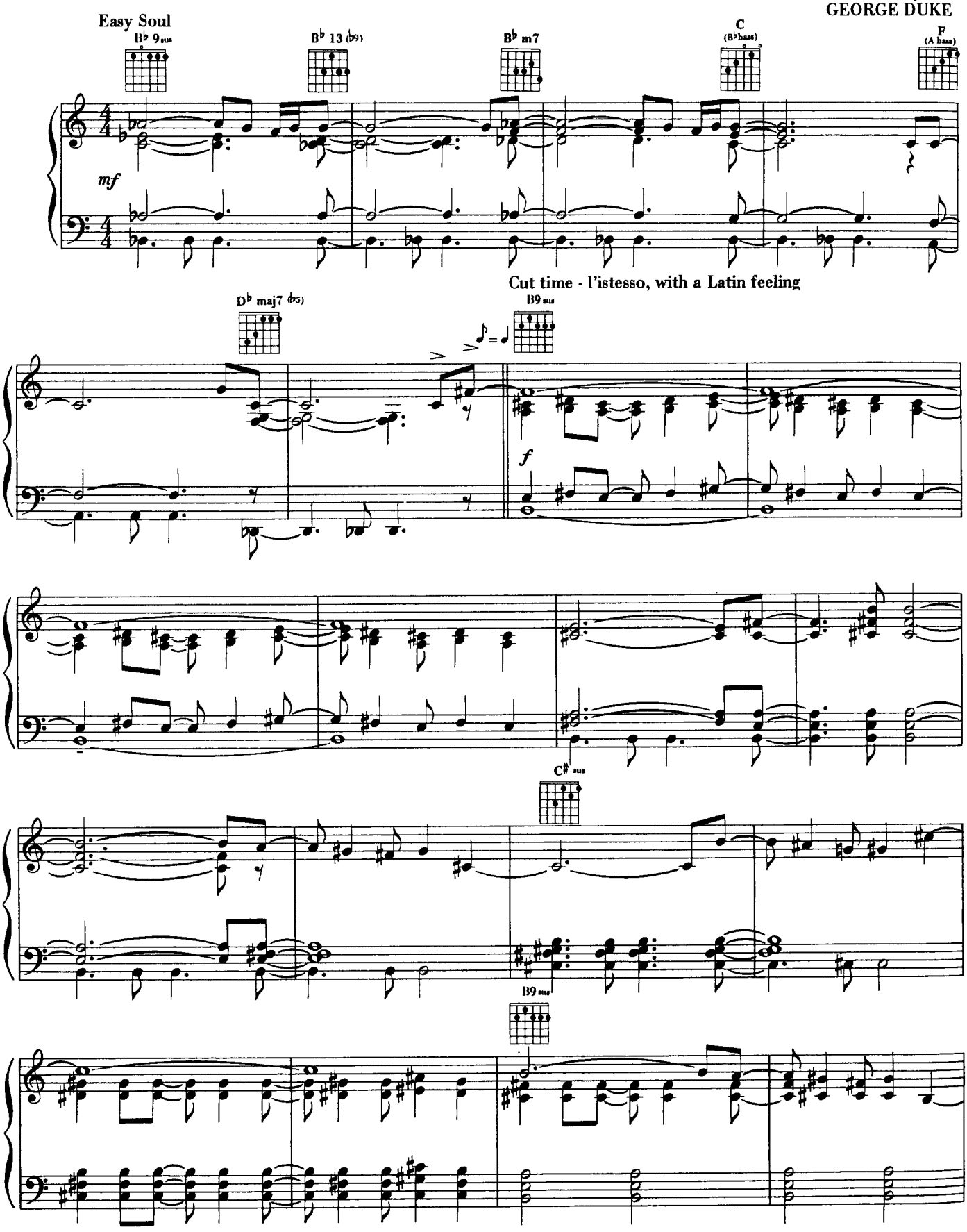

Fm
(A♭bass)
G7♭5
G♭ maj7
1.
D♭
(F bass)
I said she's com - in' home,
E♭ 7
Dmaj9
she's com - in' home.
B♭ msus
B♭ m
E♭ m
Fsus
F9sus
2.
D♭
(F bass)
I said to-mor - row,


E♭ (G♭ base)
Fm (A♭ base)
G7(♭5)
G♭ maj7
D♭ (F base)
E♭ (G♭ base)
Fm (A♭ base)
G7 (♭5)
there'll be no sor - row.
G♭ maj7
D♭ (F base)
E♭ 7
Dmaj9
I said she's com - in' home,
she's com - in' home.
B♭ m sus

MALIBU

Music by
GEORGE DUKE



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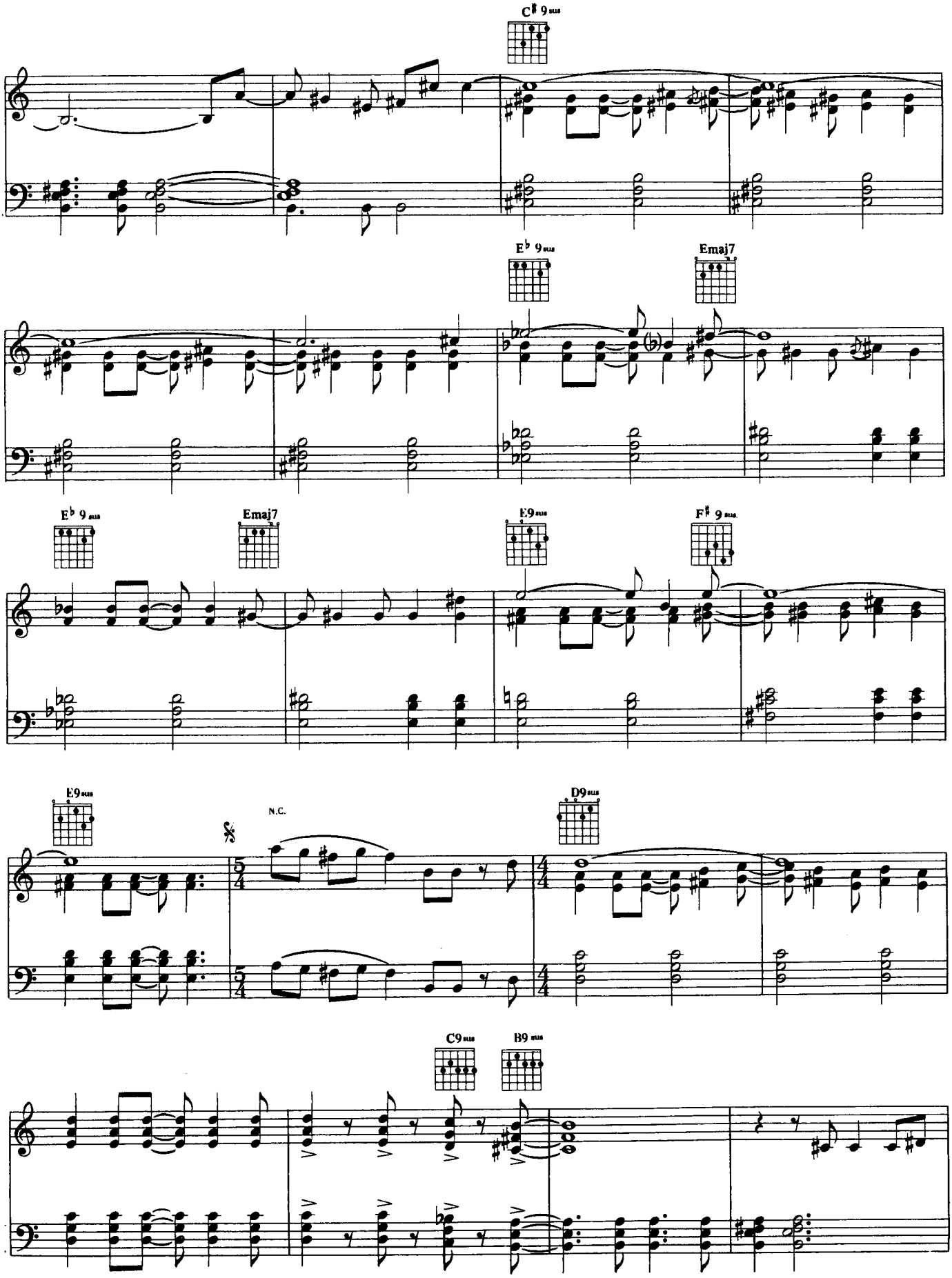
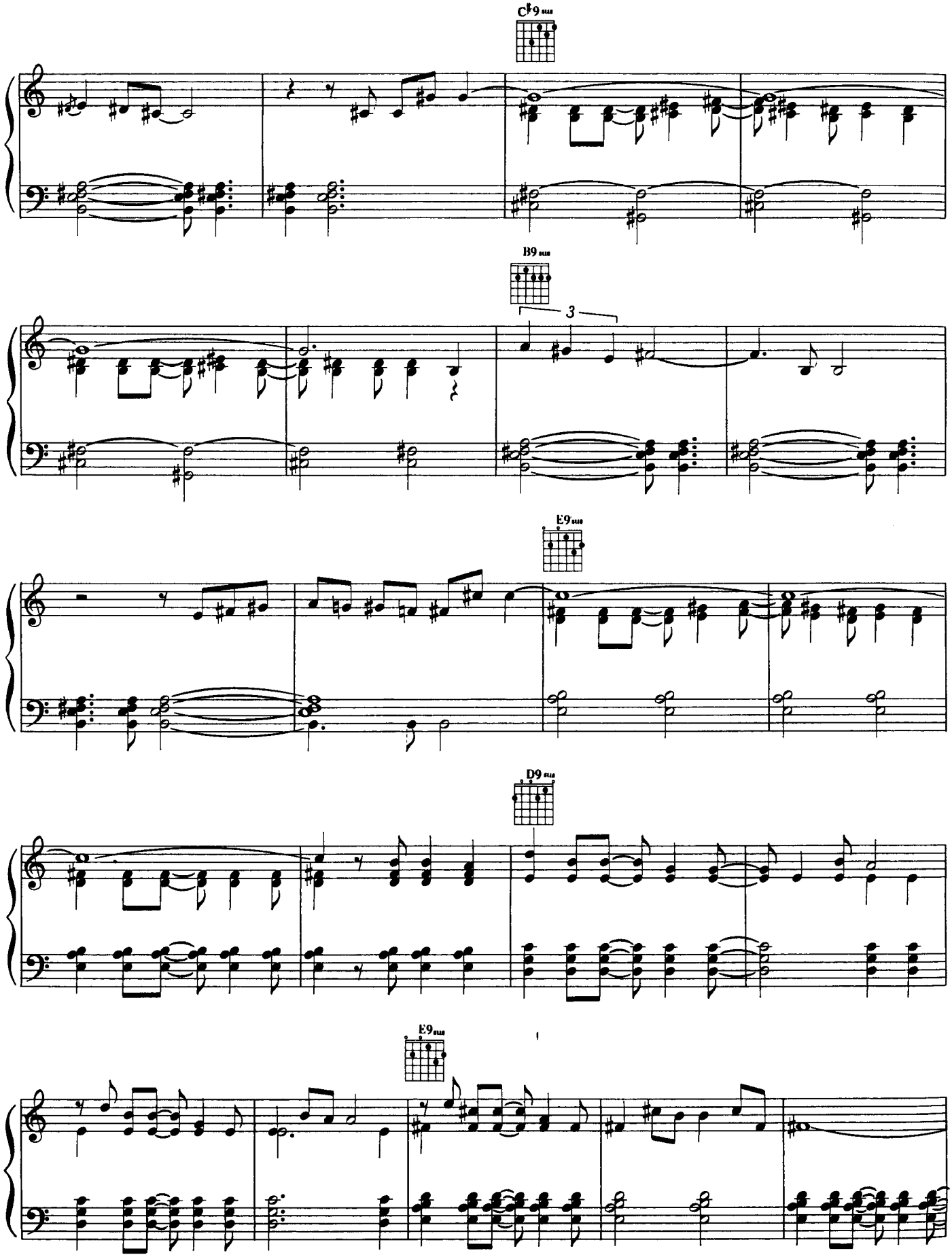
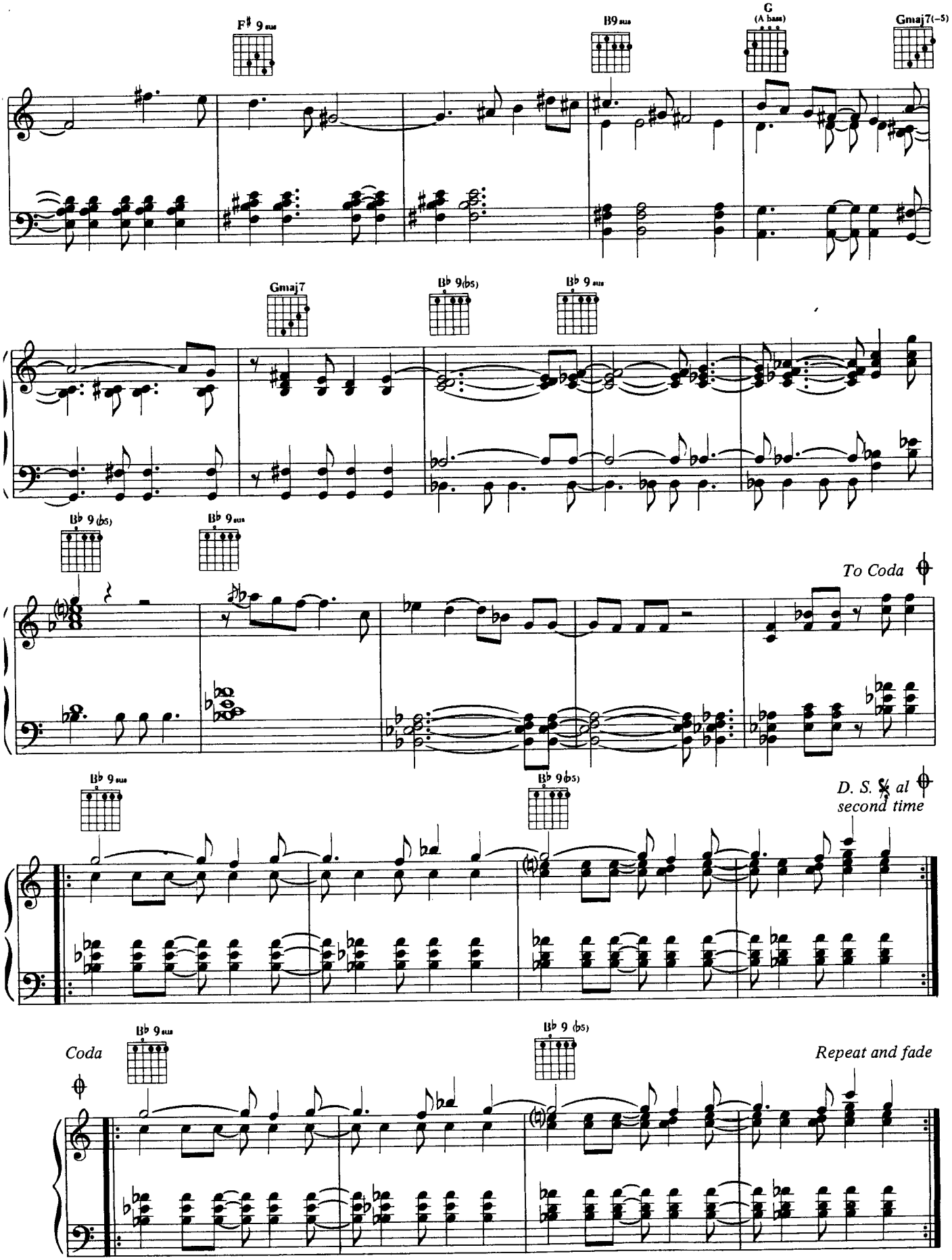
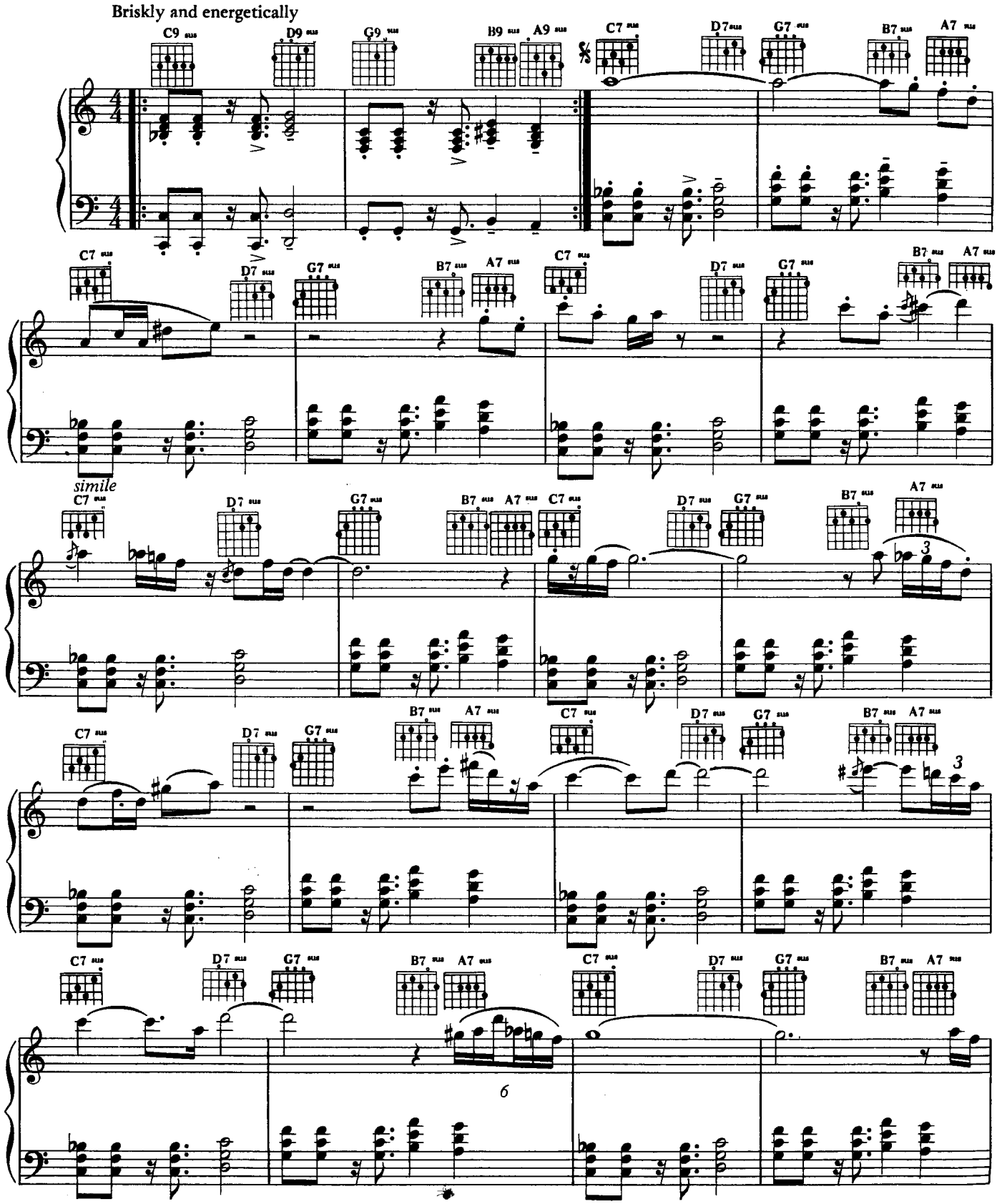

C♯ 9sus
E♭ 9sus
Emaj7
E♭ 9sus
Emaj7
E9sus
F♯ 9sus
E9sus
N.C.
D9sus
C9sus
B9sus


C♯9sus
B9sus
3
E9sus
D9sus
E9sus


F♯ 9sus
B9sus
G
(A bass)
Gmaj7(–5)
Gmaj7
B♭ 9(♭5)
B♭ 9sus
B♭ 9 (♭5)
B♭ 9sus
To Coda
B♭ 9sus
B♭ 9(♭5)
D. S. 𝄋 al
second time
Coda
B♭ 9sus
B♭ 9 (♭5)
Repeat and fade

SCUSE ME MISS!

Music by
GEORGE DUKE



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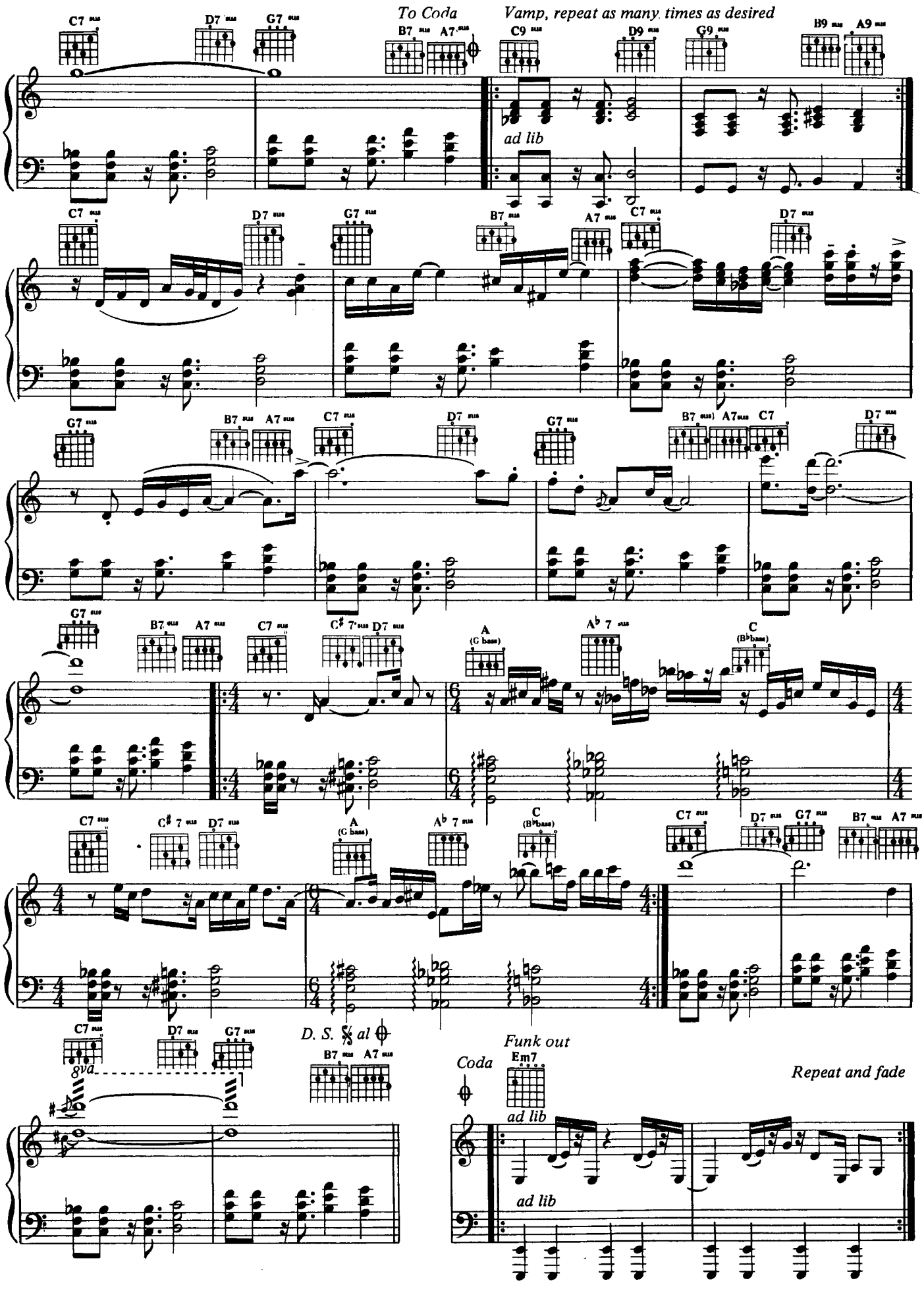
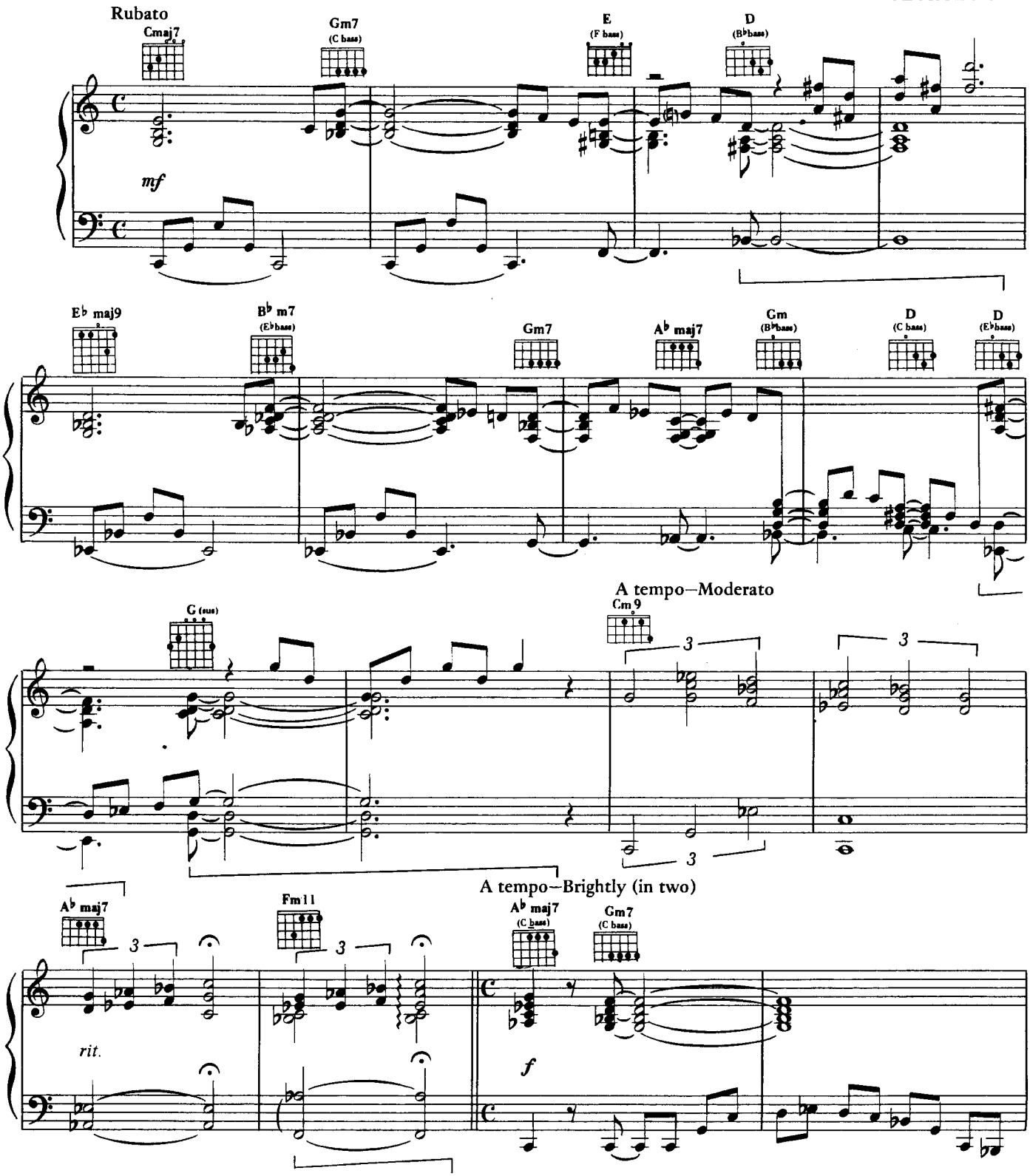

To Coda
Vamp, repeat as many times as desired
ad lib
D. S. 𝄋 al 𝄌
Coda
Funk out
Repeat and fade
8va
ad lib

SEASONS

Music by
GEORGE DUKE



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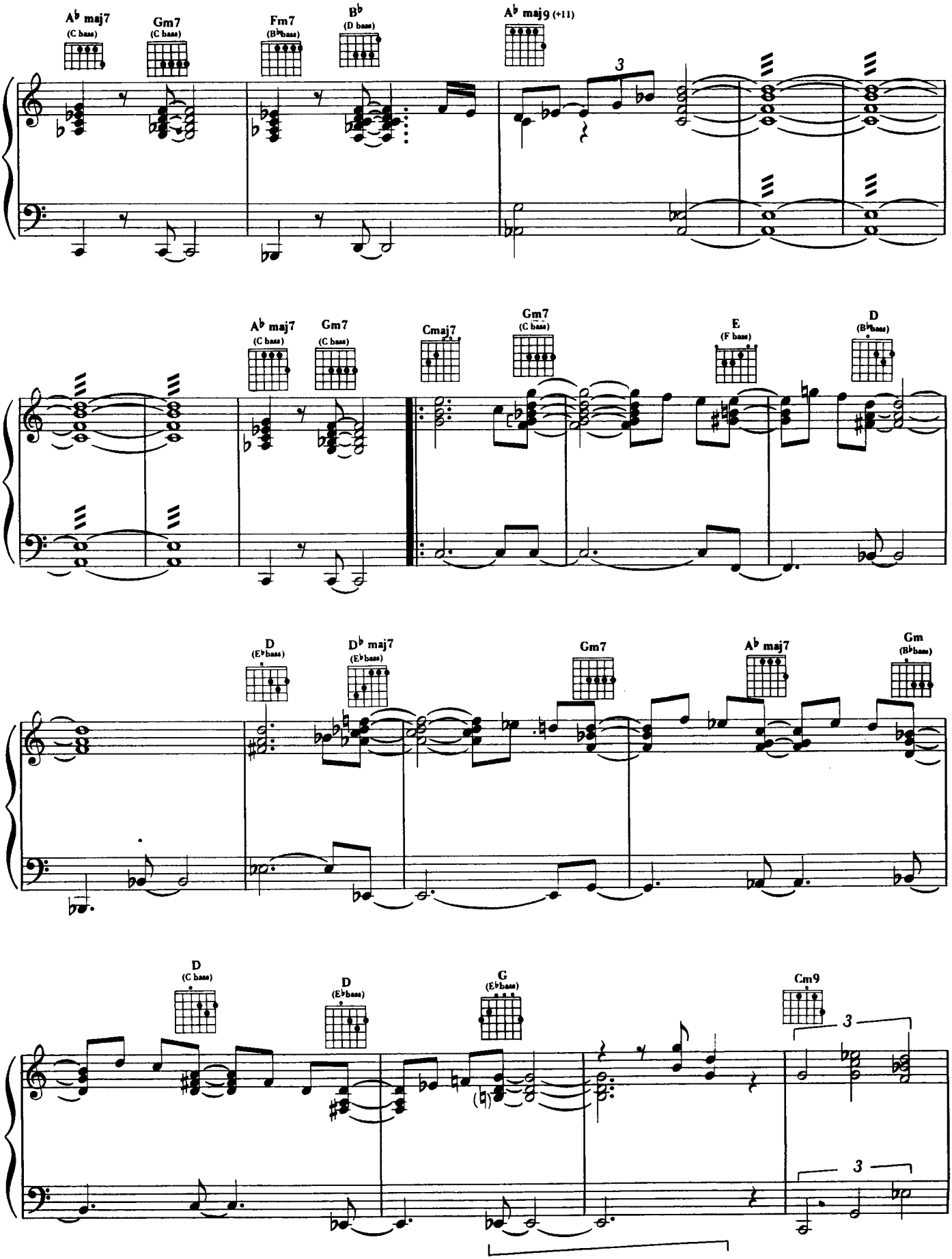
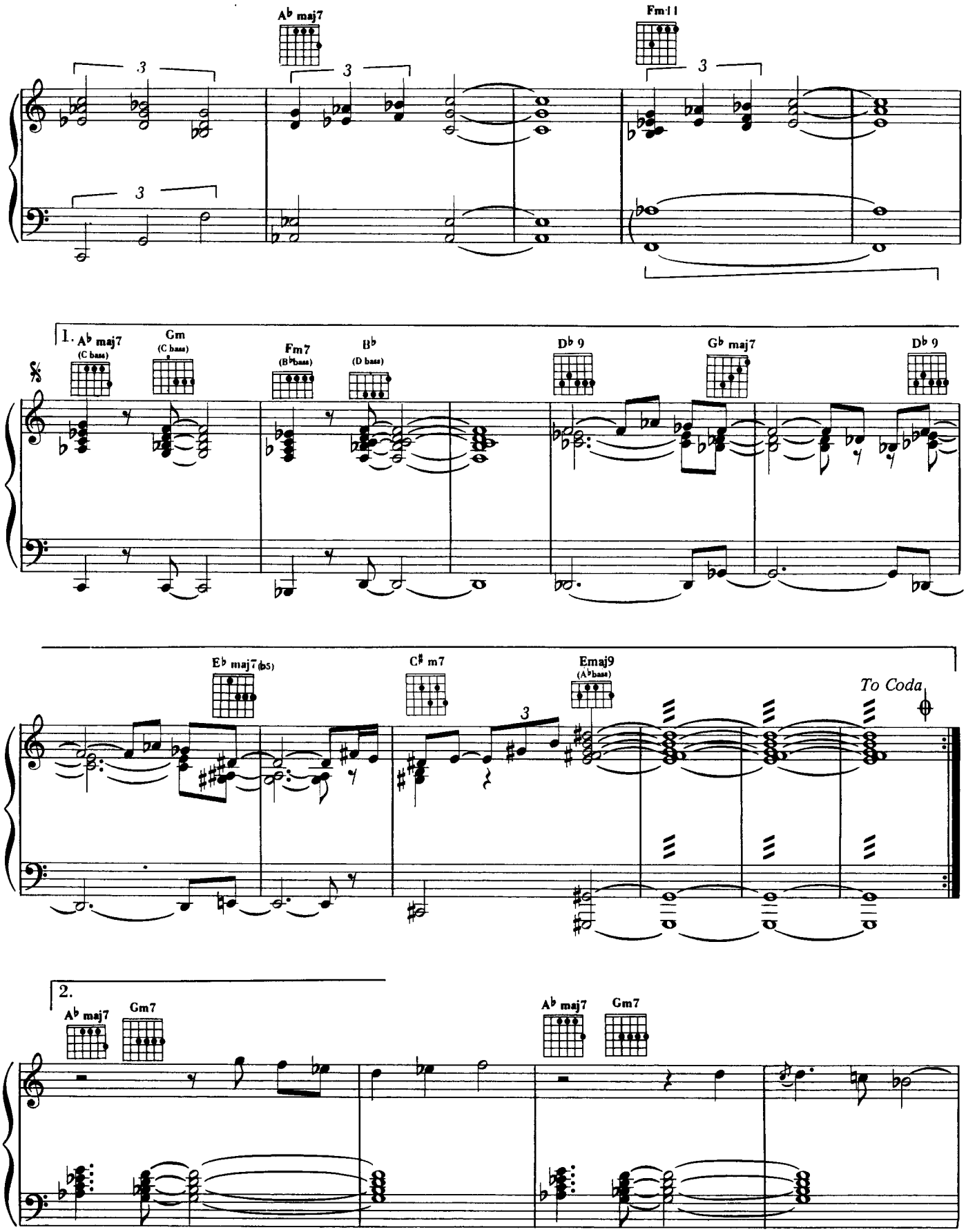
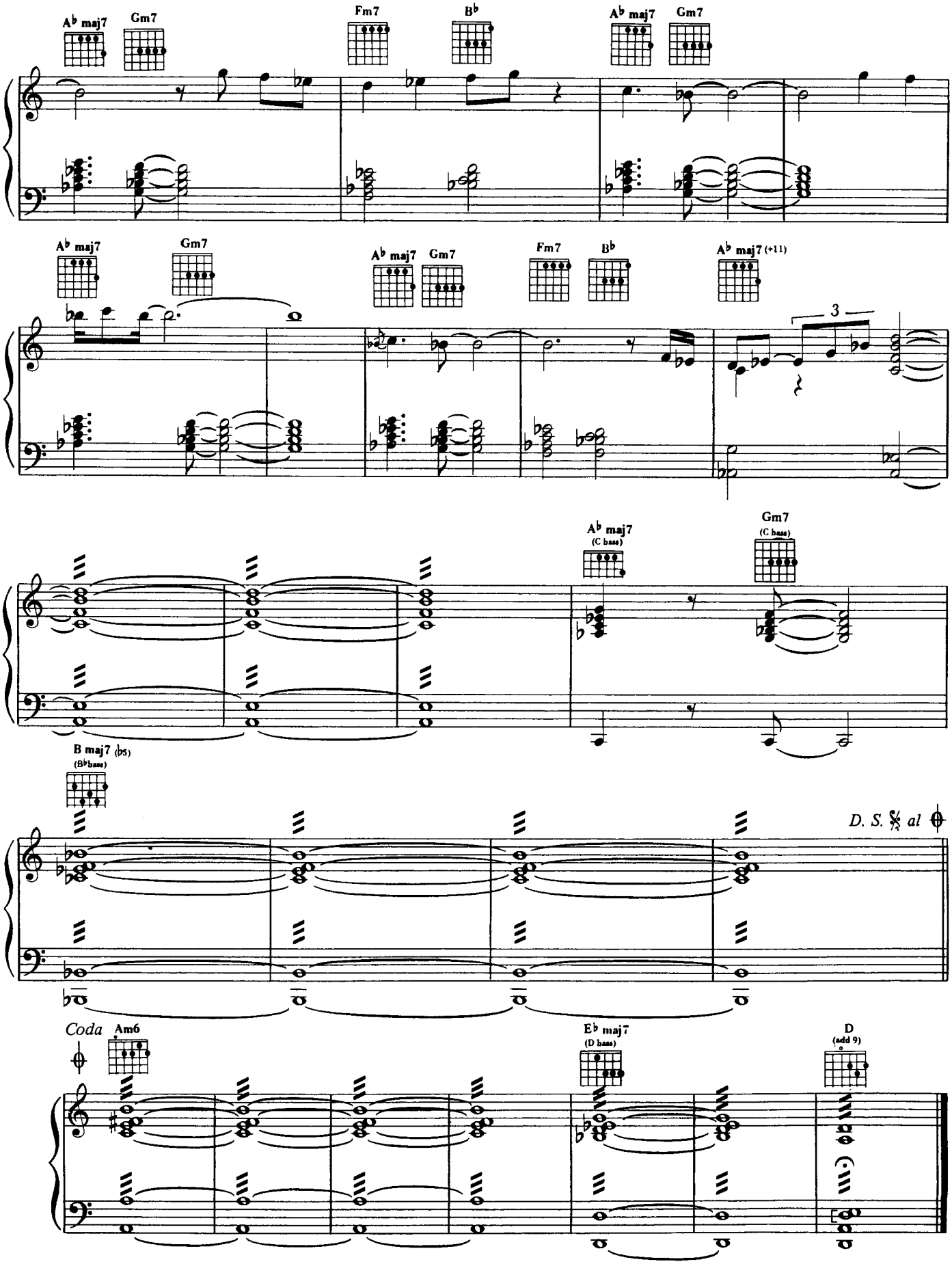

A♭ maj7
(C base)
Gm7
(C base)
Fm7
(B♭ base)
B♭
(D base)
A♭ maj9 (+11)
3
A♭ maj7
(C base)
Gm7
(C base)
Cmaj7
Gm7
(C base)
E
(F base)
D
(B♭ base)
D
(E♭ base)
D♭ maj7
(E♭ base)
Gm7
A♭ maj7
Gm
(B♭ base)
D
(C base)
D
(E♭ base)
G
(E♭ base)
Cm9
3
3


A♭ maj7
Fm11
3
1.
A♭ maj7
(C bass)
Gm
(C bass)
Fm7
(B♭bass)
B♭
(D bass)
D♭ 9
G♭ maj7
D♭ 9
E♭ maj7(b5)
C♯ m7
Emaj9
(A♭bass)
To Coda
2.
A♭ maj7
Gm7
A♭ maj7
Gm7


A♭ maj7
Gm7
Fm7
B♭
A♭ maj7
Gm7
A♭ maj7
Gm7
A♭ maj7
Gm7
Fm7
B♭
A♭ maj7 (+11)
3
A♭ maj7
(C bass)
Gm7
(C bass)
B maj7 (♭5)
(B♭bass)
D. S. 𝄋 al ⊕
Coda
Am6
E♭ maj7
(D bass)
D
(add 9)

SOMEDAY

Words and Music by
GEORGE DUKE

Smoothly and soulfully, legato, with a $\overset{3}{\overset{\frown}{\text{♩ ♪}}}$ feeling

Fmaj7 | B♭(♭5) (F bass) | Fmaj7 | B♭(♭5) (F bass) | Fmaj7

mf

Na na na na na na — na na na na na —

B♭(♭5) (F bass) | Fmaj7 | E7 sus

— na na na na na. —

Amaj7 | F♯m7 | B♭maj7 | Gm7

Sure - ly — you'll break — my heart - but I'll — be there be - side — you — with
I know you think — I'm cra - zy, but I know — my mind's — not ha - zy

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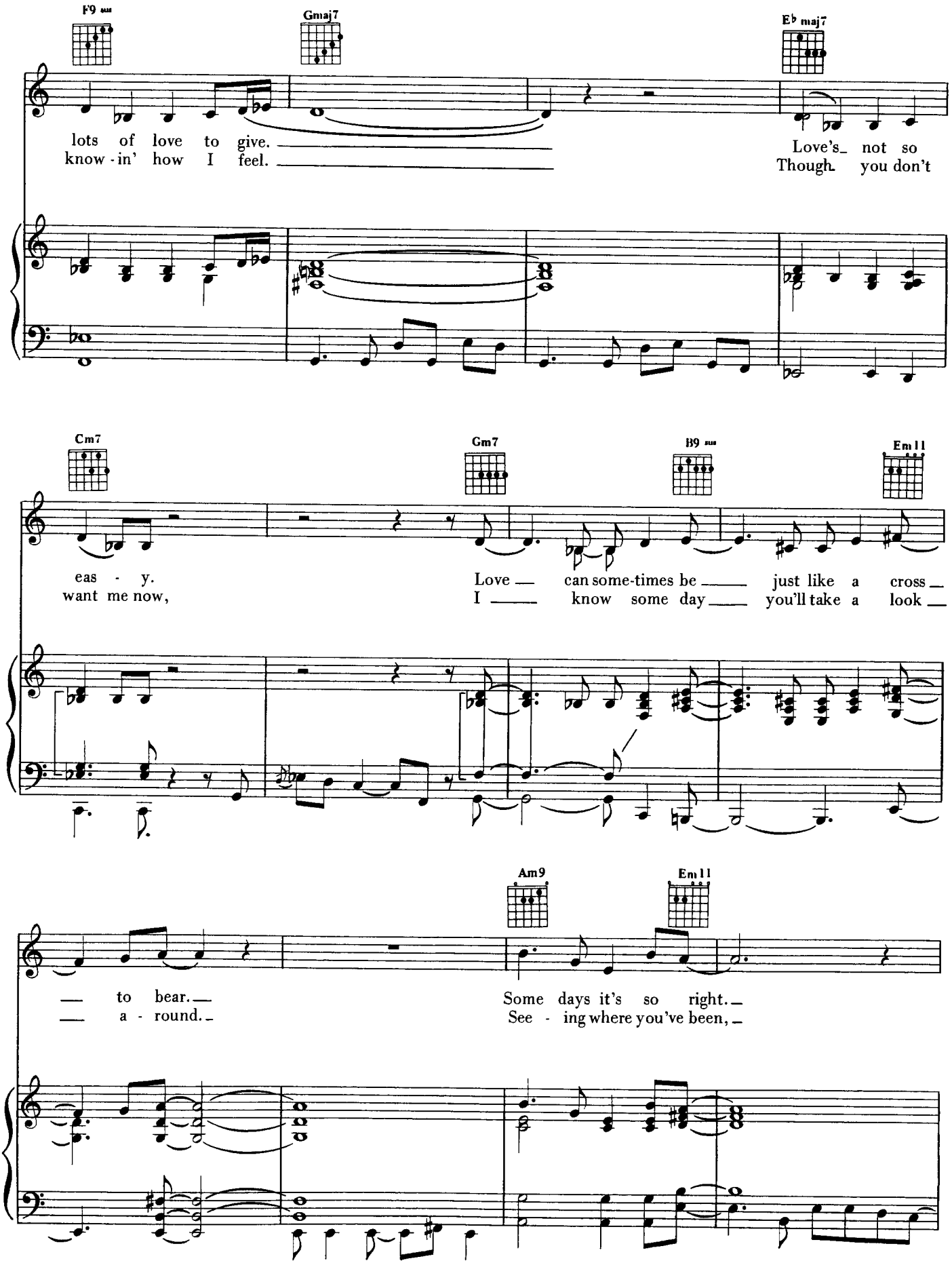
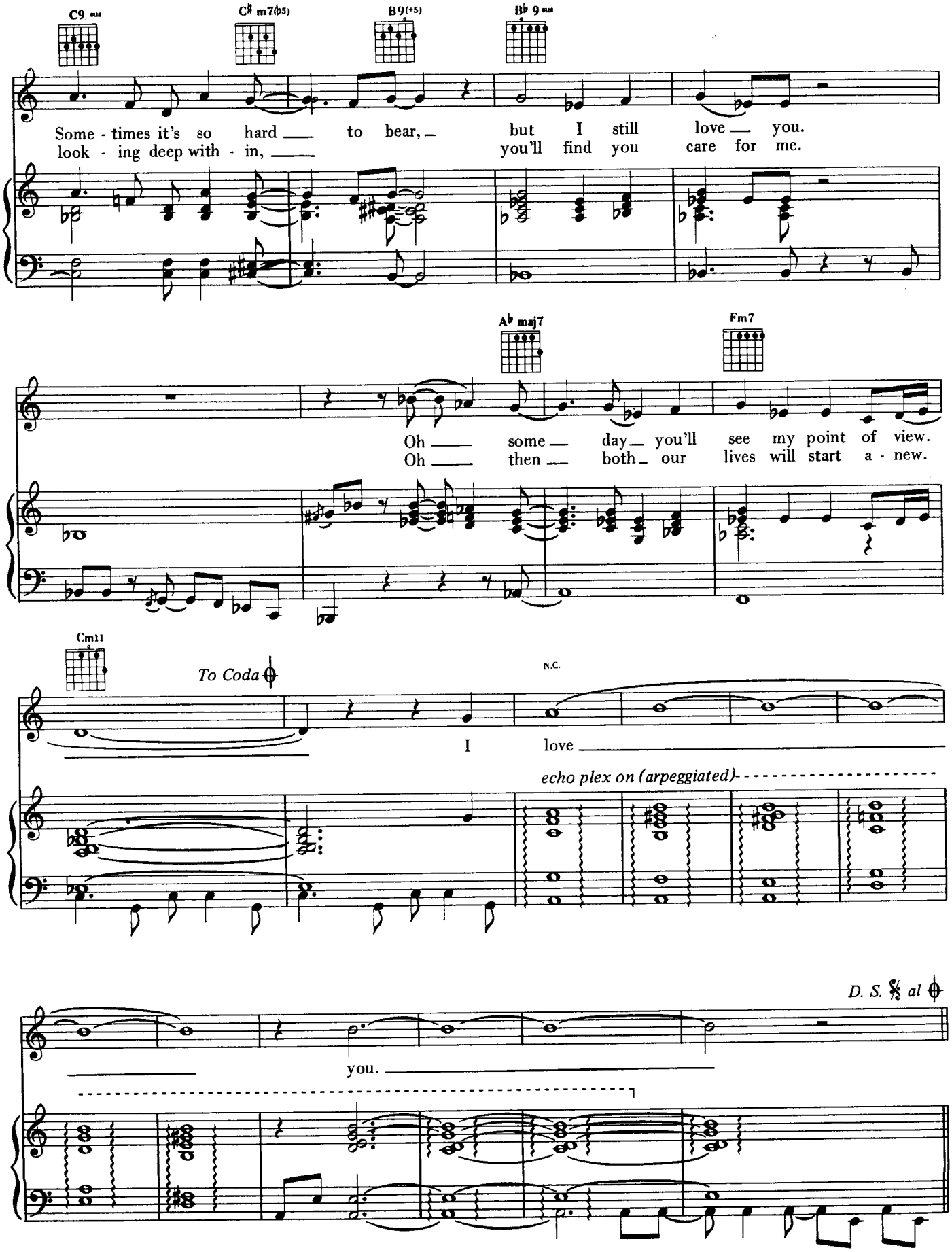
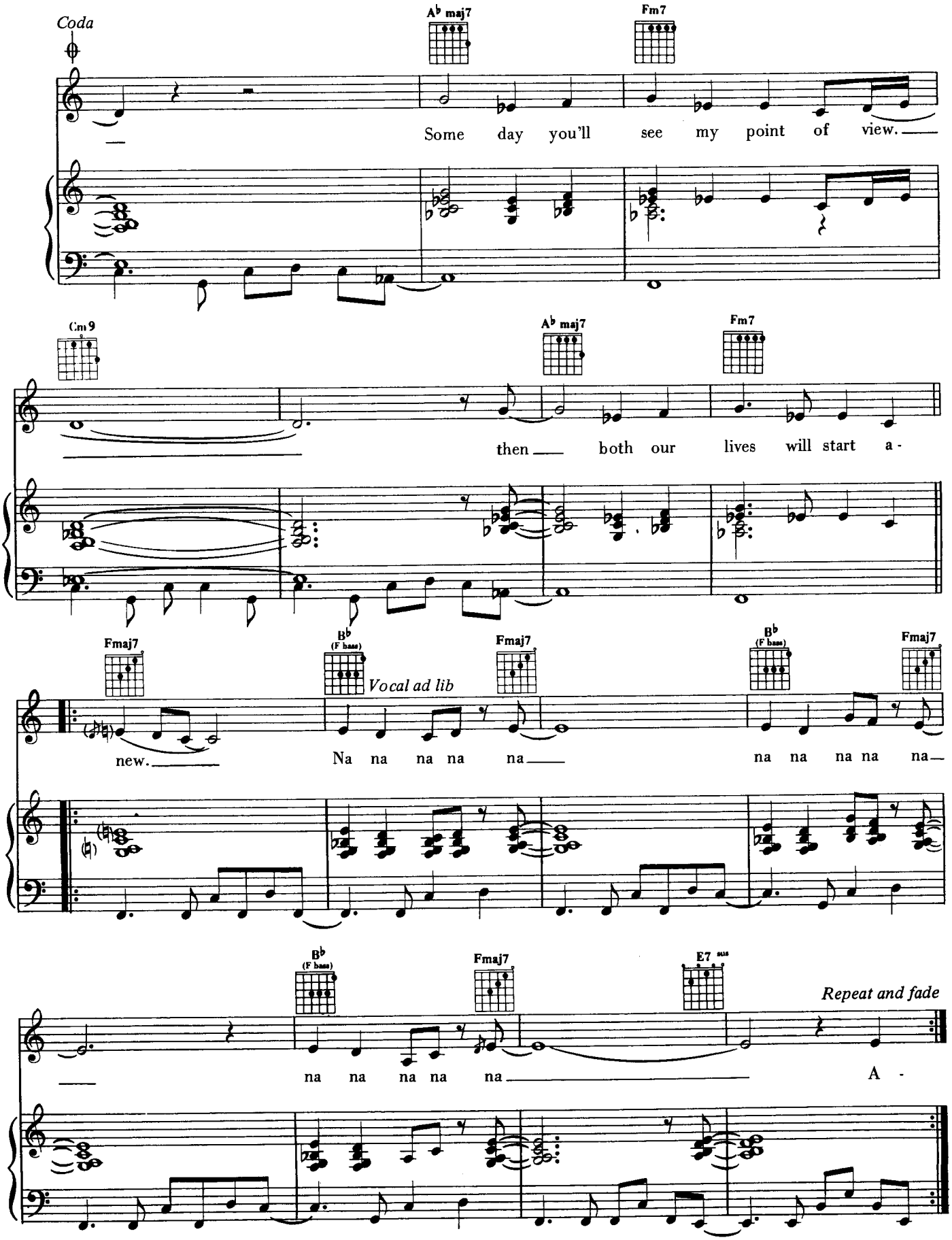

F9 sus
Gmaj7
Eb maj7
lots of love to give.
know-in' how I feel.
Love's not so
Though you don't
Cm7
Gm7
B9 sus
Em11
eas - y.
want me now,
Love can some-times be just like a cross
I know some day you'll take a look
Am9
Em11
to bear.
a - round.
Some days it's so right.
See - ing where you've been,

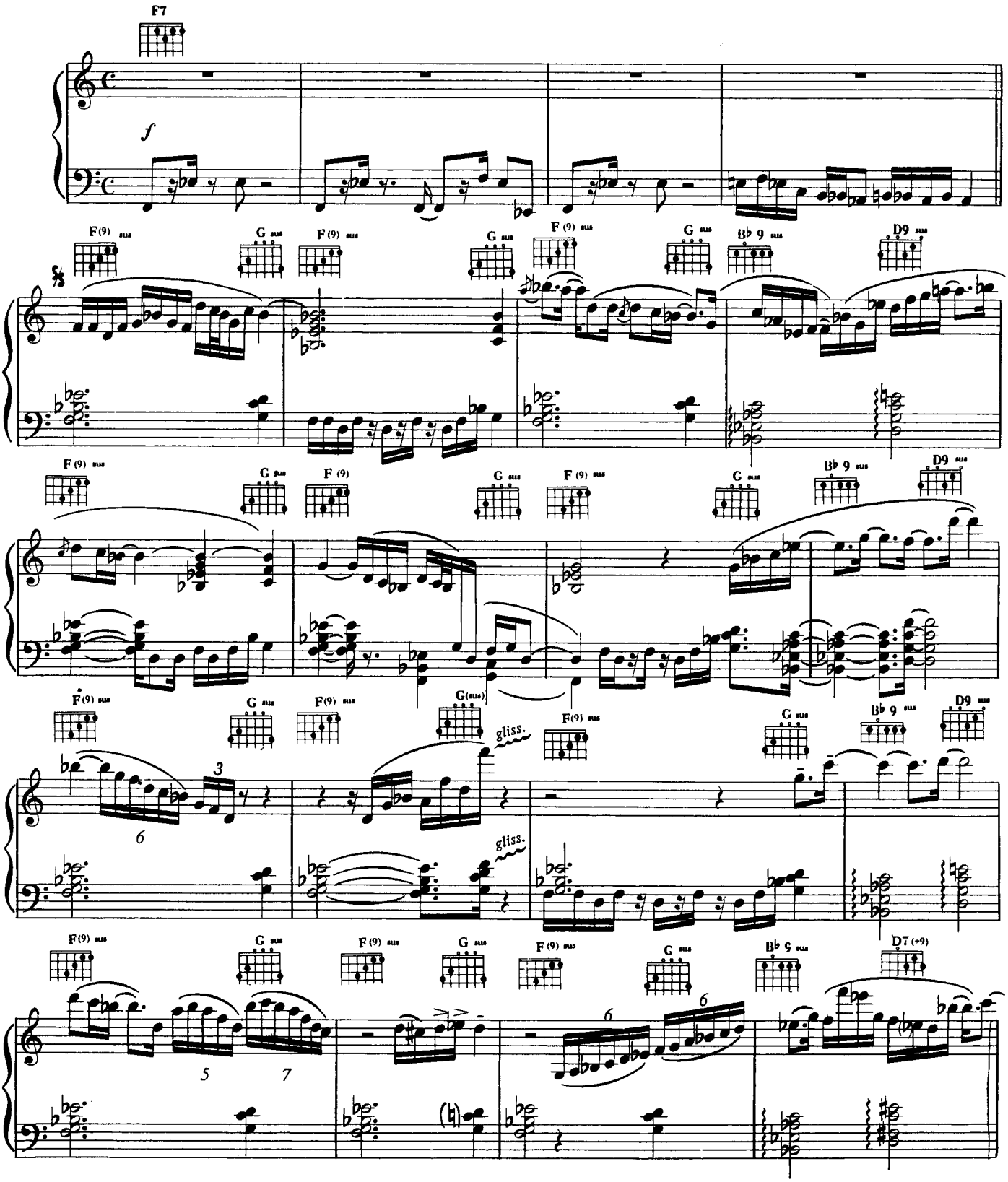

C9 sus
C♯ m7(♭5)
B9(+5)
B♭ 9 sus
Some - times it's so hard to bear, but I still love you.
look - ing deep with - in, you'll find you care for me.
A♭ maj7
Fm7
Oh some day you'll see my point of view.
Oh then both our lives will start a - new.
Cm11
To Coda
N.C.
I love
echo plex on (arpeggiated)
D. S. 𝄋 al ⊕
you.


Coda
A♭ maj7
Fm7
Some day you'll see my point of view.
Cm9
A♭ maj7
Fm7
then both our lives will start a-
Fmaj7
B♭ (F bass)
Vocal ad lib
Fmaj7
B♭ (F bass)
Fmaj7
new.
Na na na na na
na na na na na
B♭ (F bass)
Fmaj7
E7 sus
Repeat and fade
na na na na na
A -

THAT'S WHAT SHE SAID

Energetically

Music by
GEORGE DUKE



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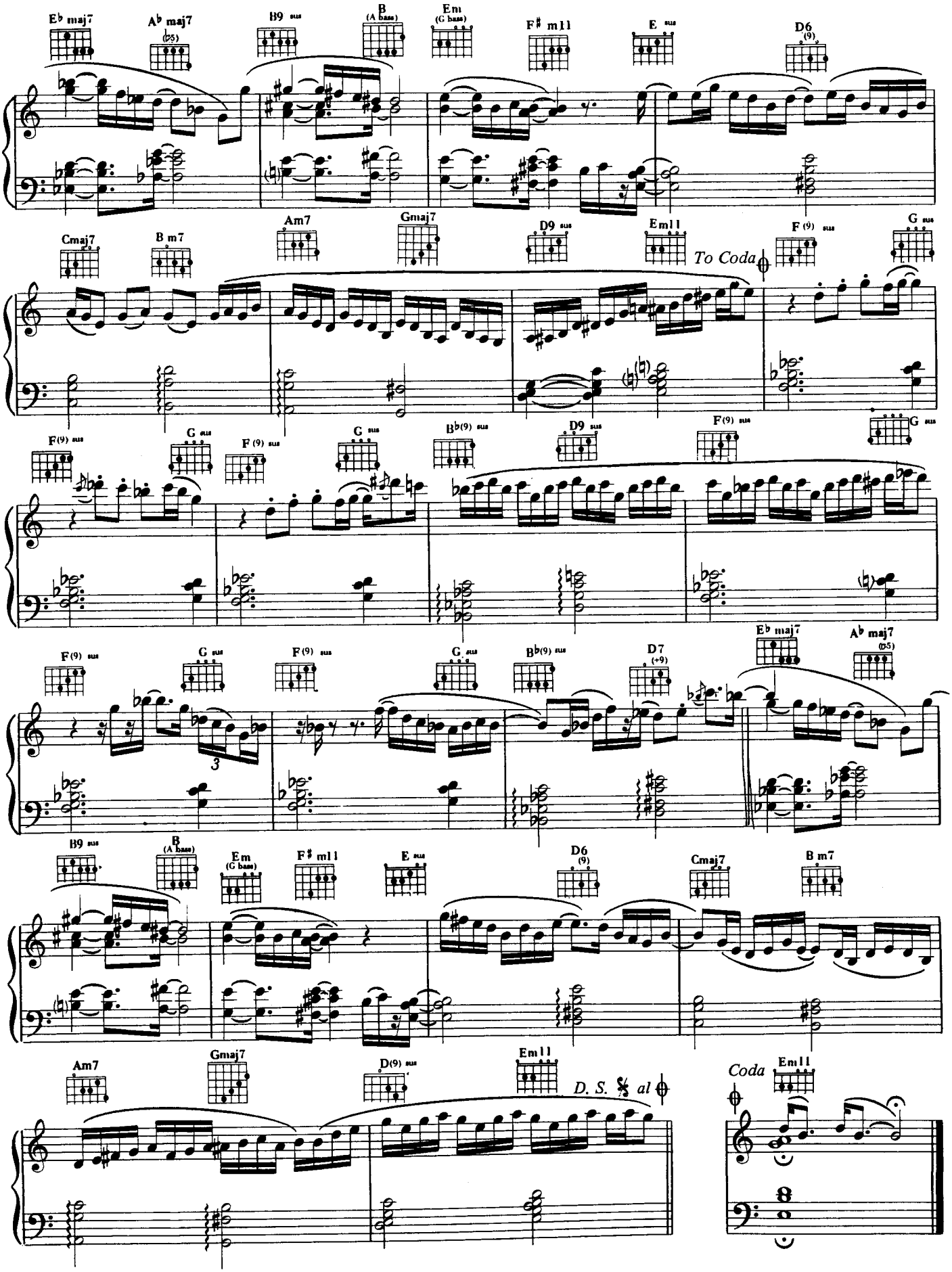
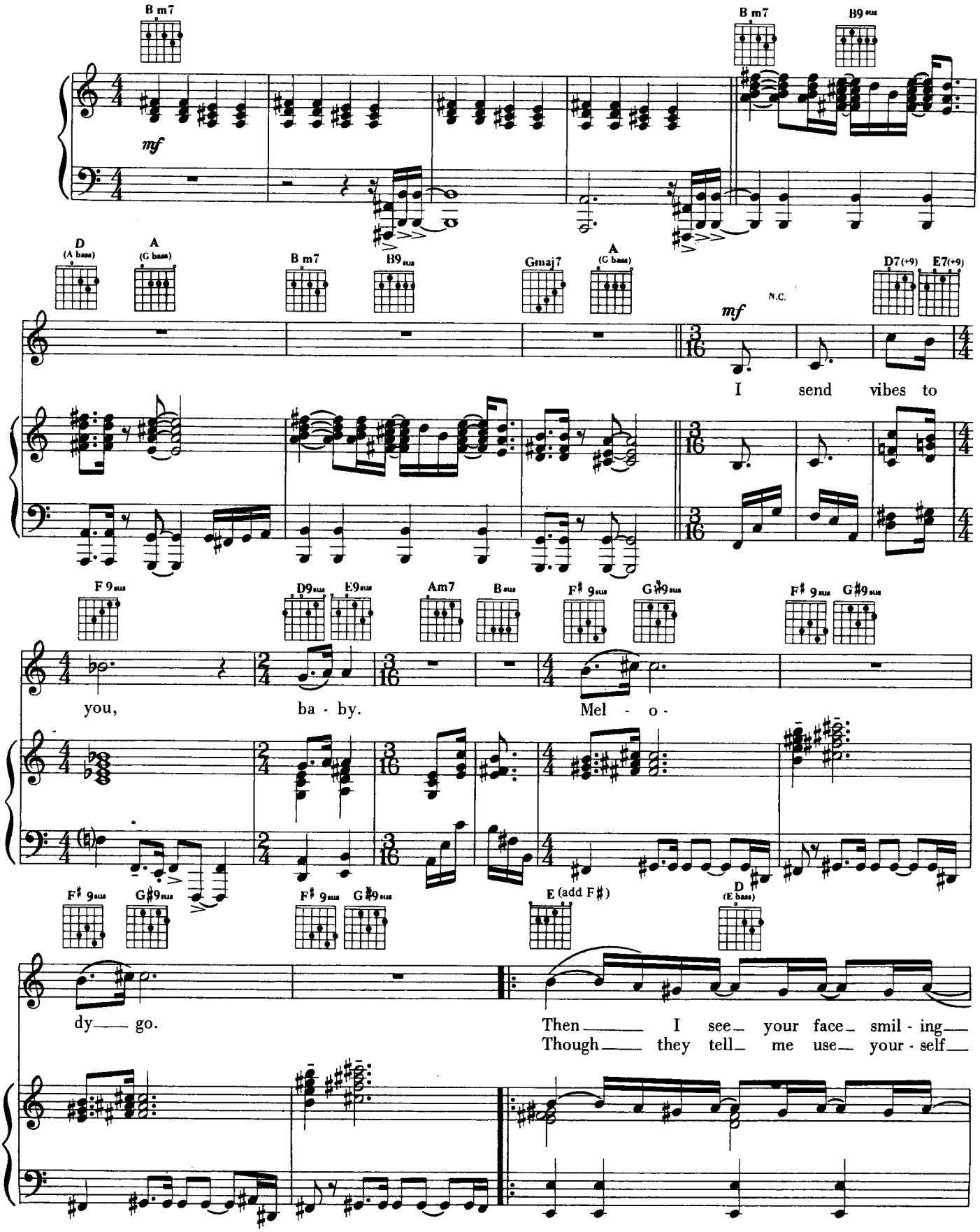

E♭ maj7
A♭ maj7 (♭5)
B9 sus
B (A bass)
Em (G bass)
F♯ m11
E sus
D6 (9)
Cmaj7
B m7
Am7
Gmaj7
D9 sus
Em11
To Coda
F (9) sus
G sus
F(9) sus
B♭(9) sus
3
D7 (+9)
D(9) sus
D. S. 𝄋 al
Coda

TRYIN' AND CRYIN'

Words and Music by
GEORGE DUKE

Moderate Rock



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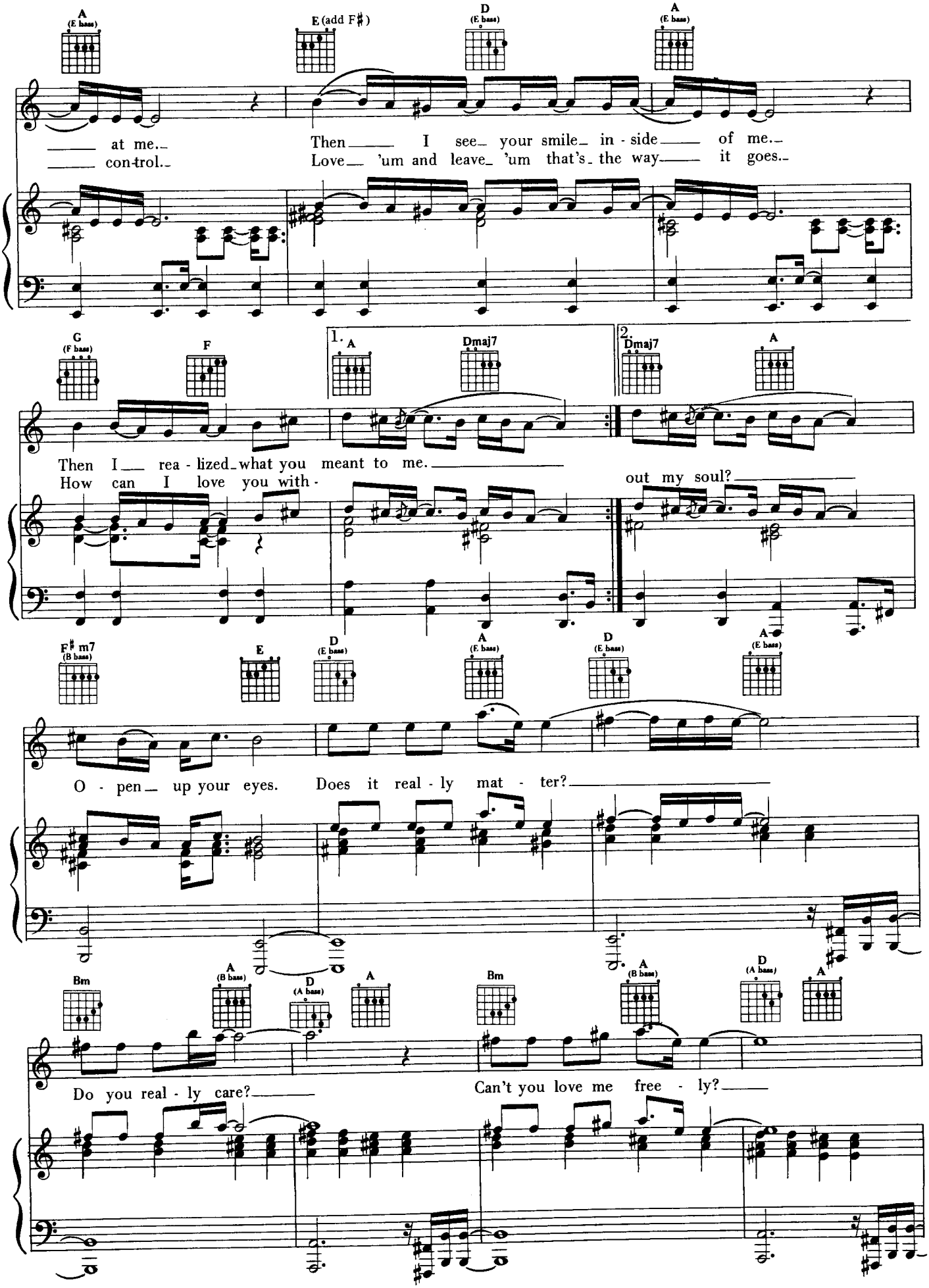
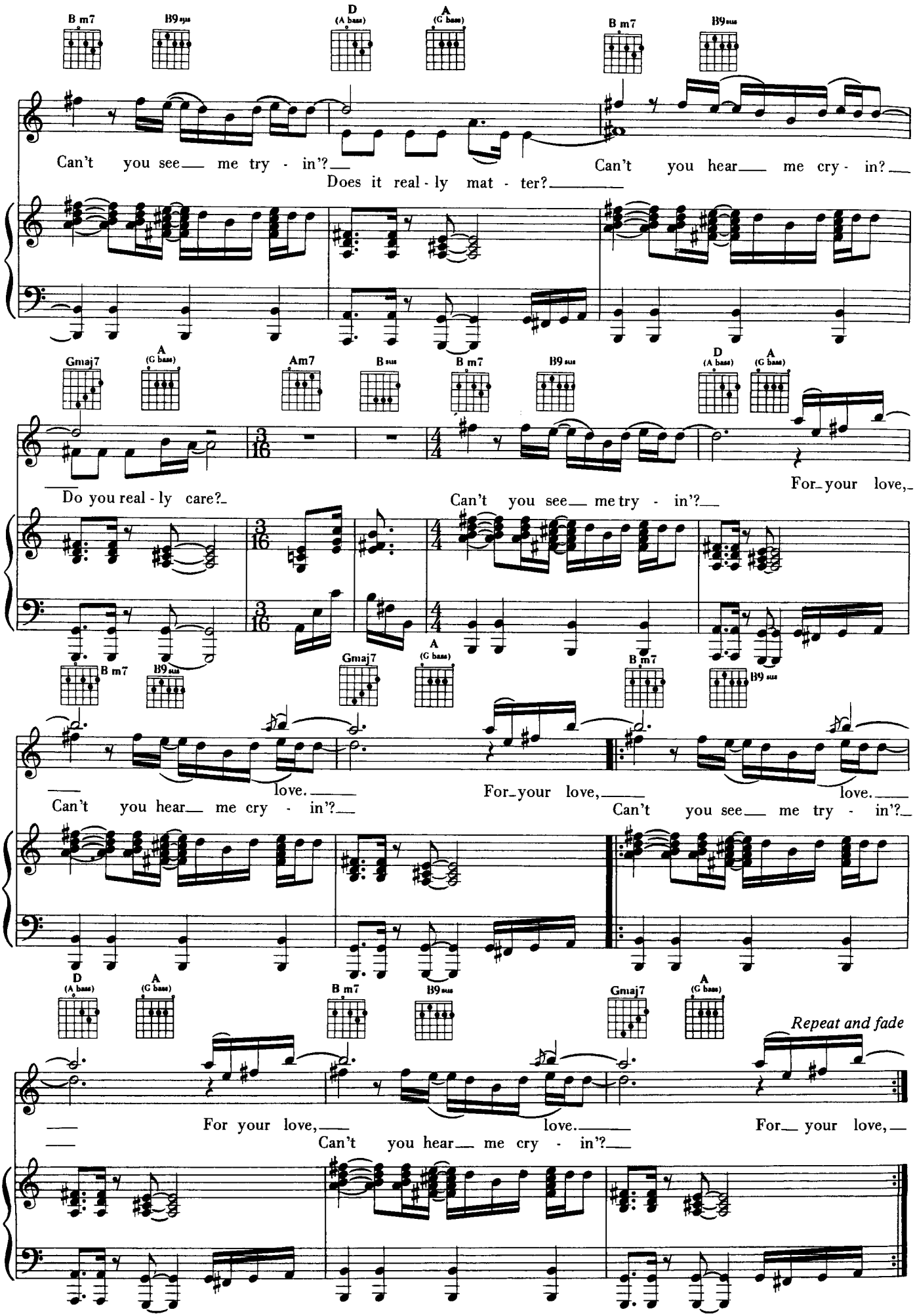
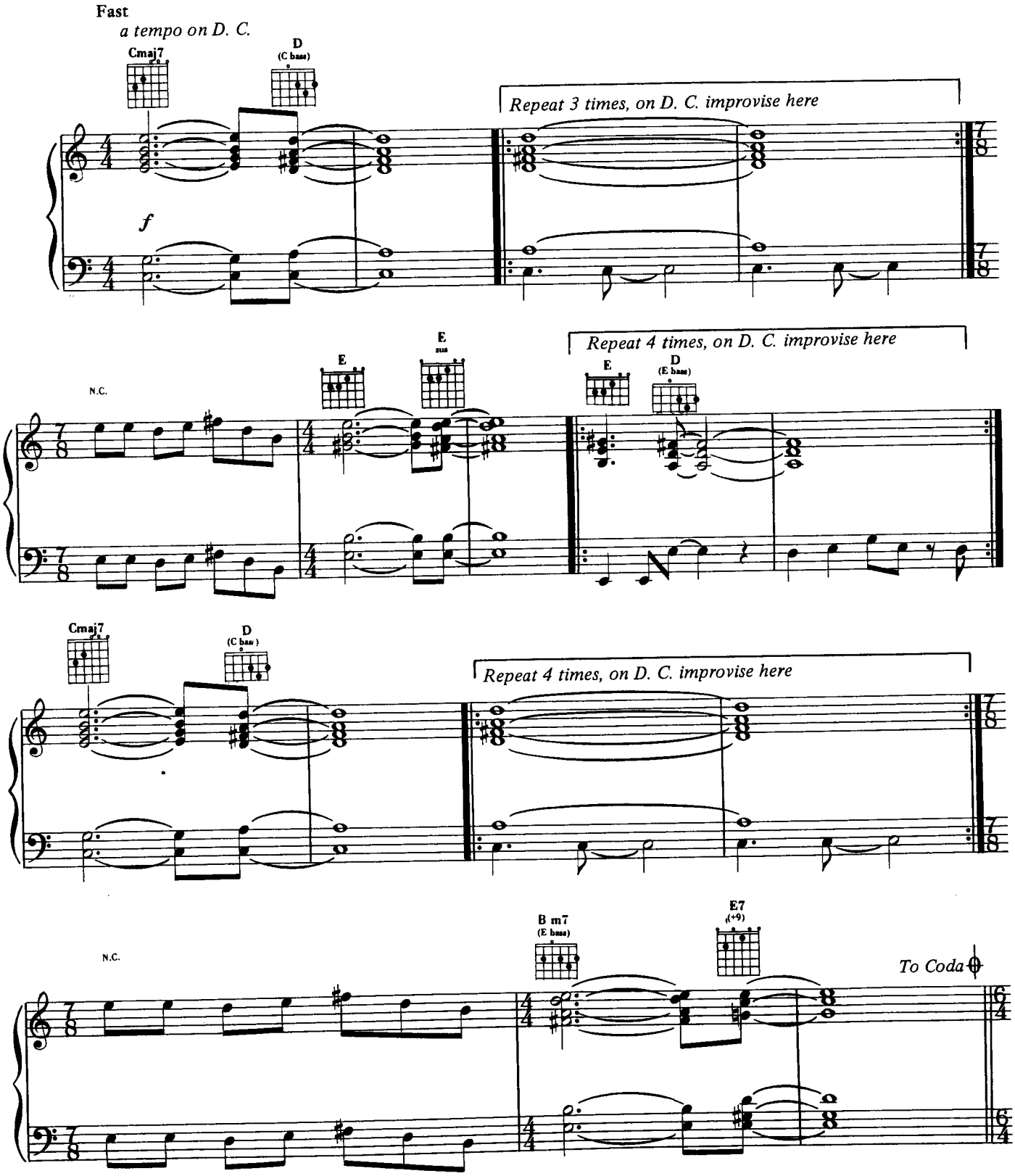

A (E base)
E(add F♯)
D (E base)
A (E base)
at me.
con-trol.
Then I see your smile in-side of me.
Love 'um and leave 'um that's the way it goes.
G (F base)
F
1. A
Dmaj7
2. Dmaj7
A
Then I rea-lized what you meant to me.
How can I love you with-
out my soul?
F♯m7 (B base)
E
D (E base)
A (E base)
D (E base)
A (E base)
O-pen up your eyes. Does it real-ly mat-ter?
Bm
A (B base)
D (A base)
A
Bm
A (B base)
D (A base)
A
Do you real-ly care?
Can't you love me free-ly?


Bm7
B9sus
D
(A bass)
A
(G bass)
Bm7
B9sus
Can't you see me try - in'?
Does it real - ly mat - ter?
Can't you hear me cry - in?
Gmaj7
A
(G bass)
Am7
Bsus
Bm7
B9sus
D
(A bass)
A
(G bass)
Do you real - ly care?
Can't you see me try - in'?
For your love,
Bm7
B9sus
Gmaj7
A
(G bass)
Bm7
B9sus
love.
Can't you hear me cry - in'?
For your love,
love.
Can't you see me try - in'?
D
(A bass)
A
(G bass)
Bm7
B9sus
Gmaj7
A
(G bass)
Repeat and fade
For your love,
love.
For your love,
Can't you hear me cry - in'?

UP ON IT

Music by
GEORGE DUKE



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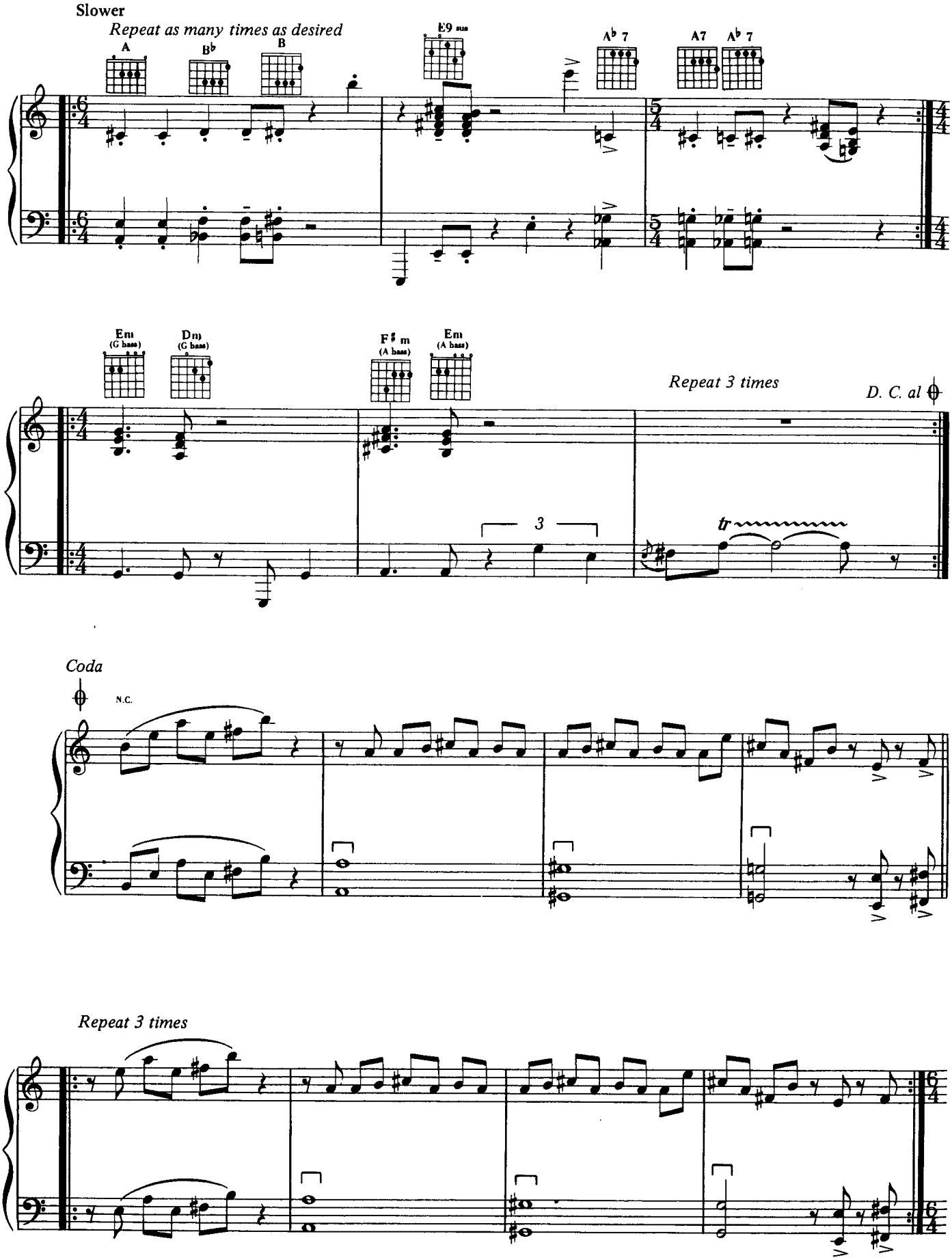
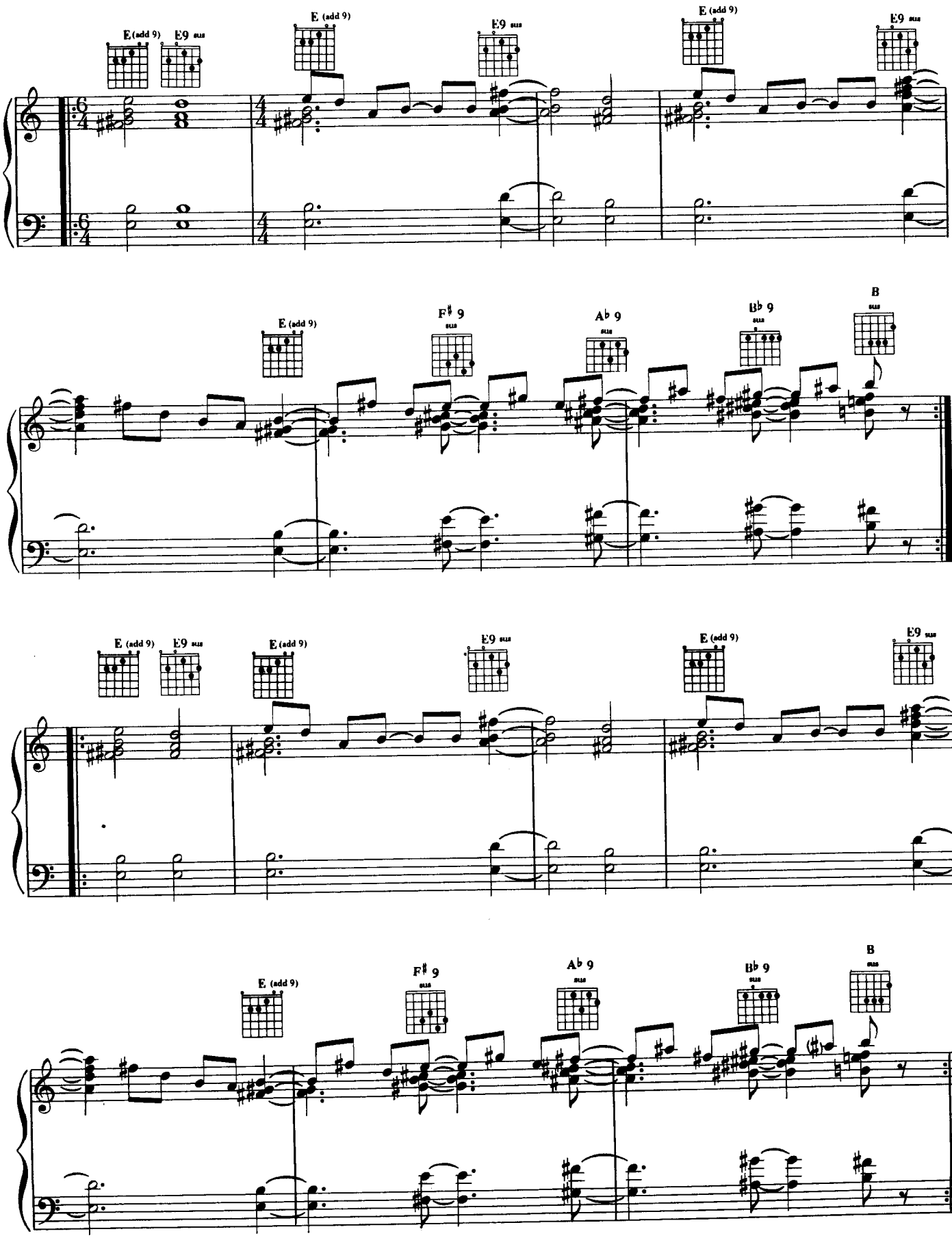
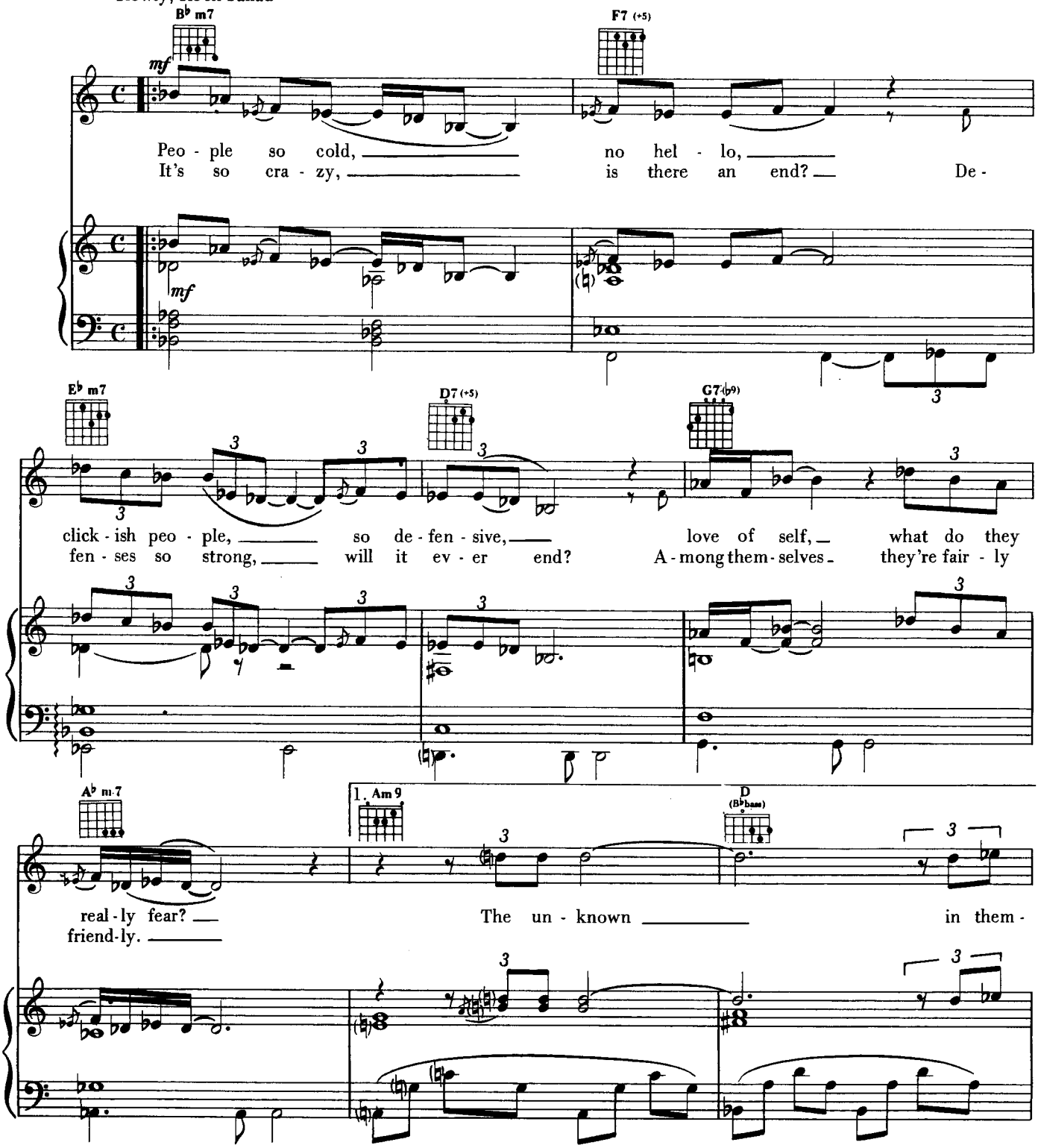

Slower
Repeat as many times as desired
A
B♭
B
E9 sus
A♭ 7
A7
A♭ 7
Em
(G bass)
Dm
(G bass)
F♯ m
(A bass)
Em
(A bass)
Repeat 3 times
D. C. al
3
tr
Coda
N.C.
Repeat 3 times


E (add 9)
E9 sus
E (add 9)
E9 sus
E (add 9)
E9 sus
E (add 9)
F♯ 9 sus
A♭ 9 sus
B♭ 9 sus
B sus
E (add 9)
E9 sus
E (add 9)
E9 sus
E (add 9)
E9 sus
E (add 9)
F♯ 9 sus
A♭ 9 sus
B♭ 9 sus
B sus

WHAT DO THEY REALLY FEAR

Words and Music by
GEORGE DUKE

Slowly, Rock ballad



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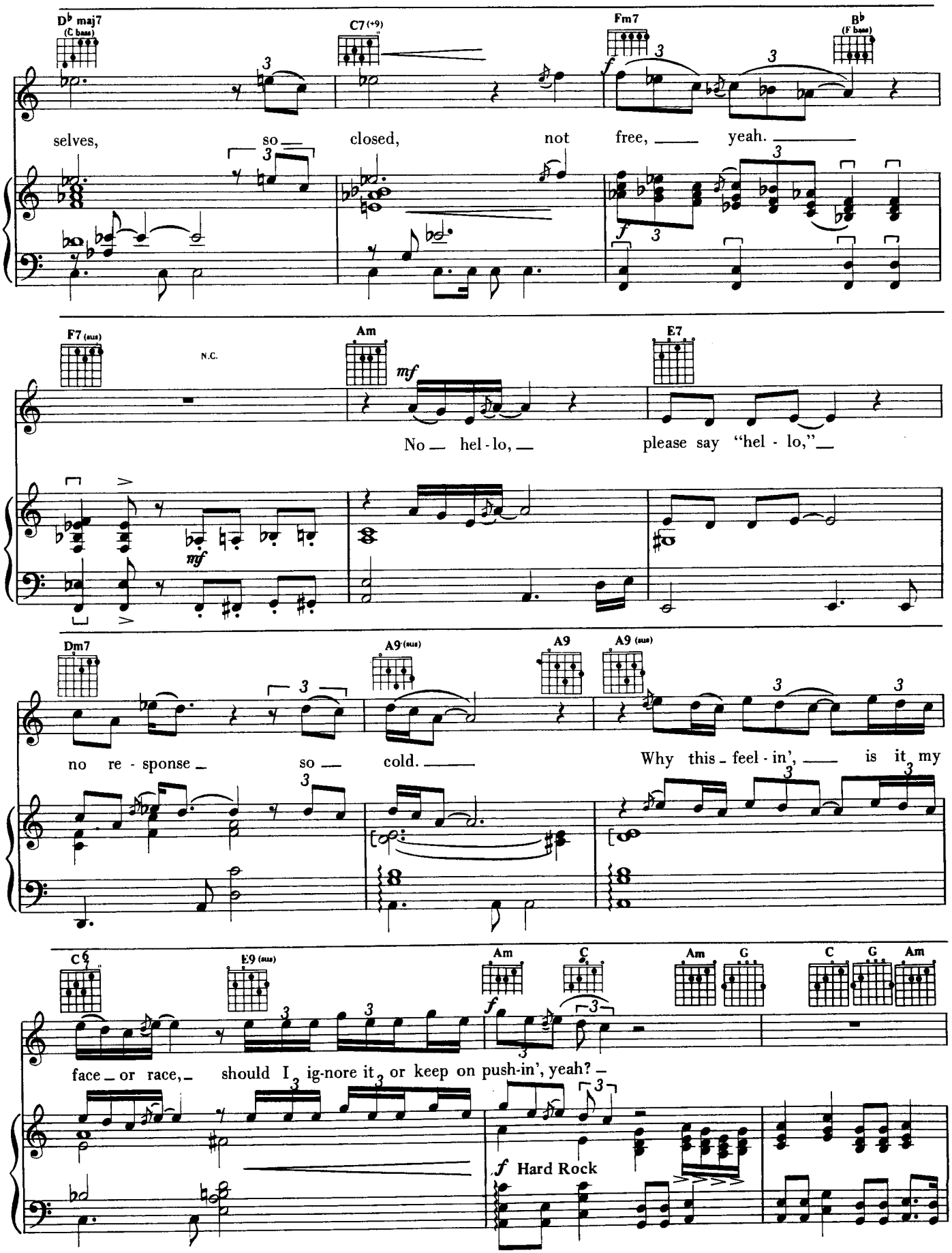
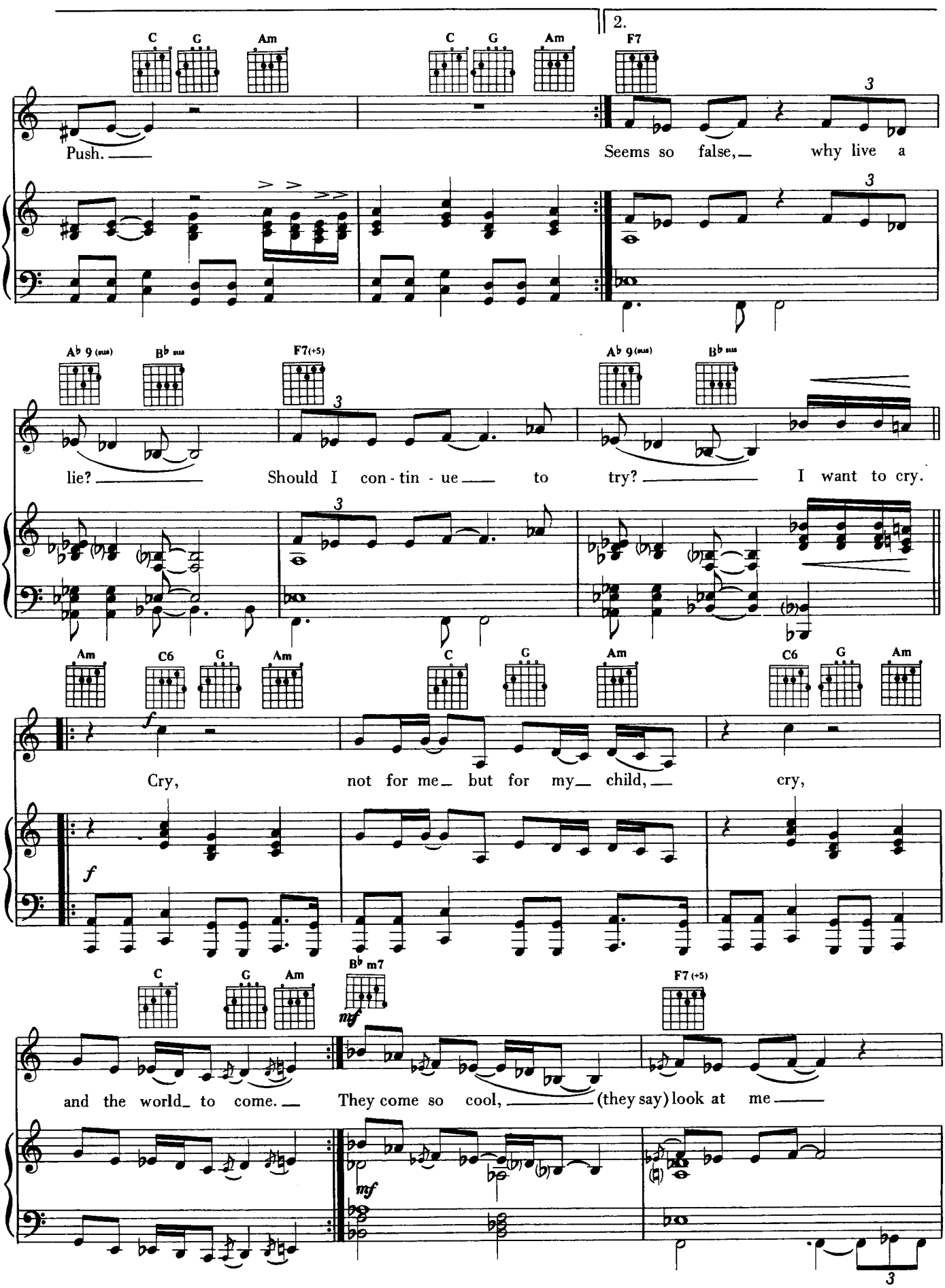
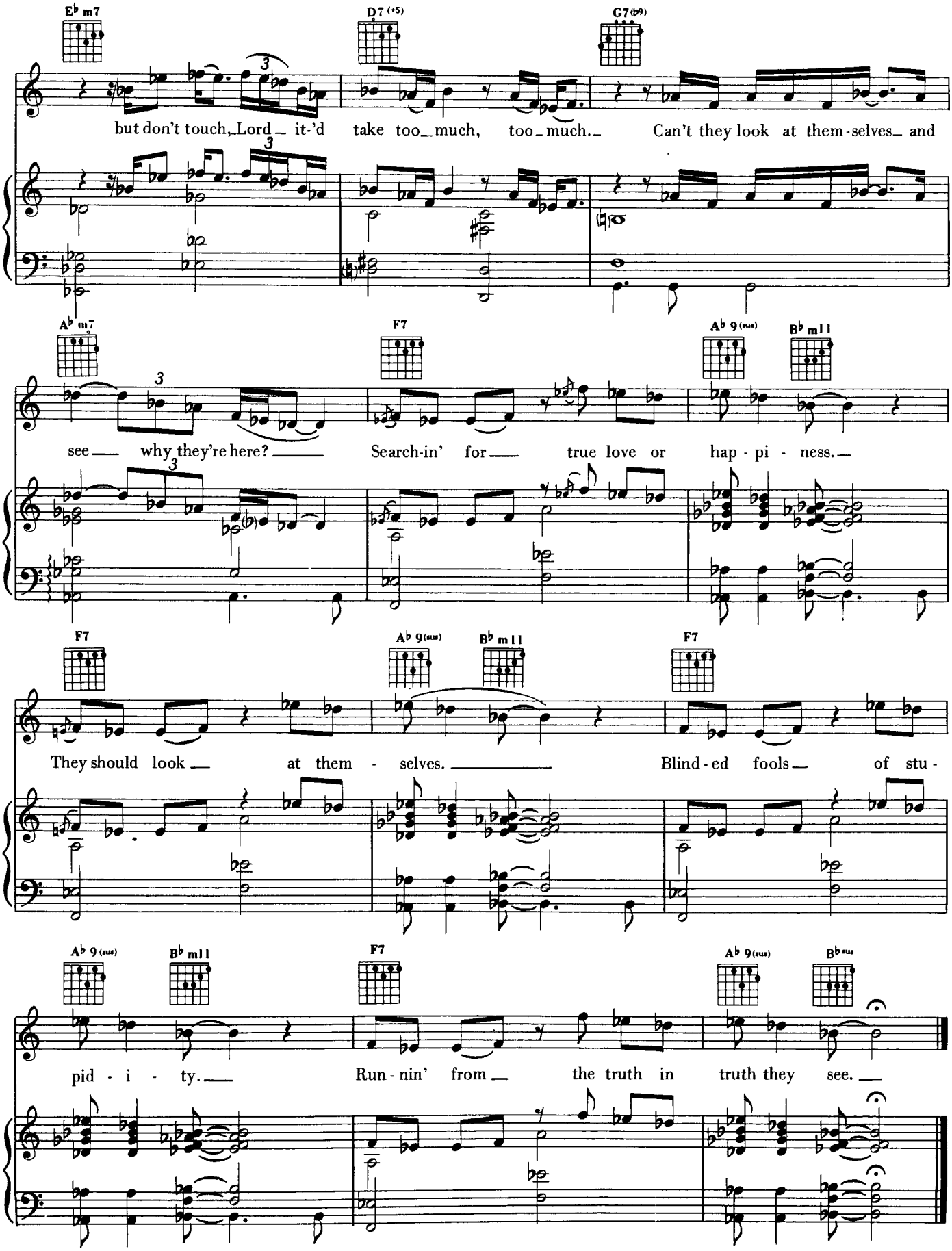

D♭ maj7
(C bass)
C7 (+9)
Fm7
B♭
(F bass)
selves, so closed, not free, yeah.
F7 (sus)
N.C.
Am
E7
No hel - lo, please say "hel - lo,"
Dm7
A9 (sus)
A9
A9 (sus)
no re - sponse so cold. Why this feel - in', is it my
C6
E9 (sus)
Am
C
Am
G
C
G
Am
face or race, should I ig-nore it or keep on push-in', yeah?
Hard Rock


2.
C G Am C G Am F7
Push.
Seems so false, why live a
A♭ 9 (sus) B♭ sus F7(+5) A♭ 9 (sus) B♭ sus
lie? Should I con - tin - ue to try? I want to cry.
Am C6 G Am C G Am C6 G Am
Cry, not for me but for my child, cry,
C G Am B♭ m7 F7 (+5)
and the world to come. They come so cool, (they say) look at me


E♭m7
D7(+5)
G7(♭9)
but don't touch, Lord it-'d take too much, too much. Can't they look at them-selves and
A♭m7
F7
A♭9(sus)
B♭m11
see why they're here? Search-in' for true love or hap-pi-ness.
F7
A♭9(sus)
B♭m11
F7
They should look at them-selves. Blind-ed fools of stu-
A♭9(sus)
B♭m11
F7
A♭9(sus)
B♭sus
pid-i-ty. Run-nin' from the truth in truth they see.

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EWA WOJCIAK

GEORGE DUKE

keyboard and vocal arrangements

REACH FOR IT MALIBU SEASONS DO WHAT CHA WANNA LOVE REBORN FEEL
BROKEN DREAMS FACES IN REFLECTION SOMEDAY DAWN UP ON IT AFTER THE LOVE
LOVE TRYIN' AND CRYIN' SCUSE ME MISS! GIANT CHILD WITHIN US—EGO FOOLS JUICY
THAT'S WHAT SHE SAID WHAT DO THEY REALLY FEAR LOOK INTO HER EYES SWEET LUCY