

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 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

Andante

Tacet

(spoken freely) Wooh, that's right baby. I want all yaw'll to walk on over to the bridge with me, 'cause I mo take you to the water and make you drink. Party baby, 'cause the funk show will make you stink. (Say what?) (Yeah.)

If you let the funk hit your eye, you gonna turn into a spy. (Don't you try it!) Let the funk in your heart baby! Funk not only cures, it abcures. (Bye bye.) Naw, naw, before we do that, ahh, I mo take you to the bridge and ah drop you off into some funk.

Vamp - repeat as many times as desired

A7 (sus) A6 A7 (sus) A6 G7 (sus) A7 (sus) A6 A7 (sus) A6

Dance. (spoken) Yaw'll must quit the sit,

G7 (sus) A7 (sus) A6 A7 (sus) A6 G7 (sus)

'cause when the ship hits your hip,

Detailed description: This system contains the first line of music. At the top, five guitar chord diagrams are shown: G7 (sus), A7 (sus), A6, A7 (sus), A6, and G7 (sus). Below these is a single treble clef staff with a melody line. The lyrics are written below the staff. Below the treble staff is a grand staff (treble and bass clefs) with piano accompaniment.

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

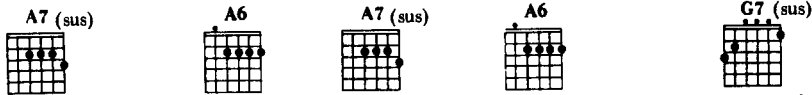
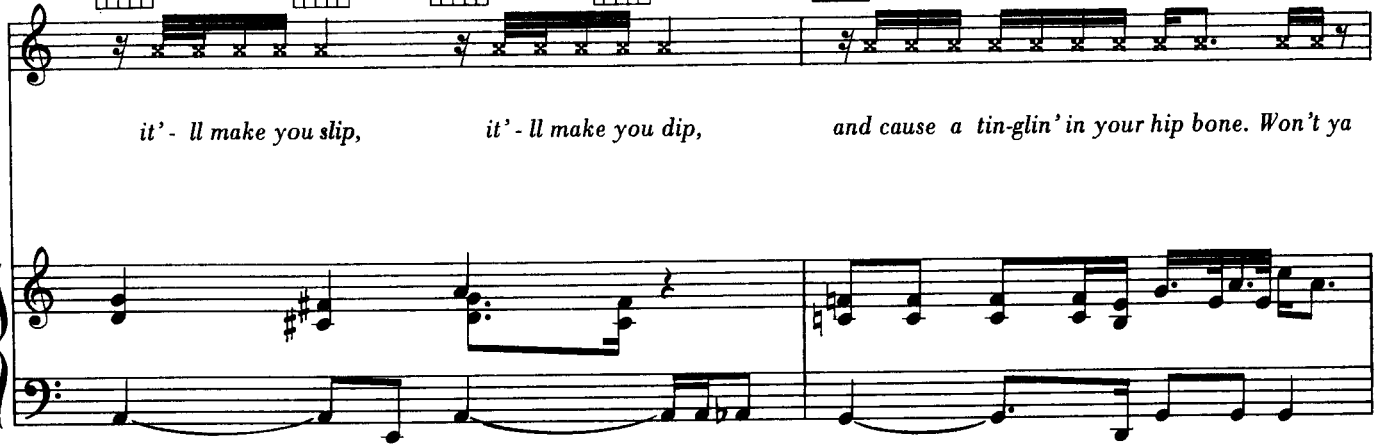
Detailed description: This system contains the second line of music. At the top, five guitar chord diagrams are shown: A7 (sus), A6, A7 (sus), A6, and G7 (sus). Below these is a single treble clef staff with a melody line. The lyrics are written below the staff. Below the treble staff is a grand staff with piano accompaniment.

A7 (sus) A6 A7 (sus) A6 G7 (sus)

po - tion hits your no - tion, and you start that ro - lla mo - tion,

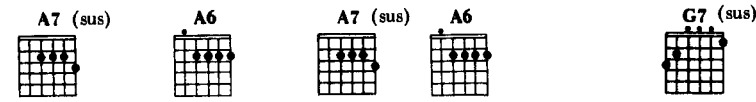
Detailed description: This system contains the third line of music. At the top, five guitar chord diagrams are shown: A7 (sus), A6, A7 (sus), A6, and G7 (sus). Below these is a single treble clef staff with a melody line. The lyrics are written below the staff. Below the treble staff is a grand staff with piano accompaniment.

A7 (sus) A6 A7 (sus) A6 G7 (sus)

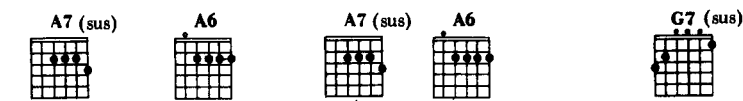
it' - ll make you slip, it' - ll make you dip, and cause a tin-glin' in your hip bone. Won't ya

A7 (sus) A6 A7 (sus) A6 G7 (sus)

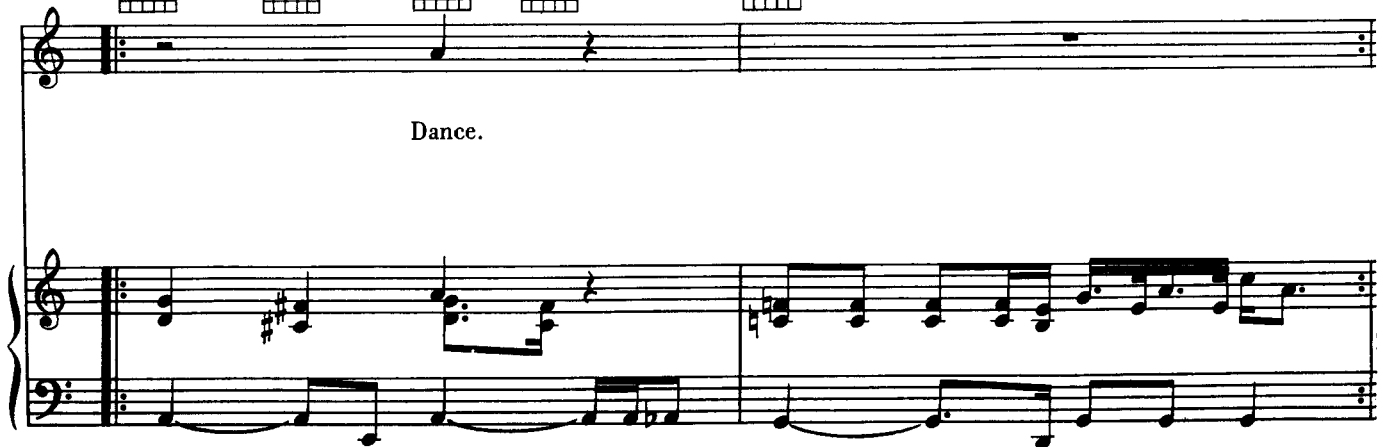



sing it ba - by? Play on bob-ba.

A7 (sus) A6 A7 (sus) A6 G7 (sus)



Repeat and Fade



Dance.

AFTER THE LOVE

Music by
GEORGE DUKE

Slow Rossa Nova

Chord Diagrams:

- Gm(maj7) (A base)
- C9 sus
- A^b dim (add G) (C base)
- E^b m9
- B^b m9
- A9 sus
- Em9
- B m7
- Em9
- A9 sus
- B^b m9
- E^b m9
- A^b dim (add G) (C base)
- C9 sus
- Gm(maj7) (A base)
- F^b maj7 (b5)

Dynamic: mp

Key Signature Change: Sharp sign (F major)

Triplet: 3

Cm11 (b5) B maj7 Cm7 (b5) Bb m9

3

E9 sus C9 sus F# m 11 Cm9 Fm11 Gb (F base)

3

Dm7 (b5) Bb 9 sus Ab 9 sus E9 sus

3

Bb m9 Dmaj9 E9 sus Ab 9 sus Bb 9 sus Dm7

3

G^b (F base) **Fm11** **Gm7** **Gm11** **F#m11** **C9sus** **E9sus**

B^b m9 **Gm7(b5)** **B maj7** **Gm11(b5)**

Emaj9(b5) **Gm(maj7)** (A base) **C9sus** **A^b dim(add)** (C base) G) **E^b m9**

B^b m9 **A9sus** **Em9**

D. S. and fade

BROKEN DREAMS

Words and Music by
GEORGE DUKE

Moderately



Bro - ken dreams,
If _____ you wait

legato

mf



so _____ it seems,
un - til _____ too late,



you _____ must find
bro - ken dreams

oth - er means.
will be _____ your scheme.



N.C.

First you must climb up the hill, —

F#m7 (E bass) B (add 9) A Amaj7 (+4)

then you must pro - tect your will _____ from _____ bro - ken dreams.

3

A Amaj7 (+4) A Amaj7 (+4) A Amaj7 (+4)

Some - one please

A Amaj7 (+4) A Amaj7 (+4) A Amaj7 (+4)

help _____ us through _____ bro - ken dreams.

A Amaj7 (+4) A Amaj7 (+4) A Amaj7 (+4) *Repeat and fade*

DAWN

Music by
GEORGE DUKE

Moderate Latin feel

C# m7
(F# bass)

F# m7
(B bass)

mf

C# m7

F# m11
(C# bass)

C# m11

F# m7
(C# bass)

C# m7

F# m11
(C# bass)

G# m7

Eb m11

B9 sus

Fm7
(B^bbase)

G^b maj7
(B^bbase)

E^b m9

G^b maj7 (b5)

F[#] m11

cresc. poco a poco

Fm11

E
(A^bbase) (add F[#])

To Coda

ff

F[#] m11

C[#] m7

mf

F[#] m11

C[#] m11

(C^bbase) F[#] m7

Coda
E (add
(A^bbase), F[#])

D. S. al

ff

DO WHAT CHA WANNA

Words and Music by
GEORGE DUKE

Medium tempo/strong groove

$\frac{3}{4}$ Repeat on D. S.
 $\frac{3}{4}$ Keep repeating 1st ending and fade

The musical score is written in 4/4 time and consists of several systems. The first system shows a vocal line starting with a melodic phrase and a piano accompaniment. The second system continues the vocal line with a triplet of eighth notes and a piano accompaniment. The third system features a first ending with two options, marked '1.' and '2.'. The score includes several guitar chord diagrams: E^b m 9, A^b 9 sus, Cm7, F7, E6, and E^b 9 sus. Dynamics include *mf* (mezzo-forte). The piece concludes with a final vocal phrase and piano accompaniment.

Bb 9 sus



Db 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 —

Ab 9 sus



Eb 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

Eb 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 (b5)



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^b 7 (+9)



wan - na. ————— Just do what cha

wan - na. ————— Just choose who you

B^b 7 (+9)



C7 (+9)



E^b 7



F7 (+5)



wan - na.

2.3.

D^b 7(+9)



Musical staff with notes and rests.

wan - na.

Piano accompaniment for the first system.

E^b 9



Musical staff with notes and rests.

Just do what cha wan - na.

Piano accompaniment for the second system.

C7



Musical staff with notes and rests.

We choose who we wan - na. _____
Just choose who ya wan - na. _____

C7(+9)



Piano accompaniment for the third system.

B7



Musical staff with notes and rests.

We groove where we wan - na. _____

Ah, —

1st time D. S. to 3rd ending
2nd time D. S. and fade

Piano accompaniment for the fourth system.

FACES IN REFLECTION

Words and Music by
GEORGE DUKE

Lyrally

Am7₆

pp cresc. poco a poco *f*

D9_{sus} *p* B^b maj7 (♭5) F[♯] m7 A sus 2 (no 3rd) G9_{sus}

Soon in time will come reason, glance your way to
Peace is yours for ever? Nev - er! Fac - es do re -

D (E^bbase) B^b (+5) (A base) B maj7 (D base) Amaj7

To Coda

see. Out in the back you can't find your way
veal.

F[♯]_{sus} Gmaj7 (+4) G (A^bbase) D (E^bbase)

home. In your eyes I see

cresc. *subito p*

C (B base) A (B base) Bm11 Cm11 B9sus (F# base) B7 D (E base)

fa - ces, _____ walls of fear _____ to hide. _____

Bb(+5) (A base) Bb maj7 (D base) N.C.

Some - where with - in there's a one that is you.

Db (E base) Fbmaj7 Db sus 4 sus 2 (G# base) Ab sus

(Last 4 bars may be used as Solo Vamp.)
D. S. $\frac{3}{4}$ al after repeat

Come. _____

Coda (A base) Bb(+5) (D base) Bb maj7 Fm7 (b6) (add Bb) Db 9sus

Shad - ows of you that you can - not con - ceal. Why?

FEEL

Words and Music by
GEORGE DUKE

Slowly and freely

mf

gva. Time brings me you, you bring me

loco

mf


love, stir - ring my soul, sleep - ing and old.

Now I can see, now I can feel. Now I can


A tempo - Slowly

Bb 9sus Ab 9sus Bb 9sus Ab 9sus

live, now I can give love.



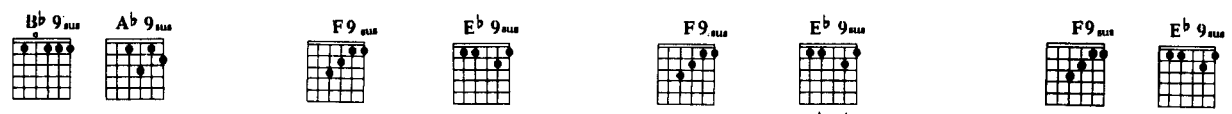
Feel life in me. —
 Feel soul to soul. —






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^b9sus F9sus D^b maj7 G^b maj7(b5) E^b maj7

Touch your mind, we come al-most as one in
 Look a-ware, be con-scious of what you can not

1. A^b9sus B^b9sus A^b9sus B^b9sus A^b9sus B^b9sus A^b9sus B^b9sus

one, as one.

B^b9sus A^b9sus 2. A^b9sus B^b9sus A^b9sus

see in me. It's

B^b9sus A^b9sus B^b9sus A^b9sus B^b9sus A^b9sus B^b9sus A^b9sus Repeat and fade
 ad lib

there to see.

FOOLS

Words and Music by
GEORGE DUKE

Slowly
Tacet

mf  

Nev - er thought I would make you cry.
Now that I can see that love's no toy,

Nev - er thought I could say "Good by."
treat it with re - spect or lose the joy





But it got so hard
of know - in' that you have

F7(+5) F7 G^b 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^b (F base) Emaj7 E (add F#) *ff*

the fool. How
or lose. Now

F# (E base) Emaj7

can love sur - vive,
we think we know

if we both
how to make

Db 9sus Gb maj7

don't try? love grow. But we're still fools. Feelings don't play by rules. 'Cause feelings don't play by rules.

B maj7 C# m7 F# 9sus G# 9sus

mf

And life is - n't learned in school. We thought we knew it all.

C# m7 F# 9sus A# 9sus Fmaj7 Dm 9 G9sus Am 9

To Coda

love can seem so bold. We thought we knew it all.

Fmaj7 Dm 9 G9sus Am 9

D. S. al

We thought we knew it all.

Fmaj7 Dm 9 G9sus Am 9

Coda Repeat and fade

love can seem so bold. We thought we knew it all.

Fmaj7 Dm 9 G9sus Am 9

D. S. al

We thought we knew it all.

Fmaj7 Dm 9 G9sus Am 9

Coda Repeat and fade

JUICY

Music by
GEORGE DUKE

Energetically

The musical score is divided into four systems, each with a guitar chord diagram above the treble clef staff and piano accompaniment in both treble and bass clefs. The key signature has one sharp (F#) and the time signature is 6/4.

- System 1:** Chords: E (D base), D, E (D base), D. Includes a measure with a '4' indicating a four-measure rest.
- System 2:** Chords: D9 sus, Enr1, Cmaj7, D (C base).
- System 3:** Chords: B m7, A (B base), F6, C (B♭ base), A13 (9) (♭5).
- System 4:** Chords: E (D base), D, E (D base), D. Includes a measure with a '4' indicating a four-measure rest.

D9 (E base) Em11 (E base) Cmaj7 (E base) D (C base)

Bb maj7 (Bb base) C (Bb base) B (E base) Ab 9 (E base)

C (Bb base) Bb (E base) Ab 9 (E base) C (Bb base) Bb (E base) A (C base) G (F base) Bm 9 (E base)

ff

Dmaj9 (E base) C# (E base) Cmaj7 (+4) (E base) Cmaj7 (B base)

To Coda

Solo Vamp

D. S. al

Coda

GIANT CHILD WITHIN US-EGO

Music by
GEORGE DUKE

Slowly and lyrically

mf
simile

Very fast
Repeat on D. S.

E (5)
(9)

F (5)
(9)

G (5)
(9)

A (5)
(9)

f

B⁽⁵⁾ (9) B⁴ (5) A⁵ 7

This system contains the first two measures of music. The guitar part features a melodic line with eighth notes and a bass line with quarter notes. Chord diagrams for B⁽⁵⁾ (9), B⁴ (5), and A⁵ 7 are provided above the staff.

F[#] m 11 G[#]9 sus. F[#] m 11 E⁽⁹⁾ (sus) F[#] m 11

To Coda

This system contains the next two measures. The guitar part has a melodic line with eighth notes and a bass line with quarter notes. Chord diagrams for F[#] m 11, G[#]9 sus., E⁽⁹⁾ (sus), and F[#] m 11 are shown. The system ends with a 'To Coda' instruction.

G[#]9 sus. F[#] m 11 E⁽⁹⁾ (sus) C² 5 (E base)

Rock/Funk Solo Vamp

Ab m 11

N.C.

This system contains the next two measures. The guitar part has a melodic line with eighth notes and a bass line with quarter notes. Chord diagrams for G[#]9 sus., F[#] m 11, E⁽⁹⁾ (sus), C² 5 (E base), and Ab m 11 are shown. The section is labeled 'Rock/Funk Solo Vamp' and ends with 'N.C.' (No Chords).

F[#] m 11 Ab m 11 F[#] m 11 G[#]9 sus. F[#] m 11 E⁽⁹⁾ (sus)

This system contains the next two measures. The guitar part has a melodic line with eighth notes and a bass line with quarter notes. Chord diagrams for F[#] m 11, Ab m 11, F[#] m 11, G[#]9 sus., F[#] m 11, and E⁽⁹⁾ (sus) are shown.

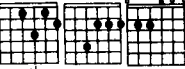
F[#] m G[#]9 sus. F[#] m E⁽⁹⁾ (sus) C² 5 (E base)

N.C.

D. S. al Coda

This system contains the final two measures. The guitar part has a melodic line with eighth notes and a bass line with quarter notes. Chord diagrams for F[#] m, G[#]9 sus., F[#] m, E⁽⁹⁾ (sus), and C² 5 (E base) are shown. The system ends with 'D. S. al Coda'.

G#9
sus. F# m11 Em11



N.C.

Coda

The first system of musical notation consists of a grand staff with a treble and bass clef. It begins with a Coda symbol. The music is in 4/4 time and features a complex harmonic texture with many accidentals.

The second system of musical notation continues the piece. It includes a 'Slower' marking with a tempo change symbol (♩ = ♩) below the first measure.

The third system of musical notation features a forte (*ff*) dynamic marking in the first measure. The music continues with intricate harmonic patterns.

The fourth system of musical notation includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

The fifth system of musical notation concludes the piece with a 'G. P.' (Grave) marking above the final measure, indicating a very slow tempo.

LOOK INTO HER EYES

Words and Music by
GEORGE DUKE

Brightly

A^{add 9}



Far a - way she sees your smile, _____
Should you start this trip a - gain, _____

f

Cmaj7



To Coda

won - d'ring should she stay a - while. _____
see - ing know - ing where you've been? _____



Will they call her names, _____ jeal - ous of her claim? _____

The musical score is arranged in a system of seven staves. The top staff is a vocal line. The second and fourth staves are grand piano accompaniment. The third and fifth staves are guitar accompaniment. The lyrics are written below the vocal line. Chord diagrams are provided for the guitar part.

Now she's stand - ing there by you, -

want - ing to be

part of you. Look in - to her eyes, -

E^{add F#}

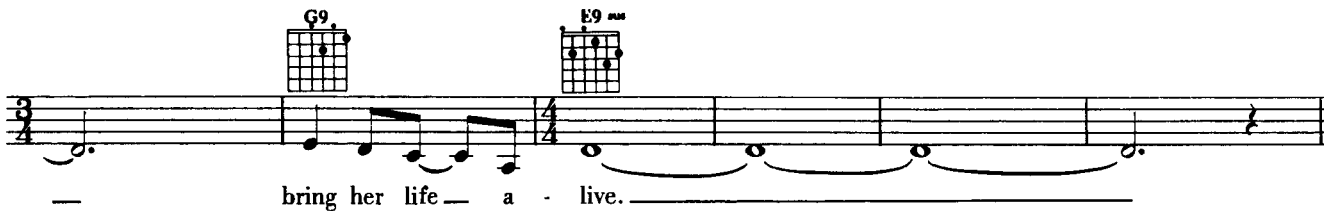
E^{add F#}

A⁹

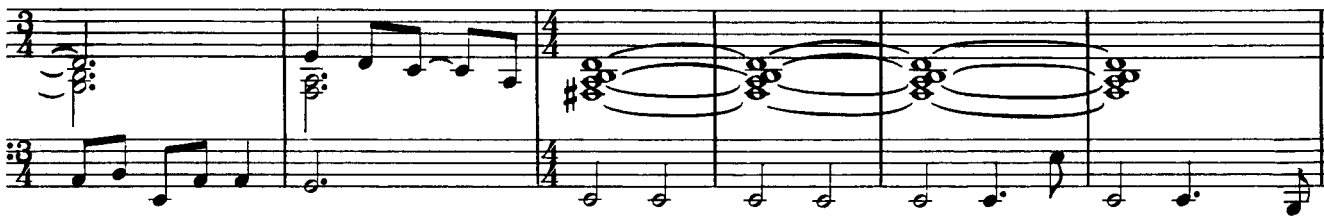
G⁹

A⁹

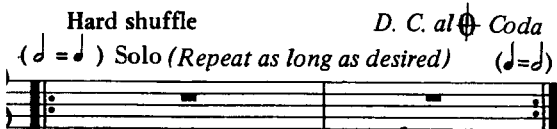
G9 E9 sus



bring her life — a - live.



Hard shuffle D. C. al Coda
 (♩ = ♩) Solo (Repeat as long as desired) (♩ = ♩)



Coda G9 sus A9 sus G9 sus

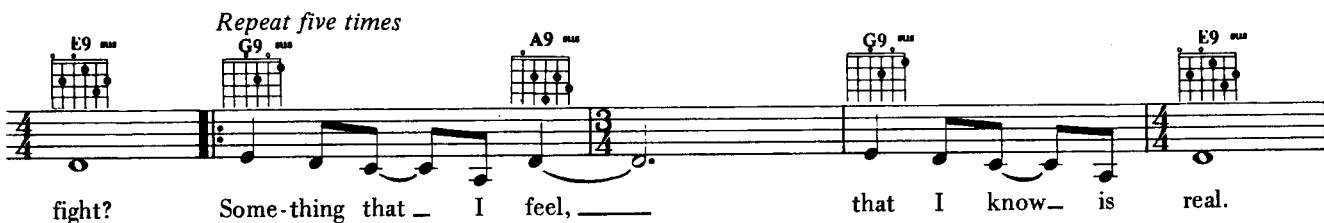


But it feels so right, — why — should — I




Repeat five times

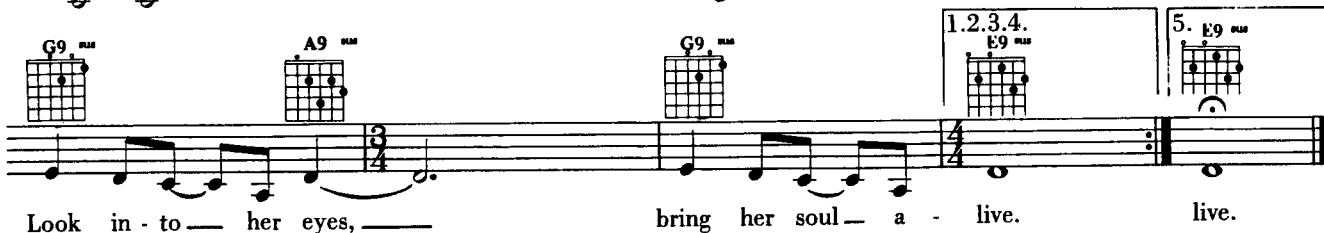
E9 sus G9 sus A9 sus G9 sus E9 sus



fight? Some-thing that — I feel, — that I know — is real.



G9 sus A9 sus G9 sus 1. 2. 3. 4. E9 sus 5. E9 sus



Look in - to — her eyes, — bring her soul — a - live. live.



LOVE REBORN

Lyrics by
FLORA PURIM

Music by
GEORGE DUKE

Slow Bossa Nova

The musical score is written for guitar and piano. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line with chords and melodic lines in the right hand. The guitar part is indicated by chord diagrams and some melodic fragments. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'Slow Bossa Nova' and the dynamics are 'mp' (mezzo-piano).

System 1:

- Chords: Eb maj7, Ab m7 (Eb base), Bb m7 (Eb base), Ab m7 (Eb base)
- Lyrics: It was

System 2:

- Chords: Eb maj7, D7 (+9), Db (sus), Gb 7 (+9), G7 (+9) (+5)
- Lyrics: ver - y blue, and I re - call — so well,
came a - gain, to - geth - er here — we are,

System 3:

- Chords: E7 (+9), B maj7, B m7, Bb 13, Eb maj7
- Lyrics: stand - ing in front of you — some - thing had hap - pened
shar - ing the af - ter - thoughts — and all the time we

F# m11 Eb 9 F9 sus Dm9 Gm11

then. }
lost. }

I smiled to you, — you held me tight, — you kissed me. —

Dm9 Gm11 Dm9 Gm11 Bb maj7 (+4)

— Nev - er felt like this be - fore, — all that love came back to — us, —

— then I saw a mil - lion stars. — Love is here to stay. —

Eb maj7 Ab m7 (Eb base) Bb m7 (Eb base)

1. 2. Bb m7 (Eb base) Ab m7 (Eb base)

Ab m7 (Eb base) Ab m7 (Eb base)

Vocal ad lib Repeat and fade

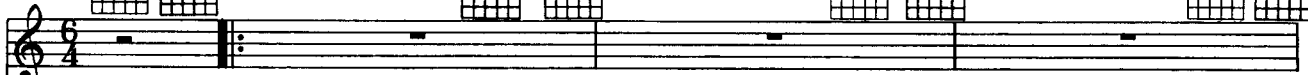
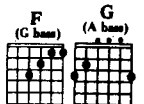
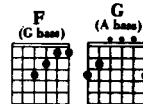
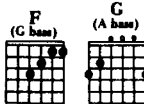
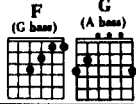
Morn - ing —

LOVE

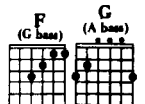
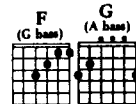
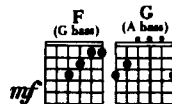
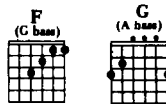
Moderato

Words and Music by
GEORGE DUKE

Vamp

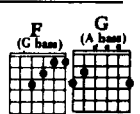
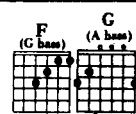
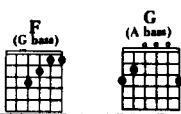
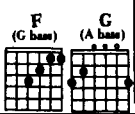


Half spoken – *Everybody listen! You may not agree but all yow'll should try*
 Half sung (*ad lib*) *it one time and maybe you'd see. I know it ain't easy and*
it won't happen overnight, but Lawd if you just touch one
person you're



doin' alright.

Sung: Love _____ can move _____
 can cure _____



all the world.



2.

F (G base) G (A base)

F (G base) G (F base) D (E base) G (F base)

D (E base) G (F base) F (G base) G (A base)

Love — Ev - ry - one who - hears, and ad - heres.

F (G base) G (A base)

F (G base) G (A base)

F (G base) G (A base)

Love — con - tained, the form —

F (G base) G (A base)

F (G base) G (F base) D (E base) G (F base) D (E base) G (F base)

can't be love too great, for it can't
we can't real - ly say, be - cause it

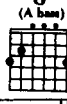
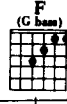
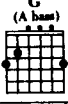
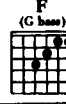
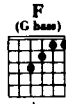
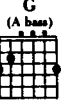
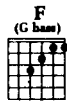
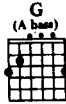
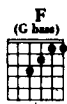
n.c. 3 B E D (E base) n.c. F (G base) G (F base) G (F base) G (A base)

Solo vamp if desired

man - i - fest it - self. — Peo - ple wake up and go save —
con - stant - ly chang - es. — Peo - ple wake up and go change —

Detailed description: This is a musical score for guitar and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into several systems. The first system includes a guitar solo section with two measures, each with a chord diagram (F and G) and a '2.' marking. The lyrics 'Love — Ev - ry - one who - hears, and ad - heres.' are written below the vocal line. The piano accompaniment is shown in grand staff notation. The second system continues the vocal line with lyrics 'Love — con - tained, the form —'. The third system has lyrics 'can't be love too great, for it can't we can't real - ly say, be - cause it'. The fourth system includes a guitar solo section with a 'Solo vamp if desired' instruction and a '3' marking, followed by lyrics 'man - i - fest it - self. — con - stant - ly chang - es. — Peo - ple wake up and go save — Peo - ple wake up and go change —'. The score includes various musical notations such as treble and bass clefs, time signatures (4/4 and 6/4), and dynamic markings like 'n.c.' (no chord).

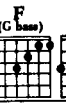
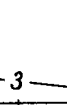
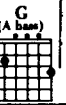
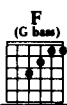
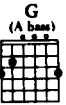
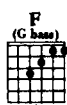
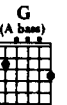
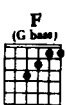
To Coda



Musical staff with notes and lyrics: the world from with-in. What's

the world from with-in. What's

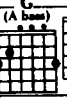
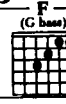
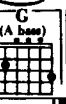
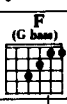
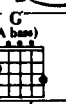
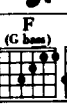
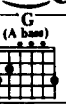
Piano accompaniment for the first system



Musical staff with notes and lyrics: this feel so wants feeling with in,

this feel so wants feeling with in,

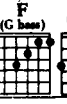
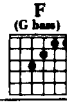
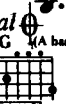
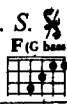
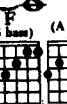
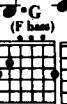
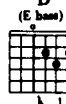
Piano accompaniment for the second system



Musical staff with notes and lyrics: that to be es-pressed?

that to be es-pressed?

Piano accompaniment for the third system



Musical staff with notes and lyrics: My - self. What

My - self. What

Piano accompaniment for the fourth system

Musical staff with notes and lyrics: Repeat and fade

Repeat and fade

Piano accompaniment for the fifth system

D. S. *al* Coda

X SWEET LUCY

Words and Music by
GEORGE DUKE

Gospel - Funk



f



f

My sweet Lu - cy, — your sweet Lu - cy.



Oh yeah! —



Bop bop bop ha dop ha — yop ha yop ha —

Fm (A^b base) **G7(b5)** **G^b maj7** **D^b (F base)**

1.

I said she's com - in' home,

E^b 7 **Dmaj9**

she's com - in' home.

B^b m sus

B^b m **E^b m** **F sus** **F9 sus** **D^b (F base)**

2.

I said to - mor - row,



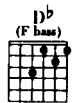
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

there'll be no sor - row.

Musical staff with notes and rests.



I said she's com - in' home, - she's com - in' home..

Musical staff with notes and rests.



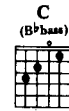
Musical staff with notes and rests.

Musical staff with notes and rests.

MALIBU

Music by
GEORGE DUKE

Easy Soul



mf

Cut time - l'istesso, with a Latin feeling

D \flat maj7 ϕ 5)



B9 sus



C \sharp sus

B9 sus

C#9 sus

Musical notation for the first system, featuring a treble and bass staff with a C#9 sus chord diagram above.

Eb9 sus Emaj7

Musical notation for the second system, featuring a treble and bass staff with Eb9 sus and Emaj7 chord diagrams above.

Eb9 sus Emaj7 E9 sus F#9 sus

Musical notation for the third system, featuring a treble and bass staff with Eb9 sus, Emaj7, E9 sus, and F#9 sus chord diagrams above.

E9 sus N.C. D9 sus

Musical notation for the fourth system, featuring a treble and bass staff with E9 sus, N.C., and D9 sus chord diagrams above.

C9 sus B9 sus

Musical notation for the fifth system, featuring a treble and bass staff with C9 sus and B9 sus chord diagrams above.

C#9 sus



B9 sus



3

E9 sus



D9 sus



E9 sus



F#9 sus



B9 sus



G

(A base)



Gmaj7(-5)



Gmaj7



Bb9 (bs)



Bb9 sus



Bb9 (bs)



Bb9 sus



To Coda

Bb9 sus



Bb9 (bs)



D. S. $\frac{3}{4}$ at second time

Coda

Bb9 sus



Bb9 (bs)



Repeat and fade

SCUSE ME MISS!

Music by
GEORGE DUKE

Briskly and energetically

The musical score is written in 4/4 time and consists of four systems of piano accompaniment. Each system includes a treble and bass staff with chord diagrams for the left hand. The chords are: C9, D9, G9, B9, A9, C7, D7, G7, B7, A7 in the first system; C7, D7, G7, B7, A7, C7, D7, G7, B7, A7 in the second system; C7, D7, G7, B7, A7, C7, D7, G7, B7, A7 in the third system; and C7, D7, G7, B7, A7, C7, D7, G7, B7, A7 in the fourth system. The score includes various musical notations such as slurs, accents, and triplets. The tempo/mood is indicated as 'Briskly and energetically' at the beginning and 'simile' in the third system. A large number '6' is placed in the bass staff of the fourth system.

To Coda

Vamp, repeat as many times as desired

Chord diagrams: C7 sus, D7 sus, G7 sus, B7 sus, A7 sus, C9 sus, D9 sus, G9 sus, B9 sus, A9 sus

ad lib

Chord diagrams: C7 sus, D7 sus, G7 sus, B7 sus, A7 sus, C7 sus, D7 sus

Chord diagrams: G7 sus, B7 sus, A7 sus, C7 sus, D7 sus, G7 sus, B7 sus, A7 sus, C7, D7 sus

Chord diagrams: G7 sus, B7 sus, A7 sus, C7 sus, C#7 sus, D7 sus, A (C base), Ab7 sus, C (Bb base)

Chord diagrams: C7 sus, C#7 sus, D7 sus, A (C base), Ab7 sus, C (Bb base), C7 sus, D7 sus, G7 sus, B7 sus, A7 sus

Chord diagrams: C7 sus, D7 sus, G7 sus, B7 sus, A7 sus

D. S. al

Funk out

Coda Em7

ad lib

Repeat and fade

SEASONS

Music by
GEORGE DUKE

Rubato

Cmaj7 **Gm7 (C base)** **E (F base)** **D (B^b base)**

E^b maj9 **B^b m7 (E^b base)** **Gm7** **A^b maj7** **Gm (B^b base)** **D (C base)** **D (E^b base)**

A tempo—Moderato

G (sus) **Cm 9**

A tempo—Brightly (in two)

A^b maj7 **Fm11** **A^b maj7 (C base)** **Gm7 (C base)**

rit. *f*

A^b maj7 (C base) Gm7 (C base) Fm7 (B^b base) B^b (D base) A^b maj9 (+11)

This system contains five measures of music. The first measure has a guitar chord diagram for A^b maj7 (C base). The second measure has a guitar chord diagram for Gm7 (C base). The third measure has a guitar chord diagram for Fm7 (B^b base). The fourth measure has a guitar chord diagram for B^b (D base). The fifth measure has a guitar chord diagram for A^b maj9 (+11). The piano accompaniment features a bass line with a triplet of eighth notes in the fourth measure and a sustained chord in the fifth measure.

A^b maj7 (C base) Gm7 (C base) Cmaj7 Gm7 (C base) E (F base) D (B^b base)

This system contains six measures of music. The first measure has a guitar chord diagram for A^b maj7 (C base). The second measure has a guitar chord diagram for Gm7 (C base). The third measure has a guitar chord diagram for Cmaj7. The fourth measure has a guitar chord diagram for Gm7 (C base). The fifth measure has a guitar chord diagram for E (F base). The sixth measure has a guitar chord diagram for D (B^b base). The piano accompaniment includes a double bar line between the second and third measures, and a sustained chord in the sixth measure.

D (E^b base) D^b maj7 (E^b base) Gm7 A^b maj7 Gm (B^b base)

This system contains five measures of music. The first measure has a guitar chord diagram for D (E^b base). The second measure has a guitar chord diagram for D^b maj7 (E^b base). The third measure has a guitar chord diagram for Gm7. The fourth measure has a guitar chord diagram for A^b maj7. The fifth measure has a guitar chord diagram for Gm (B^b base). The piano accompaniment features a bass line with a triplet of eighth notes in the fifth measure.

D (C base) D (E^b base) G (E^b base) Cm9

This system contains four measures of music. The first measure has a guitar chord diagram for D (C base). The second measure has a guitar chord diagram for D (E^b base). The third measure has a guitar chord diagram for G (E^b base). The fourth measure has a guitar chord diagram for Cm9. The piano accompaniment features a bass line with a triplet of eighth notes in the fourth measure.

A^b maj7 Gm7 Fm7 B^b A^b maj7 Gm7

The first system of music features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. Above the staff, guitar chord diagrams are provided for A^b maj7, Gm7, Fm7, B^b, A^b maj7, and Gm7. The bass line consists of sustained chords with some movement in the lower register.

A^b maj7 Gm7 A^b maj7 Gm7 Fm7 B^b A^b maj7 (+11)

The second system continues the piece with a treble clef staff and a bass clef staff. It includes guitar chord diagrams for A^b maj7, Gm7, A^b maj7, Gm7, Fm7, B^b, and A^b maj7 (+11). The melodic line in the treble clef shows a triplet of eighth notes in the final measure.

A^b maj7 (C base) Gm7 (C base)

The third system features a treble clef staff with a complex, multi-measure chordal texture and a bass clef staff with a simple accompaniment. Guitar chord diagrams for A^b maj7 (C base) and Gm7 (C base) are shown above the staff.

B maj7 (b5) (B^b base)

D. S. al


The fourth system consists of a treble clef staff with a dense, multi-measure chordal texture and a bass clef staff with a simple accompaniment. A guitar chord diagram for B maj7 (b5) (B^b base) is provided. The instruction *D. S. al* is written at the end of the system.

Coda Am6 E^b maj7 (D base) D (add 9)

The fifth system is the Coda, featuring a treble clef staff with a multi-measure chordal texture and a bass clef staff with a simple accompaniment. Guitar chord diagrams for Am6, E^b maj7 (D base), and D (add 9) are shown above the staff.

SOMEDAY

Words and Music by
GEORGE DUKE

Smoothly and soulfully, legato, with a  feeling

mf

Fmaj7 **Bb(b5) (F base)** **Fmaj7** **Bb(b5) (F base)** **Fmaj7**

Na na na na na na na na na

mf

Bb(b5) (F base) **Fmaj7** **E7 sus**

na na na na na.

Amaj7 **F#m7** **Bb 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

F9 sus



Gmaj7



E♭ 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(b5)



B9(+5)



Bb 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^b 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. $\frac{3}{4}$ al Coda

you. —

Coda



Some day you'll see my point of view.

Cm 9



then — both our lives will start a -



Vocal ad lib

new. Na na na na na — na na na na na —



Repeat and fade

na na na na na — A -

THAT'S WHAT SHE SAID

Energetically

Music by
GEORGE DUKE

F7

F(9) sus **G sus** **F(9) sus** **G sus** **F(9) sus** **G sus** **Bb 9 sus** **D9 sus**

F(9) sus **G sus** **F(9)** **G sus** **F(9) sus** **G sus** **Bb 9 sus** **D9 sus**

F(9) sus **G sus** **F(9) sus** **G sus** **F(9) sus** **G sus** **Bb 9 sus** **D9 sus**

F(9) sus **G sus** **F(9) sus** **G sus** **F(9) sus** **G sus** **Bb 9 sus** **D7(+9)**

gliss.

gliss.

5 7 6 6

Eb maj7 Ab maj7 (b5) B9 sus B (A bass) Em (G bass) F# m11 E sus D6 (9)

Cmaj7 Bm7 Am7 Gmaj7 D9 sus Em11 F(9) sus G sus

To Coda

F(9) sus G sus F(9) sus G sus Bb(9) sus D9 sus F(9) sus G sus

F(9) sus G sus F(9) sus G sus Bb(9) sus D7 (+9) Eb maj7 Ab maj7 (b5)

B9 sus B (A bass) Em (G bass) F# m11 E sus D6 (9) Cmaj7 Bm7

Am7 Gmaj7 D(9) sus Em11 D. S. $\frac{3}{4}$ al ϕ

Coda Em11

TRYIN' AND CRYIN'

Words and Music by
GEORGE DUKE

Moderate Rock



mf

D (A base) A (G base) B m7 B9 sus Gmaj7 A (C base) D7(+9) E7(+9)

mf N.C.

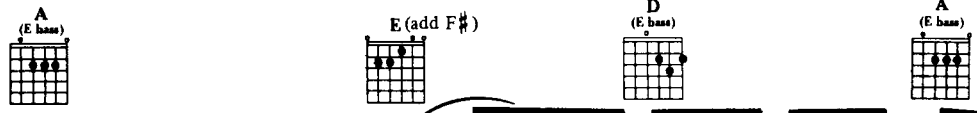
I send vibes to

F 9 sus D9 sus E9 sus Am7 B sus F# 9 sus G#9 sus F# 9 sus G#9 sus


you, ba - by. Mel - o -

F# 9 sus G#9 sus F# 9 sus G#9 sus E (add F#) D (E base)

dy — go. Then — I see — your face — smil - ing —
Though — they tell — me use — your - self —




at me... Then I see your smile in - side of me...
 control... Love 'um and leave 'um that's the way it goes...



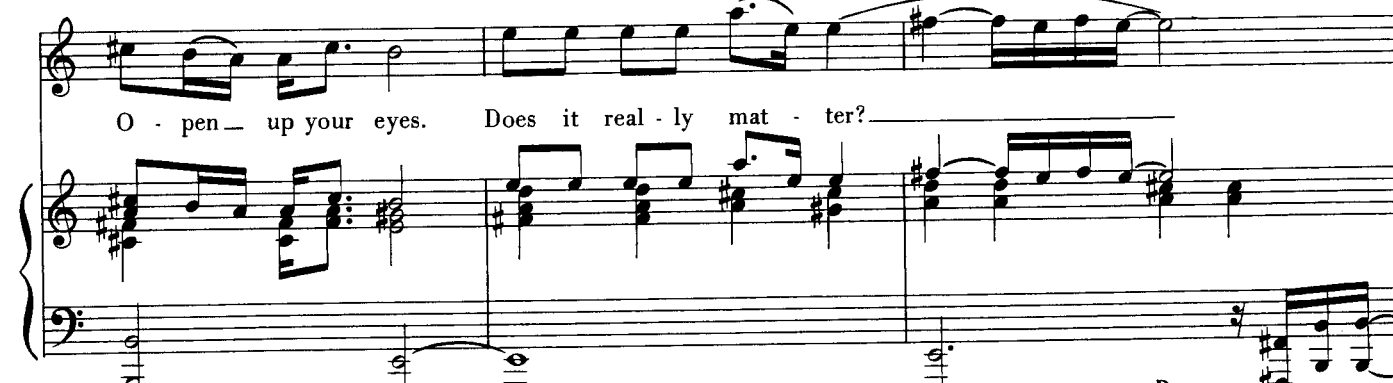



Then I re - a - lized what you meant to me.
 How can I love you with - out my soul?





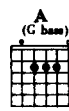
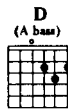
O - pen up your eyes. Does it real - ly mat - ter?



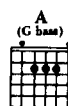
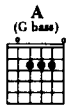
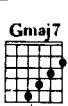


Do you real - ly care? Can't you love me free - ly?





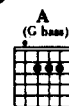
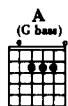
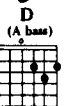
Can't you see — me try - in? — Does it real - ly mat - ter? — Can't you hear — me cry - in? —



Do you real - ly care? — Can't you see — me try - in? — For your love, —



Can't you hear — me cry - in? — love. — For your love, — Can't you see — me try - in? — love. —



Repeat and fade

For your love, — Can't you hear — me cry - in? — love. — For your love, —

UP ON IT

Music by
GEORGE DUKE

Fast
a tempo on D. C.

Cmaj7 (C base) D (C base)

Repeat 3 times, on D. C. improvise here

f

N.C. E E sus E D (E base)

Repeat 4 times, on D. C. improvise here

Cmaj7 D (C base)

Repeat 4 times, on D. C. improvise here

N.C. B m7 (E base) E7 (E base)

To Coda

Slower

Repeat as many times as desired

A musical system in 6/4 time. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff contains a bass line with chords and single notes. Above the staff, seven guitar chord diagrams are provided: A, B \flat , B, E9 sus, A \flat 7, A7, and A \flat 7. The system concludes with a double bar line and repeat dots.

A musical system in 4/4 time. The treble clef staff contains a melodic line with a triplet of eighth notes and a trill. The bass clef staff contains a bass line with chords and single notes. Above the staff, four guitar chord diagrams are provided: Em (G bass), Dm (G bass), F \sharp m (A bass), and Em (A bass). The instruction "Repeat 3 times" is written above the staff. The system concludes with a double bar line and the instruction "D. C. al C ".

Coda

N.C.

A musical system in 4/4 time. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with chords and single notes. The system concludes with a double bar line and repeat dots.

Repeat 3 times

A musical system in 6/4 time. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with chords and single notes. The instruction "Repeat 3 times" is written above the staff. The system concludes with a double bar line and repeat dots.

First system of musical notation. The treble clef staff contains a melodic line with notes G#4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes G#2, A2, B2, and C3. Above the treble staff, guitar chord diagrams are provided for E(add 9), E9 sus, E(add 9), E9 sus, E(add 9), and E9 sus.

Second system of musical notation. The treble clef staff continues the melodic line with notes D5, E5, F#5, G#5, A5, B5, and C6. The bass clef staff continues the bass line with notes G#2, A2, B2, and C3. Above the treble staff, guitar chord diagrams are provided for E(add 9), F#9 sus, Ab 9, Bb 9, and B.

Third system of musical notation. The treble clef staff continues the melodic line with notes D5, E5, F#5, G#5, A5, B5, and C6. The bass clef staff continues the bass line with notes G#2, A2, B2, and C3. Above the treble staff, guitar chord diagrams are provided for E(add 9), E9 sus, E(add 9), E9 sus, E(add 9), and E9 sus.

Fourth system of musical notation. The treble clef staff continues the melodic line with notes D5, E5, F#5, G#5, A5, B5, and C6. The bass clef staff continues the bass line with notes G#2, A2, B2, and C3. Above the treble staff, guitar chord diagrams are provided for E(add 9), F#9 sus, Ab 9, Bb 9, and B.

WHAT DO THEY REALLY FEAR

Words and Music by
GEORGE DUKE

Slowly, Rock ballad

mf **B^b m7** **F7 (+5)**

Peo - ple so cold, _____ no hel - lo, _____
It's so cra - zy, _____ is there an end? — De -

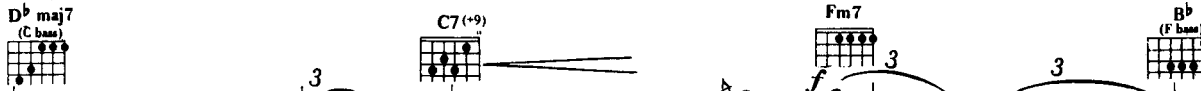
mf

E^b m7 **D7 (+5)** **G7 (b9)**

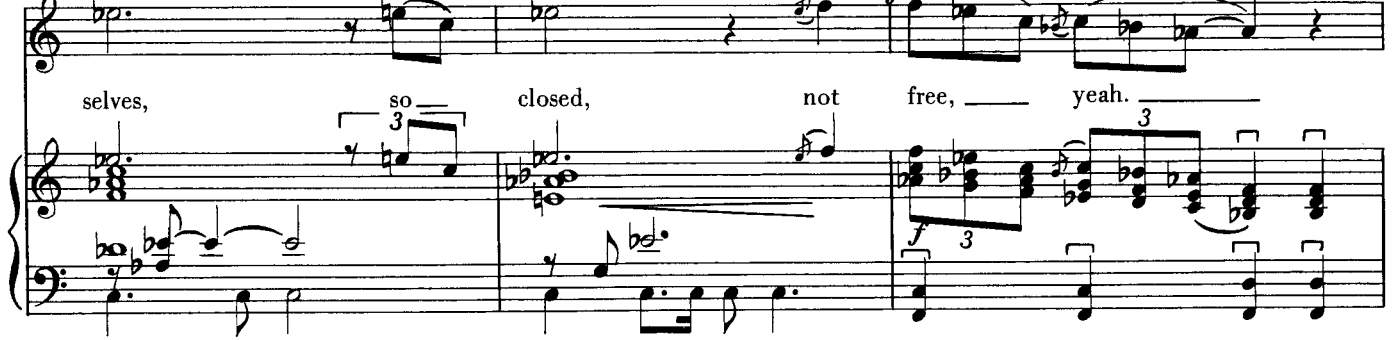
click - ish peo - ple, _____ so de - fen - sive, _____ love of self, — what do they
fen - ses so strong, _____ will it ev - er end? A - mong them - selves - they're fair - ly

A^b m7 **1. Am9** **D (B^b base)**

real - ly fear? — The un - known _____ in them -
friend - ly. _____



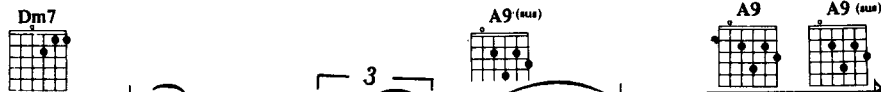
 selves, so closed, not free, — yeah.






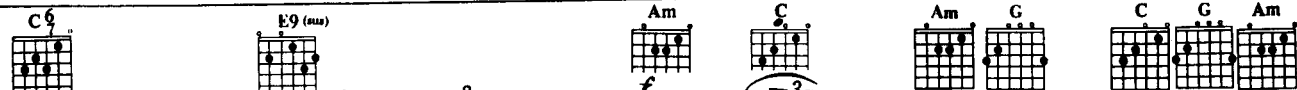
 No — hel - lo, — please say "hel - lo," —





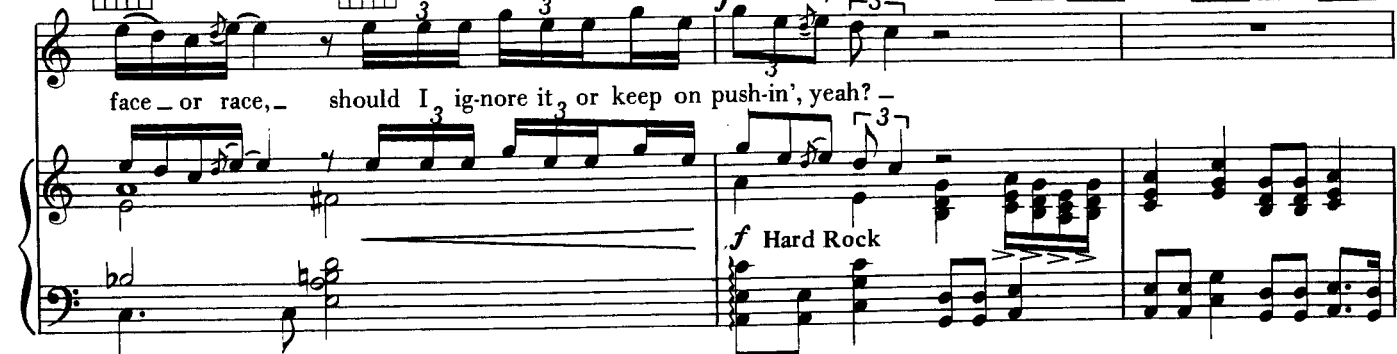
 no re - sponse — so — cold. — Why this - feel - in', — is it my





 face — or race, — should I ig-nore it, or keep on push-in', yeah? —

f Hard Rock



C G Am C G Am 2. F7

Push. _____ Seems so false, — why live a

3

Ab 9 (sus) Bb sus F7(+5) Ab 9 (sus) Bb sus

lie? _____ Should I con - tin - ue _____ to try? _____ I want to cry.

3

Am C6 G Am C G Am C6 G Am

Cry, not for me — but for my — child, — cry,

f

C G Am Bb m7 F7(+5)

and the world_ to come. — They come so cool, — (they say) look at me —

mf

3

E^b 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^b m7 **F7** **A^b 9 (sus)** **B^b m11**

see — why they're here? — Search-in' for — true love or hap - pi - ness. —

F7 **A^b 9 (sus)** **B^b m11** **F7**

They should look — at them - selves. — Blind - ed fools — of stu -

A^b 9 (sus) **B^b m11** **F7** **A^b 9 (sus)** **B^b sus**

pid - i - ty. — Run - nin' from — the truth in truth they see. —



**Cover and Inside Photography by
BRUCE TALAMON
Contents Page Photograph by
GEORGE RODRIQUEZ
Folio Design by
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