

THE REAL

vulf

BOOK, VOL. II

*Transcribed by
Joey Willenbacher*

A Note From the Author

At the very end of 2019 I had a revolutionary idea: a fake book for Vulfpeck tunes. As soon as I realized how feasible it was for me, I started working essentially non-stop on a few songs so I could get them out and see what people thought. Fast-forward all the way to early 2020 and I've put out a whole book of songs, and after receiving such great feedback on it from the folks on the Vulfpeck subreddit, I decided to do another book of precisely 12 more.

*The second volume contains 8 tunes recorded by Vulfpeck, 2 from Theo Katzman, and 1 each from Joey Dosik and Cory Wong. Each lead sheet includes the basic melody for the song, lyrics (if applicable), and some instrumental parts, as well as chords throughout. The style may not be exactly representative of that of *The Real Book*, but I believe I've written them in a way that is both consistent and effective for being able to play the tunes.*

I want to thank everyone who's given me such great support for all these. They are fun to make and it's even more fun to see people enjoying them! All rights go to their respective owners (this seems to be what people say when they just want to cover their bases). This book is not officially associated with Vulf Records, Hal Leonard, or anything else like that. Anyways, have fun! -Joey

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BOOK, VOL. II

Birds of a Feather, We Rock Together.....4
Darwin Derby.....6
The Death of Us.....8
Funky Duck.....10
Game Winner.....12
Half of the Way.....14
Inside Voice.....16
Light As Anything.....18
Lonely Town.....20
My 1-Bedroom.....22
Running Away.....24
El Chepe.....26

Birds of a Feather, We Rock Together

-Mocky

N.C.

Birds of a feath-er, we rock to-geth-er, and if we got a prob-lem we talk to-geth-er. So let's

A-7 G-7 Fmaj7 A-7

head down southand es-cape thebad weath-er, oo,oo, oo,oo, oo. 1.The rain came. through my tree-top, and
2.The wind came. through my tree-top, and

E-7 F/G A-7

washed a-way- so man-y things.____ Things I could-n't learn- 'til I went through,.
blew a-way- so man-y things.____ Hard-er than- the breeze. on which we once flew,-

F/G Cmaj7 Fmaj7 G6 Fmaj7 G6

things I did -n't know. 'til I met you. 1,2.Now I'm____ learn-ing the hard way,____ learn-ing the hard way,____
farth-er from.the tree_ where I met you.____

Fmaj7 G6 C Fmaj7 G6 Fmaj7 G6 Gb6

learn-ing the hard. way_ to be true.____ Now I'm____ learn-ing the hard_ way.____

Fmaj7 (lead vox ad lib.)

Birds of a feath-er, we rock to-geth-er, and if we got a prob-lem we talk to-geth-er. So let's

E-7 A-7 G-7 Cadd9 Fmaj7

head down southand es-cape the bad weath-er, oo, oo, oo, oo, oo. Birds of a feath-er, we rock to-geth-er, and

Fmaj7 E-7

if we got a prob-lem we talk to-geth-er. So let's head down southand es-cape the bad weath-er,

A-7 G-7 C^{add9} N.C. (Fmaj7) (E-7)

To ⊕

oo, oo, oo, oo, oo. (whistling/keys)

(A-7) (G-7) (C^{add9}) (Fmaj7) F#7 (Fmaj7) (E-7)

(A-7) G-7 C^{add9} Fmaj7 A-7 E-7 F/G

The sun came to my tree-top, and it shone so bright, it lit up ev'-ry - thing. —

F/G A-7 F/G Cmaj7(#5) D.S. al ⊕

Shone a light of some-thing that was so true, sud-den-ly I knew. I had to have you. I'm —

Fmaj7 (lead vox ad lib.)

Birds of a feath-er, we rock to-geth-er, and if we got a prob-lem we talk to-geth-er. So let's

E-7 A-7 G-7 C^{add9} N.C. (Fmaj7)

head down southand es-cape the bad weath-er, oo, oo, oo, oo, oo. (whistling/keys)

(Fmaj7) (E-7) (A-7) (G-7) (C^{add9}) Fmaj7

Darwin Derby

-Jack Stratton/
Theo Katzman/Antwaun Stanley

Got-ta be an ear - ly bird - y if you want that worm. Got-ta get your

feath - ers dirt - y, you can't wait your turn. Got-ta kick the drum like Pret - ty Pur - die, and the track will

burn. Got-ta win your heat in the Dar - win Der - by, that's your main con - cern, that's your main con - cern, yeah.

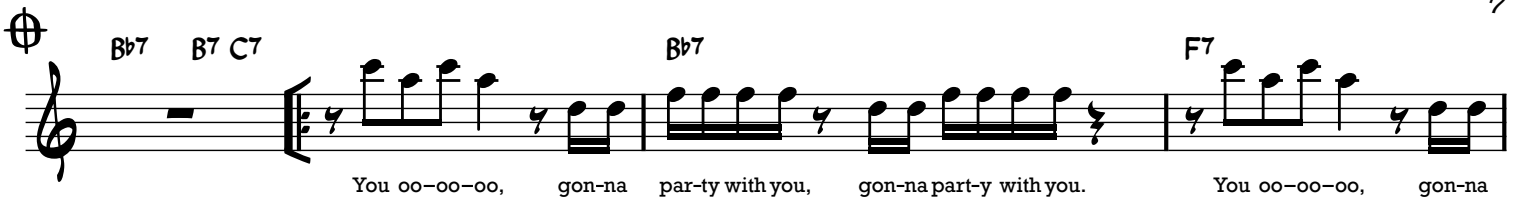
Ev' - ry - bod - y's mov - ing, _____ ev' - ry - bod - y's groov - ing. _____ Ev' - ry - bod - y's mov - ing, _____

_____ ev' - ry - bod - y's groov - ing. _____ Got-ta be an cern, that's your main con - cern, yeah.

Shine up your fins and show your teeth, shake off your skin and clap your feet.

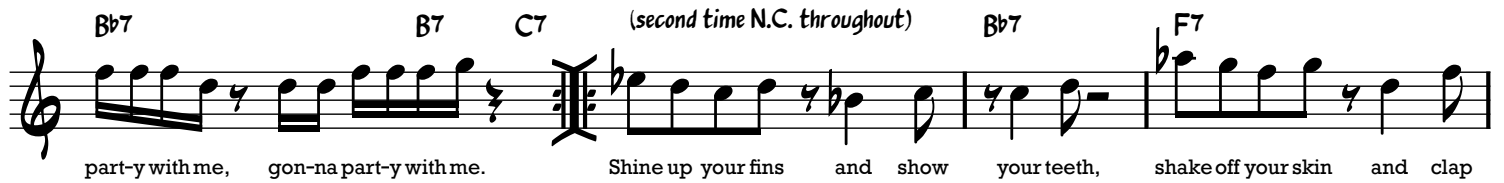
O - pen your wings and start to fly, it's a beau - ti - ful day to be a - live, al - right.

1. *(w/ spoken vocal)* *(take 1st ending)* *D.S. al f*
2. *(take 1st ending)*
Got-ta be an



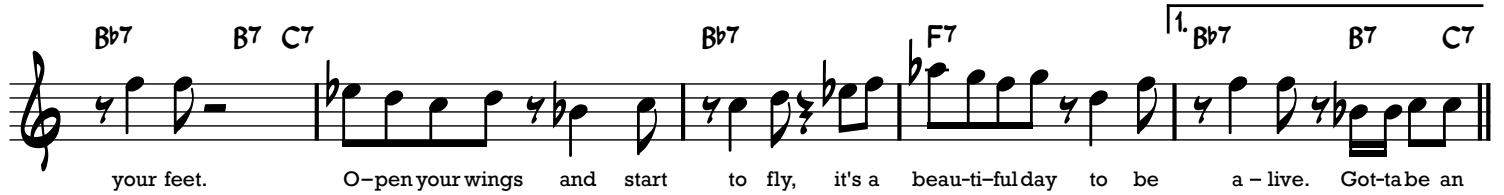
B \flat 7 B7 C7 B \flat 7 F7

You oo-oo-oo, gon-na par-ty with you, gon-na part-y with you. You oo-oo-oo, gon-na



B \flat 7 B7 C7 (second time N.C. throughout) B \flat 7 F7

part-y with me, gon-na part-y with me. Shine up your fins and show your teeth, shake off your skin and clap



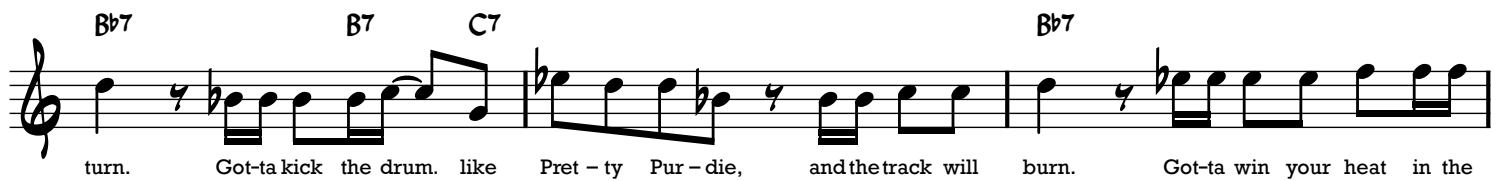
B \flat 7 B7 C7 B \flat 7 F7 1. B \flat 7 B7 C7

your feet. O-pen your wings and start to fly, it's a beau-ti-ful day to be a-live. Got-tabe an



C7 B \flat 7 F7

ear-ly bird-y if you want that worm. Got-ta get your feath-ers dirt-y, you can't wait your



B \flat 7 B7 C7 B \flat 7

turn. Got-ta kick the drum. like Pret-ty Pur-die, and the track will burn. Got-ta win your heat in the



F7 B \flat 7 B7 C7 2. N.C.

Dar-win Der-by, that's your main con-cern, that's your main con-cern, yeah. a-live, al-right.

Spoken vocal:

Of all the creatures in the sea
 My favorite is the bass
 It climbs up all the rocks and trees
 And slides down on its hands and knees
 But why does the shark have teeth?
 The shark has teeth to eat (I see)
 And why does the whale have feet?
 Well I-I don't know

The Death of Us

-Theo Katzman

Verse

C **A-7** **C** **A-7**

1.If I have one, I might as well have two. If
 2.I tried hard to play my cards just right. Be -
 3.Instrumental

C **A-7** **C** **A-7**

I have two, I might as well have ten. Now, I don't -
 gin-ner's luck us - ual - ly gets me through the night. But af - ter

G **D-7**

one need. to count the rest. I think we both know how the sto - ry ends. I'm on your
 kiss, it hits the fan. A flush of bleed - ing hearts. in my hand. I grab a

G **D-7**

front porch, I need a place to sleep. Oh, love's gon - na be the
 Band - Aid, but what's the rush? Oh, love's gon - na be the

Fmaj7 **To ⊕** **G** **C** **A-7** **E** **F**

Chorus

death of me, the death of me. Love's gon - na be
 death of us, the death of us. Love's gon - na be

F **G** **C** **A-7** **C** **A-7**

the death of me. The death of me.
 the death of us. The death of us.

Bridge

Fmaj7 **G** **A-7** **Fmaj7** **G** **A-7**

Here we rest e - ter - nal, here we rest in peace. We say a lit - tle prayer for the love de - ceased. We bu -

Fmaj7 *G* *A-7* *D-7* *D.S. al* \oplus

- ry our de-sire, burn-ing all the lust. 'Til it's ash to ash - es, dust to dust.

Fmaj7 *C* *A-7* *C*

Verse

Now you will nev - er speak to me a - gain.

A-7 *C* *A-7* *C*

It's all my fault, and I can - not pre-tend.

A-7 *G* *D-7*

There was a sign - post I did not see. Driv-ing the wrong way down a

D-7 *G* *D-7*

one way street. And now the car's wrapped a - round a bus. Oh, love's gon-na be the

Fmaj7 *G* *C* *A-7* *E* *F* *G*

Chorus

death of us, the death of us. Love's. gon-na be the death of us.

C *A-7* *E* *F* *G* *C* *A-7* *E* *F*

Love's. gon-na be the death of us. Love's. gon-na be

F *G* *C* *A-7* *C* *A-7* (play 3x)

the death of us. The death of us.

E^b-7 (no backing vox)

(bass/keys) He's

E^b-7 (w/ backing vox)

not a duck. I said he's not a duck. He ain't no duck! He's the

B^b+7

E^b-7

funk - y duck. Oh, he's the funk - y duck. I said that he's the funk - y duck. Ah, ah, ah, ah, ah,

E^b-7

B^b+7

E^b-7 (lead vox ad lib.)

funk - y duck. Funk-y, funk-y, funk-y, funk-y duck. Oh, wa - oo he's the... Wa-oo

E^b-7

B^b+7

he's the... Oh, oo he's the... Wa-oo he's the...

E^b-7 (more ad lib.)

B^b+7

N.C. (**E^b-7**) (no backing vox)

(bass/keys)

Game Winner

-Joey Dosik

F7 Bb Cm Bb/D Eb6 **F7 Bb Cm Bb/D Eb6**
 Fourth quar-ter babe, I'll hit the game win-ner. It's not o - ver babe, I'll hit the game
Eb6 F7 Bb Cm Bb/D Eb6 **F7 Bb Cm Bb/D Eb6**
 win-ner. Ba-by be - lieve in me, I'll hit the game win-ner. Ba-by be - lieve in me, take a
Eb6 C-7(b5) F6 D-7 G-7 C-7 Eb/F
 chance on me, take a chance on me. (I'm read-y to let it fly) I can make an - y-thing. (I've been
F6 D-7 G-7 C-7 Fadd9/A Bbmaj7
 dream-ing of this all my life) It would mean ev' - ry - thing - to me. Give me the
Bb Cm Bb/D Eb6 **F7 Bb Cm Bb/D Eb6**
 ball, I'll hit the game win-ner. Ba-by don't you give up on me, (Give me the ball) I'll hit the game.
Eb6 F7 Bb Cm Bb/D Eb6 **To**
 win - ner. (Take a chance on me) Ba - by be - lieve in me. (Give me the ball) I'll hit the game
Eb6 F7 Bb Cm Bb/D Eb6
 win - ner. (Take a chance on me) Ba - by be - lieve in me, take a
Eb6 C-7(b5) F6 D-7 G-7
 chance on me, take a chance on me. (Bum, bum, bum, bum, bum, bum, bum, bum) We can do an -

C-7 Eb/F F6 D-7 G-7

- y - thing. (Bum,bum, bum, bum, bum, bum, bum, bum) It would mean ev' -

C-7 Eb/F F6 D-7 G-7 C-7 Eb/F

- ry-thing.. (I've been dream-ing of this all my life) I can make an - y-thing. (Make con -

F6 D-7 G-7 C-7 G^{add9}/B

fet - ti rain down from the sky) It would mean ev' - ry - thing. Time

C-7 Bb/D Eb Eb/F G^{add9}/B C-7 Bb/D Eb Eb/F

out, ba - by. 'Cause this is where I make my mon-ey ba - by.

Eb/F G^{add9}/B C-7

I'm not a-fraid, I'm not a-fraid. We've been down_ be - fore. (We've been down be - fore)_

C-7 G+7 C-7

What you wan-na do? Five sec-onds left, you go right this time.

C-7 Bb/D Eb Eb/F Bb D.S. al ⊕

Right then and then_ you found me o - pen, ba - by, I'm your guy. Give me the

⊕ Eb6 F7 Bb Cm Bb/D Eb6

win - ner. (Take a chance on me) Ba - by don't_ leave me, don't give_ up. I'll hit it

Eb6 F7 Bb

ba - by, I'll hit it ba - by. All you got-ta do is ne - ver give_ up_ on me.

Half of the Way

-Ryan Lerman/Larry Goldings

G E-6 F13 G G E-6 C-9 G G E-6 F13

(bs./gtr.) Used to think I was fine

F13 G G E-6 C-9 G G/D C#-7(b5)

on my own, yeah. Had a house, but you made it a home. I'll be your light on your

B B7/D# E-7 A7 G/D E-7 A7 C/D G G E-6 F13

dark-est day, just don't love me, love me half of the way. Used to carry the weight I could see you were lone -

F13 G G E-6 C-9 G G/D

of it all, yeah. Be fore I had you there to break my fall. some as me, yeah. you said you could have used some com - pa - ny.

G/D C#-7(b5) B B7/D# E-7 A7 G/D E-7 A7 C/D G

Pay no mind to what your friends may say, just don't love me, love me half of the way. We're I chip a way but your walls don't break, you still love me, love me half of the way.

D E- C G D E- 1. C G

half of the way to be-ing bro-ken heart-ed. We're half of the way un-less you let me in. We're

D E- D/F# G G/D E-7 Cmaj7

half of the way from be-ing back to the start, so don't love me, love me half of the way.

2. C G D E- D/F# G G/D E-7 A7

mein, dar - ling. We're half of the way, from be-ing back to the start, so don't love me, love me half

C/D G To ⊕ Cmaj7 B-7 A-7 Gmaj7

of the way. You can say that it's on - ly a game, I don't mind play-ing the fool. But

C-7 Bbmaj7 A-7 C/D B7/D#

no-bod-y wants. to hold half of a hand, and no-bod-y breaks half the rules, no, no.

E-7 C#-7(b5) C-9 G E-7 C#-7(b5) C-9 G G/D C#-7(b5)

(synth) I'll be your light on your

B B7/D# E-7 A7 G/D E-7 A7 C/D G D.S. al ⊕ (take 2nd ending)

dark - est day, just don't love me, love me half of the way. We're

⊕ D E- C G D E- C G D E-

Half of the way, we're half of the way. We're half of the way from be-ing back

D/F# G G/D E-7 A7 C/D G G/D

to the start, so don't love me, love me half of the way. Just don't love

G/D E-7 A7 C/D G G/D E-7 Cmaj7

me, love me half of the way. Just don't love me, love me half of the way.

G E-6 F13 G G E-6 C-9 G

Inside Voice

-Joey Dosik

Emaj7 D#-7 Emaj7 A#-11 D#7

In this mo - ment, to - geth - er, what will you hear in my voice? All the things,

Emaj7 D#-7 Emaj7/F#

un - spo - ken. Won't you come a lit - tle near - er? 'Cause in

D#+/F *S* Emaj7 D#-7 F#/G#

here it's so much clear - er. There are things I can on - ly tell you qui - et - ly. That's why I wan - na get in -

Emaj7 A#-11 D#7 Emaj7

- side, and use my in - side voice. Ain't too proud to tell you, and

D#-7 F#/G# E-(maj7) A#-11 D#7 To ⊕

girl, I hope that you get the mes - sage, when I use my in - side voice. Oh, you.

Emaj7 Amaj7/B F7(#9) Emaj7

I ain't gon - na scream and shout it. I ain't gon - na send it

A#-11 D#7 Emaj7 D#-7 F#/G#

to your phone. Let's get in the same room. I

Emaj7/F# *D#+/F*

ain't gon-na write a let - ter, 'cause you'll hear it so much bet - ter. There are things_

Emaj7 *D#-7* *F#/G#* *Emaj7* *A#-11* *D#7*

I can on-ly tell_ you qui - et - ly. That's why I wan-na get in - side, and use my in - side. voice..

Emaj7 *D#-7* *F#/G#* *E-(maj7)* *A#-11* *D#7*

Ain't too proud to tell_ you, and girl, I hope_ that you get the mes-sage, when I use my in - side. voice.

Amaj9 *A13(#11)*

Out - side, I've got trou-ble hear-ing out - side, trou-ble feel - ing

G#-9 *G+7* *Emaj7/F#* *D#+/F* *D.S. al ⊕*

in-side. There's a way_ to make you see What you meant to me. Oh, there are things

(instr.) *Emaj7* *D#-7* *F#/G#* *Emaj7* 1. *A#-11* *D#7* 2. *A#-11* *D#7*

Oh, there are things

Emaj7 *D#-7* *F#/G#* *Emaj7*

I can on-ly tell_ you qui - et - ly. That's why I wan-na get in - side, that's why I wan-na get in -

A#-11 *D#7* *Emaj7* *D#-7* *F#/G#* *Emaj7/F#*

- side, that's why I wan-na get in - side. Girl, I hope that you get the mes - sage_

Light As Anything

-Cory Wong/Robbie Wulfsohn

C#-7 E

On the edge of blow-ing a - way, I'll stay. This bal-ance game_ is
Dad says don't be out late, stay safe. I hope that we a- gree_

C#-7 E

what I'm hap-py to play. Must be. this feel - ing of free. Don't you know I'm
on what that all means. 'Cause I've been itch - ing for a lit-tles - cape. Don't you know I'm

C#-7 E

tired_ of these paint by num - bers? Talk a - bout my com - fort, that's a risk I'm will-ing to ride..
tired_ of these paint by num - bers? Jour-neys to dis - cov - er, hap-py's just a spot in my mind.

C#-7 A₇⁶ F#-7 N.C.

To try to be hap - py, sounds like a plan to me. Don't it sound like?
Breathe a sigh of re - lief, sounds like a plan to me. Don't it sound like?

E C#-7 E

This is the fire that keeps me up all_ night, and still at church on_ time, and feel-ing

C#-7 E C#-7

light_ as an-y-thing. This is the sun that keeps my morn-ings bright, that keeps my

Amaj⁹ F#-7 E

pock - et tight, and some-how light_ as an-y-thing. I'd say that life is bet-ter

C#-7 E C#-7 To ⊕

on my side, so come and waste some time, we could be light as an-y-thing.

A7 G#7 A7 F#-7

Look down, do you see the ground, fade out?

1. C#-7 A E

2. G#7 C#-7 A E

It should not be up to me to say what gives you re-lease. It should be a world that you de-cid-ed.

G#7 C#-7 A E

I keep my head in the clouds, but keep my feet on the ground. That's for me, a world that I de-cid-ed.

A7 G#7 A7 F#-7 D.S. al ⊕

So look down, wave good-bye to the ground, and watch what happens now, oh, oh, oh, oh, oh.

⊕ A7 G#7 A7 F#-7

Won't you look down, wave good-bye to the ground, and watch what happens now, oh, oh.

C#-7 A E

Lonely Town

-Theo Katzman/Ryan Lerman

N.C. G

(keys) He's the may-or of Lone-ly Town, pop-u-la-tion, one,
may-or of Lone-ly Town, stand-ing in the square,

A-7 D7

pop-u-la-tion, one. Stare in a hole in the ground, star-ing at the sun,
at the coun-ty fair. Shout-ing his mes-sage out, but there's no one there,

G F E7 A-7 D7

oh, whoa. And I'm start-ing to feel like he might be real, like he's
oh, there. And the si-lence sur-rounds, but he's lost in the sound of their

B-7 E7 A-7

some-thing I might be-come. Run-ning for may-or of Lone-ly Town,
ar-my of fifes and drums. March-ing for may-or of Lone-ly Town,

D7 G6 1. D6 2. D6

pop-u-la-tion, one. See the (guitar/vocal) If
pop-u-la-tion, one.

G A7 C G

you want to go to Lone-ly Town, just pay the fare. Un-

G A7 A-7 D7 G B7

less you're with me, then you'll get in for free, 'cause ba-by, I know the may-or.

E- D#+ E-7/D E-/C# C-6 G B7

No one seems. to want _____ to be-neath him. They all run a - way. _____ But

E- D#+ E-7/D E-/C# A-7 D7 D7/C B-7 D7/A

deep in - side, a song _____ you can hear, call-ing out your name. _____ Well the

G A-7

may-or of Lone - ly Town, tuck-ing in - to bed, oh, oh, what's in-side his head. _____

D7 G F E7

Vi-sions of su - gar-plums, and lone - li - ness, oh, yes. _____ Now we've

A-7 D7 B-7 E7

all got to be _____ what we want to be, but that does-n't seem quite so fun. _____ To be the

A-7 D7 A-7 D7

may-or of Lone - ly Town, pop-u - la-tion, stare _____ in a hole in the ground, pop-u - la-tion, may -

A-7 D7 B7/D# E-7 D#+ E-7/D E-/C# C-6 G

- or of Lone - ly Town, pop-u - la-tion, one. _____ Ah. _____

My 1-Bedroom

-Theo Katzman

E/G# A⁶ E/G# A⁶ E 1. A^{add9} 2. E

(guitar)

Verse

E/G# A⁶ E/G# A⁶ E A^{add9}

1. You bring your boots and your yo-ga pants, I'll bring my cop-y of The Roy-al Scam-
2. I'll bring some socks and some un-der-wear, ba-gels and lox, and some sil-ver-ware.

E/G# A⁶ C#-7 A⁶ E

We can get down to the Steel-y Dan, in my one bed - room.
We'll play some Risk and some Truth or Dare, in my one bed - room.

E/G# A⁶ E/G# A⁶ E A^{add9}

We'll set the tone with a win-dow plant, dec'-ra - tive soap, and a wel-come mat.
Your fa-ther's dough and his cof-fee cup, your mo-ther's robe and her best of luck.

E/G# A⁶ C#-7 A⁶ E

We'll split the cost of it all in half, in my one bed - room. 1,2. Tell me
will keep us warm when the times get tough, in my one bed - room.

Pre-Chorus

E⁷ A^{6sus4} A⁶ A⁻⁶

why is it so hard to see the stars a-align? When we tan - gle in - to knots

Chorus

A⁶₇ E⁶ B^b-7^(b5) A⁶

Running Away

-Joey Dosik

N.C. $B\flat$ maj7 $E\flat-6/B\flat$ $B\flat$ maj7 $E\flat-6/B\flat$

(bass)

1. An-y-time you think a-bout her
2. I try not to ex-pect much an-y-more.

$E\flat-6/B\flat$ $G\flat$ maj7 D7 $E\flat$ maj7 D7 G-7 G-6

the feel-ing's there, she's think-ing 'bout you, 'bout you, 'bout you, Oh, and
It's o-ver now, what was it all for, was it all for, Oh, and

$B\flat$ maj7 $E\flat-6/B\flat$ $G\flat$ maj7 D7

an-y-time you see her in the street, what choice is there, she's got-ta see you
I'll al-ways care a-bout you, ba-by. The feel-ing's there, grew it too long
3. I don't mind think-ing 'bout her, as long as she's think-ing 'bout me,

$E\flat$ maj7 D7 G-7 G-6 G-7 G-6

af-ter you're through. Oh. 1,2,3.Oh, I
to say it's gone. 'bout me.

$G\flat$ maj7/ $A\flat$ $B\flat/C$ $E\flat$ maj7/ F $G\flat$ maj7/ $A\flat$ $B\flat/C$

got-ta be-lieve. it ba-by, oo. That you're think-ing a-bout me may-be, oo.

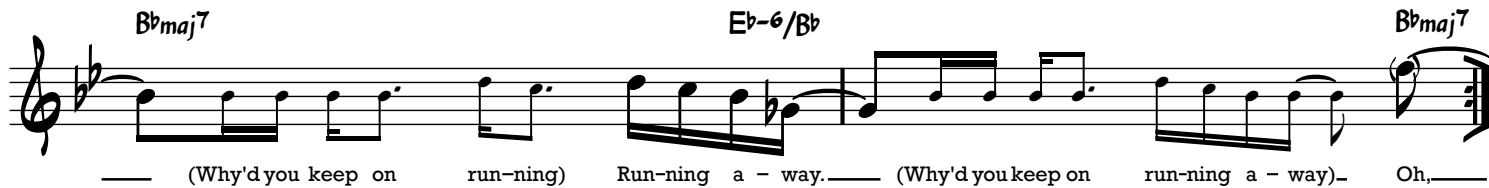
$B\flat/C$ $E\flat$ maj7/ F $G\flat$ maj7/ $A\flat$ $B\flat/C$ $E\flat$ maj7/ F To \oplus

I don't know what you're think-ing a-bout, an-y oth-er day, when you keep on run-ning a-way.

$B\flat$ maj7 $E\flat-6/B\flat$ $B\flat$ maj7

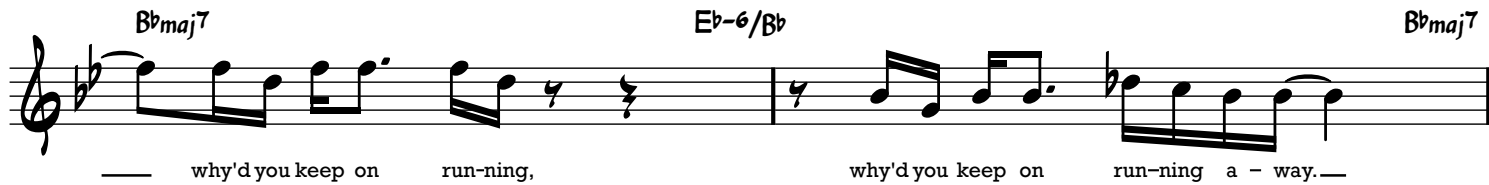
(Why'd you keep on run-ning) Run-ning a-way. (Why'd you keep on run-ning a-way) Run-ning a-way,

B^bmaj⁷ **E^b-6/B^b** **B^bmaj⁷**



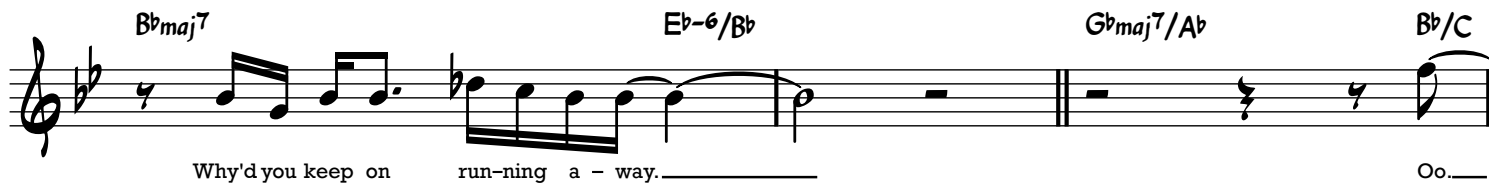
— (Why'd you keep on run-ning) Run-ning a - way. — (Why'd you keep on run-ning a - way)- Oh, —

B^bmaj⁷ **E^b-6/B^b** **B^bmaj⁷**



— why'd you keep on run-ning, why'd you keep on run-ning a - way.—

B^bmaj⁷ **E^b-6/B^b** **G^bmaj⁷/A^b** **B^b/C**



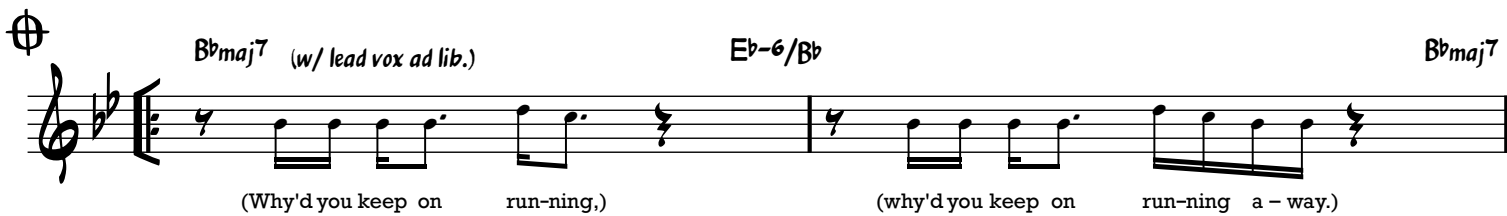
Why'd you keep on run-ning a - way. — Oo.—

B^b/C **E^bmaj⁷/F** **G^bmaj⁷/A^b** **B^b/C** **E^bmaj⁷/F** **D.S. al ⊕**



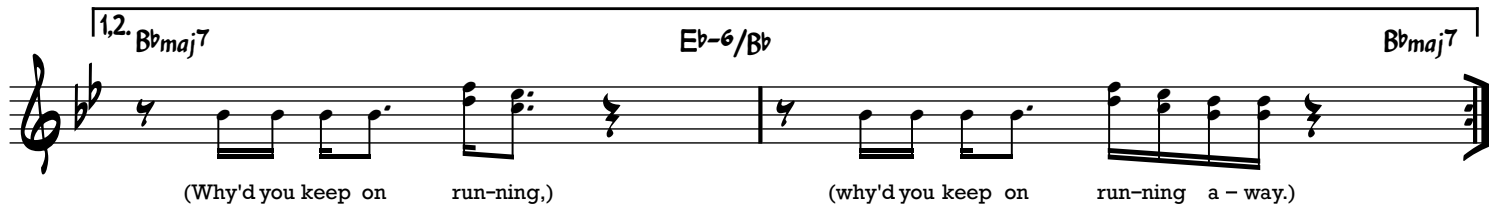
— Oo.— And

B^bmaj⁷ (w/ lead vox ad lib.) **E^b-6/B^b** **B^bmaj⁷**



(Why'd you keep on run-ning,) (why'd you keep on run-ning a - way.)

1,2. **B^bmaj⁷** **E^b-6/B^b** **B^bmaj⁷**



(Why'd you keep on run-ning,) (why'd you keep on run-ning a - way.)

3. **B^bmaj⁷** **E^b-6/B^b** **B^bmaj⁷**



Run - ning — a - way. (all)

