JOHN McLAUGHLIN AND THE MAHAVISHNU ORCHESTRA

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We play music to align the spirit.

Traditional Hindu Saying

C

Resolu

Sanctuary

Sapphire Bullets

Thousand Island Pa

Visions of the Emerald Beyond

Be Happy 135

Earth Ship 136

Eternity's Breath 114

Faith 126

If I Could See 132

Lila's Dance 111

On the Way Home to Earth 139

Opus I 138

Pastoral 125

Between Nothingness & Eternity

Dream 142

The Inner Mounting Flame

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Meeting of the Spirits 12
Noonward Race 25
Vital Transformation 38
You Know, You Know 46

Birds of Fire

Birds of Fire 58
Celestial Terrestial Commuters 65
Hope 77
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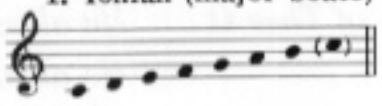
One Word 78
Co[illegible]try Joy 104
97

Pure Love 57
74

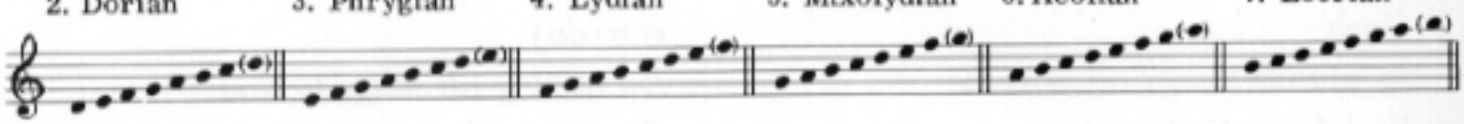
MUSIC VOC

MODES

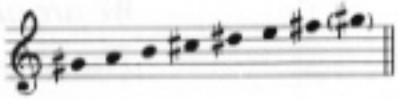
1. Ionian (major scale)



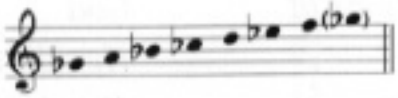
2. Dorian 3. Phrygian 4. Lydian 5. Mixolydian 6. Aeolian 7. Locrian



As you can see, six additional modes can be derived from the fundamental major mode (Ionian) by starting on each successive step of the fundamental mode. The synthetic fundamental modes are given below. You can derive additional modes from all the synthetic fundamental modes by using the same process of starting on each successive step. I have spelled out all fundamental modes in C for the sake of simplicity, but any mode can start on any pitch. For example, if G# Phrygian is recommended for improvisation, you would play



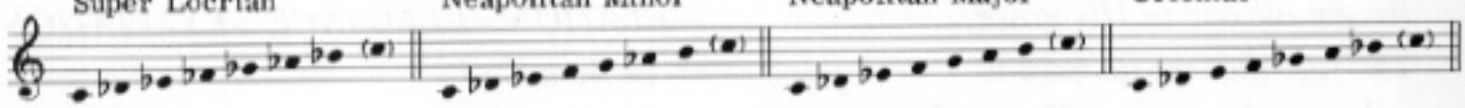
which is the third mode of E major. Likewise, if the sixth mode of B♭ Double Harmonic is recommended, you would play



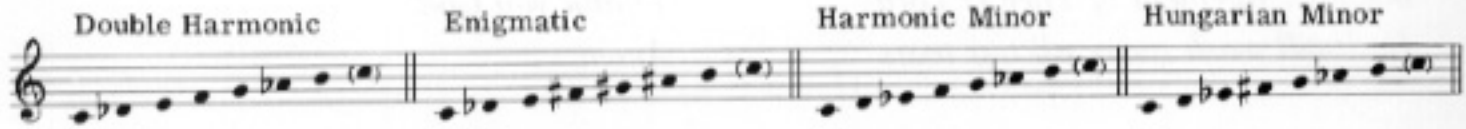
Not all of these synthetic modes and their derivatives have been used in this book. However, I have included them for the benefit of the serious music student, because one can find so much hidden within them, particularly in the extraction of their scale-tone chords.

SYNTHETIC MODES

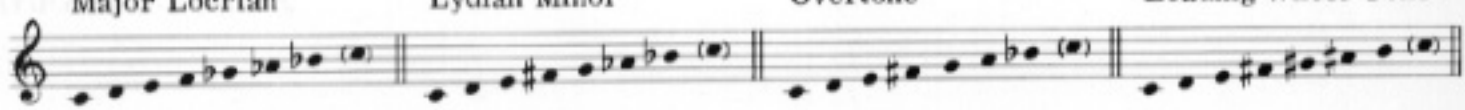
Super Locrian Neapolitan Minor Neapolitan Major Oriental



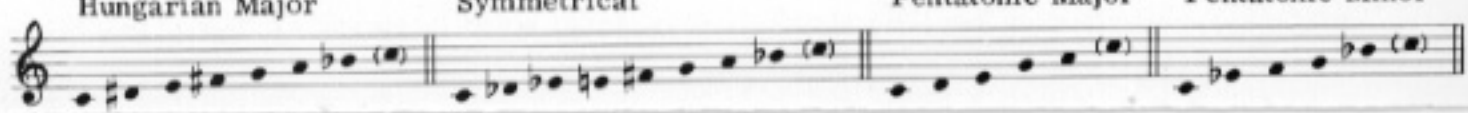
Double Harmonic Enigmatic Harmonic Minor Hungarian Minor



Major Locrian Lydian Minor Overtone Leading Whole Tone



Hungarian Major Symmetrical Pentatonic Major Pentatonic Minor



CABULARY

REPEATS

Music in repeated sections may be played as many times as desired unless indicated otherwise. Indications may be made either at the beginning of the section (Two times, Five times, etc.) or at the end (1. | 2. , 1.–7. | 8. , etc.).

In those sections where the number of repetitions is not stated, the directions "Enter 2nd time," "Enter 3rd time," etc. represent the order of entrances. The number of repetitions between each entrance can be unlimited.

THE BOX

The box is a device that uses words to shorten a score. Directions within a box indicate repetitions of previously stated music. After completing all directions within a box go on to the next section of written music.

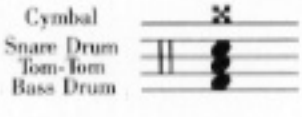
TUTTI

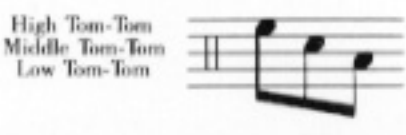
Sometimes in a repeated section of music the musicians make their entrances one at a time. The term "tutti" in a box or on a D.S. indicates that all musicians enter together.

TRADING

The term "trading" is used to indicate that two or more musicians take turns playing an ad lib solo for a predetermined number of bars. Trading 8's, for example, means that each player in turn plays 8 bars ad lib. Likewise, trading 4's means that each player in turn plays 4 bars ad lib.

DRUM LEGEND



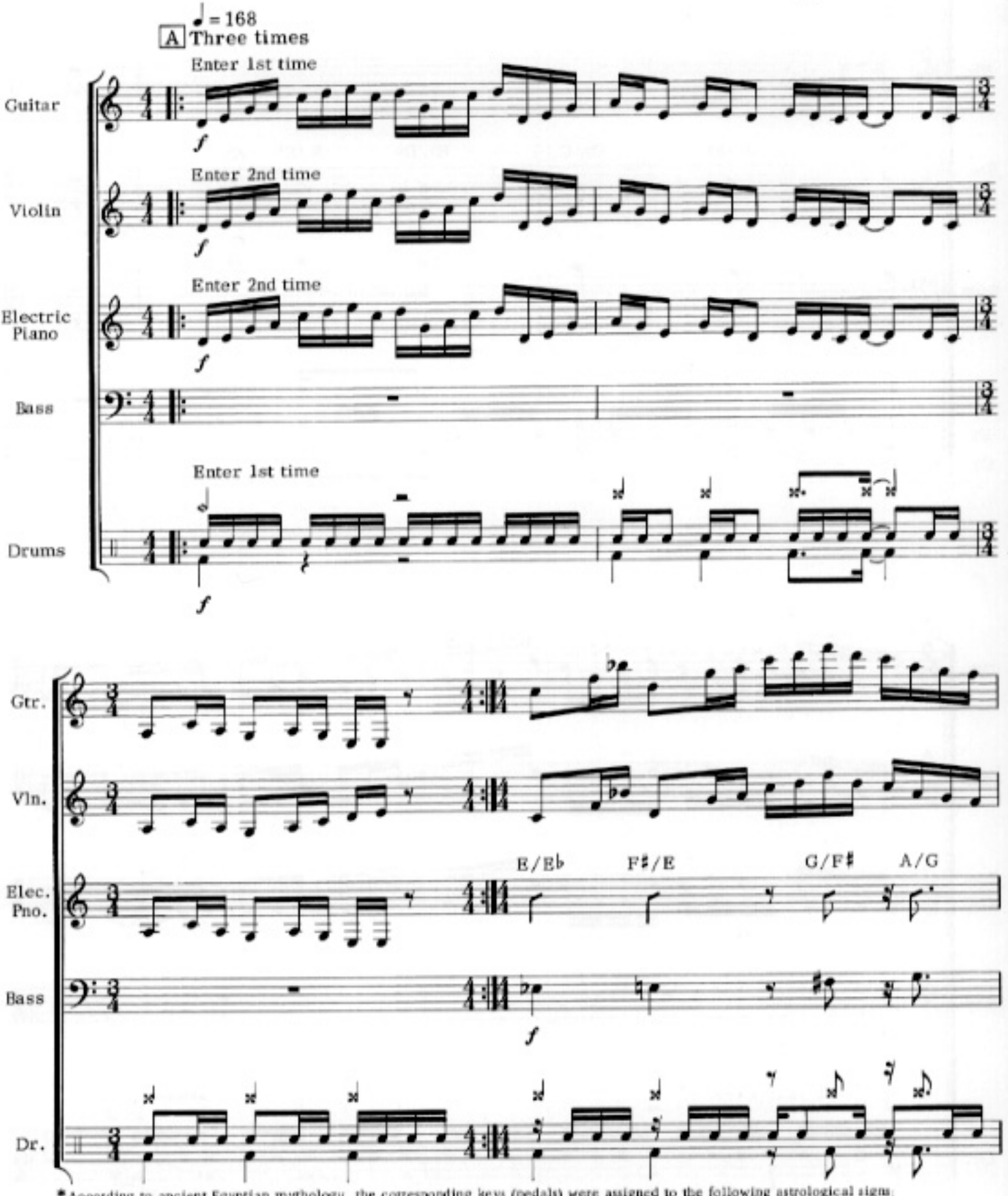


Unless otherwise indicated, the Cymbal line refers to any kind of cymbal (ride, crash, high-hat, etc.). Notation for one Tom-Tom is written in the second space of the staff. When there are three different Tom-Toms (high, middle and low), the high Tom-Tom is written in the fourth space, the middle Tom-Tom (not Snare Drum) in the third space and the low Tom-Tom in the second space.

Awakening

Ad lib solos: based on *astrological sign of individual soloist

by JOHN McLAUGHLIN



*According to ancient Egyptian mythology, the corresponding keys (pedals) were assigned to the following astrological signs:

Aries D♭	Cancer A♭	Libra D	Capricorn G
Taurus E♭	Leo B♭	Scorpio E	Aquarius A
Gemini F♯	Virgo C	Saggitarius F	Pisces B

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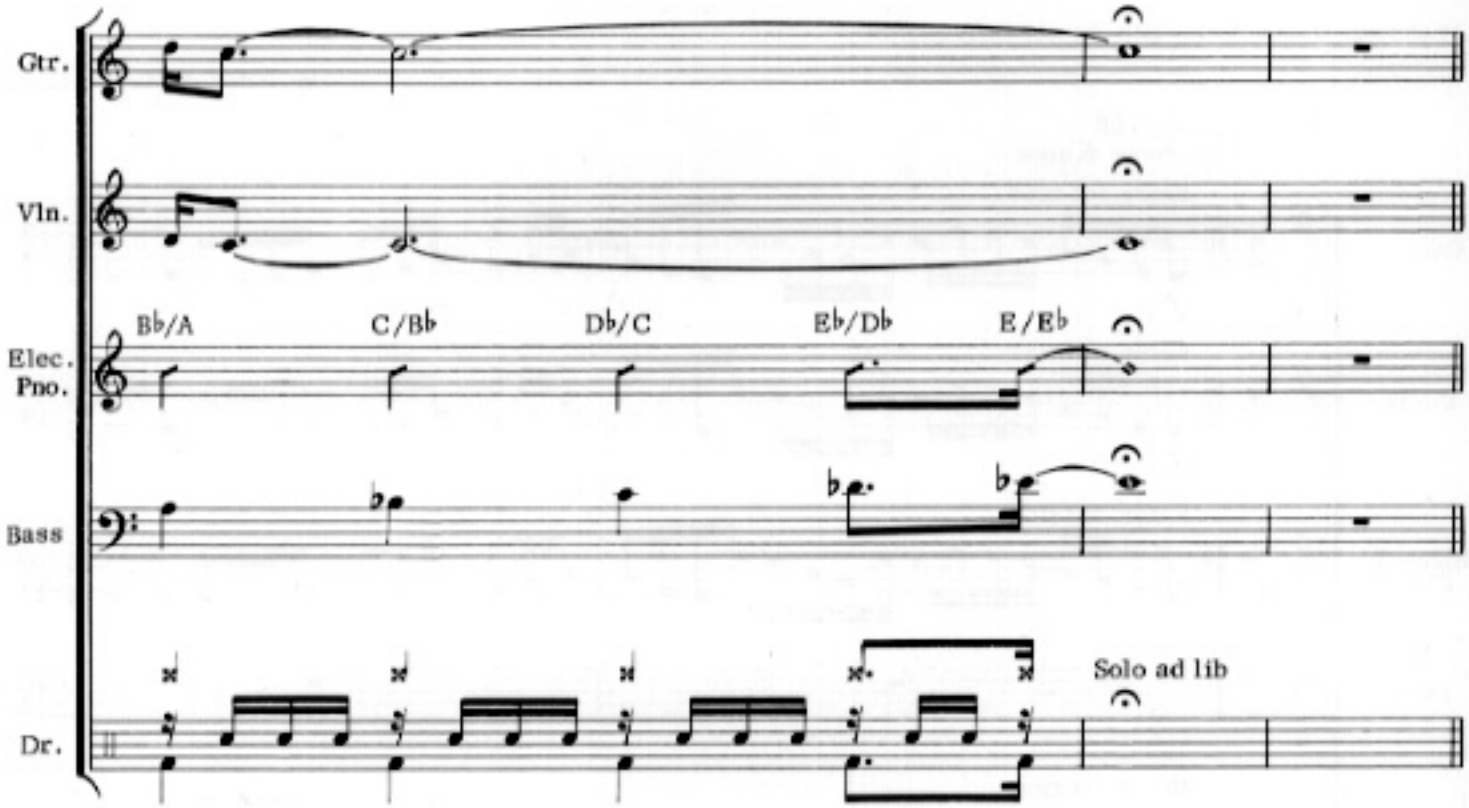
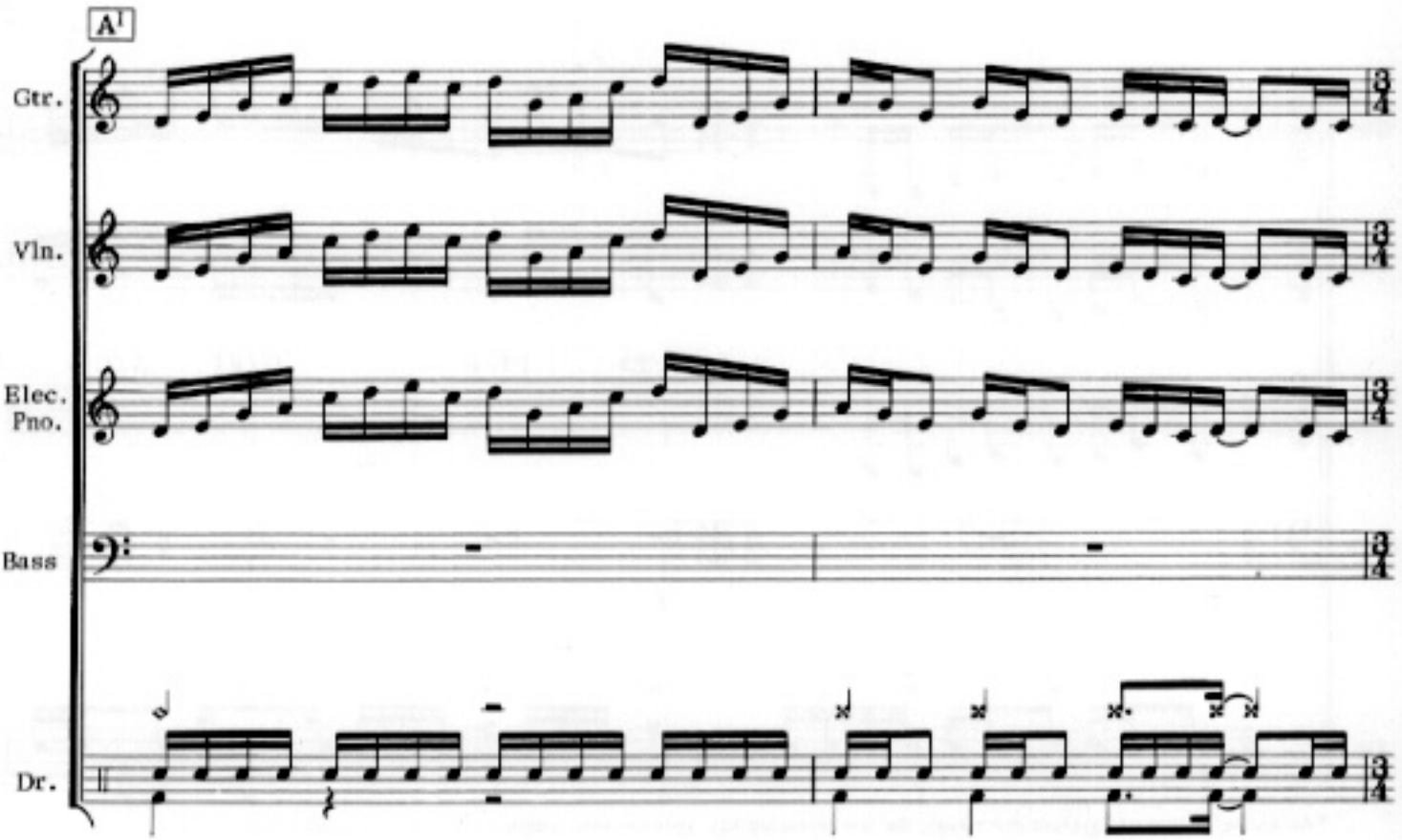
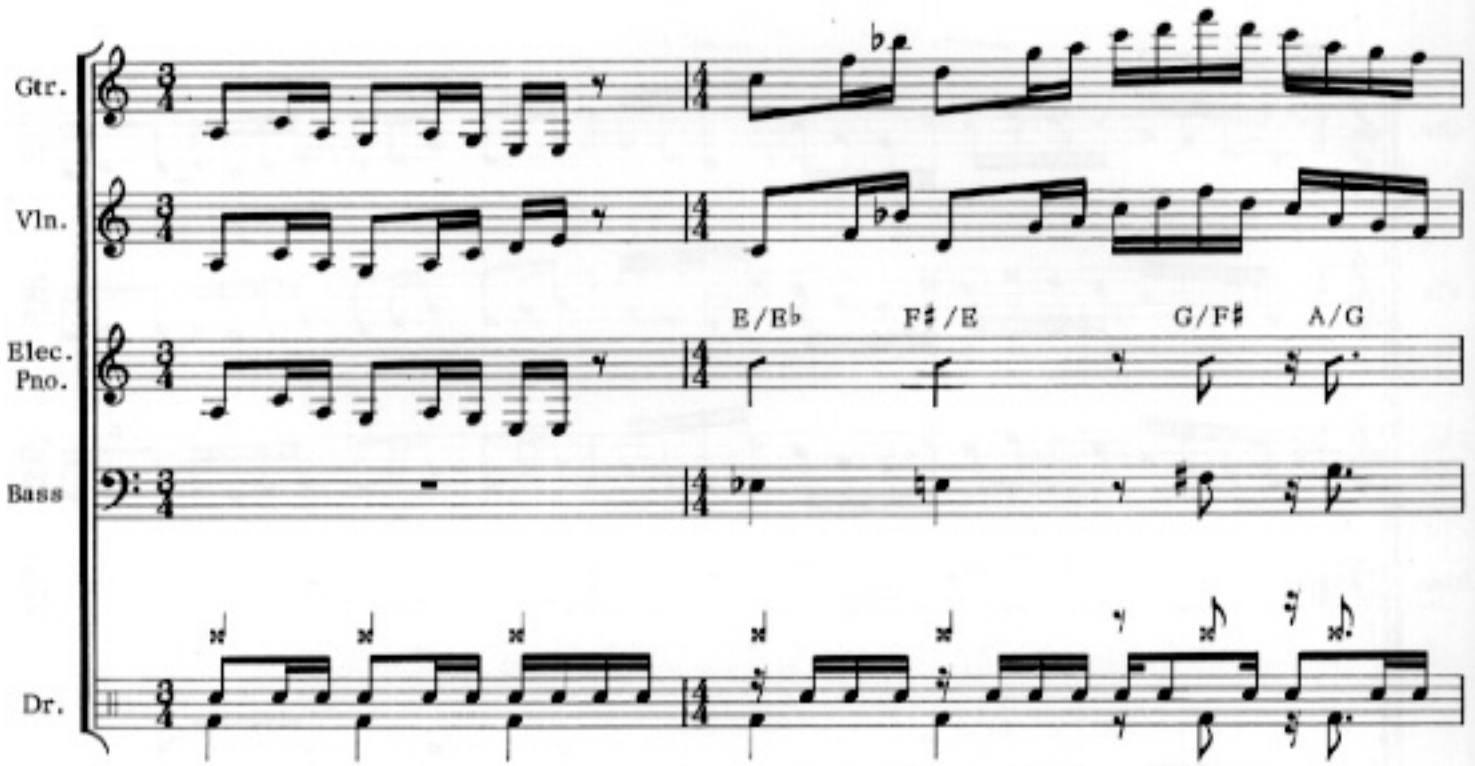
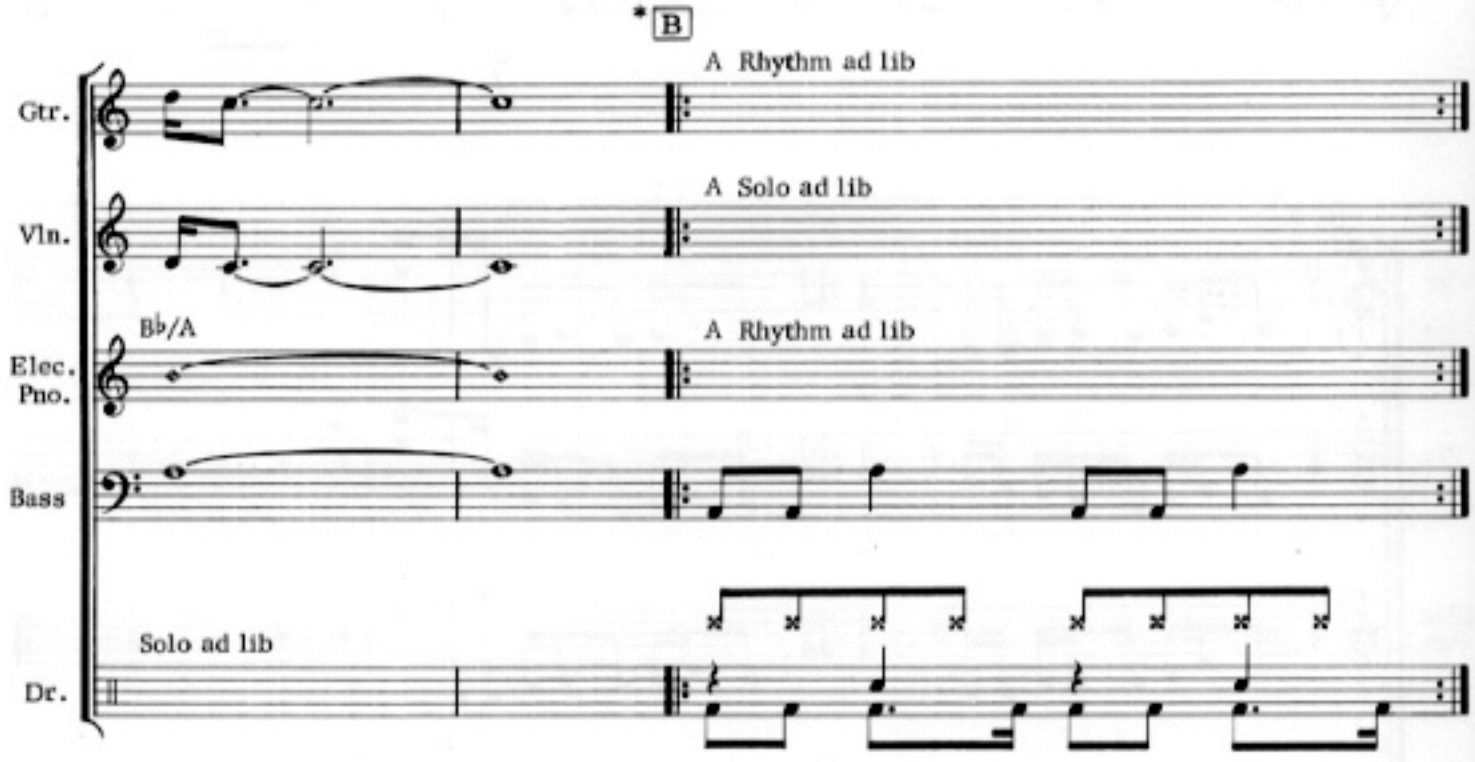

Gtr.
Vln.
Elec. Pno.
Bb/A
C/Bb
Db/C
Eb/Db
E/Eb
Bass
Dr.
Solo ad lib

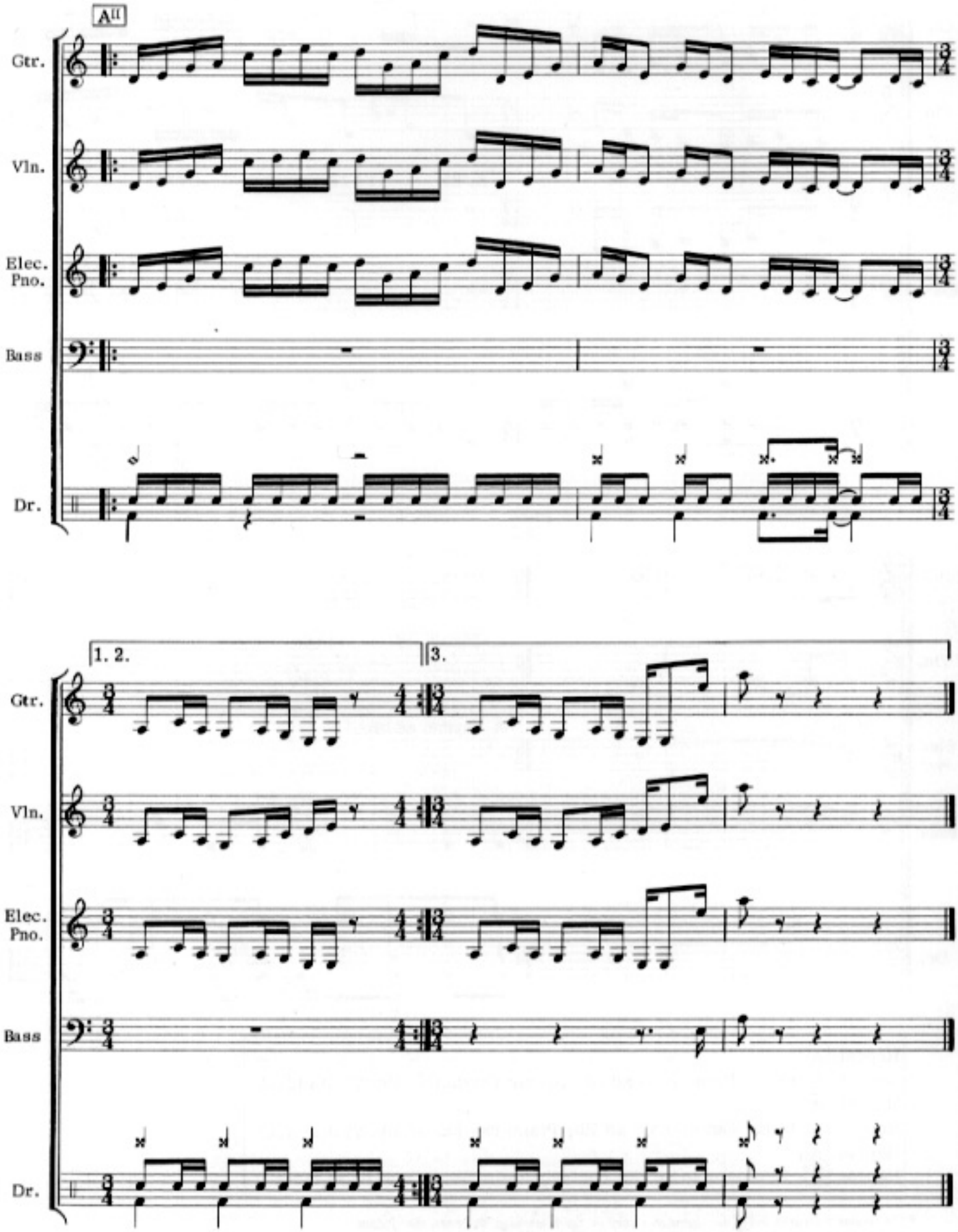

A1
Gtr.
Vln.
Elec. Pno.
Bass
Dr.





Repeat A¹
Repeat B in D♭ Piano solo ad lib; Guitar rhythm ad lib; Violin tacet
Repeat A¹
Repeat B in E♭ Guitar solo ad lib; Piano rhythm ad lib; Violin tacet
Repeat A¹
Repeat B Drums solo ad lib; Guitar, Violin, Piano and Bass tacet

*The modes indicated in B are the modes used on the recording; however, the student is free to base the mode of his solo upon the pedal corresponding to his astrological sign.


A[II]
Gtr.
Vln.
Elec. Pno.
Bass
Dr.
1. 2.
3.
Gtr.
Vln.
Elec. Pno.
Bass
Dr.

Birds of Fire

Ad lib solos in C : 1st bar - Ab Super Locrian (E Pentatonic Minor may be interspersed)
2nd bar - Bb Super Locrian (E Pentatonic Minor may be interspersed)

♪ = 384

by JOHN McLAUGHLIN

A Enter 1st time

Guitar

p *cresc.*

Enter 3rd time

Violin

mp

Enter 2nd time

Keyboard

p *cresc.*

Enter 3rd time

Bass

mp

Enter 4th time

Drums

mp

B Two times

8va

Gtr.

mf

Vln.

mf

Kbd.

mp

Bass

Dr.

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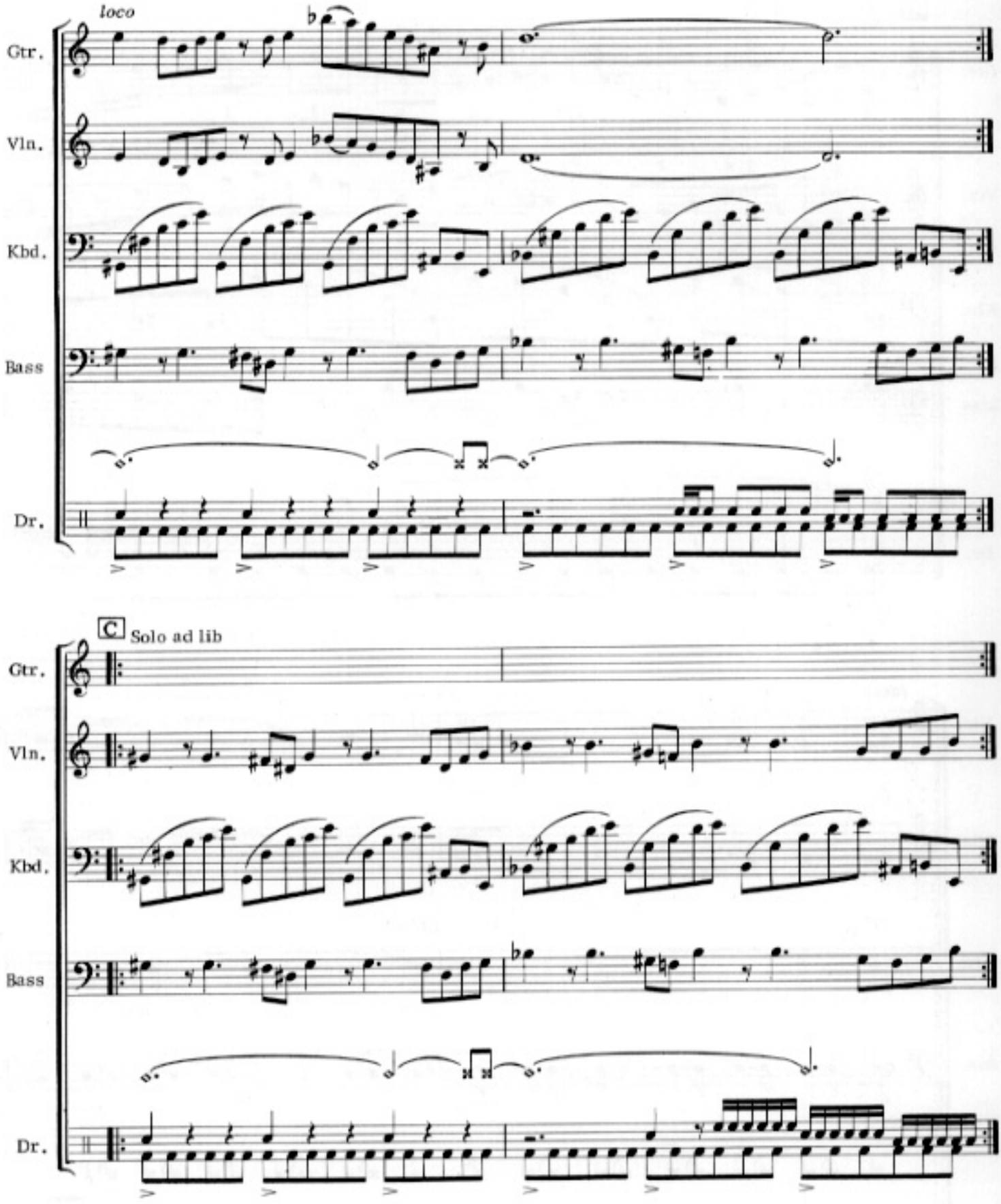
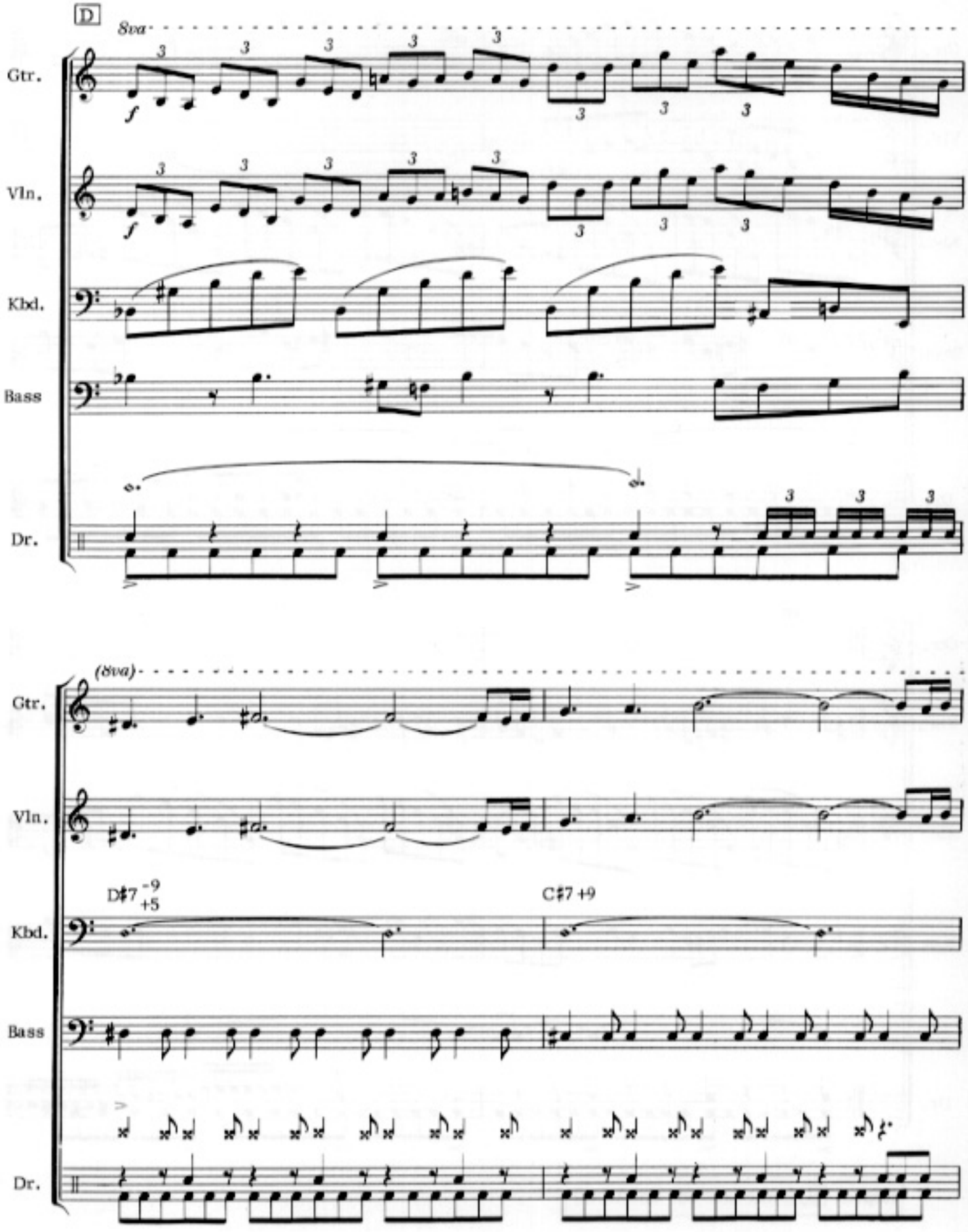
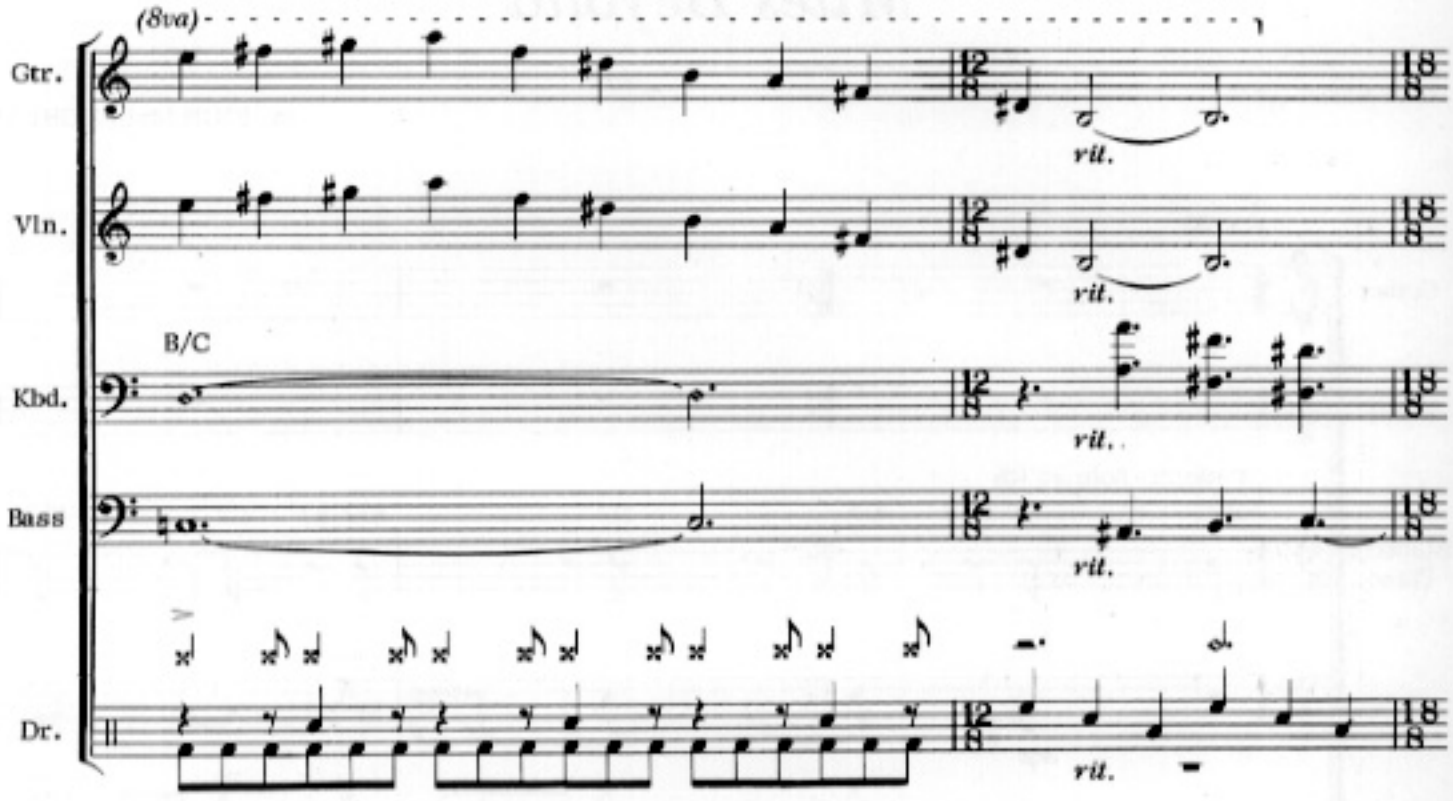
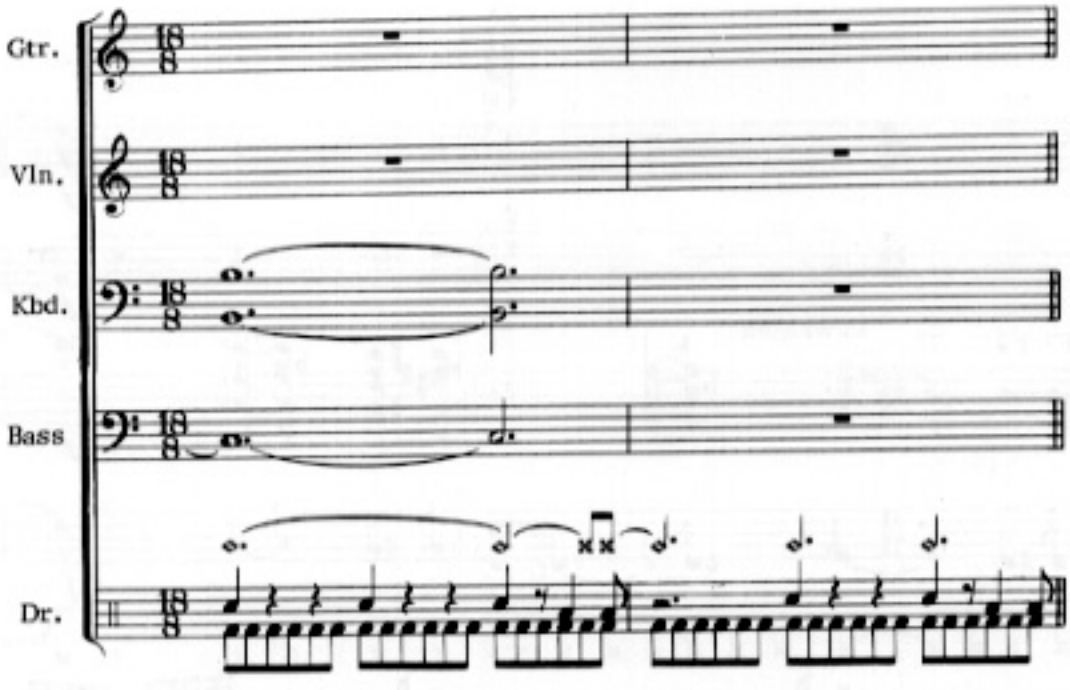

loco
Gtr.
Vln.
Kbd.
Bass
Dr.
C
Solo ad lib
Gtr.
Vln.
Kbd.
Bass
Dr.
Repeat B (omit last bar 2nd time)


D
8va
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
D♯7 -9 +5
C♯7 +9
Kbd.
Bass
Dr.





Repeat C Keyboard solo ad lib (Guitar plays written Keyboard notes)
Repeat B (omit last bar 2nd time)
Repeat D
Fade on C Violin solo ad lib (Guitar and Keyboard play written Keyboard notes)

Eternity's Breath

Ad lib solos: C♯ Dorian (C Mixolydian in short cadenzas)

Words and Music by
JOHN McLAUGHLIN

Freely

As fast as possible

Voice

Short cadenza

Guitar

mf

Short cadenza

Baritone Violin

mf

Organ

p

Bass

p

Sustained cymbal & gong

Drums

p

Violin 1

p

Violin 2

p

Cello

p

Voice

Gtr.

Bar.Vln.

Organ

Bass

(crash)

Solo ad lib

Dr.

Vln.1

Vln.2

Cello

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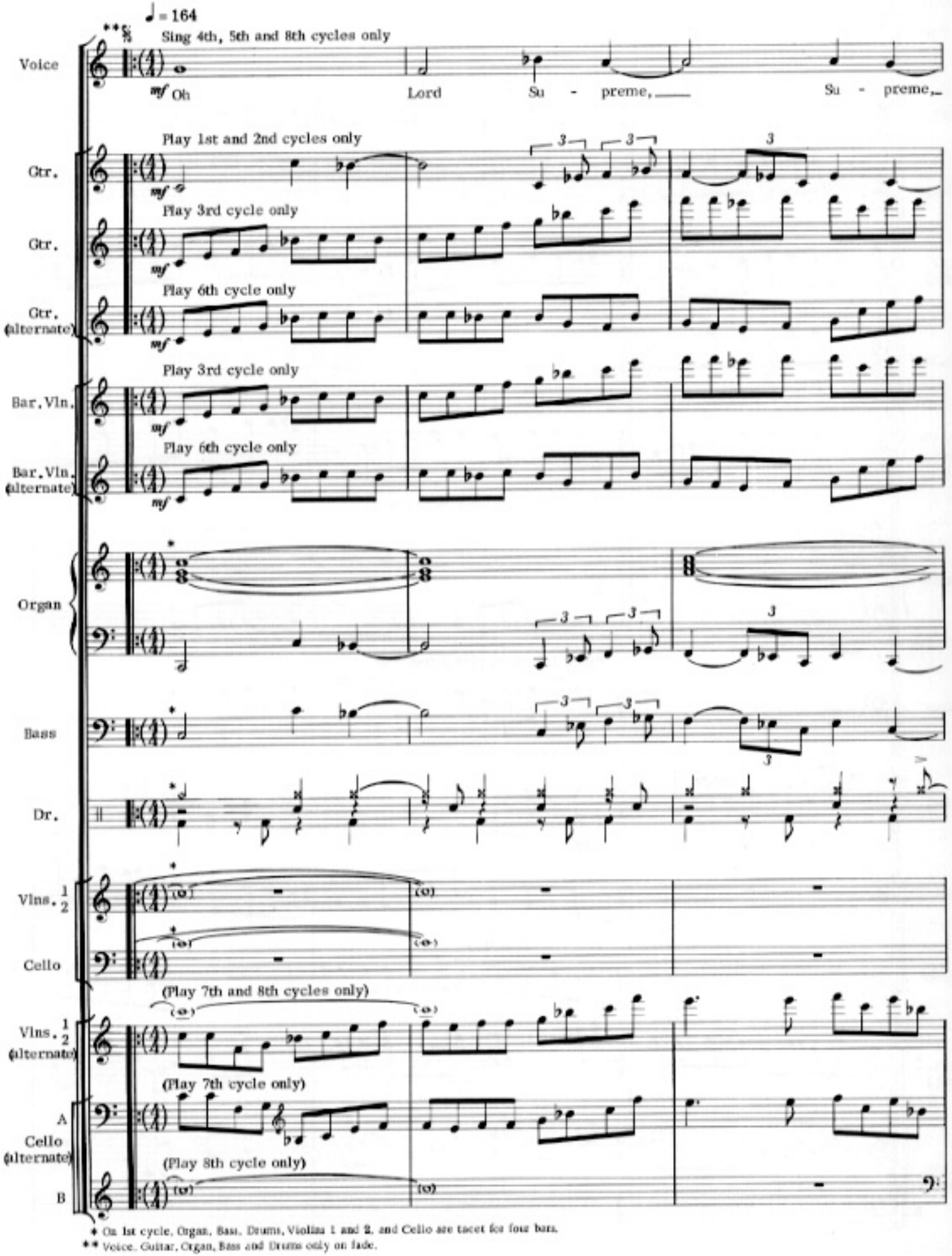
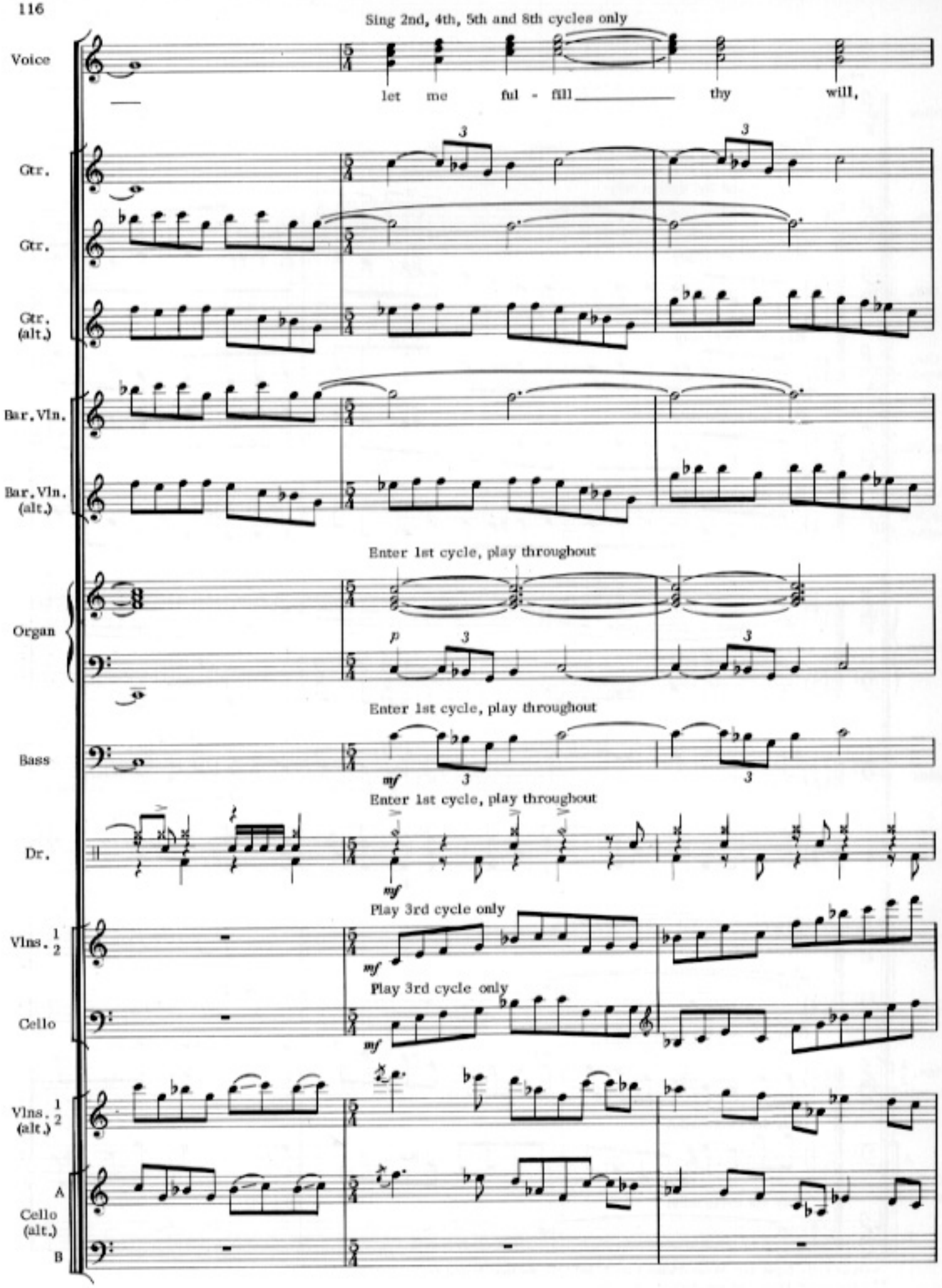
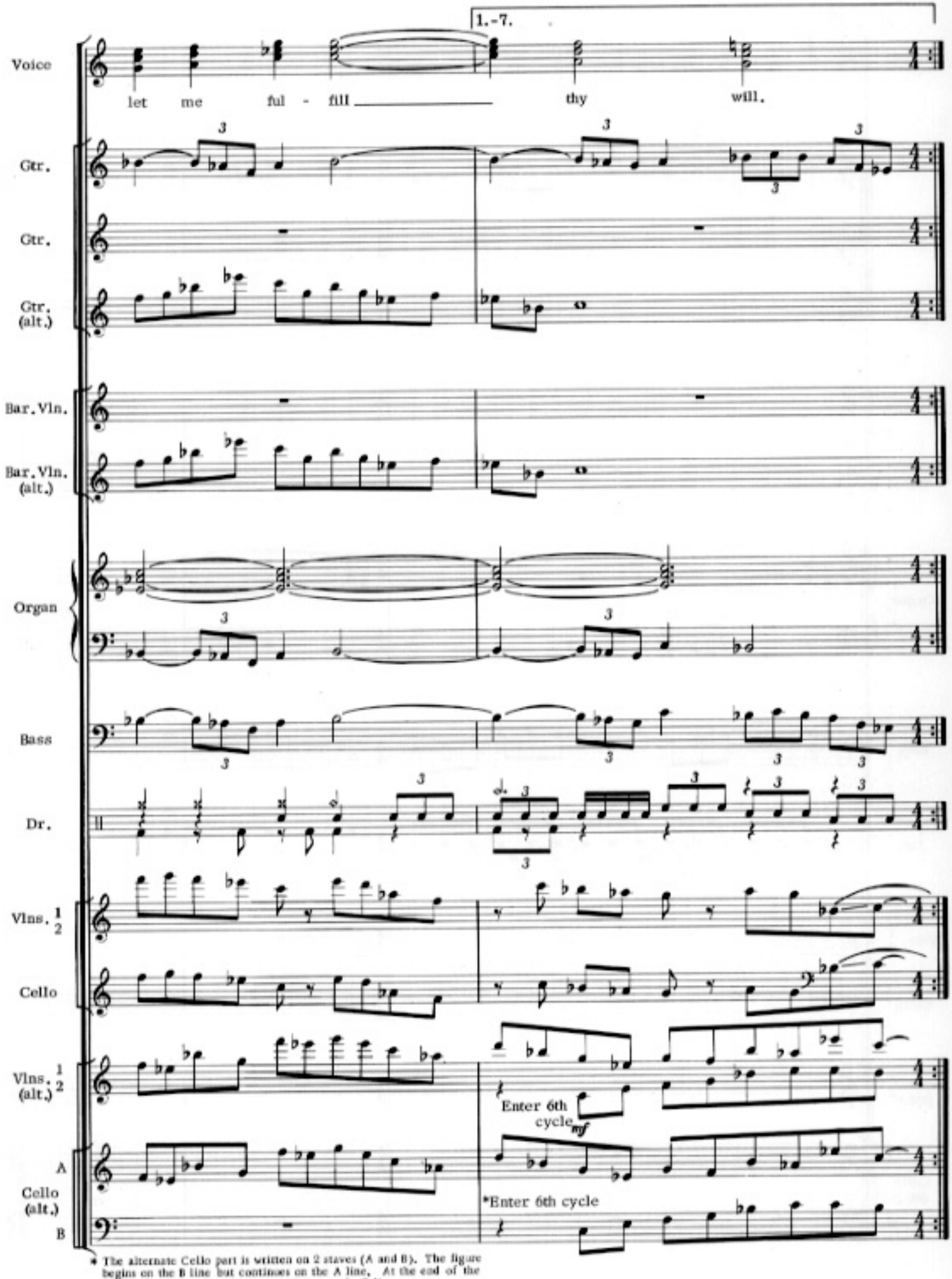


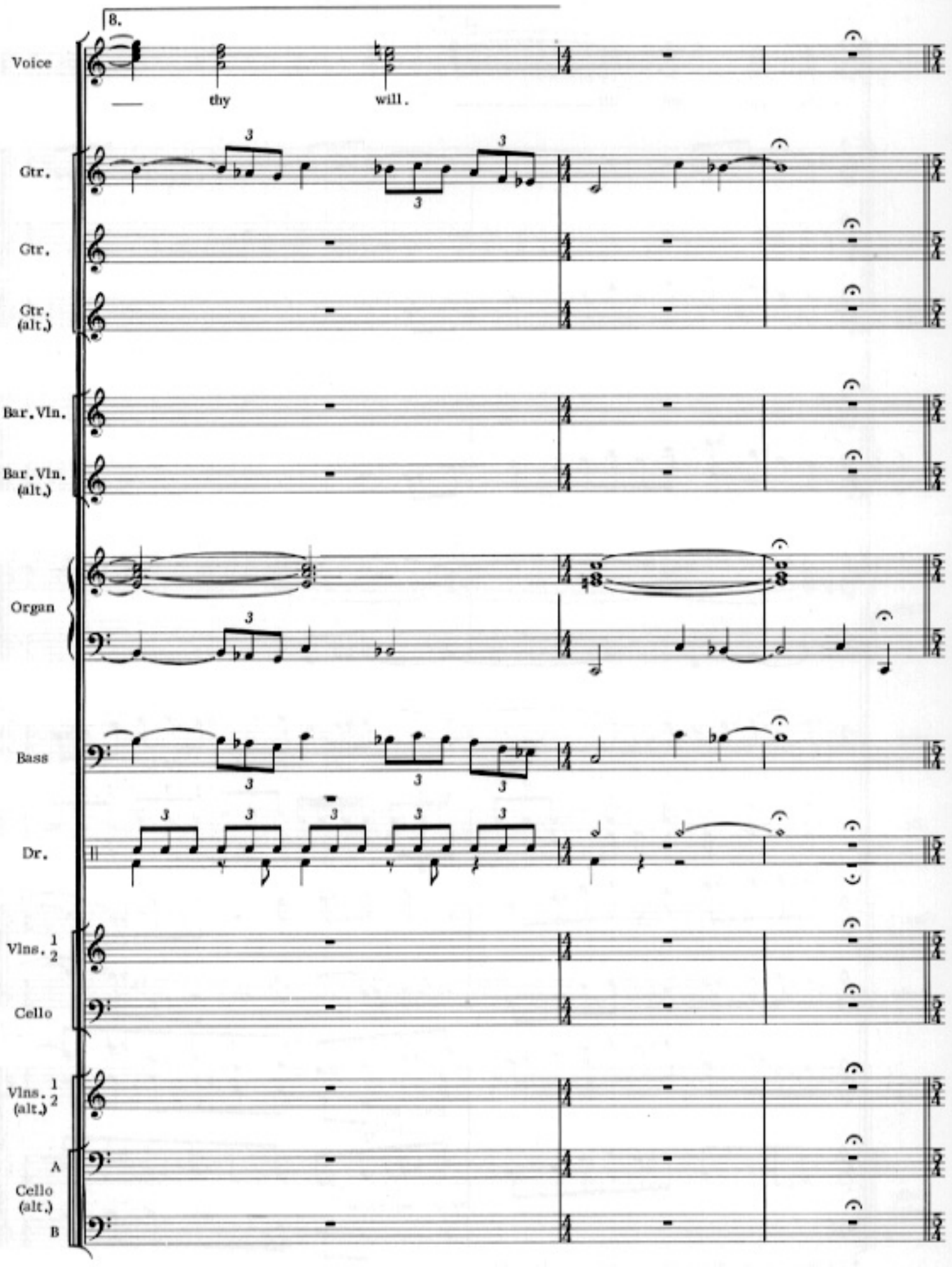
♦ On 1st cycle, Organ, Bass, Drums, Violins 1 and 2, and Cello are tacet for four bars.

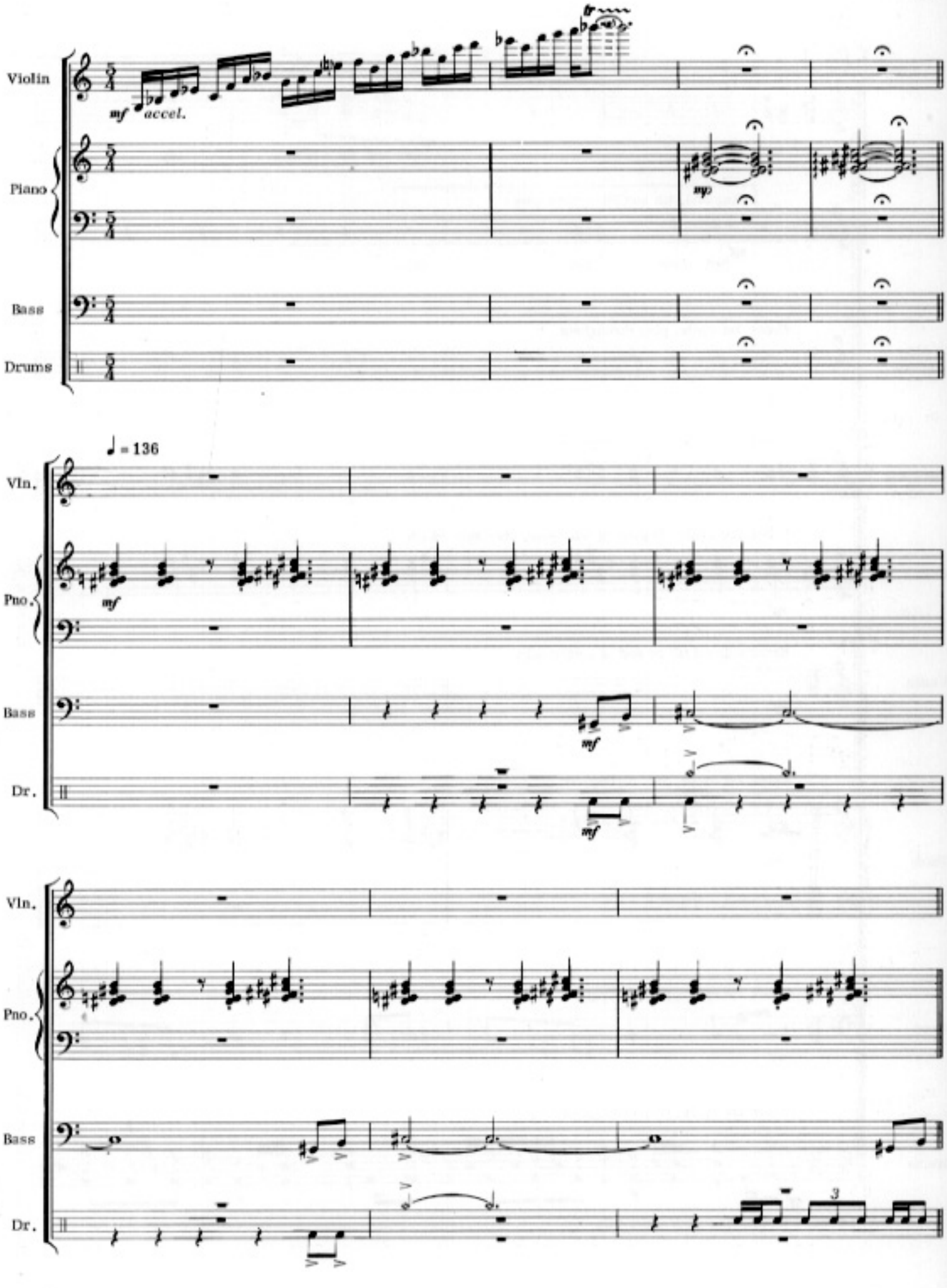
♦♦ Voice, Guitar, Organ, Bass and Drums only on fade.

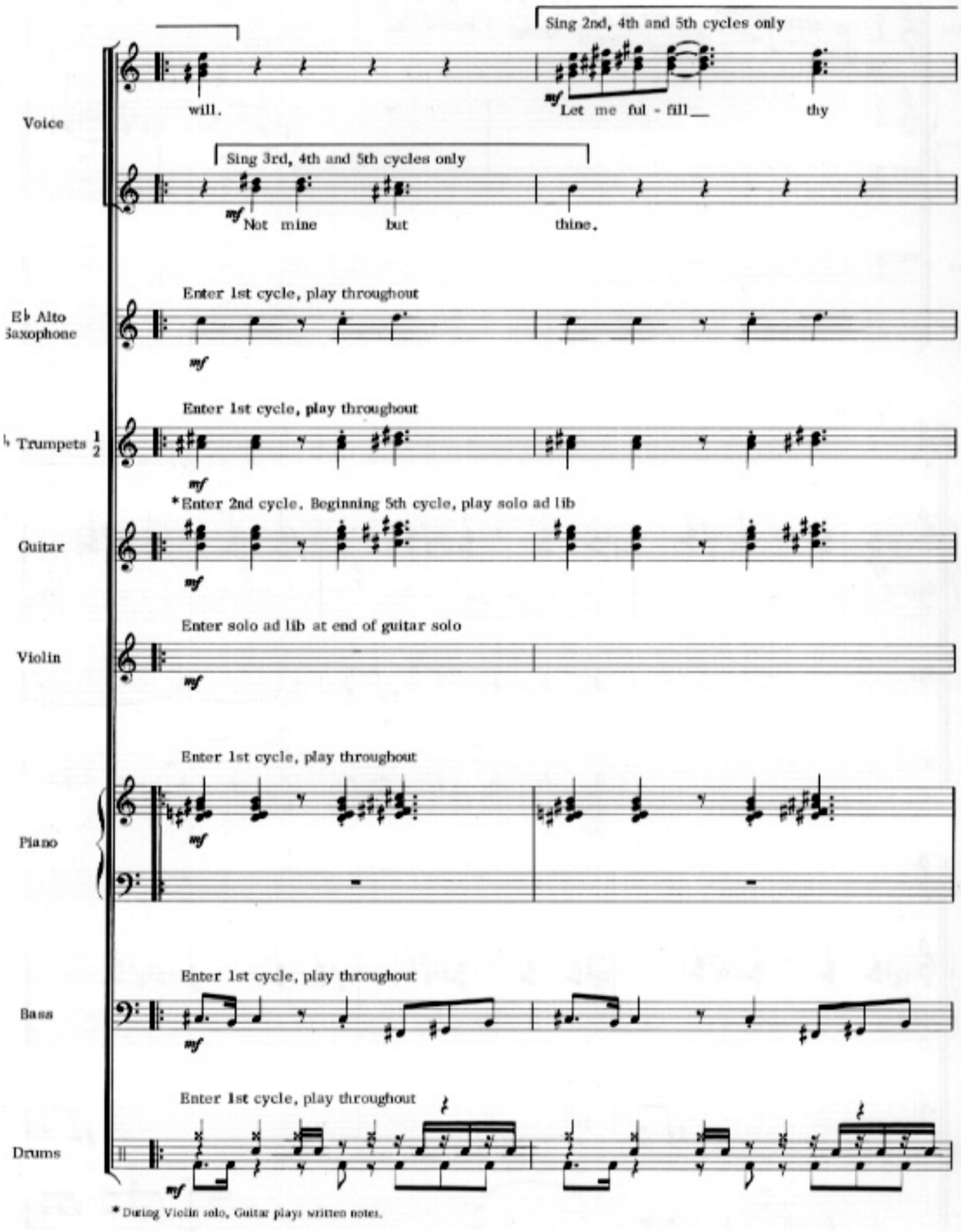

Sing 2nd, 4th, 5th and 8th cycles only
Voice
let me ful - fill thy will,
Gtr.
Gtr.
Gtr. (alt.)
Bar. Vln.
Bar. Vln. (alt.)
Enter 1st cycle, play throughout
Organ
Enter 1st cycle, play throughout
Bass
Enter 1st cycle, play throughout
Dr.
Play 3rd cycle only
Vlns. 1 2
Play 3rd cycle only
Cello
Vlns. (alt.) 1 2
A
Cello (alt.)
B



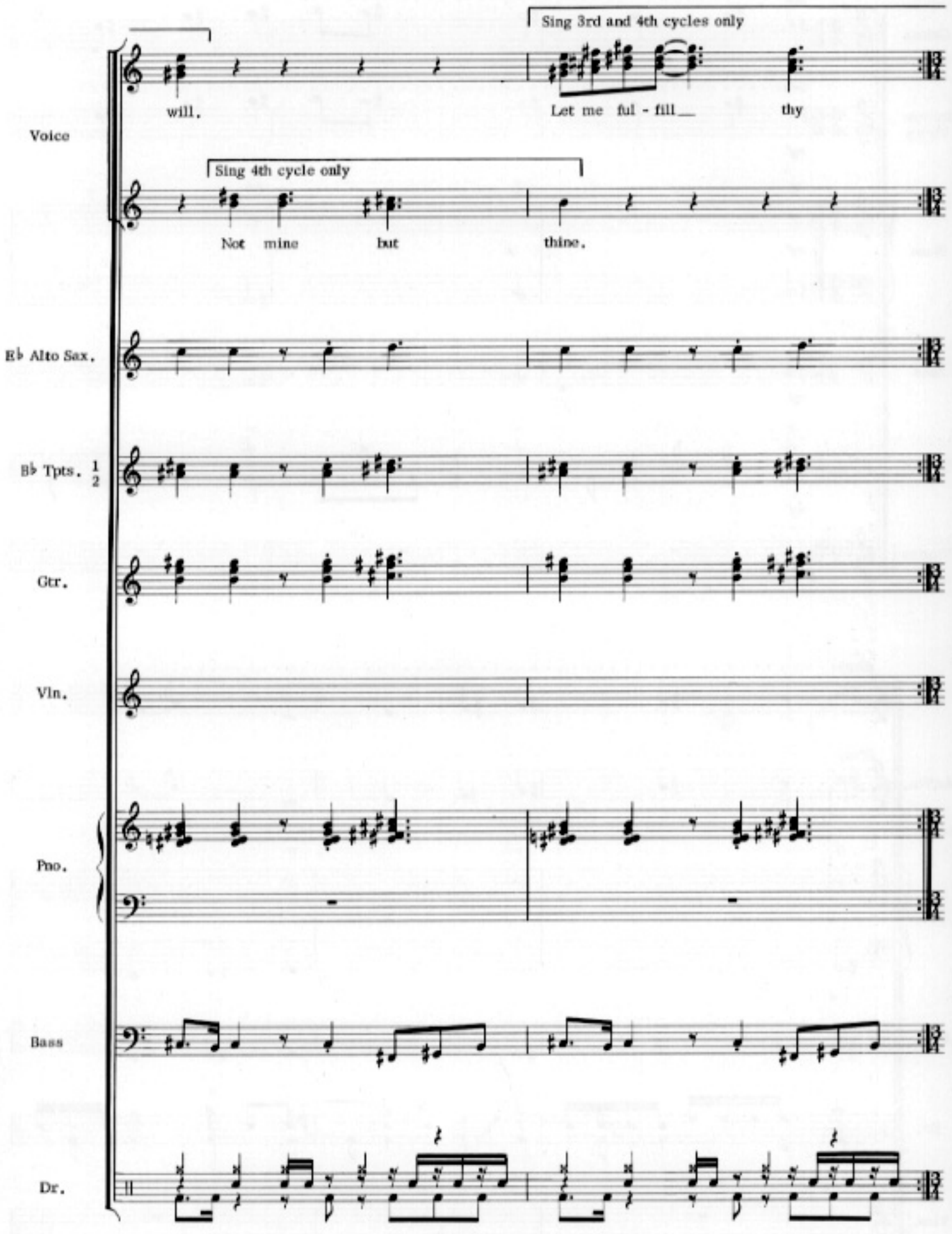
* The alternate Cello part is written on 2 staves (A and B). The figure begins on the B line but continues on the A line. At the end of the figure the sustained high "C" continues on the B line.

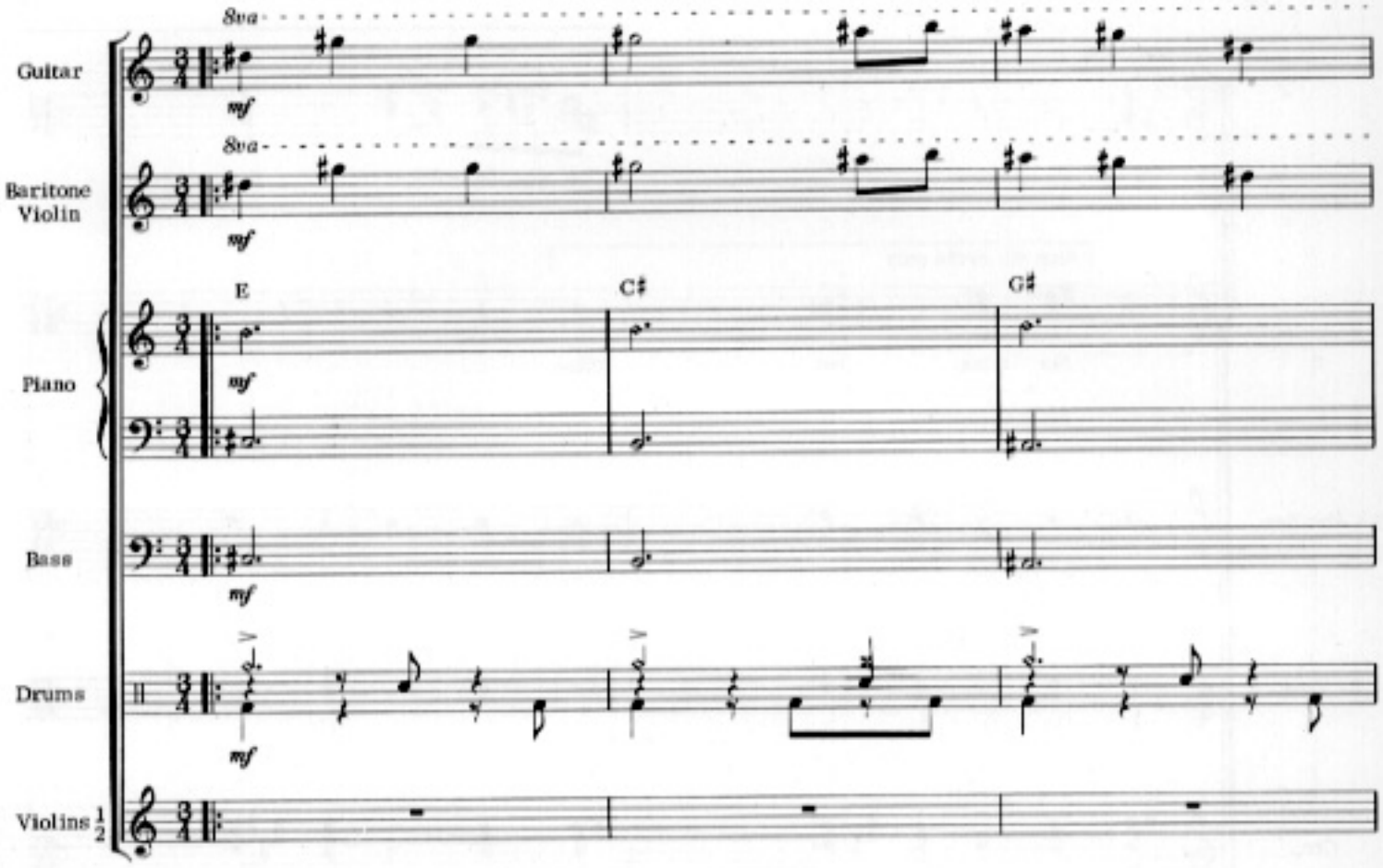

8.
Voice
thy
will.
Gtr.
Gtr.
Gtr. (alt.)
Bar. Vln.
Bar. Vln. (alt.)
Organ
Bass
Dr.
Vlns. 1 2
Cello
Vlns. (alt.) 1 2
A
Cello (alt.)
B

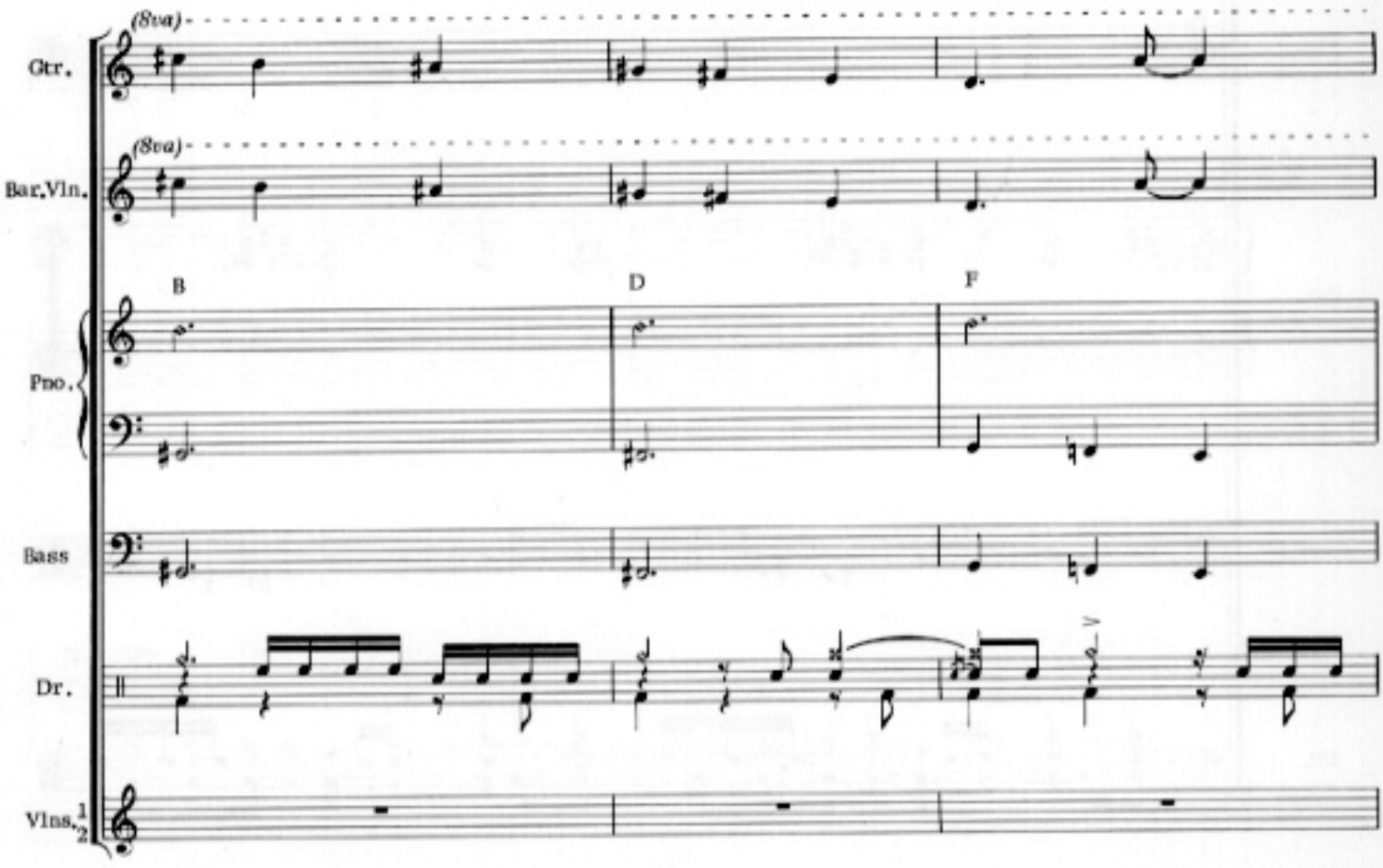

Violin
mf accel.
Piano
mp
Bass
Drums
♩ = 136
Vln.
Pno.
mf
Bass
mf
Dr.
mf
Vln.
Pno.
Bass
Dr.
3

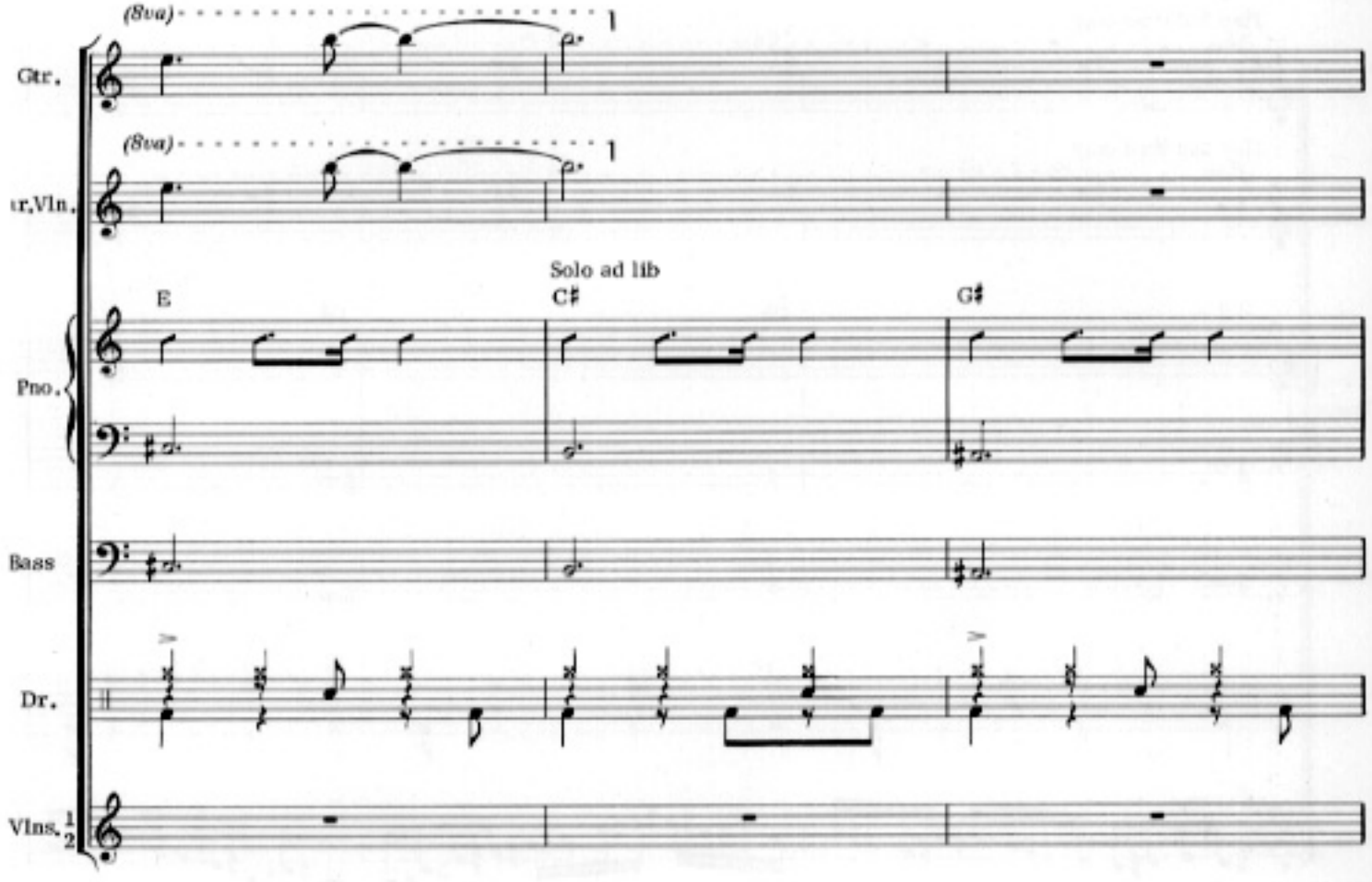


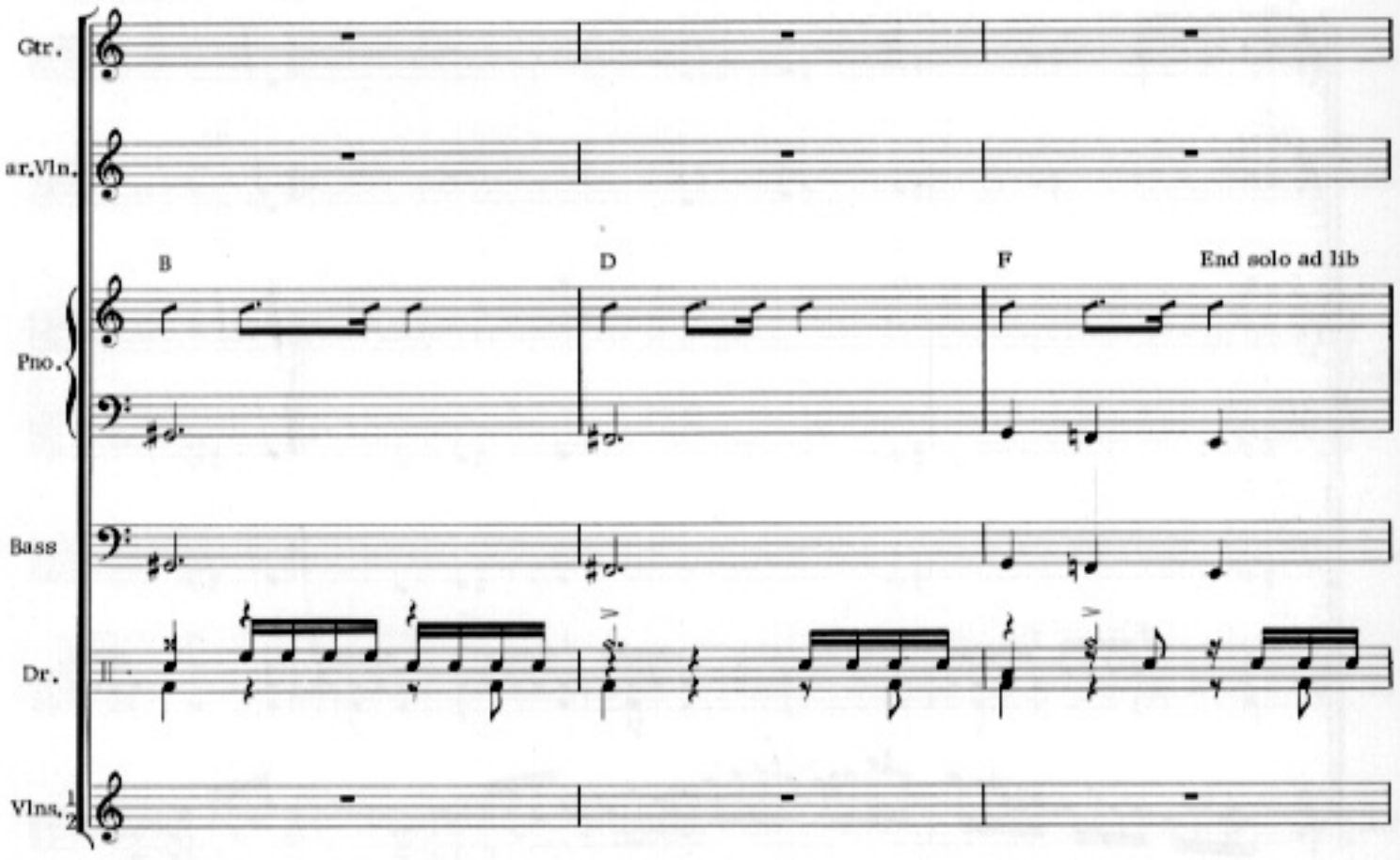
* During Violin solo, Guitar plays written notes.

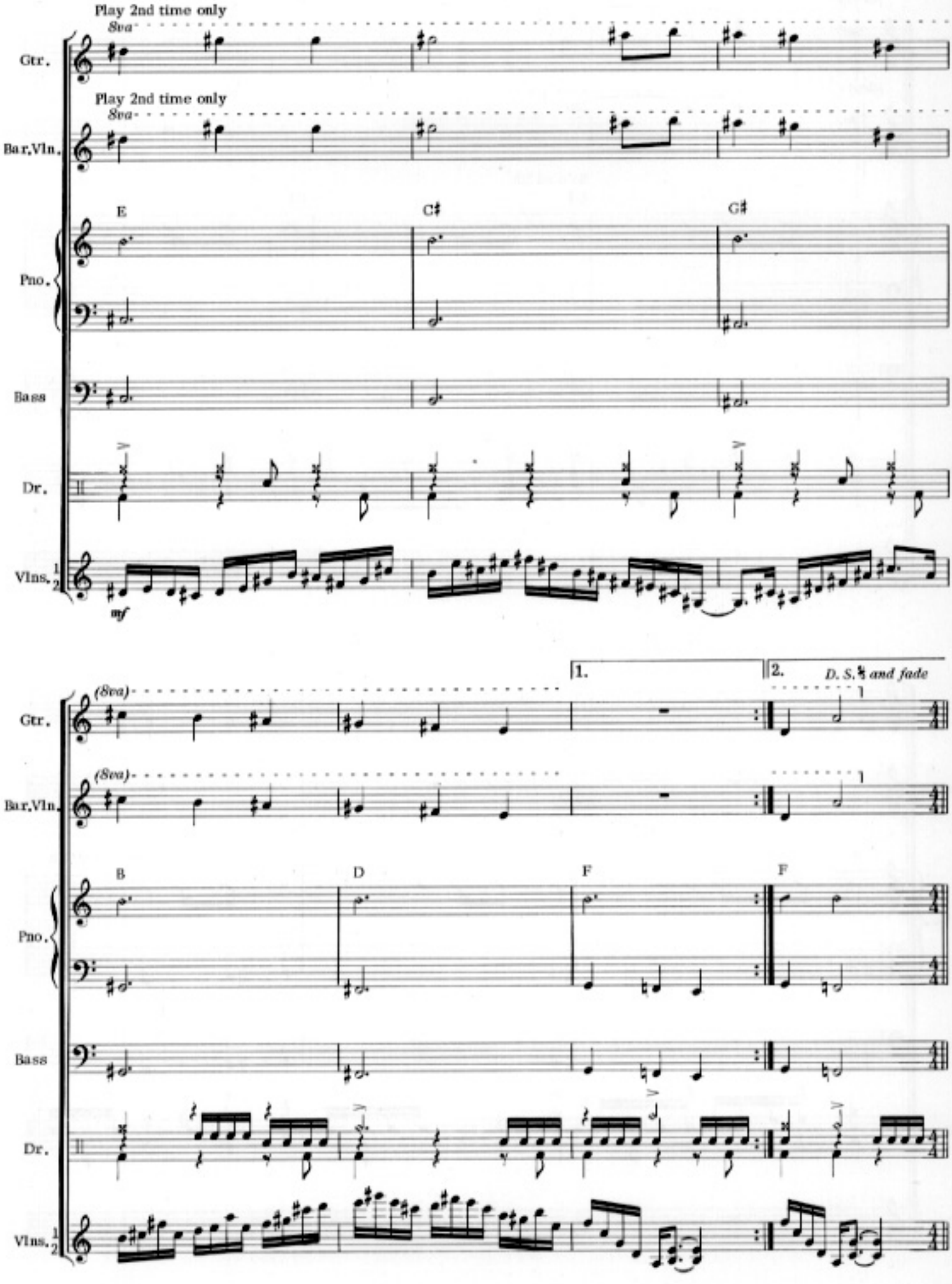

Sing 3rd and 4th cycles only
will.
Let me ful - fill__ thy
Voice
Sing 4th cycle only
Not mine but thine.
E♭ Alto Sax.
B♭ Tpts. 1 2
Gtr.
Vln.
Pno.
Bass
Dr.


8va
Guitar
mf
8va
Baritone Violin
mf
E
C♯
G♯
Piano
mf
Bass
mf
Drums
mf
Violins 1/2


(8va)
Gtr.
(8va)
Bar.Vln.
B
D
F
Pno.
Bass
Dr.
Vlns. 1/2

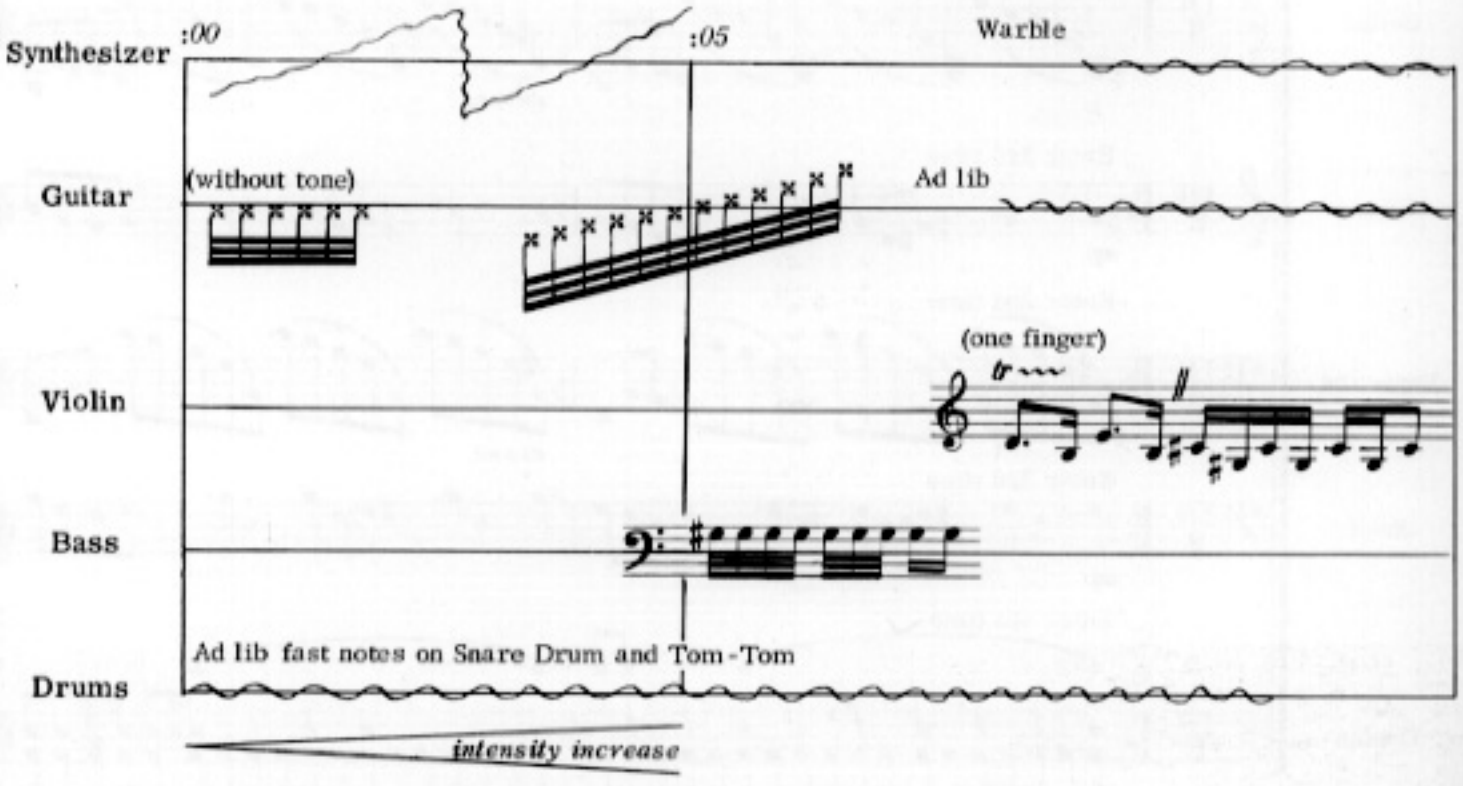

(8va)
1
Gtr.
(8va)
1
ar,Vln.
Solo ad lib
E
C♯
G♯
Pno.
Bass
Dr.
Vlns. 1 2

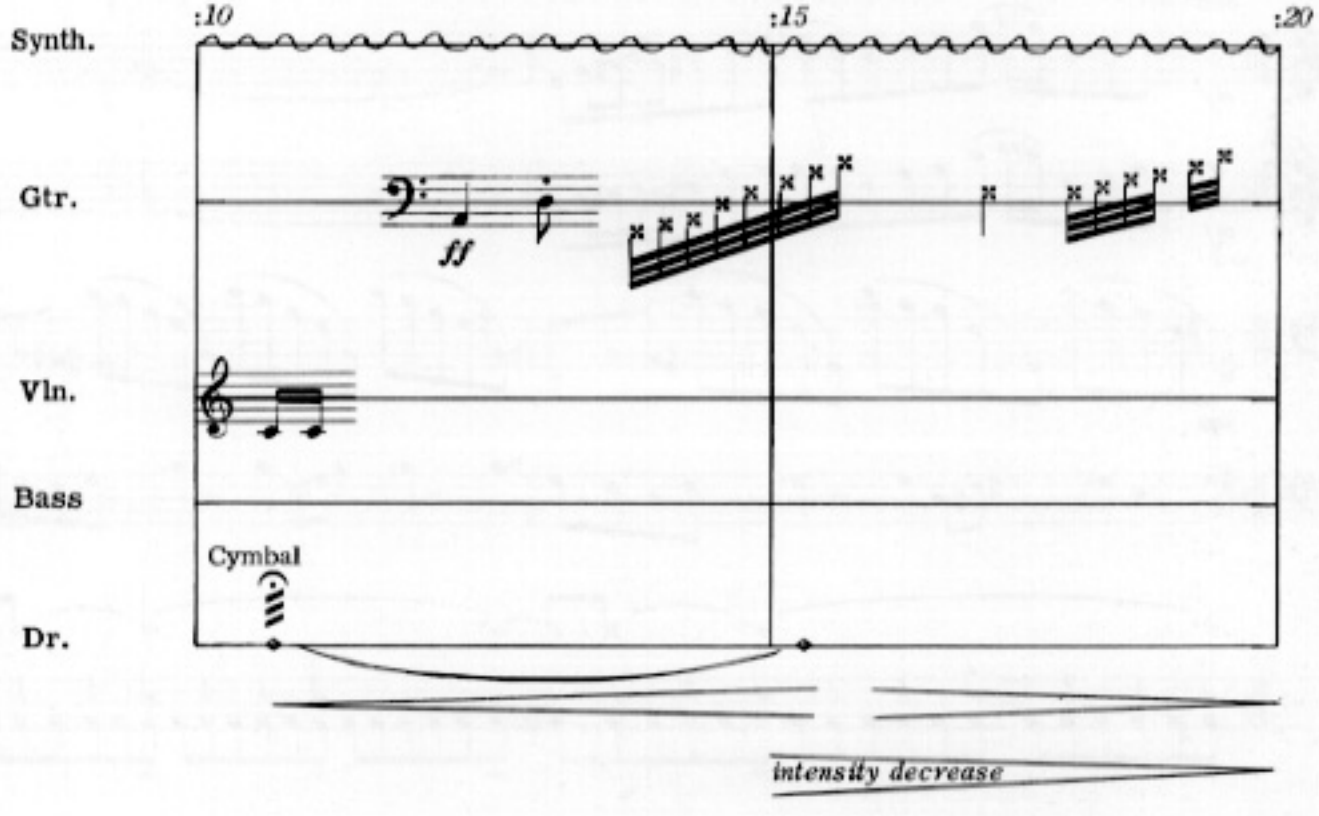

Gtr.
ar,Vln.
B
D
F
End solo ad lib
Pno.
Bass
Dr.
Vlns. 1 2


Play 2nd time only
8va
Gtr.
Play 2nd time only
8va
Bar.Vln.
E
C♯
G♯
Pno.
Bass
Dr.
Vlns. 1 2
mf
1.
2.
D. S. 𝄋 and fade
(8va)
Gtr.
(8va)
Bar.Vln.
B
D
F
F
Pno.
Bass
Dr.
Vlns. 1 2

Sapphire Bullets of Pure Love

by JOHN McLAUGHLIN

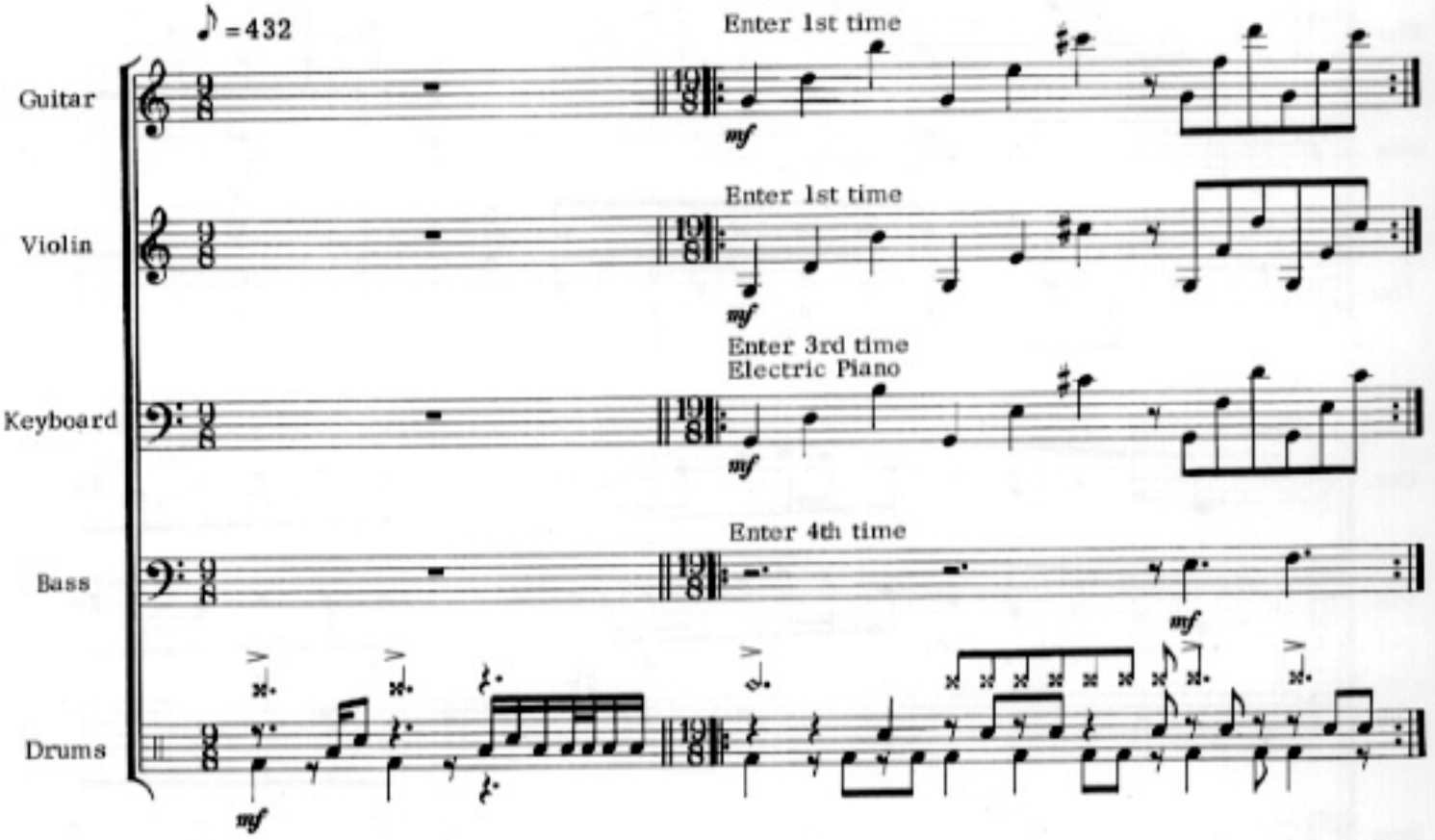


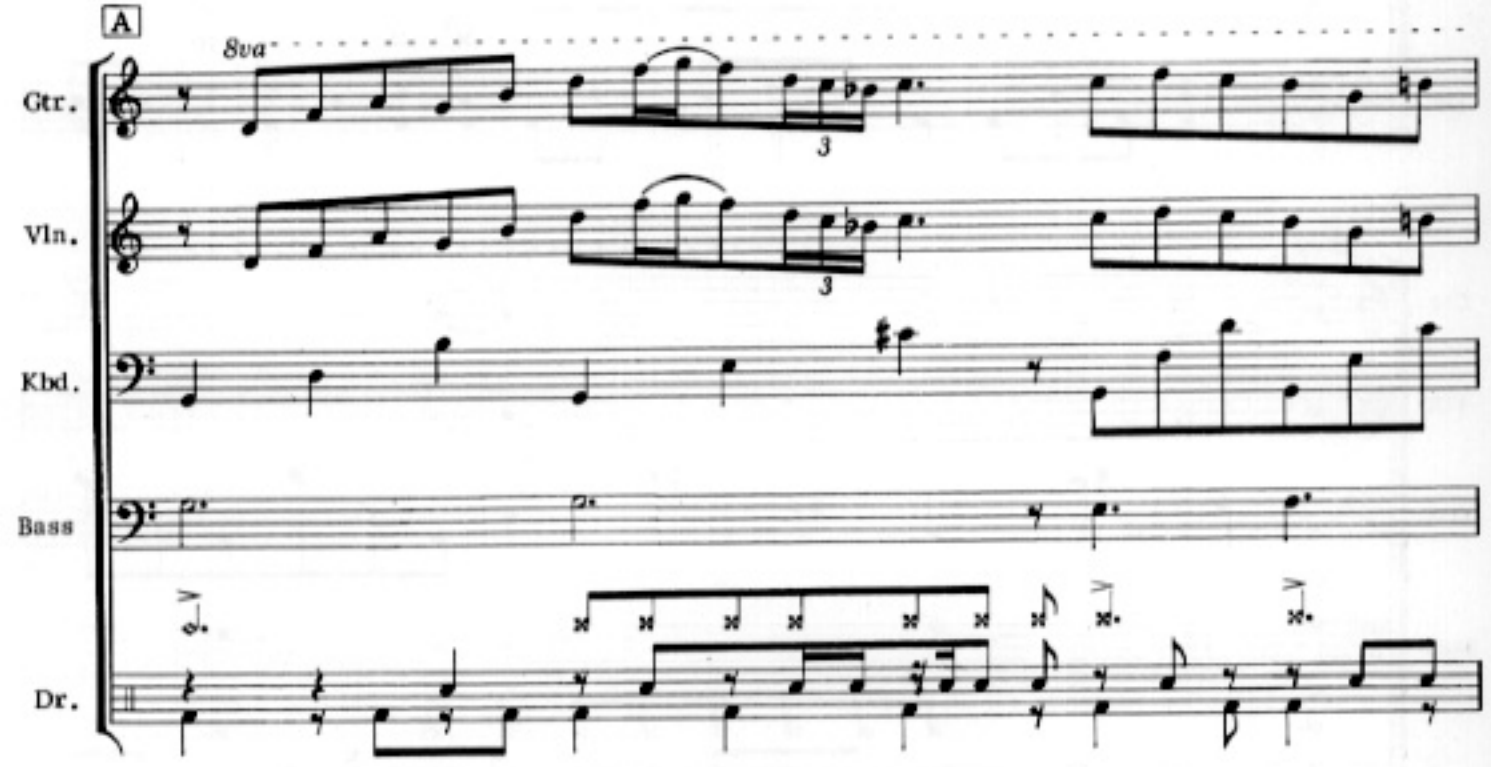


Celestial Terrestial Commuters

Ad lib solos: determined in each bar by first note of Keyboard or Bass part
G - G Overtone
A - A Overtone
D♭ - Db Overtone
B♭ - Bb Overtone

by JOHN McLAUGHLIN





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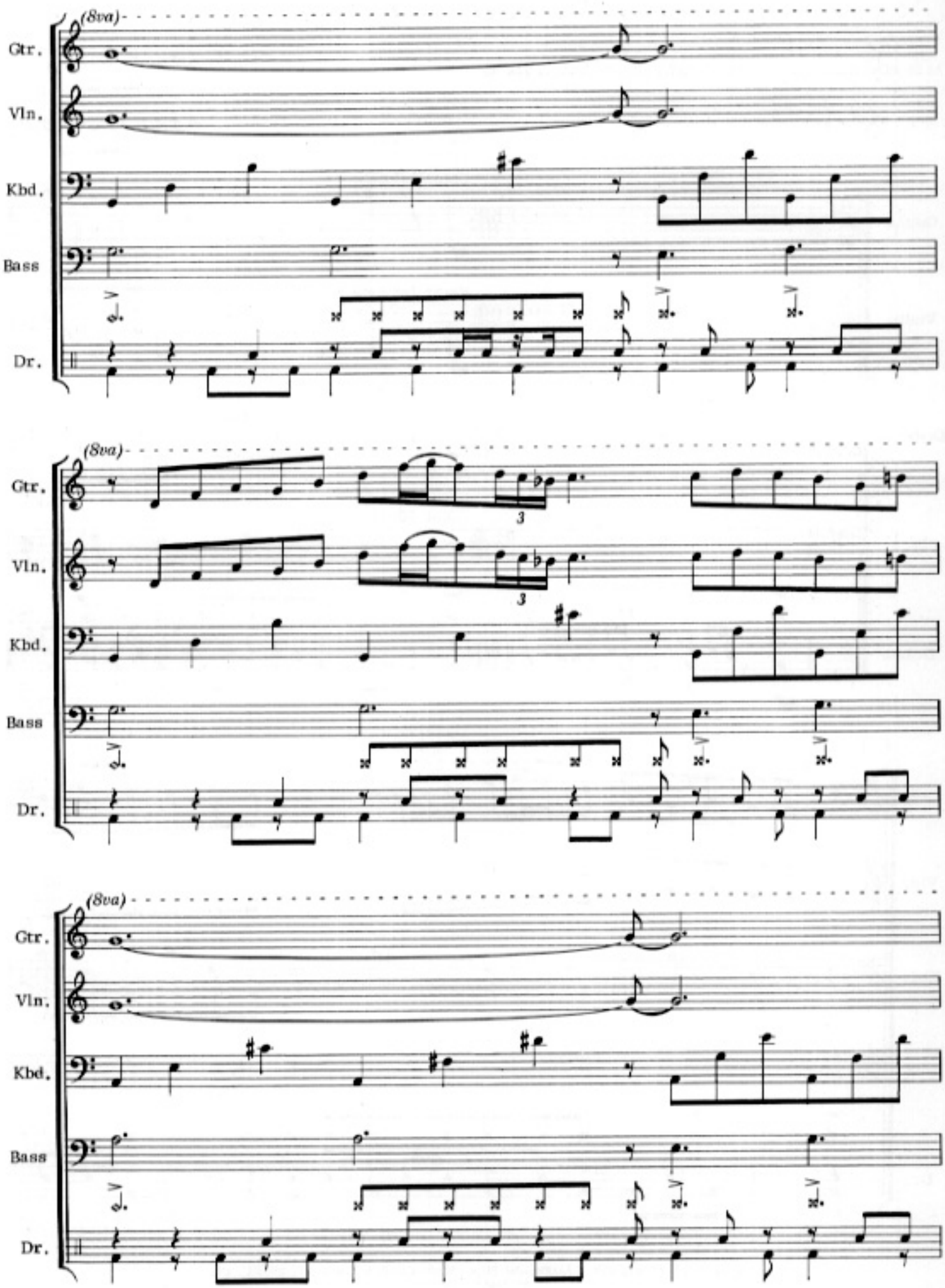
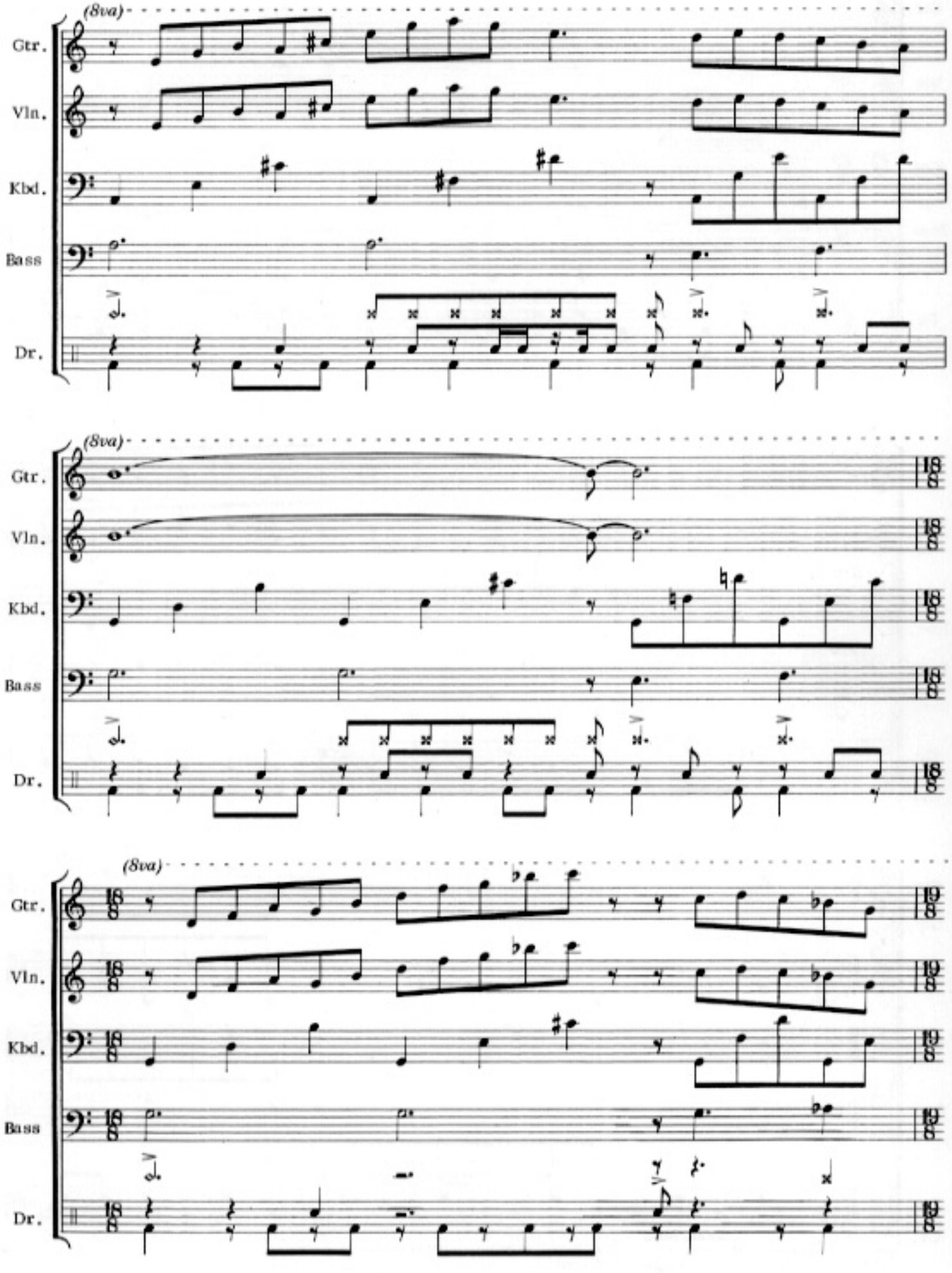
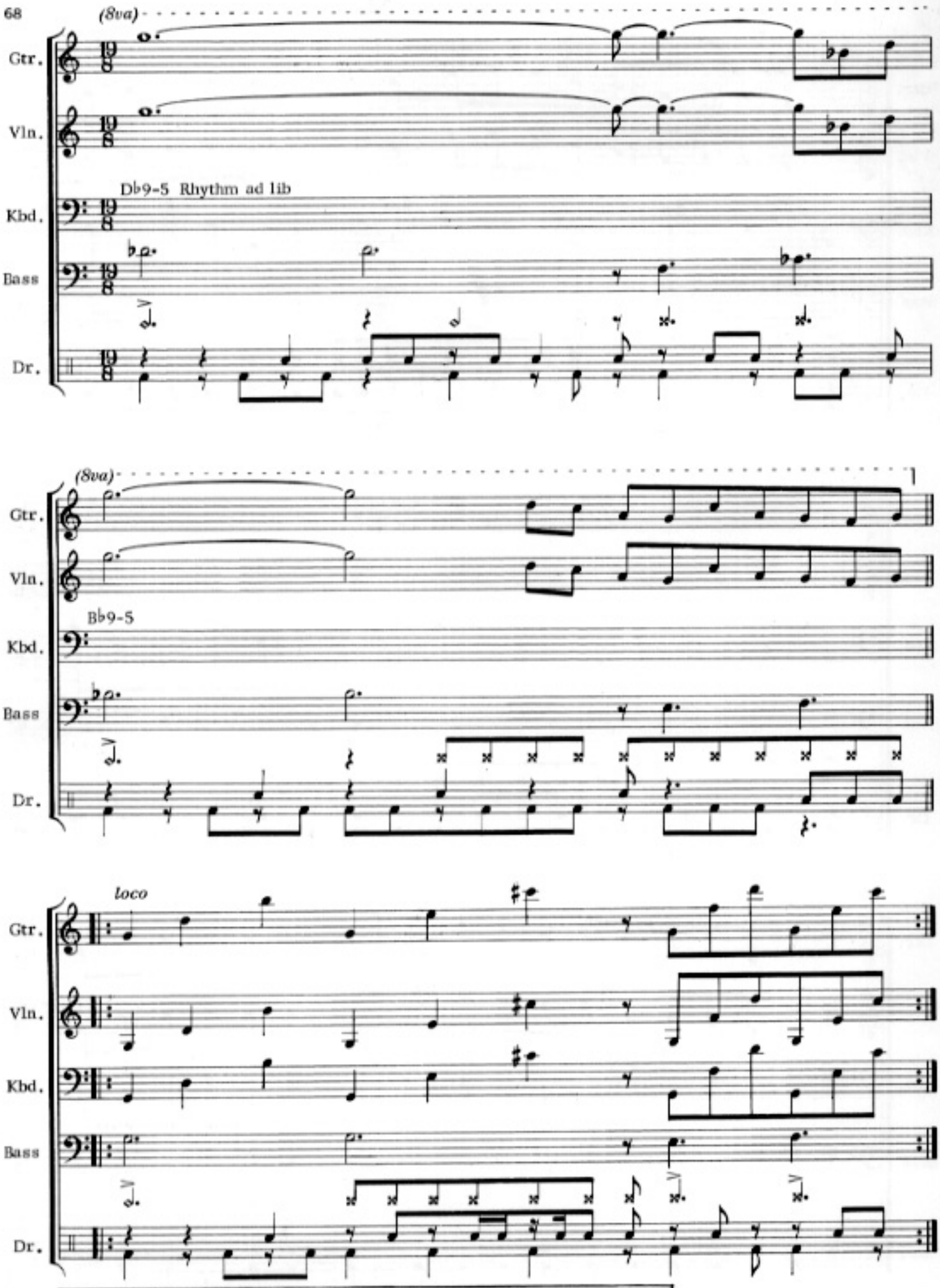
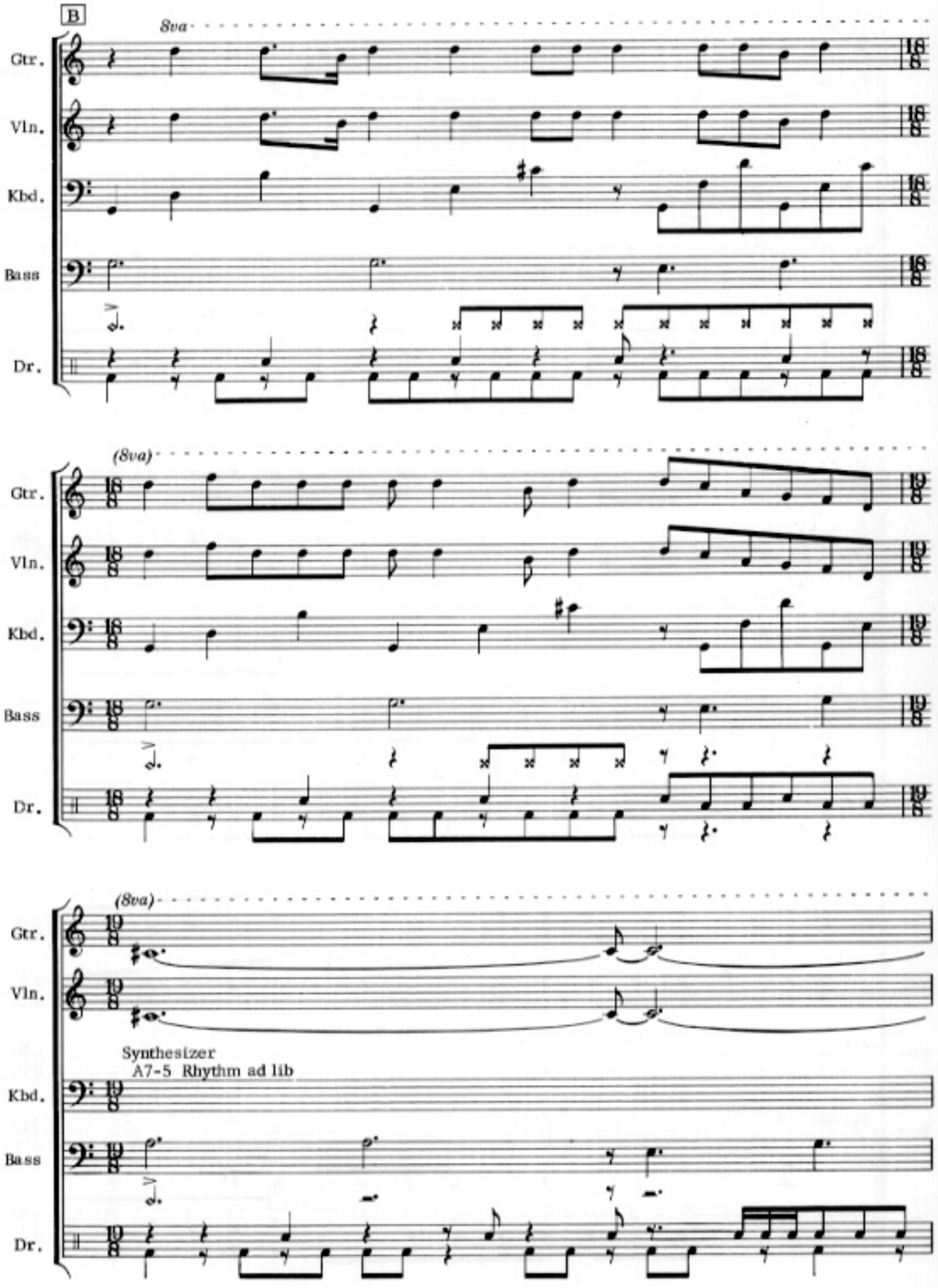
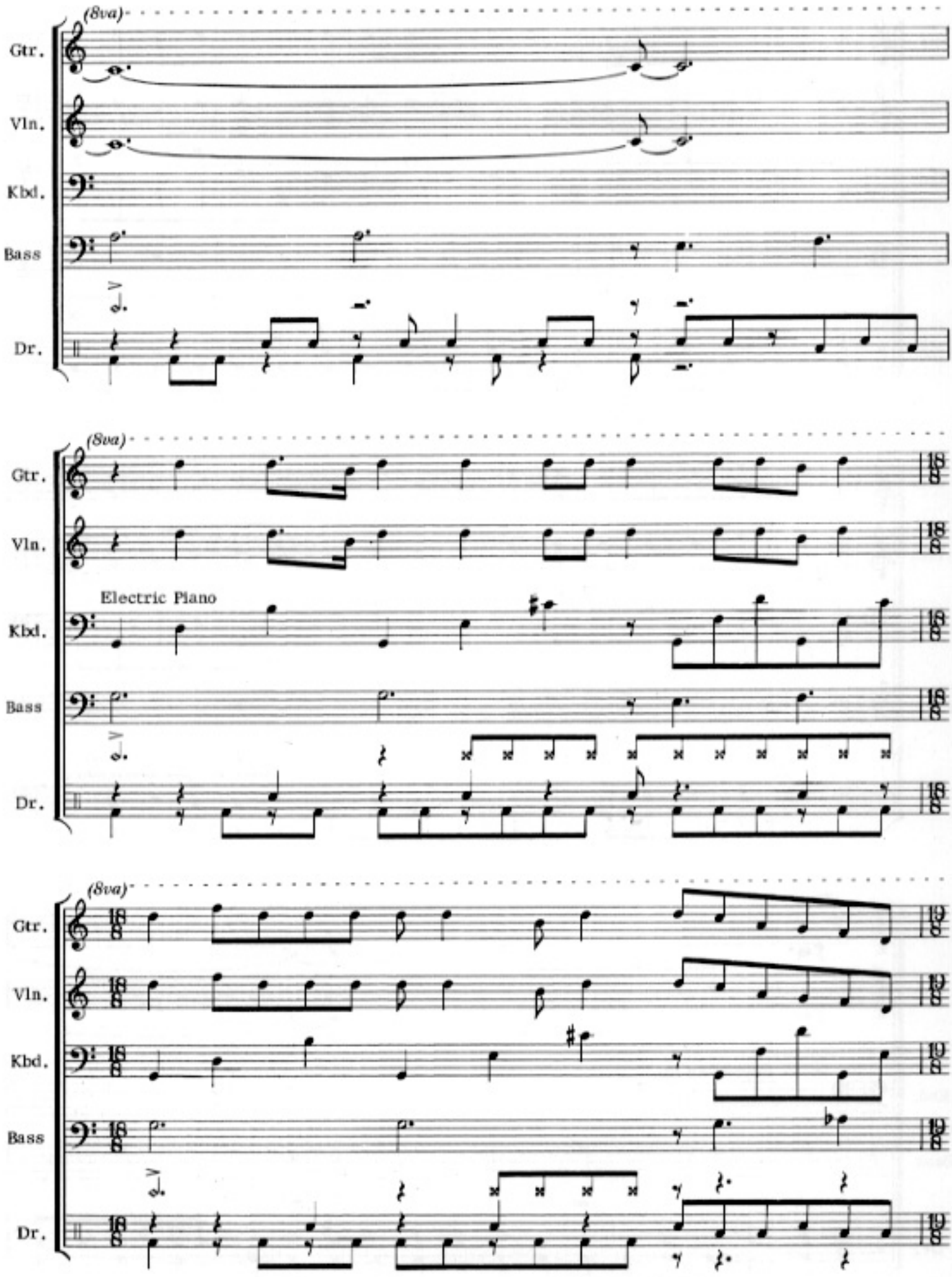

(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
3
3
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.

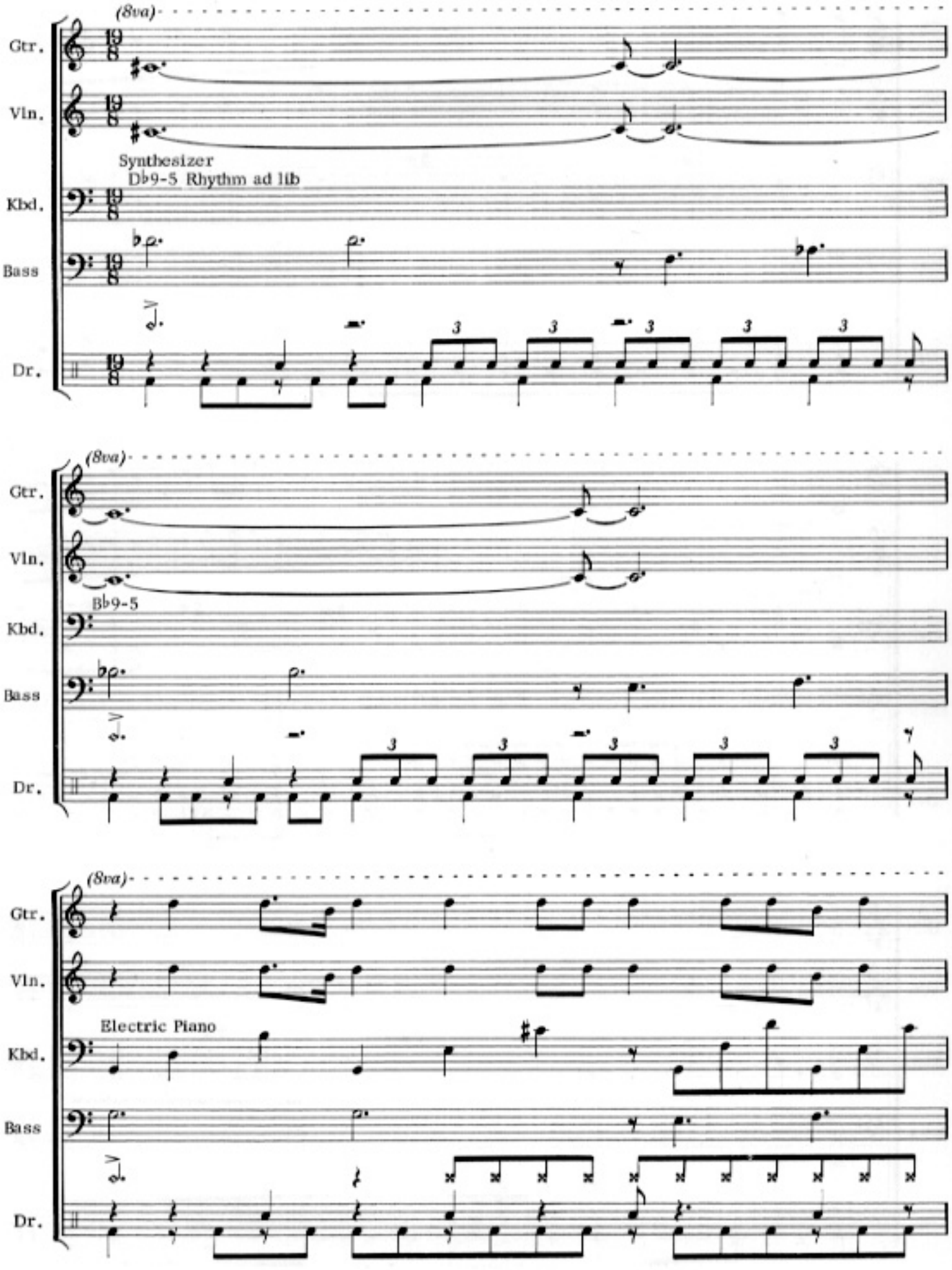

(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.

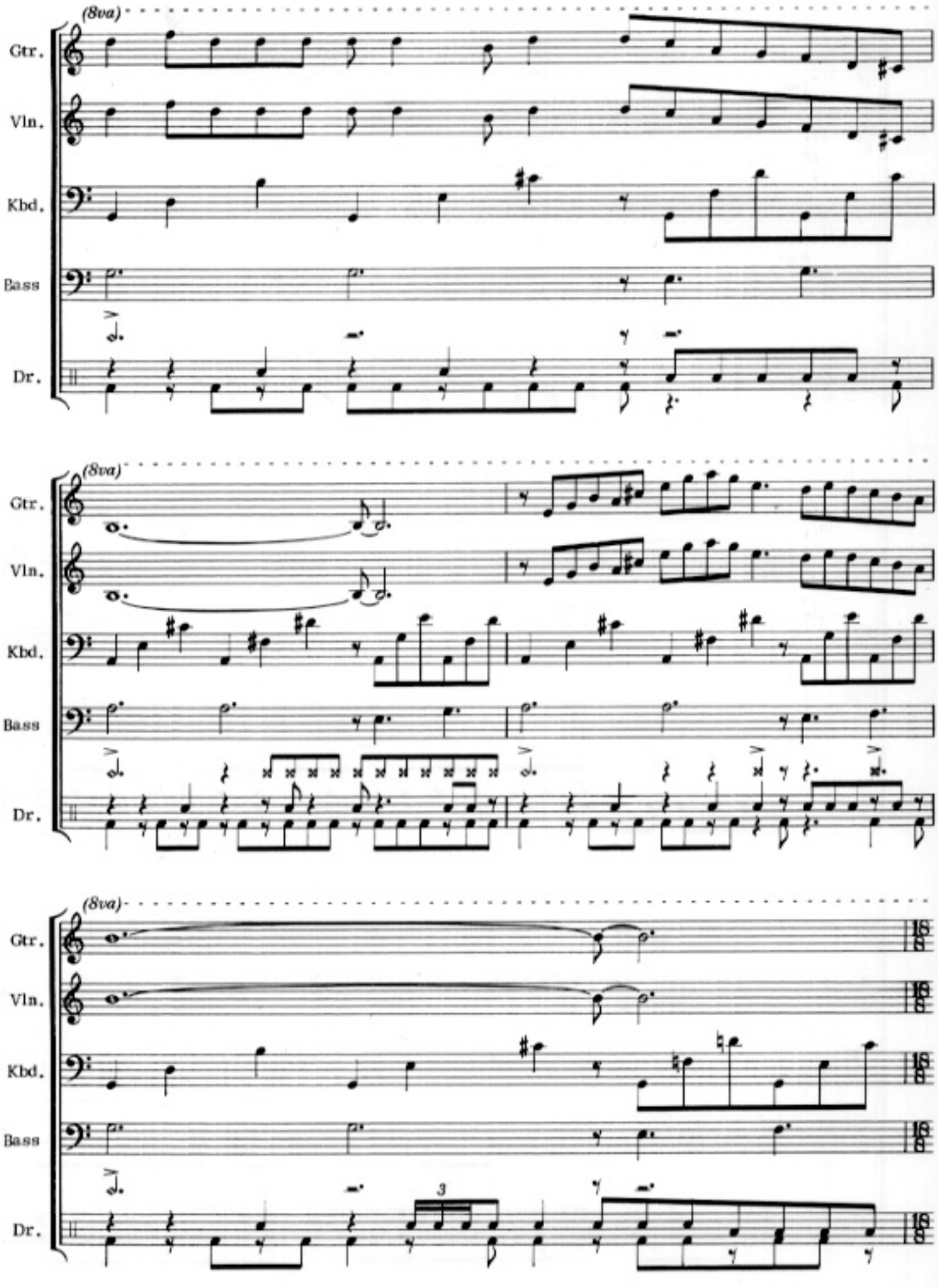


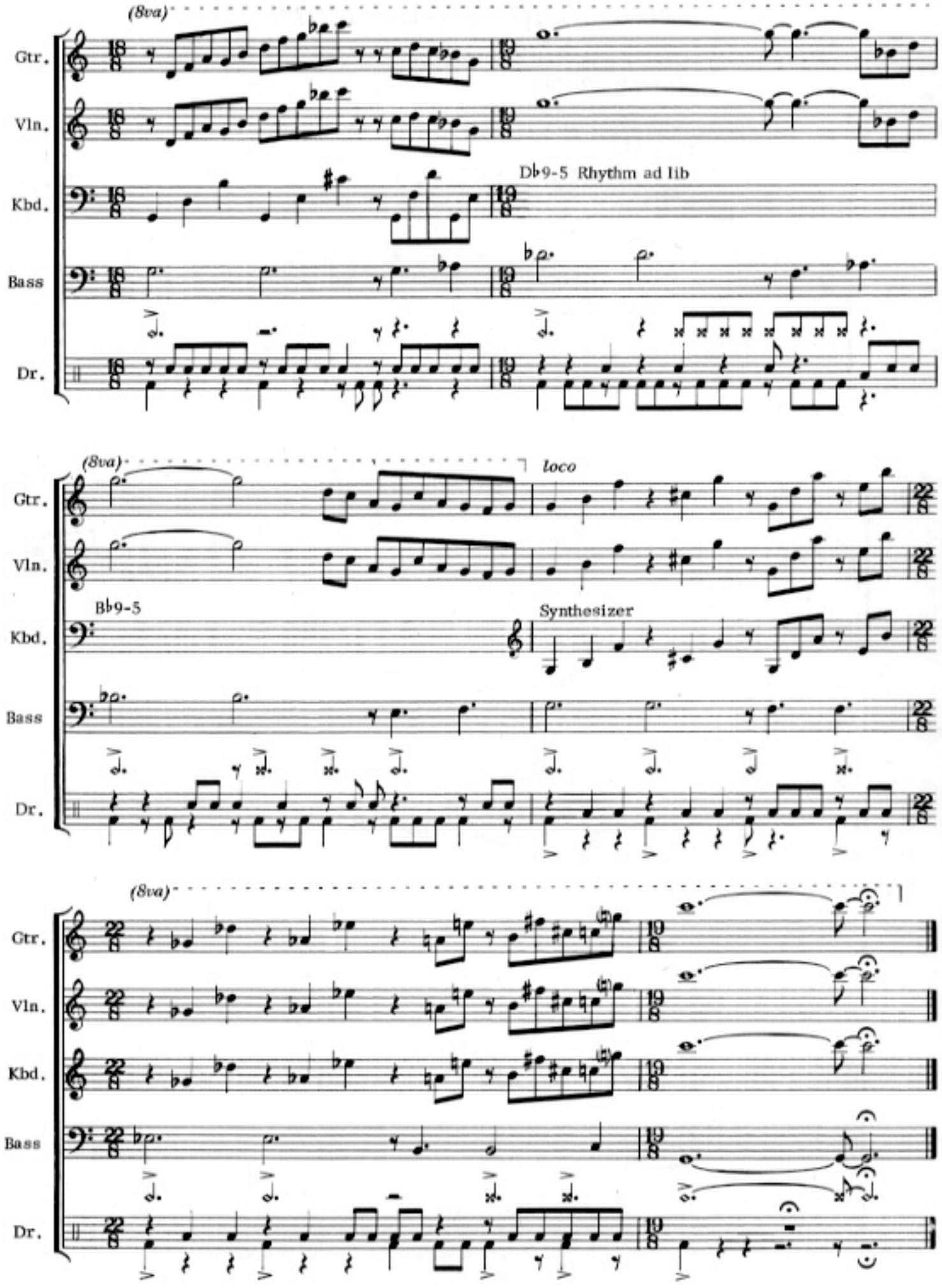
Repeat A (tutti) Synthesizer solo ad lib
Guitar plays written Keyboard notes; Violin tacet
Repeat A (tutti) Guitar and Violin alternate solos ad lib


B
8va
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Synthesizer
A7-5 Rhythm ad lib
Kbd.
Bass
Dr.


(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Electric Piano
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.


(8va)
Gtr.
Vln.
Synthesizer
Db9-5 Rhythm ad lib
Kbd.
Bass
Dr.
3
(8va)
Gtr.
Vln.
Bb9-5
Kbd.
Bass
Dr.
3
(8va)
Gtr.
Vln.
Electric Piano
Kbd.
Bass
Dr.

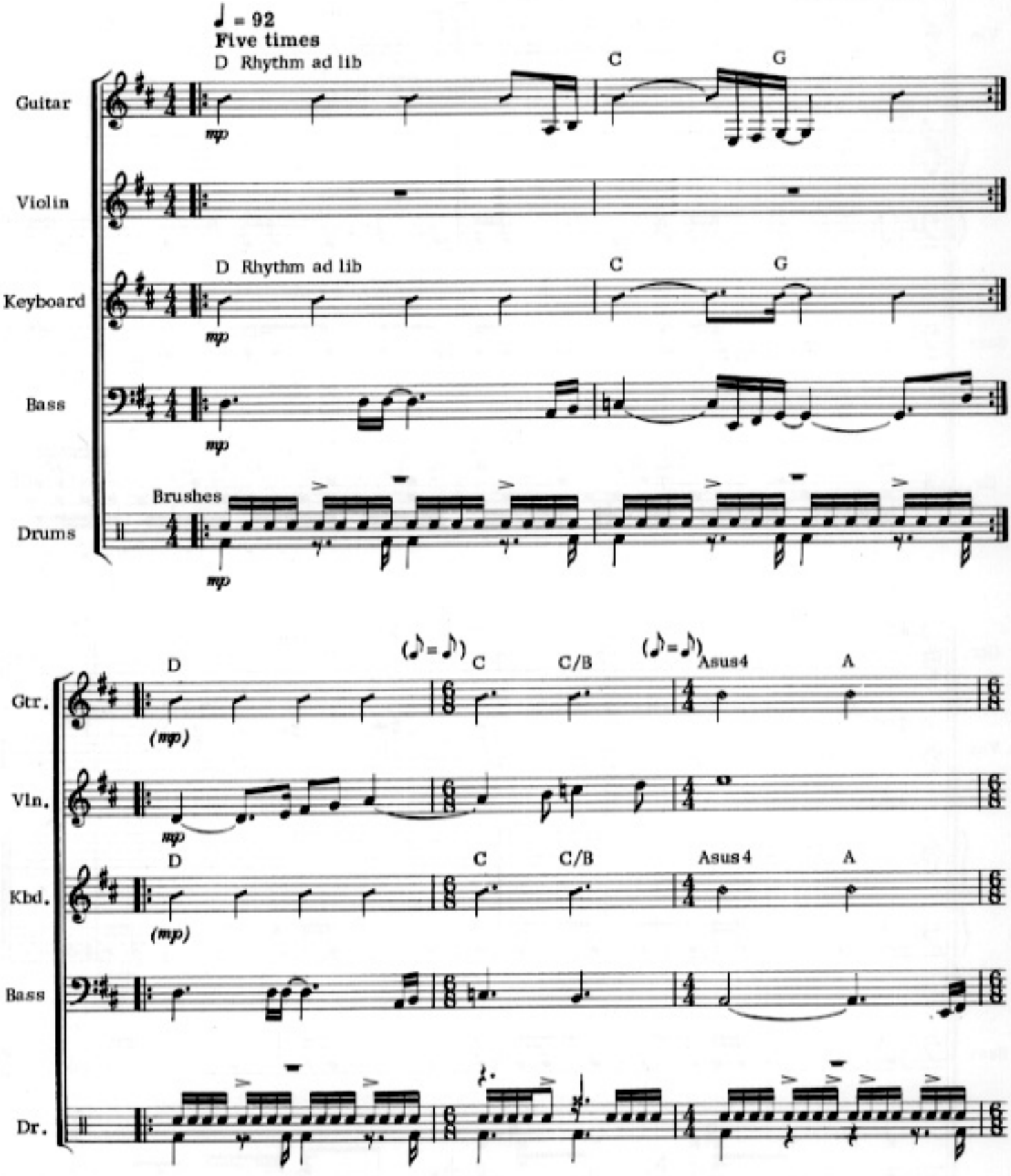

(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
3
Dr.


(8va)
Gtr.
Vln.
Kbd.
Db9-5 Rhythm ad lib
Bass
Dr.
(8va)
loco
Gtr.
Vln.
Bb9-5
Synthesizer
Kbd.
Bass
Dr.
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.

Open Country Joy

Ad lib solos: Fast section - Soloists are free to choose mode (B pedal).
Slow section - D Pentatonic Major

by JOHN McLAUGHLIN



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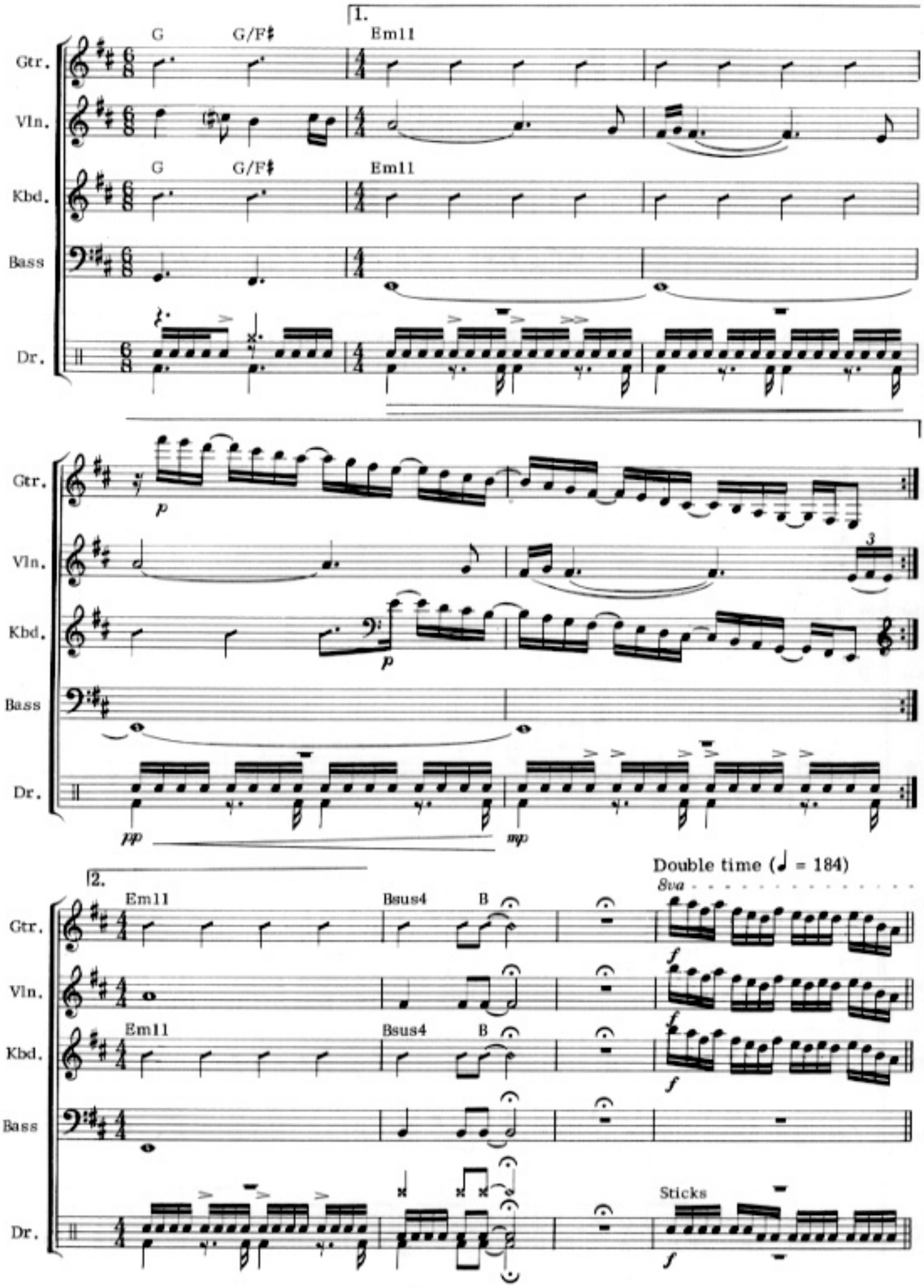
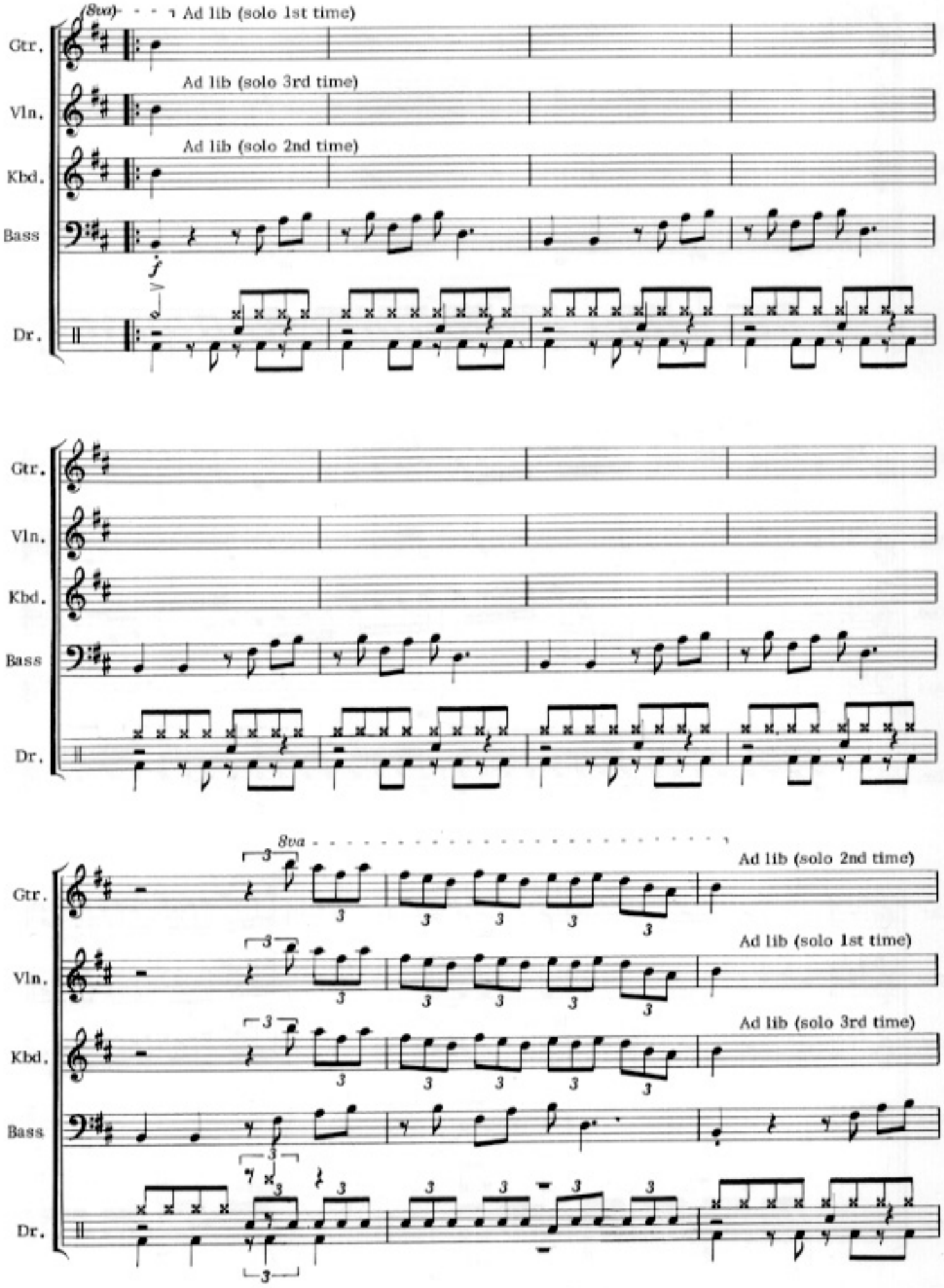
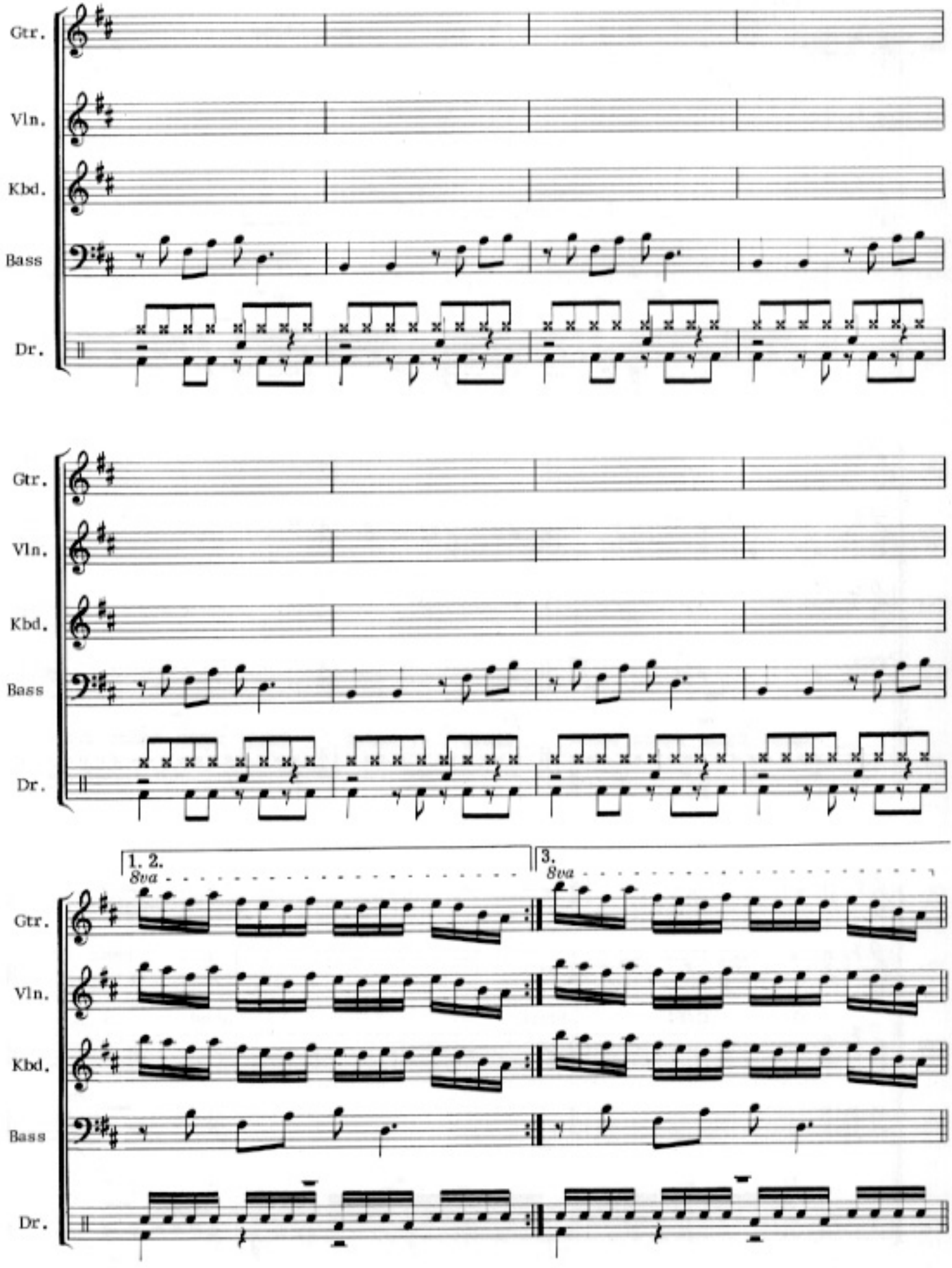
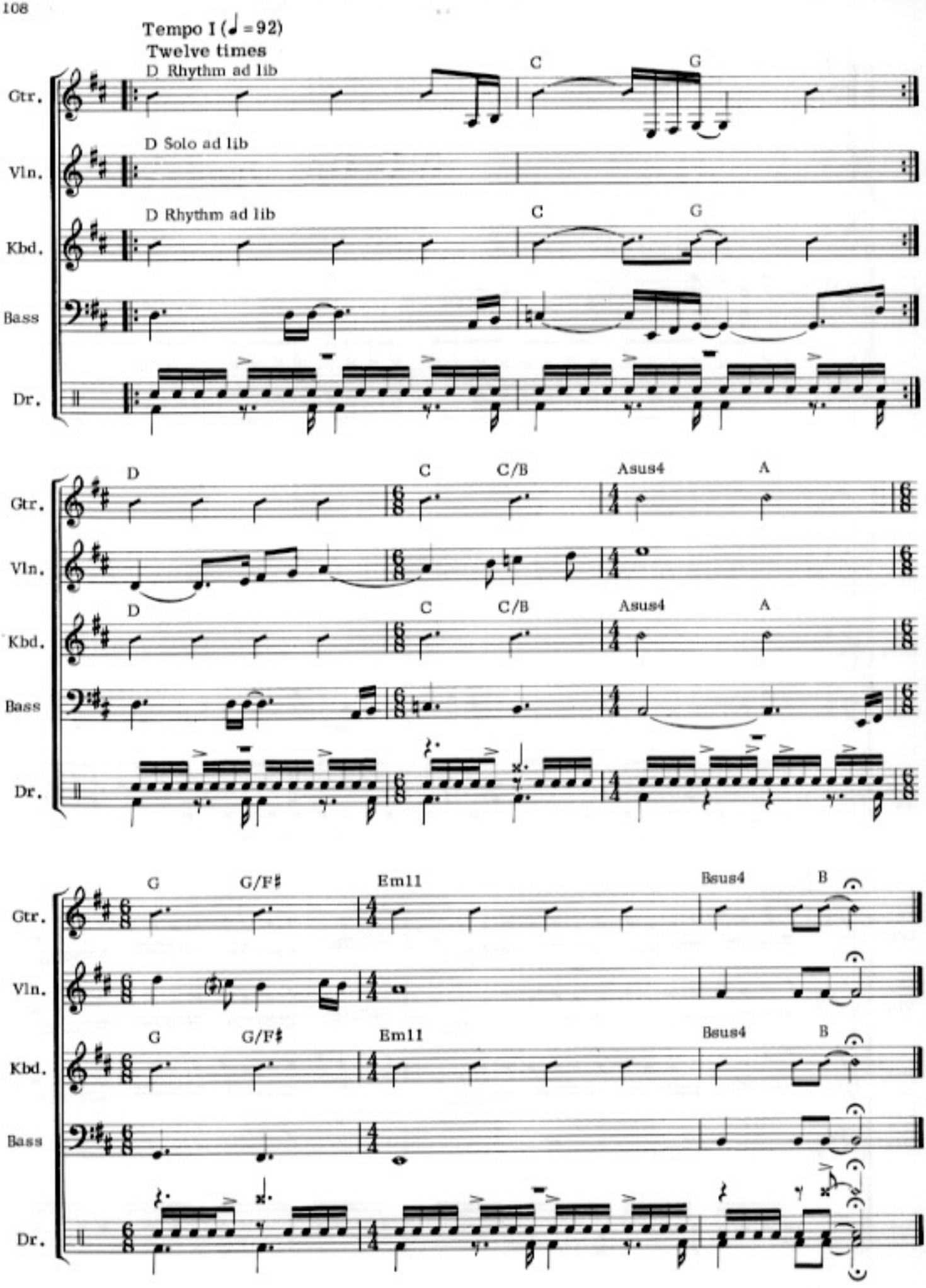

1.
G
G/F♯
Em11
Gtr.
Vln.
Kbd.
Bass
Dr.
p
pp
mp
3
2.
Em11
Bsus4
B
Double time (♩ = 184)
8va
f
Sticks


(8va)
Ad lib (solo 1st time)
Gtr.
Ad lib (solo 3rd time)
Vln.
Ad lib (solo 2nd time)
Kbd.
Bass
f
Dr.
Gtr.
Vln.
Kbd.
Bass
Dr.
8va
Ad lib (solo 2nd time)
Gtr.
Ad lib (solo 1st time)
Vln.
Ad lib (solo 3rd time)
Kbd.
Bass
Dr.

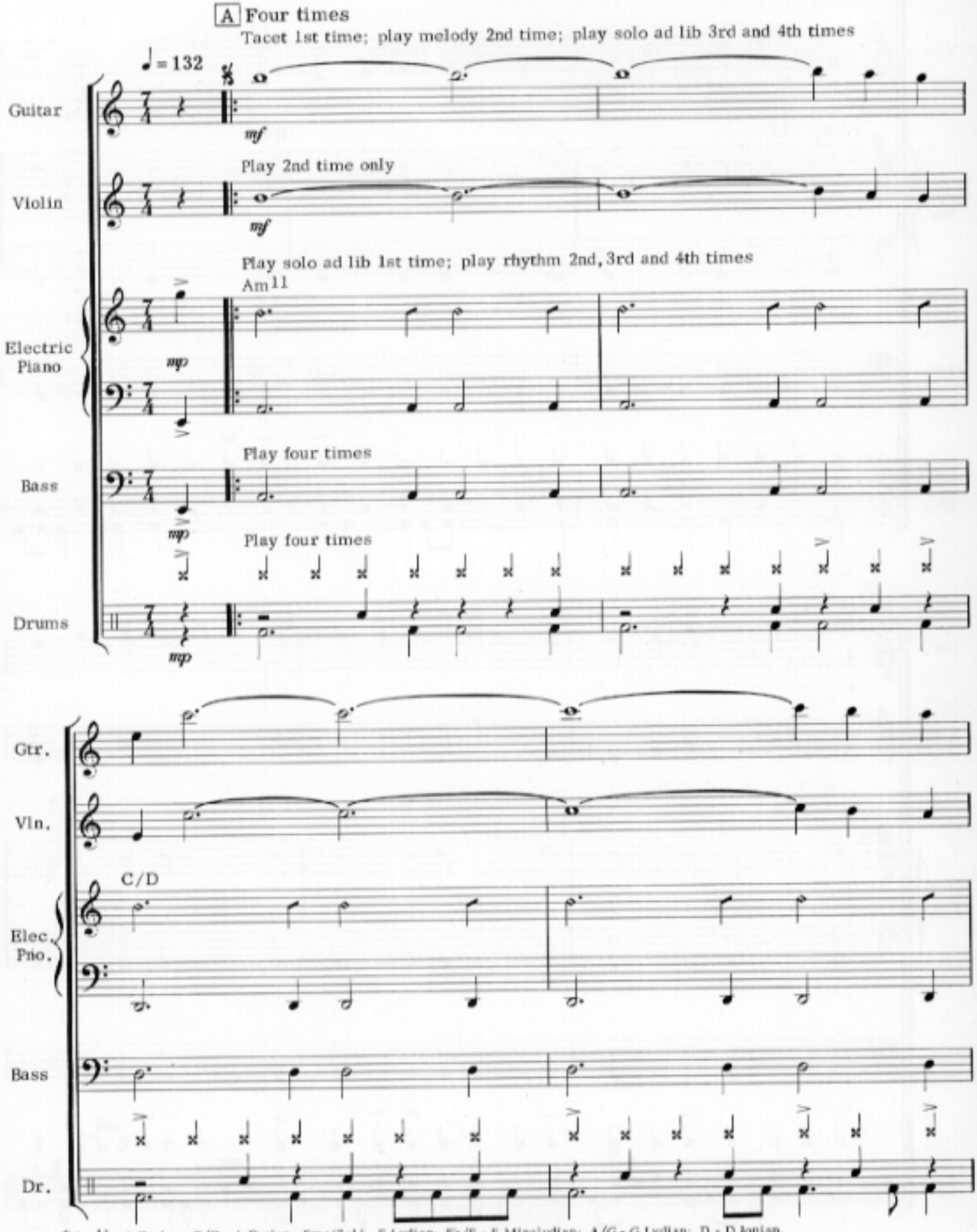

Gtr.
Vln.
Kbd.
Bass
Dr.
Gtr.
Vln.
Kbd.
Bass
Dr.
1. 2.
8va
3.
8va
Gtr.
Vln.
Kbd.
Bass
Dr.


Tempo I (♩=92)
Twelve times
D Rhythm ad lib
C
G
Gtr.
D Solo ad lib
Vln.
D Rhythm ad lib
C
G
Kbd.
Bass
Dr.
D
C
C/B
Asus4
A
Gtr.
Vln.
D
C
C/B
Asus4
A
Kbd.
Bass
Dr.
G
G/F♯
Em11
Bsus4
B
Gtr.
Vln.
G
G/F♯
Em11
Bsus4
B
Kbd.
Bass
Dr.

Dawn

Ad lib solos: Slow section - based on *chord
Fast section - D Pentatonic Minor

by JOHN McLAUGHLIN



*Am11 - A Dorian; C/D - A Dorian; Fmaj7+11 - F Lydian; E♭/F - F Mixolydian; A/G - G Lydian; D - D Ionian.

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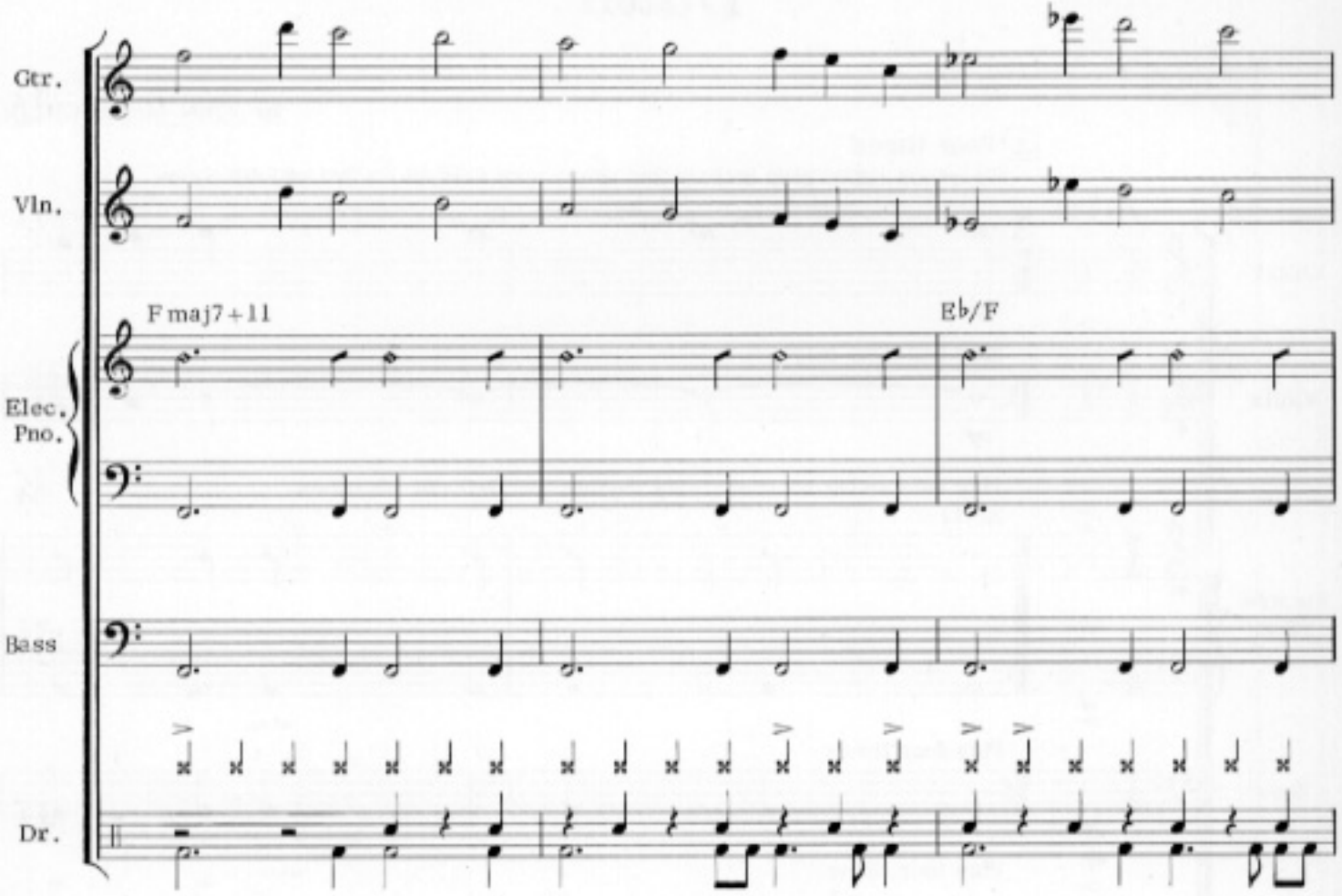
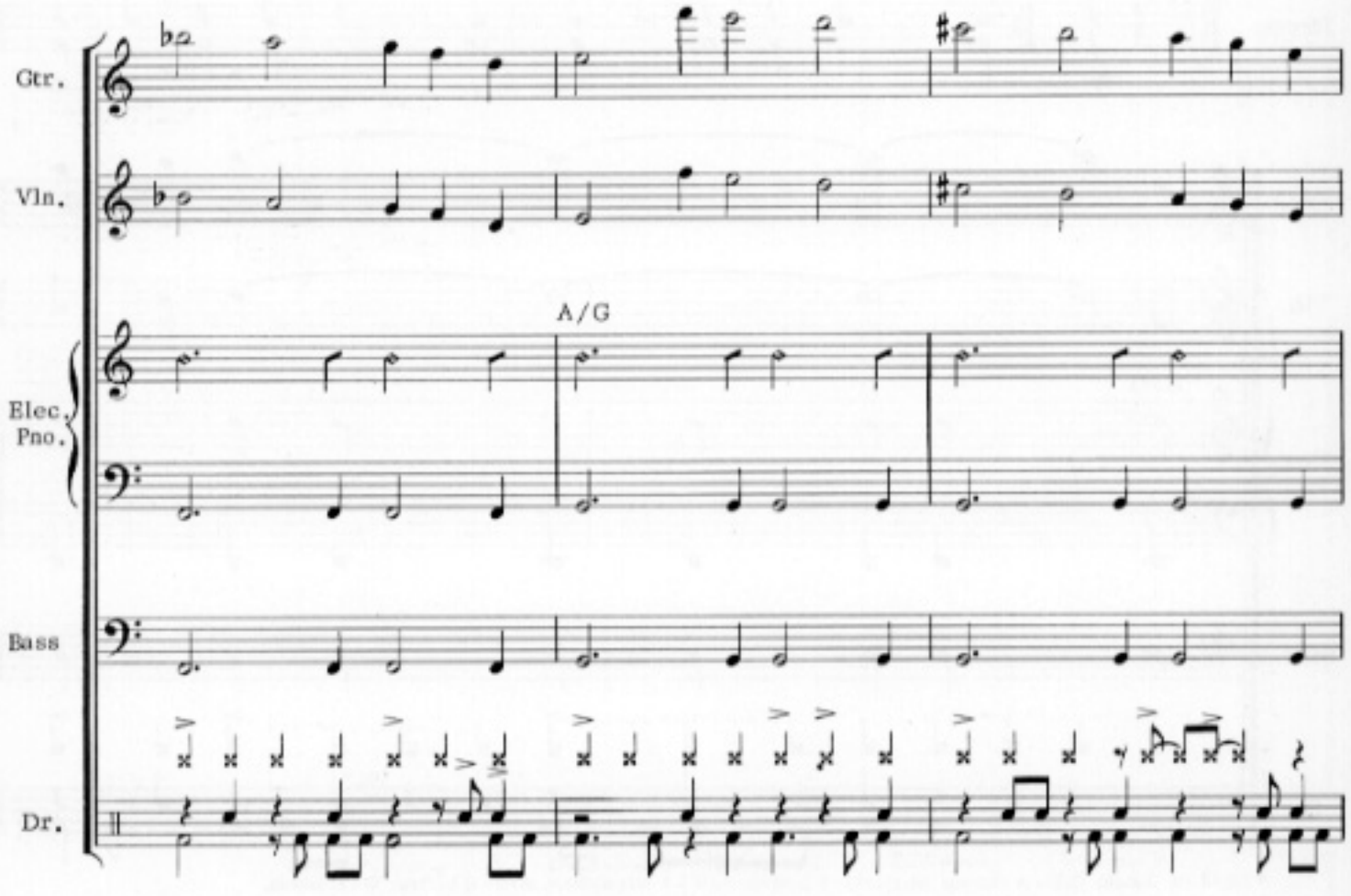
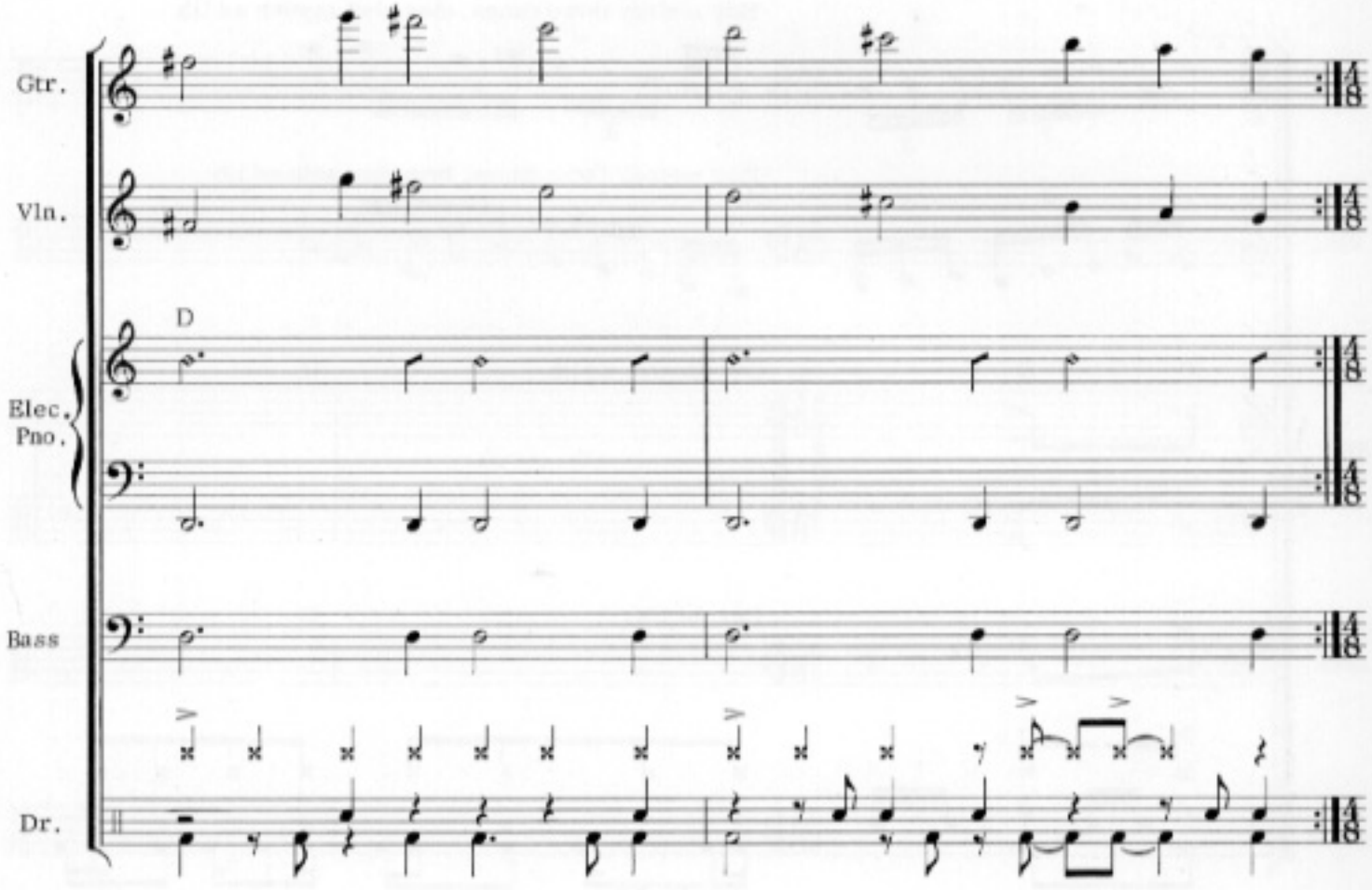
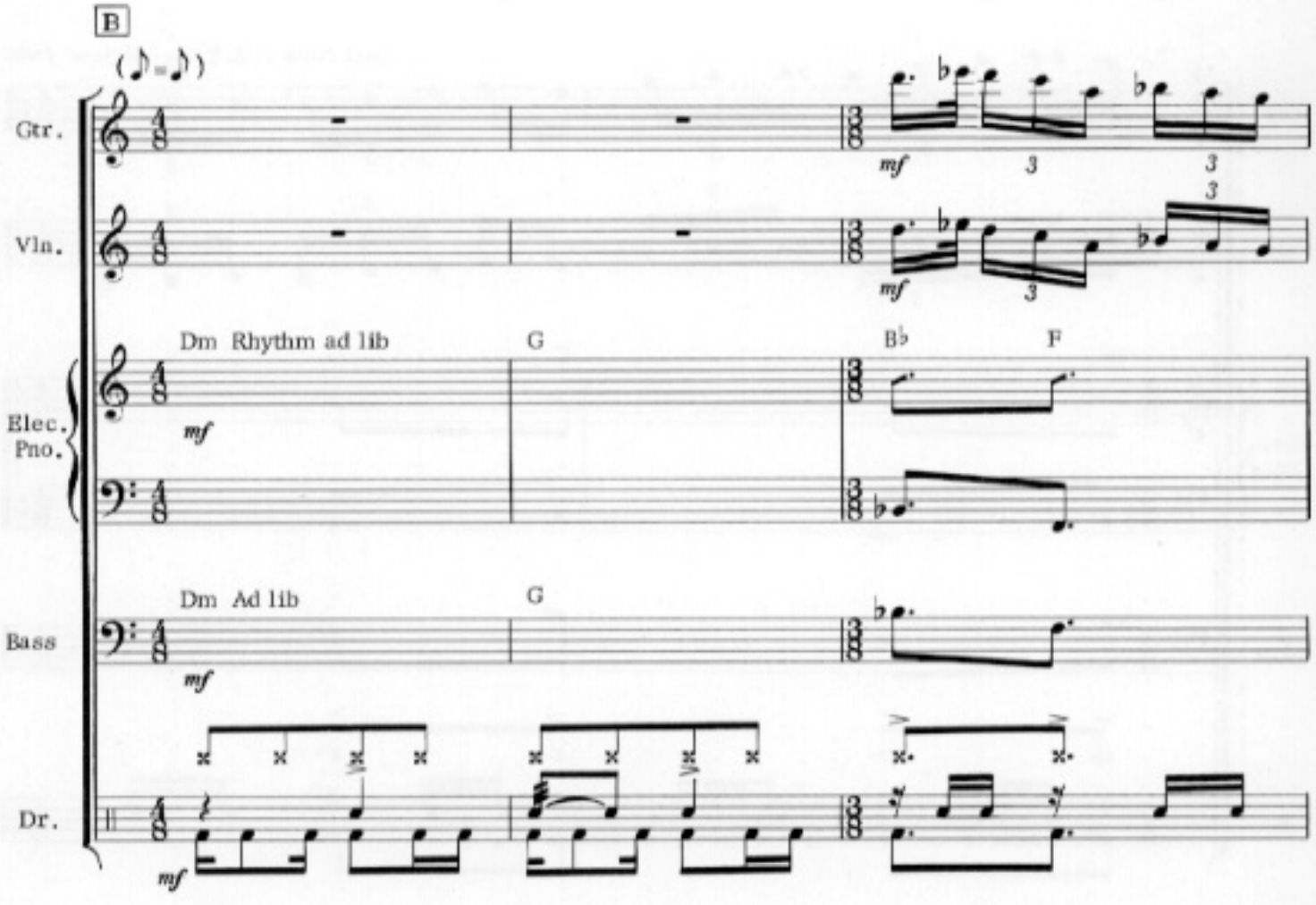
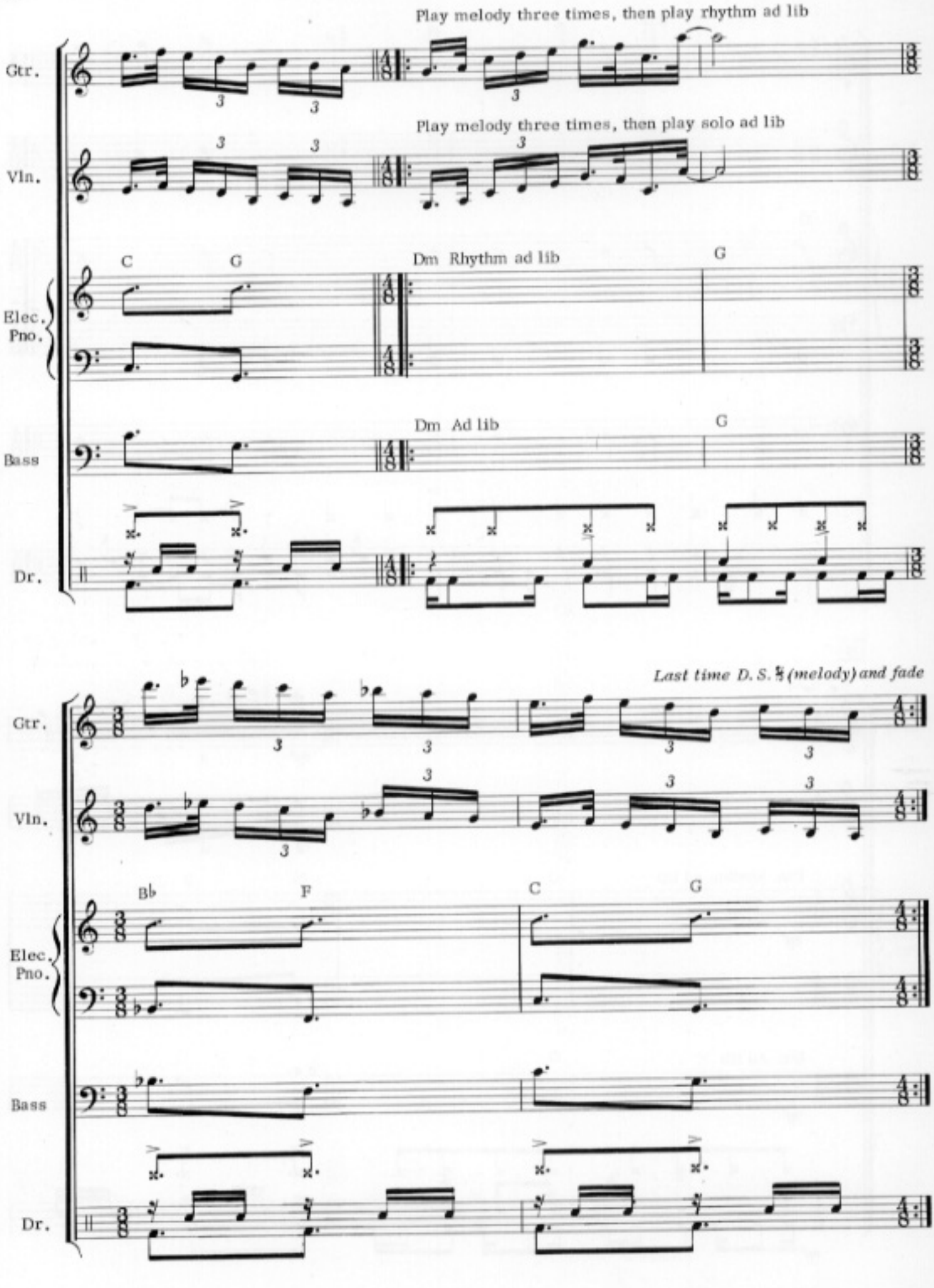

Gtr.
Vln.
F maj7+11
E♭/F
Elec. Pno.
Bass
Dr.


Gtr.
Vln.
A/G
Elec. Pno.
Bass
Dr.


Gtr.
Vln.
D
Elec.
Pno.
Bass
Dr.


B
Gtr.
Vln.
mf
3
Dm Rhythm ad lib
G
B♭
F
Elec.
Pno.
Dm Ad lib
Bass
Dr.


Play melody three times, then play rhythm ad lib
Gtr.
Play melody three times, then play solo ad lib
Vln.
C
G
Dm Rhythm ad lib
G
Elec. Pno.
Dm Ad lib
G
Bass
Dr.
Last time D.S. 𝄋 (melody) and fade
Gtr.
Vln.
B♭
F
C
G
Elec. Pno.
Bass
Dr.

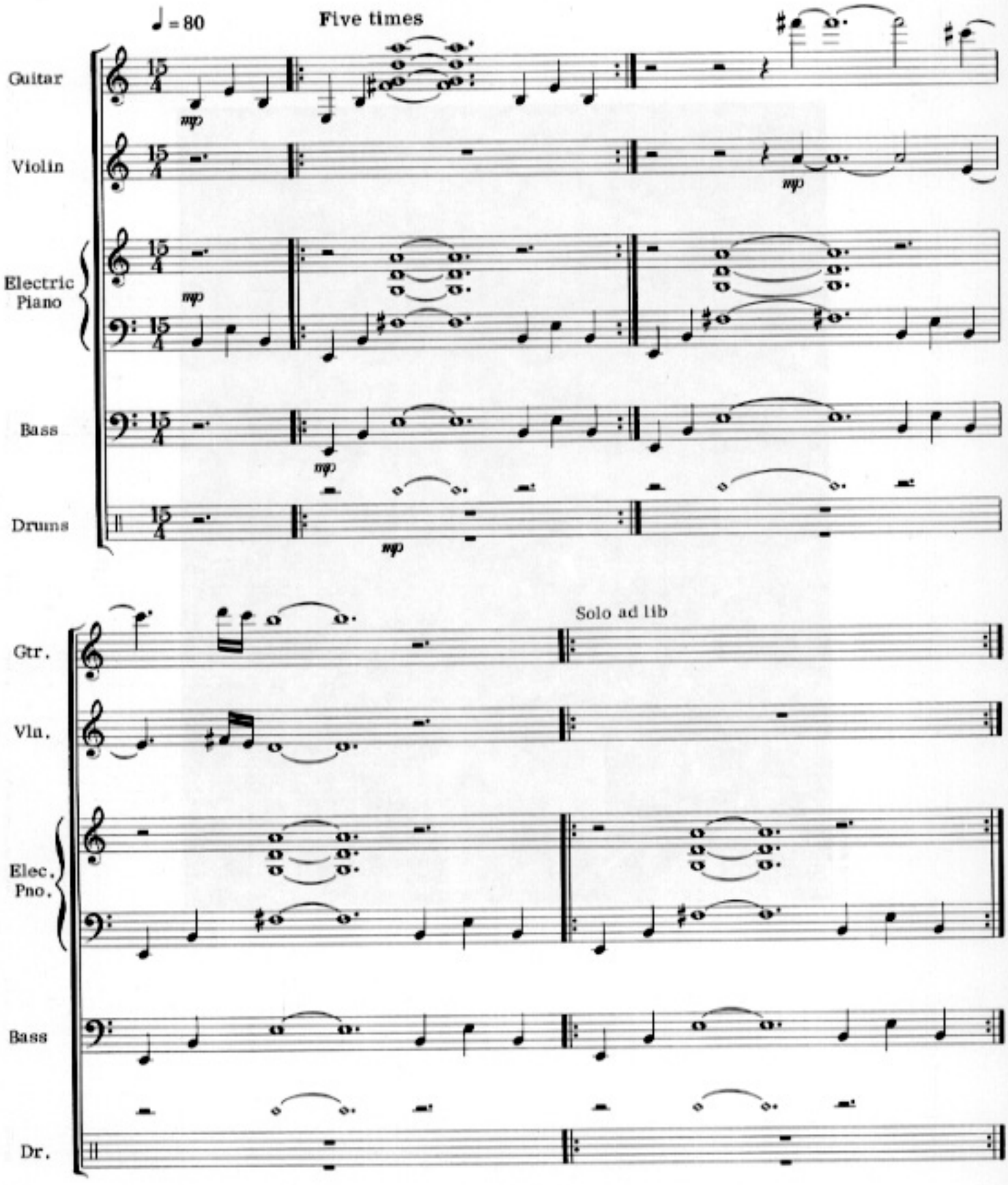
Dream

Ad lib solos: $\frac{15}{4}$ - E Dorian

$\frac{15}{16}$ - A Dorian

$\frac{15}{8}$ - A Dorian (except last page)

by JOHN McLAUGHLIN



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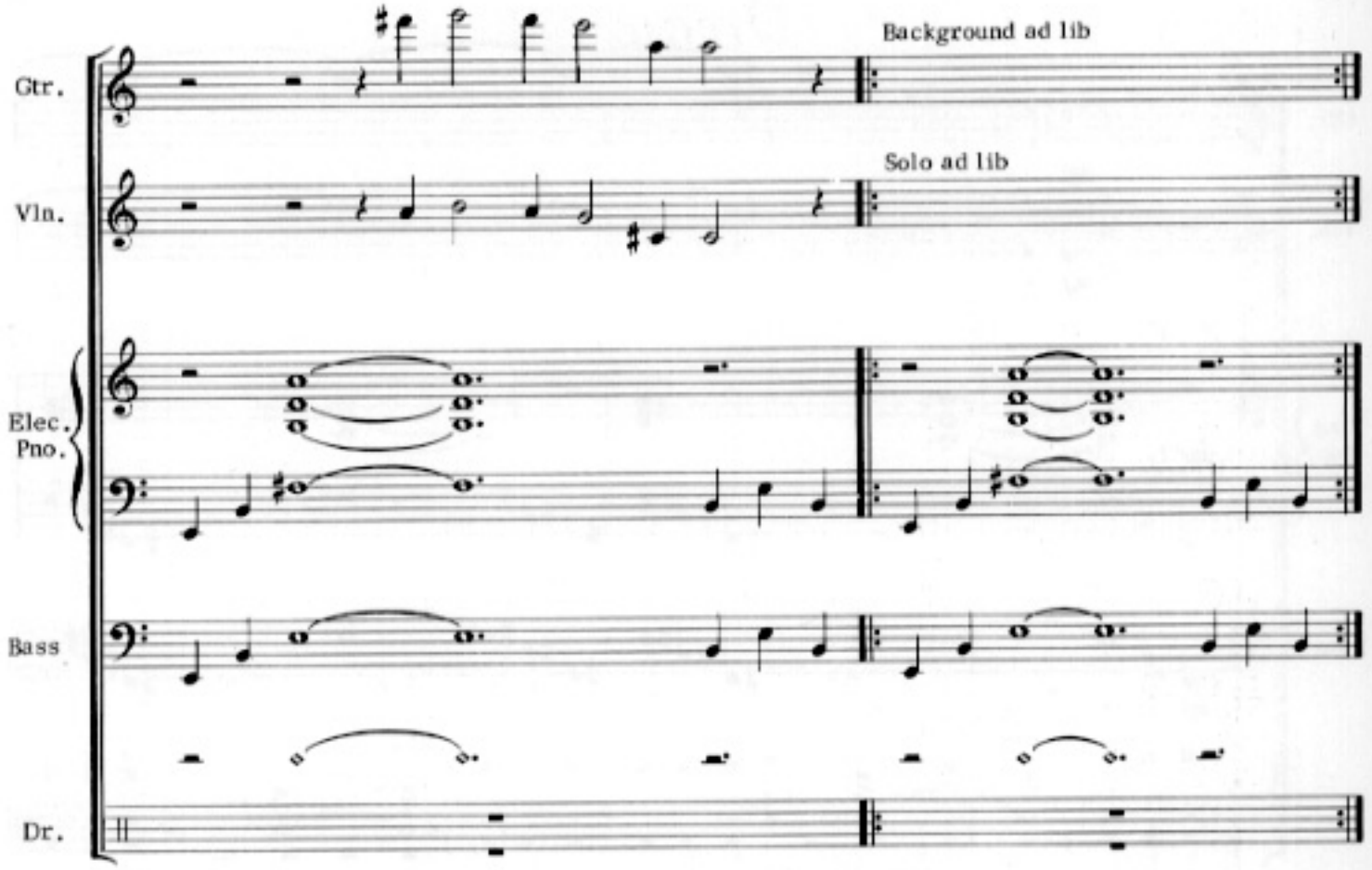
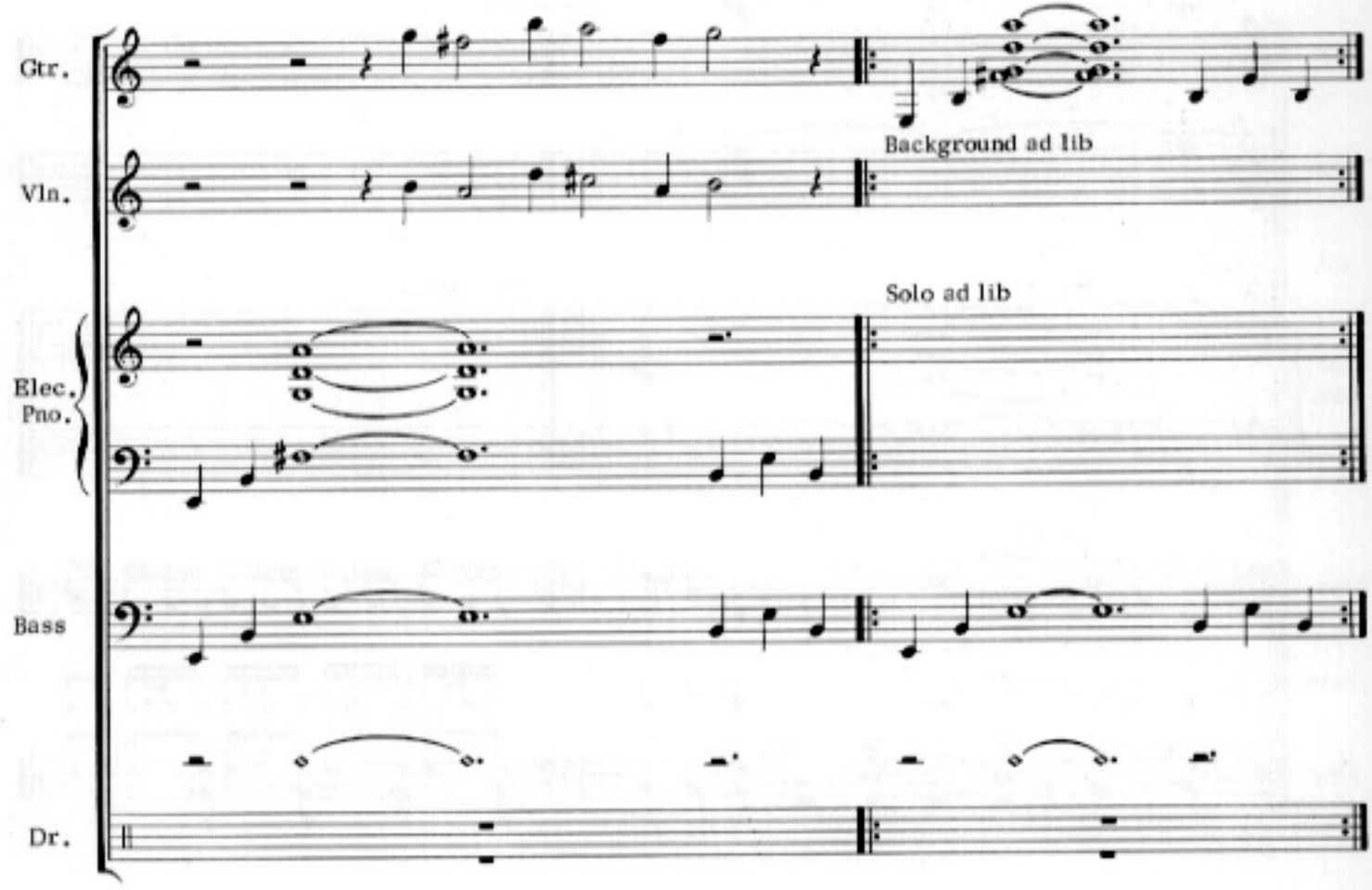
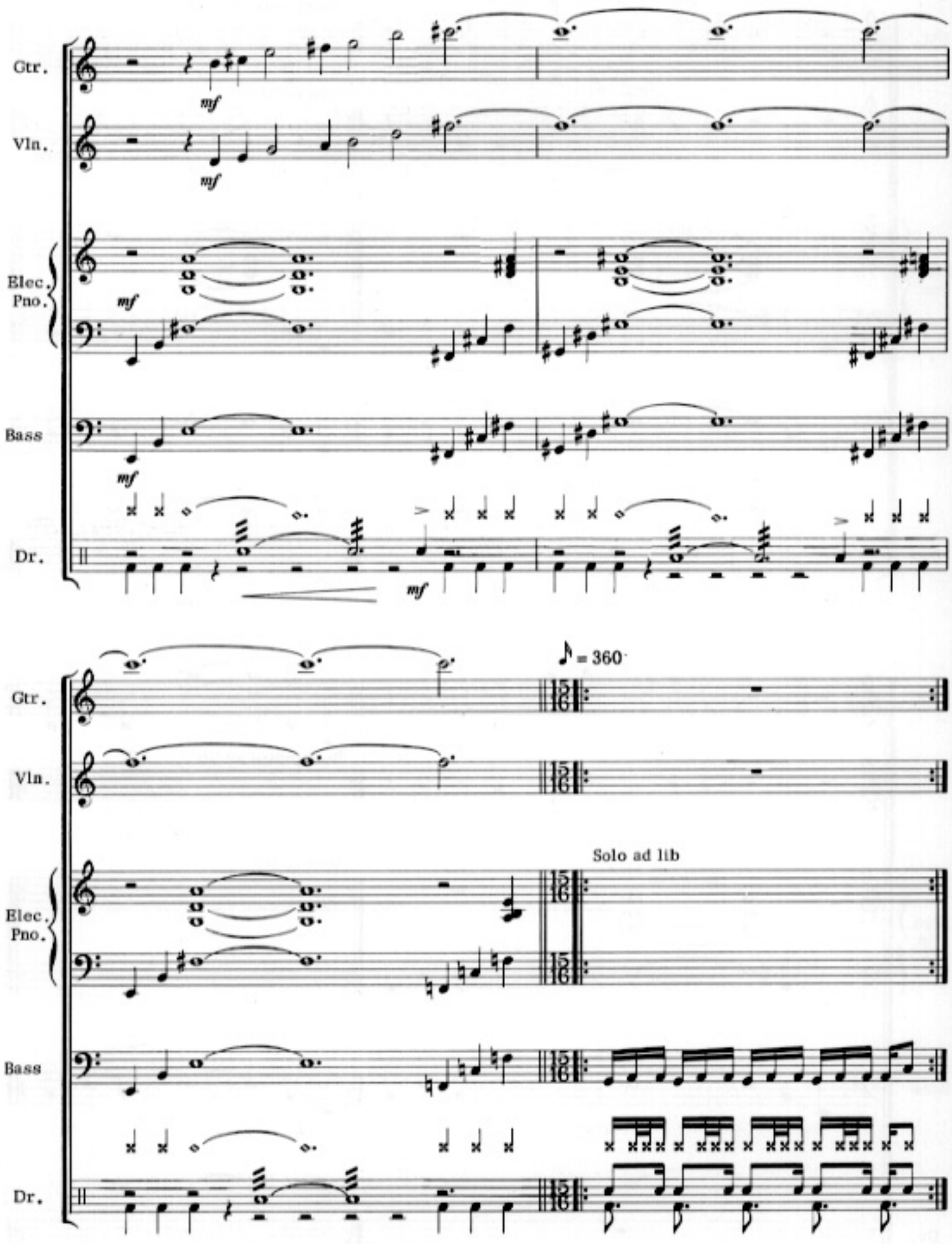
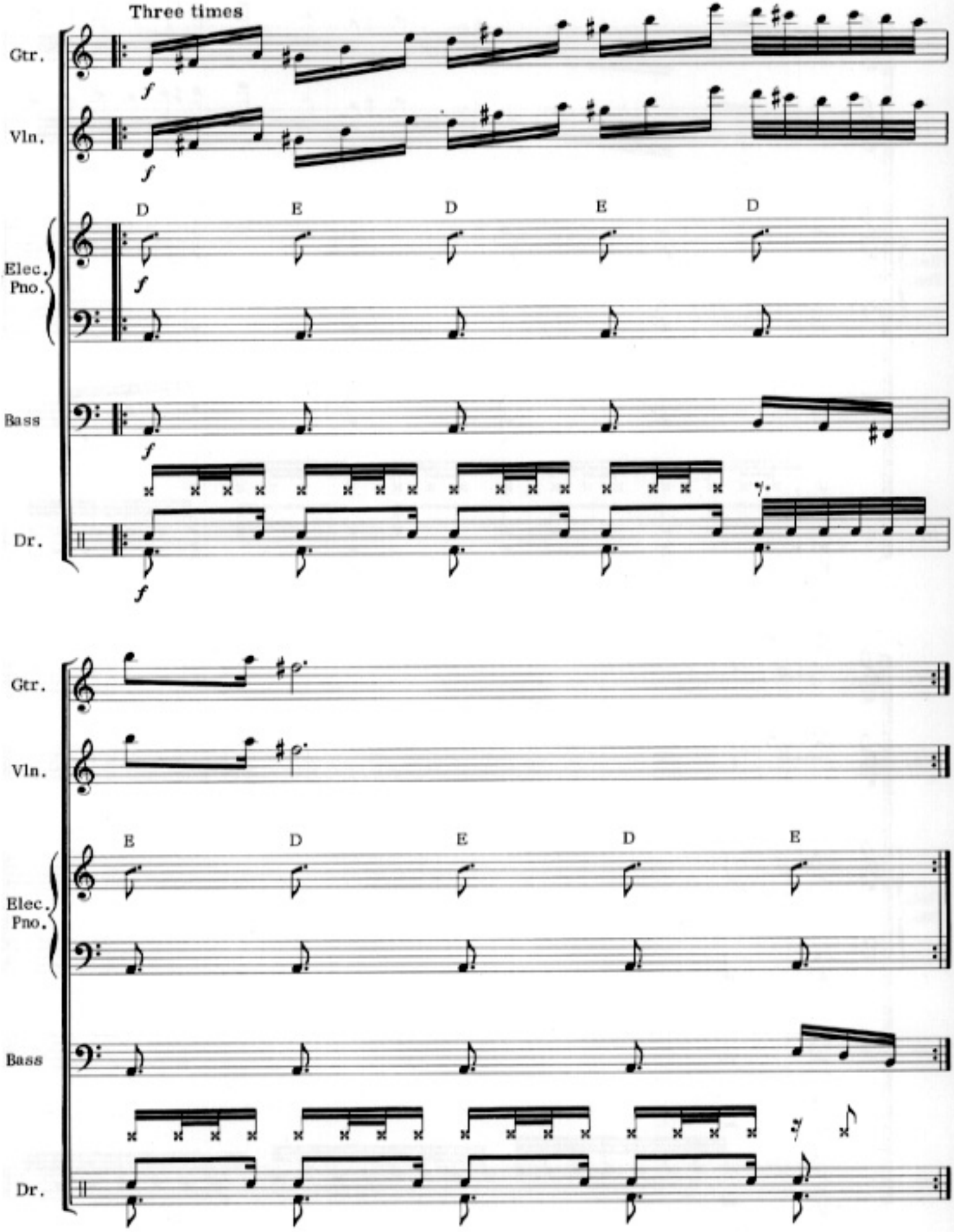
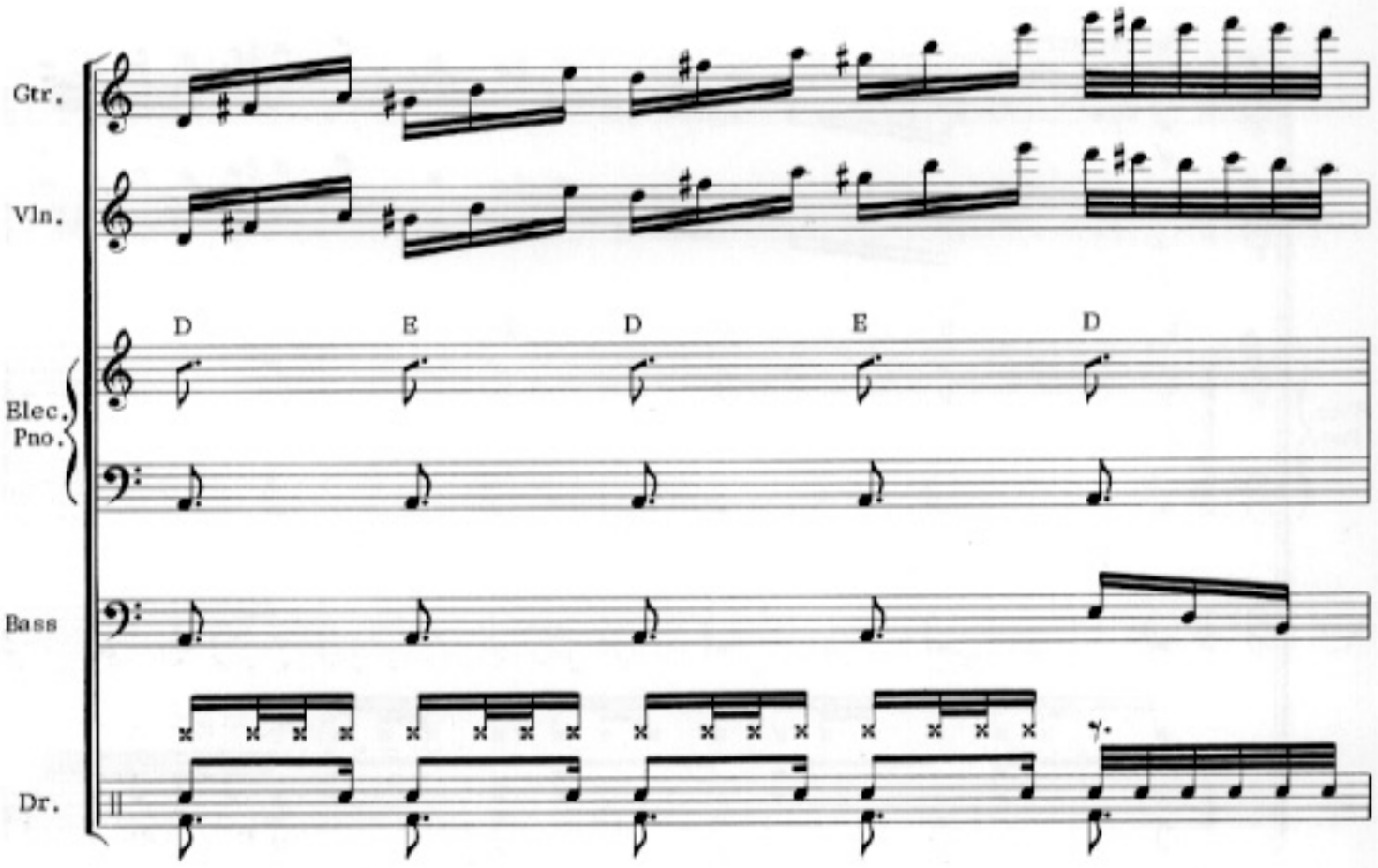
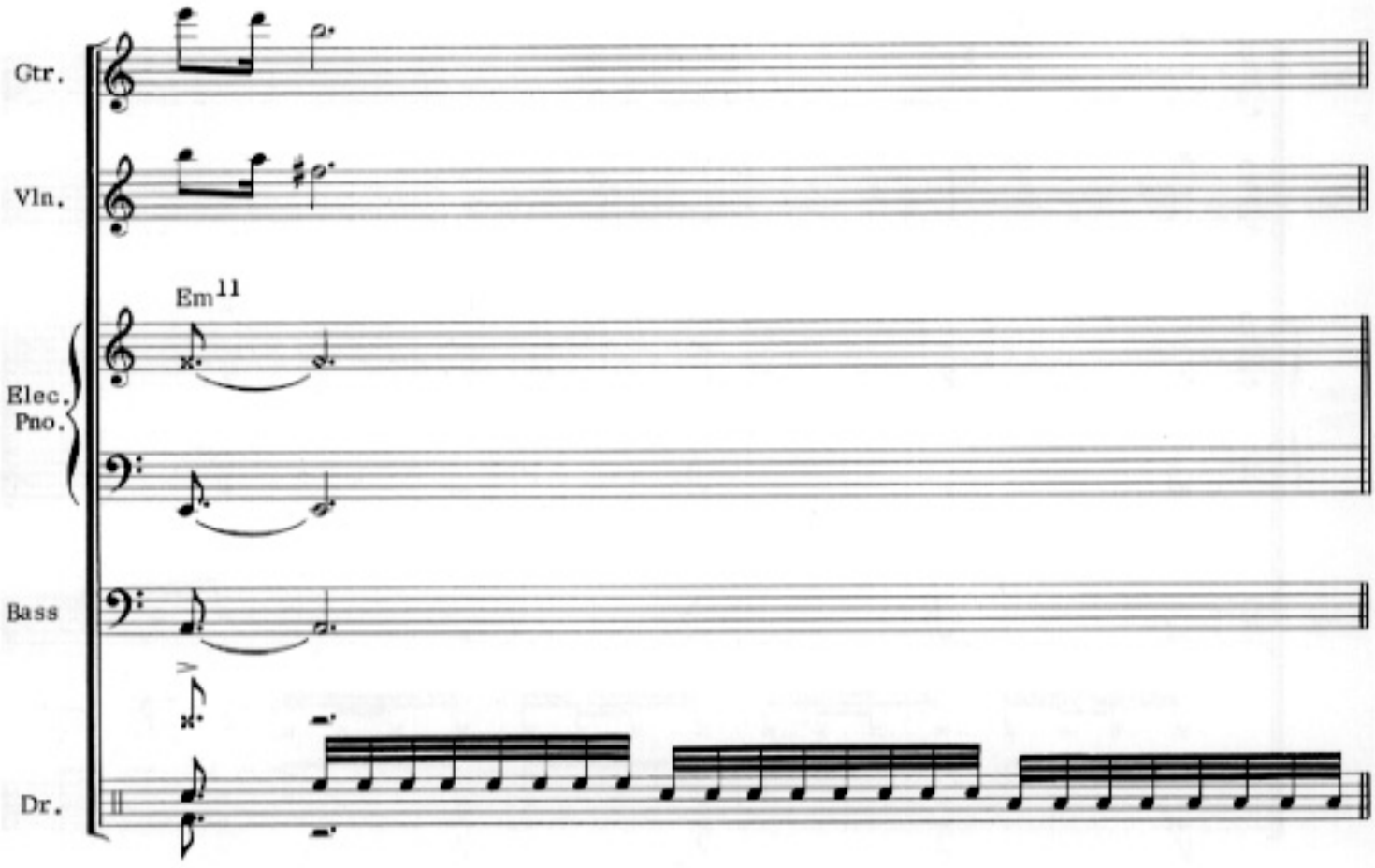

Background ad lib
Solo ad lib
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

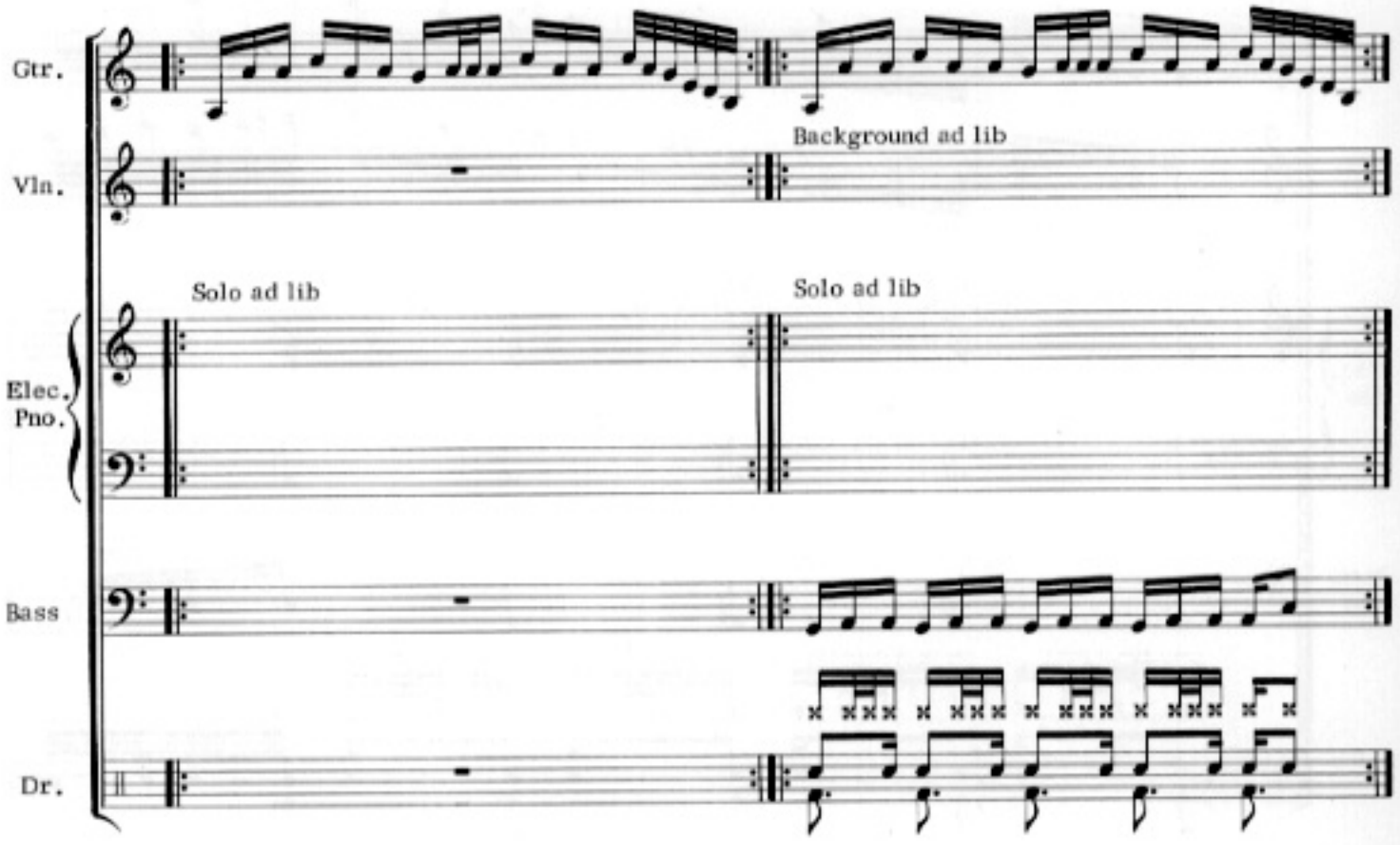

Background ad lib
Solo ad lib
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

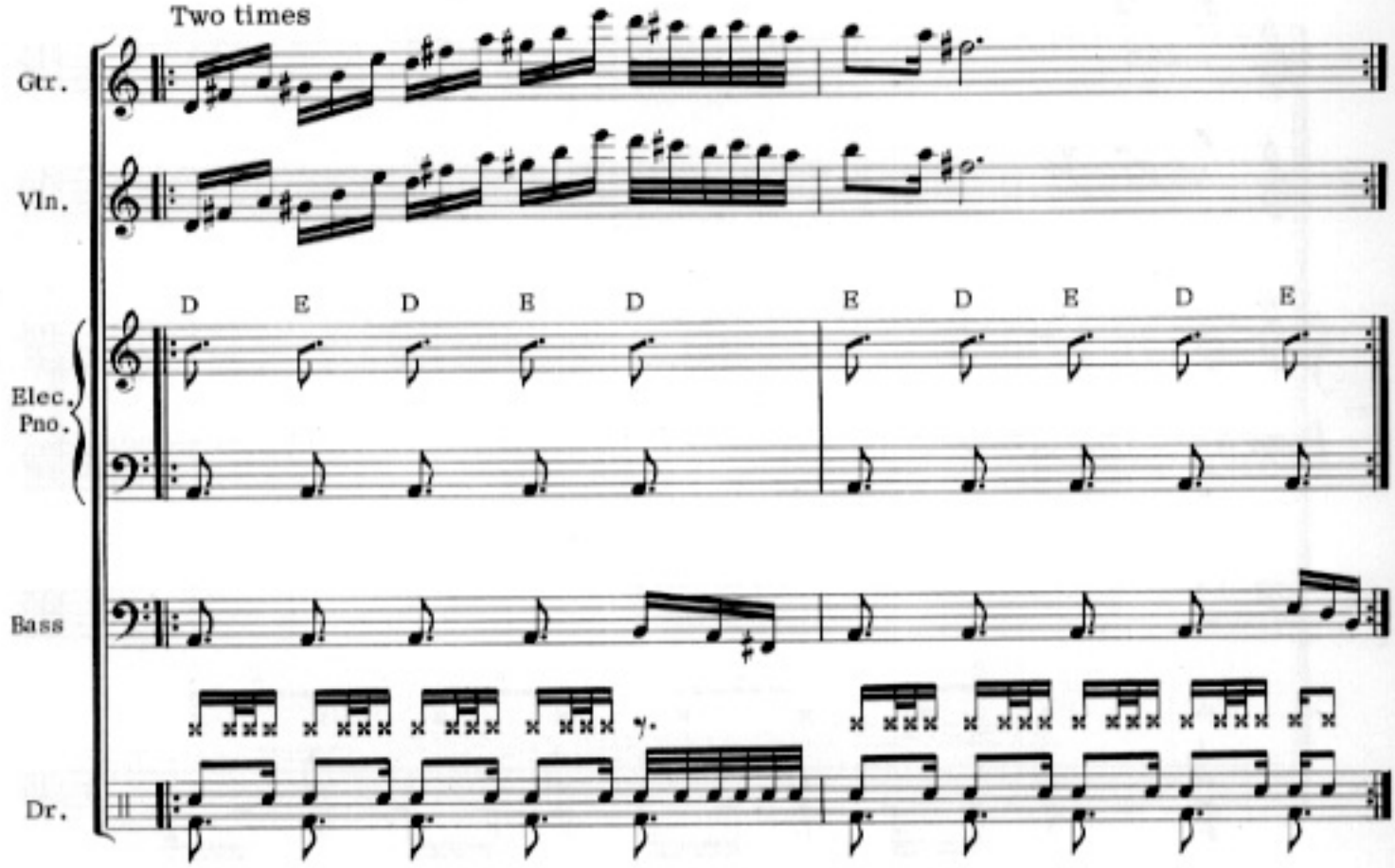

Gtr.
Vln.
Elec. Pno.
Bass
Dr.
mf
♪ = 360
Solo ad lib

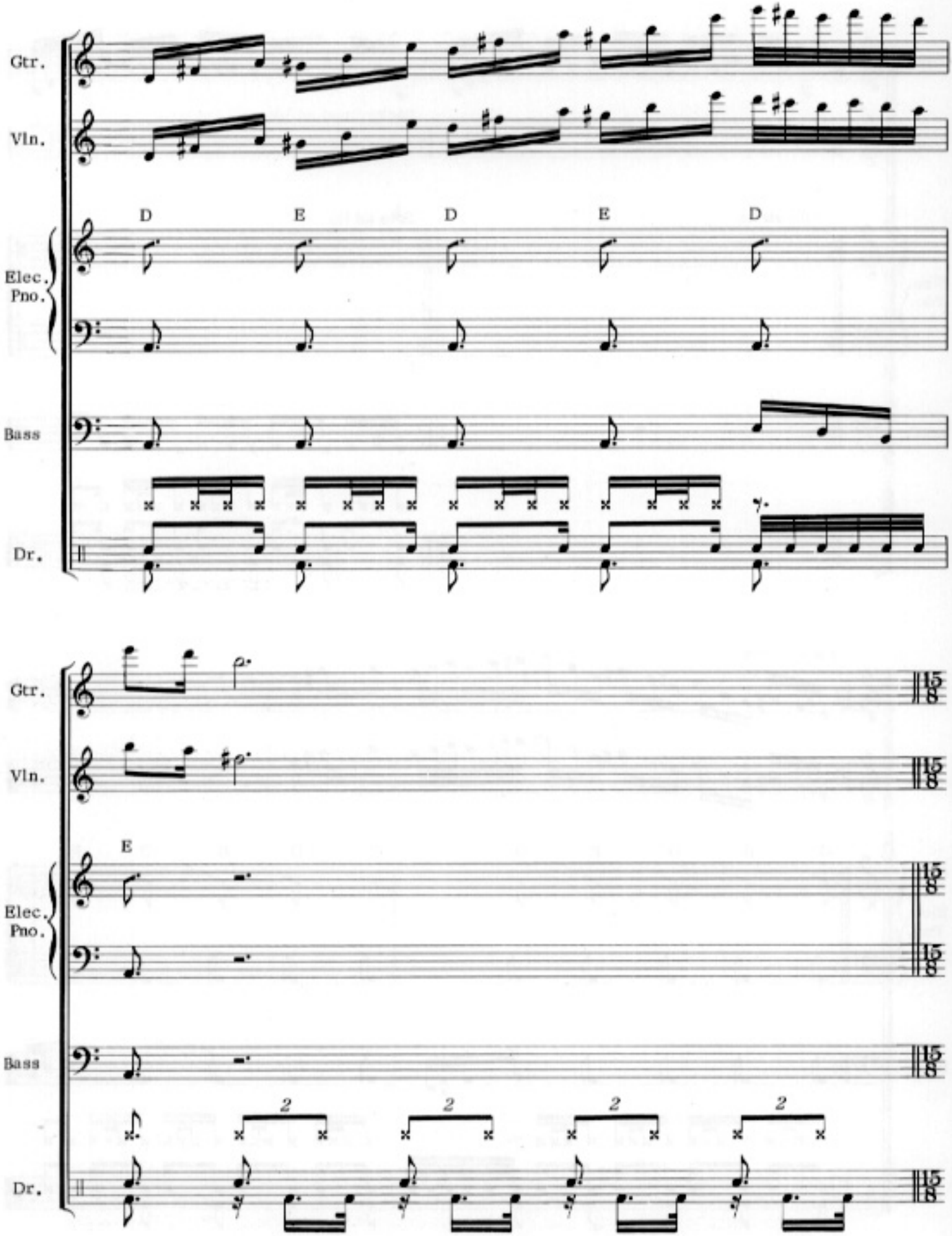

Three times
Gtr.
Vln.
Elec. Pno.
Bass
Dr.
D
E
D
E
D
f
E
D
E
D
E

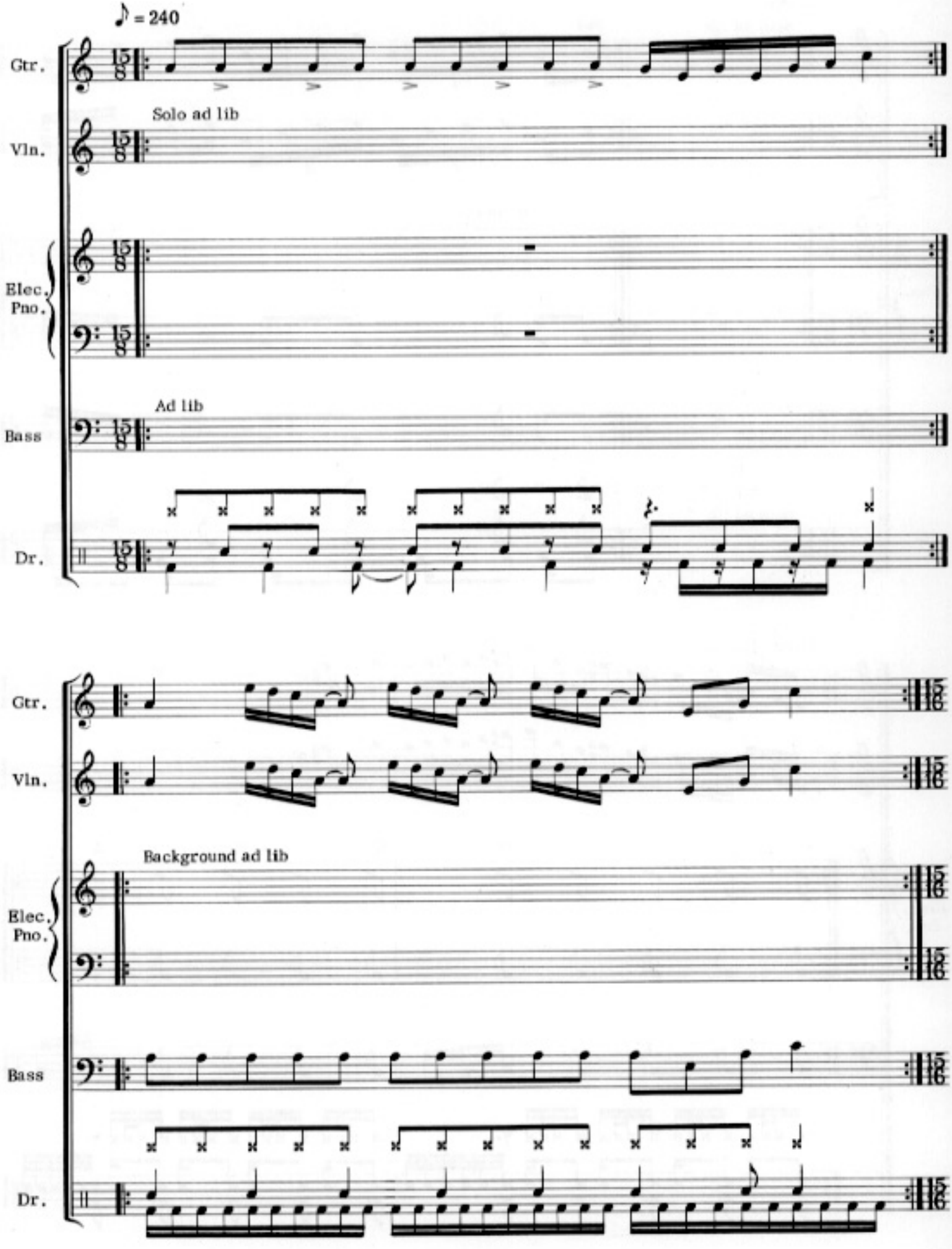

Gtr.
Vln.
D
E
D
E
D
Elec. Pno.
Bass
Dr.

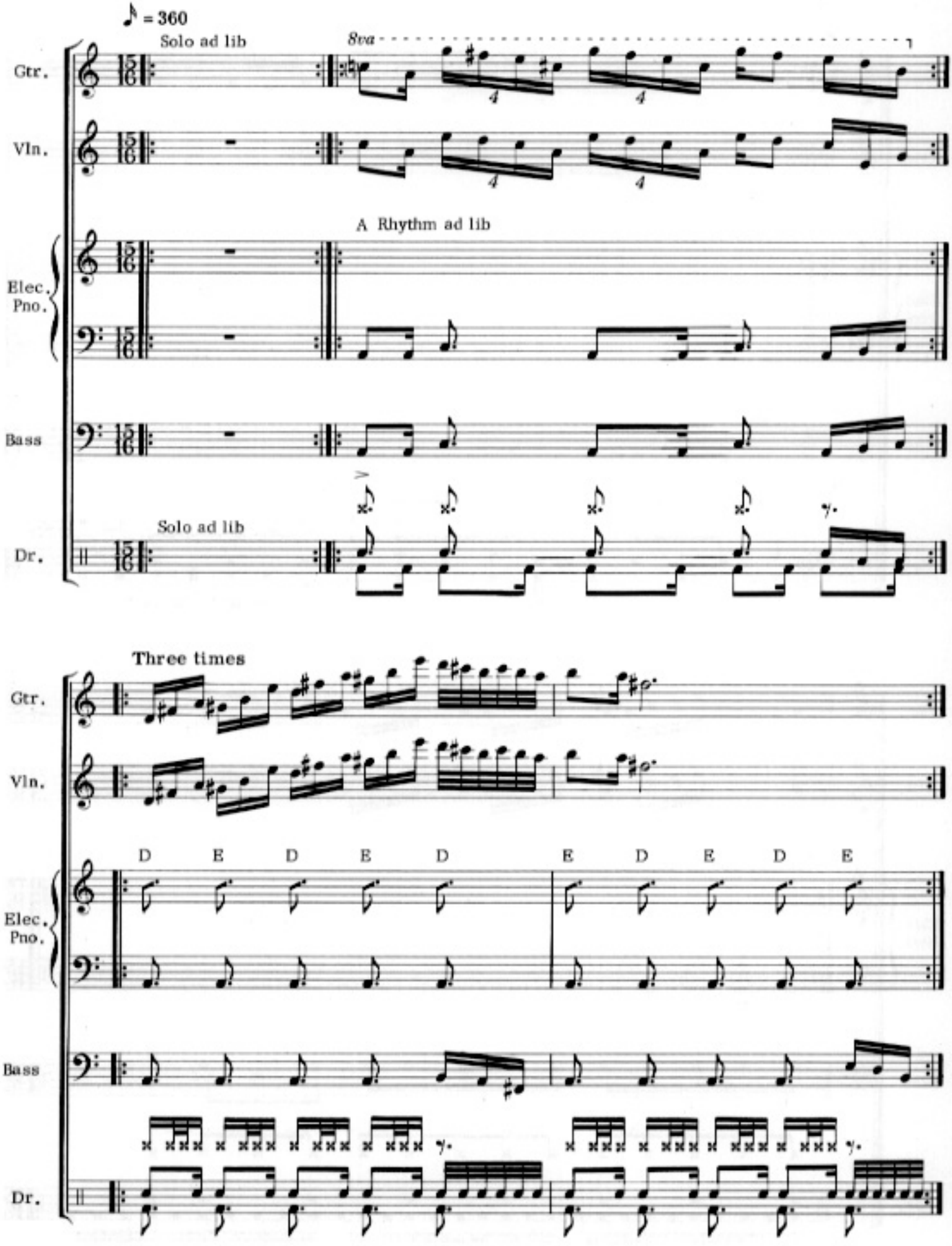

Gtr.
Vln.
Em11
Elec. Pno.
Bass
Dr.

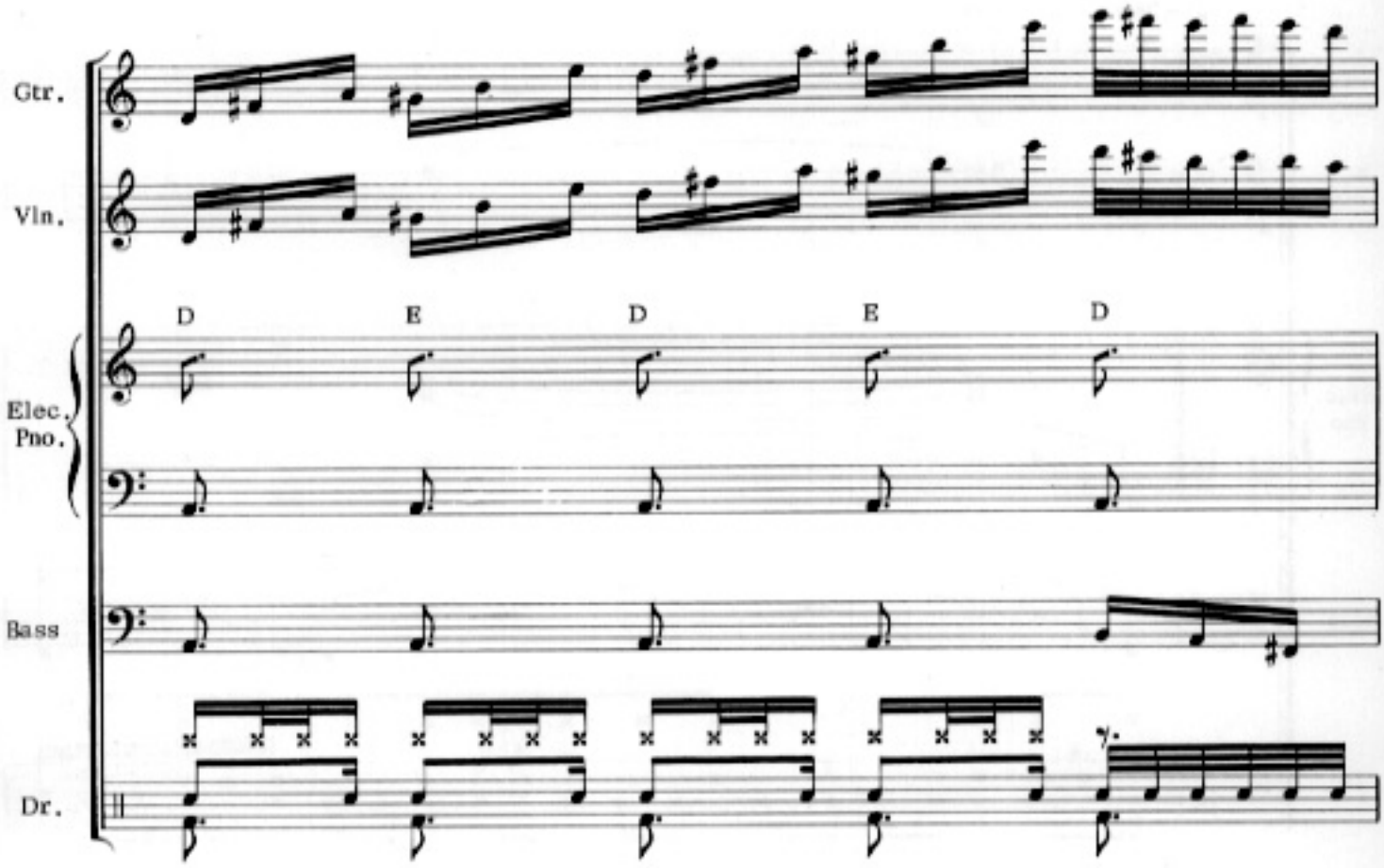

Gtr.
Vln.
Background ad lib
Solo ad lib
Solo ad lib
Elec. Pno.
Bass
Dr.

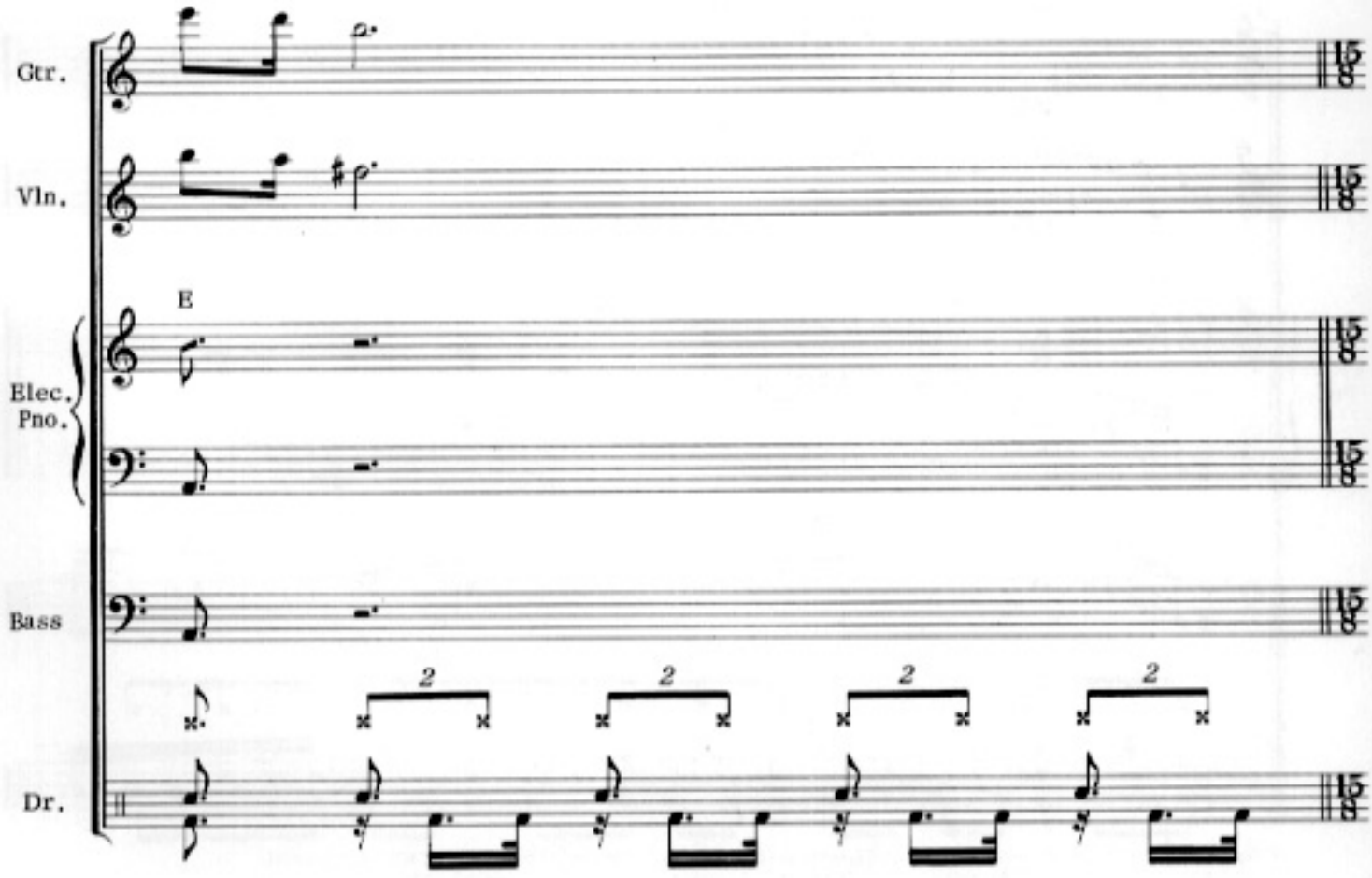

Two times
Gtr.
Vln.
D E D E D E D E D E
Elec. Pno.
Bass
Dr.

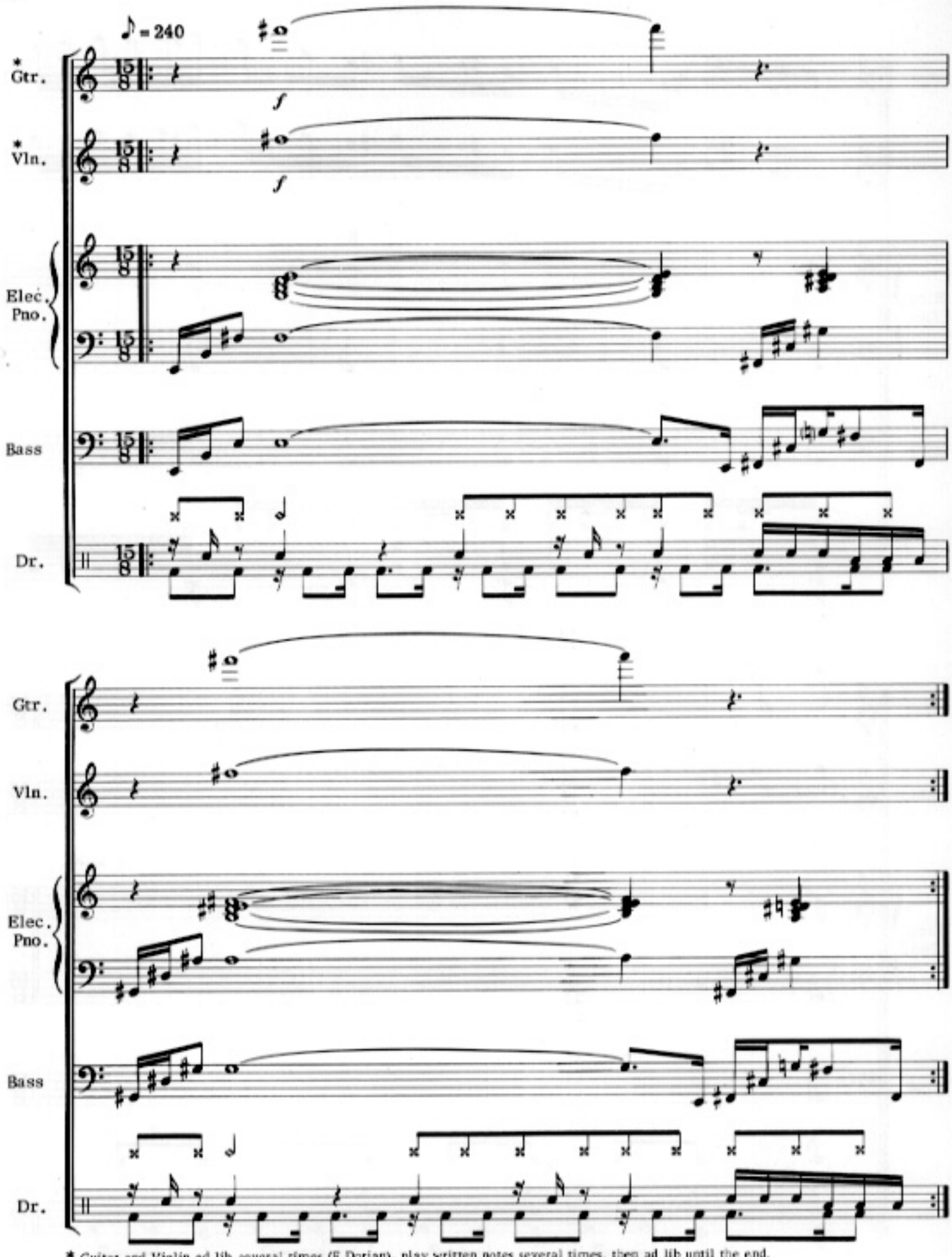

Gtr.
Vln.
D
E
D
E
D
Elec. Pno.
Bass
Dr.
Gtr.
Vln.
E
Elec. Pno.
Bass
2
2
2
2
Dr.


♪ = 240
Gtr.
Solo ad lib
Vln.
Elec. Pno.
Ad lib
Bass
Dr.
Gtr.
Vln.
Background ad lib
Elec. Pno.
Bass
Dr.


♪ = 360
Solo ad lib
8va
Gtr.
Vln.
A Rhythm ad lib
Elec. Pno.
Bass
Solo ad lib
Dr.
Three times
Gtr.
Vln.
D E D E D E D E D E
Elec. Pno.
Bass
Dr.


Gtr.
Vln.
D
E
D
E
D
Elec.
Pno.
Bass
Dr.

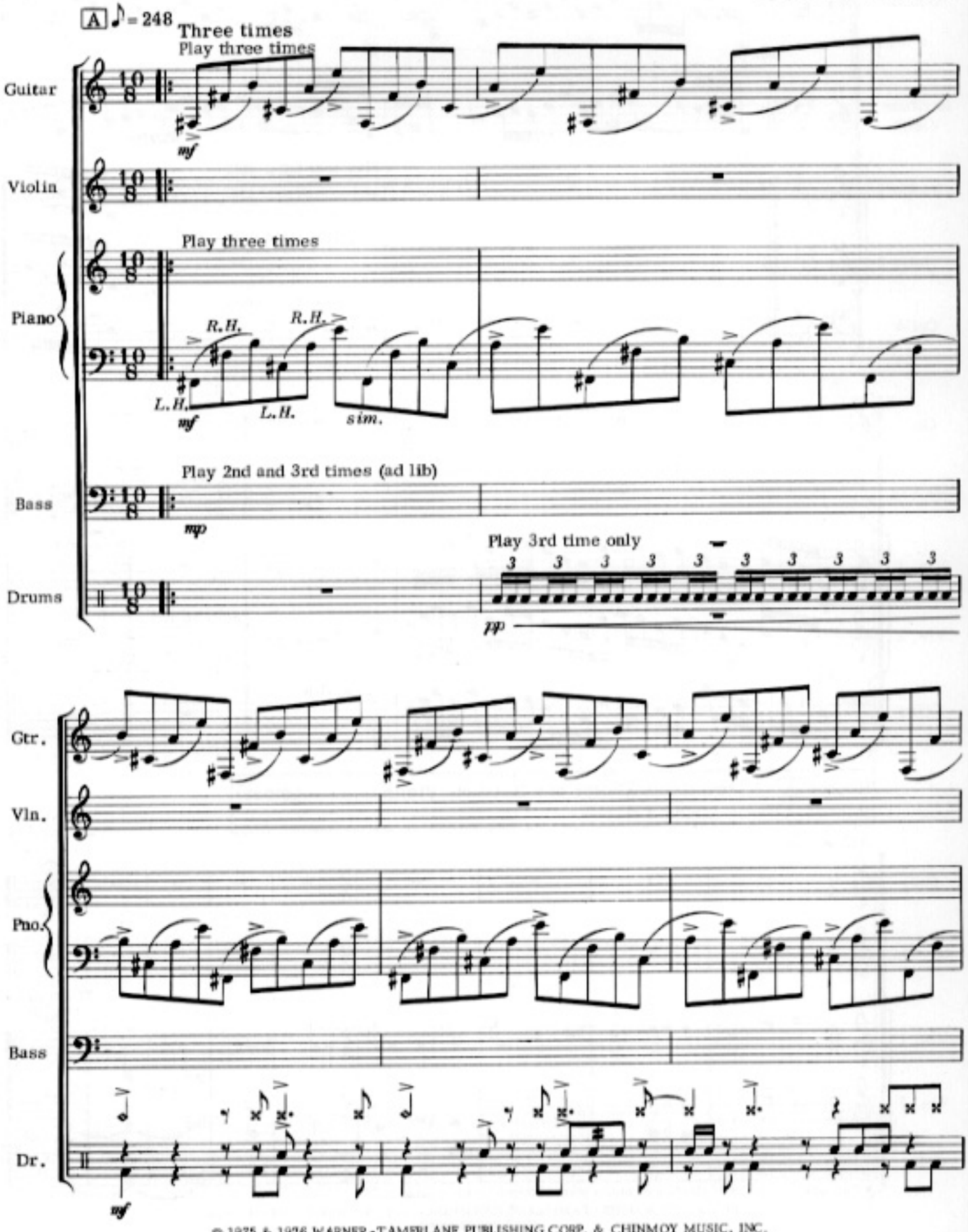

Gtr.
Vln.
E
Elec.
Pno.
Bass
2
2
2
2
Dr.



* Guitar and Violin ad lib several times (E Dorian), play written notes several times, then ad lib until the end. Beginning with the last ad lib section all instruments *rit.* and *dim.* and end on the Em9 chord.

Faith

by JOHN McLAUGHLIN



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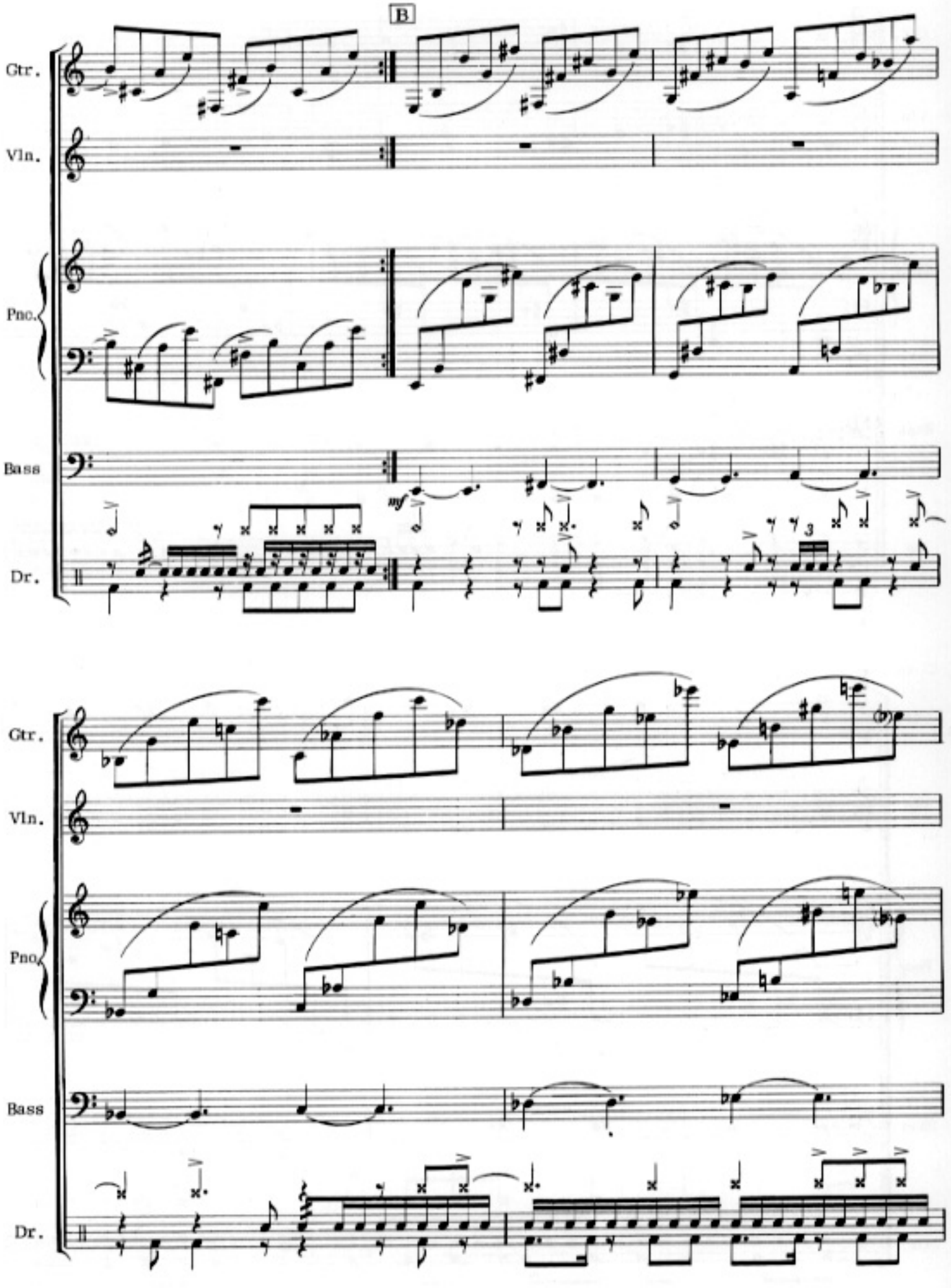
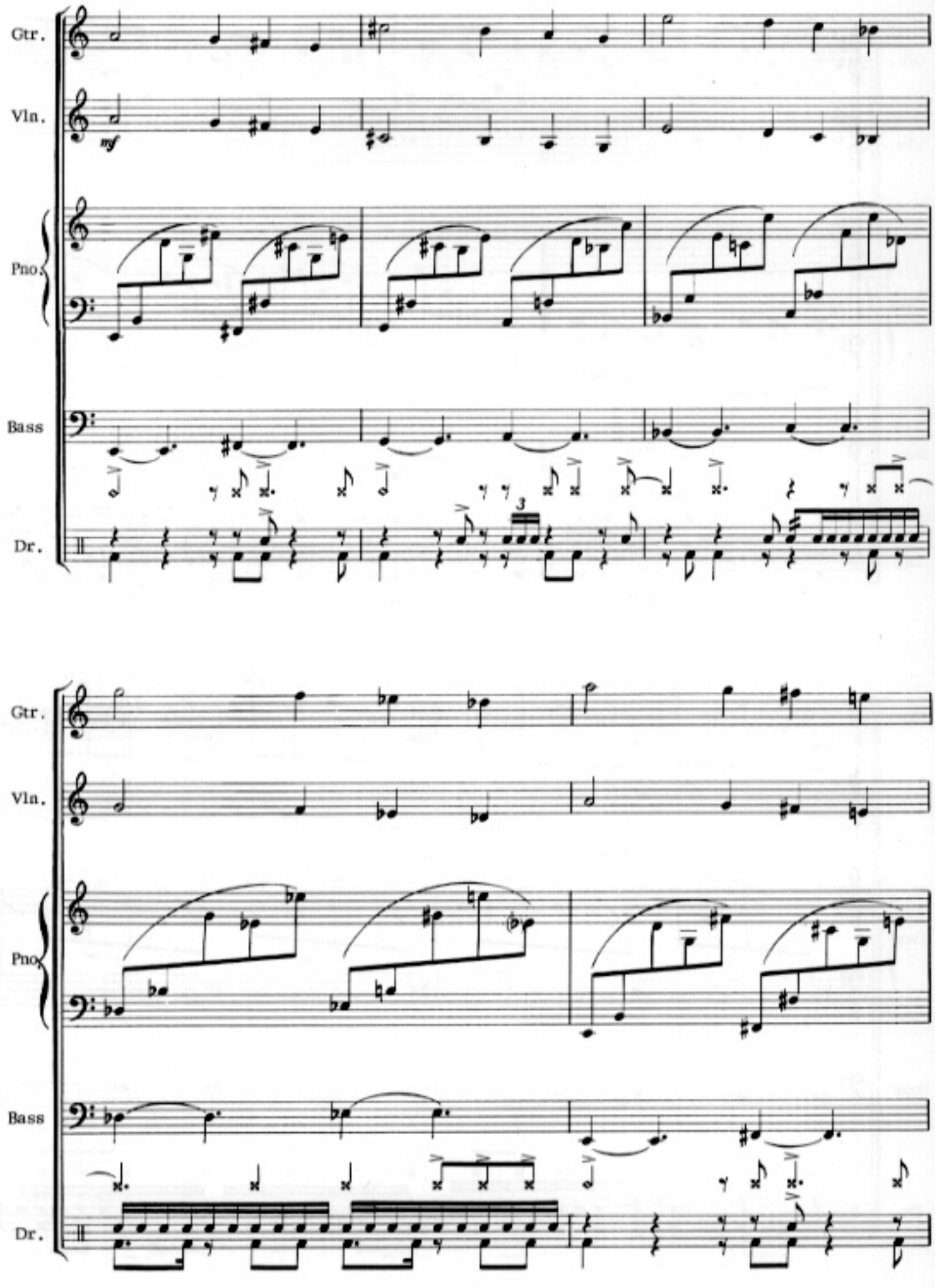
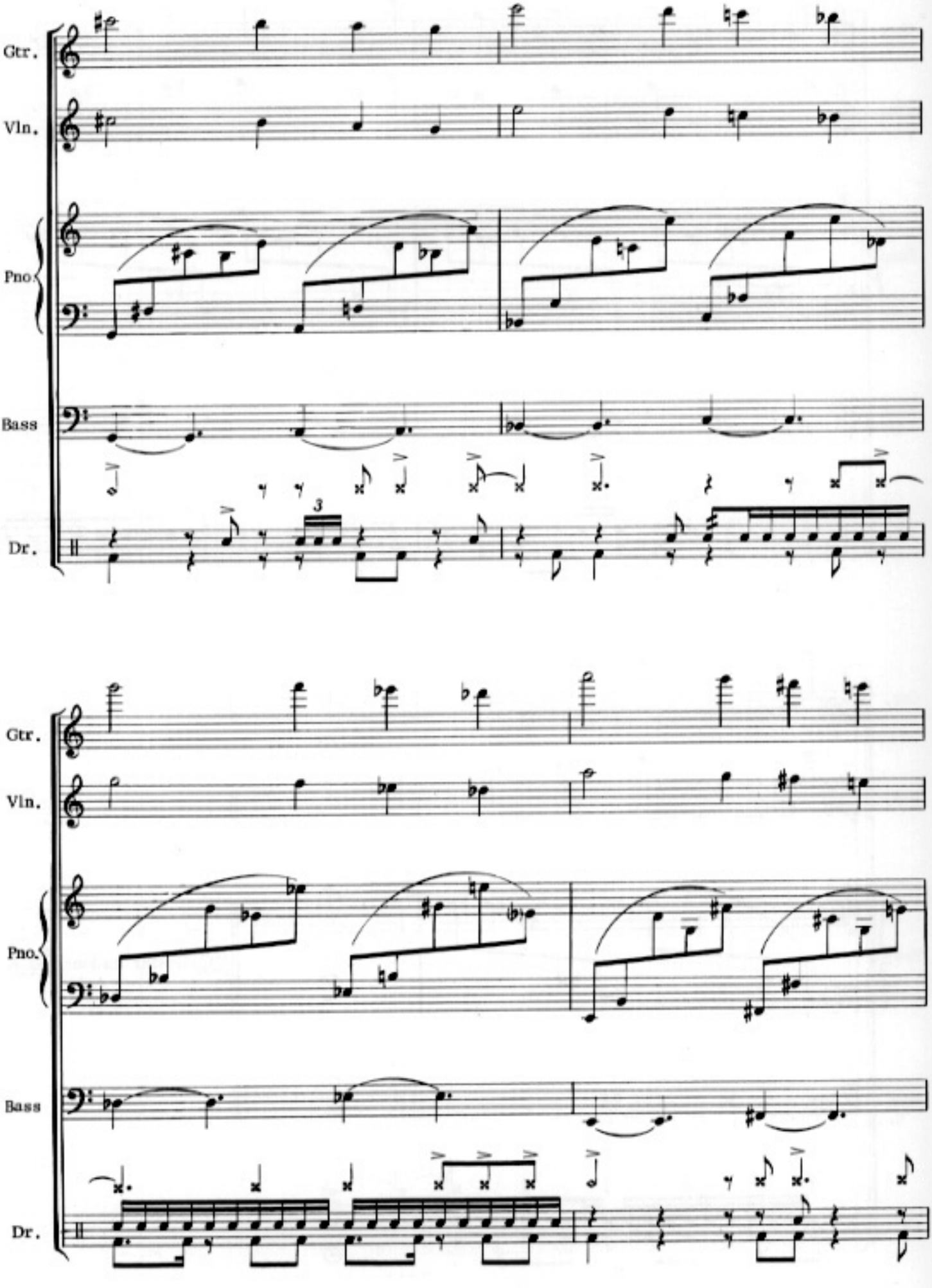
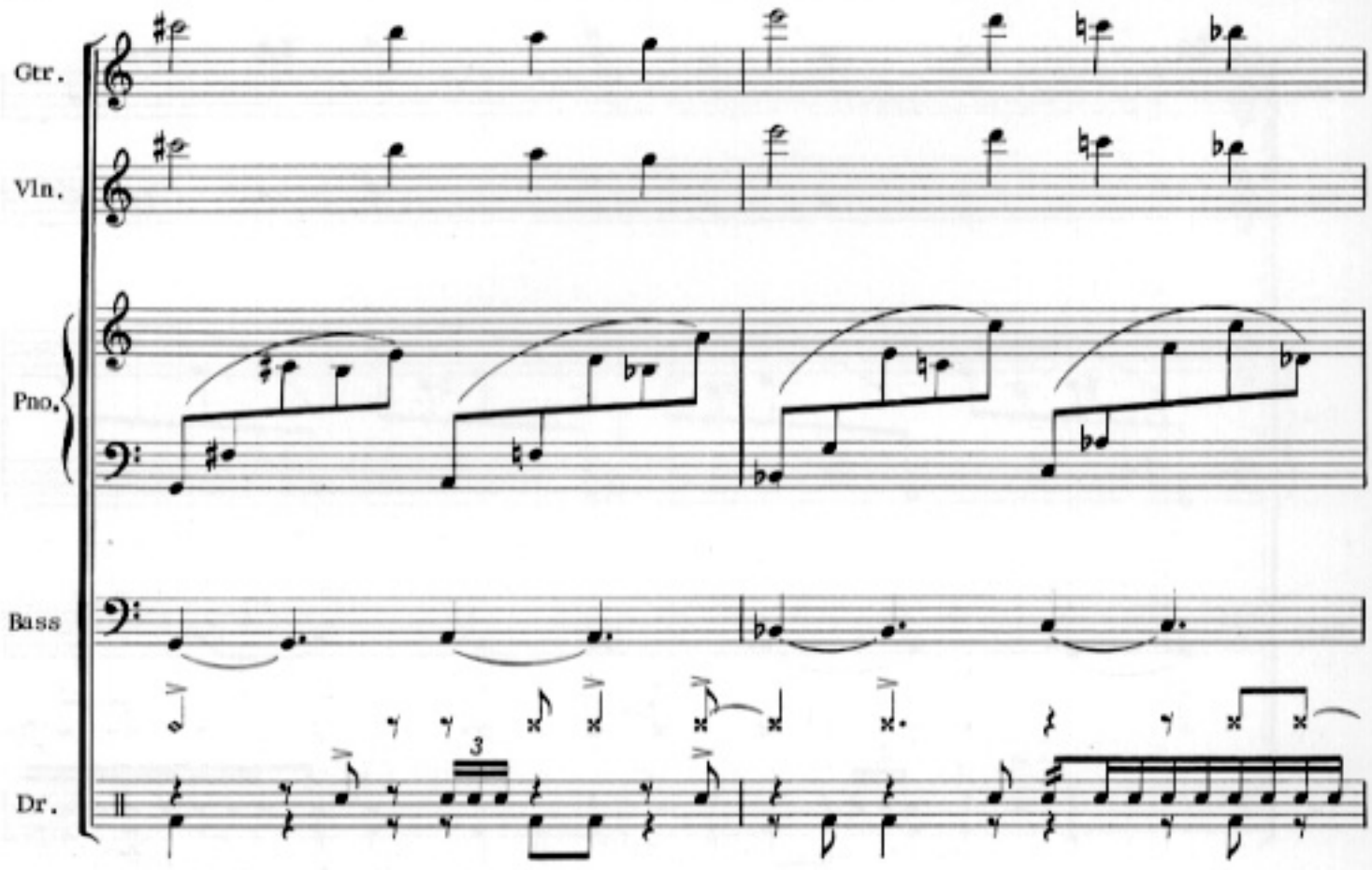
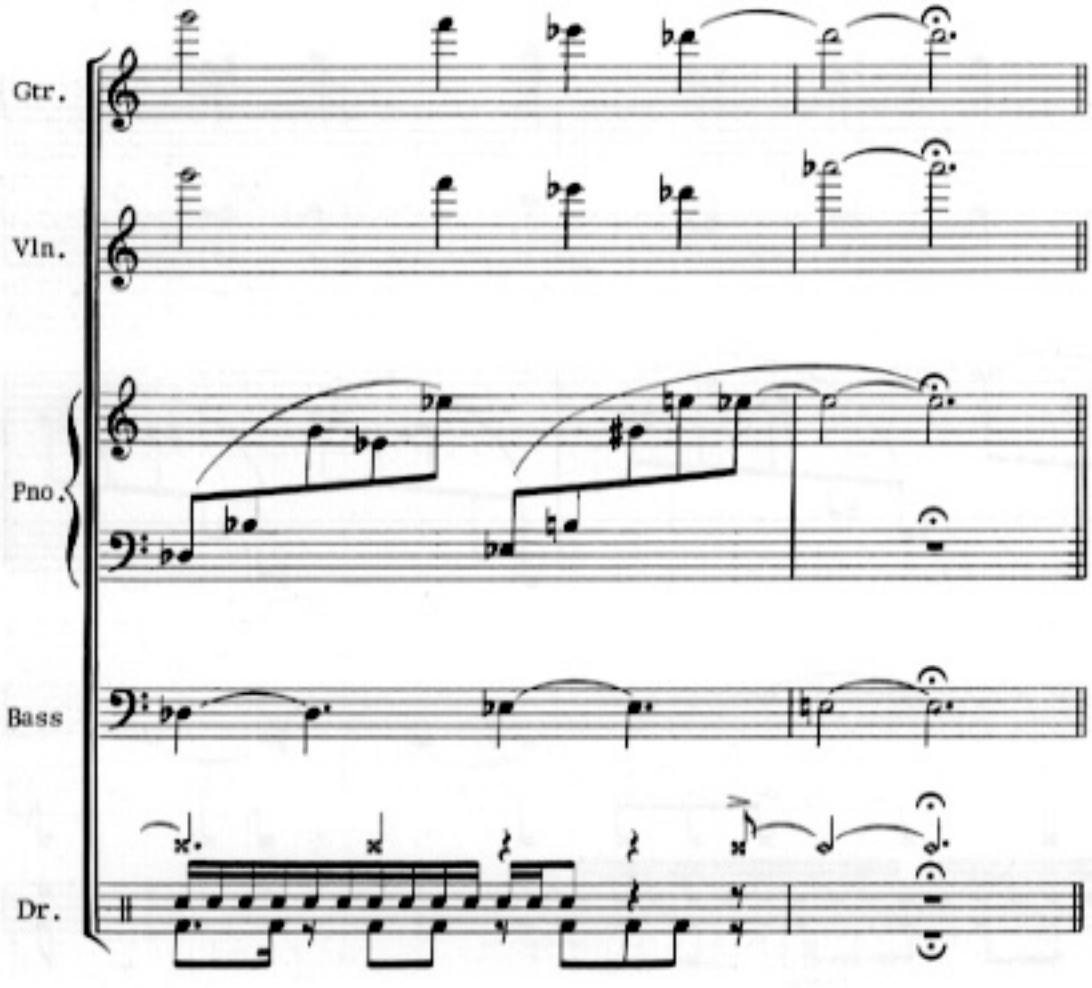

B
Gtr.
Vln.
Pno.
Bass
Dr.
mf
Gtr.
Vln.
Pno.
Bass
Dr.

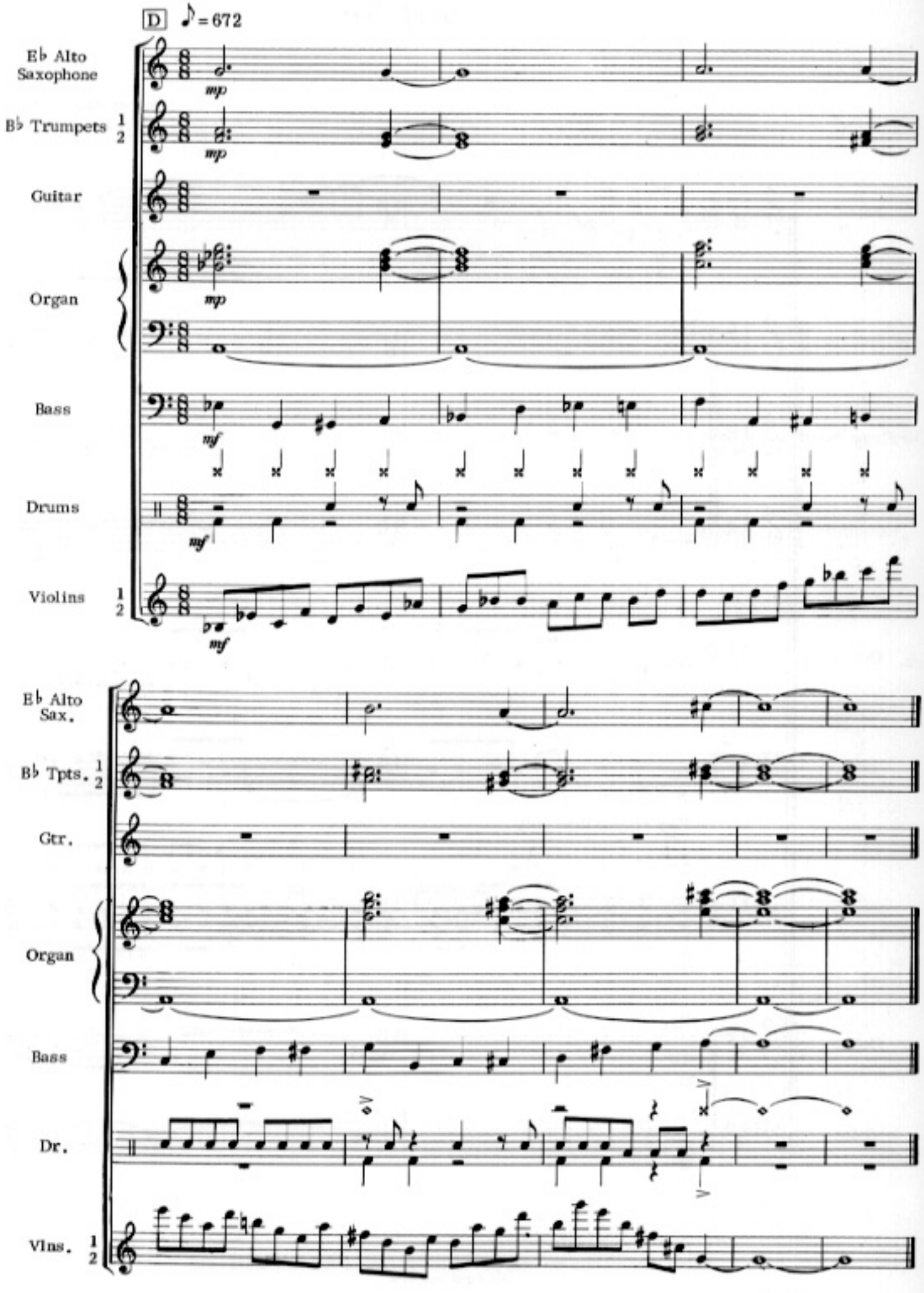

Gtr.
Vln.
mf
Pno.
Bass
Dr.
3
Gtr.
Vln.
Pno.
Bass
Dr.


Gtr.
Vln.
Pno.
Bass
Dr.
3
Gtr.
Vln.
Pno.
Bass
Dr.





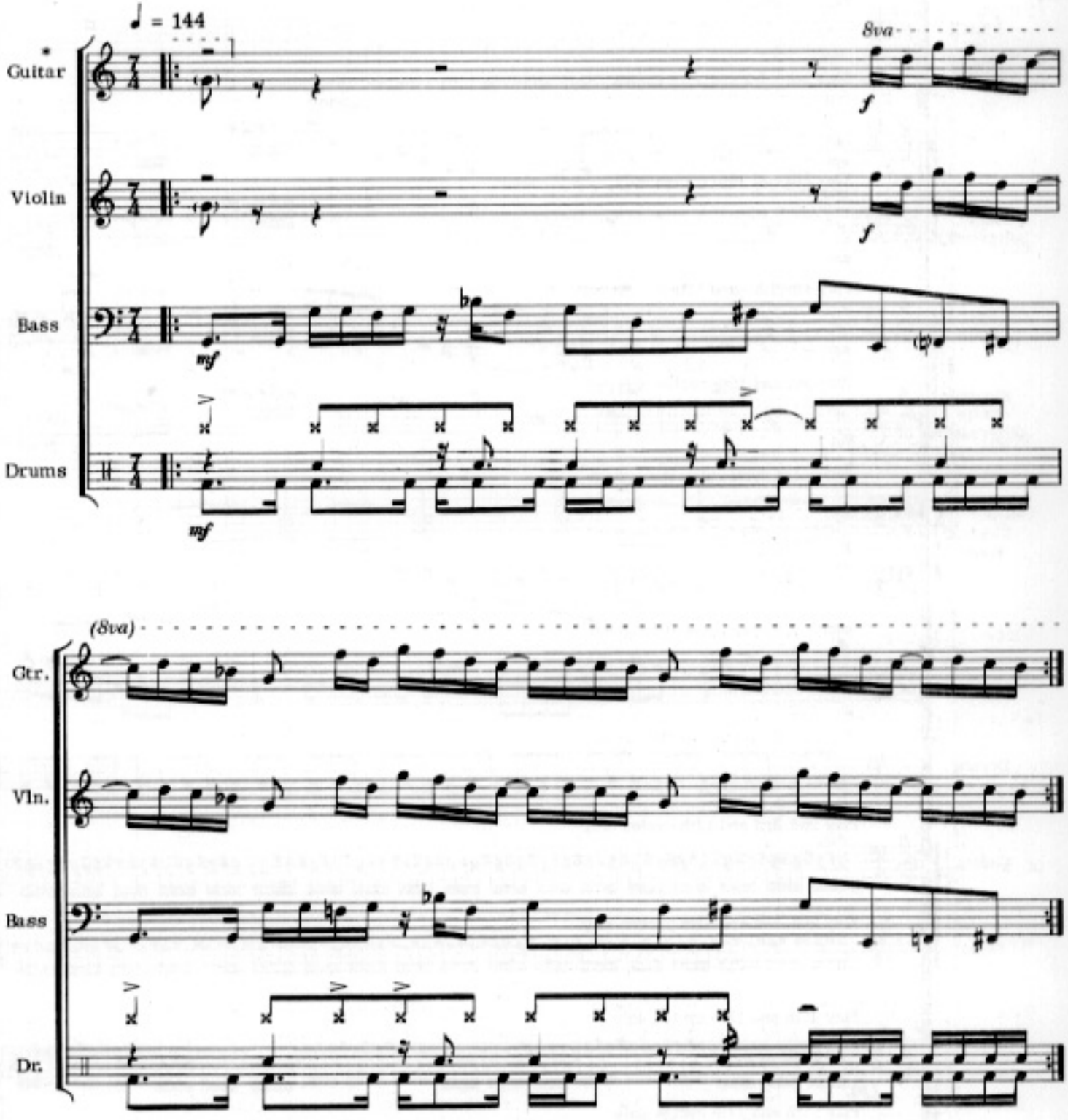
C Guitar cadenza in A


D
♪ = 672
E♭ Alto Saxophone
B♭ Trumpets 1 2
Guitar
Organ
Bass
Drums
Violins 1 2
mp
mf
E♭ Alto Sax.
B♭ Tpts. 1 2
Gtr.
Organ
Bass
Dr.
Vlns. 1 2

Be Happy

Ad lib solos: G Pentatonic Minor

by JOHN McLAUGHLIN



* Between each statement of melody, Guitar and Violin trade 16's, then 8's, then 4's, then 2's, then 1's for ad lib solos (melody, Guitar 16, melody, Violin 16, melody, Guitar 8, etc.)
Guitar doubles Bass when not playing solo; Violin tacet when not playing solo; Bass and Drums play above statement throughout.

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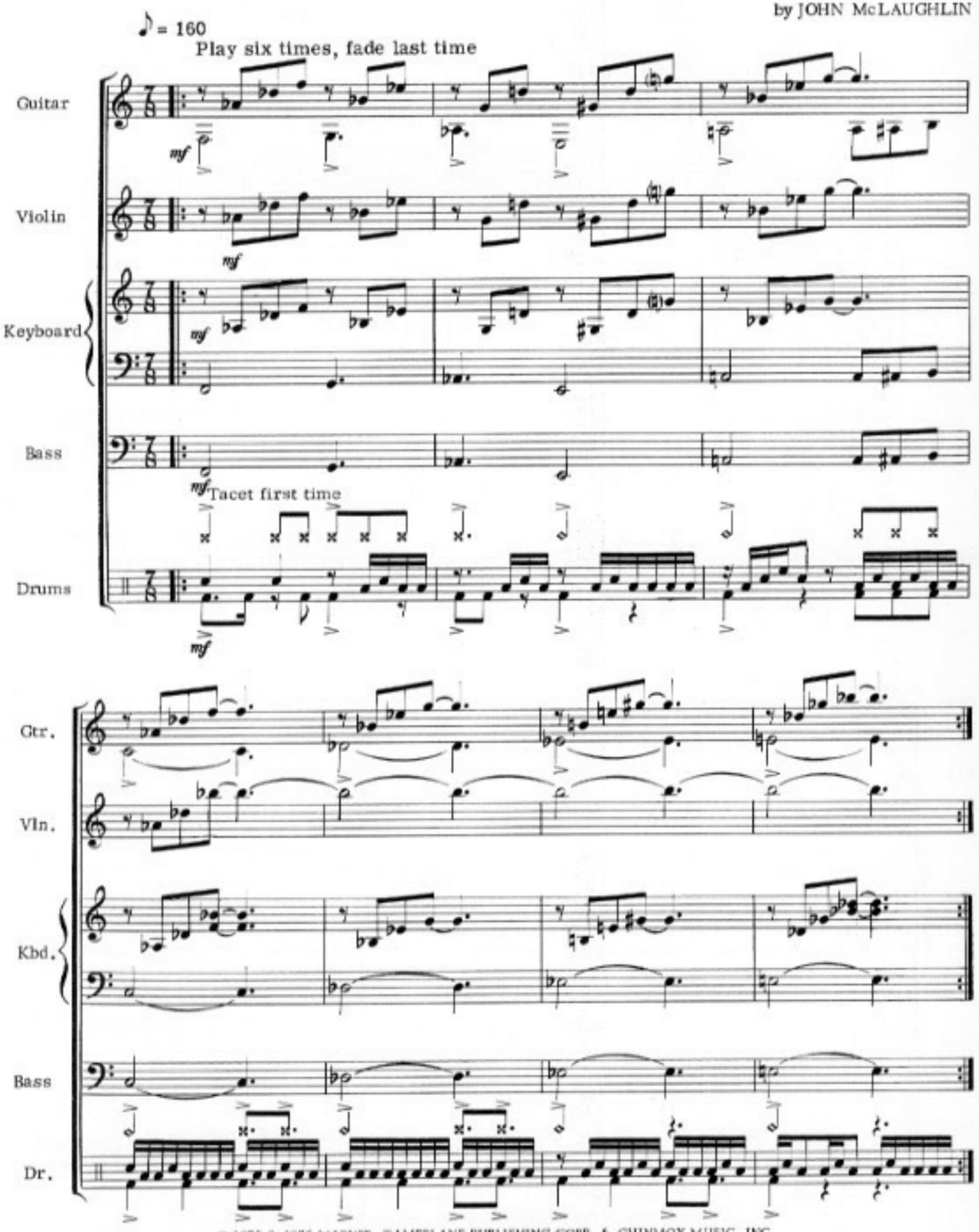
Hope

by JOHN McLAUGHLIN



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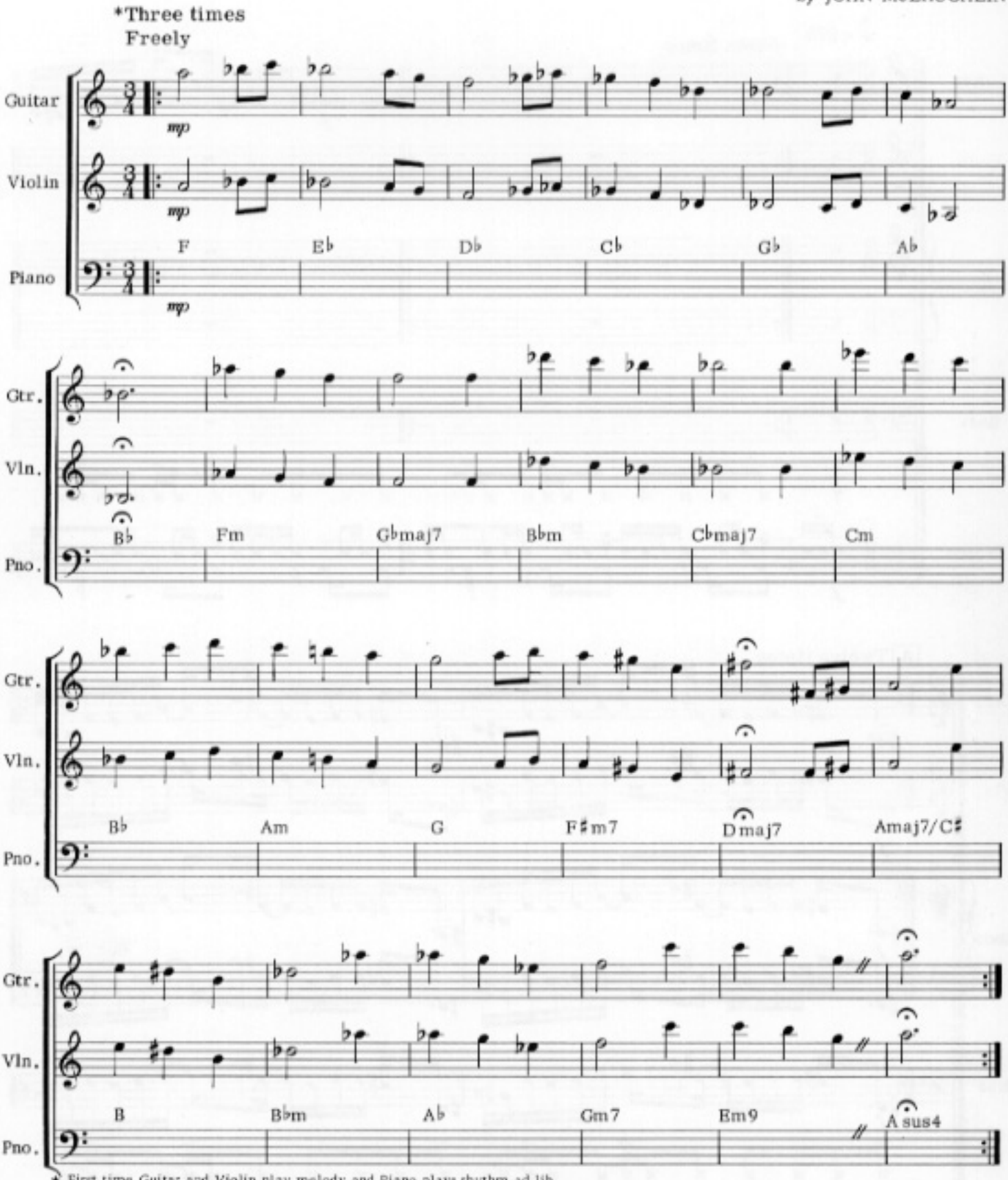
A Lotus on Irish Streams

by JOHN McLAUGHLIN



* First time Guitar and Violin play melody and Piano plays rhythm ad lib.
Second time Guitar and Violin improvise on melody and Piano plays rhythm ad lib.
Third time Guitar and Violin are tacet and Piano improvises on melody over rhythm ad lib.

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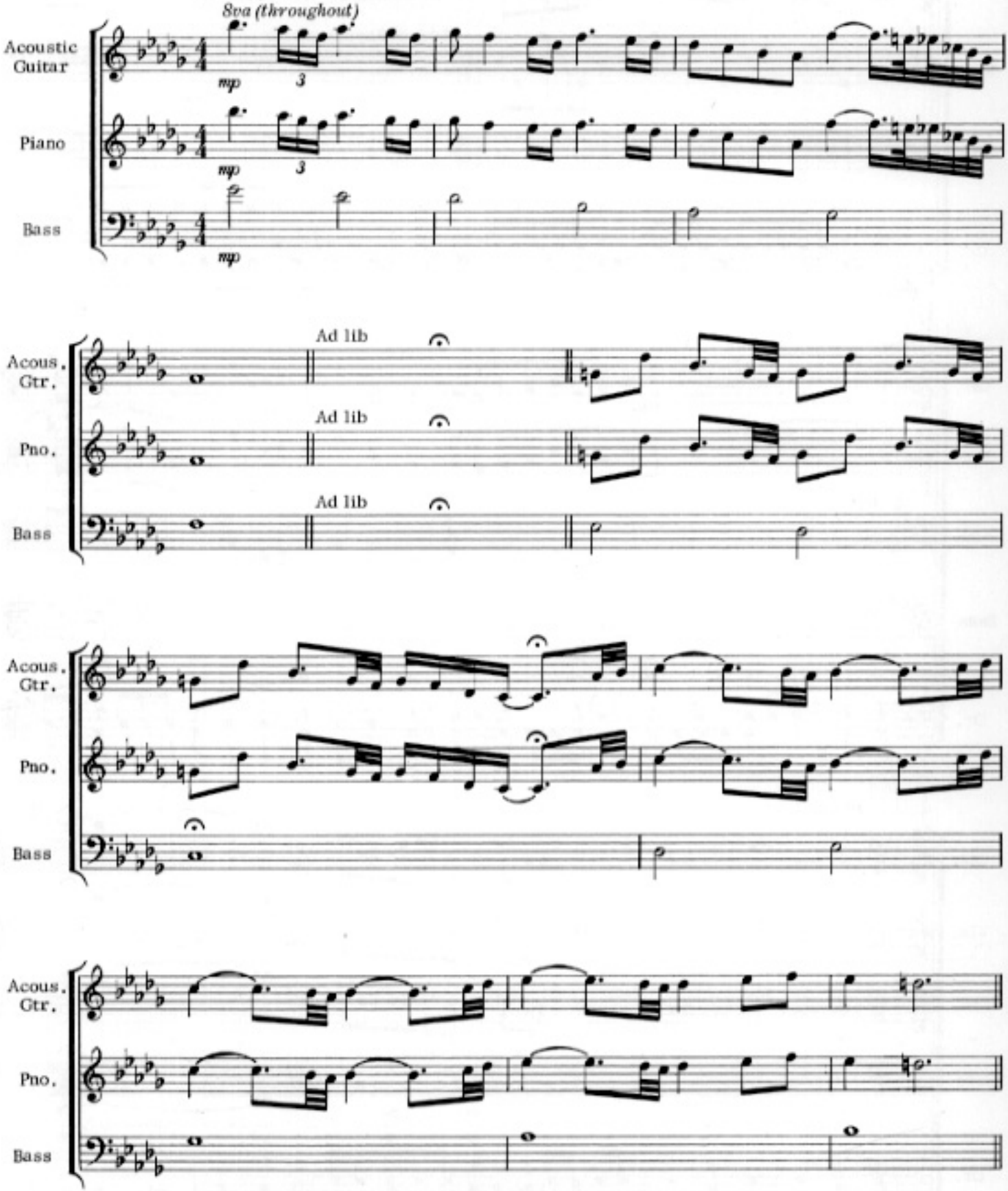
Thousand Island Park

1st ad lib: F Mixolydian
2nd ad lib: Guitar and Piano - D Super Locrian (B♭ pedal)
Bass - B♭ pedal (D Super Locrian may be interspersed)
3rd ad lib: F Phrygian
4th ad lib: same as 2nd

by JOHN McLAUGHLIN

Freely, with expression

8va (throughout)



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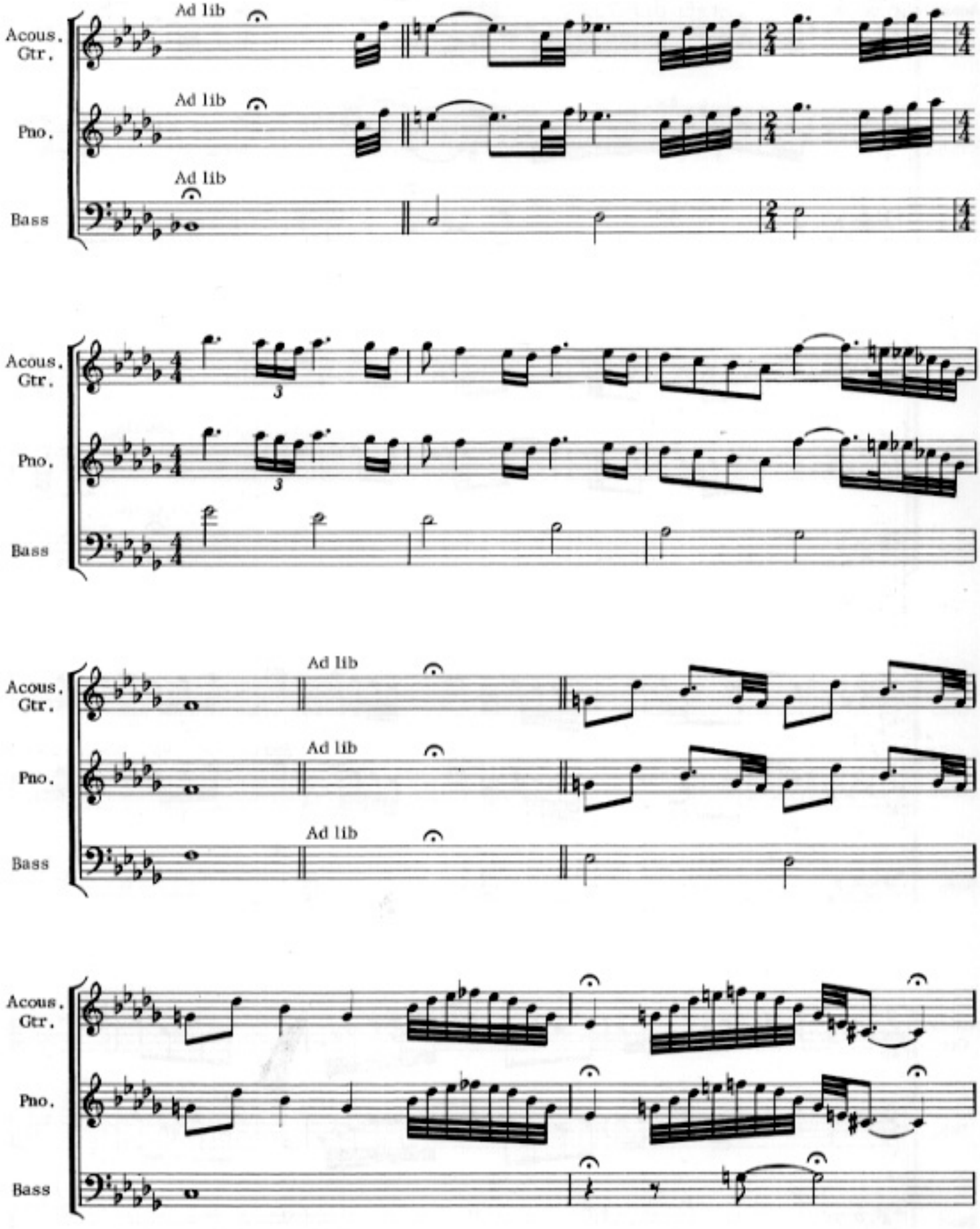
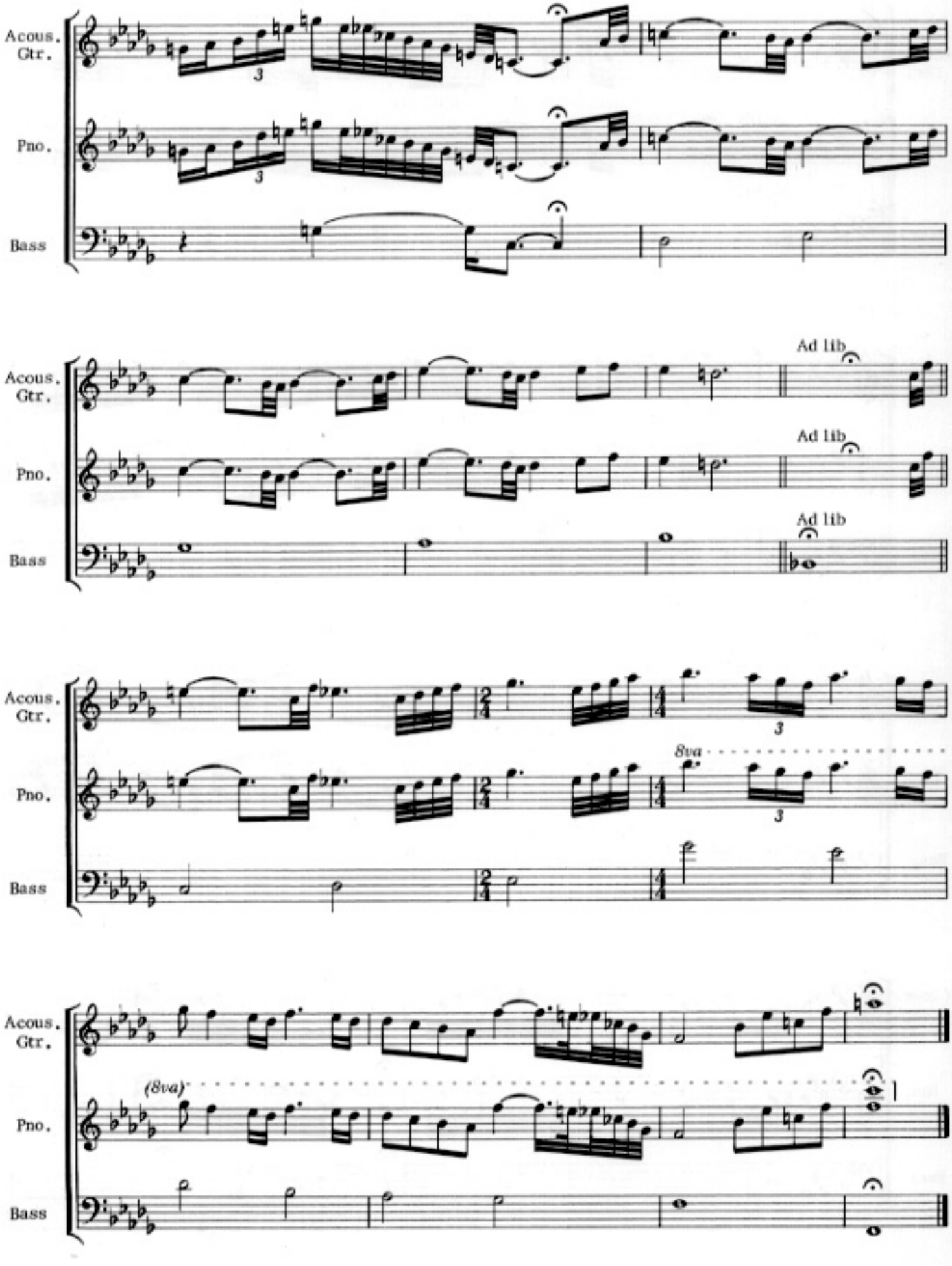
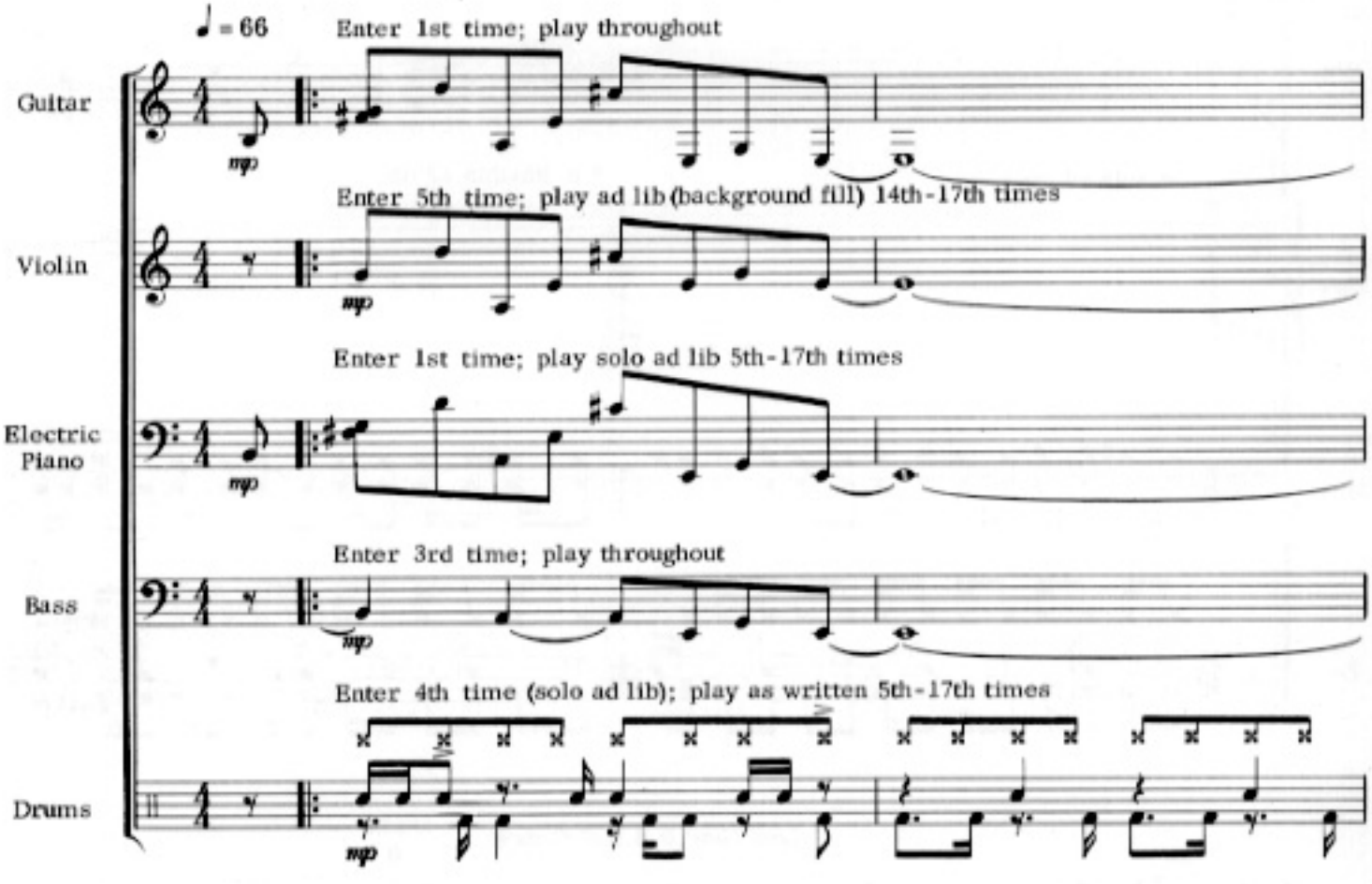

Ad lib
Acous. Gtr.
Pno.
Bass
3

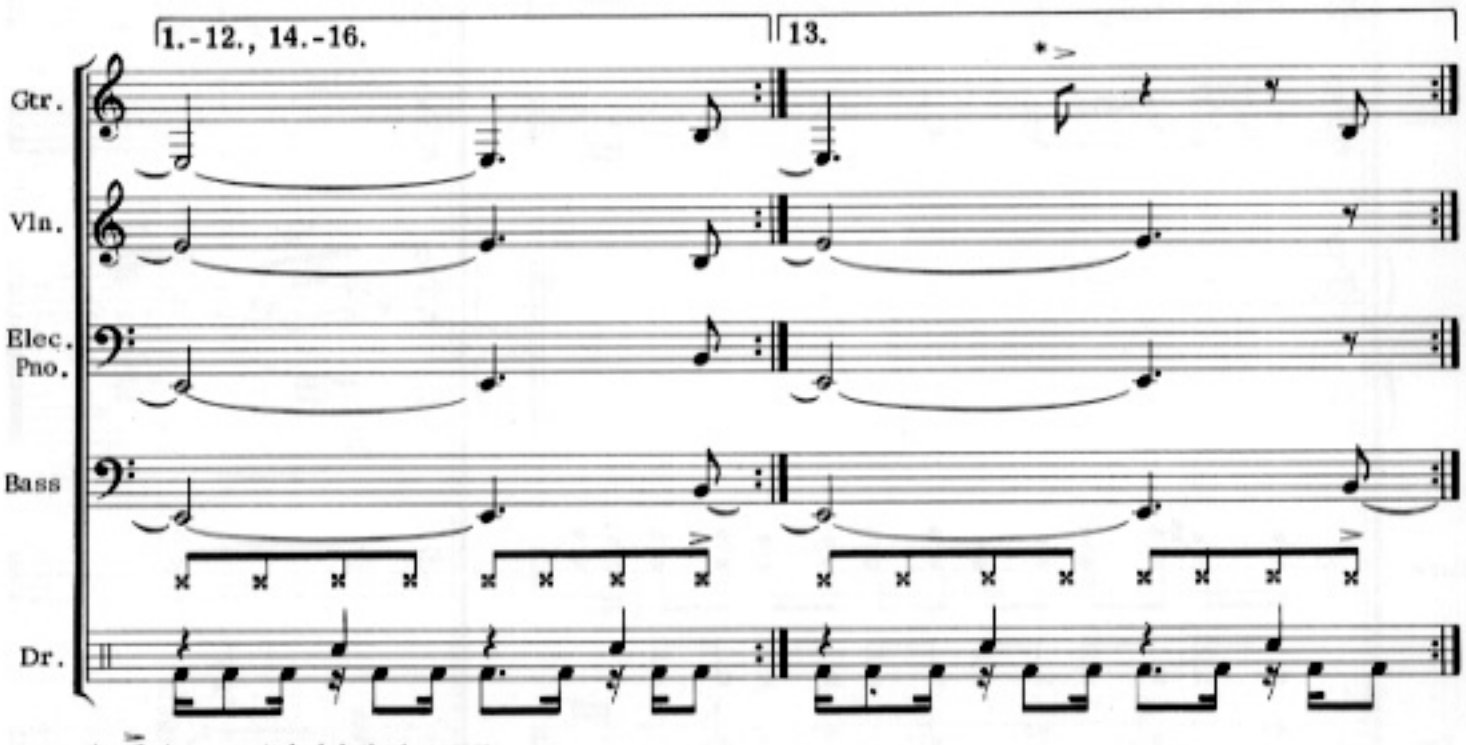

Acous. Gtr.
Pno.
Bass
Ad lib
Ad lib
Ad lib
8va
(8va)

You Know, You Know

Ad lib solos: E Dorian or E Pentatonic Minor

by JOHN McLAUGHLIN





* is a non-pitched rhythmic accent.

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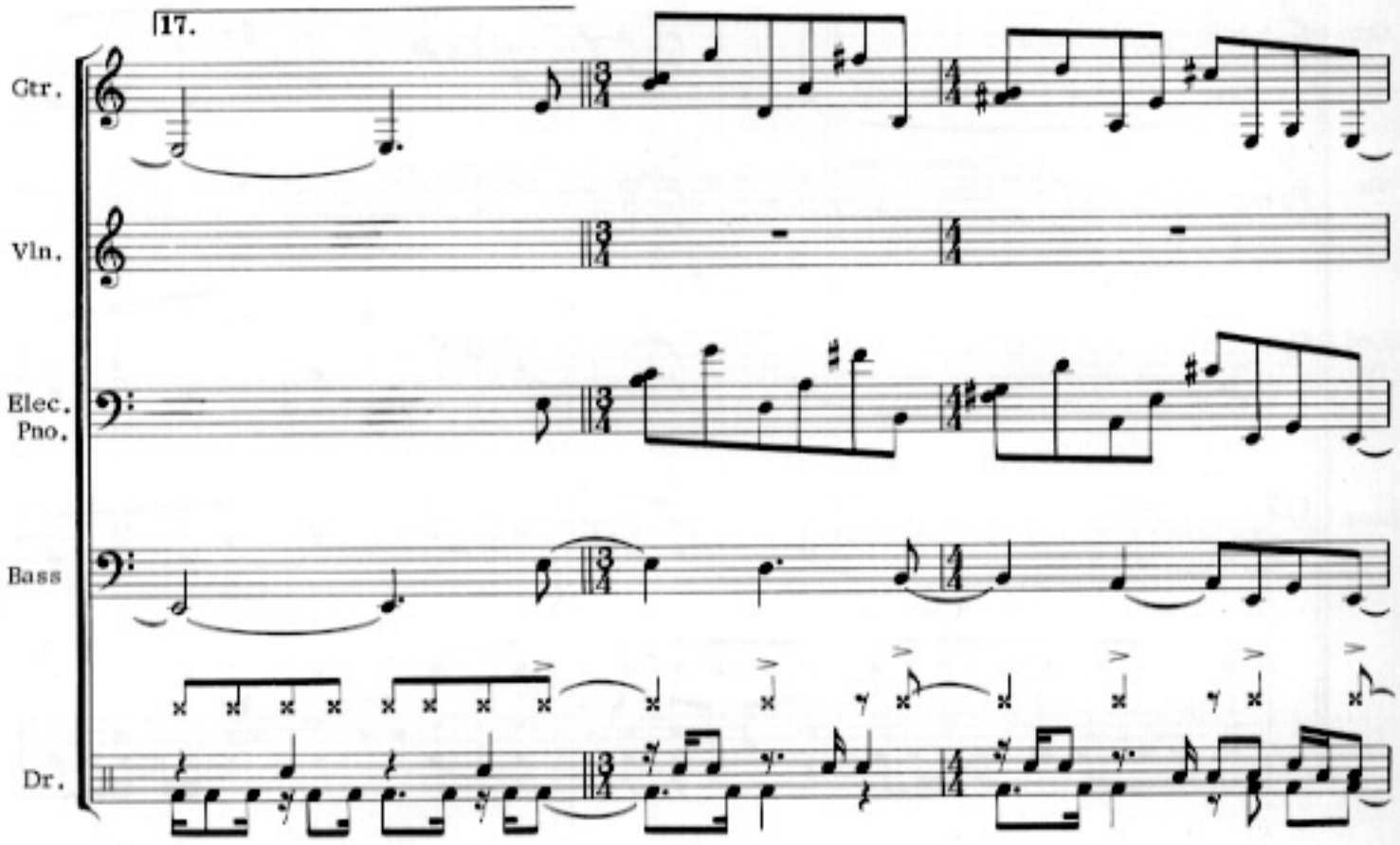
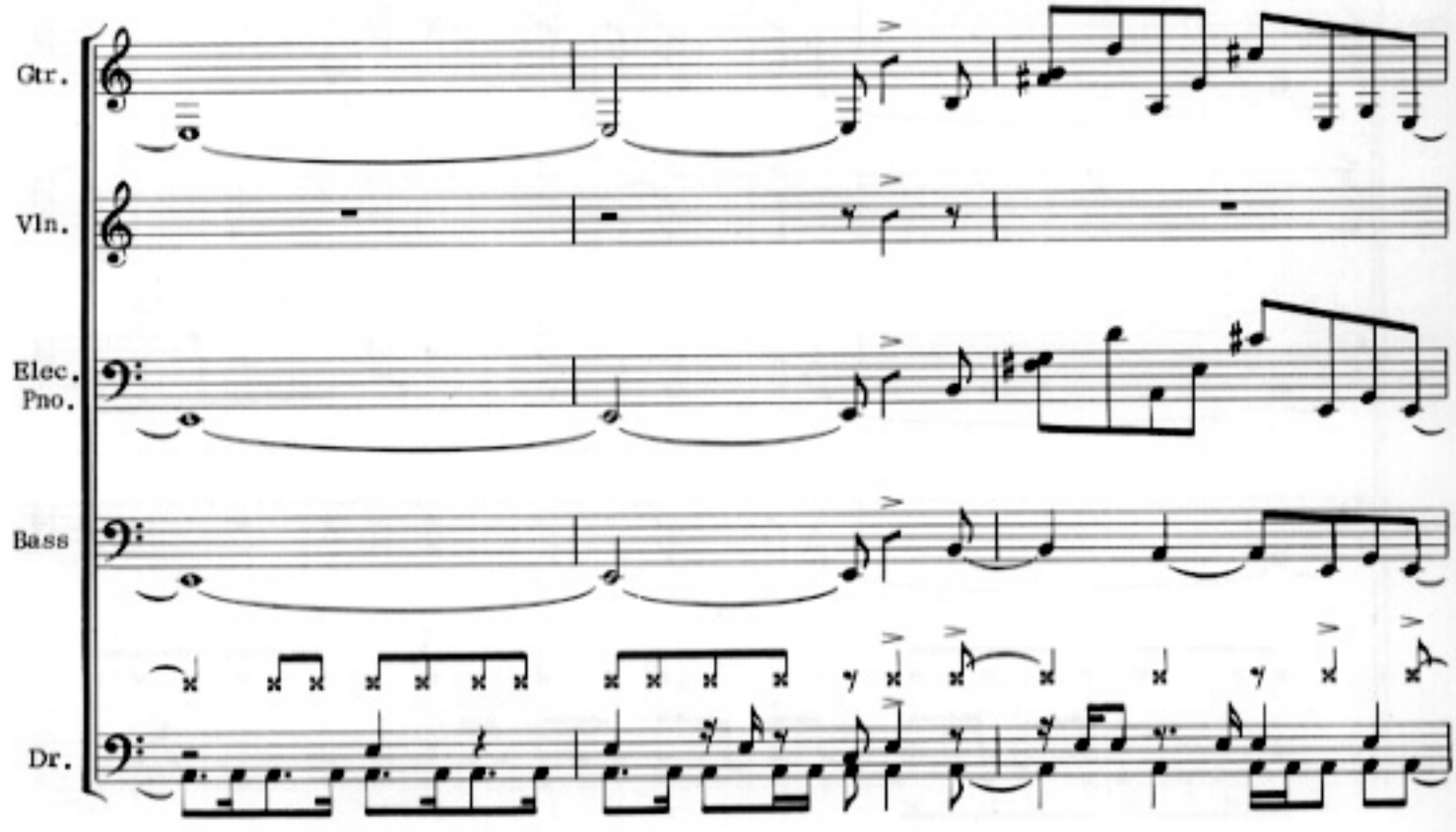
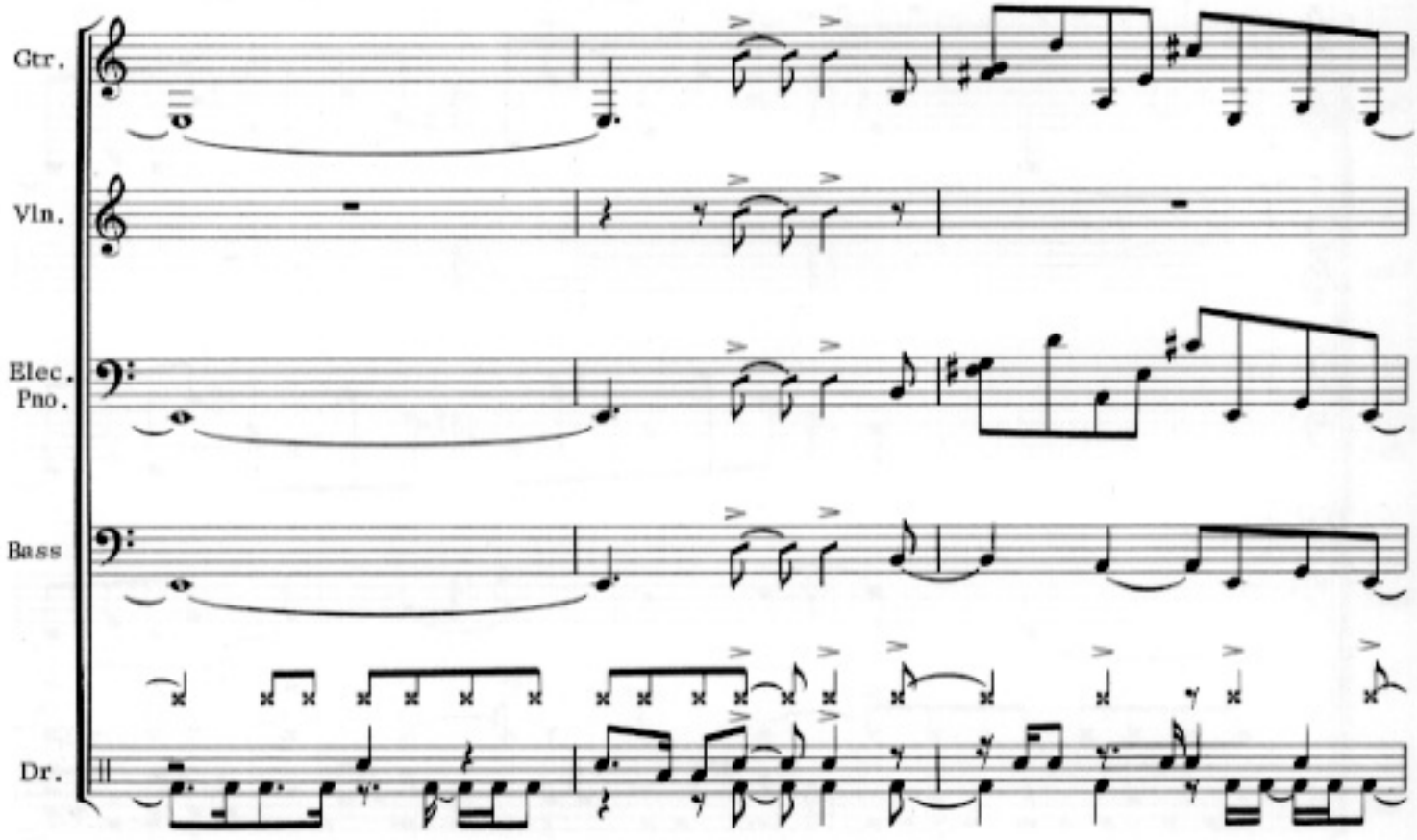
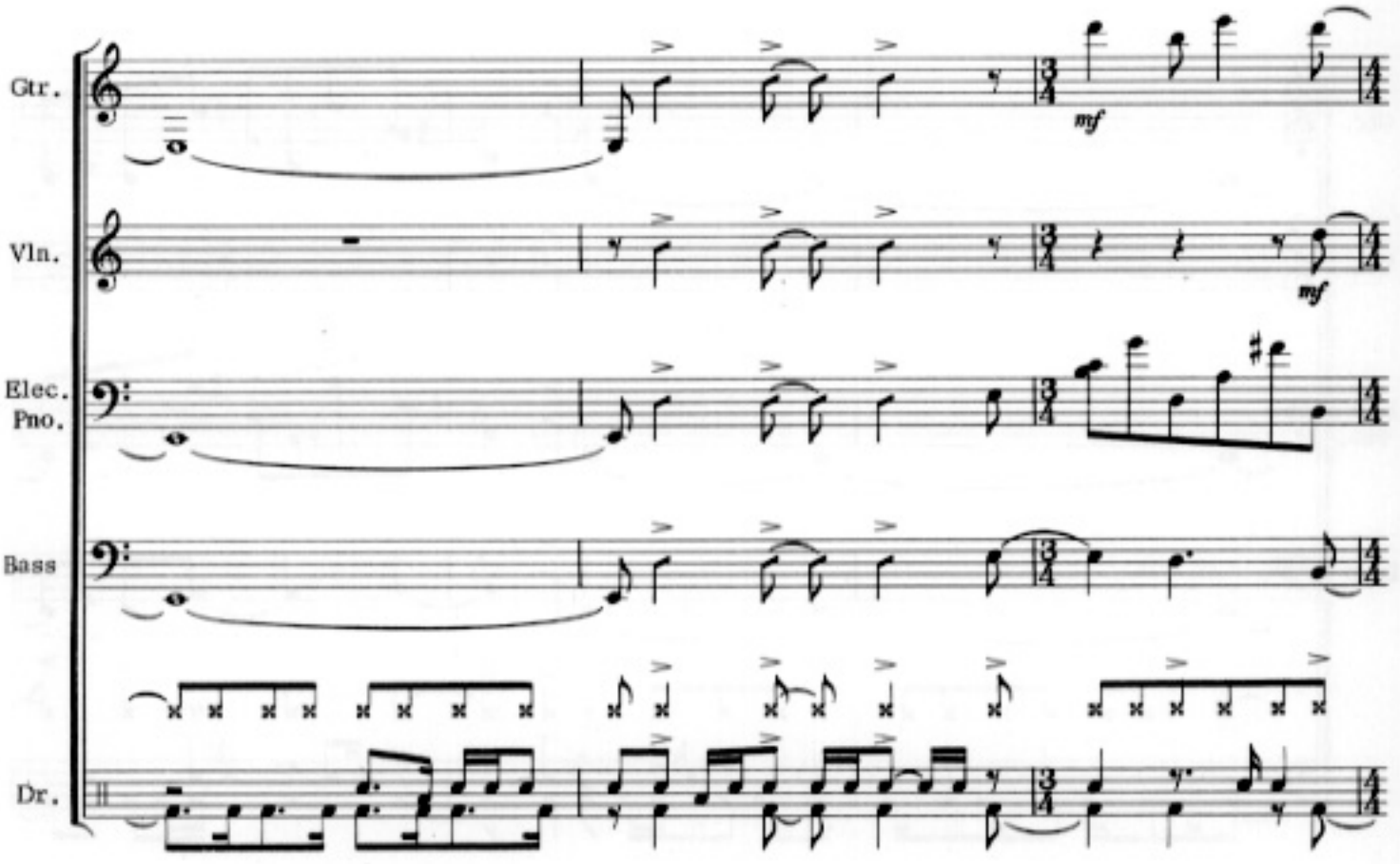
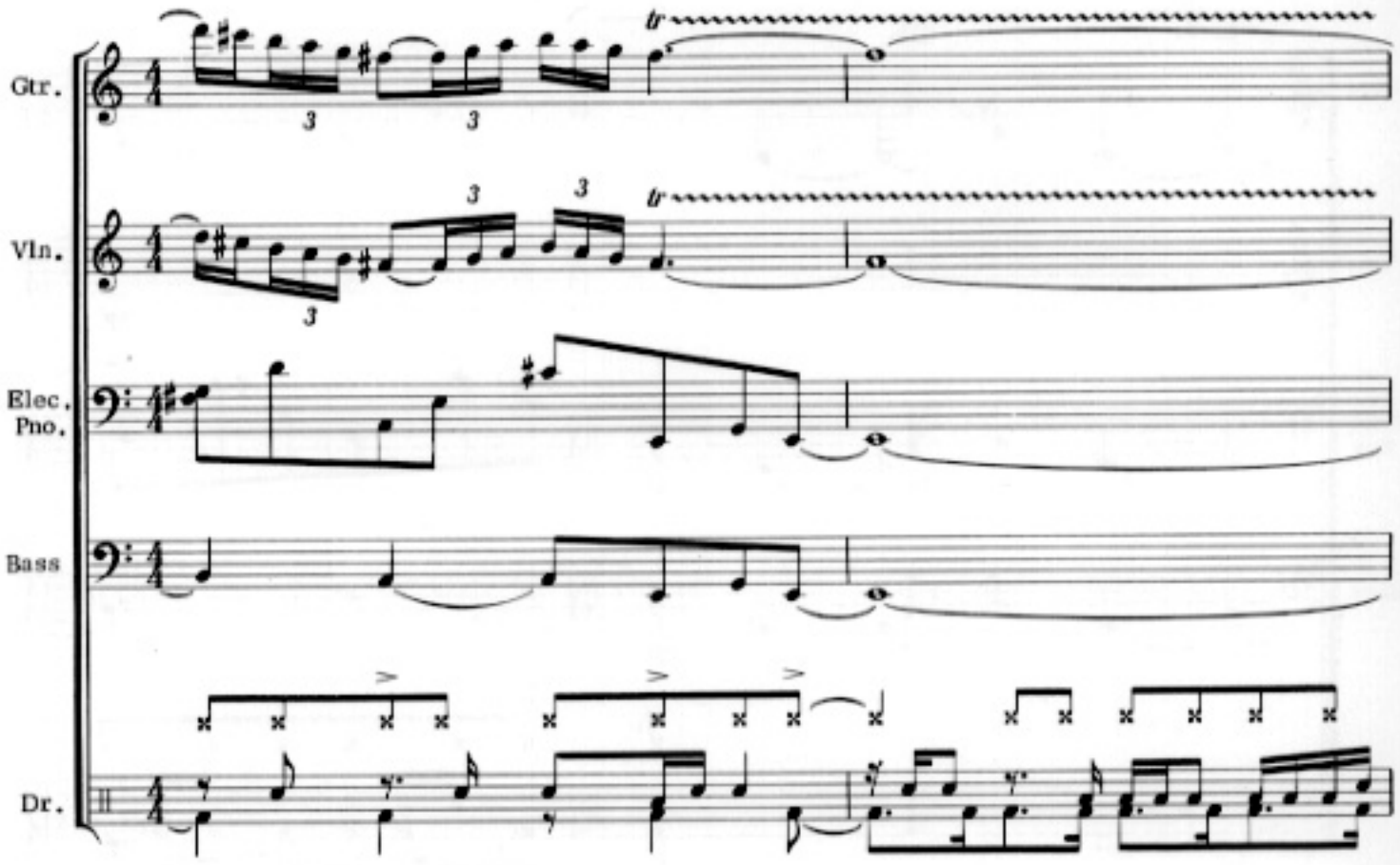
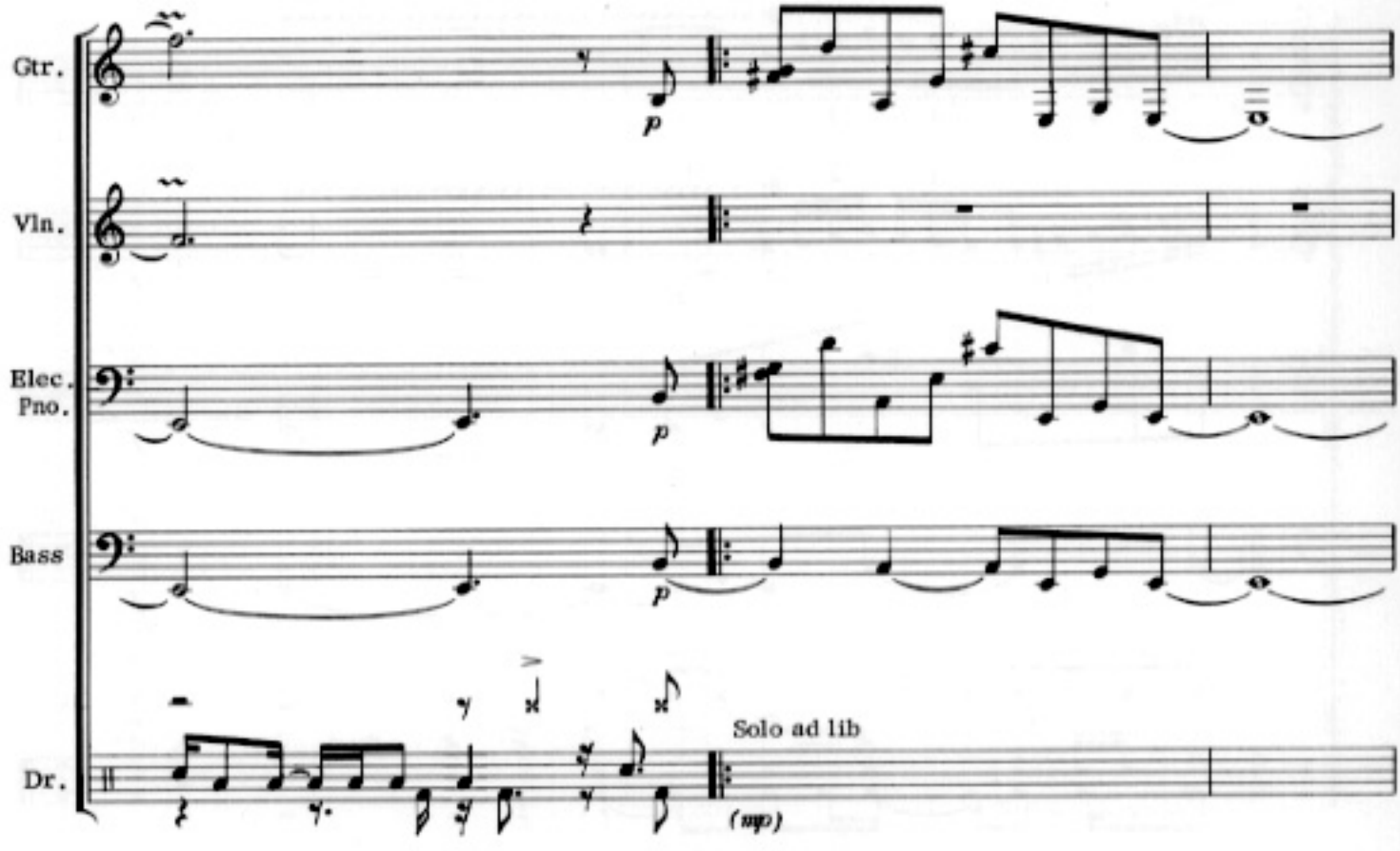

17.
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

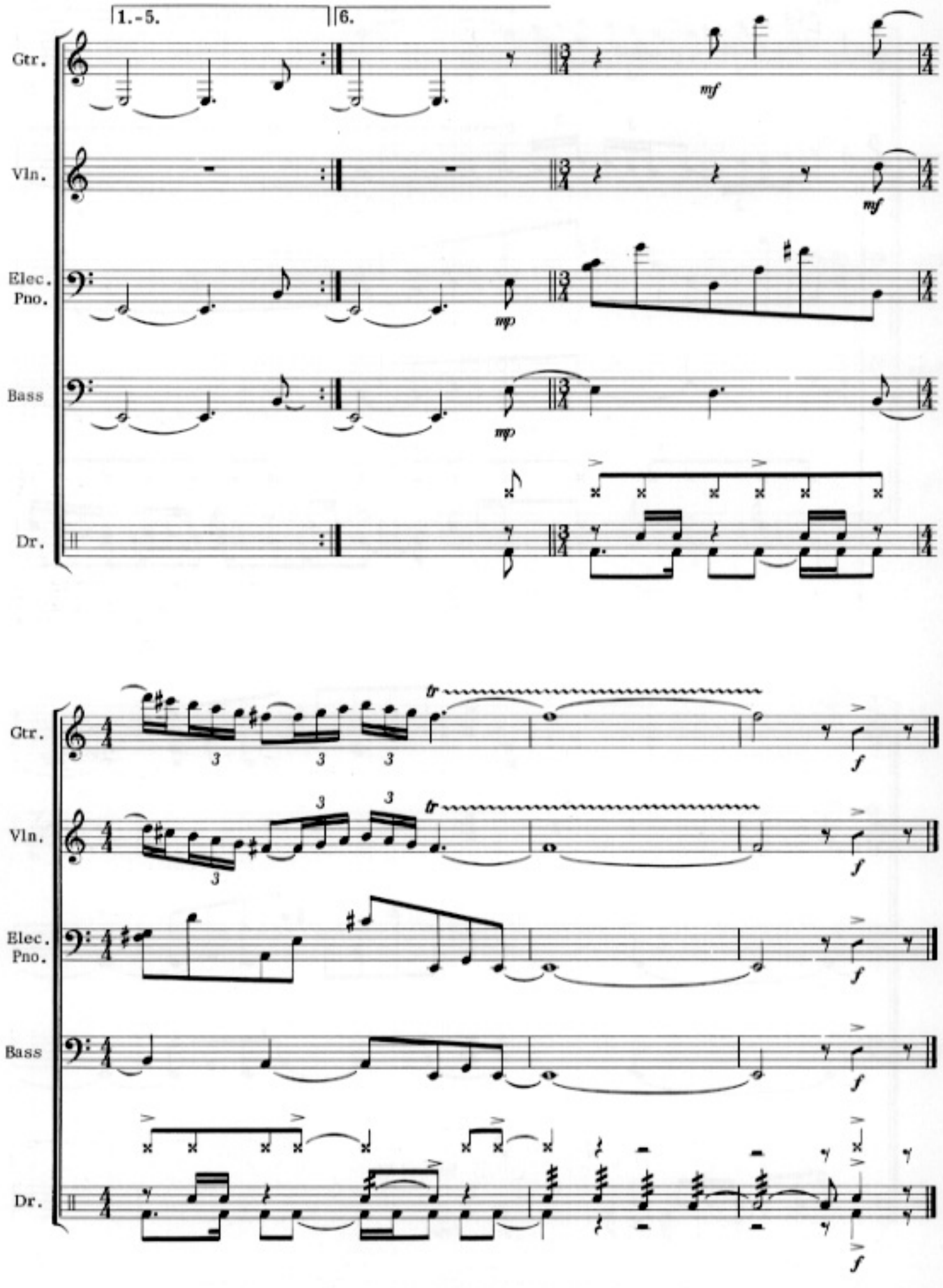

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
mf
Vln.
mf
Elec.
Pno.
Bass
Dr.

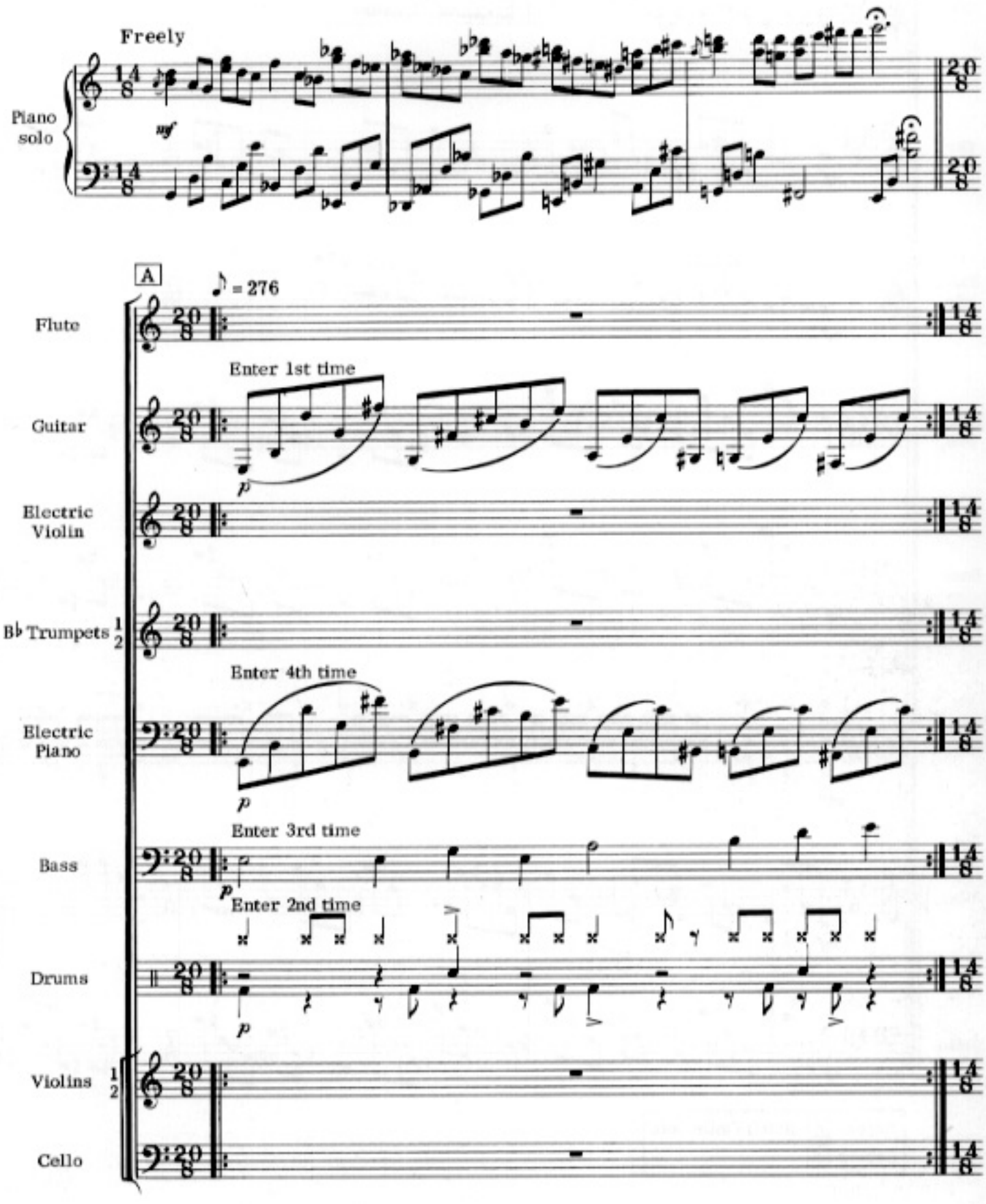

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
Solo ad lib
(sop)


1.-5.
6.
Gtr.
Vln.
Elec. Pno.
Bass
Dr.
mf
mp
tr
f

Lila's Dance

by JOHN McLAUGHLIN



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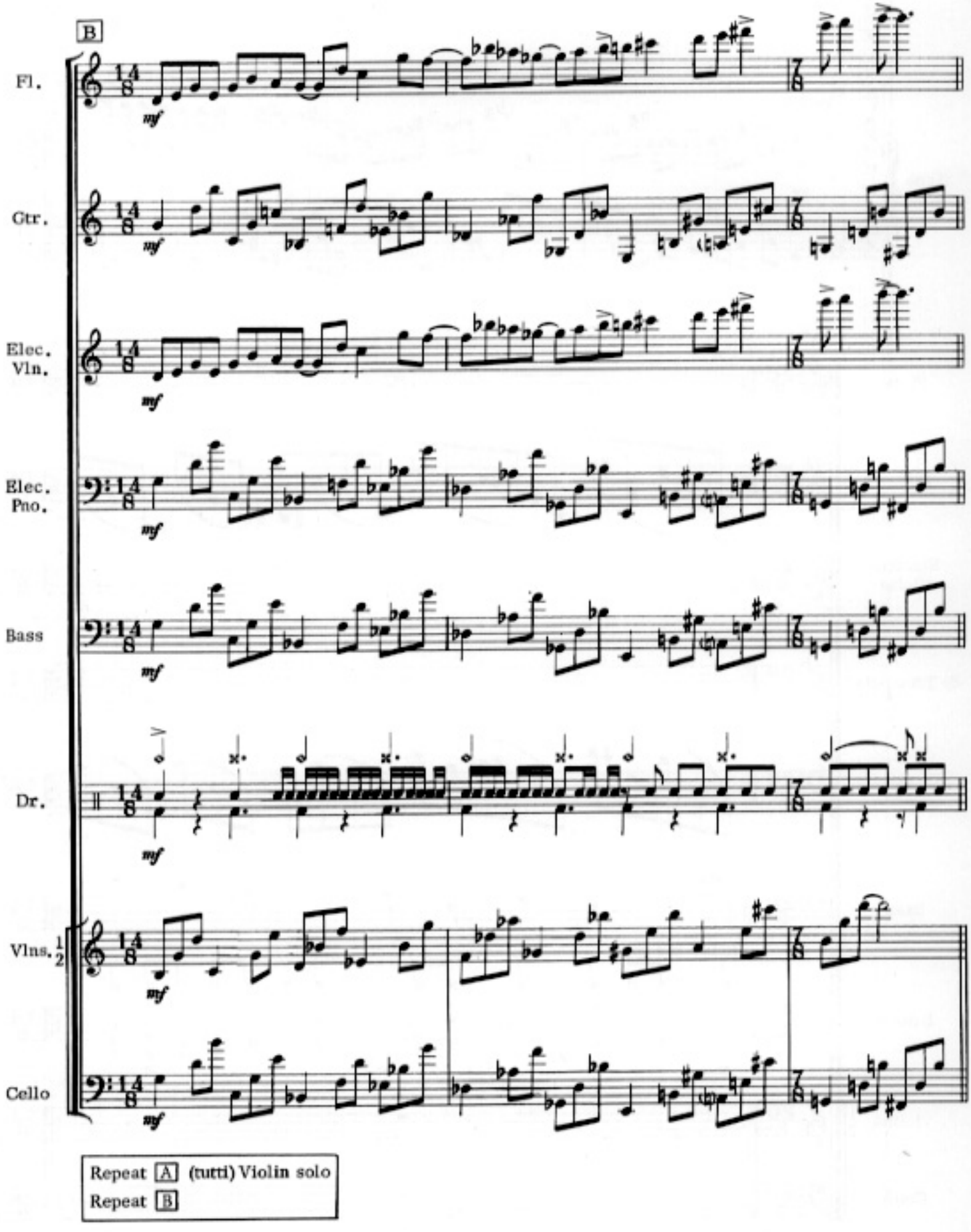
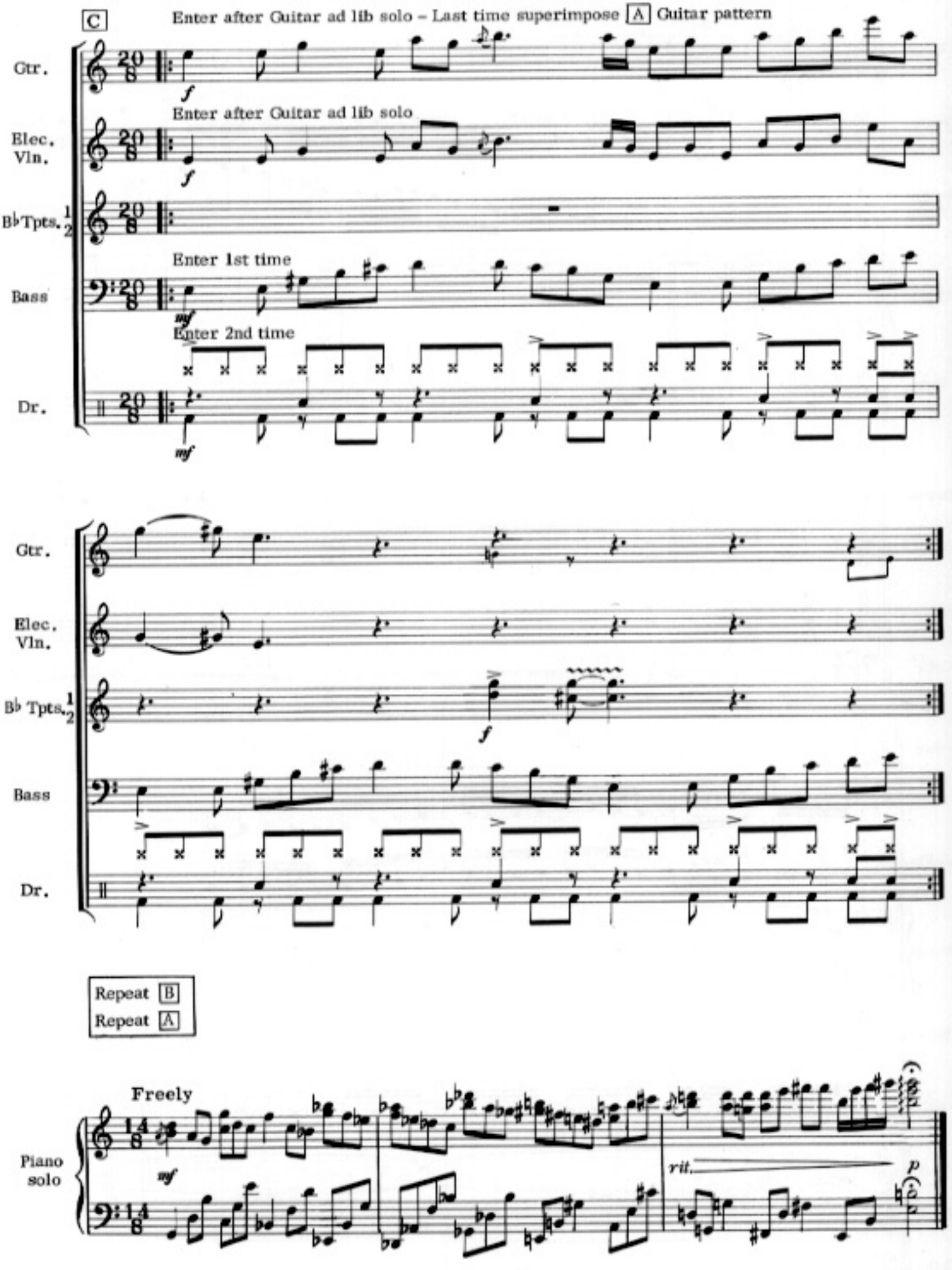
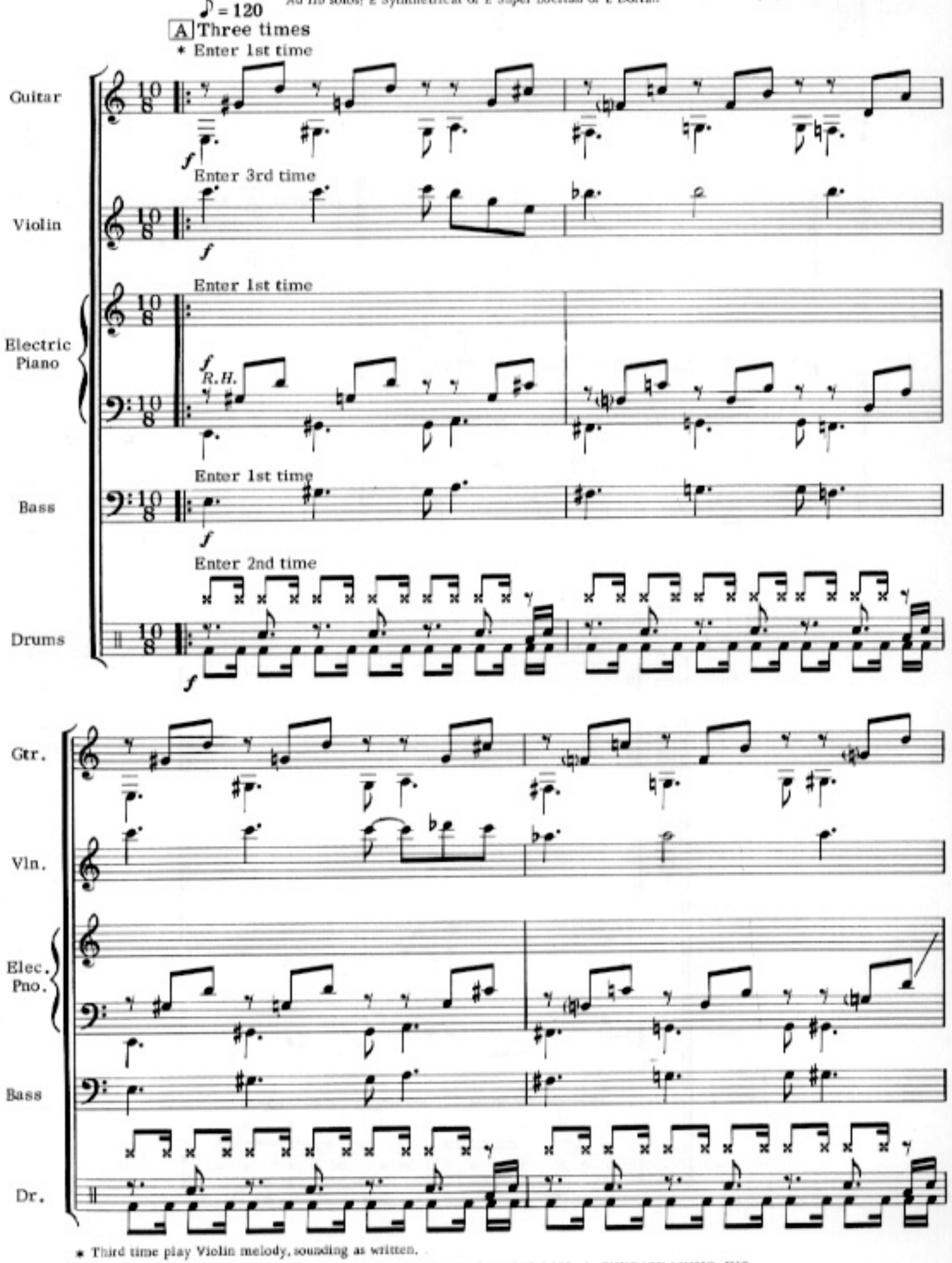

B
Fl.
Gtr.
Elec. Vln.
Elec. Pno.
Bass
Dr.
Vlns. 1/2
Cello
mf
Repeat A (tutti) Violin solo
Repeat B


C
Enter after Guitar ad lib solo – Last time superimpose A Guitar pattern
Gtr.
Elec. Vln.
B♭Tpts. 1 2
Bass
Dr.
Enter after Guitar ad lib solo
Enter 1st time
Enter 2nd time
Repeat B
Repeat A
Freely
Piano solo
rit.

The Dance of Maya

Composition based on E Symmetrical and E Super Locrian
Ad lib solos: E Symmetrical or E Super Locrian or E Dorian

by JOHN McLAUGHLIN



* Third time play Violin melody, sounding as written.

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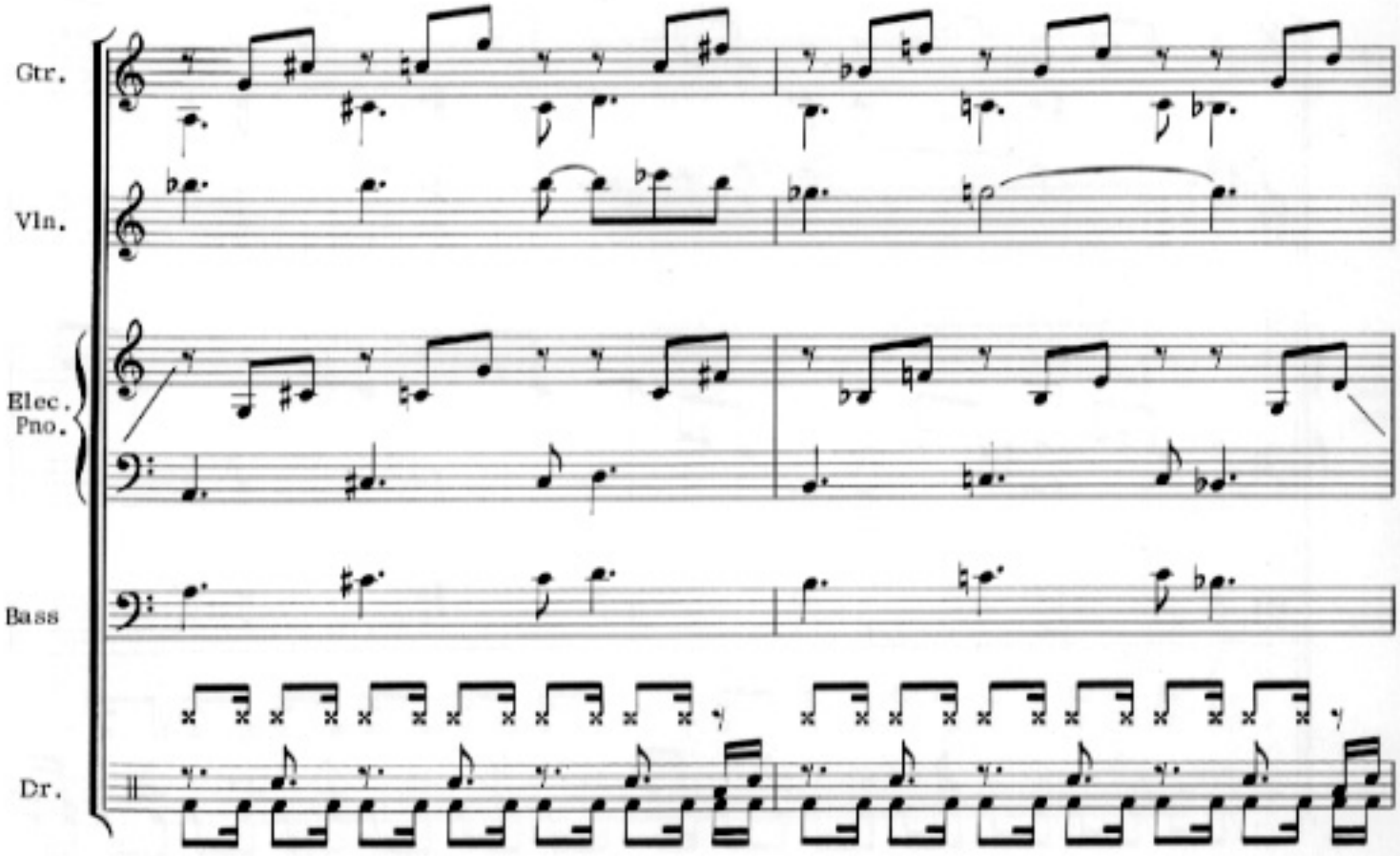
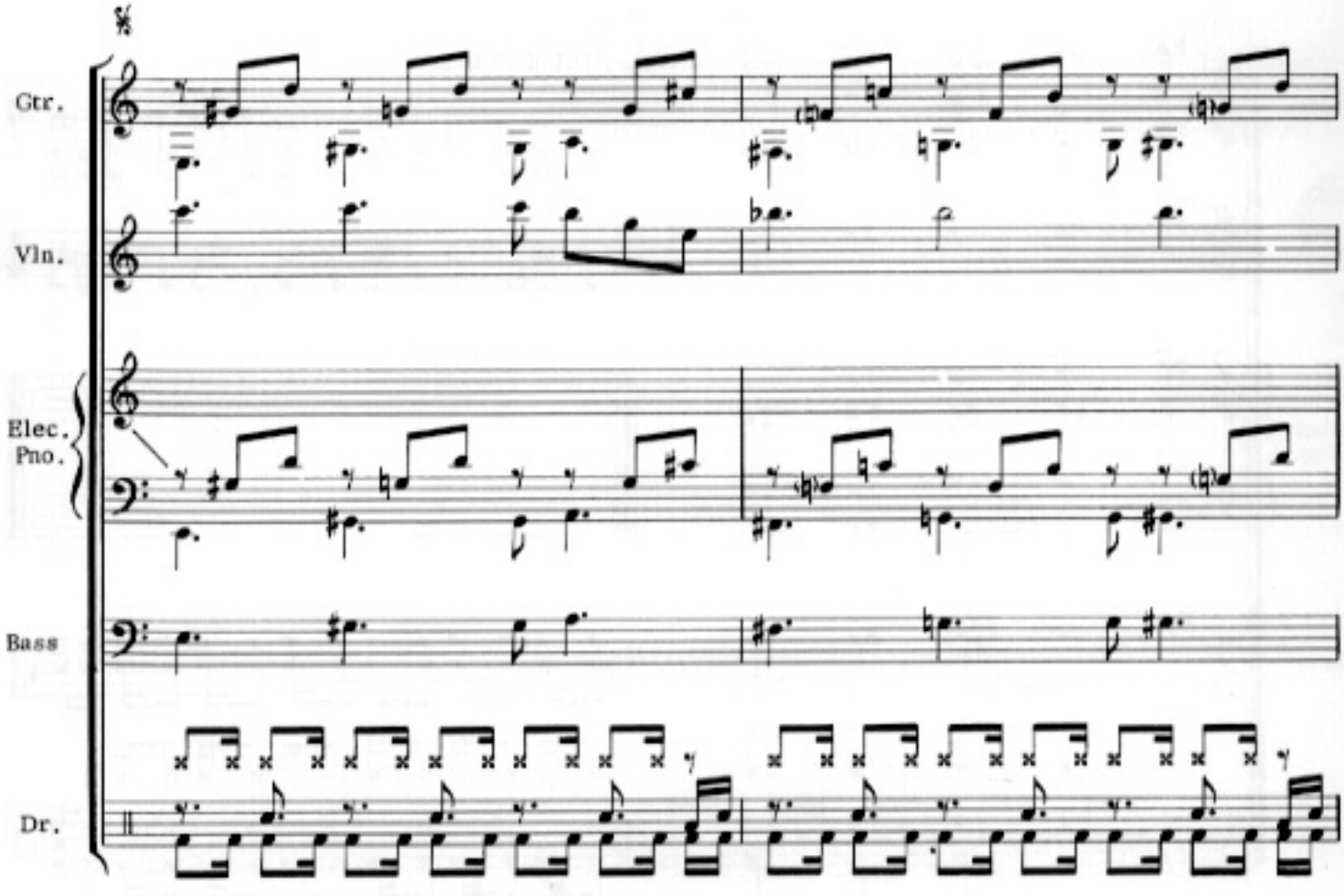
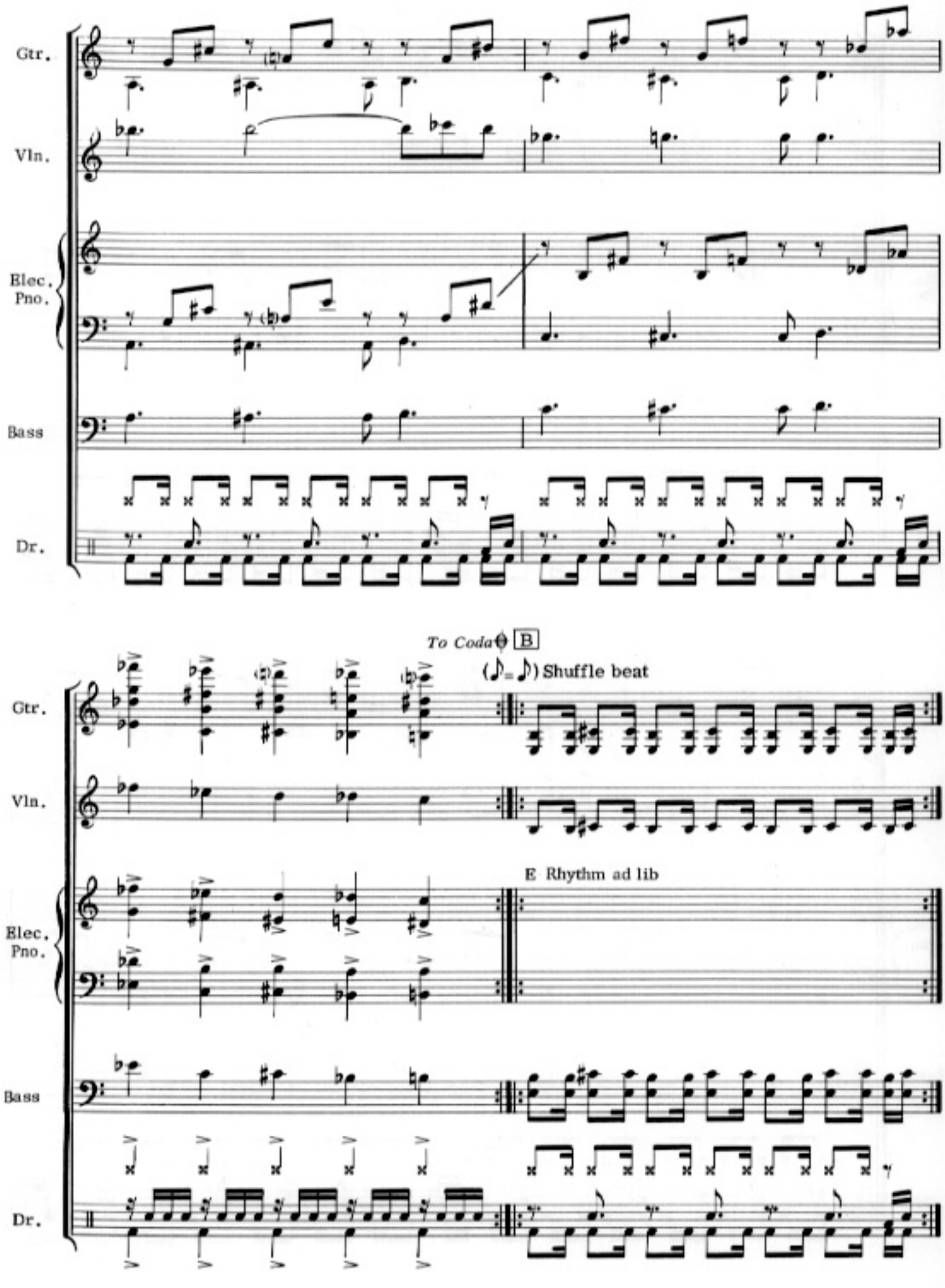
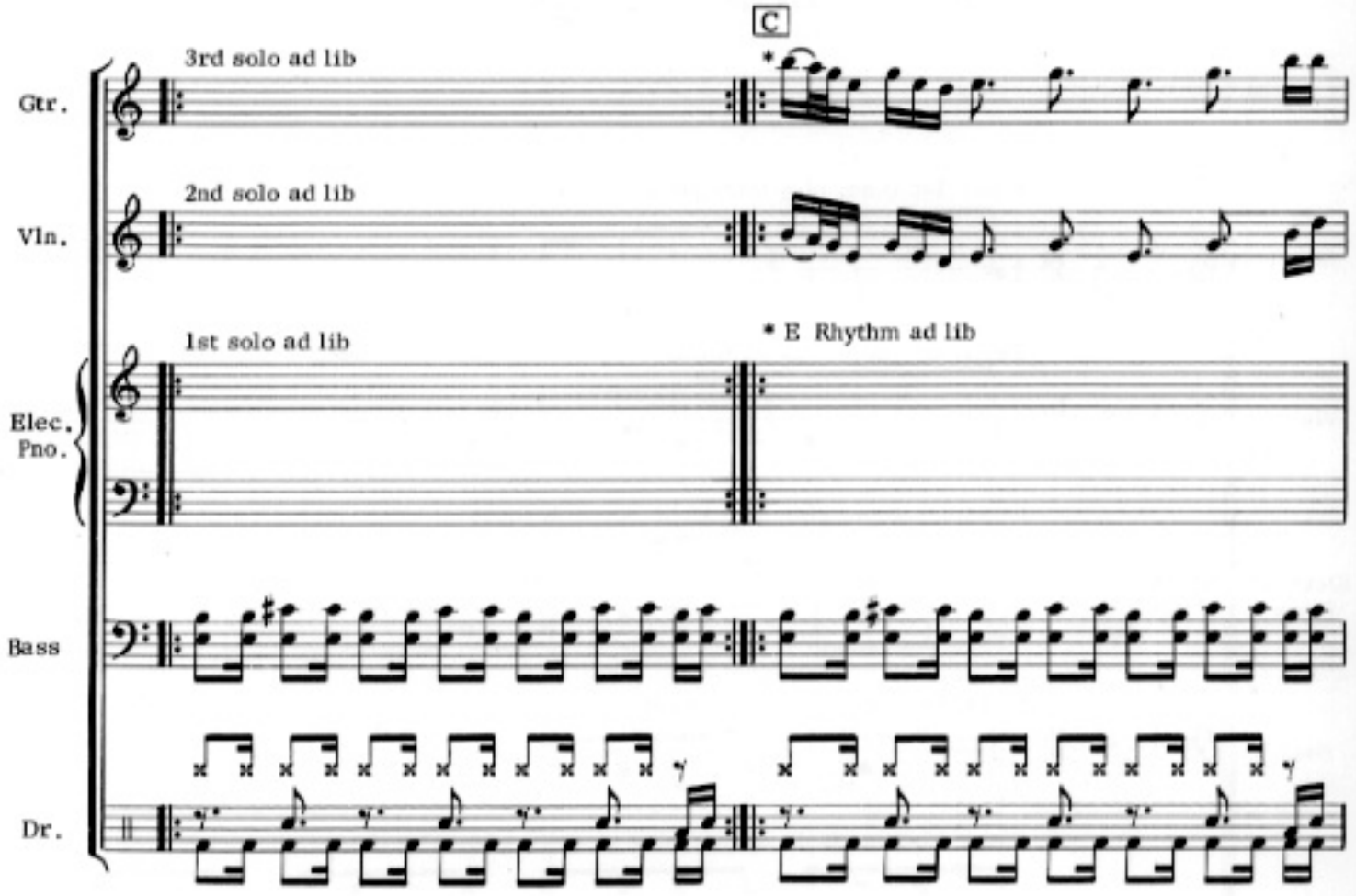
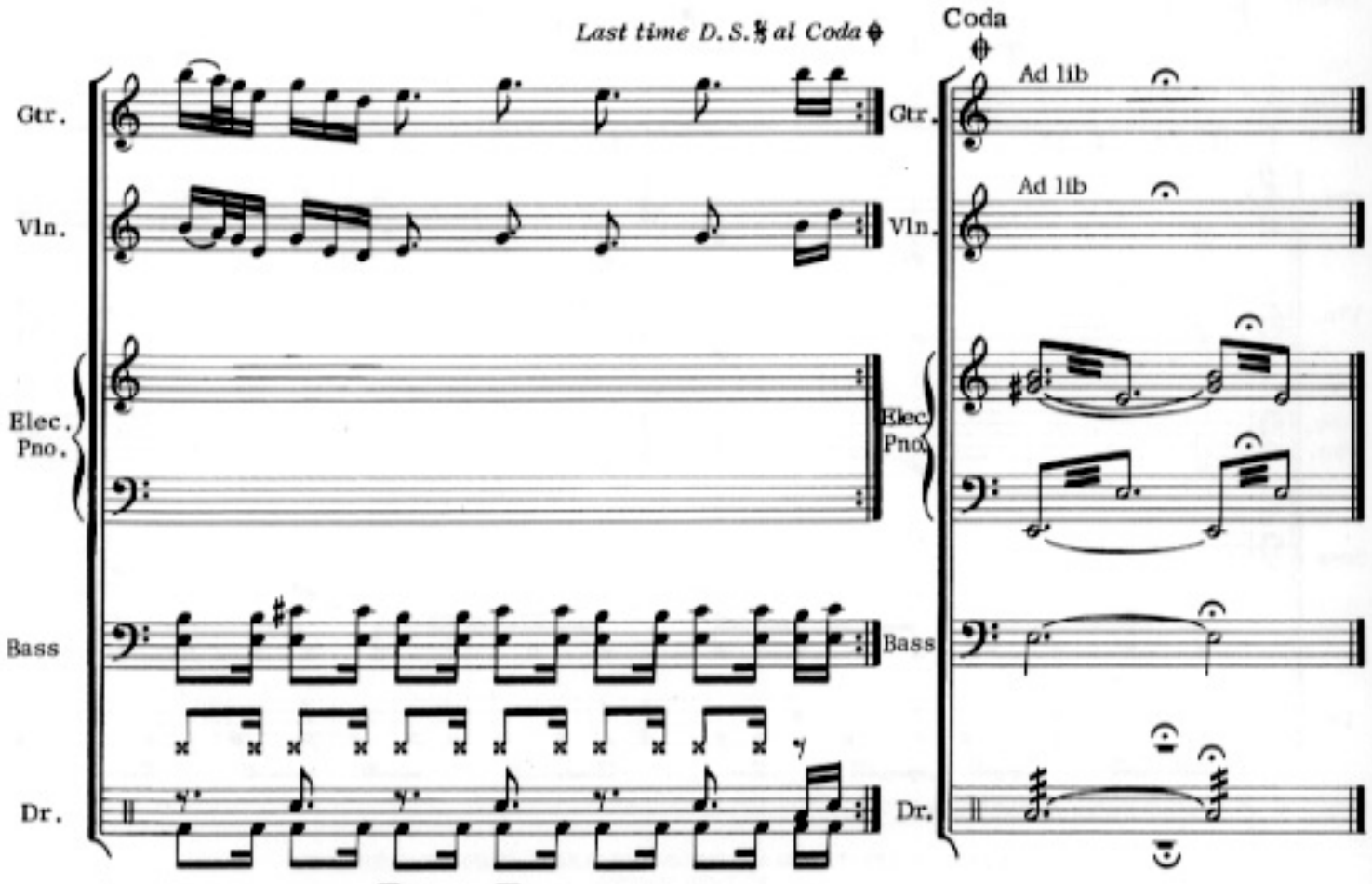

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec. Pno.
Bass
Dr.
To Coda
B
(♪= ♪) Shuffle beat
E Rhythm ad lib



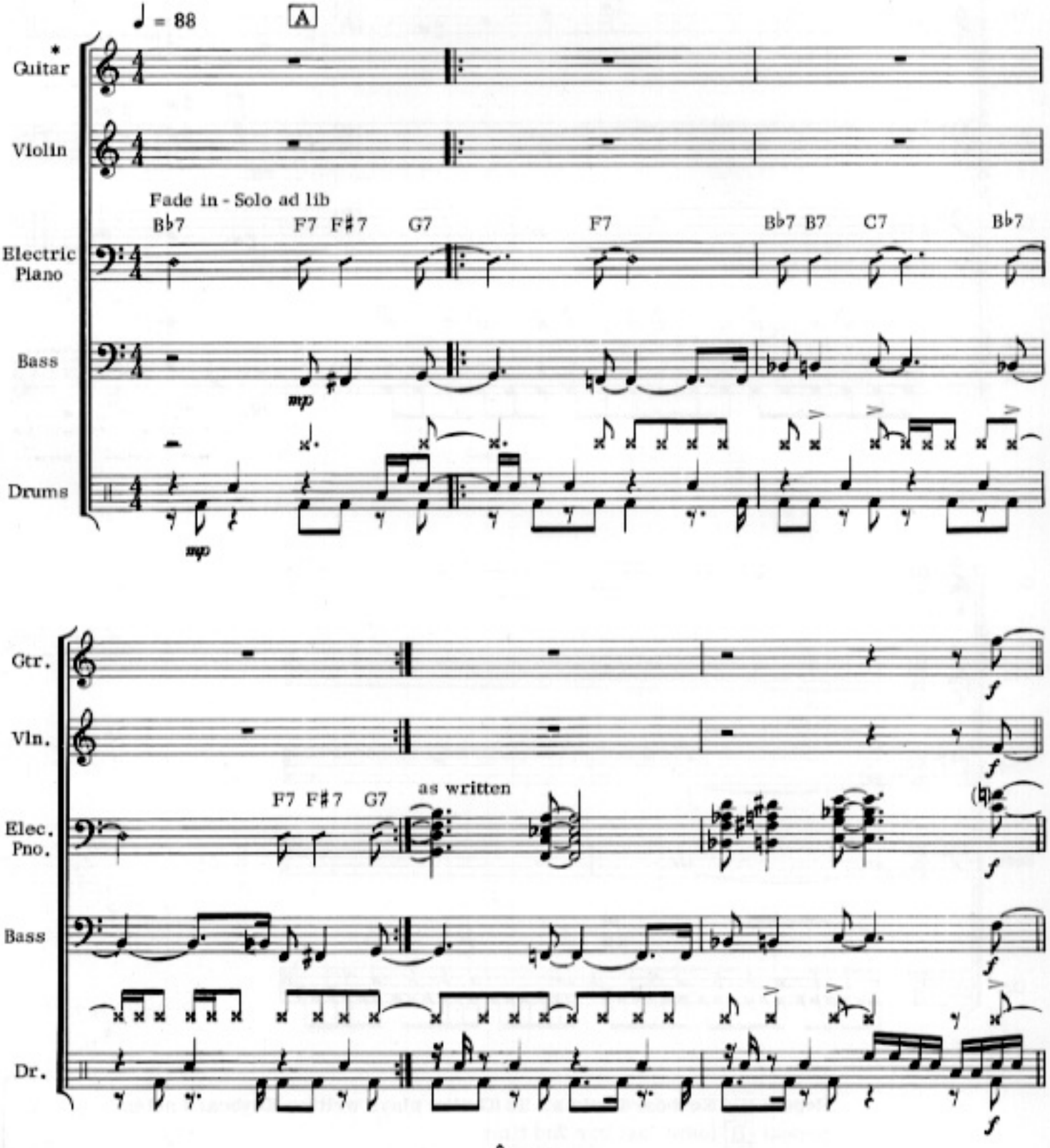


* Last five times superimpose A figure on C.

Miles Beyond

Ad lib solos: C Lydian

by JOHN McLAUGHLIN



* In addition to above instrumentation, Synthesizer drones G and D throughout.

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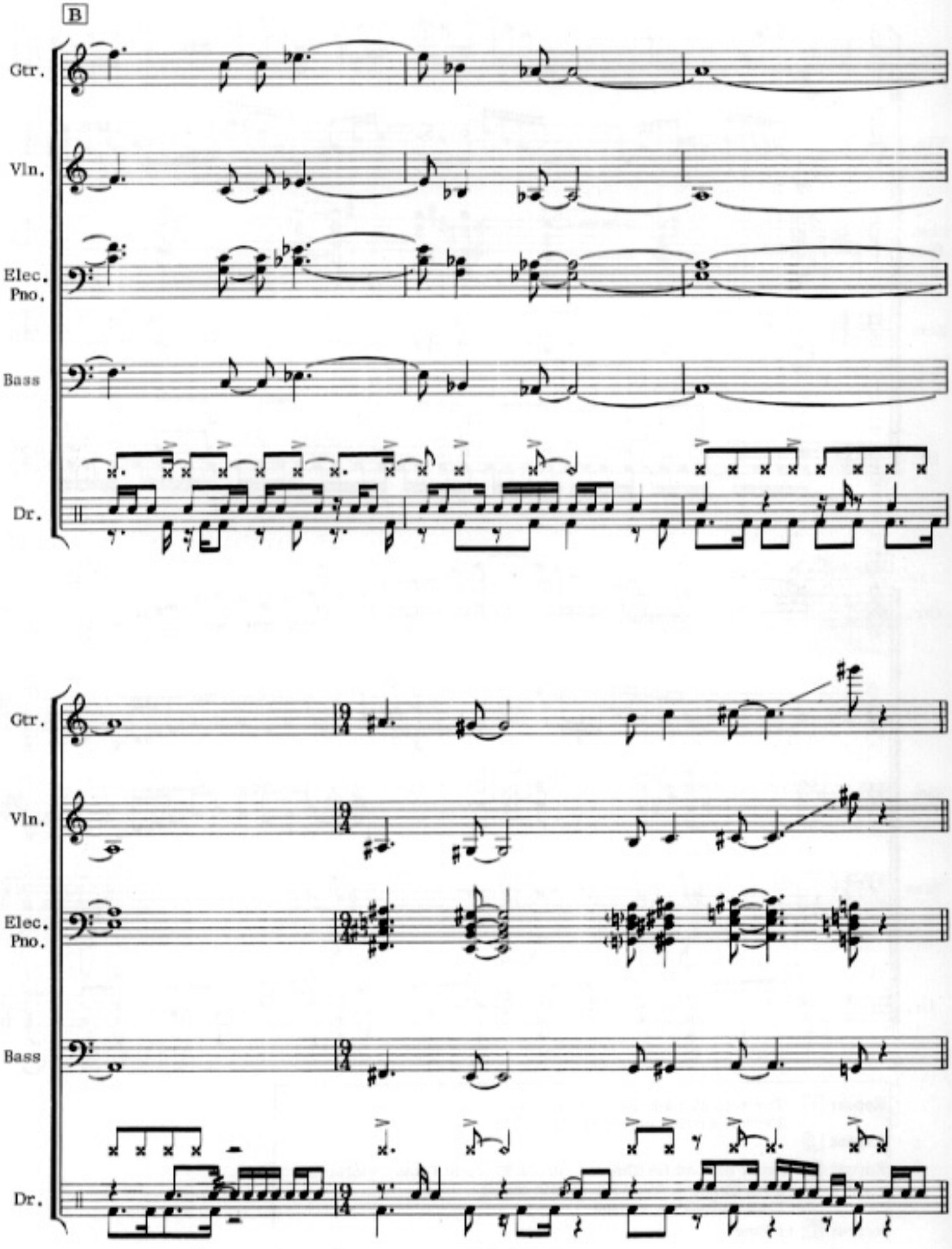
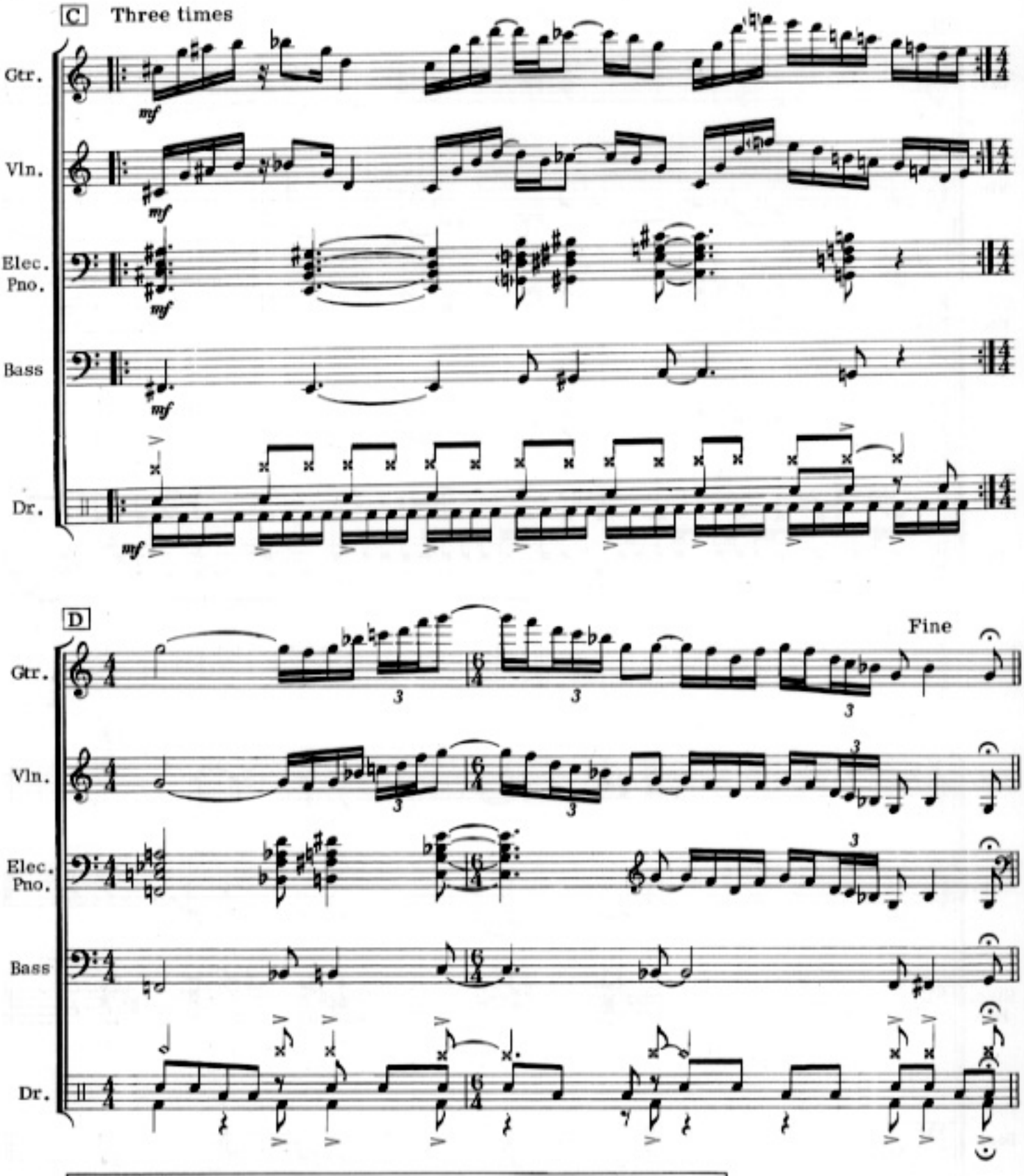
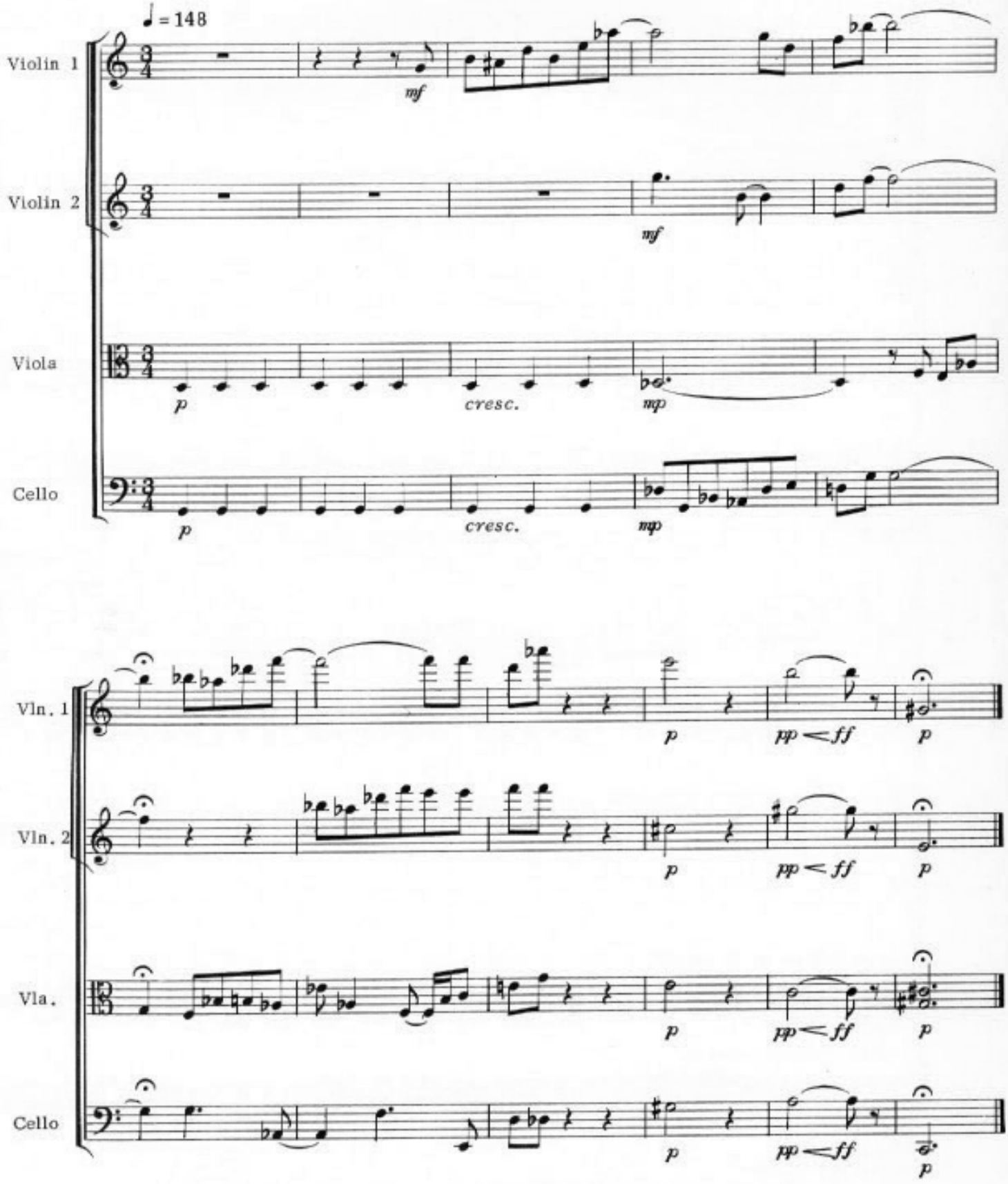

B
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.



Repeat A	Violin (pizz.) and Piano duet ad lib Rhythm section enters last time
Repeat B	
Repeat C	Drum solo ad lib (Guitar doubles Electric Piano; Violin tacet) Then Guitar solo ad lib (Violin tacet) Then melody as written
Repeat D	to Fine

Opus I

by JOHN McLAUGHLIN



Pastoral

Ad lib solos: E Dorian

by JOHN McLAUGHLIN

♪ = 148 Two times

A Enter 1st cycle

Guitar

mp

Enter 2nd cycle

Baritone Violin

mf

Violin 1

Play last time only

Violin 2

Play last time only

Cello

Play last time only

B

Gtr.

Bar. Vln.

Vln. 1

mf

Solo ad lib

Vln. 2

mf

Solo ad lib

Cello

mf

Solo ad lib

Repeat A B two times (Guitar and Baritone Violin enter together)
Repeat A (with String Trio)

C ♩ = 50

Gtr.

Bar. Vln.

Vln. 1

*Cadenza (ad lib)

Vln. 2

Cello

* Cadenza is based on a selection of modes predetermined by the soloist.

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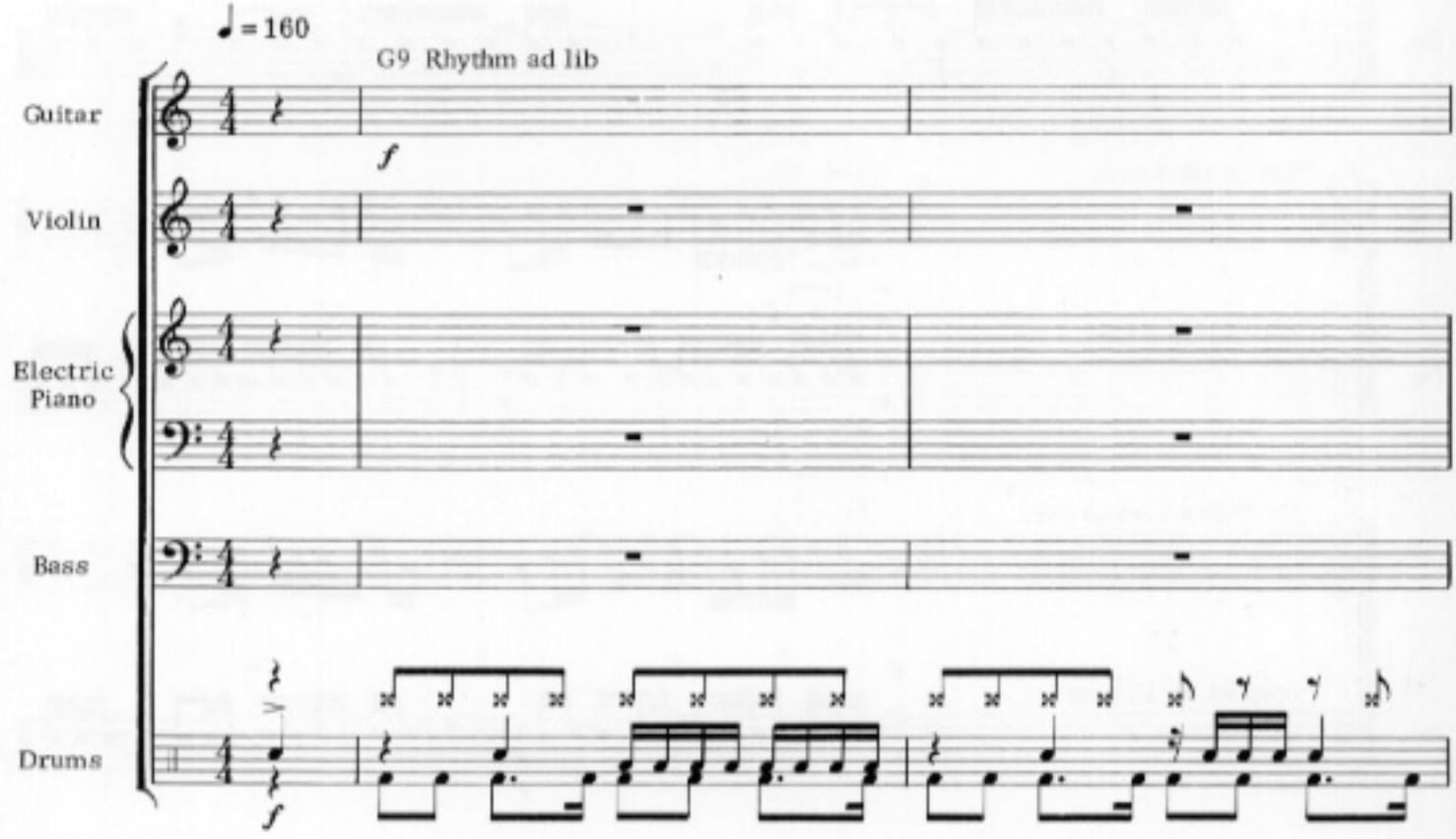
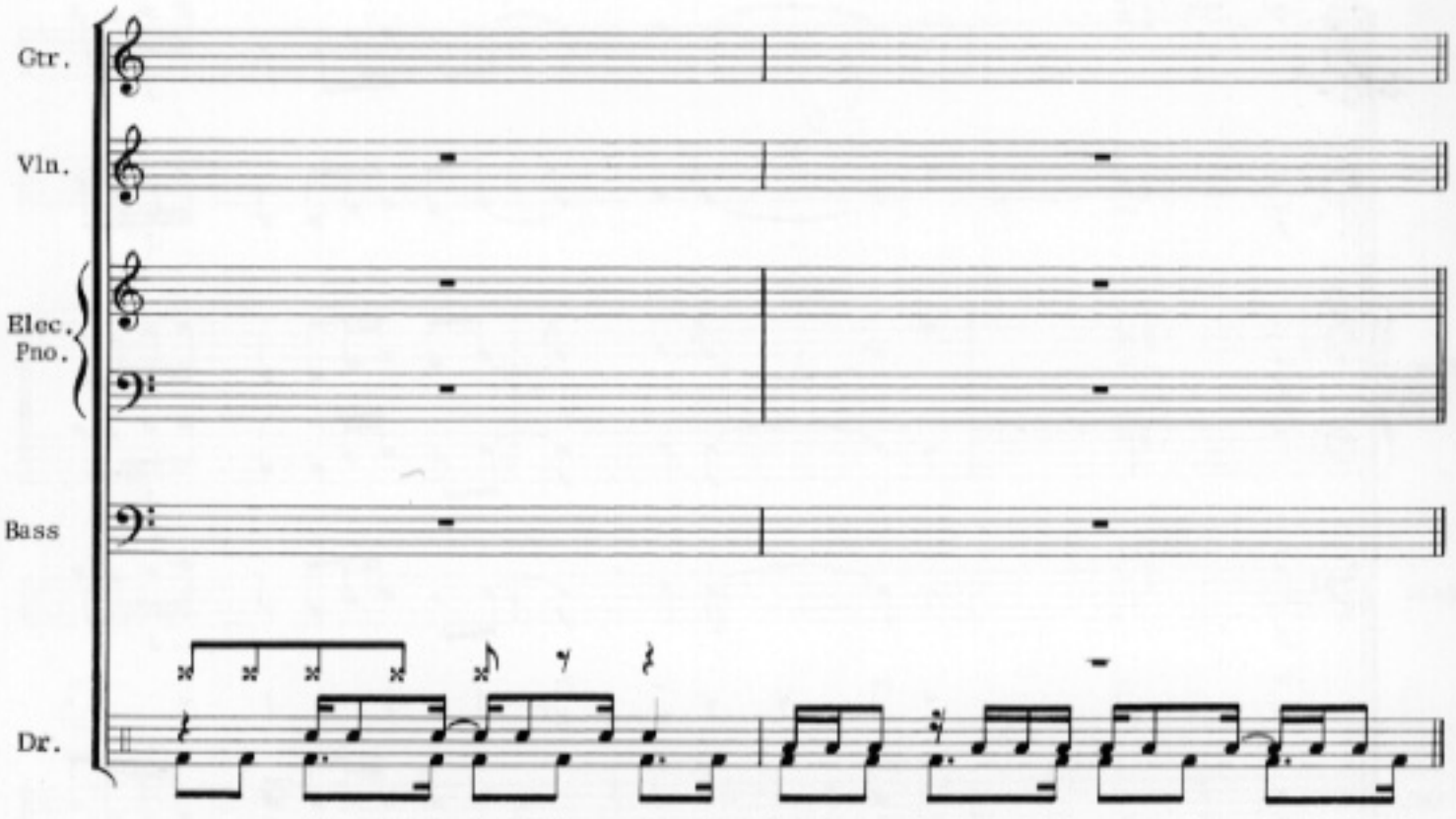
Noonward Race

Ad lib solos: Violin - B Mixolydian
Piano - A Dorian
Guitar - B Mixolydian

by JOHN McLAUGHLIN





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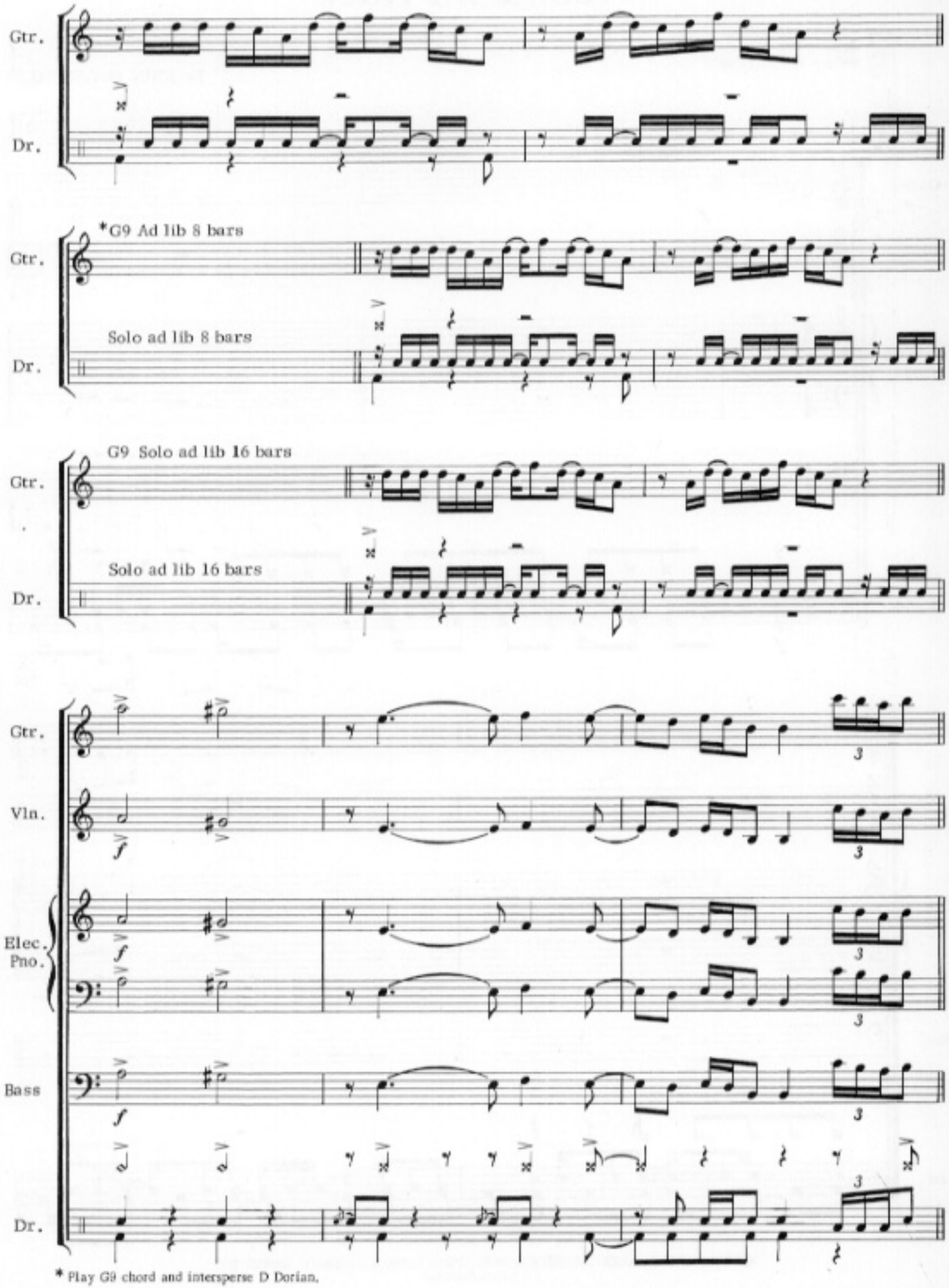
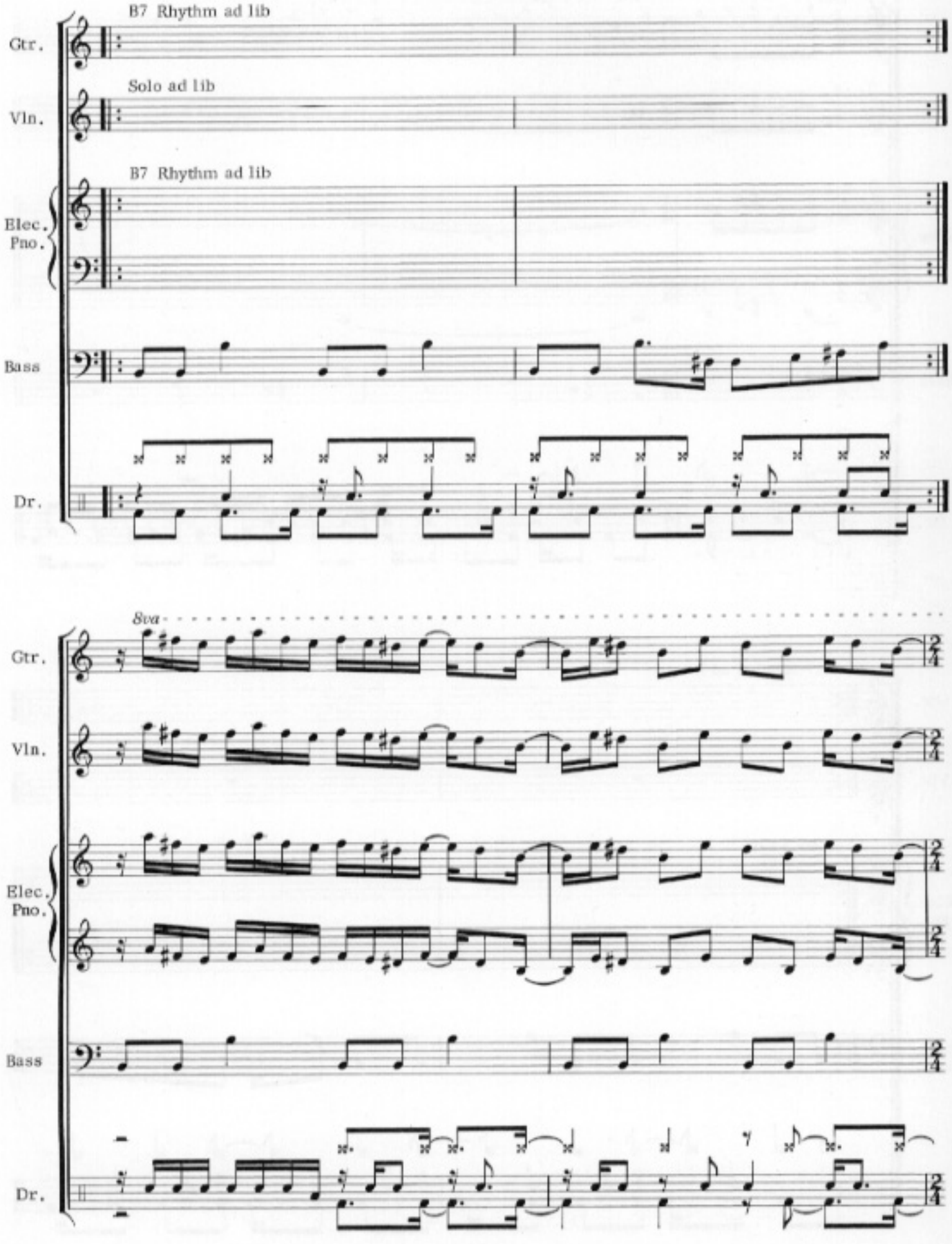
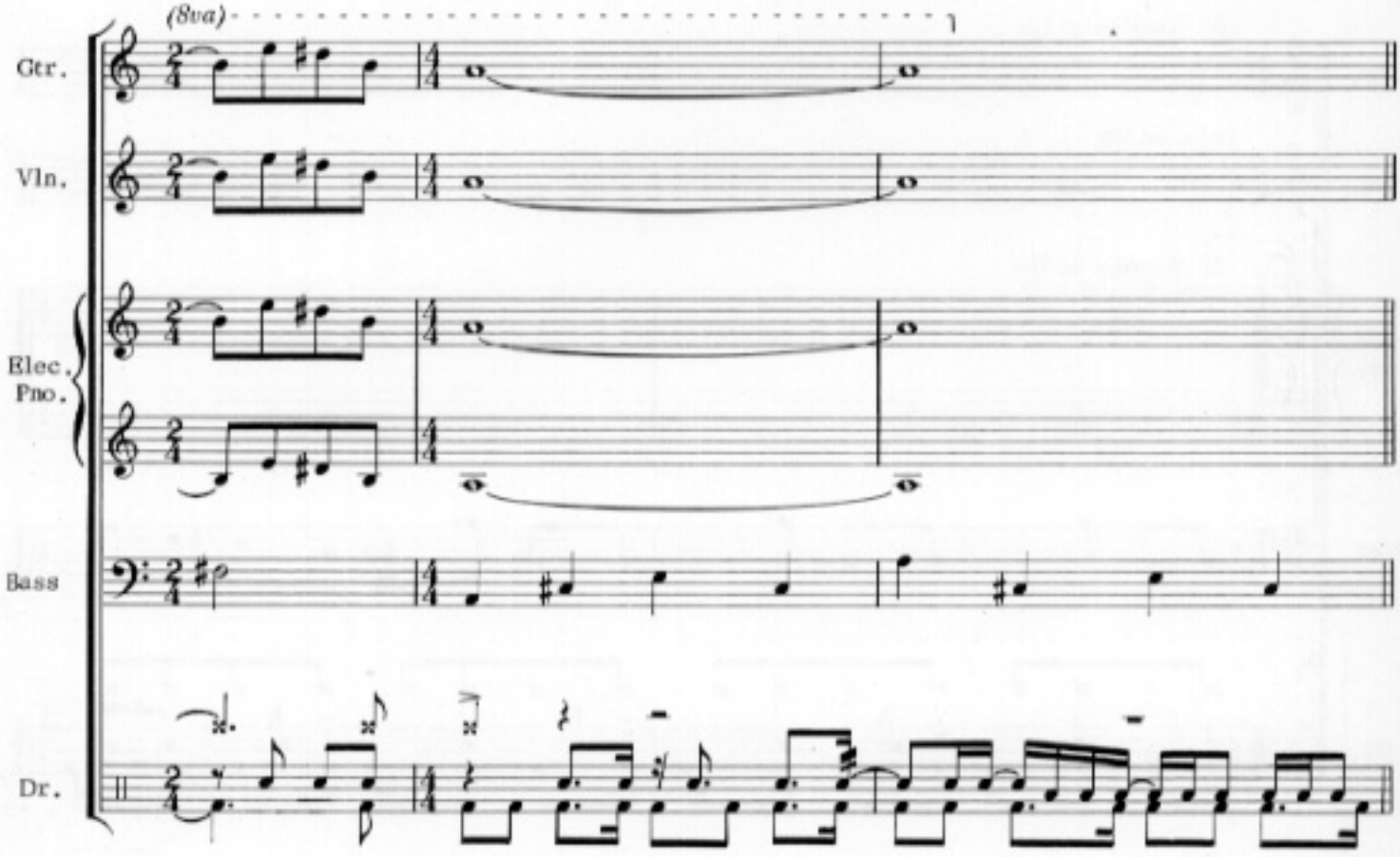
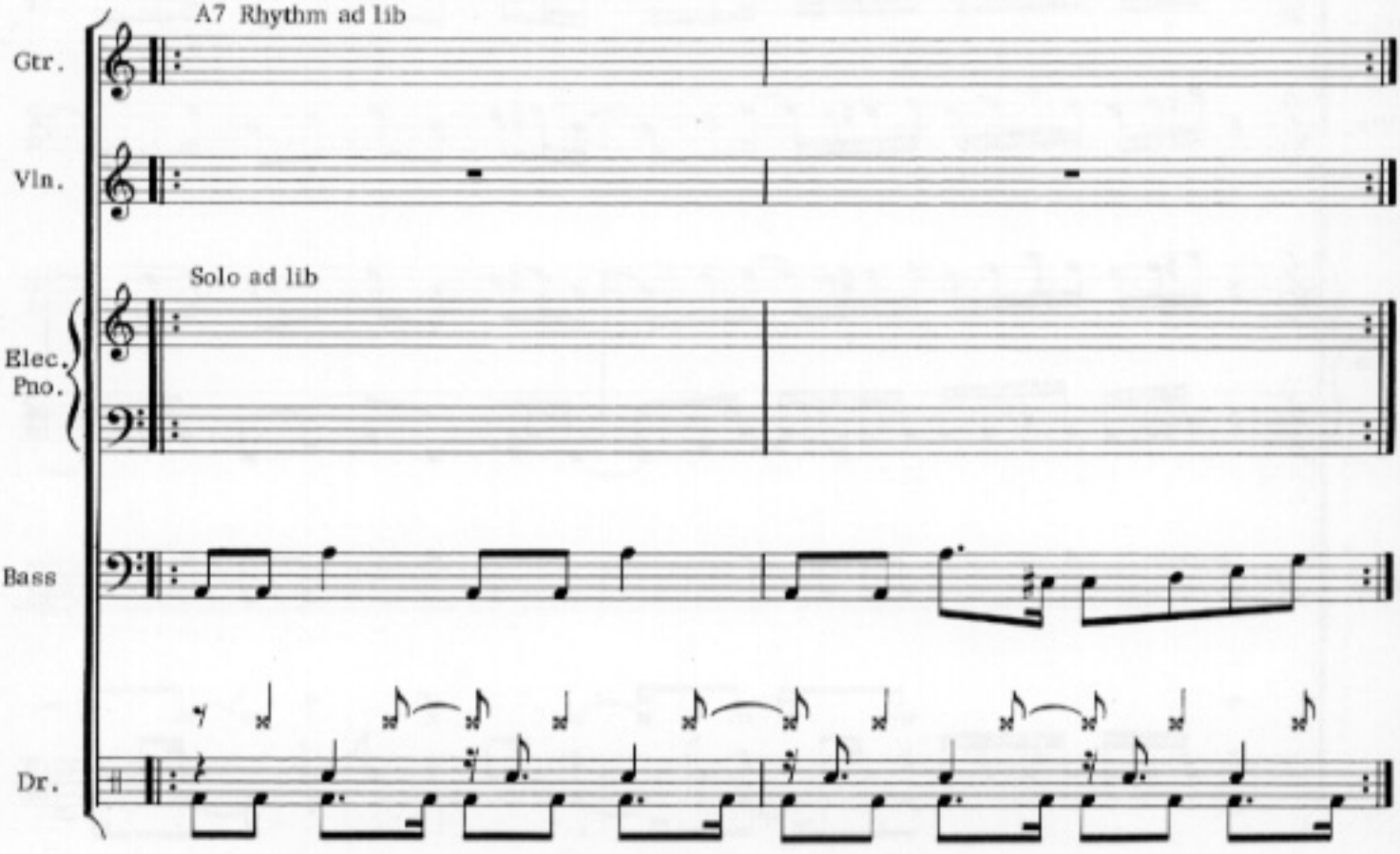


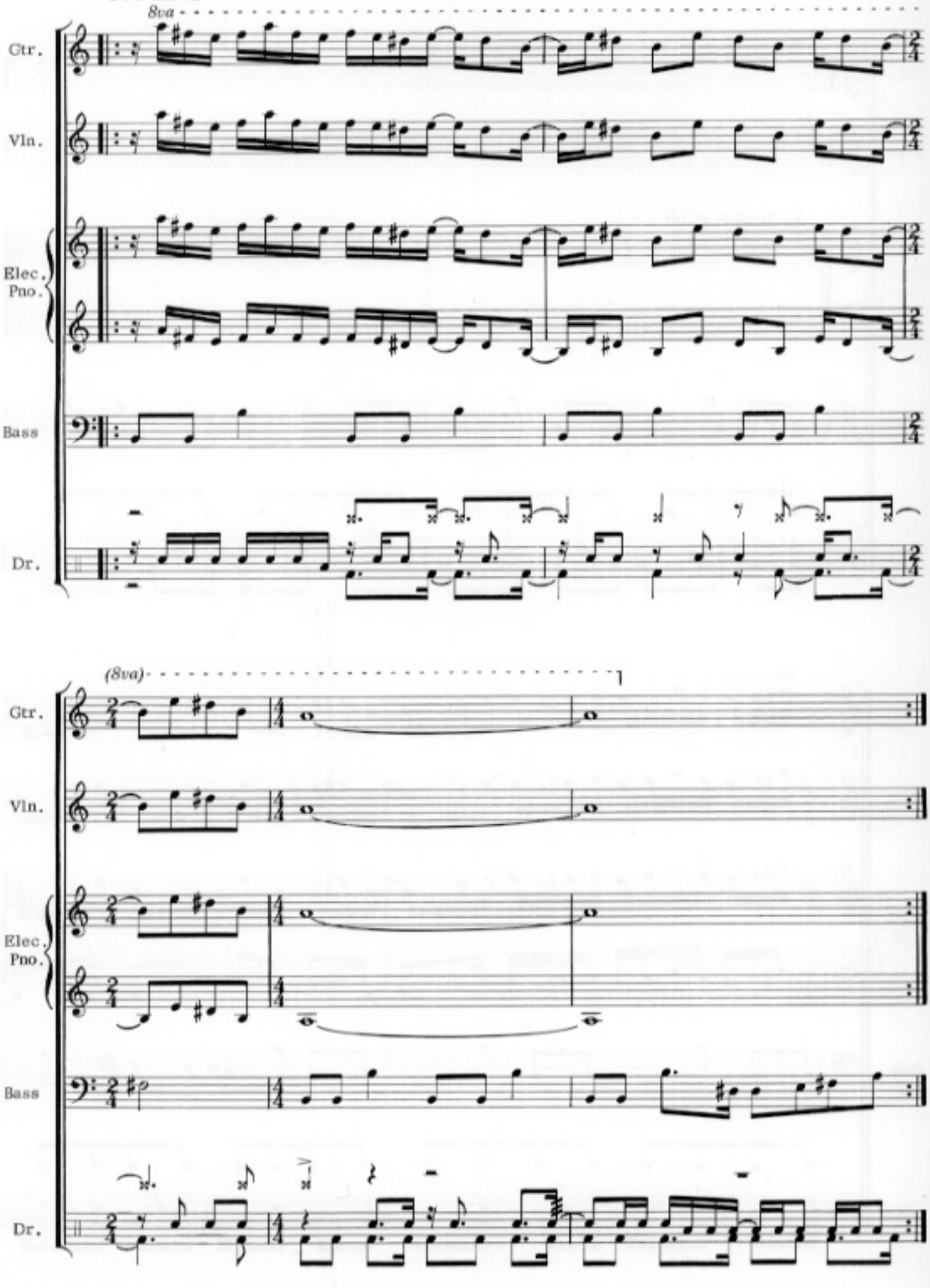
* Play G9 chord and intersperse D Dorian.

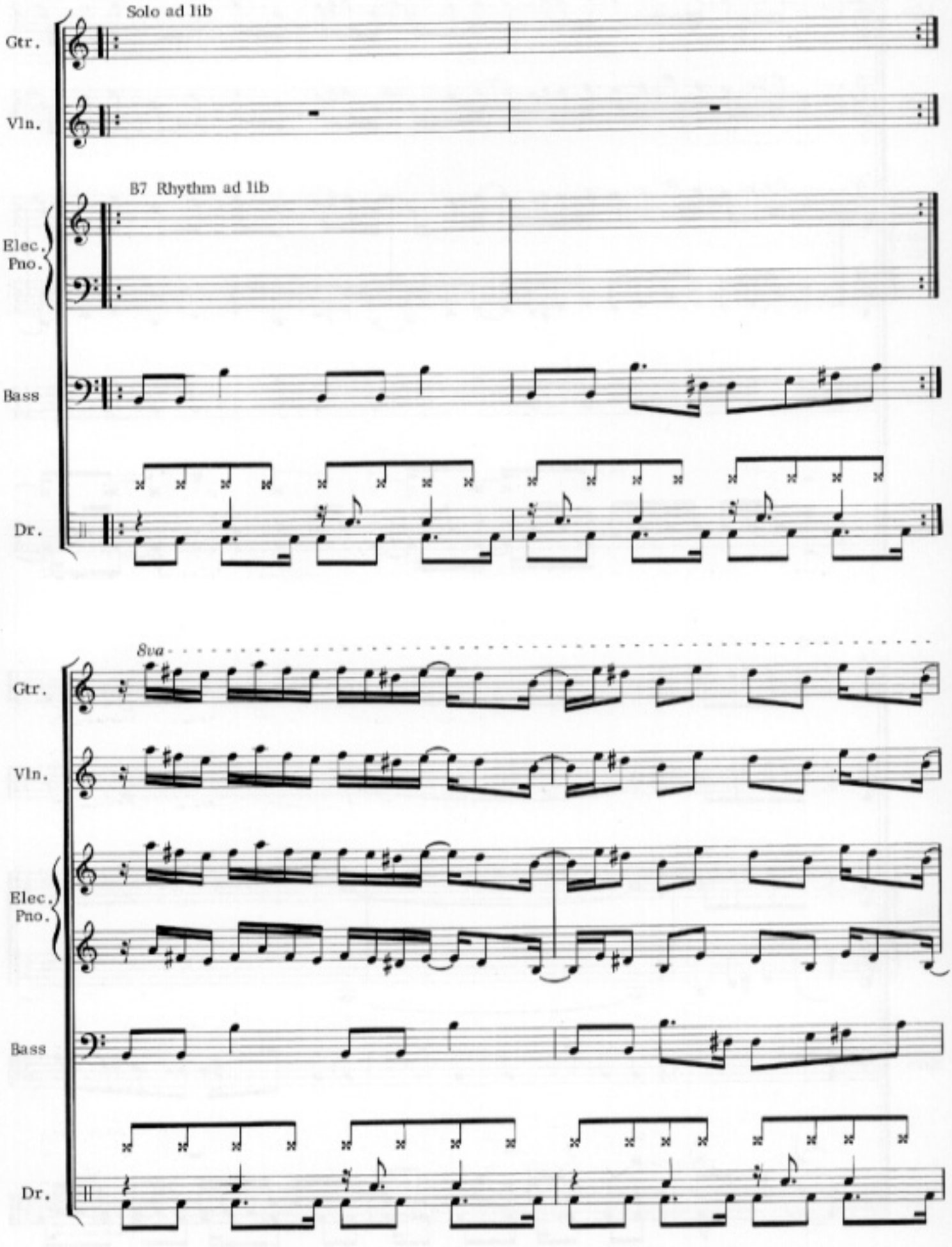

B7 Rhythm ad lib
Gtr.
Solo ad lib
Vln.
B7 Rhythm ad lib
Elec. Pno.
Bass
Dr.
8va
Gtr.
Vln.
Elec. Pno.
Bass
Dr.

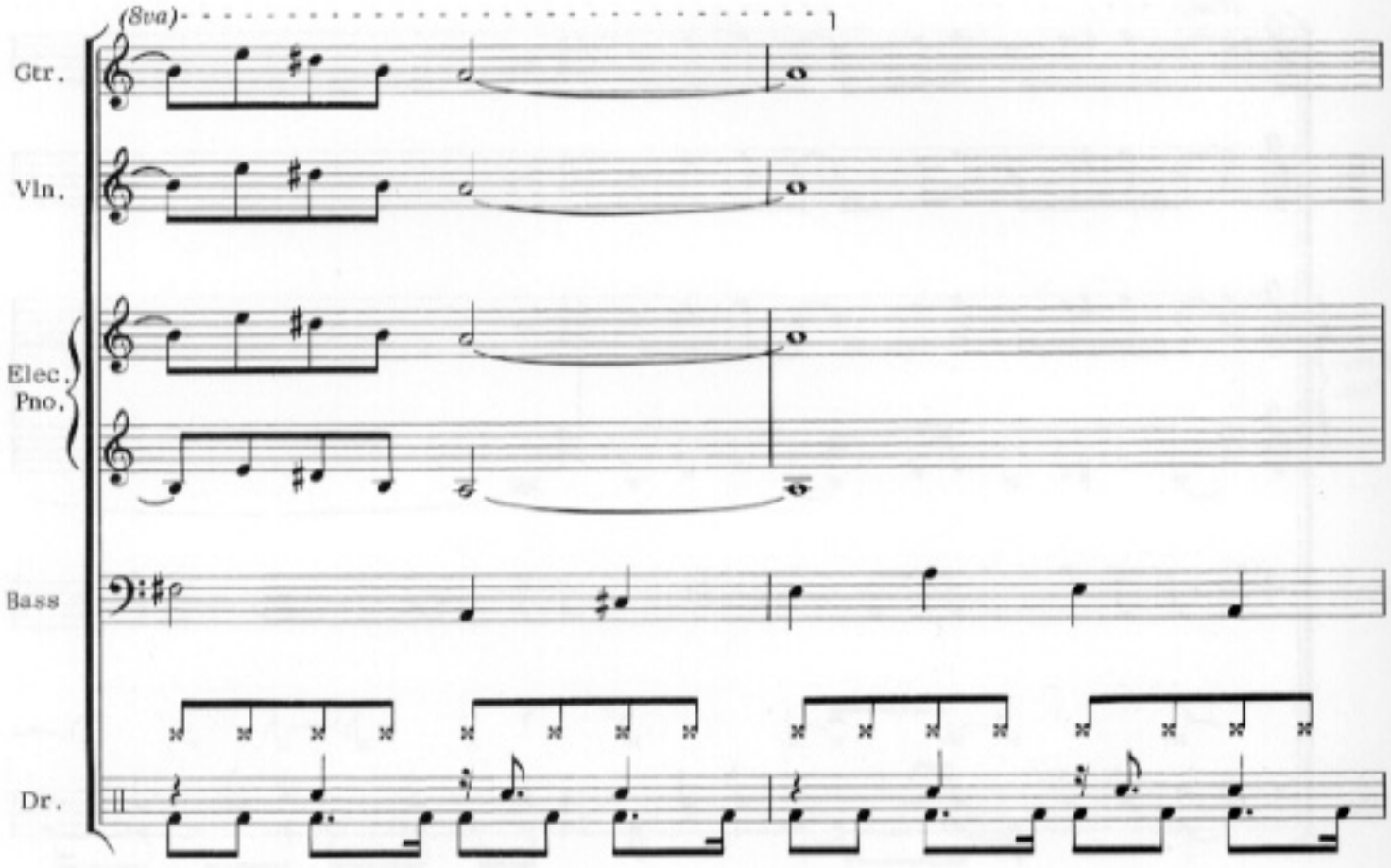

(8va)
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

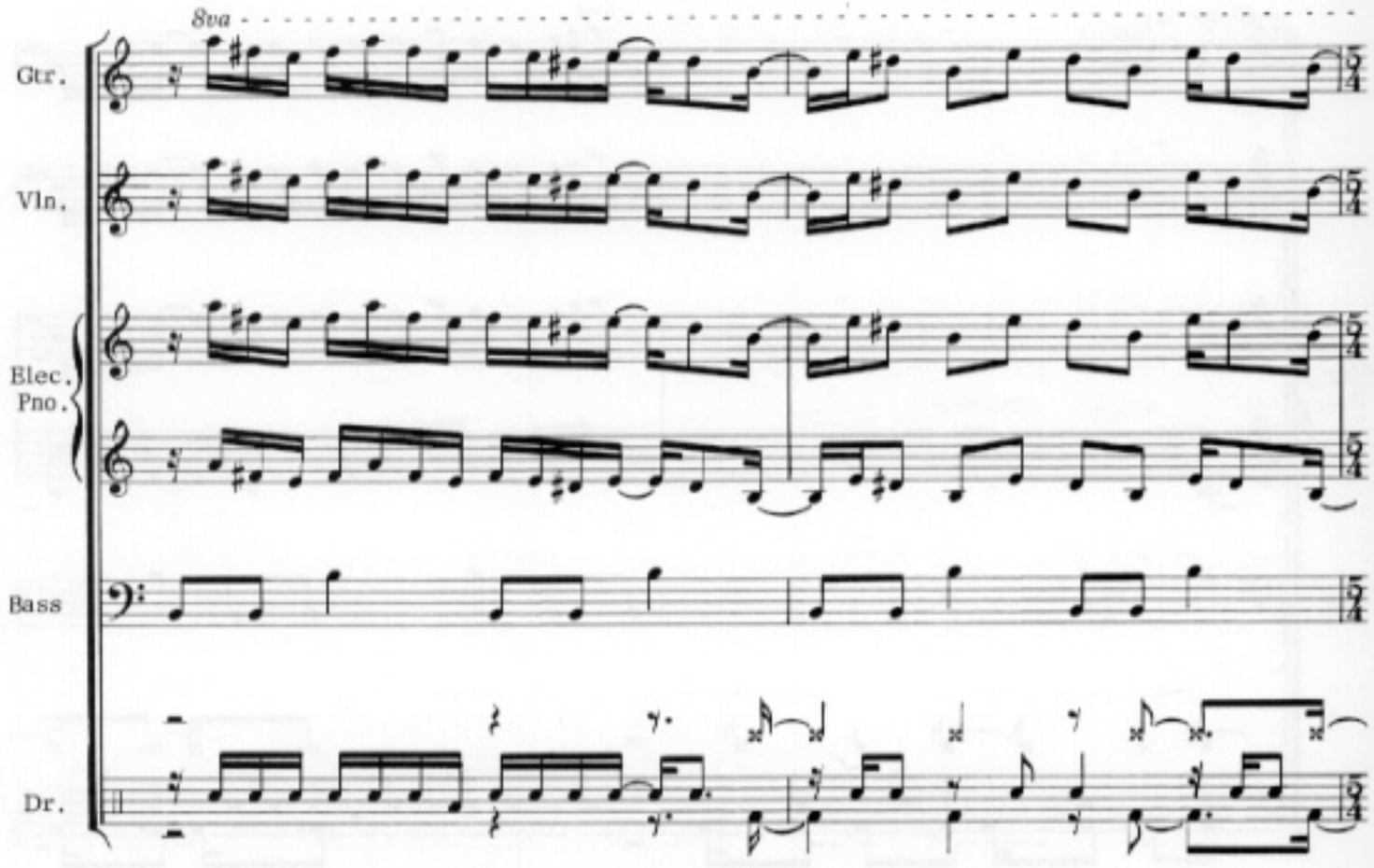

A7 Rhythm ad lib
Gtr.
Vln.
Solo ad lib
Elec.
Pno.
Bass
Dr.

Two times




Solo ad lib
Gtr.
Vln.
B7 Rhythm ad lib
Elec. Pno.
Bass
Dr.
8va
Gtr.
Vln.
Elec. Pno.
Bass
Dr.


(8va)
1
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.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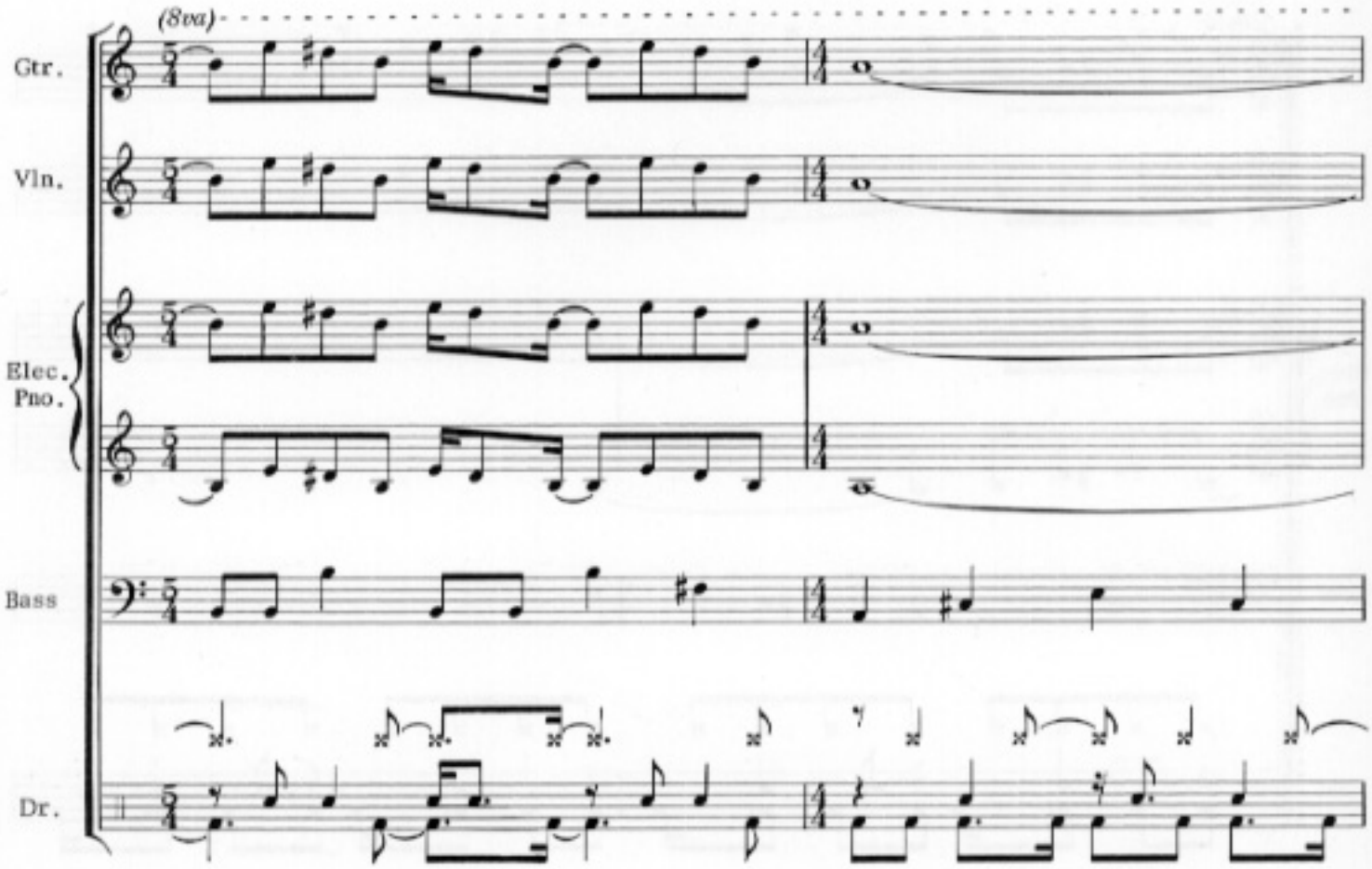
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.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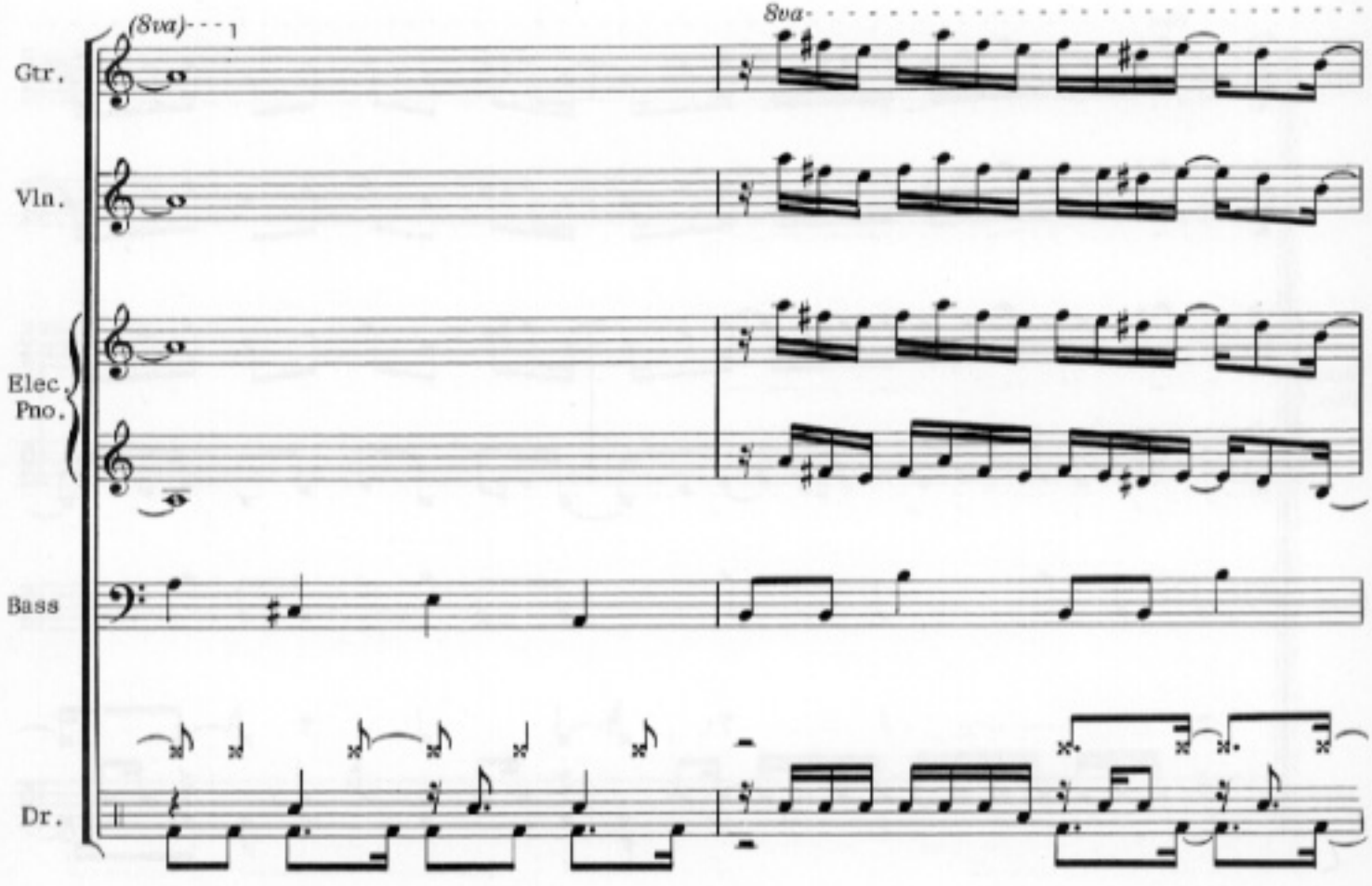
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.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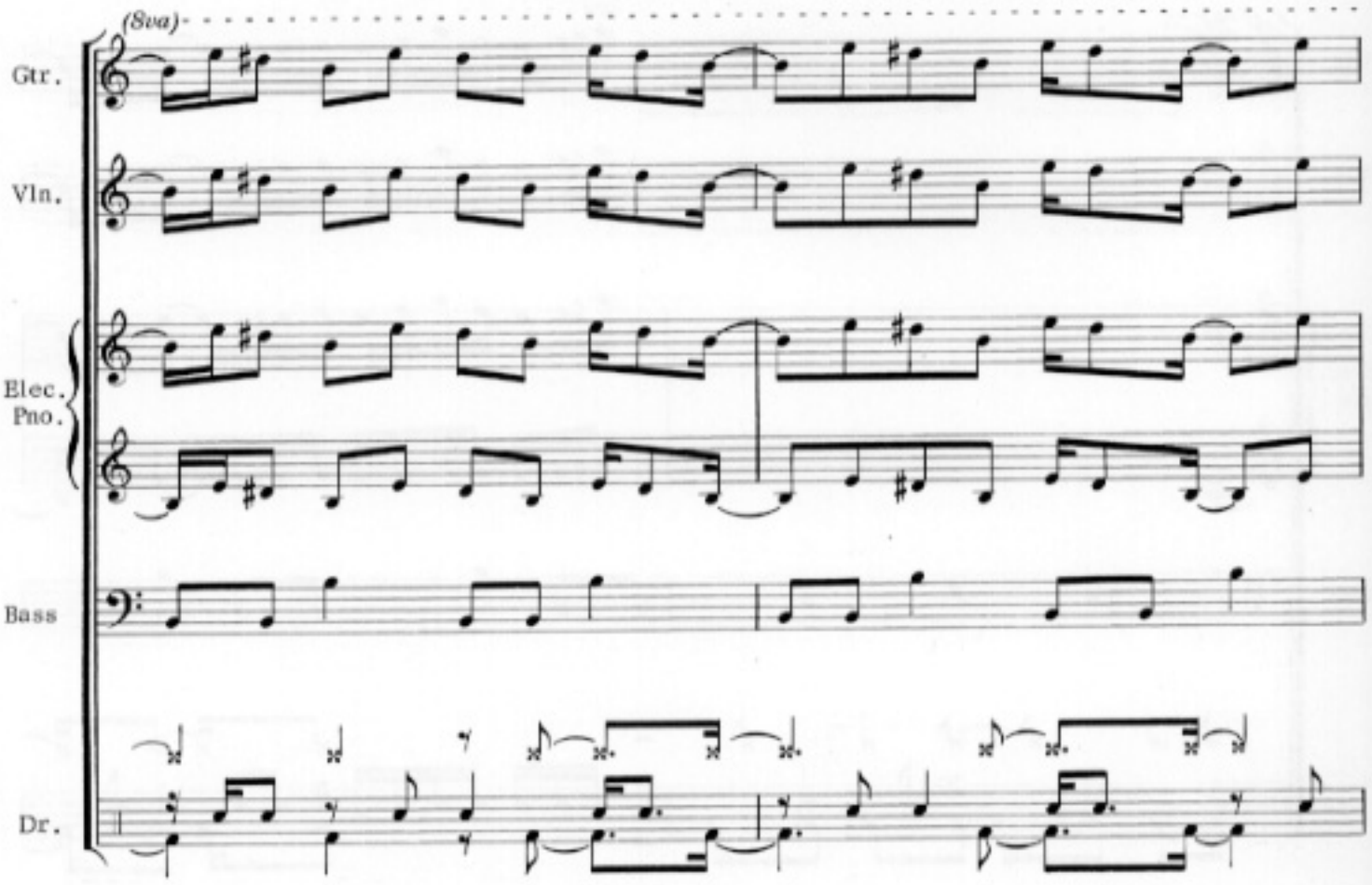
8va
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.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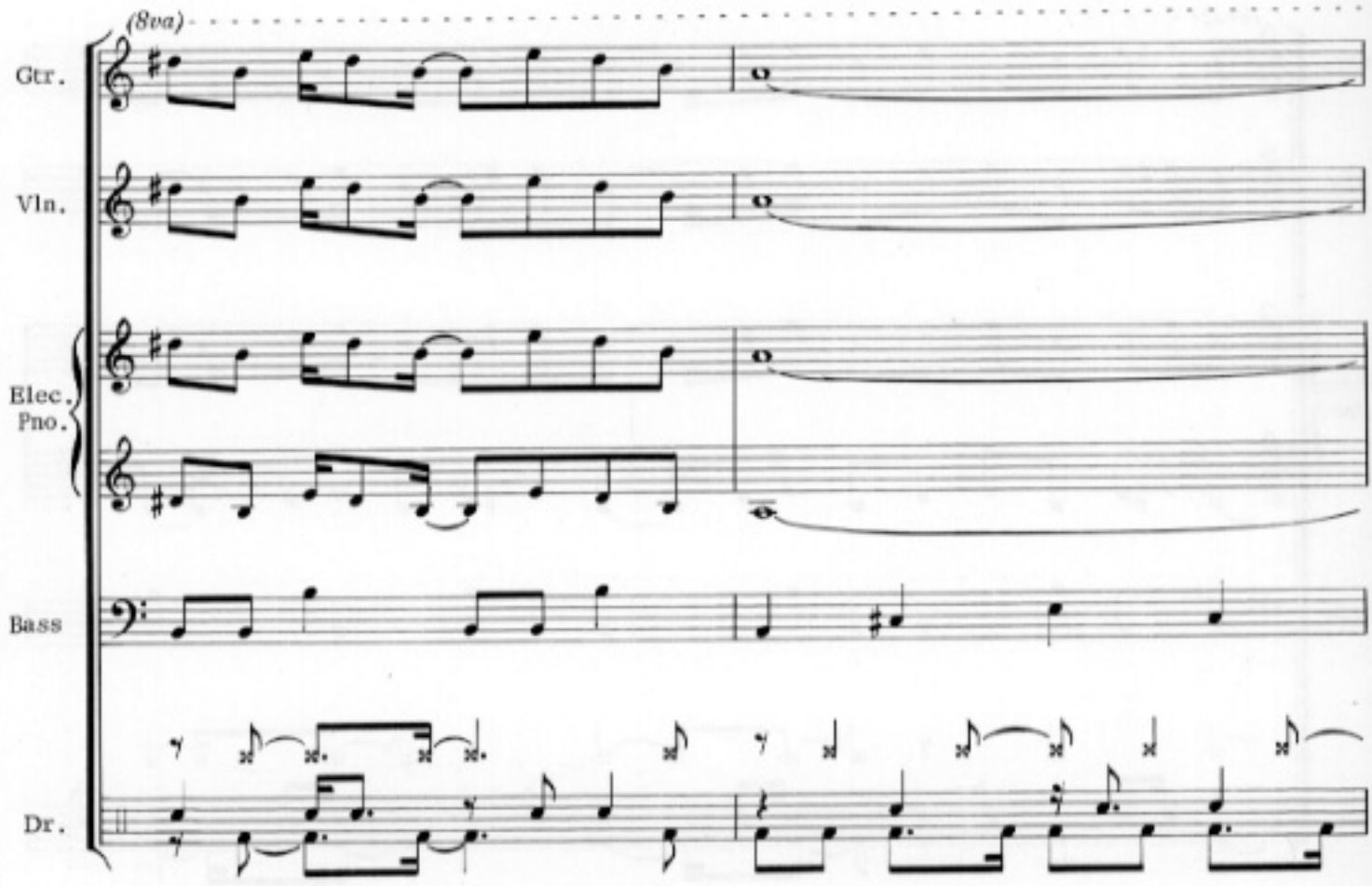
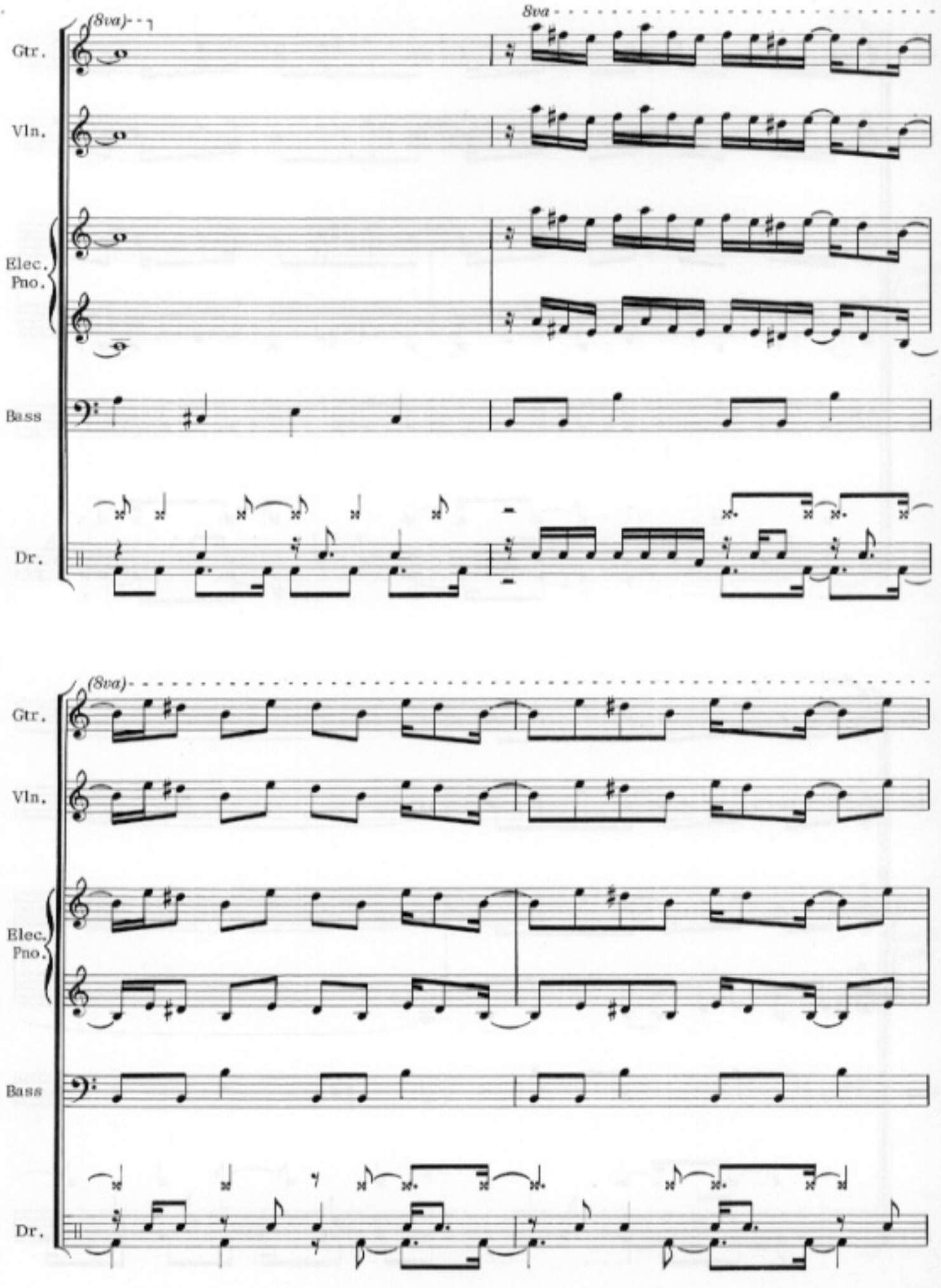
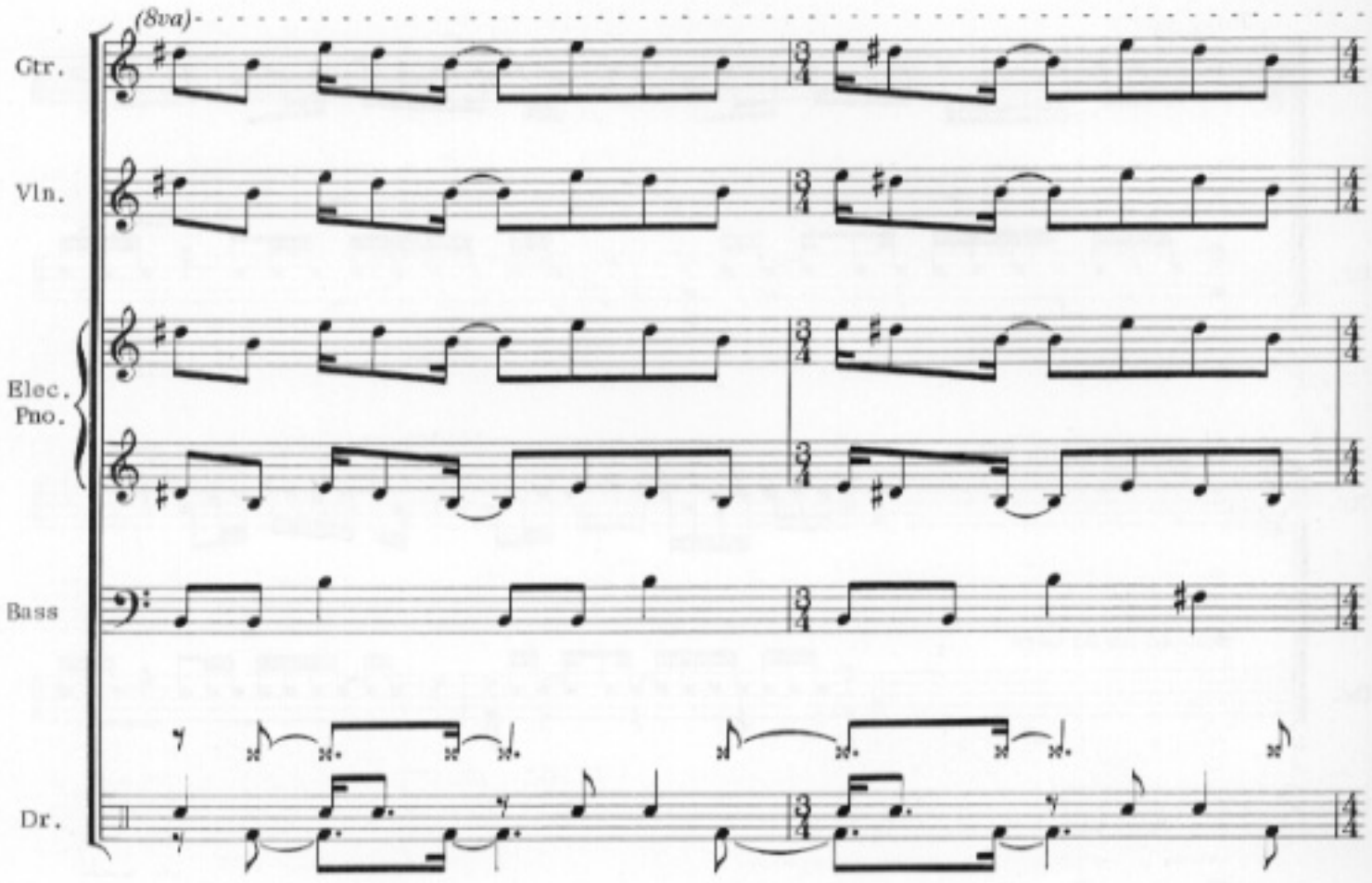
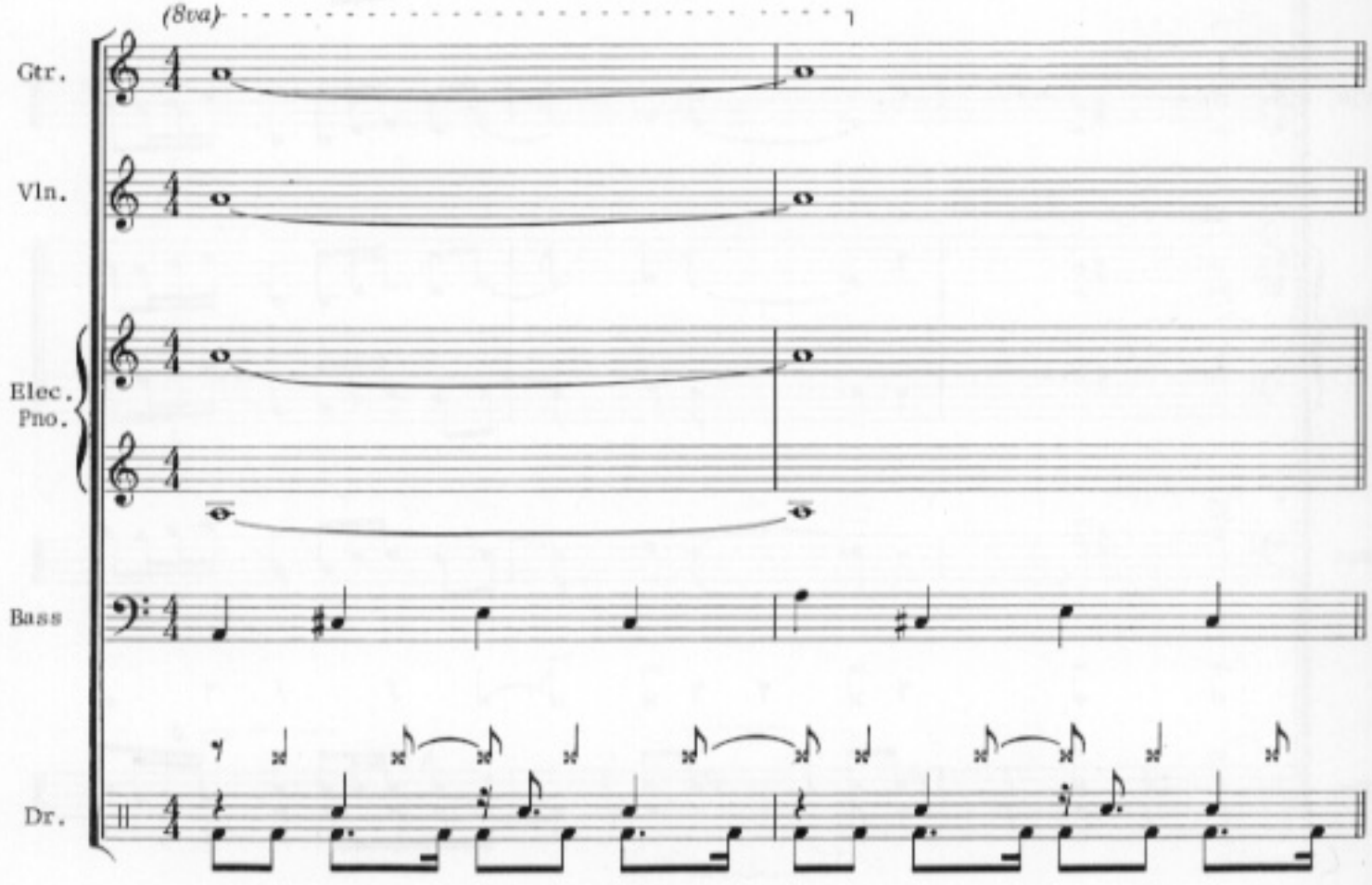
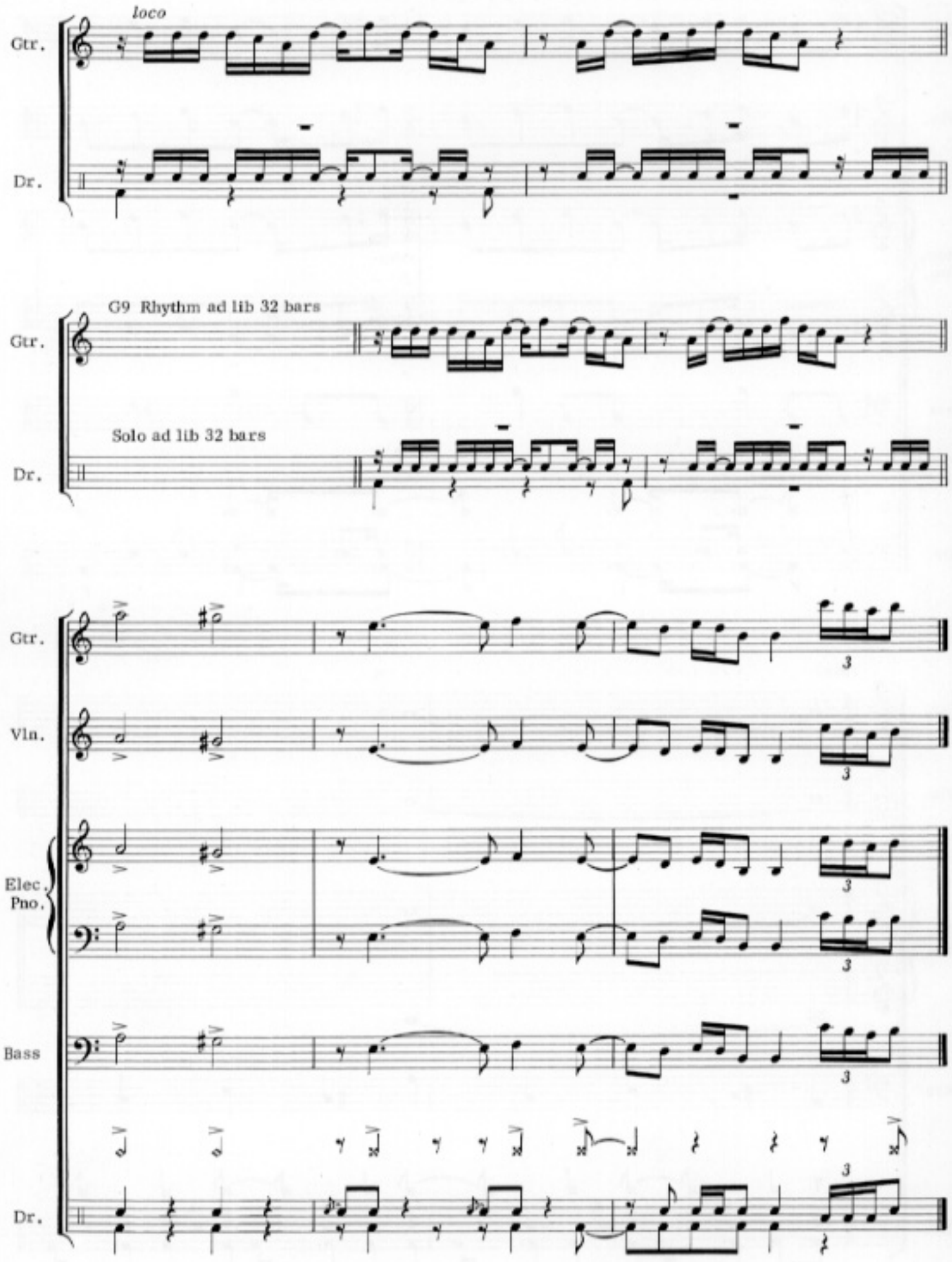
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


(8va)
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


(8va)
8va
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
(8va)
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

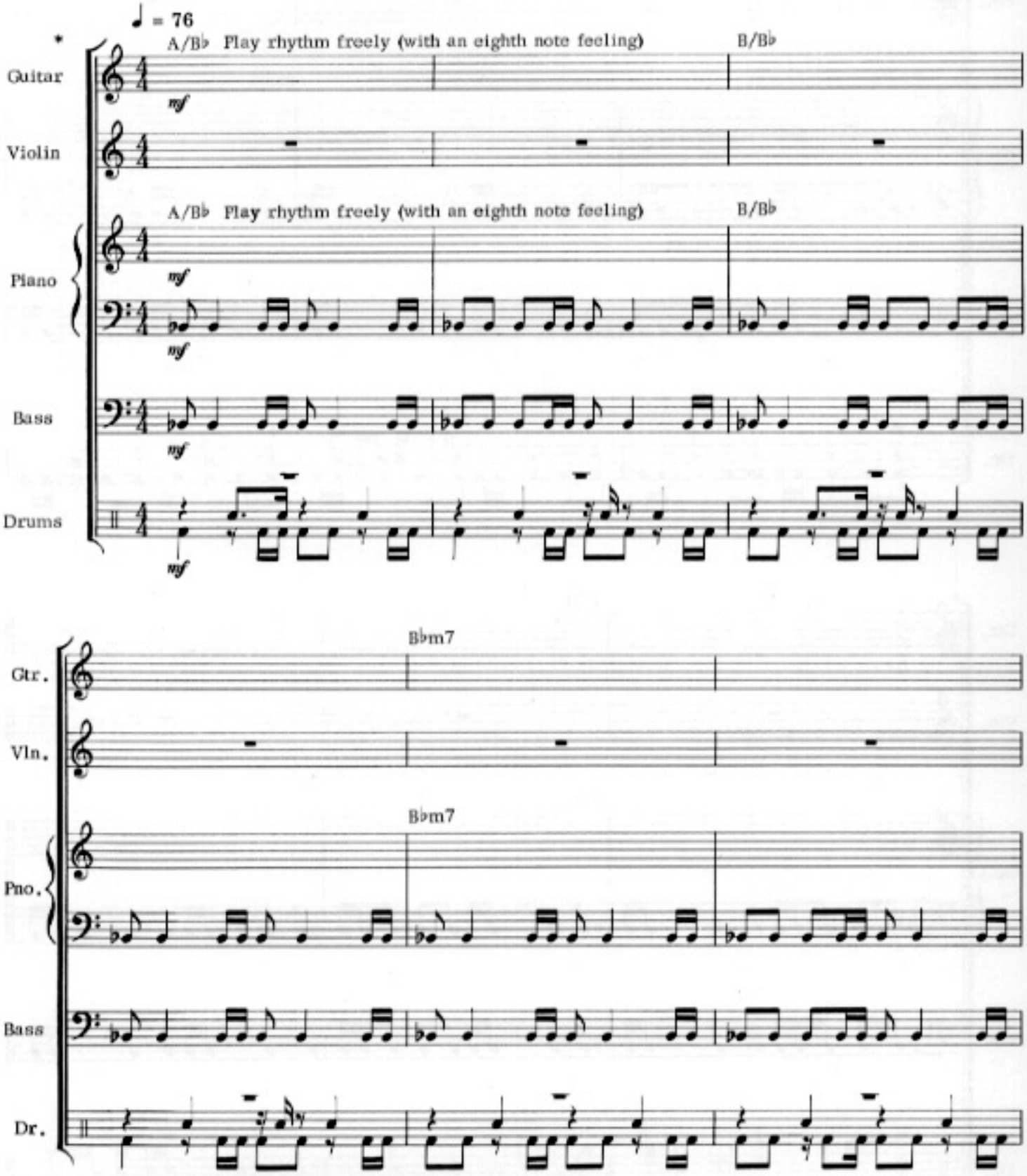

(8va)
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


(8va)
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


loco
Gtr.
Dr.
G9 Rhythm ad lib 32 bars
Gtr.
Solo ad lib 32 bars
Dr.
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
3

Resolution

by JOHN McLAUGHLIN



* In addition to the above instrumentation a Synthesizer doubles the Violin melody and a Rhythm Guitar doubles the right hand rhythm of the Piano.

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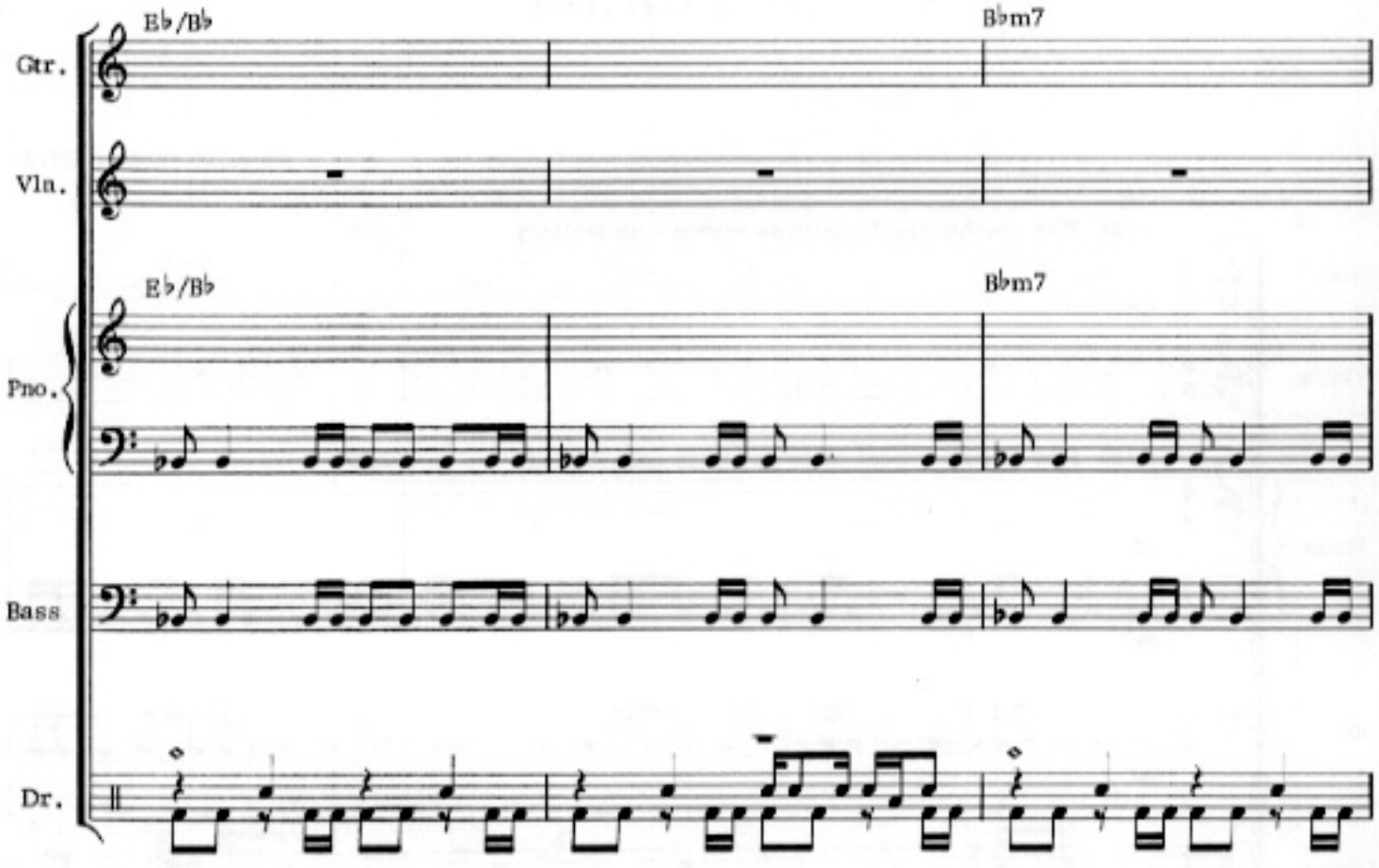
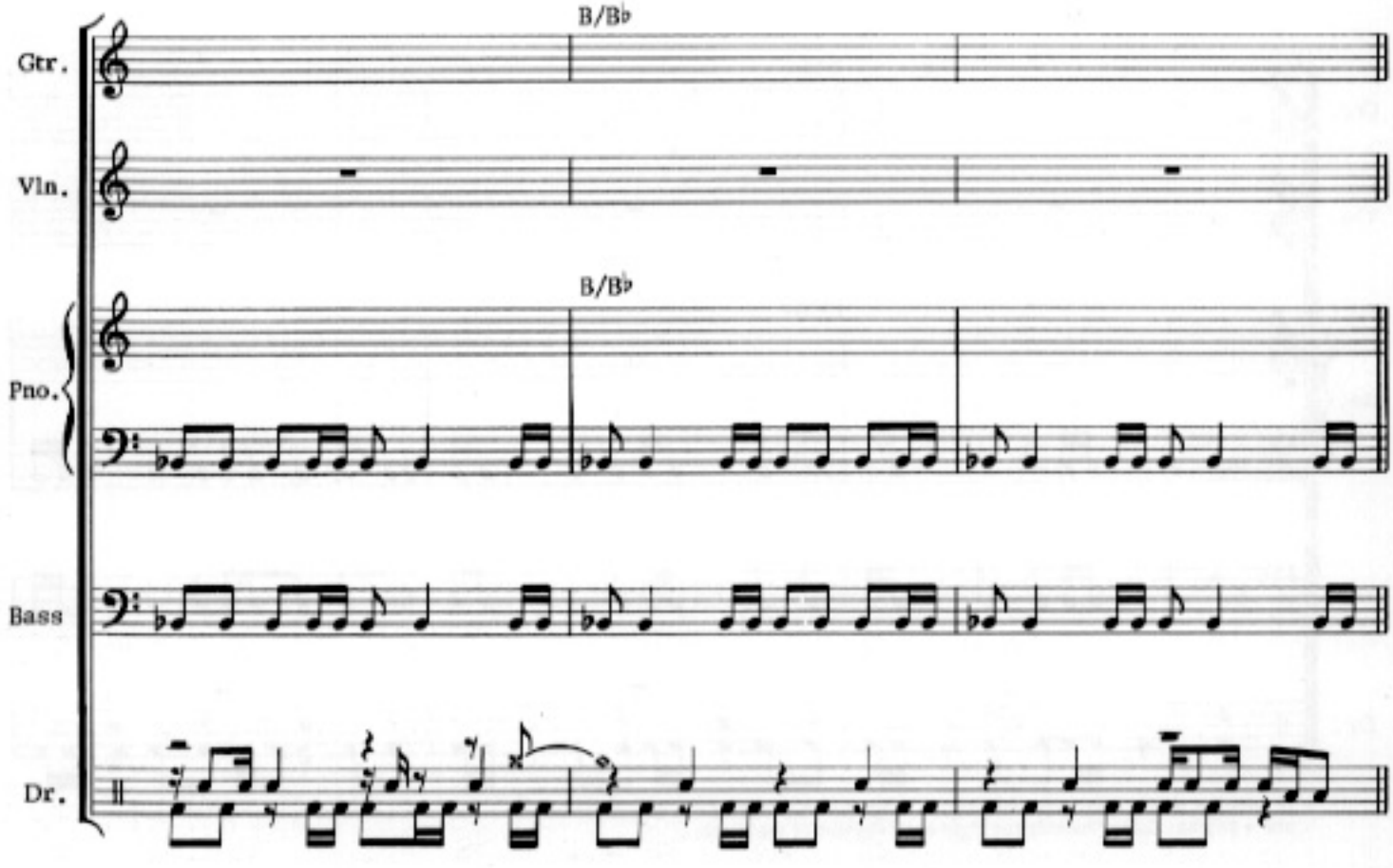
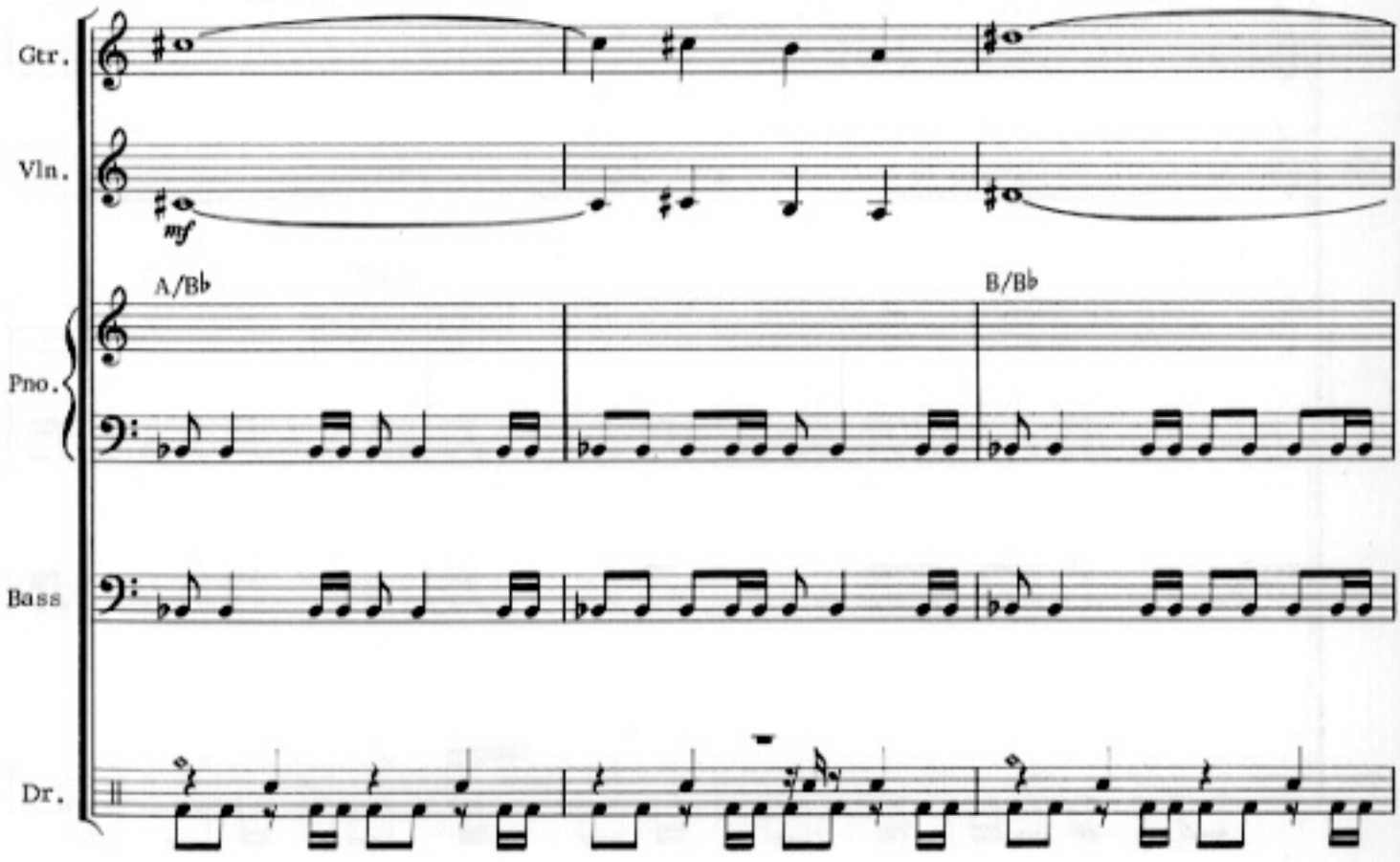
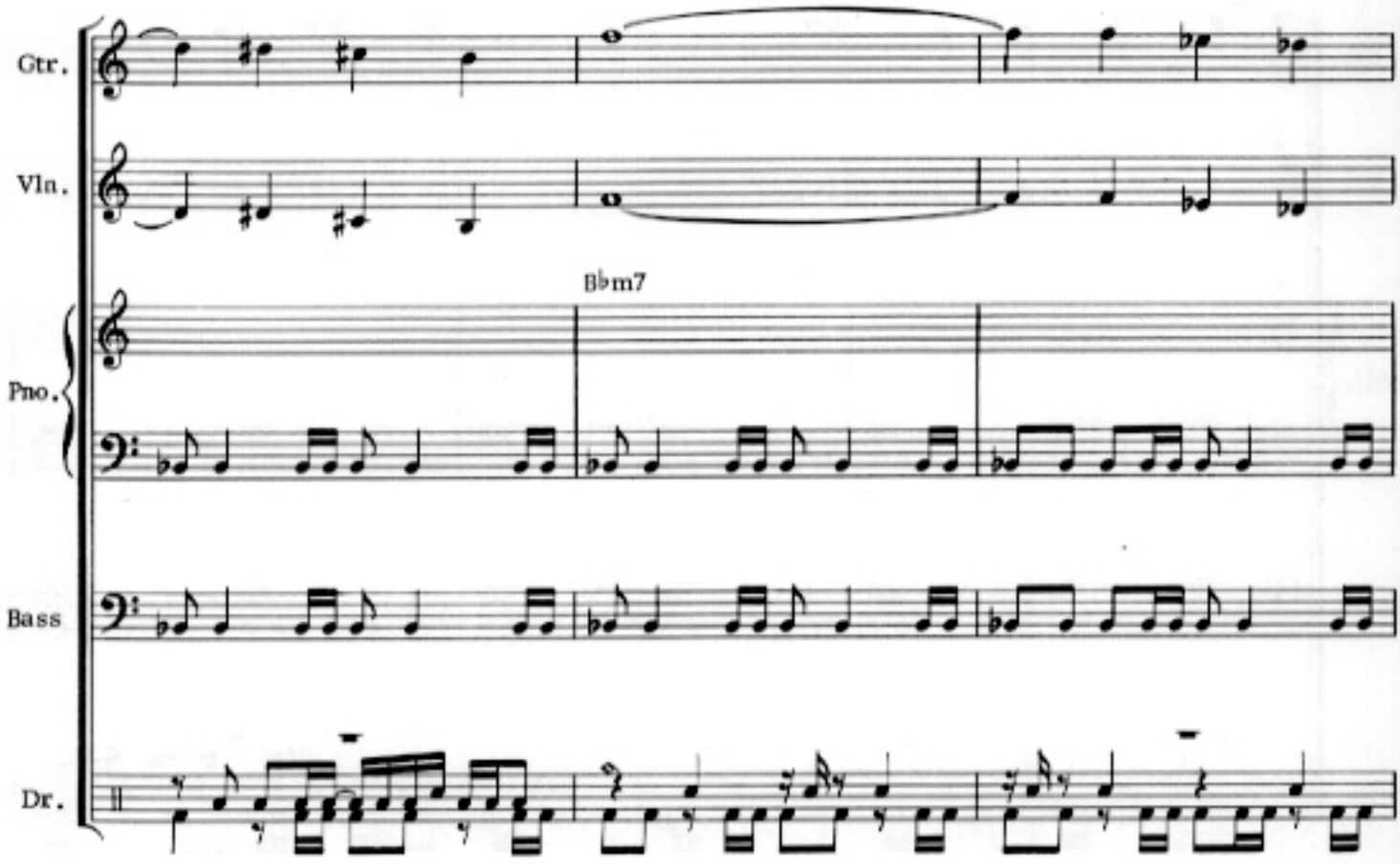
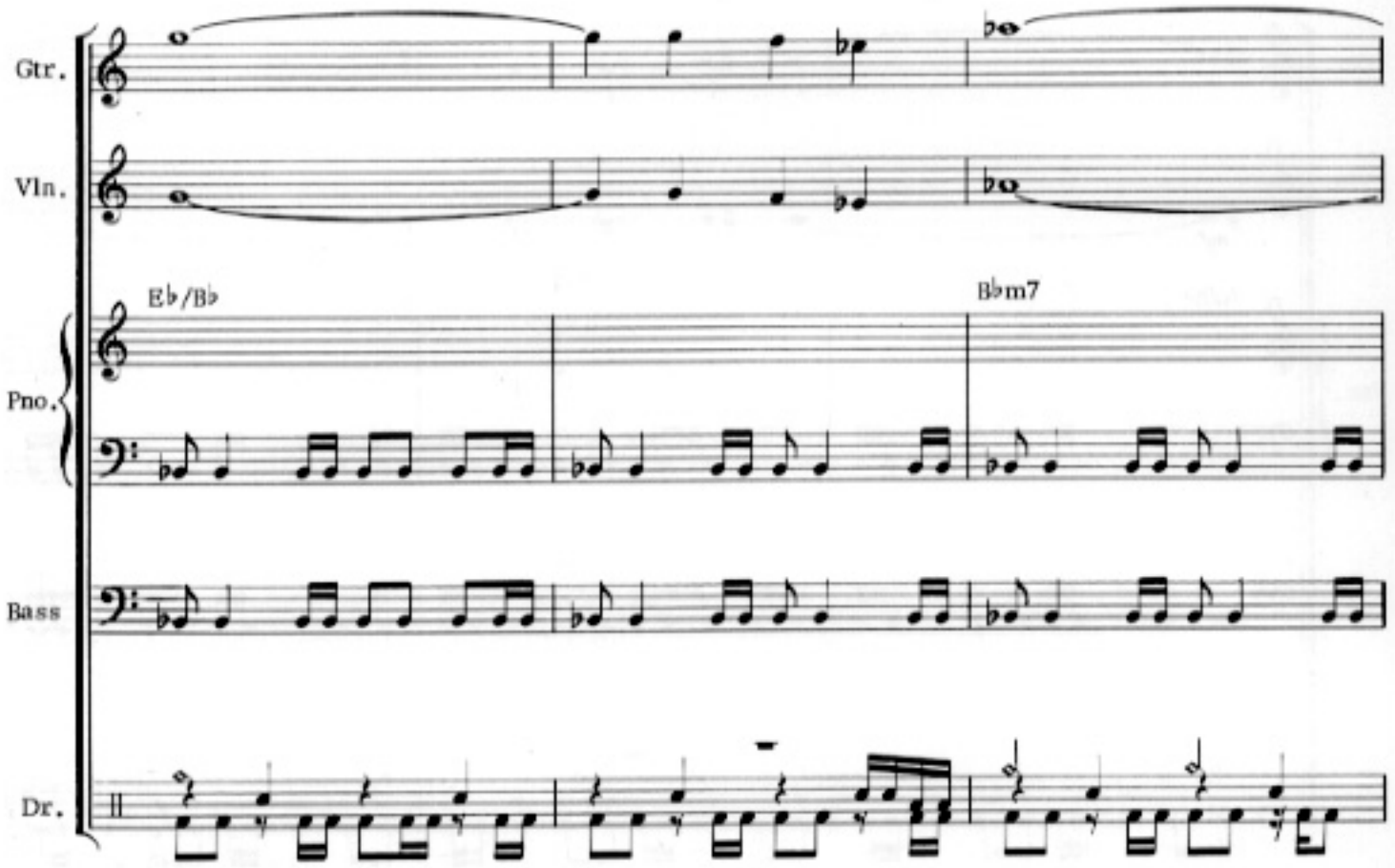
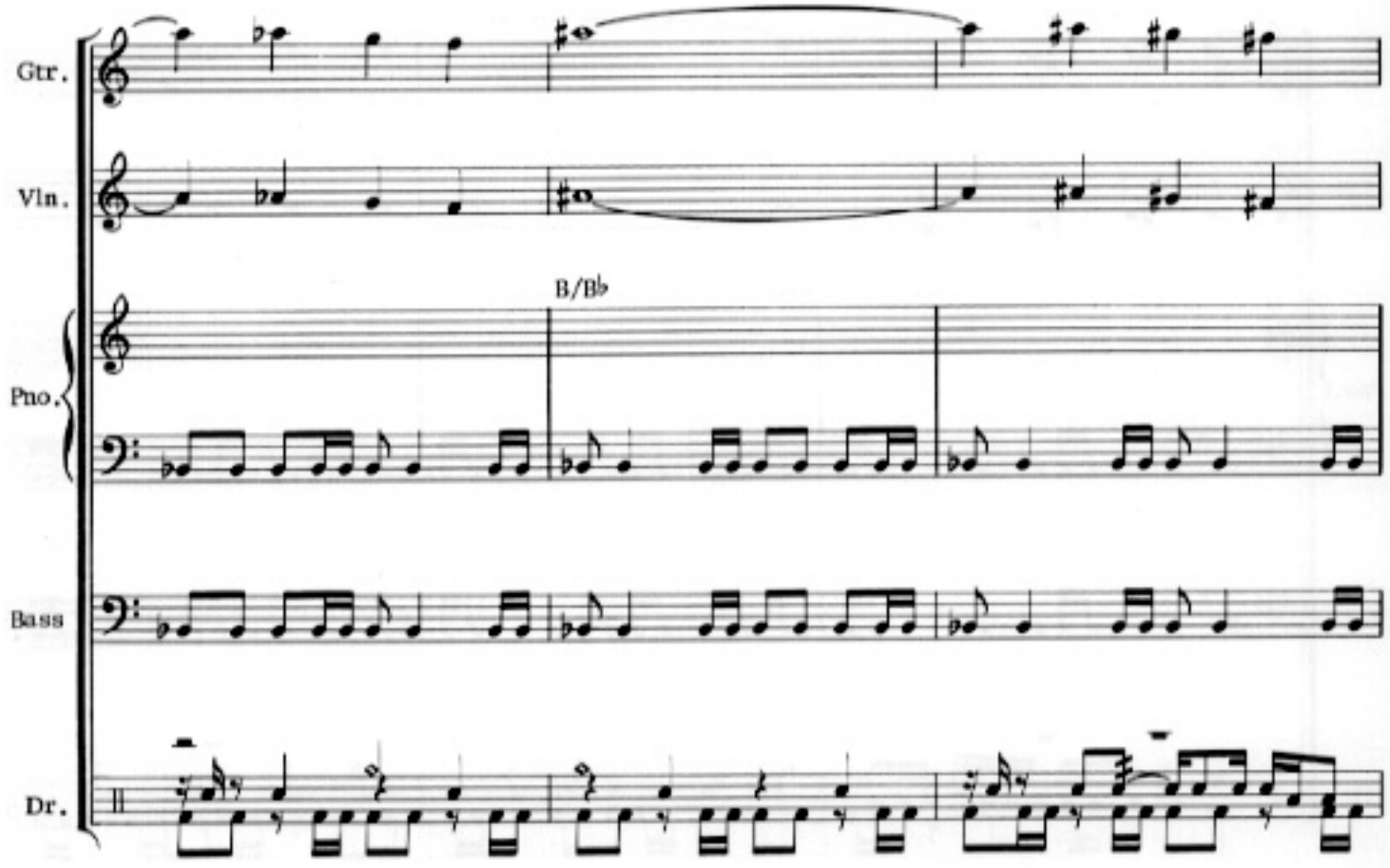

E♭/B♭
B♭m7
Gtr.
Vln.
E♭/B♭
B♭m7
Pno.
Bass
Dr.

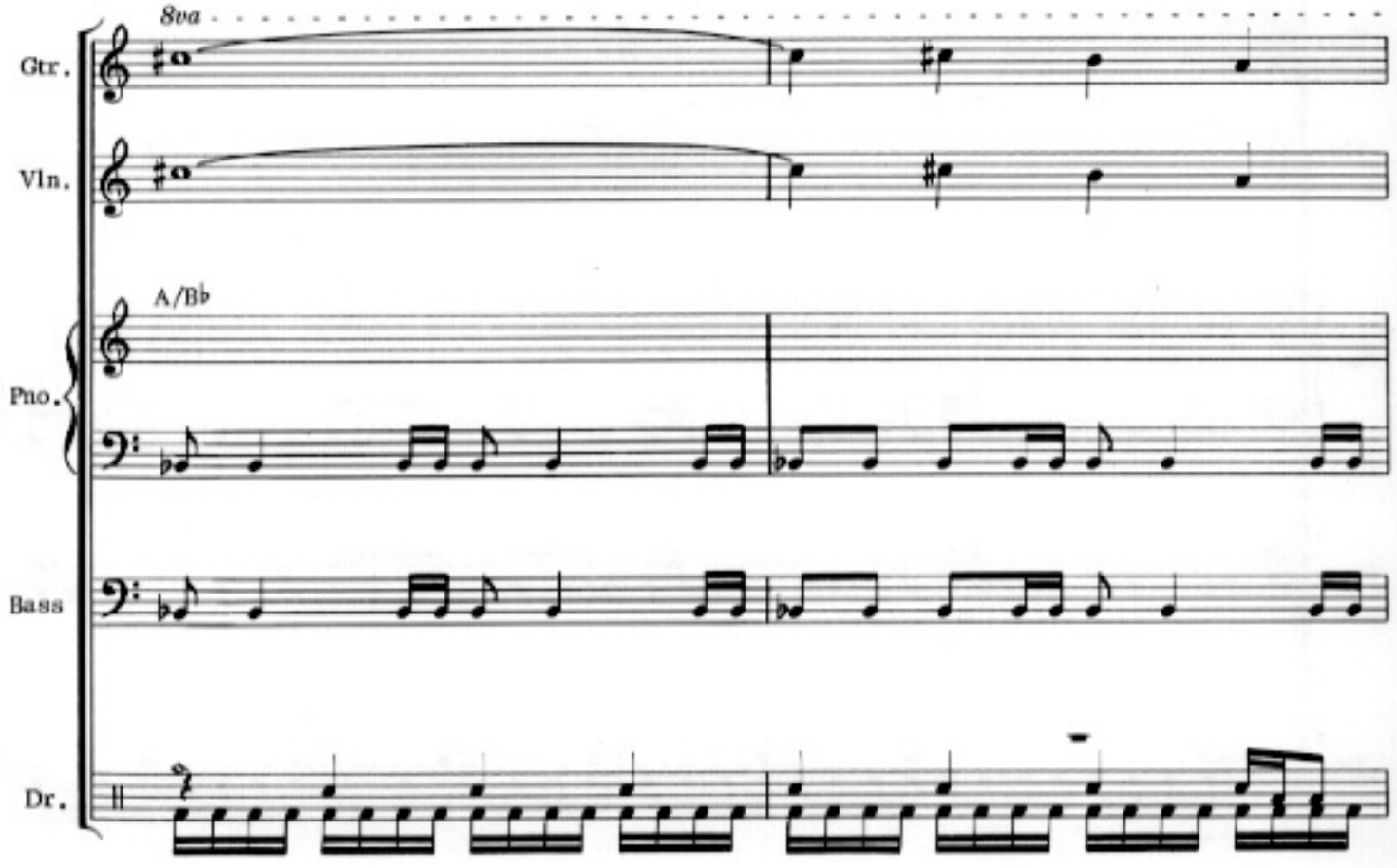

B/B♭
Gtr.
Vln.
B/B♭
Pno.
Bass
Dr.

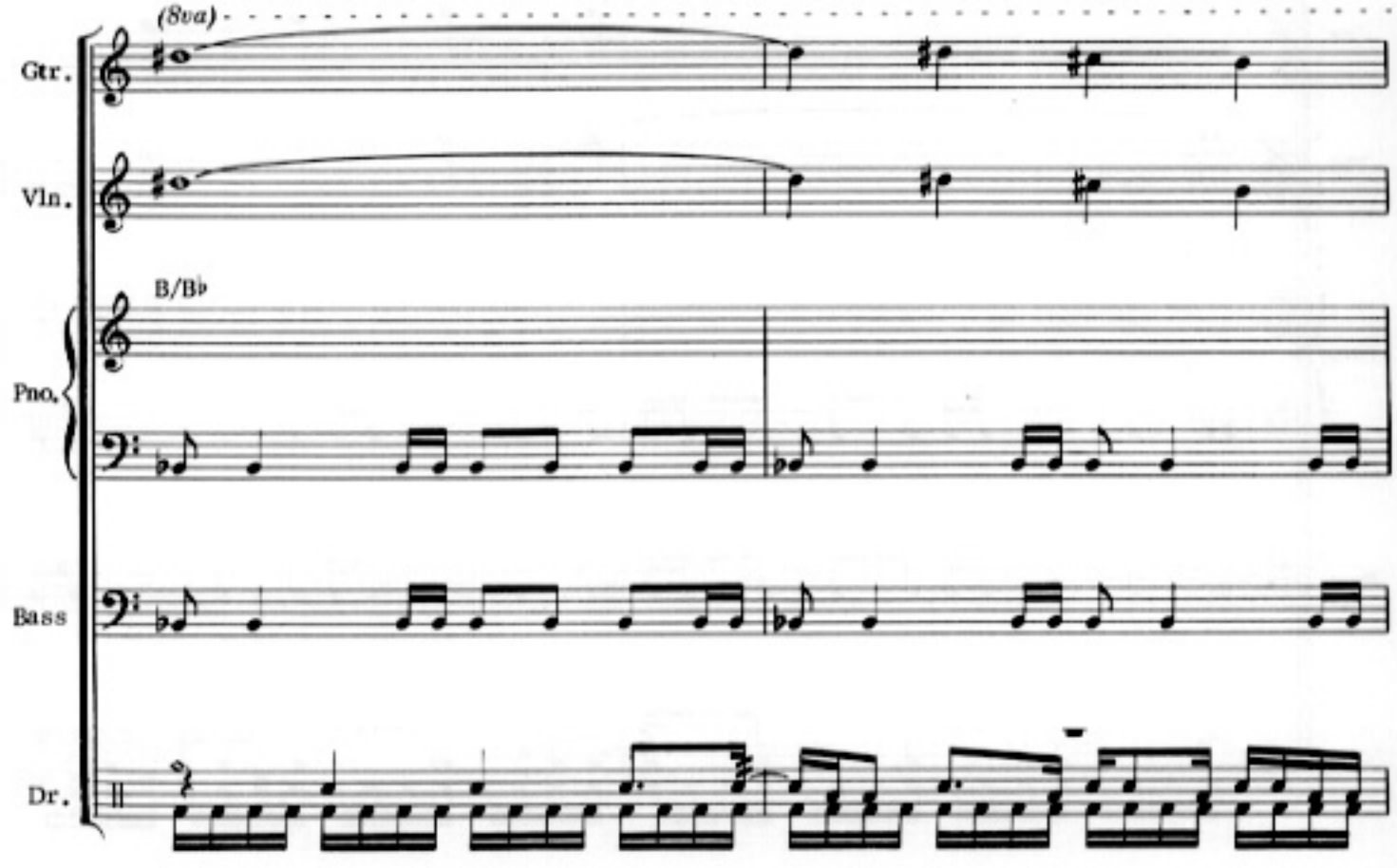

Gtr.
Vln.
mf
A/B♭
B/B♭
Pno.
Bass
Dr.

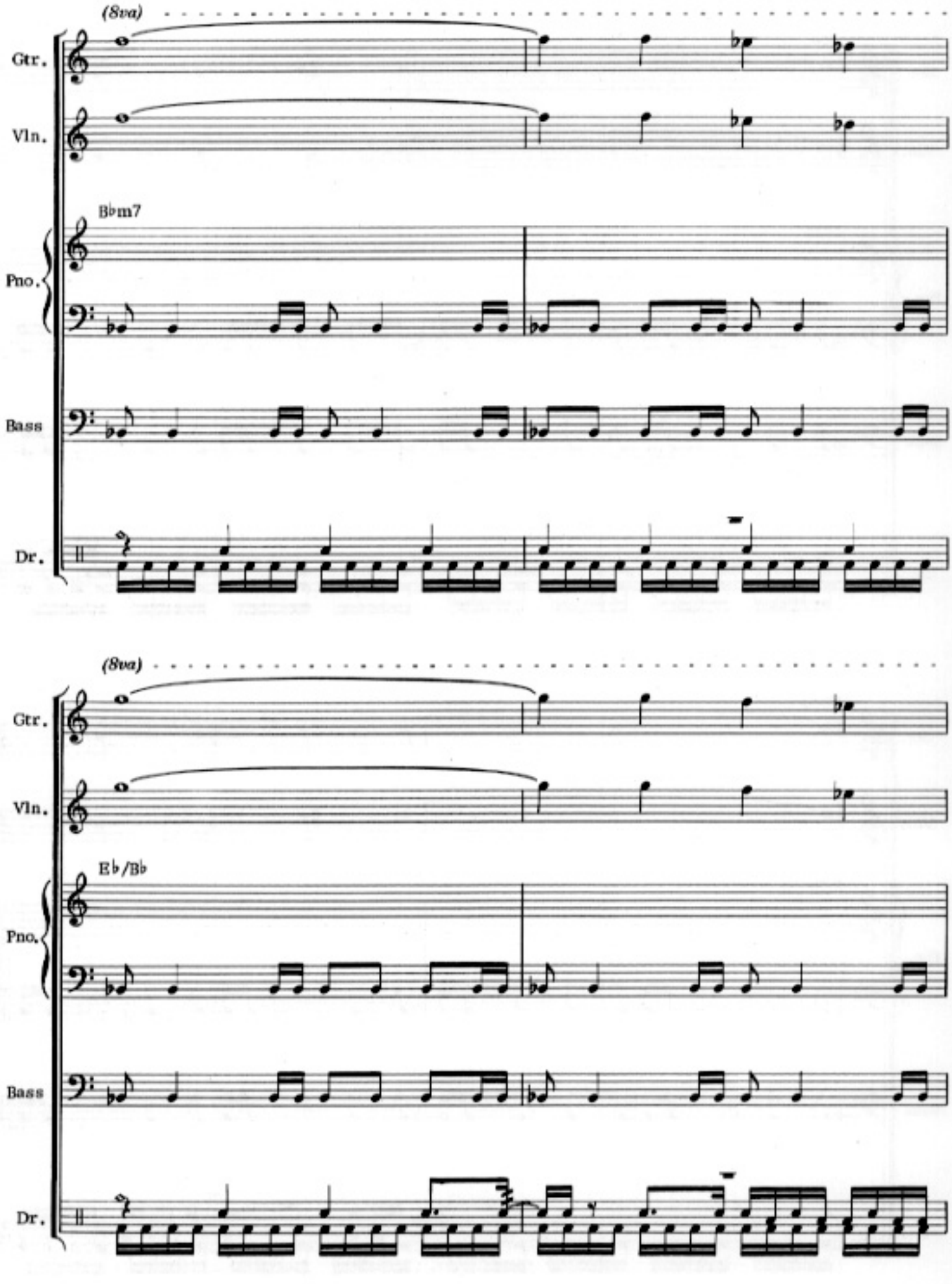

Gtr.
Vln.
B♭m7
Pno.
Bass
Dr.

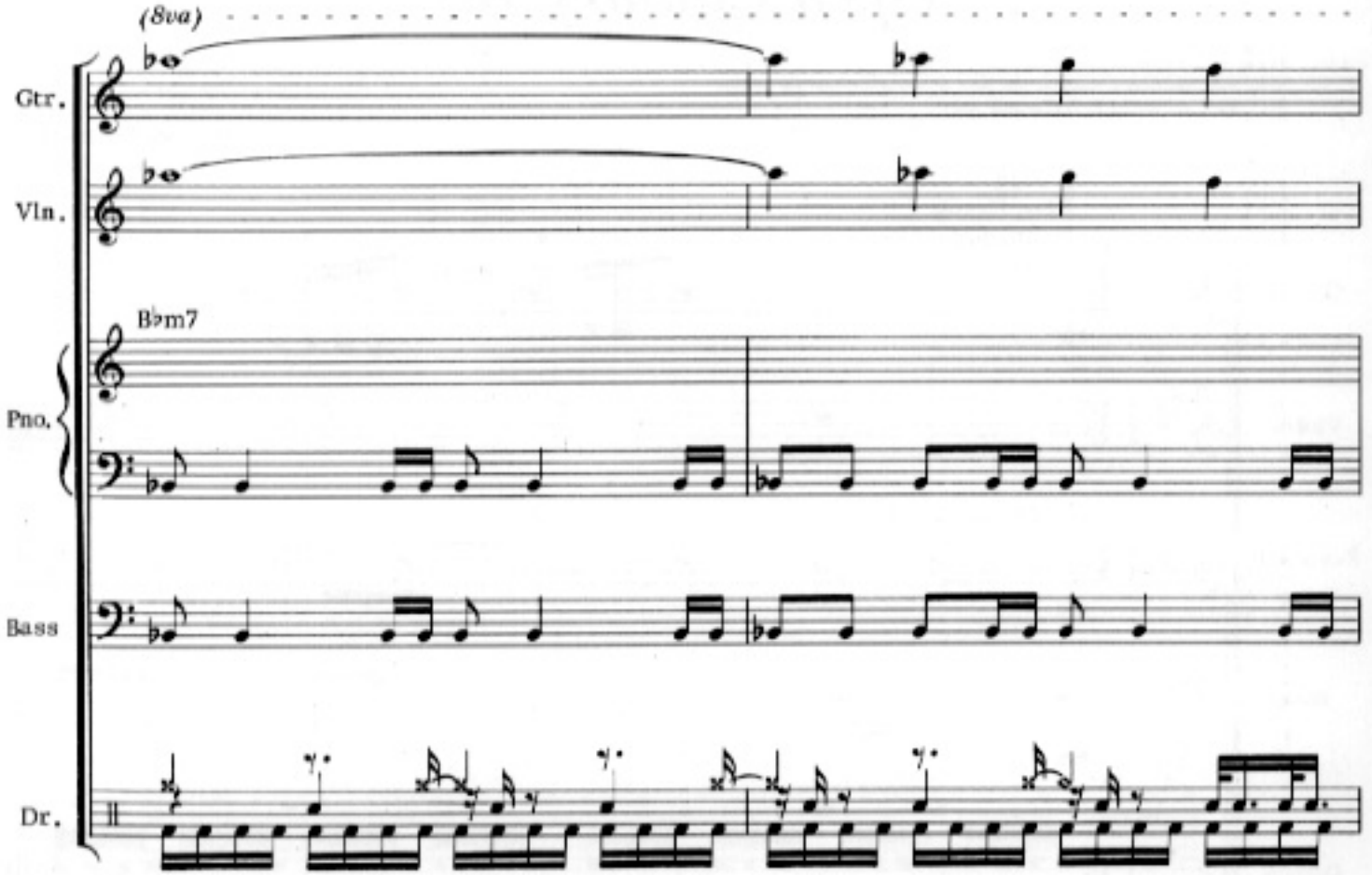

Gtr.
Vln.
E♭/B♭
B♭m7
Pno.
Bass
Dr.

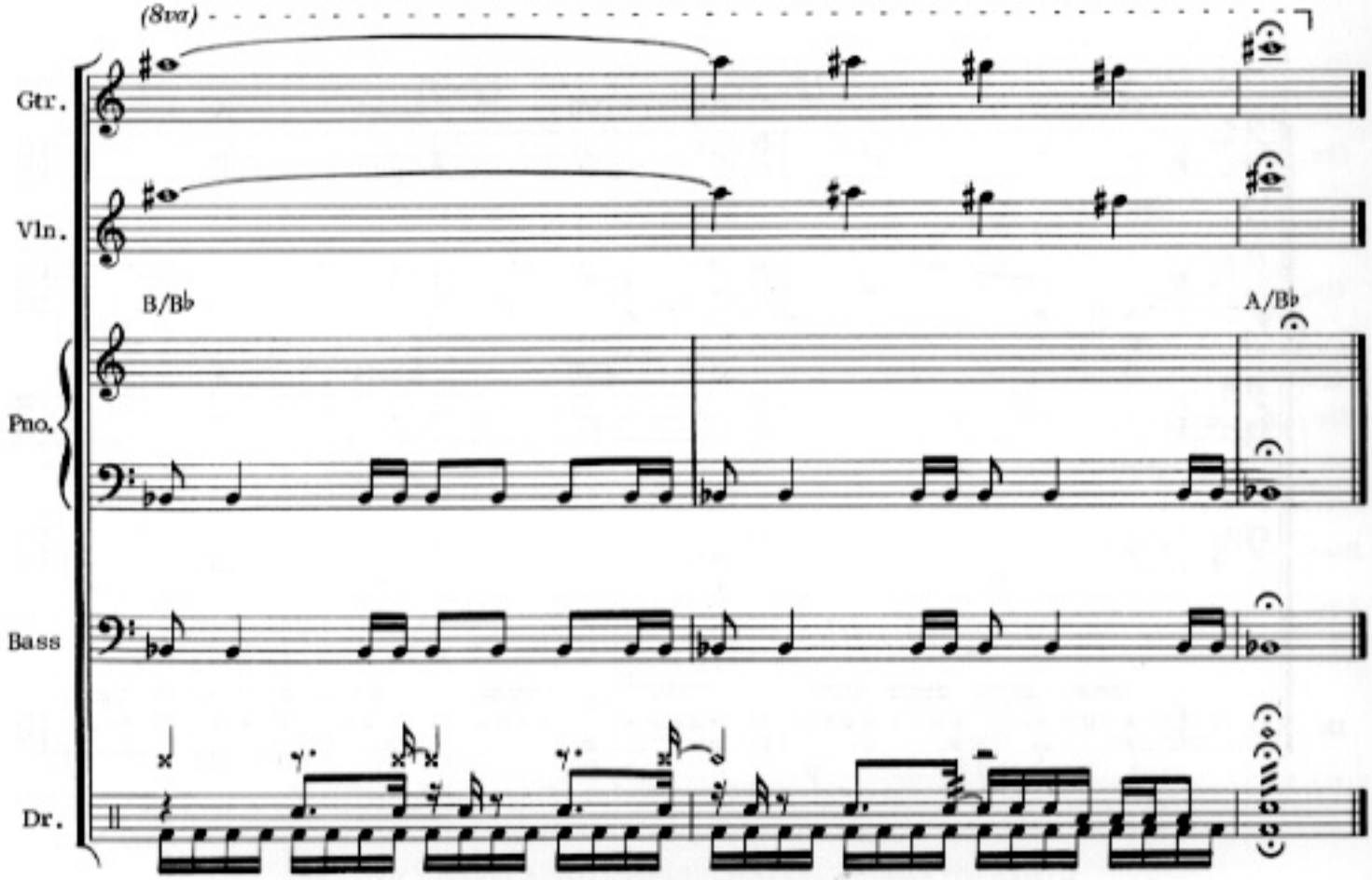

Gtr.
Vln.
B/B♭
Pno.
Bass
Dr.


8va
Gtr.
Vln.
A/B♭
Pno.
Bass
Dr.


(8va)
Gtr.
Vln.
B/B♭
Pno.
Bass
Dr.


(8va)
Gtr.
Vln.
B♭m7
Pno.
Bass
Dr.
(8va)
Gtr.
Vln.
E♭/B♭
Pno.
Bass
Dr.

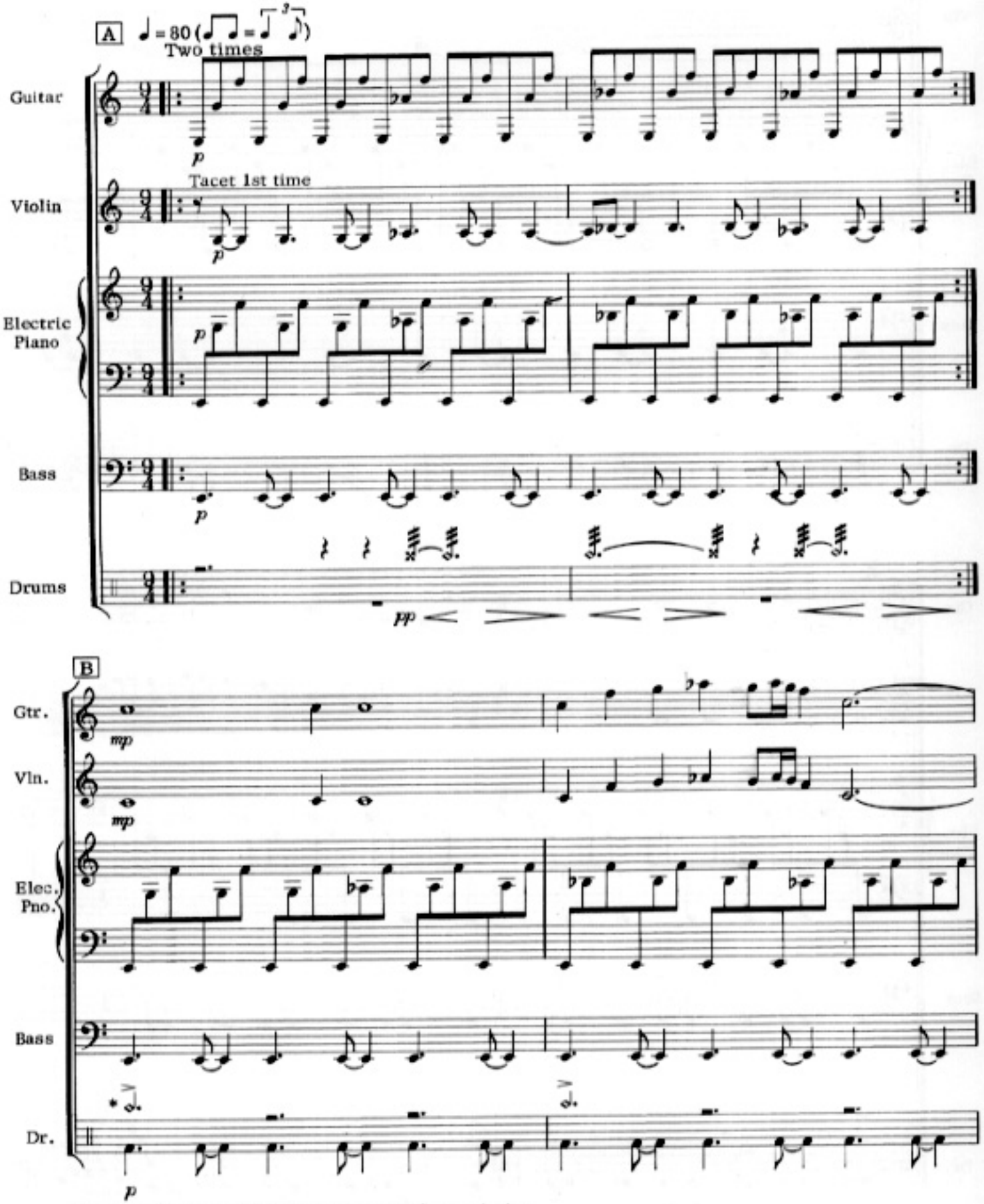

(8va)
Gtr.
Vln.
B♭m7
Pno.
Bass
Dr.


(8va)
Gtr.
Vln.
B/B♭
A/B♭
Pno.
Bass
Dr.

Sanctuary

Ad lib solos: when Bass plays E - B Ionian
when Bass plays C - E Super Locrian
when Bass plays A - A Symmetrical
when Bass plays F♯ - F♯ Lydian

by JOHN McLAUGHLIN



* Snare Drum plays freely, accenting the last beat of every other bar.

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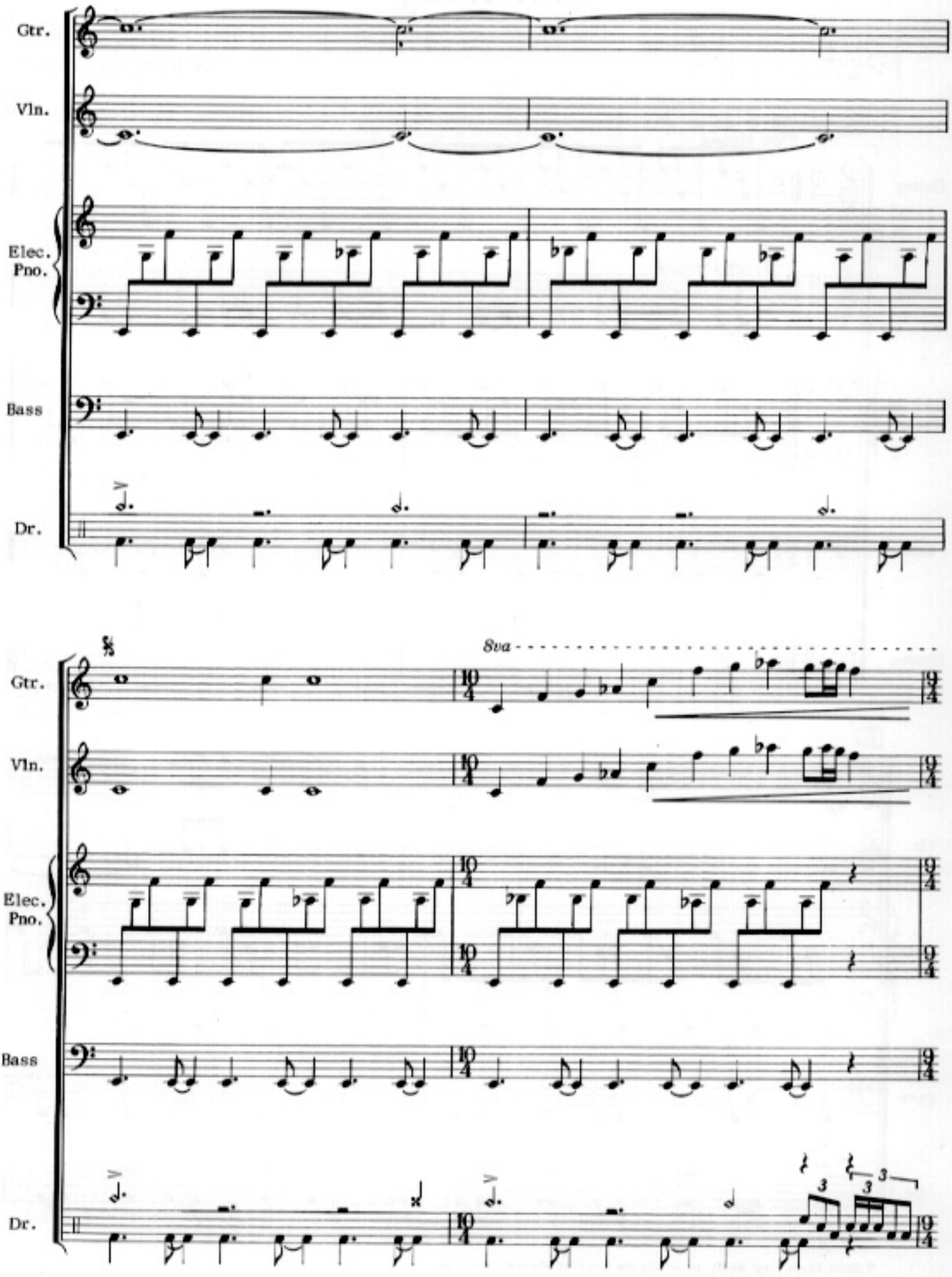
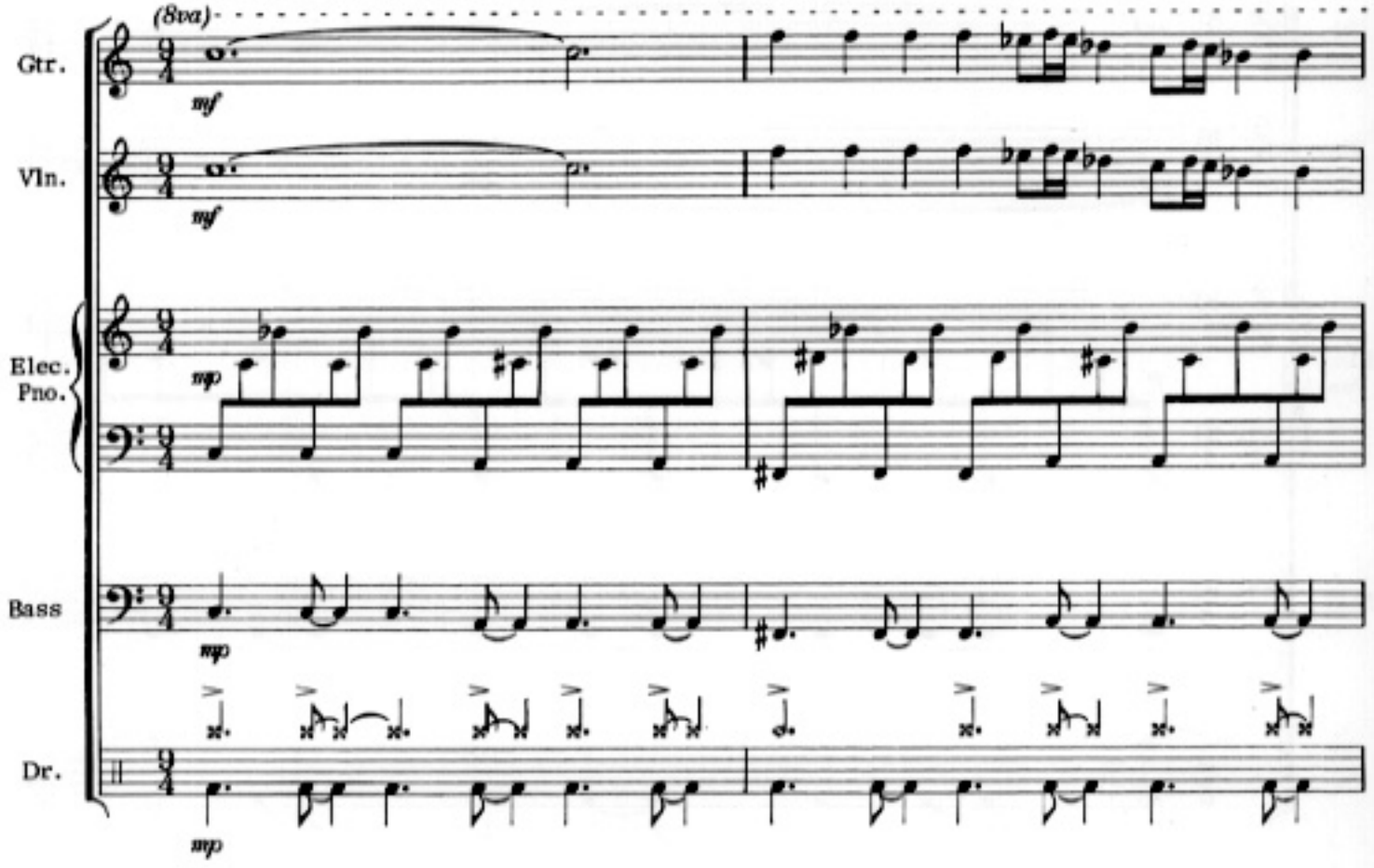
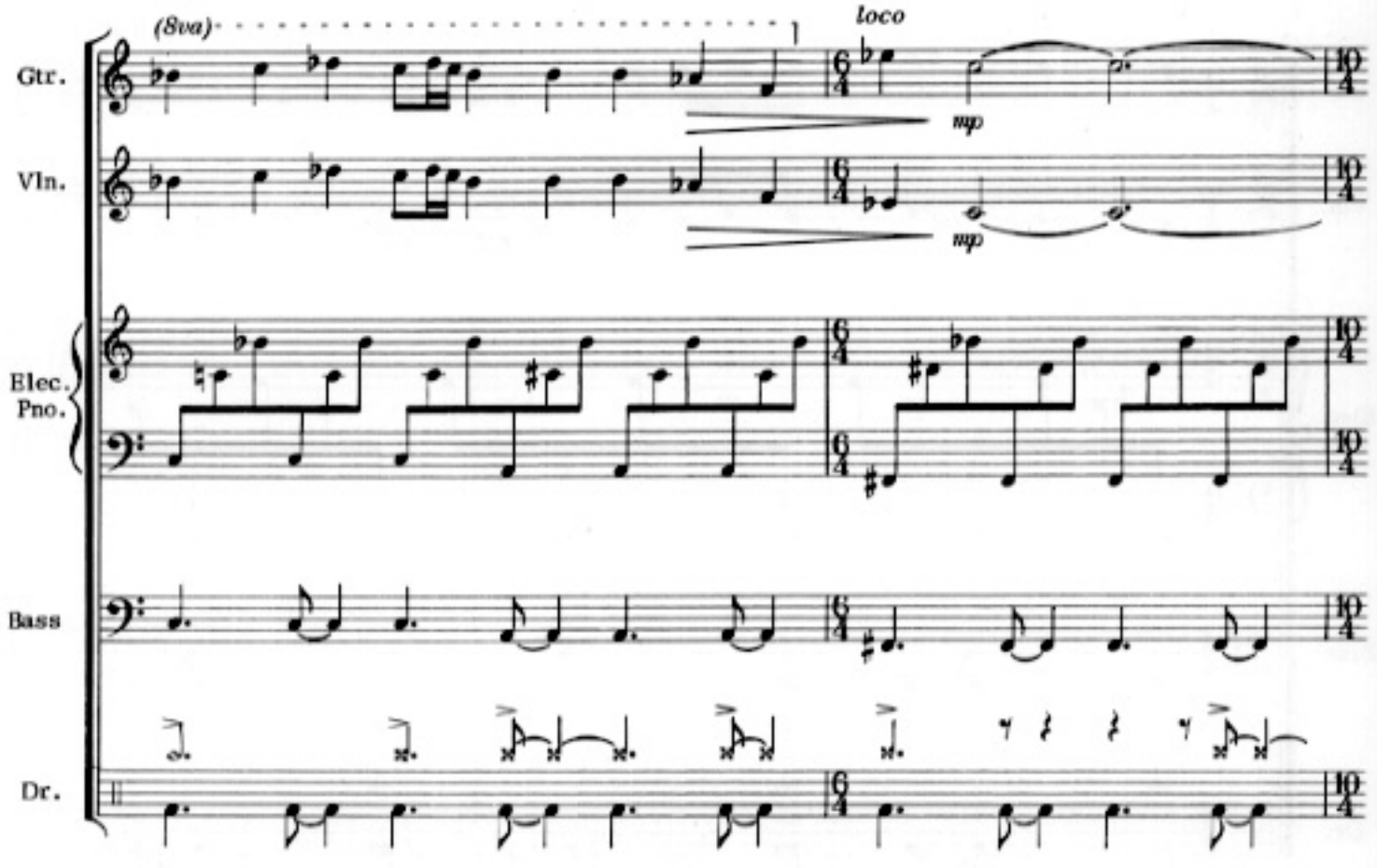
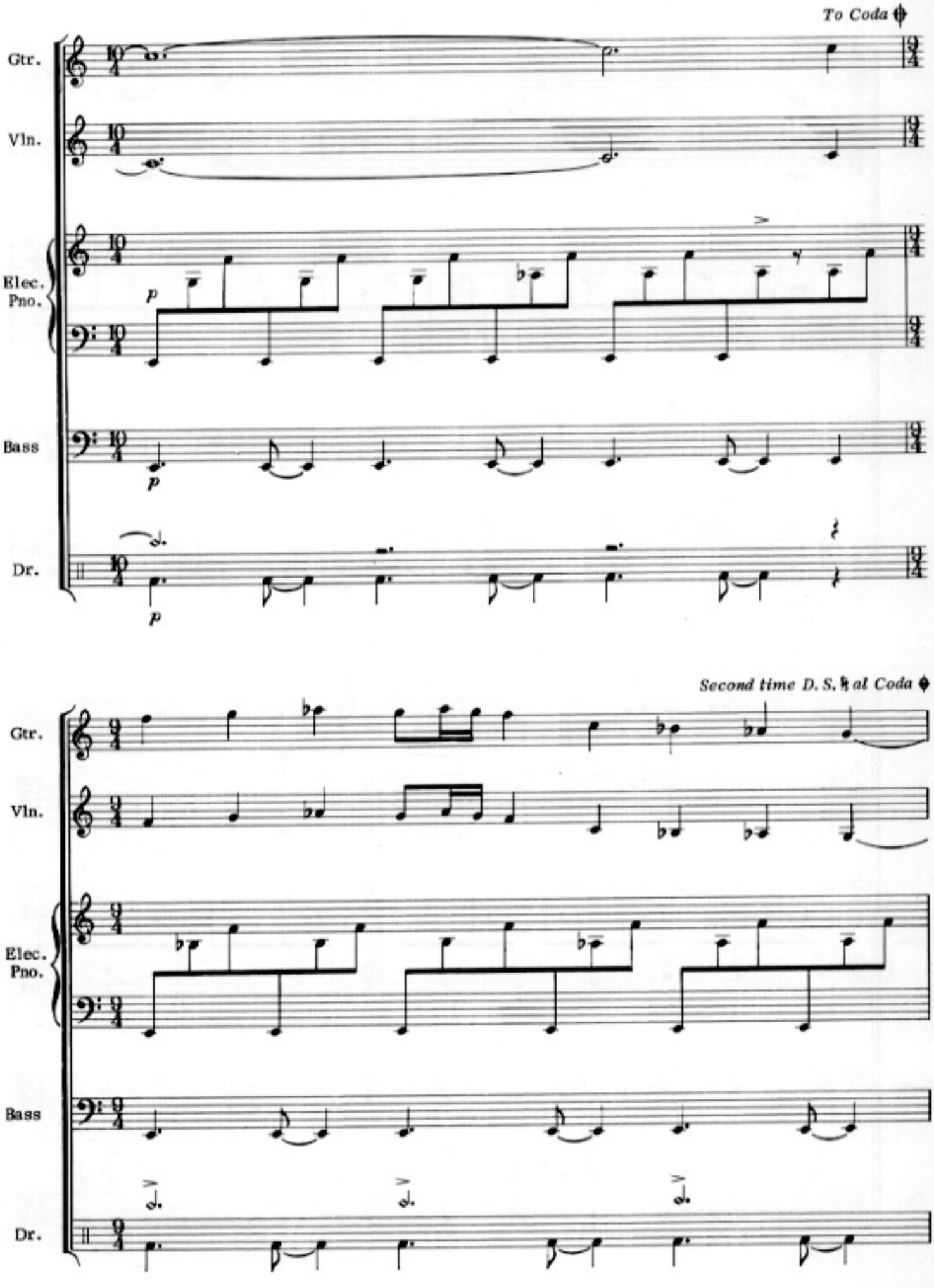
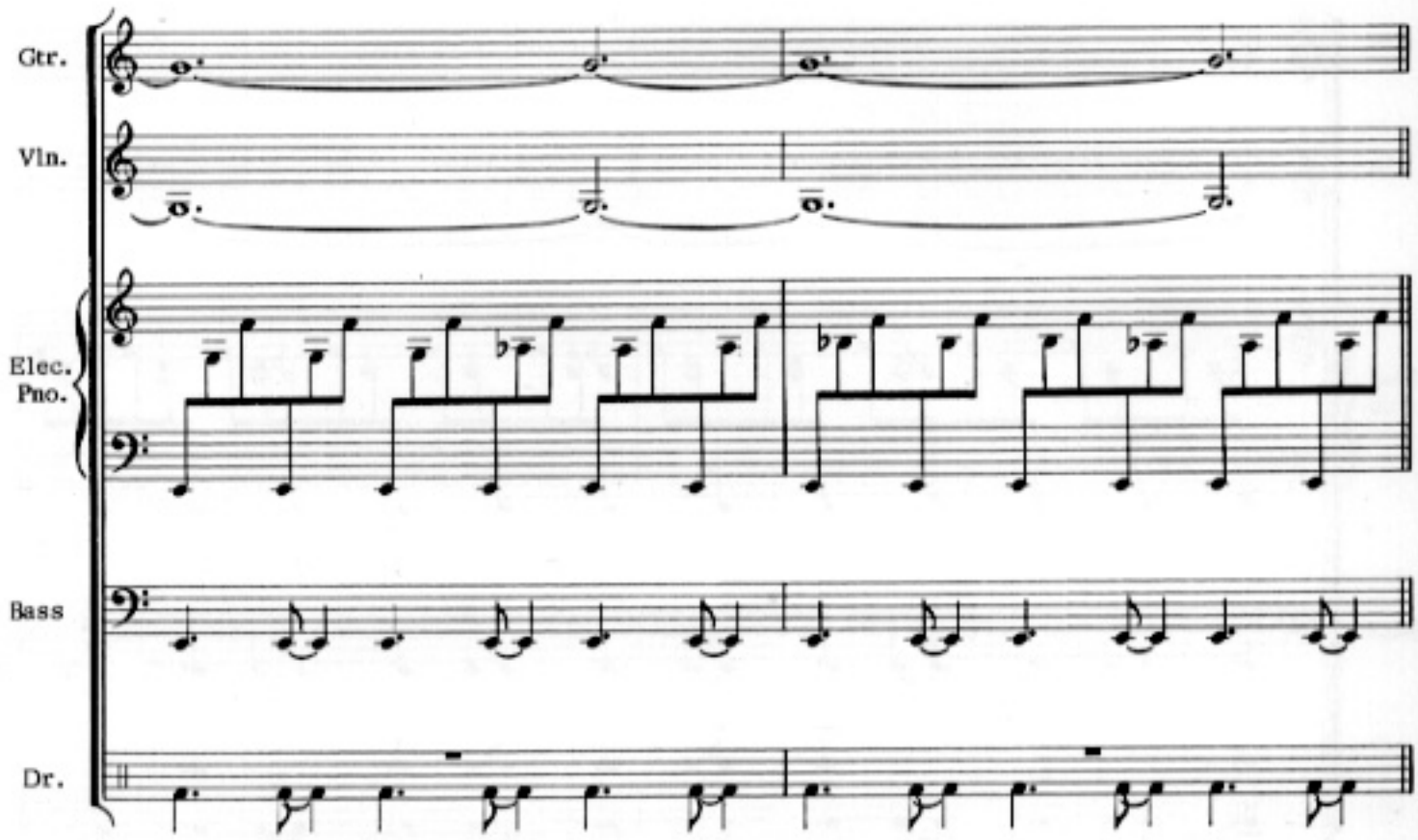

Gtr.
Vln.
Elec. Pno.
Bass
Dr.
8va
10/4
9/4
3
3

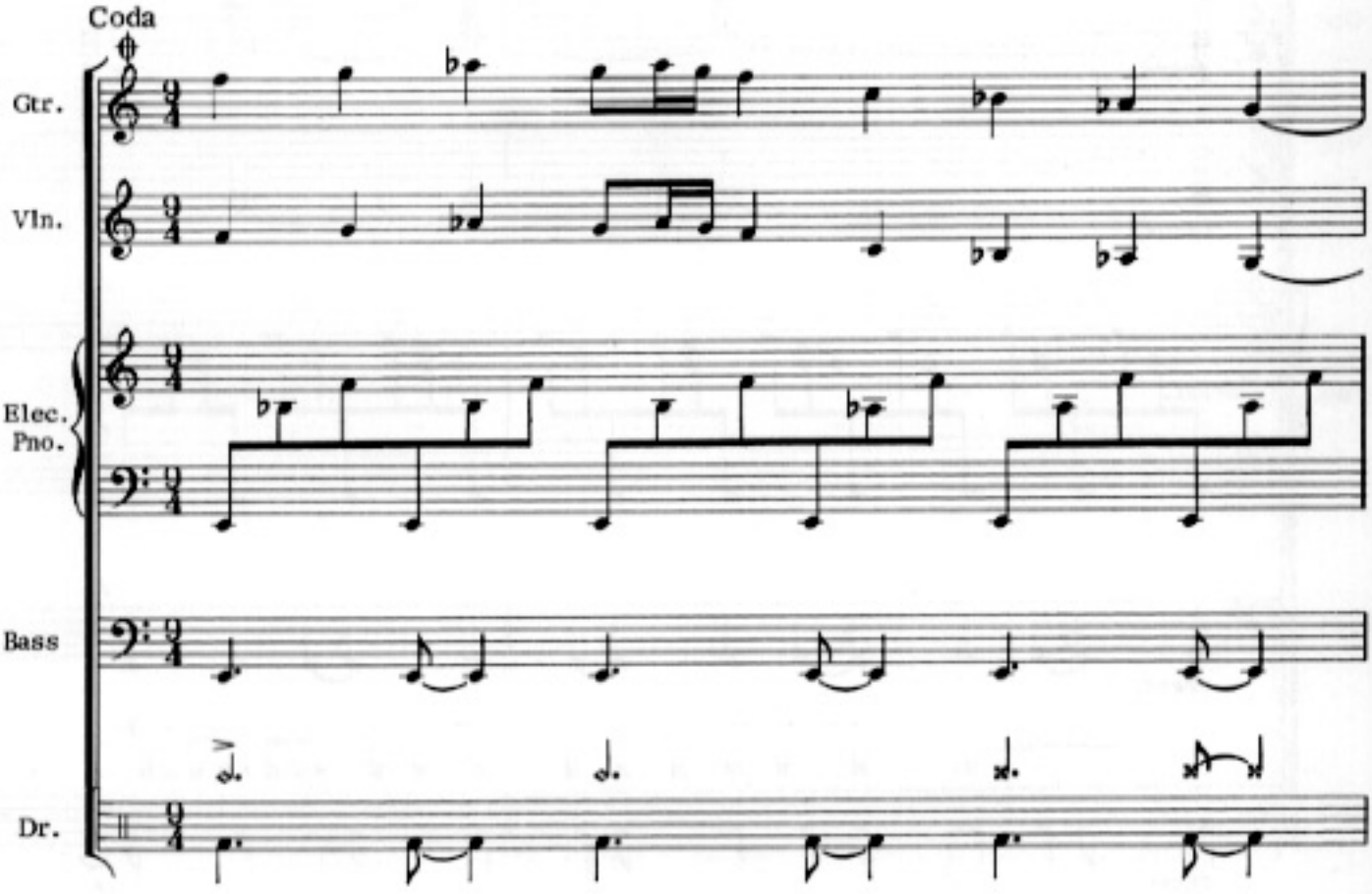

(8va)
Gtr.
mf
Vln.
mf
Elec.
Pno.
mp
Bass
mp
Dr.
mp

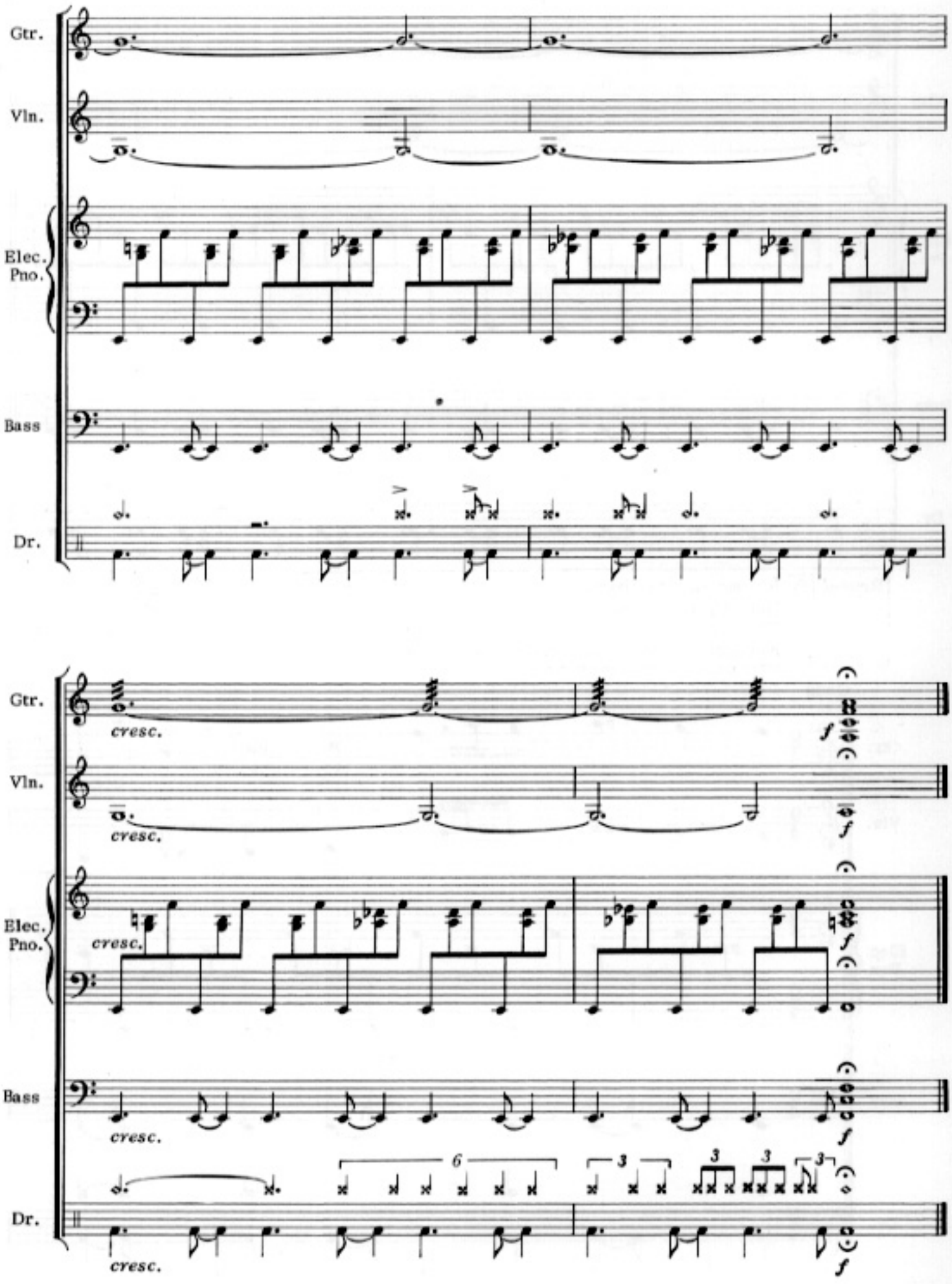

(8va)
loco
Gtr.
mp
Vln.
mp
Elec.
Pno.
Bass
Dr.


To Coda
Gtr.
Vln.
Elec. Pno.
Bass
Dr.
p
Second time D. S. 𝄋 al Coda



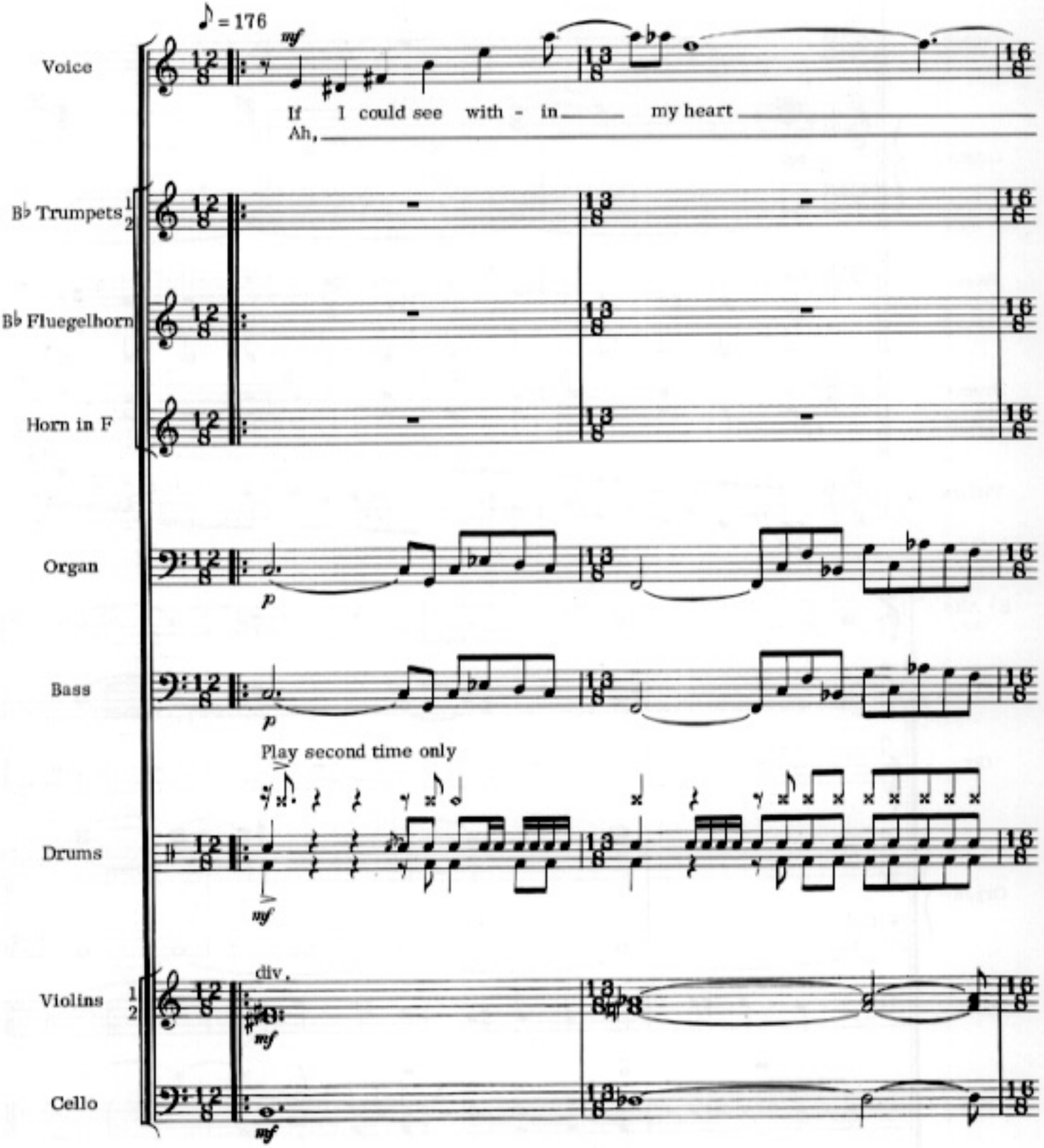
Repeat [B] (except last two bars)
Guitar plays Piano part
Violin plays middle voice of Piano part (as in [A])
Keyboard (Synthesizer) plays solo ad lib




Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
cresc.
f
6
3
3
3

If I Could See

Words and Music by
JOHN McLAUGHLIN



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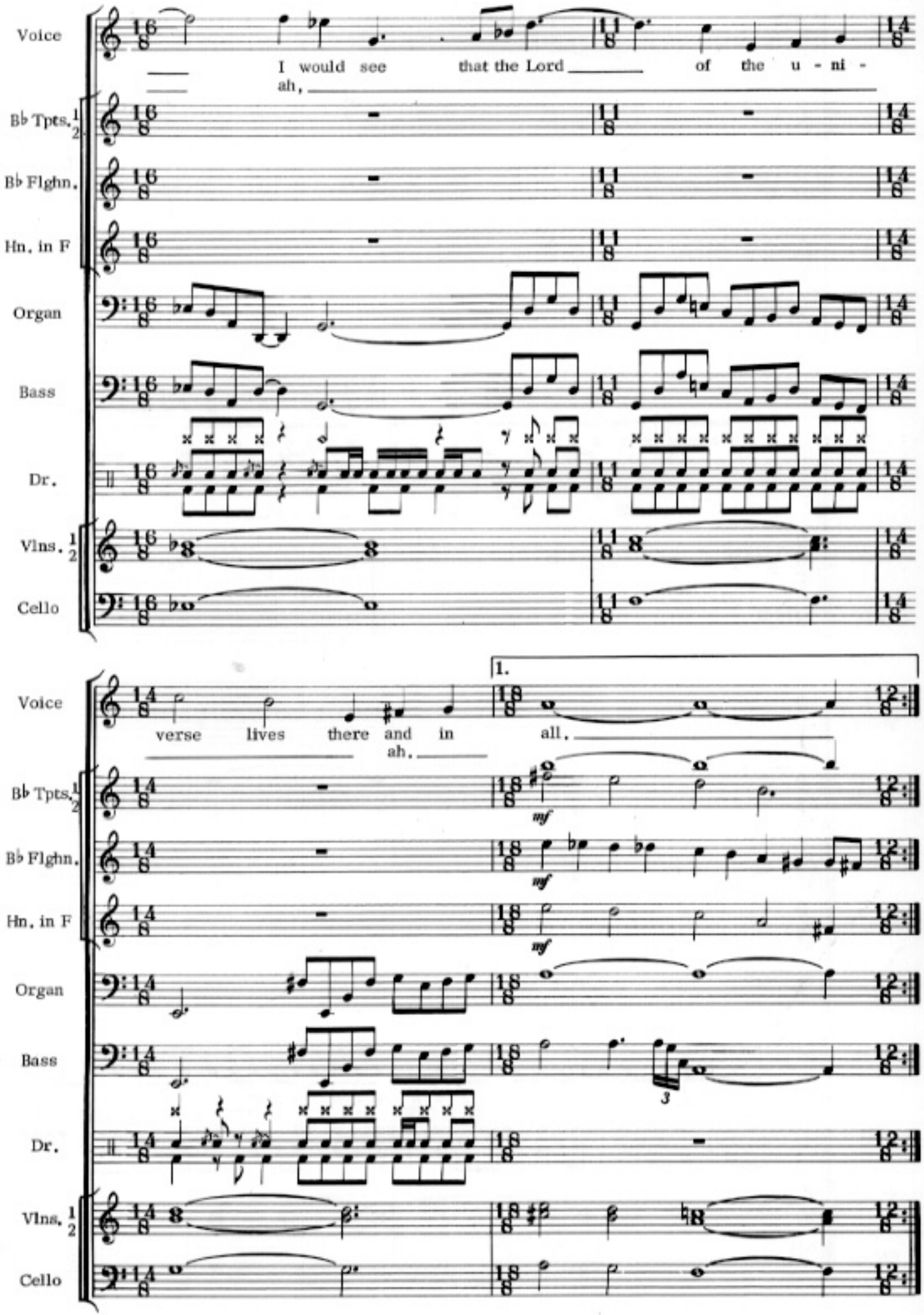
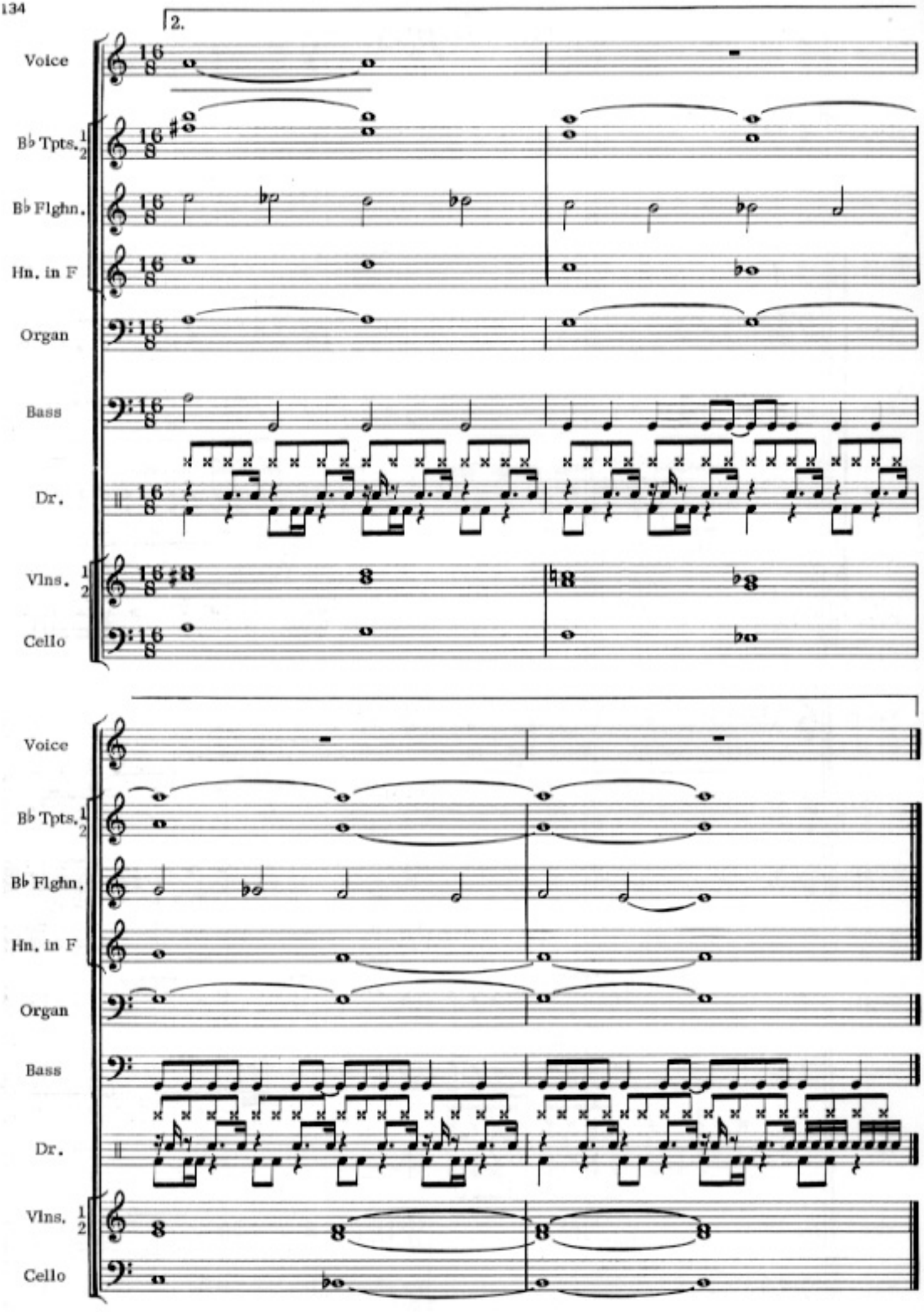
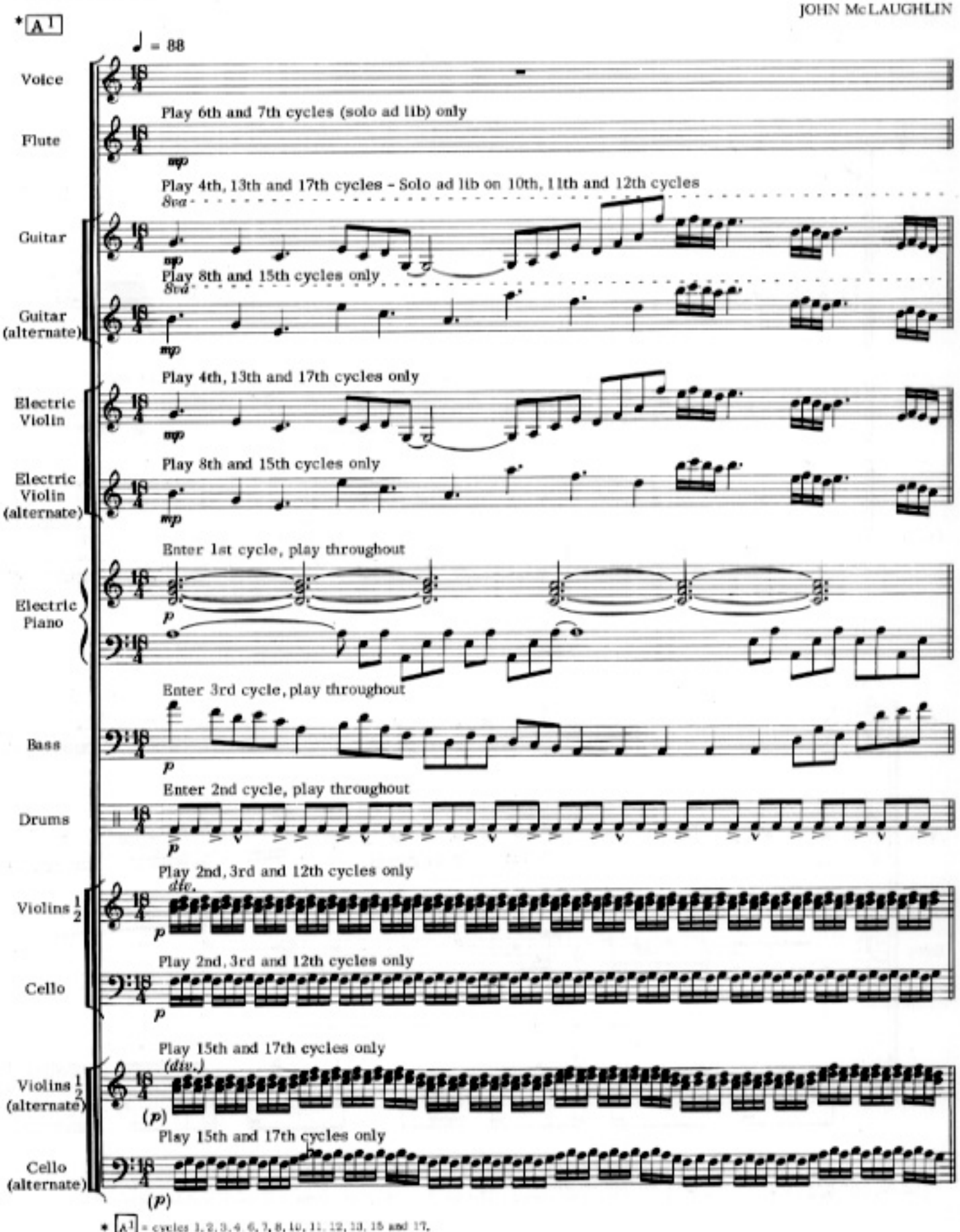

Voice
I would see that the Lord of the u - ni -
ah,
B♭ Tpts. 1 2
B♭ Flghn.
Hn. in F
Organ
Bass
Dr.
Vlns. 1 2
Cello
1.
Voice
verse lives there and in all.
ah.
mf
B♭ Tpts. 1 2
B♭ Flghn.
Hn. in F
Organ
Bass
3
Dr.
Vlns. 1 2
Cello


2.
Voice
B♭ Tpts.
B♭ Flghn.
Hn. in F
Organ
Bass
Dr.
Vlns.
Cello
Voice
B♭ Tpts.
B♭ Flghn.
Hn. in F
Organ
Bass
Dr.
Vlns.
Cello

Earth Ship

Ad lib solos: A Aeolian

Words and Music by
JOHN McLAUGHLIN



* A1 = cycles 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 15 and 17.
(1 cycle = 1 measure)

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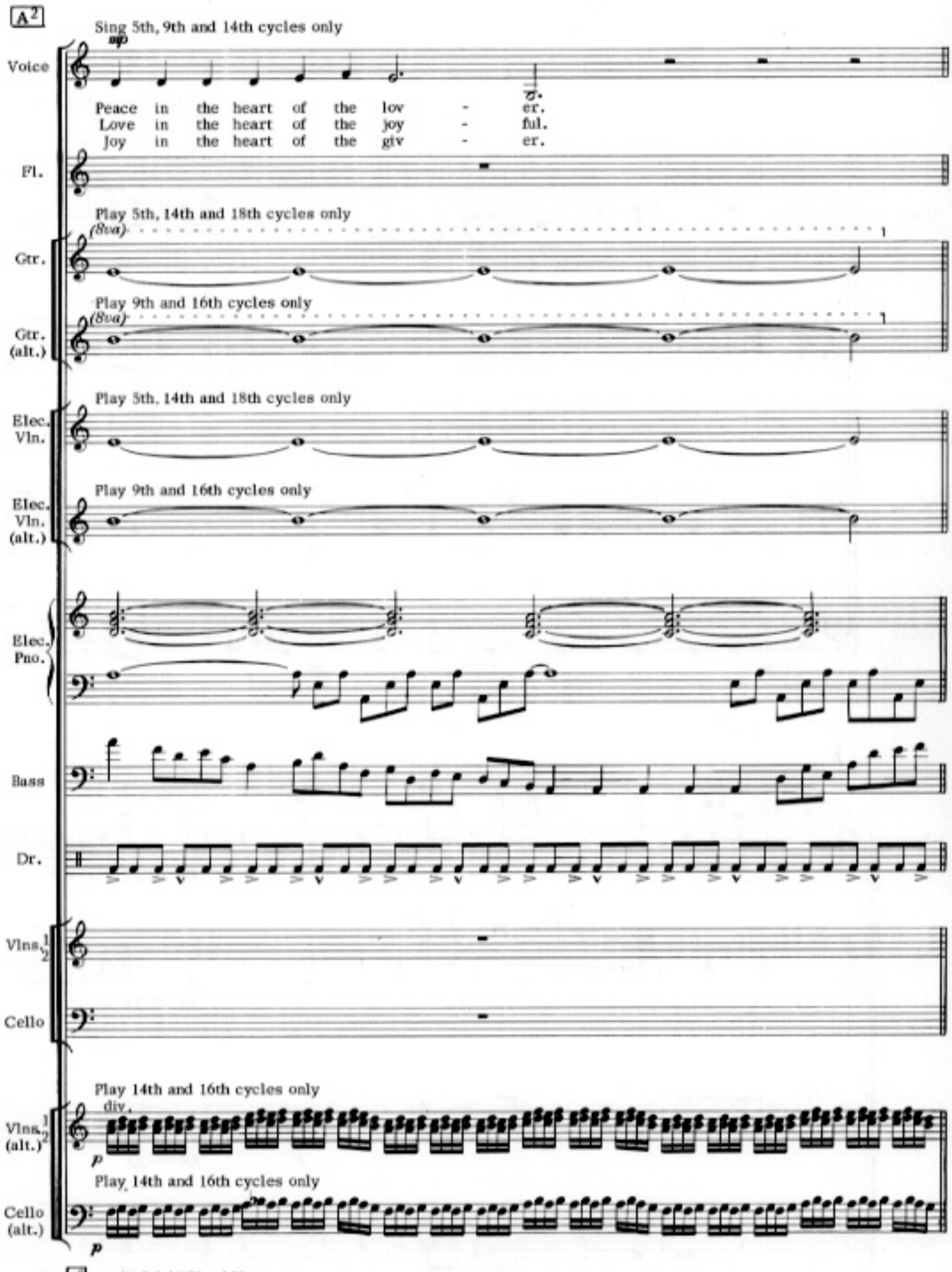
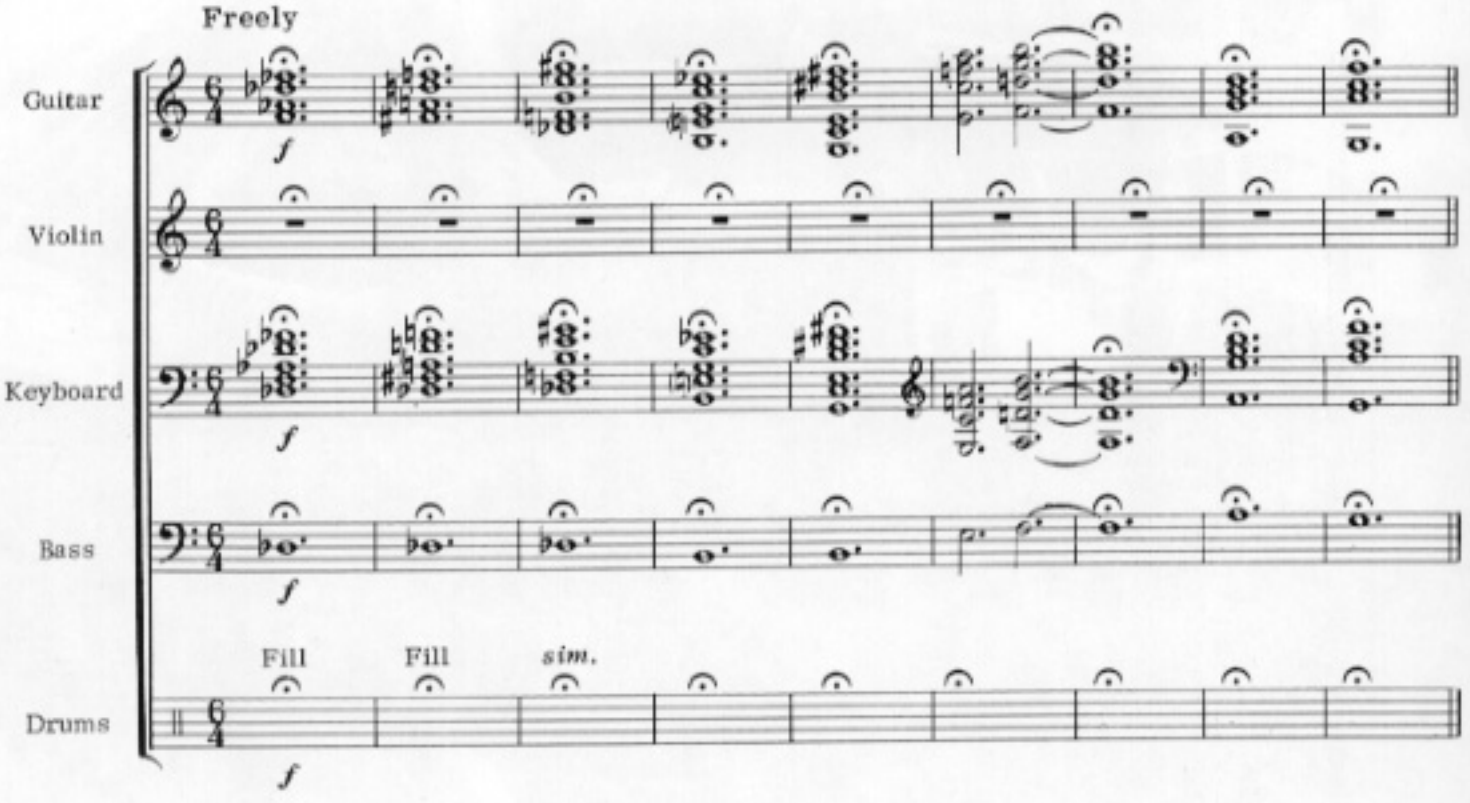


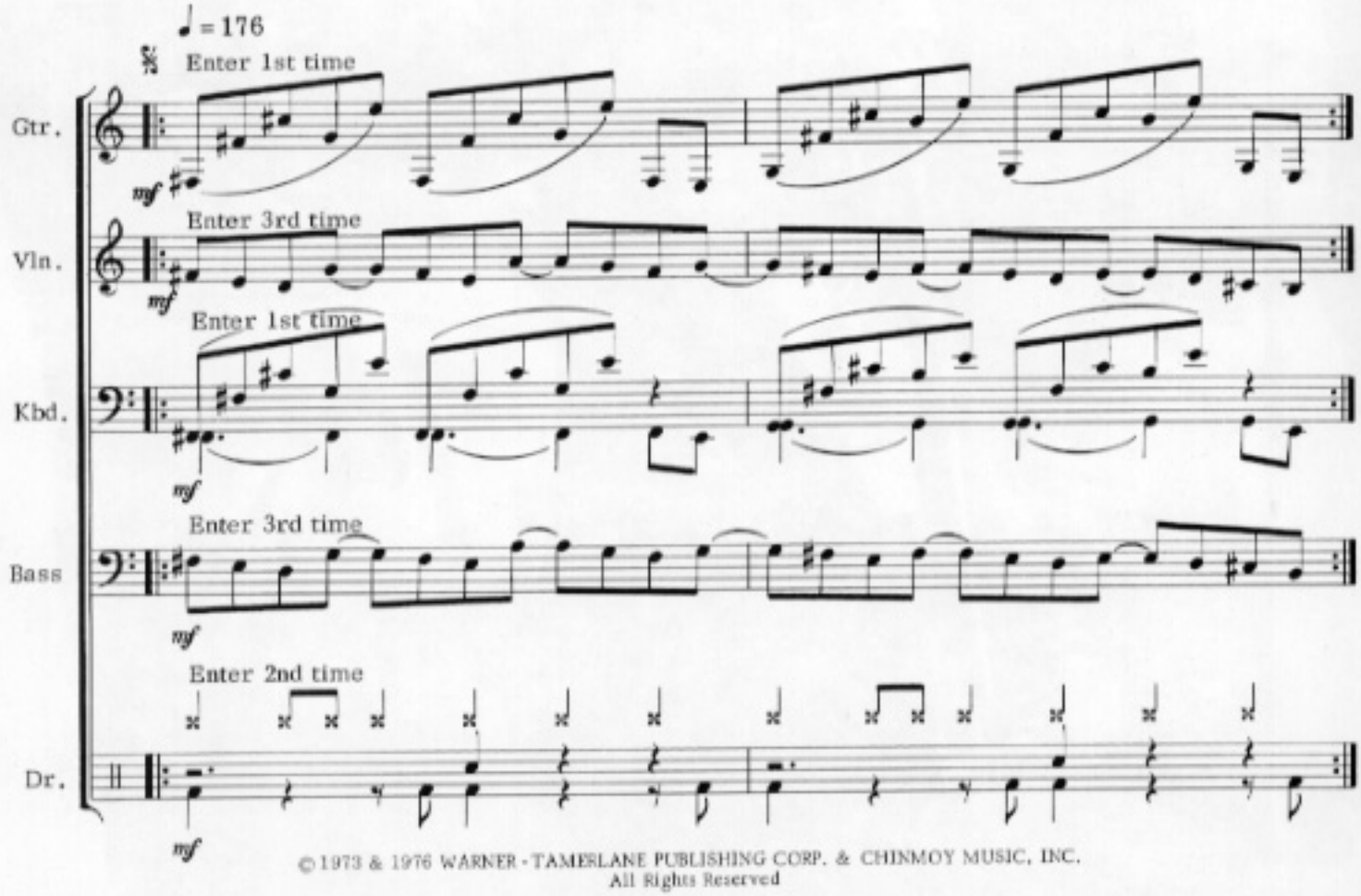
* A2 = cycles 5, 9, 14, 16 and 18.
(suggested fade on 18th cycle)

Meeting of the Spirits

Ad lib solos: F♯ Phrygian or 5th mode of B Harmonic Minor or F♯ Pentatonic Minor

by JOHN McLAUGHLIN





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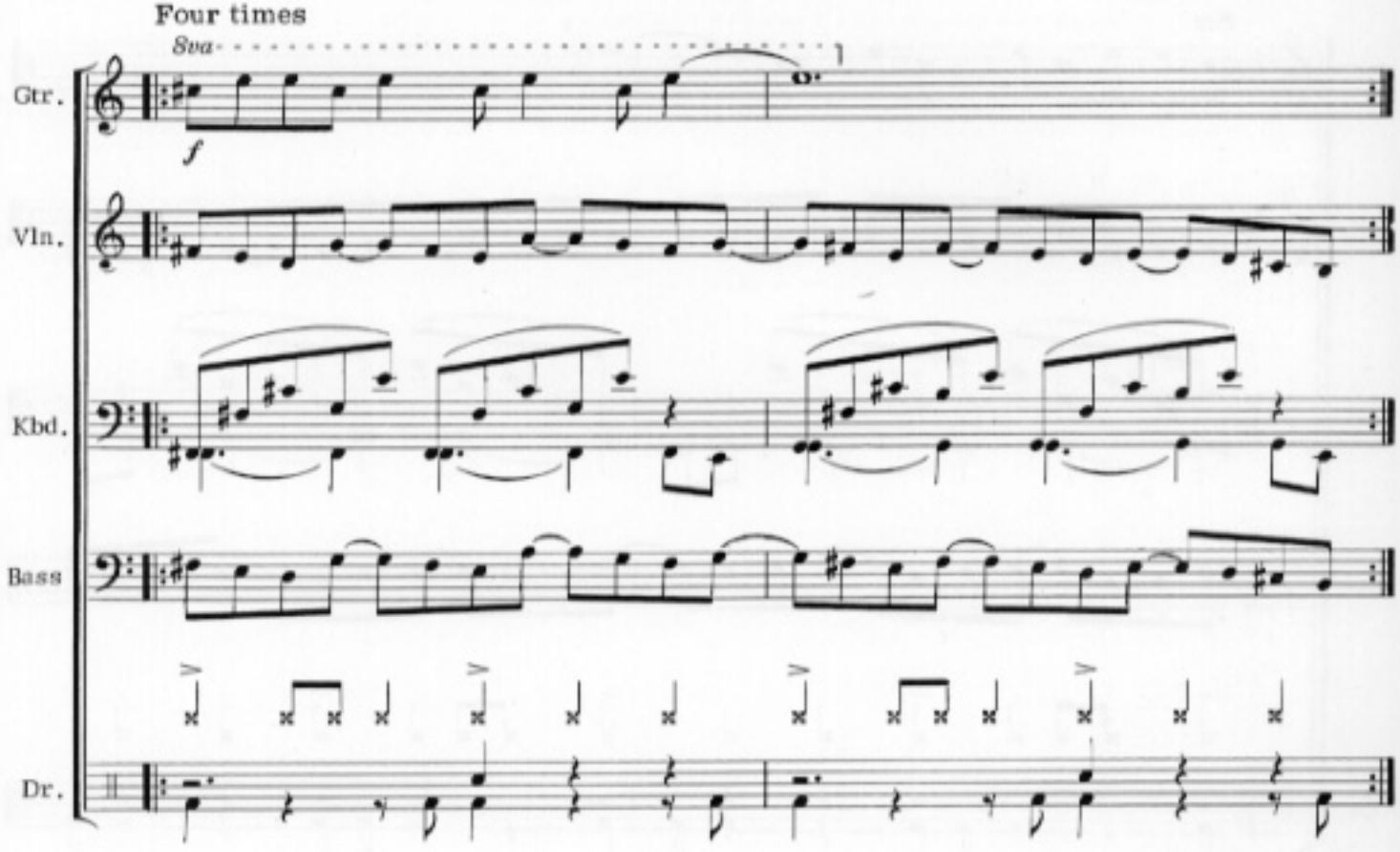
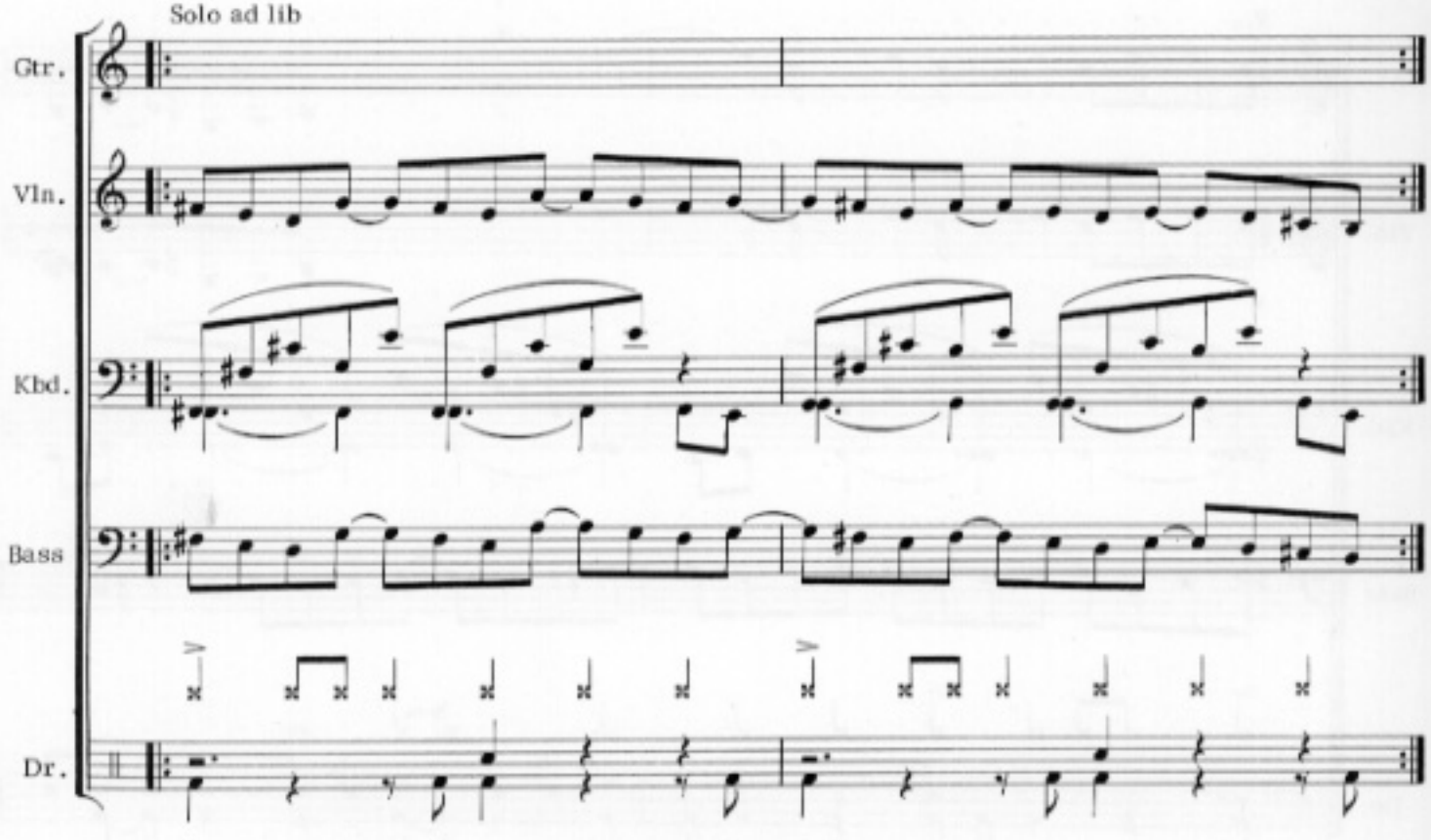
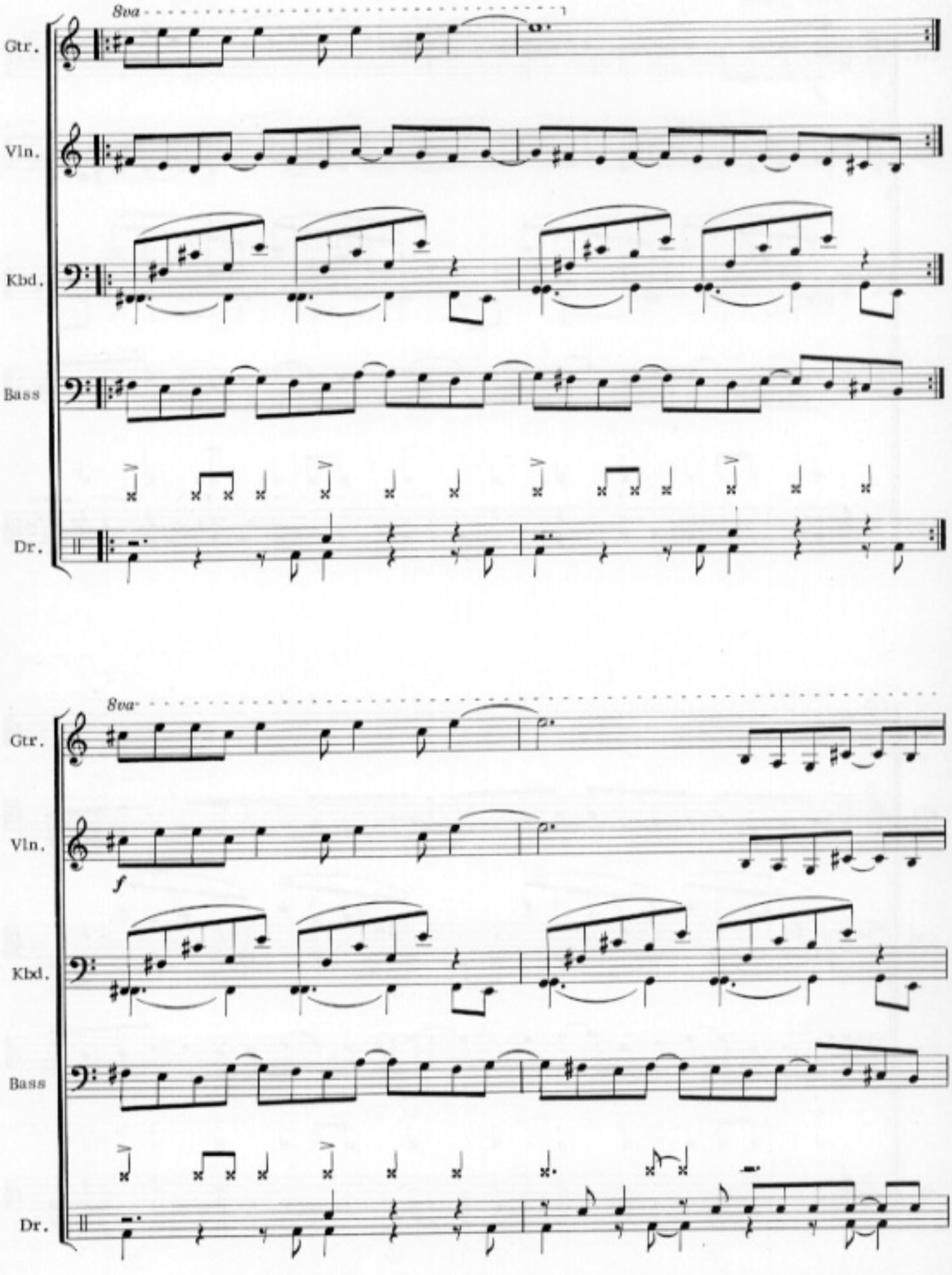
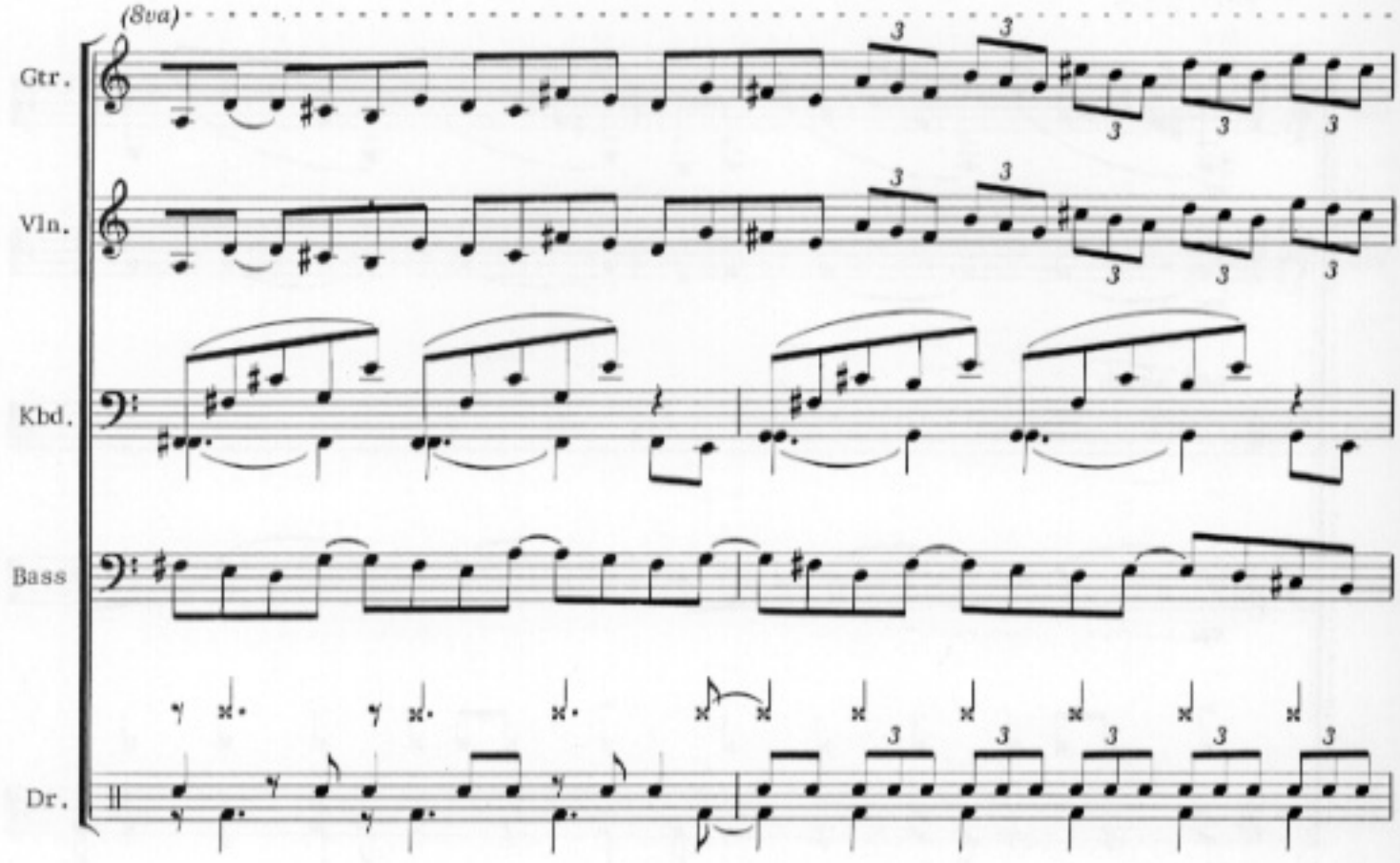
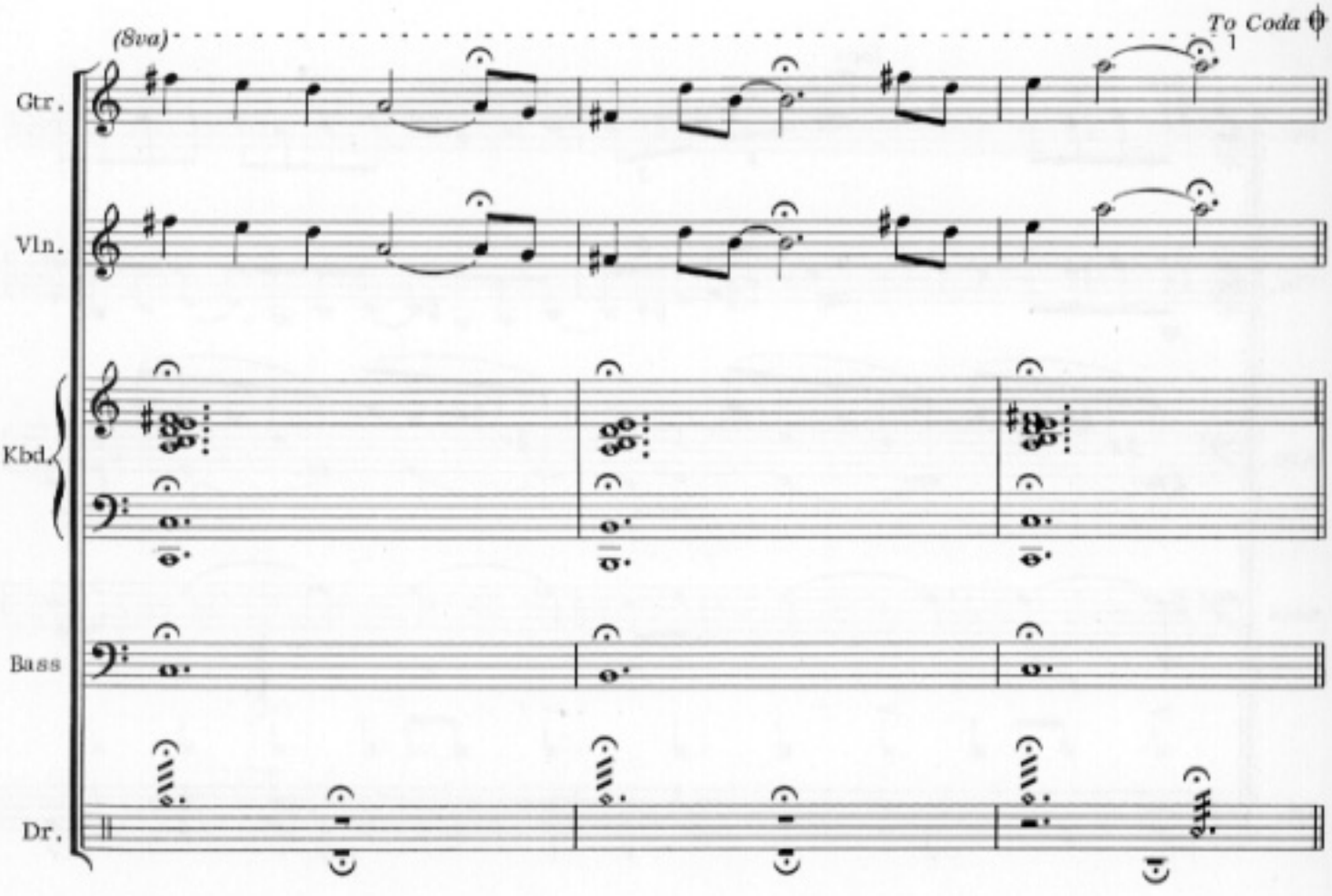

Four times
8va
Gtr.
Vln.
Kbd.
Bass
Dr.

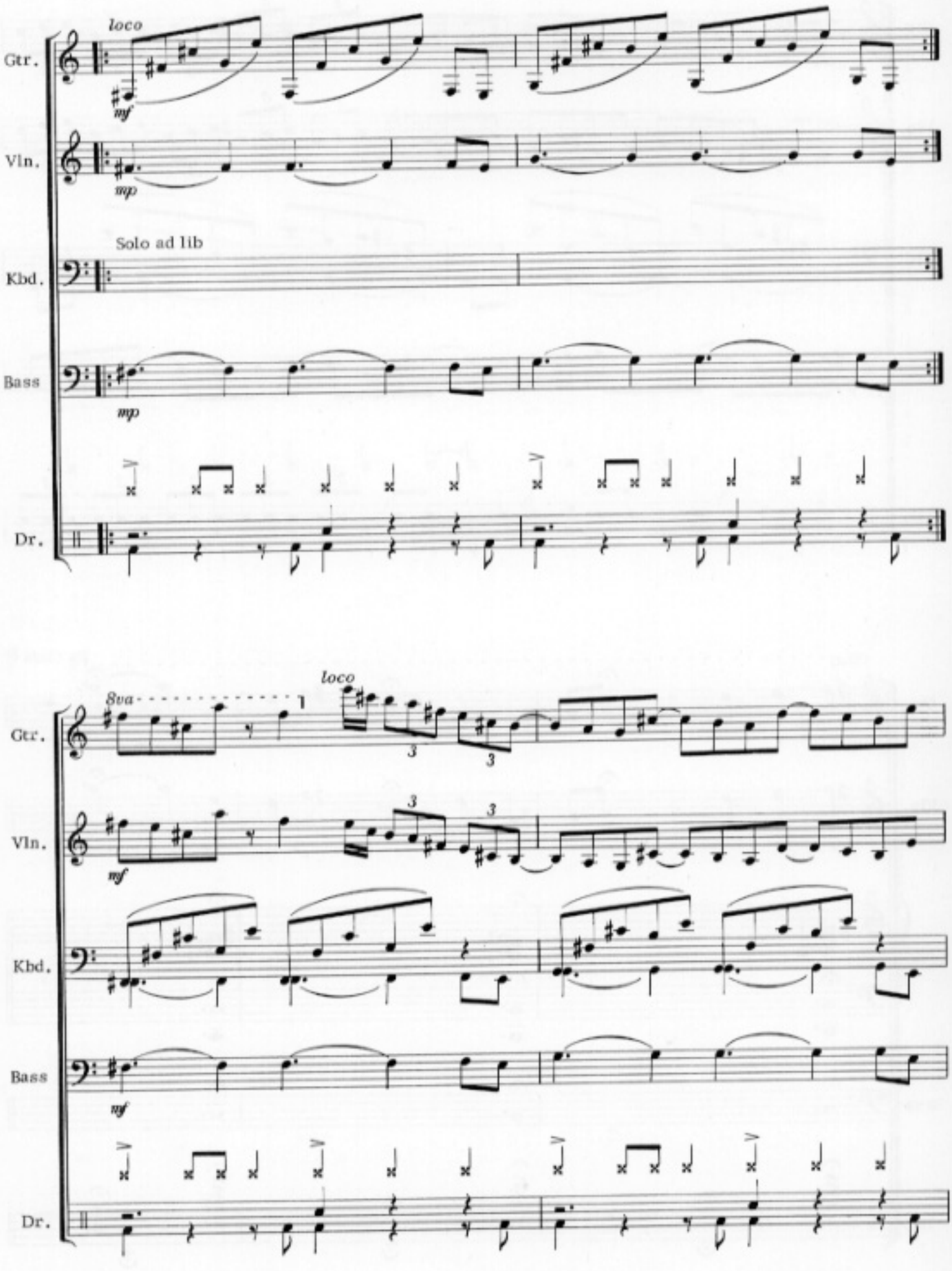

Solo ad lib
Gtr.
Vln.
Kbd.
Bass
Dr.

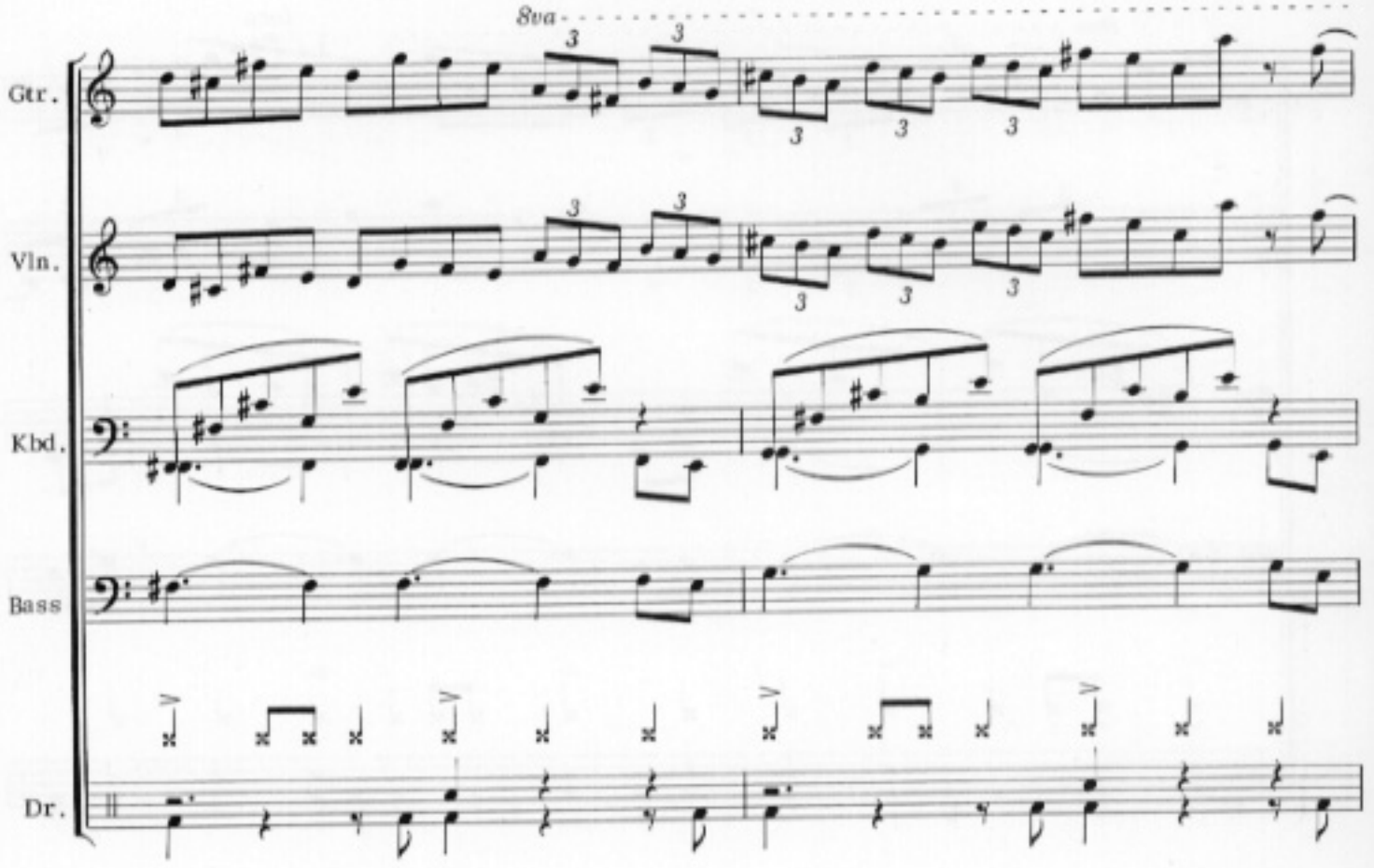
Four times

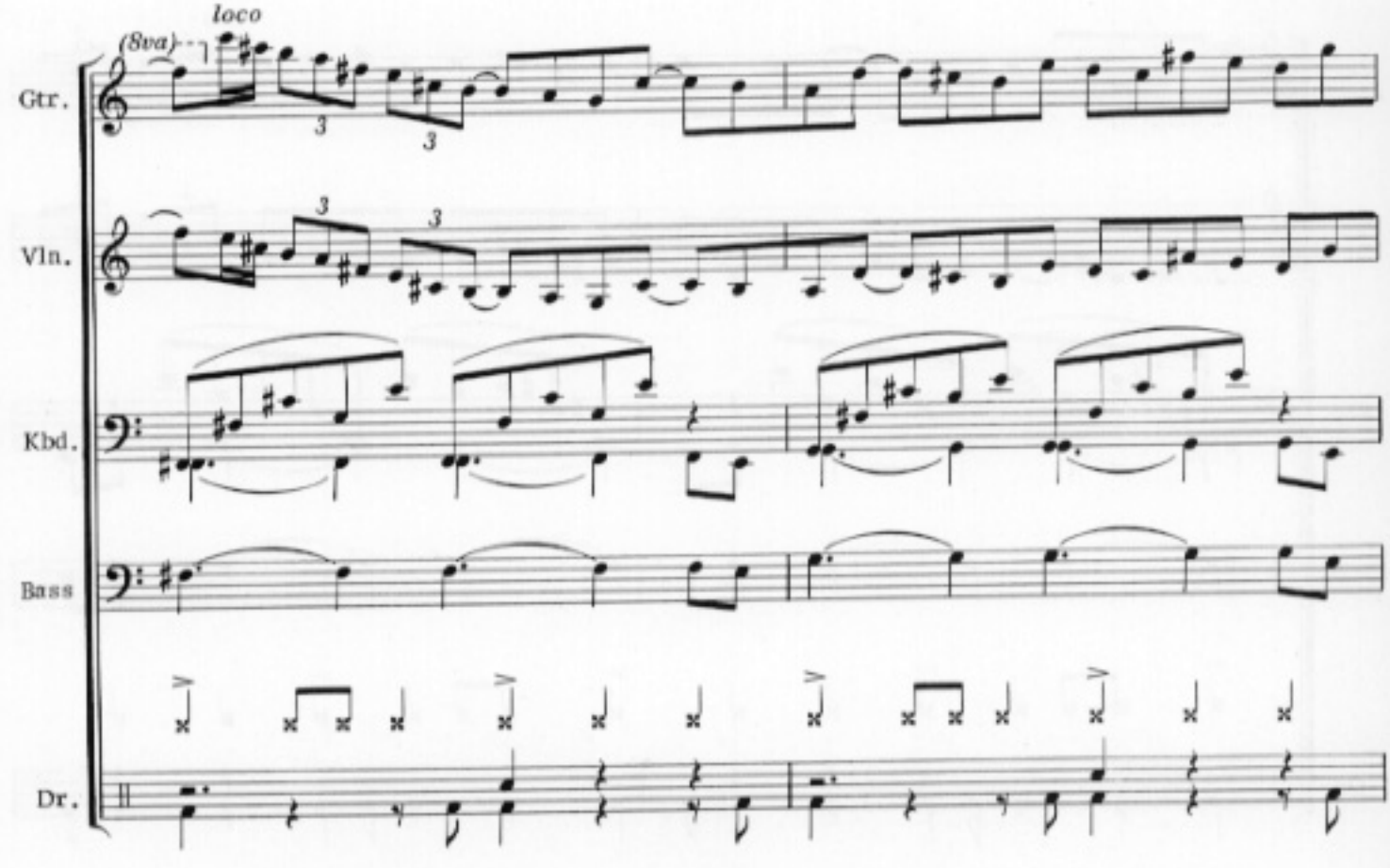


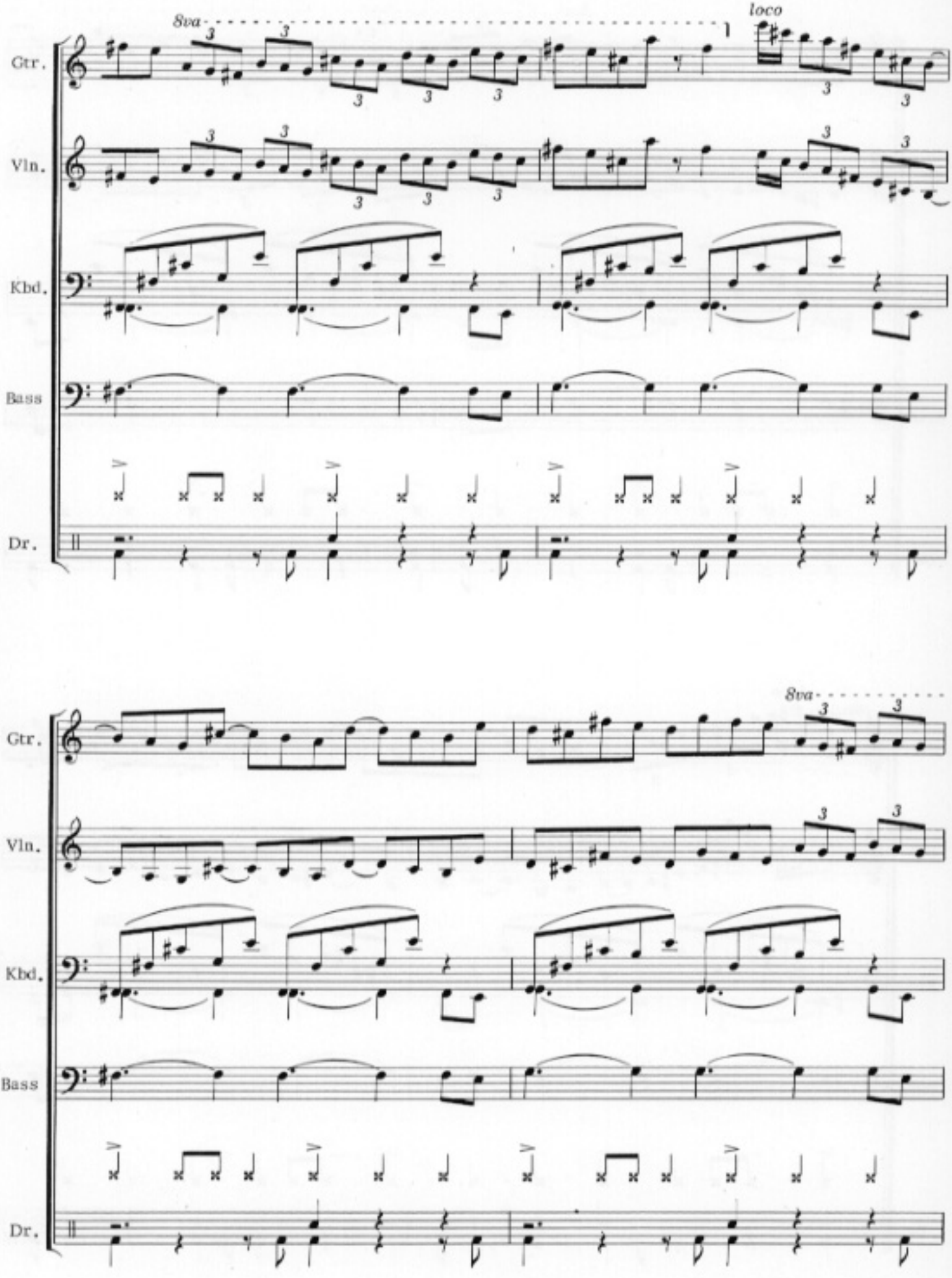

(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.

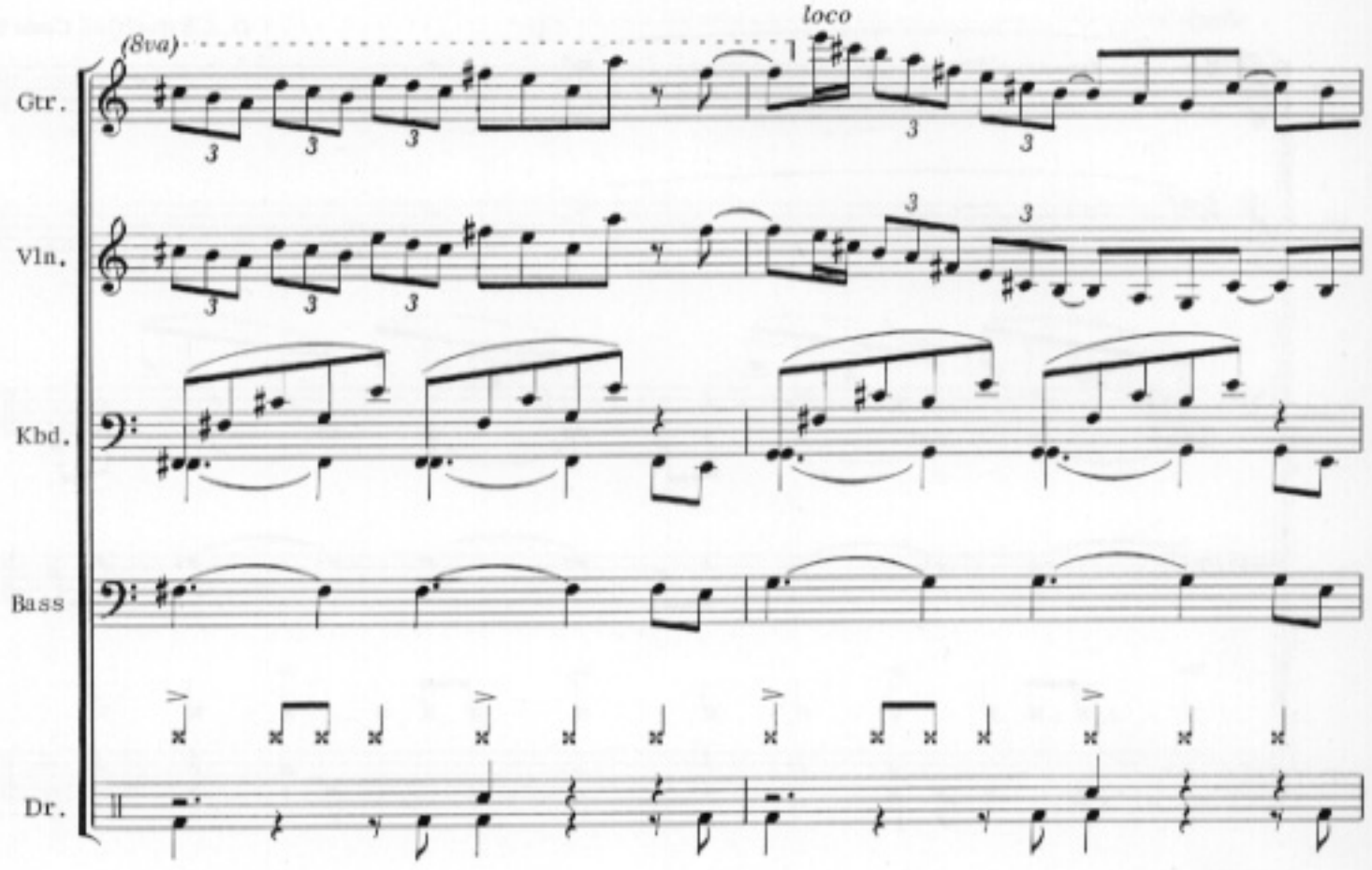

(8va)
To Coda
1
Gtr.
Vln.
Kbd.
Bass
Dr.

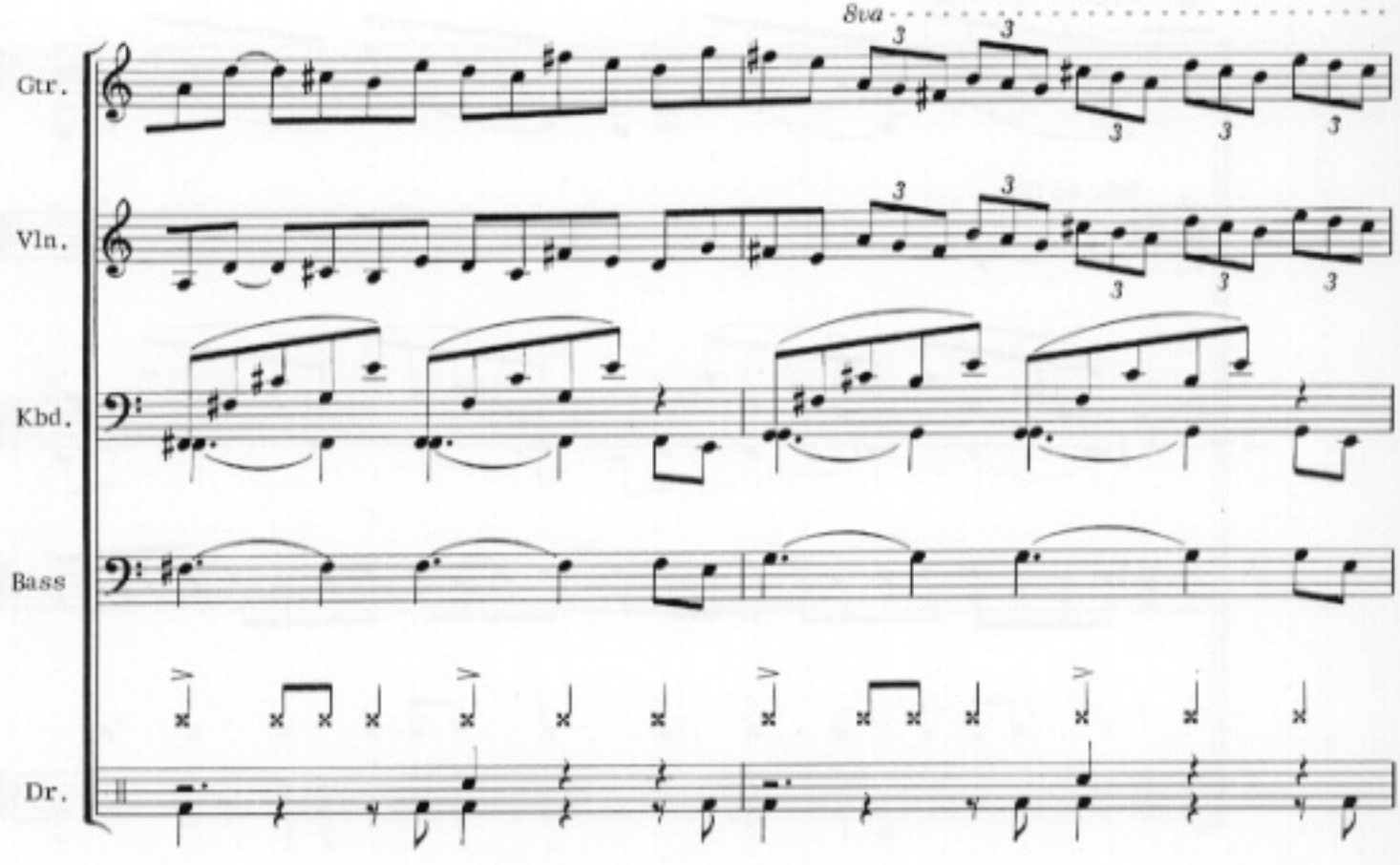

loco
mf
Gtr.
Vln.
mp
Solo ad lib
Kbd.
Bass
mp
Dr.
8va
loco
3
3
Gtr.
3
3
Vln.
mf
Kbd.
Bass
mf
Dr.

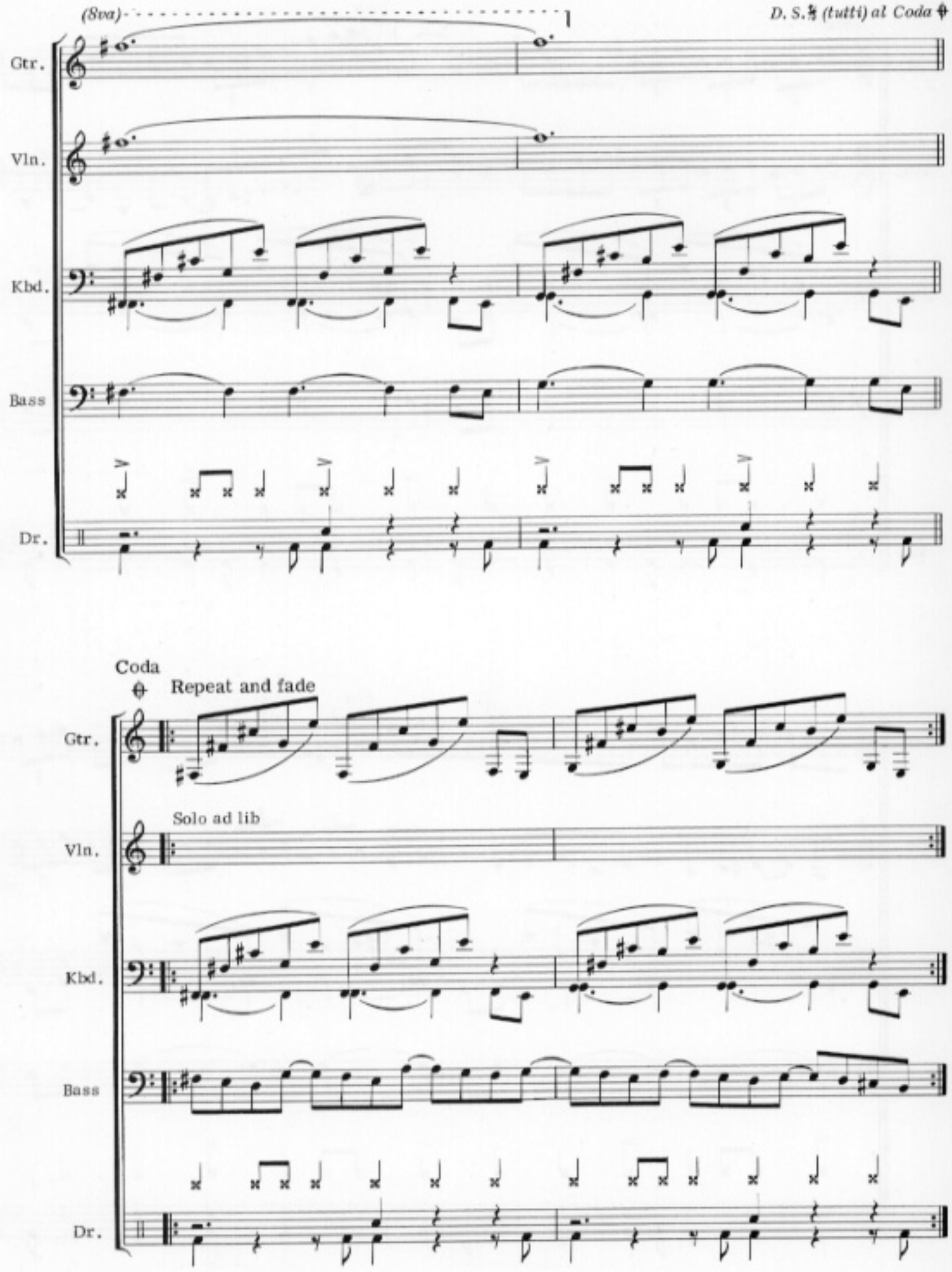

8va
Gtr.
Vln.
Kbd.
Bass
Dr.


loco
(8va)
Gtr.
Vln.
Kbd.
Bass
Dr.


8va
loco
Gtr.
Vln.
Kbd.
Bass
Dr.
8va
Gtr.
Vln.
Kbd.
Bass
Dr.


(8va)
loco
Gtr.
Vln.
Kbd.
Bass
Dr.

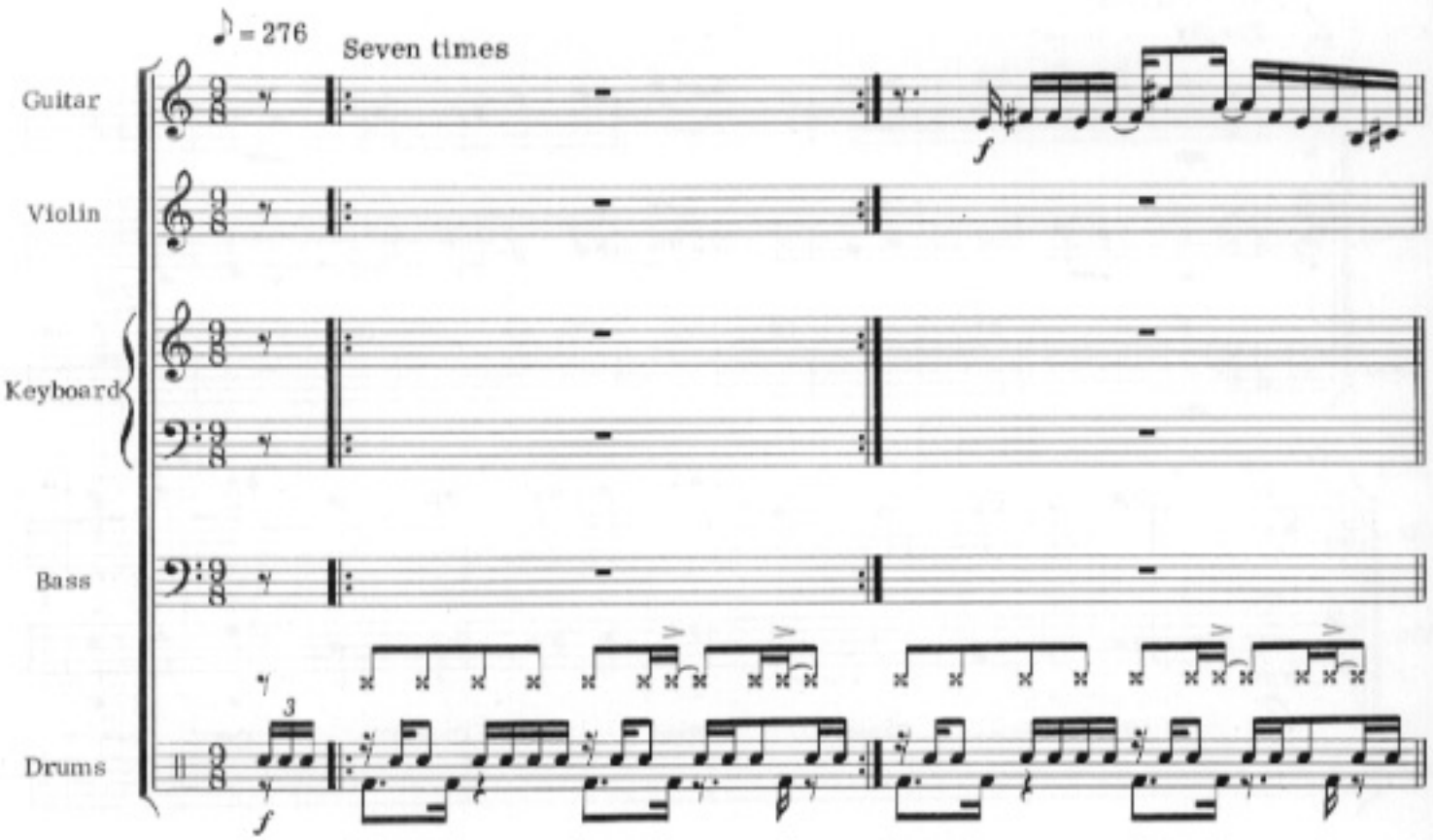

8va
Gtr.
Vln.
Kbd.
Bass
Dr.

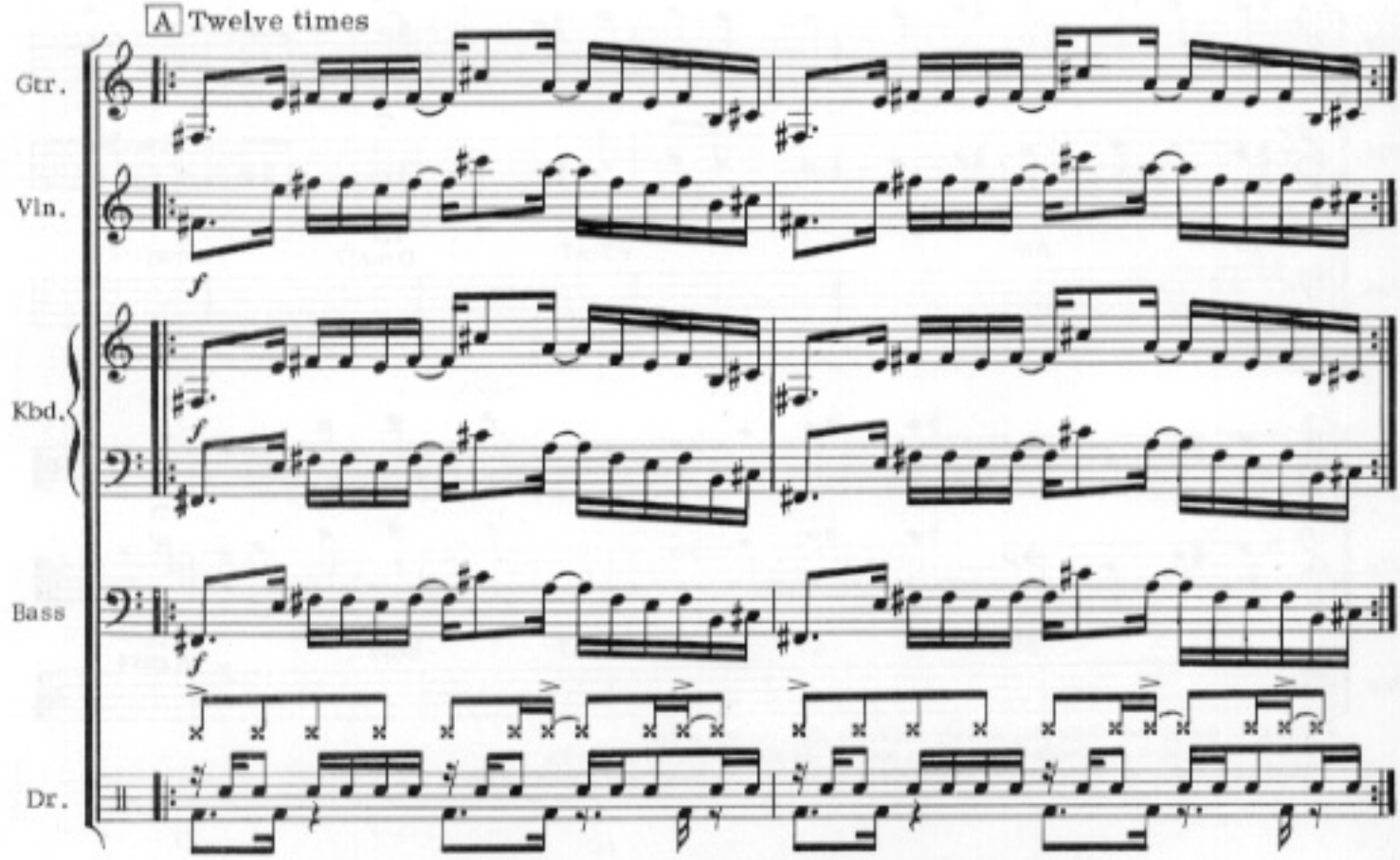

(8va)
1
D. S.𝄋 (tutti) al Coda
Gtr.
Vln.
Kbd.
Bass
Dr.
Coda
Repeat and fade
Solo ad lib

Vital Transformation

Ad lib solos: F♯ Symmetrical or F♯ Dorian

by JOHN McLAUGHLIN





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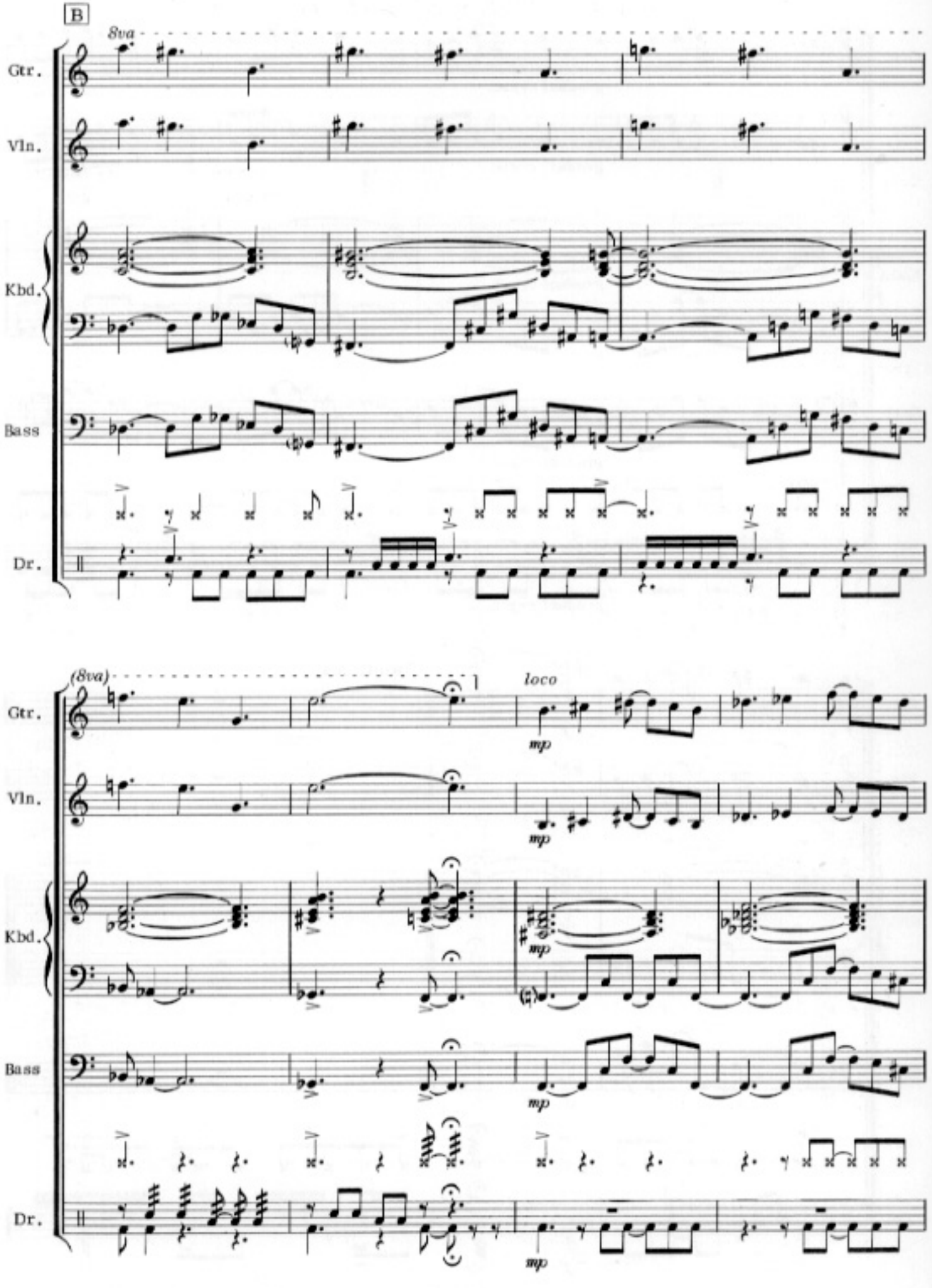
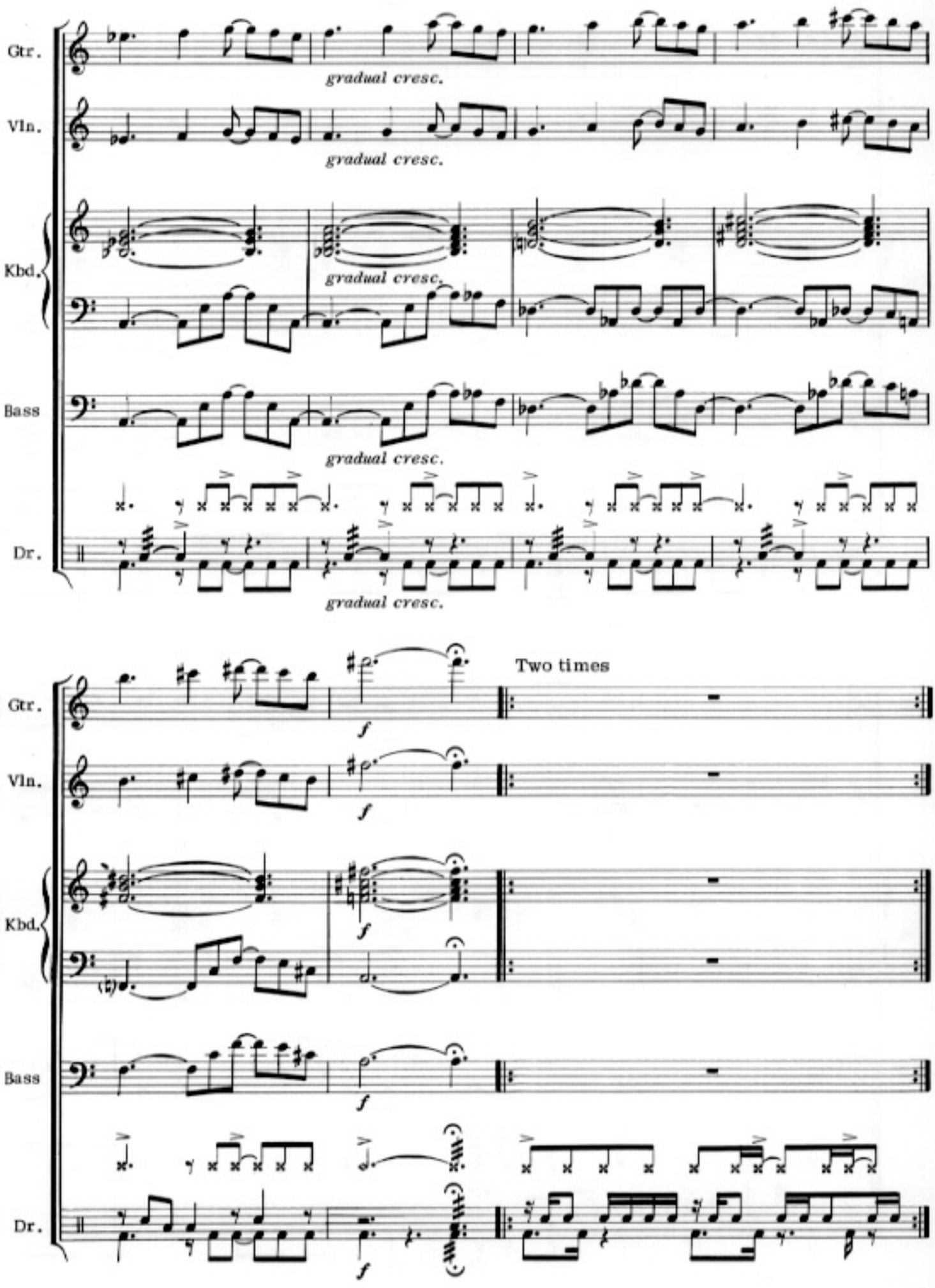
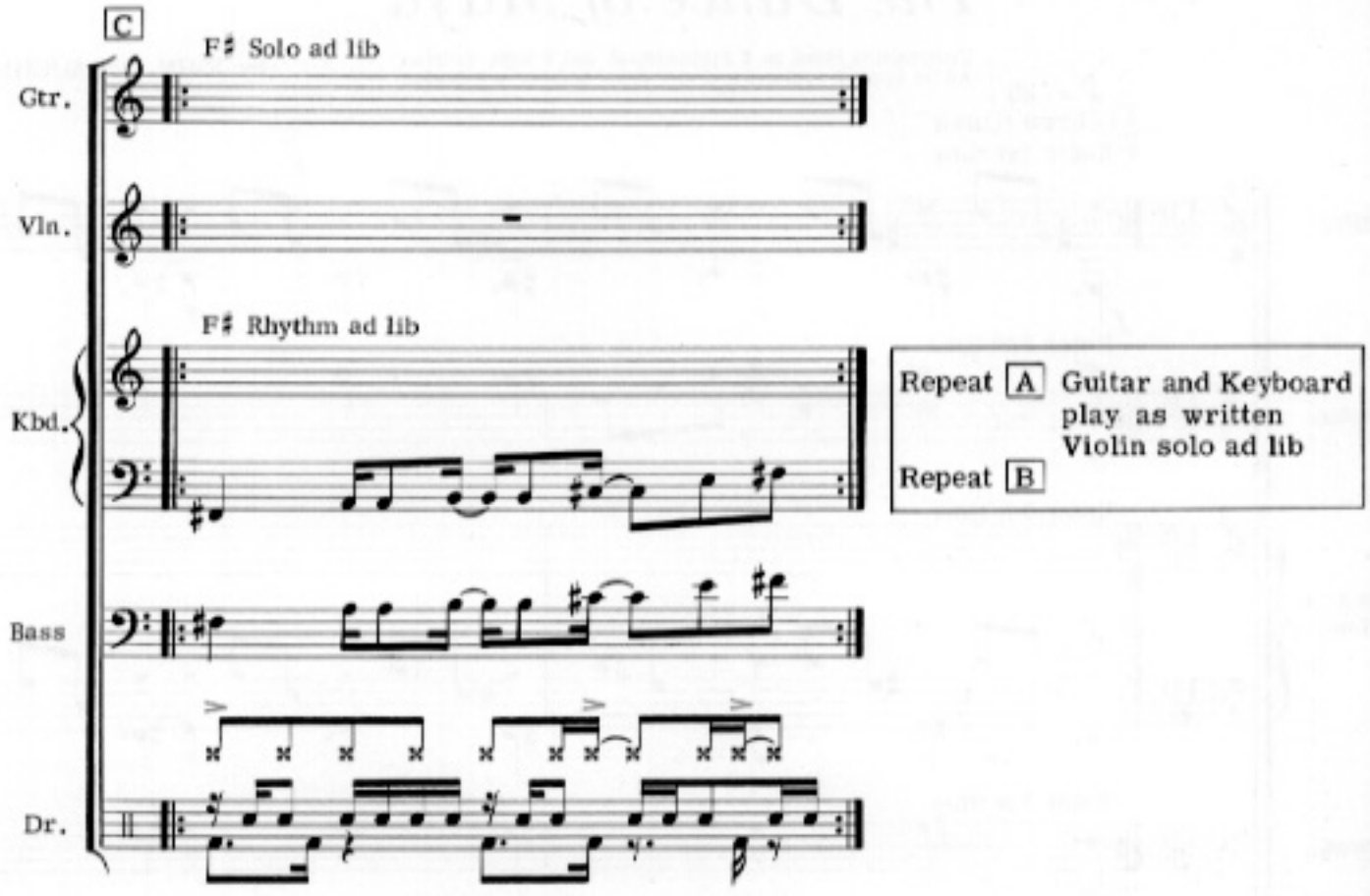
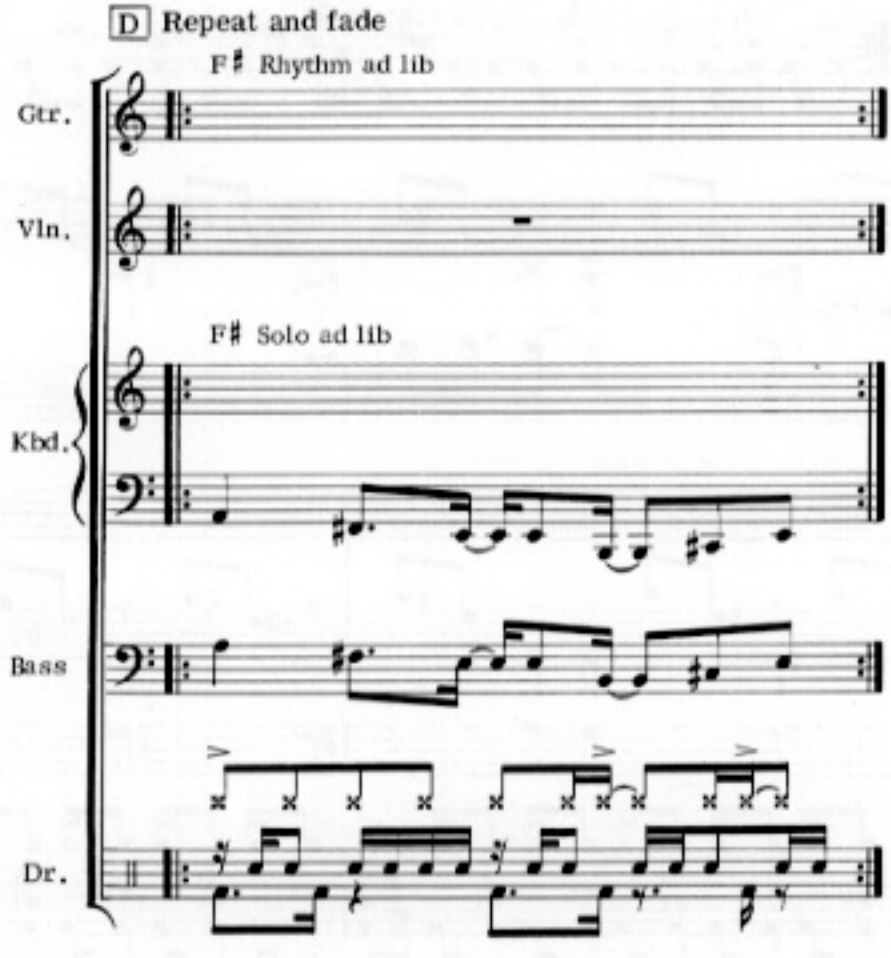

B
8va
Gtr.
Vln.
Kbd.
Bass
Dr.
(8va)
loco
mp


Gtr.
Vln.
Kbd.
Bass
Dr.
gradual cresc.
gradual cresc.
gradual cresc.
gradual cresc.
Two times
f
f
f
f
f


C
F♯ Solo ad lib
Gtr.
Vln.
F♯ Rhythm ad lib
Kbd.
Bass
Dr.
Repeat A Guitar and Keyboard play as written
Violin solo ad lib
Repeat B


D Repeat and fade
F♯ Rhythm ad lib
Gtr.
Vln.
F♯ Solo ad lib
Kbd.
Bass
Dr.

On The Way Home To Earth

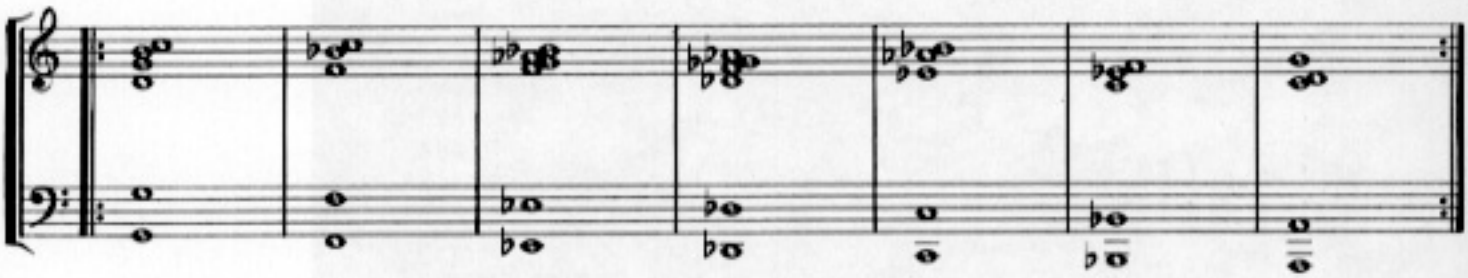
by JOHN McLAUGHLIN

A ♪ = 304

Guitar (with frequency shifter) and Drums play an ad lib duet. After approximately 2½ minutes, the Bass enters while the Guitar (without frequency shifter) and Drums vamp on and around a C pedal.

B ♪ = 138

Approximately one minute after entry of the Bass, the orchestra gradually makes its entrance, using the chords spelled out below. The interested student is encouraged to experiment with the use of different instruments playing the voicings. I myself used three strings, four horns (two reeds and two brass), Synthesizer and Tubular Bells.



NOTE: The tempos are not related, for when correctly played, one will notice the creation of tension and its release as the slow tempo gradually envelops the fast.

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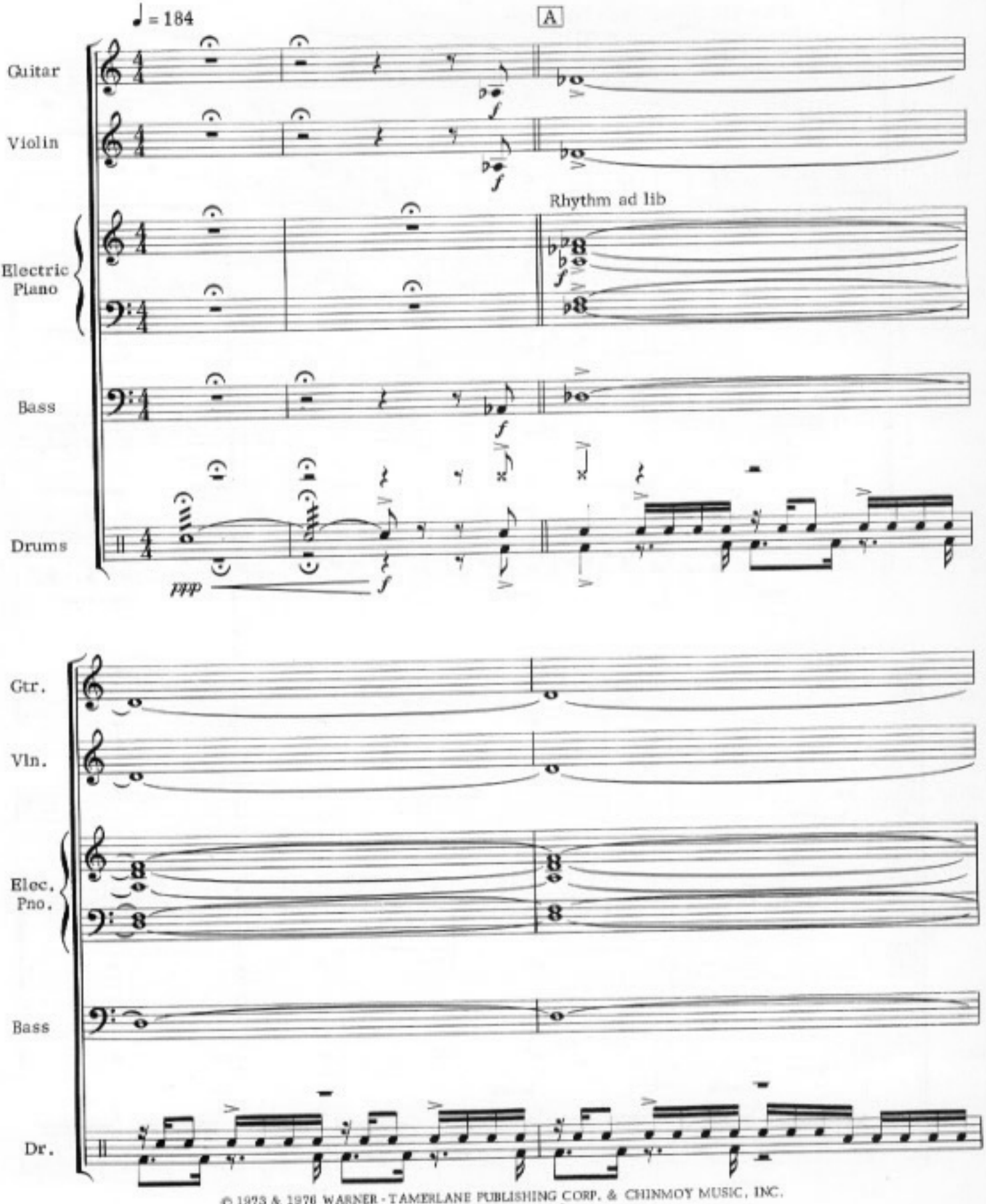
One Word

Ad lib solos in B : G Mixolydian

by JOHN McLAUGHLIN



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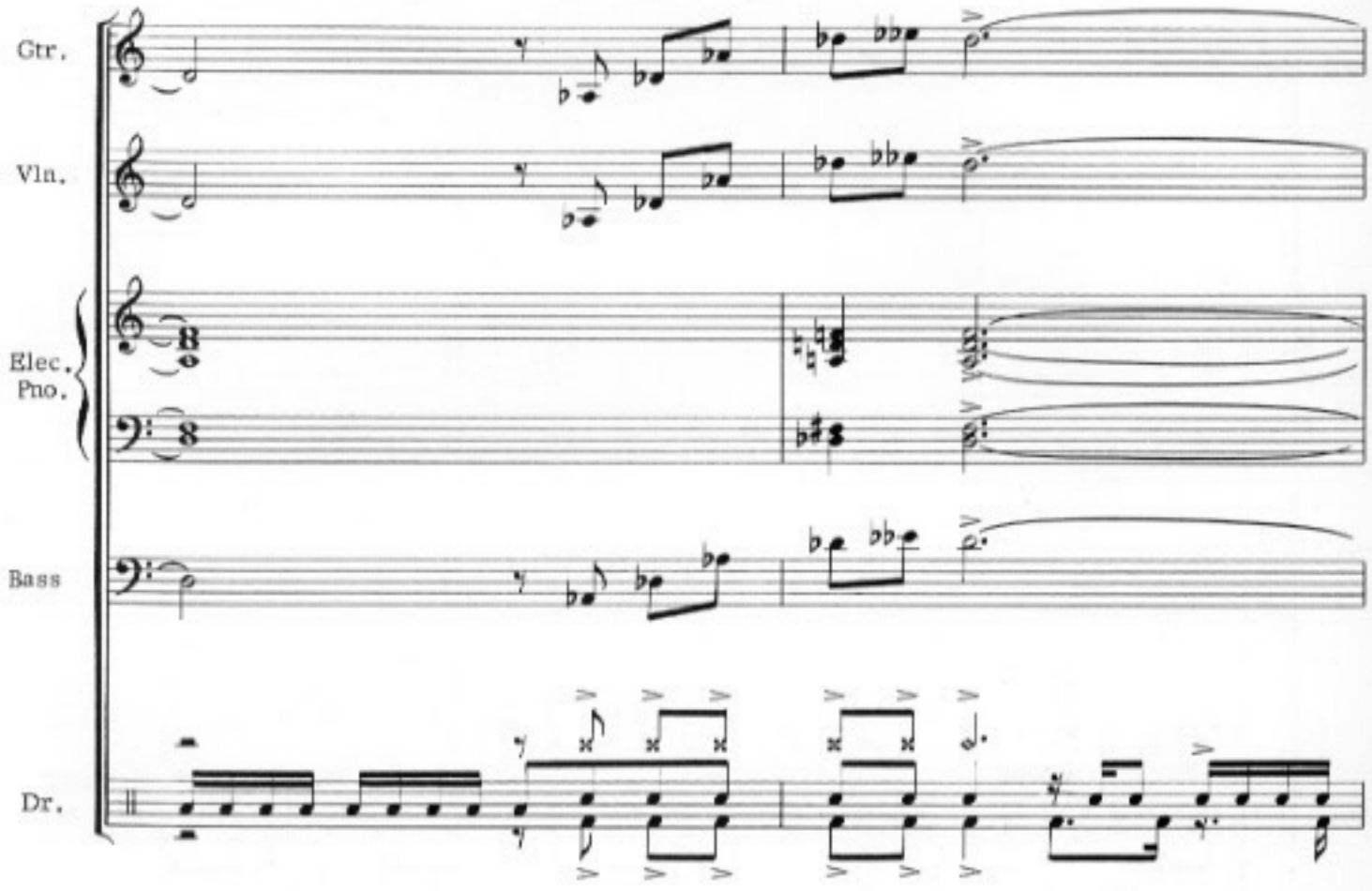
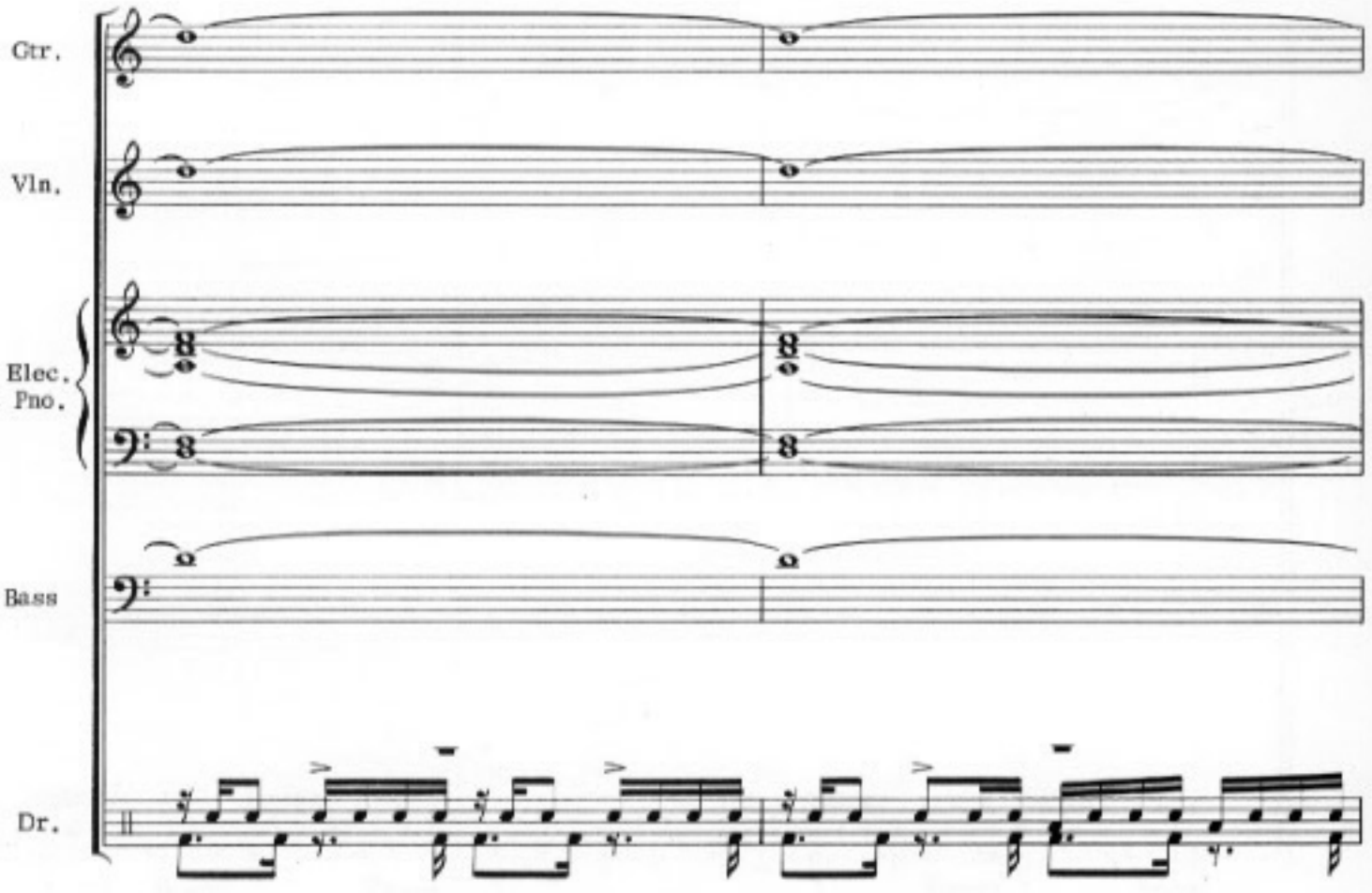
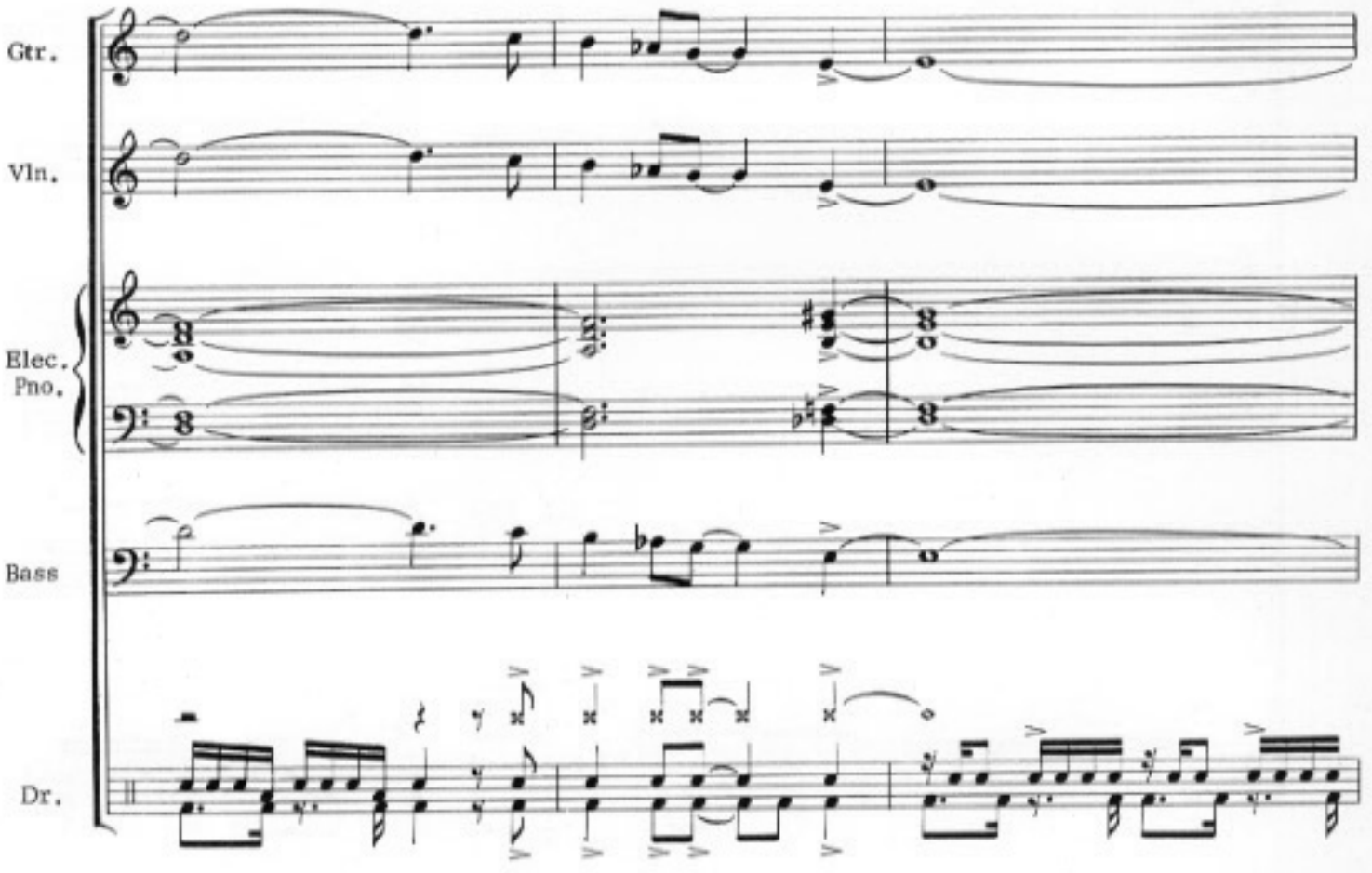
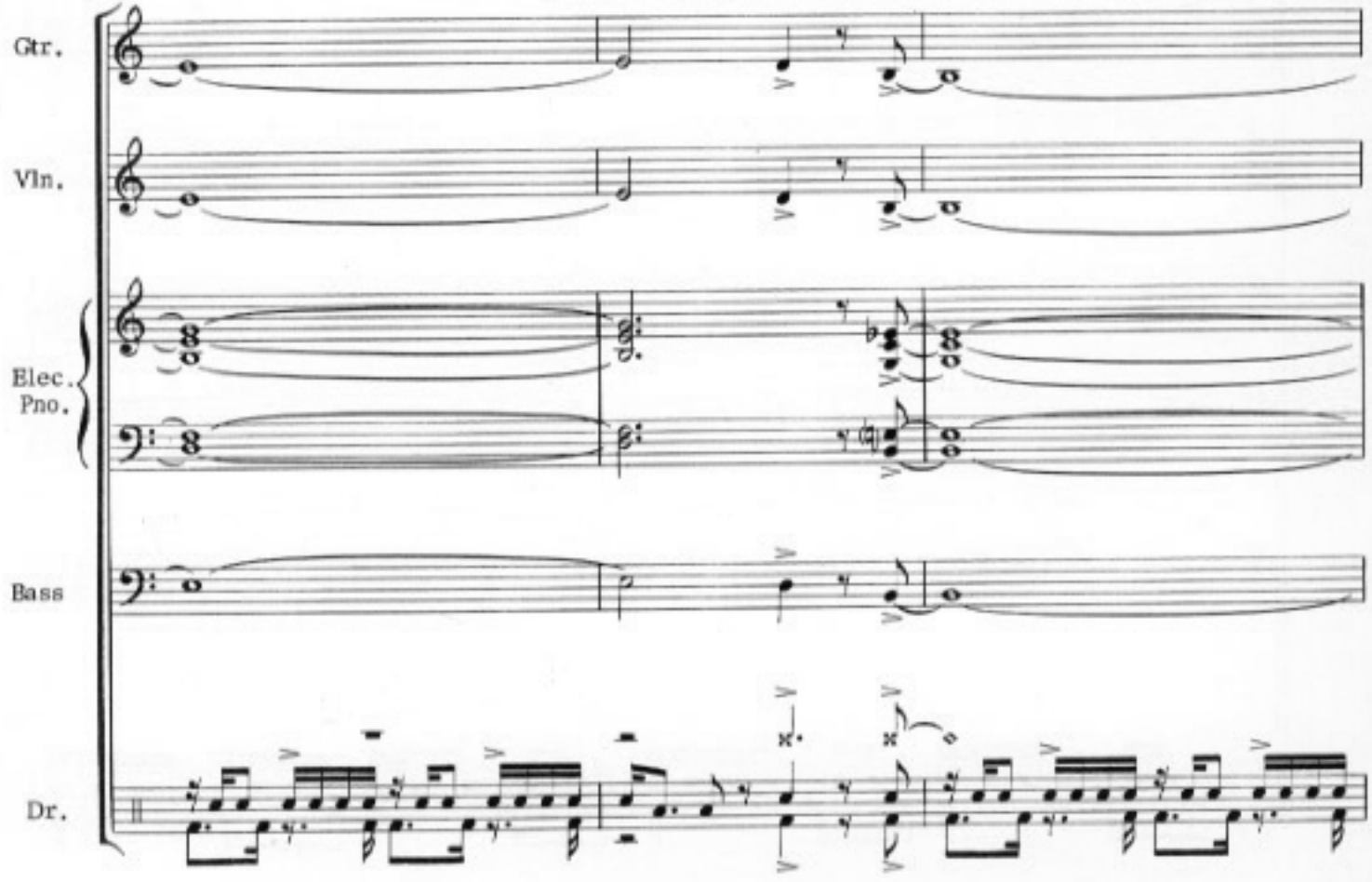
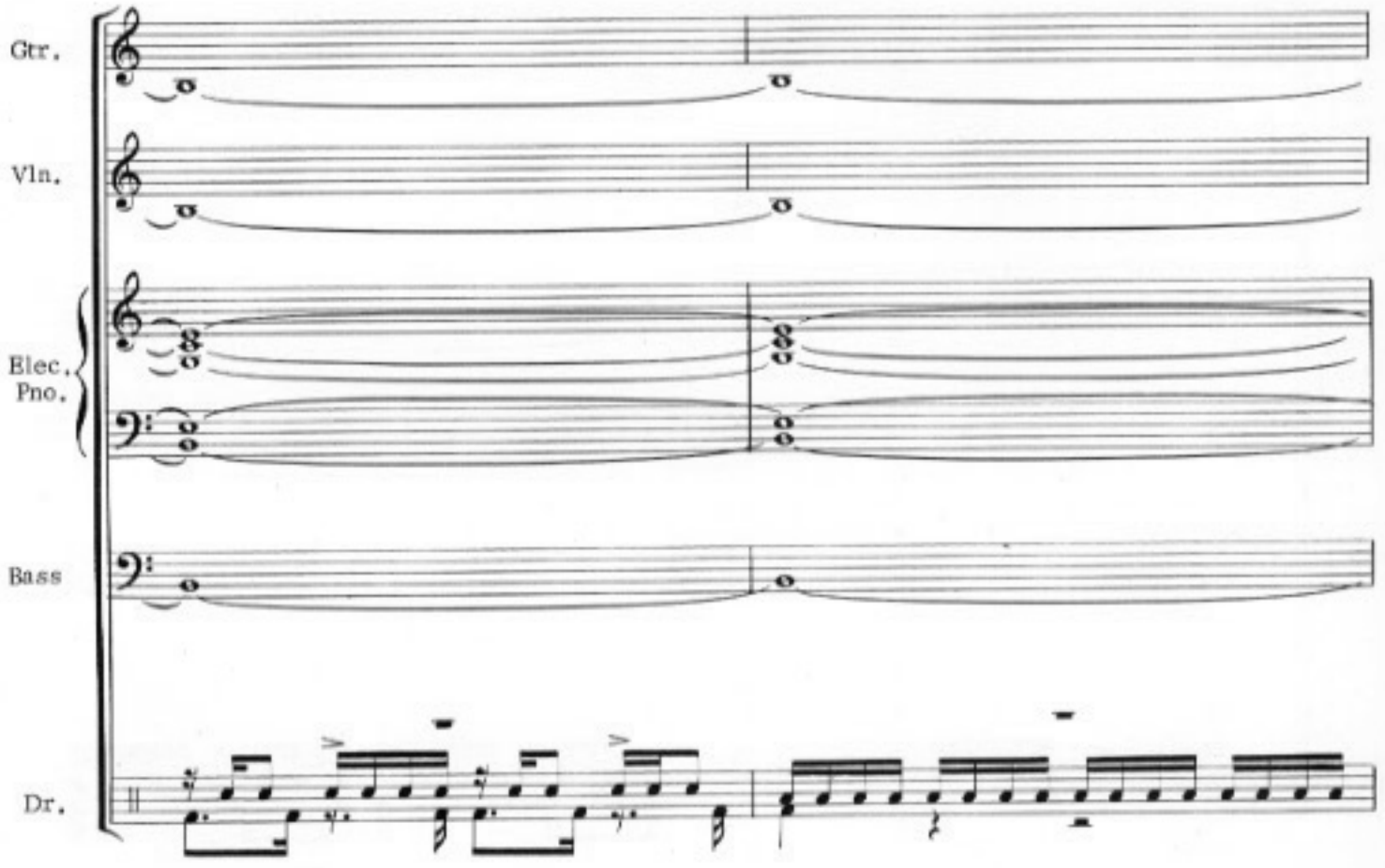
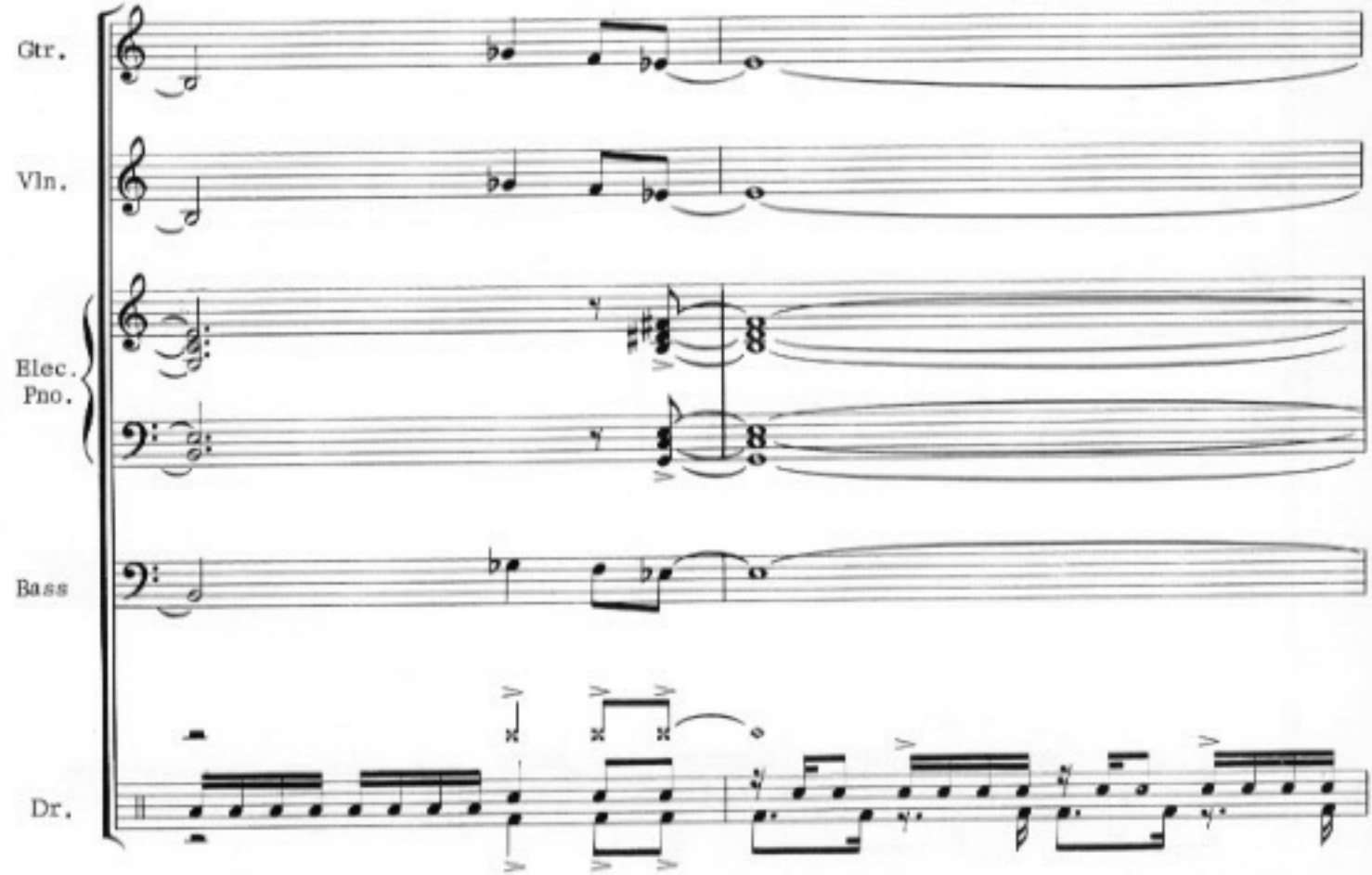

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

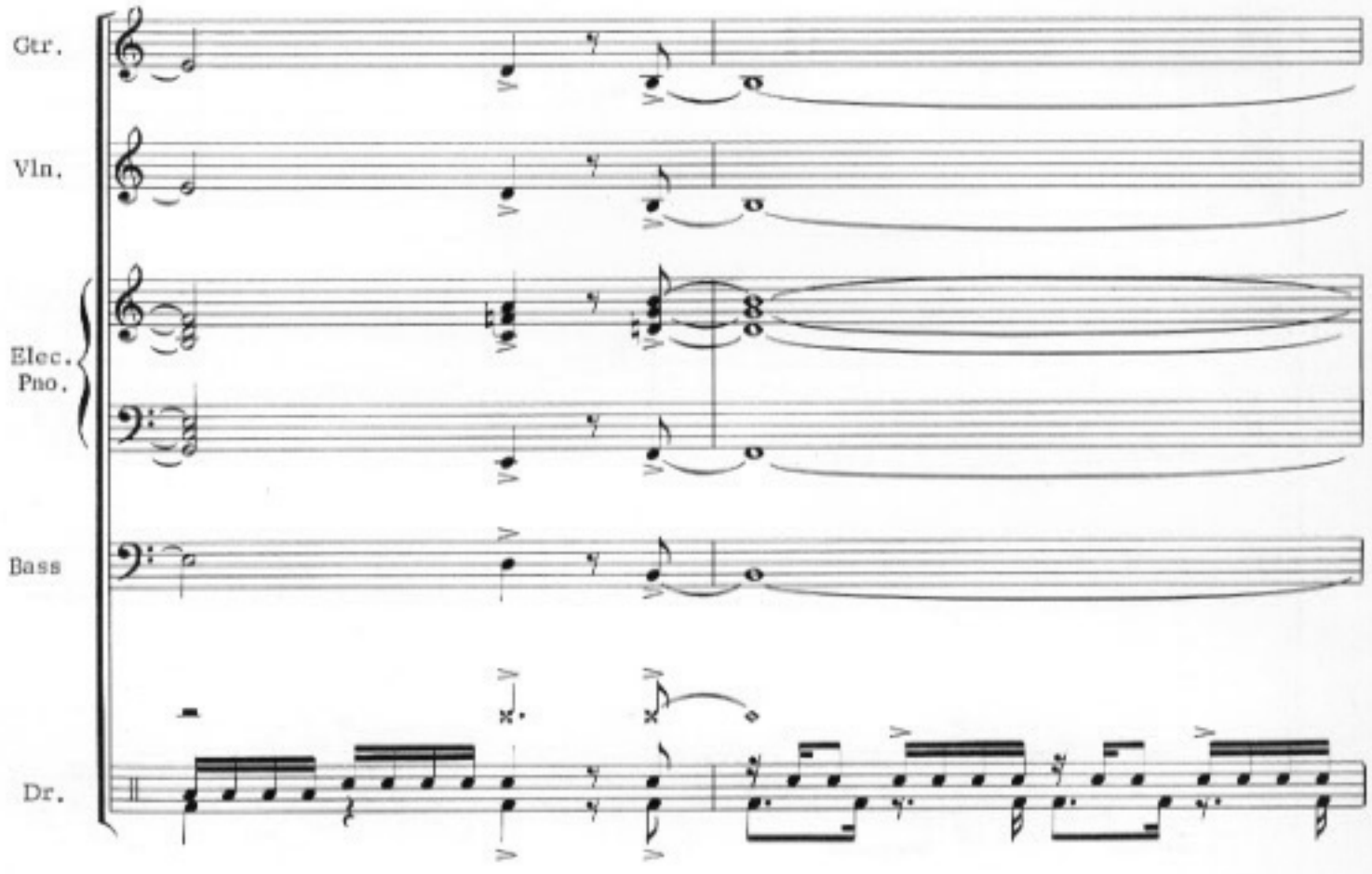

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

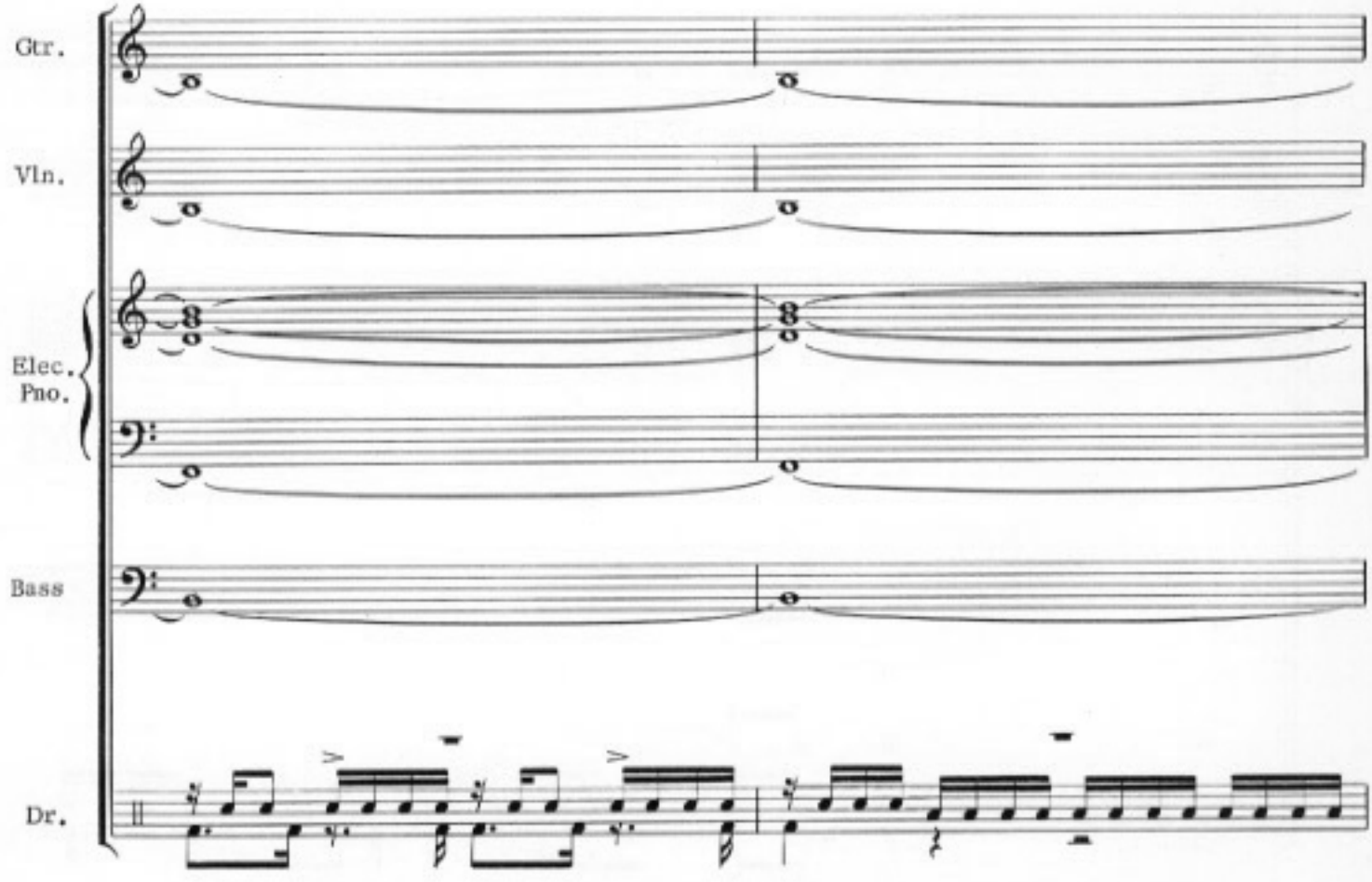

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

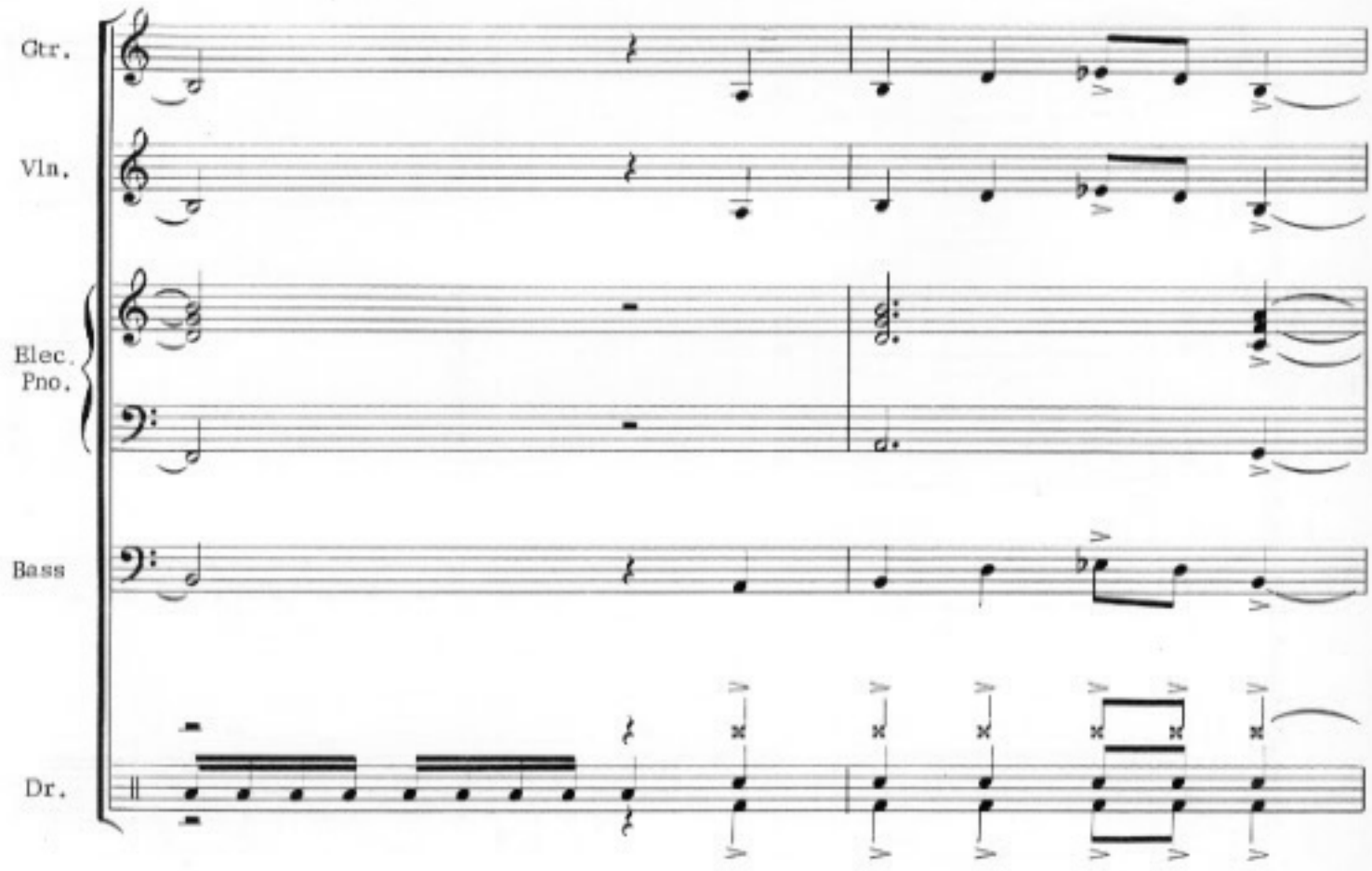

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

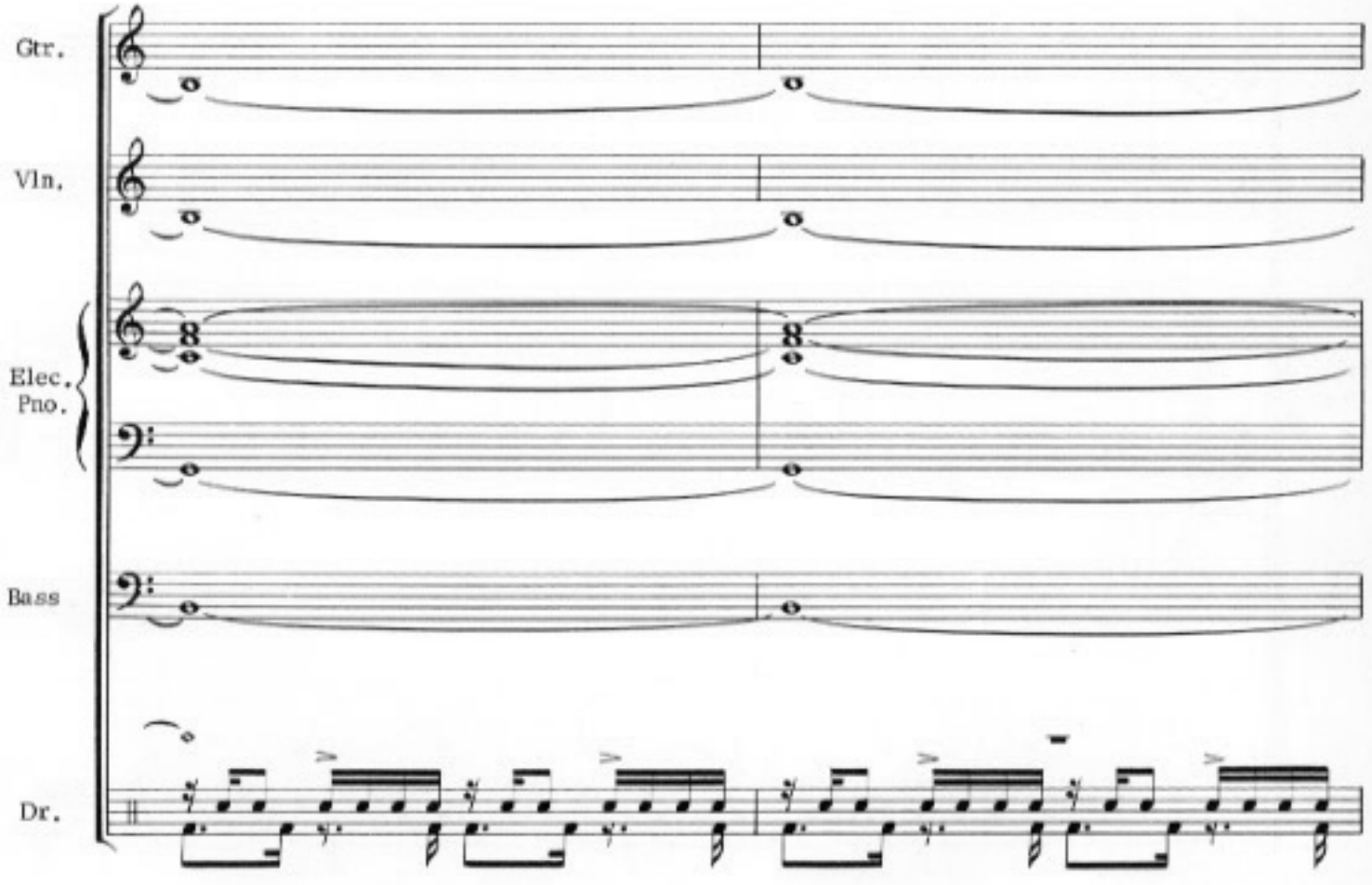

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

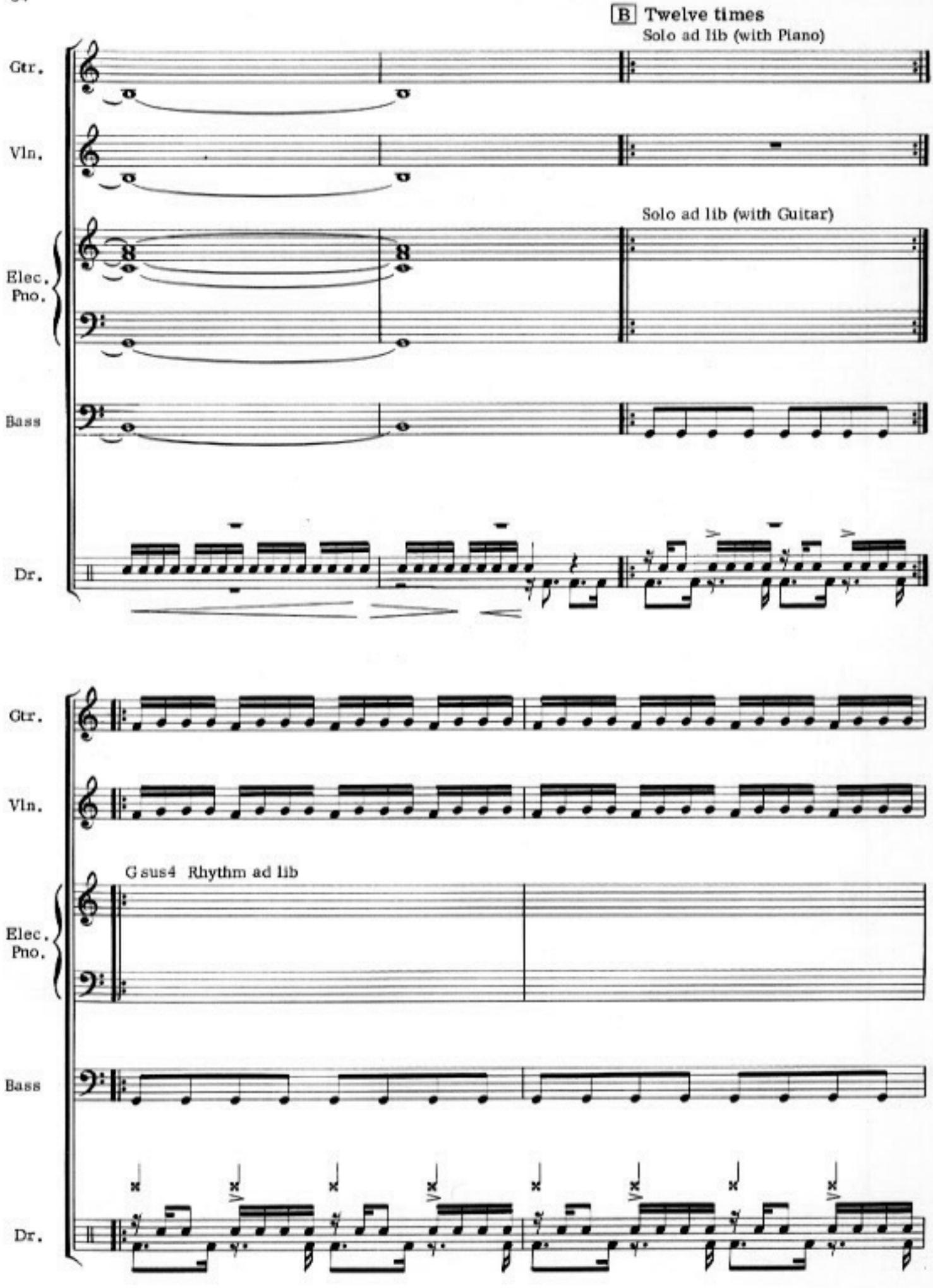

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

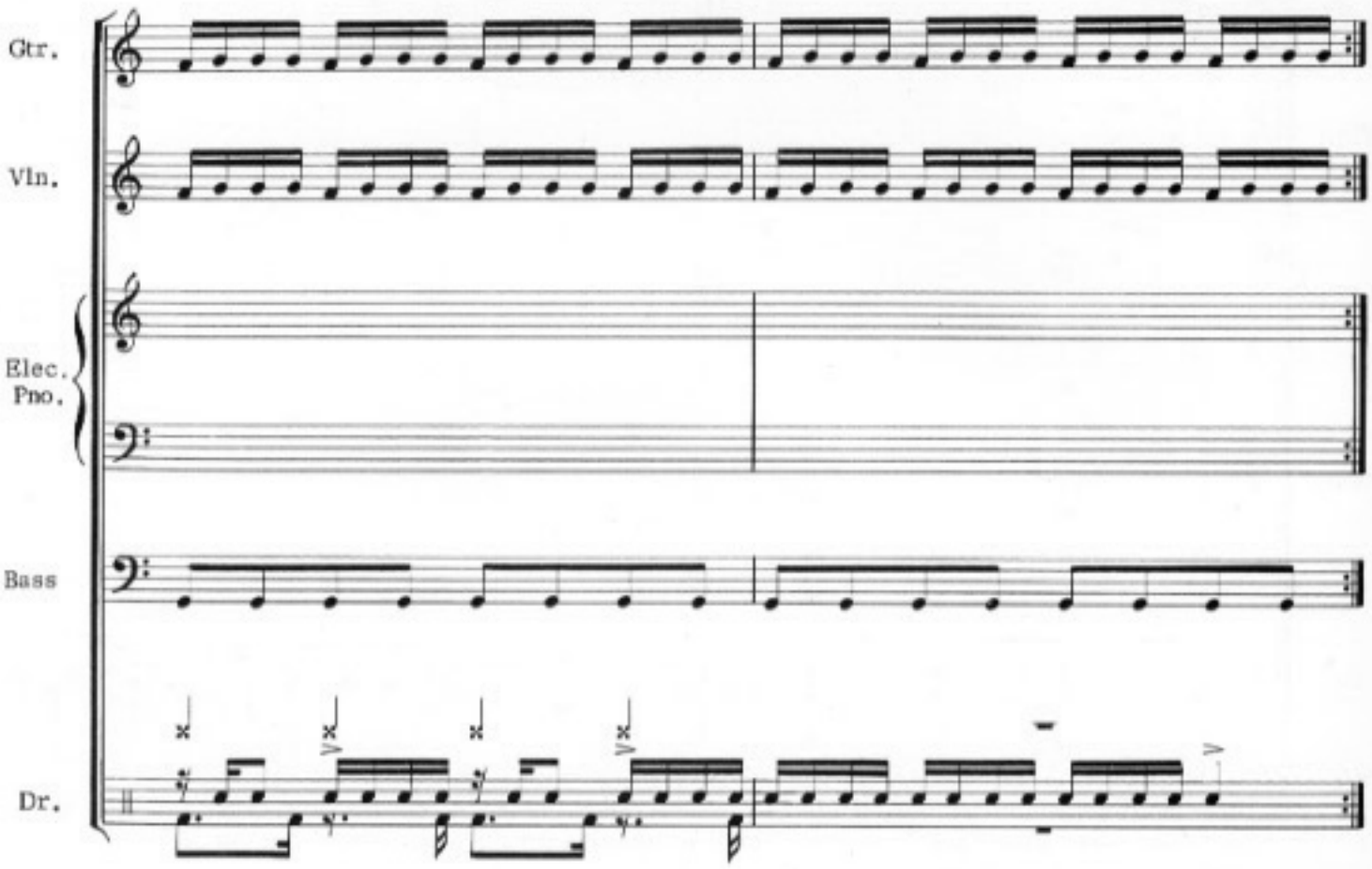

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

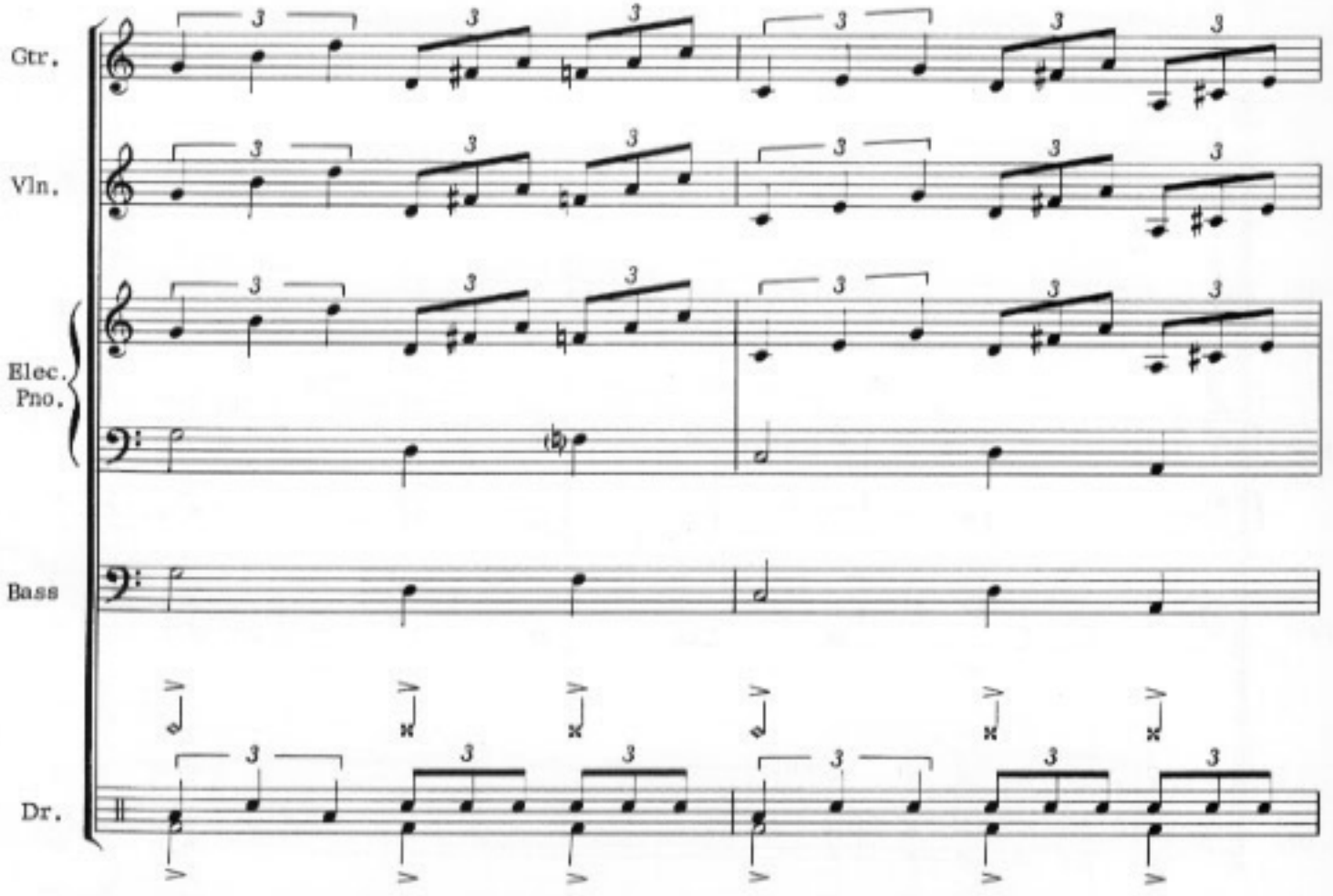

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

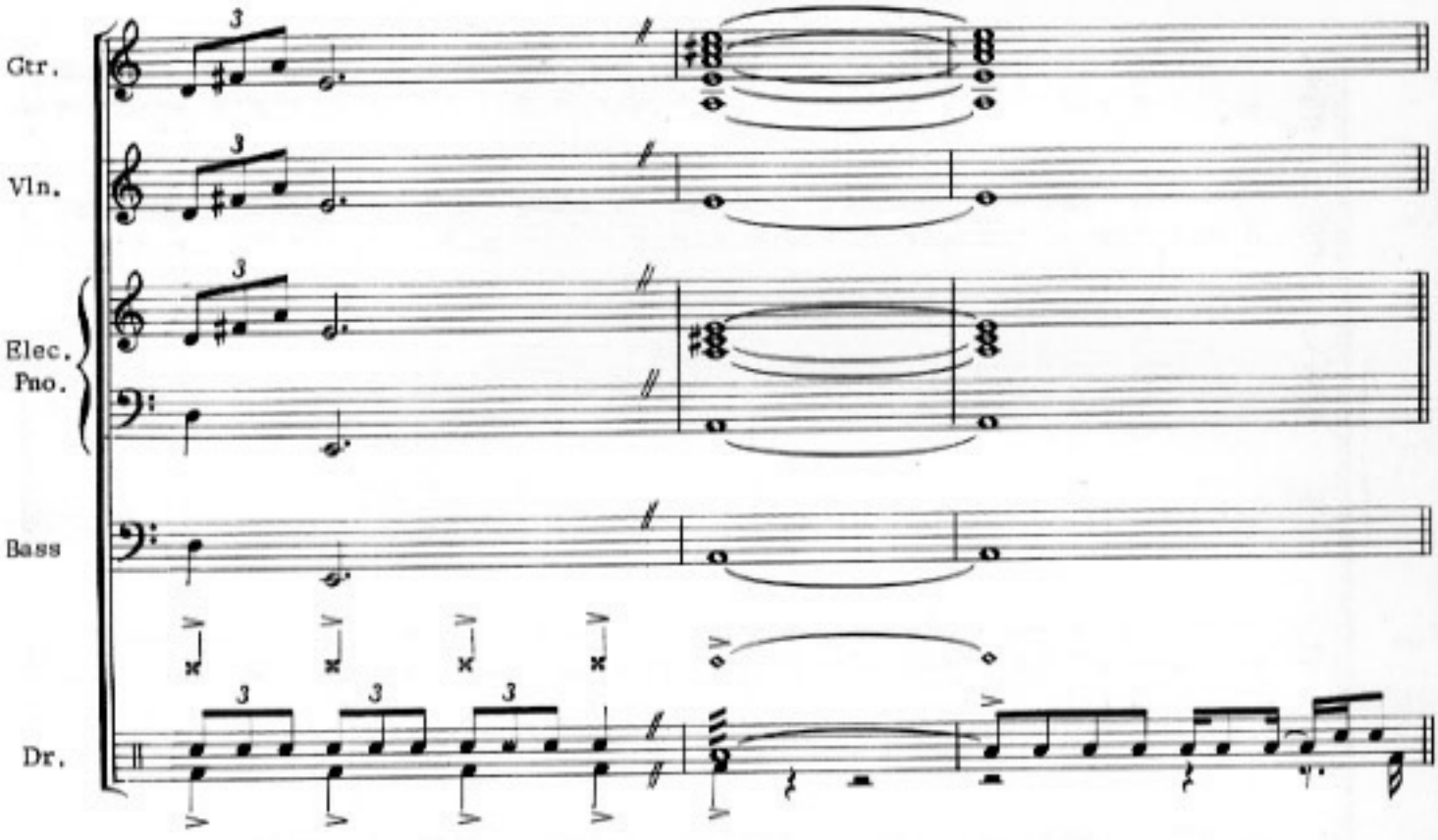

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


B Twelve times
Solo ad lib (with Piano)
Gtr.
Vln.
Solo ad lib (with Guitar)
Elec. Pno.
Bass
Dr.
Gtr.
Vln.
G sus4 Rhythm ad lib
Elec. Pno.
Bass
Dr.

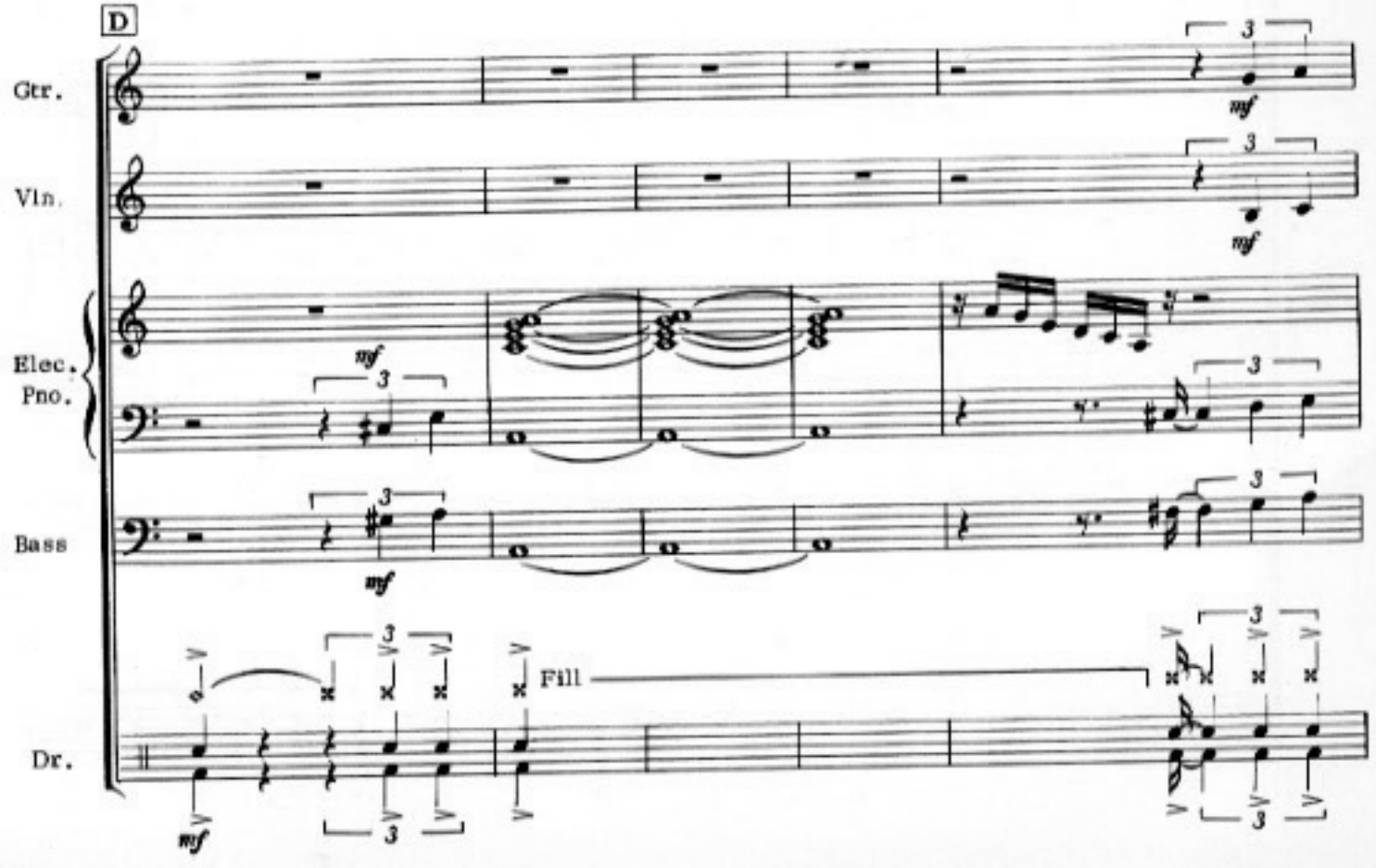

Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.

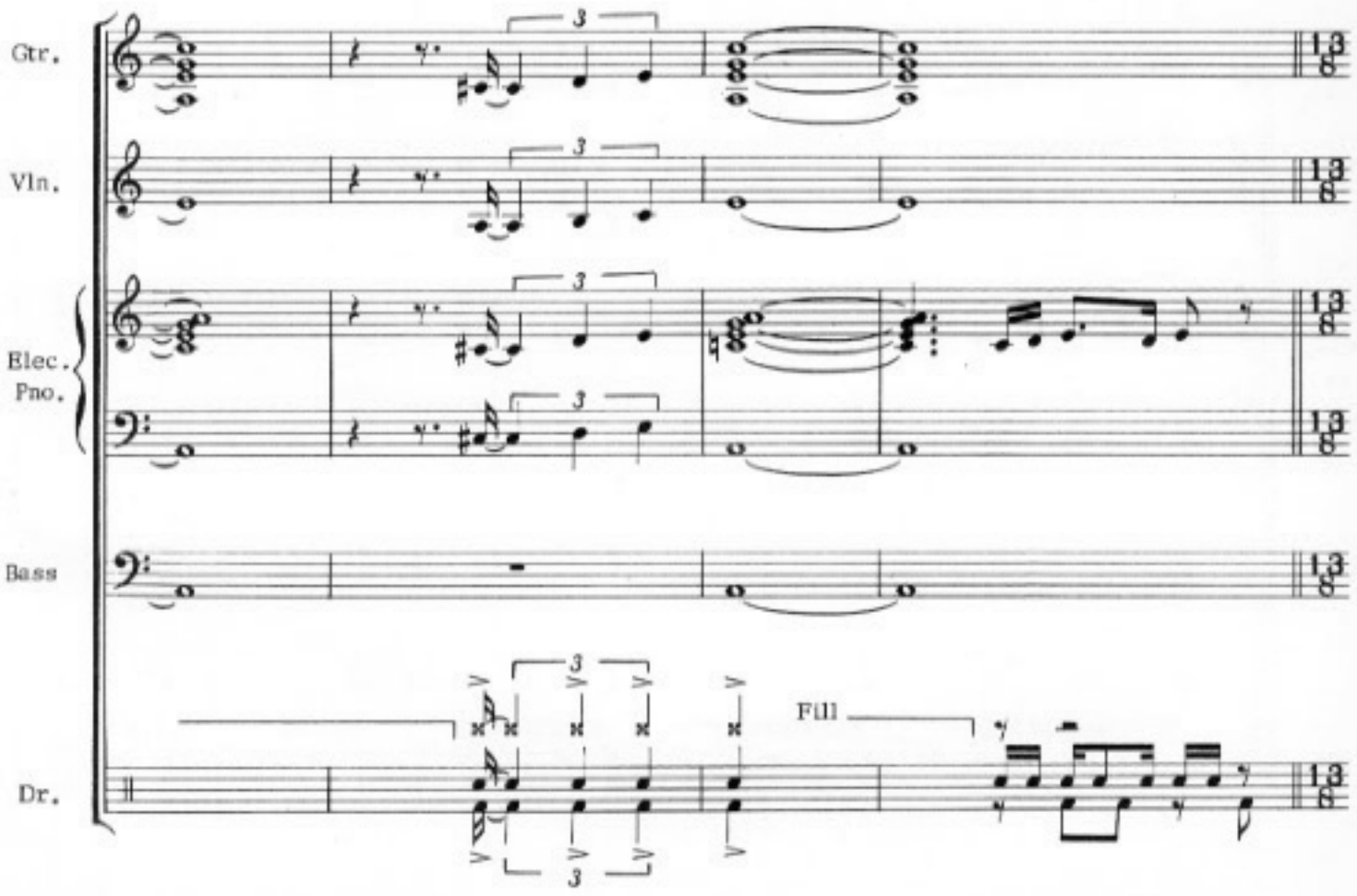


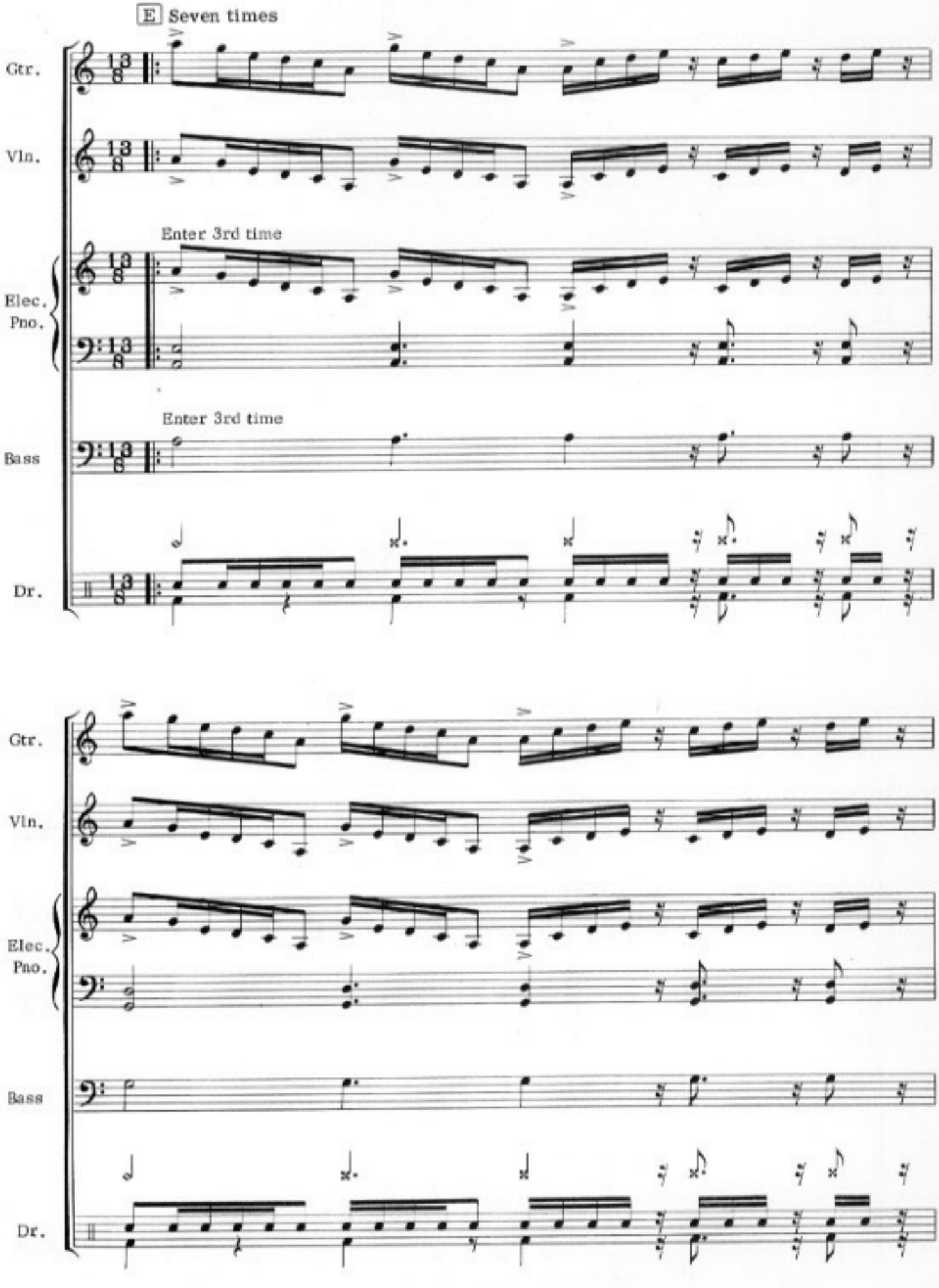
C Bass plays solo ad lib (approximately 2½ minutes). Soloist is free to choose mode (A pedal). After Bass solo has begun, Guitar and Piano enter softly ad lib and gradually crescendo. The Guitar, Synthesizer and Violin trade two sets each of 4's, 2's, 1's and ½'s. (Soloists are free to choose modes in trading. It is recommended that each soloist chooses a different mode.) Trading is followed by all three instruments improvising ad lib for six bars. The section ends with a Drum solo (approximately 2 minutes).

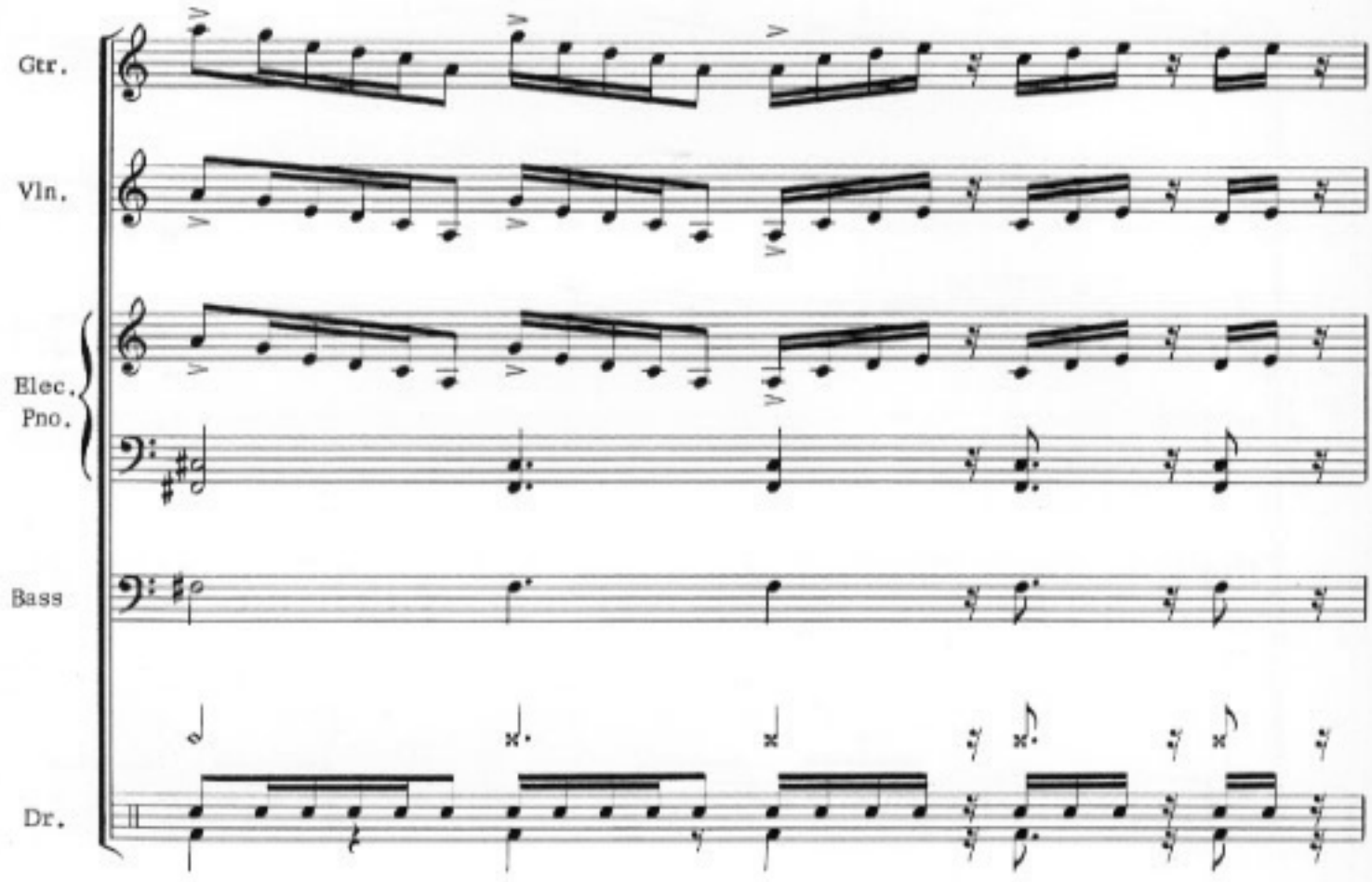
A Synthesizer drones A and E throughout (except during Drum solo).

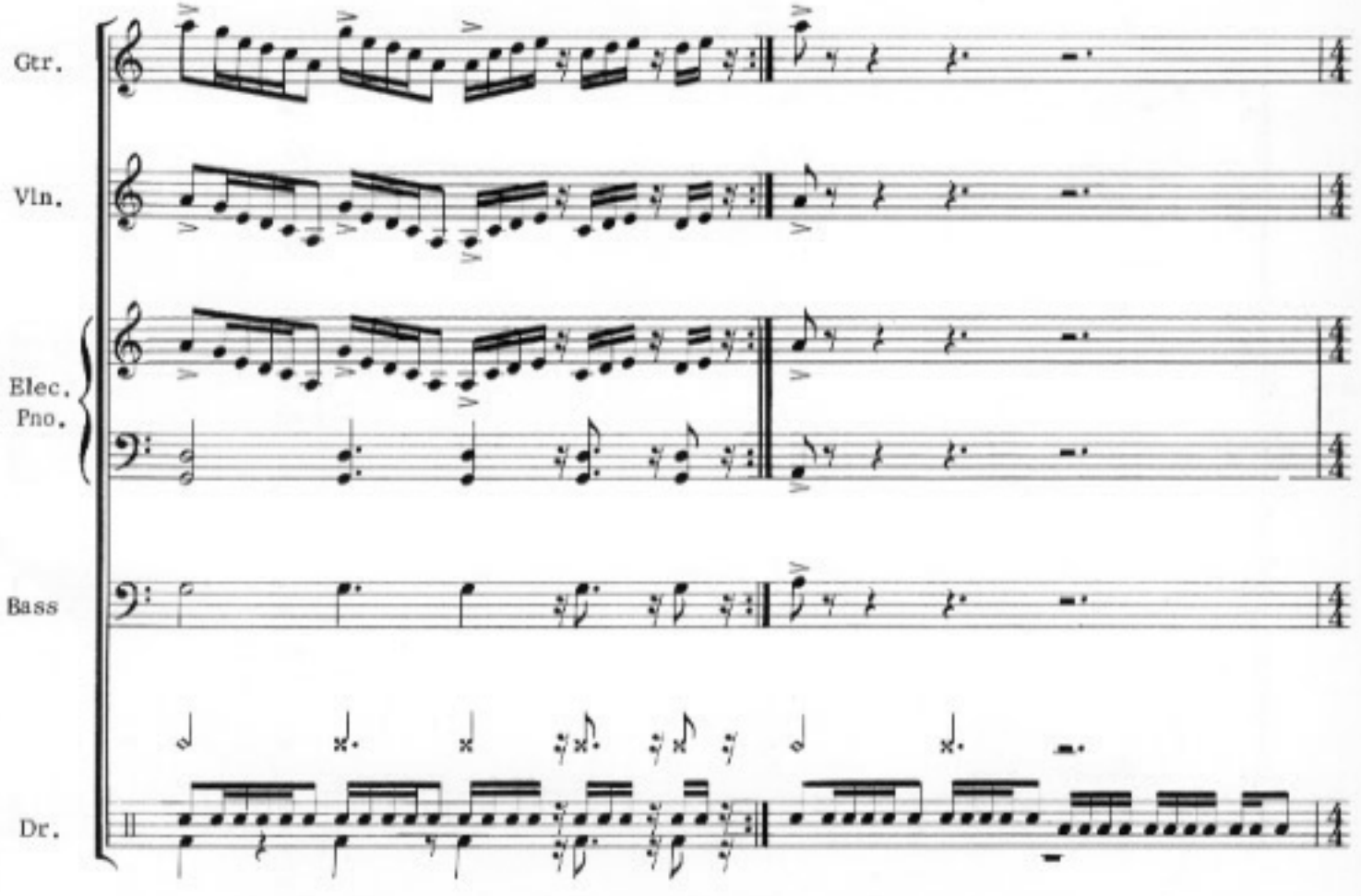


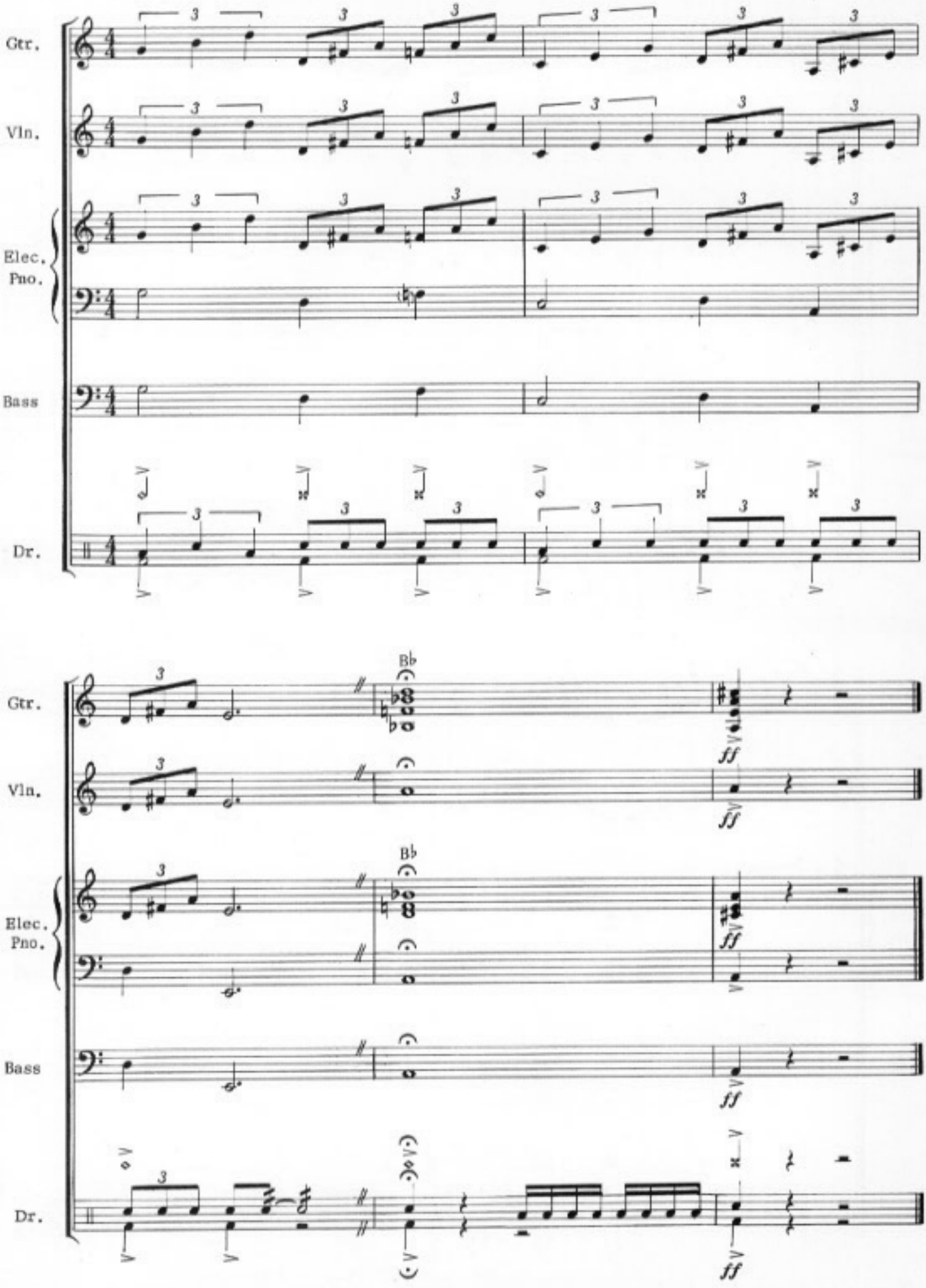
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
Fill
Fill


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
Fill


E Seven times
Gtr.
Vln.
Enter 3rd time
Elec.
Pno.
Enter 3rd time
Bass
Dr.
Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.


Gtr.
Vln.
Elec.
Pno.
Bass
Dr.
Bb
ff

Music must serve a purpose; it must be a part of something larger than itself, a part of humanity.

I am a man first, an artist second. As a man, my first obligation is to the welfare of my fellow men. I will endeavour to meet this obligation through music – the means which God has given me – since it transcends language, politics and national boundaries. My contribution to world peace may be small, but at least I will have given all I can to an ideal I hold sacred.

PABLO CASALS