

JOHN  
McLAUGHLIN  
AND THE  
MAHAVISHNU  
ORCHESTRA

# W

*e play music to align the spirit.*

*Traditional Hindu Saying*

*Resolu*

*Sanctuary*

*Sapphire Bullets*

*Thousand Island Pa*

# V

*isions 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*

# B

*etween Nothingness & Eternity*

*Dream 142*

**T***he Inner Mounting Flame*

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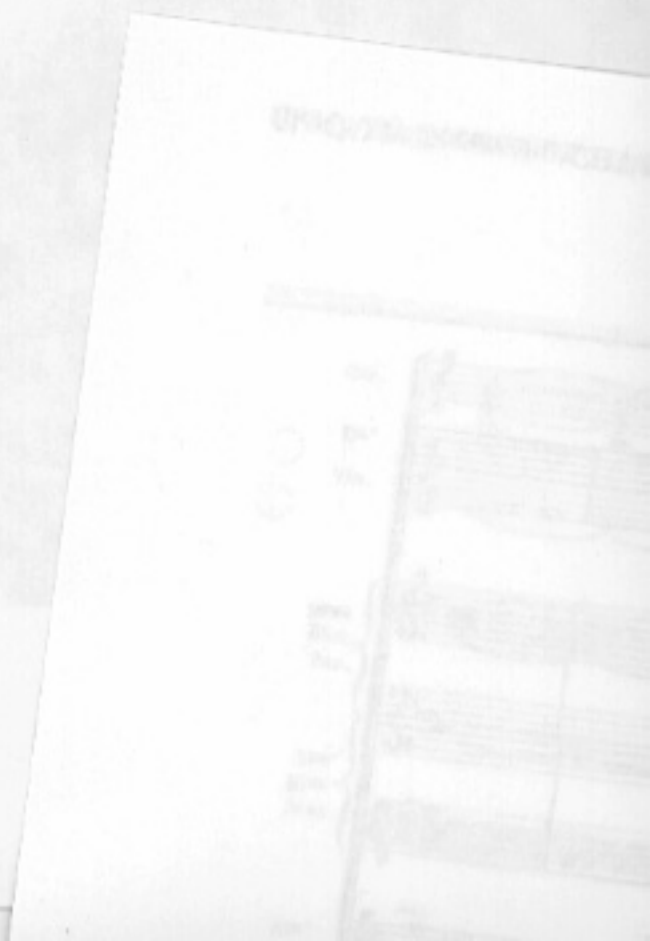
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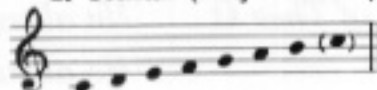
74



# MUSIC VOOC

## MODES

1. Ionian (major scale)



2. Dorian

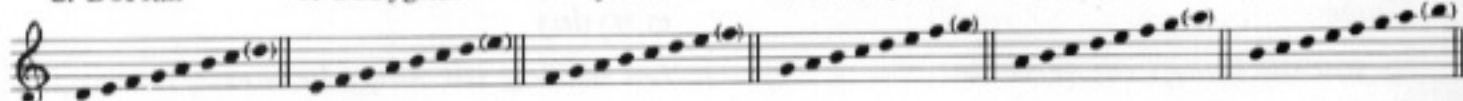
3. Phrygian

4. Lydian

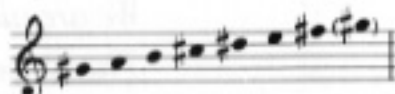
5. Mixolydian

6. Aeolian

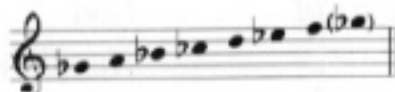
7. Locrian



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<sup>b</sup> 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.

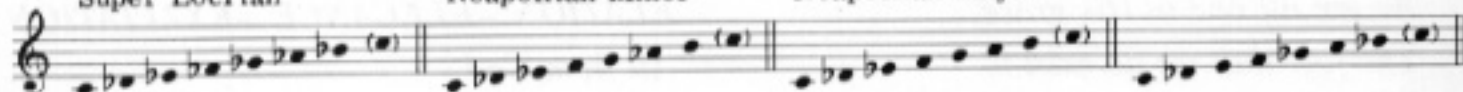
## SYNTHETIC MODES

Super Locrian

Neapolitan Minor

Neapolitan Major

Oriental

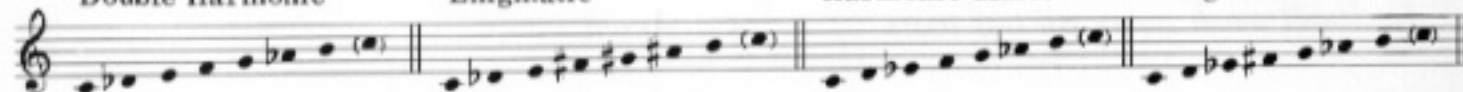


Double Harmonic

Enigmatic

Harmonic Minor

Hungarian Minor

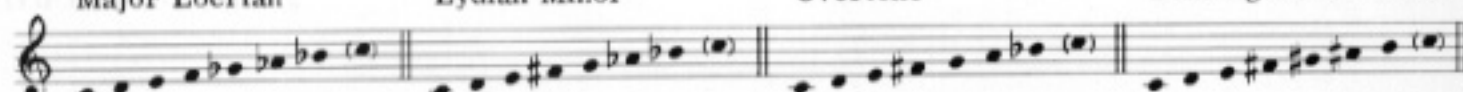


Major Locrian

Lydian Minor

Overtone

Leading Whole Tone

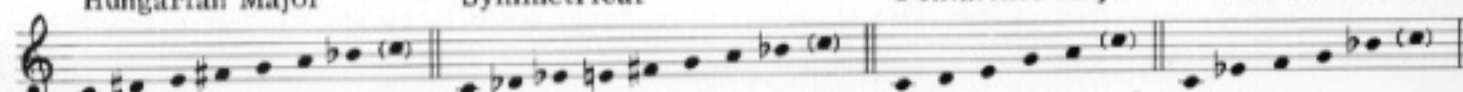


Hungarian Major

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.

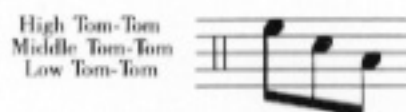
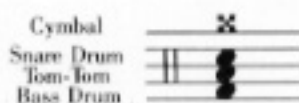
## TUTTI

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

$\text{♩} = 168$   
**A** Three times  
 Enter 1st time

Guitar *f*

Violin *f*  
 Enter 2nd time

Electric Piano *f*  
 Enter 2nd time

Bass

Drums *f*  
 Enter 1st time

Gtr.

Vln.

Elec. Pno. E/E $\flat$  F $\sharp$ /E G/F $\sharp$  A/G

Bass *f*

Dr.

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

Aries D $\flat$	Cancer A $\flat$	Libra D	Capricorn G
Taurus E $\flat$	Leo B $\flat$	Scorpio E	Aquarius A
Gemini F $\sharp$	Virgo C	Sagittarius F	Pisces B



Gtr.

Vln.

Elec. Pno.

Bass

Dr.

B $\flat$ /A C/B $\flat$  D $\flat$ /C E $\flat$ /D $\flat$  E/E $\flat$

Solo ad lib

A<sup>1</sup>

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

E/E $\flat$  F $\sharp$ /E G/F $\sharp$  A/G

\* **B**

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

A Rhythm ad lib

A Solo ad lib

B $\flat$ /A A Rhythm ad lib

Solo ad lib

- Repeat **A**<sup>1</sup>
- Repeat **B** in D $\flat$  Piano solo ad lib; Guitar rhythm ad lib; Violin tacet
- Repeat **A**<sup>1</sup>
- Repeat **B** in E $\flat$  Guitar solo ad lib; Piano rhythm ad lib; Violin tacet
- Repeat **A**<sup>1</sup>
- 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<sup>II</sup>**

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 - A $\flat$  Super Locrian (E Pentatonic Minor may be interspersed)  
2nd bar - B $\flat$  Super Locrian (E Pentatonic Minor may be interspersed)

$\text{♩} = 384$

by JOHN McLAUGHLIN

**A** Enter 1st time

Guitar

Violin

Keyboard

Bass

Drums

**B** Two times

*Sca.*

Gtr.

Vln.

Kbd.

Bass

Dr.

*loco*

This system contains five staves of music. The Gtr. staff is in treble clef and begins with a *loco* marking. The Vln. staff is also in treble clef. The Kbd. staff is in bass clef. The Bass staff is in bass clef. The Dr. staff is in a drum set notation. The music consists of six measures. The first three measures feature a steady eighth-note accompaniment in the bass and drums, with melodic lines in the guitar and violin. The last three measures feature a more complex rhythmic pattern in the drums and a melodic line in the violin.

**C** Solo ad lib

This system contains five staves of music. The Gtr. staff is in treble clef and is marked with a **C** and *Solo ad lib*. The Vln. staff is in treble clef. The Kbd. staff is in bass clef. The Bass staff is in bass clef. The Dr. staff is in a drum set notation. The music consists of six measures. The first three measures feature a steady eighth-note accompaniment in the bass and drums, with melodic lines in the violin and keyboard. The last three measures feature a more complex rhythmic pattern in the drums and a melodic line in the violin.

Repeat **B** (omit last bar 2nd time)

**D** *Sva*

Gtr. *f*

Vln. *f*

Kbd.

Bass

Dr.

*(Sva)*

Gtr.

Vln.

Kbd.  $D\sharp 7^{-9}_{+5}$   $C\sharp 7 +9$

Bass

Dr.

(8va) -

Gtr.

Vln.

Kbd. B/C

Bass

Dr.

rit.

rit.

rit.

rit.

Gtr.

Vln.

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

Guitar

Baritone Violin

Organ

Bass

Drums

Violin 1

Violin 2

Cello

Voice

Gtr.

Bar.Vln.

Organ

Bass

Dr.

Vln. 1

Vln. 2

Cello

Short cadenza

Short cadenza

Sustained cymbal & gong

(crash)

Solo ad lib



$\text{♩} = 164$   
 Sing 4th, 5th and 8th cycles only

Voice  
*mf* Oh Lord Su - preme, — Su - preme, —

Gtr.  
 Play 1st and 2nd cycles only  
*mf*

Gtr.  
 Play 3rd cycle only  
*mf*

Gtr. (alternate)  
 Play 6th cycle only  
*mf*

Bar. Vln.  
 Play 3rd cycle only  
*mf*

Bar. Vln. (alternate)  
 Play 6th cycle only  
*mf*

Organ

Bass

Dr.

Vlns. 1, 2

Cello

Vlns. 1, 2 (alternate)  
 (Play 7th and 8th cycles only)

A Cello (alternate)  
 (Play 7th cycle only)

B Cello (alternate)  
 (Play 8th cycle only)

\* 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

let me ful - fill thy will,

Enter 1st cycle, play throughout

Enter 1st cycle, play throughout

Enter 1st cycle, play throughout

Play 3rd cycle only

Play 3rd cycle only

Vlns. 1 2

Cello (alt.)

A Cello (alt.)

B

1.-7.

Voice  
let me ful - fill thy will.

Gtr.  
3 3 3

Gtr.  
(alt.)

Bar. Vln.  
Bar. Vln. (alt.)

Organ  
3 3

Bass  
3 3 3 3

Dr.

Vlns. 1  
2

Cello

Vlns. 1  
2 (alt.)

A  
Cello (alt.)  
B

Enter 6th cycle *mf*

\*Enter 6th cycle

\* 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 retained 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. 1  
(alt.) 2

A  
Cello  
(alt.)  
B

The musical score is arranged in a standard orchestral layout. The vocal line is at the top, with lyrics 'thy will.' under the first two measures. The guitar parts include a lead guitar with triplets and two rhythm guitars. The organ part features sustained chords in the right hand and a triplet bass line in the left hand. The bass part has a triplet bass line. The drum part features a triplet snare pattern. The string parts (Violins, Cello, and Double Bass) are mostly silent, indicated by rests.

Violin *mf accel.*

Piano *mf*

Bass

Drums

$\text{♩} = 136$

Vln.

Pno. *mf*

Bass *mf*

Dr. *mf*

Vln.

Pno.

Bass

Dr.



**Voice**

will. *mf* Let me fill - fill\_ thy

*Sing 2nd, 4th and 5th cycles only*

**E♭ Alto Saxophone**

*Sing 3rd, 4th and 5th cycles only*

*mf* Not mine but thine.

**E♭ Alto Saxophone**

Enter 1st cycle, play throughout

*mf*

**Trumpets 1/2**

Enter 1st cycle, play throughout

*mf*

**Guitar**

\*Enter 2nd cycle. Beginning 5th cycle, play solo ad lib

*mf*

**Violin**

Enter solo ad lib at end of guitar solo

*mf*

**Piano**

Enter 1st cycle, play throughout

*mf*

**Bass**

Enter 1st cycle, play throughout

*mf*

**Drums**

Enter 1st cycle, play throughout

*mf*

\* During Violin solo, Guitar plays written notes.



Sing 3rd and 4th cycles only

Voice

will.

Let me ful - fill thy

Sing 4th cycle only

Not mine but thine.

E♭ Alto Sax.

B♭ Tpts. 1  
2

Gtr.

Vln.

Pno.

Bass

Dr.

The musical score is arranged in a standard ensemble format with a grand staff on the left. The instruments and their parts are as follows:

- Voice:** Two staves with lyrics. The first staff has the lyrics "will." and "Let me ful - fill thy". The second staff has the lyrics "Not mine but thine." There are two boxed annotations: "Sing 3rd and 4th cycles only" above the first staff and "Sing 4th cycle only" above the second staff.
- E♭ Alto Sax.:** A single staff with a melodic line.
- B♭ Tpts. 1 & 2:** A single staff with a melodic line.
- Gtr.:** A single staff with a melodic line.
- Vln.:** A single staff, currently empty.
- Pno.:** A grand staff (treble and bass clefs) with a complex harmonic accompaniment.
- Bass:** A single staff with a walking bass line.
- Dr.:** A single staff with a drum pattern, including accents.

Guitar *Sua* *mf*

Baritone Violin *Sua* *mf*

Piano *E* *C#* *G#* *mf*

Bass *mf*

Drums *mf*

Violins  $\frac{1}{2}$

Gtr. *(Sua)*

Bar. Vln. *(Sua)*

Pno. *B* *D* *F*

Bass

Dr.

Vlns.  $\frac{1}{2}$

(Sua) ..... 1  
 Gtr. 

(Sua) ..... 1  
 tr. Vln. 

Pno. 

Bass 

Dr. 

Vlns. 1, 2 

Solo ad lib  
 E C# G#

Gtr. 

tr. Vln. 

Pno. 

Bass 

Dr. 

Vlns. 1, 2 

B D F End solo ad lib

Play 2nd time only  
*Sea*

Gtr.

Bar.Vln.

Pno.

Bass

Dr.

Vlins. 1, 2

1. 2. *D. S.  $\frac{3}{4}$  and fade*

(*Sea*)

Gtr.

Bar.Vln.

Pno.

Bass

Dr.

Vlins. 1, 2

# Sapphire Bullets of Pure Love

by JOHN McLAUGHLIN

Synthesizer :00 :05 Warble

Guitar (without tone) Ad lib

Violin (one finger)

Bass

Drums Ad lib fast notes on Snare Drum and Tom-Tom

*intensity increase*

Synth. :10 :15 :20

Gtr. *ff*

Vln.

Bass

Dr. Cymbal

*intensity decrease*

# Celestial Terrestrial Commuters

Ad lib solos: determined in each bar by first note of Keyboard or Bass part

G - G Overtone  
A - A Overtone  
D $\flat$  - D $\flat$  Overtone  
B $\flat$  - B $\flat$  Overtone

by JOHN McLAUGHLIN

$\text{♩} = 432$

Guitar *mf* Enter 1st time

Violin *mf* Enter 1st time

Keyboard *mf* Enter 3rd time  
Electric Piano

Bass *mf* Enter 4th time

Drums *mf*

**A**

Gtr. *8va*

Vln. *3*

Kbd.

Bass

Dr.



(8va)

Gtr. Vln. Kbd. Bass Dr.

This system contains the first four measures of the piece. The guitar and violin parts are marked with an 8va (octave) sign and play a simple melodic line. The keyboard part features a bass line with a triplet of eighth notes in the second measure. The bass part consists of a steady eighth-note accompaniment. The drum part includes a snare drum pattern with eighth notes and a kick drum pattern.

(8va)

Gtr. Vln. Kbd. Bass Dr.

This system contains measures 5 through 8. The guitar and violin parts continue their melodic line, with a triplet of eighth notes appearing in the sixth measure. The keyboard part maintains its bass line with a triplet of eighth notes in the sixth measure. The bass part continues with its eighth-note accompaniment. The drum part follows the same pattern as in the first system.

(8va)

Gtr. Vln. Kbd. Bass Dr.

This system contains measures 9 through 12. The guitar and violin parts continue their melodic line. The keyboard part features a bass line with a triplet of eighth notes in the tenth measure. The bass part continues with its eighth-note accompaniment. The drum part follows the same pattern as in the previous systems.

(Sua)

Gtr.

Vln.

Kbd.

Bass

Dr.

(Sua)

Gtr.

Vln.

Kbd.

Bass

Dr.

(Sua)

Gtr.

Vln.

Kbd.

Bass

Dr.

68 *(Sua)*

Gtr.

Vln.

Kbd. *Db9-5 Rhythm ad lib*

Bass

Dr.

*(Sua)*

Gtr.

Vln.

Kbd. *Bb9-5*

Bass

Dr.

*loco*

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** *Sua*

Gtr. *Sua*

Vln.

Kbd.

Bass

Dr.

*(8va)*

Gtr. *(8va)*

Vln.

Kbd.

Bass

Dr.

*(8va)*

Gtr. *(8va)*

Vln. *(8va)*

Kbd. *Synthesizer A7-5 Rhythm ad lib*

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd. Electric Piano

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.



(8va)

Gtr.

Vln.

Kbd. Synthesizer  
Db9-5 Rhythm ad lib

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd. Bb9-5

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd. Electric Piano

Bass

Dr.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

Detailed description: This system contains measures 1 through 4. The guitar and violin parts are marked (8va) and play a melodic line of eighth notes. The keyboard part provides a harmonic accompaniment with chords and moving lines. The bass part plays a steady eighth-note accompaniment. The drum part features a consistent rhythmic pattern with snare and bass drum hits.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

Detailed description: This system contains measures 5 through 8. The guitar and violin parts continue their melodic line, with some notes tied across measures. The keyboard part has a more active role with eighth-note patterns. The bass part remains steady. The drum part includes some variations in its pattern, including a triplet of eighth notes in measure 7.

(8va)

Gtr.

Vln.

Kbd.

Bass

Dr.

Detailed description: This system contains measures 9 through 12. The guitar and violin parts play sustained notes, possibly acting as a drone or accompaniment. The keyboard part continues its accompaniment. The bass part is steady. The drum part features a triplet of eighth notes in measure 10 and ends with a double bar line in measure 12.

(8va) -

18 8/8

Gtr. Vln. Kbd. Bass Dr.

Db9-5 Rhythm ad lib

19 8/8

(8va) -

20 8/8

Gtr. Vln. Kbd. Bass Dr.

Bb9-5 Synthesizer

loco

22 8/8

(8va) -

23 8/8

Gtr. Vln. Kbd. Bass Dr.

25 8/8

# Open Country Joy

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

by JOHN McLAUGHLIN

$\text{♩} = 92$   
Five times  
D Rhythm ad lib

Guitar *mp*

Violin

Keyboard *mp* D Rhythm ad lib C G

Bass *mp*

Drums *mp* Brushes

Gtr. *(mp)* D  $(\text{♩} = \text{♩})$  C C/B  $(\text{♩} = \text{♩})$  Asus4 A

Vln. *mp*

Kbd. *(mp)* D C C/B Asus4 A

Bass

Dr.

1.

G G/F# Em11

Gtr.

Vln.

Kbd.

Bass

Dr.

Gtr.

Vln.

Kbd.

Bass

Dr.

*p*

*p*

*fp* *mp*

2.

Em11 Bsus4 B

Em11 Bsus4 B

Double time ( $\downarrow = 184$ )

*Sva* . . . . .

Gtr.

Vln.

Kbd.

Bass

Dr.

Sticks



(Sua) - - - Ad lib (solo 1st time)  
 Gtr. Ad lib (solo 3rd time)  
 Vln. Ad lib (solo 2nd time)  
 Kbd.  
 Bass  
 Dr.

Gtr.  
 Vln.  
 Kbd.  
 Bass  
 Dr.

(Sua) - - - 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. *Sua* . . . . . 3. *Sua* . . . . .

Gtr.

Vln.

Kbd.

Bass

Dr.

Tempo I (♩ = 92)

Twelve times

D Rhythm ad lib

Gtr. *C G*  
 Vln. *D Solo ad lib*  
 Kbd. *D Rhythm ad lib C G*  
 Bass  
 Dr.

Gtr. *D C C/B Asus4 A*  
 Vln.  
 Kbd. *D C C/B Asus4 A*  
 Bass  
 Dr.

Gtr. *G G/F# Em11 Bsus4 B*  
 Vln.  
 Kbd. *G G/F# Em11 Bsus4 B*  
 Bass  
 Dr.

# Dawn

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

by JOHN McLAUGHLIN

## A Four times

Tacet 1st time; play melody 2nd time; play solo ad lib 3rd and 4th times

**Guitar**  $\text{♩} = 132$  *mf*

**Violin** *mf*  
Play 2nd time only

**Electric Piano** *mp*  
Am11  
Play solo ad lib 1st time; play rhythm 2nd, 3rd and 4th times

**Bass** *mp*  
Play four times

**Drums** *mp*  
Play four times

**Gtr.**

**Vln.**

**Elec. Pno.** C/D

**Bass**

**Dr.**

\*Am11 - A Dorian; C/D - A Dorian; Fmaj7+11 - F Lydian; E7/F - F Mixolydian; A/G - G Lydian; D - D Ionian.  
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Gtr.

Vln.

Elec. Pno.

Bass

Dr.

F maj7 + 11

E $\flat$ /F

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

A/G



Gtr. 
  
 Vln. 
  
 Elec. Pno. 
  
 Bass 
  
 Dr.

**B**  
 (♩ = ♩)

Gtr. 
  
 Vln. 
  
 Elec. Pno. 
  
 Bass 
  
 Dr.

Play melody three times, then play rhythm ad lib

Gtr. 
  
 Vln. 
  
 Elec. Pno. 
  
 Bass 
  
 Dr. 

Play melody three times, then play solo ad lib  
 Dm Rhythm ad lib  
 Dm Ad lib

*Last time D. S.  $\frac{4}{8}$  (melody) and fade*

Gtr. 
  
 Vln. 
  
 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

$\text{♩} = 80$  Five times

Guitar *mp*

Violin *mp*

Electric Piano *mp*

Bass *mp*

Drums *mp*

Solo ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr. *Background ad lib*

Vln. *Solo ad lib*

Elec. Pno.

Bass

Dr.

The first system of the musical score consists of five staves. The Gtr. staff (top) has a treble clef and contains a melodic line with a key signature of one sharp (F#) and a 'Background ad lib' marking. The Vln. staff (second) also has a treble clef and contains a melodic line with a 'Solo ad lib' marking. The Elec. Pno. part (third and fourth staves) is written in grand staff notation (treble and bass clefs) and features sustained chords and moving bass lines. The Bass staff (fifth) has a bass clef and contains a melodic line with sustained notes. The Dr. staff (bottom) has a drum set icon and contains a simple rhythmic pattern.

Gtr.

Vln. *Background ad lib*

Elec. Pno. *Solo ad lib*

Bass

Dr.

The second system of the musical score consists of five staves. The Gtr. staff (top) has a treble clef and contains a melodic line. The Vln. staff (second) has a treble clef and contains a melodic line with a 'Background ad lib' marking. The Elec. Pno. part (third and fourth staves) is written in grand staff notation and features sustained chords and moving bass lines, with a 'Solo ad lib' marking. The Bass staff (fifth) has a bass clef and contains a melodic line with sustained notes. The Dr. staff (bottom) has a drum set icon and contains a simple rhythmic pattern.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

*mf*

*mf*

*mf*

*mf*

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

$\text{♩} = 360$

Solo ad lib



Three times

Gtr. *f*

Vln. *f*

Elec. Pno. *f*

Bass *f*

Dr. *f*

Gtr.

Vln.

Elec. Pno. *f*

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.


Elec. Pno.

Bass

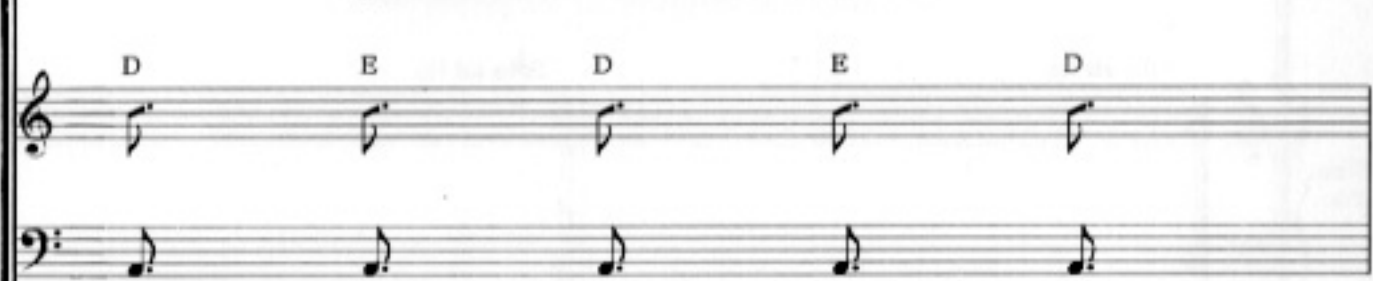
Dr.


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


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

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

$\text{♩} = 240$

Gtr.

Vln. *Solo ad lib*

Elec. Pno.

Bass *Ad lib*

Dr.

Gtr.

Vln.

Elec. Pno. *Background ad lib*

Bass

Dr.



$\text{♩} = 360$

Solo ad lib

8va

Gtr.

Vln.

Elec. Pno.

A Rhythm ad lib

Bass

Dr.

Solo ad lib

Three times

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

D E D E D E D E D E

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

D E D E D

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

E

2 2 2 2

♩ = 240

\* Gtr.

\* Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

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

**A**  $\text{♩} = 248$

Three times  
Play three times

Guitar *mf*

Violin

Piano  
Play three times  
*R.H.* *R.H.*  
*L.H.* *L.H.* *sim.*

Bass  
Play 2nd and 3rd times (ad lib)  
*mp*

Drums  
Play 3rd time only  
*pp*

Gtr.

Vln.

Pno.

Bass

Dr.

*mf*

B

Gtr. Vln. Pno. Bass Dr.

Gtr. Vln. Pno. Bass Dr.



Gtr.

Vln.

Pno.

Bass

Dr.

mf

Gtr.

Vln.

Pno.

Bass

Dr.

Gtr.

Vln.

Pno.

Bass

Dr.

The first system of music spans measures 1 to 4. The Guitar part consists of a series of chords and single notes. The Violin part follows a similar melodic line. The Piano part has a melodic line with slurs and ties, moving from a higher register in measure 1 to a lower register in measure 2. The Bass part provides a steady accompaniment with slurs. The Drums part features a snare drum pattern with a triplet in measure 3.

Gtr.

Vln.

Pno.

Bass

Dr.

The second system of music spans measures 5 to 8. The Guitar part continues with chords and notes. The Violin part follows the same melodic path. The Piano part continues its melodic line with slurs and ties. The Bass part provides a steady accompaniment. The Drums part features a snare drum pattern with a triplet in measure 5.

First system of musical notation, measures 1-4. The score includes staves for Gtr., Vln., Pno., Bass, and Dr. The key signature is one sharp (F#). The Gtr. and Vln. parts play a simple melodic line. The Pno. part features a complex, arpeggiated texture with slurs. The Bass part plays a steady eighth-note accompaniment. The Dr. part features a complex, syncopated rhythm with various drum notations.

Second system of musical notation, measures 5-8. The score includes staves for Gtr., Vln., Pno., Bass, and Dr. The key signature is one sharp (F#). The Gtr. and Vln. parts play a simple melodic line. The Pno. part features a complex, arpeggiated texture with slurs. The Bass part plays a steady eighth-note accompaniment. The Dr. part features a complex, syncopated rhythm with various drum notations. A box labeled 'C' is present in the Pno. staff, indicating a guitar cadenza in A.

**C** Guitar cadenza in A

**D** ♩ = 672

E♭ Alto Saxophone *mp*

B♭ Trumpets 1/2 *mp*

Guitar

Organ *mp*

Bass *mf*

Drums *mf*

Violins 1/2 *mf*

E♭ Alto Sax.

B♭ Tpts. 1/2

Gtr.

Organ

Bass

Dr.

Vlins. 1/2

# Be Happy

Ad lib solos: G Pentatonic Minor

by JOHN McLAUGHLIN

$\text{♩} = 144$

Guitar *f* *Sva* -----

Violin *f*

Bass *mf*

Drums *mf*

*(Sva)* -----

Gtr. *v*

Vln. *v*

Bass

Dr. *v*

\* 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.



# Hope

by JOHN McLAUGHLIN

$\text{♩} = 160$

Play six times, fade last time

The musical score is arranged in two systems, each with five staves. The top system includes staves for Guitar, Violin, Keyboard, Bass, and Drums. The bottom system includes staves for Guitar, Violin, Keyboard, Bass, and Drums. The music is in 7/8 time, indicated by the time signature on the first staff. The key signature has one flat (F major or D minor). The tempo is marked as quarter note = 160. Dynamics include *mf* (mezzo-forte) and *mf* *Tacet first time* (mezzo-forte, tacet first time). The score features complex rhythmic patterns and melodic lines for all instruments. The guitar part has a melodic line with grace notes and a steady bass line. The violin part has a melodic line with grace notes and a steady bass line. The keyboard part has a melodic line with grace notes and a steady bass line. The bass part has a melodic line with grace notes and a steady bass line. The drums part has a steady bass line and a melodic line with grace notes.

# A Lotus on Irish Streams

by JOHN McLAUGHLIN

\*Three times  
Freely

Guitar

Violin

Piano

*mp*

*mp*

*mp*

F Eb Db Cb Gb Ab

Gtr.

Vln.

Pno.

*mp*

*mp*

*mp*

Bb Fm Gbmaj7 Bbm Cbmaj7 Cm

Gtr.

Vln.

Pno.

*mp*

*mp*

*mp*

Bb Am G F#m7 Dmaj7 Amaj7/C#

Gtr.

Vln.

Pno.

*mp*

*mp*

*mp*

B Bbm Ab Gm7 Em9 Asus4

\* 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.

# Thousand Island Park

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

by JOHN McLAUGHLIN

Freely, with expression

*Sva (throughout)*

Acoustic Guitar

Piano

Bass

Acous. Gtr.

Pno.

Bass

Ad lib

Acous. Gtr.

Pno.

Bass

Acous. Gtr.

Pno.

Bass

Acous. Gtr. *Ad lib*

Pno. *Ad lib*

Bass *Ad lib*

This system contains three staves. The top staff is for Acoustic Guitar, the middle for Piano, and the bottom for Bass. All three parts are marked 'Ad lib'. The music begins with a double bar line, followed by a 2/4 time signature change. The Acoustic Guitar and Piano parts feature a complex, fast-moving melodic line with many sixteenth notes, while the Bass part plays a simple, steady rhythm.

Acous. Gtr.

Pno.

Bass

This system contains three staves. The top staff is for Acoustic Guitar, the middle for Piano, and the bottom for Bass. The Acoustic Guitar and Piano parts feature a complex, fast-moving melodic line with many sixteenth notes, while the Bass part plays a simple, steady rhythm. The system includes a 3/4 time signature change.

Acous. Gtr. *Ad lib*

Pno. *Ad lib*

Bass *Ad lib*

This system contains three staves. The top staff is for Acoustic Guitar, the middle for Piano, and the bottom for Bass. All three parts are marked 'Ad lib'. The music begins with a double bar line, followed by a 2/4 time signature change. The Acoustic Guitar and Piano parts feature a complex, fast-moving melodic line with many sixteenth notes, while the Bass part plays a simple, steady rhythm.

Acous. Gtr.

Pno.

Bass

This system contains three staves. The top staff is for Acoustic Guitar, the middle for Piano, and the bottom for Bass. The music begins with a double bar line, followed by a 2/4 time signature change. The Acoustic Guitar and Piano parts feature a complex, fast-moving melodic line with many sixteenth notes, while the Bass part plays a simple, steady rhythm.

Acous. Gtr.

Pno.

Bass

Acous. Gtr.

Pno.

Bass

*Ad lib*

Acous. Gtr.

Pno.

Bass

*Sua*

Acous. Gtr.

Pno.

Bass

*(Sua)*



# You Know, You Know

Ad lib solos; E Dorian or E Pentatonic Minor

by JOHN McLAUGHLIN

$\text{♩} = 66$  Enter 1st time; play throughout

Guitar *mp*

Violin Enter 5th time; play ad lib (background fill) 14th-17th times *mp*

Electric Piano Enter 1st time; play solo ad lib 5th-17th times *mp*

Bass Enter 3rd time; play throughout *mp*

Drums Enter 4th time (solo ad lib); play as written 5th-17th times *mp*

1.-12., 14.-16. | 13.


Gtr.

Vln.

Elec. Pno.

Bass

Dr.

\*  is a non-pitched rhythmic accent.

17.

Score for measures 17-20. The piece is in 3/4 time, with a key signature of one sharp (F#). The score includes five staves: Gtr. (Guitar), Vln. (Violin), Elec. Pno. (Electric Piano), Bass, and Dr. (Drums). The guitar and electric piano parts feature melodic lines with slurs and accents. The bass line provides a steady accompaniment. The drum part consists of a consistent pattern of eighth notes and rests.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Score for measures 21-24. The piece continues in 3/4 time with a key signature of one sharp (F#). The score includes five staves: Gtr. (Guitar), Vln. (Violin), Elec. Pno. (Electric Piano), Bass, and Dr. (Drums). The guitar and electric piano parts continue their melodic lines with slurs and accents. The bass line remains steady. The drum part maintains its consistent pattern of eighth notes and rests.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.  *tr*

Vln.  *tr*

Elec. Pno. 

Bass 

Dr. 

Gtr.  *p*

Vln.  *p*

Elec. Pno.  *p*

Bass  *p*

Dr.  *(mp)* Solo ad lib

1.-5. | 6.

Gtr. *mf*

Vln. *mf*

Elec. Pno. *mp*

Bass *mp*

Dr.

Gtr. *f*

Vln. *f*

Elec. Pno. *f*

Bass *f*

Dr.



# Lila's Dance

by JOHN McLAUGHLIN

Freely

Piano solo

The piano solo is written in 14/8 time. The right hand features a complex, flowing melodic line with many accidentals, while the left hand provides a steady, rhythmic accompaniment. The piece concludes with a final chord in the right hand.

**A** ♩ = 276

Flute

Guitar

Electric Violin

B♭ Trumpets 1/2

Electric Piano

Bass

Drums

Violins 1/2

Cello

Section A begins at measure 20. The tempo is marked as ♩ = 276. The score is in 14/8 time. The instruments and their parts are as follows:

- Flute:** Remains silent throughout the section.
- Guitar:** Enters at measure 20 with a melodic line starting on a half note G#4, moving up stepwise to a dotted half note G#4. The dynamic is *p*.
- Electric Violin:** Remains silent throughout the section.
- B♭ Trumpets 1/2:** Remains silent throughout the section.
- Electric Piano:** Enters at measure 20 with a melodic line starting on a half note G#3, moving up stepwise to a dotted half note G#3. The dynamic is *p*.
- Bass:** Enters at measure 20 with a simple bass line starting on a half note G#2, moving up stepwise to a dotted half note G#2. The dynamic is *p*.
- Drums:** Enters at measure 20 with a rhythmic pattern of eighth notes and quarter notes. The dynamic is *p*.
- Violins 1/2:** Remains silent throughout the section.
- Cello:** Remains silent throughout the section.

All parts conclude at measure 24 with a final chord.

**B**

Fl. *mf*

Gtr. *mf*

Elec. Vln. *mf*

Elec. Pno. *mf*

Bass *mf*

Dr. *mf*

Vlns. 1, 2 *mf*

Cello *mf*

Repeat **A** (tutti) Violin solo  
 Repeat **B**

**C** Enter after Guitar ad lib solo - Last time superimpose **A** Guitar pattern

Gtr. *f*

Elec. Vln. Enter after Guitar ad lib solo *f*

Bb Tpts. 1, 2

Bass Enter 1st time *mf*

Dr. Enter 2nd time *mf*

Gtr.

Elec. Vln.

Bb Tpts. 1, 2 *f*

Bass

Dr.

Repeat **B**  
Repeat **A**

Freely

Piano solo *mf* *rit.* *p*

# 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

$\text{♩} = 120$

**A** Three times

\* Enter 1st time

Guitar

Violin

Electric Piano

Bass

Drums

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

\* Third time play Violin melody, sounding as written.

Gr. Vln. Elec. Pno. Bass Dr.

This system contains five staves of music. The top staff is for guitar (Gr.), the second for violin (Vln.), the third and fourth for electric piano (Elec. Pno.) in treble and bass clefs respectively, the fifth for bass, and the sixth for drums (Dr.). The guitar and electric piano parts feature a melodic line with eighth and sixteenth notes. The violin part has a similar melodic line with some slurs. The bass and drums provide a steady accompaniment.

Gr. Vln. Elec. Pno. Bass Dr.

This system continues the instrumental arrangement with five staves. The instrumentation remains the same as the first system: guitar, violin, electric piano, bass, and drums. The melodic lines in the guitar and electric piano parts continue with similar rhythmic patterns. The violin part also continues with its melodic line. The bass and drums maintain the accompaniment.



Gtr.

Vln.

Elec. Pno.

Bass

Dr.

The first system of music consists of five staves. The guitar staff (top) has a treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign. The violin staff has a treble clef and a long horizontal line with a slur, indicating a sustained note. The electric piano staff has a grand staff (treble and bass clefs) with a melodic line in the treble clef and a bass line in the bass clef. The bass staff has a bass clef with a simple bass line. The drum staff has a double bar line and contains a complex rhythmic pattern with many 'x' marks representing cymbal hits.

To Coda  **B**

(♩ = ♩) Shuffle beat

E Rhythm ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

The second system of music consists of five staves. The guitar staff (top) has a treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign. The violin staff has a treble clef and a long horizontal line with a slur, indicating a sustained note. The electric piano staff has a grand staff (treble and bass clefs) with a melodic line in the treble clef and a bass line in the bass clef. The bass staff has a bass clef with a simple bass line. The drum staff has a double bar line and contains a complex rhythmic pattern with many 'x' marks representing cymbal hits.

3rd solo ad lib

2nd solo ad lib

1st solo ad lib

\* E Rhythm ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

*Last time D. S.  $\frac{3}{4}$  al Coda*

Coda

Ad lib

Ad lib

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

\* Last five times superimpose [A] figure on [C].

# Miles Beyond

Ad lib solos; C Lydian

by JOHN McLAUGHLIN


♩ = 88 A

Guitar \*  
Violin  
Electric Piano  
Bass  
Drums

Fade in - Solo ad lib  
B $\flat$ 7 F7 F $\sharp$ 7 G7 F7 B $\flat$ 7 B7 C7 B $\flat$ 7

Gtr.  
Vln.  
Elec. Pno.  
Bass  
Dr.

F7 F $\sharp$ 7 G7 as written

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

**B**

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

**C** Three times

Gtr. *mf*

Vln. *mf*

Elec. Pno. *mf*

Bass *mf*

Dr. *mf*

**D**

Gtr. Fine

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

$\text{♩} = 148$

Violin 1 *mf*

Violin 2 *mf*

Viola *p* *cresc.* *mp*

Cello *p* *cresc.* *mp*

Vln. 1 *p* *pp < ff* *p*

Vln. 2 *p* *pp < ff* *p*

Vla. *p* *pp < ff* *p*

Cello *p* *pp < ff* *p*

# Pastoral

$\text{♩} = 148$  Two times

Ad lib solos: E Dorian

by JOHN McLAUGHLIN

**A** Enter 1st cycle

*mp* Enter 2nd cycle

*mf*

Play last time only

Play last time only

Play last time only

**B**

Gtr.

Bar. Vln.

*mf* Solo ad lib

*mf* Solo ad lib

*mf* Solo ad lib

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

**C**  $\text{♩} = 50$

Gtr.

Bar. Vln.

*mf* \*Cadenza (ad lib)

*mf*

\*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

♩ = 160

G9 Rhythm ad lib

Guitar

Violin

Electric Piano

Bass

Drums

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr. 

Dr. 

Gtr. \*G9 Ad lib 8 bars 

Dr. Solo ad lib 8 bars 

Gtr. G9 Solo ad lib 16 bars 

Dr. Solo ad lib 16 bars 

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

\* Play G9 chord and intersperse D Dorian.

Gtr. B7 Rhythm ad lib

Vln. Solo ad lib

Elec. Pno. B7 Rhythm ad lib

Bass

Dr.

Gtr. *Sca*.....

Vln.

Elec. Pno.

Bass

Dr.



(Sua) - - - - -

Gtr. Vln. Elec. Pno. Bass Dr.

Detailed description: This system contains five staves. The top staff is for Guitar (Gtr.), Violin (Vln.), and Electric Piano (Elec. Pno.), all in treble clef. The second staff is for Violin (Vln.), also in treble clef. The third and fourth staves are for Electric Piano (Elec. Pno.), with the top one in treble clef and the bottom one in bass clef. The fifth staff is for Bass, in bass clef. The sixth staff is for Drums (Dr.), in a standard drum notation. The music is in 2/4 time and consists of two measures. The first measure has a 2/4 time signature, and the second measure has a 4/4 time signature. The Gtr., Vln., and Elec. Pno. parts feature a melodic line of quarter notes: G4, A4, B4, C5. The Bass part features a rhythmic line of quarter notes: G2, A2, B2, C3. The Dr. part features a complex rhythmic pattern with eighth and sixteenth notes.

A7 Rhythm ad lib

Gtr. Vln. Elec. Pno. Bass Dr.

Solo ad lib

Detailed description: This system contains five staves. The top staff is for Guitar (Gtr.), Violin (Vln.), and Electric Piano (Elec. Pno.), all in treble clef. The second staff is for Violin (Vln.), also in treble clef. The third and fourth staves are for Electric Piano (Elec. Pno.), with the top one in treble clef and the bottom one in bass clef. The fifth staff is for Bass, in bass clef. The sixth staff is for Drums (Dr.), in a standard drum notation. The music is in 2/4 time and consists of two measures. The Gtr., Vln., and Elec. Pno. parts are marked with a double bar line and repeat dots, indicating they are silent. The Bass part features a rhythmic line of quarter notes: G2, A2, B2, C3. The Dr. part features a complex rhythmic pattern with eighth and sixteenth notes.

Two times

*Sua*

This system contains five staves of music. The top staff is for Gtr. (Guitar), followed by Vln. (Violin), Elec. Pno. (Electric Piano) with two staves, Bass (Bass), and Dr. (Drum). The music is in 2/4 time and features a melodic line in the upper instruments and a rhythmic accompaniment in the lower instruments. A dotted line above the first staff indicates a repeat or continuation.

*(Sua)*

This system contains five staves of music, continuing from the first system. The top staff is for Gtr., followed by Vln., Elec. Pno. (Electric Piano) with two staves, Bass (Bass), and Dr. (Drum). The music is in 2/4 time. The upper instruments play sustained notes, while the lower instruments continue with their rhythmic accompaniment. A dotted line above the first staff indicates a continuation.

Solo ad lib

Gtr.

Vln.

B7 Rhythm ad lib

Elec. Pno.

Bass

Dr.

This system contains five staves. The top staff is for guitar (Gtr.), the second for violin (Vln.), the third and fourth for electric piano (Elec. Pno.) in treble and bass clefs, the fifth for bass, and the sixth for drums (Dr.). The guitar and violin parts are marked 'Solo ad lib' and contain only rests. The electric piano part is marked 'B7 Rhythm ad lib' and also contains only rests. The bass staff has a melodic line with eighth and sixteenth notes. The drum staff has a complex rhythmic pattern with various note values and rests.

Sua -

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system contains five staves. The top staff is for guitar (Gtr.), the second for violin (Vln.), the third and fourth for electric piano (Elec. Pno.) in treble and bass clefs, the fifth for bass, and the sixth for drums (Dr.). The guitar and violin parts are marked 'Sua -' and have active melodic lines with eighth and sixteenth notes. The electric piano part has active accompaniment with eighth and sixteenth notes. The bass staff has a melodic line with eighth and sixteenth notes. The drum staff has a complex rhythmic pattern with various note values and rests.

(Sua) - - - - -

Gtr. Vln. Elec. Pno. Bass Dr.

Sua - - - - -

Gtr. Vln. Elec. Pno. Bass Dr.

(8va) -

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

(8va) - - - 1

Sua -

Gtr.

Vln.

Elec. Pno.

Bass

Dr.



*(Sua)*

This system of music includes five staves. The top staff is for Guitar (Gtr.), followed by Violin (Vln.), Electric Piano (Elec. Pno.) with two staves, Bass, and Drums (Dr.). The music is in a key with one sharp (F#) and a 4/4 time signature. The guitar and violin parts play a melodic line with eighth and quarter notes, while the electric piano provides a rhythmic accompaniment. The bass line is simple, and the drums play a steady pattern.

*(Sua)*

This system continues the music from the first system. It features the same five staves: Gtr., Vln., Elec. Pno. (two staves), Bass, and Dr. The melodic lines in the guitar and violin parts conclude with a long, sustained note. The electric piano continues its rhythmic accompaniment, and the bass and drums maintain their respective parts.

(*Sua*) - - 7

*Sua* - - - - -

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

(*Sua*) - - - - -

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

(8va) -

This system contains five staves of music. The top staff is for Guitar (Gtr.) with a treble clef and a dotted line above it labeled '(8va)'. The second staff is for Violin (Vln.) with a treble clef. The third and fourth staves are for Electric Piano (Elec. Pno.) with treble clefs. The fifth staff is for Bass with a bass clef. The sixth staff is for Drums (Dr.) with a drum set icon. The music is in 4/4 time and consists of two measures. The first measure has a 3/4 time signature, and the second measure has a 4/4 time signature. The guitar and violin parts play a melodic line of eighth notes. The electric piano parts play a similar melodic line. The bass part plays a simple eighth-note bass line. The drums play a steady eighth-note pattern.

(8va) -

This system contains five staves of music. The top staff is for Guitar (Gtr.) with a treble clef and a dotted line above it labeled '(8va)'. The second staff is for Violin (Vln.) with a treble clef. The third and fourth staves are for Electric Piano (Elec. Pno.) with treble clefs. The fifth staff is for Bass with a bass clef. The sixth staff is for Drums (Dr.) with a drum set icon. The music is in 4/4 time and consists of two measures. The guitar, violin, and electric piano parts play a sustained chord. The bass part plays a simple eighth-note bass line. The drums play a steady eighth-note pattern.

*loco*

Gtr. 

Dr. 

G9 Rhythm ad lib 32 bars

Gtr. 

Solo ad lib 32 bars

Dr. 

Gtr. 

Vln. 

Elec. Pno. 

Bass 

Dr. 

# Resolution

by JOHN McLAUGHLIN

♩ = 76

Guitar \* A/B $\flat$  Play rhythm freely (with an eighth note feeling) B/B $\flat$

Violin

Piano A/B $\flat$  Play rhythm freely (with an eighth note feeling) B/B $\flat$

Bass

Drums

Gtr. B $\flat$ m7

Vln.

Pno. B $\flat$ m7

Bass

Dr.

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



Gtr.  $E\flat/B\flat$   $B\flat m7$

Vln.

Pno.  $E\flat/B\flat$   $B\flat m7$

Bass

Dr.

Gtr.  $B/B\flat$

Vln.

Pno.  $B/B\flat$

Bass

Dr.

Gtr.

Vln. *mf*

Pno. A/B $\flat$  B/B $\flat$

Bass

Dr.

Gtr.

Vln.

Pno. B $\flat$ m7

Bass

Dr.

Gr. Vln. Pno. Bass Dr.

Chord markings: Eb/Bb, Bbm7

This system contains the first three measures of the piece. The guitar (Gr.) and violin (Vln.) parts feature long, sweeping lines with slurs. The piano (Pno.) and bass parts play a steady eighth-note accompaniment. The drum set (Dr.) provides a consistent rhythmic pattern. Chord markings Eb/Bb and Bbm7 are placed above the piano staff.

Gr. Vln. Pno. Bass Dr.

Chord marking: B/Bb

This system contains the next three measures. The instrumental parts continue their respective lines. The piano (Pno.) and bass parts maintain their accompaniment. The drum set (Dr.) continues its rhythmic pattern. A chord marking B/Bb is placed above the piano staff.

*Sua*

Gtr.

Vln.

Pno. *A/Bb*

Bass

Dr.

*(Sua)*

Gtr.

Vln.

Pno. *B/Bb*

Bass

Dr.

(Sua) .....

Gtr. 

Vln. 

Pno. **Bbm7** 

Bass 

Dr. 

(Sua) .....

Gtr. 

Vln. 

Pno. **E $\flat$ /B $\flat$**  

Bass 

Dr. 



(Sua)

Gtr. Vln. Pno. Bass Dr.

Bbm7

Detailed description: This system contains measures 1 through 4. The guitar and violin parts feature a melodic line starting on a dotted half note, with a slur over the first two notes. The piano part has a treble clef with a Bbm7 chord indicated above the staff. The bass part plays a steady eighth-note accompaniment. The drum part features a complex rhythmic pattern with various accents and rests.

(Sua)

Gtr. Vln. Pno. Bass Dr.

B/Bb A/Bb

Detailed description: This system contains measures 5 through 8. The guitar and violin parts continue the melodic line from the first system, ending with a fermata. The piano part has a treble clef with B/Bb and A/Bb chords indicated above the staff. The bass part continues its eighth-note accompaniment. The drum part continues its rhythmic pattern, ending with a fermata.

# 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

**A**  $\text{♩} = 80$  ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )  
 Two times

Guitar *p*

Violin *p* Tacet 1st time

Electric Piano *p*

Bass *p*

Drums *mp*

**B**

Gtr. *mp*

Vln. *mp*

Elec. Pno. *p*

Bass *p*

Dr. *p*

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

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

*Sua* .....

Gtr. *(Sua)*  
*mf*

Vln. *mf*

Elec. Pno. *mp*

Bass *mp*

Dr. *mp*

Gtr. *(Sua)* *loco*  
*mp*

Vln. *mp*

Elec. Pno.

Bass

Dr.

To Coda  $\diamond$ 

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Second time D. S.  $\frac{1}{2}$  al Coda  $\diamond$ 

Gtr.

Vln.

Elec. Pno.

Bass

Dr.



Gtr.

Vln.

Elec. Pno.

Bass

Dr.

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

Coda

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

# If I Could See

Words and Music by  
JOHN McLAUGHLIN

*mf*  $\text{♩} = 176$

Voice

If I could see with - in \_\_\_\_\_ my heart \_\_\_\_\_  
Ah, \_\_\_\_\_

B♭ Trumpets 1/2

B♭ Flugelhorn

Horn in F

Organ

*p*

Bass

*p*

Play second time only

Drums

*mf*

Violins 1/2

*mf* div.

Cello

*mf*

The musical score is arranged in a grand staff format with ten staves. The top staff is for the Voice, with lyrics written below the notes. The next three staves are for the B♭ Trumpets (1/2), B♭ Flugelhorn, and Horn in F, all of which are silent in this section. The Organ and Bass staves play a melodic line in the bass clef, marked with a piano (*p*) dynamic. The Drums staff shows a complex rhythmic pattern with various note values and rests, marked with a mezzo-forte (*mf*) dynamic. The Violins (1/2) and Cello staves play sustained notes in the treble and bass clefs, respectively, marked with a mezzo-forte (*mf*) dynamic. The tempo is indicated as quarter note = 176. The key signature has one sharp (F#) and the time signature is 12/8. Measure numbers 12, 13, and 16 are marked at the end of the first, second, and fifth staves respectively.

Voice: I would see that the Lord of the u - ni -  
ah,

Bb Tpts. 1, 2

Bb Flghn.

Hn. in F

Organ

Bass

Dr.

Vlins. 1, 2

Cello

Voice: verse lives there and in all,  
ah,

Bb Tpts. 1, 2

Bb Flghn.

Hn. in F

Organ

Bass

Dr.

Vlins. 1, 2

Cello

2.

Voice

B $\flat$  Tpts. 1/2

B $\flat$  Flghn.

Hn. in F

Organ

Bass

Dr.

Vlns. 1/2

Cello

Voice

B $\flat$  Tpts. 1/2

B $\flat$  Flghn.

Hn. in F

Organ

Bass

Dr.

Vlns. 1/2

Cello



# Earth Ship

Ad lib solos: A Aeolian

Words and Music by  
JOHN McLAUGHLIN

\* **A**

$\text{♩} = 88$

Voice

Flute

Guitar

Guitar (alternate)

Electric Violin

Electric Violin (alternate)

Electric Piano

Bass

Drums

Violins 1/2

Cello

Violins 1/2 (alternate)

Cello (alternate)

Play 6th and 7th cycles (solo ad lib) only

Play 4th, 13th and 17th cycles - Solo ad lib on 10th, 11th and 12th cycles

Play 8th and 15th cycles only

Play 4th, 13th and 17th cycles only

Play 8th and 15th cycles only

Enter 1st cycle, play throughout

Enter 3rd cycle, play throughout

Enter 2nd cycle, play throughout

Play 2nd, 3rd and 12th cycles only

Play 2nd, 3rd and 12th cycles only

Play 15th and 17th cycles only

Play 15th and 17th cycles only

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

**A<sup>2</sup>**

Sing 5th, 9th and 14th cycles only

Voice *mp*

Peace in the heart of the lov - er.  
 Love in the heart of the joy - ful.  
 Joy in the heart of the giv - er.

Fl.

Play 5th, 14th and 18th cycles only

*(Sua)* .....

Gtr.

Play 9th and 16th cycles only

*(Sua)* .....

Gtr. (alt.)

Play 5th, 14th and 18th cycles only

Elec. Vln.

Play 9th and 16th cycles only

Elec. Vln. (alt.)

Elec. Pno.

Bass

Dr.

Vlns.<sub>1,2</sub>

Cello

Play 14th and 16th cycles only

Vlns.<sub>1,2</sub> (alt.) *div.*  
*p*

Play 14th and 16th cycles only

Cello (alt.) *p*

\* **A<sup>2</sup>** = 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

**Freely**

Guitar *f*

Violin

Keyboard *f*

Bass *f*

Drums *f* Fill Fill *sim.*

$\text{♩} = 176$

Enter 1st time

Enter 3rd time

Enter 1st time

Enter 3rd time

Enter 2nd time

Gtr. *mf*

Vln. *mf*

Kbd. *mf*

Bass *mf*

Dr. *mf*

## Four times

*Sua* .....

Gr. *f*

Vln.

Kbd.

Bass

Dr.

Detailed description: This system contains five staves of music. The guitar staff (Gr.) starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It features a melodic line with eighth and sixteenth notes, ending with a half note. The violin staff (Vln.) has a treble clef and a similar melodic line. The keyboard staff (Kbd.) is in bass clef and features a complex accompaniment with sixteenth-note patterns and slurs. The bass staff (Bass) is in bass clef and has a melodic line similar to the guitar. The drum staff (Dr.) is in common time and shows a rhythmic pattern with 'x' marks for cymbals and vertical lines for other drums.

## Solo ad lib

Gr.

Vln.

Kbd.

Bass

Dr.

Detailed description: This system contains five staves of music. The guitar staff (Gr.) is empty, indicating a solo section. The violin staff (Vln.) continues with its melodic line. The keyboard staff (Kbd.) continues with its accompaniment. The bass staff (Bass) continues with its melodic line. The drum staff (Dr.) continues with its rhythmic pattern.

## Four times

*Sua* .....

Gtr. 

Vln. 

Kbd. 

Bass 

Dr. 

*Sua* .....

Gtr. 

Vln. 

Kbd. 

Bass 

Dr. 



(Sua) .....

This system contains five staves of music. The top staff is for Gtr. (Guitar) in treble clef, with a dotted line above it labeled '(Sua)'. It features a melodic line with eighth and sixteenth notes, including triplets. The second staff is for Vln. (Violin) in treble clef, mirroring the guitar's melody. The third staff is for Kbd. (Keyboard) in bass clef, with arpeggiated chords. The fourth staff is for Bass in bass clef, with a steady eighth-note bass line. The fifth staff is for Dr. (Drums) in a standard drum notation, showing a consistent rhythmic pattern.

(Sua) .....

To Coda 1

This system contains five staves of music. The top staff is for Gtr. (Guitar) in treble clef, with a dotted line above it labeled '(Sua)'. It features a melodic line with eighth and sixteenth notes, including triplets. The second staff is for Vln. (Violin) in treble clef, mirroring the guitar's melody. The third staff is for Kbd. (Keyboard) in bass clef, with arpeggiated chords. The fourth staff is for Bass in bass clef, with a steady eighth-note bass line. The fifth staff is for Dr. (Drums) in a standard drum notation, showing a consistent rhythmic pattern. The system concludes with a 'To Coda' instruction and a Coda symbol.

*loco*

Gtr. *mf*

Vln. *mp*

Kbd. Solo ad lib

Bass *mp*

Dr.

*Sua* ..... *loco*

Gtr. *mf*

Vln. *mf*

Kbd.

Bass *mf*

Dr.

Gtr. *Sva*

Vln.

Kbd.

Bass

Dr.

Gtr. *(Sva)* *loco*

Vln.

Kbd.

Bass

Dr.

Gtr. *Sva* 3 3 3 3 3 3 3 3 3 3 3 3 *loco*

Vln. 3 3 3 3 3 3 3 3 3 3 3 3

Kbd.

Bass

Dr.

Gtr. *Sva* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. 3 3 3 3 3 3 3 3 3 3 3 3

Kbd.

Bass

Dr.

8va ..... loco

Gtr. Vln. Kbd. Bass Dr.

8va ..... loco

Gtr. Vln. Kbd. Bass Dr.



(Sra)

*D. S.  $\frac{3}{4}$  (tutti) al Coda*

This system contains five staves of music. The top two staves, Gtr. and Vln., both play a long, sustained note with a fermata. The Kbd. staff features a complex, rhythmic pattern of eighth and sixteenth notes with slurs. The Bass staff plays a steady eighth-note line. The Dr. staff has a simple, rhythmic accompaniment with 'x' marks above the notes.

Coda

Repeat and fade

This section is the Coda, consisting of five staves. The Gtr. staff has a melodic line with slurs and a final double bar line. The Vln. staff is marked 'Solo ad lib' and is mostly empty. The Kbd. staff continues with a rhythmic pattern similar to the first system. The Bass staff plays a steady eighth-note line. The Dr. staff has a simple, rhythmic accompaniment with 'x' marks above the notes.

# Vital Transformation

Ad lib solos: F# Symmetrical or F# Dorian

by JOHN McLAUGHLIN

$\text{♩} = 276$  Seven times

Guitar

Violin

Keyboard

Bass

Drums

**A** Twelve times

Gtr.

Vln.

Kbd.

Bass

Dr.

**B**

*8va*

Gtr.

Vln.

Kbd.

Bass

Dr.

*(8va)*

*loco*

*mp*

Gtr.

Vln.

Kbd.

Bass

Dr.

Gtr. *gradual cresc.*

Vln. *gradual cresc.*

Kbd. *gradual cresc.*

Bass *gradual cresc.*

Dr. *gradual cresc.*

The first system of the musical score consists of five staves. From top to bottom: Gtr. (Guitar) in treble clef with a melodic line; Vln. (Violin) in treble clef with a melodic line; Kbd. (Keyboard) in grand staff (treble and bass clefs) with chords and a bass line; Bass in bass clef with a melodic line; and Dr. (Drums) in a standard drum notation with various rhythmic patterns. The instruction 'gradual cresc.' is written below each staff.

Gtr. *f* Two times

Vln. *f*

Kbd. *f*

Bass *f*

Dr. *f*

The second system of the musical score consists of five staves. From top to bottom: Gtr. (Guitar) in treble clef with a melodic line and a 'Two times' instruction; Vln. (Violin) in treble clef with a melodic line; Kbd. (Keyboard) in grand staff with chords and a bass line; Bass in bass clef with a melodic line; and Dr. (Drums) in a standard drum notation with various rhythmic patterns. The instruction 'f' (forte) is written below each staff.

**C** F# Solo ad lib

Gtr.

Vln.

Kbd. F# Rhythm ad lib

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.

Kbd. F# Solo ad lib

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.

The musical notation for section B consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The piece is in 4/4 time. The notation shows a sequence of chords over seven measures, with a repeat sign at the end of the seventh measure. The chords are as follows:

- Measure 1: Treble clef has a triad of G4, B4, D5; Bass clef has a dyad of G2, B2.
- Measure 2: Treble clef has a triad of A4, C5, E5; Bass clef has a dyad of A2, C3.
- Measure 3: Treble clef has a triad of B4, D5, F#5; Bass clef has a dyad of B2, D3.
- Measure 4: Treble clef has a triad of C5, E5, G5; Bass clef has a dyad of C3, E3.
- Measure 5: Treble clef has a triad of D5, F#5, A5; Bass clef has a dyad of D3, F#3.
- Measure 6: Treble clef has a triad of E5, G5, B5; Bass clef has a dyad of E3, G3.
- Measure 7: Treble clef has a triad of F#5, A5, C6; Bass clef has a dyad of F#3, A3.

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.

# One Word

Ad lib solos in  $\boxed{B}$ : G Mixolydian

by JOHN McLAUGHLIN

$\text{♩} = 184$  A

Guitar

Violin

Electric Piano

Bass

Drums

Rhythm ad lib

*ppp*

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gr. Vln. Elec. Pno. Bass Dr.

This system contains the first four measures of the piece. The guitar (Gr.) and violin (Vln.) parts play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5, ending with a half note D5. The electric piano (Elec. Pno.) has two staves: the right staff plays a sustained chord of G4-Bb4-D5, and the left staff plays a bass line of G2, Bb2, and D3. The bass part follows the guitar and violin with a half note G2, quarter notes A2, Bb2, and C3, and a half note D3. The drums (Dr.) play a complex rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

Gr. Vln. Elec. Pno. Bass Dr.

This system contains the next four measures (measures 5-8). The guitar (Gr.) and violin (Vln.) parts continue the melodic line with a half note E5, quarter notes F5, G5, and A5, and a half note B5. The electric piano (Elec. Pno.) right staff plays a sustained chord of E5-G5-A5, while the left staff continues the bass line with G2, Bb2, and D3. The bass part plays a half note E2, quarter notes F2, G2, and A2, and a half note B2. The drums (Dr.) continue their rhythmic pattern with eighth and sixteenth notes, including accents and dynamic markings.

Gr. Vln. Elec. Pno. Bass Dr.

Gr. Vln. Elec. Pno. Bass Dr.

Gr. Vln. Elec. Pno. Bass Dr.

Gr. Vln. Elec. Pno. Bass Dr.



Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system of music includes five staves. The guitar (Gtr.) and violin (Vln.) staves are in treble clef and play a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The electric piano (Elec. Pno.) has two staves; the upper staff is in treble clef and the lower in bass clef, both playing sustained chords. The bass staff is in bass clef and plays a line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The drum (Dr.) staff is in common time and features a rhythmic pattern of eighth notes on the snare and bass drum, with 'x' marks indicating cymbal hits.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system of music includes five staves. The guitar (Gtr.), violin (Vln.), electric piano (Elec. Pno.), and bass staves are all playing sustained notes or chords, indicated by long horizontal lines with a fermata. The electric piano has two staves. The drum (Dr.) staff is in common time and plays a complex rhythmic pattern of eighth and sixteenth notes on the snare and bass drum, with 'x' marks indicating cymbal hits.

**B** Twelve times  
Solo ad lib (with Piano)

Musical score for the first system. It includes staves for Guitar (Gtr.), Violin (Vln.), Electric Piano (Elec. Pno.), Bass, and Drums (Dr.). The Gtr. and Vln. parts consist of long, sustained notes. The Elec. Pno. part features a complex, multi-voice texture with overlapping lines. The Bass part has a steady, rhythmic pattern. The Dr. part features a complex, multi-layered rhythmic pattern with various accents and dynamics.

Musical score for the second system. It includes staves for Guitar (Gtr.), Violin (Vln.), Electric Piano (Elec. Pno.), Bass, and Drums (Dr.). The Gtr. and Vln. parts consist of rhythmic patterns of eighth notes. The Elec. Pno. part is labeled "G sus4 Rhythm ad lib" and is currently empty. The Bass part has a steady, rhythmic pattern. The Dr. part features a complex, multi-layered rhythmic pattern with various accents and dynamics.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system contains the first four measures of the piece. The guitar and violin parts play a continuous eighth-note pattern. The electric piano part is silent. The bass part plays a steady eighth-note line. The drum part features a complex pattern with snare, hi-hat, and kick drum.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

This system contains the next four measures (measures 5-8). The guitar, violin, and electric piano parts play a triplet pattern. The bass part plays a steady eighth-note line. The drum part features a complex pattern with snare, hi-hat, and kick drum.

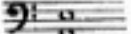
Gtr.

Vln.

Elec. Pno.

Bass

Dr.

- C** Bass plays solo ad lib (approximately  $2\frac{1}{2}$  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  $\frac{1}{2}$ '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).

**D**

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Fill



Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

**E** Seven times

Gr. 

Vln. 

Elec. Pno.   
Enter 3rd time

Bass   
Enter 3rd time

Dr. 

Gr. 

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.

**M**usic 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**