

PAT METHENY SONG BOOK

THE COMPLETE COLLECTION—167 COMPOSITIONS
Music by Pat Metheny, Pat Metheny and Lyle Mays, and other collaborations
from his entire discography.

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INTRODUCTION

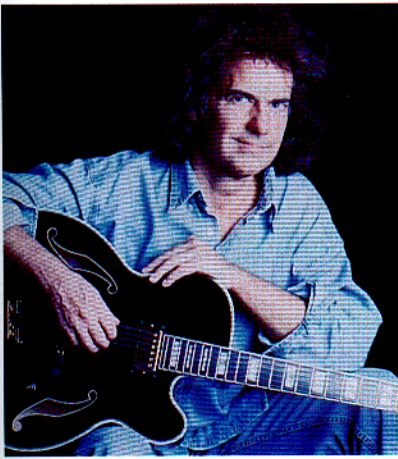
Pat Metheny is quite simply one of the most important voices in the history of jazz. His unique approach to the guitar and his incredible writing skills have produced a significant body of work that places him among the major musical figures of our time. It's hard to think of many artists, jazz or otherwise, who have had the longevity, the continued creative prowess, the personal character, and the drive to push the boundaries of music forward so successfully.

Metheny is a true pioneer, researcher, and musical visionary whose relentless search for creative challenge has been and continues to be a hallmark of his career. This book spans 25 years of his music—music that will certainly be valued for its innovation, freshness, and beauty for generations to come.

-The Editors

B I O G R A P H Y

Pat Metheny was born in Kansas City on August 12, 1954. Raised in a musical family, Metheny began playing trumpet at the age of 8, then switched to guitar at age 12. By the age of 15, he was working regularly with the best jazz musicians in Kansas City, receiving valuable on-the-bandstand experience at an unusually young age. In 1974, Metheny burst onto the international



jazz scene. Over the course of his three-year stint with vibraphone great Gary Burton, the young Missouri native already displayed his soon-to-become trademarked playing style, which blended the loose and flexible articulation customarily reserved for horn players with an ad-

vanced rhythmic and harmonic sensibility—a way of playing and improvising that was modern in conception but grounded deeply in the jazz tradition of melody, swing, and the blues. With the release of his first album, *Bright Size Life* (1976), he reinvented the traditional “jazz guitar” sound for a new generation of players. Throughout his career, Pat Metheny has continued to redefine the genre by utilizing new technology and constantly working to evolve the improvisational and sonic potential of his instrument.

Metheny’s versatility is almost nearly without peer among instrumentalists. Over the years, he has performed with artists as diverse as Steve Reich, Ornette Coleman, Herbie Hancock, Joni Mitchell, Milton Nascimento, and David Bowie. He has been part of a writing team with keyboardist Lyle Mays for more than twenty years—an association that has been compared to the Lennon/McCartney and Ellington/Strayhorn partnerships by critics and listeners alike. Metheny’s body of work includes compositions for solo guitar, small

ensembles, electric and acoustic instruments, and large orchestras, with settings ranging from modern jazz to rock to classical to ballet.

As well as being an accomplished musician, Metheny has also participated in the academic arena as a music educator. At 18, he was the youngest teacher ever at the University of Miami. At 19, he became the youngest teacher ever at the Berklee College of Music, where he also received an honorary doctorate some twenty years later (1996). Metheny has taught music workshops all over the world, from the Dutch Royal Conservatory, to the Thelonius Monk Institute of Jazz, to clinics in Asia and South America. He has also been a true musical pioneer in the realm of electronic music, being one of the very first jazz musicians to treat the synthesizer as a serious musical instrument. Years before the invention of MIDI technology, Metheny was using the Synclavier as a composing tool. He has likewise been instrumental in the development of several new kinds of guitars such as the soprano acoustic guitar, the 42-string Picasso guitar, Ibanez’s PM-100 jazz guitar, and a variety of other custom instruments.

It is one thing to attain popularity as a musician, but it is another to receive the kind of acclaim Metheny has garnered from critics and peers. Over the years, Metheny has won countless polls as “Best Jazz Guitarist”—and innumerable awards, including three gold records for *(Still Life) Talking*, *Letter from Home*, and *Secret Story*. He has also won twelve Grammy Awards, including an unprecedented seven consecutive wins for seven consecutive albums. Metheny has spent most of his life on tour, averaging 120-240 shows a year since 1974. At the time of this writing, he continues to be one of the brightest stars of the jazz community, dedicating time to both his own projects and those of emerging artists and established veterans alike, helping them to reach their audience as well as realizing their own artistic visions.

Pat Metheny Recordings



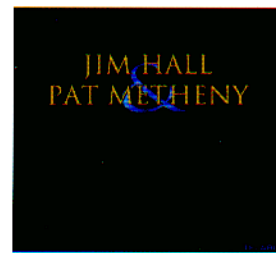
2000 – TRIO 99→00

Pat Metheny: guitar; *Larry Grenadier:* bass; *Bill Stewart:* drums. Another classic Metheny trio recording featuring the interplay of Pat's guitar with two of the most interesting young musicians on the New York jazz scene, Larry Grenadier (bassist from pianist Brad Mehldau's trio) and Bill Stewart. This trio toured for six weeks in the summer of 1999 before going directly into the studio to record five new Metheny originals, compositions by Wayne Shorter, John Coltrane, and others.



1999 – A MAP OF THE WORLD

Pat Metheny: acoustic guitars, piano, and keyboards; *Steve Rodby:* acoustic bass; *Dave Samuels:* percussion; and 42-piece chamber orchestra conducted by Gil Goldstein. Music from and inspired by the feature film *A Map of the World* starring Sigourney Weaver and Julianne Moore. Metheny's hauntingly beautiful and lush score conjures up Midwestern landscapes as it features acoustic guitar playing reminiscent of his work on *Beyond the Missouri Sky* matched with the orchestral scale and emotional impact of *Secret Story*.



1999 – JIM HALL & PAT METHENY

Jim Hall: electric guitar; *Pat Metheny:* electric guitar, acoustic guitars, fretless guitar, and 42-string guitar. Picked as Best Jazz Album of 1999 by Entertainment Weekly magazine. An incredible and wildly successful meeting of two of the most influential guitarists of their respective generations in jazz. Hall and Metheny combine effortlessly to create an album of constant interplay, varied textures, and genuine empathy.



1999 – LIKE MINDS

Gary Burton: vibraphone; *Chick Corea:* piano; *Pat Metheny:* guitar; *Roy Haynes:* drums; and *Dave Holland:* bass. One of the landmark jazz recordings of the late '90s. A meeting of five of the most advanced improvisers in modern jazz—each with an individuality and conception all their own. This marked the first recorded meeting between Metheny and Corea. Nominated for a 1999 Grammy for Best Jazz Performance.



1997 – IMAGINARY DAY

Pat Metheny: acoustic, electric & synth guitars; *Lyle Mays:* acoustic piano, keyboards; *Steve Rodby:* acoustic & electric bass; *Paul Wertico:* drums; *Mark Ledford:* vocals, trumpet, flugelhorn, bass trumpet; *David Blamires:* vocals, mellophone, baritone acoustic guitar, electric guitar, violin, recorder, trumpet. With this recording, the PMG re-invented their sound, taking it into an imaginary future. By focusing on long-form pieces and expanding on what Metheny himself calls "the trip quotient" that those kinds of extended pieces have long represented in the group's repertoire, this record stands as one of the best modern recordings of its time.



1997 – BEYOND THE MISSOURI SKY

Charlie Haden: bass; *Pat Metheny:* acoustic guitars and all other instruments. After years of hinting at such a collaboration, Pat and Charlie came up with what some are calling a timeless classic. Incorporating elements of jazz, folk, and country, Charlie sums it up best by describing it as "contemporary impressionistic Americana." Grammy winner, 1997.



1996 – PASSAGGIO PER IL PARADISO

Pat Metheny: All instruments (keyboards, piano, guitars, percussion, etc.). Music from the Italian film *Passaggio Per Il Paradiso* that starred legendary American actress Julie Harris in one of her finest roles. Metheny evokes the feeling of the Marche region of Italy with this heartfelt score that is filled with hope. The song "Don't Forget" is featured at the San Remo Song Festival at the time of this album's release.



1996 – QUARTET

Pat Metheny: acoustic & electric guitars, 12-string guitar, 42-string plectrum guitar, E-Bows and slide, soprano guitars, fretless, guitar synth; *Lyle Mays:* piano, non-tuned spinet piano, celeste, pedal harmonium, autoharps, electric piano, clavinet; *Steve Rodby:* acoustic bass, piccolo bass; *Paul Wertico:* drums, percussion. This recording features the core group (Lyle, Steve, Paul) playing music that was assembled with little rehearsal or improvised entirely. The only instruments used were acoustic in nature or close to it. A recording of great range and beauty as the group continues its musical journey.



1995 – WE LIVE HERE

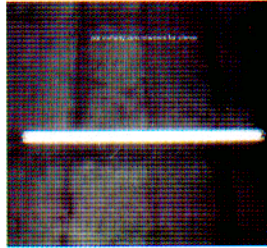
Pat Metheny: guitars, guitar synths; *Lyle Mays:* piano, keyboards; *Steve Rodby:* acoustic & electric basses; *Paul Wertico:* drums; *David Blamires:* vocals; *Mark Ledford:* vocals, whistling, flugelhorn, trumpet; *Luis Conte:* percussion. New ground broken here as the group melds drum loops with great improvising and hip chord changes. Winner of the group's seventh consecutive Grammy Award.

R A P H Y



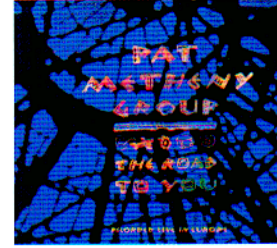
1994 – I CAN SEE YOUR HOUSE FROM HERE

John Scofield and Pat Metheny: electric and acoustic guitars; *Steve Swallow:* electric bass and acoustic bass guitar; *Bill Stewart:* drums. The two most important and influential jazz guitarists of the day team up for an intriguing session. More like two old friends comparing notes about a favorite subject than the dreaded "cutting contest" mentality that often pervades these types of encounters, Metheny and Scofield together successfully illuminate just how far the guitar has evolved in recent years and how effective it has become as a jazz instrument.



1994 – ZERO TOLERANCE FOR SILENCE

Pat Metheny: guitar. Pat exposes a side of his musical life that has never been recorded before. Thurston Moore of Sonic Youth best describes this recording: "The most radical recording of this decade... a new milestone in electric guitar music...searing, soaring, twisted shards of action guitar/ thought process. An incendiary work by an unpredictable master, a challenge to the challengers...."



1993 – THE ROAD TO YOU

Pat Metheny: guitars, guitar synths; *Lyle Mays:* piano, keyboards; *Steve Rodby:* acoustic & electric basses; *Paul Wertico:* drums, percussion; *Armando Marçal:* percussion, timbales, congas, voice; *Pedro Aznar:* voice, acoustic guitar, percussion, sax, steel drums, vibes, marimba, melodica. The first live recording of the Pat Metheny Group in ten years. Recorded in Europe, this compilation contains four new songs as well as many of the group's favorites. Grammy winner, 1994.



1992 – SECRET STORY

Pat Metheny: acoustic and electric guitars, piano, keyboards, electric bass, etc. with the London Orchestra conducted by Jeremy Lubbock and guest musicians, *Charlie Haden*, *Nana Vasconcelos*, *Akiko Yano*, *Steve Ferrone*, *Armando Marçal*, *Toots Thielmans*, *Lyle Mays*, *Will Lee*, *Steve Rodby*, *Gill Goldstein*, *Paul Wertico*, *Mark Ledford*, and others. Unquestionably one of Pat's most personal and deeply felt musical statements. In addition to the emotional factor, *Secret Story* also exhibits Pat's growth as a composer. From its Copland-like orchestrations to its Cambodian children's choir, *Secret Story* is truly a culmination of everything Pat has done to date. Grammy winner, 1993.



1990 – QUESTION & ANSWER

Pat Metheny: guitar; *Dave Holland:* bass; *Roy Haynes:* drums. Pat's third trio release grew out of one day's worth of recording in a New York studio with jazz greats Dave Holland and Roy Haynes. The dizzying interplay between the three veterans, the guitar's voice darting within and around Haynes's and Holland's melodic, polyphonic rhythms, highlights Pat's expanding musical sensitivity and imagination. Grammy winner, 1990.



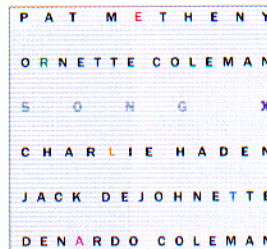
1989 – LETTER FROM HOME

Pat Metheny: electric & acoustic guitars, 12-string guitar, soprano guitars, tiple, guitar synthesizers, Synclavier; *Lyle Mays:* piano, organ, keyboards, accordion, trumpet, Synclavier; *Steve Rodby:* acoustic & electric basses; *Paul Wertico:* drums, caja, percussion; *Pedro Aznar:* voice, acoustic guitar, marimba, vibes, tenor sax, charango, melodica, percussion; *Armando Marçal:* percussion. *Letter from Home* reveals a musical unit that has mastered the compositional and arranging challenges posed by the diverse influences married within their work. Concise, powerful, unmistakably melodic and quite memorable, *Letter from Home* is a message of maturity and accomplishment from a group in top form. Grammy winner, 1989.



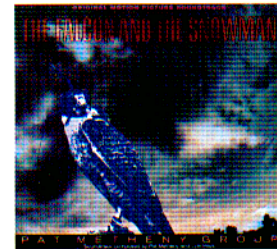
1987 – STILL LIFE (TALKING)

Pat Metheny: acoustic & electric guitars, guitar synthesizers; *Lyle Mays:* piano, keyboards; *Steve Rodby:* acoustic & electric bass; *Paul Wertico:* drums; *Armando Marçal:* percussion, voice; *David Blamires:* voice; *Mark Ledford:* voice. *Still Life (Talking)* exhibits a natural progression of the upbeat Brazilian influence found on *First Circle* melded with lyrical ballads, alternative rhythms, and an increasingly complex range of instrumental voicings. The Group's most successful work to date. Grammy winner, 1987.



1986 – SONG X

Pat Metheny: guitar, guitar synthesizer; *Ornette Coleman:* alto saxophone, violin; *Charlie Haden:* bass; *Jack DeJohnette:* drums; *Denardo Coleman:* drums, percussion. *Song X* brought Metheny together with Ornette Coleman, the revolutionary alto saxophonist/composer. *Song X* breaks sonic barriers while retaining the basics of all that is vital to improvisational music: boundless spirit, inexorable drive, and the timeless cry of the blues. Pat and Ornette were joined by Charlie Haden on acoustic bass, Jack DeJohnette on drums, and Denardo Coleman on percussion and drums.



1985 – THE FALCON AND THE SNOWMAN

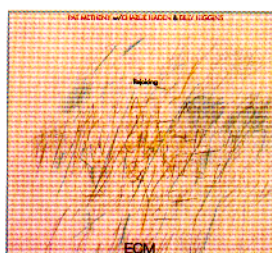
Pat Metheny: guitar synthesizer, acoustic & electric guitars; *Lyle Mays:* synthesizers, piano; *Steve Rodby:* acoustic & electric basses; *Paul Wertico:* drums, percussion; *Pedro Aznar:* voice; Special guest: *David Bowie*. Metheny teamed with his frequent writing partner and Pat Metheny Group keyboardist, *Lyle Mays*, to compose the soundtrack for John Schlesinger's critically acclaimed film *The Falcon and the Snowman* starring Timothy Hutton and Sean Penn. Included in the score was the international hit, "This Is Not America", recorded by David Bowie (who also contributed the lyrics) and the Pat Metheny Group.

DISCOGRAPHY



1984 – FIRST CIRCLE

Pat Metheny: electric & acoustic guitars, Synclavier guitar, guitar synthesizer; *Lyle Mays:* piano, synthesizers, organ, trumpet, agogo bells; *Steve Rodby:* acoustic bass, bass guitar, bass drum; *Paul Wertico:* drums; *Pedro Aznar:* voice, bells, percussion, glockenspiel, whistle, acoustic guitars. *First Circle* seamlessly melds the characteristic Metheny Group sound with the airy sonorities of Brazilian popular music. It introduced two new members to the Group: drummer Paul Wertico and multi-instrumentalist/vocalist Pedro Aznar. *First Circle* also yielded an imaginative video piece keyed to the song "Yolanda, You Learn." Grammy winner, 1984.



1983 – REJOICING

Pat Metheny: guitars; *Charlie Haden:* bass; *Billy Higgins:* drums. Pat joined forces with the unmatched bass/drum team of Charlie Haden and Billy Higgins, best known for their work with jazz pioneer Ornette Coleman. The trio offers a superlative jazz set with material by Ornette Coleman, Horace Silver, and Charlie Haden, plus two Metheny originals.



1983 – TRAVELS

Pat Metheny: guitars, guitar synthesizer; *Lyle Mays:* piano, synthesizers, organ, autoharp, Synclavier; *Dan Gottlieb:* drums; *Steve Rodby:* acoustic & electric bass, bass synthesizer; Special guest: *Nana Vasconcelos:* percussion, voice, berimbau. This first representation of the Group in concert featured live versions of both earlier compositions and new tunes. Grammy winner, 1983.



1982 – OFFRAMP

Pat Metheny: guitar synthesizer, guitar Synclavier, guitar; *Lyle Mays:* piano synthesizer, autoharp, organ, Synclavier; *Steve Rodby:* acoustic & electric bass; *Nana Vasconcelos:* percussion, vocals, berimbau; *Dan Gottlieb:* drums. *Offramp* was the first Metheny Group LP since *American Garage*. By turns coolly futuristic (Pat's first recording with guitar synthesizer) and buoyantly optimistic, Metheny deems this album as "probably the most diverse within itself." Grammy winner, 1982.



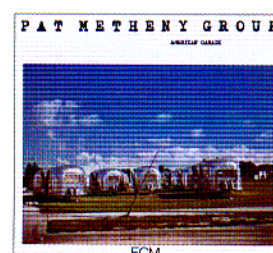
1981 – AS FALLS WICHITA, SO FALLS WICHITA FALLS

Pat Metheny: electric and acoustic 6- & 12-string guitars, bass; *Lyle Mays:* piano synthesizers, organ, autoharp; *Nana Vasconcelos:* percussion, vocals, berimbau, drums. *As Falls Wichita, So Falls Wichita Falls* took another new track: far-reaching duets between Metheny and Mays, occasionally abetted by the Brazilian percussionist Nana Vasconcelos, on material that was sometimes fully composed and at other times entirely improvised.



1980 – 80/81

Pat Metheny: guitar; *Charlie Haden:* bass; *Jack DeJohnette:* drums; *Dewey Redman:* tenor saxophone; *Michael Brecker:* tenor saxophone. *80/81* was four sides of spontaneous combustion with Metheny moving to the outside with such prime jazz modernists as tenor saxophonists Michael Brecker and Dewey Redman, bassist Charlie Haden, and drummer Jack DeJohnette.



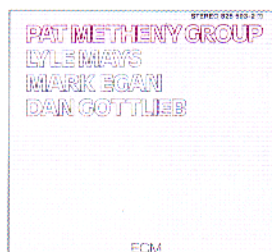
1979 – AMERICAN GARAGE

Pat Metheny: 6- & 12-string guitars; *Lyle Mays:* piano, Oberheim autoharp, organ; *Mark Egan:* bass; *Dan Gottlieb:* drums. *American Garage* evinced the Pat Metheny Group's more rockish side.



1979 – NEW CHAUTAUQUA

Pat Metheny: electric 6- & 12-string guitars, acoustic guitar, 15-string harp guitar, electric bass. *New Chautauqua* was a stunning departure, a cycle of songs with a haunting pastoral air performed on acoustic guitar, electric 6- and 12-strings, 15-string harp guitar, and electric bass.



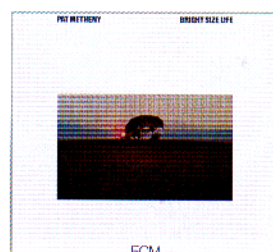
1978 – PAT METHENY GROUP

Pat Metheny: 6- & 12-string guitars; *Lyle Mays:* piano, Oberheim synthesizer, autoharp; *Mark Egan:* bass; *Dan Gottlieb:* drums. Seeds bloomed on this album, which quickly topped the jazz charts and gained many rock fans' ears without bludgeoning them with meaningless licks.



1977 – WATERCOLORS

Pat Metheny: 6- & 12-string guitars, 15-string harp guitar; *Lyle Mays:* piano; *Eberhard Weber:* bass; *Dan Gottlieb:* drums. *Watercolors* was an embryonic Pat Metheny Group effort, wherein Pat recorded for the first time with Lyle Mays and Dan Gottlieb.



1976 – BRIGHT SIZE LIFE

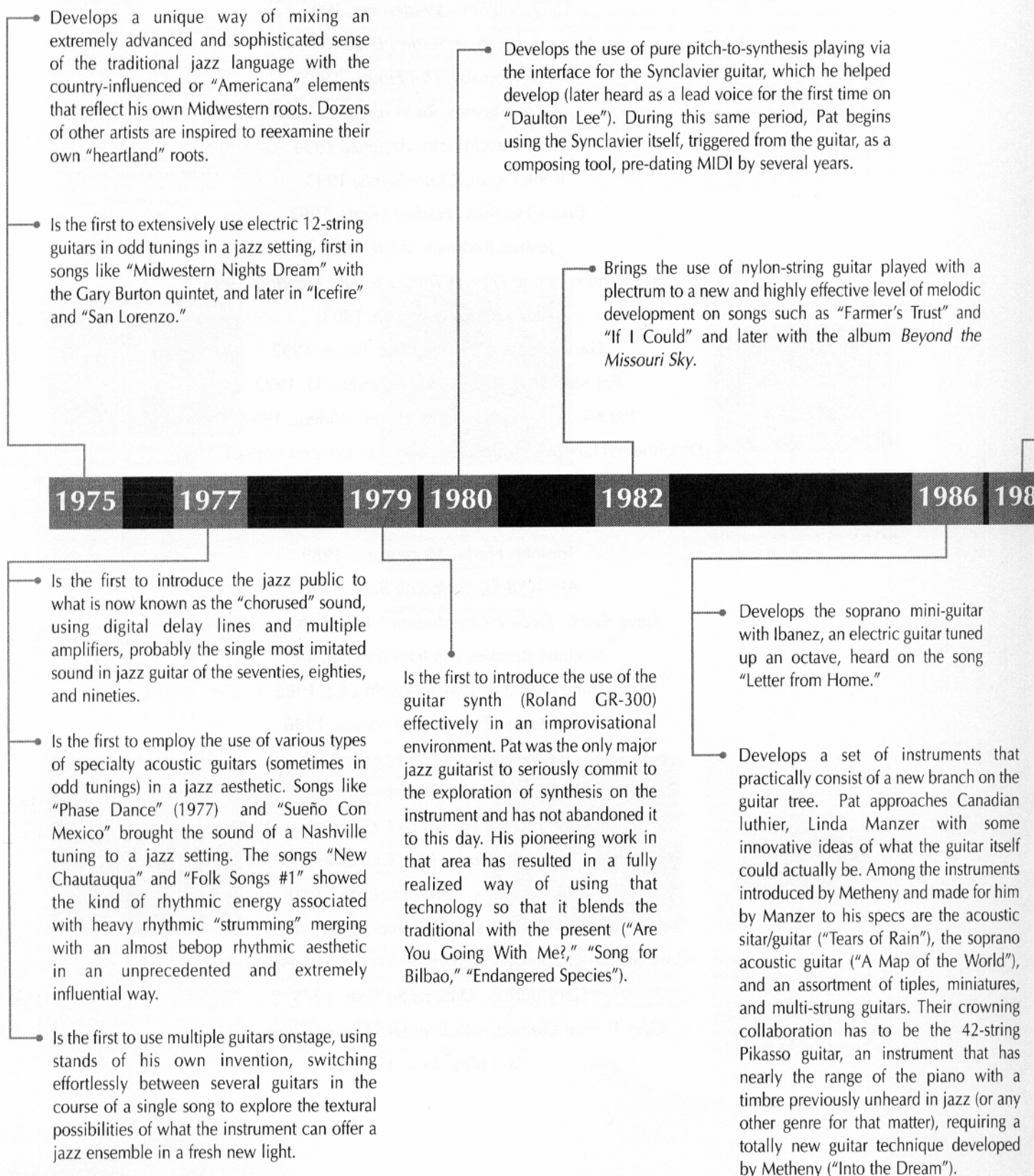
Pat Metheny: 6-string guitar, electric 12-string guitar; *Jaco Pastorius:* bass; *Bob Moses:* drums. Pat was joined by the brilliant electric bassist Jaco Pastorius and drummer Bob Moses. The album introduced the leader's cyclical, engaging compositions and his unique instrumental conception.

OTHER COLLABORATIVE WORKS

- Michael Brecker, *Time Is of the Essence*, 1999
Jim Hall, *By Arrangement*, 1998
Kenny Garrett, *Pursuance: The Music of John Coltrane*, 1996
Michael Brecker, *Tales from the Hudson*, 1996
Marc Johnson's Bass Desires, *The Sound of Summer Running*, 1996
Tony Williams, *Wilderness*, 1996
Abbey Lincoln, *A Turtle's Dream*, 1995
Bruce Hornsby, *Hot House*, 1995
Roy Haynes, *Te Vou*, 1994
Milton Nascimento, *Angelus*, 1994
Trilok Gurtu, *Crazy Saints*, 1993
Bruce Hornsby, *Harbor Lights*, 1993
Joshua Redman, *Wish*, 1993
Pat Metheny, *Stone Free: A Tribute to Jimi Hendrix*, 1993
Akiko Yano, *Love Life*, 1993
Gary Thomas, *Till We Have Faces*, 1992
Pat Metheny, *Toys* (Movie Soundtrack), 1992
Pat Metheny Group, *More Travels* (Video), 1992
DeJohnette/Hancock/Holland/Metheny, *In Concert* (Video), 1991
Jack DeJohnette, *Parallel Realities*, 1990
Gary Burton, *Reunion*, 1990
Toninho Horta, *Moonstone*, 1989
Akiko Yano, *Welcome Back*, 1989
Steve Reich, *Electric Counterpoint*—Pat Metheny, 1989
Michael Brecker, *Michael Brecker*, 1987
Mike Metheny, *Day In—Night Out*, 1986
Bob Moses, *The Story of Moses*, 1986
Leila Pinheiro, *Olho Nu*, 1986
Pat Metheny, *Twice in a Lifetime* (Filmscore), 1985
Milton Nascimento, *Encontros E Despedidas*, 1984
Jerry Goldsmith, *Under Fire* (Soundtrack), 1983
Toninho Horta, *Toninho Horta*, 1980
Joni Mitchell, *Shadows and Light*, 1980
Gary Burton Quartet with Eberhard Weber, *Passengers*, 1977
Gary Burton, *Dreams So Real*, 1975
Gary Burton Quintet with Eberhard Weber, *Ring*, 1974
Paul Bley, *Jaco*, 1974

M P A T M E T H E N Y L I V E S

A Timeline of Guitar Innovations and Advancements



T O N E S

Introduces the sound of the electric sitar to jazz with the song "Last Train Home." While this sound had been occasionally used in the sixties and seventies on some R&B and rock tunes, it had never been featured as the main solo voice in a jazz improvisational context.

Develops the PM-100 jazz guitar with the Ibanez company in Japan, the first radically new body shape in a major commercially released jazz guitar since the late seventies.

Introduces the fretless classical guitar on the tune "Imaginary Day"—a nylon-stringed instrument that allows a new kind of phrasing. Also records with the VG-8, a new technology developed by the Roland company, featured on the track "The Roots of Coincidence", which wins a Grammy for "Best Rock Instrumental" the same year.

1992

1995

1997

1999

Develops a "monochromatic" alternative language to the instrument on records like *Zero Tolerance for Silence* and *The Sign of 4*. This proves to be an inscrutable challenge to even his most devoted fans—a rarity in the homogenized culture that pervades the agendas of most jazz and pop artists of the era.

Continues to develop the potential of a guitar, bass, and drums trio, one of the most challenging settings for any guitarist, by releasing *Trio 99→00* with Larry Grenadier and Bill Stewart. Pat's other records in that setting are some of the most important in jazz history: *Bright Size Life* with Jaco Pastorius and Bob Moses (1976), *Rejoicing* with Charlie Haden and Billy Higgins (1983), and *Question & Answer* with Dave Holland and Roy Haynes (1990).

APRIL JOY

By Pat Metheny

♩ = 176 (EVEN EIGHTHS)

First system of music notation. Treble and bass staves. Chords: B^bmaj7, Am7/D. A circled 'A' is above the first measure.

Second system of music notation. Treble and bass staves. Chords: B^bmaj7, A/B^b.

Third system of music notation. Treble and bass staves. Chords: B^bmaj7, Am7, B^bmaj7, Am7, D9. A circled 'B' is above the first measure.

Fourth system of music notation. Treble and bass staves. Chords: B^bmaj7, B^b/C, Fmaj7, B^bmaj7.

Fifth system of music notation. Treble and bass staves. Chords: B^bmaj7 Am7, B^bmaj7, B^b/C, Fmaj7, B^bmaj7.

Sixth system of music notation. Treble and bass staves. Chords: Em7^b5, A7sus4, D7sus4.

SEA SONG

By J. M. ...

INTRO S A MELODY

SLOWLY AND FREELY ♩ = CA. 96 (EVEN EIGHTHS)

$B^b \text{maj}7 \#11$ $A\text{m}7$

$B^b \text{maj}7 \#11$ $E^b \text{maj}9 \#11$

$D\text{m}9$ $D\text{m}9/C$ $D\text{m}9/B$ $B^b \text{maj}7 \#11$

8 $A13^{\#9}$ $B^b \text{maj}7 \#11$

$D\text{add}9$ $C\text{maj}7$ N.C.

C $D\text{add}9$ $D\text{add}9/C$ $B^b \text{maj}7 \#11$

NACADA

By Pat Metheny

BALLAD

♩ = CA. 58 (EVEN EIGHTHS)

Chord progression for the first system:

- Gmaj9
- Em9
- E^bmaj7 #11
- B7^{#9}/₅

Chord progression for the second system:

- Em9
- A13
- A^bmaj9
- D^b9 #11
- Cm7 ^b5
- F7 #9

First system musical notation: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Chords are indicated above the notes. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.

Second system musical notation: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Chords are indicated above the notes. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.

TO CODA

Chord progression for the third system:

- Emaj9
- A13
- Dmaj7
- Bm7

Chord progression for the fourth system:

- B^bmaj7
- E^b9 #11
- Am7
- D7

Third system musical notation: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Chords are indicated above the notes. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.

Fourth system musical notation: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Chords are indicated above the notes. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.



CODA

Chord progression for the coda:

- Dmaj7
- Bm7
- B^bmaj7
- E^b9 #11
- Dmaj7

Coda musical notation: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Chords are indicated above the notes. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.

RIT.

BRIGHT SIZE LIFE

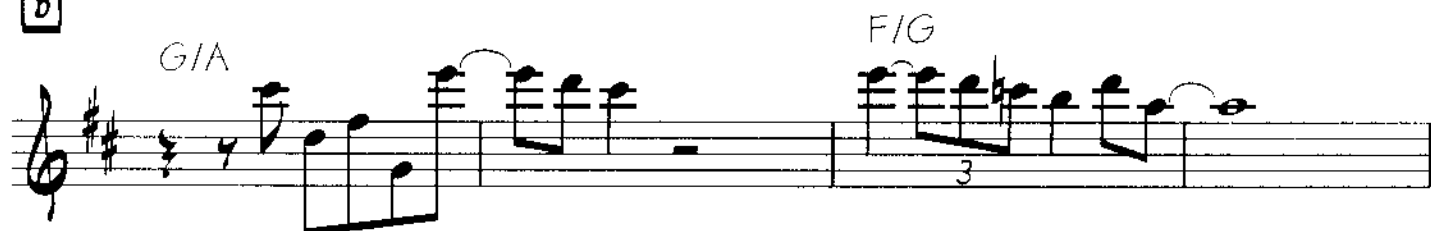
By Pat Metheny

A

♩ = 166 (EVEN EIGHTHS)



B



C



SOLO ON FORM
FROM D.S.

OMAHA CELEBRATION

By Pat Metheny

A MELODY

♩ = 164 (EVEN EIGHTHS)

Chord progressions for Section A:

- Emaj7
- B7sus4
- B/C# C/D
- Gmaj7/B
- D/C#
- Bb/C
- C/D
- A/B
- B/C#
- E13
- E7/G# Amaj7 C/D

B

(CONT. RHY. SIMILE)

Chord progressions for Section B:

- Gmaj7
- F/Gb
- B+7
- F7sus4
- F#/G#
- G#/C#
- A/B
- B/E
- A/B
- B/C#
- C/D

C

Chord progressions for Section C:

- Gmaj7
- Bb/C
- Fmaj7
- Bbmaj7
- F#/G#
- G#/C#
- A/B
- B/E

C/D B/D Em9 A13 F#/G#

G#/C# A/B B/E C/D

D/G G7sus4 G7 Cmaj7 Eb/F Em7

Eb13 G#maj7 B/C# F#maj7 A/B

E D/Eb G#7 F#/G Emaj7#5

C# B/C F#7 Bbm7 F/A Gb/Ab TO CODA

G#/C# A/B B/E E ON CUE: D.C. AL CODA SOLOS (OPEN)

CODA

G#/C# A/B

RIT.

UNITY VILLAGE

By Pat Metheny

A

♩ = 110 (EVEN EIGHTHS)

Am₃ E7 Fmaj7

Am₃ E7 Fmaj7 B^bmaj7^b5

A⁺7 C[#]m9 G[#]m7 E^b7[#]9 F[#]m7 B7sus4

E⁺7 E/C E⁺7 E/C

B C/D G/D E^b/D B^b/D

B^b C/B^b F/A B/F[#] E E7sus4

SIRABHORN

By Pat Metheny

A

♩ = 132 (EVEN EIGHTHS)

Section A, measures 1-8. The notation is in treble clef with a 3/4 time signature. Chords are indicated above the notes: C, Bbm, Gb, Em, B, G#m7, E, Dm, Gbmaj7, Fm7, Gbmaj7, Fm7, Dmaj7 #11. A double bar line with repeat dots is at the end of measure 8.

B

Section B, measures 1-4. The notation is in treble clef with a key signature of one sharp (F#). Chords are indicated above the notes: A, G, F#m9, Fmaj7 #11, E7sus4. A double bar line is at the end of measure 4.

AFTER SOLOS:
TO CODA **C**

C

CODA

CODA, measures 1-4. The notation is in treble clef with a key signature of one sharp (F#). Chords are indicated above the notes: E7sus4. A double bar line with repeat dots is at the end of measure 4.

RIT.

MISSOURI UNCOMPROMISED

By Pat Metheny

A

UP ♩ = 220

Chords: A, B^b/A, D^b/A^b, E^b/G, D/F[#], E, E/D, A, 3

B

Chords: C[#]m9, Dmaj9, C[#]m9, Dmaj9, B^b/A

C

Chords: A, B^b, D^b/A^b, E^b/G, D/F[#], E, E/D, A, 3

LAST TIME:
TO CODA



CODA

N.C.
UNISON

Chord: A sus4

A

UNIQUITY ROAD

By Pat Metheny

$\text{♩} = 200$ ($\text{♩} = 138$)

Chord progression for Section A:

A B/A D#E Gm D7/A

Bbm Ab6 Gbmaj7 Gm

Bm F#m/A C#m G#m/B

1. Amaj7 A7 E6 Esus2

Chord progression for Section A (continued):

G#m D#m/F# Emaj7 #11 Emaj7

2. Bbmaj7 Bbmaj7

B

Chord progression for Section B:

Ebm B6 F#m/A# Bm

Em/B C G/B Abm9

Ebm7 B6 F#m/A# Bm

Em/B C G/B A/B FINE

AFTER SOLOS:
O.C. AL FINE

MIDWESTERN NIGHTS DREAM

By Pat Metheny

A

$\text{♩} = 104$

(EVEN EIGHTHS)



Bm9 Gmaj9

Em7sus4

LAST TIME ONLY

Bm9 Gmaj9

Em7sus4

B

Bmaj7

C#m7

(add6)

Bbm9

Fm/A^b

Gm9

Bbm9

Gbmaj7(add6)

TO CODA



Abm7

G^b/B^b

Bmaj7(add6) Emaj7#11

[illegible]

C VAMP FOR SOLOS

First staff of music. Key signature: two sharps (F# and C#). The staff contains a whole note chord (F#4, C#5), a quarter rest, a quarter note (B4), a half note (A4), a whole note chord (Bm9), a half note (G4), a whole note chord (Gmaj9), a half note (F#4), and a quarter rest. The lyrics "The sound of silence" are written below the staff.

AFTER SOLOS:
O.S. AL CODA

Bm9 Gmaj9 Em7 Cmaj9 D.S. AL CODA



COOA

CODA Bm9 Gmaj9 Bm9 Gmaj9



The Coda section consists of two staves in D major. The first staff has a melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second staff has a bass line: D3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), then a whole rest, then D3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), then a whole rest, then D3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half).

Bm9 Gmaj9 Bm9 Gmaj9 REPEAT AND FADE

The ending of the song is written on two staves in treble clef with a key signature of two sharps (F# and C#). The melody in the top staff consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (half), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The bass line in the bottom staff consists of the following notes: D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half). The piece concludes with a double bar line and repeat dots.

144

A

By Pat Metheny

$\text{♩} = 52$ (EVEN EIGHTHS)

Musical notation for Section A, measures 1-12. Chords and markings include:

- Measures 1-2: $\text{A}^{\flat}\text{maj7}$, $\text{B13} \#11$
- Measure 3: $\text{D13} \#11$
- Measure 4: $\text{B}/\text{D}^{\flat}$
- Measure 5: $\text{B}^{\flat}\text{maj7}/\text{D}^{\flat}$
- Measure 6: $\text{A}\text{maj7}/\text{C}^{\sharp}$
- Measure 7: $\text{A}^{\flat}+$
- Measure 8: $\text{D}^{\flat}\text{m7}$
- Measure 9: $\text{C}\text{maj9}$
- Measure 10: Bm7
- Measure 11: $\text{B}^{\flat}\text{maj7}$
- Measure 12: $\text{D}^{\flat}7 \text{ } ^{\flat}9/\text{F}$

Other markings: TO CODA (measure 11), E , $\text{B7}/\text{D}^{\sharp}$, $\text{E7}/\text{D}$, Am/C , A/B , A6 , G6 , $\text{B}^{\flat}13$, $\text{B}^{\flat}\text{m7}$, $\text{E}^{\flat}9$, $\text{A}^{\flat}\text{maj7}$, $\text{B13} \#11$, E , D , $\text{D}^{\flat}7$, $\text{A}\text{maj7}/\text{C}^{\sharp}$, B13 , Emaj9 .

B BOSSA $\text{♩} = 132$

GRAD. ACCEL.

Musical notation for Section B, measures 1-8. Chords include:

- Measure 1: $\text{C}\text{maj7}$
- Measure 2: $\text{E}^{\flat}13$
- Measure 3: $\text{A}^{\flat}\text{maj7}$
- Measure 4: $\text{F}^{\sharp}\text{m9B7}$
- Measure 5: Em7
- Measure 6: A7
- Measure 7: $\text{D}\text{maj9}$
- Measure 8: Dm9G7

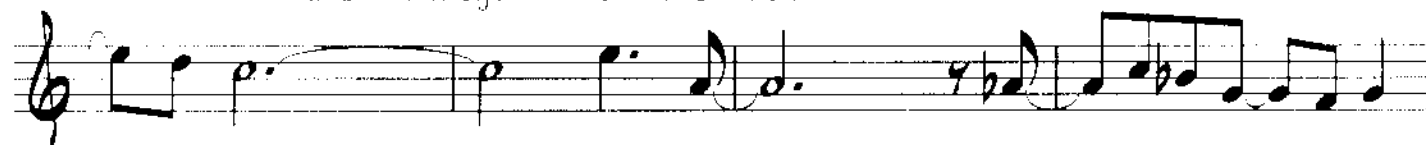
C MELODY #2

Musical notation for Section C, measures 1-8. Chords and markings include:

- Measure 1: $\text{C}\text{maj7}$
- Measure 2: $\text{E}^{\flat}7$
- Measure 3: $\text{A}^{\flat}\text{maj7}$
- Measure 4: $\text{F}^{\sharp}\text{m7}$
- Measure 5: $\text{B}^{\flat}7$
- Measure 6: Em7
- Measure 7: A7
- Measure 8: $\text{D}\text{maj7}$
- Measure 9: Dm7
- Measure 10: G7
- Measure 11: Cadd9
- Measure 12: $\text{B}^{\flat}\text{add9}$
- Measure 13: Am9
- Measure 14: G9
- Measure 15: $\text{F}\text{maj7}$
- Measure 16: G7sus4
- Measure 17: $\text{E7}^{\flat}5/\text{G}^{\sharp}$
- Measure 18: Am7

Other markings: 2ND TIME ONLY (measure 1), 3 (measure 7).

G6 Fmaj7 Dm7 G7sus4 A^b6/G B^b/G



Cmaj7 E7 A^bmaj7 F#m9 B+7

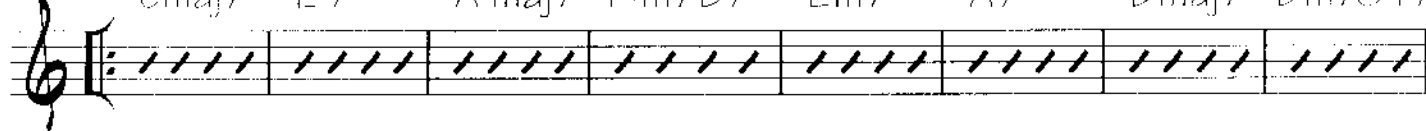


Em7 A7 Dmaj7 Dm7 G7

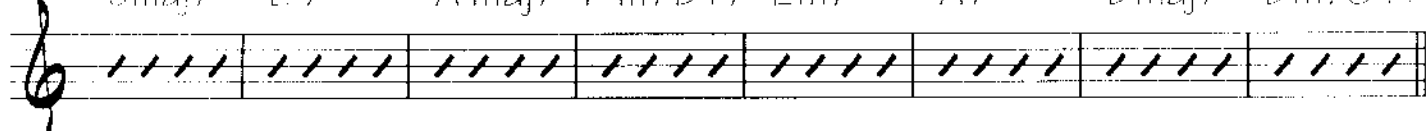


SOLOS

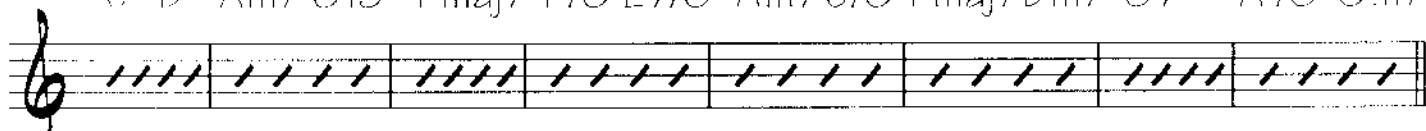
Cmaj7 E^b7 A^bmaj7 F#m7B7 Em7 A7 Dmaj7 Dm7G+7



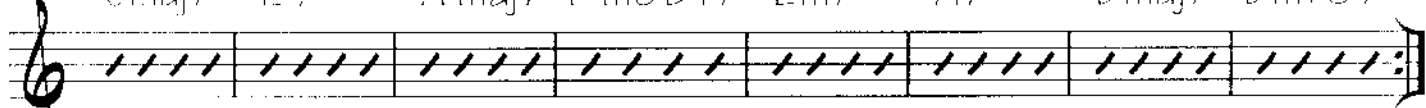
Cmaj7 E^b7 A^bmaj7 F#m7B+7 Em7 A7 Dmaj7 Dm7G+7



C B^b Am7 G13 Fmaj7 F/G E7/G# Am7 C/G Fmaj7 Dm7 G7 A^b/G Gm7

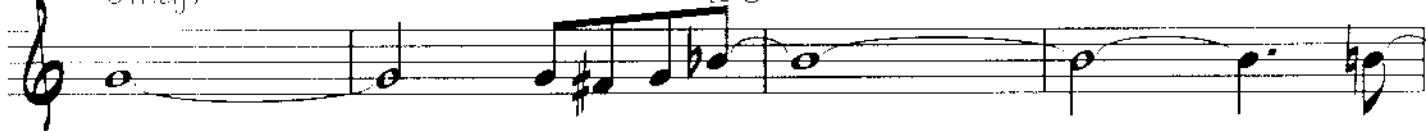


Cmaj7 E^b7 A^bmaj7 F#m9B+7 Em7 A7 Dmaj7 Dm7G7



INTERLUDE

Cmaj7 E^b9



Cmaj7 E^b9 D.C. AL CODA



CODA

Gmaj7 F#m7 Fmaj7 E^b9



LAKES

By Pat Metheny

INTRO

MODERATELY ♩ = 180 (EVEN EIGHTHS)



[S] **[A]** MELODY



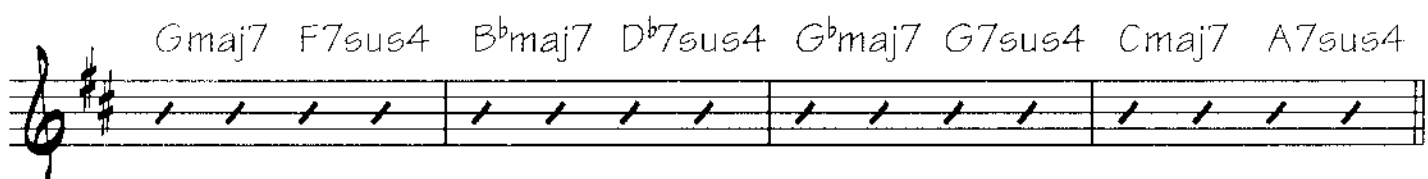
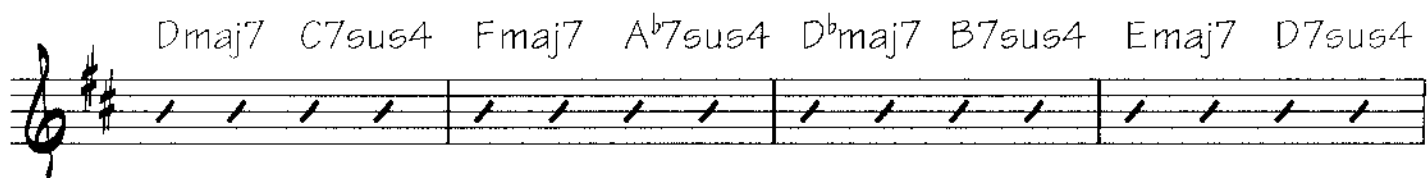
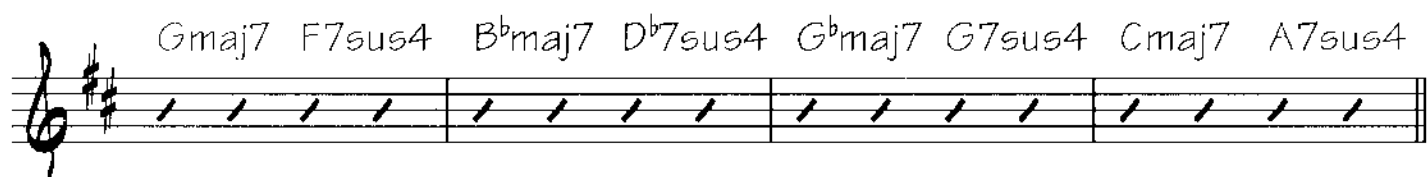
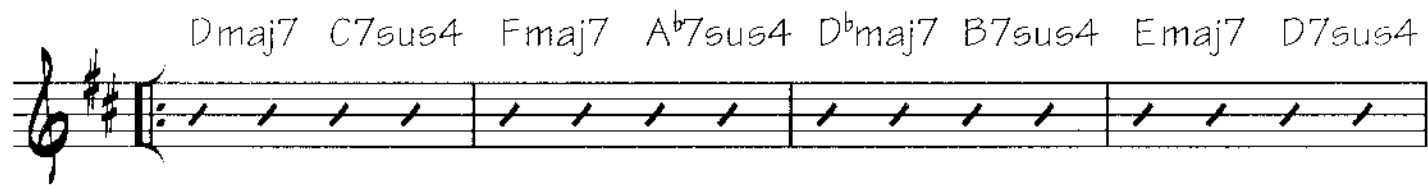
TO CODA **[C]**

Bb/C A7/C# D9 D/Eb Em9 F#m7 Gmaj7 A7sus4 D





[B] SOLOS (OPEN)



LAST TIME:
O.S. AL CODA



[C] CODA



WATERCOLORS

By Pat Metheny

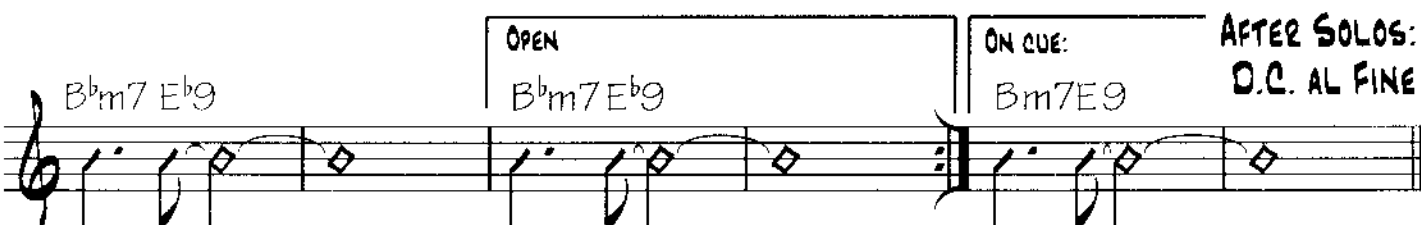
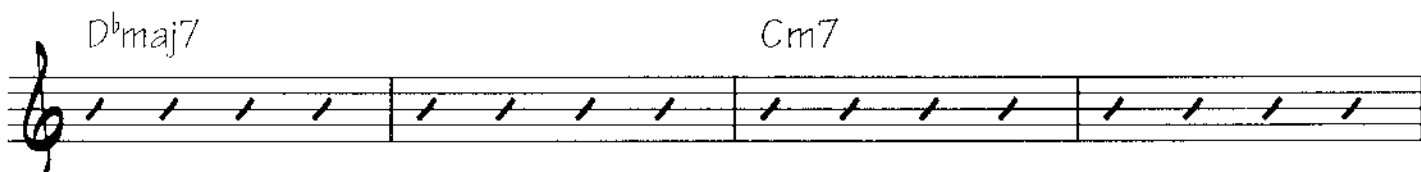
A MELODY

♩ = 150 (EVEN EIGHTHS)

1ST TIME FREELY, ALL OTHER TIMES A TEMPO

E^bmaj7 B^b9sus4 D^bmaj9 C^bmaj7 #5
 E^bmaj9 G7^{#9} D^bmaj9 B^b/C C^bmaj7 G^bmaj7 F/G
 Cm7 D^b13 Cm7 B^bmaj7 A^b/B^b F[#]/G[#] Gmaj7
 G^bmaj7 Fm9 E⁶₉^{#11} TO CODA  SLOWER A G[#]m7
 A TEMPO G^bmaj7 D^b9/F C^bmaj9/E^b B^b7 b9/D 1., 2. Cm7 Gm7/B^b
 A^bmaj7 FINE 3. Cm7 Gm7/B^b

8 SOLOS



OASIS

By Pat Metheny

INTRO

VERY SLOWLY AND FREELY

A MELODY

*E^bm11 E^bm11 A^bm/E^b E^bm11

*ARPEGGIATE CHORDS FREELY THROUGHOUT

8

C^bmaj7 C^b13 #11 B^b9sus4

C^bm9

9

E^bm11 C^bmaj7 E^bm C^bmaj7

E^bm

B^bsus4

E^b5

RIVER QUAY

By Sam M. Brown

INTRO

MODERATELY ♩ = 96 (EVEN EIGHTHS)

Cmaj7

A^bmaj7/B^b

Cmaj7

A^bmaj7/B^b

[S] **[A]** MELODY

Cmaj7 C7^b9

A^bmaj7

E^bmaj7

Cm7

A^bmaj7

Gm7

A^bmaj7/3

[L] Dm7^b5 G7

3

[8] Cmaj7 F[♯]9

Fmaj7/G

Fmaj7

Fmaj7/G

Cmaj7 F[♯]9

Fmaj7

Fmaj7/G

Cmaj7 F[♯]9

Fmaj7 A^bmaj7 D^bmaj7

G7[♯]9

[C] TO CODA

Cmaj7

AFTER SOLOS: D.S. AL CODA

A^bmaj7/B^b (WITH REPEAT)

[C] CODA

Cmaj7

A^bmaj7/B^b Fmaj7/G

Cmaj7 F[♯]9

Fmaj7 Fmaj7/G

Cmaj7 F[♯]9

Fmaj7

Fmaj7/G

Cmaj7 F[♯]9

Fmaj7

A^bmaj7

D^bmaj7

G^bmaj7

Bmaj7

Cmaj7

rit.

THE WHOPPER

By Pat Metheny

INTRO

♩ = 160 (EVEN EIGHTHS)

SOLO VAMP

B^b/C A^bmaj9/B^b B^b/C



A MELODY

[illegible][illegible]

8 Amaj7 B/A Amaj7 B/A

Am9 D13sus4

9 Bb/C Abmaj9/Bb Bb/C Abmaj9/Bb

(SOLO AD LIB)

Bb/C Abmaj7/Bb Bb/C Abmaj9/Bb

AFTER SOLOS:
TO CODA 10
(NO REPEAT)

10 CODA Bb/C Abmaj9/Bb Bb/C Ab/Bb Gb

RIT.

APRIL WIND

By Pat Metheny

INTRO

♩ = 145 (EVEN EIGHTHS)

The musical score for the April Wind intro consists of two staves: a top staff for guitar and a bottom staff for bass. The key signature is D major (two sharps). The tempo is 145 beats per minute, with the note value representing an even eighth note.

Chords and Harmonic Progression:

- Measure 1:** D (Guitar), *p* (Bass)
- Measure 2:** D (Guitar), *p* (Bass)
- Measure 3:** D (Guitar), *p* (Bass)
- Measure 4:** D (Guitar), *p* (Bass)
- Measure 5:** D (Guitar), *p* (Bass)
- Measure 6:** D (Guitar), *p* (Bass)
- Measure 7:** Bm (Guitar), *p* (Bass)
- Measure 8:** Bm (Guitar), *p* (Bass)
- Measure 9:** Bm (Guitar), *p* (Bass)
- Measure 10:** Bm (Guitar), *p* (Bass)
- Measure 11:** Bm (Guitar), *p* (Bass)
- Measure 12:** Bm (Guitar), *p* (Bass)
- Measure 13:** Fmaj7 (Guitar), *p* (Bass)
- Measure 14:** Fmaj7 (Guitar), *p* (Bass)
- Measure 15:** Fmaj7 (Guitar), *p* (Bass)
- Measure 16:** Fmaj7 (Guitar), *p* (Bass)
- Measure 17:** Em (Guitar), *p* (Bass)
- Measure 18:** Em (Guitar), *p* (Bass)
- Measure 19:** Em (Guitar), *p* (Bass)
- Measure 20:** Em (Guitar), *p* (Bass)
- Measure 21:** Dm (Guitar), *p* (Bass)
- Measure 22:** Dm (Guitar), *p* (Bass)
- Measure 23:** Dm (Guitar), *p* (Bass)
- Measure 24:** Dm (Guitar), *p* (Bass)
- Measure 25:** Bbmaj7 (Guitar), *p* (Bass)
- Measure 26:** Bbmaj7 (Guitar), *p* (Bass)
- Measure 27:** Bbmaj7 (Guitar), *p* (Bass)
- Measure 28:** Bbmaj7 (Guitar), *p* (Bass)
- Measure 29:** D/C (Guitar), *p* (Bass)
- Measure 30:** D/C (Guitar), *p* (Bass)
- Measure 31:** D/C (Guitar), *p* (Bass)
- Measure 32:** D/C (Guitar), *p* (Bass)
- Measure 33:** D (Guitar), *p* (Bass)
- Measure 34:** D (Guitar), *p* (Bass)
- Measure 35:** D (Guitar), *p* (Bass)
- Measure 36:** D (Guitar), *p* (Bass)
- Measure 37:** Bm7 (Guitar), *p* (Bass)
- Measure 38:** Bm7 (Guitar), *p* (Bass)
- Measure 39:** Bm7 (Guitar), *p* (Bass)
- Measure 40:** Bm7 (Guitar), *p* (Bass)
- Measure 41:** Bm7 (Guitar), *p* (Bass)
- Measure 42:** Bm7 (Guitar), *p* (Bass)
- Measure 43:** Bbmaj7#11 (Guitar), *p* (Bass)
- Measure 44:** Bbmaj7#11 (Guitar), *p* (Bass)
- Measure 45:** C/Bb (Guitar), *p* (Bass)
- Measure 46:** C/Bb (Guitar), *p* (Bass)
- Measure 47:** Bb (Guitar), *p* (Bass)
- Measure 48:** Bb (Guitar), *p* (Bass)
- Measure 49:** C/Bb (Guitar), *p* (Bass)
- Measure 50:** C/Bb (Guitar), *p* (Bass)

Other markings:

- Measure 33:** A (Bass)
- Measure 34:** *m2* (Bass)
- Measure 35:** *p* (Bass)
- Measure 48:** CONT. SIM.

A^bmaj7 F/G G^bmaj7#11

Gm(maj7) Gm6 B^b/C Gm6 E/F⁺

Fm9 A^bmaj7/B^b

Em11 G/A

CRESC.

[B] SOLO (ACCOMP.)
Dmaj7 Bm7

OPEN: REPEAT TILL CUE

ON CUE: CONT. SOLO

Dmaj7 Bm7 Dmaj7 Bm7

[C] OUTRO
Dmaj7 Bm7

REPEAT AND FADE

IT'S FOR YOU

By Pat Metheny
and Lyle Mays

INTRO

♩ = 100 (EVEN EIGHTHS)

Chord progression for the Intro:

- Measure 1: E^b
- Measure 2: A^b/E^b E^b (CONT. RHY. SIMILE)
- Measure 3: A^b/E^b
- Measure 4: A^b/E^b
- Measure 5: D^b/E^b
- Measure 6: A^b/E^b

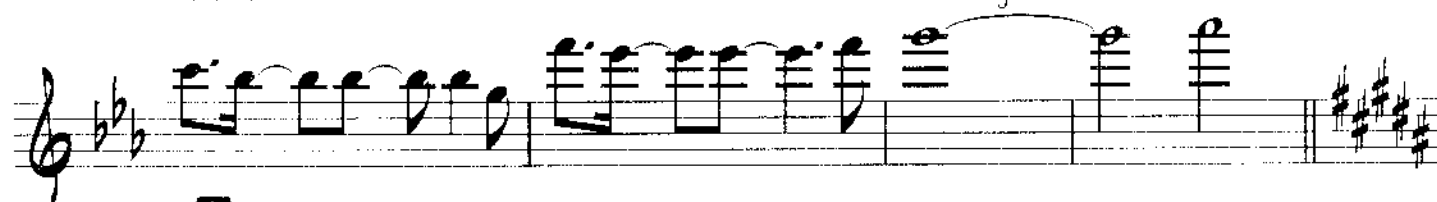
A

Chord progression for Section A:

- Measure 1: E^b
- Measure 2: E^b
- Measure 3: E^b
- Measure 4: E^b
- Measure 5: D^b/E^b
- Measure 6: D^b/E^b
- Measure 7: $Cm7$
- Measure 8: $Cm7/B^b$
- Measure 9: $A^b maj7$
- Measure 10: E^b
- Measure 11: $E^b maj7$
- Measure 12: $E^b maj7$
- Measure 13: $E^b maj7$
- Measure 14: D^b/E^b
- Measure 15: D^b/E^b
- Measure 16: D^b/E^b
- Measure 17: $Cm7$
- Measure 18: $Cm7/B^b$
- Measure 19: $Am7^b5$
- Measure 20: $A^b maj7$
- Measure 21: $Gm7$
- Measure 22: $Cm7$
- Measure 23: $A^b maj7$
- Measure 24: $Fm7$
- Measure 25: $Gm7$
- Measure 26: $Cm7$
- Measure 27: $A^b maj7$
- Measure 28: $Fm7$

Gm7

Cm7

A^bmaj7B^bsus4

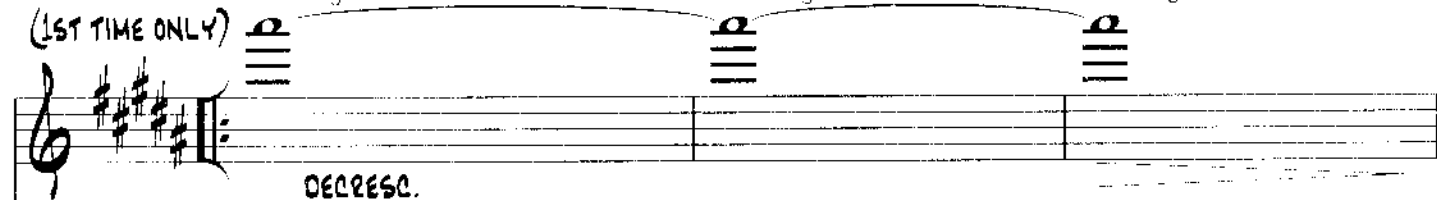
8

(1ST TIME ONLY)

Bmaj7

F[#]maj7

Bmaj7



DECRESC.

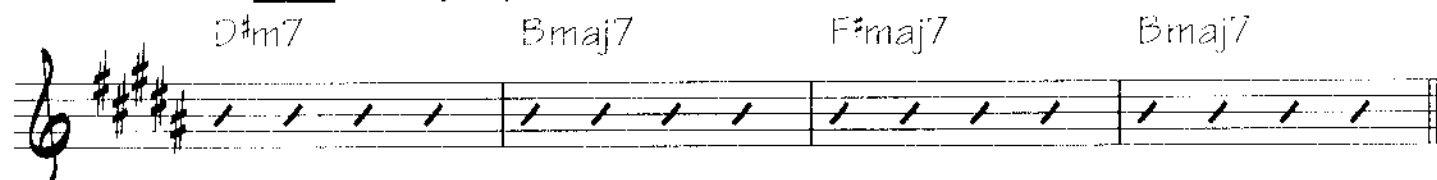
(CONT. RHY. SIMILE)

D[#]m7

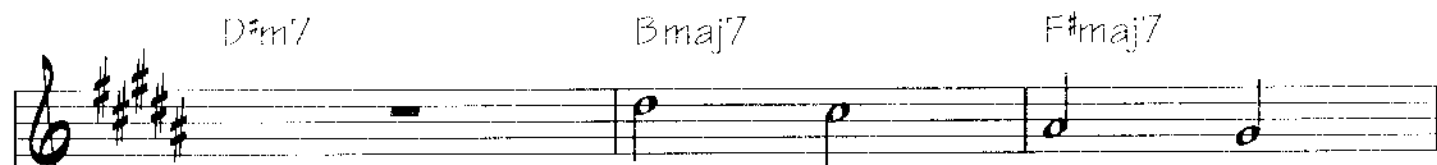
Bmaj7

F[#]maj7

Bmaj7

D[#]m7

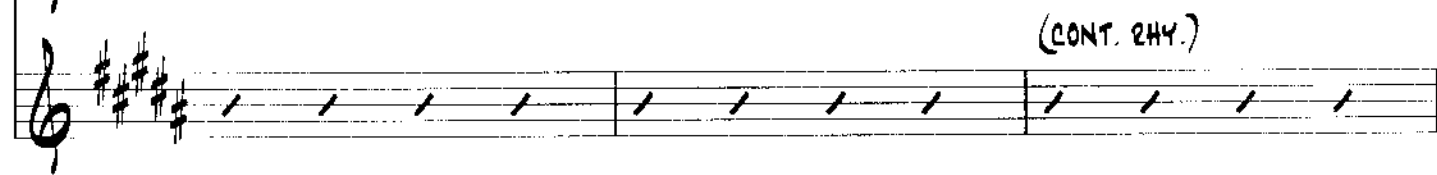
Bmaj7

F[#]maj7

(ADD 2ND TIME)



(CONT. RHY.)



Bmaj7

D[#]m7G[#]sus4G[#]7

(PLAY 2ND TIME)

Bmaj7 F#maj7 Bmaj7 D#m7

Ⓢ Bmaj7 F#maj7 Bmaj7 D#m7

Bmaj7 F#maj7

Bmaj7 D#m7 G#sus4 G#7

Bmaj7 F#maj7 Bmaj7

LET RING

D#m7 G#7sus4 G#7

Bmaj7 F#maj7 Bmaj7

D#m7 G#7sus4 G#7 Bmaj7

F#maj7 1. Bmaj7 D#m7

Musical score for guitar in E major (4 sharps). The score consists of three systems of three staves each. The first system features chords Bmaj7, F#maj7, and Bmaj7. The second system features D#m7, G#7sus4, G#7, and Bmaj7. The third system features F#maj7, a first ending bracket containing Bmaj7 and D#m7, and D#m7. The notation includes various musical symbols such as accidentals, ties, and articulation marks.

2. Bmaj7 F#7/E

[E] SOLO E^badd2 A^b/E^b

(CONT. 244. SIMILE)

[F] CONT. SOLO REPEAT AND FADE

A^b7sus4 A^b7 Emaj7 F#7/E

ENTER 5TH TIME

ENTER 10TH TIME

PHASE DANCE

By Pat Metheny
and Lyle Mays

INTRO

♩ = 176 (EVEN EIGHTHS)

*PLAYED ON NASHVILLE-TUNED GUITAR

The musical score for the Intro of "Phase Dance" is written for guitar and bass. The key signature is two sharps (F# and C#), and the tempo is 176 beats per minute, with the note value indicating even eighths. The guitar part is played on a Nashville-tuned guitar. The score consists of five systems, each with a guitar staff and a bass staff. The chords indicated are Bm7, Bbmaj7#11, Bm9, and Bbmaj9#11. The string section enters in the final system, playing a sustained chord marked (8VA).

System 1: Guitar staff starts with a whole note chord Bm7, followed by a series of eighth notes. Bass staff has a whole note chord Bm7.

System 2: Guitar staff continues with eighth notes. Bass staff has a whole note chord Bbmaj7#11.

System 3: Guitar staff continues with eighth notes. Bass staff has a whole note chord Bbmaj7#11.

System 4: Guitar staff continues with eighth notes. Bass staff has a whole note chord Bm9.

System 5: Guitar staff continues with eighth notes. Bass staff has a whole note chord Bbmaj9#11. The string section enters in the final measure, playing a sustained chord marked (8VA).

*STRINGS 3-6 TUNED ONE OCTAVE HIGHER THAN IN STANDARD TUNING.

A MELODY

Bm9

(CONT. OSTINATO, SIMILE)

Bbmaj9#11

Bm9

Gmaj7/A

HALF-TIME FEEL

Gmaj6

PIANO:

Bm9

B^bmaj9#11

TO CODA

SOLOS

Bm9
(CONT. OSTINATO) 4

B^bmaj7#11 4

Bm9 4

B^bmaj9#11 4

HALF-TIME FEEL
Gmaj7/A 4

A TEMPO
(LAST TIME W/OSTINATO)
Gmaj9 4

Bm9 4

OPEN
B^bmaj9#11 4

LAST TIME
B^bmaj9#11 3

D.S. AL CODA

CODA
Bm9
(CONT. OSTINATO) 4

B^bmaj9#11 4

Bm9 4

mf GRAD. CRESC.

Gmaj9#11

mf Cmaj9

Fmaj9

Dm11

D^bmaj9#11B^bm9G^bmaj9#11G^bmaj9#11/F

Emaj9



A9sus4



Bm7



GRAD. CRESC.

Cmaj9#11



Fmaj9



Dm11

D^bmaj9#11

cresc.



Fmaj9

cresc.

Dm11

D^bmaj9#11

*PLAY 4 TIMES

cresc.

*4TH TIME: PLAY SYNTH. LINE 8VA

Fmaj7(add2)

cresc.

p

JACO

Fig. 12. Machinery

INTRO

♩ = 202 (EVEN EIGHTHS)

N.C.

N.C.

8VA

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system consists of a bass clef staff, which appears to be a continuation of the melody or a separate part, also written in a single line. The key signature and time signature are consistent with the first system.

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#), indicated by a sharp sign and the letter "F" on the first line of the treble staff. The time signature is 4/4, indicated by a "4" over a "4". The music consists of a melody in the treble staff and a bass line in the bass staff. The melody is written in a style that suggests it is for a voice or a high-pitched instrument. The bass line is written in a style that suggests it is for a low-pitched instrument. The score is labeled "ME" and "8VA" on the left side, indicating the instrument and the octave.

The musical score for 'The Rose Tree' is presented in two staves. The top staff is in treble clef with a 4/4 time signature. It features a melody of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom staff is in bass clef and contains a simple bass line of quarter notes. An '8va' marking is placed above the first measure of the bass staff, indicating an octave shift. The score is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat signs.

[S] [A] Cm11 D^bmaj7 D^b9 Cm7 N.C.

Cm11 D^b9 Cm11 D^bmaj7 D^b9 Cm7 F/C Cm7 A^bmaj7

[B] A^b7 Gm7 C7 A^bmaj7 Gm7 Gm9 Cm9 D^bmaj9

Cm7 A^b7 D7#9 G+7 Cm7 N.C. **To CODA** **[C]**

[C] SOLO Cm11 D^b9 Cm11 Cm7 D^bmaj7 D^b9 Cm7

D^bmaj7 D^b9 Cm7

A^bmaj7 Gm7 A^bmaj7 Gm7

D^bmaj7 Cm7 A^b7 D7#9 ^{1.} G+7 Cm7 ^{2.} G+7 Cm7 **D.S. AL CODA**



CODA

Cm11

Cm7/B^bA^bmaj7D^bmaj7

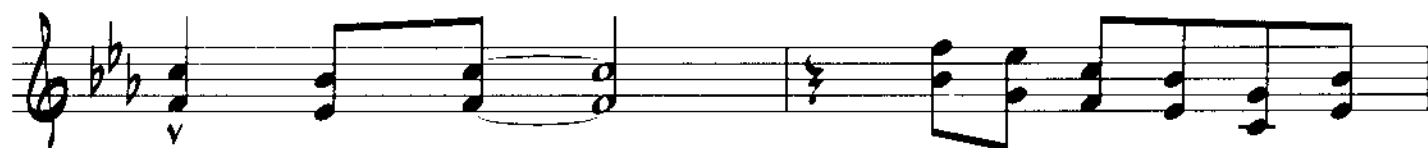
G+7



Cm11

Cm7/B^b A^bmaj7D^bmaj7

G+7

Cm11 Cm7/B^b A^bmaj7D^bmaj7 G+7Cm11 Cm7/B^b A^bmaj7D^bmaj7 G+7

OUTRO

Cm7

A^bmaj9D^bmaj7

G+7

Cm7

A^bmaj9D^bmaj7

G+7

Cm7

A^bmaj9D^bmaj7

G+7



1., 2.

Cm7

A^bmaj9D^bmaj7

G+7



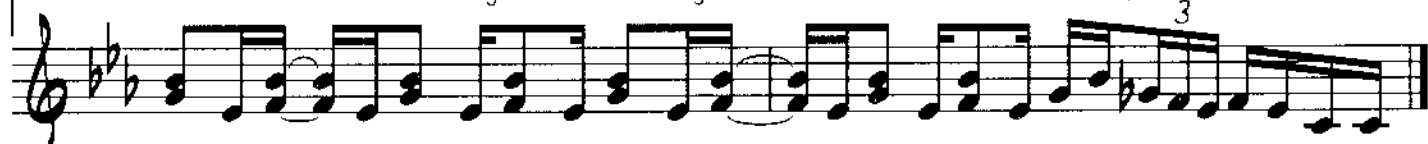
3.

Cm7

A^bmaj9D^bmaj7

G7#9

N.C. (unison)



LONE JACK

A MELODY

SAMBA ♩ = 176

By Pat Metheny
and Lyle Mays



First system of music. Treble and bass staves. Chords: B^bm7, G^bmaj7. A fermata is placed over the first ending in the treble staff.

Second system of music. Treble and bass staves. Chords: B^bm7, G^bmaj7.

Third system of music. Treble and bass staves. Chords: B^bm7, G^bmaj7. Triplet markings (3) are present in the treble staff.

Fourth system of music. Treble and bass staves. Chords: F7#9, A^b B^bm. First and second endings are indicated by bracketed lines above the staff.

8

E^bm7

D^bmaj7

C^bmaj7

B^bm7

D^bmaj7/A^o

G^bmaj7#11

F7#9

A^bB^bm

9

B^bm7

(RHY: PLAY [A], SIMILE)

G^bmaj7

B^bm7

Gmaj7

B^bm7

G^bmaj7

F7#9

A^b B^bm

TO CODA [10]

10 INTERLUDE

D^b/E^b

E^b/F

G^badd6/A^b

Fadd6/G

D^b/E^b

E^b/F

B^b/C

A^b/B^b

D/E E/F#

G/A A/B

C/D D/E

F/G

11

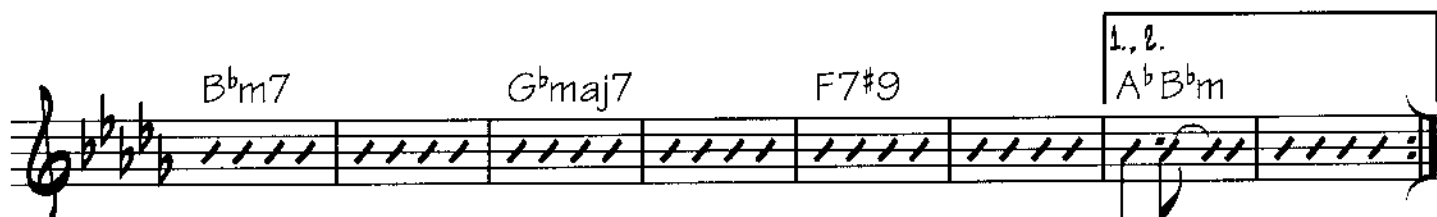
G/A

A^b/B^b

[F] SOLOS



**LAST SOLO:
D.S. AL CODA**



G INTERLUDE

D^b/E^b E^b/F

G^badd6/A^b Fadd6/G

D^b/E^b E^b/F B^b/C A^b/B^b



D/E

E/F#

G/A

A/B

C/D

D/E



REPEAT FOR MORE SOLOS

F/G

G/A

A^b/B^b



CODA

D^b/E^b E^b/F

G^badd6/A^b Fadd6/G

D^b/E^b E^b/F B^b/C A^b/B^b

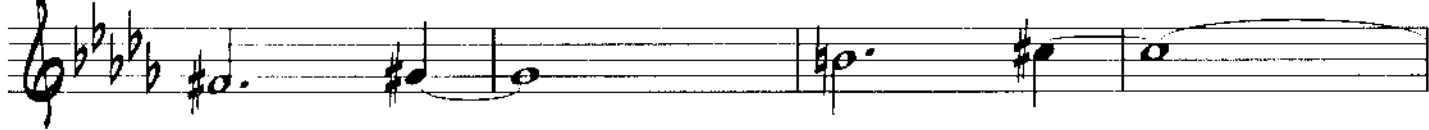


D/E

E/F#

G/A

A/B

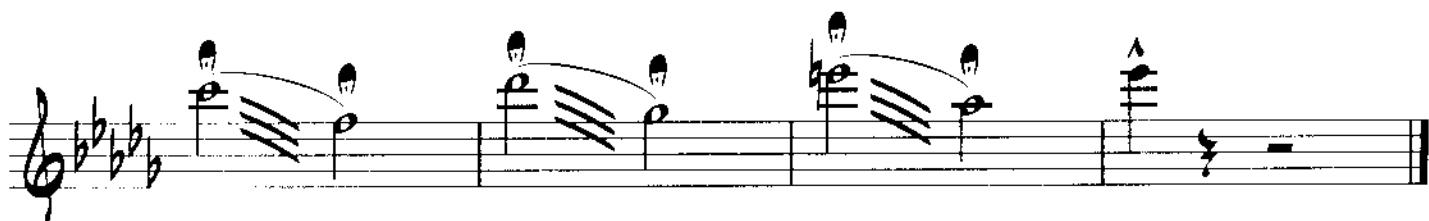
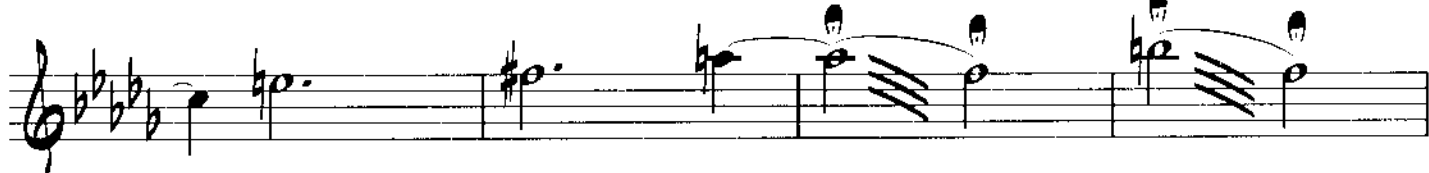


C/D

D/E

F/G

G7sus4



SAN LORENZO

By Pat Metheny
and Lyle Mays

INTRO

BRIGHTLY ♩ = 176 (EVEN EIGHTHS)

(Fm7) Eb9 8VA

(A)

1., 2. FILL Fm7

(2ND TIME ONLY)

B^b13sus4

3.

8 D^bmaj7

Cm7

LET RING

LET RING

A^bmaj7

Gm7

LET RING

LET RING

(2ND TIME ONLY) ♯

D^bmaj7

Cm7

LET RING

LET RING

A^bmaj7

Gm7

LET RING

LET RING

1.

2. *G^bmaj7* **RUBATO**

A TEMPO *E^b6₉* *8va* *E^badd9*

CL **SLIGHTLY FASTER** *B^b13sus4* *E^bmaj9* *B^b13sus4* *E^badd9*

B^b13sus4 *E^bmaj9* *B^b13sus4* *E^bmaj9*

CD *E^bmaj9* *B^b13sus4* *E^bmaj9*

Fm7 1. 2. 3. *B^b13sus4* *E^bmaj9* 4.

The musical score is written for piano and bass. The key signature has three flats (B-flat, E-flat, A-flat). The score includes several systems of music. The first system has a piano staff with a *G^bmaj7* chord and a **RUBATO** marking, and a bass staff with an *E^b6₉* chord and an *8va* marking. The second system is marked **CL** and **SLIGHTLY FASTER**, with chords *B^b13sus4*, *E^bmaj9*, *B^b13sus4*, and *E^badd9* above the piano staff. The third system continues with *B^b13sus4* and *E^bmaj9* above the piano staff. The fourth system is marked **CD** and features *E^bmaj9* and *B^b13sus4* above the piano staff. The fifth system includes a first ending marked 1., 2., 3. with an *Fm7* chord, and a second ending marked 4. with *B^b13sus4* and *E^bmaj9* chords.

E
B^b13sus4
E^bmaj9
B^b13sus4

E^bmaj9
(B^b13sus4)

E^bmaj9
B^b13sus4
1. E^bmaj9
B^b13sus4

E^bmaj9
B^b13sus4
E^bmaj9
B^b13sus4

E^bmaj9
B^b13sus4
2. E^bmaj9
B^b13sus4
E^bmaj9

FILL ————— B $\flat$ 13 E $\flat$ maj9 sus4 B $\flat$ 13sus4 Fm7

1. FILL ————— B $\flat$ 13 E $\flat$ maj9 sus4 2.

[F] D $\flat$ maj7 Cm7

LET RING ————— LET RING

A $\flat$ maj7 Gm7

D $\flat$ maj7 Cm7

Detailed description: This is a guitar score in B-flat major. The first system contains a 'FILL' section followed by chords B $\flat$ 13 E $\flat$ maj9 sus4, B $\flat$ 13sus4, and Fm7. The second system has a first ending with a 'FILL' and B $\flat$ 13 E $\flat$ maj9 sus4, and a second ending. The third system starts with a boxed 'F' and D $\flat$ maj7, followed by Cm7, with 'LET RING' markings. The fourth system features A $\flat$ maj7 and Gm7. The fifth system has D $\flat$ maj7 and Cm7. The score includes various melodic lines in both treble and bass staves, including a complex sixteenth-note run in the final system.

A^bmaj7

Gm7

G^bmaj7#11

G SOLO
HALF TIME
E^b PEDAL

OPEN, PLAY TILL CUE

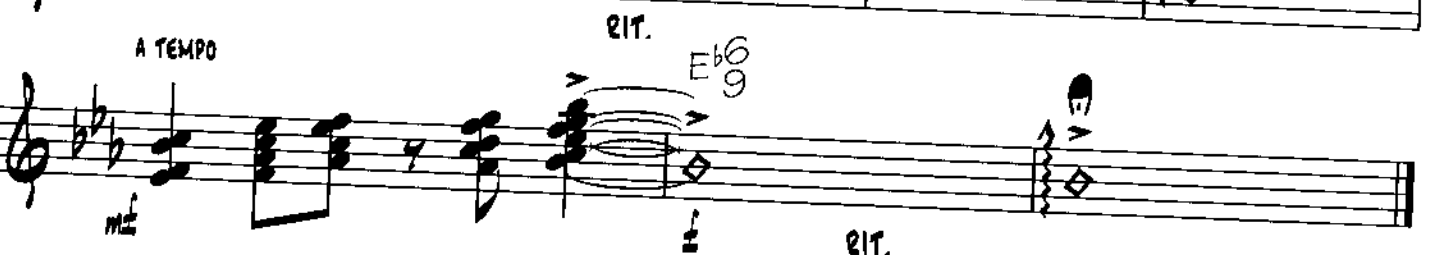
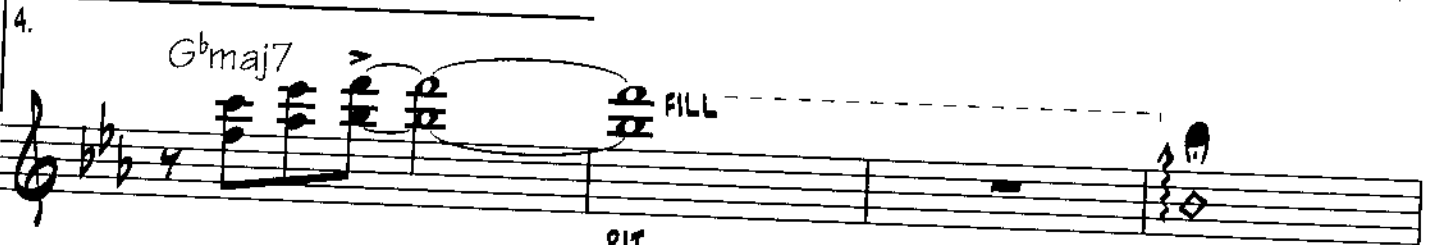
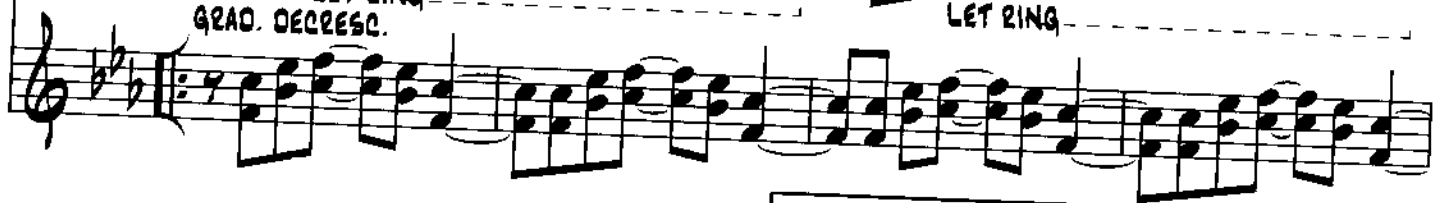
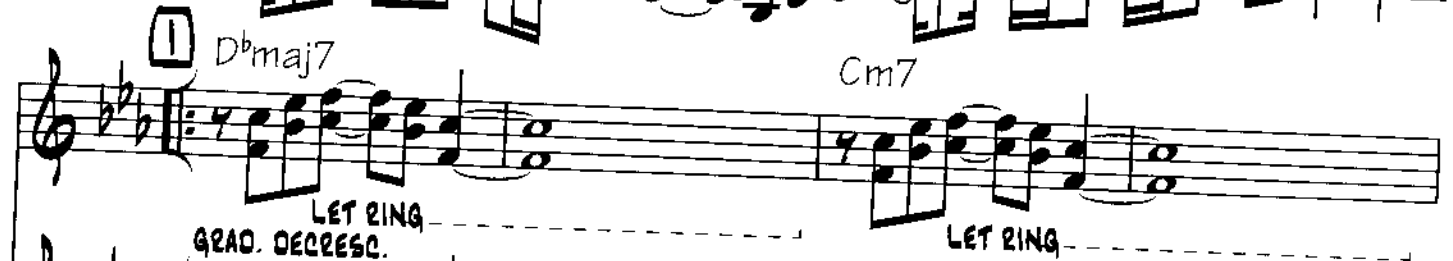
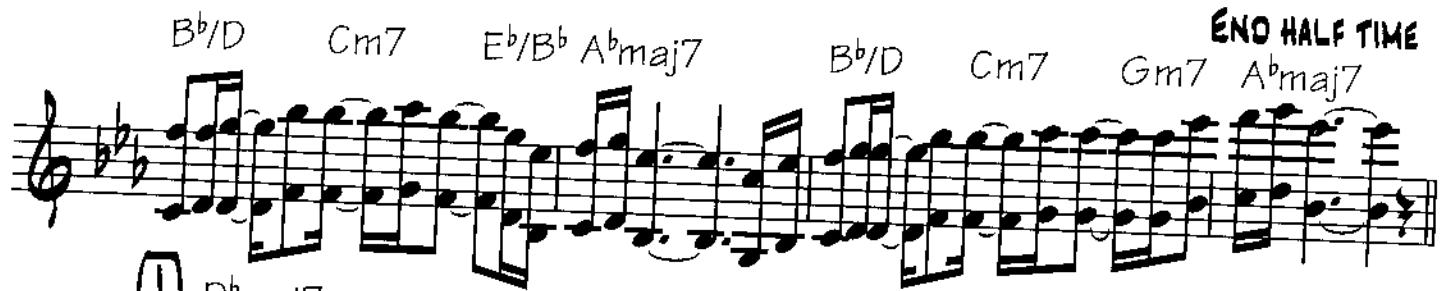
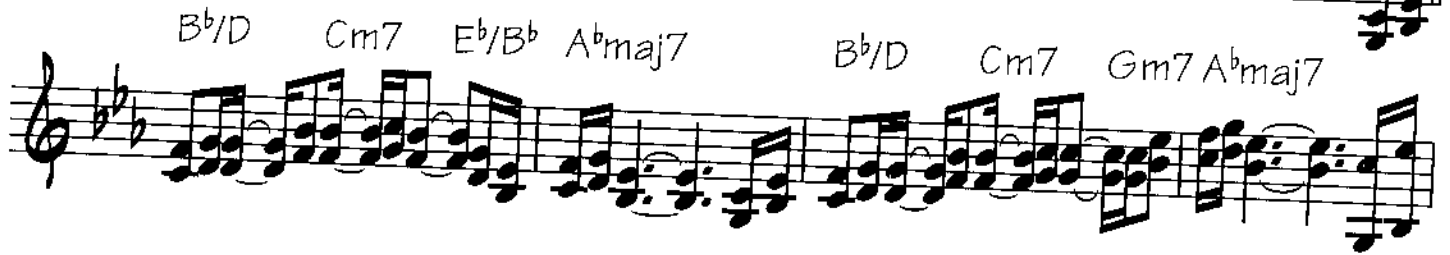
GRAD. BUILD/LAST TIME DECRESC.

ON CUE:
CONT. E^b PEDAL

H

B^b/D Cm7 E^b/B^b A^bmaj9 B^b/D Cm7 Gm7 A^bmaj7

B^b/D Cm7 E^b/B^b A^bmaj9 B^b/D Cm7 Gm7 A^bmaj7



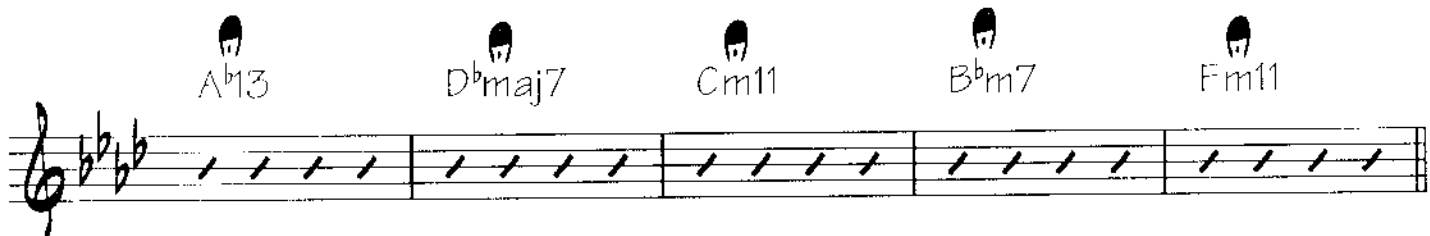
rit.

LONG AGO CHIL'D

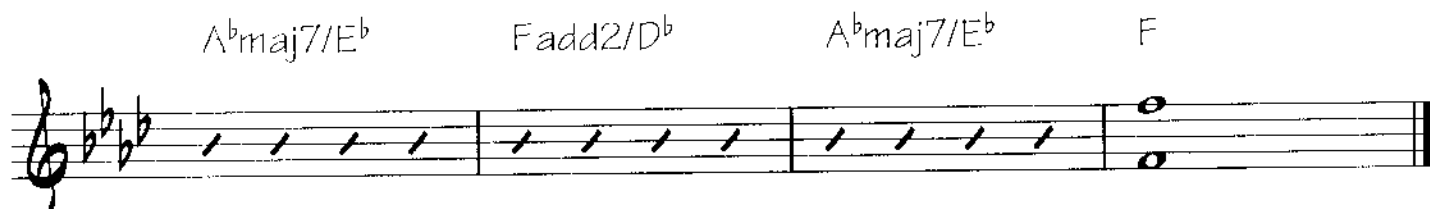
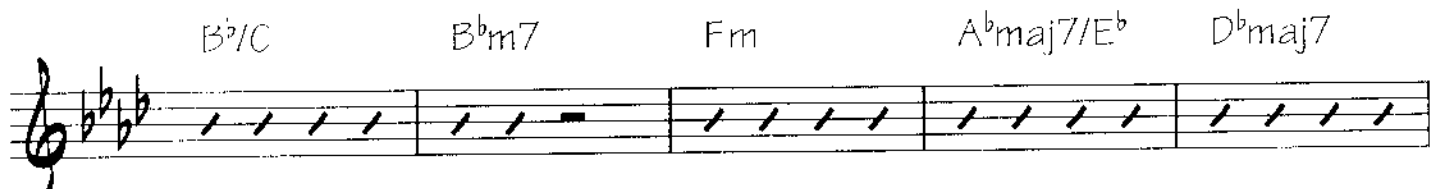
By Pat Metheny

A

FREELY ♩ = 49 (EVEN EIGHTHS)



SLOWLY

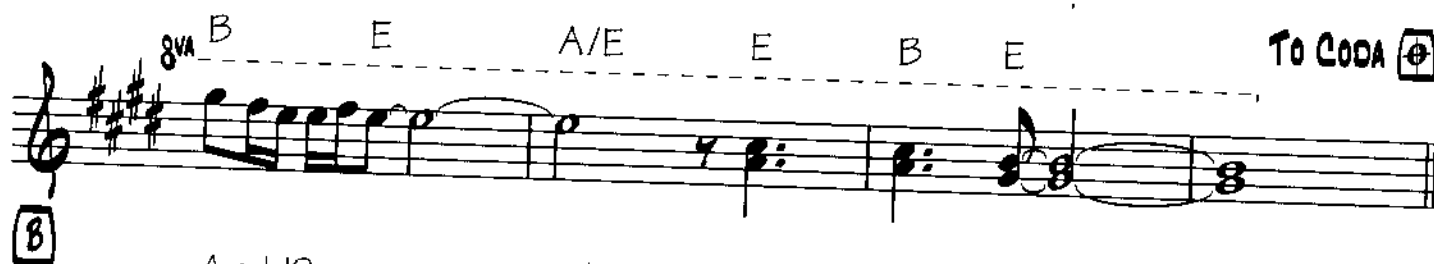
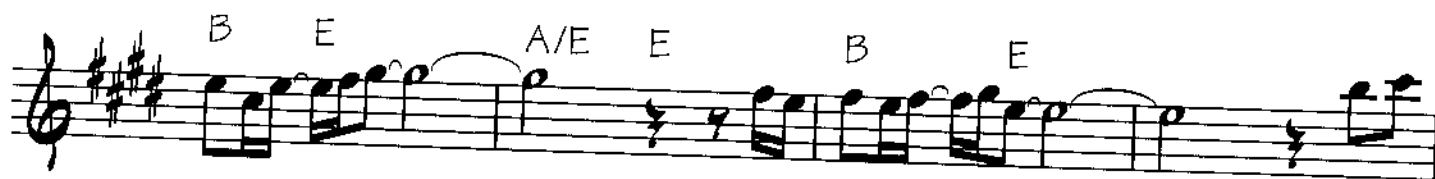
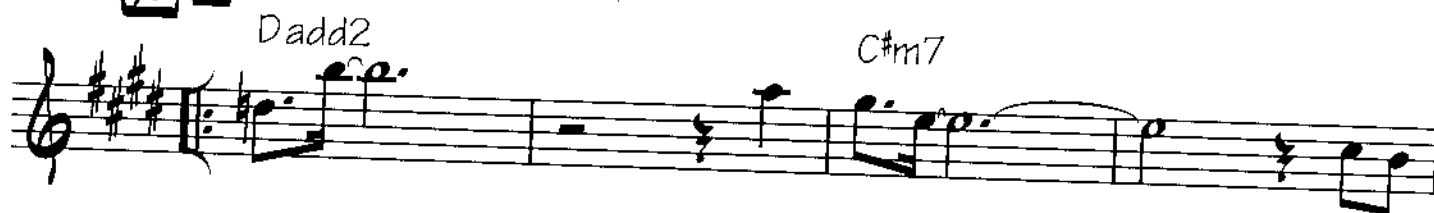
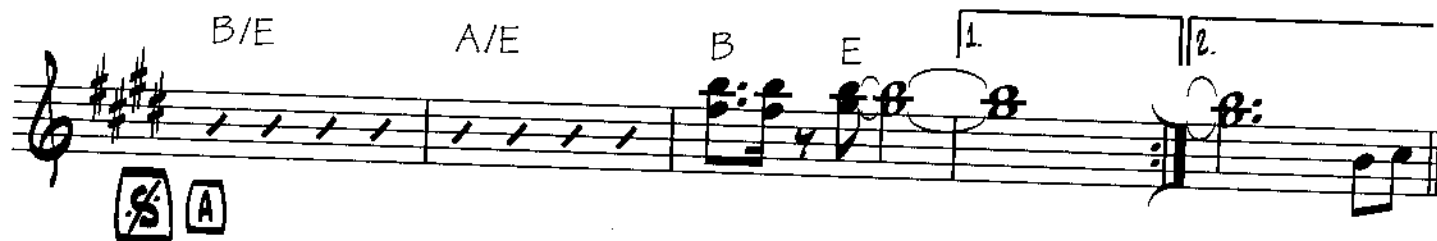
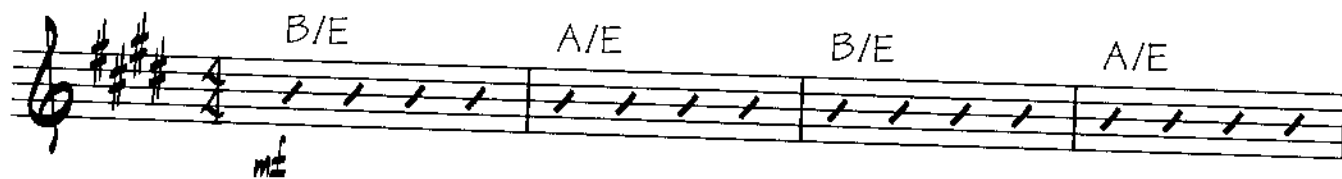


NEW CHAUTAUQUA

By Pat Metheny

INTRO

MODERATELY ♩ = 135 (EVEN EIGHTHS)



1. B E

2. B E

3.

SOLOS

Aadd2/E E Emaj7

Dmaj9 C#m7 A/E E A/E E

*USE THIS RHYTHM 1ST TIME ONLY

Aadd2 E/G# F#m7 B Aadd2 E/G# G°7 F#m7

B E B/E A/E E

AFTER SOLOS:
D.S. AL CODA
(NO REPEAT)

CODA

8va E A/E B/E A/E

8va B/E A/E B/E A/E

LOCO

8va B/E A/E B/E A/E B/E A/E B E

LOCO

RIT.

HERMITAGE

By Pat Metheny

INTRO

♩ = 104 (EVEN EIGHTHS)

Fadd6 E7/F

Fmaj7 E7/F

MELODY

Fmaj7 (CONT. OSTINATO) E7/F

Cmaj7/E F#m7 b5

Fmaj7 E7/F

G#m9 Am9 Fmaj7/A B/A

8

Em Am

BASS: Em

Em A7

Cmaj7 A7/C# G/D Em Em/D

Cmaj7 A/B Em

TO CODA ☐ AFTER SOLOS: D.S. AL CODA

☐ CODA

Cmaj7 B9sus4 Em

Cmaj7 B9sus4 Em

217.

SUEÑO CON MEXICO

By Pat Metheny

INTRO

MODERATELY ♩ = 135 (EVEN EIGHTHS)

* TUNE TO "NASHVILLE TUNING"

PLAY THROUGHOUT PIECE

Cadd2

Gmaj7/D



A MELODY

LET RING THROUGHOUT

Cadd2
(CONT. OSTINATO)

Gmaj7/B

mf

Cadd2

Gmaj7/B

Cadd2

Gmaj7/B

Cadd2

Gmaj7/B

TO CODA

B

Cadd2

Gmaj7/D

PLAY 8 TIMES

C

Fmaj7

Em

Fmaj7

Em

(CONTINUE ARPEGGIOS SIMILE)

B^bmaj7 #11

C

Am/D

Em

* STRINGS 3-6 TUNED ONE OCTAVE HIGHER THAN IN STANDARD TUNING.

D Fmaj7 Em Fmaj7 Em
(CONTINUE OSTINATO SIMILE)

Bbmaj7 #11 Cadd2 D9sus4 Em

Fmaj7 Em Fmaj7 Em

Bbmaj7 #11 Cadd2 D13sus4 Em

E Cadd2 Gmaj7/E
(CONTINUE OSTINATO SIMILE) **PLAY 3 TIMES**

F SOLOS Cadd2 Gmaj7/D
(CONTINUE OSTINATO SIMILE)

Cadd2/Bb Gmaj7/C Cadd2 Gmaj7/B

Cadd2/F Gmaj7 Cadd2 Gmaj7/B

Cadd2 Gmaj7/B 1. 2. **D.S. AL CODA**

CODA Cadd2 Gmaj7/D **REPEAT AND FADE**

DAYBREAK

By Pat Metheny

A MELODY

♩ = 132 (EVEN EIGHTHS)

Musical score for the melody of "Daybreak". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 132 beats per minute (even eighths). The melody consists of several phrases with accompanying chords: Dm, Bbmaj7, Dm, Bbmaj7, F, A+7, Bb7, Bb, C, Dm, Cm7, Dm, Cm7, Bb, F, F/A, Bm7b5, Bbm6, Eb7, F, and a final phrase with a first ending (1.) and a second ending (2.) marked "N.C." and "F".

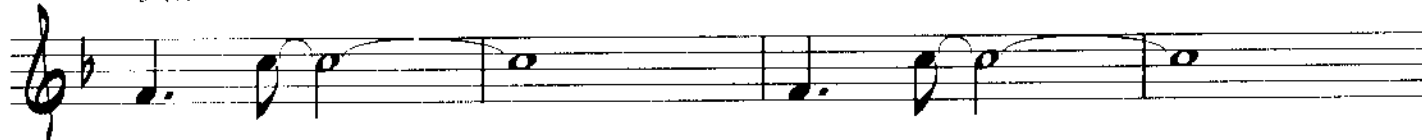
B

Musical score for the accompaniment of "Daybreak". The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The accompaniment consists of two staves. The first staff has chords Am, Bbm9, and F. The second staff has chords Dm, G7sus4, G7, and C7sus4. The melody is written in the first staff, and the accompaniment is written in the second staff.



Dm

Cm7



Dm

Cm7



B $\flat$

F

F/A

Bm7 $\flat$ 5

B $\flat$ m7

E $\flat$ 7 F

AFTER SOLOS:
D.C. AL CODA
(NO REPEAT)



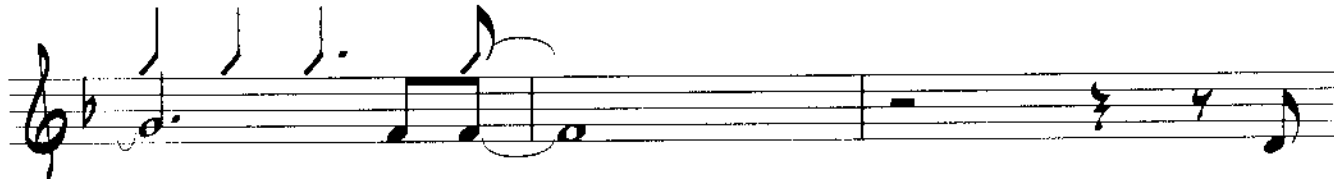
CODA

B $\flat$ m6

E $\flat$ 7

F

Dm7



Bm7 $\flat$ 5

B $\flat$ m7

E $\flat$ 7

F



Dm7

Bm7 $\flat$ 5

B $\flat$ m7

E $\flat$ 7

F



(CROSS THE) HEARTLAND

INTRO

By Pat Metheny
and Lyle Mays

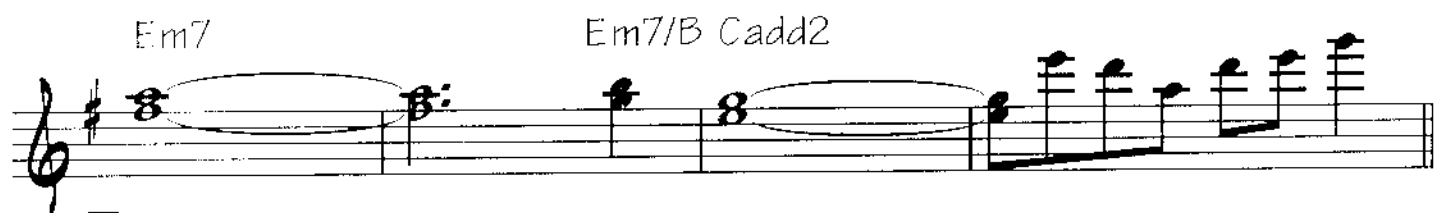
$\text{♩} = 200$ (EVEN EIGHTHS)

N.C. (G)

[A] MELODY ^{8va} _{mf}

(CONT. OSTINATO)

[B] MELODY 2 (w/BASS)



☐ HALF-TIME FEEL



E

Cadd2/G

G

Cadd2/G

G

Cadd2/G G

Cadd2/G

G

F

G/B

Em7

Em7/BEm7 Am7

G/B

1.

Cadd2

Cadd2/D

2. Cadd2

Cadd2/D C/G G

G

G

B^b/F F

C/E

A^b/E^b E^b

B^b/D

N.C.

(UNISON)

G

1.

C/G G

N.C.

2.

Em7

G/B Cadd2

(UNISON)

FINE

H INTERLUDE

8va



1

Fadd2

Cadd2/E

Gadd2/D

PLAY 4 TIMES

(CONT. OSTINATO)



2

BASS MELODY

(CONT. OSTINATO)



A♭5/D

Gm7/D

A♭5/D

Gm7/D



Gm7

Dm/G

Fm7/G

Dm/G



A♭maj7/G

Gm7

A♭maj7/G

A♭maj7♭5/G



3

C/G

G

C/G

G



C/G

G

C/G

G



4

E♭/G

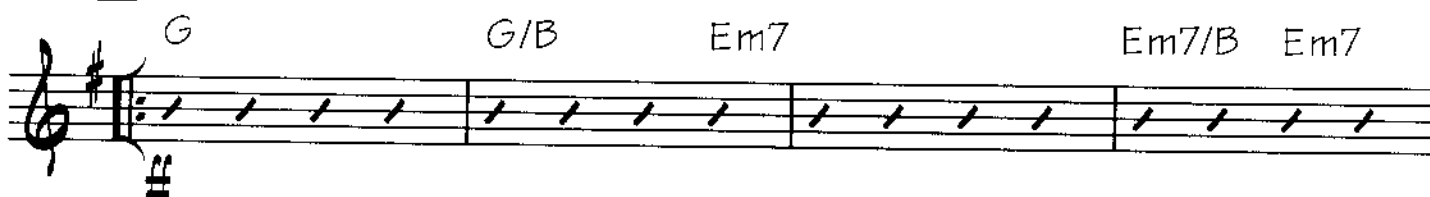
F/G



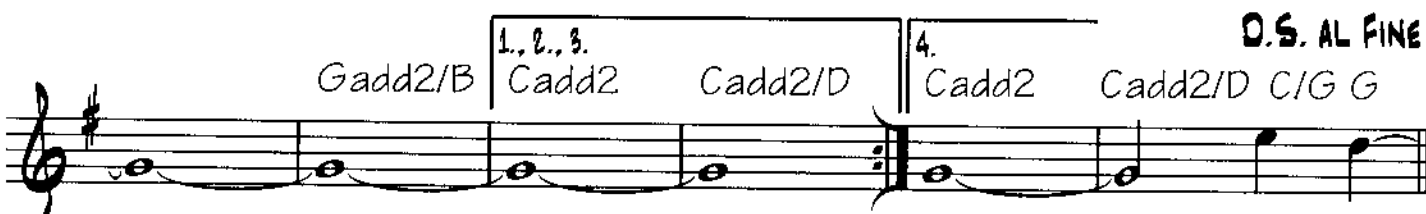
GRAD. CRESC.



[M] OPEN FOR ADDITIONAL SOLOS



[N] MELODY



THE SEARCH

INTRO

By Pat Metheny

MODERATELY ♩ = 134 (EVEN EIGHTHS)

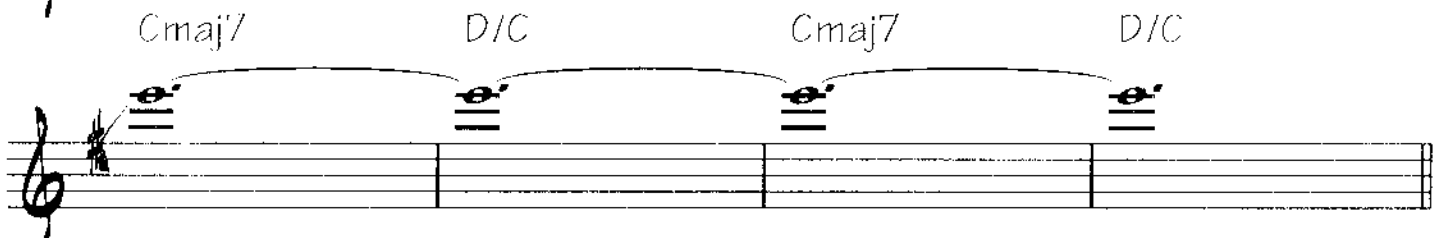
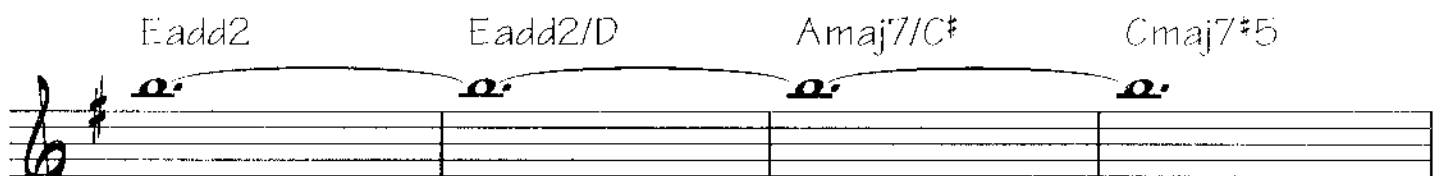
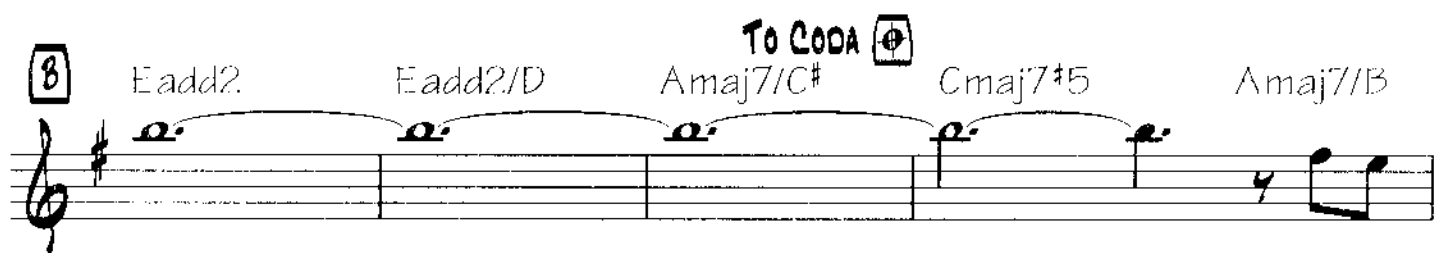
G
(ARPEGGIATE CHORDS)

G/F

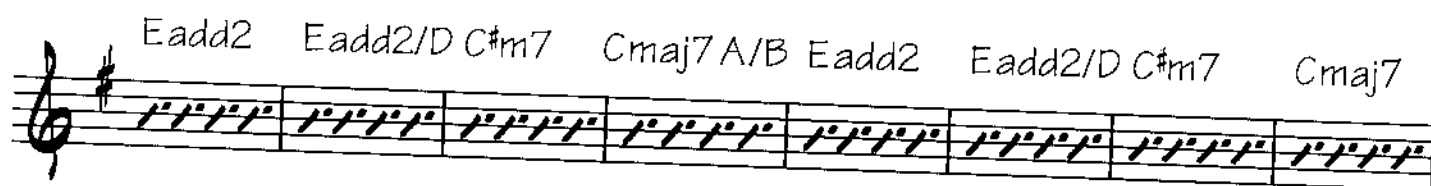
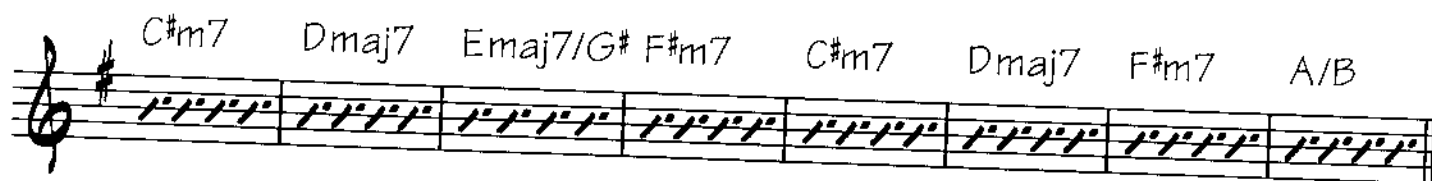
Em11

D7sus4 D7

MELODY

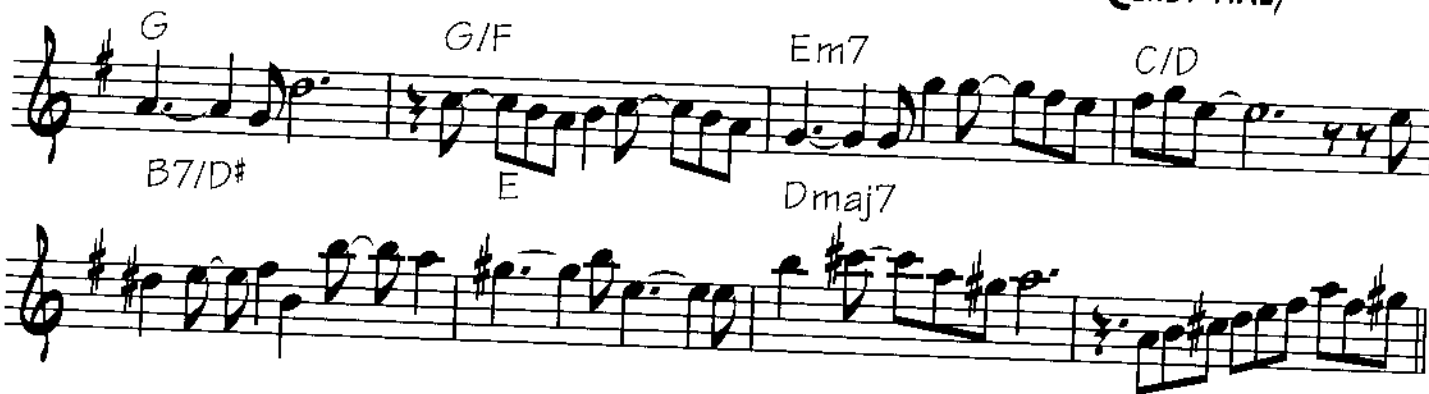


SOLO



INTERLUDE

(LAST TIME)



Eadd2 Eadd2/D C#m7 E/C Amaj7/B

Eadd2 Eadd2/D C#m7 Cmaj7

Eadd2/B A/B Cmaj7

D/C Cmaj7 D/C D.S. AL CODA

CODA Eadd2 Eadd2/D Amaj7/C# E/C

Eadd2/B A/B

Cmaj7 D/C Cmaj7 D/C

Cmaj7 D/C Cmaj7 D/C Eadd2

AMERICAN GARAGE

By Pat Metheny
and Lyle Mays

INTRO

ROCK ♩ = 135 (EVEN EIGHTHS)

DRUMS 3

G/B C

G/B C G7/D C G7/D C G7/D C G/B F# G C

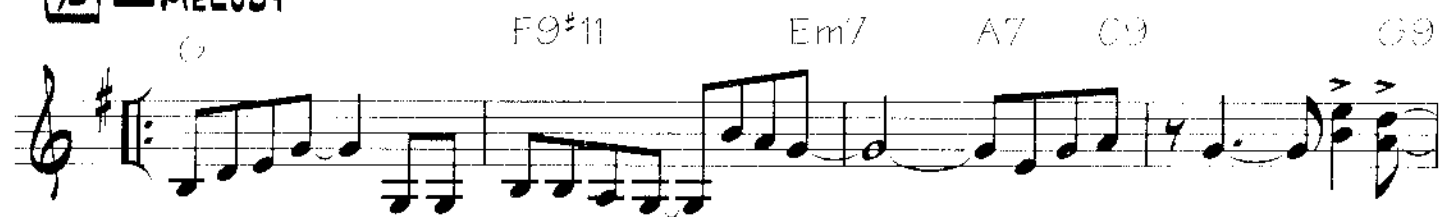
G/B C G7/D C G7/D C Gm/B^b

A7 C/D N.C.

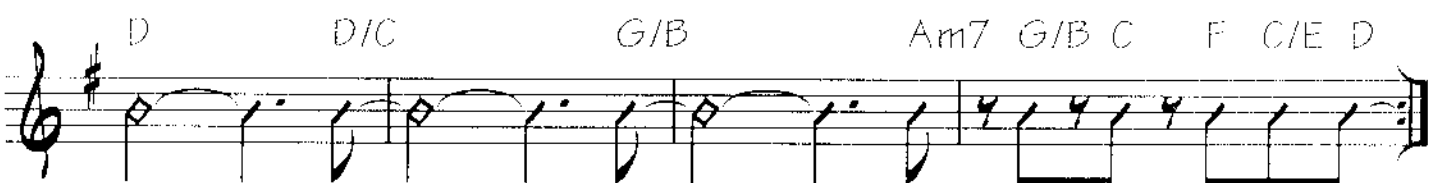
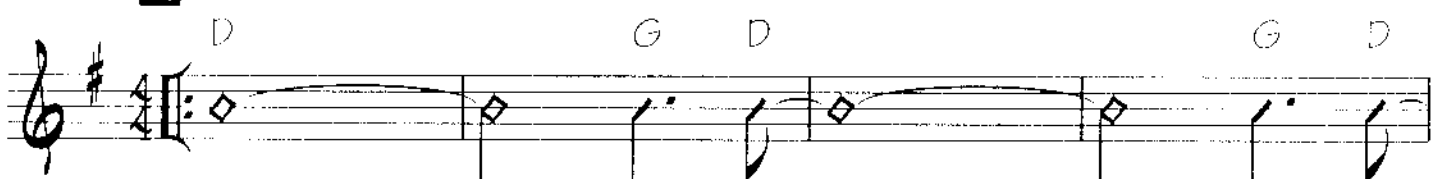
B^b/D₃ C/D

G C/G G G/B C D G B^b/D₃ C/D

[S] [A] MELODY



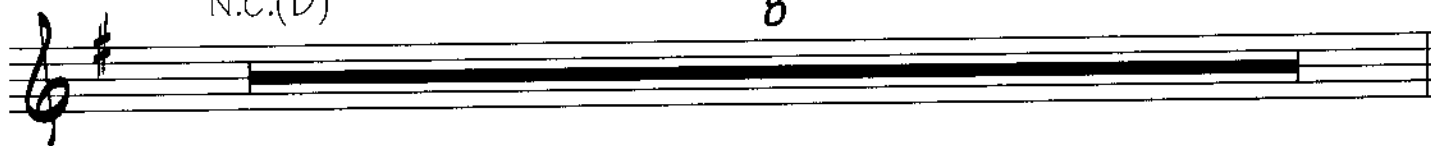
[B] SOLO



[C] SOLO BREAK WITH DRUMS

N.C.(D)

8



[D] N.C. (D7)

UNISON



[E]

D/A A

D/A

A7

D/A

A7

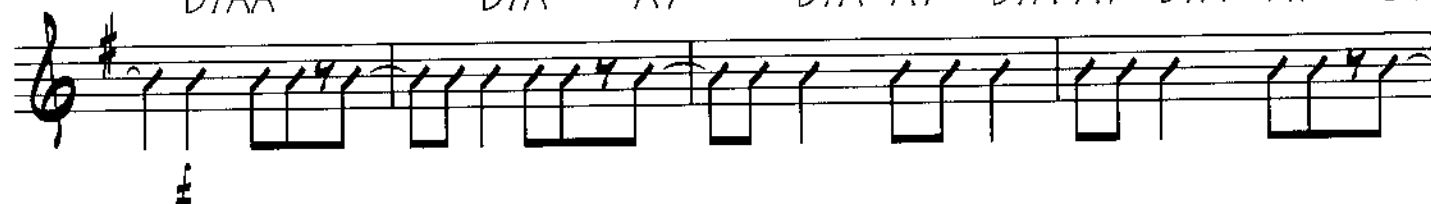
D/A

A7

D/A

A7

G7

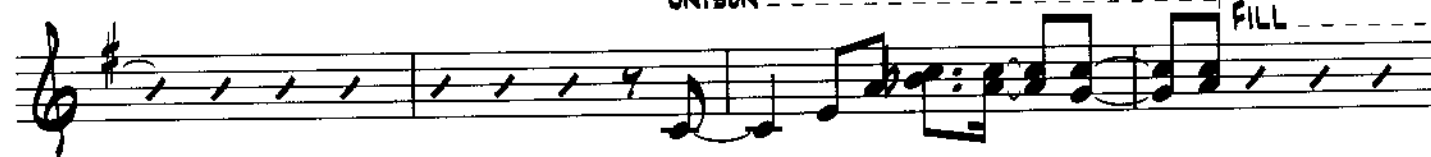


N.C. (C7)

UNISON

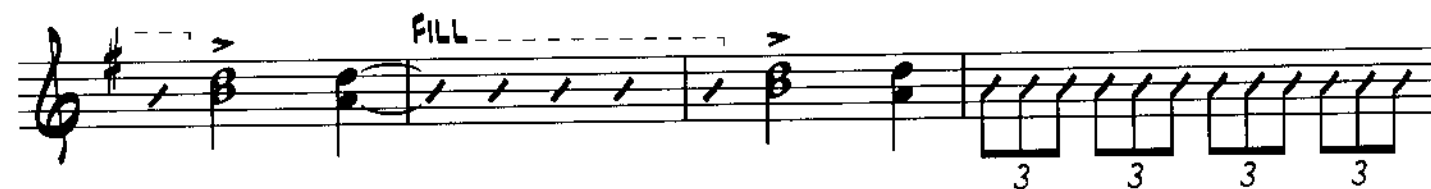
D7

FILL



G/D D D7

G/D D



3

3

3

3

[F]

G

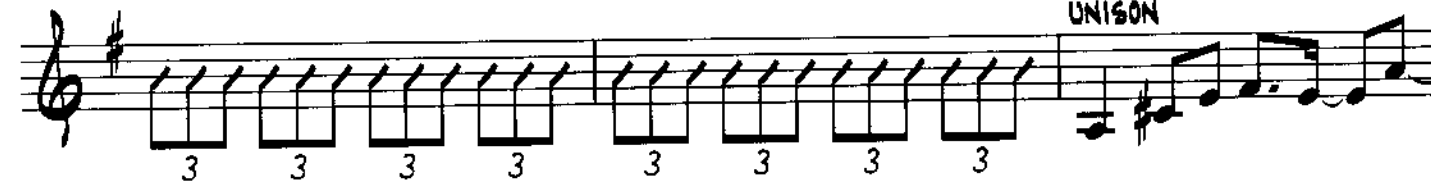
D/F#

F°

Em7

N.C. (A7)

UNISON



3

3

3

3

3

3

3

3

D.S. AL CODA 



 CODA

G^bmaj7

Cm7

F7

B^b7

E^b9



D7

G7

A7

D

Em7

D/F#



 OUT 20

G

Am7

G/B C

G/B C

G7/D C

G7/D



C

G7/D C

G/B

F# G

Am7 G/B

C

G7/D



C

G7/D C

G7/D C

B+ Gm/B^b

A7

C/D



C/G

G



AIRSTREAM

By Pat Metheny
and Lyle Mays

INTRO

MODERATELY SLOW ♩ = 130 (EVEN EIGHTHS)



A MELODY



8

BASS MELODY

A^bmaj7

The first system of the bass melody is written in a grand staff (treble and bass clefs) with a key signature of three flats (B-flat, E-flat, A-flat). The treble staff contains a series of chords, mostly triads and dyads, with some notes beamed together. The bass staff contains a single melodic line with eighth and quarter notes, starting on a whole rest.

E^badd2E^b7 A^bmaj7

The second system of the bass melody continues the melodic line in the bass staff. The treble staff contains chords, including some with accidentals. The bass staff features a more active melodic line with eighth and quarter notes.

The third system of the bass melody shows a continuation of the melodic line in the bass staff. The treble staff contains chords, some of which are beamed together. The bass staff has a melodic line with eighth and quarter notes.

E^bmaj9E^b7 A^bmaj7

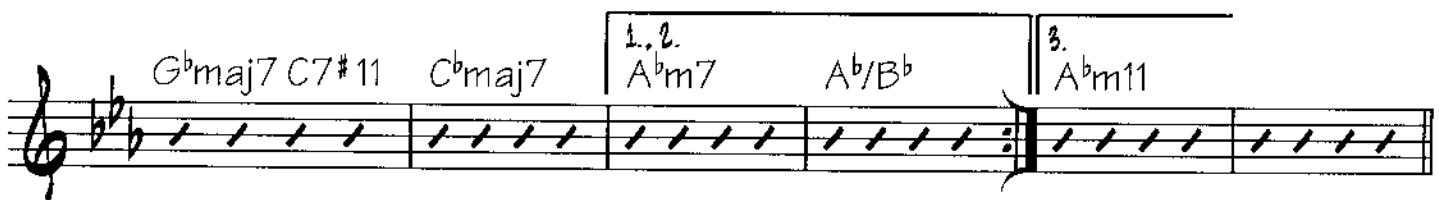
The fourth system of the bass melody continues the melodic line in the bass staff. The treble staff contains chords, some of which are beamed together. The bass staff has a melodic line with eighth and quarter notes.

Fm7

A^b/B^b

The fifth system of the bass melody shows a continuation of the melodic line in the bass staff. The treble staff contains chords, some of which are beamed together. The bass staff has a melodic line with eighth and quarter notes.

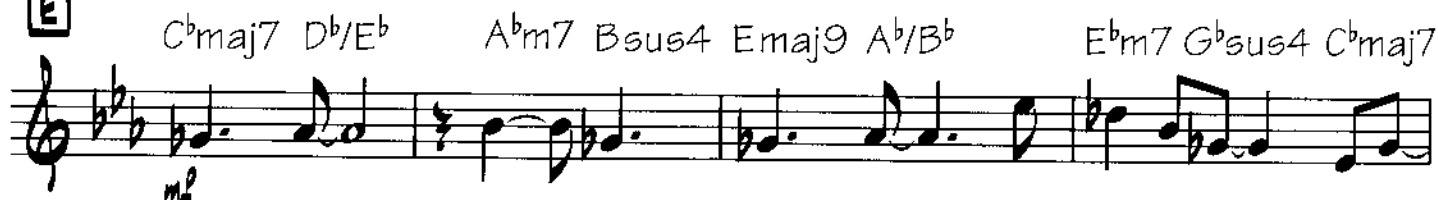
Q SOLO



Q



E



THE EPIC

By Pat Metheny
and Lyle Mays

INTRO

♩ = 126 (EVEN EIGHTHS)

C/E Bm7/D Cadd2 Am7 Bm7 Em7 Bm7

Fmaj7 Em7 Bm7 F#m7 Cmaj9 Em7 Am7

C/E Bm7/D Cadd2 Am7 Bm7 Em7 Bm7

Fmaj7 Em7 Bm7 F#m7 Cmaj9 Em7 Am7 C/D

Gmaj7 Cmaj7

Gmaj7 Cmaj7

MELODY 1

♩ = 108

Fmaj7 Cmaj9

Fmaj7 Cmaj7

E^bmaj9 B^bmaj9 Fmaj9 — 3 —

GRAD. RIT. (O.S. ONLY) (8VS 2ND TIME)

8 ♩ = 98 (O.S. ONLY)

Am7 F[#]/A 3 Bm7 3 F[#]m7 3

TO CODA ④

Am7 F[#]/A Bm7 Dmaj7/A G[#]+7

Gmaj7 Cmaj9 Gmaj7 Cmaj9

Fmaj7 Cmaj9

Fmaj7 Cmaj9

E^bmaj9 B^bmaj7 Fmaj7 Dm9

GRAD. ACCEL.

④ SAMBA

♩ = 150

MELODY 2

Dm9

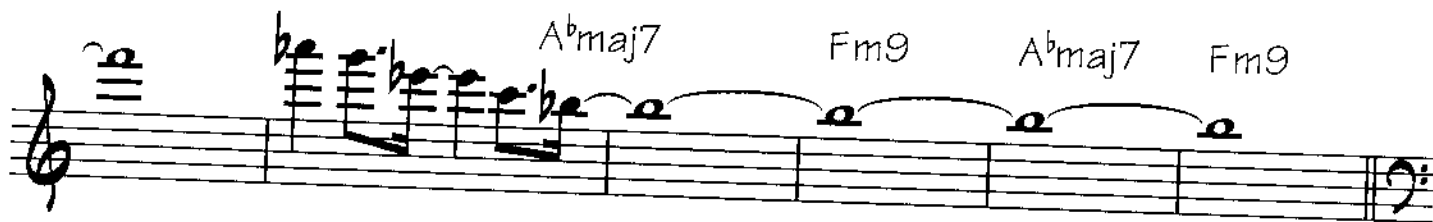
(CONT. OSTINATO, SIMILE)

Gm7

B^bmaj7



D^b/E^b



Dm9



(CONT. OSTINATO, SIMILE)



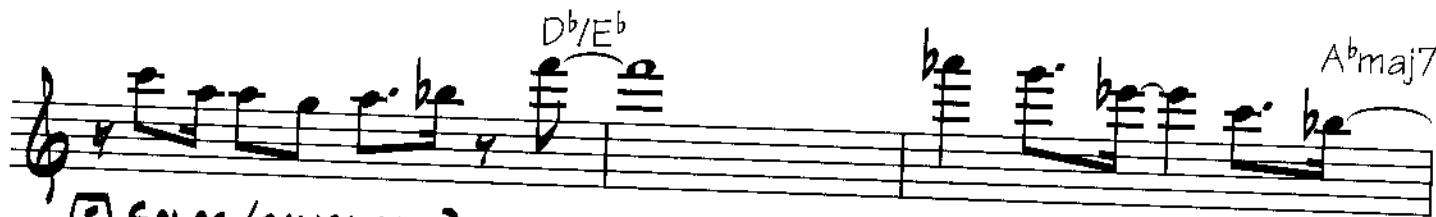
Gm7



B^bmaj7



D^b/E^b



[F] SOLOS (SAMBA FEEL)

A^bmaj7

Fm7

A^bmaj7

Fm7



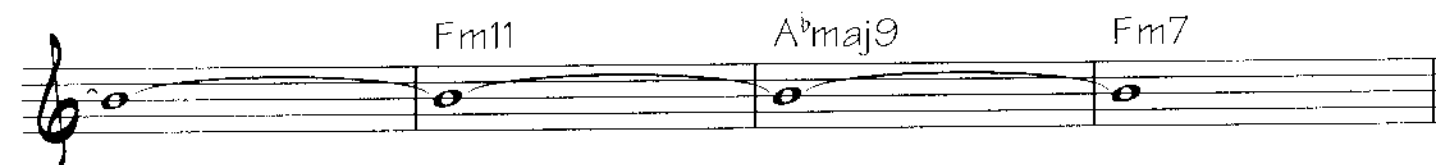
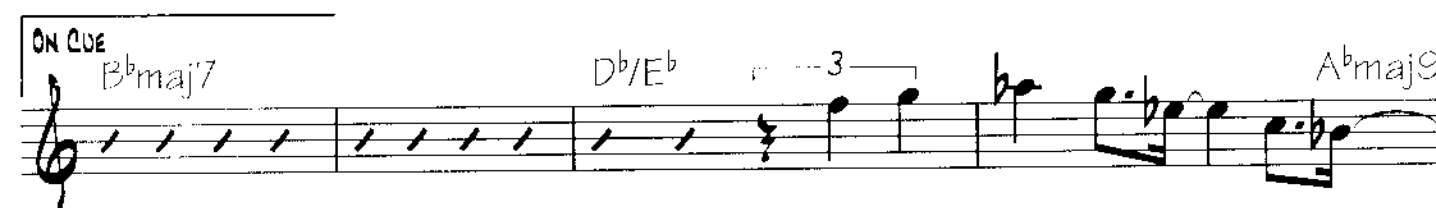
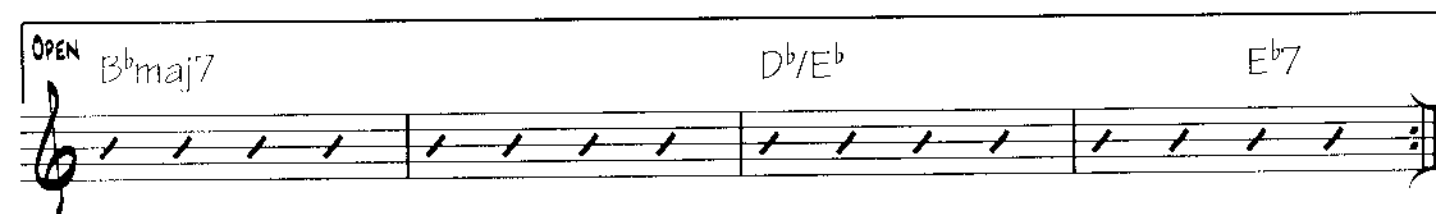
A^bmaj7

Fm7

A^bmaj7

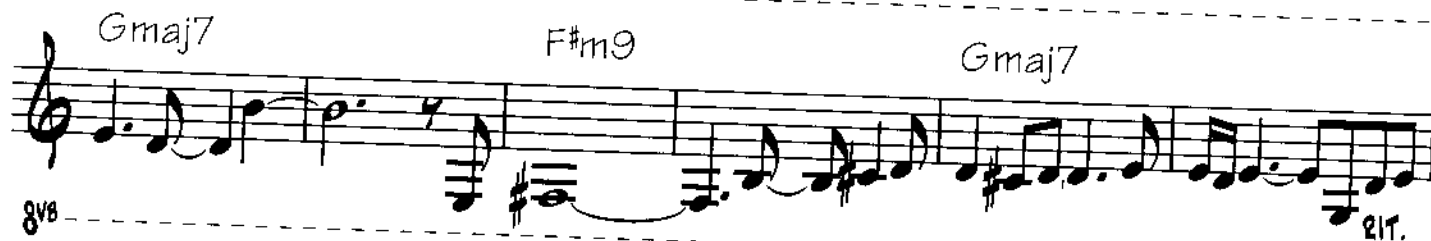
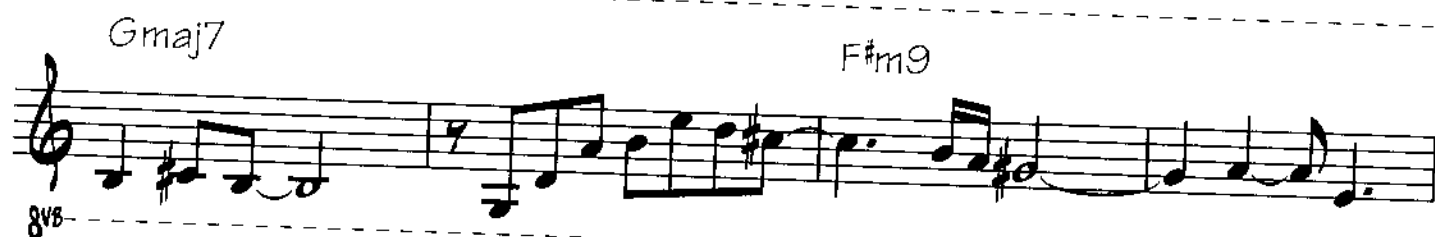
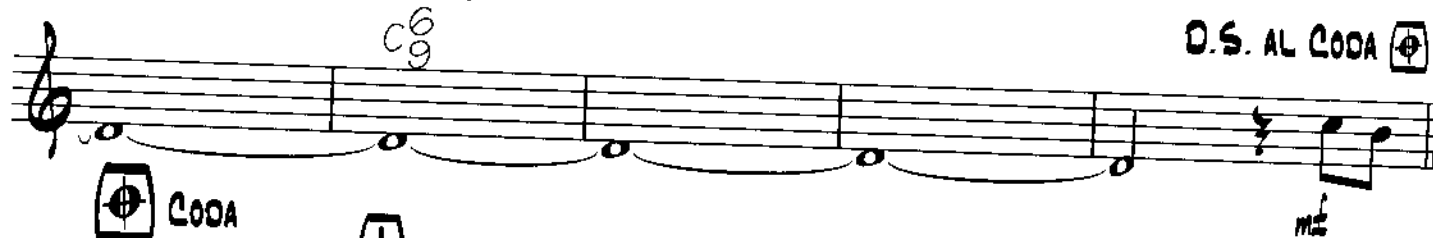
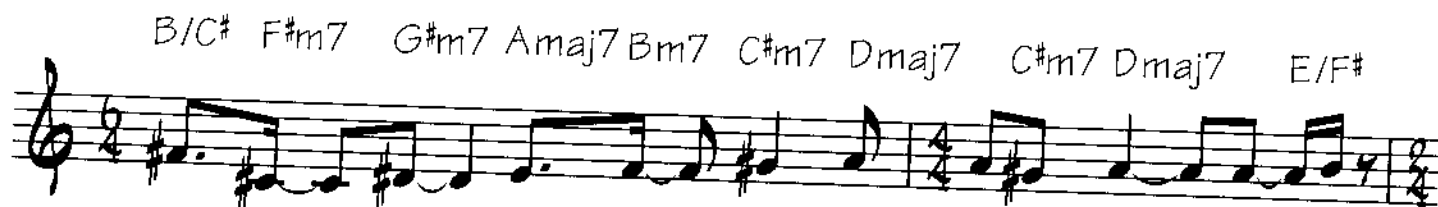
Fm7





G INTERLUDE ♩ = 138

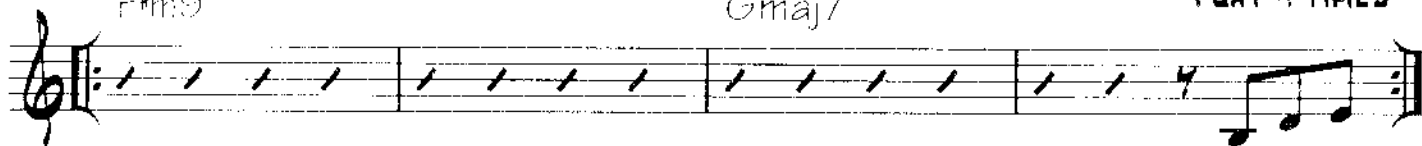




SOLO
F#m9

Gmaj7

PLAY 4 TIMES



Em(maj7)

Am7

Em9

RET. (4TH AND 8TH TIMES ONLY)

C#m9



ACCEL. LAST TIME

K ♩ = 138

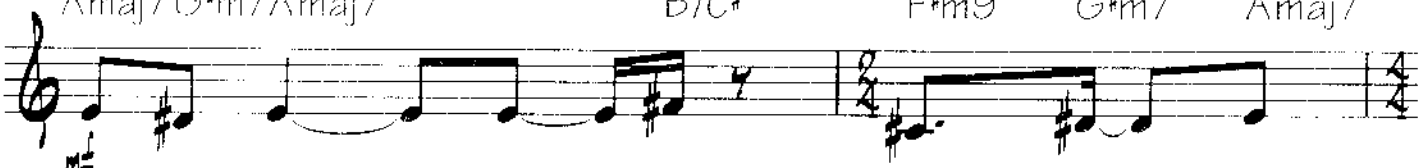
Amaj7 G#m7 Amaj7

B/C#

F#m9

G#m7

Amaj7



C#m Amaj7 G#m7

B/C# F#m7 G#m7

Amaj7 Bm7 C#m7

Dmaj7



C#m7 Dmaj7

E/F#

Bm9

C#m7

Dmaj7

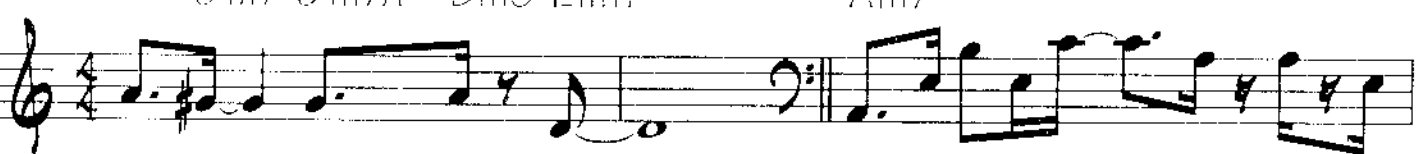


L SAMBA

♩ = 148

C#m7 C#m7/F# Bm9 Em11

Am7



D/A

C/A

D/A

Am9



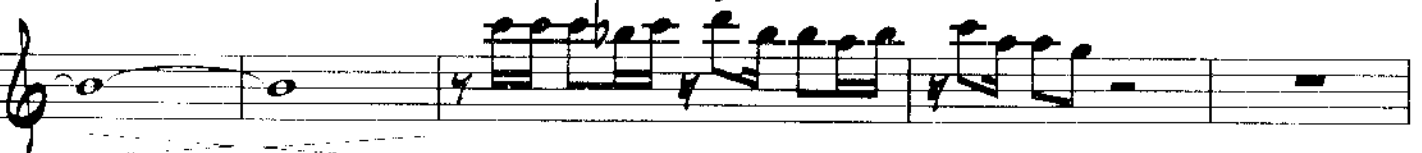
M MELODY 2 RECAP.

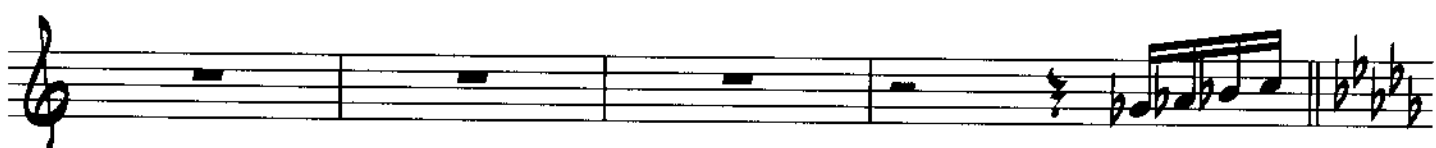
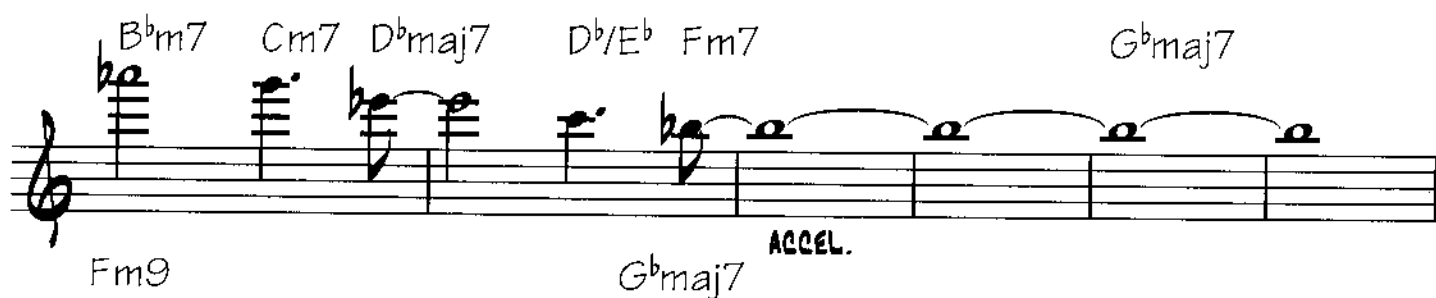
Dm7

Gm7

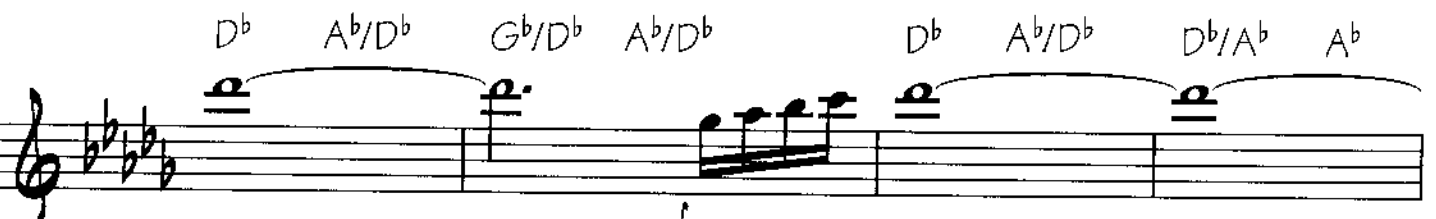


Bbmaj7





OUTRO



EVERY DAY (I THANK YOU)

By Pat Metheny

[A] RUBATO ♩ = 60 (EVEN EIGHTHS)

G#13 b9 G#+7 C#m7 G7 b5 F#m7 G#m7 C#m7 Cmaj7 B7sus4 B/A



G#m7 F#7sus4 F#7 Bmaj7 Amaj7 G#m7 Amaj7



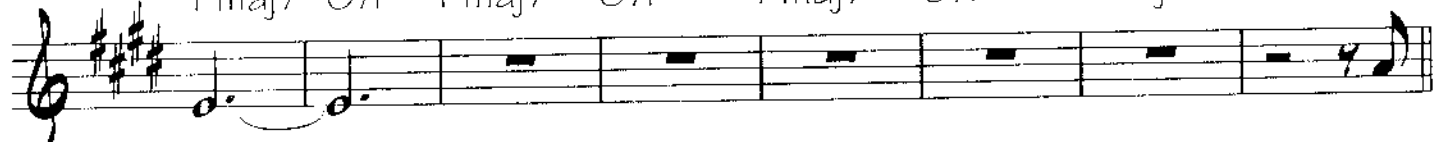
[B] DOUBLE TIME (♩ = ♩)

G#m7 C#m7 G13 G7 Cmaj7 Bbmaj7 Am7



A TEMPO

Fmaj7 G/F Fmaj7 G/F Fmaj7 G/F Fmaj7 G/F



[C] RUBATO

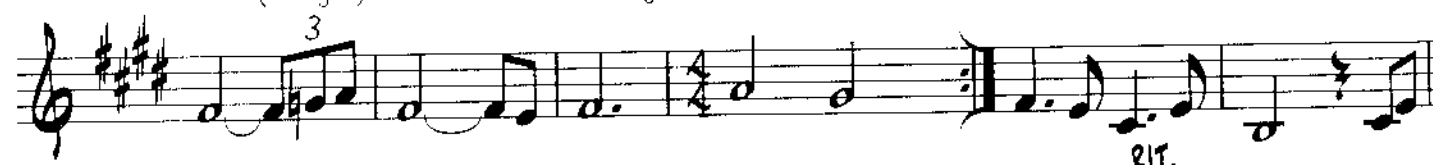
Em7 Am7 Am7/G F#m7 B7#9



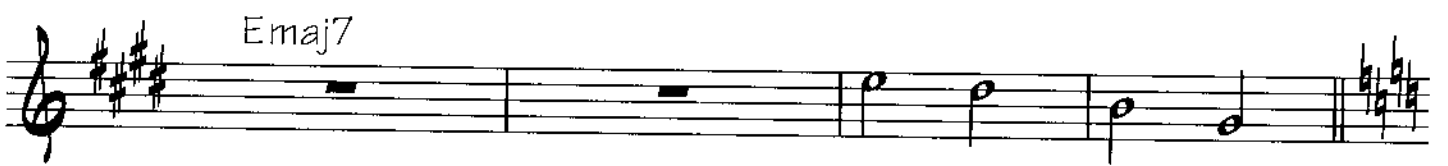
END DOUBLE TIME

TO CODA [Coda symbol]

Em(maj7) C9 #11 Bmaj7 G#13 b9 G#+7 C#m7 G7 b5 F#m7 B7



INTERLUDE AND SOLO #1: DOUBLE TIME (♩ = ♩)
1ST TIME CHORDS ONLY, 2ND TIME PLAY MELODY, REPEAT FOR SOLOS.



E^bm7 B^bm7 Fm7 Cm7 D^bmaj7 E^b/D^b D^bmaj7 E^b/D^b

[E] G^bmaj7 A^b/G^b G^bmaj7 A^b/G^b Fm G^b/F Fm G^b/F

REPEAT **[D]** - **[F]** FOR SOLO #1 (OPEN)

G^bmaj7 A^b/G^b G^bmaj7 A^b/G^b F[#]m7B/F[#] B7sus4

[G] SOLO #2 (ON CUE:)

E^bmaj7 A^bmaj7

PLAY 4 TIMES

DECRS.

[H] SOLO CONT'D (BAND TACET)

OPEN

E

D.C. AL CODA (NO REPEAT)

[I] CODA

C[#]m7 G7^b5 F[#]m7 B9sus4 E

A

By Pat Metheny

Up ♩ = 224

N.C.(E^b)

B FREELY

(B^b)

(B^b)

(E^b) (E^b7) (A^b/E^b) (A^b) (A^b) (E^b/G) (Fm) (B^b) (E^b)

(E^b7) (A^b/E^b) (A^b)

A TEMPO
N.C.(E^b)

C

SOLOS

OPEN

ON CUE: D.C. AL FINE

THE BAT

By Pat Metheny

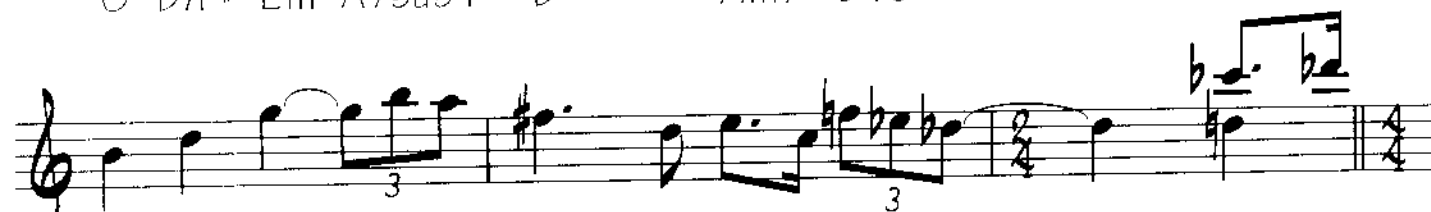
A

BALLAD ♩ = 50 (EVEN EIGHTHS)



G D/F# Em A7sus4 D Am7 D^b/C^b

B^b13 b9



B

E^bm7

C[#]m7

F[#]7

Cm7^b5

C^bmaj7 D^b/C^b



G^b/B^b E^bm7 D13 D^b13

C13^b9

Fm7

Fm7^b5 B^b+7



TO CODA **C** AFTER SOLOS: D.C. AL CODA

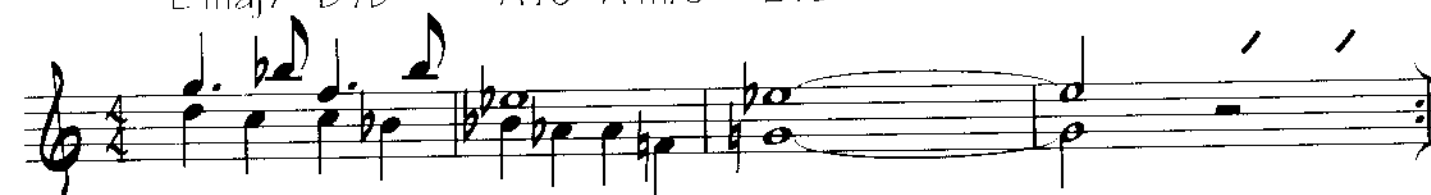
E^bmaj7 B^b/D

A^b/C A^bm/C^b

E^b/B^b

A^b/B^b

Am7^b5 D7



C

CODA

FREELY

A^b/B^b

E^b/B^b

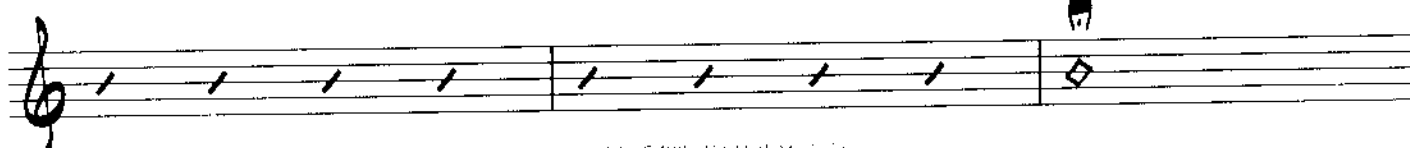
A^b/B^b



E^b/B^b

A^b/B^b

E^b



FOLK SONG #1

By Pat Metheny

INTRO

DOUBLE-TIME FEEL ♩ = 110 (EVEN EIGHTHS)

Dadd9 C⁶₉ (CONT. SIMILE) Gmaj9/B A7sus4 (DRUMS ENTER)

D Cadd9 G/B G/A D Cadd9 G/B G/A

[S] [A] MELODY

D (CONT. 2HY. OSTINATO SIMILE) Cadd9 G/B G/A

D Cadd9 G/B G/A

D Cadd9 G/B G/A

Gmaj7 A

D Cadd9 G/B G/A D Cadd9 G/B G/A

8 *(AD LIB.)* G A G A G A G A

9 D Cadd9 G/B G/A

D Cadd9 G/B G/A

D Cadd9 G/B G/A

Gmaj7 A

21T. (LAST TIME)

D Cadd9 G/B G/A D Cadd9 G/B G/A

TO CODA **10**

10 SOLOS (OPEN) ON CUE: D.S. AL CODA (WITH REPEAT)

D Cadd9 G/B G/A

11 CODA A TEMPO *(AD LIB.)* D Cadd9 G/B G/A OPEN

PRETTY SCATTERED

By Pat Metheny

A

MODERATELY ♩ = 168

(UNISON) N.C. (G7) (C7) (D7) (G7) (G7^{b5})

m♯

(C7) m♯ (B7) C#7 B7

N.C.(F#7)

1. 2.

B

N.C.(B7)

8va

(BASS WALKS) 3 (AD LIB)

8VA

LOCO

3

8VA

(G7) (C7) (D7) (G7)

LOCO

(G7b5) (C7) (B7) C#7

3 3

B7 N.C.(F#7)

3

N.C.(F#7)

To CODA

F7 F#7 G7

SOLOS

LAST TIME: D.C. AL CODA

OPEN

(Bs. WALKS) OPEN

CODA

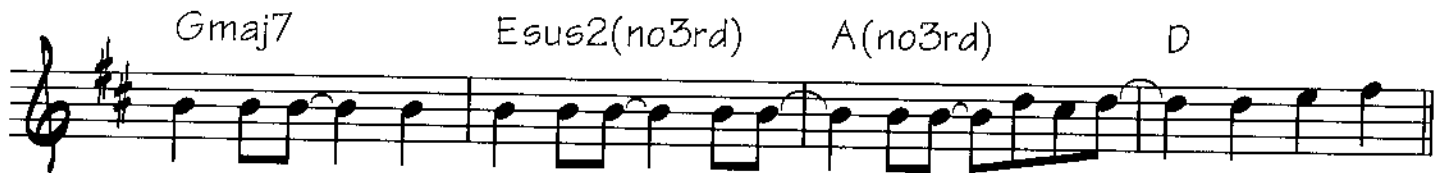
G7

GOIN' AHEAD

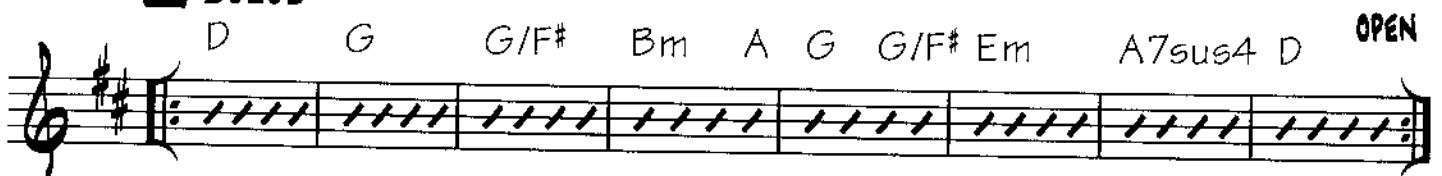
By Pat Metheny

A MELODY

♩ = 120 (EVEN EIGHTHS)

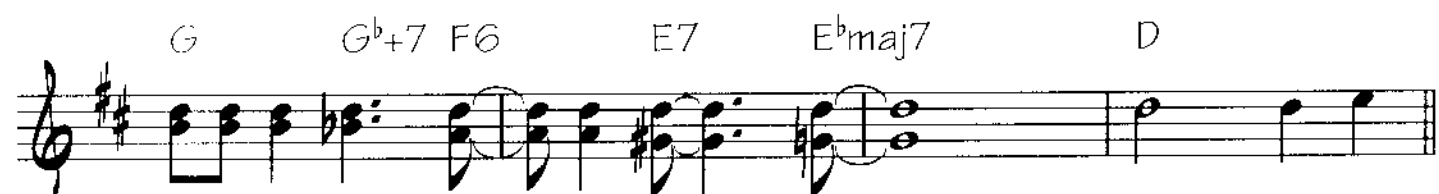


B SOLOS



C OUTRO (ON CUE:)





A MELODY

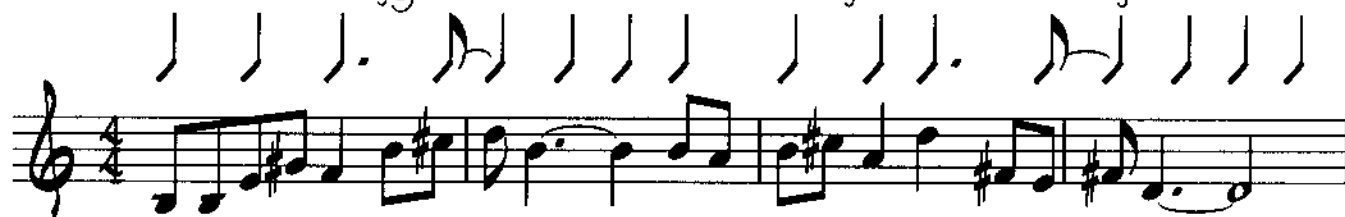
BETTER DAYS AHEAD

By Pat Metheny

♩ = 176 (EVEN EIGHTHS)

E/F# Bmaj⁶ G/A

Dmaj9 A^b9#11 Gmaj7



Em7

F#m7

Bm7

Am7 D7

A^bm7

D^b7^b9

G^bmaj7



8

Fm7^b5

B^b7^b9 E^bm7

A^b7

A^bm7

D^b7^b9 G^bmaj7

C13



Bmaj7

B^bm7

E^bm7

D^bm7

Cm7^b5

D^b/C^b



C

TO CODA

F#maj7

Dmaj7/F#

E/F#

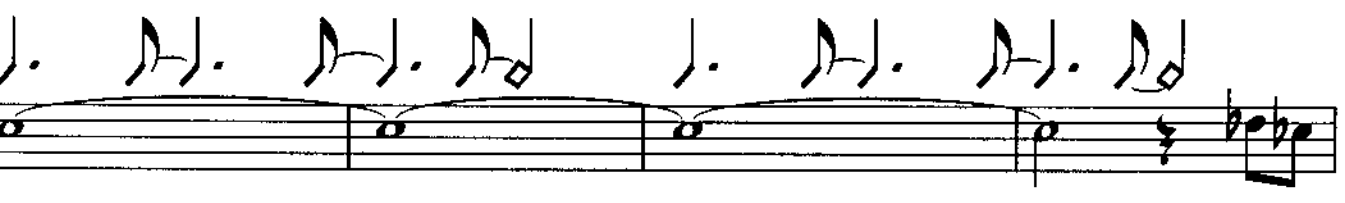
Dmaj7/F#

F#maj7

Dmaj7/F#

E/F#

Gmaj7^b5/F#



E^bm7

A^b13

A^bm7

D^b7^b9

Gmaj7#11

Gmaj7#11

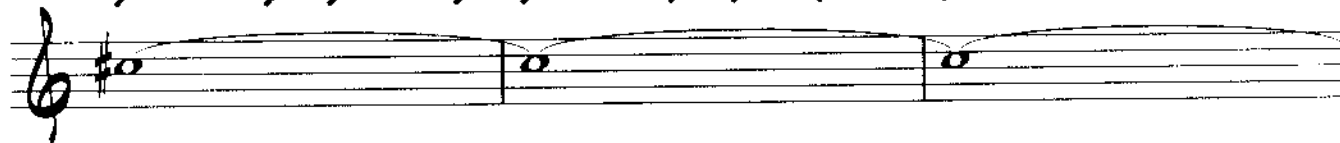
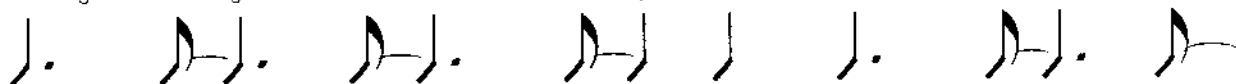


AFTER SOLOS: D.C. AL CODA



CODA

F#maj7 Dmaj7/F# E/F# Dmaj7/F# F#maj7 Dmaj7/F# E/F#



Dmaj7/F#

F#maj7

Gmaj7b5/F#



Ebm7

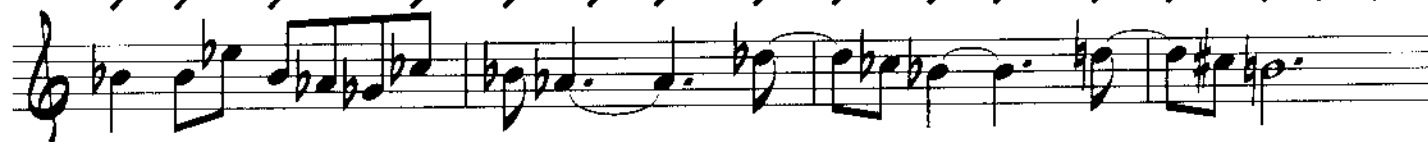
Ab7

Abm7

Db7b9 Bbm7

Eb7 Bm7

E7



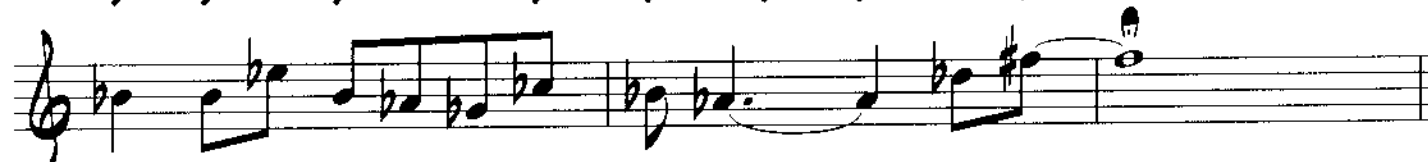
Bbm7

Eb7

Abm7

Db7b9

Gmaj7#11



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to facilitate page turn.)

SEPTEMBER FIFTEENTH

By Pat Metheny
and Ly'e Mays

INTRO

RUBATO ♩ = 40 (EVEN EIGHTHS)

Gmaj7 Cmaj9 C⁶₉ Gmaj7 Cmaj9 C⁶₉
 p ————— mf ————— p ————— mf —————

A MELODY

Gmaj7 Cmaj7 Gmaj7 Cmaj7 Am9 Am9/G# Am9/G Am9/F#
 mf

Dm7 Fm6 F#°7

E^b/G G+7 A^bmaj7 B^bm7 A^b/C C+7 D^bmaj7,
 CRESC.

D^bm7 D^bm7/A^b D^bm7/G^b F#9 Bmaj7 Emaj7 Bmaj7 Emaj7 Emaj7/D#

C#m7 C#m7/F# N.C. B
 RIT.

♩ = 92 **B** Bmaj7 Gadd2/B A/B Gadd2/B Bmaj7 Gadd2/B A/B Gadd2/B
 LET RING

Bmaj7 Gadd2/B A/B Gadd2/B Bmaj7 Gadd2/B A/B Gadd2/B

CONT. FIGURE

CONT. FIGURE

Bmaj7 Gadd2/B A/B Gadd2/B Bmaj7 Gadd2/B



Handwritten musical notation for a guitar solo in E major. The notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The solo consists of three measures, each containing a power chord (root, 2nd, 3rd, 4th, 5th, 6th). The first measure is A/B Gadd2/B, the second is Bmaj7 Gadd2/B, and the third is A/B Gadd2/B. The notes are written as whole notes.

Amaj7 Fadd2/A G/A Fadd2/A Amaj7 Fadd2/A G/A Fadd2/A

Amaj7 Fadd2/A G/A Fadd2/A Amaj7 Fadd2/A G/A Fadd2/A

CONT. FIGURE

CONT. FIGURE

[illegible]

Q FREELY

Dm Am7 Fmaj7 Cmaj7/E Cmaj7 A^badd2/C

B^b/C A^badd2/C Cmaj7 A^badd2/C B^b/C $\frac{A}{C7^b9}$

$A^b\text{maj}^7$ Gm^7 $F\sharp m^7 b^5$ $\frac{G}{B^7}$ $\frac{F}{B^7}$

Em^7 Am^7 Em^7 Am^7

$C\sharp m^7 b^5$ $F\sharp^7$ Bm^7 $F\sharp m^7$ $Dmaj^7$ $A\text{maj}^7/C\sharp$

$A\text{maj}^7$ $D\text{add}9/A$ $G\text{add}6/A$ E^b/A

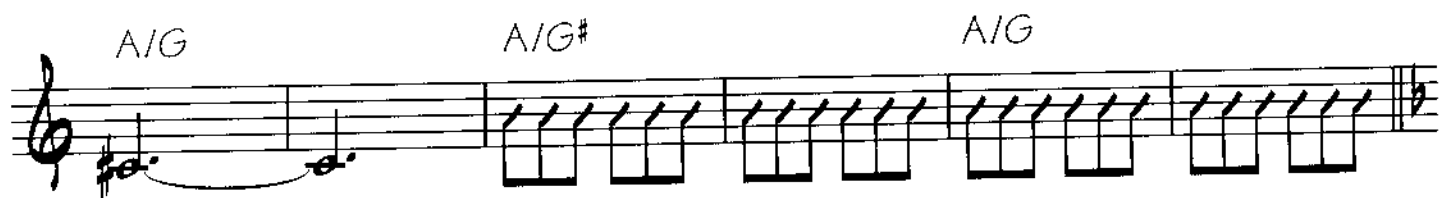
$D\text{maj}^7$ E/D

$A\text{maj}^7$

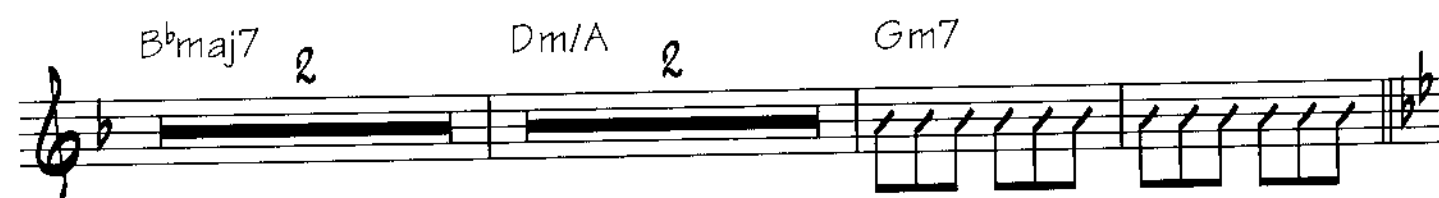
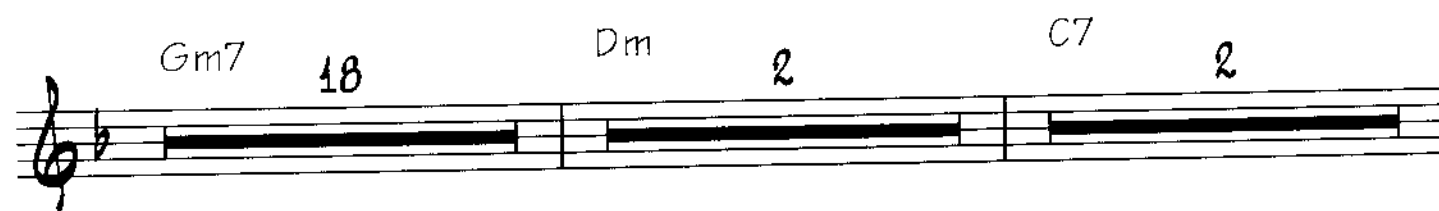
$G\sharp m^7$ $D\sharp m^7$ $B\text{maj}^7$ $G\sharp m^7$

$A/G\sharp$ A/G

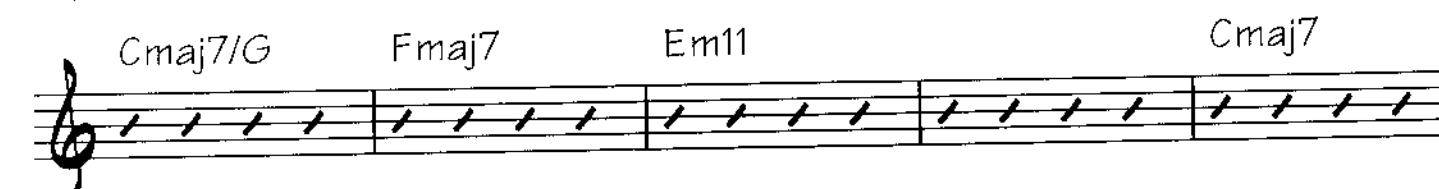
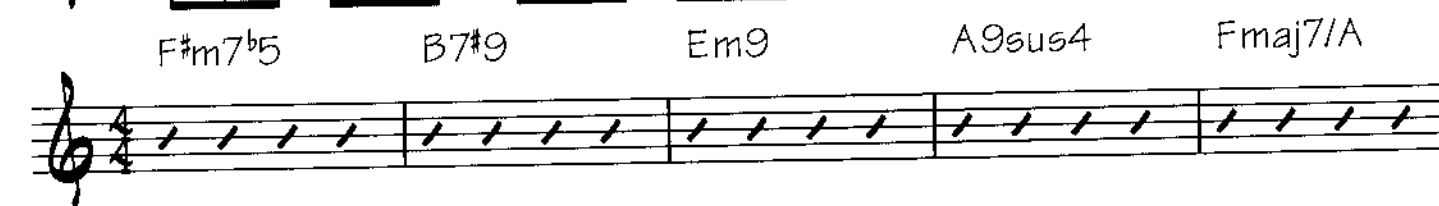
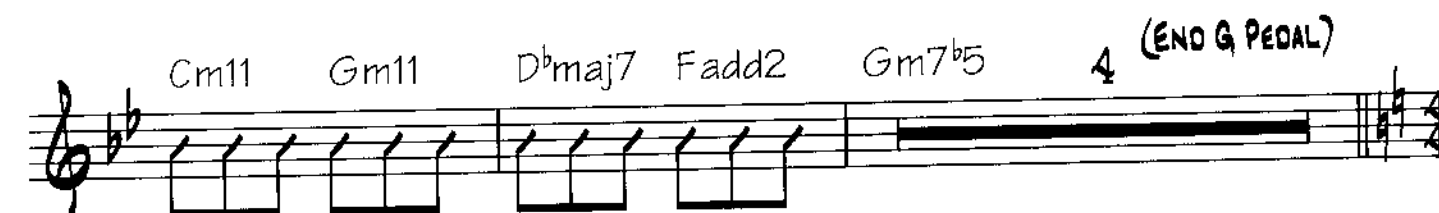
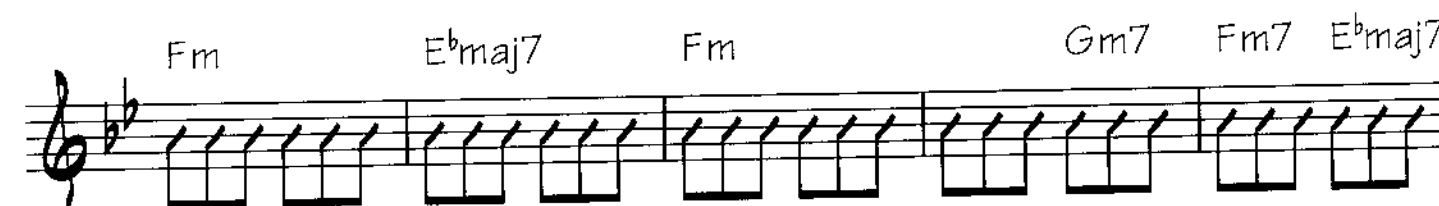
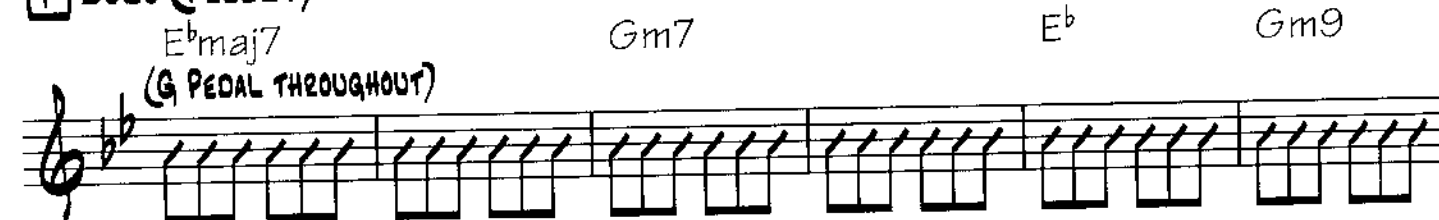
A/G $A/G\sharp$

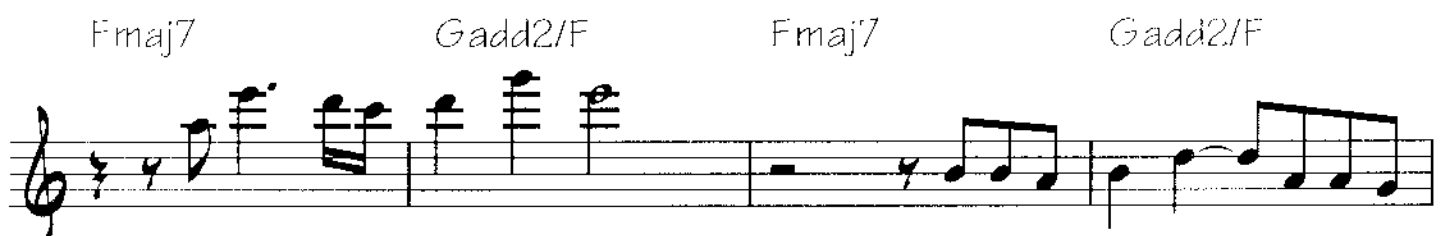


[E] INTERLUDE (DUET SOLO)



[F] SOLO (FREELY)





TRAVELS

By Pat Metheny
and Lyle Mays

A MELODY

BALLAD ♩ = 62 (EVEN EIGHTHS)



Chord progression for the melody:

Dsus4 Gmaj7 Gadd2/B

C C/D Gmaj7 B7 Em Dm

Cadd2 Em C/D

G Dsus4

2. G F/G G C D Bbmaj7 C

Fmaj7 G C Bb/C C Fmaj7 G7

Ebmaj7 F7sus4 F7 Bbmaj7 C Dsus4 D

Gmaj7 B7 Em7 Dm9 Cmaj7



The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a common time signature (C). The melody starts on a whole note G4, followed by a half note B4, and then a half note E5. The next measure contains a half note D5 and a half note C5. The final measure of the staff shows a half note G4 and a half note F#4. Above the staff, the chords Gmaj7, B7, Em7, Dm9, and Cmaj7 are indicated for the respective measures.

Em C/D To CODA  Gadd2 AFTER SOLOS:
D.S. AL CODA 
C/D

 CODA

Em C/D Gmaj7 B7 Em C/D Gmaj7 G D/F#

Handwritten musical notation for a guitar solo. The staff is in treble clef with a key signature of one sharp (F#). The notation includes a descending eighth-note scale starting on D4, followed by a quarter-note run up to G4, and then a half-note G4 with a fermata. Chord markings above the staff are Em7, C/D, and Gmaj7. A "RIT." marking is below the first measure, and a "p." marking is above the final note.

JAMES

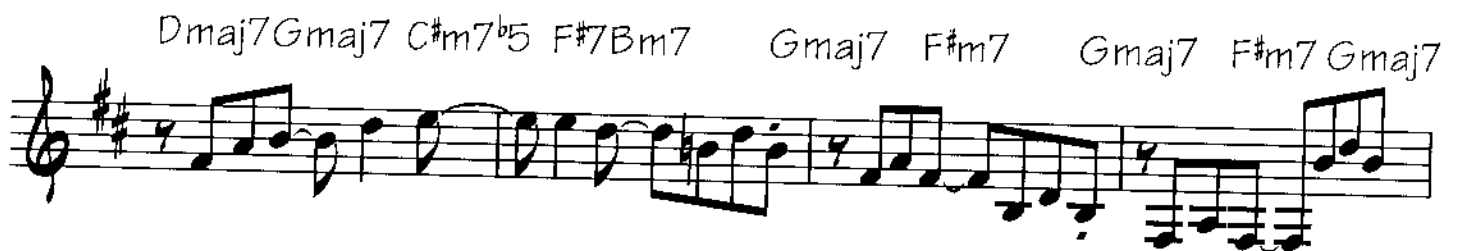
By Pat Metheny
and Lyle Mays

INTRO

♩ = 152 (EVEN EIGHTHS)



8 A MELODY




 Dmaj7 Gmaj7 A/C# Bm7 Gmaj7 F#m7 Gmaj7 F#m7

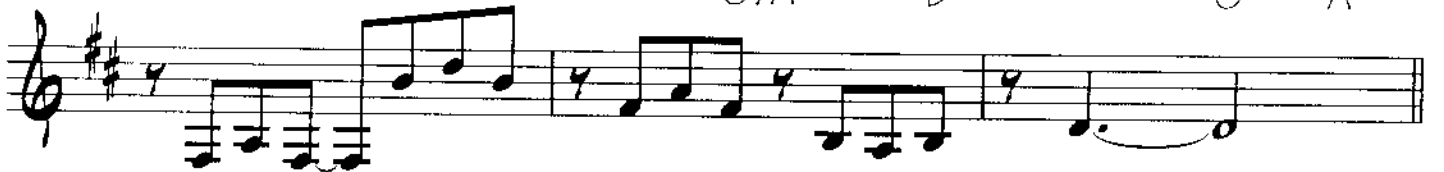


D7 G7 C#m7b5 F#7 Bm7 Gmaj7 F#m7 Gmaj7

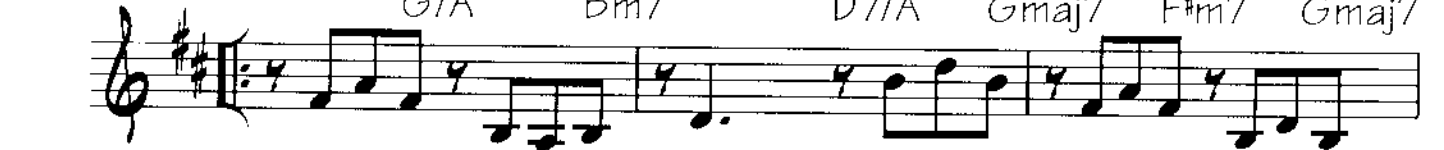


To CODA 
 F#m7 Gmaj7 G/A D

AFTER SOLOS:
 D.S. AL CODA
 G A



 CODA
 G/A Bm7 D7/A Gmaj7 F#m7 Gmaj7



F#m7 Gmaj7 G/A D



AS FALLS WICHITA, SO FALLS WICHITA FALLS

INTRO

By Pat Metheny
and Lyle Mays

♩ = 130 (EVEN EIGHTHS)

N.C.

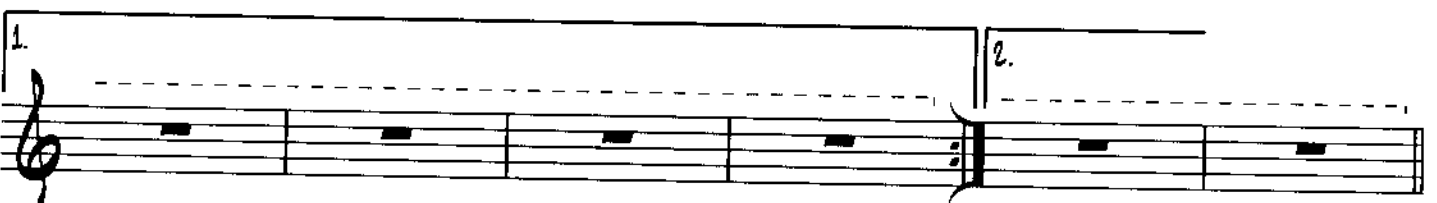
PLAY 3 TIMES

A

mf



*CONT. OSTINATO, SIMILE



PLAY 3 TIMES

C G C G C
 F# PEDAL E PEDAL
 Dm C B^b C B^b C

B^b F E^b B^b F C

A PEDAL
 8 N.C.(Am)

(FADE PEDAL) Am (LET RING THROUGHOUT)

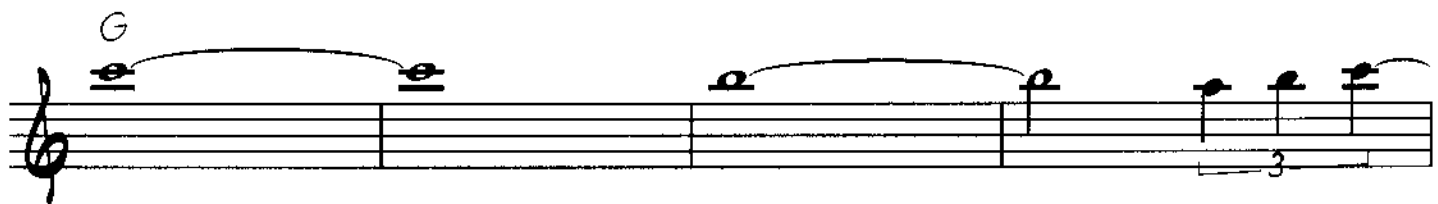
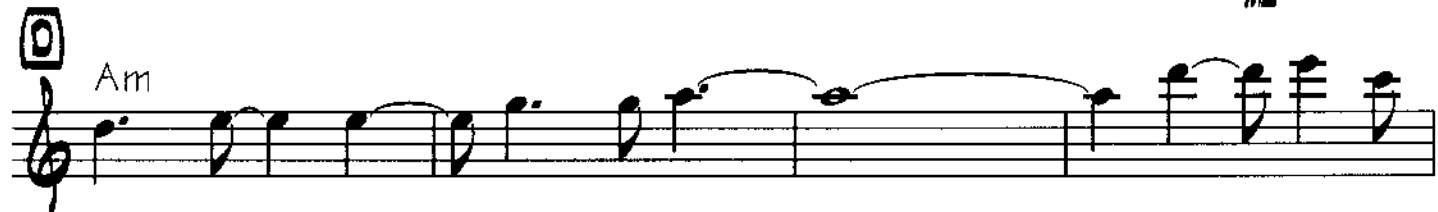
(Fmaj7)

(G)

(F)

Am (CONT. ARP., SIMILE) m2

Fmaj7



Am
E 8va

8va

8va

F 8va

8va

G 8va

8va

F 8va

8va

8va

LOCO $G(\text{add}2)$ $A\flat m(\text{add}2)$ **[F] PERC. SOLO** OPEN

[G] ON CUE: (CONT. SOLO)

$A7^b9\text{sus}4$ $B^b m9(\text{add}6)$ $Gm7^b5$ E^b9/G $Cm9$ $A^b9\text{sus}4$

$B^b m7$ $B^b7^{\#}9/D$ $E^b m11$ E° E^b7/C $Fm9$ $D7^{\#}9_{b13}$

[H] $Gm9$ (CONT. SOLO, GRAD. END)

$E^b \text{maj}9$ (BS. CONT., SIMILE)

$Cm11/F$ $Cm11$ $Cm11/F$ $Cm11$

$E^b \text{maj}9$

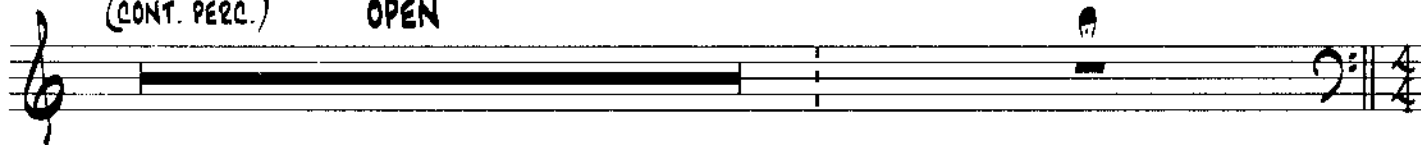
$G\text{sus}4$ 8VA

FADE INTO **[I]**

I FREE SOLO
(CONT. PERC.)

OPEN

Gsus4



II ON CUE: BASS MELODY

A^bm9

B^b7^{#9}₅



Bm7

C7^{#9}₅

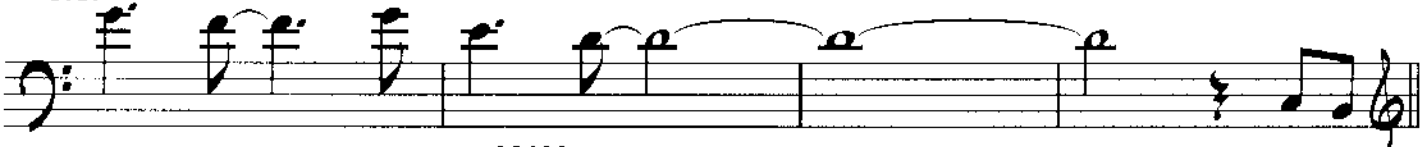


Dm7

E7^{#9}₅



LOCO



CRES.

III

A^m



F



*(G^b maj7#11)

The first system consists of two staves. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes. The bass staff contains a simple harmonic accompaniment with a few notes.

*BASIC IMPLIED HARMONY

The second system continues the melodic and harmonic patterns from the first system, with similar complexity in the treble staff and simplicity in the bass staff.

The third system concludes the first section with a key signature change to one sharp (F#) in the final measure of both staves.



(Am⁶₉)

(CONT. BASS, SIMILE)

The fourth system features a treble staff with a simple harmonic accompaniment and a bass staff with a complex melodic line. The key signature remains one sharp (F#).

8vb THROUGHOUT

The fifth system features a treble staff with a complex melodic line and a bass staff with a simple harmonic accompaniment. The key signature remains one sharp (F#).

The sixth system features a treble staff with a simple harmonic accompaniment and a bass staff with a complex melodic line. The key signature remains one sharp (F#).

The seventh system features a treble staff with a complex melodic line and a bass staff with a simple harmonic accompaniment. The key signature remains one sharp (F#).

The eighth system features a treble staff with a simple harmonic accompaniment and a bass staff with a complex melodic line. The key signature remains one sharp (F#).

The ninth system concludes the piece with a key signature change to one flat (Bb) in the final measure of both staves.

P

(Cm7)

8va

3

4

VERY GRAD. CRESC. THROUGHOUT

8va

8va

8va

8va

A (E7sus4)

B (Bb7sus4)

F7 Bb13 Bb/Ab

C Cmaj13

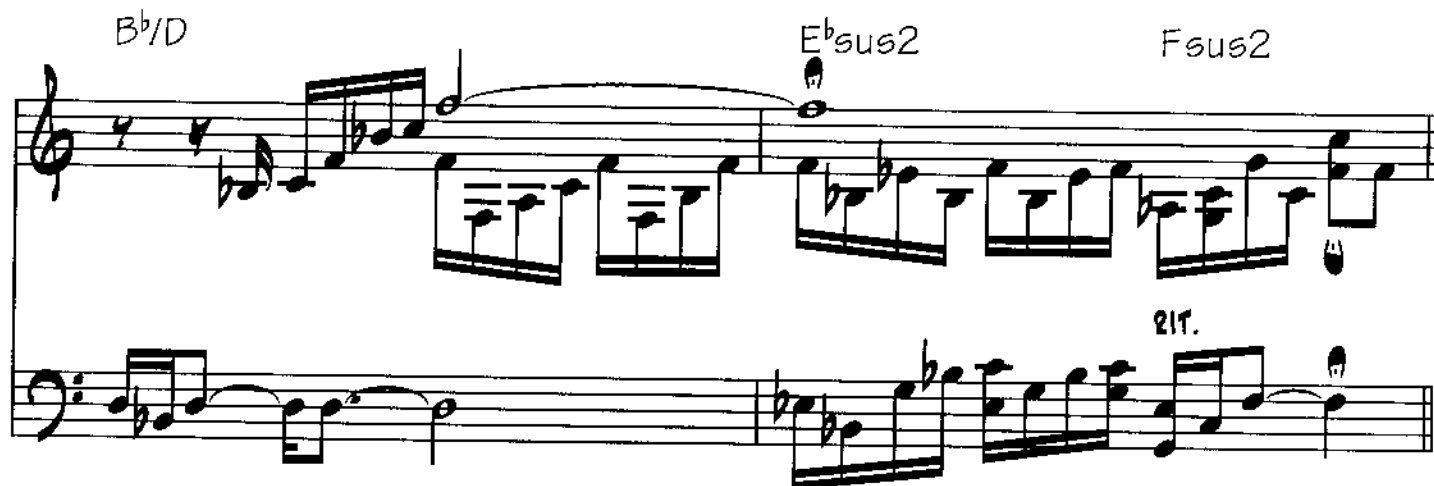
F/G

ESTUPENDA GRACA

By Pat Metheny
and Lyle Mays

INTRO

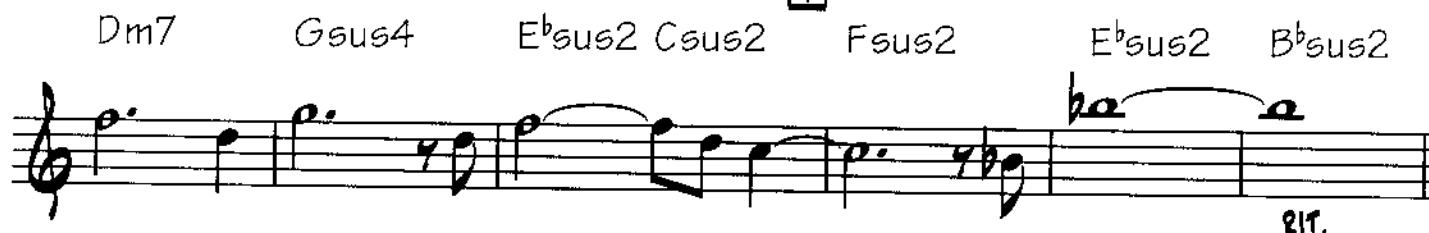
RUBATO ♩ = 60 (EVEN EIGHTHS)



MELODY



TO CODA



8 A TEMPO

1.

2.

2.

RIT.

RIT.

D.S. AL CODA

9 CODA

F#sus4(add9)

E^bsus2

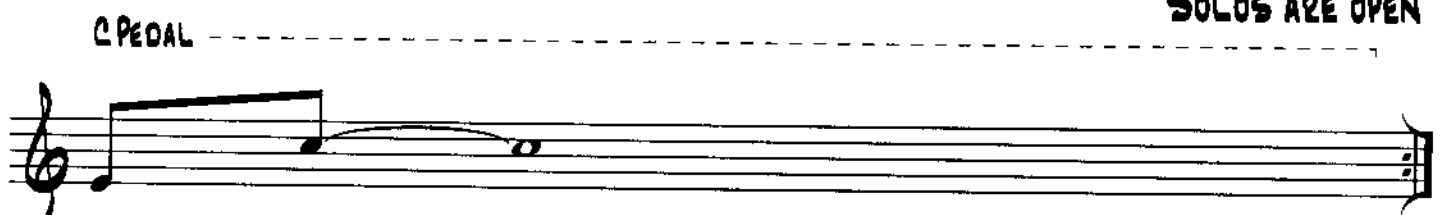
B^b/D

Cm7 B^bsus2

OFFRAMP

By Pat Metheny
and Lyle Mays

FREELY ♩ = 268 (EVEN EIGHTHS)



BARCAROLE

INTRO

(A)

By Pat Metheny, Lyle Mays
and Nana Vasconcelos

♩ = 160 (EVEN EIGHTHS)

*DRUMS / PERC. 6

N.C.



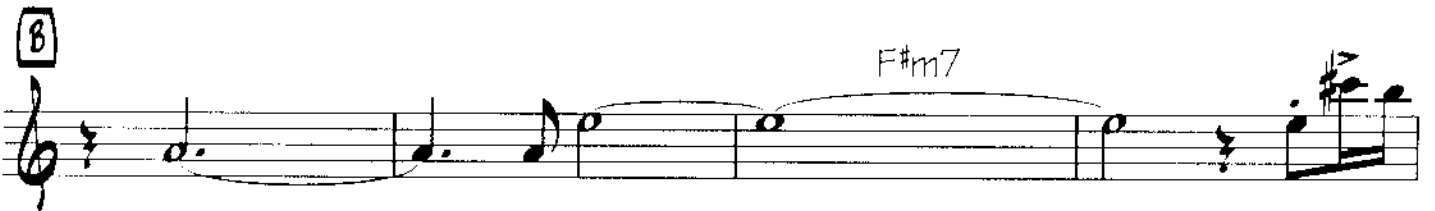
**B^bmaj7^b5



**CHORDS FADE IN SLOWLY AND ARE HELD FOR THEIR FULL DURATION

3

Aadd2/C[#]



F[#]m7

Gadd[#]4/F[#] Gmaj7/C[#] Em(add6) Em⁶/B



m⁺

E^bmaj7^b5

E^bmaj7^b5/A Cm⁶

E^b/B^b

E^b/F

C⁶(no3rd)

D^bmaj7/C



A^bmaj7/C

D^bmaj7/C

8^{va}

First system of musical notation, measures 1-4. The first staff (treble clef) contains a whole rest in measure 1, followed by eighth notes in measure 2, and eighth and sixteenth notes in measures 3 and 4. The second staff (treble clef) contains a whole note in measure 1, followed by half notes in measure 2, and half notes in measures 3 and 4. Chord symbols A^bmaj7/C and D^bmaj7/C are placed above measures 3 and 4 respectively. A dashed line labeled 8^{va} spans measures 3 and 4. Trill markings (3) are present under the eighth notes in measure 3 of the first staff and the eighth notes in measure 4 of the first staff.

B^bm(add4)

8^{va}

Second system of musical notation, measures 5-8. The first staff (treble clef) contains eighth notes in measure 5, eighth and sixteenth notes in measure 6, eighth notes in measure 7, and a whole note in measure 8. The second staff (treble clef) contains a whole note in measure 5, followed by half notes in measure 6, and half notes in measures 7 and 8. Chord symbol B^bm(add4) is placed above measure 6. A dashed line labeled 8^{va} spans measures 5 and 6. A trill marking (3) is present under the eighth notes in measure 6 of the first staff.



Gm9

Am7

B^bmaj7 Em7^b5(add11)

Third system of musical notation, measures 9-12. The first staff (treble clef) contains a whole rest in measure 9, followed by eighth notes in measure 10, eighth and sixteenth notes in measure 11, and eighth notes in measure 12. The second staff (treble clef) contains a whole rest in measure 9, followed by half notes in measure 10, and half notes in measures 11 and 12. Chord symbols Gm9, Am7, B^bmaj7, and Em7^b5(add11) are placed above measures 10, 11, 12, and 12 respectively. A dashed line labeled LOCO spans measures 9 and 10. Trill markings (3) are present under the eighth notes in measure 10 of the first staff and the eighth notes in measure 11 of the first staff.

Gm9/D

Am7(add4)

Am7

Am7(add2)

Fourth system of musical notation, measures 13-16. The first staff (treble clef) contains a whole note in measure 13, followed by whole notes in measures 14, 15, and 16. The second staff (treble clef) contains a whole note in measure 13, followed by half notes in measure 14, and half notes in measures 15 and 16. Chord symbols Gm9/D, Am7(add4), Am7, and Am7(add2) are placed above measures 13, 14, 15, and 16 respectively.



Em9

Fifth system of musical notation, measures 17-20. The first staff (treble clef) contains eighth notes in measure 17, eighth and sixteenth notes in measure 18, eighth notes in measure 19, and a whole note in measure 20. The second staff (treble clef) contains a whole note in measure 17, followed by half notes in measure 18, and half notes in measures 19 and 20. Chord symbol Em9 is placed above measure 18. A trill marking (3) is present under the eighth notes in measure 19 of the first staff.

Fmaj9

8VA

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with whole and half notes. A dashed line is present above the treble staff.

G9sus4

8VA

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. A dashed line is present above the treble staff.

8VA

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the bass line. A dashed line is present above the treble staff.

E Am9(sus4)Am9

Am9(sus4) Am9

8VA
LOCO

Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with whole and half notes. A dashed line is present above the treble staff.

B^bmaj7

C/B^b

Fifth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with whole and half notes. A dashed line is present above the treble staff.

F SOLO

B^bmaj7

C/B^b

REPEAT AND FADE

Sixth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with whole and half notes. A dashed line is present above the treble staff.

ARE YOU GOING WITH ME?

By Pat Metheny
and Lyle Mays

INTRO

$\text{♩} = 120$ (EVEN EIGHTHS)

Cm7



A^bmaj7



(A) MELODY

Cm7
(CONT. 86. OSTINATO)



A^bmaj7



Cm7

First system of music for Cm7. The treble clef staff has a whole rest in the first measure, followed by a half note G3 and a half note F3 in the second measure. The bass clef staff has a continuous eighth-note accompaniment pattern: G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter), G2 (quarter), F2 (quarter).

A^bmaj7

Second system of music for A^bmaj7. The treble clef staff has a whole note A^b2 in the first measure, a whole note G^b2 in the second measure, and whole notes F^b2 and E^b2 in the third measure. The bass clef staff continues the eighth-note accompaniment pattern.

A^bmaj7/B^b

Third system of music for A^bmaj7/B^b. The treble clef staff has a half note A^b2, a half note G^b2, a half note F^b2, and a half note E^b2 in the first measure. The second measure has a half note D^b2, a half note C^b2, and a half note B^b1. The third measure has a half note A^b2, a half note G^b2, and a half note F^b2. The fourth measure has a half note E^b2, a half note D^b2, and a half note C^b2. The bass clef staff continues the eighth-note accompaniment pattern.

A^bmaj7 (LAY BACK) 3

Fourth system of music for A^bmaj7. The treble clef staff has a half note A^b2, a half note G^b2, a half note F^b2, and a half note E^b2 in the first measure. The second measure has a half note D^b2, a half note C^b2, and a half note B^b1. The third measure has a half note A^b2, a half note G^b2, and a half note F^b2. The fourth measure has a half note E^b2, a half note D^b2, and a half note C^b2. The bass clef staff continues the eighth-note accompaniment pattern.

A^bmaj7/B^b

Fifth system of music for A^bmaj7/B^b. The treble clef staff has a whole note A^b2 in the first measure, a whole note G^b2 in the second measure, and whole notes F^b2 and E^b2 in the third measure. The bass clef staff continues the eighth-note accompaniment pattern.

$A^b\text{maj}7$ $G7$

$Cm(\text{add}2)$

$A\text{m}7^b5$

$A^b\text{maj}7$

$G7\text{sus}4$ $G7$

B SOLO (PLAY MELODY AND RHY. OST. SIMILE THROUGHOUT)

Chord progression for Section B (B-flat major):

- Measure 1: Cm7 4
- Measure 2: A^bmaj7 4
- Measure 3: Cm7 4
- Measure 4: A^bmaj7 4
- Measure 5: A^bmaj7/B^b 4
- Measure 6: A^bmaj7 4
- Measure 7: A^bmaj7/B^b 4
- Measure 8: A^bmaj7 3
- Measure 9: G7^b9
- Measure 10: Cm7 4
- Measure 11: Am7^b5 4
- Measure 12: A^bmaj7 4
- Measure 13: G7alt 2
- Measure 14: G7 2
- Measure 15: G7 2

C

Chord progression for Section C (C major):

- Measure 1: C[#]m7 4
- Measure 2: Amaj7 4
- Measure 3: C[#]m7 4
- Measure 4: Amaj7 4
- Measure 5: Amaj7/B 4
- Measure 6: Amaj7 4
- Measure 7: Amaj7/B 4
- Measure 8: Amaj7 3
- Measure 9: G[#]7^b9
- Measure 10: C[#]m7 4
- Measure 11: Bm7^b5 4
- Measure 12: Amaj7 4
- Measure 13: G[#]7alt 2
- Measure 14: G[#]7 2
- Measure 15: G[#]7 2

D

Chord progression for Section D (D-flat major):

- Measure 1: Dm7 4
- Measure 2: B^bmaj7 4
- Measure 3: Dm7 4
- Measure 4: B^bmaj7 4
- Measure 5: B^bmaj7/C 4
- Measure 6: B^bmaj7 4
- Measure 7: B^bmaj7/C 4
- Measure 8: B^bmaj7 3
- Measure 9: A7
- Measure 10: Dm7 4
- Measure 11: Bm7^b5 4
- Measure 12: B^bmaj7 4
- Measure 13: A7alt 2
- Measure 14: A7 2
- Measure 15: A7 2

E OUTRO

Chord progression for Section E (D-flat major):

- Measure 1: Dm7 4
- Measure 2: B^bmaj7 4
- Measure 3: B^bmaj7
- Measure 4: B^bmaj7/A
- Measure 5: Gm7
- Measure 6: Gm7/F
- Measure 7: Em7^b5
- Measure 8: A7
- Measure 9: A⁺7
- Measure 10: Dm7(add2)

F OUTRO (CONT'D.)

Melodic line for Section F (D-flat major):

- Measure 1: Dm7
- Measure 2: Dm7
- Measure 3: Dm7
- Measure 4: Dm7
- Measure 5: Dm7
- Measure 6: Dm7
- Measure 7: Dm7
- Measure 8: Dm7
- Measure 9: Dm7
- Measure 10: Dm7

EIGHTEEN

By Pat Metheny, Lyle Mays
and Nana Vasconcelos

INTRO

♩ = 200 (EVEN EIGHTHS)

Csus2/G



*PLAY 4 TIMES
8VA

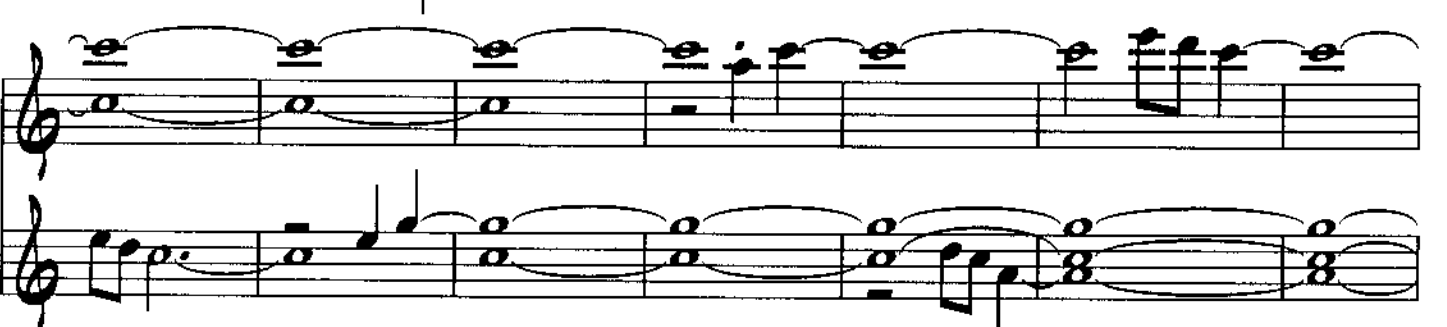
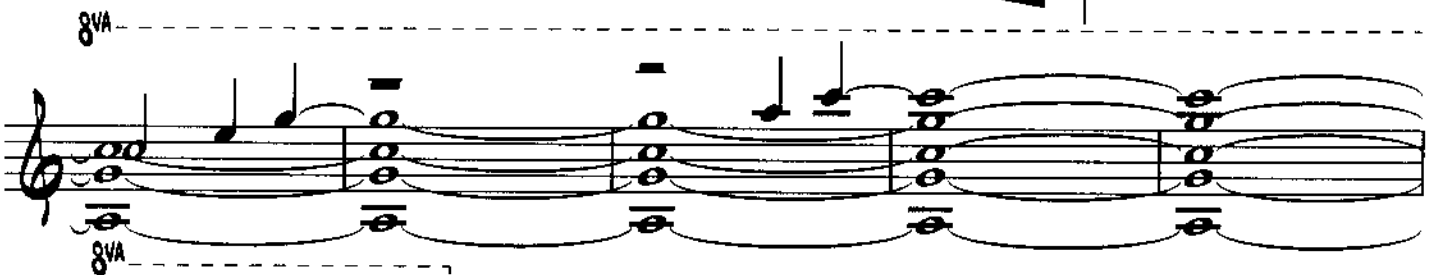
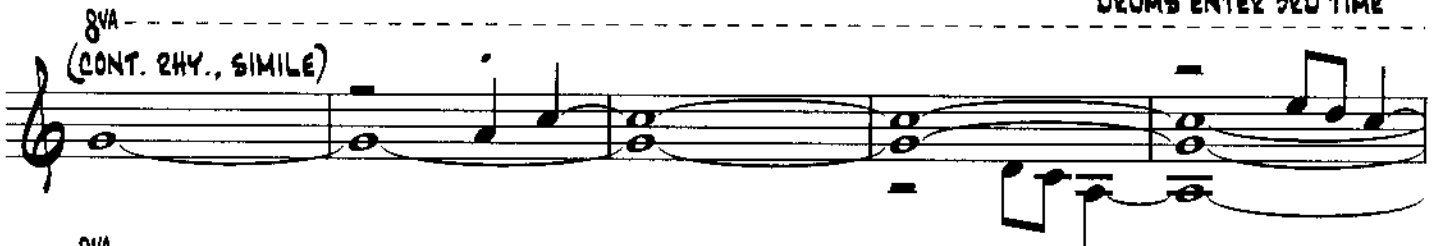
(CONT. OSTINATO)

(LAST TIME)



A

*DRUMS ENTER 320 TIME





Am7 Em9

(ON D.S. ONLY) COL. 8VA

TO CODA

Am7 Fmaj7 N.C.(C) (F)
(w/BS. OSTINATO, SIMILE)

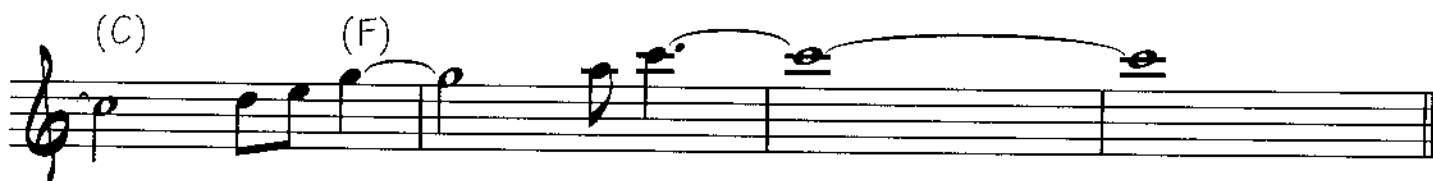
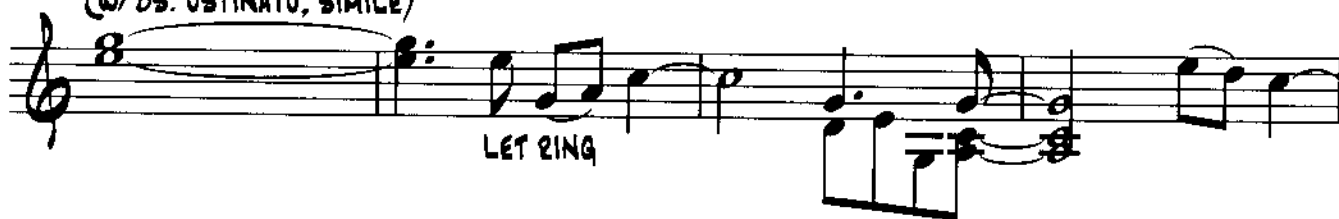
(C) (F)

LET RING



CODA

N.C. (C) (F)
(W/BS. OSTINATO, SIMILE)



B^b/E^b E^b/A^b
(CONT. BS. OSTINATO, SIMILE)

PLAY 4 TIMES



C/F F/B^b



F DRUM BREAK

F#maj7

8

A SOLO

PLAY 4 TIMES

C Am F
(w/Bs. OSTINATO, SIMILE)

Am F

G F

G F

G F G

OPEN

G/C

Fmaj7

G C

G

C G

$$C \quad G \quad C$$

H ON QUE:

Am

G C

G

C G

C G C

F

G C

G

C G

C G C

G75u64

G C

G

C G

C G C

REPEAT AND FADE

G/C

Fmaj7

G C

G

C G

 $C \quad G \quad C$

EXTRADITION

By Pat Metheny

INTRO

WALTZ ♩ = 132 (EVEN EIGHTHS)

DRUMS AND PERCUSSION 7 N.C.

A MELODY

Cm(maj7)

Bbm9 E♭13

A♭maj7#11 A♭maj7 G7alt

Am7b5 D7alt

8 Gm(add2) Gm(#5) Gm6 Gm7

Fm9 B♭13sus4 B♭7

E^bmaj9 D7alt To CODA

LAST TIME:
To CODA

Gm9 Am9/G B^bm9/G A7alt

CODA

Gm9 Am9/G B^bm9/G A7alt

Cm9 Dm9/C E^bm9/C D7alt

OUTRO/SOLO VAMP

Gm9 Am9/G B^bm9/G

A7alt Cm9 Dm9/C

PLAY 3 TIMES

E^bm9/C D7alt Gm(maj7)

FARMER'S TRUST

By Pat Metheny

A

WALTZ ♩ = 69 (EVEN EIGHTHS)

G

Bm7G/B

C#m7

F#7b9

F#7b9/B Bm



Am7 D7sus4 D7

F/G G

F/G

Cadd9

Gsus4 G

G7



Csus4 C

Em7 C/E

A^b B^b

D^b/E^b E^b

D^b/E^b



A^badd9

G7^{#9}_{#5}

G^b6₉

C7^{b9}sus4/D^b

C7^{b9}



B

Fm9

Cm9

Gm11

A^bmaj7 A^b7

TO CODA



1. Csus4 C

A^bmaj7

B^b/A^b

Csus4

C

D



LAST TIME:

2. Csus4 C

A^bmaj7

B^b/A^b

Csus4 C

D

D.C. AL CODA



CODA

Csus4

A^bmaj7

B^b/A^b

Csus4

C



THE FIELDS, THE SKY

By Pat Metheny

INTRO (VAMP)

♩ = 126 (EVEN EIGHTHS)

N.C.

OPEN REPEAT



A SOLO

Gmaj7

Gm9

C/G

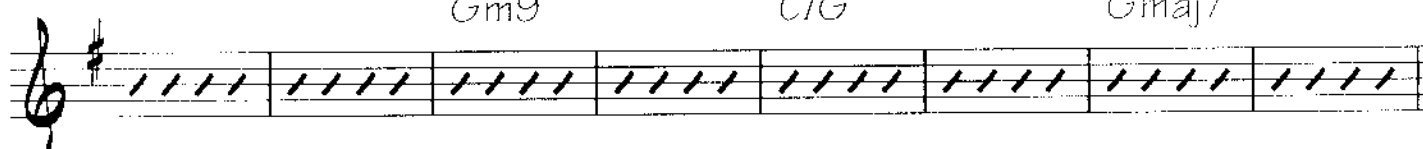
Gmaj7



Gm9

C/G

Gmaj7



B

G D/F# Em D C

B^b Am B^b C/D Gmaj7



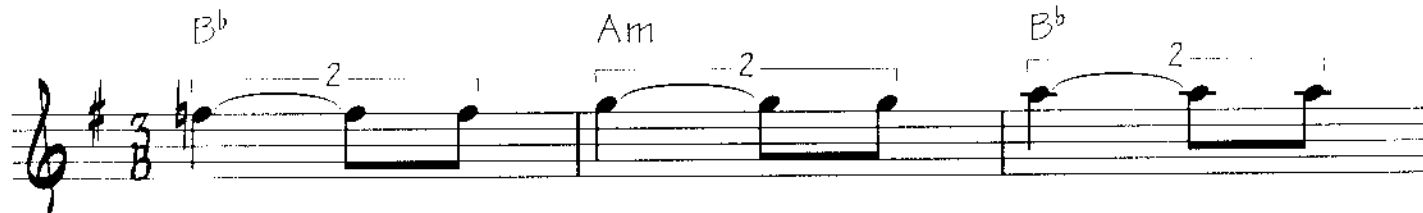
G D/F# Em D C



B^b

Am

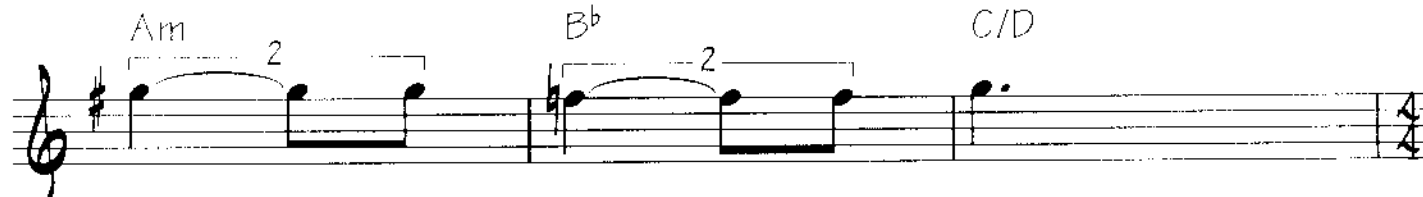
B^b



Am

B^b

C/D

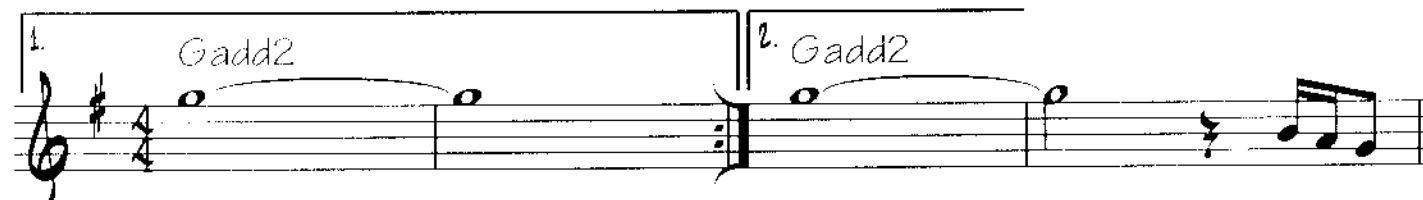


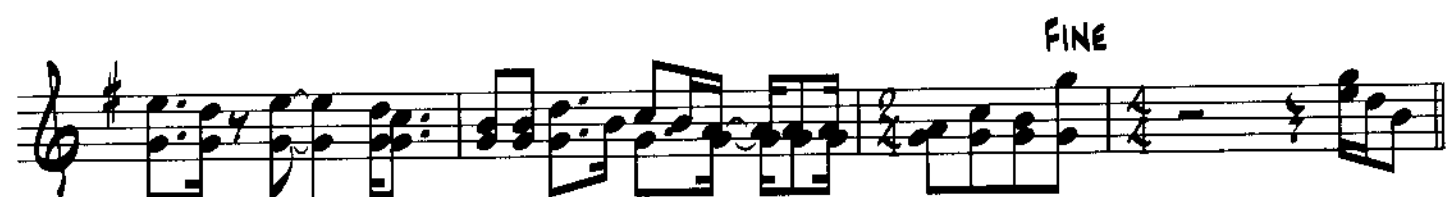
1.

Gadd2

2.

Gadd2





 INTERLUDE



E

G PEDAL

F

SOLO WITH PERCUSSION (OPEN)

D.S. AL FINE

GOODBYE

By Pat Metheny

♩ = 80 (EVEN EIGHTHS)

A

(A) MELODY

Em9 Gmaj7 D/E E7 Am7 Cmaj7 D7

[illegible]

8

Bbmaj7/F

B^bmaj7

E9#11

E^bmaj7



C#m7

F#m7

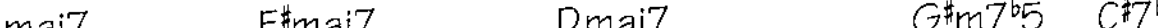
Fmaj7#11

Emaj7

C#m7

[illegible]

Amaj7 F#maj7 Dmaj7 G#m7b5 C#7b9



F#m7

Bm7

D/E

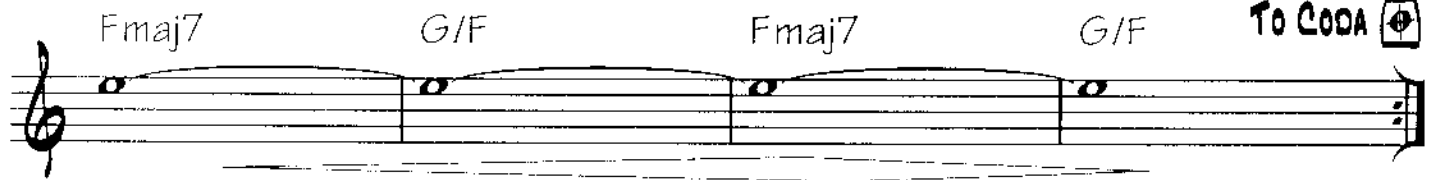
G/A

Dm7

G7sus4

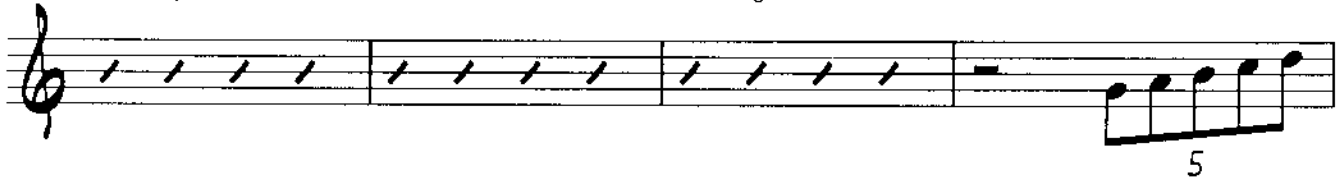
REPEAT FOR SOLOS
 LAST TIME: D.S. AL CODA
 TO CODA 

Fmaj7 G/F Fmaj7 G/F

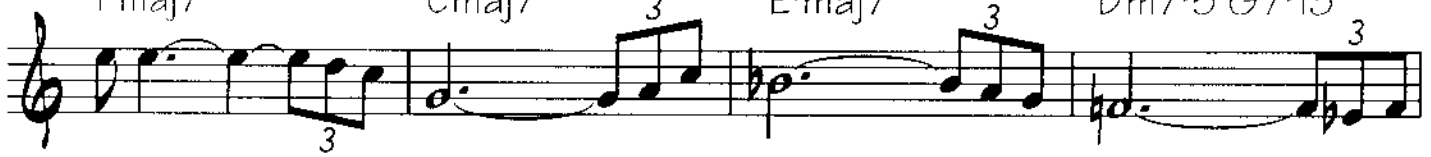


 CODA

Fmaj7 G/F Fmaj7 G/F



Fmaj7 Cmaj7 3 Ebmaj7 3 Dm7b5 G7b13 3



Cm7 Cm7/Bb Abmaj7 Cm/G Fm7 Dbmaj7 Cadd2

GRAD. RIT.



STRAIGHT ON RED

By Pat Metheny
and Lyle Mays

INTRO

SAMBA FEEL ♩ = 140 (EVEN EIGHTHS)

SNARE

DRUMS AND PERCUSSION 8

Bm11 Em7 Gmaj7 Bm11

A MELODY

Em3

Am7 F#m7 Bm

F#m Gmaj7

Am7 Bm9

B

Bm

TREM.

D#m9
TREM.

TREM.

Em7 A7 Dmaj7 Gmaj7

Dmaj7/F# Gmaj7 F#m7 Em7 F#7alt/A# Bm7

Em7 A7 Dmaj7 Gmaj7

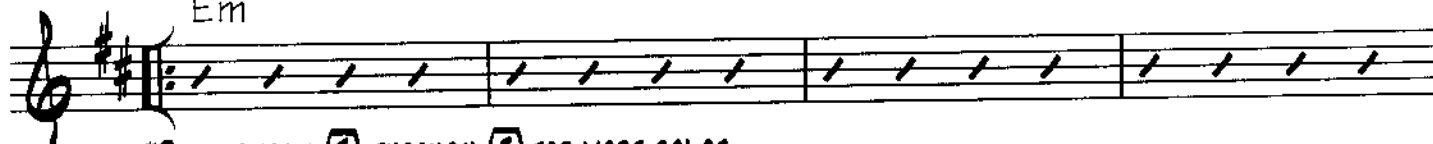
To CODA

Dmaj7/F# Gmaj7 Dmaj7/F# Bm7

Bm11 Em7 Gmaj7 Bm11

E *SOLOS

Em

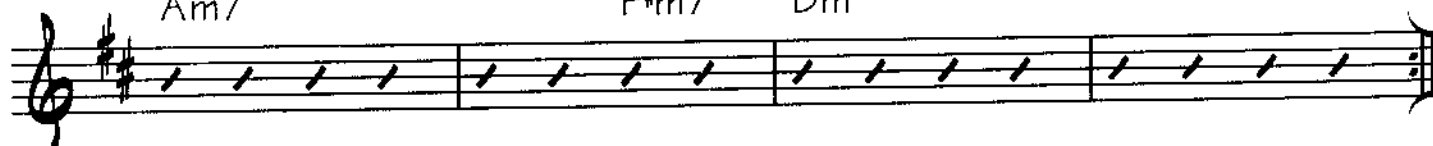


*REPEAT FROM **E** THROUGH **F** FOR MORE SOLOS

Am7

F#m7

Bm



F#m7

Gmaj7



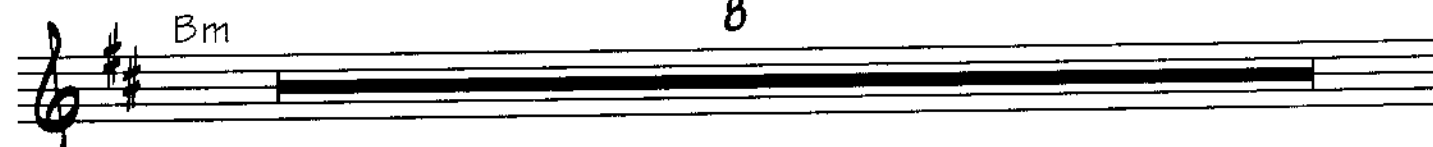
A7sus4

Bm9



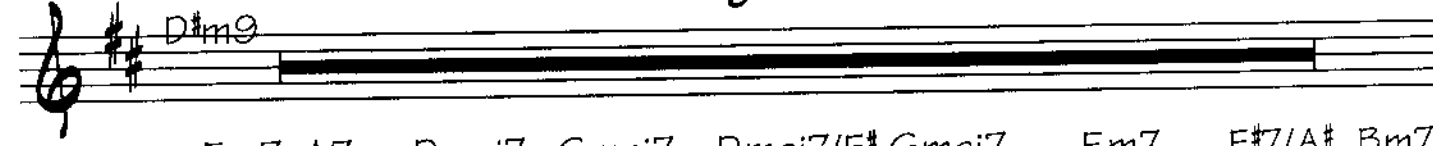
Bm

8

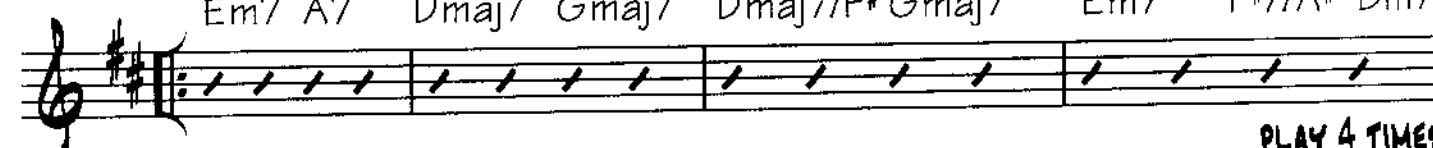


D#m9

8

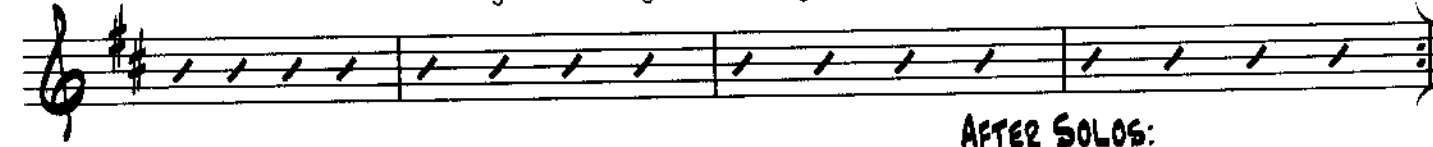


Em7 A7 Dmaj7 Gmaj7 Dmaj7/F# Gmaj7 Em7 F#7/A# Bm7



PLAY 4 TIMES

Em7 A7 Dmaj7 Gmaj7 Dmaj7/F# Gmaj7 Dmaj7/F# Bm7



AFTER SOLOS:

D.S. AL CODA **F**

(WITH REPEAT)

DRUMS AND
PERCUSSION SOLO
OPEN

F INTERLUDE BETWEEN SOLOS

Bm11

Em7

Gmaj7

Bm11





CODA

Fm6

B^b7

E^bmaj7

A^bmaj7



E^bmaj7/G

A^bmaj7

Fm7

G7alt

Cm7



Fm7

B^b7

E^bmaj7

A^bmaj7



E^bmaj7/G

A^bmaj7

E^bmaj7/G

Cm7



E^bmaj7/G

A^bmaj7

Gm7

E^b



SONG FOR BILBAO

By Pat Metheny

INTRO

[A] LATIN ♩ = 180 (EVEN EIGHTHS)*

Chord progression for Intro A:

C7sus4 C6 C7sus4 C6 C7sus4

G^b maj7^b5 A^b/D^b G^b maj7^b5 C7sus4 C6 C7sus4

[B]

Chord progression for Intro B:

F B^b E^b F D^b E^b F G

[C]

Chord progression for Intro C:

C7sus4 C6 C7sus4 C6 C7sus4

To CODA [C]

* 1ST TIME, RHYTHM AND BASS ONLY,
MELODY ENTER 2ND TIME
3RD TIME PLAY MELODY 8VA.

Gmaj7^b5 A^b/D^b

G^bmaj7^b5

C7sus4 C6

C7sus4

PLAY 3 TIMES

The first system of music consists of two staves. The treble staff has a key signature of one flat (Bb) and a common time signature. It contains several measures with chords Gmaj7^b5 A^b/D^b, G^bmaj7^b5, C7sus4 C6, and C7sus4. There are also melodic lines with eighth and sixteenth notes. The bass staff continues the harmonic and melodic development with similar note values and rests.

SOLO

C7sus4

The second system features a treble staff with a C7sus4 chord and a solo section indicated by a box with a circle and a dot. The bass staff continues with melodic lines.

G^bmaj7[#]11

C7sus4

The third system shows a treble staff with a G^bmaj7[#]11 chord and a C7sus4 chord. The bass staff continues with melodic lines.

G^bmaj7[#]11

C7sus4

The fourth system shows a treble staff with a G^bmaj7[#]11 chord and a C7sus4 chord. The bass staff continues with melodic lines.

F B^b E^b F D^b E^b F G

The fifth system shows a treble staff with a C7sus4 chord and a C7sus4 chord. The bass staff continues with melodic lines.

C7sus4

The sixth system shows a treble staff with a C7sus4 chord and a C7sus4 chord. The bass staff continues with melodic lines.

LAST TIME:
D.S. AL CODA

G^bmaj7[#]11

C7sus4

(PLAY LAST TIME) NO REPEAT

The seventh system shows a treble staff with a G^bmaj7[#]11 chord and a C7sus4 chord. The bass staff continues with melodic lines.

CODA
W/FILLS

G^bmaj7[#]11

C7sus4

The eighth system shows a treble staff with a G^bmaj7[#]11 chord and a C7sus4 chord. The bass staff continues with melodic lines.

STORY FROM A STRANGER

By Pat Metheny

A MELODY

♩ = 63 (EVEN EIGHTHS)

A#m7 E B°/FE7 G#m/D# A13b5

G#m7 D7 C# G6 F#

A/G G G/F# Em7 Dmaj7 #11 G#7

C#m/E A/D# Dmaj7 Gmaj7

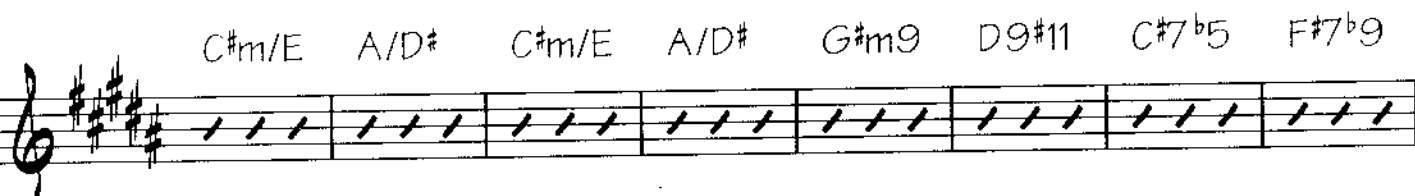
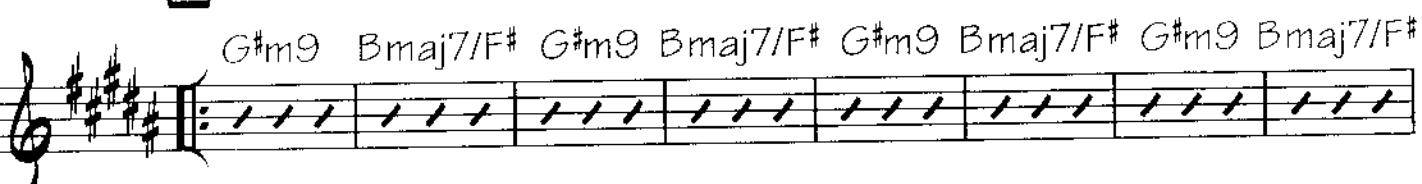
TO CODA

B INTERLUDE

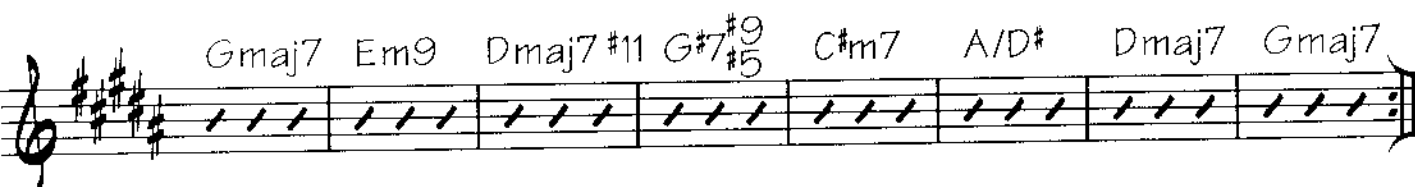
G#m7 Bmaj7/F# G#m7 Bmaj7/F#

G#m7 Bmaj7/F# G#m7 Bmaj7/F#

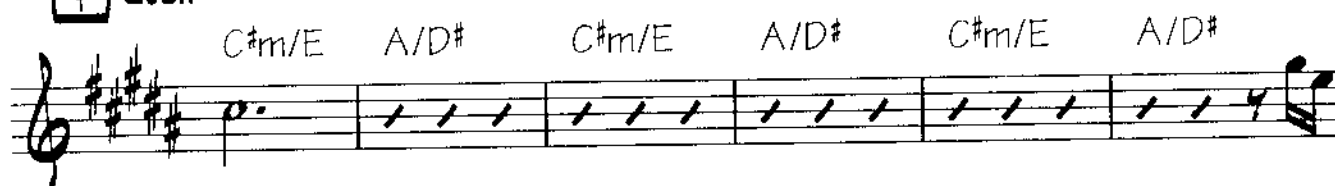
SOLOS



LAST TIME:
D.C. AL CODA



CODA



RIT.
Eadd9

A TEMPO



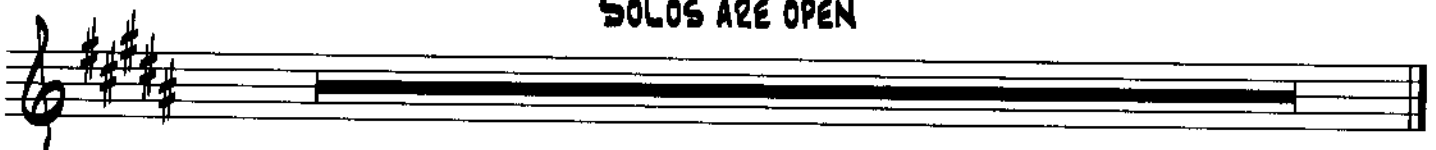
THE CALLING

By Pat Metheny

FREELY ♩ = 88



SOLOS ARE OPEN



THE RED WIND

By Pat Metheny

♩ = 72 (EVEN EIGHTHS)

Dm

G7/A^bCmaj7/G F[#]m7^b5B7 Emaj7 Em7A7 Dmaj7



A^bm7^b5

Gmaj7[#]11 Dmaj7/F[#] Bm7

G7sus4

Cmaj7

Am7



A DBL. TIME FEEL

B^bmaj7

Gm7

E^b

E^b
Dm



Cm

B^b/D

Em7^b5

E^bmaj7



B B^b/D



F/A

A^bmaj7

Gm7

Csus4

C C/B^b



C E^bmaj7

Dm7

E^bmaj7 Dm9

E^bmaj7

F



BIT. (LAST TIME)

G7sus4

G

G7sus4

G



MAS ALLA

By Pat Metheny

INTRO

FREELY ♩ = CA. 90

F#m7

C#m7

Em7

Bm9

[S] A MELODY (FREELY, 1ST TIME)

Gmaj7

3

Abm7 D9

F#m7

Fmaj7#11

Emaj7#11 B7b5

Amaj7

G#m7b5 D7/G# Gmaj6#11 F#m7

Em(maj7)Em7

Am7

Em7

Ebm7

Abm7

Ebm7 Abm7

Bmaj7

E/B

Bmaj7

G#m7

A TEMPO, 1ST TIME

[B]

Bmaj7

F#/A#

G#m7

Bmaj7/F#

Emaj7

Amaj7/E Emaj7

Bbm7b5

Amaj7

Bbm7b5

Amaj7

Emaj7/G#

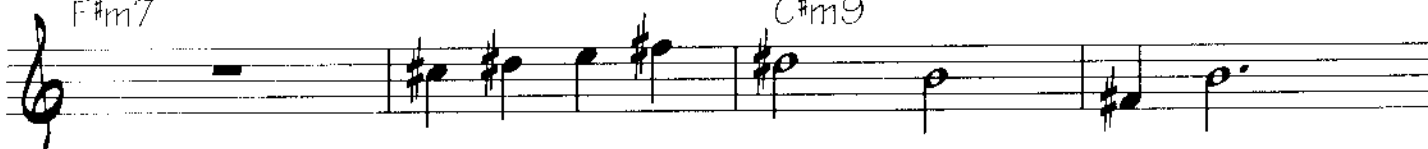
C#m7

Amaj7



F#m7

C#m9



Em9

Bm9



F#m7

C#m9



To CODA



Em9

Bm9



BEGIN SOLO

D.S. AL CODA

Gmaj7

F#7/G

Gmaj7

F#7/G



CODA

F#m7

C#m9

Em9



Bm9

F#m7



C#m9

Em9



Bm9

Gmaj7:11



RIT.

(SEE PAGE 437 FOR LYRICS)

FIRST CIRCLE

By Pat Metheny
and Lyle Mays

INTRO

♩ = 80 (EVEN EIGHTHS)

N.C.

(LAST 2 TIMES ONLY)

PLAY 5 TIMES

* $\left(\frac{12}{8} + \frac{10}{8} \right)$ *mf*

A MELODY

(CONT. OSTINATO, SIMILE)

B^bmaj⁶

Fadd2

N.C.

B^bmaj⁶

8 N.C.



8va

1. 2. Fmaj7

8va

Cmaj7 Em7

Abm7 F#m7 Amaj7 Amaj7/B

Emaj7 Bsus4/E Emaj7 Emaj7 D/E

Cmaj7 D Cmaj7 D Cmaj7 D Cmaj7 D Cmaj7 D Cmaj7 D

Cmaj7 D Cmaj7 D 1. To CODA 2. Gmaj7 B7

Em B7 b9/E C/E D/E

Cmaj7/D Cmaj7 Bm7 Em7

Am9/E B7 b9/E C/E D/E

Cmaj7/D

G7sus4 D.S. AL CODA



SOLO

Cmaj9 Em A b m7 F#m7 Amaj7

Emaj7 D/E 1. Cmaj7 8 Gmaj7

2.

Cmaj7 4 Am7 2 D7sus4 2 Gmaj7 B7

Em7 B7^b9/E Cmaj7/E D/E

Cmaj7/D Cmaj7 Bm7 Em7

Am9/E B7/E C/E D/E

Cmaj7/D 6 Fmaj7/G G13

Cmaj7 4 Em Em[#]5 Em6 Em7

GRAD. CRESC.

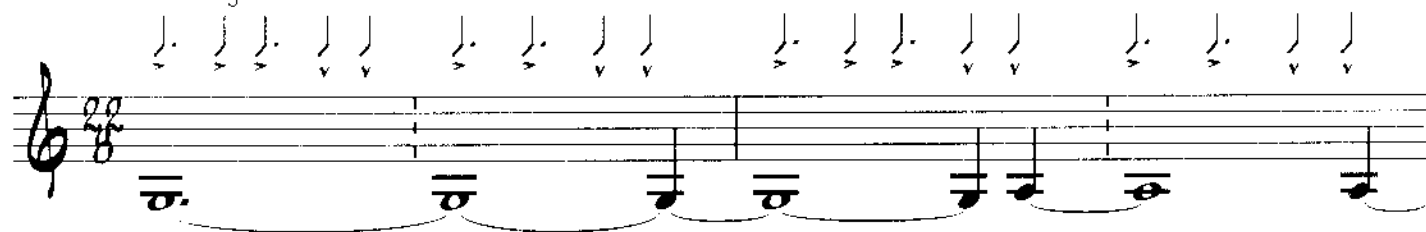
A^bm7 4 Amaj7 2 B^bm7^b5 2

Emaj7/B 4 D/E 4 Cmaj7 2

Am7 2 F[#]m7^b5 2 Fmaj7 2 Dm9 G7sus4

H E^bmaj7/B^b

Dm9



F[#]m9

A[#]m7



Fm7sus4

A^bm9



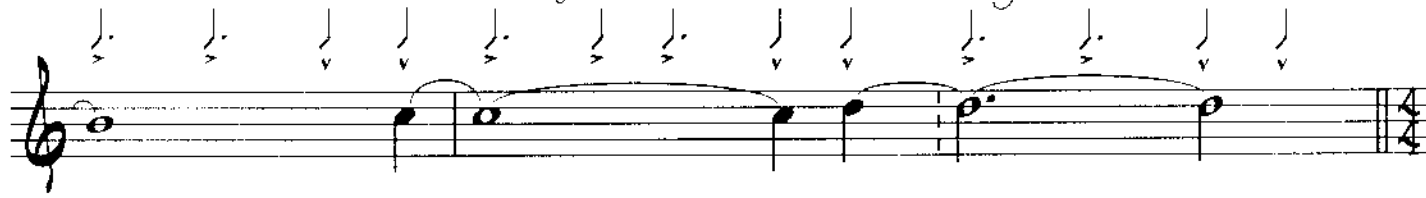
Bm9

Dm9



E^bmaj9

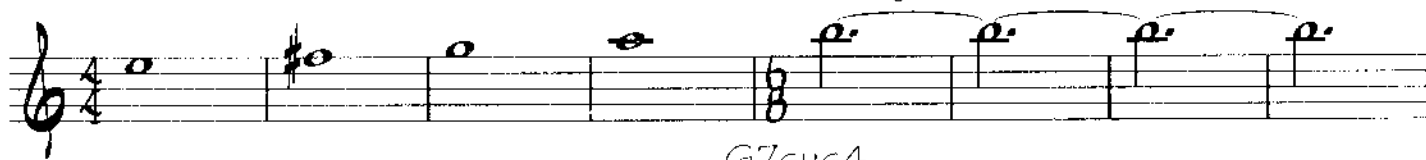
E^b6/9



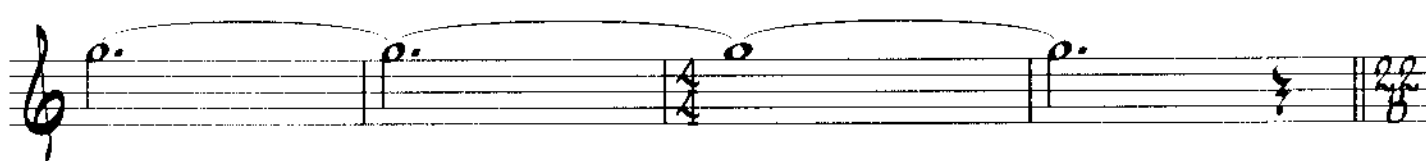
I Em B7^b9/E C/E D/E Cmaj7/D Cmaj7 Bm7 Em7



Am9/E B7/E C/E D/E Cmaj7/D



G7sus4



J Cmaj7

DIVISI



Em Em(maj7) Em7 Em6

Abm7

Amaj7

E Emaj7 Gmaj7

Cmaj7

Abmaj7/E^b

Fmaj7/C

Abmaj7/C

Abmaj7/B^b

Gmaj7 Fmaj7 Cm7 Ebmaj7 Am11 Gmaj7 Abmaj7 Em7 Bbmaj9 G

PLAY 3 TIMES

THE CHIEF

By Pat Melaney

A MELODY

♩ = 220 (EVEN EIGHTHS)

C G/C F Bm7^b5 Em7 Am7 Dm7C/E F

G6 1. B^b G7sus4 2. G7sus4 B⁷

E^b B^b/E^b A^b Dm7^b5 G+7 G7

Cm7 E^b/B^b Am7^b5 D7#9 G7sus4 B^b7

E^bm7 E^bm/D^b C^bmaj7 A^bm7 D^b7

G^bmaj7 C^bmaj7 A^b13 #11 G7sus4

C G/C F Bm7^b5 Em7 Am7

To CODA ☐ F G6 A^b6 B^b6

Dm7 C/E

AFTER SOLOS:
D.C. AL CODA

☐ CODA

REPEAT AND FADE

A^bmaj7 B^b A^bmaj7 B^b

IF I COULD

By Pat Metheny

A

BALLAD (♩ = 84) (EVEN EIGHTHS)
FREELY

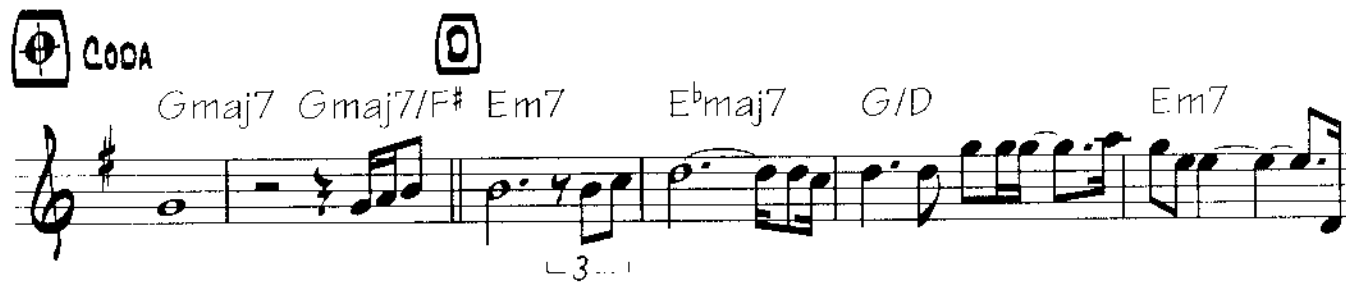
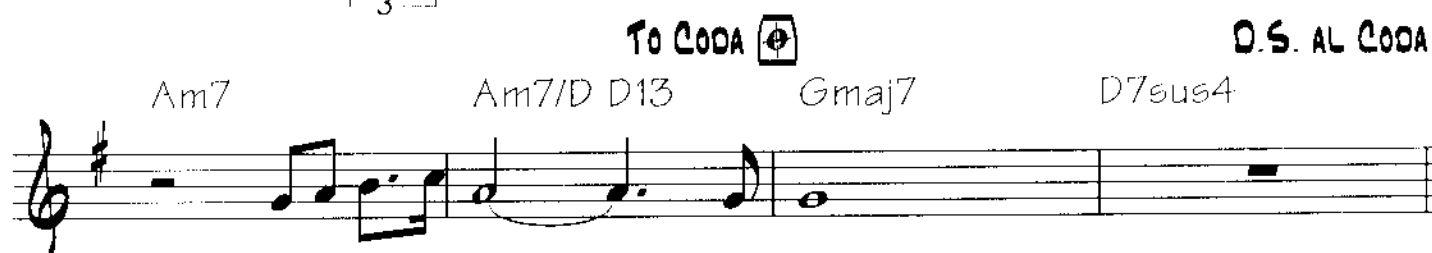
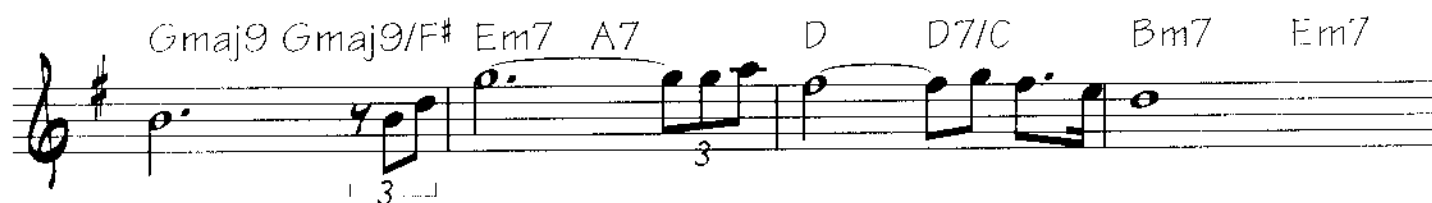
Section A musical notation (treble clef, key of D major, 4/4 time). The notation includes the following chords and melodic lines:

- Line 1: *Gmaj7* (3), *A13*, *A+7*, *Am9/D*, *D13^{b9}*, *Gmaj7*
- Line 2: *Bm7*, *Cmaj7*, *A13* (3), (3)
- Line 3: *Gmaj7* (3), *E^bmaj7* (3), *Gmaj7/D* (3), *Em7*
- Line 4: *Cmaj7*, *Am7/D* (1), *D13*, *Am7/D* (2), *D9*, *Cm7*, *F9*

B

Section B musical notation (treble clef, key of D major, 4/4 time). The notation includes the following chords and melodic lines:

- Line 1: *B^bmaj7*, *C/B^b*, *B^bmaj7* (3), *C/B^b*
- Line 2: *Fmaj7* (3), *Dm7* (3)
- Line 3: *Gm7*, *Dm7sus4* (3), *Gm7*, *Dm7sus4* (3)



END OF THE GAME

INTRO

♩ = 102 (EVEN EIGHTHS)

By Pat Metheny
and Lyle Mays

A Gm7 Gm7/D Gm7 Am7/D Gm7 Gm7/D Gm7 Am7/D

DRUMS

(CONT. BASS, SIMILE)

Gm7 Gm7/D Gm7 Am7/D Gm7 Gm7/D Gm7 Am7/D

B^bmaj7 C/F C/B^b B^bmaj7/F B^bmaj7 C/F C/B^b B^bmaj7/F

B MELODY

Esus4 D/B D/E C#m/B Esus4 D/B D/E C#m/B

Cmaj7 Cmaj7/G Cmaj7 D/G Cmaj7 Cmaj7/G Cmaj7 D/G

C Gmaj7/A Gmaj7/E A13 F#m/E Gmaj7/A Gmaj7/E A13 F#m/E
(MELODY TACET)

Fmaj7 Fmaj7/C Fmaj7 G/C Fmaj7 Fmaj7/C Fm7 Bb7

D Ebmaj7 D7#9 Dbmaj7 C7 C7sus4

E SOLOS (CONT. RHY. SIMILE)
Gm7 8 Bbmaj7 4 Am7 4

Esus4 4 Cmaj7 4 Gmaj7/A A13

Gmaj7/A A13 Fmaj7 3 Fm7 Bb7

Ebmaj9 D7#9 Dbmaj7 Bb/C

C7sus4 **PLAY 4 TIMES**

GRAD. FADE, THEN SEQUE TO INTERLUDE

[F] INTERLUDE

D^bm7 **A/D^b** **D^bm9** **F/D^b** **B^bmaj9/D**

E^bmaj7 **Cadd2/E** **G^b7/E**

E^b° **F/E^b** **B^badd2/D** **B^b/D**

D^b/D **Dmaj7#11**

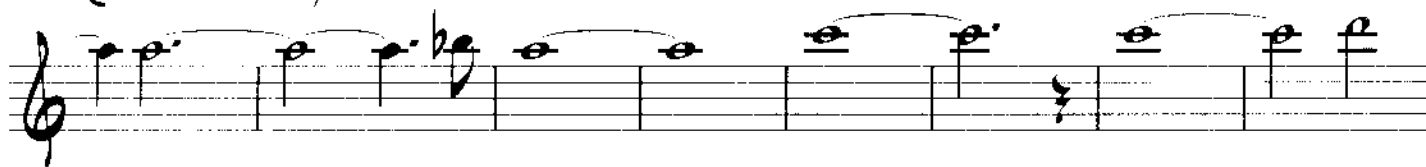
Dmaj7 **A^b/D** **Bm/C#**

[G] D/B^b B^b+7 G^bmaj7#5/B^b G^bmaj7/B^b G^bmaj7 G^bmaj7/F E^bm7

D9#11 **C#m7** **A/C#** **C#m7**

[H] F#m7 A^bmaj7/E Dm7 Am11 Cmaj9/G Fmaj6 A/F

I Gm7
(RESUME OSTINATO)



Bbmaj7

Am7



II

Ebsus4

Cmaj7



III

Gmaj7/A

A13

Gmaj7/A

Gmaj7#5/A

A9



Fmaj7

Fm7

Bb7



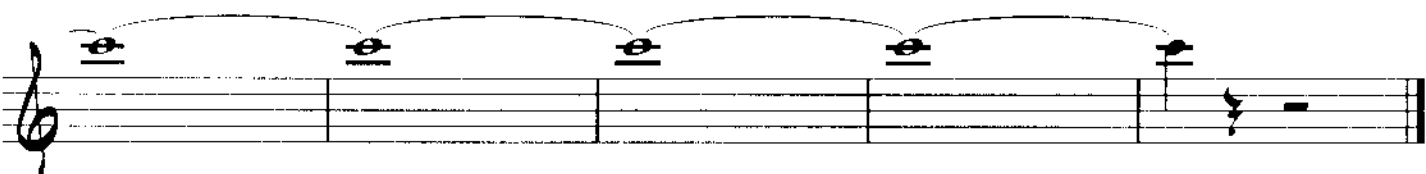
IV

Ebmaj7

D+7

Dbmaj7

C7sus4



HOUSE ON THE HILL

By Pat Metheny

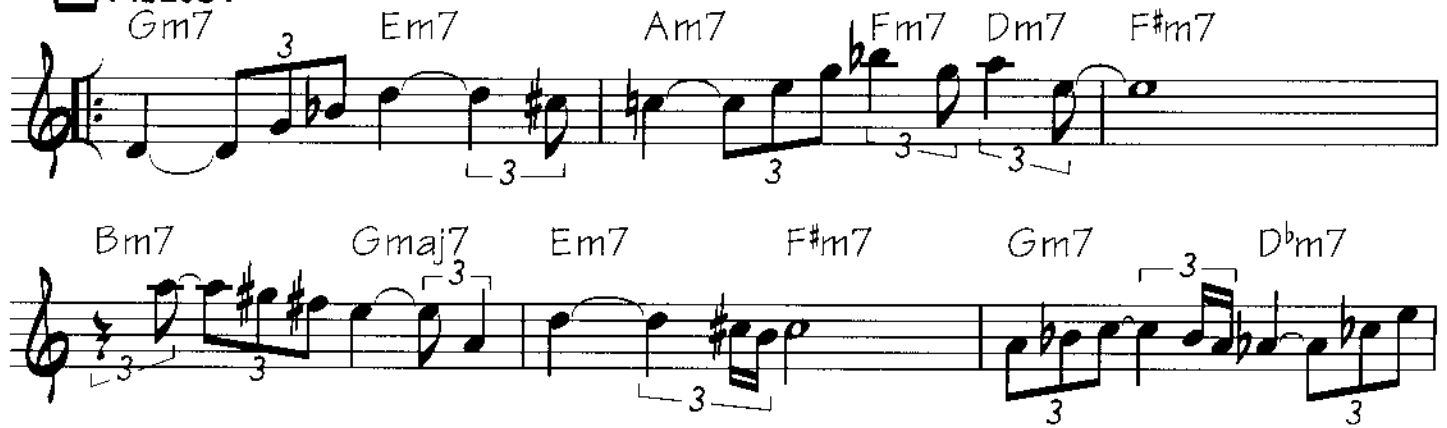
INTRO

BALLAD ♩ = 56 (EVEN EIGHTHS)

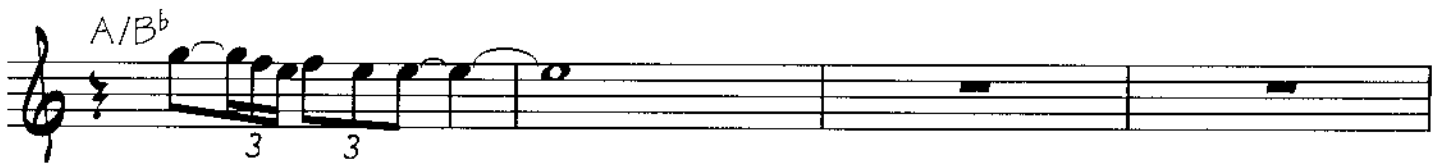
Gm7(add2) Em9 Am7(add2) Fm7 Gm9Cm7 Gm11 Cm9 3



A MELODY



B Fmaj7/G





Gm7 Em7 Am7 Fm7 Dm7 F#m7

TO CODA

Bm7 Gmaj7Em7 F#m7Gm7 Dbm7 A7sus4A7 Dmaj7

SOLOS
DBL. TIME

F/G A/Bb

Gm9 Bbmaj7 #11 F/G G (CONT. RHY., SIMILE)

A/Bb 1. Gm9 Bbmaj7 #11

2. Gm9 C7sus4 C7

Fmaj7 Bbmaj7

Em7b5 A+7b9 Dmaj7 D+7b9

CODA

A7sus4 A7b9 Dmaj7 #5

LAST TIME:
O.S. AL CODA
END DBL. TIME

rit.

THE LAST TO KNOW

By Pat Metheny

INTRO

BALLAD ♩ = 100 (EVEN EIGHTHS)



A MELODY



B



*START SOFT AND GRADUALLY INCREASE VOLUME AND INTENSITY OVER ENTIRE FORM.

Fm6/C

A^bm6/E^b Fm6/C

Gm7/B^b A^bmaj7 G7^b9sus4 G7^b9

Cm7 Fm7 B^bsus4 B^b7

* PLAY WRITTEN MELODY BEHIND LAST SOLO

E^bmaj7 A^bmaj7 Dm7^b5 Gm7

A^bmaj7 Fm

A^bmaj7 Fm7

LAST TIME:
TO CODA [Coda symbol]

Cm9

REPEAT FOR SOLOS

m²
CODA

Cm9/G

VAMP AND FADE

(1ST TIME ONLY)

WASN'T ALWAYS EASY

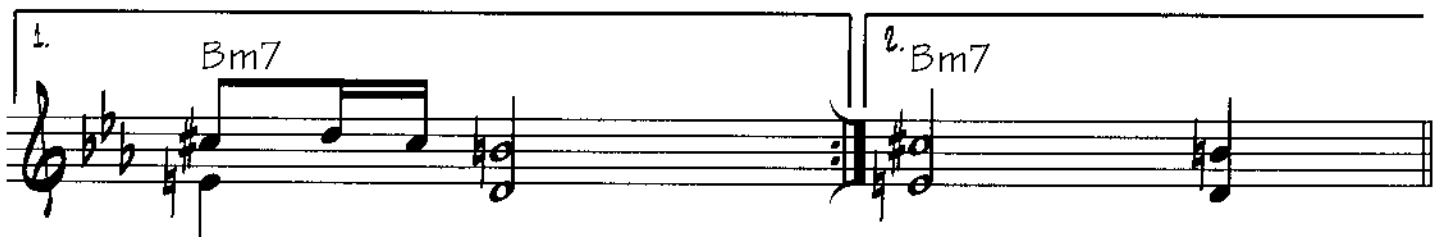
By Pat Metheny

INTRO

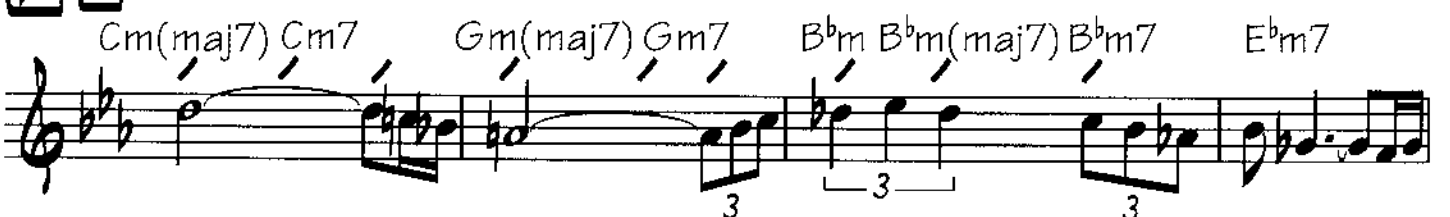
WALTZ ♩ = 63 (EVEN EIGHTHS)



A MELODY



B



E^bm7^b5 D^bmaj7 Dm7^b5 G7^b5 G7alt

☐ Cm9 Fm9 Cm9 G^bmaj7^b5/B^b

Em9 G[#]m7^b5 A/G

To CODA ☐ D.S. AL CODA

C[#]m7^b5 D/C Bm7 Bm(maj7)

☐ CODA

D/C Bm9(maj7) G[#]m(maj7)

GRAD. RIT.

Em9(maj7) E^bmaj7[#]5 Dmaj7[#]5

TELL IT ALL

INTRO

By Pat Metheny
and Lyle Mays

♩ = 170 (EVEN EIGHTHS)

N.C.

(TUNED PERCUSSION)



A

Am
(CONT. OSTINATO SIMILE)

G



Fmaj7

Em7

Am

Em7



Am

Em7

Am

Em7



F

G

N.C.

E7#9



B

SOLO

Am

4

Dm

2

Am

2

F7

E7

1. Am

E7

2. Am

2



E7

4

B^b

4



Am

4

Dm

2

Am

2

F7

E7

Am

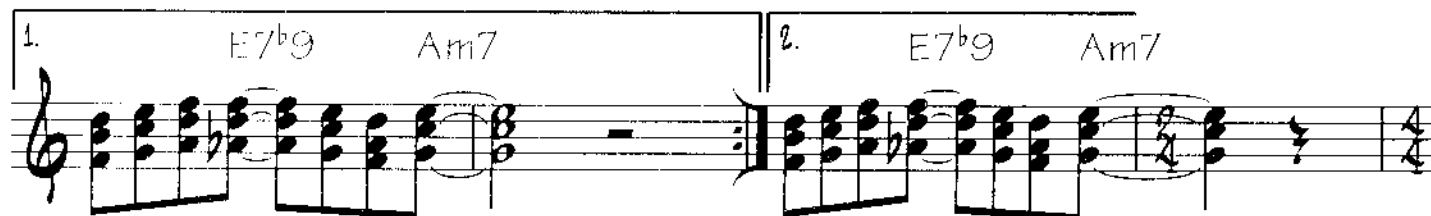
E7



INTERLUDE

Am7

Dm/E



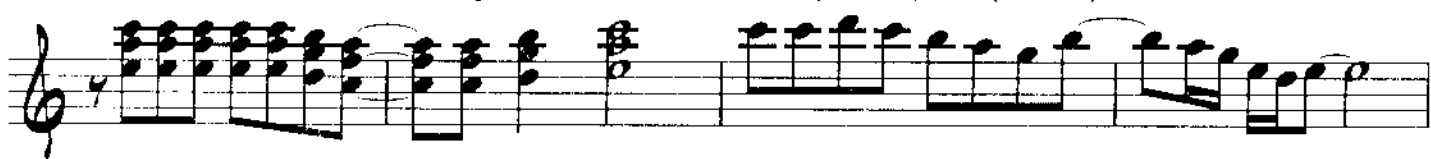
A7

Dm7



To CODA

Em7 Fmaj7 Em7 Am7 Dm(add2)Em(add2)



F#m

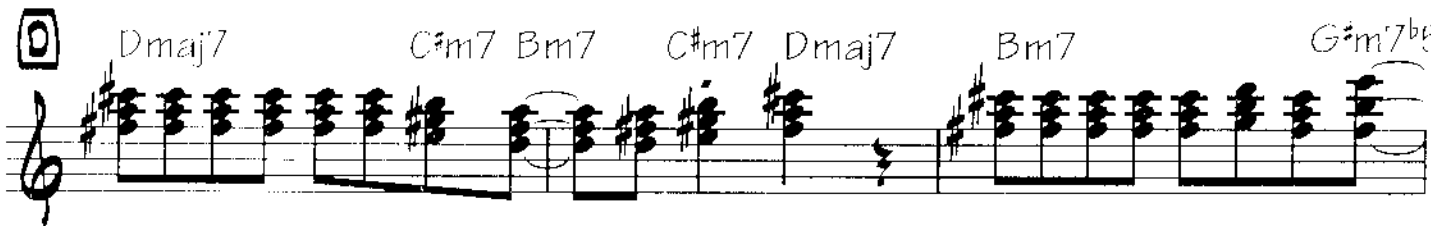
F#m#5

F#m6

F#m7

Bm

Bm(maj7) E9sus4 E9 Asus4



C#7

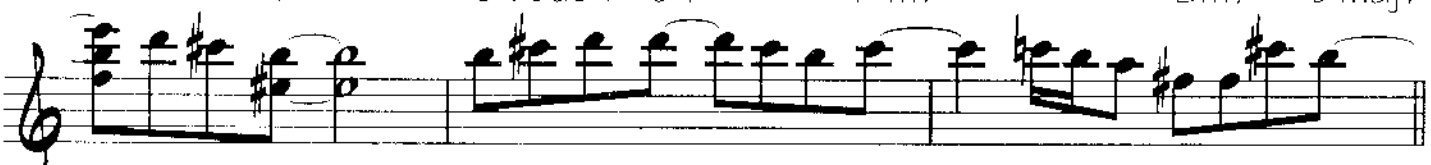
C#7sus4

C#7

F#m7

Em7

Dmaj7



C#m7

Bm

C#m7

Dmaj7

C#m7sus4 F#m

Em7

Dmaj7



C#m7 Bm C#m7 Dmaj7 C#m7 Gmaj9 D.S. AL CODA



CODA

Dm(add2) Em(add2)

(GO-GO BELLS)

Bm(add2)



(GO-GO BELLS)

N.C.



OUTRO

Am

G

Fmaj7

Em7

Am Em

Am Em7

Am Em7

Fmaj7 Gadd2

Am7

1. 2. 3.

PLAY 3 TIMES

FORWARD MARCH

By Pat Metheny

A

♩ = 100 (EVEN EIGHTHS)

B^b

F

B^b

N.C.

The first system of music for section A consists of two staves in 4/4 time. The key signature has two flats (Bb and F). The melody in the treble clef starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The bass clef part starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The system ends with a double bar line.

(E^b)

(B^b) B^b

F

B^b

F

N.C.

The second system of music for section A consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The bass clef part starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The system ends with a double bar line.

F

N.C.

B^b

The third system of music for section A consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The bass clef part starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The system ends with a double bar line.

B

E^b

B^b

F

B^b

The fourth system of music for section A consists of two staves in 4/4 time. The melody in the treble clef starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The bass clef part starts with a quarter rest, followed by a quarter note Bb, a quarter note F, a quarter note Bb, and a half note Bb. The system ends with a double bar line.

E^b B^b $F\#7^b5$ F N.C.

□ B^b N.C. B^b N.C.

B^b N.C. B^b

□ E^b B^b F

E^b B^b $F\#7^b5$ F

⑤

Chord symbols: B $\flat$, F, B $\flat$, E $\flat$, B $\flat$, E $\flat$

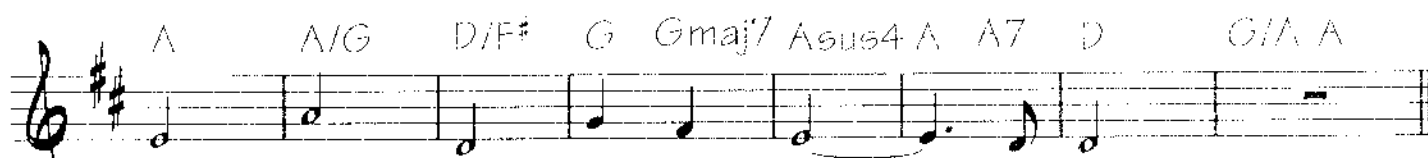
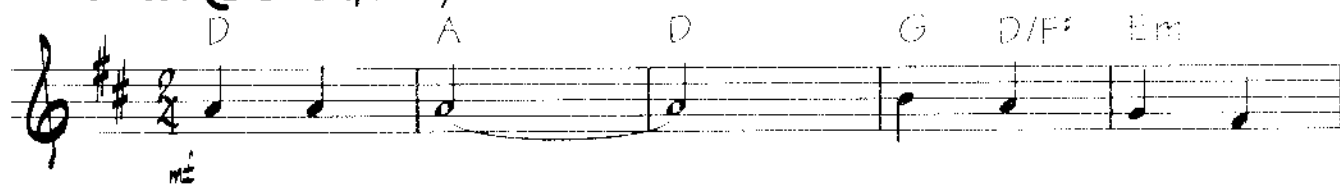
Chord symbols: B $\flat$, F, B $\flat$, F, B $\flat$

PRAISE

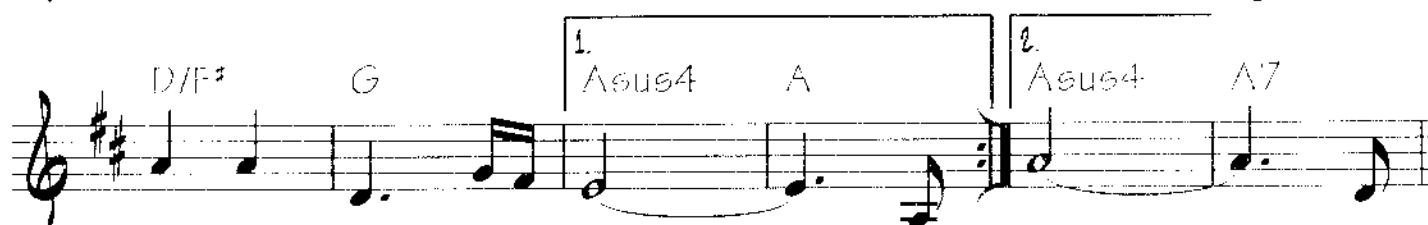
by Pat Medbery
and Edie Mays

INTRO

♩ = 110 (EVEN EIGHTHS)



A MELODY



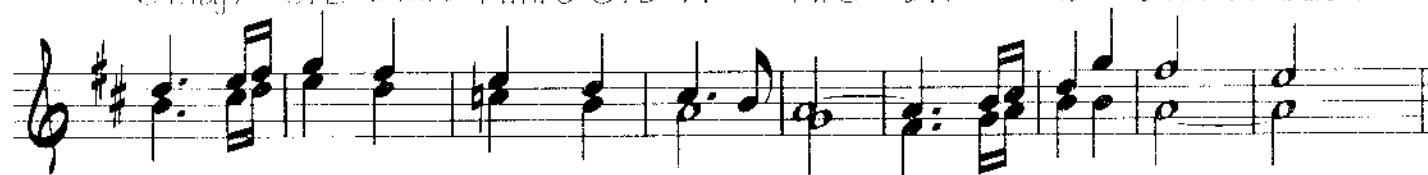
B

Gmaj7 C#m7^{b5} F#m7 Bm7sus4 Bm7 D7sus4/A D7/A



DIVISI

Gmaj7 C/E Bm/D Am/C G/B A A/G D/F# G D/A A7sus4A7



C

D Asus4 A D G Em A A/G



D/F# G Asus4 D G/A D G/A



D INTERLUDE



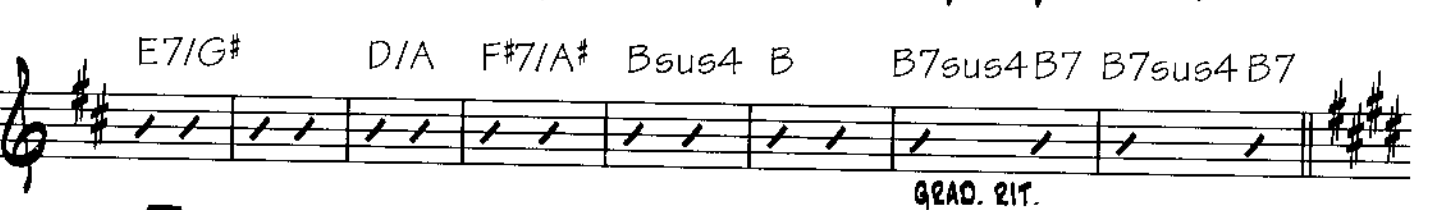
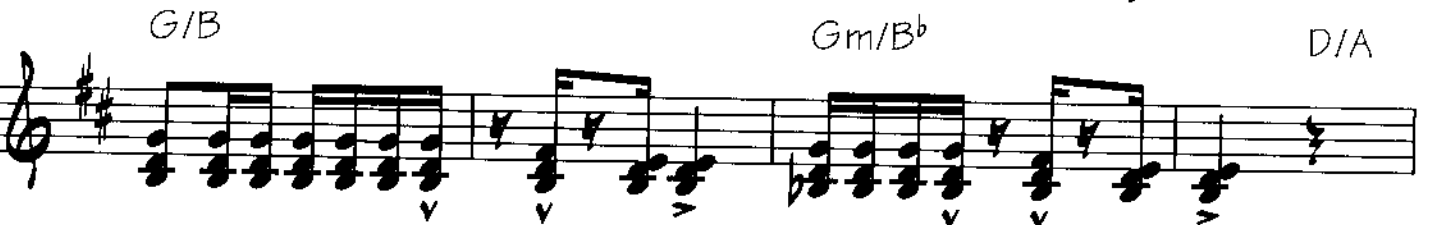
E



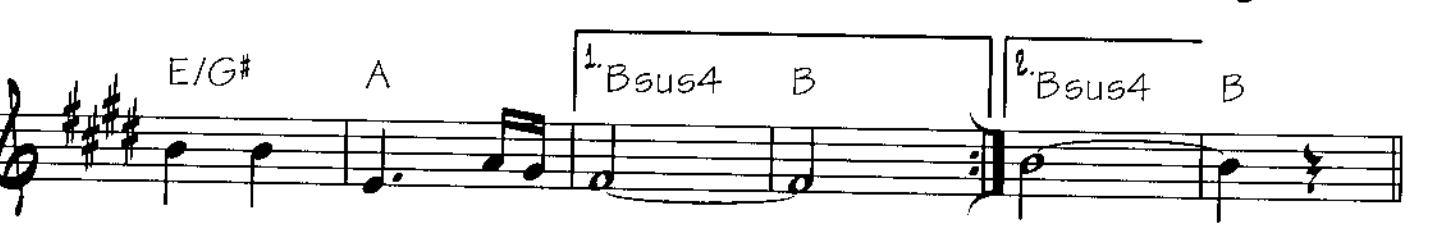
F



G



H



1

Amaj7 D#m7 b5 G#7 C#m7 E7/B

DIVISI

Amaj7 D/F# C#m/E Bm/D A/C# B

B/A E/G# A E/B B

2

E Bsus4 B E A F#m7 B B/A

E/G# A B7sus4

K OUTRO (MELODY, 1ST TIME ONLY)

REPEAT TIL CUE

E A E/G# F#m7 B7sus4 Cmaj7

ON CUE:

Cmaj7

E

rit.

JOHN MCKEE

By Pat Metheny

INTRO

MODERATELY ♩ = 120

C7sus4



[S] [A] MELODY ^{mf}

C7



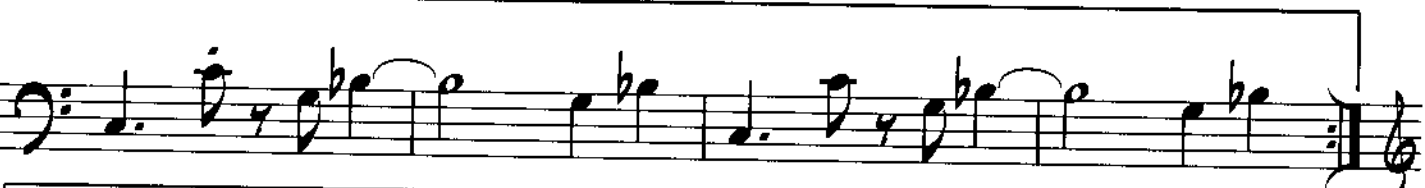
A^bmaj7 Gm7 Fm7 Gm7 N.C.(C7)

TO CODA [C]



1

Csus4



2.

VAMP (CONT. BS. OSTINATO)

C7



[B] SOLOS (CONT. BS. OSTINATO)

C7



A^bmaj7 Gm7 Fm7 Gm7 N.C.(C7)

C7#9



C7

PLAY 4 TIMES

A^bmaj7 Gm7

Fm7

Gm7

N.C.(C7)

C7 #9



C7

F7

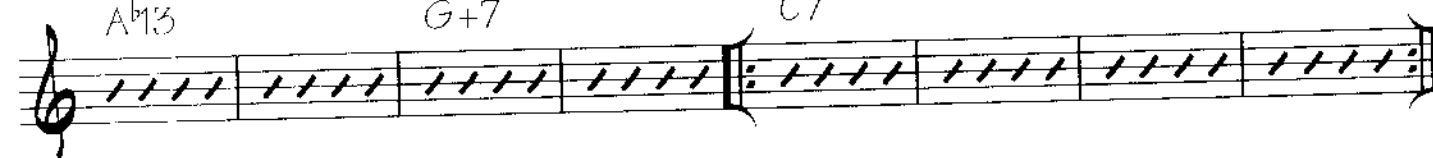
C7

PLAY 3 TIMES

A^b13

G+7

C7

A^bmaj7 Gm7

Fm7

Gm7

N.C.(C7)

(B^b7)

C7



C7

REPEAT [B] FOR MORE SOLOS



[C] INTERLUDE (AD LIB.)

A^b13

G+7

D.S. AL CODA



[C] CODA

C7

PLAY 4 TIMES

C7 #9



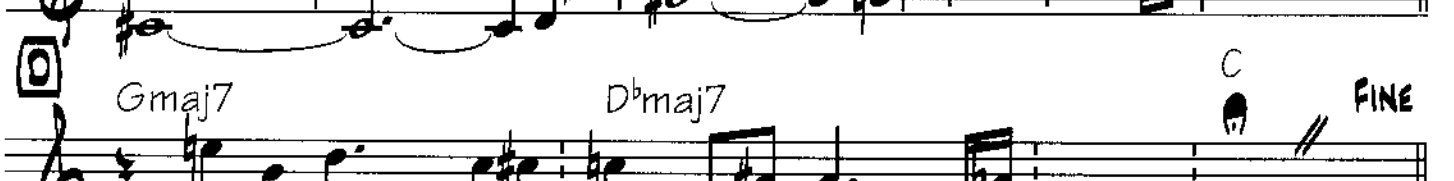
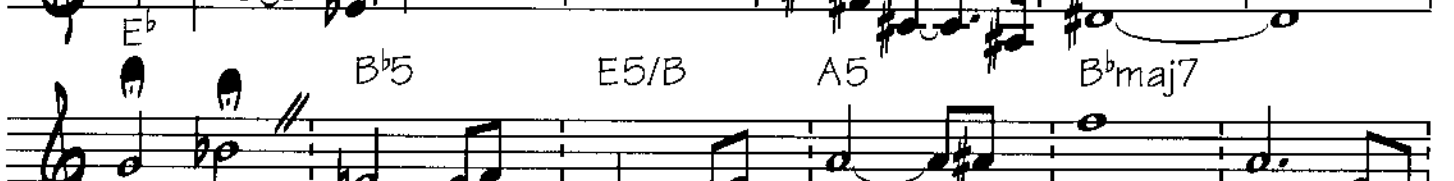
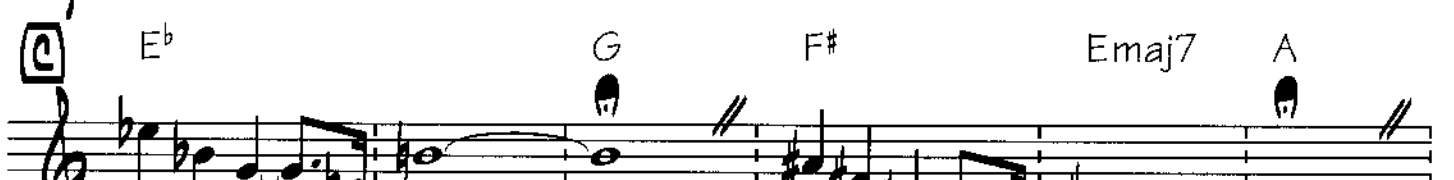
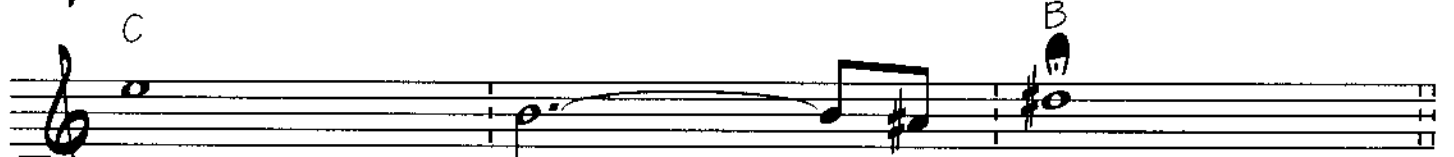
PARALLEL REALITIES

By Pat Metheny

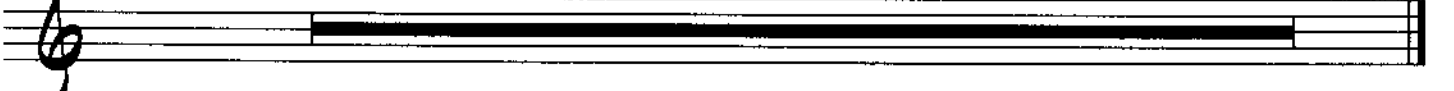
A MELODY

FREELY ♩ = 108 (EVEN EIGHTHS)

B^b/D E G D B^b/F C E A D



ON CUE:
D.C. AL FINE



DANCING

By Pat Metheny

INTRO

♩ = 144

B^bmaj7 #11

Gmaj7 #11/F#

B^bmaj7 #11

Gmaj7 #11/F#



B^bmaj7 #11/A
(CONT. OSTINATO)

Gmaj7 #11/F#

B^bmaj7 #11/A

Gmaj7 #11

B^bmaj7 #11/A

Gmaj7 #11/F#

B^bmaj7 #11/A

Gmaj7 #11

B^bmaj7 #11/A

Gmaj7 #11/F#

B^bmaj7 #11/A Gmaj7 #11

B^bmaj7 #11/A Gmaj7 #11/F#

B^bmaj7 #11/A Gmaj7 #11

BRIDGE

Cmaj7/B Cmaj7/A Gmaj7 ^b5 B^bmaj7 ^b5

Gm9 Gm9/F D^bmaj7 ^b5

B^bm9 B^bm9/A^b G^bmaj7

Gsus4 D^b/G E^bmaj7/G E/G TO CODA

© AD LIB. SOLO



REPEAT **A** THROUGH **©** FOR SOLOS
AFTER SOLOS: D.S. AL CODA



☐ CODA

REPEAT AND FADE



INTRO

♩ = 110

CHRIS

By Pat Metheny
and Lyle Mays

Chord progression for the introduction:

Gm F6 Ebmaj7 F6

Section A:

Gm F6 Ebmaj7 F6 Gm F6 Ebmaj7 F6

Section B:

Gm F6 Ebmaj7 F6

Section C:

Gm F6 Em7b5 Am7

Section D:

Bb Bb/A Gm Ebmaj7 Cm7

Section E:

Dm9 Em7b5 Ebmaj7 Dm7

Section F:

Gm F6 Ebmaj7 Dm7

Section G:

Gm F6 Ebmaj7 Dm7

CODA:

Gm F6 Ebmaj7 Dm7 REPEAT AND FADE

DAULTON LEE

INTRO

By Pat Metheny
and Lyle Mays

♩ = 115 (EVEN EIGHTHS)

Cm(sus4)/E^b

Dm7sus4

Cm(sus4)/E^b

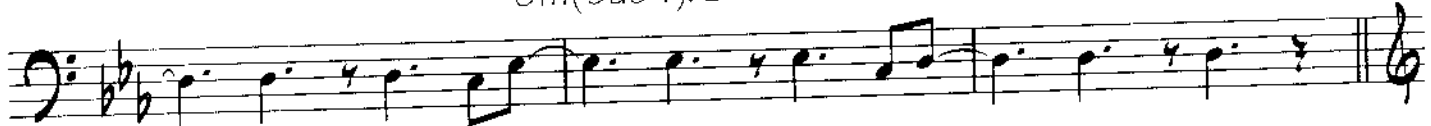
Dm7sus4



m¹

Cm(sus4)/E^b

Dm7sus4



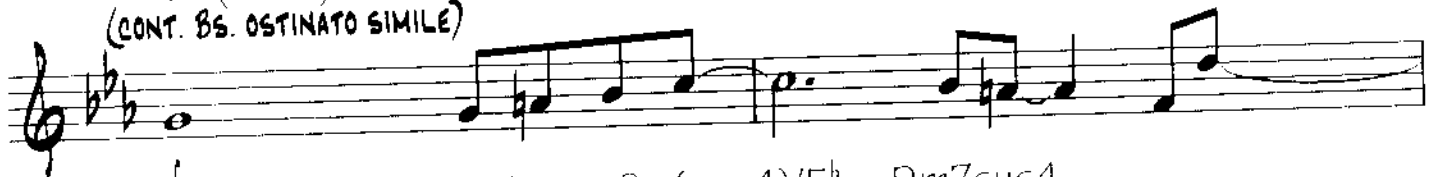
A MELODY

Cm(sus4)/E^b

Dm7sus4

Cm(sus4)/E^b

(CONT. BS. OSTINATO SIMILE)



m¹

Dm7sus4

Cm(sus4)/E^b

Dm7sus4



A^bmaj13

Gm7



C

Gm7/B^b

Gm7

Gm7/B^b C



Fm7

Gm7

Cm9

Am11

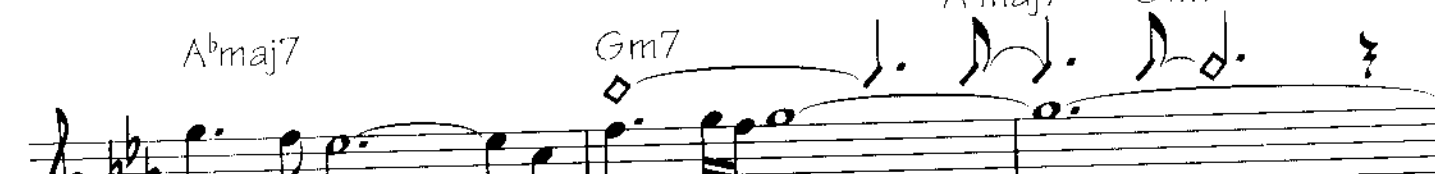


A^bmaj7

Gm7

A^bmaj7

Gm7



A^bmaj7

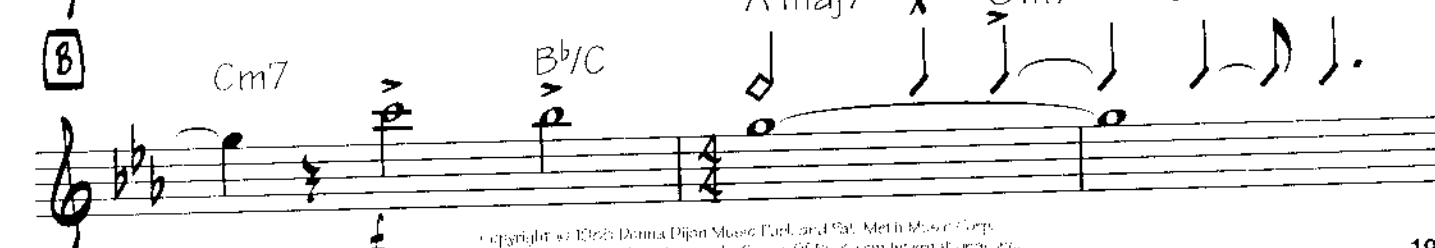
Gm7

Gm7/B^b C7

B

Cm7

B^b/C



Fm7 Gm7 A^bmaj7 Am7^b5

E^bmaj6 Dm7sus4 E^bmaj6

Dm7sus4

SOLO A^bmaj13 G7sus4 A^bmaj13 G7sus4

D^bmaj7 Cm7 F Cm7/E^b Cm7 Cm7/E^b F

B^bm7 Cm7 Fm7 Dm7^b5

D^bmaj7 Cm7 D^bmaj7Cm7

Fm7 D^bmaj7 Cm11 Cm11/E^b F7sus4

B^bm7 Cm7 D^bmaj7 Dm7^b5

A^bmaj13 G7sus4 A^bmaj13 G7sus4

[D] (CONT. SOLO OVER MELODY)

Chords: D^bmaj7, Cm7, D^bmaj7, Cm7, G^bmaj13, Fm7, B^b 3, Fm7/A^b, Fm7, Fm7/A^b, B^b, E^bm7, Fm7, B^bm7, Gm7^b5, G^bmaj7, F7sus4, G^bmaj7 F7sus4, G^bmaj7, Fm7, B^b7sus4, B^b7, B^bm7, A^b/B^b, E^bm7, Fm7, G^bmaj7, Gm7^b5, D^bmaj7, G^bmaj7, B^bm7, G^bmaj7, B^bm7.

[E] OUTRO

VAMP AND FADE OUT

THIS IS NOT AMERICA

INTRO

Words and Music by Pat Metheny,
Lyle Mays and David Bowie

♩ = 115 (EVEN EIGHTHS)

Gm F6 E^bmaj7 F6

Gm F6 E^bmaj7 F6

This is not A - mer - i - ca. (Sha la la la

A VERSE

Gm F6 E^bmaj7 F6

la.) A lit - tle piece — of you. The lit tle peace — in me, will —

Gm F6 E^bmaj7 F6

— die. For this is not A - mer - i - ca.
(This is not a mir - a - cle.)

Gm F6 E^bmaj7 Am Am7

Blos - som fails to bloom this sea - son. Prom - ise not to — stare — too —

Gm F6 E^bmaj7 F6

— long. For this is not the mir - a - cle. —
(This is not A - mer - i - ca.)

B BRIDGE

B^bmaj7 Gm7 Gm7/F E^bmaj7 E^bmaj7/D

There — was a time — A storm that blew so —

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Cm7 Dm7

pure. For this could be the big-gest sky and

CHORUS
Em7^{b5}

I could have the faint-est i-dea. (For this is not A

E^bmaj7 Dm7 Gm7 F6

mer - i-ca.) (Sha la la la la.) (Sha la la la

E^bmaj7 F6 A^bm G^b6

la.) (Sha la la la la.) (This is not A - mer - i-ca.) No

VERSE
A^bm 3

Emaj7 G^b6

(This is not.) (Sha la la la la.) Snow man melt - ing

G^b6 Emaj7 G^b6

from the in - side. Fal - con spir - als to the

A^bm G^b6 Emaj7

ground. (This could be the big-gest sky.) So blood-y red to - mor - row's

clouds. A lit - tle piece — — of you.

The lit-tle peace— in me — — will — — — die.
(This could be a

mus - a - cle.) For this is not A - mer - i - ca.

E BRIDGE

[E] BRIDGE

C^bmaj7 A^bm7 A^bm7/G^b E^bmaj7 E^bmaj7/D[#]

There — — was a time... ——— A wind that blew so —

(F) CHORUS

could have the faint-est i - dea. (For

Handwritten musical notation for the vocal line. The melody is written on a single staff in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the staff: "this is not A - mer - i - ca.)". Above the staff, the chords E^{maj}7 and E^bm7 are indicated. The melody consists of eighth and quarter notes, with a final half note ending with a period.

A^bm7 G^b6 Emaj7 G^b6

(Sha la la la la.) (Sha la la la la.) (Sha la la la la.)

A^bm7 G^b6 Emaj7 G^b6

A^bm7 G^b6 Emaj7

(This is not A - mer - i - ca.) No! (This is not.)

G^b6 A^bm7 G^b6

(Sha la la la.) (This is not A - mer - i - ca.) No!

Emaj7 G^b6 A^bm7

(This is not.) (This is not A -

G^b6 Emaj7 G^b6

mer - i - ca.) No! (This is not.) (Sha la la la.)

OUTRO

A^bm7 G^b6

Emaj7 G^b6

VAMP AND FADE

(IT'S JUST) TALK

By Pat Metheny

INTRO

♩ = 138 (EVEN EIGHTHS)

Intro musical notation in 4/4 time, key of F# major (three sharps). The tempo is 138 beats per minute, with eighth notes being even. The piece features a complex harmonic structure with many accidentals. Chord symbols C#m9 and C9 are indicated above the staff. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

A MELODY

Melody section musical notation in 4/4 time, key of F# major (three sharps). The section is marked with a box 'A' and the title 'MELODY'. It features a complex harmonic structure with many accidentals. Chord symbols C#m9, C9, and C#m9 are indicated above the staff. The notation includes a variety of note values, including eighth and sixteenth notes, and rests.

F#m7 Gadd2 G/A A/B C#m9
 1. C9 C#m9
 2.
 F#m7(add2) E/G# Amaj7 C/D Gmaj9
 Bb9 Ebmaj9 Amaj7/B E⁶₉
 Gmaj7/A Dmaj9 Amaj7/B Emaj9
 Bmaj7/C# F#maj9 F#m9 Amaj7/B

The musical score is written for guitar in E major (three sharps). It consists of two systems, each with a melody line and a bass line. The first system includes a first ending (1.) and a second ending (2.). The second system includes a bridge section marked with a 'B' in a box. Chord symbols are written above the notes. The key signature has three sharps (F#, C#, G#).

©

C#m9

C9

TO CODA ④

F#m7

Gadd2

G/A

A/B/C#m9

REPEAT FORM FOR SOLOS
LAST TIME: D.S. AL CODA

The musical score is written for a solo section in A major (three sharps). It begins with a repeat sign and a 'D.S. AL CODA' instruction. The first staff contains a melodic line with a long note. The second staff is a complex chordal texture. The third staff is marked 'CODA' and features a melodic line with a 'C#m9' chord. The fourth staff continues the melodic line with a 'C9' chord. The fifth staff is another complex chordal texture. The sixth staff is a melodic line with a 'C#m9' chord. The seventh staff is a complex chordal texture. The eighth staff is a melodic line with a 'F#m7' chord. The ninth staff is a complex chordal texture. The tenth staff is a melodic line with a 'Gadd2' chord. The eleventh staff is a complex chordal texture. The twelfth staff is a melodic line with a 'G/A' chord. The thirteenth staff is a complex chordal texture. The fourteenth staff is a melodic line with an 'A/B' chord. The fifteenth staff is a complex chordal texture. The sixteenth staff is a melodic line with a 'C#m9' chord.

Musical score for guitar in E major (three sharps). The score consists of eight staves. The first staff contains a whole rest. The second staff features a C9 chord at the beginning and a C#m9 chord at the end. The third staff contains a whole rest. The fourth staff features a C9 chord at the end. The fifth staff features a C#m9 chord at the end. The sixth staff features C9#11 and C#m9 chords at the end. The seventh staff features a C9#11 chord at the end and the instruction "REPEAT AND FADE". The eighth staff features a C9#11 chord at the end and a C#m9 chord at the end.

KATHELIN GRAY

Melody by Ornette Coleman
Chords by Pat Metheny

A

FREELY ♩ = 84 (EVEN EIGHTHS)

B E E7 A F#m Bm E



A Cmaj7 Dmaj7 G C#m Bm Esus4



B

Amaj7 Dmaj7 Bm C#m F#m



F#m7 Bb7 Em7 Gm7 C7 A7 D F#m7b5 B7 Em7 Em7b5 A7 Dmaj7



C

Db Eb B Db Fm Eb G7



Dm7 G7 Em7 A7 Dm7 G7 C



Bbm7 Eb7 Cm7 F7 Eb7sus4



D

Ab Bbm Eb7b9 Ab D9#11 Db Bbm7 Cm7/Eb Ab



FINE

Bbm Eb7#11 Cm Eb+ Ab



TRIGONOMETRY

By Pat Mooney
and Grette Coleman

A

FAST ♩ = 288

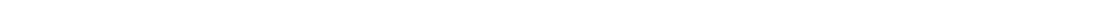
mi  ***CHORD SYMBOLS REFLECT NOTES PLAYED BY THE BASS**

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The melody consists of the following notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (half), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (half), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (half), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (half), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (half), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (half), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (half), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (half), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (half), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (half), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (half), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (half), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (half), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (half), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (half), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (half), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (half), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (half), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (half), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (half), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (half), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (half), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (half), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (half), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (half), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (half), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (half), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (half), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (half), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (half), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (half), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (half), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (half), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (half), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (half), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (half), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (half), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (half), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (half), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (half), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (half), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (half), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (half), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (half), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (half), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (half), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (half), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (half), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (half), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (half), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (half), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (half), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (half), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (half), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (half), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (half), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (half), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (half), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (half), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (half), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (half), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (half), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (half), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (half), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (half), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (half), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (half), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (half), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (half), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (half), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (half), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (half), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (half), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (half), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (half), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (half), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (half), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (half), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77 (quarter), E-77 (half), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (quarter), F#-78 (quarter), E-78 (half), D-78 (half), C-78 (half), B-79 (quarter), A-79 (quarter), G-7

B SOLOS

OPEN

ON QUE: O.C. AL FINE



INTRO

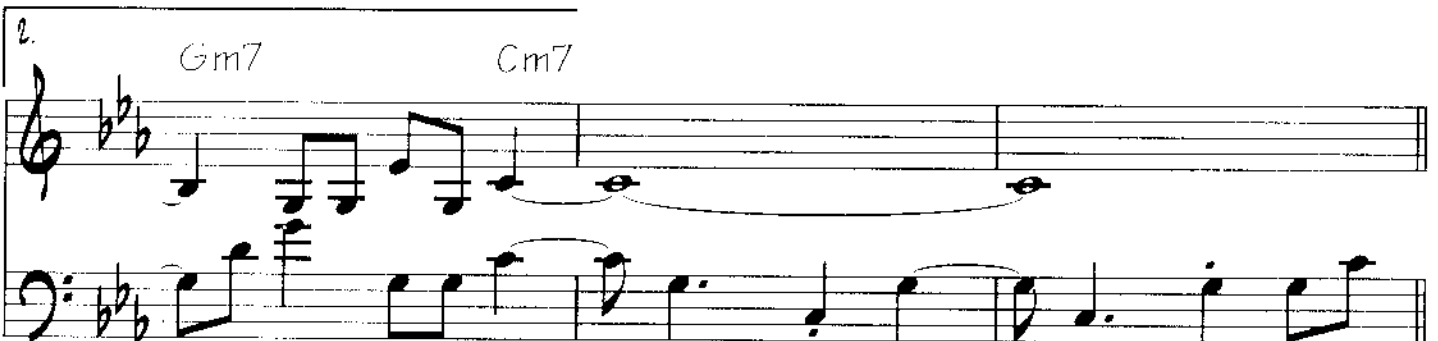
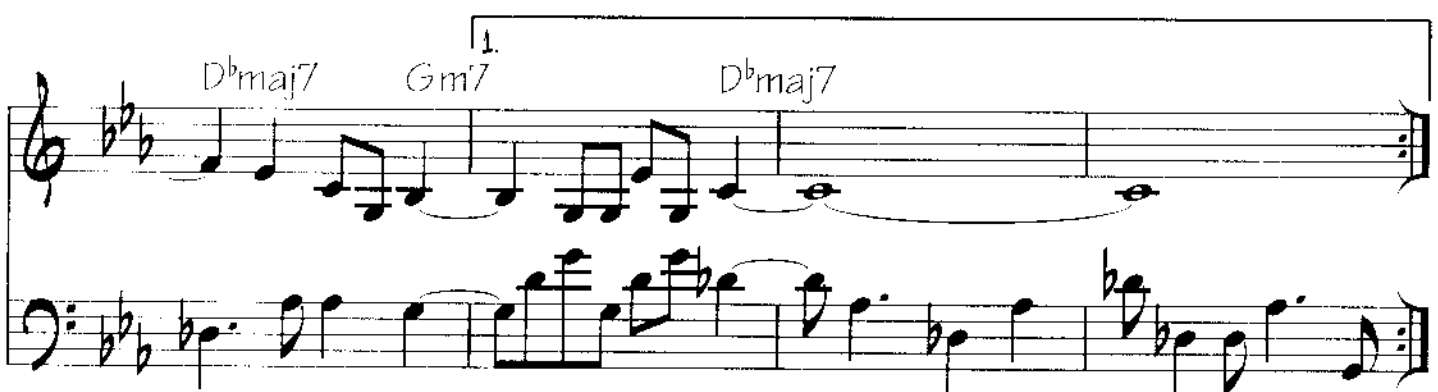
SO MAY IT SECRETLY BEGIN

By Pat Metheny

♩ = 144 (EVEN EIGHTHS)



[A] MELODY



8 HALF-TIME FEEL (AD LIB. MELODY)

(CYM. BELL)

Fmaj7 D^bmaj7

Cm7 A^bmaj7

Fm7 D^bmaj7

DOUBLE-TIME FEEL

F/G Cmaj7 E^b/F B^bmaj7 G7sus4

9

A TEMPO

Cm7 Fm7/C Cm7

TO CODA 10

Fm7 Gm7 A^bmaj7

Fm7 Gm7 Cm7 F9

REPEAT FOR SOLOS:
LAST SOLO TAKE CODA 

D^bmaj7 *Gm7* *Cm7*

 CODA *Fm7* *Gm7* *Cm7* *F9*

D^bmaj7 *Gm7* 1. 2. *Cm7*

3. *D^bmaj7#11* *Cm13* rit.

MINUANO (SIX-EIGHT)

By Pat Metheny
and Lyle Mays

INTRO

MYSTERIOSO ♩ = 150 (EVEN EIGHTHS)

Am9

A

Am9

(CONT. OSTINATO, SIMILE)

Am/F#

Am/G

Am/B

Am

Am(maj7)

Am(maj7)/C

Am(maj7)/D

Am(maj7)

Am(maj7)/F#

Fm7

Cm7

D17b9

Am7 Em9

F#7/E F#7/D F#7/C# C9b5

Bm7

The first system of the musical score consists of two staves. The top staff is in treble clef and contains four measures of music. Above the first measure is the chord symbol $Bm7/G\sharp$, above the second is $Bm7/A$, above the third is $Bm7/C\sharp$, and above the fourth is $Bm7$. The melody in the top staff is: G4 (quarter), A4 (quarter), B4 (quarter), and A4-G4 (beamed eighth notes). The bottom staff is in treble clef and contains eight measures of accompaniment. The notes are: G3-A3 (beamed eighth), B3 (quarter), G3-A3 (beamed eighth), B3 (quarter), G3-A3 (beamed eighth), B3 (quarter), G3-A3 (beamed eighth), and B3 (quarter). The first four measures are grouped by a brace, and the last four measures are also grouped by a brace.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and contains four measures of music, each with a half note and a chord symbol above it: C/E, C/D, C/D, and C/D. The bottom staff is in treble clef and contains eight measures of music, each with a quarter note and a chord symbol above it: C/E, C/E, C/E, C/E, C/E, C/E, C/D, and C/D. The tempo is marked 'Cresc.' and the time signature is 4/4.

Cmaj7

The image shows two staves of music. The top staff is in treble clef and contains a single melodic line for the Cmaj7 chord. It starts with a half note C4, followed by a quarter note E4, a quarter note G4, and a half note Bb4. The bottom staff is in treble clef and contains a single melodic line for the Cmaj7 chord. It starts with a half note C4, followed by a quarter note E4, a quarter note G4, and a half note Bb4. The notation is in 4/4 time and uses a key signature of one flat (Bb).

Gm7 Dm7

Fmaj7 G6/9

Aadd9

1. Am7

2. Bm7 F#m7 PLAY 4 TIMES



MELODY

Bm7

F#m9

Bm7

F#m9

Bm7

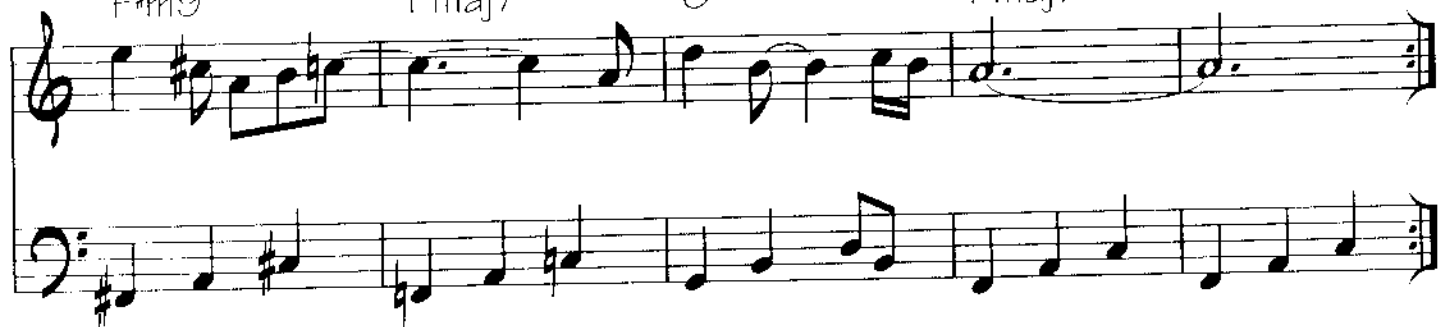


F#m9

Fmaj7

G

Fmaj7



Dm7

Em7

Asus4

A7



Dm7

Em7

Am9/11

Am



Dm7

Em7

Am9

F#m7b5



LAST TIME:

TO CODA

Asus4

A

Dm7

Em7

SOLO

Bm7 F#m7 Bm7 F#m7 Bm7 F#m7 Dm7 Em7 Fmaj7

Bm7 F#m7 Bm7 F#m7 Bm7 F#m7 Dm7 Em7 Fmaj7

Dm7 Em7 Asus4 A7 Dm7 Em7 Am7 Am6

Dm7 Em7 Am9 F#m7b5 Dm7 Em7 Asus4 A

Bm7 F#m7 Bm7 F#m7

Bm7 F#m7 Dm7 Em7 Fmaj7

Dm7 Em7 Asus4 A7 Dm7 Em7 Am9/11 Am

Dm7 Em7 Am9 F#m7b5 Dm7 Em7 Asus4 A

E Am
 2ND TIME ONLY

(2ND TIME ONLY)

MARIMBA PART
(1ST TIME ONLY)

(1ST TIME ONLY)

(2ND TIME ONLY)



A musical staff in treble clef with a key signature of one flat (Bb). The notation consists of six measures. The first measure contains a double bar line with repeat dots. The notes are: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second measure contains: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The third measure contains: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fourth measure contains: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The fifth measure contains: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The sixth measure contains: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some chords. The system ends with a double bar line and a repeat sign.

A single musical staff in bass clef containing eight measures. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F#3 (half), and G3 (half).

8vb

8vb

LOCO

This system contains the first two staves of music. The top staff is a guitar part with a treble clef, featuring a series of chords and melodic lines, some marked with '8vb' (octave below). The bottom staff is a bass part with a bass clef, featuring a melodic line with a 'LOCO' marking. The system concludes with a double bar line.

F

v

sf

mp

v

sf

This system contains the next two staves of music. The top staff is a guitar part with a treble clef, featuring a series of chords and melodic lines, some marked with 'v' (accents), 'sf' (sforzando), and 'mp' (mezzo-piano). The bottom staff is a bass part with a bass clef, featuring a melodic line with 'v' (accents) and 'sf' (sforzando) markings. The system concludes with a double bar line.

G

(SOLO)

This system contains the final two staves of music. The top staff is a guitar part with a treble clef, featuring a series of chords and melodic lines, some marked with 'G' (G major) and '(SOLO)'. The bottom staff is a bass part with a bass clef, featuring a melodic line with '(SOLO)' markings. The system concludes with a double bar line.

8va

[H]

LOCO

D.S. AL CODA
(WITH REPEAT)

The musical score is written for a piano and features several systems of staves. The first system consists of three staves: the top staff has a treble clef and contains dense chordal textures with an '8va' marking; the middle staff has a bass clef and contains a melodic line with some rests; the bottom staff has a treble clef and contains a continuous eighth-note accompaniment. The second system also has three staves: the top staff has a treble clef and contains chords with a box 'H' and a 'LOCO' marking; the middle staff has a bass clef and contains a melodic line; the bottom staff has a treble clef and contains chords. The third system has two staves: the top staff has a treble clef and contains chords; the bottom staff has a bass clef and contains a melodic line. The fourth system has two staves: the top staff has a treble clef and contains chords; the bottom staff has a bass clef and contains a melodic line. The fifth system has two staves: the top staff has a treble clef and contains chords; the bottom staff has a bass clef and contains a melodic line. The sixth system has two staves: the top staff has a treble clef and contains chords; the bottom staff has a bass clef and contains a melodic line. The seventh system has two staves: the top staff has a treble clef and contains chords; the bottom staff has a bass clef and contains a melodic line. The eighth system has two staves: the top staff has a treble clef and contains chords; the bottom staff has a bass clef and contains a melodic line. The score concludes with a 'D.S. AL CODA (WITH REPEAT)' instruction.



CODA

F[♯]m7



Fmaj7

Dm7



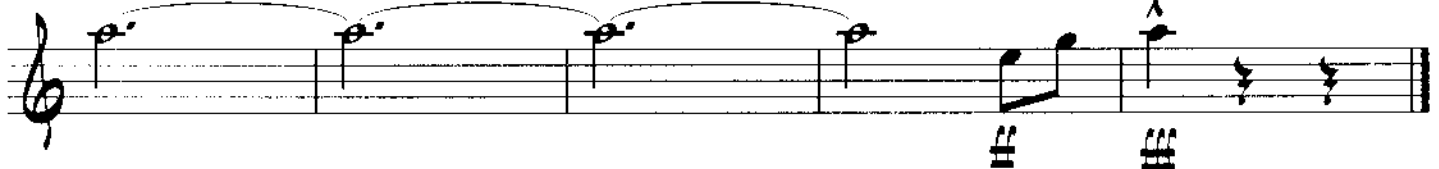
Gmaj7/B



B[♭]maj9

N.C.

A5



LAST TRAIN HOME

By Pat Metheny

INTRO

♩ = 160 (EVEN EIGHTHS)

DRUMS (W/BRUSHES)

(BASS) *p* *GRAD. CRESC.*

A MELODY

B^b *C/B^b* *A^b* *B^b*

(RHY. CONT. OSTINATO)

Dm *Dm7* *Gm* *E^b* *F7sus4* *F7*

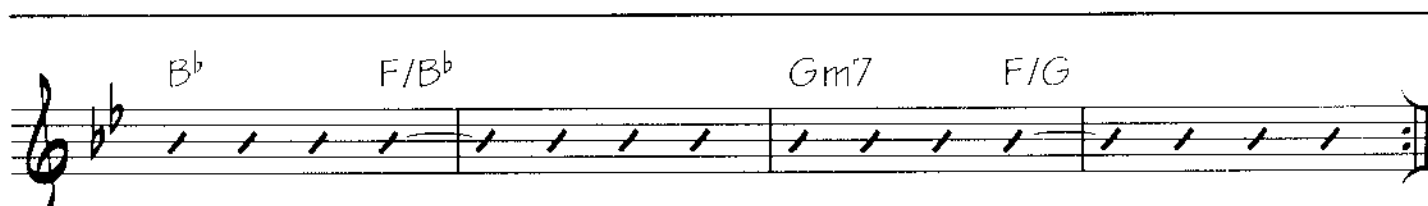
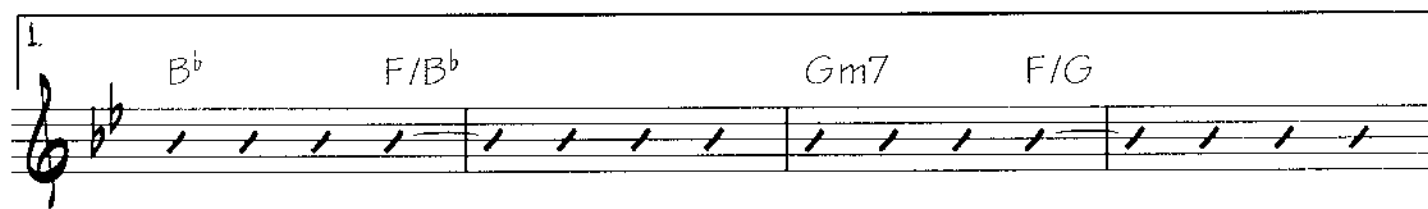
Gm *D7/F#* *Gm7/F* *E^bmaj7*

Dm7 *Gm7* *Dm7* *Gm7*

E^b9#11 *F* **TO CODA**

B^b *F/B^b* *Gm7 F/G* *B^b* *F/B^b* *Gm7 F/G*

8 SOLO



© INTERLUDE

⊕ CODA

IN HER FAMILY

BALLAD

By Pat Metheny

RUBATO ♩ = 90 (EVEN EIGHTHS)

[A] G#m9 Dmaj7/F# Emaj9#11 D#m7
 C#m7^{m2} Emaj9 F#sus2 Emaj9 C#m7 G#m9 F#7/A# Aadd9
 E/G# Bbmaj7#11/F E Bbmaj7#11/D **TO CODA** 
 E Bbmaj7#11 ^{1.} E G#m9 ^{2.} E
[B] Cmaj7 D/C Bbmaj7 C/Bb
 m# Abmaj7 E/D F#m7
 Ebm7 Bbm11 Dm9
 Am11 C#m9 G#m9 Emaj7#11 **D.C. AL CODA (NO REPEAT)**
[C] CODA E Bbmaj7#11 E Bbmaj7#11/F E
 GRAD. RIT.

THIRD WIND

By Pat Metheny
and Lyle Mays

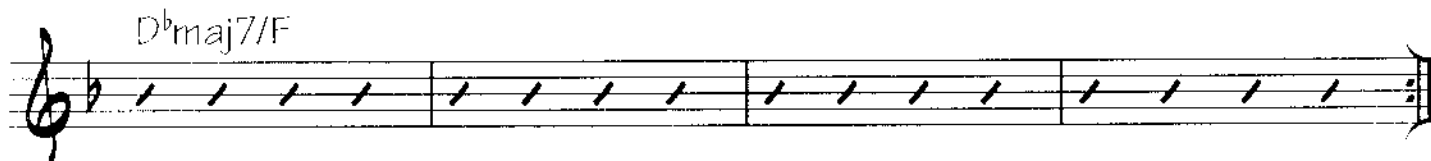
INTRO

FAST ♩ = 300 (EVEN EIGHTHS)

F7sus4



D^bmaj7/F



A MELODY

F7sus4

(CONT. OSTINATO, SIMILE)



D^bmaj7/F



1.

F7sus4



D^bmaj7/F



2.

F7sus4



A^m7/D

A^b/D



F7sus4 F7 F7sus4 F7 D^bmaj7/F E^b/F SOLO BREAK F7sus4 7

[F] SOLO F7sus4 4 D^bmaj7/F 4 F7sus4 4 D^bmaj7/F 4

F7sus4 4 D^bmaj7/F 4 F7sus4 4 D^bmaj7/F 4

B^bm7 2 Cm7 2 D^bmaj7 2 Cm7 2 B^bm7 2 Cm7 2

F7sus4 4 D^bmaj7/F 4 F7sus4 4 D^bmaj7/F 4

F7sus4 4 D^bmaj7/F 4 PERC. BREAK F7sus4 15

[G] N.C. (F7sus4) (ADD 2ND TIME)

1. (PERC.) 15

2. (PERC.) 3

(CONT. OSTINATO, SIMILE) (CONT. OSTINATO, SIMILE)

15 3

H (CONT. RHY. SIMILE)

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

I (CONT. OSTINATO)

3 3 3 3 3 3 3 3

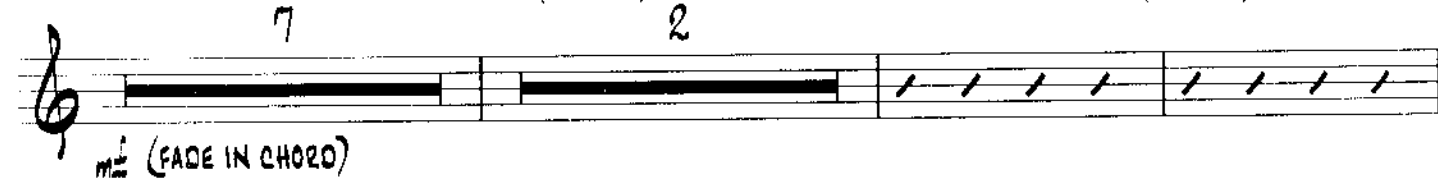


[K] PERC. INTERLUDE

A5

F5(add2)

C5(add2)



G5(add2) D5(add2) 2

RHY. SECTION INTERLUDE

G/B Cadd2 E^b/F Em7 Dm7 F/G Cmaj7 Em7

A/C# A A/G# A/G F#m7 F#m7/C# Amaj7/B B7/A

F/G Cmaj7 E^b/F Em7 Dm7 F/G

GRAD. CRESC. 3

C Em7 A/C# A A/G# A/G

F#m7 F#m7/C# Amaj7/B B7/A

F/G Cmaj7 E^b/F B^bmaj7

D^b/E^b A^bmaj7 Fm Fm/E^b

Dm7 Cmaj7 A/B Emaj7

Chords: $\text{C}\flat/\text{A}\flat$ $\text{A}\flat\text{maj}7$ $\text{Fm}7$ $\text{Fm}/\text{E}\flat$

Chords: G/D G/D $\text{E}\flat/\text{D}$ F/D

[O] $\text{Gadd}9$ $\text{E}\flat/\text{F}$ $\text{Em}7$ $\text{Dm}7$ $\text{Cmaj}7$ G/B $\text{E}\flat/\text{B}\flat$ F/C G/D $\text{E}\flat/\text{F}$ $\text{Em}7$ $\text{Dm}7$ $\text{G}7$

PLAY 3 TIMES

[P] $\text{Cmaj}7$ G/B $\text{E}\flat/\text{B}\flat$ F/C G/D $\text{E}\flat/\text{F}$ $\text{Em}7$ $\text{Dm}7$ $\text{G}7$

(SOLO OVER MELODY)

Chords: $\text{Cmaj}7$ G/B $\text{E}\flat/\text{B}\flat$ F/C G/D $\text{E}\flat/\text{F}$ $\text{Em}7$ $\text{Dm}7$ $\text{G}7$

[Q] OUTRO/SOLO

PLAY 7 TIMES

Chords: $\text{Cmaj}7$ G/B $\text{E}\flat/\text{B}\flat$ F/C G/D $\text{E}\flat/\text{F}$ $\text{Em}7$ $\text{Dm}7$ $\text{G}7$

PLAY 4 TIMES

[R] $\text{Cmaj}7$ G/B $\text{E}\flat/\text{B}\flat$ F/C G/B $\text{E}\flat/\text{F}$ $\text{Em}7$ $\text{Dm}7$ $\text{G}7$

(CONT. SOLO)

[S] $\text{Cmaj}7$ G/B $\text{E}\flat/\text{B}\flat$ F/C G/D $\text{E}\flat/\text{F}$ G

(END SOLO)

(UNIS.)

DREAM OF THE RETURN

By Pat Melaney

A MELODY

♩ = 70 (EVEN EIGHTHS)

Chords: Aadd9, D/E, F#m7, Dmaj7, E7sus4, E7/D, C#m7, A, C#m7, A, C#m7, A, E/G#, D/F#, E6, B/D#, E7sus4, E, E/D, C#m7

MELODY (Treble Clef, Key of D Major, 2/4 Time):

CRES.

B

Chords: F#m7, Bm7, F#m7, Dmaj7, C#m7, B7sus4, B/A, Gmaj7, A/G, F#m7, B7sus4, B7, D/E, E

MELODY (Treble Clef, Key of D Major, 2/4 Time):

C

Chords: A, D/E, F#m7, Dmaj7, E7sus4, E7/D, C#m7

MELODY (Treble Clef, Key of D Major, 2/4 Time):

TO CODA

REPEAT FOR SOLOS AL CODA

Chords: A, C#m7, A, C#m7, A, C#m7, A, C#m7

MELODY (Treble Clef, Key of D Major, 2/4 Time):

(SEE PAGE 437 FOR LYRICS)

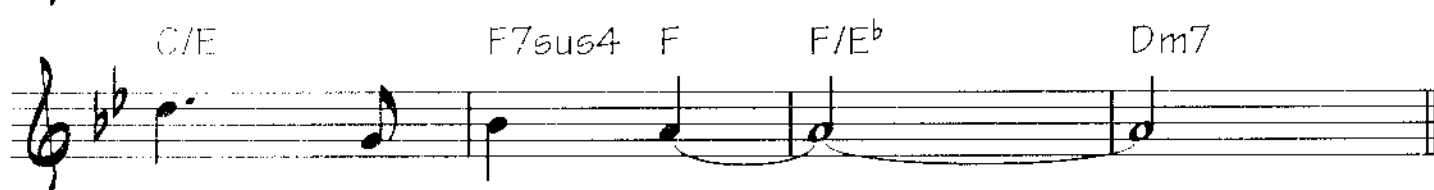
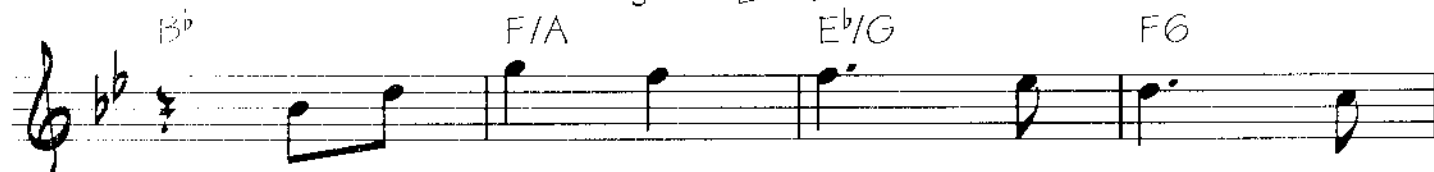
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Coda



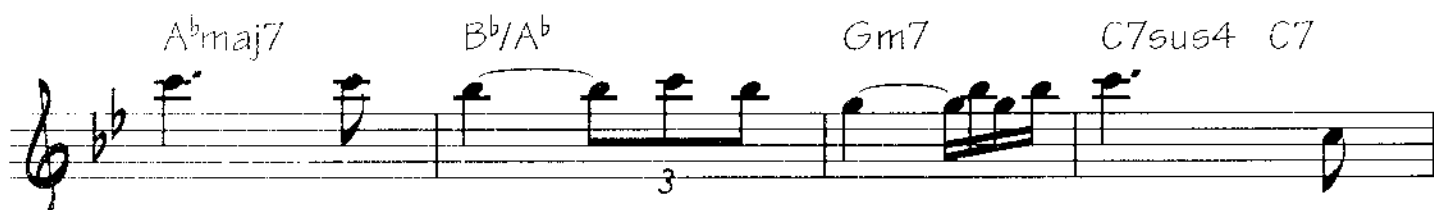
MELODY



Gm7 Cm7 Gm7 Ebmaj7 Dm7 C7sus4 C/Bb



Abmaj7 Bb/Ab Gm7 C7sus4 C7



Fsus4 F13 Cm7/F F7

DECRESC. *mp*

Bb Eb/F Gm7 Ebmaj7

F7sus4 F7/Eb Dm7

Bbmaj7 Dm7 Bbmaj7 Dm7/G Bbmaj7 Dm7 Bbmaj7 Dm7/G

BEGIN FADE OUT

Bbmaj7 Dm7 Bbmaj7 Dm7/G Bbmaj7 Dm7 Bbmaj7 Dm7/G

LETTER FROM HOME

By Pat Metheny

A RUBATO ♩ = CA. 103 (EVEN EIGHTHS)

Chords: $B^b\text{add}2$, F , A^b , Gm , E^b , G^b , F , A^m

Performance markings: *mf*, ACCEL., DECEL.

Chords: B^bm6 , F/C , B^b/D , C/E

Section B Chords: F , D^bmaj7 , E^b/A^b , $Gm7/C$, D^b , B^b

Chords: F , D^b , E^b/A^b , $Gm7/C$, D^b , $E^b\text{sus}4$, E^b

Chords: A^b , Fm , $E^b\text{sus}4$, E^b , Fm , A^b7/E^b

Chords: B^b/D , Fm/C B^b7 , $D^b\text{add}2$, B^bm7 , $E^b\text{sus}4$, Fm

Performance markings: PLAY 3 TIMES, RIT.

GRAMPA'S GHOST

By Pat Metheny

A

RUBATO ♩ = 84 (EVEN EIGHTHS)

Chord progression for Section A:

C E^b B^b Fm

A^b E^b Gm 3 Fm/A^b B^bsus4 B^b E^b A^bmaj7

B^b/D B^bm/D^b A^b/C A^bm/C^b E^b/B^b A^b/C

B^b7/D A^b/E^b B^b7sus4 B^b

B

Chord progression for Section B:

A^bmaj7 Cm Gm B^bm Fm Gm7

A^b G^b A^b Cm Gm B^bm Fm

C

Chord progression for Section C:

C C/B Am7 E^b/G B^b/F Fm/C Fm

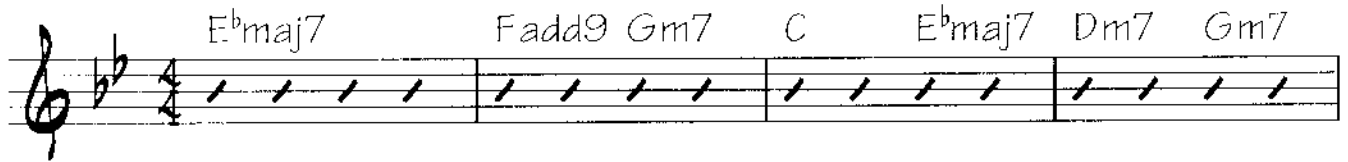
A^b E^b Gm 3 A^b B^b7sus4 B^b E^b

SLIP AWAY

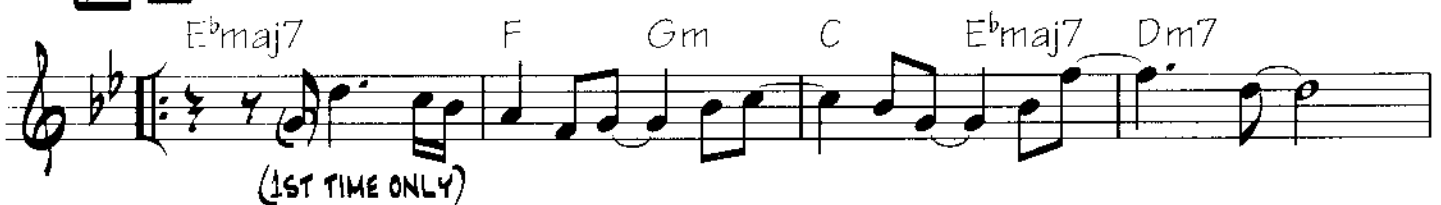
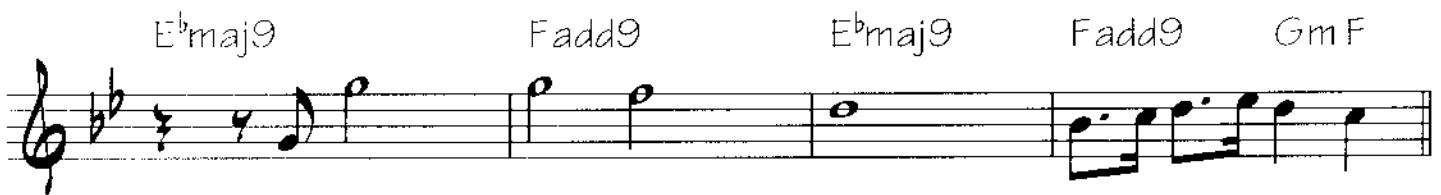
By Pat Metheny

INTRO

MODERATELY ♩ = 118 (EVEN EIGHTHS)



A MELODY



E^bmaj7 F Gm C E^bmaj7

F Gm C E^bmaj7 Dm7

E^bmaj7 F Gm C E^bmaj7 To CODA ☐

☐ INTERLUDE
HALF-TIME FEEL

E^bmaj7/F B^bmaj7/F C/F Fsus4 A^bmaj7/B^b E^bmaj7 E^b/F Gm7

END HALF-TIME FEEL

A^bmaj7 Gm7 Em7^b5 E^bmaj9 E^b/F F E^b/F F E7^b9

☐ SOLO

E^bmaj7 F Gm7 C E^bmaj7 Dm7

PLAY 4 TIMES
LAST TIME: D.S. AL CODA
(NO REPEAT)

E^bmaj7 F Gm7 C E^bmaj7

☐ CODA / SOLO VAMP

REPEAT AND FADE

E^bmaj7 F E^bmaj7 F

HAVE YOU HEARD

By Pat Metheny

INTRO

♩ = 150 (EVEN EIGHTHS)

Cm7 Fm7Gm7 A^bmaj7 Cm7 Fm7Gm7 A^bmaj7

A MELODY

Cm7 Fm7 Gm7 A^bmaj7 Cm7 Fm7 Gm7 A^bmaj7
(CONT. OSTINATO, SIMILE)

1., 3. Gm9sus4

2., 4. Gm9

Gm9 N.C. DRUM FILL Fm9 Cm

Cm7 Fm7 Gm7 A^bmaj7 Cm7 Fm7 Gm7 A^bmaj7

Cm7 Fm7 Gm7 A^bmaj7 Cm7 Fm7 Gm7 A^bmaj7

8 INTERLUDE

A^b/B^b G/B^b D^b/B^b
SOFTER 3 GRAD. CRESC. 3

E^b7/B^b E^b/B^b B^b A^b/B^b B^b

9 SOLO

Cm7
(SAMPLE BS. LINE)

(CONT. SIMILE)

Fm7

Cm7

A^b7

G7

Cm7

A^b/B^b

G^b/A^b

G+7

Cm7

Fm7

Cm7 A^b7 G7 Cm7

C#m7 F#m7

C#m7 A7 G#7 C#m7

A/B G/A G#7 C#m7

F#m7

C#m7 A7 G#7 C#m7

INTERLUDE

A/B G#m/B F#m/B E/B G/A F#m/A Asus2 D/A

F/G Em/G F/G G G/A A G/A A

MELODY

Dm7 Gm7 Am7 Bbmaj7 Dm7 Gm7 Am7 Bbmaj7

Bb/C F/C Eb/C Bb/C 1. Am9sus4 Gm9sus4

2. Am9 Gm9

Am9 Gm9

Am9 N.C. DRUM FILL Gm9 Dm9

[F] OUTRO Dm7 Gm7 Am7 Bbmaj7 Dm7 Gm7 **PLAY 4 TIMES** Am7 Bbmaj7

GRAD. CRESC.

Dm7 Gm7 Am7 Bbmaj7 Dm7 Gm7 Am7 Bbmaj7 **PLAY 3 TIMES**

Am7 **CRESC.**

RIT. Dm9

SPRING AIN'T HERE

By Pat Metheny

INTRO

♩ = 120 (EVEN EIGHTHS)

(PERC.)

8



A

MELODY

Cm11

Fm7

Cm11

Fm7

Cm11

Fm7

Cm11

Fm7



Cm11

Fm7

Cm11

Fm7

Cm11

Fm7

Cm11

Fm7



Gm7

Fm7

G7sus4 G7

A^b maj7



G13^b9

Cm7

F7

1.

A^b maj7/B^b B^b

A^b maj7/B^b B^b13^b9



Cm11

Fm7

Cm7

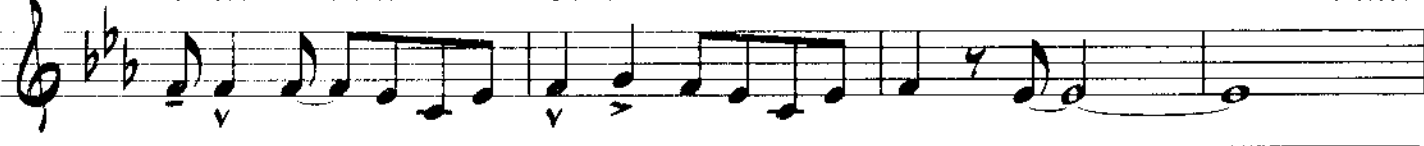
Fm7

Cm11

Fm7

Cm11

Fm11



Cm11

Fm7

Cm11

Fm7

Cm11

Fm7

Gm11 C7^b9



TO CODA



Fm7/B^b/b5

E^b maj7

Fm7

Gm7

A^b maj7

D^b/G^b Fm11

A^b/B^b



8

D^b Dm D^b Dm D^b Dm D^b Dm
 E^bm7 E^bmaj7 E^bm7 E^bmaj7 E^bm7 E^bmaj7 E^bm7 E^bmaj7

ppp GRAD. CRESC.

D^b Dm D^b Dm D^b
 E^bm7 E^bmaj7 E^bm7 E^bmaj7 E^bm7

2. F^bm9 $B7^b9$ $Fm9$ B^b+7 $Cm11$ $Fm7$

$Cm11$ $Fm7$ $Cm11$ $Fm11$ $Cm11$ $Fm7$ $Cm11$ $Fm7$

$Cm11$ $Fm7$ 3 $Cm11$ $Fm7$ $Gm11$ $C7^b9$

$Fm7$ B^b7^b5 E^bmaj7 $Fm7$ $Gm7$ A^bmaj7 D^b/G^b $Fm11$ A^b/B^b

D^b Dm D^b Dm D^b Dm D^b Dm
 E^bm7 E^bmaj7 E^bm7 E^bmaj7 E^bm7 E^bmaj7 E^bm7 E^bmaj7

ppp GRAD. CRESC.

$\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$
 $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$

[E] SOLO

$\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$

$\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$

$\text{Gm}7$ $\text{Fm}7$ $\text{G}7\text{sus}4$ $\text{G}7$ $\text{A}^{\flat}\text{maj}7$

$\text{G}13^{\flat}9$ $\text{Cm}7$ $\text{F}13$ $\text{F}^{\sharp}\text{m}9$ $\text{B}7$ $\text{Fm}9$ $\text{B}^{\flat}13^{\flat}9$

$\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$

$\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Cm}11$ $\text{Fm}7$ $\text{Gm}7$ $\text{C}7^{\flat}9$

$\text{Fm}9$ $\text{B}^{\flat}7^{\flat}5$ $\text{E}^{\flat}\text{maj}7$ $\text{A}^{\flat}\text{maj}7$

LAST TIME:
D.S. AL CODA

$\text{Fm}7$ $\text{Gm}7$ $\text{A}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{maj}7/\text{B}^{\flat}$ $\text{A}^{\flat}\text{maj}7/\text{C}$ $\text{E}^{\flat}\text{maj}7/\text{B}^{\flat}$ $\text{A}^{\flat}\text{maj}7$ $\text{G}+7$



CODA

$\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm
 $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$

$\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm
 $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$

$\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm
 $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$

$\text{D}^{\flat}$ Dm $\text{D}^{\flat}$ Dm $\text{D}^{\flat}$
 $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$ $\text{E}^{\flat}\text{maj}7$ $\text{E}^{\flat}\text{m}7$

Musical score for guitar, featuring six staves of music in G major. The score includes various musical notations such as treble clef, key signature (one sharp), time signature (4/4), and dynamic markings (mf, f). Chords are indicated by letters like Dm7, Em7, and Fm7. There are also performance instructions like "TO CODA 1" and "TO CODA 2".

INTRO
♩ = 120 (EVEN EIGHTHS)

E^b/F B^bmaj7 E^bmaj9 Dm7 Cm7



Dm7 Gm7 Cm7 B^bmaj7/D E^bmaj7 A13#11



Dmaj9

C

Bm7

A9



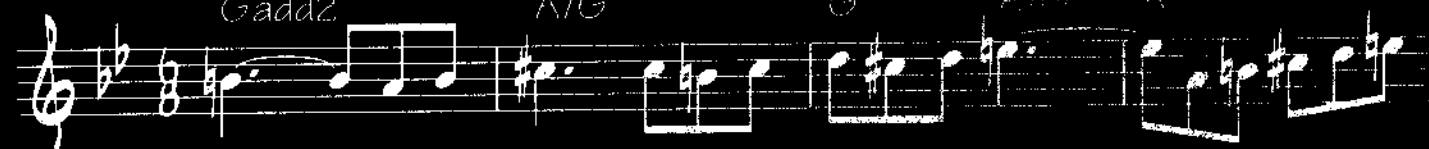
Gadd2

A/G

G

A/G

A



D.S. AL CODA 1
(TAKE REPEAT)

B^bmaj7

C/B^b

D

Amb



☐ CODA 1 ☐ SOLO

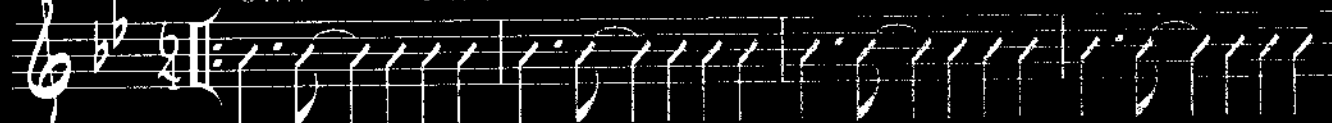
Cm7

Dm7 Cm7

Gm7 Cm7

Dm7 Cm7

Cm7



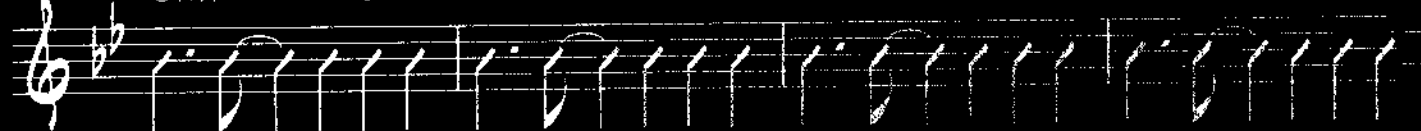
Cm7

Dm7 Cm7

Gm7 Cm7

Dm7 Cm7

Cm7



E^bm7

Fm7

E^bm7

B^bm7

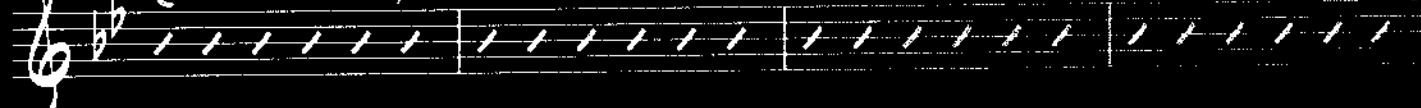
E^bm7

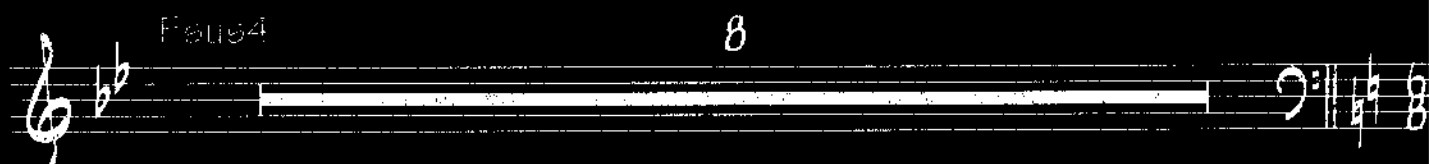
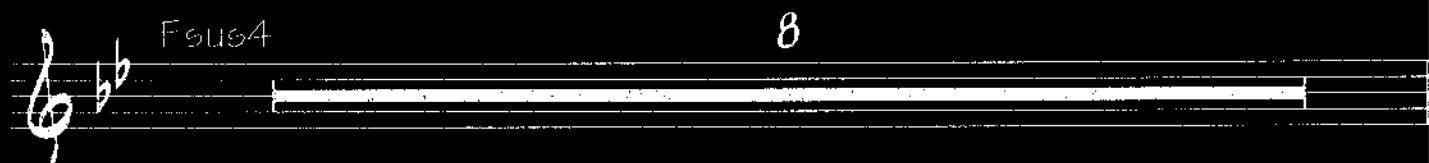
Fm7

B^bm7

E^bm7

(CONT. RHY. SIMILE)





INTERLUDE



F#m7/B D Em7/A (CONT. RHY. SIMILE) F#m7/B

Em7/A F#m7/B Em7/A

E F#m7/B Em7/A F#m7/B Bbmaj7/C

B7^{#9}/_{#5} Em9 F#m9

F Gm9 (CONT. OSTINATO, SIMILE) Am9 Gm9

Am9 Gm9 Am9

Gm9 Am9 Gm9

Gm7/F

First system of musical notation, measures 1-4. Treble and bass staves. Chords: Gm9, Am9, Gm9, Gm7/F. Dynamics: cresc.

F#7/E

A13^{#9}_{b5}

Second system of musical notation, measures 5-8. Treble and bass staves. Chords: F#7/E, A13^{#9}_{b5}. Dynamics: cresc.

G

Dmaj7

C/D

E7/D

F#7/b9/D

Third system of musical notation, measures 9-12. Treble staff. Chords: Dmaj7, C/D, E7/D, F#7/b9/D. Dynamics: cresc.

Gmaj7

A/G

G

A/G

A

Fourth system of musical notation, measures 13-16. Treble staff. Chords: Gmaj7, A/G, G, A/G, A. Dynamics: GRAD. CRESC.

B^b

C/B^b

Fifth system of musical notation, measures 17-20. Treble staff. Chords: B^b, C/B^b.

D.S.S. AL CODA 2

D

Am9

Cm7

Sixth system of musical notation, measures 21-24. Treble staff. Chords: D, Am9, Cm7. Dynamics: sfz, mf.



CODA 2

Chord progression for Coda 2:

Dm7 (4/4) | 3/4 (triplets) | Gm7 (4/4) | 5/4 (triplets) ||



Chord progression for Harp section 1:

C#m7 (4/4) | D#m7 (4/4) | Emaj7 (4/4) | 5/4 (triplets) ||

Chord progression for Harp section 2:

C#m7 (4/4) | D#m7 (4/4) | G#m7 (4/4) | G#m6 (4/4) ||

Chord progression for Harp section 3:

C#m7 (4/4) | D#m7 (4/4) | Emaj7 (4/4) | 5/4 (triplets) ||

Chord progression for Harp section 4:

C#m7 (4/4) | D#m7 (4/4) | 5/4 (triplets) ||



Chord progression for First ending:

A (4/4) | G#m7 (4/4) | 5/4 (triplets) ||

Chord progression for First ending continuation:

F#m9 (4/4) | Emaj7 (4/4) | D#m11 (4/4) ||

45/8

By Pat Metheny
and Lyle Mays

INTRO

♩ = 138 (EVEN EIGHTHS)

First system of the intro, measures 1-2. The key signature is one sharp (F#), and the time signature is 3/4. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols C and G7 are written above the staves. The text "(BASS MELODY)" is written below the first staff. The music consists of eighth and sixteenth notes with accents.

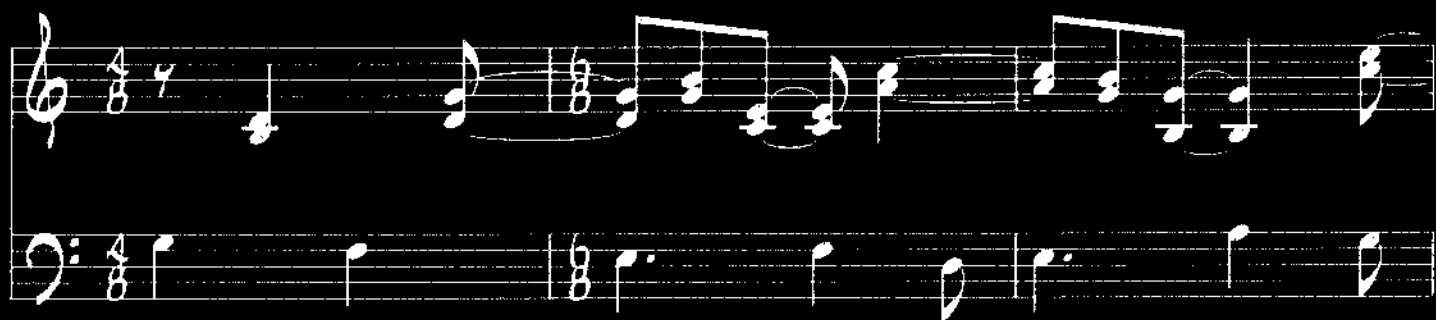
Second system of the intro, measures 3-4. The key signature is one sharp (F#), and the time signature is 3/4. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols Am, G, D, and Am are written above the staves. The music continues with eighth and sixteenth notes and accents.

Third system of the intro, measures 5-6. The key signature is one sharp (F#), and the time signature is 3/4. The top staff is in treble clef and the bottom staff is in bass clef. Chord symbols G/B, Am, G, F, C, and G are written above the staves. The music continues with eighth and sixteenth notes and accents. The system ends with a double bar line and a repeat sign.

A

C N.C.
(UPPER VOICE, 2ND TIME ONLY)

Fourth system of the intro, measures 7-8. The key signature is one sharp (F#), and the time signature is 3/4. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes and accents. The system ends with a double bar line and a repeat sign.



1. 2. (NOTATION CONT'D BELOW)

OUTRO

DIVISI

Am G D Am

G/B Am G F C G FADE OUT

BEAT 70

By: Ed. Merhebi,
and Kyle Mays

INT20

BRIGHT LATIN ♩ = 132 (EVEN EIGHTHS)

DEIGHT LARKIN'S 330 (EVEN EIGHTHS)

F G F G

A MELODY *mf*
(CONT. OSTINATO, SIMILE)

F G F G

A^b B^b A^b B^b

A^b B^b G/B

B

A^b B^b Gm7 Cm7 Gm7 Fm7 Gm7 A^bma⁷ B^bma⁷

E^b A^b/C Cm7 D^b B^b7

To CODA **C**

F G F G

E SOLO

F

G

PLAY 4 TIMES



A^b

B^b

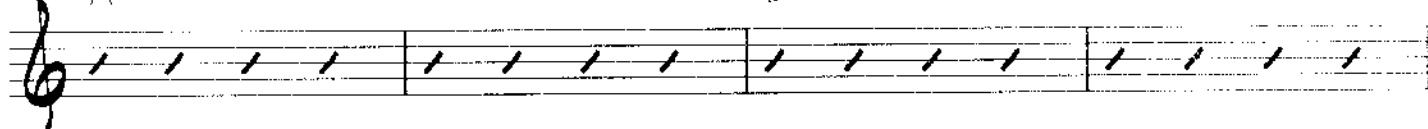
PLAY 3 TIMES



A^b

B^b

G/B



C

A^b

B^b

Gm7

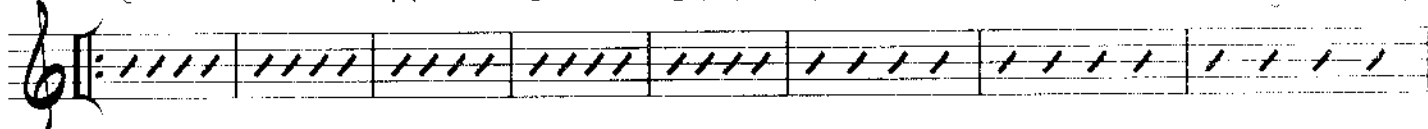
Cm7 Gm7

Fm7

Gm7

A^b maj7

B^b maj7



E^b

Cm7

D^b

B^b7

E^b

F

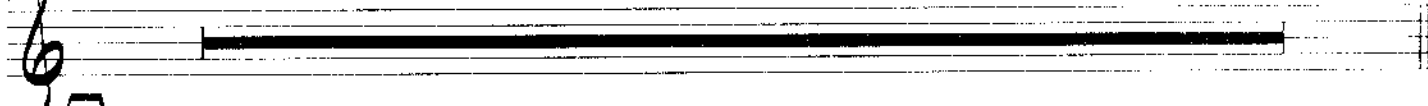
1. G



2.

G

32



F OUTRO CHORUS

C

A^b

B^b

Gm7

Cm7 Gm7

Fm7

Gm7

A^b maj7

B^b maj7



E^b

Cm7

D^b

B^b7

E^b

F

1. G



2..3.



N.C. Em

G7/F

C



EVERY SUMMER NIGHT

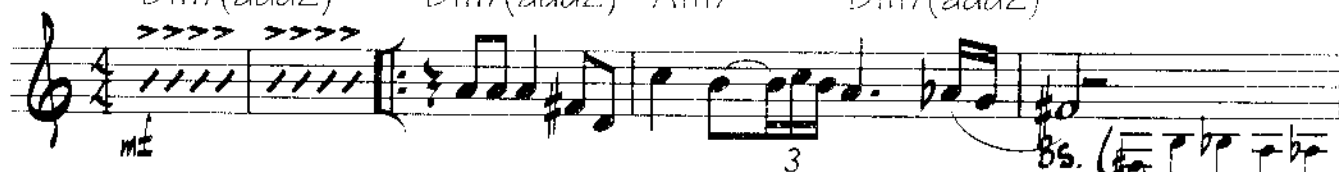
By Pat Metheny

INTRO

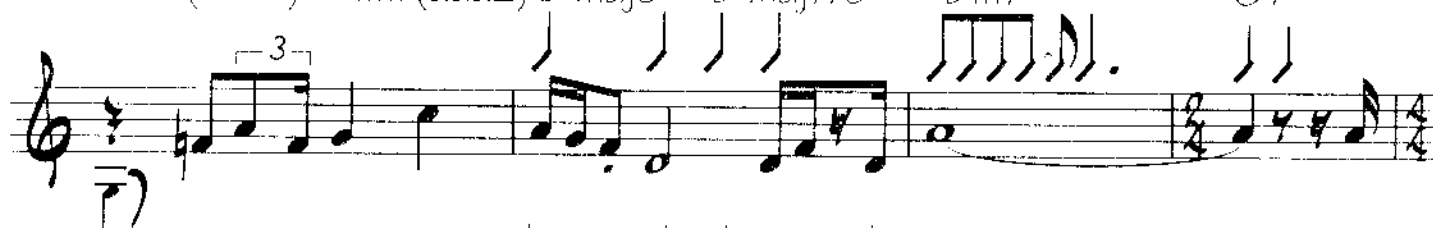
[S] **[A]** MELODY

♩ = 104 (EVEN EIGHTHS)

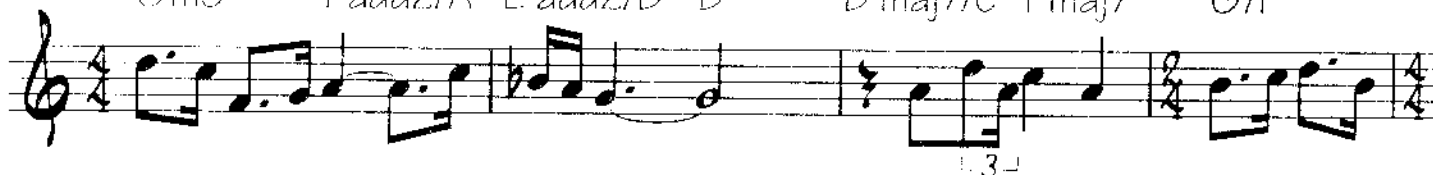
Bm7(add2) Bm7(add2) Am7 Bm7(add2)



Gm7(add2) Am7(add2) Bbmaj9 Bbmaj7/C Dm7 G7



Gm9 Fadd2/A Ebadd2/Bb Bb Bbmaj7/C Fmaj7 G/F



Em Em(maj7) Em7A7 Dm7

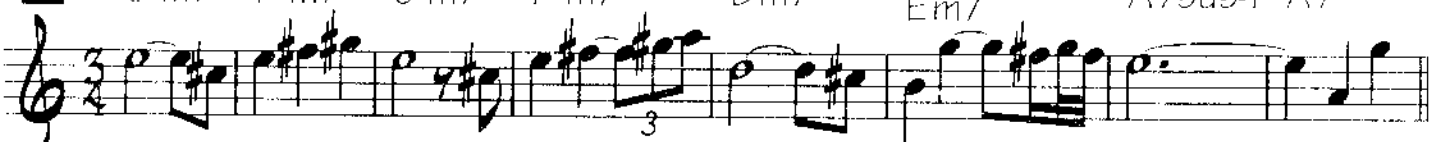


1. G9sus4 N.C.

2. G9sus4

[B]

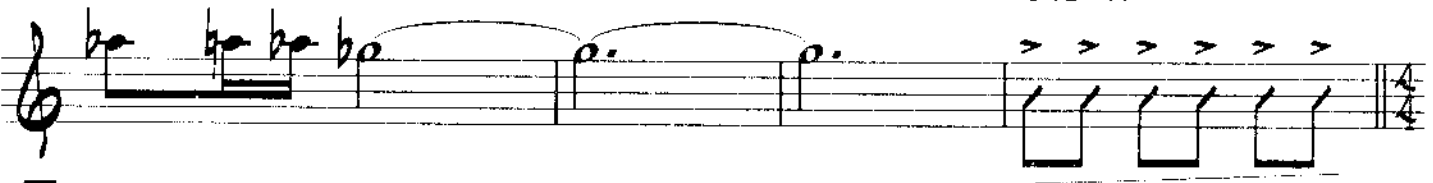
C#m7 F#m7 C#m7 F#m7 Bm7 Em7 A7sus4 A7



Ebm7 Abm7 Dbm7 Gb7sus4 Gb7 Gb13/E



Ebm7 D7 Dbm7 C13#11

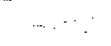


[C]

Bm7(add2) Am7 Bm7(add2)



Bs. (Bb) (Bb) (Bb) (Bb) (Bb) (Bb) (Bb) (Bb)

Cm7/(add2) Am7/(add2) Bbmaj9 Bbmaj7/C Dm7
 Fadd2/A Fbadd2/Bb Bb Bbmaj7/C Fmaj7 G7
 Cm9
 Fm Em(maj7) Em7 A7 Dm7
 3 To CODA 
 Cmaj7 Fmaj7 Bbmaj7 G9sus4
 3
 Cmaj7 Fmaj7 Bbmaj7 G9sus4
 3
 AFTER SOLOS:
 D.S. AL CODA
 (TAKE 2ND ENDING)
 CODA
 G9sus4
 GRAD. CRESC.
 Cmaj7 Fmaj7 Bbmaj7 G9sus4
 3
 Cmaj7 Fmaj7 Bbmaj7 G9sus4
 3
 Cmaj7 Fmaj7 Bbmaj7 G9sus4
 3
 C G/B Am Em/G Fmaj7 F#m7
 RIT. 

QUESTION & ANSWER

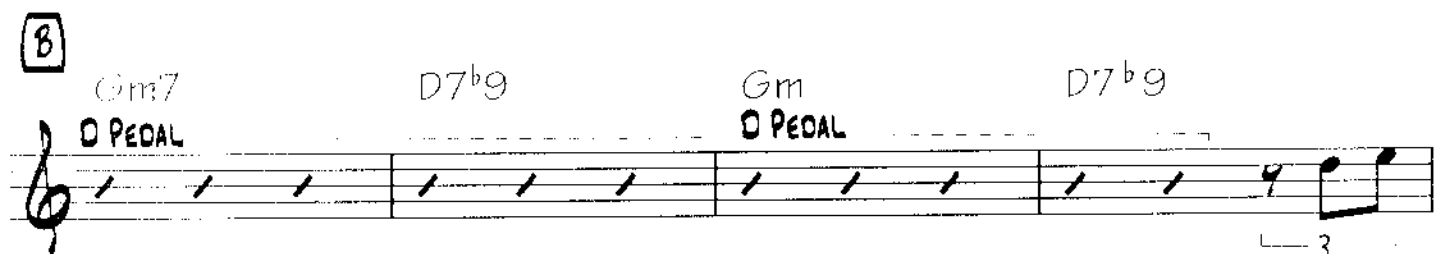
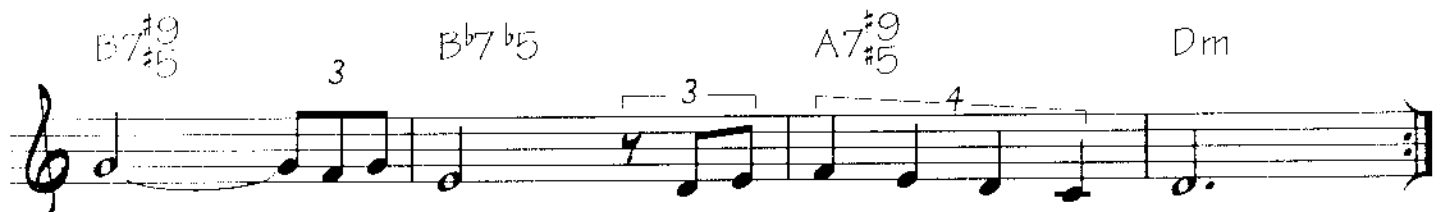
By Pat Metheny

INTRO

JAZZ WALTZ ♩ = 160



8 A MELODY / SOLOS





Dm

Dm^b6

Dm6

Dm⁷Gm⁷Am⁷B^bmaj⁷C7sus⁴

Dm

Dm^b6

Dm6

Cm⁷F⁷B⁷^{#9}_{#5}B^b7^b5A⁷^{#9}_{#5}

TO CODA

AFTER SOLOS:
D.S. AL CODA

Dm G/A



CODA

Dm

Em/A

Dm

Em/A

REPEAT AND FADE

D PEDAL



CHANGE OF HEART

By TIM MATHIAS

A WALTZ ♩ = 144 (EVEN EIGHTHS)



B





LAST TIME: TO CODA



CODA



217.

H & H

By Pat Metheny

A

UP ♩ = 264

Chord labels for Section A:

- Staff 1: B, E, A, A^b, D⁹
- Staff 2: (C), Csus4, C, D, E, A, D, G
- Staff 3: F[♯], B, C, F
- Staff 4: C, G, D, G, A^b, E^b
- Staff 5: (D), A, D, A, F[♯]

Section A ends with a double bar line and a circled 4/4 time signature.

TO CODA

B SOLOS:

12 BAR BLUES IN B

12

AFTER SOLOS:

D.C. AL CODA

Section B includes a 12-bar blues solo in 4/4 time, followed by a coda section in 3/4 time. The coda section has the following chord labels:

- Staff 1: D, A, D, A
- Staff 2: ON CUE D

The coda section ends with a double bar line and a repeat sign.

THREE FLIGHTS UP

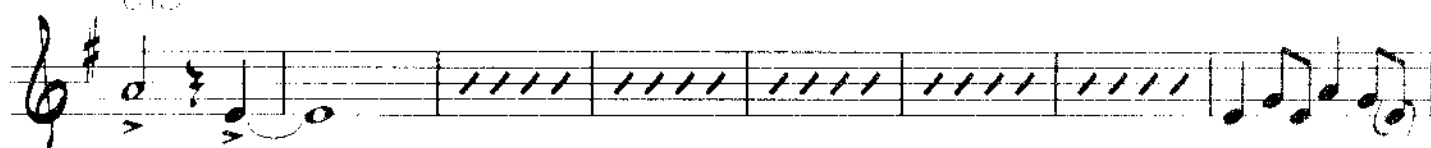
by Dave Brubeck

A FAST ♩ = 310

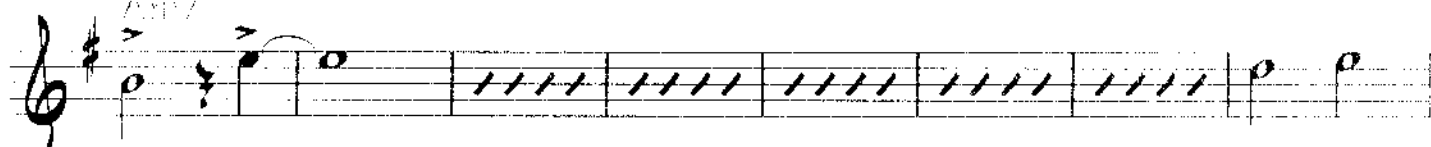
B Em11



C13



Am7

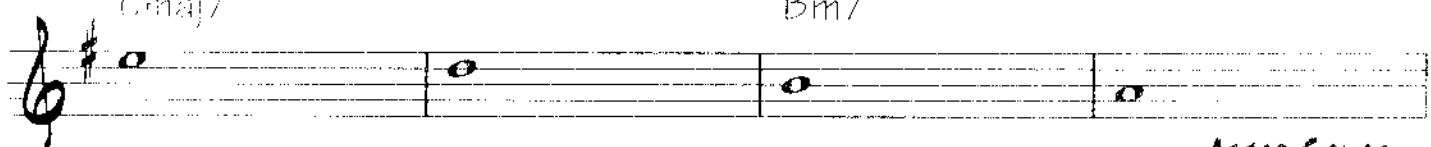


Bm7



Gmaj7

Bm7



TO CODA **C**
4

AFTER SOLOS:
D.S. AL CODA
8

Em11



C CODA

Em11

7

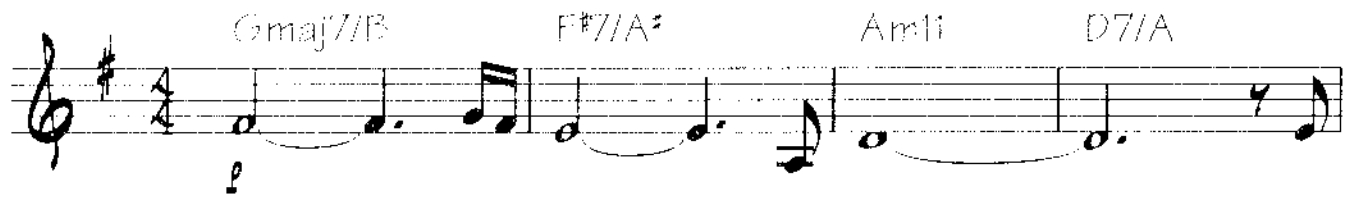


NEVER TOO FAR AWAY

By Pat Metheny

A

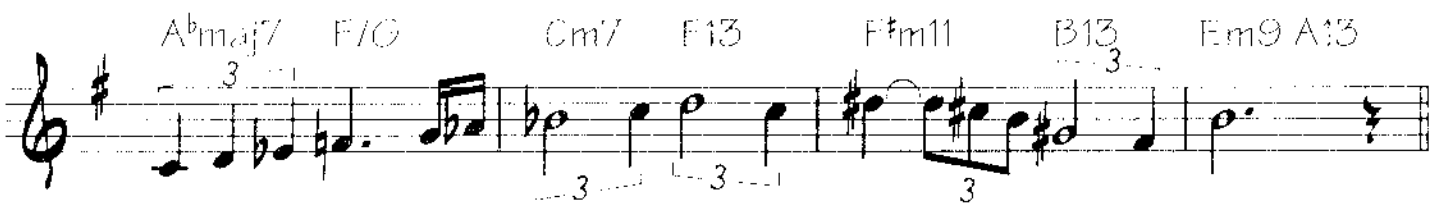
♩ = 112 (EVEN EIGHTHS)



B



C



D



G/F# Bm9 Am7 D7/A Gmaj9 D/A 3

E Gmaj7/B F#7/A# Bbmaj7/D A7/C#

To CODA [Coda symbol]

Dbmaj7/F C7/E Ab/Eb Dm7 b5 B/Db Db7 B/Db Db7 B/Db Db7 B/Db Db7

F Gmaj7 #11

AFTER SOLOS:
D.C. AL CODA

[Coda symbol] CODA Gmaj7 #11 FINE REPEAT AD LIB

RIT. (LAST TIME)

HALF LIFE OF ABSOLUTION

By Dan Mathews
and Kyle Meyer

INTRO

$\text{♩} = 108$ (EVEN EIGHTHS)

(RIM STICK) $G_{\text{maj}}7^{\#11}$ (CONT. SIMILE) **PLAY 4 TIMES**

p **GRAD. CRESC.**

A MELODY

$G_{\text{maj}}7^{\#11}$

$m^{\sharp} - m^{\sharp}$

Bm^{11}

$Bm/A \ G_{\text{maj}}9$

$G_{\text{maj}}7/F^{\sharp}$ $Em^7/F^{\sharp}$ **TO CODA** $F^{\sharp}/G$

CRESC.

$Bm^{\sharp}/$ D/A $A^{\flat}m^9$

Fm9

B^b/E^bD/E⁹

Bm7

Dmaj7/A

G⁷m7D.C. AL CODA
(NO REPEAT)

*FERMATA 2ND TIME ONLY

F#5 E^bmaj7

F#

(RIM STICK)

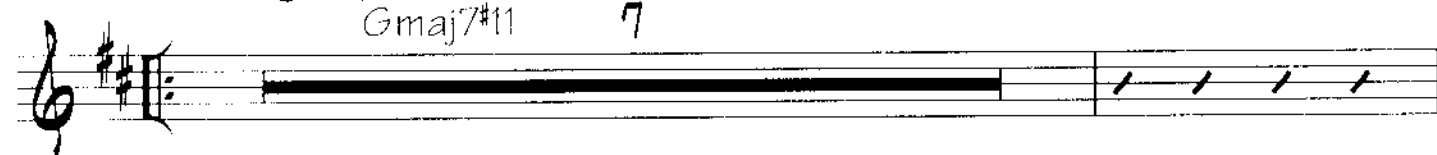


Gmaj7#11



SOLO (OPEN)

(F# + 7)



Bm7

Bm/A F# + 7/G

G/F#



OPEN

LAST TIME: D.S. AL D.C.

G/F#

F#7alt

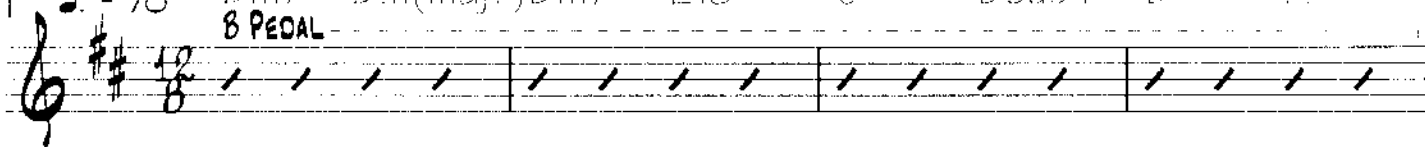


ON CUE (EXCEPT LAST SOLO)

♩ = 78

Bm7 Bm(maj7)Bm7 E13 C Bsus4 B^b A

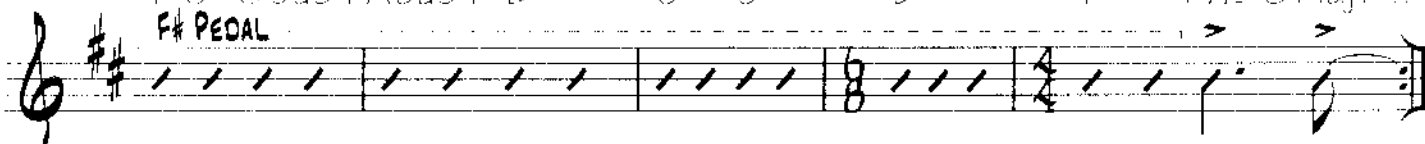
B PEDAL



♩ = 108

F#9 Gsus4 Asus4 B C C# D F F/E Gmaj7#11

F# PEDAL



COOA



Gmaj7

F#m7

C#m7 Cmaj7



Bm7 C/B^b A/B^b Dmaj7/A D^b7^b9/A⁺



Gmaj9

F#m7

Emaj9 Em9

Bm7

D7sus4

(CONT. RHY. SIMILE)



G

C/G

G

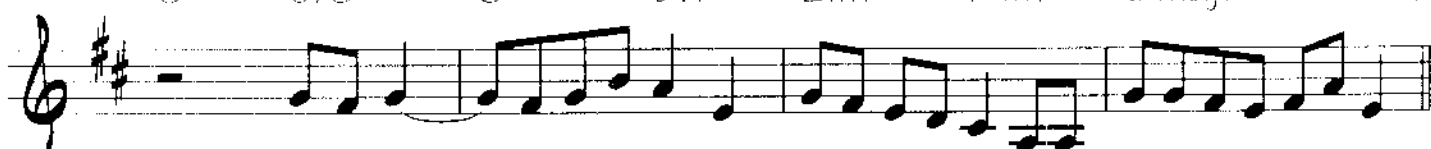
D/F#

Em7

F#m7

Gmaj7

F#7#9

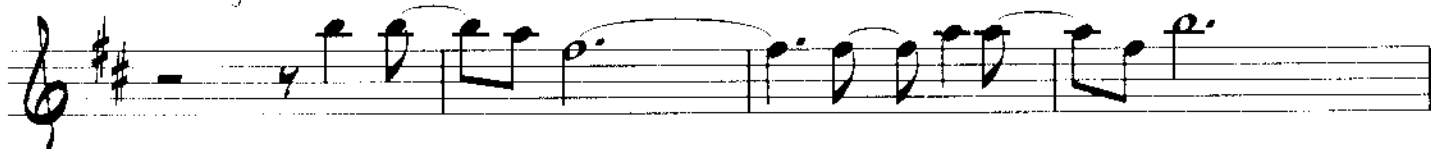


Cmaj7

C9#11

F#m/B

B13b9 Em7



G/A A7 Dmaj7 Gmaj7



Cmaj7 Bm7 Amaj7 Am7 Em7 F/G

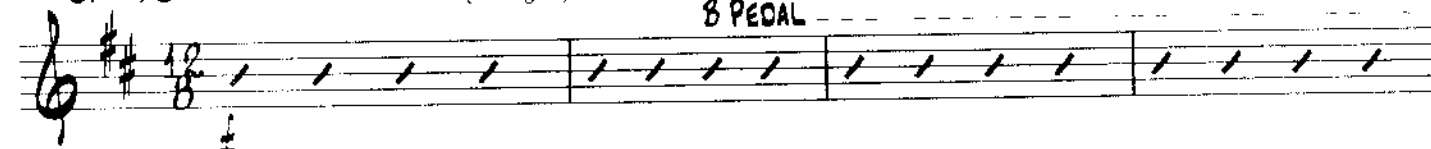


Cmaj7 C/D Cm(maj7)/Eb Em(sus4)Eb/F# A/G Eb/A F#+7/A#

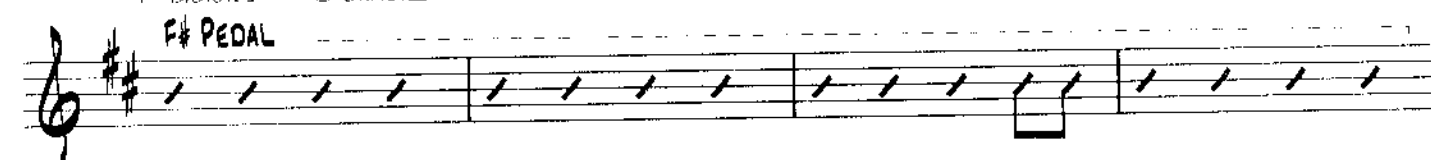


G SOLO

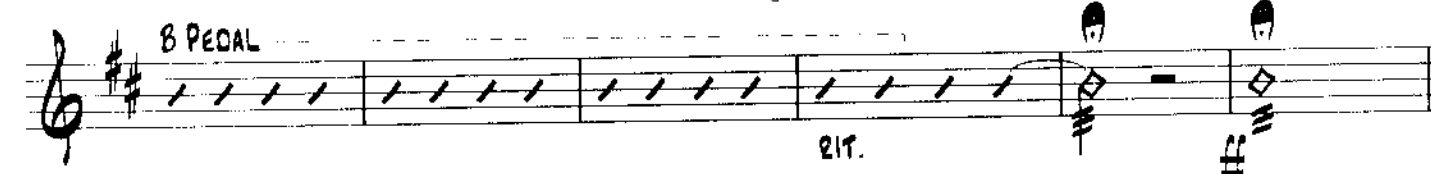
♩ = 78 Bm Bm(maj7) Bm7 Ab G F# F E7b9



F#add2 Gadd2 Aadd2 Bbadd2 B C C# D F



Bm7 BbC C#m C+ Bm7 Bmaj6Em11 F/F# F+/F# Bm7sus4



NAKED MOON

By Pat Metheny

INTRO

BALLAD ♩ = 108 (EVEN EIGHTHS)

A MELODY

m²

Gmaj7 A/G Gmaj7 A/G Gmaj7 A/G G A/G

Gmaj7 A/G Dmaj7/F# B/D# Em

Gmaj7 Gmaj7/B G F F9

3

Ebmaj7 Ebm7/Bb Bbmaj7 Gm7 C7 F7sus4 Bb7/sus4

Ebmaj7 Cm7 D7b9sus4 D7b9

B

Ebmaj7 *3* Cm7 *3* Ebmaj7 F9 F9/Eb

Dbmaj7 Bbm7/C Dbmaj7 Dm7b5 G#7 *3*

3 Cm7 Cm7/Bb Abmaj7 Ab/G Fm7 Gm7 **TO CODA**

Q SOLO

B^bmaj7 E^bm7/B^b B^bmaj7 Gm7 C7 F7sus4 E^b7sus4

E^bmaj7 Cm7 D7^b9sus4 D7^b9



Diagram 1: A musical staff with five chords: E⁷maj⁷, C^m7, E^bmaj⁷, F⁹, and F⁹/E^b. Each chord is represented by a slash on a five-line staff.

B^bm⁷//D^b B^bm⁷/C D^bmaj⁷ Dm⁷^b5 G+7 Cm⁷ Cm⁷/B^b A^bmaj⁷ A^b/G

Fm7 Gm7 A^bmaj7 B^b C D7sus4 **D.S. AL CODA**



 CODA

A^bmaj7 B^b7sus4 B^b7 C7sus4 C7 C7sus4 C7



(AO LIB. SOLO)

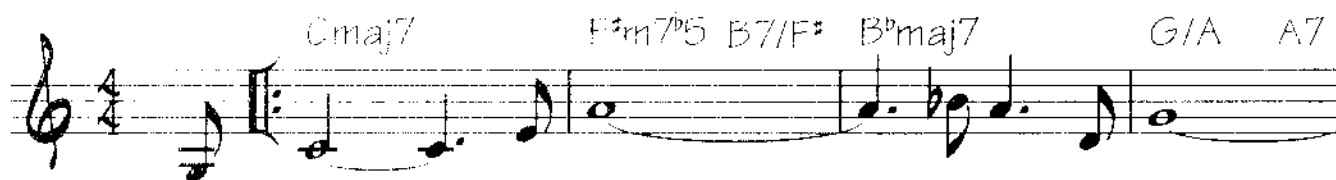
A^bmaj7 B^b7sus4-B^b7 Cm Cm(maj7)Cm7 F7 A^bmaj7 B^bmaj7 Cmaj9#11

THE ROAD TO YOU

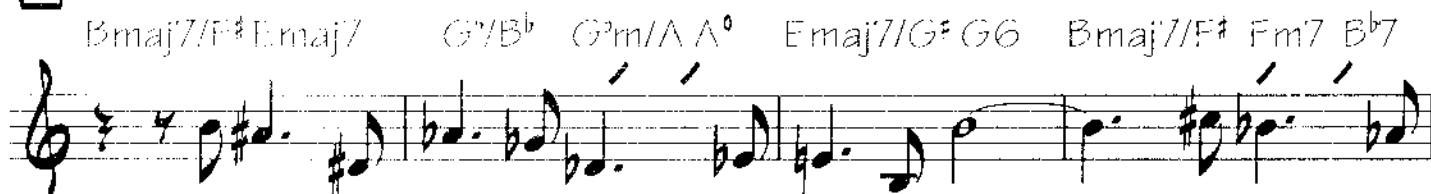
By Pat Motenery

A

BALLAD ♩ = 108 (EVEN EIGHTHS)



B



C



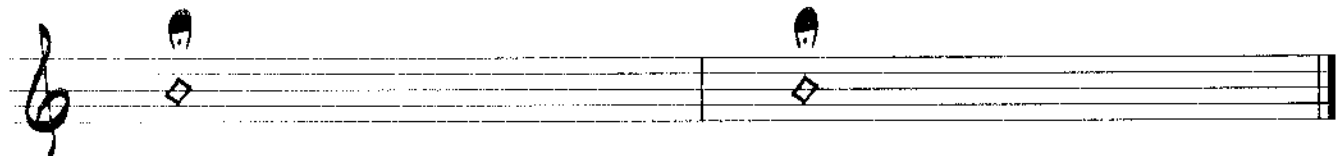
TO CODA



CODA

C13b5

Emaj7#11



NINE OVER REGGAE

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INTRO

♩ = 176 (EVEN EIGHTHS)

Chords: A^b E^b D^b/A^b E^b A^b

ENTER 3RD TIME

Chords: E^b D^b/A E^b A^b

PLAY 4 TIMES

[A] MELODY

(CONT. RHY. SIMILE)

Chords: E^b D^b E^b A^b E^b D^b E^b A^b

1. Chords: E^b D^b E^b A^b E^b D^b E^b A^b

To CODA [Coda symbol]

2. Chords: E^b D^b/A^b E^b/G E/C $C+7$ Fm

8

E^b D^b E^b Fm

E^b D^b E^b Fm

PLAY 4 TIMES

(CUE: 4TH TIME)

E^b D^b E^b Fm

E^b D^b E^b Fm

E^b/G D^b/B^b Cm7

Cm11

A^b

(BASS TACET)

E^b D^b E^b A^b

E^b D^b E^b A^b

SOLO 1

(BASS ENTERS)

E^b D^b

E^b A^b

PLAY 11 TIMES

E^b D^b/A^b E^b/G

E/C

C+7

Fm

9

(CONT. SOLO)

E^b/B^b D^b/B^b

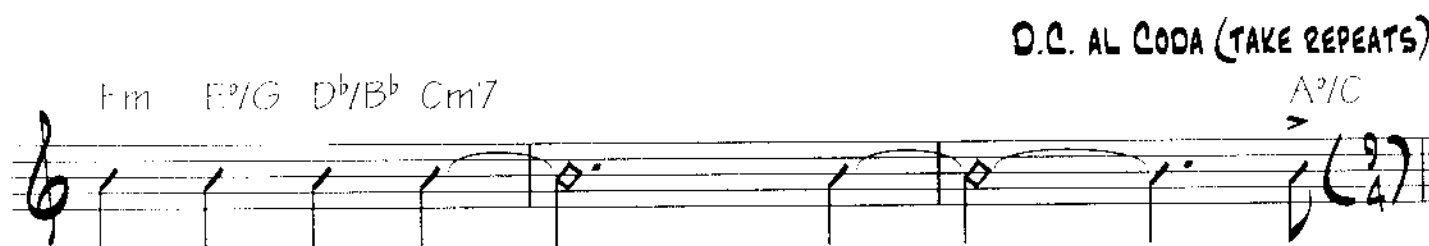
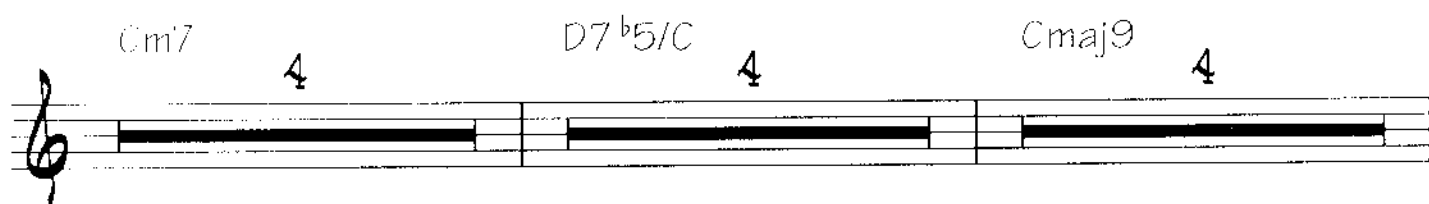
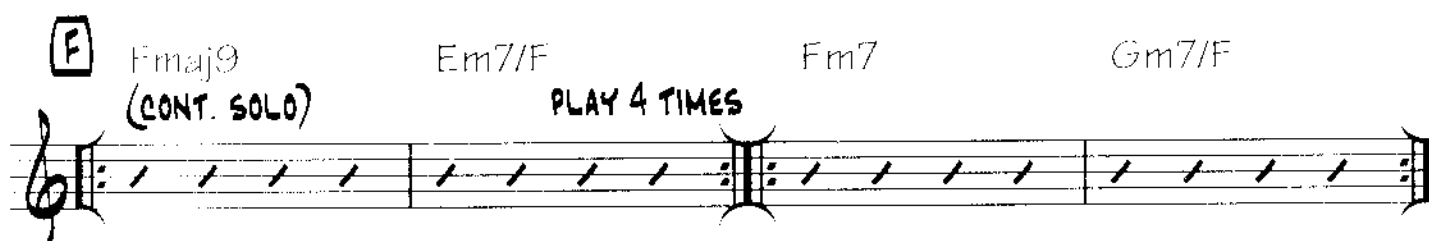
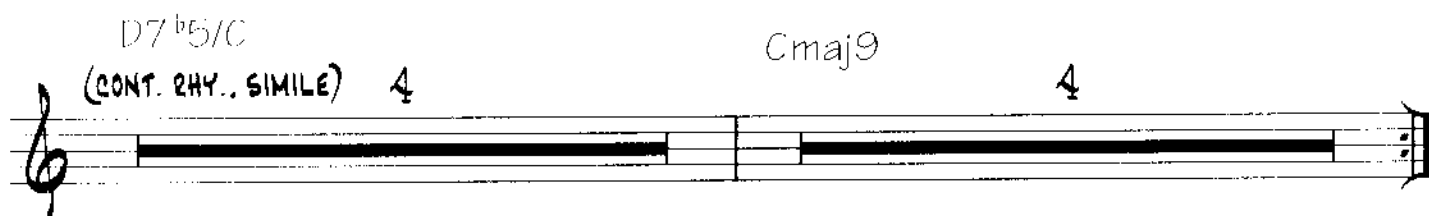
E^b/B^b Fm

PLAY 12 TIMES

E^b/G D^b/B^b Cm7

Cm11

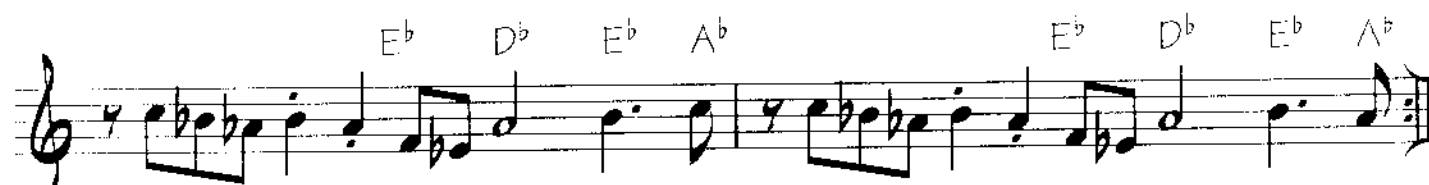
E SOLO 2
HALF TIME ♩ = 88
Cm7



G CODA



REPEAT AND FADE



COOL NIGHTS

by Bill McHenry

[A] MELODY

MODERATELY ♩ = 133 (EVEN EIGHTHS)

The musical score for 'Cool Nights' is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'MODERATELY' with a quarter note equal to 133 beats per minute, and the note value is specified as 'EVEN EIGHTHS'. The score is divided into two systems, each with a treble and bass staff.

System 1:

- Measures 1-4:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Gm9 (measures 1-2), Dm9 (measures 3-4).
- Measures 5-8:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Gm9 (measures 5-6), Dm9 (measures 7-8).
- Measures 9-12:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Cm7 (measures 9-10), Dm7 (measures 11-12).
- Measures 13-16:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Cm7 (measures 13-14), Dm7 (measures 15-16).

System 2:

- Measures 17-20:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Cm7 (measures 17-18), Dm7 (measures 19-20).
- Measures 21-24:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Ebmaj7 (measures 21-22), Dm7 (measures 23-24).
- Measures 25-28:** Treble staff has whole notes Gb and Bb. Bass staff has eighth notes: Gb, Ab, Bb, Cb, D, Eb, F, Gb. Chords: Cm9 (measures 25-26), Dm7 (measures 27-28).

The score includes various musical notations such as accidentals, stems, beams, and slurs. The bass line features a consistent eighth-note pattern throughout the piece.

8

E^bmaj7 C/D D Fm9 B^b13 E^bmaj9

Cm9 Dm7 E^bmaj7 Dm7

Cm9 Dm7 E^bmaj7 Dm7 Cm9 Dm7

To CODA

SOLOS

Gm7 Dm9 Gm7 Dm9

AFTER SOLOS: D.C. AL CODA (2ND ENDING)

Cm7 Dm7 Cm7 Dm7 Cm7 Dm7 E^bmaj7 Dm7 Cm7 Dm7

CODA

Gm7

E^bmaj7 Dm7 Cm9 Dm7

ALWAYS AND FOREVER

By Ed Melinny

INTRO

BALLAD ♩ = 58 (EVEN EIGHTHS)

A MELODY

Am9 Dm7 Em7 Fmaj7 G9 E7/G#

Am9 A⁹maj7 Cmaj9/G F[#]m7^b5



Cmaj7 Fm6/G E/G#

vi

§ B

[illegible]

E^bmaj7
B^b/D
D^bmaj7

Cm7 A^b/C Fm7 Gm7

Am7^b5 D7^b5 Gmaj7 Bm7^b5 E7



Am9 Dm7 Em7 Fmaj7 G9 E7/G[#]

Am9 A^bmaj7 Cmaj9/G F[#]m7^b5

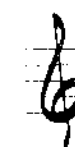
Fmaj7 E^bmaj⁶₉ D9 F/G

To CODA

Cmaj7 Fm6/G Cmaj7 Fm6/G



CODA



Cmaj7 Fm6/G Cmaj7 Fm6/G G[#]7 Am(ada?)

FILL

FILL

ANTONIA

By Pat Metheny

INTRO

FREELY ♩ = CA. 72 (EVEN EIGHTHS)

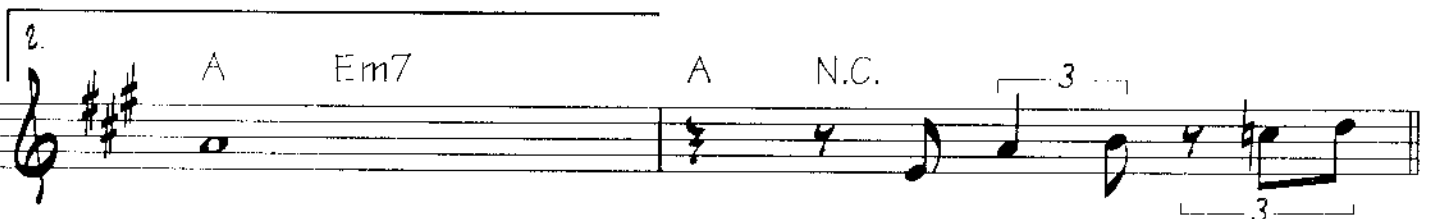
VERSE



MELODY



TO CODA

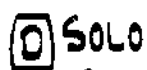


8 A TEMPO ♩ = 96

Dm7 Em7 Fmaj7 G7 E7^{b9}/G[#] E7/D Cmaj7^{#5} Am
 Fmaj7 Cmaj7/G E^bmaj7/G Am7^{b5}
 A^bmaj7 Fm7 G Dm7 G N.C.

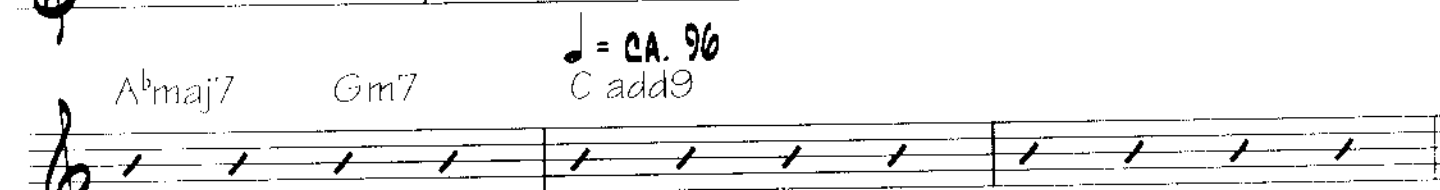
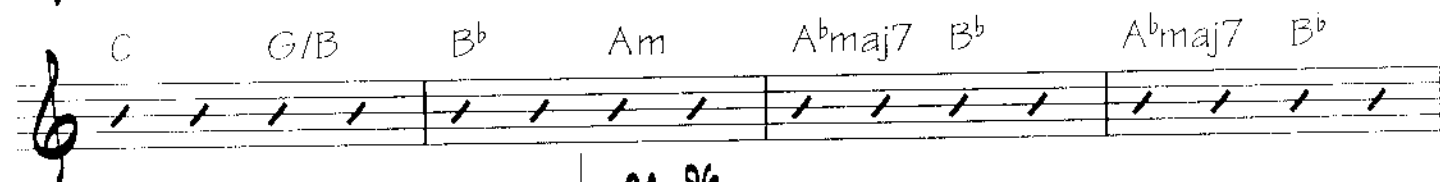
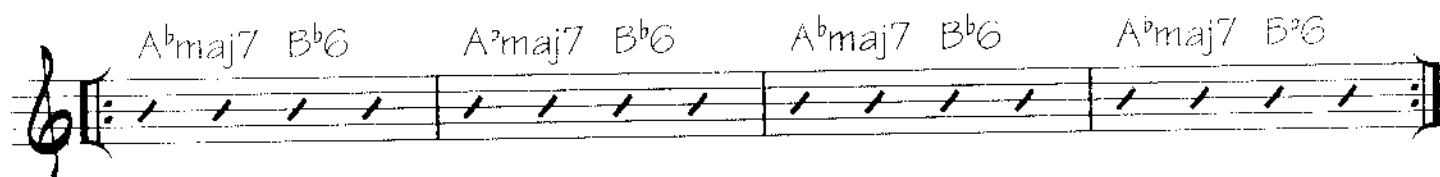
9

Dm⁶₉ C[#]m7 F[#]m9 Bm7 F[#]m7 Bm7 F[#]m7 N.C.
 E7sus4 E7 A A/C[#] Dmaj7 E/G[#] Dmaj7/A C[#]m7
 F[#]m7 C[#]7/E[#] A7/E Dmaj7 E7sus4 E7
 A Em7 A Em7 A Em A Em7



SOLO

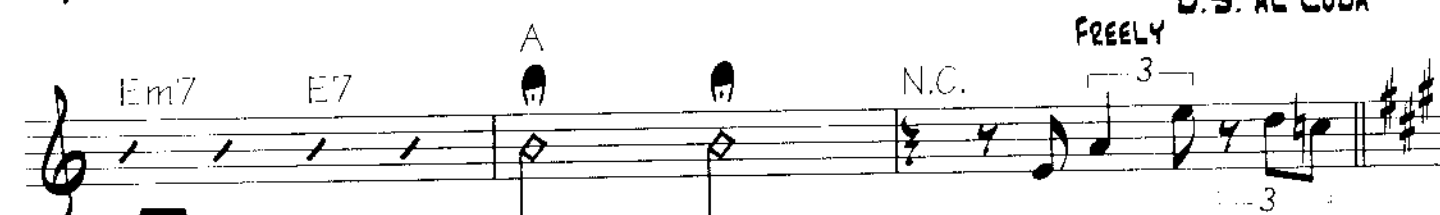
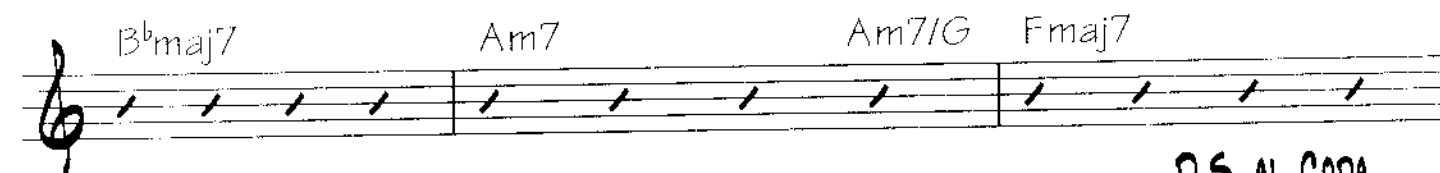
BRIGHTLY ♩ = 106



POCO RIT.



(♩ = ♩)



CODA



RIT.

THE TRUTH WILL ALWAYS BE

By: [illegible]

A ♩ = 88 (EVEN EIGHTHS)

* A^bmaj7/C

Gm7/B^b

Fm7/A^b

Gm7/B^b

A^bmaj7/C (CONT. SIMILE)

Gm7/B^b

Fm7/A^b

C7sus4/C

**

B

Cm

B^bsus2 B^bsus2/D

E^bmaj9

A^bmaj7

p

Dm7/B^b

Gm7

A^bmaj7

A^b/B^b

* GRADUAL BUILD-UP OF VOLUME TO SOLO SECTION WHILE MAINTAINING RELATIVE DYNAMICS IN RHYTHM SECTION.

** MARCHING SNARE DRUM AND HELD CHORDS ENTER ON REPEAT.

Q

$A^b\text{maj7/C}$ $Gm7/B^b$ $Fm7/A^b$

$Gm7/B^b$ $G7\text{sus4}$ $G7$

$A^b\text{maj7/C}$ $Gm7/B^b$ $Fm7/A^b$ $Gm7/B^b$

$A^b\text{maj7/C}$ $Gm7/B^b$ $Fm7/A^b$ $G7\text{sus4}$ $G7$

$A^b\text{maj7/C}$ $Gm7/B^b$ $Fm7/A^b$ $Gm7/B^b$

$A^b\text{maj7/C}$ $Gm7/B^b$ $Fm7/A^b$ $G7\text{sus4}$ $G7$

E

$Cm7$ $B^b\text{sus2/D}$ $E^b\text{maj9}$ $A^b\text{maj7}$

$Dm7/B^b$ $Gm7$ $A^b\text{maj7}$ $B^b7\text{sus4}$ B^b7

F

A^bmaj7/C

Gm7/B^b

Fm7/A^b

Gm7/B^b



A^bmaj7/C

Gm7/B^b

Fm7/A^b

G7sus4 G7

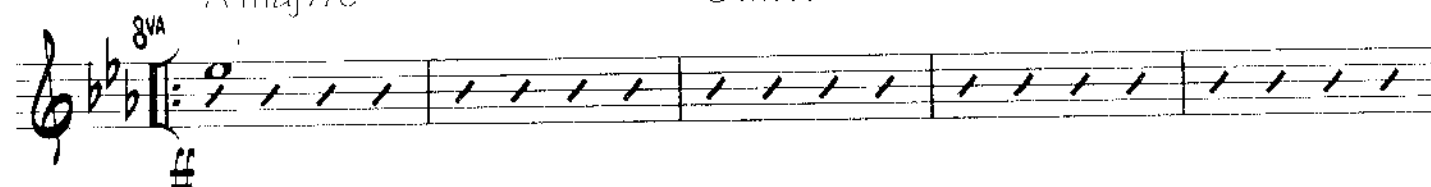


G SOLO

A^bmaj7/C

Gm7/B^b

Fm7/A^b



1.3.
Gm7/B^b

2.4.*
G7sus4 G7



*4TH TIME DO NOT REPEAT

H

Cm7

B^bsus2

E^bmaj9

A^bmaj7



Dm7^{b9}

Gm7

A^bmaj7

B^b7sus4 B^b7



I

A^bmaj7/C

Gm7/B^b

Fm7/A^b



1. Gm7/B^b

2. G7sus4 G7

Cm7add2



Final Meeting

(DOUBLE-TIME FEEL)

A MELODY

[illegible]

Dmaj7/E A F#m Dmaj7 E7sus4 E

C#m7 F#m7 C#m7 F#m7 Dm7

Em7 A7 Bm7 F#m7

E Dadd9

A Cmaj7

Asus4 A Asus4 A Asus4

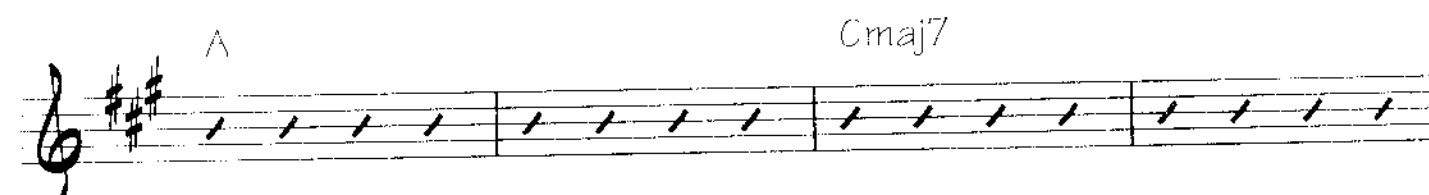
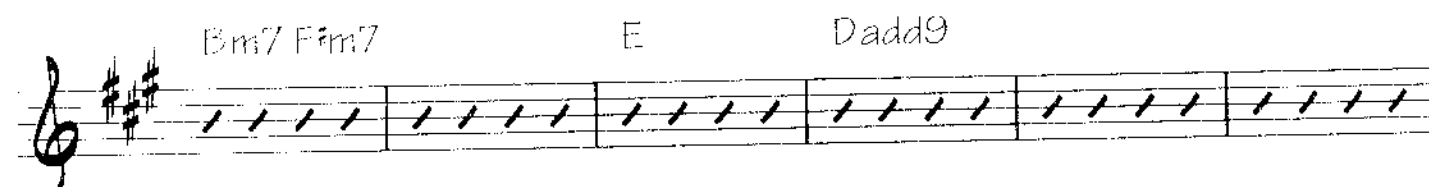
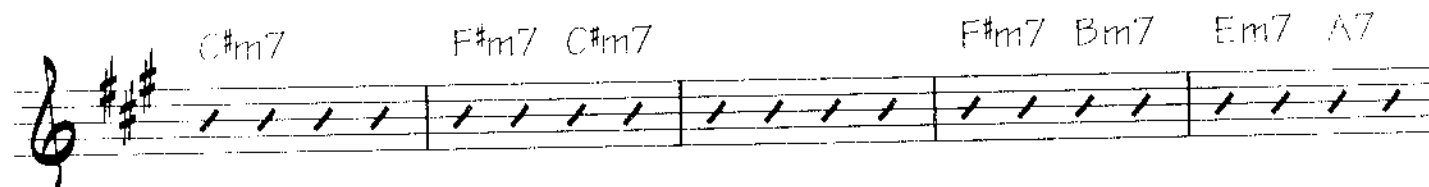
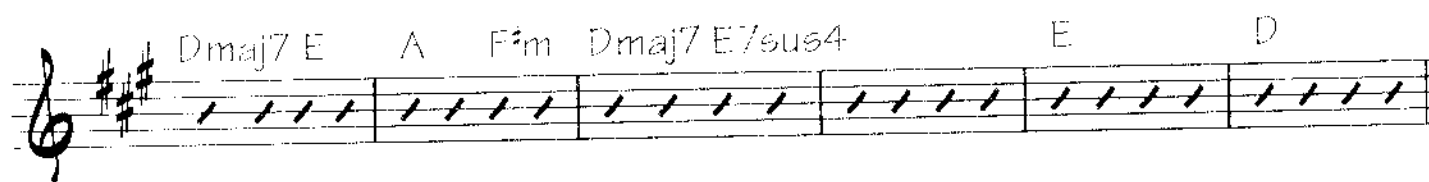
(A/F#) Asus4/F# A/F# Asus4/F# A/F#

*BASS MOVES TO F#

Esus4

ppp

8 SOLO 1



OUTRO

Ebmaj7 Csus4 C Am7sus4 / Am
 Fmaj7 / G C Am Fmaj7 G7sus4 G F
 Em7 Am7 Em7 Am7 Dm7
 Cm7 C7 Dm7 Am7
 G G/F F
 Ebmaj9

OUTRO / SOLO 2

Csus4 C Csus4 C Csus4 C
 (C/A)* Csus4/A C/A Csus4/A C/A Csus4/A
 *BASS MOVES TO A
 Csus4 C Csus4 C Csus4 Am7
 REPEAT AND FADE
 Abmaj7(add6) Abmaj7 Abmaj7(add6) Abmaj7 Abmaj7(add6)

By Pat. Veltner:

♩ = 120 (EVEN EIGHTHS)

Cmaj7 A^bmaj9/C E^bmaj7/C To CODA

(CONT. OSTINATO SIMILE THROUGHOUT)

A MELODY
Cmaj7 A⁹maj9 E^bmaj7



The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). It consists of 10 measures. The first measure is a whole rest. The second measure is a quarter rest. The third measure contains a half note Bb. The fourth measure contains a half note A, which is tied to the A in the fifth measure. The sixth measure contains a half note G. The seventh measure contains a half note F. The eighth measure contains a half note E. The ninth measure contains a half note D. The tenth measure contains a half note C. The notes Bb, A, G, F, E, D, and C are all beamed together in groups of two, except for the first Bb which is alone. The notes A and G are tied across the fourth and fifth measures. The notes F and E are tied across the sixth and seventh measures. The notes D and C are tied across the eighth and ninth measures. The final note C is a whole note.

Fadd2 Fadd2
D^bmaj7^b5 Dm11



F^badd2 A^badd2 Gm11 E^bmaj7(add6)

[illegible]

B^b9

B^b9/A

Gm

E^bmaj9

Cm9

F13

Em⁷/b5(add11)

E^bmaj7

F7sus4

□ TWO FEEL

B^b F/A A^b Gm B^b/F E^bmaj7

ppp *mf*

B^b F/A Gm D/F⁺ B^b/F Em7^b5 B^b/F A^bmaj7

D.C. AL CODA (W/ REPEATS)

8va Gm Dm7 Gm F/G G9 G7



COOA

SOLO (AD LIB)

PLAY 8 TIMES

Chord progression: Cmaj7, A⁹maj9/C, E⁹maj7(addG)/C

Performance instructions: GRAD. BUILD, CRESC.

OUTRO (TWO FEEL)

Chord progression: G/B, B⁹, Am, C/G, Fmaj7

Performance instructions: CRESC.

Chord progression: G/B, Am7, E/G⁹, C/G, F⁹m7^{b5}

Performance instructions: CRESC.

Chord progression: C/G, B^bmaj7/G

Performance instructions: CRESC.

Chord progression: Am7, F⁹m7^{b5}

Performance instructions: DECRESC.

Chord progression: Cmaj7/G, B^bmaj7/G

Performance instructions: CRESC.

Chord progression: A⁹maj7/C, E⁹maj7/C

Performance instructions: CRESC.

VAMP

REPEAT AND FADE

Chord progression: A^bmaj7/C, E^bmaj7/C

AS A FLOWER BLOSSOMS

by Pat Metheny

A MELODY

♩ = 152 (EVEN EIGHTHS)
Cm9

Cm9
 Eb/E
 Cm9 Gm7 Abmaj7 Ebmaj7/Dbmaj7 Cm7
 Fm7 Cm9 Gm7 Eb9sus4 **To CODA**

B INTERLUDE

Em9 Ebmaj7(add6)
 Dm9 Dbmaj9(add6)
 Cm9 Bb6
 Abmaj9 Gm7(add4) **D.C. AL CODA**

CODA Cm9

THE LONGEST SUMMER

By John Williams

A

RUBATO ♩ = CA. 58 (EVEN EIGHTHS)

Chords: $A^{\flat}maj7$ Gm

Chords: $A^{\flat}maj7$ $Dm7$ $Em7$ Cm $Dm7$ $E^{\flat}maj7$

Chords: $E^{\flat}maj7$ $E^{\flat}/F$ $B^{\flat}/F$ $Em7^{\flat 5}$ $E^{\flat}6$ F/A 3

Chords: $Dm7$ $E^{\flat}/G$ Dm/F $Gm7$ 3 $E^{\flat}maj9$ $E^{\flat}/D$

B

A TEMPO

Chords: $Dm7$ $Gm7$ $E^{\flat}maj9$ $F/E^{\flat}$ $D9sus4$ $G7sus4G7$

Chords: $E^{\flat}maj9$ $Dm7$ $Gm7$ $Em7$ $A7$ $D9sus4$ D/C

SLIGHT RIT.

C

A TEMPO

Chords: $E^{\flat}maj7$ $C/B^{\flat}$ $A^{\flat}maj7$ $B^{\flat}/A^{\flat}$

Chords: $E^{\flat}maj7$ $E^{\flat}m$ 3 F 3

D

Chords: C G Bm $F^{\sharp}m9$

To CODA **E**

GRAD. CRESC.

E SOLO

Fmaj7 #11 (SIMILE THROUGHOUT) F#m9

Fmaj7 #11 F#m9

F Bm9 F#m9

Am9sus4 Gmaj7/B Cmaj7 D7sus4 D7 D7sus4 D7 D7sus4 D7

G Fm9 Bm7 Dm9 Am9 Cm9 Dm9

H Gm11 Gmaj7 #11 Gm11 Gmaj7 #11 Gm11 Gmaj7 #11

I INTERLUDE Gm9 SLIGHT RIT. (CONT. RHY. SIMILE)

J Bbmaj7 C/Bb Abmaj7 Bb/Ab

Gbmaj7 Ebm7 F D.C. AL CODA RIT.

K Coda **L OUTRO / SOLO**

Fmaj7 #11 (RHY. SIMILE THROUGHOUT) F#m9 REPEAT AND FADE

RAIN RIVER

By Ed Milner

INTRO

♩ = 126 (EVEN EIGHTHS)

Amaj7^{b9}/C[#]

A MELODY

Amaj7/C[#]
(RHY. CONT. SIMILE)

Amaj7^{b9}/C[#]

Amaj7^{b9}/C[#] *F#^b/G[#]*

Amaj7^{b9}/C[#]

Amaj7^{b9}/C[#]

Amaj7^{b9}/C[#]

C13

Gmaj7^b5/B

To CODA [C]

[8] SOLO

Amaj7^b5/C#

Gmaj7^b5/B

Amaj7^b5/C#

G#m7

1. Amaj7^b5/C#

2. C#9

F#m7/ F#m7/E D#m7^b5 E/D Cmaj7 D/C G/B Bbmaj7

F Fmaj7/E Dm7 Dm7/C Bbmaj7

Amaj7^b5/C#

Gmaj7^b5/B

Amaj7^b5/C#

G#m7

Amaj7^b5/C#

D.S. AL CODA

[C] CODA [C] OUTRO/SOLO

Amaj7^b5/C#

REPEAT AND FADE

SEE THE WORLD

By Ed McCaeny

INTRO

♩ = 152 (EVEN EIGHTHS)

Dm11 Cm9 Am9 Em11 Fm11 Cm11
 Gm9 Am9 Bbm7 Fm9 Abm9 Ebm9 F#m9 Cm9
 Am9 Em11 B13sus4
 Cm9 Cm9 Fm9 Bbm9 Am9 Em11 Bm11 F#m11 Bbm7
 A13sus4

A MELODY

Dm9 Gm9 Am9 Em11 Fm11 Cm9
 (HARM.)
 (MEL.)
 Gm9 Am9 Bbm9 Fm9 Abm9 Ebm9
 F#m9 C#m9 Am9 Em11 B13sus4

TO CODA

Gm9 Cm9 Fm9 Bbm9 Am9 Em11 Bm11 F#m11 Bbm7
 A13sus4

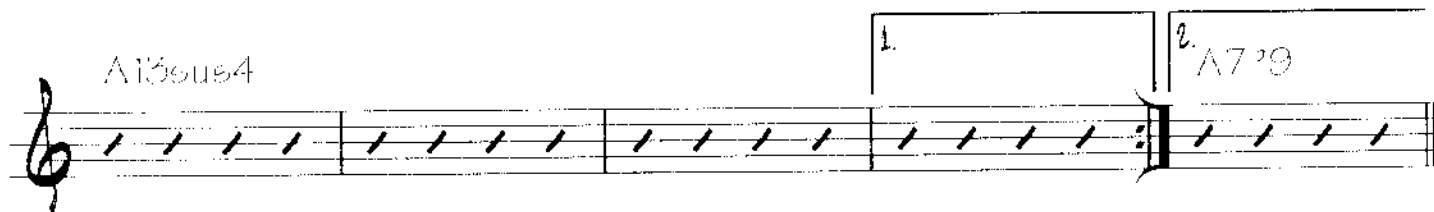
SOLO

Dm9 Gm9 Am9 Em11 Fm11 Cm9 Gm9 Am9
 Bbm9 Fm9 Abm9 Ebm9 F#m9 C#m9 Am9 Em11 B13sus4
 Gm9 Cm9 Fm9 Bbm9 Am9 Em11 Bm11 F#m11 Bbm7
 A13sus4

C13sus4



A13sus4



D Dm9 Gm9 Am9 Em11 Fm11 Cm9 Gm9 Am9
(CONT. SOLO)



Bbm9 Fm9 Abm9 Ebm9 Fbm9 Cbm9 Am9 Em11 B13sus4



Gm9 Cm9 Fm9 Bbm9 Am9 Em11 Bm11 Fbm11 Bbm7

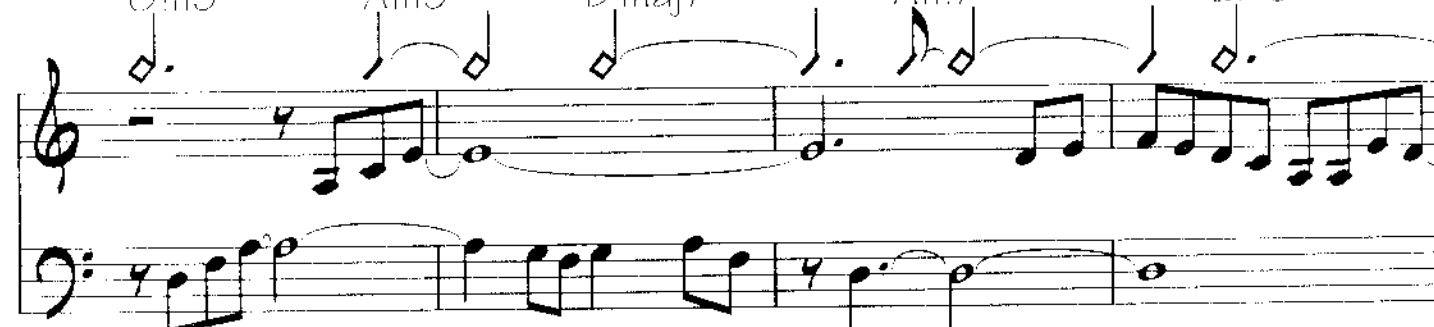


A13sus4 Asus4 Dm9 Dm11 add6 Dm9
(CONT. SOLO)



E INTERLUDE

Gm9 Am9 Bbmaj7 Am7 Em9



Gm7 Am7 Bbmaj7 Bbmaj7/C Dm11

Ebmaj7 Dm7 Cm11 Bb6(add2)

Gm9 Asus4 D/A D.S. AL CODA



CODA

A13sus4

(HARM.)

(MEL.)

1.2.

Dm9 Gm9 Am9 Am7/C Dm7

SUNLIGHT

By Pat Metheny

A MELODY

♩ = 132 (EVEN EIGHTHS)

Bmaj9 E⁶
Bmaj9 E⁶
Amaj7 Dmaj7 A[♭]47 Gmaj7 D[♭]7 Cmaj7 G[♭]7[♭]5
Fmaj7 B[♭]maj7 Am7 D7 Gmaj7
F[♯]m7[♭]5 B7 Emaj7 D[♯]m7[♭]5 G[♯]7 C[♯]m7 F[♯]7 Dm7 G7 C G/B

B

Am7 D7 G D/F[♯] Em A7 D A/C[♯]
Bm7 E7 A G[♯]m7 C[♯]m7 F[♯]7 Bmaj7 B[♭]m7
To CODA
F[♭]m7 A[♭]7sus4 A[♭]7 C[♭]/D[♭] G[♭] 1. C[♭]/G[♭] G[♭]maj7

④ BRIDGE

 CODA
D^b13sus4

F SOLO

C⁷/D^b G^bmaj7/D^b C^b/D^b REPEAT AND FADE

The ending of the song is written on a single staff with a treble clef. It consists of three measures of music, each containing a single eighth note. The first measure is labeled *C⁷/D^b*, the second *G^bmaj7/D^b*, and the third *C^b/D^b*. The third measure is followed by a double bar line and the text *REPEAT AND FADE*.

BALLAD

♩ = 78 (EVEN EIGHTHS)

INORI (PRAYER)

By Pat Metheny

A MELODY

Chord progression for the melody:

Gadd9 Fmaj7 Em9 A9^{b5}

G/D Dm9 Gadd9 C/D

Gadd9 Fmaj7 Em(maj7) Em7 Cm(maj7) F9

G/D Dm9 Gadd9

Cmaj7 D/F# Bm7 Em7 A^bmaj7 D/C A^bm7 G7

Cm7 F7sus4 B^bmaj7 E^bmaj7 D/A G/A C/D D9

Gmaj7 Fmaj7 Em(maj7) A7^{#11} Cm(maj7) F9

G/D Dm9 Gmaj7 Cm9/G

To CODA

Gmaj7/D Dm9 Gadd9 C/D

CODA

Gadd9

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Lichtenthaler and Sponholz (1980).

♩ = 60 (EVEN EIGHTHS)

The first system of musical notation consists of two staves. The top staff is in treble clef and contains three measures of music. Above the first measure is the chord symbol 'F7', above the second is 'D♭maj7', and above the third is 'Cm7'. The bottom staff is in bass clef and contains three measures of music, with a double bar line and repeat dots at the end of the third measure.

TAKE ANOTHER LOOK

By Pat Metheny

[S] **A** MELODY

$\text{♩} = 103$ (EVEN EIGHTHS)

Gmaj7

C/D Em7

Fmaj7



Gmaj7

G/B

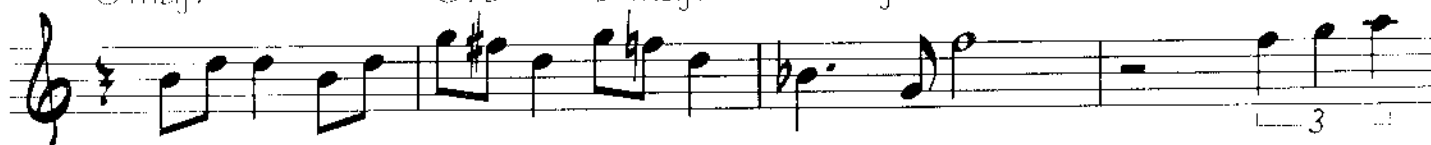
Bbmaj7

Ebmaj7

Dm7

Cm

F7



Gm7

Dm7

Ebmaj7

Bbmaj7

Abmaj7



TO CODA **[C]**

(2ND TIME ONLY)

Gm7

Ebmaj7

Cm7

F7sus4

Gm7



[B]

Dmaj7

Bm7

D/E

F#m9

C#m



Bm

Bm/A

G#m7b5

C#7

Dmaj7

F#m9



Dm7

Gm7

C7

Am7



Dm Dm/C Bm7^{b5} E7

A^bmaj7 B^bm7 E^b7 A^bmaj7 D7sus4 D

Gmaj7 C/D Em7₃ Fmaj7

Gmaj7 G/B B^bmaj7 E^bmaj7 Dm7 Cm F7

Gm7 Dm7 E^bmaj7 B^bmaj7 A^bmaj7

Gm7 E^bmaj7 Cm7 F7sus4 Gm7

AFTER SOLOS:
D.S. AL CODA
(NO REPEAT)



CODA

Gm Dm E^b F Gm

Gm VAMP AND FADE

NOT TO BE FORGOTTEN

by Duke Ellington

A MELODY

FREELY ♩ = CA. 80 (EVEN EIGHTHS)

Cm Gm/F[♯] Gm/F Cm7sus4 Cm7 F7sus4 F9

B^bmaj7 (Cm7sus4)

B

F

G^bmaj7 A^b/G^b

D^bmaj7

C/F

C/G^b

Fm(add2) Fm

E^b7/G

E/A^b

G^b/B^b

B

E^bm/B^b

B^bm

F/A

D^bsus4/A^b D^b/A

G^b

B^bm/F

F

B^b

C

A TEMPO

A^bm

A^bm(sus4) A^bm/G

A^bm/G^b

D^bm(sus4)

D^bm

G^bm

B9sus4

B9

E^bmaj9

C^bm9(add4)

F^bm7

C^bm9

A^bm7

A

C

F^bmaj9

m[±]

SLIGHT RIT.

RIT.

WE HAD A SISTER

by Sam M. Lewis

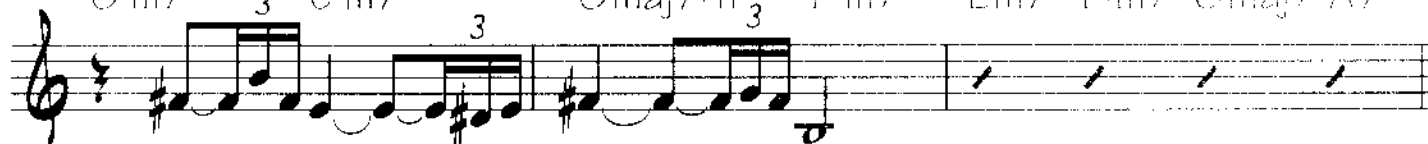
A

BALLAD ♩ = 54

Bmaj7^{#5}/E^b Dmaj7^{b5}/F[#] Gmaj7^{#11} B^bmaj7^{#5}/A Am7

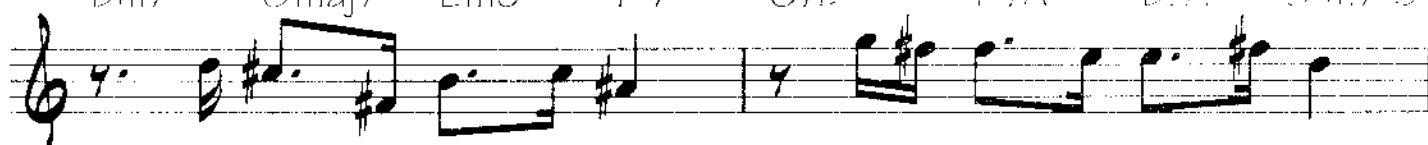


G[#]m7 3 C[#]m7 3 Gmaj7^{#11} 3 F[#]m7 Em7 F[#]m7 Gmaj7 A7

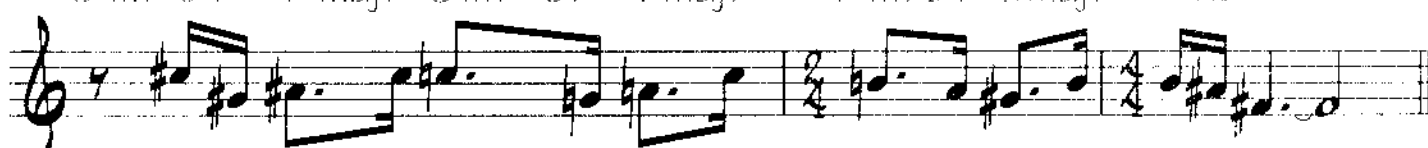


B

Bm7 Gmaj7 Em9 F[#]7 G/B F[#]/A[#] D/A G[#]m7^{b5}



G[#]m7 C[#]7 F[#]maj7 Gm7 C7 Fmaj7 F[#]m7B7 Emaj7 F[#]/E



C

Bmaj7^{#5}/E^b Dmaj7^{b5}/F[#] Amaj7^{#5}/D^b Cmaj7^{#11}/E



LAST TIME:

TO CODA

D.C. AL CODA

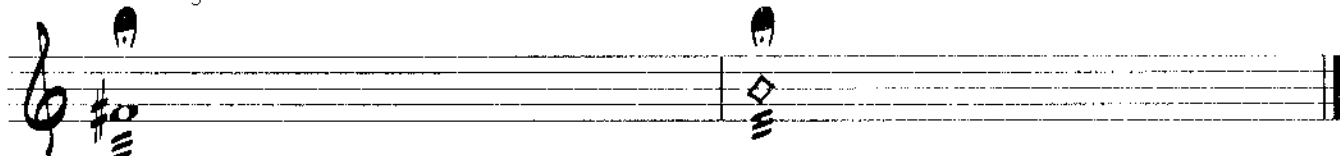
G[#]m7^{b5} C[#]7^{b9}_{#5} G7^{b5} F[#]m7sus4 F[#]7^{b9}



CODA

Gmaj9

F[#]m7sus4



DOUBLE GUATEMALA

by Pat Metheny

INTRO

♩ = 138 (EVEN EIGHTHS)

VAMP

G7

PLAY 4 TIMES



[8] A MELODY

G7
(CONT. RHYTHM, SIMILE)



C7

G7



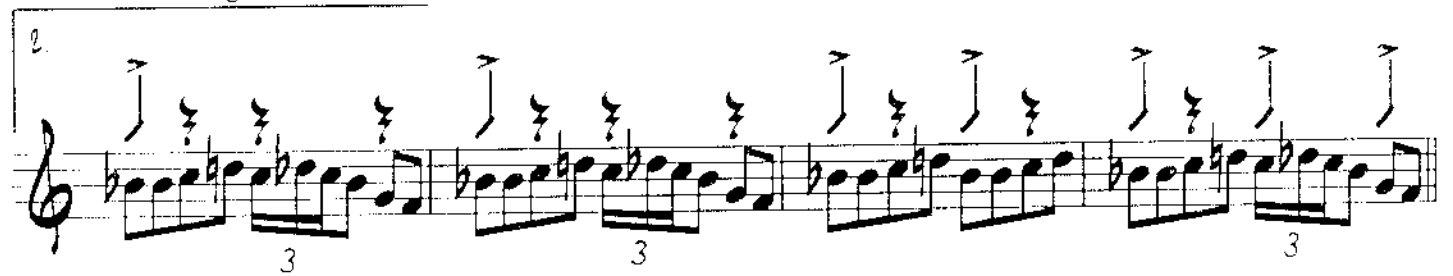
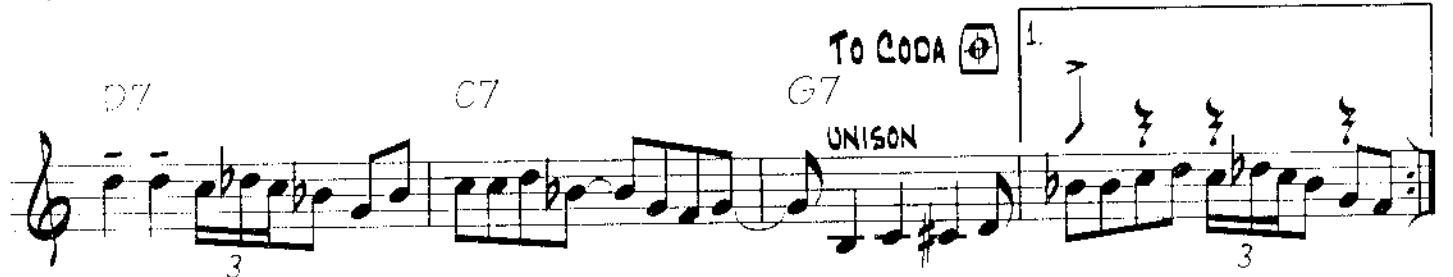
D7

C7

G7

TO CODA **[C]**

UNISON



[8] SOLO

G7



C7

G7



WHITTLIN'

By Pat Metheny

INTRO
FAST BLUES ♩ = 252

PLAY 3 TIMES

Intro musical notation in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter rest, followed by eighth and quarter notes. The bass line starts with a half rest, followed by eighth and quarter notes. The key signature has one sharp (F#).

A MELODY

Melody A musical notation in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the staff: Dm11, Gm, Dm11, Dmaj7, Dm7, Gm, G13, Bb13, Dm7, B+7.

TO CODA

Continuation of Melody A musical notation in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the staff: Bbmaj7, G/A, A7#9#5, Dm7, C13, Bb, A+7.

B SOLOS (DM BLUES)

Solo B musical notation in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the staff: Dm7, Gm7, Dm7.

Continuation of Solo B musical notation in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the staff: B+7, A+7, Dm7. There are also boxes labeled "OPEN" and "ON CUE" with "A+7" and "Dm7" respectively.

C DRUM SOLO

Drum Solo musical notation in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the staff: A+7, Dm7. There are also boxes labeled "OPEN" and "ON CUE" with "A+7" and "Dm7" respectively.

CODA

Coda musical notation in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the bass line. Chords are indicated above the staff: Dm7. There is a box labeled "ON CUE" with "A+7" and "Dm7" respectively, and a note "D.S. AL CODA (W/REPEAT)".

PLAY 3 TIMES

QUIET RISING

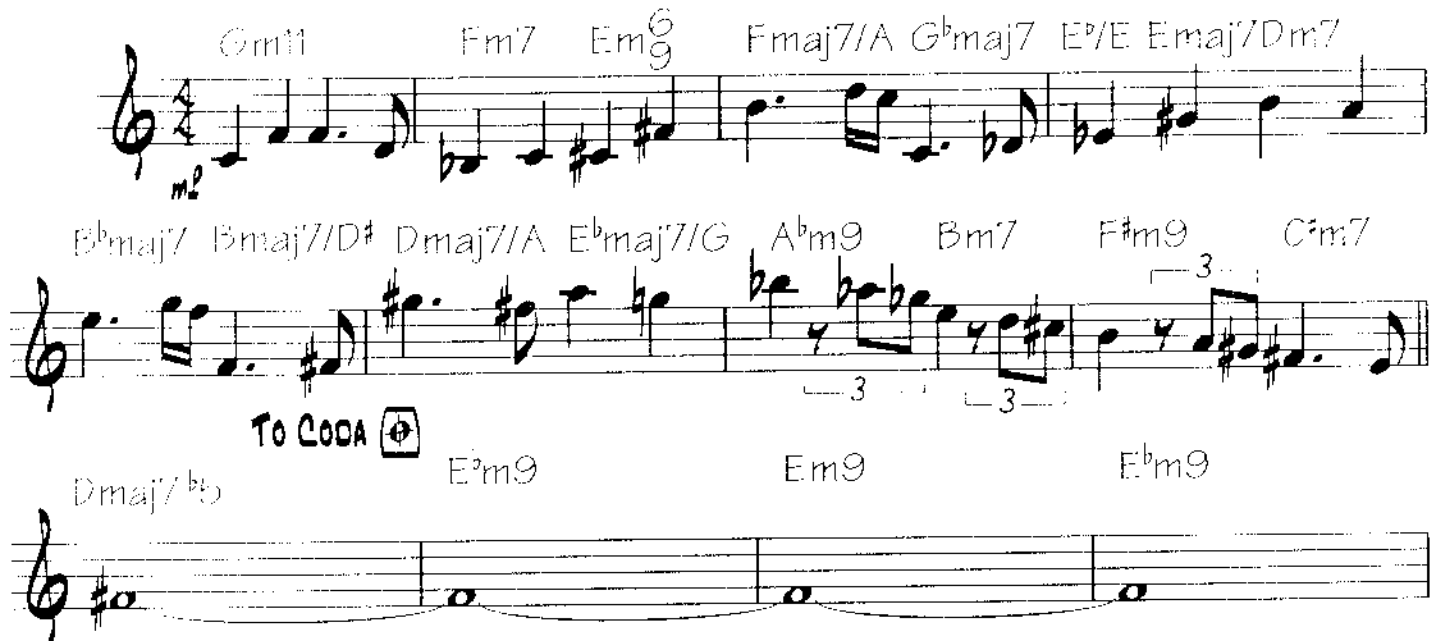
by Eli Medler

A

BALLAD ♩ = 50

Gm11 Fm7 Em⁶ Fmaj7/A G^bmaj7 E^b/E Emaj7/Dm7
 E^bmaj7 Bmaj7/D[#] Dmaj7/A E^bmaj7/G A^bm9 Bm7 F[#]m9 C[#]m7
 To CODA 

Dmaj7^{b5} E^bm9 Em9 E^bm9

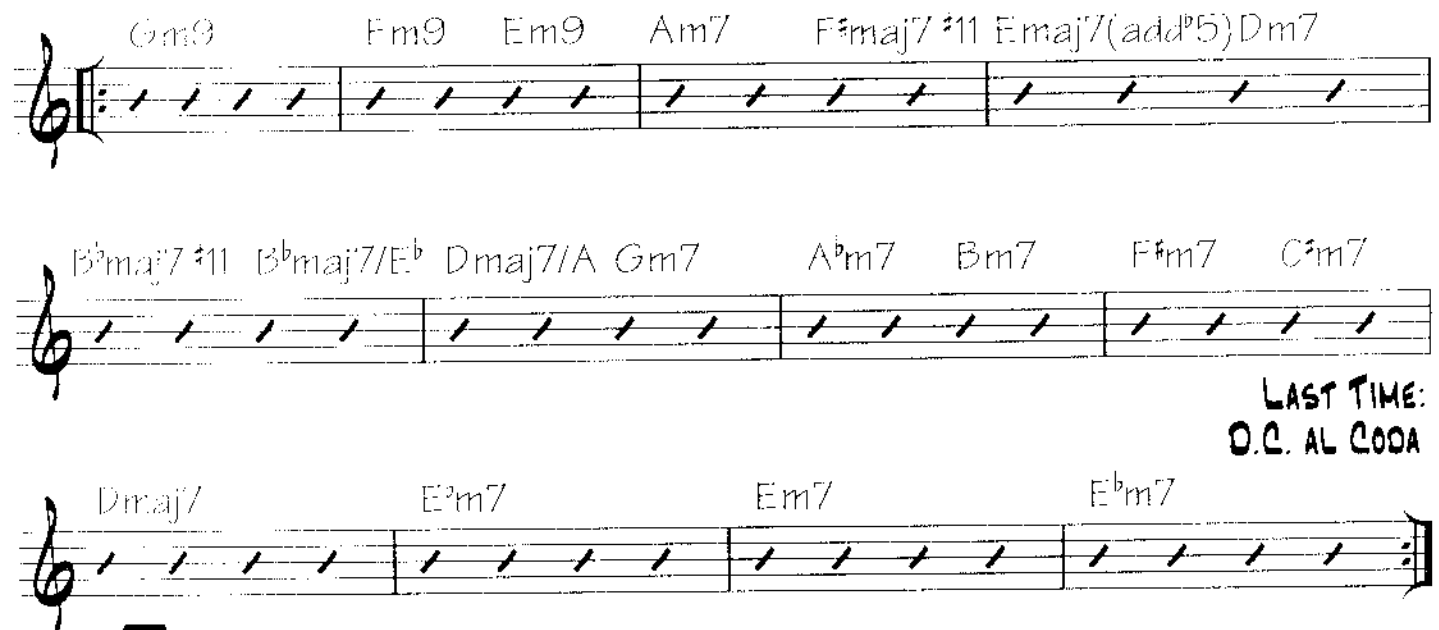


B SOLOS

Gm9 Fm9 Em9 Am7 F[#]maj7^{#11} Emaj7(add^b5)Dm7
 B^bmaj7^{#11} B^bmaj7/E^b Dmaj7/A Gm7 A^bm7 Bm7 F[#]m7 C[#]m7

Dmaj7 E^bm7 Em7 E^bm7

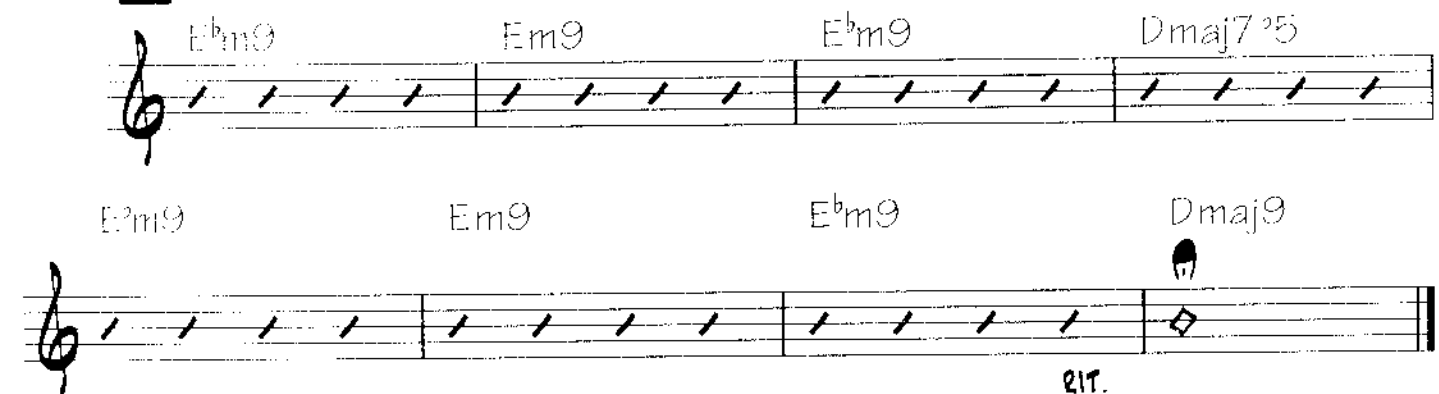
LAST TIME:
O.C. AL CODA



 CODA

E^bm9 Em9 E^bm9 Dmaj7^{b5}
 E^bm9 Em9 E^bm9 Dmaj9

rit.



THE RED ONE

By Fat Metronomy

A MELODY

FAST REGGAE FEEL ♩ = 208 (EVEN EIGHTHS)

Bm

Bm/A

Gmaj7

Em7

F#m7

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a fast reggae feel. The first measure of the top staff has a 'me' marking below it. The first measure of the bottom staff has a 'me' marking below it.

Gmaj7 Cmaj7

Bm

Bm/A

G

E7

G

F#m7

Cmaj7 Bm

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a fast reggae feel.

Bm/A

Gmaj7

Em7

F#m7

Gmaj7

Cmaj7

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written in a fast reggae feel.

Bm Bm/A G E7 G F#m7 Cmaj7 Bm 1 7

First system of musical notation (measures 1-7) in G major (one sharp). The score consists of three staves: Treble, Treble, and Bass. The notes are as follows:

- Measure 1:** Treble (G4, A4), Treble (B4, A4, G4), Bass (G3, F#3).
- Measure 2:** Treble (A4, B4), Treble (A4, G4, F#4), Bass (A2, G2).
- Measure 3:** Treble (B4, A4, G4), Treble (B4, A4, G4), Bass (B2, A2).
- Measure 4:** Treble (F#4, E4, D4), Treble (F#4, E4, D4), Bass (B2, A2, G2).
- Measure 5:** Treble (E4, D4, C#4), Treble (E4, D4, C#4), Bass (F#2, E2, D2).
- Measure 6:** Treble (D4, C#4, B3), Treble (D4, C#4, B3), Bass (C#2, B1, A1).
- Measure 7:** Treble (C#4, B3, A3), Treble (C#4, B3, A3), Bass (G2, F#2, E2).

8 BRIDGE

E7

Bridge section of musical notation (measures 8-11) in G major. The score consists of three staves: Treble, Treble, and Bass. Measures 8-10 contain rests in the Treble staves and whole notes in the Bass staff.

- Measure 8:** Treble (rest), Treble (rest), Bass (G2).
- Measure 9:** Treble (rest), Treble (rest), Bass (A2).
- Measure 10:** Treble (rest), Treble (rest), Bass (B2).
- Measure 11:** Treble (rest), Treble (rest), Bass (A2, G2, F#2).

Cmaj7

Bridge section of musical notation (measures 12-15) in G major. The score consists of three staves: Treble, Treble, and Bass. Measures 12-14 contain rests in the Treble staves and whole notes in the Bass staff.

- Measure 12:** Treble (rest), Treble (rest), Bass (G2).
- Measure 13:** Treble (rest), Treble (rest), Bass (A2).
- Measure 14:** Treble (rest), Treble (rest), Bass (B2).
- Measure 15:** Treble (rest), Treble (rest), Bass (A2, G2, F#2).



TO CODA

Bar Bm/A Gmaj7 Em7 F#m7 Cmaj7/Cmaj7

Bar Bm/A G E7 G F#m7 Cmaj7 Bm F#7sus4

INTERLUDE

AFTER SOLOS:
O.C. AL CODA



CODA

Cmaj7 Cmaj7 Bm Bm/A G E7 G F#m7 Cmaj7/Bm

Bm/A G E7 G F#m7 Cmaj7 Bm

Bm/A G E7 G F#m7 Cmaj7 Bm

MESSAGE TO A FRIEND

By Pat Metheny

A

BALLAD ♩ = 54 (EVEN EIGHTHS)

C Em/B Bsus4 B B/A G Cmaj7 C#m7^{b5} Gmaj7/D



D/F# C/E Cm/E^b G/D C#m7^{b5} F#7/C# B(no3rd) Am7 D7/A



B Cadd2 D/F# Cmaj7/E C#m7^{b5} G/D B7/D# G7/D A7/C#



Cmaj7 Am7 Bm7 Em9 C/D



AFTER SOLOS:

D.C. AL CODA

Dm7 G7

C#m7^{b5} G/D B7/D# Em



CODA

Bm7

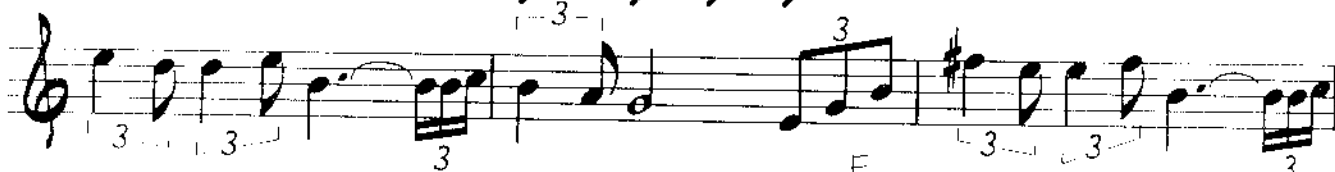
Em9

C#m7^{b5}

D/C

Bm7

Em9



Cm13(maj7)

Am9 Bbmaj7

C/B

F#/D

Gmaj7^{b5}



S.C.O

Billie Holiday

A

WALTZ ♩ = 168

Cm9 A^b13 G7^{#9}₅ F[#]° Fm7 B^b7^b9 E^b9

Am7^b5 D7[#]9 Gm7^b5 C7^b9 Bm7 E7 Amaj7

B

B^bm7^b5 E^b7^b9 A^bmaj7 Dm7^b5 G7^b9 Cmaj7

F[#]m7^b5 B7^b5 Em7^b5 A7^b5 Dm7^b5 G7 D^b+ G7

C

Cm9 A^b13 G7^{#9}₅ F[#]° Fm7 B^b7 Gm7^b5 C7

Am7^b5 D7[#]9 Gm7^b5 C7^b9 B13 B^b13[#]9 F^bmaj7

SAY THE BROTHER'S NAME

By Pat Metheny

A MELODY

$\text{♩} = 72$ (EVEN EIGHTHS)



Chord symbols and musical notation are provided for each system of the melody.

8

F#m7 C#m7 F#m7 C#m7

F#m7 D/F# Ebmaj7 Am7 D Ebm7

B7/C F#9 B7b5 N.C.

AFTER SOLOS:
D.S. AL CODA
LAST TIME TO CODA (4)

EBmaj7#5 Em11

CODA

REPEAT AND FADE

EBmaj7 EBmaj7 Em9

HERE TO STAY

by Cal Melhorn,
and Lyle May

INTRO

♩ = 100 (EVEN EIGHTHS)

The musical score is written for guitar and bass. The guitar part (top staff) is in treble clef, 4/4 time, and features a complex, multi-measure chord progression. The bass part (bottom staff) is in bass clef, 4/4 time, and features a simple, rhythmic line. The score is divided into two systems. The first system contains the first two measures of the guitar part, which are marked with a 'mf' dynamic. The second system contains the next two measures of the guitar part, which are marked with an 'Am7' chord symbol. The bass part continues across both systems, with a 'mf' dynamic marking in the second measure.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and contains a melody with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff uses a bass clef and contains a bass line with a 3/4 time signature. The music is written in ink on aged, slightly yellowed paper. The melody in the treble staff begins with a treble clef, followed by a key signature change to one sharp (F#), and a 3/4 time signature. The bass line in the bass staff begins with a bass clef and a 3/4 time signature. The music is written in a simple, clear hand, with notes and rests clearly visible. The paper shows signs of age, including some staining and discoloration.

A MELODY

Am!
(CONT. OSTINATO SIMILE)

The first system of musical notation for 'The Bird Song' consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a quarter rest, a quarter note G, a quarter note A, a triplet of eighth notes (G, F, E), a quarter note D, a quarter note C, a half note B, and a quarter rest. The bottom staff continues the melody with a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, a half note B, and a quarter rest.

Fmaj7 Em7 1. Dsus2 Dm7 Em7/D

Musical notation for the second ending of "The Rose Tree". The staff begins with a treble clef and a key signature of one sharp (F#). Above the staff, there are two labels: "Dsus2" and "Dm7". The melody consists of a half note D4 tied to another half note D4. This is followed by a quarter rest, then a quarter note F#4, and finally a whole note chord consisting of G#4, A4, and B4. The piece concludes with a double bar line.

8 Am7
(CONT. OSTINATO)

F#m7

SOLO BREAK

Am N.C.

SOLOS (CONT. OSTINATO)

Am7 8 Fmaj7 Em7 D Dm7

Fm9 4 Dm9 4 Fm9 4 F/G 4

Am7 8 F#m7 4 Dm7 Em7 Fmaj7 F/G

PERCUSSION INTERLUDE

Am7
(OSTINATO TACET)

m2

[E] F/A Gm/B^b C 3-

VERY GRAD. CRESC.

B^b/A Gm7 Em7

F/C G/B Em7 3

Em7 Gm7 B^b/F Em7 3 CRESC.

[F] OUTRO

(RESUME OSTINATO)

REPEAT AND FADE

AND THEN I KNEW

By Dan Wilson,
with Lyle Mays

INTRO

♩ = 113 (EVEN EIGHTHS)

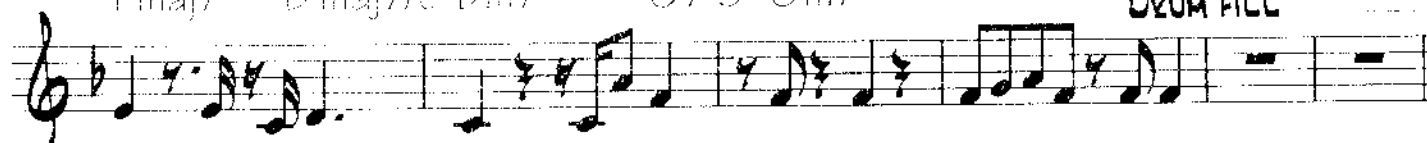
Fmaj7 Bbmaj7/C Dm7 Bbmaj7 Ebmaj7 Dm9 Gm7

DRUMS



Fmaj7 Bbmaj7/C Dm7 G7b5 Gm7

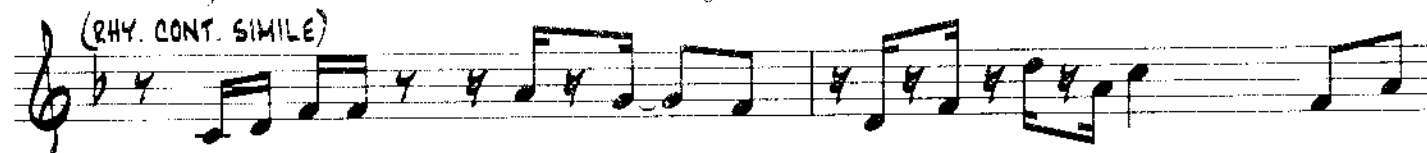
DRUM FILL



A MELODY

Fmaj7 Bbmaj7/C Dm7 Bbmaj7 Ebmaj7

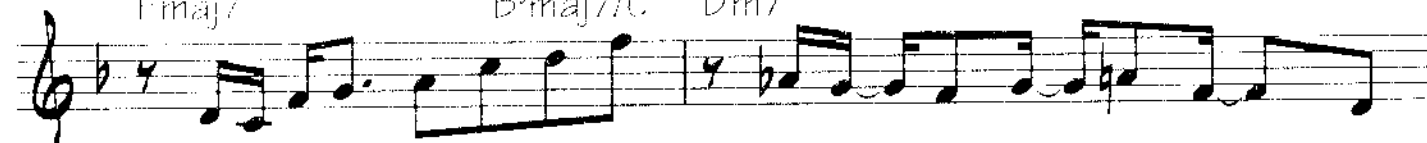
(RHY. CONT. SIMILE)



Dm9 Gm7



Fmaj7 Bbmaj7/C Dm7



Gm7

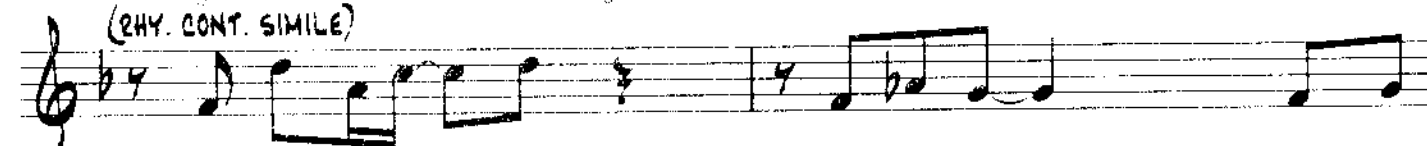
DRUM FILL

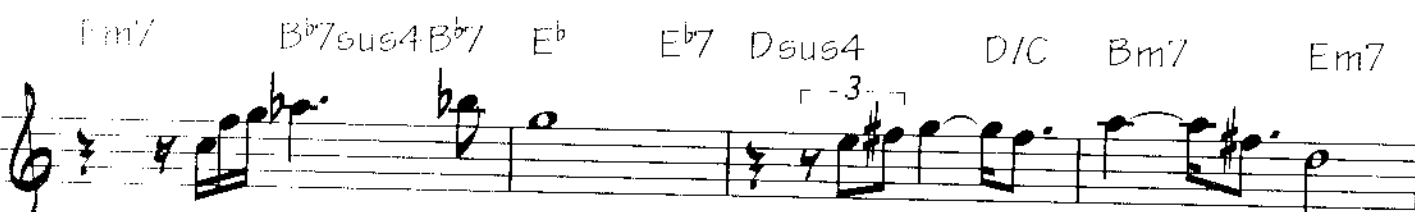


B

Fmaj7 Bbmaj7/C Dm7 Bbmaj7 Ebmaj7

(RHY. CONT. SIMILE)





①

Gmaj7 (RHY. SIMILE) C/D Em7 Cmaj7 Fmaj7 Em9 Am7

Gmaj7 C/D Em7 A7b5

Am7 TO CODA ②

SOLO BREAK
N.C.(Gmaj7) (Gm7) (C7)

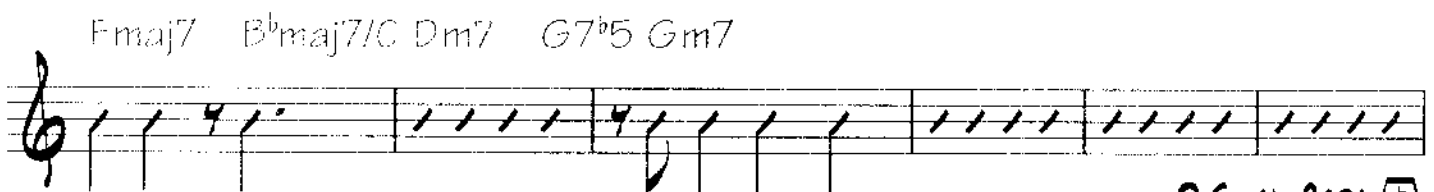
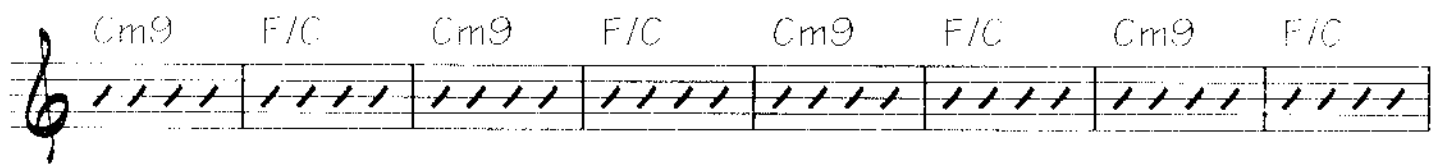
② SOLO (HALF TIME FEEL)

Fmaj7 Bb/C Dm9 Bbmaj7 Ebmaj9

Fmaj7 Gadd2 Aadd2 Dm9

Cmaj7//G Gm7 Am7 Bbmaj7 Ebmaj9

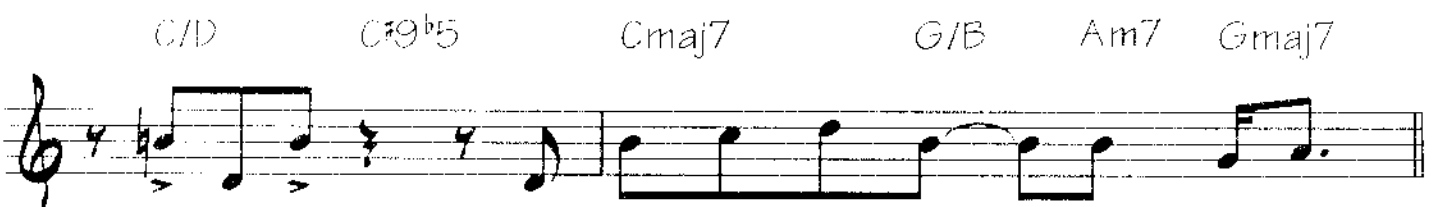
Dm9 Gadd2 Aadd2



D.S. AL CODA



CODA



F INTERLUDE

F#m7
 F#maj7 G/A Dmaj7 E7/C# F#m7
 F#maj7/C# Cmaj7 D/E Amaj7 D#m7
 Amaj7 D#m7 F#maj7 D/E Amaj7 E/F# Bmaj7
 C#maj7/A# A#maj7/Bb Amaj7/B Bmaj7/C#
 CRESC.

G OUTRO

Am9/D D9 Bm7 Em7 Am7 Am7/D Gbm4 G7
 (LOWER VOICE ENTERS 2ND TIME, UPPER VOICE IS ADDED 4TH TIME)
 REPEAT AND FADE
 F#m7 B7#9 Em7 A7b5 Dm9 G13 Cmaj7 G/B Cm/Bb

THE GIRLS NEXT DOOR

By Dan Vancura
and Lynn May

INTRO

FUNK ♩ = 84 (EVEN EIGHTHS)

Fm7 Gm7/F

Fm7 Gm7/F

Fm7 Gm7/F

Fm7 Gm7/F

[S] A MELODY

Fm7 Gm7/F

Fm7 Gm7/F

(CONT. OSTINATO, SIMILE)

(END TIME)

Bbm9

Fm7

Gm7/F

Fm7 Gm7/F

Fm7 Gm7/F

Bbm9

Fm7 Gm7/F

Dm9

A/D°

B/D°

Dm9

A/D°

TO CODA **[C]**

Fm7 Gm7/F

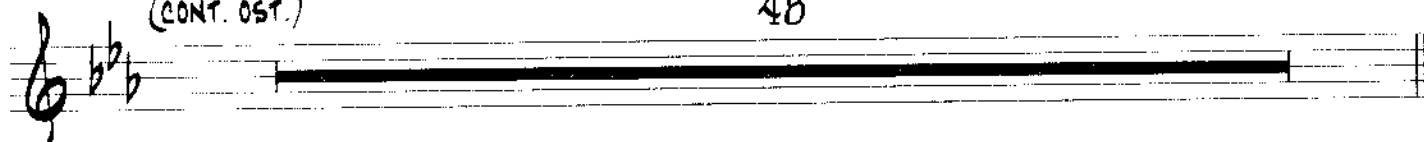
Fm7 Gm7/F

8 SOLO

Fm7

(CONT. OST.)

48



9 INTERLUDE

D⁶₉ A/D⁹ B/D⁶ D⁶₉ G^bmaj7^{#11} G^bm11 O^b G7 A^b7^{b5}₁₃ A^b7^{#9}



Am7 C Cm7 C⁶₉ A^bmaj7^{b5}/C E^bmaj7



D13^{#9} D7^{#9}₁₃ D⁶₉ G^b/A^b F/G F[#]/E B^b/E^b E^bm9 E^bm7/D^b



D/C B/C Bm7 A^bsus4/B G^bsus4/B F[#]sus4/B A⁶₉



D.S. AL CODA

C/A⁹ A⁶/G Fm9 B^bm7 D/A E^b/A^b F[#]/G G/C



10 CODA

Fm7 Gm7/F



N.C.



SOMETHING TO REMIND YOU

A INTRO

By Eric McFerry
and Cyndi Moore

FUNK-JAZZ BALLAD ♩ = 60 (EVEN EIGHTHS)

Em11

Dm11

Cm11

Dm11



B MELODY

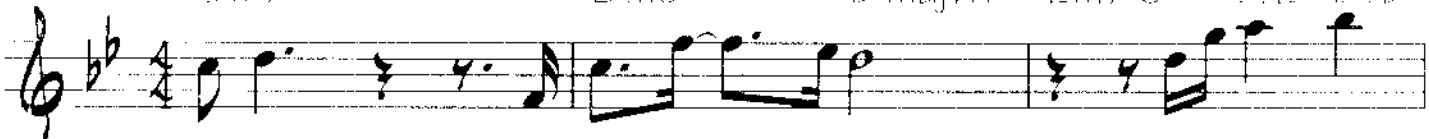
Gm7

Ebm9

Bbmaj7/F

Em7b5

F/Eb Bb/D



Gm9

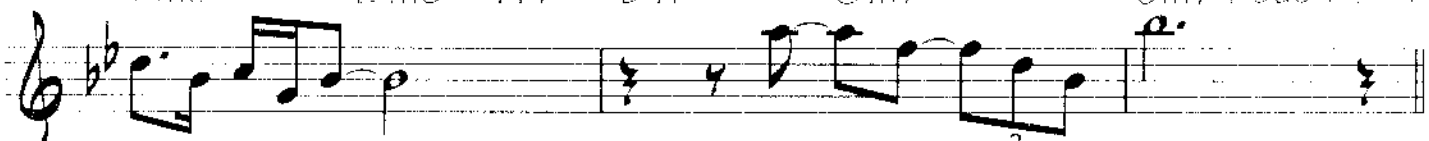
Ebm9

Ab7

Bb/F

Gm7

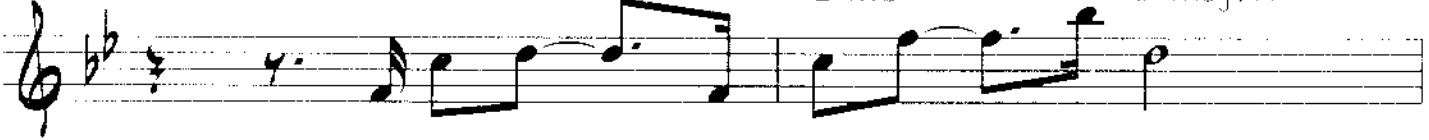
Cm7 F#sus4 F#m7



Gm7

Ebm9

Bbmaj7/F



Em7b5

F/Eb

Bb/D

Cm9

Ebm9

Ab7



Bb/F

Gm7

Cm7

Eb/F

F/Eb



Dm7

Gm7

Fm9

Bb7

Ebmaj7



C

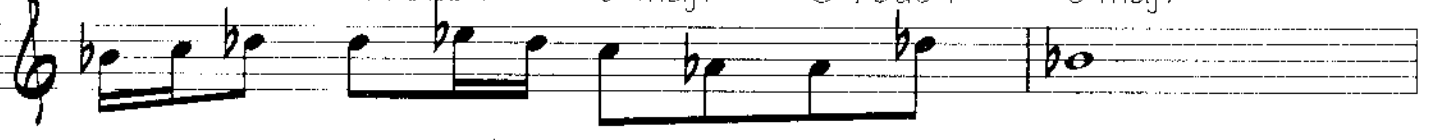
Ebm7

Ab7sus4

Dbmaj7

Gbmaj7

Cbmaj7



Bm7

Dmaj7

C#m7

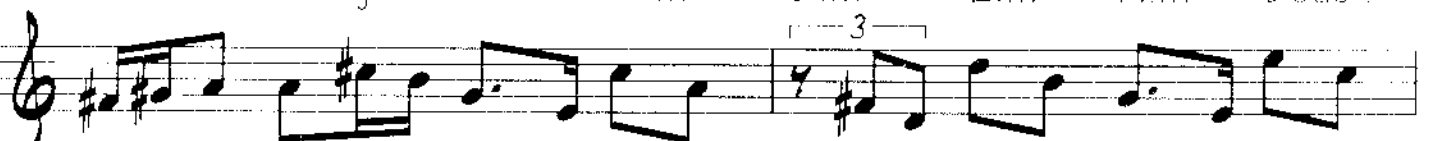
F#m7

Bm7

Em7

Am7

Dsus4



Gmaj7

Em7

Cmaj7

Bm7

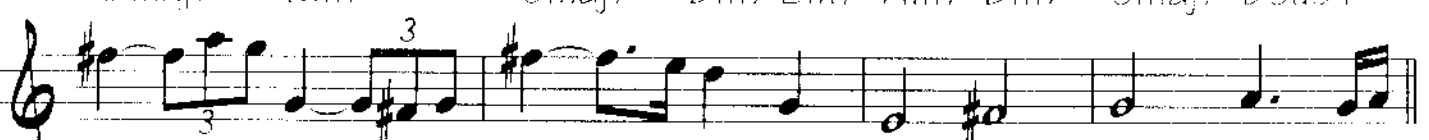
Em7

Am7

Bm7

Cmaj7

Dsus4



D Emaj7 Cmaj7 Gmaj7 Bm7 Cmaj7 C/D

Emaj7 Cmaj7 Gmaj7 Fmaj7

Em11 Dm11 (CONT. 2ND. SIMILE) Cm11 Dm11

E SOLO Gm7 Ebm9 Bbmaj7/F Em7b5 F/Eb Bb/D

Cm9 Ebm9 Ab7 Bb/F Gm7 Cm7 F7 F#m7

Gm7 Ebm9 Bbmaj7/F Em7b5 F/Eb Bb/D Cm9 Ebm9 Ab7

Bb/F Gm7 Cm7 Eb/FF/Eb Dm7 Gm7 Fm9 Bb7 Ebmaj7

Ebmi7 Ab7sus4 Dbmaj7 Gbmaj7 Cbmaj7

Bm7 Dmaj7 C#m7 F#m7 Bm7 Em7 Am7 Dsus4

Gmaj7 Em7 Cmaj7 Bm7 Em7 Am7 G/B Cmaj7 Bm7

Am7 G/B Cmaj7 Bm7 Am7 G/B Cmaj7 Dsus4

[F] OUT 20

Fmaj7

Cmaj7 Gmaj7 Bm7

Cmaj7 C/D



(2ND TIME ONLY)

Fmaj7

Cmaj7 Gmaj7 Fmaj7

(F9)



Em9

G7sus4

Cmaj7

B13sus4 B7

Em7 Gsus4



F#m7

Abm7

Dbm7

Am7 Bm7 Cm7 F#sus4



Ebmaj9

Dm7

Gm7

Abmaj7

Ab7

Gm7

Bbsus4



Am9

Bm7

Em7

Cm9 Dm7 Ebm7 A#/sus4



Gbmaj7

Fm7

Bbm7

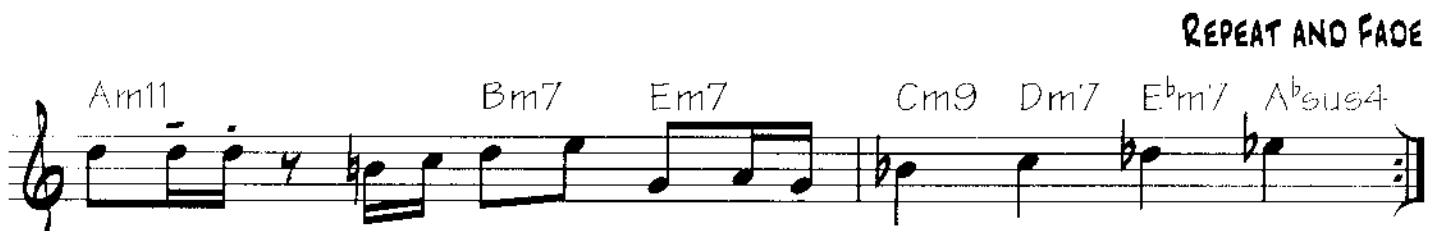
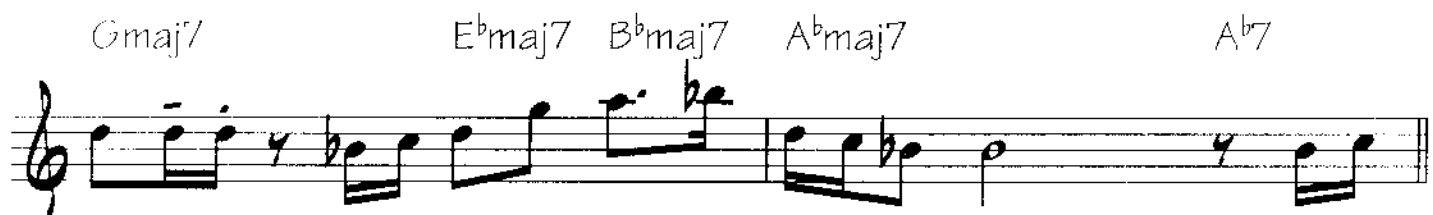
Bmaj7

B7

Bbm7

D7/sus4





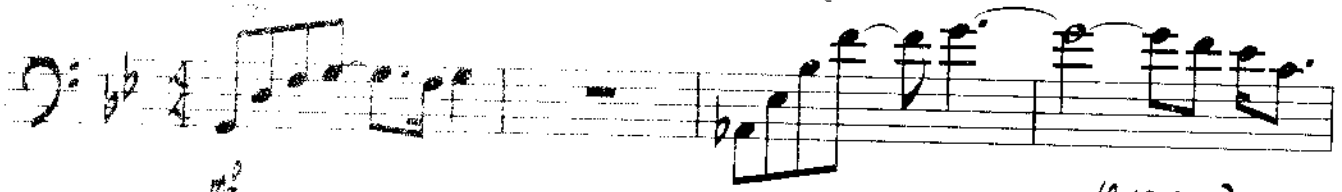
TO THE END OF THE WORLD

INTRO

By Pat Metheny
and Lyle Mays

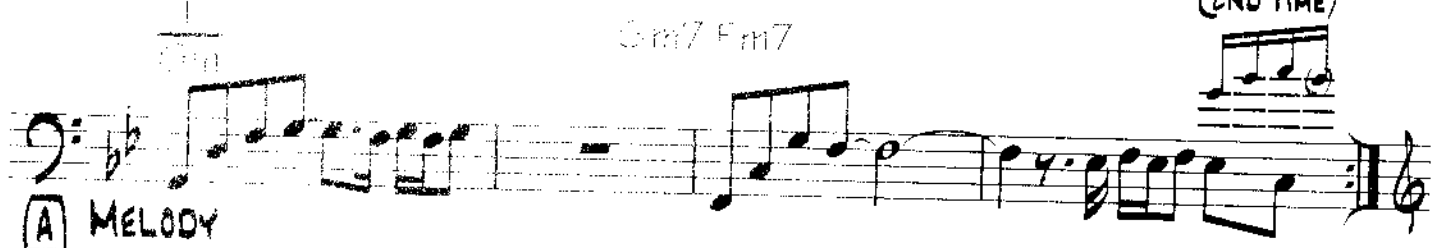
MODERATELY ♩ = 96 * (EVEN EIGHTHS)

Gm7 A^bmaj7



Gm7 Fm7

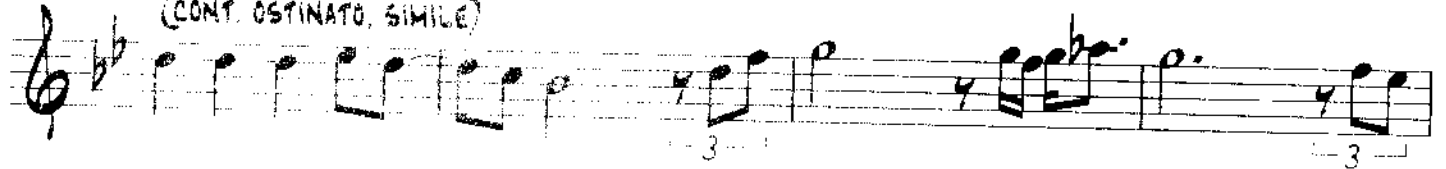
(2ND TIME)



[A] MELODY

Gm7 A^bmaj7

(CONT. OSTINATO, SIMILE)



F
Gm7

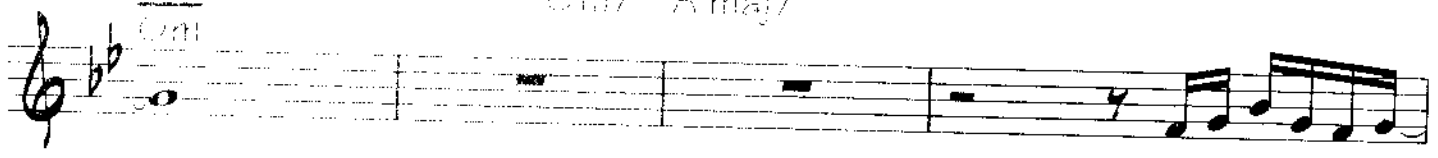
Gm7 Fm7

TO CODA ⊕



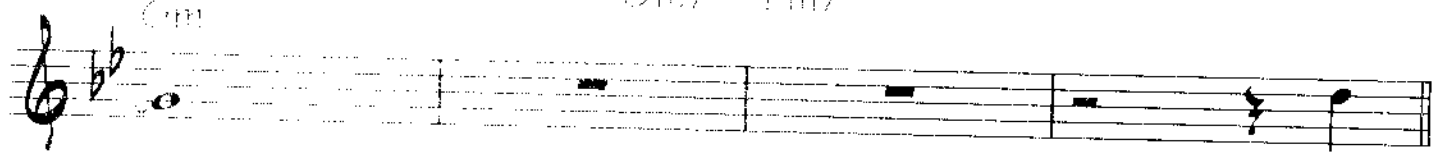
F
Gm7

Gm7 A^bmaj7



F
Gm7

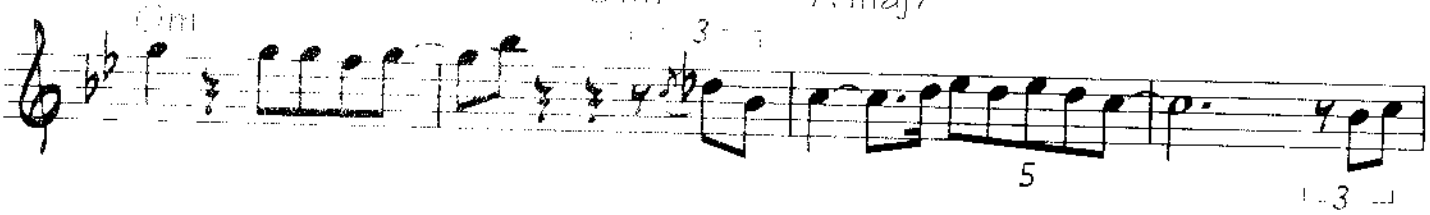
Gm7 Fm7



F
Gm7

Gm7

A^bmaj7



*DRUMS W/16TH NOTE SHUFFLE FEEL

First staff of music for 'The Rose Tree'. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. Above the staff, the chords Gm7, Fm7, and Dm7 are indicated. A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line.

B BRIDGE

[illegible][illegible]

Am7 Gm7 Am7 A^bmaj7 Am7 A^bmaj7

The image shows a handwritten musical score for the piano accompaniment of 'The Sound of Silence'. The notation is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Andante'. The music begins with a series of chords: Am7, Gm7, Am7, A^bmaj7, Am7, and A^bmaj7. The melody is composed of eighth and sixteenth notes, with some measures containing rests. The piece concludes with a final chord and a double bar line. The handwritten notation is clear and legible, with some corrections visible in the first few measures.

Q MELODY

8va

$A^b \text{maj}7$



The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter note on G4, followed by a quarter note on A4. The next measure contains a triplet of eighth notes: G4, A4, and B4. This is followed by another triplet of eighth notes: A4, G4, and F4. The melody then continues with a quarter note on E4, a quarter note on D4, and a quarter note on C4. The system concludes with a quarter note on B3, a quarter note on A3, and a quarter note on G3.

6. 11. 17
(CONT. RHY. SIMILE)



[D] SOLO

[E] INTERLUDE

F SOLO

Chord progression for F SOLO:

Row 1: Gm7, E^bmaj7, Gm7, E^bmaj7

Row 2: Cm7, B^bmaj7, A^omaj7, Gm7, Bm7, Gmaj7

Row 3: Bm7, Gmaj7, Em7, Dmaj7, Cmaj7, Bm7

Row 4: D[#]m7, Bmaj7, D^om7, Bmaj7

Row 5: G[#]m7, F[#]maj7, Emaj7, D[#]m7, Gm7, E^bmaj7

Row 6: Gm7, E^bmaj7, Cm7, B^bmaj7, A^bmaj7, Gm7, Am7

Row 7: A^bmaj7, Am7, A^bmaj7, Am7, A^bmaj7

GRAD. CRESC.

A^bmaj7

G SOUND EFFECTS

THUNDER...RAIN...TRAIN...WIND...

D.S. AL CODA **C**

(WITH REPEAT)

Sound effects notation: THUNDER...RAIN...TRAIN...WIND...

C CODA

Fm7

Coda notation: Fm7

H

F/G Gm7 A^bmaj7

F/G

Gm7 Fm7

VAMP AND FADE

Final notation: F/G Gm7 A^bmaj7 F/G Gm7 Fm7 VAMP AND FADE

WE LIVE HERE

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INTRO

♩ = 134 (EVEN EIGHTHS)

PERC. 8 **KEYBOARD DRONE** 8

[A] MELODY **FADE IN**

B♭sus2 **m♯**

Gm11

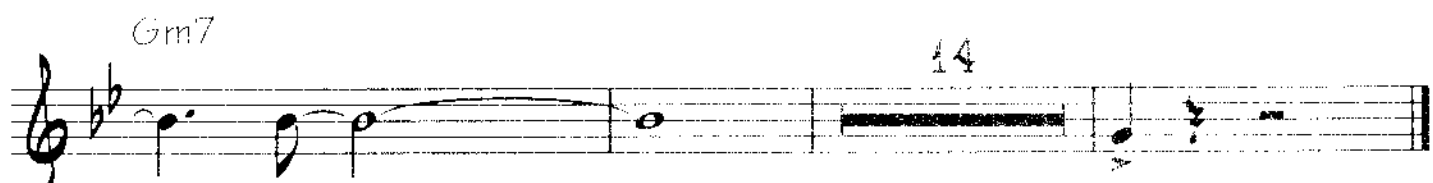
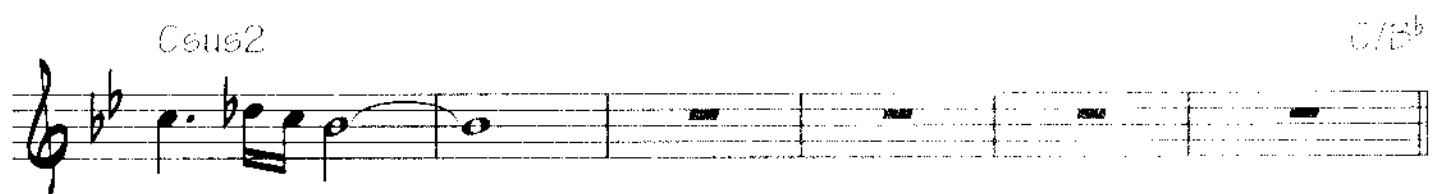
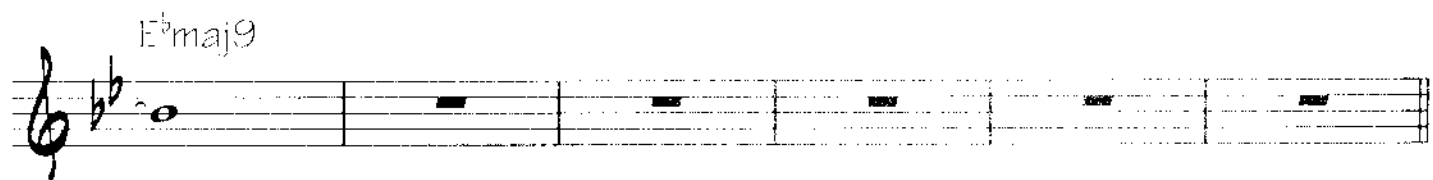
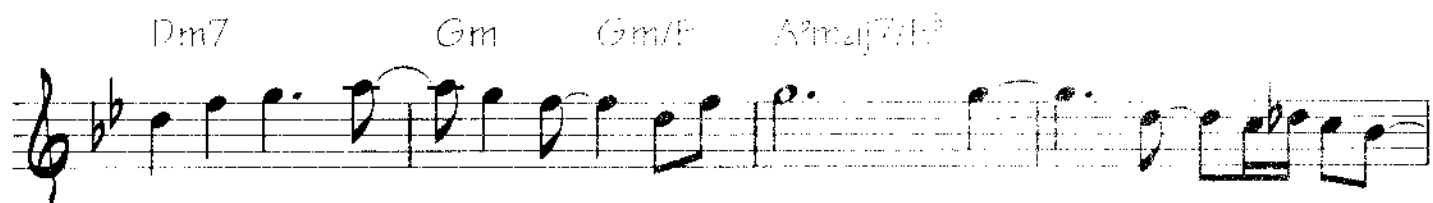
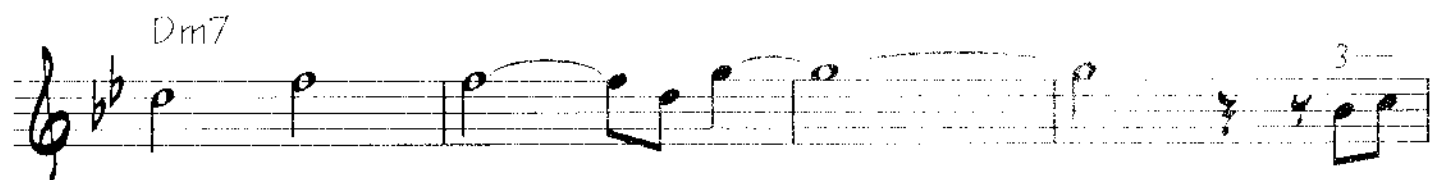
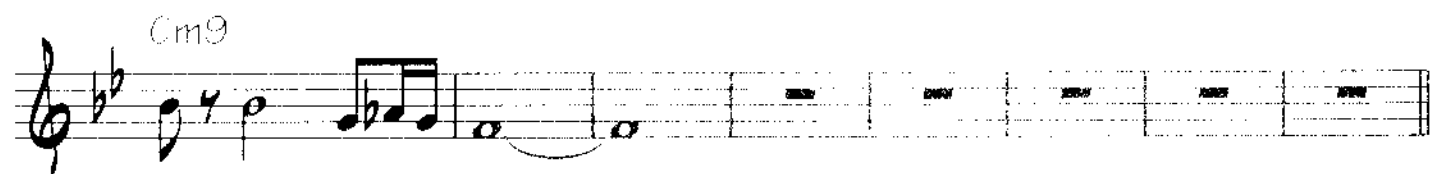
F♯maj7

B♭sus4 **F**

E♭sus2 **Gm7** 6

B♭sus2

Dm7 **A♯maj7** 3



RED SKY

By Pat Metheny
and Lyle Mays

INTRO

J = 96 (EVEN EIGHTHS)

PLAY 4 TIMES

The second system of the musical score for 'The Entertainer' consists of two staves. The top staff is in treble clef and contains four measures of whole rests, with the following chords written above: Em7/A, Fmaj7/A, G/A, and Fmaj7/A. A first ending bracket spans the last two measures, with the instruction '(LAST TIME ONLY)' written below it. The bottom staff is in bass clef and contains a continuous eighth-note melody. A first ending bracket spans the first three measures of this staff, with the instruction '* (2+2+2)' written below it. The piece concludes with a double bar line and repeat dots.

MELODY

Firm 7/A

Fmaj7/A

G/A

Fmaj7/A

(CONT. QHY., SIMILE)

A musical staff in treble clef showing the beginning of a melody. It starts with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and another eighth note B4-A4. This is followed by a half rest, then a quarter note G4, and a half note F#4 tied to the next measure. The second measure contains a whole note chord consisting of G4, B4, and D5. The staff ends with a double bar line.

Em7/A Fmaj7/A G/A Fmaj7/A



The musical staff shows four measures. Each measure contains a single note on the second line of the staff (F4). Above each note is a chord symbol: Em7/A, Fmaj7/A, G/A, and Fmaj7/A. The notes are connected by a horizontal line across the four measures.

The musical notation shows a single staff with a treble clef. The key signature has one flat (B-flat). The melody starts with a whole rest, followed by a quarter note G4, eighth notes A4-B4, a quarter note C5, eighth notes B4-A4, a quarter note G4, eighth notes F4-E4, a quarter note D4, eighth notes C4-B2, and finally a half note A2. Above the staff, the chord changes are indicated as Em7/A at the beginning and Fmaj7/A above the final two measures.

E^bmaj7/G F6/G E^bmaj7/G F6/G E^bmaj7/G F6/G E^bmaj7/G F6/G

Em7 Fmaj7/E G/E Fmaj7/E Em7 Fmaj7/E G/E Fmaj7/E

Em7/A Fmaj7/A G/A Fmaj7/A

Em//A Fmaj7/A G/A Fmaj//A

Em//A Fmaj7/A Gmaj7/A Fmaj//A

8 D/F# Ebmaj7/G D/F# Dm/A Ebmaj9/G D/F# Fm9

Cm7 F/C Cm9 F7/C

A#m(add2) Emaj7/Ab F#maj7/Ab Emaj7/G#

Gbmaj7/Ab Emaj9/Ab Gbmaj7/Ab Emaj7/Ab

Em9 F#m7/E Em7 Fmaj7/E Em9 Cmaj7/E Em9 B7/E

9 Am7 A/G D/F# F#m7 Bm7

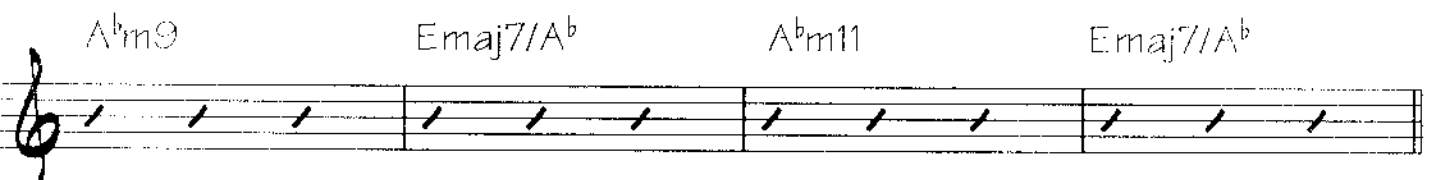
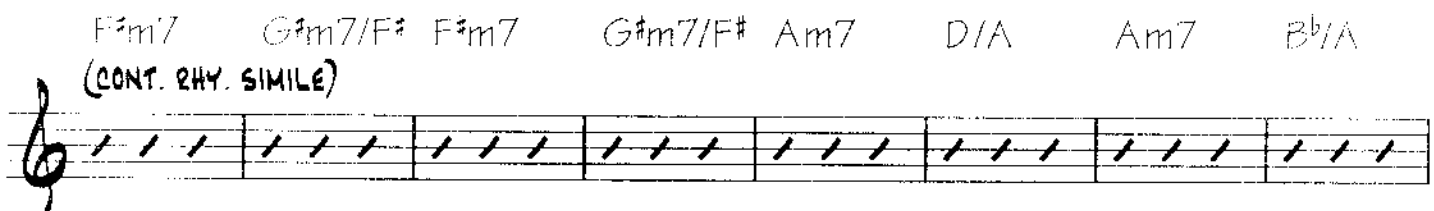
Dm7 Dm7/F Am7

F#m7 F#m7/A C#m11 C#m7/E

Em7 F#m7 Gmaj7 Cmaj7 Fmaj7



SOLO



STRANGER IN TOWN

By Pat Metheny
and Lyle Mays

A MELODY

♩ = 148 (EVEN EIGHTHS)

Am G6 Fmaj7 G6 Am



G6 Fmaj7 G6 Am



D Fmaj7 D Fmaj7



Em7 Am7 D/F# Fmaj7



To CODA [C]

Dm7 Em7 Fmaj7 G7sus4 G7



[C] Am G6 Fmaj7 G6 Am



G6 Fmaj7 G6 Am D.S. AL CODA [C]





Coda

N.C.



Am

G6

Fmaj7

G6

Am

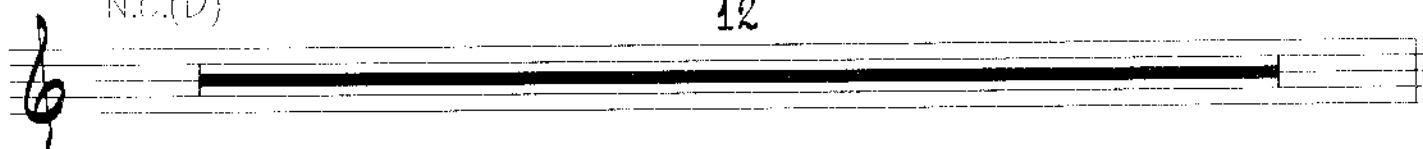


D



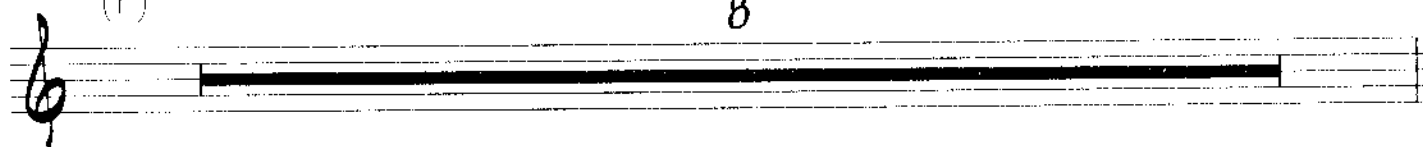
N.C.(D)

12



(F)

8



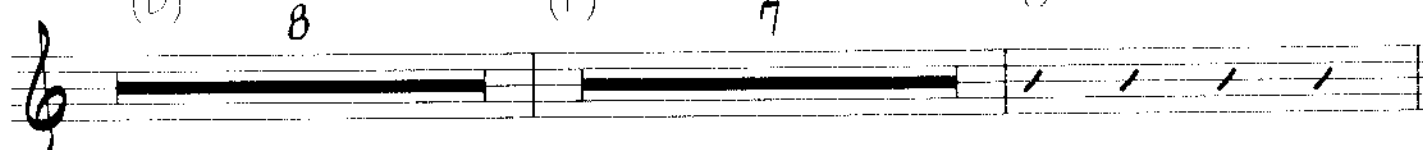
(D)

8

(F)

7

G



Am

G6

Fmaj7

G6

Am



G6

Fmaj7

G6

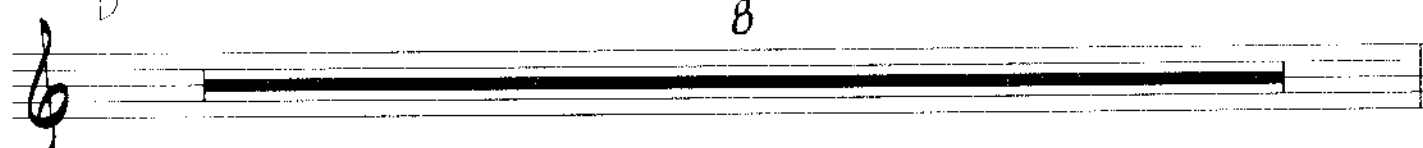
Am

PLAY 5 TIMES



D

8



[F] INTERLUDE

F#m D/F# E/G# A
 D G F#m F#m/E
 B/D# Bsus4/C# B Esus4 E
 Cmaj7 D/C Bm Bm/A E/G# E Asus4 A A/G
 Fmaj7 Em7 Fmaj7 Em7 Fmaj7 Em7
 Dm7 Em7 Fmaj7 Em7 Fmaj7 G Em7

[G] OUTRO HEAD

Am G6 Fmaj7 G6 Am
 G6 Fmaj7 G6 Am **PLAY 3 TIMES**

[H] OUTRO/SOLO

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6 Am **REPEAT AND FADE**

QUARTET (INTRODUCTION)

by Eric Vloeberghs

A

RUBATO ♩ = CA. 116 (EVEN EIGHTHS)

B

C

Py Fuel Molecules

WALTZ ♩ = 96



Em9

Bm7

Em7

Bm7



Em7

Bm7

Em7

Fmaj7/A Fmaj7/B Fmaj7//



Em7

Bm7

Em7

Bm7



Em7

Bm7

E

D

TO CODA



REPEAT FOR SOLOS:
LAST TIME, O.S. AL CODA

Am7

Bm7

Cmaj7

D7sus4 D7



CODA

Am7

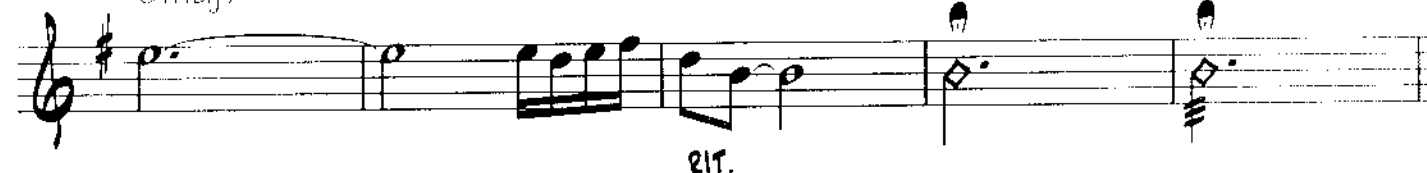
Bm7



Cmaj7

D7sus4

Em9



AS I AM

by Pat Metheny

A

BALLAD ♩ = 46 (EVEN EIGHTHS)

Fm9 Ebm9 Bb13b9/D Dbmaj7

G7#9 Cm9 Bbm7 F13b9/A Abmaj7

B

Abmaj7b5/G G7b9 Bbm7/G Bbm7b5/G Eb7b9/G

Abmaj7 Gm9 Fm9 Fm9/Eb Dm7b5 G7b9

C

TO CODA **D**

AFTER SOLOS:

D.C. AL CODA

Cm7 Bbm9 F13b9/A Abmaj7 Gm7b5 C7

D

CODA

Gm7b5

C7b9

Fm7

21.

SOMETIMES I SEE

WALTZ

INTRO

WALTZ ♩ = 84 (EVEN EIGHTHS)

Intro musical notation in 3/4 time, key of Bb. Chords: Dm, Am, Dm, G, Dm, Am, Dm, Bb, Am7, Bb, Cm7, C7/G, Cm7, F7, Bbmaj7, Em11b5, A7b9sus4, A7b9, Bbmaj7/F#11, FINE, Bbmaj7.

MELODY (FREELY)

Main melody musical notation in 3/4 time, key of Bb. Chords: Dm7, Gm7, Am7, Bbmaj7, F7(no9), Fmaj7, Em7b5, A+7, D7b9sus4, D7b9, Gm7, C7/G, Cm7, F7, Bbmaj7/4, Em7b5, Gb/A, F/A, Eb/A, Eb/A, Dm7, G, Bbmaj7, Am7, Dm7, E/D, Eb/D, Dm7.

REPEAT FOR SOLOS:
LAST TIME, D.C. AL FINE

SEVEN DAYS

By Pat Metheny

A MELODY

BALLAD ♩ = 44 (EVEN EIGHTHS)

The musical score for 'SEVEN DAYS' by Pat Metheny is written in 7/4 time, with a tempo of 44 beats per minute (even eighths). The melody is presented across seven staves, each with specific chord annotations above the notes.

Staff 1: A^bmaj7^b5/G, G^bmaj7[#]5/F, Em9^b5, A⁷/b9

Staff 2: Dm9, Cm7, B7[#]9, E7[#]9

Staff 3: Am9, E⁹m7, D^bmaj7, G7[#]9[#]5, G^bmaj7 Am9, E^b7[#]11

Staff 4: Bm9, F[#]/G, Em7, A⁷sus4

Staff 5: E^bmaj7^b5/A, Dmaj7/A, A^bm7^b5, D^b7[#]9[#]5

Staff 6: Cm9, Dm9, B^bm9, Fm9, D^bm9, D/C, Bm7, B⁹13

Staff 7: Am9, E^bmaj7[#]5/A, C[#]m7^b5, Cmaj7

LANGUAGE OF TIME

By Ed Verna
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A

♩ = 46-184 (EVEN EIGHTHS)

First system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. A chord symbol 'Aadd9' is written above the treble staff. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter and eighth notes.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. A chord symbol 'F#maj7#11' is written above the treble staff. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of quarter and eighth notes.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols 'Gm7', 'F/A', 'G/B', and '8va D/F#' are written above the treble staff. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of eighth and quarter notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Chord symbols 'Fm7' and 'Loco' are written above the treble staff. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass line consists of eighth and quarter notes.

Gmaj7

Bbm9



Bbm11

8VA



8VA



LET RING

8



9

F/A

Ab/C

F/A

Ab/C



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. The second system consists of a bass clef staff with the same key signature and time signature. The bass line begins with a half note G3, followed by a half note F3, and then a half note E3. The melody continues with a half note D4, followed by a half note C4, and then a half note B3. The piece concludes with a final chord of G3-B3-E3.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains four measures of whole notes, each with a chord symbol above it: G/B, B^b/D, G^b/B^b, and A/C[#]. The lower staff is in bass clef and contains four measures of eighth-note patterns. The first measure has a sharp sign above the first eighth note. The second measure has a flat sign above the first eighth note. The third measure has a flat sign above the first eighth note. The fourth measure has a sharp sign above the first eighth note.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains four measures, each with a whole note. Above the notes are the chord symbols F/A, A^b/C, F/A, and A^b/C. The lower staff is in bass clef and contains four measures of eighth notes, with a repeat sign at the end.

A⁷ maj⁷/D

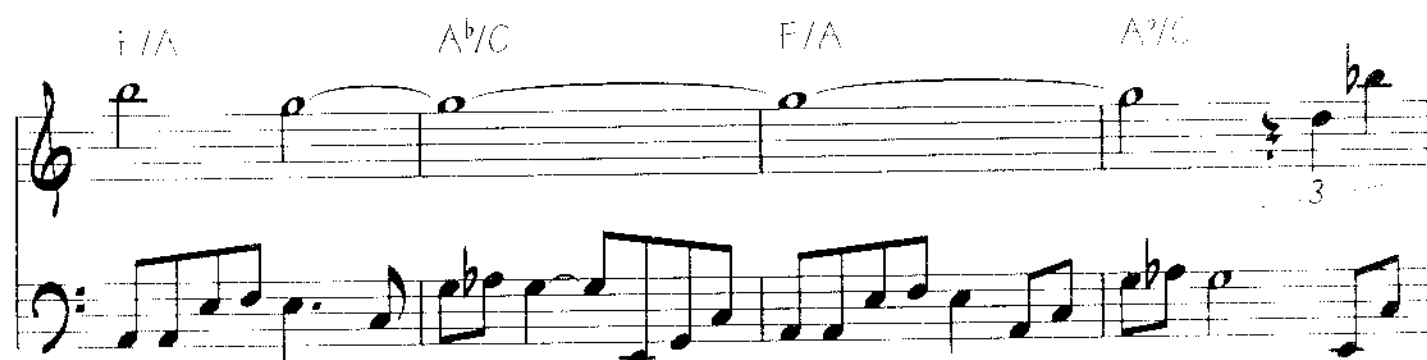


A musical staff in treble clef showing the notes of the A7 maj7/D chord. The notes are A4 (quarter), G#4 (quarter), F#4 (quarter), E5 (quarter), D5 (half), C#5 (half), B4 (half), and A4 (half). The notes are written on a five-line staff with a key signature of one flat (Bb).

A^bmaj7/C

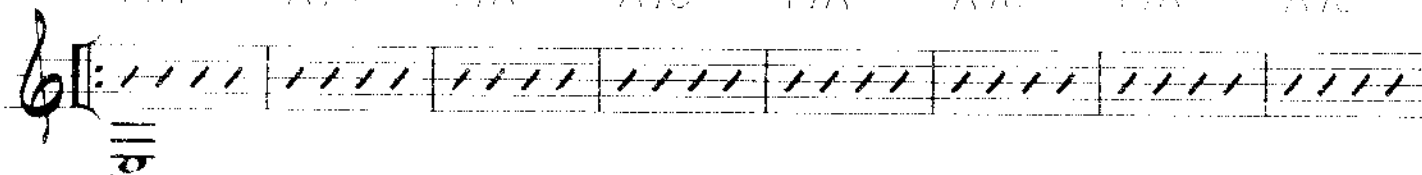


The image shows a musical staff with a treble clef. The notes are A-flat, B, C, D, E-flat, and F, which form an A-flat major 7 chord. The notes are grouped into a single measure with a 7/4 time signature. The notes are A-flat (quarter), B (quarter), C (quarter), D (quarter), E-flat (quarter), and F (quarter). The notes are connected by a slur, indicating they are part of a single chord.

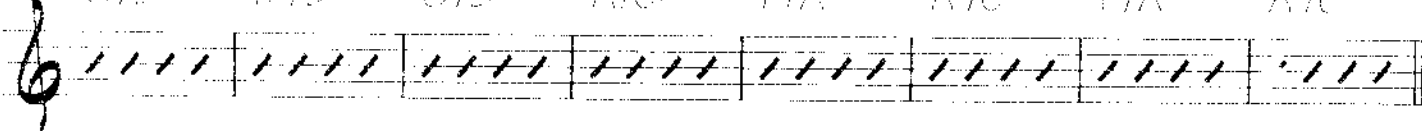


F SOLOS (OPEN)

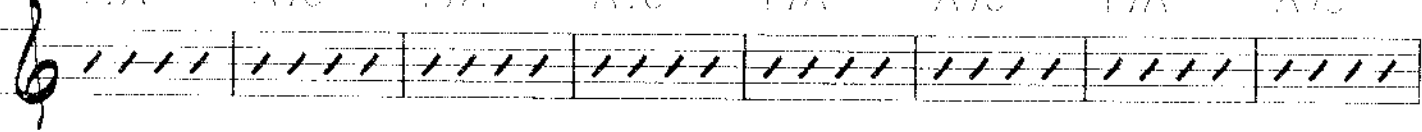
F/A A^b/C F/A A^b/C F/A A^b/C F/A A^b/C



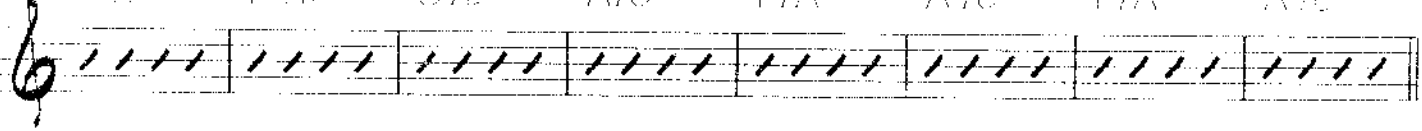
G/B B^b/D G/B^b A/C[#] F/A A^b/C F/A A^b/C



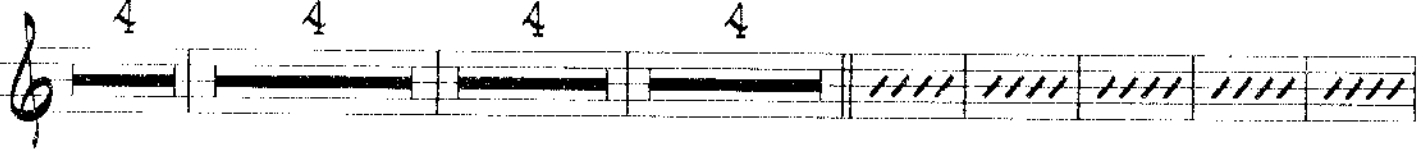
F/A A^b/C F/A A^b/C F/A A^b/C F/A A^b/C



G/B B^b/D G/B^b A/C[#] F/A A^b/C F/A A^b/C

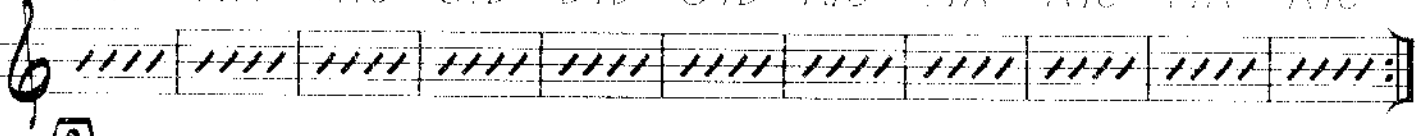


B^b/C A^bmaj7/D A^bmaj7/C Emaj7/G[#] F/A A^b/C F/A A^b/C F/A



LAST TIME, CUE **G**

A^b/C F/A A^b/C G/B B^b/D G^b/B^b A/C[#] F/A A^b/C F/A A^b/C



G

F/A A^b/C F/A A^b/C F/A A^b/C F/A A^b/C



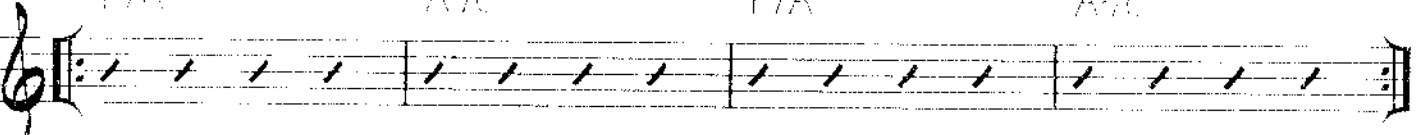
G/B B^b/D G^b/B^b A/C[#] F/A A^b/C F/A A^b/C



H

F/A A^b/C F/A A^b/C

VAMP AND FADE

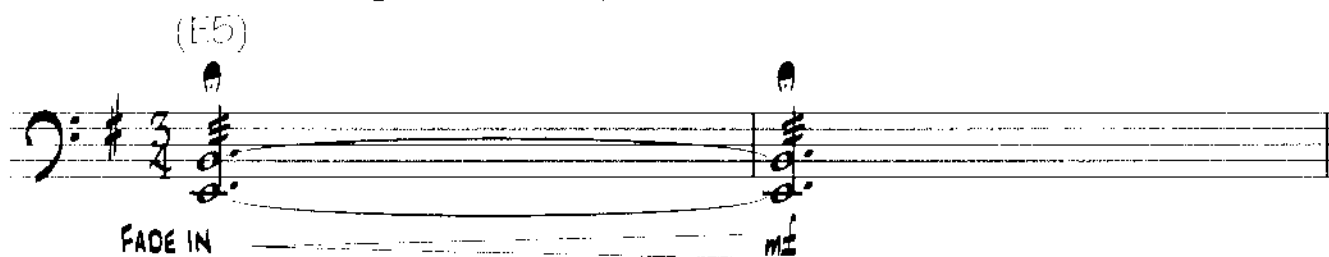


MOJAVE

By Eric Matheny

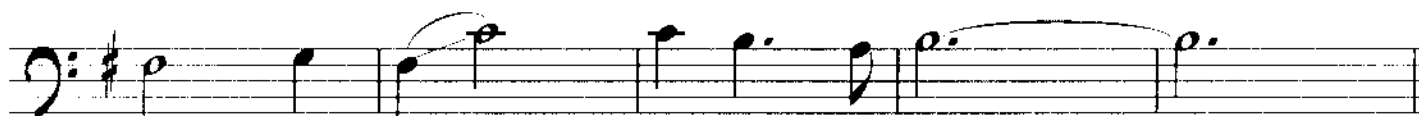
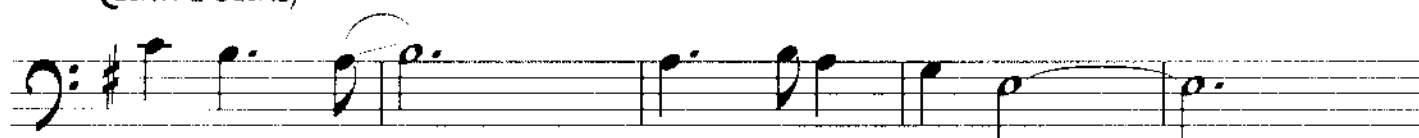
INTRO

FREELY ♩ = CA. 92 (EVEN EIGHTHS)



MELODY

(CONT. E DRONE)



SECOND THOUGHT

By Pat Mettrey

RUBATO ♩ = 60 (EVEN EIGHTHS)

Handwritten musical score for the piece "Let Ring Throughout". The score is written on two staves. The top staff is in treble clef, 4/4 time, and contains a melody with a key signature of one flat (Bb). The bottom staff is in bass clef, 4/4 time, and contains a bass line. The tempo/mood is marked "p" (piano). The title "LET RING THROUGHOUT" is written in capital letters below the first staff.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes, with a repeat sign after the first four measures. The bass staff begins with a bass clef and a common time signature (C). It provides a simple harmonic accompaniment, mostly using quarter and eighth notes. The piece concludes with a final double bar line and a 4/4 time signature.

[illegible]

TEARS OF RAIN

By Pat Mastelung

A MELODY

RUBATO ♩ = 84

Dmaj7^{b5}/F[#] 3 D^bmaj7^{b5} Fmaj7^{#5}/E
 A^bmaj7^{#5}/G 3 Am7^{b5} D7^{#9} Gm7 Gm6 Cm/G Cm A^b
 Dm7^{b5} D^bmaj7 C7alt Fm7^{b5}
 F[#]/B^b E/B^b D/B^b C/B^b B^b/A^b A^b/G G^b/F E/B^b
 G^b/A A/G[#] F[#]m7 B/A Gmaj7

FINE

B INTERLUDE

A TEMPO ♩ = 96

(CONT. RHY. SIMILE)

Dmaj7^{b5}/F[#] 6
 SOLOS
 Dmaj7^{b5}/F[#] 4 F/E 4 Dmaj7^{b5}/F[#] 4 F/E 4
 Gmaj7^{b5}/B 4 Fmaj7^{b5}/A 4 A7^{b9}/D 4 E^bmaj7^{#11} 4
 LAST TIME: D.C. AL FINE

ON THE NIGHT YOU WERE BORN

BALLAD ♩ = 40 (EVEN EIGHTHS)

By Pat Metheny

$A7^{19}_{\sharp 5}$ $G^{\flat}maj7^{\flat 5}$ D7F
 $E^{\flat}m7$ $A^{\flat}7sus4$ $A^{\flat}7$ $F7^{\flat 9}/A$ $B^{\flat}m$ $B^{\flat}m9/A^{\flat}$
 $G7^{15\sharp 9}_{\sharp 5}$ $C7^{19}_{\sharp 5}$ $Fmaj7$ $Em7^{\flat 5}$ $A7$ $Dm(maj7)$ $Dm6$ $Cm7F7$
 $B7^{19}_{\sharp 5}$ $B^{\flat}maj7$ $A7^{15\sharp 9}_{\sharp 5}$ Dm $Cm7$ $B^{\flat}maj7$ $Gm7$
 Dm7 $E^{\flat}m11$ Cm11 $G^{\flat}maj7^{\flat 5}/B^{\flat}$ $G^{\flat}maj7$ $Bmaj7^{\flat 5}$ $A^{\flat}m11$ D.C. AL CODA 1 FOR SOLOS

CODA 1
 OBL. TIME $A^{\flat}m11$ 8

AFTER SOLOS:
 D.C. AL CODA 2
 $Em11$ $D/C7$ $C/B^{\flat 7}$

CODA 2
 OBL. TIME $A^{\flat}m11$ OPEN VAMP AND FADE

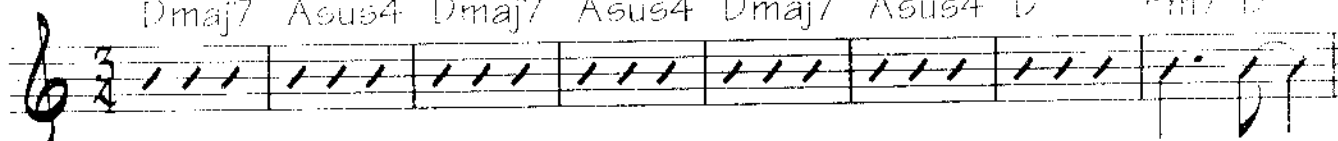
FOR A THOUSAND YEARS

DAVE K. MURPHY

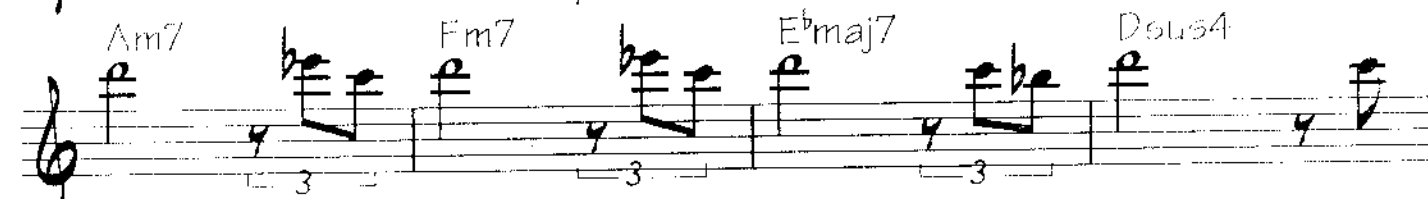
INTRO

WALTZ ♩ = 114

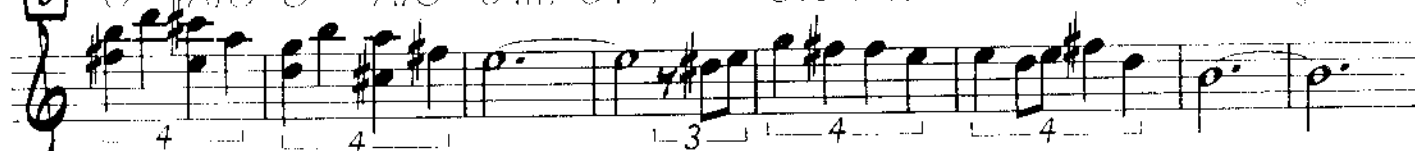
Dmaj7 Asus4 Dmaj7 Asus4 Dmaj7 Asus4 D Fm7 Bb



A MELODY



B G A/G G A/G C#m7b5 F#7 G/B F#7/A# Bm/A Bm/G# Gmaj7

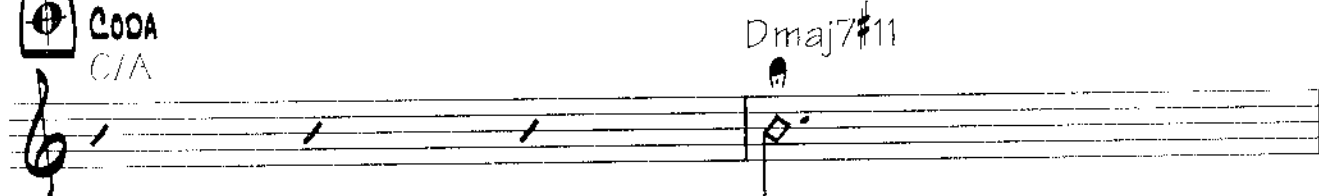


TO CODA

REPEAT FOR SOLOS



C CODA
C/A



RIT.

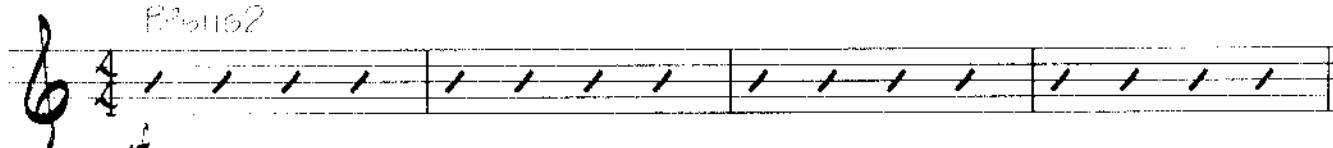
PASSAGGIO PER IL PARADISO (MAIN THEME)

By Eric Meltberg

INTRO

♩ = 136 (EVEN EIGHTHS)

B^b sus2



A MELODY

ME

D^b/A^b



G^b maj7

F7 sus4

F7



E^b m7

D^b maj7/F

G^b maj7



G^b maj7

3



B^b sus2

D^b/A^b



G^b maj7

G m7^b5



D^b maj7/A^b

C^b maj7/A^b

A maj7/A^b



D^b sus2

C^b sus2/D^b

D^b sus2

C^b sus2/D^b



Dsus2 Csus2/D Dsus2 Csus2/D
 8 B D/A
 Gmaj7 F#7sus4
 Fm7 Dmaj7/F# Gmaj7
 Cmaj7 3
 Bsus2 D/A
 Gmaj7 A^bm7^b5
 Dmaj7/A Cmaj7/A B^bmaj7/A
 9 OUTRO Dsus2 Csus2/D Dsus2 Csus2/D
 Dsus2 Csus2/D Dsus2 Csus2/D
 Dsus2 Csus2/D Dsus2 Csus2/D
 PLAY 4 TIMES AND FADE OUT
 Dsus2 Csus2/D Dsus2 Csus2/D

DON'T FORGET

(RENATO'S THEME)

By Pat Methery

INTRO

SLOW BALLAD

RUBATO ♩ = 46 (EVEN EIGHTHS)

Fmaj7

G/F

Fmaj7

G/F



Fmaj7

G/F

Fmaj7

G13/F G7/F



[S] [A] MELODY

Cmaj7

F#m7b5

Fmaj7

G/F

G/A

Am7



Dm7

G7sus4

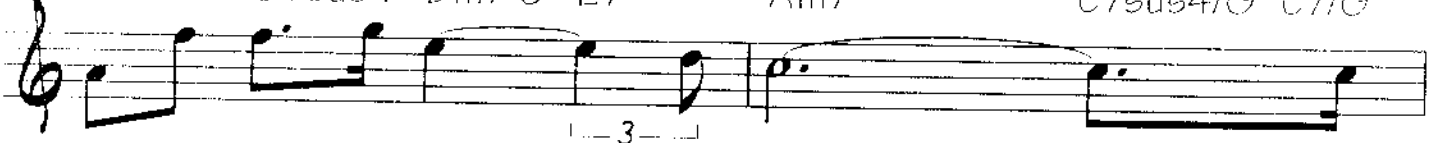
Bm7b5

E7

Am7

C7sus4/G

C7/G



Fmaj7

Bm7b5

E7#9

Am7

Gm7



Fmaj7

Cmaj7/E

Bbmaj9/D

Am/C



Bbmaj7

Am7

D13

Dm9

G7sus4 G7

A TEMPO



Cmaj7

F#m7b5

Fmaj7

G/F

G/A

Am7



F#m7 Dm7 Em9 Am9 Dm9 G7 Gm7 C9
 8va
 3

8va F#m7 Dm7 Em9 Am7 Dm11 G7sus4 Cmaj7 G7sus4
 To CODA D.S. AL CODA

CODA 8 OUT HEAD
 Cmaj7 Em7 Bb7 Ebmaj7 Am7b5 Abmaj7 Bb/C Cm7

F#m7 Bb7 Gm9 Cm7 Fm9 Bb7 Bbm7 Eb7
 3

8va Am7b5 Fm7 Gm9 Cm7 Fm9 Bb7sus4
 rit.

OUTRO A TEMPO
 Abmaj7 Bb/Ab Abmaj7 Bb/Ab

Abmaj7 Bb/Ab Abmaj7 Bb/Ab Abmaj7
 rit.

MARTA'S THEME

By Pat Metheny

A

FREELY ♩ = CA. 56 (EVEN EIGHTHS)

Chords: Cm, Fm7, Cm, Am7^{b5}, A⁹, Fm, D^b, F^{sus} F, G^bmaj7/B^b, Fm/A^b, E^bm7/G^b, D^b/F, C/E, G^bmaj7, C7^{b9}/G^b, F7^{sus4} F7

Chords: D^bmaj7, E^bm7, D^b/F, G^b, D^b/A^b, G^bmaj7, Bmaj7, E/G[#], D/A, Amaj7/C[#], Dmaj7, Gmaj7, F[#], B

THE HEAT OF THE DAY

By Edith Methuen,
and Lyle Mays

INTRO

$\text{♩} = 242$ (EVEN EIGHTHS)

F/E

CLAPPING

7

(A) N.C.
(NO BS.)

PLAY 3 TIMES

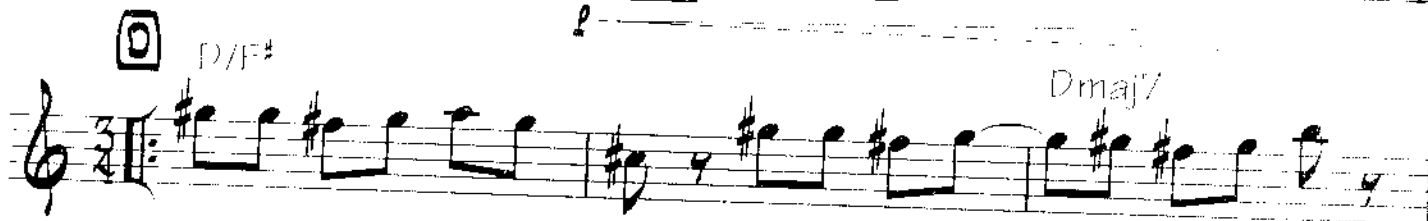
(w/BS.)
UNISON

(B)

BS.
8VB

8VB

The musical score is written for a single melodic line in 3/4 time. It begins with an 'INTRO' section marked 'F/E' (first ending) and 'CLAPPING', followed by a measure with a '7' indicating a seven-measure rest. The main section starts with a boxed 'A' and the instruction '(N.C. (NO BS.))'. This is followed by a series of eighth-note patterns. A section marked 'PLAY 3 TIMES' contains a repeating eighth-note figure. Below this, a 'UNISON' section with '(w/BS.)' is shown. The score then branches into two parts: a top staff with a boxed 'B' and a bottom staff with 'BS. 8VB' and '8VB' markings. Both staves continue with eighth-note patterns, with the bottom staff having a dashed line underneath. The piece concludes with a final eighth-note pattern on the bottom staff.



1. Dmaj7

2. F/A C/E B^b/D

E A/C[#] Amaj7

A/C[#]

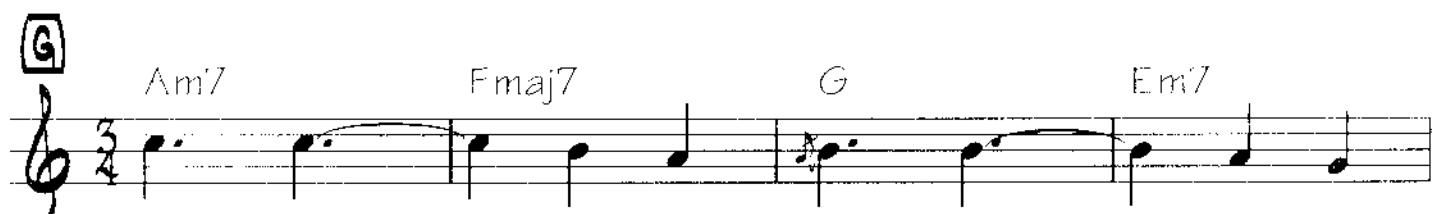
Amaj7 Bmaj7 D^bmaj7 E^bmaj7

F Esus4 Fsus2
(E PEDAL)

Gsus2 B^bsus2

Asus2 Gsus2

Fsus2 Esus4



H Dm7 B^b C Am7

B^bmaj7 Gm7 Asus4 A

Fmaj7 C/E

B^b/D Csus2

I N.C.
(8 PED. THROUGHOUT)

END 8 PEDAL

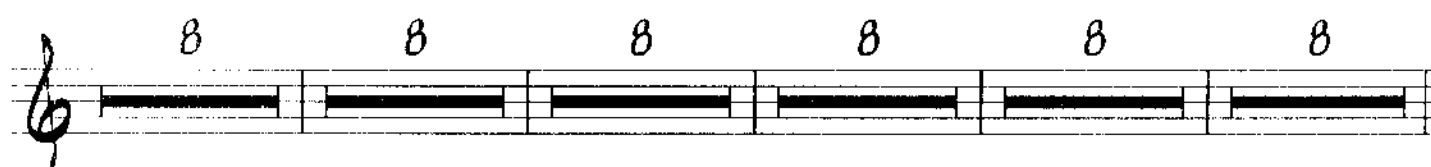
J COOL DOWN **K**

F/E 8 F/E 8

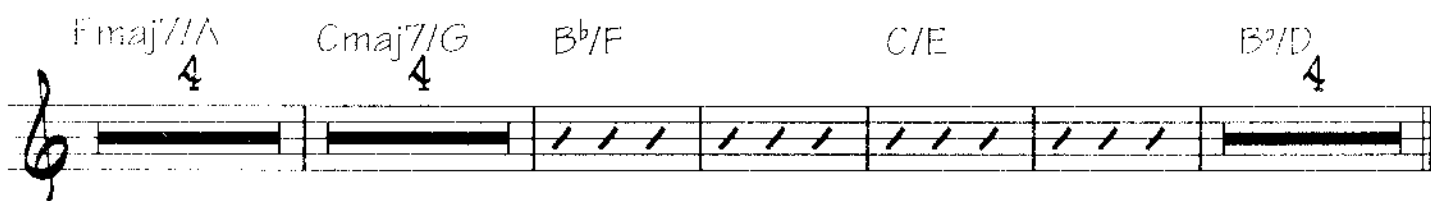
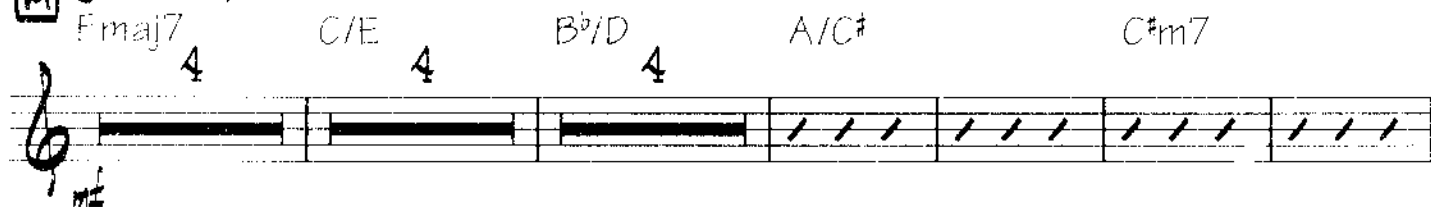
L SOLOS
(AM PEDAL)

F/E 6 F/E 8

GRAD. CRESC.



M (CONT. SOLO)



N (CONT. SOLO)

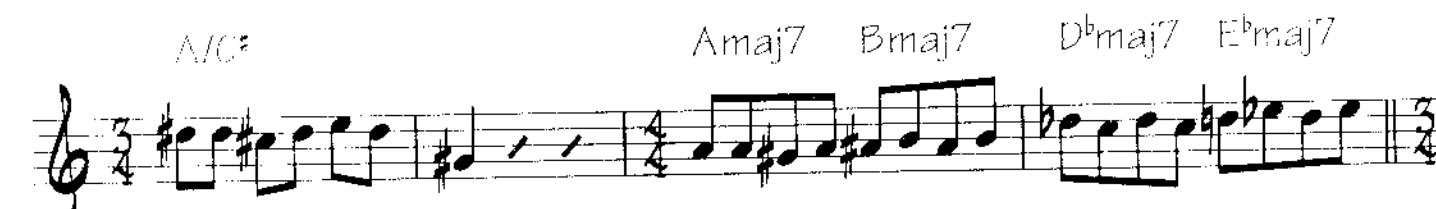


O (CONT. SOLO)

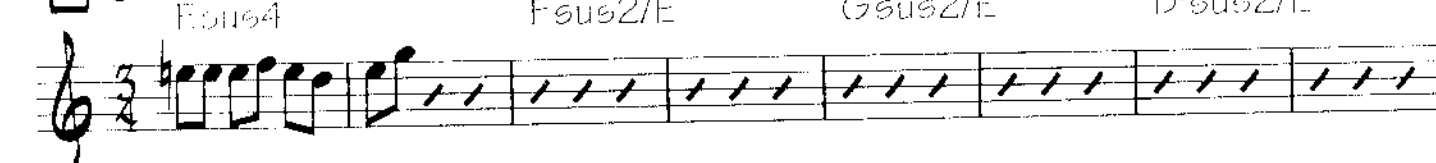




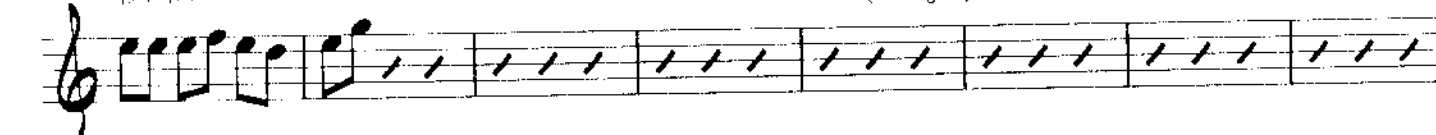
P (CONT. SOLO)



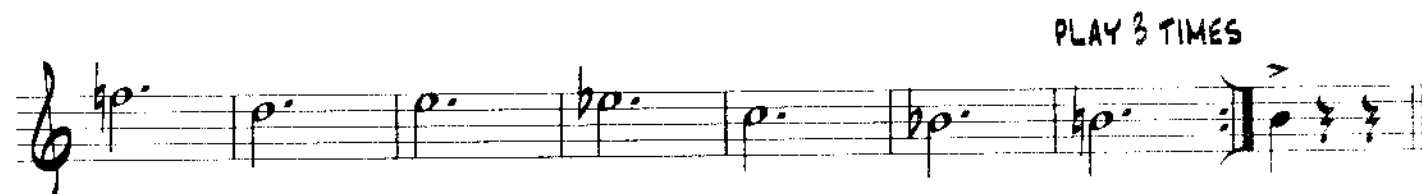
Q (CONT. SOLO)



R Dm9



Measure 1: E, Dm7
 Measure 2: D $\flat$ 7#9, Dm9, D $\flat$ 7#9, Dm7
 Measure 3: D $\flat$ 7#9, C, B $\flat$ maj7#11
 Measure 4: REPEAT 1 THROUGH 2 FOR MORE SOLOS
 Measure 5: 5, Am7, Fmaj7, G, Em7
 Measure 6: Fmaj7, Dm7, A/C#, C#m7
 Measure 7: F#m7, Dmaj7
 Measure 8: Bm7, G, A
 Measure 9: 7, Dm7, B $\flat$, C, Am7
 Measure 10: B $\flat$ maj7, Gm7, Asus4, A



FOLLOW ME

By Bob Marley and
the Wailers

INTRO

♩ = 110 (EVEN EIGHTHS)

Em D/F# G G/B A/C# G A Em

D/F# G G/B A/C# G A

A MELODY HARMONICS

Em7 C#m7b5 Bm7 Cmaj7

HARMONICS Fmaj7 G Cmaj7 Bbmaj7#11 Em7

B

C D C Fmaj7#11

G A Cmaj7 D

HARMONICS

C MELODY

Em7 D/F# G G/B A/C# G A Bm7 Cmaj7

HARMONICS Fmaj7 G

To CODA 1 [Coda symbol]

Cmaj7 Ebmaj7b5

HARMONICS

Em D/F# G G/B A/C# G A

[Coda symbol] [Coda symbol] E8210GE

Cmaj7 Ebmaj7

Cmaj7 Ebmaj7

Fmaj7 Am7

To CODA 2 [Coda symbol]

D.S. AL CODA 1 [Coda symbol]

[Coda symbol] CODA 1

[Coda symbol] SOLO

Em D/F# G

G/B C#m7

Cmaj7

C#m7

Gmaj7

F#m7

Bbmaj7#11 A

Bbmaj7

GRAD. CRESC.

D.S. AL CODA 2 [Coda symbol]

Cmaj7

Dsus2

C/E

D/F#

Em7

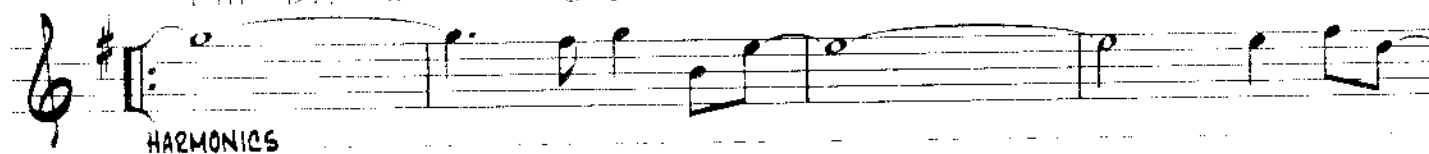
8

200A 2



H OUTRO VAMP

Em D/F# G G/B A/C# G A



F#m7 Bm(maj7) Bm7 Cmaj7 Am7



F#maj7 G



F#maj7 D Em D/F# G G/B A/C#



IMAGINARY DAY

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INTRO

$\text{♩} = 120$ (EVEN EIGHTHS)

$\text{♩} = 107$
ON CUE

ENSEMBLE SOLO OPEN

Dm9

Em

A MELODY

Em

(CONT. BS. OSTINATO SIMILE)

A

Cmaj7
(ENSEMBLE)

G

A

1 Cmaj7 (ENSEMBLE)

Em

VAMP 7

B A7

2. *Fim*



Musical notation for the first staff of the song. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 110. The notation includes a series of chords and notes: (ENS.) Em, C, F/A, and Dm9.

♩ = 274 D E SOLO

Dm9 PLAY TIME 16 E/G# 7 B7/D 8

C#7#9 Dm7 F# 4

A musical score for a solo section. It features two staves: a treble staff and a bass staff. The tempo is marked as ♩ = 274. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. Above the treble staff, there are labels for chords: Dm9, E/G#, and B7/D. Below the bass staff, there are labels for chords: C#7#9, Dm7, and F#. The word 'SOLO' is written in large, bold letters. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten-style annotations like 'PLAY TIME 16' and '7' above the treble staff, and '4' above the bass staff. The score is presented in a clean, black-and-white format with a white background.

C/B^b 6 (CONT. SOLO)



F Asus4 B^b/A Asus4 B^b/A Asus4 B^b/A Asus4



The musical notation is on a single staff with a bass clef. It contains 16 eighth notes. The notes are: F2, A2, C3, E2, F2, A2, C3, E2, F2, A2, C3, E2, F2, A2, C3, E2. The notes are grouped into four pairs, each pair representing a chord: F2-A2 (Asus4), C3-E2 (Bb/A), F2-A2 (Asus4), and C3-E2 (Bb/A). The first pair is marked with an 'F' in a box.

A⁺ maj7^{#11} E maj7^{#11}

B⁺ maj7^{#11} B maj7^{#11} VAMP 7

G (CONT. SOLO) Dm9 B^b maj7 Bm7

F maj7 Cm7 Bm7^{b5}

B^b m7

H Bm7

I ♩ = 110 F (col3rd) (ENS.) D^b

1 SOLO 2

2 (CONT. SOLO)

3 (CONT. SOLO)

4 (CONT. SOLO)

MELODY #2

Gm7 C7 A^b

B^b C7 Gm

♩ = 106

Gm (ENS.) E^b

A^b/C E^b/B^b D^b/A^b

B^bm7

G^bmaj7 E^bm7 GONGS

2

THE AWAKENING

by Phil Witte and
Micki Lippman

INTRO

♩ = 122 (TRIPLET FEEL)

A MELODY
A PEDAL
(CONT. OSTINATO, SIMILE)

B

Chords: Fmaj7, G, Dm7, Em7, A

C A PEDAL
DIV. (HARM.)

(MEL.)

D

E

F

G

H

I

Musical notation for guitar, featuring ten staves of music. The key signature is E-flat major (three flats). The notation includes various chords, triplets, and a key signature change to D-flat major (two flats) at the end.

Chord labels and other markings include:

- $E^b\text{maj}7$
- $D^b\text{m}7$
- $E^b\text{m}7$
- $E\text{maj}7$
- $G^b\text{m}9$
- $A^b\text{us}2$
- D^b/F
- $A^b\text{us}2$
- $G^b\text{maj}7/A^b$
- $A^b\text{maj}7$
- G^b/A^b
- $G^b\text{maj}7/A^b$
- $E\text{maj}7/A^b$
- $C^b\text{maj}7/A^b$
- $G^b\text{maj}7/A^b$
- $A^b\text{us}2$
- $E\text{maj}7$
- $G^b\text{us}2$
- $E\text{maj}7$
- $G^b\text{us}2$
- $A^b\text{us}4$
- A^b

The notation also includes a key signature change from three flats to two flats at the end.

D⁹m7 Ebm7 Abm7

Emaj7 D9sus2 Emaj7 D9sus2

[H] Ad PEDAL DIV.

1 COOL DOWN

F#/G# 4 F#/G# 4 E/G# 4 F#/G# 4

2 SOLO

F#/G# 4 F#/G# 4 Dmaj7 4 Amaj7 4

PLAY 3 TIMES

□ MORE ACTIVE

[N] INTERLUDE

A7/C

E7maj7/D#

Emaj7/B

Gmaj7/D

Gmaj7/A

B7/A

C#7/G

C7/F

E7alt

[O] *E PEDAL*

A C Bb F

G A B A E F# A G C

D C# D C# D E A C# D E B

D C# B C# B A B A G A

G F# G F# G Bm7

A sus?

A/G

P

Fmaj7 G

Fmaj7 G A

Dm7 Em7 4 A

Fmaj7 G Fmaj7 G

Q (A PEDAL)
DIV.
(HARM.)
(MEL.)

REPEAT AND FADE

THE ROOTS OF COINCIDENCE

By Pat Metheny
and Lyle Mays

INTRO

♩ = 150 (EVEN EIGHTHS)

Cm Eb Cm Eb Cm Eb Cm Eb

A MELODY

Cm Eb Cm Eb Cm Eb Cm Eb

Cm Eb Cm Eb Cm Eb Cm Eb

Bm G Bm G Bm G Bm G

(2ND TIME ONLY) 1. D#m Bmaj7 (G5) D#m Bmaj7

Gb/Bb Gbm/A A/C# Am/C F5 Dbmaj7 Bb/D Gbmaj7

2. D#m Bmaj7 G5 D#m Bmaj7 G5

Gb/Bb Gbm/A A/C# Am/C F5 Dbmaj7 Bb/D Gbmaj7

8 BRIDGE

Chord labels: F, G, C, E, A^{2m}, N.C., DRUMS

Instruction: RHY. TACET

9 SOLO

Chord labels: F^{#m}, A, F^{#m}, A, F^m, A^b, F^m, A²

Instruction: PLAY 4 TIMES

Chord labels: F^{#m}, A, F^{#m}, A, F^m, A^b, F^m, A^b

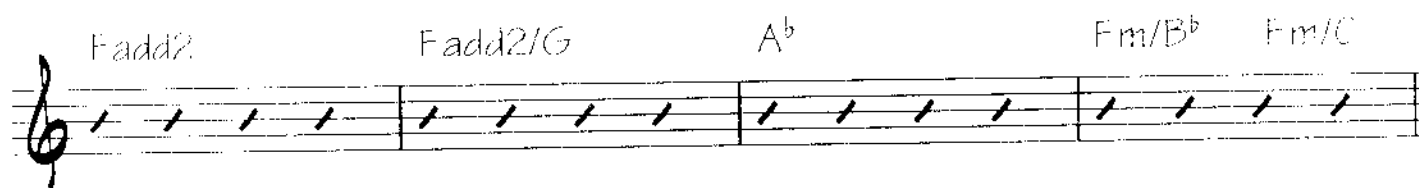
Instruction: PLAY 3 TIMES

Chord labels: F^{#m}, A, F^{#m}, A

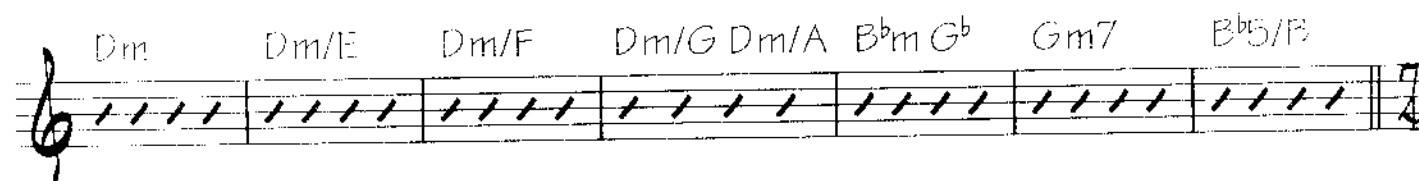
Chord labels: B^bm, G^b, B^bm, G^b, B^bm, G^b, B^bm, G²

Chord labels: D^m, B^b, D^m, B^b, F/A, F^m/A²A^b/C, A^{2m}/C^bE⁵, C^{maj}7

E



F



G BRIDGE



H VAMP



REPEAT

ACROSS THE SKY

By Pat Metheny
and Lyle Mays

A BALLAD

FREELY ♩ = 84 (EVEN EIGHTHS)

Dm7 A/C Dm7 3 D^b/F
 C7alt/E D^b/F B^bm7 Dm7
 Gm7 D^b/F Gm7 A/C G/B
 E^b/alt 3 D^b/A^b E/A^b Am6 Am A/G 3 Fm7

8 Csus4 C A TEMPO E^b/G D^b/F Csus4 C A/C B^b/C
 Csus4 C E^b/G D^b/F Csus4 C A^bmaj7 Gm7 D^b/F
 Csus4 C E^b/G D^b/F D^bmaj7 G^bmaj7

C SOLO (FREELY)

Fm7 Gm7 D^bmaj7 Cm7 B^bm7 A^bmaj7 Gm7 D^bmaj7



Csus4 C E^b/G D^b/F Csus4 C A^b/C B^b/C Csus4 C

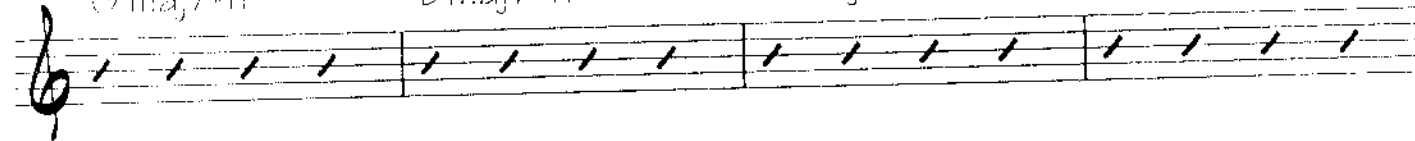
A TEMPO



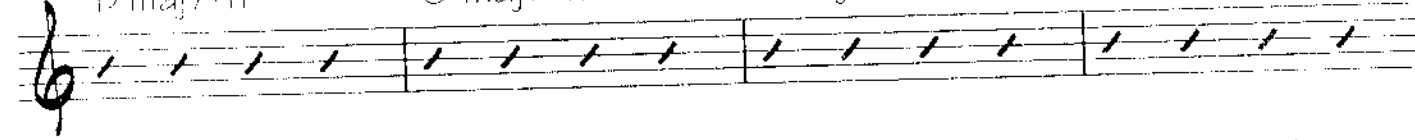
E^b/G D^b/F Csus4 C A^bmaj7 Gm7 D^b/F



G^bmaj7#11 Dmaj7#11 A^bmaj7#11 Emaj7#11



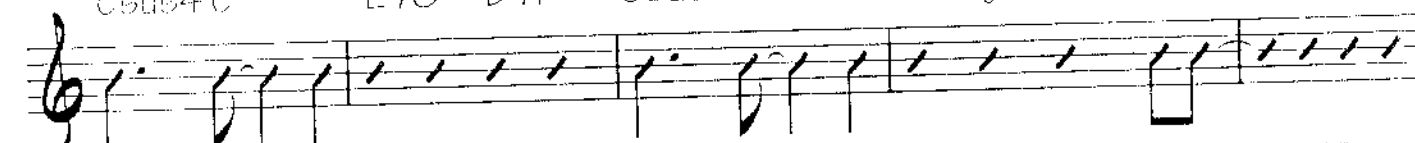
B^bmaj7#11 G^bmaj7#11 Cmaj7#11 A^bmaj7#11



Csus4 C E^b/G D^b/F Csus4 C A^b/C B^b/C



Csus4 C E^b/G D^b/F Csus4 C A^bmaj7 Gm7 D^b/F



E Csus4 C E^b/G D^b/F Csus4 C A^b/C B^b/C



Csus4 C E^b/G D^b/F



1. 2.

Csus4 C A^bmaj7#11 Gm7 D^b/F



3. Csus4 C A^bmaj7 Gm7 D^b/F



B^bm11 Dm7
SUBATO

A STORY WITHIN A STORY

By Pat Metheny
and Lyle Mays

INTRO

♩ = 132

Cm7

PLAY 4 TIMES

(TACET 1ST TIME) $\text{m}^{\sharp}$

A MELODY

Cm7

3

A $\flat$ maj7

3

G7sus4

G47

3

Cm7 F/C A $\flat$ /C Gm7

3

8

(BASS CONT SIMILE)

9

A♭maj7

Gm7

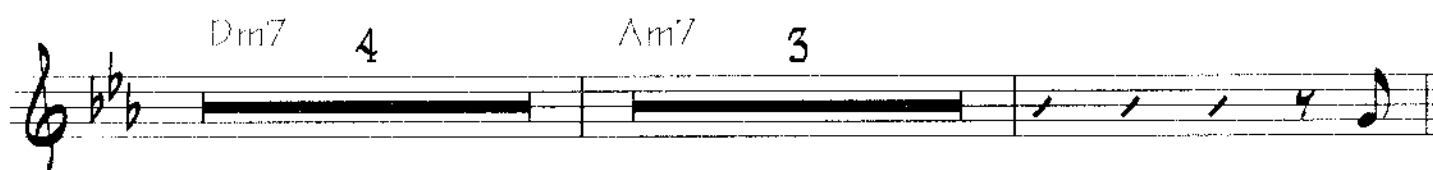
G♭maj7♭9

Gm7

A♭maj7

E♭maj7

SOLO



E

Cm7



A^bmaj7



G7



Cm7

F INTERLUDE (SPACEY)

G SOLO

Cm 8 *Cm 8

*RHY. SPACEY 1ST & 2ND TIME,
3RD & 4TH TIMES PLAY TIME
Cm 4 PLAY 4 TIMES

Fm7 G7 Cm

H A^bmaj7 Gm7 G^bmaj7^b5 Cm7 D^bmaj7 E^bmaj7

I Am7 8 Cm7 8 Fm7 Gm7

Cm7 8 8

K A^bmaj7 Gm G^bmaj7^b5

Cm7 D^bmaj7 E^bmaj7

L SOLO Fm7 4 Am7 4 Fm7 4 D.S. AL FINE 4

• • • • •

RUBATO ♩ = 66 (EVEN EIGHTHS)

Agnes [79b] 6/7a, 6/6 6/7 Agn. $E^{\frac{1}{2}}(a, -b, 4) = 30a^2$

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on four staves in treble clef, 3/4 time. It includes chords and lyrics. The first staff starts with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics "Hello darkness, my old friend" are written below the first staff. The second staff has the lyrics "I have arrived at the bottom of a hill". The third staff has the lyrics "My vision was a sea of blue". The fourth staff has the lyrics "And the silence was like a veil". The score ends with a double bar line and a key signature change to one flat (Bb).

SOLO
Gm9

A^bmaj7 Gm9

A^bmaj7 G7sus4 G7 A^b/C Gm/B^b A^b G7sus4

G^bmaj7^{b5} F7^{b9}sus4 F7 E^bm7 D^b/F G^bmaj7

Gm7 Dm7 Am7 E^bmaj7 D7sus4D7 B^bmaj7 Am7 D7sus4 D7

E^b/G Dm7/F E^bmaj7 A7/C[#] D7^{b9}sus4 D7

Gm(maj7) Em7 B^bmaj7 B7sus4 B7

Fm(maj7) F[#]m7^{b5} B7 Em A^bsus4

Dm(maj7) Cm(maj7) Cm7 B^bmaj7^{#5} B7sus4 Gmaj7 F[#]sus4F[#]7

A/B G/B F/G E^b/G A/B G/B F/G E^b/G

A/B G/B F/G E^b/G G^bmaj7^{b5}

B^b/F A/F E^b/F

D.S. AL CODA

CODA

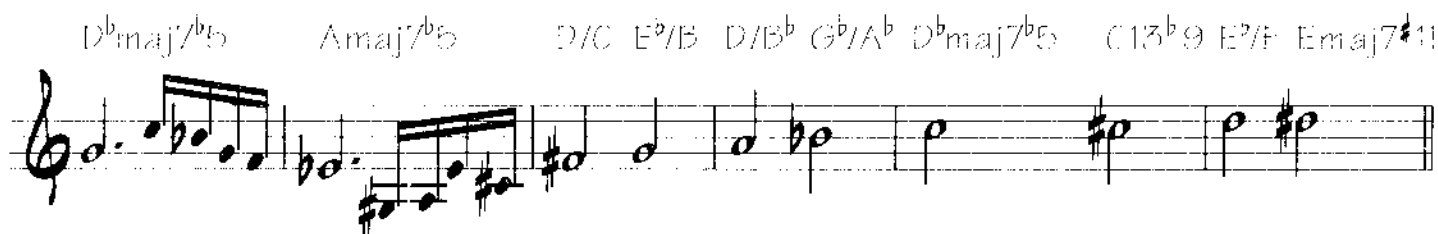
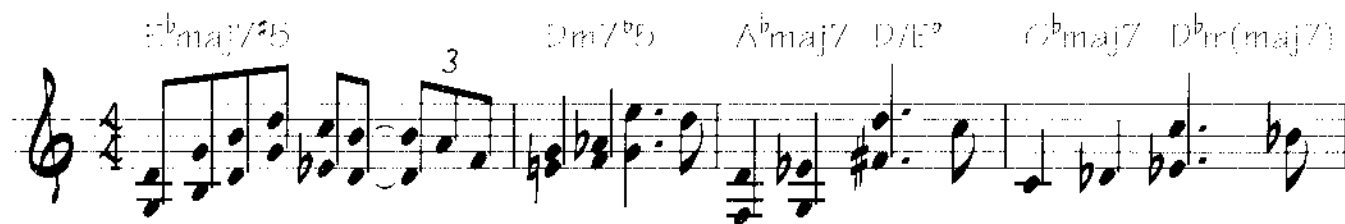
G^bmaj7 B^b/F A/F E^b/F B^b/F A^b/F

G^b/F B^b/F A/F A^bmaj7/F Gm9

BALLAD Z

By Pat Metheny

BALLAD ♩ = 48 (EVEN EIGHTHS)



AFTER SOLOS:
D.S. AL FINE



OUTCASTS

By Lou Markey

A

RUBATO

F/A B^badd9/D Am B^b Fadd9

mp

Csus4 C Dm Dm/C B^bmaj7 C7sus4 C

B

B^b C7sus4 C F F/A B^b Am Dadd9

OPEN REPEAT

B^b Csus4 C E^bmaj7

LAST TIME

B^bmaj7 Dm7 B^bmaj7 Dm7

B^bmaj7 Am7 Gm9 E^bmaj7 Dm9

A MAP OF THE WORLD

By Pat Metheny

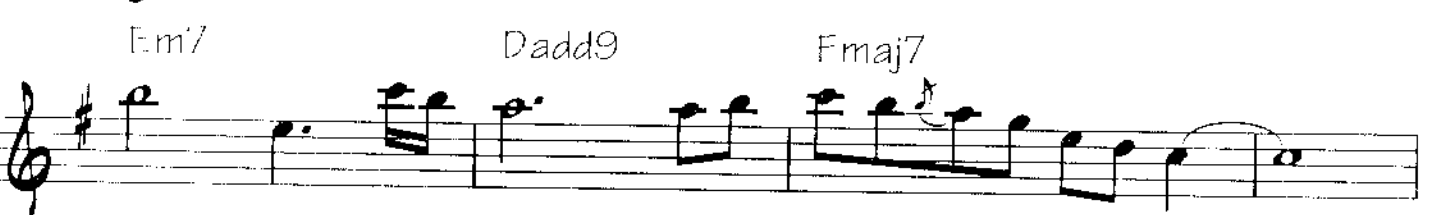
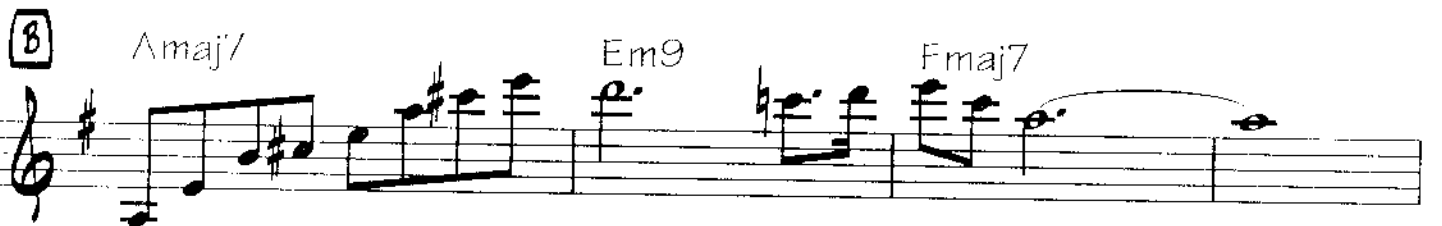
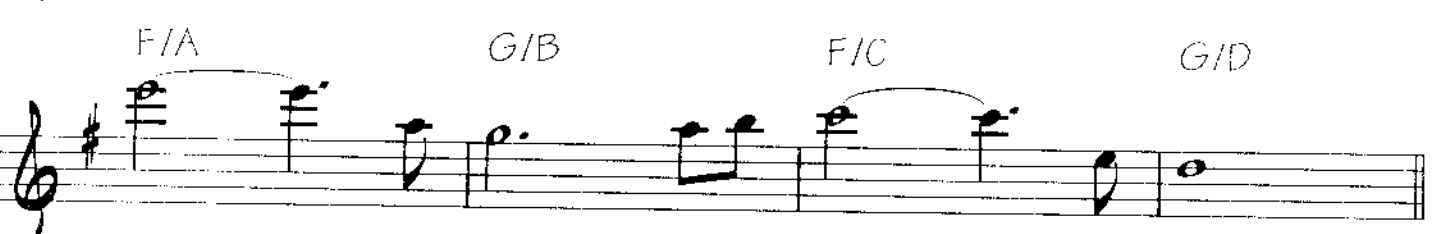
INTRO

RUBATO (EVEN EIGHTHS)

Gadd9



A MELODY



Chord progression: Dm9, Fmaj7, Em11, Dadd9, Fmaj7, G.

Chord progression: Amaj7, Cmaj7#11, Amaj7, Fmaj7.

Chord progression: Amaj7, Bb/A, 1. D, E, C, Dadd9.

Chord progression: F, G, Bb, C, D, D, D.C., 2. D, E.

Chord progression: C, D, F, G, 1. Bb, Am9.

Chord progression: 2. Bb, Am9, Dadd9.

Chord progression: Gadd9.

Chord progression: C.

FAMILY

By Pat Metheny,

A

BRIGHTLY ♩ = 116 (EVEN EIGHTHS)

8

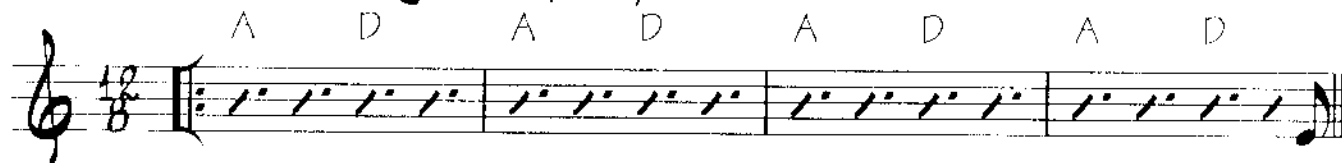
The image displays a musical score for guitar in G major, consisting of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, then B4, and continues with a series of eighth and quarter notes. Chords indicated above the staff are G, D/F#, and F/G. The second staff continues the melody, with chords F, Em, and A/C# indicated. The third staff features a series of eighth notes, with chords G/B, A, G/B, and A/C# indicated. The fourth staff shows a melody starting on C4, moving to D4, E4, F#4, G4, A4, and B4, with chords C, G/B, A, and C indicated. The fifth staff continues the melody, with chords Fmaj7, Dsus4, G, Gsus4, and G7 indicated. The sixth staff concludes the piece with a final chord of G7.

HOMECOMING

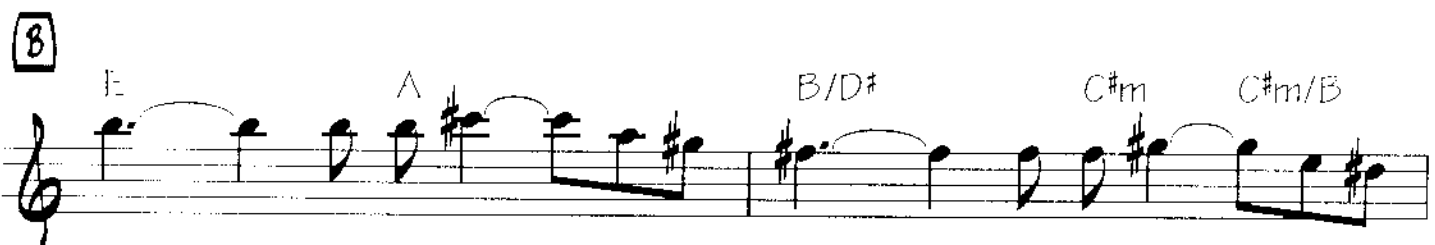
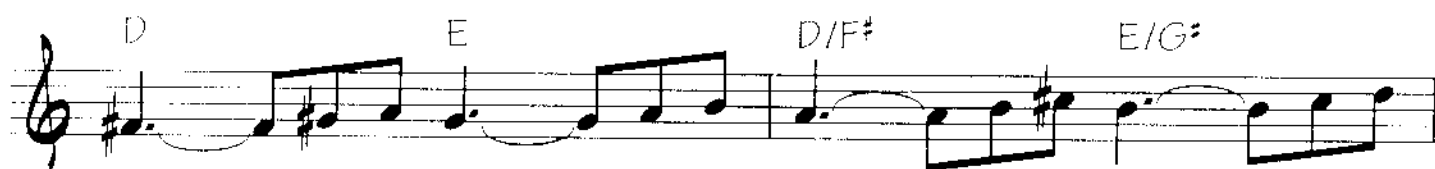
By Pat Metheny

INTRO

BRIGHTLY ♩ = 112 (EVEN EIGHTHS)



[A] MELODY



A/I B/F# Emaj7

To CODA (BEGIN SOLO)

SOLO BRIDGE

C D

C D C D

C D C D A B

A B A B A B

D.S. AL CODA

HOLDING US

By Pat Metheny

INTRO

♩ = 60 (EVEN EIGHTHS)

A7(maj)/F#

The Intro section consists of four measures of music in 4/4 time. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a descending eighth-note scale starting on B4, with a flat sign above the first measure. The third staff (bass clef) features an ascending eighth-note scale starting on F#3, with a flat sign above the first measure. The fourth staff (bass clef) contains whole notes.

A MELODY

A7(maj)/F#

Gmaj7/B

E m7

The A MELODY section consists of four measures of music in 4/4 time. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a descending eighth-note scale starting on B4, with a flat sign above the first measure. The third staff (bass clef) features an ascending eighth-note scale starting on F#3, with a flat sign above the first measure. The fourth staff (bass clef) contains whole notes.

E7(maj)/F#

A7(maj)7#5/C#

The second part of the A MELODY section consists of four measures of music in 4/4 time. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a descending eighth-note scale starting on B4, with a flat sign above the first measure. The third staff (bass clef) features an ascending eighth-note scale starting on F#3, with a flat sign above the first measure. The fourth staff (bass clef) contains whole notes.

Emaj7(b9)/1-2
Fm9
C/E

Fm9

B
Em7
Bm9

Fig. 1

Ch.

Fig. 2

B. maj. 4

Fig. 3

Fig. 4

A. maj. 9

423

Handwritten musical score for a piano piece, consisting of two systems of three staves each. The key signature is B-flat major (two flats). The first system includes a treble staff with a whole rest, a middle staff with a continuous eighth-note melody, and a bass staff with a complex accompaniment. The second system follows a similar pattern, with the treble staff containing whole rests and the other two staves continuing the melodic and accompanimental lines. The notation is handwritten and includes various musical symbols such as clefs, key signatures, rests, and note heads.

RESOLUTION

FLUTE 1/2

INTRO (OPTIONAL)

RUBATO (EVEN EIGHTHS)

B $\flat$

Cm6/C E $\flat$ maj7/D Gm11/D Cm6/D

INTRO A TEMPO

Cm7 C/G Gm

Gm7 C/G E $\flat$ maj7/G

A MELODY

Cm7 C/G Gm

And. *And.* *F^b/G*

3 3

8 *D/F#* *B^b/F*

Fm7/b9 *A7/E* *A7^{b9}/13* *A7*

9 *A TEMPO* (♩ = 76) *B^bmaj7* *Bm9^{b5}*

GRAD. CRESC.

F/G *B7^{#9}/13*

3

0

Chord progression: $B^b \text{maj} | B^b 5$ $B^b \text{maj} | B^b 5$

Chord progression: Dm

Chord progression: $A^b \text{maj} /$ AmO $A^b \text{maj} / b5$

E

Chord progression: $B^b \text{maj} 7$ $Am7^b9$ D

TIMELINE (FOR ELVIN)

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A

♩ = 110

Musical score for "Timeline (For Elvin)" in 4/4 time, tempo 110. The score is divided into two main sections: Section A and Section B (SOLOS BLUES).
 Section A consists of 16 measures. The first two measures are marked with a "3" (triplets) and a "Dm" chord. The next two measures are marked with a "3" and a "Dm" chord. The following four measures are marked with "Cm7 F7", "G7 Bbmaj7 C/F", and "Abmaj7". The final four measures are marked with "E/F", "G/A Bb/C", "C/D D/E", "Bb/C C/D", and "D/E".
 Section B, titled "SOLOS BLUES", consists of 8 measures. The first four measures are marked with "E/F", "G/A Bb/C", "C/D D/E", and "F/G". The final four measures are marked with "G/A", "A7#9#5", and "Dm".
 The score features numerous triplet markings (indicated by "3" over the notes) and various chord symbols (Dm, Cm7, F7, G7, Bbmaj7, C/F, Abmaj7, E/F, G/A, Bb/C, C/D, D/E, F/G, A7#9#5).

WHAT DO YOU WANT?

by J. Williams

A $\text{♩} = 235$ $\text{B}^\flat$ $\text{B}^\flat/\text{D}$ $\text{E}^\flat$ $\text{E}^\circ 7$ $\text{B}^\flat/\text{F}$ $\text{F} 7$

mf

(C) $(\text{F} 7)$

$(\text{B}^\flat)$ $(\text{G} 7)$ 1. $(\text{C} 7)$ $(\text{F} 7)$ 2. $(\text{B}^\flat 7)$

B $\text{Am} 7$ $\text{D} 7$ $\text{Dm} 7$ $\text{C} 7$

$\text{Gm} 7$ $\text{C} 7$ $\text{F} 7$ 3 3 3

C $\text{B}^\flat$ $\text{B}^\flat/\text{D}$ $\text{E}^\flat$ $\text{E}^\circ 7$ $\text{B}^\flat/\text{F}$ $(\text{C} 7)$

LAST TIME ONLY: TO CODA **D**

(C) $(\text{F} 7)$ $(\text{B}^\flat)$ $(\text{G} 7)$ $(\text{C} 7)$ $(\text{F} 7)$

E CODA $\text{B}^\flat 7$ $\text{F}^\flat 7$ $\text{A}^\flat 7$

$\text{D}^\flat 7$ $\text{G}^\flat 7$ $\text{C}^\flat 7$ $\text{B}^\flat 7$

THE SUN IN MONTREAL

A

By Dan Meehan

$\text{♩} = 160$

A⁺maj7

A^b7^{#9}_{#5}

G13

F[#]/sus4



B⁺maj7

A⁺m9

Gmaj7

E7^{#9}_{#5}

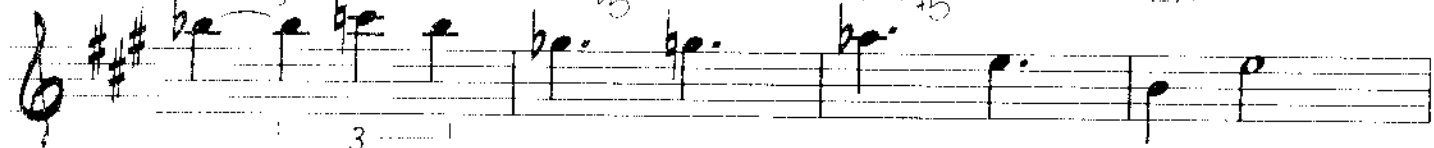


D⁺maj7

C7^{#9}_{b5}

D^b7^{#9}_{#5}

E/F[#]



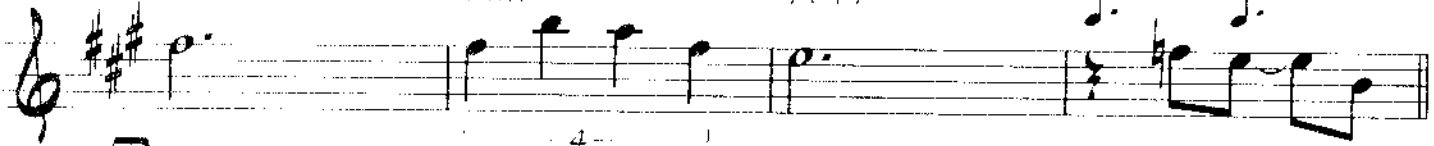
Bm

A⁺m7

A^b+7

G7

F[#]7



B

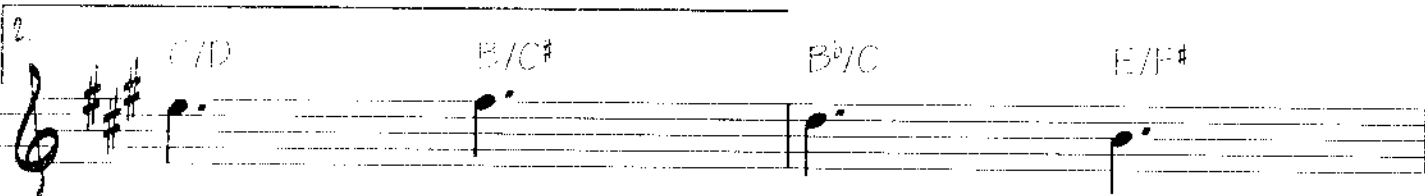
B7^{#9}

E7

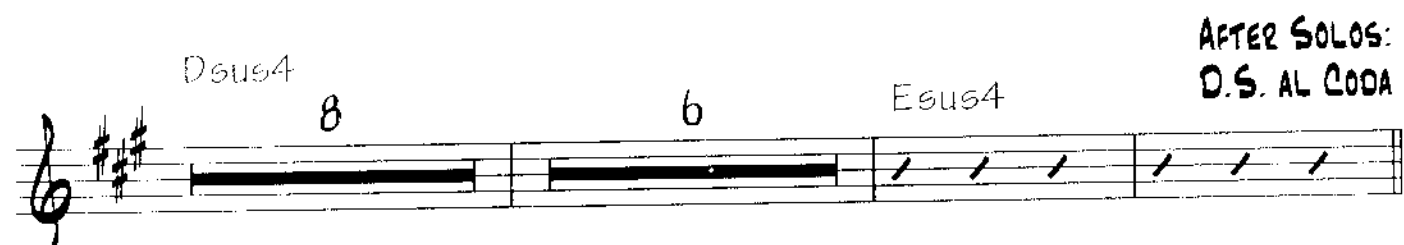
A7sus4

Dmaj7/A

TO CODA **C**



SOLOS



CODA



JUST LIKE THE DAY

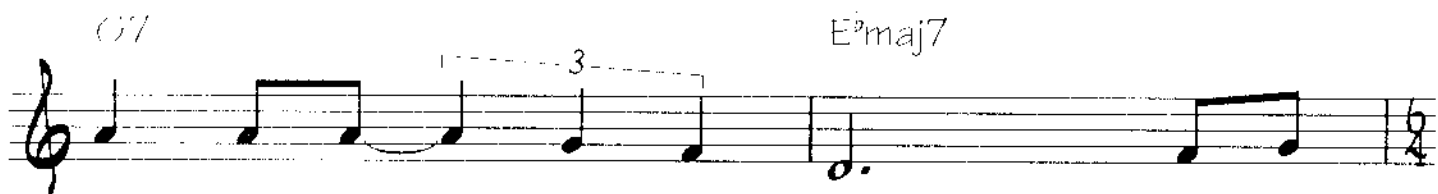
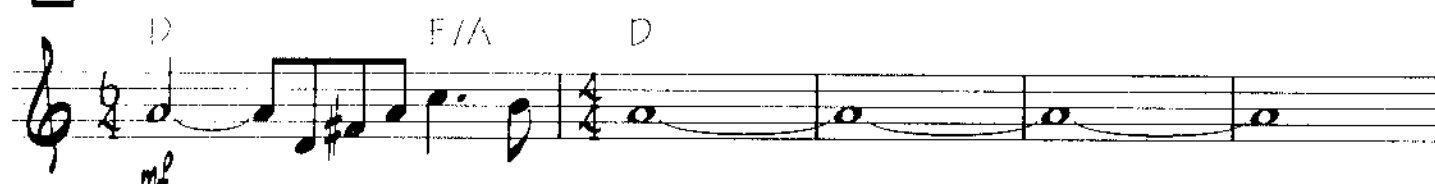
By Pat Metheny

INTRO

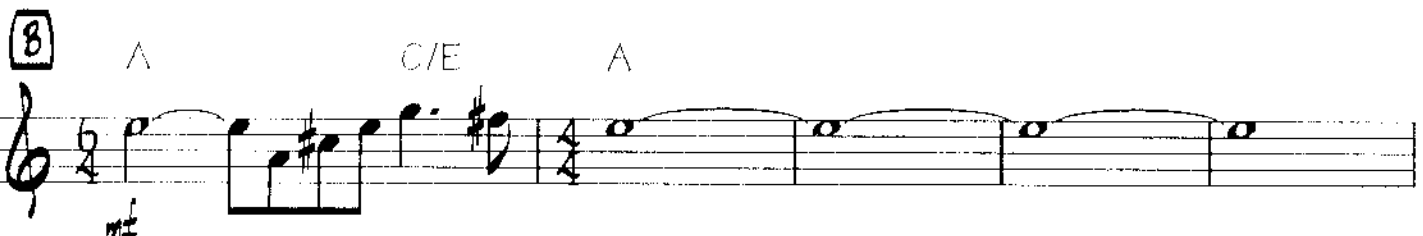
♩ = 90 (EVEN EIGHTHS)

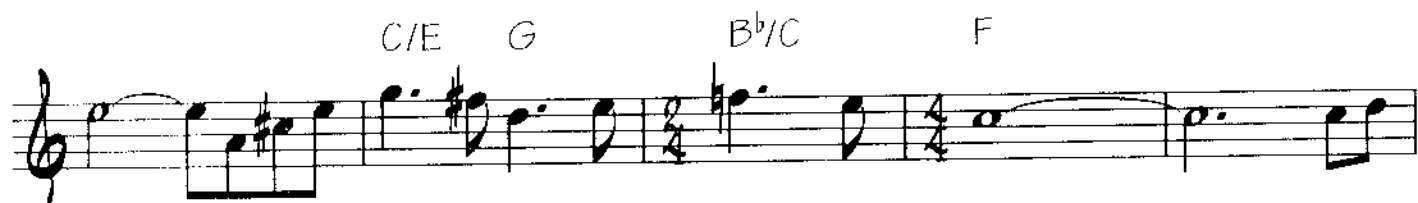


A MELODY

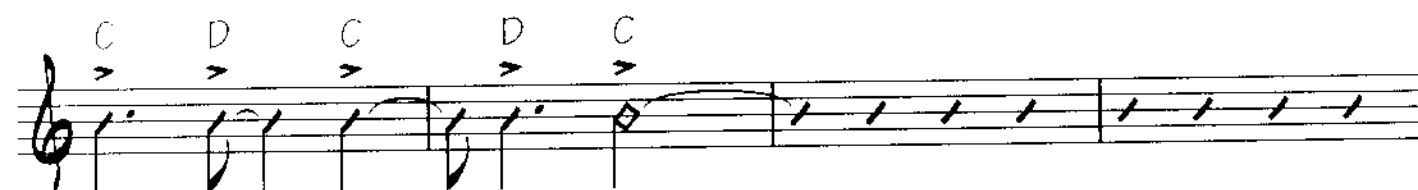


RHYTHM STOP





SOLO (IMPLIED OBL. TIME FEEL)



F[♯] maj7 Em 3 Asus A F

C/B[♭] C B[♭]/C C/D B[♭]/D C/E

D F/A D

F/A C/E E[♭]/F B[♭]

G7 E[♭] maj7 3

F/G B[♭] C E[♭] maj7 8va RHYTHM STOP

D Fmaj7 pp

D F/A D F/A

D F/A D rit.

SOUL COWBOY

By Pat Metheny

♩ = 110

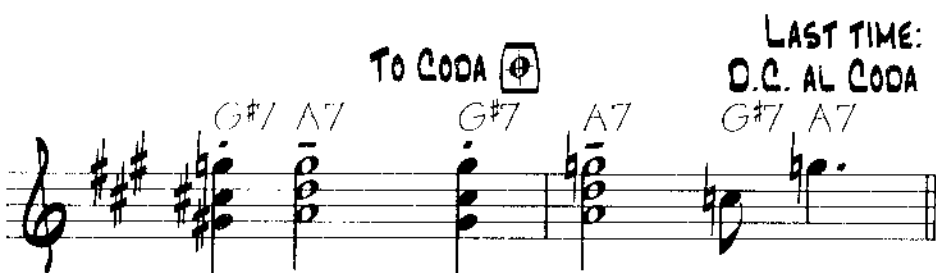
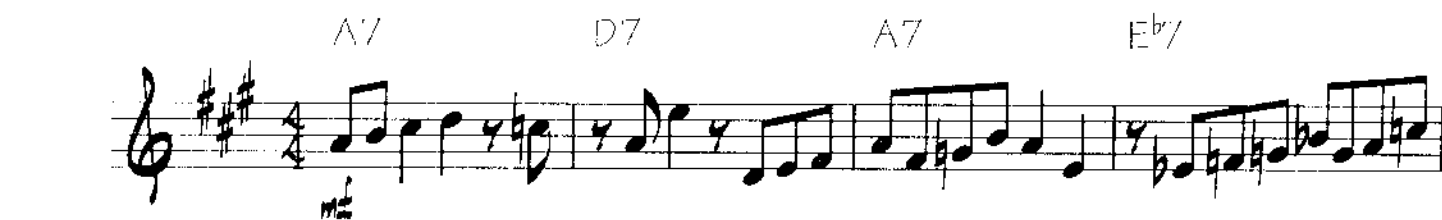
C7 F7 F#°7
 Gm7 C7 Gm7 C7 F7
 F#°7
 C7/G F7 Em7 A7
 D7 G7
 C7 LAST TIME TO CODA [C] G7 A7
 CODA [C] G7 C7#11
 3 3 3

(SOLO ON C BLUES)

(GO) GET IT

By Pat Metheny

♩ = 300



(SOLO ON A BLUES)

ADDITIONAL LYRICS

Mas Alla *Words by Pedro Aznar*

(ENGLISH)

It's like clouds with sky,
starts its flight
the afternoon
There are no shadows, it isn't real;
time has vanished
There are no songs to be heard...
The sun burns up its light
It's a town of ghosts
So much of this afternoon will drown,
will erase from my memories the morning
Beyond

It's the deepest blue,
followed my steps,
the moon
What streets will see me
walk away my loneliness?
I don't know if I know how to arrive
but I know how to leave,
Pain doesn't veil the direction
How to talk to you without speaking,
how to make the entire sea stay calm
From the sea?

Wind of an eternal summer
tangling the white thread
Blind-glow of January
knitting back the shroud
I come to be the salt, the stones
to be born of waves and algae
I come to sunrise!
To wake up the day
Slowly,
slow...

(SPANISH)

Es como nubes sin cielo,
remonta el voela
la tarde
No hay somoras no es real
el tiempo se esfumó
No hay cantos que escuchar...
Quema el sol su luz
Es un pueblo de fantasmas
Tanta siesta ahogará,
borrará de mis recuerdos la mañana
Mas alla

Es el azul más profundo,
siguió mis pasos,
la luna
Qué calles me verán
anadar mi soledad?
No sé si sé llegar
pero sé partir,
el dolor no vela el rumbo
Cómo hablarte sin hablar,
cómo hacer que el mar entero quede en calma
Desde el mar?

Viento de un verano eterno
enredando el hilo blanco
Ciego resplandor de Enero
tejiendo de nuevo el manto
Vengo a ser la sal, las piedras,
a nacer de oleaje y algas
Vengo a amanecer!
a despertar el día
Lento,
lento...

Dream of the Return *Words by Pedro Aznar*

(ENGLISH)

I tossed a poem to the sea
that took with it my questions and my voice
Like a slow ship it vanished
in the foam

I asked it not to turn back
without having seen the open sea
and in dreams telling me
of its visions

Even if it never returned
I would know if it arrived

Travel the whole life
on the blue calm
or foundering in storms
Little matters the way if some port awaits

I waited so long for the message
that I forgot returning to the sea
and thought the poem lost forever
I cried my rancor to the heavens
till I found it, finally, written in the sand
like a prayer

The sea beat in my veins
and set my heart free

(SPANISH)

Al mar eché un poema
que llevó con él mis preguntas y mi voz
como un lento barco se perdió
en la espuma

Le pedí que no diera la vuelta
sin haber visto el altamar
y en sueños hablar conmigo
de lo que vio

Aun si no volviera
Yo sabría si llegó

Viajar la vida entera
por la calma azul
o en tormentas zozobrar
Poco importa el modo si algún puerto espera

Aguarde tanto tiempo el mensaje
que olvide volar al mar
y así yo perdí aquel poema
Grite a los cielos todo mi rencor
lo hallé por fin pero escrito en la arena
como una oración

El mar golpeo en mis venas
y libro mi corazón

By Pat Metheny

This book is the result of thirteen years of hard work—and finishing it has been one of the major projects of the past few years for me. The challenge was to come up with a way of presenting this music that would be playable by the largest group of interested musicians. Early on, it was decided that a “fake book” approach would be the most efficient way to communicate the essential musical information that would allow these quite varied pieces to be played effectively. One of the real issues for me was to work with the notation so the melodies would be laid out in a kind of generic form—that is, without too much literal inflection, so that hopefully each new performer of a piece will have the basic information that they need to render the melody and the basic chord changes accurately without there being too many hard-to-read rhythms and stylistically prejudiced indications of how the song should go, but enough that you get the often very specific indications of what makes the music work and be effective for what it is.

For that reason, most of this music is in fact based on the actual lead sheets that we used to record or learn these songs when they were written. An important goal for me was that this collection would be accurate enough to function as a literal “book” of the music that I have played and been involved in presenting over the years, accurate enough that I will be able to use it myself for those situations when a new musician comes into the band and we need to give him/her a lead sheet of a tune to learn.

While this book does appear with the title “The Complete Collection,” of course there are omissions. Among the things not in this book are the hundred or so tunes that I have written over the years that have never been recorded. Some other pieces were left out because they seemed to be so thoroughly defined by their largely improvised performances that they might more appropriately be included in a transcription book, something that will likely occur in the future. Then there are some of the pieces that are credited as Metheny/Mays tunes that are so overwhelmingly Lyle’s tunes that I feel that they will be more appropriately placed in what is the sure eventuality of a songbook of Lyle’s music in the future as well. And then there are some songs that were simply forgotten or overlooked until it was too late—and it was unthinkable to postpone the book any longer.

In many cases, I worked hard with the editors to condense the pieces to their shortest possible lengths by removing modulations, reducing orchestration details, and making every effort to pare the pieces down to their essentials, in order to keep this book as manageable as possible. But in some cases, there was nothing to do but to write out seemingly everything. This music is offered here to all musicians and is capable of being played by a wide variety of instrumentations. Please play it, change it, arrange it, and find things of your own in it—nothing will make me happier than to hear future versions of these tunes through the prism of other people’s musical voices and instincts. Following is a tune-by-tune account of each piece, with a few casual notes about each tune’s history and origin. Enjoy the music.

—Pat Metheny, January 2000

APRIL JOY (Metheny)

Written in 1972 for the Kansas City Jazz Festival. One of the first tunes I ever tried to write. Like many of these early tunes, I was really just trying to come up with a vehicle to improvise on that set up a way of playing harmonically and rhythmically that was like the way I imagined myself trying to sound at some point in the future. This later became the first composition of mine ever recorded on a major label—by vibist David Friedman on his album *Winter Love, April Joy*, featuring flute player Hubert Laws. **Recorded on the albums *Pat Metheny Group* and *Winter Love, April Joy* by David Friedman. (Page 12)**

SEA SONG (Metheny)

Written in 1972 in Miami, the first day I arrived there from Kansas City—also the first day I ever saw the ocean; which is kind of what inspired it. First performed by the band Kaleidoscope, a forward-thinking sextet around Miami from which I learned a lot by getting to participate in, led by pianist Dan Haerle. The tune is played rubato, and the idea was to improvise on the form while staying out of time. **Recorded on the album *Watercolors*. (Page 13)**

BRIGHT SIZE LIFE (Metheny)

Written January 1974 in Stoughton, Mass. to explore the idea of using large interval leaps, diatonic to a chord, as melodic elements. The simple harmonies involve improvising on basic triads, something I have always enjoyed doing, but which is hard to find in the standard jazz repertoire of blues forms and standards, especially at the time this piece was written. **Recorded on the album *Bright Size Life*. (Page 15)**

UNITY VILLAGE (Metheny)

Written in January 1974 in Stoughton, Mass. the same night, with the same idea but minor and slower. “Unity Village” is a place near my hometown in Missouri that I spent a lot of great summer days. **Recorded on the album *Bright Size Life*. (Page 18)**

UNIQUITY ROAD (Metheny)

Written 1974, Stoughton, Mass. Uniquity Road is a road in the Blue Hills area of south suburban Boston. This was written for one of the first gigs I did in Boston with one of my best friends from my year in Miami, the incredible young bassist Jaco Pastorius, and one of my all-time favorite drummers, Bob Moses, with whom I was getting to play nightly with Gary Burton. The gig was at a place called Pooh’s Pub in Boston. This trio became my working band for a period of two years, during which time we developed a way of playing together that later resulted in the *Bright Size Life* record. This tune is a challenging one to solo on rhythmically and harmonically. **Recorded on the album *Bright Size Life*. (Page 21)**

MISSOURI UNCOMPROMISED (Metheny)

Written in January 1974 as above. Trying to find a way to make a 12-bar blues something different. Jaco Pastorius gave this one its title. **Recorded on the album *Bright Size Life*. (Page 20)**

SIRABHORN (Metheny)

Written for a gig at the Zircon club in Somerville, Mass., early 1975 (Jaco on bass and Bob Moses on drums) utilizing an odd tuning on the electric 12-string that I was playing exclusively with Gary Burton’s band. The tune is named for Sirabhorn Muntarbhorn from Thailand. **Recorded on the album *Bright Size Life*. (Page 19)**

MIDWESTERN NIGHTS DREAM (Metheny)

Written 1974, looking for more ways to utilize the unique color of the odd tunings I was exploring with the 12-string. Ended up being playable in conventional tuning, too, as recorded later by Gary Burton. The bass melody at the end was written in Stuttgart, Germany the night before the record date (*Bright Size Life*) when I realized that I hadn’t written a melody for Jaco to play by himself on the whole record—and he was so good at that. **Recorded on the album *Bright Size Life* and *Passengers* by the Gary Burton Quartet. (Page 22)**

OMAHA CELEBRATION (Metheny)

Written in Omaha, Nebraska on an early tour with Gary Burton, 1975. There was a great band playing in the lounge of the hotel that we were staying in. They were called Celebration. Their guitarist was fantastic, and it inspired me to go upstairs and write this tune. **Recorded on the album *Bright Size Life*. (Page 16)**

NACADA (Metheny)

Written in Vancouver, Canada during a Gary Burton week long engagement at a club called Oil Can Harry’s. Looking for unexpected modulations in a short form ballad. Dedicated to Canadian singer Jamie Mauro. **Recorded on the album *Passengers* by the Gary Burton Quartet. (Page 14)**

IVY (Metheny)

Written for my brother Mike Metheny’s first record date, *Blue Jay Sessions*, to feature his beautiful sound. (I also recommended a guitarist for him to use on this date, Bill Frisell—I believe it was one of his first record dates, as well). **Recorded on the album *Blue Jay Sessions* by Mike Metheny. (Page 24)**

LAKES (Metheny)

Written for a band led by Memphis pianist James Williams, a good friend of mine since 1968 when we were both just kids. His band at this time actually was a quartet with another piano player, Ted Lo. Since there were two keyboard instruments, I guess I figured they needed a lot of chords to play, hence all the changes. This tune was also played often in the first quartet that I had that used to do a lot of the same gigs around the East Coast that the Jaco/Moses trio used to do. (Jaco had gone on to join the band Weather Report around this time.) That quartet consisted of Gil Goldstein on piano, Mike Richmond on bass, and Danny Gottlieb on drums. **Recorded on the album *Watercolors*. (Page 26)**

WATERCOLORS (Metheny)

Written in Cambridge, Mass., early 1976. A melody that stuck with me on a walk home late at night after a gig. The changes are the kinds of changes that I really love to play on—simple, but open-ended. This was first performed on the first gig I ever played with Lyle Mays, at the Zircon, in Somerville, Mass., July 1976, right after the Bicentennial. The rest of the band was Steve Swallow on bass, and Dan Gottlieb on drums. **Recorded on the album *Watercolors*. (Page 28)**

OASIS (Metheny)

Written 1976, Cambridge, Mass. Conceived as a melody for Eberhard Weber to play over a whole bunch of overdubbed 15-string harp guitars—an instrument that I had bought on an earlier trip to Germany with G.B. **Recorded on the album *Watercolors*. (Page 30)**

RIVER QUAY (Metheny)

Written for the first “tour” I ever got to do as a leader—two nights in Chicago at the amazingrace club and six nights in Kansas City at a club in the “River Quay” area of town. The club was open for exactly one week—we opened it and closed it. The band was Lyle Mays, piano; Mike Richmond, bass; and Bob Moses, drums. Written Summer 1976. **Recorded on the album *Watercolors*. (Page 31)**

THE WHOPPER (Metheny)

1976. Dedicated to Eberhard Weber. Written as a tune with a lot of rhythmic accents and an active harmonic scheme—the kinds of things that Gary Burton was especially great at soloing over. Written for G.B.’s band, which was often touring with Eberhard as a guest during this period. **Recorded on the album *Passengers* by the Gary Burton Quartet. (Page 32)**

IT’S FOR YOU (Metheny/Mays)

Started May 1977, Orlando, Fla. The first piece that Lyle and I worked on together. It was finished later in 1979, Watertown, Mass. just before it was recorded on *Wichita*. At the time, we were both touring as members of the backup band for singer Marlena Shaw—I had just left Gary Burton’s band and was anxious to get going with my own band. Lyle had agreed to move to Boston and join, but he was committed to finishing this tour with Marlena, they suddenly needed a guitar player, so I signed on for a month or so of gigs. During that first writing session, the main body of the tune was written—the middle counterpoint section was not written until a few years later. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls* and another version by Akiko Yano. (Page 36)**

PHASE DANCE (Metheny/Mays)

Originally written in 1976 for a gig with my brother Mike at a club called Ryle’s in Cambridge, Mass. We also played it for the last year I was with the Gary Burton Quartet. It was originally written when I started experimenting with a “Nashville tuning” of a conventional guitar and tried to apply that sound to a jazz setting. When the PMG started, this was one of the first tunes that we had that we could actually play live that would clearly define what we were looking for. Lyle and I wrote the intro and the ending in June of 1977, just before the first long tour. **Recorded on the album *Pat Metheny Group* and the album *Travels*. (Page 42)**

JACO (Metheny)

Written for the same gig in ’76 with Mike at Ryle’s. The reason it is called “Jacó” is because I realized after the fact that the main melodic lick of the tune is pretty much like the horn line on Jacó’s tune “Come On, Come Over”—and rather than pretend that it wasn’t, I just dedicated the tune to him. The intro and outro of the tune was actually written for another piece written in 1971 while still in high school that Lyle later spruced up harmonically over the course of playing it on our live gigs during the group’s first touring year. **Recorded on the album *Pat Metheny Group* and also versions by the Turtle Island String Quartet and the singing group Perri. (Page 47)**

SAN LORENZO (Metheny/Mays)

Written June ’77. As with the tune “Icefire” (an improvised solo piece on the *Watercolors* record), this piece began with an electric 12 string guitar with all the strings replaced with very light-gauge strings and tuned in a pentatonic “5th-y” kind of system, very high. I ended up with a few melodic phrases that I liked (the opening five-note phrase, the “harmonics section” that recurs throughout the tune, etc.). With Lyle, over the course of a few days, we wrote the basic arrangement, using those few phrases as the basic materials, with Lyle adding a lot of new melodic material. The form of the long improvised piano solo evolved tremendously over the course of the next year from getting played each night (sometimes twice; we often played two shows a night in those days). **Recorded on the albums *Pat Metheny Group* and *Travels*. (Page 54)**

LONE JACK (Metheny/Mays)

The basic tune was another one written for the Mike “Ryle’s gig” in ’76. Finished with Lyle adding the interlude/intro/outro in June of ’77. An easy, fun tune to play. **Recorded on the albums *Pat Metheny Group* and *Trio 99–00*. (Page 50)**

APRIL WIND (Metheny)

1977. This one was never played live—it was written as a special piece for the first PMG record as a kind of reprise to the “Phase Dance” motif that was such a part of the group’s early identity. I wanted to write a melody for Mark Egan to play somewhere on the record to feature his Jacó-esque sound as the lead voice. The tag part of the tune features a kind of simple diatonic harmony that was popular in the pop music of that time and that I still really love to play over. **Recorded on the album *Pat Metheny Group*. (Page 54)**

NEW CHAUTAUQUA (Metheny)

1978. Written in Munich, Germany at the end of a long European tour. A song about Lee’s Summit and the feeling out there. My great grandfather, Moses Metheny, was a member of the traveling minstrel organization called the Chautauqua that traveled all over the Midwest and Southwest. My grandfather (Harrison) once commented to me that he felt that what we were doing at the time (traveling all over the place playing music) was something like the “New Chautauqua” that he had heard his father talk about. The tune features a kind of rhythmic strumming that I have always loved to do, featured here for the first time on an album. **Recorded on the album *New Chautauqua*. (Page 62)**

LONG AGO CHILD (Metheny)

1978. Written in Munich, Germany. A series of chords designed to be overdubbed as a textural piece—an often encouraged way of making music for ECM recordings of this period. **Recorded on the album *New Chautauqua*. (Page 61)**

HERMITAGE (Metheny)

1978. Written in Schwabing, Austria at a club operated by our good friend and sometimes roadie, Jo Harting. The club was called “Ermitage” and was a real favorite stop for our band as well as many other musicians traveling around Europe. The tune itself is based on a simple arpeggio with a few deceptive modulations before the simple minor-key hook at the end. **Recorded on the album *New Chautauqua* and another version on Charlie Haden’s *Quartet West*. (Page 64)**

SUEÑO CON MEXICO (Metheny)

1978. Written in Oslo, Norway just before the recording of the album *New Chautauqua*. I was messing around with the Nashville tuning once again—and discovered these two simple chord/arpeggios and built a tune around them by changing bass notes to give different meanings to the chords. One of the few ostinato-based pieces from around this time. The title refers to a dream from around that period. **Recorded on the album *New Chautauqua*. (Page 66)**

DAYBREAK (Metheny)

1978. Written in Munich. Strumming was again a prime component in the writing process—this time it was early Beatles music that provided the inspiration. **Recorded on the album *New Chautauqua*. (Page 68)**

AMERICAN GARAGE (Metheny/Mays)

1979. Jamaica Plains, Mass. The original lick that makes up the bass line for this was written in 1975 for a small concert with John McKee at Unity Village. Lyle developed the piece further with the intro and the idea for the first “A” section, and together we came up with the body of the tune and the soloing section. This was another one that really kind of grew beyond the notes on the page from playing it night after night. **Recorded on the album *American Garage*. (Page 78)**

(CROSS THE) HEARTLAND (Metheny/Mays)

At some point in ’78, on one of our breaks, Lyle did his own gig at Ryle’s in Cambridge, a favorite place of all of ours around that time to hang out in and play. For this gig he brought up some friends of his from Dallas, Texas whom he had played with while at school there, and used the occasion to write some new music. This piece was one of them. Later, we came up with a way of doing it for the PMG, including the beautiful bass interlude that Lyle wrote for Mark Egan to play (based on a chord sequence that I had written for my brother and I to play at my parents’ 30th anniversary that same year), and then we came up with the basic blowing form that the guitar solo on the outro is based on. **Recorded on the album *American Garage*. (Page 70)**

THE SEARCH (Metheny)

In 1978, we were approached for the first time to write music to accompany visual images. The project was a science series for high school students call “The Search for Solution.” This was the main theme that was written for the series—conceived again using an unconventionally tuned guitar, this time a 12-string tuned all in octaves from the A below the normal low E on a regular guitar to the A that would reside on the G string normally. Each string, of course, had another string an octave higher above it. This song also featured Lyle’s trademark Oberheim sound taking the lead for the first time as the primary voice in a song. **Recorded on the album *American Garage*. (Page 75)**

AIRSTREAM (Metheny/Mays)

The main “hook” of this tune was one of those things that I had had floating around for a few years that I didn’t really know what to do with. Lyle really was able to help me define a context for this cool little musical idea, and it found a home. One of my favorites of our work together during this period. **Recorded on the album *American Garage* and a vocal version was recorded by the group Perri. (Page 82)**

THE EPIC (Metheny/Mays)

We laugh about this one a lot. I believe that this may be the only time we sat down with nothing, no sketches done by one or the other of us, just blank pieces of paper, and tried to write something together. It may be a feature of the piece, or maybe not, but the tune is certainly all over the map. We had the notion of expanding on the idea of having a piece that was almost like a suite in itself with lots of sections and an unusual form. I would say we learned a lot from the preparation and performance of this piece that served us well later on. **Recorded on the album *American Garage*. (Page 86)**

EVERY DAY (I THANK YOU) (Metheny)

Written 1979 while on tour with the PMG in a hotel room in Bremen, Germany. Similar in form to a previous tune, “Ivy,” in that the form is an even eighth-note groove sandwiched between rubato statements of a melody. This was the tune that

made me start thinking about making the record *80/81* with Mike Brecker—it was easy to imagine how well he could play a tune like this even though at that point in time he hadn't done anything quite like this. **Recorded on the album *80/81*.** (Page 93)

80/81 (Metheny)

Written in early '80. Dewey Redman had been and still is one of my favorite tenor players, and I was so excited to have him join us on *80/81*. This tune was written with Dewey in mind. **Recorded on the album *80/81*.** (Page 96)

FOLK SONG #1 (Metheny)

Written in early 1980. Again, the idea of "strumming," an area of natural study for pretty much every beginning guitar player, that tends to get lost after one decides to concentrate on single note or more soloist kinds of playing. Or, if you become a jazz musician, the kind of chordal playing one does tends to become more pianistic. With this piece, I wanted to try to develop a rhythmic guitar role that would be active and in constant counterpoint to the bass and the drums, and in particular to the modern kind of drumming that I knew would be coming from Jack DeJohnette. The melody, played by Brecker, was a simple one, as was the harmonic flavor of the piece. All the more exciting then to hear what Brecker did with it all on the record, in my opinion one of his best recorded solos. **Recorded on the album *80/81*.** (Page 98)

THE BAT (Metheny)

1979. This is a piece written specifically for Dewey Redman to play. With one of the most soulful and expressive tones in jazz, Dewey can make a ballad all his own. The tune has a kind of dogleg in it via the odd harmonic movement at the 2/4 bar and the rhythmic interruption of the 2/4 bar itself, making it a challenge to improvise on. The title is a reference to a nickname for Shu Shubat, who went on to become the founder of the Jelleye performance group. **Recorded on the albums *80/81*, *Offramp*, and *Billy Drummond's album, Dubai*.** (Page 97)

PRETTY SCATTERED (Metheny)

Written early 1980. During the period before the recording of *80/81*, I did a number of gigs with different musicians at Ryle's, trying out new music. This piece was written for a gig that featured Bob Berg on tenor, one of my favorite players. **Recorded on the album *80/81*.** (Page 100)

GOIN' AHEAD (Metheny)

Written early 1980. This was originally a quintet piece written for the *80/81* date. We tried it, and it didn't really work for that lineup. As the session went on, it became clear that we were going to have enough music for a double album. The idea came up of this piece being played as a solo guitar piece to end the record. I remember using the "house" guitar (an old Ibanez) that was there at the studio in Oslo because it was easier to play than the acoustic I had brought with me. **Recorded on the album *80/81*.** (Page 102)

BETTER DAYS AHEAD (Metheny)

1979. Written on tour with the group in Fulton, Missouri. In fact, for many years, the working title of this song was "Fulton." This is a really fun and challenging tune that stayed in the group's playlist without ever being recorded for many years (until 1989 to be exact). **Recorded on the album *Letter from Home* and the recent *Brad Mehldau/Fleurine* duet album.** (Page 104)

SEPTEMBER FIFTEENTH (Metheny/Mays)

Part one—written in '77, Cambridge, Mass. Part two—written in '74, Evanston, Ill. Both finished in '80 in Watertown, Mass. This is an example where Lyle and I combined two tunes that we had written separately into one. The opening "ballad" was something that Lyle composed when he got his first Oberheim polyphonic synth during the earliest days of the group's first rehearsal period. The faster waltz section was something that I had originally written for the group Oregon, whom I had been seeing often during engagements where they would play opposite the Burton quartet. When Lyle and I decided to do what would become the *Wichita* record, we found how well the two pieces (which we had planned on recording separately) complemented each other. Around the time of the recording, Bill Evans, an important figure in both of our lives, sadly passed away. We dedicated this piece to Bill. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls*; also recorded by Mark Murphy.** (Page 107)

TRAVELS (Metheny/Mays)

Written 1980, Oslo, Norway. This was actually written during the mixing period of the *Wichita* album, on the famous "Rainbow" studios Steinway, which I always loved to go play whenever we were there making records. This was an easy one. I remember writing the "A" section, Lyle coming out and checking it out and sitting down and coming up with the bridge, and that was pretty much it. Again, this is a tune that evolved a lot over the course of getting played every night until it became what it is on the record. **Recorded on the albums *Travels* and *Trio 99-00*.** (Page 112)

JAMES (Metheny/Mays)

1980. This was originally written for the quartet that toured for much of the year 1980 in support of the *80/81* record—Dewey Redman, Charlie Haden, Paul Motian, and myself. It ended up being reworked a number of times before being recorded by the group on the record *Offramp*, with Lyle writing the nice introduction. "James" is for James Taylor, one of my favorite guitar players. **Recorded on the album *Offramp* with other versions by Roy Haynes, Bob James, Martin Taylor, and others.** (Page 114)

AS FALLS WICHITA, SO FALLS WICHITA FALLS (Metheny/Mays)

1979-1980, Watertown, Mass. First there was the idea of having a piece that would actually begin fifteen minutes or so before we actually walked out onstage for our performances, one that would gradually build into what would be our first tune of the night. Lyle wrote a demo version of what this piece would be like, and we made a tape of it that included my brother Mike playing some distant trumpet parts on it. Although we did try to use it in that capacity (just once, a concert at Tufts University in Medford, Mass.), we abandoned that idea pretty quickly—but part of that piece later became the second part of *this* piece, the idea of which was that we would really explore the orchestration potential of what we could do with these new instruments—and again, the same 12-string tuning that appears on "The Search." The concept was to go ahead and use the studio itself as an instrument by utilizing overdubbing techniques and to try to create a piece that would essentially fill an entire side of an album. This album also marked the first of several collaborations with Nana Vasconcelos, the Brazilian percussionist, whose colors and earthiness added a new dimension to our sound and offered a natural balance to the increased use of modern musical instrument technology that was beginning to emerge as an increasingly important part of our thing. The title came from Steve Swallow. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls*.** (Page 116)

ESTUPENDA GRACA (Metheny/Mays)

1980, Watertown, Mass. Using yet another 12-string tuning, this is an elaboration on a brief segment of the tune "Amazing Grace." This was the first time we had anyone sing an actual melody on any of our records, the singer being percussionist Nana Vasconcelos. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls*.** (Page 126)

OFFRAMP (Metheny/Mays)

1980. Another piece written for the tour with Dewey, Charlie, and Paul. A piece designed to set up a particular kind of improvisation. The title came from Paul Motian. **Recorded on the album *Offramp*.** (Page 128)

ARE YOU GOING WITH ME? (Metheny/Mays)

1980, Willow, NY. This was in the first batch of tunes that I wrote after I began working with the Synclavier, a new (at that time) and powerful digital music system that allowed me to make multitrack recordings and manipulate musical data with a computer. Because I could literally improvise right into the computer, for the first time I and other musicians had the opportunity to create nearly fully realized versions of tunes very quickly. One summer day, I went for a walk in the woods, came back in the house, and played this piece into the machine. It sort of came all as one thing, and I didn't have to change anything. (Good thing: at that point, you couldn't really edit anything on the Synclavier—they hadn't gotten to that yet.) I then found that by playing a solo over this form with the GR300 guitar synth, another relatively new instrument for me, a certain new sound was possible that I had never experienced before. This remains one of my favorite tunes to play. **Recorded on the albums *Offramp* and *Travels*.** (Page 132)

BARCAROLE (Metheny/Mays/Vasconcelos)

1980, Willow, NY. Again, a Synclavier-based piece. This is really a sketch of an idea or a mood that wound up being more or less an intro on the record for "Are You Going With Me?" **Recorded on the album *Offramp*.** (Page 129)

EIGHTEEN (Metheny/Mays/Vasconcelos)

1980, Willow, NY. As has happened several times since, we needed something more "up" to balance the ballads and mid-tempo tunes that we had. Again, the Synclavier was a component in this. To me, this tune always had a kind of rock and roll, Beach Boys thing, something that was totally lost on the record producer at the time who insisted that we were attempting to rip off Steve Reich's *Music for 18 Musicians*, an idea so convoluted and bizarre that if it hadn't been so ridiculous would actually have been funny. But, that silliness eventually gave the song its title—"Eighteen." Another notable detail of this piece is that Lyle came up with the main guitar "riff" on the guitar (which he is actually really good at playing), while I did most of the keyboard parts on the Synclavier as the piece was being composed. After we had it fleshed out, we did return to our "real" instruments to record the track. **Recorded on the album *Offramp*.** (Page 136)

EXTRADITION (Metheny)

1980, Willow, NY. A new tune written to feature the Roland GR300 in a more "changes"-intensive environment. This is a really fun tune to play. The song's name has to do with a story that was in the news at that time, and this one became the first of many songs to be titled by our then newest member of the group, bassist Steve Rodby. **Recorded on the album *Travels*.** (Page 140)

FARMER'S TRUST (Metheny)

1981, Waltham, Mass. Another song that just showed up, written for the group to feature a new area of performance for me—playing nylon-string acoustic guitar with a pick, live. This song, particularly the inner voice leading, has evolved over the years of getting played to what it is here in the book. The title refers to a business that for many years was located in the heart of downtown Lee's Summit, that I as a kid thought had to do with where the farmers went to get their trust that the crops would grow. Later, I found out it was just a savings bank. **Recorded on the album *Travels* with other versions by Jim Hall, Gary Burton, Mike Metheny, and others.** (Page 142)

GOODBYE (Metheny)

1981, Waltham, Mass. A song written really as a "song"—to feature Nana singing. Also a fun and challenging tune to solo on. This was a staple of the band during the period that Nana was in the band. **Recorded on the album *Travels*.** (Page 146)

THE FIELDS, THE SKY (Metheny)

1980, Willow, NY. A piece designed to feature Nana and his berimbau in live performance—the berimbau being an instrument that functions well in a situation that has a harmonic pedal point. The melody part (after the initial blowing section) was again written on the Synclav. **Recorded on the album *Travels*. (Page 143)**

STRAIGHT ON RED (Metheny)

1981, Willow, NY/Waltham, Mass. This was one of the first times that Lyle got his hands dirty with the Synclav, an instrument that I think intrigued, yet infuriated him for its lack of features and poor user interface. I had written what is the “hook” part of this tune and had it stored as a file. At this point, you still couldn’t edit on the machine, so we wound up writing the rest of the tune together in a more conventional way and then replaying everything into the Clav. This was also an early attempt at synching up several machines (a DMX drum machine) together with the band for live performance—something that even as I write this twenty years later makes me shudder to even think about. Still, this was one of the most exciting vehicles for Lyle in this period of the band’s book—he played great solos on this every night. **Recorded on the album *Travels*. (Page 148)**

SONG FOR BILBAO (Metheny)

1981, Willow, NY. A very simple blowing tune, again written on the Synclav to feature the guitar synth. The challenge of this tune is to negotiate the 3/4 bars. The tune was originally inspired by McCoy Tyner, and its working title for many years was “McCoy” for that reason. That made it even more exciting to get to record this tune with McCoy himself on Mike Brecker’s *Tales from the Hudson*. The tune is dedicated to the people of Bilbao, Spain, the site of our very first concert in an Iberian country in 1983—and one of the warmest and most exciting listening audiences in the world. **Recorded on the album *Travels* and by Michael Brecker. (Page 152)**

STORY FROM A STRANGER (Metheny)

1983, Willow, NY. A piece written for the trio with Charlie Haden, and me to play at a concert in Santa Monica, Calif. We actually didn’t play it that night, but did record it later on *Rejoicing*. **Recorded on the album *Rejoicing*. (Page 154)**

THE CALLING (Metheny)

1983, Willow, NY. A piece written for the trio with Charlie and Billy, to feature the Roland. In our live gigs, this piece would go all over the place, with Billy sometimes playing the sarod and Charlie playing arco and me trying lots of new sounds with the Synclav guitar, which was just being developed around this time. Sometimes it could last for 30 or 45 minutes. A few years later, this tune also became a staple of the *Song X* tour, although it did not appear on that record. **Recorded on the album *Rejoicing*. (Page 156)**

THE RED WIND (Metheny)

1983, Cambridge, Mass. A piece commissioned by Charlie Haden for his then new band, Quartet West. **Recorded on Charlie Haden’s *Quartet West*. (Page 157)**

MAS ALLA (METHENY)

1982, Willow, NY. The idea of having songs that could be sung started to really appeal to me around this time, and this is an example of that desire. Originally presented to Nana during his stay with the band, it was a year later when Pedro Aznar joined the band that this tune found its identity. A real favorite. (Pedro wrote words to it that can be found elsewhere in this book.) **Recorded on the album *First Circle*. (Page 158)**

FIRST CIRCLE (Metheny/Mays)

1983, Waltham, Mass. After working with Jerry Goldsmith on the score for the film *Under Fire*, a lot of new ideas came up—I spent a week holed up in our warehouse in Waltham just writing down everything that came to mind. One comment that Jerry made really stuck with me, and that was that as a performer, I should watch out for the tendency to just write things that I could already play, rather than the more composerly thing of writing things beyond one’s playing ability with the faith that somehow it will eventually be performed. This struck a chord with me, and for a first exercise in this area, I decided I would construct a musical situation (in this case, the rhythm 3-2-3-2-2-3-3-2-2) and see if I could come up with a musical solution to the question that that rhythm seemed to be asking—without ever actually really being able to play any of it. What I came up with was the intro, the tune and its bridge, the playing form, and the basic setting for the piano solo. Later, Lyle added the vocal intro, the fantastic interlude section that follows the solo, and together we came up with an ending, with Lyle writing the great counterpart line to the final statement of the melody. This remains one of the most fun tunes in our book—and one of the tunes I think we are both most proud of having worked on together. **Recorded on the album *First Circle* and other versions from the group *Boca Livre* and many student ensembles of all types around the world. (Page 160)**

IF I COULD (Metheny)

1983, Dedicated to Wes Montgomery. I wanted to write a song to try to describe the immeasurable gratitude I felt towards the man who is to me the greatest guitarist in history. I did have the chance to have meet him once, when I was 13 years old. I asked him for his autograph at the Kansas City Jazz Festival in April of 1968, just a few months before he died. My recollection of him was that I had never seen a kinder looking man, and his performance that night made a lifelong impression on me that has directly affected the course of virtually every walking minute of my life since. But I think often about the debt that I as a musician owe to him, and about how much I wish that I had been able to really thank him in person for the gift of his music. **Recorded on the album *First Circle*, and Stanley Turrentine made an album with this being the title track. (Page 168)**

END OF THE GAME (Metheny/Mays)

1983, Willow, NY. Again, a tune written on the Synclav, with some similarities to “Are You Going With Me?” Lyle wrote a beautiful release section after the main guitar solo, and the “drumming” stuff that Paul Wertico and Pedro play in unison throughout the piece was difficult to pull off live, which is why this tune was rarely, if ever played on tour. **Recorded on the album *First Circle*. (Page 170)**

HOUSE ON THE HILL (Metheny)

1983, Waltham, Mass. Another one from that post *Under Fire* weekend. This tune really didn’t find a home until many years later where it wound up being played beautifully by Gary Burton on one of his albums. A simple song with a few extra bars here and there in the form. **Recorded by Gary Burton on the album *Reunion*. (Page 174)**

THE CHIEF (Metheny)

1983, Waltham, Mass. Another from that same weekend. This tune was the rare up-tempo one for me from around this time—and it never really fit with the PMG’s conception even though we played it occasionally and it was often on the “maybe” list of tunes waiting to get recorded. Again, it found an excellent home with Gary Burton on his *Reunion* record, where Gary just owned it on sight. (In fact, “The Chief” was everyone’s nickname for G.B. during those ‘70s ECM days.) **Recorded by Gary Burton on the album *Reunion*. (Page 167)**

WASN’T ALWAYS EASY (Metheny)

1983, Waltham, Mass. Yet another from that Waltham weekend after the Goldsmith experience. Again, this didn’t quite suit the band at that time, and again, I submitted it to Gary Burton—who played it beautifully. **Recorded by Gary Burton on the album *Reunion*. (Page 178)**

TELL IT ALL (Metheny/Mays)

1984, Waltham, Mass. After a year of touring with new group members Pedro Aznar and Paul Wertico, we were ready to define our new sound. One of the most exciting aspects of the new band was Paul’s energy and forward-thinking way of hitting the drums. This tune grew out of a jam session that we had where Paul and I played a groove like this for about an hour. I was also trying a harder kind of guitar sound by using the conventional guitar aspect of the Roland GR300—something new for me around that time. Lyle also had the cool idea of playing the same notes he was playing on a mounted go-go bell on the piano in unison—a great effect. And the final ensemble bit of Steve playing in arco with Pedro singing in unison was the a new thing for us as well. This was a piece where Lyle and I really worked out the guitar/piano ensemble voicings in detail, finding exactly the right notes to play to create the effect that we have often sought, of turning the guitar/piano ensemble blend into something that really defined the sound of the band. **Recorded on the album *First Circle*. (Page 180)**

FORWARD MARCH (Metheny)

1983, Waltham, Mass. During this period I was actively involved with the New England Digital Corporation as a consultant in the development of what they were calling the “Digital Guitar”—an interface between a conventional guitar and their Synclavier. One of the features of the Synclav was the ability to change the “octave ratio”—in other words, to completely alter the note-to-fret ratio on a guitar. This allowed me the chance to get a much wider range of registers out of the guitar, from far below the lowest note of a piano to far above the highest. This piece was written using a special octave ratio that allowed me to somehow channel every little bit of residual high school angst and marching band frustration into a short, but very effective live piece. Should it have started the record? As I have often said in situations like this, “It seemed like a good idea at the time!” **Recorded on the album *First Circle*. (Page 184)**

PRAISE (Metheny/Mays)

1983, Cambridge, Mass. Sometimes a new instrument inspires a new tune—in this case, I had just received a beautiful new acoustic 12-string built by Canadian luthier Linda Manzer, and the tune came popping out. Lyle came up with the intro and the bridge, and together we wrote the Beatle-esque middle section. This tune is also notable for the use of the “flute” sound, which was Pedro Aznar “sampled” via the Synclavier with him playing his pan flute and “played” by my guitar—a big deal at the time, and a first for us. **Recorded on the album *First Circle*. (Page 187)**

PARALLEL REALITIES (Metheny)

1984, Waltham, Mass. A piece written for an NED workshop in Lebanon, NH, played live by the Synclav and me, with a great saxophone player, Fred Haas, joining in. I resurrected this piece a few years later for Jack DeJohnette’s record of the same name, and it’s one of my favorites from that period. **Recorded on the album *Parallel Realities* by Jack DeJohnette. (Page 192)**

JOHN MCKEE (Metheny)

1984, Waltham, Mass. John McKee is one of the most important musicians in my life, a great piano player from Lee’s Summit who introduced all of us in the neighborhood to the music of Thelonius Monk, Bill Evans, Miles Davis, and others. Also a brilliant person and true character. This piece is dedicated to John. **Recorded on the album *Parallel Realities* by Jack DeJohnette and another version by drummer Roy Haynes. (Page 190)**

DANCING (Metheny)

1984, Waltham, Mass. Another one written for the NED seminar that found its way to the DeJohnette project later. A simple vamp with a complex melody, and a bridge that is played beautifully by Herbie Hancock on the record. **Recorded on the album *Parallel Realities* by Jack DeJohnette. (Page 193)**

CHRIS (Metheny/Mays)

1984, Cambridge, Mass. Written the night I got back from Mexico City where I had been invited to watch a day of shooting for the film *The Falcon and the Snowman*. This piece felt like the mood of the film to me. It went on to become the main theme for the character Chris Boyce, played in the movie by Timothy Hutton. This is the same piece that is the foundation for the song "This Is Not America." **Recorded on the soundtrack album for the film *The Falcon and the Snowman*. (Page 196)**

DAULTON LEE (Metheny/Mays)

1984, London, England. Lyle and I agreed to write the music for *The Falcon and the Snowman*. We needed another main theme for the other main character in the story, Daulton Lee, played by Sean Penn. Lyle quickly came up with this wonderful 6/4 groove that seemed to evoke everything about Sean's character. Together we finished it in one afternoon, feeling like it was one of our best tunes ever. It was just as quickly rejected by the film's director. We then frantically began a week of writing a number of other pieces, trying to get the flavor that the director was looking for. Included in this batch was what went on to become the song "(It's Just) Talk". All rejected. Finally in desperation (we were losing valuable time), we played him the original demo of our original "Daulton Lee" again—without mentioning to him that he had already heard it about a week before. This time, almost ten days later, he loved it. This marked our introduction into big-time film scoring. The melody is played on the Synclav digital guitar—a real challenge. **Recorded on the soundtrack album for the film *The Falcon and the Snowman*. (Page 197)**

(IT'S JUST) TALK (Metheny)

1984, London, England. This idea had actually been floating around for awhile; there is even an early version of a tune that includes parts of this piece around the time of the *Travels* recordings. But it never really got finished until we were searching for "Daulton Lee" theme tunes. It was never recorded until *Still Life (Talking)* a few years later, when finally after trying to write about a hundred bridges for this tune (I thought I would never get one that worked), an acceptable one finally showed up. **Recorded on the album *Still Life (Talking)*. (Page 204)**

THIS IS NOT AMERICA (Metheny/Mays/Bowie)

1984, Montreaux, Switzerland. After two months of work in London on the score itself, we all flew to Switzerland where David had reserved a studio. His original demo was basically the song "Chris" with additional Linn drums added to it and him singing over the top. It worked great, and seeing him in action and doing the track with him was a real pleasure. The words, often hard to discern, are profound and meaningful—and absolutely perfect for the film. **Recorded on the soundtrack album for the film *The Falcon and the Snowman*. (Page 200)**

KATHELIN GRAY (Coleman/Metheny)

1985, New York, NY. A melody written by Ornette that he asked me to add to by writing my own kind of chord changes. There would be dozens of ways to harmonize this piece, but I wanted to come up with something that would also be fun to solo on harmonically since this would be the rare Ornette tune that would in fact have a conventional harmonic playing form. **Recorded on the album *Song X*. (Page 209)**

TRIGONOMETRY (Metheny/Coleman)

1985, New York, NY. The first phrase is mine, the second is Ornette's, third is mine, and the fourth final long one is Ornette's. We probably have half a dozen more unrecorded tunes like this that we wrote in the three weeks prior to the recording of *Song X* by the described method of playing phrases back and forth, and then transcribing them later and relearning them. **Recorded on the albums *Song X* and *Roy Haynes' Te You*. (Page 210)**

MINUANO (SIX-EIGHT) (Metheny/Mays)

1986, Waltham, Mass. The "tune" part of this one was written again after receiving yet another new Manzer guitar, this time a miniature, high-strung soprano guitar. Playing it like a Brazilian "cavaquinho," the melody came quickly with the basic ten-bar phrase. The piece was later reexamined by Lyle when we really got serious about the writing on what would become the record *Still Life (Talking)*. His intro and the "marimba" section took the tune to another place. Soloing on this tune was always fun and also quite difficult, for the tempo and the particulars of the chord structure. Also, with the recording of this piece, we began a new and important era for the band, one in which we were able to focus much more extensively on the details of the recorded sound and performances; we finally felt free to really explore the studio and what it had to offer us on a more complete musical level. Steve Rodby's role expanded quite a bit beyond being just the bassist in the band during this period as he also became much more involved in the making of the records as a valuable producer. **Recorded on the album *Still Life (Talking)*. (Page 214)**

SO MAY IT SECRETLY BEGIN (Metheny)

1986, Waltham, Mass. Based on a weird hi-hat pattern that came out of a writing session on the "Clav," the bass line emerged (seems people often think it is some time signature other than 4/4). The tune itself is a simple minor blues-type thing—but durable and still fun to play on. The title is taken from a Paul Klee painting of the same name. **Recorded on the album *Still Life (Talking)* and another version by vocalist Kevyn Lettau. (Page 211)**

LAST TRAIN HOME (Metheny)

1986, Waltham, Mass. The electric sitar was an instrument that I had used to color various tracks for the previous few years—and I wanted to write something that would feature it as a lead voice for an entire tune. Trains, and the sounds of trains, are familiar and important to me; the Missouri Pacific line was just outside the

window of the house I grew up in, and the sound of distant trains was a constant counterpoint to growing up in Lee's Summit. This tune was without a bridge for a long time—finally just before we recorded it, the bridge came, shown here in this book with the excellent vocal counterline that Lyle came up with for the arrangement of the tune that appears on the record. **Recorded on the album *Still Life (Talking)*. (Page 224)**

IN HER FAMILY (Metheny)

1986, Willow, NY. Actually written on the last day of summer vacation upstate, for a long time had the working title "Last Day." Kind of the precursor to other piano-based ballad pieces played with soprano guitars doubling the high register of the piano. Dedicated to the Youngs kids, Robin, John, Jimmy, and Gail. **Recorded on the album *Still Life (Talking)*. (Page 227)**

THIRD WIND (Metheny/Mays)

1986, Waltham, Mass. Again we found ourselves with a fair amount of ballads and mid-tempo tunes, needing something "up." I took the weird hi-hat pattern described above on "So May it Secretly Begin" and sped it up, writing the "A" section. Lyle then sent the whole thing off into a totally different area with the fast polyrhythmic interlude and the 12/8 tag with that great, memorable hook for the singers and the changes for the Roland solo at the end. **Recorded on the album *Still Life (Talking)*. (Page 228)**

LETTER FROM HOME (Metheny)

1985, Cambridge, Mass. Originally used as a theme in the film score for the movie *Twice in a Lifetime*. Again using the soprano guitar to double a melody written on the piano and conceived as a piano piece. This piece also marked the beginning of a new era for me as a writer in terms of not accepting any melody notes that could be any note other than the one note it could only be. When I wrote this tune, I sat in the same chair for about eighteen hours waiting for these singular acceptable notes to show up; the final page when I finished was just a mess of erased notes, crossed out phrases, and extended arrows connected to odd bars and phrases that turned out to be dead ends. But the final version that I walked away from that session with was unlike anything I had written until then, and I have tried to maintain that standard of critical melodic detail as much as possible ever since. Dedicated to Jo Harting, a member of our touring organization for many years. **Recorded on the album *Letter from Home* and the film score to the movie *Twice in a Lifetime* and another version by singer Noa. (Page 238)**

GRAMPA'S GHOST (Metheny)

1985, Waltham, Mass. A piece based on an idea written for Tim Hutton's directorial debut in the TV series *Amazing Stories*. Using the Synclav to try to create new sounds, this was a tune designed to be played using this creaky ensemble of a way-stretched-out piano, a sitar, and a guitar all doubled into one high-pitched sound. **Never recorded on an album. (Page 239)**

SLIP AWAY (Metheny)

1987, Willow, NY. An idea that floated around for a number of years before turning into anything. Typical of the kinds of melodies that seem to always show up from around this time. The form and the structure of the piece were really hammered out in the writing period that preceded the recording. **Recorded on the album *Letter from Home*. (Page 240)**

HAVE YOU HEARD (Metheny)

1988, Waltham, Mass. The first piece written for the '89 album *Letter from Home*, designed as a fast minor blues tune to get the concert started. When I went to write it out, the meter changes were a surprise—I was sure it was in 4/4. One of the most fun tunes we have to play live. **Recorded on the album *Letter from Home*. (Page 242)**

SPRING AIN'T HERE (Metheny)

1988, Waltham, Mass. A tune inspired by Stanley Turrentine, one of my favorite musicians. Like all of the tunes from around this time, the Synclav was the medium. The palette of sounds available was always inspiring to me; in this case, a combination of all the bell-like Rhodes-type sounds made up an ensemble that was lush and lent itself to these kinds of harmonies. The "mystery" rhythm at the end of the 5/4 section is in fact a 4/4 bar. **Recorded on the album *Letter from Home*. (Page 246)**

DREAM OF THE RETURN (Metheny)

1986, Rio De Janeiro, Brazil. A tune that had been floating around for awhile, that I had originally written for some Brazilian friends of mine, a group called Boca Livre, (which was its working title for several years). I didn't really finish this until just before the recording, and once again, Pedro Aznar wrote Spanish words to go with it. **Recorded on the album *Letter from Home*. (Page 235)**

557 (Metheny/Mays)

1988, Waltham, Mass. Like "First Circle," I started with a rhythmic template and worked from there, this time with two bars of 5/4 followed by a bar of 7/4 (which is where the title comes from). That generated the melody and the basic setting for the piece, which I later resolved with the more 6/4-ish slowing section. Together, Lyle and I wrote the interlude section that follows the solo, again taking the tune to another place. This was one of the first times we invited Steve Rodby to sit in with us at a writing session, where he was as effective at helping us get good results during that part of the process as he would be later during the actual recording of the pieces themselves. **Recorded on the album *Letter from Home*. (Page 250)**

45/8 (Metheny/Mays)

1988, Waltham, Mass. The rhythmic template idea taken to an extreme. Lyle wrote a simple 8-bar phrase that provided the antidote and some relief to all the counting. **Recorded on the album *Letter from Home*. (Page 256)**

BEAT 70 (Metheny/Mays)

1989, Rio De Janeiro, Brazil. Again, needing an up-tempo tune to complete the program for the record, this one showed up. Not really one of my favorites, but often effective, especially live. **Recorded on the albums *Letter from Home* and *The Road to You*.** (Page 259)

EVERY SUMMER NIGHT (Metheny)

1988, Montreal, Quebec. Dedicated to the people of Montreal and the fantastic events that they present every summer night by way of their festivals, and especially the Montreal Jazz Festival—probably the best of its kind in the world. The tune is clearly influenced by Burt Bacharach, an important musician and influence in my musical life since childhood. **Recorded on the album *Letter from Home*.** (Page 262)

QUESTION & ANSWER (Metheny)

1988, Cambridge, Mass. A piece written for a gig with saxophonist Dave Liebman at Kyle's around this time. A tune that has provided a lot of playing opportunities over the years since. The end of the bridge is inspired by the harmonic advances of John Coltrane and his music. **Recorded on the albums *Question & Answer* and *Like Minds*.** (Page 264)

CHANGE OF HEART (Metheny)

1985, on the road somewhere. This tune was played for many years by the PMG, and I think we may have even recorded it once or twice but never included it on one of our Group records. It is an ideal tune for a trio situation because of the way the note F remains a constant, allowing for a certain effect to be achieved with the limited instrumentation of a trio. **Recorded on the album *Question & Answer*.** (Page 266)

H & H (Metheny)

1989, New York, NY. Written for the rhythm section of Dave Holland and Roy Haynes who had only rarely played together prior to the "Q & A" session that this piece was written for. Inspired especially by Dave Holland's music. A blues in B major, a challenging key to improvise in. **Recorded on the album *Question & Answer*.** (Page 268)

NEVER TOO FAR AWAY (Metheny)

1988, Paris, France. Originally written for a one night gig at the New Morning Club in Paris with Charlie Haden on bass and Paul Wertico on drums. We had an off night on a PMG tour, and I really wanted to stay playing, so we booked this concert. Ended up being just right for the "Q & A" session. **Recorded on the album *Question & Answer*.** (Page 270)

THREE FLIGHTS UP (Metheny)

1989, New York, NY. A tune written at the last minute for the session with Dave and Roy. Designed to feature Roy's incredible way of playing fast tempos. **Recorded on the album *Question & Answer*.** (Page 269)

HALF LIFE OF ABSOLUTION (Metheny/Mays)

1985–1990. This tune had a few early incarnations before it wound up in the form that it appears in on the *Road to You* album. It was originally written for a gig at Kyle's that I participated in led by trumpeter Tiger Okoshi, with Dave Holland and Paul Wertico. Later, we had another version of it that we actually played a few times on a Japanese tour. But the version that was finalized for these performances came together in Waltham just before we left on that '89 tour, with the addition of a new bridge and an extensive reharmonization of the out melody that Kyle and I came up with the night before we left, and it continued to evolve considerably each night from concert to concert over the course of that tour. **Recorded on the album *The Road to You*.** (Page 272)

THE ROAD TO YOU (Metheny)

1984, Willow, NY. One of the only tunes I ever wrote by whistling the melody. The tune has some real challenges to solo over, but it is a fun one to play. **Recorded on the album *The Road to You*.** (Page 278)

NAKED MOON (Metheny)

1987, Reno, Nev. Written after a concert while the crew was tearing down all the gear with only the piano remaining – with me annoying them by continuing to work after the show was over, a common occurrence around this time. This tune was in the book for a while, then fell out for a while and was then revived for the Europe tour that *The Road to You* came from. **Recorded on the album *The Road to You*.** (Page 276)

NINE OVER REGGAE (Metheny/DeJohnette)

1989, Willow, NY. Jack's tune in 9/4 was written but needed a melody. Basically, I contributed that along with a fair amount of organizational-type stuff for this tune and the others on this record. This was a really fun record to make, and Jack is not only one of the greatest drummers of all time, he is one of the greatest all-around jazz musicians on any instrument. **Recorded on the Jack DeJohnette album *Parallel Realities*.** (Page 279)

THE LAST TO KNOW (Metheny)

1989, Rio De Janeiro, Brazil. A piece written that could build within itself over the course of its entire form—kind of an ostinato but with a built-in crescendo. Gil Goldstein's arrangement of this tune on Wallace Roney's version took the tune to another place in a great way. **Recorded on the album *Misterios* by Wallace Roney and *Cool Nights* by Gary Burton.** (Page 176)

COOL NIGHTS (Metheny)

1989, Waltham, Mass. Written for a Gary Burton record that I knew would feature Will Lee, one of my favorite bass players. This was written with him and G.B. in mind. **Recorded on the Burton album *Cool Nights*.** (Page 282)

ALWAYS AND FOREVER (Metheny)

1989, Waltham, Mass. Dedicated to my mom and dad and the great relationship that they have had throughout their life together—more than 50 years together. **Recorded on the album *Secret Story* and another version by trumpeter Roy Hargrove.** (Page 284)

ANTONIA (Metheny)

1988, Angra, Brazil. Originally used in a piece written for Le Ballet Jazz de Montreal for the Montreal Jazz Festival that year. **Recorded on the album *Secret Story*.** (Page 286)

THE TRUTH WILL ALWAYS BE (Metheny)

1988, Waltham, Mass./Rio De Janeiro, Brazil. Floated around for a season or so before also finding a home in the above-mentioned ballet piece, and later as the conclusion of the *Secret Story* album. I have always felt that this particular tune summed up a bunch of personal and musical issues close to my heart. An important one for me. **Recorded on the album *Secret Story*.** (Page 289)

FACING WEST (Metheny)

Waltham, 1987. Actually written in the same session as "Last Train Home" and "Minuano," but didn't find a home until *Secret Story*. The tune was built on the bass groove. **Recorded on the album *Secret Story*.** (Page 292)

CATHEDRAL IN A SUITCASE (Metheny)

Willow, NY, 1985–1989. A study in polyrhythms, specifically three over two. One of the first pieces written when "polyphonic sampling" became a reality on the Synclav. This one kept getting updated and revised all the way up to its recording on *Secret Story*. **Recorded on the album *Secret Story*.** (Page 296)

AS A FLOWER BLOSSOMS (Metheny)

1989, Rio De Janeiro, Brazil. A simple idea with a reference to the kind of diatonic ascending lines that I always love. Akiko Yano, a great Japanese composer and musician, wrote a short poem that is sung along with the melody when it happens at the end on the recording—which is where the title comes from, translated from Japanese. **Recorded on the album *Secret Story*.** (Page 299)

THE LONGEST SUMMER (Metheny)

1990, Rio De Janeiro, Brazil. Written and played on piano until the solo. A favorite from this period, especially the solo form. **Recorded on the album *Secret Story*.** (Page 300)

RAIN RIVER (Metheny)

1990, Rio De Janeiro, Brazil. Based on an ostinato figure played on the electric sitar. The melody is an early usage of the 42-string pikasso guitar, made by Linda Manzer, doubling a flute sound via the Synclav. **Recorded on the album *Secret Story*.** (Page 302)

SEE THE WORLD (Metheny)

1989, Waltham, Mass. A difficult tune to solo on—one of the hardest ones, especially night after night. My brother Mike joined the excellent New York brass section that we assembled for the recording of this piece. **Recorded on the album *Secret Story*.** (Page 304)

SUNLIGHT (Metheny)

1990, Rio De Janeiro, Brazil. An attempt to modulate to as many keys as I naturally could in the form of a simple pop form. **Recorded on the album *Secret Story*.** (Page 308)

INORI (PRAYER) (Metheny)

1990, Waltham, Mass. A tune that somehow seemed to be inspired by Steven Foster, although I don't know that much about his music. The title came from Akiko Yano, who did a version of this piece in Japanese, its only recording at the time of this writing. **Recorded by Akiko Yano.** (Page 310)

TAKE ANOTHER LOOK (Metheny)

1990, Rio De Janeiro, Brazil. Written after a long walk on the beach, through Leblon, through Ipanema, and home. Submitted to Gary Burton for a recording he was making around this time. **Recorded by Gary Burton.** (Page 312)

TELL HER YOU SAW ME (Metheny)

1985, Willow, NY. A special one to play. **Recorded on the album *Secret Story*.** (Page 311)

NOT TO BE FORGOTTEN (Metheny)

1988, Waltham, Mass. Using the multitrack recording feature of the Synclav, I used to improvise "orchestral" pieces right into the recorder. This is one of them, fixed up and properly orchestrated. **Recorded on the album *Secret Story*.** (Page 314)

WE HAD A SISTER (Metheny)

1992, Santa Barbara, Calif. Written for the debut recording of Joshua Redman, for the album *Wish*. Because it was going to be a session without piano, I wanted to offer something that would be harmonically dense, yet guitaristic as well. This tune was also played each night on the tour that supported *Secret Story* tour. **Recorded on the album *Trio 99–00* and Joshua Redman's record *Wish*.** (Page 315)

WHITTLIN' (Metheny)

1990. Actually written for the "Q & A" session, but not used. Reworked for Josh's record, *Wish*. **Recorded by Joshua Redman.** (Page 318)

DOUBLE GUATEMALA (Metheny)

1990. Written for the "Q & A" tour. This was a groove that Roy Haynes had a totally unique way of playing. It was also performed at the Berlin Jazz Festival that year with special guest Gary Burton who went on to record it later with B.B. King. **Recorded on the album *Six Pack* by Gary Burton.** (Page 316)

THE RED ONE (Metheny)

1993, Willow, NY. Written for a collaboration record with John Scofield. It was fun and easy to get ideas for tunes by just imagining the potential ways that John and I could play together. This one was given its title because at one point during our warm-up gig in preparation for the recording, as I let the Roland guitar synth continue to sit on its guitar stand without being played, a guy in the audience loudly demanded that I play a tune on the “red one” (the Roland is kind of red). The title stuck. **Recorded on the album *I Can See Your House from Here*. (Page 320)**

MESSAGE TO A FRIEND (Metheny)

1993, Willow, NY. Also written for the Sco session, with a nod towards Charlie Haden, one of my best friends. The first few chords of this piece seemed to be very Charlie-ish in conception; that’s where the title comes from. This was a piece written on guitar, rare for me around this time. **Recorded on the albums *I Can See Your House from Here* and *Beyond the Missouri Sky*. (Page 324)**

S.C.O. (Metheny)

1993, Willow, NY. Also for the Sco session. Thinking about John and, again, the sound we could make together. We both love playing on changes, but this one was (and is) a really hard one. Bill Stewart totally owned this tune from the first and was great at negotiating the meter and phrase challenges of the tune. **Recorded on the album *I Can See Your House from Here*. (Page 325)**

SAY THE BROTHER’S NAME (Metheny)

1993, Willow, NY. Another for the Sco date. This tune was designed thinking about Steve Swallow’s bass style and how much I love playing with him. With bass players in mind, that is also where the title comes from—yet another nod to Jaco’s horn line on “Come On, Come Over,” which is why the tune is called what it is called. **Recorded on the album *I Can See Your House from Here*. (Page 326)**

QUIET RISING (Metheny)

1993, Willow, NY. A ballad written for John and I to play together. Again, thoughts of Swallow and the many lessons I learned from him about tune writing and everything else about music entered into this one. **Recorded on the album *I Can See Your House from Here*. (Page 319)**

HERE TO STAY (Metheny/Mays)

1994, Miami, Fla. First in a batch of new tunes addressing some of the basic beats that seemed to permeate music across the stylistic boards during this period. Basically groove-oriented but with (hopefully) the kind of compositional and orchestral attention to detail that we had always aspired towards. **Recorded on the album *We Live Here*. (Page 328)**

AND THEN I KNEW (Metheny/Mays)

1994, Miami, Fla. Like the others in this batch, based on a groove. On this one, we let our imaginations go in terms of the form—a constantly shifting set of changes unrelated to the initial melody and at a different subdivision, etc. Great release section by Lyle after the guitar solo. **Recorded on the album *We Live Here*. (Page 331)**

THE GIRLS NEXT DOOR (Metheny/Mays)

1994, Miami, Fla. Another of the rare vamp-based tunes in our book. This one really was inspired by long walks around Miami and just hearing how often I would hear this particular tempo and groove come up. This track later became one of the most played tracks used by dancers at clubs in Chicago where there was a dance craze for a few years called “Steppin’.” I always liked the bridge/interlude section in this that Lyle wrote for Mark Ledford to play, which is in harmonic contrast to the main blues form of the basic tune. **Recorded on the album *We Live Here*. (Page 336)**

SOMETHING TO REMIND YOU (Metheny/Mays)

1994, Miami, Fla. One of my recent favorite collaborations with Lyle. We both love Earth, Wind & Fire, and this tune is a sort of homage to the kinds of melodic stretches that that band used to introduce to worldwide audiences regularly when they had the ear of pop radio. The out-vamp of this tune is something special for us. **Recorded on the album *We Live Here* and later by E, W & F lead singer, Phillip Bailey. (Page 338)**

TO THE END OF THE WORLD (Metheny/Mays)

1994, Miami, Fla. Kind of in the same family of tunes like “Are You Going With Me?” and “557.” This one was another where we took a very common beat and tried to do something of our own with it. I have always loved the more long-form tunes that the group has been committed to exploring—pieces in the eight to ten minute range. This record (*We Live Here*) is one that seemed to confuse less open-minded listeners, but to me it contains some of our best writing of this period. **Recorded on the album *We Live Here*. (Page 342)**

WE LIVE HERE (Metheny/Mays)

1994, Miami, Fla. Originally thought of as a kind of modern “folk” song, it wound up with an almost industrial tone to it. Written the last day of our writing time together as kind of an afterthought, it ended up being the title tune of the record. **Recorded on the album *We Live Here*. (Page 346)**

RED SKY (Metheny/Mays)

1994, Miami, Fla. Another great Lyle 6/4 groove. We hammered out the melody and the playing form as a vehicle for the Roland to solo over for this record. One that never seemed to translate to live performance, as sometimes happens. **Recorded on the album *We Live Here*. (Page 348)**

STRANGER IN TOWN (Metheny/Mays)

1994, Miami, Fla. One of the rare cases where a tune of ours was based on what

would have to be called a “riff”—a guitar lick. This kind of a form and these kinds of changes remain always stimulating to play and to solo over. **Recorded on the album *We Live Here*. (Page 352)**

QUARTET (INTRODUCTION) (Metheny)

1995, New York, NY. Actually based on an idea that I had had floating around since high school—the first two lines of this piece were written in ‘72 or so. It took this long to finally finish it—although I feel there is quite a bit of exploration ahead for me in this particular harmonic vocabulary that I hope to investigate further in the future. **Recorded on the album *Quartet*. (Page 355)**

WHEN WE WERE FREE (Metheny)

1995, New York, NY. All of the pieces for this record (*Quartet*) were written very quickly—basically over a long weekend; that was part of the challenge of this record. This one was a groove that I thought Steve and Paul would be especially good at, again a kind of slow, ostinato groove tune. **Recorded on the album *Quartet* and another version by singer Kevin Mahogany. (Page 356)**

AS I AM (Metheny)

1995, New York, NY. Writing ballads is one of my favorite things to do, and I believe this and the other ballads on this record were all written within a few hours of each other—such was the writing climate of this particular record (*Quartet*). This tune really came to life when Mike Brecker played it a few years later. **Recorded on the album *Quartet* and later the Mike Brecker album *Time Is of the Essence*. (Page 358)**

SEVEN DAYS (Metheny)

1995, New York, NY. A tune that starts in “seven” and gradually gets more metrically “in” as it moves along. Not especially enjoying improvising in odd meters, I did write a more conventional playing form based on what the tune suggested. This is a tune that I hope to play more often in the future—we never really played it again after we recorded it that day. **Recorded on the album *Quartet*. (Page 360)**

SOMETIMES I SEE (Metheny)

1995, New York, NY. A slow waltz with a melody that opens up a bunch of potential for soloing. Kind of the flip side of “When We Were Free.” A tune that came in a really natural way, almost as one long idea—a quality that I always hope for in composition and in improvisation. **Recorded on the album *Quartet*. (Page 359)**

LANGUAGE OF TIME (Metheny/Mays)

1995, New York, NY. Because this record was to be made using a new kind of technology for this time, 24-bit multitrack recording, we joked a lot about wanting to use a lot of “24-bit” chords—chords that had a lot of interest in their upper structures. Lyle came up with this one. Together we wrote the main melody, using a slide guitar played with an E-Bow as a main ensemble sound. This became the vehicle for the Roland 300 on this record. **Recorded on the album *Quartet*. (Page 362)**

MOJAVE (Metheny)

1995, New York, NY. A similar melody to “Sometimes I See”—this time to be played by Steve Rodby on the bass. All about the vibe of it. This center section of this record is some of the darkest music the PMG has done, and some of my favorite recordings of the band. **Recorded on the album *Quartet*. (Page 367)**

SECOND THOUGHT (Metheny)

1995, New York, NY. A sketch that set a mood, built to set up a kind of textural improvisation. **Recorded on the album *Quartet*. (Page 368)**

TEARS OF RAIN (Metheny)

1995, New York, NY. Written on and designed to feature the Linda Manzer—made acoustic sitar guitar. The overtones from this instrument are very particular, and this tune was first presented on the duet record that Charlie Haden and I did around this time. A version on conventional guitar worked okay, too, on *Like Minds* with Gary Burton and Chick Corea. I always was thinking about Elvin Jones for the blowing section of this tune—even on the Charlie version which didn’t even have drums on it. **Recorded on the albums *Beyond the Missouri Sky* and *Like Minds*. (Page 369)**

ON THE NIGHT YOU WERE BORN (Metheny)

1995, New York, NY. A piece written for a quintet date led by drummer Tony Williams. I knew that Herbie Hancock was going to be on the date, and I wanted to bring in a tune that would allow him to do the kind of accompaniment that only he can do. I also knew that Mike Brecker would be there, and I wanted to write something that we could do the unison thing that we love to do together. This piece was dedicated to Ana Maria Shorter, wife of saxophonist Wayne Shorter. **Recorded on the Tony Williams album *Wilderness*. (Page 370)**

FOR A THOUSAND YEARS (Metheny)

1996, New York, NY. A piece written for the group Bass Desires, a group led by bassist Marc Johnson featuring Bill Frisell and Joey Baron that I joined for this one recording. I wanted to write something for Bill and I to play where we could really blend our sounds in a setting that had a fairly dense harmonic vocabulary. This piece was also recorded on the album *Like Minds*. **Recorded on the albums *The Sound of Summer Running* and *Like Minds*. (Page 371)**

PASSAGGIO PER IL PARADISO (MAIN THEME) (Metheny)

1996, New York, NY. The main theme from the Italian film of the same name, featuring the great American actress, Julie Harris. The film is a “road movie” that takes place in the Marche region of Italy, one of my favorite parts of one of my favorite countries. I have spent a lot of time driving around this region of Italy myself, so I really just tried to write music that had the feeling of that particular place as viewed from a car. **Recorded on the soundtrack album for the film *Passaggio Per Il Paradiso*. (Page 372)**

MARTA'S THEME (Metheny)

1996, New York, NY. The theme for Julie Harris's character, Marta, in the *Passaggio* film. A special one for me—Ms. Harris's performance was inspiring, and I wanted to write a piece of music that reflected her human wisdom and sensibility. **Recorded on the soundtrack album for the film *Passaggio Per Il Paradiso*. (Page 376)**

DON'T FORGET (RENATO'S THEME) (Metheny)

1996, New York, NY. Written for the character played here by Tcheky Karyo. The piece only appears near the end of the movie, when Renato is faced with an important life decision. One of the rare times that my actual piano playing wound up on a record. **Recorded on the soundtrack album for the film *Passaggio Per Il Paradiso* and the album *Jim Hall and Pat Metheny*. (Page 374)**

IMAGINARY DAY (Metheny/Mays)

1997, New York, NY. One of the most important goals of the PMG has been to explore longer form pieces. We have always enjoyed trying to work in ways that transcended idiomatic distinction, and have been seriously committed to finding answers to musical questions that go beyond the obvious. With the *Imaginary Day* record and the pieces we wrote for it, we really tried to up the ante towards this goal (and trying to fit these pieces into the "lead sheet" form of this book, as is the case with some of the earlier more involved group pieces, was not at all easy). This piece was originally conceived to feature the fretless classical guitar—a new instrument—but it quickly morphed into something far beyond just being a vehicle for a new guitar—it became a real attempt to try for a new set of ensemble sounds and techniques for the PMG. **Recorded on the album *Imaginary Day*. (Page 389)**

FOLLOW ME (Metheny/Mays)

1997, New York, NY. The entire melody is found on the open harmonics of a conventionally tuned guitar. Kind of loosely inspired by the music of Shawn Colvin from around this time—but taken to some odd places harmonically for the solo section before resolving to a single key. (One of the funniest things surrounding this aforementioned solo section was that it was once described to me by a contemporary radio programmer as being "atonal," something that says a lot about the odd culture that a lot of this music was created in.) **Recorded on the album *Imaginary Day*. (Page 386)**

THE HEAT OF THE DAY (Metheny/Mays)

1997, New York, NY. Played on the Manzer sitar/guitar; a piece that further addresses our interest in ensemble playing and long melodic development. The basic melodic phrase of the piece is continually shifting rhythmically and is a real challenge to play live. One of the more complex pieces that the group has recorded, and one of my real favorite collaborations with Lyle. **Recorded on the album *Imaginary Day*. (Page 377)**

THE AWAKENING (Metheny/Mays)

1997, New York, NY. The basic tune was actually written as part of a demo for a proposed film score that never materialized. I showed it to Lyle who took the theme and did an expansion on it, which is the section that immediately follows the basic "AABA" form. It was never performed live; somehow it just seemed destined to be a studio piece. To describe the form of this piece in its entirety in any kind of reduced way was really impossible—as a result there are a lot of pages in the book for this tune. **Recorded on the album *Imaginary Day*. (Page 394)**

THE ROOTS OF COINCIDENCE (Metheny/Mays)

1997, New York, NY. We have always been interested in the use of dynamics and contrast. And the question of what could be possible with sound itself has always been a major component of the group's mission. This tune, which draws on bebop as much as the overt rock textures (a hard combination to make work) was an attempt to create a different guitar vocabulary for me (using the VG-8 in combination with the Synclav guitar triggering a saxophone sample, all slightly distorted) with a new ensemble sound for us. This track really expanded our sense of what the PMG could be both on a writing and improvisational level—an important step for us. **Recorded on the album *Imaginary Day*. (Page 401)**

ACROSS THE SKY (Metheny/Mays)

1997, New York, NY. A piece that Lyle brought in for this record. There were just a few melodic contributions from me, mainly the tag at the end of the main melody. **Recorded on the album *Imaginary Day*. (Page 404)**

A STORY WITHIN A STORY (Metheny/Mays)

1997, New York, NY. A tune connected to "So May It Secretly Begin" and "557," in that the bass line defines the sound of the tune and the form. Probably the most conventional tune on this record. **Recorded on the album *Imaginary Day*. (Page 406)**

TOO SOON TOMORROW (Metheny)

1997, New York, NY. Written during the actual recording of the album one night after a session. We were kind of short on time, and this one fit nicely with the other music. Written and performed more like the way we did on the *Quartet* record—very quickly. **Recorded on the album *Imaginary Day*. (Page 410)**

BALLAD Z (Metheny)

1993, Willow, NY. A tune that I felt would be nice with two guitars—Gil Goldstein actually did several arrangements of this tune for various projects before it finally found a home on the collaboration record with Jim Hall. **Recorded on the album *Jim Hall and Pat Metheny*. (Page 412)**

A MAP OF THE WORLD (Metheny)

1998, New York, NY. Jane Hamilton's book provided the inspiration for this piece. The complexity of small town culture in the American midwest is fully explored in her powerful novel. Written using a miniature Linda Manzer steel string guitar tuned

up a fourth from conventional tuning. Dedicated to my son Nicolas Djakeem Metheny. **Recorded on the soundtrack album for the film *A Map of the World*. (Page 414)**

FAMILY (Metheny)

1999, New York, NY. While the title piece defined the tone of the score, this piece, also from *A Map of the World*, became the main melodic theme for the Goodwin family throughout the film. Again played on the Manzer soprano six-string guitar. **Recorded on the soundtrack album for the film *A Map of the World*. (Page 416)**

HOME COMING (Metheny)

1999, New York, NY. Late in the score for *A Map of the World*, the tension is broken, and the score changes tone, becoming more upbeat. This is the piece that ushers that change. Based on the ascending harmonic feeling that pervades the harmonic character of the score. **Recorded on the soundtrack album for the film *A Map of the World*. (Page 418)**

OUTCASTS (Metheny)

1999, New York, NY. The theme associated with the role of Howard, played by actor David Strathairn in the film *A Map of the World*. A simple song to go with a simple man in a difficult situation. **Recorded on the soundtrack album for the film *A Map of the World*. (Page 413)**

HOLDING US (Metheny)

1999, New York, NY. A full treatment of the theme in the *Map* score that addresses change through the events that happen to people when they often least expect it. This was originally intended to be the music for the final credits. As often happens in the scoring world, there was a need to cut about two minutes off the ending credits, so another piece from the soundtrack album (completed by the time that decision was made) was substituted. This piece only exists at the end of the soundtrack album. **Recorded on the soundtrack album for the film *A Map of the World*. (Page 420)**

RESOLUTION (Metheny)

1999, New York, NY. After the score for *Map* was done and delivered, I started work on the soundtrack album, combining the cues from the film with expansions and improvisations based on the themes, and generally taking liberties with the material that time constraints prevented in the actual movie. This piece is something that I dreamed up by imagining a scene that doesn't exist either in the film or the book. There is a point where Howard must resolve himself to take care of his family and essentially do the right thing. This is a musical description of what he might have been thinking as he reminisced over his life with his family and the implications of his current actions on his future. **Recorded on the soundtrack album for the film *A Map of the World*. (Page 425)**

TIMELINE (FOR ELVIN) (Metheny)

1999, New York, NY. One of the real thrills of my life as a musician has been occasionally participating in music with Michael Brecker, one of the most brilliant improvising musicians I have ever been around. When Mike decided to do a record featuring organ (played by the talented young player Larry Goldings) and Elvin Jones, I was inspired to write this utilizing something that might be found in one of Elvin's famous cross rhythms. **Recorded on the Michael Brecker album *Time Is of the Essence*. (Page 428)**

WHAT DO YOU WANT? (Metheny)

1999, New York, NY. This was the first of five new tunes written for the trio of Larry Grenadier on bass and Bill Stewart on drums at the end of our summer worldwide tour. I had never really written a "rhythm changes" tune, and thought I would try. **Recorded on the album *Trio 99-00*. (Page 429)**

JUST LIKE THE DAY (Metheny)

1999, New York, NY. Traveling in Italy playing concerts is one of the real thrills of my life as a musician. I can't begin to say how much I appreciate the audiences and the beauty of the playing situations there. I wanted to write a tune that captured the feeling of what it is like to travel around Italy in the summer playing for those wonderful people in those wonderful places. **Recorded on the album *Trio 99-00*. (Page 432)**

THE SUN IN MONTREAL (Metheny)

1974/1999, Montreal/New York, NY. This piece was actually started some 25 years before it was finished—for the recording of the trio in '99. Montreal remains one of my favorite places, but especially in the summer. This was started on a hot summer day in Montreal in 1974 while on tour with the Burton Quintet. **Recorded on the album *Trio 99-00*. (Page 430)**

SOUL COWBOY (Metheny)

1999, New York, NY. When playing trio gigs over the years, it has always been nice to start the night out with something simple like a blues, not too fast. This is a piece specifically designed to provide that function. The title came from something a guy out on the street in front of the recording studio yelled to someone just as I walked in for a mixing session. Somehow it summed up the tune. **Recorded on the album *Trio 99-00*. (Page 435)**

(GO) GET IT (Metheny)

1999, New York, NY. Another in the batch of new tunes written for the *Trio 99-00* album. Sometimes, writing a tune that features a similar vocabulary as one's general playing vocabulary can provide improvisational insight. Playing a fast blues has always been a favorite zone for me in that regard. Played in the key of A major, a rarely explored key for this kind of playing. **Recorded on the album *Trio 99-00*. (Page 436)**

Thoughts on Improvisation, Composition, and Musical Conception

"Having grown up in one of the most exciting and turbulent periods in music history (the sixties and seventies), one of the biggest challenges for my own and subsequent generations of musicians has been to reconcile the elements of the tradition as defined by the masters that have influenced us so deeply with the particular realities of the world that we find ourselves living in and the changing terrain that identifies the musical fabric of our era from others. Ultimately, playing standards and blues, as much as I loved doing it, just was not enough for me to feel like I was living up to the responsibility of what the deeper message of that tradition, in a broader sense, seemed to imply. As I really looked at all of my heroes, I realized that there was far more than simply an 'idiom' at work here—these were musicians literally manifesting into sound the ideas and feelings that not only evoked, but defined the particular feeling of their living culture and its technology into sound through music. I am still constantly and will always be working on ways of playing better in those settings where there are clear markers and signposts left by the masters. But to focus exclusively on that ultimately felt like a way out from the much more difficult and essential task of finding my own particular musical syntax based on the language that I learned from playing in those environments that reflected not the theoretical ideals that I may have glimpsed from stepping into someone else's shoes through emulation or transcription, but things that were true to me, that were resonant to me and had meaning to the time I found myself living in. I made a commitment to focus on and try to bring into sound the ideas I was hearing in my head that might not have existed until my time, things that were particular to what was possible spiritually, culturally, and technologically to the life experiences that had informed the development of my own personal aesthetic values."

—Downbeat magazine, 1998

"I realized, as my own playing was developing, that there was a way I wanted to play and write that really had almost nothing to do with what would be appropriate if I were playing or writing in more traditional idiomatic ways. In some ways, this was scary—there was no road map for this at all. As time went on, I tried to write tunes and attempted to set up playing situations that would feature those kinds of harmonic and melodic zones that I was interested in so that whatever emerging 'voice' that I may have had as an improviser in those areas might get a chance to develop. I was very lucky to be around a few other musicians who had the same kinds of goals—to try to come up with a new way of thinking about the sound and role of our instruments and the way we wanted to change things, to expand the role of what our instruments could be in improvised, yet structured, environments."

—Downbeat magazine, 1998

"To me, in order to play the blues and make it have meaning, you have to tell your own story in your own words. To adopt the mannerisms, techniques and, 'idiomatic effects' of a master and ape them in the name of authenticity to a convoluted (and usually learned) ideal of a 'pure' style is to automatically disqualify yourself from singing your own song. For me, everything I play is the blues—that is, it is the cry, the manifestation of my own personal relationship with music. Sometimes I get much closer to the level of human expression that I want to communicate than others. I would say that the guys who are generally agreed to be the best 'blues' players are among the most successful musicians ever at manifesting into sound their reality as people. The same way they aspire to communicate the things that they have found

to be true, so do I. But the first priority for me is to use my own experiences and imagination to tell my own story, because that's the only one I can tell that will be true—the essential quality that any great music must have to resonate."

—PMGLN, 1999

"I would have to say that almost every attempt I have ever heard of someone trying to define what the 'pure' version of a particular idiom is, is almost always a futile act. Particularly when it comes to a very complex subject like the one of how music has developed in America over the past 150 years. Pretty much all of the (relatively) shorthand answers that you read about in books by self-appointed custodians of whichever branch of the tree that they are trying to define, fall flat in the face of the actual music. I guess by now, it is known that I am skeptical of the very idea of generalized and artificial idiomatic distinctions being made in the first place when it comes to music, and particularly as we progress more and more in a world where people all over the planet have access to all the music that has ever been recorded, it will be harder and harder to prop up the mythology of some kind of nonexistent 'purity' in music that for some reason continues to fester in the academic and pedantic minds that sometimes are given the unnecessary job of quantifying the unquantifiable."

—PMGLN, 1999

"Swing is not a style or a technique; any kind of music kind can swing. Surely the whole concept of swinging has been around from the days of the earliest musicians under different names in their different cultures—but the idea has to have always been there, so deep is its human resonance. Swing is everything that happens—and the way it happens—in between the notes. Swing is the glue that joins those notes, formed by a musician's sensitivity to time—on both micro and macro level—that bonds discrete ideas and musical gestures into phrases and forms a musician's fundamental persona. It is fed by the abilities of the players to listen to the musicians and the culture around them to find a way of illuminating and enhancing the collective meaning of their existence through time expressed as music."

—PMGLN, 1999

"In my experience, almost any form of musical purism is very often a mask for laziness. Things are never as simple as a purist would have you believe. Addressing the complexity of a world as multi-leveled as music—and especially jazz and its history—as a serious musician or listener eventually must, must always lead you to questions that fiercely fly in the face of the usual glib comments that are often found in books and magazines about the subject. I would always encourage anyone reading anything about any aspect of jazz to discount about 99 percent of what they read on the subject. Just listen to the music—it more than speaks for itself."

—PMGLN, 1999

"There is no such thing as 'fusion.' It was a term coined in the seventies by marketing people and critics (and most often used by the latter in a pejorative way). Musicians, for the most part, have never used the term because it is simply ignorant at worst and redundant at best—all music ever has been a mix of one or more disparate (and usually at the time of conception, novel) influences—so in real terms, the idea of assigning the name 'fusion' to any one form of music over any other is completely meaningless now in an era where world communications make the tracing of any single new musical idea to a particular source

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both easier than ever and at the same time almost completely irrelevant. New ideas and combinations of ideas become almost public domain upon conception in this new environment. When I see someone use the term 'fusion' as if it has any real meaning, it almost always winds up being more of statement about that person—and often their limited or uninformed perspective of recent music history—than the music in question. What I have tried to do with my own music is the same thing that has been an important part of many (named and unnamed) traditions from the very beginning. That is, to reconcile the particular elements of the world that I have found myself living in as a musician—specifically in my case, the harmonic, rhythmic, and melodic materials of all of the human and natural music of the fifties, sixties, seventies, eighties, and nineties that I have been exposed to and loved and the musical instrument technology (pianos, guitars, drumsets, other acoustic and electric instruments, brass and woodwind instruments, occasional string orchestras, samplers, synthesizers—all the available sound making tools of our time) of that same period—with a personal vision of improvisation."

—PMGLN, 1999

"The most important commitment you can make is to the music fan that lives inside of you, to find out just what it is about music that really, really knocks you out. In that discovery, you'll find most of what you need to know to take you wherever you need to go."

—Berklee Commencement Address, 1996

"Really good, serious musical work has a way of finding its way out to the people. Rarely, if ever after all these years, have I run across someone who has something that they've developed that's truly valuable to offer as a musician who doesn't finally end up with opportunities to turn those ideas into some kind of a career. It may take awhile, certainly some stylistic paths offer different kinds of resistance than others, but usually the chances show up if what the musician has to offer is really strong, really sincere, and is honestly representative of who they are as musicians, regardless of the stylistic zone."

—Berklee Commencement Address, 1996

"The elements that make up the top level of someone's music—what it sounds like, what the obvious influences are, the instrumentation, the virtuosity of it (or lack thereof)—all of these things to a certain degree simply make up the envelope that the music itself is delivered in... I tend to respond much more to the things that are included in the body of the message of the musicians who are playing than whatever there is stamped on the envelope that it came in."

—PMGLN, 1999

"Despite whatever kinds of traditional successes or failures that may or may not happen to a musician over the course of one's career, the best rewards you will receive are always embedded in the actual music itself that you will make. That is, you may or may not have success by the standards that society in general uses to quantify things like that, but the real genuine true success that transcends the day to day stuff is gonna be in the fact that you know about music and are intimately familiar with not only music itself, but the process of making it."

—Berklee Commencement Address, 1996

"When I think of the best improvisers I've been around, they all have one thing in common: Every idea that they have, they let it fully be itself, right up to its natural conclusion. So many improvisers that I hear, it's almost like soundbites: they play this, then it's over, then they play that, then that. The best solos that I've played, it's really one idea. You take that one idea, and you find a way of going with it to the end. That's something that I always encourage musicians to think more about, because that's something that non-musicians can respond to, a style that expands on single ideas so that anyone, musician or not, can follow the line."

—Musician magazine, 1997

"I always suggest that young musicians spend as much time as possible around musicians who are better than they are. Despite all of the excellent educational materials that are out there, music is still essentially a 'spoken' tradition, and the 'apprenticeship' system that has been a part of that tradition is in place for good reason. If you are the best guy in the band, get in another band!"

—PMGLN, 1998

"Improvising on chord changes is a lot like giving a speech about a fairly complex subject using fairly complex grammar—there is no way you can just wing it, you have to have done a lot of research into the subject and have a pretty wide ranging vocabulary that makes the language in all its potential available to you. Much in the same way that all of us are capable of kind of 'improvising' our sentences without really thinking too much about verbs, adjectives, pronouns, etc., a really good improviser who has studied harmony and its implications for years can sort of just 'play.' But there is no getting around it, if you are serious about playing on a tune like 'I Akes' or even 'Phase Dance' for that matter, you will have to know everything there is to know about the grammar of improvising as it has developed over this century. There are no shortcuts or quick fixes."

—PMGLN, 1998

"Music is almost a compulsion for me. But not in a bad way. It is just something that I need to do, that I love to do. And in many ways, I don't even see it as something having to do with what people call creativity. It's more like finding things that are already there anyway and just using the tools that one has accumulated through the insight of a lifetime of musical study and experience to shine a light on them to make them available for other people to check out if they want to. It's like archaeology or discovering other planets—the stuff is all there—we just have to find it by developing the right tools, tools that are refined enough yet powerful enough to find what is there without destroying it through the process of discovery."

—Jazzonline, 1998

"Sometimes you hear kids in a garage somewhere who can just barely play their instruments and are hitting it with a kind of ferocious, undeniable spirit that has a power and energy that no one else other than those kids playing on that day in that place will ever achieve in that particular way."

—PMGLN, 1999

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