

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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- | | | | | | |
|-----|---|-----|--|-----|---|
| 4 | Introduction | 193 | Dancing
(Metheny) | 268 | H & H
(Metheny) |
| 5 | Biography | 197 | Daulton Lee
(Metheny/Mays) | 272 | Half Life of Absolution
(Metheny/Mays) |
| 6 | Discography | 68 | Daybreak
(Metheny) | 242 | Have You Heard
(Metheny) |
| 9 | Other Collaborative Works | 374 | Don't Forget (Renato's Theme)
(Metheny) | 377 | The Heat of the Day
(Metheny/Mays) |
| 10 | Pat Metheny Milestones | 316 | Double Guatemala
(Metheny) | 328 | Here to Stay
(Metheny/Mays) |
| 404 | Across the Sky
(Metheny/Mays) | 235 | Dream of the Return
(Metheny) | 64 | Hermitage
(Metheny) |
| 82 | Airstream
(Metheny/Mays) | 136 | Eighteen
(Metheny/Mays/Vasconcelos) | 420 | Holding Us
(Metheny) |
| 284 | Always and Forever
(Metheny) | 96 | 80/81
(Metheny) | 418 | Homecoming
(Metheny) |
| 78 | American Garage
(Metheny/Mays) | 170 | End of the Game
(Metheny/Mays) | 174 | House on the Hill
(Metheny) |
| 331 | And Then I Knew
(Metheny/Mays) | 86 | The Epic
(Metheny/Mays) | 168 | If I Could
(Metheny) |
| 286 | Antonia
(Metheny) | 126 | Estupenda Graca
(Metheny/Mays) | 389 | Imaginary Day
(Metheny/Mays) |
| 12 | April Joy
(Metheny) | 93 | Every Day (I Thank You)
(Metheny) | 227 | In Her Family
(Metheny) |
| 34 | April Wind
(Metheny) | 262 | Every Summer Night
(Metheny) | 310 | Inori (Prayer)
(Metheny) |
| 132 | Are You Going With Me?
(Metheny/Mays) | 140 | Extradition
(Metheny) | 36 | It's for You
(Metheny/Mays) |
| 299 | As a Flower Blossoms
(Metheny) | 292 | Facing West
(Metheny) | 204 | (It's Just) Talk
(Metheny) |
| 116 | As Falls Wichita,
So Falls Wichita Falls
(Metheny/Mays) | 416 | Family
(Metheny) | 24 | Ivy
(Metheny) |
| 358 | As I Am
(Metheny) | 142 | Farmer's Trust
(Metheny) | 47 | Jaco
(Metheny) |
| 394 | The Awakening
(Metheny/Mays) | 143 | The Fields, the Sky
(Metheny) | 114 | James
(Metheny/Mays) |
| 412 | Ballad Z
(Metheny) | 160 | First Circle
(Metheny/Mays) | 190 | John McKee
(Metheny) |
| 129 | Barcarole
(Metheny/Mays/Vasconcelos) | 250 | 557
(Metheny/Mays) | 432 | Just Like the Day
(Metheny) |
| 97 | The Bat
(Metheny) | 98 | Folk Song #1
(Metheny) | 209 | Kathelin Gray
(Coleman/Metheny) |
| 259 | Beat 70
(Metheny/Mays) | 386 | Follow Me
(Metheny/Mays) | 26 | Lakes
(Metheny) |
| 104 | Better Days Ahead
(Metheny) | 371 | For a Thousand Years
(Metheny) | 362 | Language of Time
(Metheny/Mays) |
| 15 | Bright Size Life
(Metheny) | 256 | 45/8
(Metheny/Mays) | 176 | The Last to Know
(Metheny) |
| 156 | The Calling
(Metheny) | 184 | Forward March
(Metheny) | 224 | Last Train Home
(Metheny) |
| 296 | Cathedral in a Suitcase
(Metheny) | 336 | The Girls Next Door
(Metheny/Mays) | 238 | Letter from Home
(Metheny) |
| 266 | Change of Heart
(Metheny) | 436 | (Go) Get It
(Metheny) | 50 | Lone Jack
(Metheny/Mays) |
| 167 | The Chief
(Metheny) | 102 | Goin' Ahead
(Metheny) | 61 | Long Ago Child
(Metheny) |
| 196 | Chris
(Metheny/Mays) | 146 | Goodbye
(Metheny) | 300 | The Longest Summer
(Metheny) |
| 282 | Cool Nights
(Metheny) | 239 | Grampa's Ghost
(Metheny) | 414 | A Map of the World
(Metheny) |
| 70 | (Cross the) Heartland
(Metheny/Mays) | | | | |

- 376 Marta's Theme
(Metheny)
- 158 Mas Alla
(Metheny)
- 324 Message to a Friend
(Metheny)
- 22 Midwestern Nights Dream
(Metheny)
- 214 Minuano (Six-Eight)
(Metheny/Mays)
- 20 Missouri Uncompromised
(Metheny)
- 367 Mojave
(Metheny)
- 14 Nacada
(Metheny)
- 276 Naked Moon
(Metheny)
- 270 Never Too Far Away
(Metheny)
- 62 New Chautauqua
(Metheny)
- 279 Nine Over Reggae
(Metheny/DeJohnette)
- 314 Not to Be Forgotten
(Metheny)
- 30 Oasis
(Metheny)
- 128 Offramp
(Metheny/Mays)
- 16 Omaha Celebration
(Metheny)
- 370 On the Night You Were Born
(Metheny)
- 413 Outcasts
(Metheny)
- 192 Parallel Realities
(Metheny)
- 372 Passaggio Per Il Paradiso
(Main Theme)
(Metheny)
- 42 Phase Dance
(Metheny/Mays)
- 187 Praise
(Metheny/Mays)
- 100 Pretty Scattered
(Metheny)
- 355 Quartet (Introduction)
(Metheny)
- 264 Question & Answer
(Metheny)
- 319 Quiet Rising
(Metheny)
- 302 Rain River
(Metheny)
- 320 The Red One
(Metheny)
- 348 Red Sky
(Metheny/Mays)
- 157 The Red Wind
(Metheny)
- 425 Resolution
(Metheny)
- 31 River Quay
(Metheny)
- 278 The Road to You
(Metheny)
- 401 The Roots of Coincidence
(Metheny/Mays)
- 54 San Lorenzo
(Metheny/Mays)
- 326 Say the Brother's Name
(Metheny)
- 325 S.C.O.
(Metheny)
- 13 Sea Song
(Metheny)
- 75 The Search
(Metheny)
- 368 Second Thought
(Metheny)
- 304 See the World
(Metheny)
- 107 September Fifteenth
(Metheny/Mays)
- 360 Seven Days
(Metheny)
- 19 Sirabhorn
(Metheny)
- 240 Slip Away
(Metheny)
- 211 So May It Secretly Begin
(Metheny)
- 338 Something to Remind You
(Metheny/Mays)
- 359 Sometimes I See
(Metheny)
- 152 Song for Bilbao
(Metheny)
- 435 Soul Cowboy
(Metheny)
- 246 Spring Ain't Here
(Metheny)
- 154 Story from a Stranger
(Metheny)
- 406 A Story Within a Story
(Metheny/Mays)
- 148 Straight on Red
(Metheny/Mays)
- 352 Stranger in Town
(Metheny/Mays)
- 66 Sueño Con Mexico
(Metheny)
- 430 The Sun in Montreal
(Metheny)
- 308 Sunlight
(Metheny)
- 312 Take Another Look
(Metheny)
- 369 Tears of Rain
(Metheny)
- 311 Tell Her You Saw Me
(Metheny)
- 180 Tell It All
(Metheny/Mays)
- 228 Third Wind
(Metheny/Mays)
- 200 This Is Not America
(Metheny/Mays/Bowie)
- 269 Three Flights Up
(Metheny)
- 428 Timeline (For Elvin)
(Metheny)
- 342 To the End of the World
(Metheny/Mays)
- 410 Too Soon Tomorrow
(Metheny)
- 112 Travels
(Metheny/Mays)
- 210 Trigonometry
(Metheny/Coleman)
- 289 The Truth Will Always Be
(Metheny)
- 21 Uniquity Road
(Metheny)
- 18 Unity Village
(Metheny)
- 178 Wasn't Always Easy
(Metheny)
- 28 Watercolors
(Metheny)
- 315 We Had a Sister
(Metheny)
- 346 We Live Here
(Metheny/Mays)
- 429 What Do You Want?
(Metheny)
- 356 When We Were Free
(Metheny)
- 318 Whittlin'
(Metheny)
- 32 The Whopper
(Metheny)
- 437 Additional Lyrics
- 438 Appendix
- 446 Meditations
- 448 Acknowledgments

INTRODUCTION

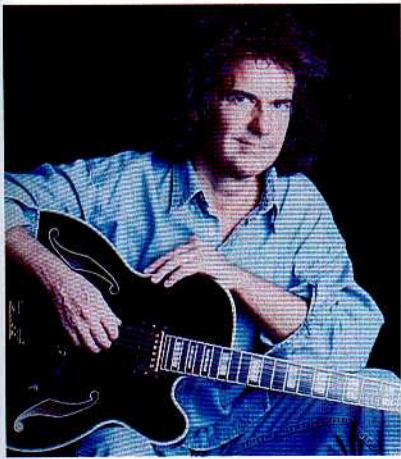
Pat Metheny is quite simply one of the most important voices in the history of jazz. His unique approach to the guitar and his incredible writing skills have produced a significant body of work that places him among the major musical figures of our time. It's hard to think of many artists, jazz or otherwise, 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 advanced 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



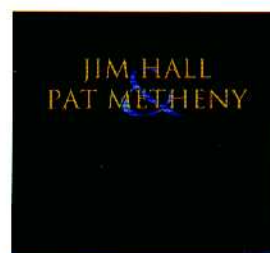
2000 – TRIO 99-00

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.



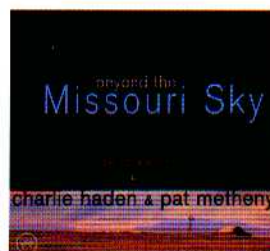
1999 – LIKE MINDS

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.



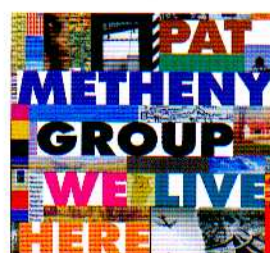
1996 – PASSAGGIO PER IL PARADISO

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 pikasso guitar, E-Bows and slide, soprano guitars, fretless, guitar synth; Lyle Mays: piano, non-tuned spinet piano, celeste, pedal harmonium, autoharp, 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.



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.



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.



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...."



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 Hayne's and Holland's melodic, polyphonic rhythms, highlights Pat's expanding musical sensitivity and imagination. Grammy winner, 1990.



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.



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.



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.



1985 – THE FALCON AND THE SNOWMAN

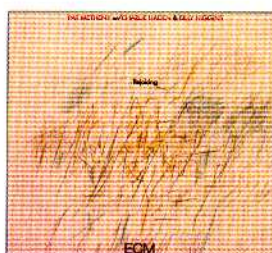
Pat Metheny: guitar synthesizer, acoustic & electric guitars; *Lyle Mays:* synthesizers, piano; *Steve Rodby:* acoustic & electric basses; *Paul Wertico:* drums, percussion; *Pedro Aznar:* voice; Special guest: *David Bowie*. Metheny teamed with his frequent writing partner and Pat Metheny Group keyboardist, *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, apogeo 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.



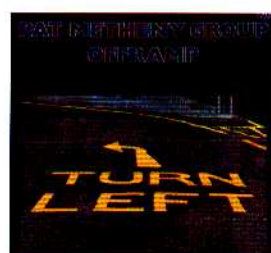
1983 - REJOICING

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.



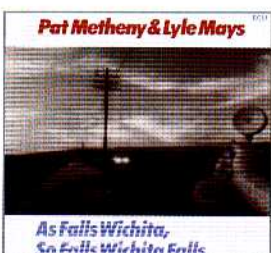
1983 - TRAVELS

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.



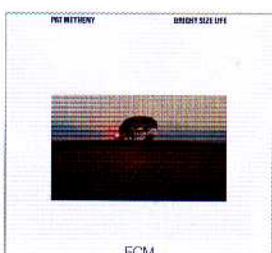
1978 - PAT METHENY GROUP

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

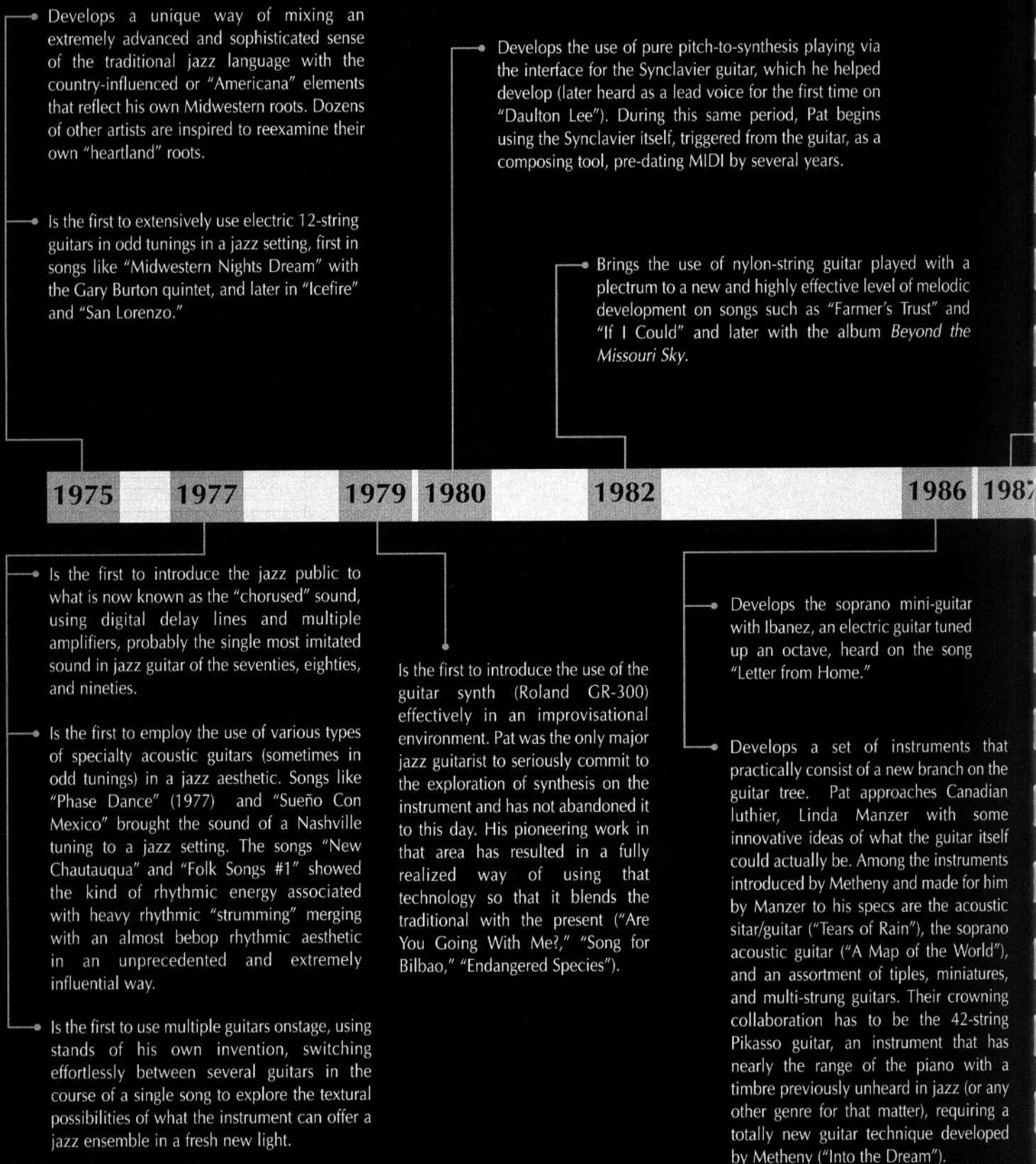
Pat Metheny: 6-string guitar, electric 12-string guitar; *Jaco Pastorius:* bass; *Bob Moses:* drums. Pat was joined by the brilliant electric bassist Jaco Pastorius and drummer Bob Moses. The album introduced the leader's cyclical, engaging compositions and his unique instrumental conception.

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 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)

Sheet music for "April Joy" by Pat Metheny, featuring guitar and bass staves with chords and a key signature of one flat.

Chords and Progressions:

- First System:** m¹, B^bmaj7, Am7/D
- Second System:** B^bmaj7, A/B^b
- Third System:** B^bmaj7, Am7, B^bmaj7, Am7, D9
- Fourth System:** Dm, B^bmaj7, Am7
- Fifth System:** B^bmaj7, B^b/C, Fmaj7, B^bmaj7
- Sixth System:** B^bmaj7 Am7, B^bmaj7, B^b/C, Fmaj7, B^bmaj7
- Seventh System:** Em7^b5, A7sus4, D7sus4

Section Markers:

- A** (First System)
- B** (Fourth System)

SEA SONG

By J. Williams

INTRO S A MELODY

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

E^bmaj7 #11 *Am7*

E^bmaj7 #11 *E^bmaj9 #11*

Dm9 *Dm9/C* *Dm9/B* *B^bmaj7 #11*

B *A13 #9* *B^bmaj7 #11*

Dadd9 *Cmaj7* *N.C.*

C *Dadd9* *Dadd9/C* *B^bmaj7 #11*

NACADA

By Pat Metheny

BALLAD

♩ = CA. 58 (EVEN EIGHTHS)

Chord progression: Gmaj9, Em9, E^bmaj7 #11, B7^{#9}/₅

Chord progression: Em9, A13, A^bmaj9, D^b9 #11, Cm7^{b5}, F7^{#9}

TO CODA

Chord progression: Emaj9, A13, Dmaj7, Bm7

Chord progression: B^bmaj7, E^b9 #11, Am7, D7

CODA

Chord progression: Dmaj7, Bm7, B^bmaj7, E^b9 #11, Dmaj7

Rit.

BRIGHT SIZE LIFE

By Pat Metheny

A

♩ = 166 (EVEN EIGHTHS)



Musical notation for section A, measures 1-4. Chords: Gmaj7, Bbmaj7 b5/A, D, D/C.

Musical notation for section A, measures 5-8. Chords: Bbmaj7, N.C.(G/A), G/B, D.

B

Musical notation for section B, measures 1-4. Chords: G/A, F/G.

Musical notation for section B, measures 5-8. Chords: A7/E, D, N.C.(G/A).

C

Musical notation for section C, measures 1-4. Chords: Gmaj7, Bbmaj7 b5/A.

Musical notation for section C, measures 5-8. Chords: D, D/C, A7, Dmaj7.

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

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

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

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

DIG 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

UNITY VILLAGE

By Pat Metheny

A

♩ = 110 (EVEN EIGHTHS)

Section A musical notation (Measures 1-8):

- Measure 1: Am (triplets), m♯
- Measure 2: E7 (triplets)
- Measure 3: Fmaj7 (triplets)
- Measure 4: Am (triplets), E7 (triplets)
- Measure 5: Fmaj7 (triplets), B♭maj7♭5
- Measure 6: Amaj7, C♯m9
- Measure 7: G♯m7, E♭7♯9
- Measure 8: F♯m7, B7sus4

Section A musical notation (Measures 9-12):

- Measure 9: Emaj7 (triplets), E/C
- Measure 10: Emaj7 (triplets), E/C

Section B musical notation (Measures 13-16):

- Measure 13: C/D (triplets), G/D
- Measure 14: E♭/D (triplets), B♭/D
- Measure 15: B♭, C/B♭, F/A
- Measure 16: B/F♯, E, E7sus4

SIRABHORN

By Pat Metheny

A

♩ = 132 (EVEN EIGHTHS)

Section A, measures 1-8. The key signature has one flat (B-flat). The time signature is 3/4. The notation is as follows:

- Measure 1: C (chord), m2 (text below staff)
- Measure 2: B^bm (chord)
- Measure 3: G^b (chord)
- Measure 4: Em (chord)
- Measure 5: B (chord)
- Measure 6: G[#]m7 (chord)
- Measure 7: E (chord)
- Measure 8: Dm (chord)

Section B, measures 1-4. The key signature has two sharps (F-sharp, C-sharp). The notation is as follows:

- Measure 1: A (chord)
- Measure 2: G (chord)
- Measure 3: F[#]m9 (chord)
- Measure 4: Fmaj7[#]11 (chord)

AFTER SOLOS:
TO CODA **C**

C

CODA

CODA, measures 1-4. The key signature has two sharps (F-sharp, C-sharp). The notation is as follows:

- Measure 1: E7sus4 (chord)
- Measure 2: E7sus4 (chord)
- Measure 3: E7sus4 (chord)
- Measure 4: E7sus4 (chord)

RIT.

MISSOURI UNCOMPROMISED

By Pat Metheny

A

UP ♩ = 220

Section A, measures 1-8. Chords: A, B^b/A, D^b/A^b, E^b/G, D/F[#], E, E/D, A, A (triple).

B

Section B, measures 9-12. Chords: C[#]m9, Dmaj9, C[#]m9, Dmaj9, B^b/A.

C

Section C, measures 13-16. Chords: A, B^b, D^b/A^b, E^b/G, D/F[#], E, E/D, A, A (triple).

LAST TIME:
TO CODA

CODA

N.C.
UNISON

Coda, measures 17-20. Chords: A (triple), A^{sus}4.

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. Bbm7sus4 Bbm7

4

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:
D.C. AL FINE

MIDWESTERN NIGHTS DREAM

By Pat Metheny

[A]

♩ = 104

(EVEN EIGHTHS)



Bm9 Gmaj9 Em7sus4

LAST TIME ONLY

Bm9 Gmaj9

Em7sus4

[B]

C#m7 Bmaj7 (add6) Bbm9 Fm/A^b Gm9 Bbm9 Gbmaj7(add6)

TO CODA



Abm7 Gb/B^b Bmaj7(add6) Emaj7#11

Bm9 Gmaj9

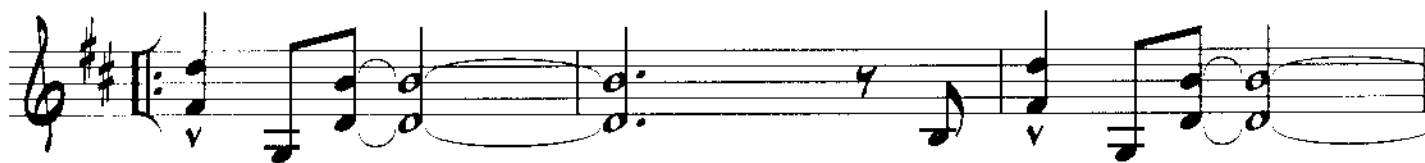
Bm9 Gmaj9



Q VAMP FOR SOLOS

Bm9 Gmaj9

Bm9 Gmaj9



Bm9 Gmaj9



AFTER SOLOS:
D.S. AL CODA

Bm9 Gmaj9

Em7 Cmaj9



CODA

Bm9 Gmaj9

Bm9 Gmaj9



Bm9 Gmaj9

Bm9 Gmaj9

REPEAT AND FADE



144

A

By Pat Metheny

$\text{♩} = 52$ (EVEN EIGHTHS)

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

- Measures 1-2: $A^b\text{maj}7$, $B13 \#11$
- Measures 3-4: $D13 \#11$, B/D^b , $B^b\text{maj}7/D^b$, $A\text{maj}7/C\#$, A^b+7 (triplets)
- Measures 5-6: $D^b\text{m}7$, $C\text{maj}9$, $B\text{m}7$, $B^b\text{maj}7$, D^b7^b9/F
- Measure 7: TO CODA (Coda symbol)
- Measures 8-9: E , $B7/D\#$, $E7/D$, $A\text{m}/C$, A/B , $A6$, $G6$ (triplets), B^b13 , $B^b\text{m}7$, E^b9
- Measures 10-12: $A^b\text{maj}7$, $B13 \#11$, E , D , D^b7 , $A\text{maj}7/C\#$, $B13$, $E\text{maj}9$

GRAD. ACCEL.

B BOSSA $\text{♩} = 132$

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

- Measures 1-2: $C\text{maj}7$, E^b13
- Measures 3-4: $A^b\text{maj}7$, $F\#m9B7$, $E\text{m}7$, $A7$
- Measures 5-6: $D\text{maj}9$, $D\text{m}9G7$

C MELODY #2

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

- Measures 1-2: $C\text{maj}7$, E^b7 , $A^b\text{maj}7$, $F\#m7$, $B+7$, $E\text{m}7$
- Measures 3-4: $A7$, $D\text{maj}7$, $D\text{m}7$, $G7$ (triplets)
- Measures 5-6: $C\text{add}9$, $B^b\text{add}9$, $A\text{m}9$, $G9$, $F\text{maj}7$, $G7\text{sus}4$, $E7^b5/G\#$, $A\text{m}7$

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

Cmaj7 E^b7 A^bmaj7 F[#]m9 B^b7

Em7 A7 Dmaj7 Dm7 G7

SOLOS

Cmaj7 E^b7 A^bmaj7 F[#]m7B7 Em7 A7 Dmaj7 Dm7G^b7

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)



MELODY



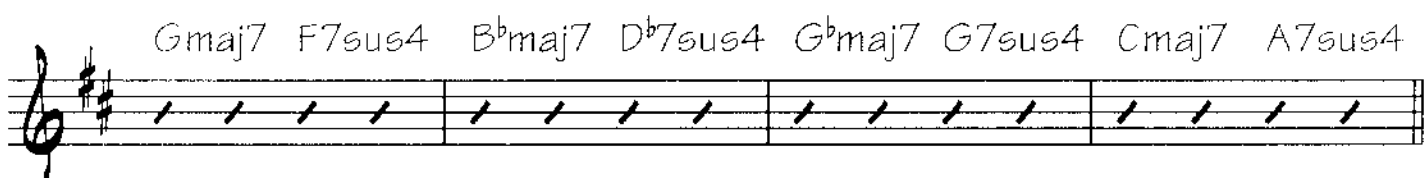
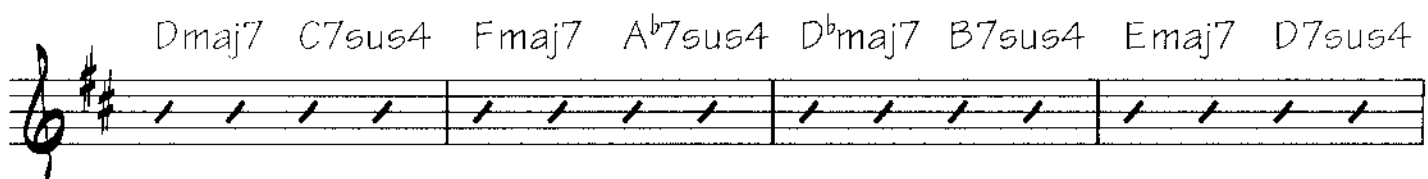
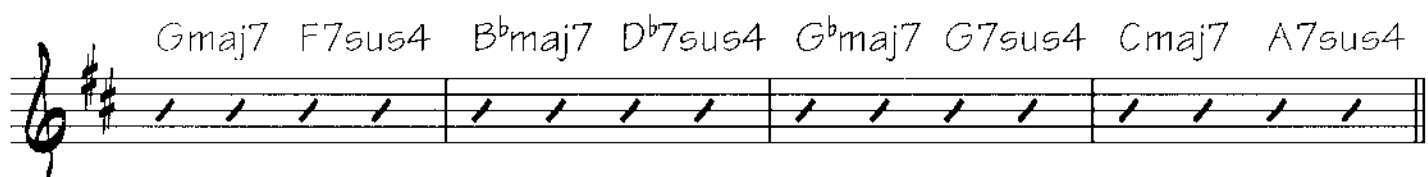
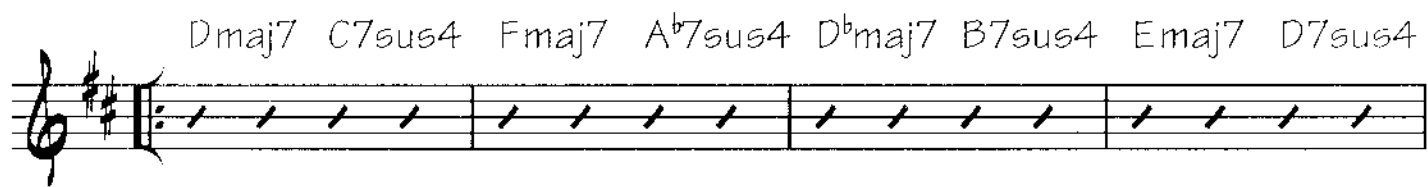
TO CODA

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





8 SOLOS (OPEN)



LAST TIME:
D.S. AL CODA



9 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

E⁶#11

TO CODA [Coda symbol] 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

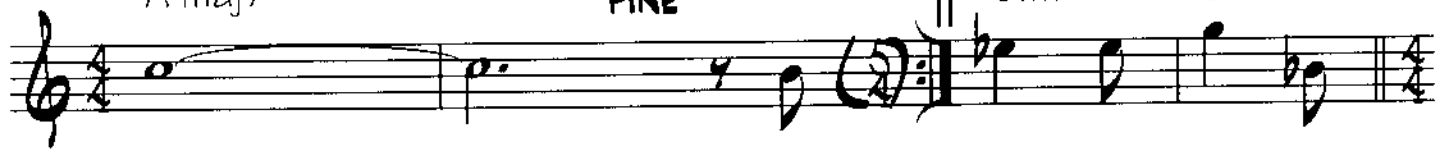


A^bmaj7

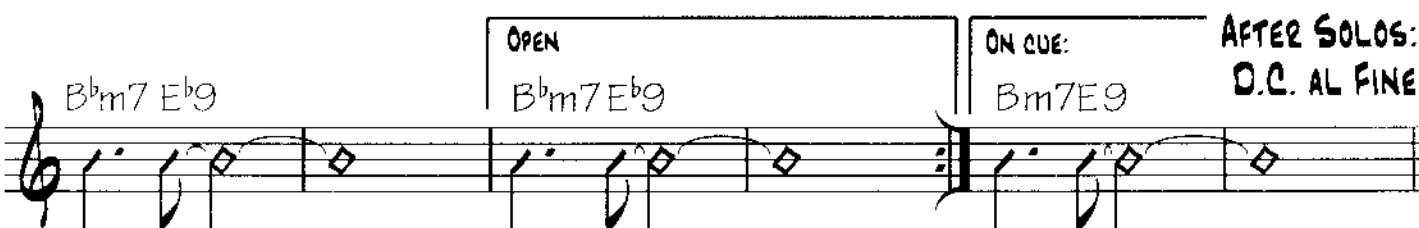
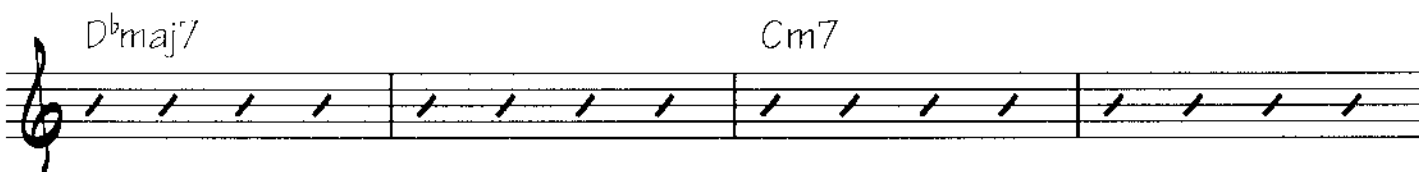
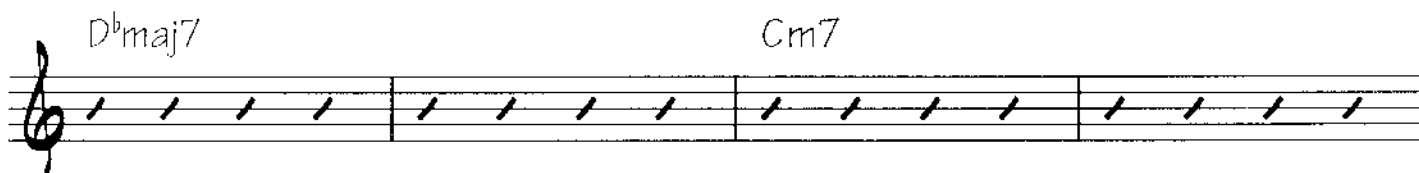
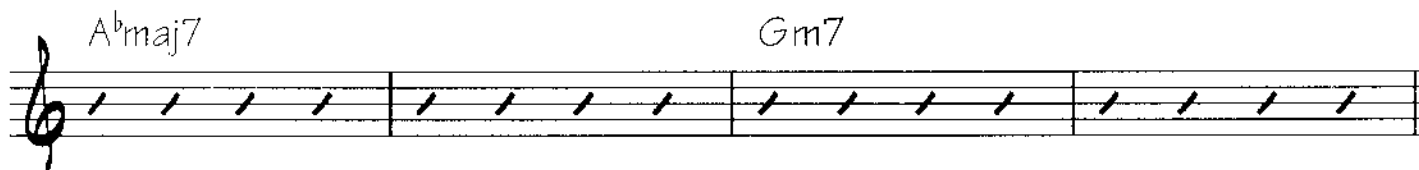
FINE

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

B

C^bmaj7 C^b13 #11 B^b9sus4

C^bm9

C

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

E^bm B^bsus4 E^b5

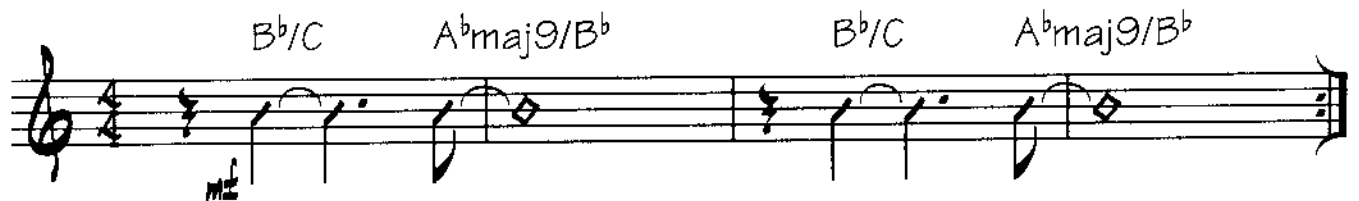
THE WHOPPER

By Pat Metheny

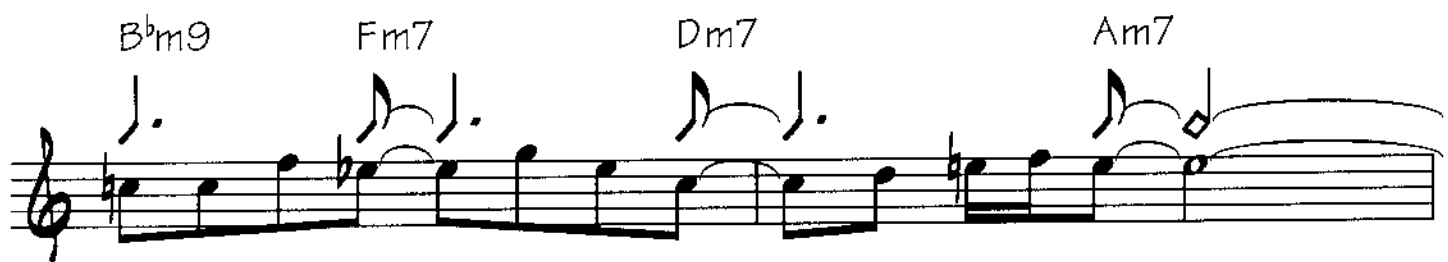
INTRO

♩ = 160 (EVEN EIGHTHS)

SOLO VAMP



[A] MELODY



8 Amaj7 B/A Amaj7 5/A

Am9 D13sus4

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

(SOLO AD LIB)

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

AFTER SOLOS: TO CODA 10 (NO REPEAT)

10 CODA B^b/C A^bmaj9/B^b B^b/C A^b/B^b G^b

rit.

APRIL WIND

By Pat Metheny

INTRO

♩ = 145 (EVEN EIGHTHS)

Chord markings for the introduction:

- Measure 1: D
- Measure 2: Bm
- Measure 3: D
- Measure 4: Fmaj7
- Measure 5: Em
- Measure 6: Dm
- Measure 7: B^bmaj7
- Measure 8: D/C

Chord markings for section A:

- Measure 9: D
- Measure 10: Bm7
- Measure 11: B^bmaj7#11
- Measure 12: C/B^b
- Measure 13: B^b
- Measure 14: C/B^b

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

CRES.

8 SOLO (ACCOMP.) Dmaj7 Bm7 OPEN: REPEAT TILL CUE

ON CUE: CONT. SOLO

Dmaj7 Bm7 Dmaj7 Bm7

9 OUTRO Dmaj7 Bm7 REPEAT AND FADE

IT'S FOR YOU

By Pat Metheny
and Lyle Mays

INTRO

♩ = 100 (EVEN EIGHTHS)

Chords: E^b , A^b/E^b E^b (CONT. RHY. SIMILE), A^b/E^b

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

[A]

Chords: $Cm7$, $Cm7/B^b$, $A^b maj7$, E^b

Chords: $E^b maj7$, D^b/E^b

Chords: $Cm7$, $Cm7/B^b$, $Am7^b5$, $A^b maj7$

Chords: $Gm7$, $Cm7$, $A^b maj7$, $Fm7$

Chords: $Gm7$, $Cm7$, $A^b maj7$, $Fm7$

Gm7 Cm7 A^bmaj7 B^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#m7 G#sus4 G#7

(PLAY 2ND TIME)

Bmaj7 F#maj7 Bmaj7 D#m7

First system of musical notation (measures 1-4). Treble and bass staves. Chords: Bmaj7, F#maj7, Bmaj7, D#m7.

Ⓢ Bmaj7 F#maj7 Bmaj7 D#m7

Second system of musical notation (measures 5-8). Treble and bass staves. Chords: Bmaj7, F#maj7, Bmaj7, D#m7.

Bmaj7 F#maj7

Third system of musical notation (measures 9-12). Treble and bass staves. Chords: Bmaj7, F#maj7.

Bmaj7 D#m7 G#sus4 G#7

Bmaj7 F#maj7 Bmaj7

LET RING

D#m7 G#7sus4 G#7

2. Bmaj7 F#7/E

8va

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

(CONT. 244. SIMILE)

8va

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

[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

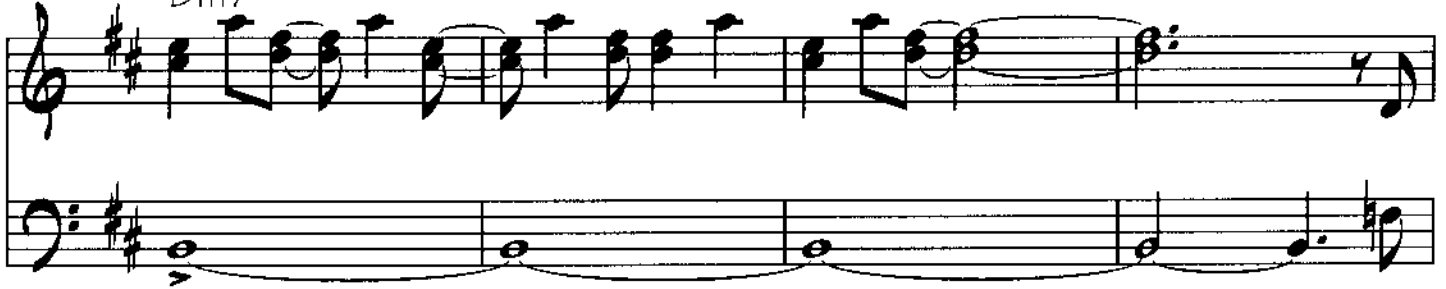
INTRO

♩ = 176 (EVEN EIGHTHS)

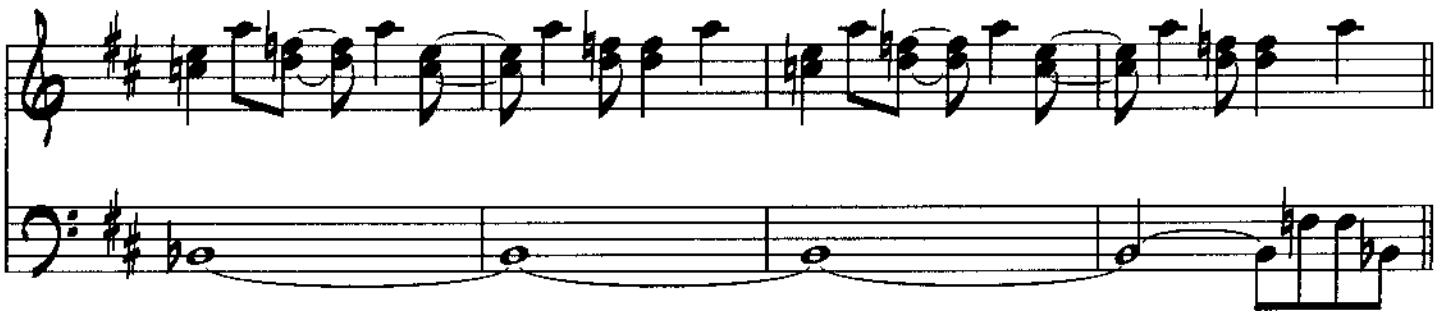
*PLAYED ON NASHVILLE-TUNED GUITAR



Bm7



Bbmaj7#11



Bm9



Bbmaj9#11



*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

A TEMPO
(LAST TIME W/OSTINATO)

Gmaj7/A
4

Gmaj9
4

Bm9
4

OPEN

LAST TIME

D.S. AL CODA

B^bmaj9#11
4

B^bmaj9#11
3

CODA

Bm9
(CONT. OSTINATO) 4

B^bmaj9#11
4

Bm9
4

mf GRAD. CRESC.

Gmaj9#11

mf Cmaj9

Fmaj9

Dm11

D^bmaj9#11

Bbm9

Gbmaj9#11

Gbmaj9#11/F

Emaj9

A9sus4

Bm7

GRAD. CRESC.

Cmaj9#11

Fmaj9

Dm11

D^bmaj9#11

cresc.

E

Fmaj9

Dm11

D^bmaj9#11

***PLAY 4 TIMES**

***4TH TIME: PLAY SYNTH. LINE 8VA**

Fmaj7(add2)

JACO

By Eric Matheny

INTRO

♩ = 202 (EVEN EIGHTHS)

N.C.

The musical score for the introduction of 'Jaco' is written in 4/4 time. It consists of five systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second and third systems continue the melodic line in the treble staff and the accompaniment in the bass staff. The fourth system shows a change in the bass staff accompaniment. The fifth system shows a change in the treble staff melody and a new bass staff accompaniment. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

E^b/F

[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] 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 **O.S. AL CODA**



CODA

Cm11

Cm7/B^b

A^bmaj7

D^bmaj7

G+7



Cm11

Cm7/B^b A^bmaj7

D^bmaj7

G+7



Cm11 Cm7/B^b A^bmaj7

D^bmaj7 G+7

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



OUTRO

Cm7

A^bmaj9

D^bmaj7

G+7

Cm7



A^bmaj9

D^bmaj7

G+7

Cm7



A^bmaj9

D^bmaj7

G+7



1., 2.

Cm7

A^bmaj9

D^bmaj7

G+7



3.

Cm7

A^bmaj9

D^bmaj7

G7#9

N.C. (unison)

3



LONE JACK

A MELODY

SAMBA ♩ = 176

By Pat Metheny
and Lyle Mays



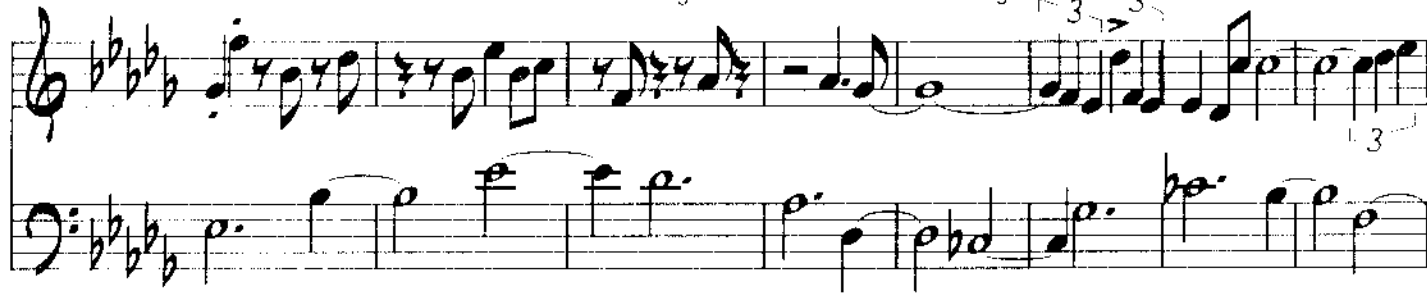
First system of music. Treble and bass staves. Chords: B^bm7, G^bmaj7. A fermata is placed over the first ending in the treble staff.

Second system of music. Treble and bass staves. Chords: B^bm7, G^bmaj7. The system continues the melody with various note values and rests.

Third system of music. Treble and bass staves. Chords: B^bm7, G^bmaj7. The system includes triplet markings (3) over the final notes of the treble staff.

Fourth system of music. Treble and bass staves. Chords: F7#9, A^b B^bm. The system includes first and second endings, marked with 1. and 2. above the staff.

8

E^bm7D^bmaj7C^bmaj7B^bm7D^bmaj7/A^oG^bmaj7#11

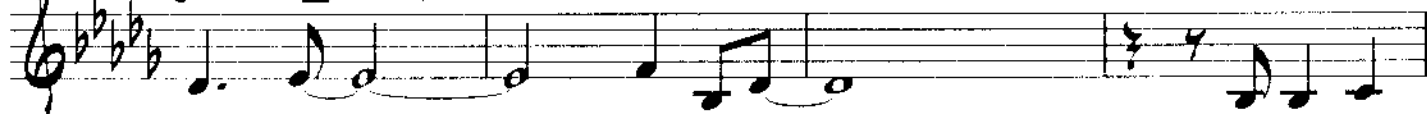
F7#9

A^bB^bm

9

B^bm7

(RHY: PLAY [A], SIMILE)

G^bmaj7B^bm7

Gmaj7

B^bm7G^bmaj7

F7#9

A^b B^bm

TO CODA [C]



10

INTERLUDE

D^b/E^bE^b/FG^badd6/A^b

Fadd6/G

D^b/E^bE^b/FB^b/CA^b/B^b

D/E

E/F#

G/A

A/B

C/D

D/E

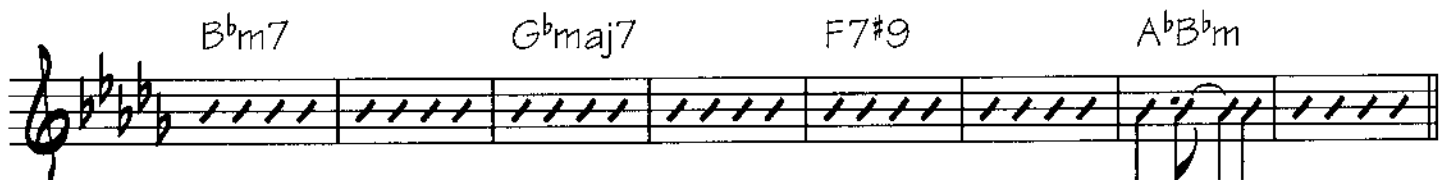
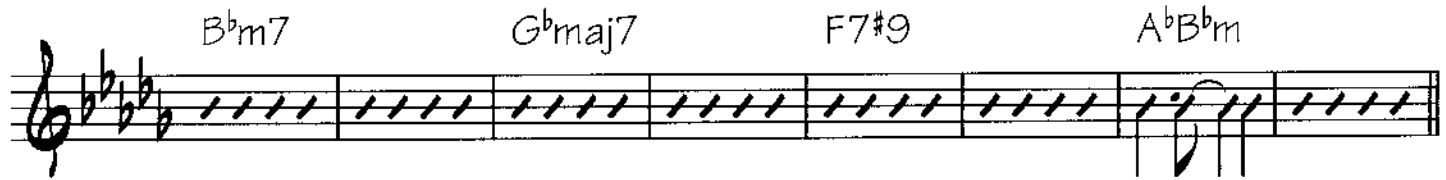
F/G

11

G/A

A^b/B^b

F SOLOS

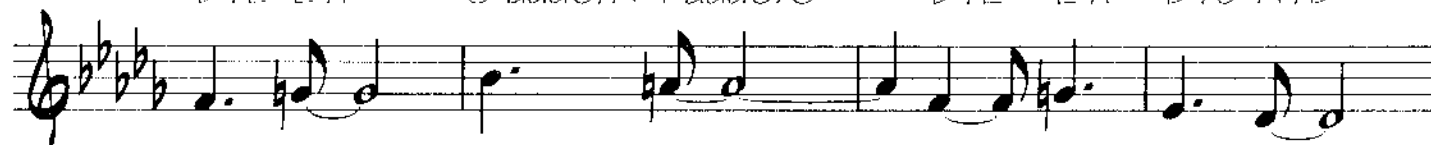


LAST SOLO:
O.S. AL CODA

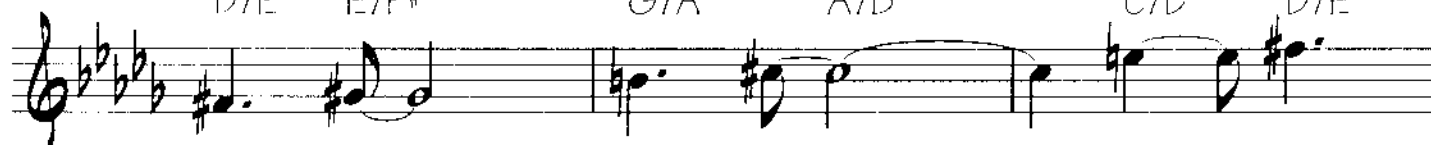


G INTERLUDE

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



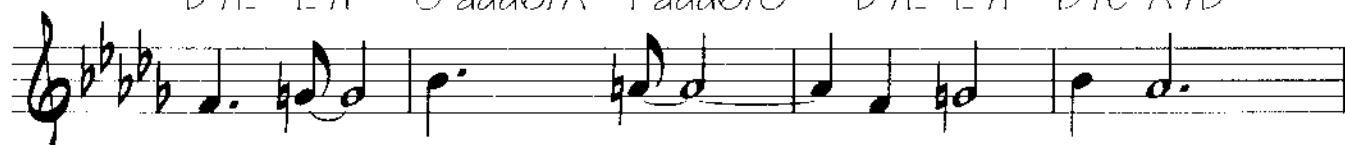
REPEAT FOR MORE SOLOS

F/G G/A A^b/B^b

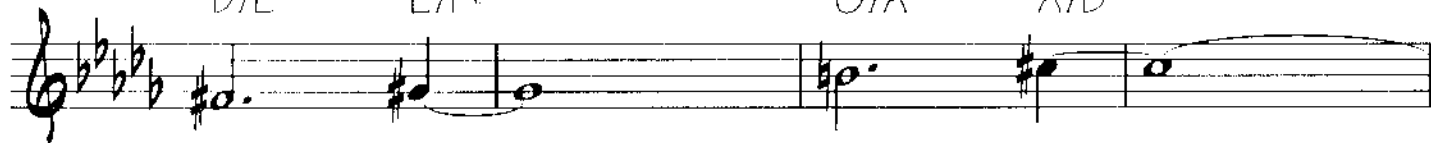


CODA

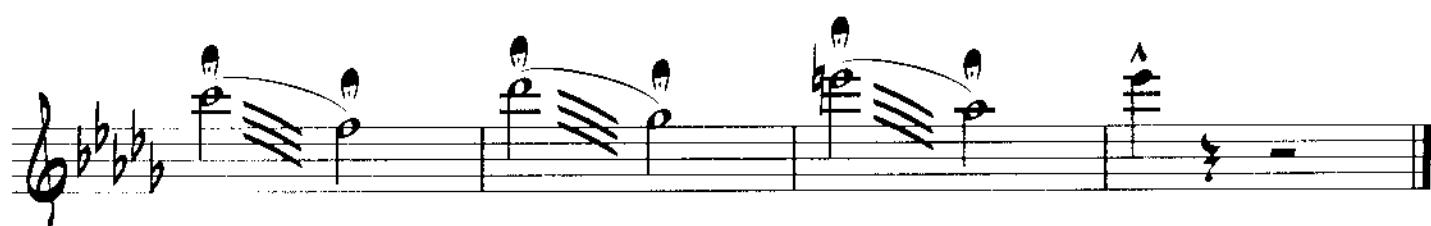
D^b/E^b E^b/F G^badd6/A^b Fadd6/G D^b/E^b E^b/F B^b/C A^b/B^b



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

A^bmaj7 Gm7

LET RING

(2ND TIME ONLY)

D^bmaj7 Cm7

LET RING

A^bmaj7 Gm7

LET RING

1.

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

A TEMPO *E^b6/9* *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.

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^b13 E^bmaj9 $B^b13sus4$ $Fm7$
 $sus4$

1. FILL B^b13 E^bmaj9 2.
 $sus4$

[F] D^bmaj7 $Cm7$
 LET RING LET RING

A^bmaj7 $Gm7$

D^bmaj7 $Cm7$

$A^b\text{maj}7$ $Gm7$

$G^b\text{maj}7\#11$

E^b6_9 8va

G SOLO
HALF TIME
 E^b PEDAL

OPEN, PLAY TILL CUE

ON CUE:
CONT. E^b PEDAL

H B^b/D $Cm7$ E^b/B^b $A^b\text{maj}9$ B^b/D $Cm7$ $Gm7$ $A^b\text{maj}7$

B^b/D Cm7 E^b/B^b A^b maj9 B^b/D Cm7 Gm7 A^b maj7

The first staff of handwritten musical notation for "The Rose Tree". It begins with a treble clef and two flats (B-flat and E-flat). The melody consists of eighth notes and quarter notes, mostly ascending. Below the staff, the following chords are written: B^b/D, Cm7, F^b/B^b, A^bmaj7, Bbm, C-F, and Dm.

B^b/D Cm7 E^b/B^b A^bmaj7 B^b/D Cm7 Gm7 A^bmaj7 **END HALF TIME**

1 D^b maj7 Cm7

LET RING
GRAD. DECRESC.

LET RING

GRAD. DECRESC. LET RING

Handwritten musical notation for the song "The Rose Tree". The music is written on two staves in G major (one sharp, F#) and 4/4 time. The first staff contains the melody, starting with a treble clef and a key signature of one sharp (F#). The second staff contains the accompaniment, starting with a bass clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, with notes beamed together in groups of four. The accompaniment is written in a simple, folk-like style, with notes beamed together in groups of four. The first staff has a box above it containing the text "1. 2. 3." and "Gm7". The second staff has a box above it containing the text "A♭maj7".

4.

G^b maj7

FILL

A TEMPO

RIT.

E^b 6/9

RIT.

LONG AGO CHIL'D

By Pat Metheny

A

FREELY ♩ = 49 (EVEN EIGHTHS)

Fm11

A^b13

D^bmaj7

Cm11

mf

B^bm13

B^bm13/C

Cm9

Fm7

A^b13

D^bmaj7

Cm11

B^bm7

Fm11

B

G^b/B^b

Fm/A^b

G^b6

D^b/F

Emaj7/E^b E^b

D^b/E^b

E/E^b

E^badd2

Fm7

A^b7

D^bmaj9

Fm/C

SLOWLY

B^b/C

B^bm7

Fm

A^bmaj7/E^b

D^bmaj7

A^bmaj7/E^b

Fadd2/D^b

A^bmaj7/E^b

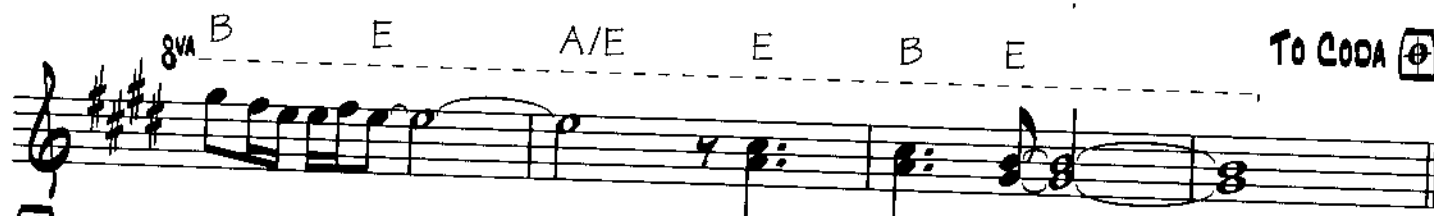
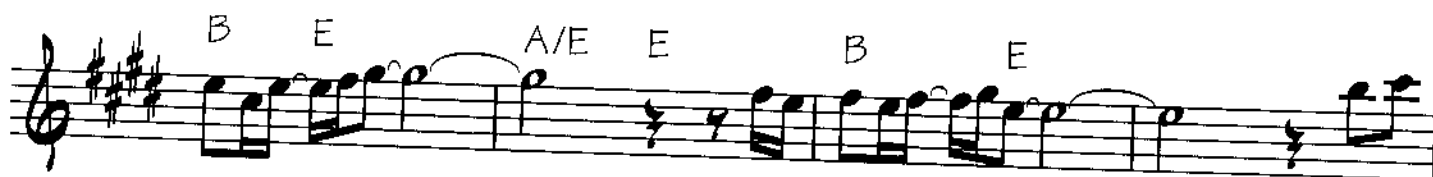
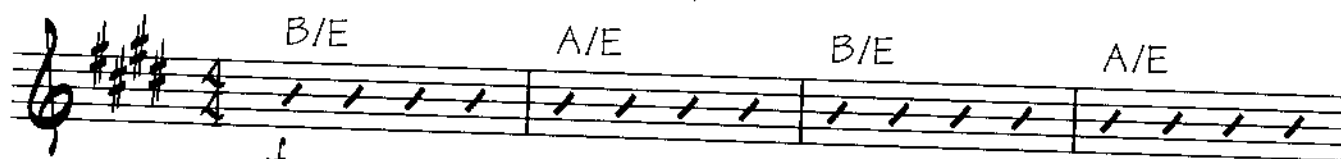
F

NEW CHAUTAUQUA

By Pat Metheny

INTRO

MODERATELY ♩ = 135 (EVEN EIGHTHS)



1. B E

2. B E

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

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

B E B/E A/E E

CODA

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

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

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

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

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

A MELODY LET RING THROUGHOUT

Cadd2 Gmaj7/D

Cadd2 (CONT. OSTINATO) Gmaj7/B

Cadd2 Gmaj7/B

Cadd2 Gmaj7/B

Cadd2 Gmaj7/B TO COO A **B**

Cadd2 Gmaj7/D PLAY 8 TIMES

C Fmaj7 Em Fmaj7 Em (CONTINUE ARPEGGIOS SIMILE)

Bbmaj7 #11 C Am/D Em

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

D Fmaj7 Em Fmaj7 Em
 (CONTINUE OSTINATO SIMILE)

B^bmaj7 #11 Cadd2 D9sus4 Em

Fmaj7 Em Fmaj7 Em

B^bmaj7 #11 Cadd2 D13sus4 Em

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

F SOLOS Cadd2 Gmaj7/D
 (CONTINUE OSTINATO SIMILE)

Cadd2/B^b 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)

Dm Bbmaj7 Dm Bbmaj7

F A+7 Bb7 Bb C Dm

Cm7 Dm Cm7

Bb F F/A Bm7b5 Bbm6 Eb7 F

To CODA

1. 2. F

B

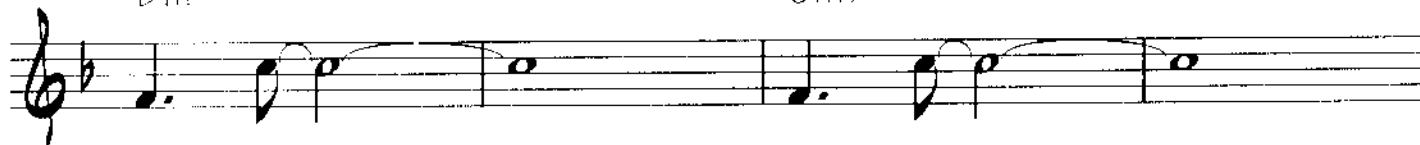
Am Bbm9 F

Dm G7sus4 G7 C7sus4



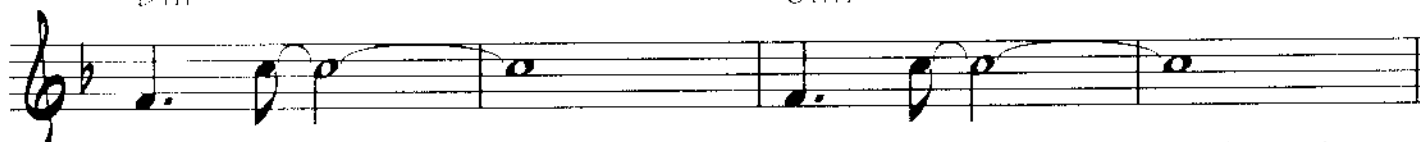
Dm

Cm7



Dm

Cm7



B^b

F

F/A

Bm7^b5

B^bm7

E^b7 F

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



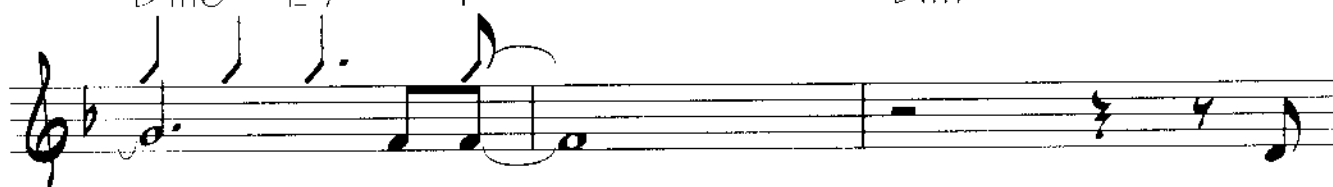
CODA

B^bm6

E^b7

F

Dm7



Bm7^b5

B^bm7

E^b7

F



Dm7

Bm7^b5

B^bm7

E^b7

F



(CROSS THE) HEARTLAND

INTRO

♩ = 200 (EVEN EIGHTHS)

N.C. (G)

By Pat Metheny
and Lyle Mays

8va

A MELODY

(CONT. OSTINATO)

B MELODY 2 (W/BASS)

(END OSTINATO)



Em7

Em7/B Cadd2



C HALF-TIME FEEL

G

Cadd2/G

G

Cadd2/G



G

Cadd2/G

G

G/B Em7

A



D

C/D Gmaj7 Am7/G G

G7/B C



Em7

A7

D7

C/D

C/G



D

G

C/G

F#m7

Bm7

Em7



Am7

Gmaj7/B

Cmaj7

C#°7

D7

G



E

Cadd2/G G Cadd2/G G

Cadd2/G G Cadd2/G G

F

G/B Em7 Em7/B Em7 Am7 G/B

1. Cadd2 Cadd2/D 2. Cadd2 Cadd2/D C/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

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^b5/D

Gm7/D

A^b5/D

Gm7/D



Gm7

Dm/G

Fm7/G

Dm/G



A^bmaj7/G

Gm7

A^bmaj7/G

A^bmaj7^b5/G



3

C/G

G

C/G

G



C/G

G

C/G

G



4

E^b/G

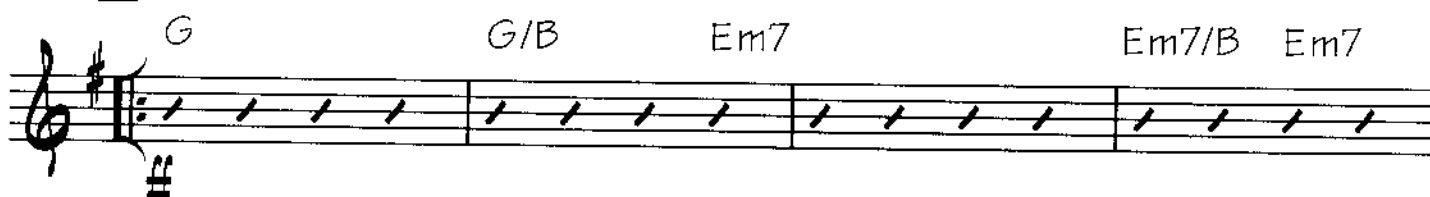
F/G



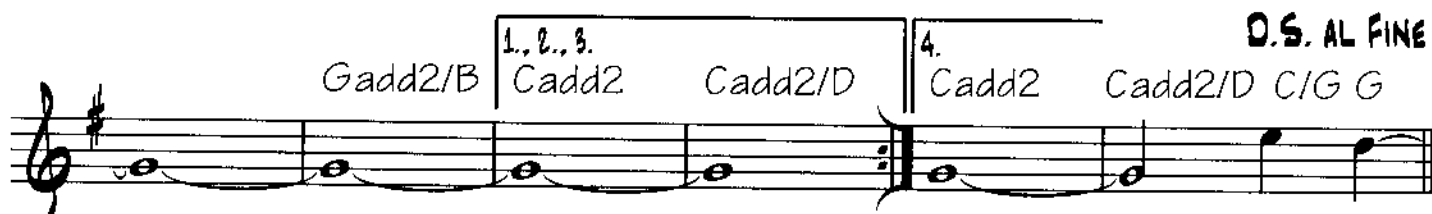
GRAD. CRESC.



[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

8 A MELODY

G

G/F

Em7

D7sus4

D7

B/D#

Eadd2

Dmaj7

C#m7

Dmaj7

E/G#

F#m7

C#m7

Dmaj7

F#m7

A/B

TO CODA

Eadd2

Eadd2/D

Amaj7/C#

Cmaj7#5

Amaj7/B

Eadd2

Eadd2/D

Amaj7/C#

Cmaj7#5

Eadd2/B

A/B

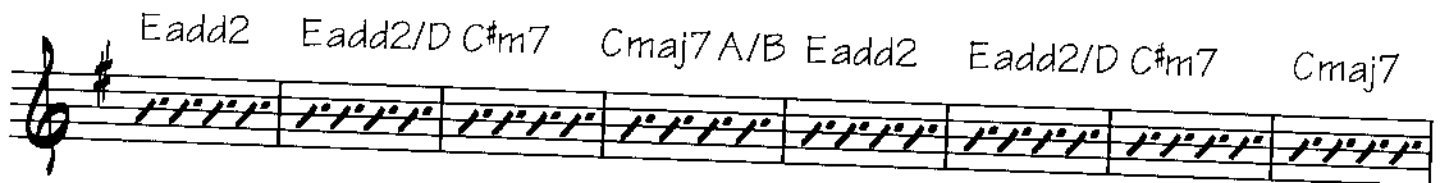
Cmaj7

D/C

Cmaj7

D/C

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

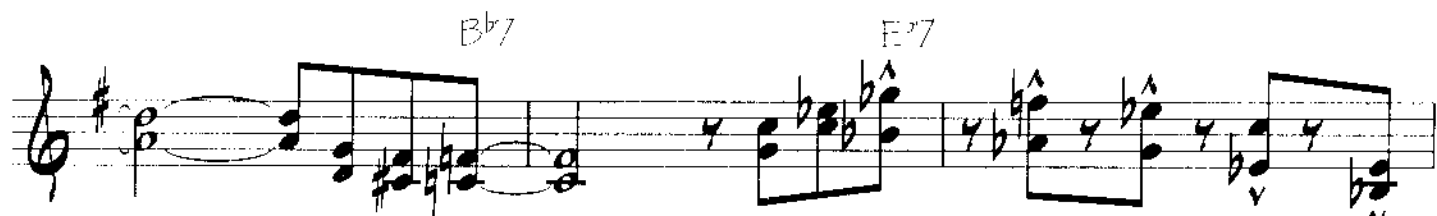
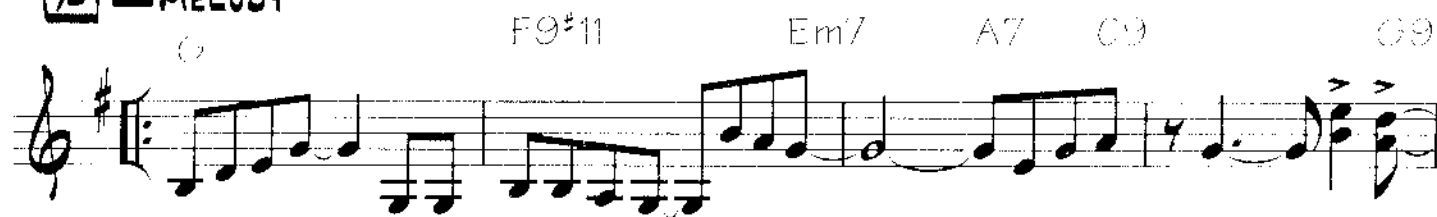
G/B C G7/D C G7/D C Gm/B^b

A7 C/D N.C.

B^b/D₃ C/D

G C/G G G/B C D G B^b/D₃ C/D

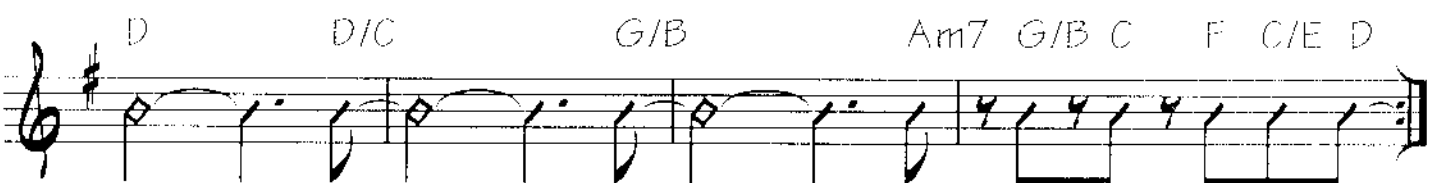
MELODY



TO CODA



SOLO



C SOLO BREAK WITH DRUMS

N.C.(D) 8

D N.C. (D7)

UNISON

UNISON (G7) G G# A7

CRESO.

E

D/A A A7 D/A A7 D/A A7 D/A A7 G7

N.C. (C7) D7

UNISON FILL

G/D D D7 G/D D

FILL

F

G D/F# F° Em7 N.C. (A7)

UNISON

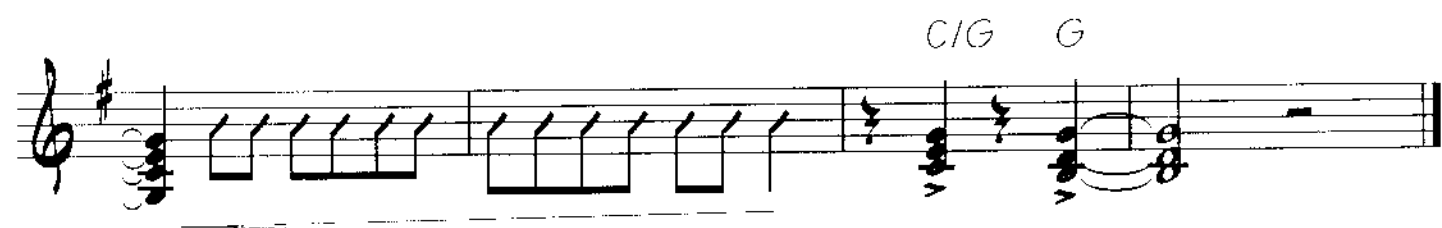
D.S. AL CODA 



 CODA



 OUT 20



AIRSTREAM

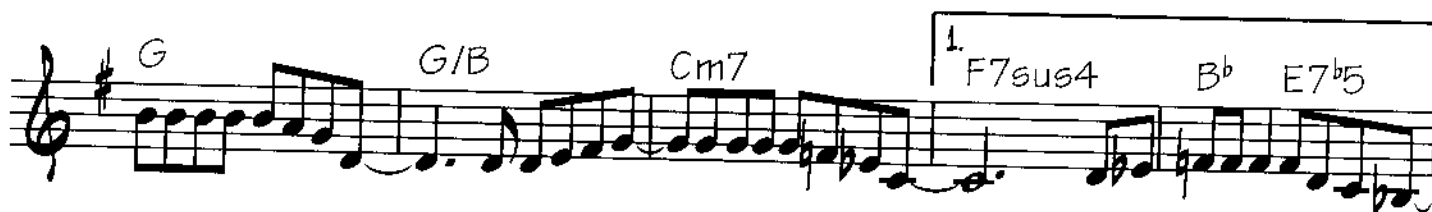
By Pat Metheny
and Lyle Mays

INTRO

MODERATELY SLOW ♩ = 130 (EVEN EIGHTHS)



[A] MELODY



BASS MELODY

A^bmaj7

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody in the top staff begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass line in the bottom staff begins with a quarter note G2, followed by a quarter note A2, and then a half note B2. The system ends with a double bar line.

Fadd2

E^b7 A^bmaj7

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with some rests. The bass line consists of a series of eighth and quarter notes, with some rests. The score is written in a simple, clear style, with no lyrics or other markings.

A musical score for the song 'The Rose Tree'. It features two staves: a treble staff and a bass staff, both in the key of B-flat major (two flats) and 3/4 time. The treble staff contains a melody with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The bass staff contains a bass line with a bass clef, a key signature of two flats, and a 3/4 time signature. The bass line consists of a series of quarter and eighth notes, with some notes beamed together. The score is written in a simple, clear font.

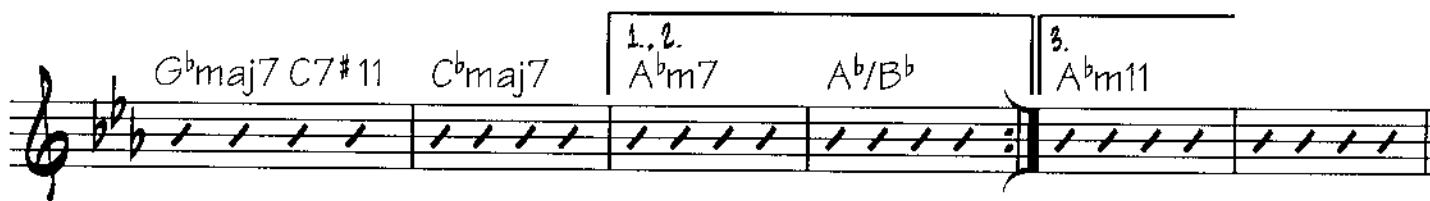
E^bmaj9E^{b7} A^bmaj⁷

Fm7

$$A^b/B^b$$

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with many beamed eighth and sixteenth notes, and some chords. The bottom staff is in bass clef with the same key signature, featuring a simpler melody with mostly quarter and eighth notes. The music is written in a traditional, hand-drawn style.

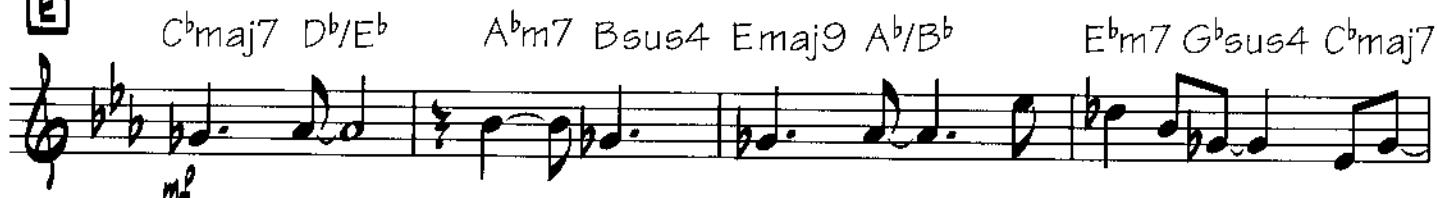
Q SOLO



Q



E



A^b/B^b E^bmaj7 A7 A^bmaj7

F E^bmaj7 E^bmaj7/G A^bmaj7 E^badd2

Gm7 Cm7 A^bmaj7

G Gmaj7 Bm7 Cm7 F7sus4 F7

B^b E7^b5 E^bmaj7 Gm E^b/F F/E^bC/D D/C Gm/B^b A7 A^bmaj7

H C^b/D^b

C^bmaj7 E^bm7 D^bm7 C^bmaj7 B^bm7 A^bm7

I SOLO VAMP Fm7 C^b/D^b

C^bmaj7 E^bm7 D^bm7 C^bmaj7 B^bm7 A^bm7

REPEAT AND FADE

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) (8VB 2ND TIME)

♩ = 98 (O.S. ONLY)

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

TO CODA

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

Gmaj7 Cmaj9 Gmaj7 Cmaj9

Fmaj7 Cmaj9

Fmaj7 Cmaj7

E^bmaj9 B^bmaj7 Fmaj7 Dm9

GRAD. ACCEL.

SAMBA

♩ = 150

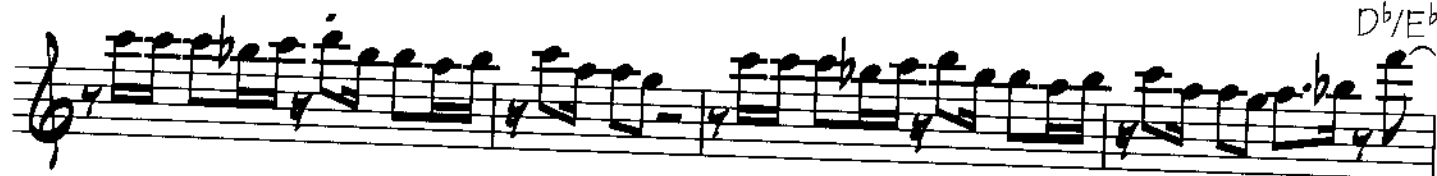
MELODY 2

Dm9

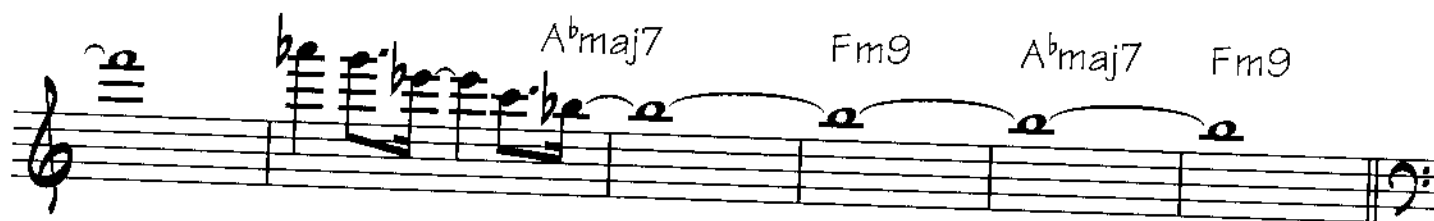
(CONT. OSTINATO, SIMILE)

Gm7

B^bmaj7



D^b/E^b



A^bmaj7

Fm9

A^bmaj7

Fm9

Dm9



(CONT. OSTINATO, SIMILE)

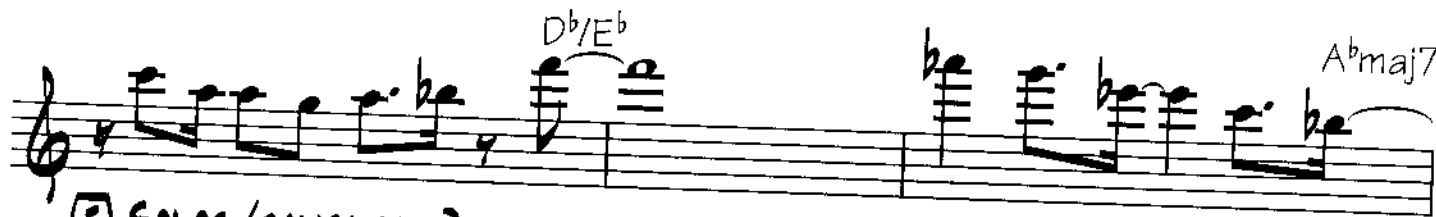


Gm7

B^bmaj7

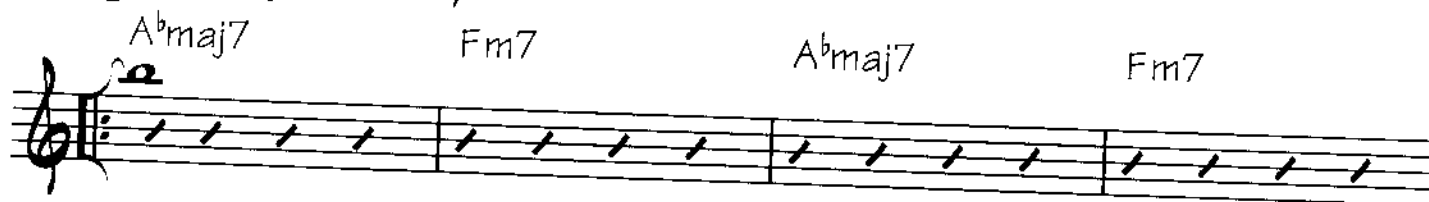


D^b/E^b



A^bmaj7

[F] SOLOS (SAMBA FEEL)

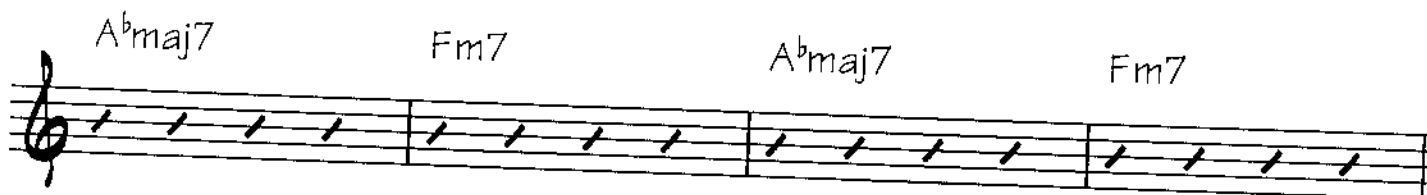


A^bmaj7

Fm7

A^bmaj7

Fm7

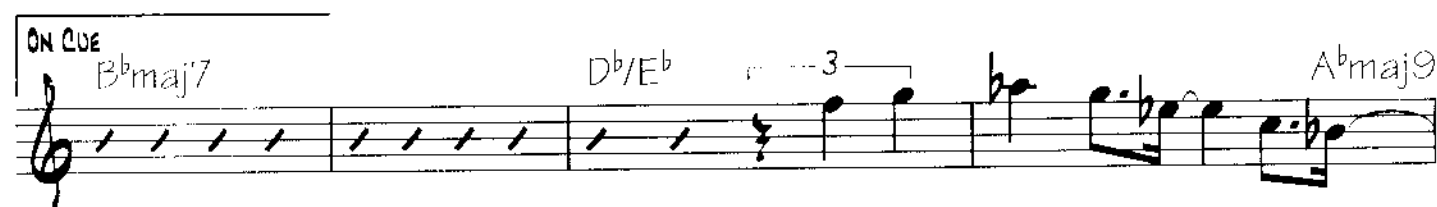
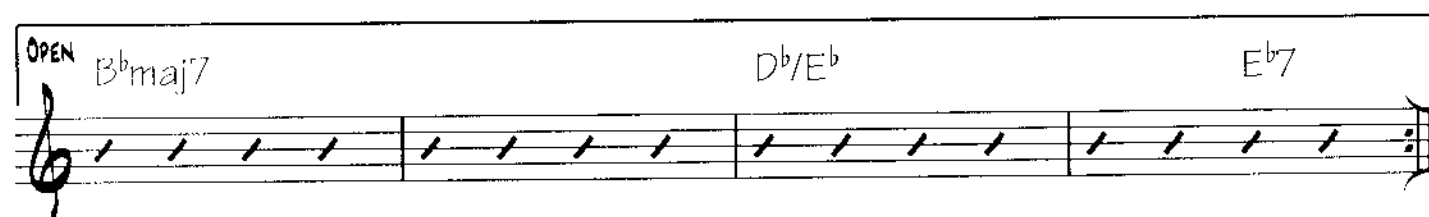


A^bmaj7

Fm7

A^bmaj7

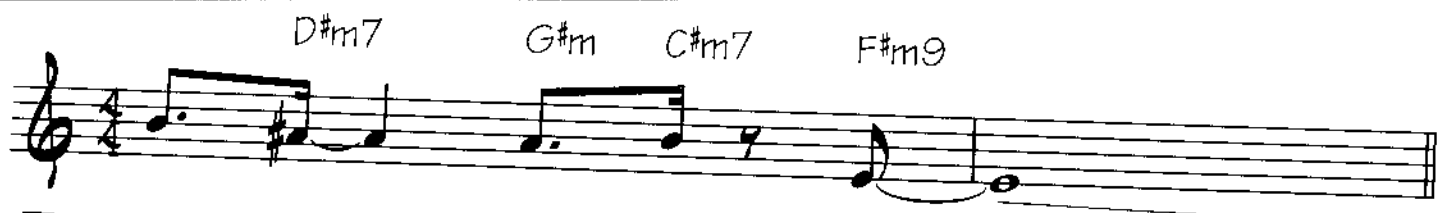
Fm7



G INTERLUDE ♩ = 138



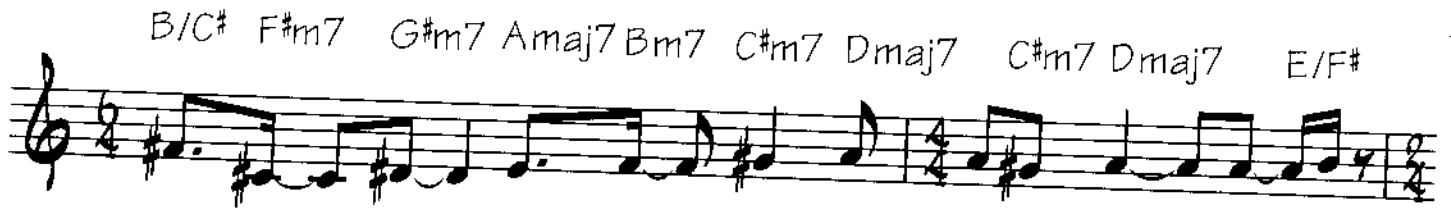
D#m7 G#m C#m7 F#m9



H Amaj7 G#m7 Amaj7 B/C# F#m9 G#m7 Amaj7 G#m Amaj7 G#m7



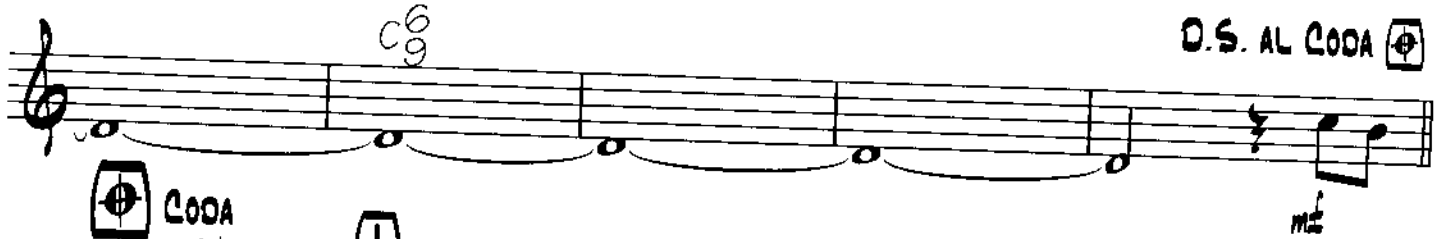
B/C# F#m7 G#m7 Amaj7 Bm7 C#m7 Dmaj7 C#m7 Dmaj7 E/F#



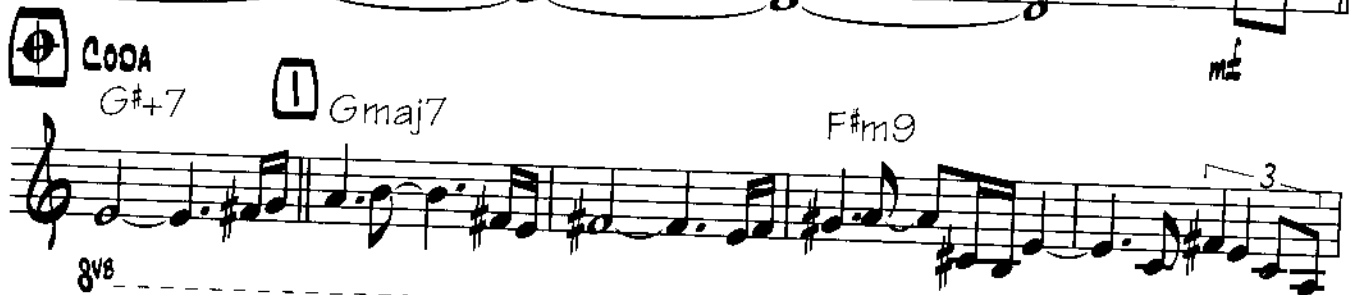
Bm9 C#m7 Dmaj7 C#m7 C#m7/F# Bm9 Em11



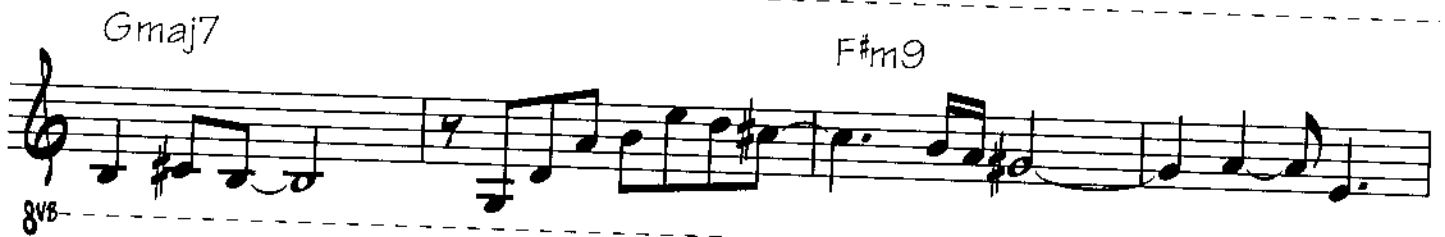
$\text{♩} = 108$
C6
D.S. AL CODA **C**



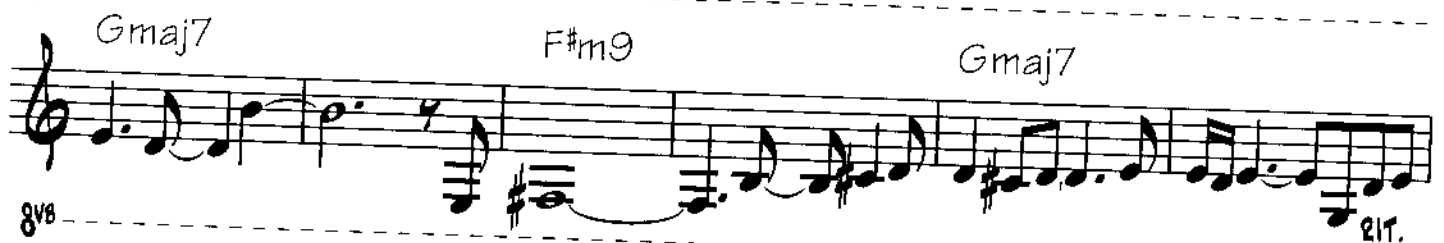
C CODA G#m7 **I** Gmaj7 F#m9 3



Gmaj7 F#m9



Gmaj7 F#m9 Gmaj7 rit.



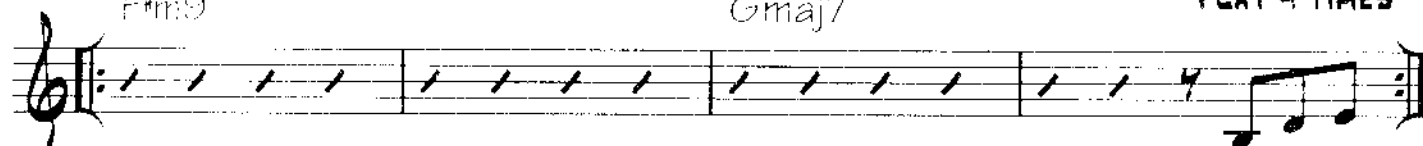
$\text{♩} = 80$
Em7 Am7 Em7 C#m9



[J] SOLO
F#m9

Gmaj7

PLAY 4 TIMES



Em(maj7)

Am7

Em9

RIT. (4TH AND 8TH TIMES ONLY)

C#m9



A TEMPO

ACCEL. LAST TIME

[K] J = 138

Amaj7 G#m7 Amaj7

B/C#

F#m9

G#m7

Amaj7



G#m Amaj7 G#m7

B/C# F#m7

G#m7

Amaj7

Bm7

C#m7

Dmaj7



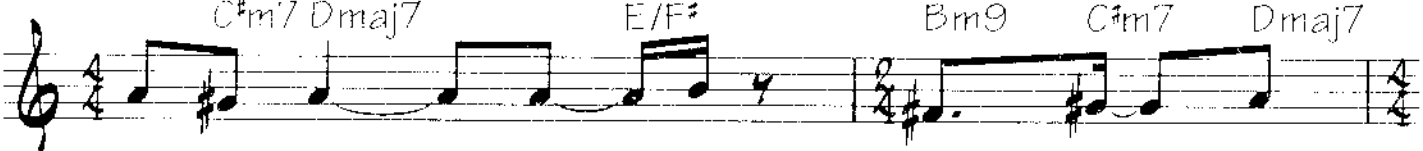
C#m7 Dmaj7

E/F#

Bm9

C#m7

Dmaj7

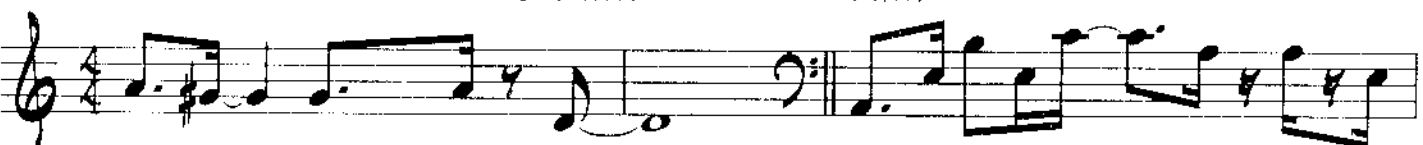


[L] SAMBA

J = 148

Am7

C#m7/ C#m7/F# Bm9 Em11



D/A

C/A

D/A

Am9



[M] MELODY 2 RECAP.

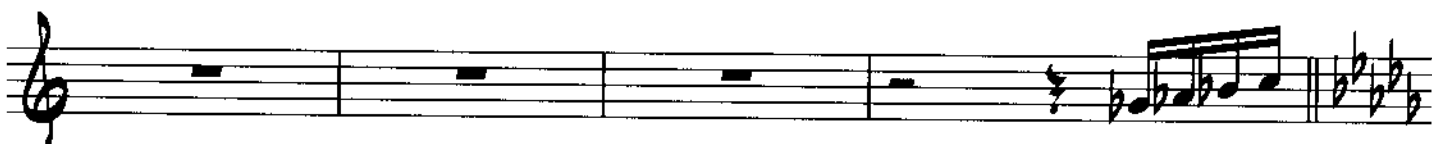
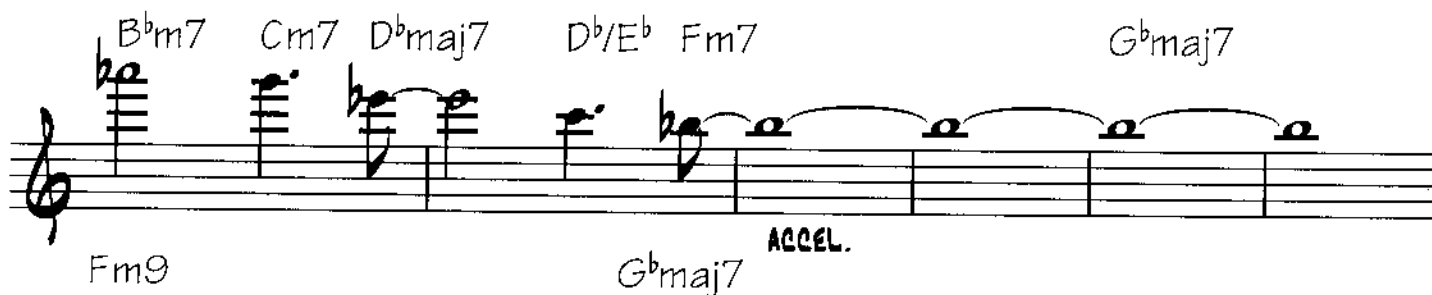
Dm7

Gm7



Bbmaj7





OUTRO



EVERY DAY (I THANK YOU)

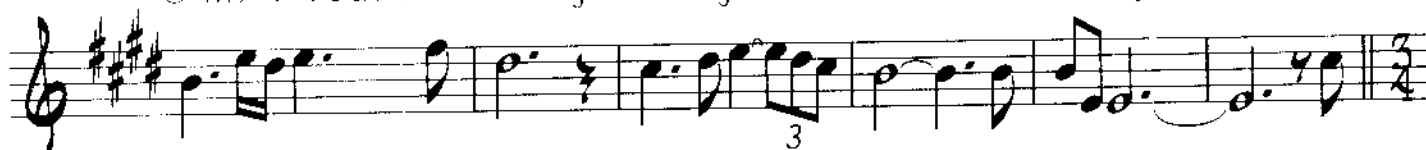
By Pat Metheny

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



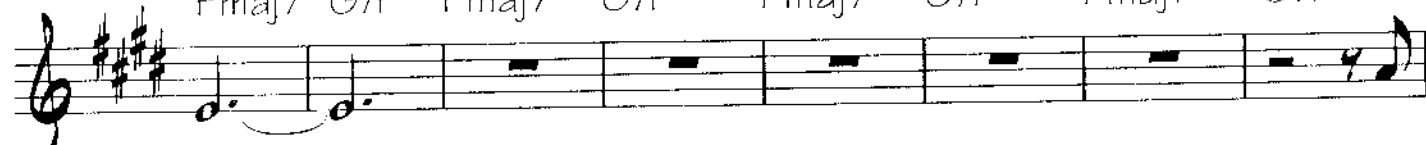
B DOUBLE TIME (♩ = ♩)

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

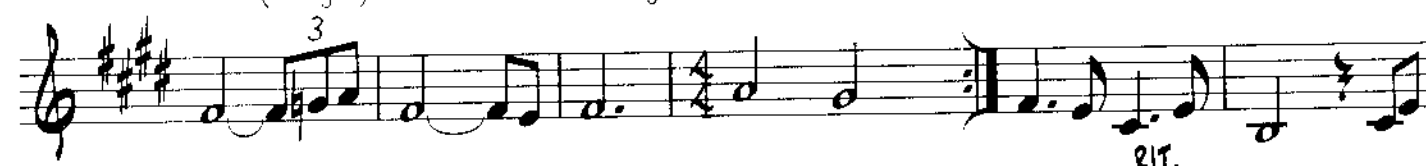
Em7 Am7 Am7/G F#m7 B7#9



TO CODA

END DOUBLE TIME

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.

Emaj7 (PLAY 2ND TIME)

Amaj7

Emaj7

Am7

Bm7 Cm Bbmaj7 Ebmaj7

E **Ab Bb/Ab Ab Bb/Ab Gm7 Ab/G Gm7 Ab/G**

Ab/G Eb/F F/Eb Db6 Gbmaj7 Fm7 Gbmaj7 Fm7

$E^b m7$ $B^b m7$ $F m7$ $C m7$ $D^b \text{maj}7$ E^b/D^b $D^b \text{maj}7$ E^b/D^b

[E] $G^b \text{maj}7$ A^b/G^b $G^b \text{maj}7$ A^b/G^b $F m$ G^b/F $F m$ G^b/F

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

$G^b \text{maj}7$ A^b/G^b $G^b \text{maj}7$ A^b/G^b $F^# m7 B/F^#$ $B7 \text{sus}4$

[G] SOLO #2 (ON CUE:)

$E \text{maj}7$ $A \text{maj}7$ PLAY 4 TIMES

[H] SOLO CONT'D (BAND TACET)

OPEN E D.C. AL CODA (NO REPEAT)

[I] CODA

$C^# m7$ $G7^b5$ $F^# m7$ $B9 \text{sus}4$ E

80/81

A

By Pat Metheny

UP ♩ = 224

N.C.(E^b)

B FREELY

(B^b)

3

(E^b/B^b)

(B^b)

(E^b/B^b)

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

3 3

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

A TEMPO

N.C.(E^b)

FINE

C

SOLOS

OPEN

ON CUE: D.C. AL FINE

THE BAT

By Pat Metheny

A

BALLAD ♩ = 60 (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^b3 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

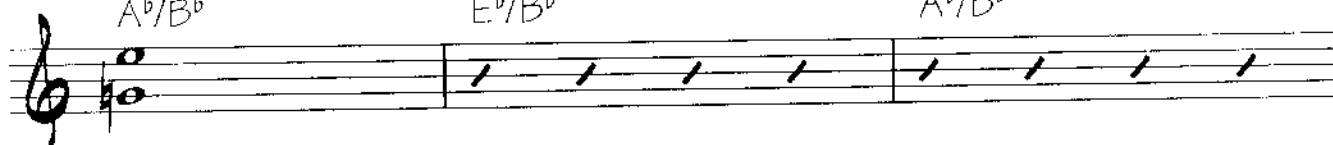
CODA

FREELY

A^b/B^b

E^b/B^b

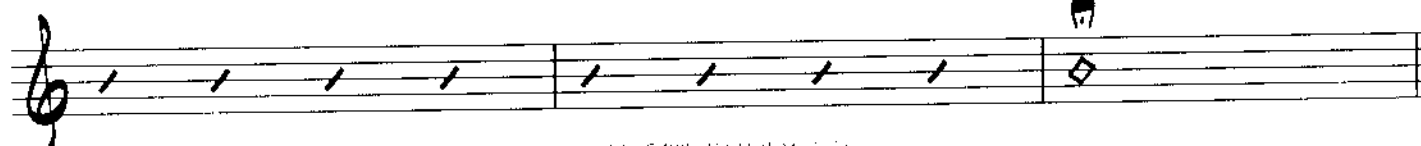
A^b/B^b



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. RHY. OSTINATO SIMILE)

Cadd9

G/B G/A



D

Cadd9

G/B

G/A



D

Cadd9

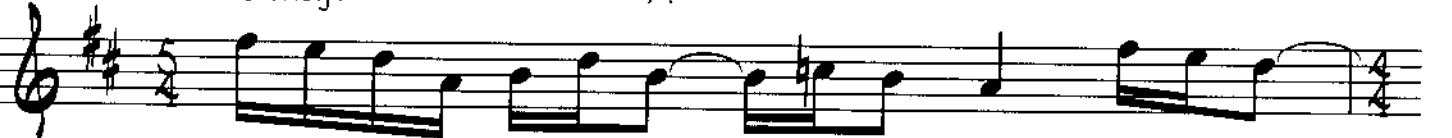
G/B

G/A



Gmaj7

A



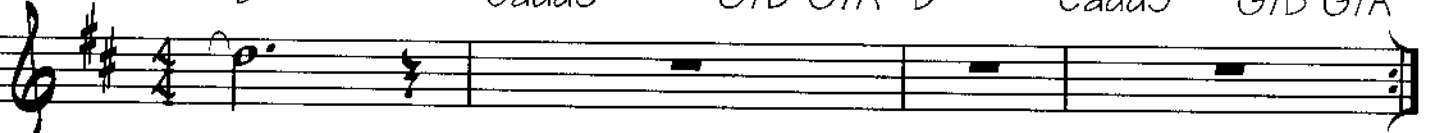
D

Cadd9

G/B G/A D

Cadd9

G/B G/A



B

G A G A G A G A

(AD LIB.)

C

D Cadd9 G/B G/A

D Cadd9 G/B G/A

D Cadd9 G/B G/A

Gmaj7 A

RIT. (LAST TIME)

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

TO CODA **C**

D SOLOS (OPEN)

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

D Cadd9 G/B G/A

C CODA A TEMPO

OPEN

D Cadd9 G/B G/A

(AD LIB.)

PRETTY SCATTERED

By Pat Metheny

A

MODERATELY ♩ = 163

(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:)

D A/D G/D Dmaj7 Am/D G/D

G G^b+7 F6 E7 E^bmaj7 D

Gmaj7 Em A D Gmaj7 G/F#

Em A7 D G A D5

GRAD. RIT.

A MELODY

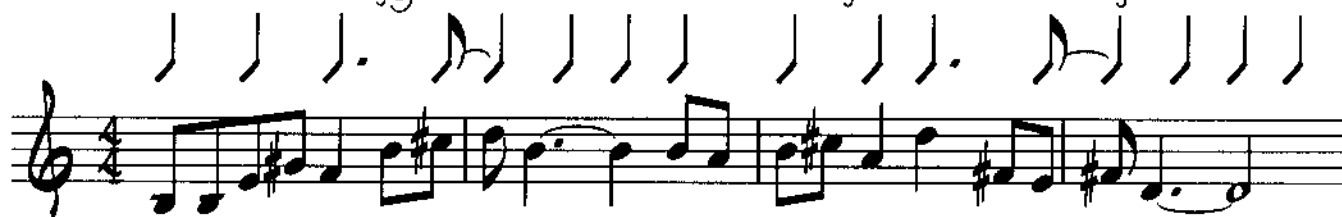
BETTER DAYS AHEAD

By Pat Metheny

♩ = 176 (EVEN EIGHTHS)

E/F# Bmaj⁶ G/A

Dmaj9 Ab⁹#11 Gmaj7



Em7

F#m7

Bm7

Am7 D7

Abm7

D^b7^b9

G^bmaj7



8

Fm7^b5

B^b7^b9

E^bm7

Ab7

Abm7

D^b7^b9

G^bmaj7

C13



Bmaj7

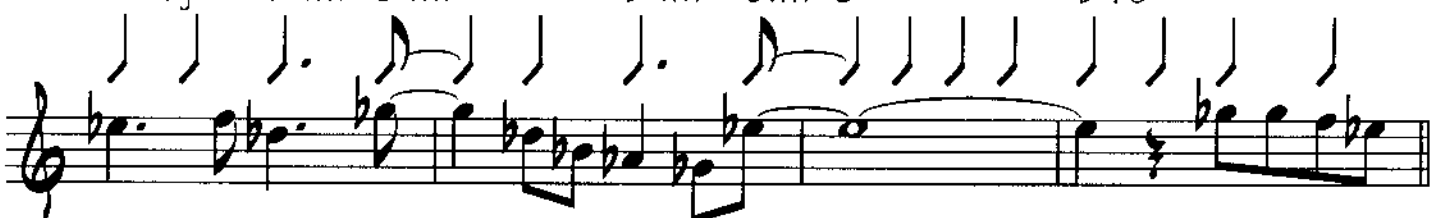
B^bm7

E^bm7

D^bm7

Cm7^b5

D^b/C^b



9

TO CODA

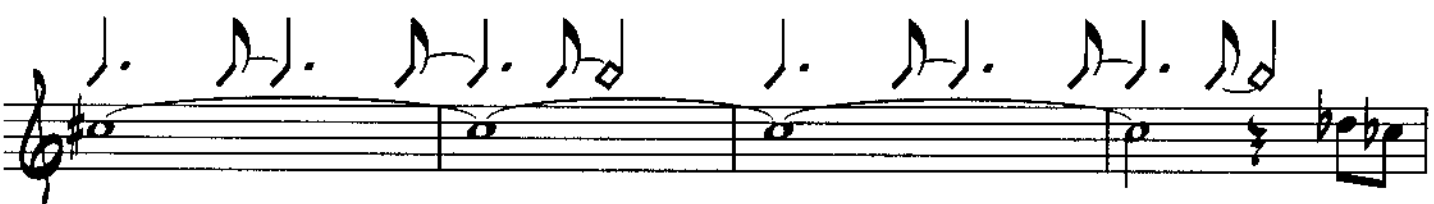
F#maj7 Dmaj7/F# E/F#

Dmaj7/F#

F#maj7

Dmaj7/F# E/F#

Gmaj7^b5/F#



E^bm7

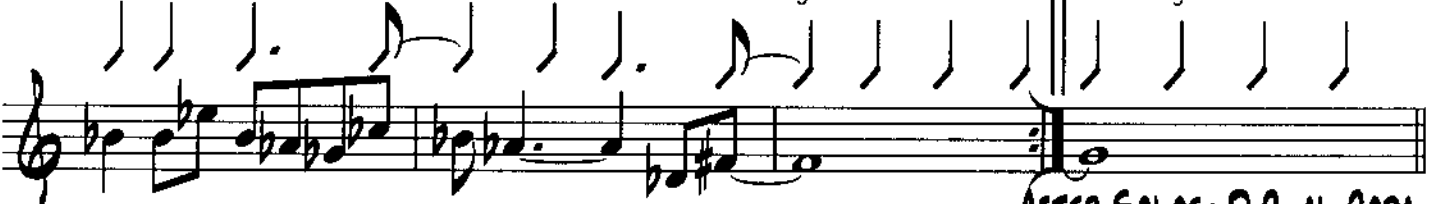
Ab13

Abm7

D^b7^b9

Gmaj7[#]11

Gmaj7[#]11



AFTER SOLOS: D.C. AL CODA

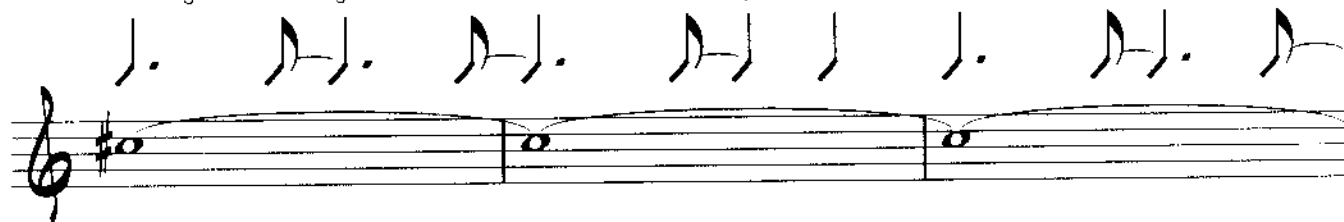


CODA

F#maj7 Dmaj7/F# E/F#

Dmaj7/F#

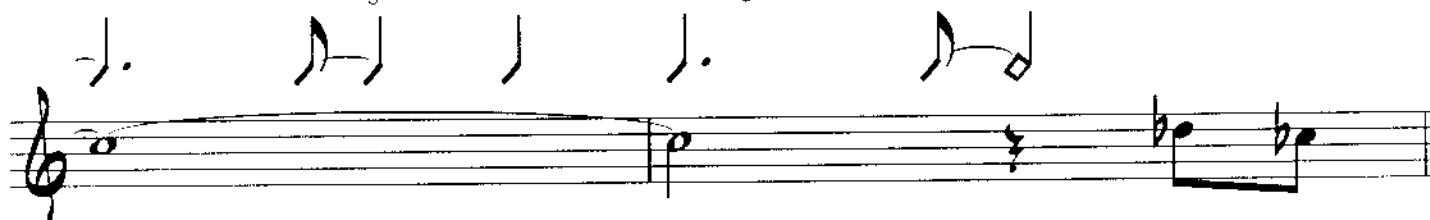
F#maj7 Dmaj7/F# E/F#



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 Lyle Mays

INTRO

RUBATO ♩ = 40 (EVEN EIGHTHS)

Gmaj7 Cmaj9 C⁶₉ Gmaj7 Cmaj9 C⁶₉

[A] MELODY

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

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 **[8]** 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

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

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

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

Amaj7 Fadd2/A G/A Fadd2/A Amaj7 Fadd2/A G/A G^b/A N.C. **RUBATO**

217.

☐ FREELY

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

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

$A^b\text{maj}7$ $Gm7$ $F\sharp m7^b5$ $\frac{G}{B7}$ $\frac{F}{B7}$

$Em7$ $Am7$ $Em7$ $Am7$

$C\sharp m7^b5$ $F\sharp7$ $Bm7$ $F\sharp m7$ $Dmaj7$ $A\text{maj}7/C\sharp$

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

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

$A\text{maj}7$

$G\sharp m7$ $D\sharp m7$ $B\text{maj}7$ $G\sharp m7$

$A/G\sharp$ A/G

A/G $A/G\sharp$

A/G A/G# A/G

[E] INTERLUDE (DUET SOLO)

Dm(add2)/F 8 Gm7 4 Dm(add2)/F 4

Gm7 18 Dm 2 C7 2

Bbmaj7 2 Dm/A 2 Gm7

[F] SOLO (FREELY)

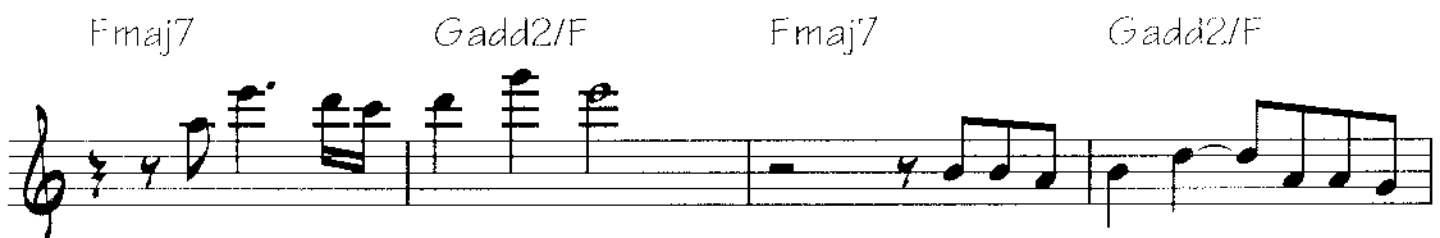
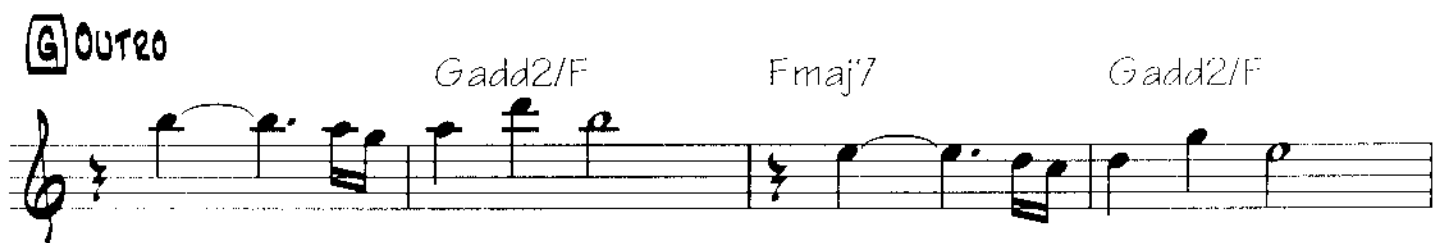
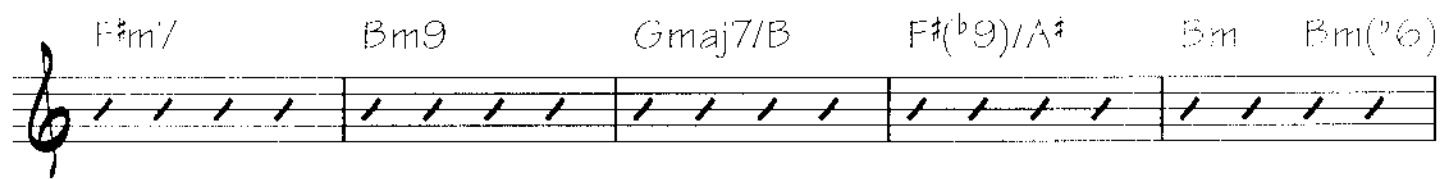
Ebmaj7 (G PEDAL THROUGHOUT) Gm7 Eb Gm9

Fm Ebmaj7 Fm Gm7 Fm7 Ebmaj7

Cm11 Gm11 Dbmaj7 Fadd2 Gm7b5 4 (END G PEDAL)

F#m7b5 B7#9 Em9 A9sus4 Fmaj7/A

Cmaj7/G Fmaj7 Em11 Cmaj7



TRAVELS

By Pat Metheny
and Lyle Mays

A MELODY

BALLAD ♩ = 62 (EVEN EIGHTHS)



Chord progression for Section A:

Dsus4 Gmaj7 Gadd2/B

C C/D Gmaj7 B7 Em Dm

Cadd2 Em C/D

1. 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

C Gmaj7 Gmaj7/B Cmaj7 Cmaj7/D

Gmaj7 B7 Em7 Dm9 Cmaj7

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

C CODA

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

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

Em7 C/D Gmaj7 **C**

rit.

JAMES

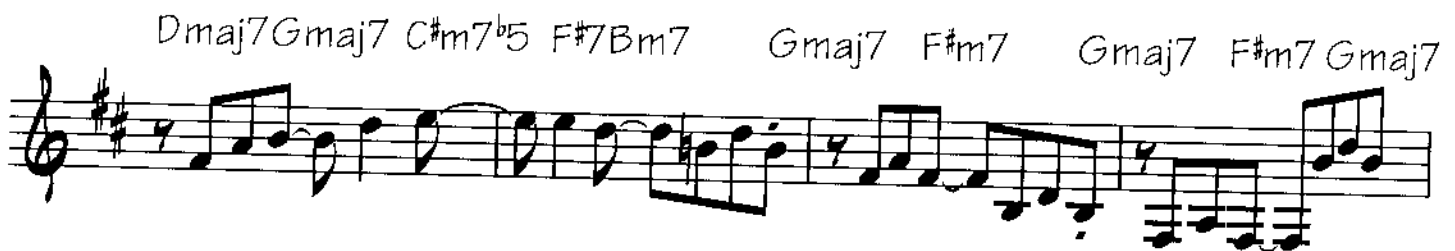
By Pat Metheny
and Lyle Mays

INTRO

♩ = 152 (EVEN EIGHTHS)



[S] [A] MELODY



[B]




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



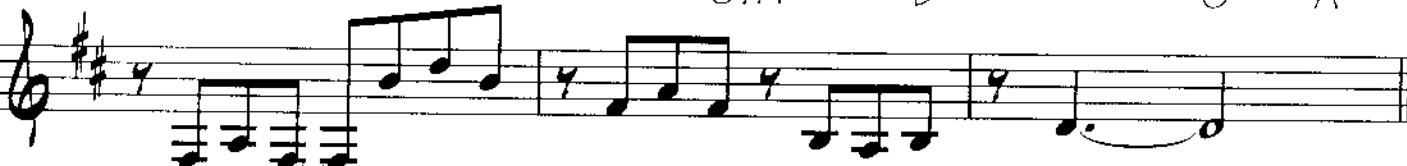
D7 G7 C#m7b5 F#7 Bm7 Gmaj7 F#m7 Gmaj7



To CODA 

AFTER SOLOS:
 D.S. AL CODA
 G A

F#m7 Gmaj7 G/A D



 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

$\text{♩} = 130$ (EVEN EIGHTHS)

N.C.

PLAY 3 TIMES

A

mp

C

G

C

G

C

G

C

G PEDAL

*CONT. OSTINATO, SIMILE

Dm

C

Dm C

Dm C

B $\flat$ PEDAL

F PEDAL

B $\flat$

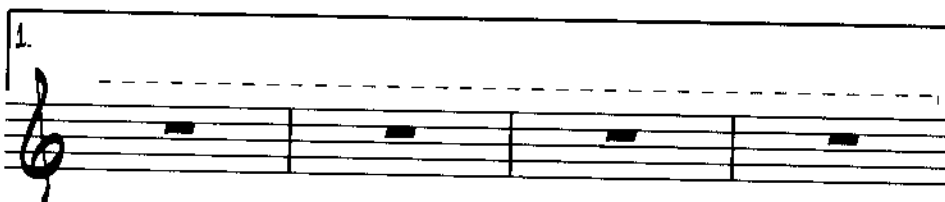
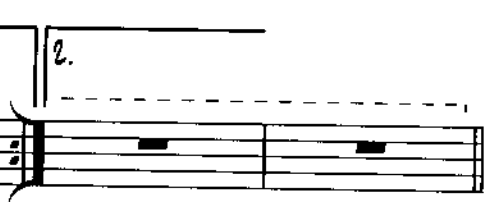
F

E $\flat$

B $\flat$

F

F PEDAL

1.  2. 

F

C

Dm C Dm

F PEDAL

B $\flat$ PEDAL

C

B $\flat$

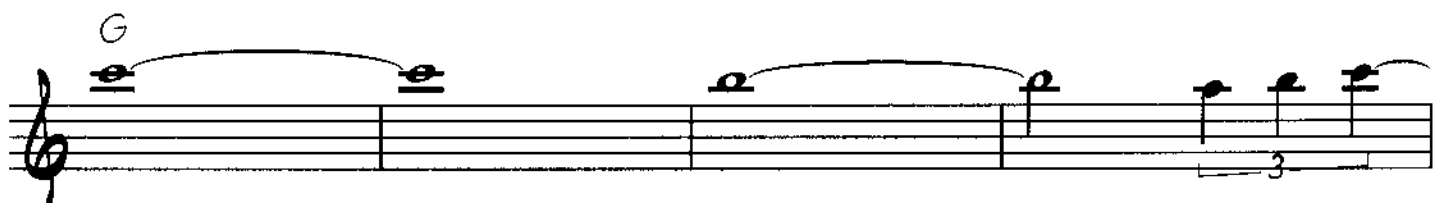
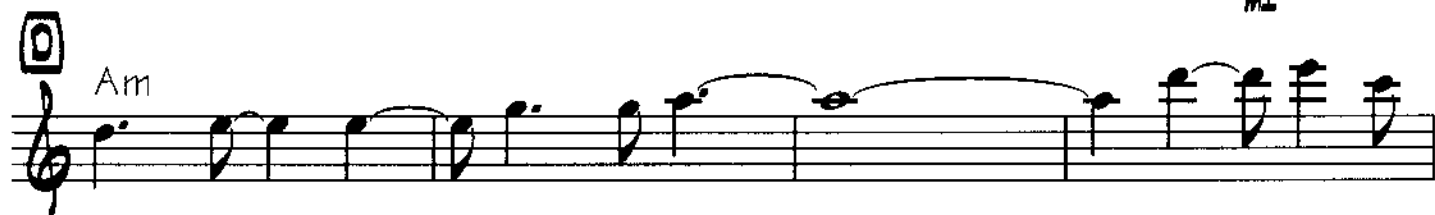
C

A PEDAL

F $\sharp$ PEDAL

PLAY 3 TIMES

C G C G C G
 F# PEDAL E PEDAL
 Dm C Bb C Bb C
 Bb F Eb Bb F C
 A PEDAL
 8 N.C.(Am)
 (FADE PEDAL) Am
 (LET RING THROUGHOUT)
 (Fmaj7)
 (G)
 (F)
 Am
 (CONT. ARP., SIMILE)
 m2
 Fmaj7



Musical notation for guitar, featuring ten staves of music. The notation includes various chords, scales, and melodic lines. Chord symbols include Am, E, F, and G, with an 8va (octave) marking. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes many beamed eighth and sixteenth notes, suggesting a fast or intricate piece. There are also some rests and longer note values. The page is numbered 119 at the bottom right.

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

[G] ON CUE: (CONT. SOLO)

$A7^b9\text{sus}4$ $B^bm9(\text{add}6)$ $G\text{m}7^b5$ E^b9/G $C\text{m}9$ $A^b9\text{sus}4$

B^bm7 $B^b7\#9/D$ E^bm11 E° E^b7/C $F\text{m}9$ $D7^{\#9}_{b13}$

[H] $G\text{m}9$ (CONT. SOLO, GRAD. END)

E^bmaj9 (BS. CONT., SIMILE)

$C\text{m}11/F$ $C\text{m}11$ $C\text{m}11/F$ $C\text{m}11$

E^bmaj9

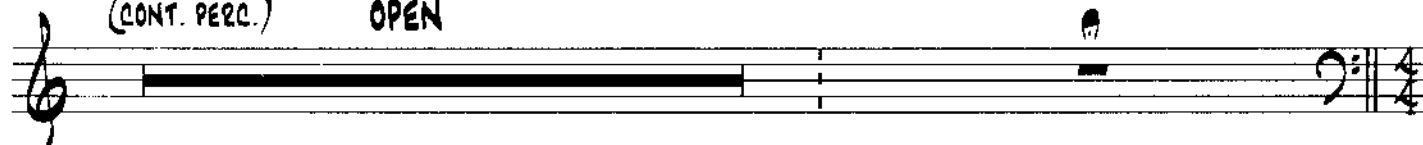
$G\text{sus}4$ 8va

FADE INTO **[1]**

I FREE SOLO
(CONT. PERC.)

OPEN

Gsus4



II ON CUE: BASS MELODY

A^bm9

B^b7^{#9}₅



Bm7

C7^{#9}₅

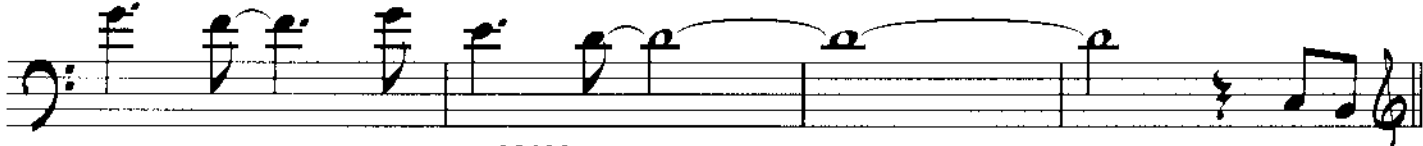


Dm7

E7^{#9}₅



LOCO



CRES.

K Am



F



G

F

Dm/G Am9 Dm/E

Dm/G Am9

[M] INTERLUDE (FREELY)

*C⁶(#11) E^b₉(#11)

mf

*BUILD CHORDS GRADUALLY, LET RING

FADE INTO [N]

[N]

mp

*(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 line with half notes and whole notes.

*BASIC IMPLIED HARMONY

The second system continues the melodic and harmonic lines from the first system. The treble staff has a complex melodic line, and the bass staff has a simple harmonic line.

The third system continues the melodic and harmonic lines from the second system. The treble staff has a complex melodic line, and the bass staff has a simple harmonic line.

0 (Am⁶₉)

(CONT. BASS, SIMILE)

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

8vb THROUGHOUT

The fifth 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 line with half notes and whole notes.

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

The seventh 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 line with half notes and whole notes.

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

The ninth 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 line with half notes and whole notes.

P

(Cm7)

8va

3

4

VERY GRAD. CRESC. THROUGHOUT

8va

8va

8va

8va

1 (E7sus4)

2 (B^b7sus4)

F7 B^b13 B^b/A^b

3 Cmaj13

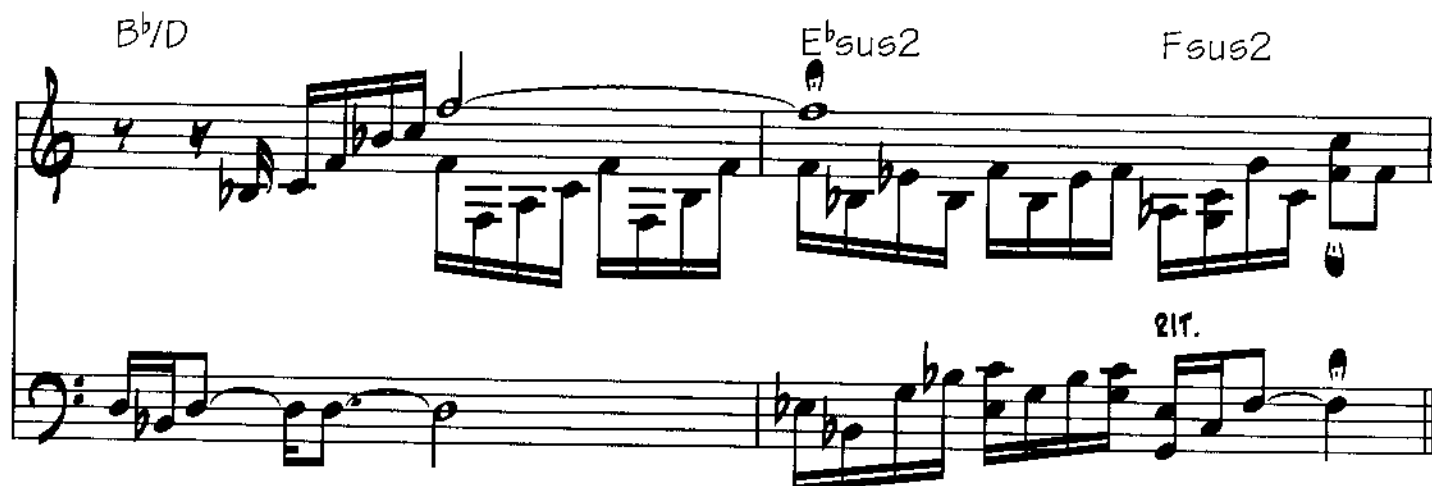
F/G

ESTUPENDA GRACA

By Pat Metheny
and Lyle Mays

INTRO

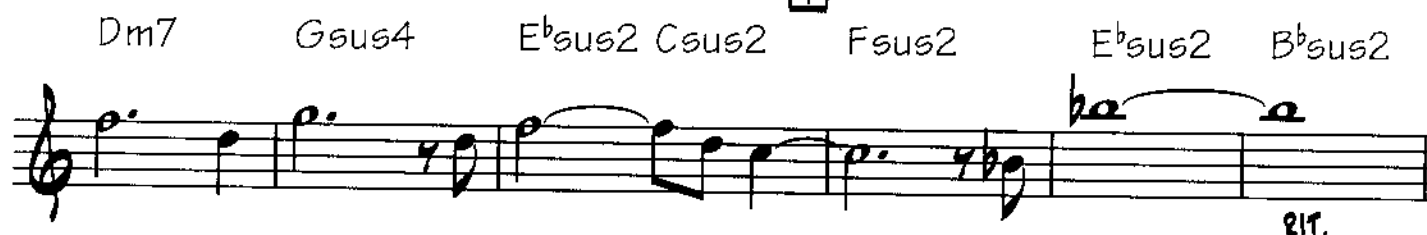
RUBATO ♩ = 60 (EVEN EIGHTHS)



A MELODY



TO CODA



8 A TEMPO

1.

2.

2.

RIT.

RIT.

O.S. AL CODA



CODA

F#sus4(add9)

E^bsus2

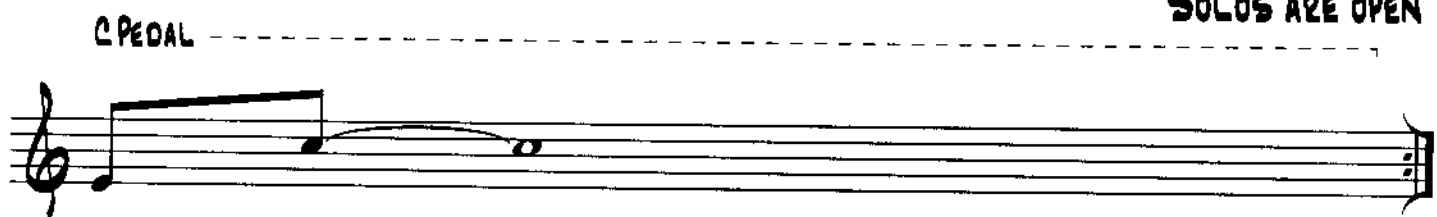
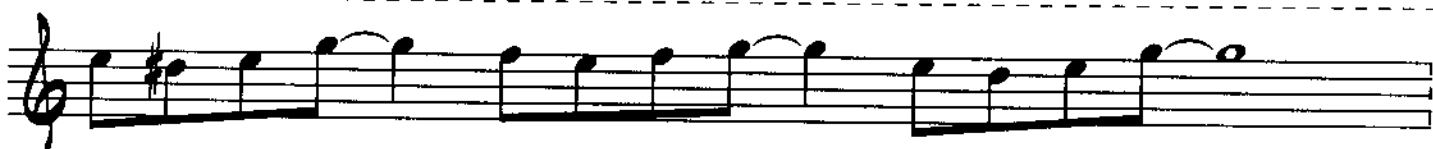
B^b/D

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^b maj7^b5



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

3

A add2/C^{*}



(B)

F[#]m7



G add[#]4/F[#] G maj7/C[#] Em(add6) Em⁶/B



m¹

E^b maj7^b5

E^b maj7^b5/A C m⁶

E^b/B^b

E^b/F

C⁶(no3rd)

D^b maj7/C



A^bmaj7/C

D^bmaj7/C

8^{va}

B^bm(add4)

8^{va}



Gm9

Am7

B^bmaj7 Em7^b5(add11)

LOCO

Gm9/D

Am7(add4)

Am7

Am7(add2)



Em9

Fmaj9

8VA

G9sus4

8VA

8VA

E Am9(sus4)/Am9 Am9(sus4) Am9

8VA LOCO

B^bmaj7 C/B^b

F SOLO B^bmaj7 C/B^b REPEAT AND FADE

ARE YOU GOING WITH ME?

By Pat Metheny
and Lyle Mays

INTRO

$\text{♩} = 120$ (EVEN EIGHTHS)

Cm7



A^bmaj7



A MELODY

Cm7
(CONT. BG. OSTINATO)



A^bmaj7



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

$Cm(\text{add}2)$

$A\text{m}7^b5$

$A^b\text{maj}7$

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

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

Cm7 4 A^bmaj7 4 Cm7 4 A^bmaj7 4
 A^bmaj7/B^b 4 A^bmaj7 4 A^bmaj7/B^b 4 A^bmaj7 3 G7^b9
 Cm7 4 Am7^b5 4 A^bmaj7 4 G7alt 2 G7 2

C

C[#]m7 4 Amaj7 4 C[#]m7 4 Amaj7 4
 Amaj7/B 4 Amaj7 4 Amaj7/B 4 Amaj7 3 G[#]7^b9
 C[#]m7 4 Bm7^b5 4 Amaj7 4 G[#]7alt 2 G[#]7 2

D

Dm7 4 B^bmaj7 4 Dm7 4 B^bmaj7 4
 B^bmaj7/C 4 B^bmaj7 4 B^bmaj7/C 4 B^bmaj7 3 A7
 Dm7 4 Bm7^b5 4 B^bmaj7 4 A7alt 2 A7 2

E OUTRO

F OUTRO (CONT'D.)

Dm7 4 B^bmaj7 4 Dm7
 B^bmaj7 B^bmaj7/A Gm7 Gm7/F Em7^b5 A7 A+7 Dm7(add2)
 GRAD. RIT.

EIGHTEEN

By Pat Metheny, Lyle Mays
and Nana Vasconcelos

INTRO

♩ = 200 (EVEN EIGHTHS)

Csus2/G



*PLAY 4 TIMES
8VA

(CONT. OSTINATO)

(LAST TIME)



A

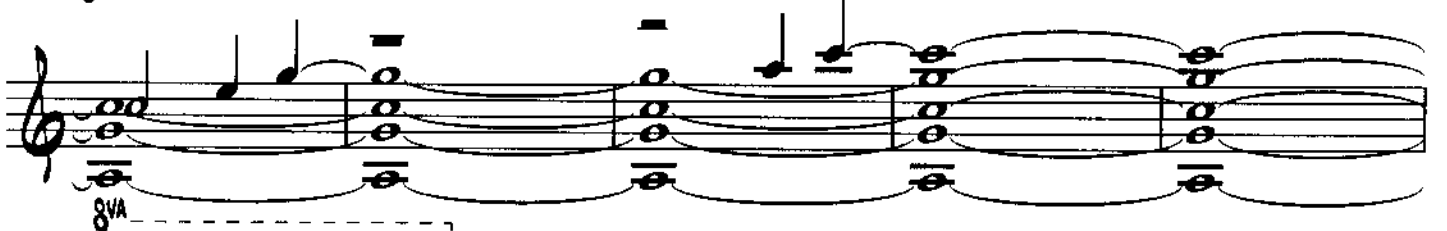
*DRUMS ENTER 3RD TIME

8VA

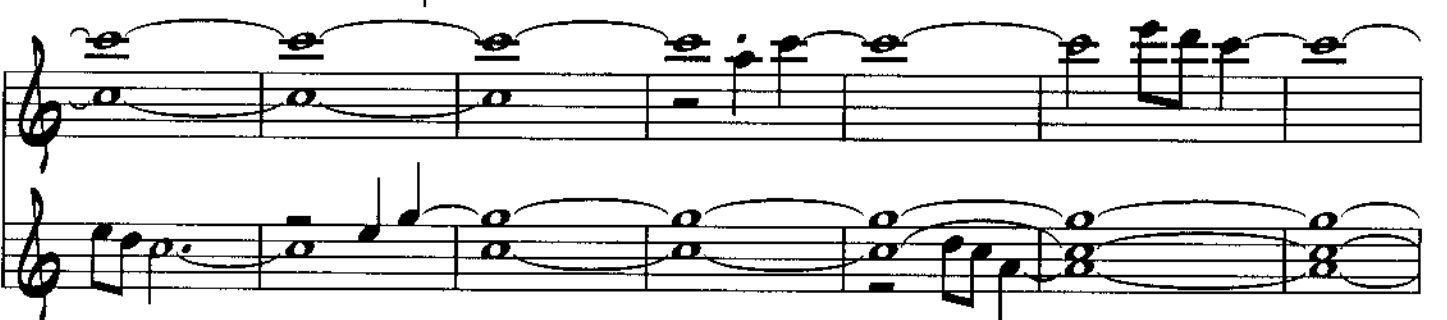
(CONT. RHY., SIMILE)



8VA



8VA



First system of musical notation, featuring a treble and bass staff with complex chordal textures and melodic lines.



Second system of musical notation, including a treble and bass staff with various chords and melodic fragments.

TO CODA  

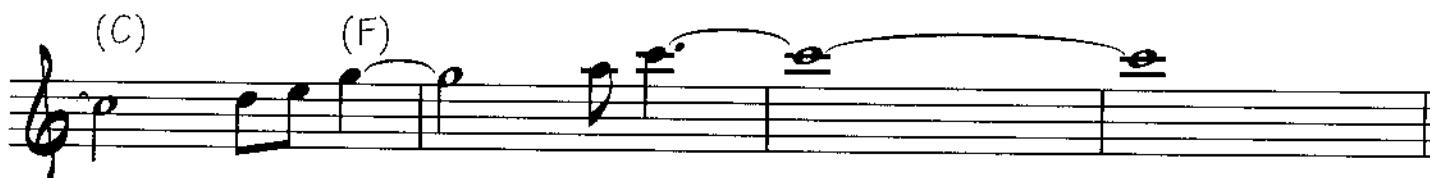
Third system of musical notation, featuring a treble and bass staff with chords and a melodic line.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic pattern.



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



4. **F** DRUM BREAK

F#maj7 8

G SOLO PLAY 4 TIMES

C Am F G F G F G

(w/BS. OSTINATO, SIMILE)

G/C **Fmaj7** **G C** **G** **C G** **C G C** **OPEN**

H ON CUE: **Am** **G C** **G** **C G** **C G C**

F **G C** **G** **C G** **C G C**

G7sus4 **G C** **G** **C G** **C G C**

G/C **Fmaj7** **G C** **G** **C G** **C G C** **REPEAT AND FADE**

EXTRADITION

By Pat Metheny

INTRO

WALTZ ♩ = 132 (EVEN EIGHTHS)

DRUMS AND PERCUSSION 7 N.C.

A MELODY

Cm(maj7)

Bbm9 Eb13

Abmaj7#11 Abmaj7 G7alt

Am7b5 D7alt

Gm(add2) Gm(#5) Gm6 Gm7

Fm9 Bb13sus4 Bb7

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^b9sus4/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

2. Csus4 C A^bmaj7 B^b/A^b Csus4 C D LAST TIME: D.C. AL CODA



Coda Csus4 A^bmaj7 B^b/A^b Csus4 C

THE FIELDS, THE SKY

By Pat Metheny

INTRO (VAMP)

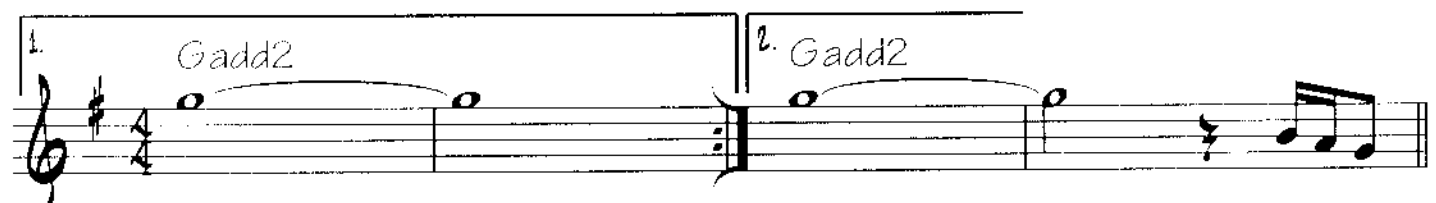
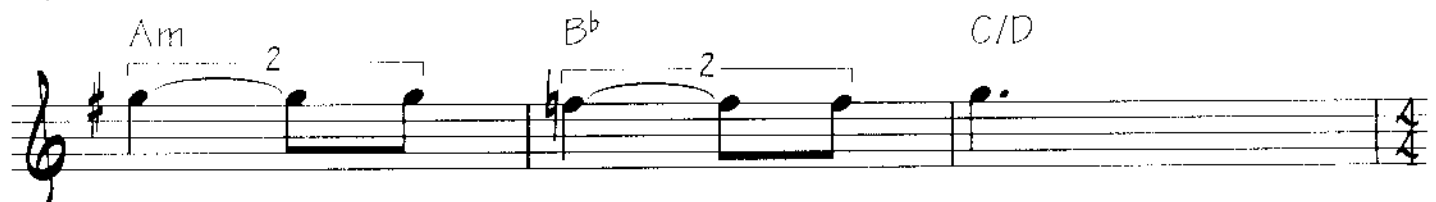
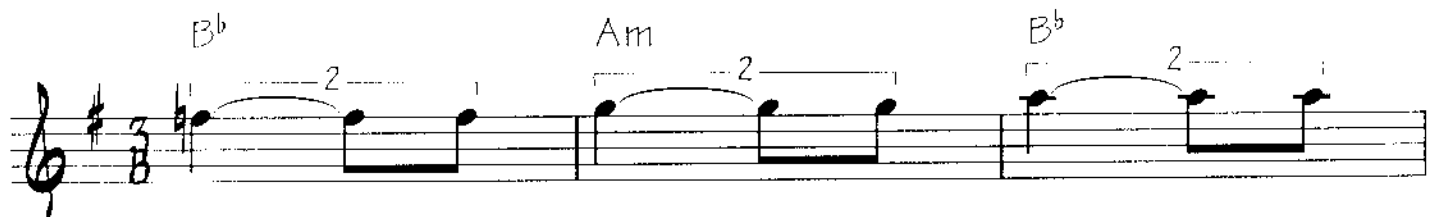
♩ = 126 (EVEN EIGHTHS)

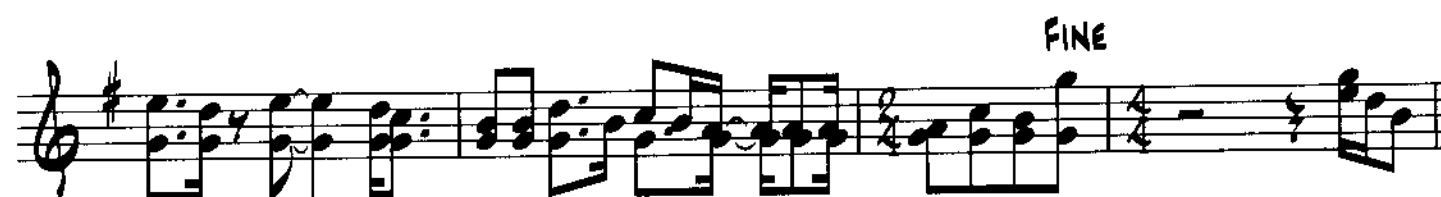
N.C.

OPEN REPEAT



[A] SOLO





D INTERLUDE



First system, measures 1-2. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has whole notes.

Second system, measures 3-4. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has whole notes.

Third system, measures 5-6. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has a half note followed by a quarter note.

E

G PEDAL

Fourth system, measures 7-8. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has a half note followed by a quarter note.

Fifth system, measures 9-10. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has a half note followed by a quarter note.

END G PEDAL

Sixth system, measures 11-12. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has a half note followed by a quarter note.

F

SOLO WITH PERCUSSION (OPEN)

D.S. AL FINE

Seventh system, measures 13-14. Treble clef, key of D major. Treble staff has a continuous eighth-note pattern. Bass staff has a half note followed by a quarter note.

GOODBYE

By Pat Metheny

♩ = 80 (EVEN EIGHTHS)



A MELODY

Em9 Gmaj7 D/E E7 Am7 Cmaj7 D7



Gmaj7 F6 Ebmaj7 Dm7 Cm7 F7sus4



Bbmaj7/F Bbmaj7 E9#11 Ebmaj7



Bbm7 Ebm7 Fm7



C#m7 F#m7 Fmaj7#11 Emaj7 C#m7



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

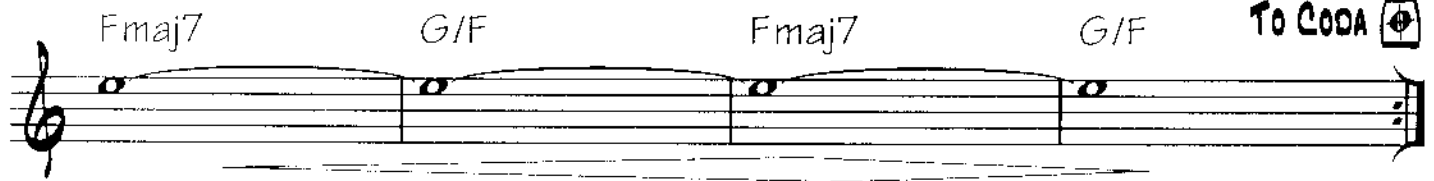


F#m7 Bm7 D/E G/A Dm7 G7sus4



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 E^bmaj7 Dm7^b5 G7^b13



Cm7 Cm7/B^b A^bmaj7 Cm/G Fm7 D^bmaj7 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

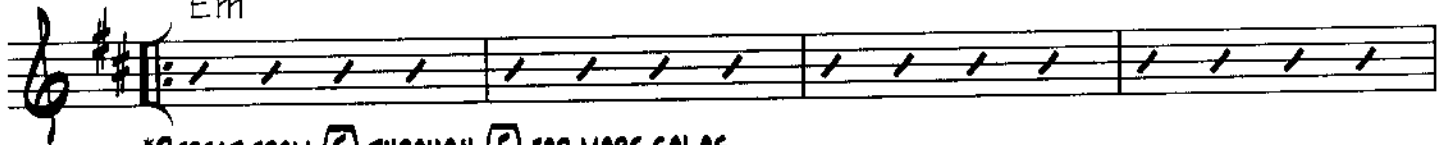
To CODA

Dmaj7/F# Gmaj7 Dmaj7/F# Bm7

Bm11 Em7 Gmaj7 Bm11

(E) *SOLOS

Em

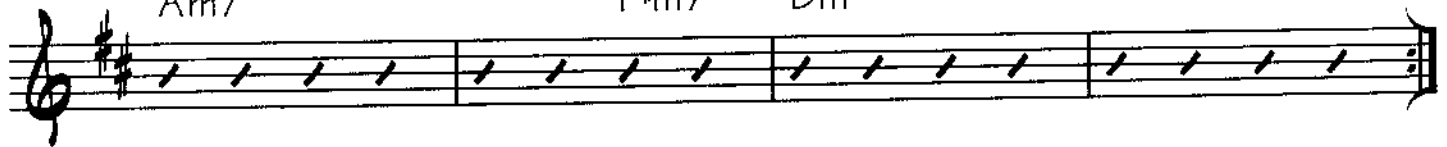


*REPEAT FROM (E) THROUGH (F) FOR MORE SOLOS

Am7

F#m7

Bm



F#m7

Gmaj7



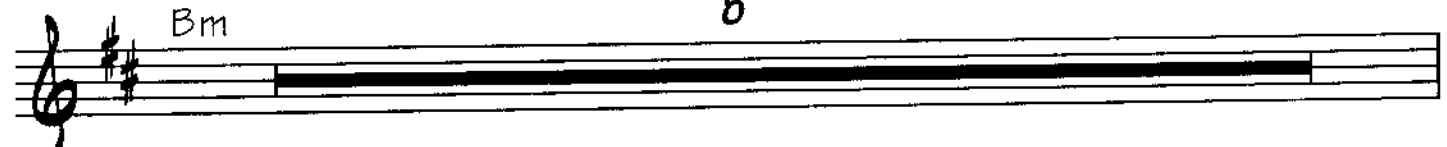
A7sus4

Bm9



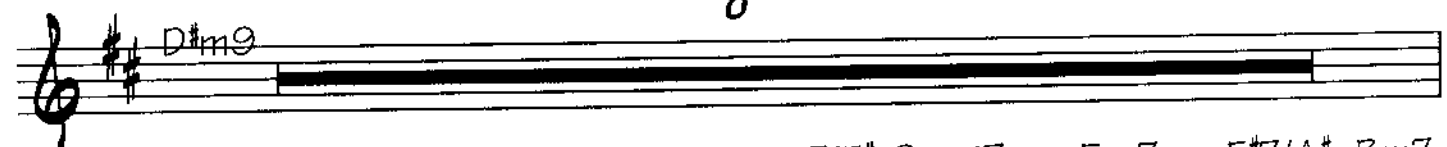
Bm

8

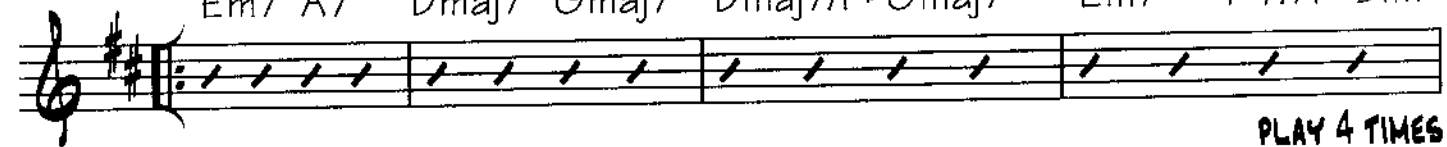


D#m9

8

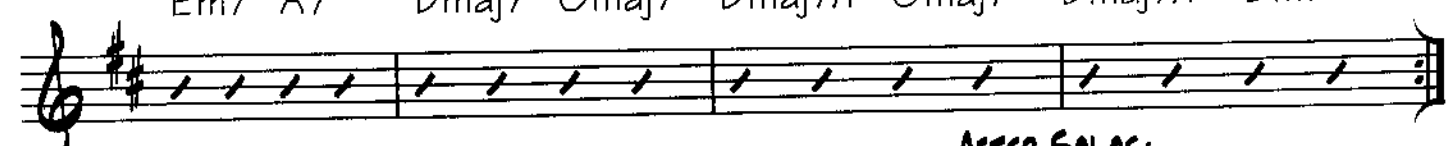


Em7 A7 Dmaj7 Gmaj7 Dmaj7/F# Gmaj7 Em7 F#7/A# Bm7



PLAY 4 TIMES

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



AFTER SOLOS:

D.S. AL CODA (C)

(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



1.

E^bmaj7/G

A^bmaj7

E^bmaj7/G

Cm7



2.

E^bmaj7/G

A^bmaj7

Gm7

E^b



SONG FOR BILBAO

By Pat Metheny

INTRO

[A] LATIN ♩ = 180 (EVEN EIGHTHS)*

C7sus4 C6 C7sus4 C6 C7sus4

G^bmaj7^b5 A^b/D^b G^bmaj7^b5 C7sus4 C6 C7sus4

[B] F B^b E^b F D^b E^b F G

[C] C7sus4 C6 C7sus4 C6 C7sus4

TO CODA

* 1ST TIME, RHYTHM AND BASS ONLY,
MELODY ENTER 2ND TIME
3RD TIME PLAY MELODY & B.A.

Gmaj7^b5 A^b/D^b G^bmaj7^b5 C7sus4 C6 C7sus4 **PLAY 3 TIMES**

SOLO

C7sus4

G^bmaj7[#]11

C7sus4

G^bmaj7[#]11

C7sus4

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

C7sus4

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

G^bmaj7[#]11

C7sus4

(PLAY LAST TIME) NO REPEAT

**CODA
W/FILLS**

G^bmaj7[#]11

C7sus4

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

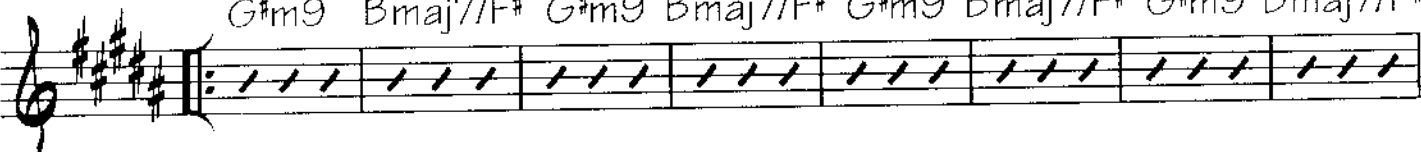
[B] INTERLUDE

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

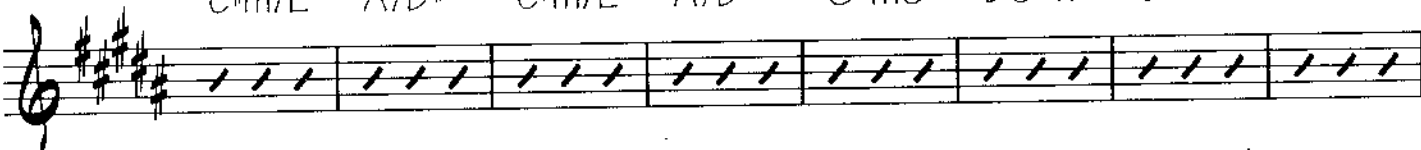
G#m7 Bmaj7/F# G#m7 Bmaj7/F#

SOLOS

G#m9 Bmaj7/F# G#m9 Bmaj7/F# G#m9 Bmaj7/F# G#m9 Bmaj7/F#

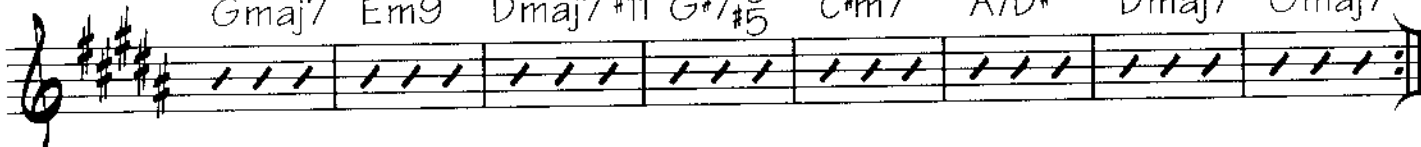


C#m/E A/D# C#m/E A/D# G#m9 D9#11 C#7b5 F#7b9



LAST TIME:
D.C. AL CODA

Gmaj7 Em9 Dmaj7 #11 G#7#9 C#m7 A/D# Dmaj7 Gmaj7



CODA

C#m/E A/D# C#m/E A/D# C#m/E A/D#



Dmaj7 Gmaj7 C#m7b5 F#7b9



Rit.
Eadd9

A TEMPO

Bm Bm/A Gmaj7 Bm/F#



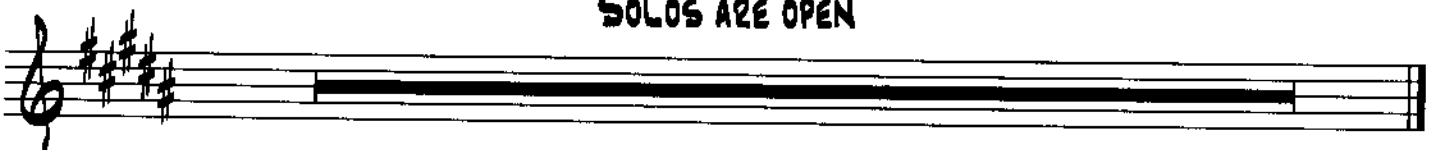
THE CALLING

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

3

Gm7

3

Csus4

C C/B^b



C

E^bmaj7

Dm7

E^bmaj7 Dm9

E^bmaj7

F



rit. (LAST TIME)

G7sus4

G

G7sus4

G



MAS ALLA

By Pat Metheny

INTRO

FREELY ♩ = CA. 90

F#m7

C#m7

Em7

Bm9



[A] MELODY (FREELY, 1ST TIME)

Gmaj7

3

Abm7 D9

F#m7

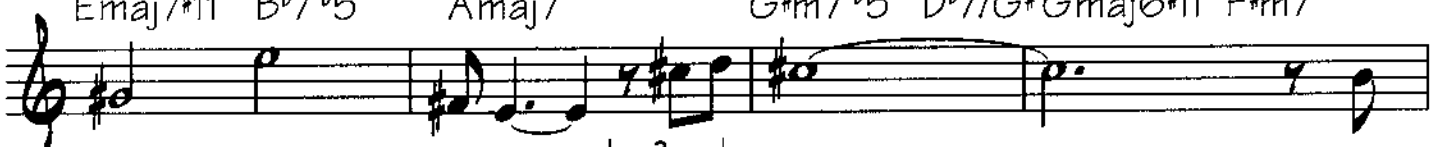
Fmaj7#11



Emaj7#11 Bb7b5

Amaj7

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



Em(maj7)Em7

Am7

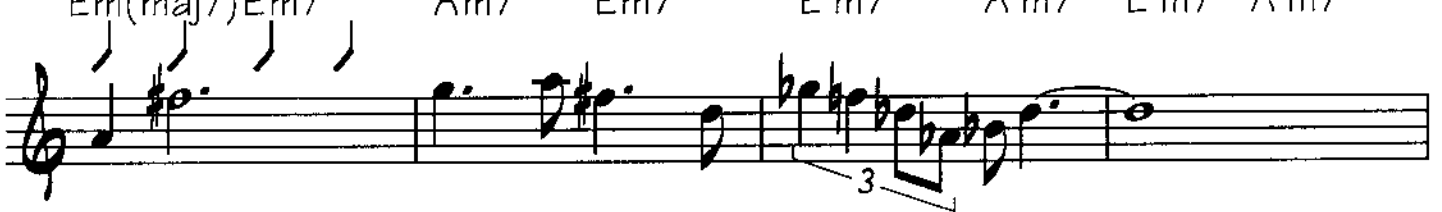
Em7

Ebm7

Abm7

Ebm7

Abm7



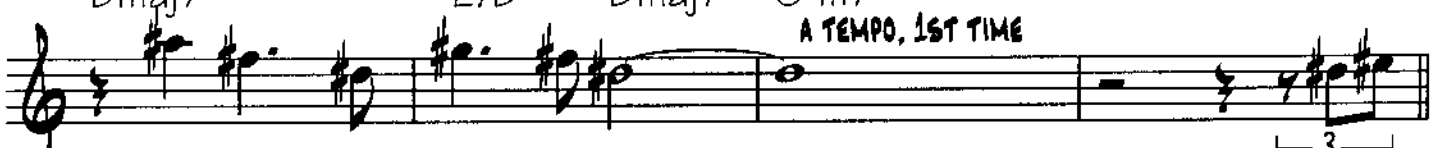
Bmaj7

E/B

Bmaj7

G#m7

A TEMPO, 1ST TIME



[B]

Bmaj7

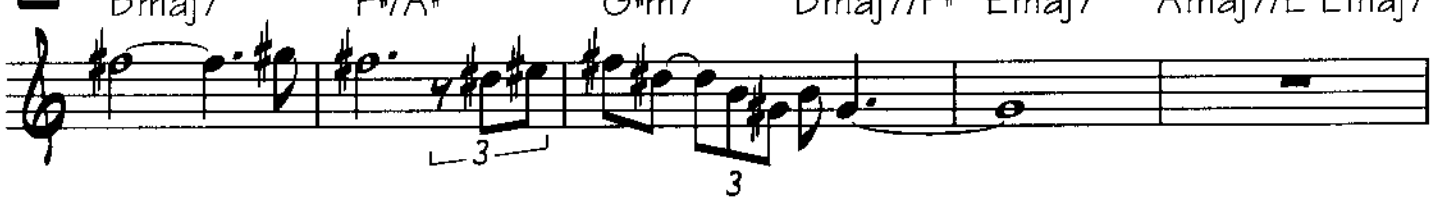
F#/A#

G#m7

Bmaj7/F#

Emaj7

Amaj7/E Emaj7



Bbm7b5

Amaj7

Bbm7b5

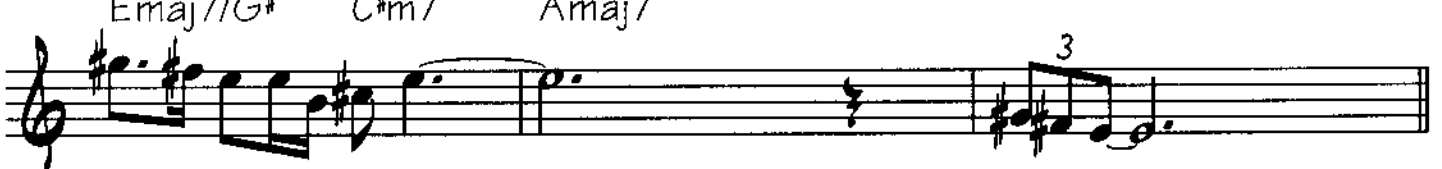
Amaj7



Emaj7/G#

C#m7

Amaj7



Q F#m7 C#m9

Em9 Bm9

F#m7 C#m9

Em9 Bm9 **To CODA** **Q**

Q **BEGIN SOLO** Gmaj7 F#7/G Gmaj7 F#7/G **D.S. AL CODA**

Q **CODA** F#m7 C#m9 Em9

Bm9 F#m7

C#m9 Em9

Bm9 Gmaj7#11 **RIT.**

FIRST CIRCLE

By Pat Metheny
and Lyle Mays

INTRO

$\text{♩} = 80$ (EVEN EIGHTHS)

N.C.

(LAST 2 TIMES ONLY)

PLAY 5 TIMES

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

[A] MELODY

(CONT. OSTINATO, SIMILE)

N.C.

Bbmaj6

8 N.C.

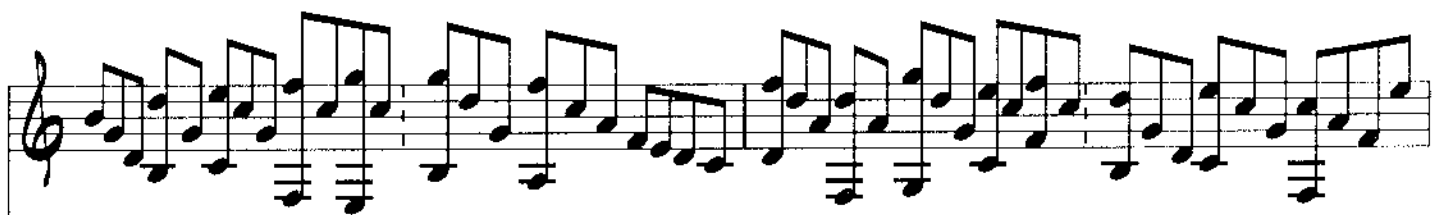


ME LET RING THOUGHTOUT

(2ND TIME ONLY)



(2ND TIME ONLY)



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. Gmaj7 **To CODA** 2. Gmaj7 B7

Em B7 9/E C/E D/E

Cmaj7/D Cmaj7 Bm7 Em7

Am9/E B7 9/E C/E D/E

Cmaj7/D

G7sus4 D.S. AL CODA

CODA

SOLO

Cmaj9 Em A^bm7 F[#]m7 Amaj7

Emaj7 D/E Cmaj7 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^b6₉

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

1 Cmaj7 DIVISI

Em Em(maj7) Em7 Em6

A^bm7

A⁺maj7

E Emaj7 Gmaj7

Cmaj7

A^bmaj7/E^b

Fmaj7/C

A^bmaj7/C

A^bmaj7/B^b

Gmaj7 Fmaj7 Cm7 E^bmaj7 Am11 Gmaj7 A^bmaj7 Em7 B^bmaj9 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 B^o7

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

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 D9* (2), *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)

Bm7^{b5} B^{b7}#11 Em7/A A7 Am7 D7sus4 D7

Gmaj7 A13 A+7 Am9/D Gmaj7

Bm7 Cmaj7 A13

Gmaj9 Gmaj9/F# Em7 A7 D D7/C Bm7 Em7

To CODA ☐ D.S. AL CODA

Am7 Am7/D D13 Gmaj7 D7sus4

☐ CODA ☐

Gmaj7 Gmaj7/F# Em7 E^bmaj7 G/D Em7

Cmaj7 D9 Gmaj7

rit.

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

Am7 Am7/E Am7 D/E Am7 Am7/E Am7 D/E

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)

Esus4 4 Cmaj7 4 Gmaj7/A A13

Gmaj7/A A13 Fmaj7 3 Fm7 Bb7

Emaj9 D7#9 Dbmaj7 Bb/C

PLAY 4 TIMES

C7sus4

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

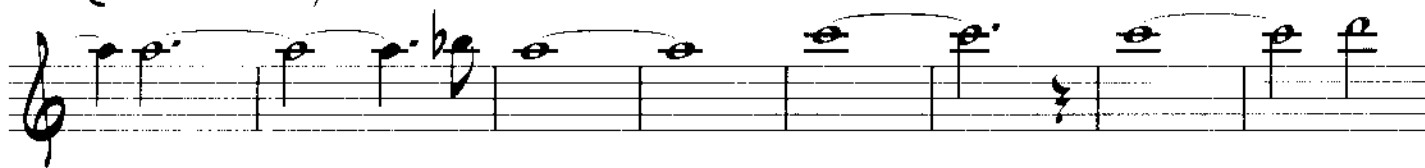
Dmaj7 A^b/D Bm/C#

[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 Amaj7/E Dm7 Am11 Cmaj9/G Fmaj6 A/F

1 Gm7
(RESUME OSTINATO)



Bbmaj7

Am7



2

Fsus4

Cmaj7



3

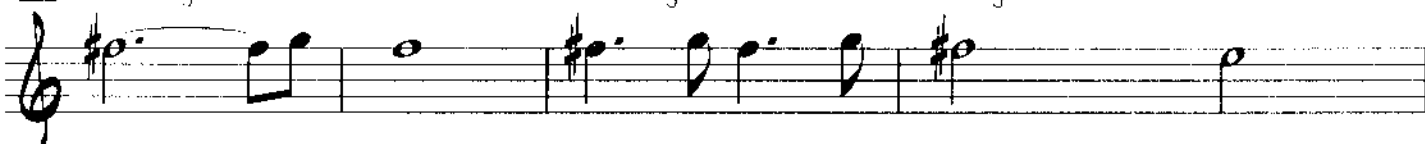
Gmaj7/A

A13

Gmaj7/A

Gmaj7#5/A

A9



Fmaj7

Fm7

Bb7



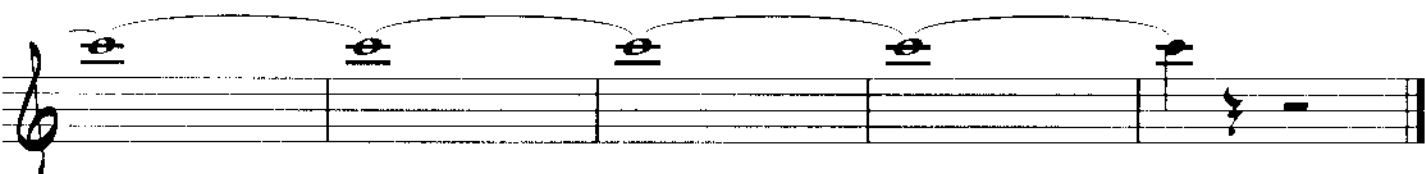
4

Ebmaj7

D+7

Dbmaj7

C7sus4



HOUSE ON THE HILL

By Pat Metheny

INTRO

BALLAD ♩ = 56 (EVEN EIGHTHS)

Gm7(add2) Em9 Am7(add2) Fm7 Gm9 Cm7 Gm11 Cm9 3



A MELODY

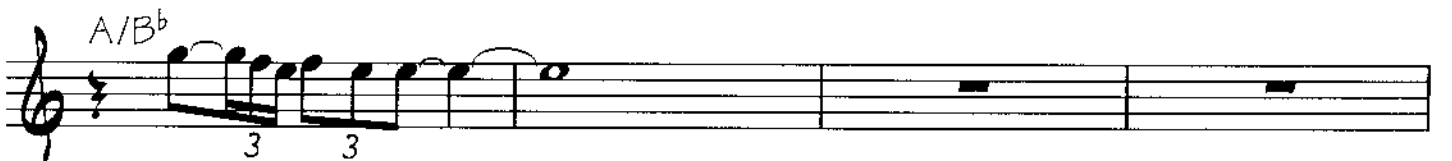
Gm7 Em7 Am7 Fm7 Dm7 F#m7



Bm7 Gmaj7 Em7 F#m7 Gm7 Dbm7



B Fmaj7/G





Gm7 Em7 Am7 Fm7 Dm7 F#m7

To CODA

Bm7 Gmaj7Em7 F#m7Gm7 Dbm7 A7sus4A7 Dmaj7

SOLOS
OBL. TIME

F/G A/B

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

A/Bb 1. Gm9 Bbmaj7 #11

2. Gm9 C7sus4 C7

Fmaj7 Bbmaj7

Em7b5 A+7b9 Dmaj7 D+7b9

CODA

A7sus4 A7b9 Dmaj7 #5

rit.

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

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

Cm9

REPEAT FOR SOLOS

CODA

Cm9/G

VAMP AND FADE

(1ST TIME ONLY)

WASN'T ALWAYS EASY

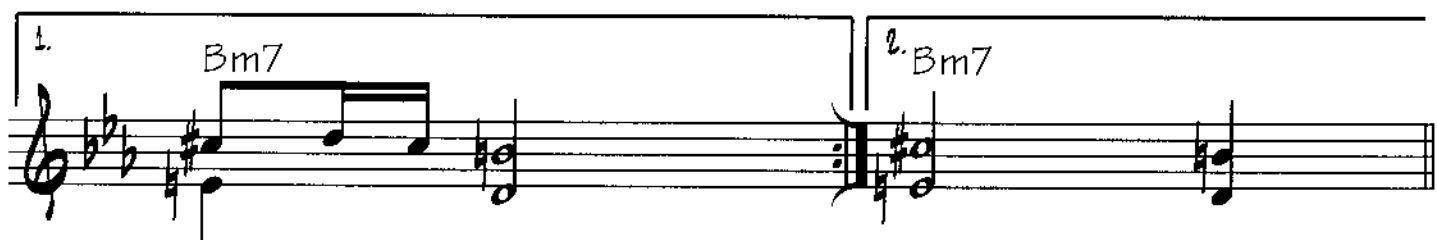
By Pat Metheny

INTRO

WALTZ ♩ = 63 (EVEN EIGHTHS)



A MELODY



B





TO CODA

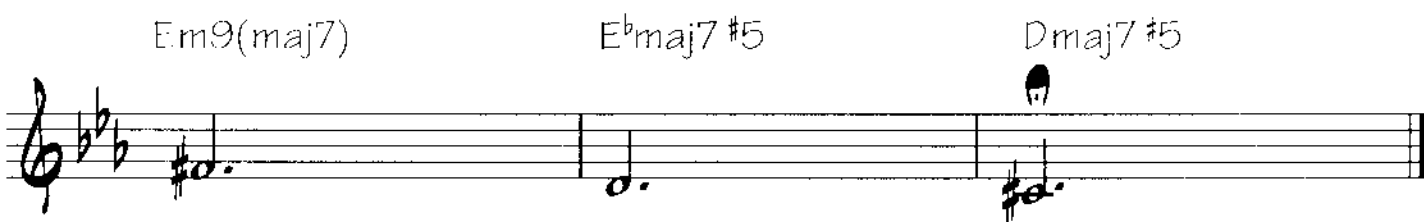
D.S. AL CODA



CODA



GRAD. RIT.



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

Bb

4



Am

4

Dm

2

Am

2

F7

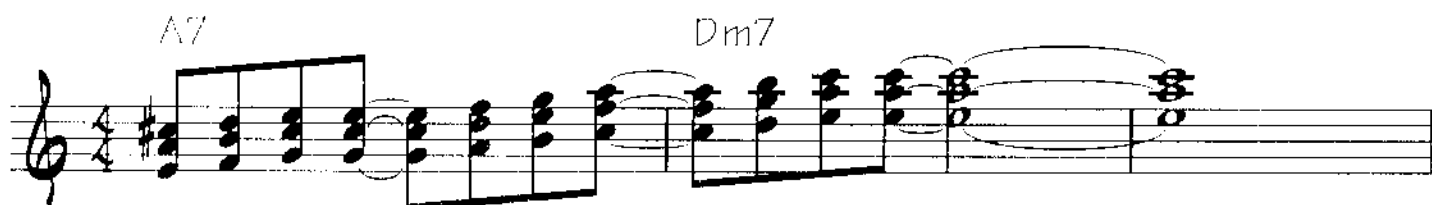
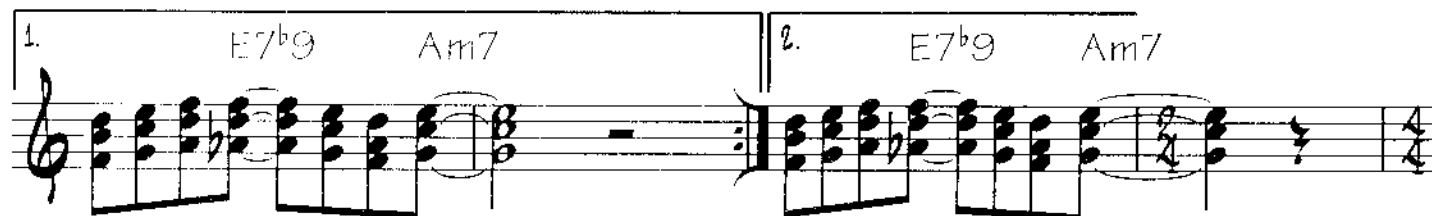
E7

Am

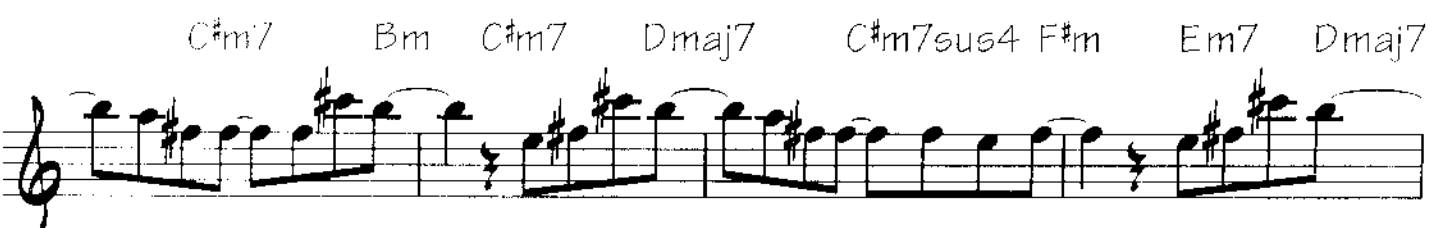
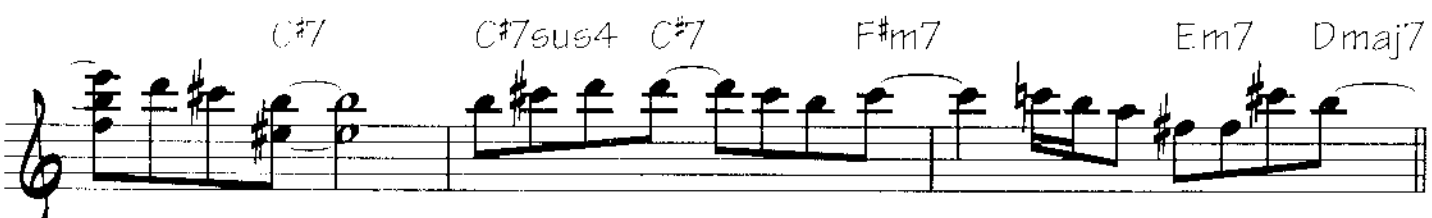
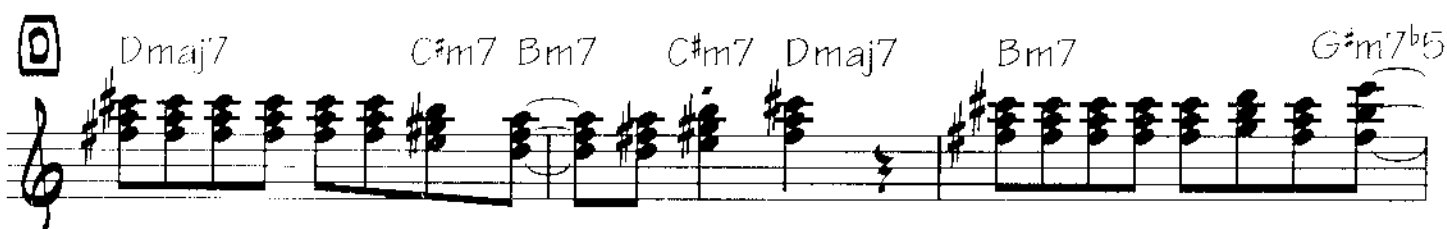
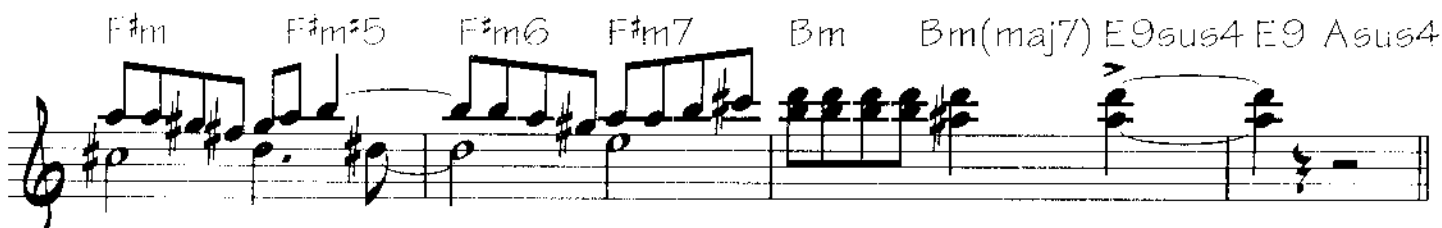
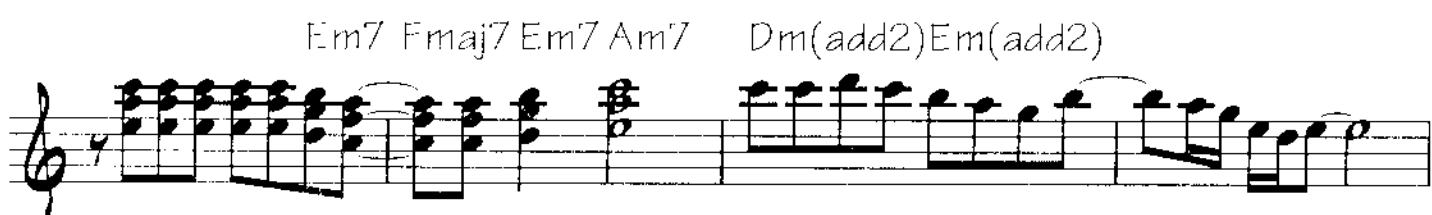
E7



Q INTERLUDE
Am7



To CODA



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.

(E^b) (B^b) B^b F B^b F N.C.

F N.C. B^b

B

E^b B^b F B^b

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

[C] B^b N.C. B^b N.C.

B^b N.C. B^b

[C] E^b B^b F

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

⑤

B $\flat$ F B $\flat$ E $\flat$ B $\flat$ E $\flat$

B $\flat$ F B $\flat$ F B $\flat$

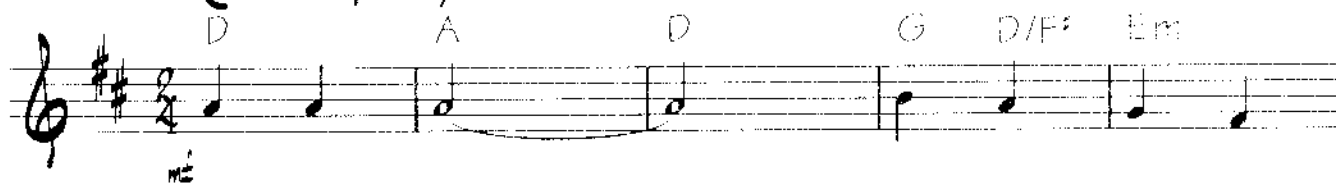
3 3

PRAISE

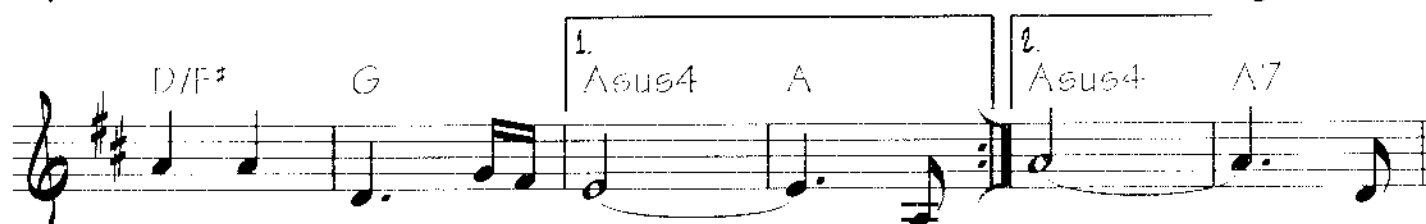
by Tim Moten
and John May

INTRO

♩ = 110 (EVEN EIGHTHS)



A MELODY



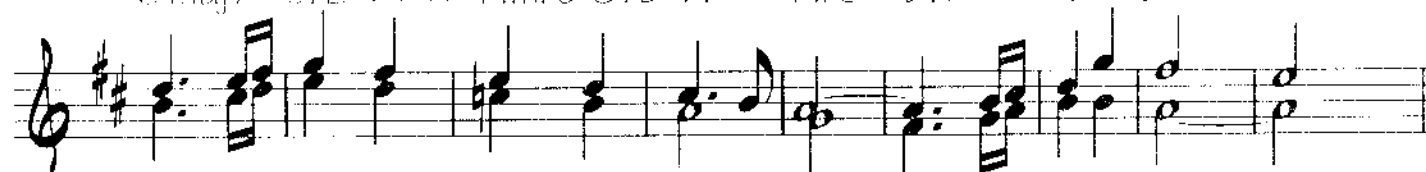
B

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



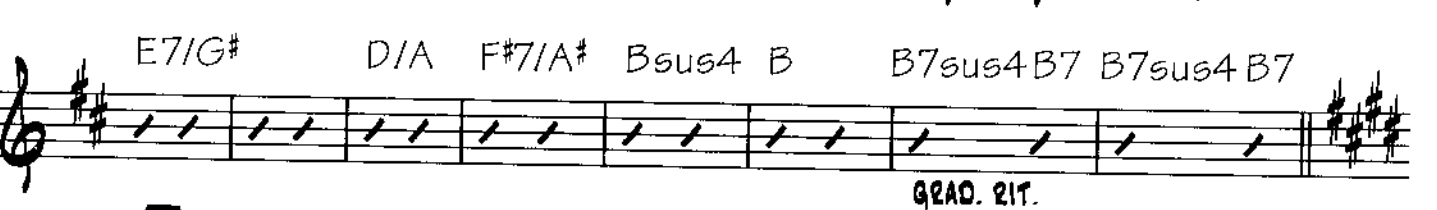
D INTERLUDE



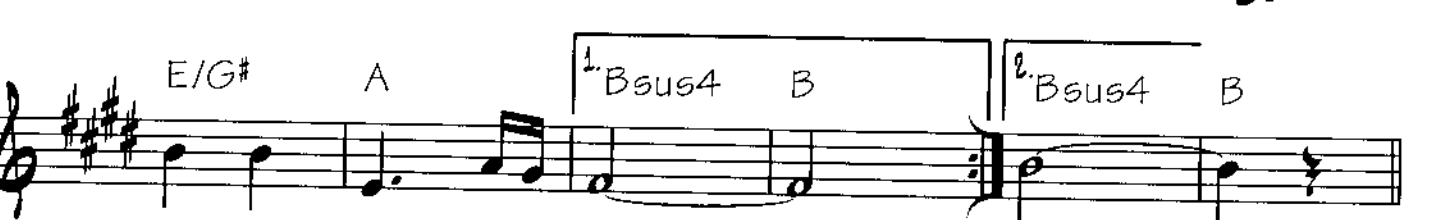
E



F



H



I

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

II

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

E/G# A B7sus4

K OUTRO (MELODY, 1ST TIME ONLY)

E A E/G# F#m7 B7sus4 Cmaj7

REPEAT TIL CUE

ON CUE:

Cmaj7

E

RIT.

JOHN MCKEE

By Pat Metheny

INTRO

MODERATELY ♩ = 120

C7sus4



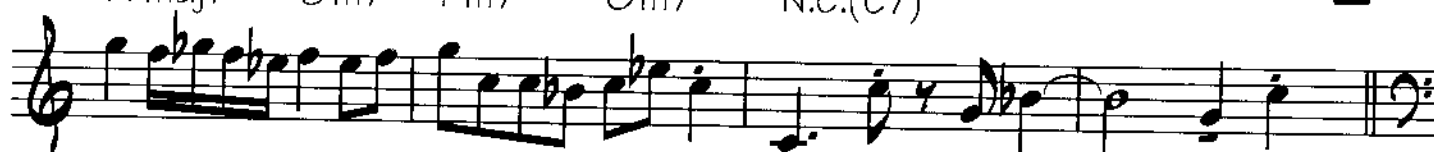
[S] **A** MELODY ^{mf}

C7

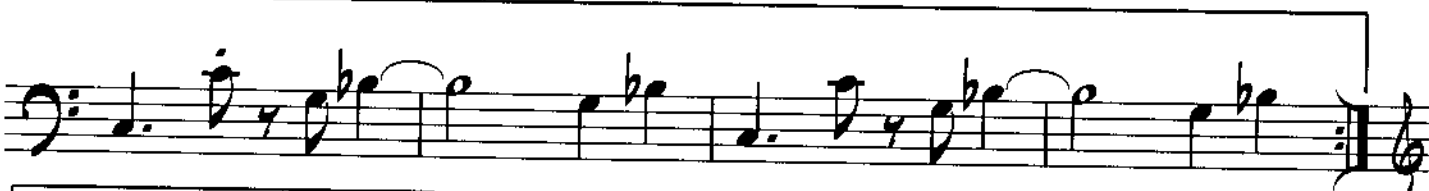


A^bmaj7 Gm7 Fm7 Gm7 N.C.(C7)

TO CODA **[C]**

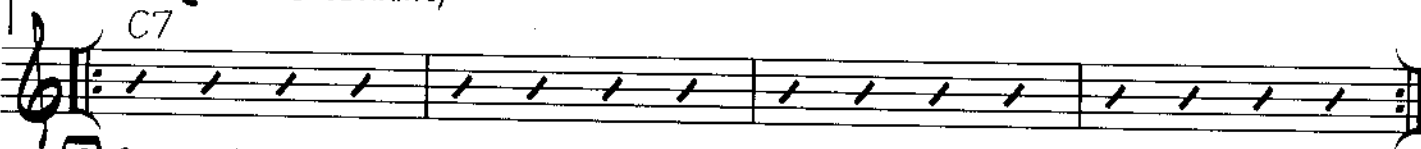


1. C7sus4



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

[A] INTERLUDE (AD LIB.)

F7 C13

A^b13 G+7 D.S. AL CODA

[C] CODA

C7

PLAY 4 TIMES C7 #9

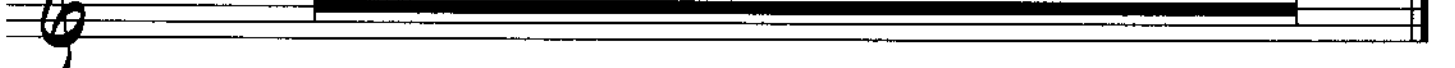
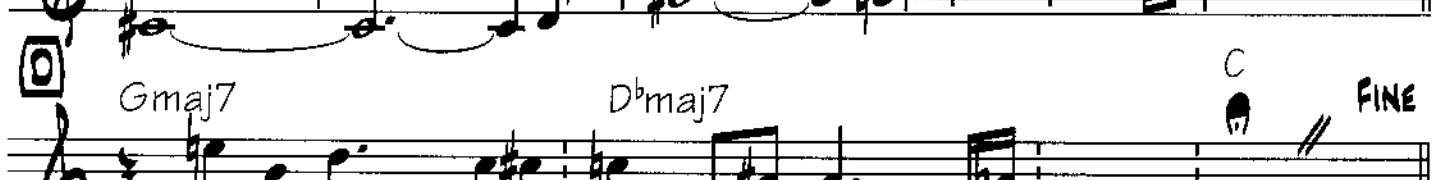
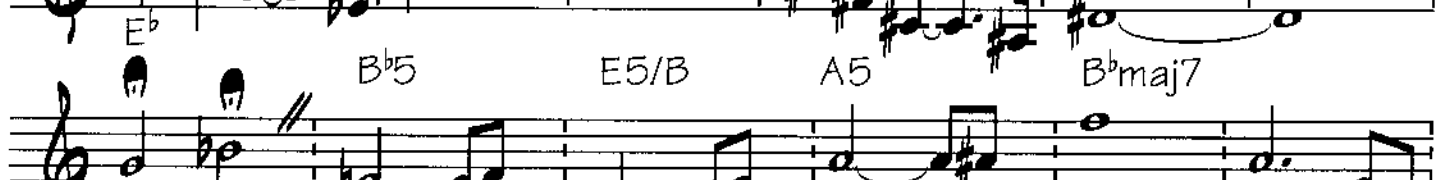
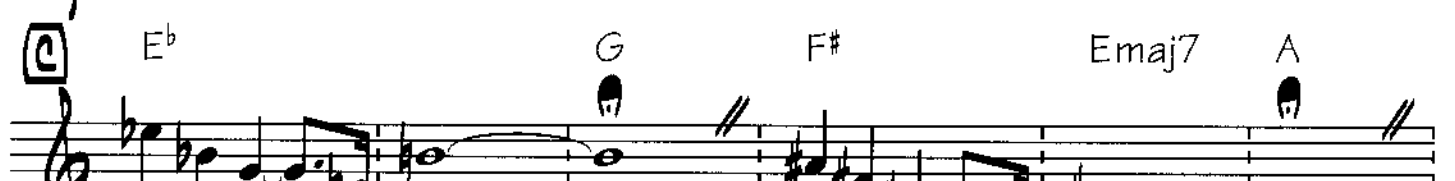
PARALLEL REALITIES

By Pat Metheny

A MELODY

FREELY ♩ = 108 (EVEN EIGHTHS)

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



E SOLOS

OPEN

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

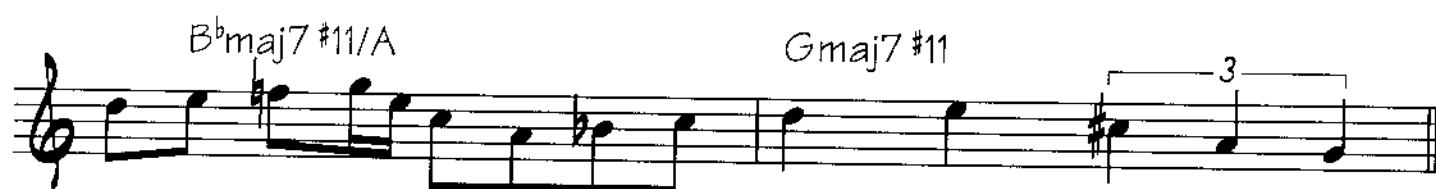
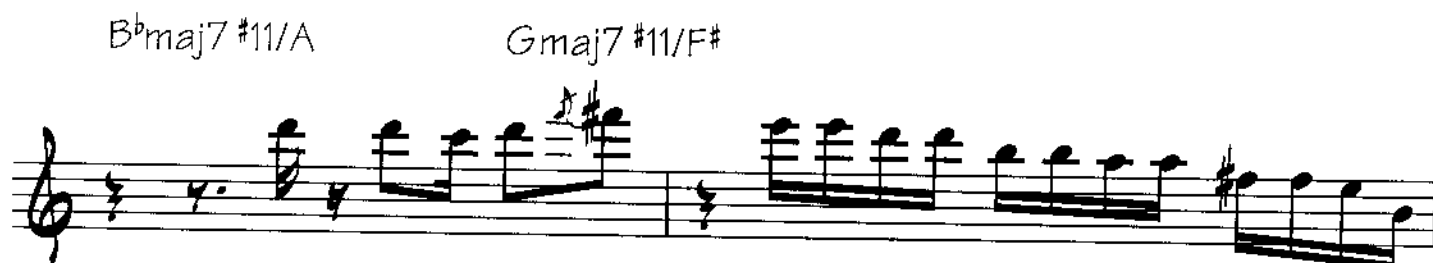
Gmaj7 #11/F#

B^bmaj7 #11/A

Gmaj7 #11

B^bmaj7 #11/A

Gmaj7 #11/F#



8 BRIDGE



© 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

Gm F6 E^bmaj7 F6
 [A] Gm F6 E^bmaj7 F6 Gm F6 E^bmaj7 F6
 Gm F6 E^bmaj7 F6
 Gm F6 Em7^b5 Am7
 [B] B^b B^b/A Gm E^bmaj7 Cm7
 Dm9
 Em7^b5 E^bmaj7 Dm7
 Gm F6 E^bmaj7 Dm7
 Gm F6 E^bmaj7 Dm7
 [C] CODA Gm F6 E^bmaj7 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

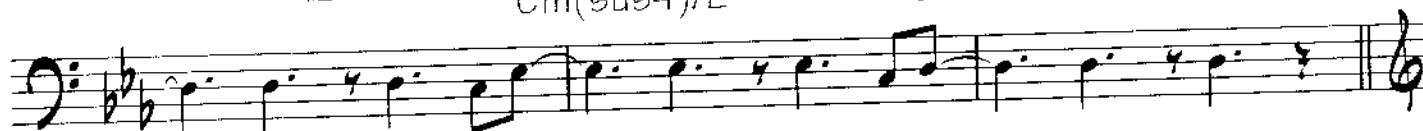
Dm7sus4



mf

Cm(sus4)/E^b

Dm7sus4



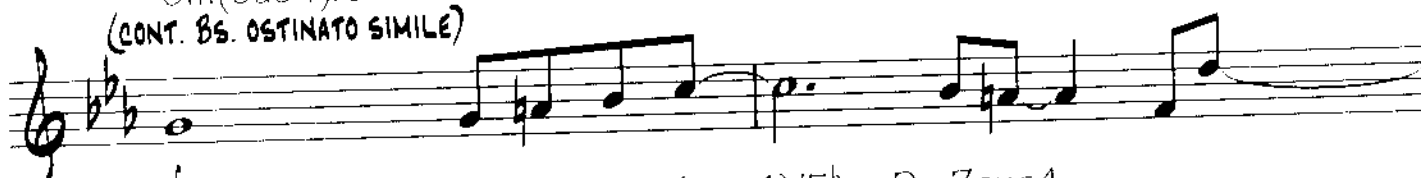
A MELODY

Cm(sus4)/E^b

Dm7sus4

Cm(sus4)/E^b

(CONT. BS. OSTINATO SIMILE)



mf

Dm7sus4

Cm(sus4)/E^b

Dm7sus4



A^bmaj13

Gm7



C

Gm7/B^b

Gm7

Gm7/B^b C



Fm7

Gm7

Cm9

Am11

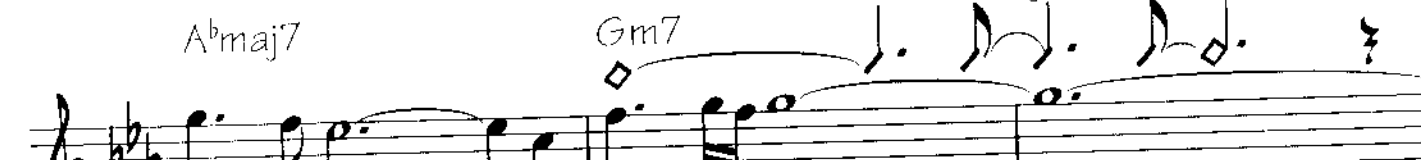


A^bmaj7

Gm7

A^bmaj7

Gm7



A^bmaj7

Gm7

Gm7/B^b C7

B

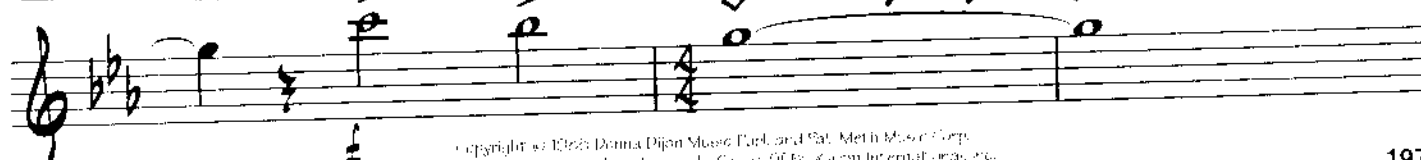
Cm7

B^b/C

A^bmaj7

Gm7

Gm7/B^b C7



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

0 D^bmaj7 Cm7 D^bmaj7 Cm7
(CONT. SOLO OVER MELODY)

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

E OUTRO G^bmaj7 B^bm7

VAMP AND FADE OUT G^bmaj7 B^bm7

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 —

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

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.

Emaj7

Gb6

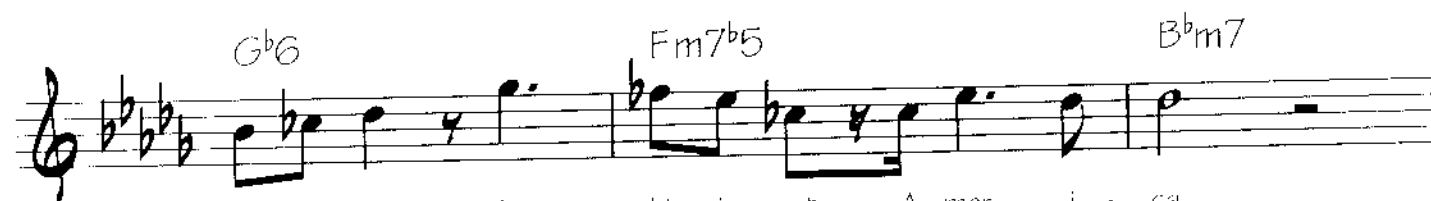
Abm



The lit-tle peace — in me — —

will — — — die.

(This could be a



mir-a-cle.)

For

this is not

A-mer-i-ca.

[E] BRIDGE

Cbmaj7

Abm7

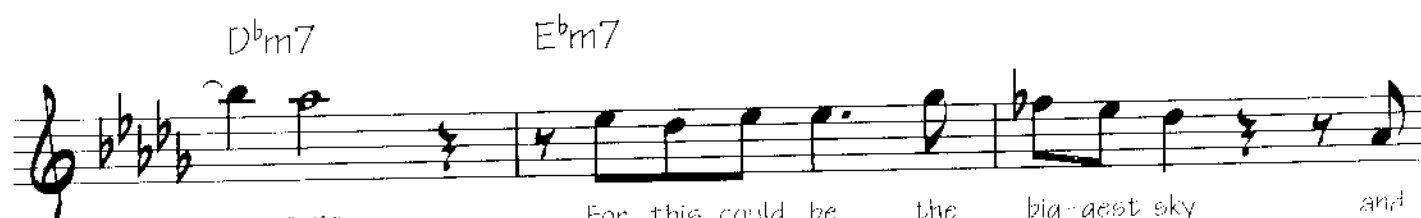
Abm7/Gb Emaj7

Emaj7/D#



There — — was a time.. — —

A wind that blew so —



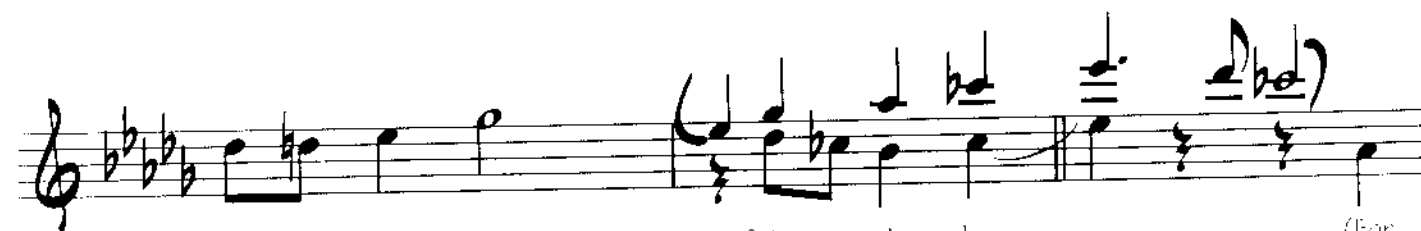
.. young.

For this could be the big-gest sky

and

[F] CHORUS

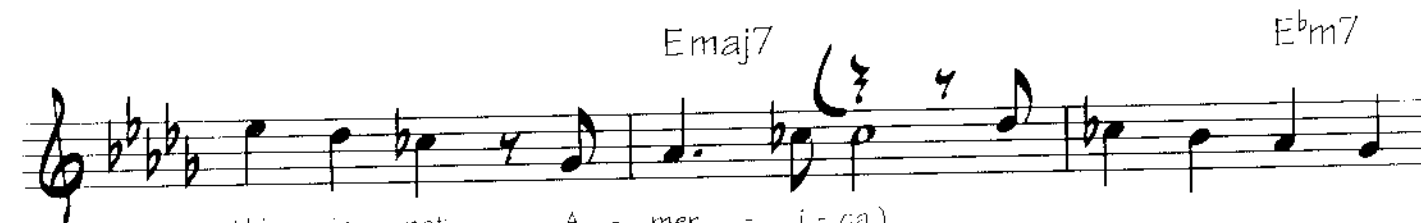
Fm7b5



I could have the

faint-est i-dea. — —

(For



this is not

A-mer-i-ca.)

$A^b m7$ G^b6 $E maj7$ G^b6

$A^b m7$ G^b6 $E maj7$ G^b6

$A^b m7$ G^b6 $E maj7$

G^b6 $A^b m7$ G^b6

$E maj7$ G^b6 $A^b m7$

G^b6 $E maj7$ G^b6

OUTRO
 $A^b m7$ G^b6

$E maj7$ G^b6 **VAMP AND FADE**

(IT'S JUST) TALK

By Pat Metheny

INTRO

♩ = 138 (EVEN EIGHTHS)

Chord progression for the Intro:

- Measure 1: C#m9
- Measure 2: C9
- Measure 3: C#m9
- Measure 4: C9
- Measure 5: C#m9
- Measure 6: C9
- Measure 7: C#m9
- Measure 8: C9

[A] MELODY

Chord progression for the Melody section:

- Measure 1: C#m9
- Measure 2: C9
- Measure 3: C#m9
- Measure 4: C9
- Measure 5: C#m9
- Measure 6: C9
- Measure 7: C#m9
- Measure 8: C9

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 E6
 Gmaj7/A Dmaj9 Amaj7/B Emaj9
 Bmaj7/C# F#maj9 F#m9 Amaj7/B

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

C#m9 C9
 CODA
 C#m9 C9
 F#m7
 Gadd2 G/A A/B C#m9

Musical score 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. The seventh staff features a melodic line with a repeat sign and a C9#11 chord. The eighth staff features a melodic line with a C9#11 chord and ends with a "REPEAT AND FADE" instruction and a C#m9 chord.

TRIGONOMETRY

By Pat Metheny
and Ornette Coleman

A

FAST ♩ = 288

mf E^b D D^b C

*CHORD SYMBOLS REFLECT NOTES PLAYED BY THE BASS

E^b D D^b

C FINE

B

SOLOS

OPEN

ON CUE: D.C. AL FINE

INTRO

SO MAY IT SECRETLY BEGIN

By Pat Metheny

♩ = 144 (EVEN EIGHTHS)

Cm7



m7

A MELODY

Cm7

Fm7/C

Cm7

(2ND TIME 8VA)



Fm7

Gm7

A^bmaj7

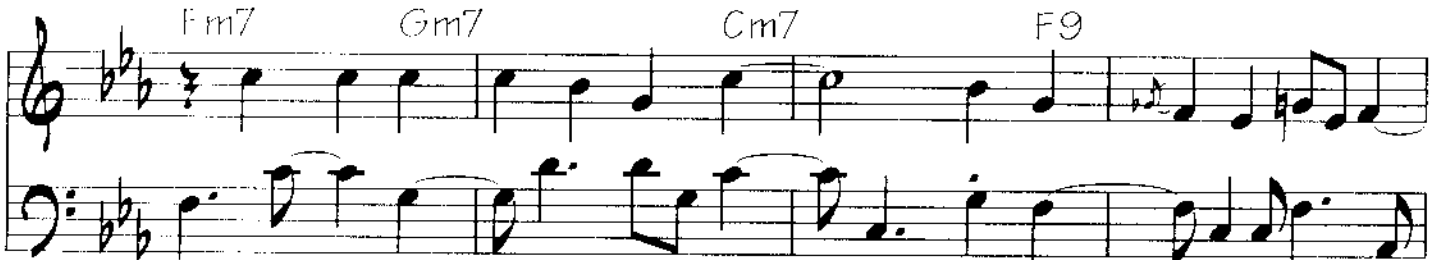


Fm7

Gm7

Cm7

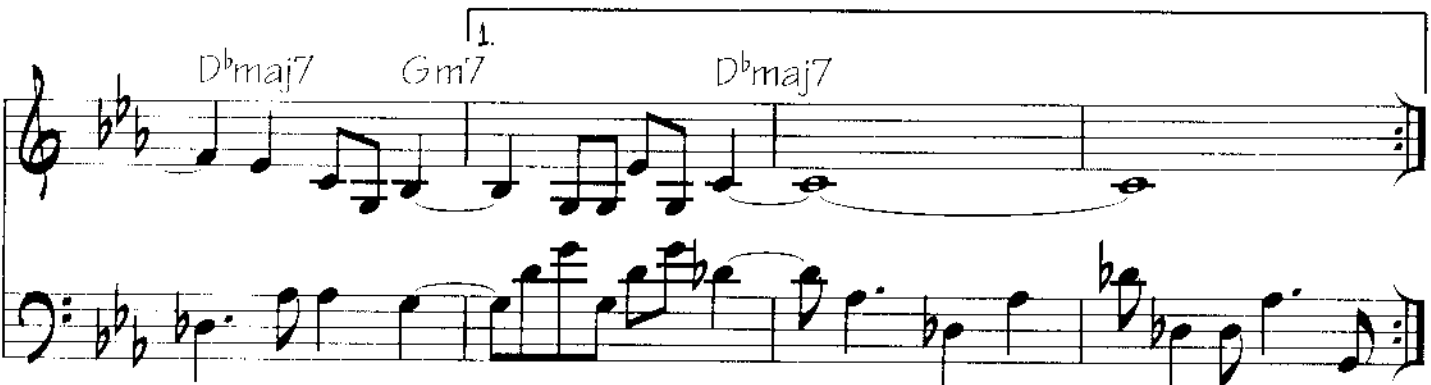
F9



D^bmaj7

Gm7

D^bmaj7



2.

Gm7

Cm7



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



A TEMPO

Cm7 Fm7/C Cm7

TO CODA

Fm7 Gm7 A^bmaj7

Fm7 Gm7 Cm7 F9

REPEAT FOR SOLOS:
LAST SOLO TAKE CODA

Chords: $D^b\text{maj}7$ $Gm7$ $Cm7$

CODA Chords: $Fm7$ $Gm7$ $Cm7$ $F9$

Chords: $D^b\text{maj}7$ $Gm7$ $Cm7$ 1. 2.

Chords: $D^b\text{maj}7\sharp 11$ $Cm13$ 3. rit.

MINUANO (SIX-EIGHT)

By Pat Metheny
and Lyle Mays

INTRO

MYSTERIOSO ♩ = 156 (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

Two staves of music. The top staff shows a melodic line with five eighth notes: F4, A♭4, B♭4, D♭5, and F5, all beamed together. The bottom staff shows a bass line with eighth notes: F3, A♭3, B♭3, D♭4, and F4, also beamed together. The notes are grouped in pairs of two and one.

Cm7

Two staves of music. The top staff shows a melodic line with five eighth notes: C4, E♭4, F4, G4, and C5, all beamed together. The bottom staff shows a bass line with eighth notes: C3, E♭3, F3, G3, and C4, also beamed together. The notes are grouped in pairs of two and one.

D:7^b9

Two staves of music. The top staff shows a melodic line with five eighth notes: D4, F4, A♭4, B♭4, and D5, all beamed together. The bottom staff shows a bass line with eighth notes: D3, F3, A♭3, B♭3, and D4, also beamed together. The notes are grouped in pairs of two and one.

Am7

Em9

Two staves of music. The top staff shows a melodic line with five eighth notes: A4, C5, D5, E5, and A5, all beamed together. The bottom staff shows a bass line with eighth notes: A3, C4, D4, E4, and A4, also beamed together. The notes are grouped in pairs of two and one.

F#7/E

F#7/D

F#7/C#

C9^b5

Two staves of music. The top staff shows a melodic line with five eighth notes: F#4, A4, B4, C#5, and F#5, all beamed together. The bottom staff shows a bass line with eighth notes: F#3, A3, B3, C#4, and F#4, also beamed together. The notes are grouped in pairs of two and one.

Bm7

Bm7/G# Bm7/A Bm7/C# Bm7

C/E C/D

CRES.

Cmaj7

Cm7 Ebmaj7

DECRES.

Gm7 Dm7

Fmaj7 G9

Aadd9

1 Am7

2 Bm7 F#m7 PLAY 4 TIMES

8 MELODY

Bm7 F#m9 Bm7 F#m9 Bm7

mz (CONT. OSTINATO SIMILE)

F#m9 Fmaj7 G Fmaj7

Dm7 Em7 Asus4 A7

Dm7 Em7 Am9/11 Am

2

Dm7 Em7 Am9 F#m7b5

2 1

LAST TIME:

TO CODA



Asus4

A

Dm7

Em7

SOLO

E

Am

$\frac{V}{S} \frac{1}{2}$ ml

(2ND TIME ONLY)

MARIMBA PART

(1ST TIME ONLY)

(2ND TIME ONLY)

8vb

8vb

8vb

LOCO

This system contains the first two staves of a musical score. The top staff is in treble clef and features a series of chords and a melodic line with eighth notes. The bottom staff is in bass clef and features a melodic line with eighth notes. The tempo is marked 'LOCO'.

F

v

m2

v

This system contains the next two staves of the musical score. The top staff is in treble clef and features a series of chords and a melodic line with eighth notes. The bottom staff is in bass clef and features a melodic line with eighth notes. The tempo is marked 'F'.

G

(SOLO)

This system contains the final two staves of the musical score. The top staff is in treble clef and features a series of chords and a melodic line with eighth notes. The bottom staff is in bass clef and features a melodic line with eighth notes. The tempo is marked 'G'.

8va

LOCO

D.S. AL CODA
(WITH REPEAT)

The musical score is written for guitar and consists of several systems of staves. The first system includes a treble staff with chords marked '8va' and a bass staff with arpeggiated figures. The second system features a treble staff with a 'H' (harmonic) marking and a bass staff with a 'LOCO' (loco) marking. The third system continues with complex chordal textures in the treble and moving lines in the bass. The fourth system shows a transition with various accidentals and a repeat sign. The fifth system concludes with a section labeled 'D.S. AL CODA (WITH REPEAT)', indicating a double bar line followed by a repeat of the coda section.



CODA

F#m7



Fmaj7

Dm7



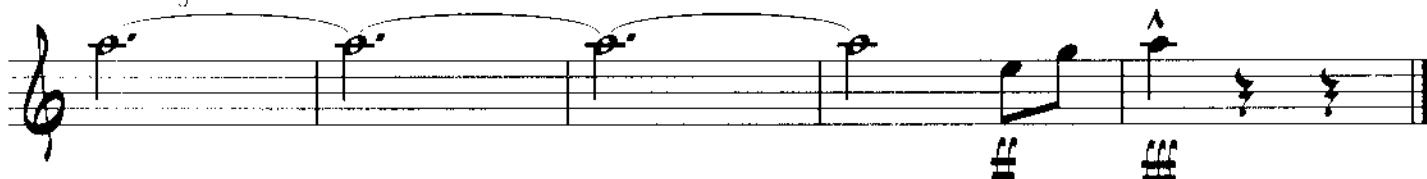
Gmaj7/B



Bbmaj9

N.C.

A5



LAST TRAIN HOME

By Pat Metheny

INTRO

♩ = 160 (EVEN EIGHTHS)

DRUMS (W/BRUSHES)

(BASS)

p GRAD. CRESC.

A MELODY

(RHY. CONT. OSTINATO)

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

Dm Dm7 Gm E^b F7sus4 F7

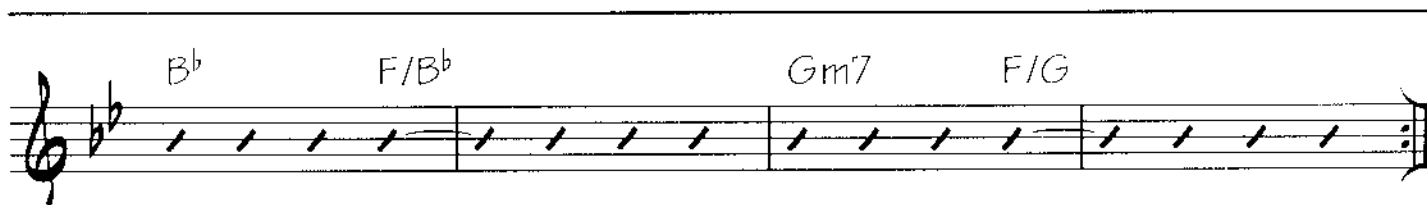
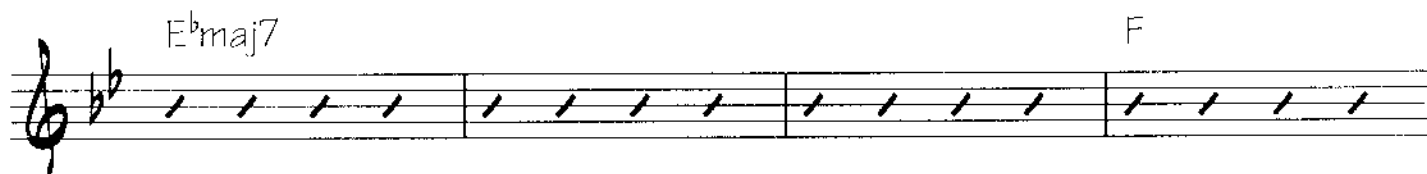
Gm D7/F# Gm7/F E^bmaj7

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)

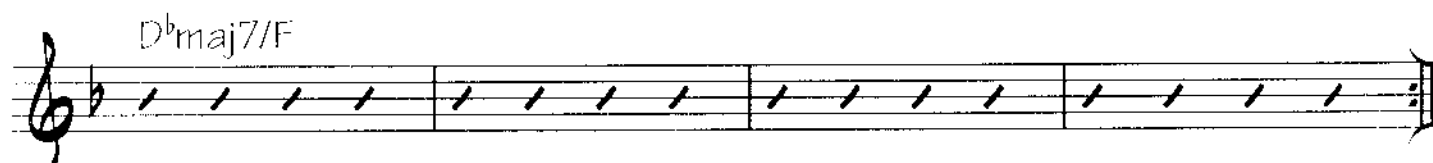
[A] G#m9 Dmaj7/F# Emaj9#11 D#m7
 C#m7 ^{m2} Emaj9 F#sus2 Emaj9 C#m7 G#m9 F#7/A# Aadd9
 E/G# Bbmaj7#11/F E Bbmaj7#11/D **TO CODA** **[B]**
 E Bbmaj7#11 1. E G#m9 2. E
[B] Cmaj7 D/C Bbmaj7 C/Bb
 Abmaj7 E/D F#m7
 Ebm7 Bbm11 Dm9
 Am11 C#m9 G#m9 Emaj7#11 **D.C. AL CODA (NO REPEAT)**
[C] CODA E Bbmaj7#11 E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

THIRD WIND

By Pat Metheny
and Lyle Mays

INTRO

FAST ♩ = 300 (EVEN EIGHTHS)



A MELODY

F7sus4

(CONT. OSTINATO, SIMILE)



B $B^b m7$ $Cm11$ $D^b maj7$ $Am11$

A^b13 $G^b maj7\sharp11$ $B^b m7$ $Cm7$ $D^b maj7$ E^b

C $F7sus4$

$D^b maj7/F$

$F7sus4$ $Dm7$ $C\sharp9$ $Cm9$ $B9\sharp11$

D $B^b m7$ $Cm7$ $D^b maj7$ $Cm7$

$B^b m7$ $Cm7sus4$

E $F7sus4$ $F7$ $F7sus4$ $F7$ $D^b maj7/F$

$F7sus4$ $F7$ $F7sus4$ $F7$ $D^b maj7/F$ E^b/F

SOLO BREAK

F7sus4 F7 F7sus4 F7 D^bmaj7/F E^b/F 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

PERC. BREAK

F7sus4 4 D^bmaj7/F 4 F7sus4 15

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

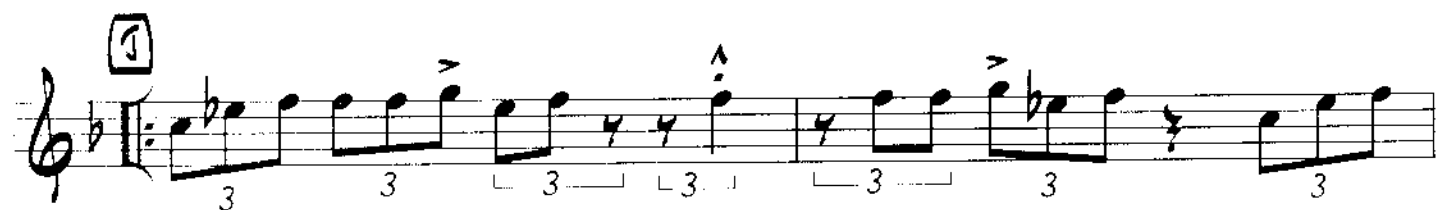
1. (PERC.) 15 (CONT. OSTINATO, SIMILE)

2. (PERC.) 3 (CONT. OSTINATO, SIMILE)

15 3

H (CONT. RHY. SIMILE)

I (CONT. OSTINATO)

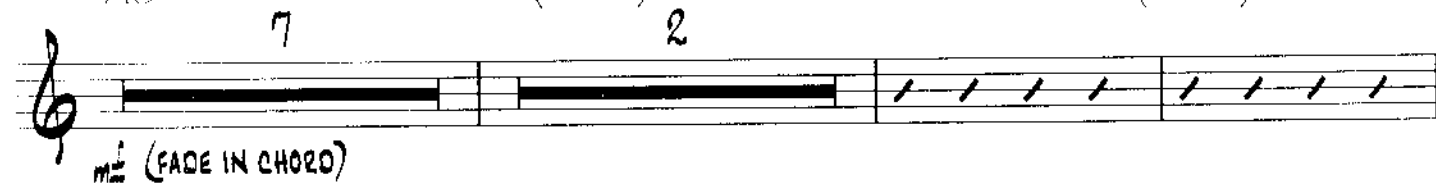


[K] PERC. INTERLUDE

A5

F5(add2)

C5(add2)



mf (FADE IN CHORD)

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: $C^{\flat}/A^{\flat}$ $A^{\flat}maj7$ $Fm7$ $Fm/E^{\flat}$

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

[O] Chords: $Gadd9$ $E^{\flat}/F$ $Em7$ $Dm7$ $Cmaj7$ G/B $E^{\flat}/B^{\flat}$ F/C G/D $E^{\flat}/F$ $Em7$ $Dm7$ $G7$

[P] Chords: $Cmaj7$ G/B $E^{\flat}/B^{\flat}$ F/C G/D $E^{\flat}/F$ $Em7$ $Dm7$ $G7$ **PLAY 3 TIMES**

(SOLO OVER MELODY)

Chords: $Cmaj7$ G/B $E^{\flat}/B^{\flat}$ F/C G/D $E^{\flat}/F$ $Em7$ $Dm7$ $G7$

[Q] OUTRO/SOLO **PLAY 7 TIMES**

Chords: $Cmaj7$ G/B $E^{\flat}/B^{\flat}$ F/C G/D $E^{\flat}/F$ $Em7$ $Dm7$ $G7$

[R] (CONT. SOLO) **PLAY 4 TIMES**

Chords: $Cmaj7$ G/B $E^{\flat}/B^{\flat}$ F/C G/B $E^{\flat}/F$ $Em7$ $Dm7$ $G7$

[S] (END SOLO) **(UNIS.)**

Chords: $Cmaj7$ G/B $E^{\flat}/B^{\flat}$ F/C G/D $E^{\flat}/F$ G

DREAM OF THE RETURN

By Pat McHenry

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/D, C#m7

MELODY

CRSC.

B

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

MELODY

C

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

MELODY

TO CODA

REPEAT FOR SOLOS AL CODA

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

MELODY

(SEE PAGE 437 FOR LYRICS)

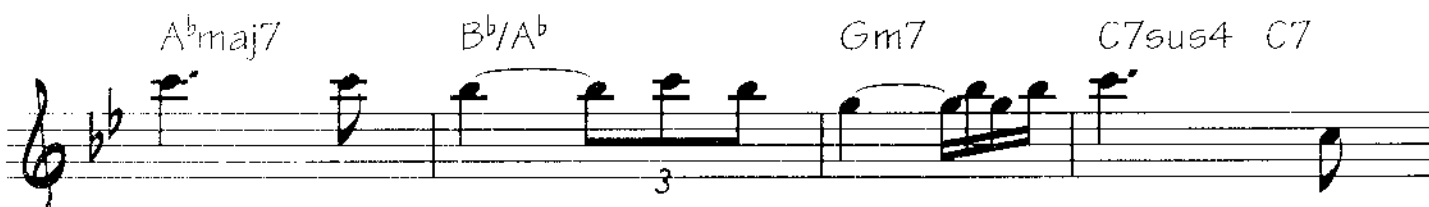
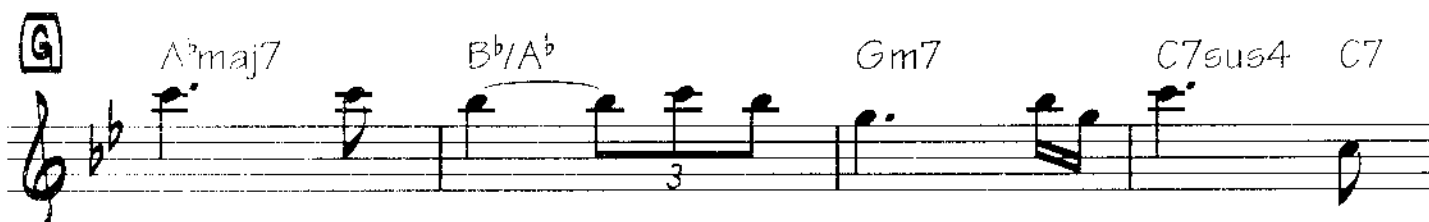
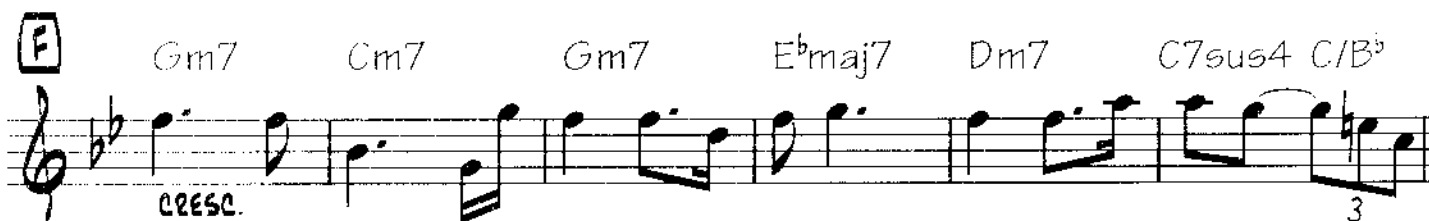
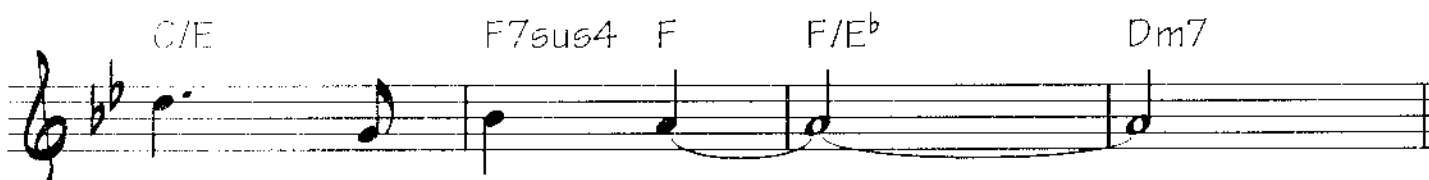
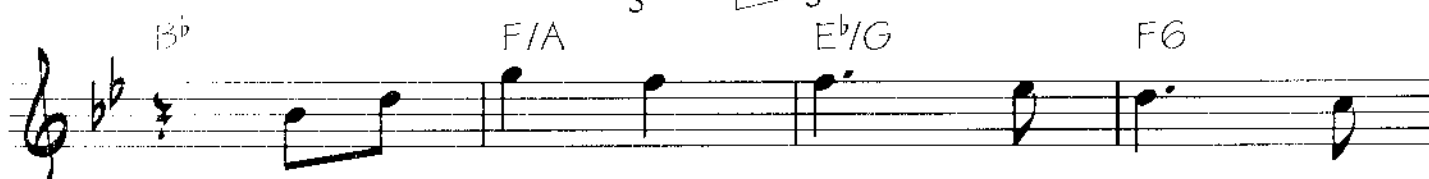
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CODA



MELODY



Fsus4 F13 Cm7/F F7

DECRESC. *mf*

H Bb Eb/F Gm7 Ebmaj7

F7sus4 F7/Eb Dm7

3 3

I 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)

$B^b add2$ F A^b Gm
 E^b G^b F Am
 B^bm6 F/C B^b/D C/E

ACCEL. DECEL.

B F D^bmaj7 E^b/A^b $Gm7/C$ D^b B^b
 F D^b E^b/A^b $Gm7/C$ D^b E^bsus4 E^b
 A^b Fm E^bsus4 E^b Fm A^7/E^b

B^b/D Fm/C B^b7 $D^b add2$ B^bm7 $E^b/sus4$ Fm
 A^b

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

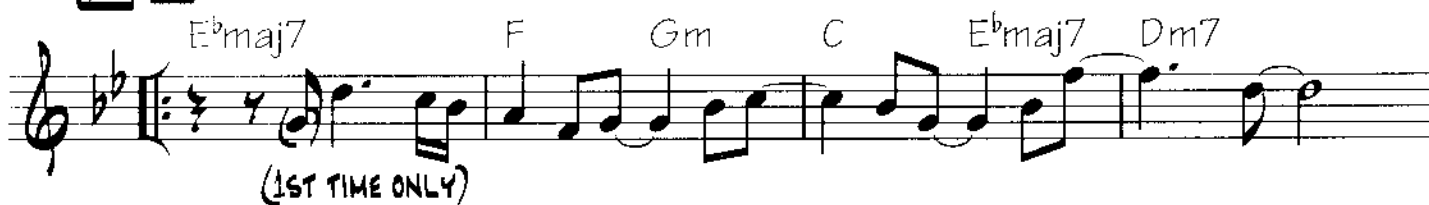
By Pat Metheny

INTRO

MODERATELY ♩ = 118 (EVEN EIGHTHS)



A MELODY



(1ST TIME ONLY)

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 Fm7 Gm7 A^bmaj7 Cm7 Fm7 Gm7 A^bmaj7

A MELODY

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

A^b/B^b E^b/B^b D^b/B^b A^b/B^b 1., 3. Gm9sus4

3

Fm9sus4 Gm9sus4 2., 4. Gm9

Fm9

Gm9 Fm9

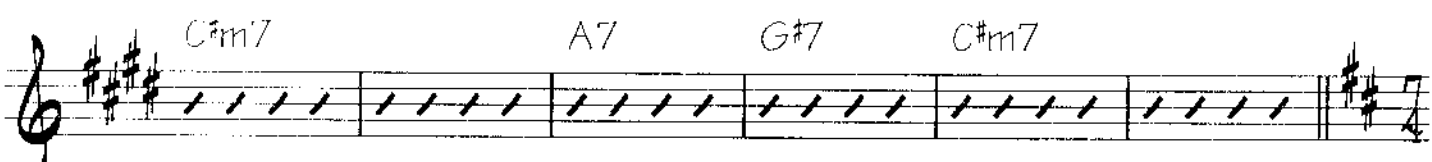
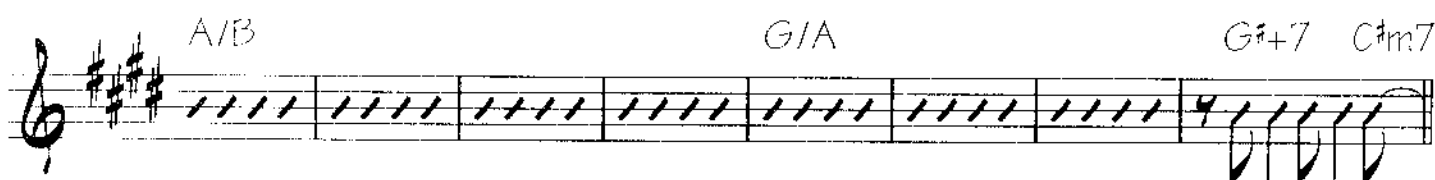
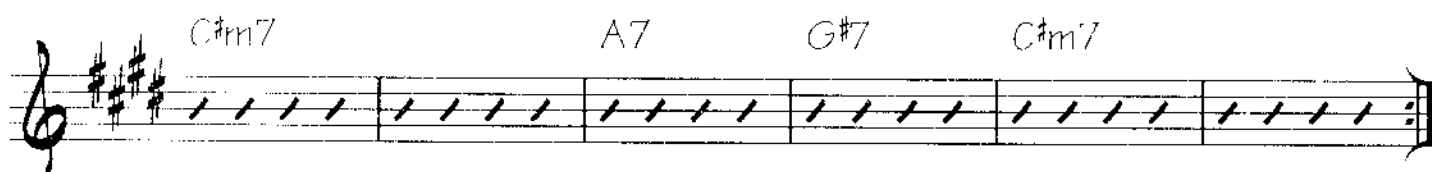
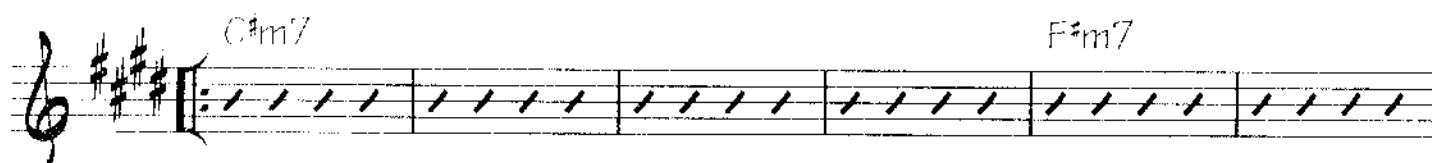
Gm9 N.C. DRUM FILL Fm9 Cm

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

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

3 INTERLUDE

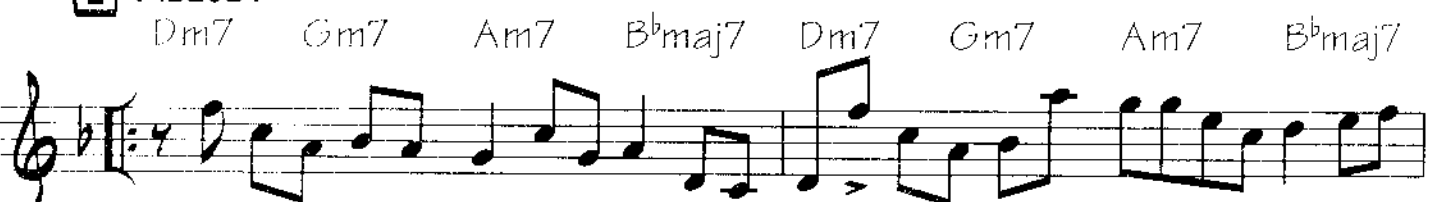
4 SOLO



INTERLUDE



MELODY



2. Am9 Gm9

Am9 Gm9

Am9 N.C. DRUM FILL Gm9 Dm9

[F] OUTRO

PLAY 4 TIMES

Dm7 Gm7 Am7 B^bmaj7 Dm7 Gm7

Am7 B^bmaj7

GRAD. CRESC.

PLAY 3 TIMES

Dm7 Gm7 Am7 B^bmaj7 Dm7 Gm7 Am7 B^bmaj7

Am7

CRESC.

Dm9

RIT.

SPRING AIN'T HERE

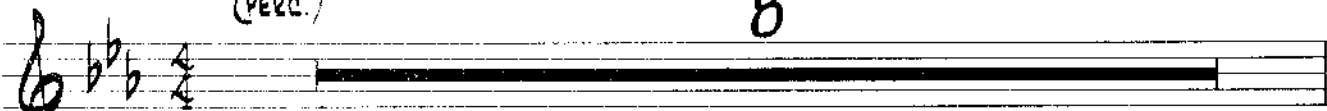
By Pat Metheny

INTRO

♩ = 120 (EVEN EIGHTHS)

(PERC.)

8



MELODY

Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7



Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7



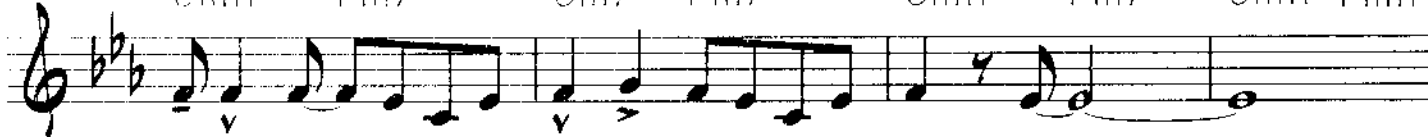
Gm7 Fm7 G7sus4G7 A^bmaj7



G13^b9 Cm7 F7 1. A^bmaj7/B^b B^b A^bmaj7/B^b B^b13^b9



Cm11 Fm7 Cm7 Fm7 Cm11 Fm7 Cm11 Fm11



Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Gm11C7^b9



TO CODA



Fm7/B^b7^b5 E^bmaj7 Fm7 Gm7 A^bmaj7 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 $Fm7$ $Gm7A^bmaj7$ D^b/G^b $Fm11$ A^b/B^b

9

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

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

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

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

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

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

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

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

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

LAST TIME:
D.S. AL CODA



CODA

D^b

Dm

D^b

Dm

D^b

Dm

D^b

Dm

E^bm7

E^bmaj7

E^bm7

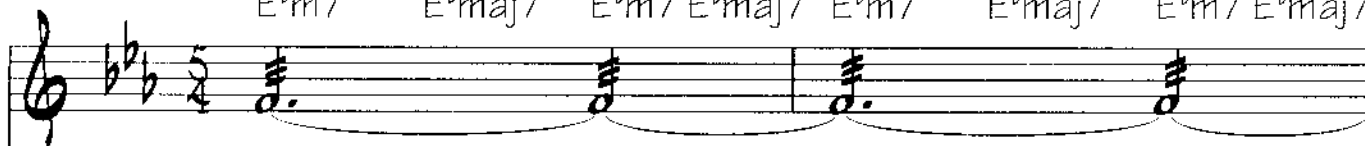
E^bmaj7

E^bm7

E^bmaj7

E^bm7

E^bmaj7



ppp VERY GRAD. CRESC.



D^b

Dm

D^b

Dm

D^b

Dm

D^b

Dm

E^bm7

E^bmaj7

E^bm7

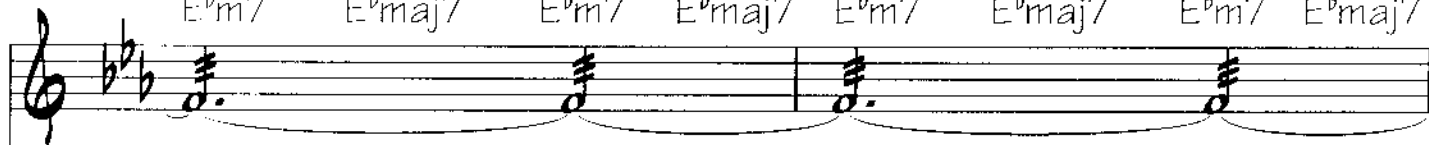
E^bmaj7

E^bm7

E^bmaj7

E^bm7

E^bmaj7



D^b

Dm

D^b

Dm

D^b

Dm

D^b

Dm

E^bm7

E^bmaj7

E^bm7

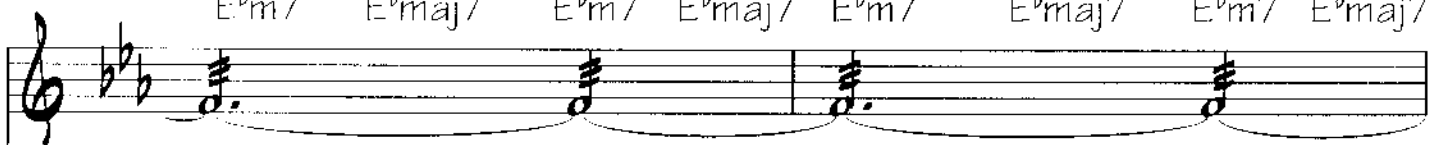
E^bmaj7

E^bm7

E^bmaj7

E^bm7

E^bmaj7



D^b

Dm

D^b

Dm

D^b

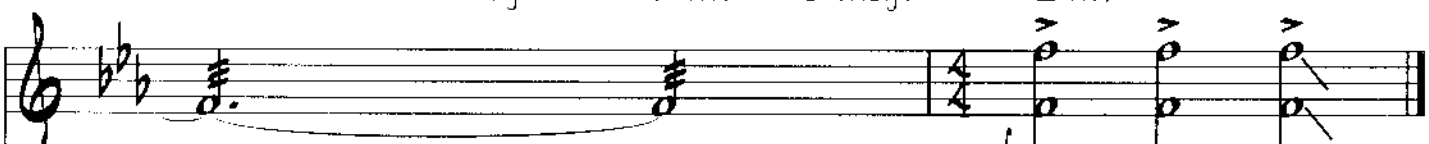
E^bm7

E^bmaj7

E^bm7

E^bmaj7

E^bm7



mf

3

mf

3

TO CODA 1

TO CODA 2

(85. CONT. SIMILAR)

A

(ON D.S. ONLY)

INTRO

♩ = 120 (EVEN EIGHTHS)

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

Dm7 Gm7 Cm7 B^bmaj7/D Cm7/B^b A13^b11

Dmaj9 C Bm7 A9

Gadd2 A/G G A/G A

B^bmaj7 C/B^b D Am9

D.S. AL CODA 1
(TAKE REPEAT)

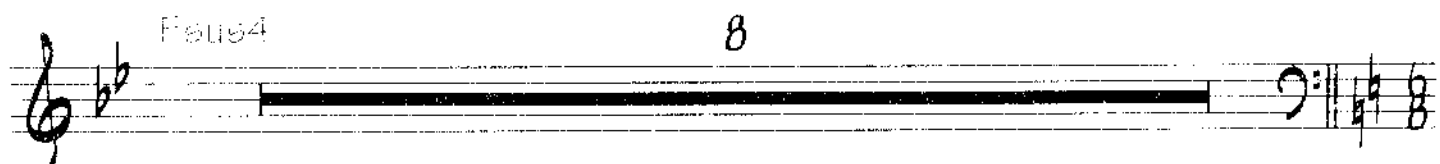
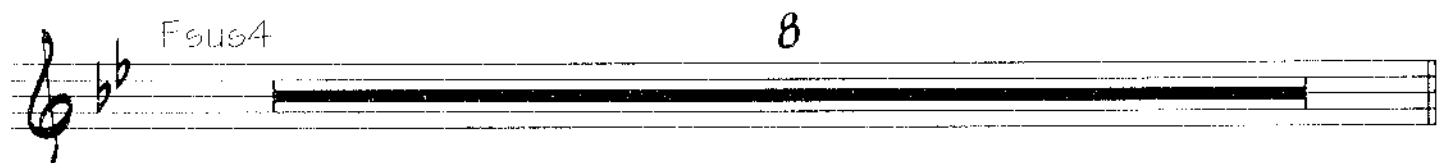
CODA 1 SOLO

Cm7 Dm7 Cm7 Gm7 Cm7 Dm7 Cm7 Cm7

Cm7 Dm7 Cm7 Gm7 Cm7 Dm7 Cm7 Cm7

E^bm7 Fm7 E^bm7 E^bm7 E^bm7 Fm7 E^bm7 E^bm7

(CONT. RHY. SIMILE)



INTERLUDE



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

Em7/A F#m7/B Em7/A

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

B7^{#9}/_{b5} Em9 F#m9

F Gm9 (CONT. OSTINATO, SIMILE) Am9 Gm9

Am9 Gm9 Am9

Gm9 Am9 Gm9 Gm7/b9

CRESO.

F#47/E A13^{#9}_{b5}

G Dmaj7 C/D E7/D F#b9/D

Gmaj7 A/G G A/G A

GRAD. CRESO.

Bb C/Bb

D.S.S. AL CODA 2 **C**

D Am9 Cm7

Coda 2



45/8

Sy Pat Metcalf
and Lyle Mays

INTRO

♩ = 138 (EVEN EIGHTHS)

Chords indicated: C, G7, Am, G, D, Am, G/B, Am, G, F, C, G.

A

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



1. 2. (NOTATION CONT'D BELOW)

OUTRO

DIVISI

Am G D Am

G/B Am G F C G FADE OUT

BEAT 70

By Lat. Merthen,
and Lyle Mays

INTRO

BRIGHT LATIN $\text{♩} = 132$ (EVEN EIGHTHS)

F G F G

A MELODY

(CONT. OSTINATO, SIMILE)

F G F G

F G F G

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

A^b A^b B^b G/B

B

C A^b B^b Gm7 Cm7 Gm7 Fm7 Gm7 A^b maj7 B^b maj7

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

TO CODA

E^b F G

F G F G

O.S. AL CODA



CODA

INTERLUDE / SOLO

F#m7b5

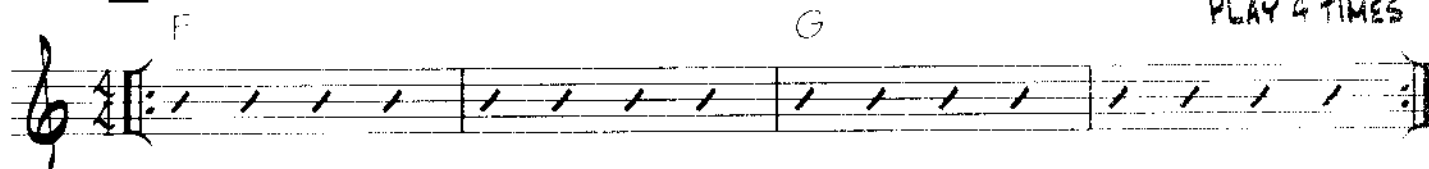
Fmaj7

Em7b5

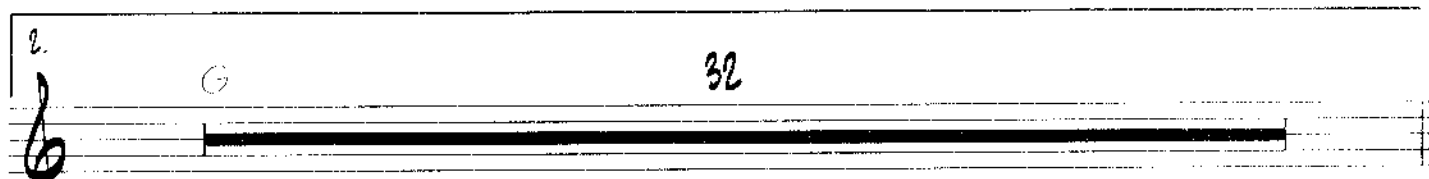
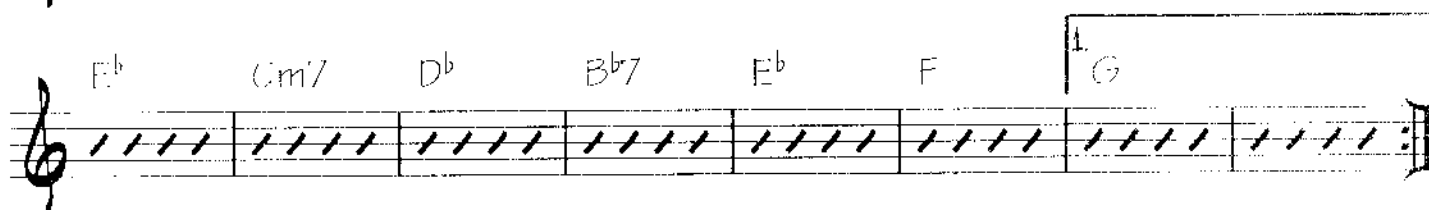
A+7 PLAY 3 TIMES

E SOLO

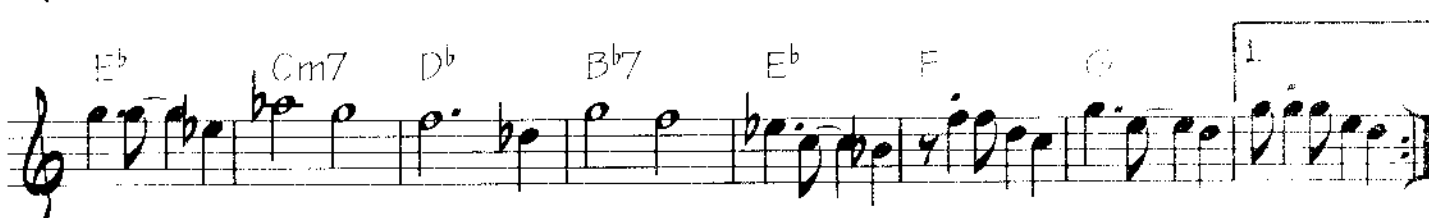
PLAY 4 TIMES



PLAY 3 TIMES



F OUTRO CHORUS



EVERY SUMMER NIGHT

By Pat Metheny

INTRO

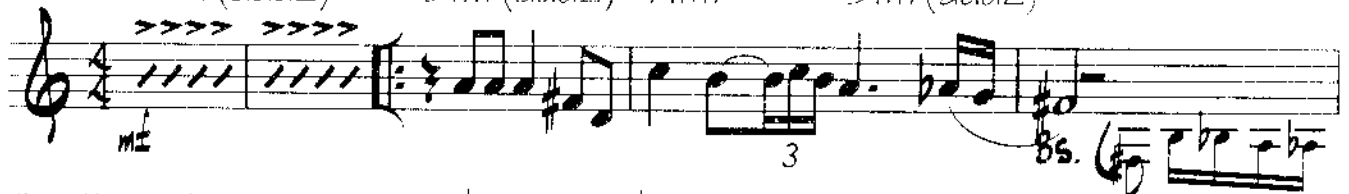
A MELODY

♩ = 104 (EVEN EIGHTHS)

Bm7(add2)

Bm7(add2) Am7

Bm7(add2)



Gm7(add2)

Am7(add2)

Bbmaj9

Bbmaj7/C

Dm7

G7



Gm9

Fadd2/A

Ebmaj9/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



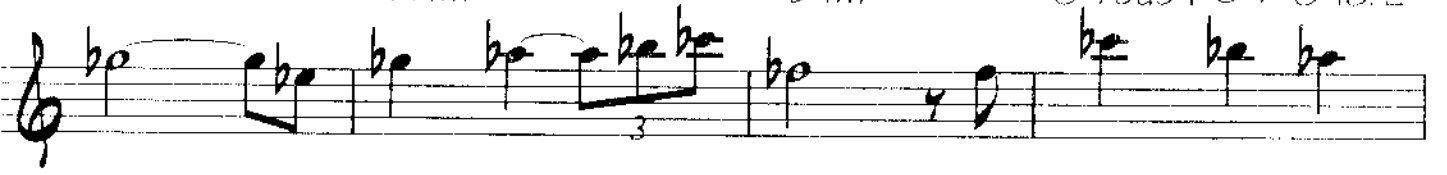
Ebm7

Abm7

Dbm7

G7sus4

G7 Gb13/E

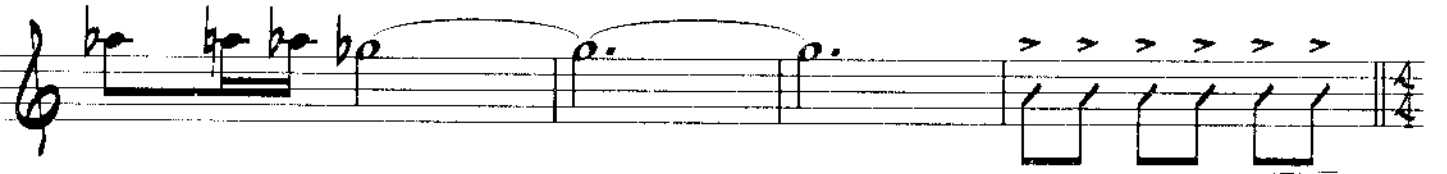


Ebm7

D7

Dbm7

C13#11



C

Bm7(add2)

Am7

Bm7(add2)



Bs.

Bs.

[illegible]

QUESTION & ANSWER

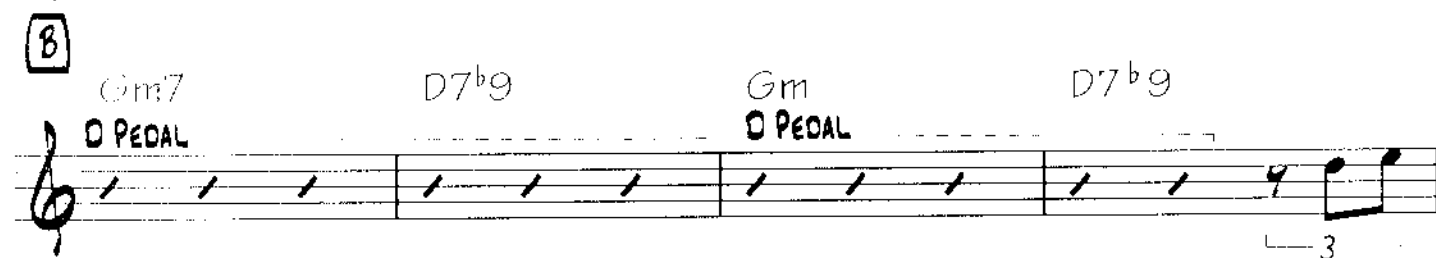
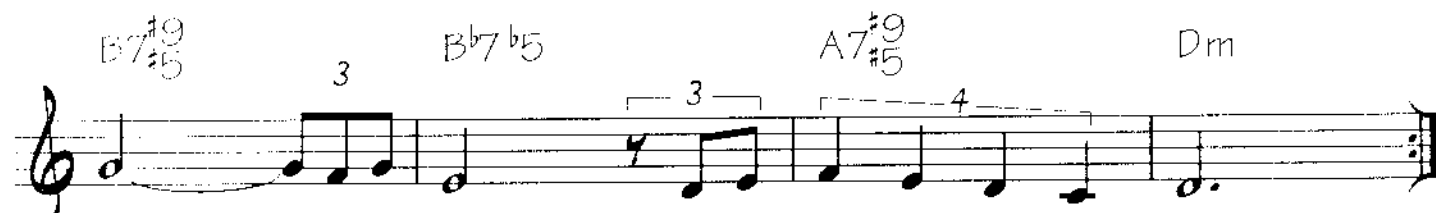
By Pat Metheny

INTRO

JAZZ WALTZ ♩ = 160



8 A MELODY / SOLOS





Dm

Dm^b6

Dm6

Dm7



Gm7

Am7

B^bmaj7

C7sus4



Dm

Dm^b6

Dm6

Cm7

F7



B7^{#9}/_{#5}

B^b7^{b5}

A7^{#9}/_{#5}

TO CODA

AFTER SOLOS:
D.S. AL CODA

Dm G/A



CODA

Dm

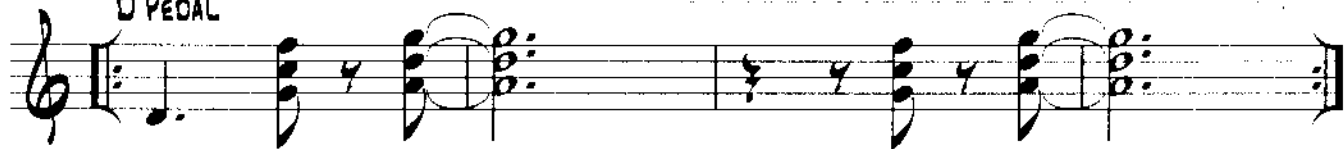
Em/A

Dm

Em/A

REPEAT AND FADE

D PEDAL



CHANGE OF HEART

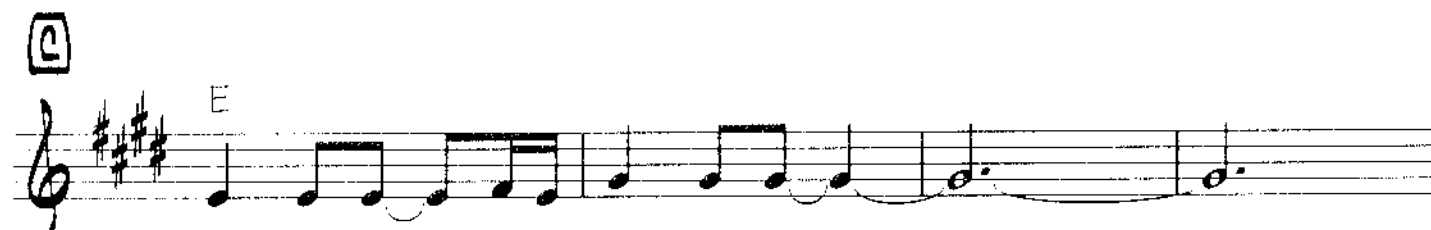
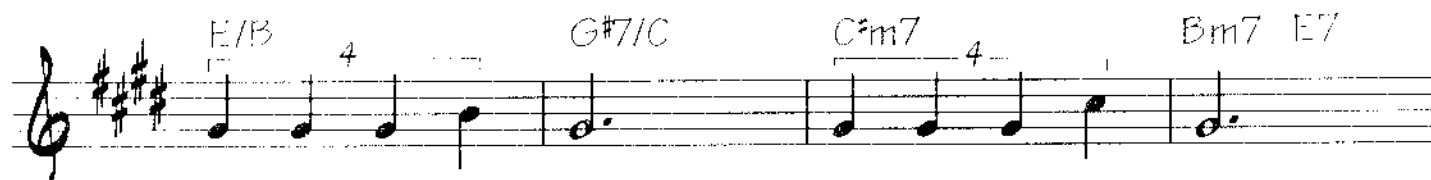
By Dave Valenti

A WALTZ ♩ = 144 (EVEN EIGHTHS)



B





H & H

By Pat Metheny

A

Up ♩ = 264

Chords: B, E, A, A^b, D⁷, C, Csus4, C, D, E, A, D, G, F⁷, B, C, F, C, G, D, G, A^b, E^b, D, A, D, A, F⁷.

Key signature change: 3 sharps to 2 sharps.

Tempo: Up ♩ = 264

B SOLOS:

12 BAR BLUES IN B

12

AFTER SOLOS:

D.C. AL CODA

C CODA

Chords: D, A, D, A, D.

Key signature change: 2 sharps to 1 sharp.

Tempo: 12 BAR BLUES IN B

Repeat sign: OPEN REPEAT

Cue: ON CUE

THREE FLIGHTS UP

by J. Williams

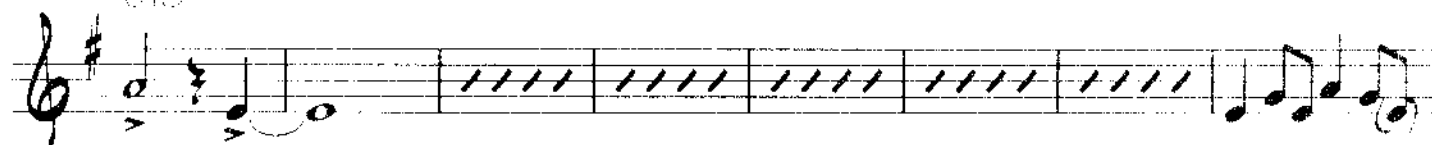
A FAST ♩ = 310



Em11



C13



Am7



Bm7



Cmaj7



Bm7

TO CODA 4

AFTER SOLOS:
D.S. AL CODA
8



CODA

Em11

7

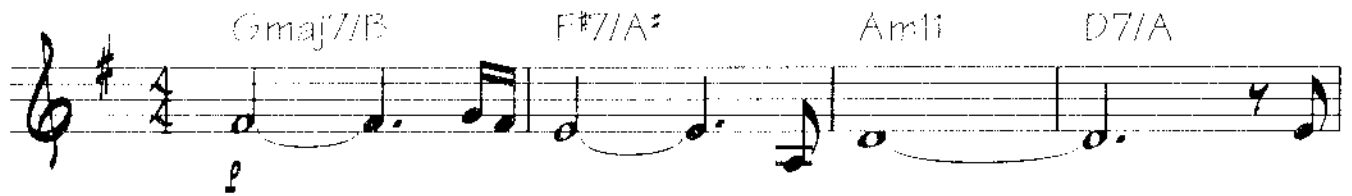


NEVER TOO FAR AWAY

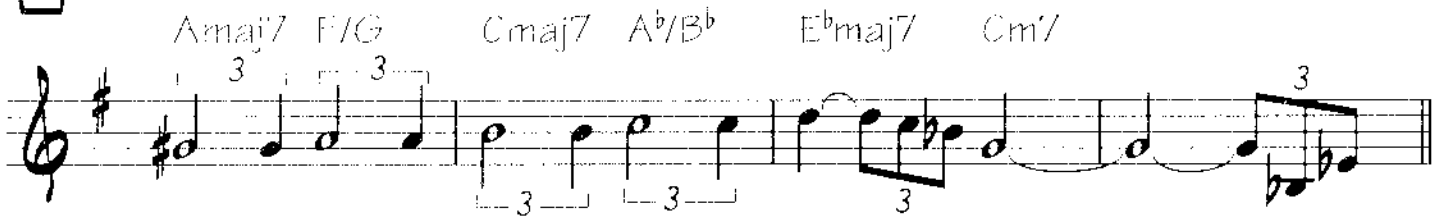
By Pat Metheny

A

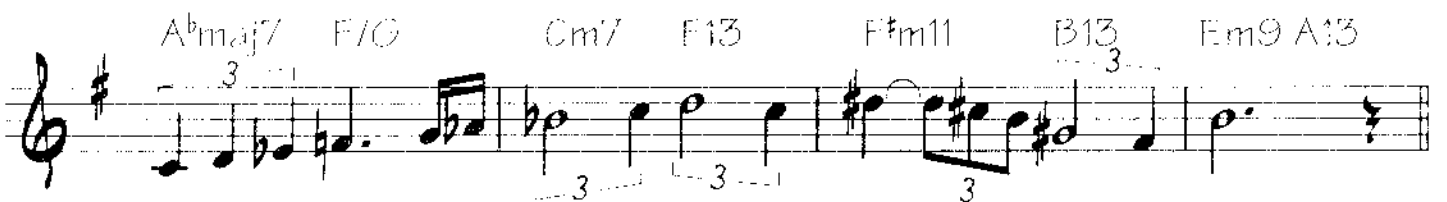
♩ = 112 (EVEN EIGHTHS)



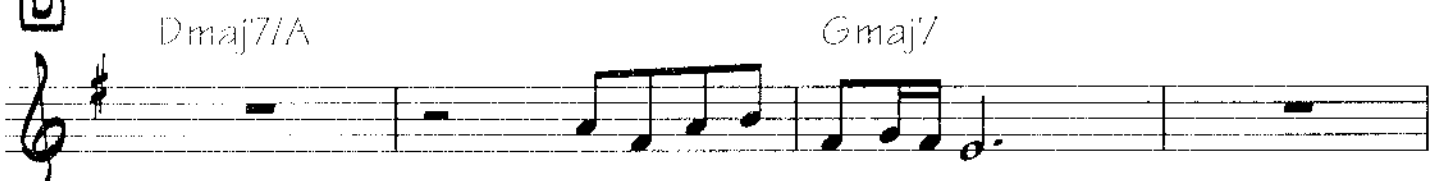
B



C



D



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

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

To CODA **C**

Dbmaj7/F C7/E Ab/Eb Dm7b5 B/Db Db7 B/Db Db7 B/Db Db7 B/Db Db7

F Gmaj7 #11

AFTER SOLOS:
D.C. AL CODA

C CODA Gmaj7 #11 FINE REPEAT AD LIB

RIT. (LAST TIME)

HALF LIFE OF ABSOLUTION

by Dan McPherson
and Lyle Mays

INTRO

♩ = 108 (EVEN EIGHTHS)

(RIM STICK) (CONT. SIMILE) *Gmaj7#11* **PLAY 4 TIMES**

GRAD. CRESC.

A MELODY

Gmaj7#11

m²-m²

Bm11

Bm/A Gmaj9

Gmaj7/F# *Em7/F#* *F#7#9* **TO CODA**

CRESC.

Bm7 *D/A* *Abm9*

Fm9 B $\flat$ /E $\flat$

D/E $\flat$ Bm7 Dmaj7/A G $\sharp$ m7 D.C. AL CODA (NO REPEAT)

C5 *FERMATA 2ND TIME ONLY

F $\sharp$ 5 Fmaj7 (RIM STICK)

Gmaj7 $\sharp$ 11

SOLO (OPEN) 7 (F $\sharp$ +7)

Bm7 Bm/A F $\sharp$ +7/G G/F $\sharp$

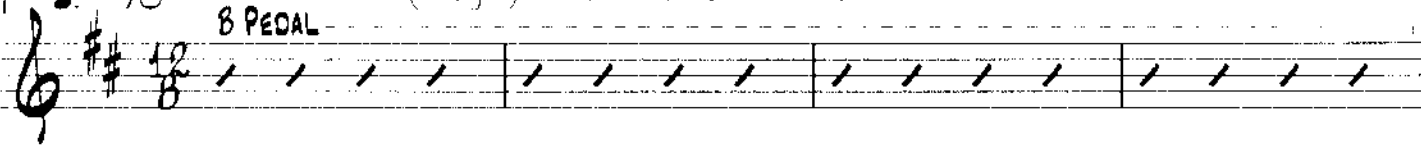
OPEN LAST TIME: D.S. AL D.C. G/F $\sharp$ F $\sharp$ 7alt

ON CUE: (EXCEPT LAST SOLO)

♩ = 78

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

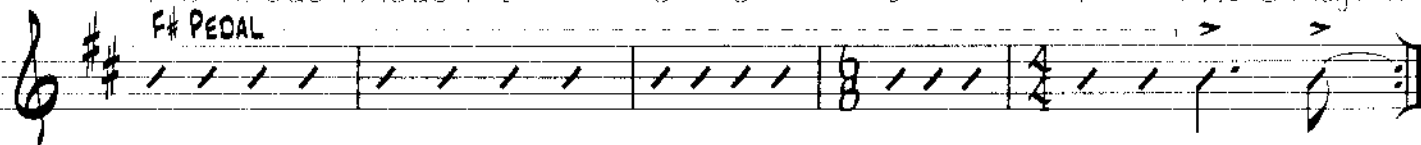
B PEDAL



♩ = 108

F#9 Gsus4 A^b Gsus4 B C C# D F F/E Gmaj7#11

F# PEDAL



CODA



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

B13^b9 Em7



G/A A7 Dmaj7 Gmaj7



Cmaj7 Bm7 Amaj7 Am7 Em7 F/G

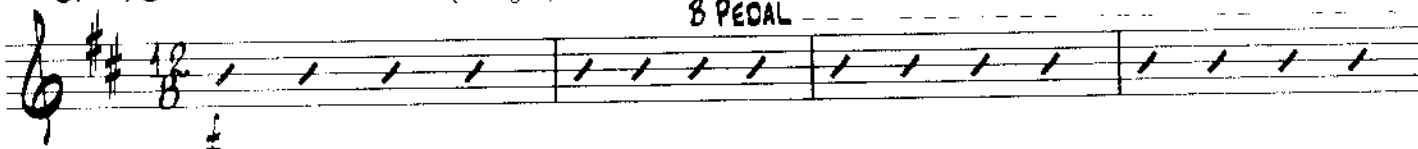


Cmaj7 C/D Cm(maj7)/E^b Em(sus4)E^b/F# A/G E^b/A F#7/A#



G SOLO

♩ = 78 Bm Bm(maj7) Bm7 A^b G F# F E7^b9



F#add2 Gadd2 Aadd2 B^badd2 B C C# D F



Bm7 B^bC C#m C+ Bm7 Bmaj6Em11 F/F# F+/F# Bm7sus4



NAKED MOON

By Eric Medding

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 G47 *3*

3

Cm7 Cm7/Bb Abmaj7 A/G Fm7 Gm7

TO CODA

A^bmaj7 B^b C D/C

SOLO

Gmaj7 A/G Dmaj7/F⁺ B/D⁺ Em Cmaj7 Gmaj7 F F9

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

E^bmaj7 Cm7 D7^b9sus4 D7^b9

E^bmaj7 Cm7 E^bmaj7 F9 F9/E^b

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

(AD 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 McInerney

A

BALLAD ♩ = 108 (EVEN EIGHTHS)

Cmaj7 F#m7b5 B7/F# Bbmaj7 G/A A7

Abmaj7 D7#9 Dbmaj7 E/F# F# E/F# F# G/F# A/F#

B

Bmaj7/F# Emaj7 G7/Bb Gbm/A A° Emaj7/G# G6 Bmaj7/F# Fm7 Bb7

Ebmaj7 Ebm7A13 Dbmaj7 Dbm7Gb7 Bmaj7 F/G G7

C

Cmaj7 F#m7b5 B7 Emaj7 Dmaj7

TO CODA

C#m/ C13b5 Emaj7#11 Dm7 G13

CODA

CODA

C13b5

Emaj7#11

NINE OVER REGGAE

Special Intro
Lead Back to Verse

INTRO

$\text{♩} = 176$ (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. To CODA

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

5

(CONT. SOLO)

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

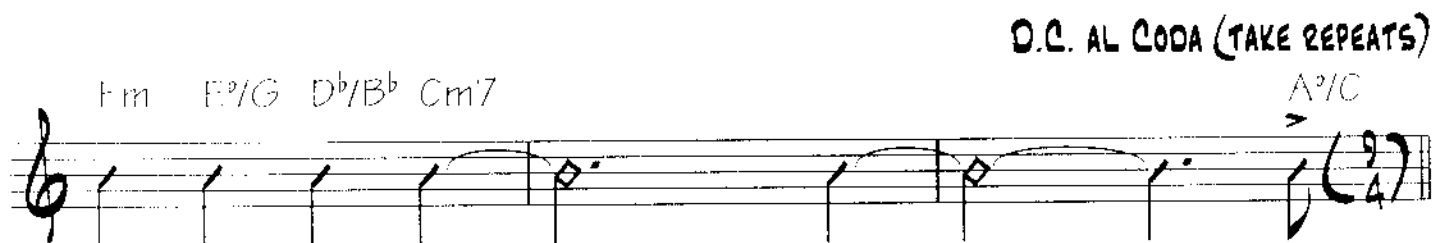
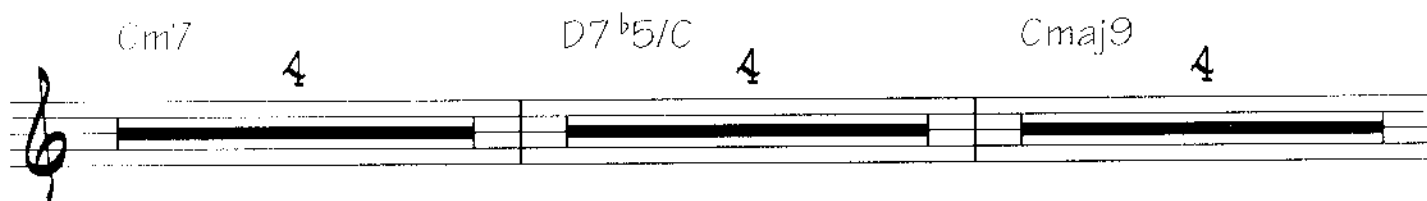
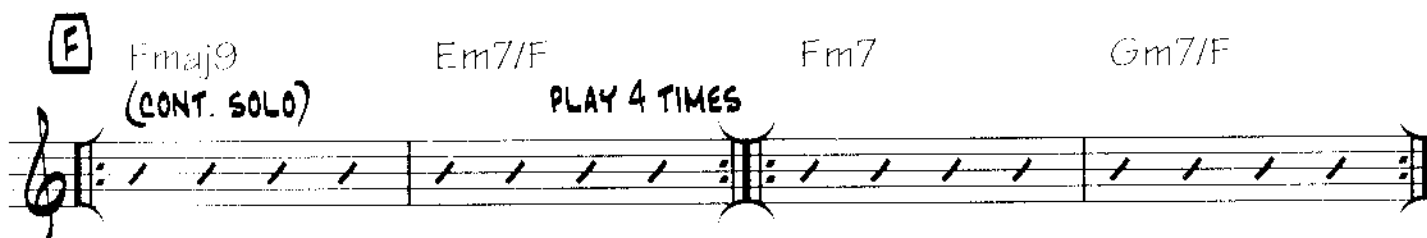
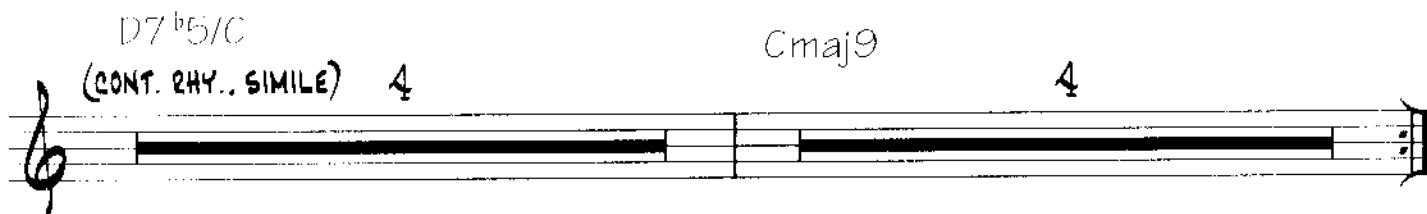
E^b/B^b Fm

PLAY 12 TIMES

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

Cm11

E SOLO 2
HALF TIME ♩ = 88
Cm7



CODA



REPEAT AND FADE



COOL NIGHTS

by Dave Matthews

A MELODY

MODERATELY ♩ = 133 (EVEN EIGHTHS)

The musical score is written for a melody and bass line in 4/4 time, with a tempo of 133 beats per minute (moderate). The key signature has two flats (Bb and Eb). The melody is written in treble clef, and the bass line is in bass clef. The score is divided into four systems, each with a melody staff and a bass staff. Chords are indicated above the melody staff, and dynamics are indicated below the bass staff. The first system has a Gm9 chord and a Dm9 chord. The second system has a Gm9 chord and a Dm9 chord. The third system has Cm7, Dm7, Cm7, and Dm7 chords. The fourth system has Cm7, Dm7, and a first ending with Ebmaj7, Dm7, Cm9, and Dm7 chords. The bass line features various rhythms, including eighth and sixteenth notes, and rests. The melody features various rhythms, including quarter and eighth notes, and rests. The score is marked with a '2.' at the beginning of the fourth system, indicating a second ending.

Chords: Gm9, Dm9, Cm7, Dm7, Ebmaj7, Cm9.

Dynamics: *mf*, *f*.

Tempo: MODERATELY ♩ = 133 (EVEN EIGHTHS).

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

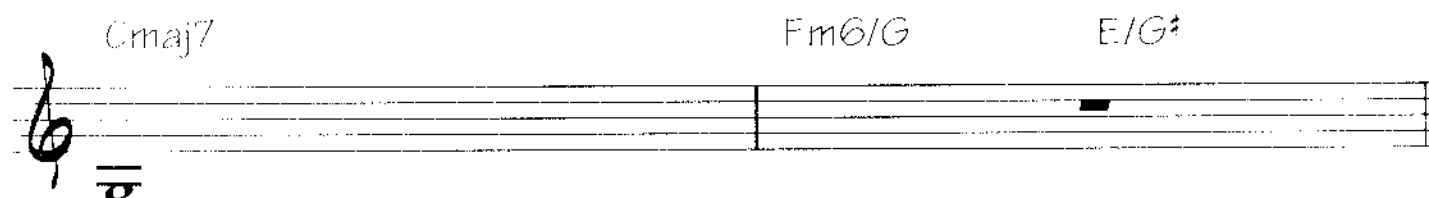
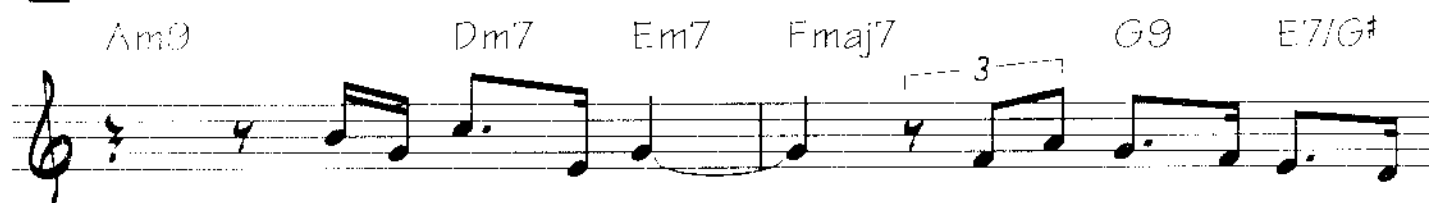
By Pat Metheny

INTRO

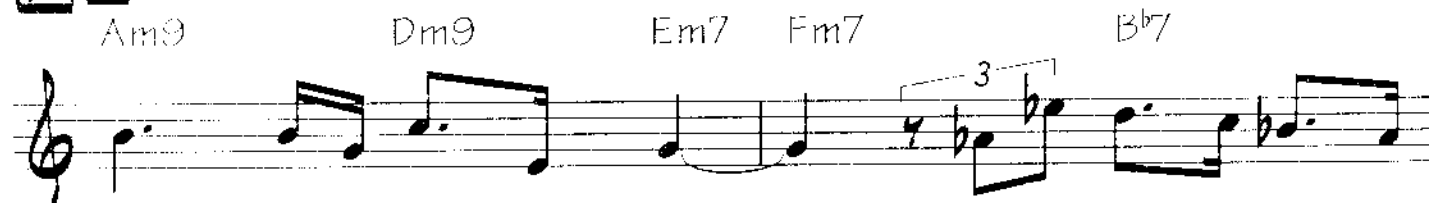
BALLAD ♩ = 58 (EVEN EIGHTHS)



A MELODY



B



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 Fm^b/G

CODA

Cmaj7 Fm6/G Cmaj7 Fm6/G G[#]7 Am(add2)

FILL

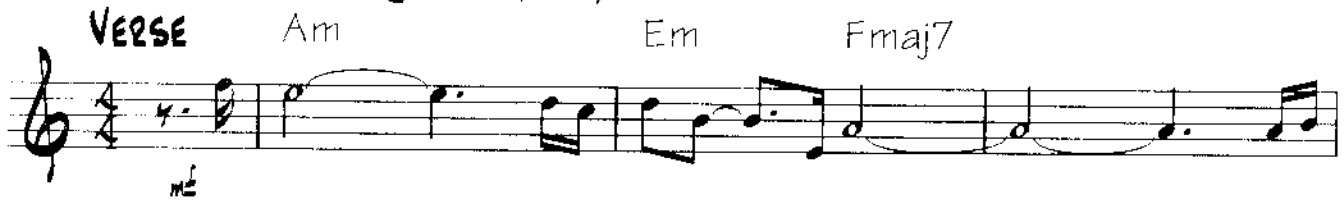
ANTONIA

By Pat Metheny

INTRO

FREELY ♩ = CA. 72 (EVEN EIGHTHS)

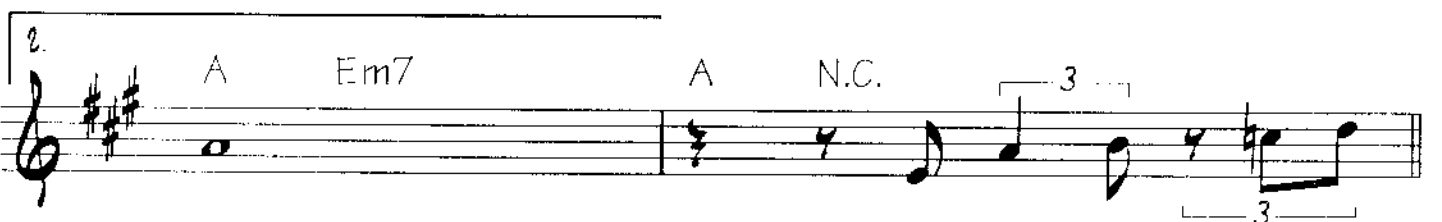
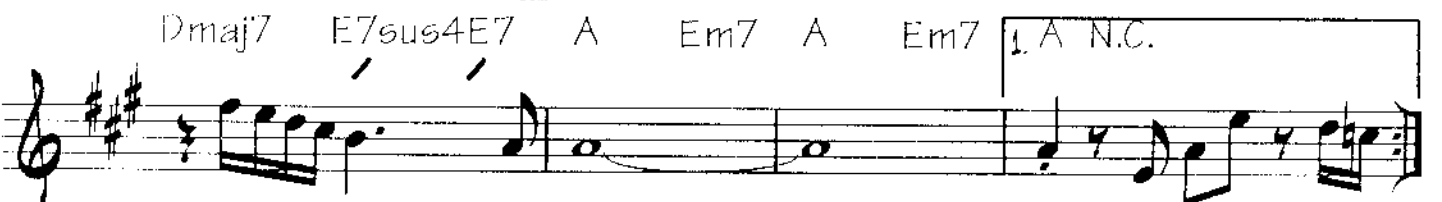
VERSE



MELODY



TO CODA



[B] 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.

[C]

Dm⁶ C[#]m7 F[#]m9 Bm7 F[#]m7 Bm7 F[#]m7 N.C.

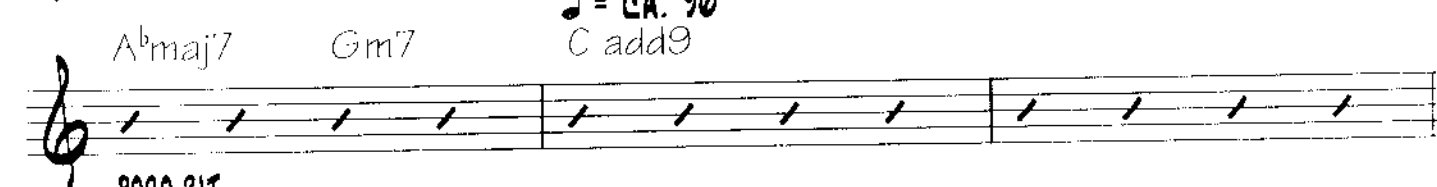
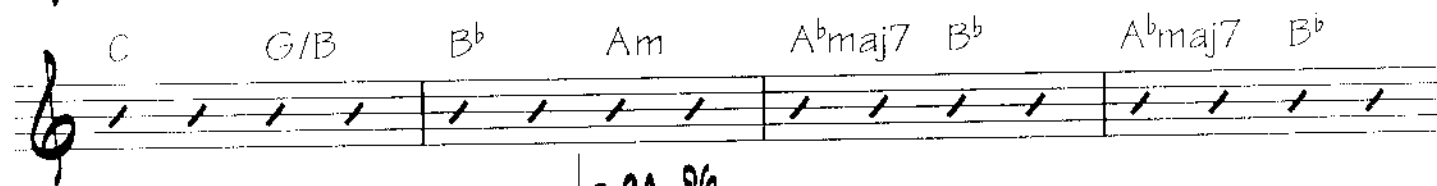
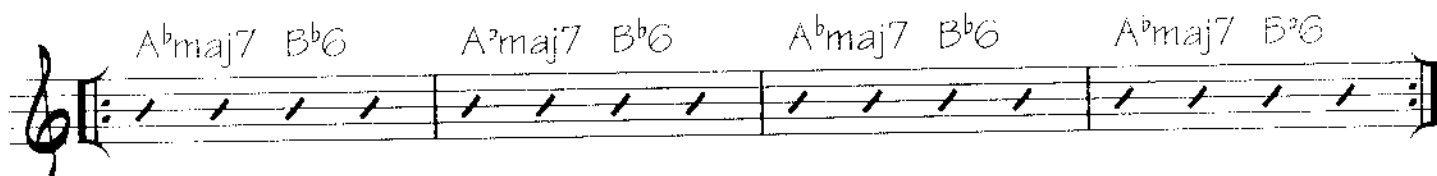
E7sus4 E7 A A/C[#] Dmaj7 E/G[#] Dmaj7/A C[#]m7

F[#]m7 C[#]7/E[#] A7/E Dmaj7 E7sus4 E7

A Em7 A Em7 A Em A Em7

SOLO

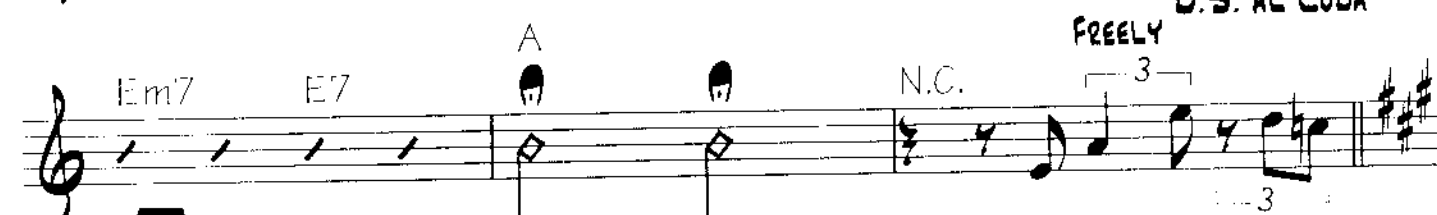
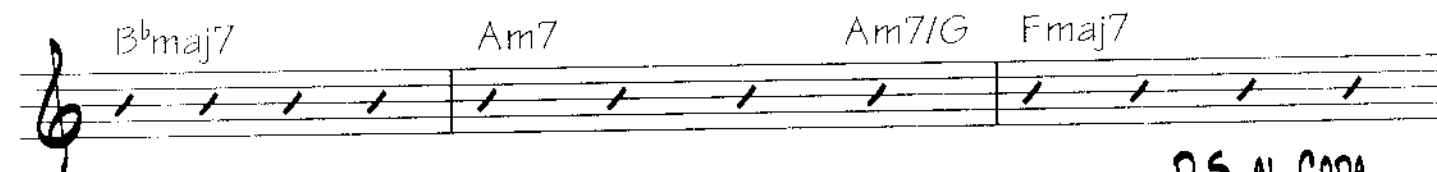
BRIGHTLY ♩ = 106



POCO RIT.

E

(♩ = ♩)



CODA



RIT.

THE TRUTH WILL ALWAYS BE

REHEARSAL 1

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

G7sus4/C

B

Cm

B^bsus2 B^bsus2/D

E^bmaj9

A^bmaj7

Dm7^b5

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.

②

$A^b \text{maj}7/C$ $Gm7/B^b$ $Fm7/A^b$
 $Gm7/B^b$ $G7 \text{ sus}4$ $G7$

$A^b \text{maj}7/C$ $Gm7/B^b$ $Fm7/A^b$ $Gm7/B^b$
 $A^b \text{maj}7/C$ $Gm7/B^b$ $Fm7/A^b$ $G7 \text{ sus}4$ $G7$

$A^b \text{maj}7/C$ $Gm7/B^b$ $Fm7/A^b$ $Gm7/B^b$
 $A^b \text{maj}7/C$ $Gm7/B^b$ $Fm7/A^b$ $G7 \text{ sus}4$ $G7$

③

$Cm7$ $B^b \text{ sus}2/D$ $E^b \text{ maj}9$ $A^b \text{ maj}7$
 $Dm7/B^b$ $Gm7$ $A^b \text{ maj}7$ $B^b7 \text{ sus}4 B^b7$

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



FACING WEST

By Eric Minkley

INTRO

MODERATELY ♩ = 120 (EVEN EIGHTHS)

(DOUBLE-TIME FEEL)

Esus4

slop

Asus4 A Asus4 A Asus4 A

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

*BASS MOVES TO F#

+ (Asus4) A Asus4 A Asus4 A

+BASS MOVES TO A

Asus4/F# A/F# Asus4/F# A/F# Asus4/F# A/F#

A MELODY

A

Cmaj7 Asus4 A F#m(sus4) F#m

Dmaj7/E A F#m Dmaj7 E7sus4 E

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

Em7 A7 Bm7 F#m7

E Dadd9

A Cmaj7

Asus4 A Asus4 A Asus4

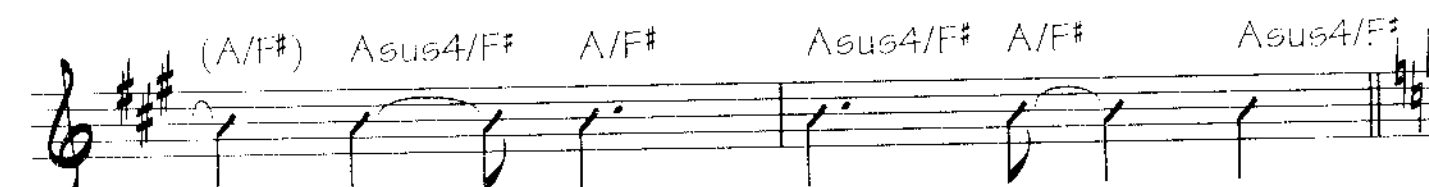
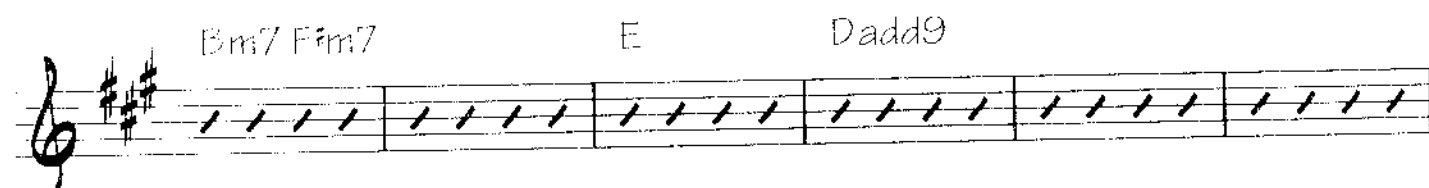
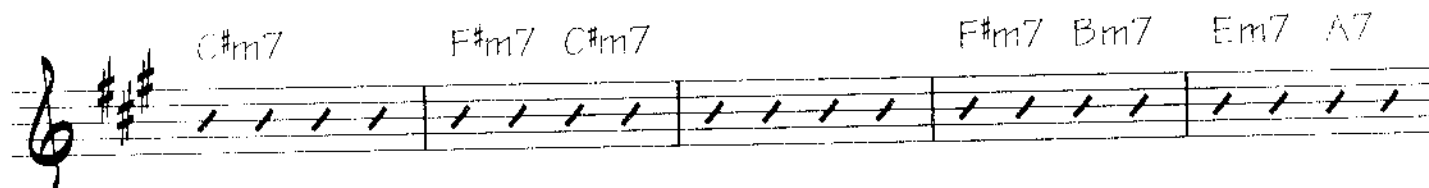
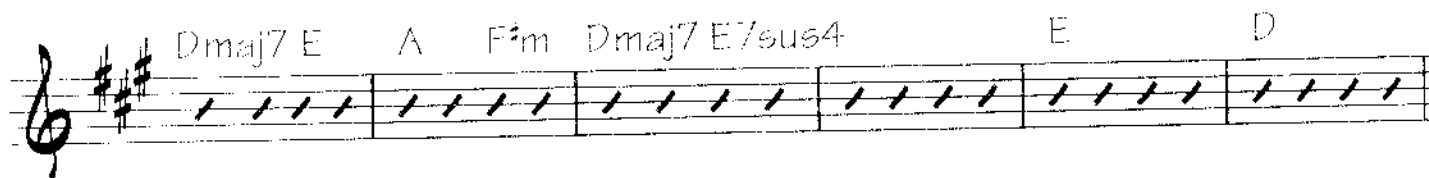
(A/F#) Asus4/F# A/F# Asus4/F# A/F#

*BASS MOVES TO F#

Esus4

ppp

8 SOLO 1



OUT 20

$E^b\text{maj}7$ $C\text{sus}4$ C $A\text{m}$ $F\text{maj}7$ $G7\text{sus}4$ C F
 $E\text{m}7$ $A\text{m}7$ $E\text{m}7$ $A\text{m}7$ $D\text{m}7$
 $C\text{m}7$ $C7$ $D\text{m}7$ $A\text{m}7$
 G/F F
 $E^b\text{maj}9$

OUT 20 / SOLO 2

$C\text{sus}4$ C $C\text{sus}4$ C $C\text{sus}4$ C
 $(C/A)^*$ $C\text{sus}4/A$ C/A $C\text{sus}4/A$ C/A $C\text{sus}4/A$
 $C\text{sus}4$ C $C\text{sus}4$ C $C\text{sus}4$ $A^b\text{maj}7$
 $A^b\text{maj}7(\text{add}6)$ $A^b\text{maj}7$ $A^b\text{maj}7(\text{add}6)$ $A^b\text{maj}7$ $A^b\text{maj}7(\text{add}6)$

***BASS MOVES TO A**

REPEAT AND FADE

CATHEDRAL IN A SUITCASE

By Pat Metheny

INTRO

♩ = 120 (EVEN EIGHTHS)



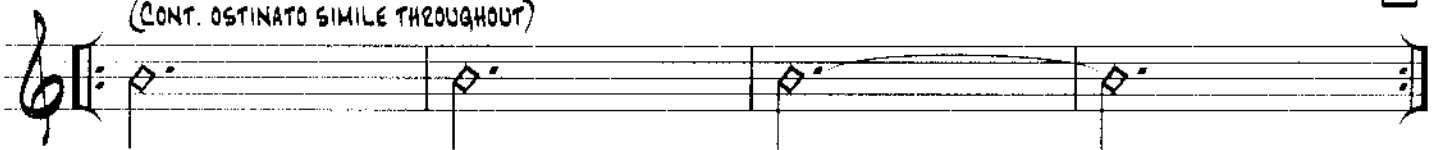
Cmaj7

A^bmaj9/C

E^bmaj7/C

TO CODA [C]

(CONT. OSTINATO SIMILE THROUGHOUT)



[A] MELODY

Cmaj7

A^bmaj9

E^bmaj7



Fadd2

Fadd2
D^bmaj7^b5

Fadd2
Dm11



E^badd2

A^badd2

Gm11

E^bmaj7(add6)



F⁶₉

E^b/G

F/A



[B]

C

C/B

Am7

Fmaj7

Fmaj7/E Dm11



B^b9

Gm E^bmaj9 Cm9 F13

Em⁷b5(add11) E^bmaj7

F7sus4

Q TWO FEEL

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

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

D.C. AL CODA (W/ REPEATS)

Gm Dm7 Gm F/G G9 G7



CODA

SOLO (AD LIB)

PLAY 8 TIMES

Chords: Cmaj7, A⁹maj9/C, E⁹maj7(addG)/C

Grading: GRAD. BUILD, CRESC.

OUTRO (TWO FEEL)

Chords: G/B, B⁹, Am, C/G, Fmaj7, G/B, Am7, E/G⁺, C/G, F⁺m7^{b5}, C/G, B^bmaj7/G, Am7, F⁺m7^{b5}, Cmaj7/G, B^bmaj7/G, A⁹maj7/C, E⁹maj7/C

Grading: CRESC., DECRESC.

VAMP

REPEAT AND FADE

Chords: 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 Bb9
 Abmaj9 Gm7(add4) **D.C. AL CODA**

CODA Cm9

THE LONGEST SUMMER

By Tim Motswagole

A

RUBATO ♩ = CA. 58 (EVEN EIGHTHS)

B
 A TEMPO

C
 A TEMPO

D

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 Em9 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 OUTRO / SOLO Fmaj7 #11 (RHY. SIMILE THROUGHOUT) F#m9 REPEAT AND FADE

RAIN RIVER

By Ed Melton

INTRO

♩ = 126 (EVEN EIGHTHS)

Amaj7^{b9}/C⁺

MELODY

Amaj7/C⁺
(RHY. CONT. SIMILE)

Cmaj7/D⁺

Amaj7^{b9}/C⁺ F#7/G⁺

Amaj7^{b9}/C⁺

Cmaj7/D⁺

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 [8] OUTRO/SOLO

Amaj7^b5/C#

REPEAT AND FADE

SEE THE WORLD

By Ed McCauley

INTRO

♩ = 152 (EVEN EIGHTHS)

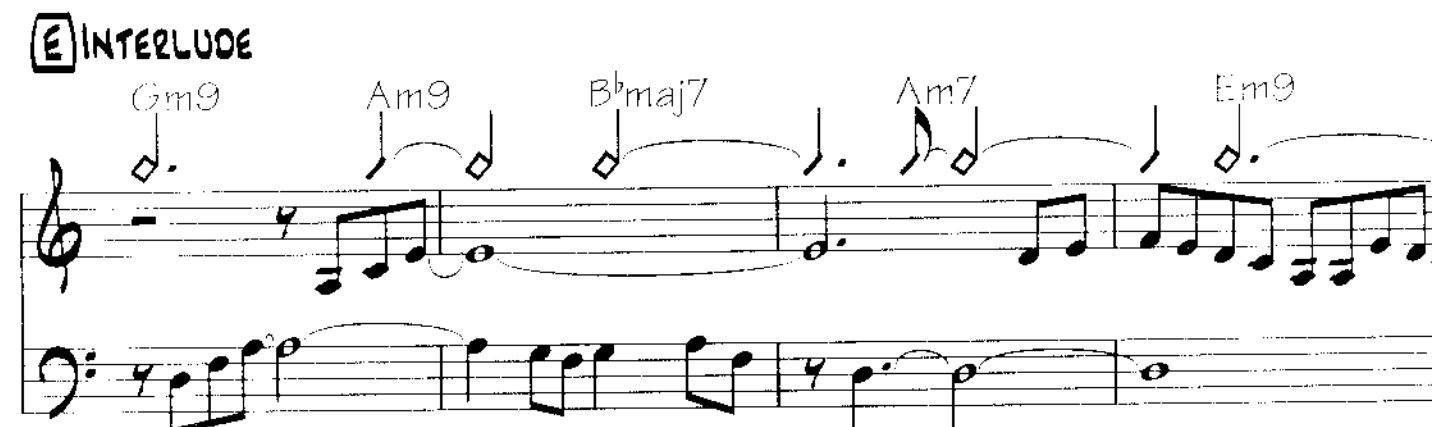
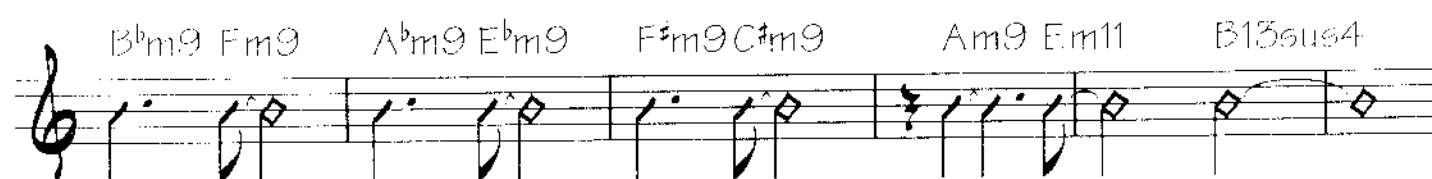
Dm11 Cm9 Am9 Em11 Fm11 Cm11
 Gm9 Am9 Bbm7 Fm9 Abm9 Ebm9 Fbm9 Cbm9
 Am9 Em11 B13sus4
 Cm9 Cm9 Fm9 Bbm9 Am9 Em11 Bm11 Fbm11 Bbm7
 A13sus4

[S] A MELODY

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

[B] Gm9 Cm9 Fm9 Bbm9 Am9 Em11 Bm11 F#m11 Bbm7
 To CODA **[C]**
 A13sus4

[C] 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



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)

Chord symbols for Section A:

- Bmaj9
- E9
- Bmaj9
- E9
- 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

Chord symbols for Section B:

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

TO CODA

C7/C# G^b N.C. 2.

BRIDGE

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

B^bmaj7 F/A G Dm7add2

GRAD. CRESC. E^bmaj7 Cm9 Dm9 Em9 F#m9 Gmaj9 G#m7(b)

D/A Em7/A Dmaj7/A Em7/A Dmaj7/A

D.S. AL CODA

G/A D/A F/G G C G/B



CODA

D^b13sus4

SOLO

G^b G^b/D^b C^b/D^b G^bmaj7/D^b

C^b/D^b G^bmaj7/D^b C^b/D^b 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

TELL HER YOU SAW ME

by Fred Astaire

BALLAD

♩ = 60 (EVEN EIGHTHS)

The musical score is written for piano and voice. It is in 3/4 time and consists of four systems of two staves each. The first system includes a piano introduction with a 'GRAD. CRESC.' marking. The second system continues the piano introduction. The third system begins the vocal melody. The fourth system concludes the piece with a final chord and a fermata.

System 1: Treble clef, 3/4 time. Chords: C7B^b, Am7, Fadd9. Bass clef, 3/4 time. Chords: C7B^b, Am7, Fadd9. Markings: m², GRAD. CRESC.

System 2: Treble clef, 3/4 time. Chords: Dm7/Gm4, E^bmaj7, A^bmaj7, E^bmaj9/G. Bass clef, 3/4 time. Chords: Dm7/Gm4, E^bmaj7, A^bmaj7, E^bmaj9/G.

System 3: Treble clef, 3/4 time. Chords: A^bmaj7, Gm7, Cm, Gm7. Bass clef, 3/4 time. Chords: A^bmaj7, Gm7, Cm, Gm7.

System 4: Treble clef, 3/4 time. Chords: F7, D^bmaj7, Cm7. Bass clef, 3/4 time. Chords: F7, D^bmaj7, Cm7.

TAKE ANOTHER LOOK

By Pat Metheny

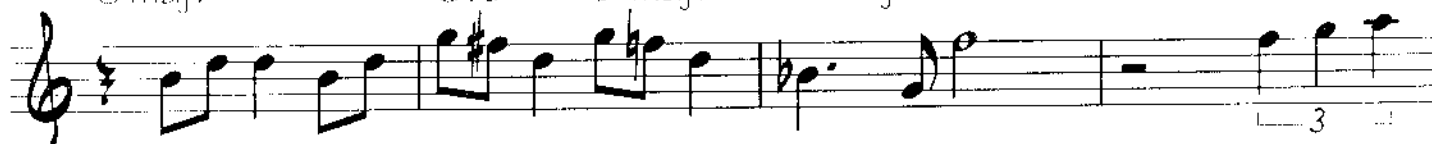
[S] **A** MELODY

♩ = 103 (EVEN EIGHTHS)

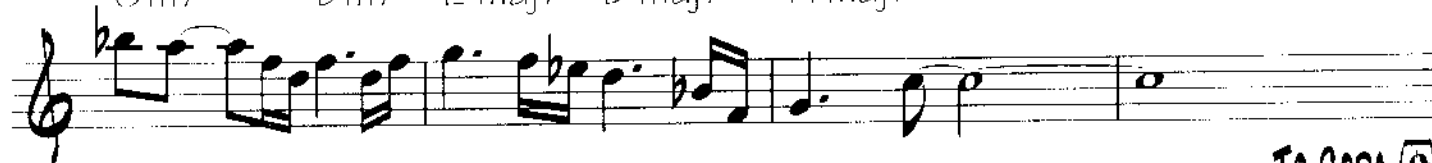
Gmaj7 C/D Em7³ Fmaj7



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

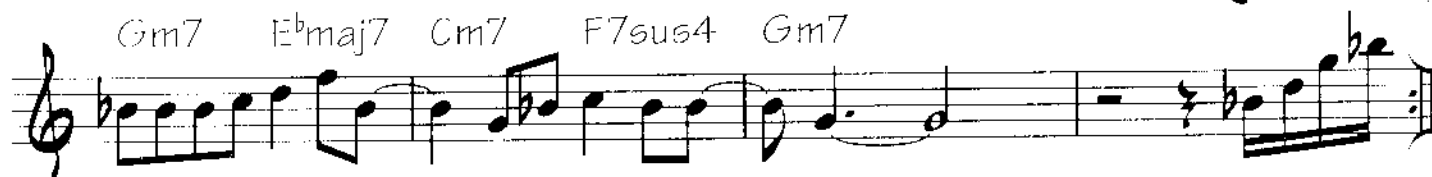


Gm7 Dm7 E^bmaj7 B^bmaj7 A^bmaj7



TO CODA **[C]**
(2ND TIME ONLY)

Gm7 E^bmaj7 Cm7 F7sus4 Gm7



[B]

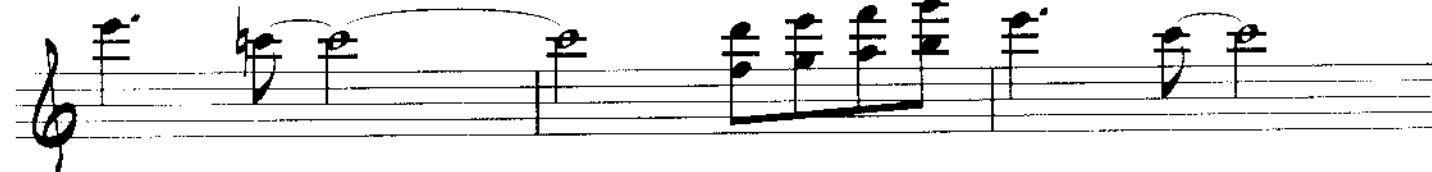
Dmaj7 Bm7 D/E F#m9 C#m



Bm Bm/A G#m7^{b5} 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:
O.S. AL CODA
(NO REPEAT)



Gm Dm E^b F Gm

Gm

VAMP AND FADE

1. *Journal of the American Medical Association*, 1997; 277: 1033-1036.

FREELY ♩ = CA. 80 (EVEN EIGHTHS)

$$6^{\frac{1}{2}}\pi\alpha(\frac{1}{2}\pi^2\alpha^2\epsilon^2)$$

2 A TEMPO

A^bm A^bm(sus4) A^bm/G A^bm/G^b D^bm(sus4) D^bm

CRESC.

G^bm B9(sus4) B9 E⁺maj9 C⁺m9(sus4)

F⁺m7 C⁺m9 A^bm7 A C E⁺maj9

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

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

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



[S] **A** MELODY

G7
(CONT. RHYTHM, SIMILE)



C7

G7



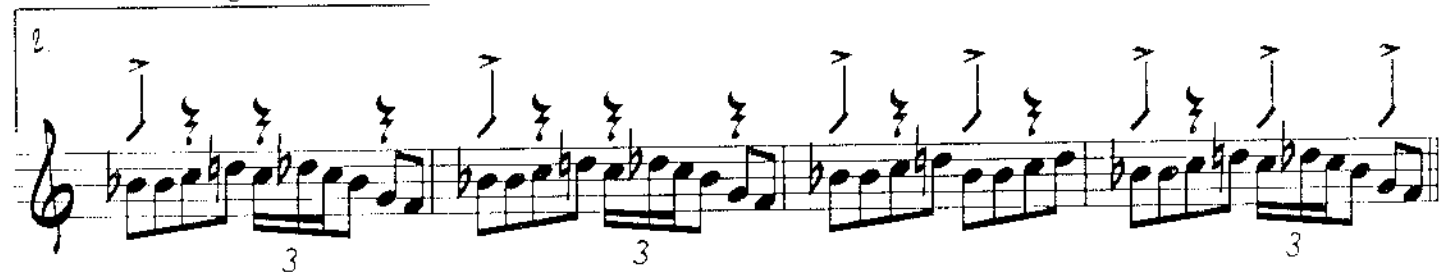
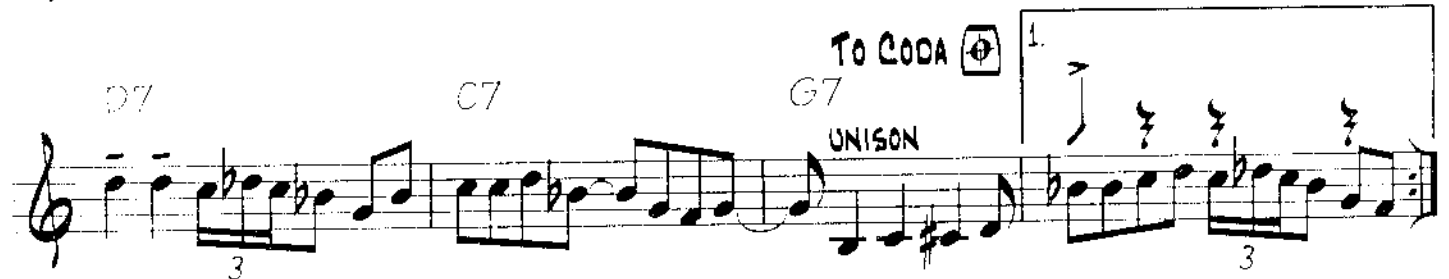
D7

C7

G7

TO CODA **[C]**

UNISON



[S] SOLO

G7



C7

G7



D7 C7 *G7

OPEN REPEAT
 D7

*PLAY AT END OF EACH CHORUS DURING SOLOS

LAST TIME >

UNISON

D.S. AL CODA



CODA

UNISON

G7

WHITTLIN'

By Pat Metheny

INTRO
FAST BLUES ♩ = 252

PLAY 3 TIMES

Intro musical notation in 4/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the tempo is marked as FAST BLUES with a quarter note equal to 252 bpm. The intro consists of 8 measures, with the last measure marked with a repeat sign and 'PLAY 3 TIMES'.

A MELODY

Melody A musical notation in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various chords: Dm11, Gm, Dm11, Dmaj7, Dm7, Cm, G13, Bb13, Dm7, and B+7. The section ends with a 'TO CODA' symbol.

Continuation of Melody A musical notation in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various chords: Bbmaj7, G/A, A7#9#5, Dm7, C13, Bb, and A+7. The section ends with a repeat sign.

B SOLOS (DM BLUES)

Solo B musical notation in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various chords: Dm7, Gm7, and Dm7. The section is marked with a '4' and a repeat sign.

Continuation of Solo B musical notation in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various chords: B+7, A+7, Dm7, OPEN, A+7, and ON CUE Dm7. The section ends with a repeat sign.

C DRUM SOLO

Drum Solo musical notation in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various chords: Bbmaj7, G/A, A7#9#5, Dm7, C13, Bb, and A+7. The section ends with a repeat sign.

D CODA

Coda musical notation in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various chords: Dm7, and a final measure marked with a repeat sign and 'PLAY 3 TIMES'.

QUIET RISING

by Eli Moshery

A

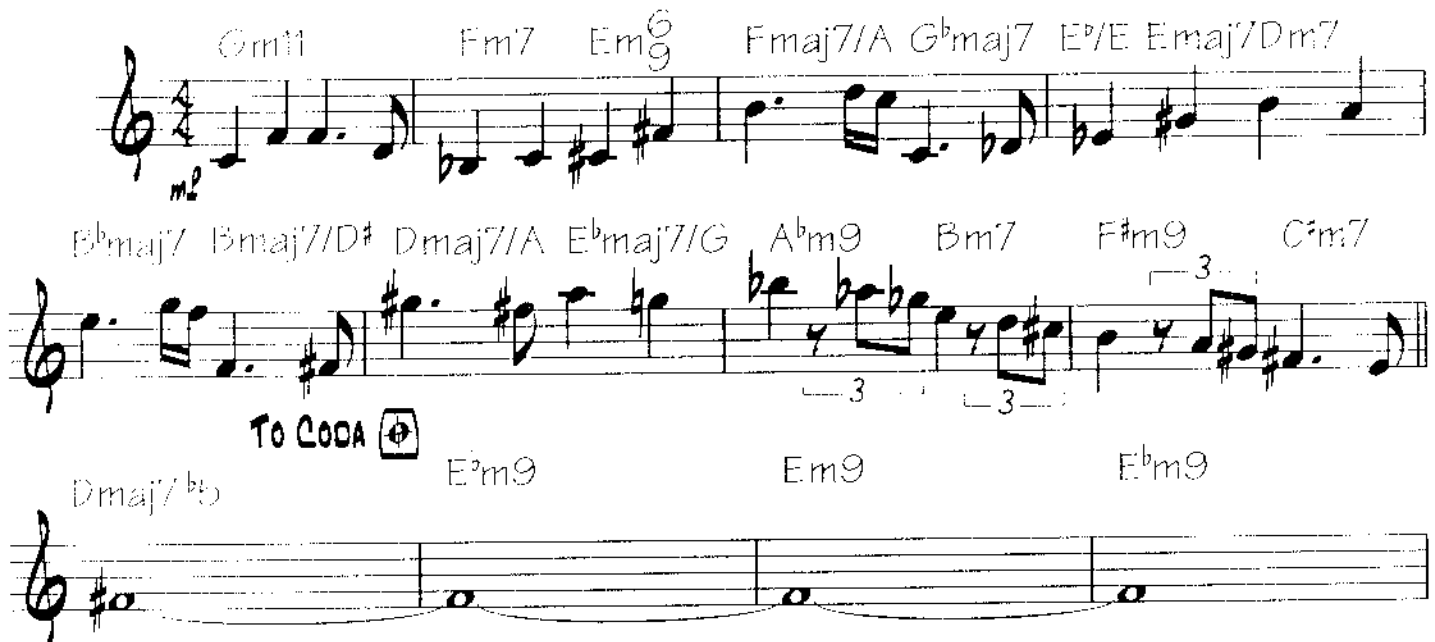
BALLAD ♩ = 50

Chords: Gm11 Fm7 Em⁶ Fmaj7/A G^bmaj7 E^b/E Emaj7/Dm7

Chords: B^bmaj7 Bmaj7/D[#] Dmaj7/A E^bmaj7/G A^bm9 Bm7 F[#]m9 C[#]m7

To CODA 

Chords: Dmaj7/bb E^bm9 Em9 E^bm9



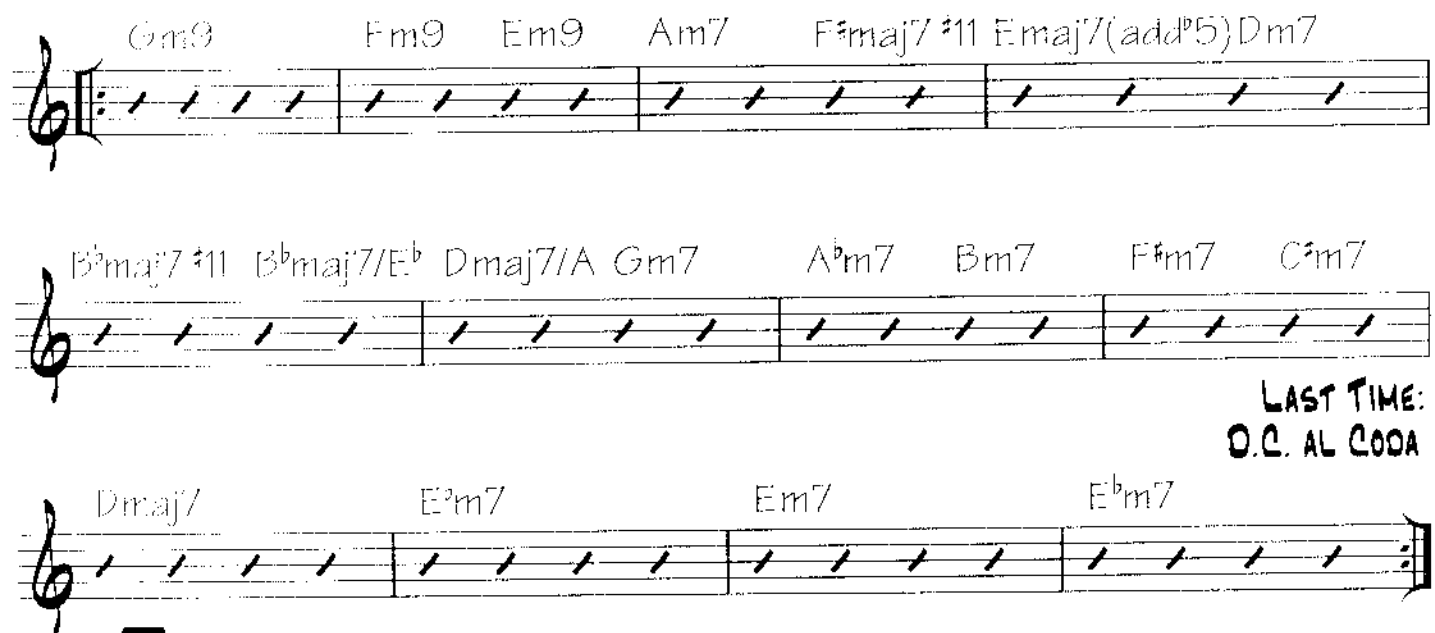
B SOLOS

Chords: Gm9 Fm9 Em9 Am7 F[#]maj7 #11 Emaj7(add^b5)Dm7

Chords: B^bmaj7 #11 B^bmaj7/E^b Dmaj7/A Gm7 A^bm7 Bm7 F[#]m7 C[#]m7

LAST TIME:
O.C. AL CODA

Chords: Dmaj7 E^bm7 Em7 E^bm7



 CODA

Chords: E^bm9 Em9 E^bm9 Dmaj7 #5

Chords: E^bm9 Em9 E^bm9 Dmaj9

RIT.



THE RED ONE

By Fat Manberry

A MELODY

FAST REGGAE FEEL ♩ = 208 (EVEN EIGHTHS)

Chords: Bm Bm/A Gmaj7 Em7 F#m7

Chords: Gmaj7 Cmaj7 Bm Bm/A G E7 G F#m7 Cmaj7 Bm

Chords: Bm/A Gmaj7 Em7 F#m7 Gmaj7 Cmaj7

Bm Bm/A G E7 G F#m7 Cmaj7 Bb 17

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The notation includes a treble staff with a melody, a middle staff with a more complex melodic line, and a bass staff with a simple accompaniment. Chord symbols are placed above the first staff.

8 BRIDGE

Bridge section of musical notation, measures 5-8. The key signature remains two sharps. Measures 5 and 6 are marked with a slash (/) in the treble and middle staves, indicating a solo or improvisation section. The bass staff continues with a simple accompaniment. A chord symbol 'E7' is placed above the first staff at the beginning of measure 5.

Continuation of the bridge section, measures 9-12. Measures 9 and 10 are marked with a slash (/) in the treble and middle staves. Measures 11 and 12 show more complex melodic lines in the treble and middle staves. A chord symbol 'Cmaj7' is placed above the first staff at the beginning of measure 9.

To CODA 



Em

Bm/A Gmaj7

Em7

F#m7

Cmaj7/Cmaj7



Em

Bm/A

G

E7

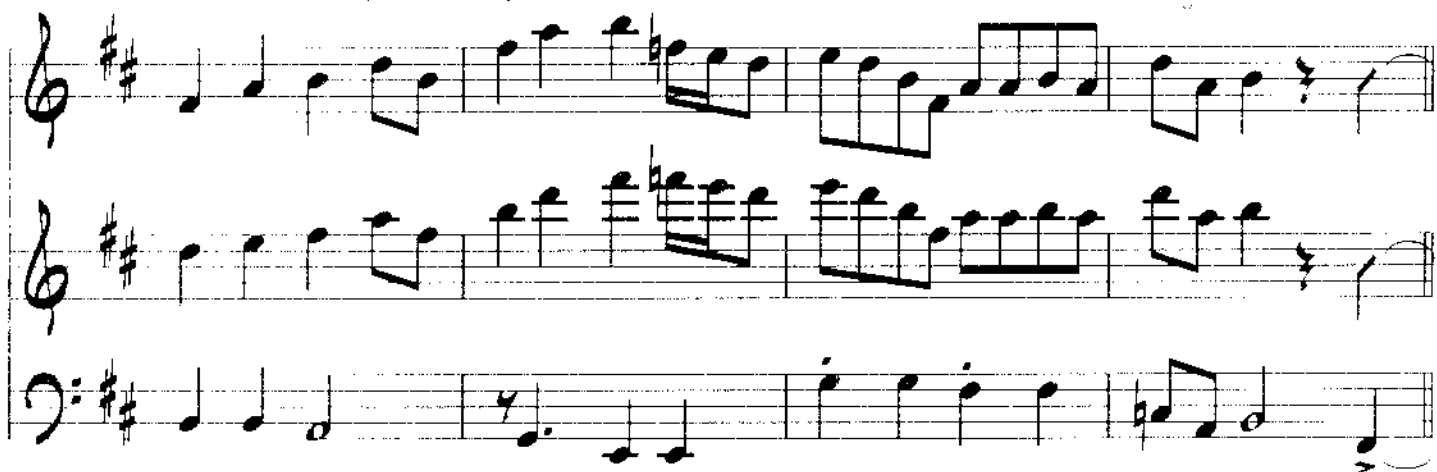
G

F#m7

Cmaj7

Bm

F#7sus4



 INTERLUDE



AFTER SOLOS:
D.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

Gadd2

D/F#

Cmaj7/E

C#m7^{b5}

G/D

B7/D#

G7/D

A7/C#



Cmaj7

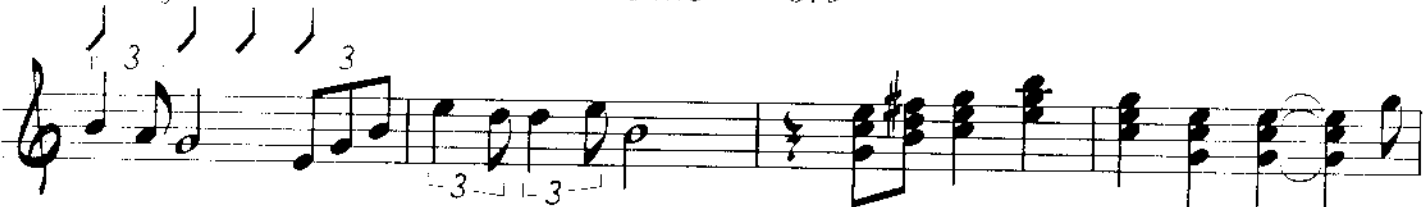
To CODA

Am7

Bm7

Em9

C/D



C#m7^{b5}

G/D

B7/D#

Em

AFTER SOLOS:

D.C. AL CODA

Dm7 G7



CODA

Bm7

Em9

C#m7^{b5}

D/C

Bm7

Em9



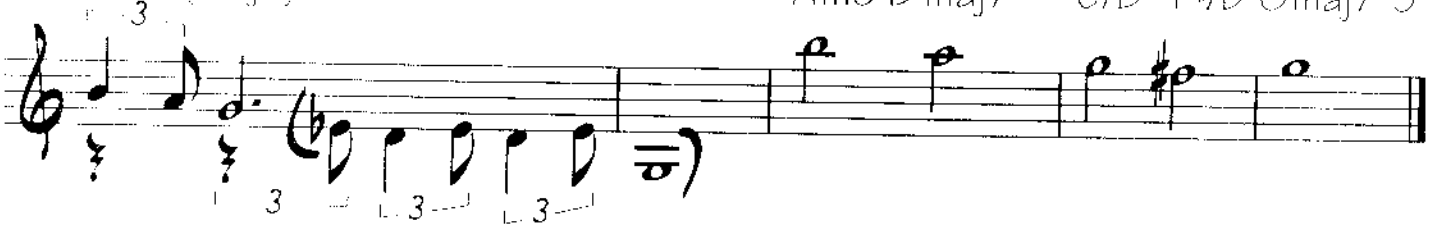
Cm13(maj7)

Am9 Bbmaj7

C/B

F#7/D

Gmaj7^{b5}



S.C.O

© 1994 by Hal Leonard

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^b9 F^bmaj7

SAY THE BROTHER'S NAME

By Pat Metheny

A MELODY

$\text{♩} = 72$ (EVEN EIGHTHS)

Chord Progression:

- $B^b \text{maj}7$
- $A^b \text{m}7$
- $E^b \text{maj}7$
- $D^b \text{maj}7$
- $D^b \text{m}/C$
- $B^b \text{maj}7$
- F/A
- $A^b \text{maj}7$
- $A^b 7$
- $D^b \text{maj}7$
- $C^b \text{m}7$
- G^b/B^b
- $F^b \text{m}/A^b$
- $E^b \text{m}$
- $F^b \text{maj}7^b5$
- $E^b \text{maj}^6_9$
- $A^b \text{maj}7$
- $D^b \text{maj}7$
- $C^b \text{m}7$
- $B^b \text{m}7$
- $G^b \text{maj}7^b5$

Key Signature: Two flats (B-flat, E-flat)

Time Signature: 4/4

Tempo: $\text{♩} = 72$ (EVEN EIGHTHS)

Chord Progression:

- $B^b \text{maj}7$
- $A^b \text{m}7$
- $E^b \text{maj}7$
- $D^b \text{maj}7$
- $D^b \text{m}/C$
- $B^b \text{maj}7$
- F/A
- $A^b \text{maj}7$
- $A^b 7$
- $D^b \text{maj}7$
- $C^b \text{m}7$
- G^b/B^b
- $F^b \text{m}/A^b$
- $E^b \text{m}$
- $F^b \text{maj}7^b5$
- $E^b \text{maj}^6_9$
- $A^b \text{maj}7$
- $D^b \text{maj}7$
- $C^b \text{m}7$
- $B^b \text{m}7$
- $G^b \text{maj}7^b5$

8

F#m7 C#maj7

F#m7 C#maj7

F#m7

D/F#

Bbmaj7

Am7

D

F#m7

B7/C

F#9

B7b5

N.C.

F#m7

AFTER SOLOS:

D.S. AL CODA

LAST TIME TO CODA

Bbmaj7b5

Em11



CODA

REPEAT AND FADE

Bbmaj7

Bbmaj7

Em2

F#m7

HERE TO STAY

by Pat Metheny
and Lyle Mays

INTRO

♩ = 100 (EVEN EIGHTHS)

Am7

A MELODY

Am7
(CONT. OSTINATO SIMILE)

Fmaj7 Em7

1. Dsus2 Dm7 Em7/D

8 Am7
(CONT. OSTINATO)



F#m9

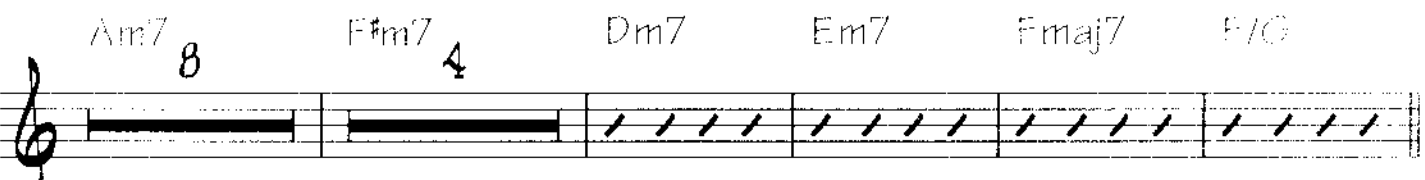
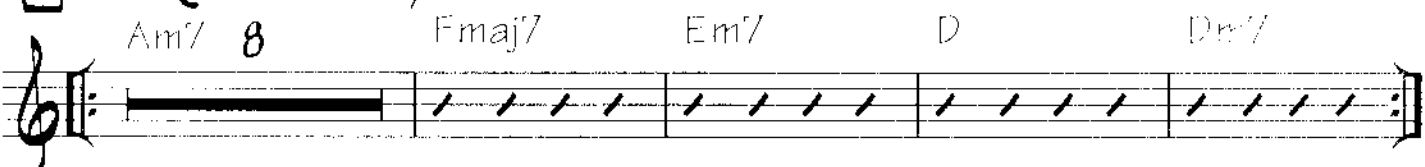


SOLO BREAK

Am N.C.



SOLOS (CONT. OSTINATO)



PERCUSSION INTERLUDE

Am7
(OSTINATO TACET)



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

VERY GRAD. CRESC

B^b/A B^b/A Gm7 Em7

CRESC.

F/C G/B Em7 3

CRESC.

Em7 B^b/F Em7 3

CRESC.

[F] OUTRO

(RESUME OSTINATO)

REPEAT AND FADE

AND THEN I KNEW

By Eric Meltzer,
with John Mages

INTRO

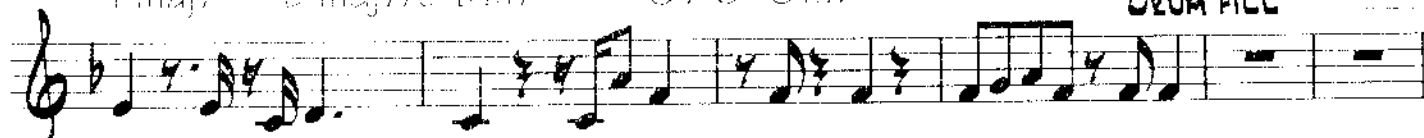
♩ = 113 (EVEN EIGHTHS)

Fmaj7 Bbmaj7/C Dm7 Bbmaj7 Ebmaj7 Dm9 Gm7



Fmaj7 Bbmaj7/C Dm7 G7b5 Gm7

DRUM FILL



A MELODY

Fmaj7

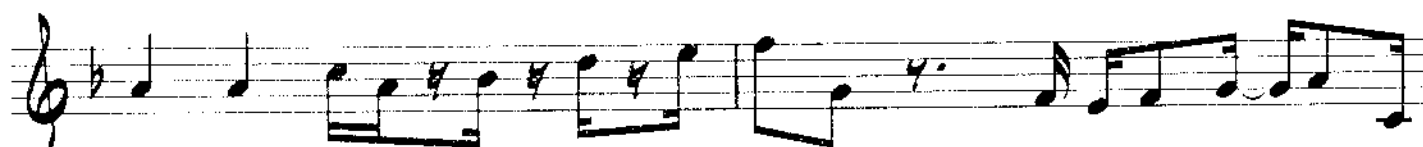
Bbmaj7/C Dm7

Bbmaj7 Ebmaj7

(RHY. CONT. SIMILE)

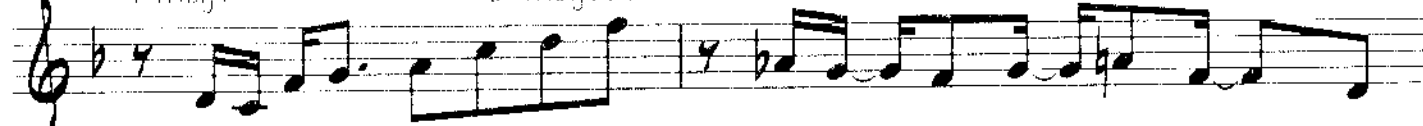


Dm9 Gm7



Fmaj7

Bbmaj7/C Dm7



Gm7

DRUM FILL



B

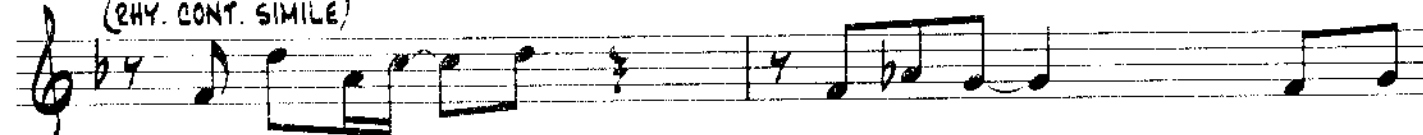
Fmaj7

Bbmaj7/C

Dm7

Bbmaj7 Ebmaj7

(RHY. CONT. SIMILE)



Dm7 Gm7
 Fmaj7 Bbmaj7/C Dm7 G7b5 Gm7
 Bbm7 D^b/E^b
 Abmaj7 G^bsus4 G^b7 Fm7 B^bsus4 B^b/A^b
 Gm7 F^b/G Csus4 C9 Fmaj9 B^b/C Fmaj7
 Fm7 B^b7sus4 B^b7 E^b E^b7 Dsus4 D/C Bm7 Em7
 Cm9 Fsus4 Bbmaj7 Gm7 Ebmaj7 F/E^b E^b F/E^b E^b F/E^b



Gmaj7 C/D Em7 Cmaj7 Fmaj7 Em9 Am7

(RHY. SIMILE)

Gmaj7 C/D Em7 A7(b5)

Am7

TO CODA

SOLO BREAK

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

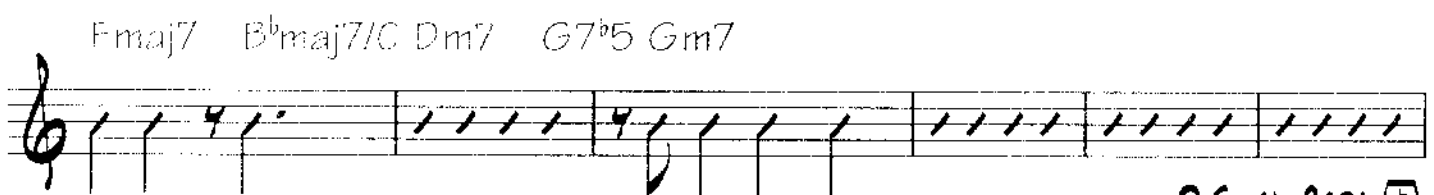
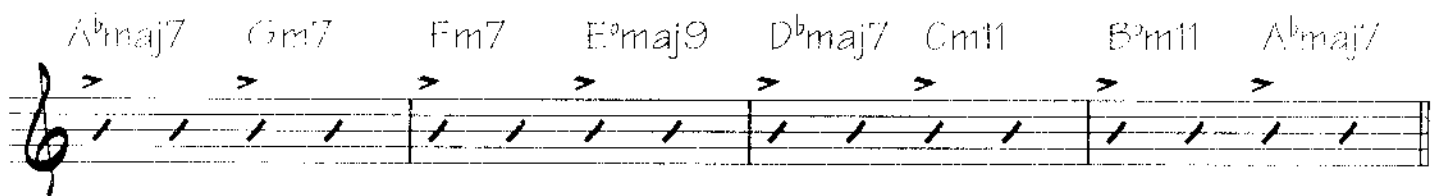
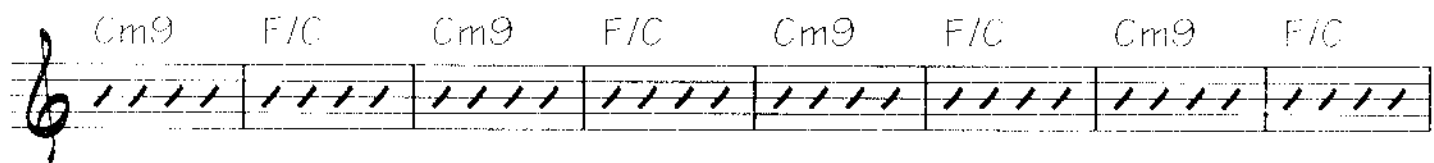
SOLO (HALF TIME FEEL)

Fmaj7 Bb/C Dm9 Bbmaj7 Ebmaj9

Fmaj7 Gadd2 Aadd2 Dm9

Cmaj7//G Gm7 Am7 Bbmaj7 Ebmaj9

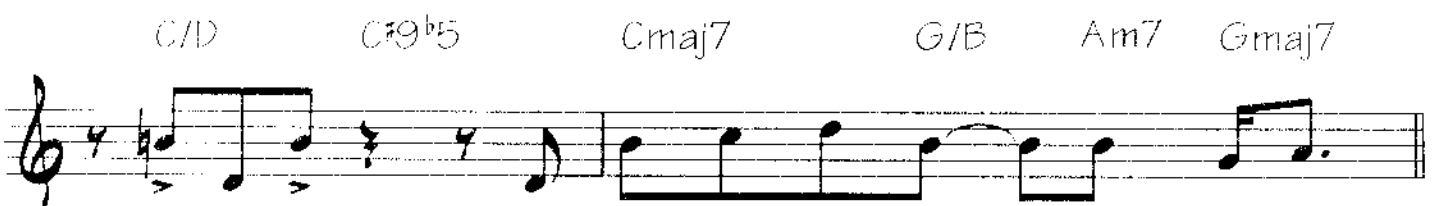
Dm9 Gadd2 Aadd2



D.S. AL CODA ☐



CODA



F INTERLUDE

F#m7
 F#maj7 G/A Dmaj7 F#C#m7
 Fmaj7/C Cmaj7 D/E Amaj7 D#b/Eb
 Amaj7 D#b/C Fmaj7 D/E Amaj7 E/F# Bmaj7
 Cmaj7/A# A#maj7/Bb Amaj7/B Fmaj7/C#
 CRESC.

G OUTRO

Am9/D D9 Bm7 Em7 Am7 Am7/D Gb6/4 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 Gm/Bb

THE GIRLS NEXT DOOR

By Bill Medley
and John Oyster

INTRO

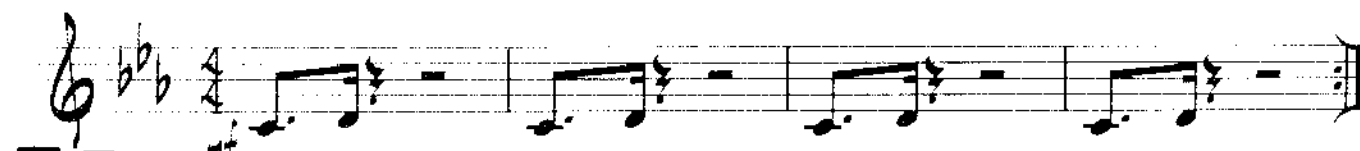
FUNK ♩ = 84 (EVEN EIGHTHS)

Fm7 Gm7/F

Fm7 Gm7/F

Fm7 Gm7/F

Fm7 Gm7/F



[S] [A] MELODY

Fm7 Gm7/F

Fm7 Gm7/F

(CONT. OSTINATO, SIMILE)



Bbm9

Fm7

Gm7/F

3



Fm7

Gm7/F

Fm7

Gm7/F



Bbm9

Fm7

Gm7/F

3



Dm9

A/D°

B/D°

Dm9

A/D°



TO CODA [C]

Fm7 Gm7/F

Fm7

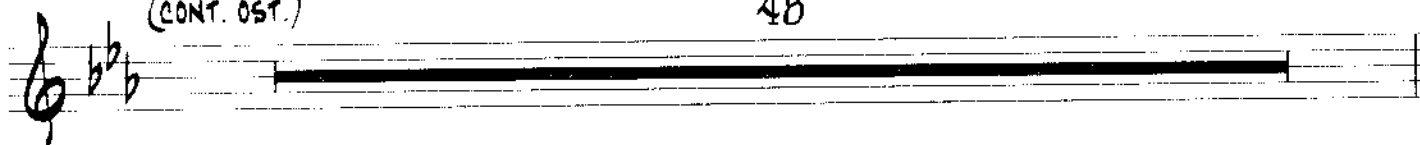
Gm7/F



B SOLO $Fm7$

(CONT. OST.)

48



C INTERLUDE

$D^{\flat}9$ $A/D^{\flat}$ $B/D^{\flat}$ $D^{\flat}9$ $G^{\flat}maj7^{\sharp}11$ $G^{\flat}m11$ $C^{\flat}$ $G7$ $A^{\flat}7^{\flat}5$ $A^{\flat}7^{\sharp}9$



$A^{\flat}m7$ C $Cm7$ $C^{\flat}9$ $A^{\flat}maj7^{\flat}5/C$ $E^{\flat}maj7$



$D13^{\sharp}9$ $D^{\flat}9$ $D^{\flat}9$ $G^{\flat}/A^{\flat}$ F/G $F^{\sharp}/E$ $B^{\flat}/E^{\flat}$ $E^{\flat}m9$ $E^{\flat}m7/D^{\flat}$



D/C B/C $Bm7$ $A^{\flat}sus4/B$ $Gsus4/B$ $F^{\sharp}sus4/B$ $A^{\flat}9$



D.S. AL CODA

$C/A^{\flat}$ $A^{\flat}6/G$ $Fm9$ $B^{\flat}m7$ D/A $E^{\flat}/A^{\flat}$ $F^{\sharp}/G$ G/C



CODA

$Fm7$ $Gm7/F$



N.C.



SOMETHING TO REMIND YOU

A INTRO

By Don McLean
and Cyndi Lauper

FUNK-JAZZ BALLAD ♩ = 60 (EVEN EIGHTHS)

Em11

Dm11

Cm11

Dm11



B MELODY

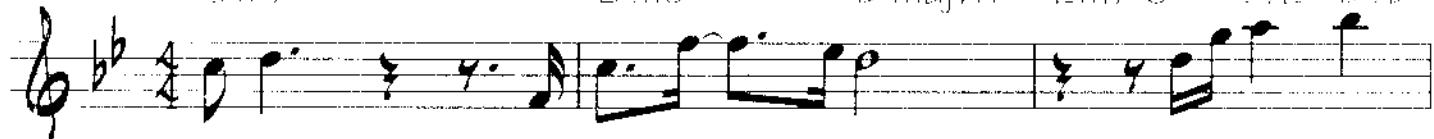
Gm7

Ebm9

Bbmaj7/F

Em7b5

F/Eb Bb/D



Gm9

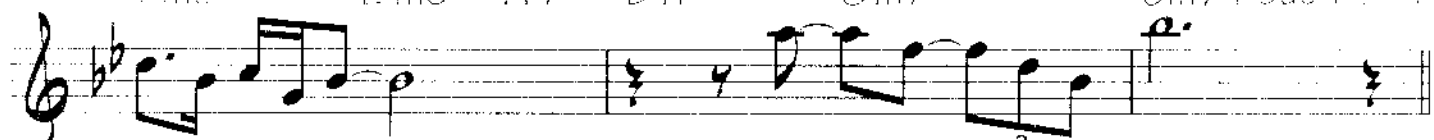
Ebm9

A7

Bb/F

Gm7

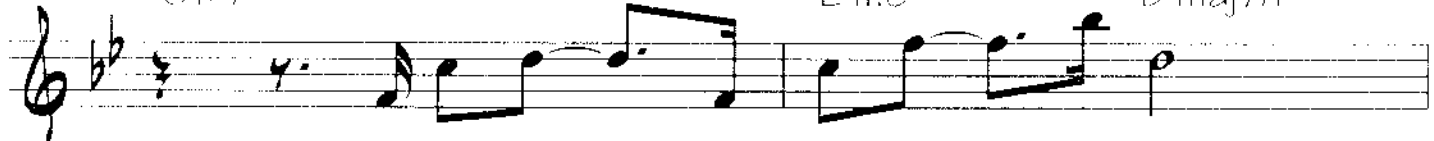
Cm7 Fsus4 Eb7



Gm7

Ebm9

Bbmaj7/F



Em7b5

F/Eb

Bb/D

Cm9

Ebm9

A7



Bb/F

Gm7

Cm7

Eb/F

F/Eb



Dm7

Gm7

Fm9

B7

Ebmaj7



C

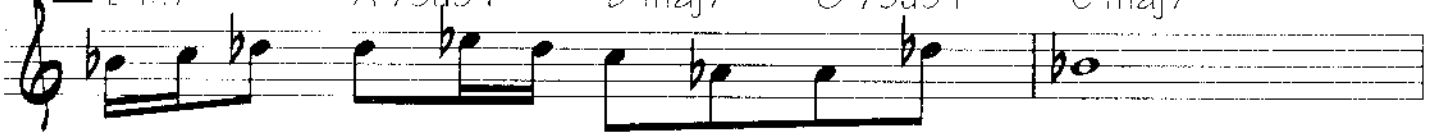
Ebm7

A7/sus4

Dbmaj7

Gbmaj7

Cbmaj7



Bm7

Dmaj7

Cbm7

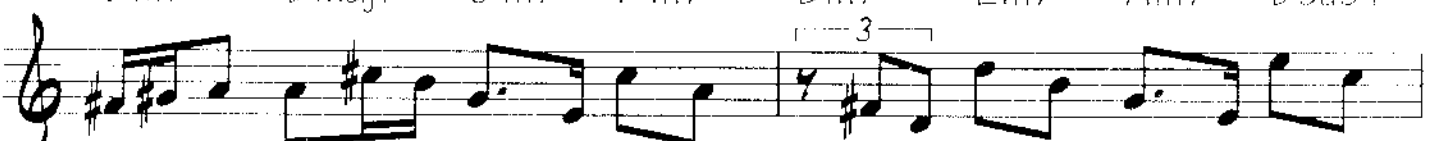
Fbm7

Bm7

Em7

Am7

Dsus4



Gmaj7

Em7

Cmaj7

Bm7

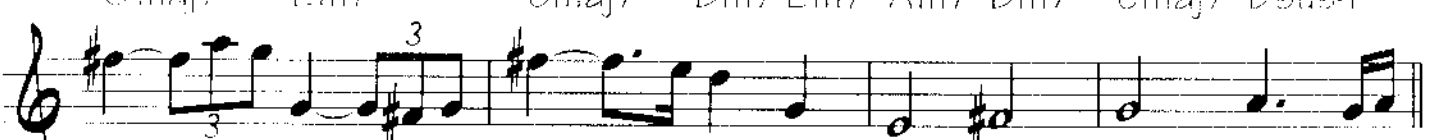
Em7

Am7

Bm7

Cmaj7

Dsus4



Q Emaj7 Cmaj7 Gmaj7 Bm7 Cmaj7 C/D

Emaj7 Cmaj7 Gmaj7 Fmaj7

Em11 Dm11 (CONT. 2HY. 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

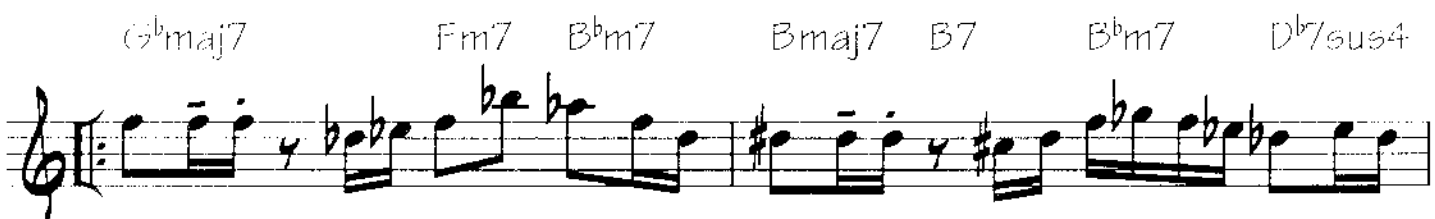
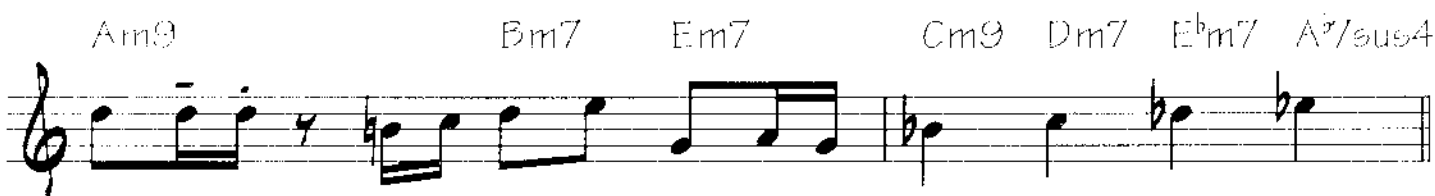
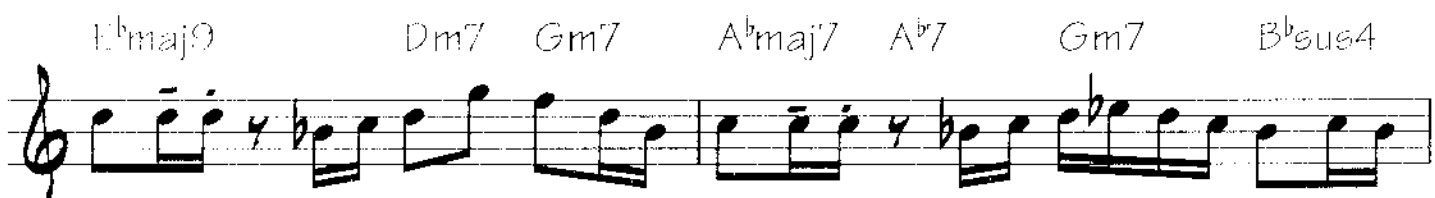
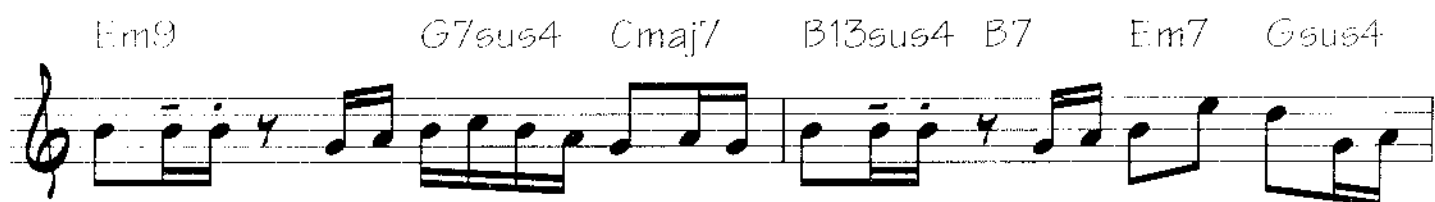
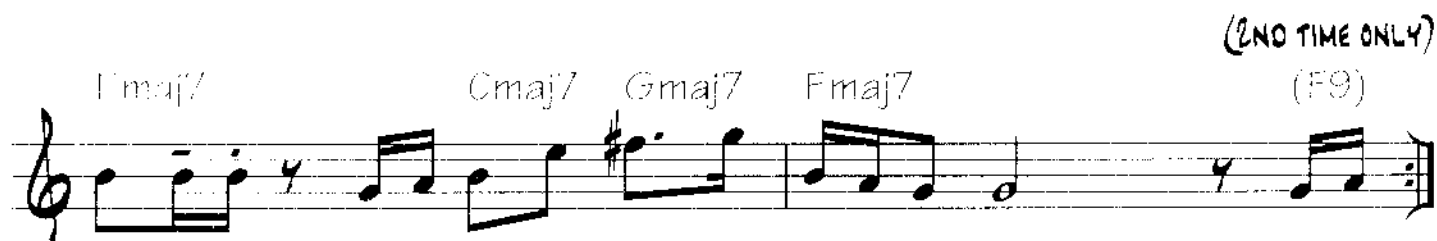
Eb7 Ab7sus4 Dbmaj7 Gb7sus4 Cbmaj7

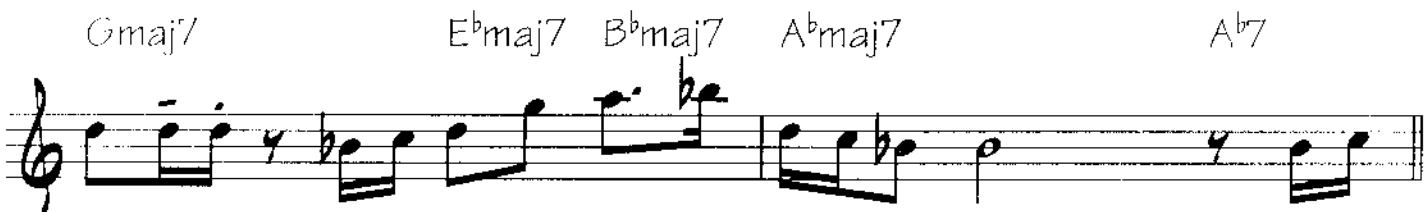
Bm7 Dmaj7 C#m7 F#m7 Bm7 Em7 Am7 Dsus4

Gmaj7 Em7 Cmaj7 Bm7 Em7 Am7 G/B Cmaj7 Bm7

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

F OUT20





REPEAT AND FADE



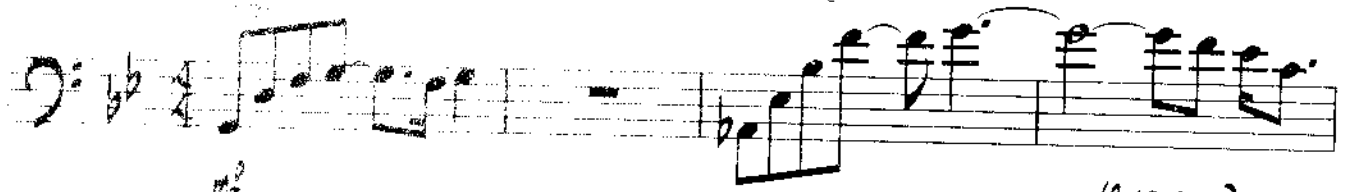
TO THE END OF THE WORLD

INTRO

By Pat Metheny
and Lyle Mays

MODERATELY ♩ = 96 (EVEN EIGHTHS)

Gm7 A^bmaj7



Gm7 Fm7

(2ND TIME)

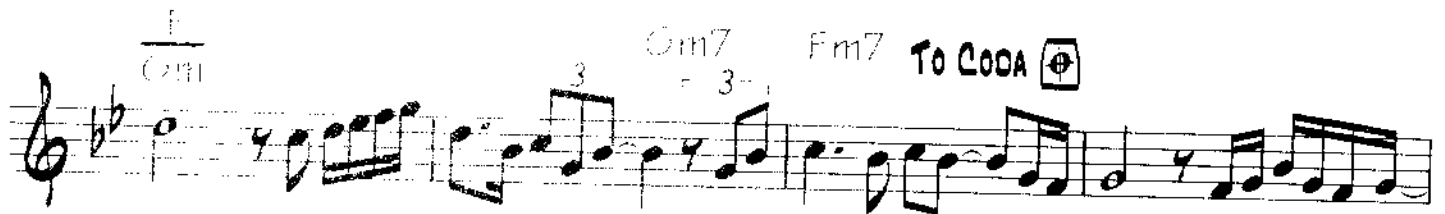


(A) MELODY

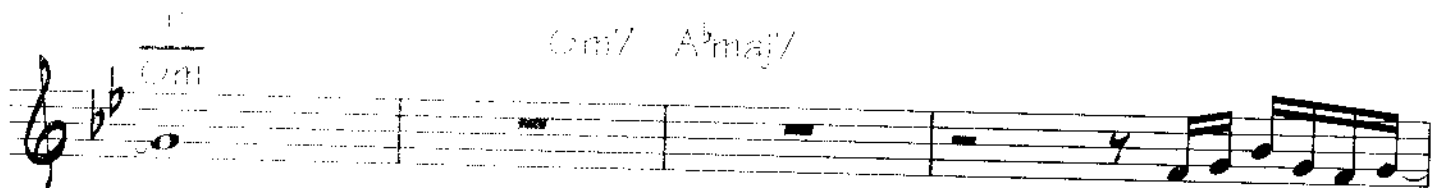
Gm7 A^bmaj7



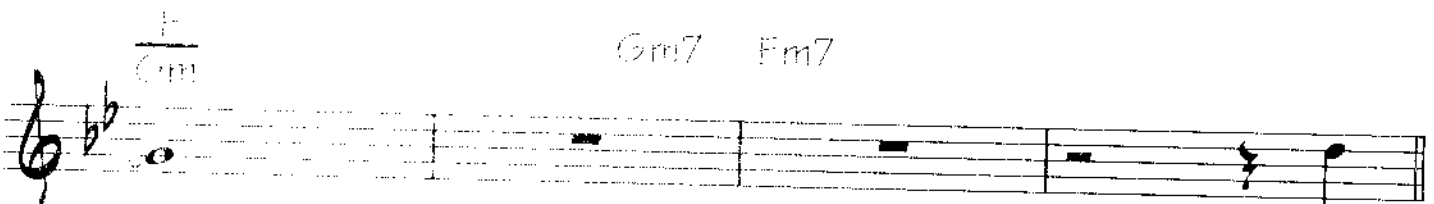
Gm7 Fm7 TO CODA ⊕



Gm7 A^bmaj7



Gm7 Fm7



Gm7 A^bmaj7



*DRUMS W/16TH NOTE SHUFFLE FEEL

Gm7 Fm7 Ebmaj7

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The staff contains a melodic line with eighth and sixteenth notes, including triplets. The key signature changes to one flat (Bb) at the end of the staff.

8 BRIDGE

Musical staff 2: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with eighth notes and triplets. The key signature changes to two flats (Bb, Eb) at the end of the staff.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth notes and a quintuplet (5). The key signature changes to one flat (Bb) at the end of the staff.

Musical staff 4: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with eighth notes and triplets. The key signature changes to two flats (Bb, Eb) at the end of the staff.

Musical staff 5: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth notes and triplets. The key signature changes to one flat (Bb) at the end of the staff.

9 MELODY

Musical staff 6: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth notes, triplets, and a 3va (three ledger lines above) marking. The key signature changes to one flat (Bb) at the end of the staff.

Musical staff 7: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with eighth notes and triplets. The key signature changes to two flats (Bb, Eb) at the end of the staff.

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth notes and triplets. The key signature changes to one flat (Bb) at the end of the staff.

Musical staff 9: Treble clef, key signature of one flat (Bb). The staff contains a melodic line with eighth notes and a (CONT 2HY. SIMILE) marking. The key signature changes to two flats (Bb, Eb) at the end of the staff.

SOLO

Cm7 4 Cm7 4 Cm7 4 1. Gm7 4 2. Bbmaj7 4
 p
 Bbm7 Abmaj7 Cm7 Fmaj7
 me
 Bbm7 Abmaj7 Gbmaj7 Dbmaj7/F Gm7
 Cbmaj7 Gm7 Gbmaj7
 Bm7 Fbm7 Bm7 Fbm7
 Bbm7 Fm7 Gbmaj7 Db/Ab Gb/Bb Ab/C

CRESC.

INTERLUDE

Dm9 Am7 Dm7 Am7
 Fm7 Gm7 Abmaj7 Gm7
 Am7 Abmaj7 Am7 Abmaj7
 GRAD. CRESC.

F SOLO

Chord progression for F SOLO:

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

Row 2: C[#]m7, B^bmaj7, A^omaj7, Gm7, Bm7, Gmaj7

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

Row 4: D[#]m7, Bmaj7, D[#]m7, 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.

G SOUND EFFECTS

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

D.S. AL CODA

(WITH REPEAT)

CODA

Fm7

H

F/G

Gm7 A^bmaj7

F/G

Gm7 Fm7

VAMP AND FADE

WE LIVE HERE

MAJOR 250
1990

INTRO

♩ = 134 (EVEN EIGHTHS)

PERC. 8 **KEYBOARD DRONE** 8

(A) MELODY **FADE IN**

E♭sus2

Gm11

E♭maj7

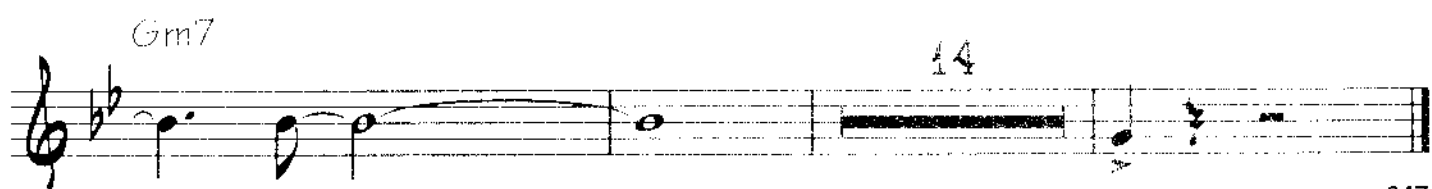
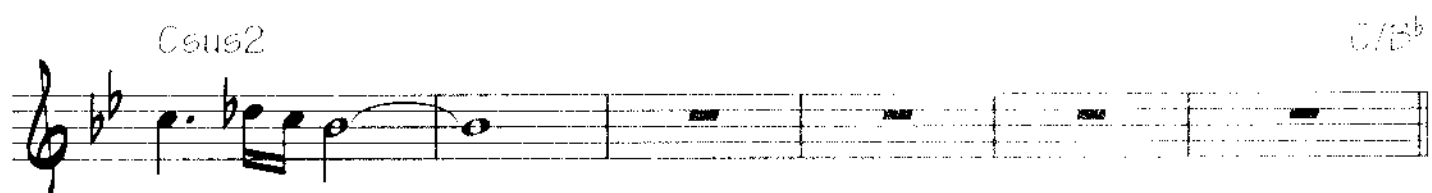
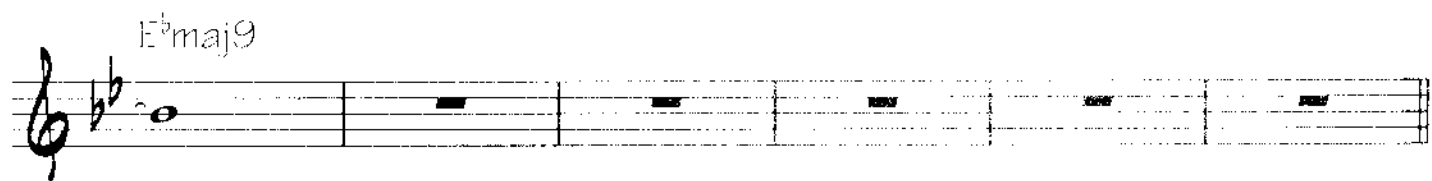
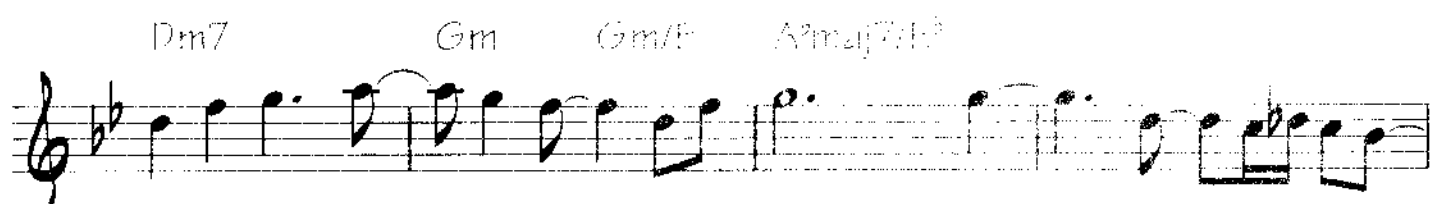
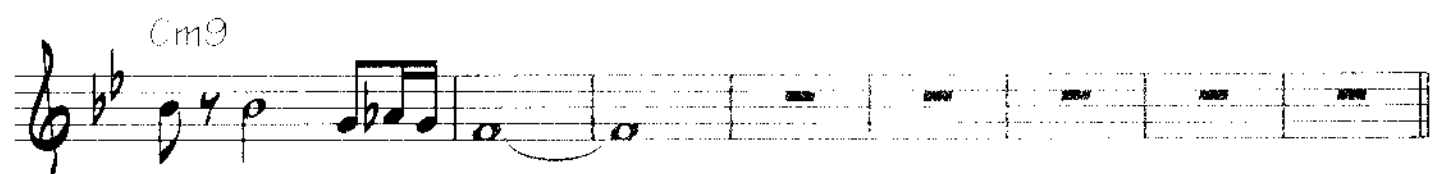
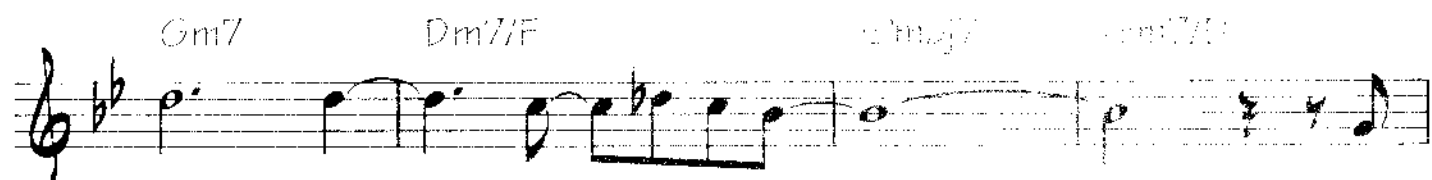
E♭sus4 **F**

E♭sus2 **Gm7** 8

E♭sus2

Dm7 **A♭maj7**

The musical score is written for a melody and keyboard drone. The melody is in E-flat major (three flats) and 4/4 time. The keyboard drone is in E-flat major (three flats) and 4/4 time. The melody starts with a 'FADE IN' and is marked with a 'MELODY' box. The keyboard drone is marked with 'PERC.' and 'KEYBOARD DRONE'. The score includes various chords and a final 8-measure section.



RED SKY

By Pat Metheny
and Lyle Mays

INTRO

$\text{♩} = 96$ (EVEN EIGHTHS)

PLAY 4 TIMES
(LAST TIME ONLY)

MELODY

(CONT. RHY., SIMILE)

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/A^b F#maj7/A^b Emaj7/G#

Gbmaj7/A^b Emaj9/A^b Gbmaj7/A^b Emaj7/A^b

Em9 F#m7/E Em7 Fmaj7/E Em9 Cmaj7/E Em9 B°7/E

9 Am/ 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

Em7/A F/A Gmaj7/A Fmaj7/A G/A Fmaj7/A G/A Fmaj7/A

SOLO

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

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

F#m7 G#m7/F# F#m7 G#m7/F# Am7 D/A Am7 Bb/A
(CONT. RHY. SIMILE)

Em7/A Fmaj7/A G/A Fmaj7/A G/A Fmaj7/A G/A Fmaj7/A
PLAY 3 TIMES

F#m7 G#m7/F# F#m9 Dmaj7/F# Cmaj7/E D/E Cmaj7/E D/E
PLAY 3 TIMES

Cm9 F/C Cm9 F/C
PLAY 4 TIMES

Abm9 Emaj7/Ab Abm11 Emaj7/Ab

Em7 Cmaj7/E Dmaj7/E B^b/E

E OUTRO

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 REPEAT AND FADE

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

Dm7 Em7 Fmaj7 G7sus4 G7



Am G6 Fmaj7 G6 Am



G6 Fmaj7 G6 Am D.S. AL CODA





CODA



N.C.



Am

G6

Fmaj7

G6

Am



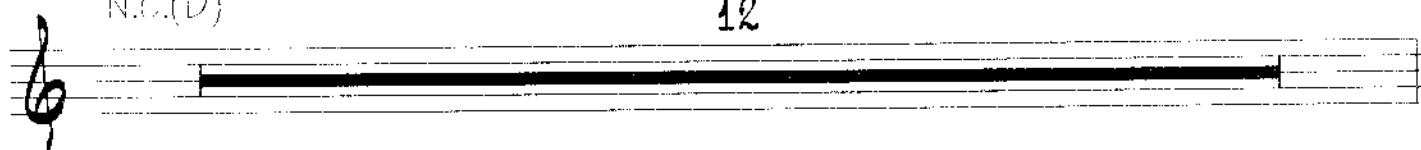
SOLO

D



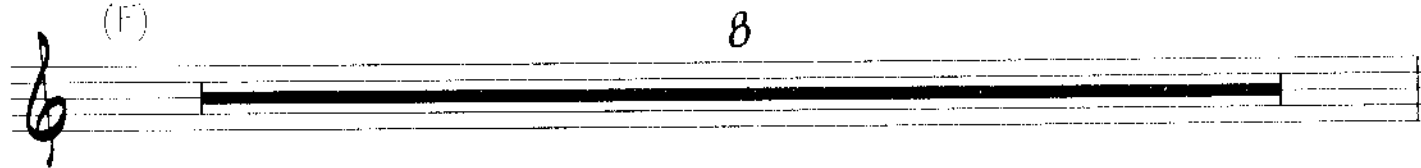
N.C.(D)

12



(F)

8



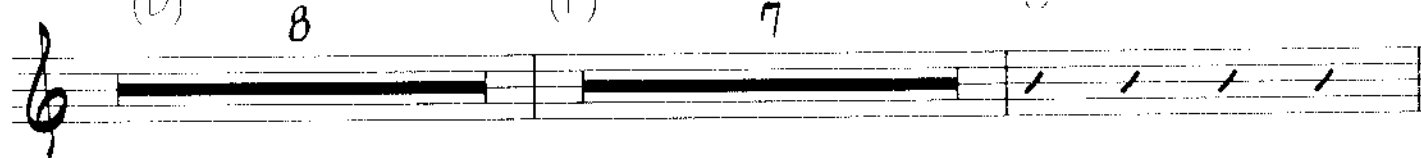
(D)

8

(F)

7

G



Am

G6

Fmaj7

G6

Am



G6

Fmaj7

G6

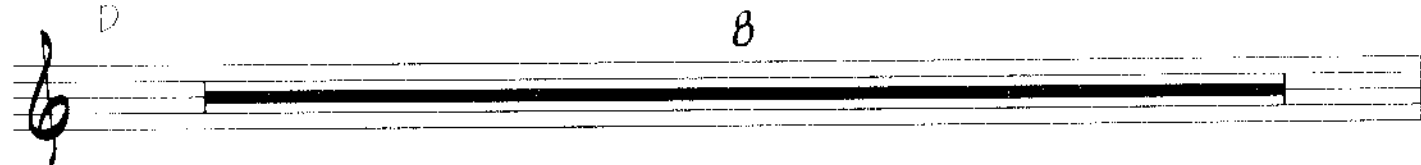
Am

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

E F Am C
F Eb G7/Bb D7

C

D

WHEN WE WERE FREE

Pyridine Methanol

INTRO

WALTZ ♩ = 96

The image displays two staves of musical notation for the bass line of 'The Sound of Silence'. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The notation is in 3/4 time, with a key signature of one sharp (F#). The notes are as follows:

- Staff 1, Measure 1: E2 (half note), F#2 (quarter note).
- Staff 1, Measure 2: G2 (quarter note), A2 (quarter note), B2 (quarter note).
- Staff 1, Measure 3: C3 (quarter note), D3 (quarter note), E3 (quarter note).
- Staff 1, Measure 4: F#2 (quarter note), G2 (quarter note), A2 (quarter note).
- Staff 2, Measure 5: B2 (quarter note), C3 (quarter note), D3 (quarter note).
- Staff 2, Measure 6: E3 (quarter note), F#2 (quarter note), G2 (quarter note).
- Staff 2, Measure 7: A2 (quarter note), B2 (quarter note), C3 (quarter note).
- Staff 2, Measure 8: D3 (quarter note), E3 (quarter note), F#2 (quarter note).

Chord symbols are written above the notes: Em7, Bm7, Em7, Bm/A Bm7, and Fmaj7. The piece concludes with a double bar line and a treble clef.

A MELODY

8



Em9

Bm7

Em7

Bm7



Em7

Bm7

Em7

Fmaj7/A Fmaj7/B Fmaj7/C



Em7

Bm7

Em7

Bm7



Em7

Bm7

E

D

TO CODA



REPEAT FOR SOLOS:
LAST TIME, D.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

Cm7 Bbm9 F13b9/A Abmaj7 Gm7b5 C7

TO CODA

AFTER SOLOS:
D.C. AL CODA

CODA

Gm7b5 C7b9 Fm7

rit.

SOMETIMES I SEE

WALTZ

INTRO

WALTZ ♩ = 84 (EVEN EIGHTHS)

Intro musical notation with chords: Dm, Am, Dm, G, Dm, Am, Dm, B^b, Am7, B^b, Gm7, C7/G, Cm7, F7, B^b maj7, Em11^b5, A7^b9sus4, A7^b9, B^b maj7, FINE.

MELODY (FREELY)

Main musical notation with chords: Dm7, Gm7, Am7, B^b maj7, F7(no5), Fmaj7, Em7^b5, A+7, D7^b9sus4, D7^b9, Gm7, C7/G, Cm7, F7, B^b maj7/4, Em7^b5, G^b/A, F/A³, E/A, E/A, Dm7, G, B^b maj7, Am7, Dm7, E/D, E^b/D, Dm7.

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

SEVEN DAYS

By Bill Murray

A MELODY

BALLAD ♩ = 44 (EVEN EIGHTHS)

Chords for Staff 1: $A^{\flat}maj7^{\flat}5/G$, $G^{\flat}maj7^{\sharp}5/F$, $Em9^{\flat}5$, $A7^{\flat}9$

Chords for Staff 2: $Dm9$, $Cm7$, $B7^{\sharp}9$, $E7^{\sharp}9$

Chords for Staff 3: $Am9$, $E^{\sharp}m7$, $D^{\flat}maj7$, $G7^{\sharp}9^{\sharp}5$, $G^{\flat}maj7$ $Am9$, $E^{\flat}7^{\sharp}11$

Chords for Staff 4: $Bm9$, $F^{\sharp}/G$, $Em7$, $A7sus4$

Chords for Staff 5: $E^{\flat}maj7^{\flat}5/A$, $Dmaj7/A$, $A^{\flat}m7^{\flat}5$, $D^{\flat}7^{\sharp}9^{\sharp}5$

Chords for Staff 6: $Cm9$, $Dm9$, $B^{\flat}m9$, $Fm9$, $D^{\sharp}m9$, D/C , $Bm7$, $B^{\sharp}13$

Chords for Staff 7: $Am9$, $E^{\flat}maj7^{\sharp}5/A$, $C^{\sharp}m7^{\flat}5$, $Cmaj7$

Encl. 7/11

A[♯]maj7[♯]11/G G^bmaj7[♯]11 Gm7 A^b/G Gm7 B^b/G^b Em7[♯]b A7

Diagram 1: D1/F#5 E7/5 A1/E5 5 D major 7/5 7#5 7 major 7/5

Dm7 F#C E.m7 A7sus4 F#C Dm7/A F#C

Gm7 Dm7 Dm7 Fm7 Dm7 D7C Dm7

215

Am9 Ebmaj7#5/A C#m7b5 Cmaj7

A TEMPO

D³maj7#11

Emaj7#11

Amaj7#11

$C^b \text{maj} 7 \# 11$

A^bmaj7#11

Ema;7#11

Ebmaj7#11

LANGUAGE OF TIME

by Tim Meyer
arr. by Mike

A

♩ = 46-184 (EVEN EIGHTHS)

The musical score is written for guitar and bass in 4/4 time. The tempo is marked as 46-184 BPM, with a note indicating that the quarter note equals two eighth notes. The key signature has one sharp (F#).

First System: The guitar part features a complex melodic line with many accidentals. The bass part has a steady eighth-note accompaniment. A chord of **Aadd9** is indicated above the guitar staff.

Second System: The guitar part continues with a melodic line. The bass part has a steady eighth-note accompaniment. A chord of **F#maj7#11** is indicated above the guitar staff.

Third System: The guitar part has a melodic line. The bass part has a steady eighth-note accompaniment. Chords indicated above the guitar staff are **Gm7**, **F/A**, **G/B**, and **8va D/F#**.

Fourth System: The guitar part has a melodic line. The bass part has a steady eighth-note accompaniment. Chords indicated above the guitar staff are **Em7** and **Lo20**.

Gmaj7

B^bm9B^bm11

8va



8va



LET RING



8



9

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[♯]

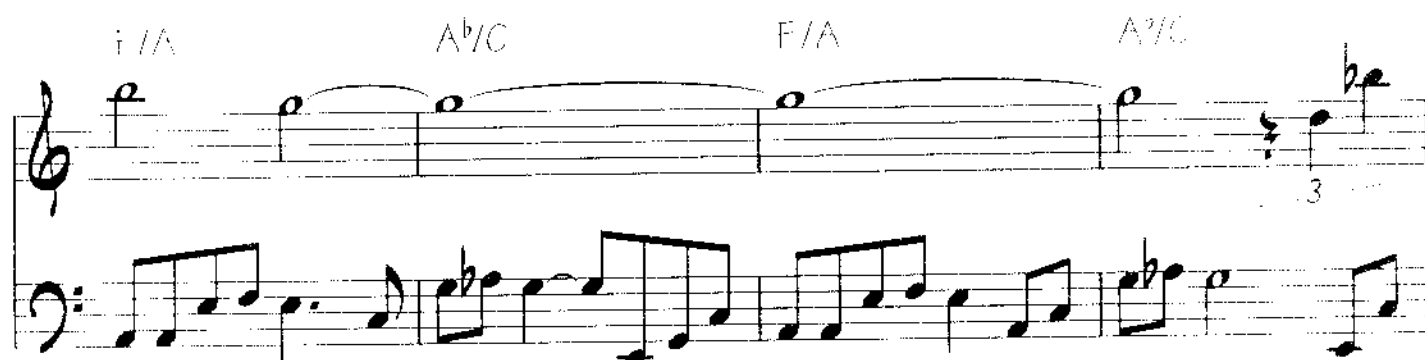
F/A A^b/C F/A A^b/C

 F^b/E

LET RING

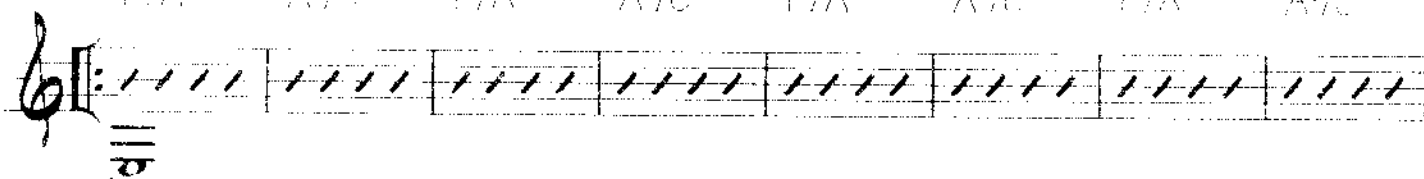
A[♯]maj7/D

A[♯]maj7/C

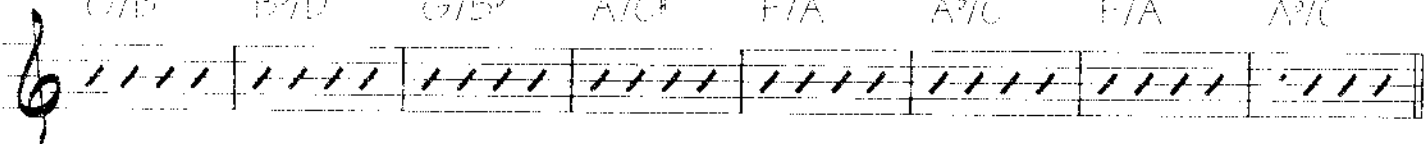


F SOLOS (OPEN)

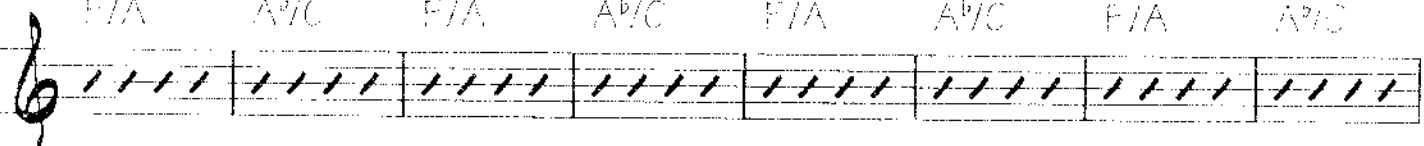
F/A A^b/C F/A A^b/C F/A A^b/C F/A A^b/C



G/B B^b/D G/B^b A/C[#] F/A A^b/C F/A A^b/C



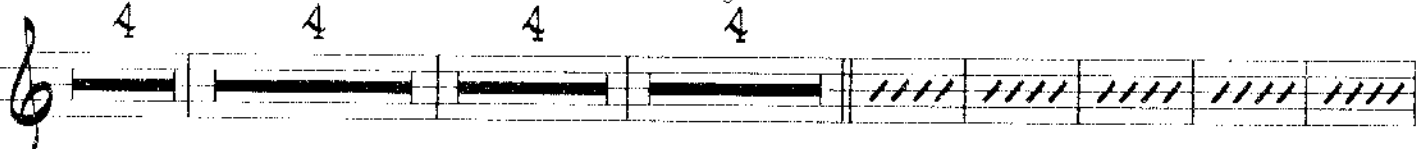
F/A A^b/C F/A A^b/C F/A A^b/C F/A A^b/C



G/B B^b/D G/B^b A/C[#] F/A A^b/C F/A A^b/C



B^b/C A⁺maj7/D A^bmaj7/C E⁺maj7/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



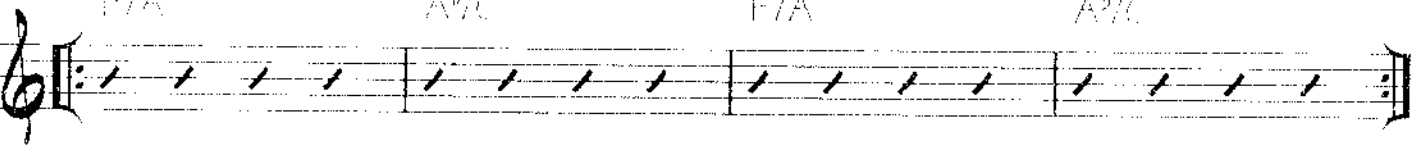
G/B B^b/D G^b/B^b A/C[#] F/A A^b/C F/A A^b/C



H

F/A A^b/C F/A A^b/C

VAMP AND FADE

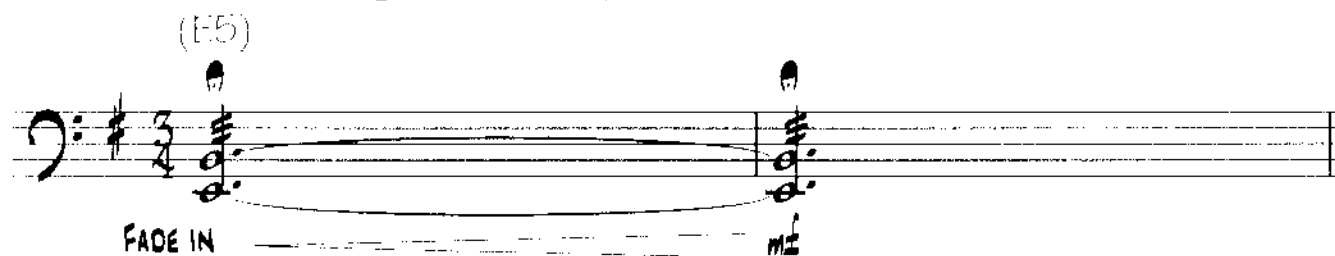


MOJAVE

By Pat Metheny

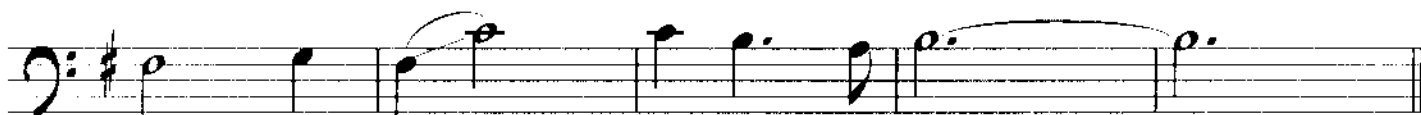
INTRO

FREELY ♩ = CA. 92 (EVEN EIGHTHS)



MELODY

(CONT. E DRONE)



SECOND THOUGHT

By Eric Matheny

RUBATO ♩ = 60 (EVEN EIGHTHS)

First system of musical notation. Treble and bass staves. Treble staff: 4/4 time signature, key of B-flat major (two flats). The melody begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B. The bass staff begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B. The instruction "LET RING THROUGHOUT" is written below the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff: The melody continues with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B. The bass staff begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B.

Third system of musical notation. Treble and bass staves. Treble staff: The melody continues with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B. The bass staff begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B.

Fourth system of musical notation. Treble and bass staves. Treble staff: The melody continues with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B. The bass staff begins with a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a quarter note F. A slur covers the next four notes: E-flat, D, C, and B.

TEARS OF RAIN

By Pat Metheny

A MELODY

RUBATO ♩ = 84

Dmaj7^{b5}/F[#] 3 D^bmaj7^{b5} Fmaj7^{#5}/E
 A^bmaj7^{b5}/G 3 Am7^{b5} D7^{#9}/E^b 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[#]/A A/G[#] F[#]m7 B/A Gmaj7 FINE

B INTERLUDE

A TEMPO ♩ = 96

Dmaj7^{b5}/F[#] (CONT. RHY. SIMILE) 6

C 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

$A7^{11}9$ $G^{11}maj7^{b5}$ $D7/F$
 $E^b m7$ A^b7sus4 A^b7 $F7^{b9}/A$ $B^b m$ $B^b m9/A^b$
 $G7^{11}9$ $C7^{11}9$ $Fmaj7$ $Em7^{b5}$ $A7$ $Dm(maj7)$ $Dm6$ $Cm7 F7$
 $B7^{11}9$ $B^b maj7$ $A7^{11}9$ Dm $Cm7$ $B^b maj7$ $Gm7$
 To CODA 1 
 $Dm7$ $E^b m11$ $Cm11$ $G^b maj7^{b5}/B^b$ $G^b maj7$ $Bmaj7^{b5}$ $A^b m11$ **D.C. AL CODA 1 FOR SOLOS**

 CODA 1
OBL. TIME $A^b m11$

8

AFTER SOLOS:
D.C. AL CODA 2

$Em11$

$D/C7$ C/B^b7

  CODA 2
OBL. TIME $A^b m11$

OPEN

VAMP AND FADE

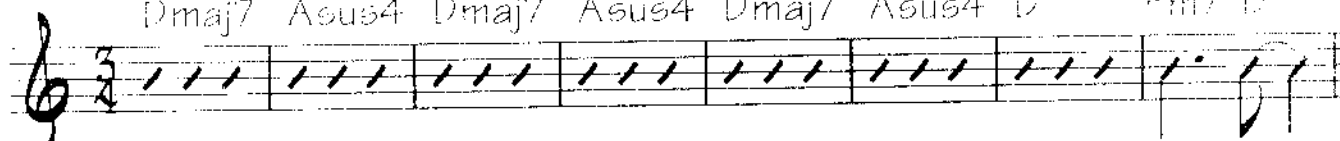
FOR A THOUSAND YEARS

David M. Kelley

INTRO

WALTZ ♩ = 114

Dmaj7 Asus4 Dmaj7 Asus4 Dmaj7 Asus4 D Fm7 B^b



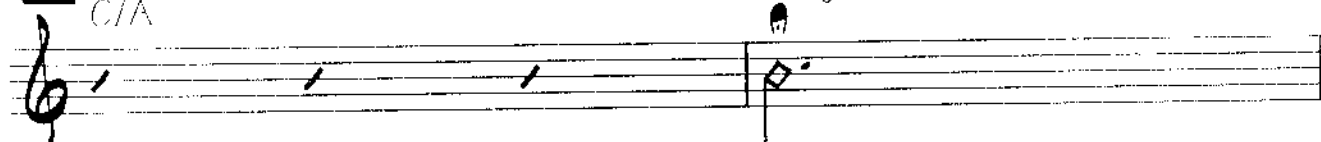
A MELODY



TO CODA [C] REPEAT FOR SOLOS



CODA



RIT.

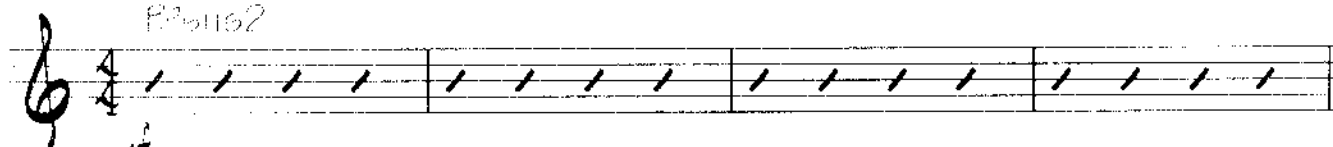
PASSAGGIO PER IL PARADISO (MAIN THEME)

By Eric McElberg

INTRO

♩ = 136 (EVEN EIGHTHS)

B^b sus2



A MELODY

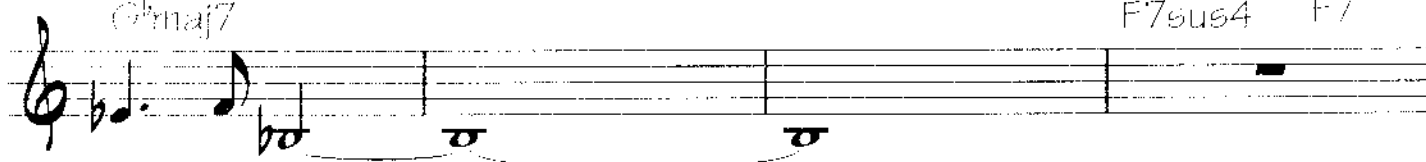
ME

D^b/A^b



G^b maj7

F7 sus4 F7



E^b m7

D^b maj7/F

G^b maj7



C^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 :#7

Fm7 Dmaj7/F# Gmaj7

Cmaj7

Bsus2 D/A

Gmaj7 Abm7b5

Dmaj7/A Cmaj7/A Bbmaj7/A

OUTRO

Dsus2 Csus2/D Dsus2 Csus2/D

Dsus2 Csus2/D Dsus2 Csus2/D

PLAY 4 TIMES AND FADE OUT

DON'T FORGET (RENATO'S THEME)

By Pat Metheny

INTRO

SLOW BALLAD

RUBATO ♩ = 46 (EVEN EIGHTHS)

Fmaj7

G/F

Fmaj7

G/F



Fmaj7

G/F

Fmaj7

G13/F G7/F



SECTION A MELODY

Cmaj7

F#m7b5

Fmaj7

G/F

G/A

Am7



Dm7

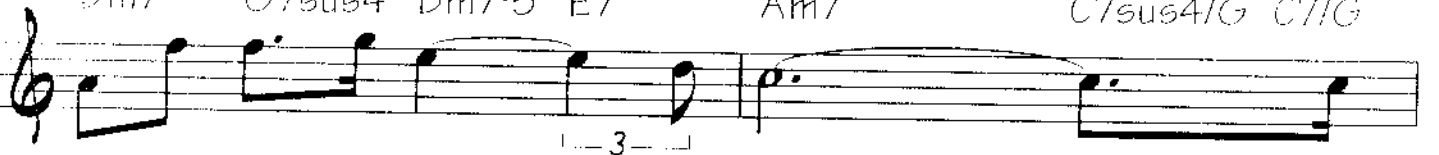
G7sus4

Bm7b5

E7

Am7

C7sus4/G C7/G



Fmaj7

Bm7b5

E7#9

Am7 Gm7



Fmaj7

Cmaj7/E

Bbmaj9/D

Am/C



Bbmaj7

Am7

D13

Dm9
A TEMPO

G7sus4 G7



Cmaj7

F#m7b5

Fmaj7 G/F

G/A

Am7



F#m7 C#m7 Em9 Am9 Dm9 G7 G#m7 C9

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

8va Am (7#11) Fm7 Gm9 Cm7 Fm9 Bb7/sus4

OUTRO A TEMPO Abmaj7 Bb/Ab Abmaj7 Bb/Ab

Abmaj7 Bb/Ab Abmaj7 Bb/Ab Abmaj7

MARTA'S THEME

By Pat Metheny

A

FREELY ♩ = CA. 56 (EVEN EIGHTHS)

Chord progression for Section A:

Cm Fm7 Cm Am7^{b5}

A⁹ Fm D^b Fsus F

G^bmaj7/B^b Fm/A^b E^bm7/G^b D^b/F

C/E G^bmaj7 C7^{b9}/G^b F7sus4 F7

rit.

B

D^bmaj7 A TEMPO E^bm7 D^b/F

G^b

Chord progression for Section B:

D^b/A^b G^bmaj7 Bmaj7³

E/G[#] D/A Amaj7/C[#] Dmaj7

Gmaj7 F[#] B

rit.

THE HEAT OF THE DAY

By F. H. Methen,
and F. L. Mays

INTRO

$\text{♩} = 242$ (EVEN EIGHTHS)

F/E

CLAPPING

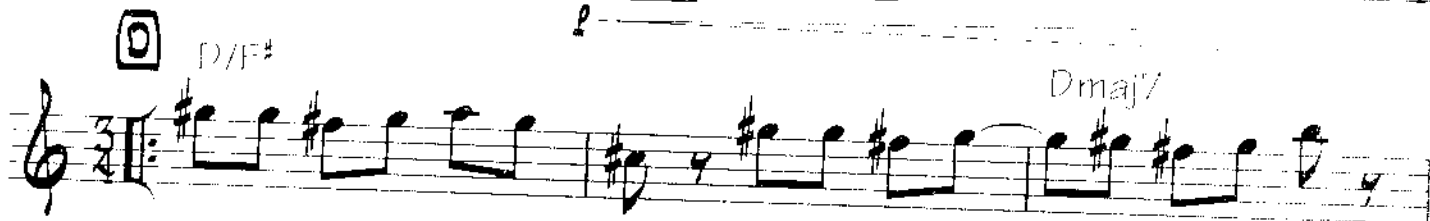
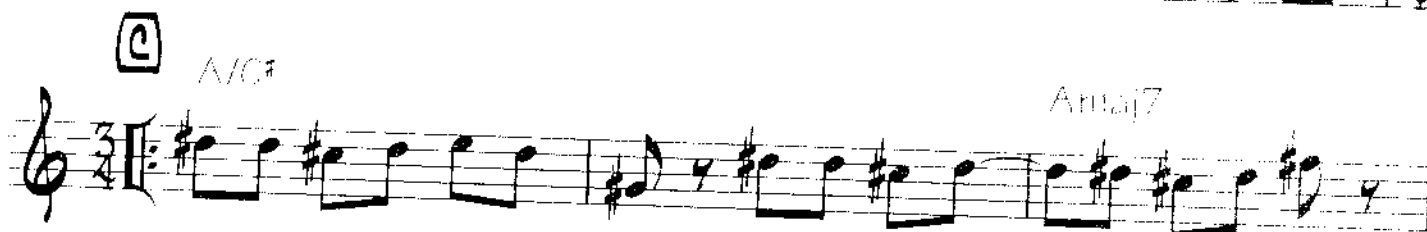
7

(A) N.C.
(NO BS.)

PLAY 3 TIMES

(W/BS.)
UNISON

(B)



1. Dmaj7

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

E A/C# Amaj7

A/C#

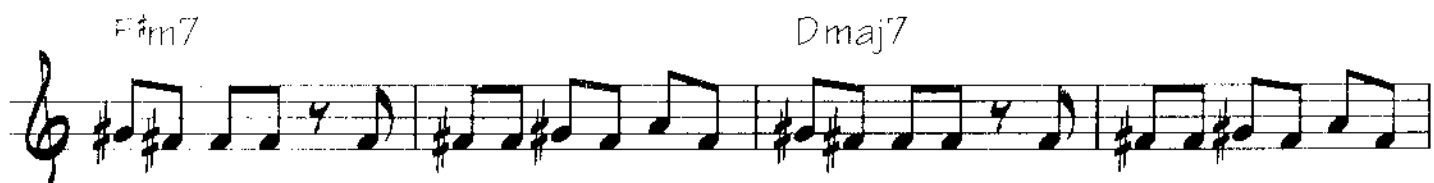
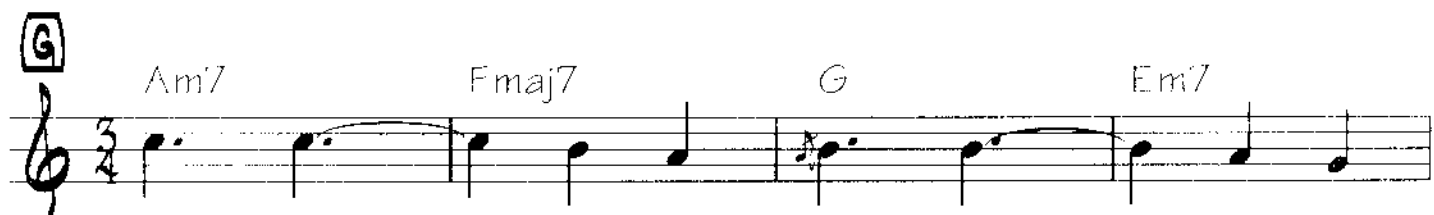
Amaj7 Bmaj7 D^bmaj7 E^bmaj7

F Esus4 (E PEDAL) Fsus2

Gsus2 B^bsus2

A^bsus2 Gsus2

Fsus2 E^bsus4



H *Dm7* *B^b* *C* *Am7*

B^bmaj7 *Gm7* *Asus4* *A*

Fmaj7 *C/E*

B7/D *Csus2*

I N.C.
(8 PED. THROUGHOUT)

END 8 PEDAL

J COOL DOWN **K**

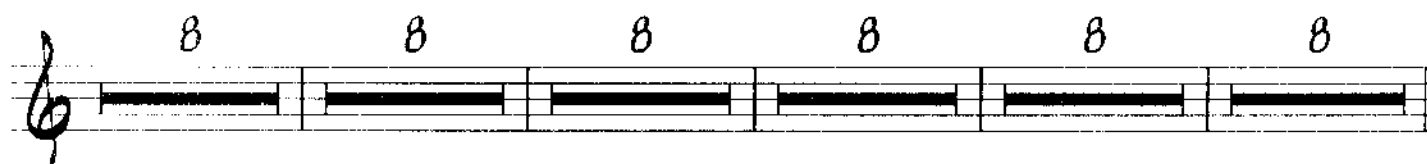
F/E 8 *F/E* 8

L SOLOS
(AM PEDAL)

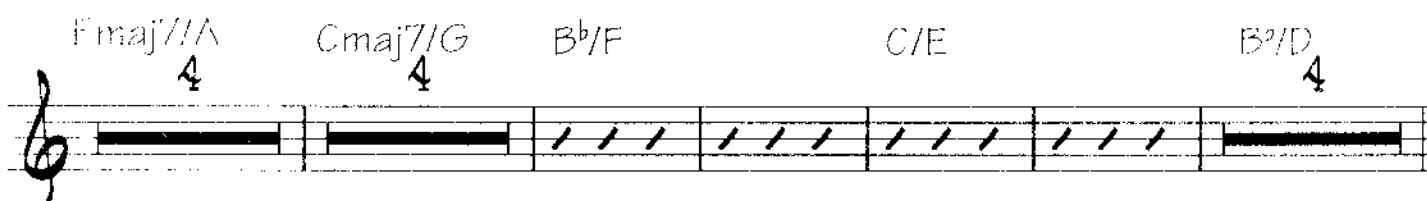
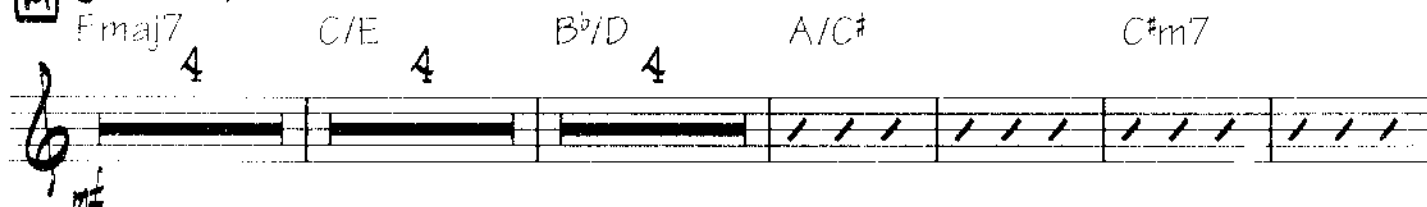
F/E 6 *F/E* 8

p GRAD. CRESC.

END AM PEDAL



M (CONT. SOLO)



N (CONT. SOLO)



O (CONT. SOLO)



D/F# B^b/D

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

P (CONT. SOLO)

A/C# Amaj7

A/C# Amaj7

A/C# Amaj7

A/C# Amaj7 Bmaj7 D^bmaj7 E^bmaj7

Q (CONT. SOLO)

Fsus4 Fsus2/E Gsus2/E B^bsus2/E

A^bsus2/E Gsus2/E Fsus2/E E^bsus4

R

Dm9 Em7 F°(maj7) Fmaj7¹¹

Staff 1: E $Dm7$
 Staff 2: $D^b7\sharp9$ $Dm9$ $D^b7\sharp9$ $Dm7$
 Staff 3: $D^b7\sharp9$ C $B^bmaj7\sharp11$ REPEAT (1) THROUGH (2) FOR MORE SOLOS
 Staff 4: (5) $Am7$ $Fmaj7$ G $Em7$
 Staff 5: $Fmaj7$ $Dm7$ $A/C\sharp$ $C\sharp m7$
 Staff 6: $F\sharp m7$ $Dmaj7$
 Staff 7: $Bm7$ G A
 Staff 8: (7) $Dm7$ B^b C $Am7$
 Staff 9: B^bmaj7 $Gm7$ $Asus4$ A



FOLLOW ME

By Dan Muller
and Mike Davis

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

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

Fmaj7 G

HARMONICS

To CODA 1 [C]

Cmaj7 Ebmaj7

HARMONICS

Em D/F# G G/B A/C# G A

BRIDGE

Cmaj7 Ebmaj7

Cmaj7 Ebmaj7

Emaj7 Am7

3

To CODA 2 [C]

D.S. AL CODA 1 [C]

CODA 1

SOLO

Em D/F# G G/B C#m7

C#m7 Gmaj7 F#m7 Ebmaj7 A Bbmaj7

GRAD. CRESC.

D.S. AL CODA 2 [C]

Cmaj7 Dsus2 C/E D/F# Em7 8

200A 2



(H) OUTRO VAMP

Fm D/F# G G/B A/C# G A



Fm7 Bm(maj7) Bm7 Cmaj7 Am7



Fmaj7 G



Fmaj7 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

Gmaj7
(ENSEMBLE)

G

A

1. Gmaj7
(ENSEMBLE)

Em

VAMP 7

B

A7

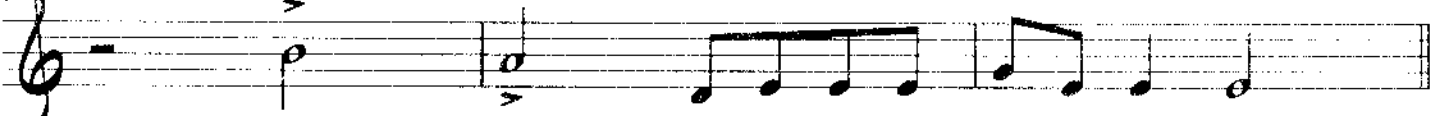


Cmaj7



2.

Fm



♩ = 110

(ENS.) Em

C

F/A

Dm9



♩ = 274

□

□ SOLO

Dm9

PLAY TIME 16

E/G#

7

B7/D

8

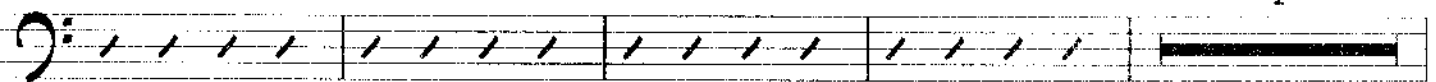


C#7/9

Dm7

F#

4



C/Bb

6

(CONT. SOLO)



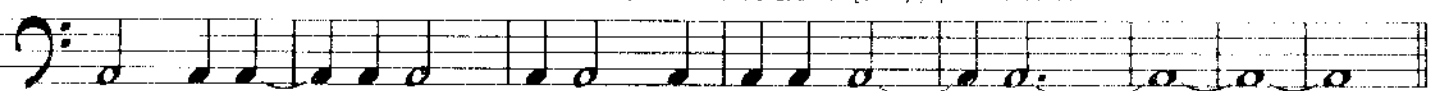
□

Asus4 Bb°/A

Asus4 Bb°/A

Asus4 Bb°/A

Asus4



A⁺ maj7^{#11} E maj7^{#11}

B⁺ maj7//12 B maj7^{#11} VAMP 7

G (CONT. SOLO) Dm9 B^b maj7 Bm7

F maj7 Cm7 Bm7^{b5}

B^b m7

H B^b m7

I ♩ = 110 (1st End) (ENS) D^b

1 SOLO 2

K (CONT. SOLO)

L (CONT. SOLO)

M (CONT. SOLO)

MELODY #2

N Gm^7 $C7$ A^b

B B^b $C7$ Gm

O $\text{♩} = 106$ Gm E^b $(ENS.)$

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

P B^bm^7

Q G^bmaj^7 E^bm^7 $8va$ $8vb$ GONGS

R

THE AWAKENING

By Order of the Court,
JAMES G. HARRIS,
Clerk.

INTRO

♩ = 122 (TRIPLER FEEL)

The musical score is written for piano and features a melodic line and a pedal line. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into two main sections: a melodic section and a pedal section.

Melody Section:

- MELODY** (CONT. OSTINATO, SIMILE)
- The melody is marked with a piano (*p*) dynamic and a *me* (mezzo) dynamic.
- The melody is characterized by a continuous, rhythmic pattern of eighth and sixteenth notes, often grouped in threes.
- The melody is marked with a **MELODY** section and a **MELODY** section.

Pedal Section:

- The pedal is marked with a piano (*p*) dynamic and a *me* (mezzo) dynamic.
- The pedal is characterized by a continuous, rhythmic pattern of eighth and sixteenth notes, often grouped in threes.
- The pedal is marked with a **MELODY** section and a **MELODY** section.

Chords:

- The chords are marked with a piano (*p*) dynamic and a *me* (mezzo) dynamic.
- The chords are marked with a **MELODY** section and a **MELODY** section.

 A PEDAL
 DIV. (HARM.)
 (MEL.)

Staff 1: D^b/F

Staff 2: E^bmaj7 D^bm7

Staff 3: E^bmaj7 E^bmaj7 G^b6_9

Staff 4: A^bsus2 D^b/F A^bsus2 G^bmaj7/A^b

Staff 5: A^bmaj7 G^b/A^b

Staff 6: G^bmaj7/A^b E^bmaj7/A^b C^bmaj7/A^b G^bmaj7/A^b A^bsus2

Staff 7: E^bmaj7 G^bsus2

Staff 8: E^bmaj7 G^bsus2 A^bsus4 A^b

D⁹m7 Ebm7 AB, C4, A⁹

Emaj7 G⁹us2 Emaj7 G⁹us2

[H] Ad PEDAL DIV.

COOL DOWN

F# / G# 4 E / G# 4 F# / G# 4

SOLO

F# / G# 4 F# / G# 4 Dmaj7 4 Amaj7 4

PLAY 3 TIMES

Handwritten musical notation on a grand staff (treble and bass clefs) with various chords and fingerings.

Staff 1: $F\sharp/C$ 4, $F\sharp/Eus2$ 4, G/B 3, A/B

Staff 2: F/B 3, A/B , $Gmaj7$, $Dmaj7$

Staff 3: $F\sharp/m7$ 4, $Bm7$ 4, 4, $Gmaj7$

Staff 4: $D/F\sharp$, $Em7$, $Dmaj7$

Staff 5: ☒ MORE ACTIVE
 $F\sharp/C$, $A/C\sharp$, $C\sharp m7$
 CRESC.

Staff 6: $A\sharp/maj7$ 4, $D\flat/F$, $Emaj7$

Staff 7: $C\sharp m7$, $B/D\sharp$, $Emaj7$, $E7sus4$, ☒ A PEDAL 8

Staff 8: $C\sharp/F$ 4, A PEDAL 4, F

Staff 9: F/A , G/B

N INTERLUDE

[illegible]

P

Fmaj7 G

Fmaj7 G A

Dm7 Em7 4 A

Fmaj7 G Fmaj7 G

Q (A PEDAL)
DIV.
(HARM.)
(MEL.)

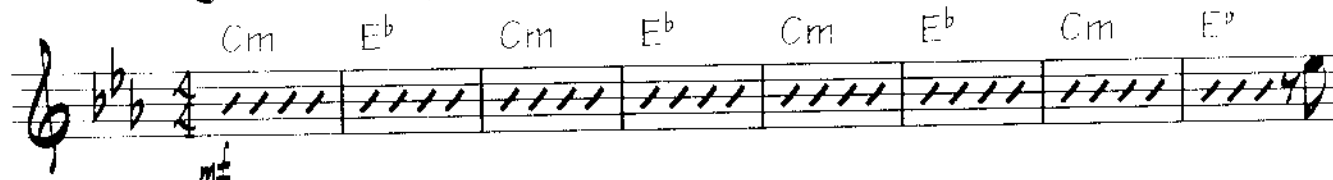
REPEAT AND FADE

THE ROOTS OF COINCIDENCE

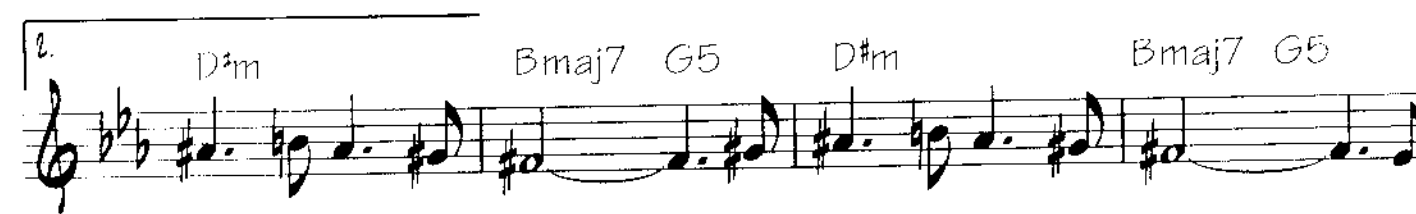
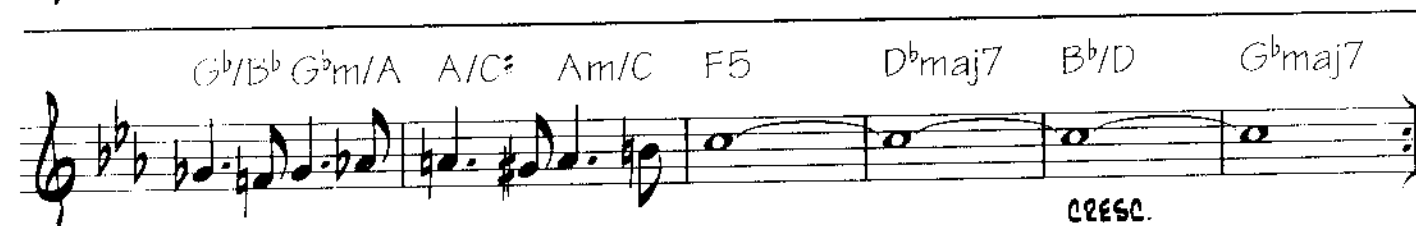
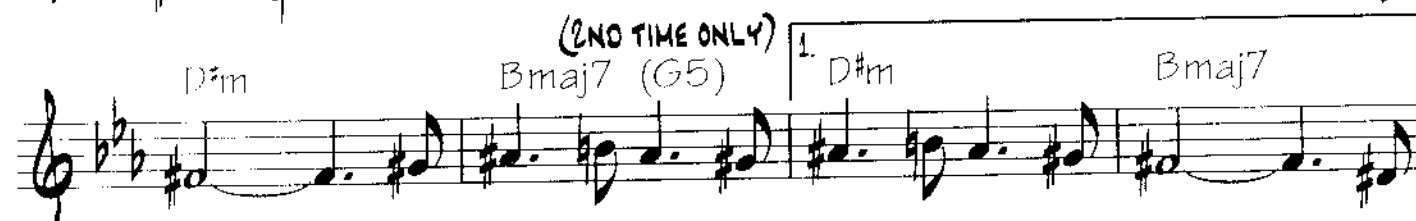
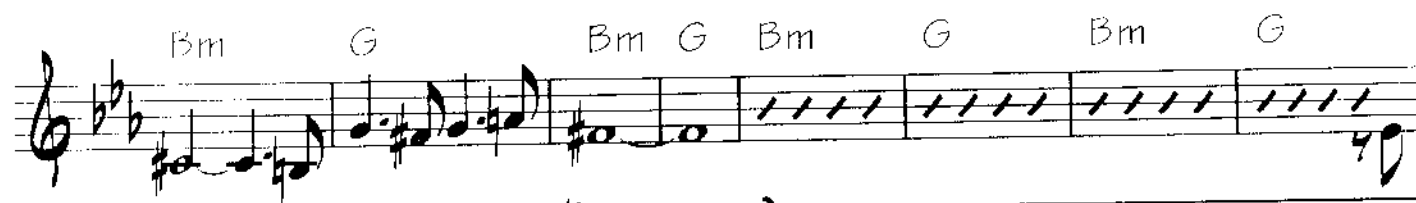
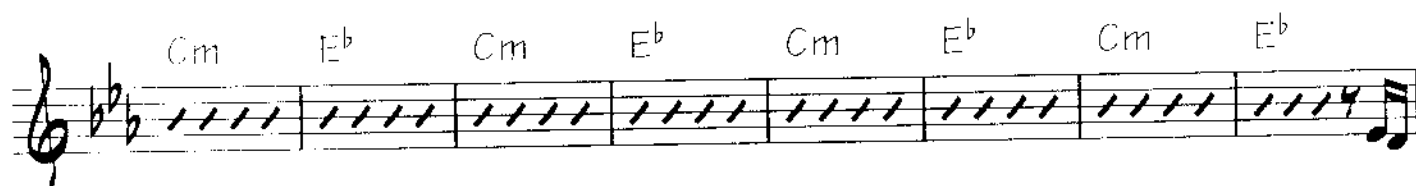
By Pat Metheny
and Lyle Mays

INTRO

♩ = 150 (EVEN EIGHTHS)



A MELODY



8 BRIDGE

Chord labels: F, G, C, E, A²m, N.C. DRUMS

Instruction: RHY. TACET

9 SOLO

Chord labels: F[#]m, A, F[#]m, A, Fm, A², Fm, A²

Instruction: PLAY 4 TIMES

Chord labels: F[#]m, A, F[#]m, A, Fm, A², Fm, A²

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: Dm, B^b, Dm, B^b, F/A, Fm/A²A²/C, A²m/C²E⁵, Cmaj7

E

C#m A C#m A Dm Bb Dm Gb

Fadd2 Fadd2/G Ab Fm/Bb Fm/C

F

C#m C#m/D# C#m/E C#m/Gb C#m/Ab

Dm Dm/E Dm/F Dm/G Dm/A Bbm Gb Gm7 Bb5/F

G BRIDGE

E G C

F

E G C RHY. TACET

H VAMP

Abm REPEAT

ACROSS THE SKY

By Pat Metheny
and Lyle Mays

A BALLAD

FREELY ♩ = 84 (EVEN EIGHTHS)

Dm7 A^b/C Dm7 3 D^b/F
 C7alt/E D^b/F B^bm7 Dm7
 Gm7 D^b/F Gm7 A^b/C G/B
 B^b/alt 3 D^b/A^b E/A^b Am6 Am A/G 3 Fm7
 rit.

B

Csus4 C A TEMPO 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
 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

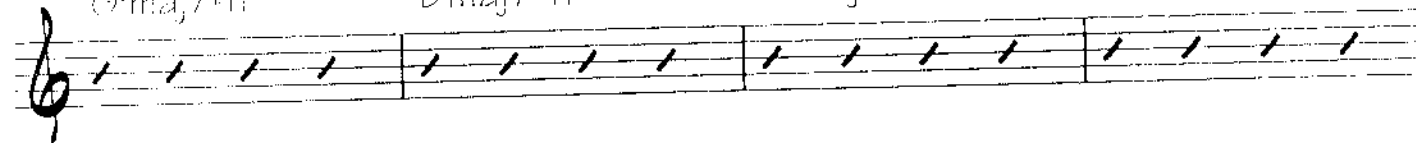
A TEMPO



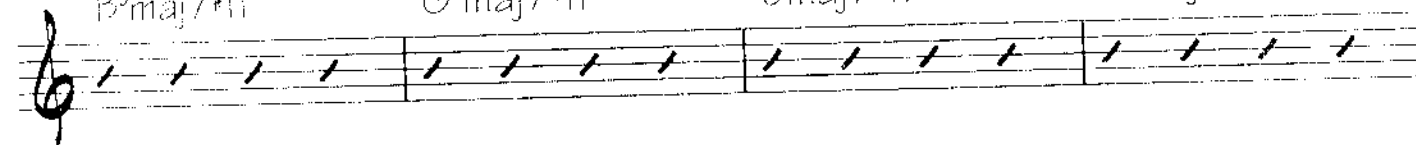
E^b/G D^b/F Csus4 C A^bmaj7 Gm7 D^b/F



G^omaj7#11 Dmaj7#11 A^bmaj7#11 Emaj7#11



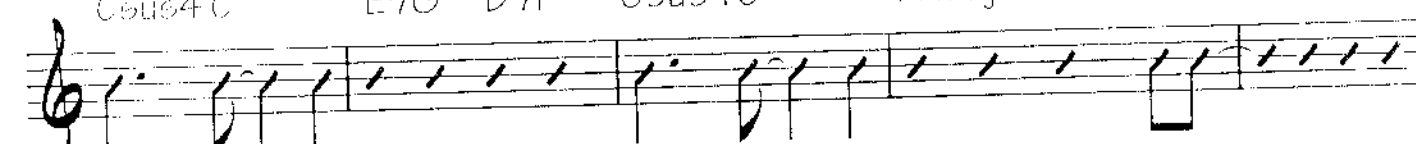
B^bmaj7#11 G^omaj7#11 Cmaj7#11 A^bmaj7#11



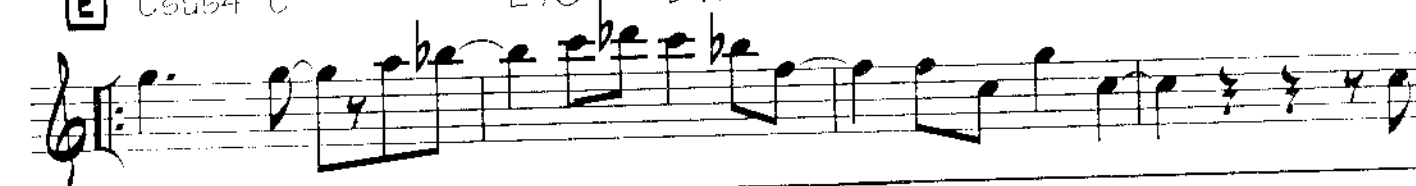
Csus4 C E^b/G D^b/F Csus4 C A^b/C B^b/C



Csus4 C E^b/G D^b/F Csus4 C A^bmaj7 Gm7 D^b/F



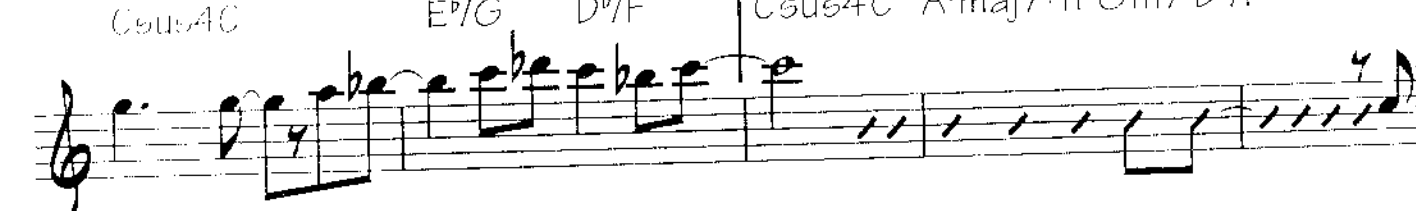
E Csus4 C E^b/G D^b/F Csus4 C A^b/C B^b/C



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^om11 Dm7
RUBATO



A STORY WITHIN A STORY

By Pat Metheny
and Lyle Mays

INTRO

♩ = 132

Cm7

PLAY 4 TIMES



A MELODY

Cm7

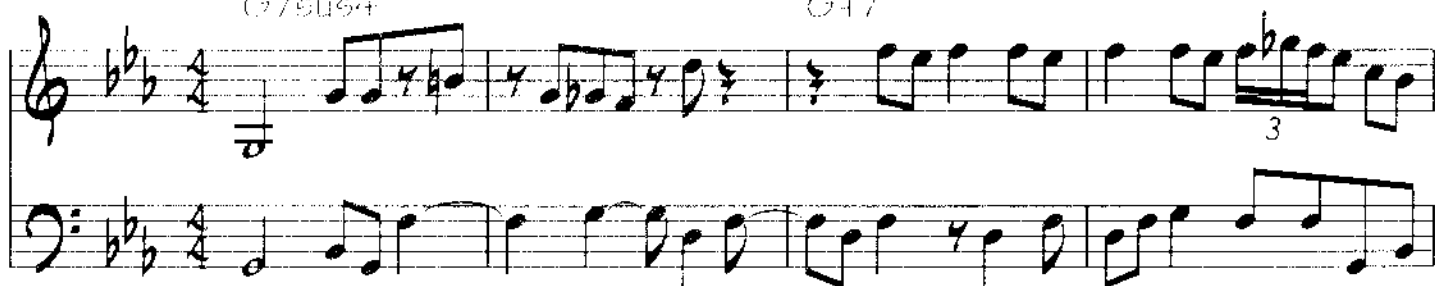


A^bmaj7



G7sus4

G47



Cm7

F/C

A^b/C

Gm7



8

(BASS CONT SIMILE)

9

A^bmaj7

Gm7

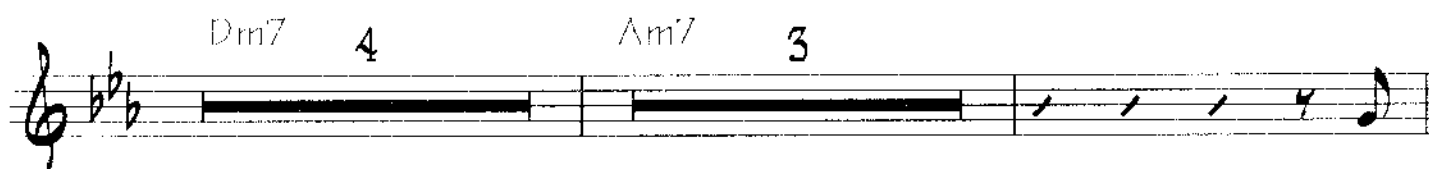
G^bmaj7^b

Cm7

A^bmaj7

E^bmaj7

D SOLO



E

Cm7



Cm7

F INTERLUDE (SPACEY)
Cm

G SOLO
*Cm

*RHY. SPACEY 1ST & 2ND TIME.
3RD & 4TH TIMES PLAY TIME
Cm 4 PLAY 4 TIMES

Cm7

H

A^bmaj7 Gm7 G^bmaj7^{b5} Cm7 D^bmaj7 E^bmaj7

I

Am7 8 Cm7 8 Fm7 Gm7

Cm7 8

K

A^bmaj7 Gm G^bmaj7^{b5}

Cm7 D^bmaj7 E^bmaj7

L SOLO

Cm7 Am7 4 Fm7 4 D.S. AL FINE 4

TOO SOON TOMORROW

A MELODY

RUBATO ♩ = 66 (EVEN EIGHTHS)

A7(maj7#9) C7(maj9) F#7 A7(b9) E7(b9) D7(maj9)

Chords: A7(maj7#9) C7(maj9) F#7 A7(b9) E7(b9) D7(maj9) C7(maj7#9) A7(maj7#9)

B

A TEMPO

C7(maj7#9)

E7(b9)

B7(maj7#9)

A7

E7(b9)

Chords: C7(maj7#9) E7(b9) B7(maj7#9) A7 E7(b9) C7(maj7#9) E7(b9) B7(maj7#9) A7 C7(maj7#9) E7(b9) B7(maj7#9) A7 C7(maj7#9) E7(b9) B7(maj7#9) A7

TO CODA

SOLO
Gm9

A^bmaj7

Gm9

A^bmaj7

G7sus4

G7

A^b/C

Gm/B^b

A^b

G7sus4

G^bmaj7^b5

F7^b9sus4

F7

E^bm7

D^b/F

G^bmaj7

Gm7

Dm7

Am7

E^bmaj7

D7sus4

D7

B^bmaj7

Am7

D7sus4

D7

E^b/G

Dm7/F

E^bmaj7

A7/C⁺

D7^b9sus4

D7

Gm(maj7)

Em7

B^bmaj7

B7sus4

B7

Fm(maj7)

F⁺m7^b5

B7

Em

Asus4

Dm(maj7)

Cm(maj7)

Cm7

B^bmaj7^b5

B7sus4

Gmaj7

F⁺sus4

F⁺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

By the Veterans

$E^b \text{maj} / \sharp B$
 $Dm / \flat E$
 $A^b \text{maj} / D / E^{\flat}$
 $G^b \text{maj} / D^b \text{m}(\text{maj} 7)$

[illegible][illegible]

1. 1990年12月15日，在《人民日报》发表署名文章《中国要警惕“新左派”的泛滥》，指出“新左派”泛滥的根源是“对社会主义的误解”。

OUTCASTS

By Ed Mottley

A

RUBATO

F/A

B^badd9/D Am

B^b

Fadd9

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 Mettrich

INT20

RUBATO (EVEN EIGHTHS)

Gadd9

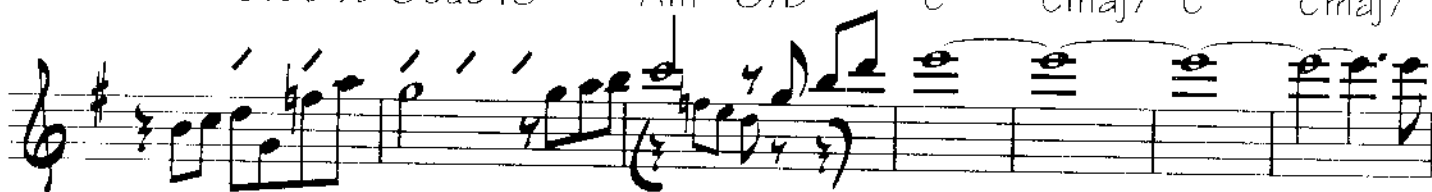


A MELODY

C/E D/F#F/A Dsus4 D G Em C D/F# Em9



F/A G/BB^b/D Gsus4G Am G/B C Cmaj7 C Cmaj7



F/A	G/B	F/C	G/D
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8

Amaj'

Em9

Fmaj7

 E_m'

Dadd9

Fmaj7

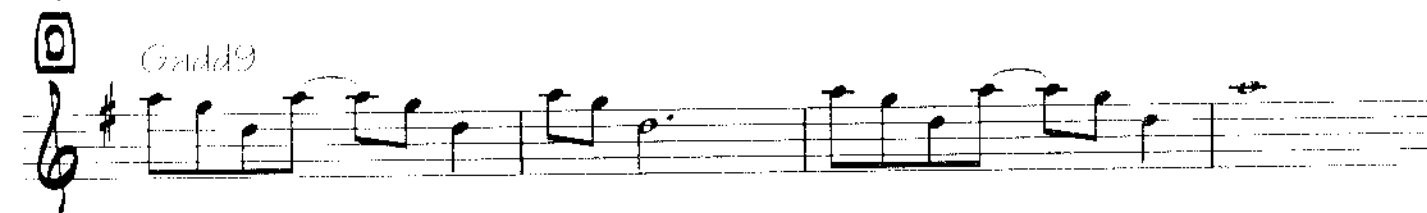
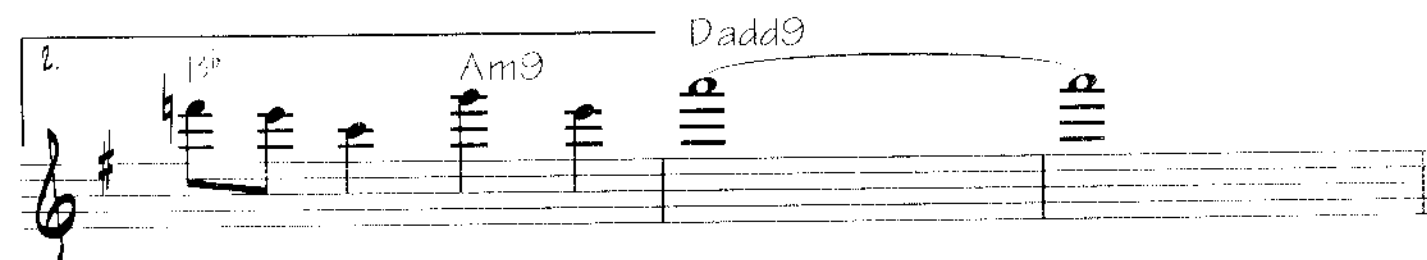
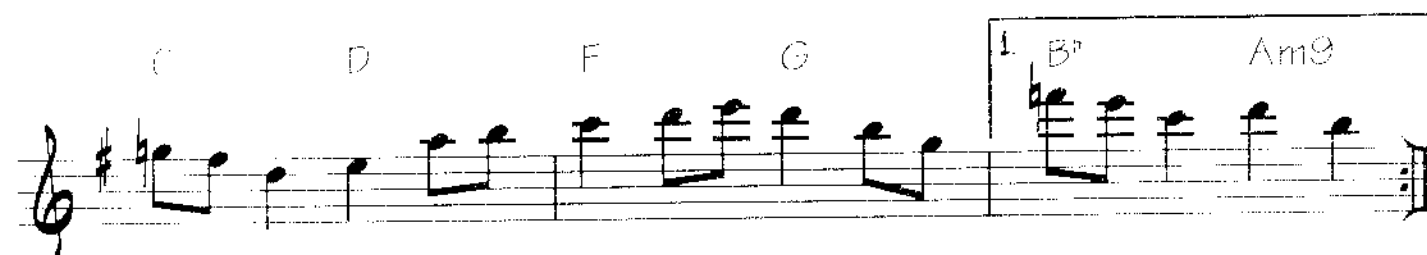
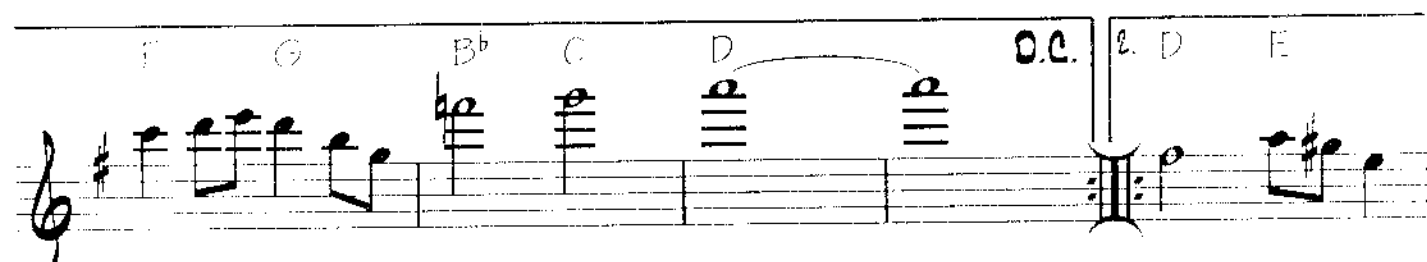
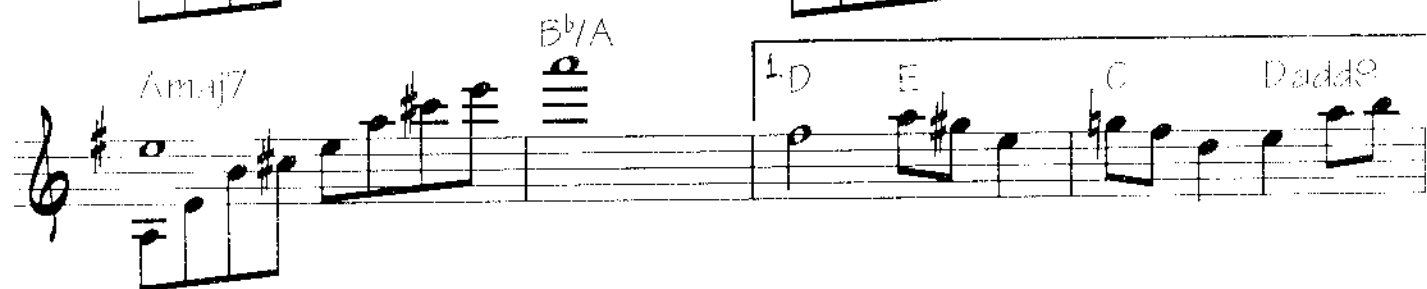
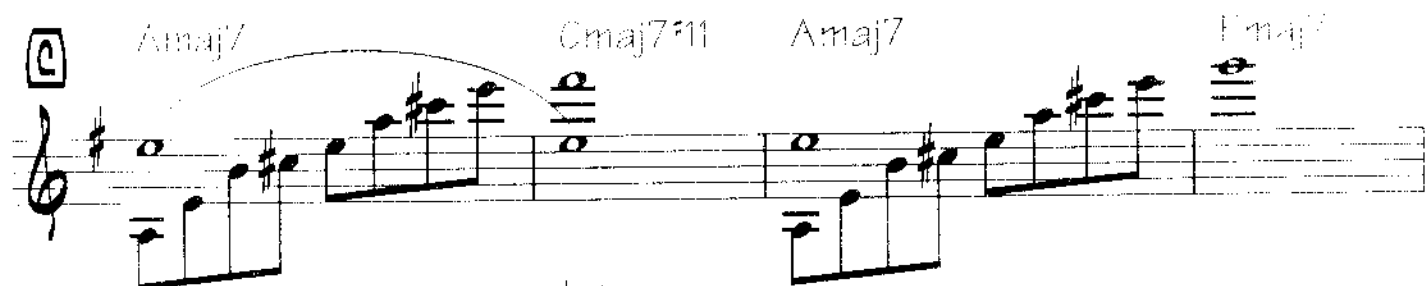


Amaj'

Em9

Dm9





FAMILY

By Pat Metheny

A

BRIGHTLY ♩ = 116 (EVEN EIGHTHS)

Chords: G, C/G, D/F#, Em

Chords: C, A/C#, G/B, A, C, Dsus4

Chords: G, D/F#, F/G, G, C/G

B

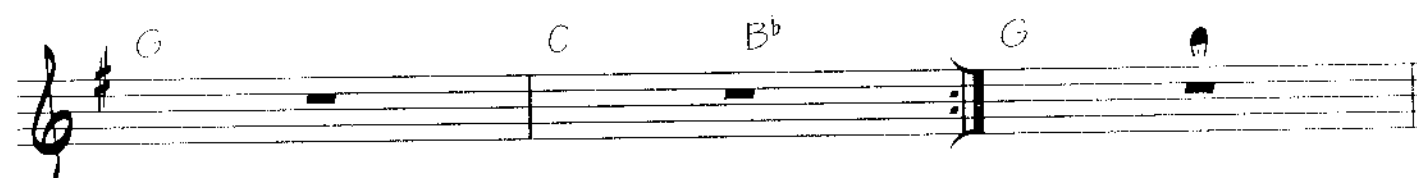
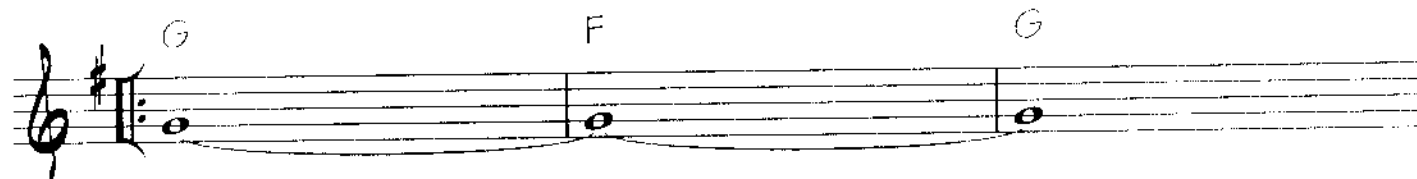
Chords: G, D/F#, F/G, G, C/G

Chords: F, Em, A/C#, F, Em, A/C#

Chords: G/B, A, G/B, A/C#, G/B

Chords: C, G/B, A, C, C

Chords: Fmaj7, Dsus4, G, Gsus4, G7



Homecoming

By Pat Metheny

INTRO

BRIGHTLY ♩ = 112 (EVEN EIGHTHS)

SA MELODY

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

Handwritten musical notation for the first line of the exercise. It features a treble clef and a series of notes with chords indicated above them: F/A, G/B, C, G/B, Am, and G. The notes are connected by a slur, indicating a melodic line.

[illegible]

8

The first staff of music shows a sequence of chords: E, A, B/D#, C#m, and C#m/B. The notes are written on a single staff with a treble clef. The chords are connected by a series of eighth and sixteenth notes, indicating a melodic line. The notes are: E4, F#4, G#4, A4, B4, C#5, D#5, E5, F#5, G#5, A5, B5, C#6, D#6, E6, F#6, G#6, A6, B6, C#7, D#7, E7, F#7, G#7, A7, B7, C#8, D#8, E8, F#8, G#8, A8, B8, C#9, D#9, E9, F#9, G#9, A9, B9, C#10, D#10, E10, F#10, G#10, A10, B10, C#11, D#11, E11, F#11, G#11, A11, B11, C#12, D#12, E12, F#12, G#12, A12, B12, C#13, D#13, E13, F#13, G#13, A13, B13, C#14, D#14, E14, F#14, G#14, A14, B14, C#15, D#15, E15, F#15, G#15, A15, B15, C#16, D#16, E16, F#16, G#16, A16, B16, C#17, D#17, E17, F#17, G#17, A17, B17, C#18, D#18, E18, F#18, G#18, A18, B18, C#19, D#19, E19, F#19, G#19, A19, B19, C#20, D#20, E20, F#20, G#20, A20, B20, C#21, D#21, E21, F#21, G#21, A21, B21, C#22, D#22, E22, F#22, G#22, A22, B22, C#23, D#23, E23, F#23, G#23, A23, B23, C#24, D#24, E24, F#24, G#24, A24, B24, C#25, D#25, E25, F#25, G#25, A25, B25, C#26, D#26, E26, F#26, G#26, A26, B26, C#27, D#27, E27, F#27, G#27, A27, B27, C#28, D#28, E28, F#28, G#28, A28, B28, C#29, D#29, E29, F#29, G#29, A29, B29, C#30, D#30, E30, F#30, G#30, A30, B30, C#31, D#31, E31, F#31, G#31, A31, B31, C#32, D#32, E32, F#32, G#32, A32, B32, C#33, D#33, E33, F#33, G#33, A33, B33, C#34, D#34, E34, F#34, G#34, A34, B34, C#35, D#35, E35, F#35, G#35, A35, B35, C#36, D#36, E36, F#36, G#36, A36, B36, C#37, D#37, E37, F#37, G#37, A37, B37, C#38, D#38, E38, F#38, G#38, A38, B38, C#39, D#39, E39, F#39, G#39, A39, B39, C#40, D#40, E40, F#40, G#40, A40, B40, C#41, D#41, E41, F#41, G#41, A41, B41, C#42, D#42, E42, F#42, G#42, A42, B42, C#43, D#43, E43, F#43, G#43, A43, B43, C#44, D#44, E44, F#44, G#44, A44, B44, C#45, D#45, E45, F#45, G#45, A45, B45, C#46, D#46, E46, F#46, G#46, A46, B46, C#47, D#47, E47, F#47, G#47, A47, B47, C#48, D#48, E48, F#48, G#48, A48, B48, C#49, D#49, E49, F#49, G#49, A49, B49, C#50, D#50, E50, F#50, G#50, A50, B50, C#51, D#51, E51, F#51, G#51, A51, B51, C#52, D#52, E52, F#52, G#52, A52, B52, C#53, D#53, E53, F#53, G#53, A53, B53, C#54, D#54, E54, F#54, G#54, A54, B54, C#55, D#55, E55, F#55, G#55, A55, B55, C#56, D#56, E56, F#56, G#56, A56, B56, C#57, D#57, E57, F#57, G#57, A57, B57, C#58, D#58, E58, F#58, G#58, A58, B58, C#59, D#59, E59, F#59, G#59, A59, B59, C#60, D#60, E60, F#60, G#60, A60, B60, C#61, D#61, E61, F#61, G#61, A61, B61, C#62, D#62, E62, F#62, G#62, A62, B62, C#63, D#63, E63, F#63, G#63, A63, B63, C#64, D#64, E64, F#64, G#64, A64, B64, C#65, D#65, E65, F#65, G#65, A65, B65, C#66, D#66, E66, F#66, G#66, A66, B66, C#67, D#67, E67, F#67, G#67, A67, B67, C#68, D#68, E68, F#68, G#68, A68, B68, C#69, D#69, E69, F#69, G#69, A69, B69, C#70, D#70, E70, F#70, G#70, A70, B70, C#71, D#71, E71, F#71, G#71, A71, B71, C#72, D#72, E72, F#72, G#72, A72, B72, C#73, D#73, E73, F#73, G#73, A73, B73, C#74, D#74, E74, F#74, G#74, A74, B74, C#75, D#75, E75, F#75, G#75, A75, B75, C#76, D#76, E76, F#76, G#76, A76, B76, C#77, D#77, E77, F#77, G#77, A77, B77, C#78, D#78, E78, F#78, G#78, A78, B78, C#79, D#79, E79, F#79, G#79, A79, B79, C#80, D#80, E80, F#80, G#80, A80, B80, C#81, D#81, E81, F#81, G#81, A81, B81, C#82, D#82, E82, F#82, G#82, A82, B82, C#83, D#83, E83, F#83, G#83, A83, B82, C#84, D#84, E84, F#84, G#84, A84, B82, C#85, D#85, E85, F#85, G#85, A84, B82, C#86, D#86, E86, F#86, G#86, A84, B82, C#87, D#87, E87, F#87, G#87, A84, B82, C#88, D#88, E88, F#88, G#88, A84, B82, C#89, D#89, E89, F#89, G#89, A84, B82, C#90, D#90, E90, F#90, G#90, A84, B82, C#91, D#91, E91, F#91, G#91, A84, B82, C#92, D#92, E92, F#92, G#92, A84, B82, C#93, D#93, E93, F#93, G#93, A84, B82, C#94, D#94, E94, F#94, G#94, A84, B82, C#95, D#95, E95, F#95, G#95, A84, B82, C#96, D#96, E96, F#96, G#96, A84, B82, C#97, D#97, E97, F#97, G#97, A84, B82, C#98, D#98, E98, F#98, G#98, A84, B82, C#99, D#99, E99, F#99, G#99, A84, B82, C#100, D#100, E100, F#100, G#100, A84, B82, C#101, D#101, E101, F#101, G#101, A84, B82, C#102, D#102, E102, F#102, G#102, A84, B82, C#103, D#103, E103, F#103, G#103, A84, B82, C#104, D#104, E104, F#104, G#104, A84, B82, C#105, D#105, E105, F#105, G#105, A84, B82, C#106, D#106, E106, F#106, G#106, A84, B82, C#107, D#107, E107, F#107, G#107, A84, B82, C#108, D#108, E108, F#108, G#108, A84, B82, C#109, D#109, E109, F#109, G#109, A84, B82, C#110, D#110, E110, F#110, G#110, A84, B82, C#111, D#111, E111, F#111, G#111, A84, B82, C#112, D#112, E112, F#112, G#112, A84, B82, C#113, D#113, E113, F#113, G#113, A84, B82, C#114, D#114, E114, F#114, G#114, A84, B82, C#115, D#115, E115, F#115, G#115, A84, B82, C#116, D#116, E116, F#116, G#116, A84, B82, C#117, D#117, E117, F#117, G#117, A84, B82, C#118, D#118, E118, F#118, G#118, A84, B82, C#119, D#119, E119, F#119, G#119, A84, B82, C#120, D#120, E120, F#120, G#120, A84, B82, C#121, D#121, E121, F#121, G#121, A84, B82, C#122, D#122, E122, F#122, G#122, A84, B82, C#123, D#123, E123, F#123, G#123, A84, B82, C#124, D#124, E124, F#124, G#124, A84, B82, C#125, D#125, E125, F#125, G#125, A84, B82, C#126

The first staff of the exercise is written in treble clef with a key signature of one sharp (F#). It contains four measures of music, each with a chord symbol above it: A, B, A/C#, and B/D#. The notes are as follows: Measure 1 (A): A4 (quarter), C#5 (quarter), E5 (quarter). Measure 2 (B): B4 (quarter), D#5 (quarter), F#5 (quarter). Measure 3 (A/C#): A4 (quarter), C#5 (quarter), E5 (quarter). Measure 4 (B/D#): B4 (quarter), D#5 (quarter), F#5 (quarter).

A/I B/F# Emaj7

TO CODA (BEGIN SOLO)

Fm E D/E E D/A F

SOLO BRIDGE

C D

C D C D

C D C D A B

A B A B A B

D.S. AL CODA

D/E E D E F

HOLDING US

By Pat Metheny

INTRO

♩ = 60 (EVEN EIGHTHS)

A♭maj7//

The Intro section consists of four measures in 4/4 time. The first staff (treble clef) contains whole rests. The second staff (treble clef) features a descending eighth-note line starting on B♭4, with a flat sign above the first measure. The third staff (bass clef) features an ascending eighth-note line starting on B♭2, with a flat sign above the first measure. The fourth staff (bass clef) contains whole notes: B♭2, D♭3, F♭3, and B♭2.

A MELODY

A♭maj7//

Gmaj7/B

E♭m7

The A MELODY section consists of four measures in 4/4 time. The first staff (treble clef) contains whole notes: B♭4, D♭5, F♭5, and B♭4. The second staff (treble clef) features a descending eighth-note line starting on B♭4, with a flat sign above the first measure. The third staff (bass clef) features an ascending eighth-note line starting on B♭2, with a flat sign above the first measure. The fourth staff (bass clef) contains whole notes: B♭2, D♭3, F♭3, and B♭2.

E♭maj7//

A♭maj7♯5/C♯

The second part of the A MELODY section consists of four measures in 4/4 time. The first staff (treble clef) contains whole notes: B♭4, D♭5, F♭5, and B♭4. The second staff (treble clef) features a descending eighth-note line starting on B♭4, with a flat sign above the first measure. The third staff (bass clef) features an ascending eighth-note line starting on B♭2, with a flat sign above the first measure. The fourth staff (bass clef) contains whole notes: B♭2, D♭3, F♭3, and B♭2.

C#m7(b9)/A#
Fm9
C/E

F#m7(b9)

Dm7
Bm9

Fig. 3

6. 22

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Chorus B7

Chorus D^b

Chorus E^b

Handwritten musical score for a piece in B-flat major, 4/4 time. The score is written on three systems of staves.

System 1:

- Staff 1 (Treble Clef):** Four measures of whole notes, each consisting of a pair of notes (e.g., B-flat and A, G and F). A large brace spans all four measures.
- Staff 2 (Treble Clef):** Four measures of eighth-note pairs, each consisting of a pair of notes (e.g., B-flat and A, G and F).
- Staff 3 (Bass Clef):** Four measures of eighth-note pairs, each consisting of a pair of notes (e.g., B-flat and A, G and F).

System 2:

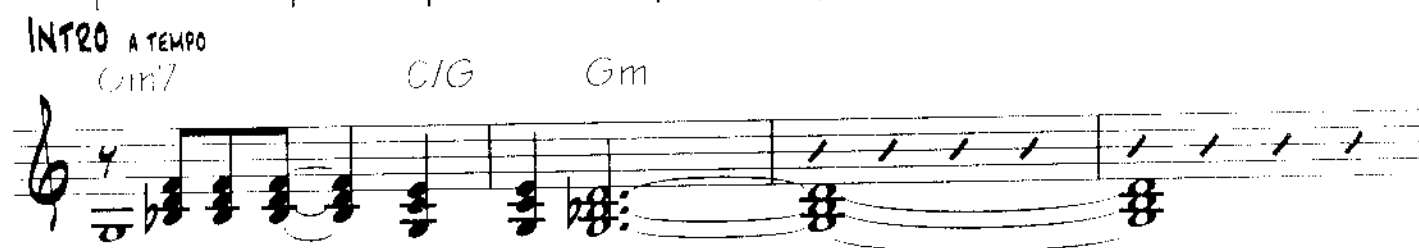
- Staff 1 (Treble Clef):** Four measures of whole notes, each consisting of a pair of notes (e.g., B-flat and A, G and F).
- Staff 2 (Treble Clef):** Four measures of eighth-note pairs, each consisting of a pair of notes (e.g., B-flat and A, G and F).
- Staff 3 (Bass Clef):** Four measures of eighth-note pairs, each consisting of a pair of notes (e.g., B-flat and A, G and F).

RESOLUTION

FLYING WINGS

INTRO (OPTIONAL)

RUBATO (EVEN EIGHTHS)



A MELODY



And. *And.* *E^b/G*

3 3

6 *12/16* *B^b/F*

F⁺m7/24 *A7/E* *A7^{b9}/13* *A7*

7 *A TEMPO* (♩ = 76) *B^bmaj7* *Bm9^{b5}*

GRAD. CRESC.

F⁺/C *B7^{#9}/13*

3

D

Chord progression: $B^{\flat}maj(13^{\flat}5)$ $B^{\flat}maj7^{\flat}9$

Measures 1-3. Treble staff: Measure 1 has a whole note chord $B^{\flat}maj(13^{\flat}5)$. Measure 2 has a whole note chord $B^{\flat}maj7^{\flat}9$. Measure 3 has a whole note chord $B^{\flat}maj7^{\flat}9$. Bass staff: Measure 1 has a whole note chord $B^{\flat}maj(13^{\flat}5)$. Measure 2 has a whole note chord $B^{\flat}maj7^{\flat}9$. Measure 3 has a whole note chord $B^{\flat}maj7^{\flat}9$.

Chord progression: $Am7$ Dm

Measures 4-5. Treble staff: Measure 4 has a whole note chord $Am7$. Measure 5 has a whole note chord Dm . Bass staff: Measure 4 has a whole note chord $Am7$. Measure 5 has a whole note chord Dm .

Chord progression: $B^{\flat}maj7$ AmO $A^{\flat}maj7^{\flat}5$

Measures 6-8. Treble staff: Measure 6 has a whole note chord $B^{\flat}maj7$. Measure 7 has a whole note chord AmO . Measure 8 has a whole note chord $A^{\flat}maj7^{\flat}5$. Bass staff: Measure 6 has a whole note chord $B^{\flat}maj7$. Measure 7 has a whole note chord AmO . Measure 8 has a whole note chord $A^{\flat}maj7^{\flat}5$.

E

Chord progression: $B^{\flat}maj7$ $Am7^{\flat}9$ D

Measures 9-11. Treble staff: Measure 9 has a whole note chord $B^{\flat}maj7$. Measure 10 has a whole note chord $Am7^{\flat}9$. Measure 11 has a whole note chord D . Bass staff: Measure 9 has a whole note chord $B^{\flat}maj7$. Measure 10 has a whole note chord $Am7^{\flat}9$. Measure 11 has a whole note chord D .

TIMELINE (FOR ELVIN)

By Pat Metheny

A

♩ = 110

The musical score for 'Timeline' (for Elvin) is presented in a system of guitar and bass staves. The tempo is marked as ♩ = 110. The key signature is one flat (B-flat major/D minor). The score is divided into two main sections: Section A and Section B (SOLOS BLUES).

Section A: This section consists of 16 measures. The guitar staff features a melodic line with many triplets. The bass staff provides a harmonic accompaniment with various chords. Chords are indicated above the bass staff: Dm (measures 1-4), Cm7 F7 (measures 5-6), G7 Bbmaj7 C/F (measures 7-8), Abmaj7 (measures 9-10), and a sequence of triads G/A, Bb/C, C/D, D/E, Bb/C, C/D, D/E (measures 11-16).

Section B (SOLOS BLUES): This section consists of 8 measures. The guitar staff continues with triplets. The bass staff features a bluesy solo line. Chords are indicated above the bass staff: F7 (measure 1), C/D, D/E, F/G, G/A, A7#9#5 (measures 6-7), and Dm (measure 8).

WHAT DO YOU WANT?

by JAMES NEWSON

A

B^b B^b/D E^o

E^o7

B^b/F

(C7)

$\text{♩} = 235$



B

A^o7

D7

Dm7

G7



C

B^b B^b/D E^o

E^o7

B^b/F

(C7)



LAST TIME ONLY: TO CODA **D**



D

CODA

B^b7

F^b7

A^b7



THE SUN IN MONTREAL

A

By Ian Macdonald

$\text{♩} = 150$

A⁺ma⁺j7

A⁺7⁺9⁺5

G13

F⁺7/sus4



B⁺ma⁺j7

A⁺m9

G⁺ma⁺j7

E7⁺9⁺5

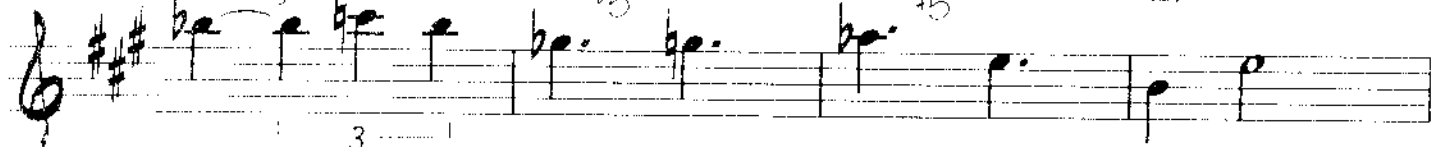


E⁺ma⁺j7

C7⁺9⁺5

D⁺b7⁺9⁺5

E/F#



B⁺m

A⁺m7

A⁺b+7

G7

F⁺7



B

B⁺7⁺9

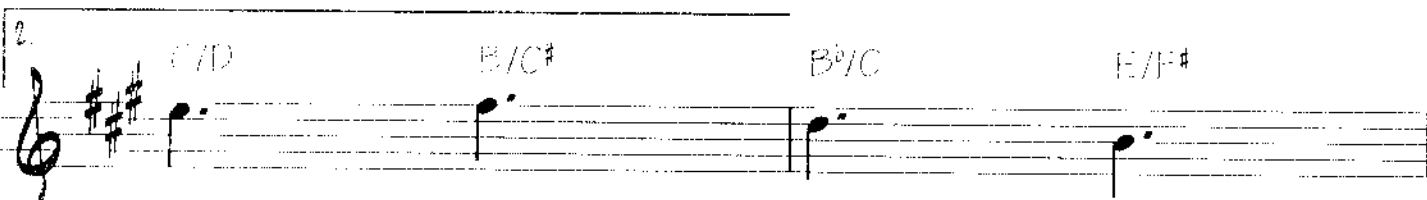
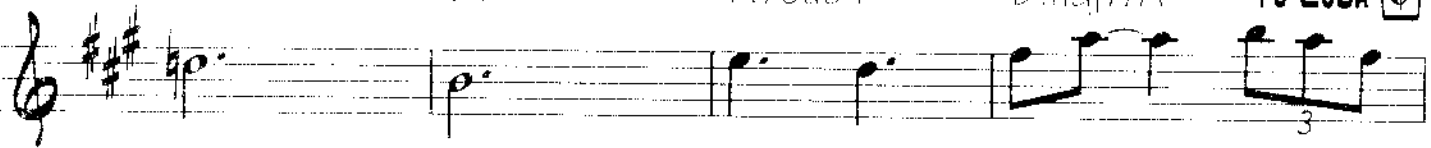
E7

A7/sus4

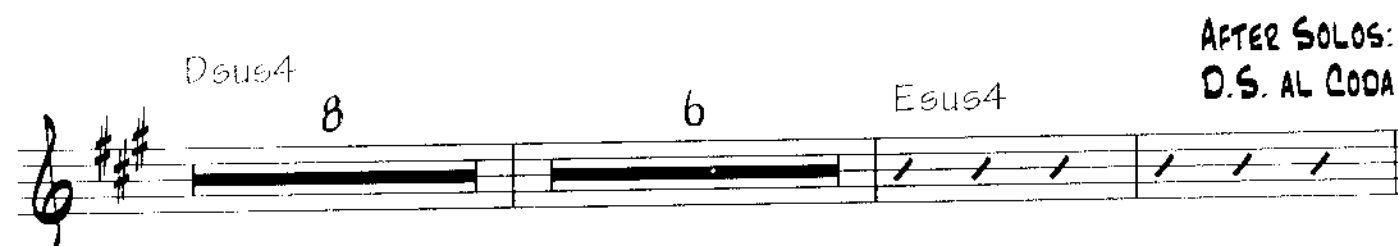
D⁺ma⁺j7/A

To CODA

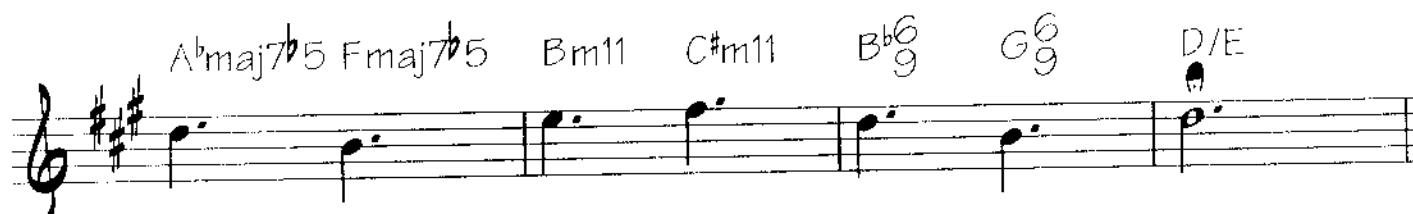
C



SOLOS



CODA



JUST LIKE THE DAY

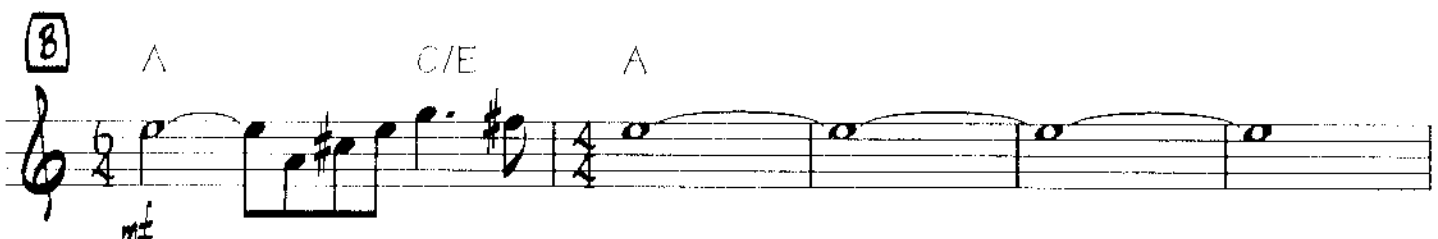
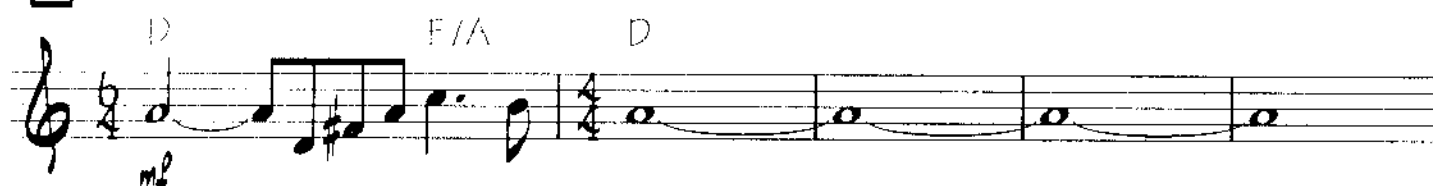
By Pat Metheny

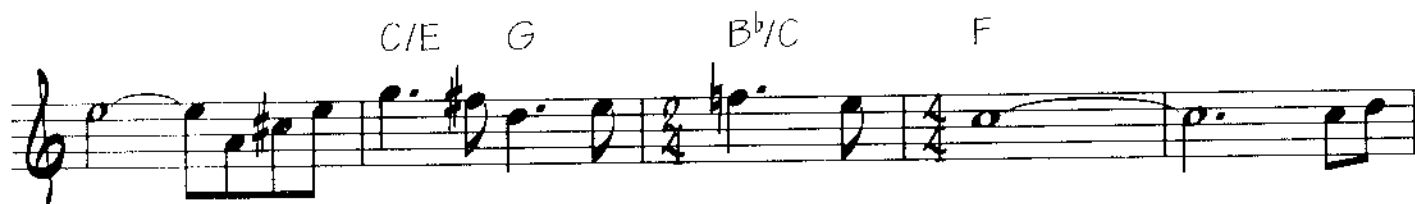
INTRO

$\text{♩} = 90$ (EVEN EIGHTHS)

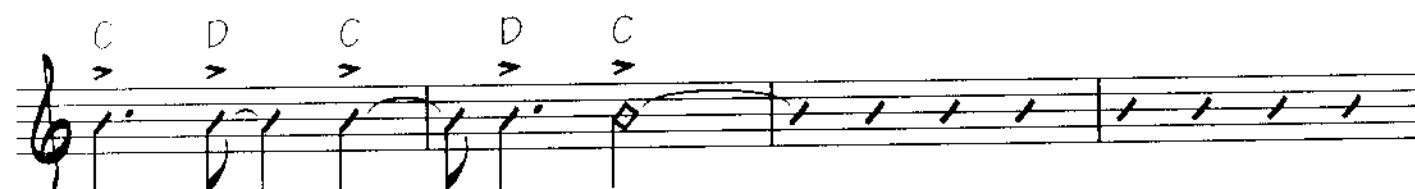


A MELODY





SOLO (IMPLIED DBL. TIME FEEL)



Fmaj7 Em 3 Asus A F

C/B⁹ C B^b/C C/D B^b/D C/E

D F/A D

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

G7 E^bmaj7

F/G B^b C E^bmaj7

8va

RHYTHM STOP

D Fmaj7

pp

D F/A D F/A

D F/A D

SOUL COWBOY

By Pat Metheny

$\text{♩} = 110$

C7 F7 F#°7
 Gm7 C7 Gm7 C7 F7
 F#°7
 C7/G C7 F7 Em7 A7
 D7 G7
 C7 LAST TIME TO CODA  G7 A7
 CODA  G7 C7#11
 3 3 3

(SOLO ON C BLUES)

(GO) GET IT

By Pat Metheny

♩ = 300

A7 D7 A7 E^b7
D7 G7 A7 F[#]7
B7 E7

1. G[#]7A7 G[#]7 A7 G[#]7A7
 2. G[#]7A7 G[#]7 A7 G[#]7A7 G[#]7A7 G[#]7 A7 G[#]7A7
G[#]7 A7 G[#]7 A7 G[#]7 A7

TO CODA  G[#]7 A7 G[#]7 A7 G[#]7 A7
 LAST TIME:
 D.C. AL CODA G[#]7 A7  CODA A7

(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 desperatar 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 el mis preguntas y mi voz
como un lento barco se perdió
en la espuma

Le pedi que no diera la vuelta
sin haber visto el altamar
y en suen ós hablar conmigo
de lo que vio

Aun si no volviera
Yo sabrina si llego

Viajar la vida entera
por la calma azul
o en tormentas zozobrar
Poco importa el modo si algun puerto espera

Aguarde tanto tiempo el mensaje
que olvide voler al mar
y así yo perdí aquel poema
Grite a los cielos todo mi rencor
lo halle por fin pero escrito en la arena
como una oracion

El mar golpeo en mis venas
y libro mi corazon

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 Muntarhorn 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 Cil 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 amazing Grace 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 34)**

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 rhythm 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 Jellyeye 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 "Tulton." 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 earthenness 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 Synclav—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 Synclav-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 Synclav 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 Synclav 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)

1981, Written as a piece for Billy Higgins, 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)

1981, Again, 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)

1981, 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 composely 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 3-2-3-2-3-2-3-2-2) 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, Montreux, 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 Vou*. (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)*. Its 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 those 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 blowing 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 Ryle'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 Ryle'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 Lyle 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 album *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)

WHITLIN' (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 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* 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 one tune, 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)**

HOMECOMING (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

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 'Iakes' 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