PAT METHENY SONG BOOK

THE COMPLETE COLLECTION—167 COMPOSITIONS

Music by Pat Metheny, Pat Metheny and Lyle Mays, and other collaborations from his entire discography.

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INTRODUCTION

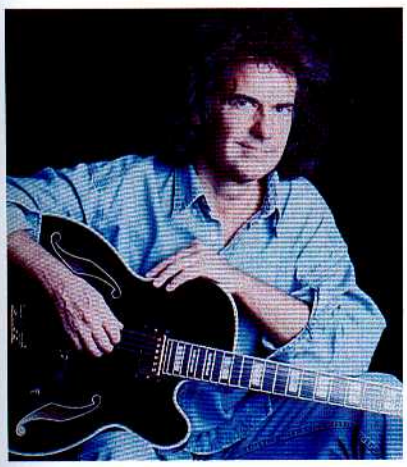
Pat Metheny is quite simply one of the most important voices in the history of jazz. His unique approach to the guitar and his incredible writing skills have produced a significant body of work that places him among the major musical figures of our time. It's hard to think of many artists, jazz or otherwise,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

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

-The Editors

BIOGRAPHY

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 Pikasso 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.

D I S C O G

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, autoharps, electric piano, clavinet; *Steve Rodby*: acoustic bass, piccolo bass; *Paul Wertico*: drums, percussion. This recording features the core group (Lyle, Steve, Paul) playing music that was assembled with little rehearsal or improvised entirely. The only instruments used were acoustic in nature or close to it. A recording of great range and beauty as the group continues its musical journey.

1995 – WE LIVE HERE
Pat Metheny: guitars, guitar synths; *Lyle Mays*: piano, keyboards; *Steve Rodby*: acoustic & electric basses; *Paul Wertico*: drums; *David Blamires*: vocals; *Mark Ledford*: vocals, whistling, flugelhorn, trumpet; *Luis Conte*: percussion. New ground broken here as the group melds drum loops with great improvising and hip chord changes. Winner of the group's seventh consecutive Grammy Award.

R A P H Y

1994 – I CAN SEE YOUR HOUSE FROM HERE

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

1994 – ZERO TOLERANCE FOR SILENCE

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

1993 – THE ROAD TO YOU

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

1992 – SECRET STORY

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

1990 – QUESTION & ANSWER

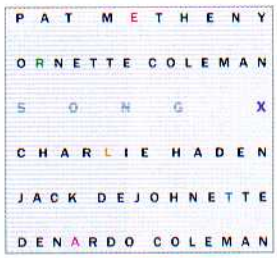
Pat Metheny: guitar; *Dave Holland*: bass; *Roy Haynes*: drums. Pat's third trio release grew out of one day's worth of recording in a New York studio with jazz greats Dave Holland and Roy Haynes. The dizzying interplay between the three veterans, the guitar's voice darting within and around Hayne's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

1989 – LETTER FROM HOME

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

1987 – STILL LIFE (TALKING)

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



1986 – SONG X

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

1985 – THE FALCON AND THE SNOWMAN

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

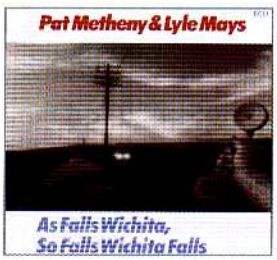
DISCOGRAPHY

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

1983 – REJOICING
Pat Metheny: guitars; *Charlie Haden*: bass; *Billy Higgins*: drums. Pat joined forces with the unmatchable 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.



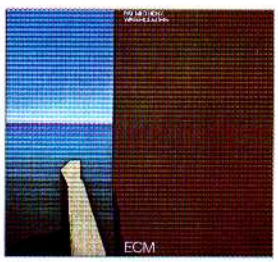
1981 – AS FALLS WICHITA, SO FALLS WICHITA FALLS
Pat Metheny: electric and acoustic 6- & 12-string guitars, bass; *Lyle Mays*: piano synthesizers, organ, autoharp; *Nana Vasconcelos*: percussion, vocals, berimbau, drums. *As Falls Wichita, So Falls Wichita Falls* took another new track: far-reaching duets 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

PAT METHENY

MILES

A Timeline of Guitar Innovations and Advancements

1975

- Develops a unique way of mixing an extremely advanced and sophisticated sense of the traditional jazz language with the country-influenced or "Americana" elements that reflect his own Midwestern roots. Dozens of other artists are inspired to reexamine their own "heartland" roots.
- Is the first to extensively use electric 12-string guitars in odd tunings in a jazz setting, first in songs like "Midwestern Nights Dream" with the Gary Burton quintet, and later in "Icefire" and "San Lorenzo."

1977

- Is the first to introduce the jazz public to what is now known as the "chorused" sound, using digital delay lines and multiple amplifiers, probably the single most imitated sound in jazz guitar of the seventies, eighties, and nineties.
- Is the first to employ the use of various types of specialty acoustic guitars (sometimes in odd tunings) in a jazz aesthetic. Songs like "Phase Dance" (1977) and "Sueño Con Mexico" brought the sound of a Nashville tuning to a jazz setting. The songs "New Chautauqua" and "Folk Songs #1" showed the kind of rhythmic energy associated with heavy rhythmic "strumming" merging with an almost bebop rhythmic aesthetic in an unprecedented and extremely influential way.
- Is the first to use multiple guitars onstage, using stands of his own invention, switching effortlessly between several guitars in the course of a single song to explore the textural possibilities of what the instrument can offer a jazz ensemble in a fresh new light.

1979

- Is the first to introduce the use of the guitar synth (Roland GR-300) effectively in an improvisational environment. Pat was the only major jazz guitarist to seriously commit to the exploration of synthesis on the instrument and has not abandoned it to this day. His pioneering work in that area has resulted in a fully realized way of using that technology so that it blends the traditional with the present ("Are You Going With Me?," "Song for Bilbao," "Endangered Species").

1980

- Develops the use of pure pitch-to-synthesis playing via the interface for the Synclavier guitar, which he helped develop (later heard as a lead voice for the first time on "Daulton Lee"). During this same period, Pat begins using the Synclavier itself, triggered from the guitar, as a composing tool, pre-dating MIDI by several years.

1982

- Brings the use of nylon-string guitar played with a plectrum to a new and highly effective level of melodic development on songs such as "Farmer's Trust" and "If I Could" and later with the album *Beyond the Missouri Sky*.

1986

- Develops the soprano mini-guitar with Ibanez, an electric guitar tuned up an octave, heard on the song "Letter from Home."
- Develops a set of instruments that practically consist of a new branch on the guitar tree. Pat approaches Canadian luthier, Linda Manzer with some innovative ideas of what the guitar itself could actually be. Among the instruments introduced by Metheny and made for him by Manzer to his specs are the acoustic sitar/guitar ("Tears of Rain"), the soprano acoustic guitar ("A Map of the World"), and an assortment of tiples, miniatures, and multi-strung guitars. Their crowning collaboration has to be the 42-string Pikasso guitar, an instrument that has nearly the range of the piano with a timbre previously unheard in jazz (or any other genre for that matter), requiring a totally new guitar technique developed by Metheny ("Into the Dream").

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**

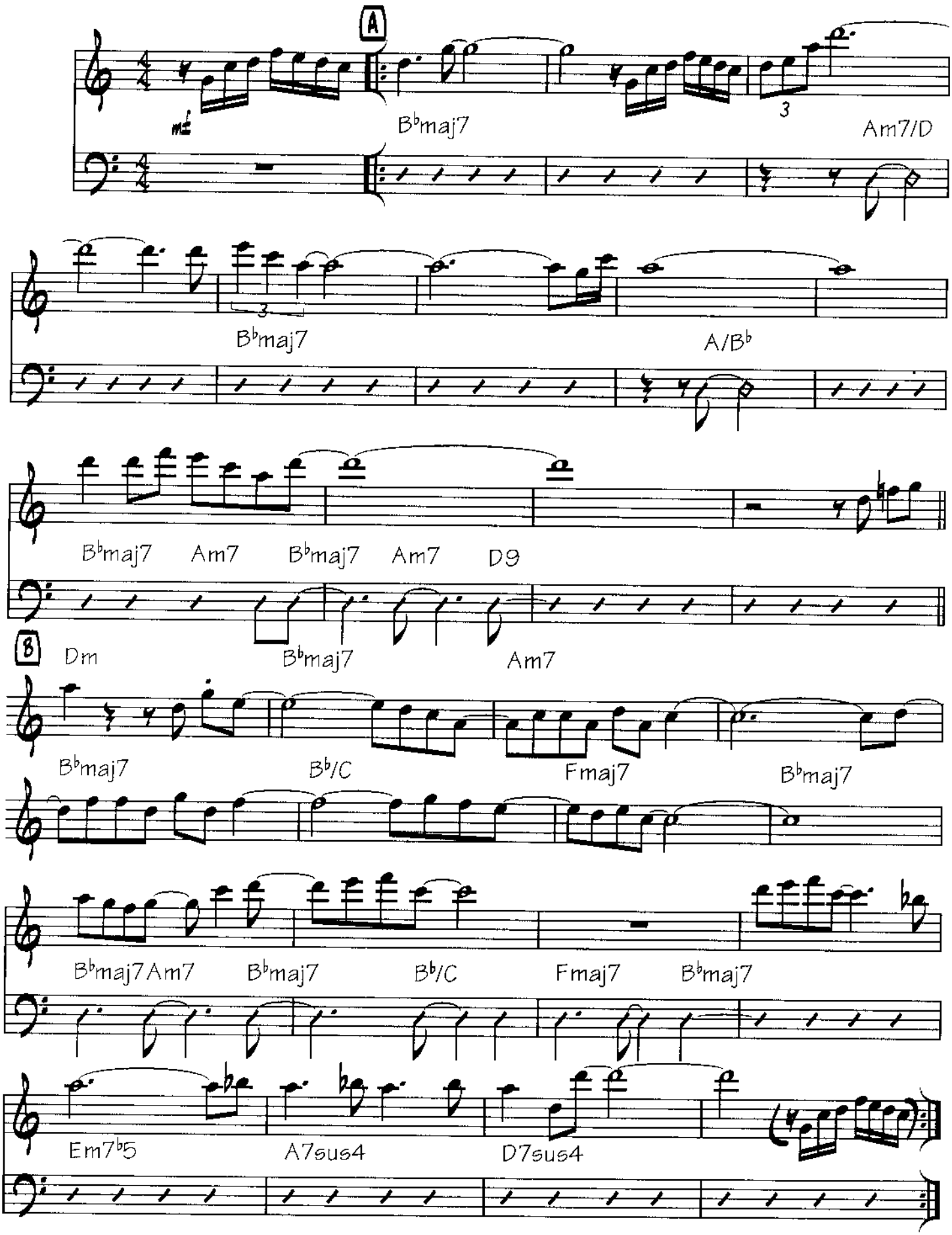
Develops a "monochromatic" alternative language to the instrument on records like *Zero Tolerance for Silence* and *The Sign of 4*. This proves to be an inscrutable challenge to even his most devoted fans—a rarity in the homogenized culture that pervades the agendas of most jazz and pop artists of the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



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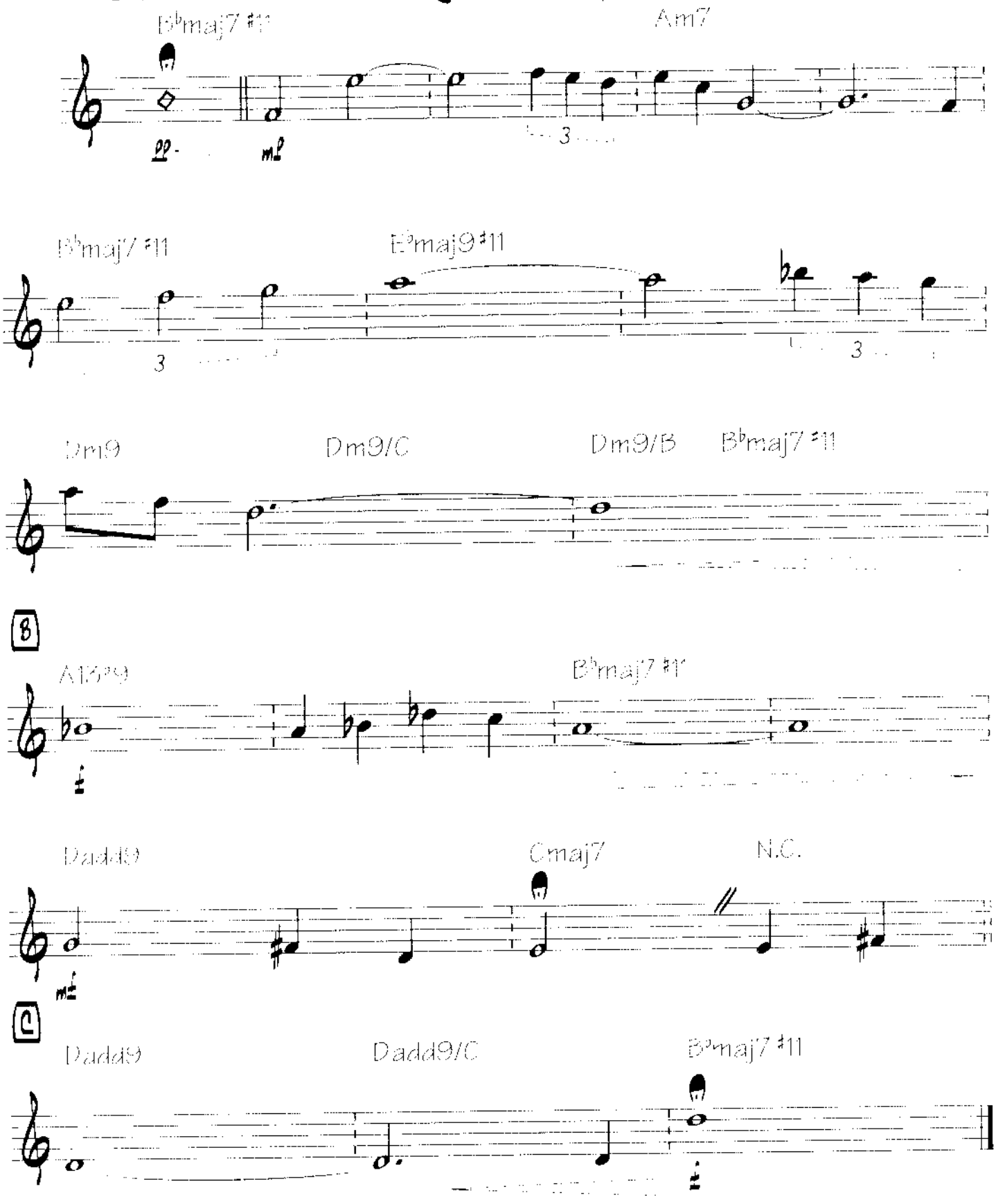
Sea Song

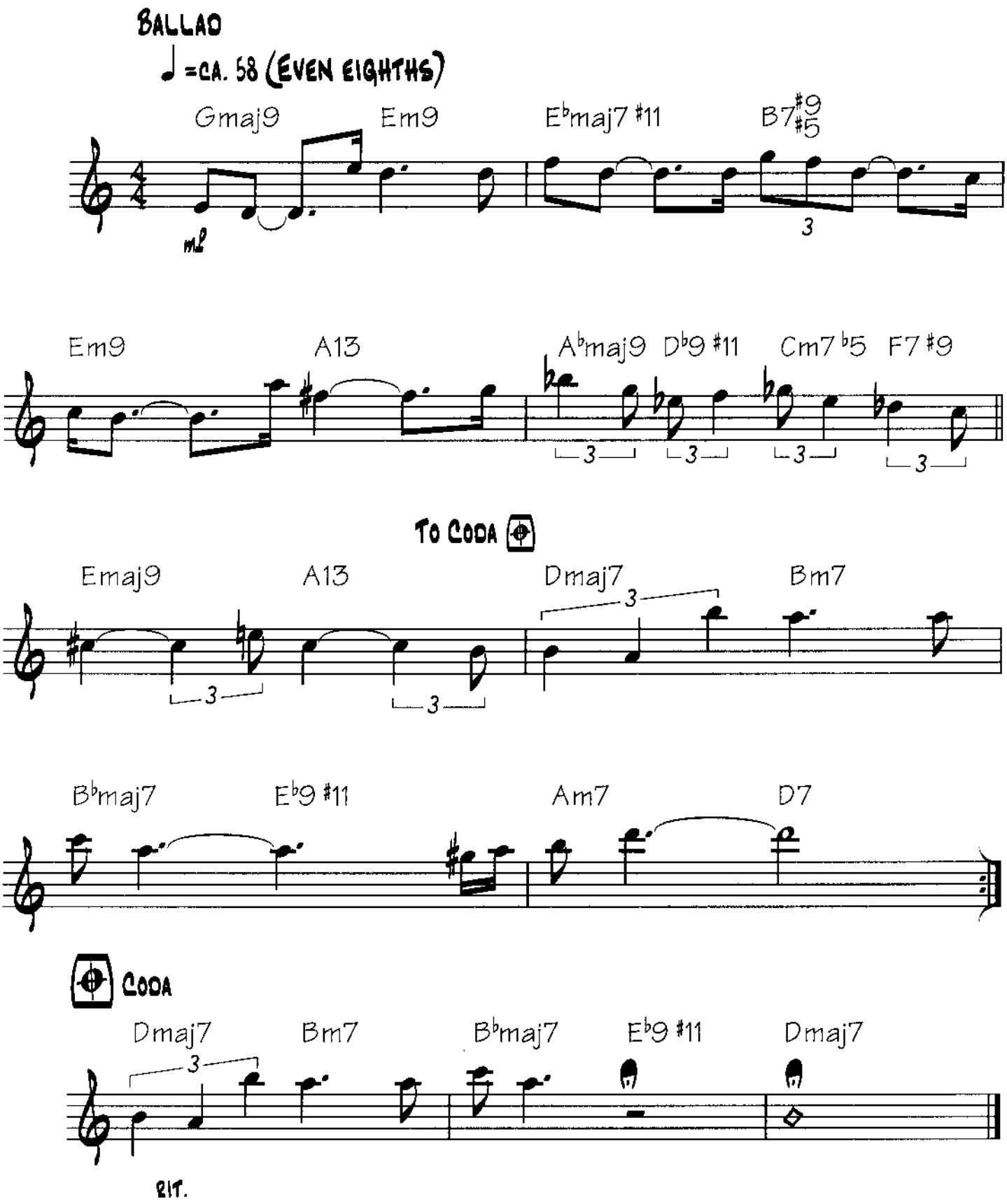
Intro 𝄋 A Melody

Slowly and freely ♩ = ca. 96 (even eighths)



NACADA

By Pat Metheny



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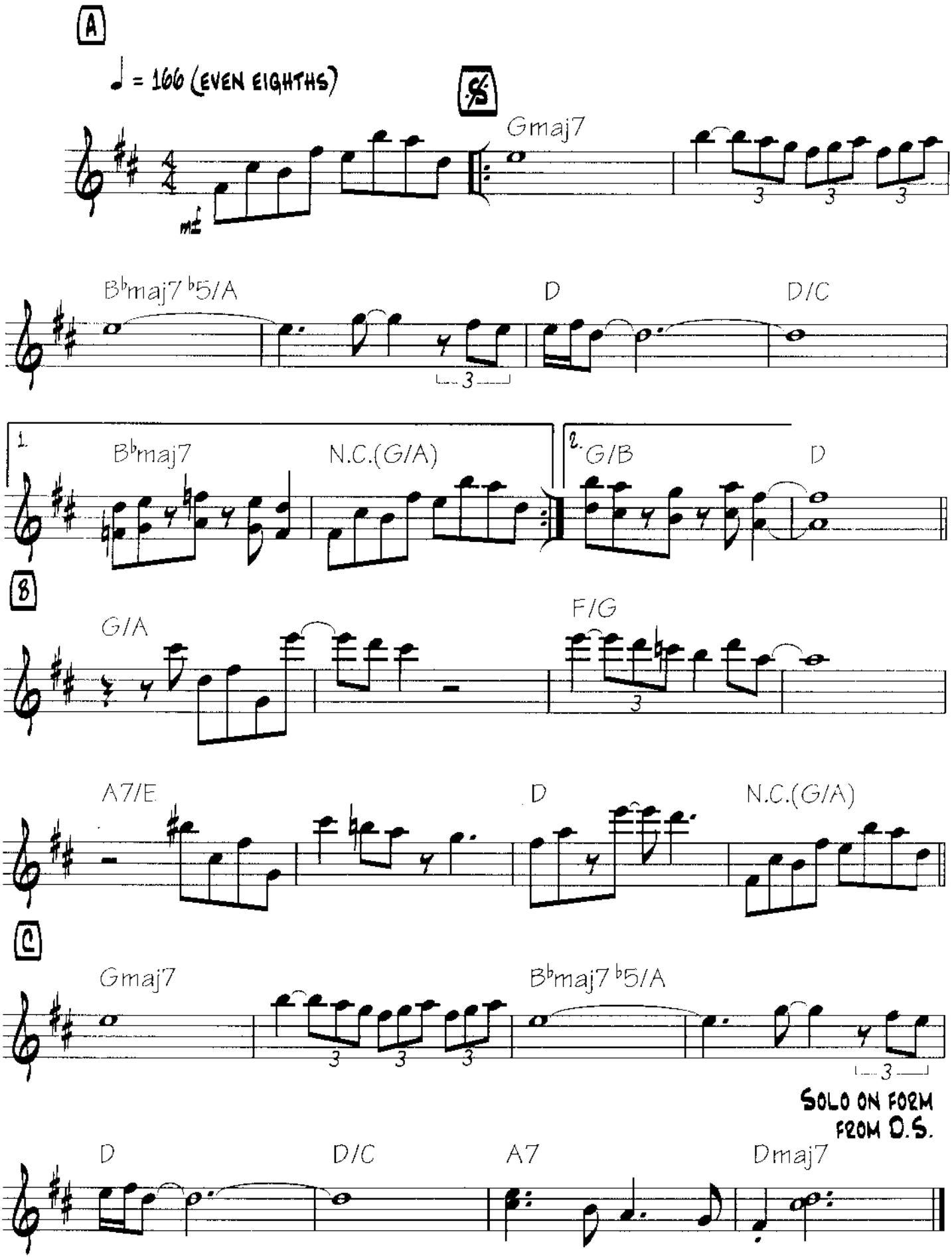
Bright Size Life

By Pat Metheny



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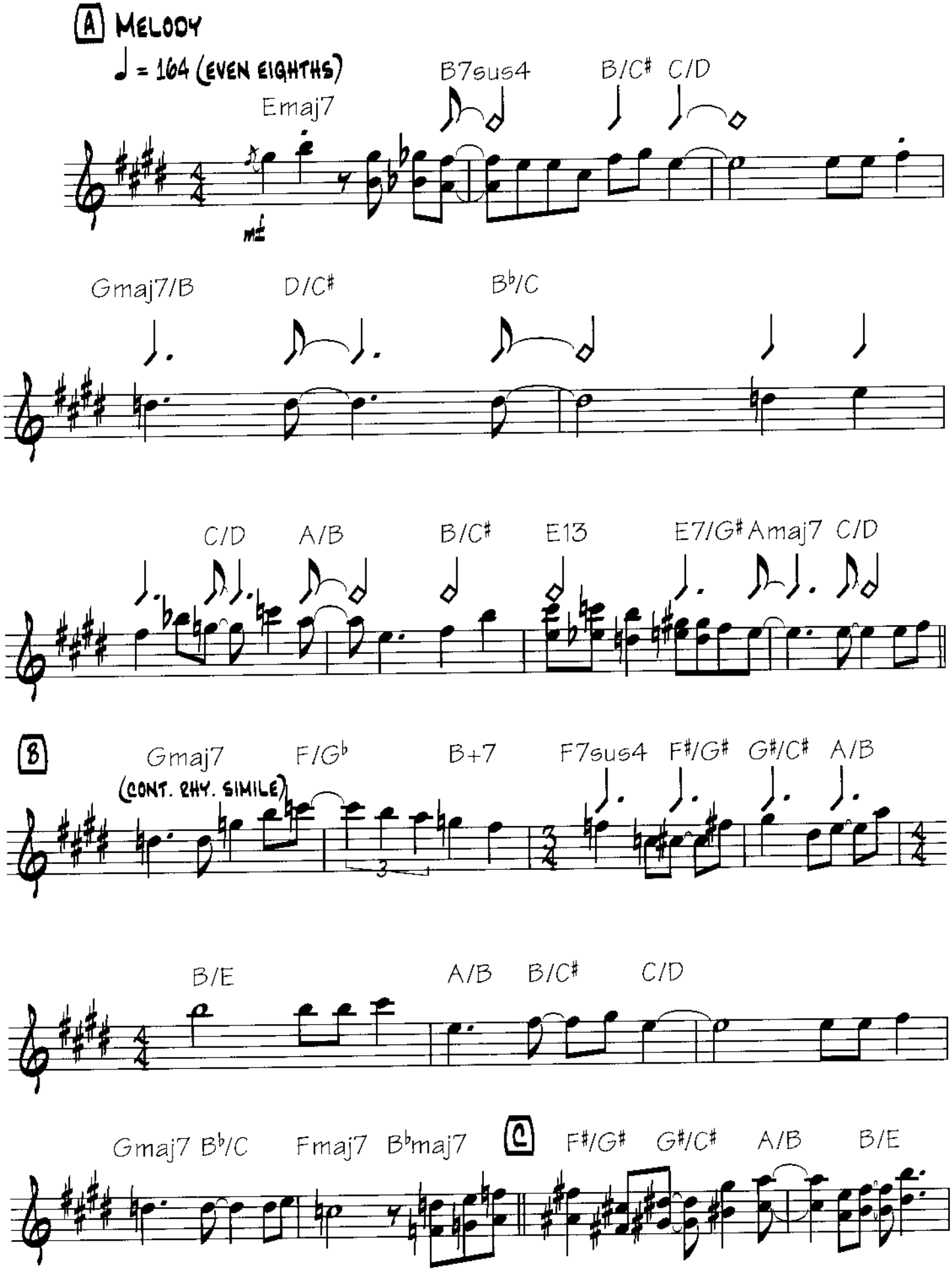
Omaha Celebration

By Pat Metheny



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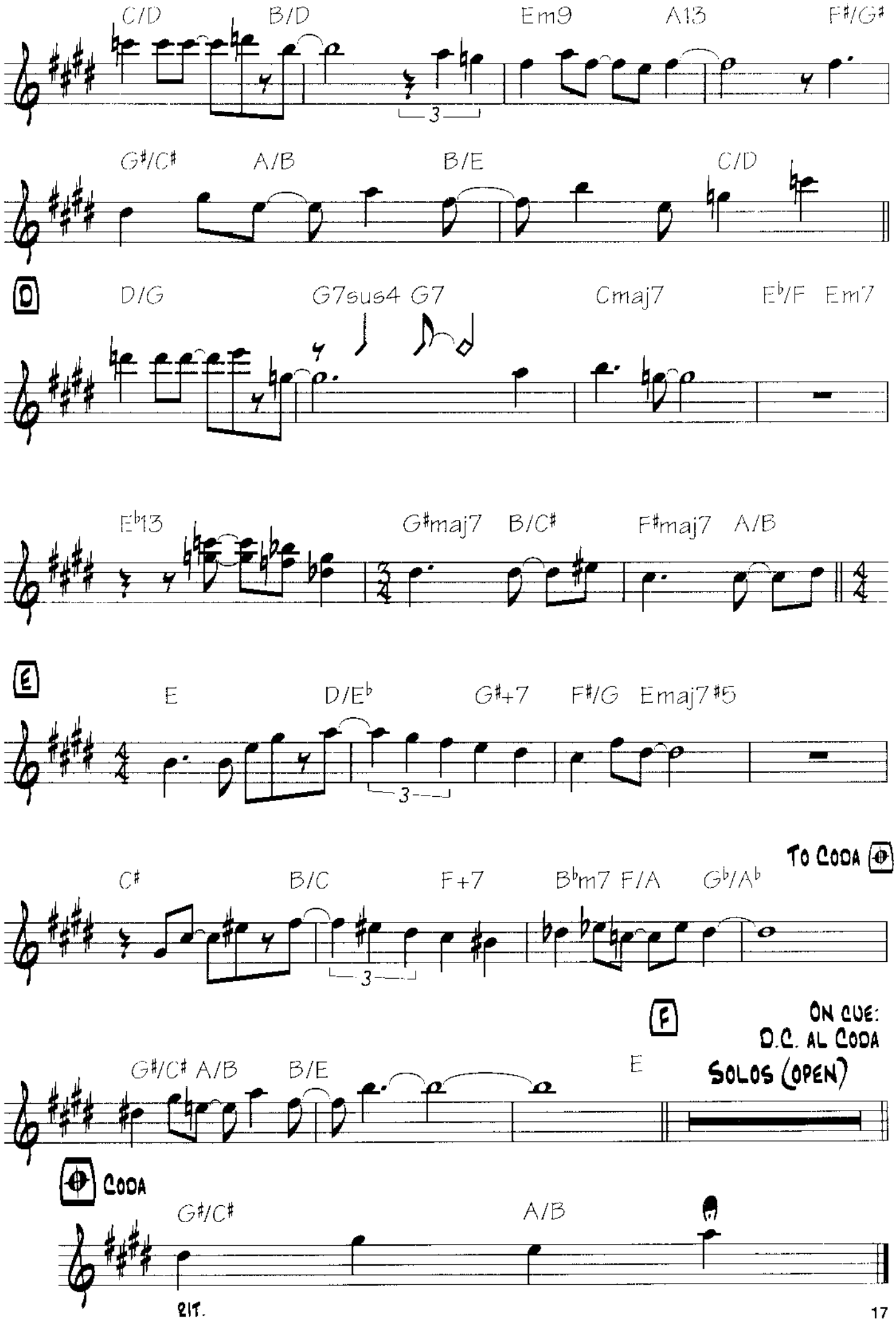
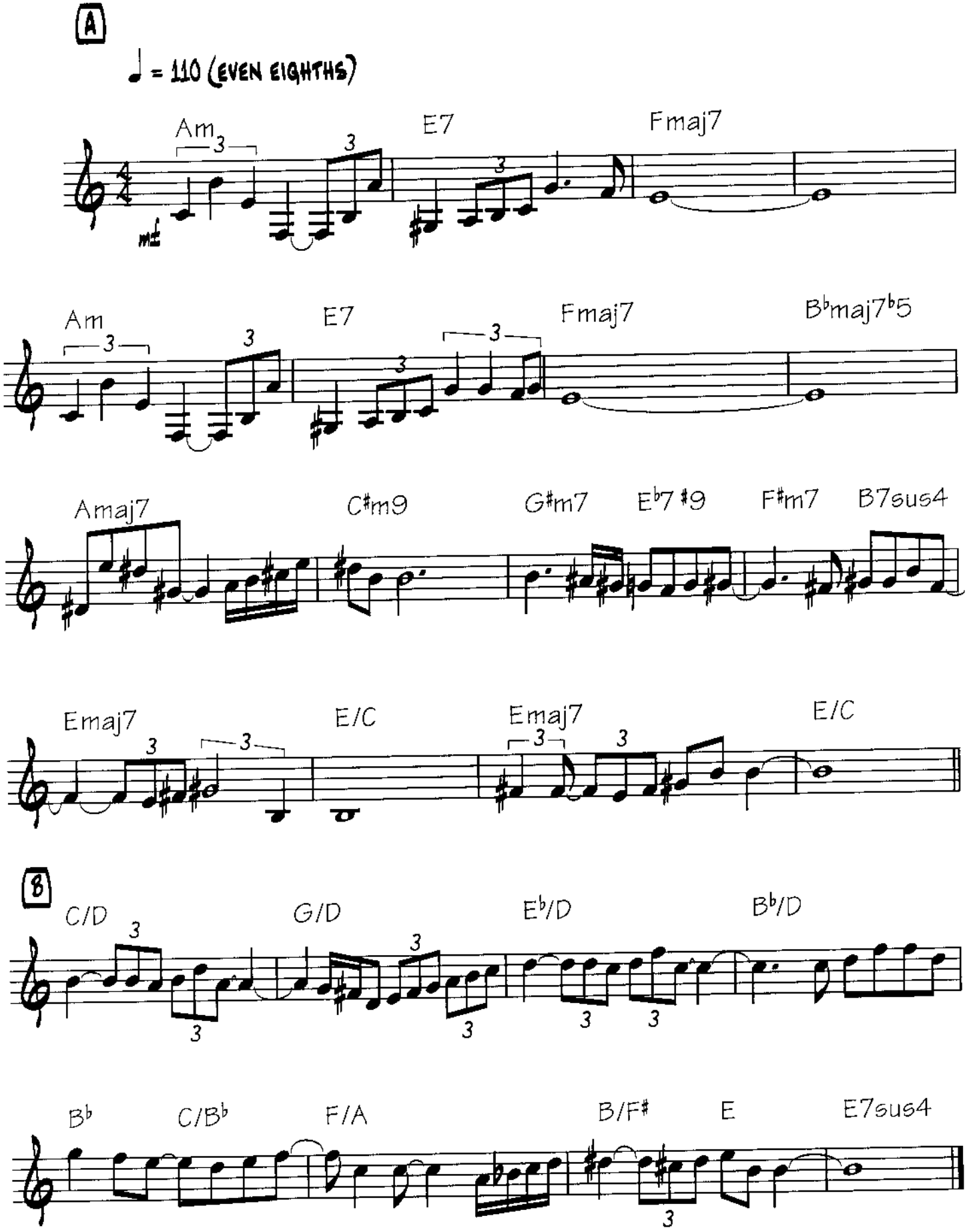

C/D
B/D
Em9
A13
F♯/G♯
3
G♯/C♯
A/B
B/E
C/D
D
D/G
G7sus4
G7
Cmaj7
E♭/F
Em7
E♭13
G♯maj7
B/C♯
F♯maj7
A/B
E
E
D/E♭
G♯+7
F♯/G
Emaj7♯5
3
To Coda
C♯
B/C
F+7
B♭m7
F/A
G♭/A♭
3
F
On cue:
D.C. al Coda
G♯/C♯
A/B
B/E
E
Solos (open)
Coda
G♯/C♯
A/B
rit.

UNITY VILLAGE

By Pat Metheny



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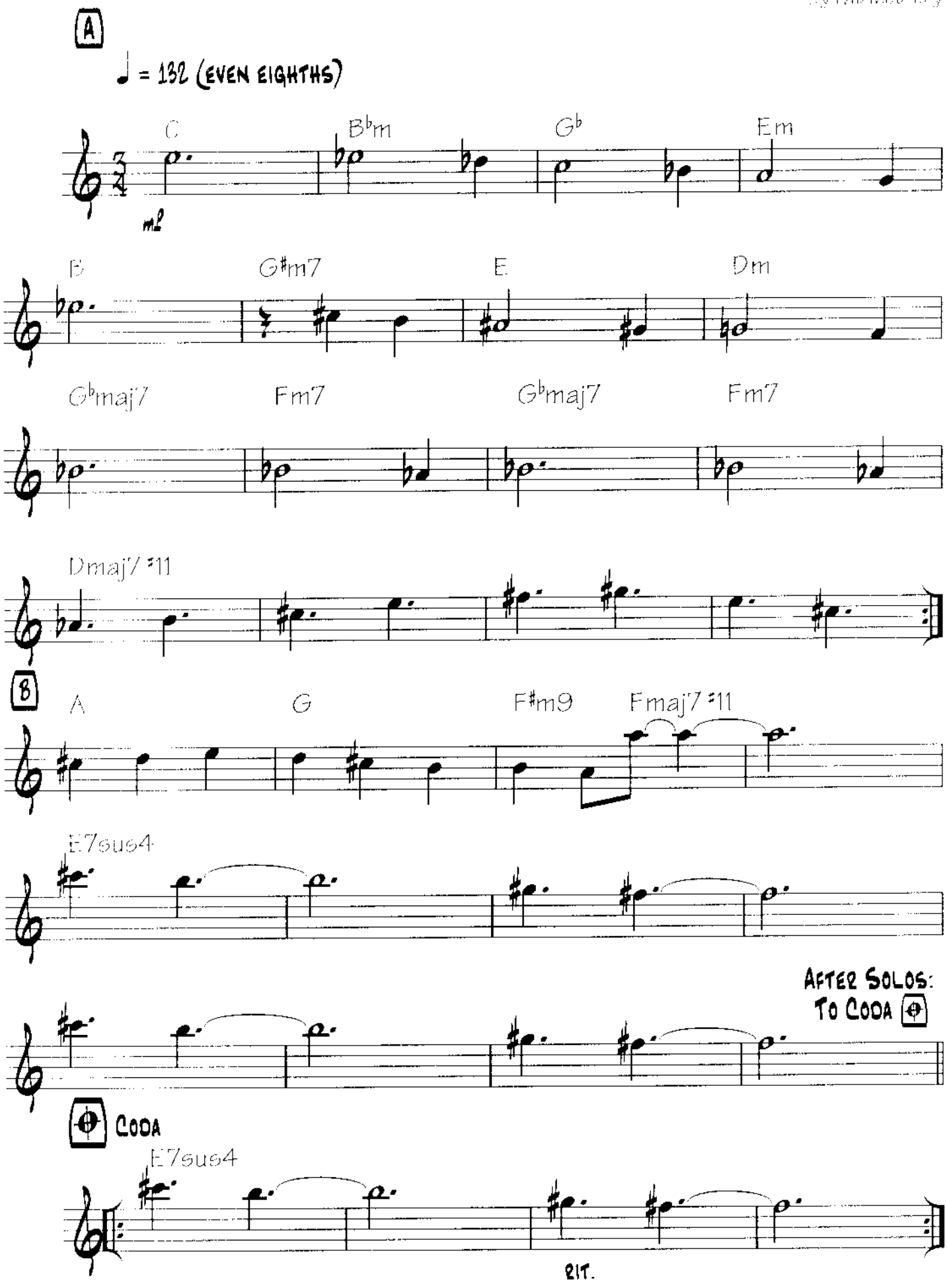
SIRABHORN

By Pat Metheny



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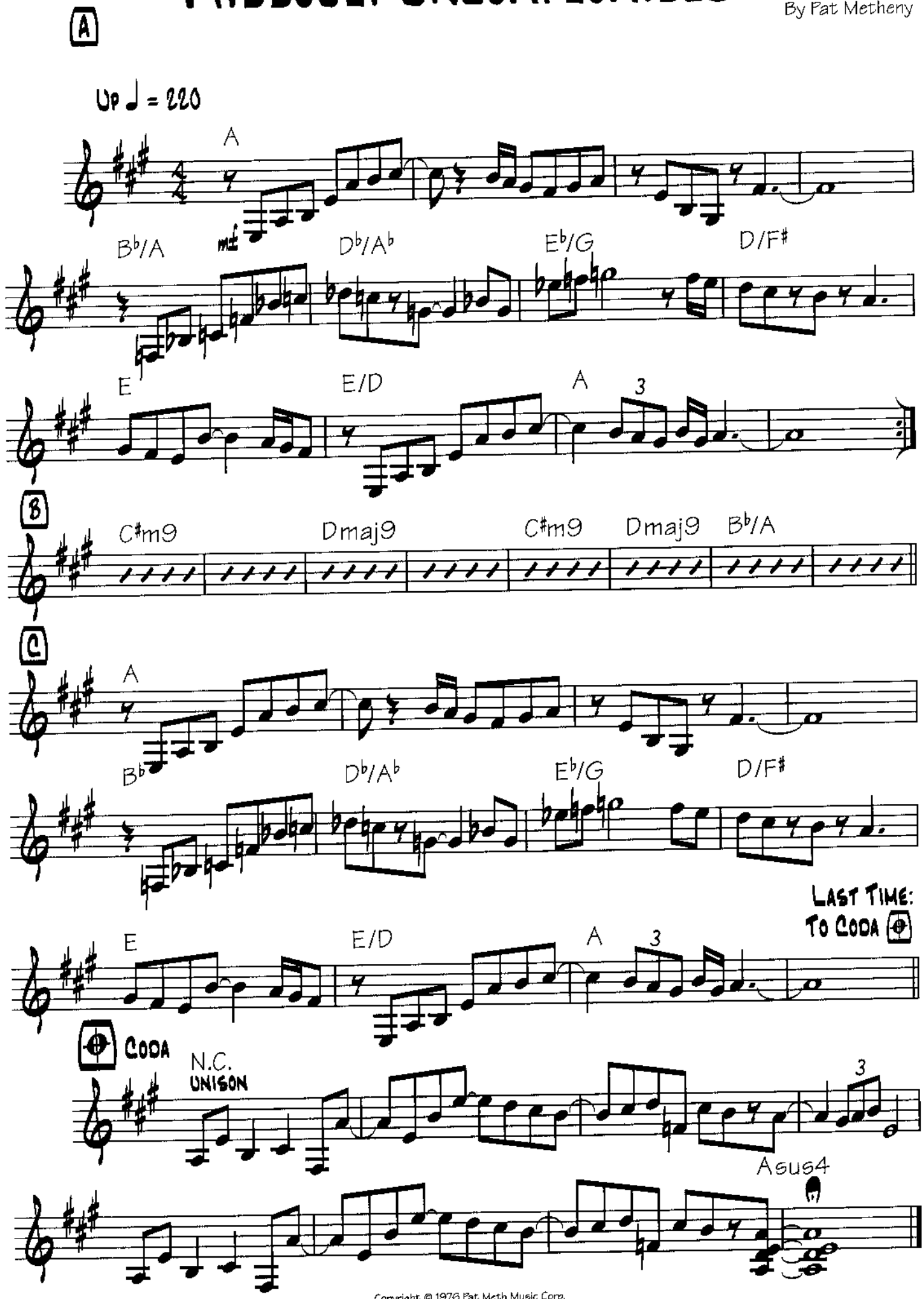
Missouri Uncompromised

By Pat Metheny



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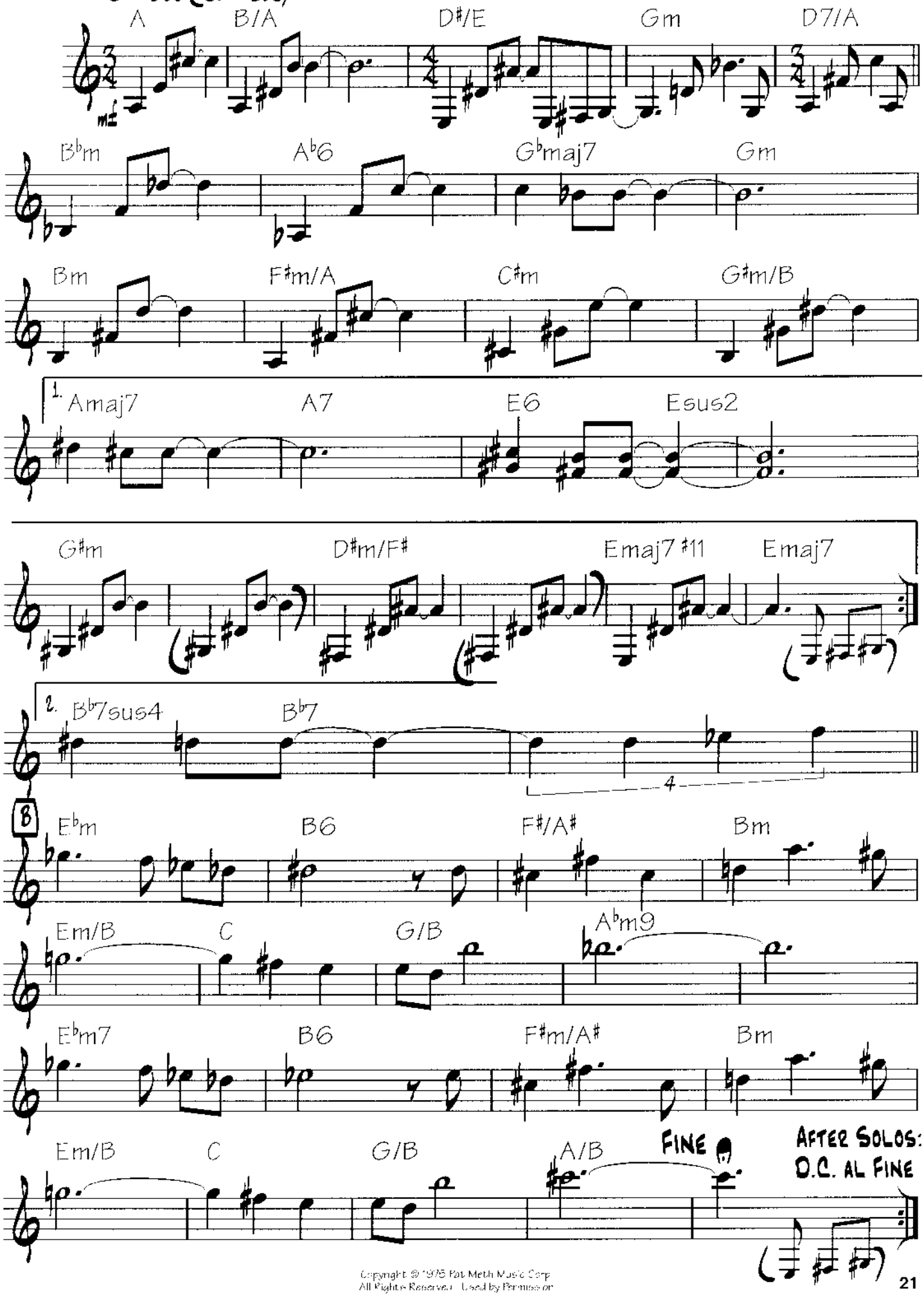
Uniquity Road

By Pat Metheny



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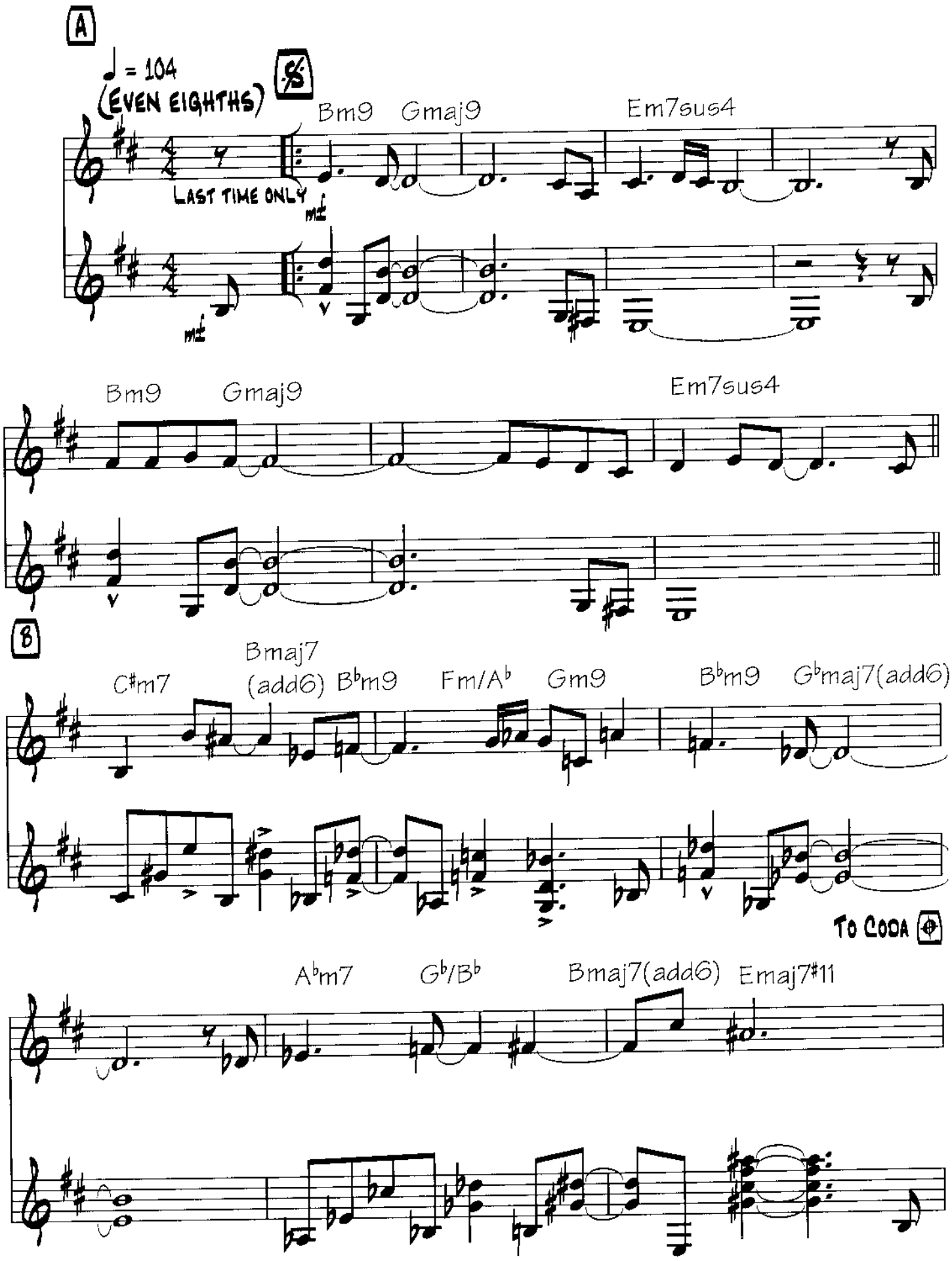
Midwestern Nights Dream

By Pat Metheny



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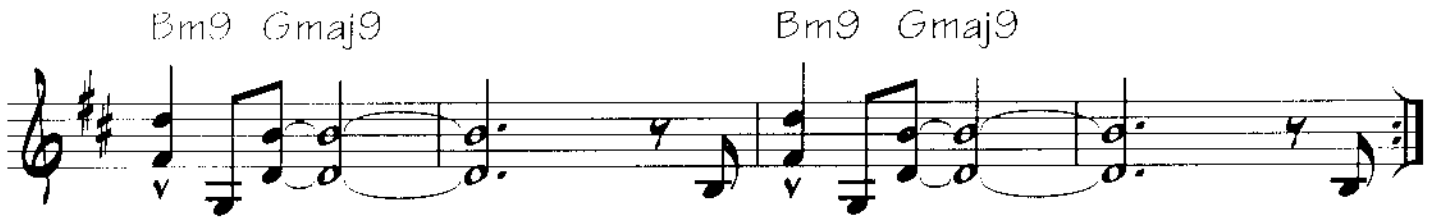
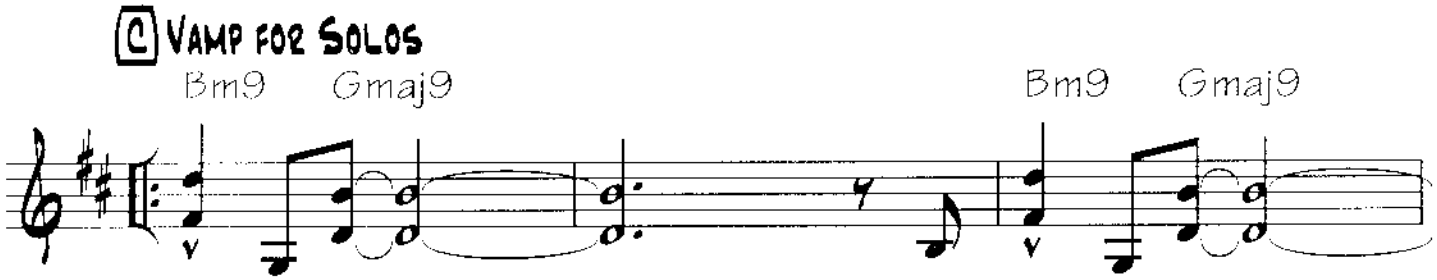
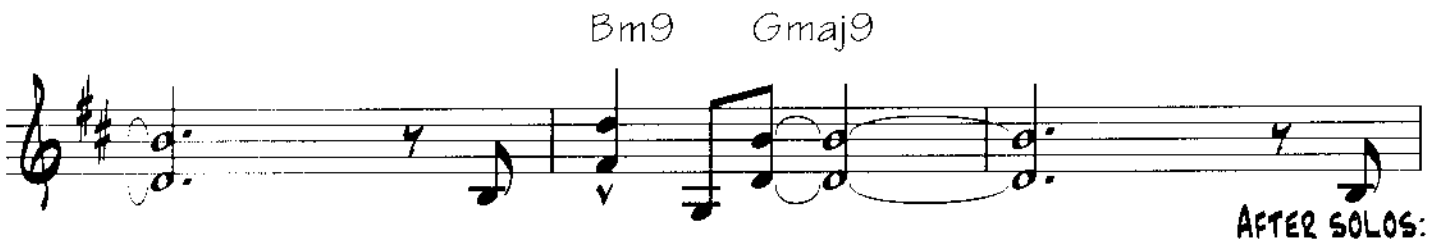
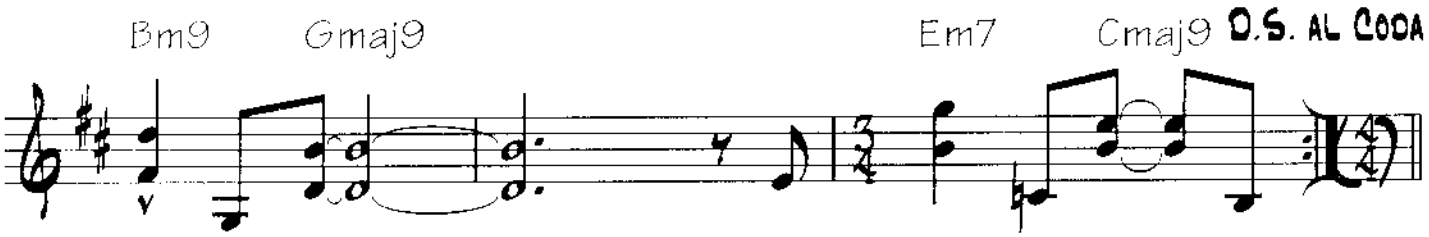
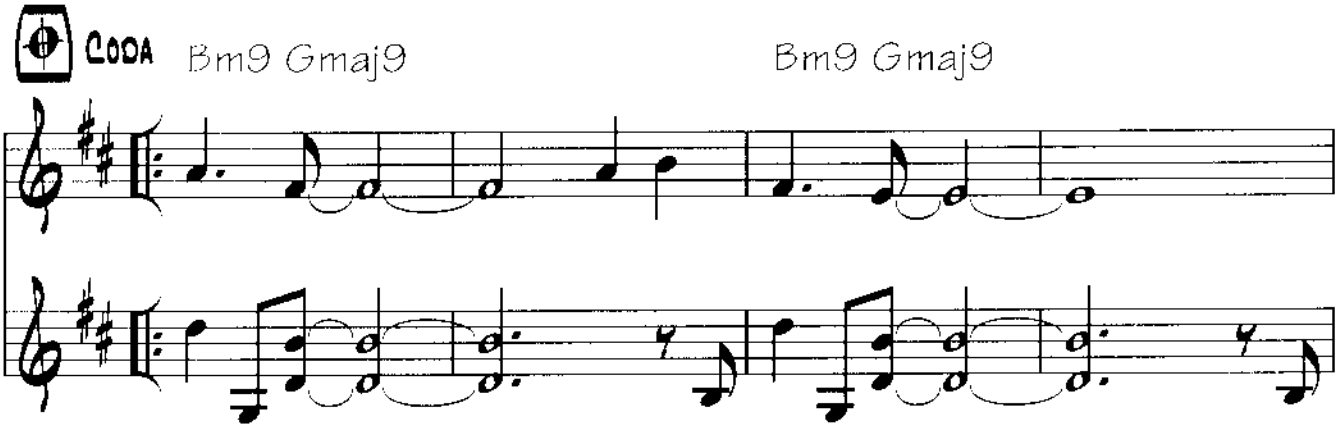
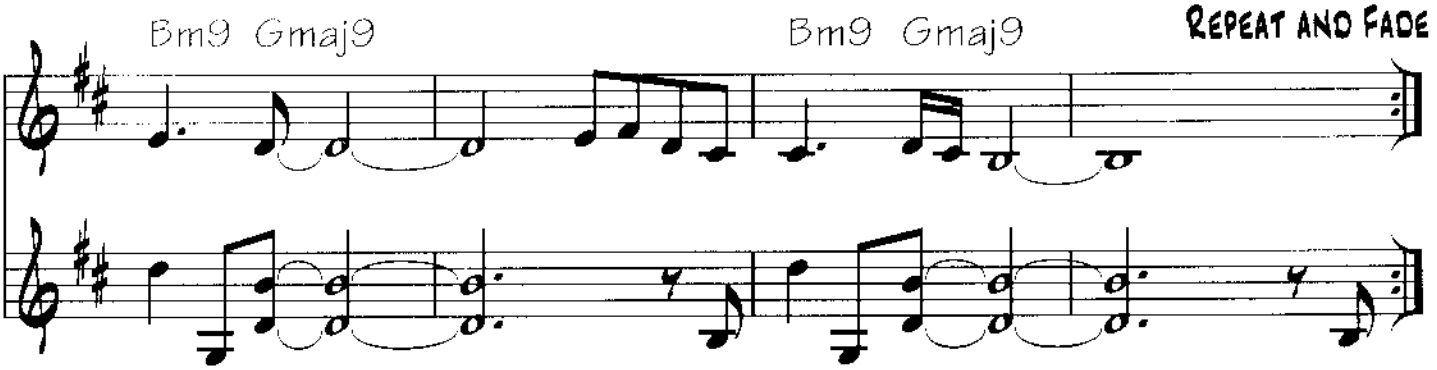

Bm9 Gmaj9
Bm9 Gmaj9


C VAMP FOR SOLOS
Bm9 Gmaj9
Bm9 Gmaj9


Bm9 Gmaj9

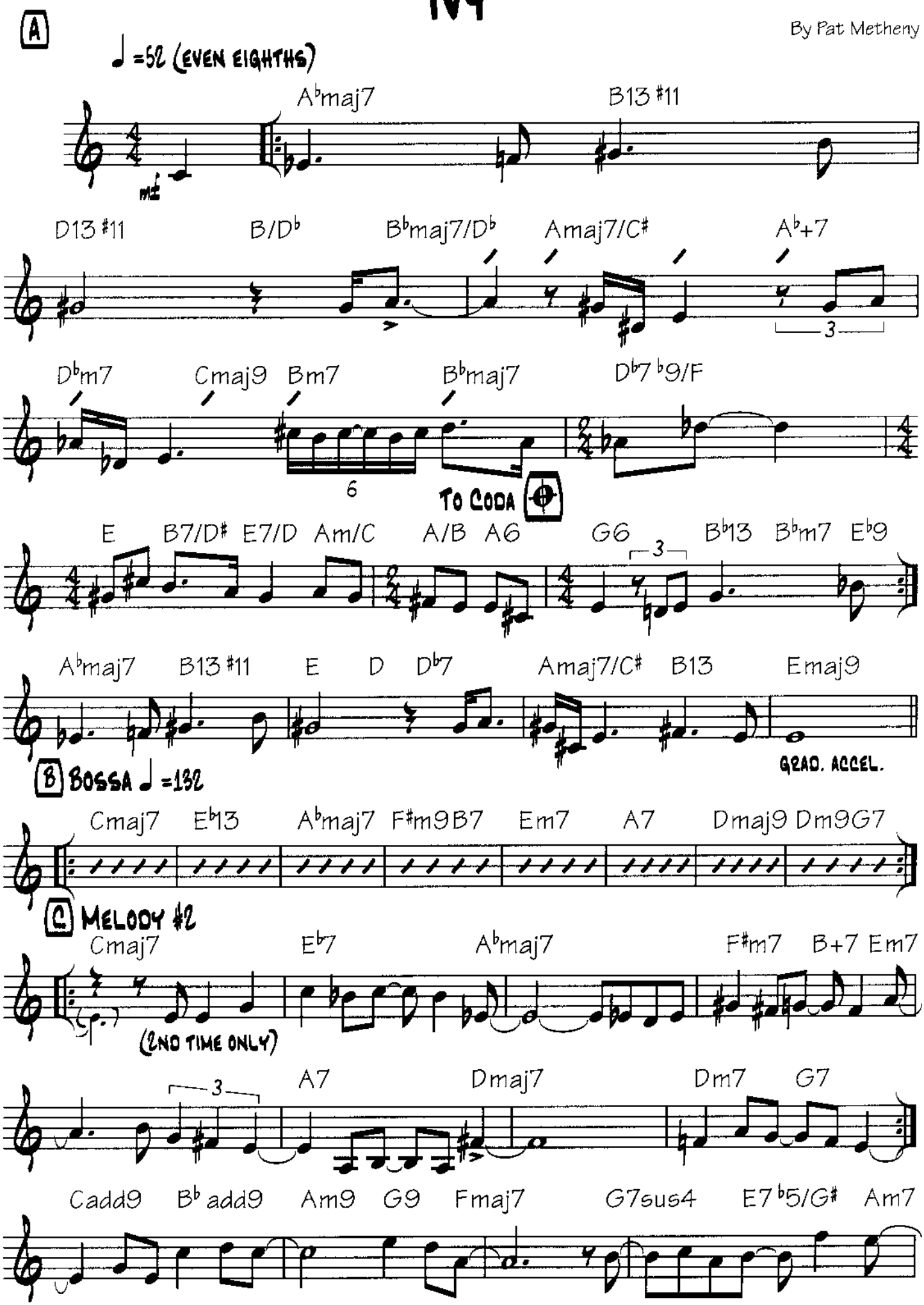

AFTER SOLOS:
D.S. AL CODA
Bm9 Gmaj9
Em7 Cmaj9


CODA
Bm9 Gmaj9
Bm9 Gmaj9


REPEAT AND FADE
Bm9 Gmaj9
Bm9 Gmaj9

Ivy

By Pat Metheny



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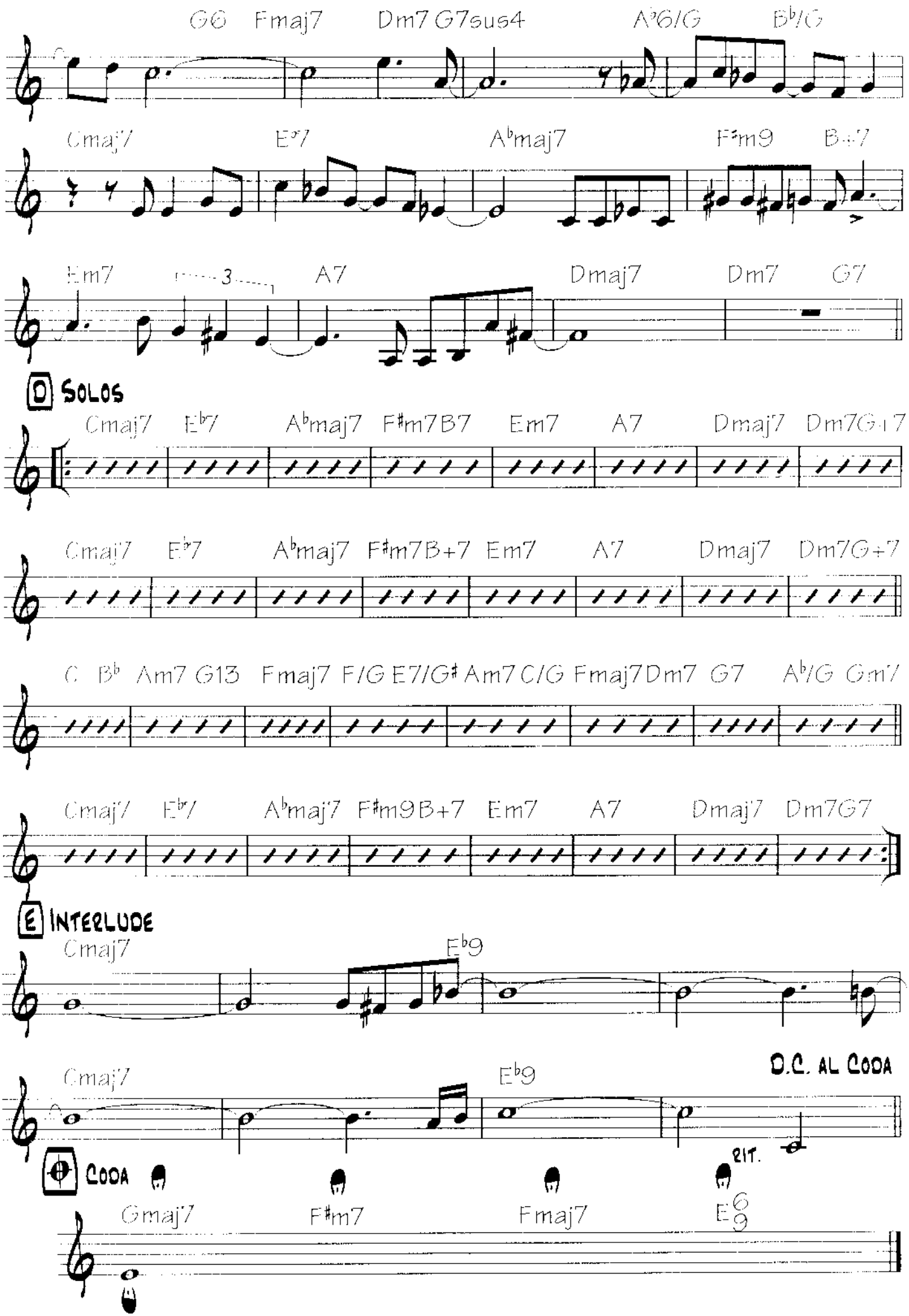

G6 Fmaj7 Dm7 G7sus4 A♭6/G B♭/G
Cmaj7 E♭7 A♭maj7 F♯m9 B+7
Em7 3 A7 Dmaj7 Dm7 G7
D SOLOS
Cmaj7 E♭7 A♭maj7 F♯m7B7 Em7 A7 Dmaj7 Dm7G+7
Cmaj7 E♭7 A♭maj7 F♯m7B+7 Em7 A7 Dmaj7 Dm7G+7
C B♭ Am7 G13 Fmaj7 F/G E7/G♯ Am7 C/G Fmaj7 Dm7 G7 A♭/G Gm7
Cmaj7 E♭7 A♭maj7 F♯m9B+7 Em7 A7 Dmaj7 Dm7G7
E INTERLUDE
Cmaj7 E♭9
Cmaj7 E♭9 D.C. AL CODA
CODA
rit.
Gmaj7 F♯m7 Fmaj7 E6/9

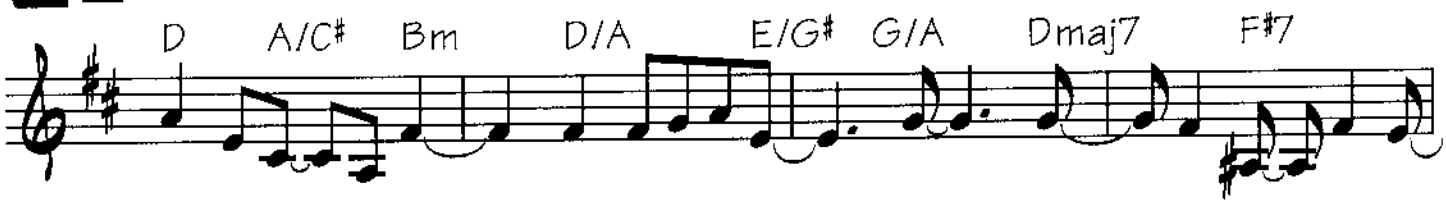
LAKES

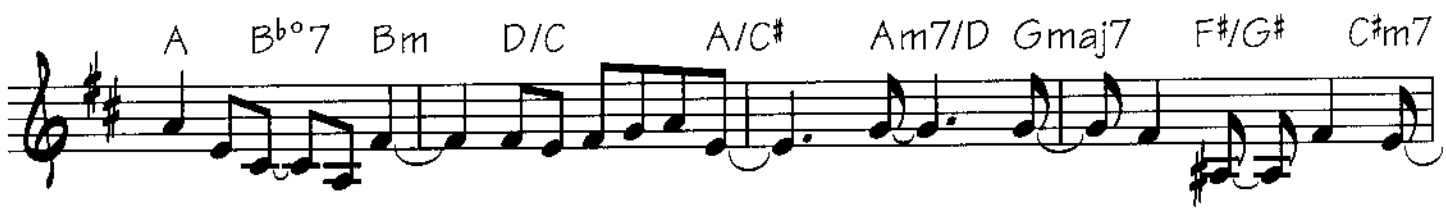
By Pat Metheny

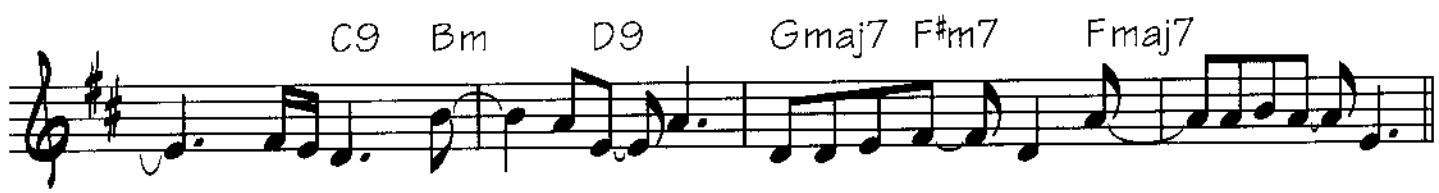
INTRO

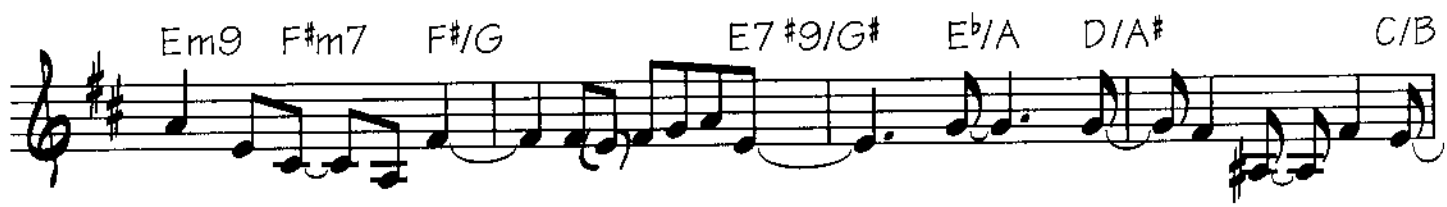
MODERATELY ♩ = 180 (EVEN EIGHTHS)

𝄋 A MELODY

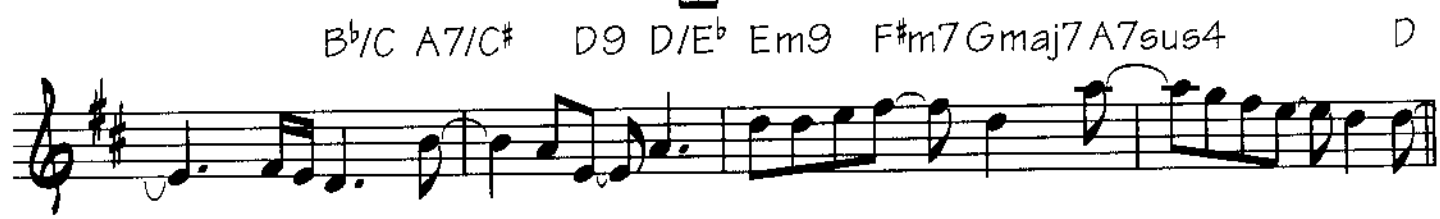








TO CODA



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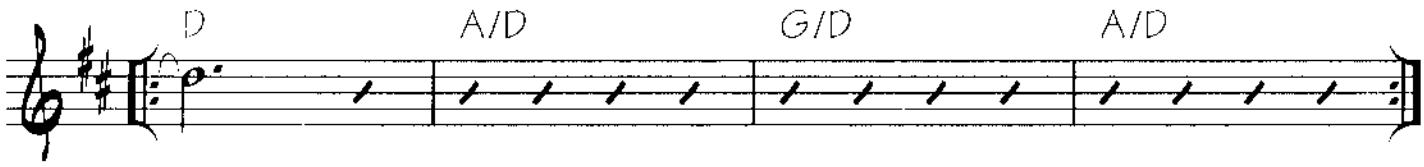
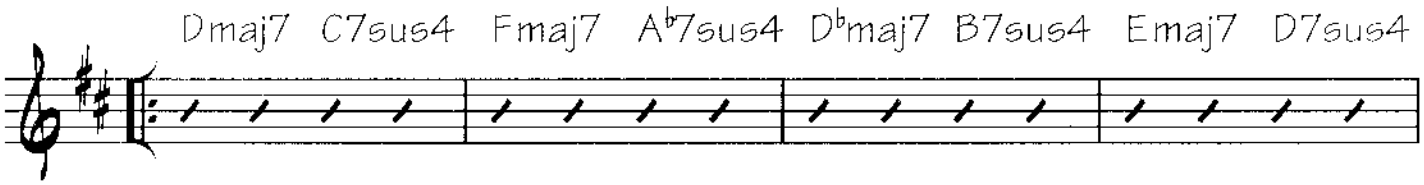
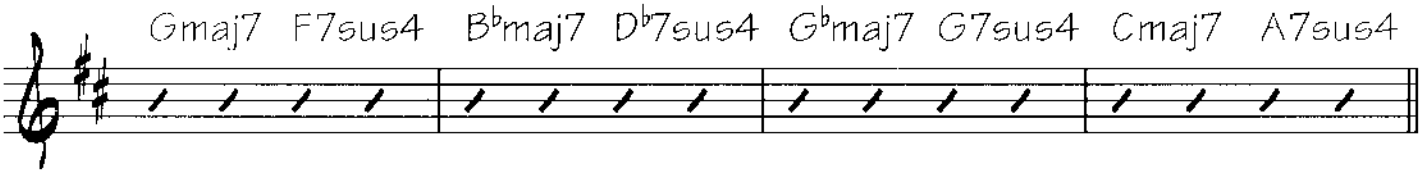
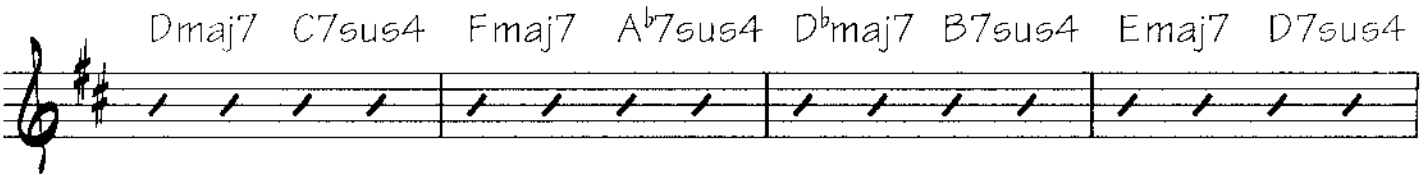
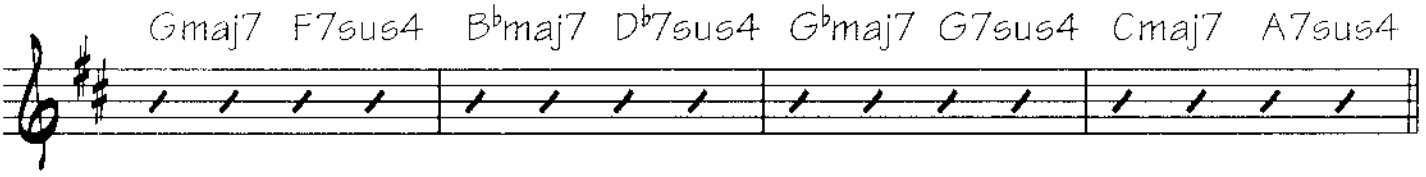


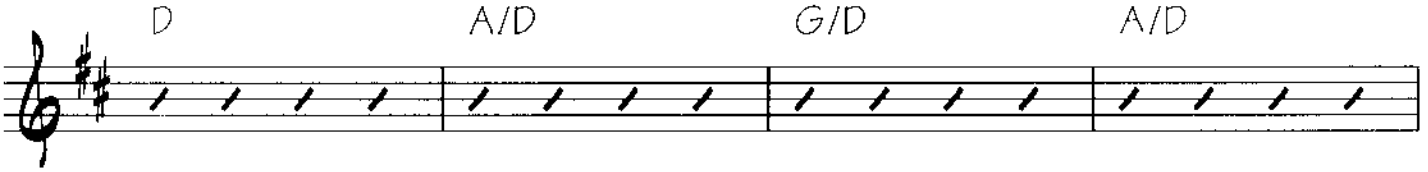
B Solos (open)



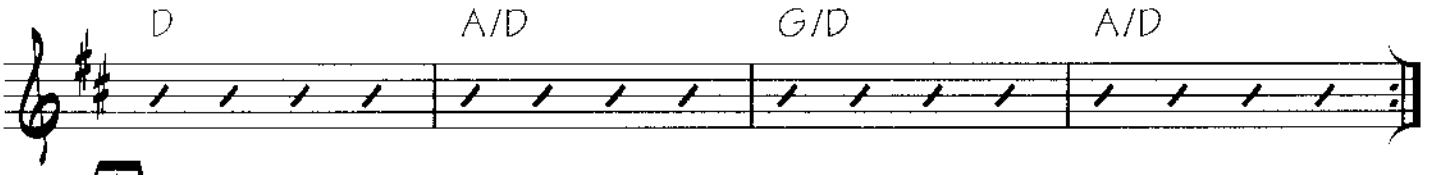




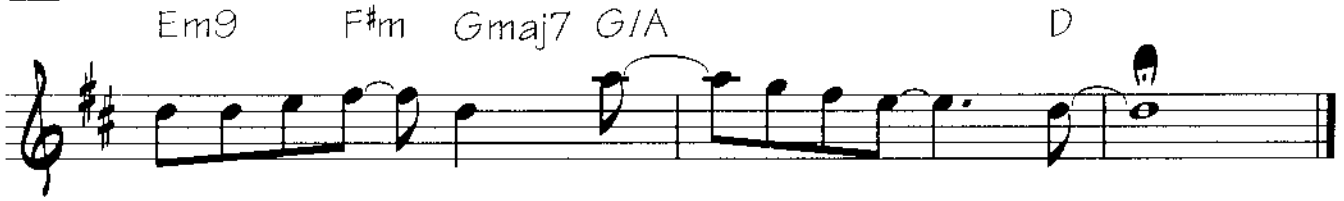




Last time:
D.S. al Coda



Coda



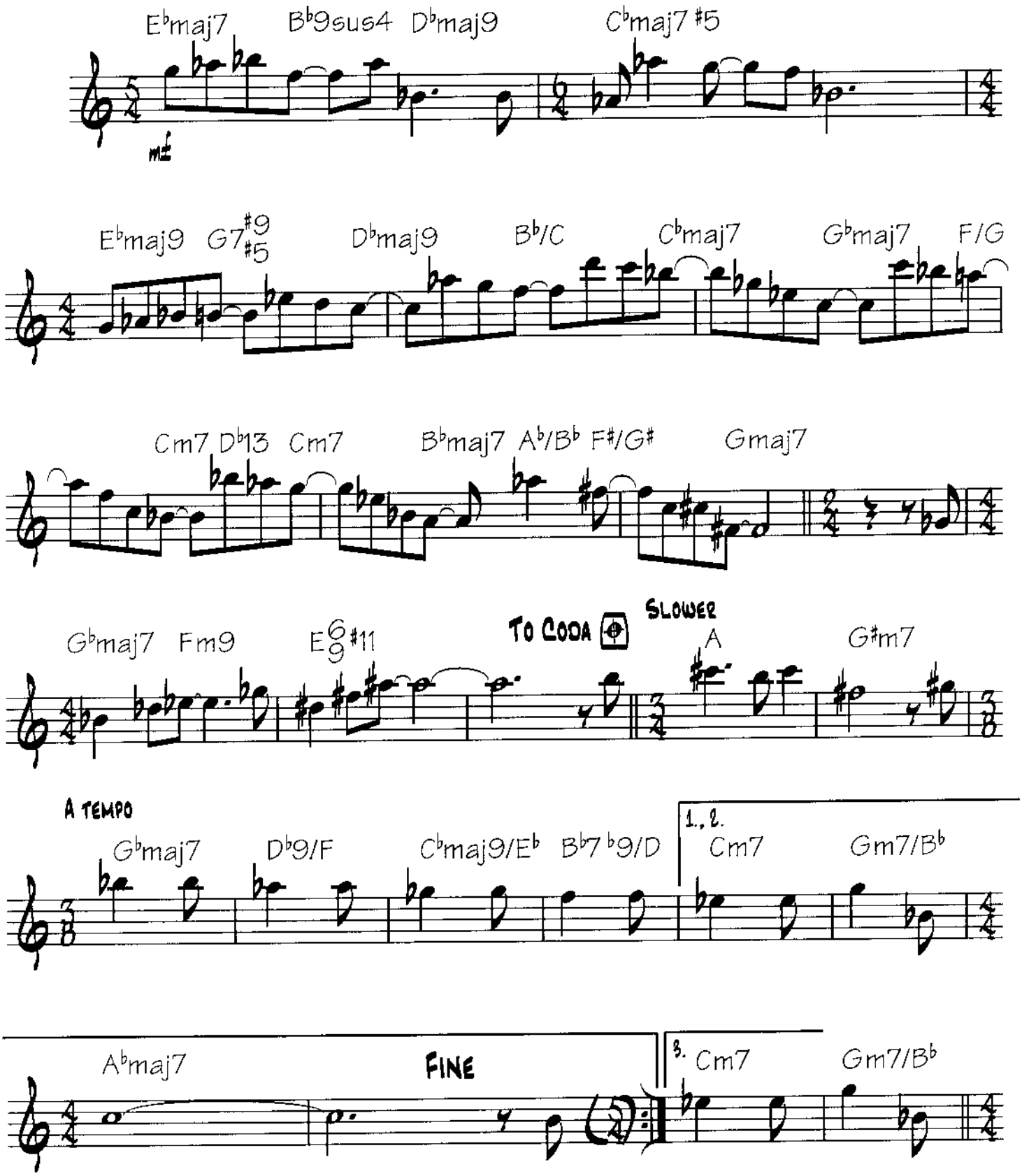
WATERCOLORS

By Pat Metheny

A MELODY

♩ = 150 (EVEN EIGHTHS)

1ST TIME FREELY, ALL OTHER TIMES A TEMPO



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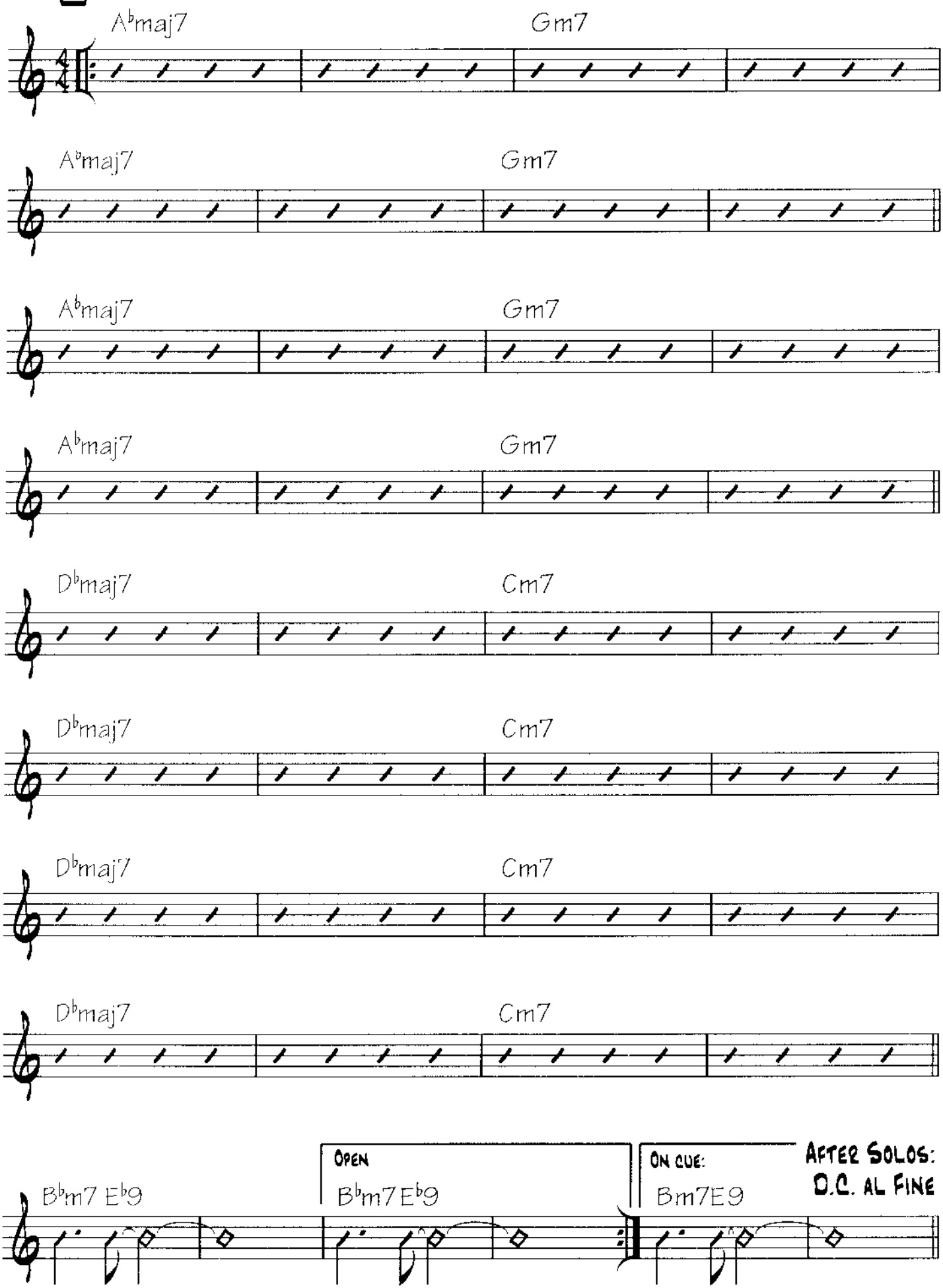
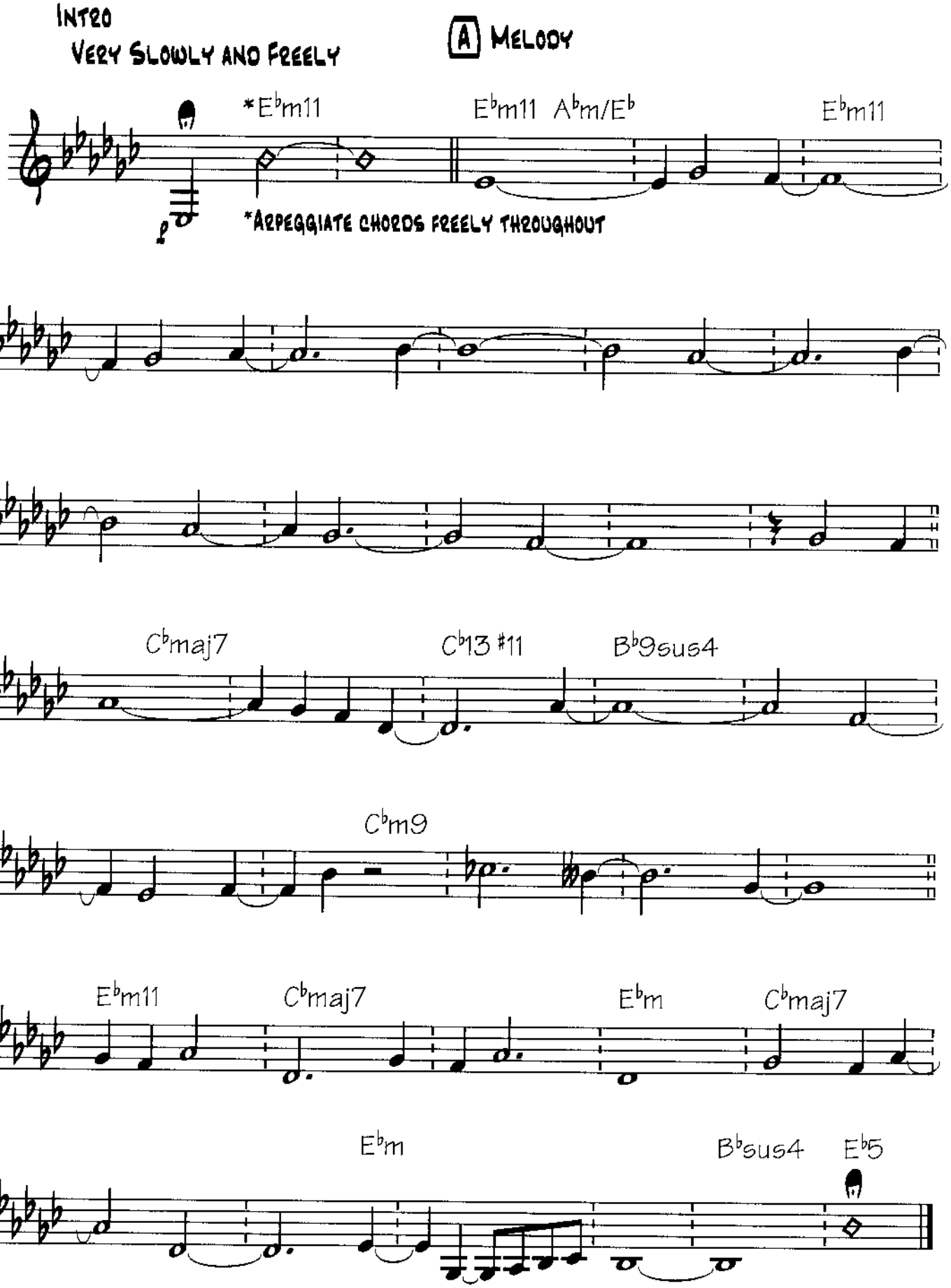
B Solos


A♭maj7
Gm7
A♭maj7
Gm7
A♭maj7
Gm7
A♭maj7
Gm7
D♭maj7
Cm7
D♭maj7
Cm7
D♭maj7
Cm7
D♭maj7
Cm7
B♭m7 E♭9
Open
B♭m7 E♭9
On cue:
Bm7E9
After Solos:
D.C. al Fine

Oasis

By Pat Metheny



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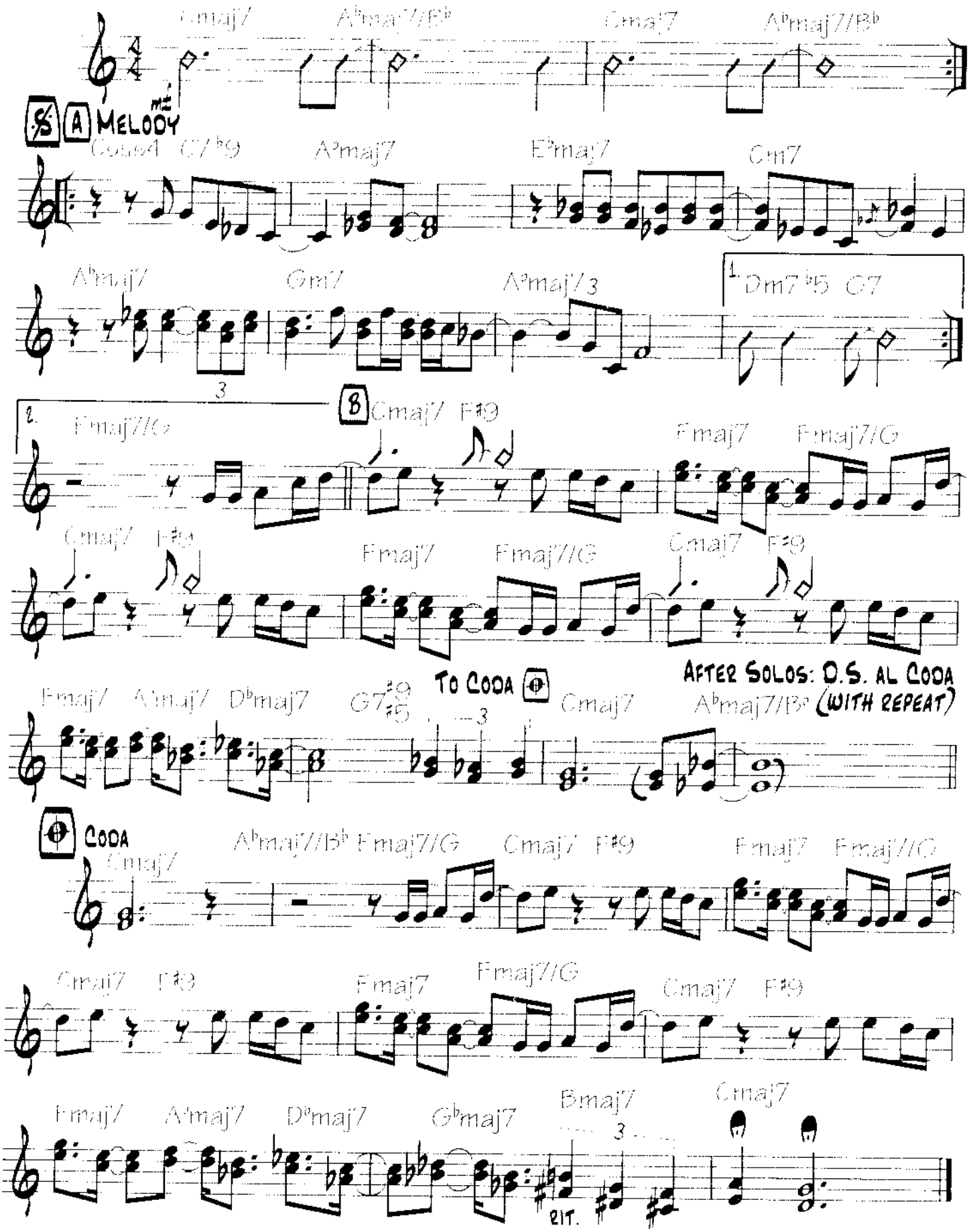
RIVER QUAY


INTRO
MODERATELY ♩ = 96 (EVEN EIGHTHS)
Cmaj7
A♭maj7/B♭
Cmaj7
A♭maj7/B♭
A MELODY
Cmaj7
C7♭9
A♭maj7
E♭maj7
Cm7
A♭maj7
Gm7
A♭maj7
1. Dm7♭5 G7
2. Fmaj7/G
B Cmaj7 F♯9
Fmaj7
Fmaj7/G
Cmaj7 F♯9
Fmaj7
Fmaj7/G
Cmaj7 F♯9
Fmaj7 A♭maj7 D♭maj7 G7♯9♯5
TO CODA
Cmaj7
AFTER SOLOS: D.S. AL CODA (WITH REPEAT)
A♭maj7/B♭
CODA
Cmaj7
A♭maj7/B♭ Fmaj7/G
Cmaj7 F♯9
Fmaj7 Fmaj7/G
Cmaj7 F♯9
Fmaj7
Fmaj7/G
Cmaj7 F♯9
Fmaj7 A♭maj7 D♭maj7 G♭maj7
Bmaj7
Cmaj7
RIT.

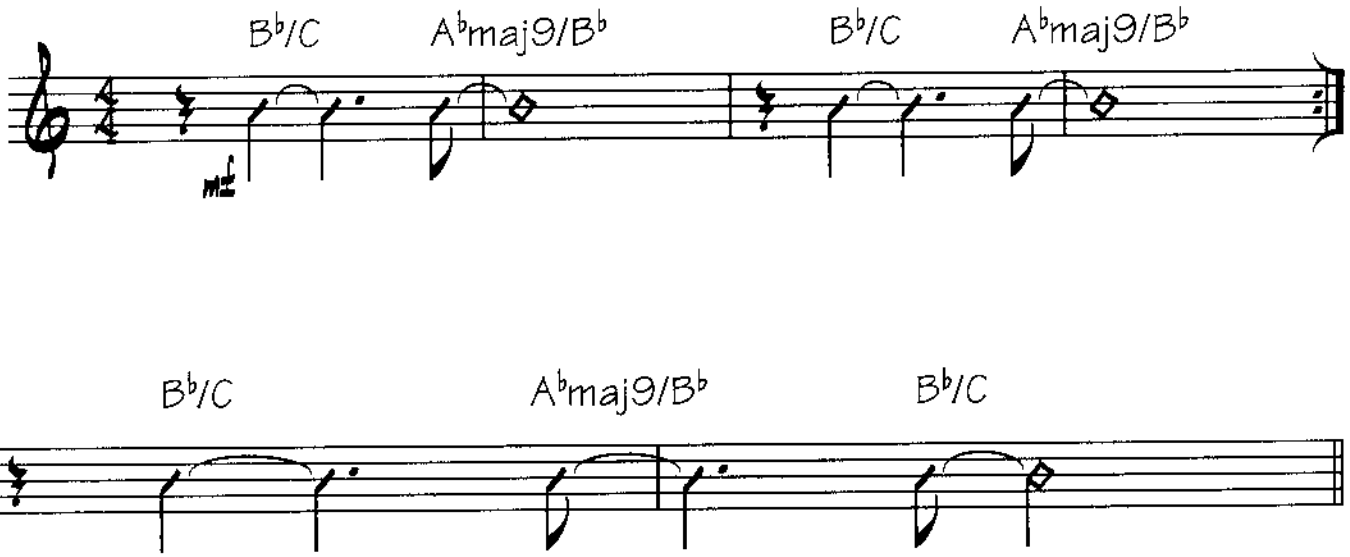
The Whopper

By Pat Metheny

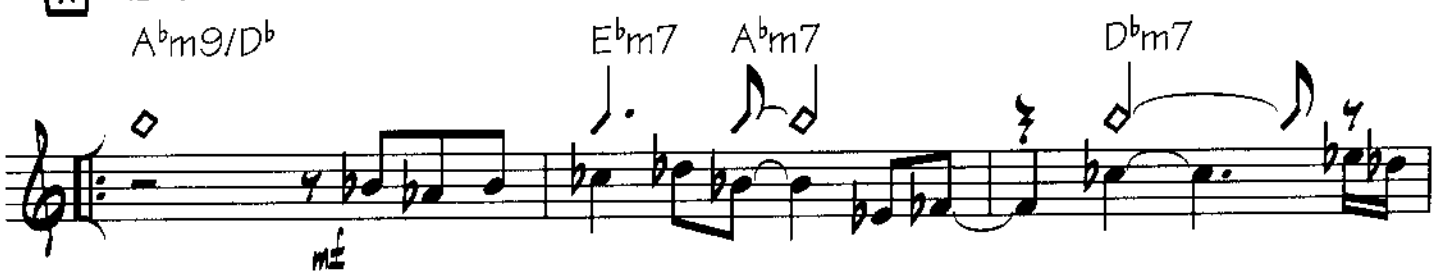
Intro

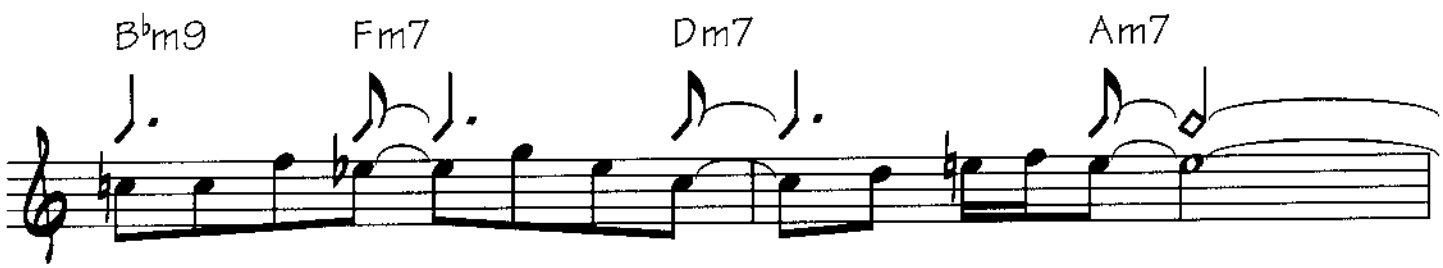
♩ = 160 (even eighths)

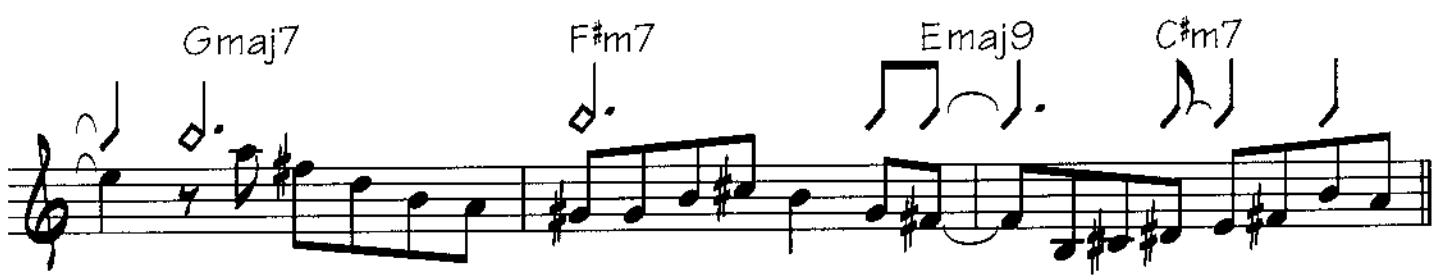
Solo Vamp



A Melody







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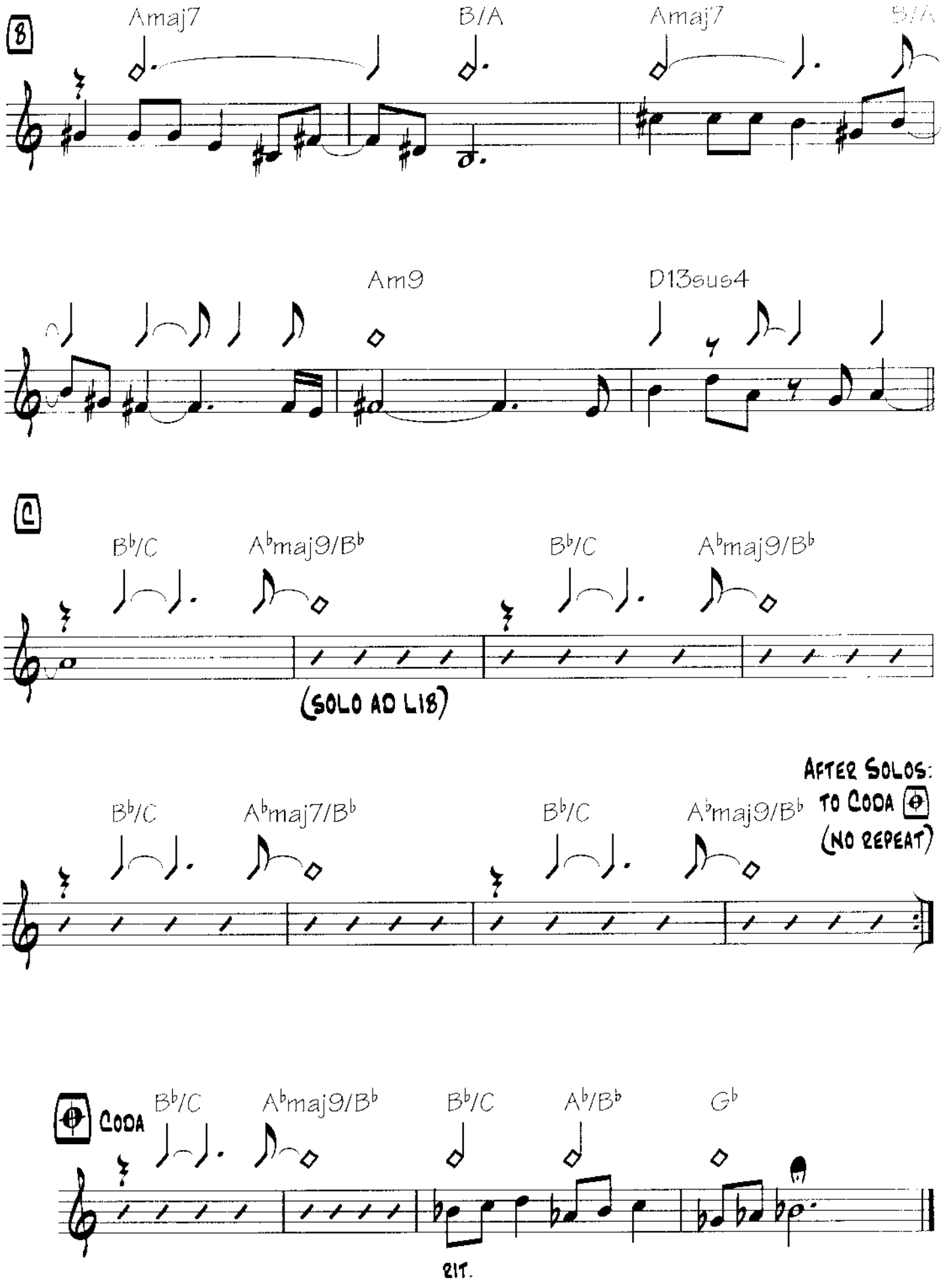
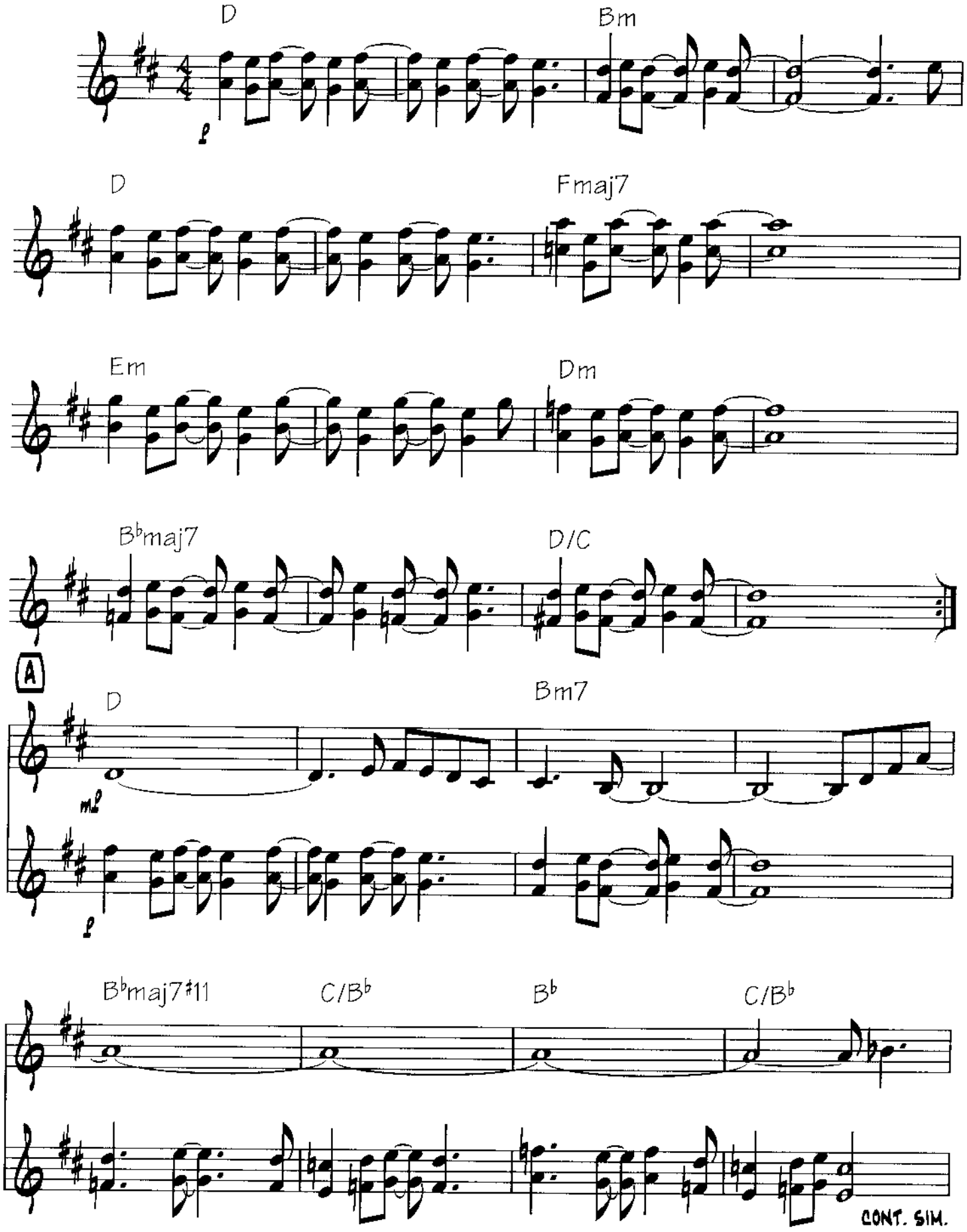

B
Amaj7
B/A
Amaj7
B/A
Am9
D13sus4
C
B♭/C
A♭maj9/B♭
B♭/C
A♭maj9/B♭
(SOLO AD LIB)
B♭/C
A♭maj7/B♭
B♭/C
A♭maj9/B♭
AFTER SOLOS:
TO CODA
(NO REPEAT)
CODA
B♭/C
A♭maj9/B♭
B♭/C
A♭/B♭
G♭
RIT.

April Wind

By Pat Metheny

Intro

♩ = 145 (even eighths)



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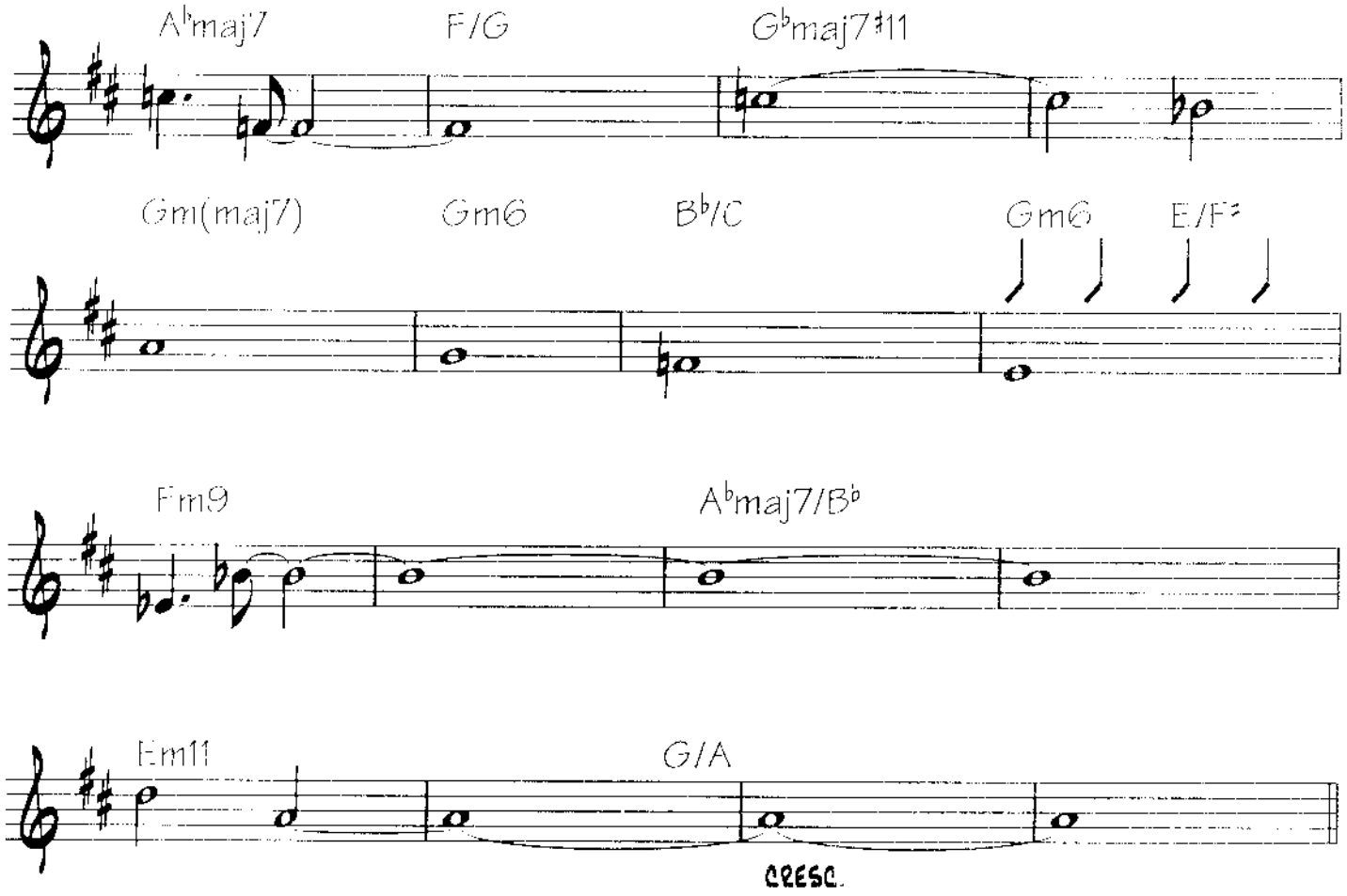
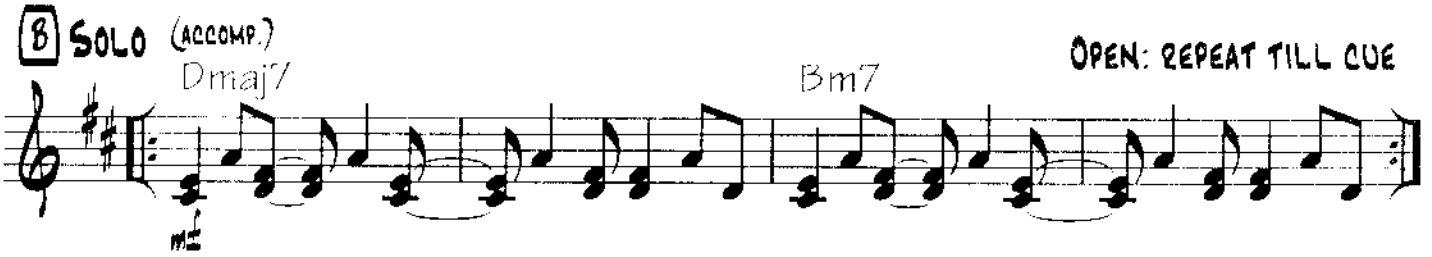
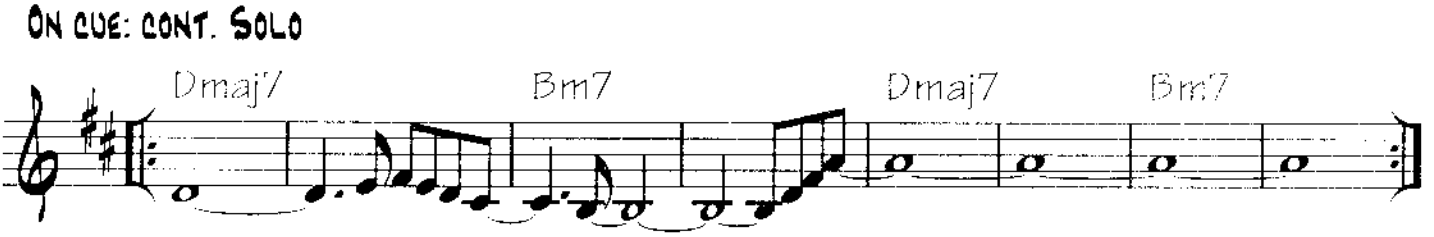
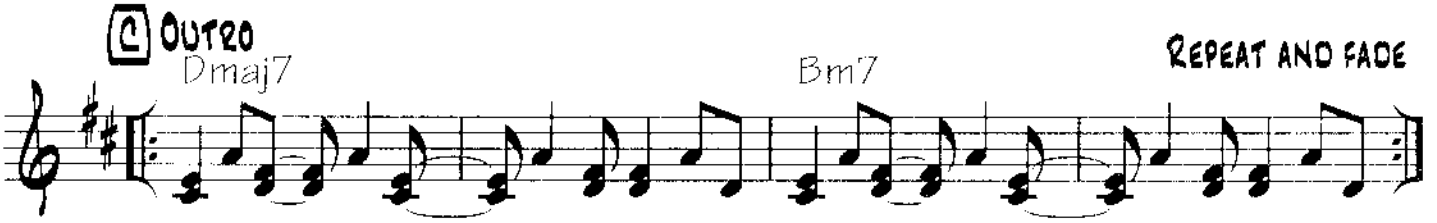

A♭maj7
F/G
G♭maj7♯11
Gm(maj7)
Gm6
B♭/C
Gm6
E/F♯
Fm9
A♭maj7/B♭
Em11
G/A
CRESC.


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


ON CUE: CONT. SOLO
Dmaj7
Bm7
Dmaj7
Bm7

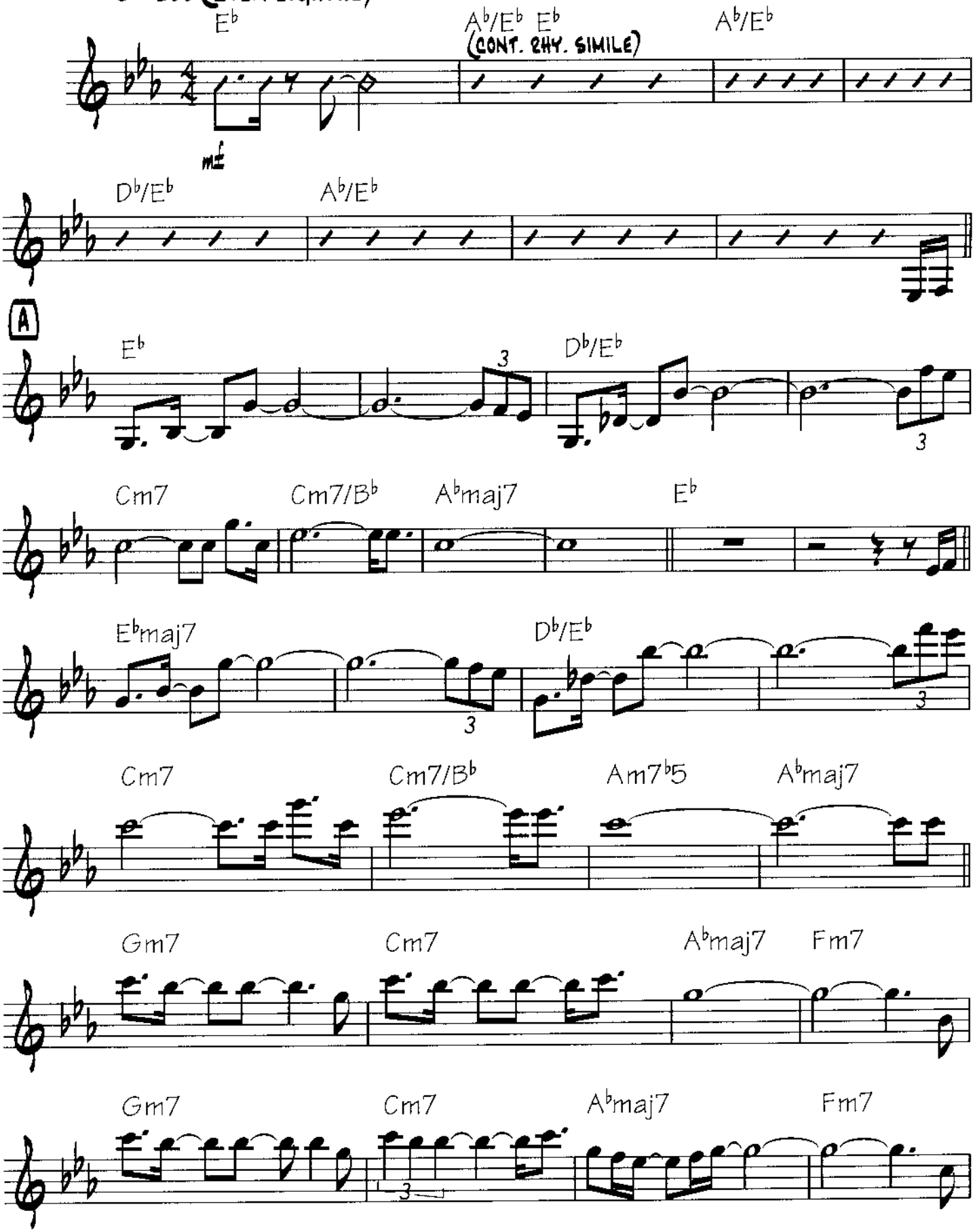

C OUTRO
Dmaj7
Bm7
REPEAT AND FADE

It's For You

By Pat Metheny
and Lyle Mays

Intro

♩ = 100 (Even eighths)



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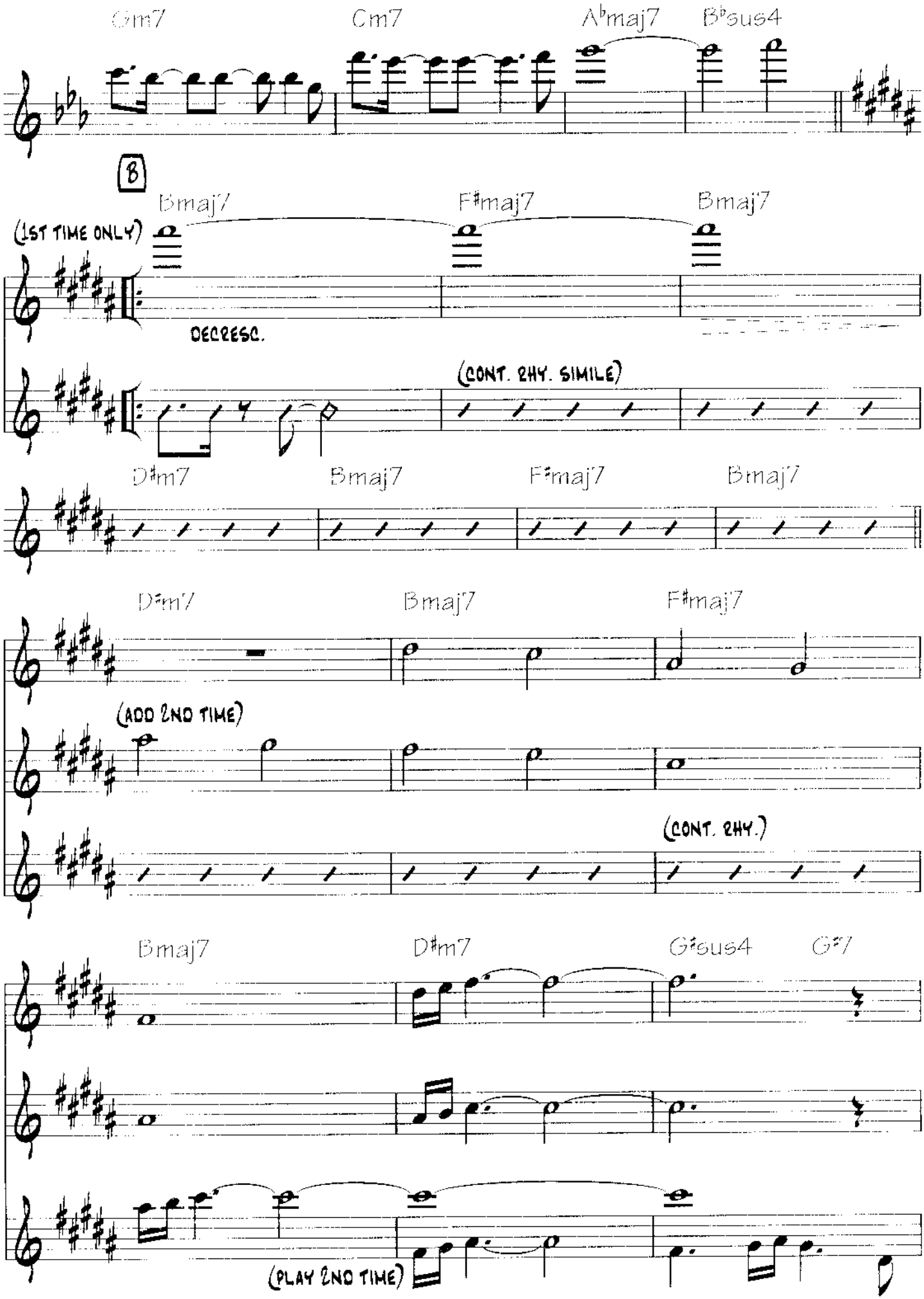
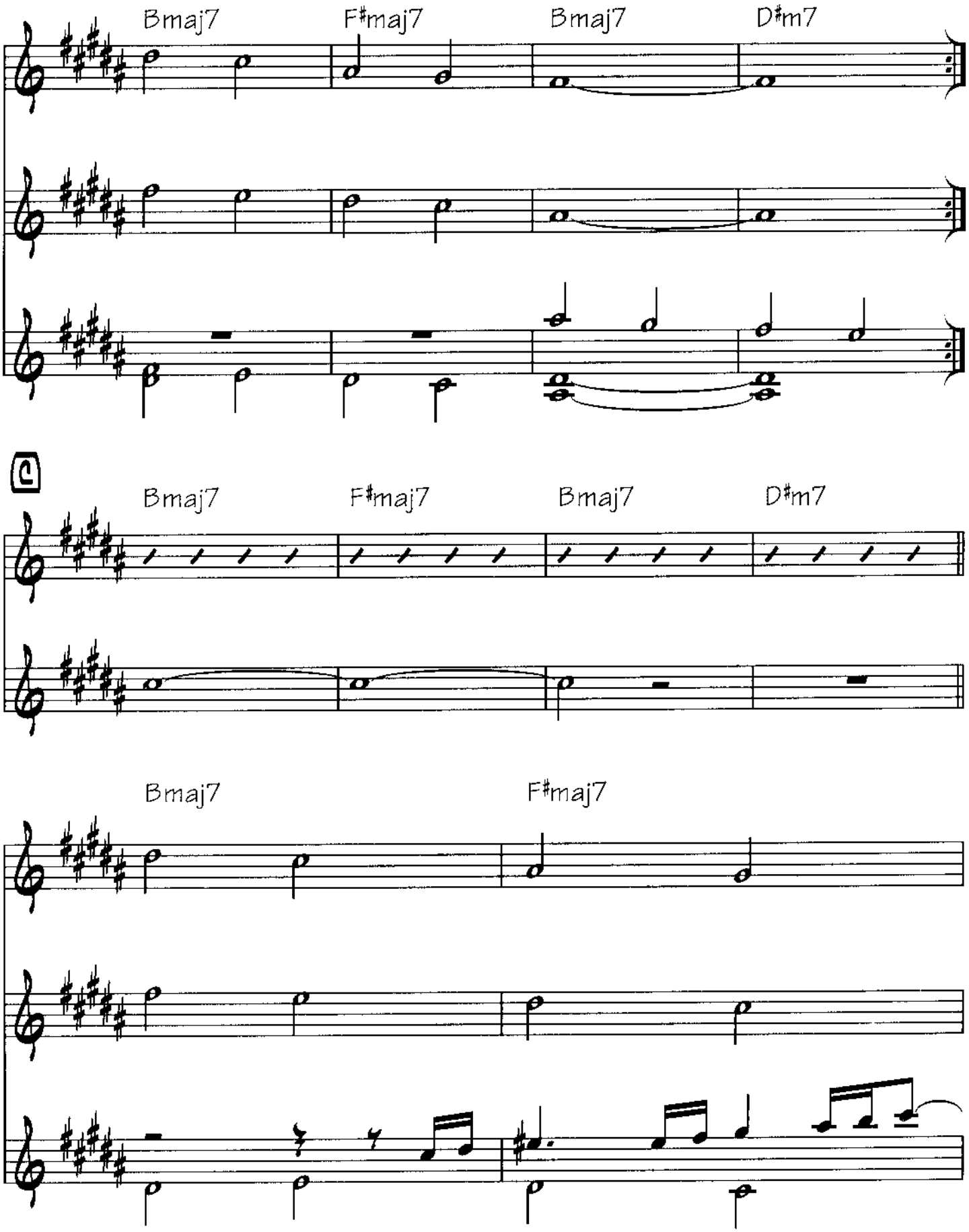
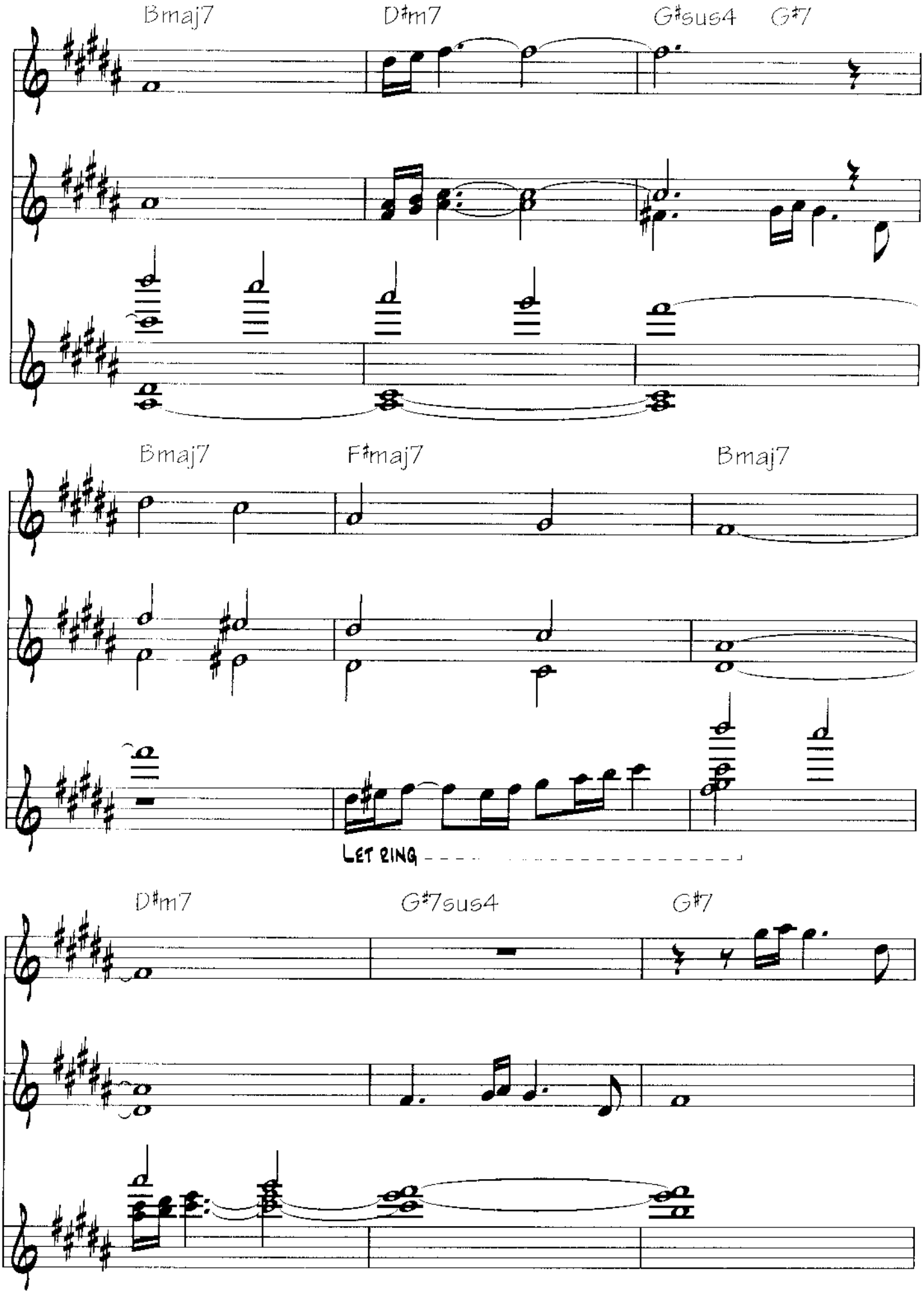
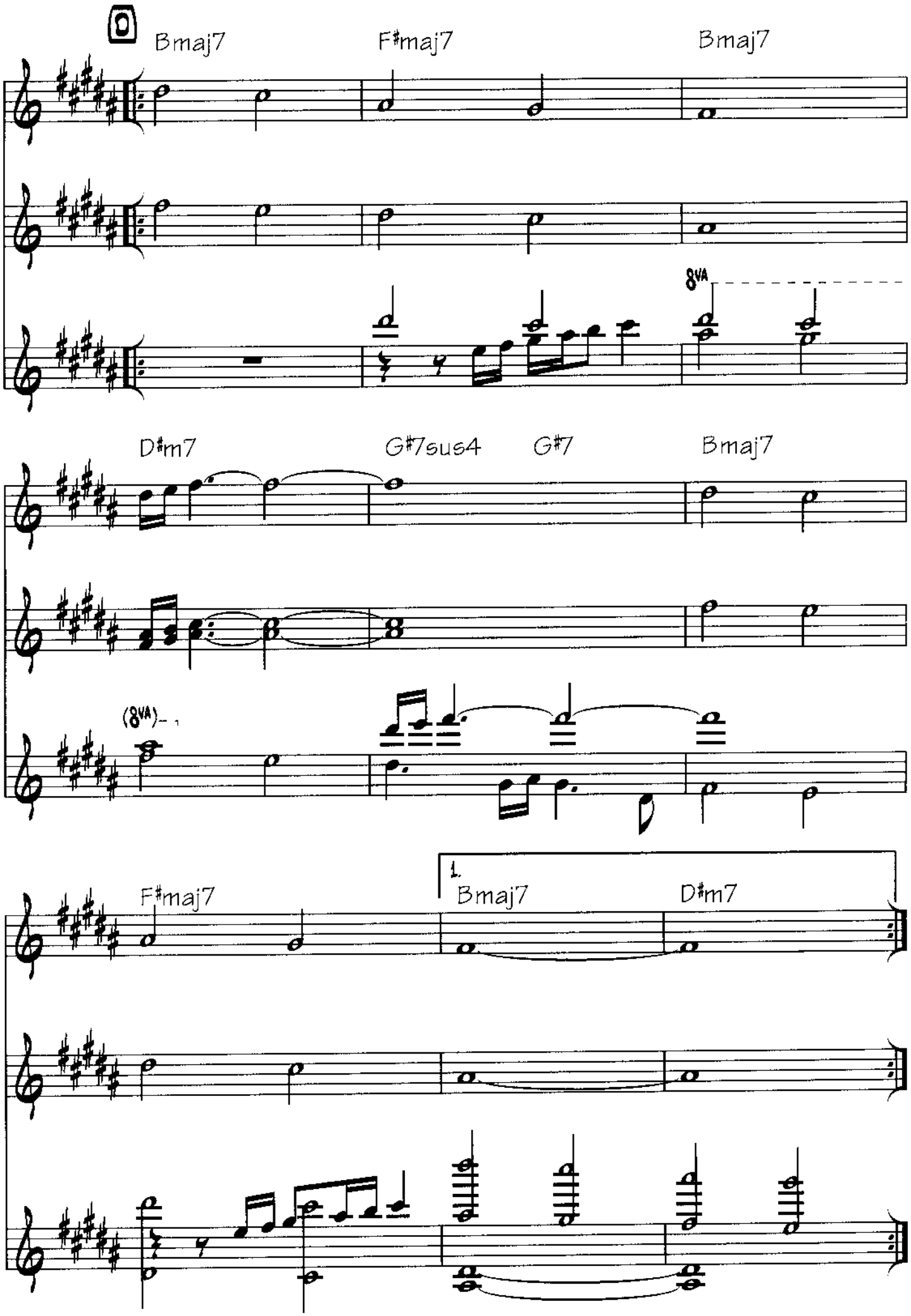
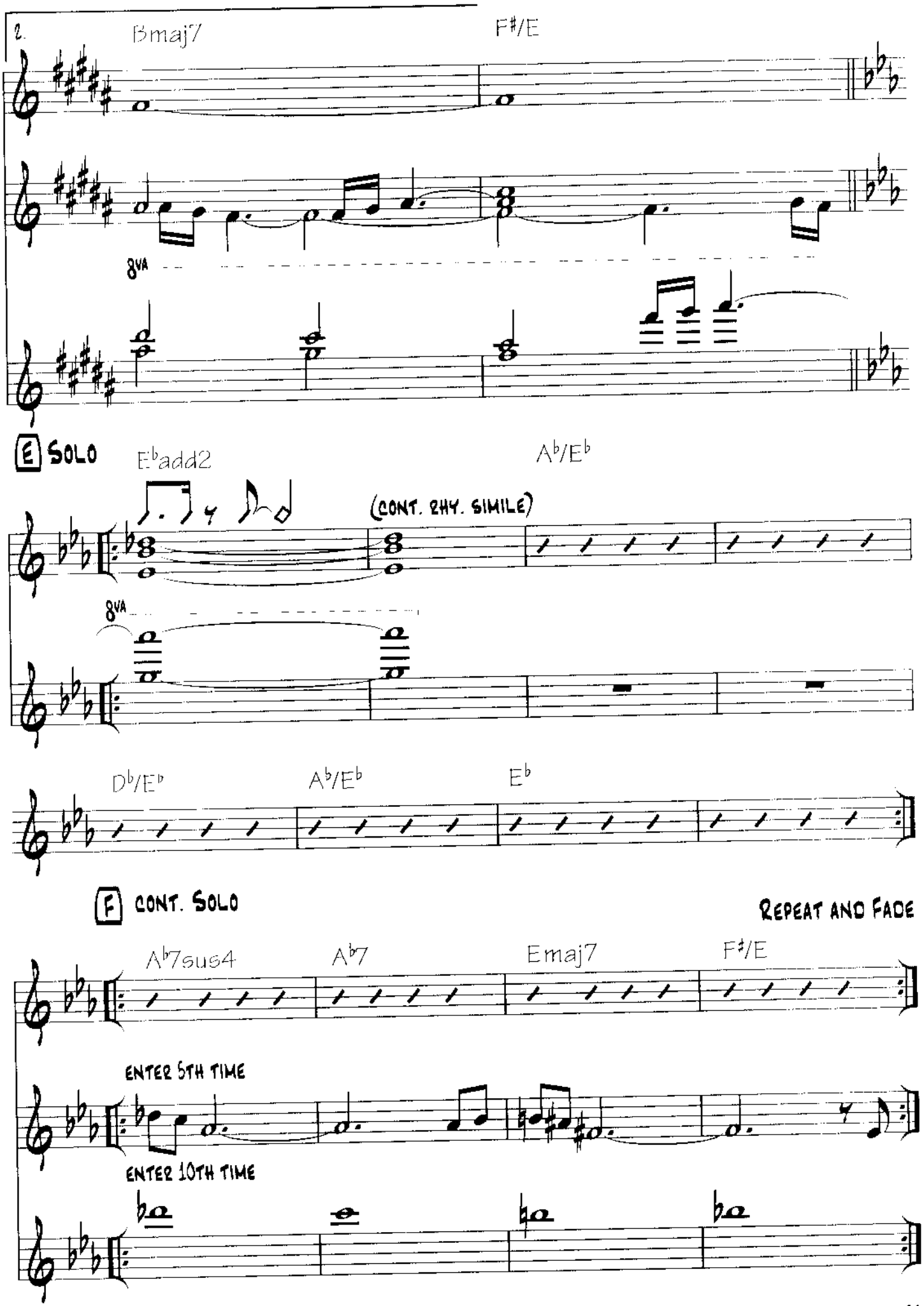

Gm7
Cm7
A♭maj7
B♭sus4
B
Bmaj7
F♯maj7
Bmaj7
(1ST TIME ONLY)
DECREASC.
(CONT. RHY. SIMILE)
D♯m7
Bmaj7
F♯maj7
Bmaj7
D♯m7
Bmaj7
F♯maj7
(ADD 2ND TIME)
(CONT. RHY.)
Bmaj7
D♯m7
G♯sus4
G♯7
(PLAY 2ND TIME)


Bmaj7
F♯maj7
Bmaj7
D♯m7
C
Bmaj7
F♯maj7
Bmaj7
D♯m7
Bmaj7
F♯maj7


Bmaj7
D♯m7
G♯sus4
G♯7
Bmaj7
F♯maj7
Bmaj7
LET RING
D♯m7
G♯7sus4
G♯7


Bmaj7
F♯maj7
Bmaj7
8va
D♯m7
G♯7sus4
G♯7
Bmaj7
(8va)
F♯maj7
1.
Bmaj7
D♯m7


2.
Bmaj7
F♯/E
8va
E Solo
E♭add2
A♭/E♭
(cont. rhy. simile)
8va
D♭/E♭
A♭/E♭
E♭
F cont. Solo
Repeat and Fade
A♭7sus4
A♭7
Emaj7
F♯/E
enter 5th time
enter 10th time

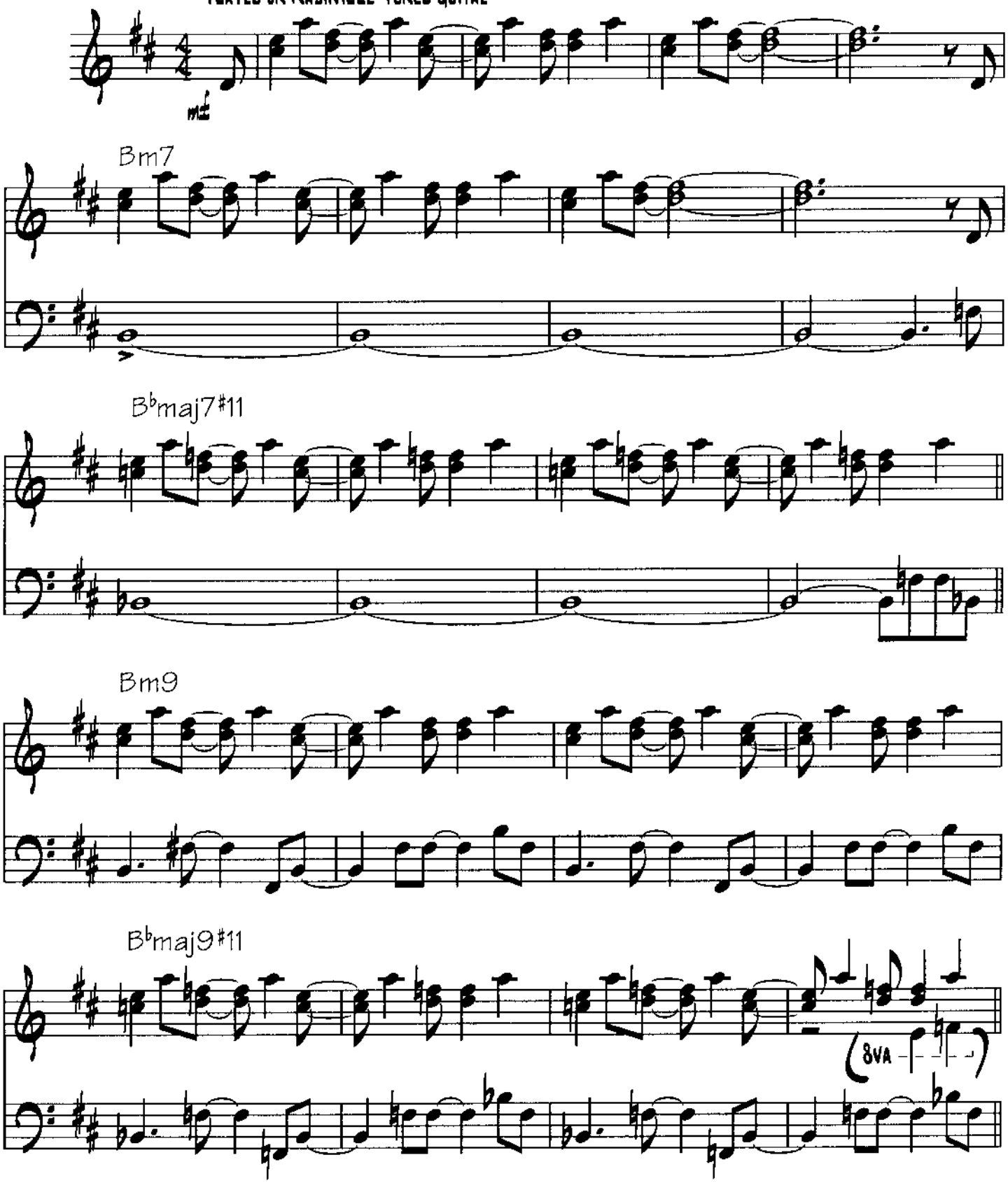
Phase Dance

By Pat Metheny
and Lyle Mays

Intro

♩ = 176 (even eighths)

*Played on Nashville-tuned guitar



*Strings 3-6 tuned one octave higher than in standard tuning.

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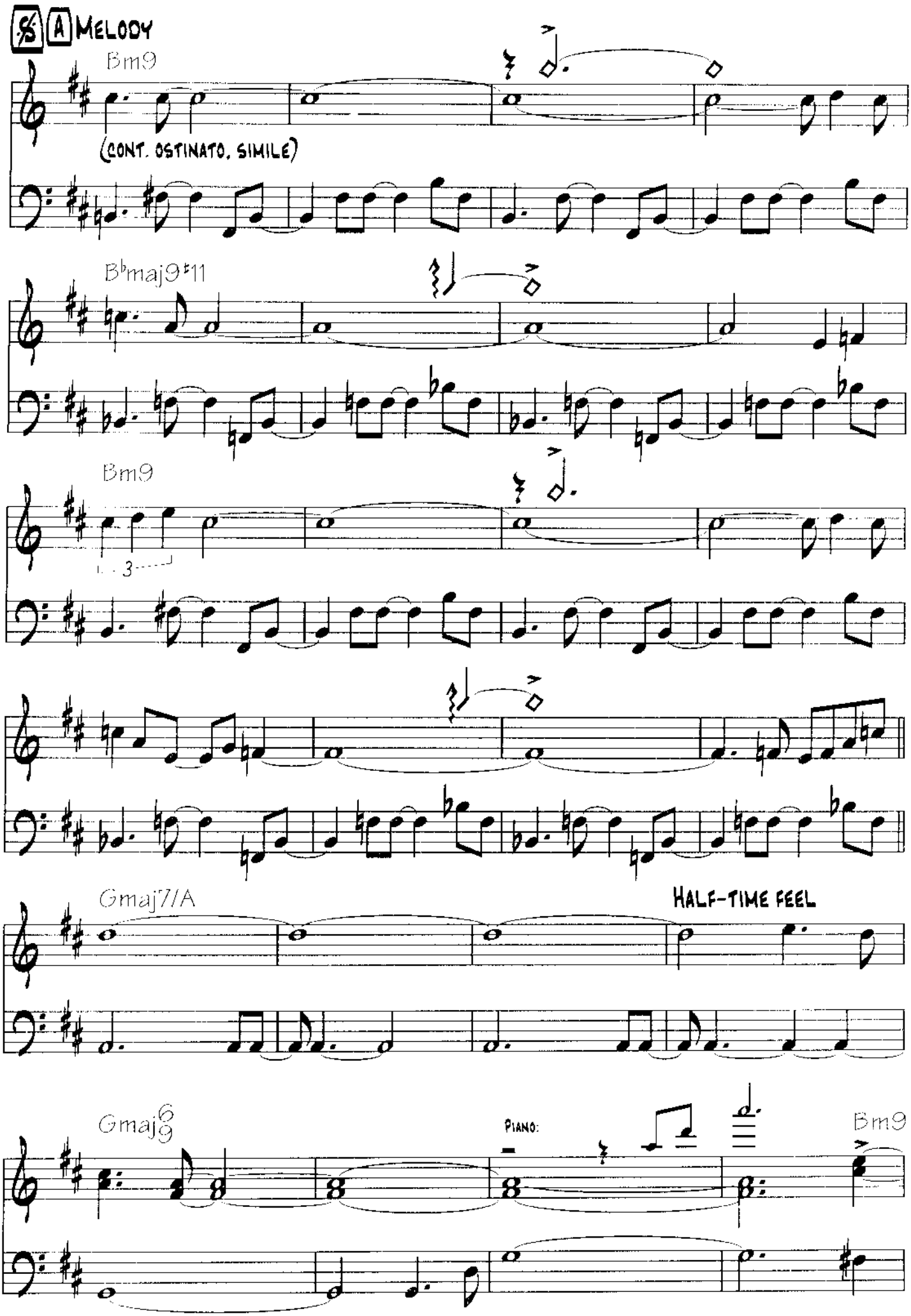
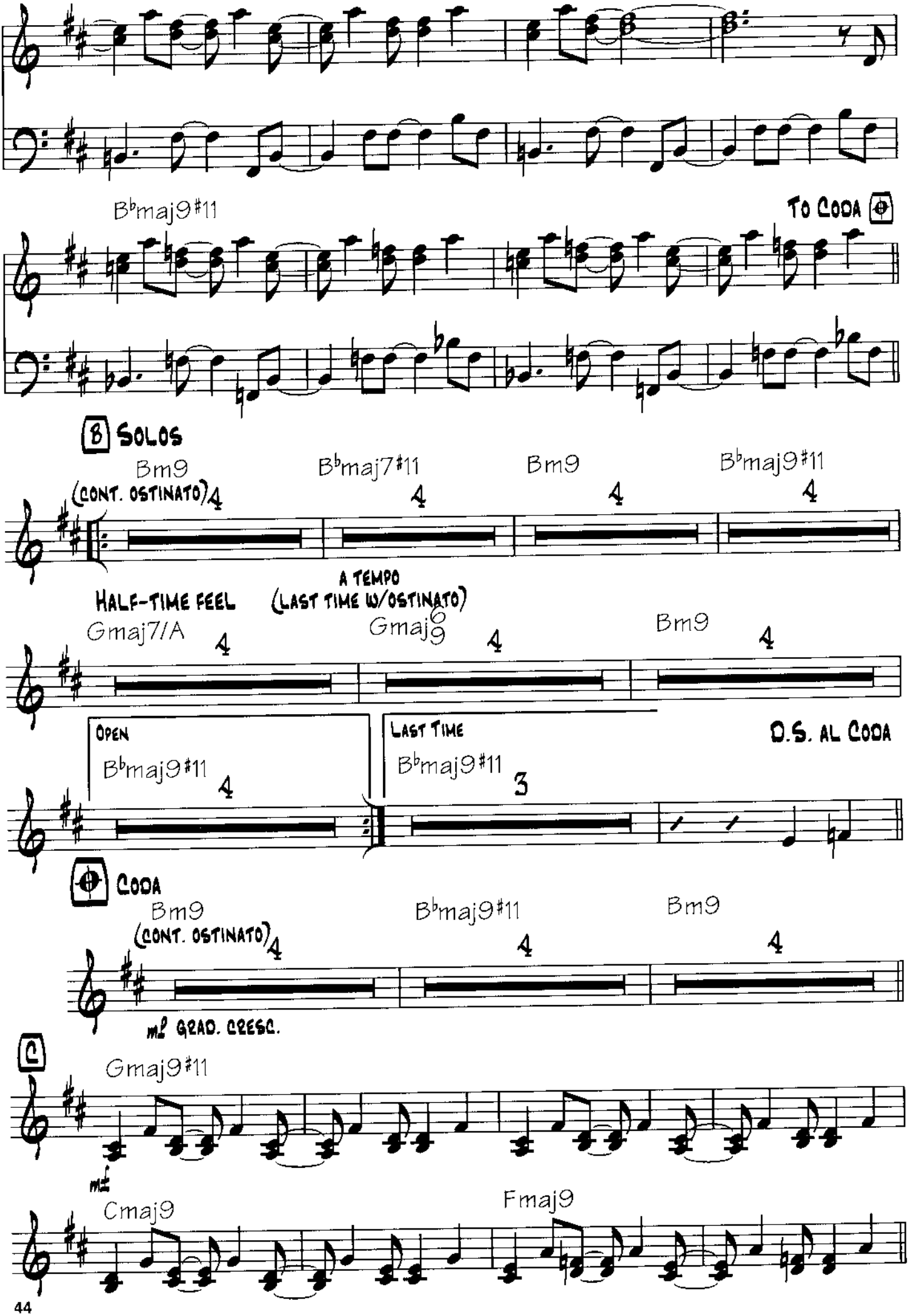
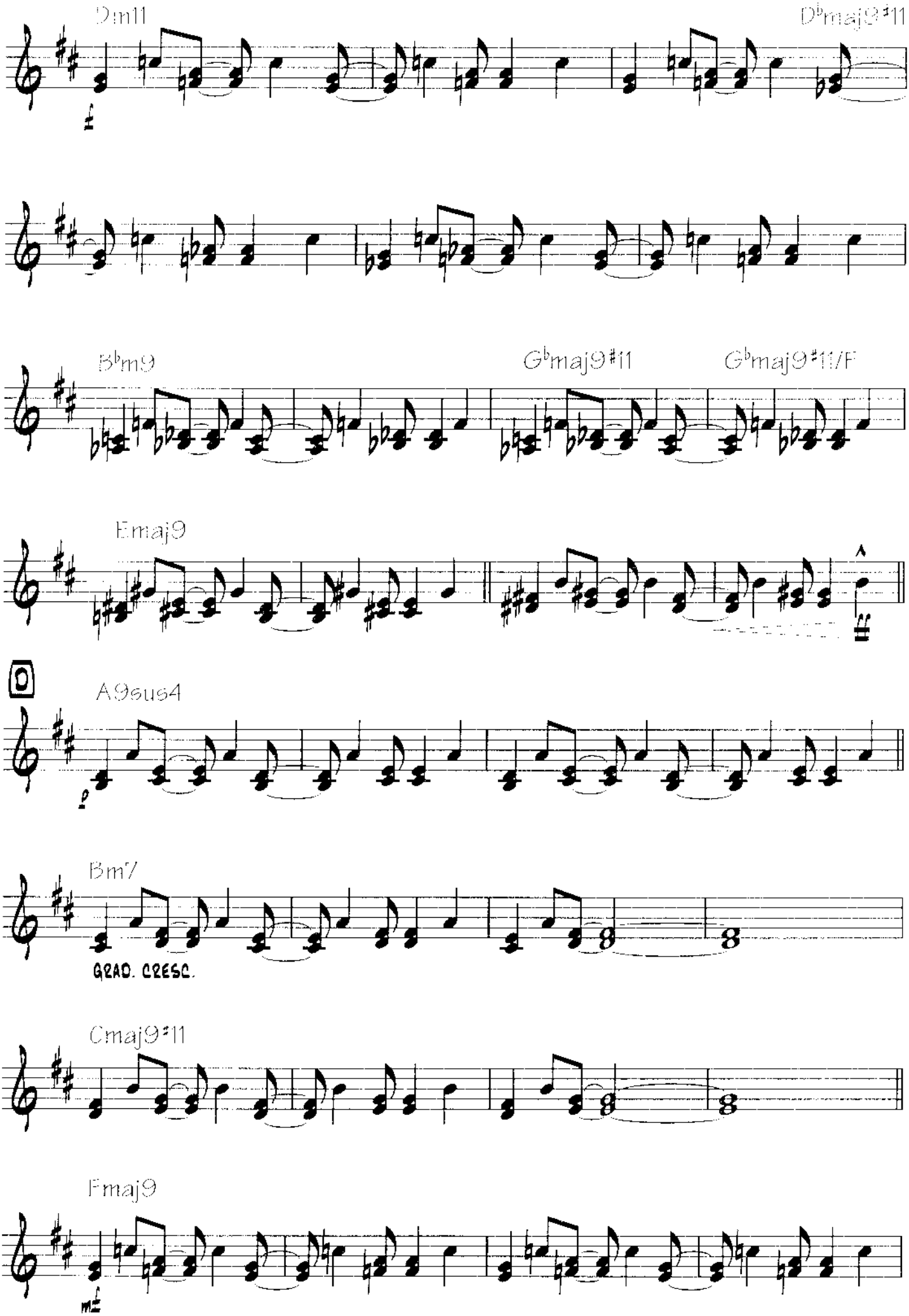
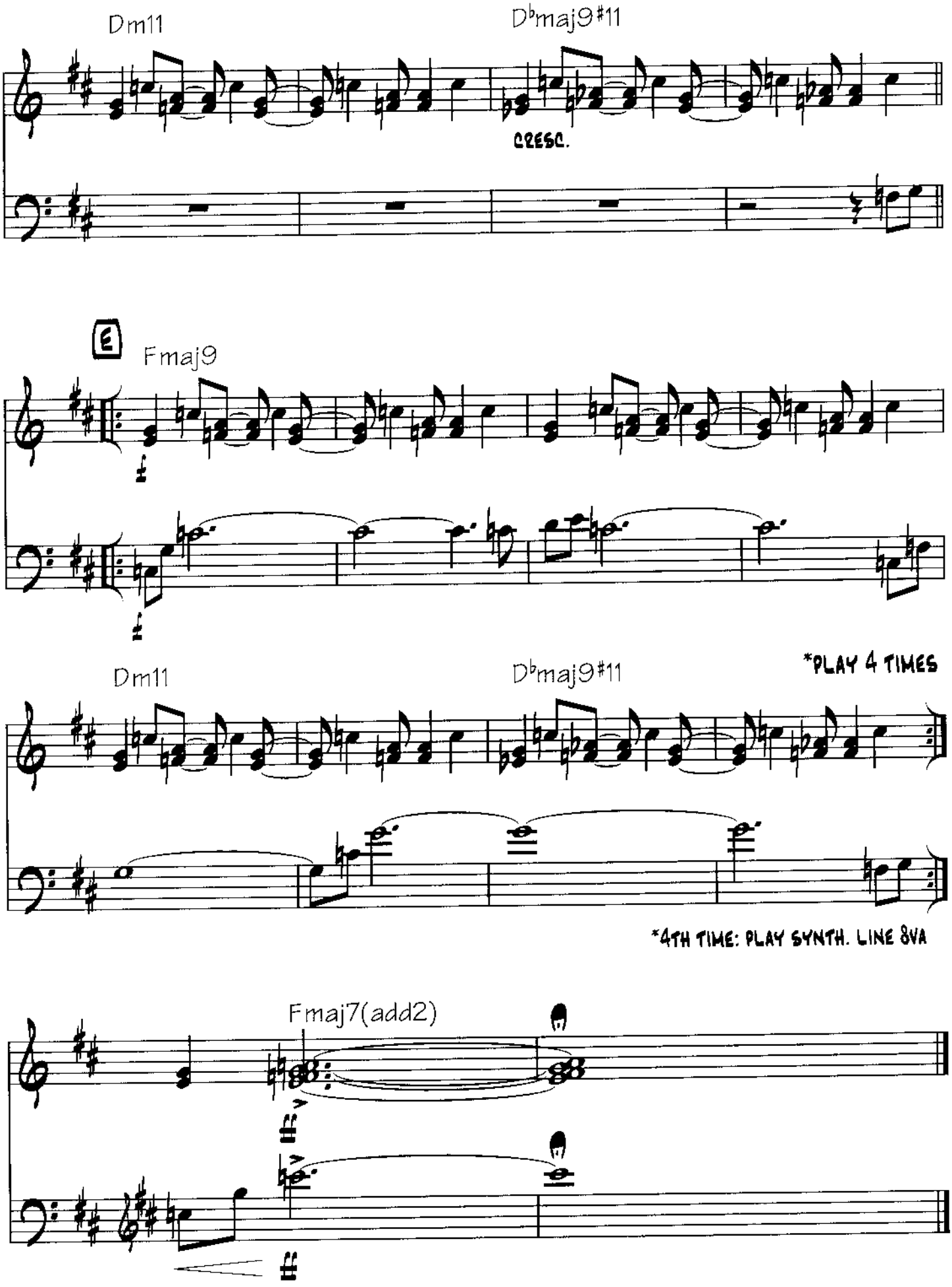

A MELODY
Bm9
(CONT. OSTINATO, SIMILE)
B♭maj9♯11
Bm9
3
Gmaj7/A
HALF-TIME FEEL
Gmaj6/9
PIANO:
Bm9

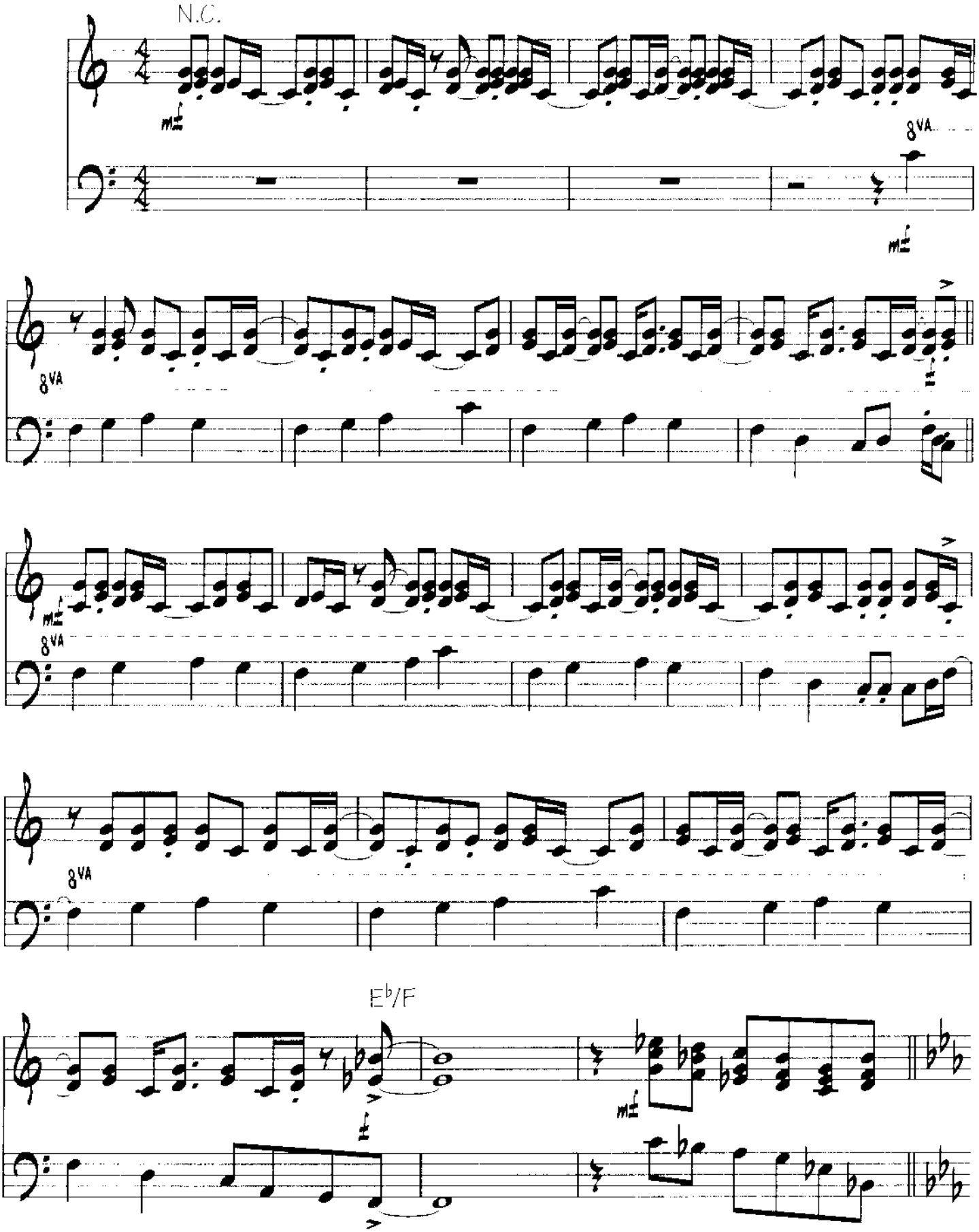

B♭maj9#11
TO CODA
8 SOLOS
Bm9
(CONT. OSTINATO)
B♭maj7#11
Bm9
B♭maj9#11
HALF-TIME FEEL
A TEMPO
(LAST TIME W/OSTINATO)
Gmaj7/A
Gmaj6/9
Bm9
OPEN
B♭maj9#11
LAST TIME
B♭maj9#11
D.S. AL CODA
CODA
Bm9
(CONT. OSTINATO)
B♭maj9#11
Bm9
mf GRAD. CRESC.
C
Gmaj9#11
mf
Cmaj9
Fmaj9


D♭maj9♯11
B♭m9
G♭maj9♯11
G♭maj9♯11/F
Emaj9
A9sus4
Bm7
GRAD. CRESC.
Cmaj9♯11
Fmaj9


Dm11
D♭maj9♯11
CRESC.
E
Fmaj9
Dm11
D♭maj9♯11
*PLAY 4 TIMES
*4TH TIME: PLAY SYNTH. LINE 8VA
Fmaj7(add2)

JACO

By Pat Metheny


INTRO

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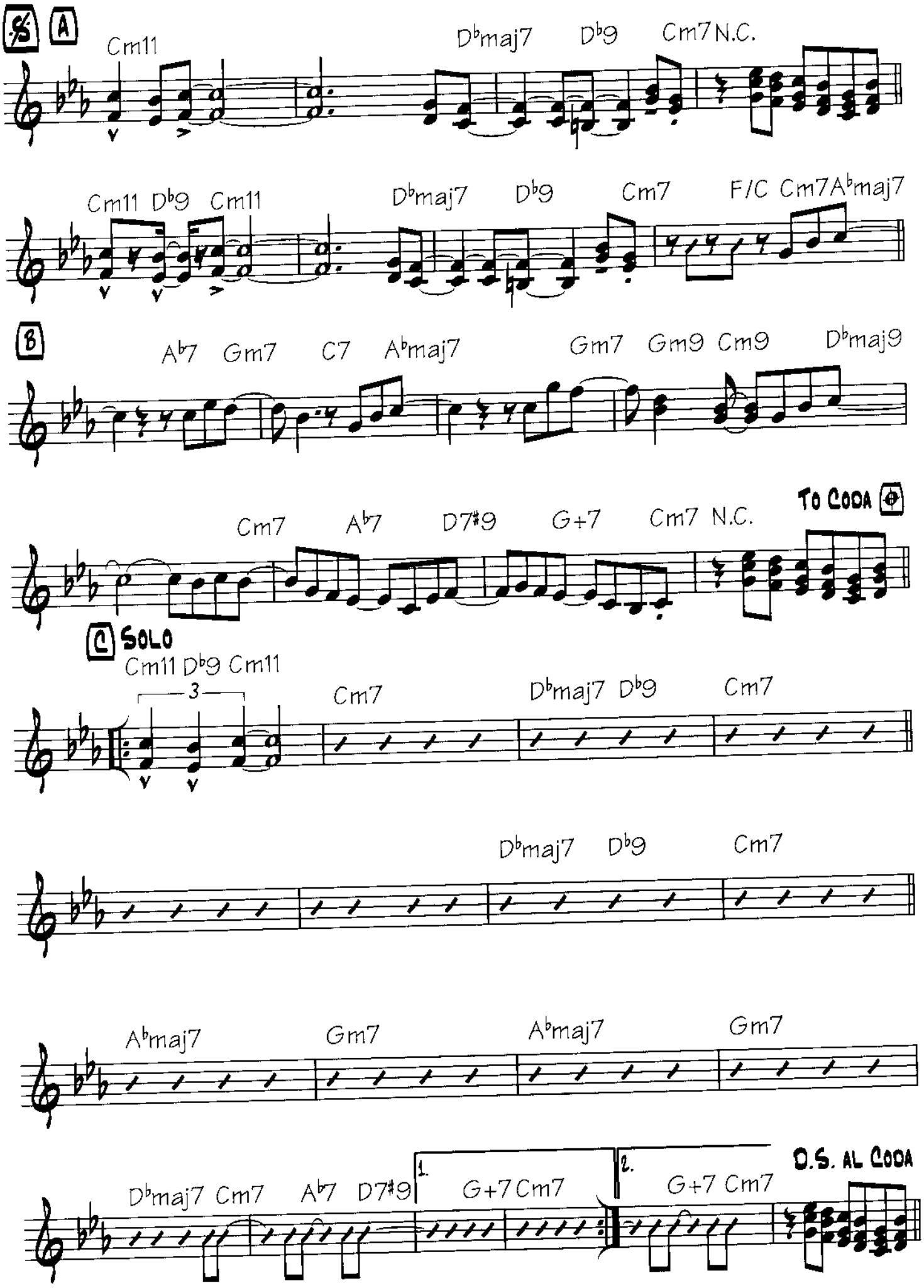
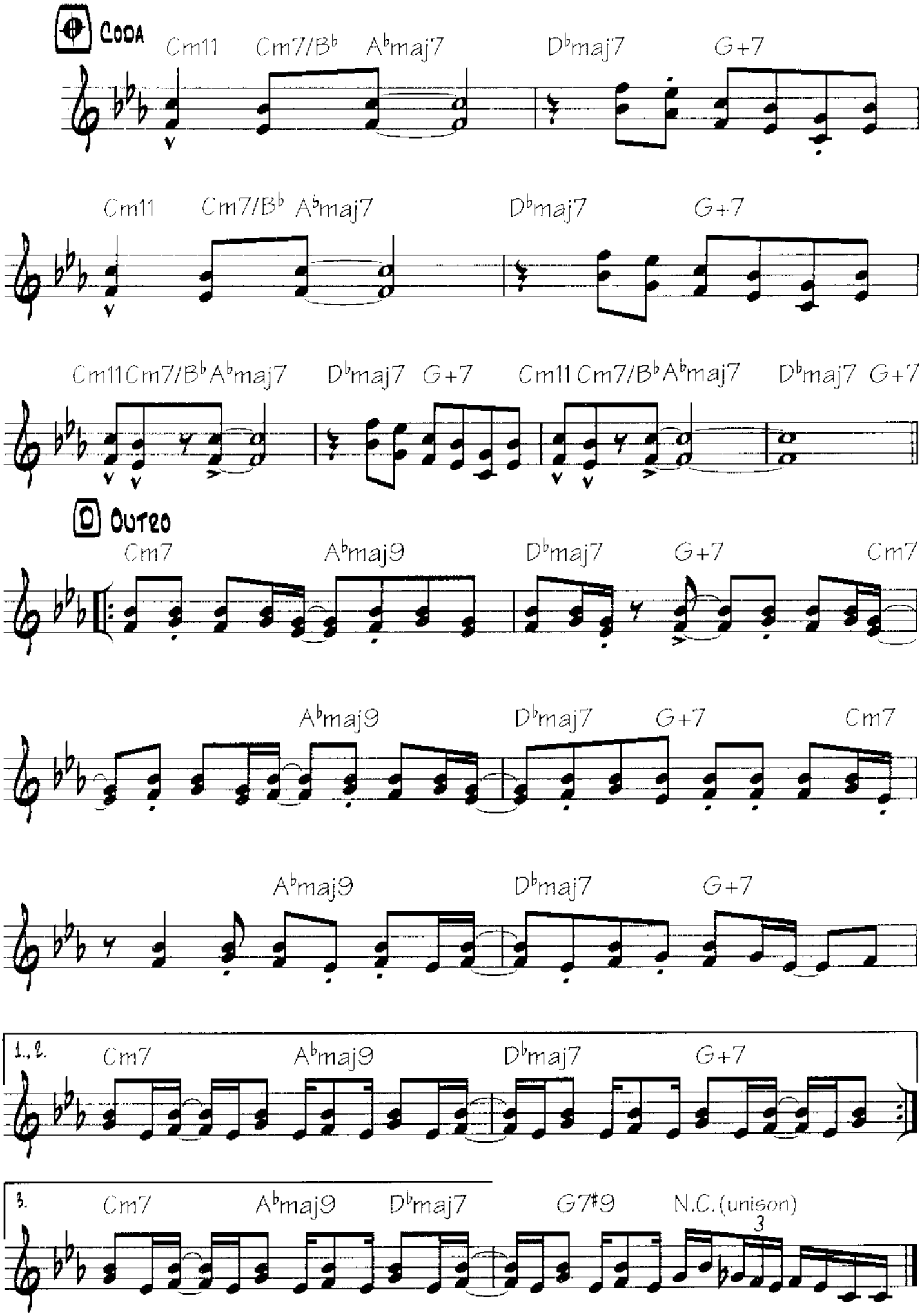

A
Cm11
D♭maj7
D♭9
Cm7 N.C.
Cm11 D♭9 Cm11
D♭maj7
D♭9
Cm7
F/C Cm7 A♭maj7
B
A♭7 Gm7 C7 A♭maj7
Gm7 Gm9 Cm9 D♭maj9
Cm7 A♭7 D7♯9 G+7 Cm7 N.C.
To Coda
C Solo
Cm11 D♭9 Cm11
3
Cm7
D♭maj7 D♭9 Cm7
D♭maj7 D♭9 Cm7
A♭maj7 Gm7 A♭maj7 Gm7
D♭maj7 Cm7 A♭7 D7♯9
1.
G+7 Cm7
2.
G+7 Cm7
D.S. al Coda

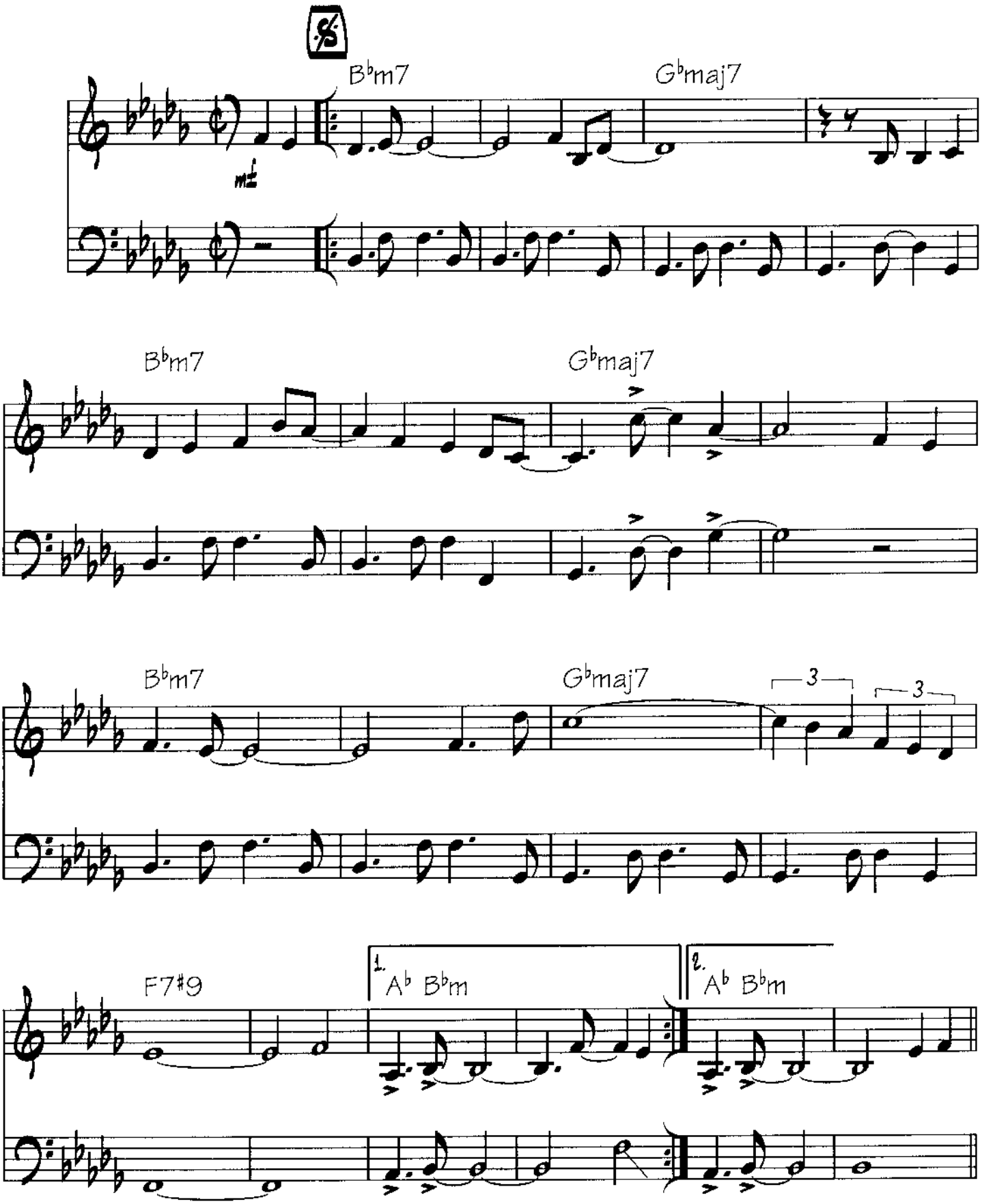

Coda
Cm11 Cm7/B♭ A♭maj7 D♭maj7 G+7
Cm11 Cm7/B♭ A♭maj7 D♭maj7 G+7
Cm11 Cm7/B♭ A♭maj7 D♭maj7 G+7 Cm11 Cm7/B♭ A♭maj7 D♭maj7 G+7
Outro
Cm7 A♭maj9 D♭maj7 G+7 Cm7
A♭maj9 D♭maj7 G+7 Cm7
A♭maj9 D♭maj7 G+7
1., 2. Cm7 A♭maj9 D♭maj7 G+7
3. Cm7 A♭maj9 D♭maj7 G7♯9 N.C. (unison)
3

Lone Jack

By Pat Metheny
and Lyle Mays

A Melody

Samba ♩ = 176



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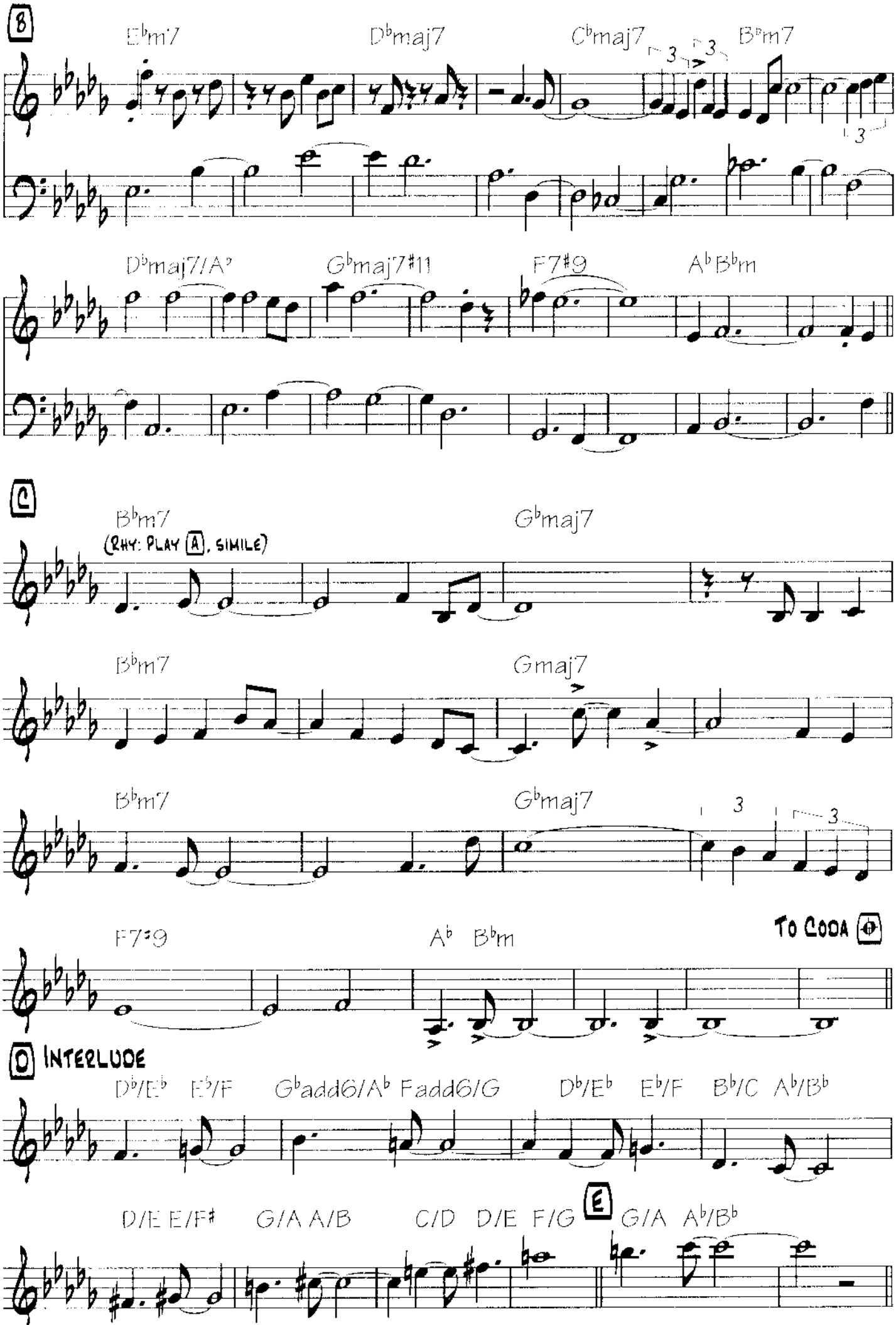
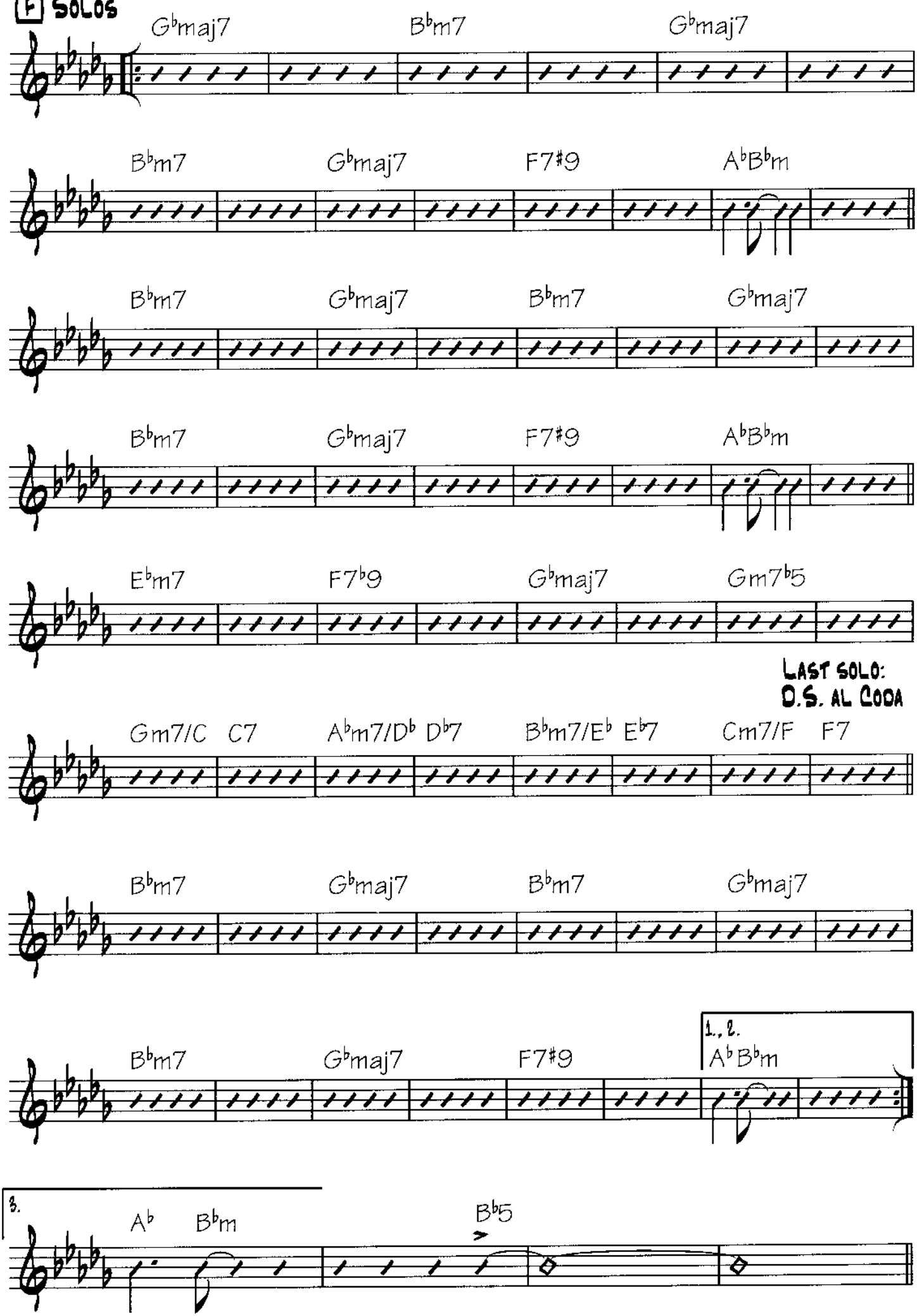
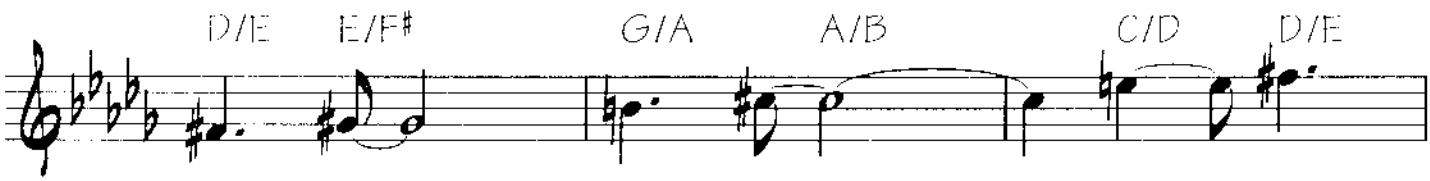

B
E♭m7
D♭maj7
C♭maj7
B♭m7
D♭maj7/A♭
G♭maj7♯11
F7♯9
A♭ B♭m
C
B♭m7
(RHY: PLAY A, SIMILE)
G♭maj7
B♭m7
Gmaj7
B♭m7
G♭maj7
F7♯9
A♭ B♭m
TO CODA
D INTERLUDE
D♭/E♭ E♭/F G♭add6/A♭ Fadd6/G D♭/E♭ E♭/F B♭/C A♭/B♭
D/E E/F♯ G/A A/B C/D D/E F/G
E
G/A A♭/B♭

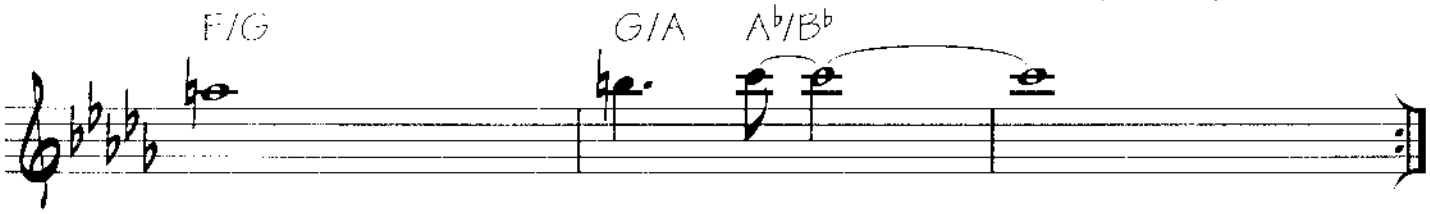
F Solos


Gbmaj7 Bbm7 Gbmaj7
Bbm7 Gbmaj7 F7#9 AbBbm
Bbm7 Gbmaj7 Bbm7 Gbmaj7
Bbm7 Gbmaj7 F7#9 AbBbm
Ebm7 F7b9 Gbmaj7 Gm7b5
Last solo:
D.S. al Coda
Gm7/C C7 Abm7/Db Db7 Bbm7/Eb Eb7 Cm7/F F7
Bbm7 Gbmaj7 Bbm7 Gbmaj7
1., 2.
Bbm7 Gbmaj7 F7#9 Ab Bbm
3.
Ab Bbm Bb5

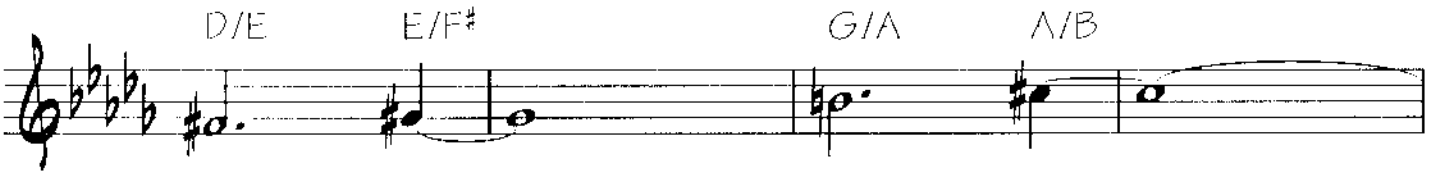
G Interlude

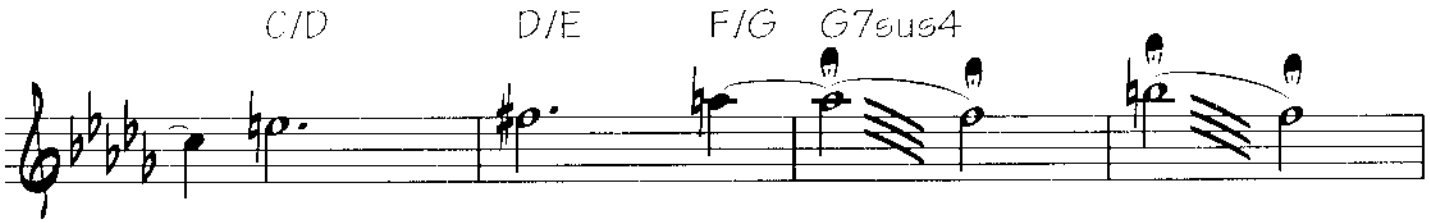


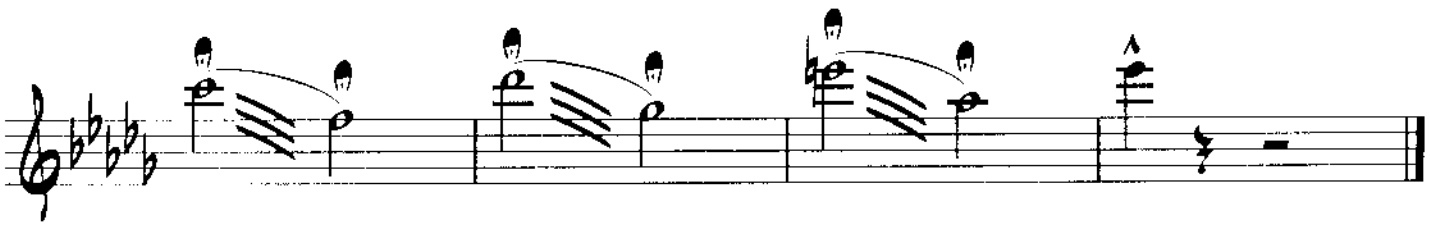
Repeat for more solos



Coda

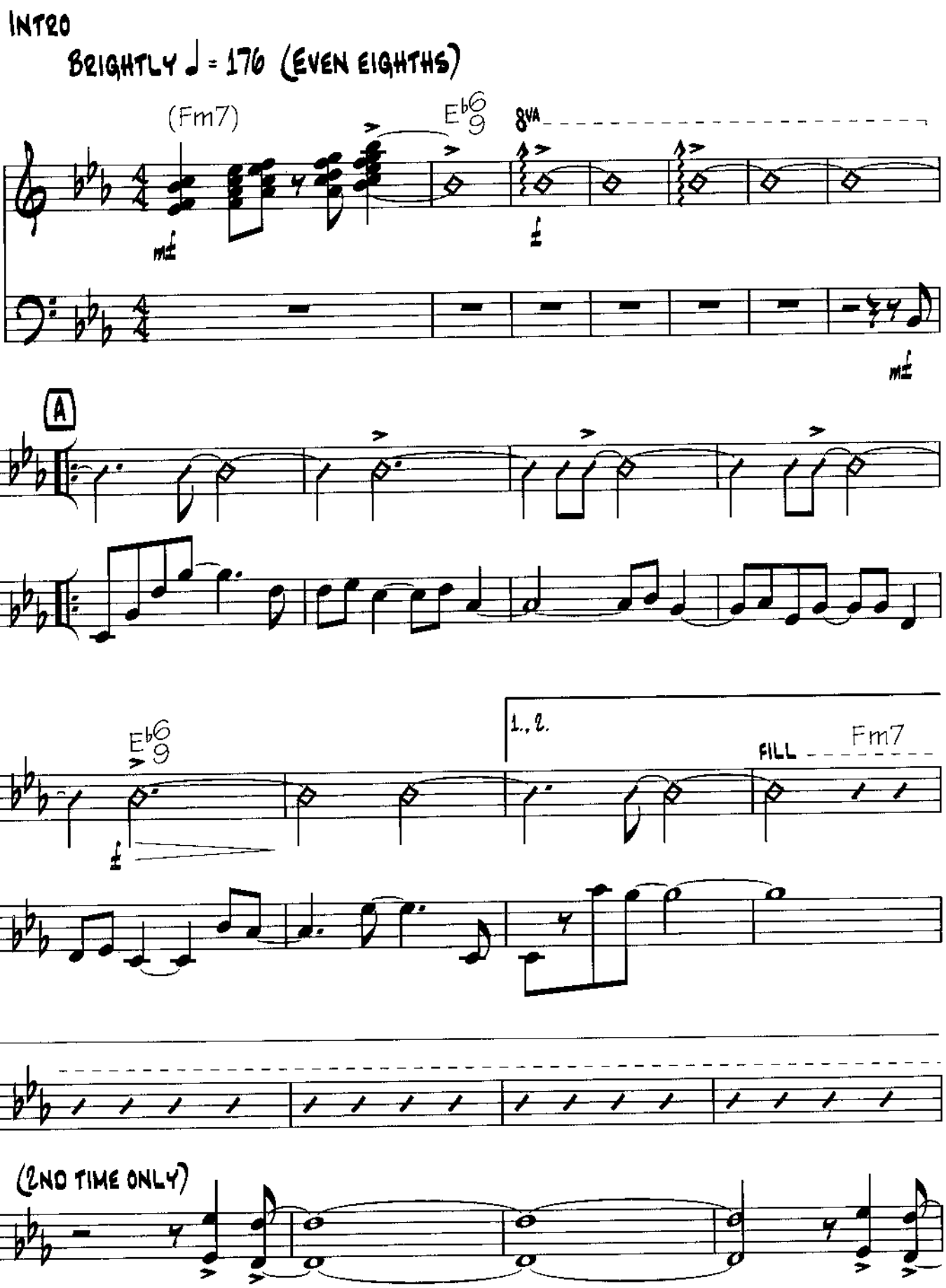






San Lorenzo

By Pat Metheny
and Lyle Mays



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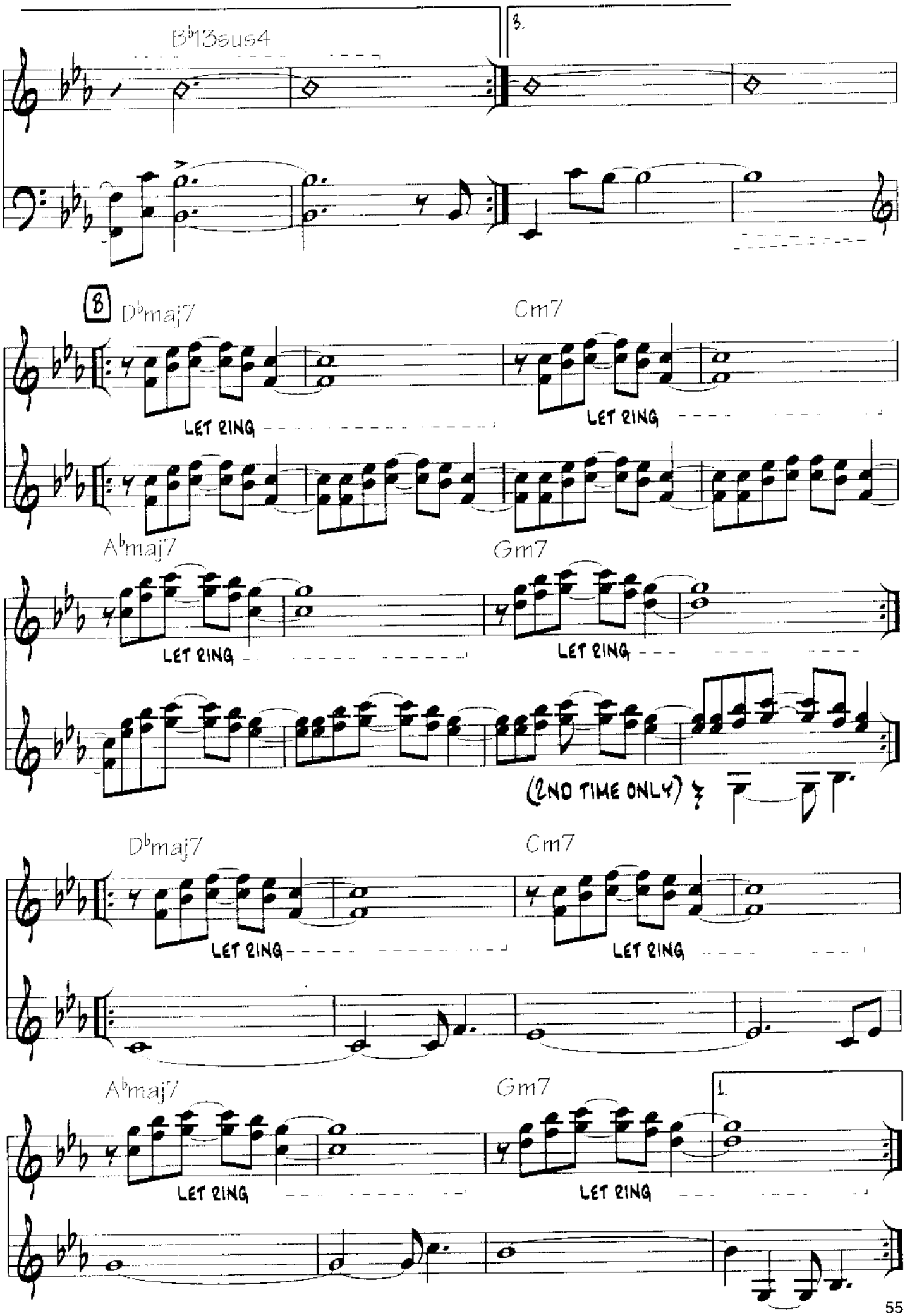
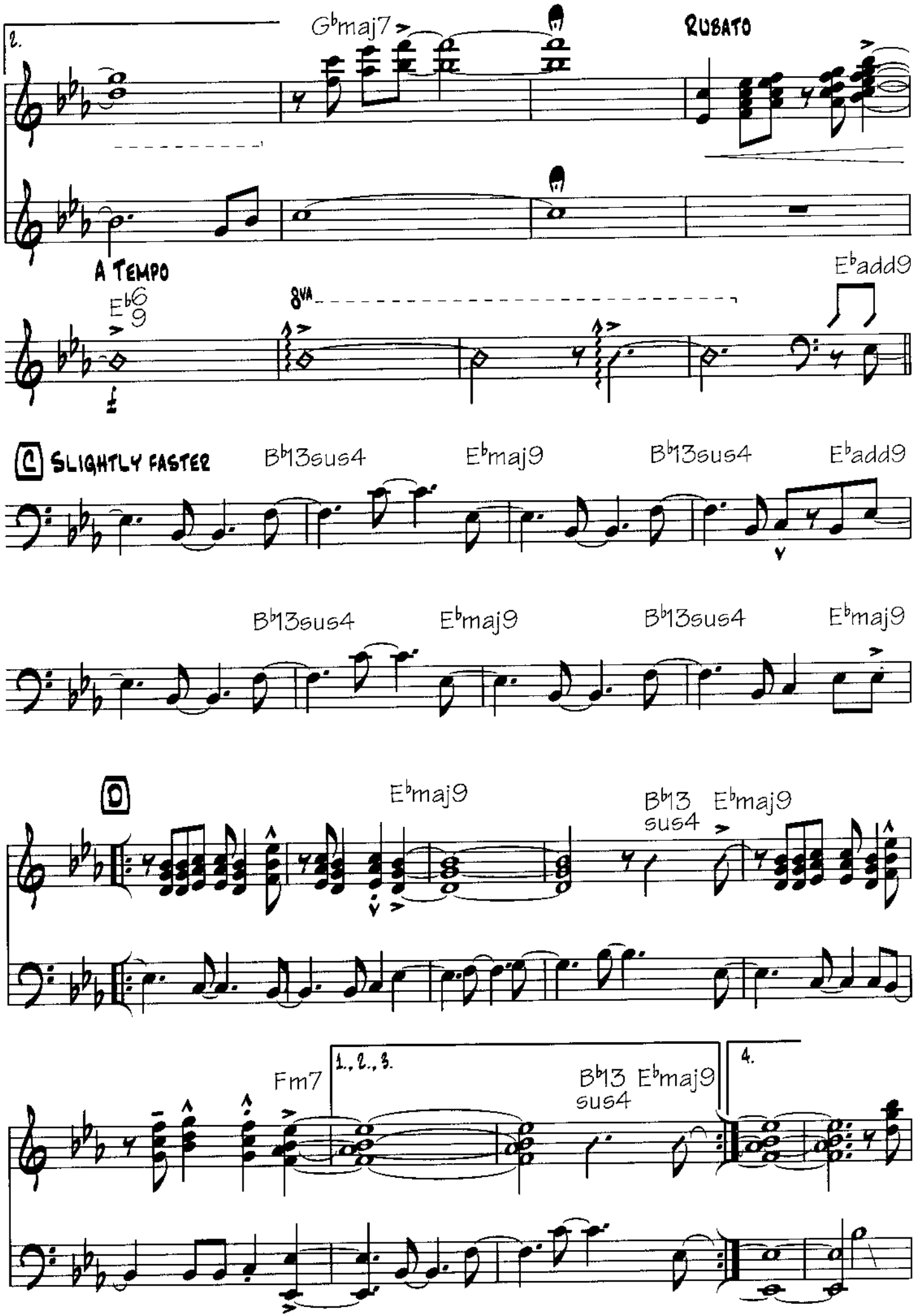
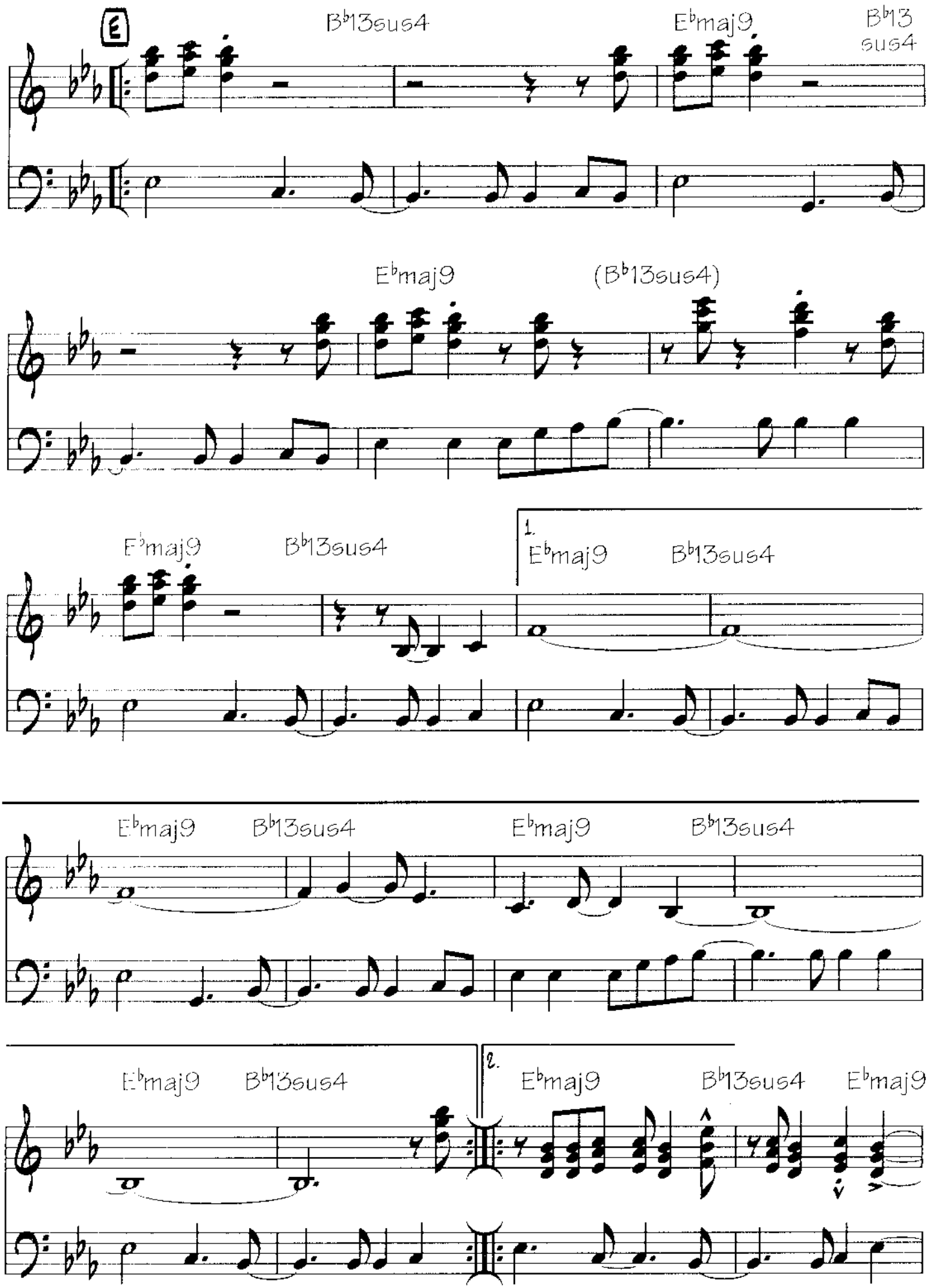
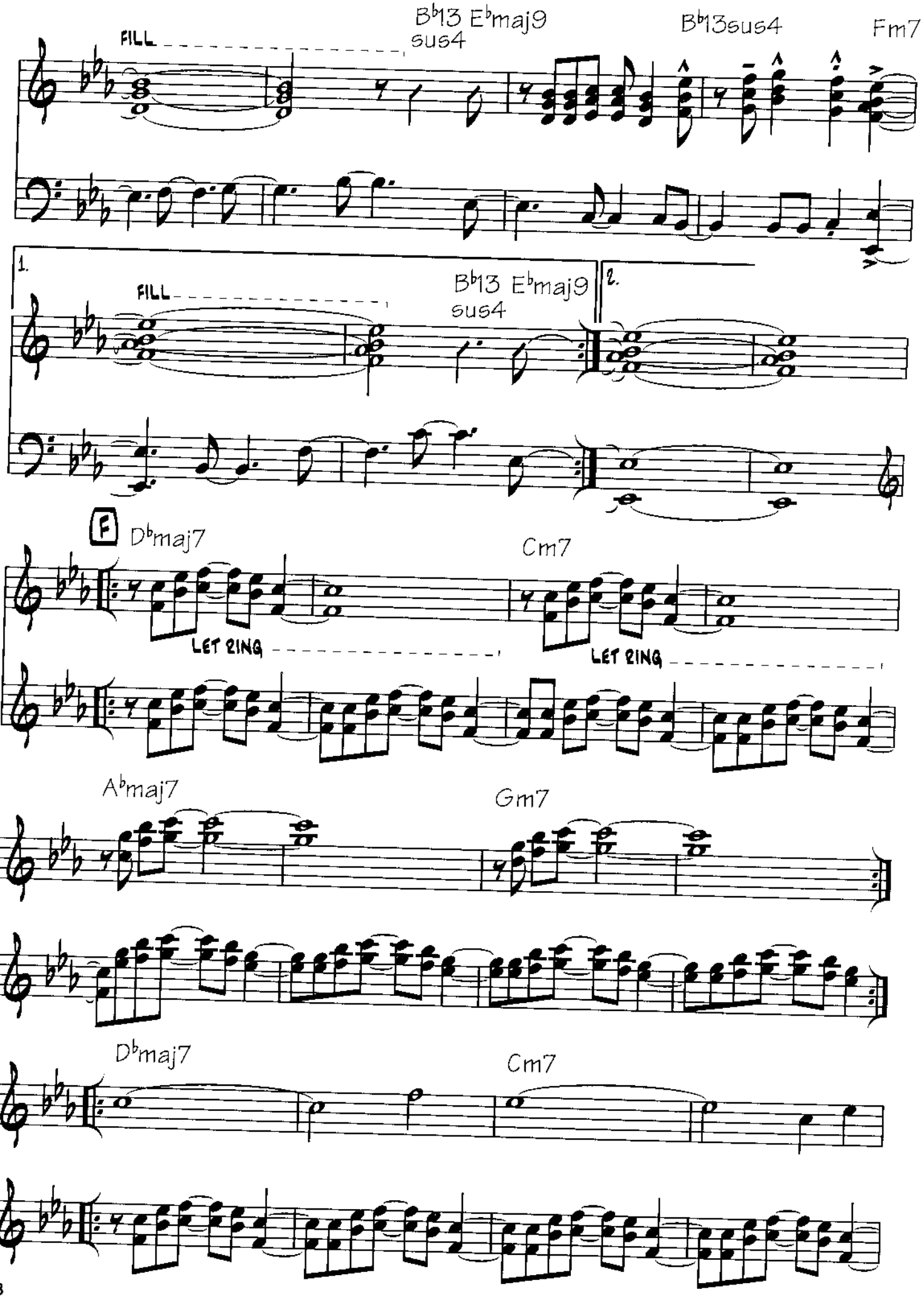
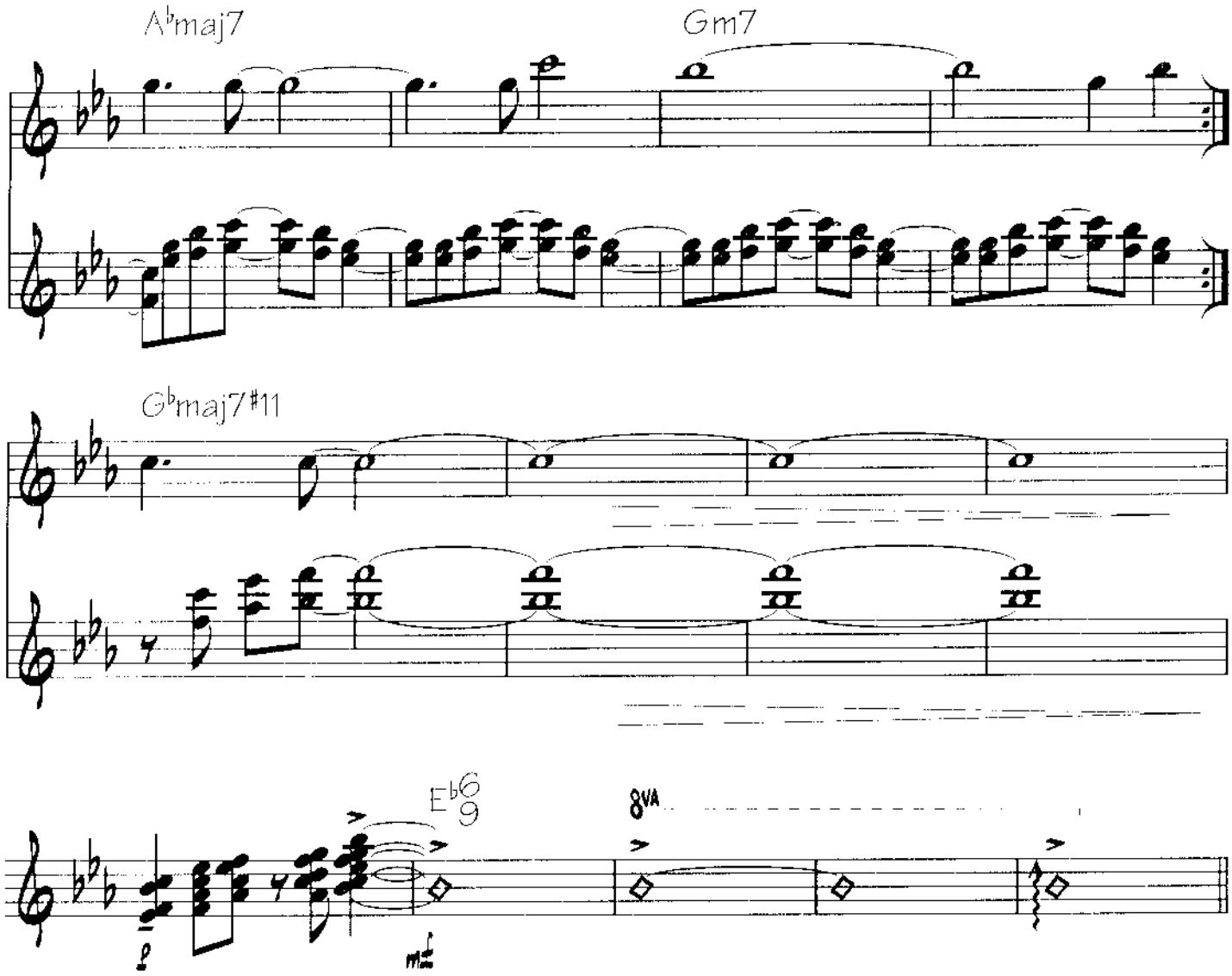

B♭13sus4
3.
B
D♭maj7
Cm7
LET RING
LET RING
A♭maj7
Gm7
LET RING
LET RING
(2NO TIME ONLY)
D♭maj7
Cm7
LET RING
LET RING
A♭maj7
Gm7
1.
LET RING
LET RING


2.
Gbmaj7
RUBATO
A TEMPO
Eb6 9
8VA
Ebadd9
C SLIGHTLY FASTER
Bb13sus4
Ebmaj9
Bb13sus4
Ebadd9
Bb13sus4
Ebmaj9
Bb13sus4
Ebmaj9
D
Ebmaj9
Bb13 sus4
Ebmaj9
Fm7
1., 2., 3.
Bb13 sus4
Ebmaj9
4.

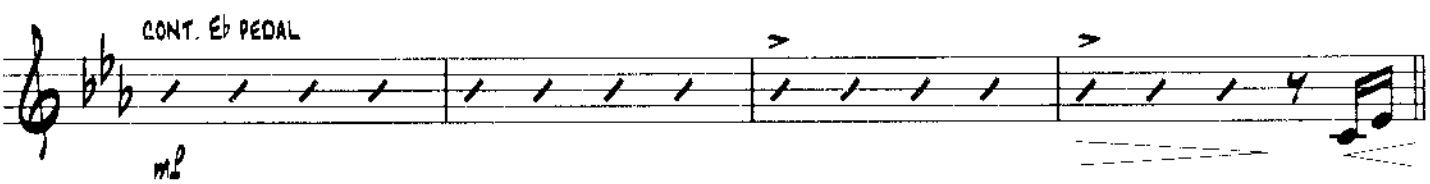

E
B♭13sus4
E♭maj9
B♭13
sus4
E♭maj9
(B♭13sus4)
E♭maj9
B♭13sus4
1.
E♭maj9
B♭13sus4
E♭maj9
B♭13sus4
E♭maj9
B♭13sus4
2.
E♭maj9
B♭13sus4
E♭maj9


B♭13 E♭maj9 sus4
B♭13sus4
Fm7
FILL
1.
2.
B♭13 E♭maj9 sus4
FILL
F
D♭maj7
Cm7
LET RING
LET RING
A♭maj7
Gm7
D♭maj7
Cm7

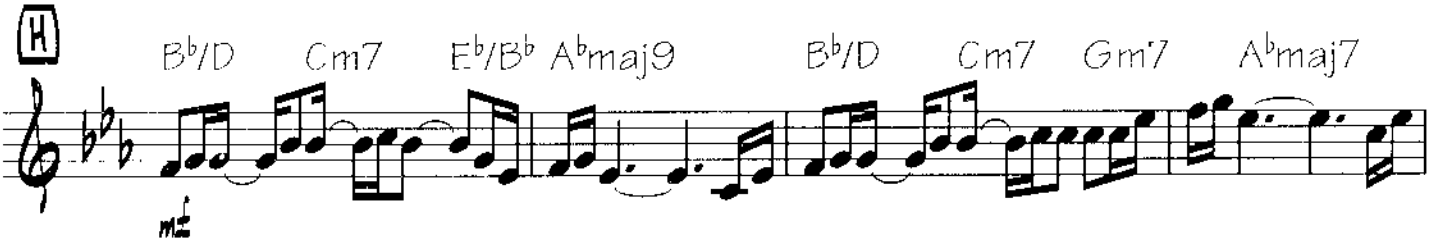


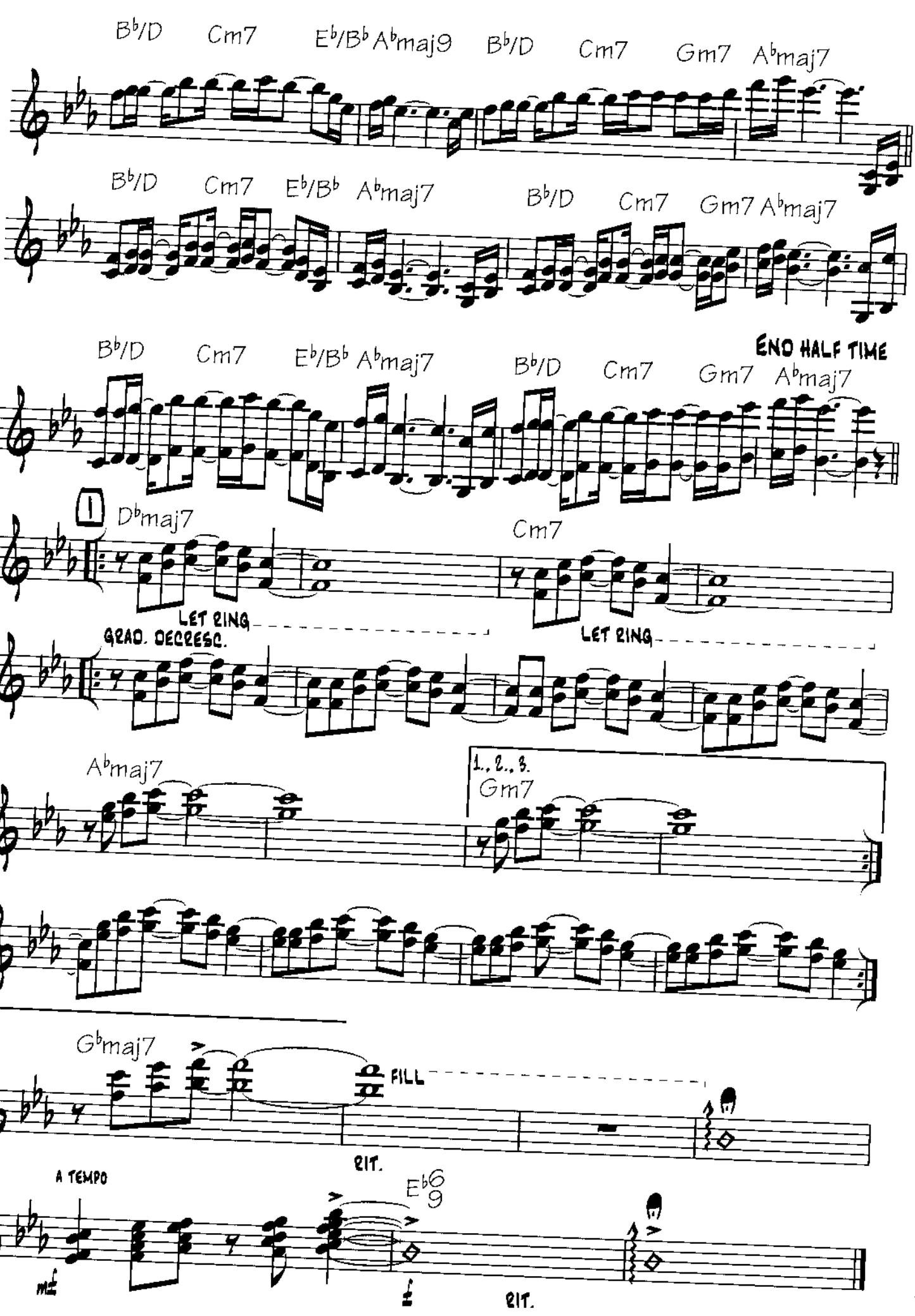
G **SOLO**
HALF TIME

ON CUE:



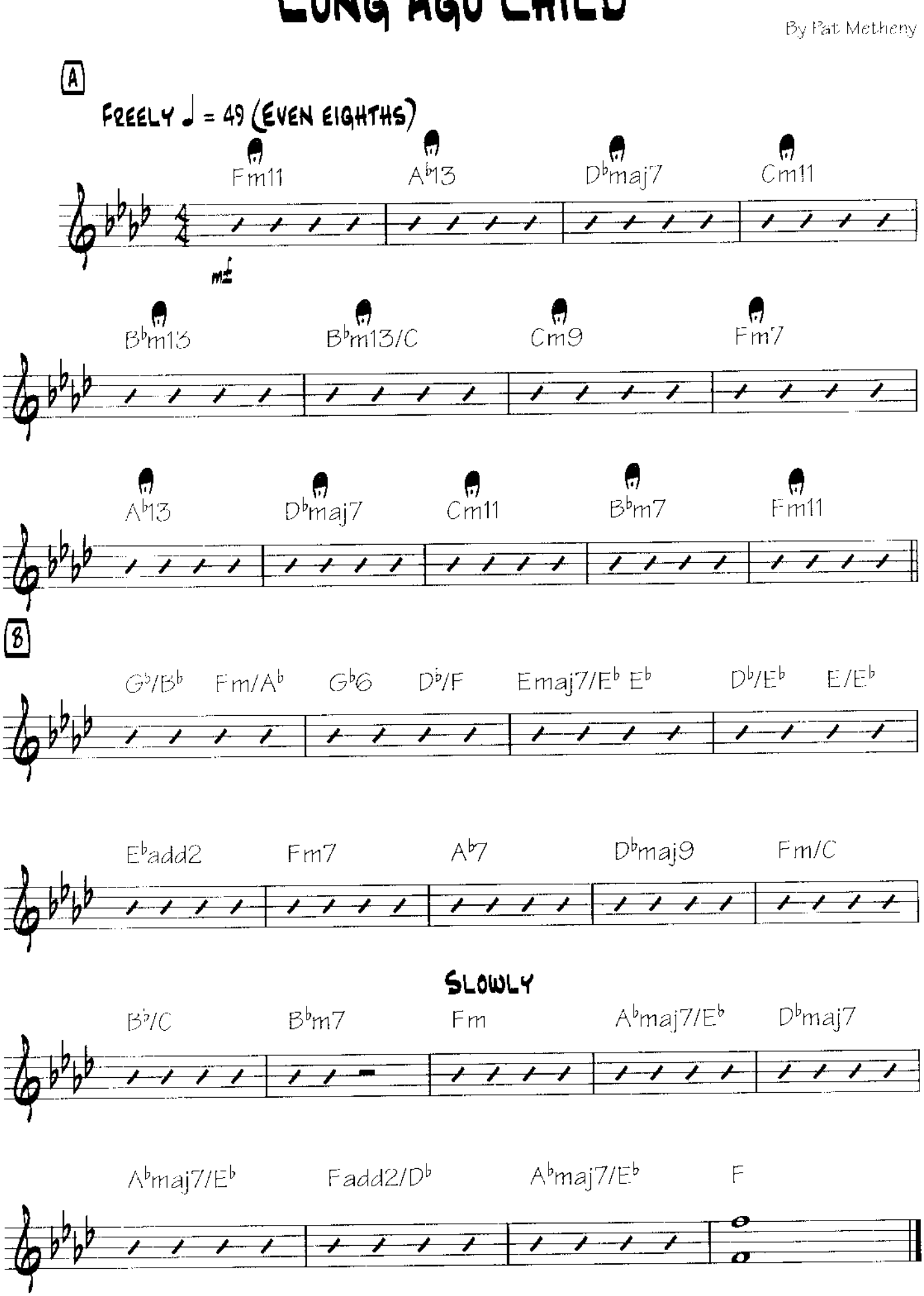
H




B♭/D Cm7 E♭/B♭ A♭maj9 B♭/D Cm7 Gm7 A♭maj7
B♭/D Cm7 E♭/B♭ A♭maj7 B♭/D Cm7 Gm7 A♭maj7
B♭/D Cm7 E♭/B♭ A♭maj7 B♭/D Cm7 Gm7 A♭maj7
ENO HALF TIME
1 D♭maj7 Cm7
LET RING
GRAD. DECRESC.
LET RING
A♭maj7
1., 2., 3.
Gm7
4.
G♭maj7
FILL
RIT.
A TEMPO
E♭6/9
RIT.

Long Ago Child

By Pat Metheny



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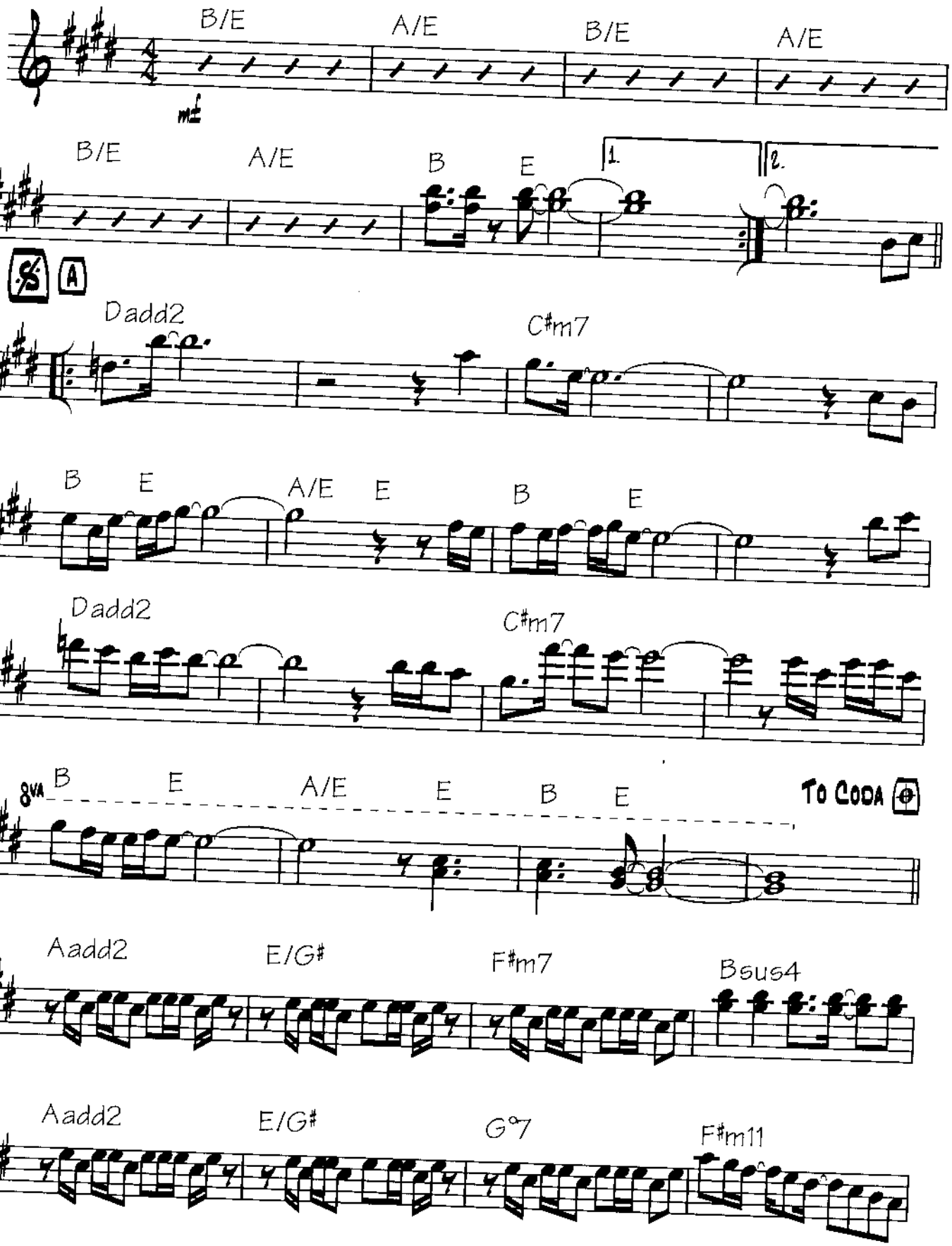
New Chautauqua

By Pat Metheny

Intro

Moderately ♩ = 135 (Even Eighths)



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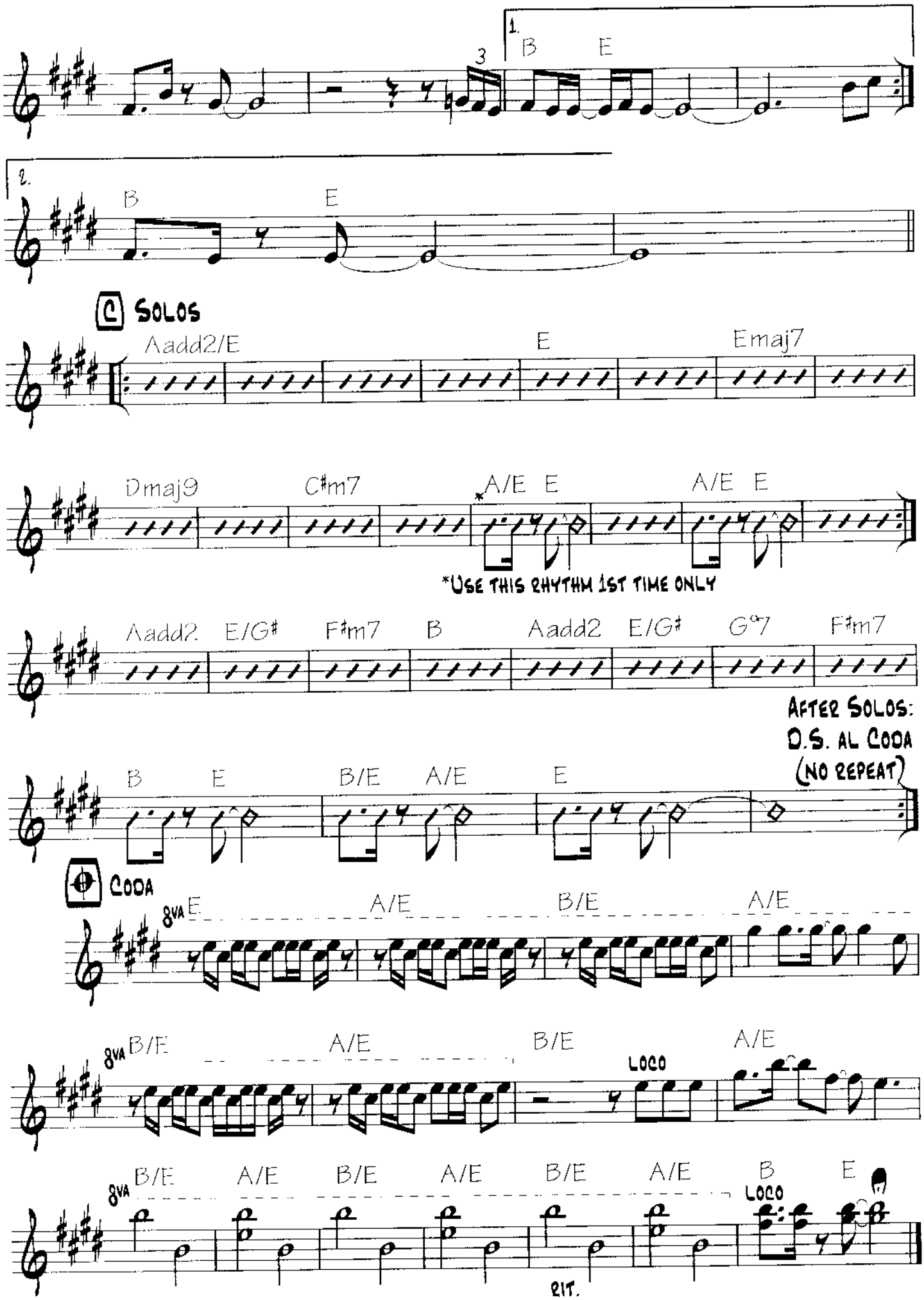
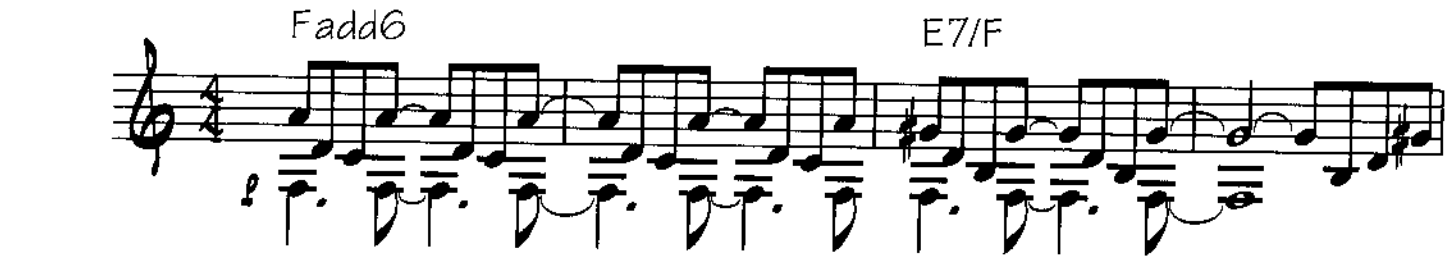

1.
B
E
3
2.
B
E
SOLOS
Aadd2/E
E
Emaj7
Dmaj9
C♯m7
A/E
E
A/E
E
*USE THIS RHYTHM 1ST TIME ONLY
Aadd2
E/G♯
F♯m7
B
Aadd2
E/G♯
G°7
F♯m7
AFTER SOLOS:
D.S. AL CODA
(NO REPEAT)
B
E
B/E
A/E
E
CODA
8VA
E
A/E
B/E
A/E
8VA
B/E
A/E
B/E
LOCO
A/E
8VA
B/E
A/E
B/E
A/E
B/E
A/E
B
E
LOCO
RIT.

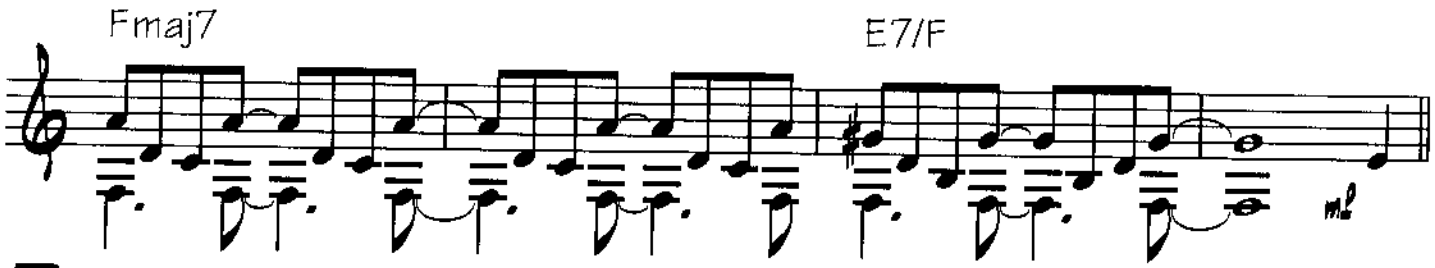
HERMITAGE

By Pat Metheny

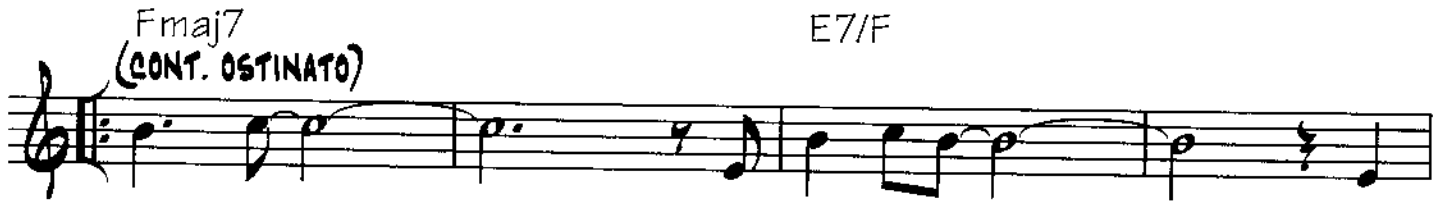
INTRO

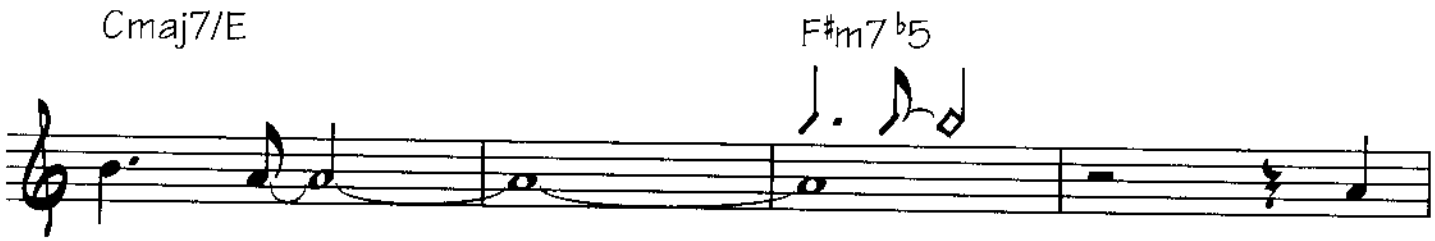
♩ = 104 (EVEN EIGHTHS)

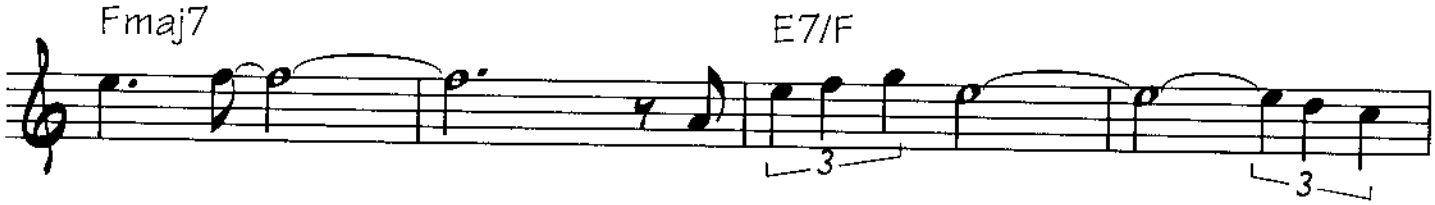


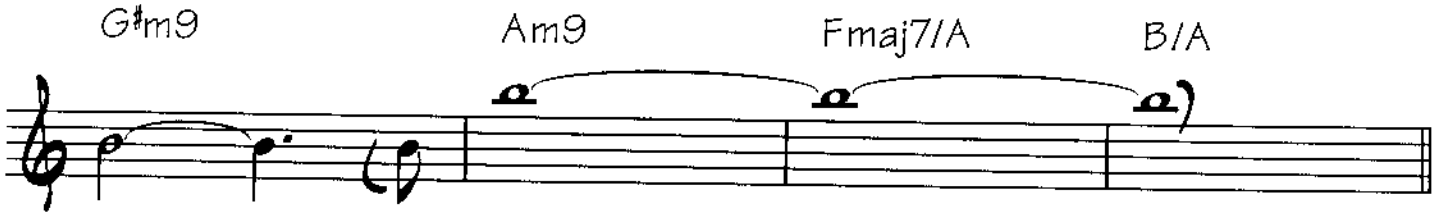


𝄋 A MELODY









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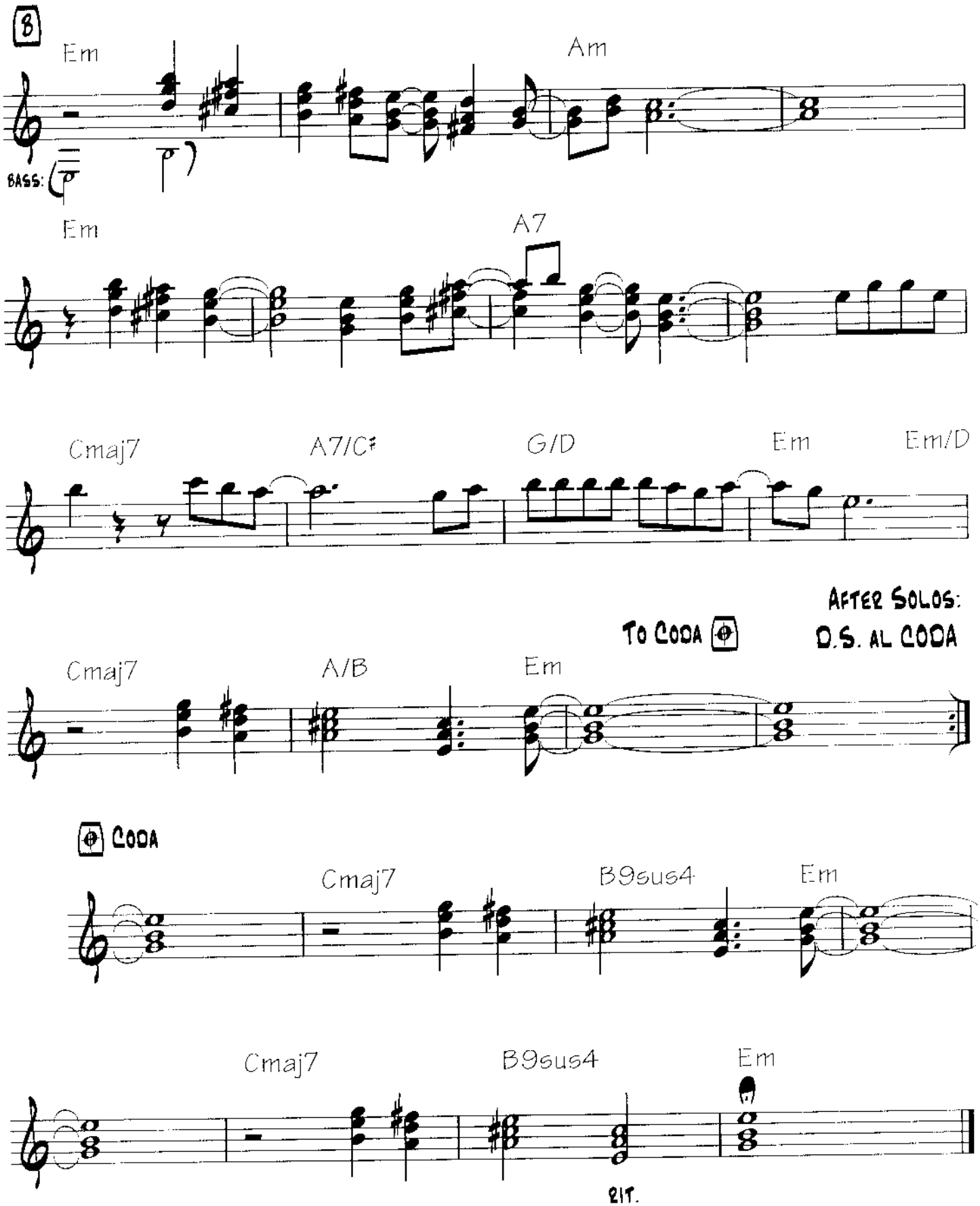
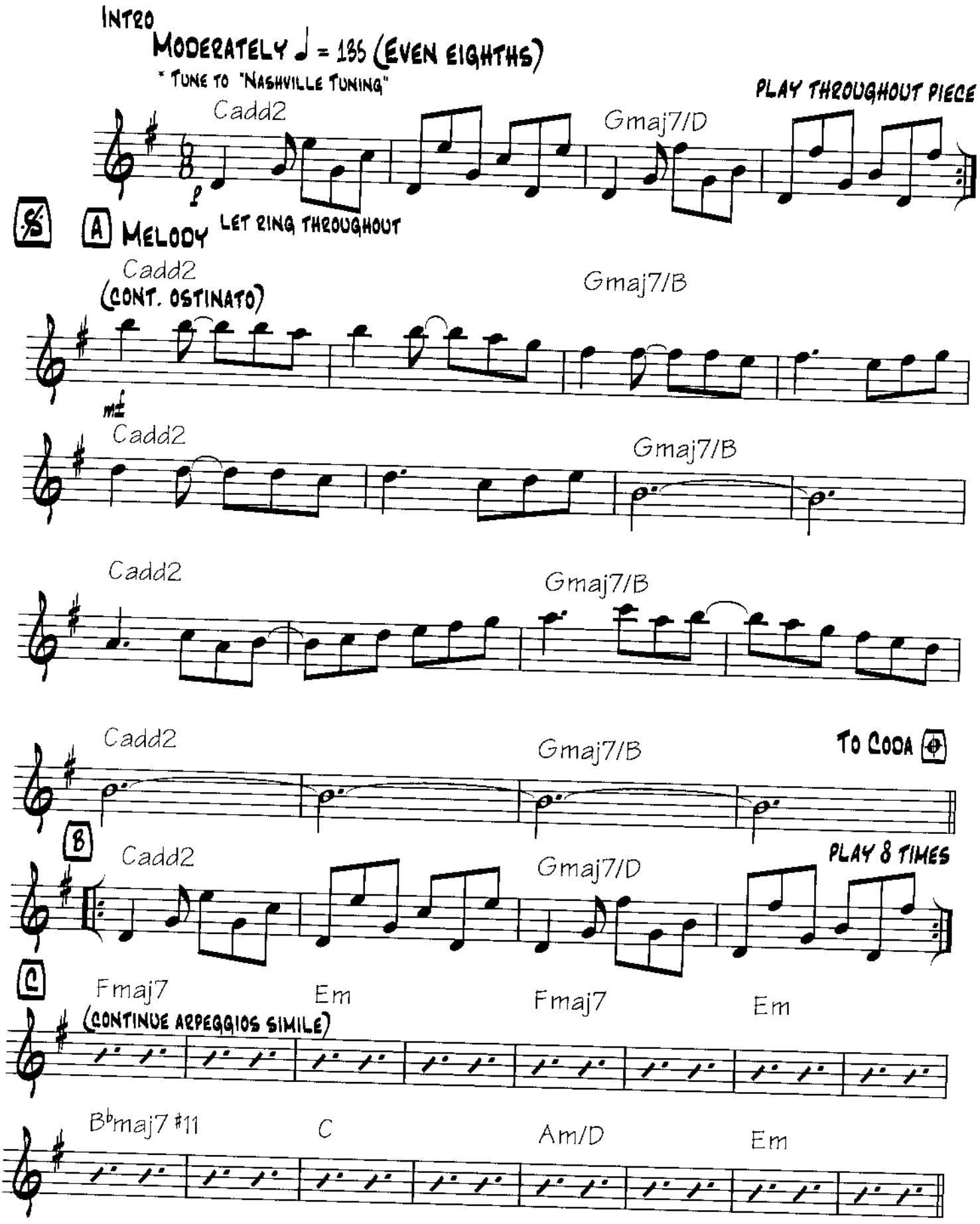

B
Em
Am
BASS:
Em
A7
Cmaj7
A7/C♯
G/D
Em
Em/D
AFTER SOLOS:
D.S. AL CODA
TO CODA
Cmaj7
A/B
Em
CODA
Cmaj7
B9sus4
Em
Cmaj7
B9sus4
Em
RIT.

Sueño Con Mexico

By Pat Metheny



* Strings 3-6 tuned one octave higher than in standard tuning.

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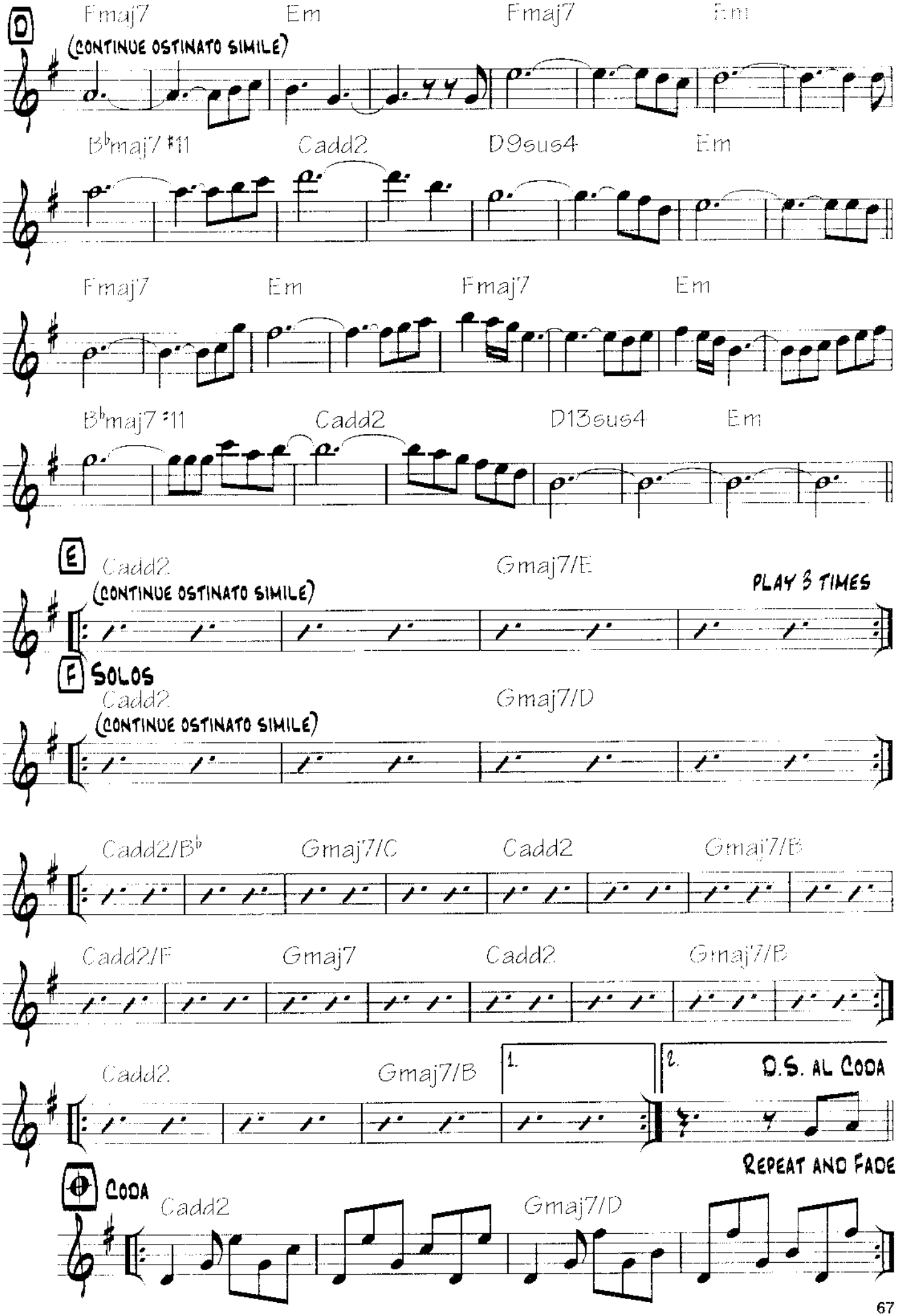
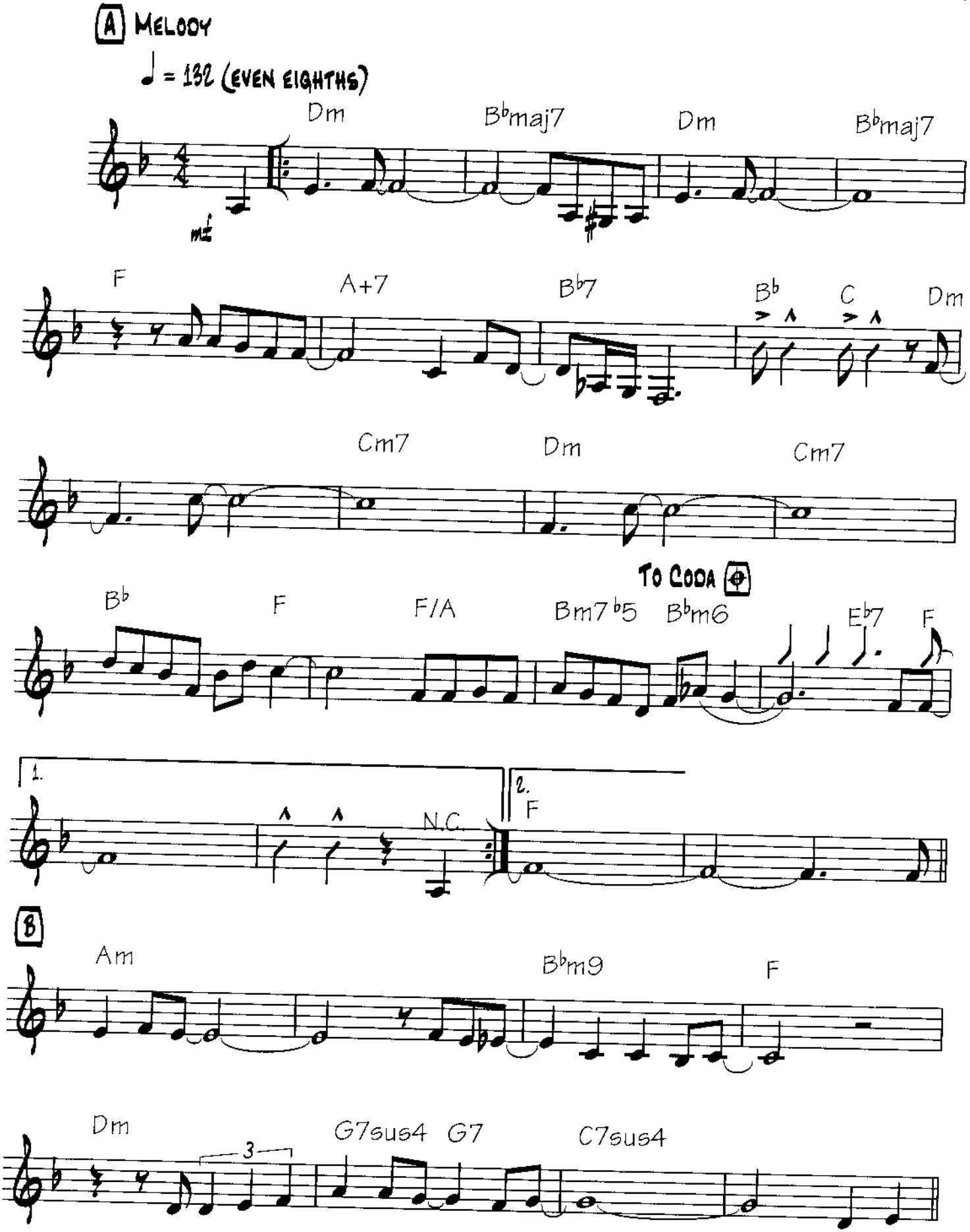

D
Fmaj7
Em
Fmaj7
Em
(CONTINUE OSTINATO SIMILE)
B♭maj7 ♯11
Cadd2
D9sus4
Em
Fmaj7
Em
Fmaj7
Em
B♭maj7 ♯11
Cadd2
D13sus4
Em
E
Cadd2
Gmaj7/E
(CONTINUE OSTINATO SIMILE)
PLAY 3 TIMES
F SOLOS
Cadd2
Gmaj7/D
(CONTINUE OSTINATO SIMILE)
Cadd2/B♭
Gmaj7/C
Cadd2
Gmaj7/B
Cadd2/F
Gmaj7
Cadd2
Gmaj7/B
Cadd2
Gmaj7/B
1.
2.
D.S. AL CODA
REPEAT AND FADE
CODA
Cadd2
Gmaj7/D

DAYBREAK

By Pat Metheny



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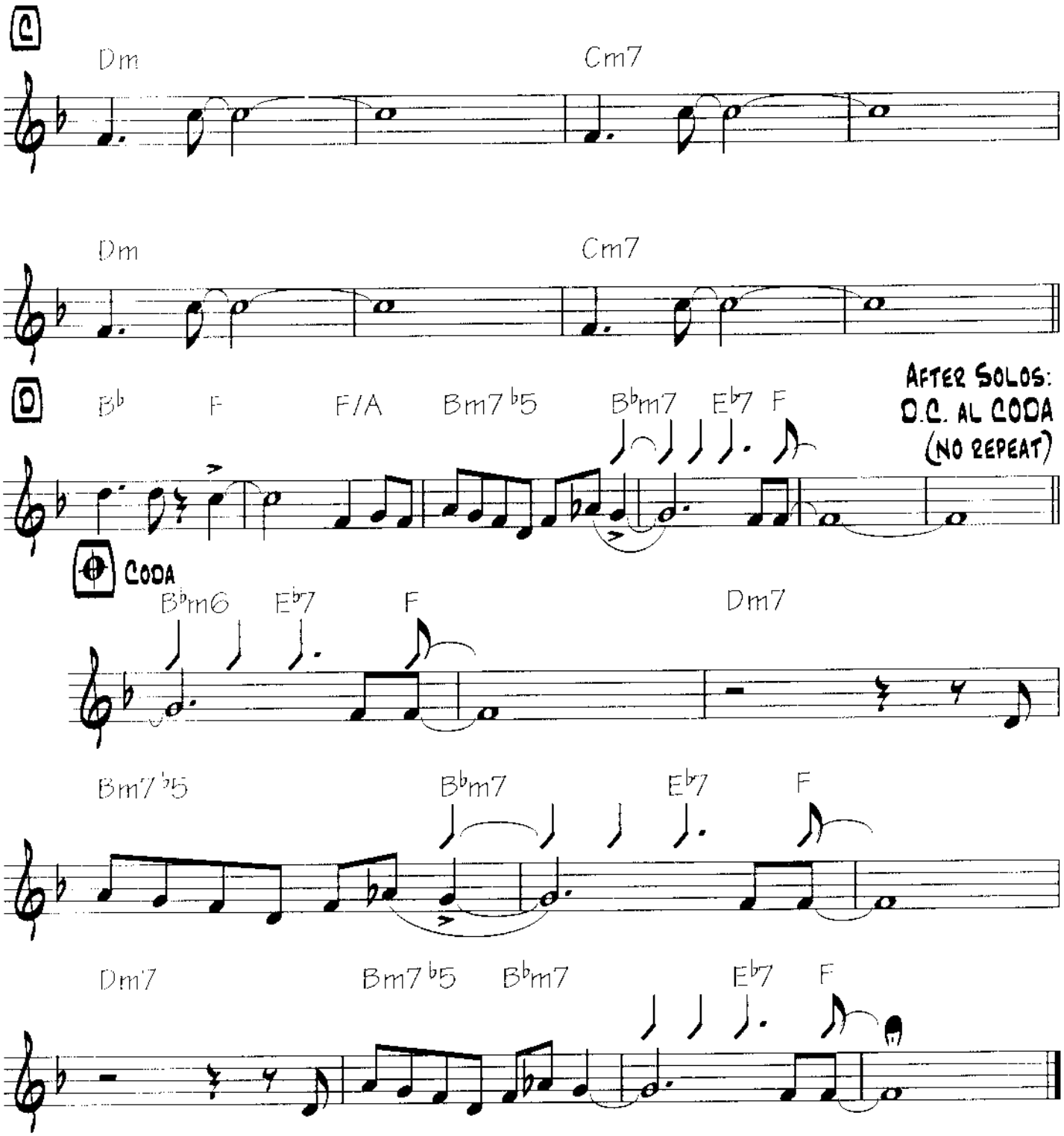

C
Dm
Cm7
Dm
Cm7
D
B♭
F
F/A
Bm7♭5
B♭m7
E♭7
F
AFTER SOLOS:
D.C. AL CODA
(NO REPEAT)
CODA
B♭m6
E♭7
F
Dm7
Bm7♭5
B♭m7
E♭7
F
Dm7
Bm7♭5
B♭m7
E♭7
F

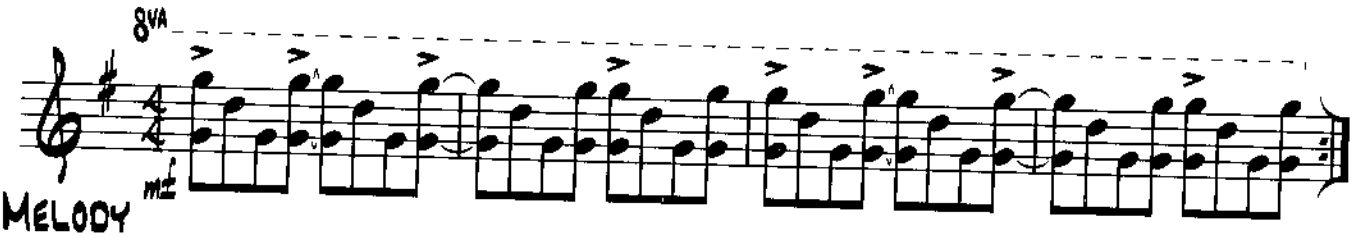
(Cross the) Heartland

By Pat Metheny
and Lyle Mays

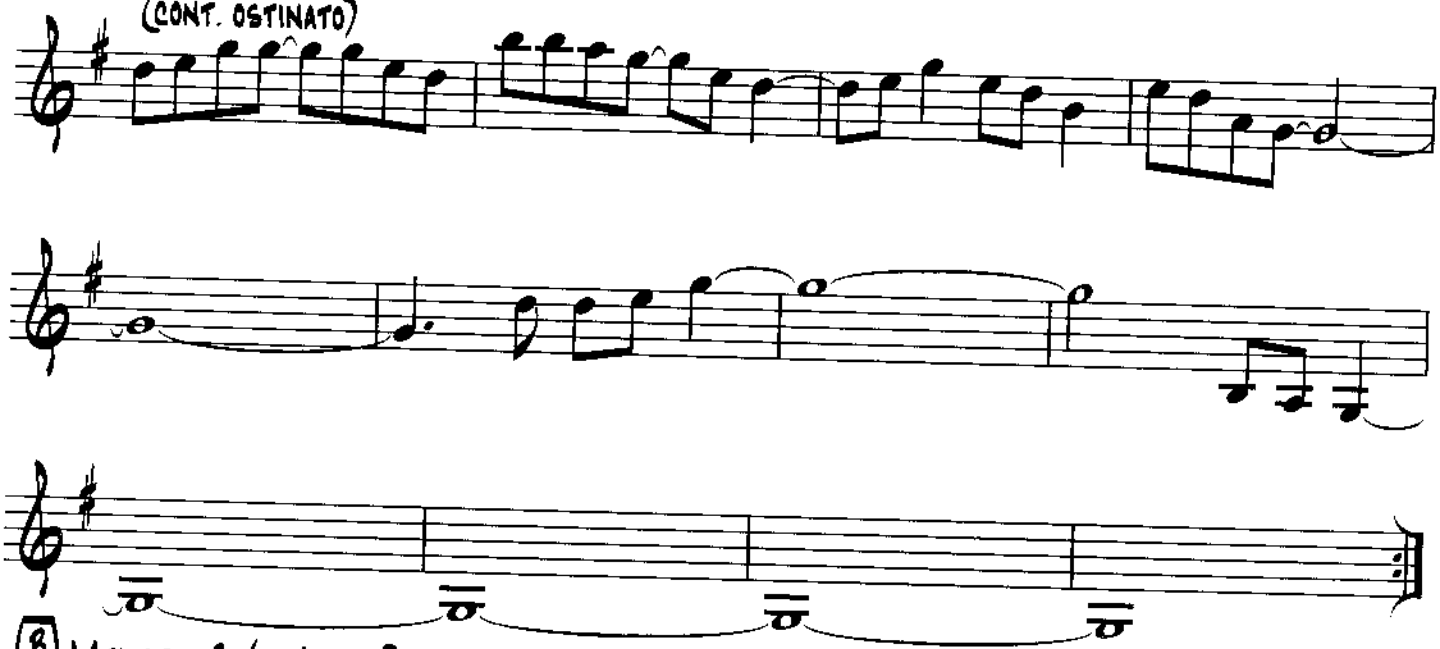
Intro

♩ = 200 (even eighths)

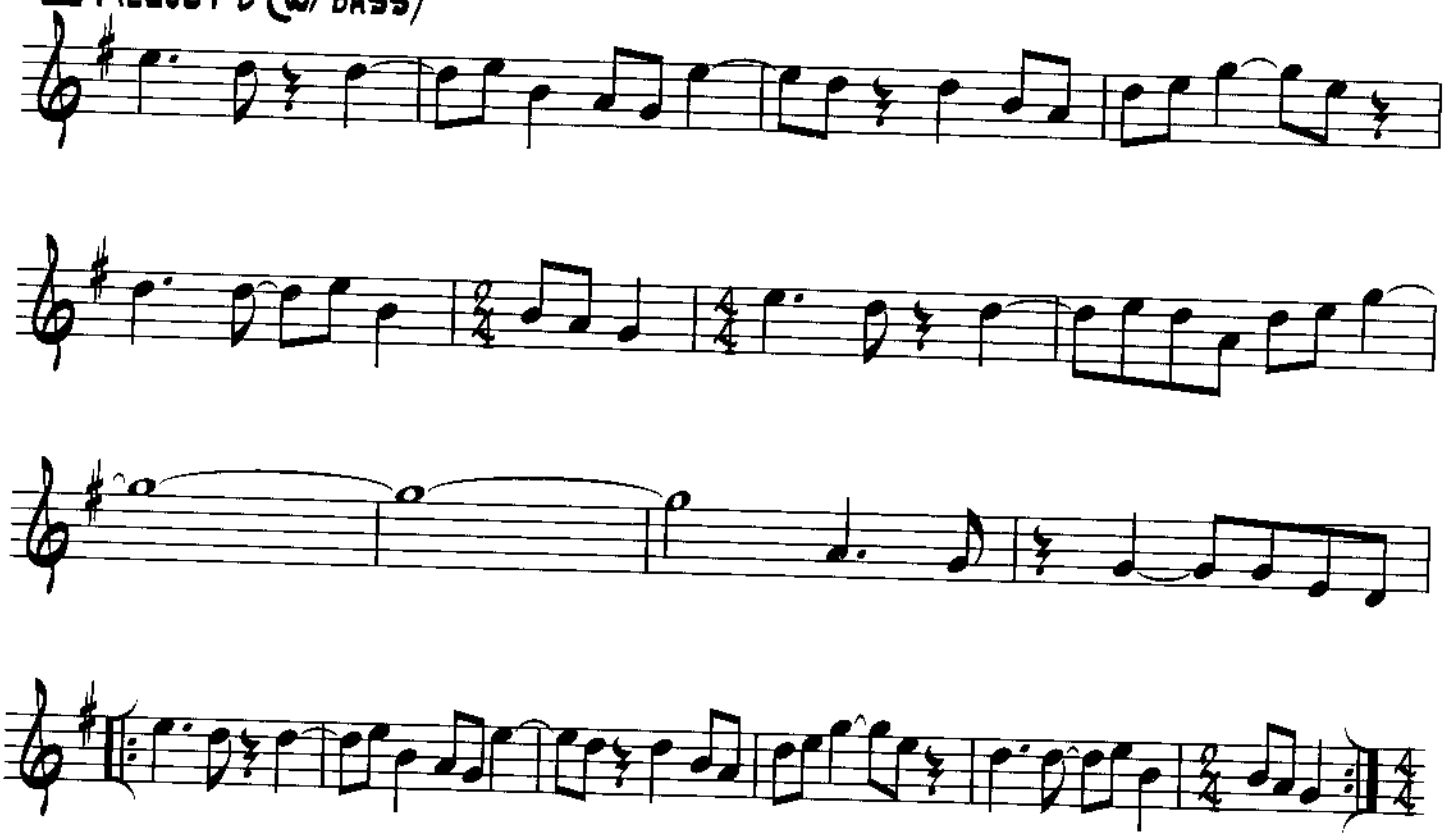
N.C. (G)



A Melody (cont. ostinato)



B Melody 2 (w/bass)



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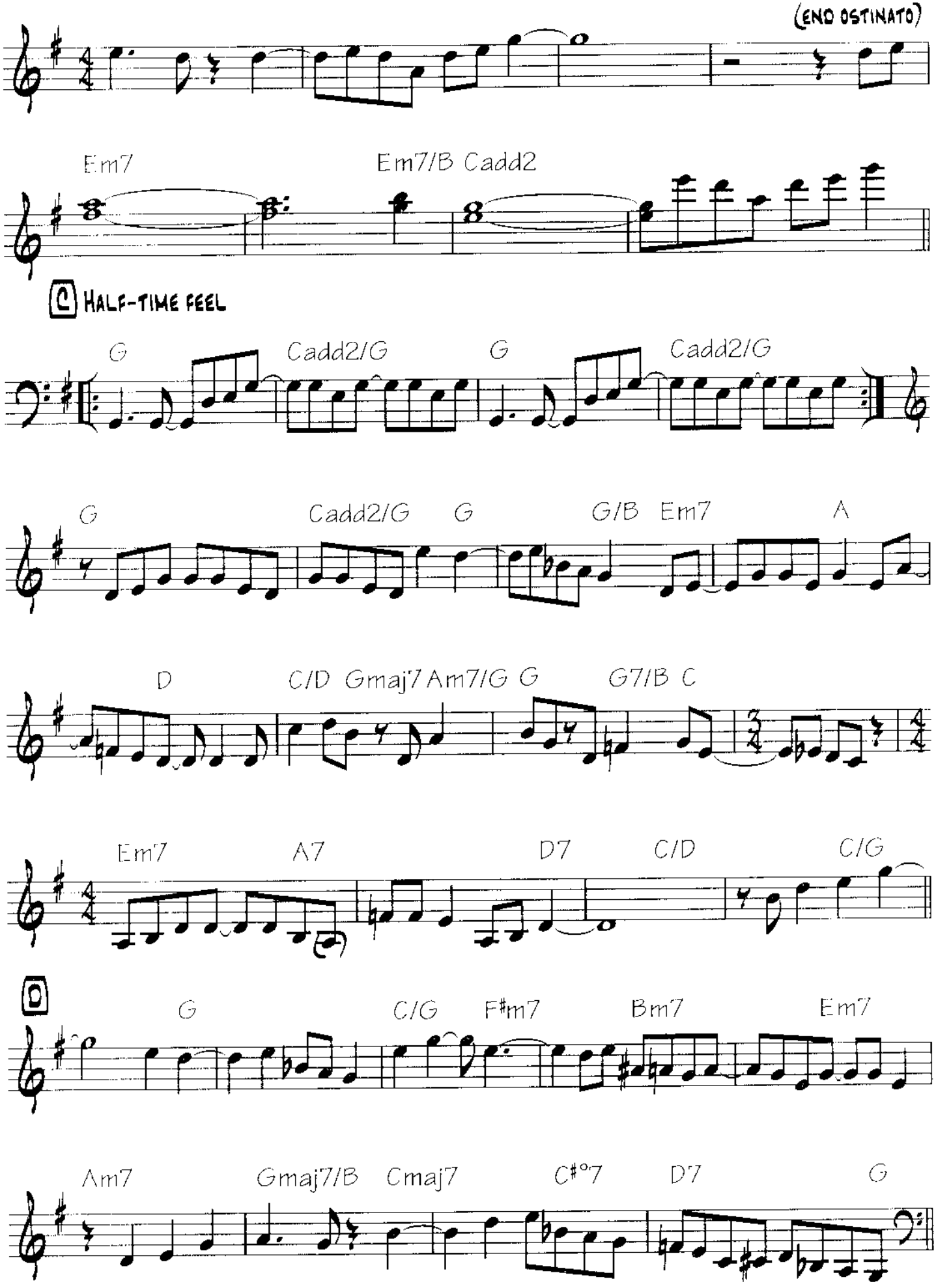
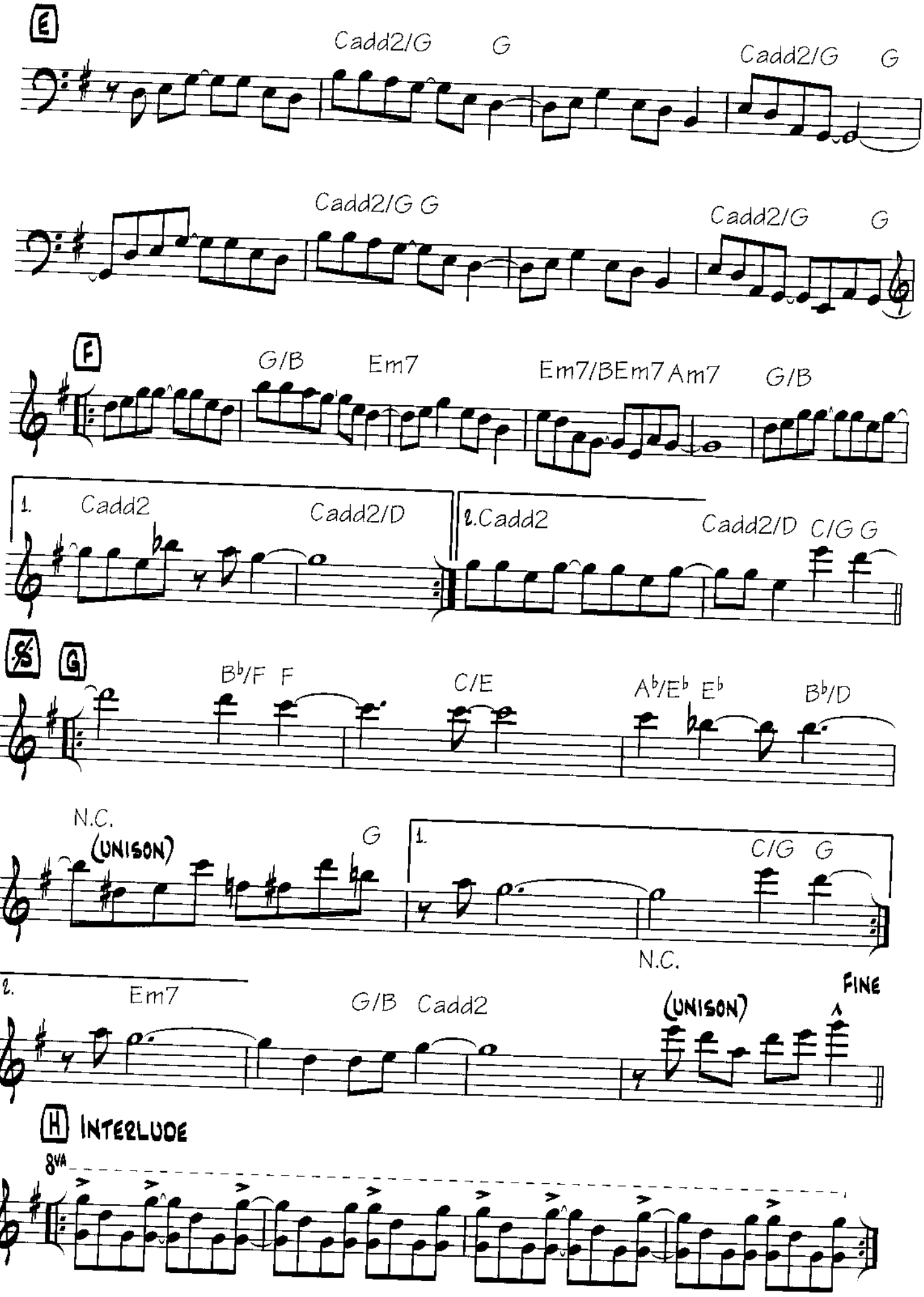
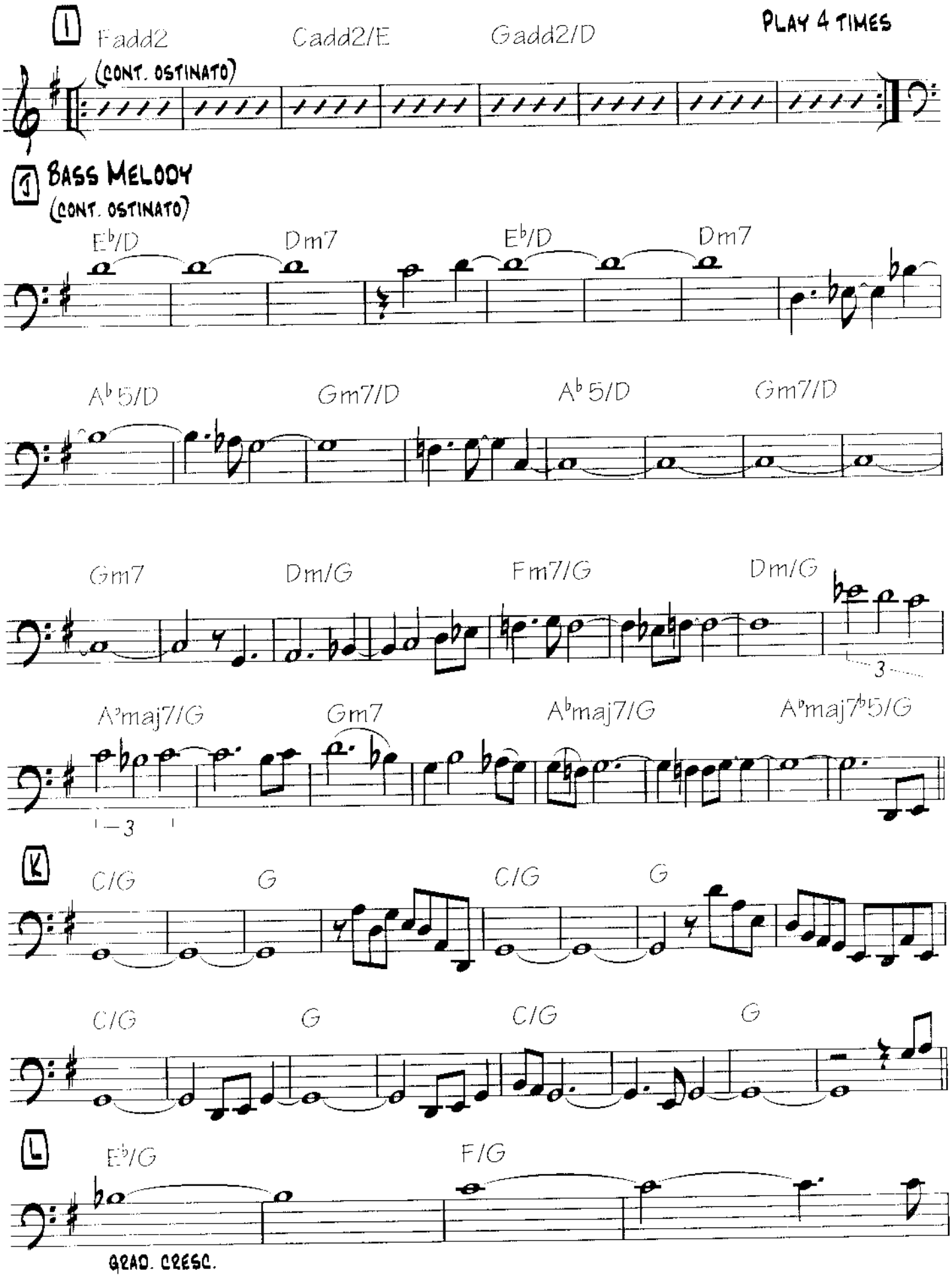
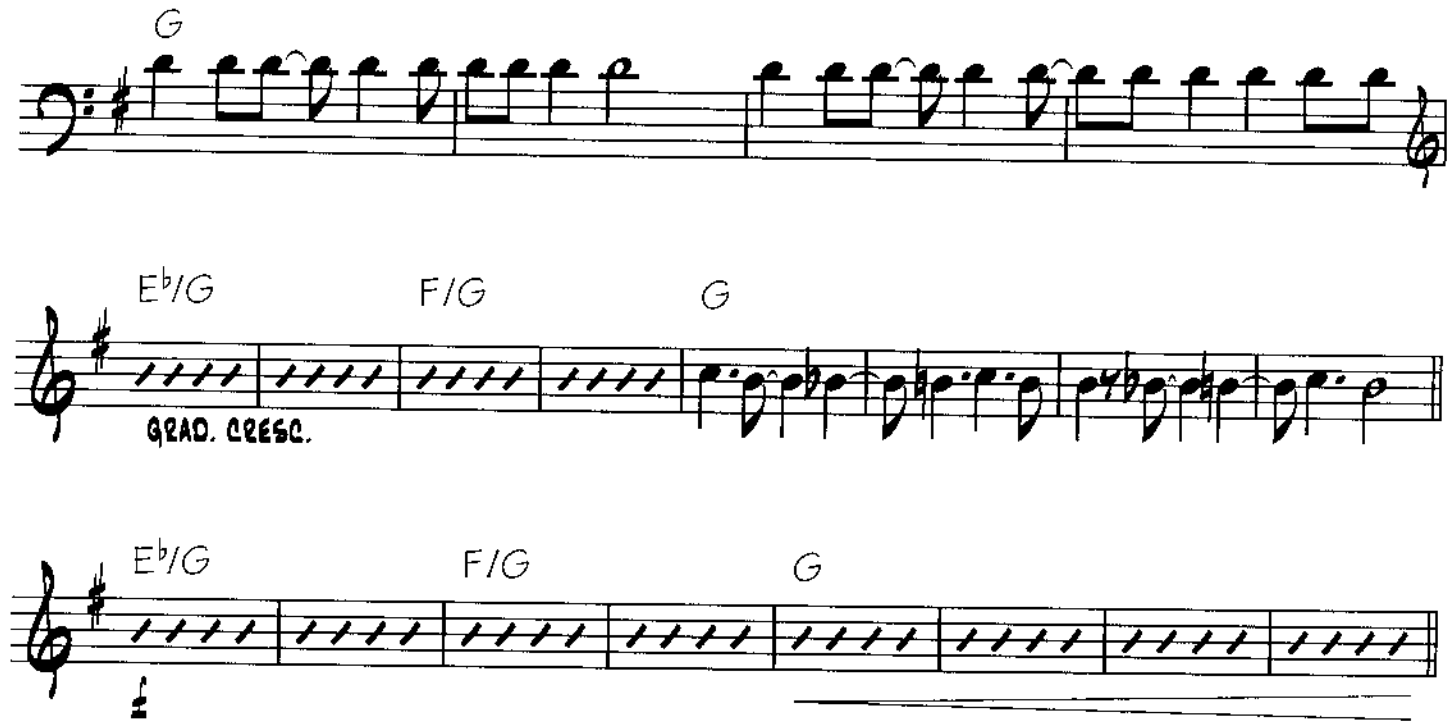
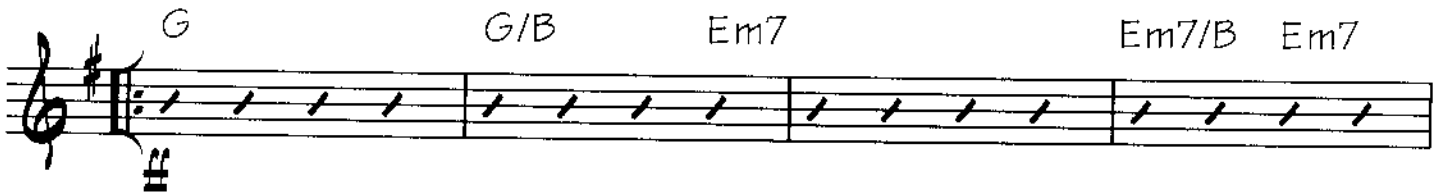

(ENO OSTINATO)
Em7
Em7/B Cadd2
C HALF-TIME FEEL
G
Cadd2/G
G
Cadd2/G
G
Cadd2/G
G/B Em7
A
D
C/D Gmaj7 Am7/G G
G7/B C
Em7
A7
D7
C/D
C/G
D
G
C/G
F♯m7
Bm7
Em7
Am7
Gmaj7/B Cmaj7
C♯°7
D7
G


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♭/F F
C/E
A♭/E♭ E♭
B♭/D
N.C.
(UNISON)
G
1.
C/G G
N.C.
2.
Em7
G/B Cadd2
(UNISON)
FINE
H INTERLUDE
8va

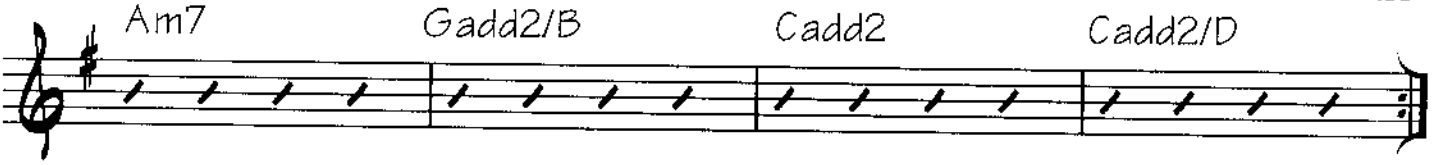

I
Fadd2
Cadd2/E
Gadd2/D
PLAY 4 TIMES
(CONT. OSTINATO)
J
BASS MELODY
(CONT. OSTINATO)
E♭/D
Dm7
E♭/D
Dm7
A♭5/D
Gm7/D
A♭5/D
Gm7/D
Gm7
Dm/G
Fm7/G
Dm/G
3
A♭maj7/G
Gm7
A♭maj7/G
A♭maj7♭5/G
3
K
C/G
G
C/G
G
C/G
G
C/G
G
L
E♭/G
F/G
GRAD. CRESC.



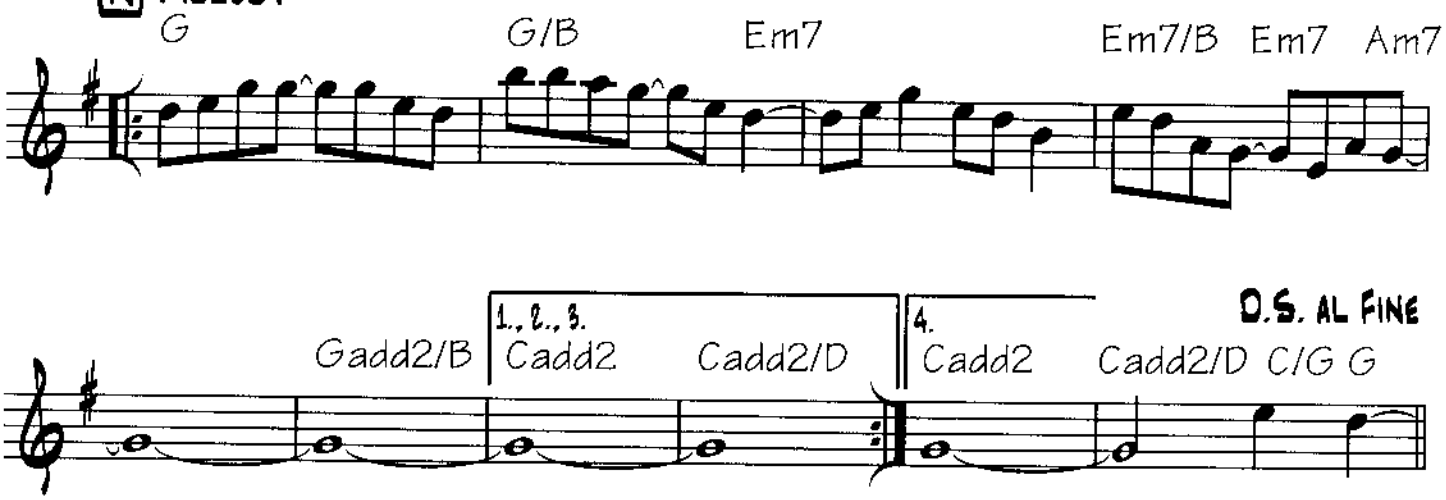
M OPEN FOR ADDITIONAL SOLOS



PLAY 4 TIMES



N MELODY

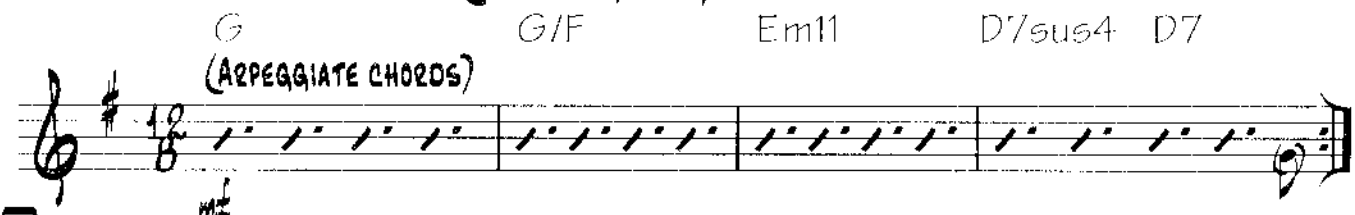


The Search

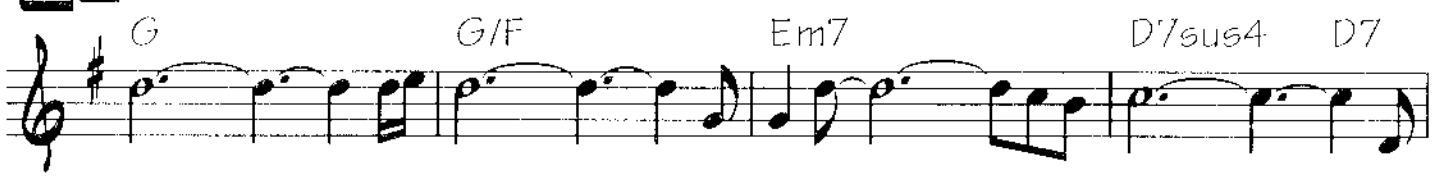
By Pat Metheny

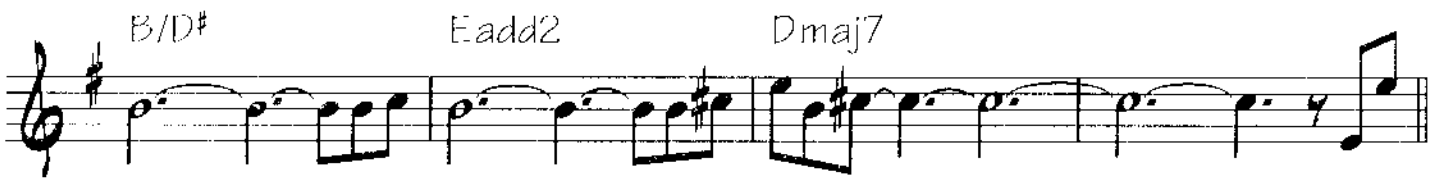
Intro

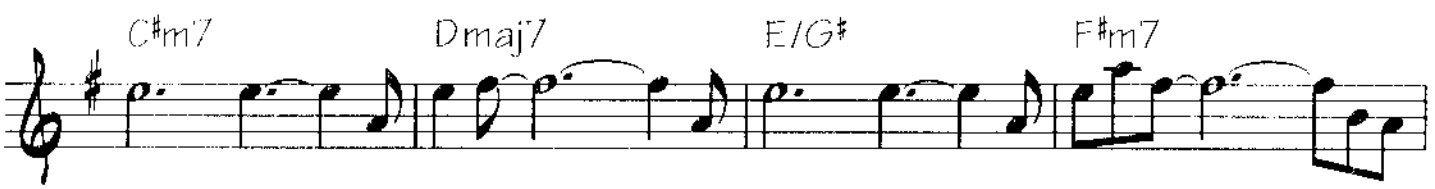
Moderately ♩. = 134 (Even Eighths)

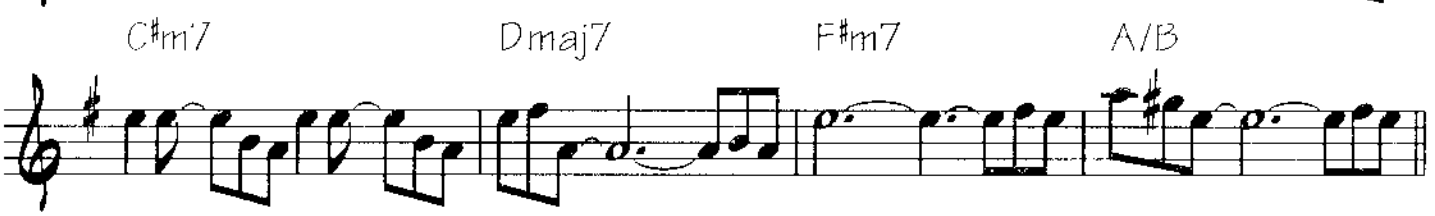


A Melody

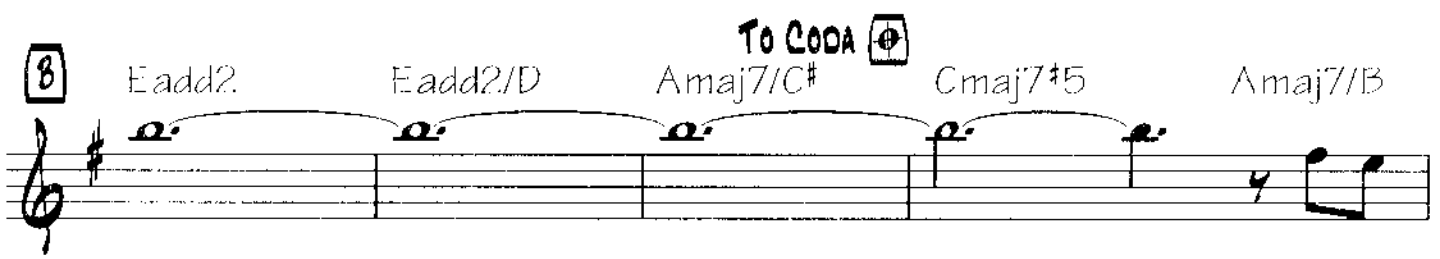


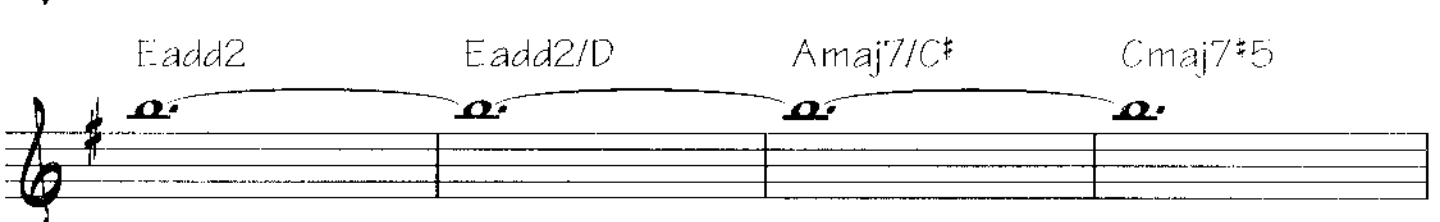


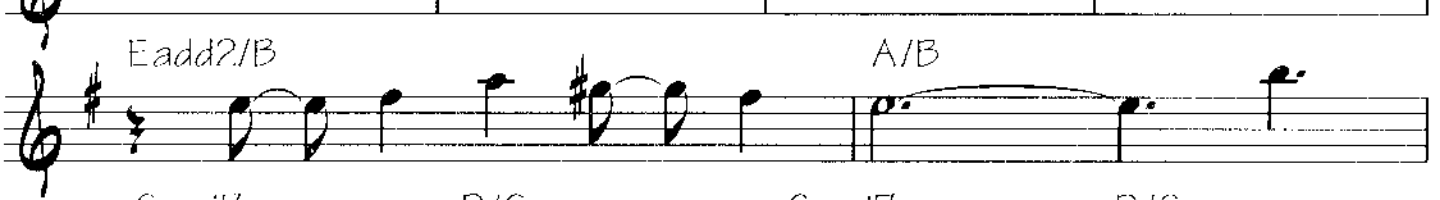


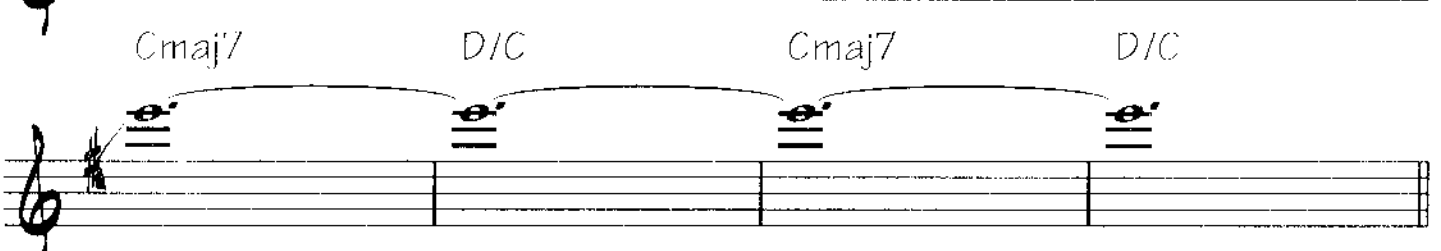


B **To Coda**









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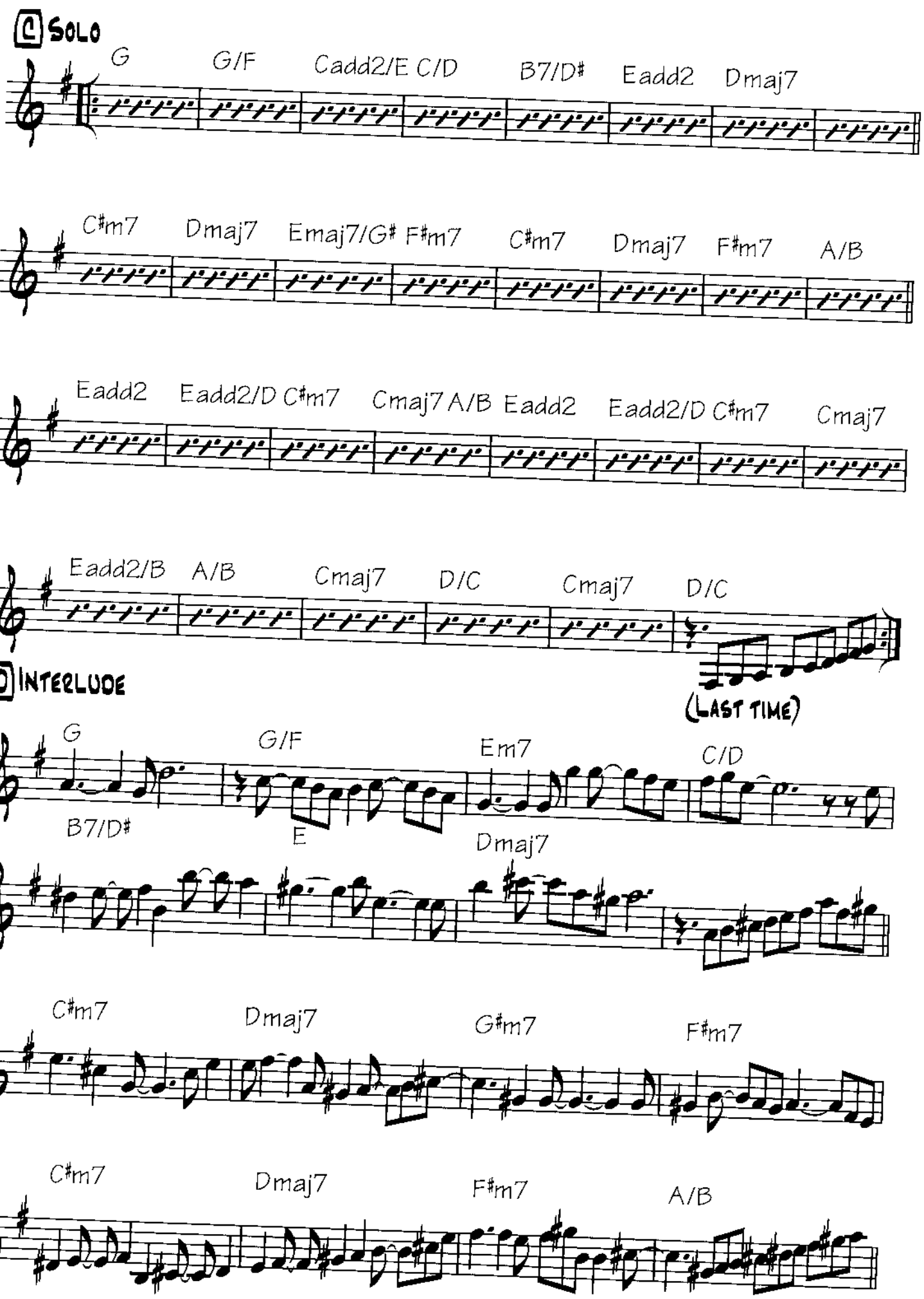
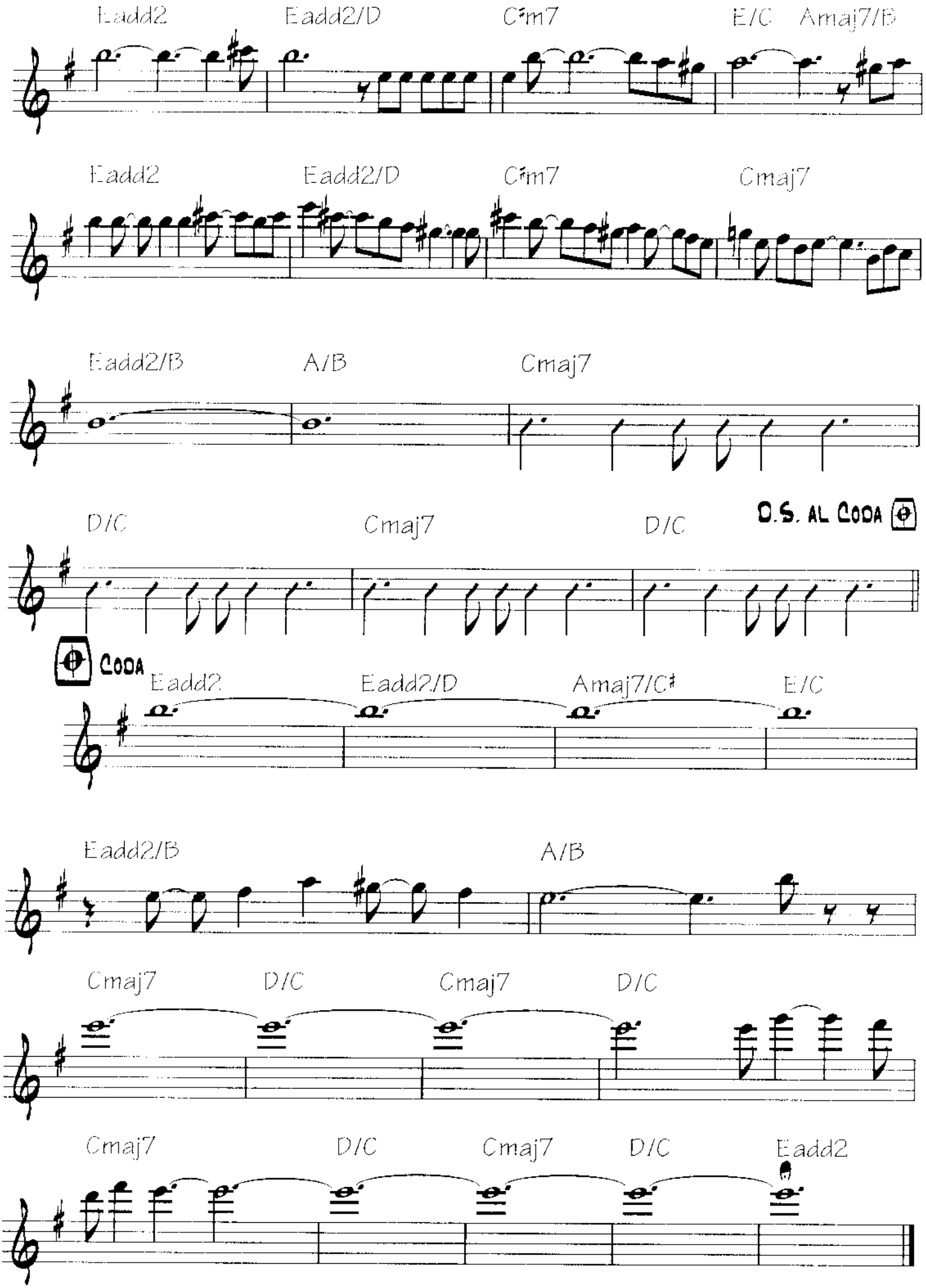

C SOLO
G
G/F
Cadd2/E C/D
B7/D♯
Eadd2
Dmaj7
C♯m7
Dmaj7
Emaj7/G♯ F♯m7
C♯m7
Dmaj7
F♯m7
A/B
Eadd2
Eadd2/D C♯m7
Cmaj7 A/B
Eadd2
Eadd2/D C♯m7
Cmaj7
Eadd2/B
A/B
Cmaj7
D/C
Cmaj7
D/C
D INTERLUDE
(LAST TIME)
G
G/F
Em7
C/D
B7/D♯
E
Dmaj7
C♯m7
Dmaj7
G♯m7
F♯m7
C♯m7
Dmaj7
F♯m7
A/B

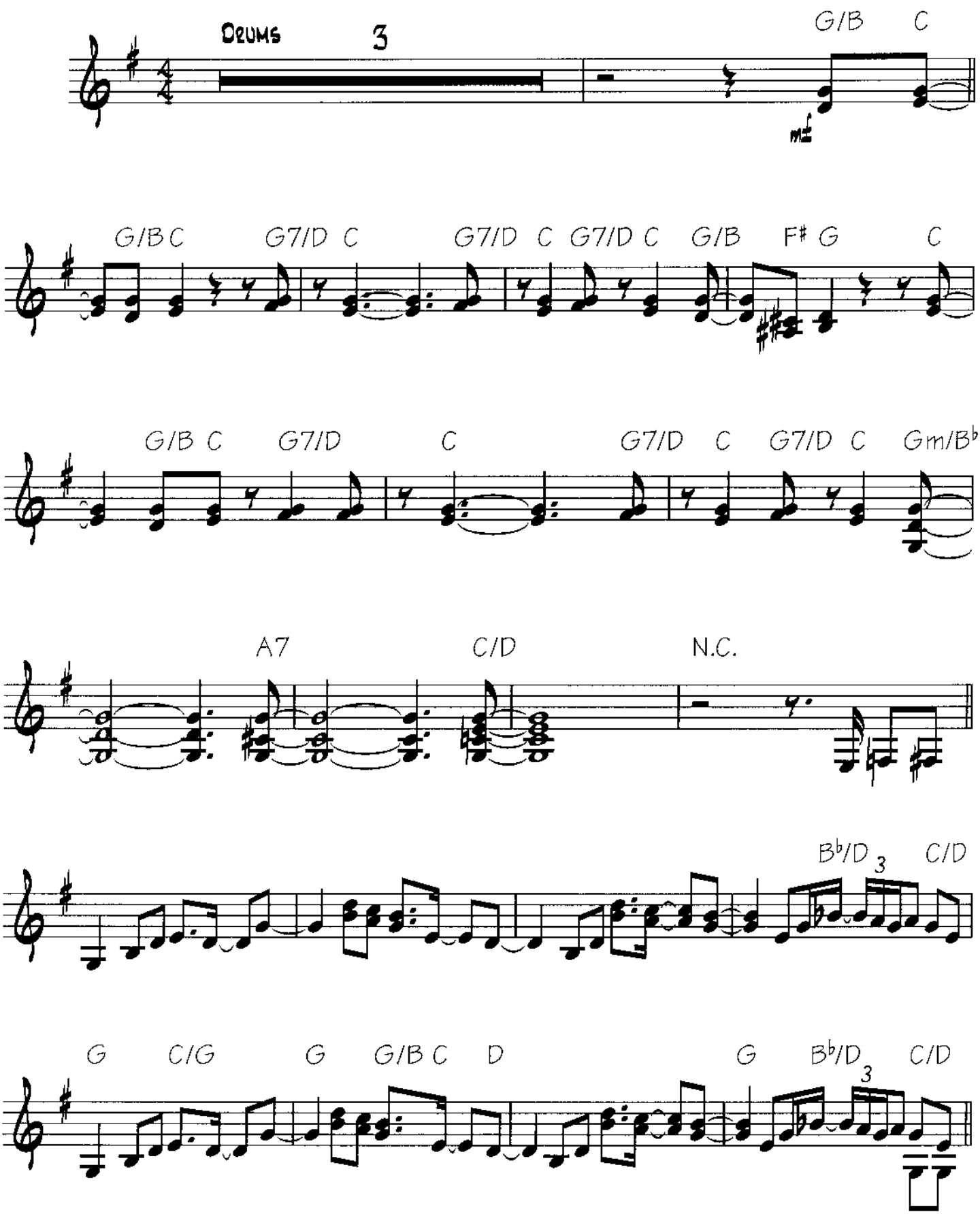

Eadd2
Eadd2/D
C♯m7
E/C
Amaj7/B
Eadd2
Eadd2/D
C♯m7
Cmaj7
Eadd2/B
A/B
Cmaj7
D/C
Cmaj7
D/C
D.S. AL CODA
CODA
Eadd2
Eadd2/D
Amaj7/C♯
E/C
Eadd2/B
A/B
Cmaj7
D/C
Cmaj7
D/C
Cmaj7
D/C
Cmaj7
D/C
Eadd2

American Garage

By Pat Metheny
and Lyle Mays

Intro

Rock ♩ = 135 (Even eighths)



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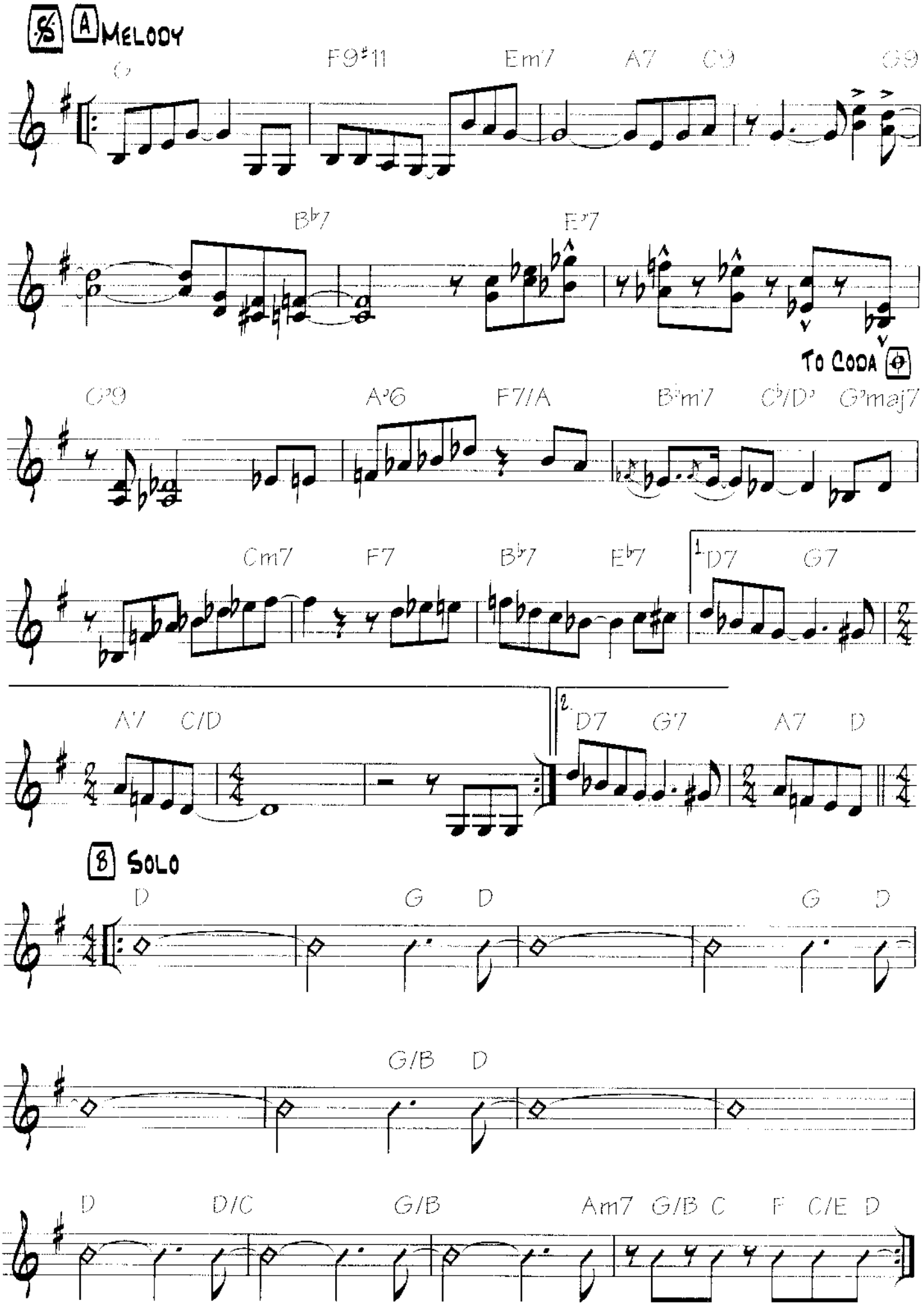

A Melody
C
F9♯11
Em7
A7
C9
C9
B♭7
E♭7
To Coda
C9
A9/G
F7/A
B♭m7
C♭/D♭
G♭maj7
Cm7
F7
B♭7
E♭7
1
D7
G7
A7
C/D
2
D7
G7
A7
D
B Solo
D
G
D
G
D
G/B
D
D
D/C
G/B
Am7
G/B
C
F
C/E
D

C **SOLO BREAK WITH DRUMS**

N.C.(D) 8

D N.C. (D7)

UNISON

(G7) G G♯ A7

UNISON

CRESC.

E D/AA D/A A7 D/A A7 D/A A7 D/A A7 G7

N.C. (C7) D7

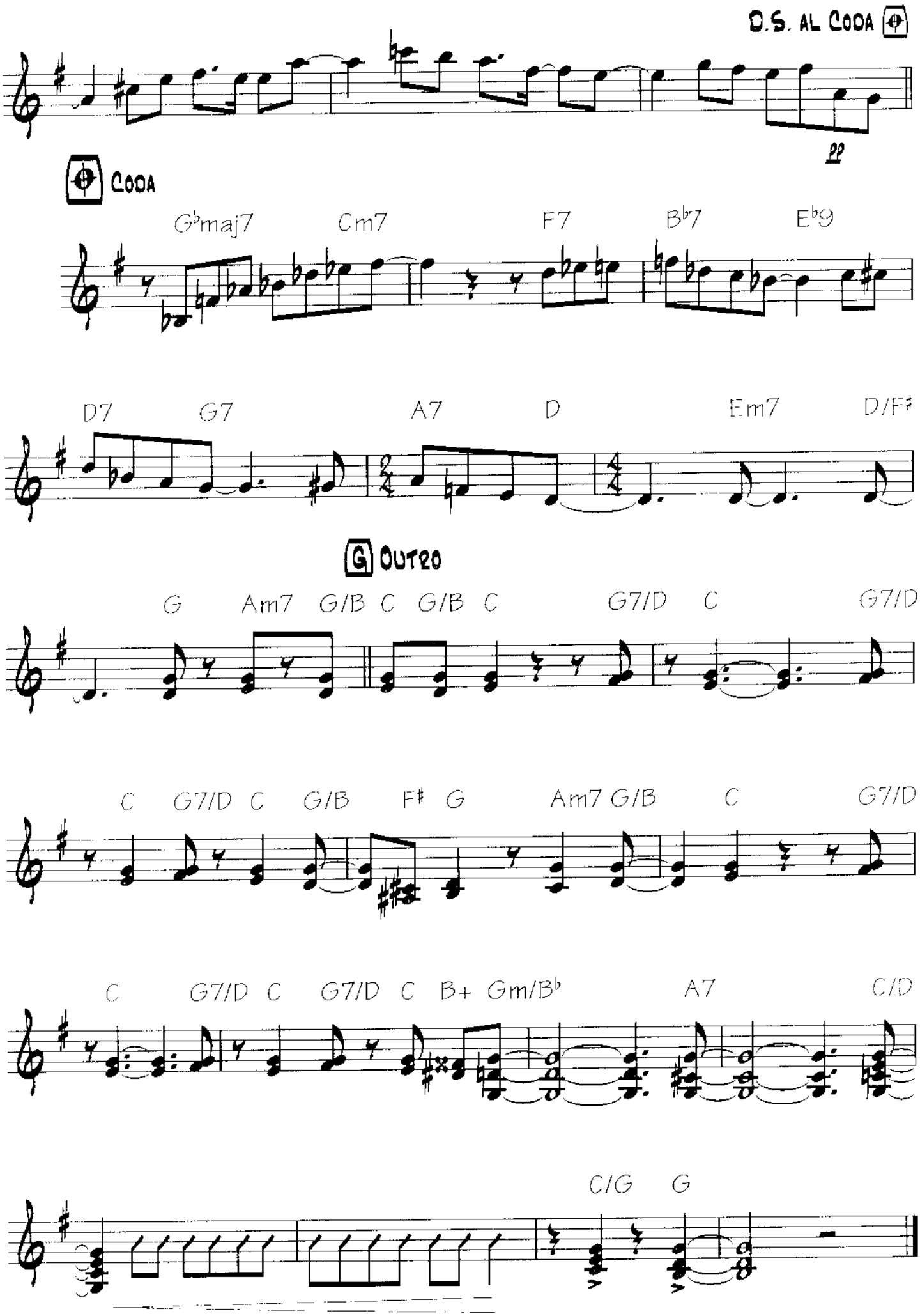
UNISON FILL

G/D D D7 G/D D

FILL

F G D/F♯ F° Em7 N.C. (A7)

UNISON

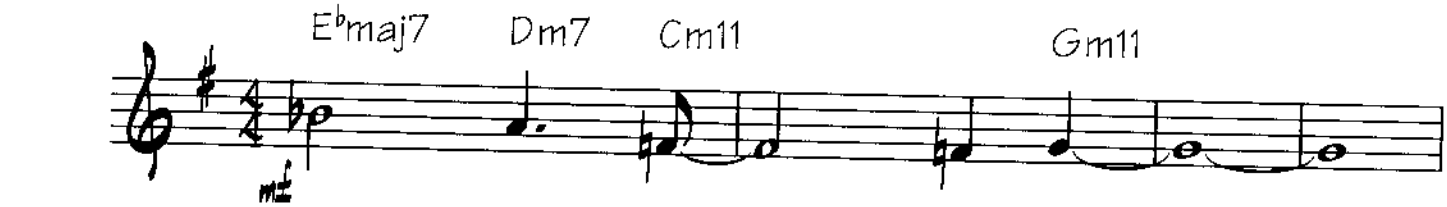

D.S. AL CODA
pp
CODA
G♭maj7
Cm7
F7
B♭7
E♭9
D7
G7
A7
D
Em7
D/F♯
G OUTRO
G
Am7
G/B
C
G/B
C
G7/D
C
G7/D
C
G7/D
C
G/B
F♯
G
Am7
G/B
C
G7/D
C
G7/D
C
G7/D
C
B+
Gm/B♭
A7
C/D
C/G
G

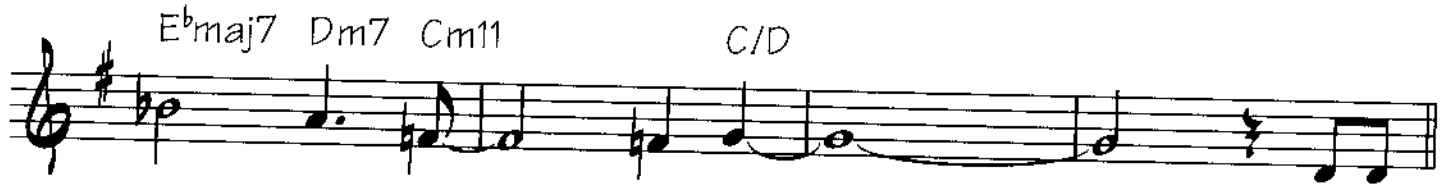
AIRSTREAM

By Pat Metheny
and Lyle Mays

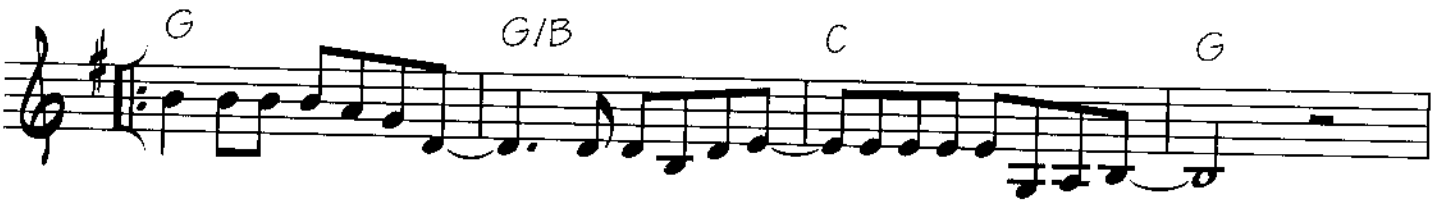
INTRO

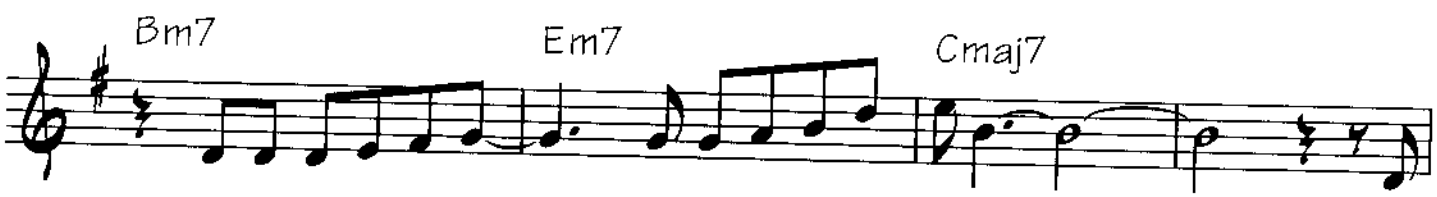
MODERATELY SLOW ♩ = 130 (EVEN EIGHTHS)

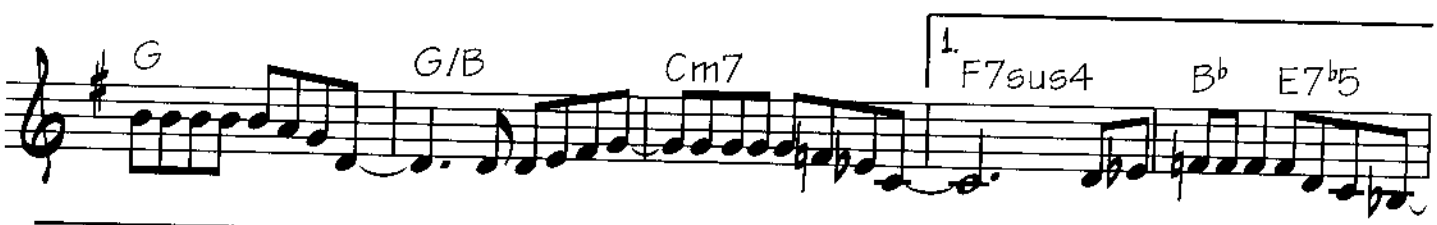


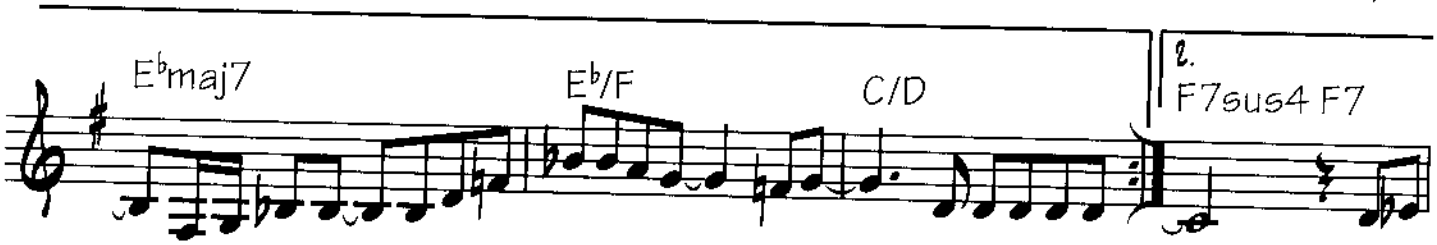


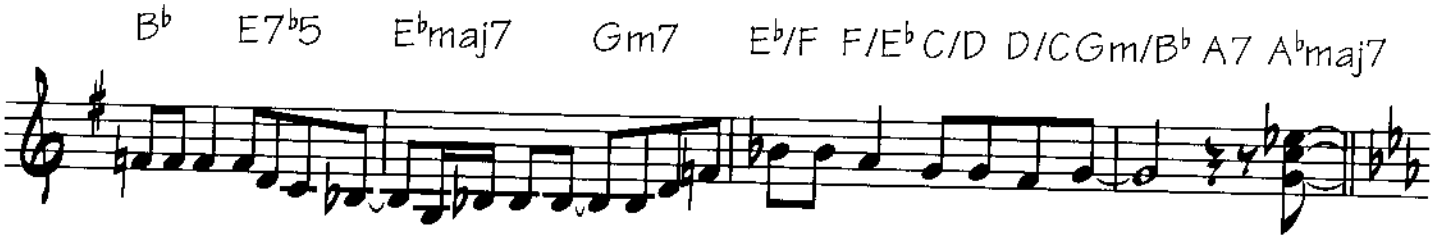
A MELODY











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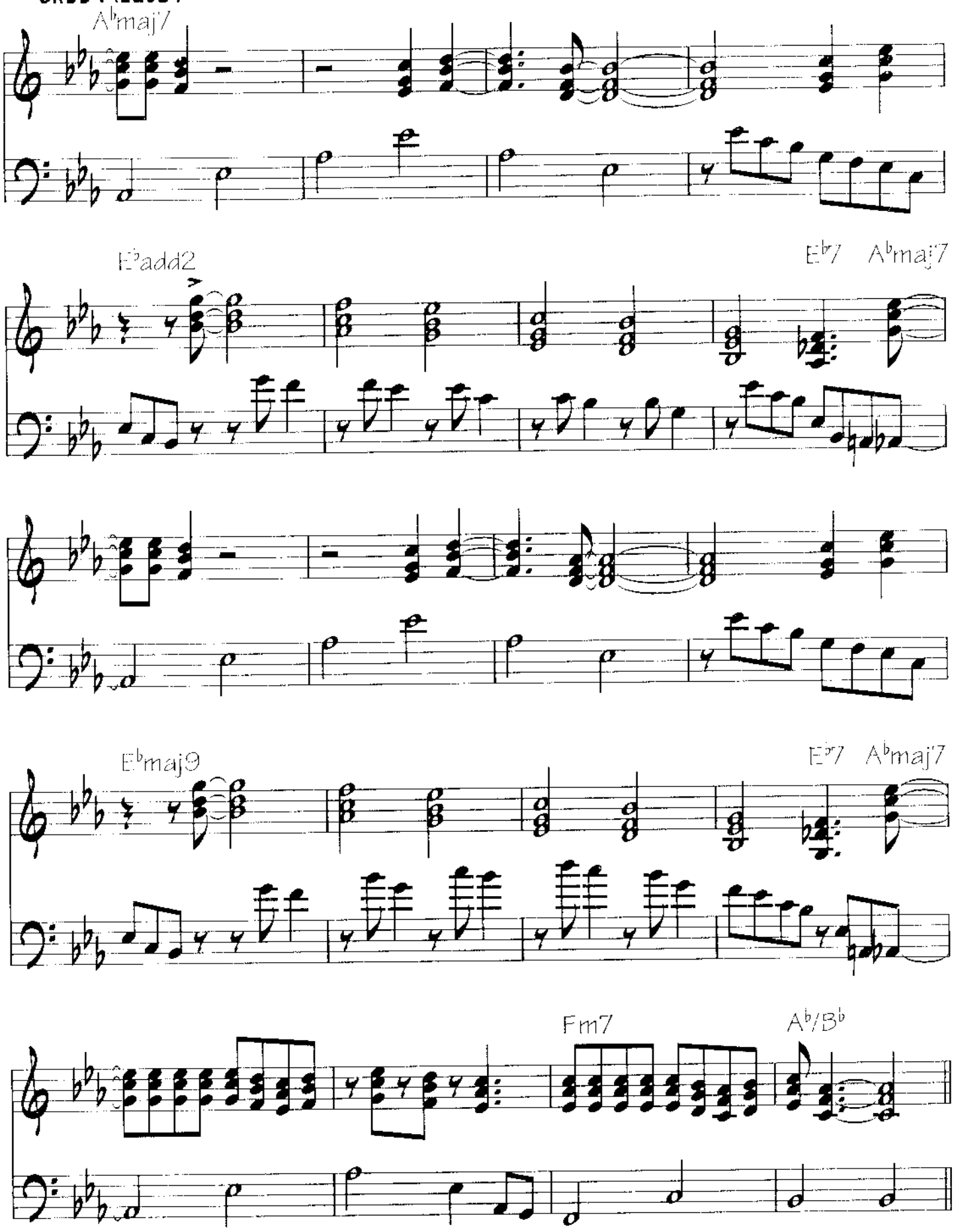
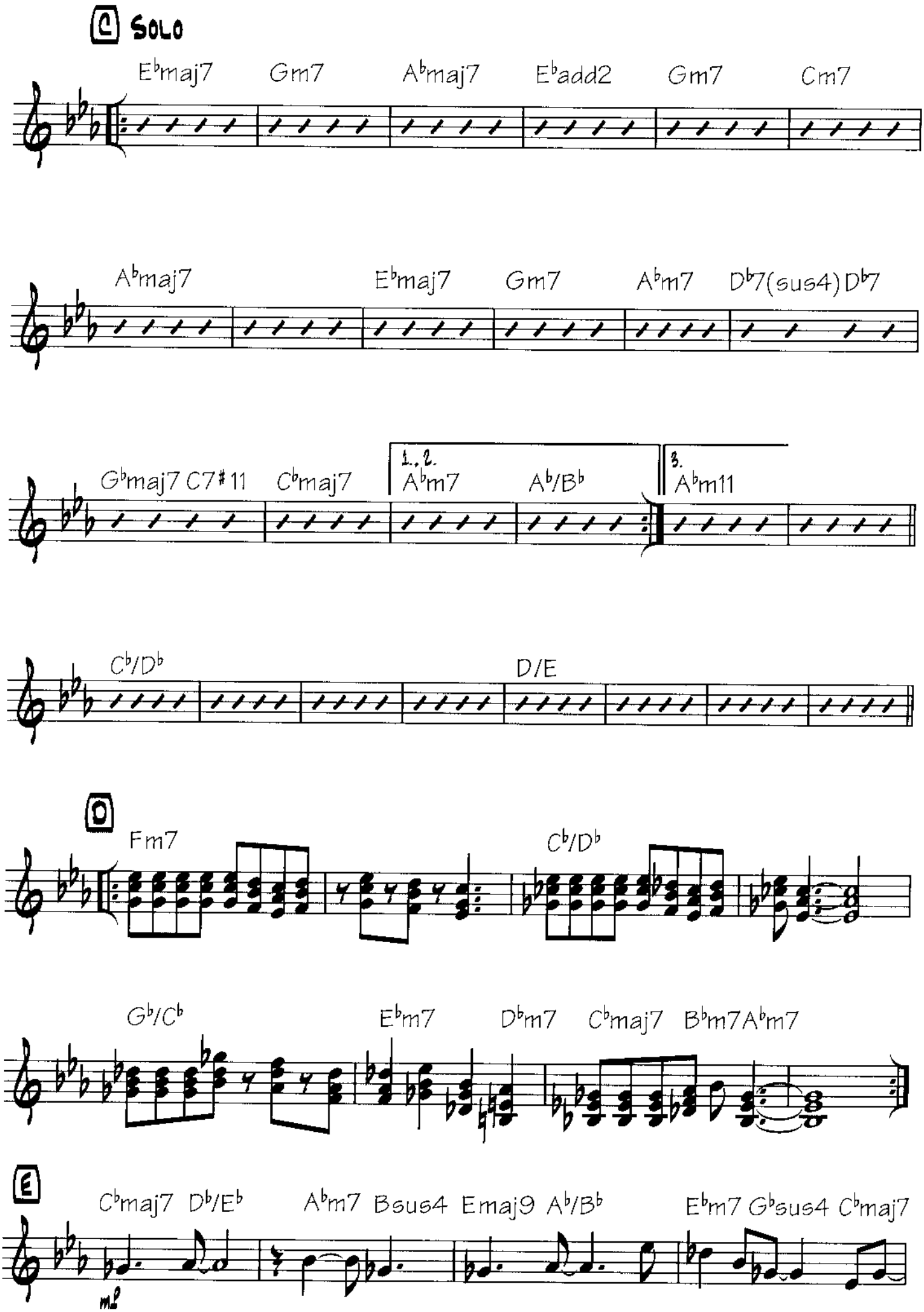
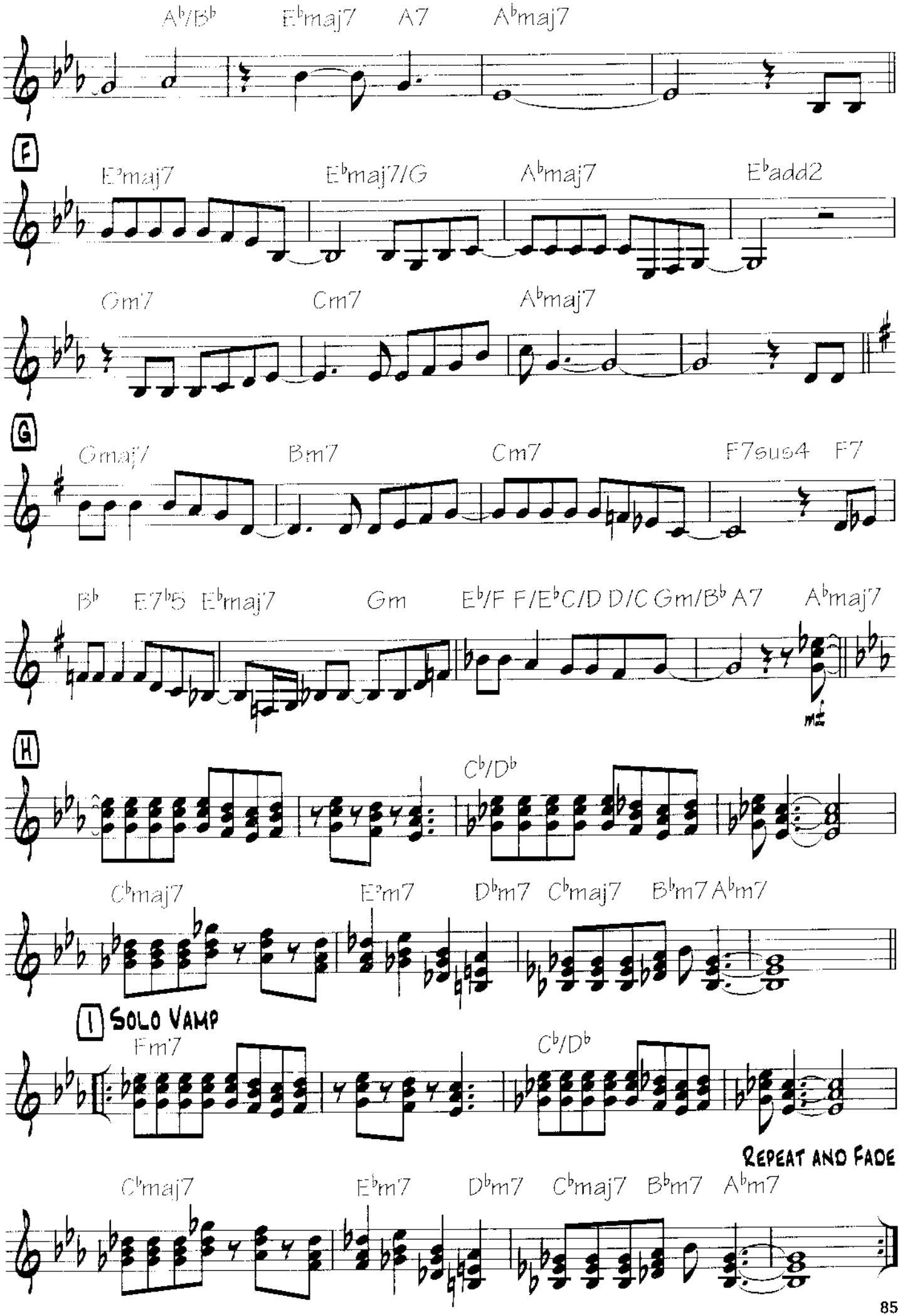
8 BASS MELODY




C SOLO
E♭maj7 Gm7 A♭maj7 E♭add2 Gm7 Cm7
A♭maj7 E♭maj7 Gm7 A♭m7 D♭7(sus4) D♭7
G♭maj7 C7♯11 C♭maj7 1., 2. A♭m7 A♭/B♭ 3. A♭m11
C♭/D♭ D/E
D
Fm7 C♭/D♭
G♭/C♭ E♭m7 D♭m7 C♭maj7 B♭m7 A♭m7
E
C♭maj7 D♭/E♭ A♭m7 Bsus4 Emaj9 A♭/B♭ E♭m7 G♭sus4 C♭maj7
mp

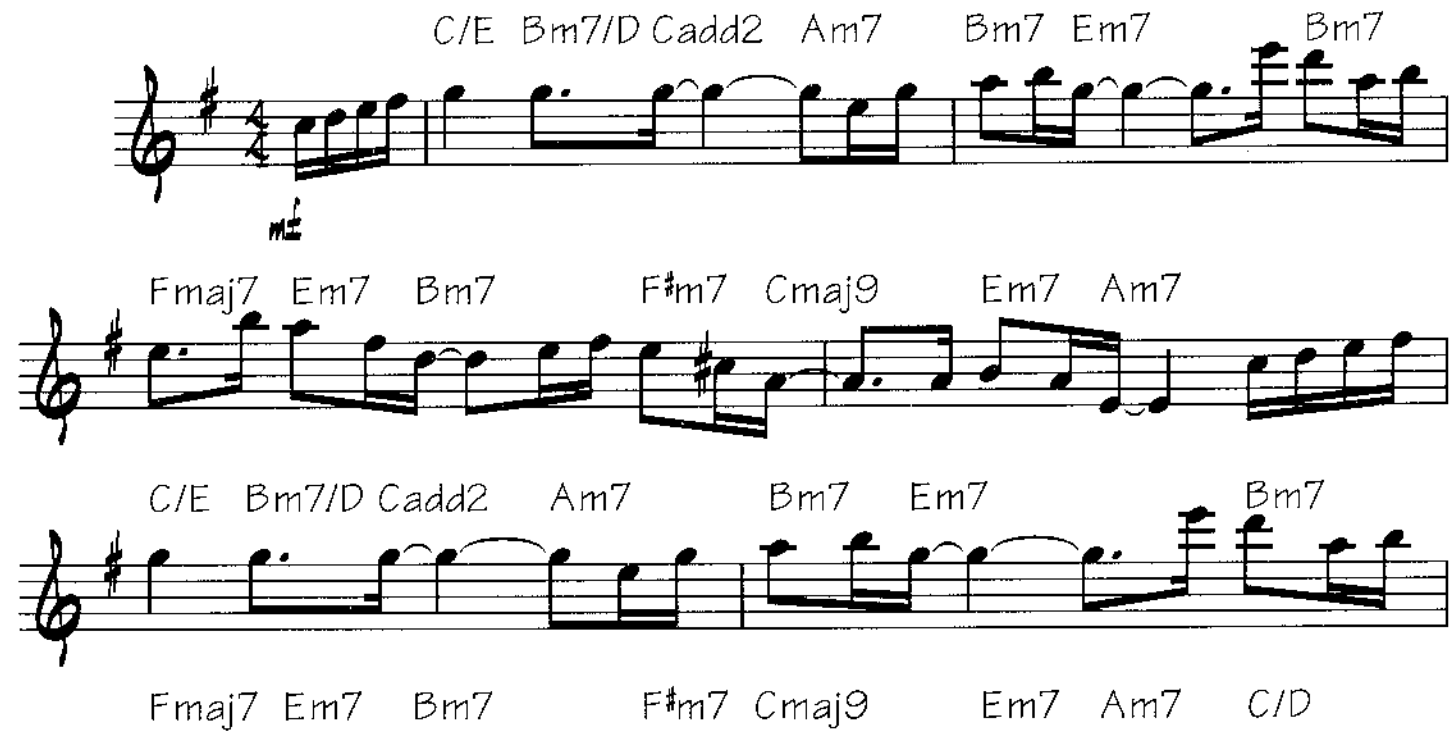

A♭/B♭ E♭maj7 A7 A♭maj7
F
E♭maj7 E♭maj7/G A♭maj7 E♭add2
Cm7 Cm7 A♭maj7
G
Gmaj7 Bm7 Cm7 F7sus4 F7
B♭ E7♭5 E♭maj7 Gm E♭/F F/E♭ C/D D/C Gm/B♭ A7 A♭maj7
H
C♭/D♭
C♭maj7 E♭m7 D♭m7 C♭maj7 B♭m7 A♭m7
I SOLO VAMP
Fm7
C♭/D♭
REPEAT AND FADE
C♭maj7 E♭m7 D♭m7 C♭maj7 B♭m7 A♭m7

The Epic

By Pat Metheny
and Lyle Mays

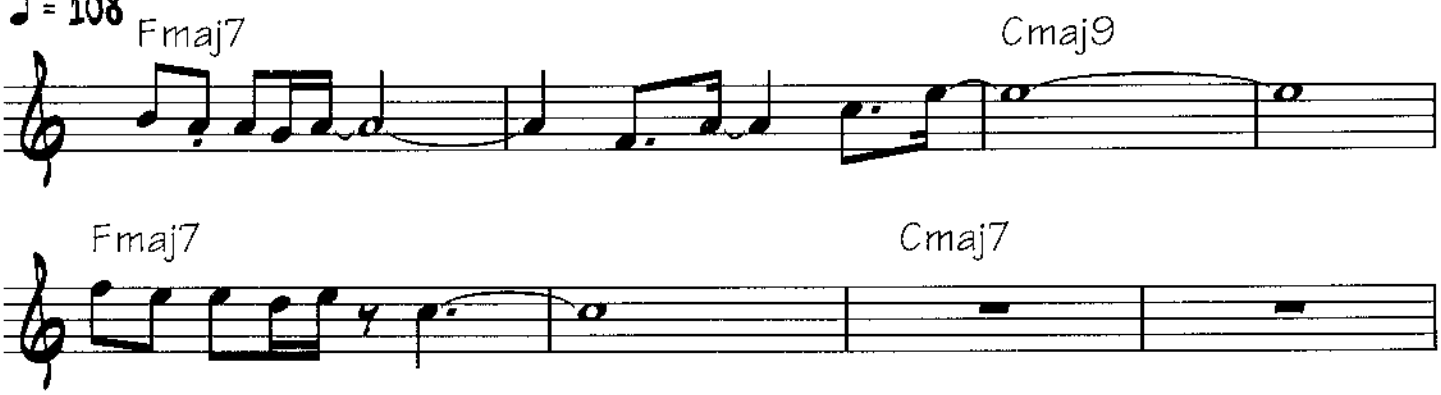
Intro

♩ = 126 (even eighths)



A Melody 1

♩ = 108



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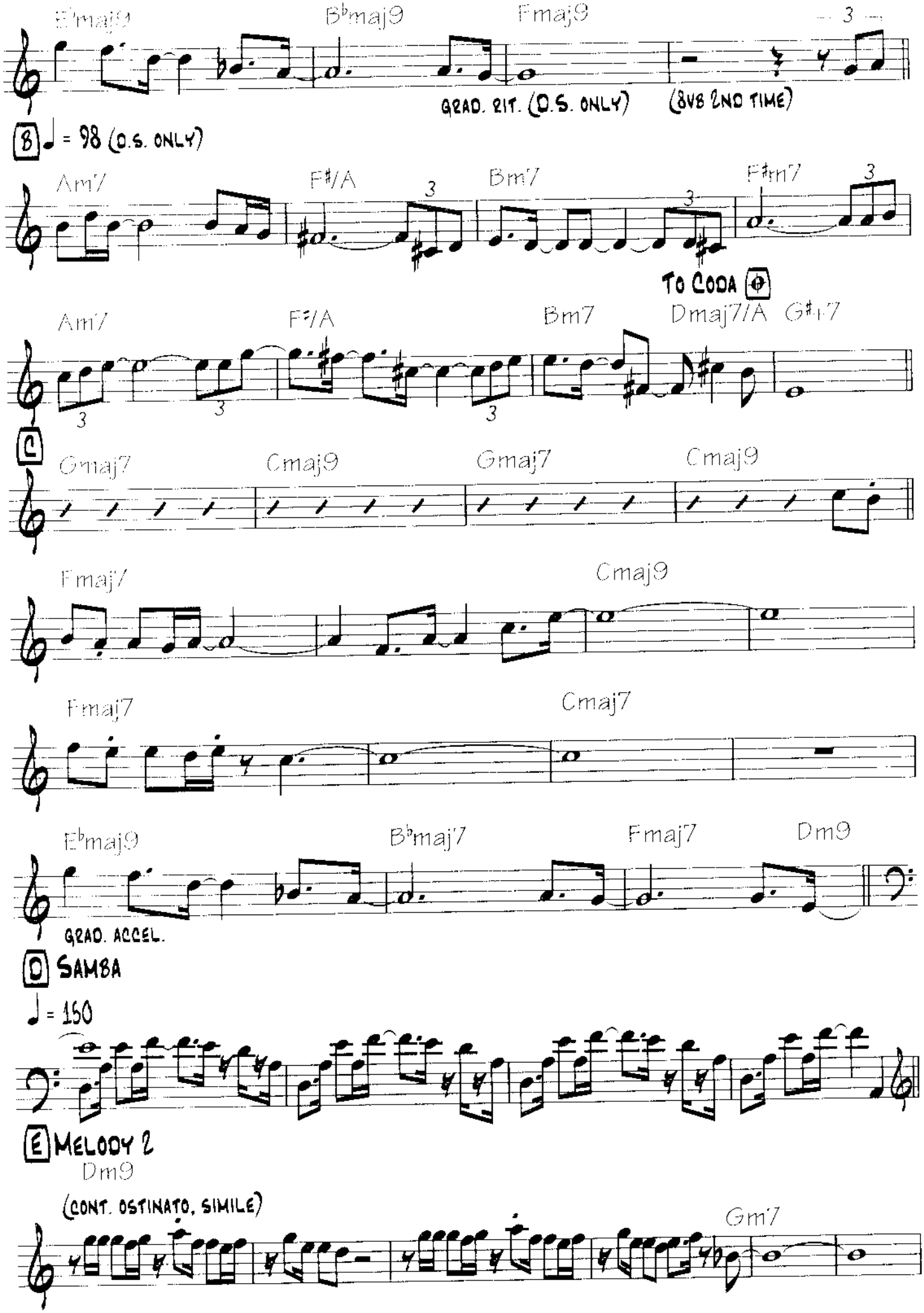
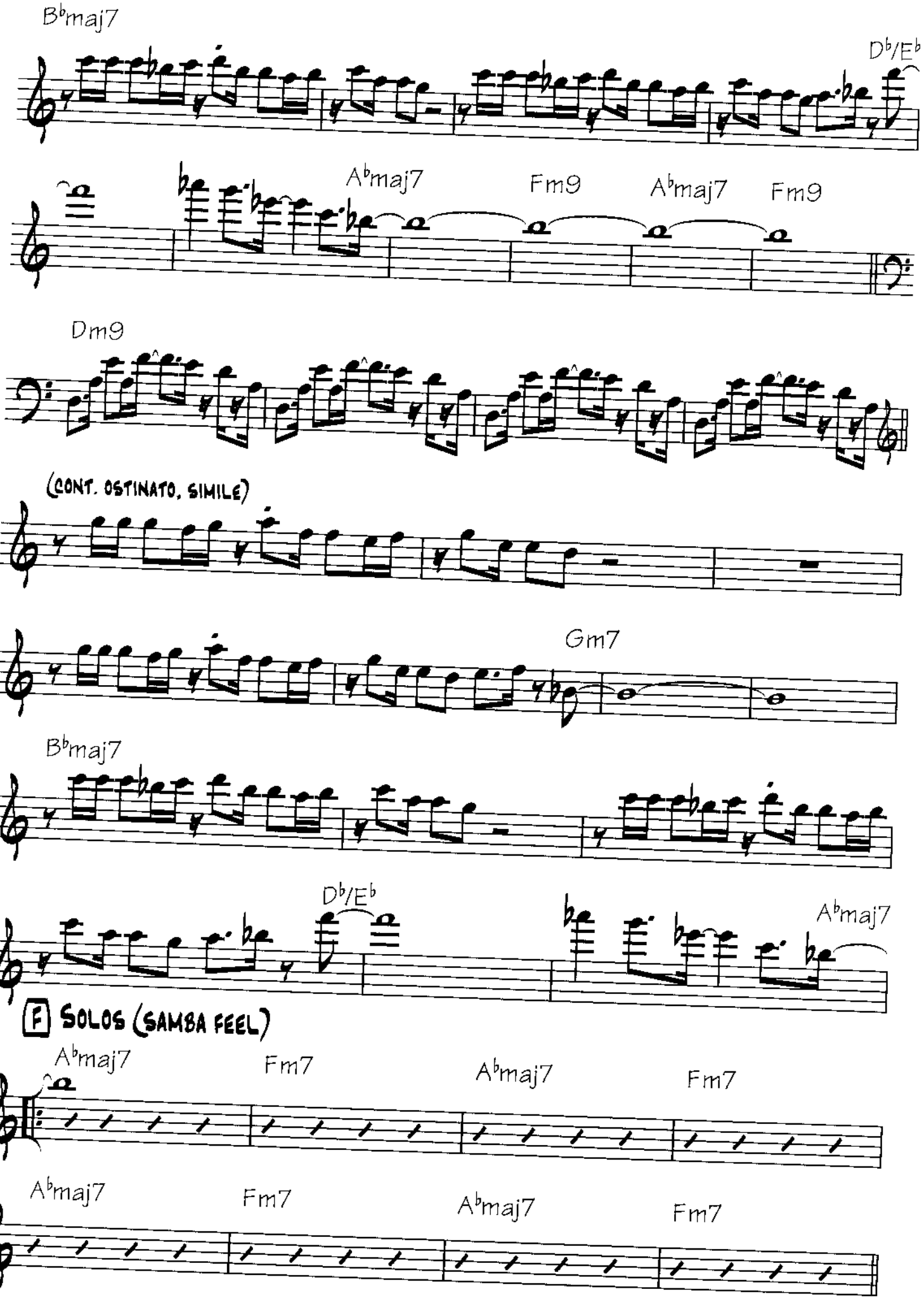
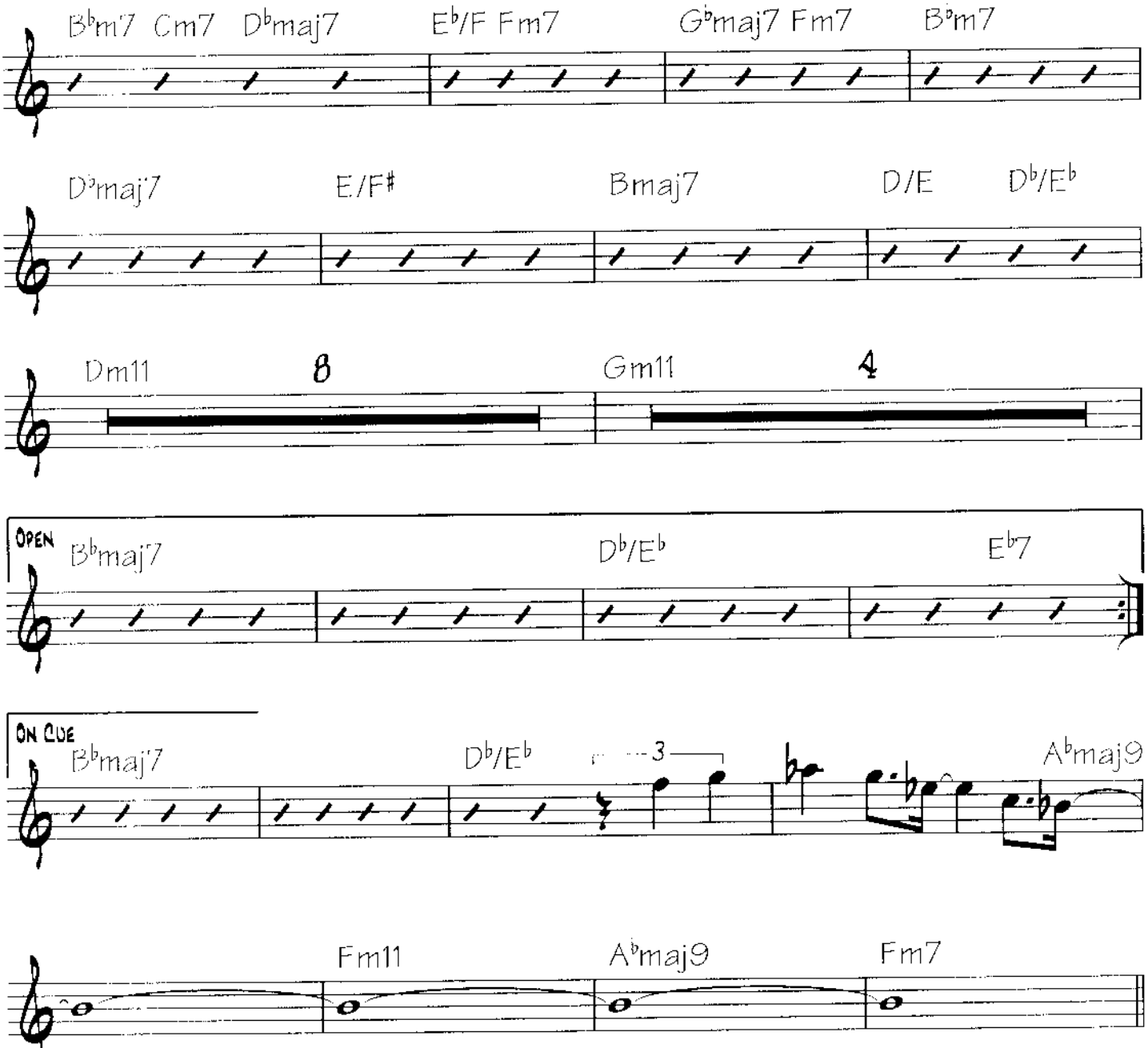
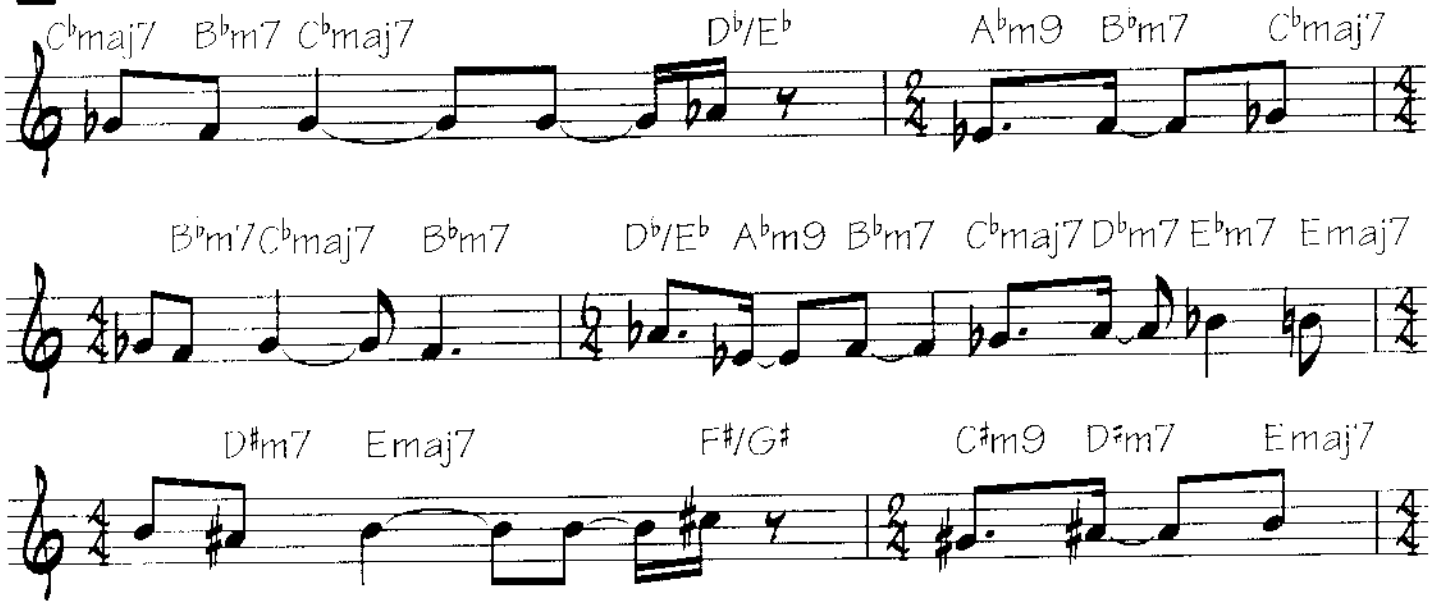
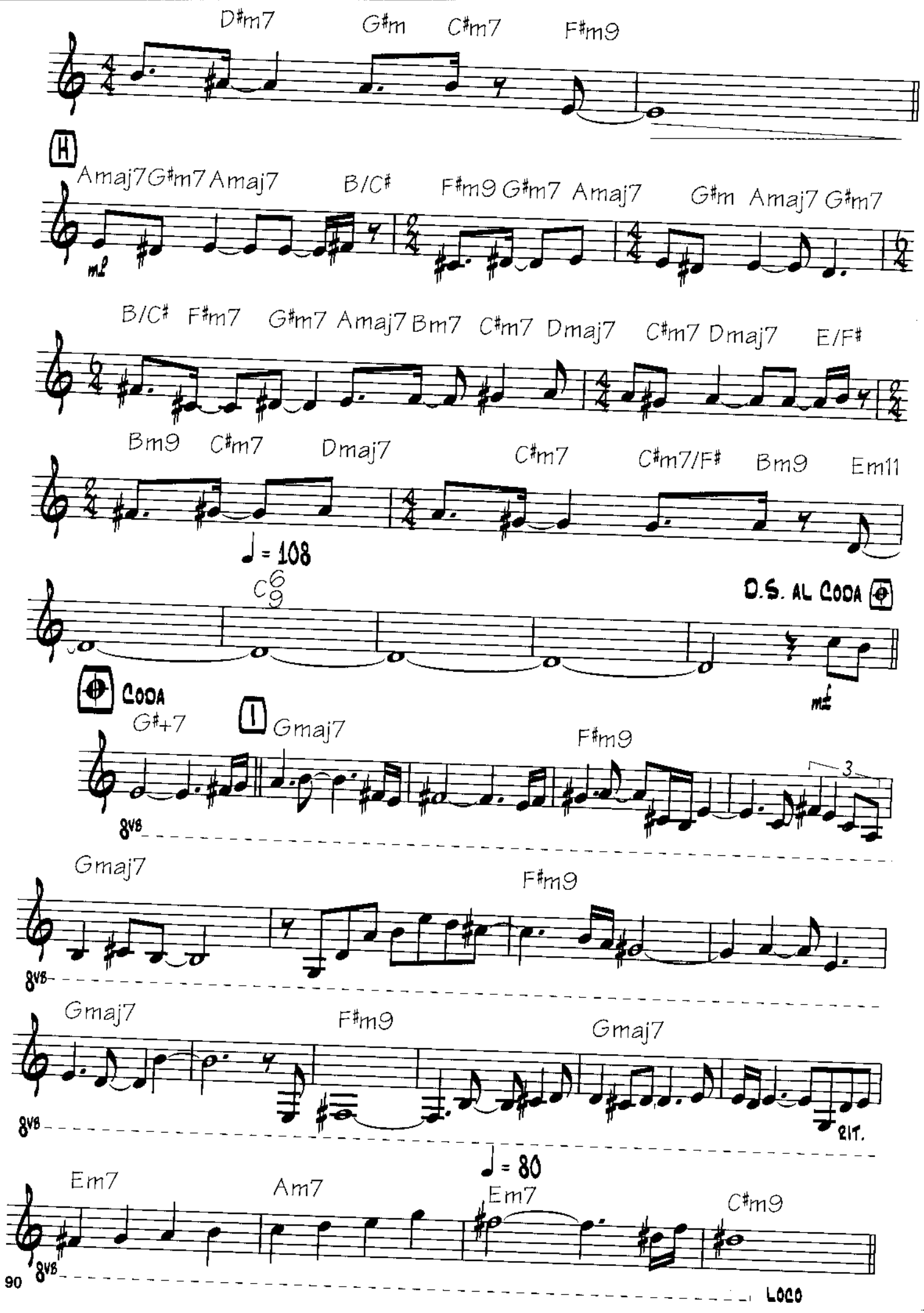

B♭maj9
B♭maj9
Fmaj9
3
GRAD. RIT. (O.S. ONLY)
(8VB 2ND TIME)
B ♩ = 98 (O.S. ONLY)
Am7
F♯/A
3
Bm7
3
F♯m7
3
TO CODA
Am7
F♯/A
Bm7
Dmaj7/A
G♯m7
3
3
3
C
Gmaj7
Cmaj9
Gmaj7
Cmaj9
Fmaj7
Cmaj9
Fmaj7
Cmaj7
E♭maj9
B♭maj7
Fmaj7
Dm9
GRAD. ACCEL.
D SAMBA
♩ = 150
E MELODY 2
Dm9
(CONT. OSTINATO, SIMILE)
Gm7

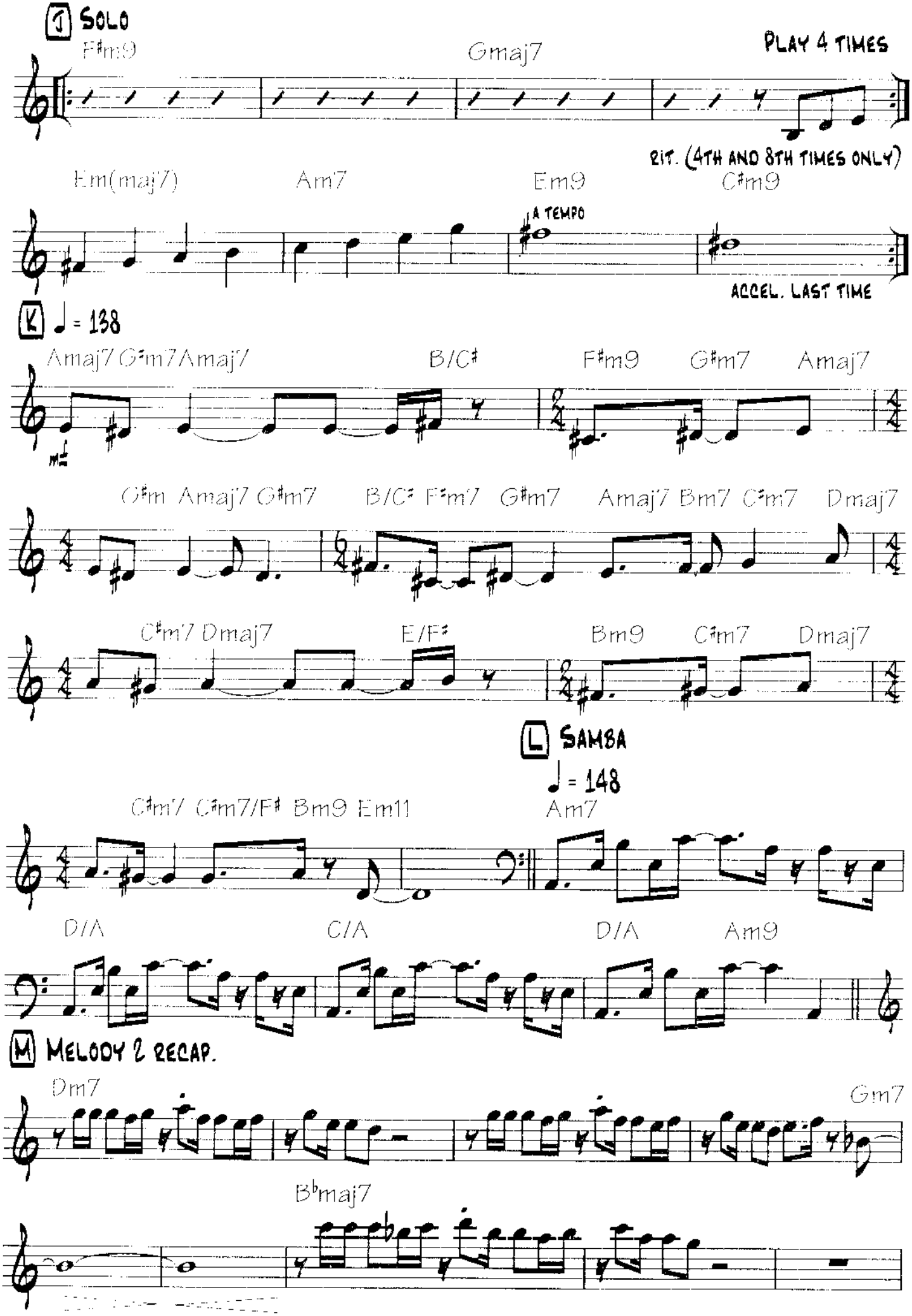

B♭maj7
D♭/E♭
A♭maj7
Fm9
A♭maj7
Fm9
Dm9
(CONT. OSTINATO, SIMILE)
Gm7
B♭maj7
D♭/E♭
A♭maj7
F SOLOS (SAMBA FEEL)
A♭maj7
Fm7
A♭maj7
Fm7
A♭maj7
Fm7
A♭maj7
Fm7

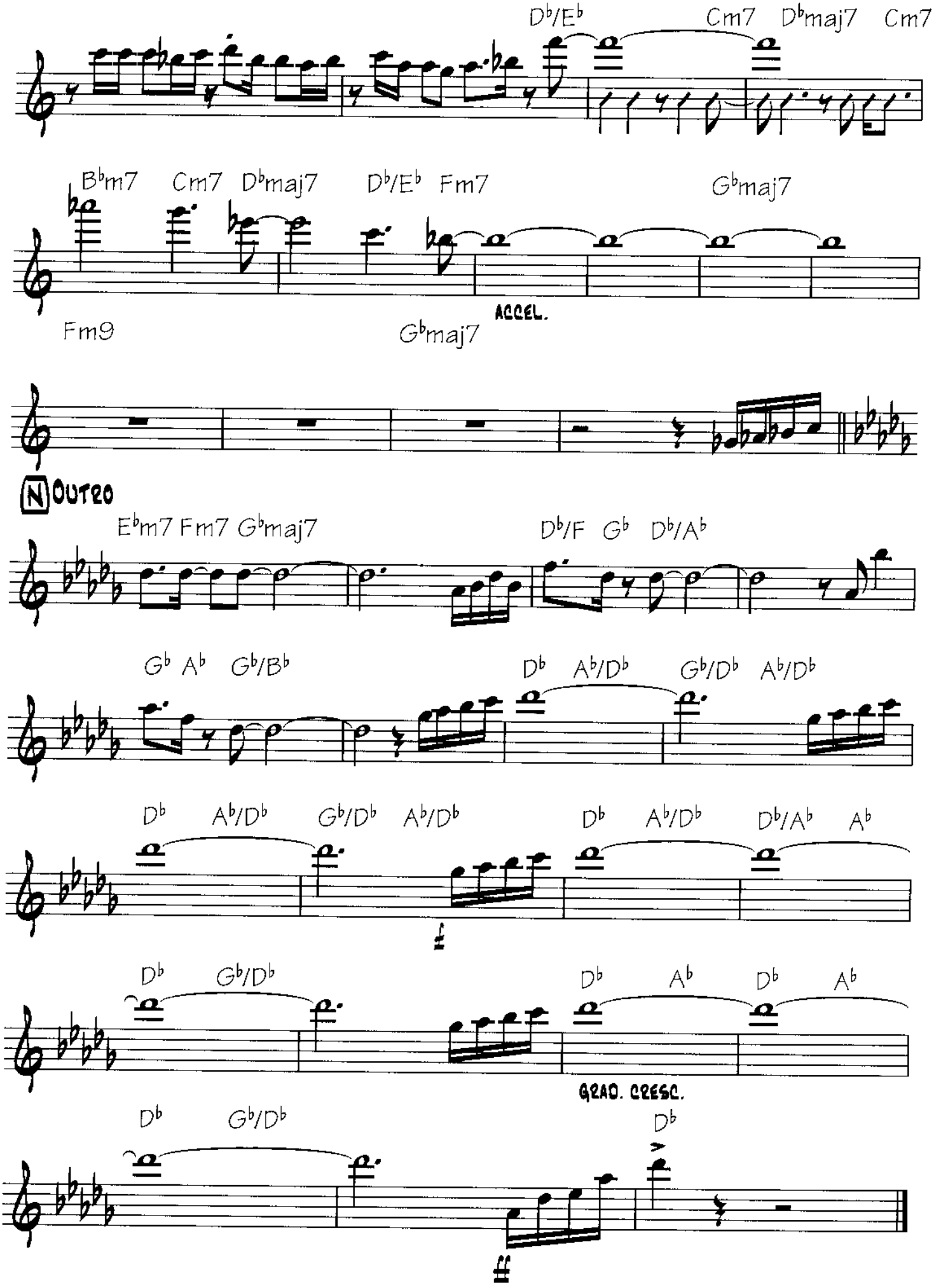


G INTERLUDE ♩ = 138




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
♩ = 108
C6/9
D.S. AL CODA
CODA
G♯+7
I
Gmaj7
F♯m9
8vb
Gmaj7 F♯m9
Gmaj7 F♯m9 Gmaj7
RIT.
♩ = 80
Em7 Am7 Em7 C♯m9
LOCO

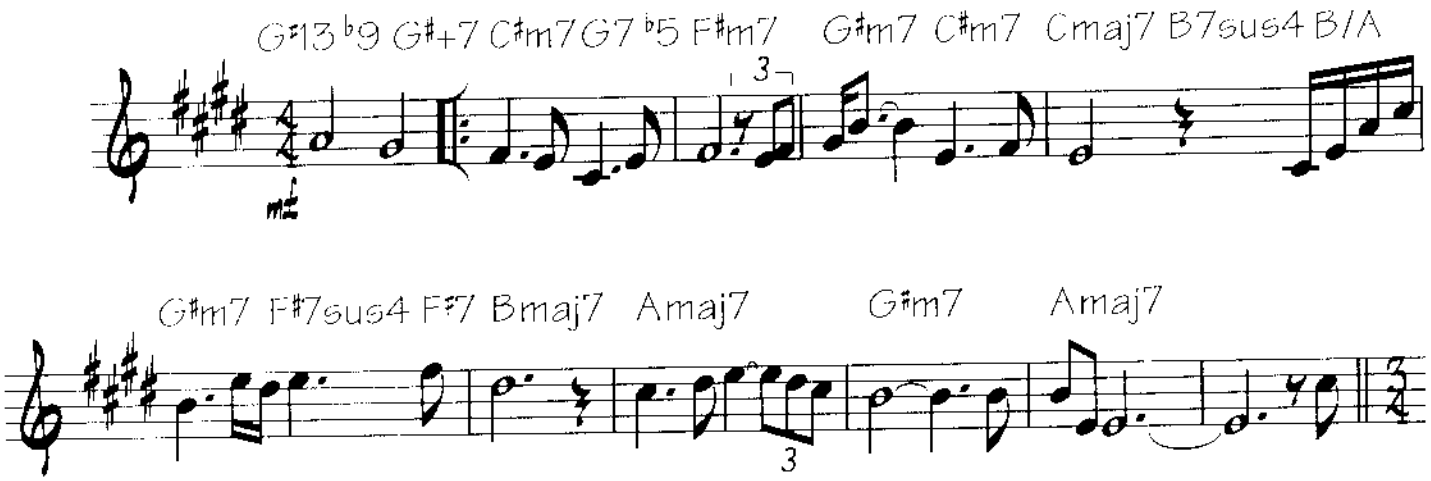

J SOLO
F♯m9
Gmaj7
PLAY 4 TIMES
RIT. (4TH AND 8TH TIMES ONLY)
Em(maj7)
Am7
Em9
C♯m9
A TEMPO
ACCEL. LAST TIME
K ♩ = 138
Amaj7 G♯m7 Amaj7
B/C♯
F♯m9
G♯m7
Amaj7
G♯m Amaj7 G♯m7
B/C♯ F♯m7 G♯m7
Amaj7 Bm7 C♯m7
Dmaj7
C♯m7 Dmaj7
E/F♯
Bm9
C♯m7
Dmaj7
L SAMBA
♩ = 148
C♯m7 C♯m7/F♯ Bm9 Em11
Am7
D/A
C/A
D/A
Am9
M MELODY 2 RECAP.
Dm7
Gm7
B♭maj7


Db/Eb
Cm7
Dbmaj7
Cm7
Bbm7
Cm7
Dbmaj7
Db/Eb
Fm7
Gbmaj7
ACCEL.
Fm9
Gbmaj7
N OUTRO
Ebm7
Fm7
Gbmaj7
Db/F
Gb
Db/Ab
Gb
Ab
Gb/Bb
Db
Ab/Db
Gb/Db
Ab/Db
Db
Ab/Db
Gb/Db
Ab/Db
Db
Ab/Db
Db/Ab
Ab
Db
Gb/Db
Db
Ab
Db
Ab
GRAD. CRESC.
Db
Gb/Db
Db

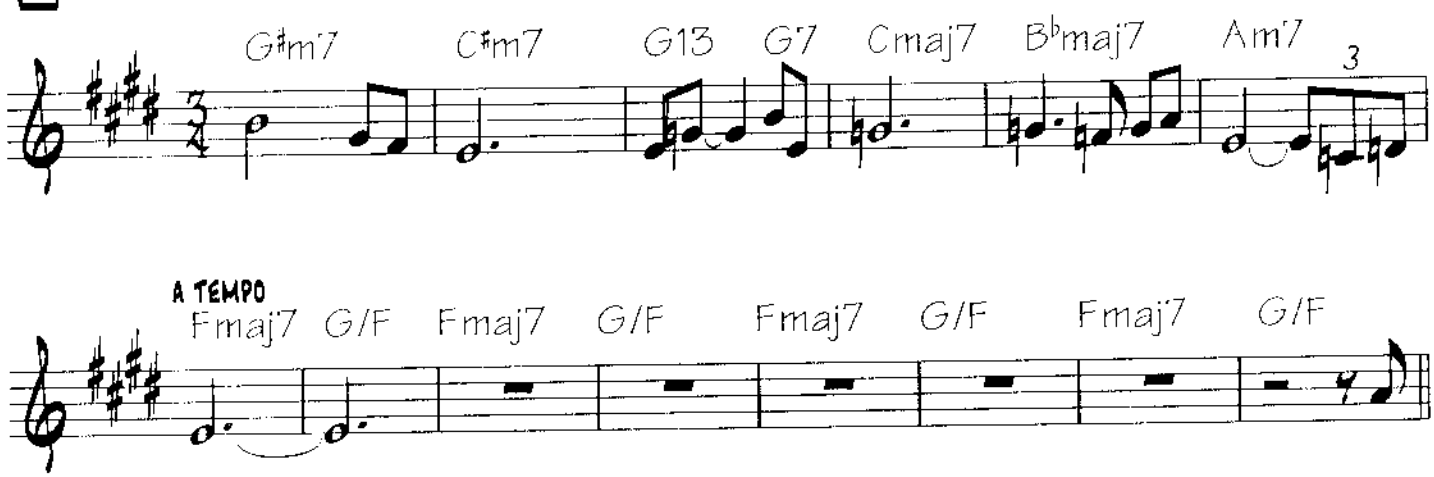
Every Day (I Thank You)

By Pat Metheny

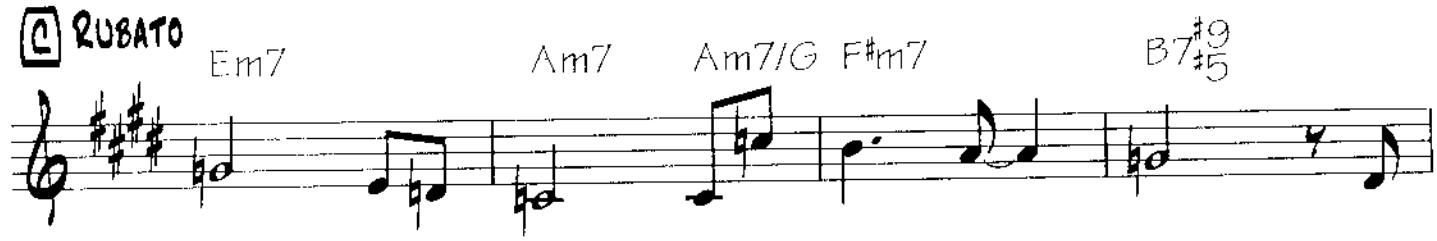
A Rubato ♩=60 (Even Eighths)



B Double Time (♪ = ♩)

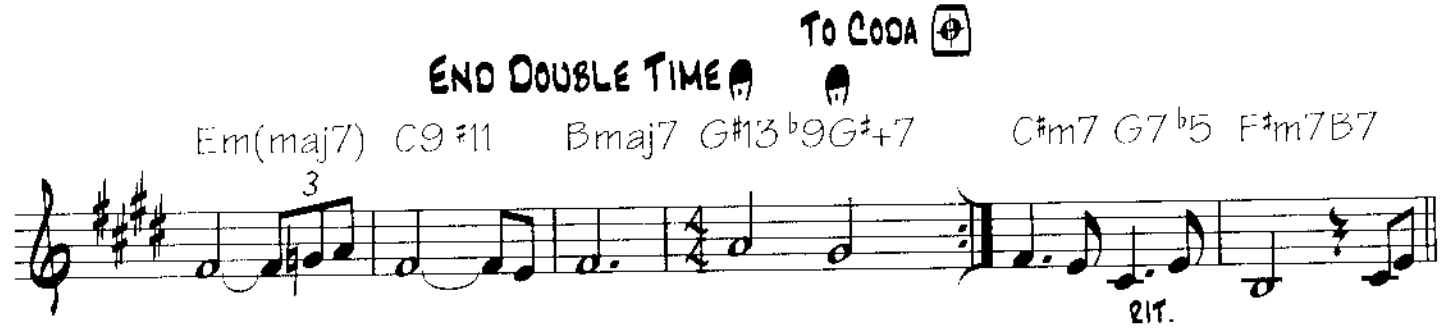


C Rubato



To Coda

End Double Time



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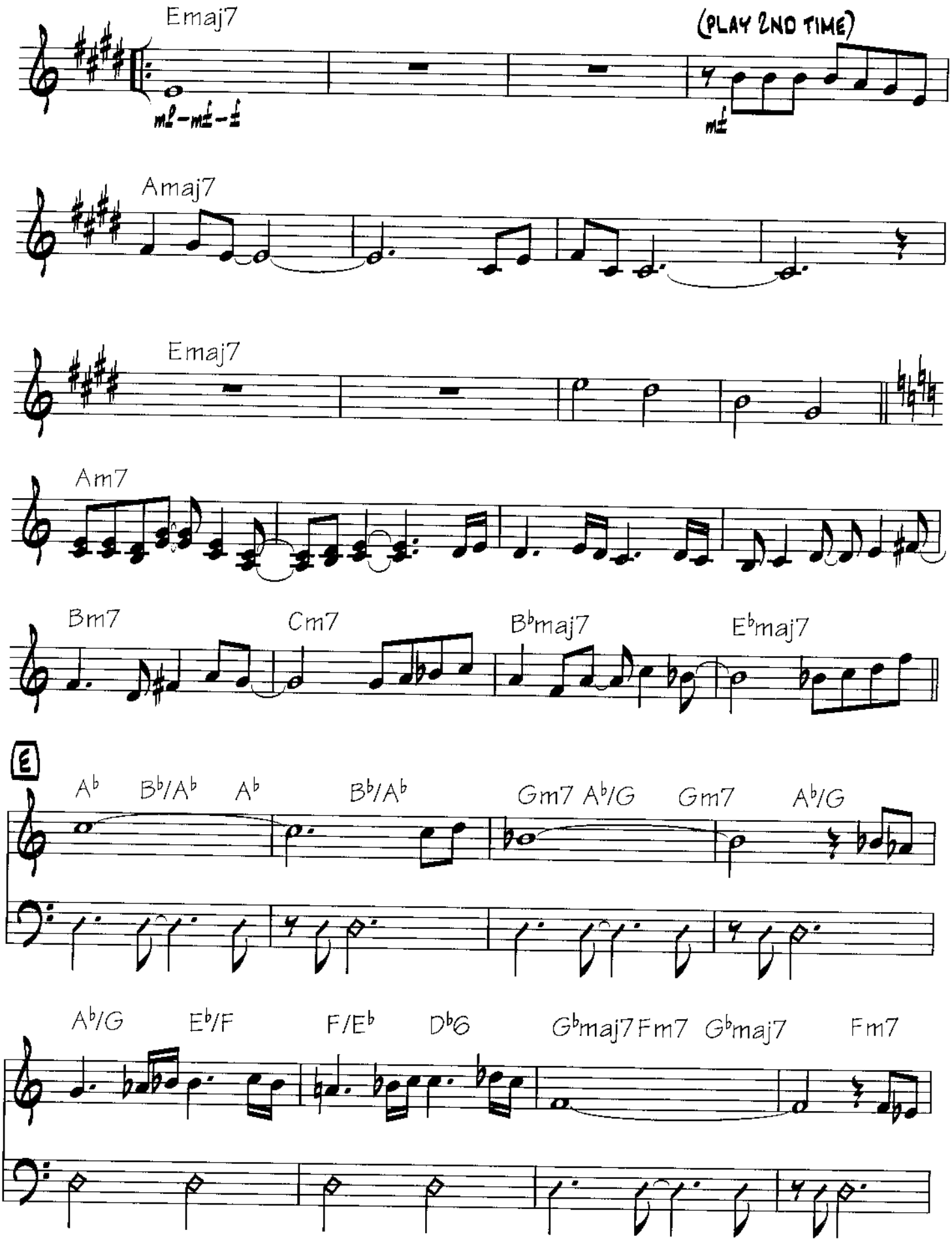
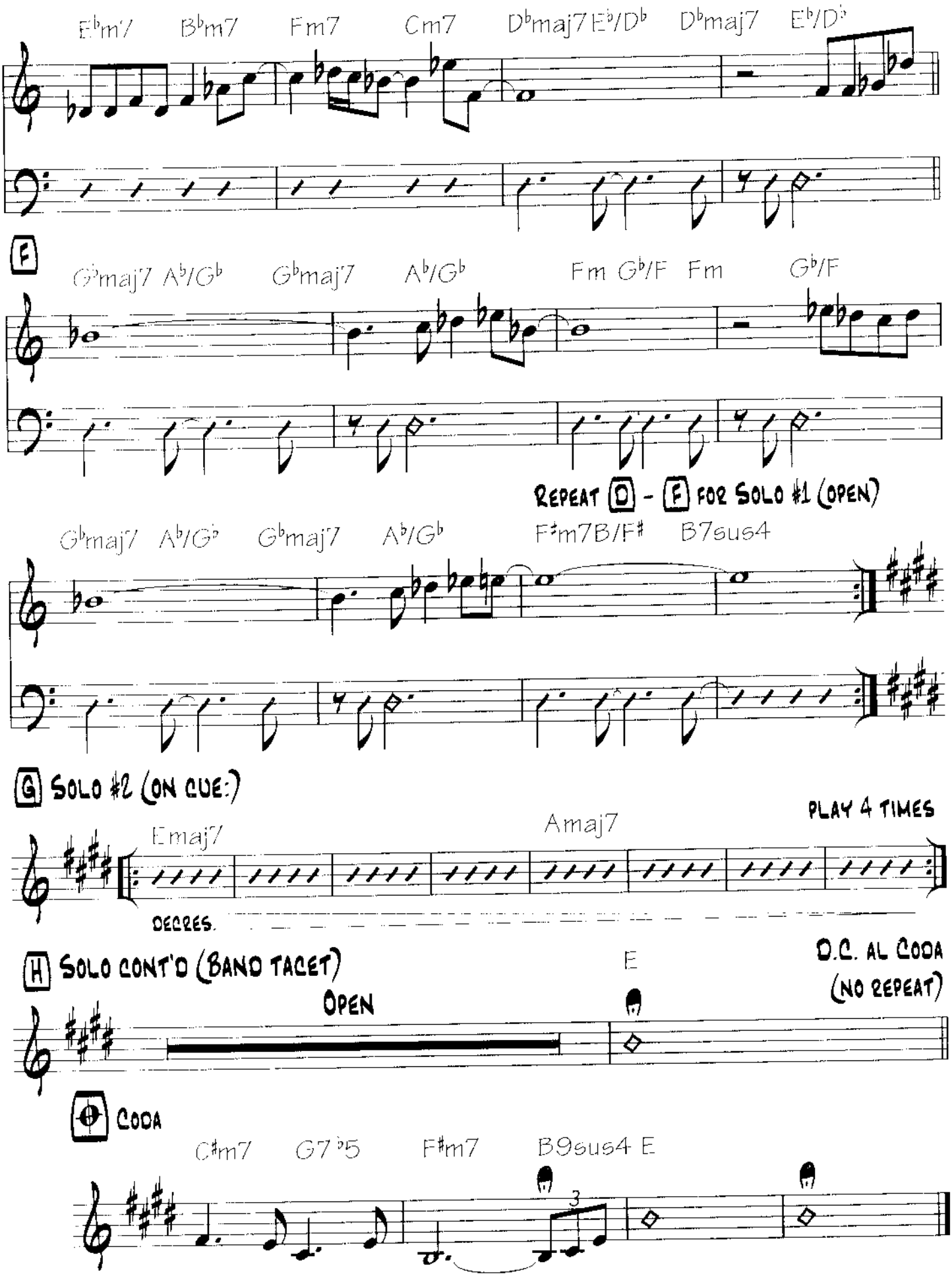
INTERLUDE AND SOLO #1: DOUBLE TIME (♪ = ♩)

D

1ST TIME CHORDS ONLY, 2ND TIME PLAY MELODY, REPEAT FOR SOLOS.



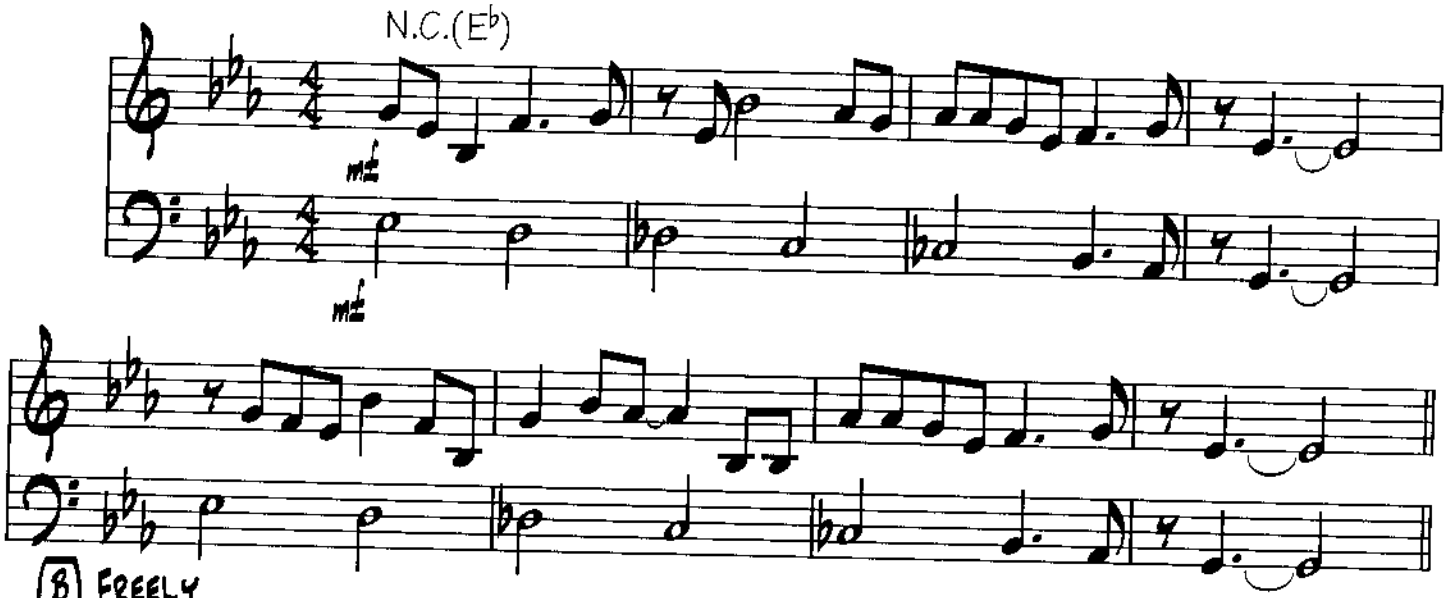

E♭m7 B♭m7 Fm7 Cm7 D♭maj7 E♭/D♭ D♭maj7 E♭/D♭
F
G♭maj7 A♭/G♭ G♭maj7 A♭/G♭ Fm G♭/F Fm G♭/F
REPEAT D - F FOR SOLO #1 (OPEN)
G♭maj7 A♭/G♭ G♭maj7 A♭/G♭ F♯m7B/F♯ B7sus4
G SOLO #2 (ON CUE:)
Emaj7 Amaj7
PLAY 4 TIMES
DECRES.
H SOLO CONT'D (BAND TACET)
OPEN
E
D.C. AL CODA
(NO REPEAT)
CODA
C♯m7 G7♭5 F♯m7 B9sus4 E
3

80/81

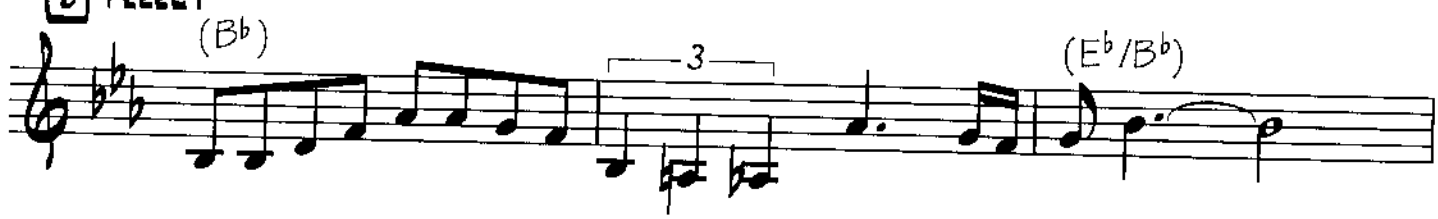
By Pat Metheny

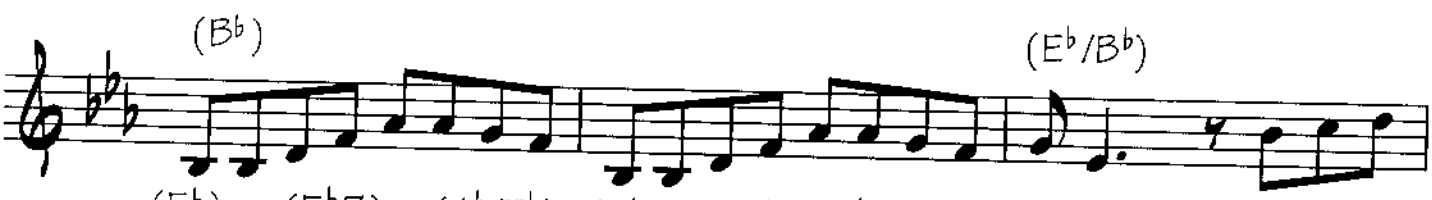
A

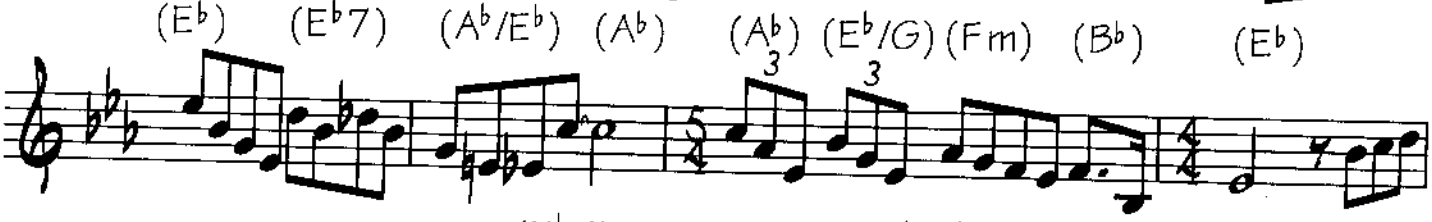
Up ♩=224

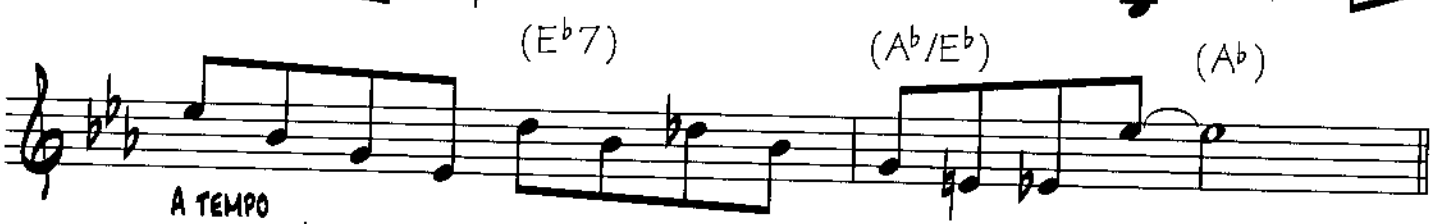


B FREELY

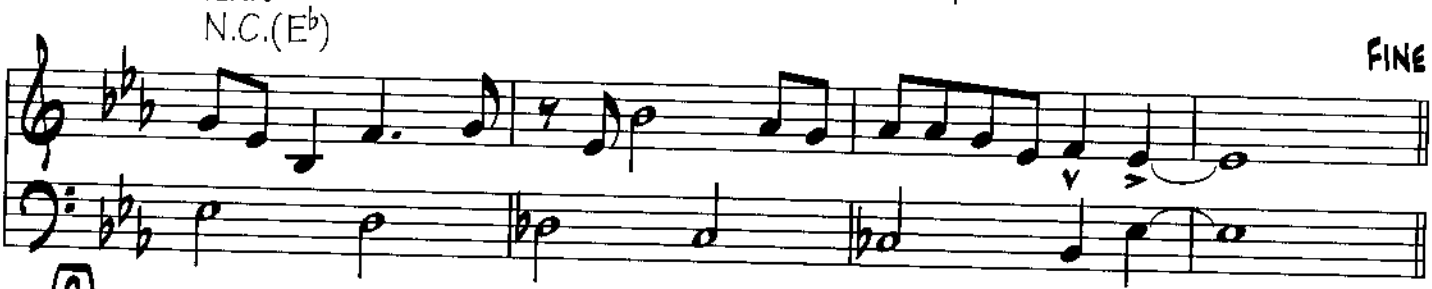








A TEMPO



C

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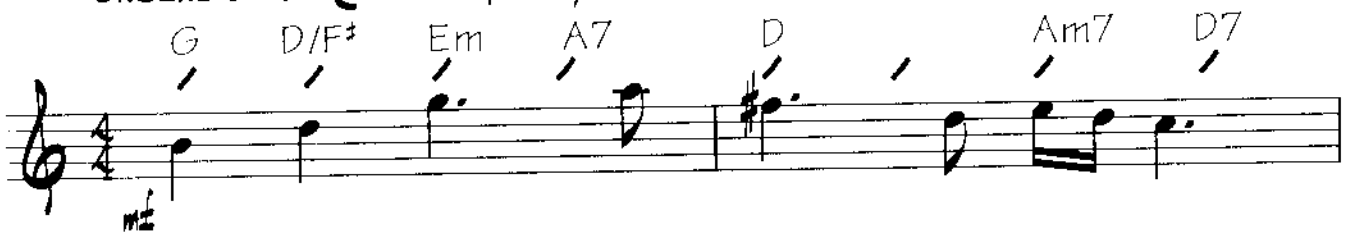
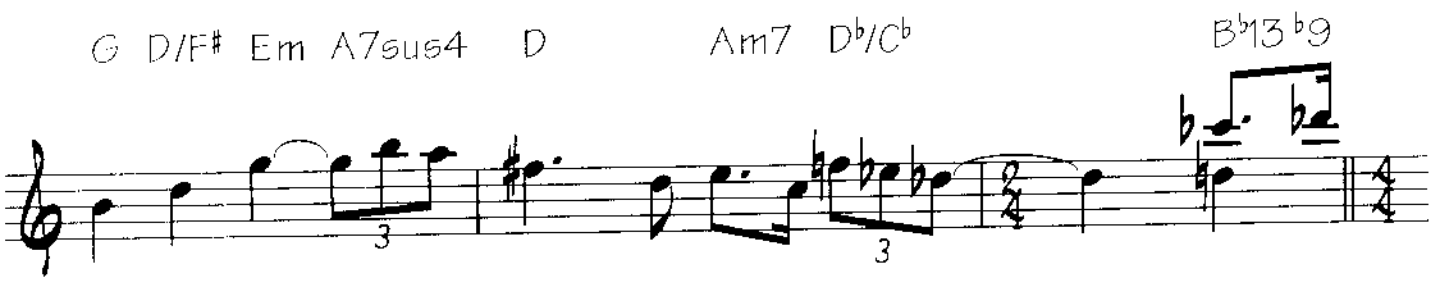
The Bat

By Pat Metheny

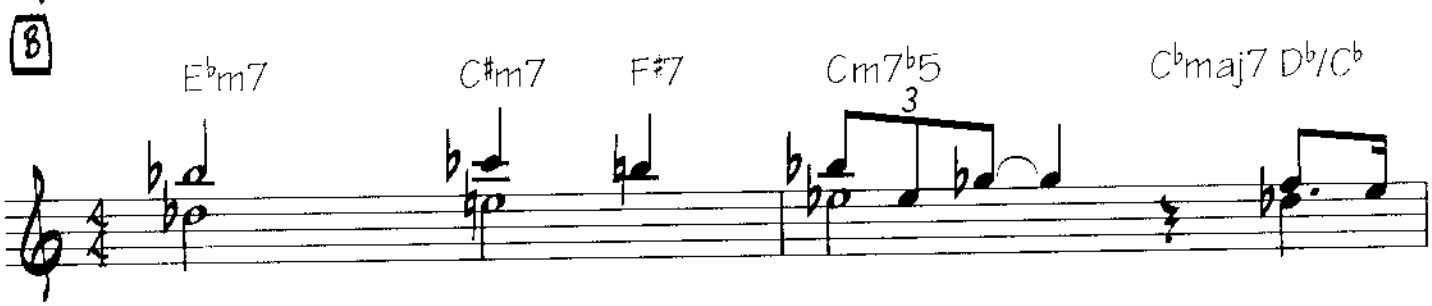
A

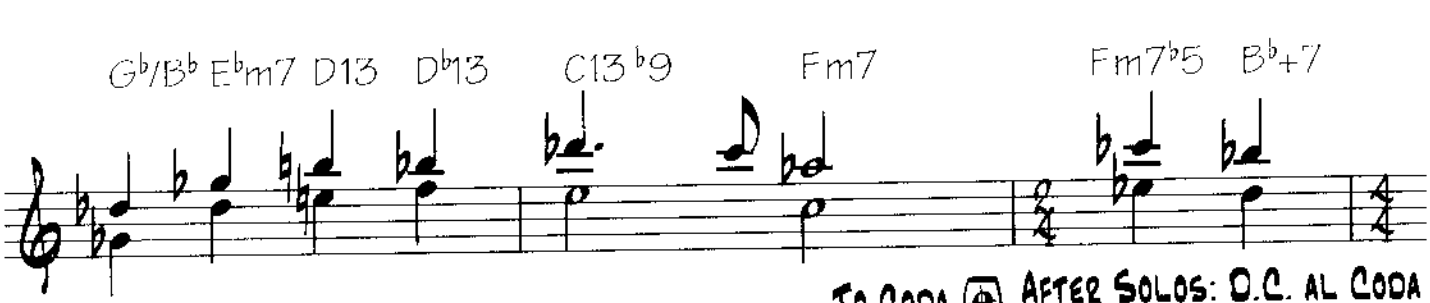
Ballad ♩ =50 (Even Eighths)



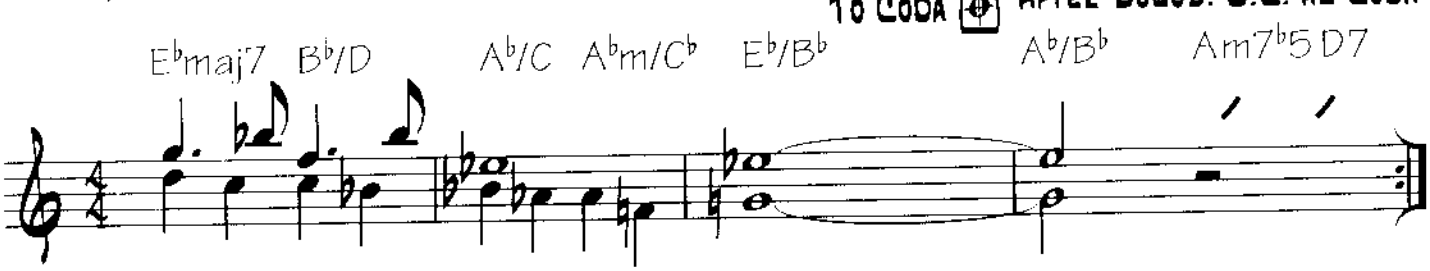


B



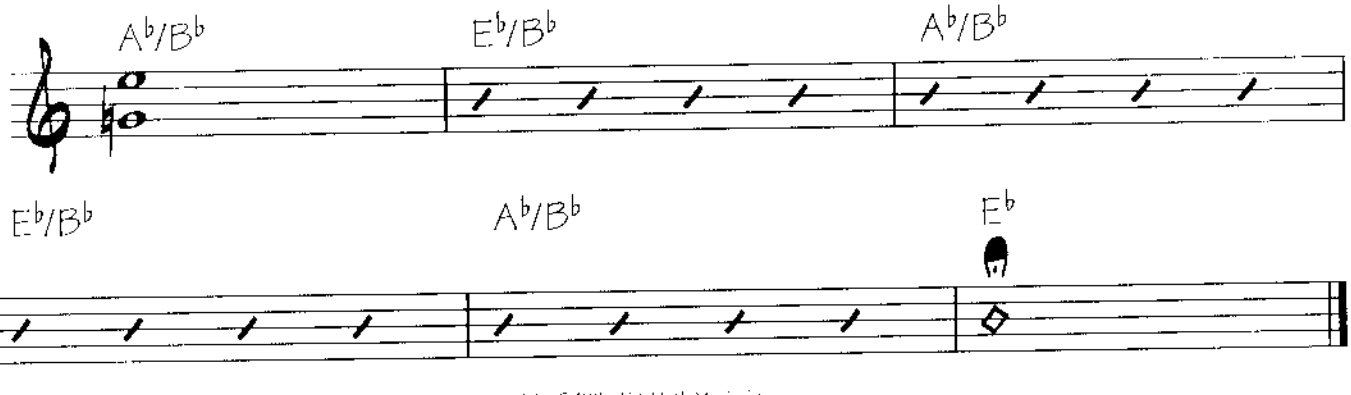


To Coda ⊕ After Solos: D.C. al Coda



⊕ Coda

Freely



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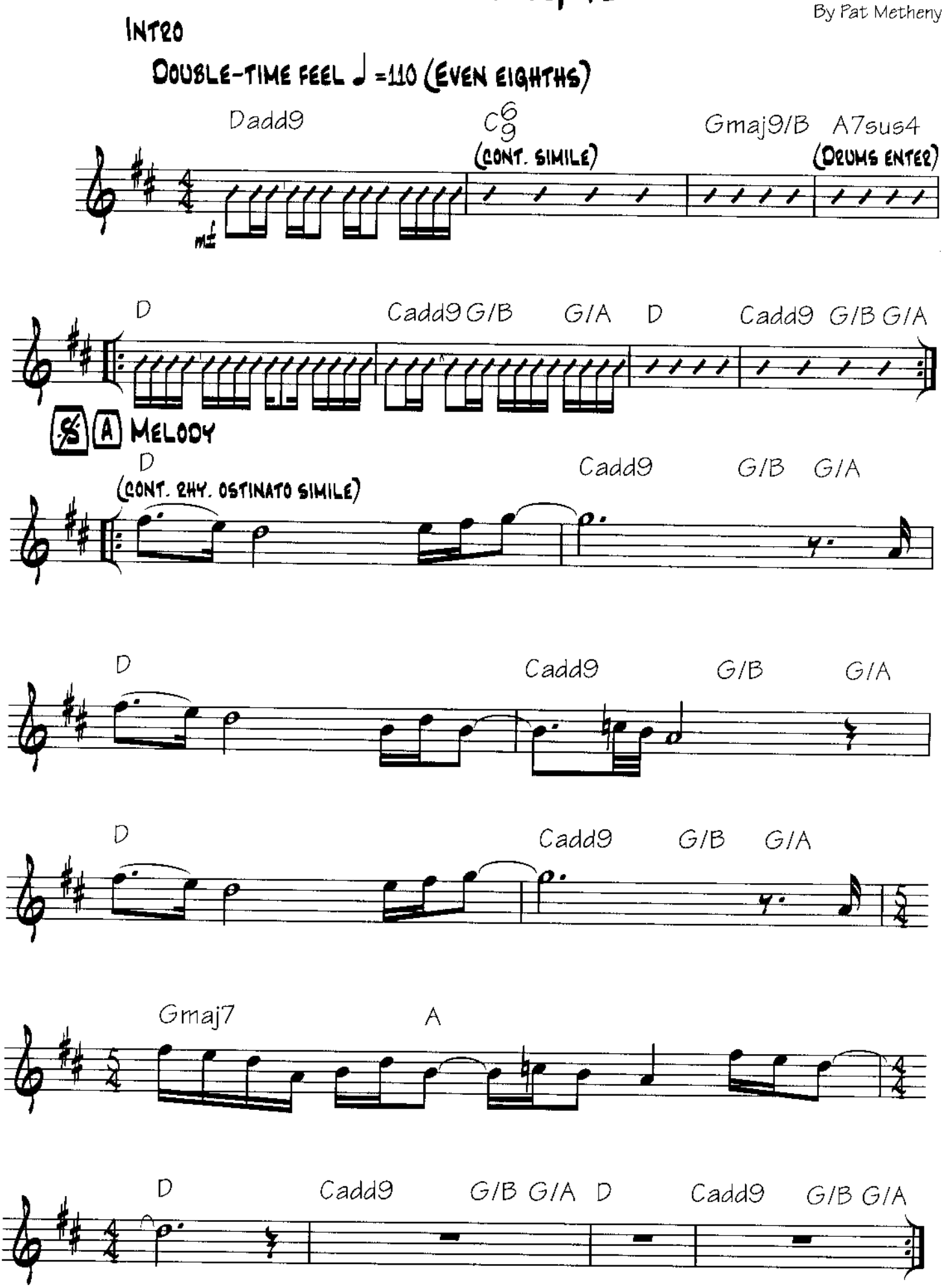
FOLK SONG #1

By Pat Metheny



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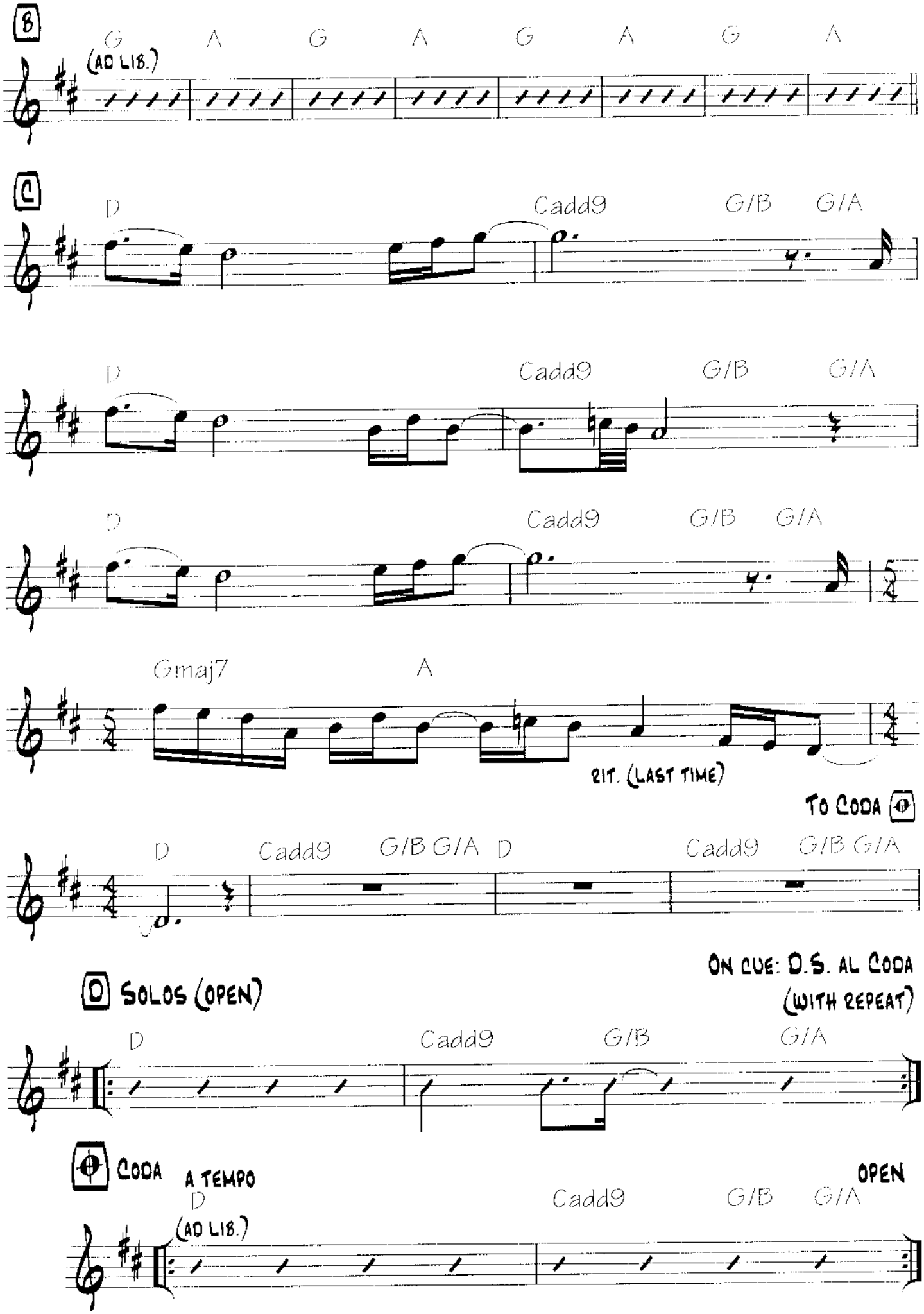
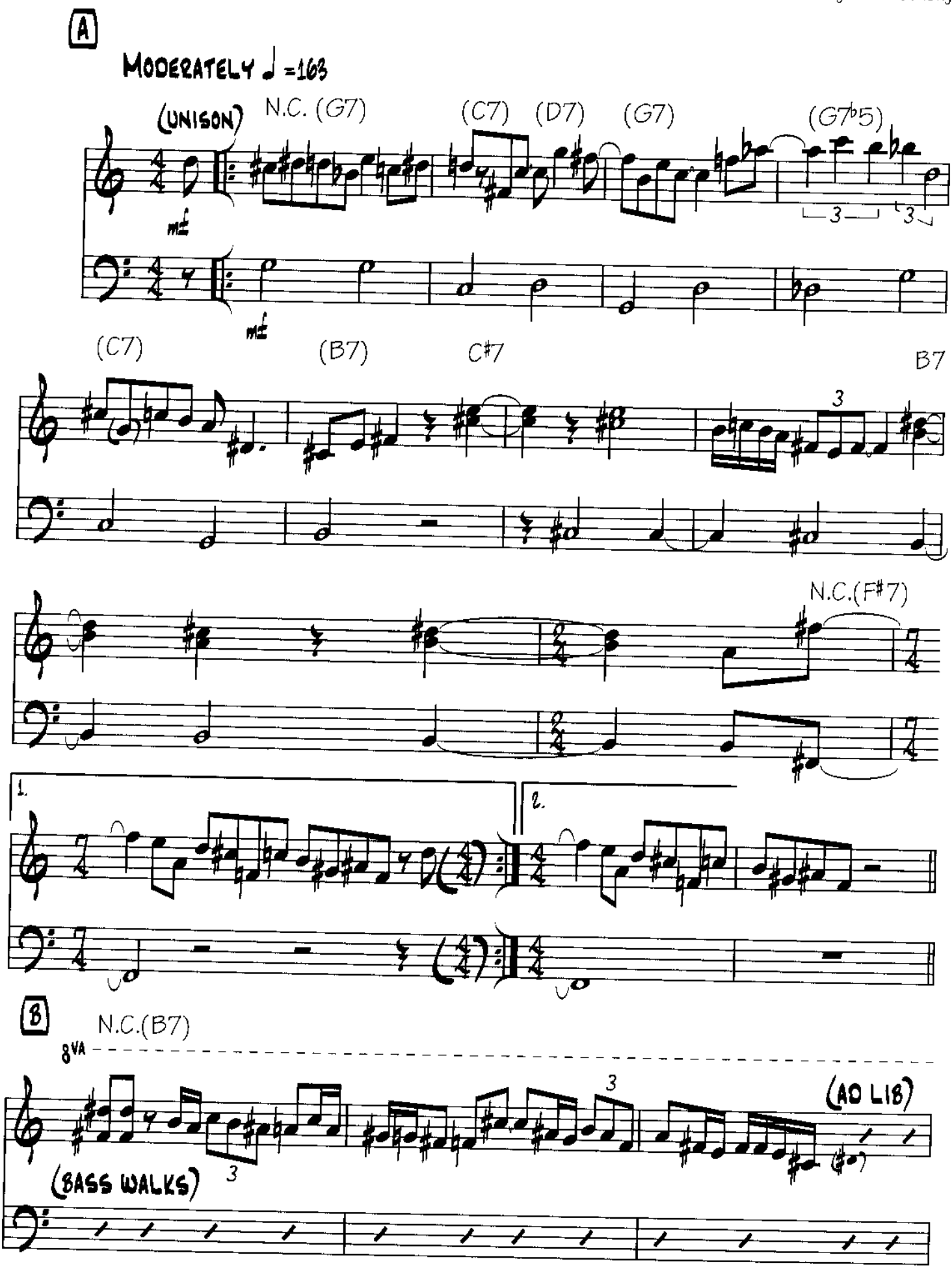

B
G A G A G A G A
(AD LIB.)
C
D Cadd9 G/B G/A
D Cadd9 G/B G/A
D Cadd9 G/B G/A
Gmaj7 A
RIT. (LAST TIME)
TO CODA
D Cadd9 G/B G/A D Cadd9 G/B G/A
D SOLOS (OPEN)
ON CUE: D.S. AL CODA
(WITH REPEAT)
D Cadd9 G/B G/A
CODA
A TEMPO
D Cadd9 G/B G/A
(AD LIB.)
OPEN

PRETTY SCATTERED

By Pat Metheny



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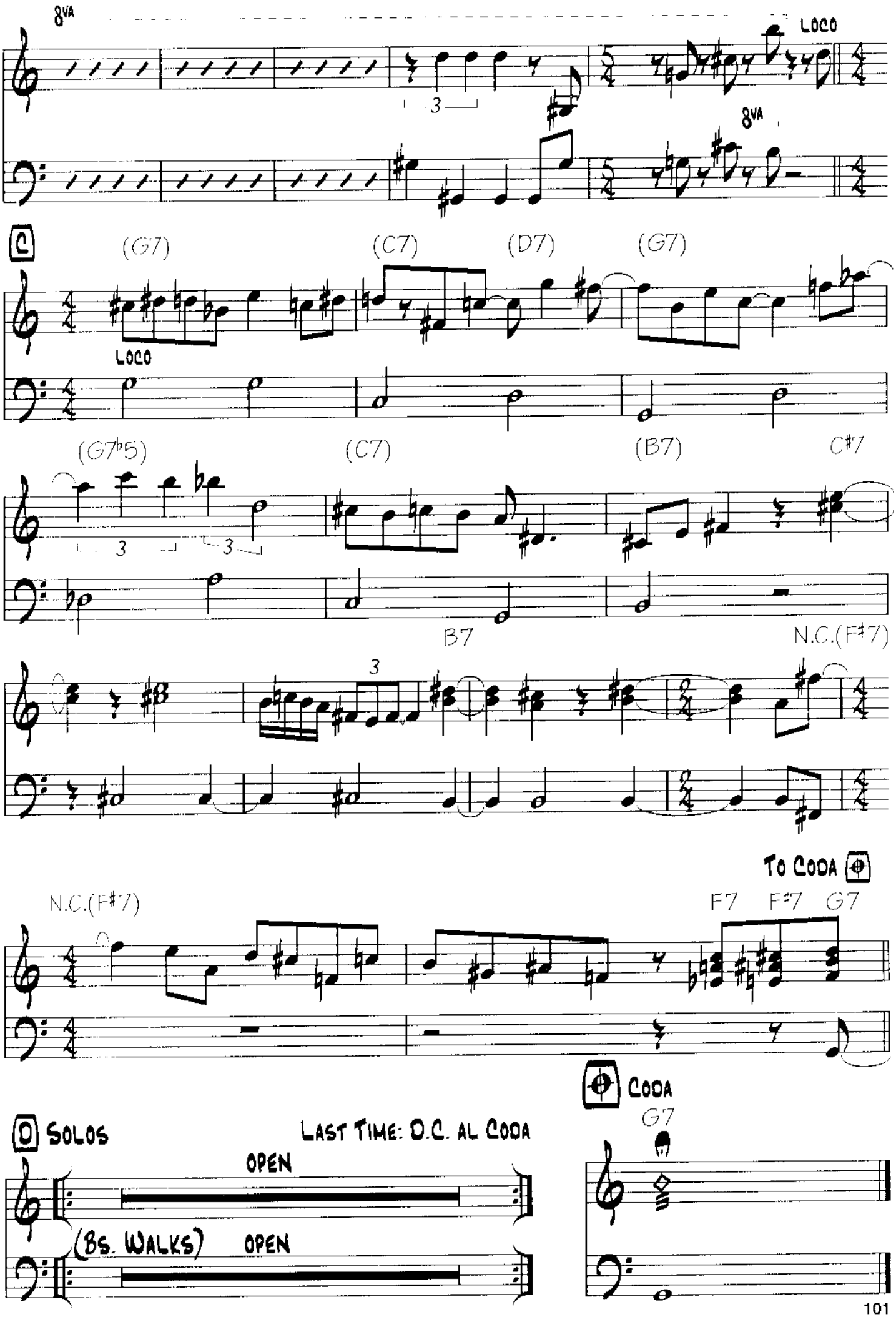
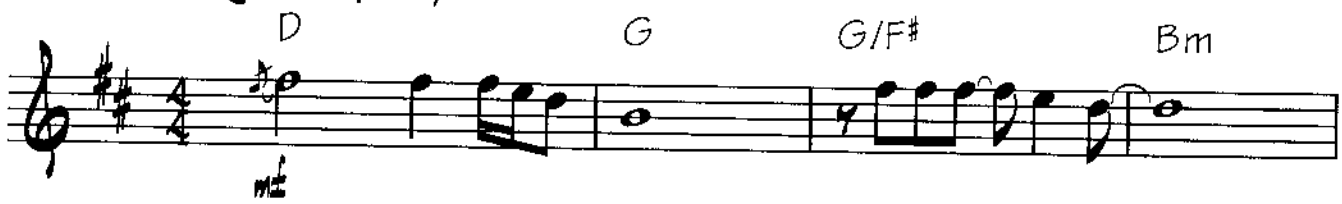

8va
Loco
8va
C
(G7)
(C7)
(D7)
(G7)
Loco
(G7♭5)
(C7)
(B7)
C♯7
B7
N.C.(F♯7)
N.C.(F♯7)
To Coda
F7
F♯7
G7
Coda
G7
D Solos
Last Time: D.C. al Coda
Open
(Bs. Walks)
Open

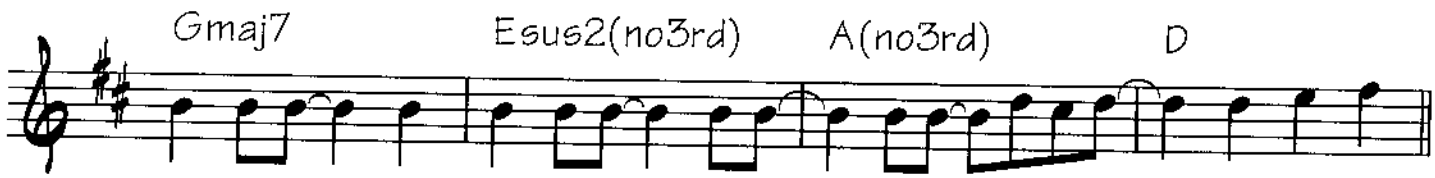
Goin' Ahead

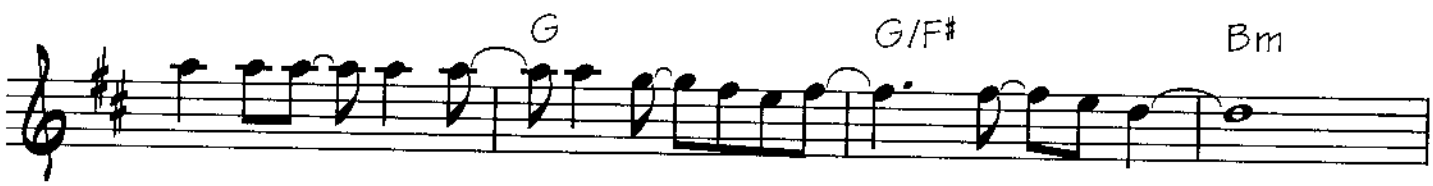
By Pat Metheny

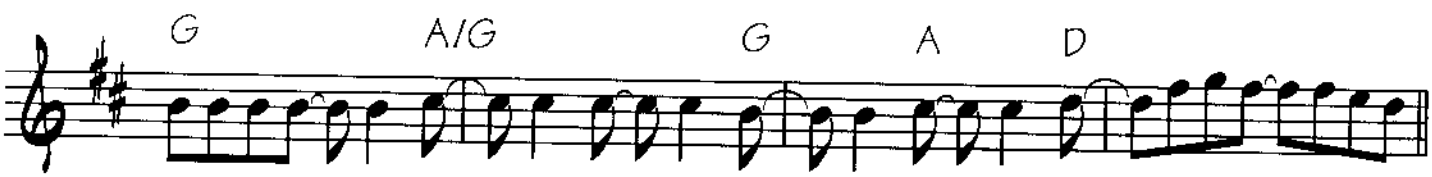
A Melody

♩ =120 (even eighths)

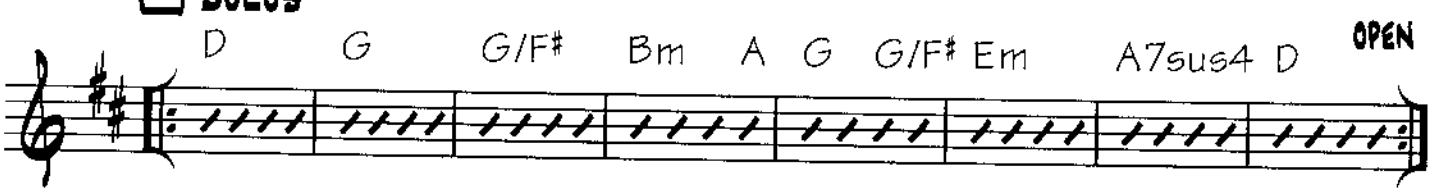




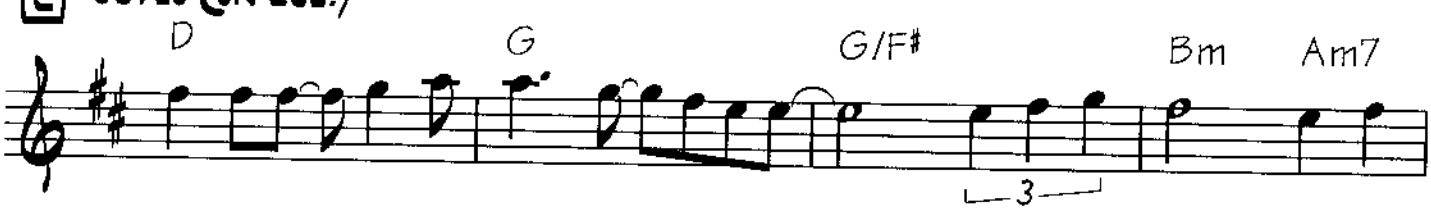


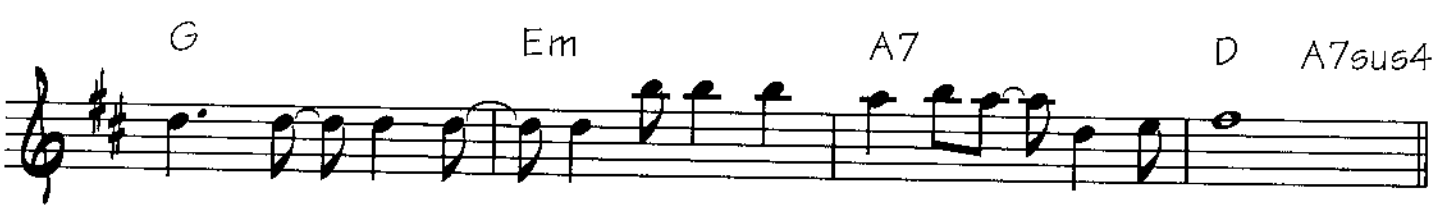


B Solos



C Outro (on cue:)





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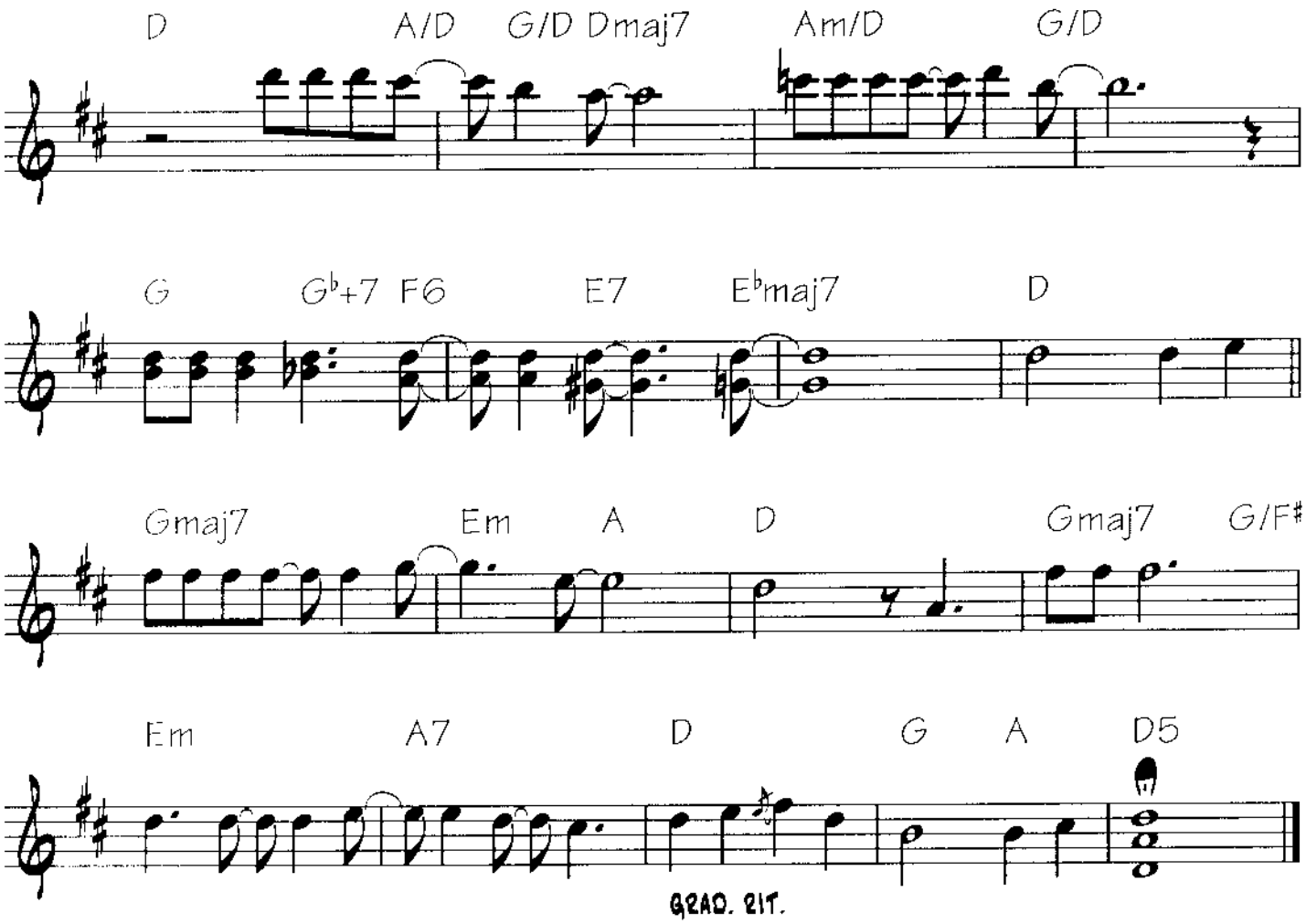
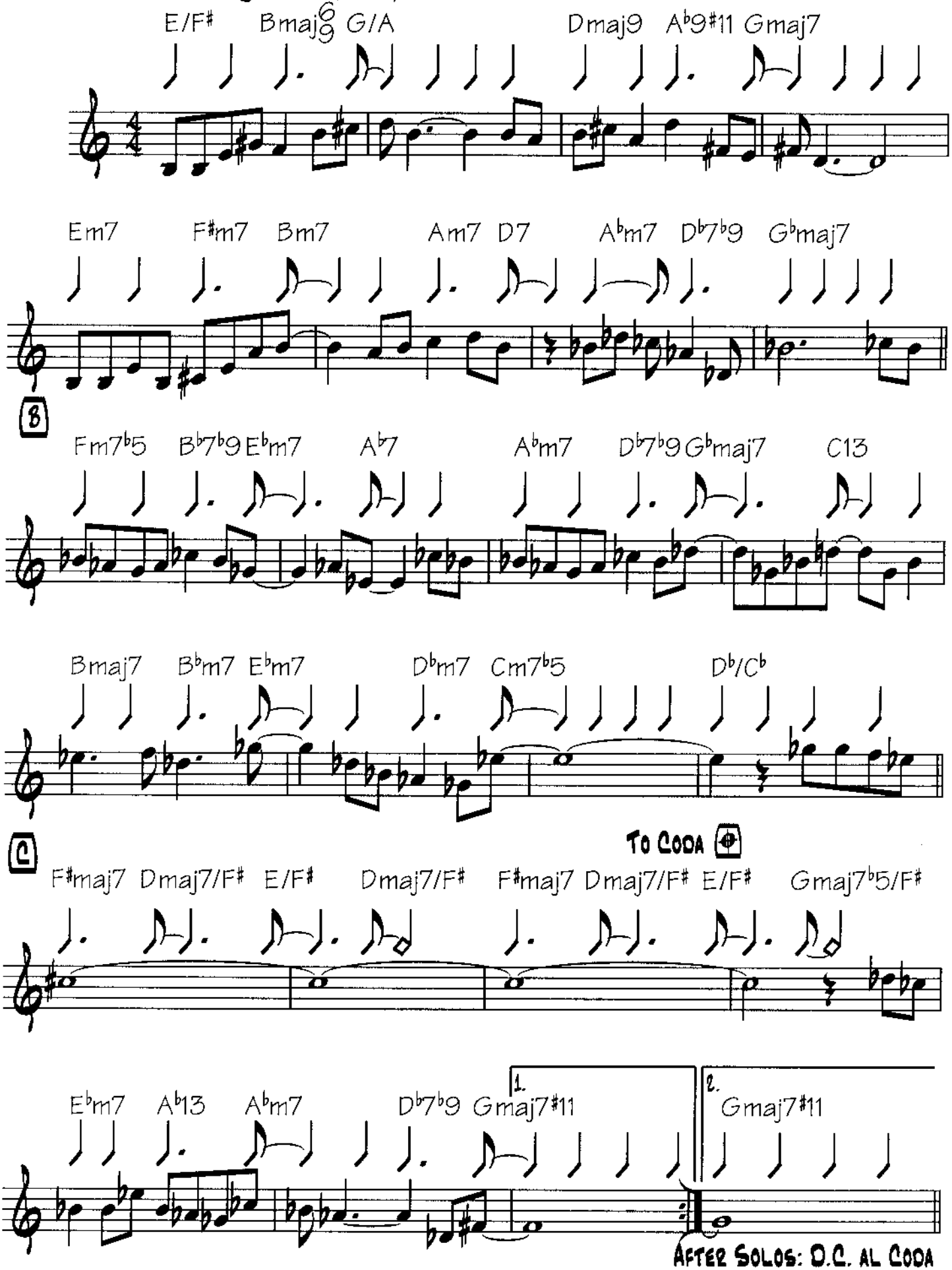

D
A/D
G/D
Dmaj7
Am/D
G/D
G
G♭+7
F6
E7
E♭maj7
D
Gmaj7
Em
A
D
Gmaj7
G/F♯
Em
A7
D
G
A
D5
GRAD. RIT.

Better Days Ahead

By Pat Metheny

A Melody

♩ = 176 (Even Eighths)



After Solos: D.C. al Coda

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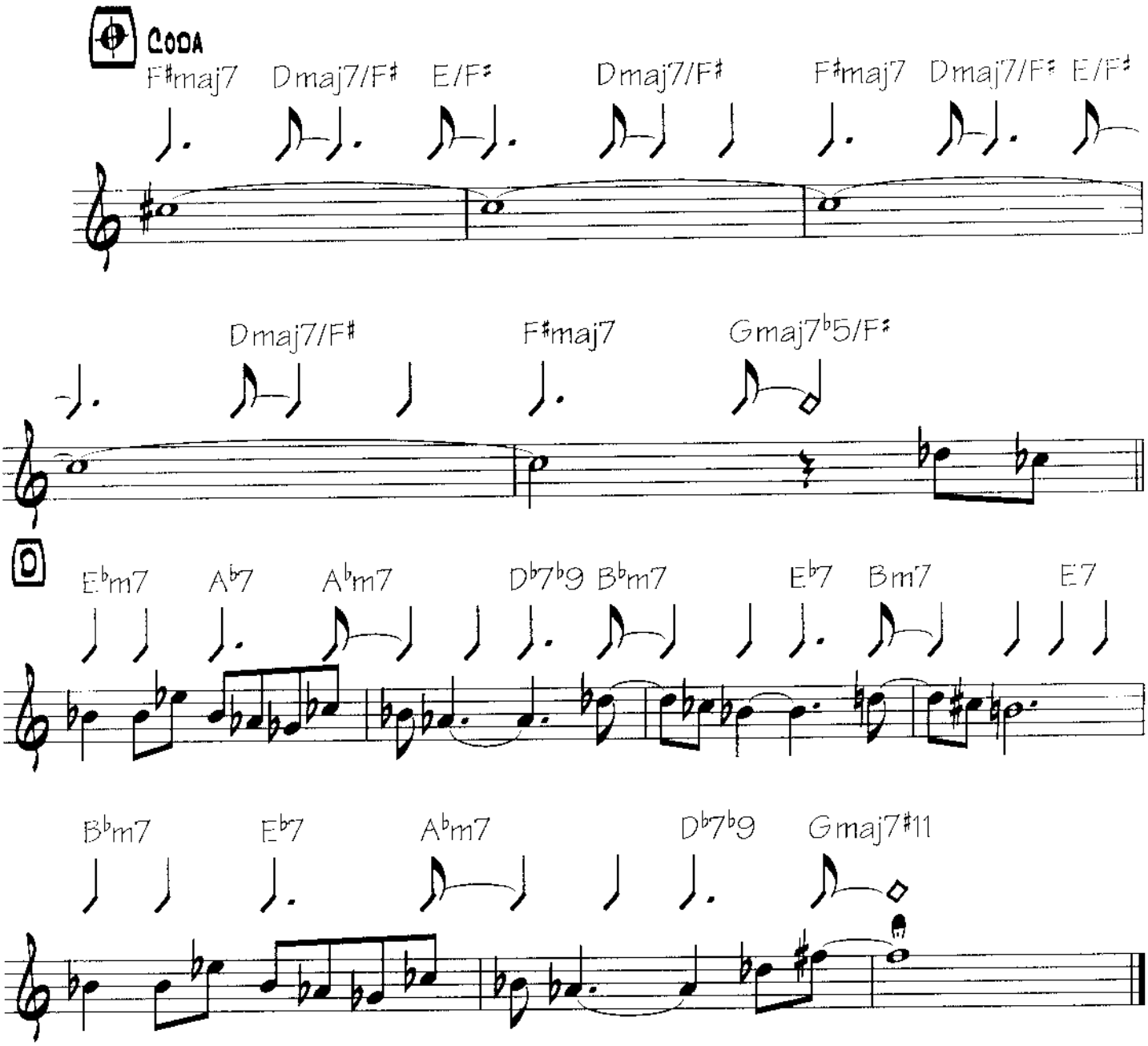
Coda
F♯maj7 Dmaj7/F♯ E/F♯ Dmaj7/F♯ F♯maj7 Dmaj7/F♯ E/F♯
Dmaj7/F♯ F♯maj7 G♭maj7♭5/F♯
E♭m7 A♭7 A♭m7 D♭7♭9 B♭m7 E♭7 Bm7 E7
B♭m7 E♭7 A♭m7 D♭7♭9 Gmaj7♯11

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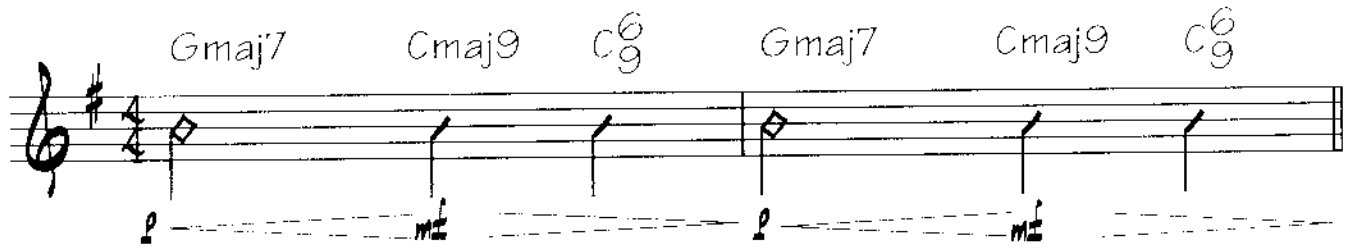
to facilitate page turn.)

SEPTEMBER FIFTEENTH

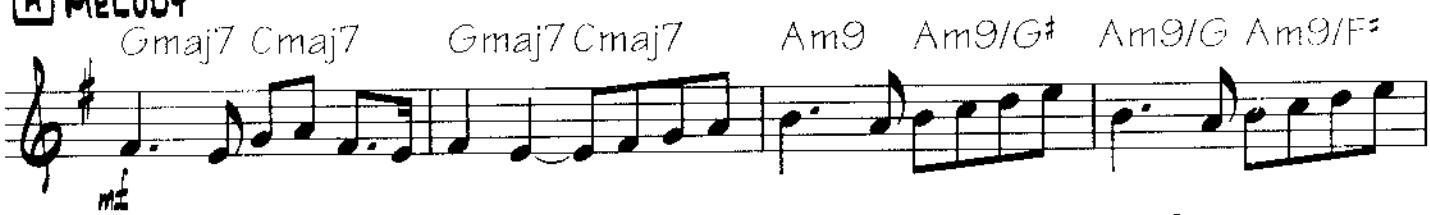
By Pat Metheny
and Lyle Mays

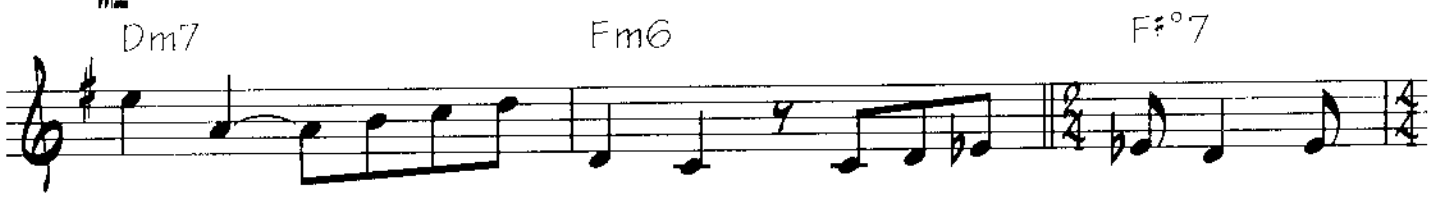
INTRO

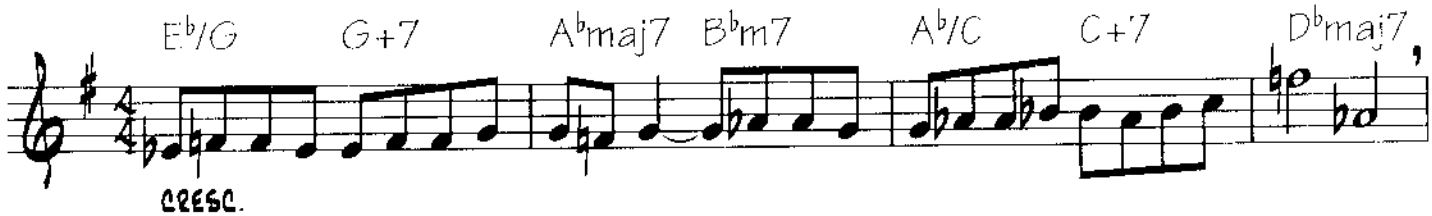
RUBATO ♩ = 40 (EVEN EIGHTHS)

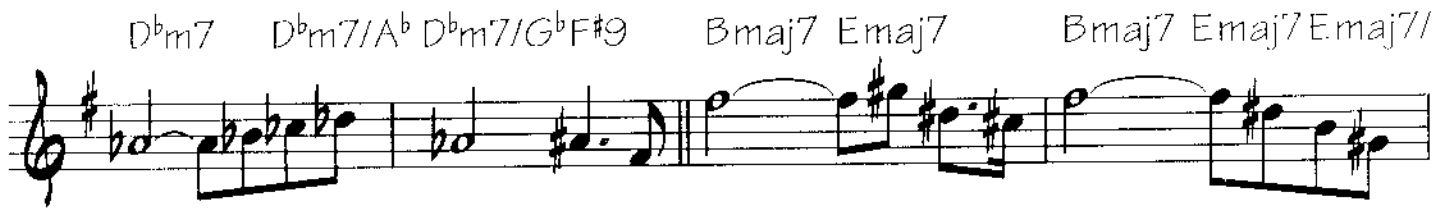


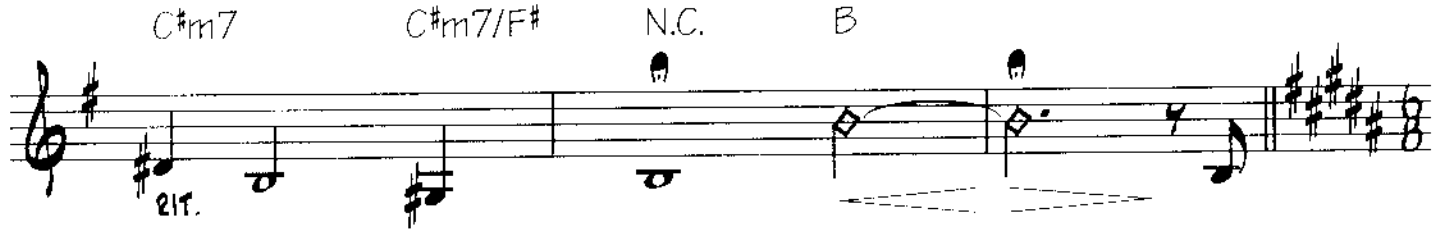
A MELODY

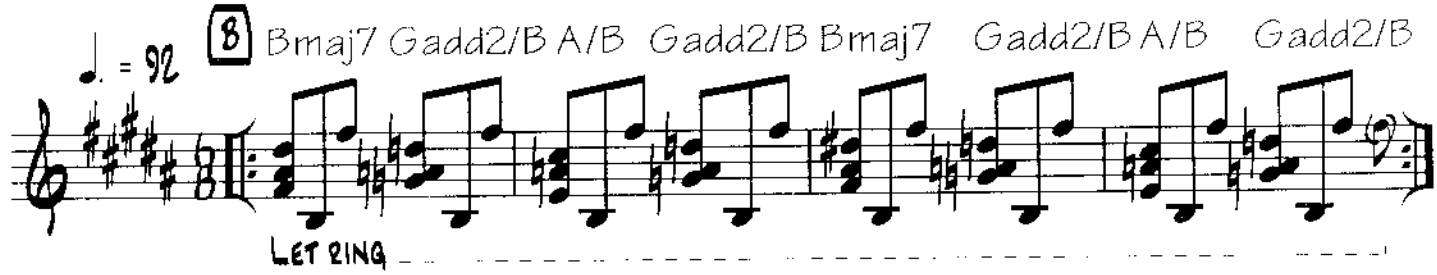












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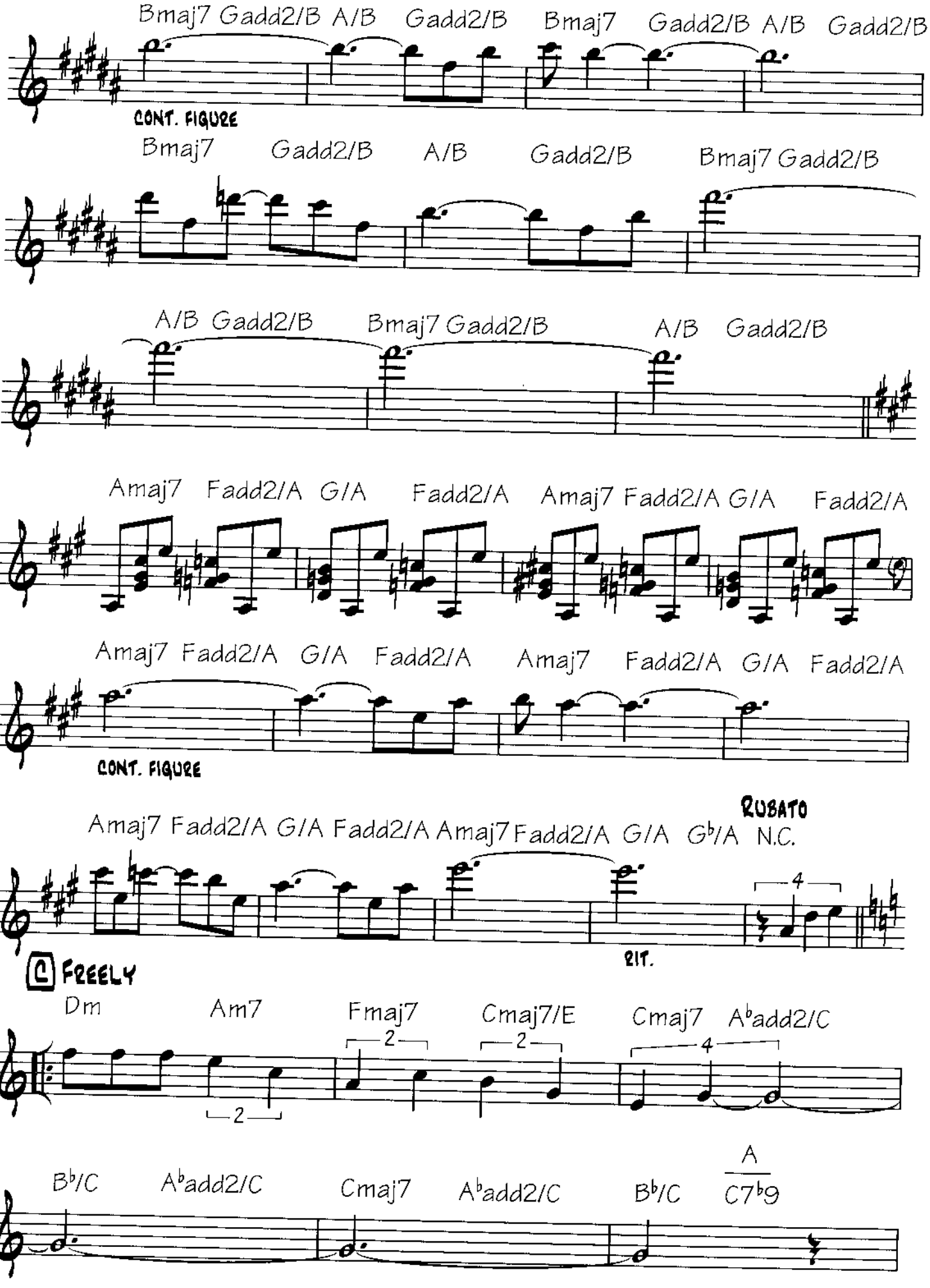
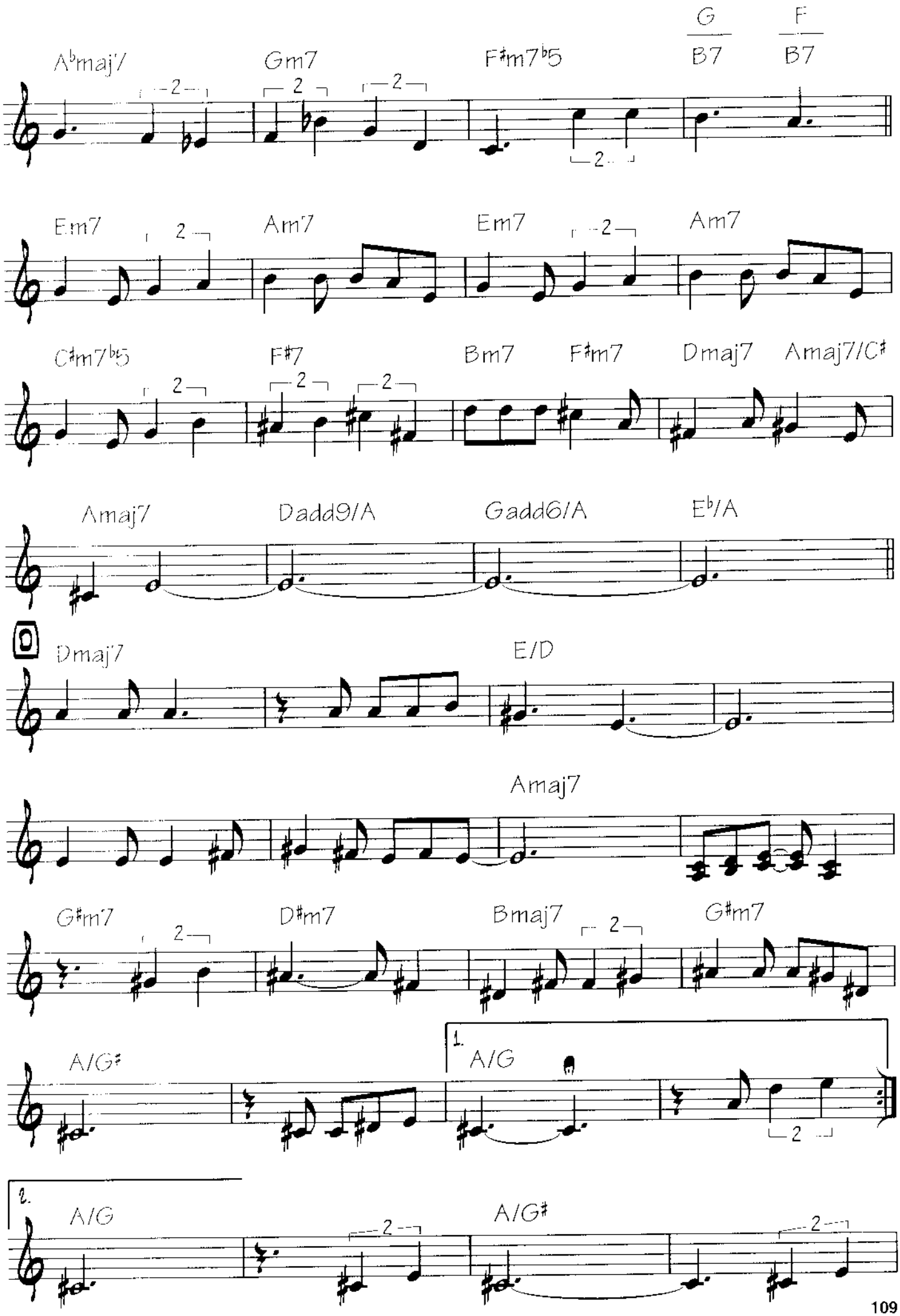
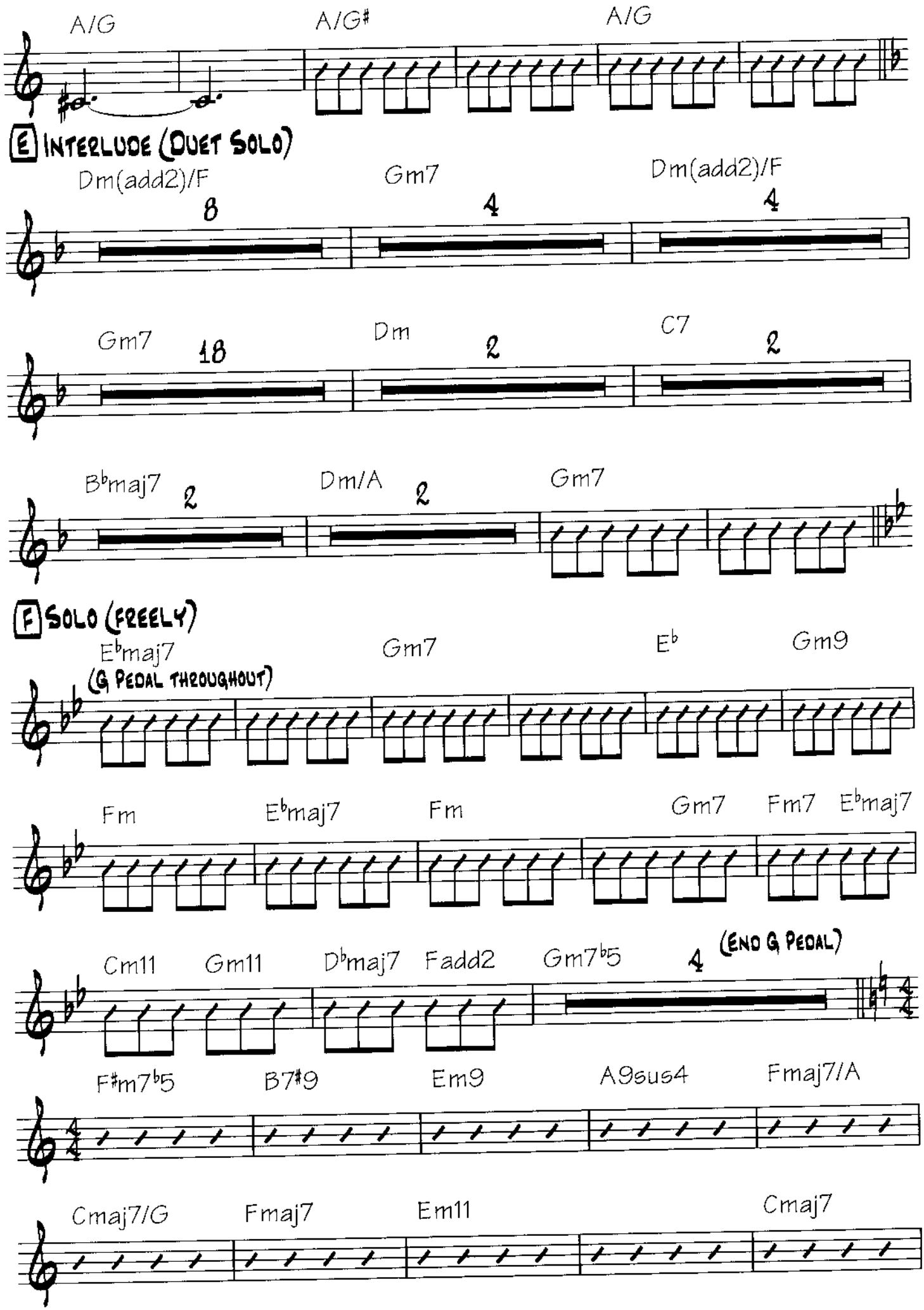
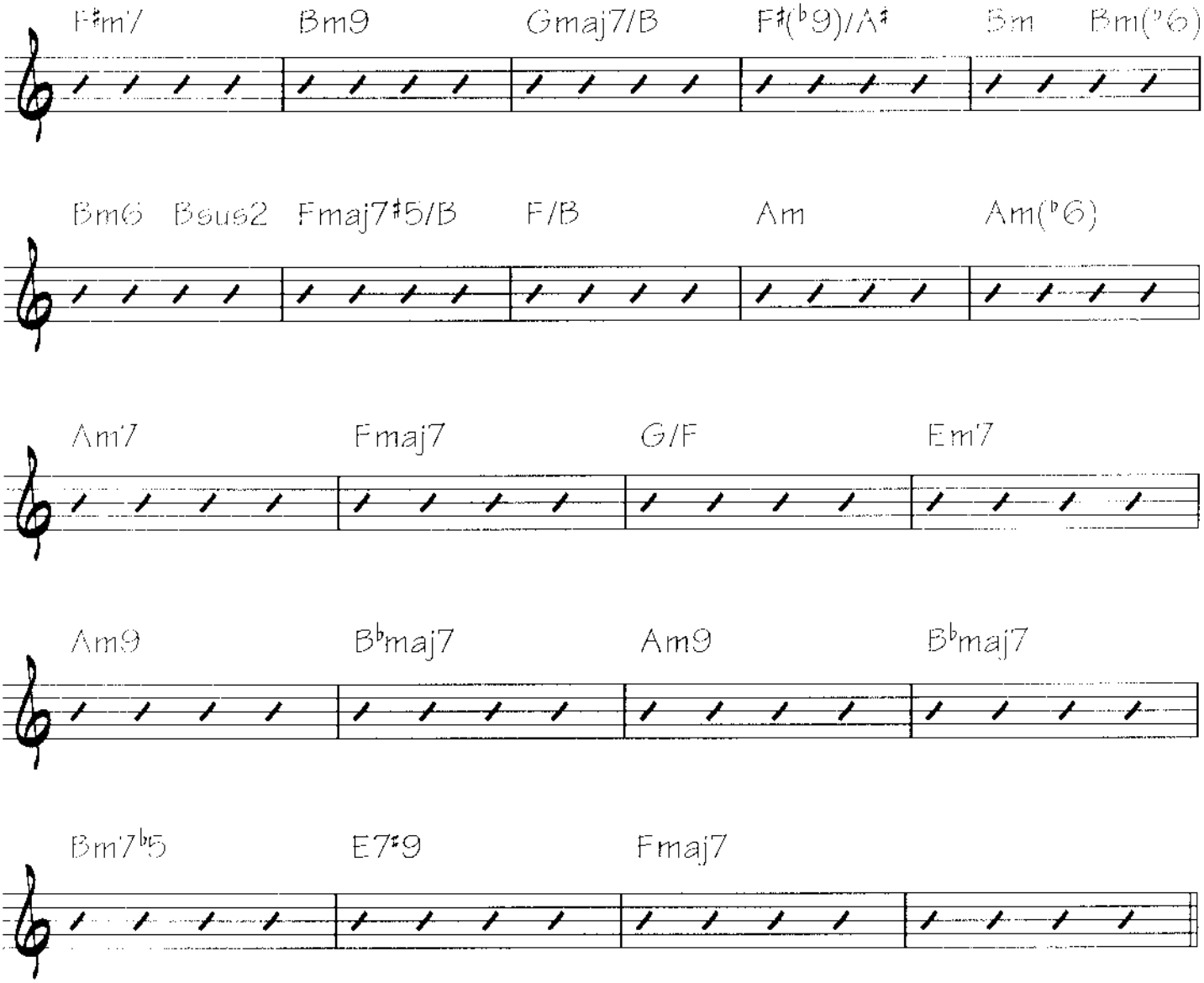
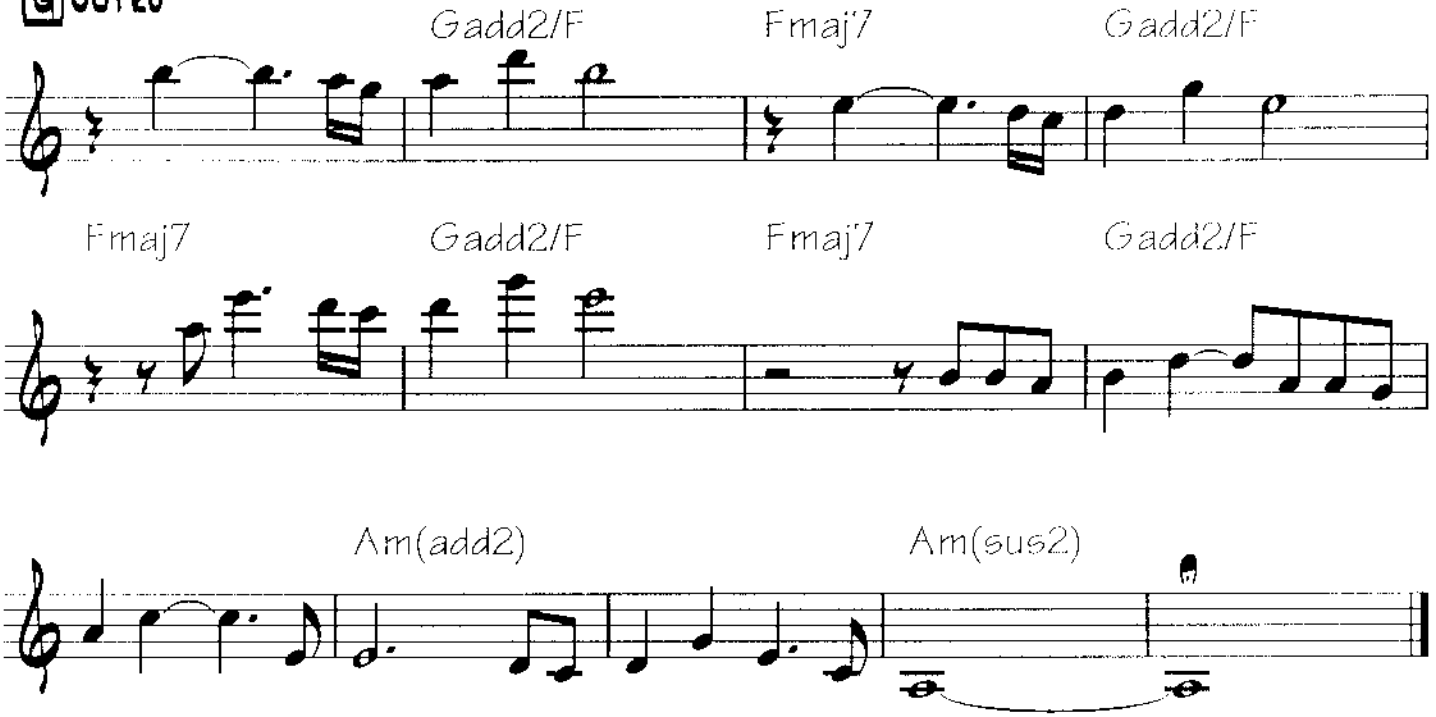

Bmaj7 Gadd2/B A/B Gadd2/B Bmaj7 Gadd2/B A/B Gadd2/B
CONT. FIGURE
Bmaj7 Gadd2/B A/B Gadd2/B Bmaj7 Gadd2/B
A/B Gadd2/B Bmaj7 Gadd2/B A/B Gadd2/B
Amaj7 Fadd2/A G/A Fadd2/A Amaj7 Fadd2/A G/A Fadd2/A
Amaj7 Fadd2/A G/A Fadd2/A Amaj7 Fadd2/A G/A Fadd2/A
CONT. FIGURE
RUBATO
Amaj7 Fadd2/A G/A Fadd2/A Amaj7 Fadd2/A G/A G♭/A N.C.
4
RIT.
C FREELY
Dm Am7 Fmaj7 Cmaj7/E Cmaj7 A♭add2/C
2
2
4
2
B♭/C A♭add2/C Cmaj7 A♭add2/C B♭/C A/C7♭9


A♭maj7
Gm7
F♯m7♭5
G
B7
F
B7
Em7
Am7
Em7
Am7
C♯m7♭5
F♯7
Bm7
F♯m7
Dmaj7
Amaj7/C♯
Amaj7
Dadd9/A
Gadd6/A
E♭/A
Dmaj7
E/D
Amaj7
G♯m7
D♯m7
Bmaj7
G♯m7
A/G♯
1.
A/G
2.
A/G
A/G♯


A/G
A/G♯
A/G
E INTERLUDE (DUET SOLO)
Dm(add2)/F
Gm7
Dm(add2)/F
8
4
4
Gm7
18
Dm
2
C7
2
B♭maj7
2
Dm/A
2
Gm7
F SOLO (FREELY)
E♭maj7
(G PEDAL THROUGHOUT)
Gm7
E♭
Gm9
Fm
E♭maj7
Fm
Gm7
Fm7
E♭maj7
Cm11
Gm11
D♭maj7
Fadd2
Gm7♭5
4
(END G PEDAL)
F♯m7♭5
B7♯9
Em9
A9sus4
Fmaj7/A
Cmaj7/G
Fmaj7
Em11
Cmaj7


F♯m7
Bm9
Gmaj7/B
F♯(♭9)/A♯
Bm
Bm(♭6)
Bm6
Bsus2
Fmaj7♯5/B
F/B
Am
Am(♭6)
Am7
Fmaj7
G/F
Em7
Am9
B♭maj7
Am9
B♭maj7
Bm7♭5
E7♯9
Fmaj7

G OUTRO

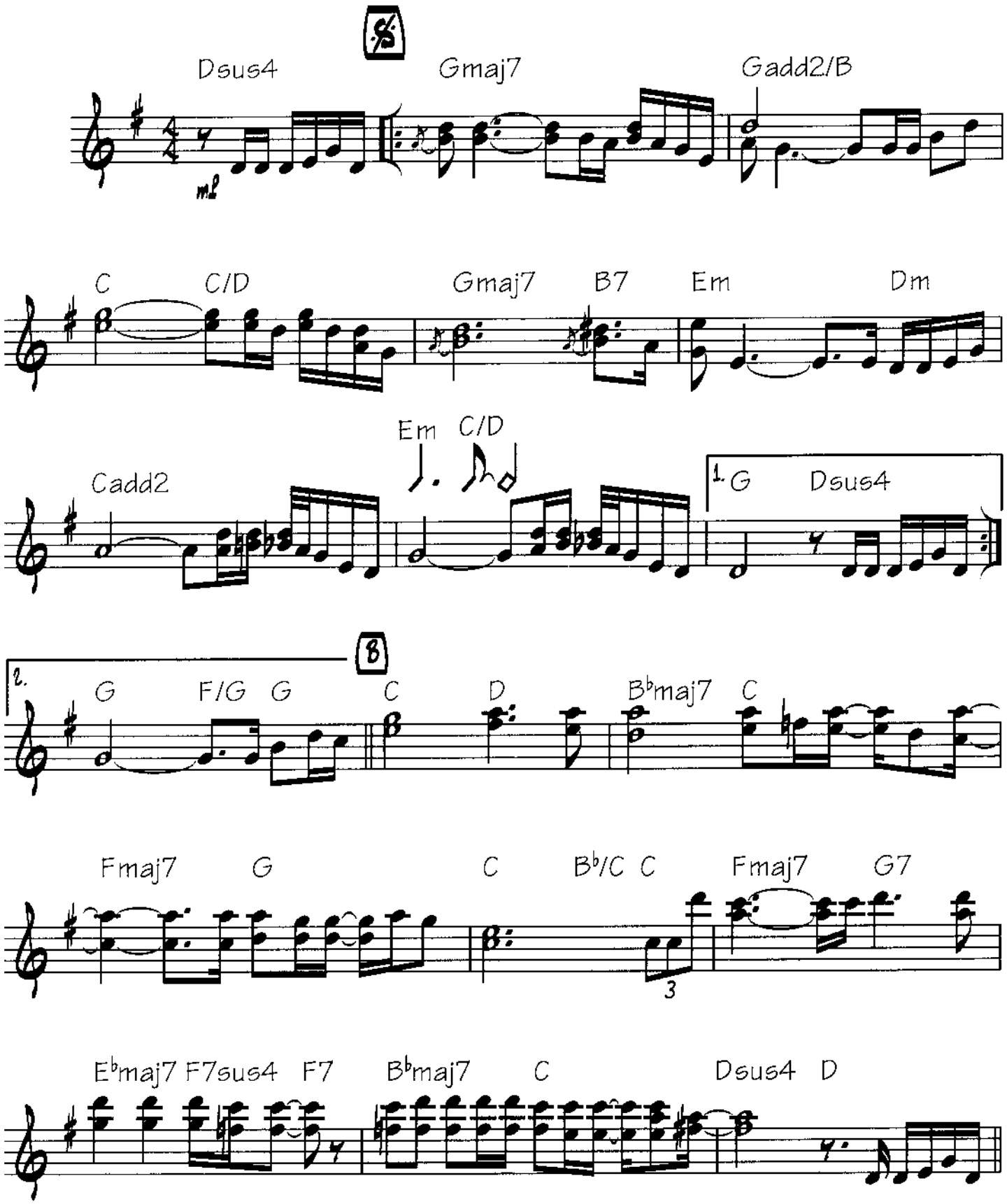

Gadd2/F
Fmaj7
Gadd2/F
Fmaj7
Gadd2/F
Fmaj7
Gadd2/F
Am(add2)
Am(sus2)

TRAVELS

By Pat Metheny
and Lyle Mays

A MELODY

BALLAD ♩ = 62 (EVEN EIGHTHS)



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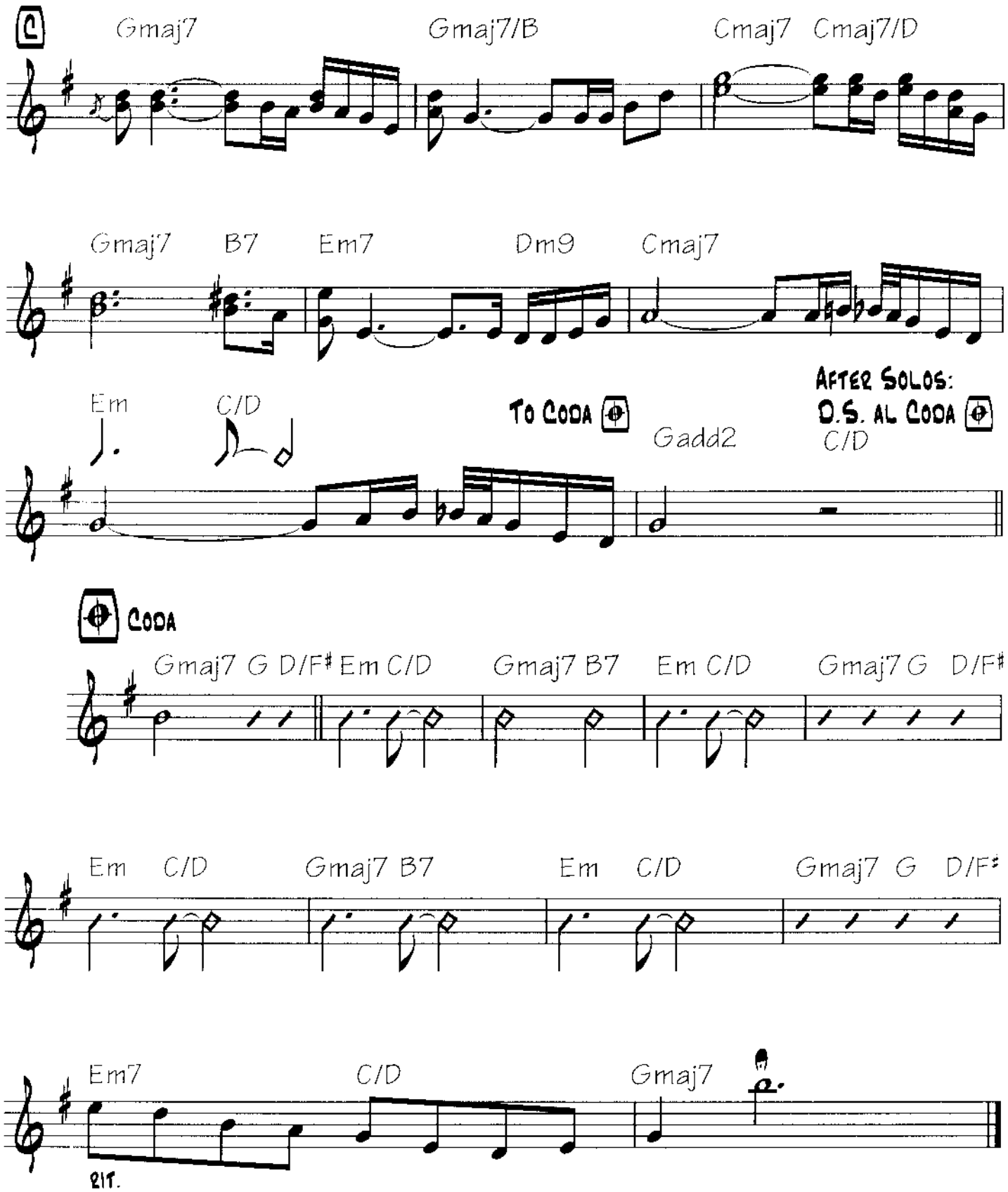
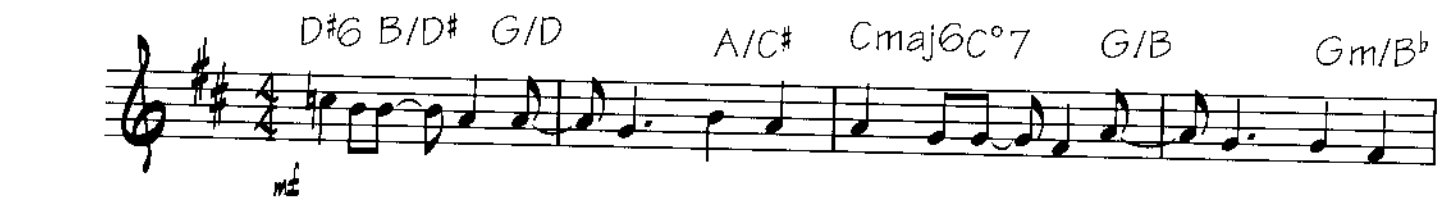

Gmaj7
Gmaj7/B
Cmaj7
Cmaj7/D
Gmaj7
B7
Em7
Dm9
Cmaj7
Em
C/D
To Coda
Gadd2
After Solos:
D.S. al Coda
C/D
Coda
Gmaj7 G D/F♯ Em C/D
Gmaj7 B7
Em C/D
Gmaj7 G D/F♯
Em
C/D
Gmaj7 B7
Em
C/D
Gmaj7 G D/F♯
Em7
C/D
Gmaj7
rit.

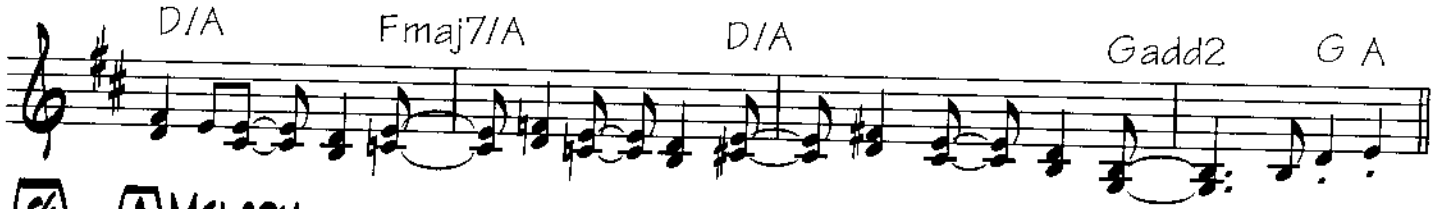
JAMES

By Pat Metheny
and Lyle Mays

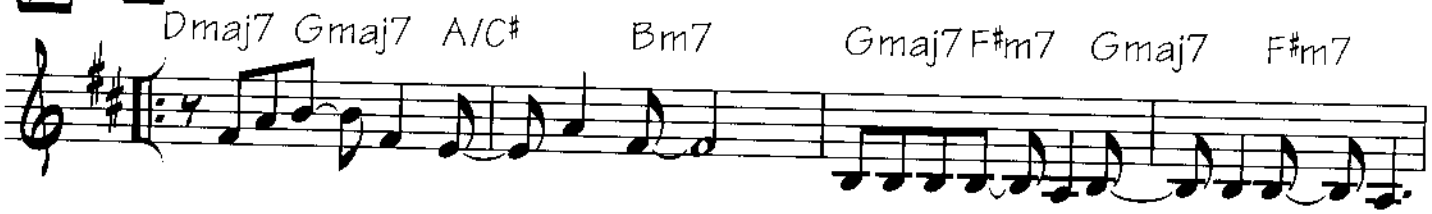
INTRO

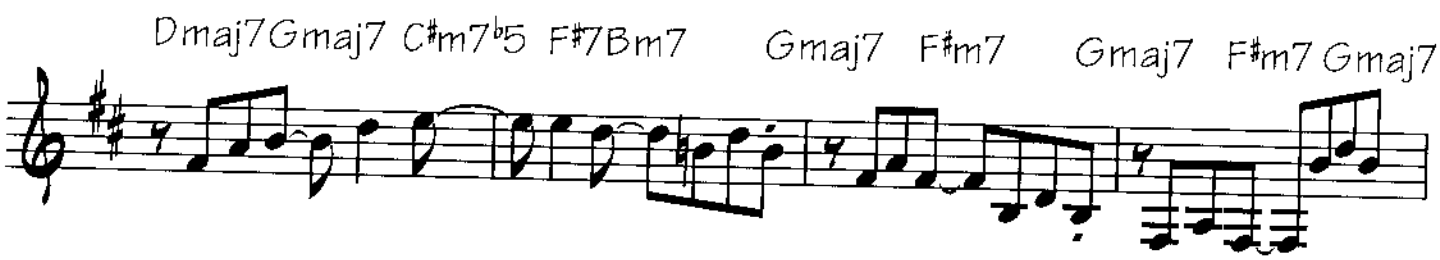
♩ = 152 (EVEN EIGHTHS)



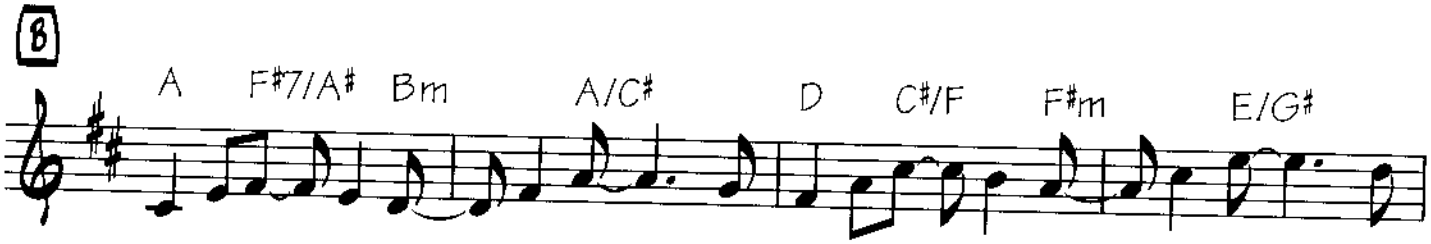


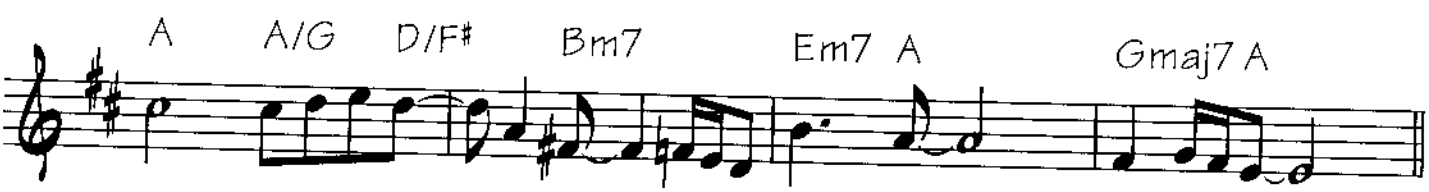
A MELODY





B





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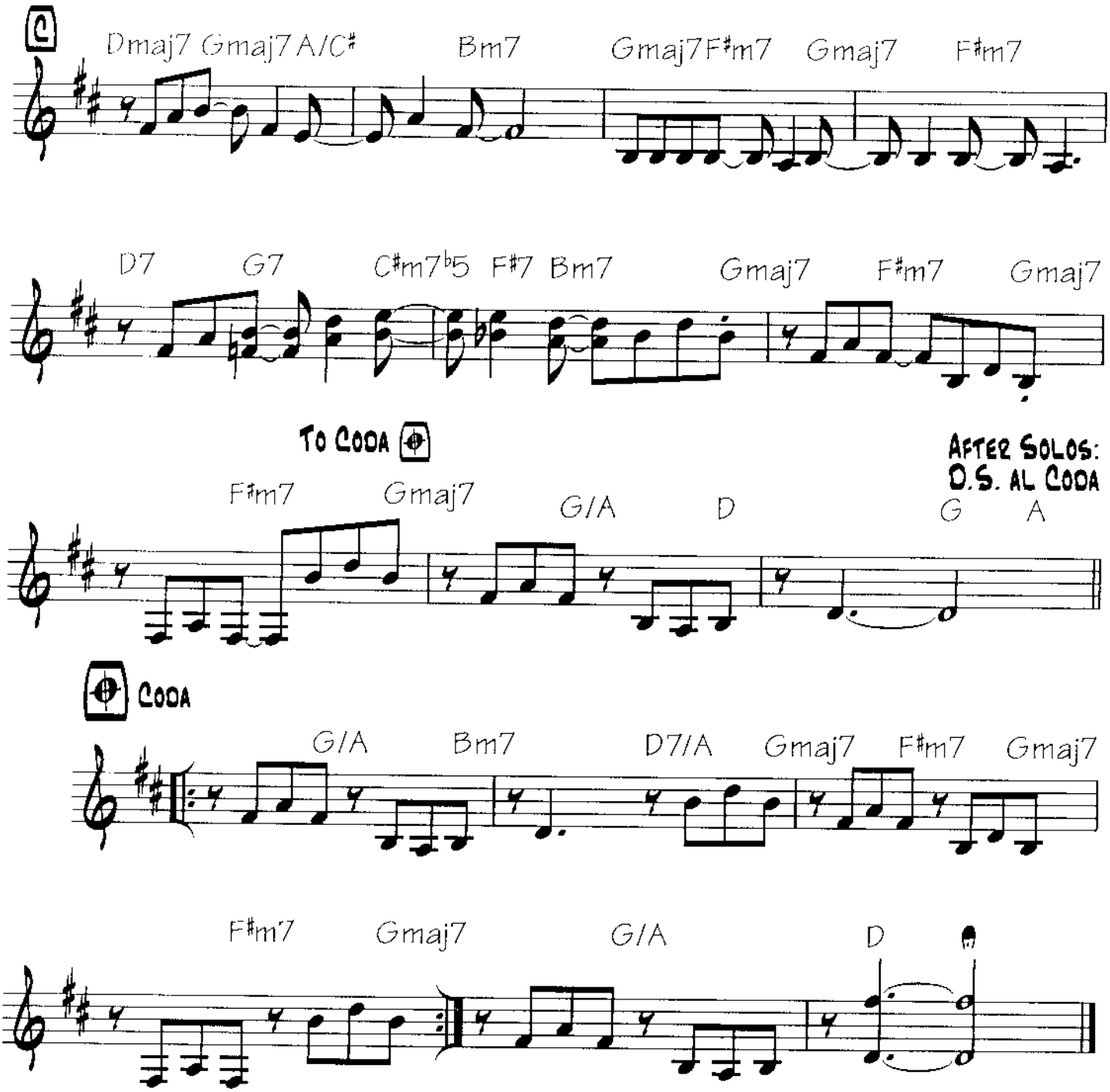
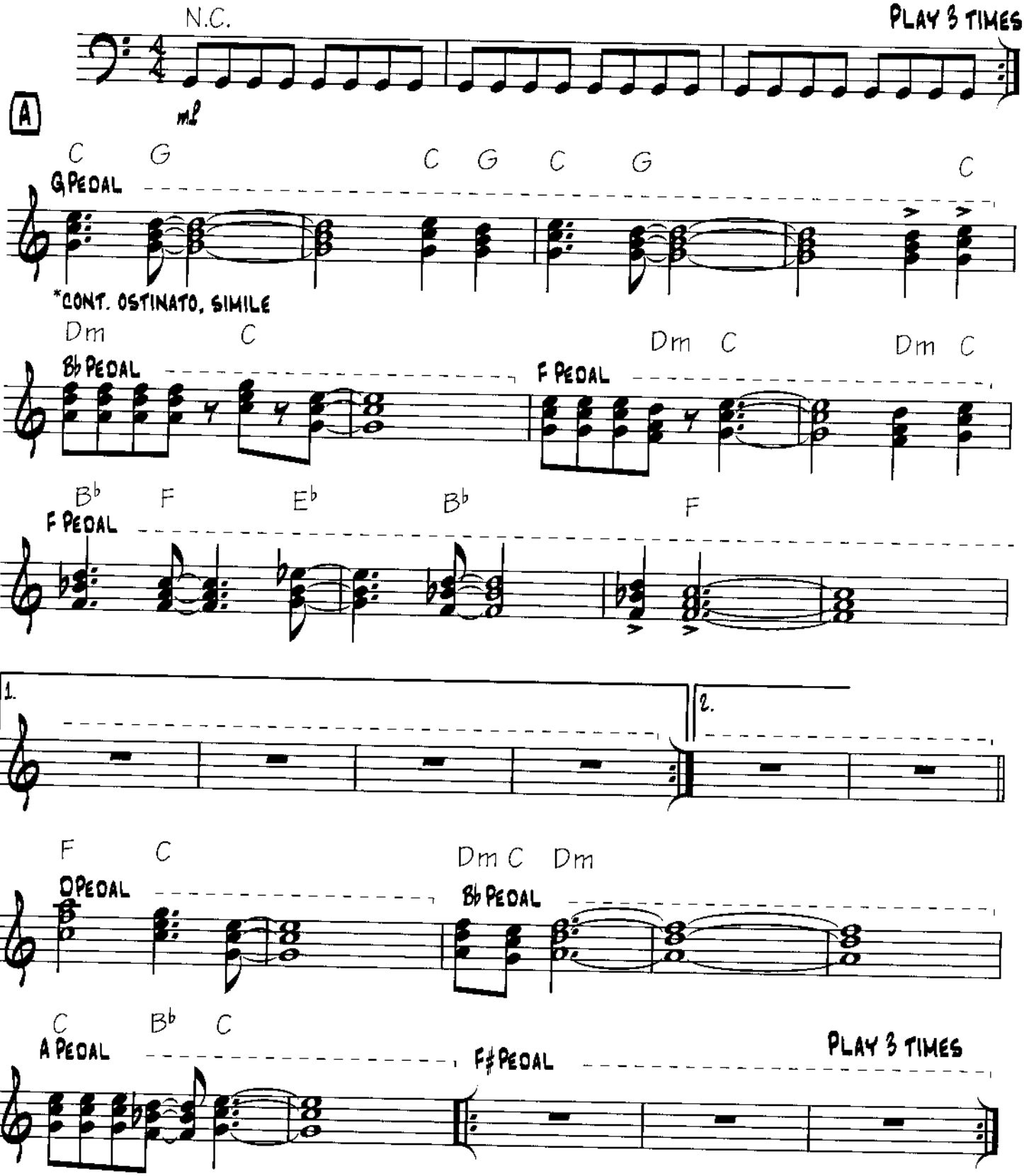

C
Dmaj7 Gmaj7 A/C♯ Bm7 Gmaj7 F♯m7 Gmaj7 F♯m7
D7 G7 C♯m7♭5 F♯7 Bm7 Gmaj7 F♯m7 Gmaj7
To Coda
F♯m7 Gmaj7 G/A D
After Solos:
D.S. al Coda
G A
Coda
G/A Bm7 D7/A Gmaj7 F♯m7 Gmaj7
F♯m7 Gmaj7 G/A D

As Falls Wichita, So Falls Wichita Falls

By Pat Metheny
and Lyle Mays

Intro

♩ = 130 (Even eighths)



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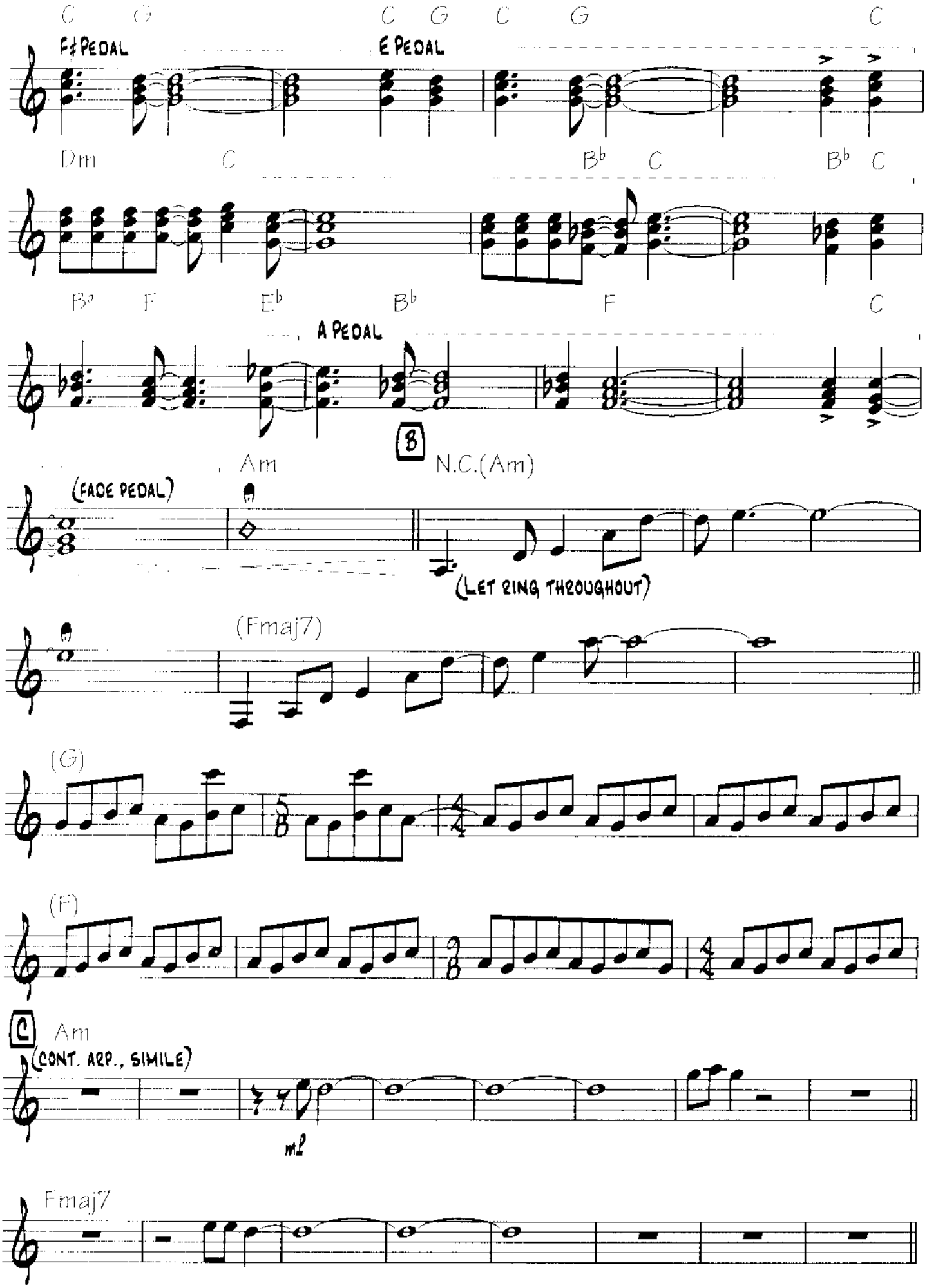
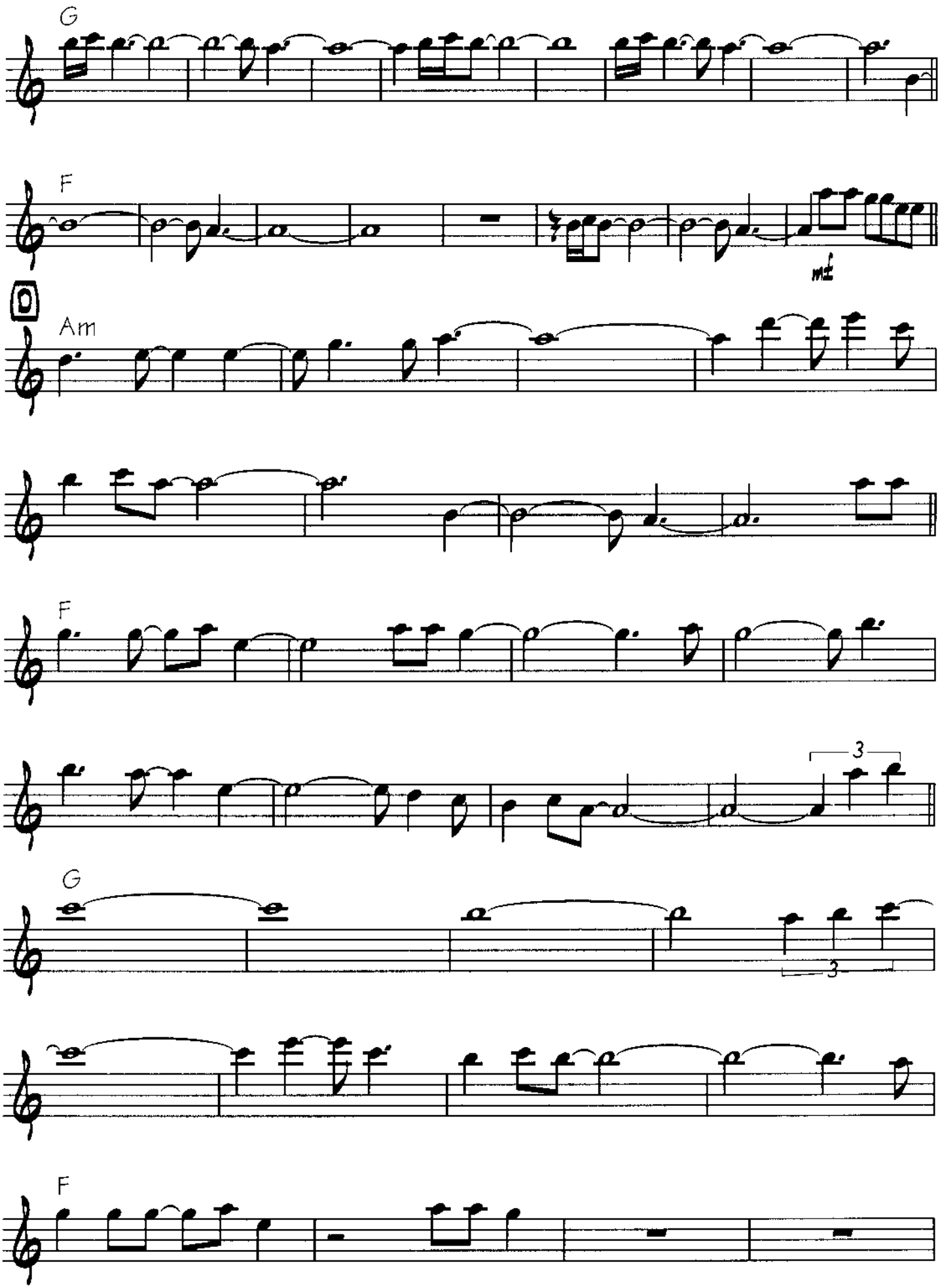
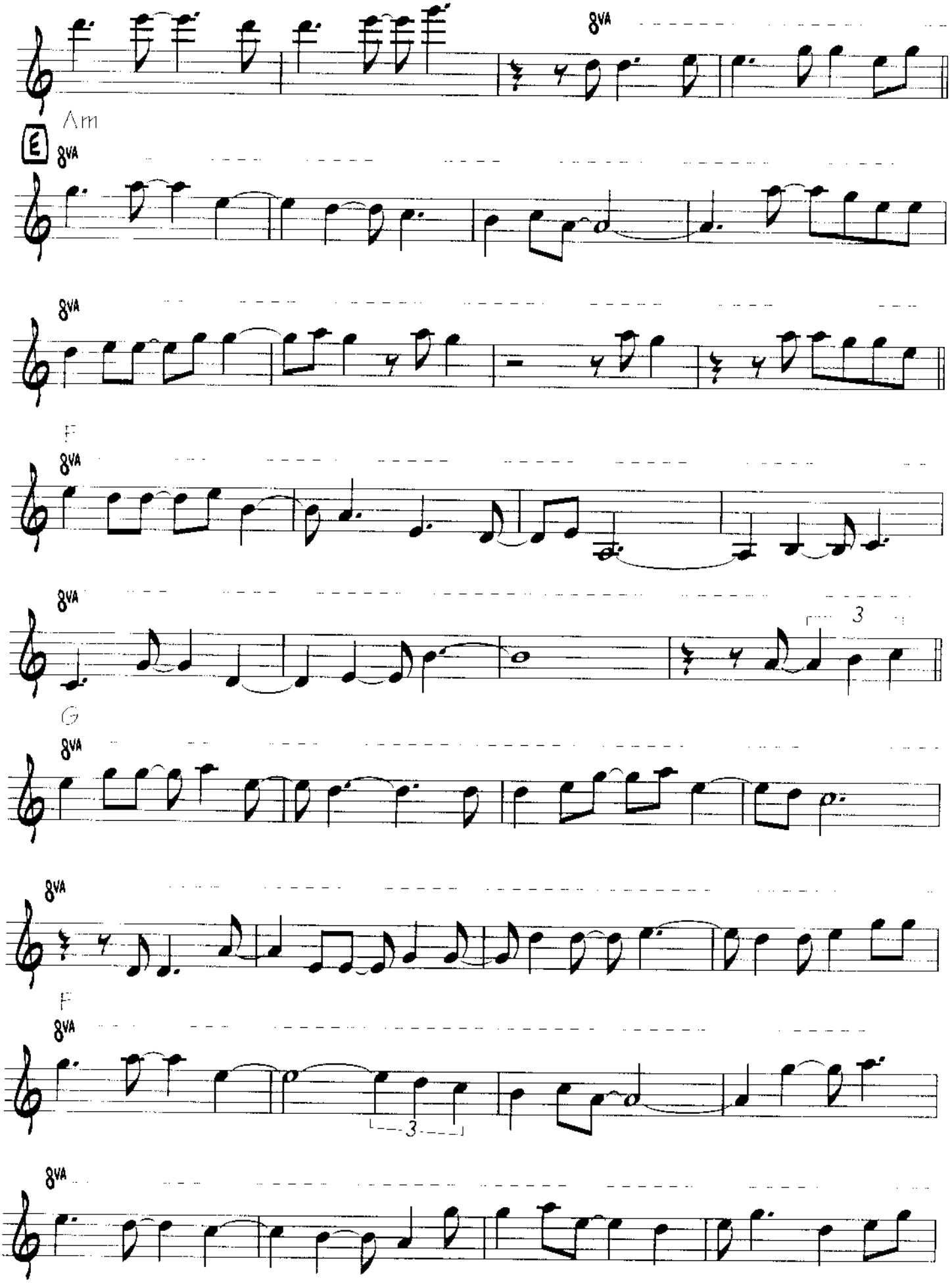
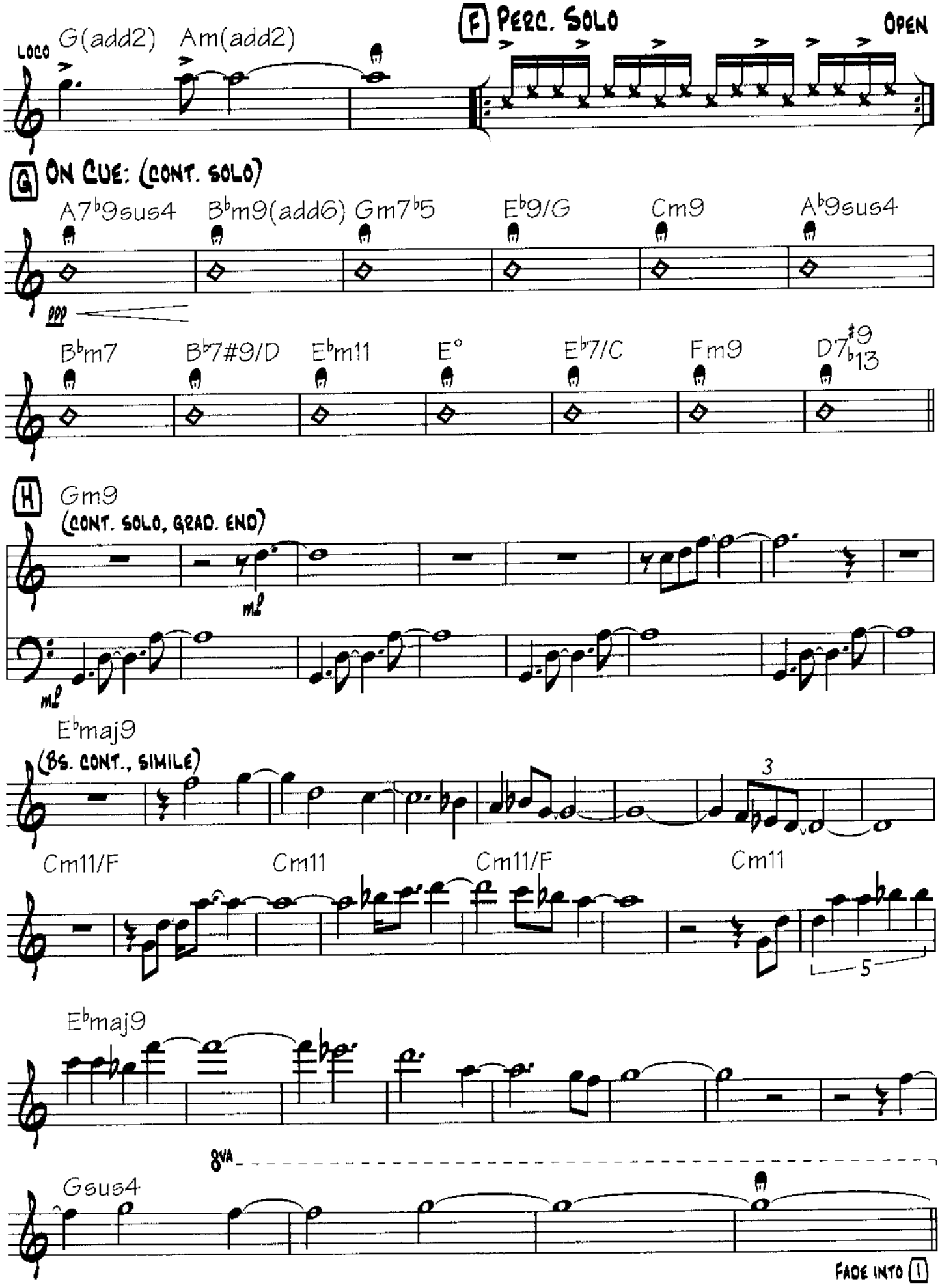
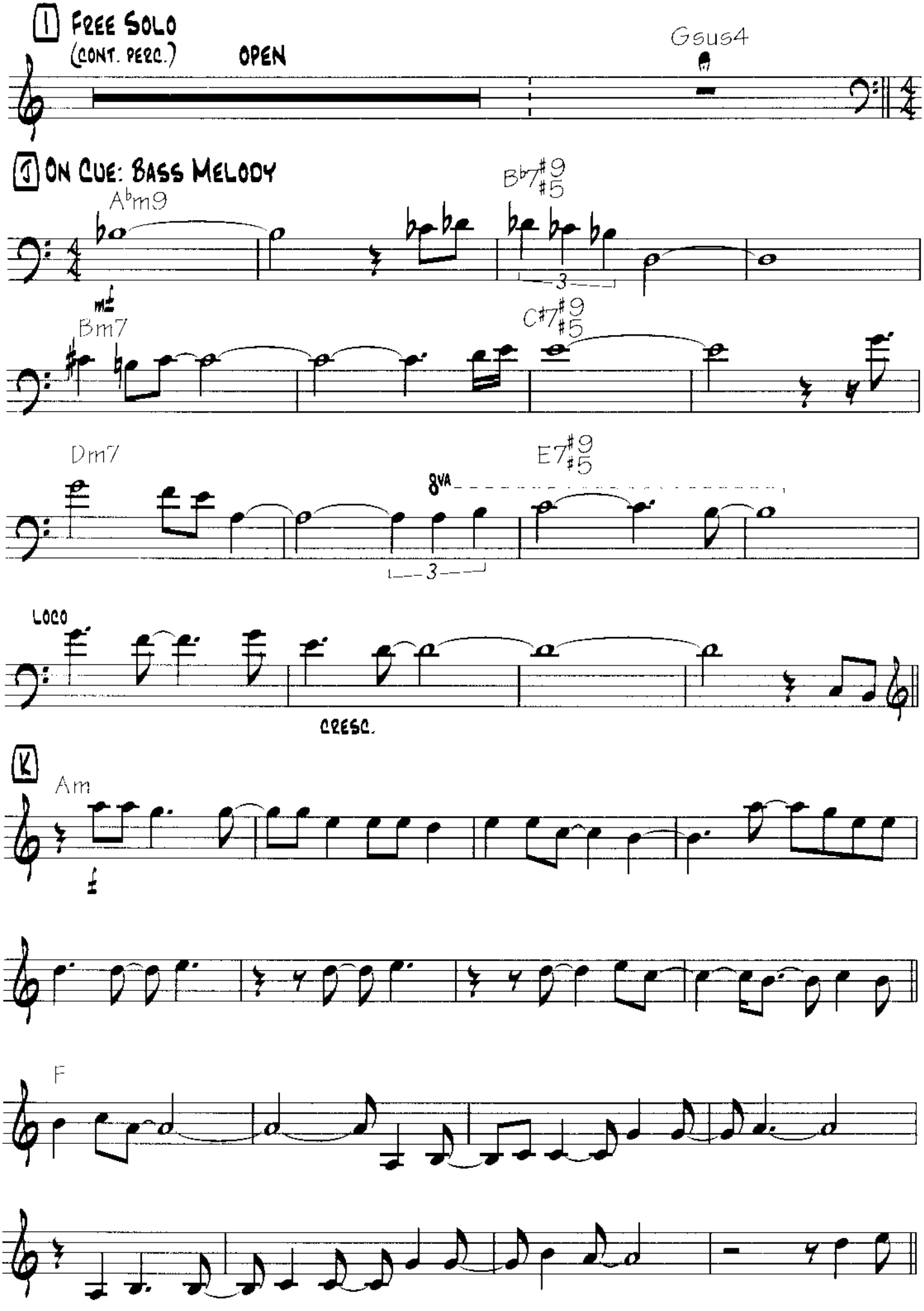
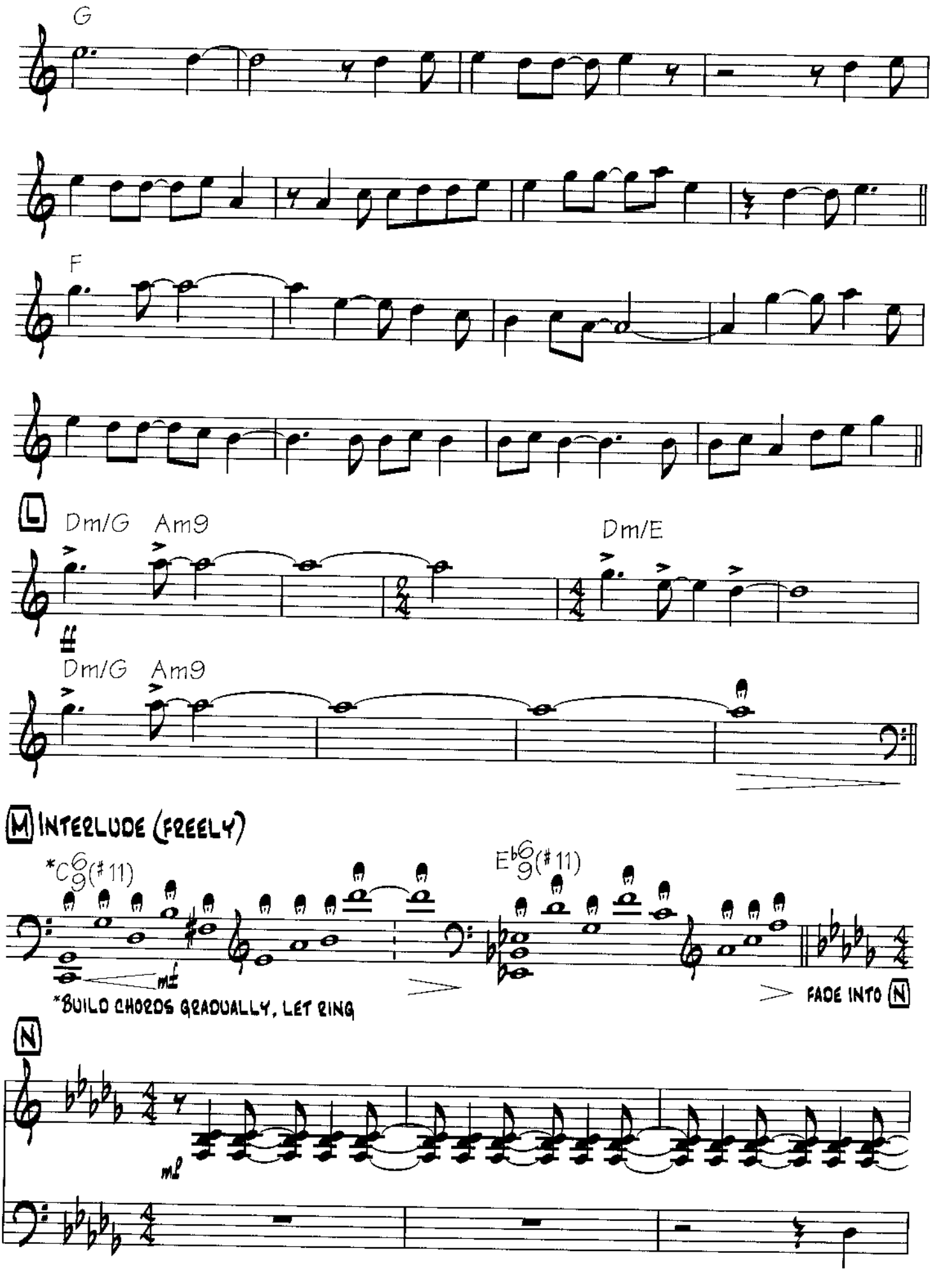

C G
C G C G C
F♯ PEDAL
E PEDAL
Dm C B♭ C B♭ C
B♭ F E♭ B♭ F C
A PEDAL
B
Am N.C.(Am)
(FADE PEDAL)
(LET RING THROUGHOUT)
(Fmaj7)
(G)
(F)
C Am
(CONT. ARP., SIMILE)
m.2
Fmaj7


G
F
mf
D
Am
F
3
G
3
F

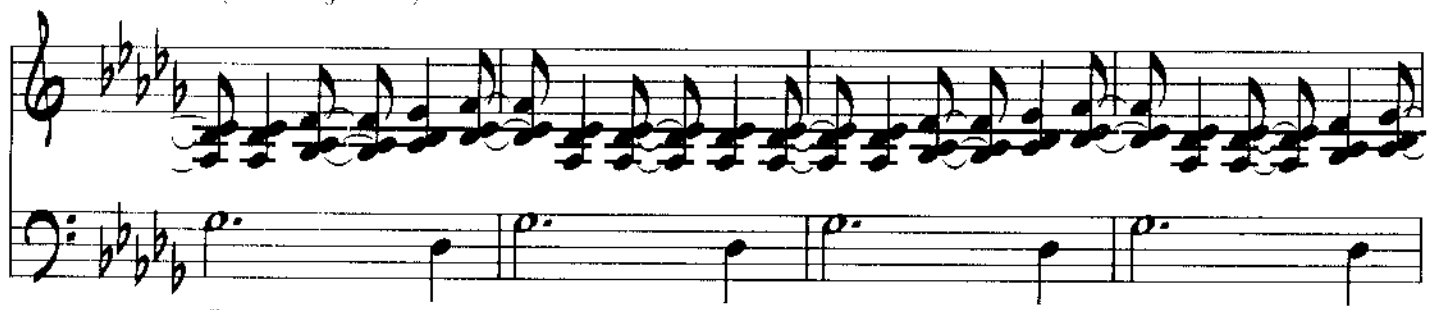

8VA
Am
E
8VA
8VA
F
8VA
8VA
3
G
8VA
8VA
F
8VA
3
8VA


LOCO
G(add2)
Am(add2)
F PERC. SOLO
OPEN
G ON CUE: (CONT. SOLO)
A7♭9sus4
B♭m9(add6)
Gm7♭5
E♭9/G
Cm9
A♭9sus4
ppp
B♭m7
B♭7#9/D
E♭m11
E°
E♭7/C
Fm9
D7♯9♭13
H
Gm9
(CONT. SOLO, GRAD. END)
mf
mf
E♭maj9
(BS. CONT., SIMILE)
3
Cm11/F
Cm11
Cm11/F
Cm11
5
E♭maj9
8va
Gsus4
FADE INTO 1

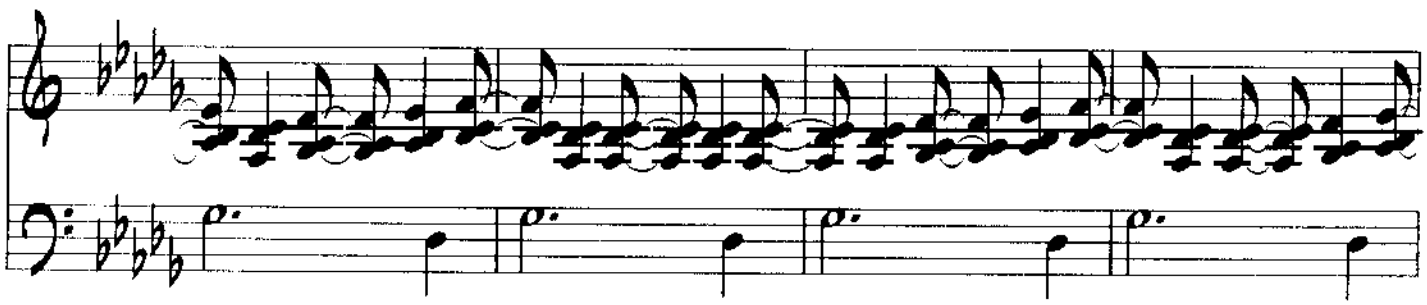

I
FREE SOLO
(CONT. PERC.)
OPEN
Gsus4
J
ON CUE: BASS MELODY
A♭m9
B♭7♯9 ♯5
3
mf
Bm7
C♯7♯9 ♯5
Dm7
E7♯9 ♯5
8VA
3
LOCO
CRESC.
K
Am
F

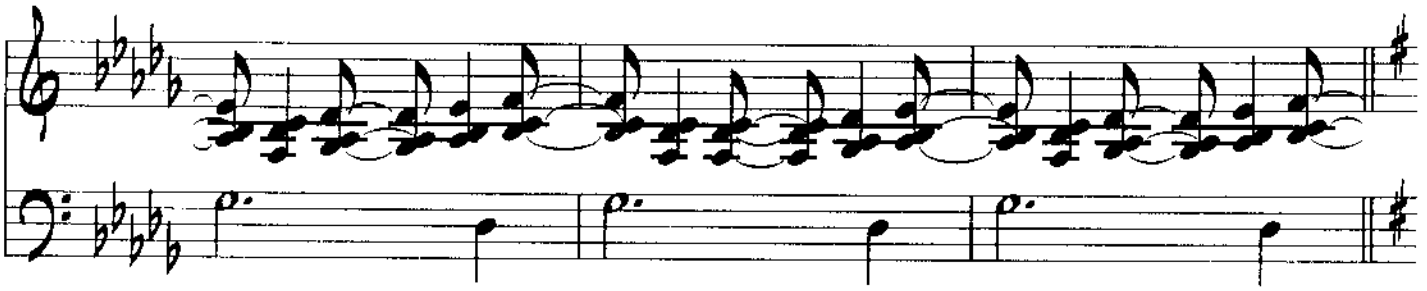

G
F
L
Dm/G Am9
Dm/E
Dm/G Am9
M INTERLUDE (FREELY)
*C6/9(#11)
Eb6/9(#11)
mf
*BUILD CHORDS GRADUALLY, LET RING
FADE INTO N
N
mf

*(G♭maj7#11)



*BASIC IMPLIED HARMONY

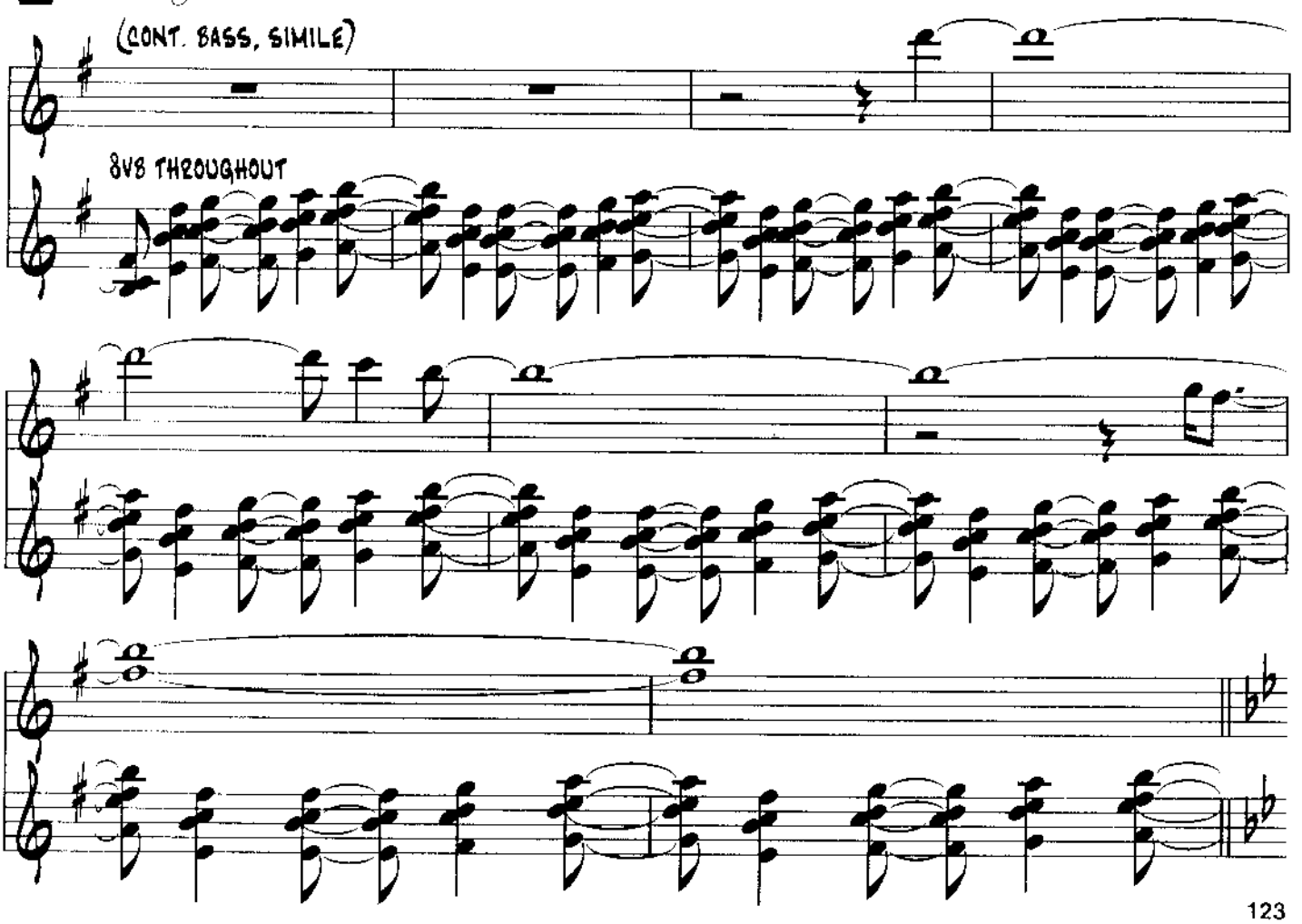


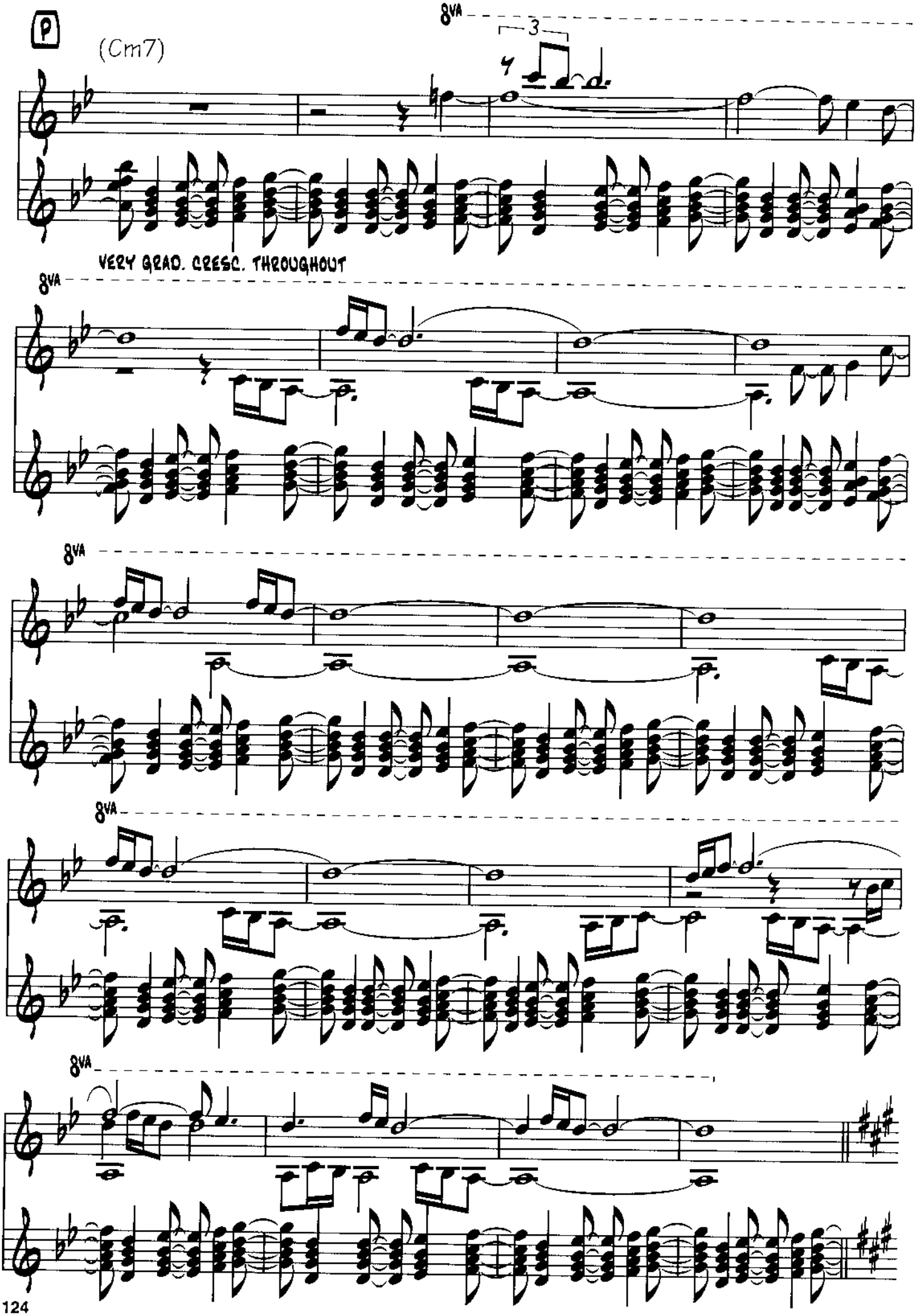


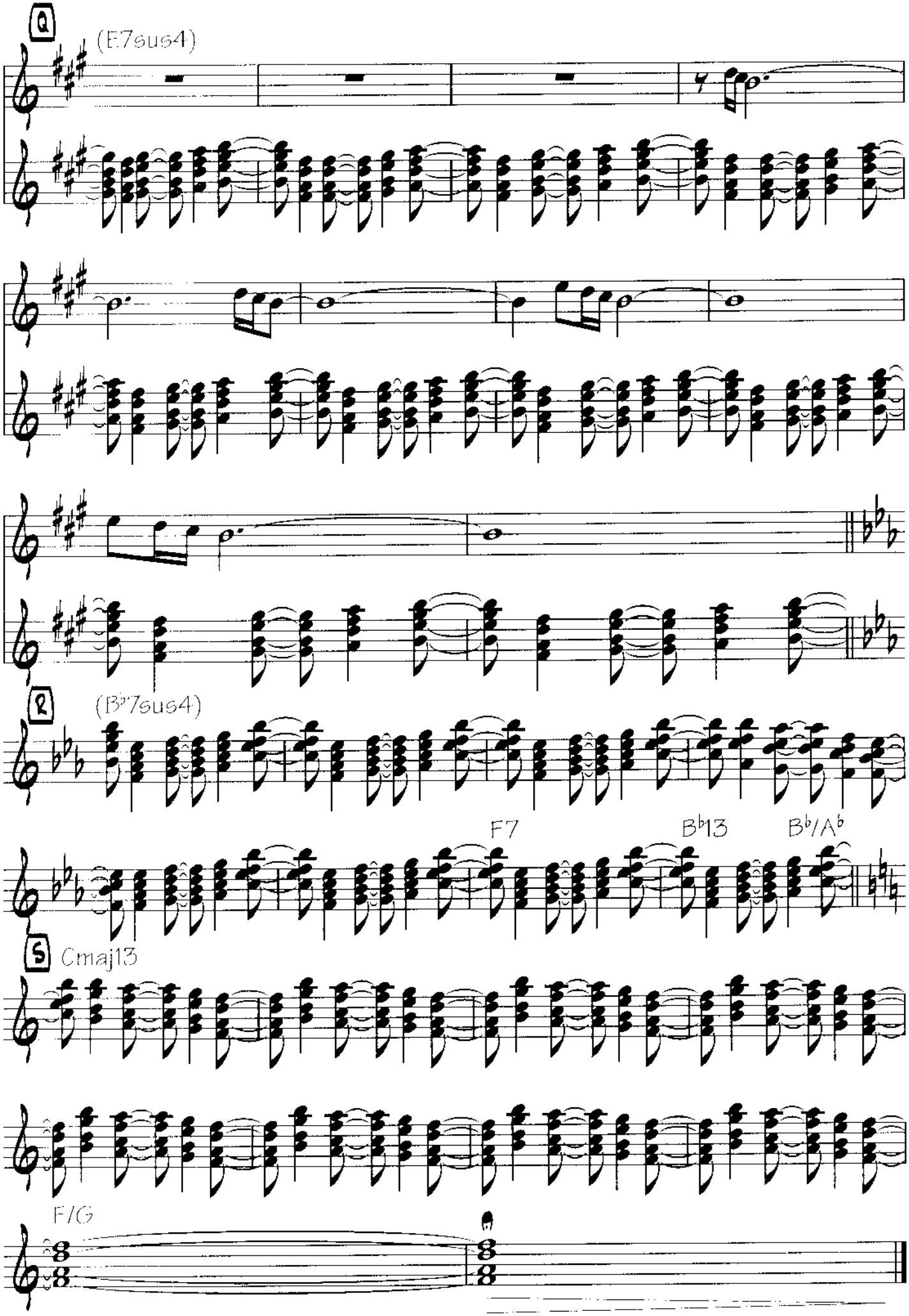
(Am$^{6}_{9}$)

(CONT. BASS, SIMILE)

8VB THROUGHOUT




(Cm7)
8va
3
VERY GRAD. CRESC. THROUGHOUT
8va
8va
8va
8va

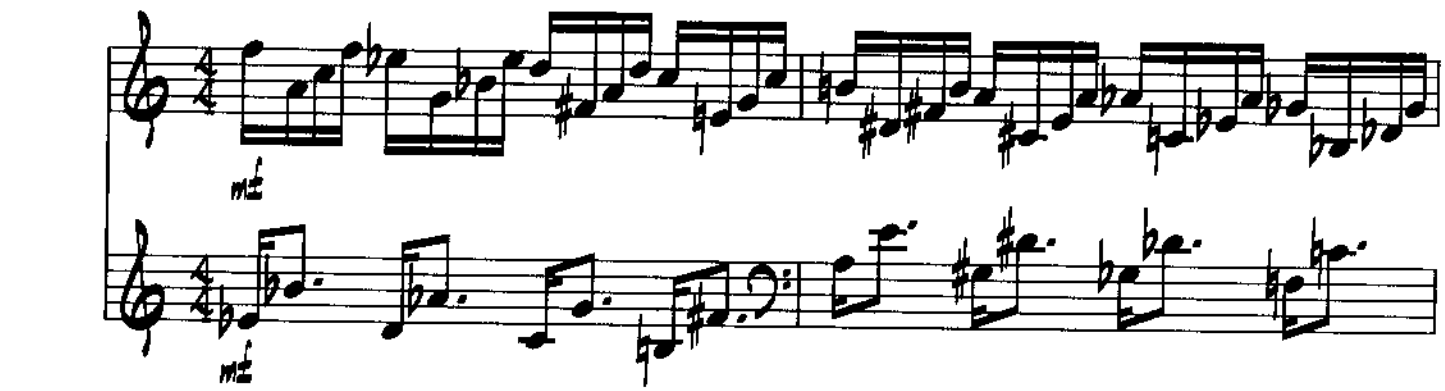

Q
(E7sus4)
R
(B♭7sus4)
F7
B♭13
B♭/A♭
S
Cmaj13
F/G

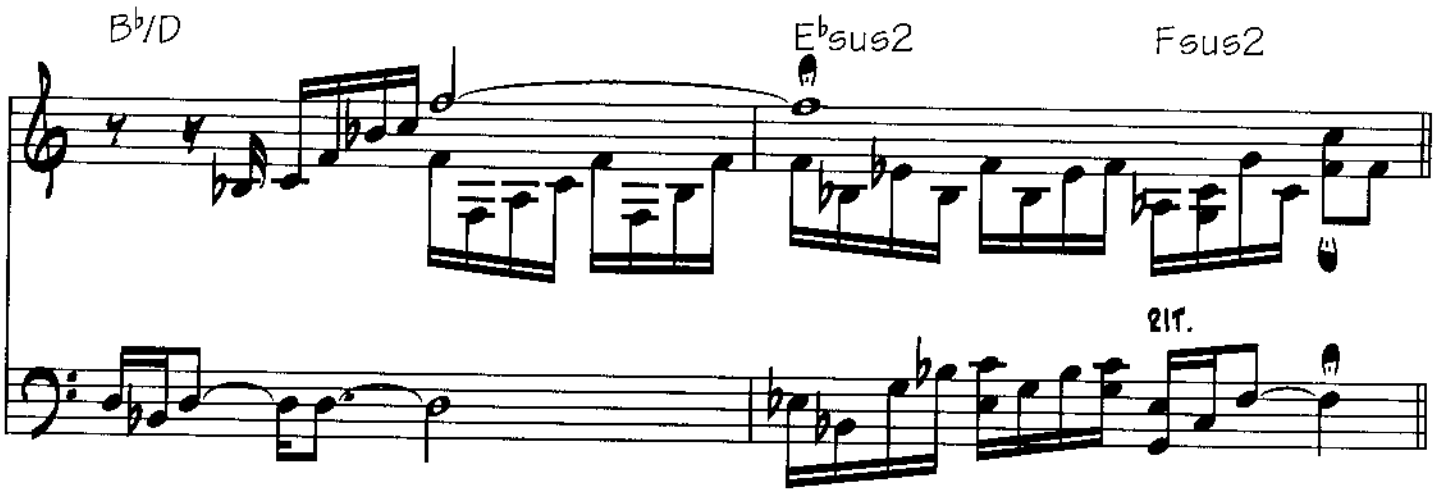
Estupenda Graca

By Pat Metheny
and Lyle Mays

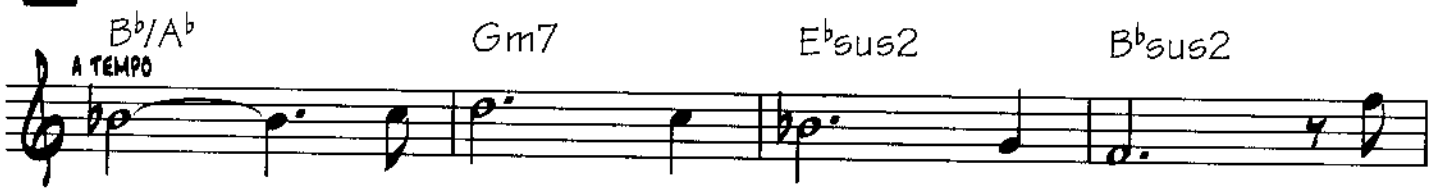
Intro

Rubato ♩ = 60 (Even Eighths)

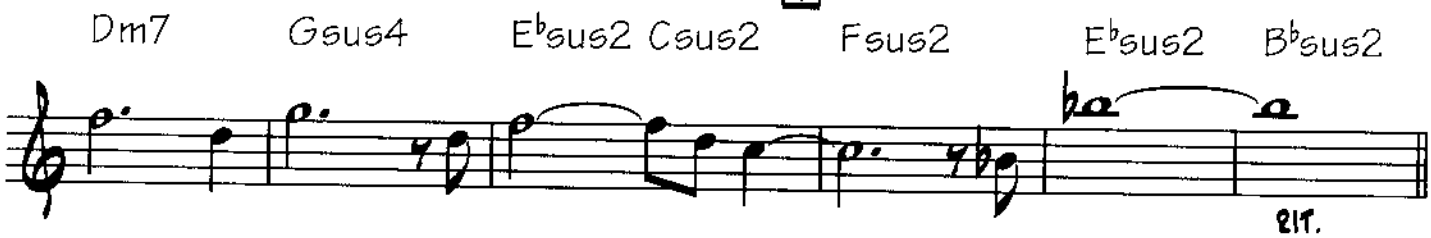




A Melody



To Coda



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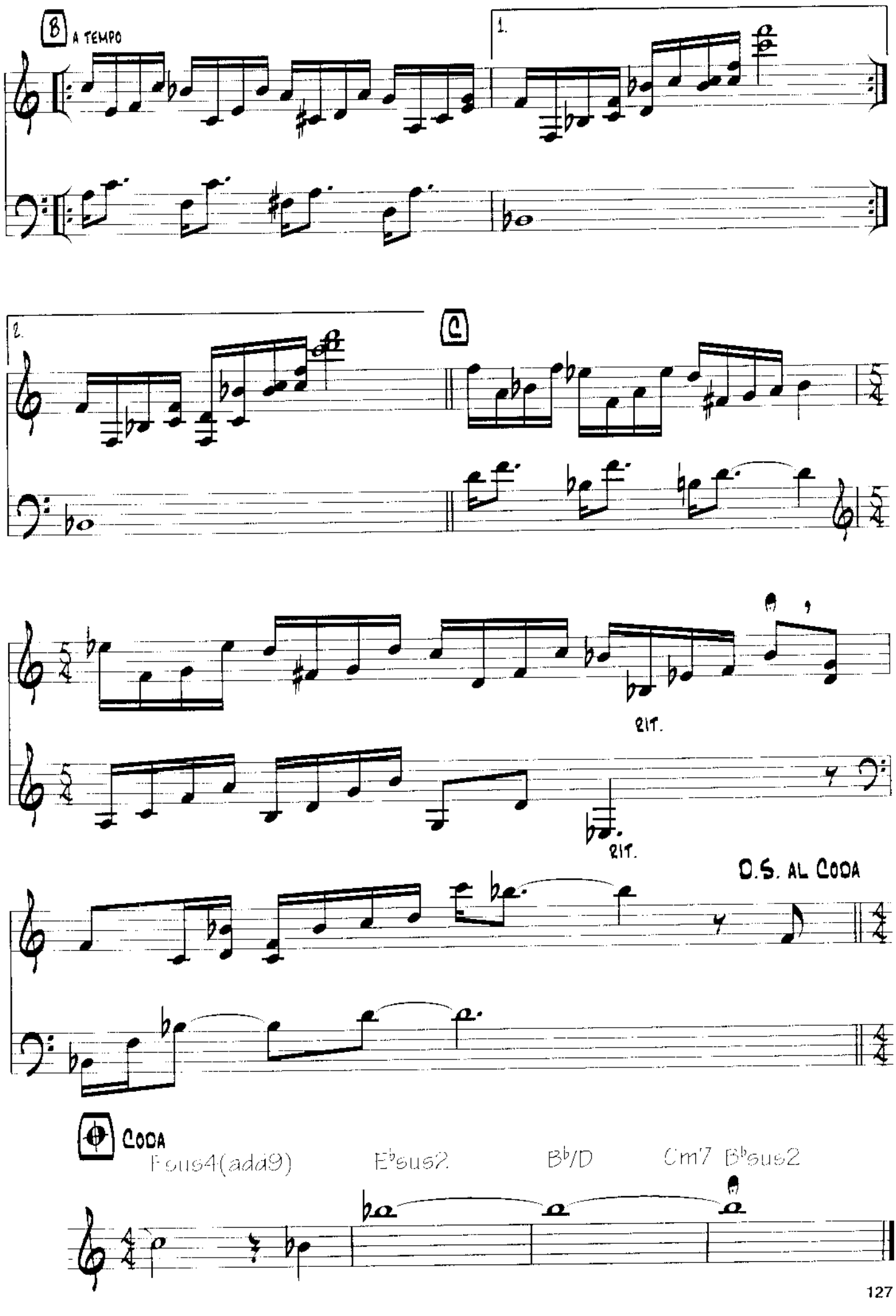
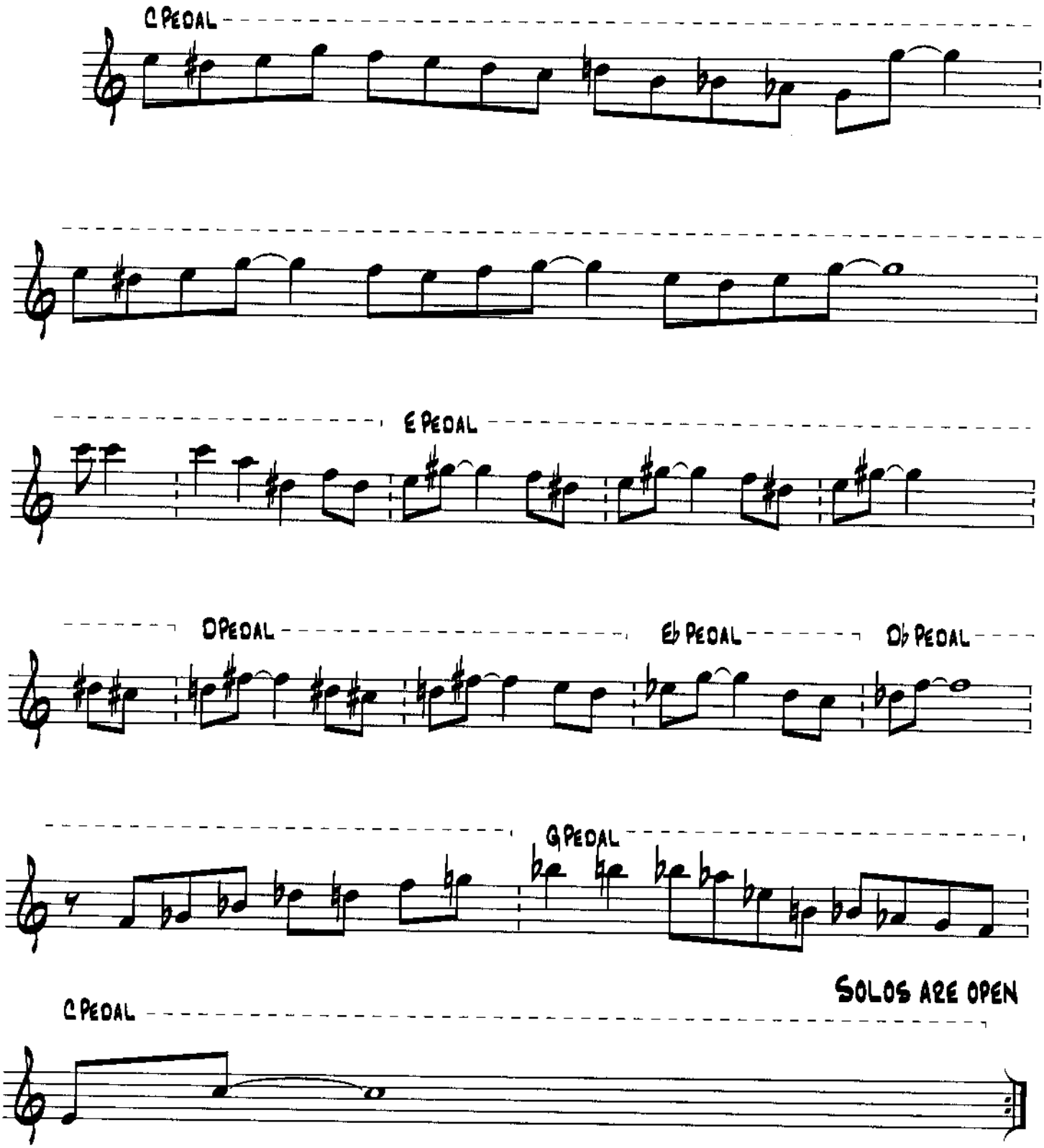

B
A TEMPO
1.
2.
C
RIT.
RIT.
D.S. AL CODA
CODA
Fsus4(add9)
E♭sus2
B♭/D
Cm7
B♭sus2

OFFRAMP

By Pat Metheny
and Lyle Mays

FREELY ♩ = 268 (EVEN EIGHTHS)



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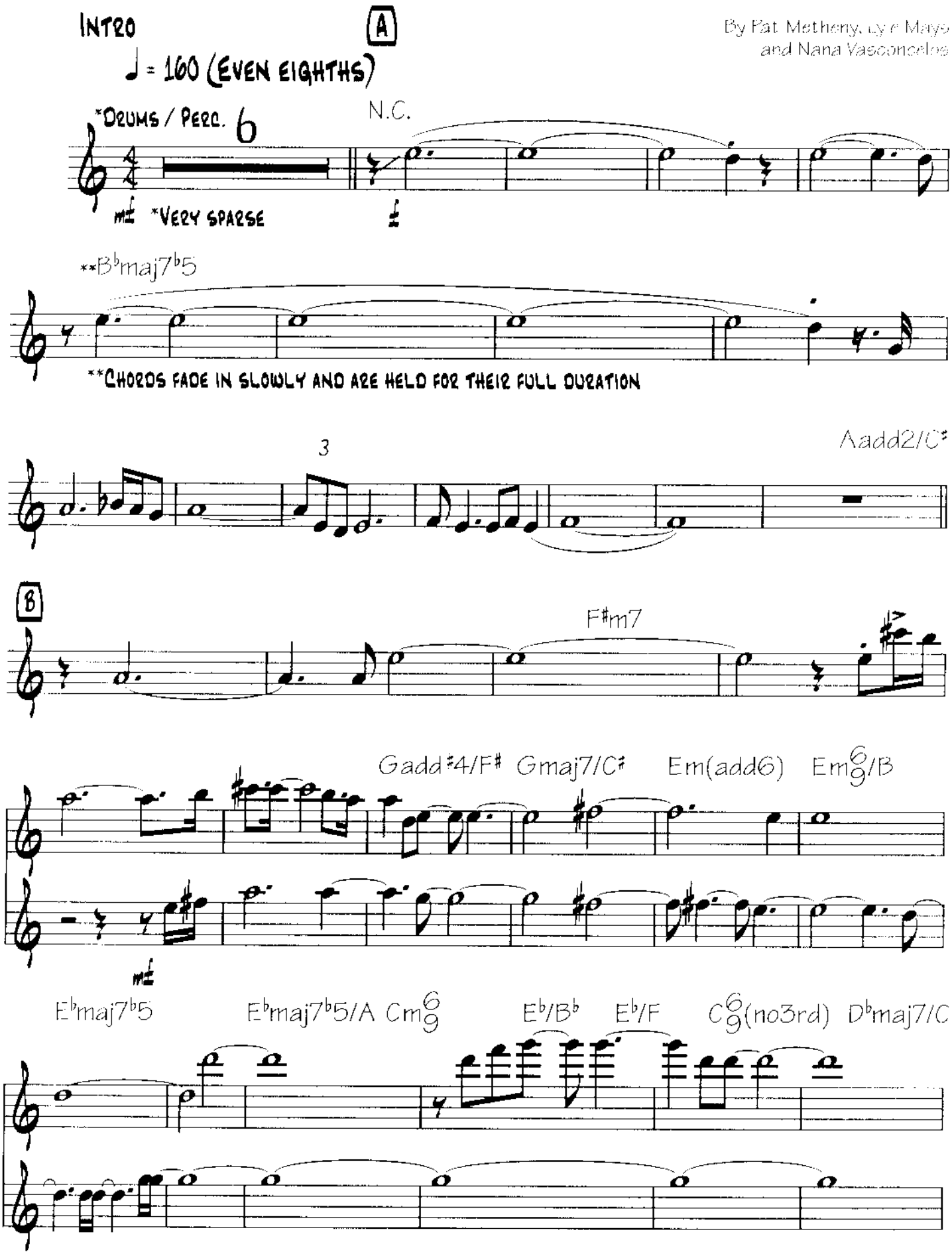
BARCAROLE


INTRO

♩ = 160 (EVEN EIGHTHS)
By Pat Metheny, Lyle Mays and Nana Vasconcelos
*DRUMS / PERC.

N.C.
mf
*VERY SPARSE
f
**B♭maj7♭5
**CHORDS FADE IN SLOWLY AND ARE HELD FOR THEIR FULL DURATION

Aadd2/C♯

F♯m7
Gadd♯4/F♯
Gmaj7/C♯
Em(add6)
Em6/9/B
mf
E♭maj7♭5
E♭maj7♭5/A
Cm6/9
E♭/B♭
E♭/F
C6/9(no3rd)
D♭maj7/C

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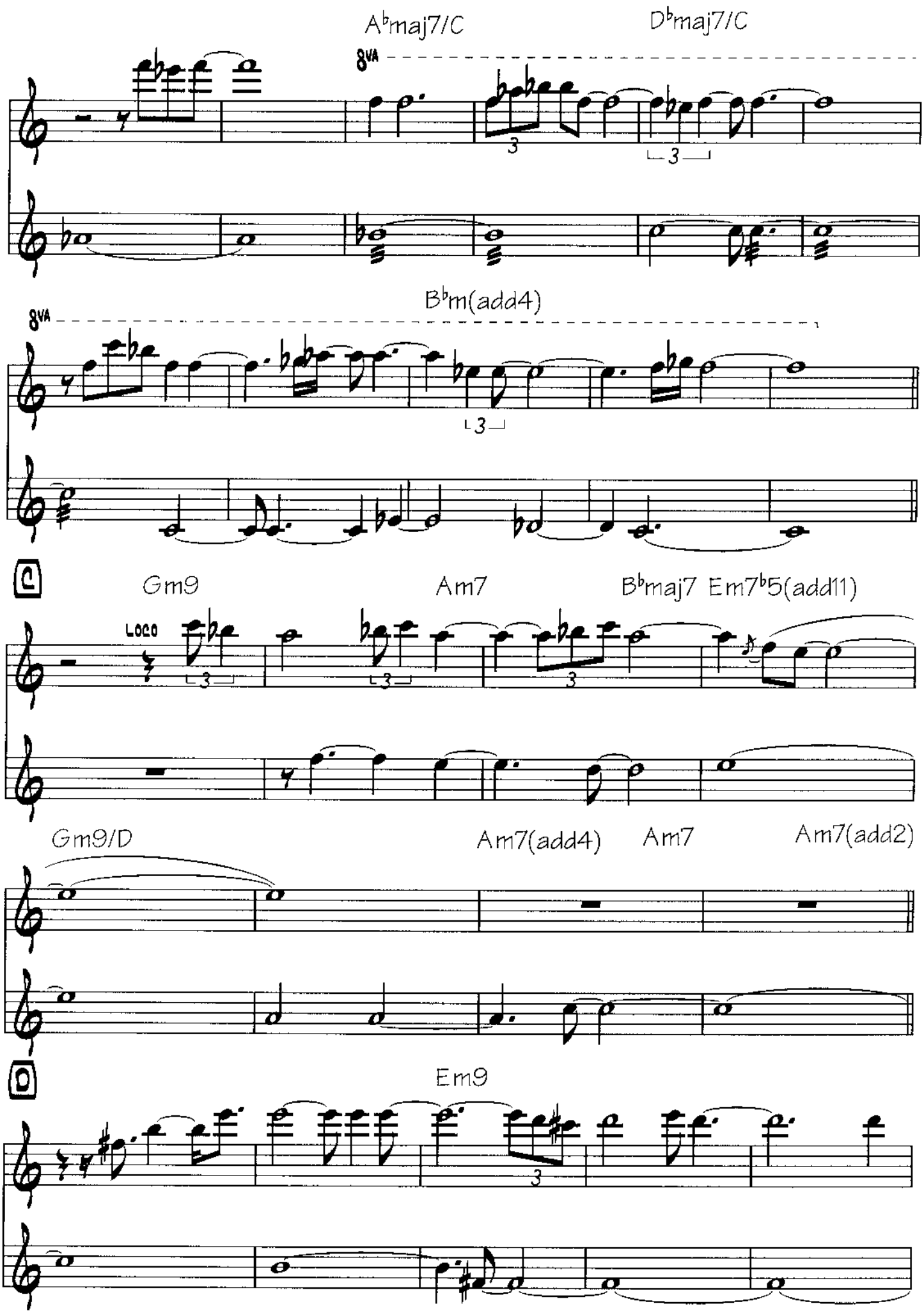
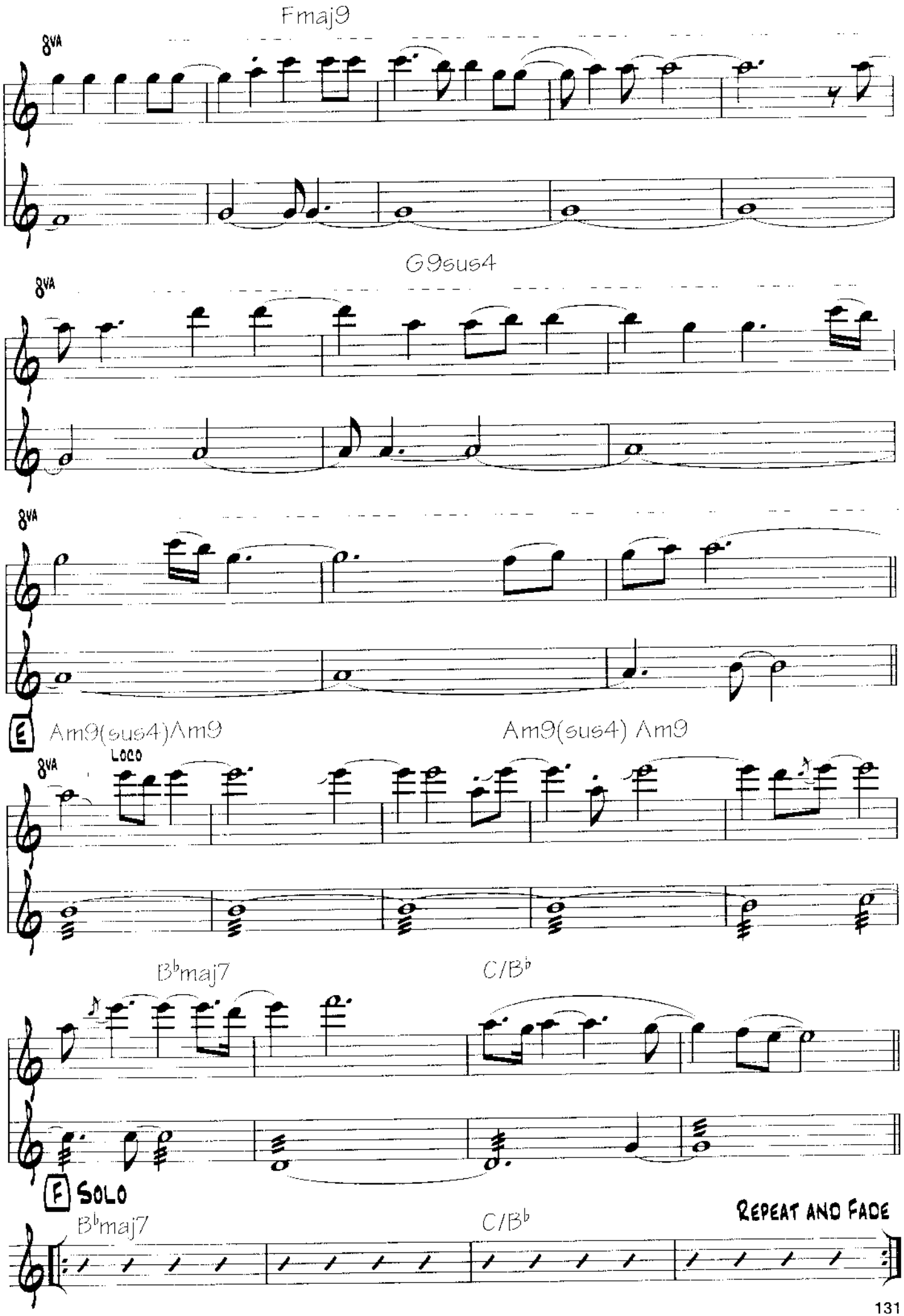

A♭maj7/C
D♭maj7/C
8va
B♭m(add4)
8va
C
Gm9
Am7
B♭maj7
Em7♭5(add11)
Loco
Gm9/D
Am7(add4)
Am7
Am7(add2)
D
Em9

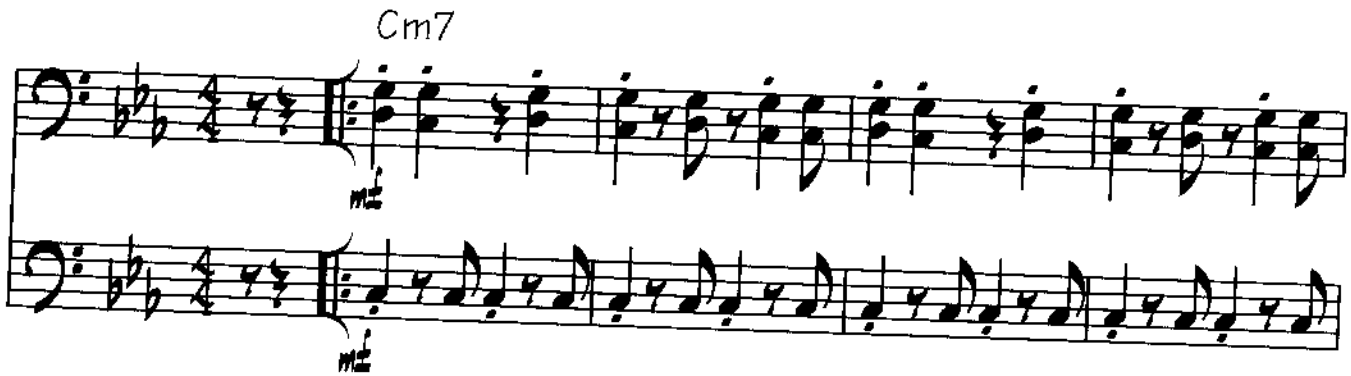

Fmaj9
8va
G9sus4
8va
8va
E
Am9(sus4)Am9
Am9(sus4) Am9
8va
loco
B♭maj7
C/B♭
F Solo
B♭maj7
C/B♭
Repeat and Fade

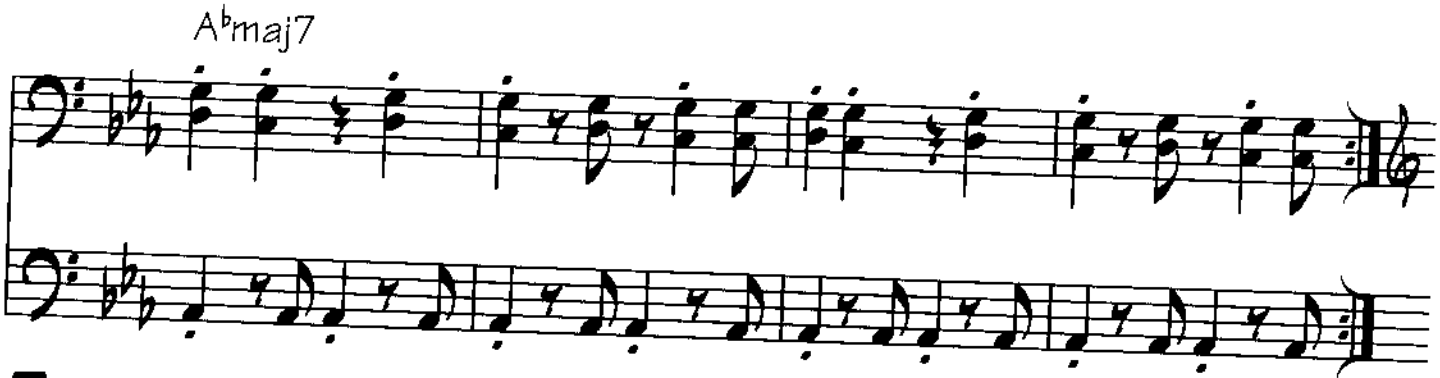
Are You Going With Me?

By Pat Metheny
and Lyle Mays

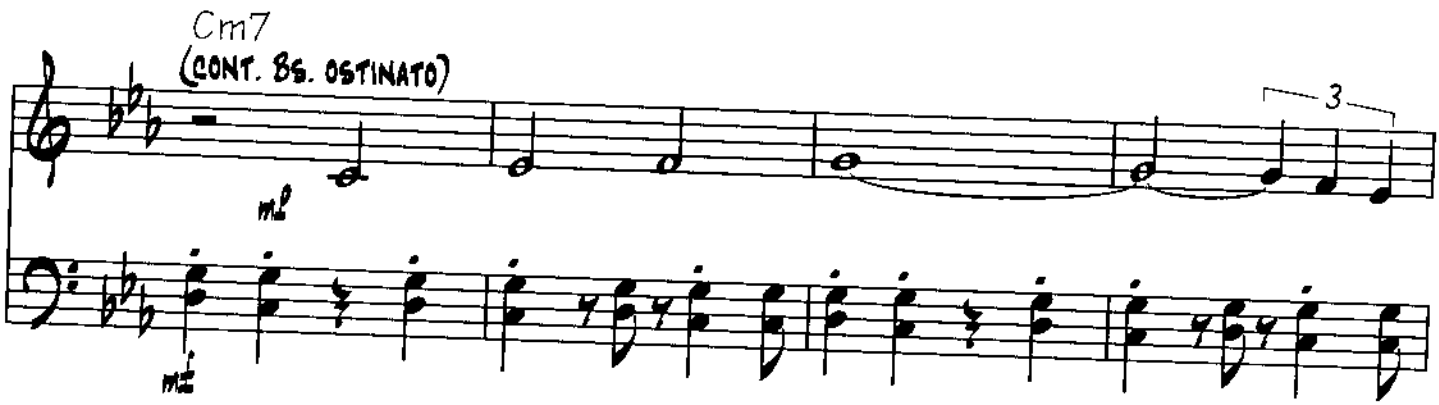
Intro

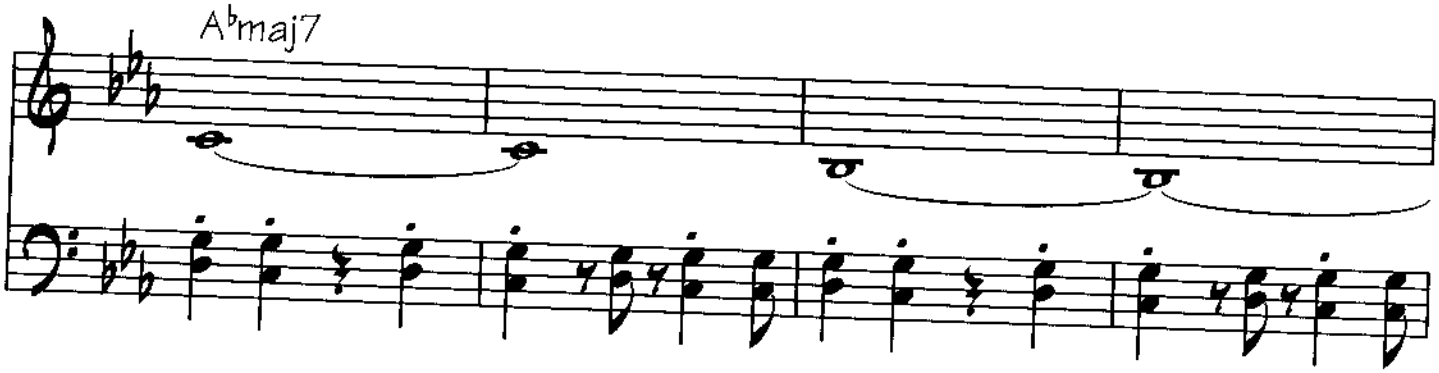
♩ = 120 (Even Eighths)





A Melody





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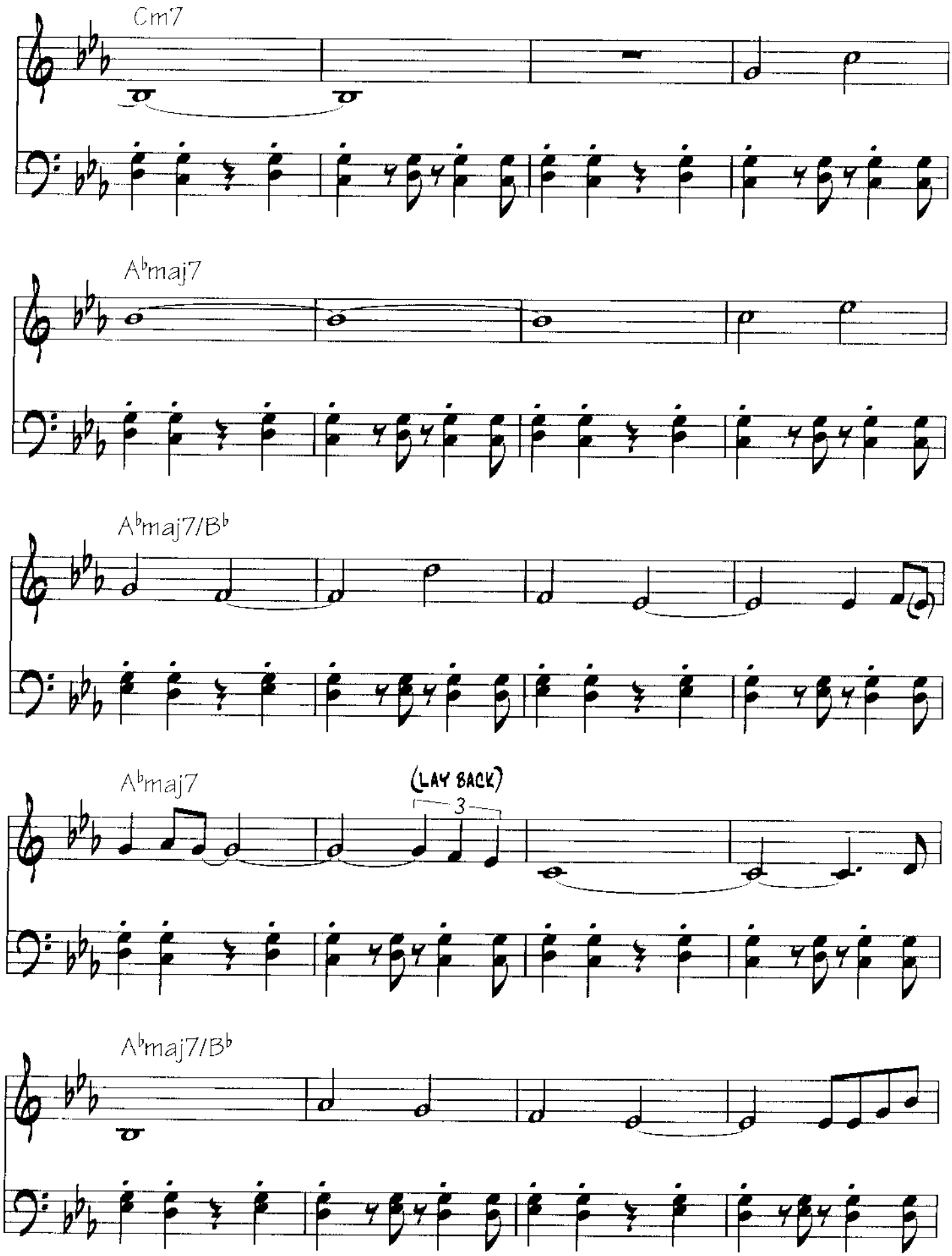
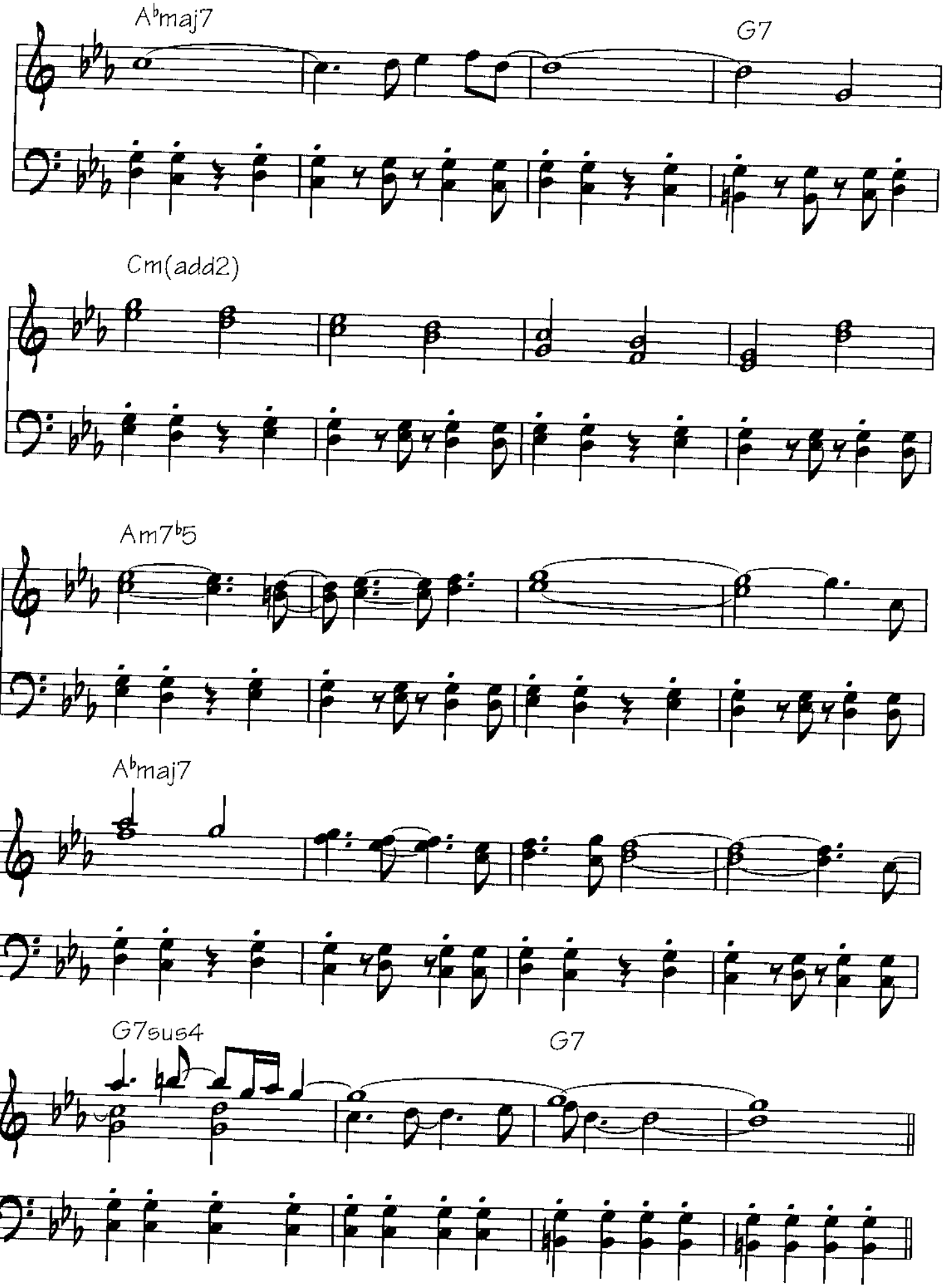
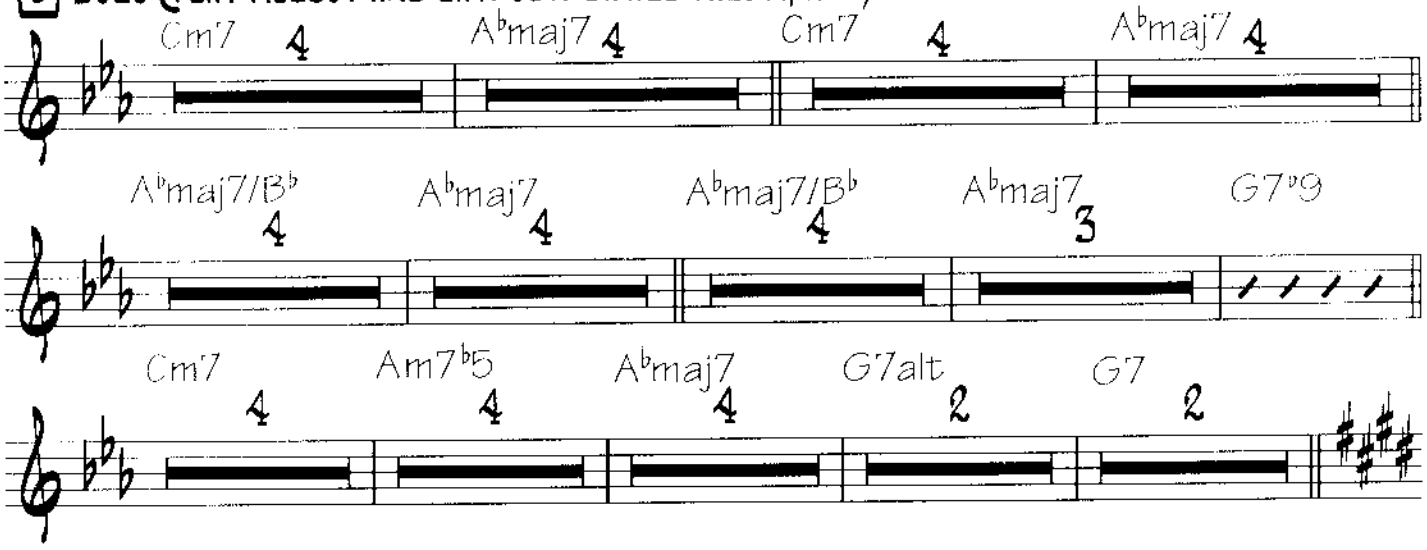
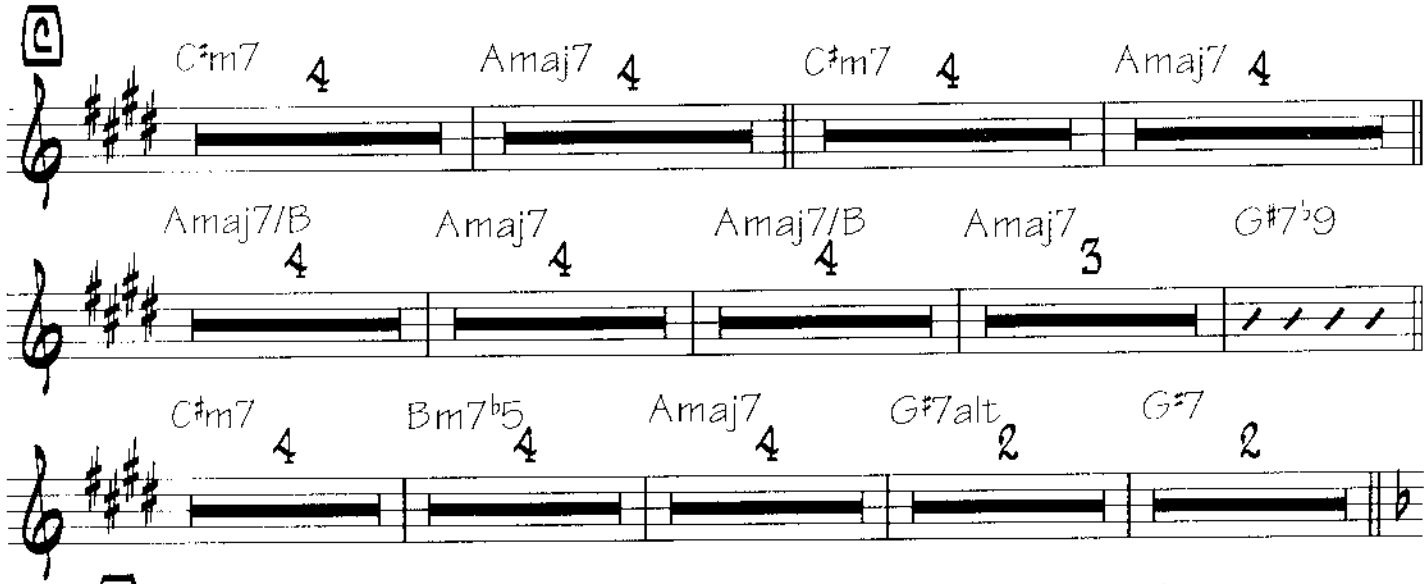

Cm7
A♭maj7
A♭maj7/B♭
A♭maj7
(LAY BACK)
3
A♭maj7/B♭


A♭maj7
G7
Cm(add2)
Am7♭5
A♭maj7
G7sus4
G7

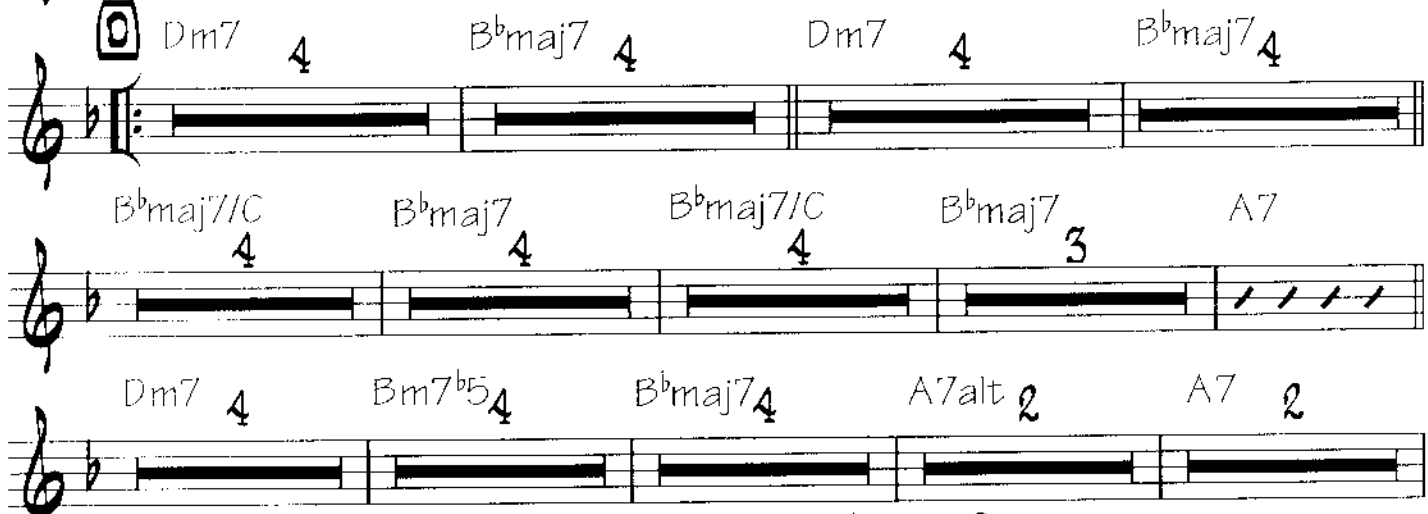
B SOLO (PLAY MELODY AND RHY. OST. SIMILE THROUGHOUT)



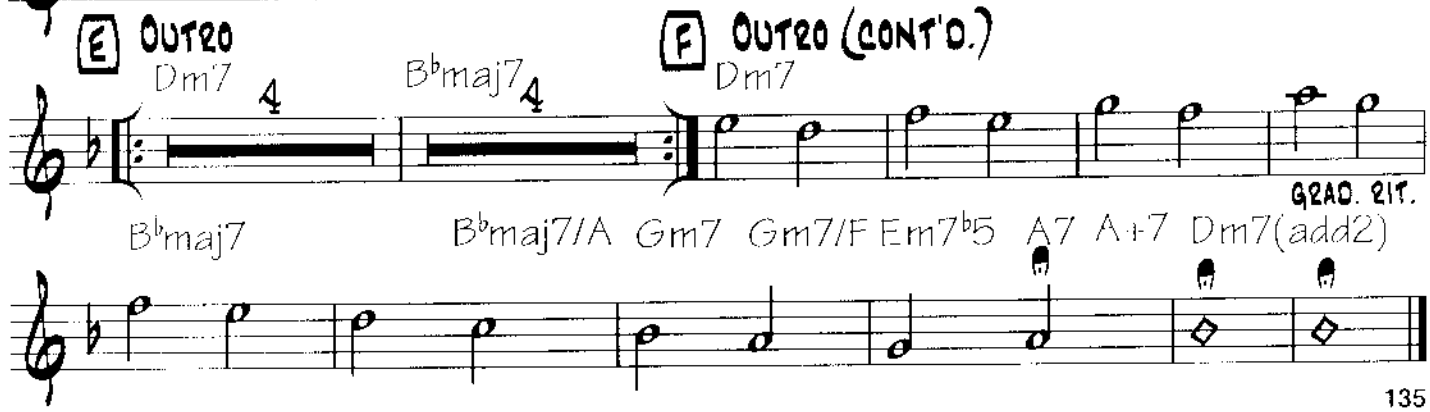
C



D



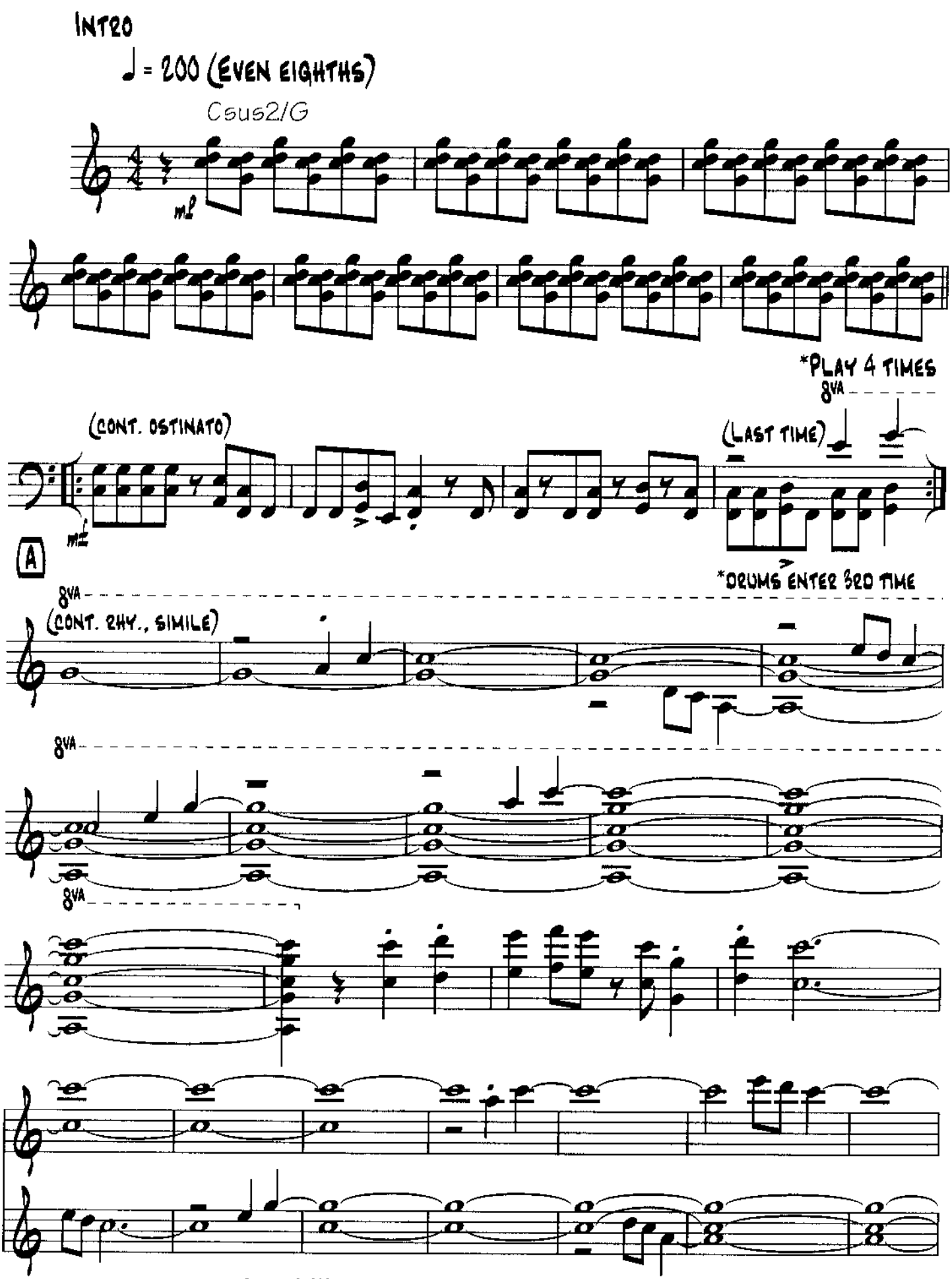
E OUTRO



F OUTRO (CONT'D.)

EIGHTEEN

By Pat Metheny, Lyle Mays
and Nana Vasconcelos



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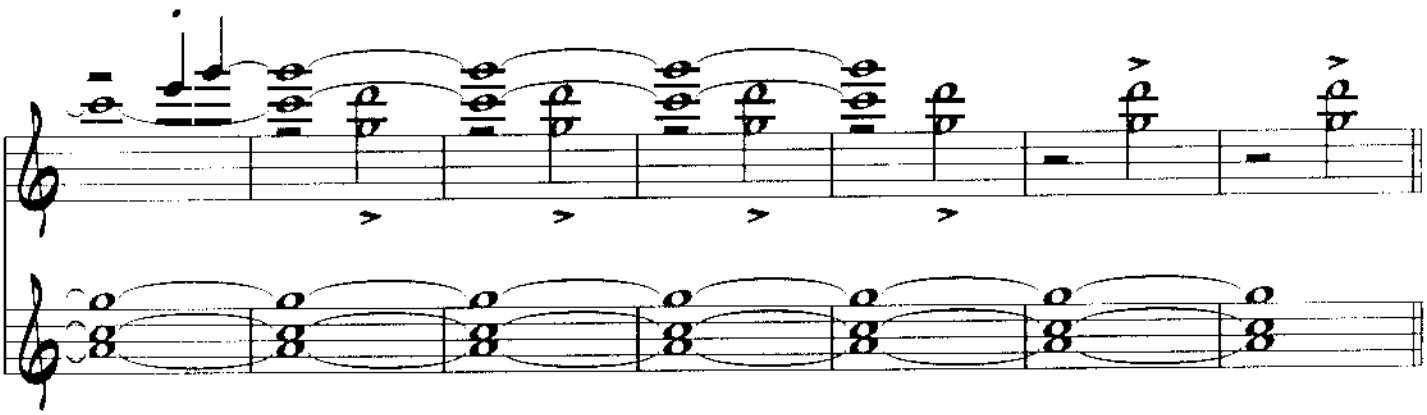
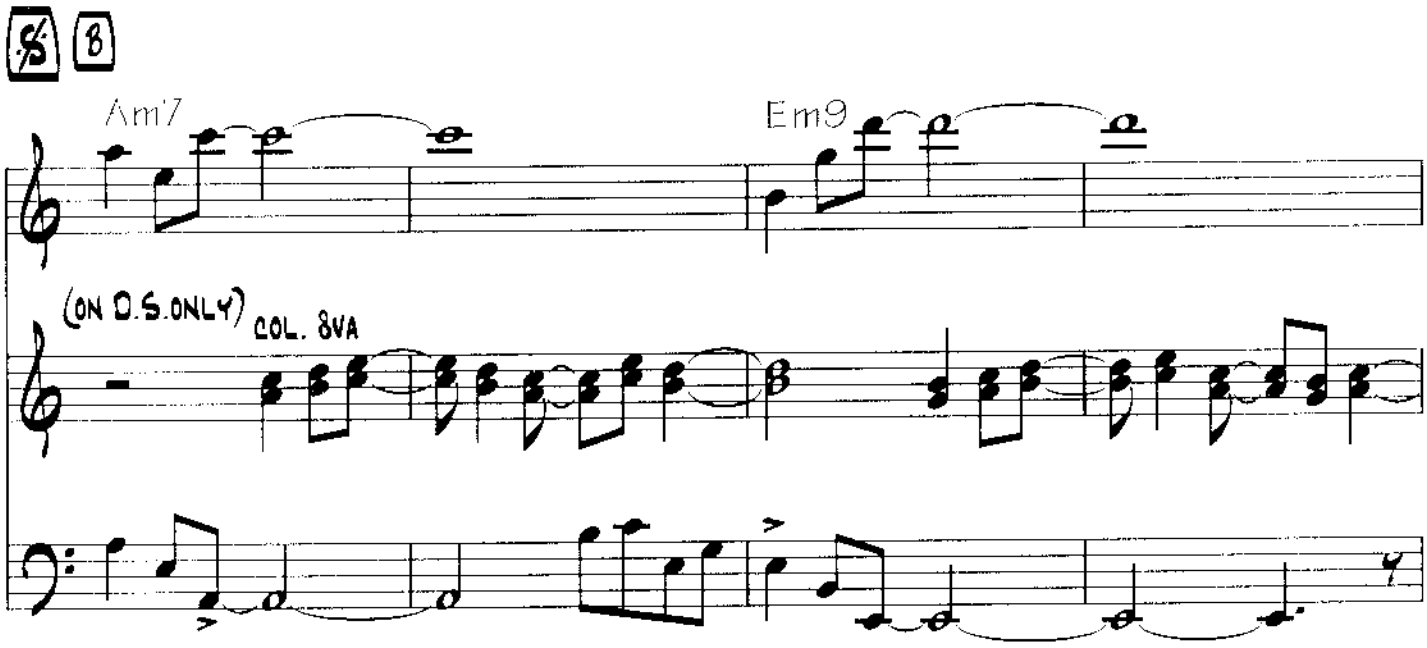
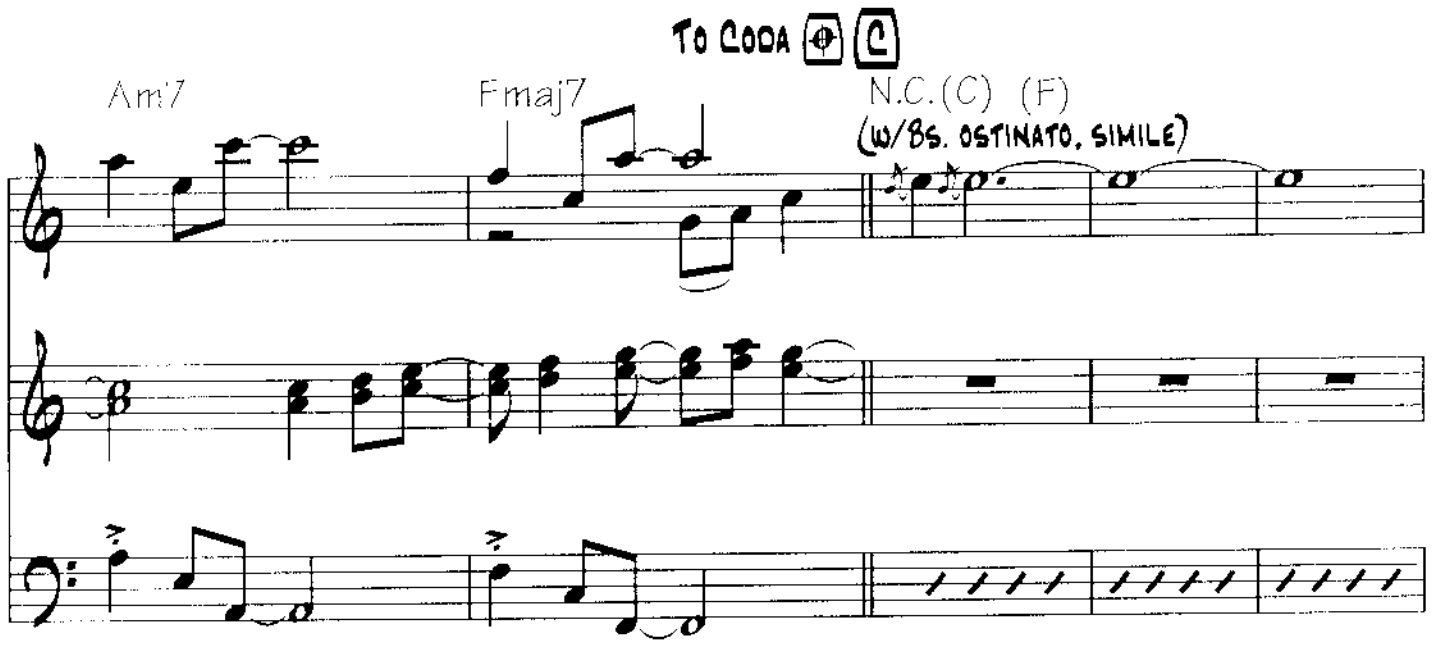
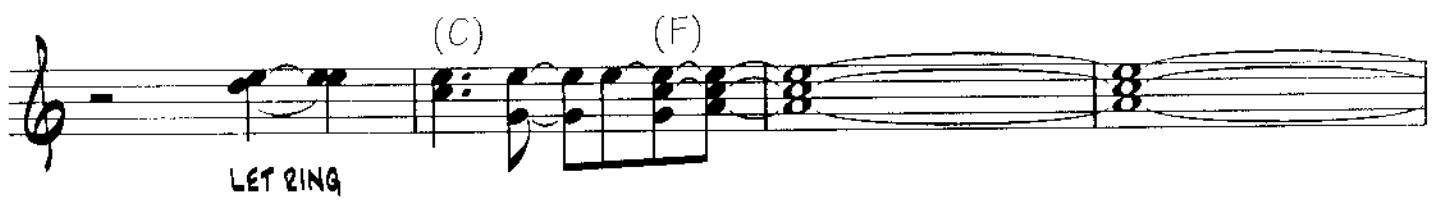
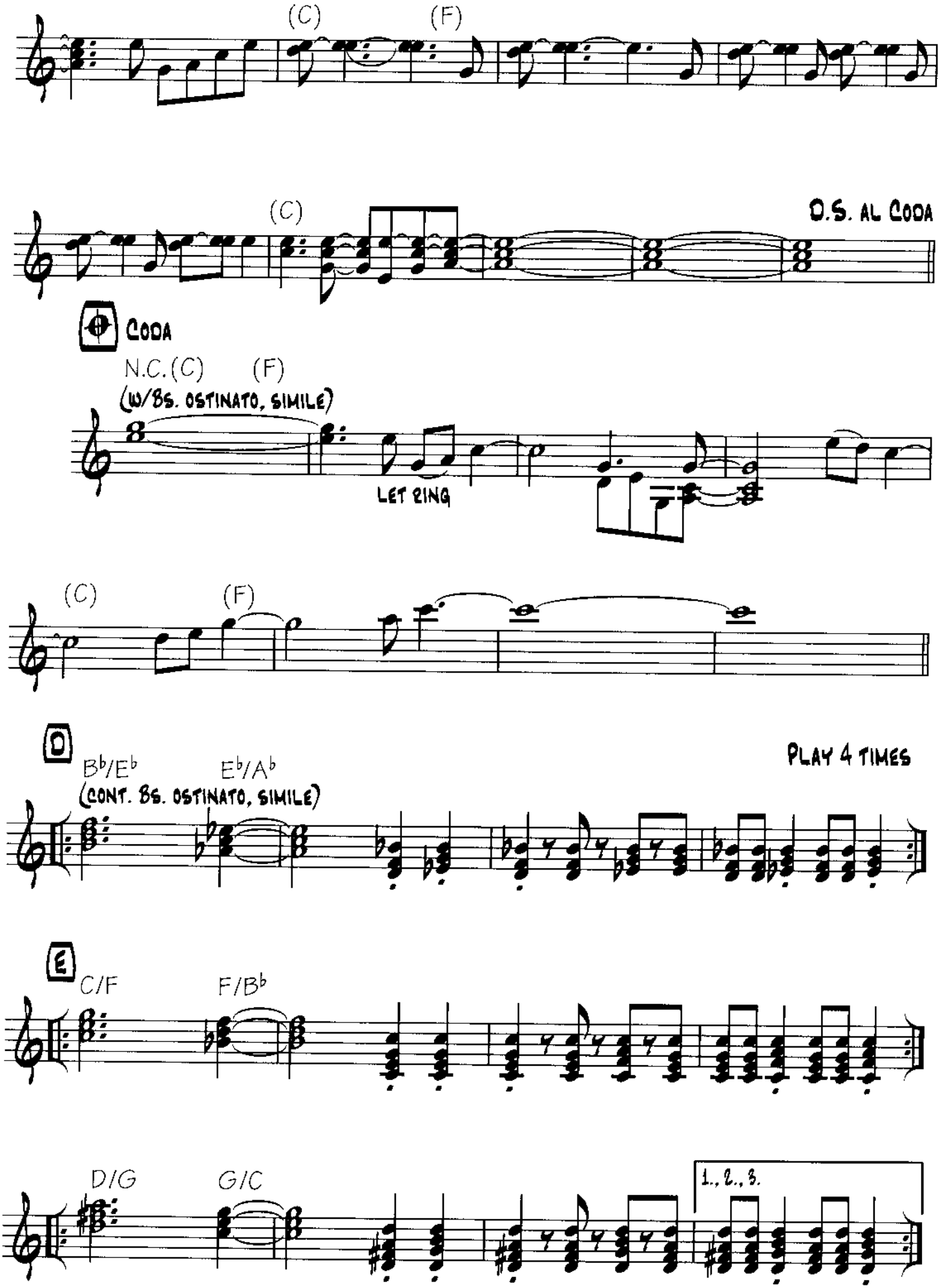
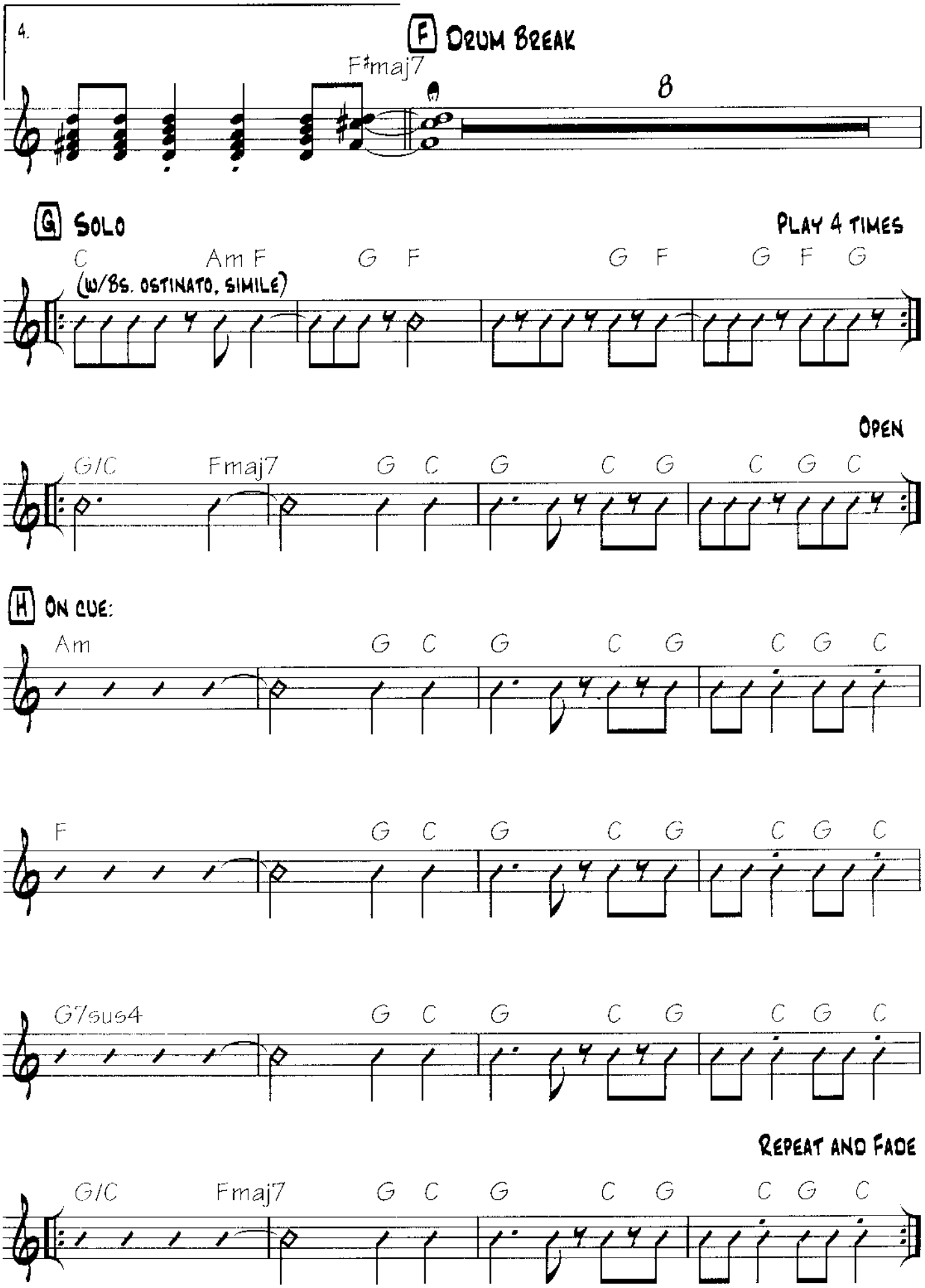



Am7
Em9
(ON O.S.ONLY)
COL. 8VA


TO CODA
Am7
Fmaj7
N.C.(C)
(F)
(W/8S. OSTINATO, SIMILE)


(C)
(F)
LET RING


(C)
(F)
(C)
D.S. AL CODA
CODA
N.C.(C)
(F)
(W/BS. OSTINATO, SIMILE)
LET RING
(C)
(F)
D
Bb/Eb
Eb/Ab
(CONT. BS. OSTINATO, SIMILE)
PLAY 4 TIMES
E
C/F
F/Bb
D/G
G/C
1., 2., 3.

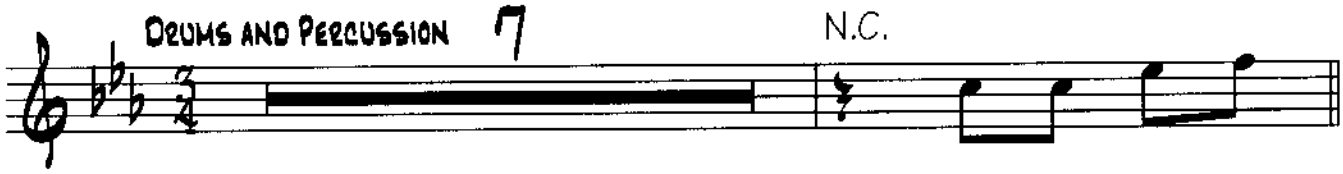

4.
F Drum Break
F♯maj7
8
G Solo
Play 4 times
C
Am F
G F
G F
G F G
(w/Bs. ostinato, simile)
Open
G/C
Fmaj7
G C
G
C G
C G C
H On cue:
Am
F
G7sus4
Repeat and Fade

EXTRADITION

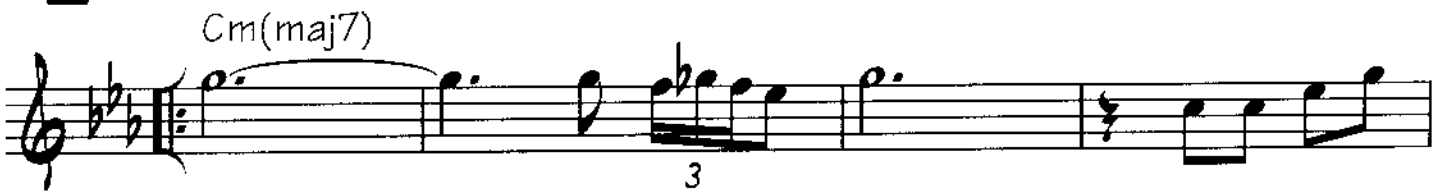
By Pat Metheny

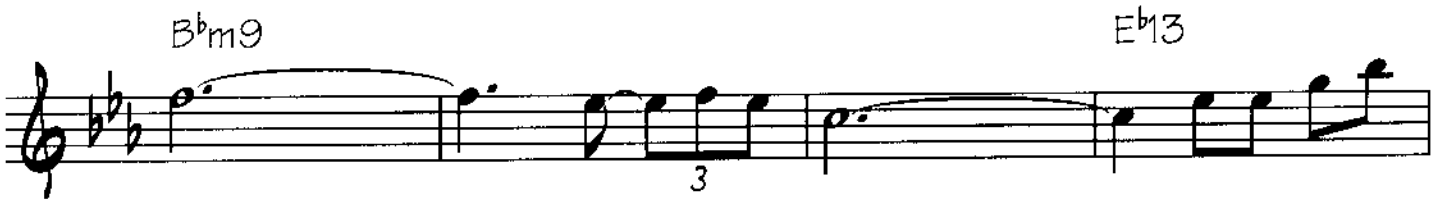
INTRO

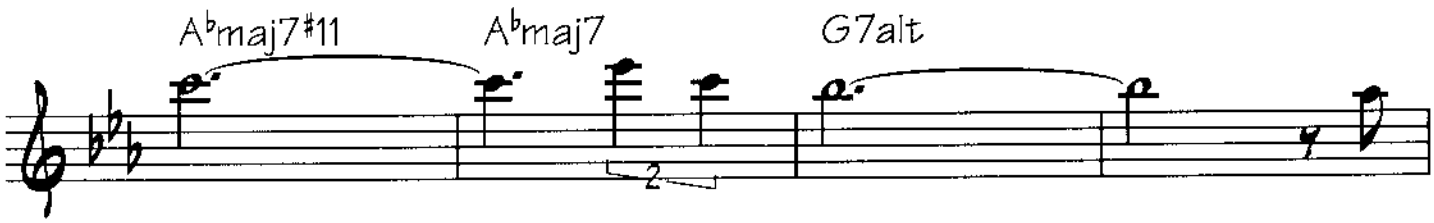
WALTZ ♩ = 132 (EVEN EIGHTHS)

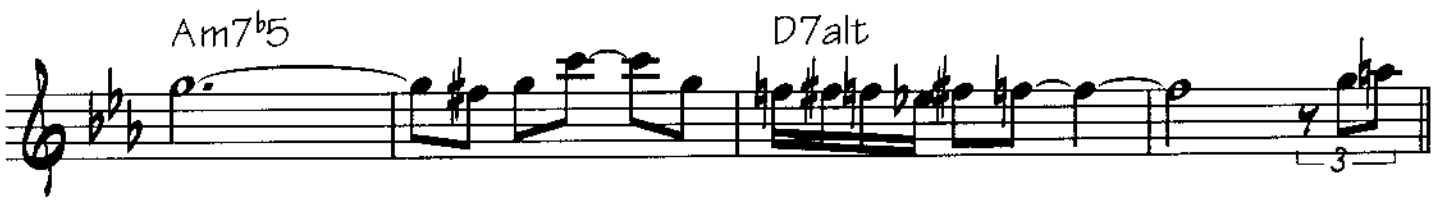


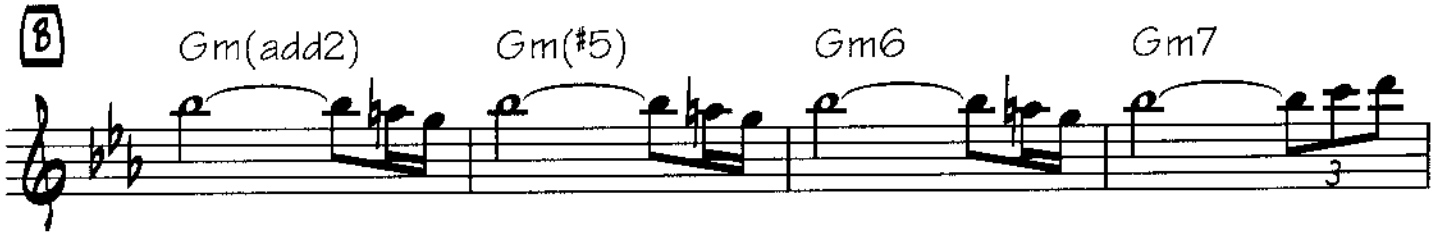
A MELODY











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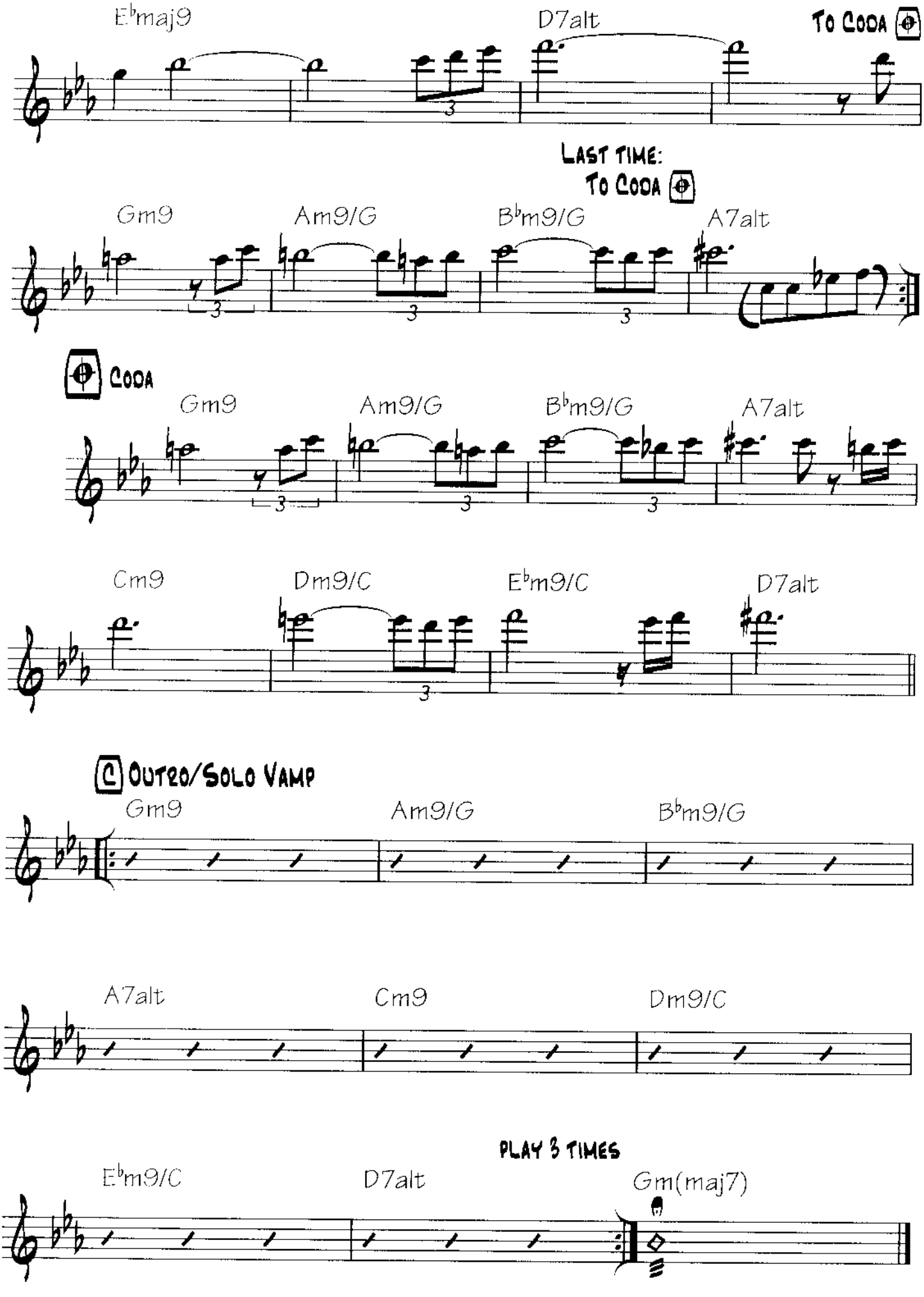
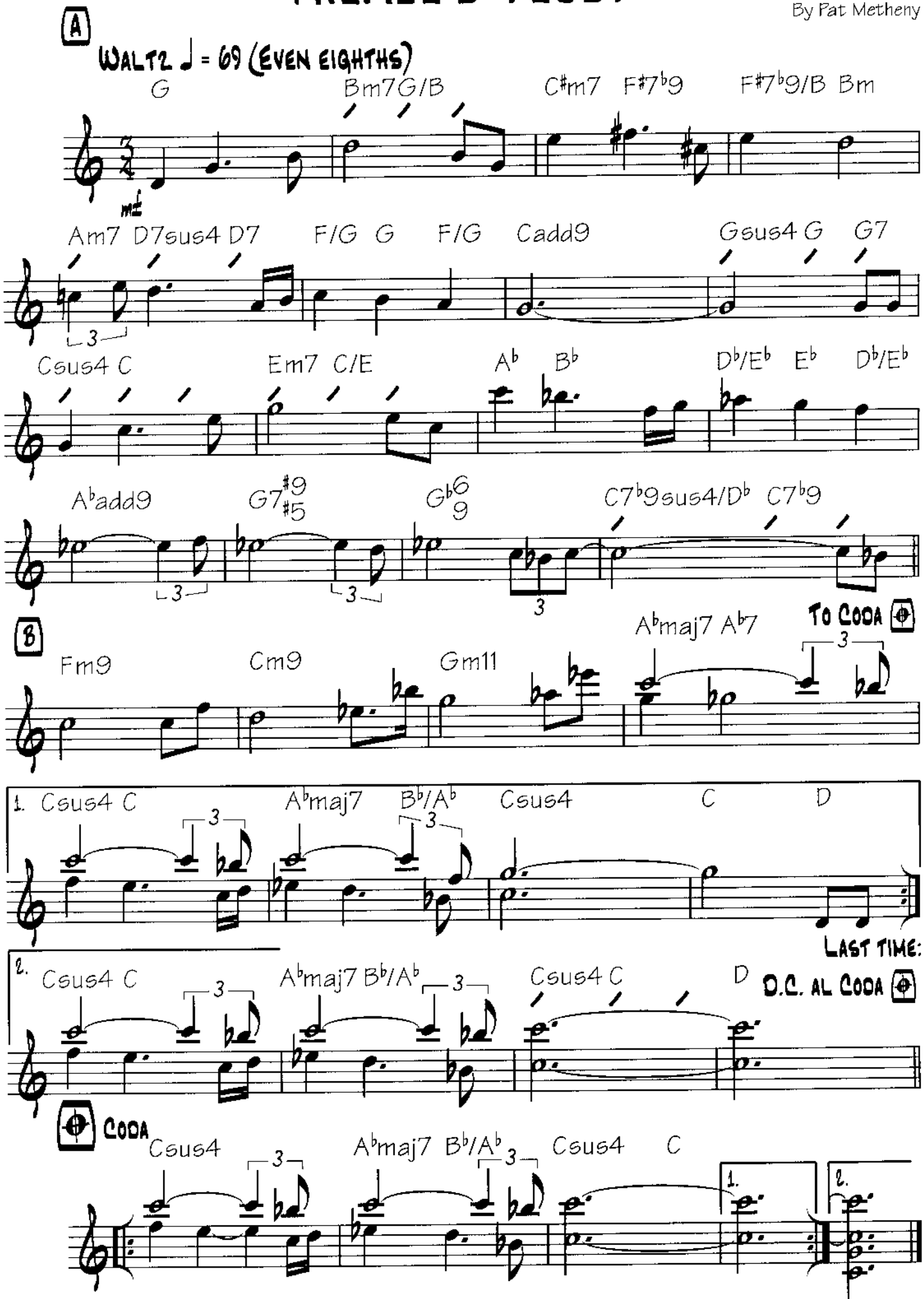

E♭maj9
D7alt
To Coda
Last time:
To Coda
Gm9
Am9/G
B♭m9/G
A7alt
Coda
Gm9
Am9/G
B♭m9/G
A7alt
Cm9
Dm9/C
E♭m9/C
D7alt
C Outro/Solo Vamp
Gm9
Am9/G
B♭m9/G
A7alt
Cm9
Dm9/C
Play 3 times
E♭m9/C
D7alt
Gm(maj7)

Farmer's Trust

By Pat Metheny



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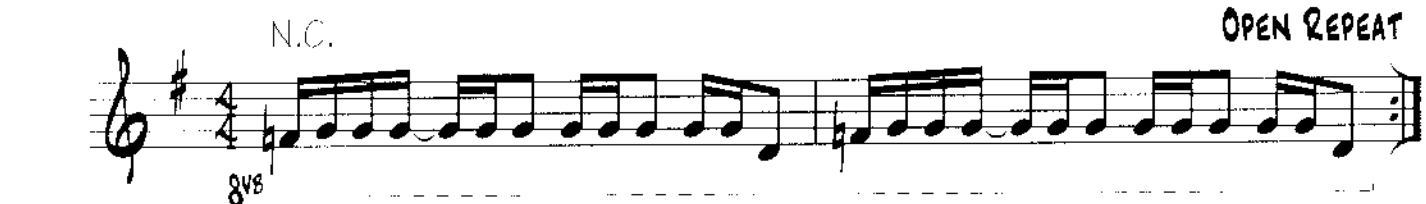
The Fields, the Sky

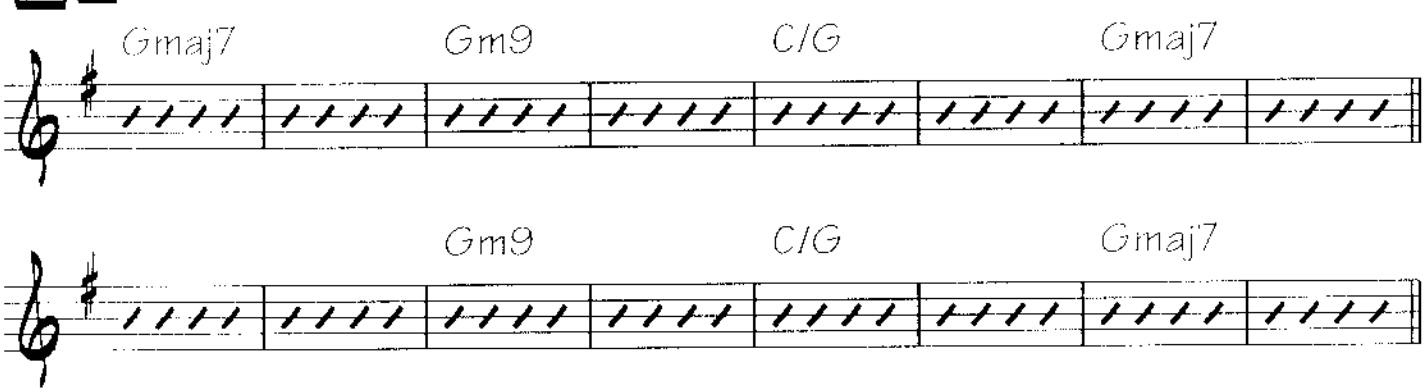
By Pat Metheny

Intro (Vamp)

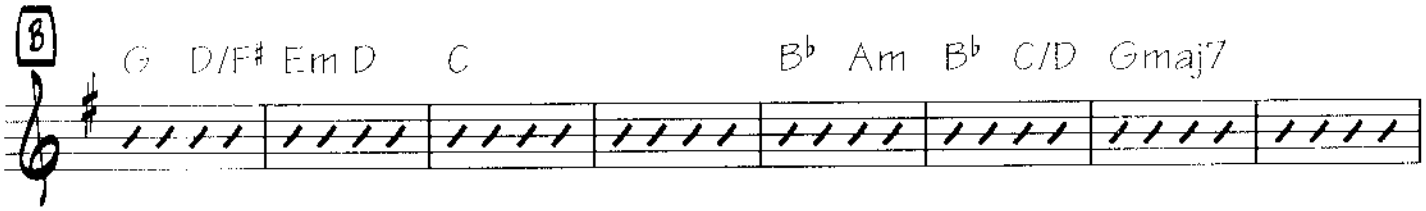
♩ = 126 (Even eighths)

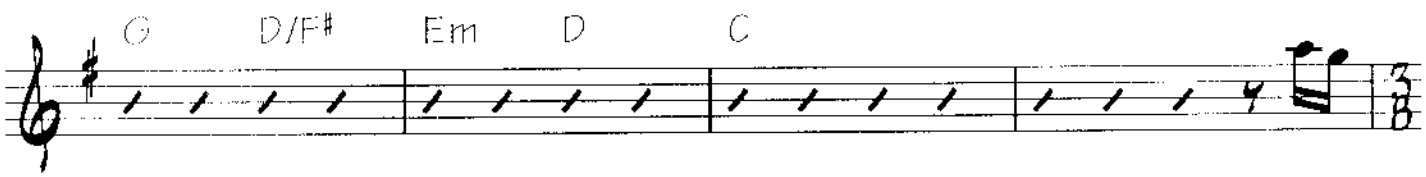


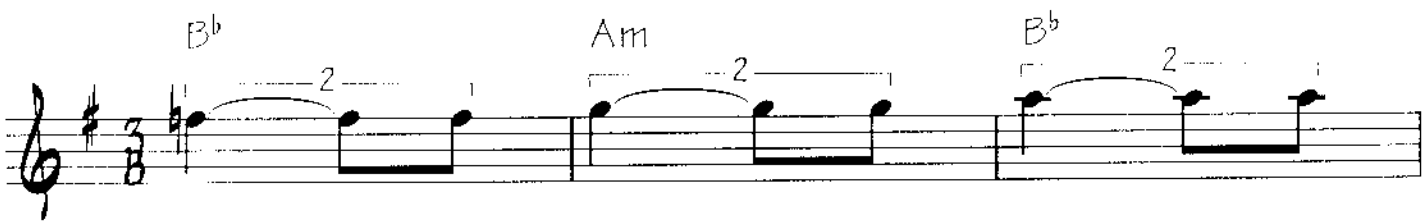
A Solo

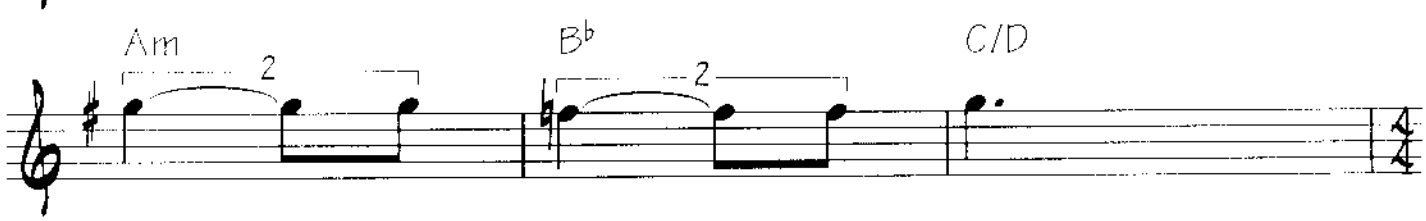


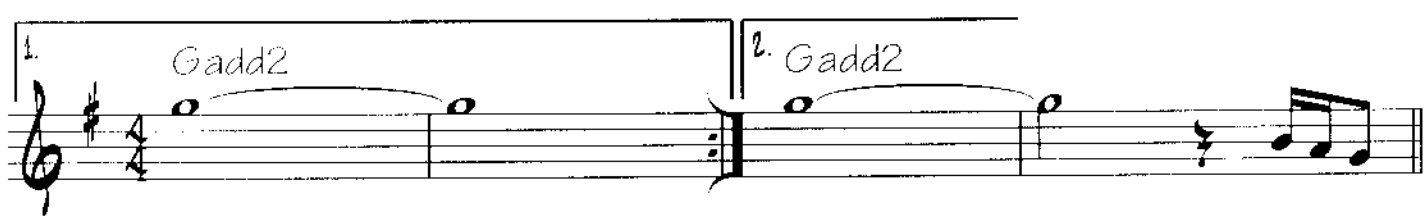
B











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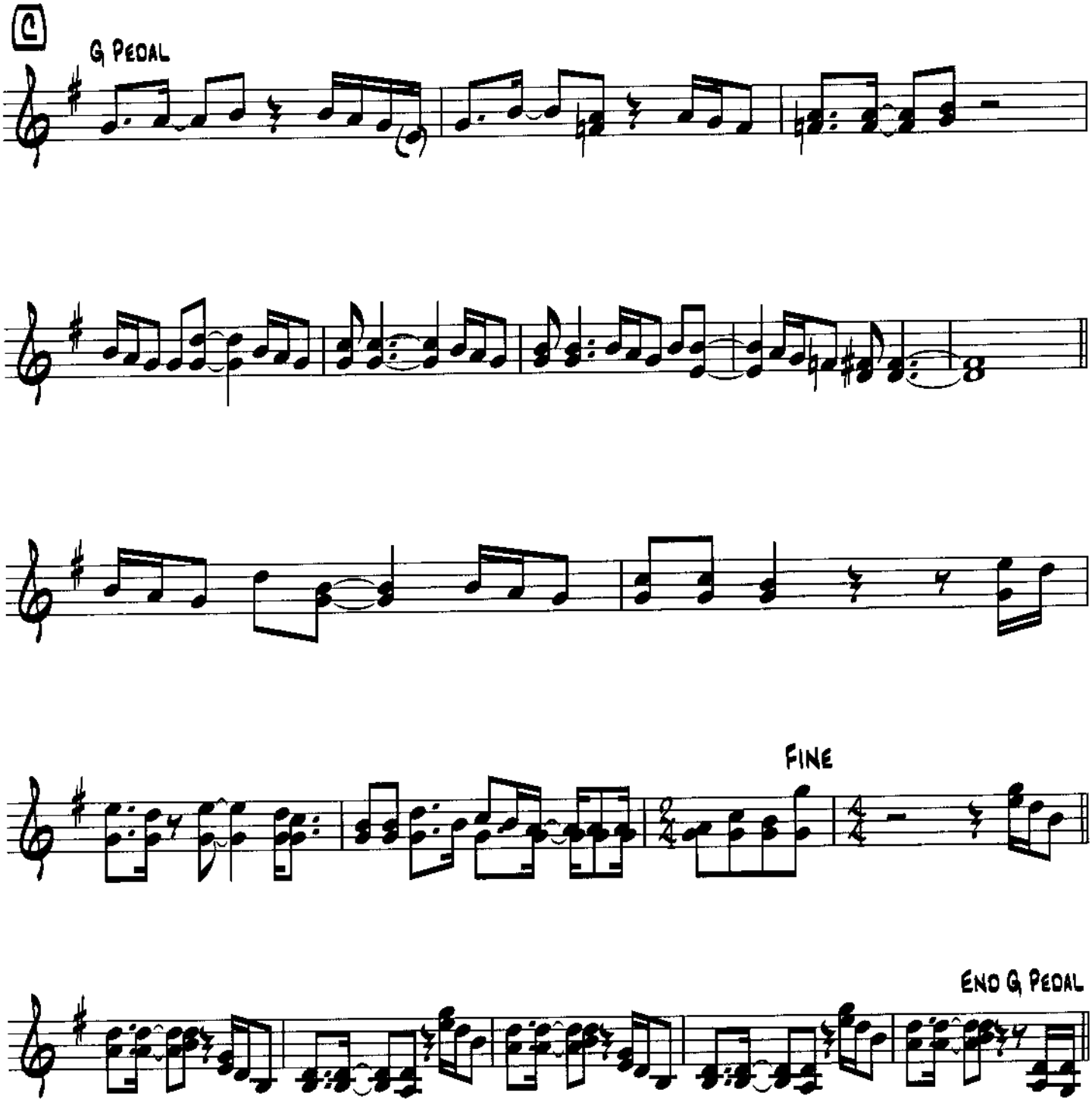
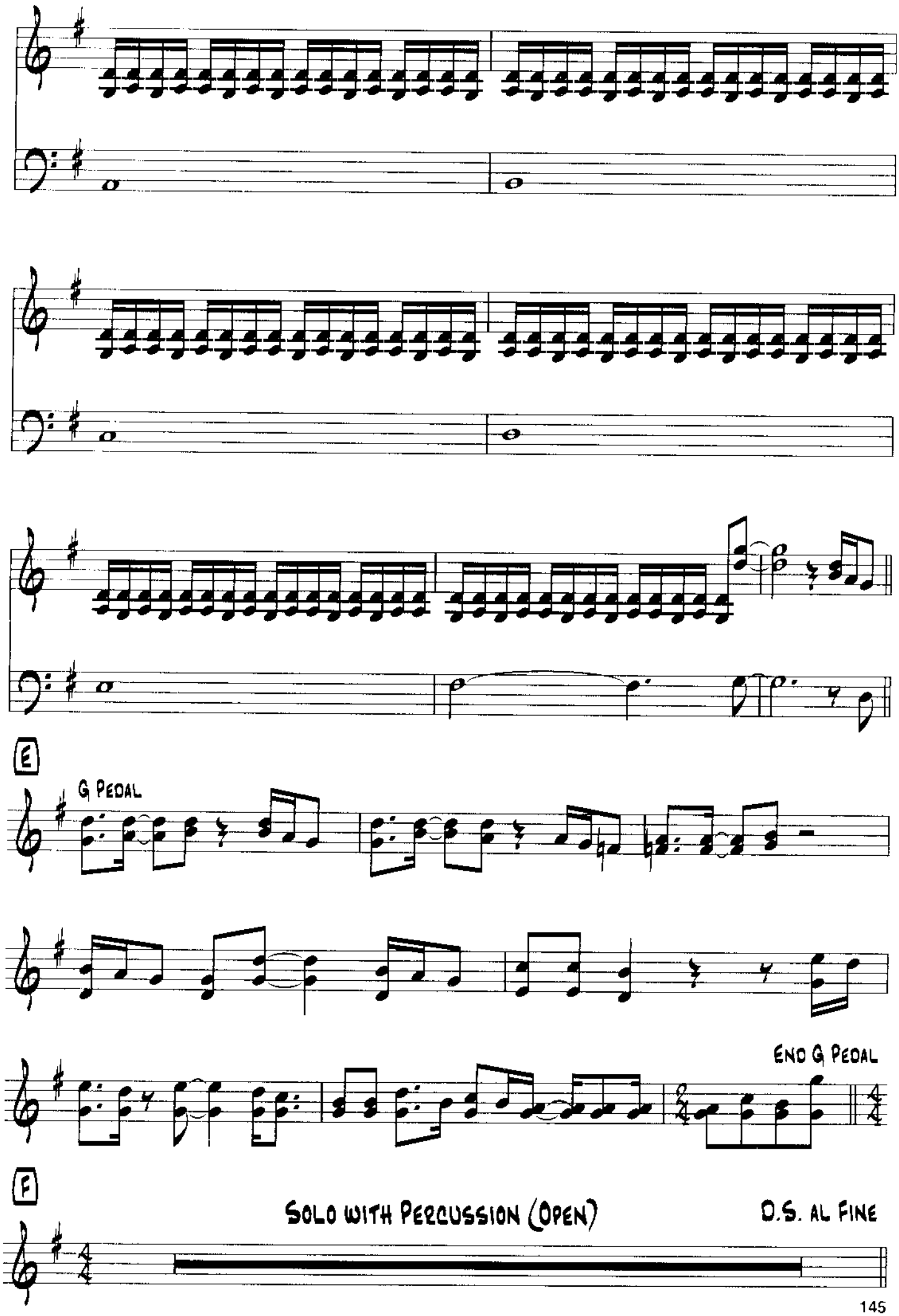
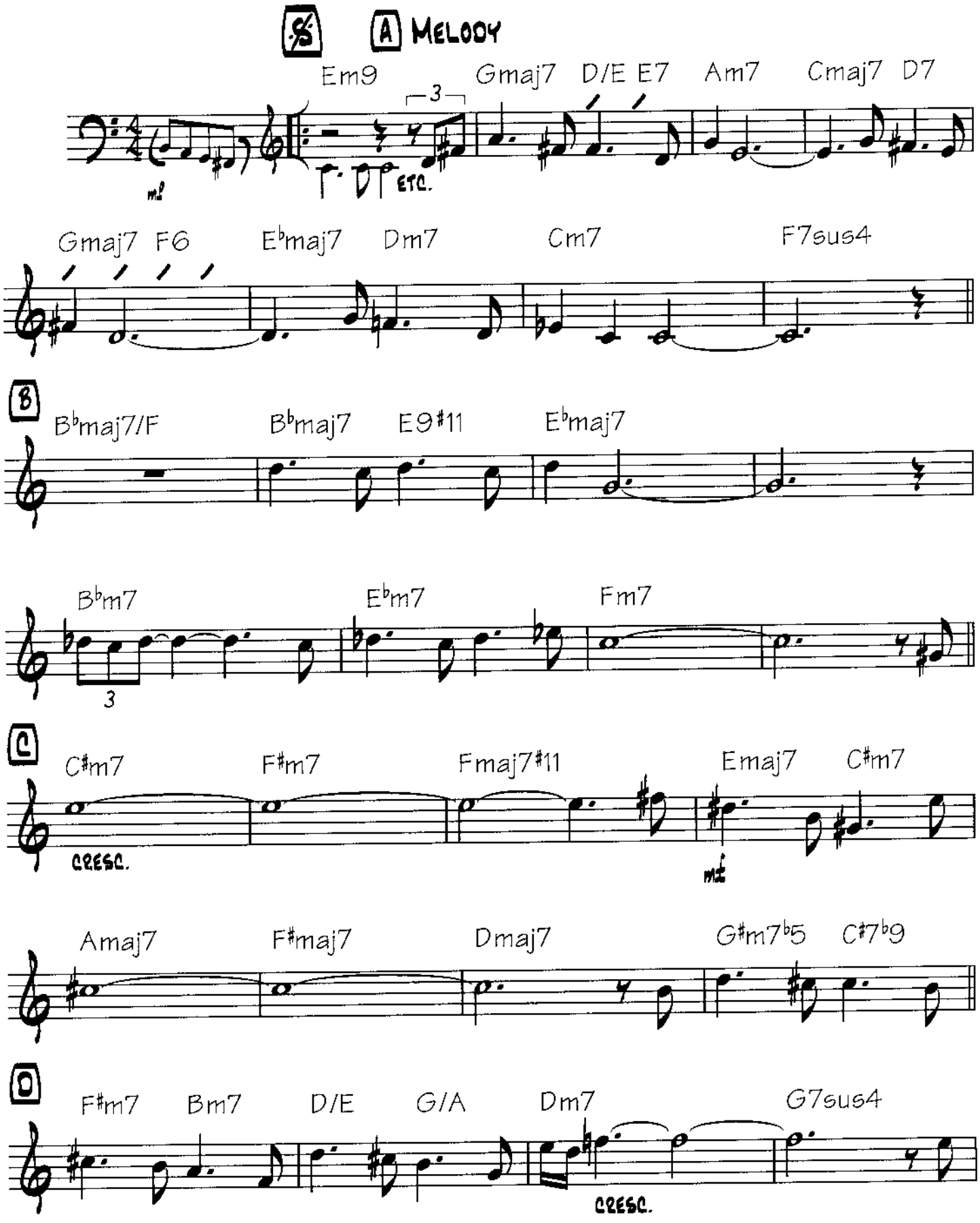

C
G Pedal
Fine
End G Pedal
D Interlude
N.C.


E
G Pedal
End G Pedal
F
Solo with Percussion (Open)
D.S. al Fine

GOODBYE

By Pat Metheny

♩ = 80 (EVEN EIGHTHS)



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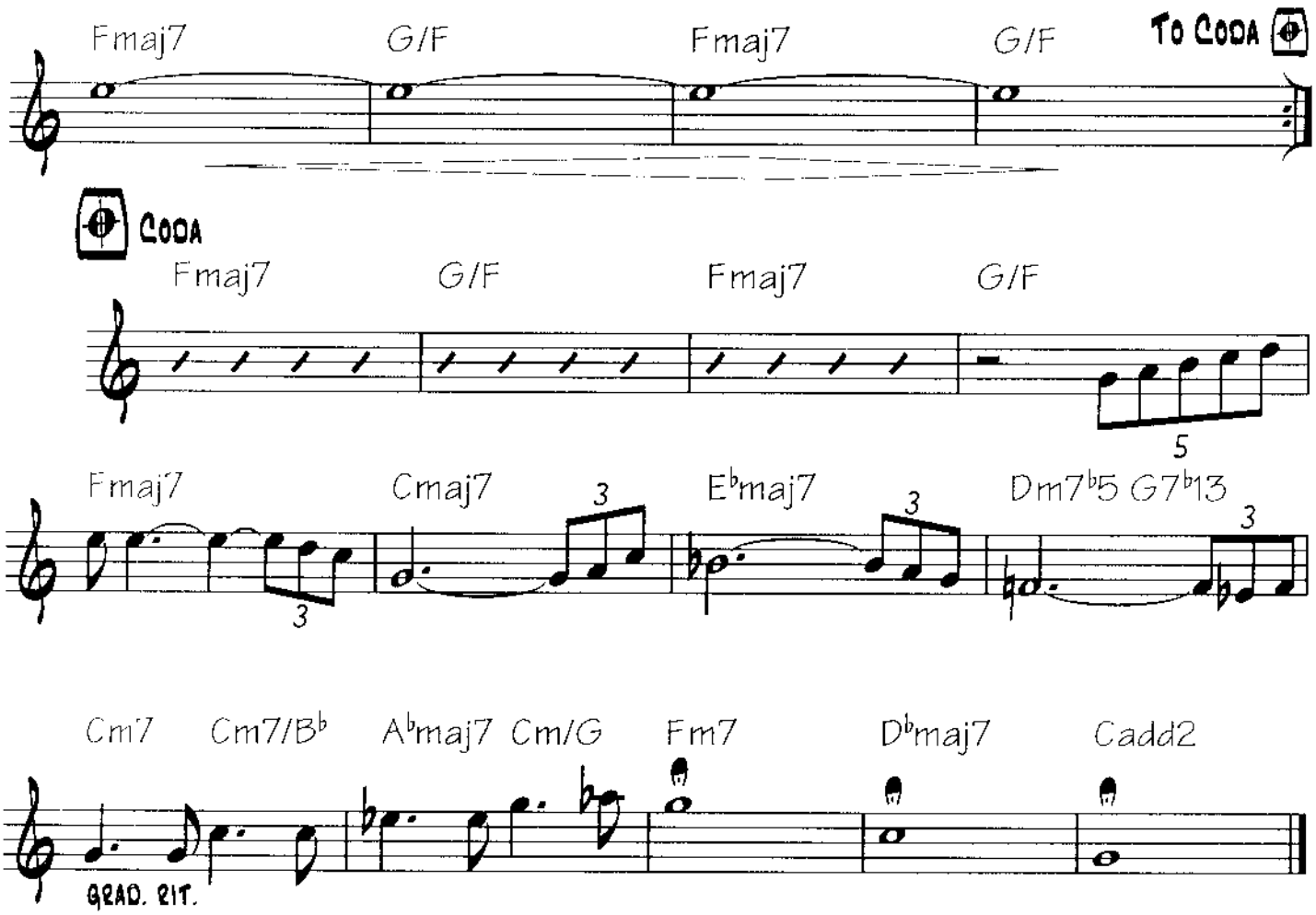
REPEAT FOR SOLOS
LAST TIME: D.S. AL CODA

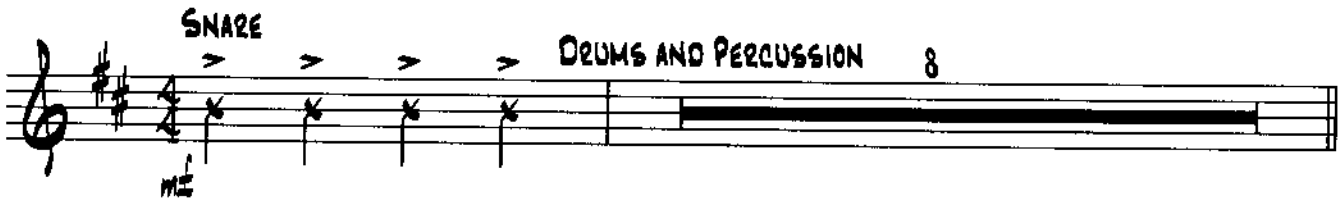


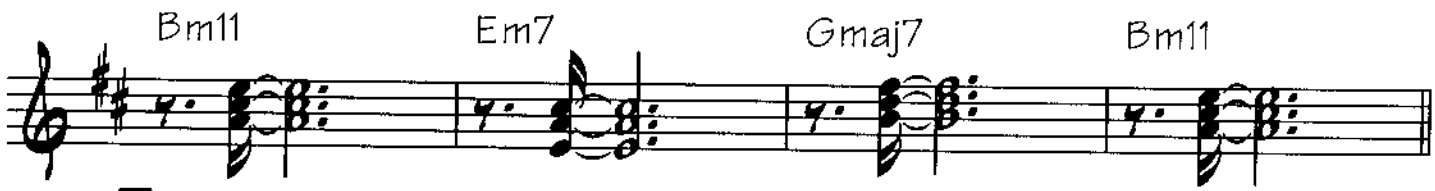
STRAIGHT ON RED

By Pat Metheny
and Lyle Mays

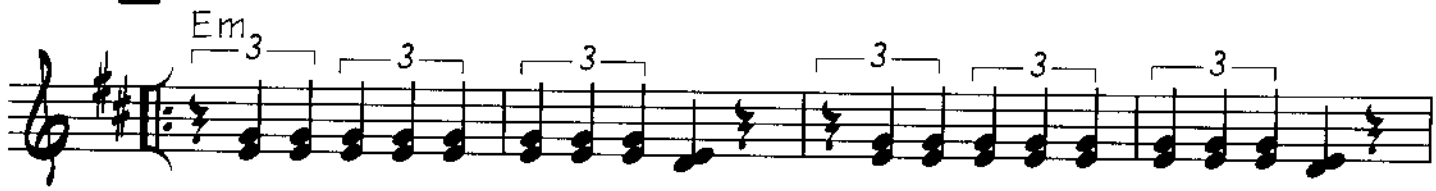
INTRO

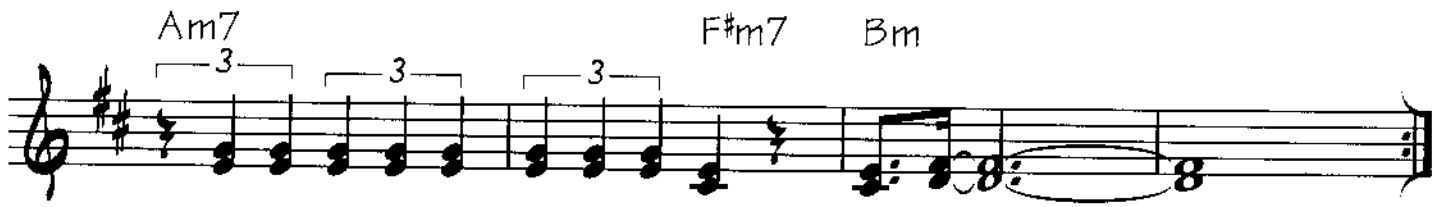
SAMBA FEEL ♩ = 140 (EVEN EIGHTHS)

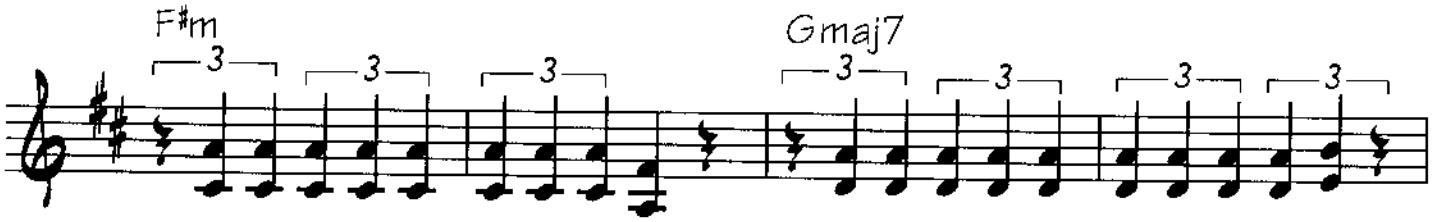


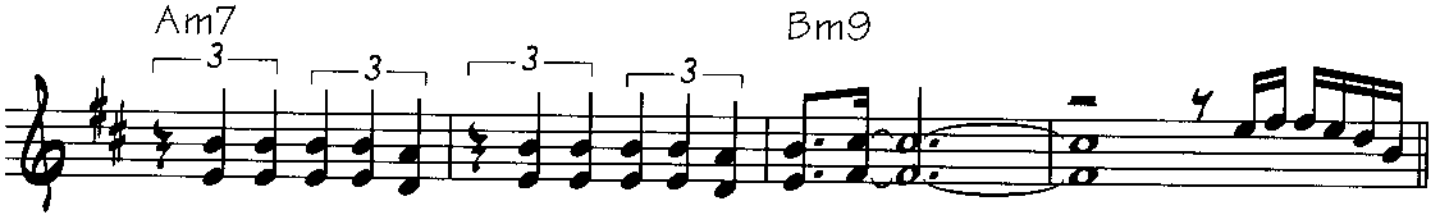


A MELODY

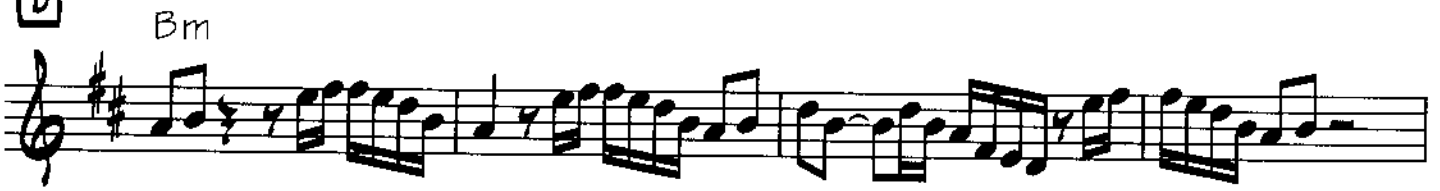








B



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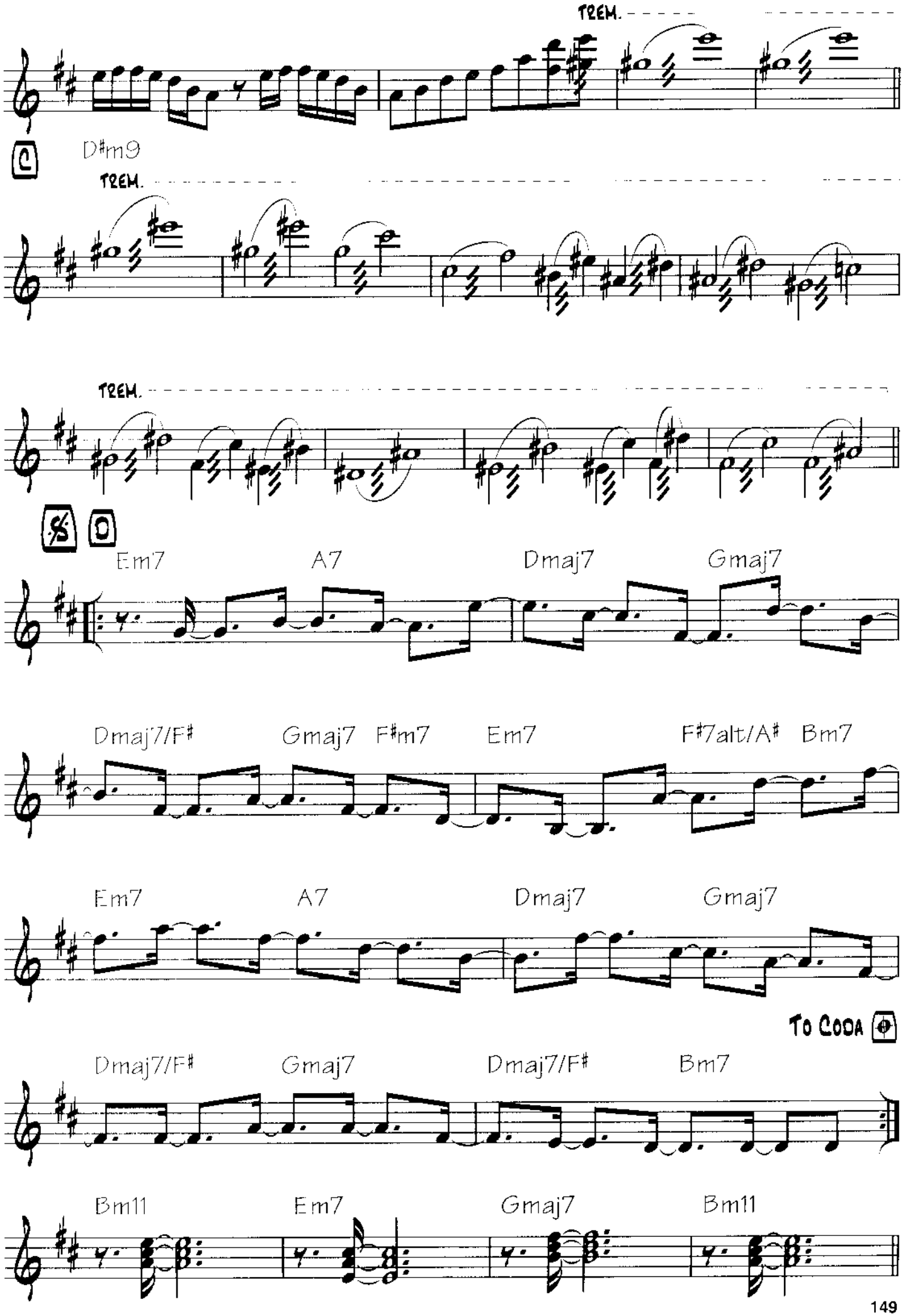
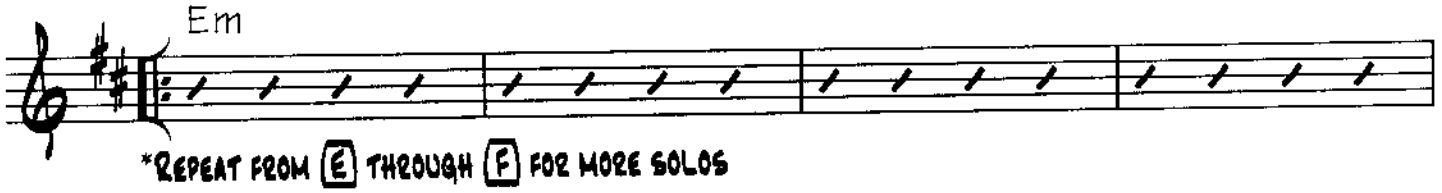
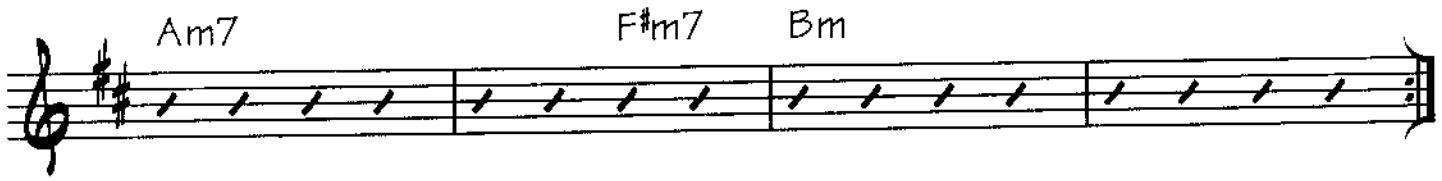
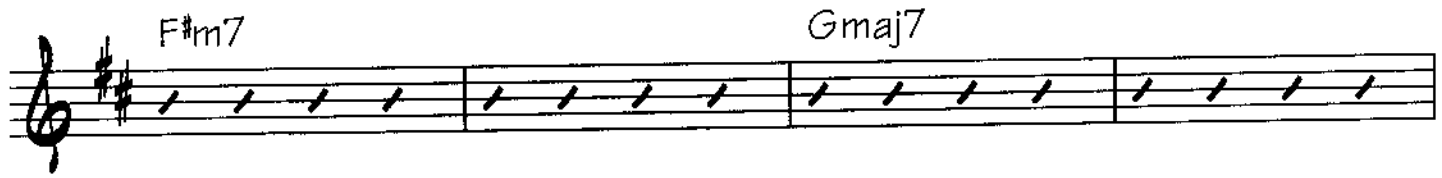

TREM.
C
D♯m9
TREM.
TREM.
𝄋 D
Em7
A7
Dmaj7
Gmaj7
Dmaj7/F♯
Gmaj7
F♯m7
Em7
F♯7alt/A♯
Bm7
Em7
A7
Dmaj7
Gmaj7
To Coda
Dmaj7/F♯
Gmaj7
Dmaj7/F♯
Bm7
Bm11
Em7
Gmaj7
Bm11

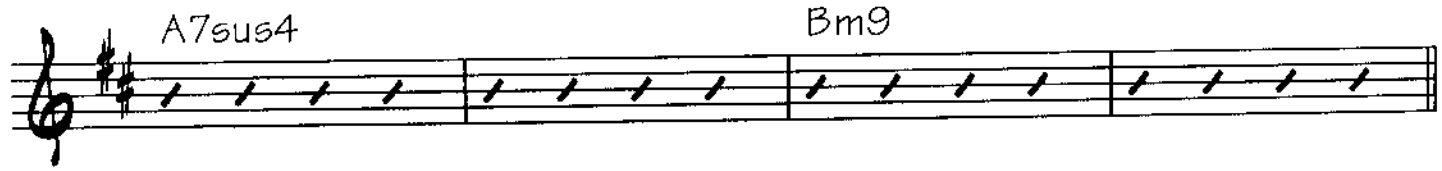
Ⓔ *Solos

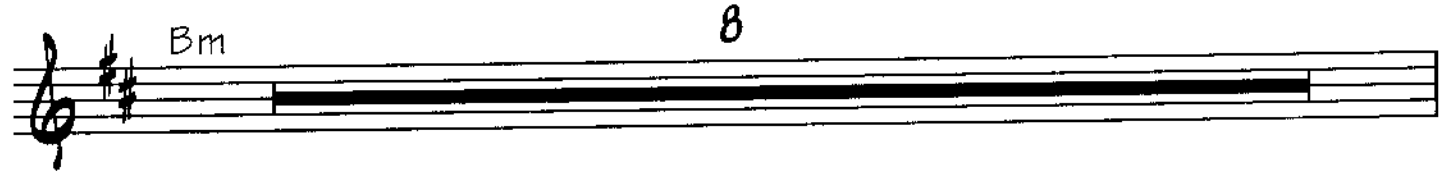


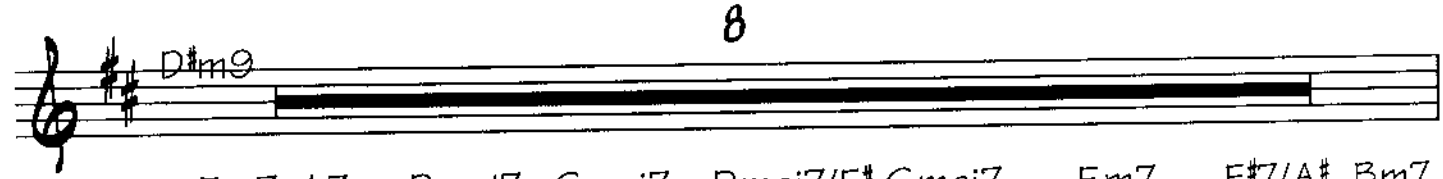
*Repeat from Ⓔ through Ⓕ for more solos

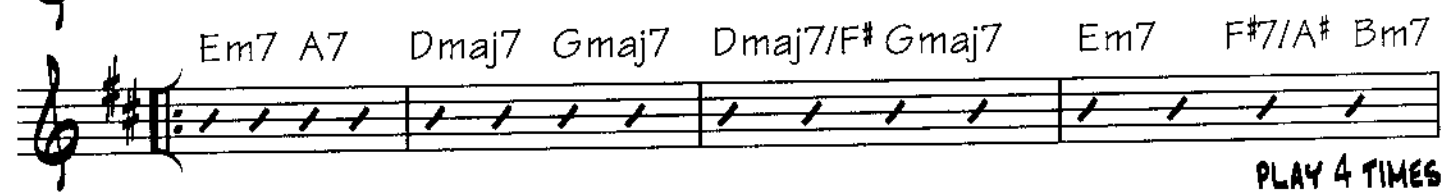




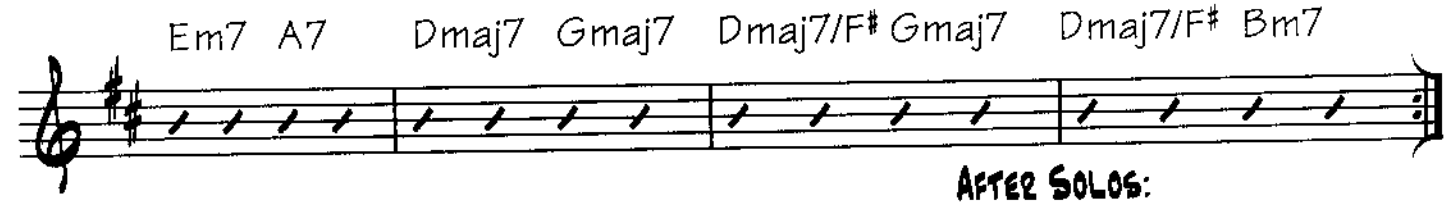








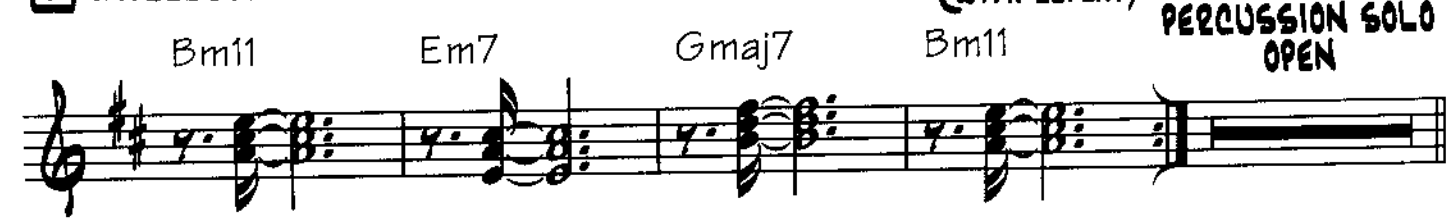
Play 4 times

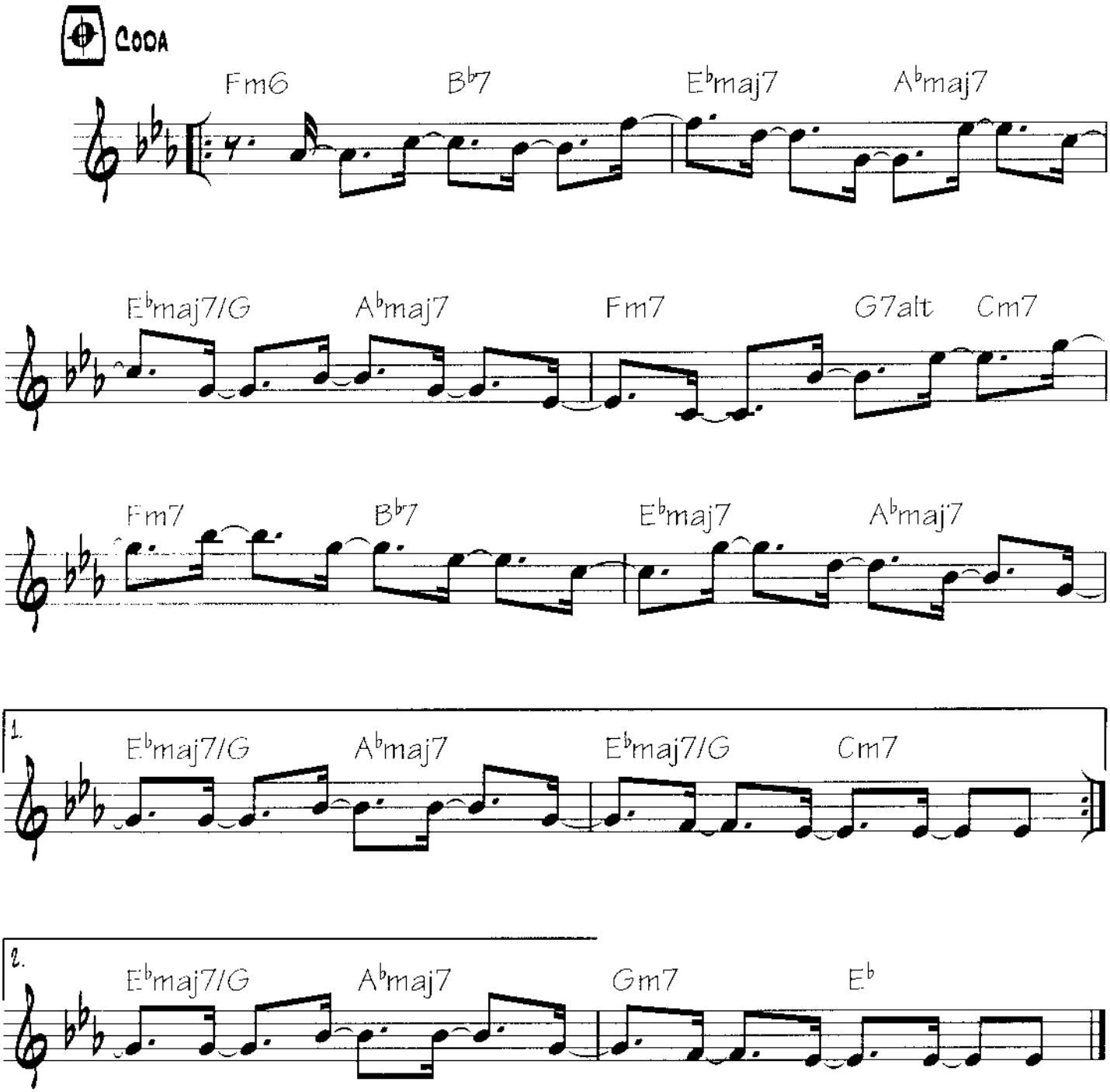


After Solos:
D.S. al Coda
(with repeat)

Ⓕ Interlude Between Solos

Drums and Percussion Solo Open



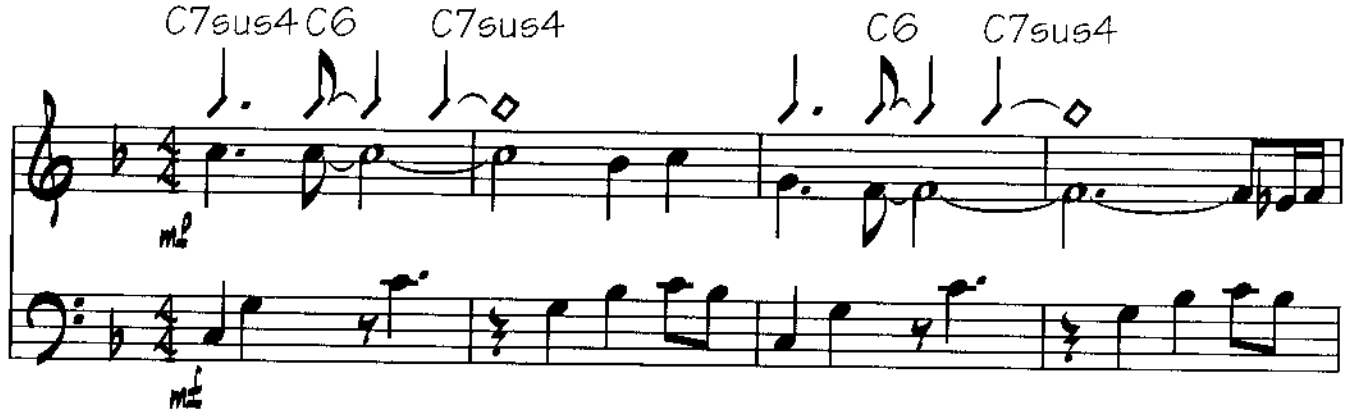

Coda
Fm6
B♭7
E♭maj7
A♭maj7
E♭maj7/G
A♭maj7
Fm7
G7alt
Cm7
Fm7
B♭7
E♭maj7
A♭maj7
1.
E♭maj7/G
A♭maj7
E♭maj7/G
Cm7
2.
E♭maj7/G
A♭maj7
Gm7
E♭

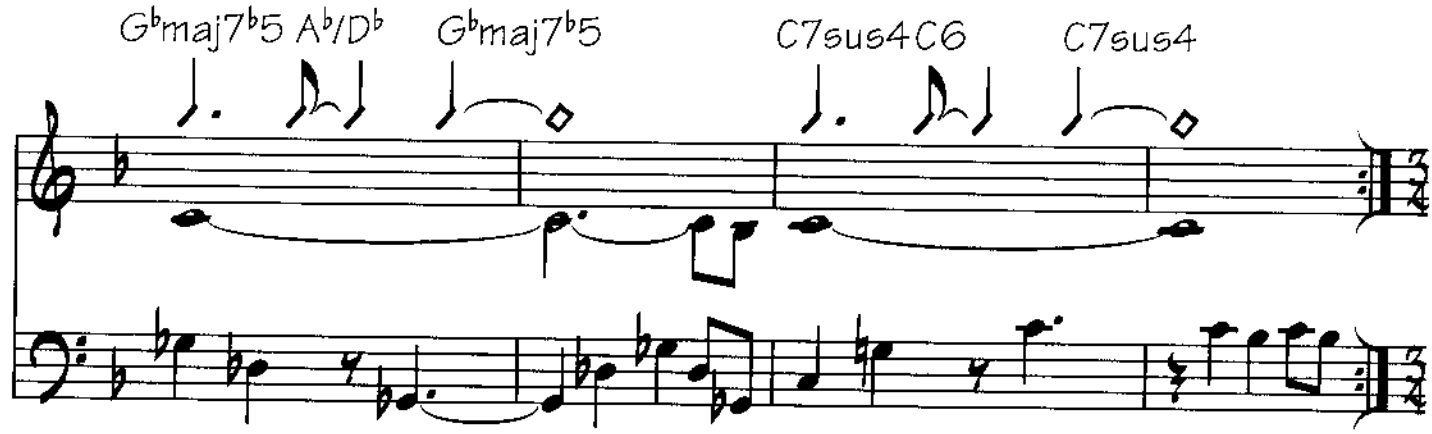
Song for Bilbao

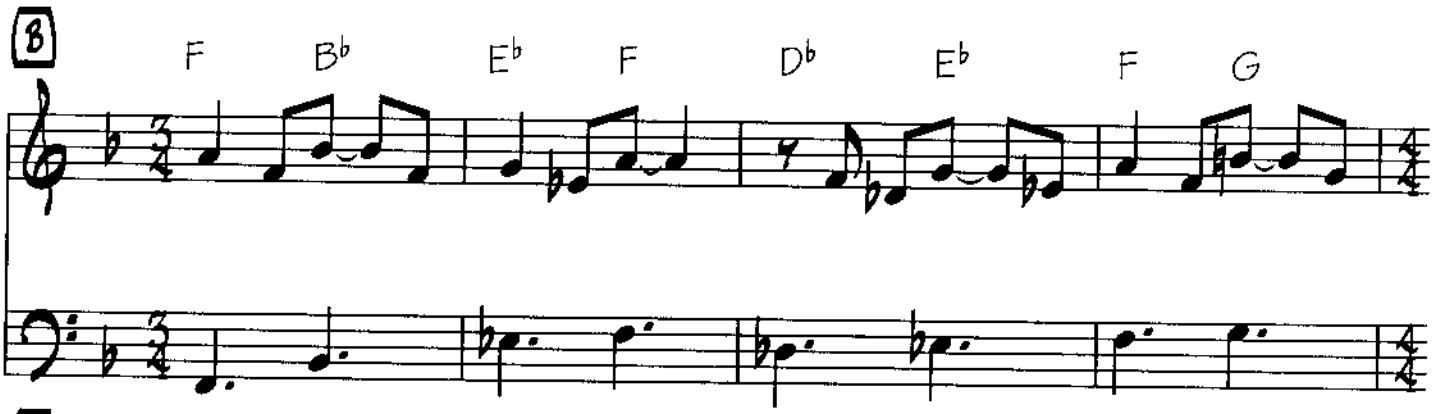
By Pat Metheny

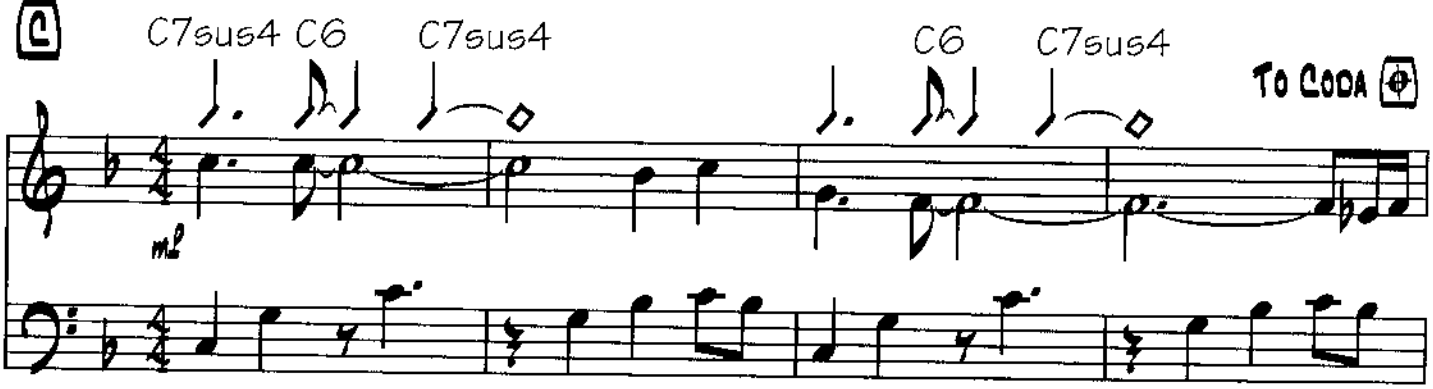
Intro

A Latin ♩ = 180 (even eighths)*









* 1st time, Rhythm and Bass only,
Melody enter 2nd time
3rd time play melody 8va.

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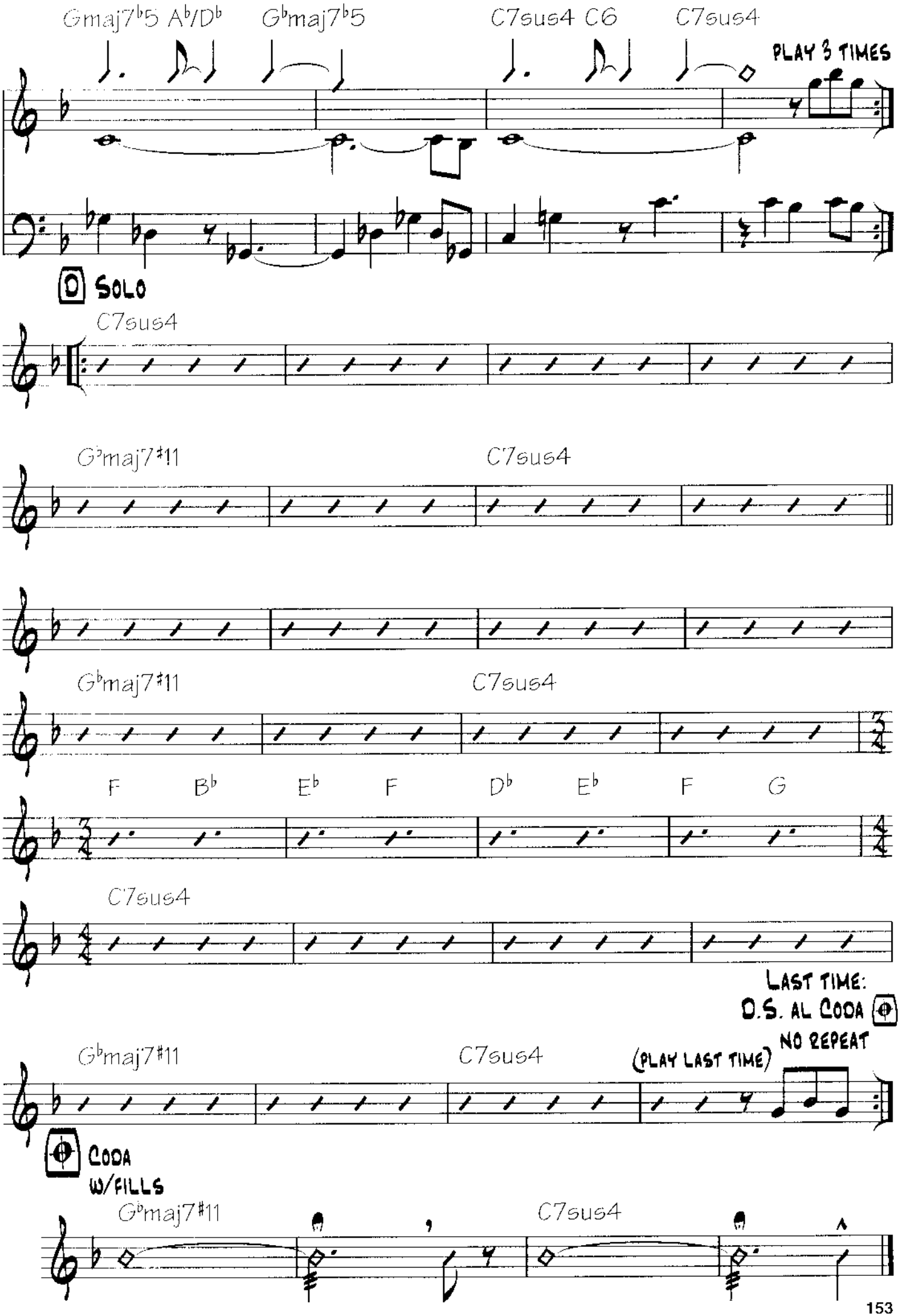
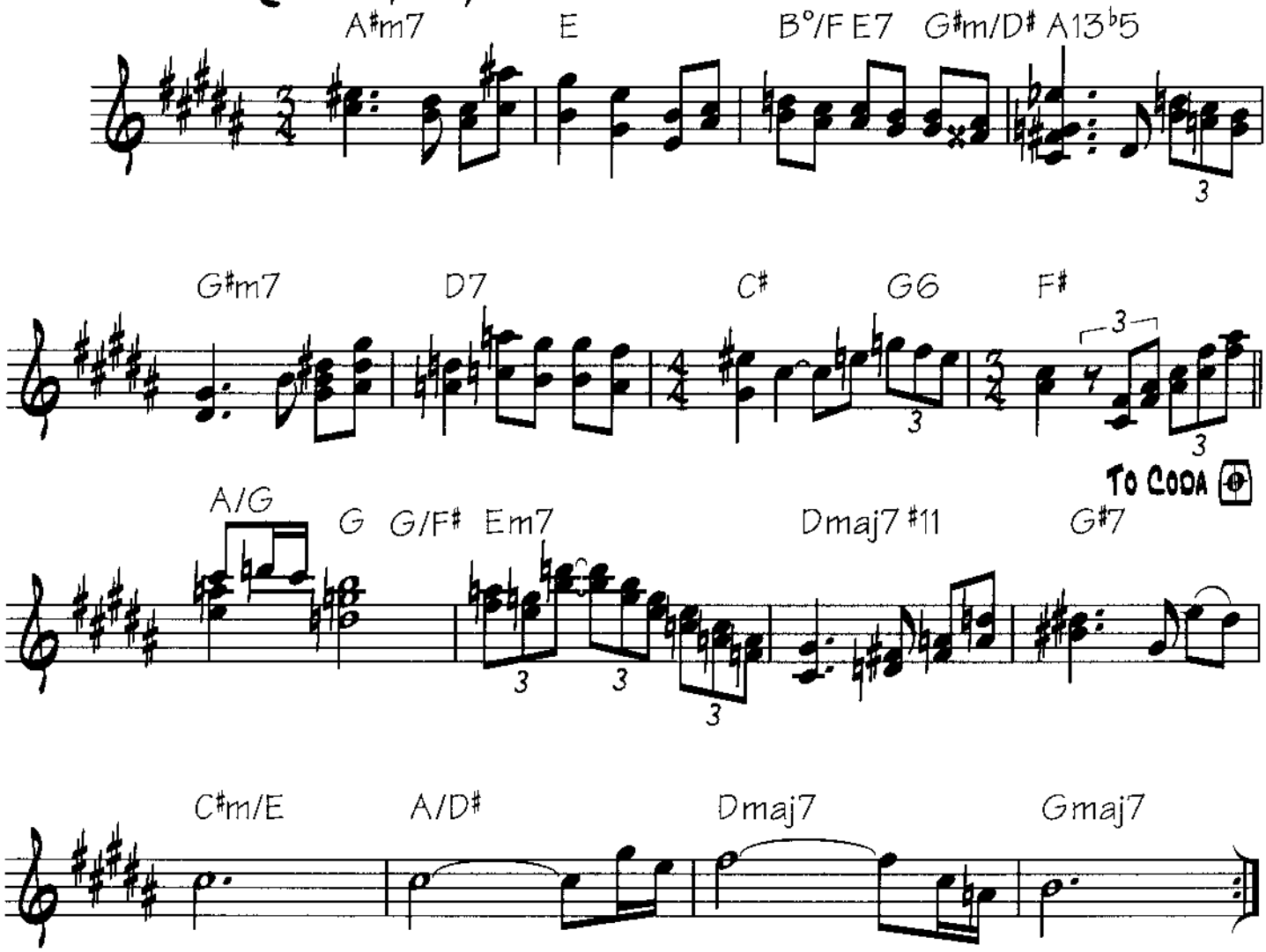

Gmaj7♭5 A♭/D♭
G♭maj7♭5
C7sus4 C6
C7sus4
PLAY 3 TIMES
SOLO
C7sus4
G♭maj7♯11
C7sus4
G♭maj7♯11
C7sus4
F
B♭
E♭
F
D♭
E♭
F
G
C7sus4
LAST TIME:
D.S. AL CODA
NO REPEAT
G♭maj7♯11
C7sus4
(PLAY LAST TIME)
CODA
W/FILLS
G♭maj7♯11
C7sus4

Story from a Stranger

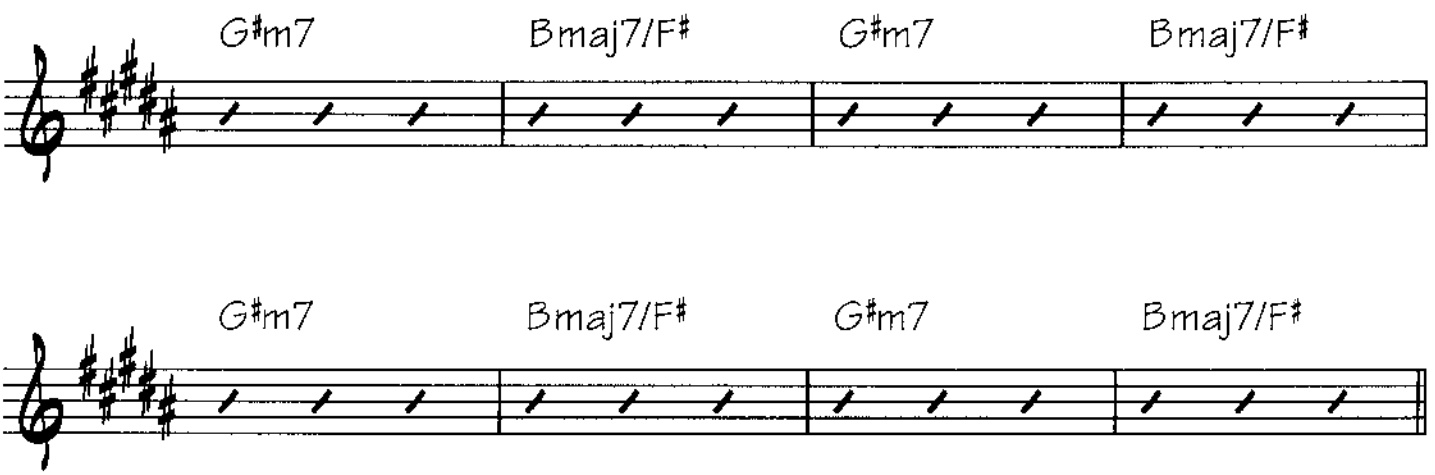
By Pat Metheny

A Melody

♩ = 63 (even eighths)



B Interlude



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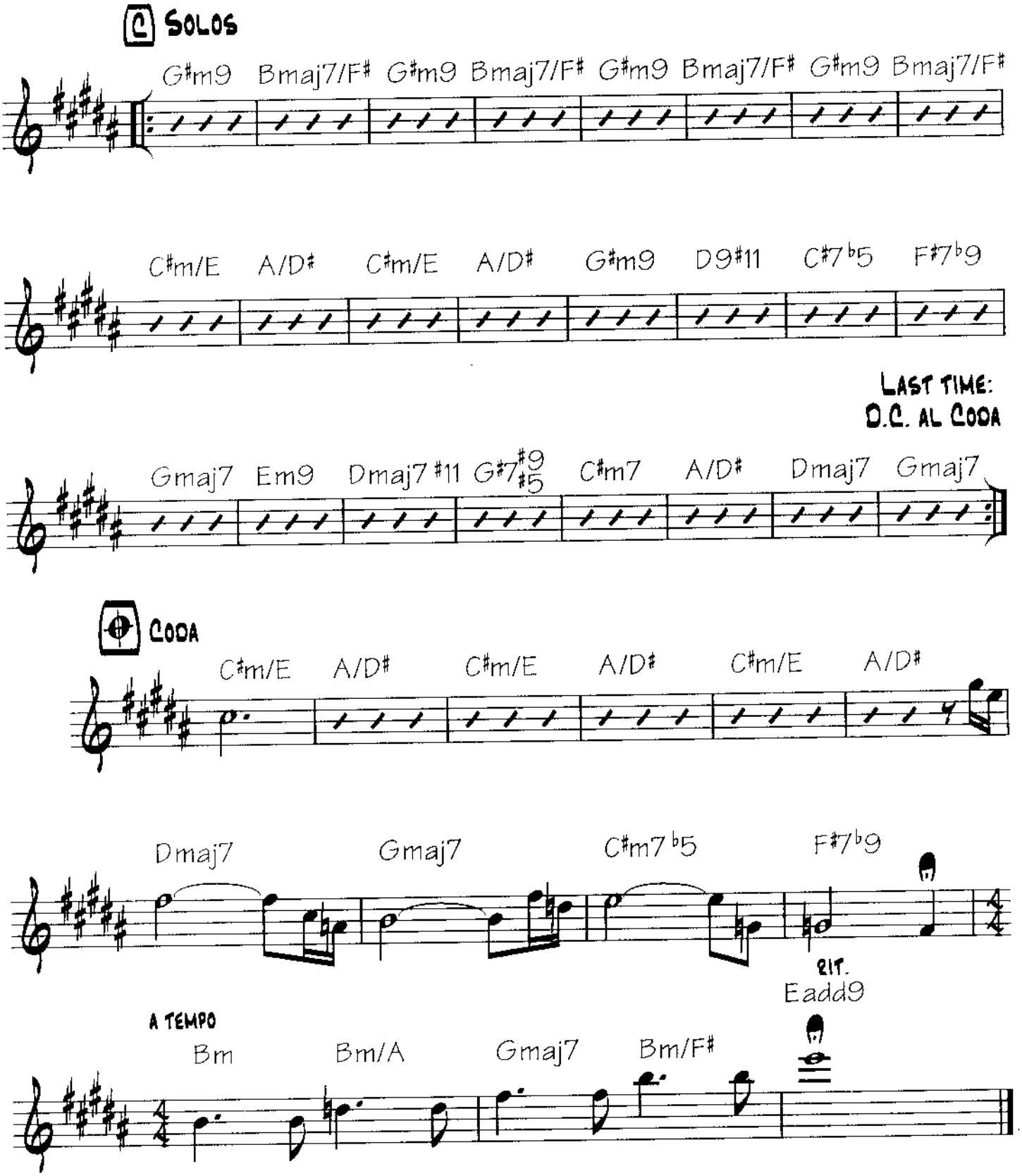
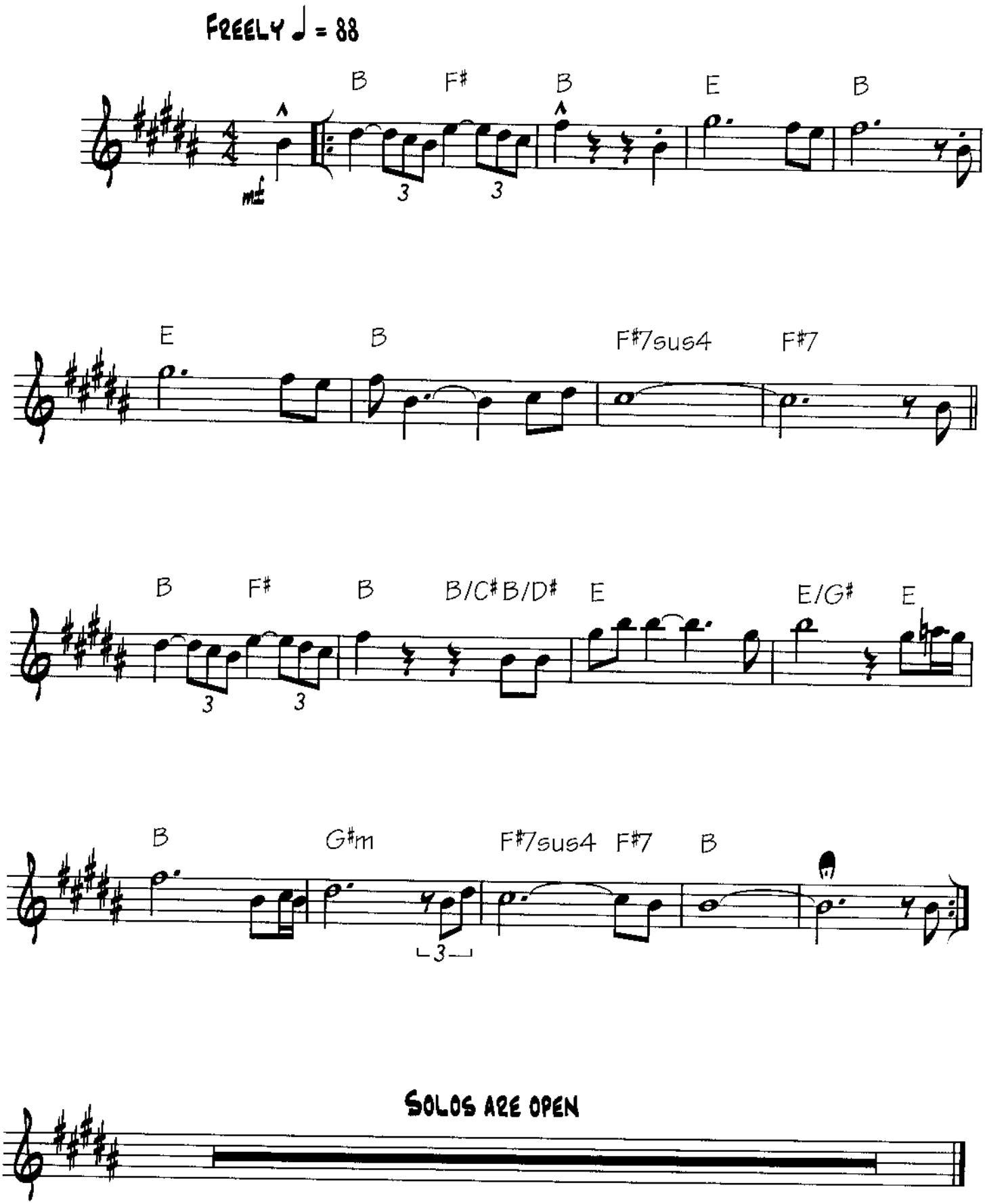

SOLOS
G♯m9 Bmaj7/F♯ G♯m9 Bmaj7/F♯ G♯m9 Bmaj7/F♯ G♯m9 Bmaj7/F♯
C♯m/E A/D♯ C♯m/E A/D♯ G♯m9 D9♯11 C♯7♭5 F♯7♭9
LAST TIME:
D.C. AL CODA
Gmaj7 Em9 Dmaj7♯11 G♯7♯9♯5 C♯m7 A/D♯ Dmaj7 Gmaj7
CODA
C♯m/E A/D♯ C♯m/E A/D♯ C♯m/E A/D♯
Dmaj7 Gmaj7 C♯m7♭5 F♯7♭9
RIT.
Eadd9
A TEMPO
Bm Bm/A Gmaj7 Bm/F♯

The Calling

By Pat Metheny



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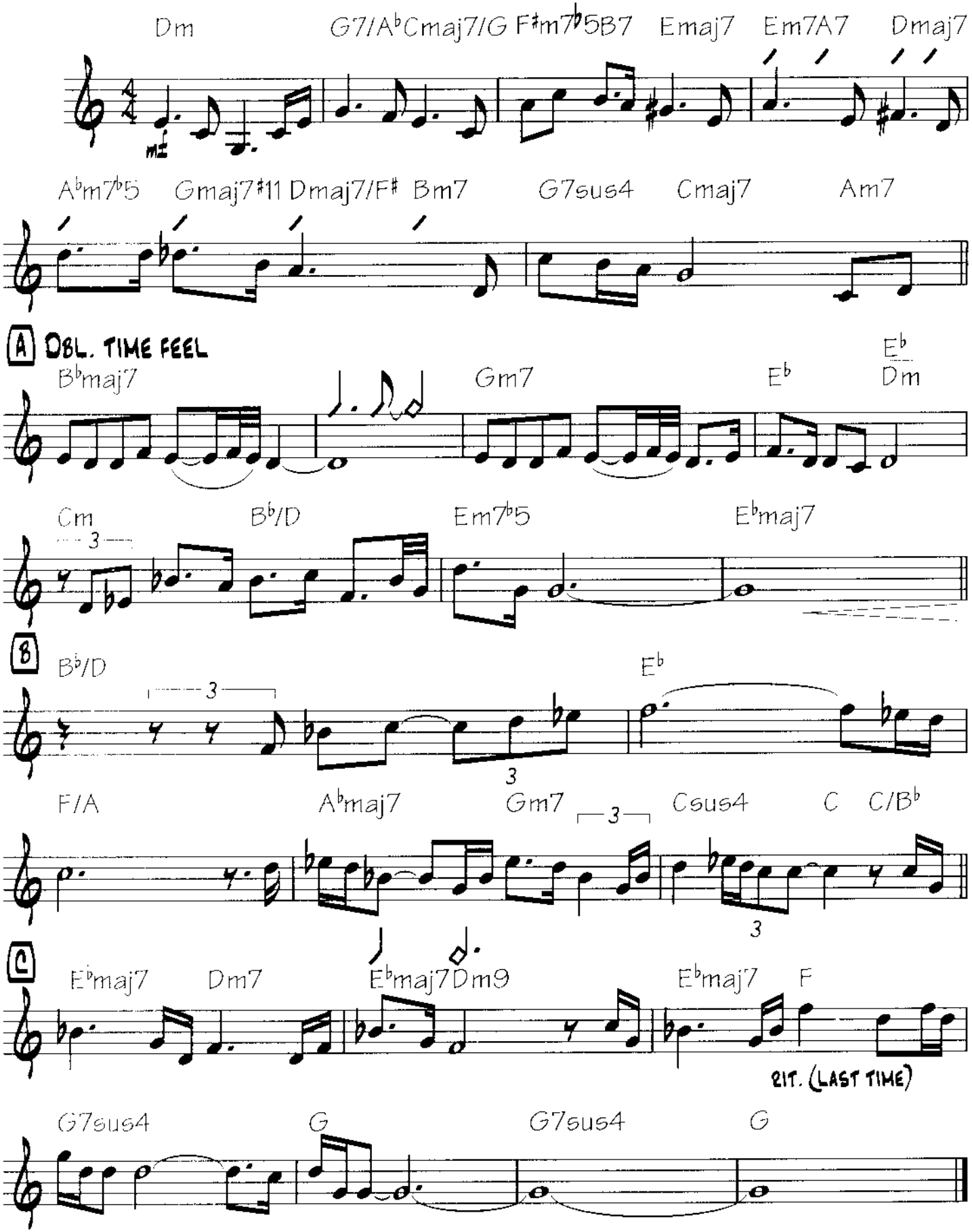
The Red Wind

By Pat Metheny

♩ = 72 (Even Eighths)



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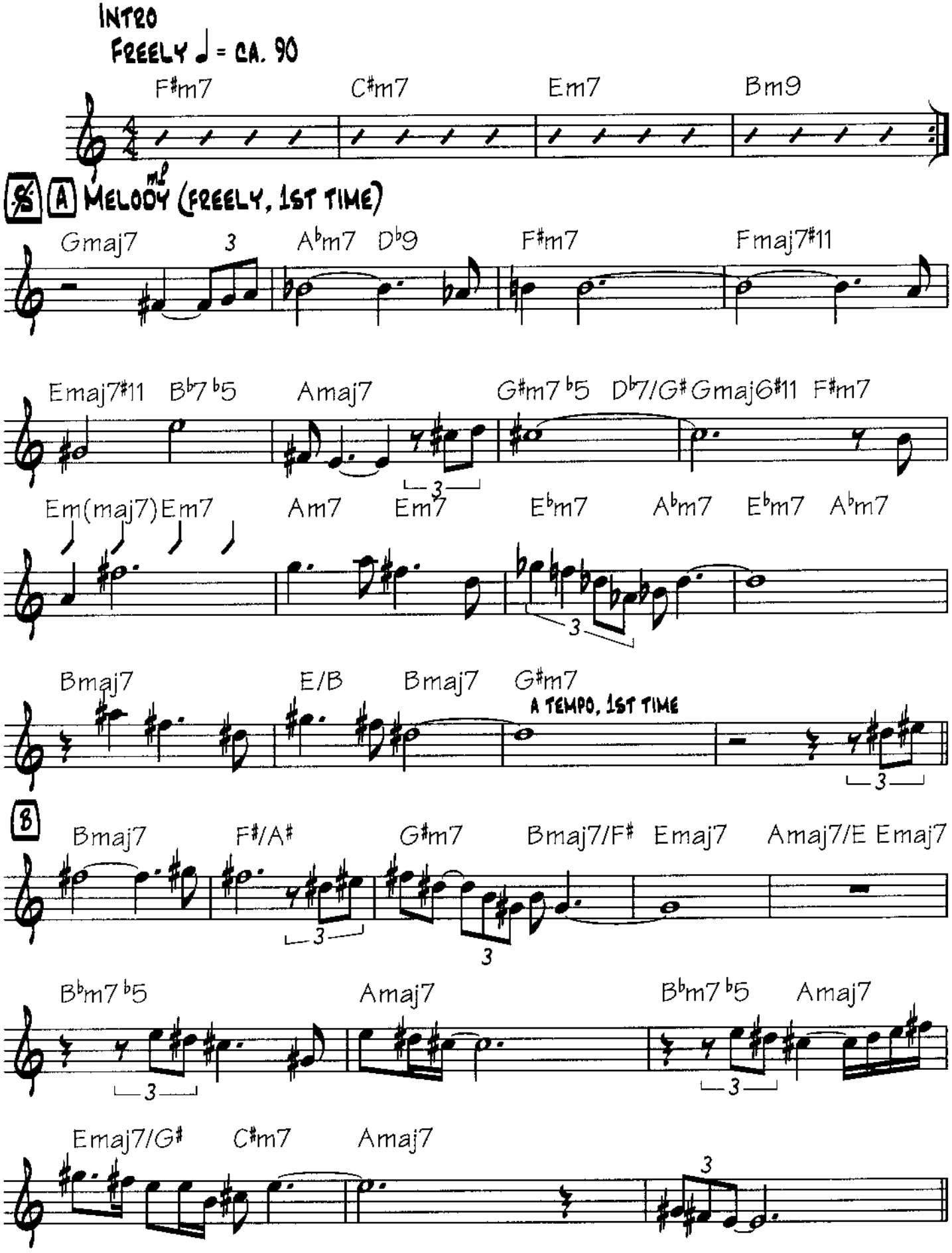
Mas Alla

By Pat Metheny



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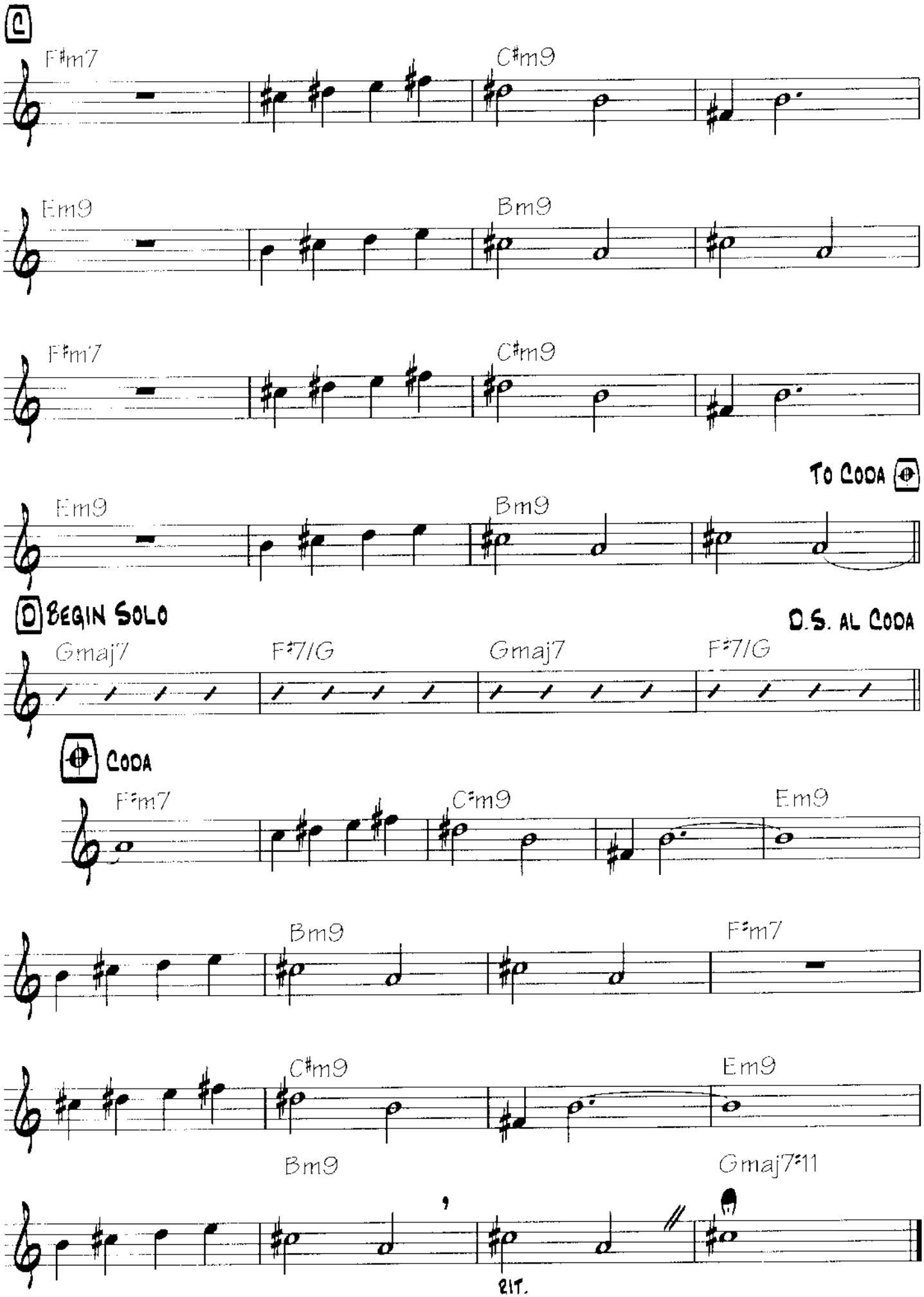


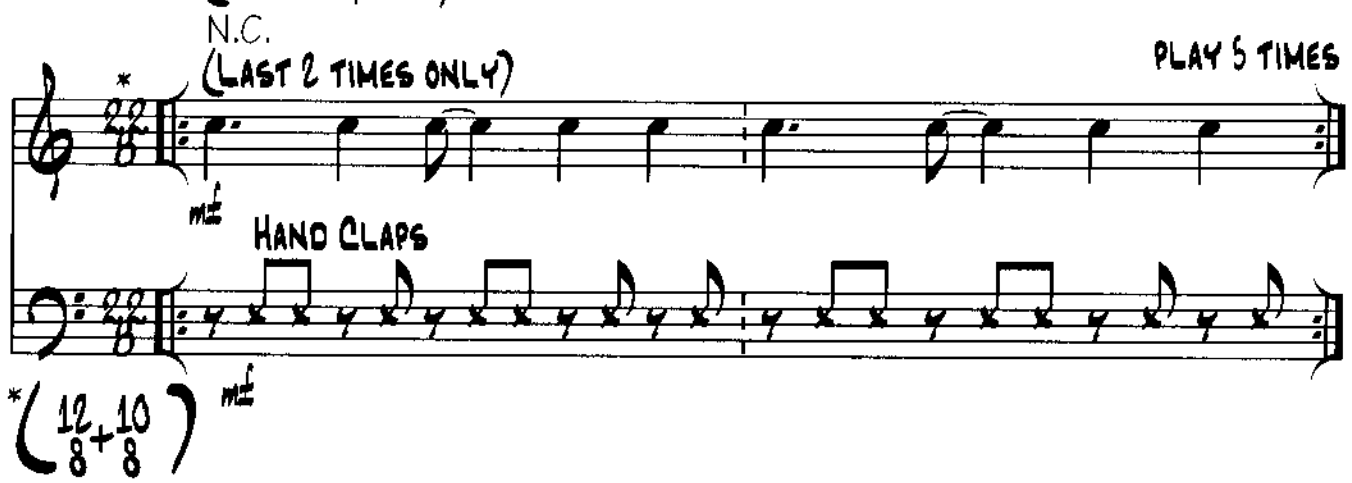
(See page 437 for lyrics)

First Circle

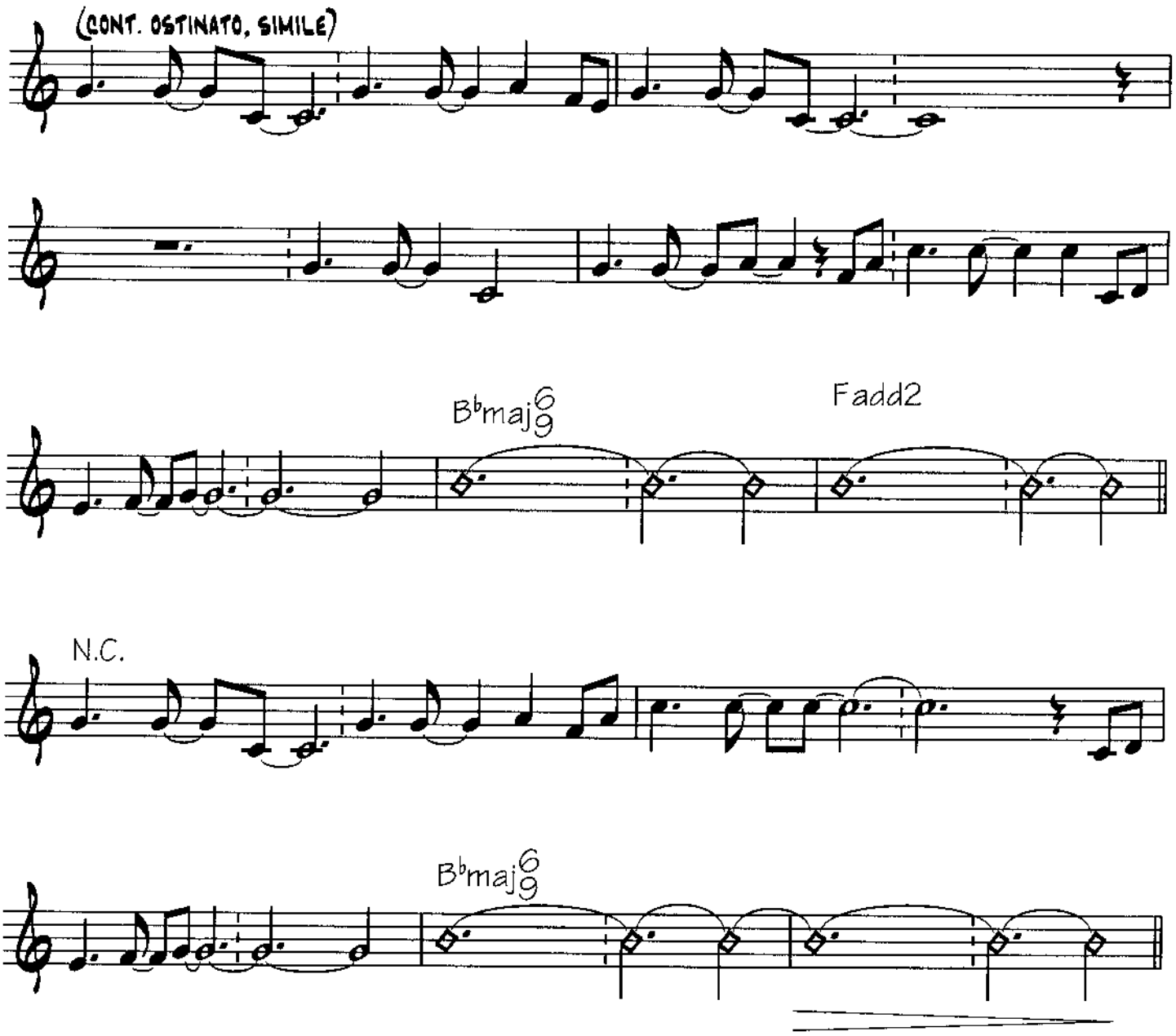
By Pat Metheny
and Lyle Mays

Intro

♩ = 80 (even eighths)



A Melody



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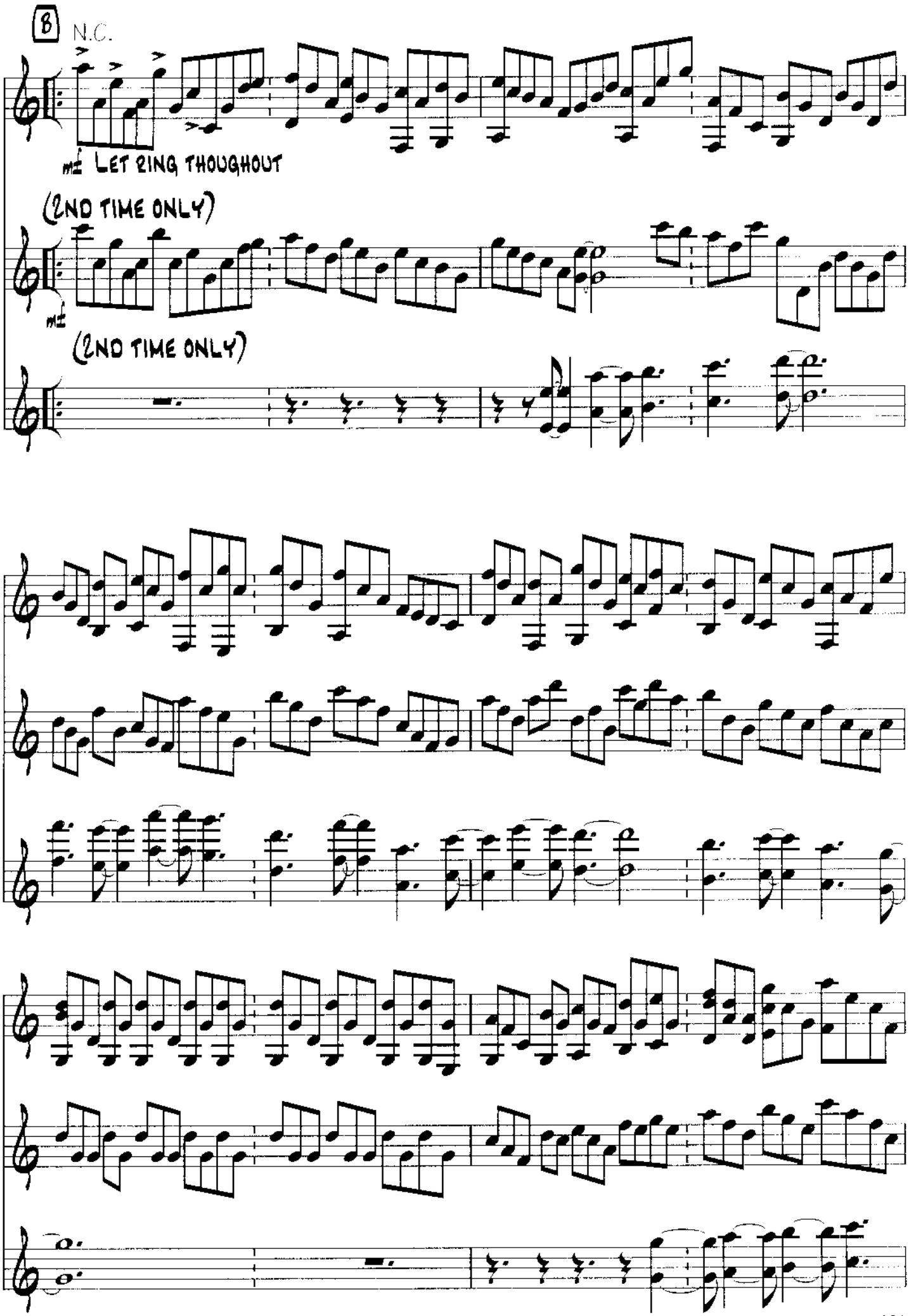
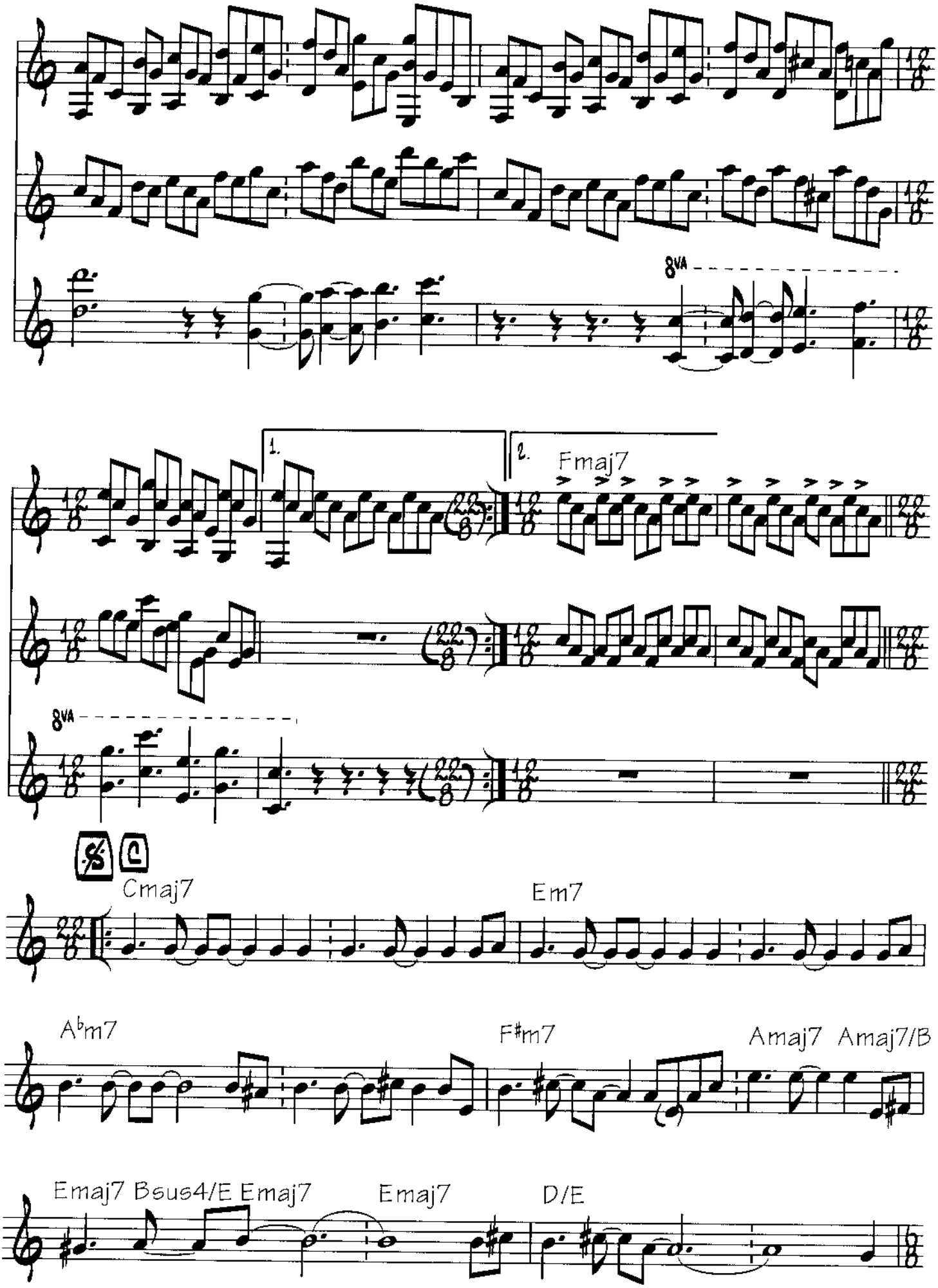
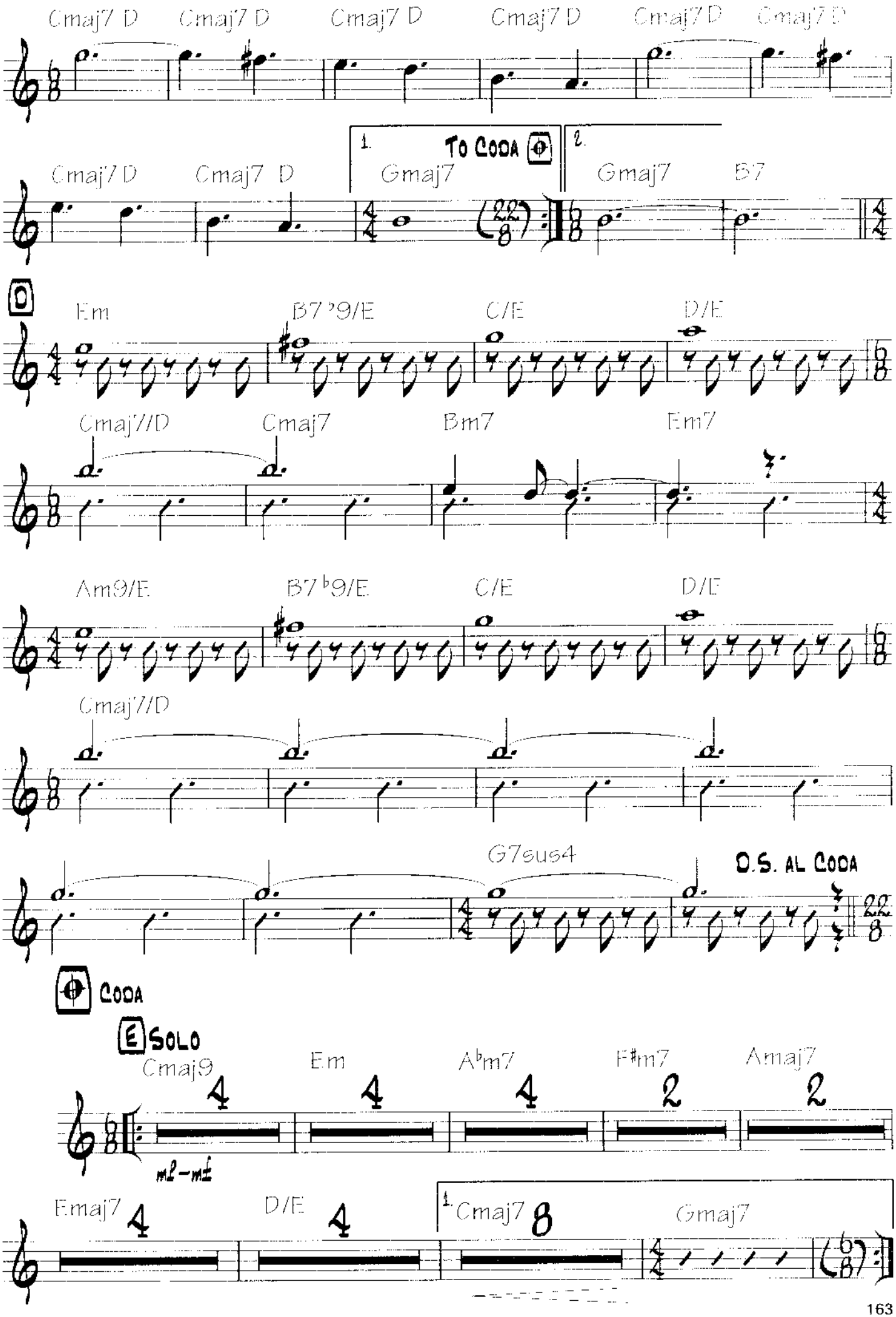
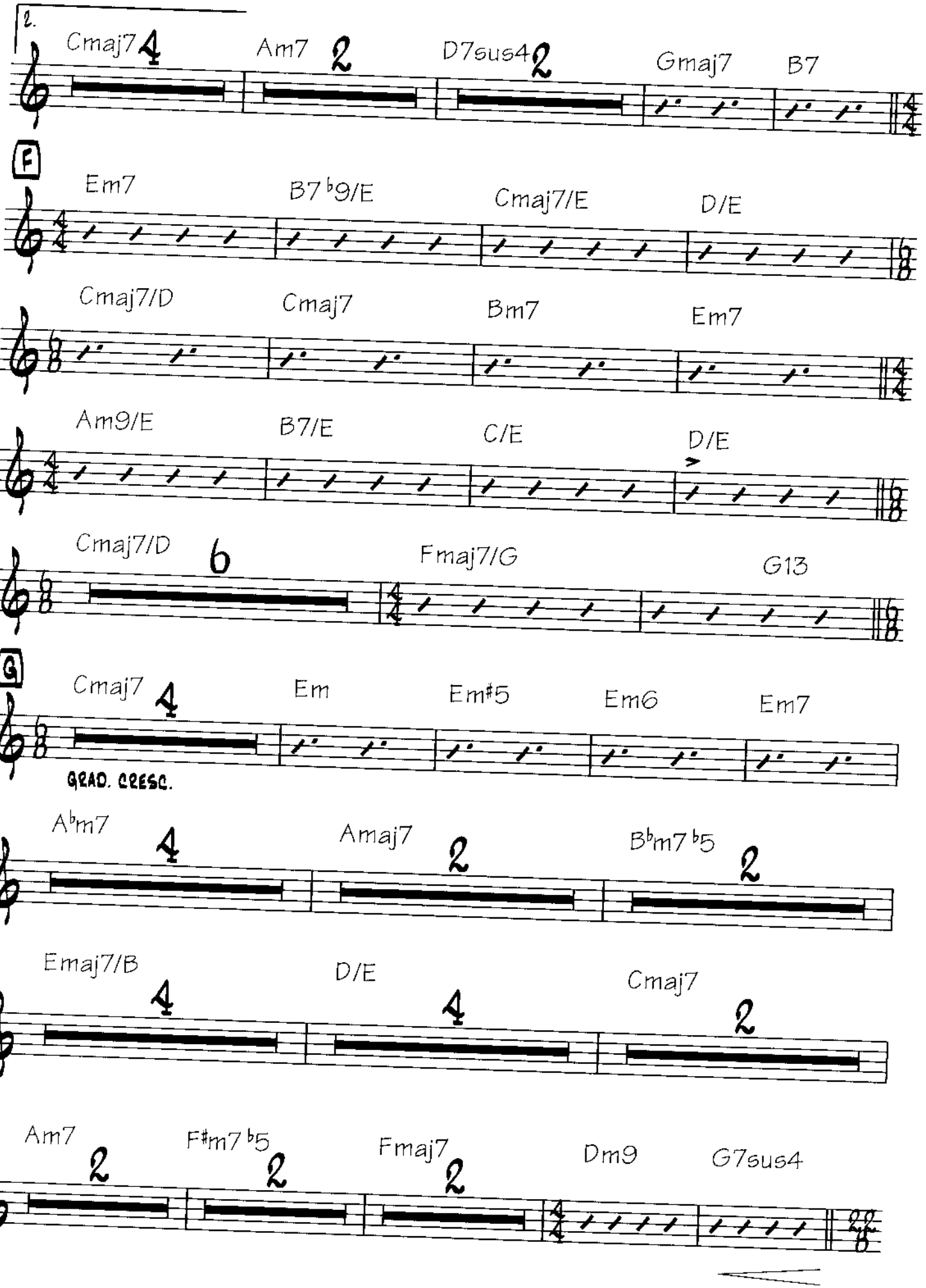
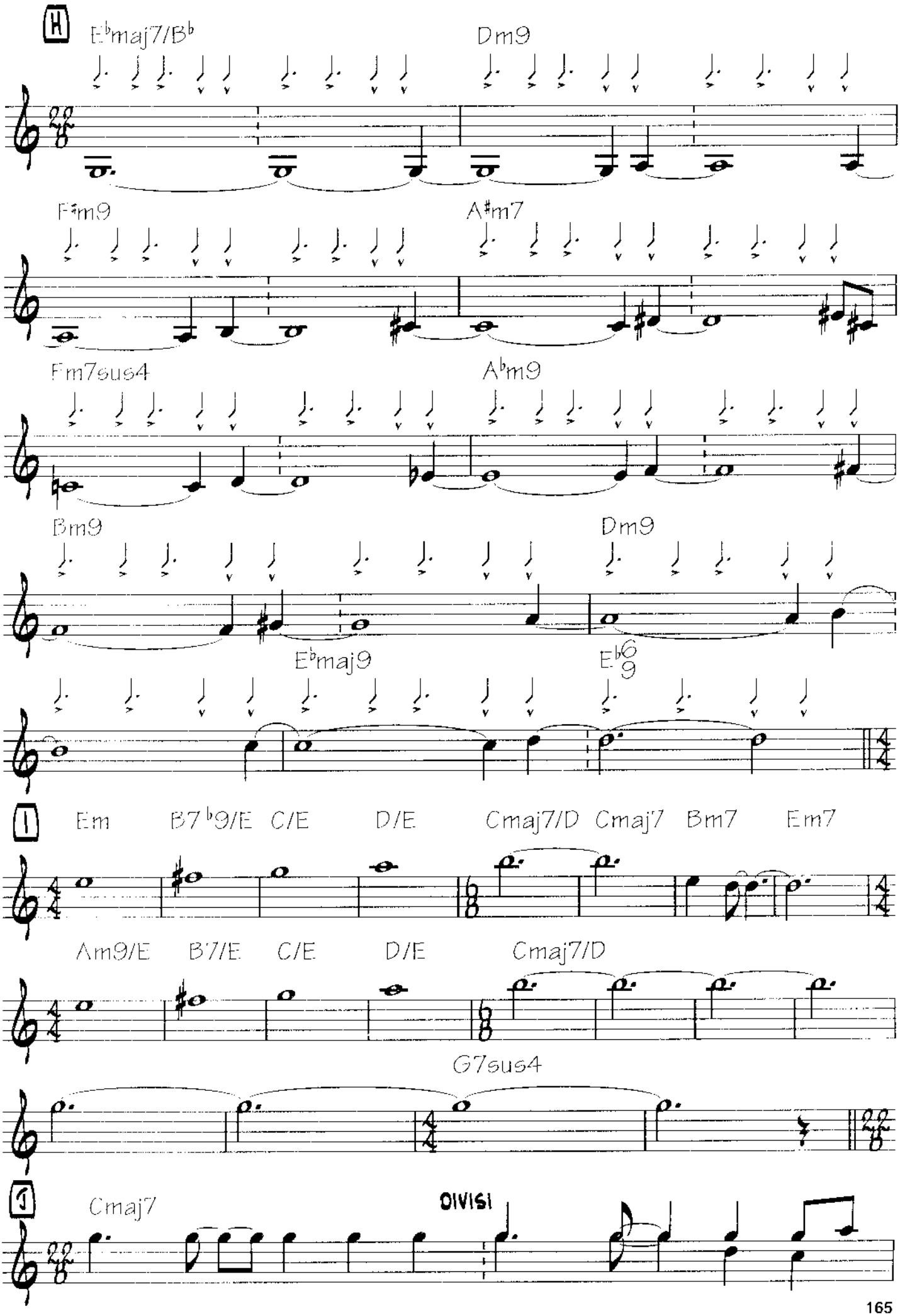
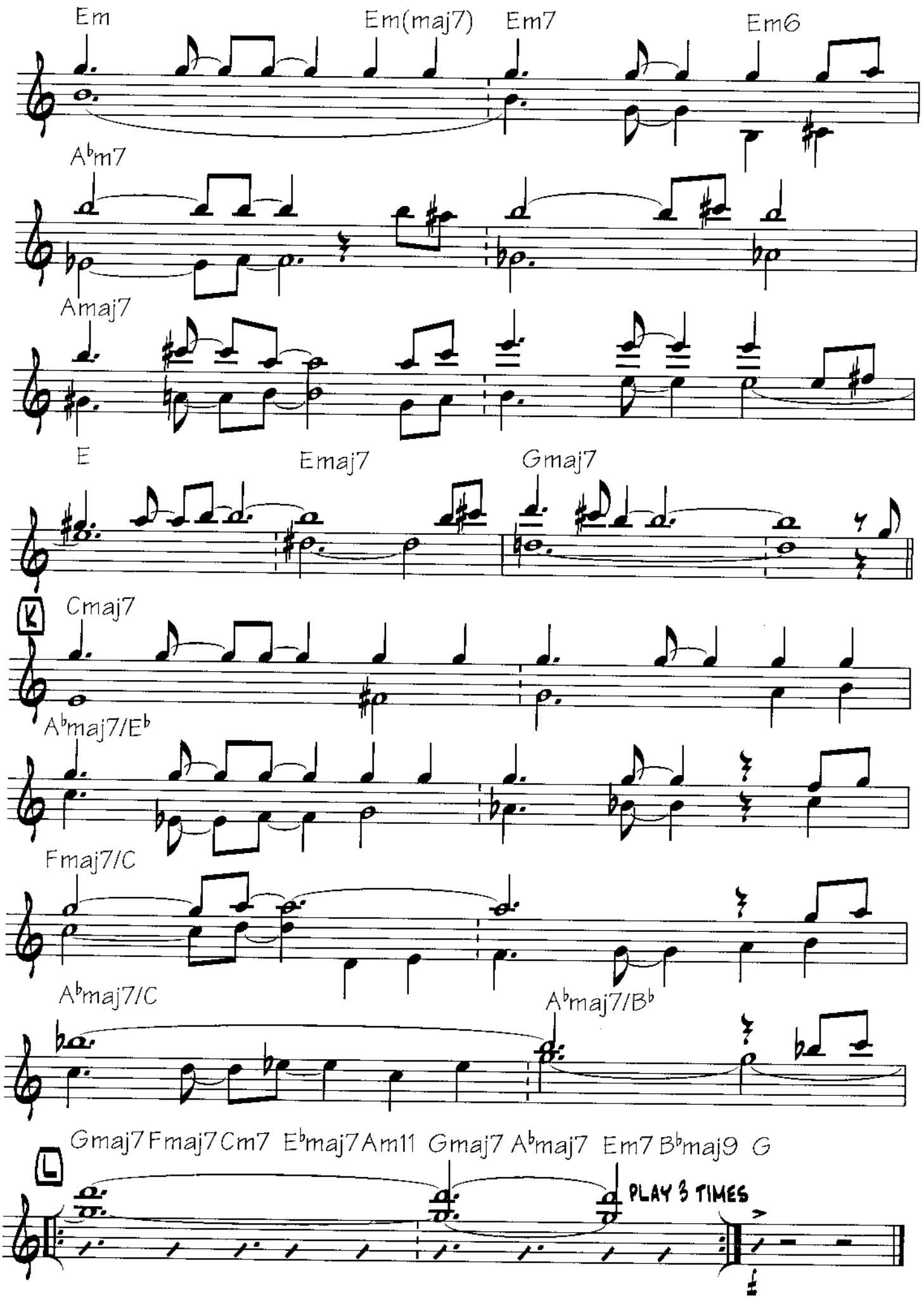

B
N.C.
mf LET RING THOUGHOUT
(2ND TIME ONLY)
mf
(2ND TIME ONLY)


8va
1.
2.
Fmaj7
8va
Cmaj7
Em7
A♭m7
F♯m7
Amaj7
Amaj7/B
Emaj7
Bsus4/E
Emaj7
Emaj7
D/E


Cmaj7 D
Cmaj7 D
Cmaj7 D
Cmaj7 D
Cmaj7 D
Cmaj7 D
Cmaj7 D
Cmaj7 D
1.
To Coda
Gmaj7
2.
Gmaj7
B7
D
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
E Solo
Cmaj9
Em
A♭m7
F♯m7
Amaj7
m1–m4
Emaj7
D/E
1.
Cmaj7
Gmaj7


2.
Cmaj7 4
Am7 2
D7sus4 2
Gmaj7
B7
F
Em7
B7 ♭9/E
Cmaj7/E
D/E
Cmaj7/D
Cmaj7
Bm7
Em7
Am9/E
B7/E
C/E
D/E
Cmaj7/D 6
Fmaj7/G
G13
G
Cmaj7 4
Em
Em♯5
Em6
Em7
GRAD. CRESC.
A♭m7 4
Amaj7 2
B♭m7 ♭5 2
Emaj7/B 4
D/E 4
Cmaj7 2
Am7 2
F♯m7 ♭5 2
Fmaj7 2
Dm9
G7sus4


H
E♭maj7/B♭
Dm9
F♯m9
A♯m7
Fm7sus4
A♭m9
Bm9
Dm9
E♭maj9
E♭6/9
I
Em
B7♭9/E
C/E
D/E
Cmaj7/D
Cmaj7
Bm7
Em7
Am9/E
B7/E
C/E
D/E
Cmaj7/D
G7sus4
J
Cmaj7
DIVISI

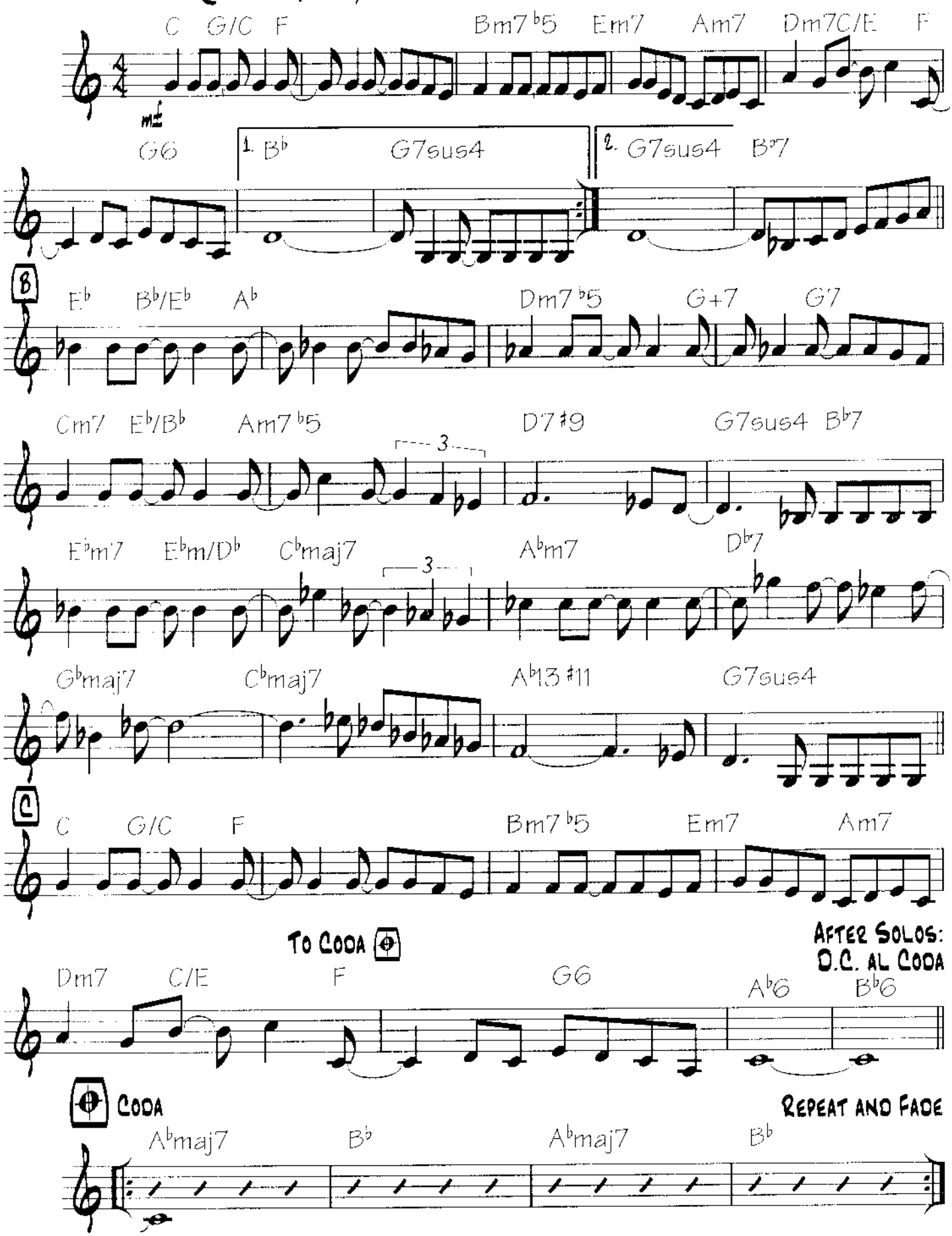

Em
Em(maj7)
Em7
Em6
A♭m7
Amaj7
E
Emaj7
Gmaj7
K
Cmaj7
A♭maj7/E♭
Fmaj7/C
A♭maj7/C
A♭maj7/B♭
L
Gmaj7 Fmaj7 Cm7 E♭maj7 Am11 Gmaj7 A♭maj7 Em7 B♭maj9 G
PLAY 3 TIMES

The Chief

By Pat Metheny

A Melody

♩ = 220 (even eighths)



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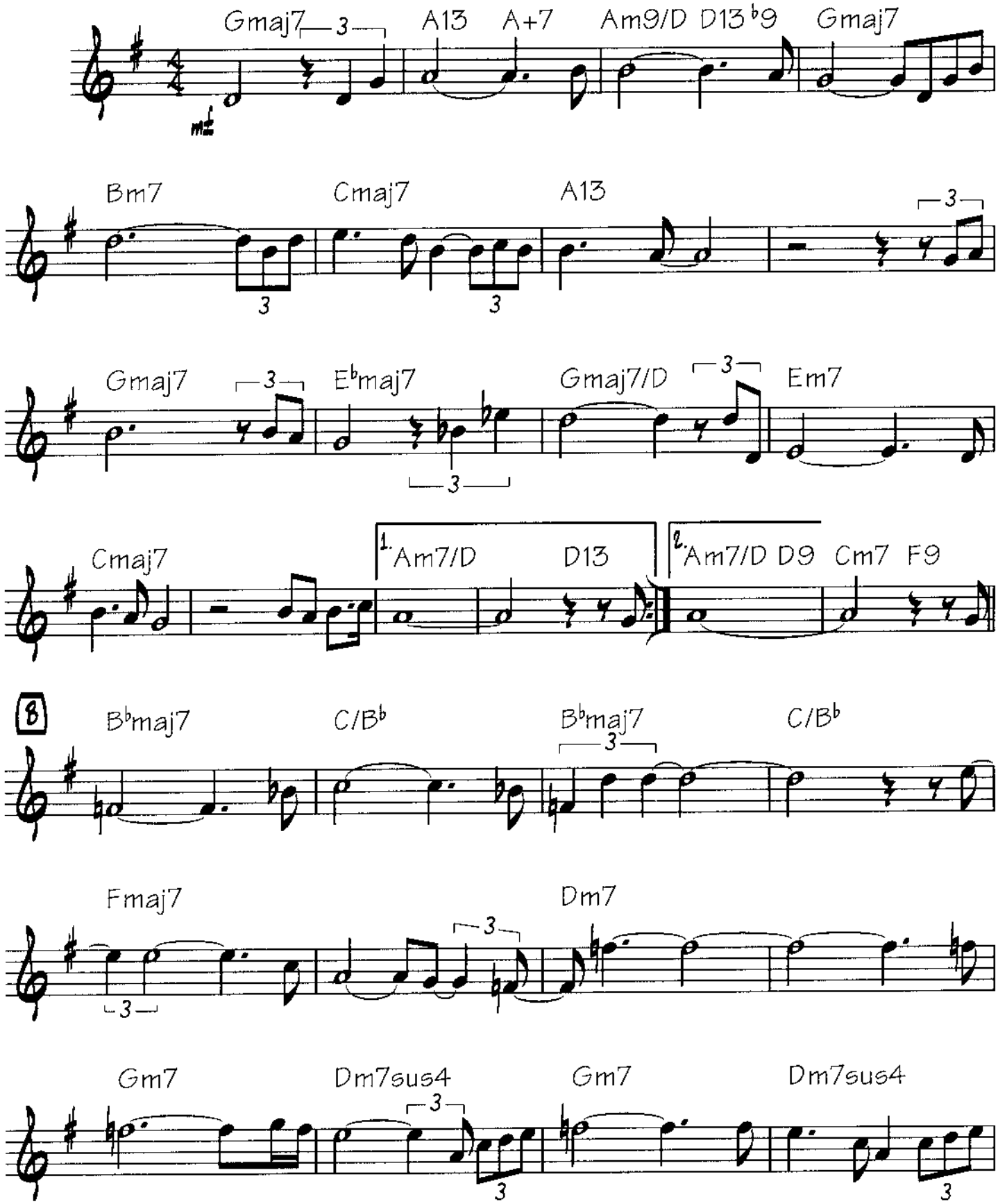
If I Could

By Pat Metheny

A

Ballad (♩ = 84) (even eighths)

Freely



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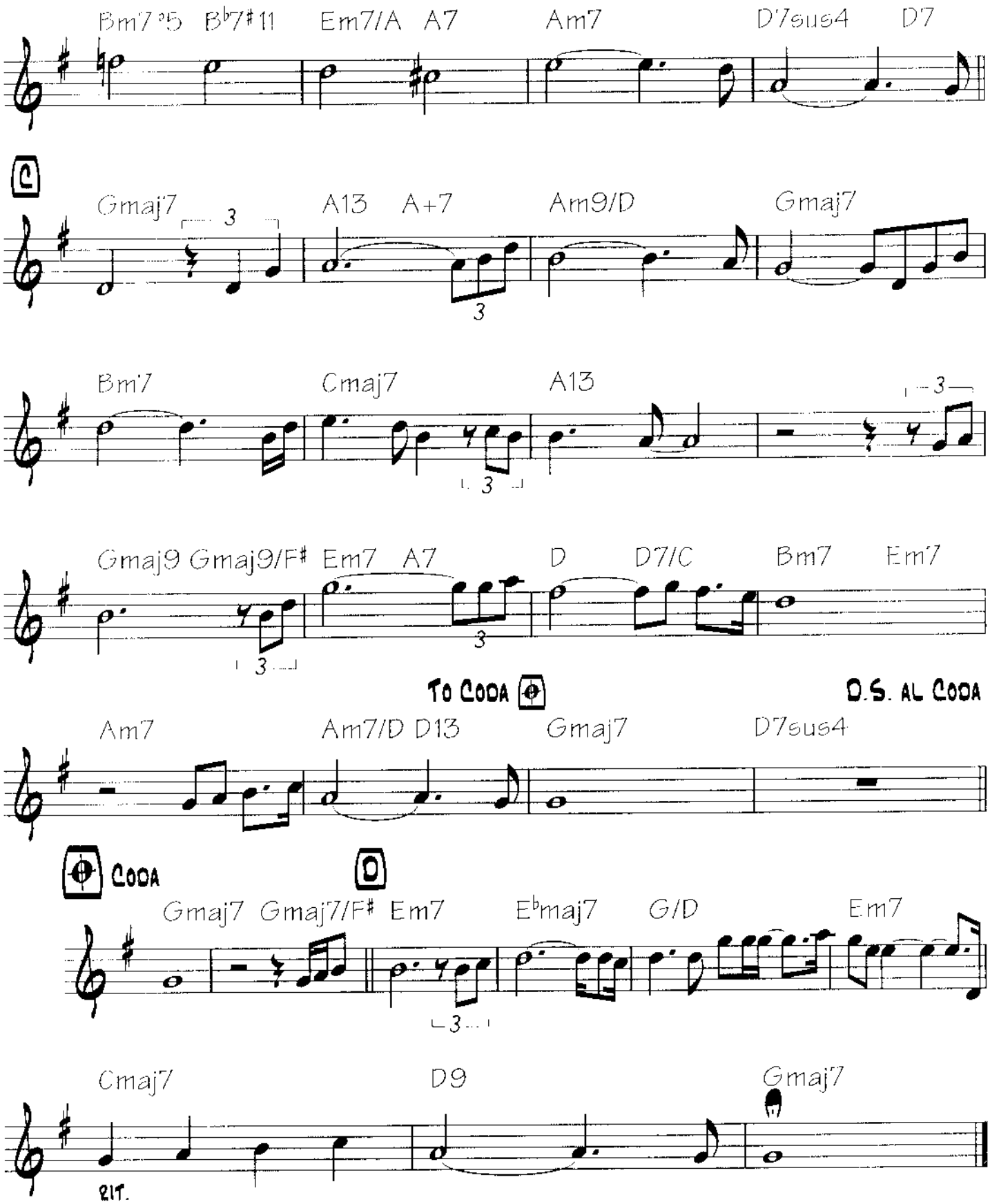
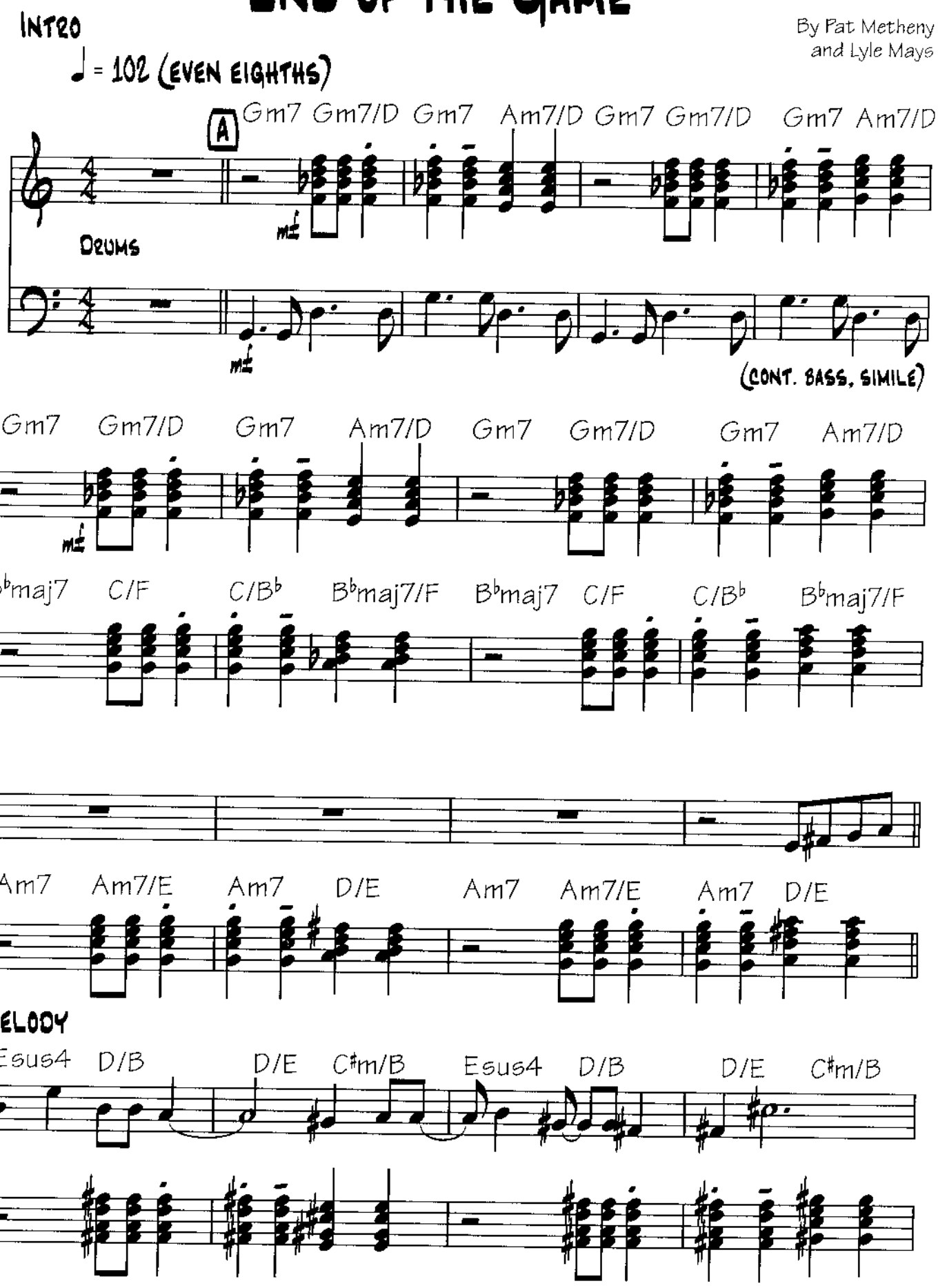

Bm7♭5 B♭7♯11 Em7/A A7 Am7 D7sus4 D7
C
Gmaj7 A13 A+7 Am9/D Gmaj7
Bm7 Cmaj7 A13
Gmaj9 Gmaj9/F♯ Em7 A7 D D7/C Bm7 Em7
To Coda
D.S. al Coda
Am7 Am7/D D13 Gmaj7 D7sus4
Coda
D
Gmaj7 Gmaj7/F♯ Em7 E♭maj7 G/D Em7
Cmaj7 D9 Gmaj7
rit.

End of the Game

By Pat Metheny
and Lyle Mays



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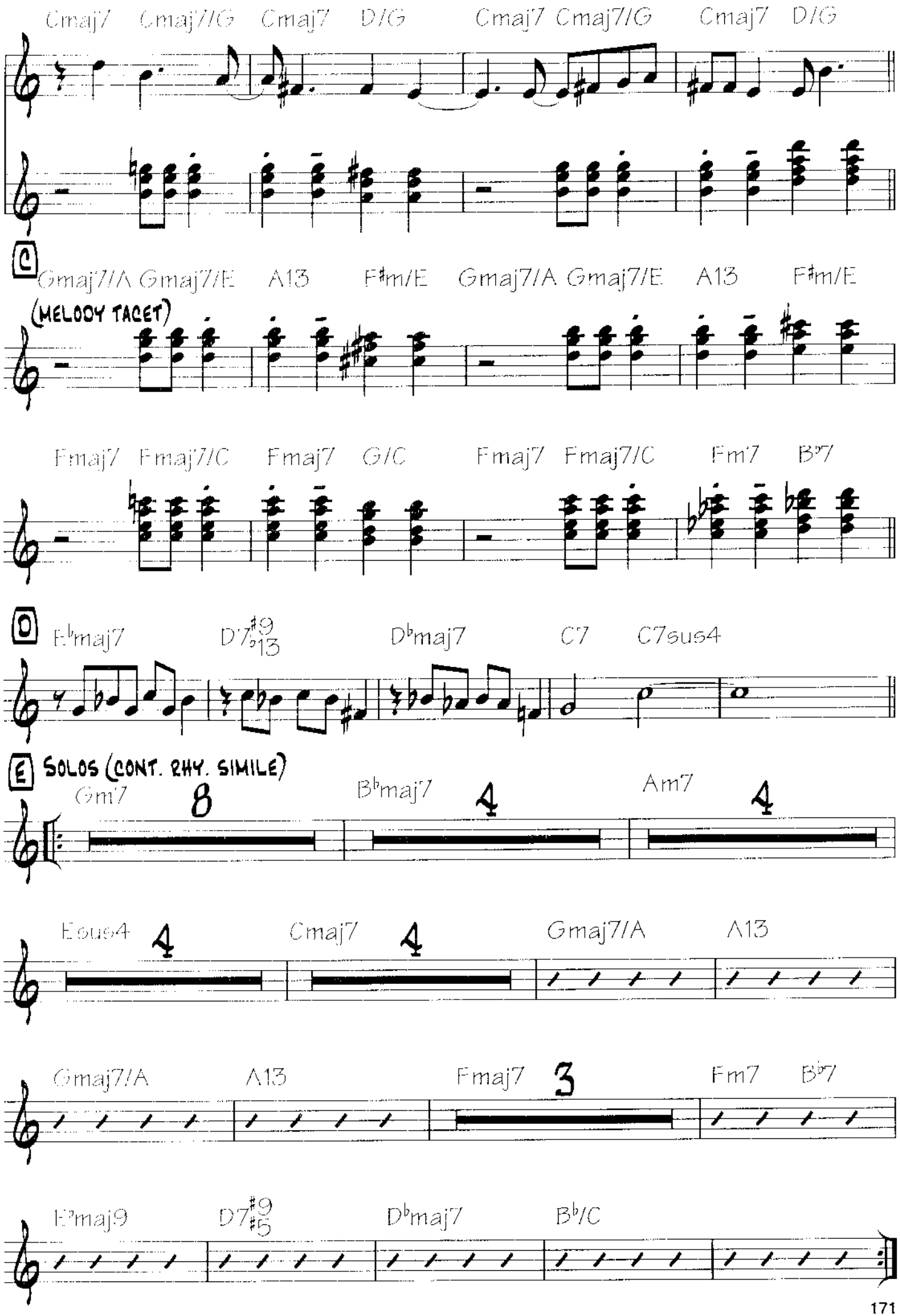
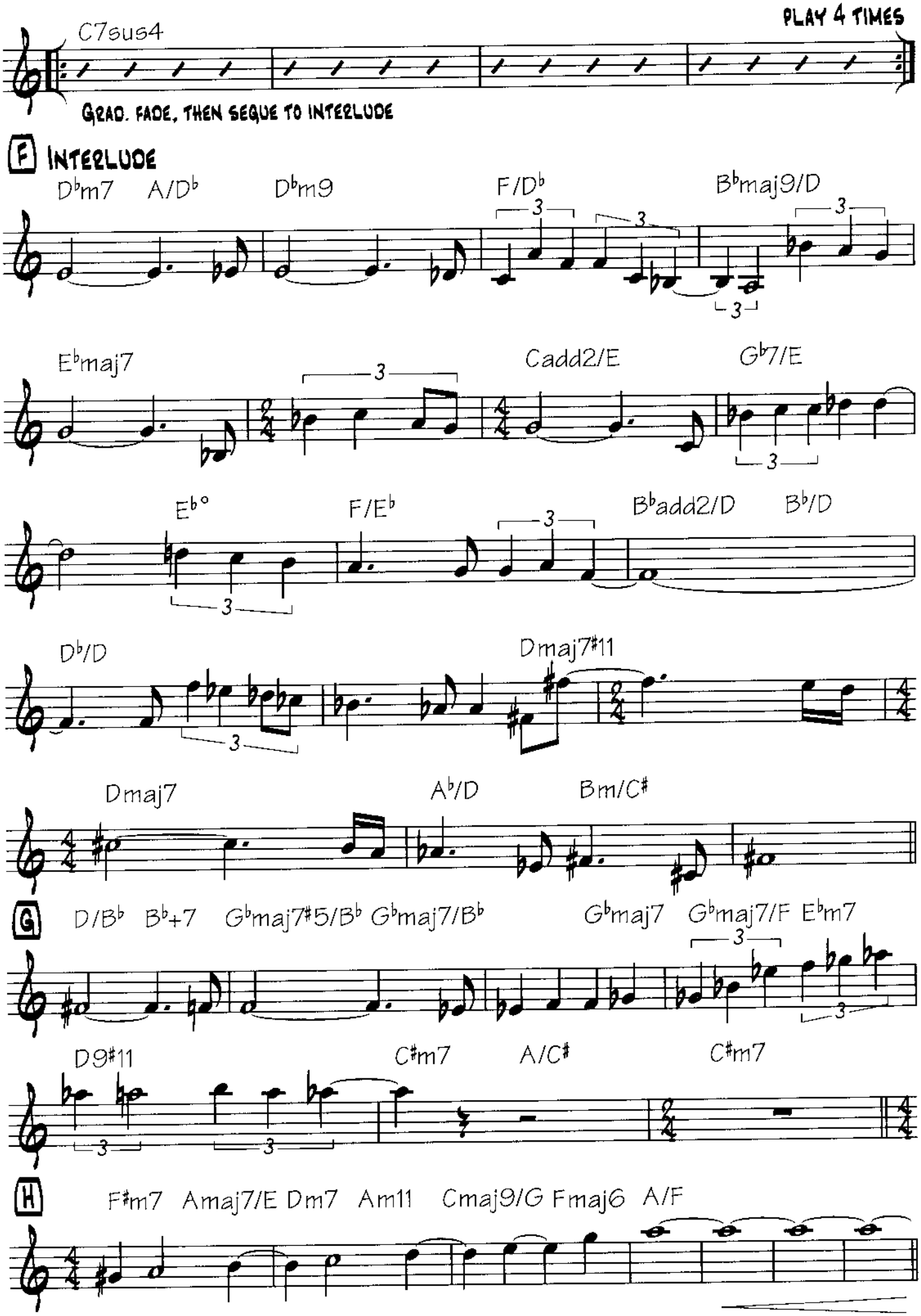
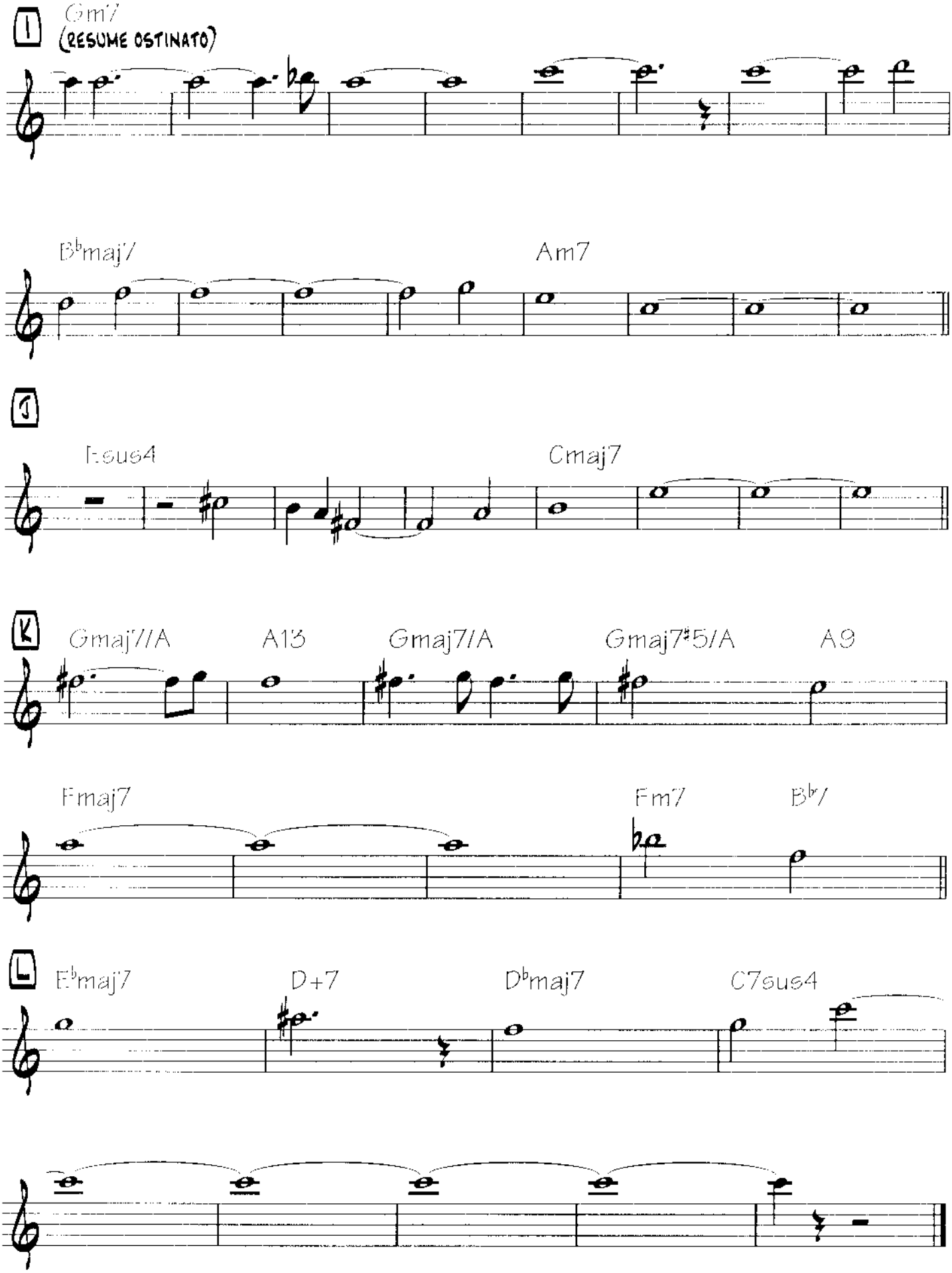
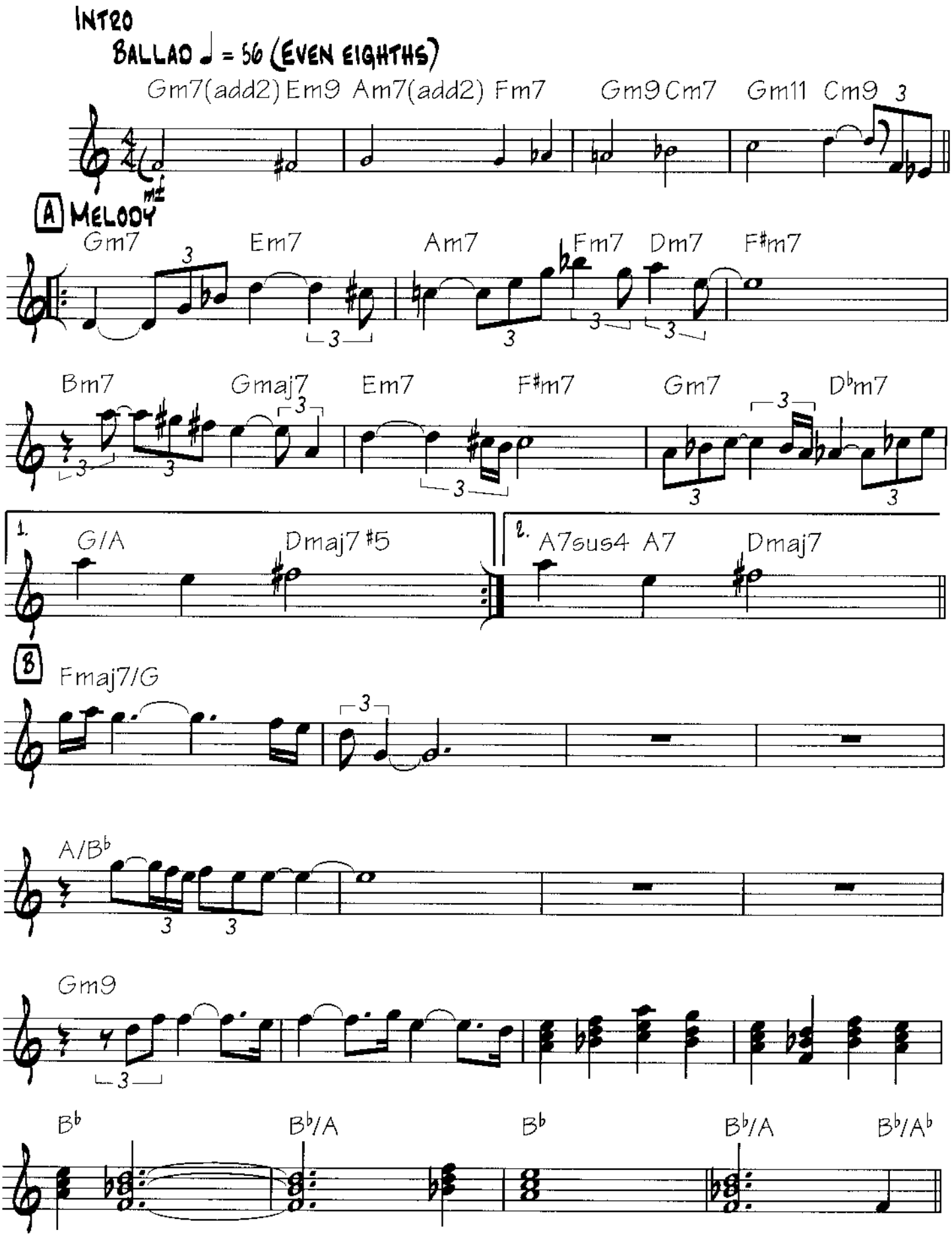

Cmaj7 Cmaj7/G Cmaj7 D/G Cmaj7 Cmaj7/G Cmaj7 D/G
C
Gmaj7/A Gmaj7/E A13 F♯m/E Gmaj7/A Gmaj7/E A13 F♯m/E
(MELODY TACET)
Fmaj7 Fmaj7/C Fmaj7 G/C Fmaj7 Fmaj7/C Fm7 B♭7
D
E♭maj7 D7♭9♯13 D♭maj7 C7 C7sus4
E
SOLOS (CONT. RHY. SIMILE)
Gm7 8 B♭maj7 4 Am7 4
Esus4 4 Cmaj7 4 Gmaj7/A A13
Gmaj7/A A13 Fmaj7 3 Fm7 B♭7
E♭maj9 D7♯9♯5 D♭maj7 B♭/C


C7sus4
PLAY 4 TIMES
GRAD. FADE, THEN SEGUE TO INTERLUDE
F INTERLUDE
D♭m7 A/D♭ D♭m9 F/D♭ B♭maj9/D
E♭maj7 Cadd2/E G♭7/E
E♭° F/E♭ B♭add2/D B♭/D
D♭/D Dmaj7♯11
Dmaj7 A♭/D Bm/C♯
G D/B♭ B♭+7 G♭maj7♯5/B♭ G♭maj7/B♭ G♭maj7 G♭maj7/F E♭m7
D9♯11 C♯m7 A/C♯ C♯m7
H F♯m7 Amaj7/E Dm7 Am11 Cmaj9/G Fmaj6 A/F


I
Gm7
(RESUME OSTINATO)
B♭maj7
Am7
J
Esus4
Cmaj7
K
Gmaj7/A
A13
Gmaj7/A
Gmaj7♯5/A
A9
Fmaj7
Fm7
B♭7
L
E♭maj7
D+7
D♭maj7
C7sus4

House on the Hill

By Pat Metheny



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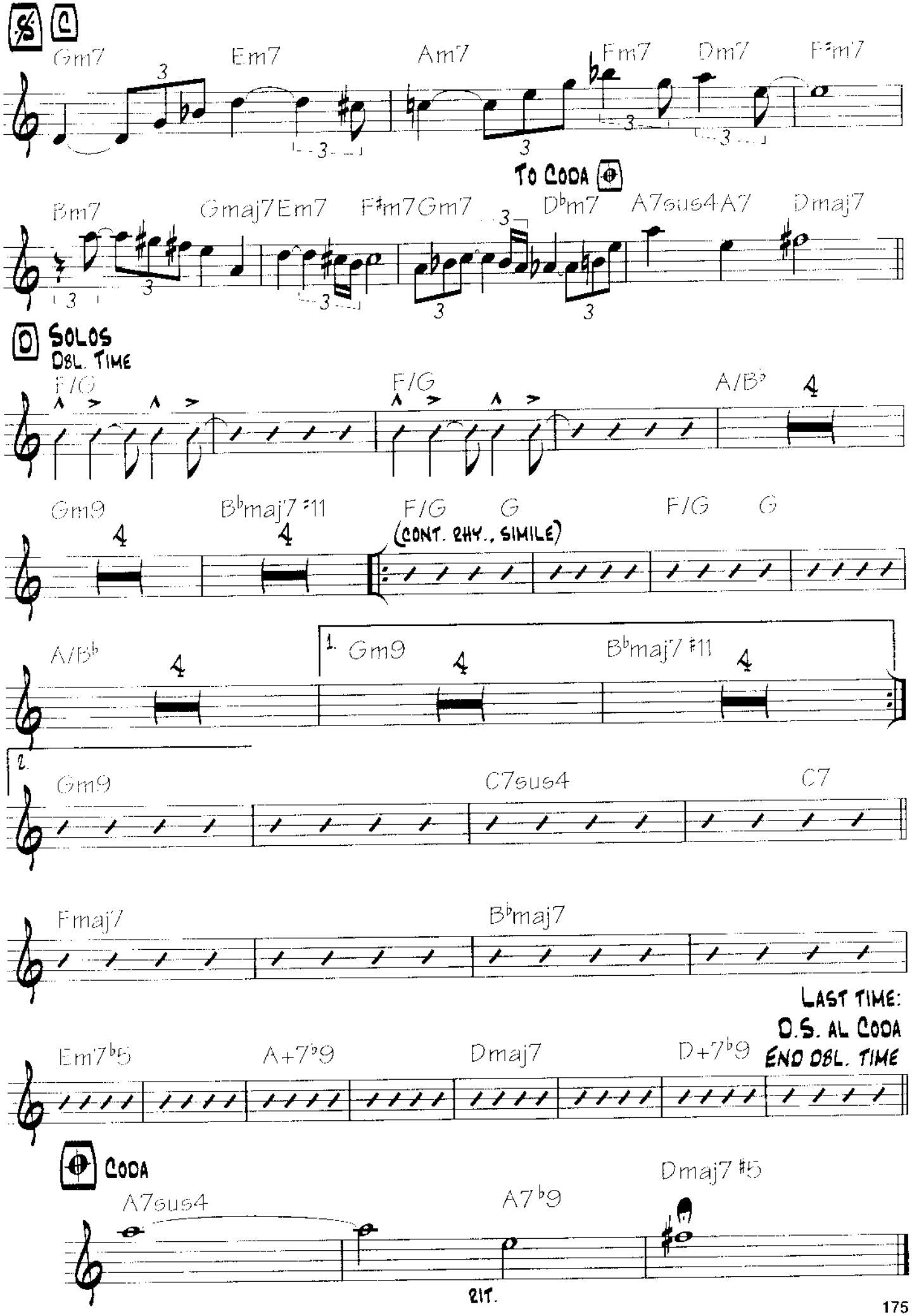
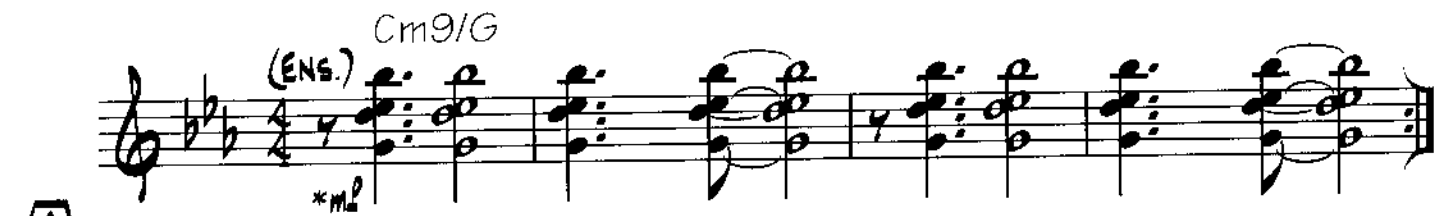

Gm7
Em7
Am7
Fm7
Dm7
F♯m7
To Coda
Bm7
Gmaj7Em7
F♯m7Gm7
D♭m7
A7sus4A7
Dmaj7
Solos
Dbl. Time
F/G
A/B♭
Gm9
B♭maj7♯11
(cont. rhy., simile)
1.
2.
C7sus4
C7
Fmaj7
B♭maj7
Last time:
D.S. al Coda
End Dbl. Time
Em7♭5
A+7♭9
D+7♭9
Coda
A7sus4
A7♭9
Dmaj7♯5
rit.

The Last to Know

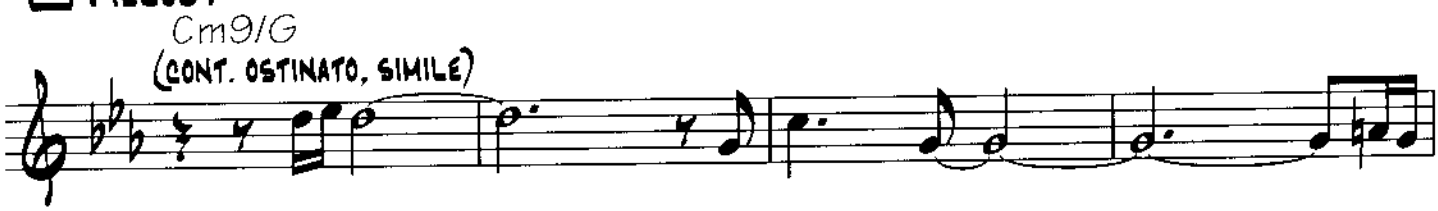
By Pat Metheny

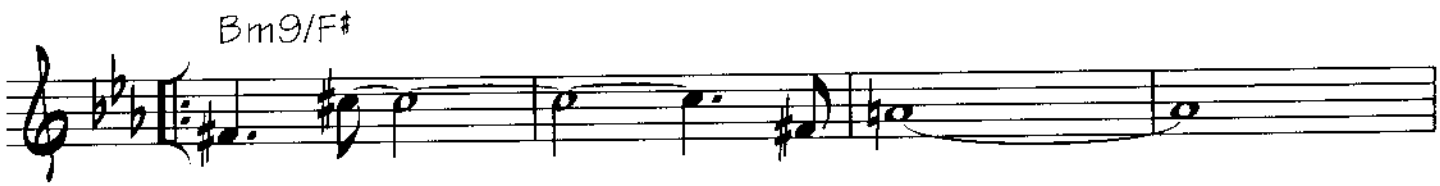
Intro

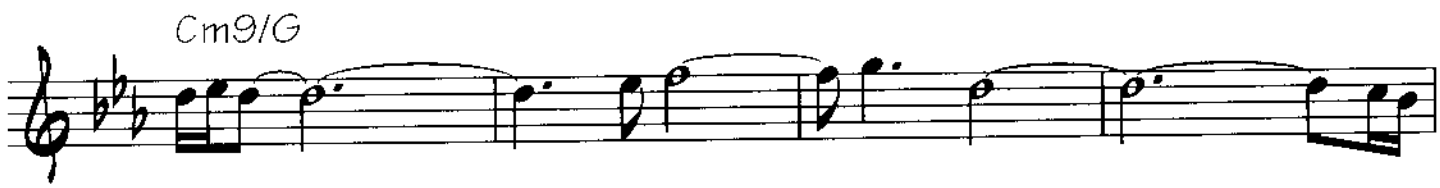
Ballad ♩ = 100 (Even eighths)

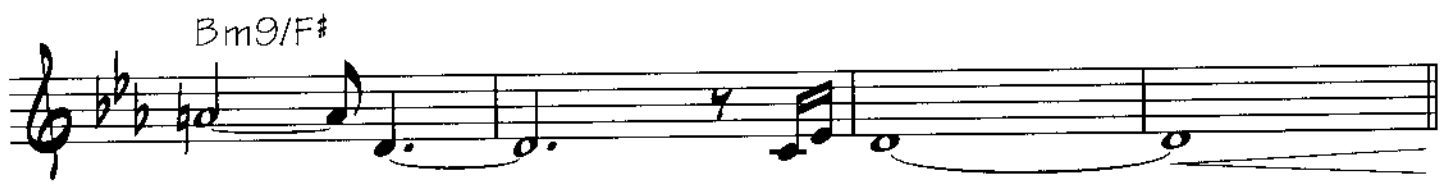


A Melody

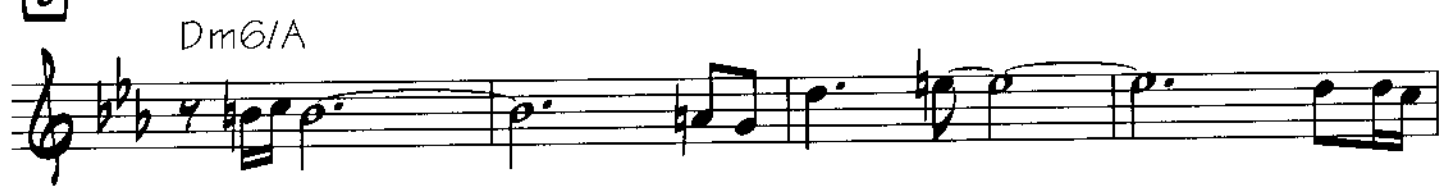


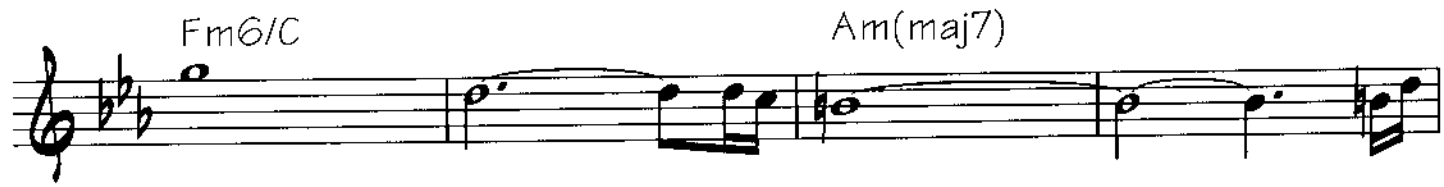






B





*Start soft and gradually increase volume and intensity over entire form.

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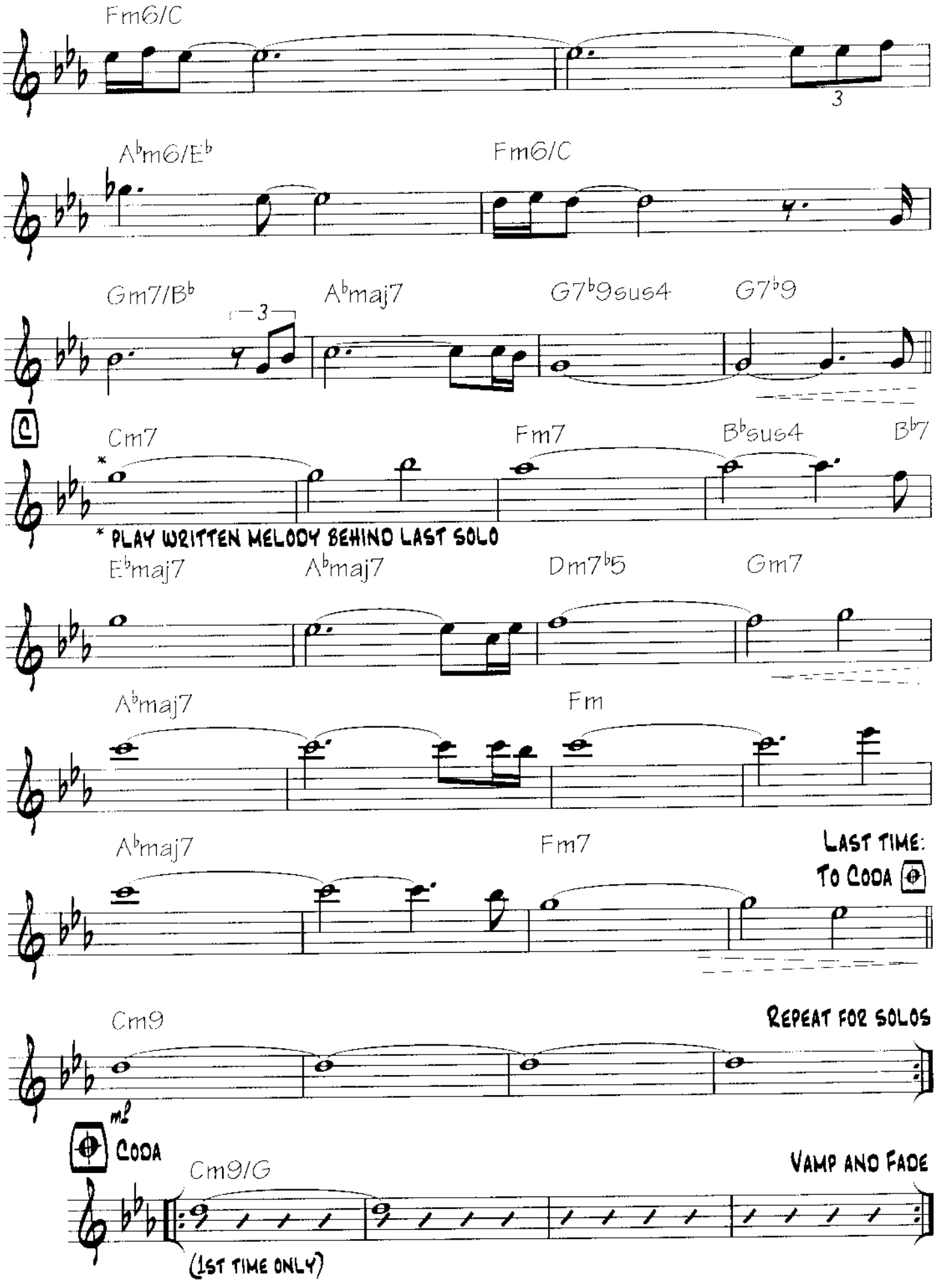
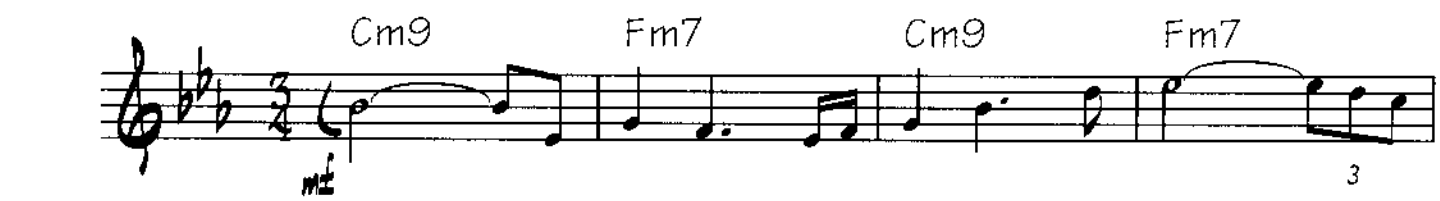

Fm6/C
3
A♭m6/E♭
Fm6/C
Gm7/B♭
3
A♭maj7
G7♭9sus4
G7♭9
C
Cm7
Fm7
B♭sus4
B♭7
* PLAY WRITTEN MELODY BEHIND LAST SOLO
E♭maj7
A♭maj7
Dm7♭5
Gm7
A♭maj7
Fm
A♭maj7
Fm7
LAST TIME:
TO CODA
Cm9
REPEAT FOR SOLOS
m2
CODA
Cm9/G
VAMP AND FADE
(1ST TIME ONLY)

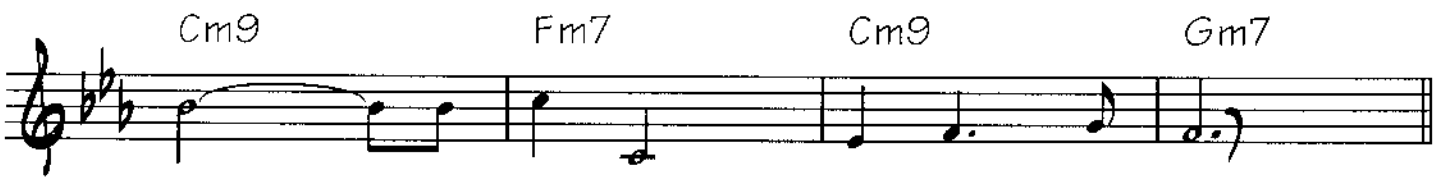
Wasn't Always Easy

By Pat Metheny

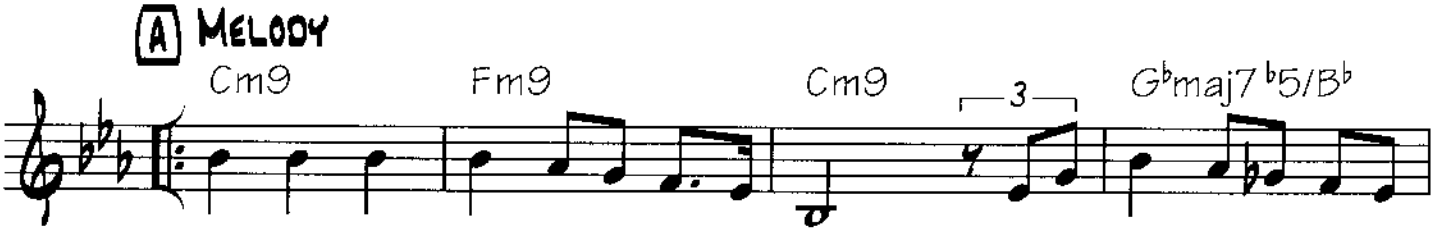
Intro

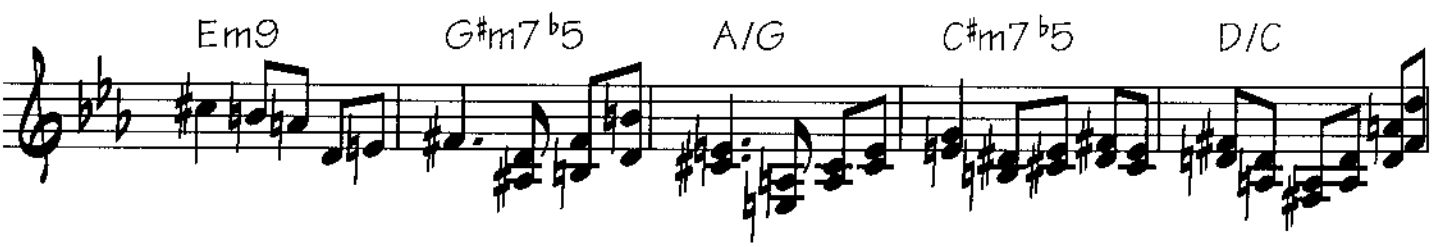
Waltz ♩ = 63 **(Even Eighths)**

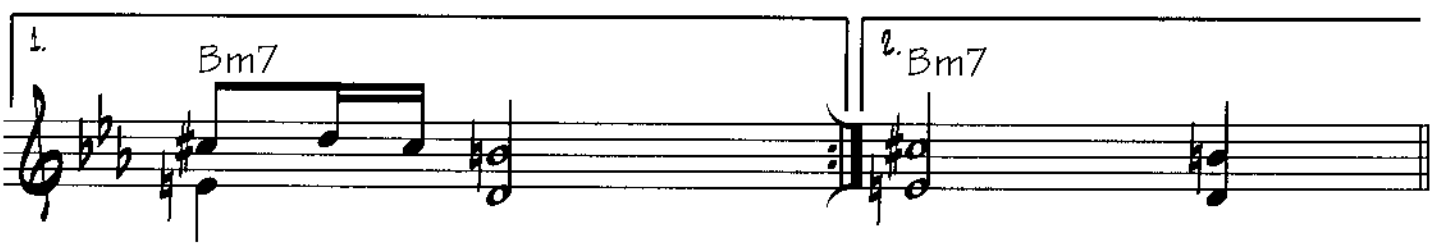


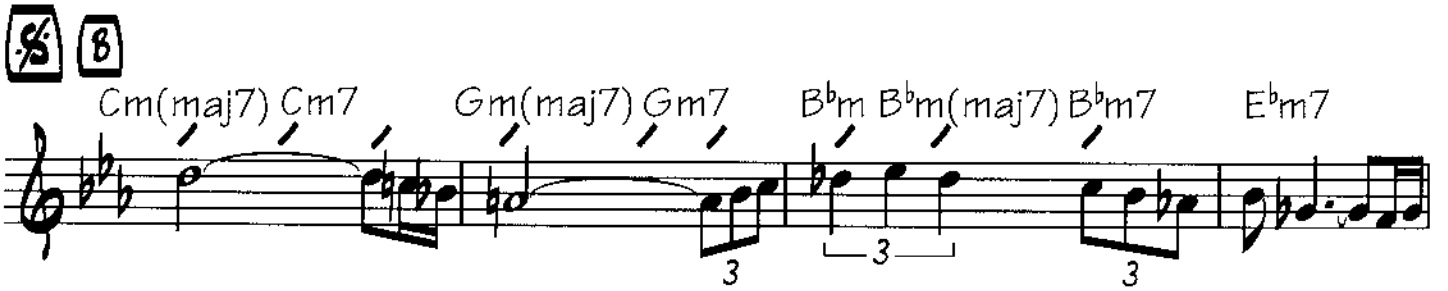


A Melody









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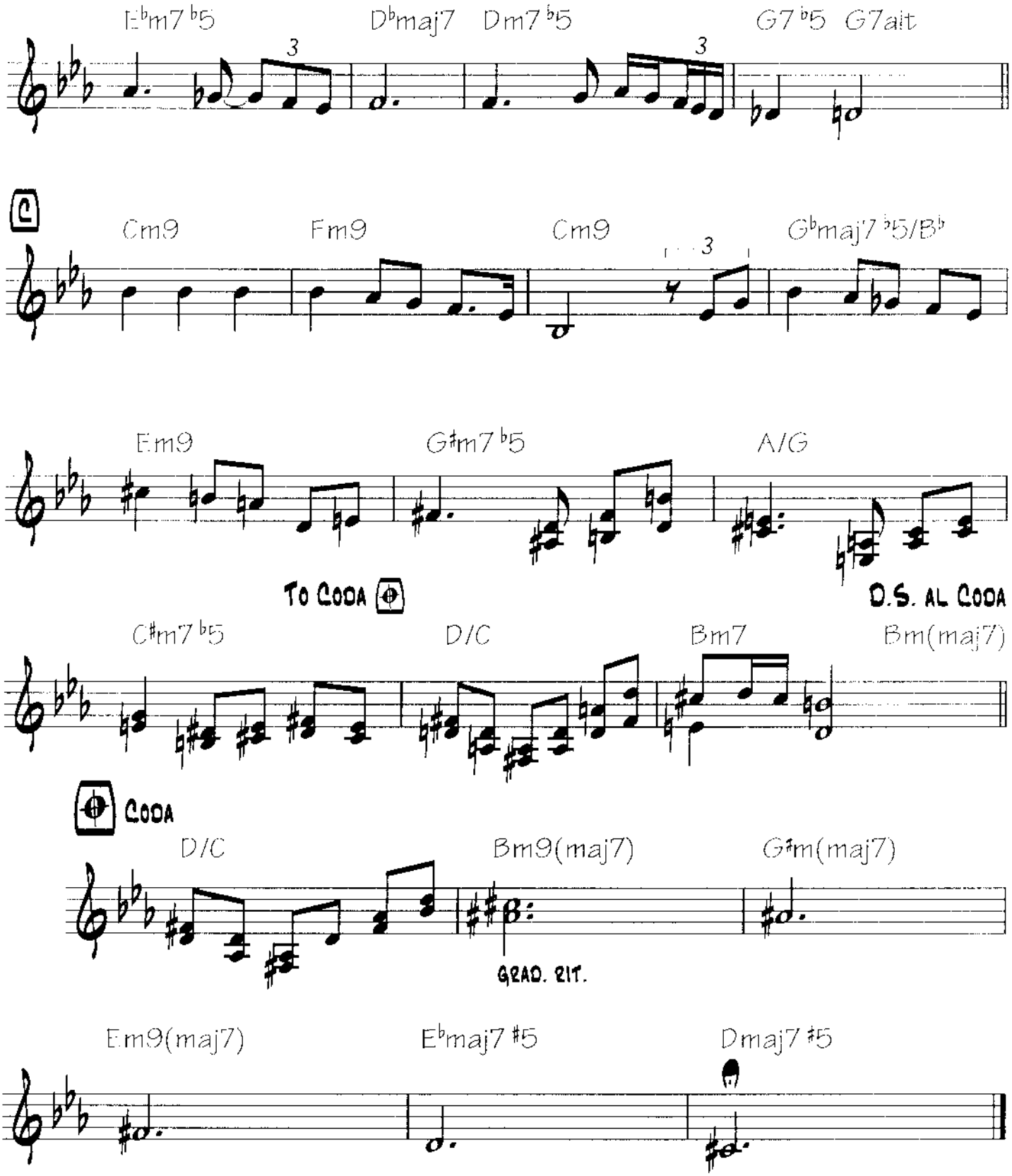

E♭m7♭5
D♭maj7
Dm7♭5
G7♭5
G7alt
3
3
C
Cm9
Fm9
Cm9
G♭maj7♭5/B♭
3
Em9
G♯m7♭5
A/G
To Coda
D.S. al Coda
C♯m7♭5
D/C
Bm7
Bm(maj7)
Coda
D/C
Bm9(maj7)
G♯m(maj7)
grad. rit.
Em9(maj7)
E♭maj7♯5
Dmaj7♯5

TELL IT ALL

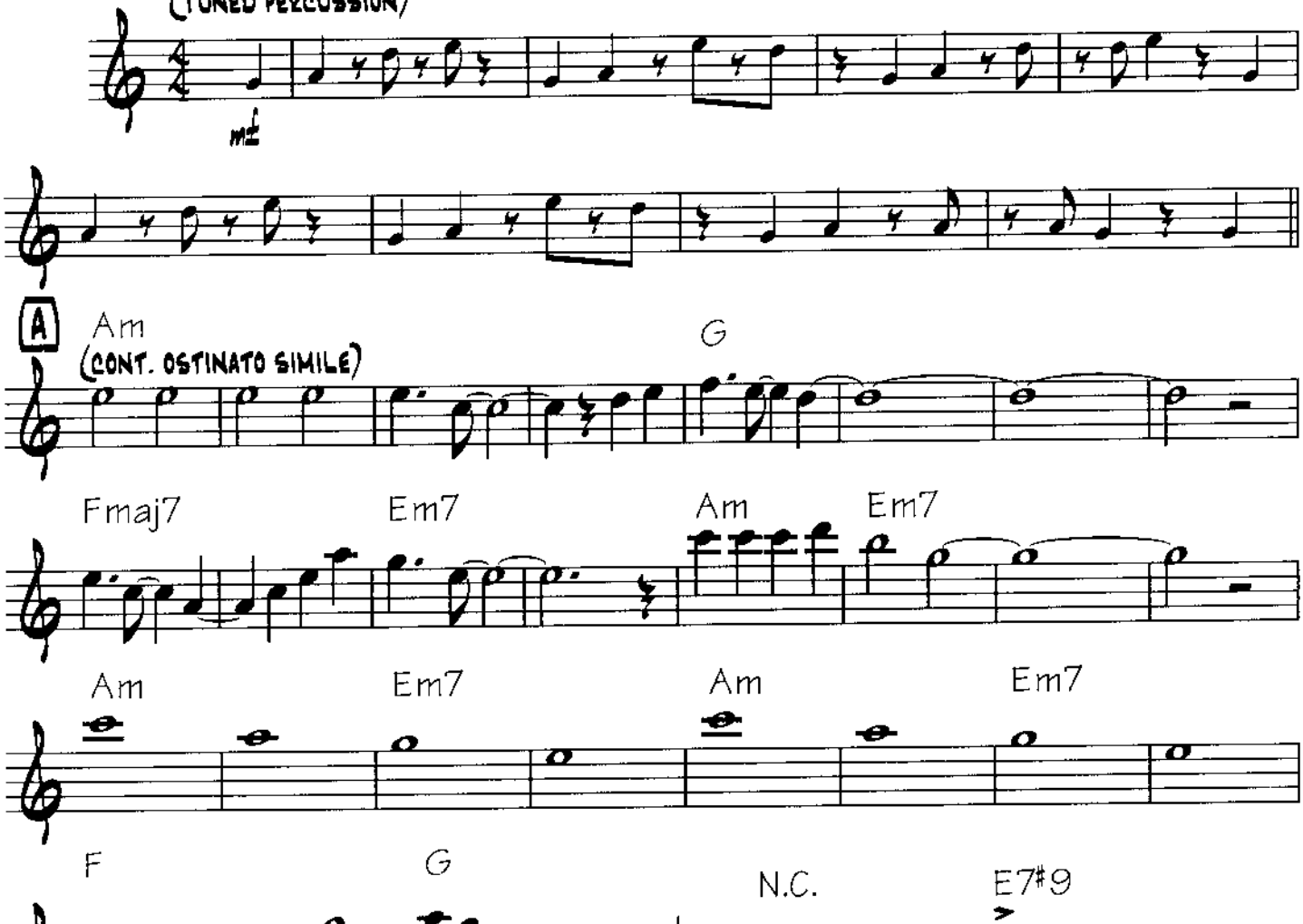
By Pat Metheny
and Lyle Mays

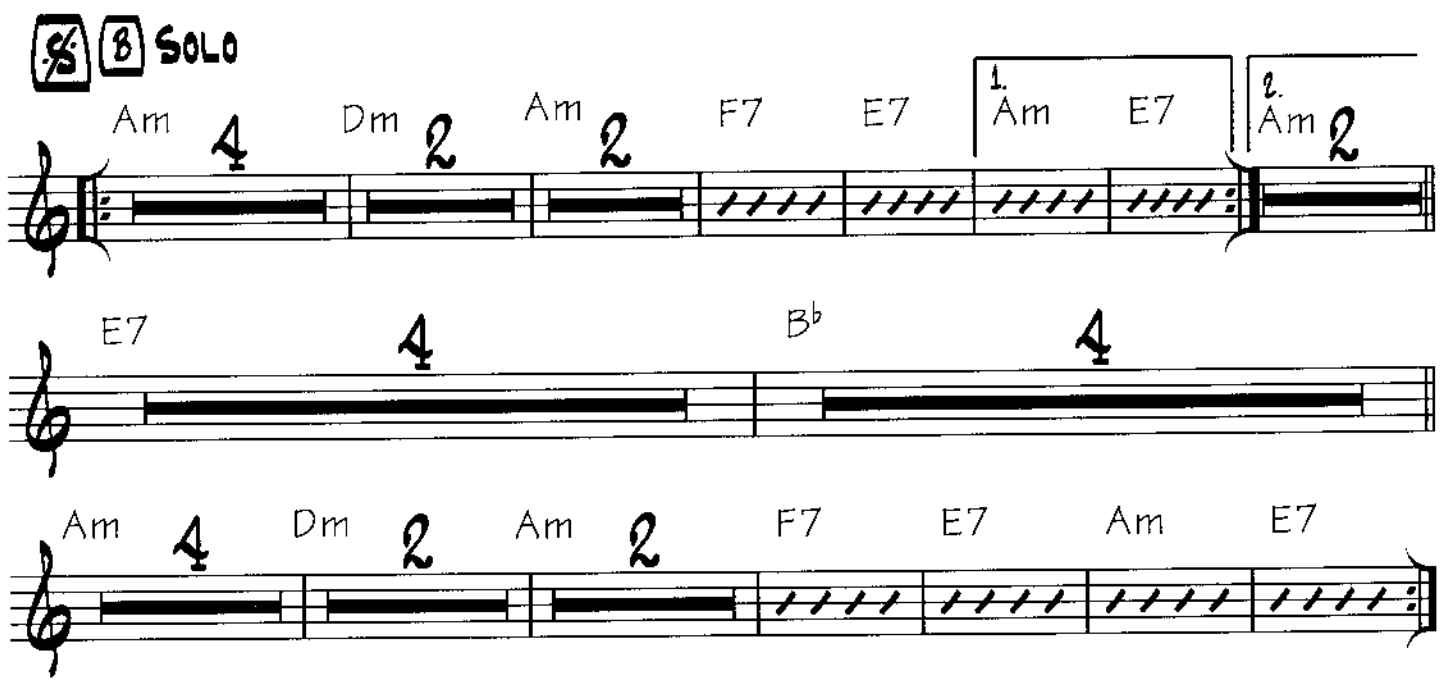
INTRO

♩ = 170 (EVEN EIGHTHS)

N.C.

(TUNED PERCUSSION)





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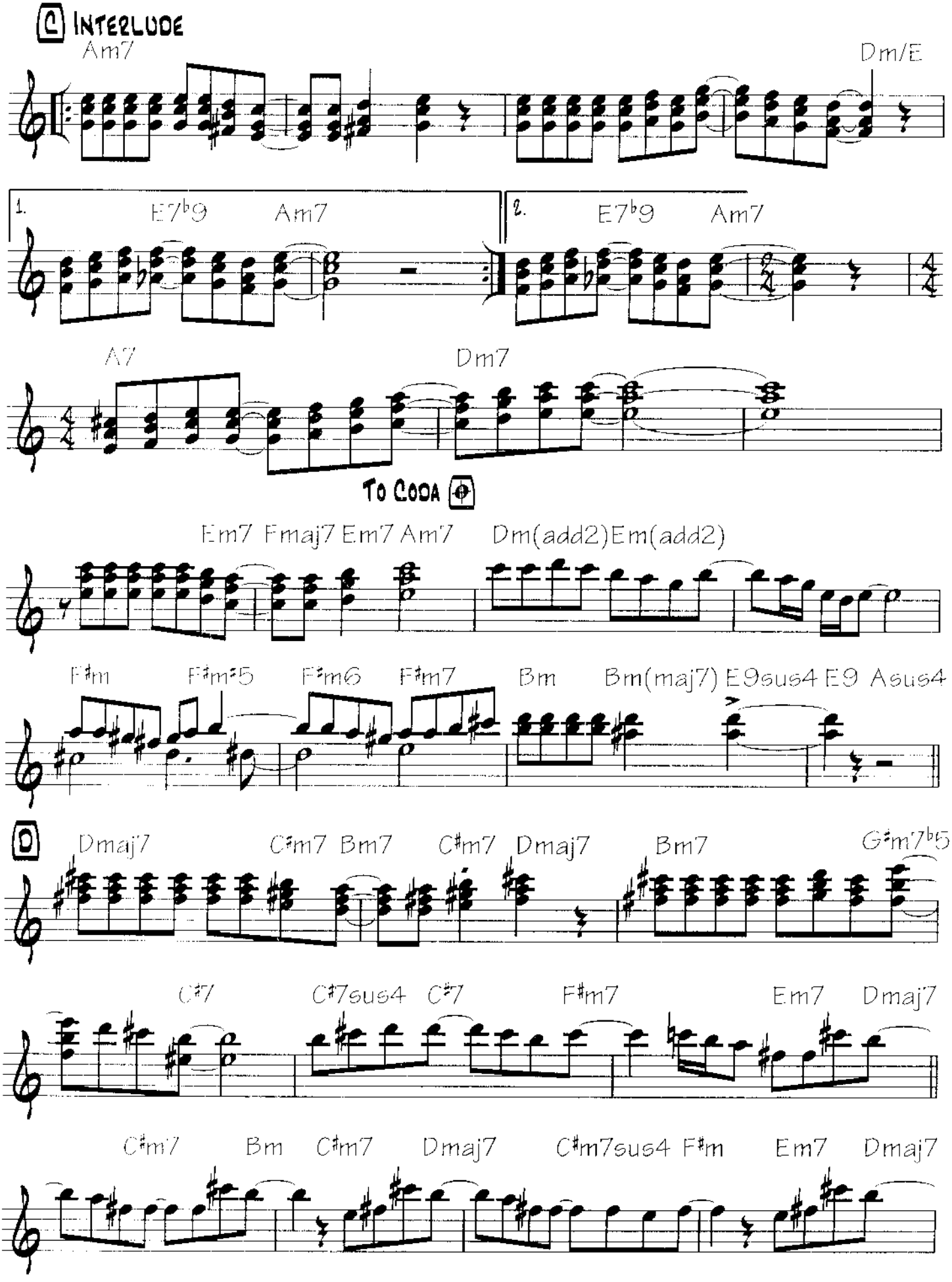
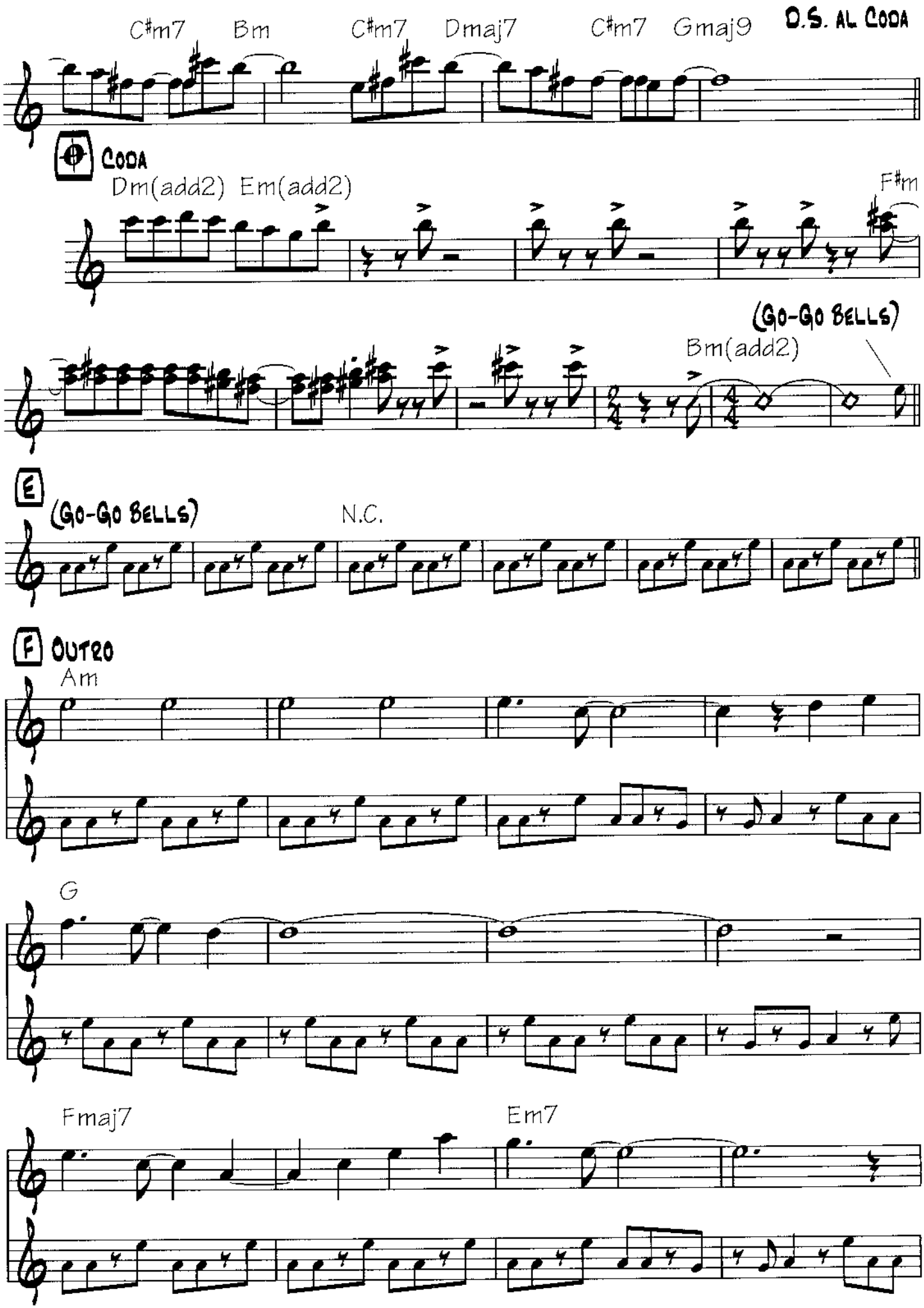
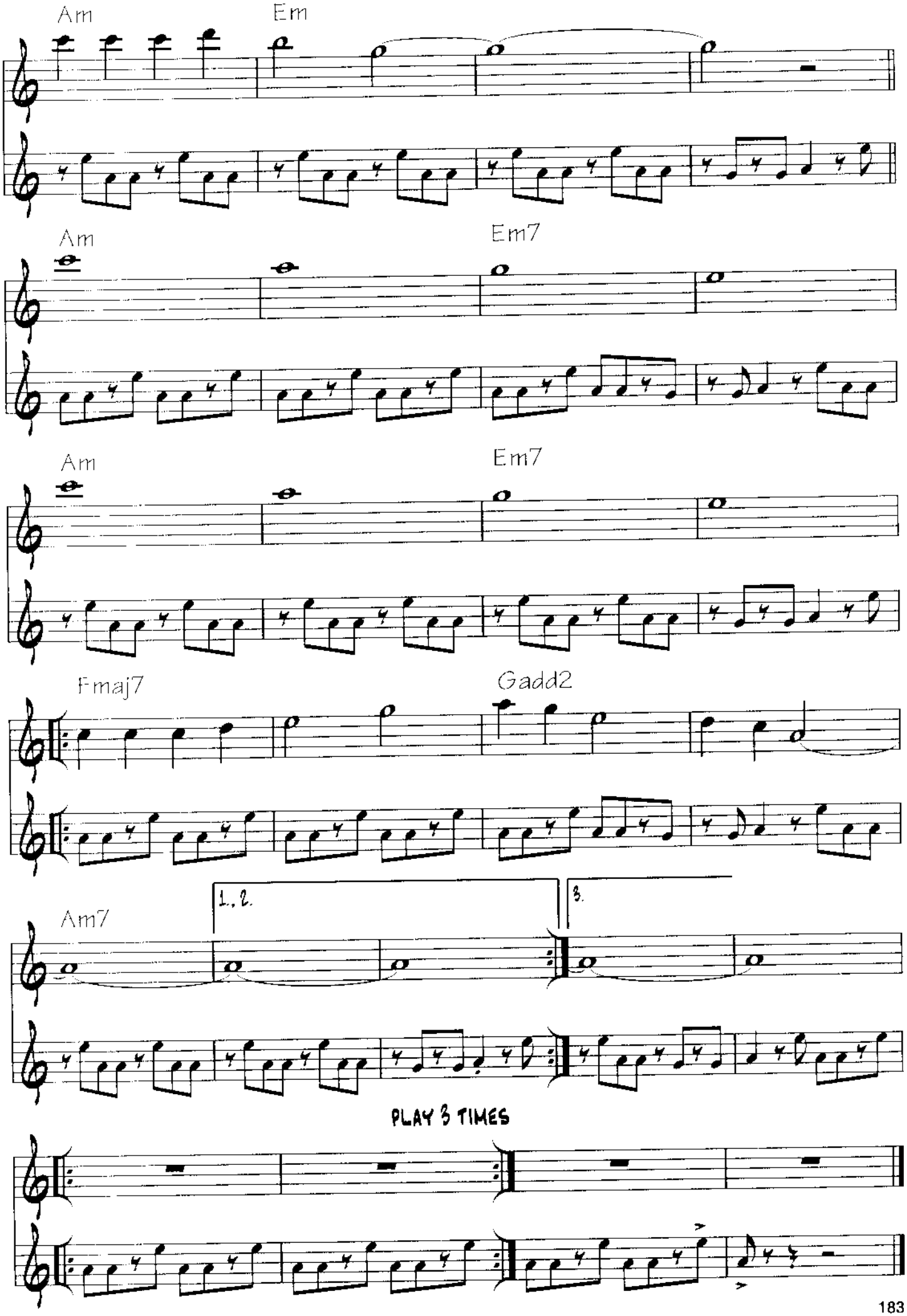
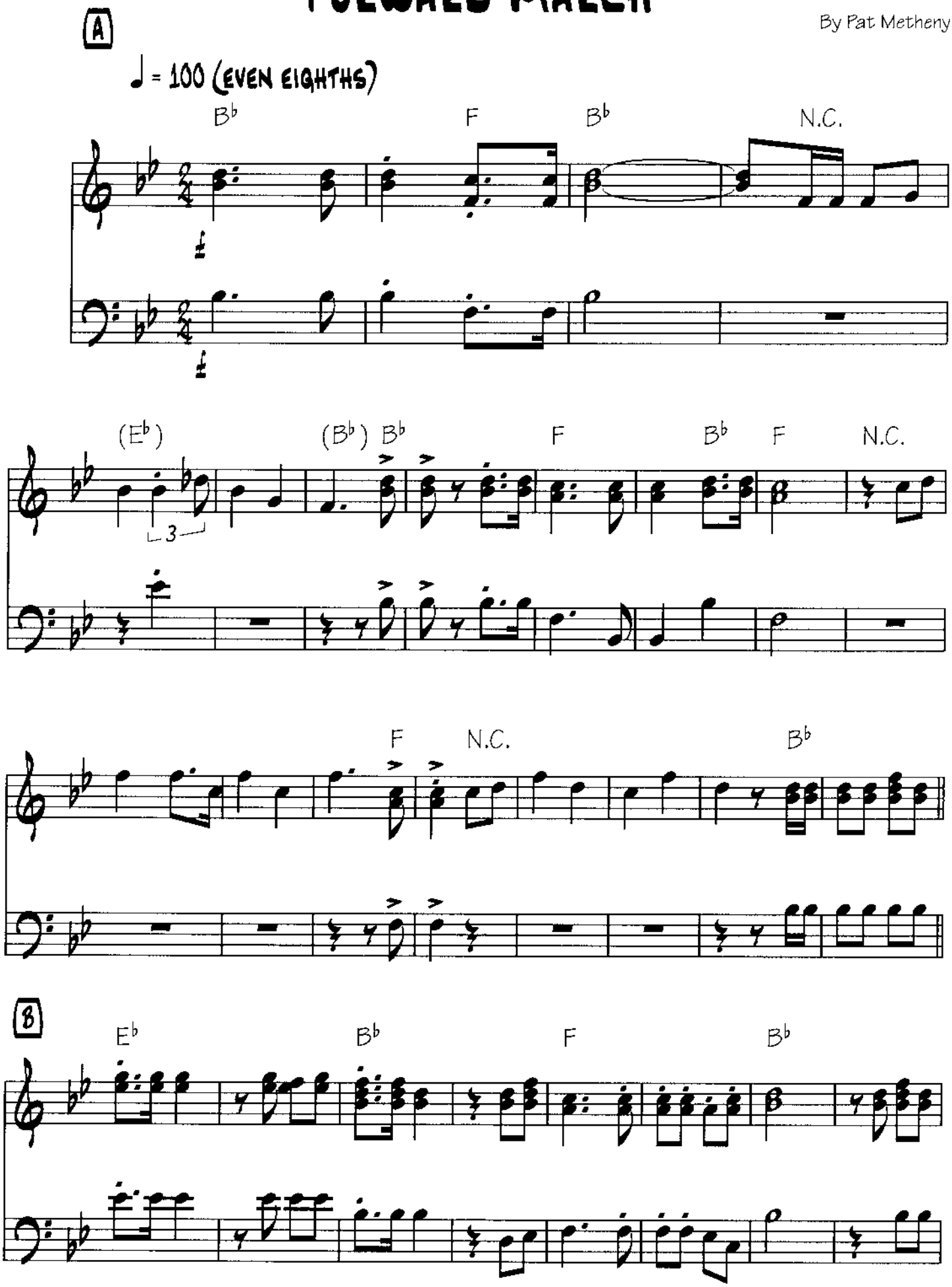

C Interlude
Am7
Dm/E
1.
E7♭9
Am7
2.
E7♭9
Am7
A7
Dm7
To Coda
Em7 Fmaj7 Em7 Am7
Dm(add2) Em(add2)
F♯m
F♯m♯5
F♯m6
F♯m7
Bm
Bm(maj7) E9sus4 E9 Asus4
D
Dmaj7
C♯m7 Bm7
C♯m7 Dmaj7
Bm7
G♯m7♭5
C♯7
C♯7sus4 C♯7
F♯m7
Em7 Dmaj7
C♯m7
Bm
C♯m7
Dmaj7
C♯m7sus4 F♯m
Em7 Dmaj7


C♯m7 Bm C♯m7 Dmaj7 C♯m7 Gmaj9
D.S. AL CODA
CODA
Dm(add2) Em(add2)
F♯m
(GO-GO BELLS)
Bm(add2)
E
(GO-GO BELLS)
N.C.
F 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



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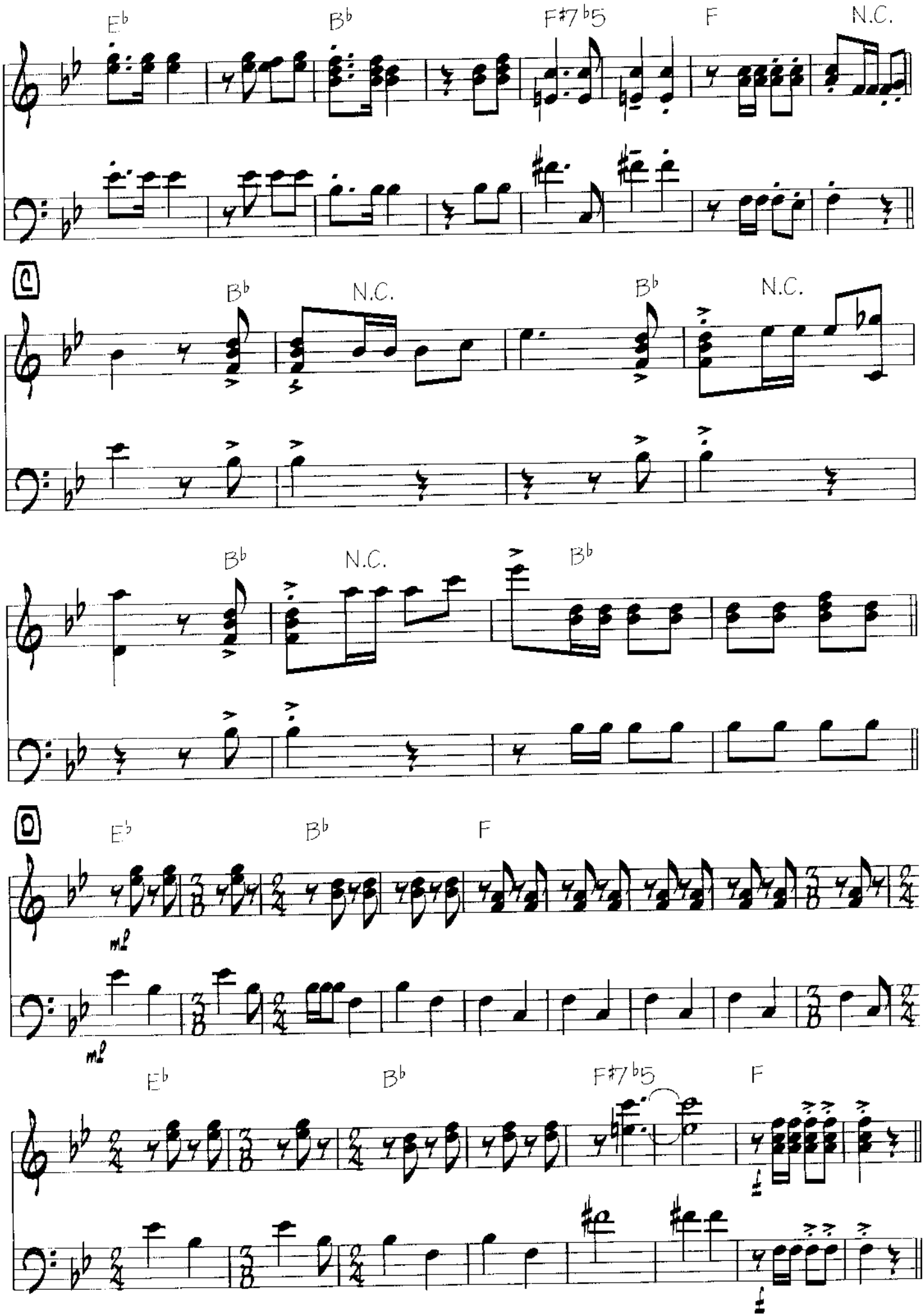
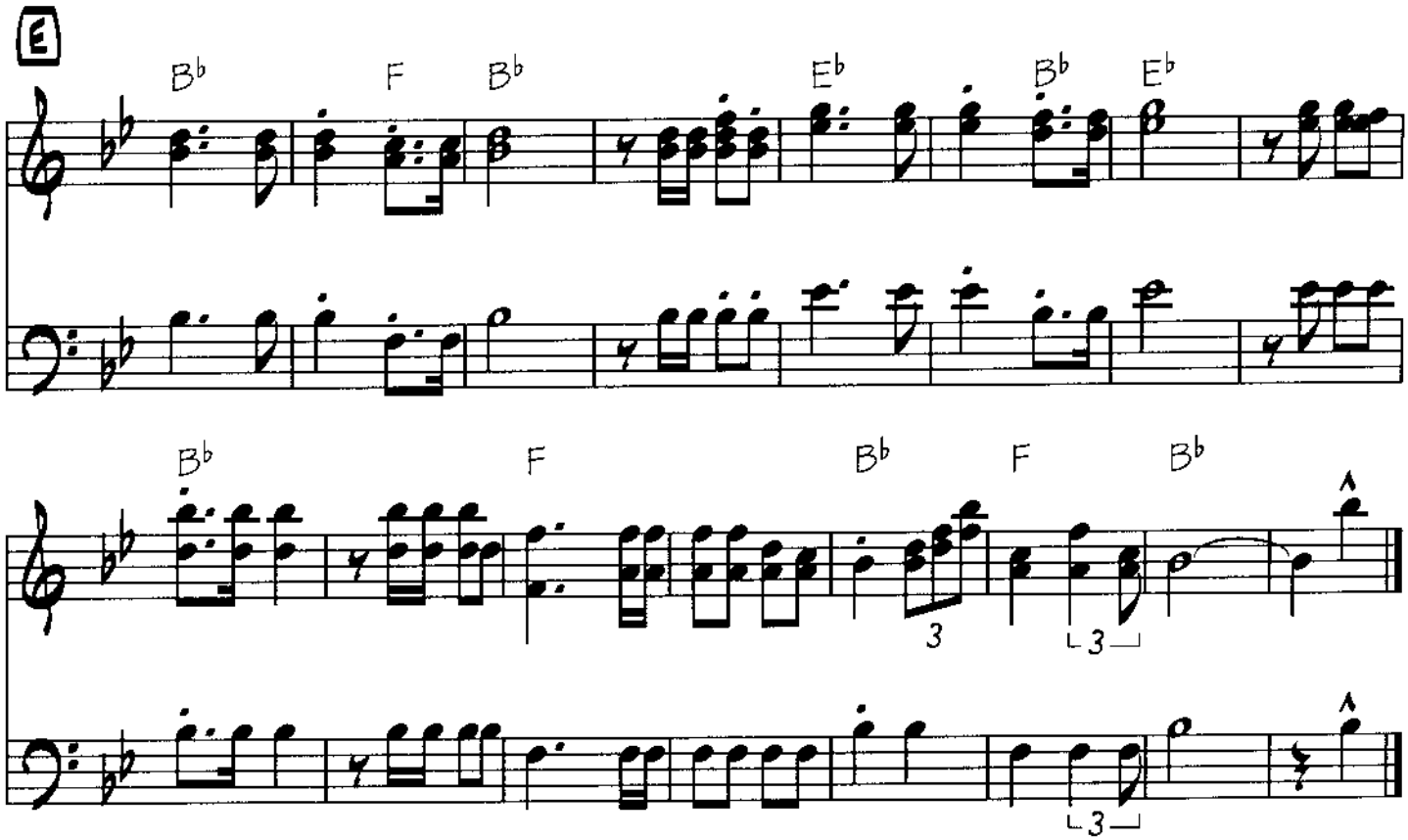
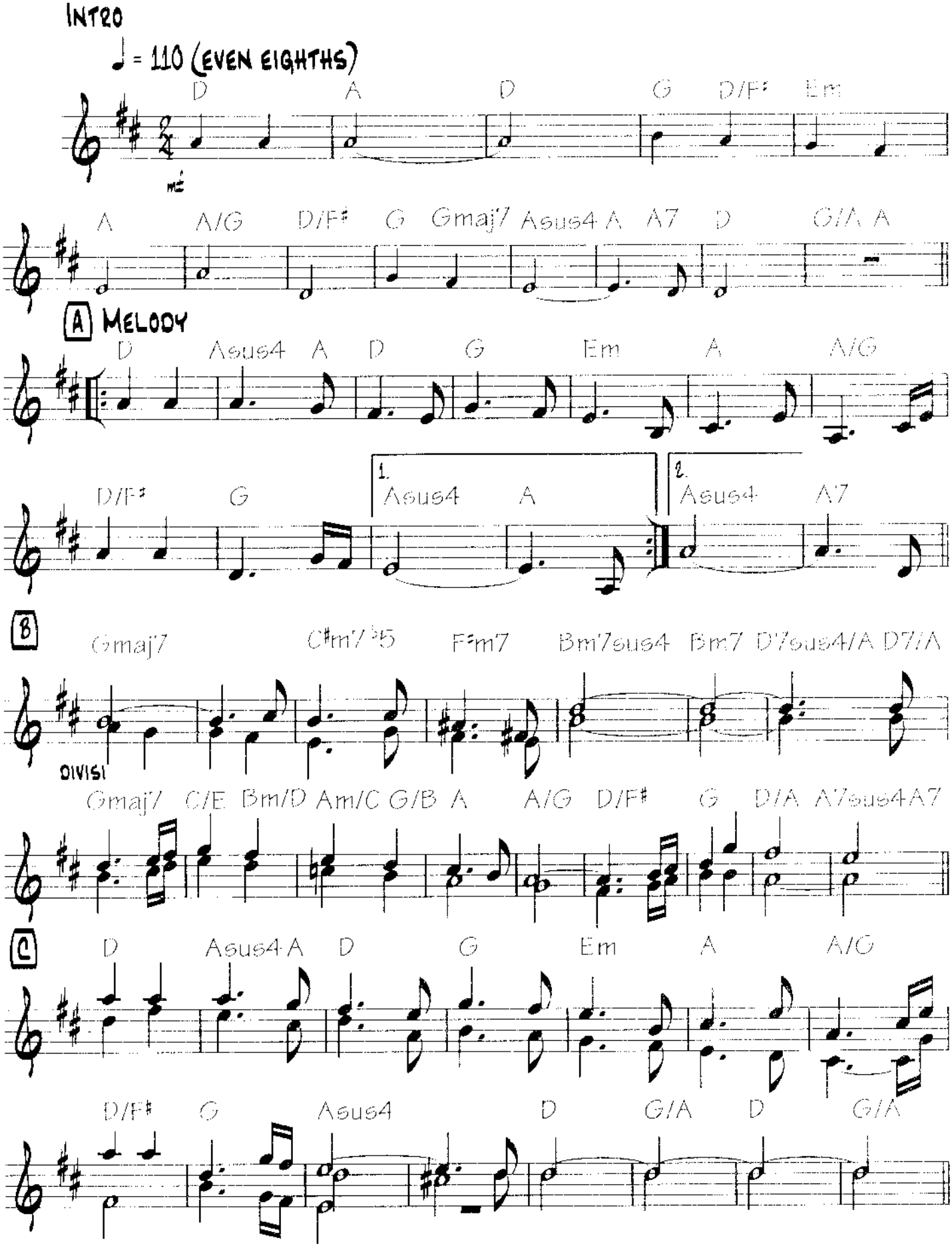

E♭
B♭
F#7♭5
F
N.C.
C
B♭
N.C.
B♭
N.C.
B♭
N.C.
B♭
D
E♭
B♭
F
mf
mf
E♭
B♭
F#7♭5
F


E
B♭
F
B♭
E♭
B♭
E♭
B♭
F
B♭
F
B♭
3
3
3

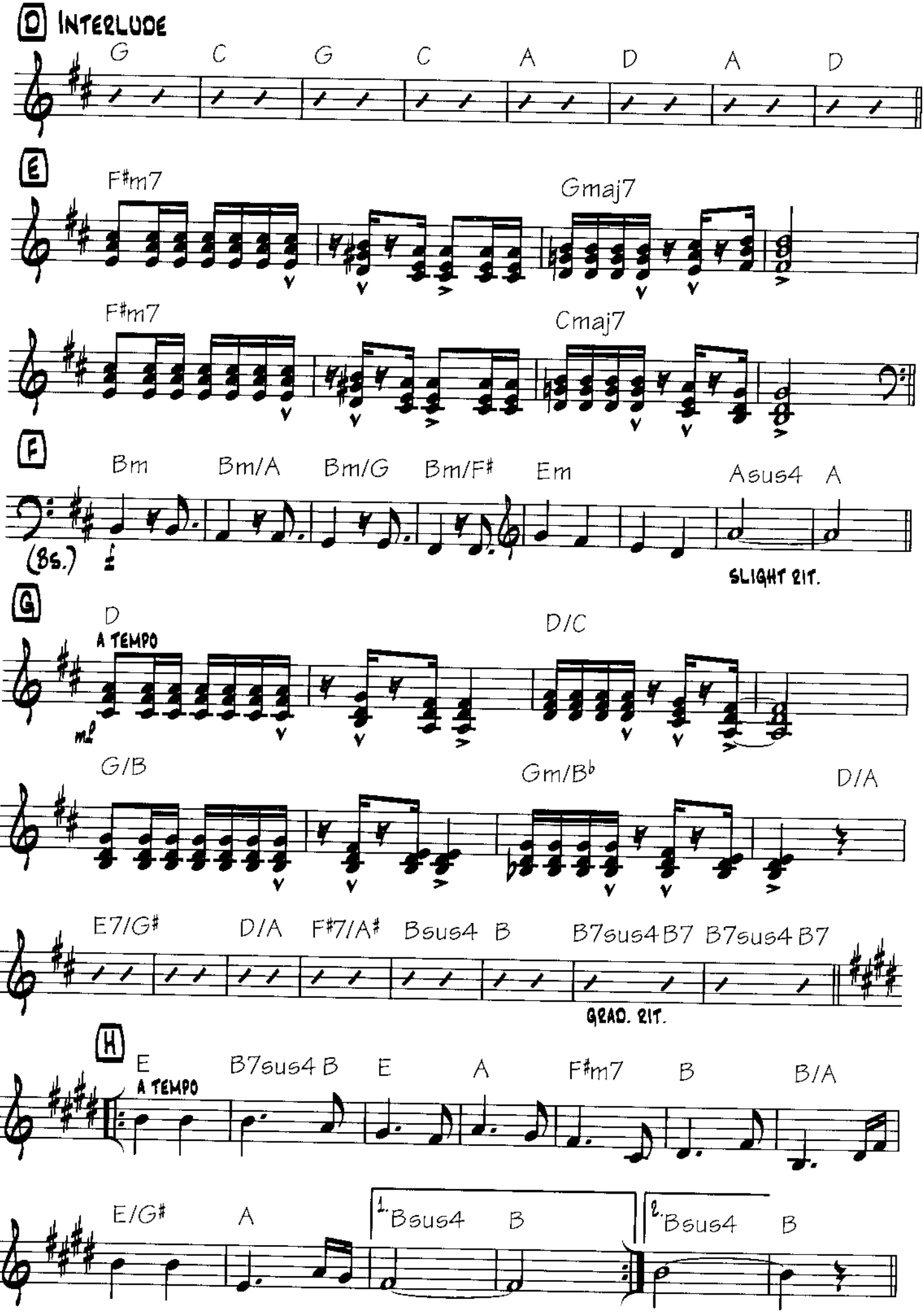
PRAISE

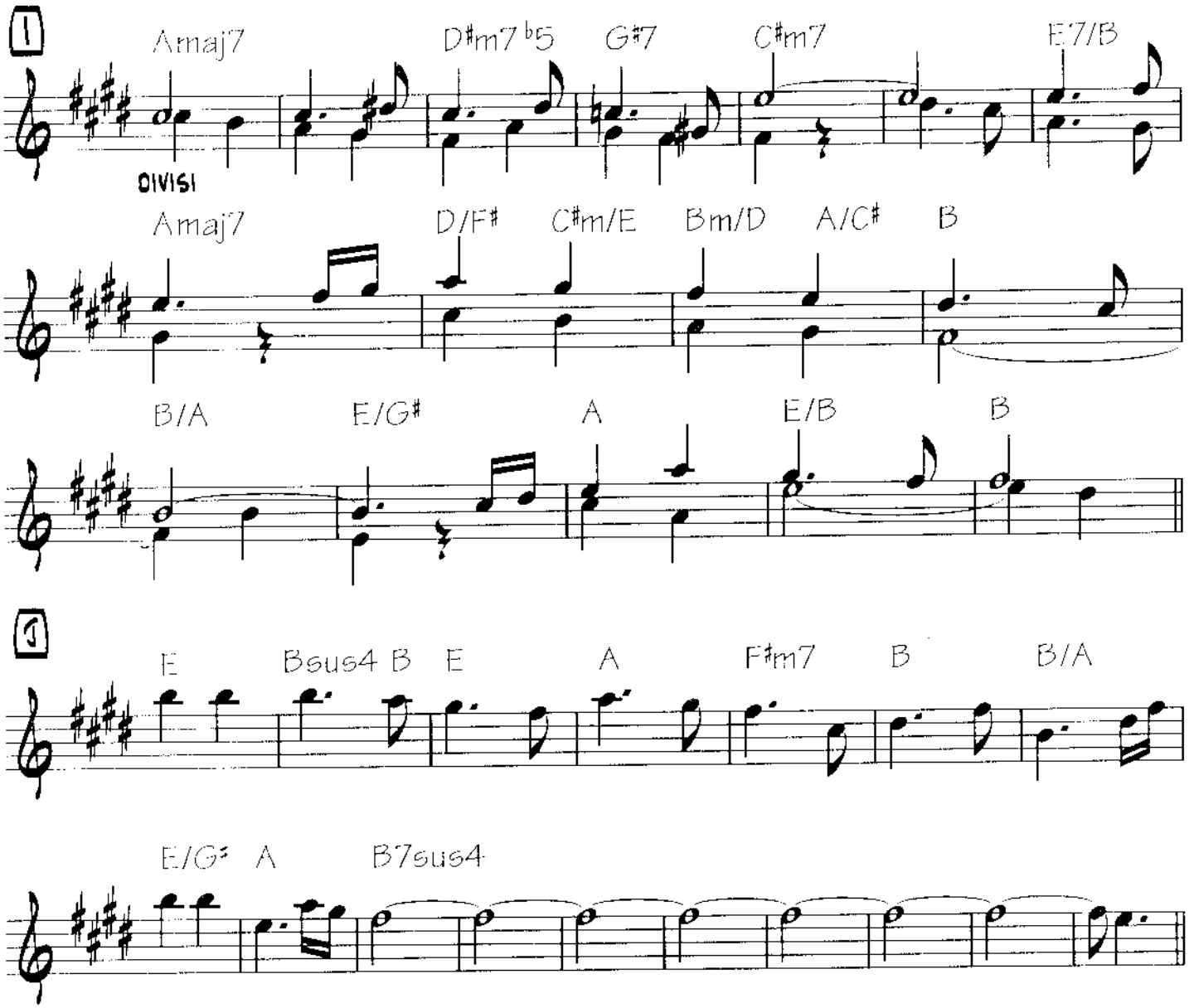
By Pat Mesbery
and Lyle Mays


INTRO

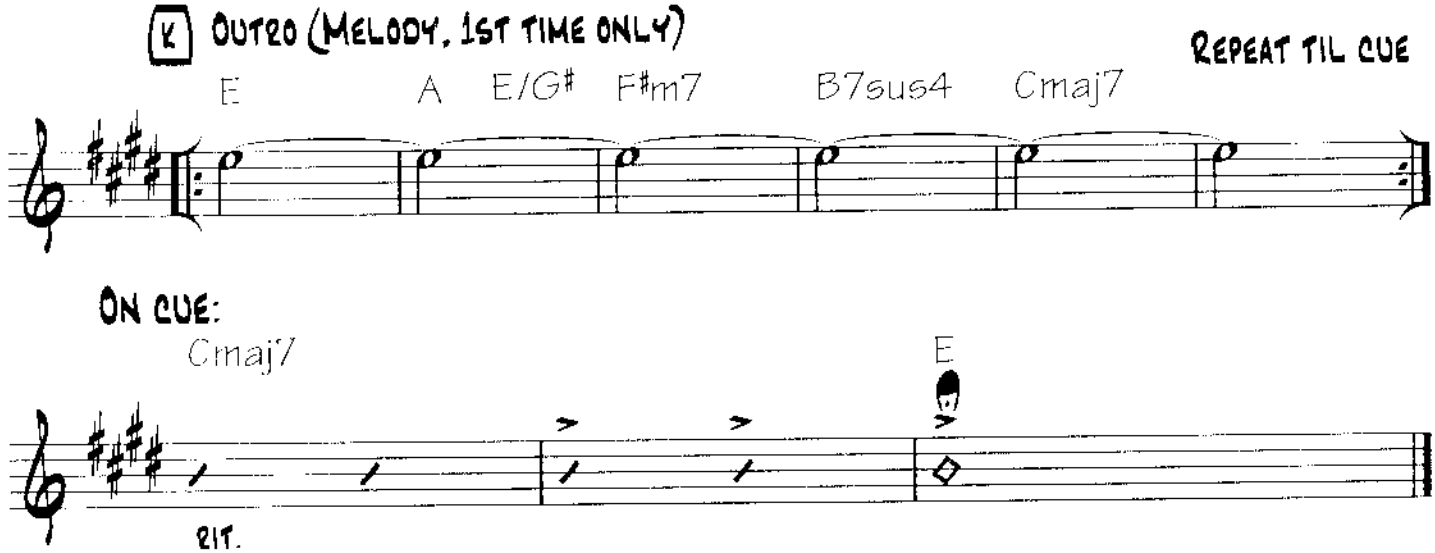
A MELODY

DIVISI


D INTERLUDE
G C G C A D A D
E
F#m7 Gmaj7
F#m7 Cmaj7
F
Bm Bm/A Bm/G Bm/F# Em Asus4 A
(8va.)
SLIGHT RIT.
G
D D/C
A TEMPO
mf
G/B Gm/B♭ D/A
E7/G# D/A F#7/A# Bsus4 B B7sus4 B7 B7sus4 B7
GRAD. RIT.
H
E B7sus4 B E A F#m7 B B/A
A TEMPO
E/G# A 1. Bsus4 B 2. Bsus4 B


I
Amaj7
D♯m7♭5
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

J
E
Bsus4
B
E
A
F♯m7
B
B/A
E/G♯
A
B7sus4

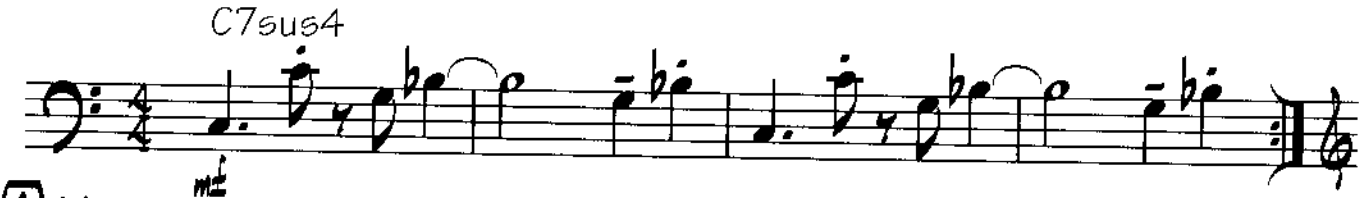

K
OUTRO (MELODY, 1ST TIME ONLY)
REPEAT TIL CUE
E
A
E/G♯
F♯m7
B7sus4
Cmaj7
ON CUE:
Cmaj7
E
RIT.

JOHN McKEE

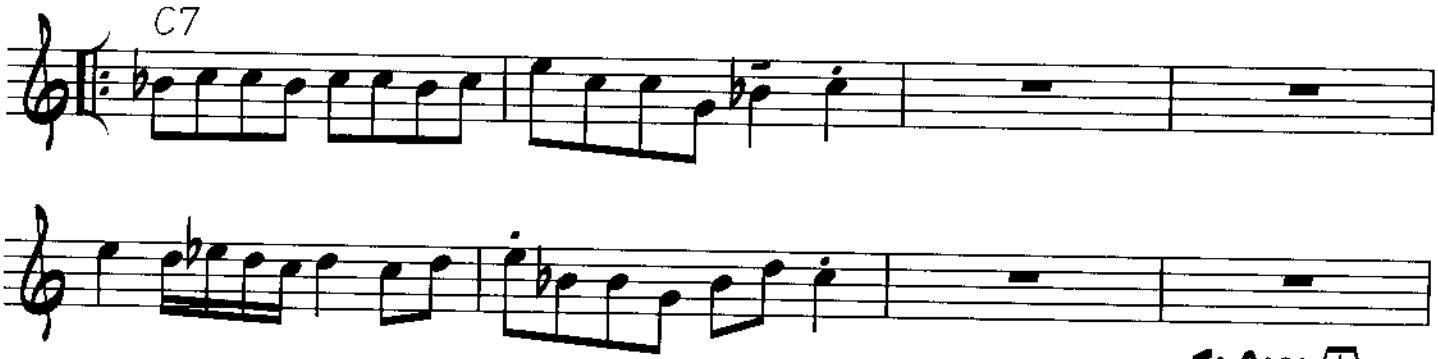
By Pat Metheny

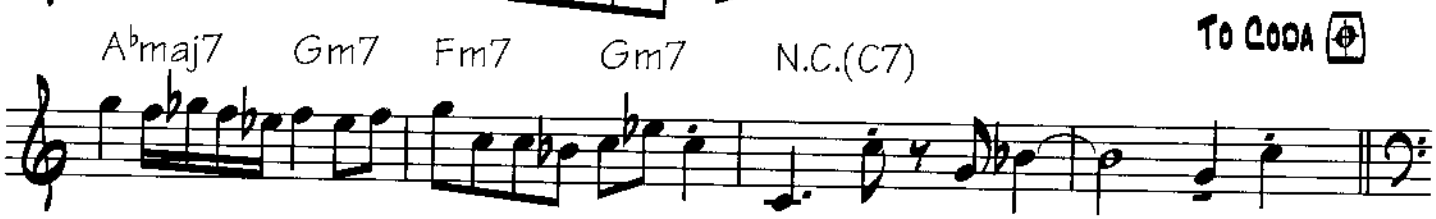
INTRO

MODERATELY ♩ = 120

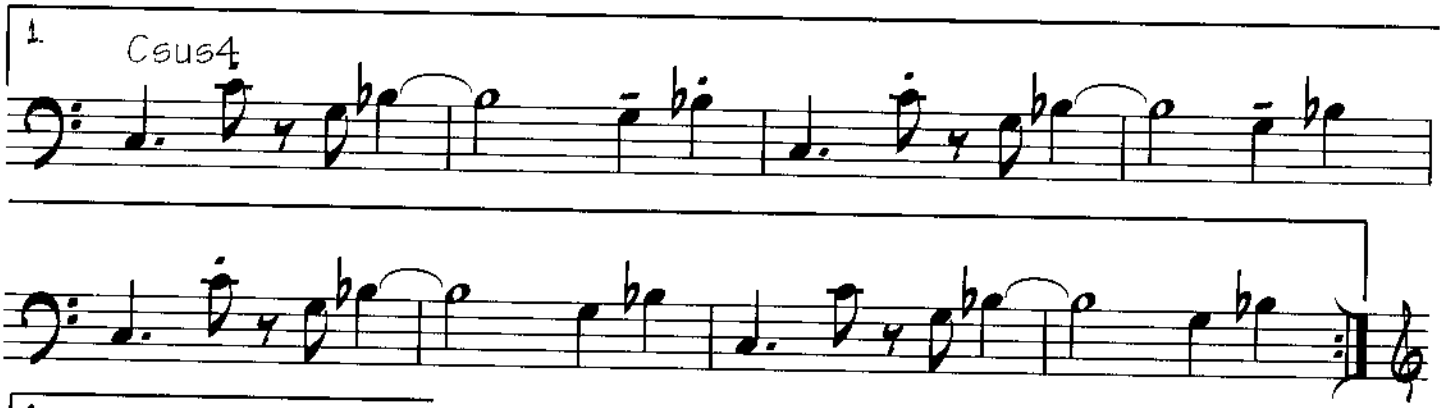


𝄋 **A** **MELODY** *mf*

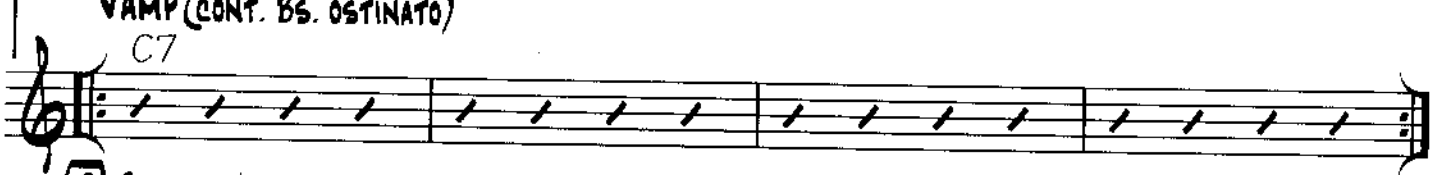




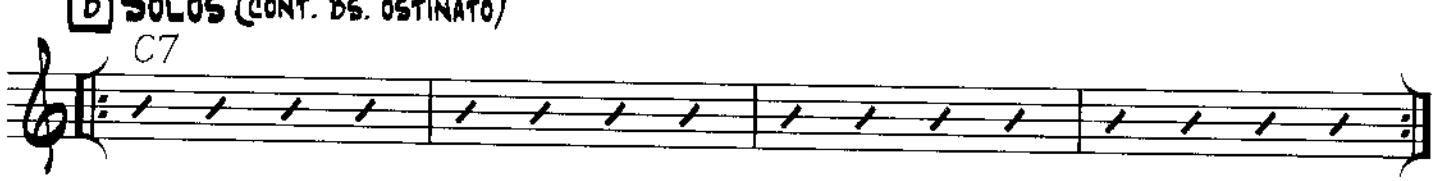
1.

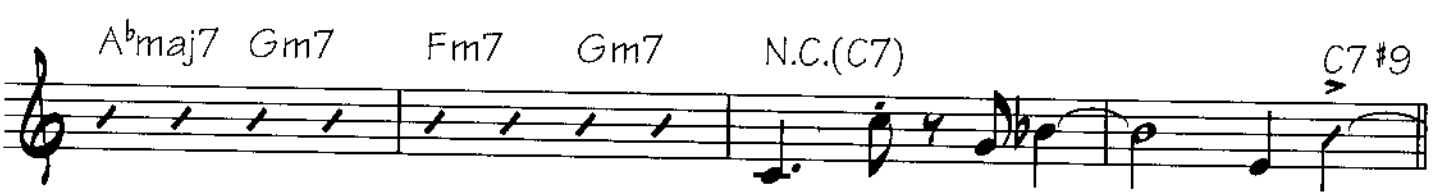


2. **VAMP** (CONT. BS. OSTINATO)



B **SOLOS** (CONT. BS. OSTINATO)





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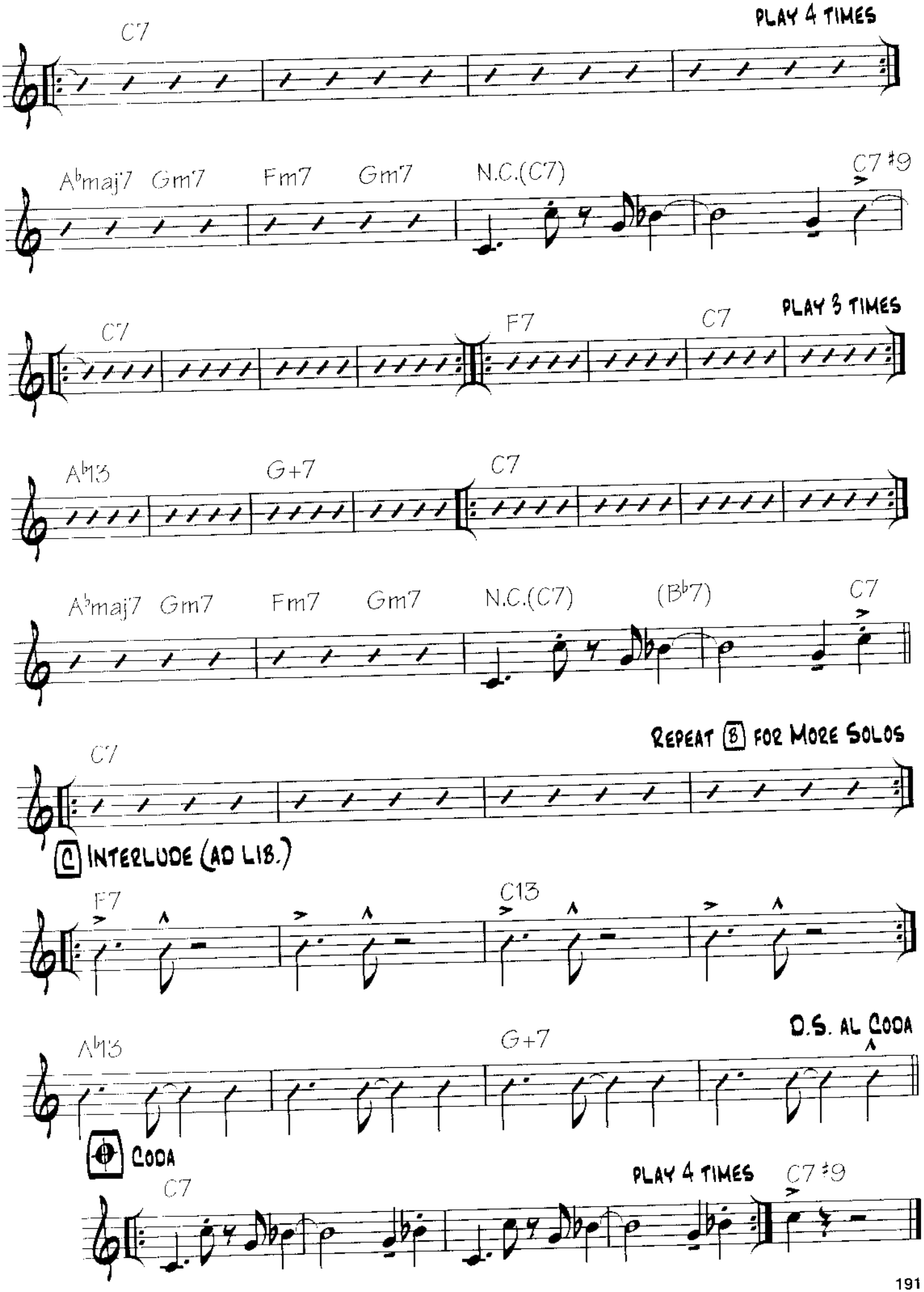
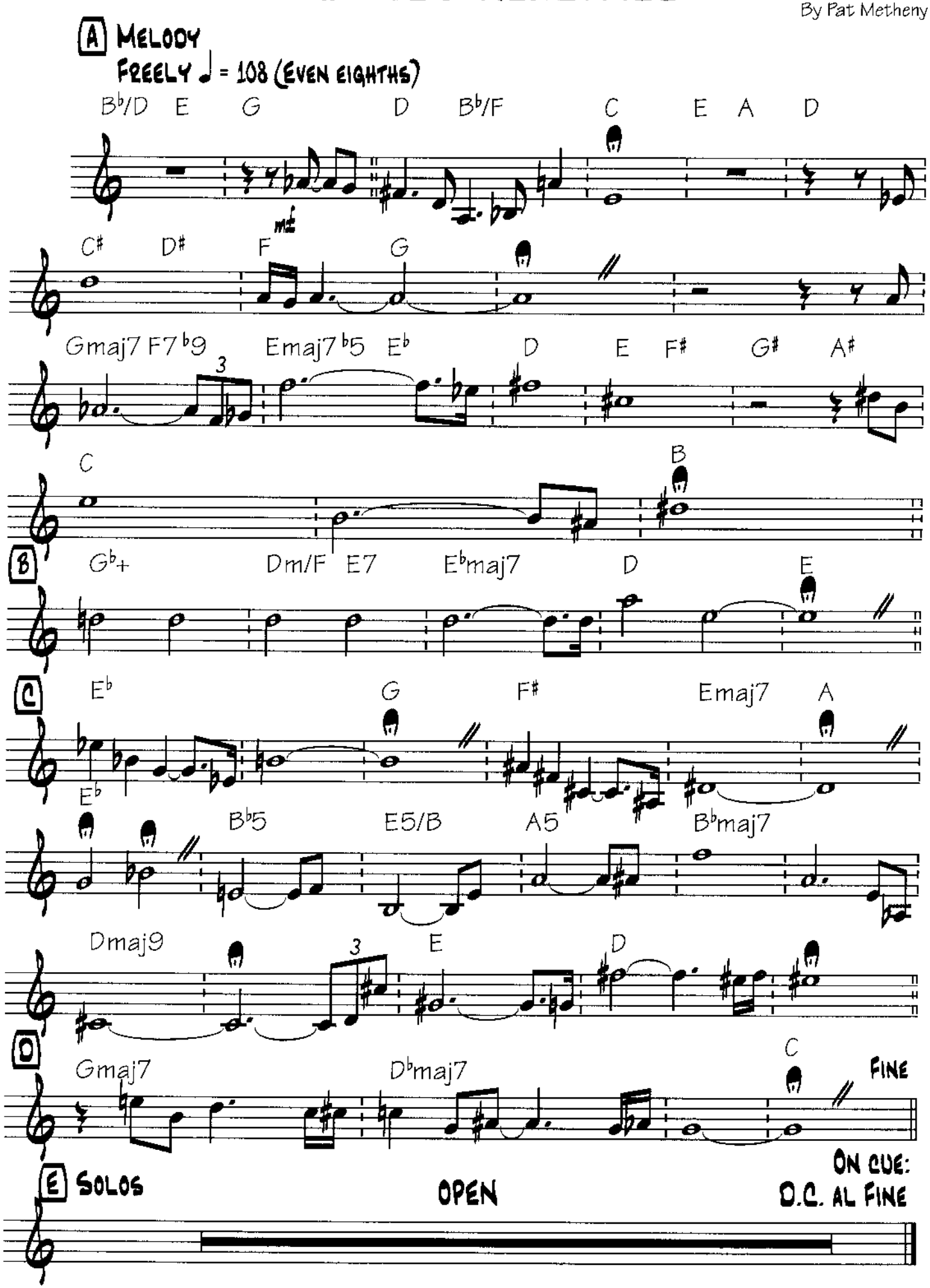

C7
PLAY 4 TIMES
A♭maj7 Gm7 Fm7 Gm7 N.C.(C7) C7♯9
C7 F7 C7
PLAY 3 TIMES
A♭13 G+7 C7
A♭maj7 Gm7 Fm7 Gm7 N.C.(C7) (B♭7) C7
C7
REPEAT B FOR MORE SOLOS
C INTERLUDE (AD LIB.)
F7 C13
A♭13 G+7
D.S. AL CODA
CODA
C7
PLAY 4 TIMES
C7♯9

Parallel Realities

By Pat Metheny



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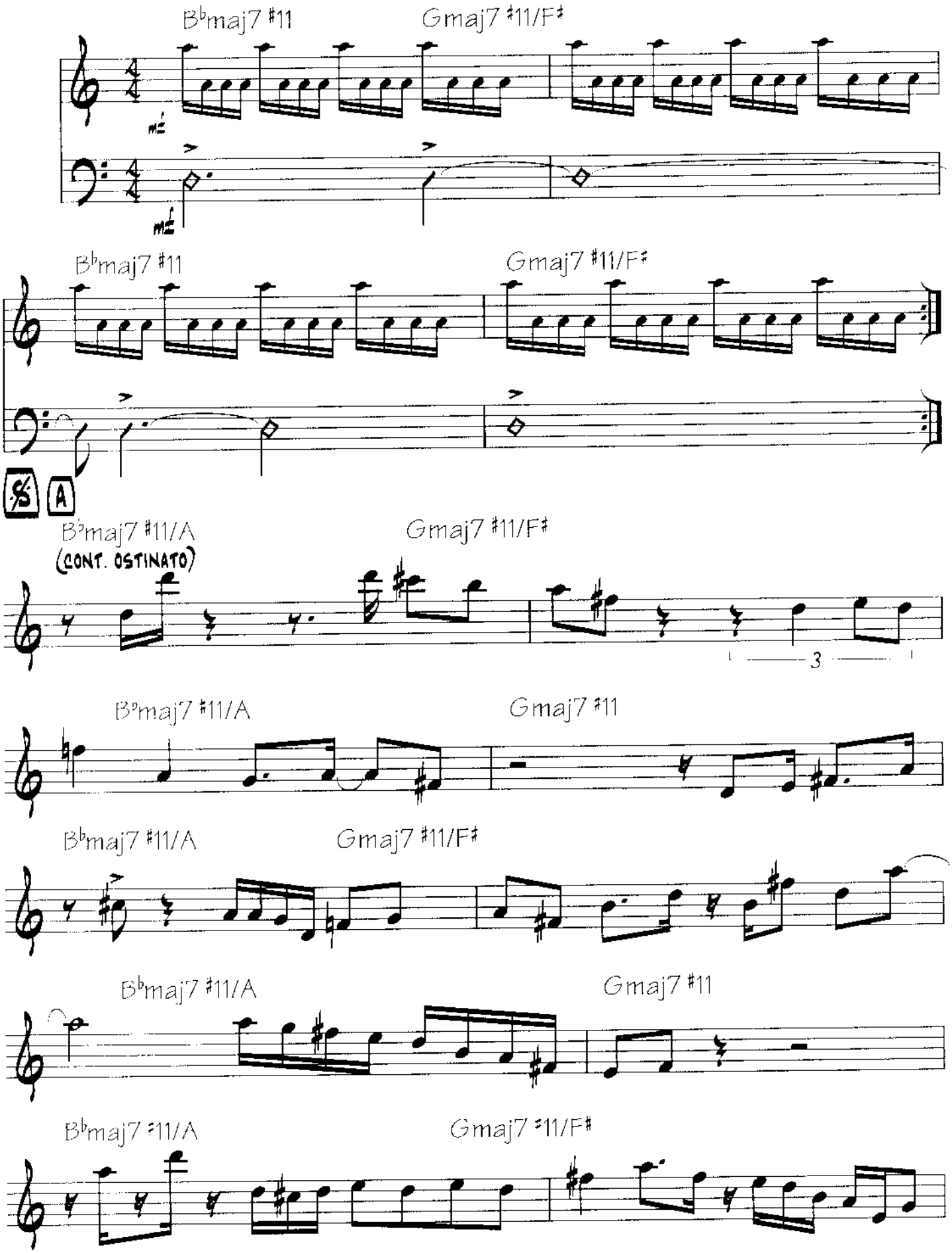
DANCING

By Pat Metheny

INTRO

♩ = 144



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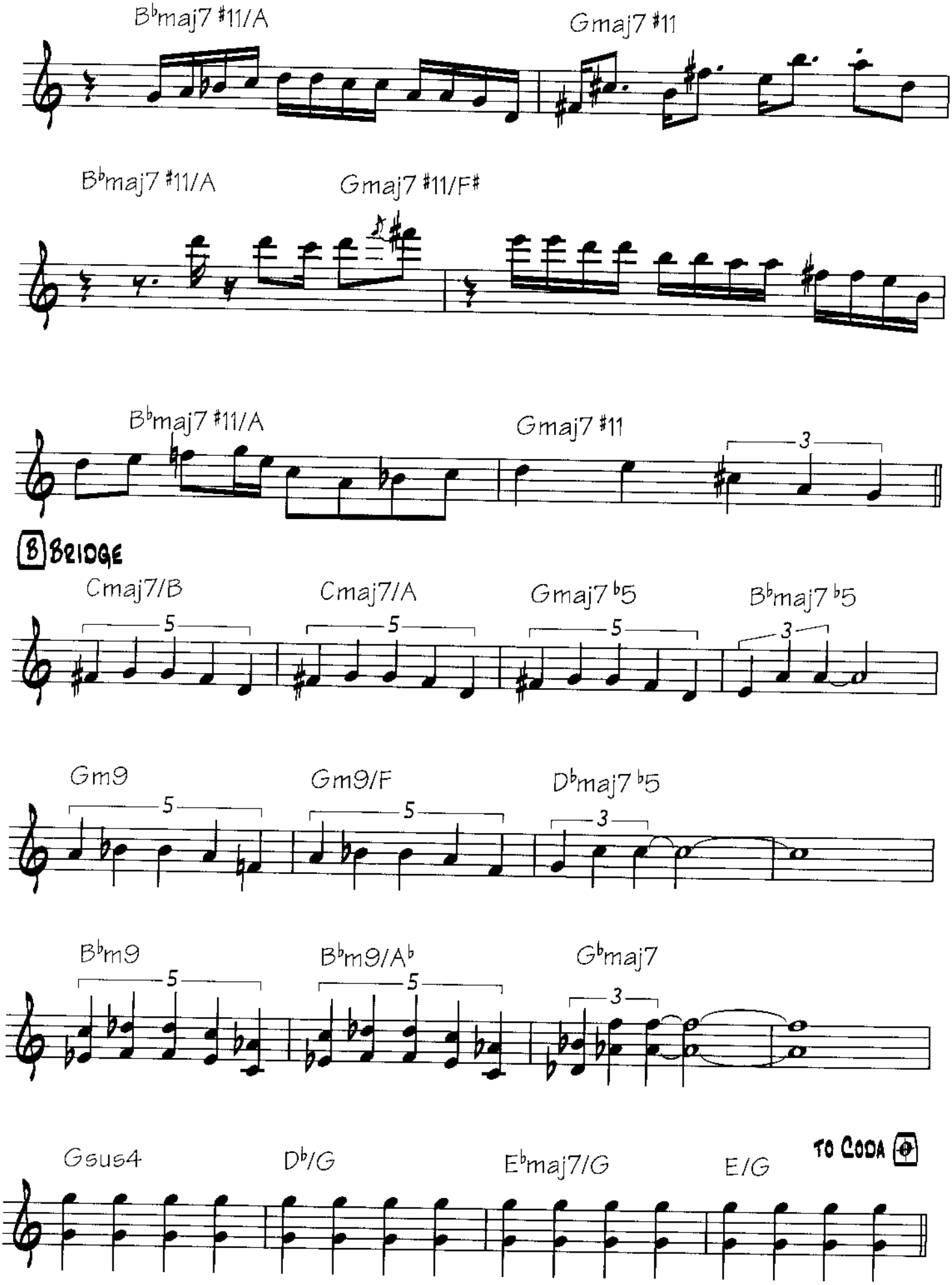
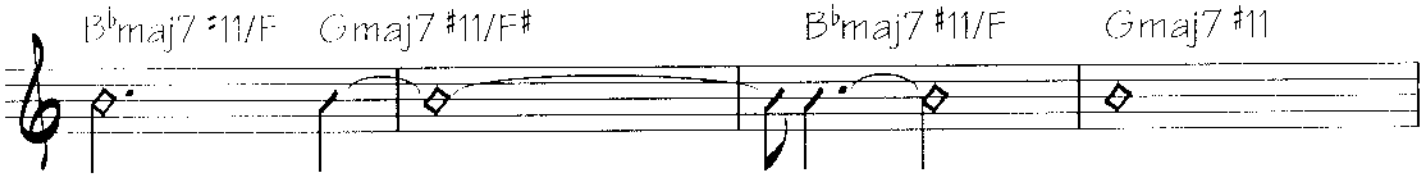
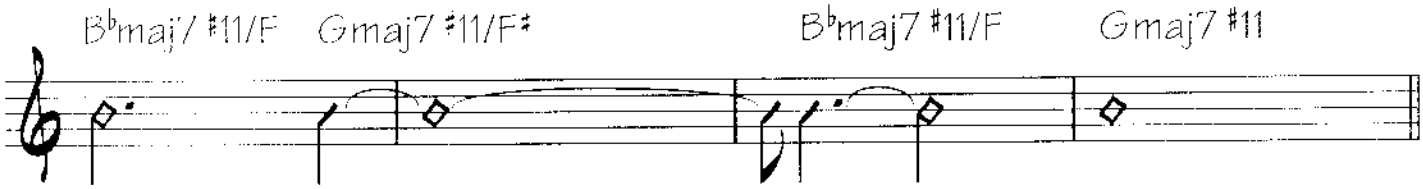

B♭maj7 ♯11/A
Gmaj7 ♯11
B♭maj7 ♯11/A
Gmaj7 ♯11/F♯
B♭maj7 ♯11/A
Gmaj7 ♯11
3
B BRIDGE
Cmaj7/B
Cmaj7/A
Gmaj7 ♭5
B♭maj7 ♭5
5
5
5
3
Gm9
Gm9/F
D♭maj7 ♭5
5
5
3
B♭m9
B♭m9/A♭
G♭maj7
5
5
3
Gsus4
D♭/G
E♭maj7/G
E/G
TO CODA

C Ad Lib. Solo

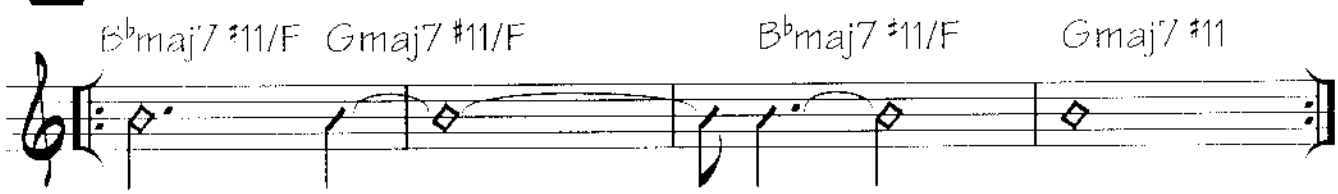


Repeat A through C for solos
After Solos: D.S. al Coda



Coda

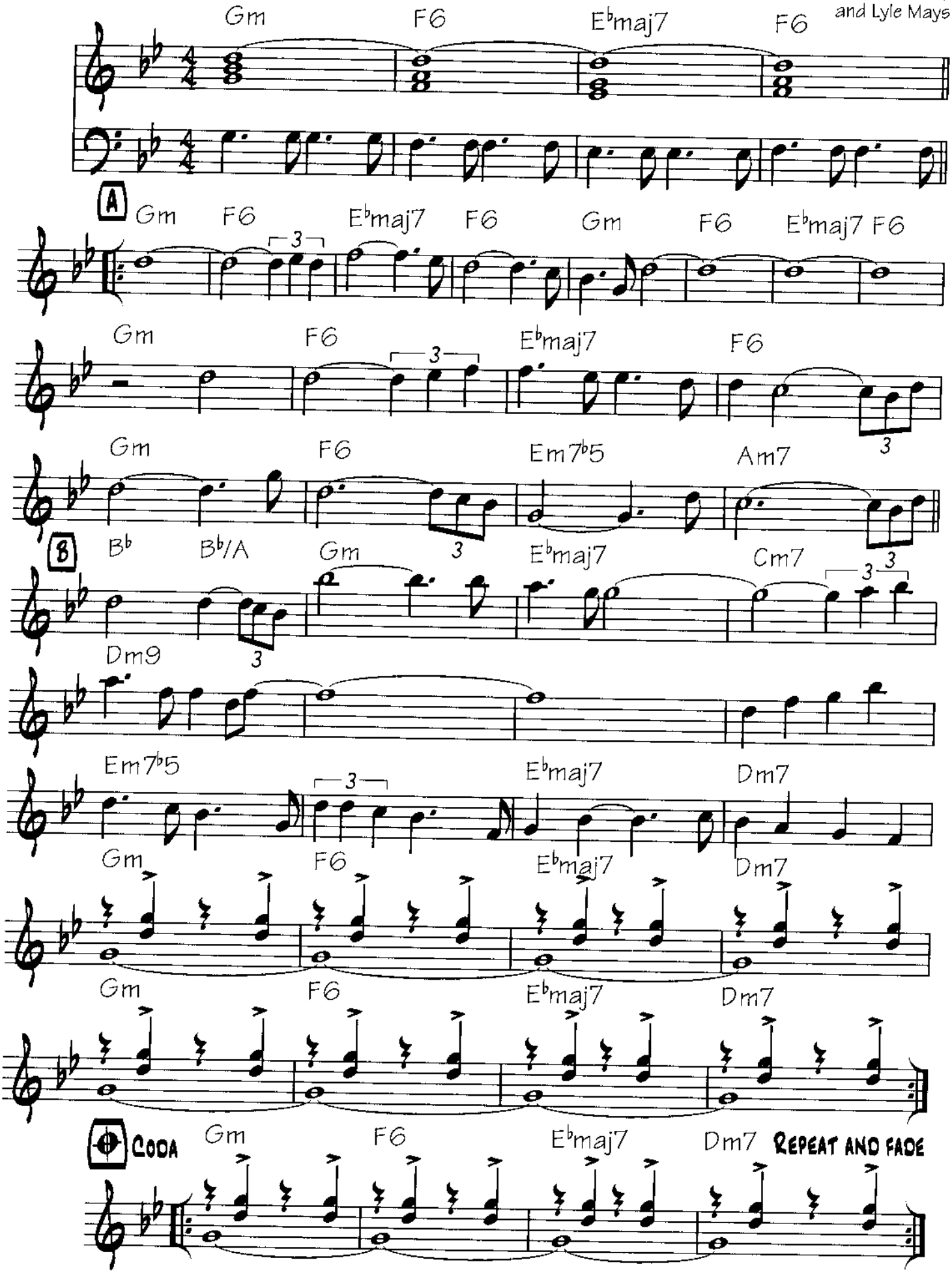
Repeat and Fade



CHRIS

By Pat Metheny
and Lyle Mays

INTRO ♩ = 110



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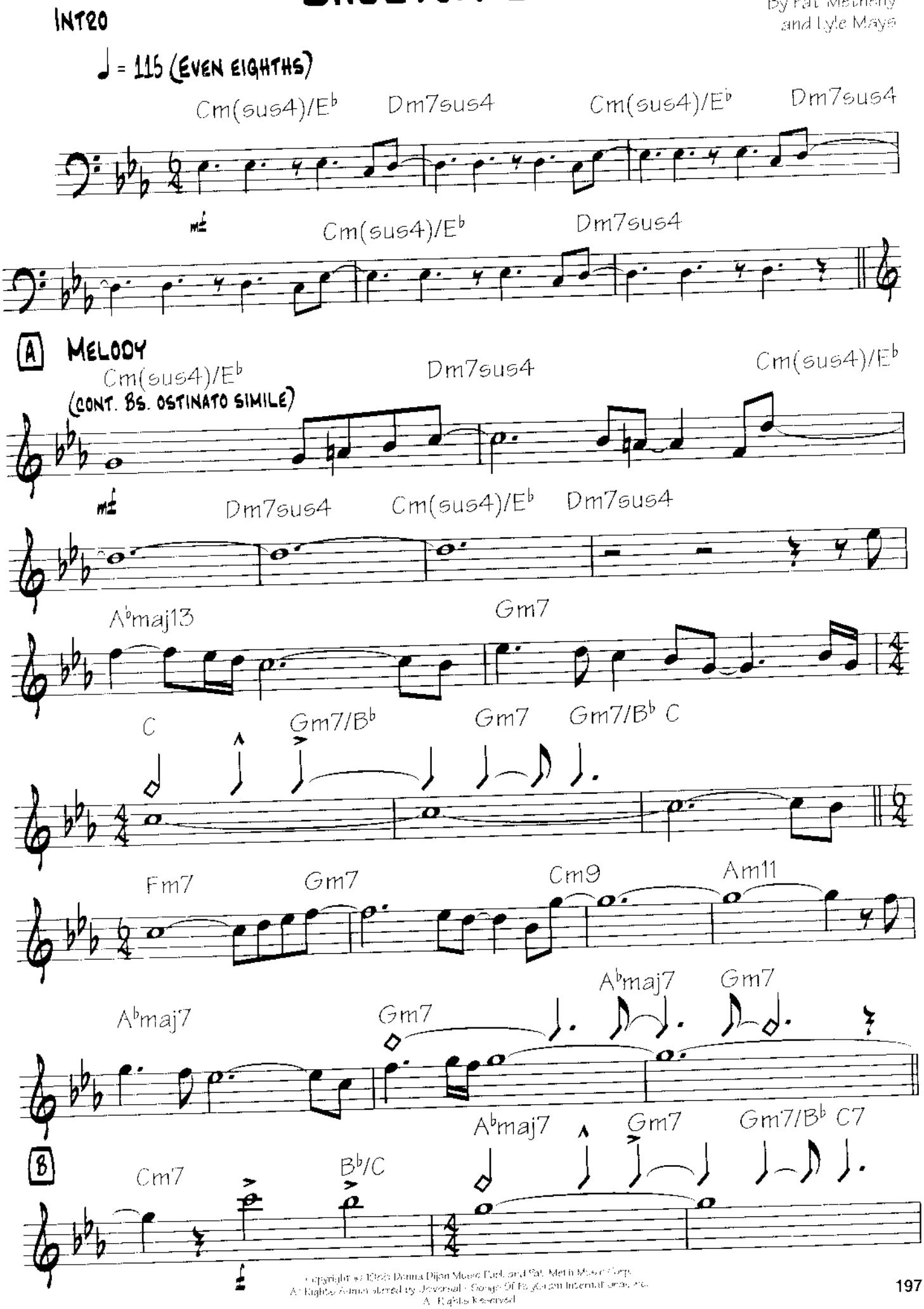
DAULTON LEE

By Pat Metheny
and Lyle Mays


INTRO

A MELODY

(CONT. BS. OSTINATO SIMILE)

B

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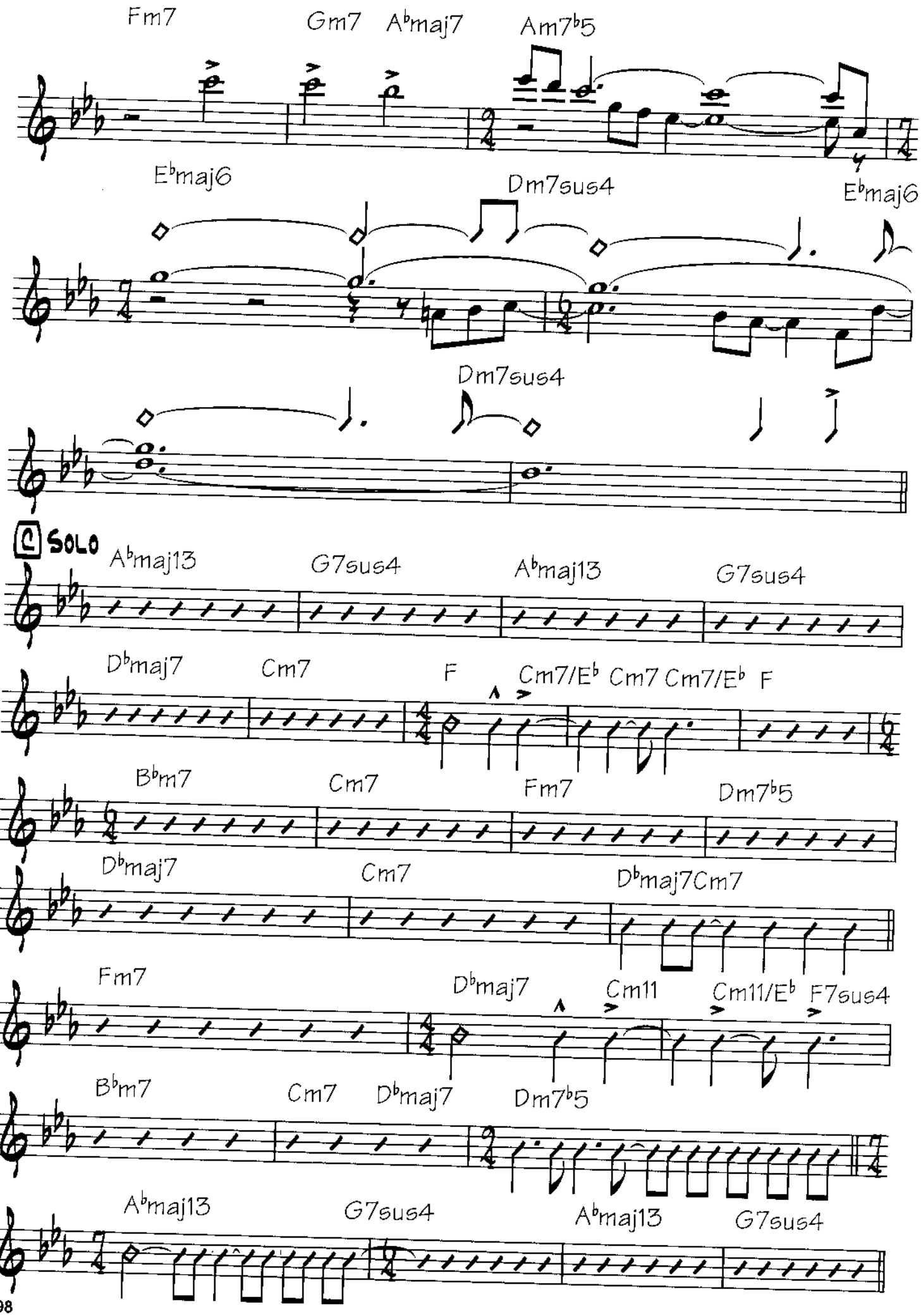
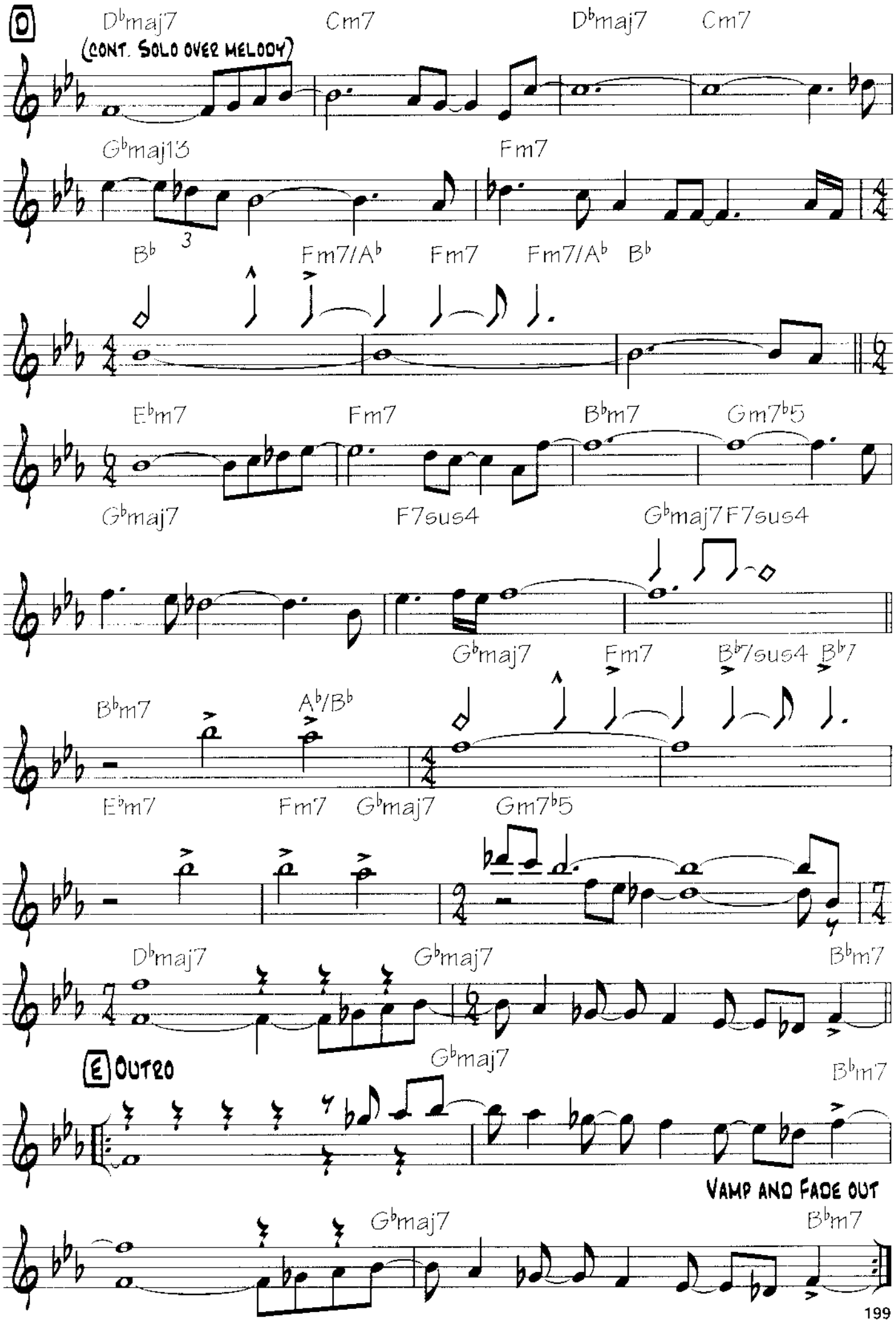

Fm7
Gm7
A♭maj7
Am7♭5
E♭maj6
Dm7sus4
E♭maj6
Dm7sus4
SOLO
A♭maj13
G7sus4
A♭maj13
G7sus4
D♭maj7
Cm7
F
Cm7/E♭
Cm7
Cm7/E♭
F
B♭m7
Cm7
Fm7
Dm7♭5
D♭maj7
Cm7
D♭maj7Cm7
Fm7
D♭maj7
Cm11
Cm11/E♭
F7sus4
B♭m7
Cm7
D♭maj7
Dm7♭5
A♭maj13
G7sus4
A♭maj13
G7sus4

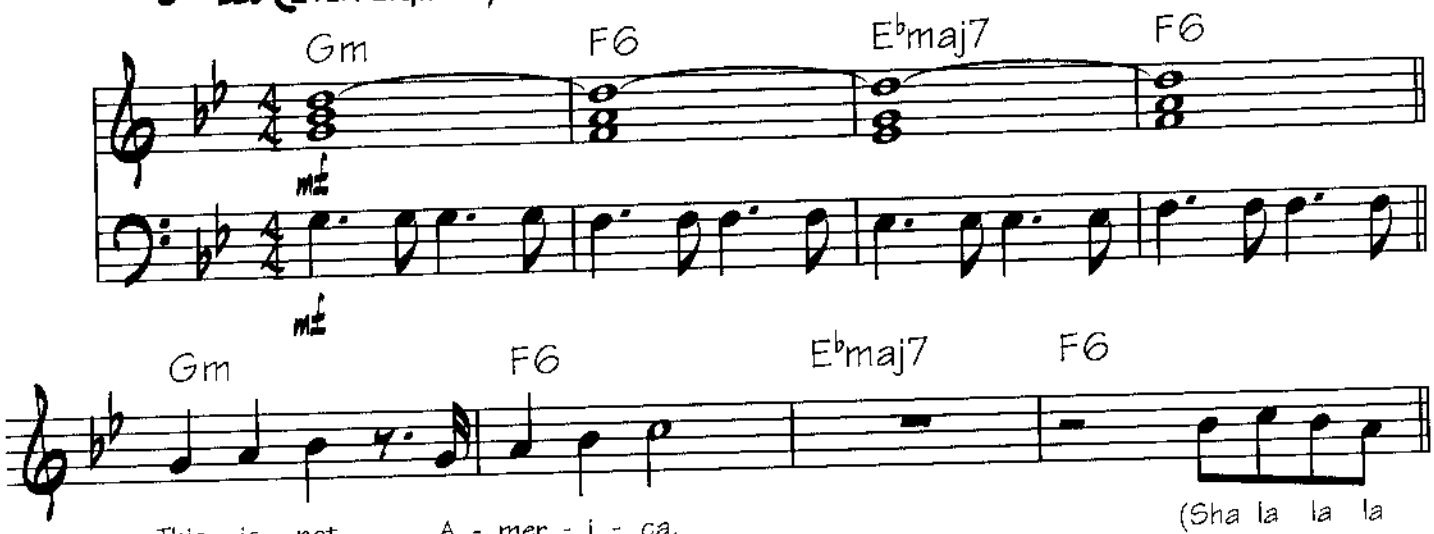

D
(CONT. SOLO OVER MELODY)
D♭maj7
Cm7
D♭maj7
Cm7
G♭maj13
Fm7
3
B♭
Fm7/A♭
Fm7
Fm7/A♭
B♭
E♭m7
Fm7
B♭m7
Gm7♭5
G♭maj7
F7sus4
G♭maj7
F7sus4
G♭maj7
Fm7
B♭7sus4
B♭7
B♭m7
A♭/B♭
E♭m7
Fm7
G♭maj7
Gm7♭5
D♭maj7
G♭maj7
B♭m7
E
OUTRO
G♭maj7
B♭m7
VAMP AND FADE OUT
G♭maj7
B♭m7

This Is Not America

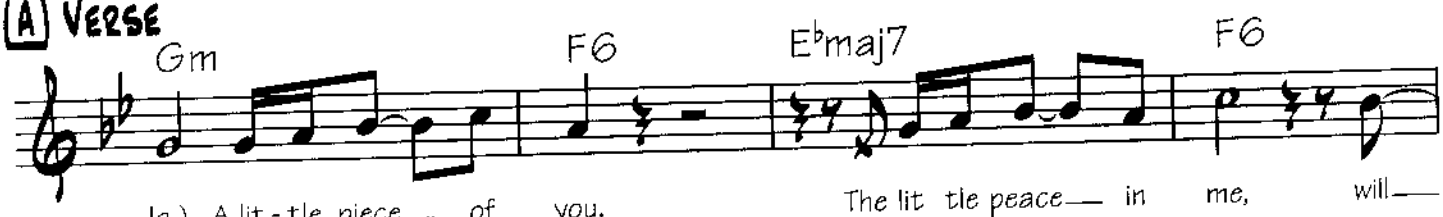
Words and Music by Pat Metheny, Lyle Mays and David Bowie

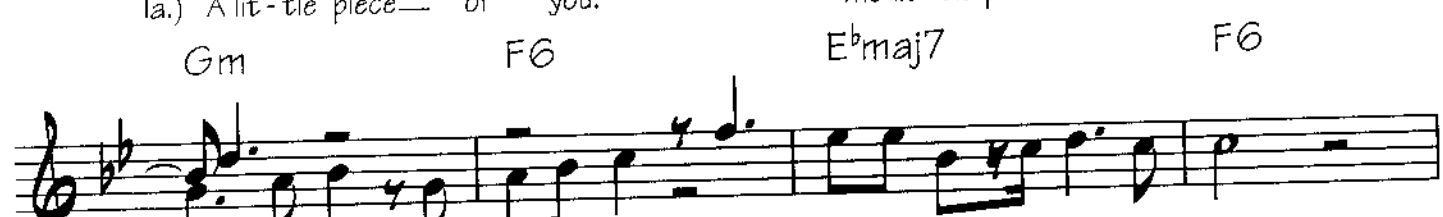
Intro

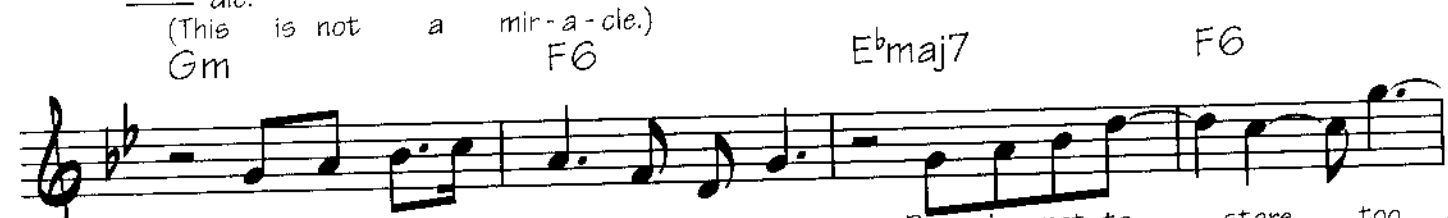
♩ = 115 (Even Eighths)

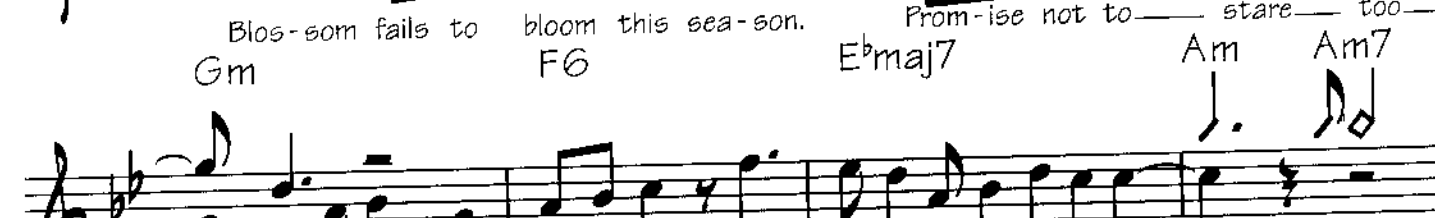


A Verse

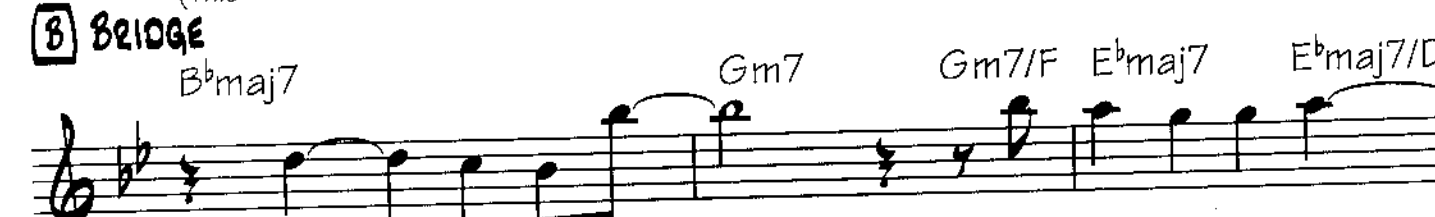








B Bridge



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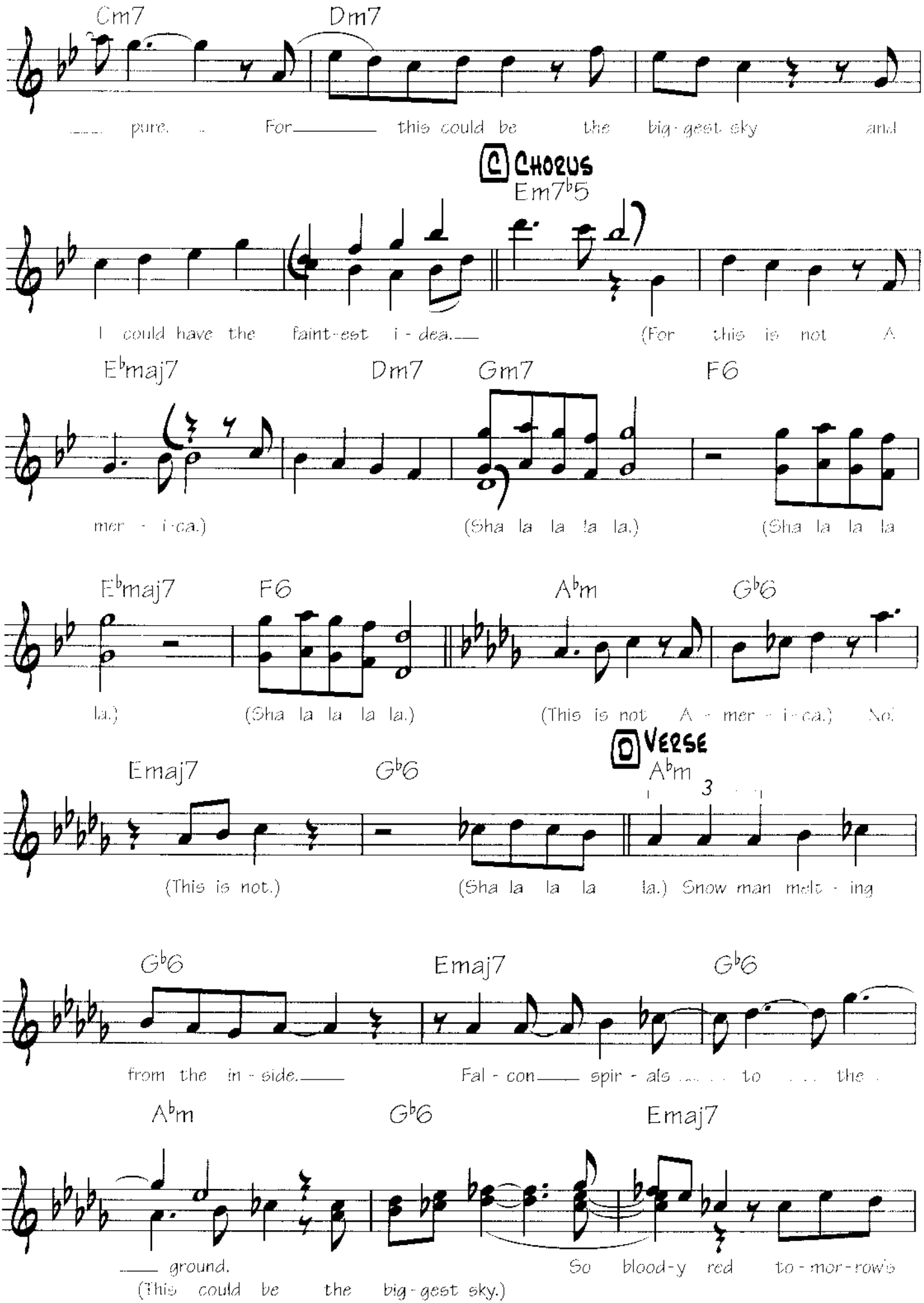
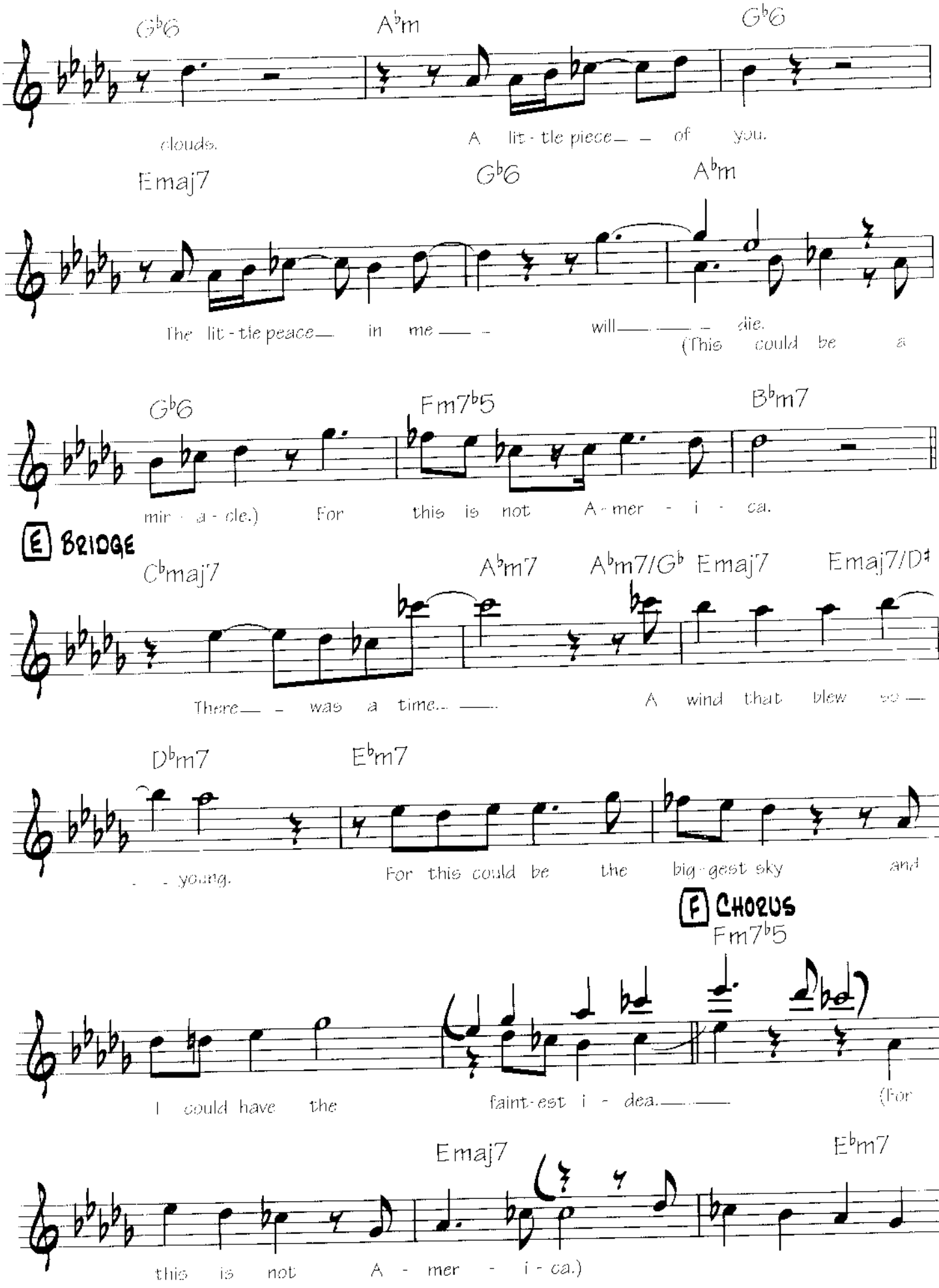
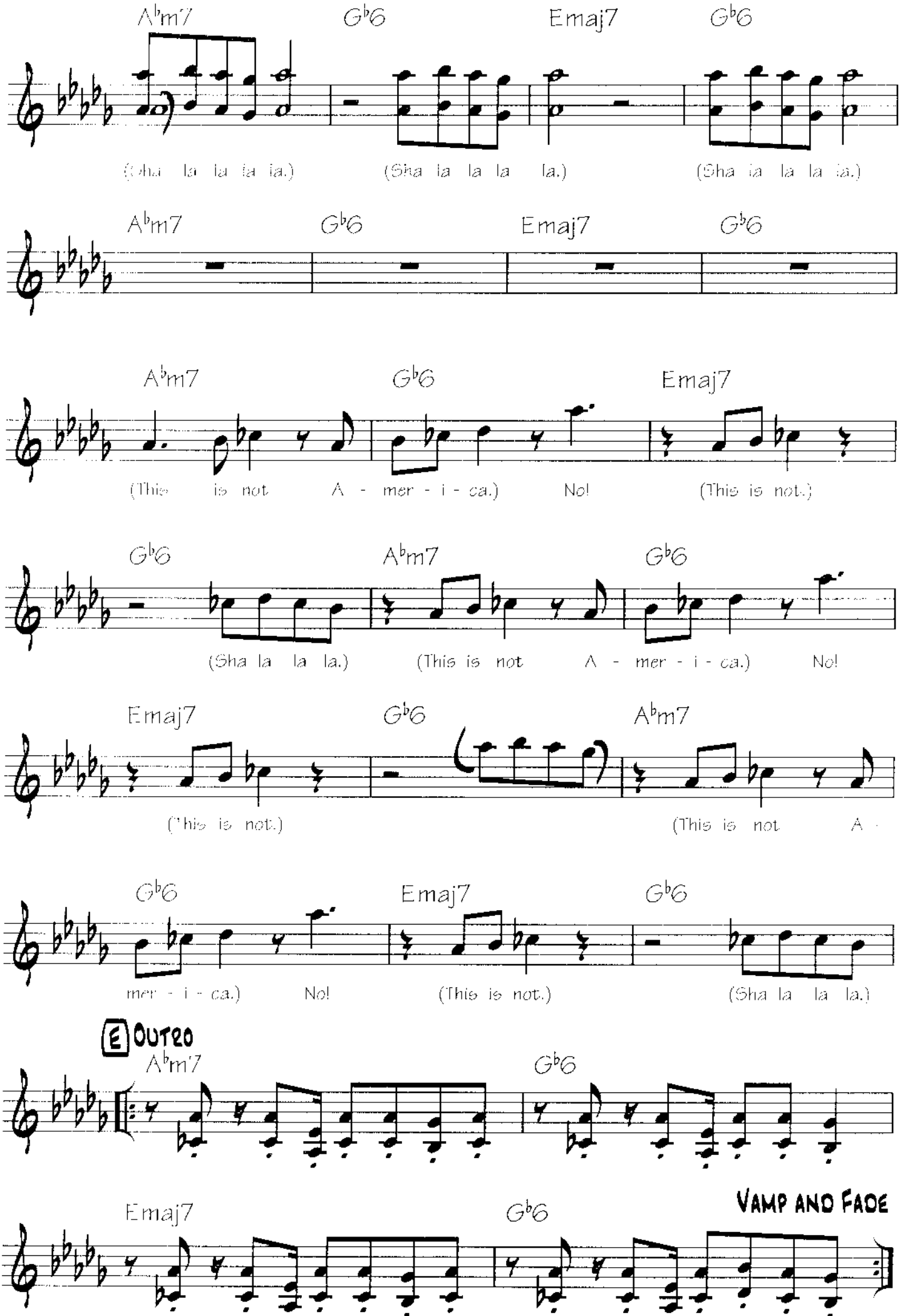

Cm7
Dm7
pure. For this could be the big-gest sky and
C Chorus
Em7♭5
I could have the faint-est i-dea. (For this is not A
E♭maj7
Dm7
Gm7
F6
mer-i-ca.) (Sha la la la la.) (Sha la la la
E♭maj7
F6
A♭m
G♭6
la.) (Sha la la la la.) (This is not A-mer-i-ca.) No
D Verse
Emaj7
G♭6
A♭m
3
(This is not.) (Sha la la la la.) Snow man melt-ing
G♭6
Emaj7
G♭6
from the in-side. Fal-con spir-als to the
A♭m
G♭6
Emaj7
ground. So blood-y red to-mor-row's
(This could be the big-gest sky.)


Gb6
Ab m
Gb6
clouds.
A lit - tle piece — — of you.
Emaj7
Gb6
Ab m
The lit - tle peace — in me — —
will — — — die.
(This could be a
Gb6
Fm7b5
Bb m7
mir - a - cle.) For this is not A - mer - i - ca.
E BRIDGE
Cb maj7
Ab m7
Ab m7/Gb
Emaj7
Emaj7/D#
There — — was a time... —
A wind that blew so —
Db m7
Eb m7
— young.
For this could be the big - gest sky and
F CHORUS
Fm7b5
I could have the
faint - est i - dea. — —
(For
Emaj7
Eb m7
this is not A - mer - i - ca.)

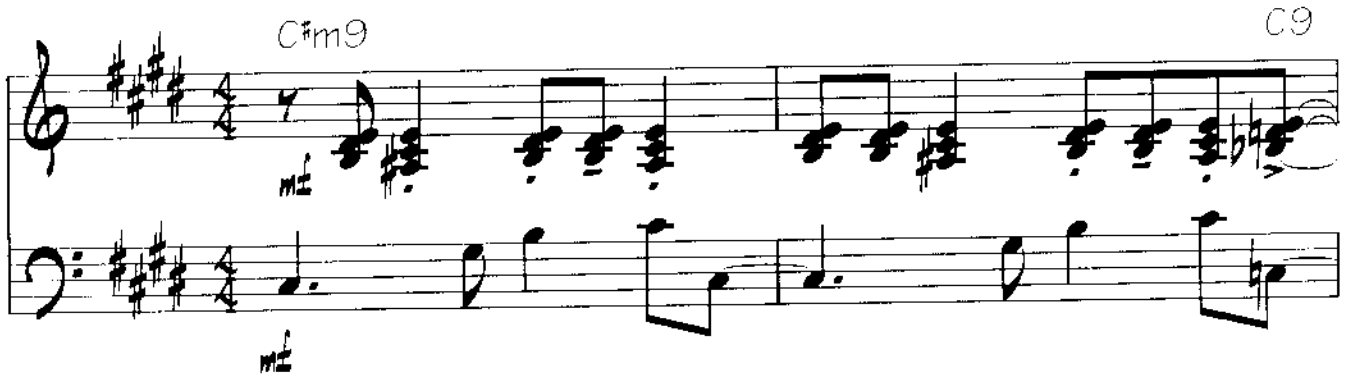

A♭m7 G♭6 Emaj7 G♭6
(Sha la la la la.) (Sha la la la la.) (Sha la la la la.)
A♭m7 G♭6 Emaj7 G♭6
A♭m7 G♭6 Emaj7
(This is not A - mer - i - ca.) No! (This is not.)
G♭6 A♭m7 G♭6
(Sha la la la.) (This is not A - mer - i - ca.) No!
Emaj7 G♭6 A♭m7
(This is not.) (This is not A -
G♭6 Emaj7 G♭6
mer - i - ca.) No! (This is not.) (Sha la la la.)
E OUTRO
A♭m7 G♭6
Emaj7 G♭6
VAMP AND FADE

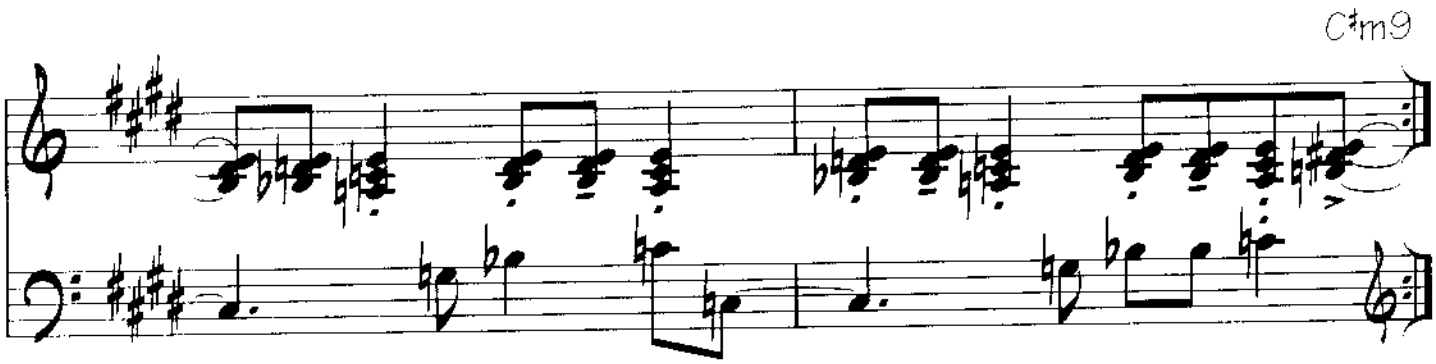
(It's Just) Talk

By Pat Metheny

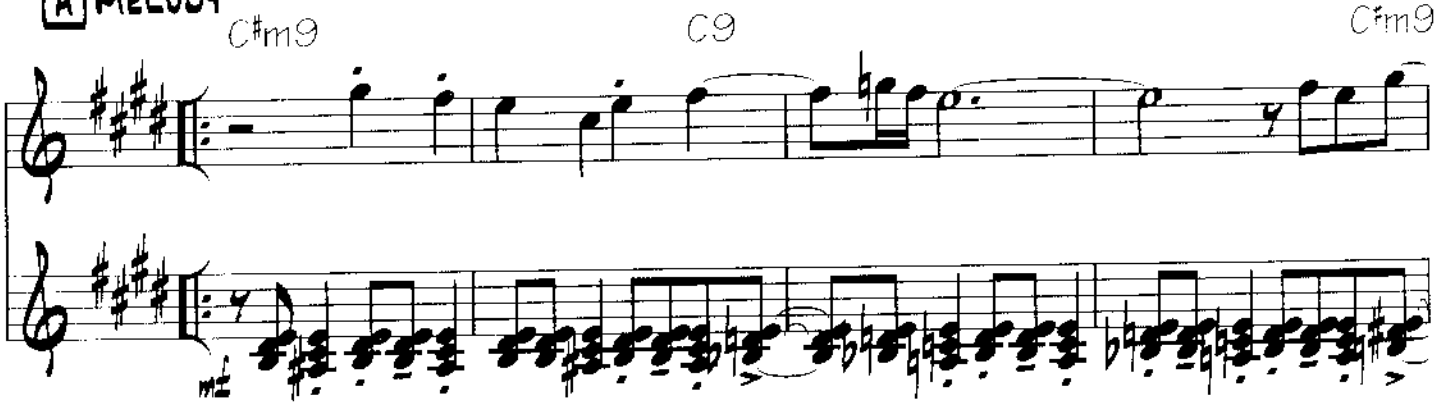
Intro

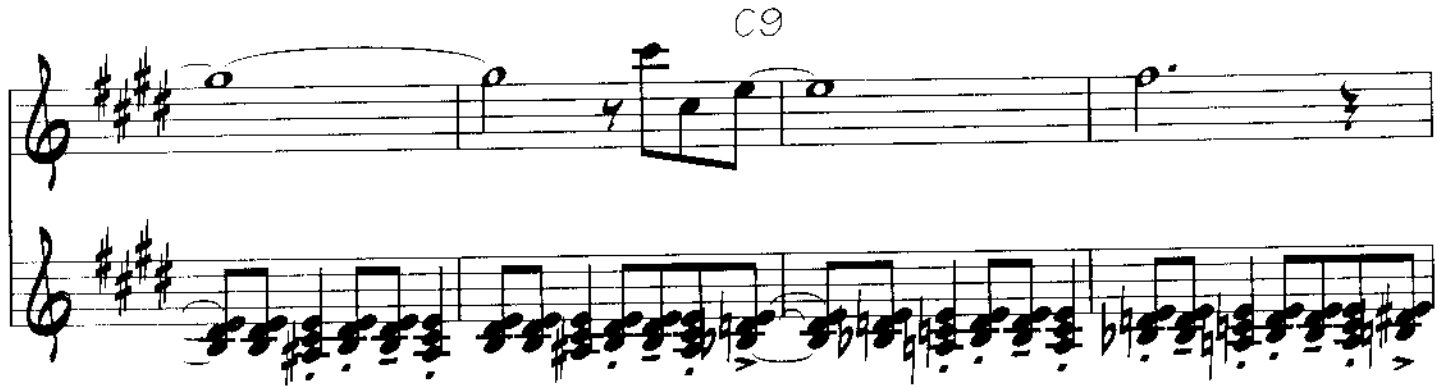
♩ = 138 (Even Eighths)





A Melody





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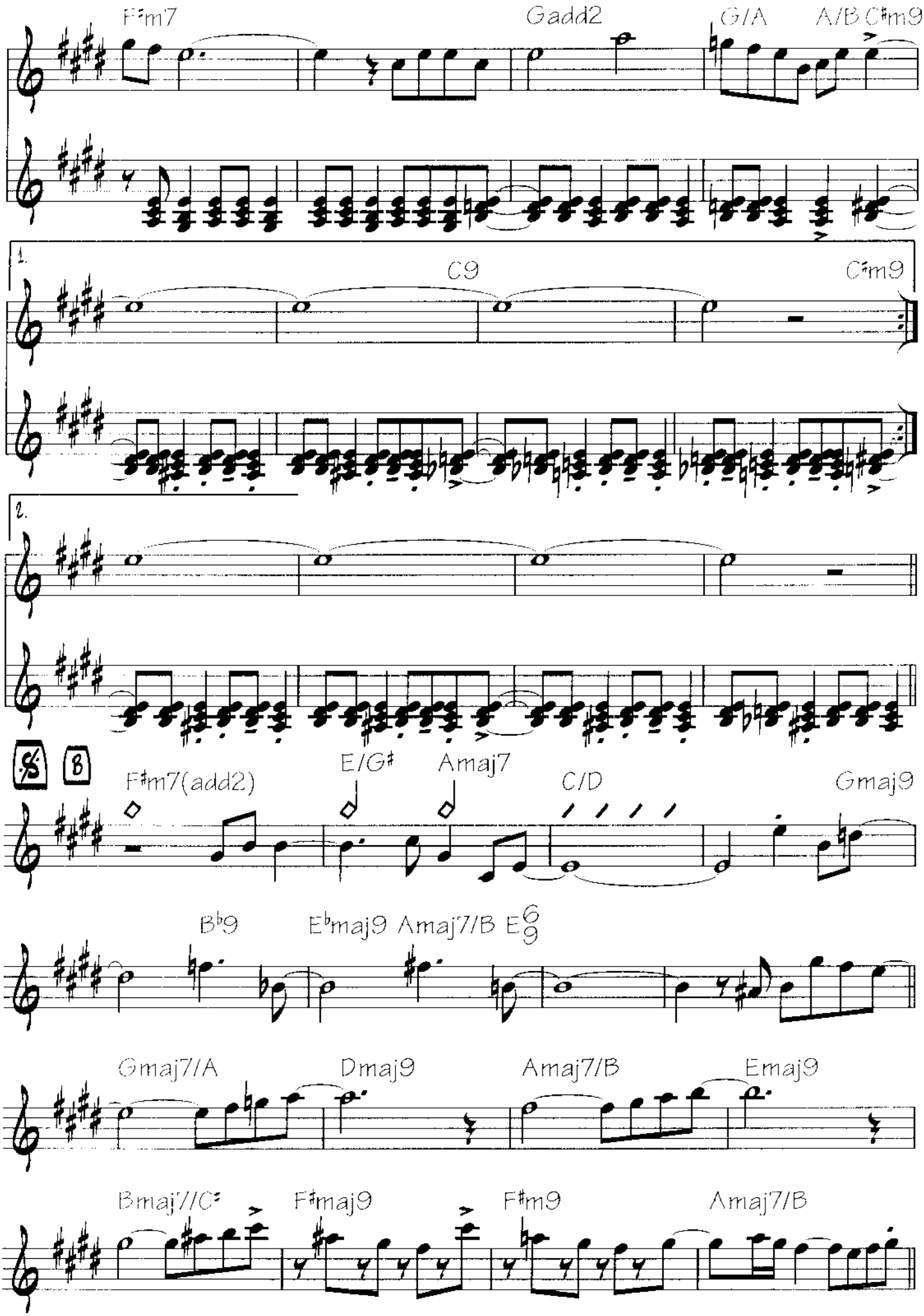
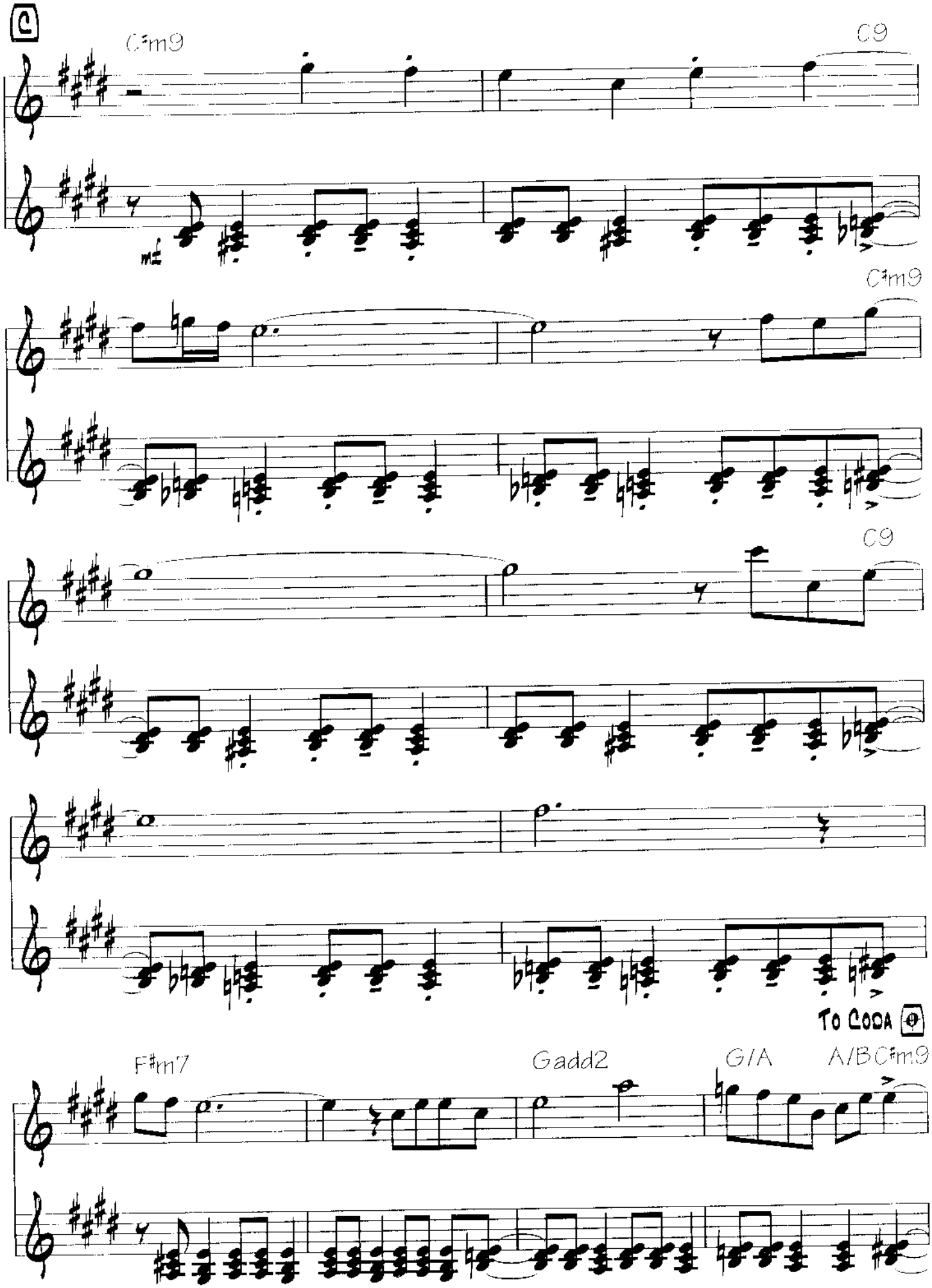
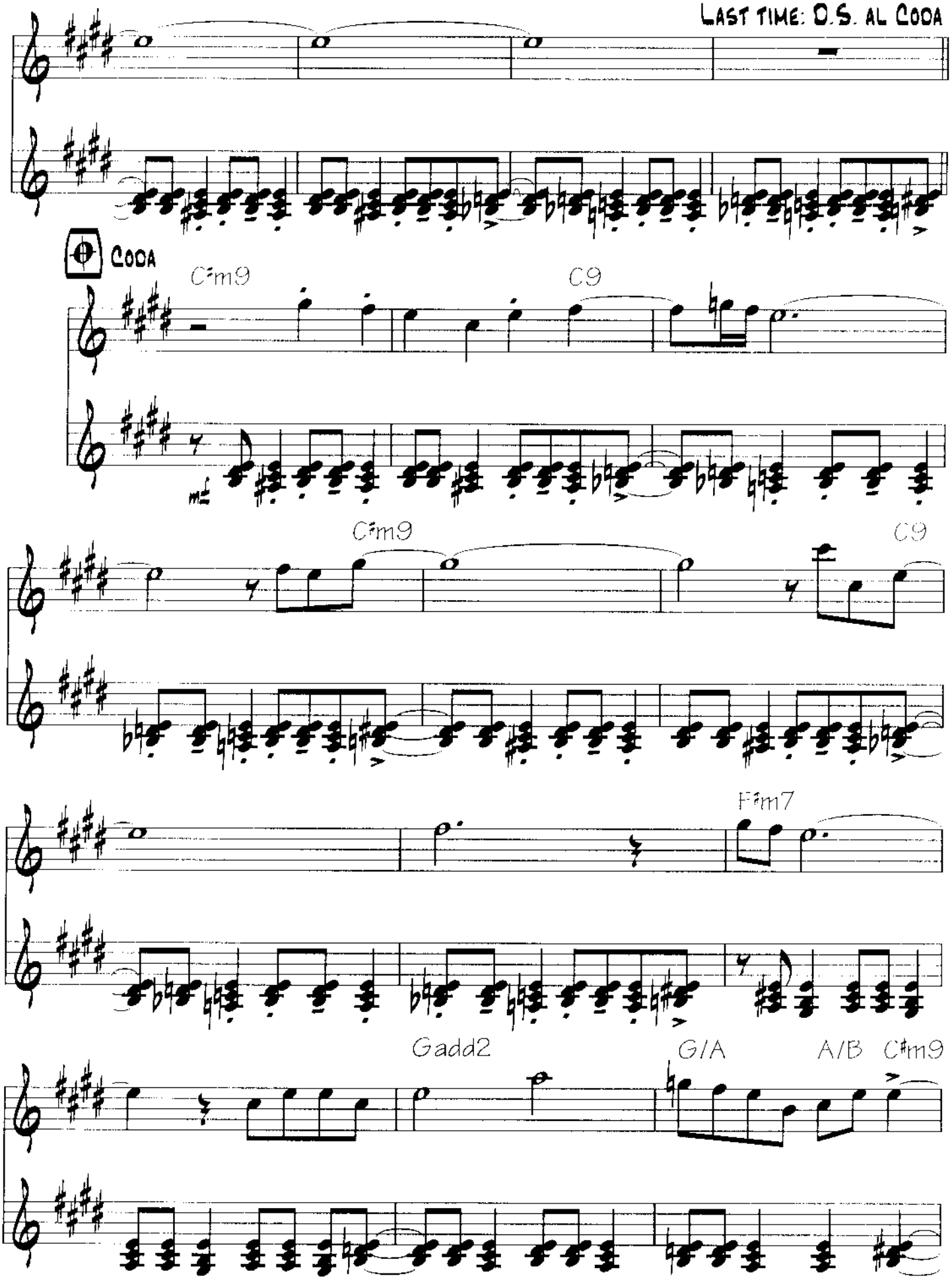
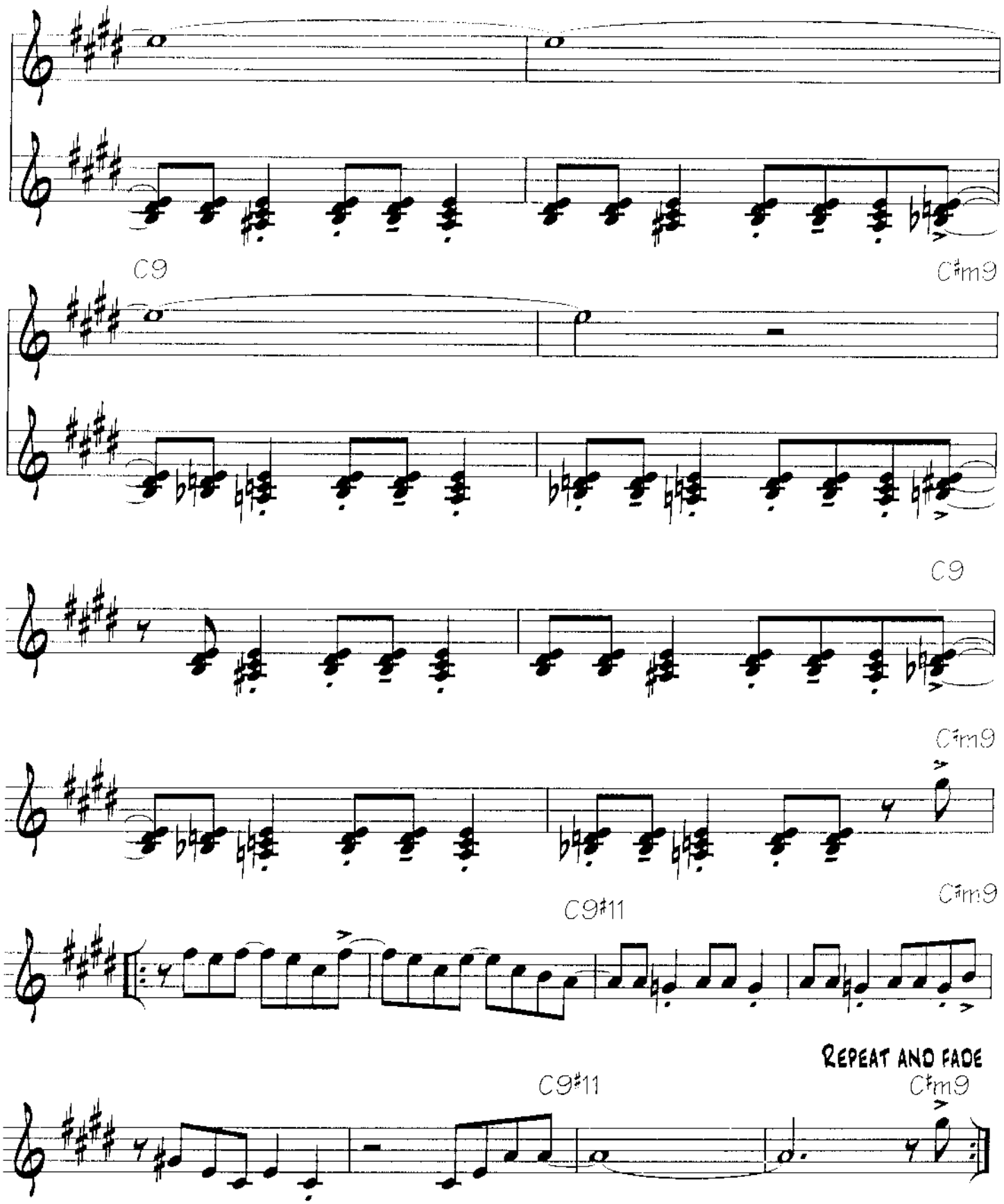

F♯m7
Gadd2
G/A
A/B C♯m9
1.
C9
C♯m9
2.
F♯m7(add2)
E/G♯
Amaj7
C/D
Gmaj9
B♭9
E♭maj9 Amaj7/B E6/9
Gmaj7/A
Dmaj9
Amaj7/B
Emaj9
Bmaj7/C♯
F♯maj9
F♯m9
Amaj7/B


C
C♯m9
C9
mf
C♯m9
C9
To Coda
F♯m7
Gadd2
G/A
A/B
C♯m9

Repeat form for Solos
Last time: D.S. al Coda



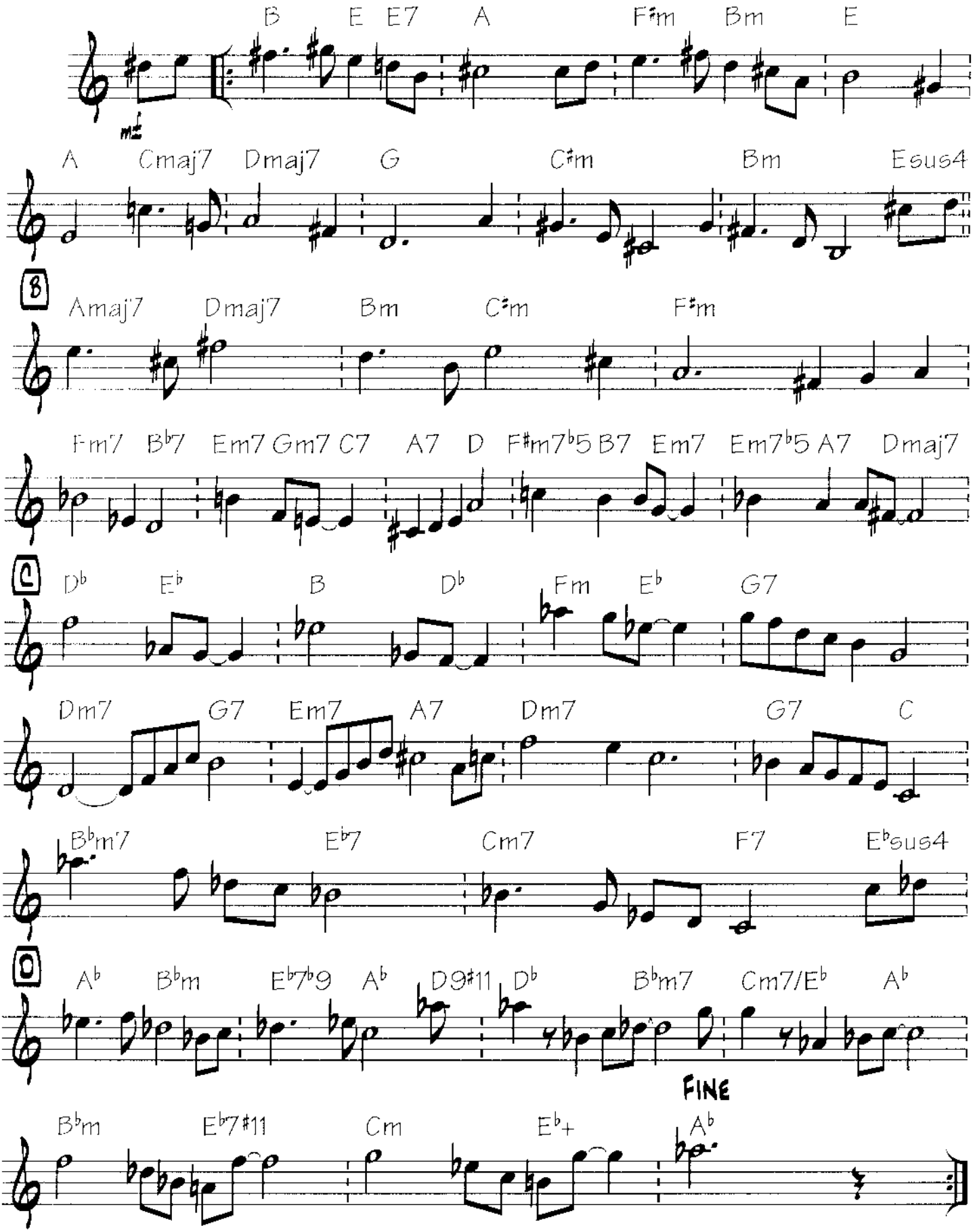

C9
C♯m9
C9
C♯m9
C9♯11
C♯m9
REPEAT AND FADE
C9♯11
C♯m9

KATHELIN GRAY

Melody by Ornette Coleman
Chords by Pat Metheny

A

FREELY ♩ = 84 (EVEN EIGHTHS)



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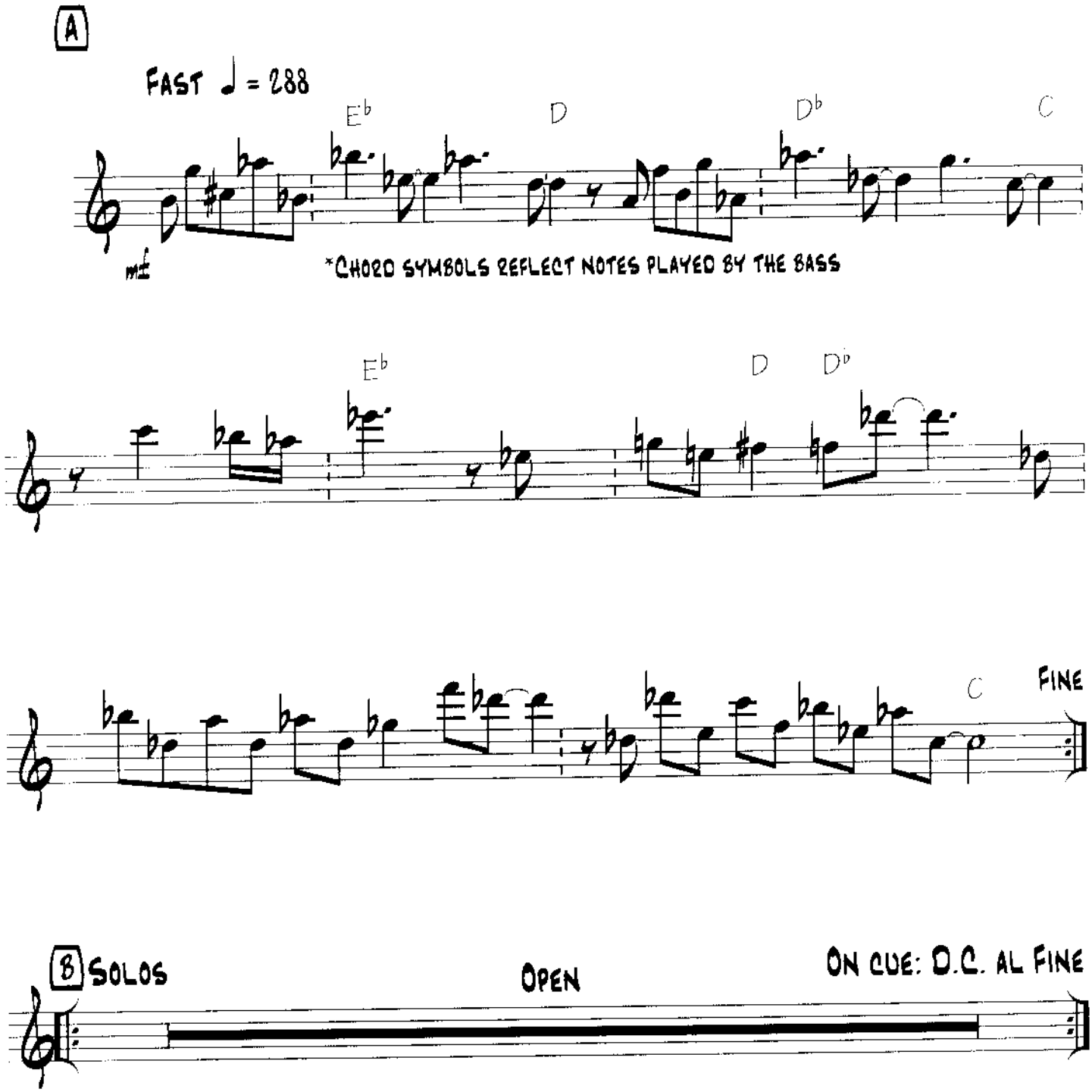
TRIGONOMETRY

By Pat Metheny
and Ornette Coleman



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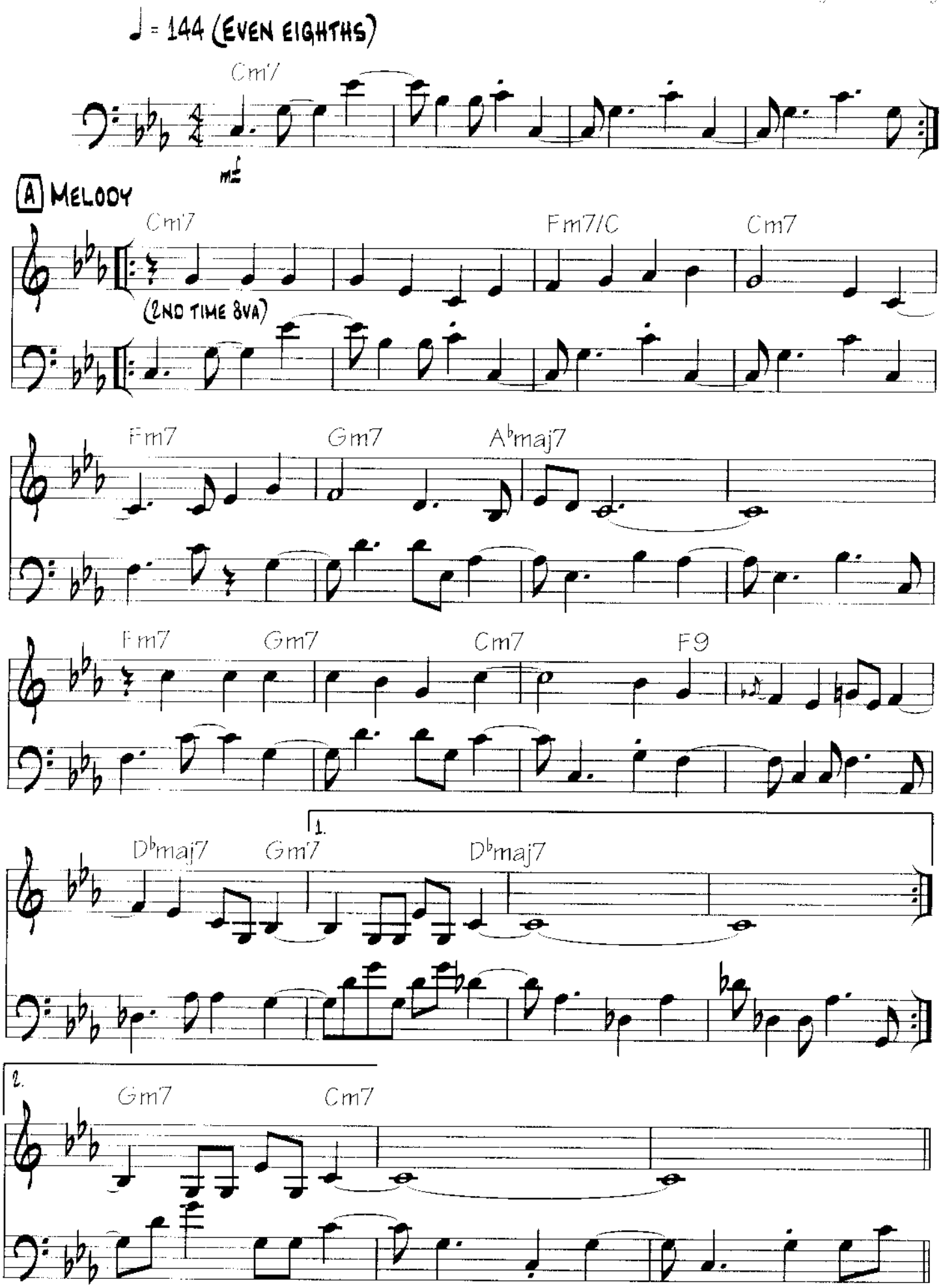
So May It Secretly Begin

By Pat Metheny


INTRO

A MELODY

(2ND TIME 8VA)

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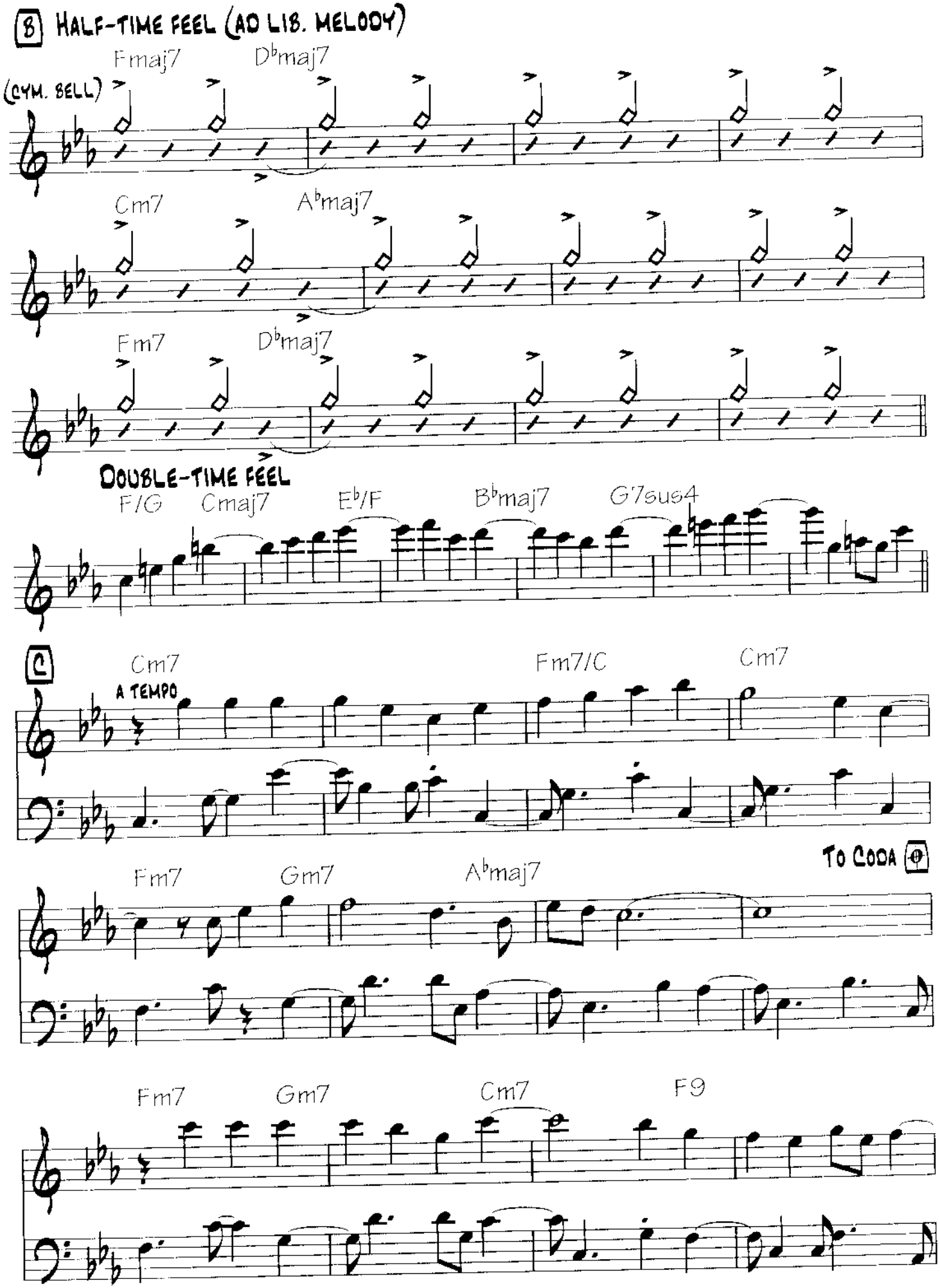
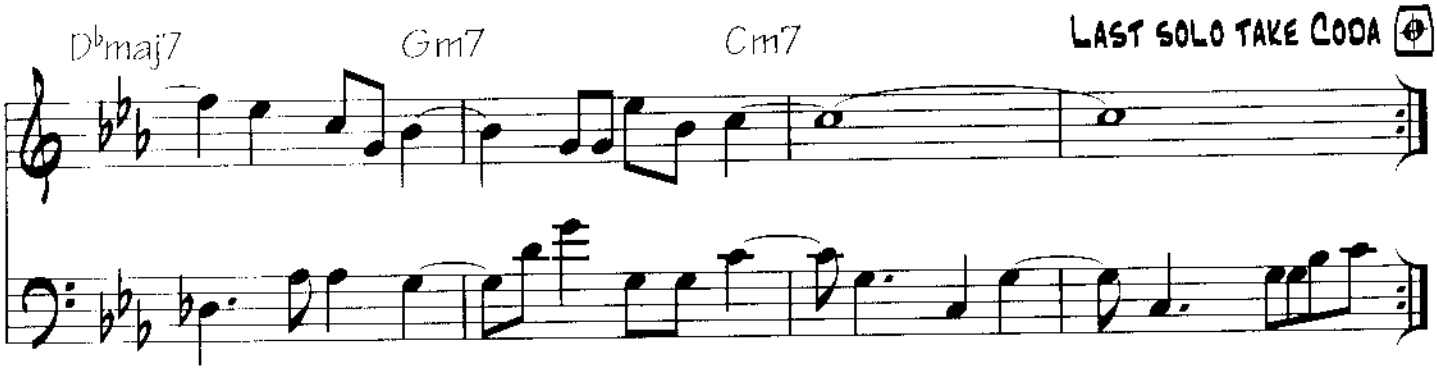
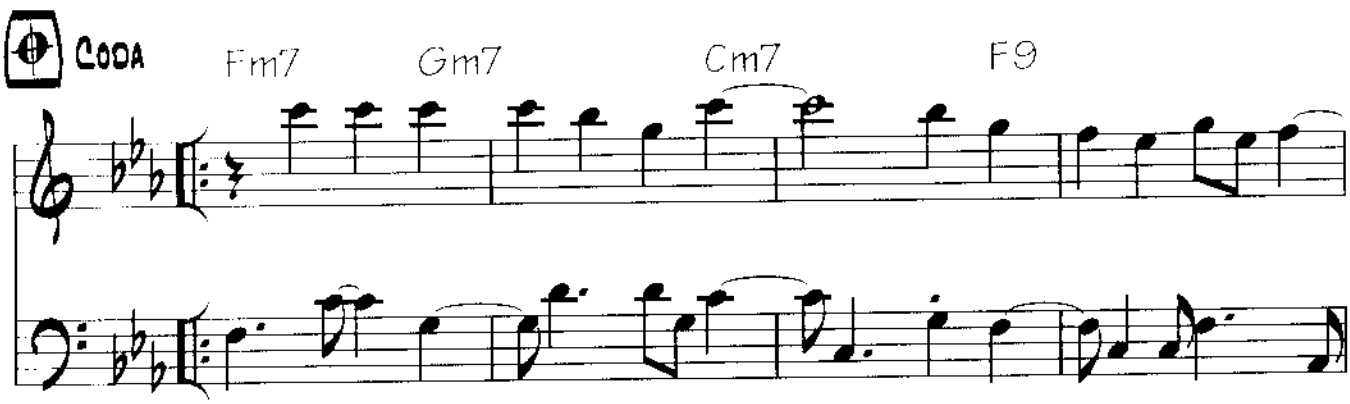
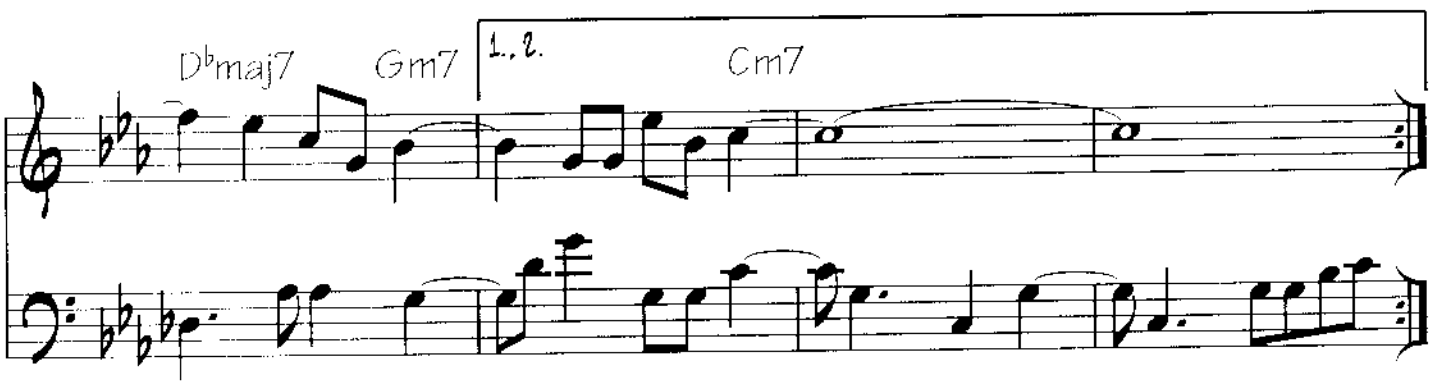
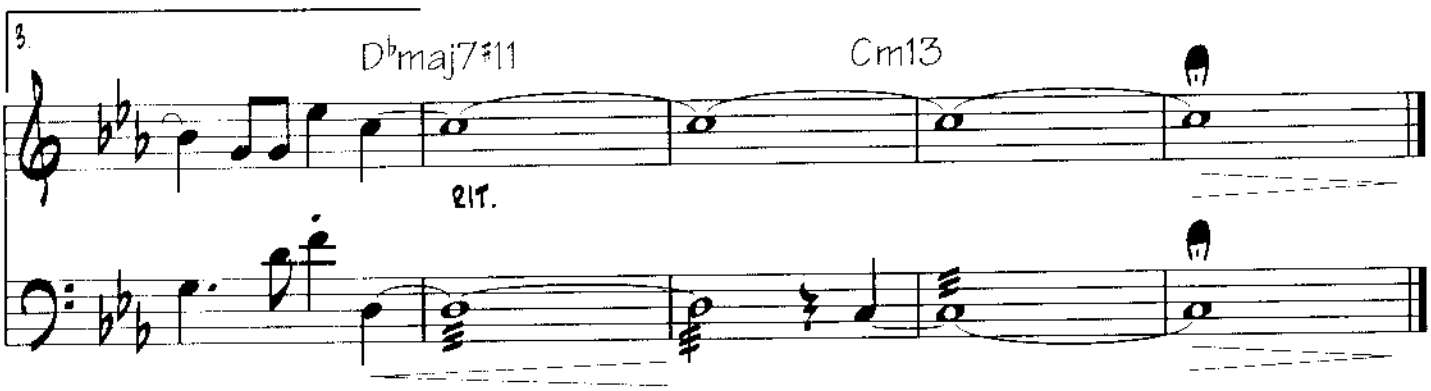

8 HALF-TIME FEEL (AD LIB. MELODY)
Fmaj7
D♭maj7
(CYM. BELL)
Cm7
A♭maj7
Fm7
D♭maj7
DOUBLE-TIME FEEL
F/G
Cmaj7
E♭/F
B♭maj7
G7sus4
C
Cm7
A TEMPO
Fm7/C
Cm7
Fm7
Gm7
A♭maj7
TO CODA
Fm7
Gm7
Cm7
F9

REPEAT FOR SOLOS:
LAST SOLO TAKE CODA







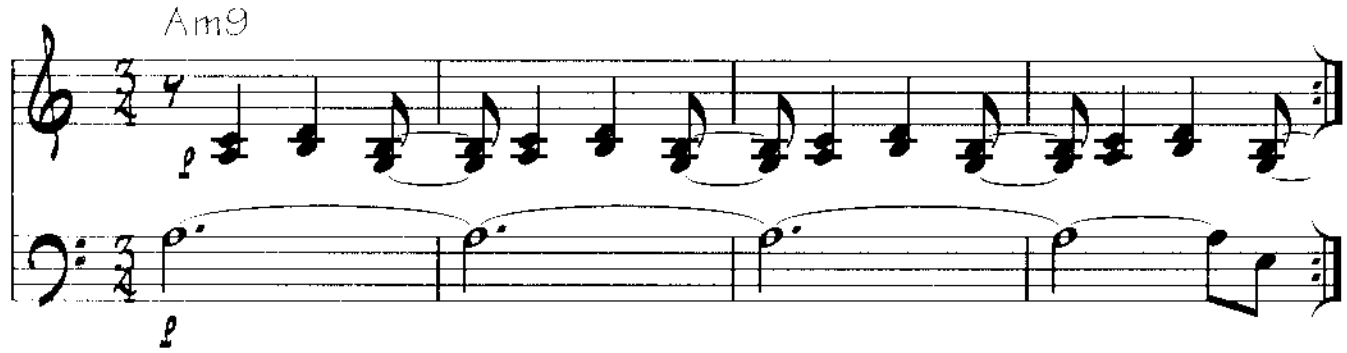


Minuano (Six-Eight)

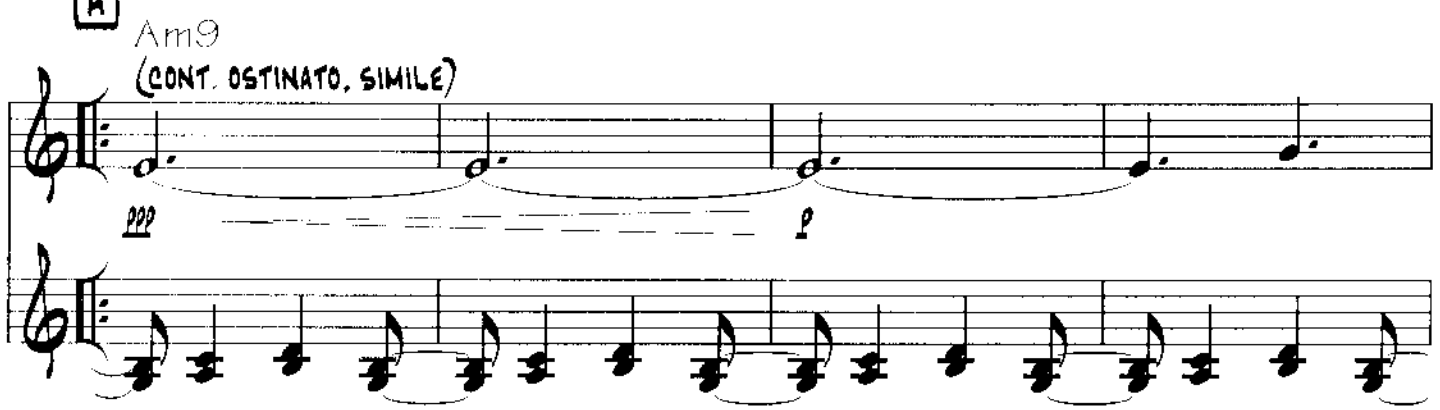
By Pat Metheny
and Lyle Mays

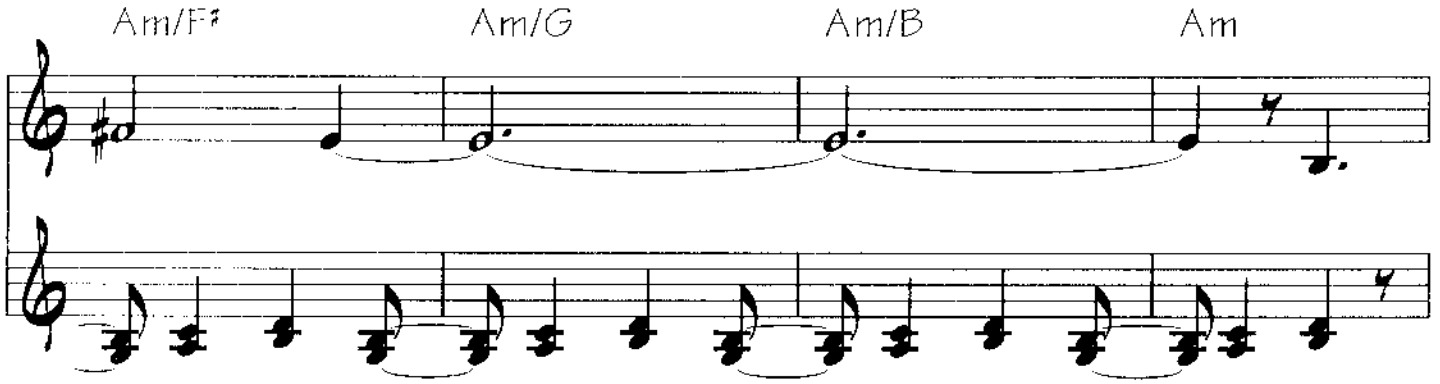
Intro

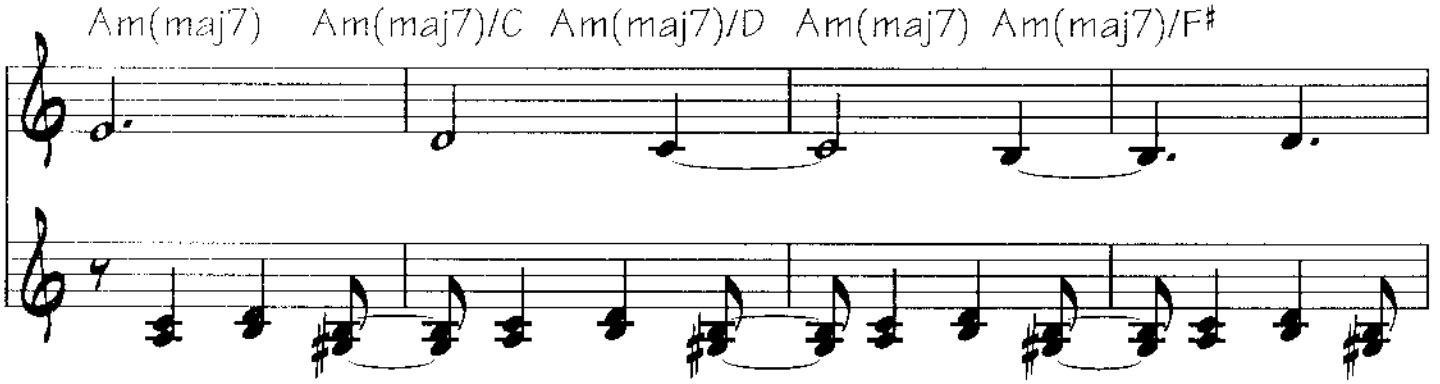
Mysterioso ♩ = 156 (Even Eighths)



A







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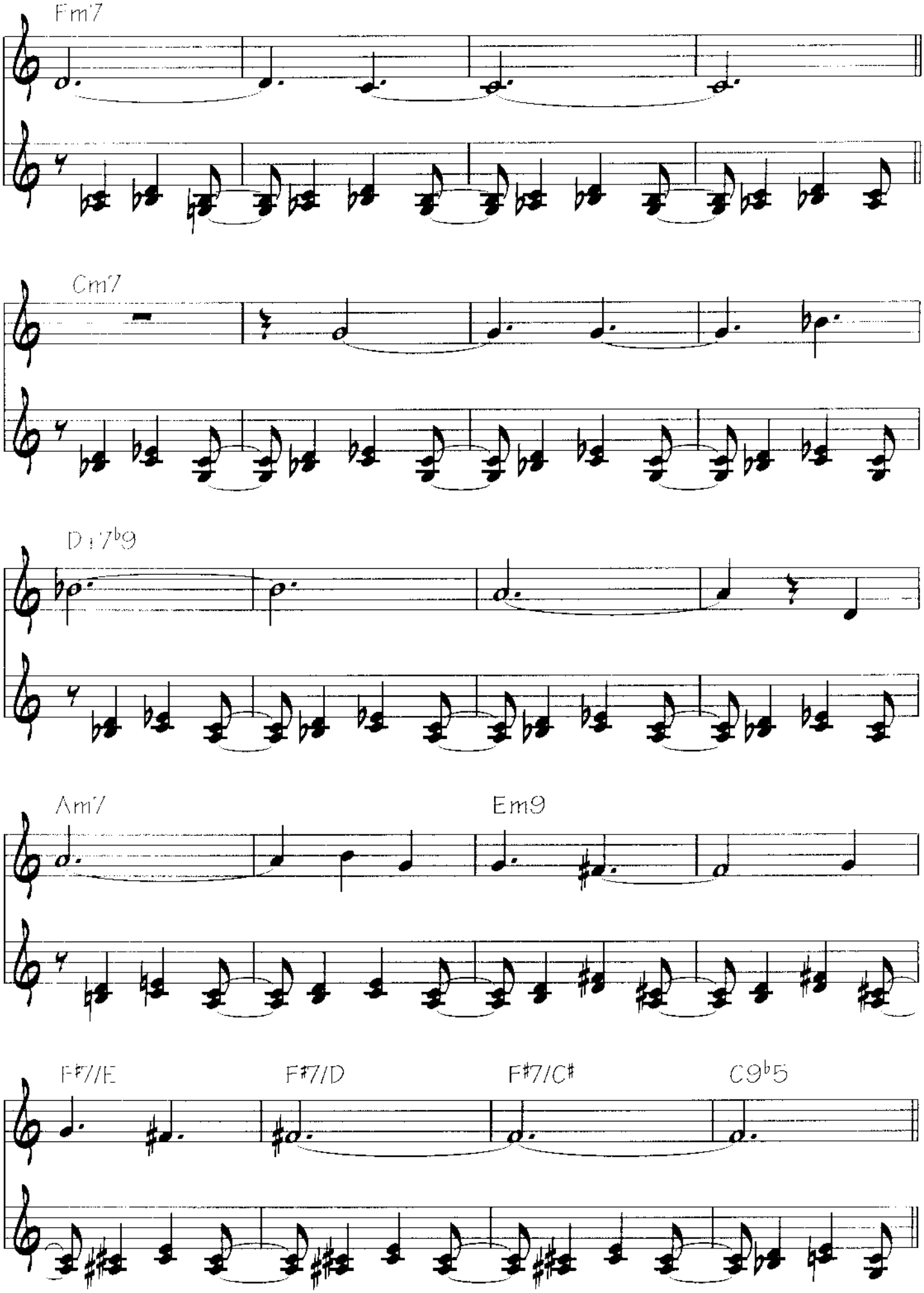
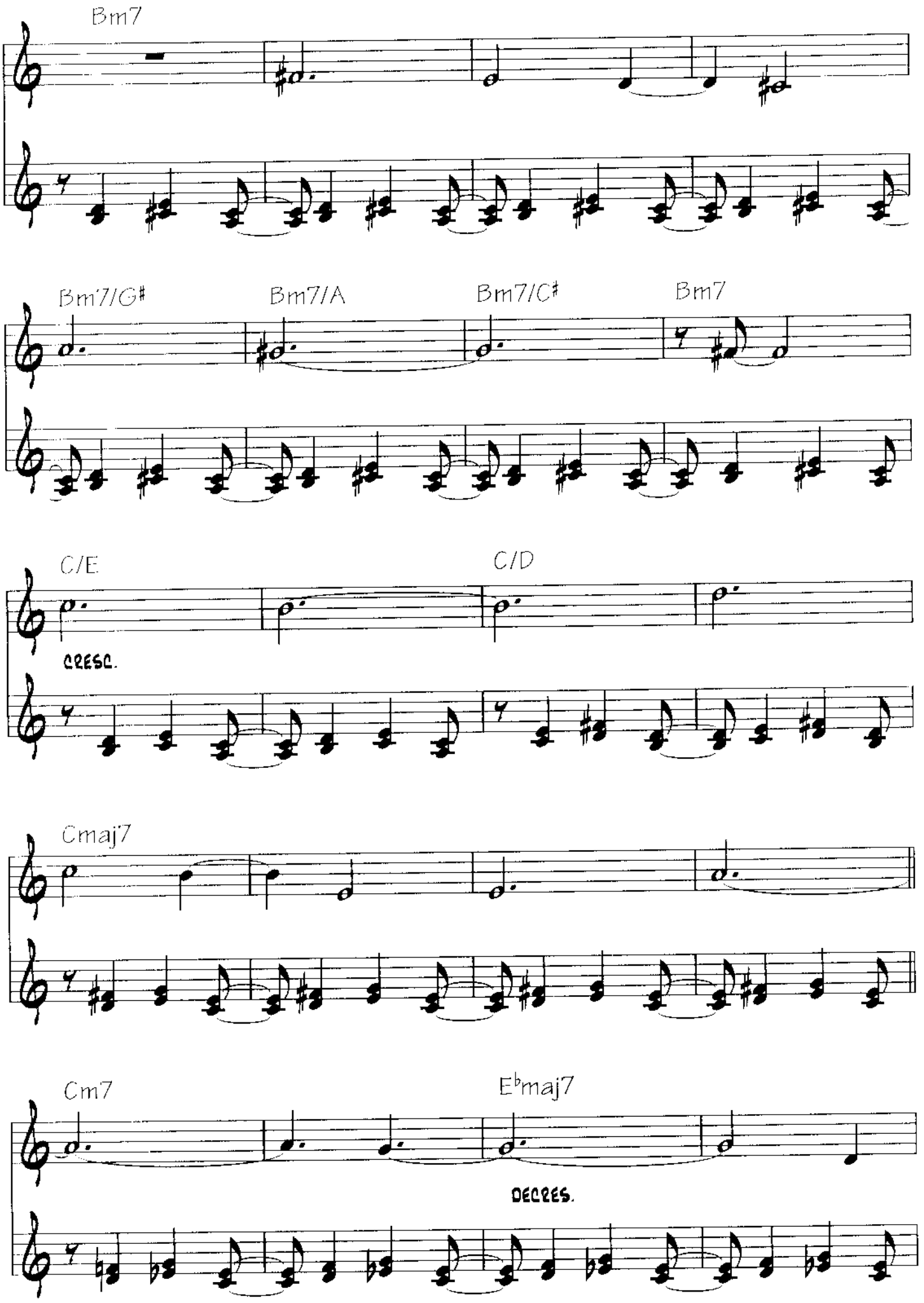
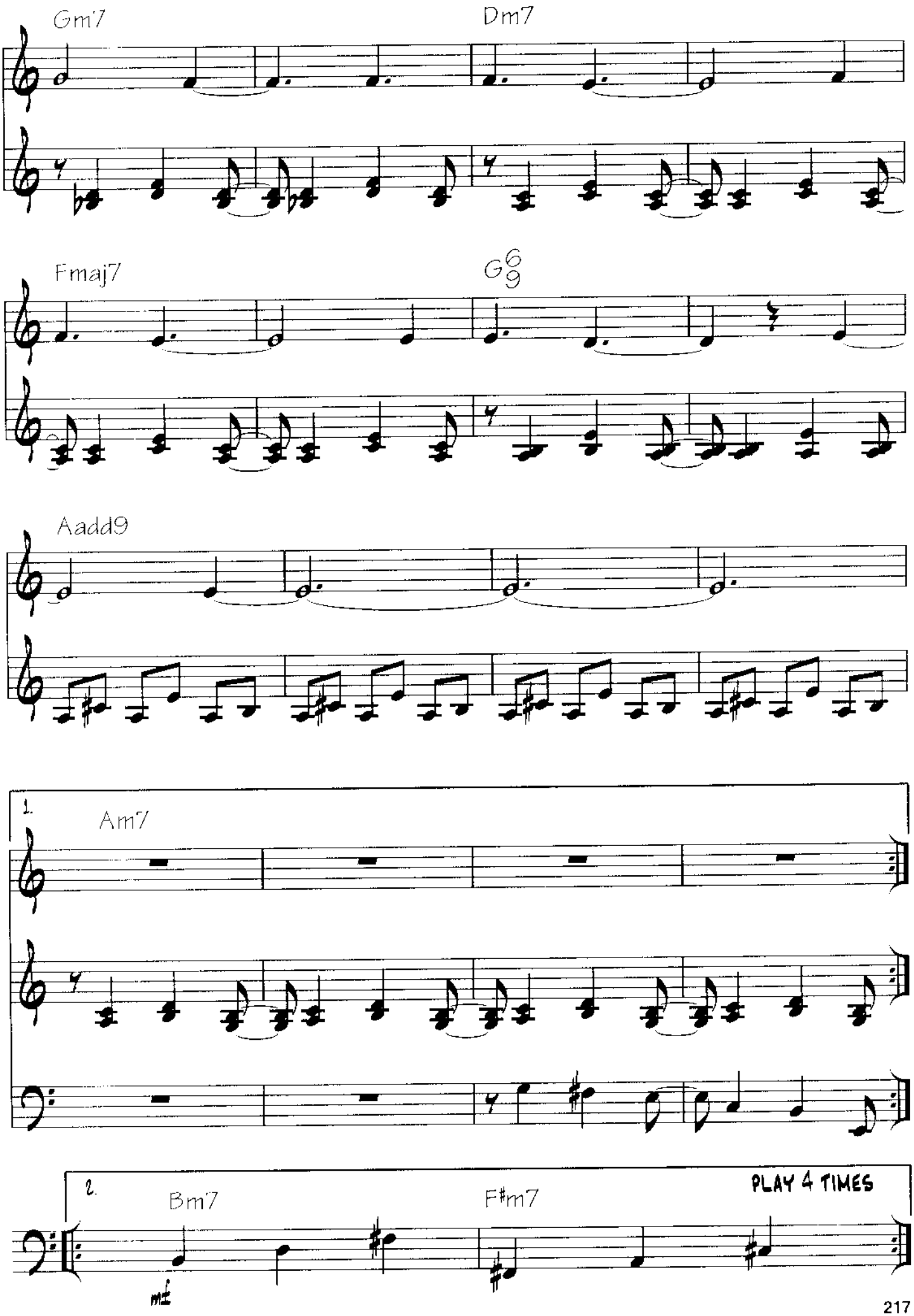
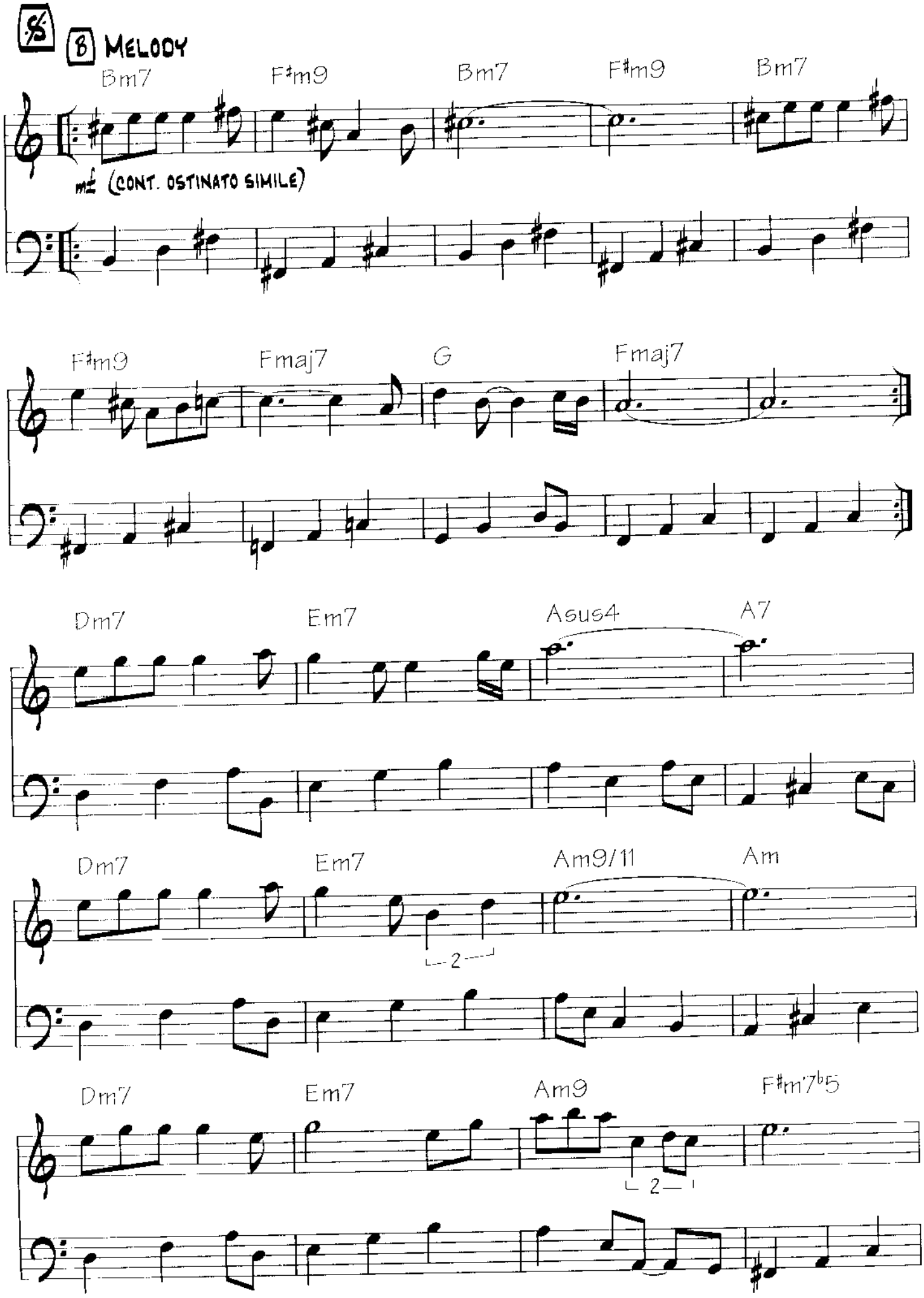
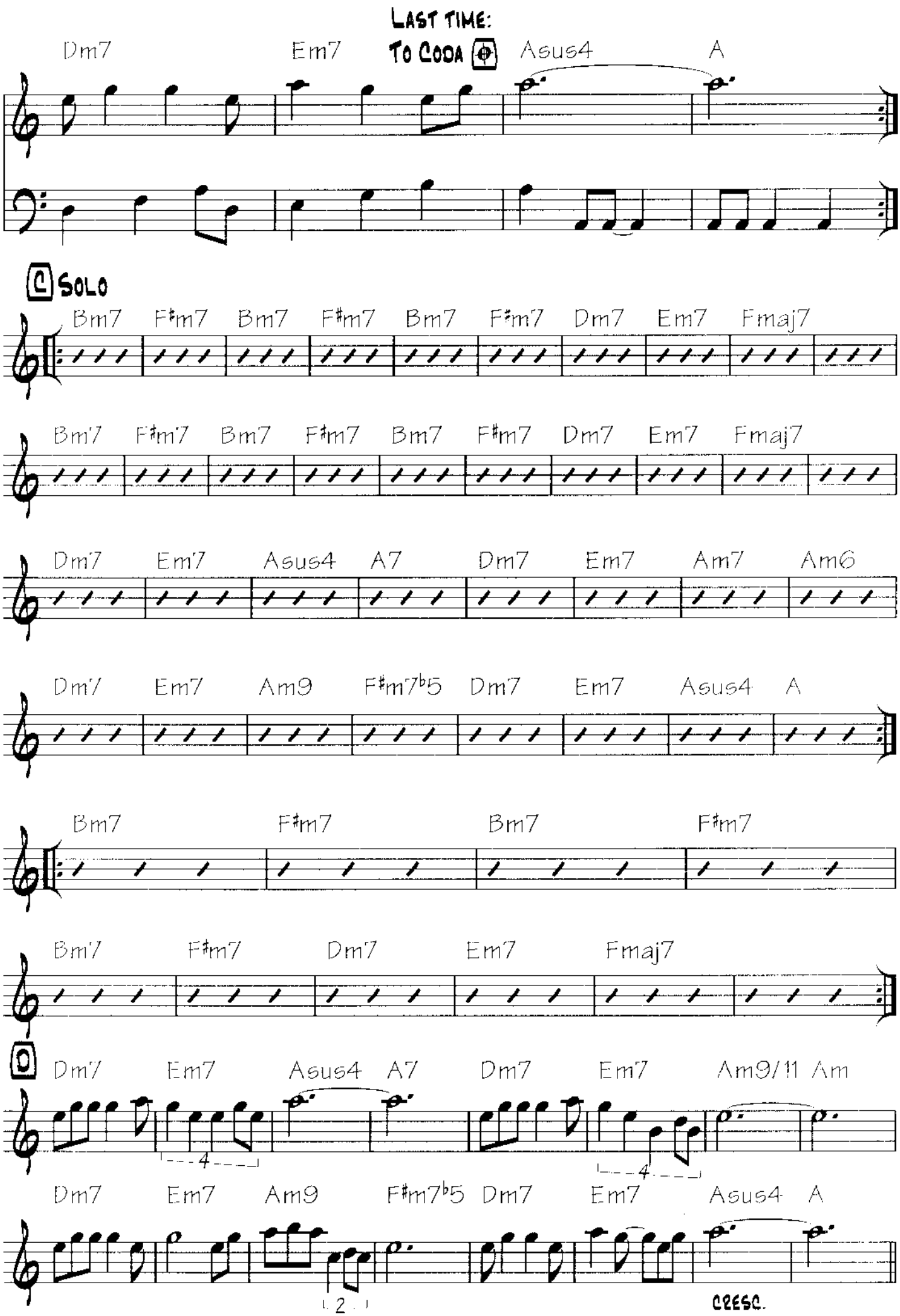
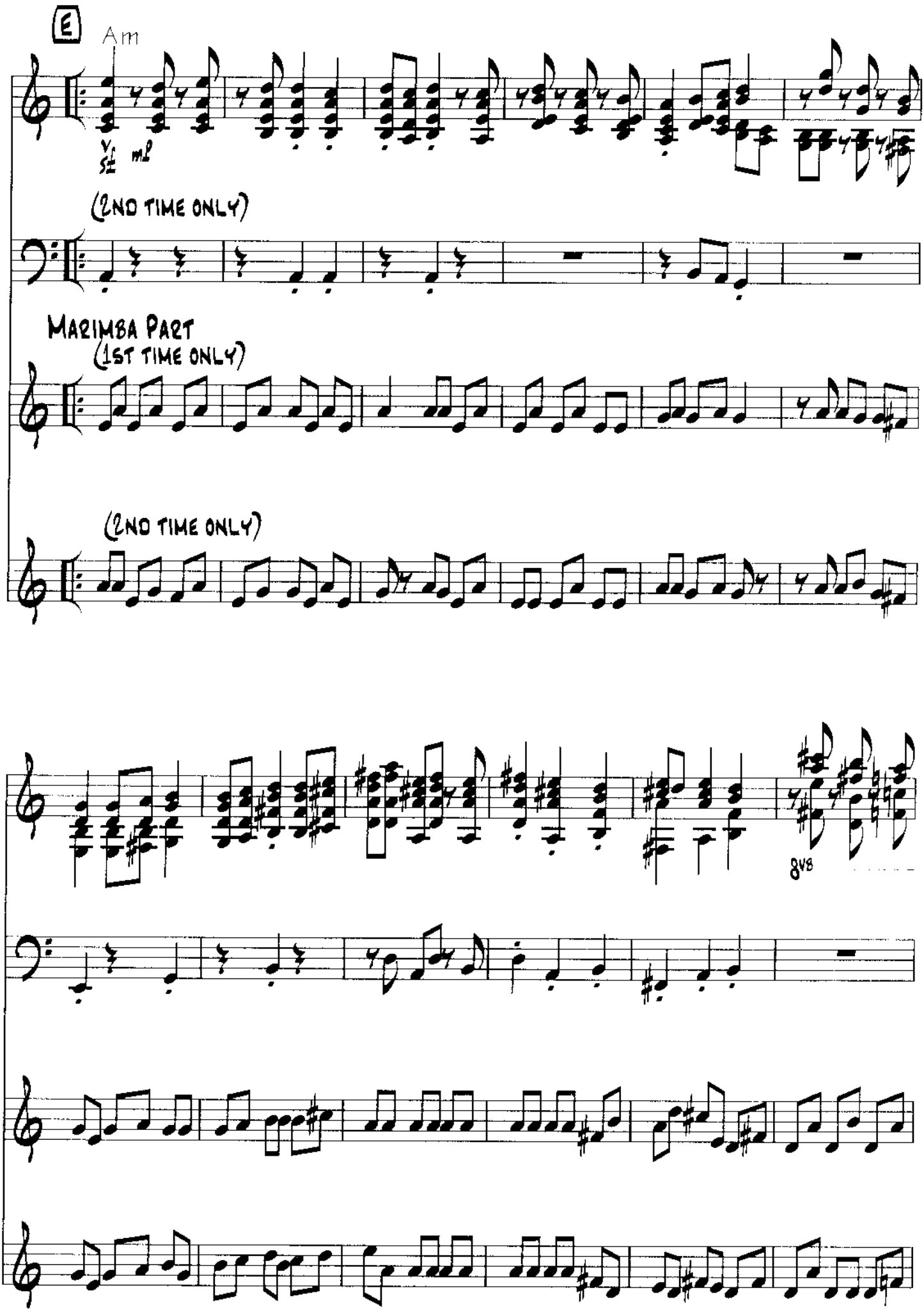

Fm7
Cm7
D♭7♭9
Am7
Em9
F♯7/E
F♯7/D
F♯7/C♯
C9♭5

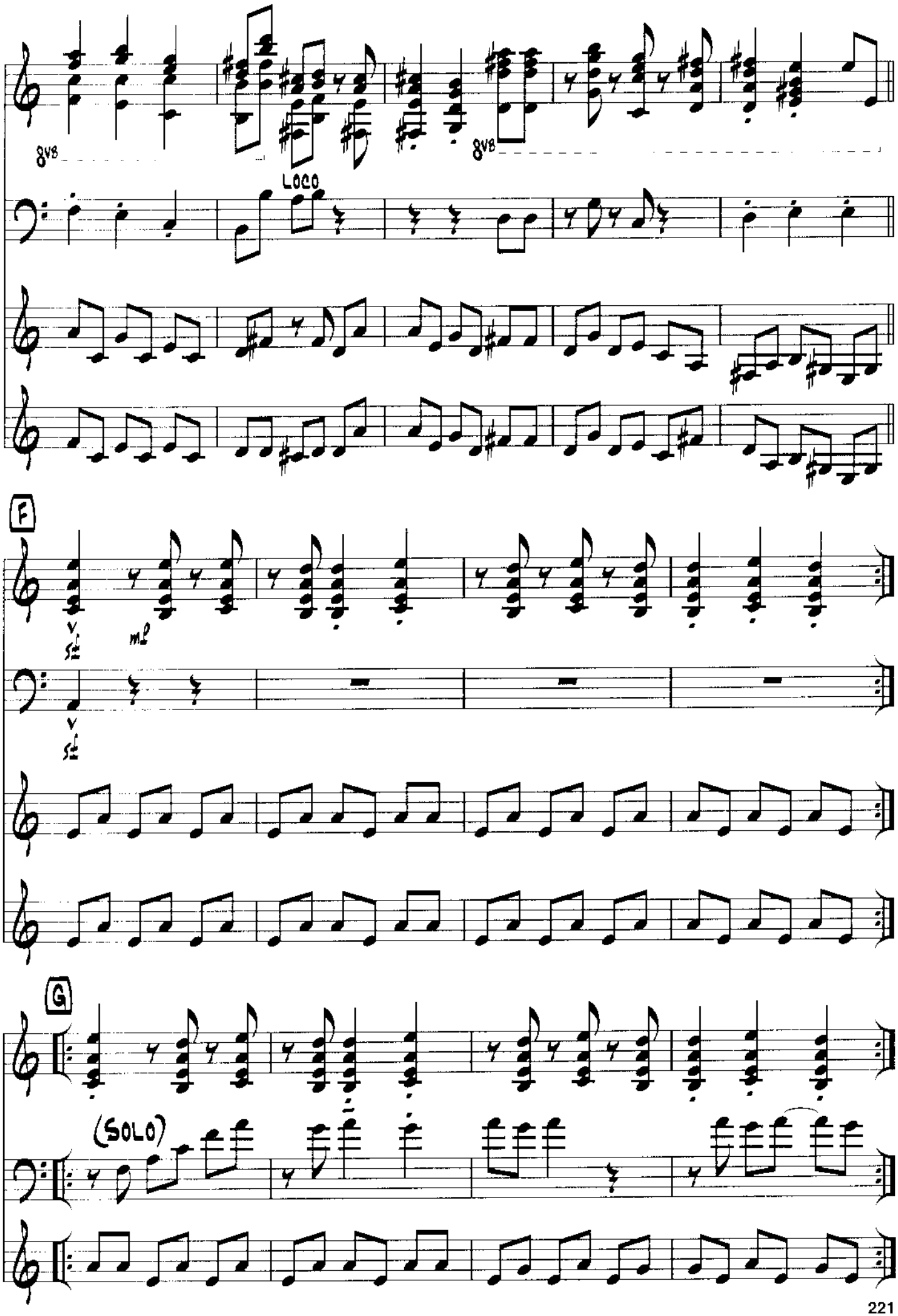

Bm7
Bm7/G♯
Bm7/A
Bm7/C♯
Bm7
C/E
C/D
CRESC.
Cmaj7
Cm7
E♭maj7
DECRES.

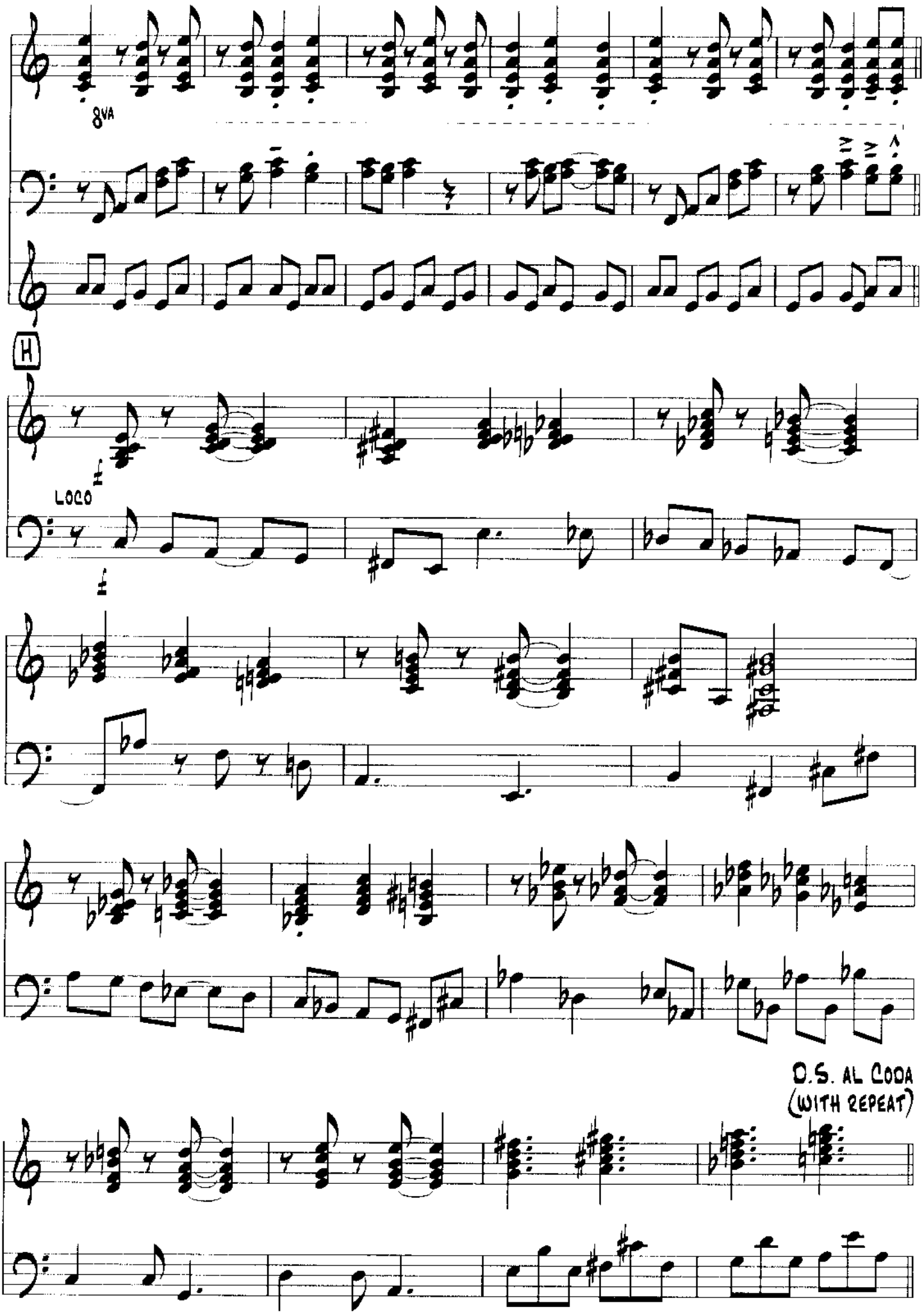

Gm7
Dm7
Fmaj7
G6/9
Aadd9
1.
Am7
2.
Bm7
F#m7
PLAY 4 TIMES

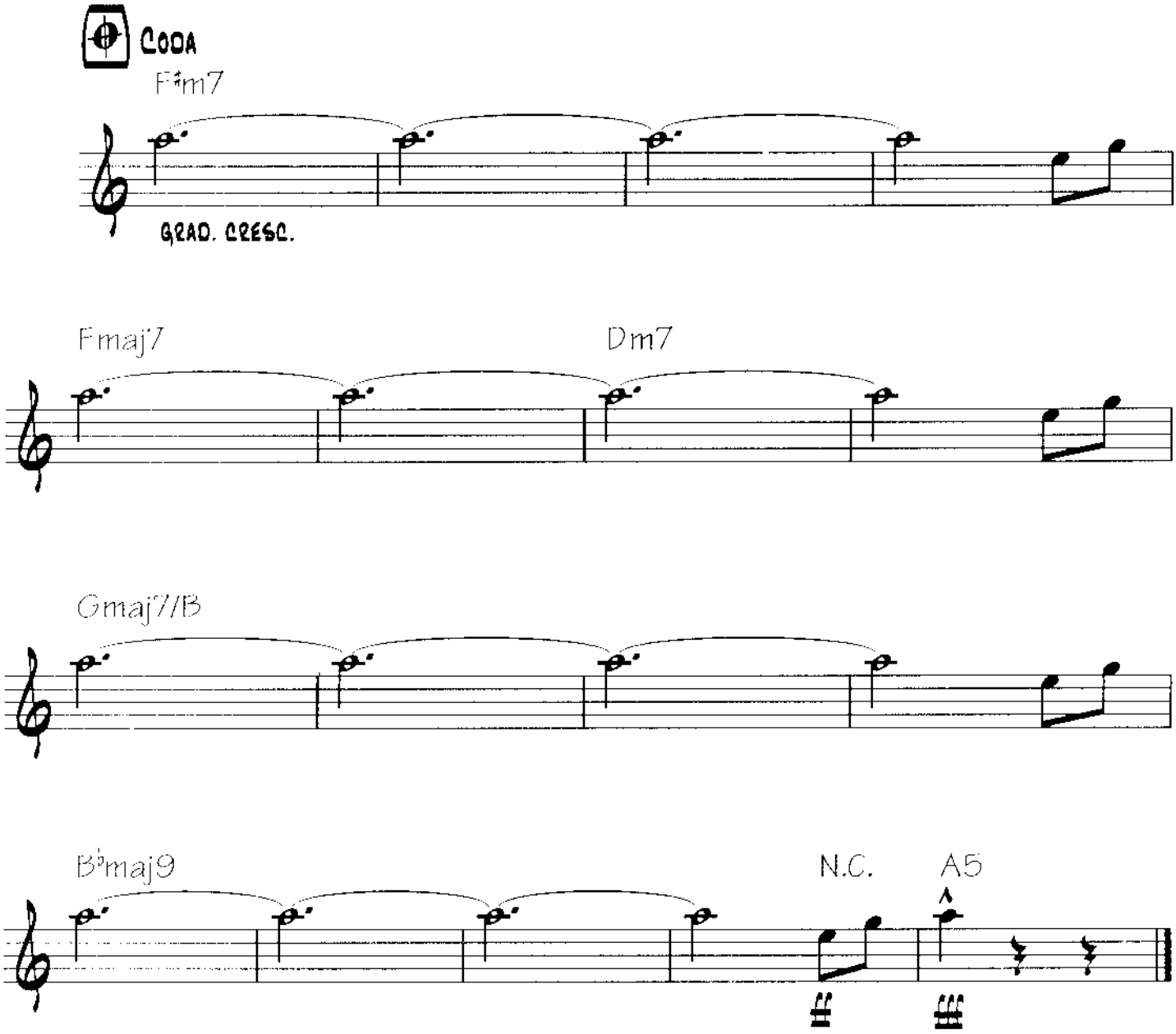

B MELODY
Bm7
F♯m9
Bm7
F♯m9
Bm7
(CONT. OSTINATO SIMILE)
F♯m9
Fmaj7
G
Fmaj7
Dm7
Em7
Asus4
A7
Dm7
Em7
Am9/11
Am
2
Dm7
Em7
Am9
F♯m7♭5
2


LAST TIME:
TO CODA
Dm7
Em7
Asus4
A
C SOLO
Bm7
F♯m7
Fmaj7
Dm7
Em7
Am7
Am6
Asus4
A7
Am9
F♯m7♭5
D
Am9/11
Am
4
2
CRESC.


E
Am
(2ND TIME ONLY)
MARIMBA PART
(1ST TIME ONLY)
(2ND TIME ONLY)
8va

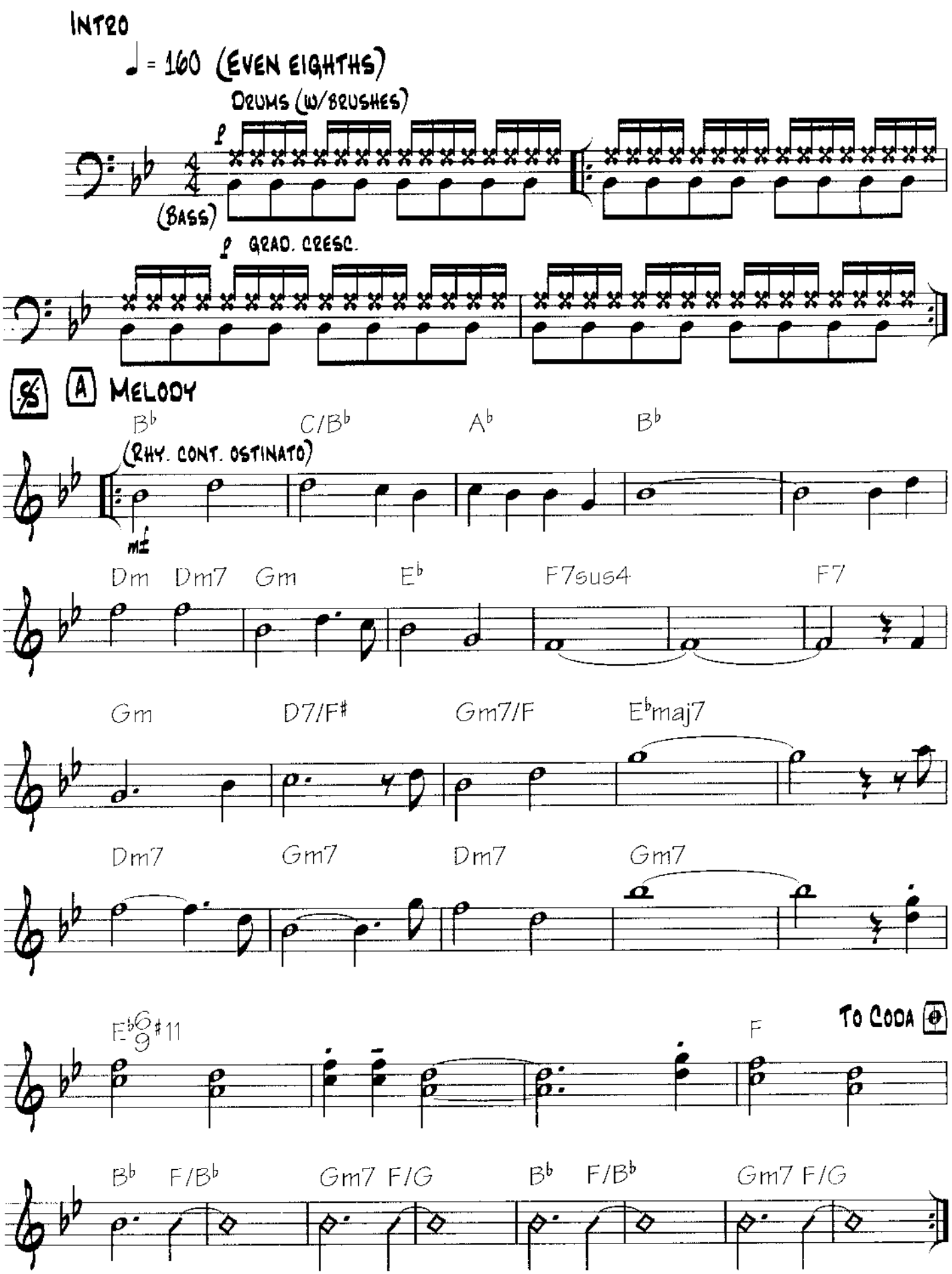

8va
8va
LOCO
F
mf
G
(SOLO)


8va
H
Loco
D.S. al Coda
(with repeat)


CODA
F♯m7
GRAD. CRESC.
Fmaj7
Dm7
Gmaj7/B
B♭maj9
N.C.
A5

Last Train Home

By Pat Metheny



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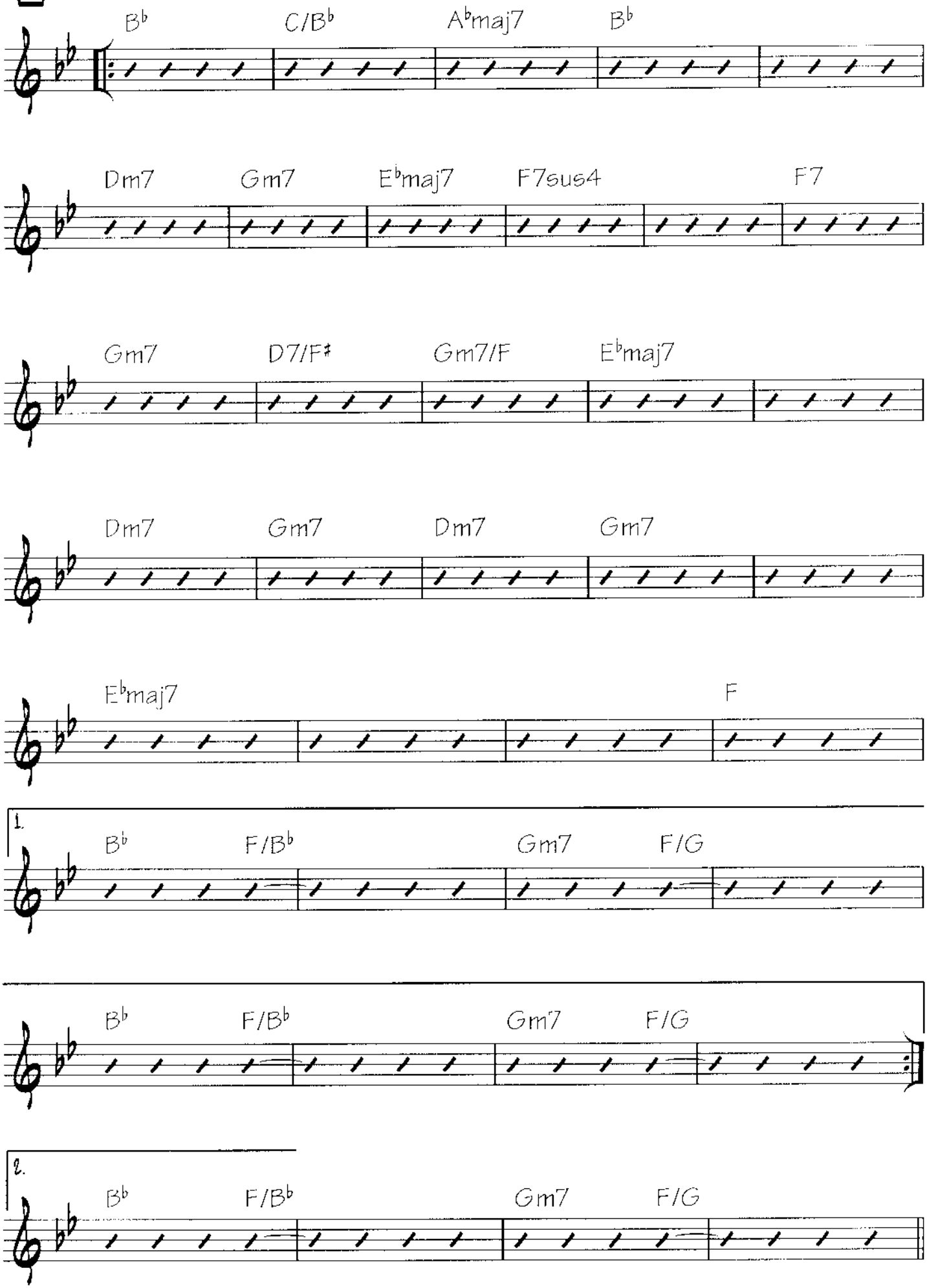
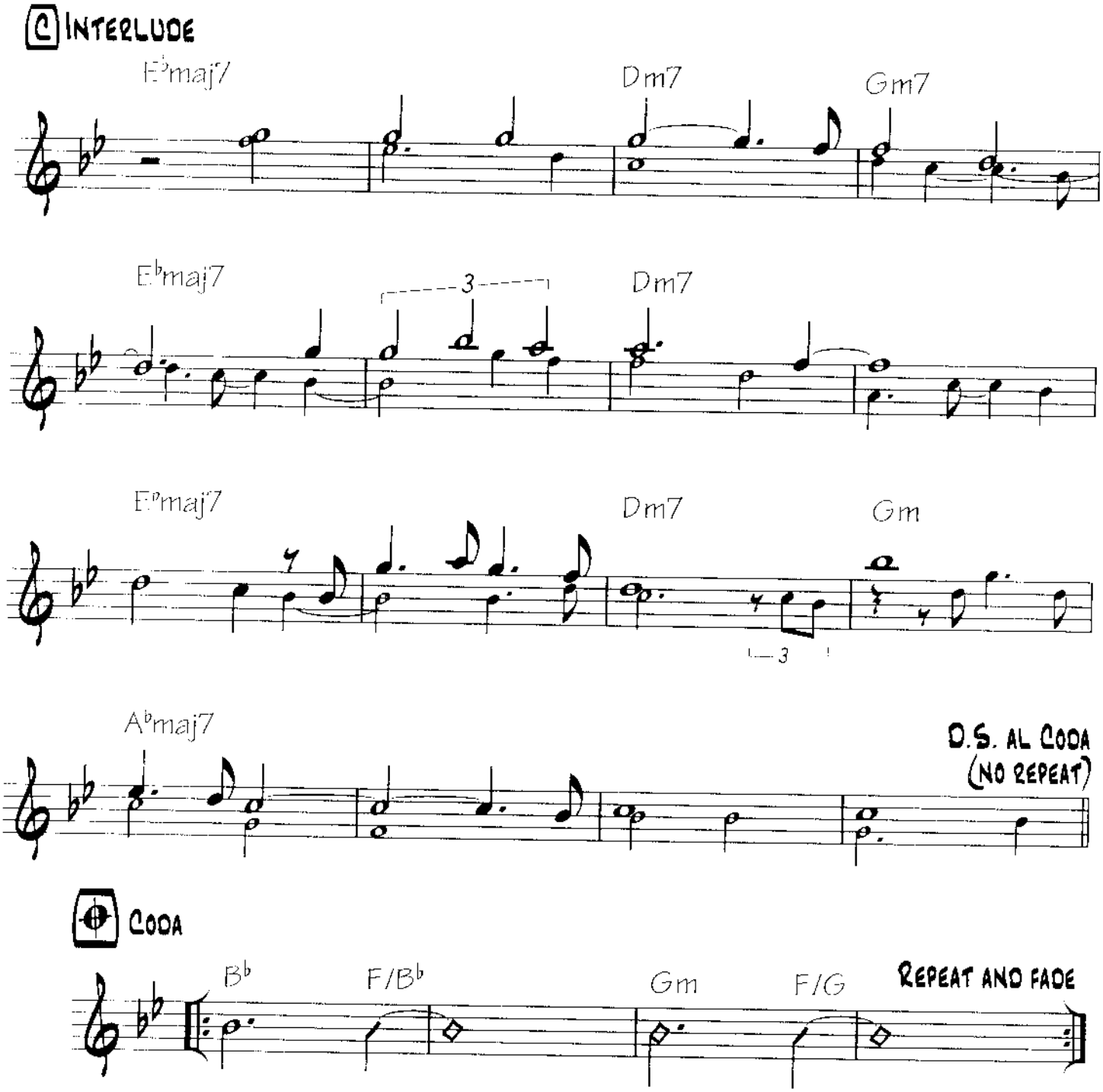
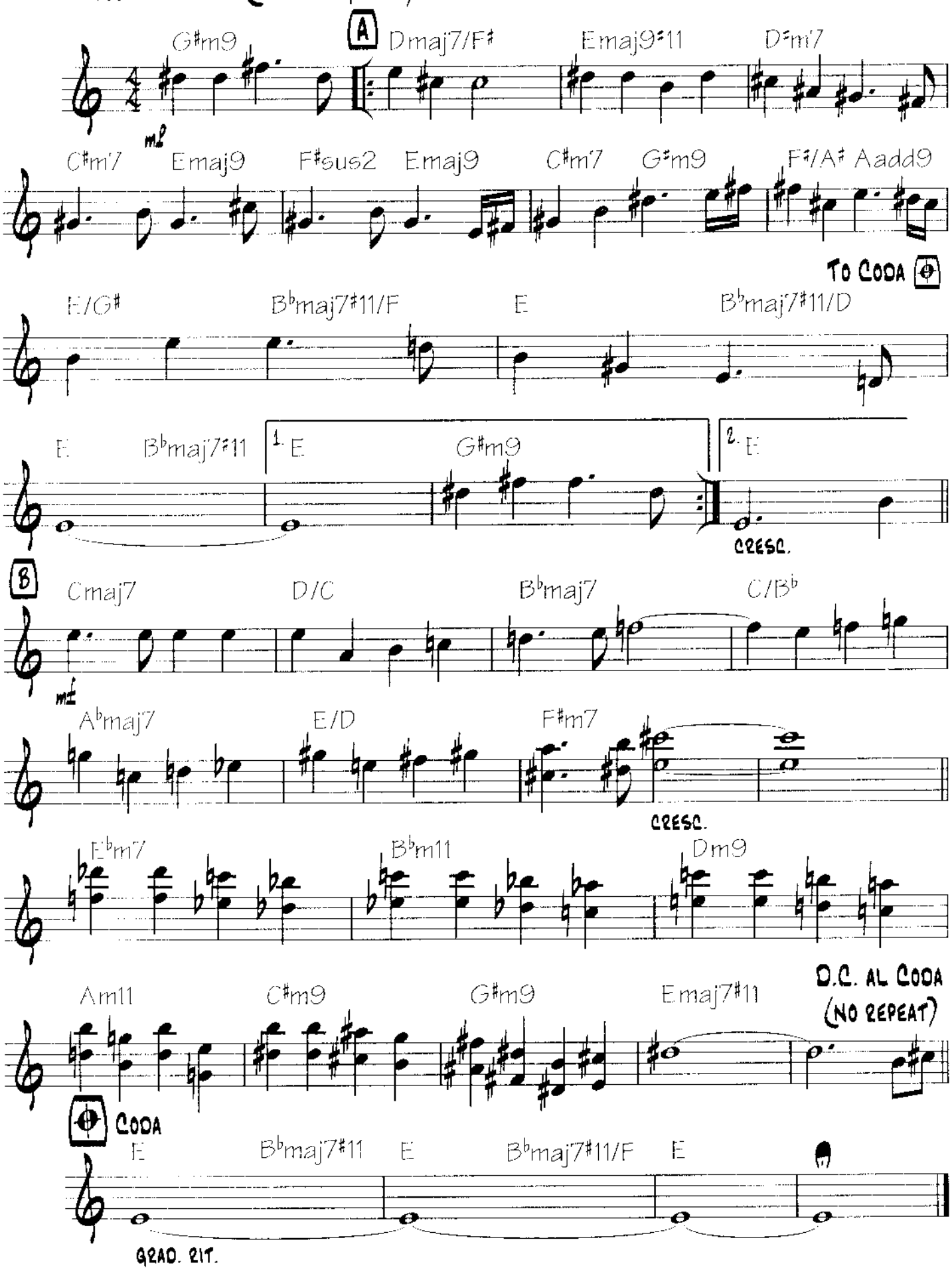
B Solo


B♭
C/B♭
A♭maj7
B♭
Dm7
Gm7
E♭maj7
F7sus4
F7
Gm7
D7/F♯
Gm7/F
E♭maj7
Dm7
Gm7
Dm7
Gm7
E♭maj7
F
1.
B♭
F/B♭
Gm7
F/G
B♭
F/B♭
Gm7
F/G
2.
B♭
F/B♭
Gm7
F/G


C INTERLUDE
E♭maj7
Dm7
Gm7
E♭maj7
3
Dm7
E♭maj7
Dm7
Gm
3
A♭maj7
D.S. AL CODA
(NO REPEAT)
CODA
B♭
F/B♭
Gm
F/G
REPEAT AND FADE

In Her Family

By Pat Metheny



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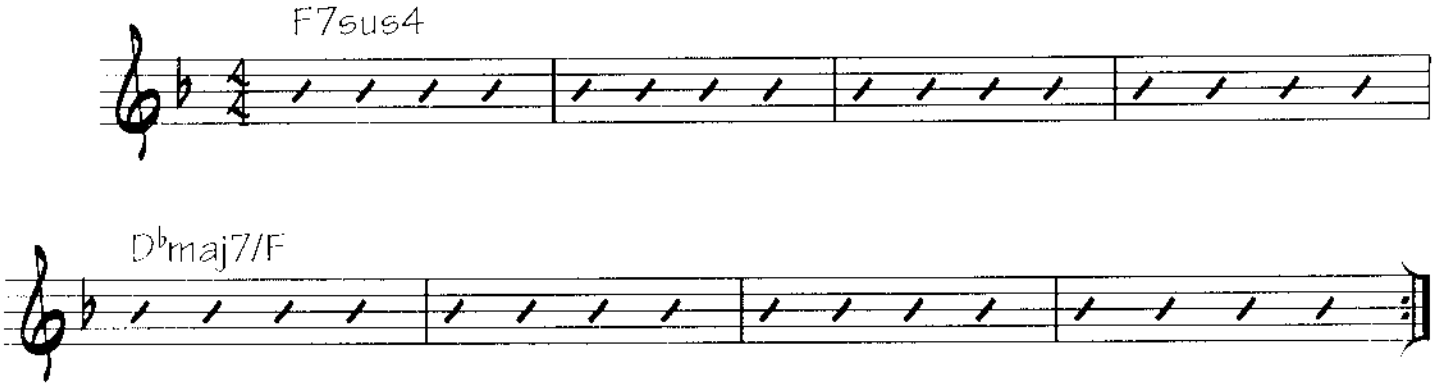
Third Wind

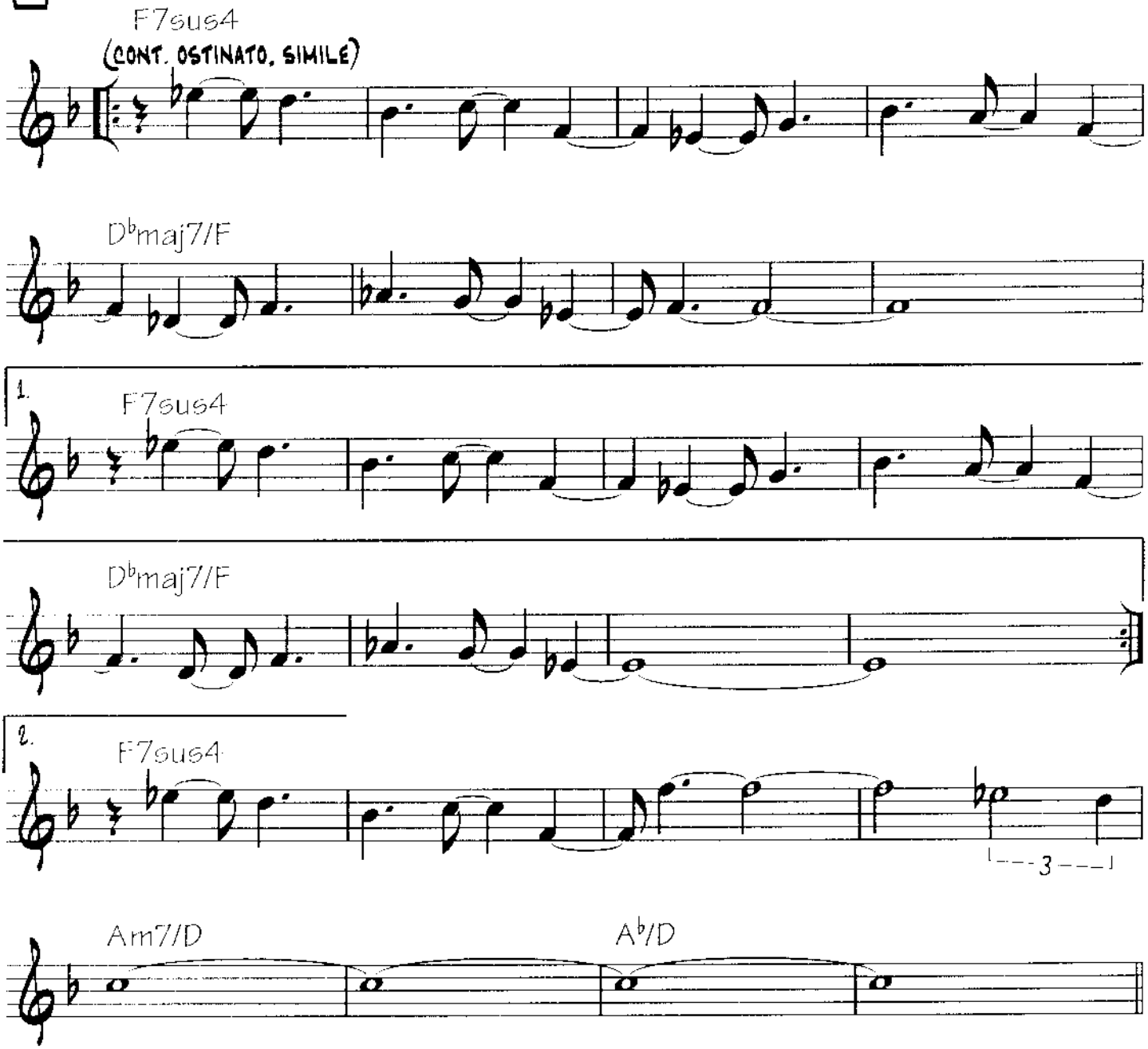
By Pat Metheny
and Lyle Mays

Intro

Fast ♩ = 300 (Even eighths)



A Melody



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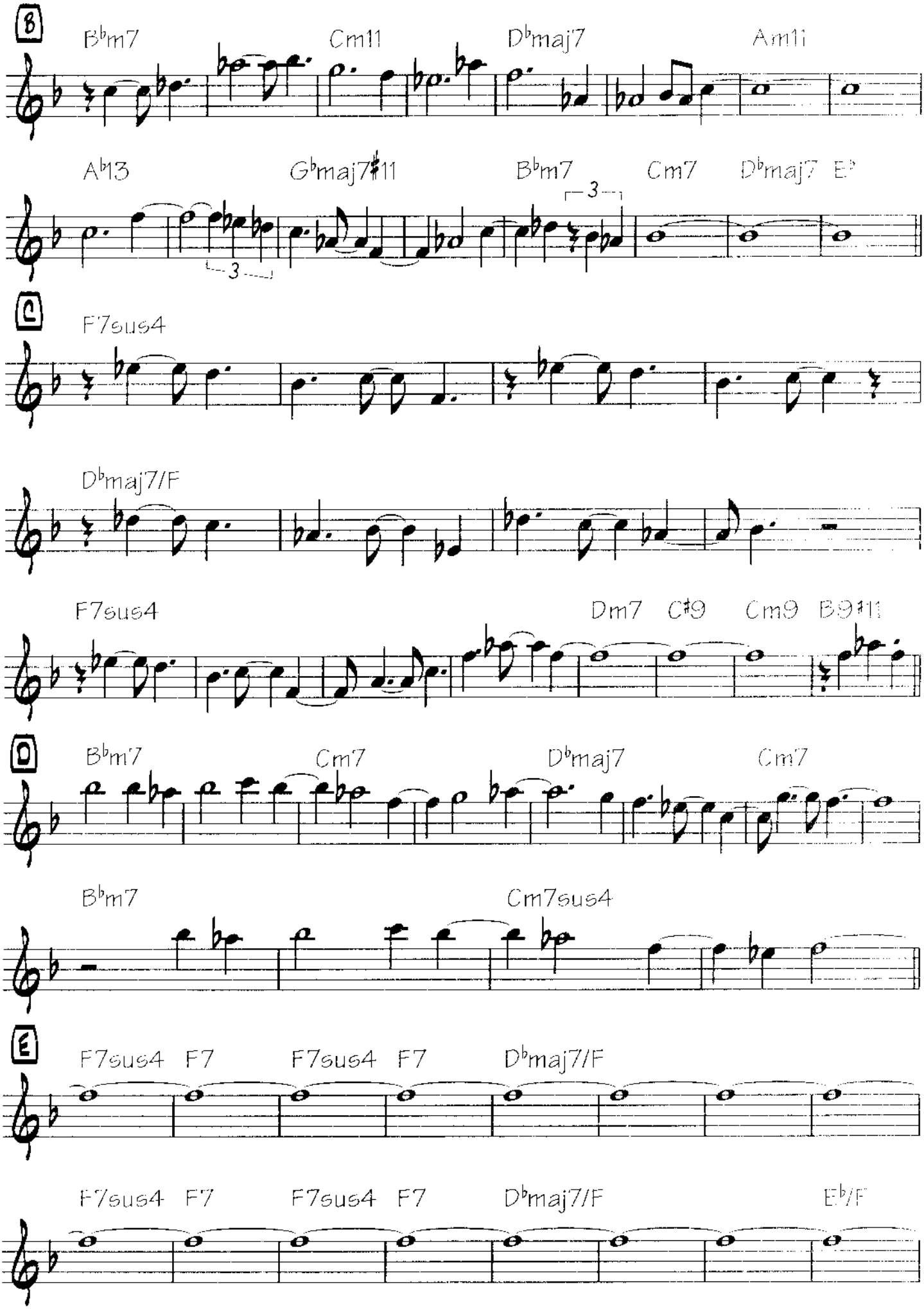
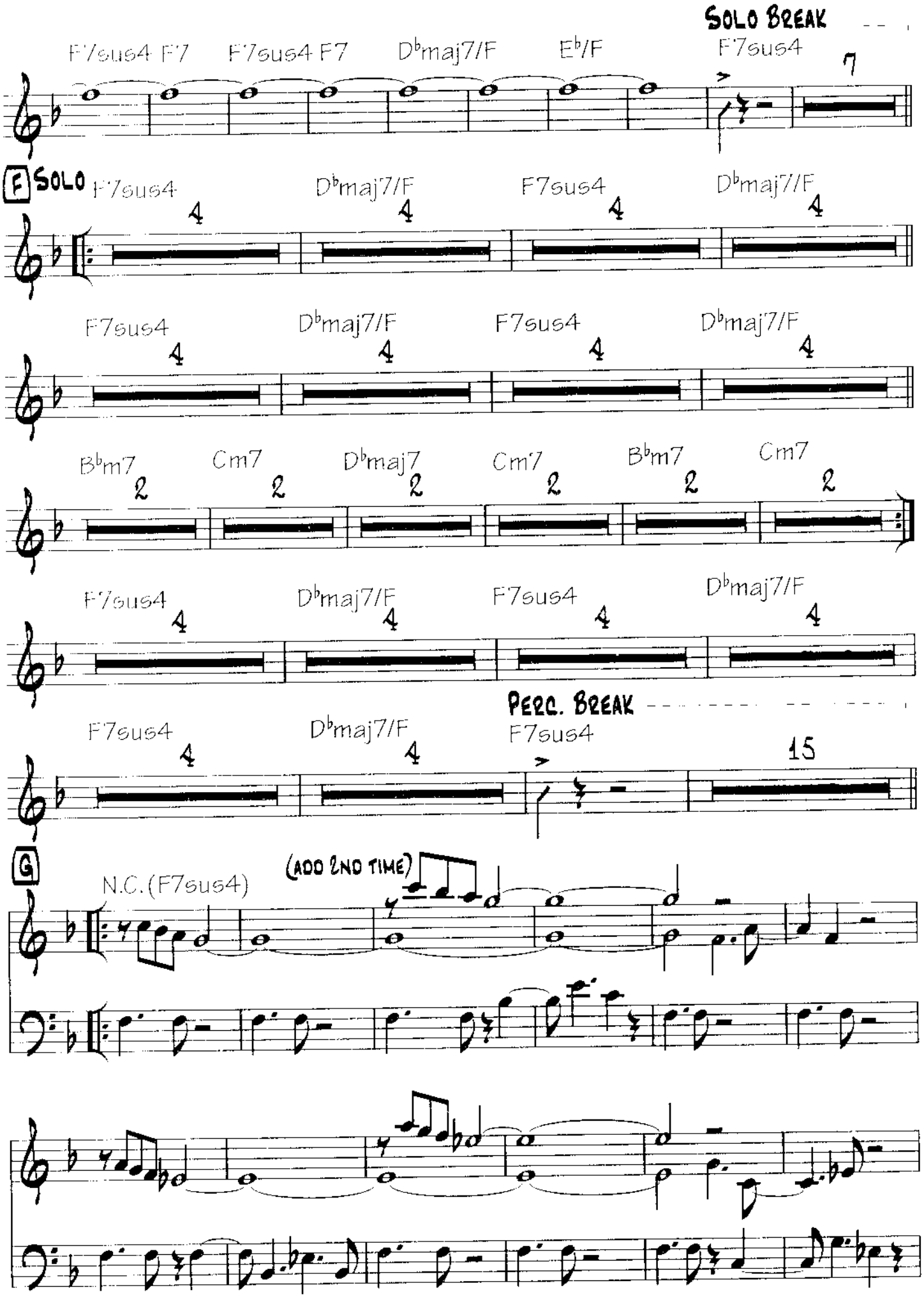
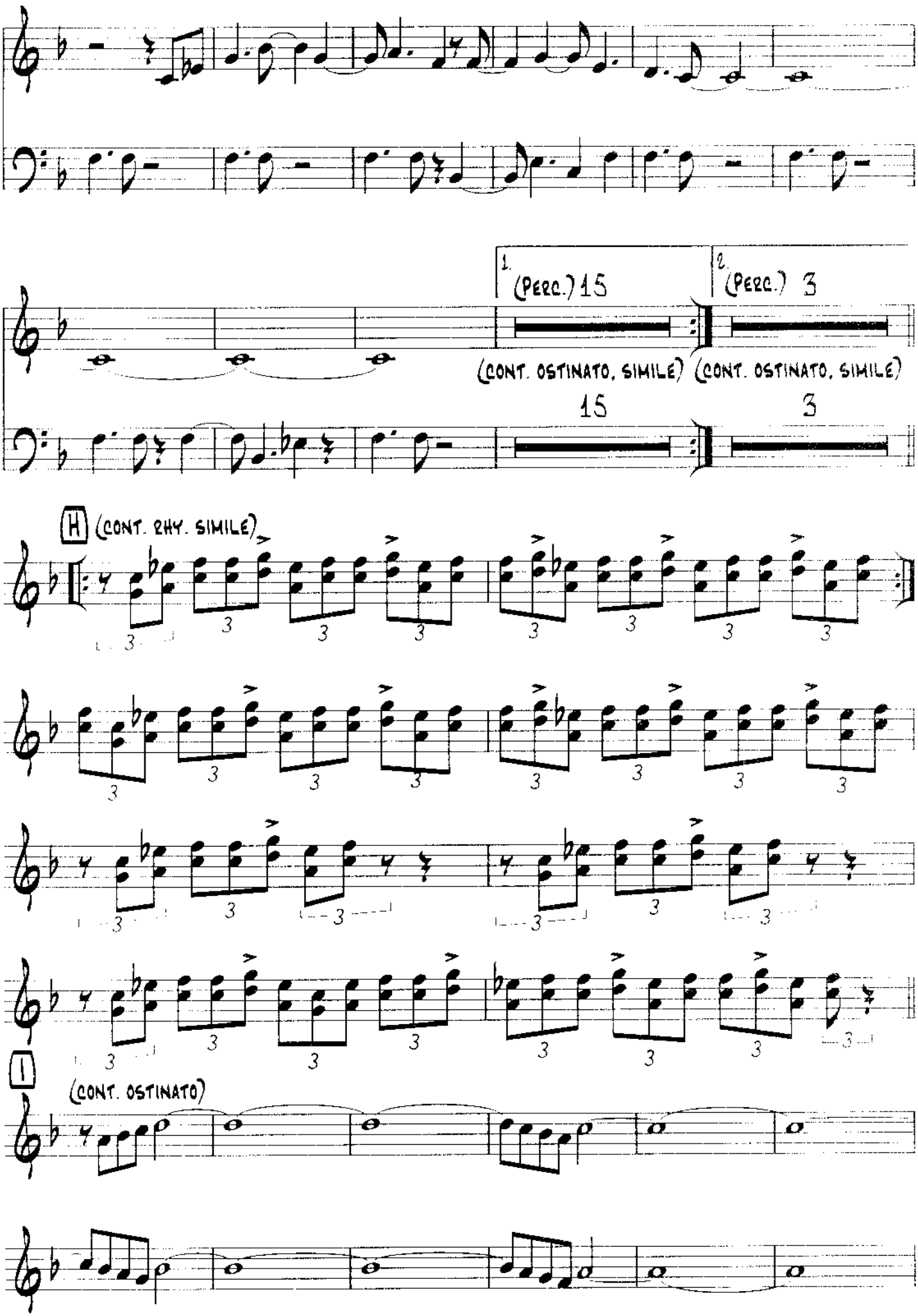
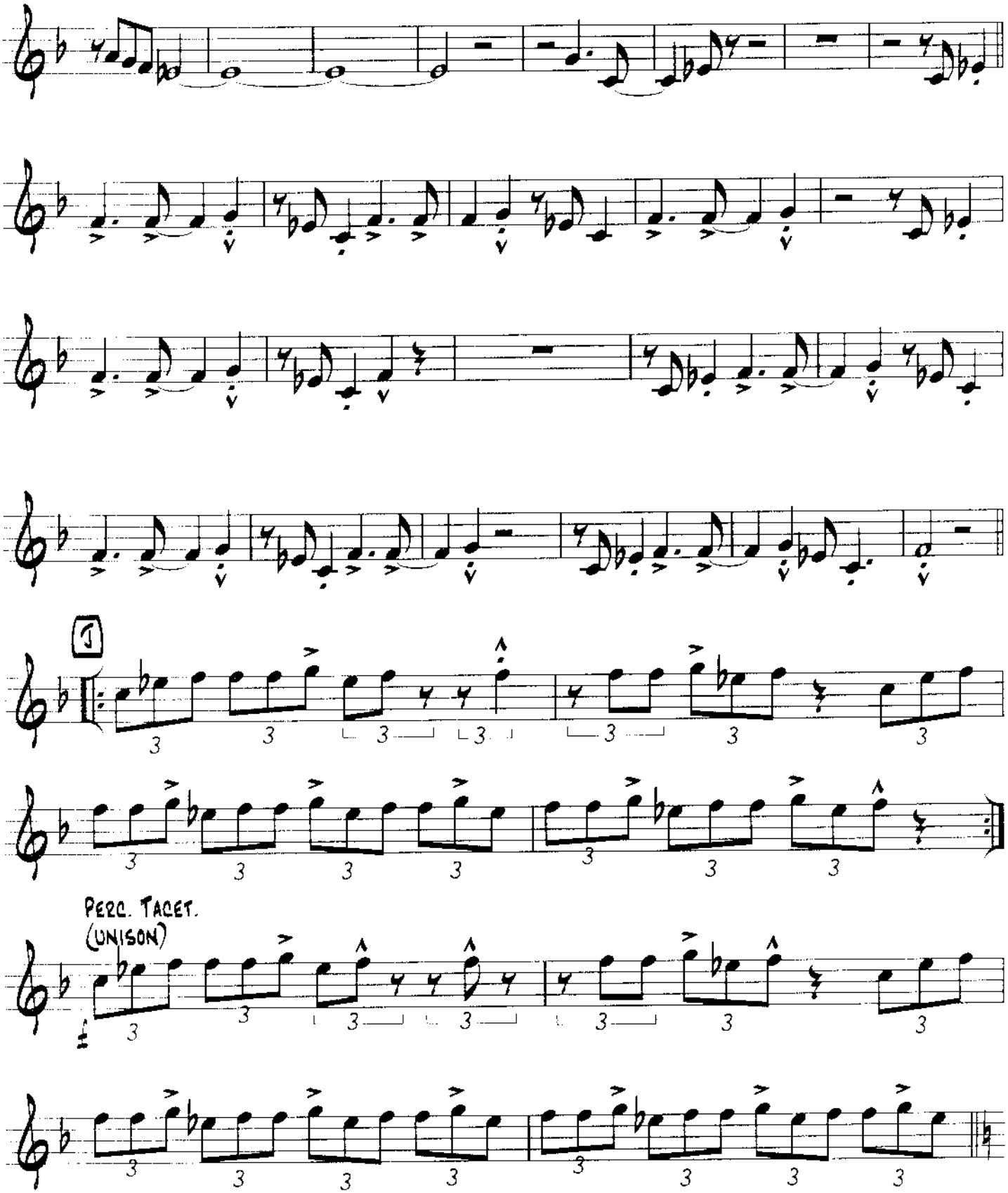
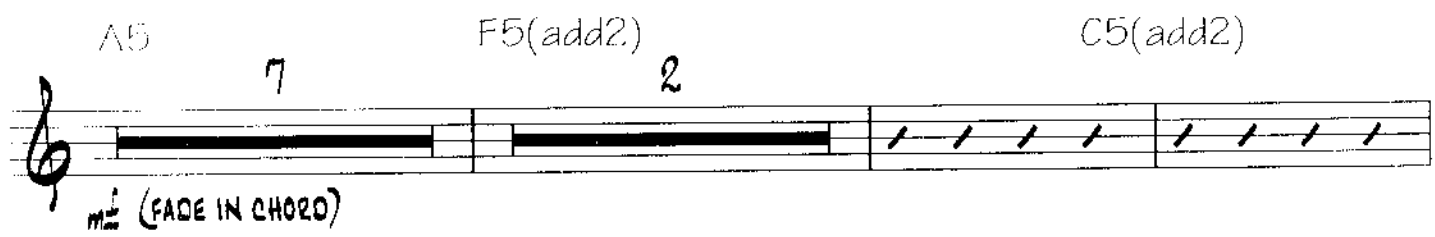

B
B♭m7
Cm11
D♭maj7
Am11
A♭13
G♭maj7♯11
B♭m7
Cm7
D♭maj7
E♭
3
3
C
F7sus4
D♭maj7/F
F7sus4
Dm7
C♯9
Cm9
B9♯11
D
B♭m7
Cm7
D♭maj7
Cm7
B♭m7
Cm7sus4
E
F7sus4
F7
F7sus4
F7
D♭maj7/F
F7sus4
F7
F7sus4
F7
D♭maj7/F
E♭/F

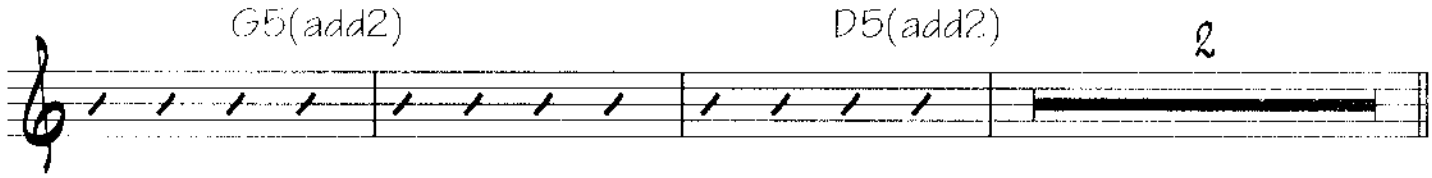

SOLO BREAK
F7sus4 F7 F7sus4 F7 D♭maj7/F E♭/F F7sus4
7
F SOLO F7sus4 D♭maj7/F F7sus4 D♭maj7/F
4
F7sus4 D♭maj7/F F7sus4 D♭maj7/F
4
B♭m7 Cm7 D♭maj7 Cm7 B♭m7 Cm7
2
F7sus4 D♭maj7/F F7sus4 D♭maj7/F
4
PERC. BREAK
F7sus4 D♭maj7/F F7sus4
4
15
G
N.C.(F7sus4)
(ADD 2ND TIME)


1. (Perc.) 15
2. (Perc.) 3
(CONT. OSTINATO, SIMILE)
(CONT. OSTINATO, SIMILE)
15
3
H
(CONT. RHY. SIMILE)
I
(CONT. OSTINATO)

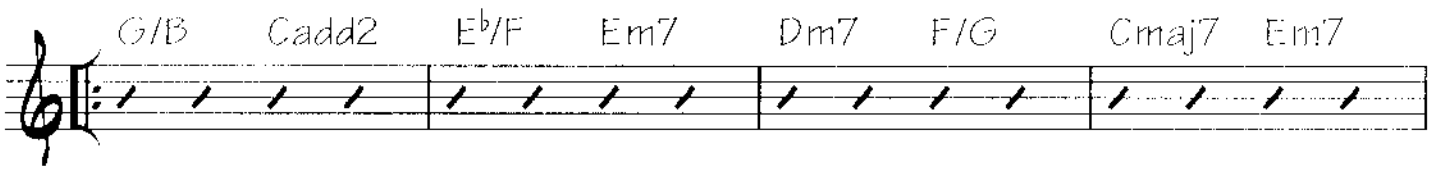


K PERC. INTERLUDE

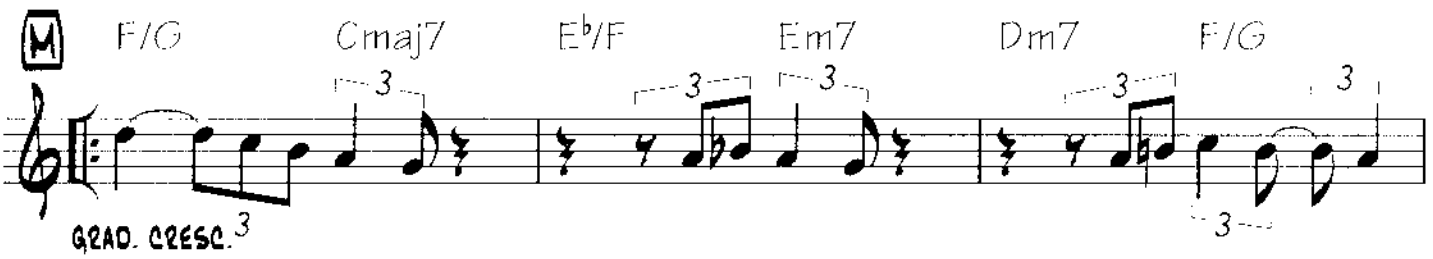


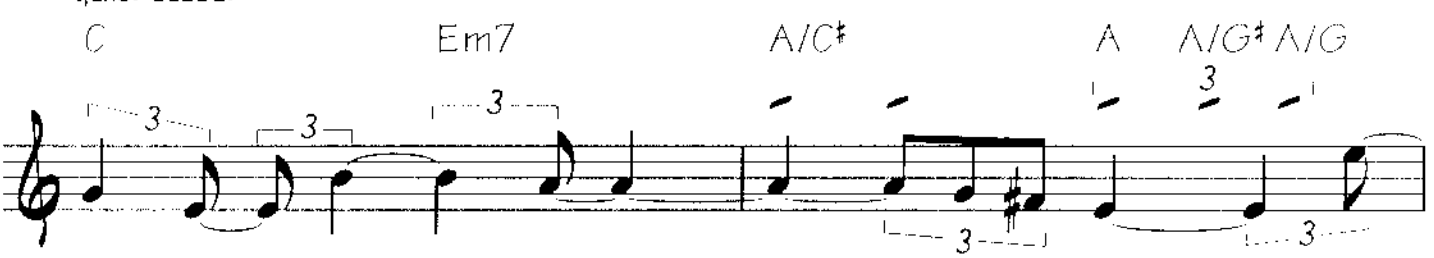


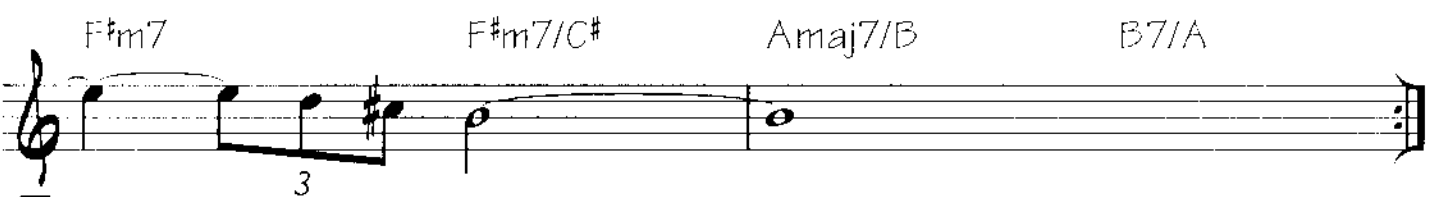
L Rhy. Section Interlude



M







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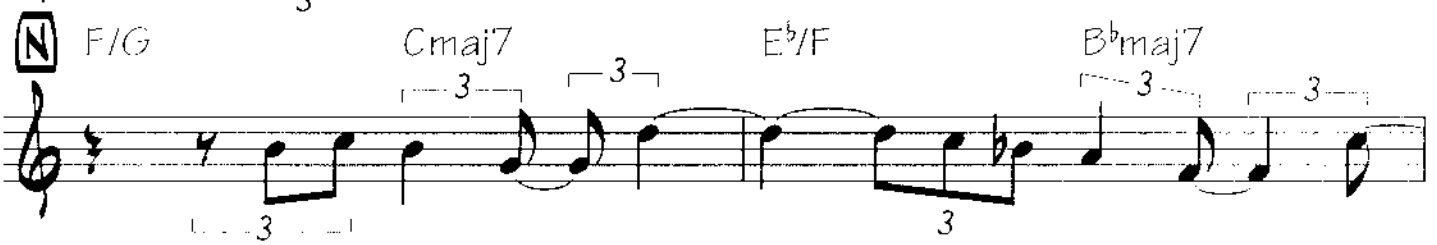
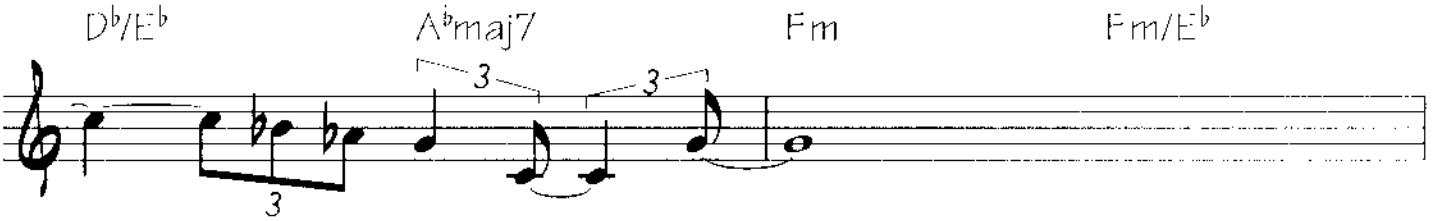
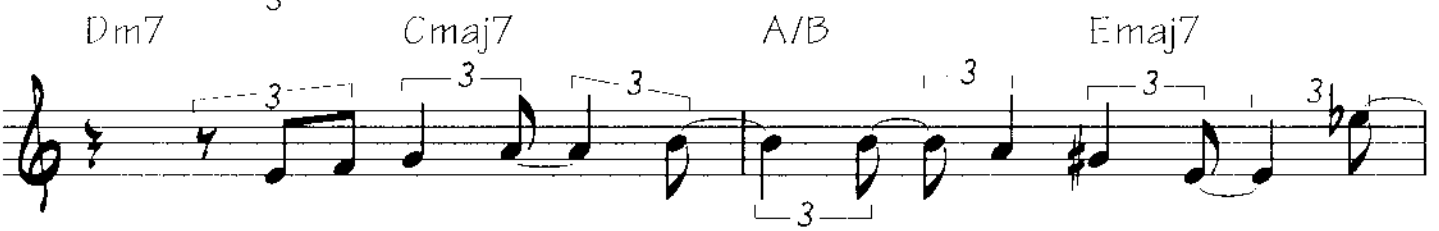
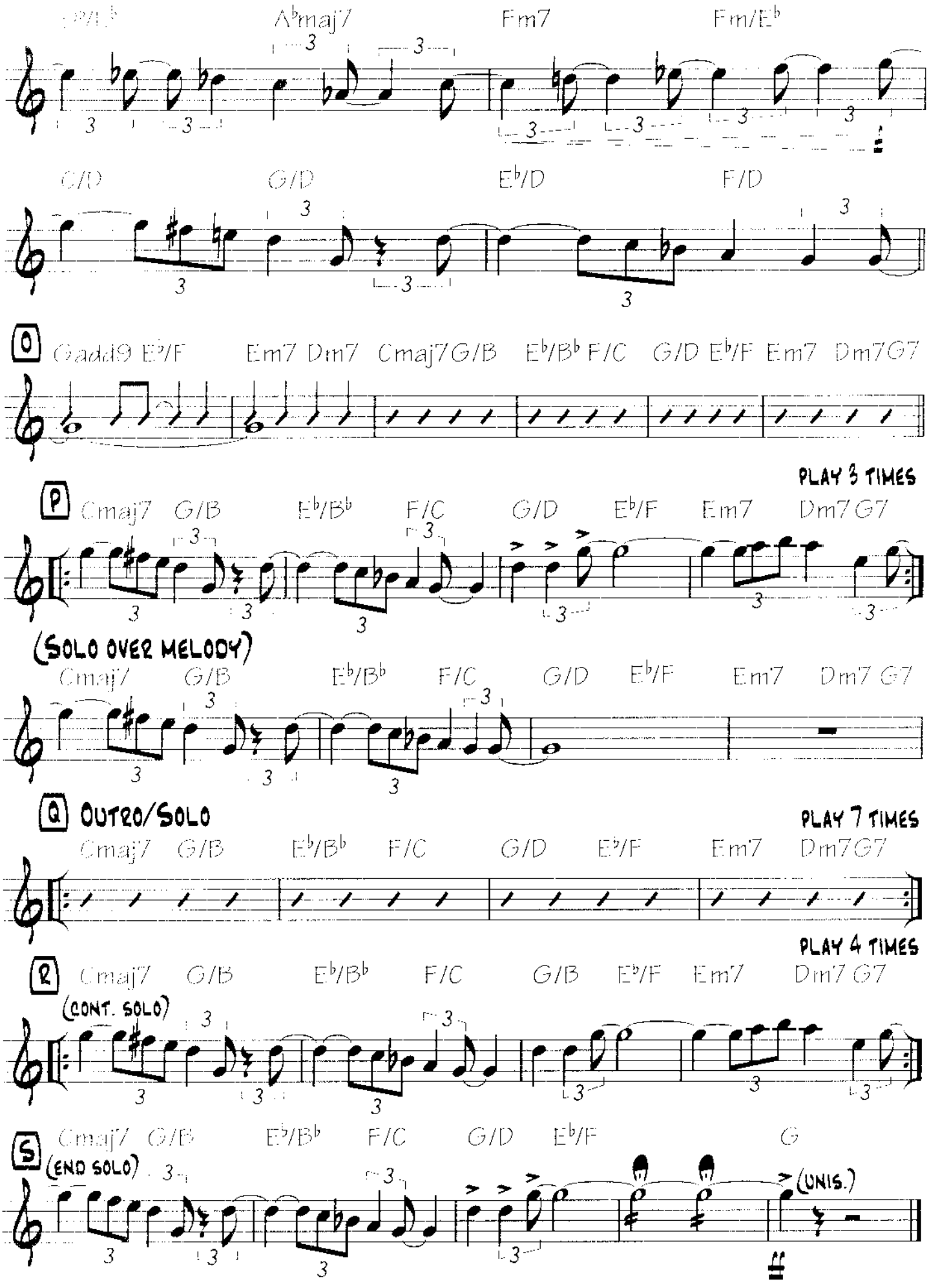






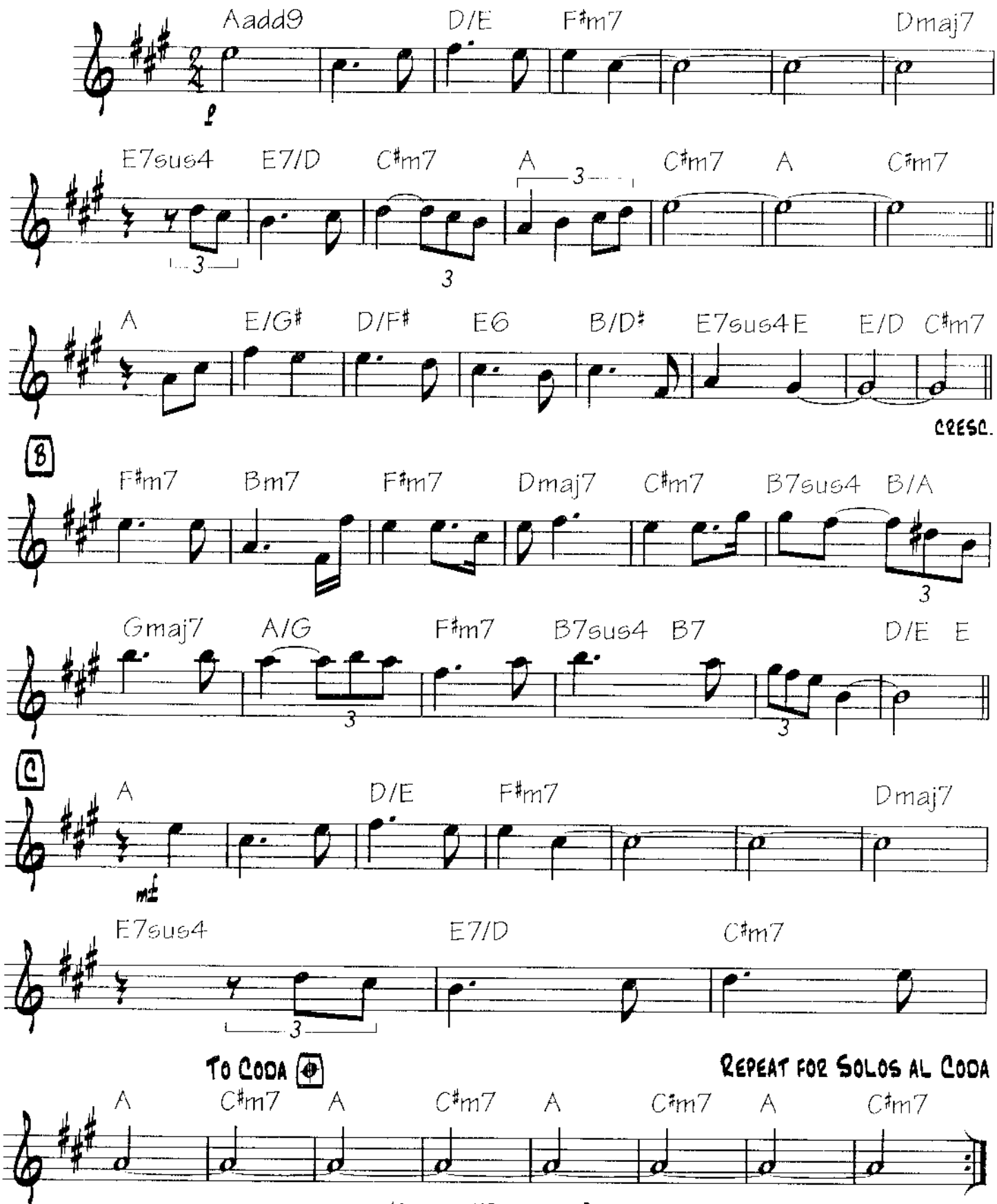

A♭maj7
Fm7
Fm/E♭
C/D
G/D
E♭/D
F/D
O
Gadd9 E♭/F
Em7 Dm7
Cmaj7 G/B
E♭/B♭ F/C
G/D E♭/F Em7 Dm7 G7
PLAY 3 TIMES
P
Cmaj7 G/B
E♭/B♭
F/C
G/D
E♭/F
Em7
Dm7 G7
(SOLO OVER MELODY)
Q OUTRO/SOLO
PLAY 7 TIMES
PLAY 4 TIMES
R
(CONT. SOLO)
S
(END SOLO)
G
(UNIS.)

Dream of the Return

By Pat Metheny

A Melody

♩ = 70 (Even eighths)



(See page 437 for lyrics)

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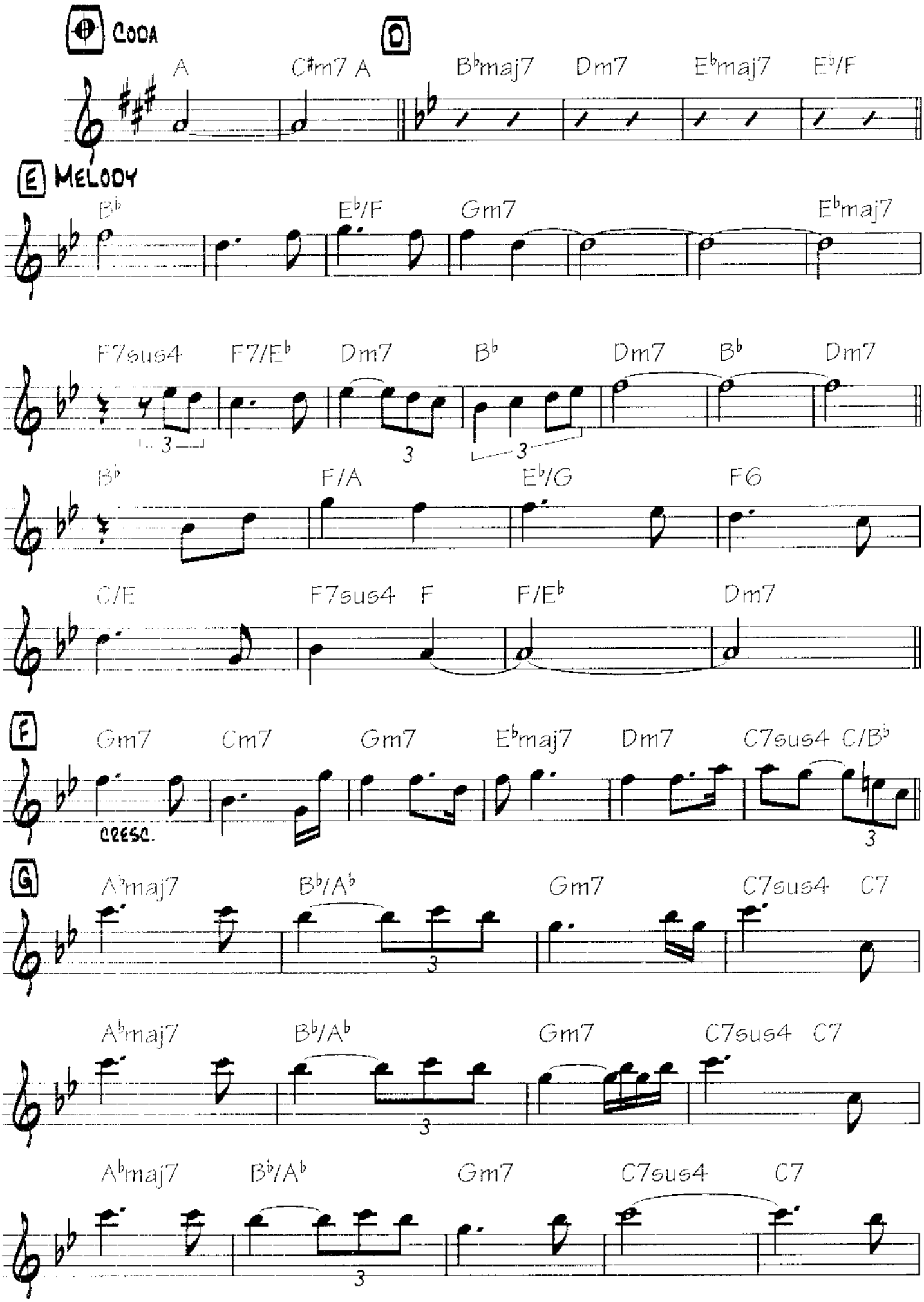
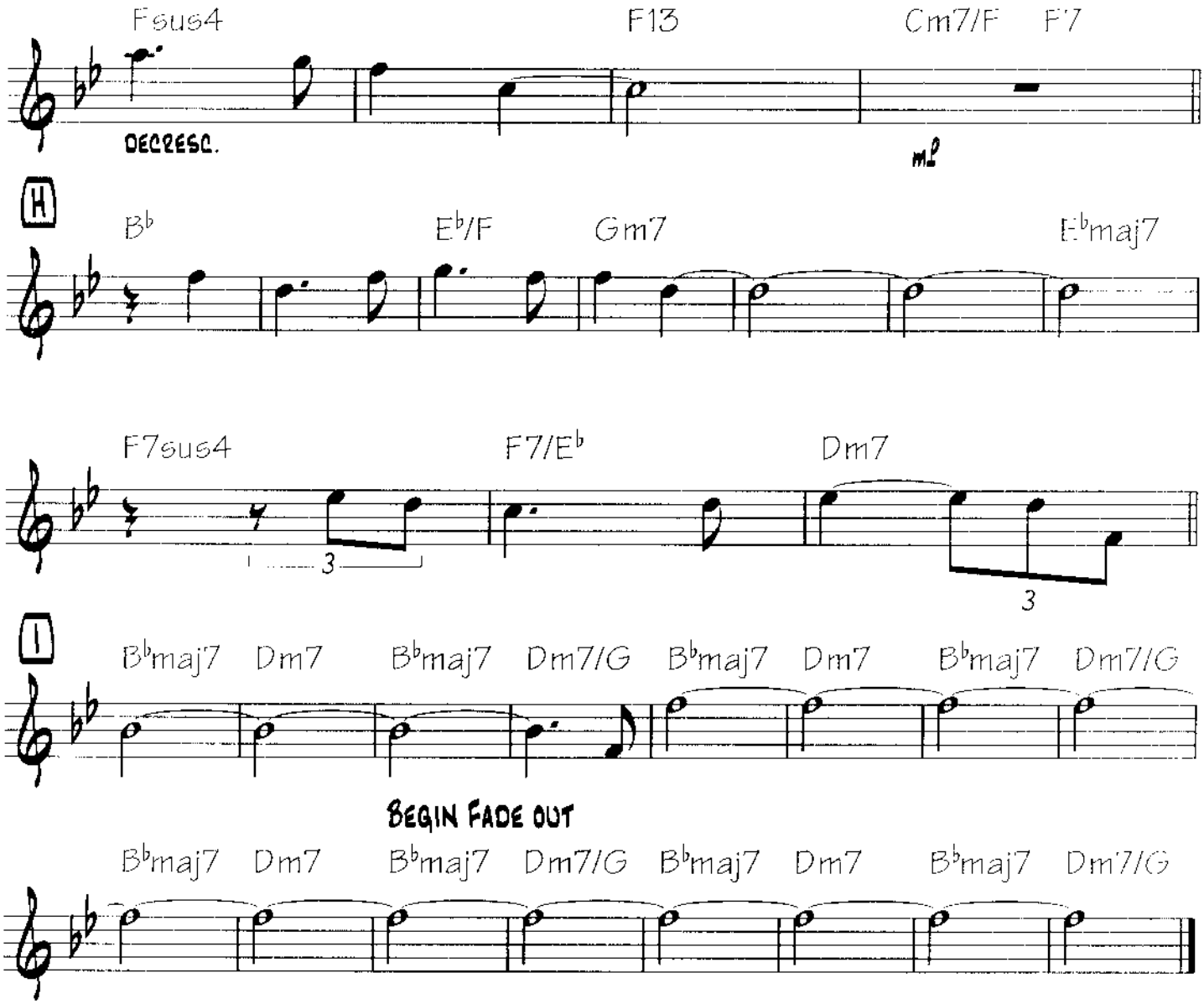
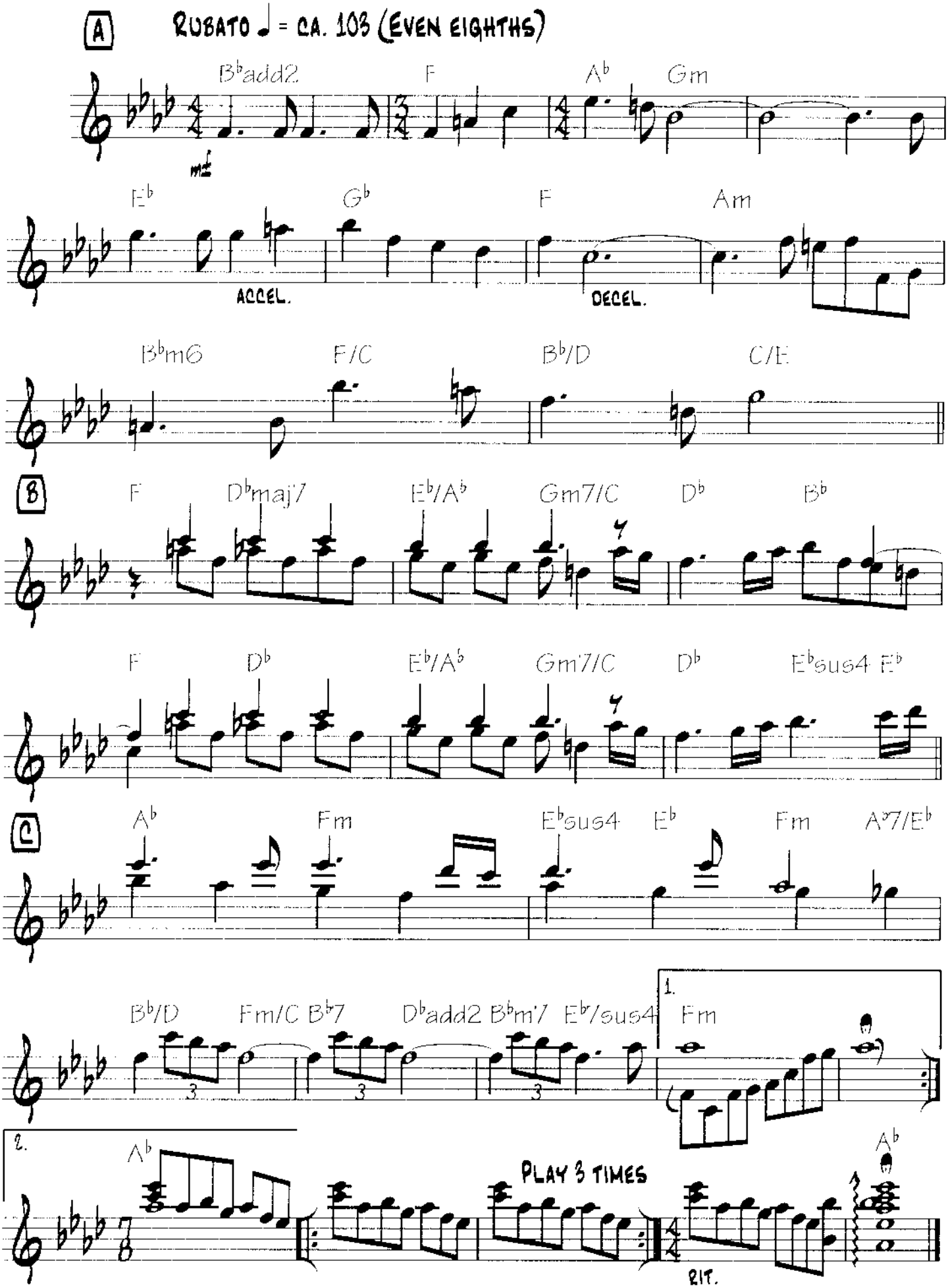

Coda
D
A
C♯m7 A
B♭maj7
Dm7
E♭maj7
E♭/F
E Melody
B♭
E♭/F
Gm7
E♭maj7
F7sus4
F7/E♭
Dm7
B♭
Dm7
B♭
Dm7
B♭
F/A
E♭/G
F6
C/E
F7sus4
F
F/E♭
Dm7
F
Gm7
Cm7
Gm7
E♭maj7
Dm7
C7sus4
C/B♭
cresc.
G
A♭maj7
B♭/A♭
Gm7
C7sus4
C7
A♭maj7
B♭/A♭
Gm7
C7sus4
C7
A♭maj7
B♭/A♭
Gm7
C7sus4
C7


Fsus4
F13
Cm7/F
F7
DECRESC.
mf
H
B♭
E♭/F
Gm7
E♭maj7
F7sus4
F7/E♭
Dm7
3
3
I
B♭maj7
Dm7
B♭maj7
Dm7/G
B♭maj7
Dm7
B♭maj7
Dm7/G
BEGIN FADE OUT
B♭maj7
Dm7
B♭maj7
Dm7/G
B♭maj7
Dm7
B♭maj7
Dm7/G

Letter from Home

By Pat Metheny



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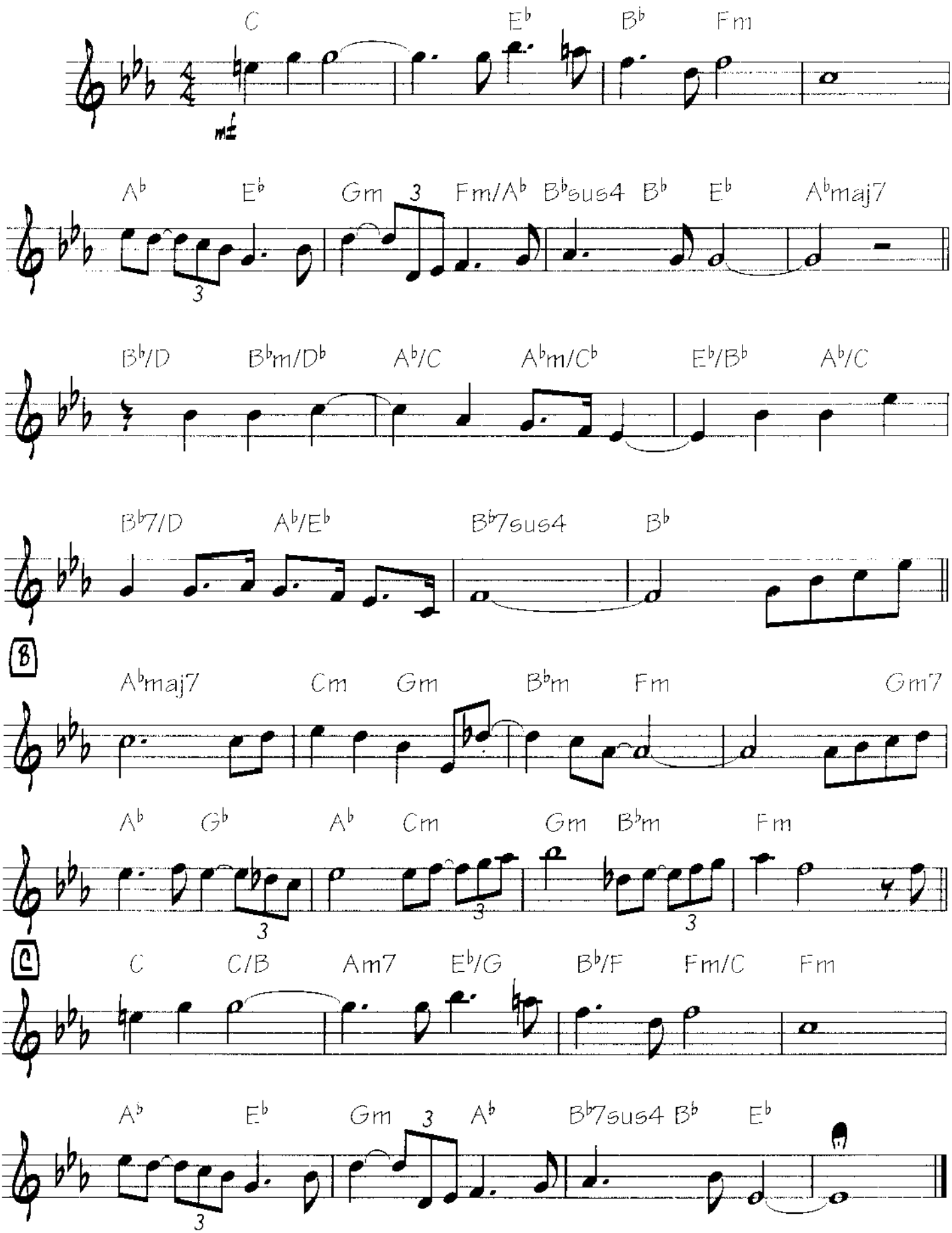
Grampa's Ghost

By Pat Metheny

A

Rubato ♩ = 84 (even eighths)



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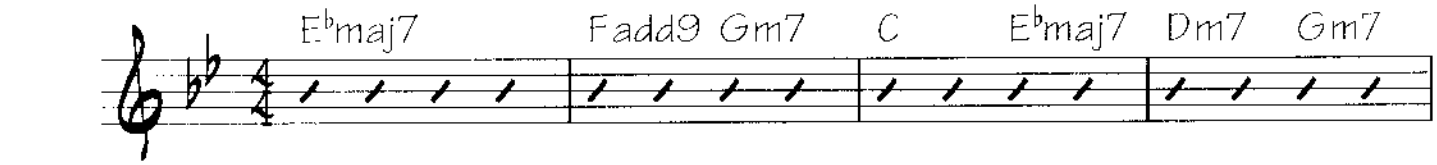
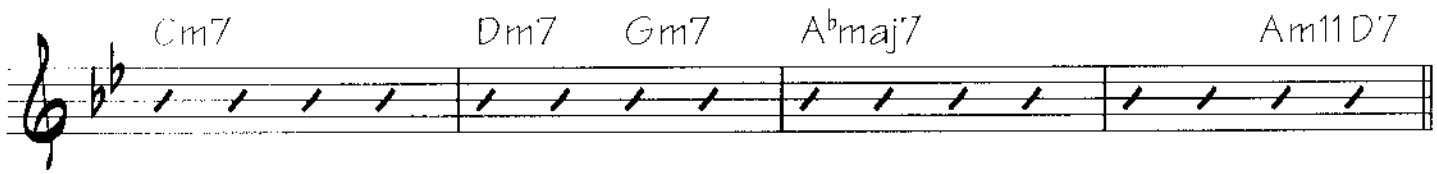
Slip Away

By Pat Metheny

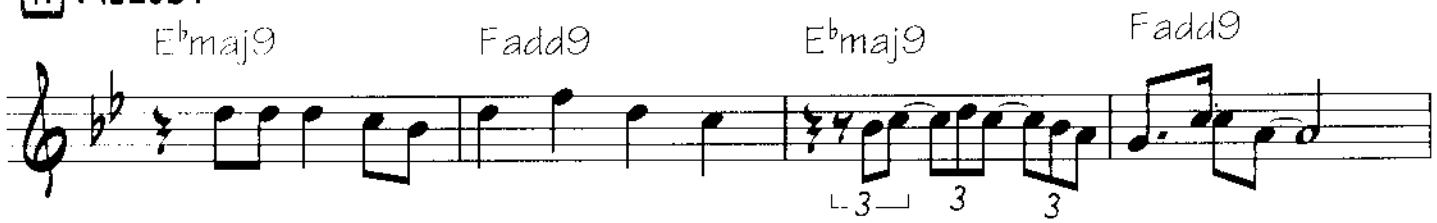
Intro

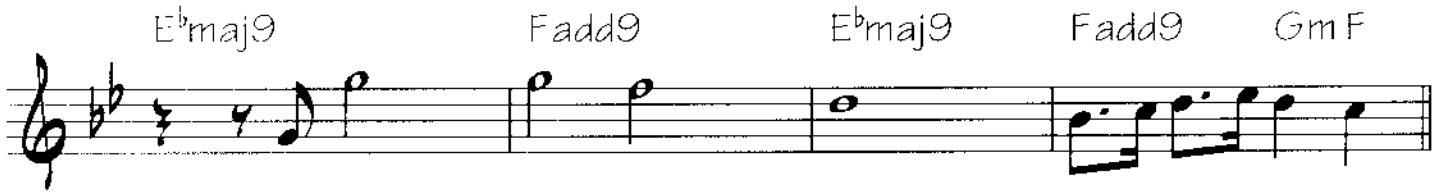
Moderately ♩ = 118 (Even Eighths)

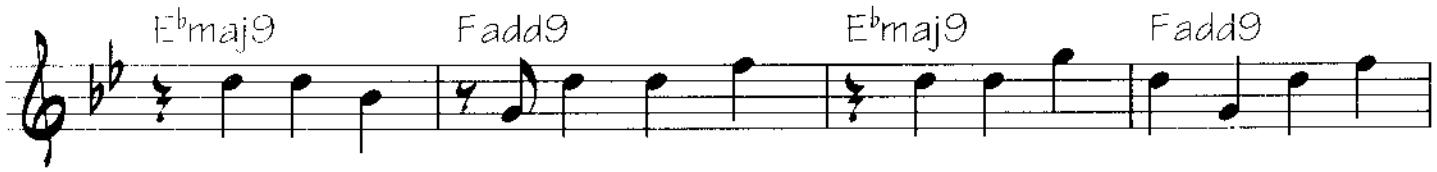


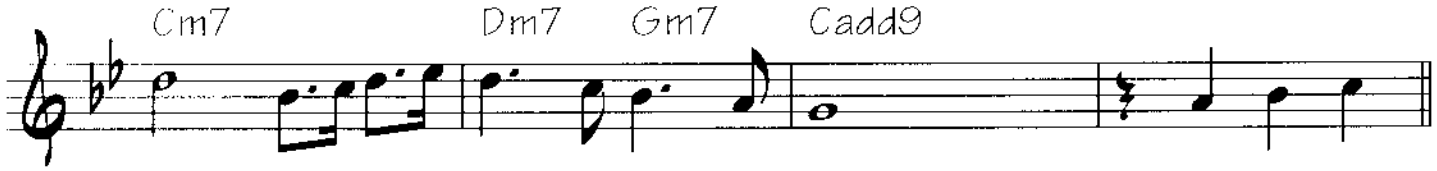


A Melody

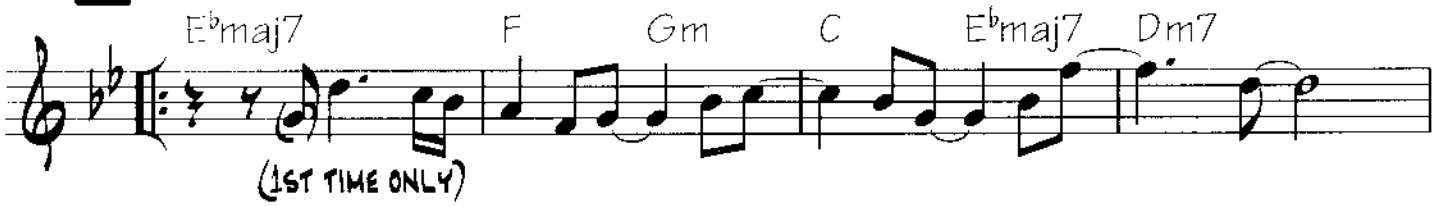








𝄋 B



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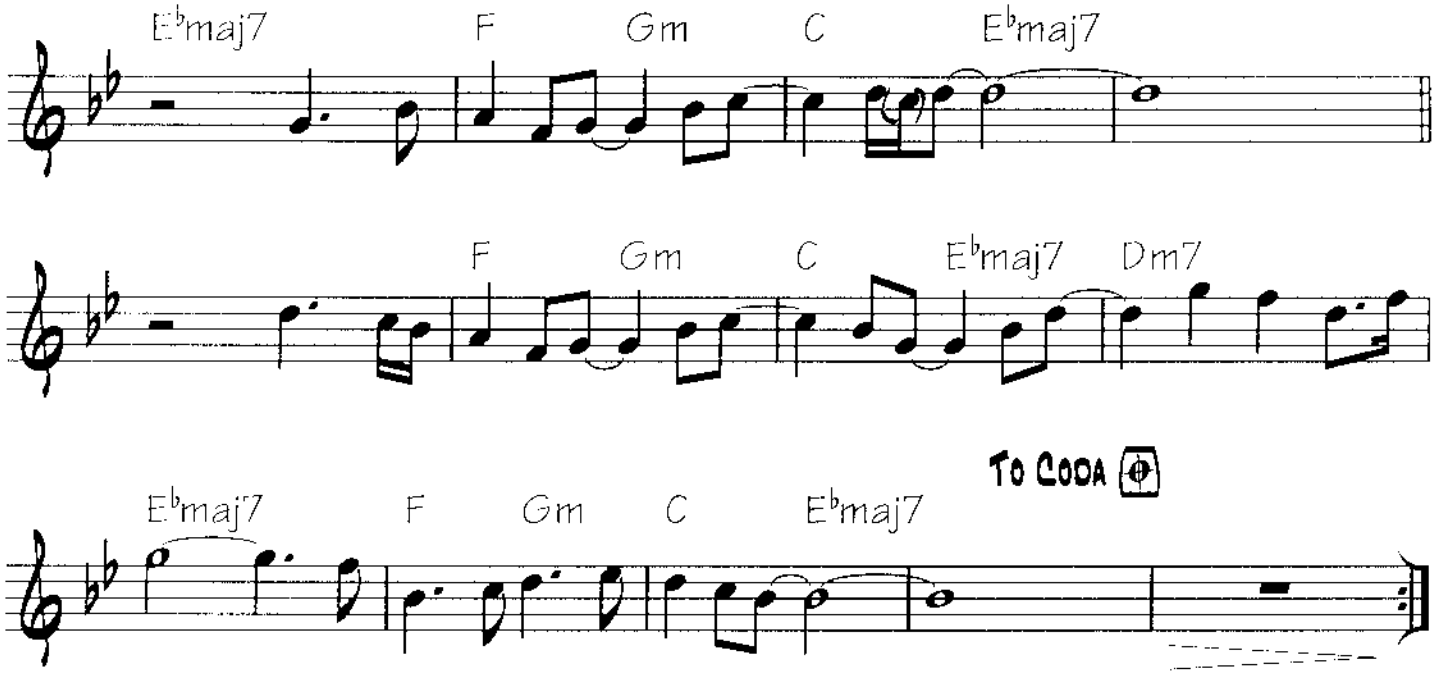
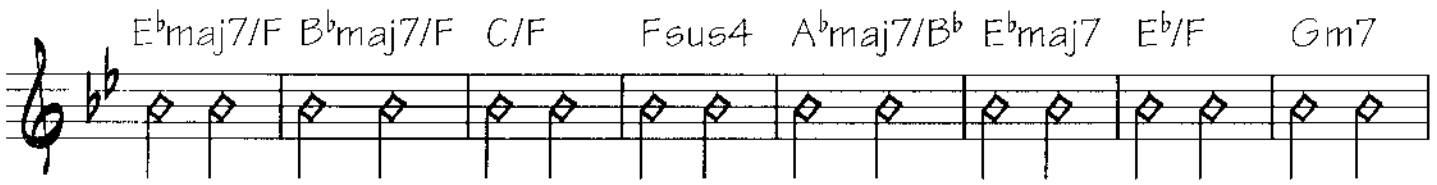
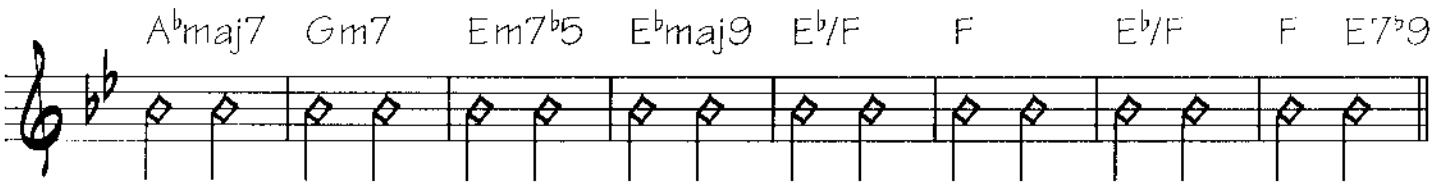


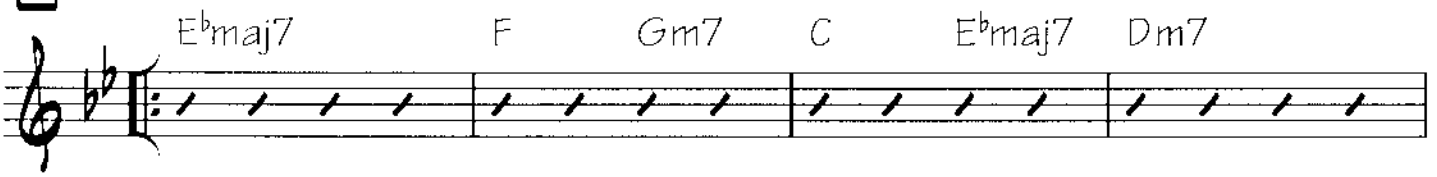
C Interlude
Half-time feel



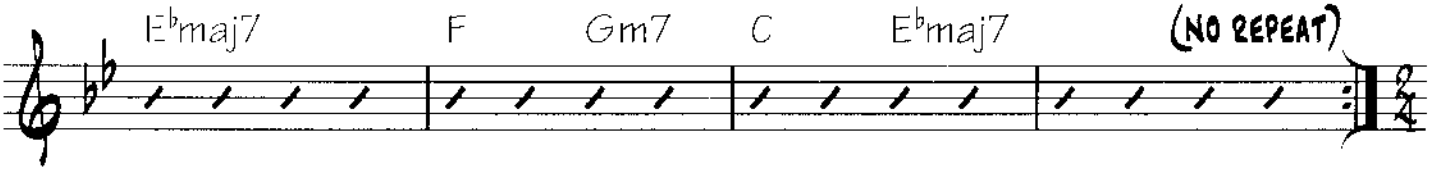
End half-time feel



D Solo

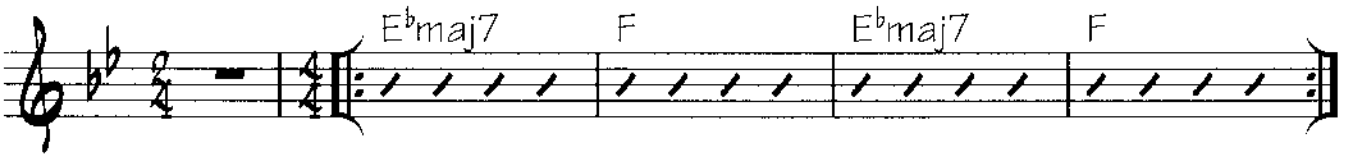


Play 4 times
Last time: D.S. al Coda
(no repeat)



Coda / Solo Vamp

Repeat and fade

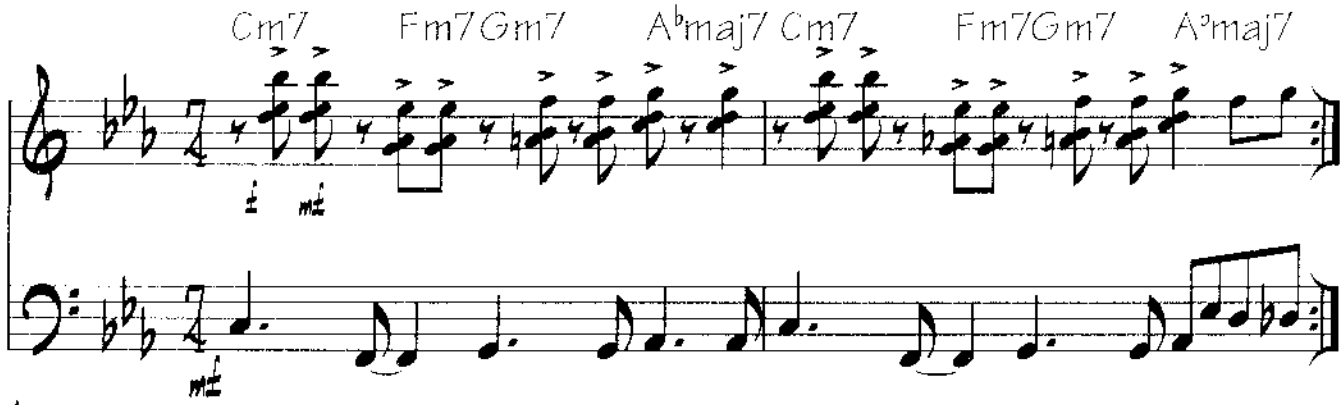


Have You Heard

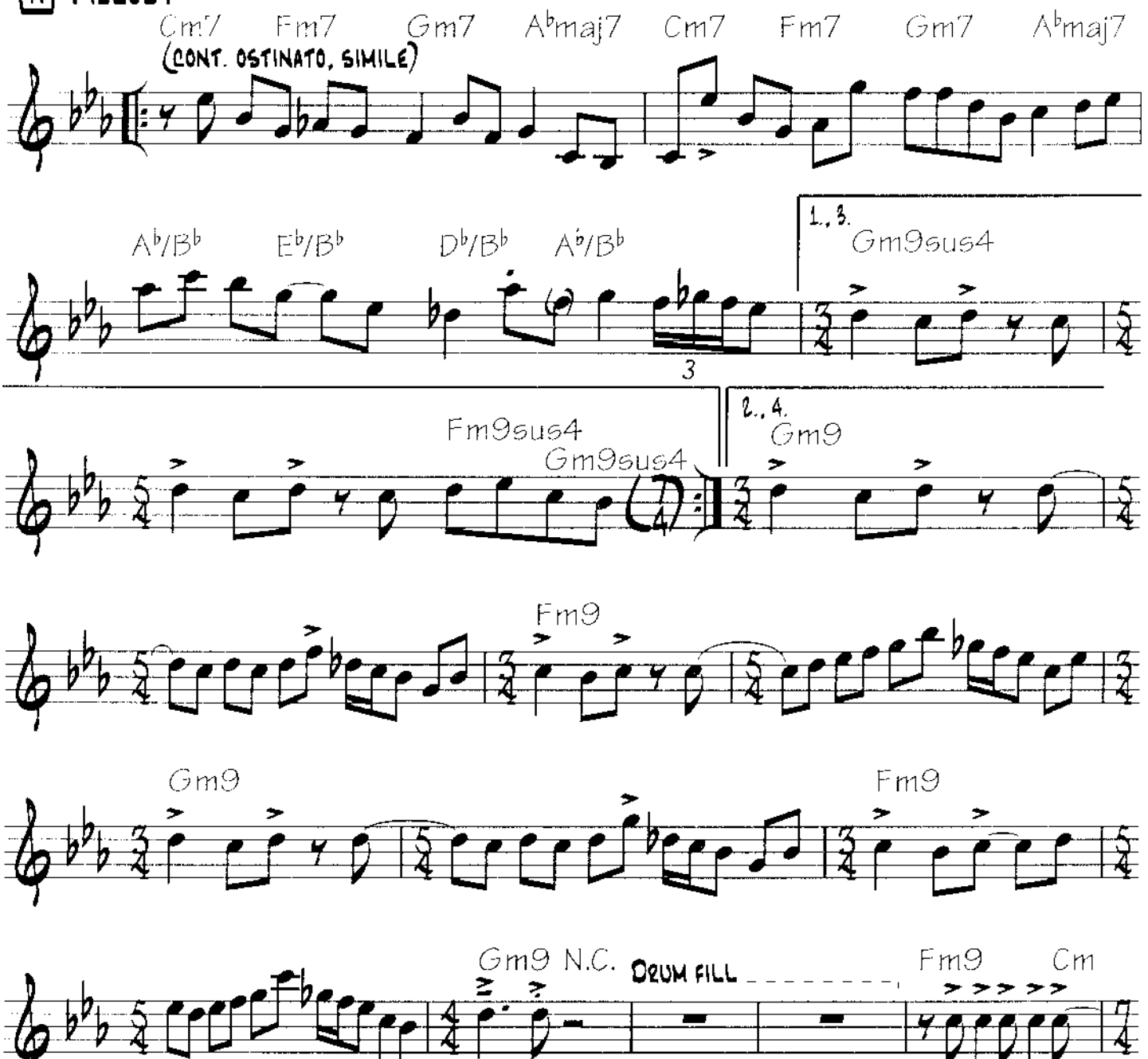
By Pat Metheny

Intro

♩ = 150 (Even eighths)



A Melody



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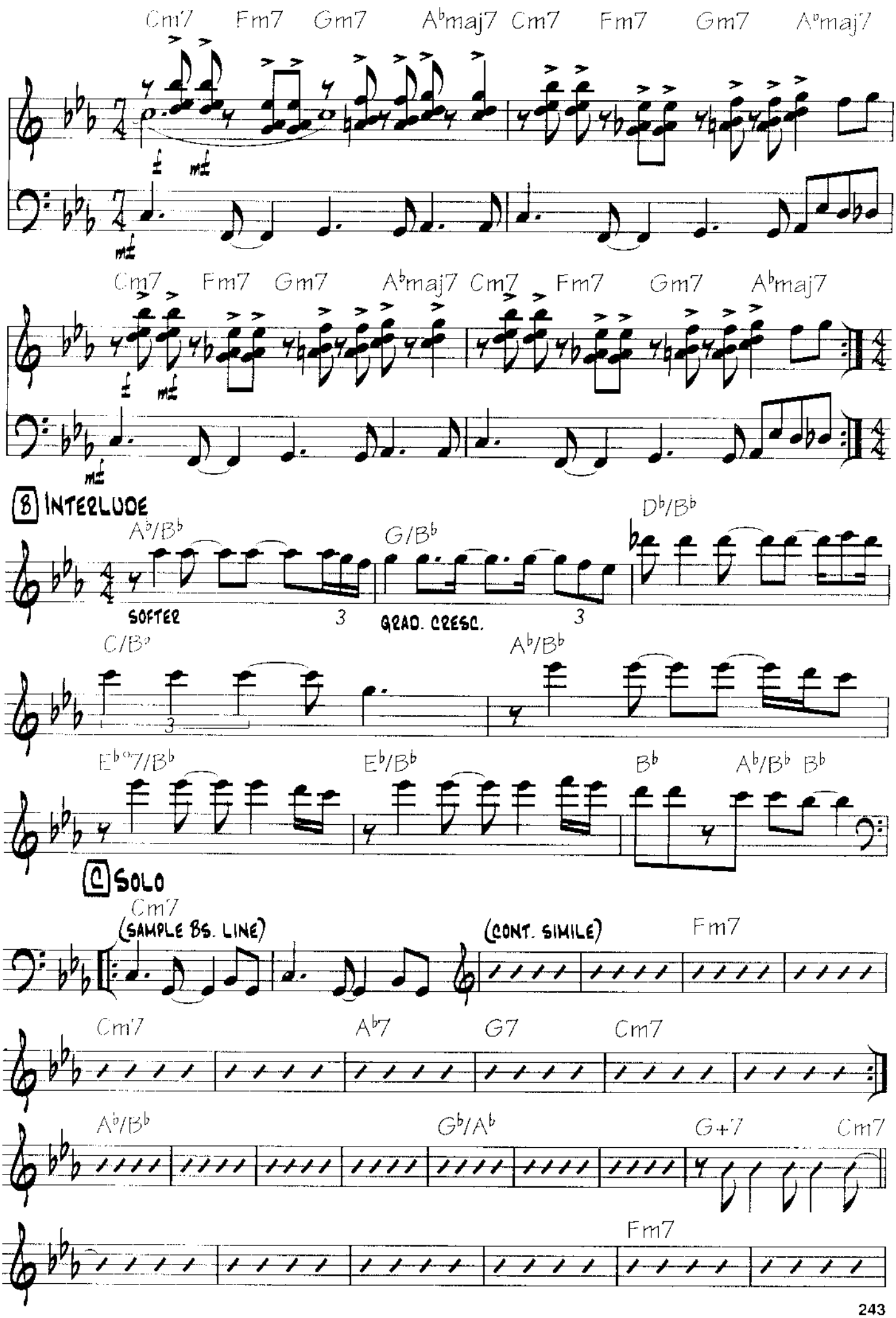
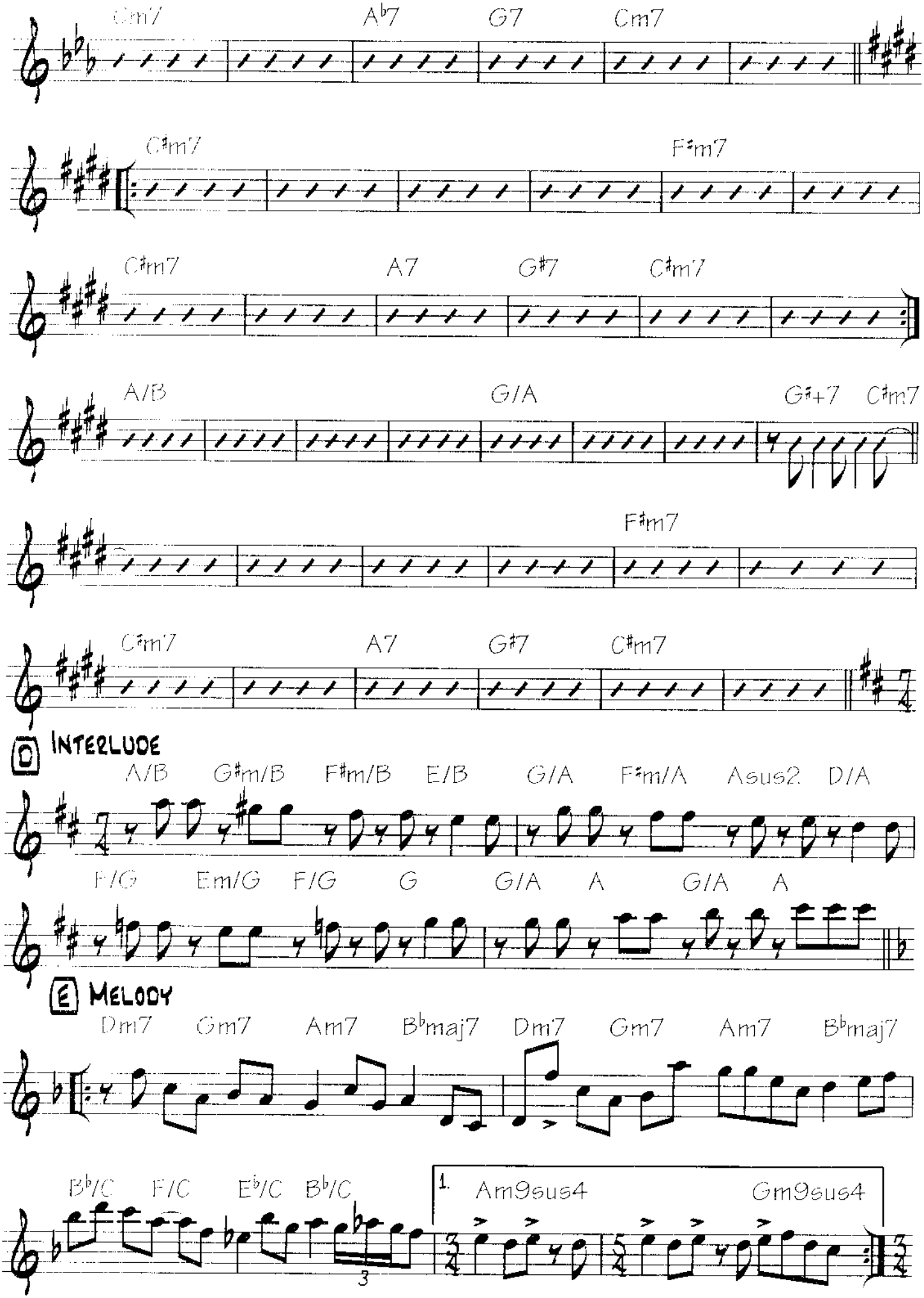
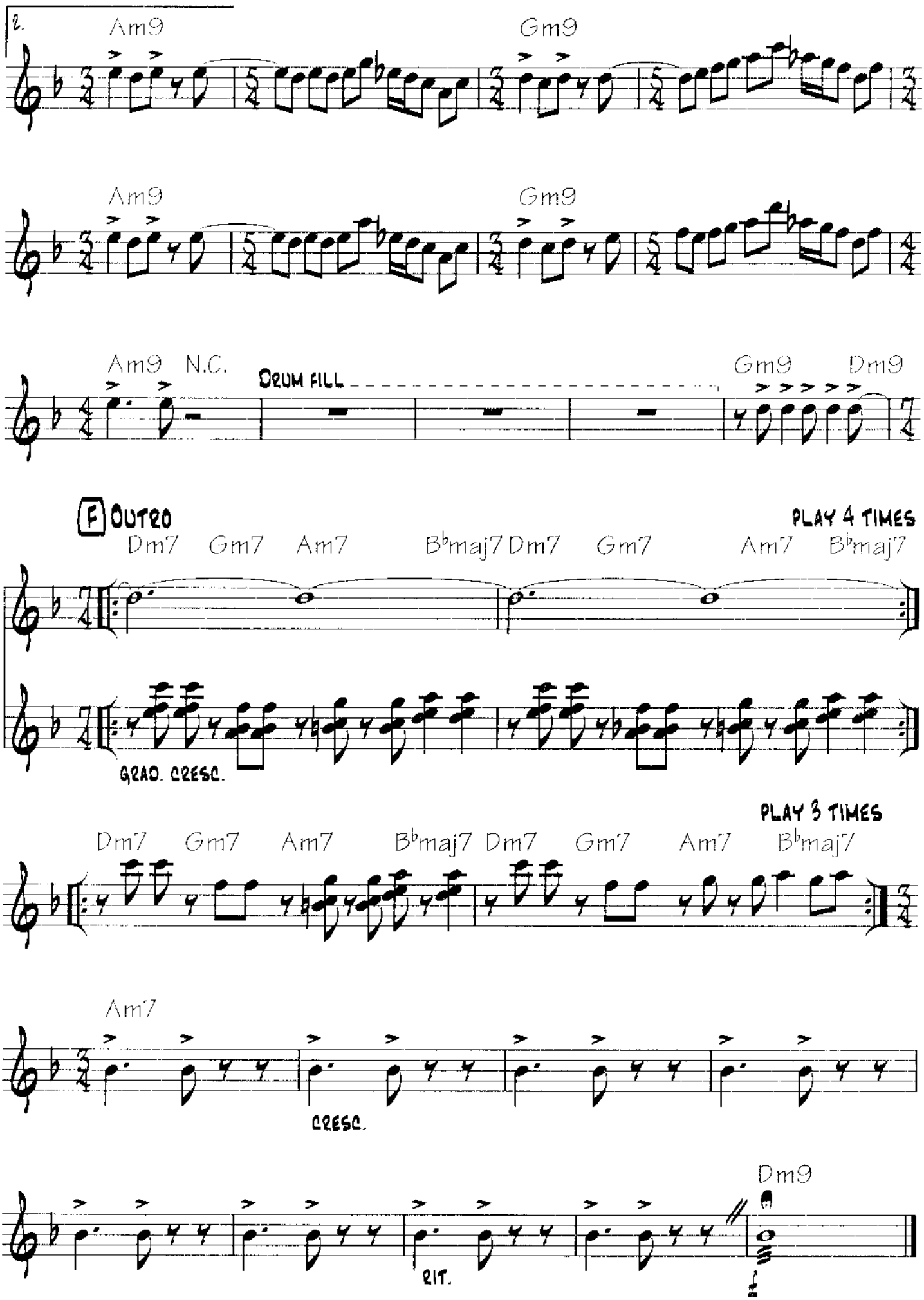
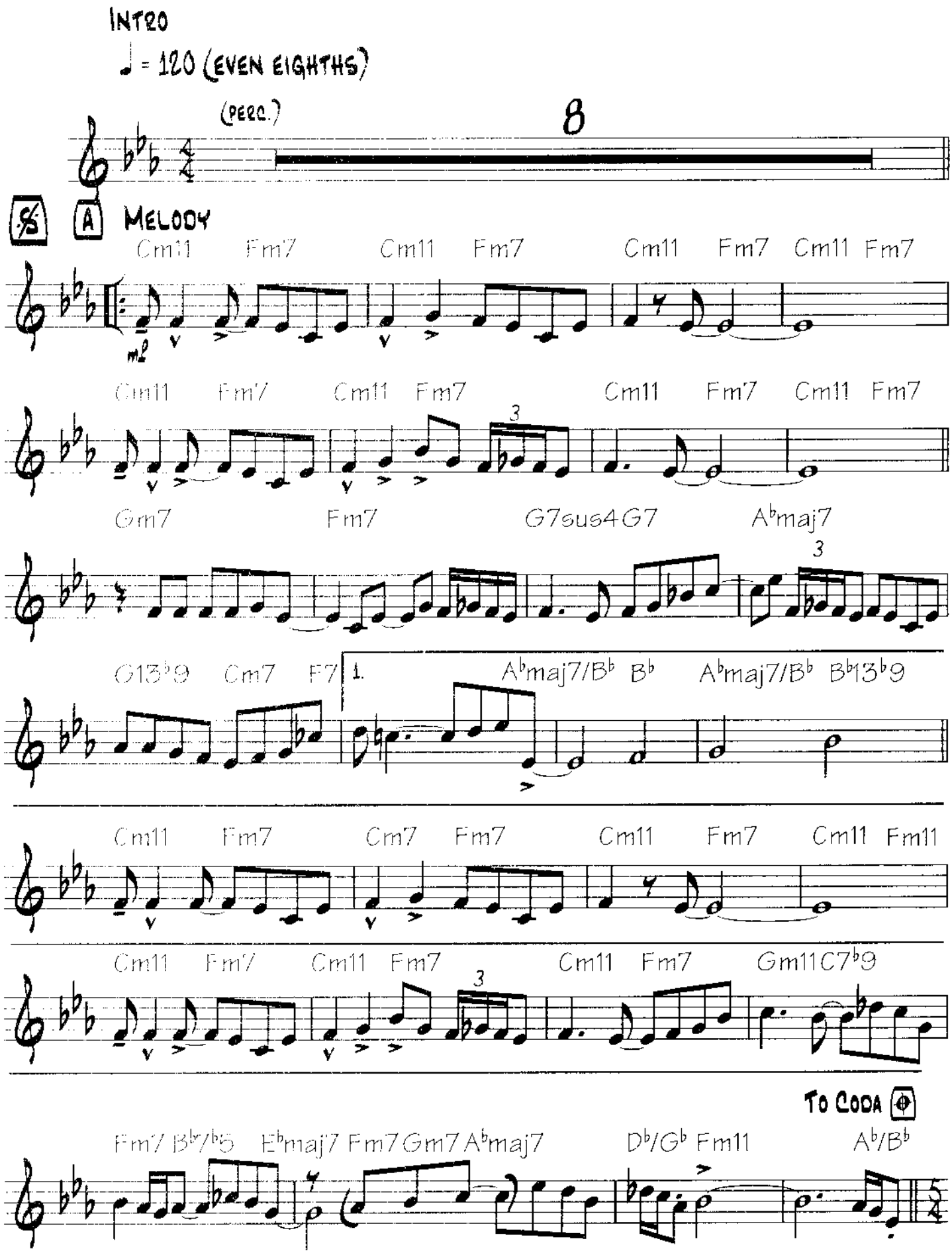

Cm7 Fm7 Gm7 A♭maj7 Cm7 Fm7 Gm7 A♭maj7
Cm7 Fm7 Gm7 A♭maj7 Cm7 Fm7 Gm7 A♭maj7
B INTERLUDE
A♭/B♭ G/B♭ D♭/B♭
SOFTER
3
GRAD. CRESC.
3
C/B♭ A♭/B♭
3
E♭°7/B♭ E♭/B♭ B♭ A♭/B♭ B♭
C SOLO
Cm7
(SAMPLE BS. LINE)
(CONT. SIMILE)
Fm7
Cm7 A♭7 G7 Cm7
A♭/B♭ G♭/A♭ G+7 Cm7
Fm7


Cm7 A♭7 G7 Cm7
C♯m7 F♯m7
C♯m7 A7 G♯7 C♯m7
A/B G/A G♯+7 C♯m7
F♯m7
C♯m7 A7 G♯7 C♯m7
D INTERLUDE
A/B G♯m/B F♯m/B E/B G/A F♯m/A Asus2 D/A
F/G Em/G F/G G G/A A G/A A
E MELODY
Dm7 Gm7 Am7 B♭maj7 Dm7 Gm7 Am7 B♭maj7
B♭/C F/C E♭/C B♭/C
1. Am9sus4 Gm9sus4


2.
Am9
Gm9
Am9
Gm9
Am9 N.C.
DRUM FILL
Gm9
Dm9
F OUTRO
PLAY 4 TIMES
Dm7 Gm7 Am7 B♭maj7 Dm7 Gm7 Am7 B♭maj7
GRAD. CRESC.
PLAY 3 TIMES
Dm7 Gm7 Am7 B♭maj7 Dm7 Gm7 Am7 B♭maj7
Am7
CRESC.
Dm9
RIT.

Spring Ain't Here

By Pat Metheny



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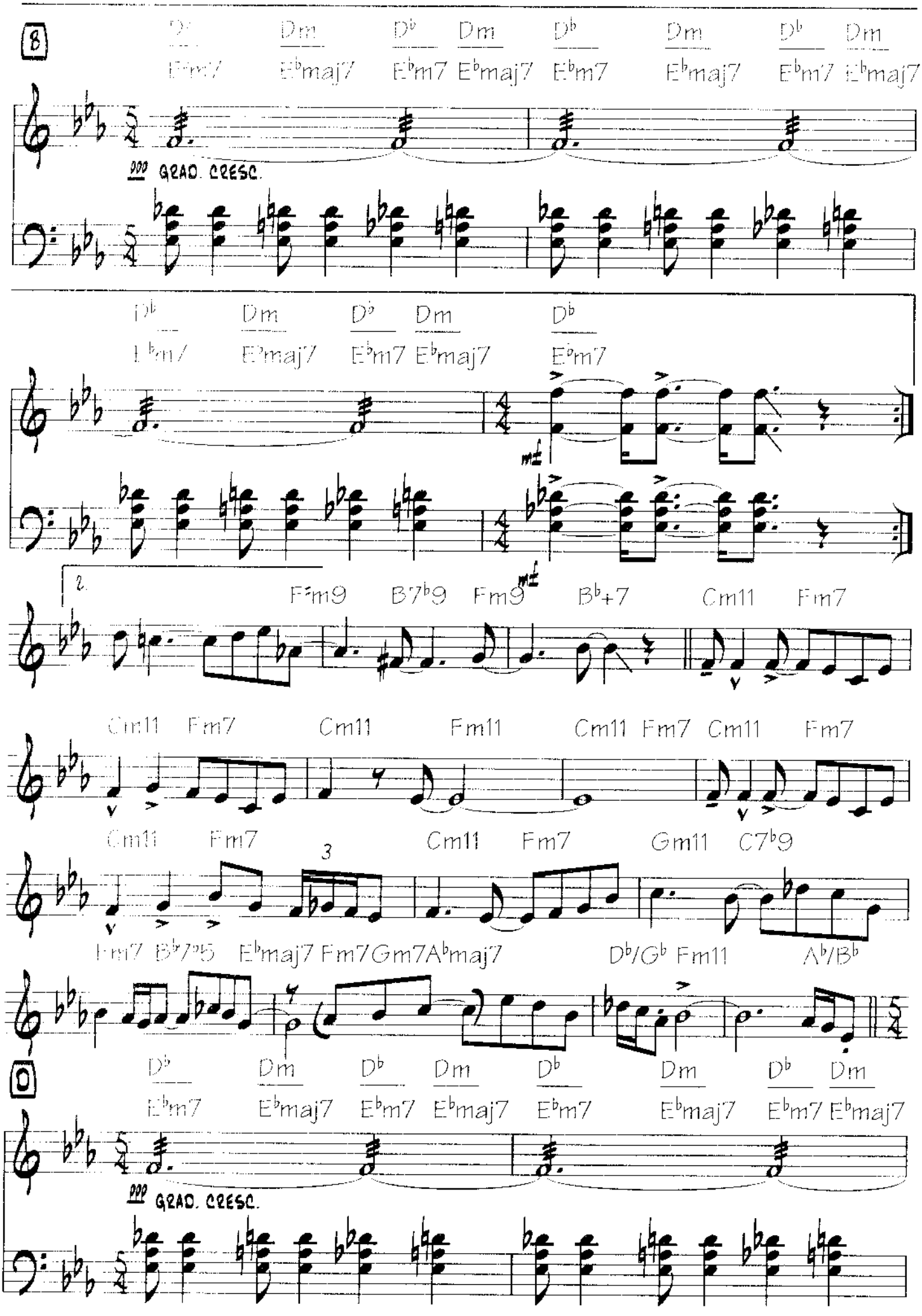
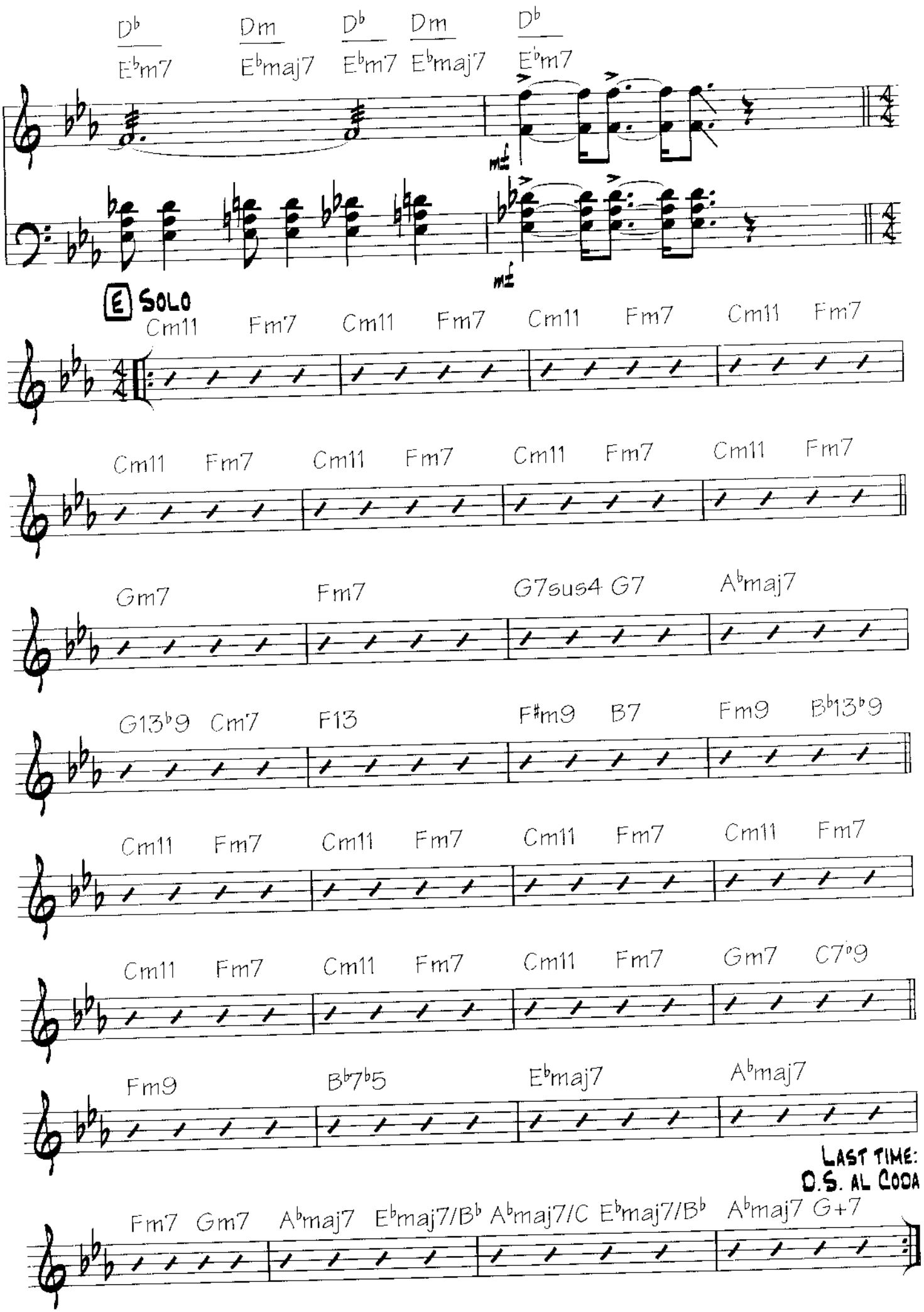
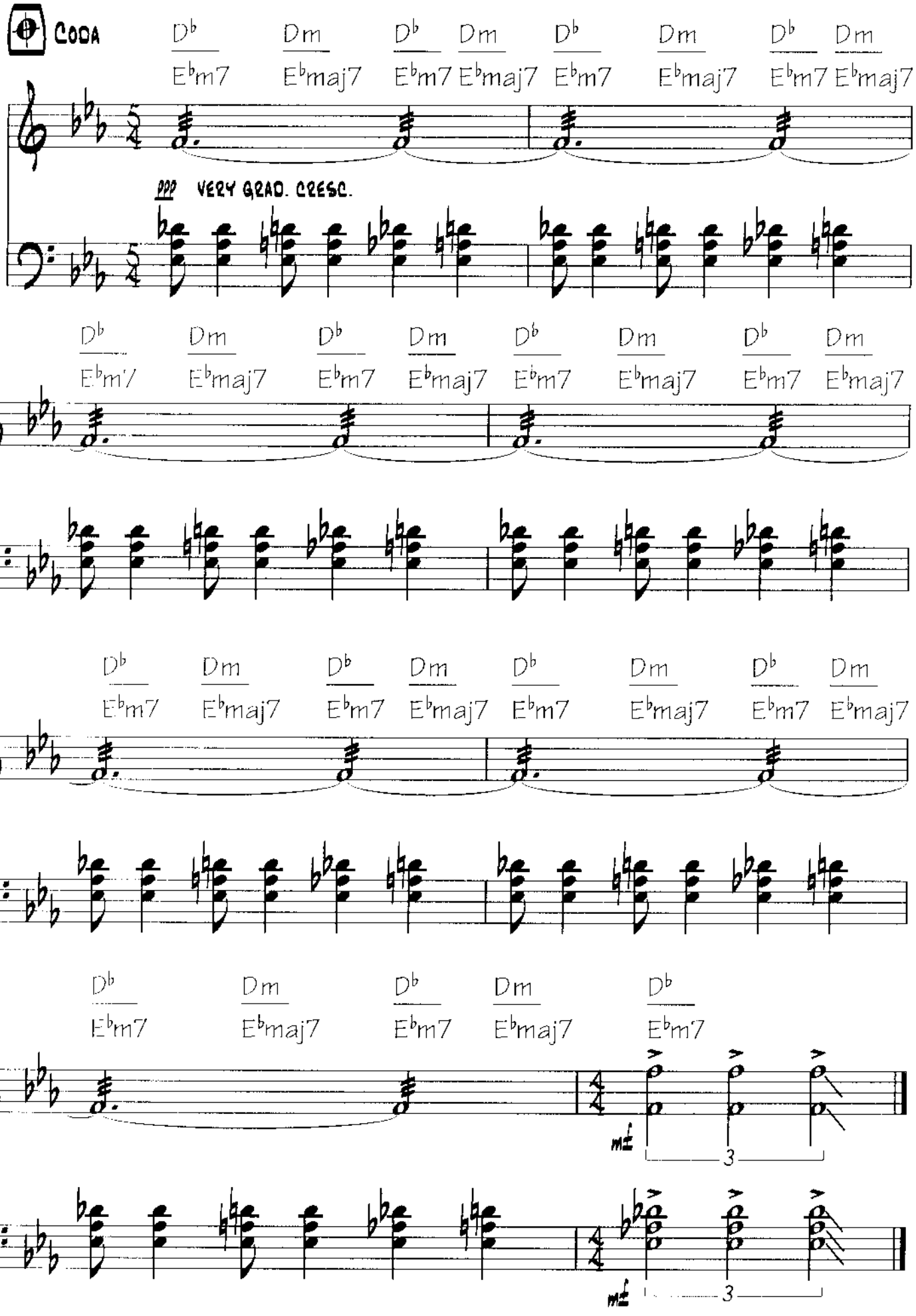

8
D♭ Dm D♭ Dm D♭ Dm D♭ Dm
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7
ppp GRAD. CRESC.
D♭ Dm D♭ Dm D♭
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7
mf
2.
Fm9 B♭7♭9 Fm9 B♭+7 Cm11 Fm7
mf
Cm11 Fm7 Cm11 Fm11 Cm11 Fm7 Cm11 Fm7
Cm11 Fm7 Cm11 Fm7 Gm11 C7♭9
3
Fm7 B♭7♭5 E♭maj7 Fm7 Gm7 A♭maj7 D♭/G♭ Fm11 A♭/B♭
9
D♭ Dm D♭ Dm D♭ Dm D♭ Dm
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7
ppp GRAD. CRESC.

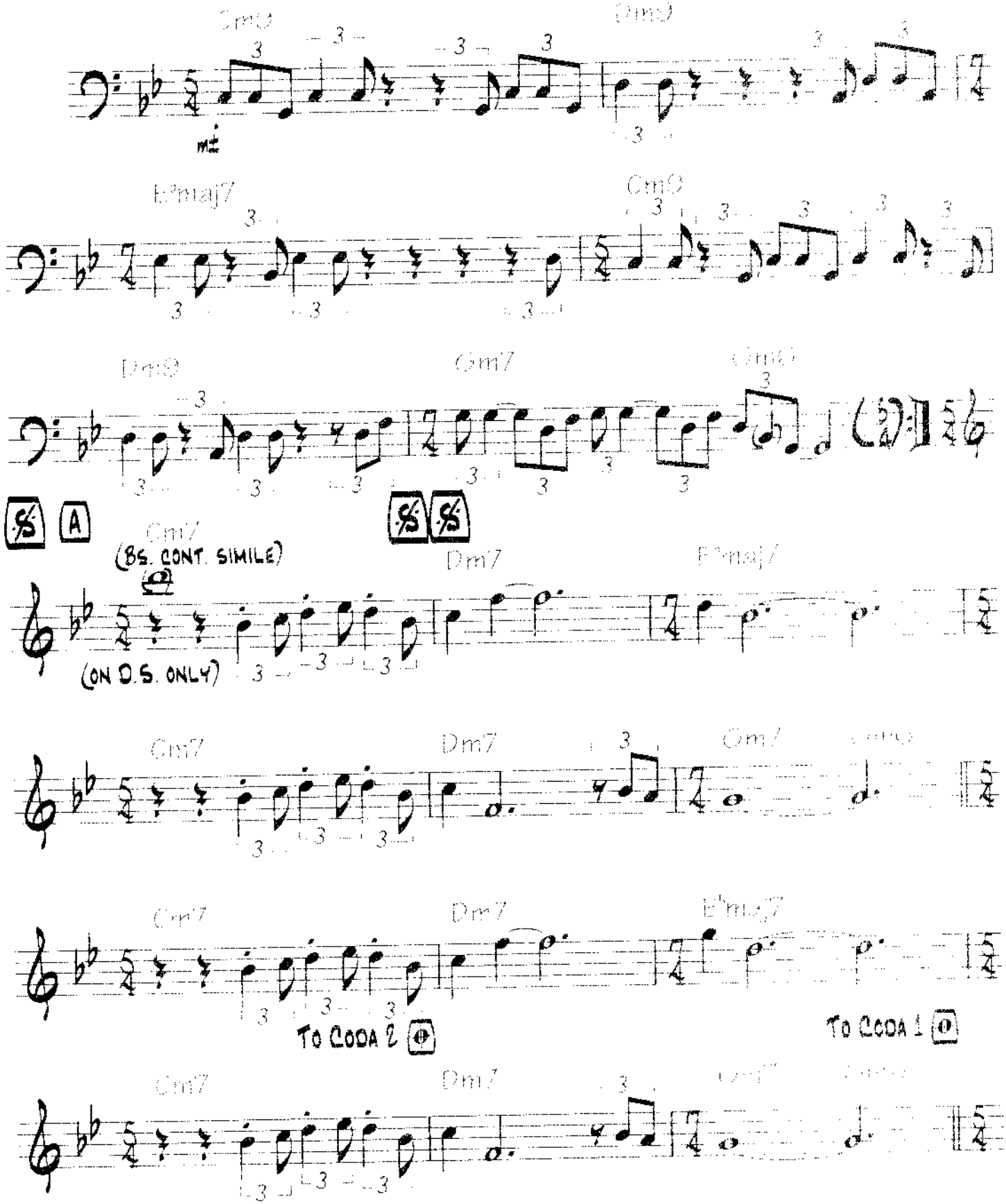

D♭ Dm D♭ Dm D♭
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7
mf
mf
E SOLO
Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7
Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7
Gm7 Fm7 G7sus4 G7 A♭maj7
G13♭9 Cm7 F13 F♯m9 B7 Fm9 B♭13♭9
Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7
Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Gm7 C7♭9
Fm9 B♭7♭5 E♭maj7 A♭maj7
LAST TIME:
D.S. AL CODA
Fm7 Gm7 A♭maj7 E♭maj7/B♭ A♭maj7/C E♭maj7/B♭ A♭maj7 G+7

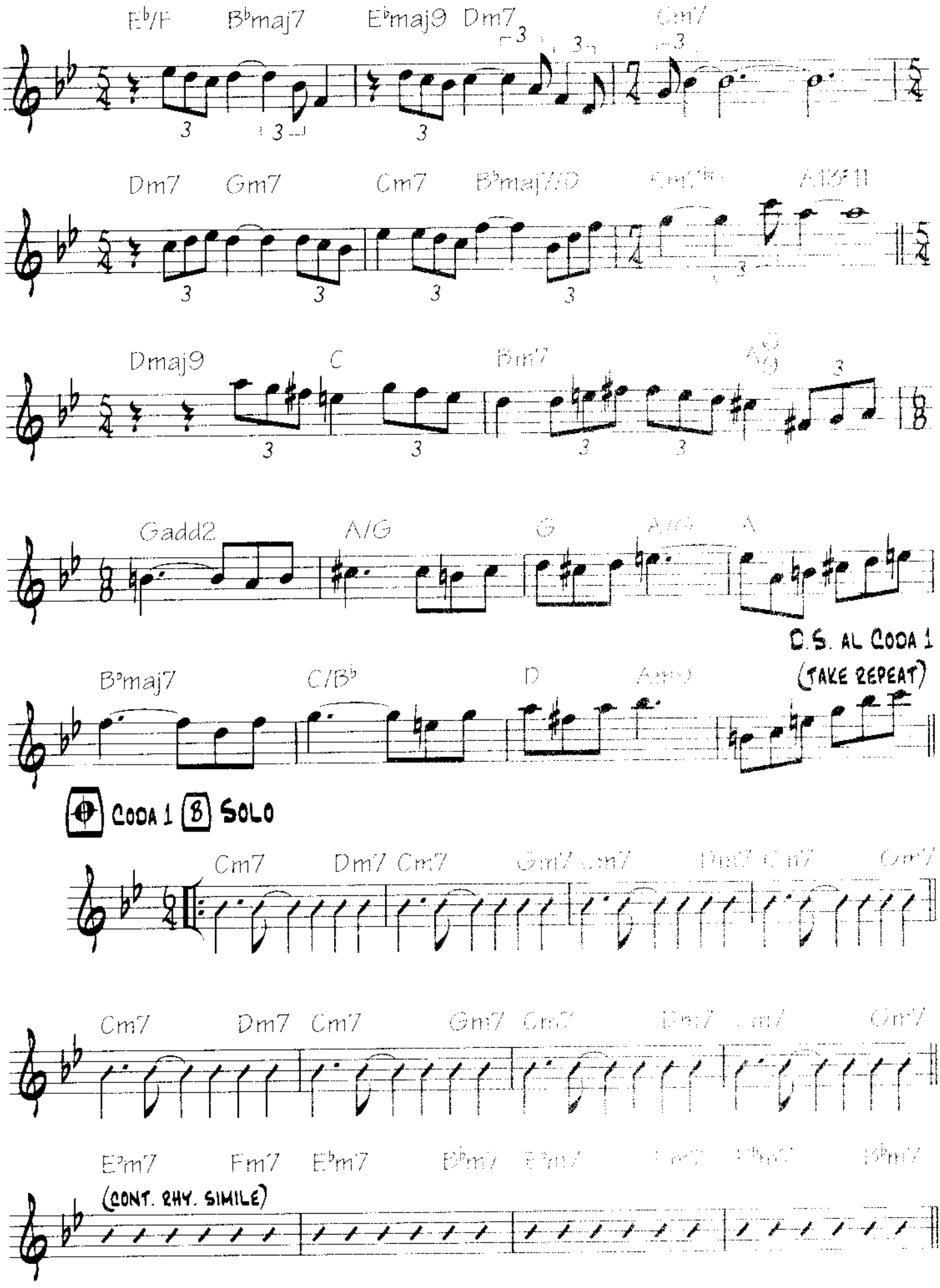

Coda
D♭ Dm D♭ Dm D♭ Dm D♭ Dm
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7
ppp VERY GRAD. CRESC.
D♭ Dm D♭ Dm D♭ Dm D♭ Dm
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7
D♭ Dm D♭ Dm D♭ Dm D♭ Dm
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7 E♭maj7
D♭ Dm D♭ Dm D♭
E♭m7 E♭maj7 E♭m7 E♭maj7 E♭m7
mf
3
mf
3

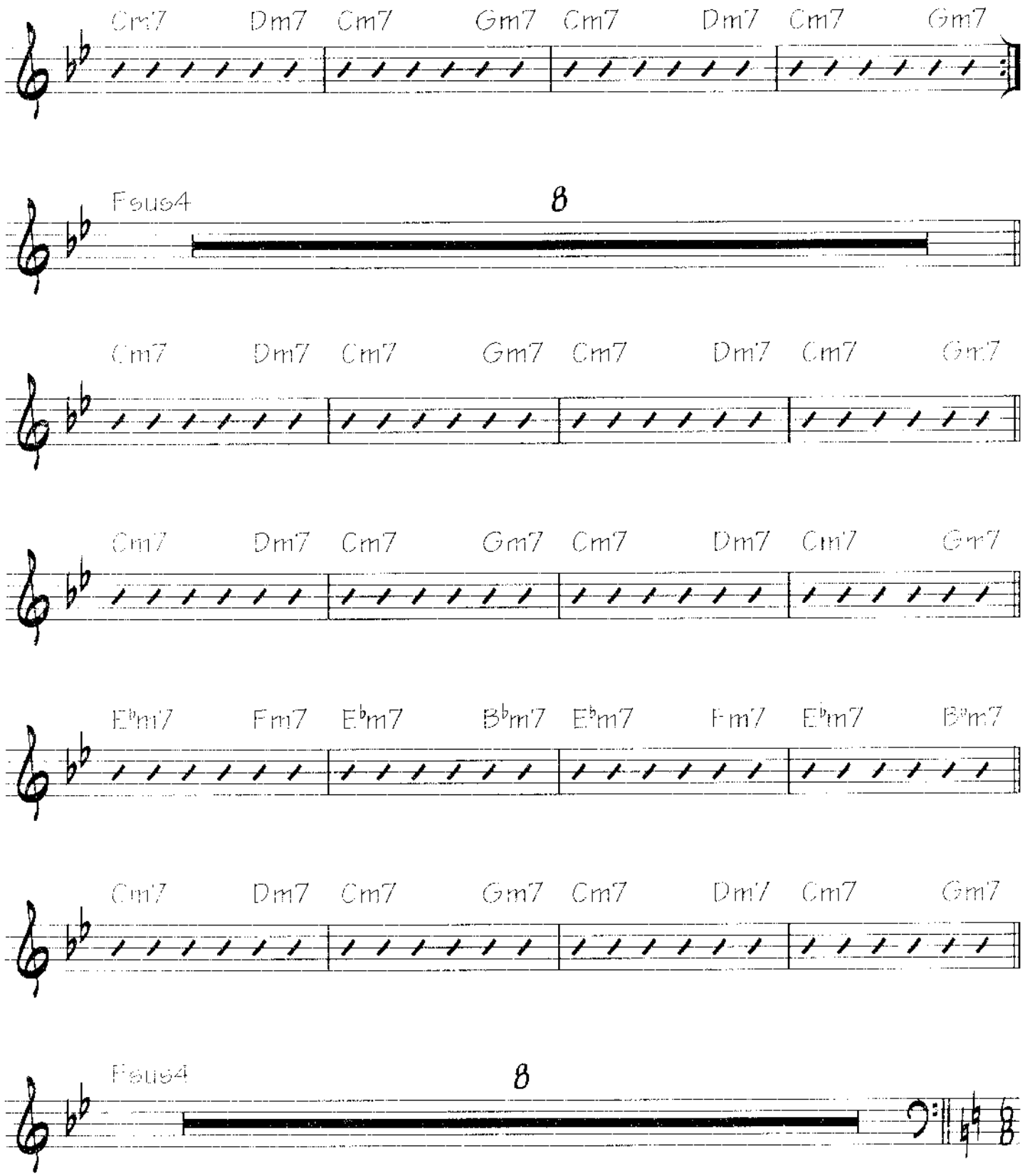
557

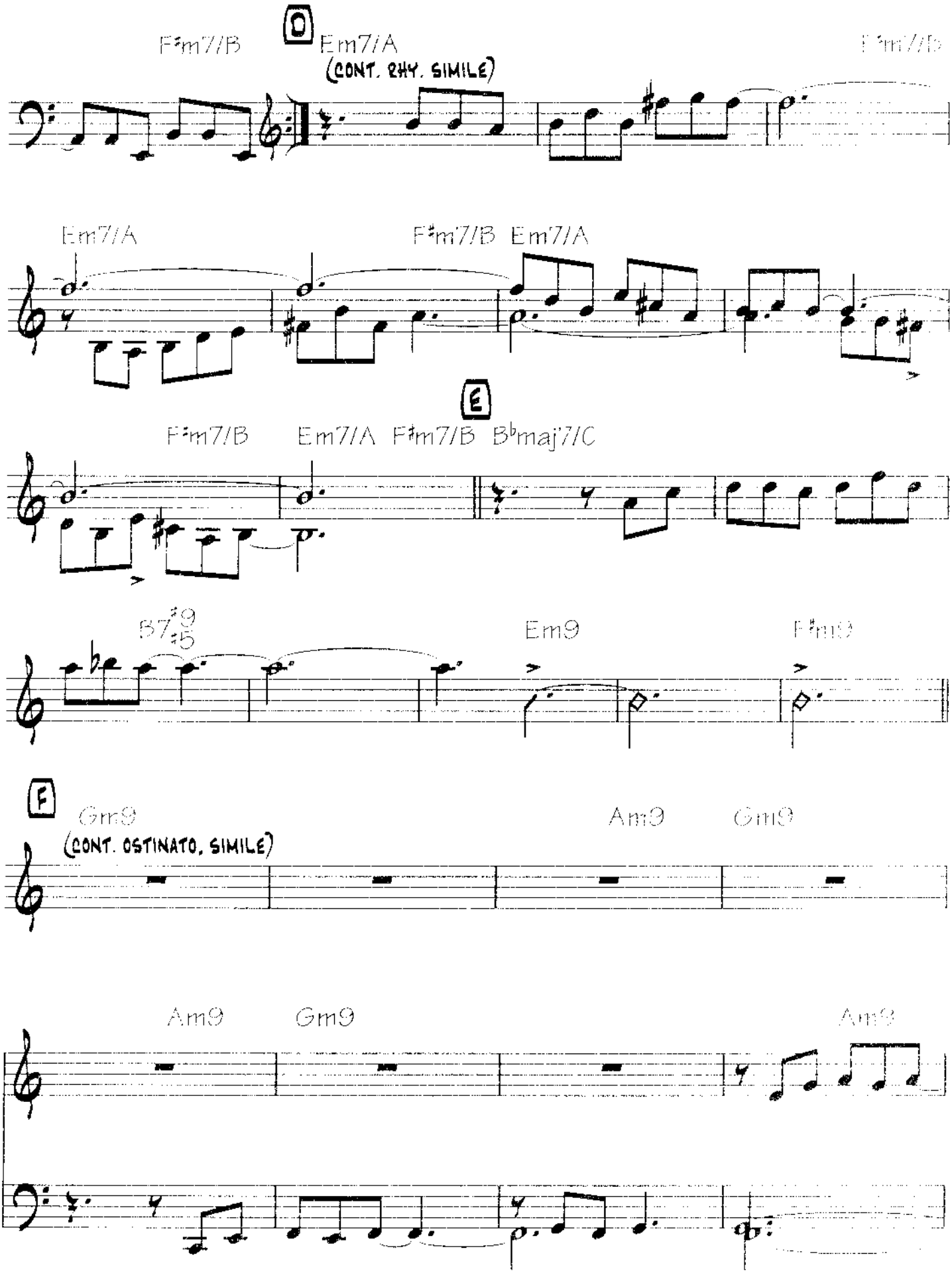
INTRO

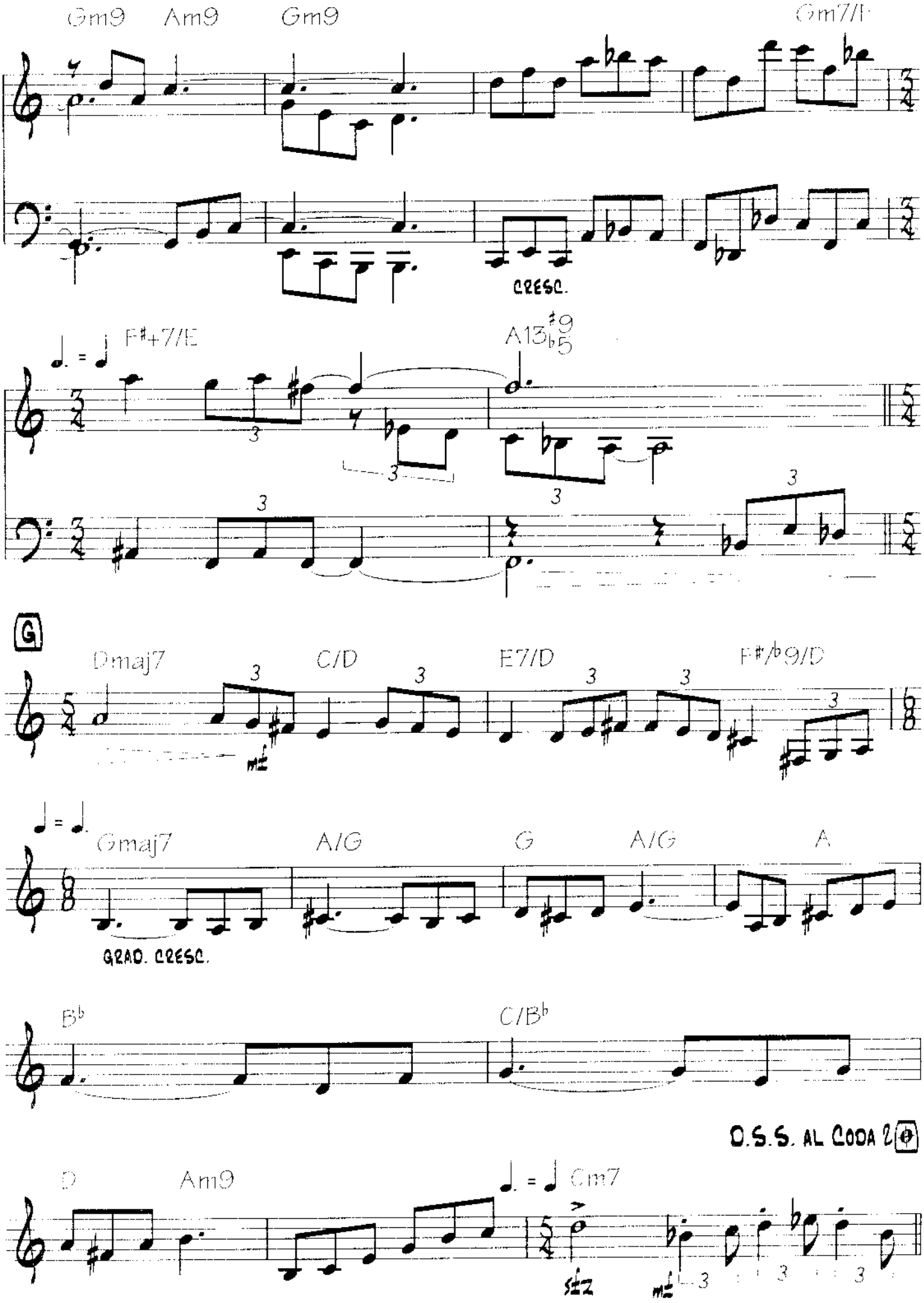
♩ = 126 (EVEN EIGHTHS)

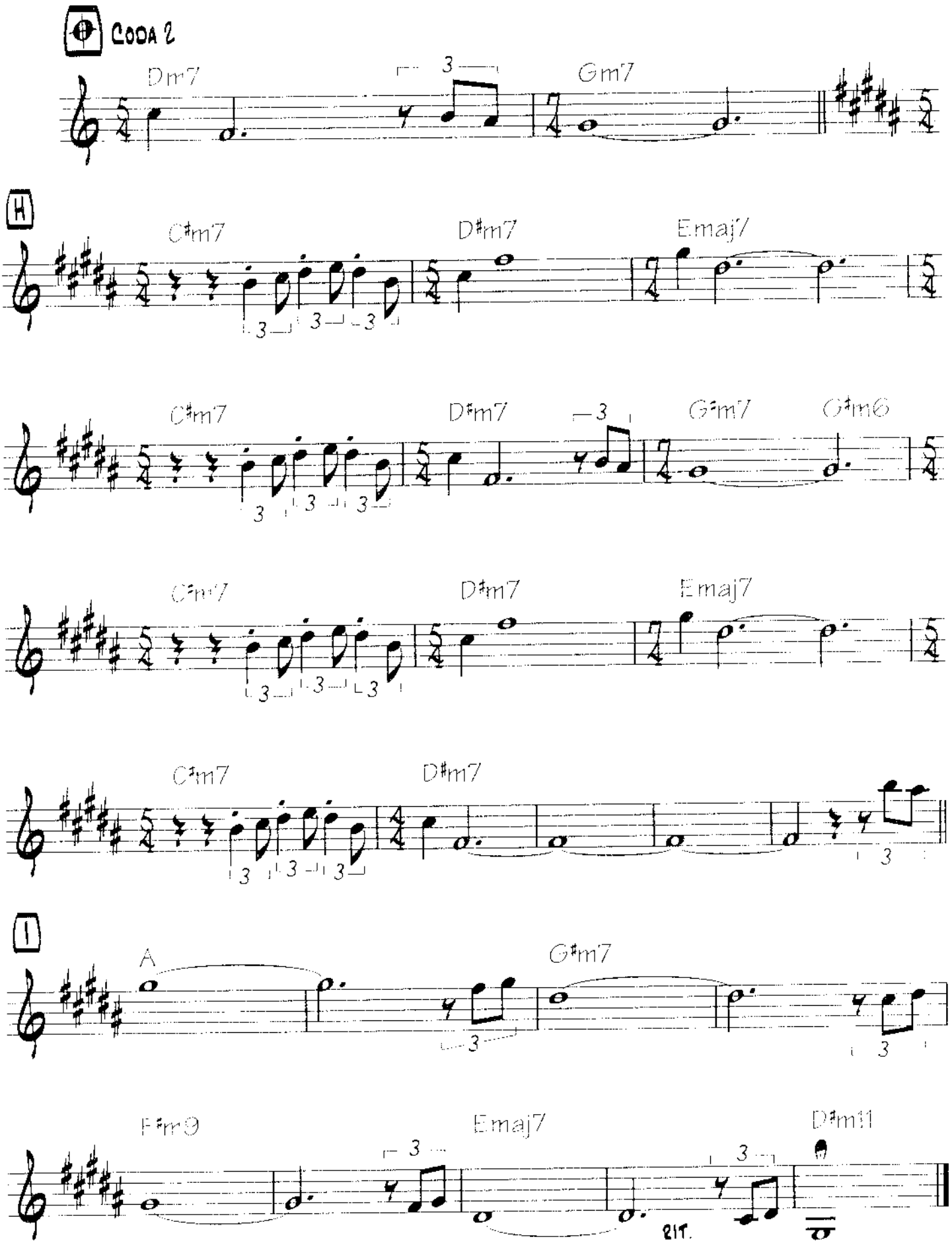



E♭/F
B♭maj7
E♭maj9
Dm7
Cm7
Dm7
Gm7
Cm7
B♭maj7/D
Dmaj9
C
Bm7
Gadd2
A/G
G
A
D.S. AL CODA 1
(TAKE REPEAT)
B♭maj7
C/B♭
D
CODA 1
8
SOLO
Cm7
Dm7
Cm7
Gm7
Cm7
Dm7
Cm7
Gm7
E♭m7
Fm7
E♭m7
(CONT. RHY. SIMILE)


Cm7 Dm7 Cm7 Gm7 Cm7 Dm7 Cm7 Gm7
Fsus4
8
Cm7 Dm7 Cm7 Gm7 Cm7 Dm7 Cm7 Gm7
Cm7 Dm7 Cm7 Gm7 Cm7 Dm7 Cm7 Gm7
E♭m7 Fm7 E♭m7 B♭m7 E♭m7 Fm7 E♭m7 B♭m7
Cm7 Dm7 Cm7 Gm7 Cm7 Dm7 Cm7 Gm7
Fsus4
8
C INTERLUDE
♩ = ♩
Em7/A
F♯m7/B Em7/A


F♯m7/B
D
Em7/A
(CONT. RHY. SIMILE)
F♯m7/B
Em7/A
F♯m7/B Em7/A
E
F♯m7/B
Em7/A F♯m7/B B♭maj7/C
B7♯9♭5
Em9
F♯m9
F
Gm9
(CONT. OSTINATO, SIMILE)
Am9
Gm9
Am9
Gm9
Am9


Gm9
Am9
Gm9
Gm7/F
CRESC.
F#+7/E
A13♯9♭5
G
Dmaj7
C/D
E7/D
F#/♭9/D
Gmaj7
A/G
G
A/G
A
GRAD. CRESC.
B♭
C/B♭
D.S.S. AL CODA 2
D
Am9
Cm7

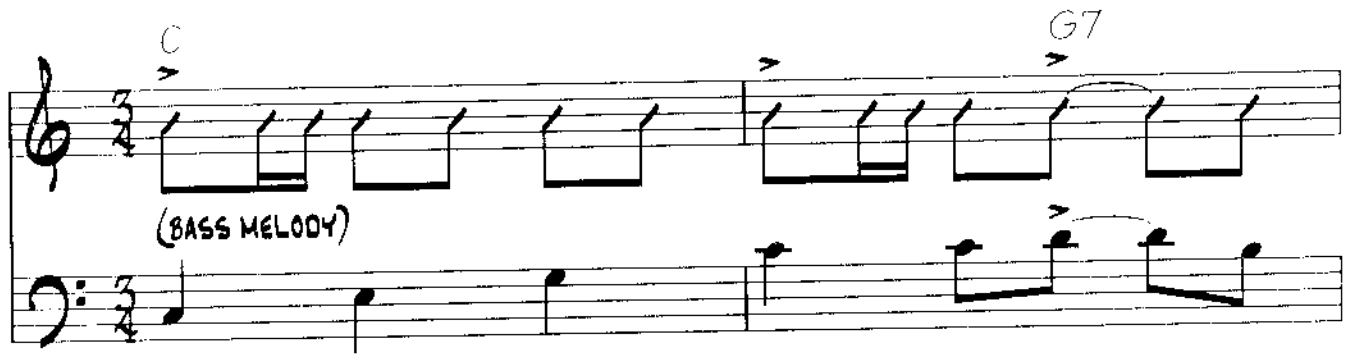

Coda 2
Dm7
Gm7
H
C♯m7
D♯m7
Emaj7
C♯m7
D♯m7
G♯m7
G♯m6
C♯m7
D♯m7
Emaj7
C♯m7
D♯m7
I
A
G♯m7
F♯m9
Emaj7
D♯m11
rit.

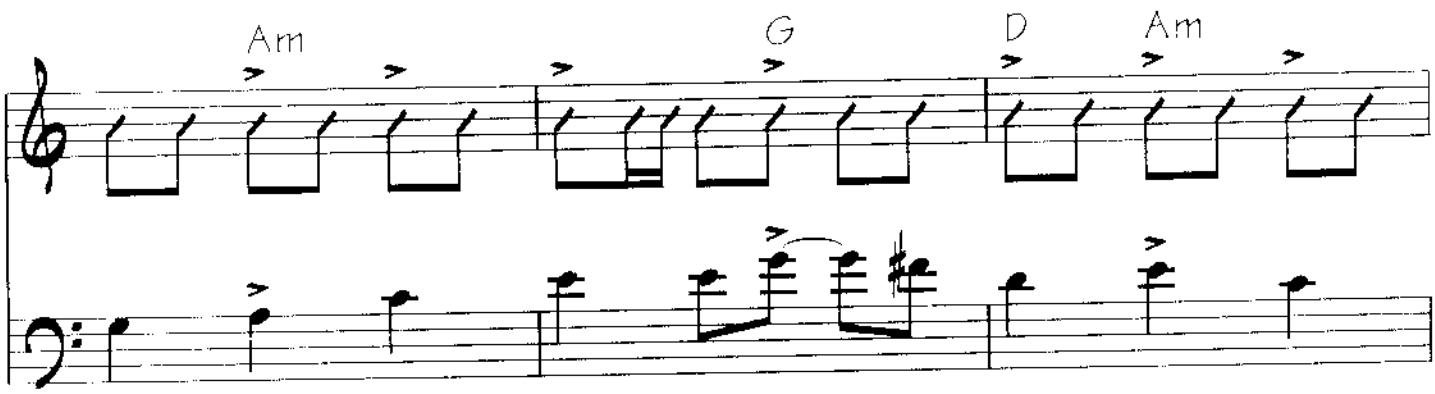
45/8

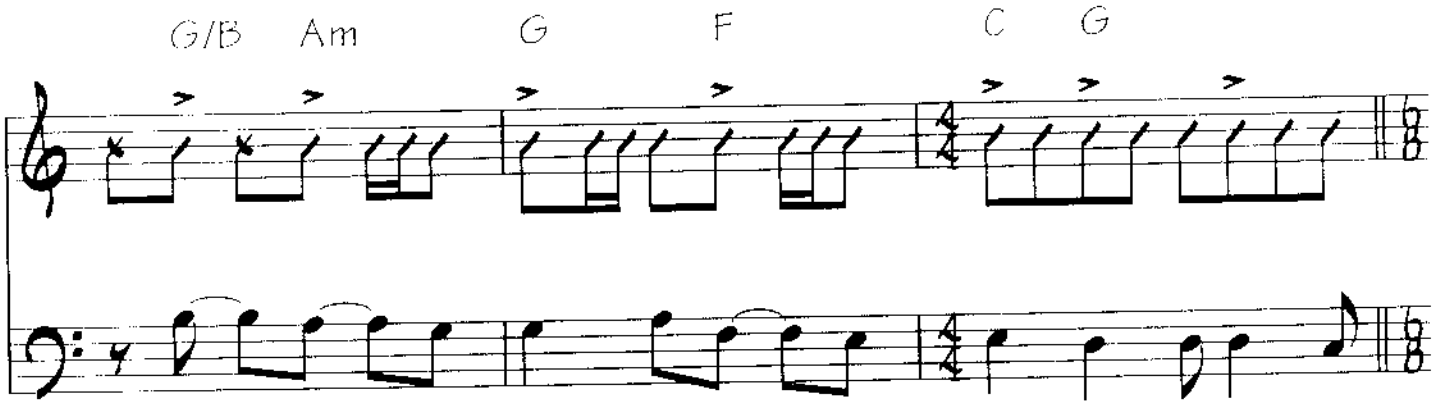
By Pat Metheny
and Lyle Mays

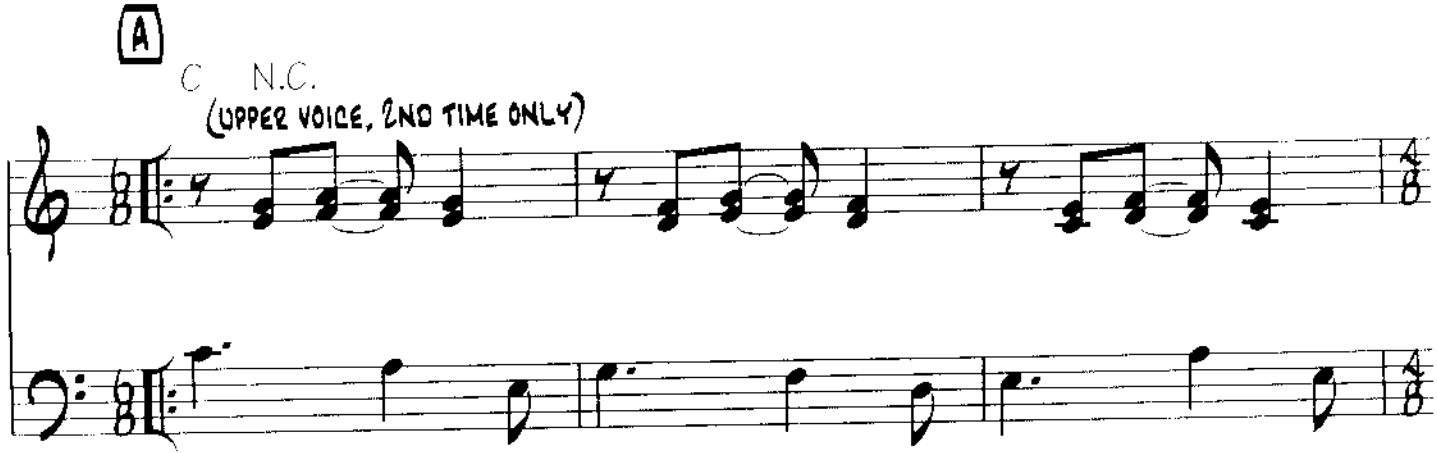
INTRO

♩ = 138 (EVEN EIGHTHS)









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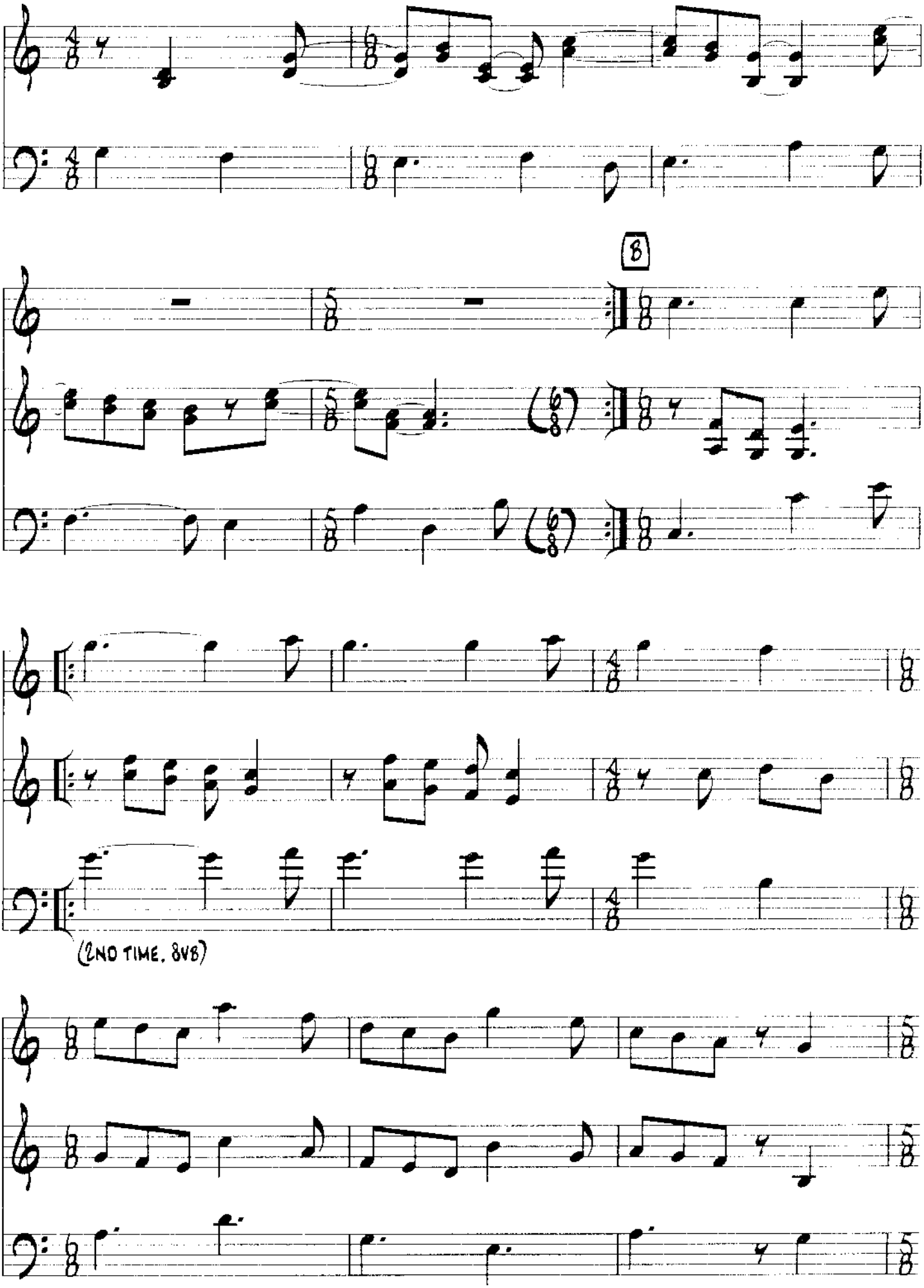
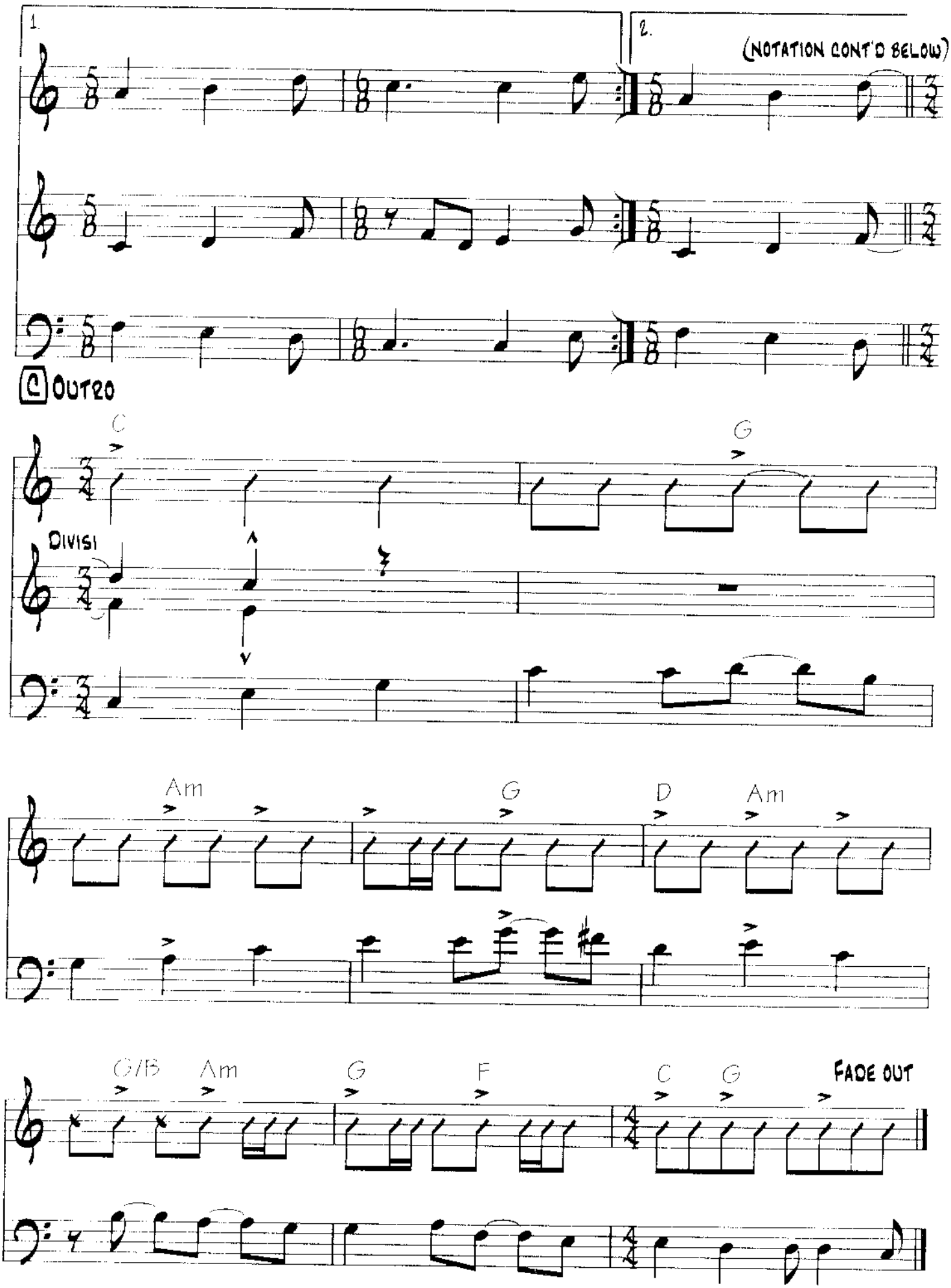
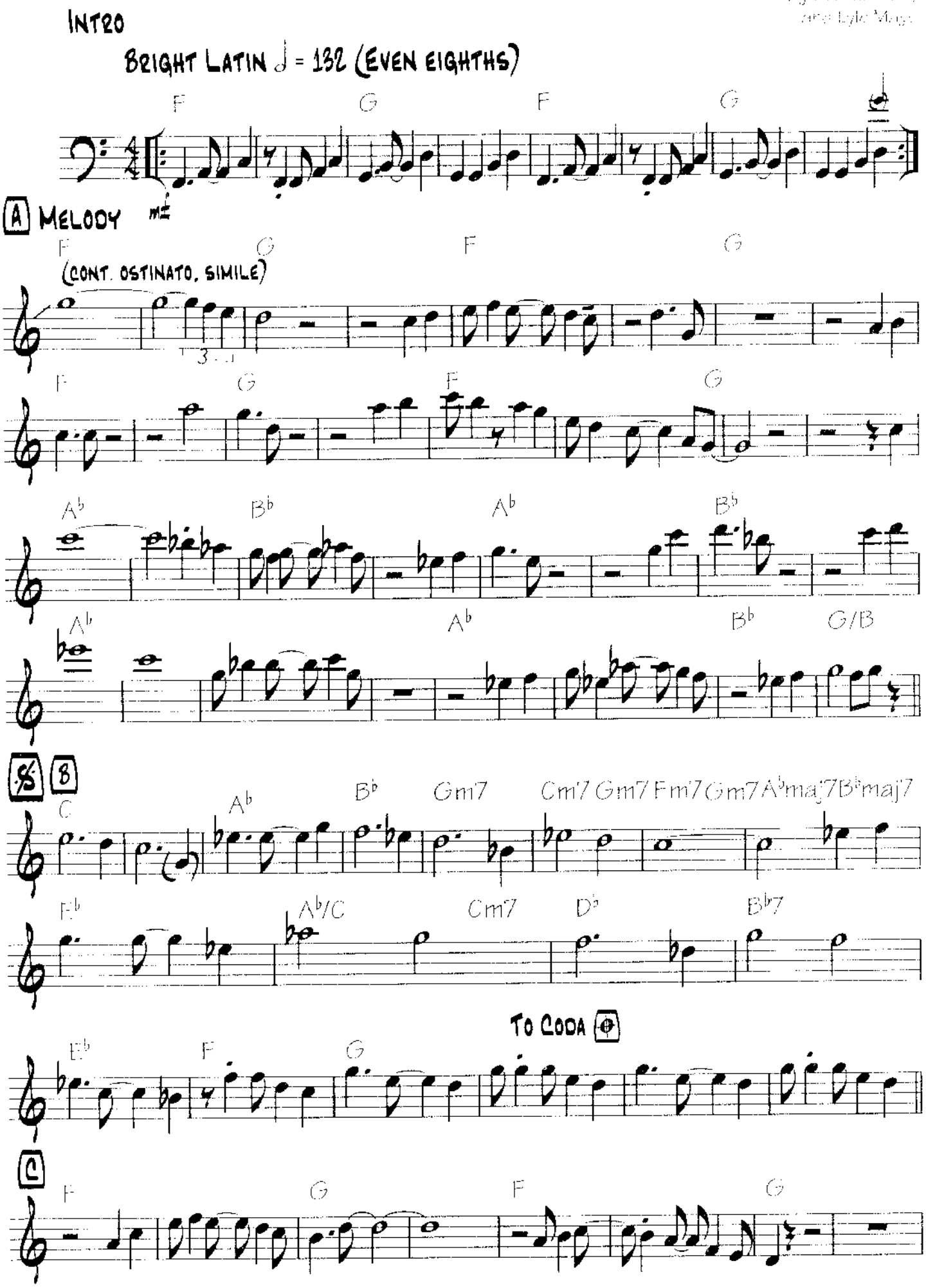

B
(2ND TIME, 8VB)


1.
2.
(NOTATION CONT'D BELOW)
C OUTRO
C
G
DIVISI
Am
G
D
Am
G/B
Am
G
F
C
G
FADE OUT

BEAT 70

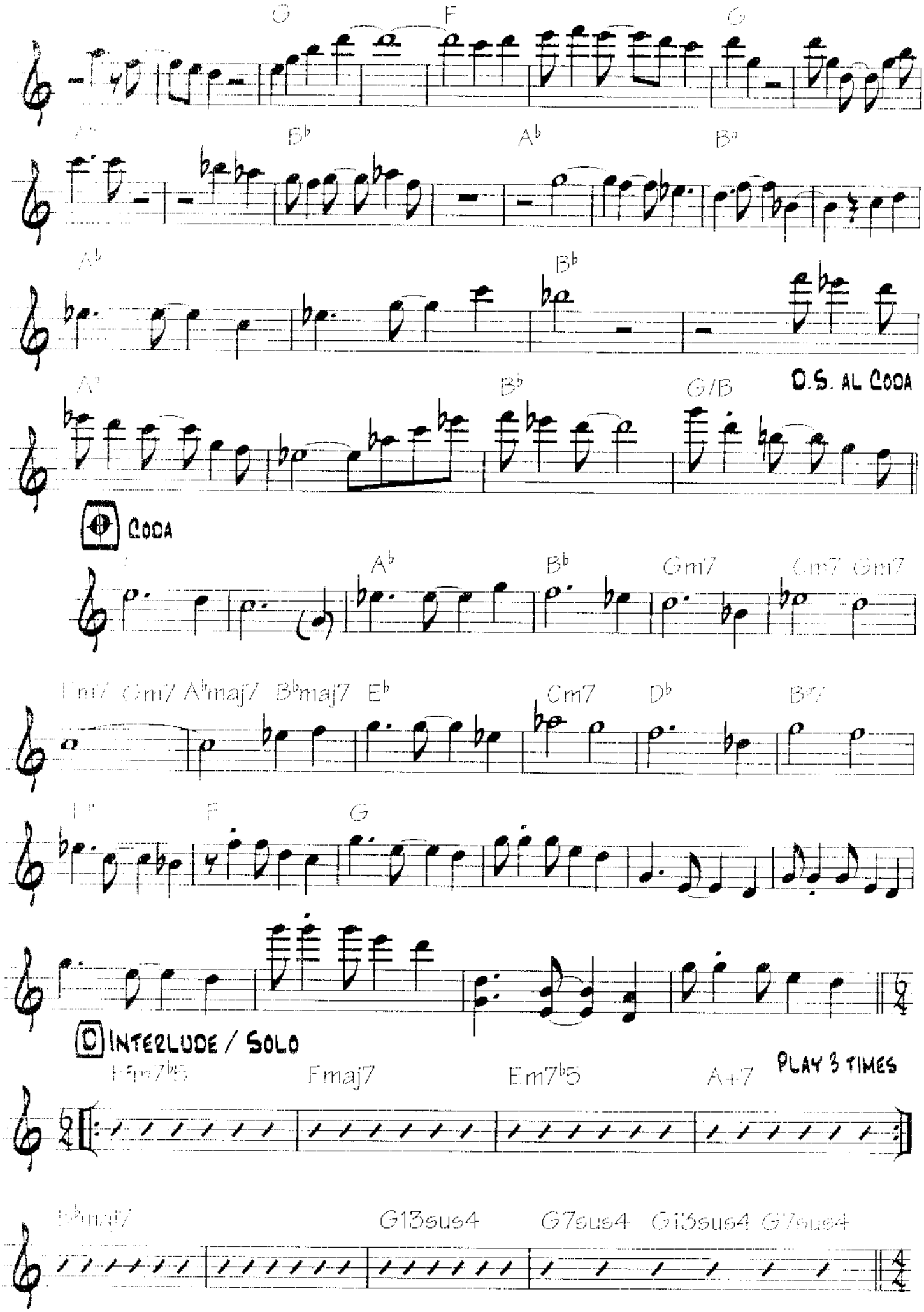
By Lat Methen,
and Lyle Mays


INTRO
BRIGHT LATIN ♩ = 132 (EVEN EIGHTHS)

A MELODY

(CONT. OSTINATO, SIMILE)

TO CODA


G
F
G
B♭
A♭
B♭
A♭
B♭
A♭
B♭
G/B
D.S. AL CODA
CODA
A♭
B♭
Gm7
Cm7
Cm7
Fm7
Cm7
A♭maj7
B♭maj7
E♭
Cm7
D♭
B♭7
F
F
G
INTERLUDE / SOLO
Fm7♭5
Fmaj7
Em7♭5
A+7
PLAY 3 TIMES
B♭maj7
G13sus4
G7sus4
G13sus4
G7sus4

E Solo

PLAY 4 TIMES

F G

PLAY 3 TIMES

$A^{\flat}$ $B^{\flat}$

$A^{\flat}$ $B^{\flat}$ G/B

C $A^{\flat}$ $B^{\flat}$ Gm7 Cm7 Gm7 Fm7 Gm7 $A^{\flat}$maj7 $B^{\flat}$maj7

$E^{\flat}$ Cm7 $D^{\flat}$ $B^{\flat}7$ $E^{\flat}$ F 1. G

2. G 32

F Outro Chorus

C $A^{\flat}$ $B^{\flat}$ Gm7 Cm7 Gm7 Fm7 Gm7 $A^{\flat}$maj7 $B^{\flat}$maj7

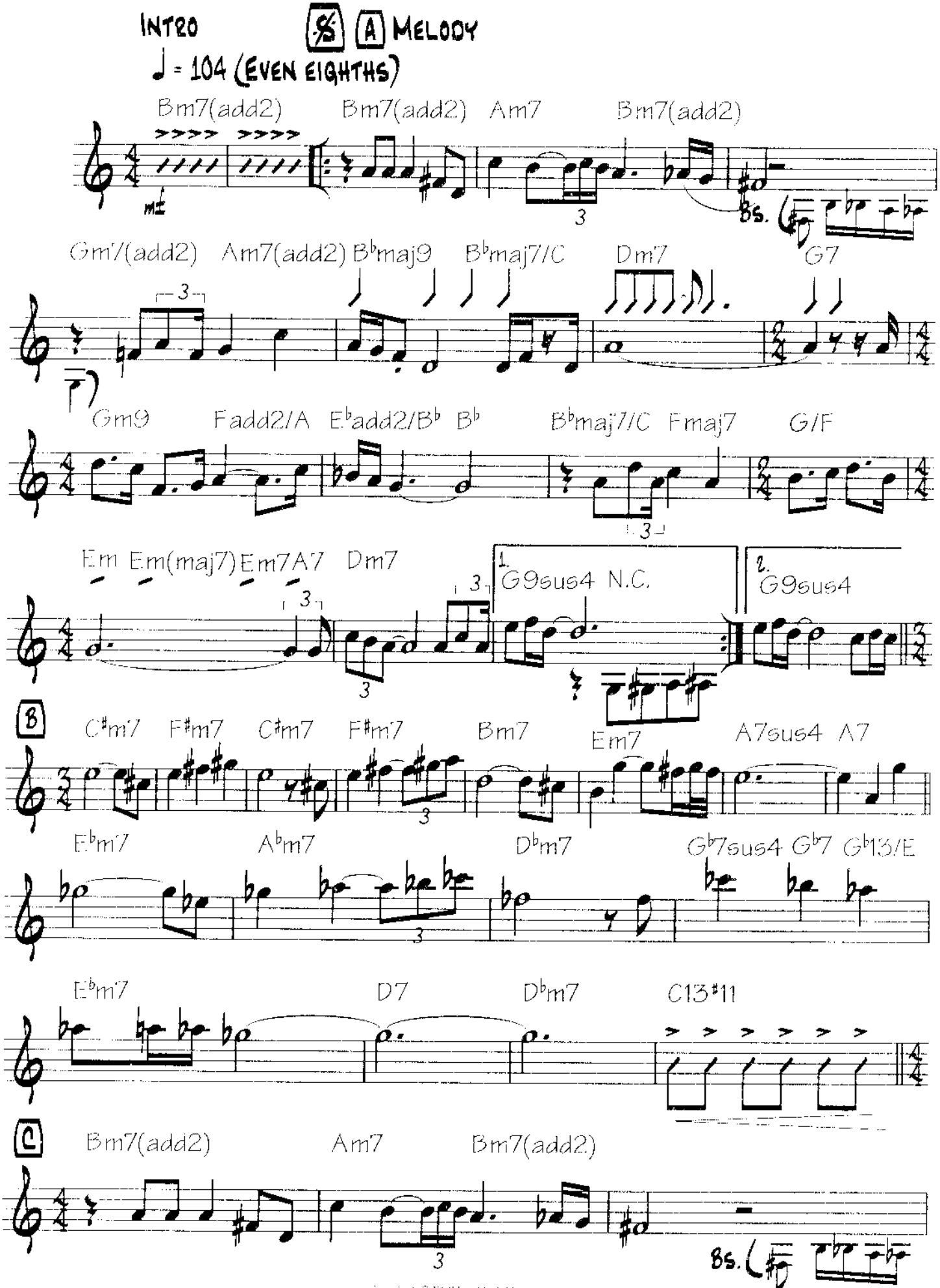
$E^{\flat}$ Cm7 $D^{\flat}$ $B^{\flat}7$ $E^{\flat}$ F G 1.

2., 3.

N.C. Em G7/F C

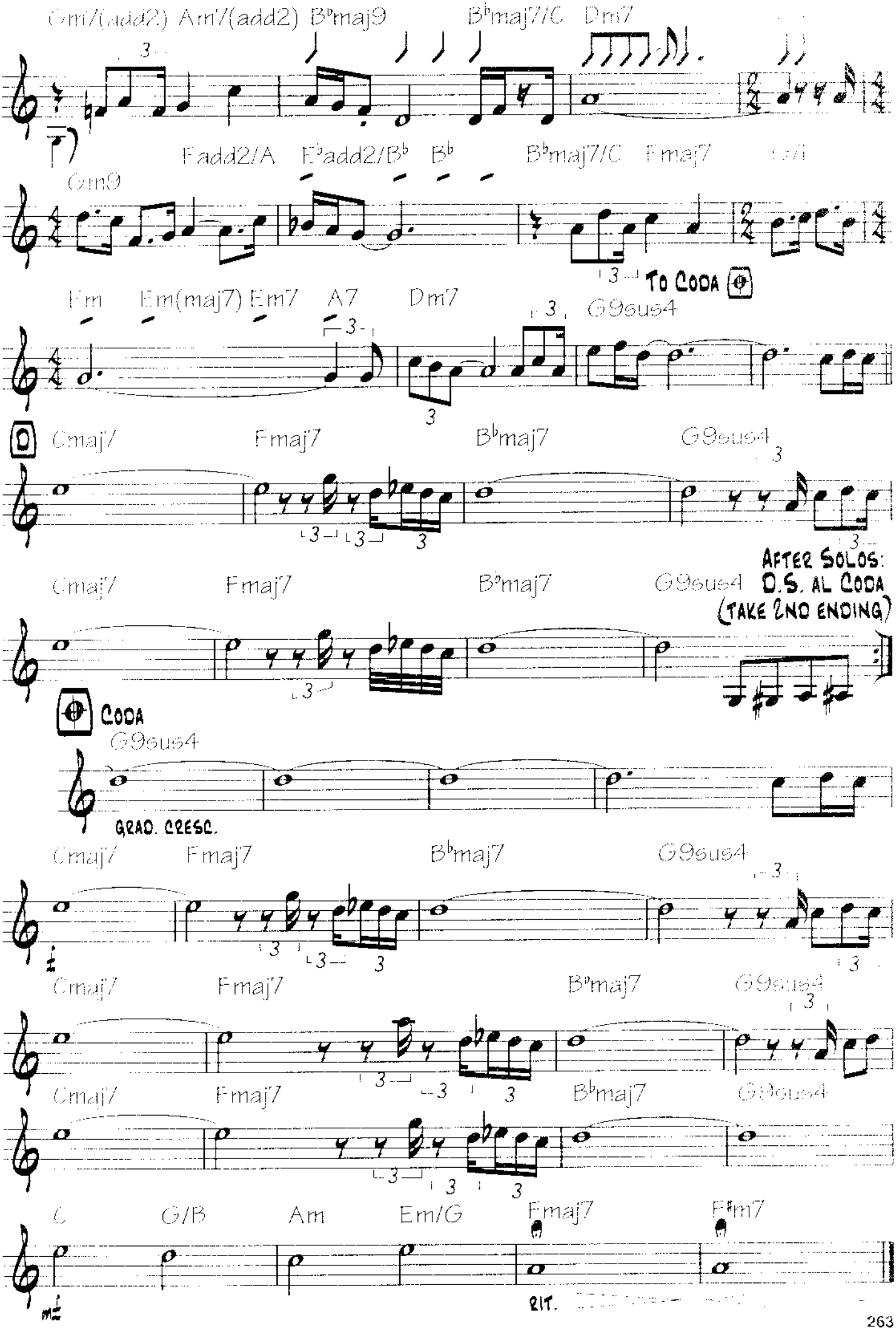
EVERY SUMMER NIGHT

By Pat Metheny


INTRO
A MELODY

B

C

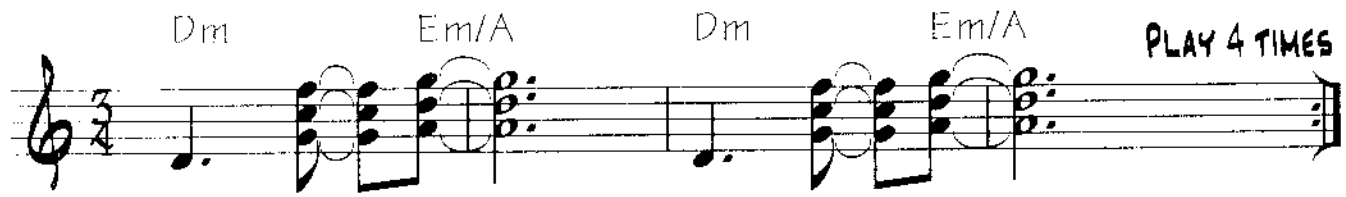

Cm7(add2) Am7(add2) B♭maj9 B♭maj7/C Dm7
Fadd2/A E♭add2/B♭ B♭ B♭maj7/C Fmaj7
Gm9
To Coda
Fm Em(maj7) Em7 A7 Dm7 G9sus4
Cmaj7 Fmaj7 B♭maj7 G9sus4
After Solos:
D.S. al Coda
(take 2nd ending)
Cmaj7 Fmaj7 B♭maj7 G9sus4
Coda
G9sus4
grad. cresc.
Cmaj7 Fmaj7 B♭maj7 G9sus4
Cmaj7 Fmaj7 B♭maj7 G9sus4
Cmaj7 Fmaj7 B♭maj7 G9sus4
C G/B Am Em/G Fmaj7 F♯m7
rit.

QUESTION & ANSWER

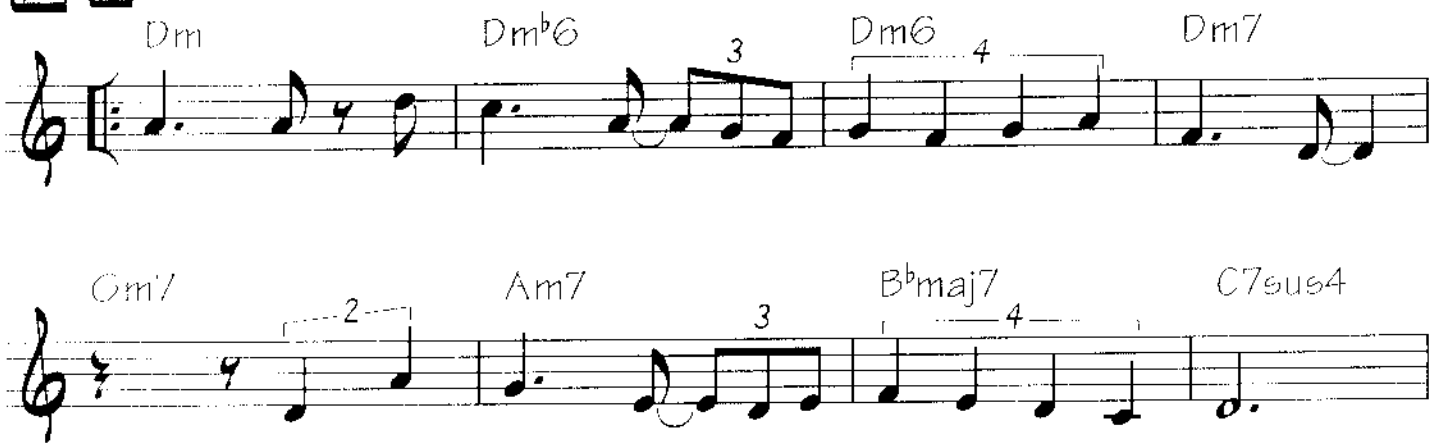
By Pat Metheny

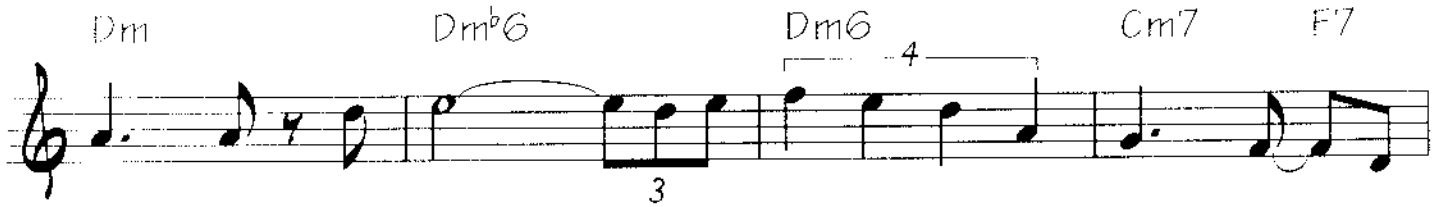
INTRO

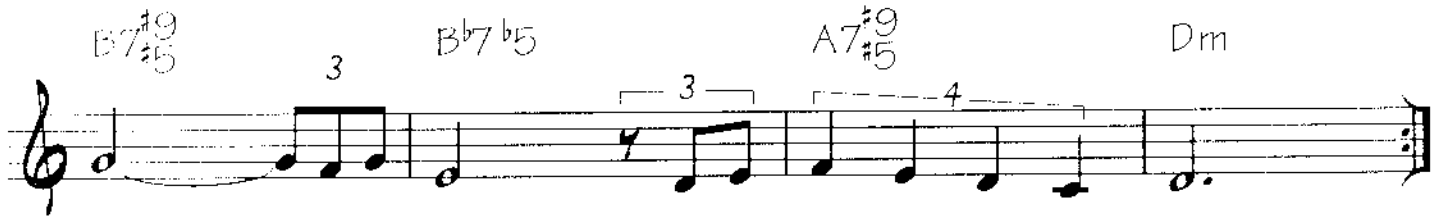
JAZZ WALTZ ♩ =160



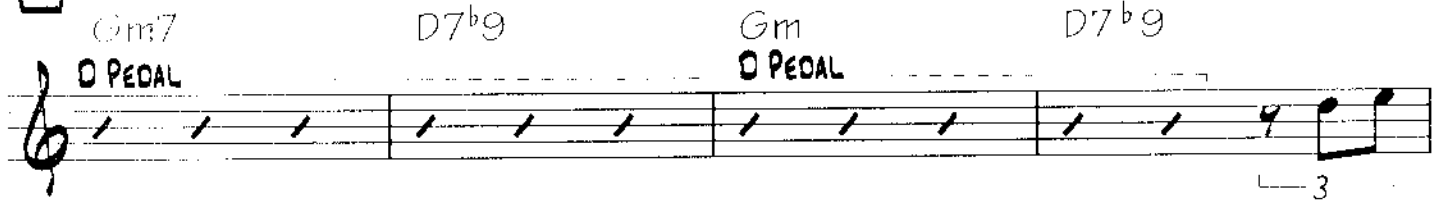
A MELODY / SOLOS

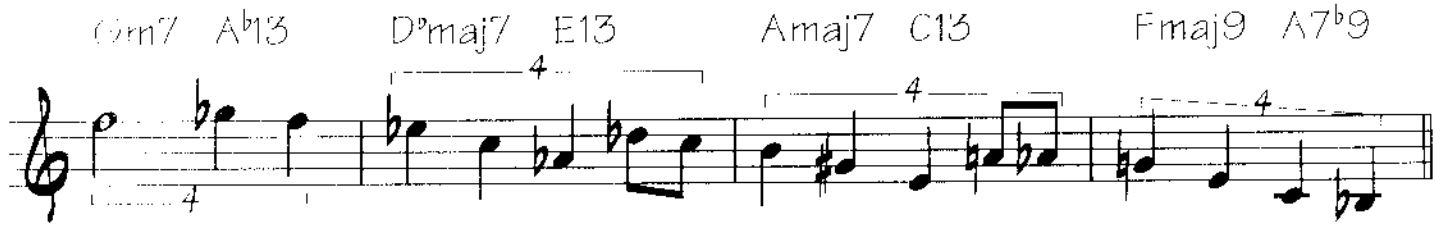






B





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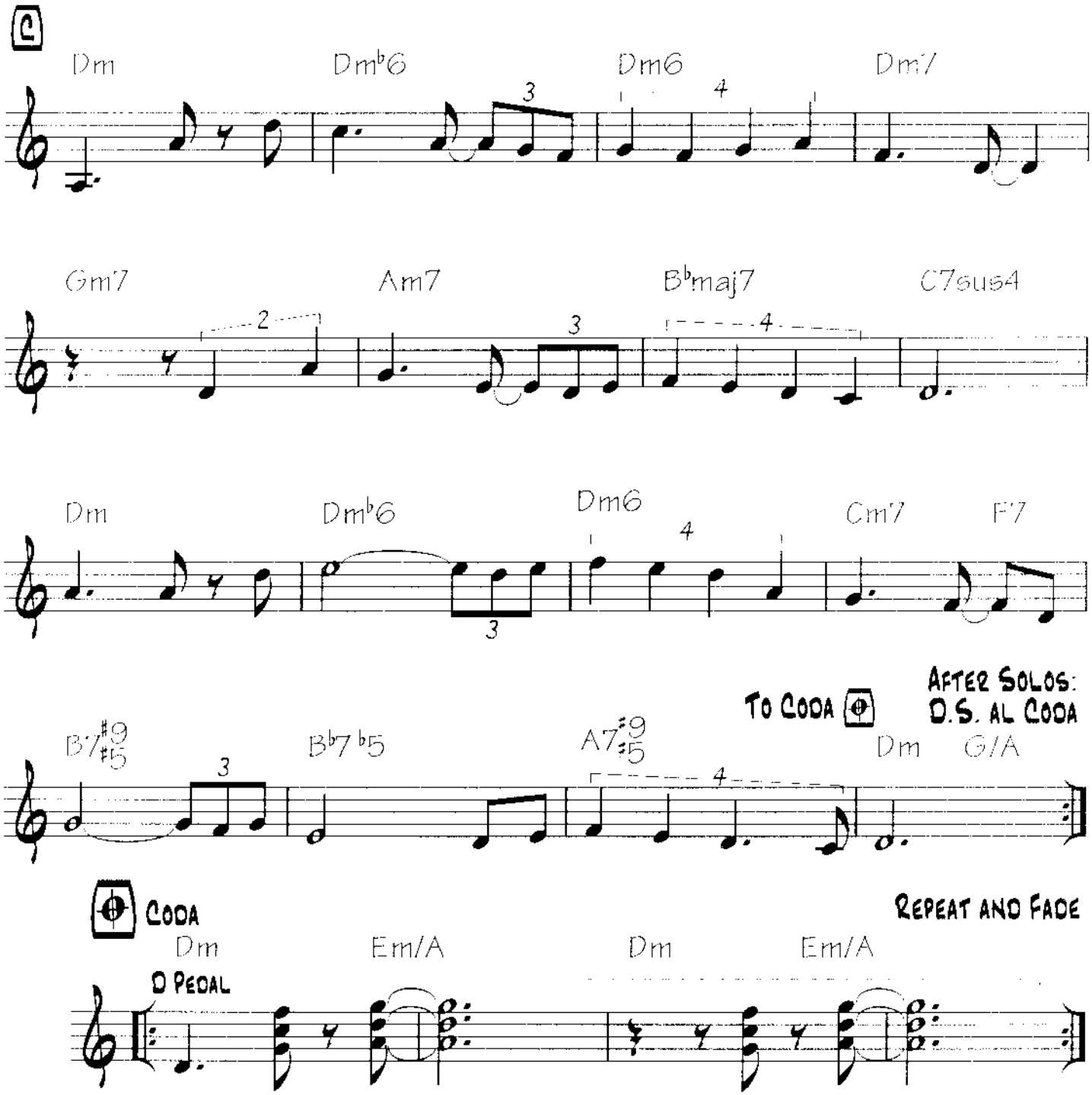
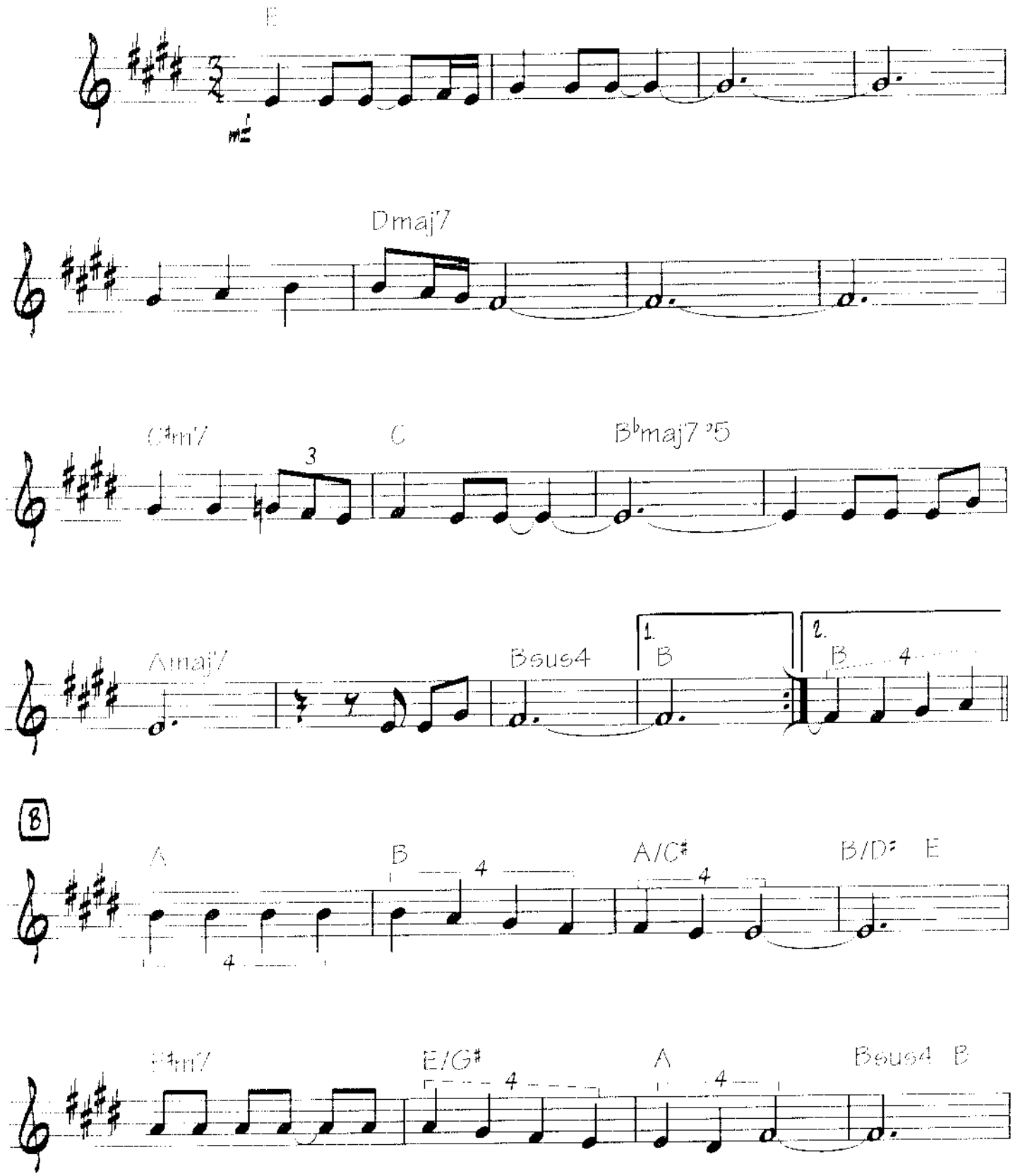

C
Dm
Dm♭6
Dm6
Dm7
Gm7
Am7
B♭maj7
C7sus4
Dm
Dm♭6
Dm6
Cm7
F7
B7♯9♯5
B♭7♭5
A7♯9♯5
Dm
G/A
To Coda
After Solos:
D.S. al Coda
Coda
Repeat and Fade
Dm
Em/A
Dm
Em/A
D Pedal

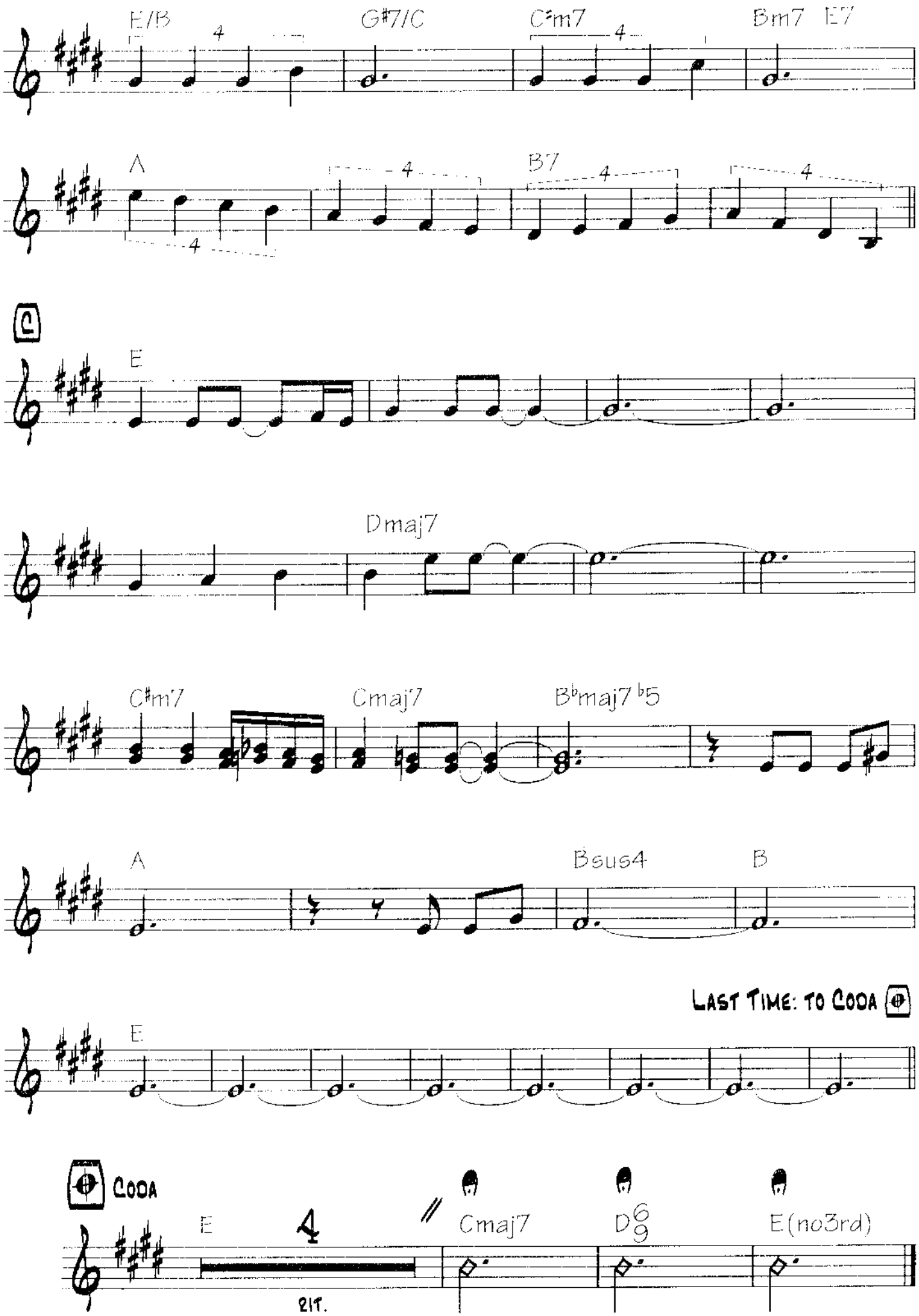
Change of Heart

By [illegible]

A Waltz ♩ =144 (even eighths)

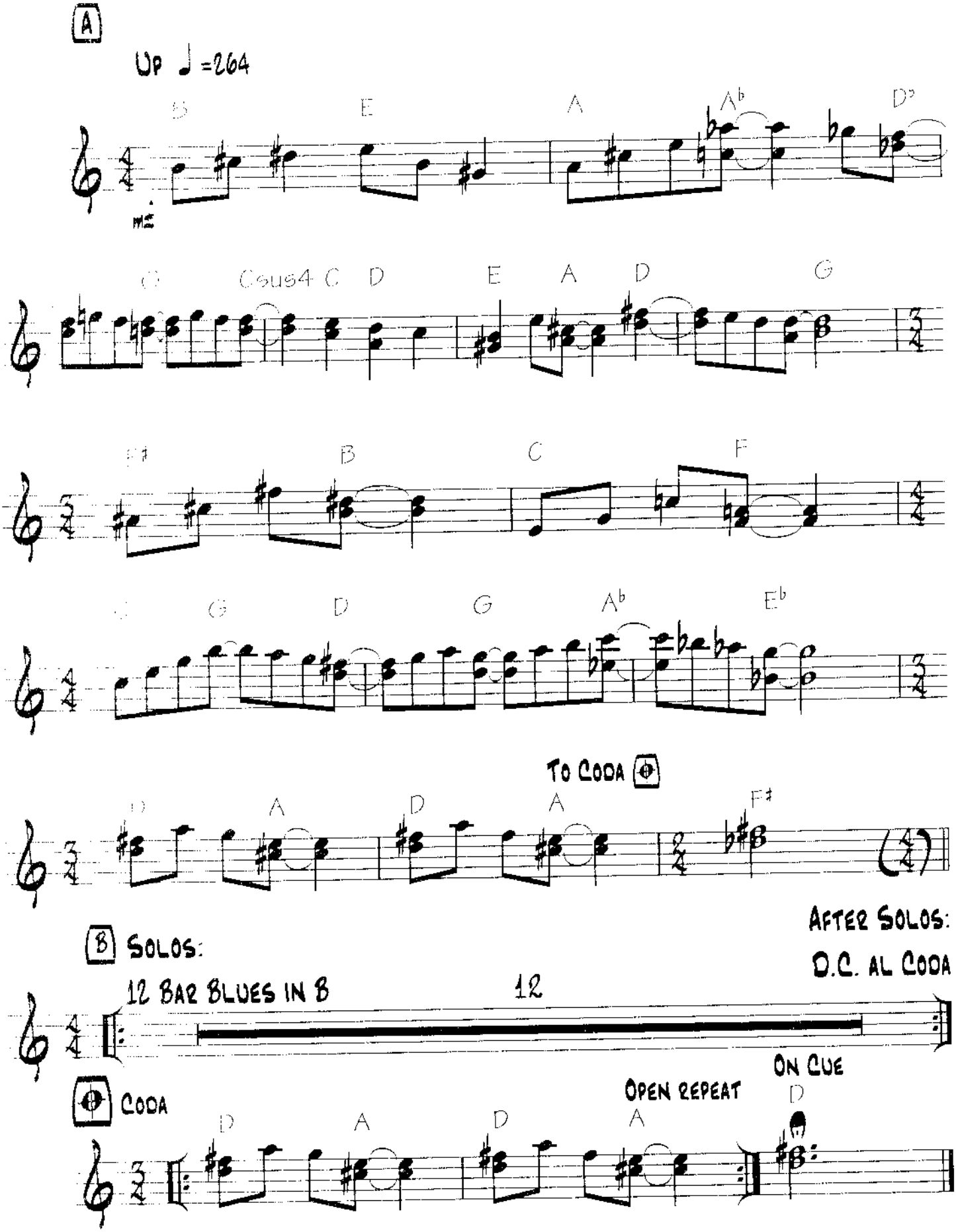


[illegible]

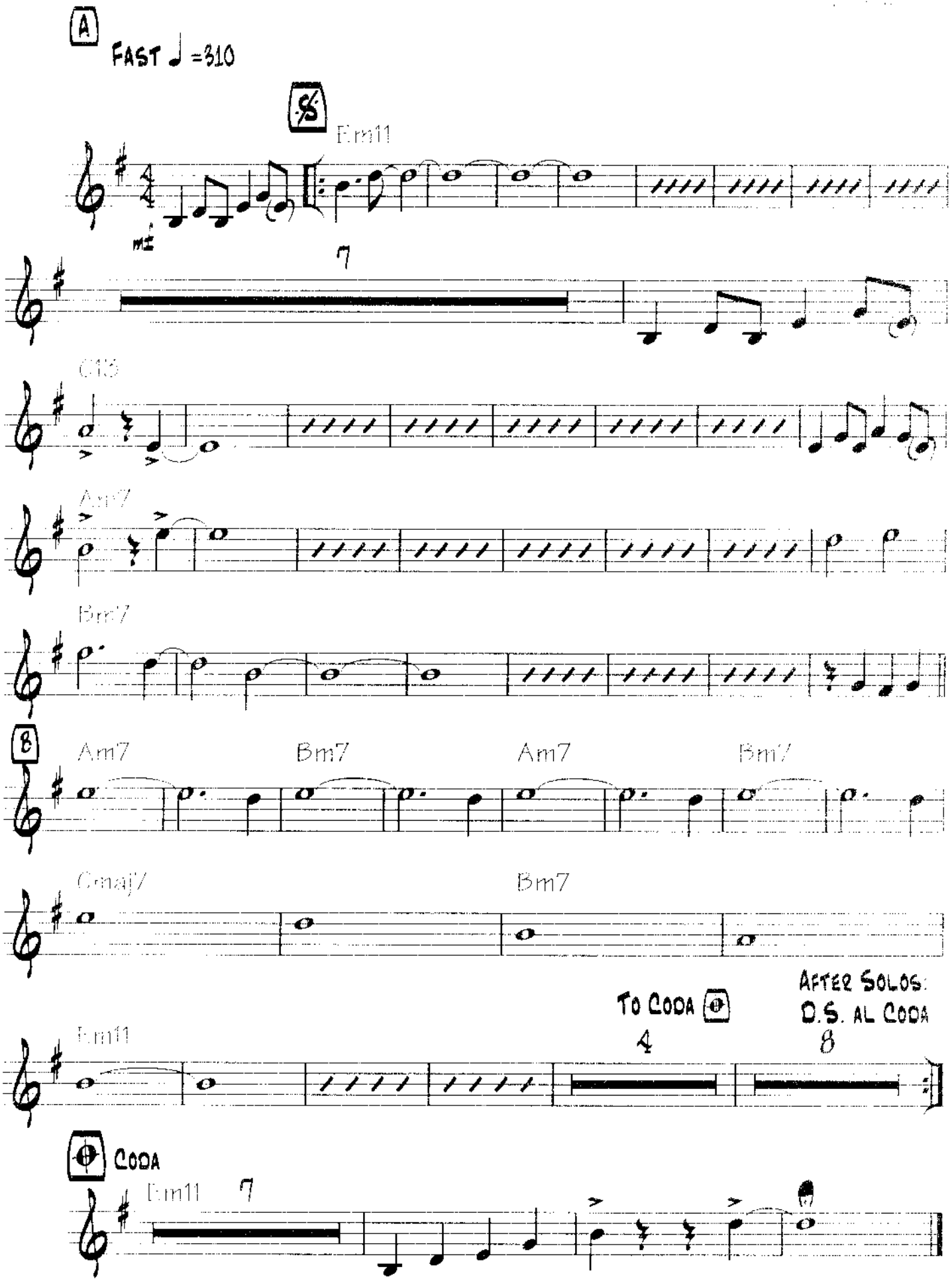

E/B
G♯7/C
C♯m7
Bm7
E7
A
B7
C
E
Dmaj7
C♯m7
Cmaj7
B♭maj7♭5
A
Bsus4
B
LAST TIME: TO CODA
E
CODA
E
Cmaj7
D6/9
E(no3rd)
RIT.

H & H

By Pat Metheny



Three Flights Up



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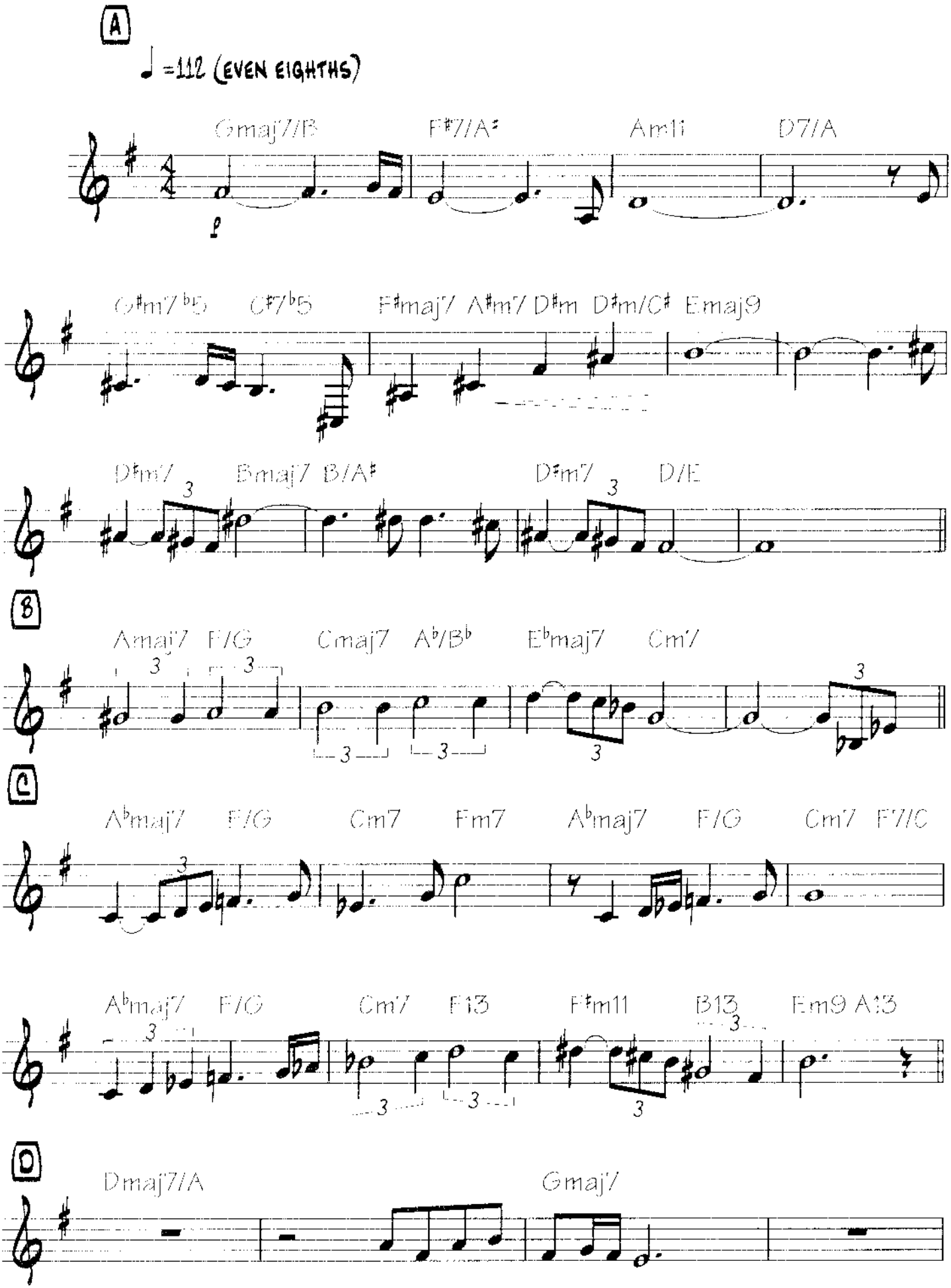
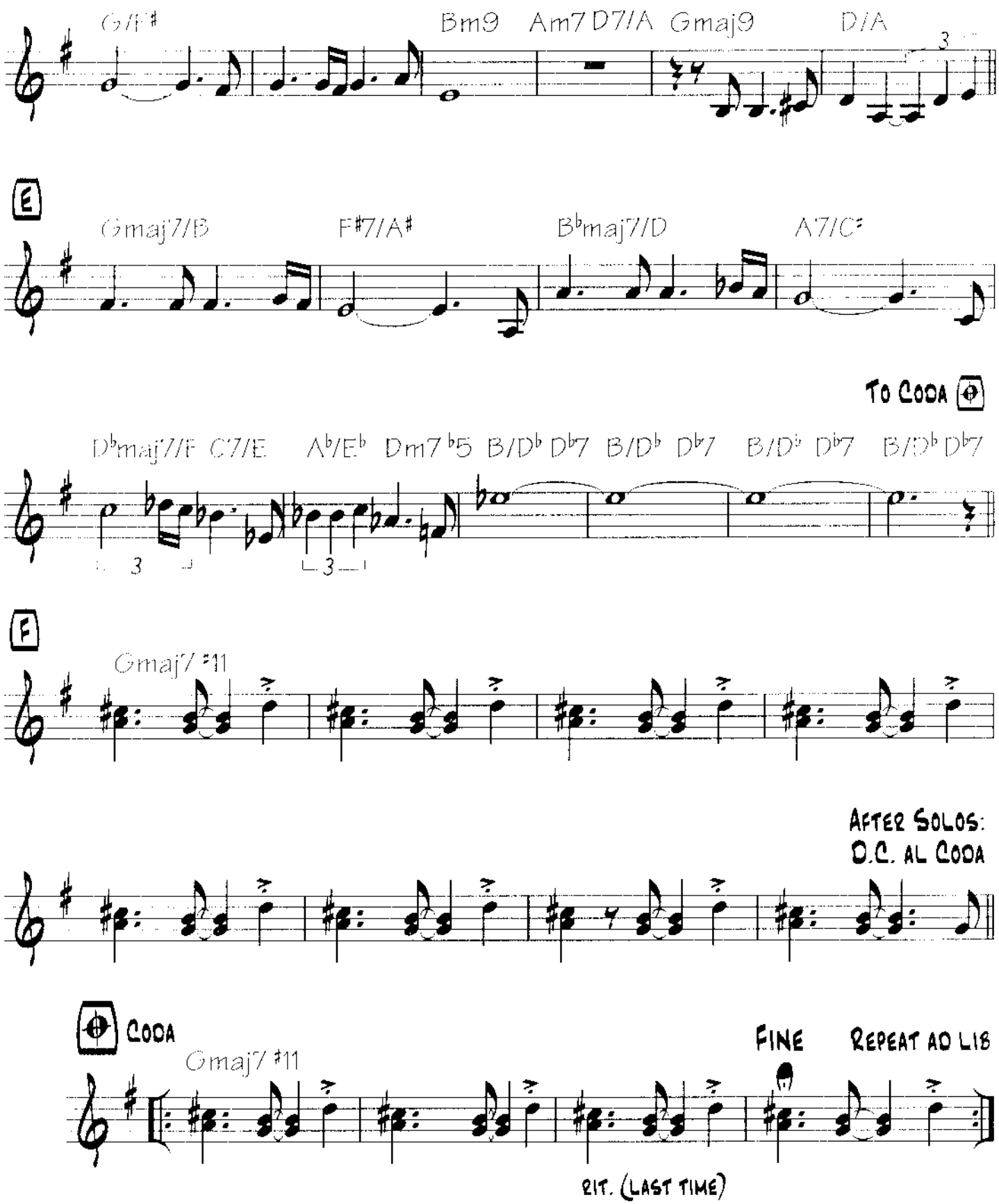
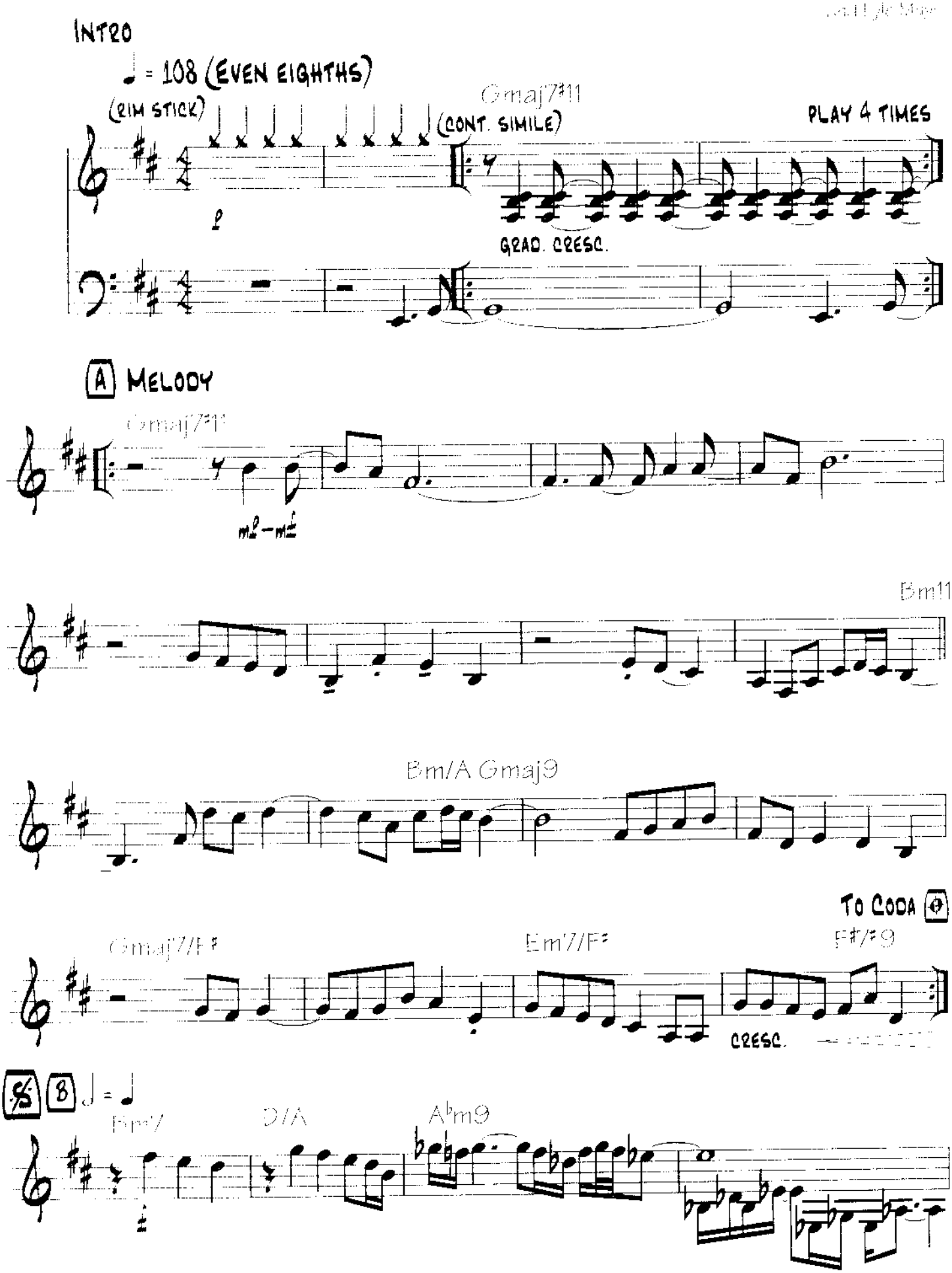
Never Too Far Away

By Pat Metheny

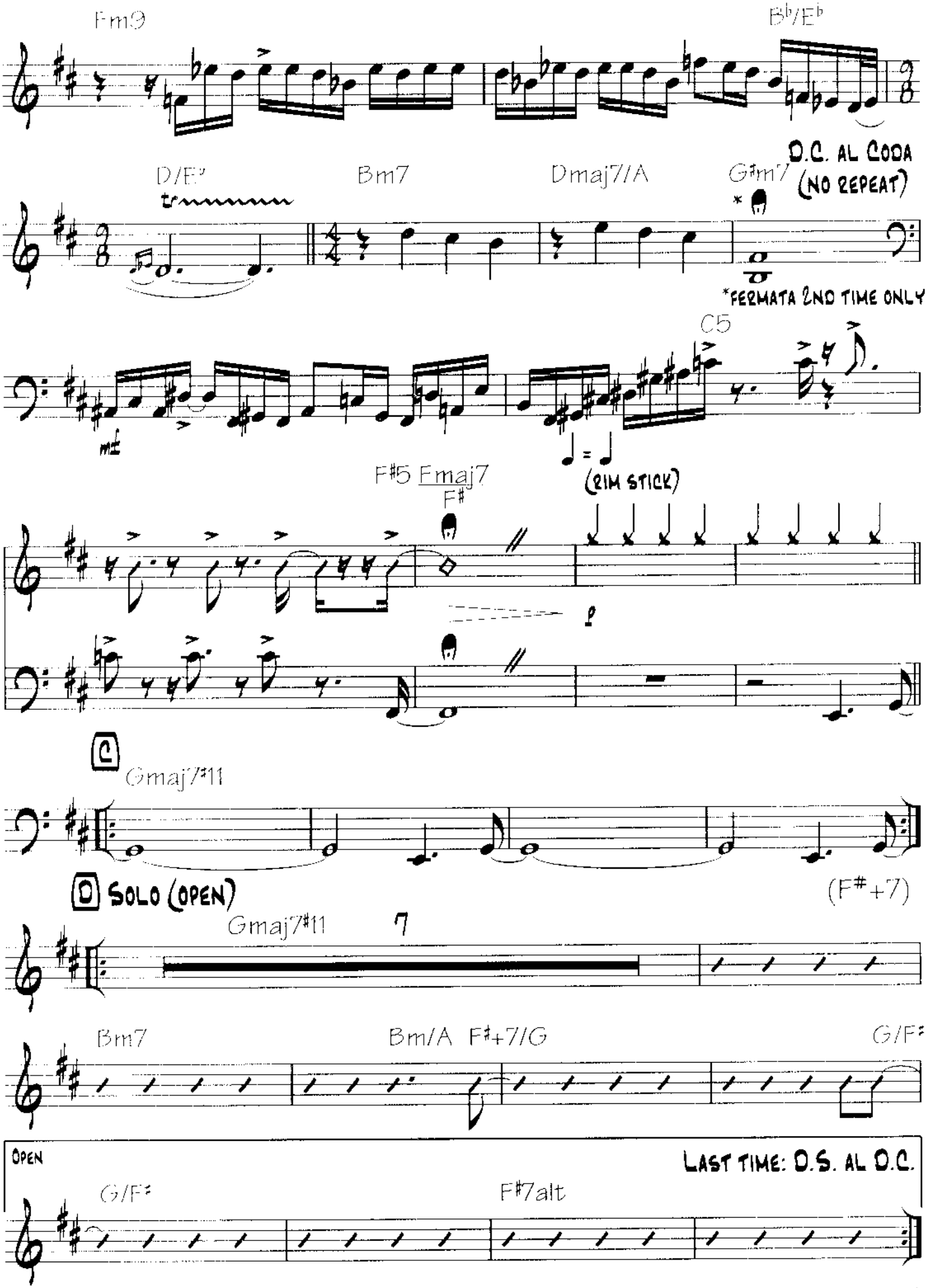


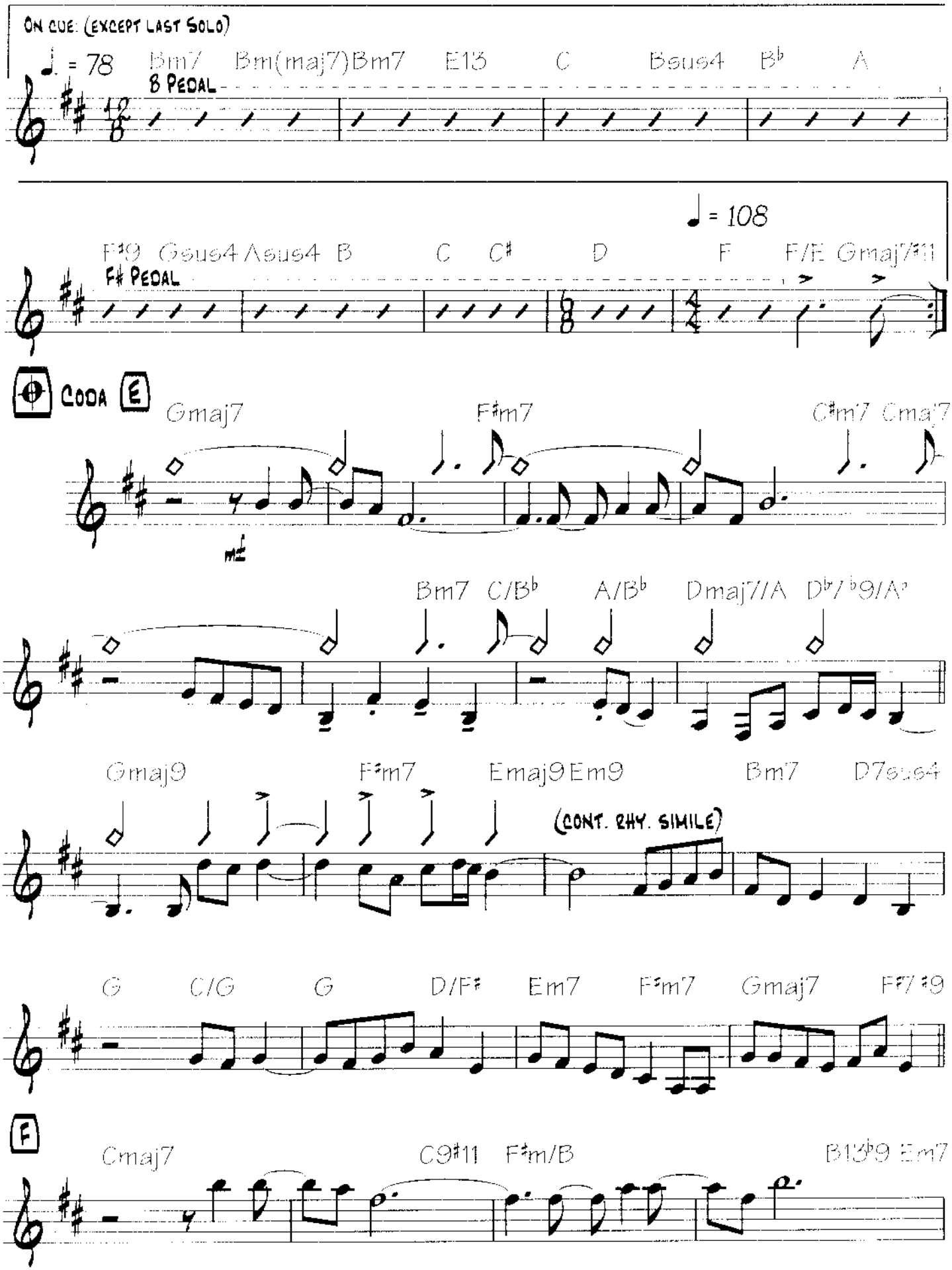

G/F♯
Bm9
Am7 D7/A
Gmaj9
D/A
3
E
Gmaj7/B
F♯7/A♯
B♭maj7/D
A7/C♯
To Coda
D♭maj7/F
C7/E
A♭/E♭
Dm7♭5
B/D♭
D♭7
B/D♭
D♭7
B/D♭
D♭7
B/D♭
D♭7
3
3
F
Gmaj7♯11
After Solos:
D.C. al Coda
Coda
Gmaj7♯11
Fine
Repeat ad lib
rit. (last time)

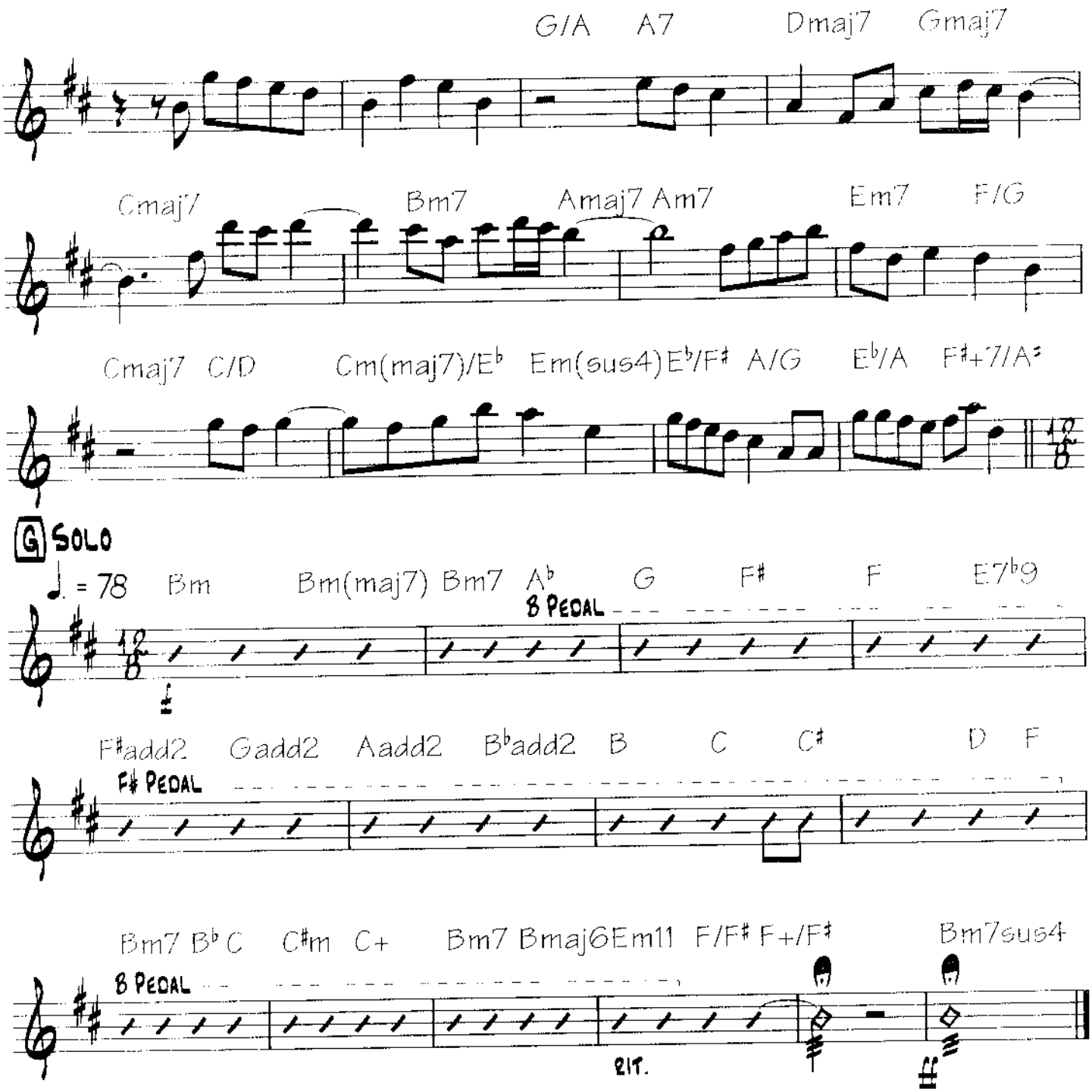
HALF LIFE OF ABSOLUTION


INTRO

(RIM STICK)
Gmaj7♯11
(CONT. SIMILE)
PLAY 4 TIMES
GRAD. CRESC.
A MELODY
Gmaj7♯11
Bm11
Bm/A Gmaj9
TO CODA
Gmaj7/F♯
Em7/F♯
F♯7♯9
CRESC.
B ♩ = ♩
Bm7
D/A
A♭m9


Fm9
B♭/E♭
D/E♭
Bm7
Dmaj7/A
G♯m7
D.C. AL CODA
(NO REPEAT)
*FERMATA 2ND TIME ONLY
C5
F♯5
Fmaj7
F♯
(RIM STICK)
A
Gmaj7♯11
B SOLO (OPEN)
(F♯+7)
Gmaj7♯11
7
Bm7
Bm/A
F♯+7/G
G/F♯
OPEN
LAST TIME: D.S. AL D.C.
G/F♯
F♯7alt


ON CUE: (EXCEPT LAST SOLO)
♩. = 78
Bm7 Bm(maj7) Bm7 E13 C Bsus4 B♭ A
B PEDAL
♩ = 108
F♯9 Gsus4 Asus4 B C C♯ D F F/E Gmaj7♯11
F♯ PEDAL
CODA
Gmaj7 F♯m7 C♯m7 Cmaj7
Bm7 C/B♭ A/B♭ Dmaj7/A D♭7♭9/A♭
Gmaj9 F♯m7 Emaj9 Em9 Bm7 D7sus4
(CONT. RHY. SIMILE)
G C/G G D/F♯ Em7 F♯m7 Gmaj7 F♯7♯9
F
Cmaj7 C9♯11 F♯m/B B13♭9 Em7

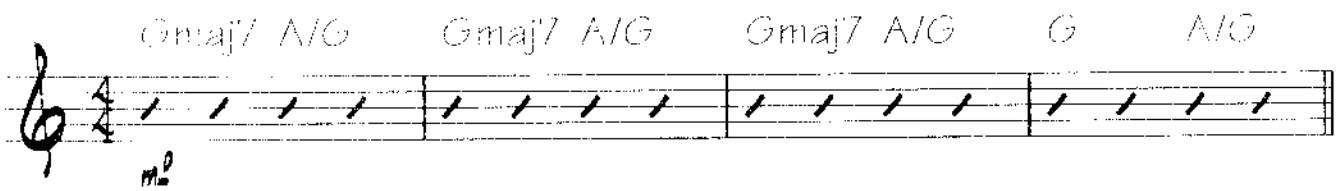

G/A A7 Dmaj7 Gmaj7
Cmaj7 Bm7 Amaj7 Am7 Em7 F/G
Cmaj7 C/D Cm(maj7)/E♭ Em(sus4)E♭/F♯ A/G E♭/A F♯+7/A♯
G SOLO
♩. = 78 Bm Bm(maj7) Bm7 A♭ G F♯ F E7♭9
B PEDAL
F♯add2 Gadd2 Aadd2 B♭add2 B C C♯ D F
F♯ PEDAL
Bm7 B♭ C C♯m C+ Bm7 Bmaj6Em11 F/F♯ F+/F♯ Bm7sus4
B PEDAL
RIT.

Naked Moon

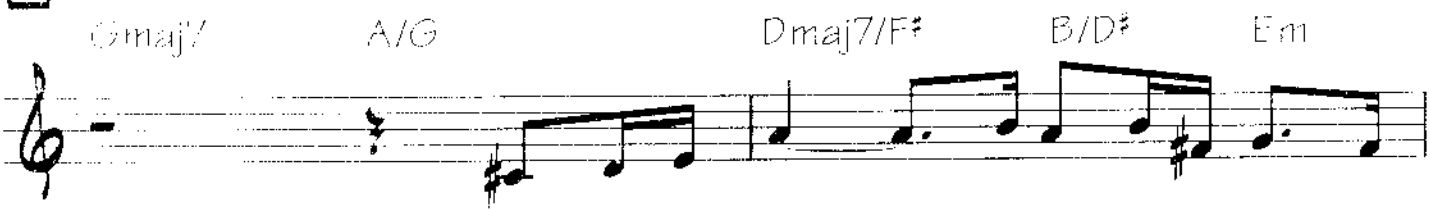
By Pat Metheny

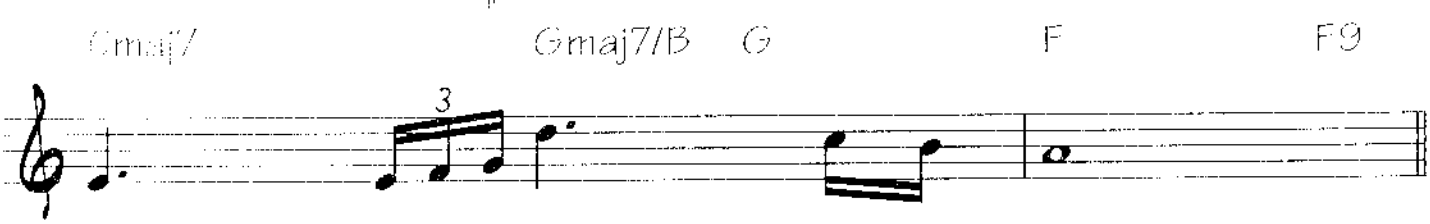
Intro

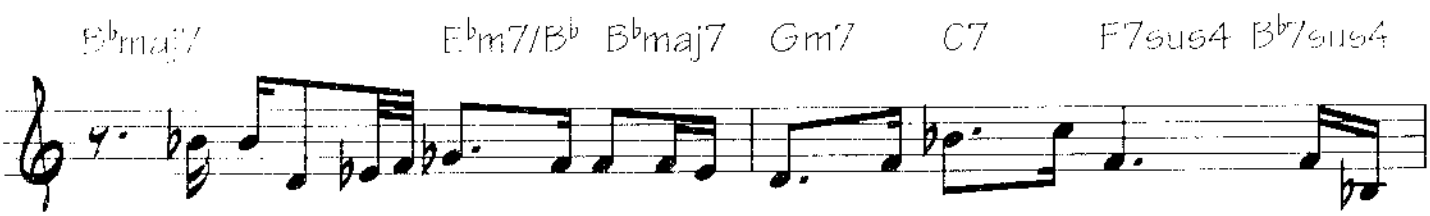
Ballad ♩ = 108 (Even eighths)

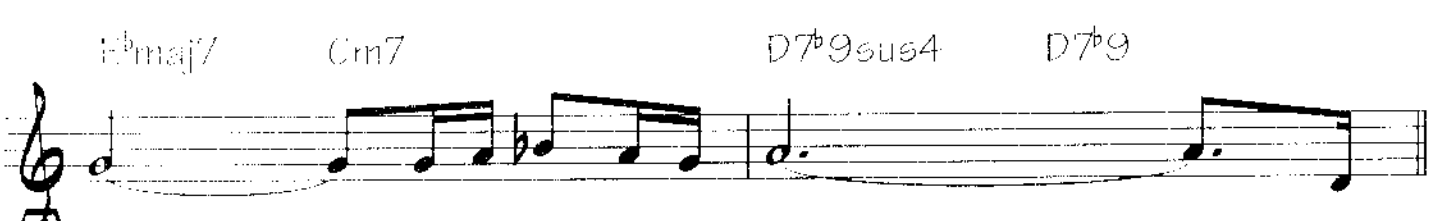


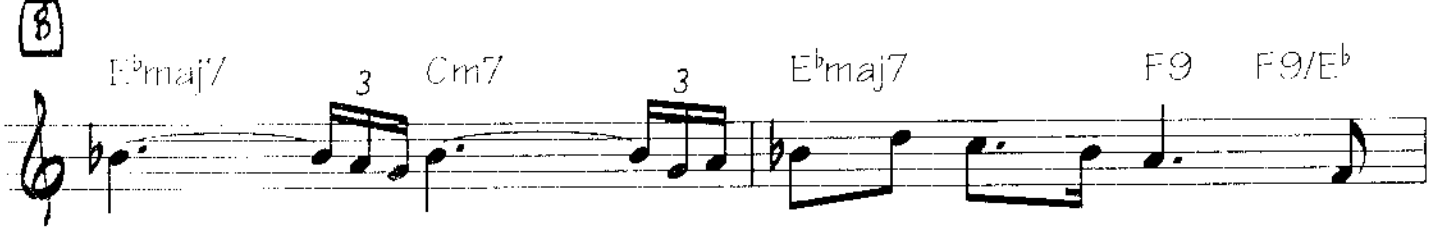
A Melody

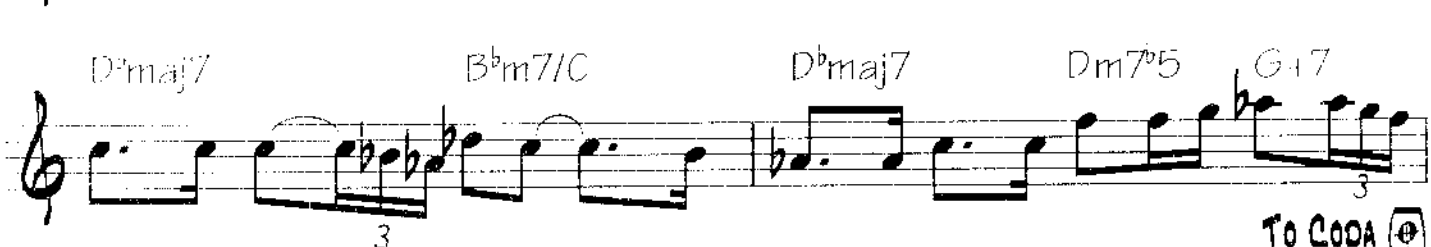


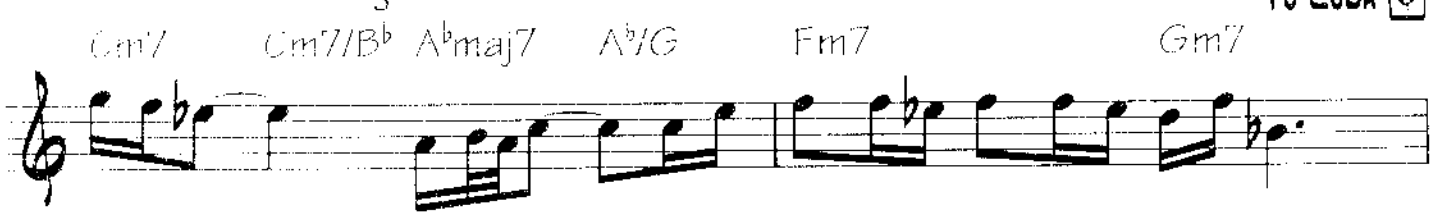


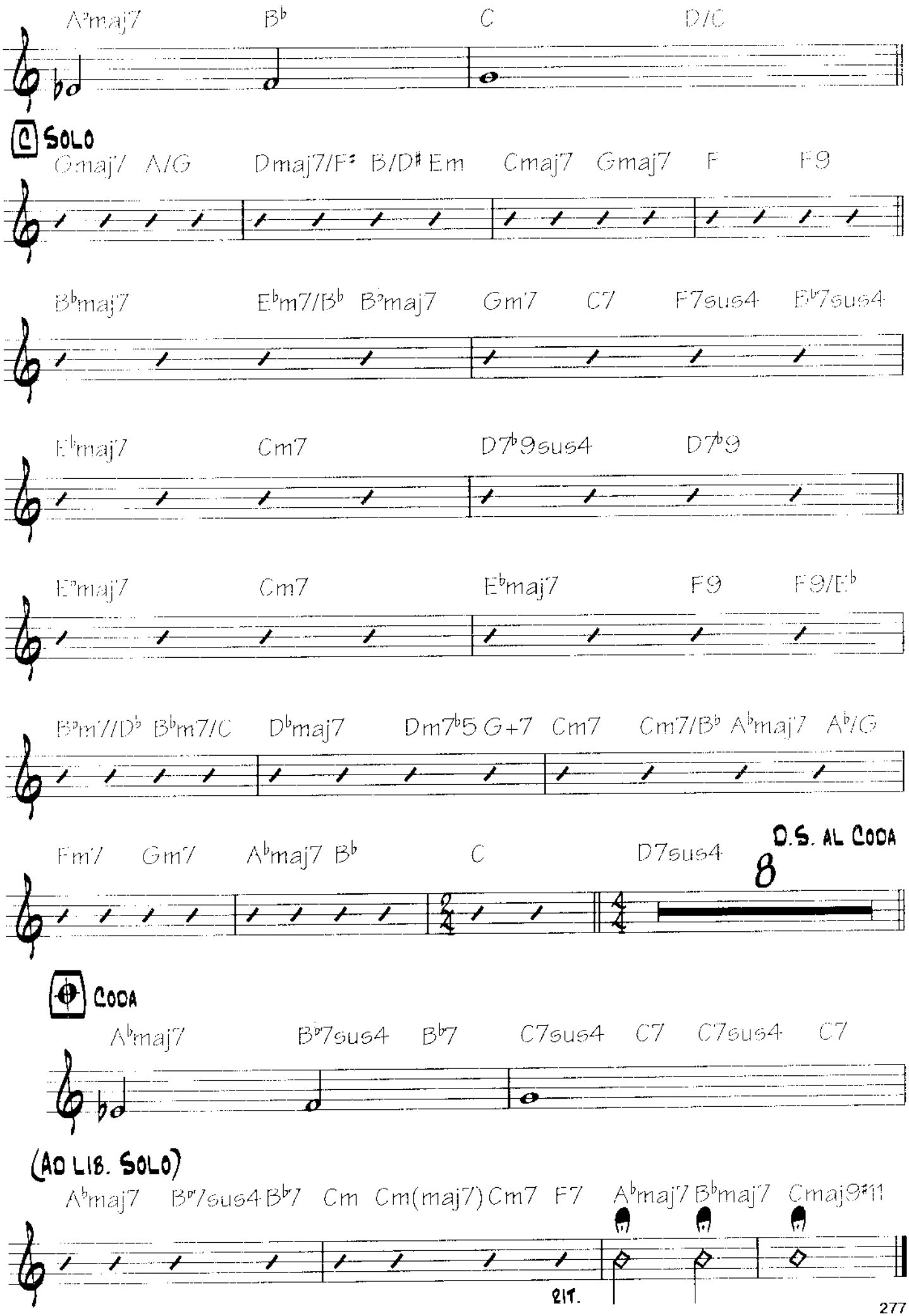






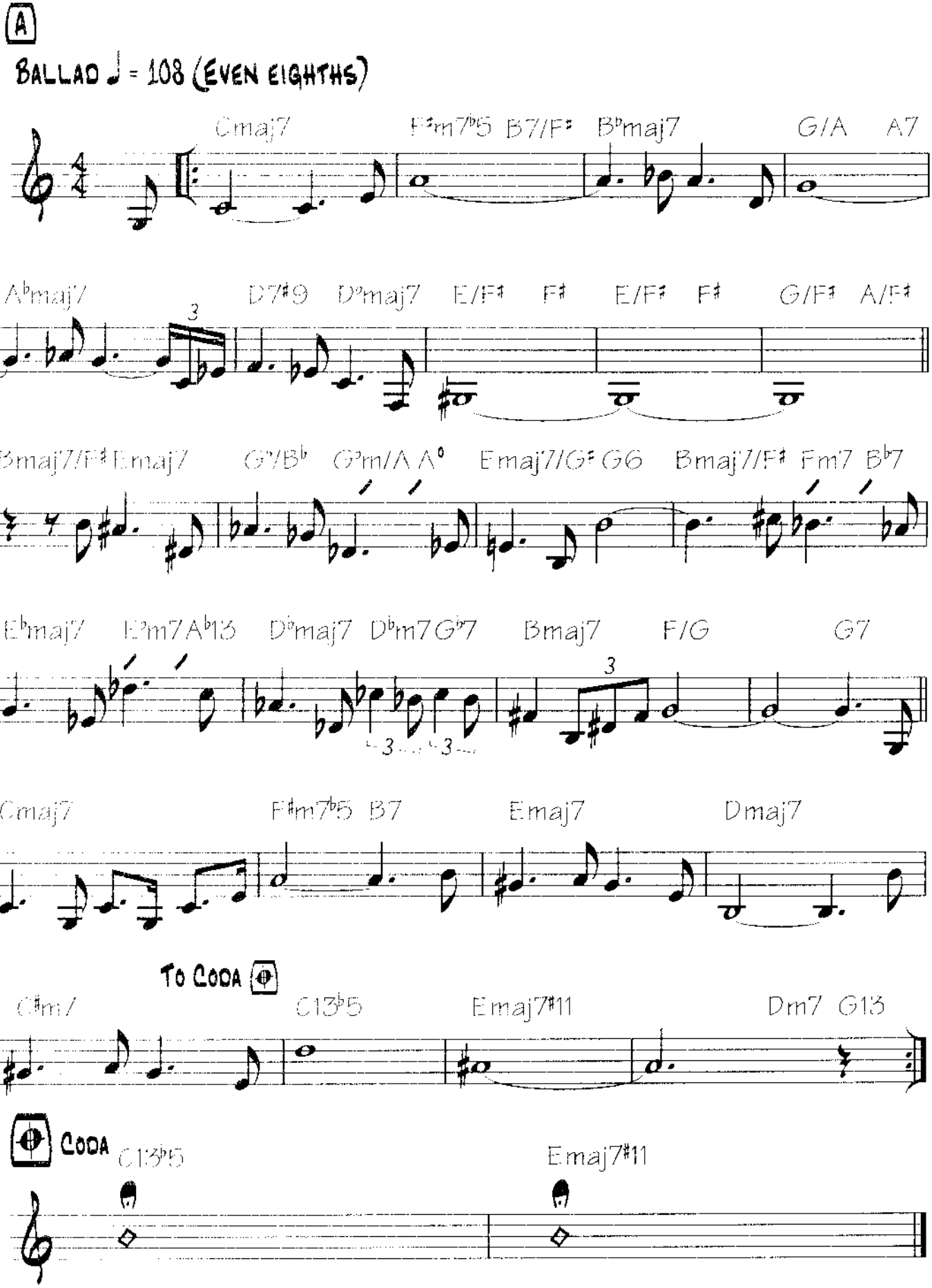





A♭maj7 B♭ C D/C
SOLO
Gmaj7 A/G Dmaj7/F♯ B/D♯ Em Cmaj7 Gmaj7 F F9
B♭maj7 E♭m7/B♭ B♭maj7 Gm7 C7 F7sus4 E♭7sus4
E♭maj7 Cm7 D7♭9sus4 D7♭9
E♭maj7 Cm7 E♭maj7 F9 F9/E♭
B♭m7/D♭ B♭m7/C D♭maj7 Dm7♭5 G+7 Cm7 Cm7/B♭ A♭maj7 A♭/G
Fm7 Gm7 A♭maj7 B♭ C D7sus4
D.S. AL CODA
8
CODA
A♭maj7 B♭7sus4 B♭7 C7sus4 C7 C7sus4 C7
(AD LIB. SOLO)
A♭maj7 B♭7sus4 B♭7 Cm Cm(maj7) Cm7 F7 A♭maj7 B♭maj7 Cmaj9♯11
RIT.

The Road to You

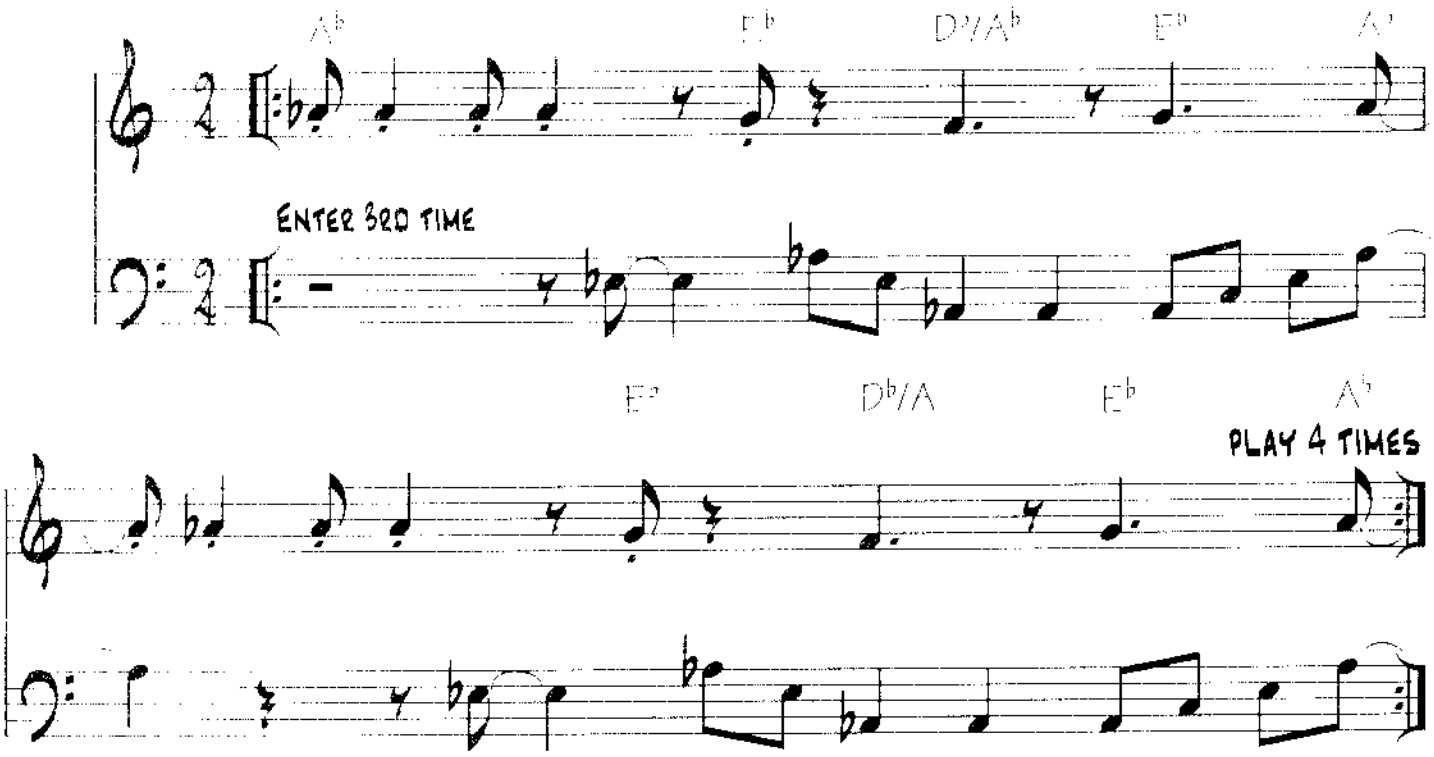
By Pat Metheny



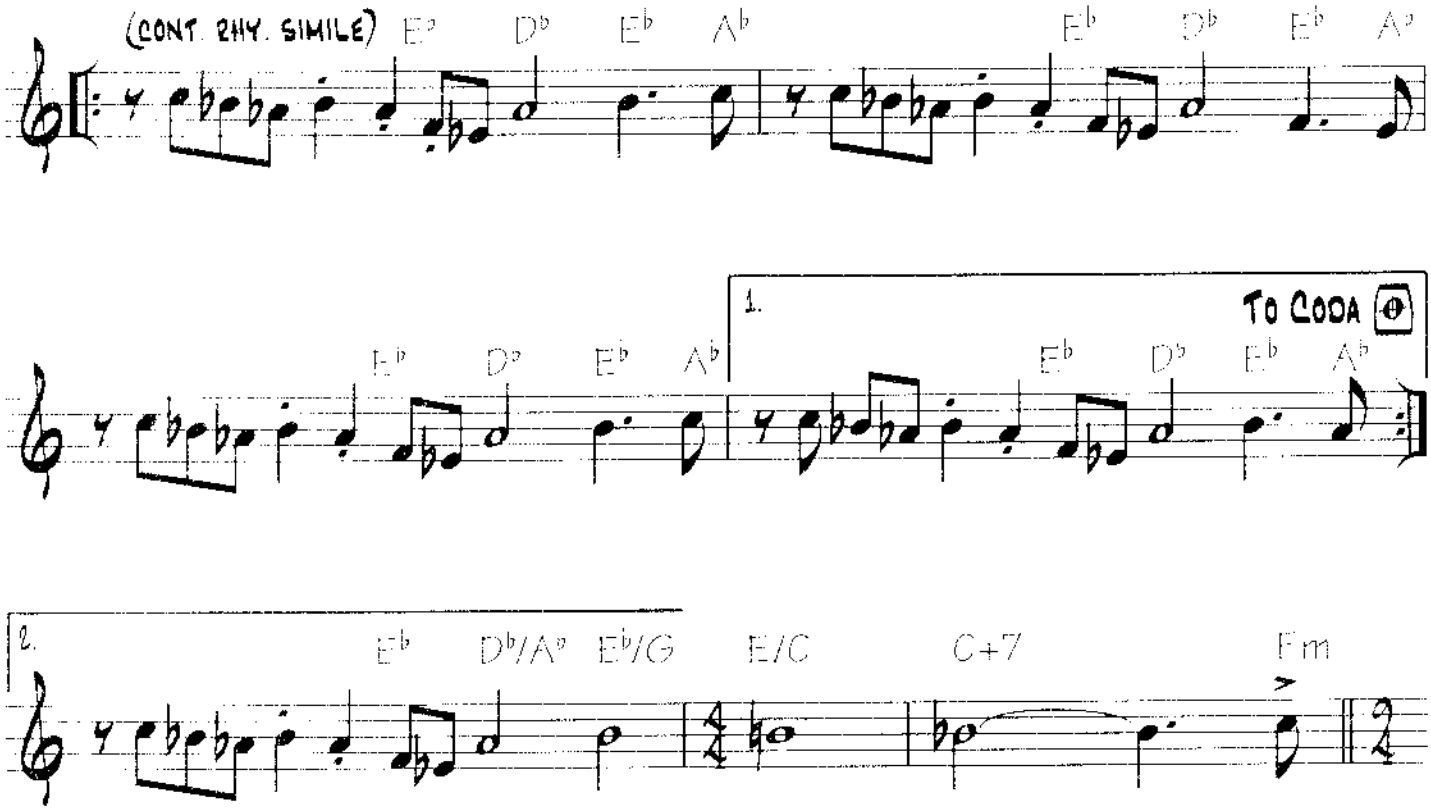
Nine Over Reggae

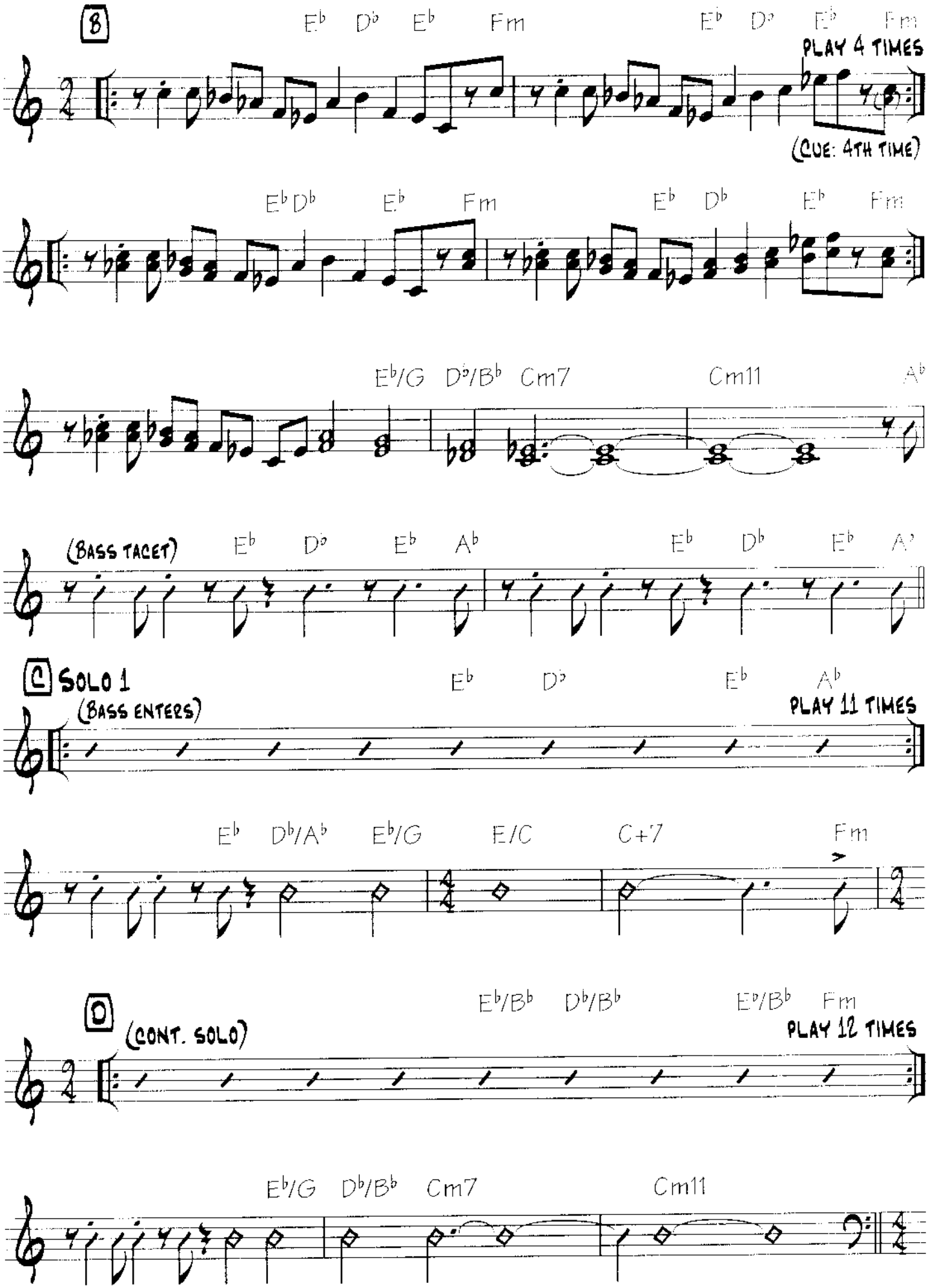
Intro

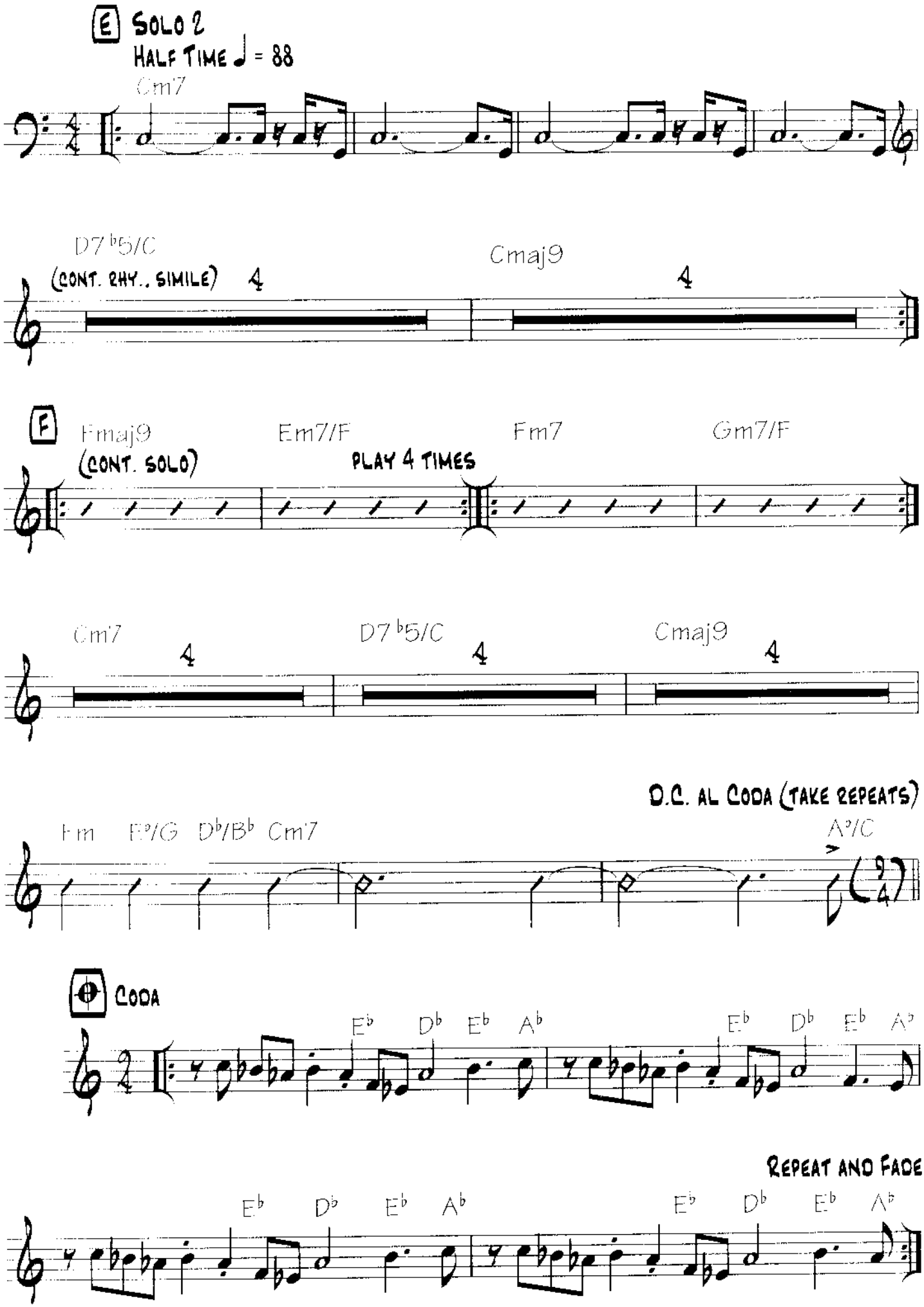
♩ = 176 (even eighths)



A Melody



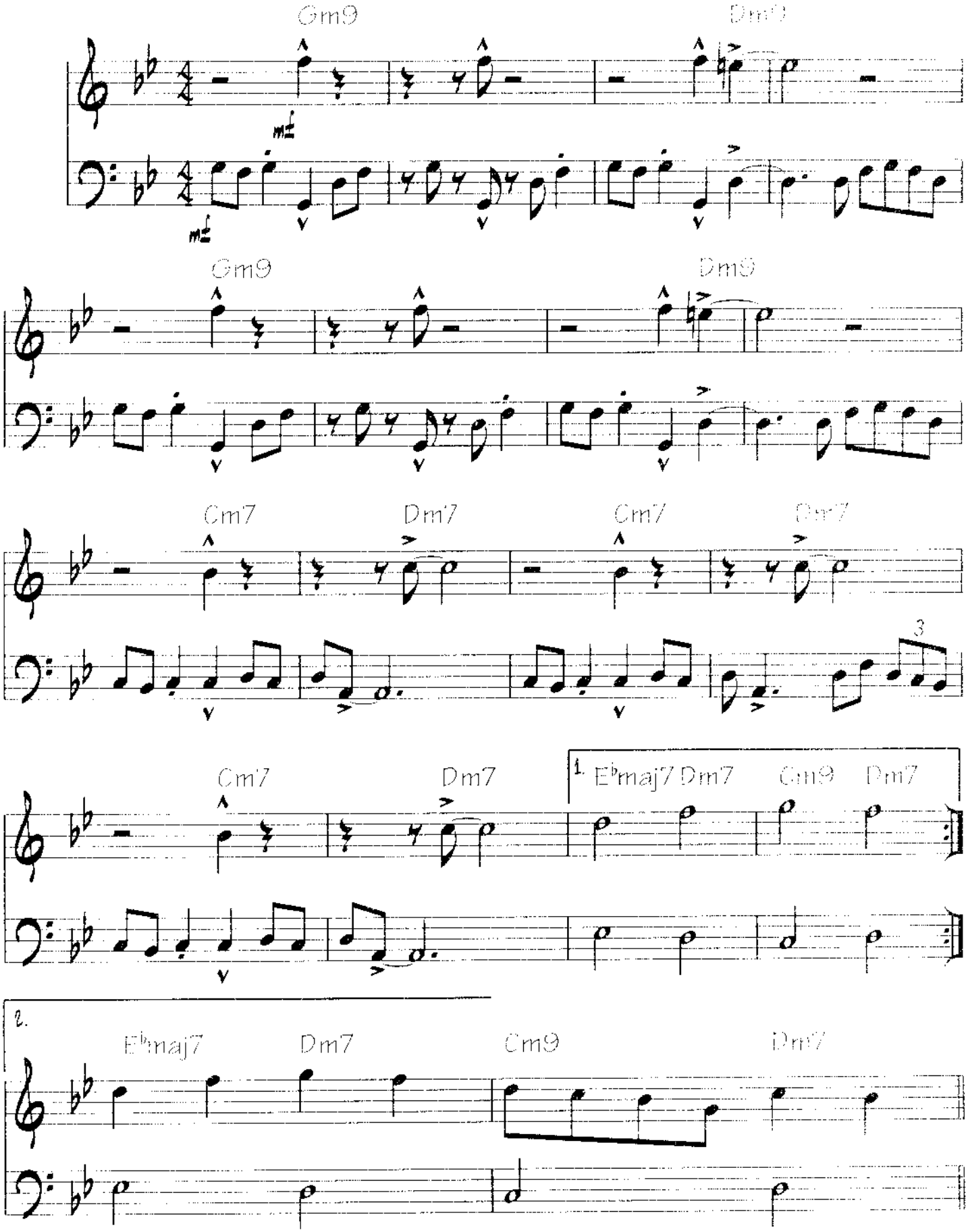

B
E♭ D♭ E♭ Fm
E♭ D♭ E♭ Fm
PLAY 4 TIMES
(CUE: 4TH TIME)
E♭ D♭ E♭ Fm
E♭ D♭ E♭ Fm
E♭/G D♭/B♭ Cm7
Cm11
A♭
(BASS TACET)
E♭ D♭ E♭ A♭
E♭ D♭ E♭ A♭
C SOLO 1
(BASS ENTERS)
E♭ D♭ E♭ A♭
PLAY 11 TIMES
E♭ D♭/A♭ E♭/G E/C C+7 Fm
D
(CONT. SOLO)
E♭/B♭ D♭/B♭ E♭/B♭ Fm
PLAY 12 TIMES
E♭/G D♭/B♭ Cm7
Cm11

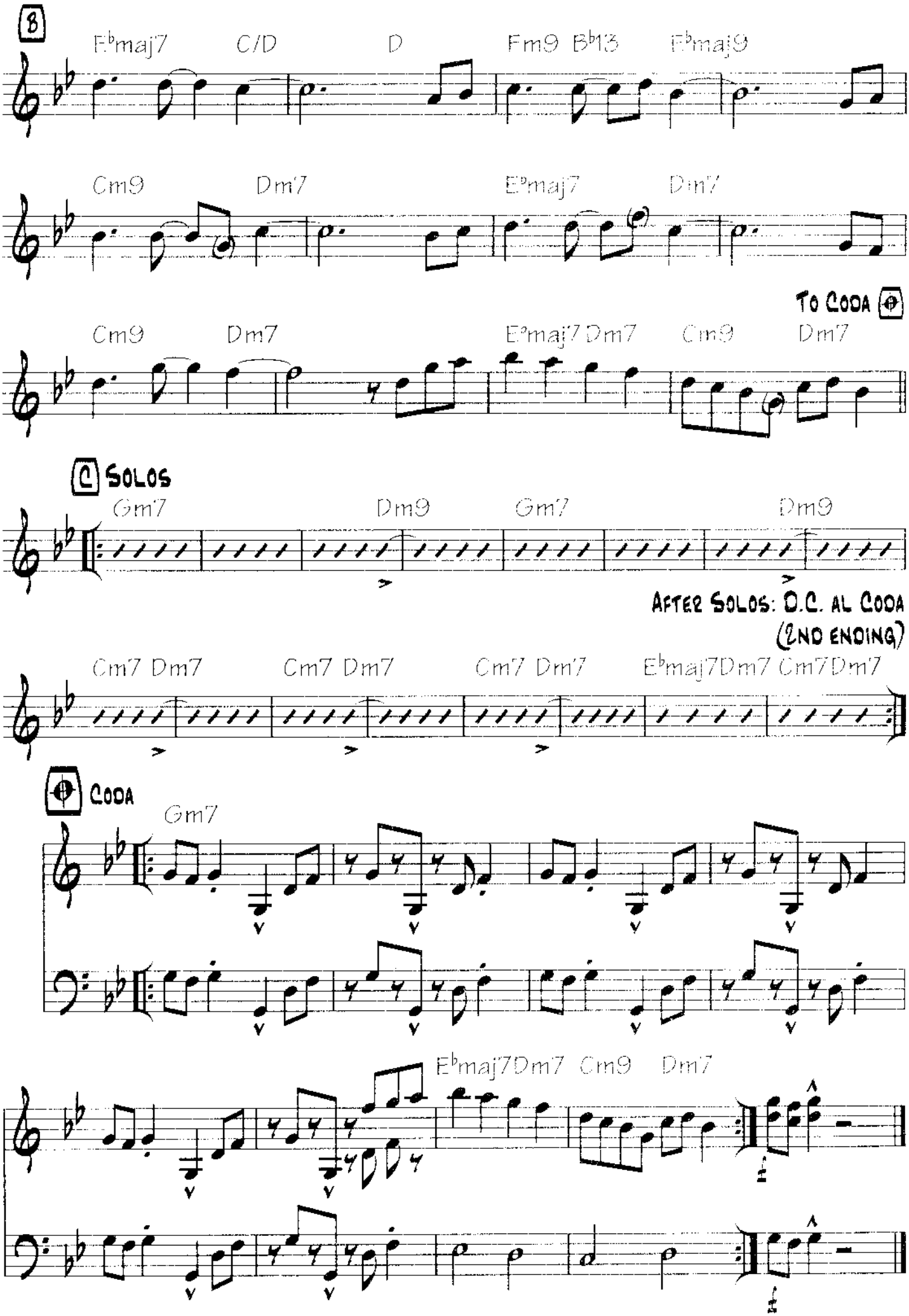

E
Solo 2
Half Time ♩ = 88
Cm7
D7♭5/C
(cont. rhy., simile)
Cmaj9
F
Fmaj9
(cont. solo)
Em7/F
Fm7
Gm7/F
play 4 times
Cm7
D7♭5/C
Cmaj9
D.C. al Coda (take repeats)
Fm
F♭/G
D♭/B♭
Cm7
A♭/C
Coda
E♭
D♭
E♭
A♭
Repeat and Fade

COOL NIGHTS

(A) MELODY

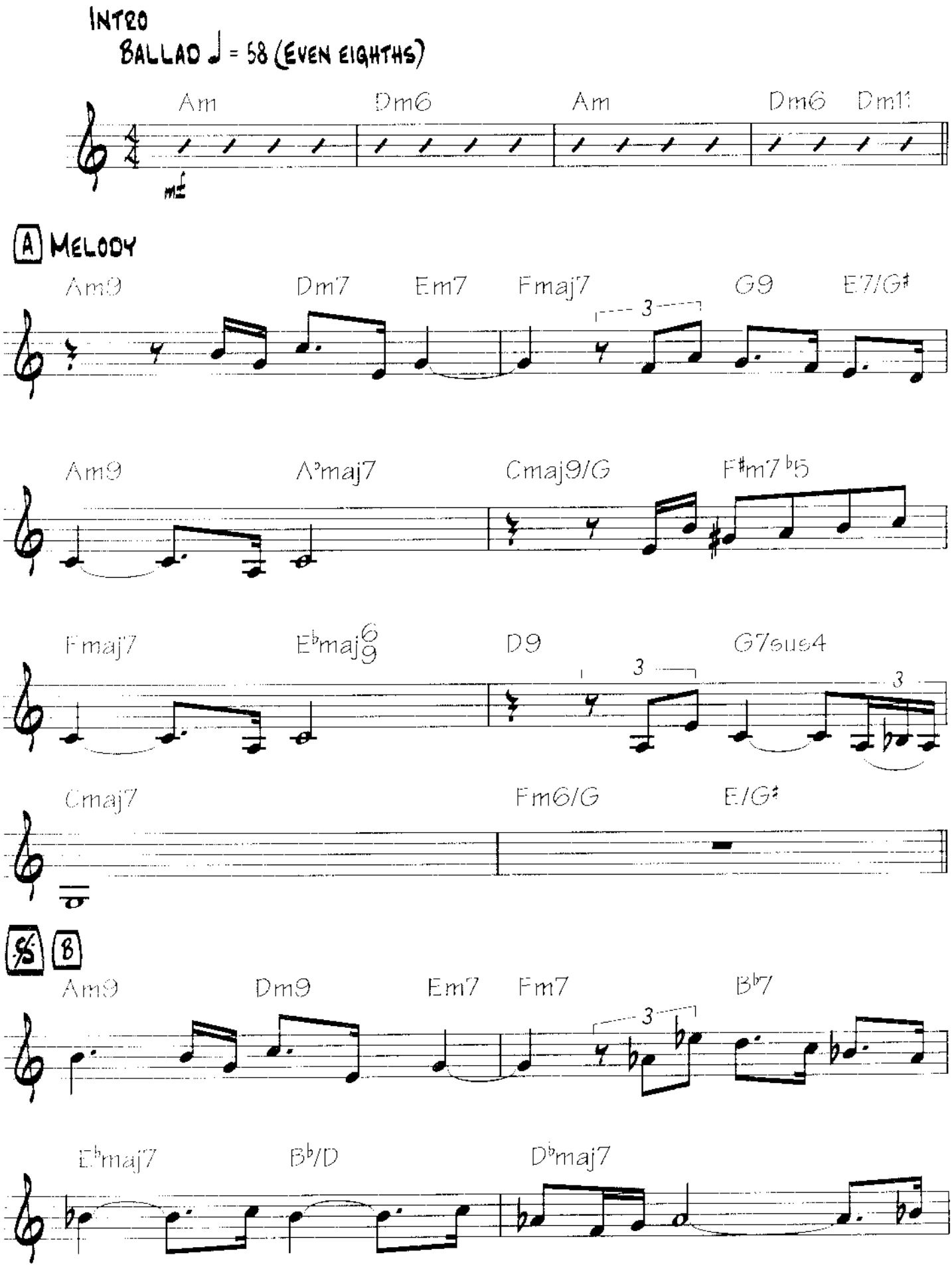
MODERATELY ♩ = 133 (EVEN EIGHTHS)




B
E♭maj7
C/D
D
Fm9
B♭13
E♭maj9
Cm9
Dm7
E♭maj7
Dm7
To Coda
Cm9
Dm7
E♭maj7
Dm7
Cm9
Dm7
C Solos
Gm7
Dm9
Gm7
Dm9
After Solos: D.C. al Coda
(2nd ending)
Cm7
Dm7
Cm7
Dm7
Cm7
Dm7
E♭maj7
Dm7
Cm7
Dm7
Coda
Gm7
E♭maj7
Dm7
Cm9
Dm7

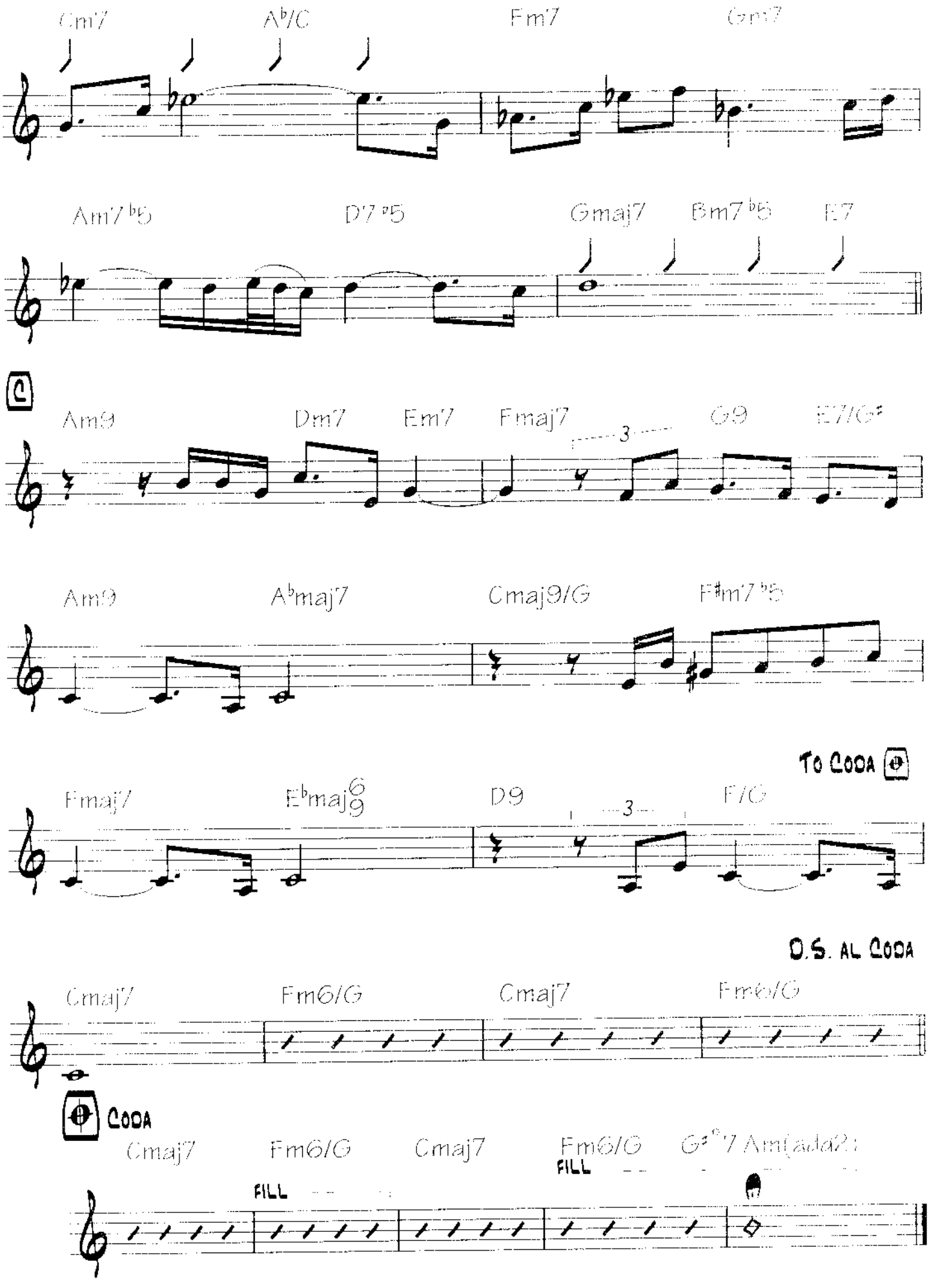
ALWAYS AND FOREVER

By Pat Metheny


INTRO
BALLAD ♩ = 58 (EVEN EIGHTHS)

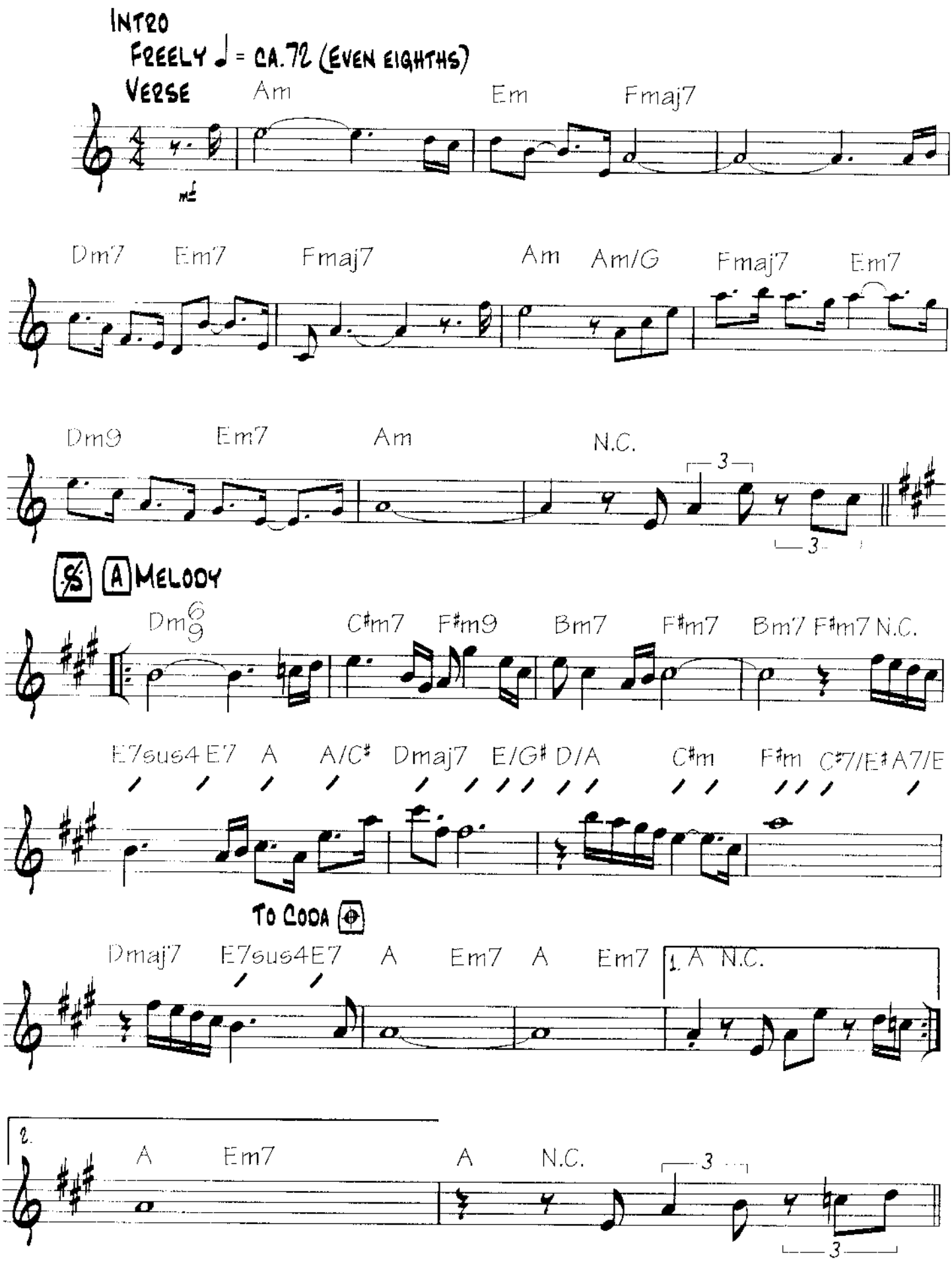
A MELODY

B


Cm7
A♭/C
Fm7
Gm7
Am7♭5
D7♭5
Gmaj7
Bm7♭5
E7
A
Am9
Dm7
Em7
Fmaj7
3
G9
E7/G♯
Am9
A♭maj7
Cmaj9/G
F♯m7♭5
To Coda
Fmaj7
E♭maj6/9
D9
3
F/G
D.S. al Coda
Cmaj7
Fm6/G
Cmaj7
Fm6/G
Coda
Cmaj7
Fm6/G
Cmaj7
Fm6/G
G♯°7 Am(add2)
FILL
FILL

ANTONIA

By Pat Metheny



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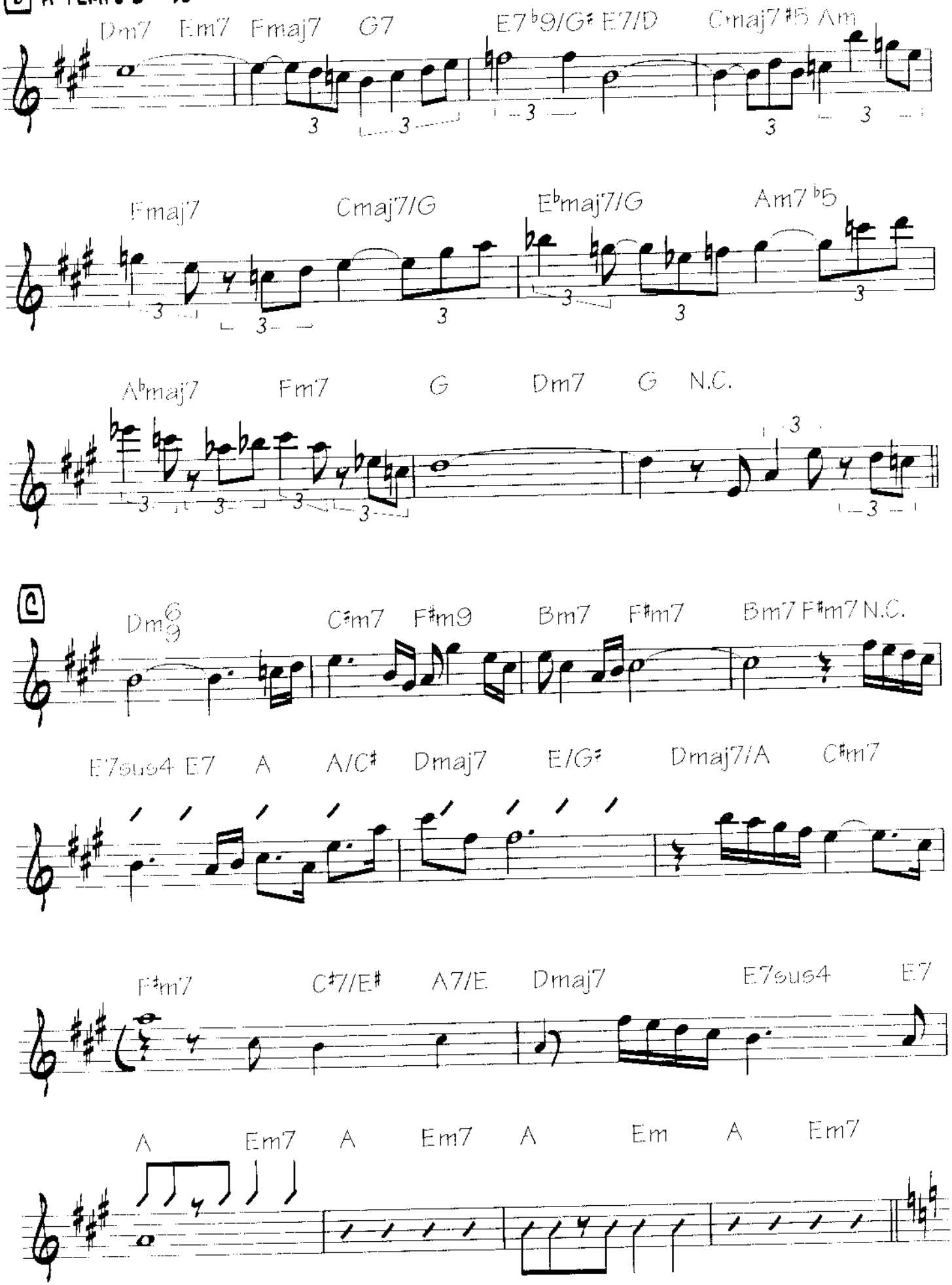
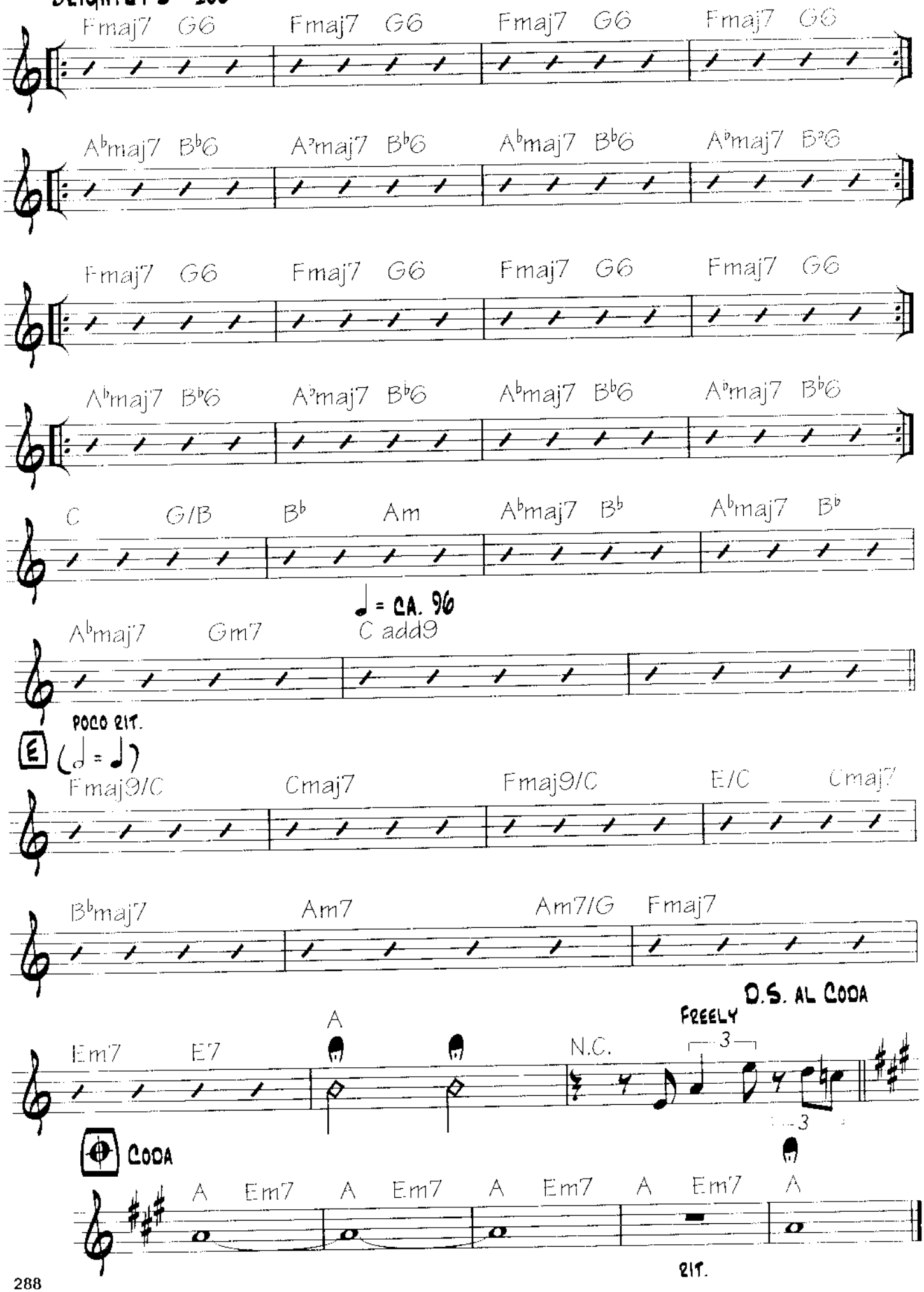
B A TEMPO ♩ = 96

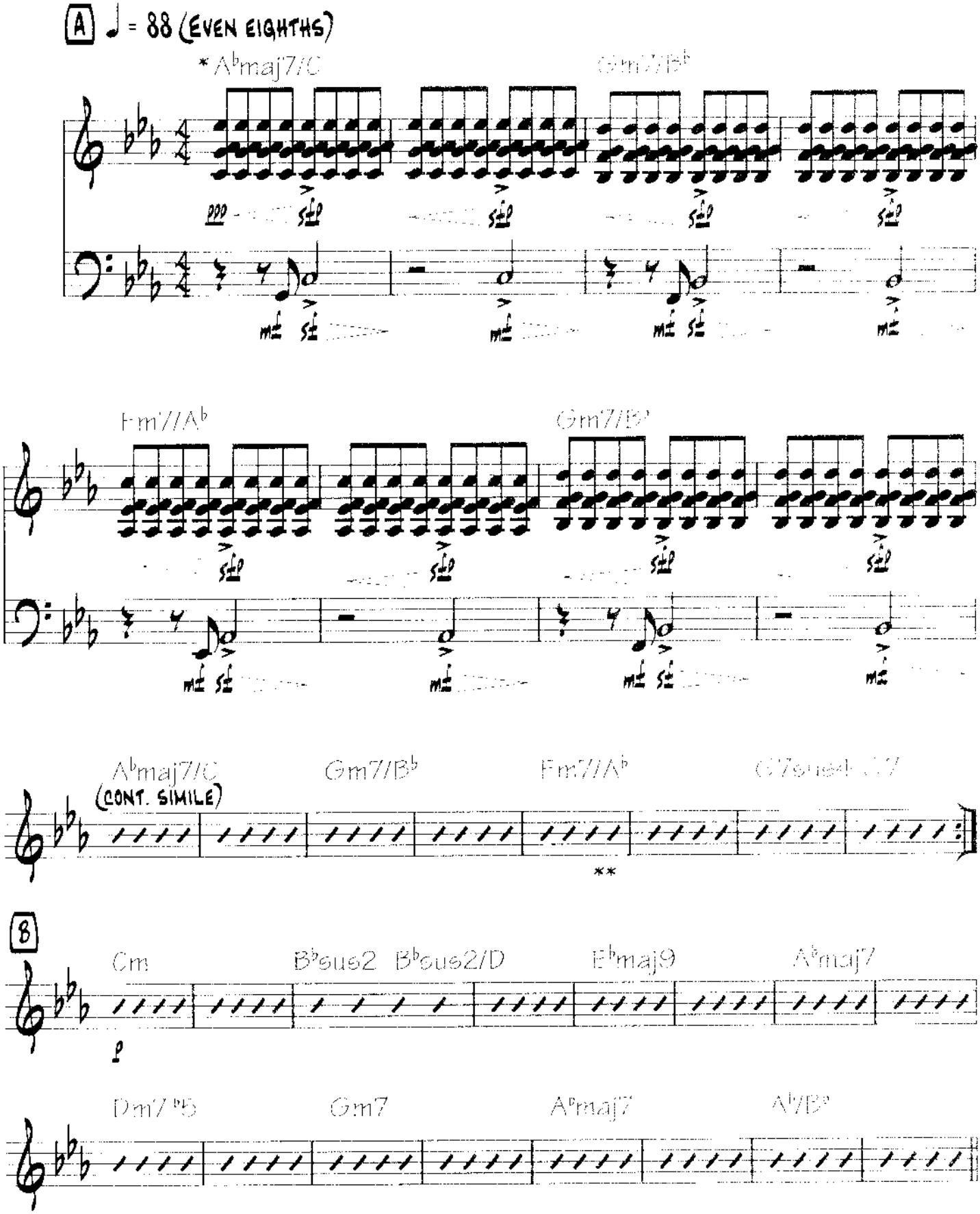

Dm7 Em7 Fmaj7 G7 E7♭9/G♯ E7/D Cmaj7♯5 Am
Fmaj7 Cmaj7/G E♭maj7/G Am7♭5
A♭maj7 Fm7 G Dm7 G N.C.
C
Dm9 C♯m7 F♯m9 Bm7 F♯m7 Bm7 F♯m7 N.C.
E7sus4 E7 A A/C♯ Dmaj7 E/G♯ Dmaj7/A C♯m7
F♯m7 C♯7/E♯ A7/E Dmaj7 E7sus4 E7
A Em7 A Em7 A Em A Em7

D SOLO

BRIGHTLY ♩ = 106

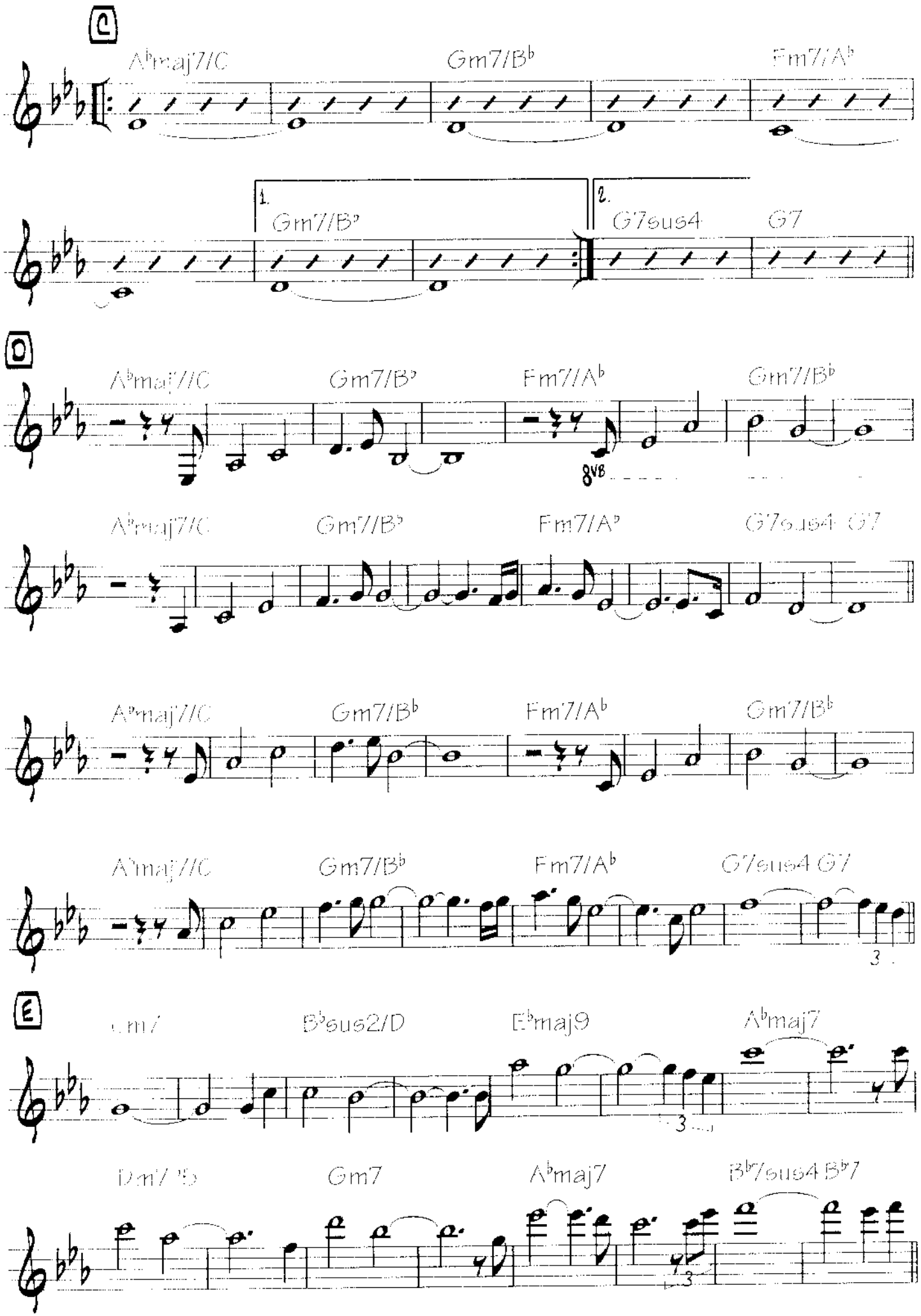


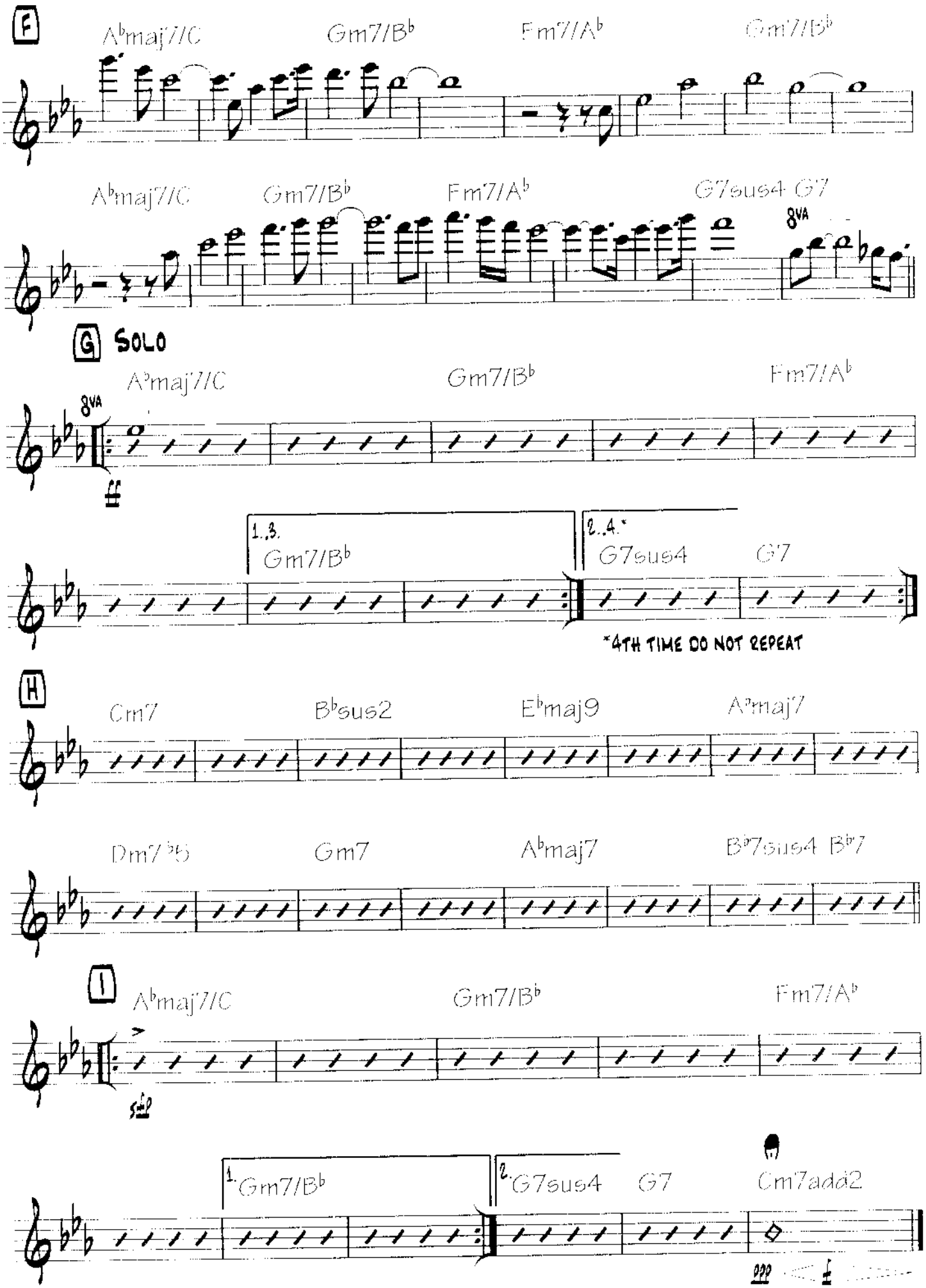
The Truth Will Always Be



* Gradual build-up of volume to solo section while maintaining relative dynamics in rhythm section.

**Marching snare drum and held chords enter on repeat.


C
A♭maj7/C
Gm7/B♭
Fm7/A♭
1.
Gm7/B♭
2.
G7sus4
G7
D
A♭maj7/C
Gm7/B♭
Fm7/A♭
Gm7/B♭
8va
A♭maj7/C
Gm7/B♭
Fm7/A♭
G7sus4 G7
A♭maj7/C
Gm7/B♭
Fm7/A♭
Gm7/B♭
A♭maj7/C
Gm7/B♭
Fm7/A♭
G7sus4 G7
3
E
Cm7
B♭sus2/D
E♭maj9
A♭maj7
3
Dm7/E♭
Gm7
A♭maj7
B♭7sus4 B♭7
3


F
A♭maj7/C
Gm7/B♭
Fm7/A♭
Gm7/B♭
A♭maj7/C
Gm7/B♭
Fm7/A♭
G7sus4 G7
8va
G SOLO
A♭maj7/C
Gm7/B♭
Fm7/A♭
8va
ff
1.,3.
Gm7/B♭
2.,4.*
G7sus4
G7
*4TH TIME DO NOT REPEAT
H
Cm7
B♭sus2
E♭maj9
A♭maj7
Dm7♭5
Gm7
A♭maj7
B♭7sus4 B♭7
I
A♭maj7/C
Gm7/B♭
Fm7/A♭
solo
1.
Gm7/B♭
2.
G7sus4
G7
Cm7add2
ppp

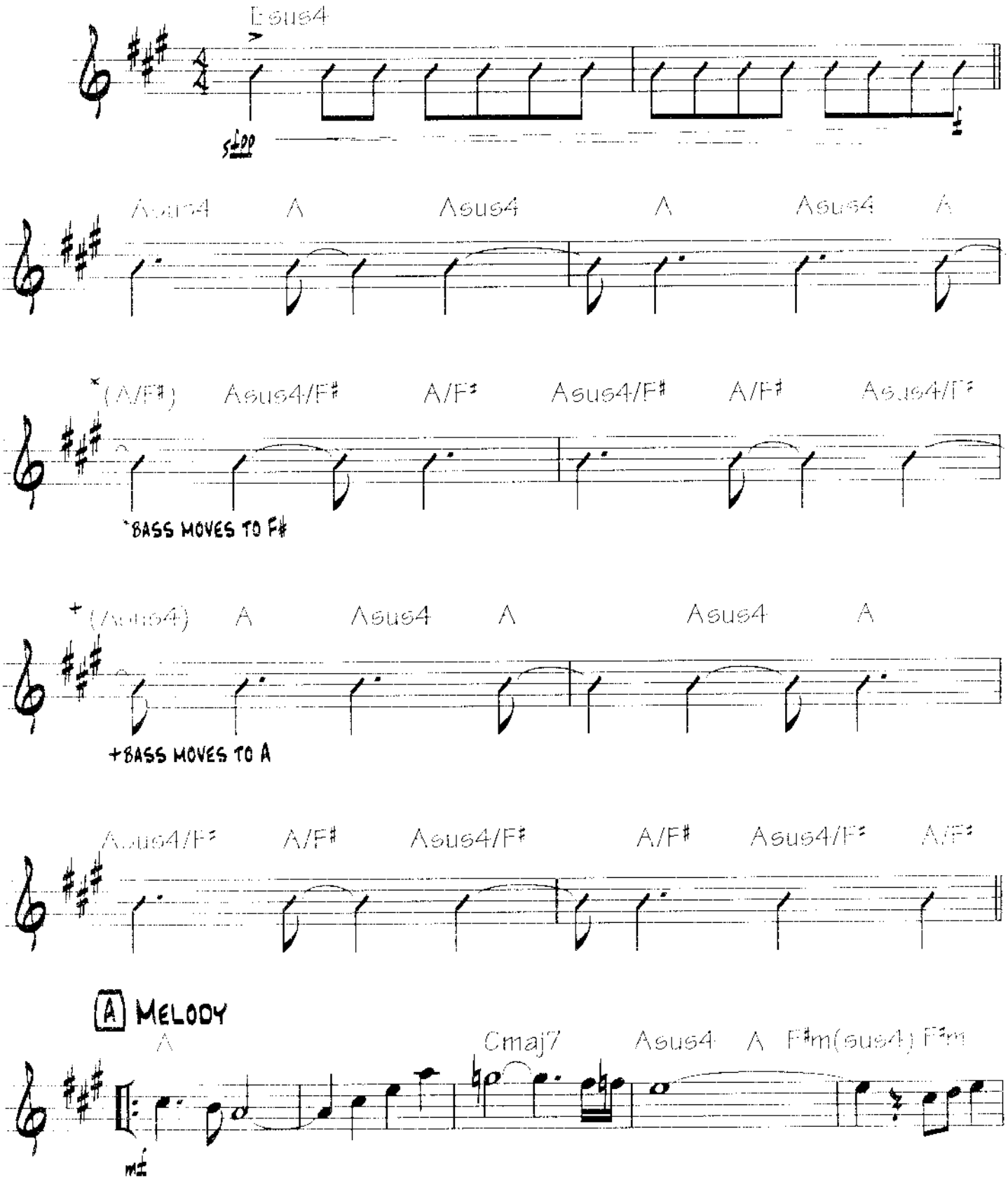
FACING WEST

By Pat Metheny

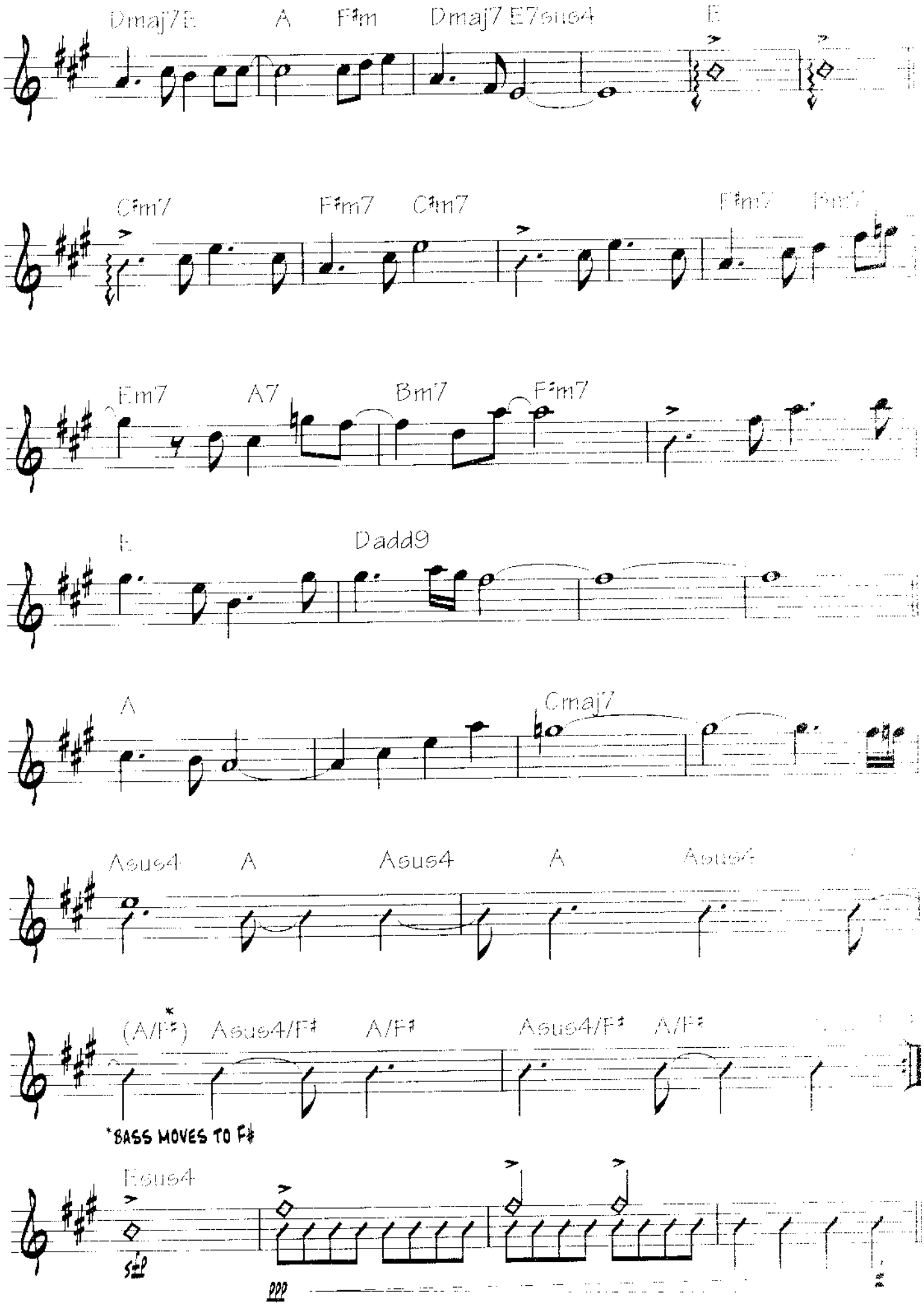
INTRO

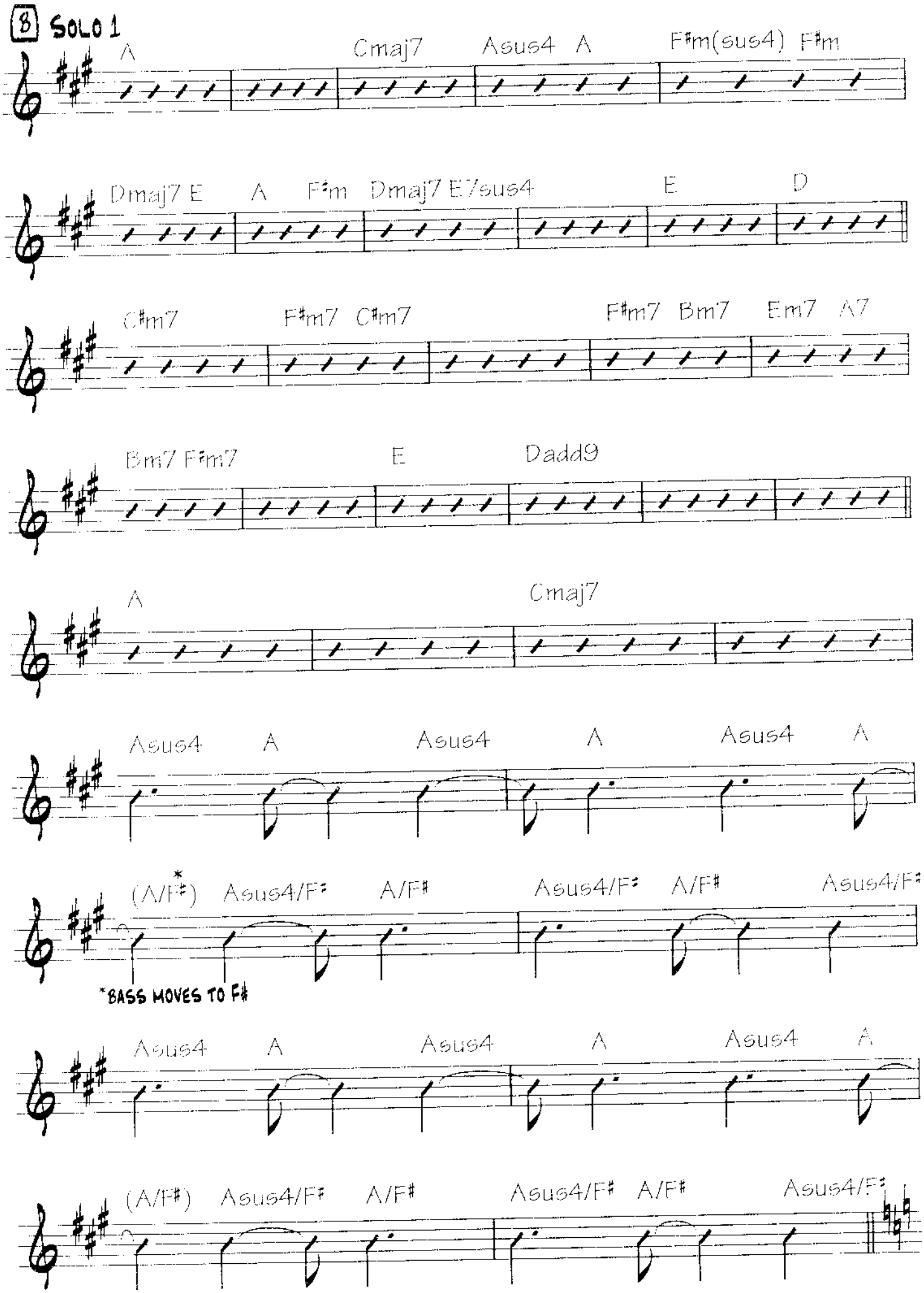
MODERATELY ♩ = 120 (EVEN EIGHTHS)

(DOUBLE-TIME FEEL)

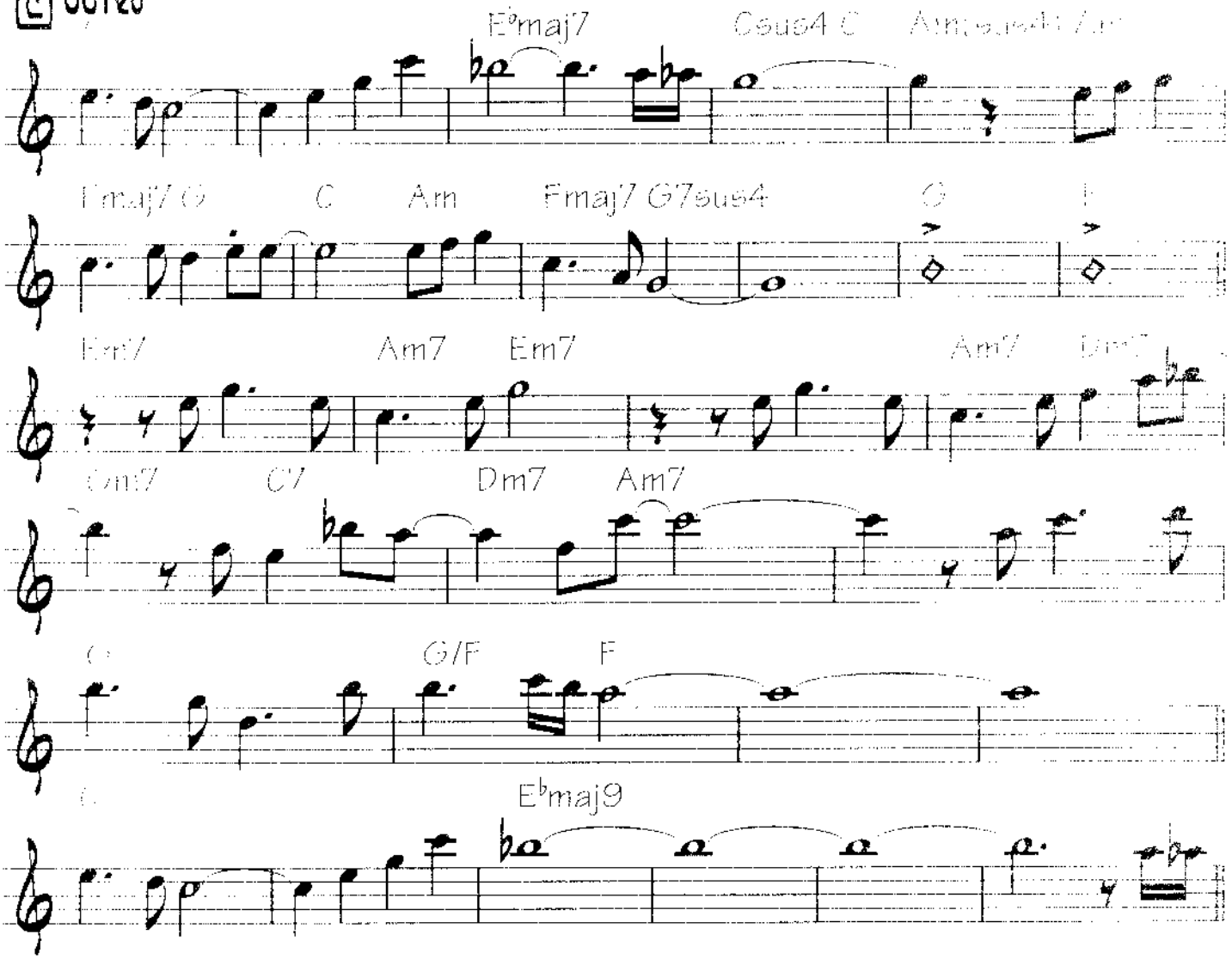


A MELODY

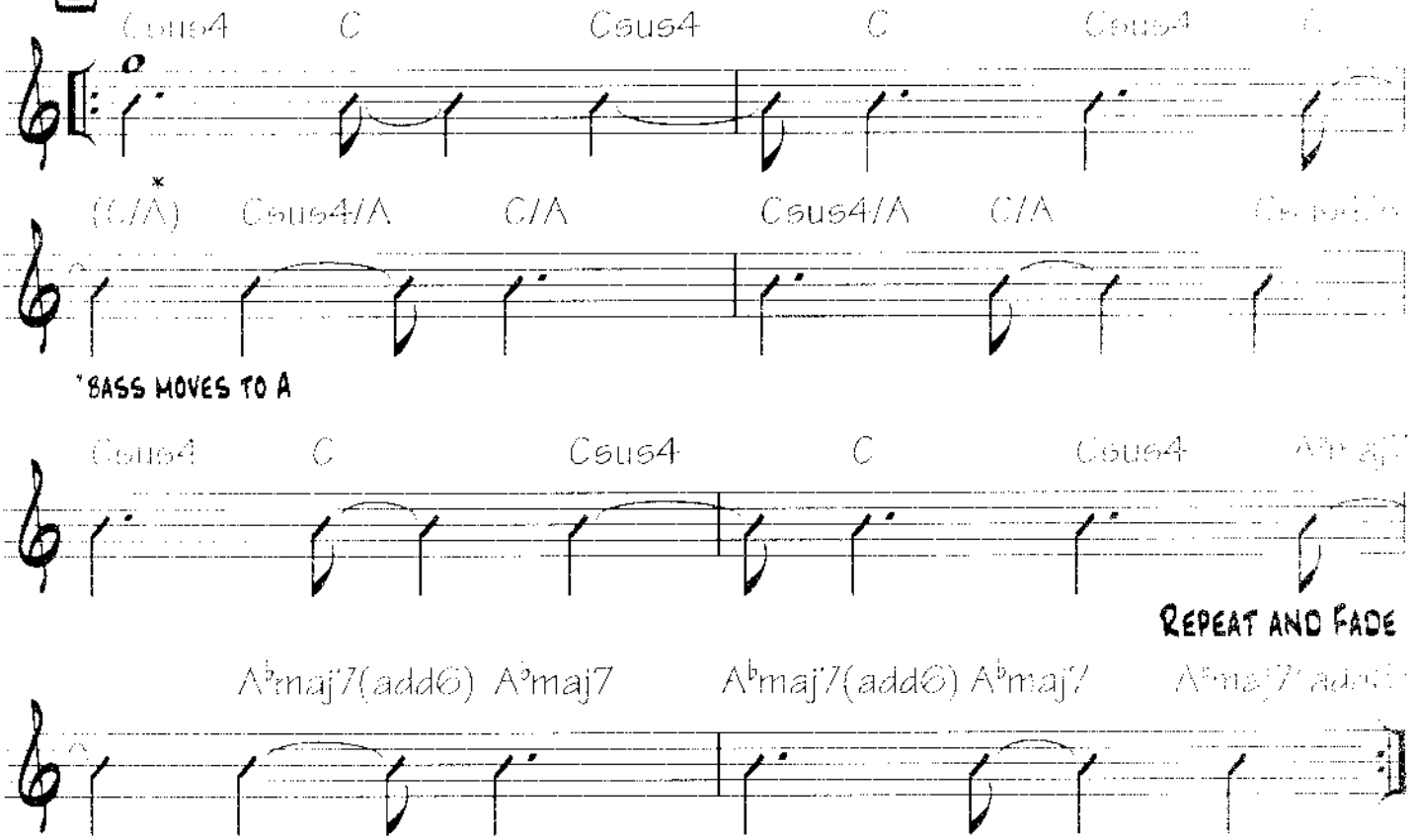

Dmaj7 E
A
F♯m
Dmaj7 E7sus4
E
C♯m7
F♯m7
C♯m7
F♯m7
Bm7
Em7
A7
Bm7
F♯m7
E
Dadd9
A
Cmaj7
Asus4
A
Asus4
A
Asus4
(A/F♯)
Asus4/F♯
A/F♯
Asus4/F♯
A/F♯
*BASS MOVES TO F♯
Esus4
Slip
ppp


8 SOLO 1
A
Cmaj7
Asus4 A
F♯m(sus4) F♯m
Dmaj7 E
A
F♯m
Dmaj7 E/sus4
E
D
C♯m7
F♯m7 C♯m7
F♯m7 Bm7
Em7 A7
Bm7 F♯m7
E
Dadd9
A
Cmaj7
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
(A/F♯)
Asus4/F♯
A/F♯
Asus4/F♯
A/F♯
Asus4/F♯

C Outro

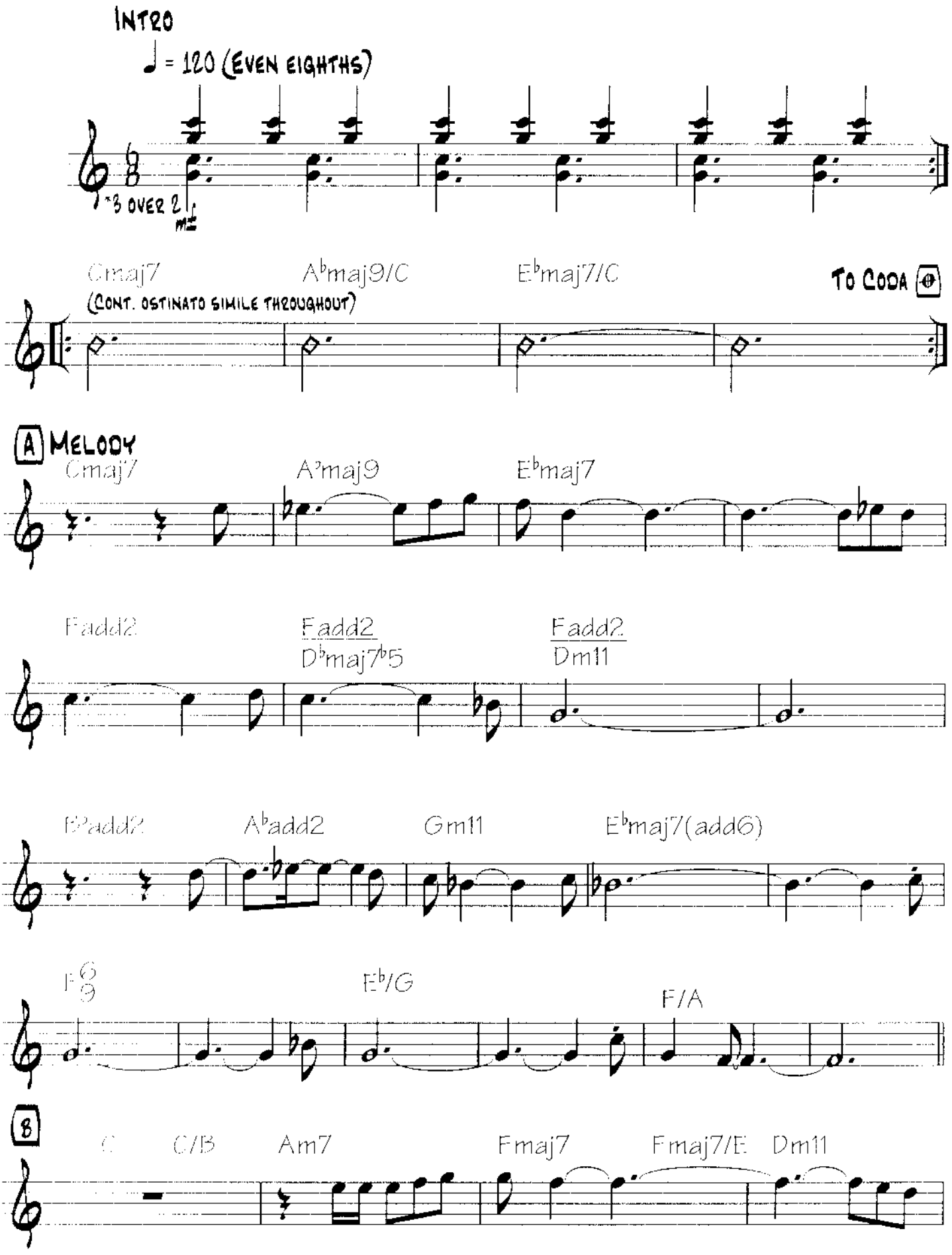


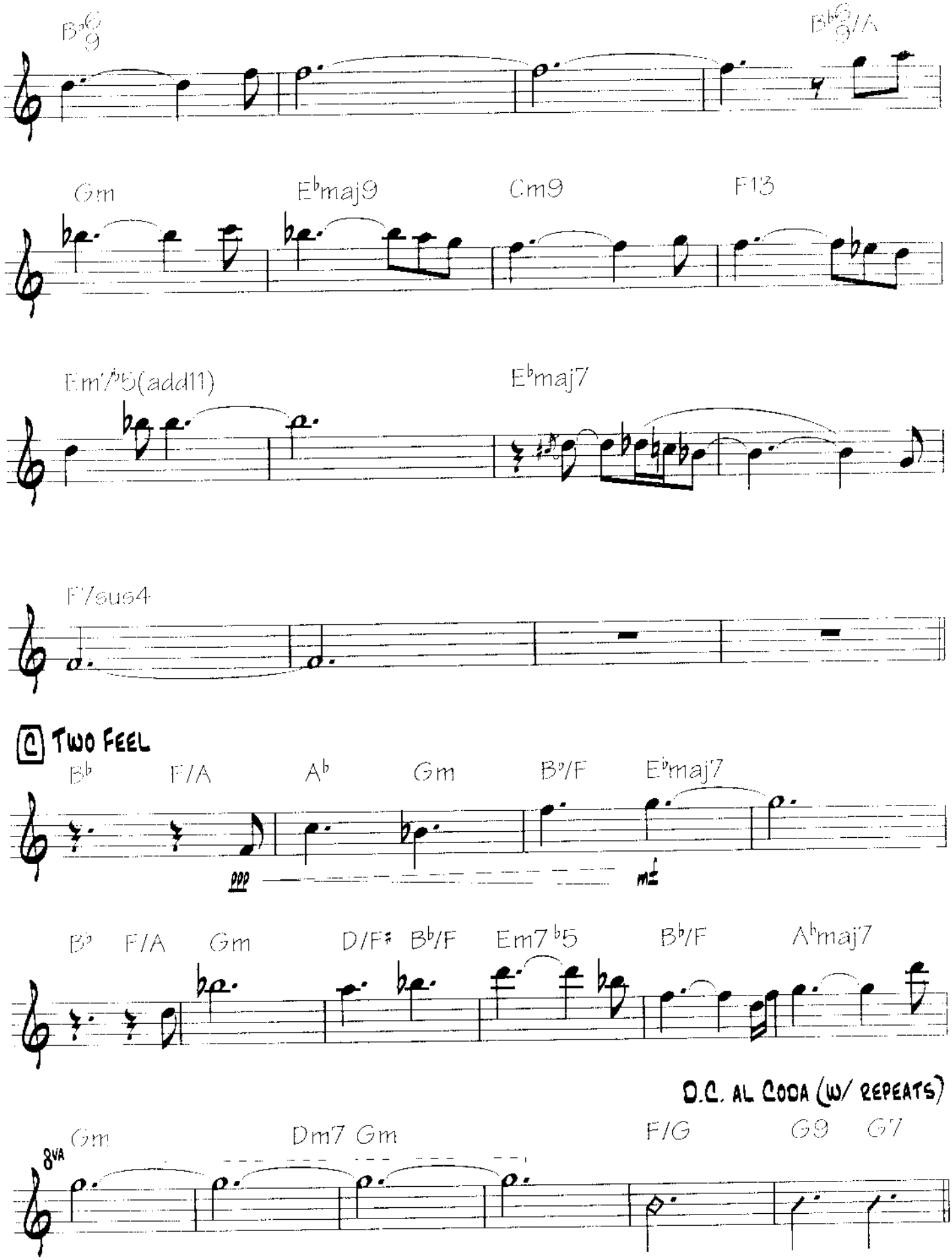
D Outro / Solo 2



Cathedral in a Suitcase

By Pat Metheny

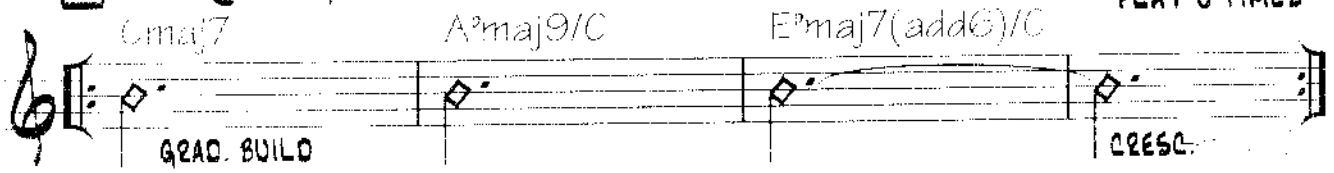



B♭6/9
B♭6/9/A
Gm
E♭maj9
Cm9
F13
Em7♭5(add11)
E♭maj7
F7sus4
C TWO FEEL
B♭
F/A
A♭
Gm
B♭/F
E♭maj7
ppp
mf
B♭
F/A
Gm
D/F♯
B♭/F
Em7♭5
B♭/F
A♭maj7
D.C. AL CODA (W/ REPEATS)
8va
Gm
Dm7
Gm
F/G
G9
G7

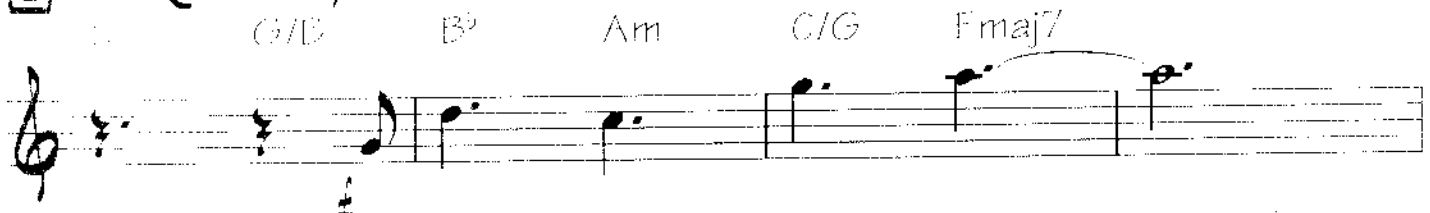
Coda

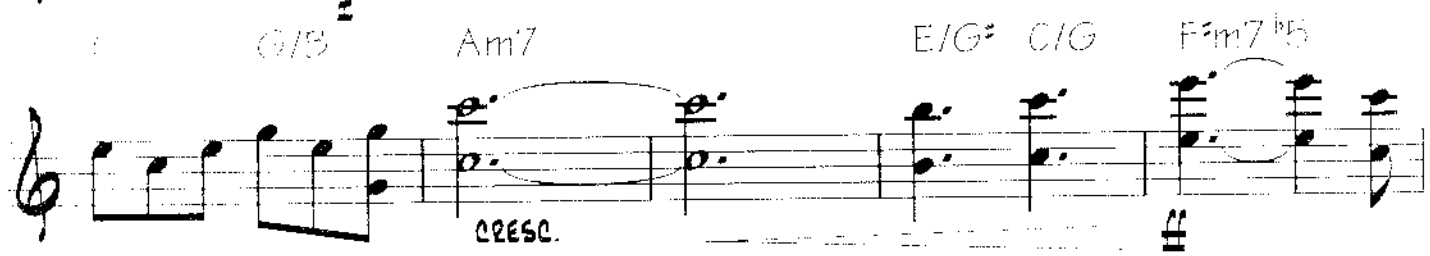
D Solo (Ad Lib)

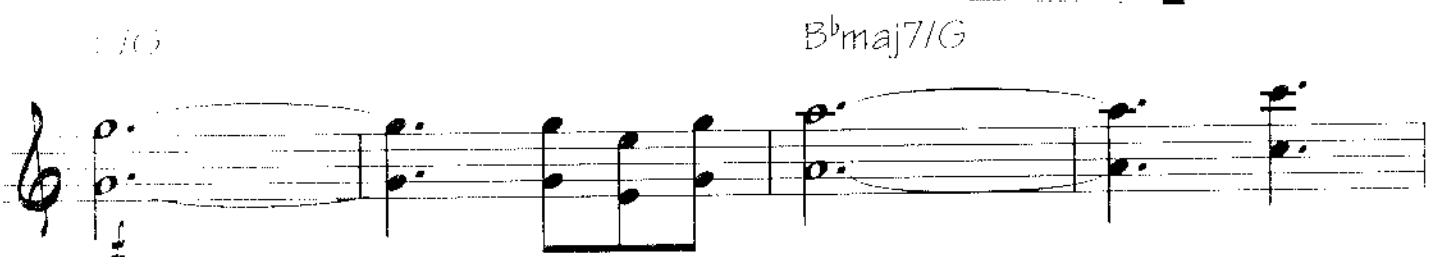
PLAY 8 TIMES

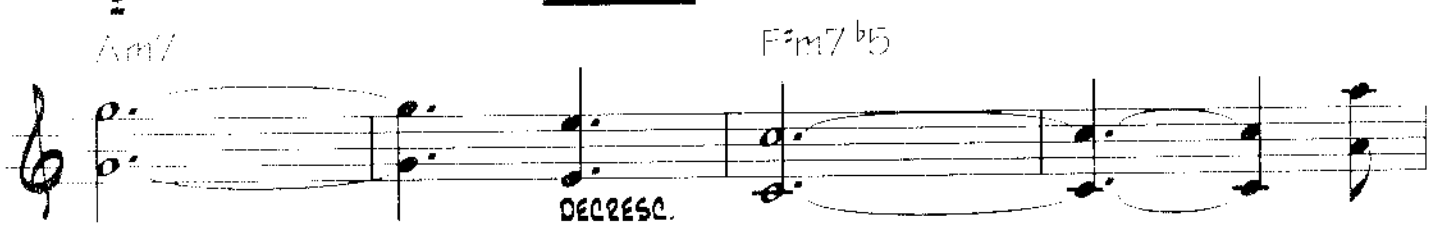


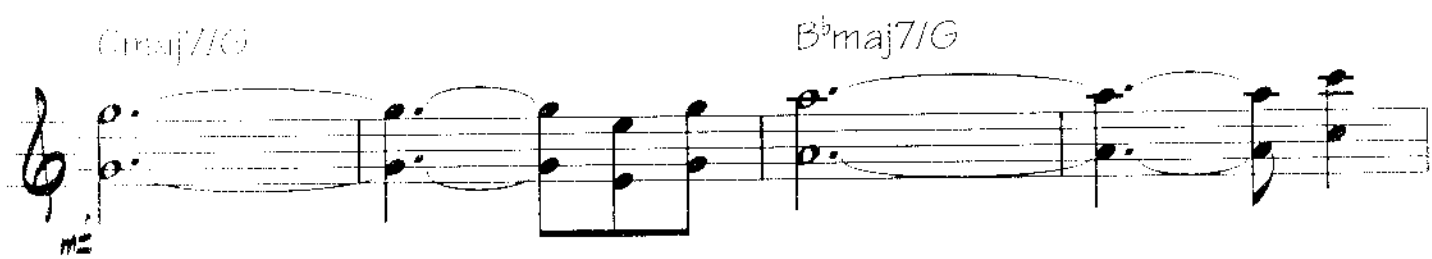
E Outro (Two Feel)

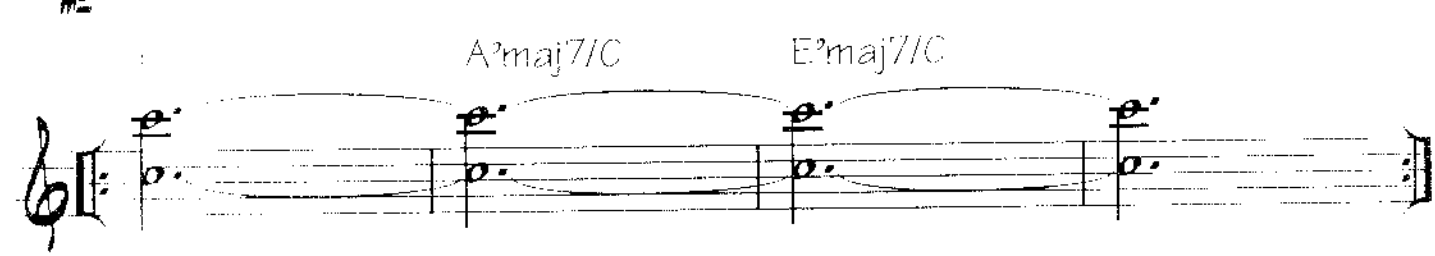






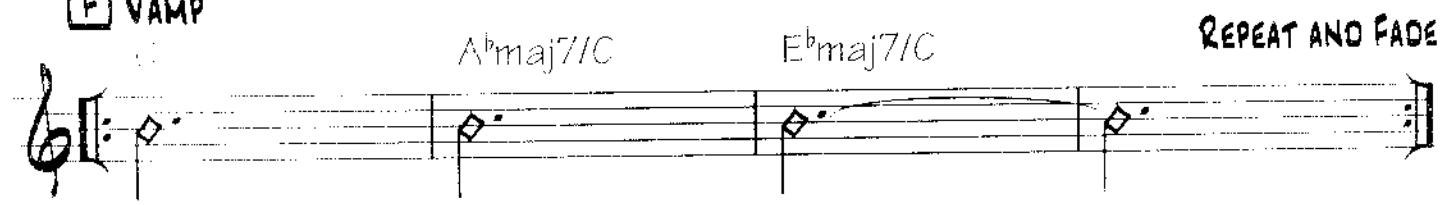






F Vamp

REPEAT AND FADE

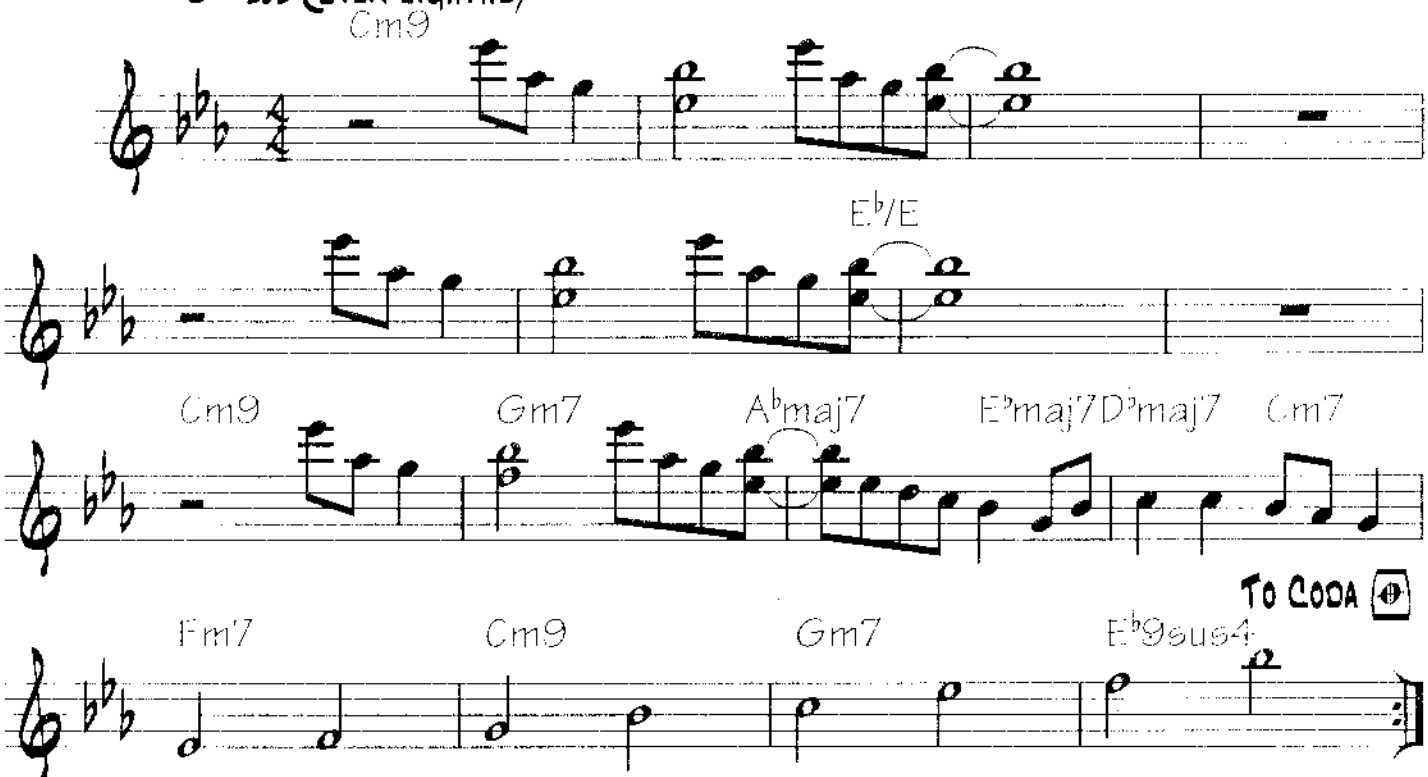


As a Flower Blossoms

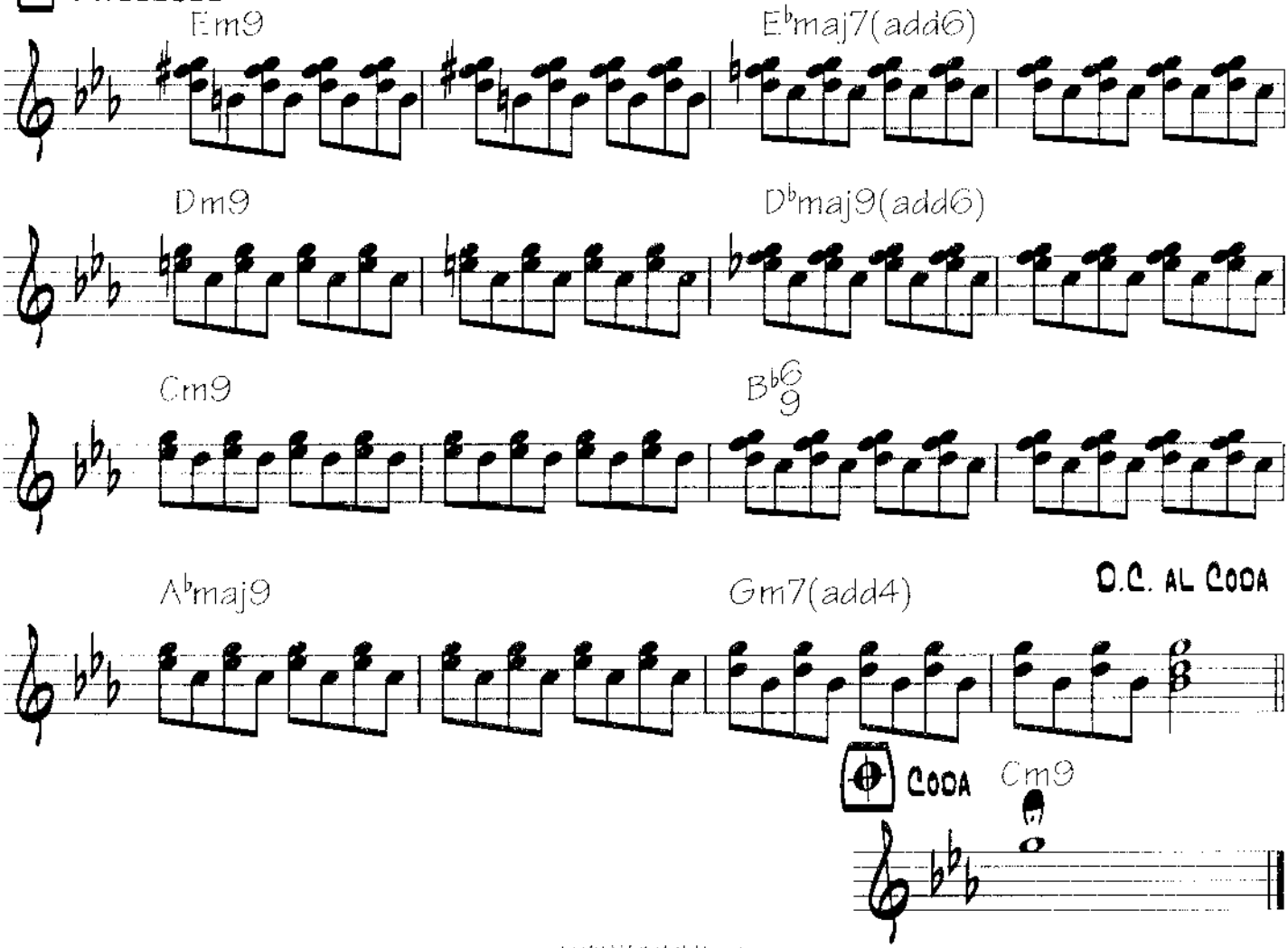
by Pat Metheny

A Melody

♩ = 152 (Even eighths)



B Interlude



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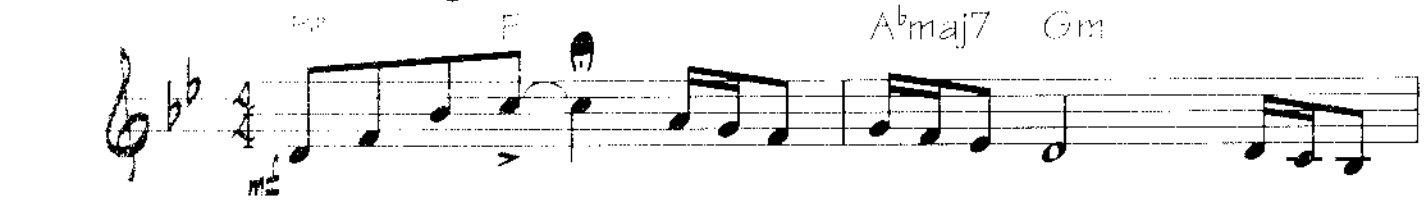
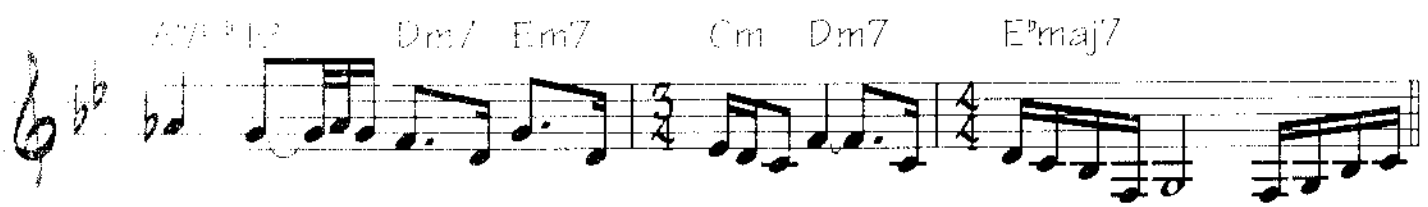
The Longest Summer

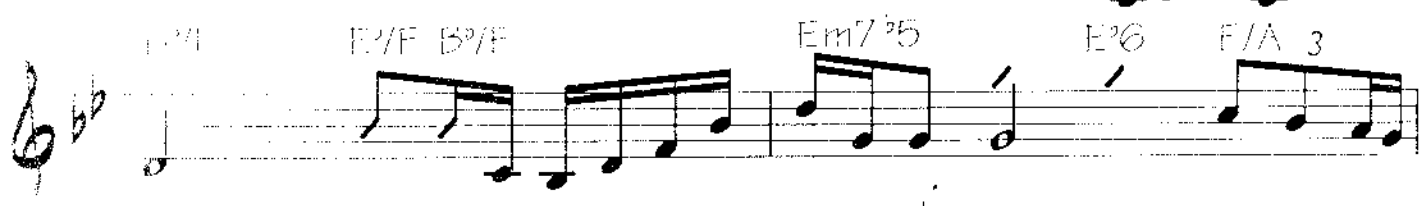
By Pat Metheny

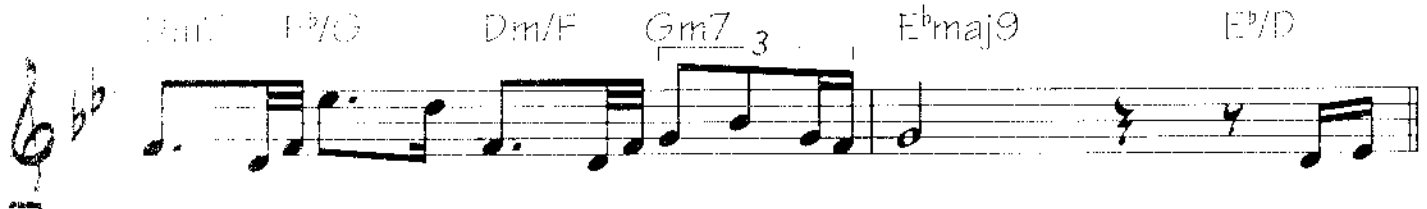
A

RUBATO ♩ = CA. 58 (EVEN EIGHTHS)



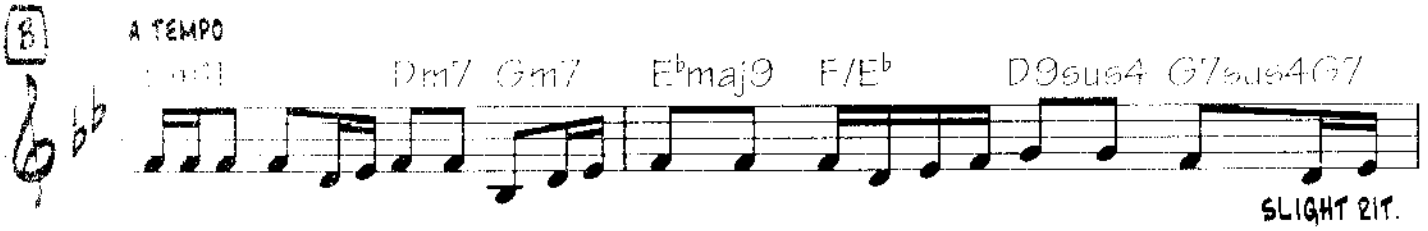




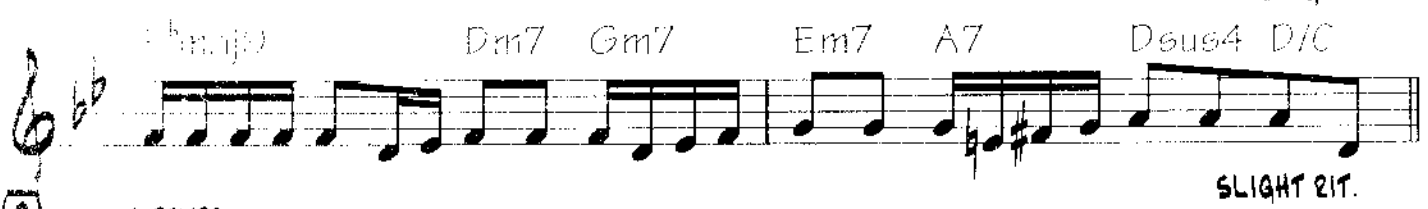


B

A TEMPO



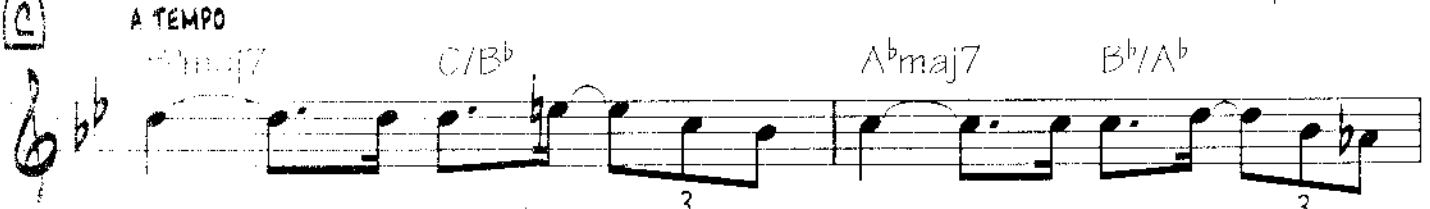
SLIGHT RIT.

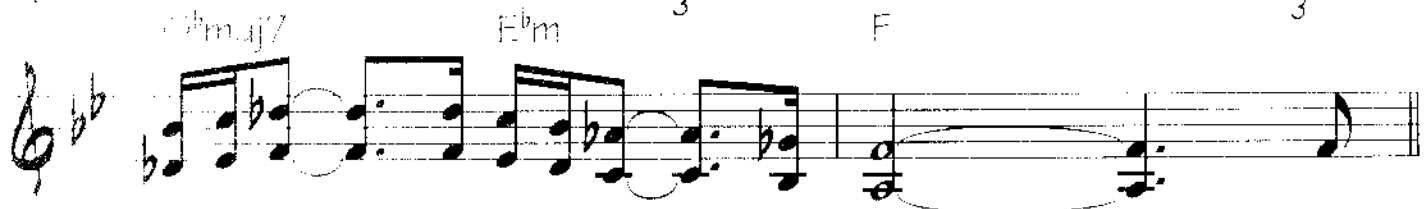


SLIGHT RIT.

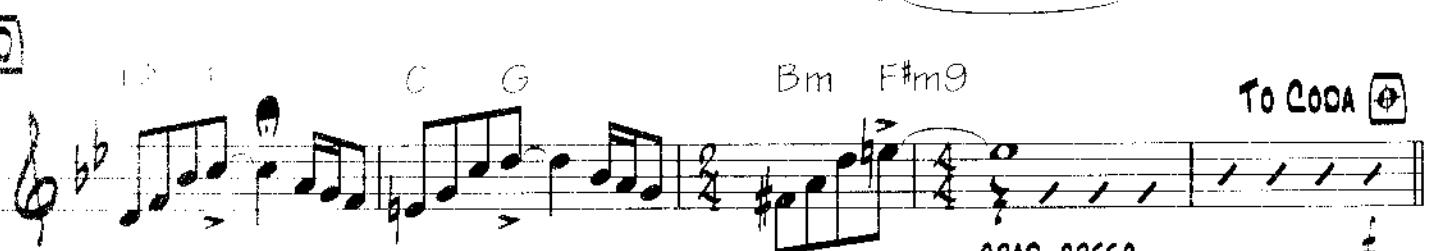
C

A TEMPO

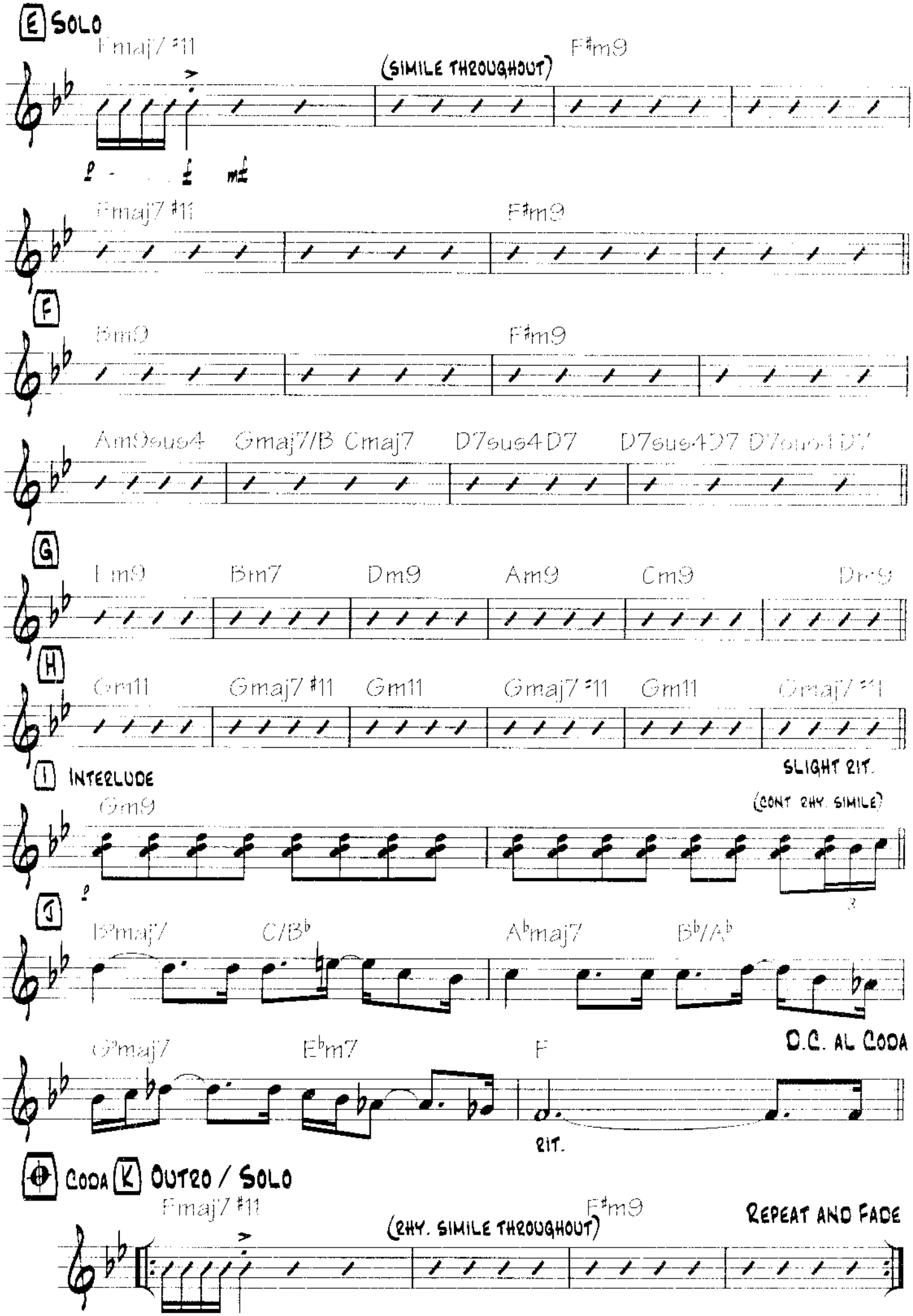




D



GRAD. CRESC.

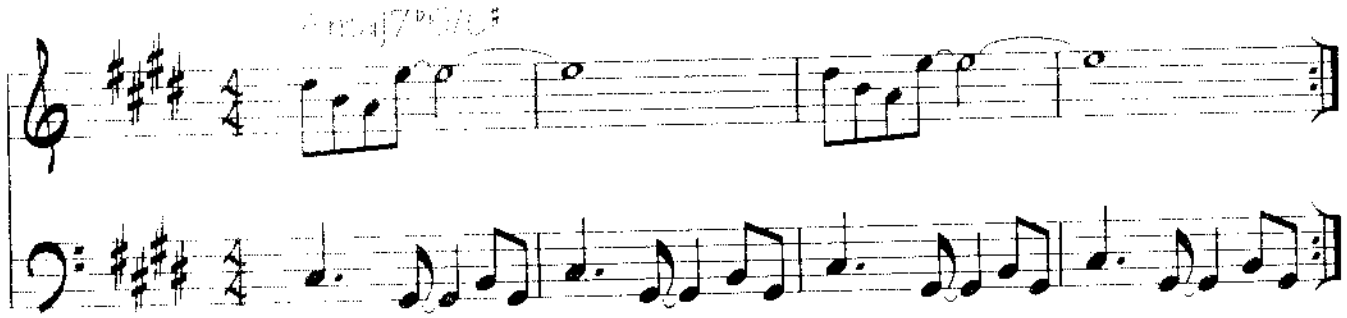

E SOLO
Fmaj7 #11
F#m9
(SIMILE THROUGHOUT)
Fmaj7 #11
F#m9
F
Bm9
F#m9
Am9sus4
Gmaj7/B
Cmaj7
D7sus4
D7
G
Em9
Bm7
Dm9
Am9
Cm9
H
Gm11
Gmaj7 #11
Gm11
Gmaj7 #11
Gm11
I INTERLUDE
SLIGHT RIT.
(CONT RHY. SIMILE)
Gm9
J
B♭maj7
C/B♭
A♭maj7
B♭/A♭
D.C. AL CODA
G♭maj7
E♭m7
F
RIT.
CODA
K OUTRO / SOLO
Fmaj7 #11
F#m9
(RHY. SIMILE THROUGHOUT)
REPEAT AND FADE

RAIN RIVER

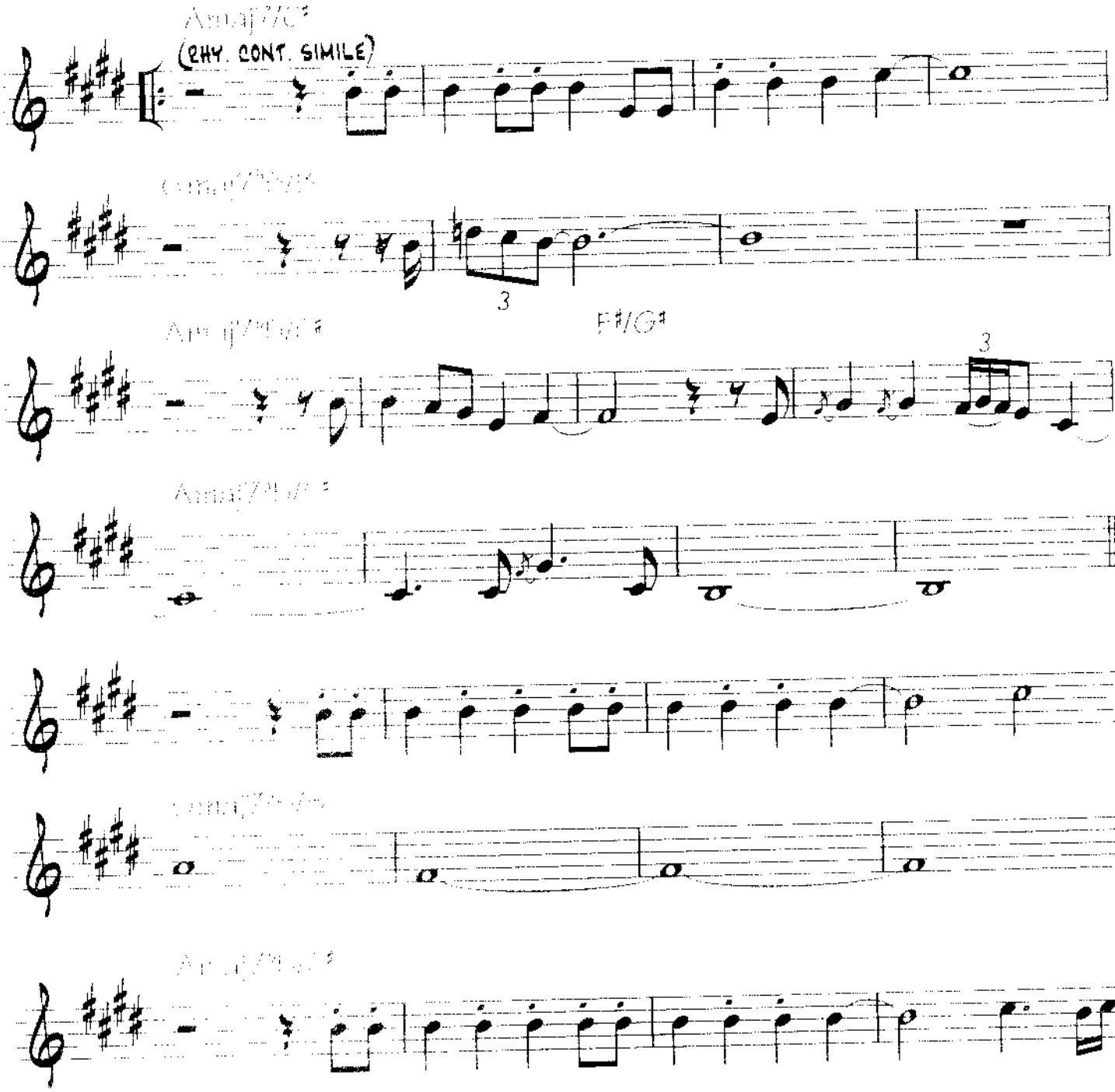
By Bill Mays

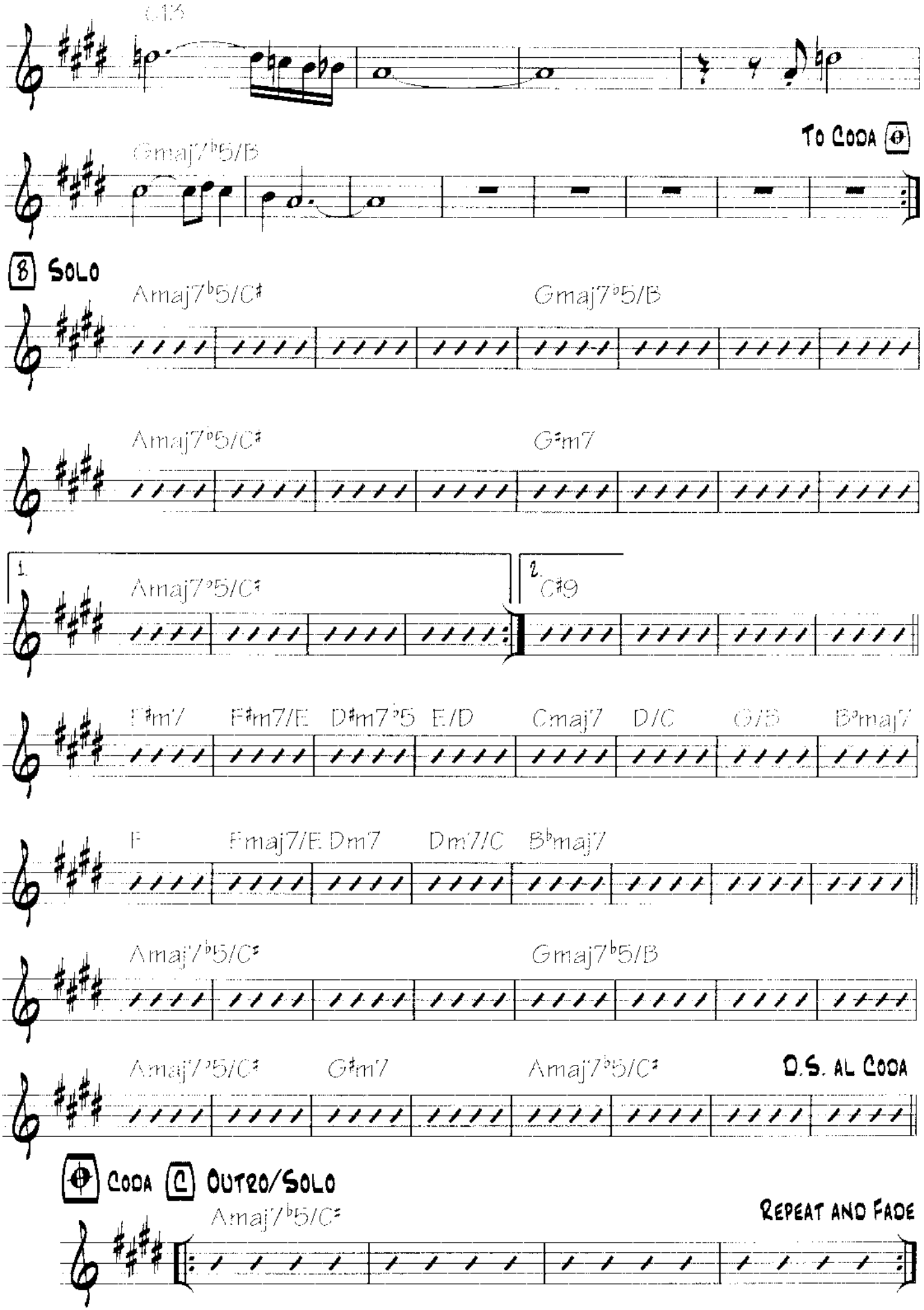
INTRO

♩ = 126 (EVEN EIGHTHS)



𝄋 A MELODY



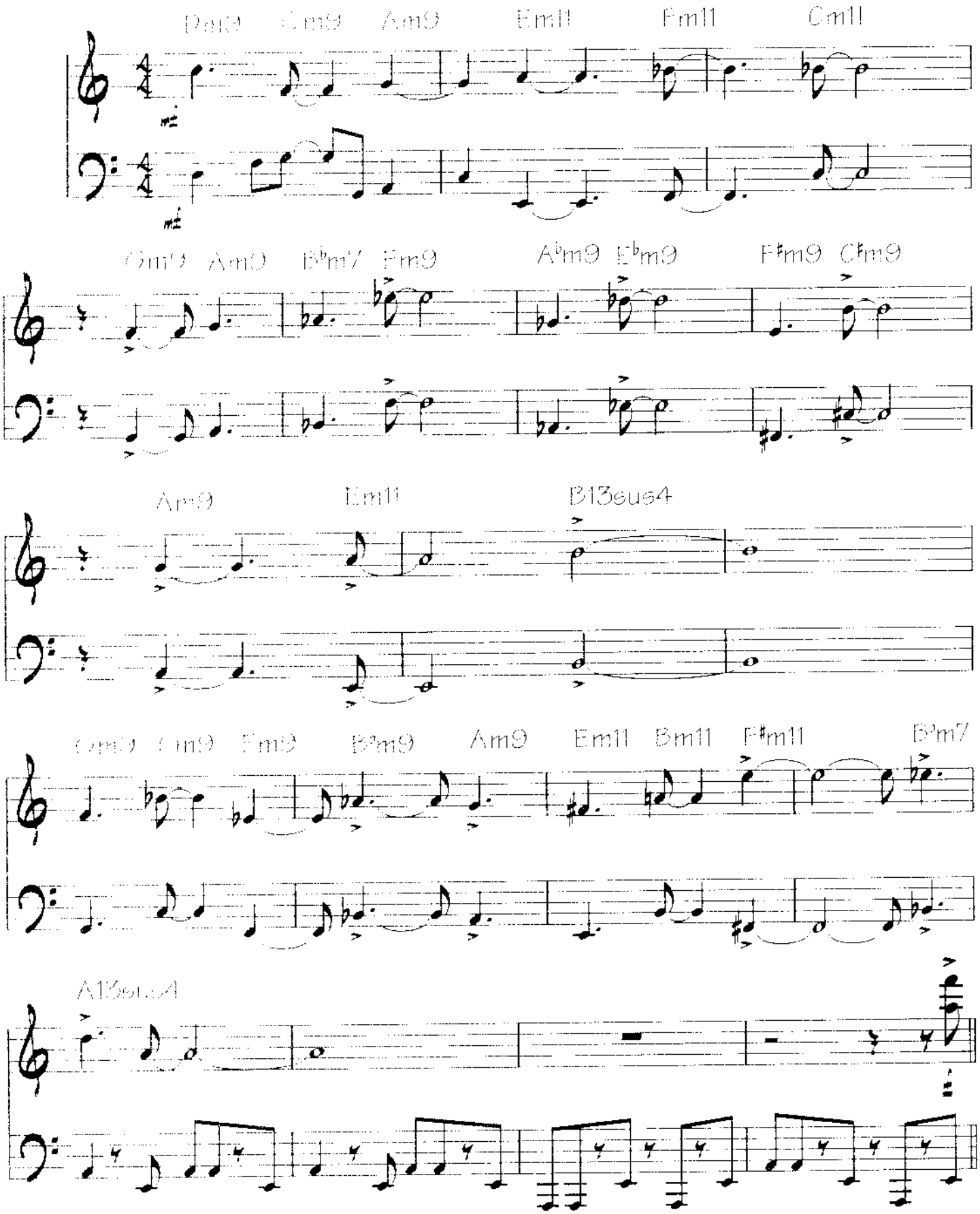

C13
To Coda
Gmaj7♭5/B
8 Solo
Amaj7♭5/C♯
Gmaj7♭5/B
Amaj7♭5/C♯
G♯m7
1.
Amaj7♭5/C♯
2.
C♯9
F♯m7
F♯m7/E
D♯m7♭5
E/D
Cmaj7
D/C
G/B
B♭maj7
F
Fmaj7/E
Dm7
Dm7/C
B♭maj7
Amaj7♭5/C♯
Gmaj7♭5/B
Amaj7♭5/C♯
G♯m7
Amaj7♭5/C♯
D.S. al Coda
Coda
Outro/Solo
Amaj7♭5/C♯
Repeat and Fade

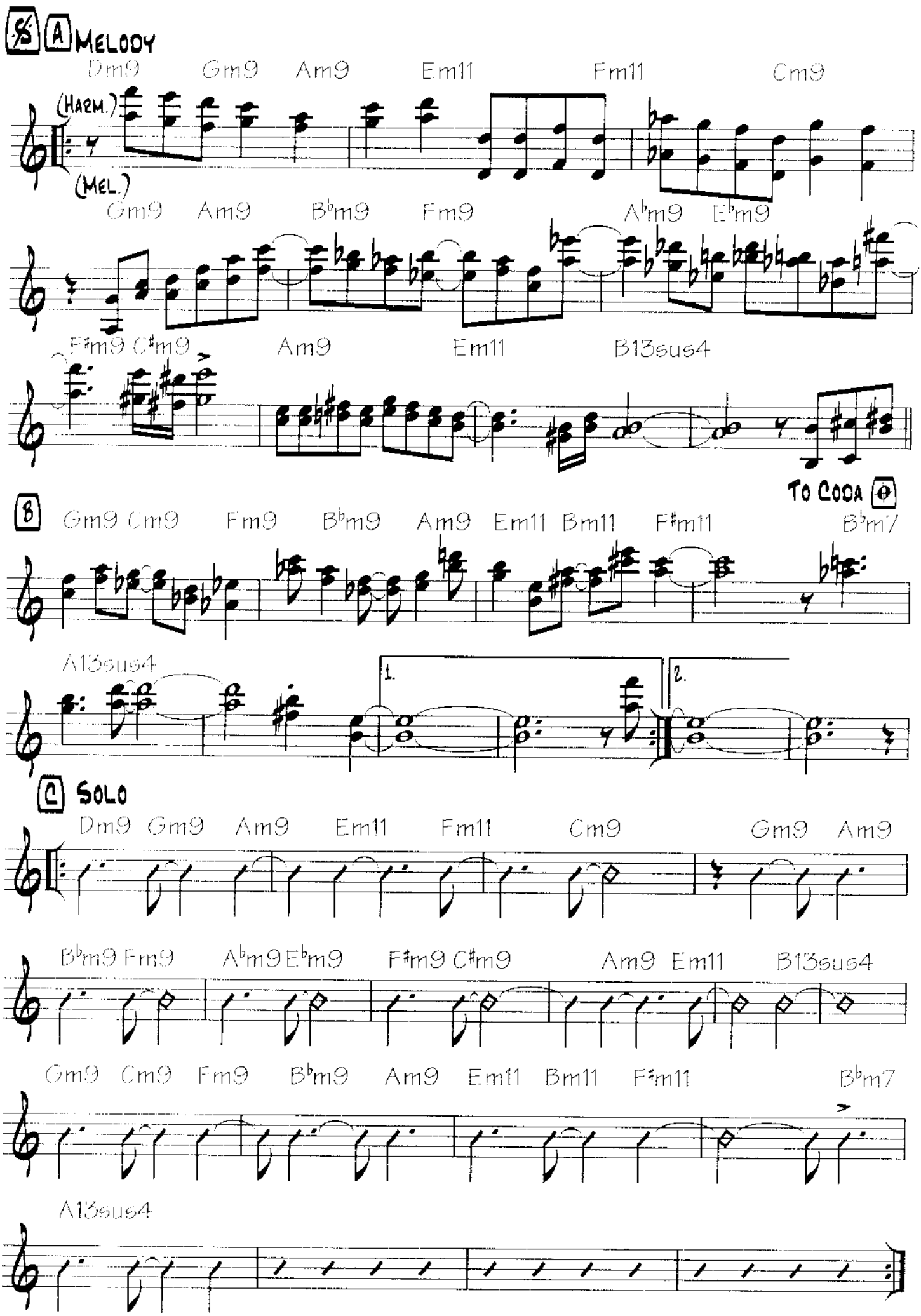
See the World

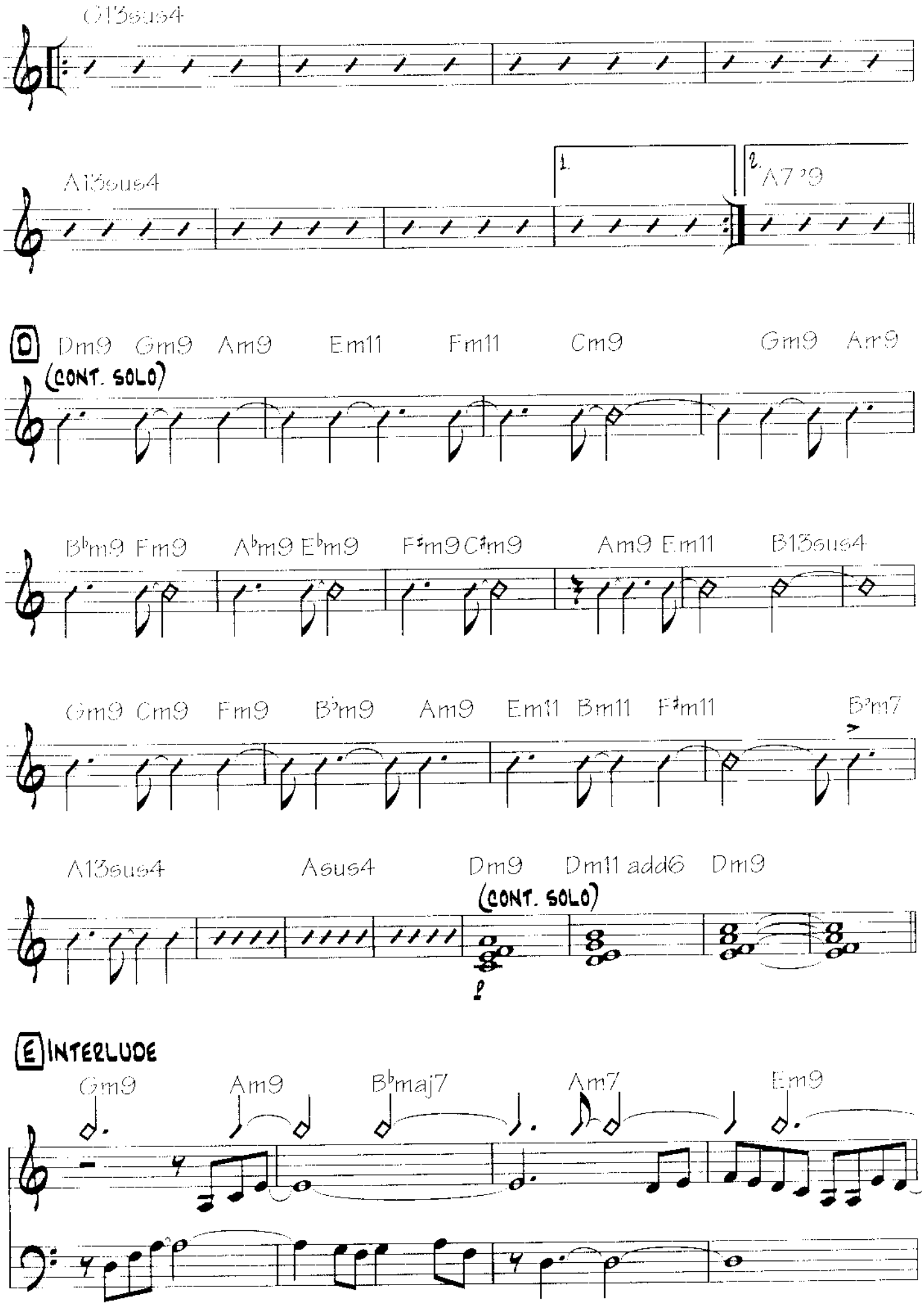
By Pat Metheny

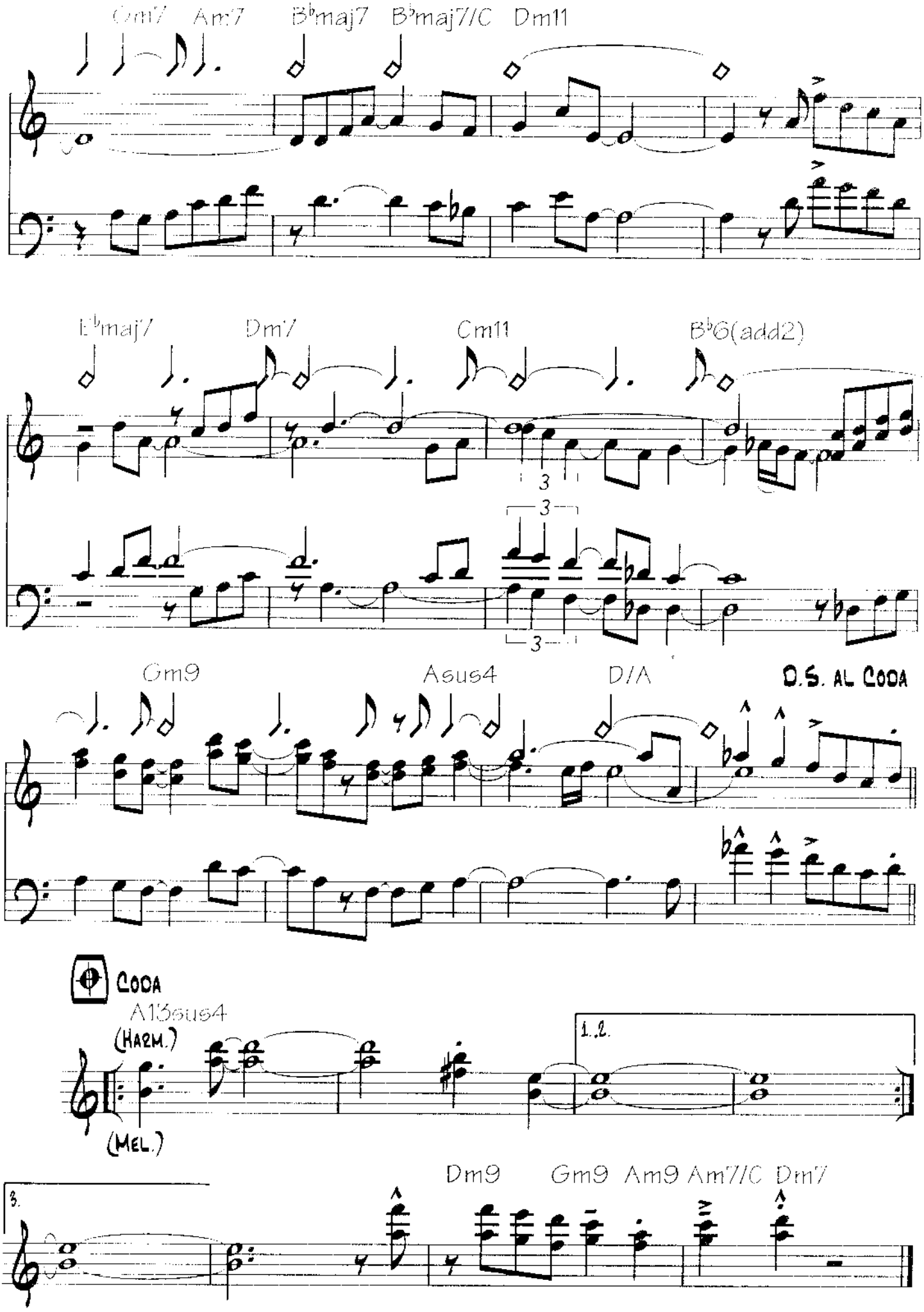
Intro

♩ = 152 (Even Eighths)




A Melody
Dm9 Gm9 Am9 Em11 Fm11 Cm9
(Harm.)
(Mel.)
Gm9 Am9 B♭m9 Fm9 A♭m9 E♭m9
F♯m9 C♯m9 Am9 Em11 B13sus4
To Coda
B Gm9 Cm9 Fm9 B♭m9 Am9 Em11 Bm11 F♯m11 B♭m7
A13sus4
1.
2.
C Solo
Dm9 Gm9 Am9 Em11 Fm11 Cm9 Gm9 Am9
B♭m9 Fm9 A♭m9 E♭m9 F♯m9 C♯m9 Am9 Em11 B13sus4
Gm9 Cm9 Fm9 B♭m9 Am9 Em11 Bm11 F♯m11 B♭m7
A13sus4


G13sus4
A13sus4
1.
2. A7 #9
D
Dm9 Gm9 Am9 Em11 Fm11 Cm9 Gm9 Am9
(CONT. SOLO)
B♭m9 Fm9 A♭m9 E♭m9 F♯m9 C♯m9 Am9 Em11 B13sus4
Gm9 Cm9 Fm9 B♭m9 Am9 Em11 Bm11 F♯m11 B♭m7
A13sus4 Asus4 Dm9 Dm11 add6 Dm9
(CONT. SOLO)
E INTERLUDE
Gm9 Am9 B♭maj7 Am7 Em9

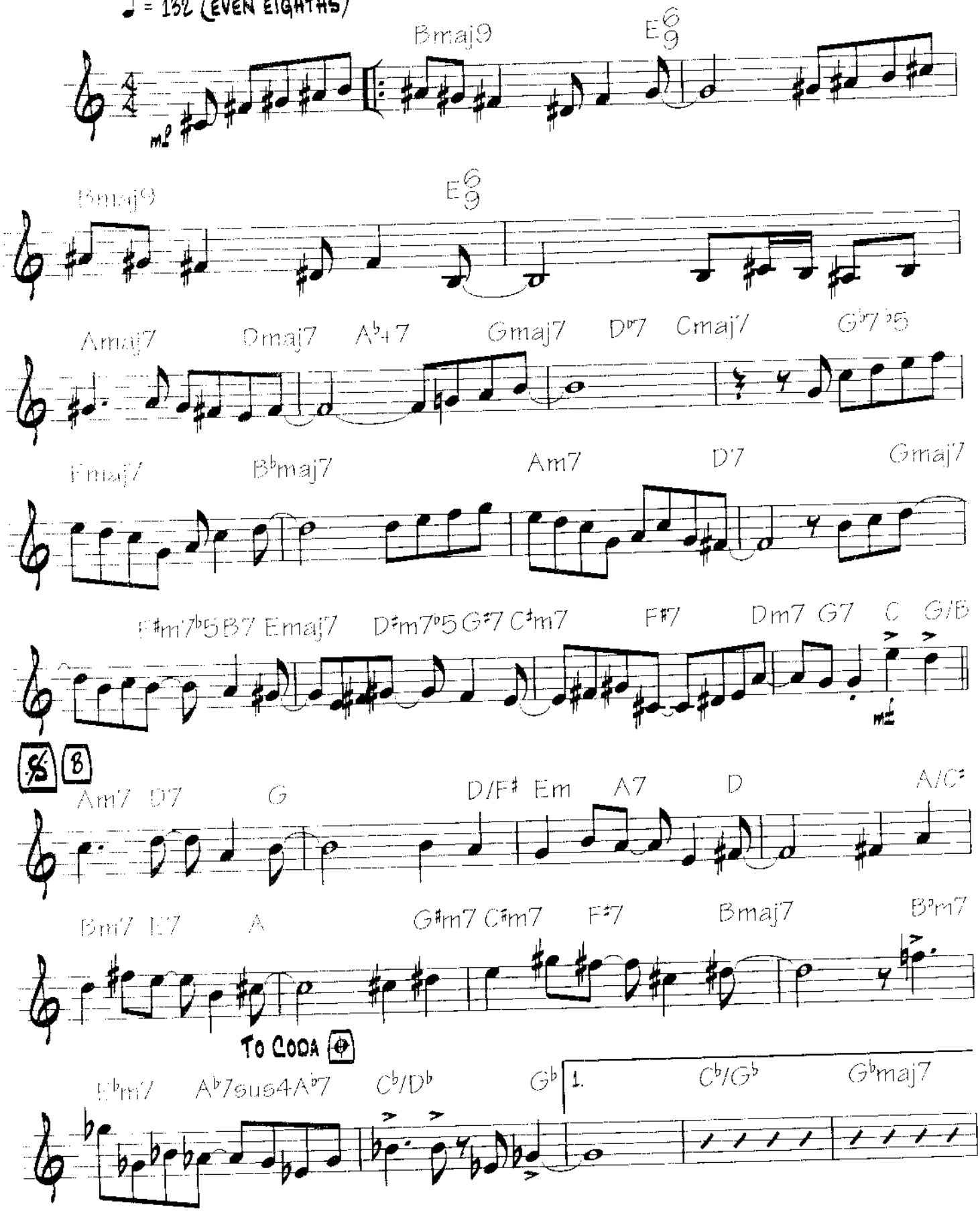

Cm7 Am7 B♭maj7 B♭maj7/C Dm11
E♭maj7 Dm7 Cm11 B♭6(add2)
3
3
3
Gm9 Asus4 D/A
D.S. AL CODA
CODA
A13sus4
(HARM.)
(MEL.)
1.,2.
3.
Dm9 Gm9 Am9 Am7/C Dm7

SUNLIGHT

By Pat Metheny

A MELODY

♩ = 132 (EVEN EIGHTHS)



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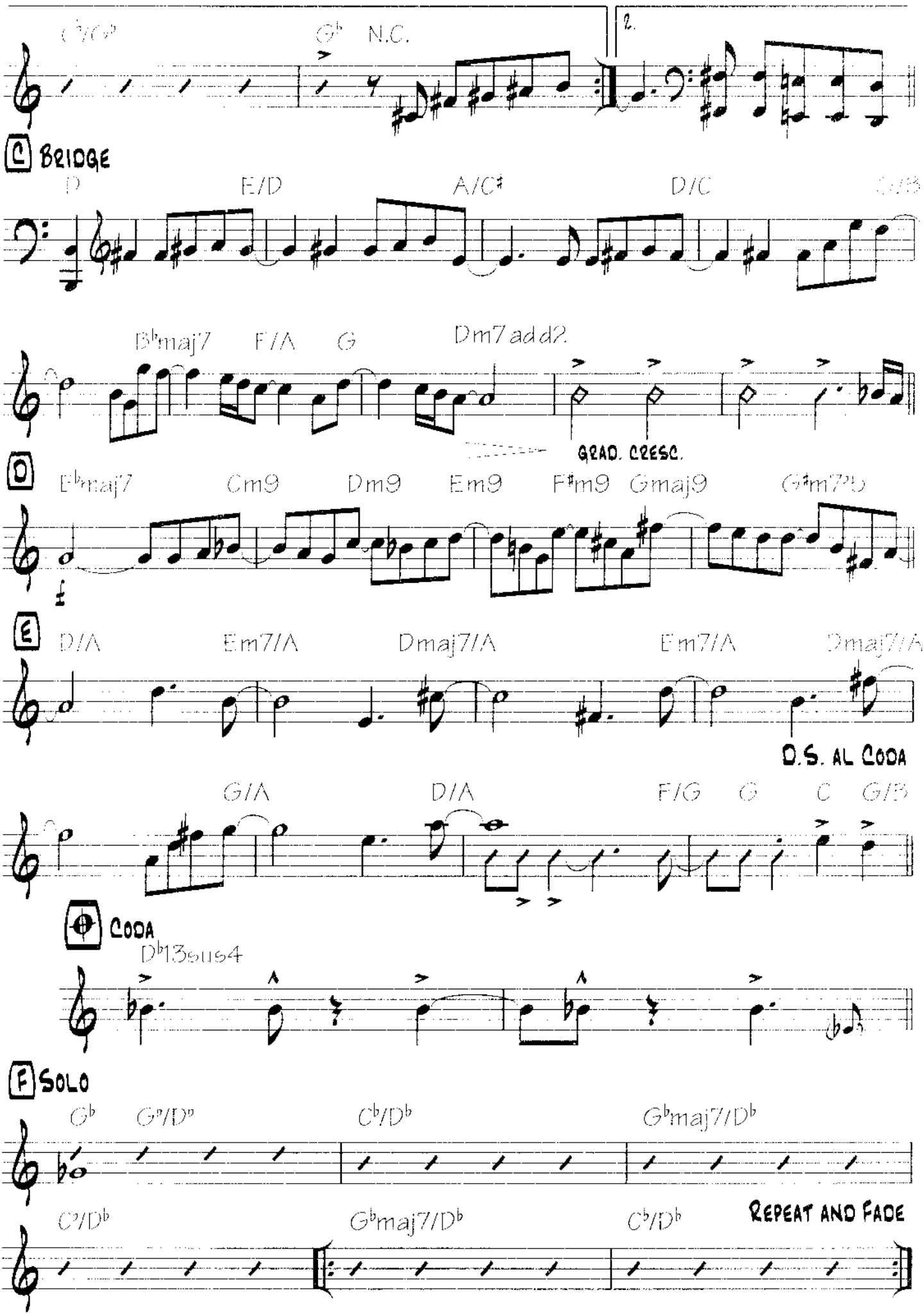
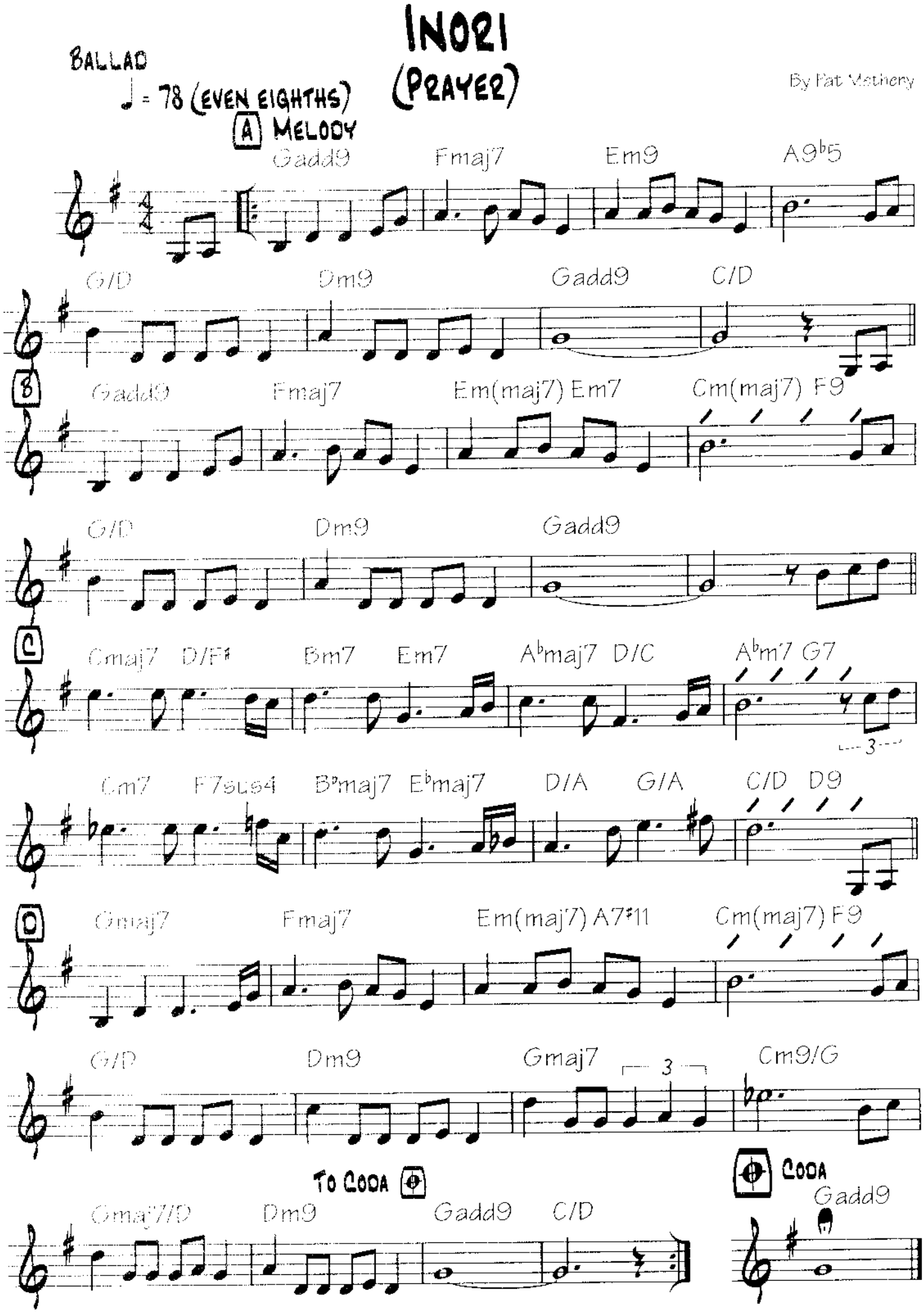

C♭/C♭
G♭ N.C.
2.
C Bridge
D
E/D
A/C♯
D/C
B♭maj7
F/A
G
Dm7add2
GRAD. CRESC.
D
E♭maj7
Cm9
Dm9
Em9
F♯m9
Gmaj9
G♯m7♭5
E
D/A
Em7/A
Dmaj7/A
Em7/A
Dmaj7/A
D.S. AL CODA
G/A
D/A
F/G
G
C
G/B
Coda
D♭13sus4
F Solo
G♭
G♭/D♭
C♭/D♭
G♭maj7/D♭
C♭/D♭
G♭maj7/D♭
C♭/D♭
REPEAT AND FADE

INORI
(PRAYER)

By Pat Metheny


BALLAD

A MELODY

B

C

D

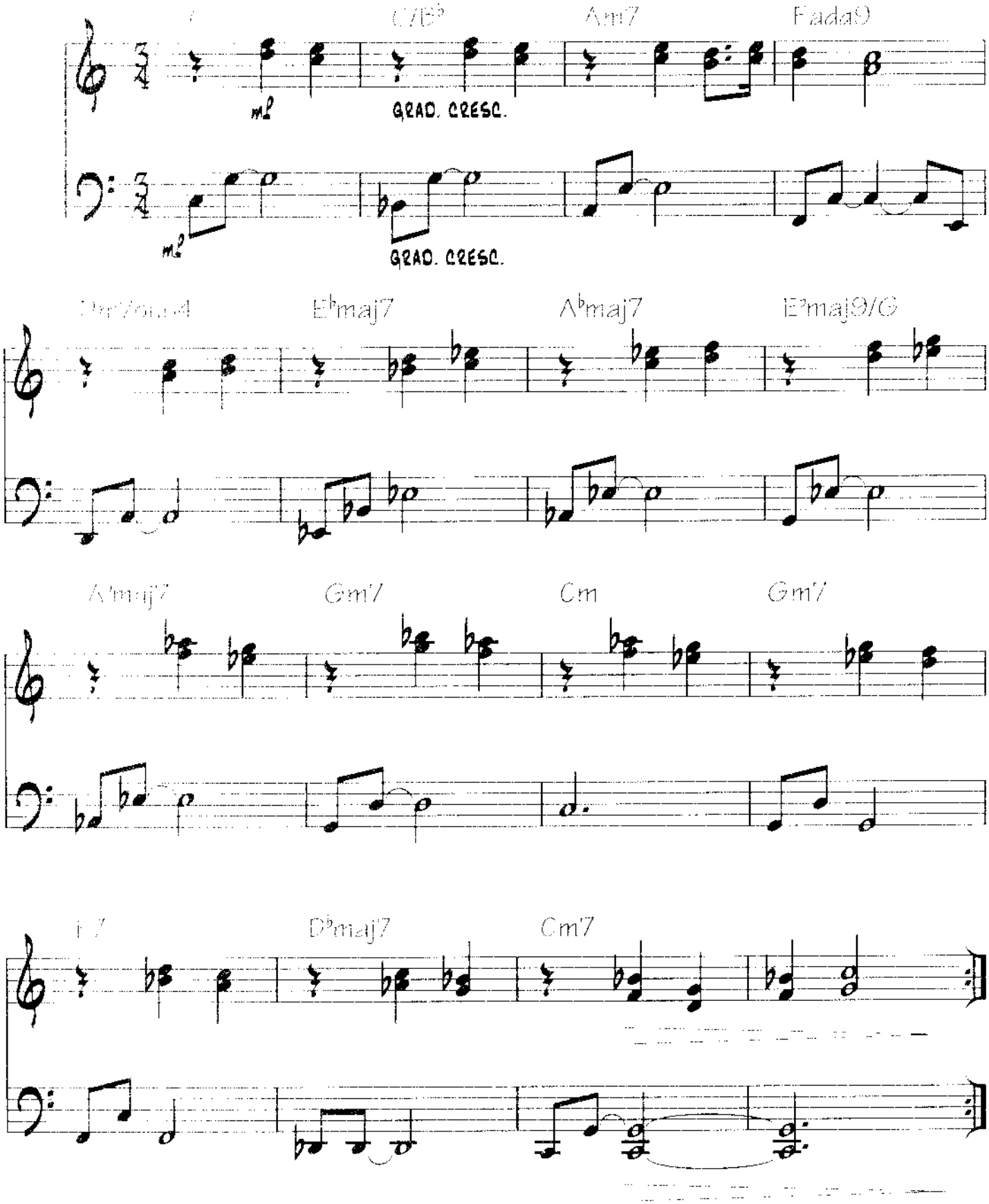
TO CODA

CODA

TELL HER YOU SAW ME

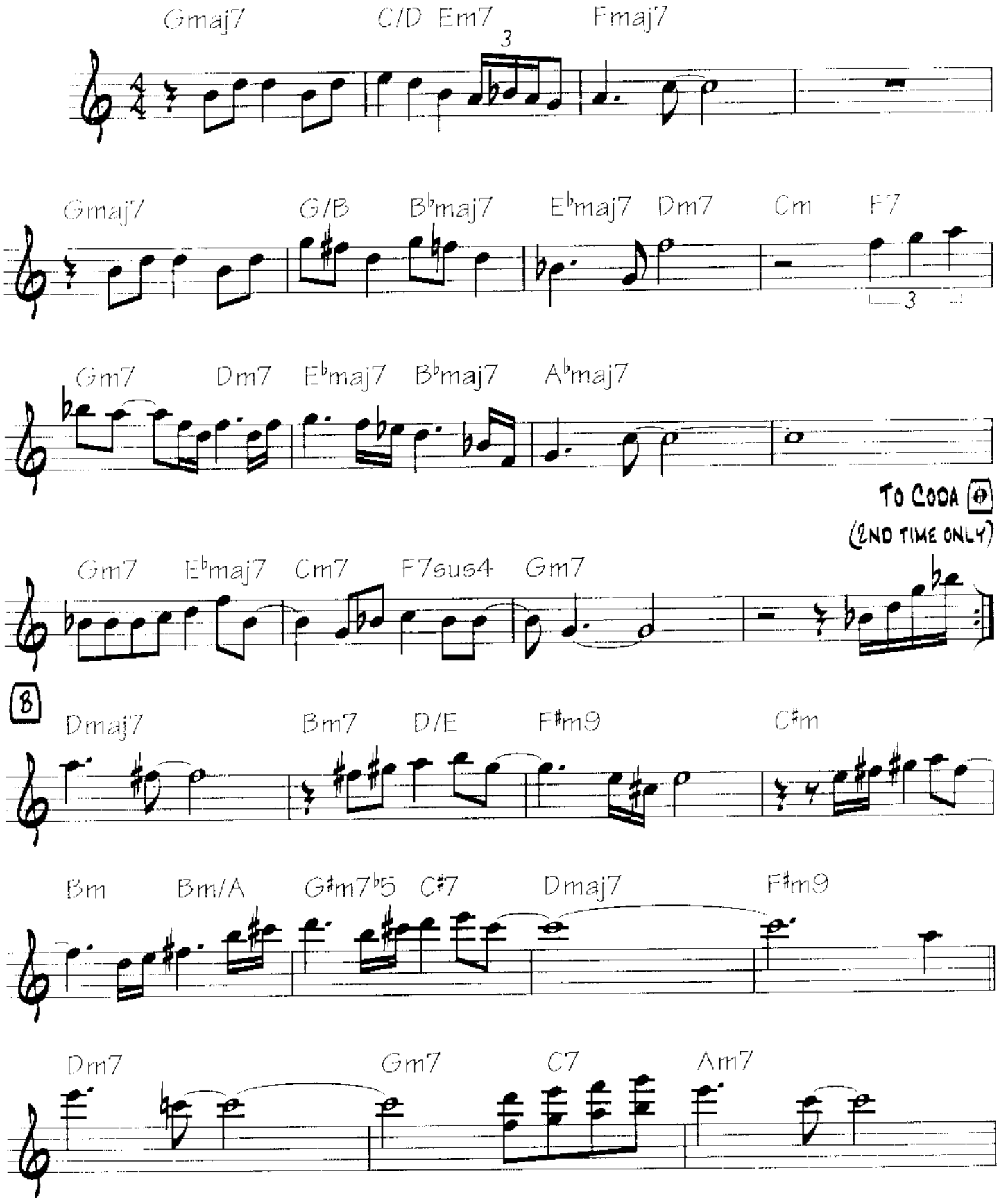
BALLAD

♩ = 60 (EVEN EIGHTHS)



TAKE ANOTHER LOOK

By Bob Mathews



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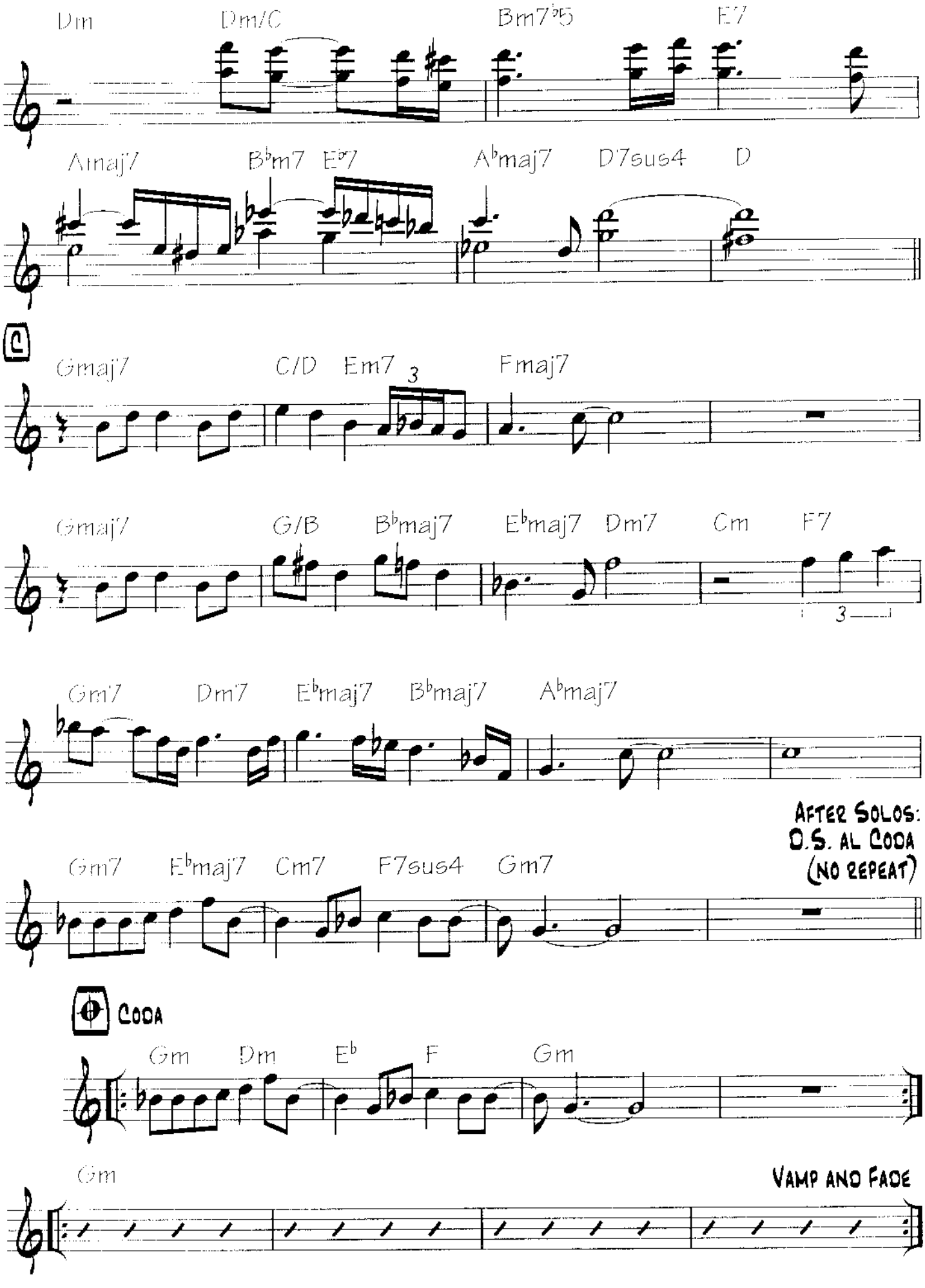
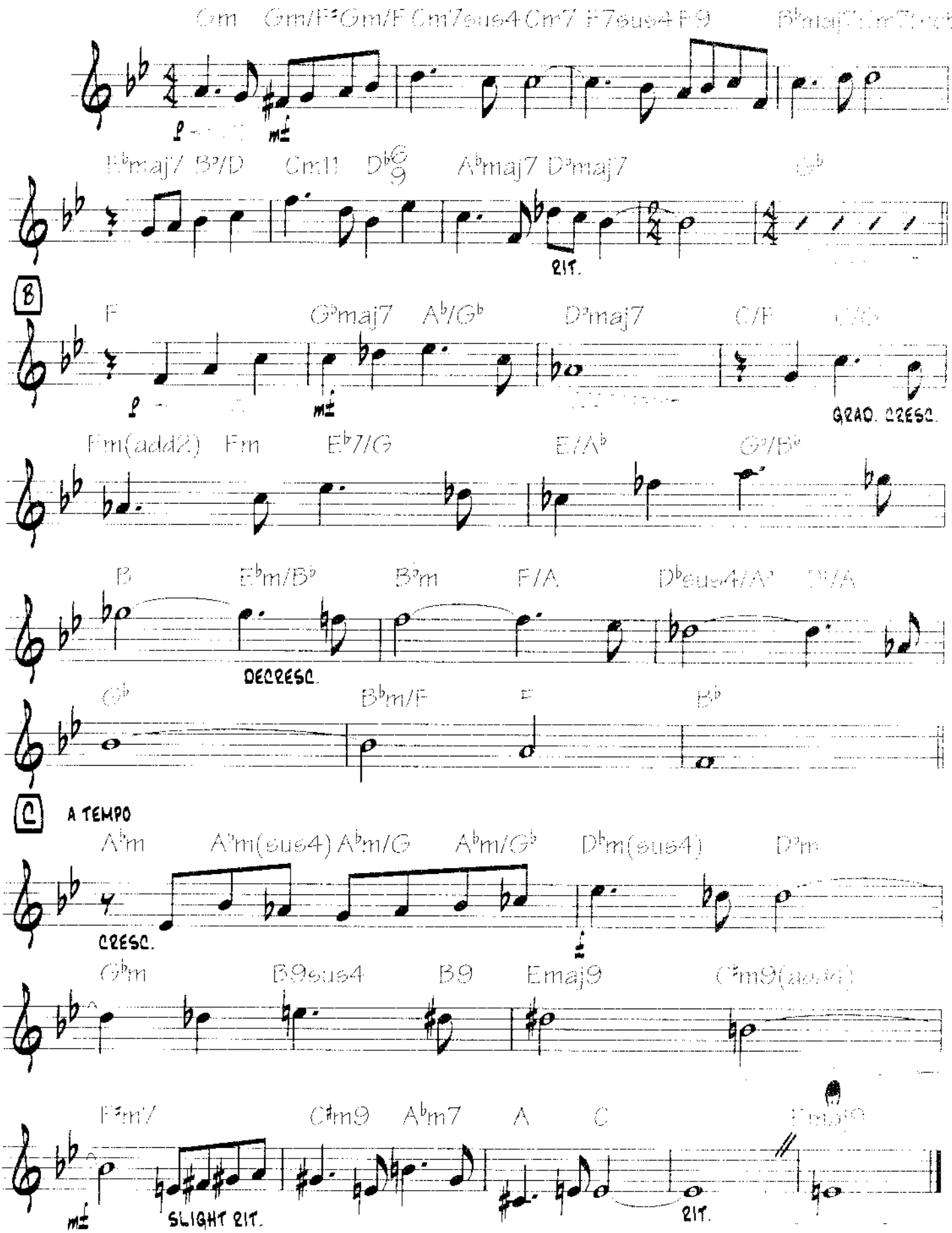

Dm
Dm/C
Bm7♭5
E7
Amaj7
B♭m7
E♭7
A♭maj7
D7sus4
D
C
Gmaj7
C/D
Em7
3
Fmaj7
Gmaj7
G/B
B♭maj7
E♭maj7
Dm7
Cm
F7
3
Gm7
Dm7
E♭maj7
B♭maj7
A♭maj7
AFTER SOLOS:
D.S. AL CODA
(NO REPEAT)
Gm7
E♭maj7
Cm7
F7sus4
Gm7
CODA
Gm
Dm
E♭
F
Gm
Gm
VAMP AND FADE

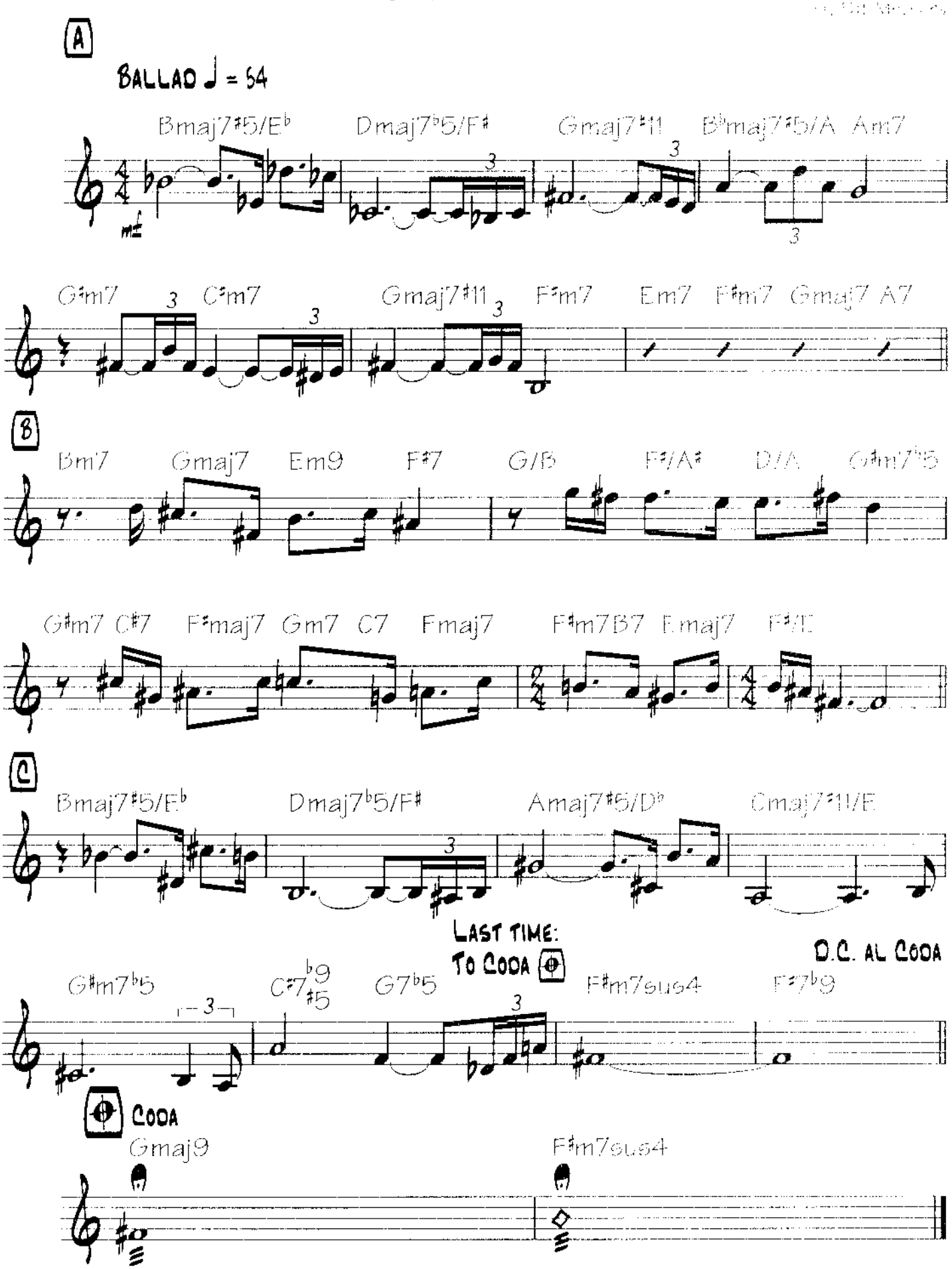
NOT TO BE FORGOTTEN

A MELODY

FREELY ♩ = CA. 80 (EVEN EIGHTHS)



We Had a Sister


A
Ballad ♩ = 54
Bmaj7♯5/E♭ Dmaj7♭5/F♯ Gmaj7♯11 B♭maj7♯5/A Am7
G♯m7 C♯m7 Gmaj7♯11 F♯m7 Em7 F♯m7 Gmaj7 A7
B
Bm7 Gmaj7 Em9 F♯7 G/B F♯/A♯ D/A G♯m7♭5
G♯m7 C♯7 F♯maj7 Gm7 C7 Fmaj7 F♯m7B7 Emaj7 F♯/E
C
Bmaj7♯5/E♭ Dmaj7♭5/F♯ Amaj7♯5/D♭ Cmaj7♯11/E
Last time: To Coda
D.C. al Coda
G♯m7♭5 C♯7♭9 ♯5 G7♭5 F♯m7sus4 F♯7♭9
Coda
Gmaj9 F♯m7sus4

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Double Guatemala

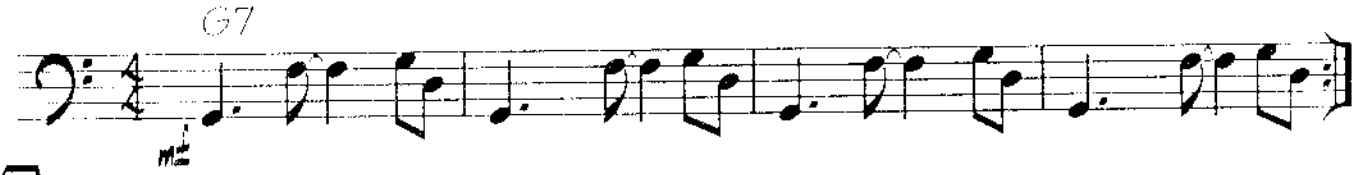
by Pat Metheny

Intro

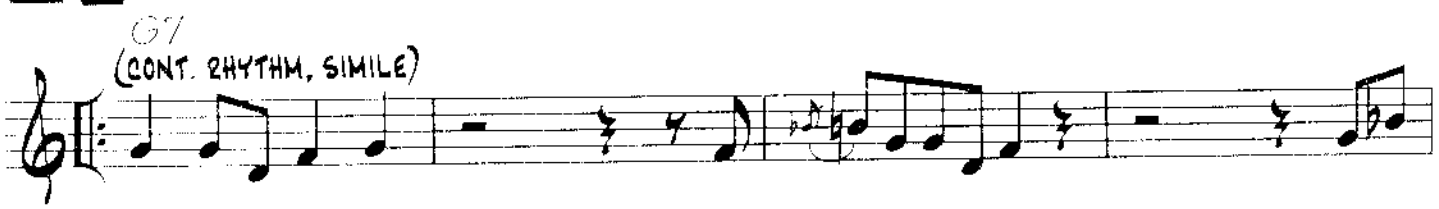
♩ =138 (Even eighths)

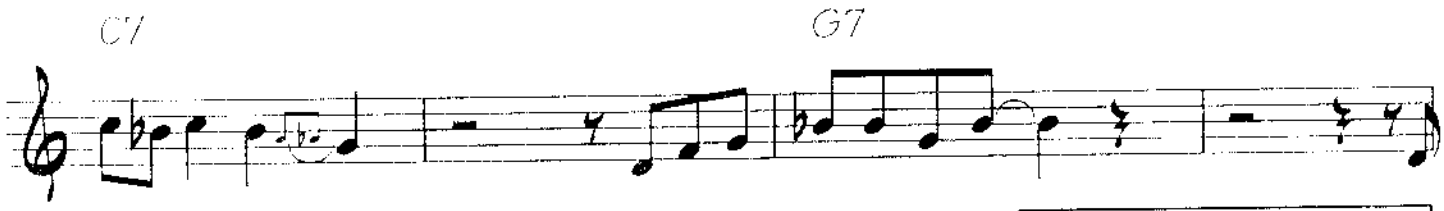
Vamp

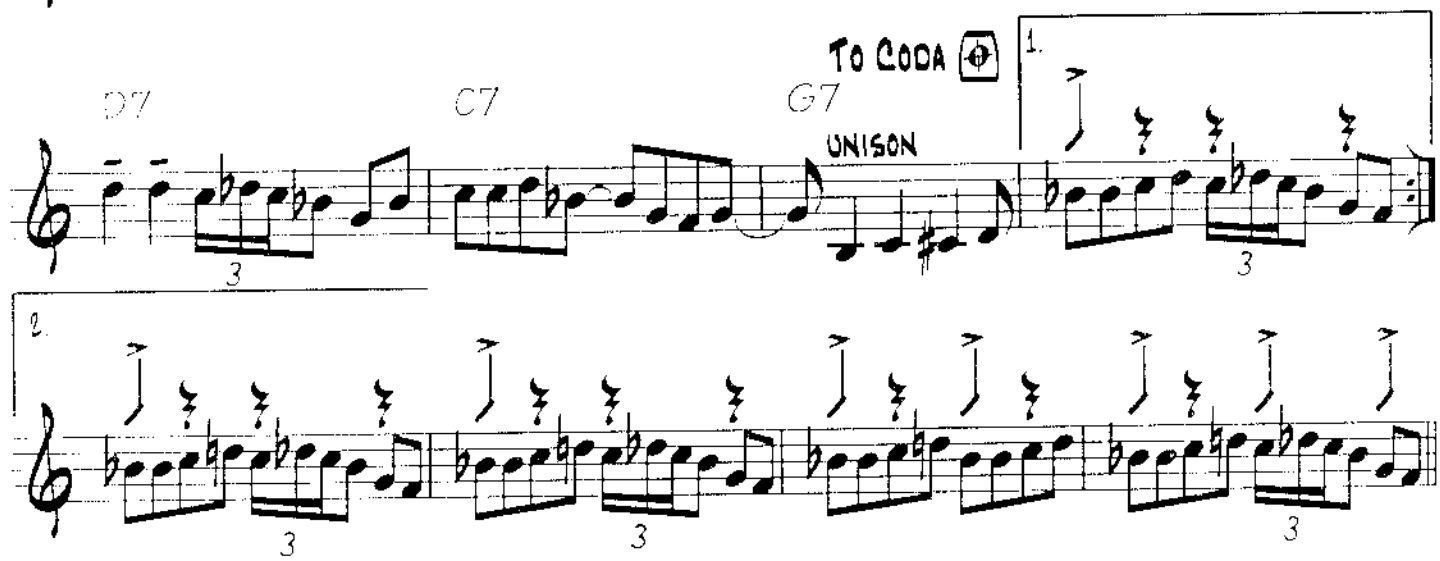
Play 4 times



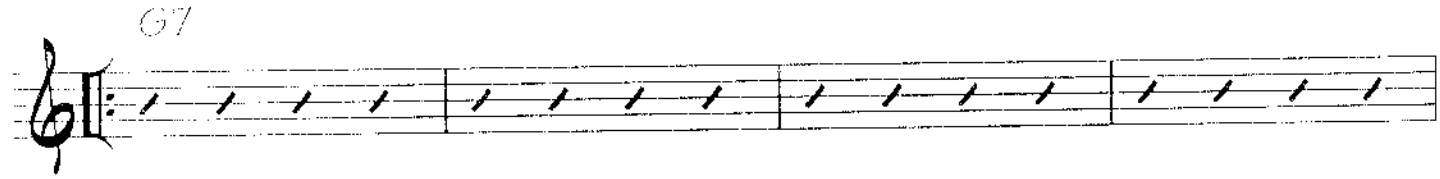
A Melody

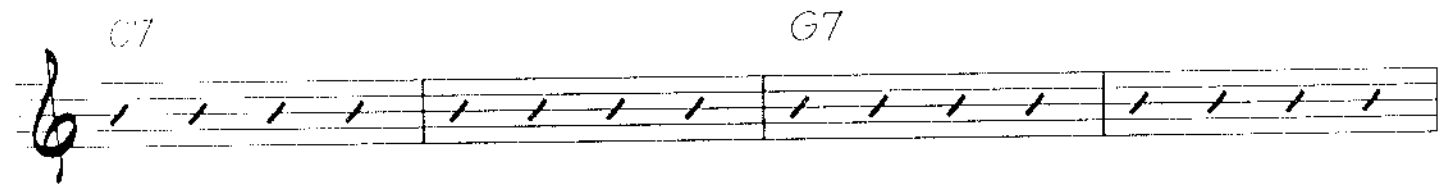






B Solo





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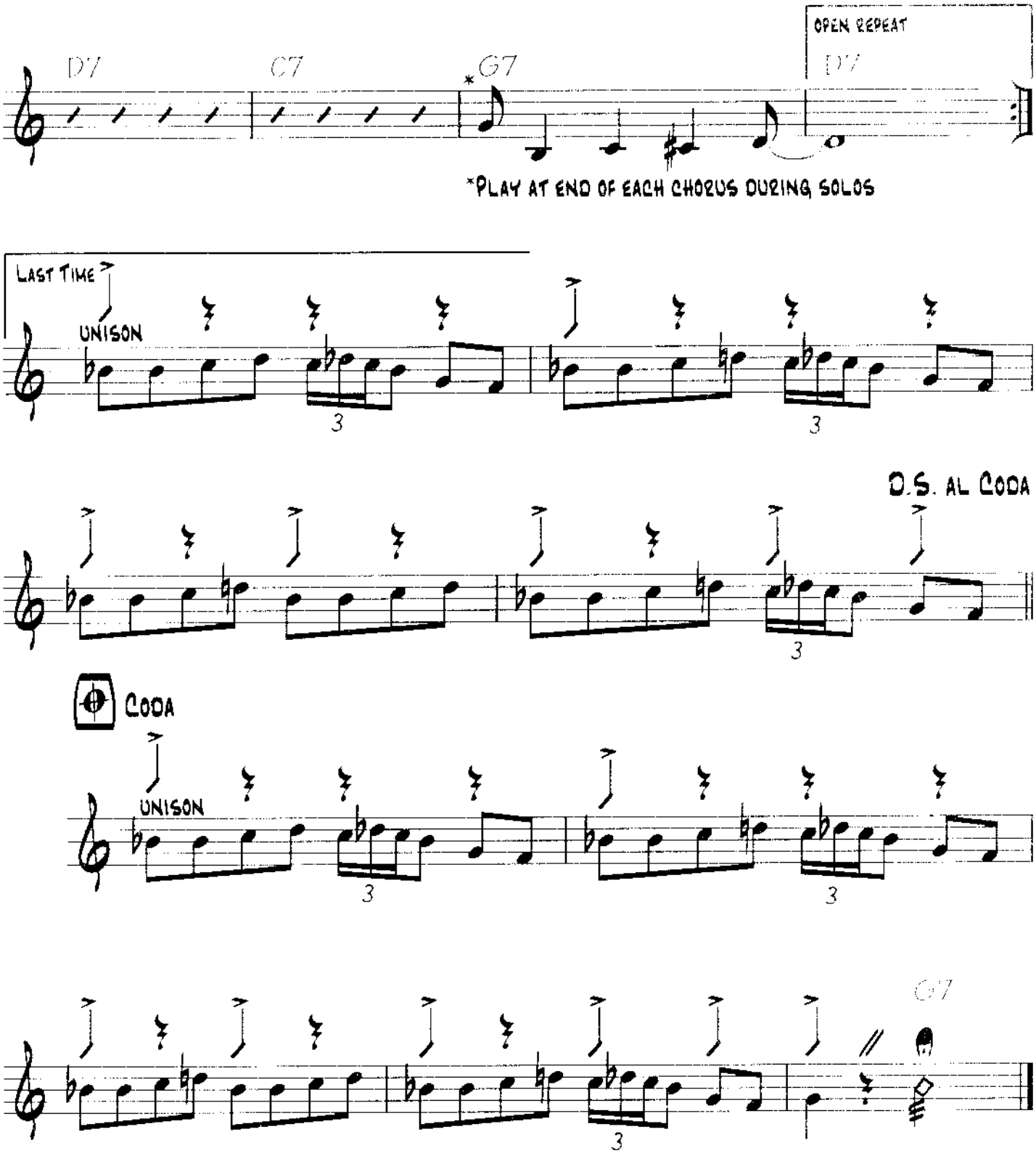
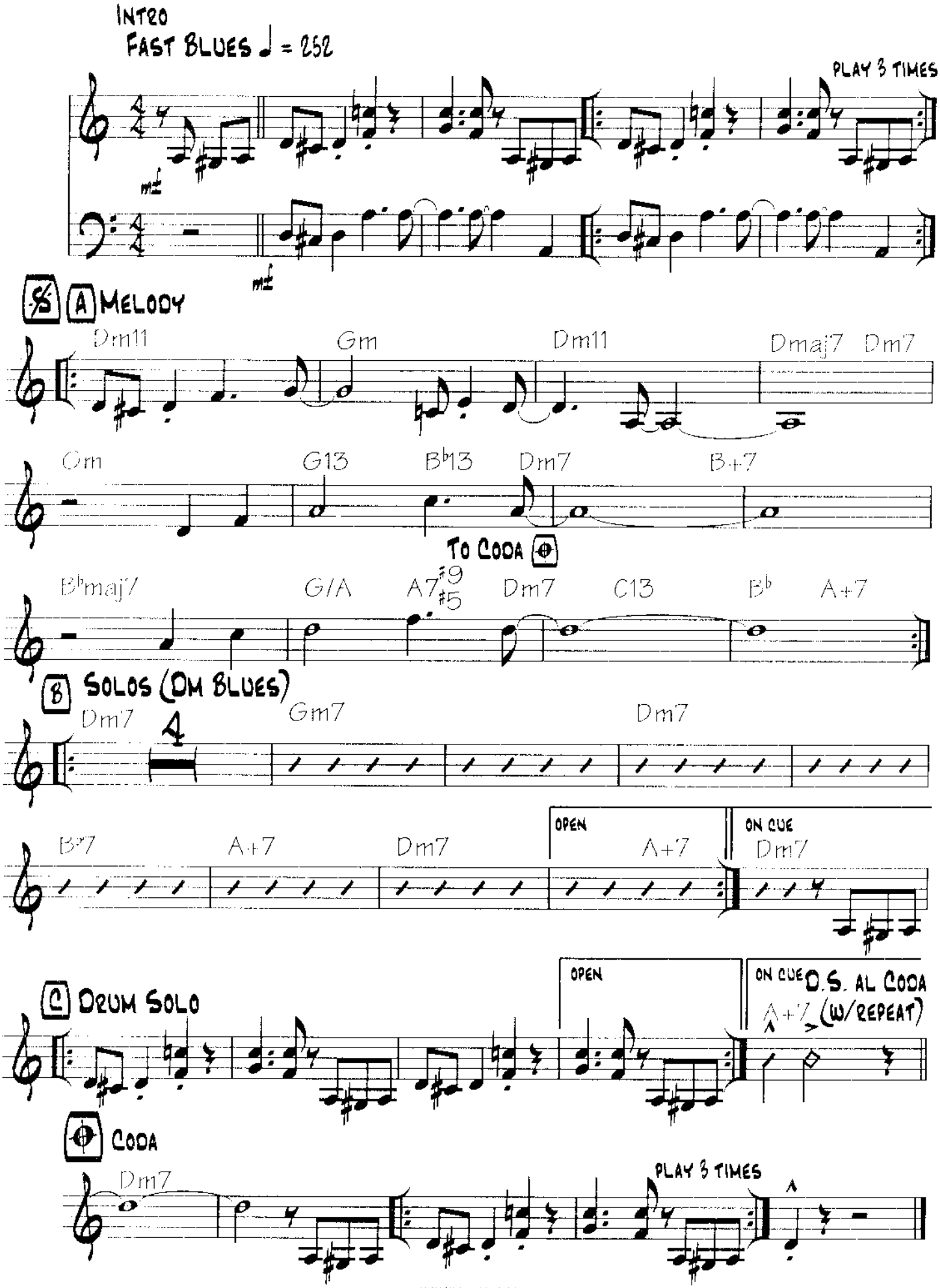

D7
C7
*G7
OPEN REPEAT
D7
*PLAY AT END OF EACH CHORUS DURING SOLOS
LAST TIME
UNISON
3
3
D.S. AL CODA
3
CODA
UNISON
3
3
G7
3

WHITTLIN'

By Pat Metheny



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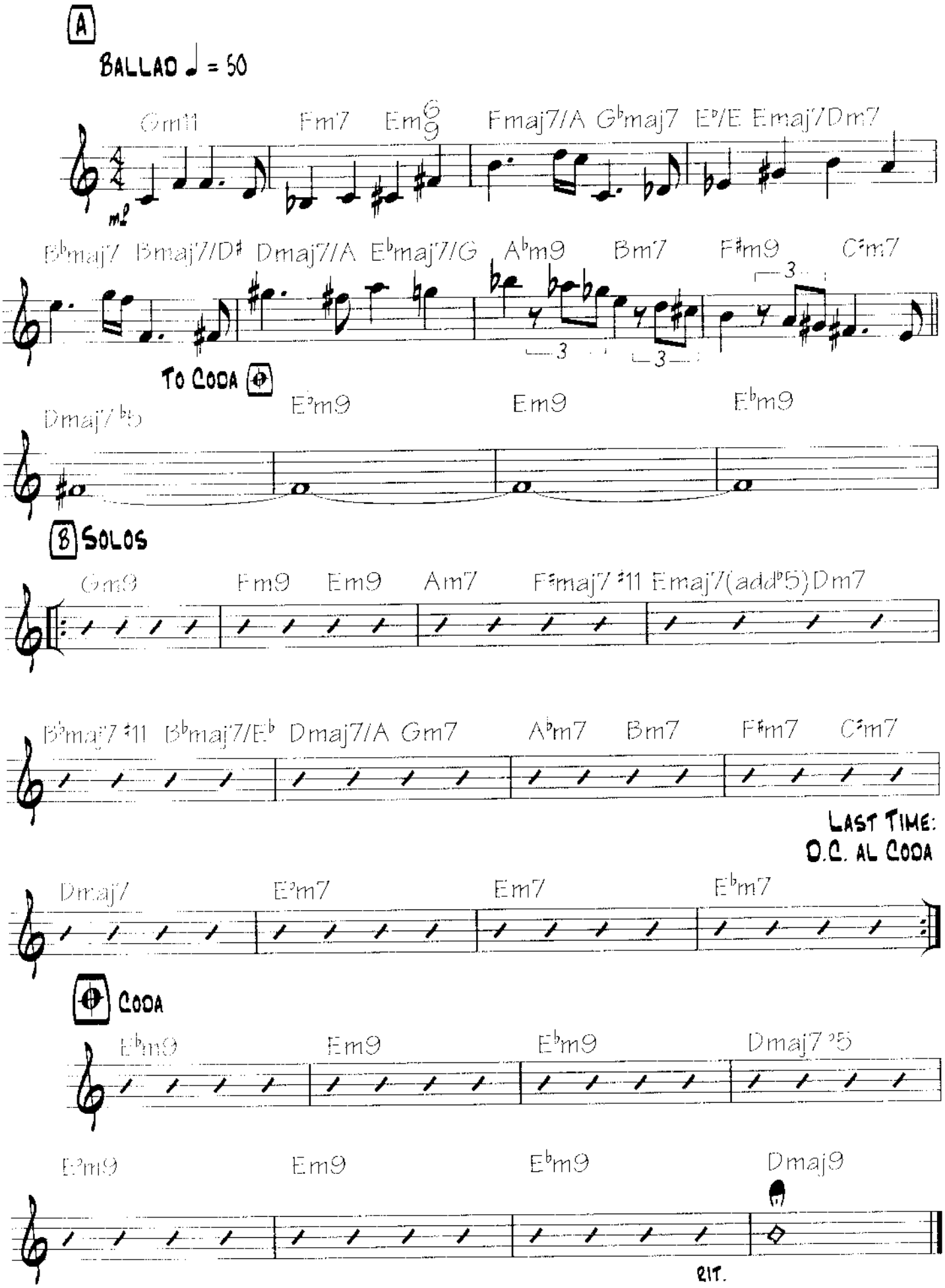
QUIET RISING

by Pat Metheny


A
BALLAD ♩ = 50
Gm11 Fm7 Em6/9 Fmaj7/A G♭maj7 E♭/E Emaj7 Dm7
B♭maj7 Bmaj7/D♯ Dmaj7/A E♭maj7/G A♭m9 Bm7 F♯m9 C♯m7
TO CODA
Dmaj7♭5 E♭m9 Em9 E♭m9
B SOLOS
Gm9 Fm9 Em9 Am7 F♯maj7♯11 Emaj7(add♭5) Dm7
B♭maj7♯11 B♭maj7/E♭ Dmaj7/A Gm7 A♭m7 Bm7 F♯m7 C♯m7
LAST TIME:
D.C. AL CODA
Dmaj7 E♭m7 Em7 E♭m7
CODA
E♭m9 Em9 E♭m9 Dmaj7♭5
E♭m9 Em9 E♭m9 Dmaj9
RIT.

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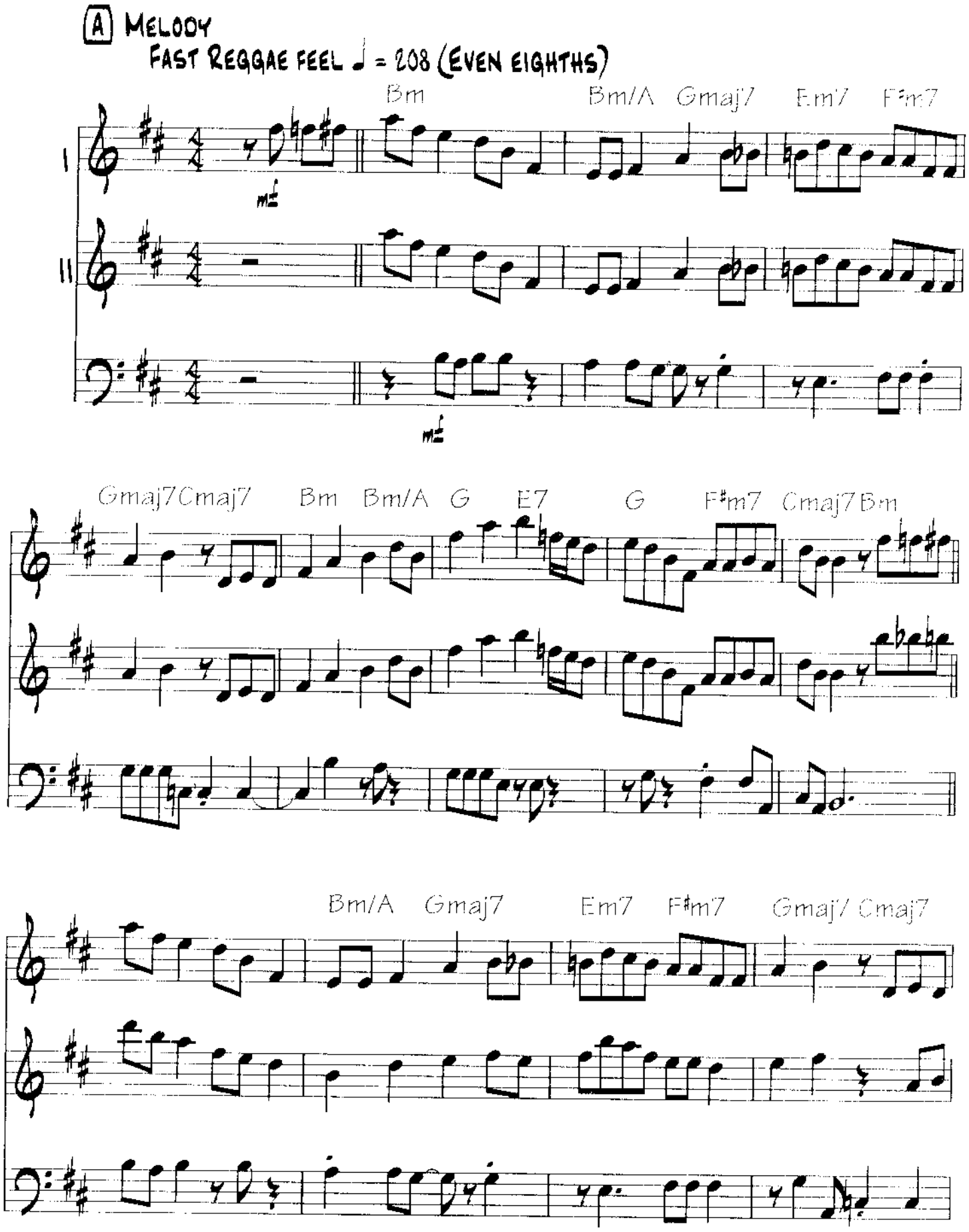
THE RED ONE

By Pat Metheny


A MELODY
FAST REGGAE FEEL ♩ = 208 (EVEN EIGHTHS)

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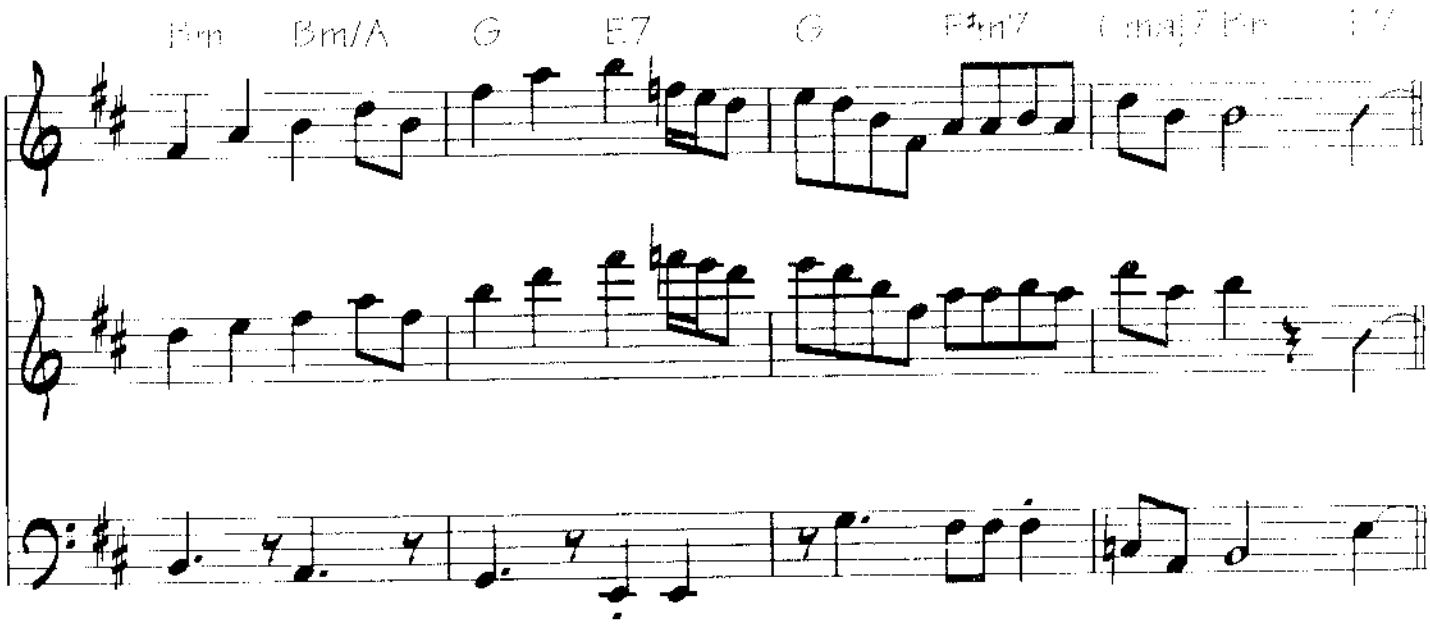
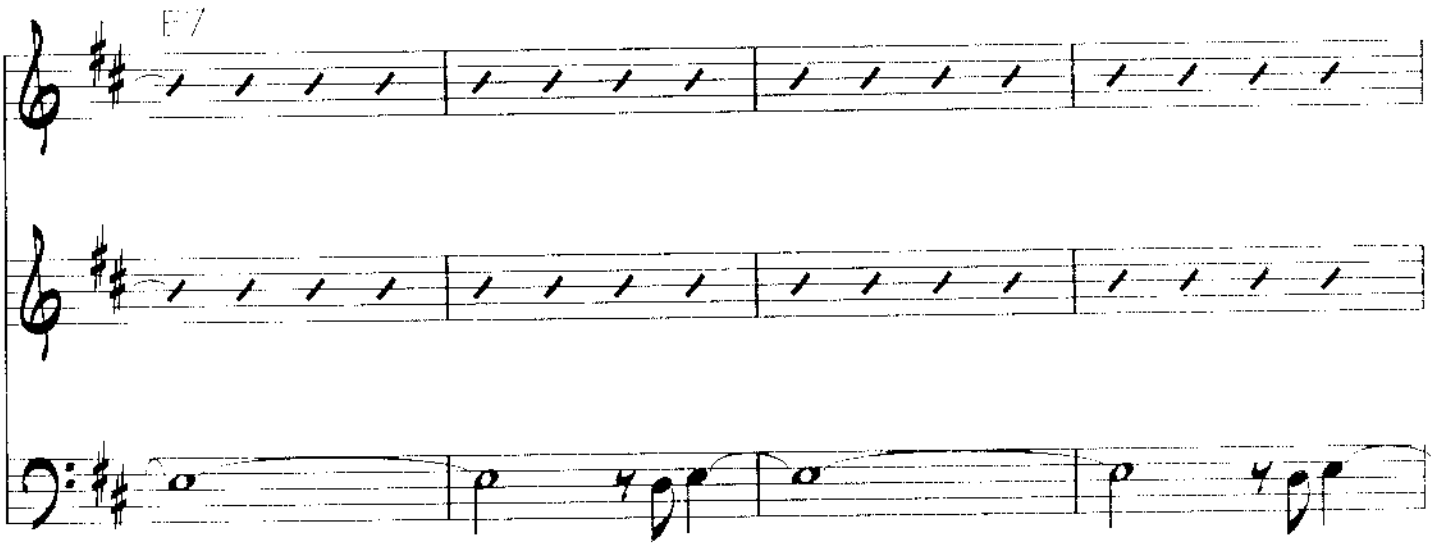
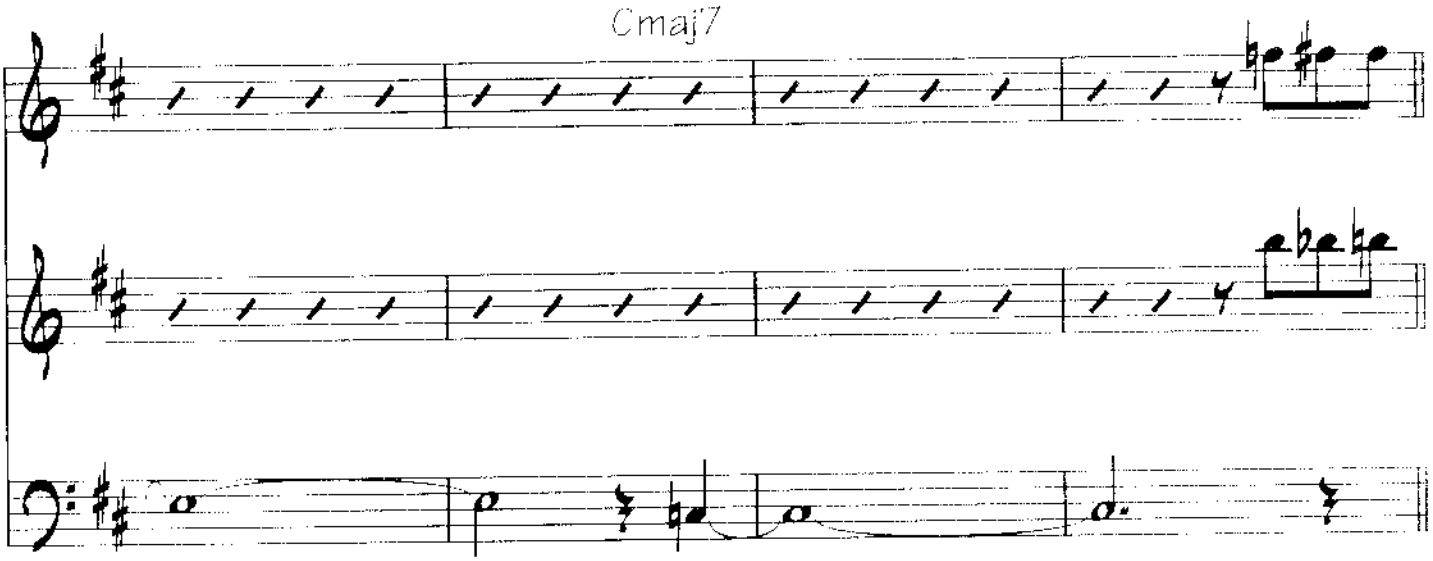


B BRIDGE

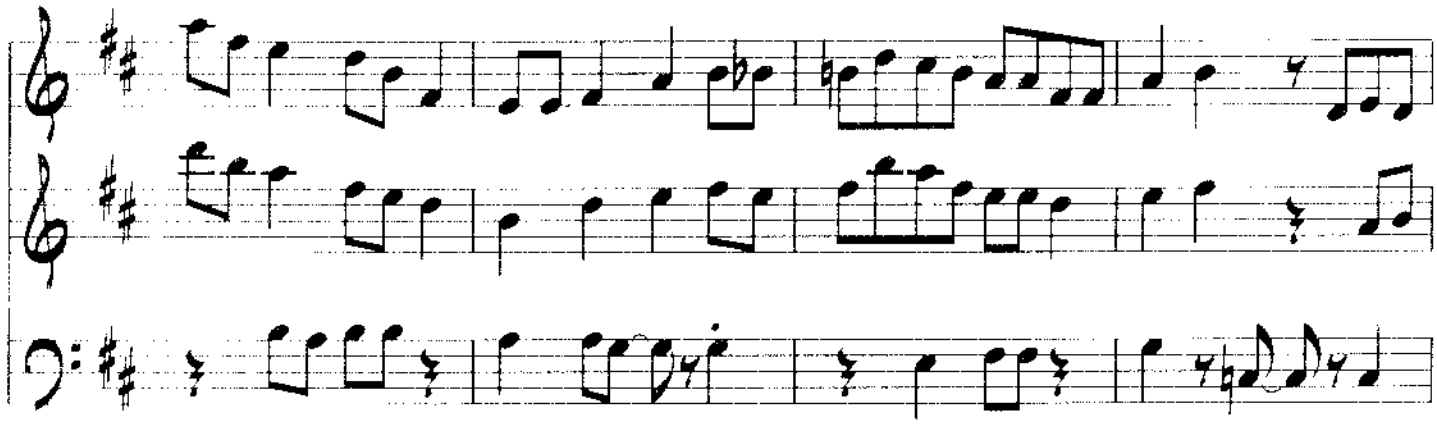




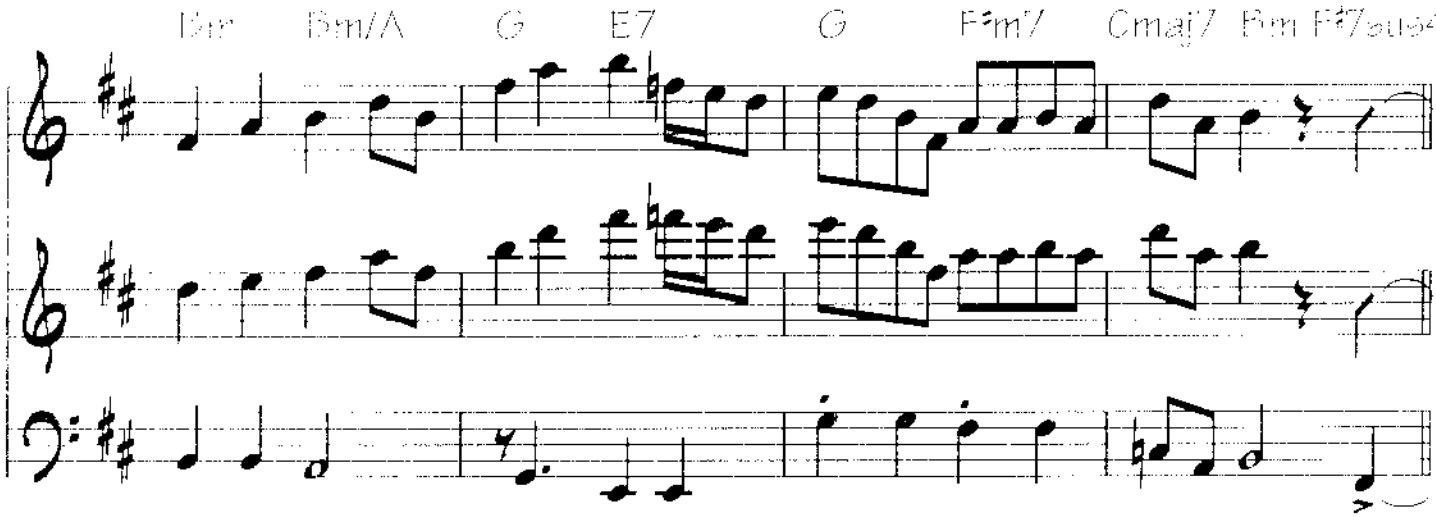
To Coda

C

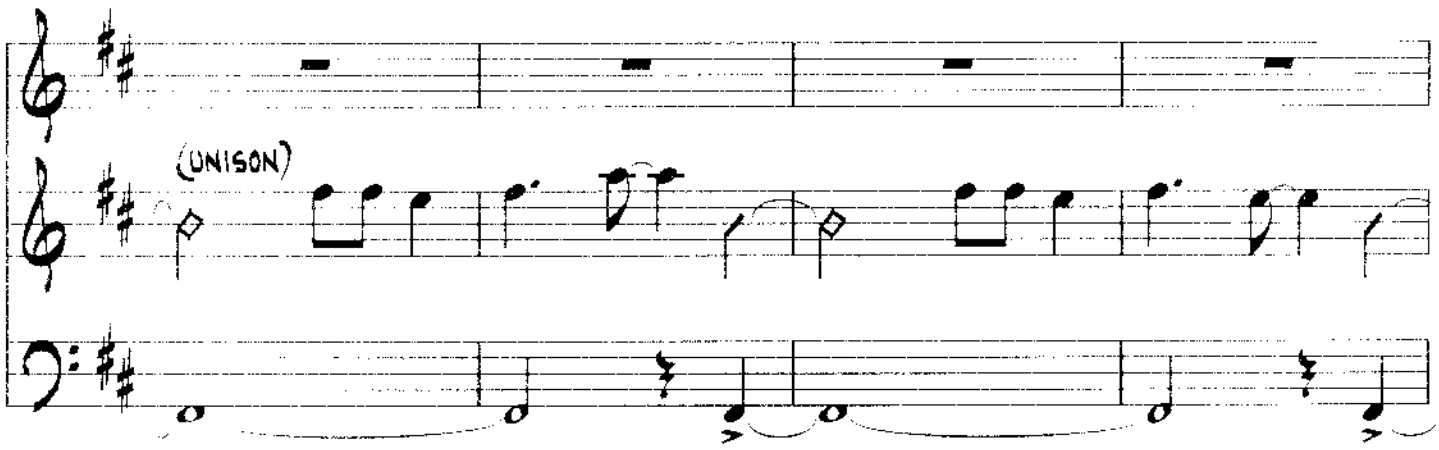
Bm Bm/A Gmaj7 Em7 F♯m7 Gmaj7/Gmaj7



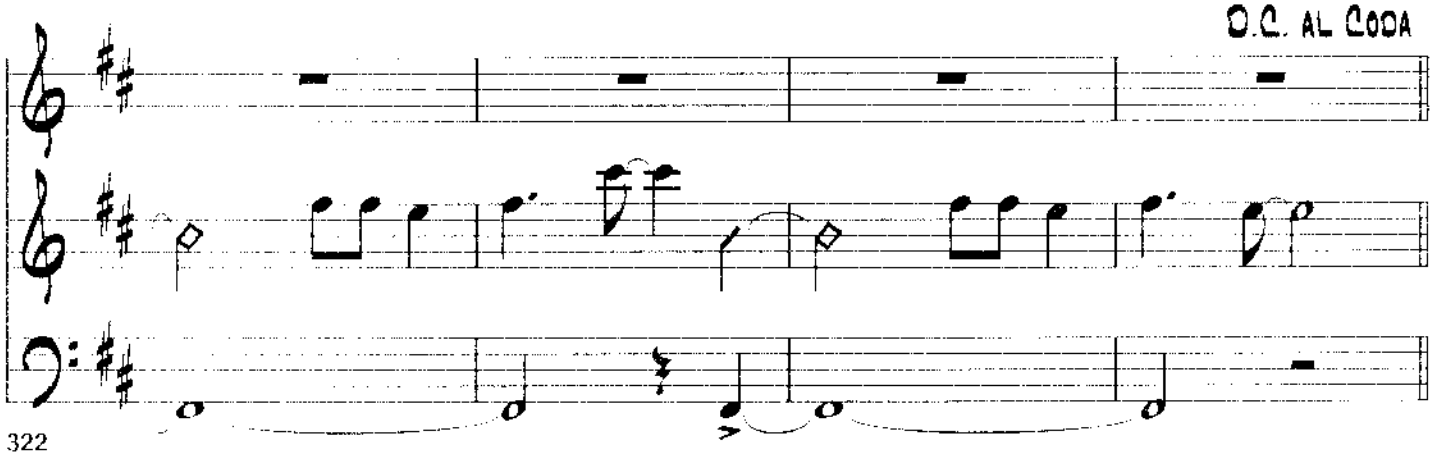
Bm Bm/A G E7 G F♯m7 Cmaj7 Bm F♯7sus4

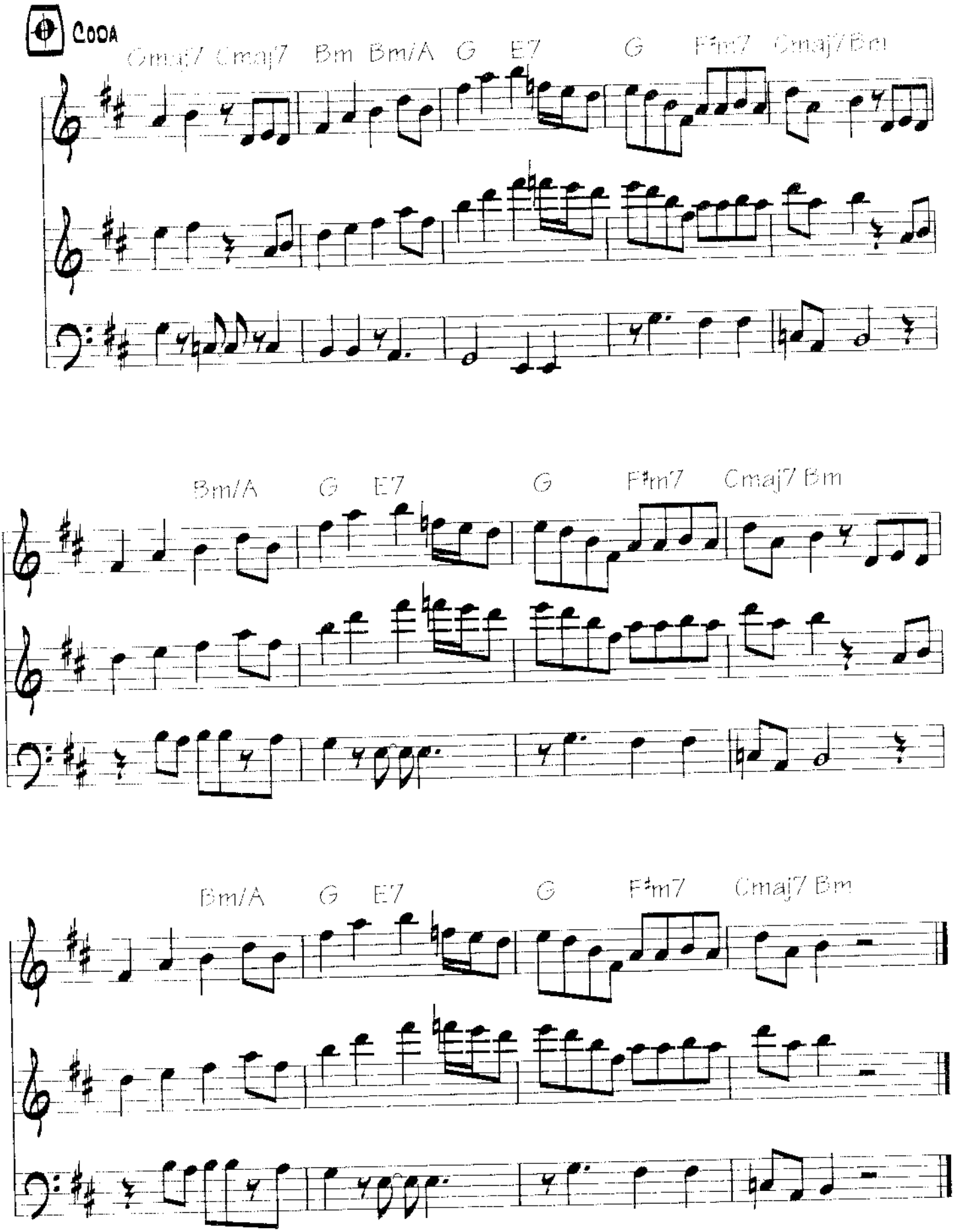


D Interlude



After Solos:
D.C. al Coda



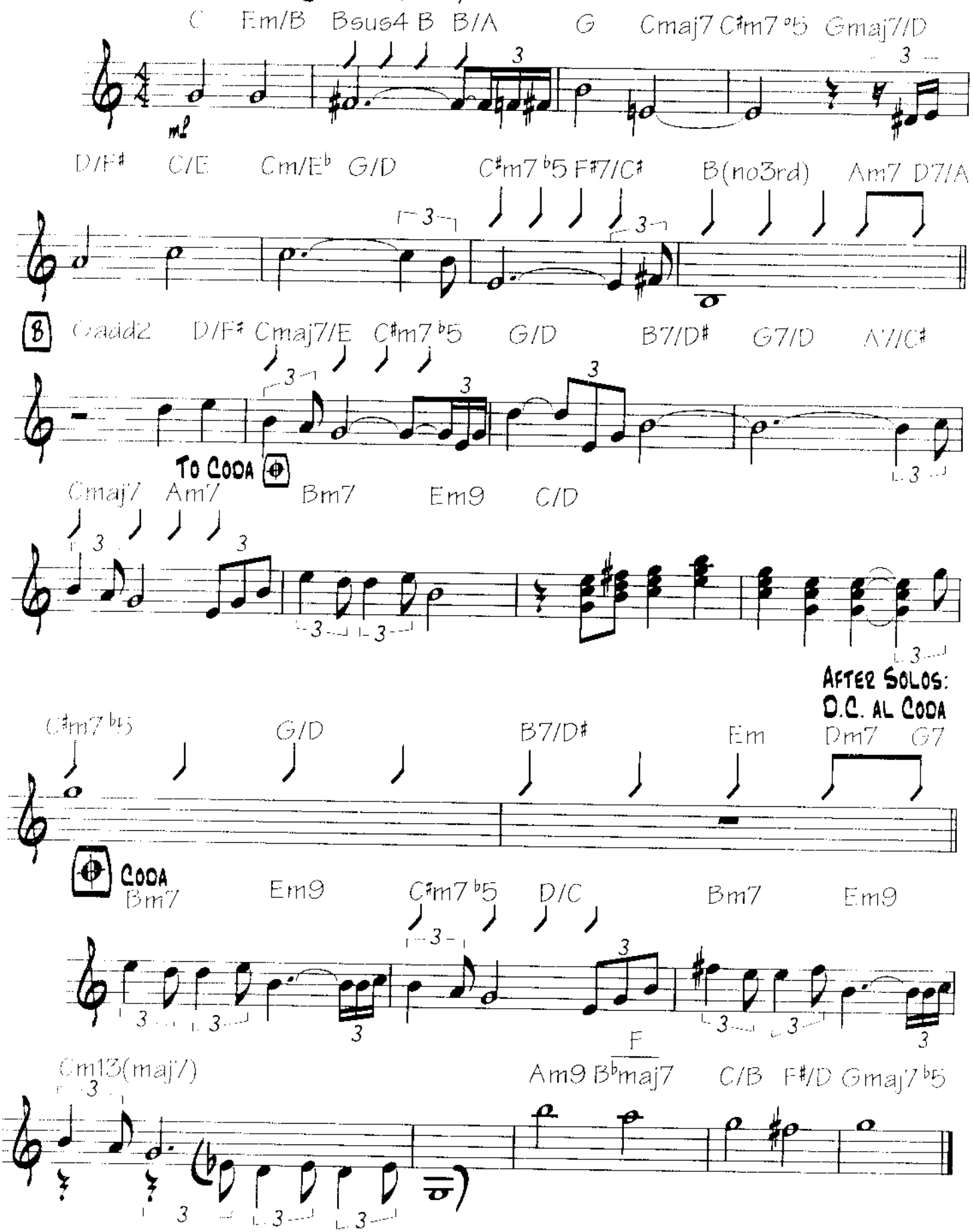

Coda
Cmaj7 Cmaj7 Bm Bm/A G E7 G F♯m7 Cmaj7 Bm
Bm/A G E7 G F♯m7 Cmaj7 Bm
Bm/A G E7 G F♯m7 Cmaj7 Bm

Message to a Friend

By Pat Metheny

A

Ballad ♩ = 54 (Even Eighths)



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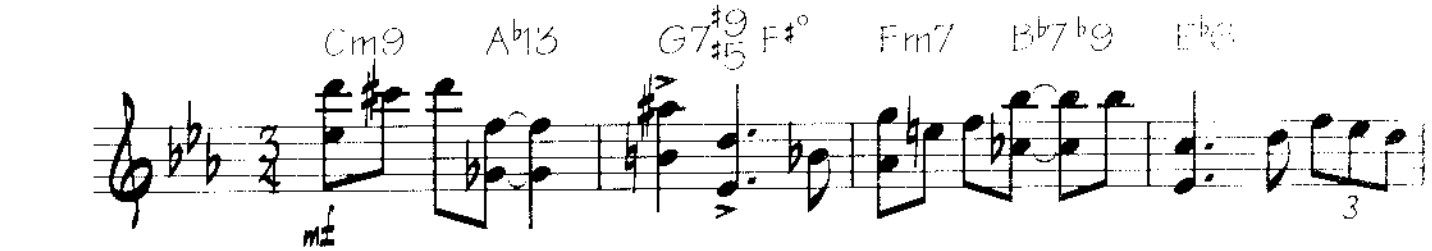
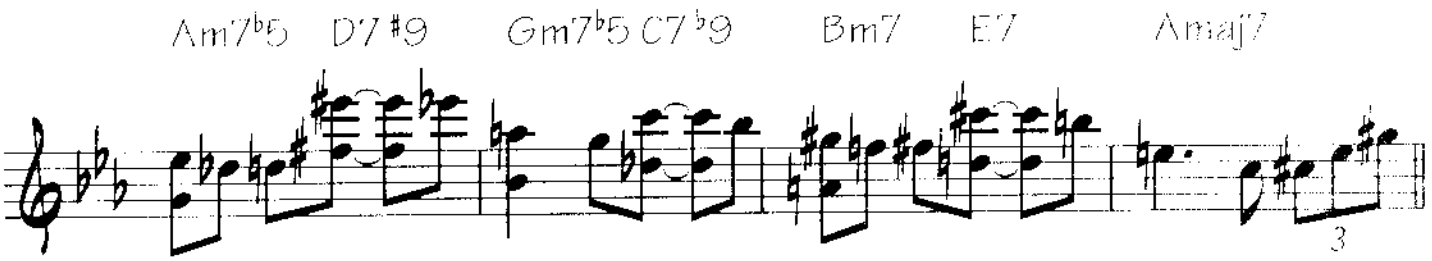
S.C.O

A

WALTZ ♩ = 168





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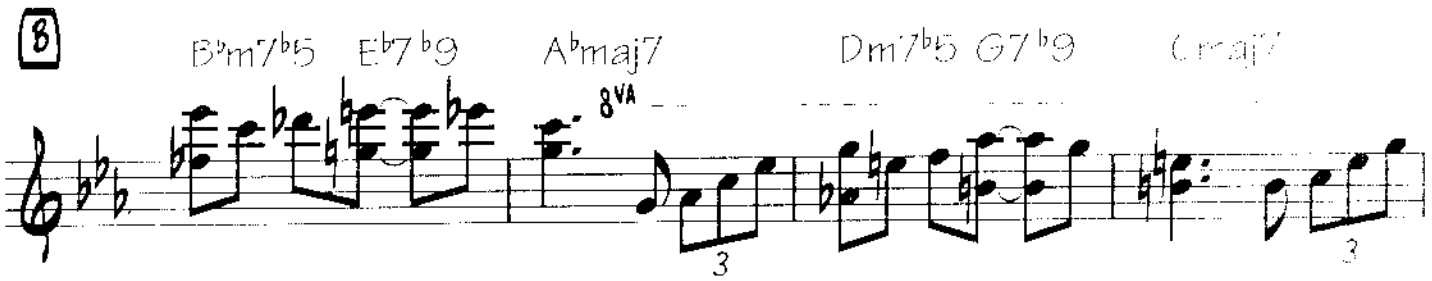
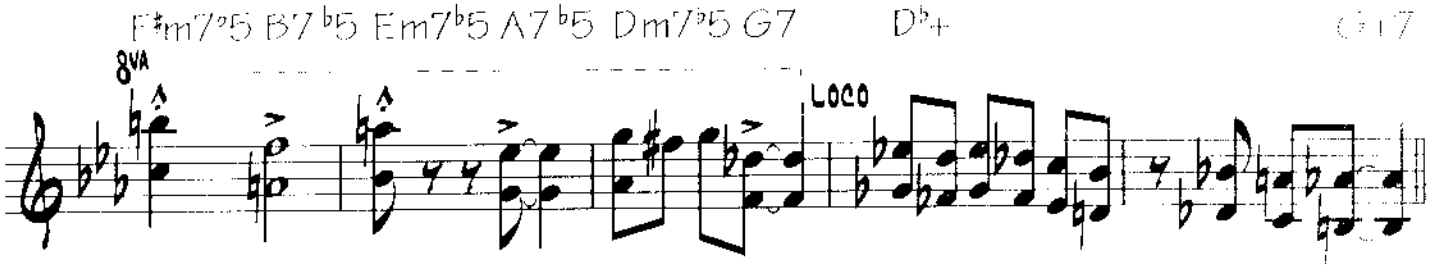
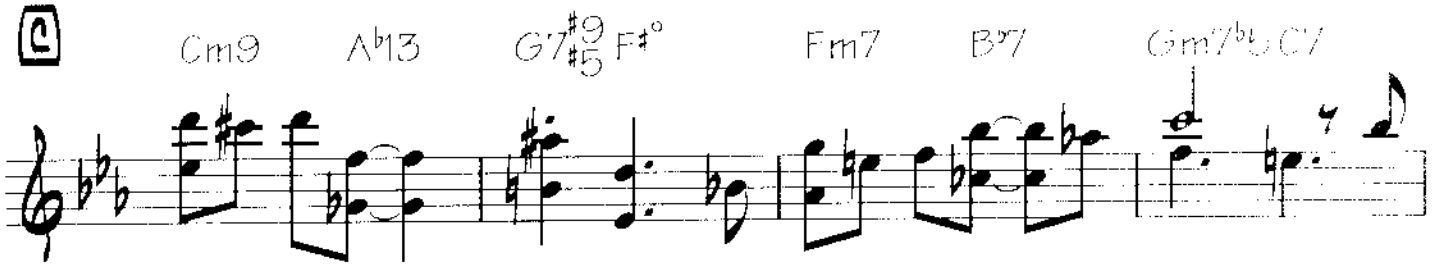
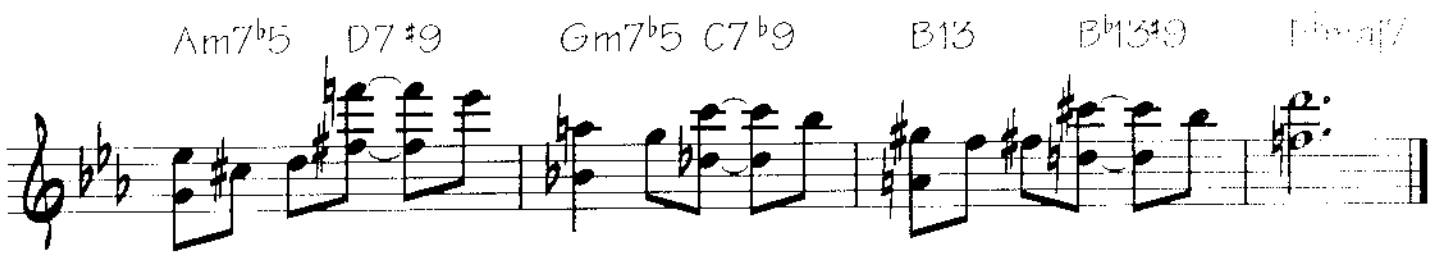




C





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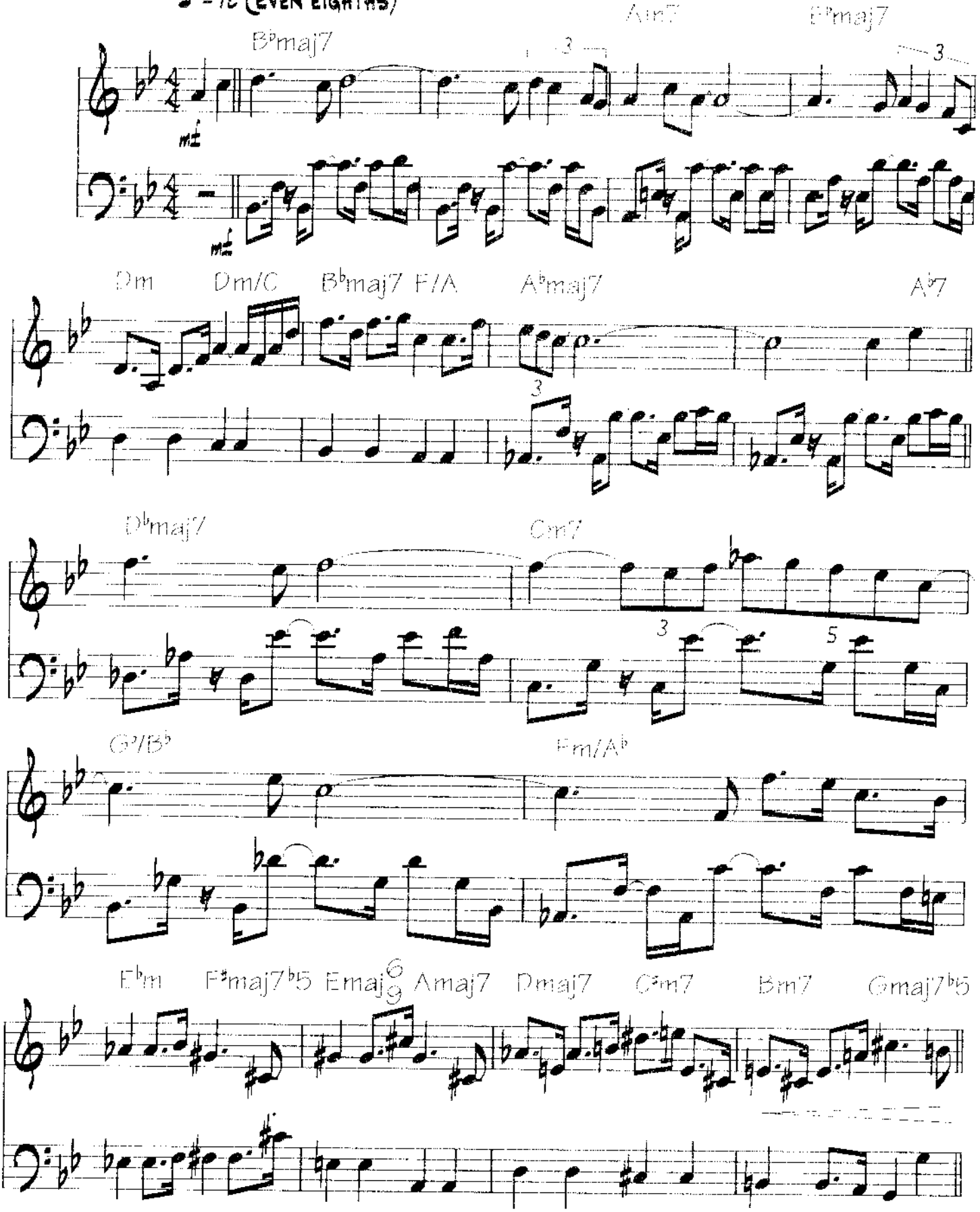
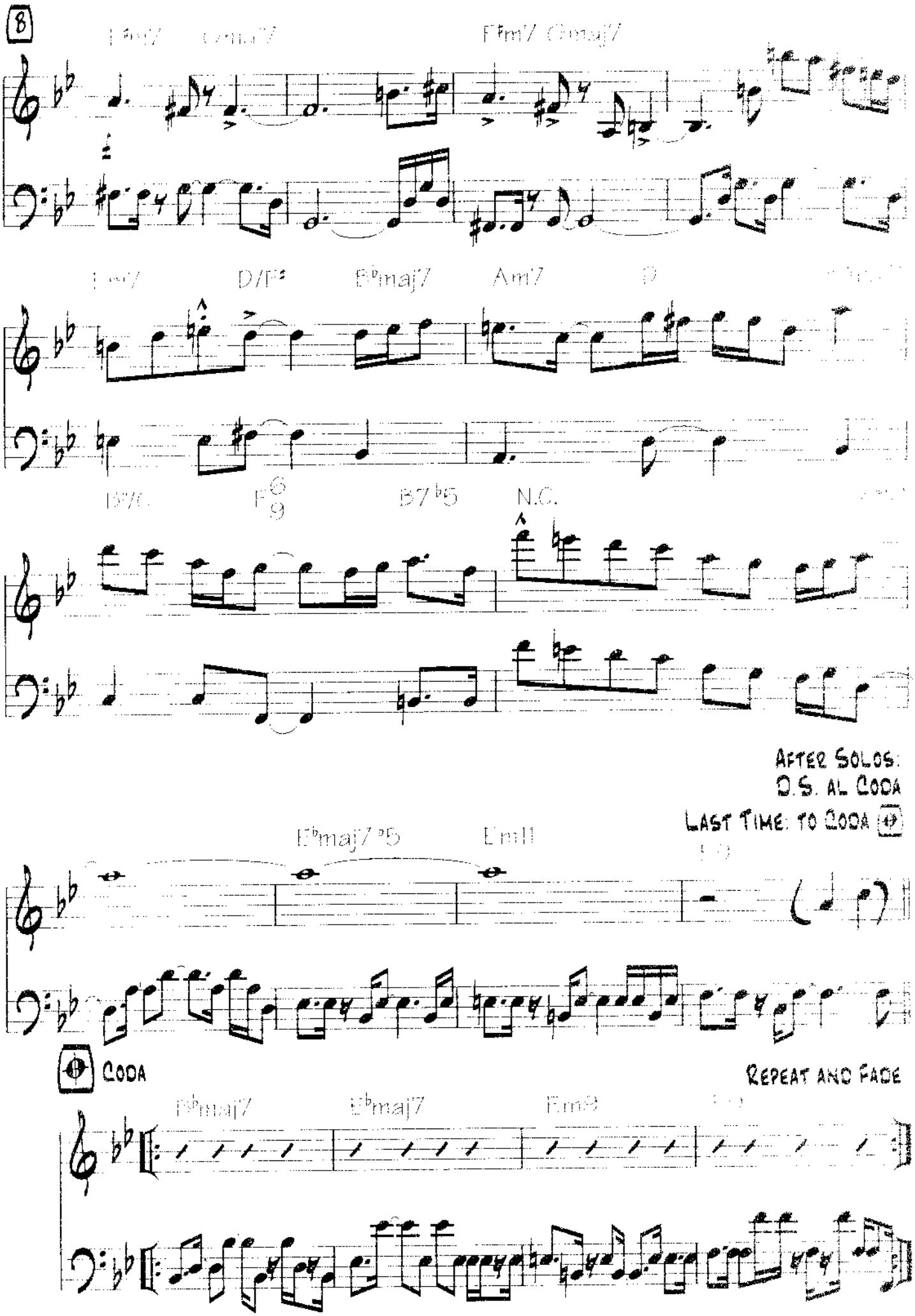
SAY THE BROTHER'S NAME

By Pat Metheny

A MELODY

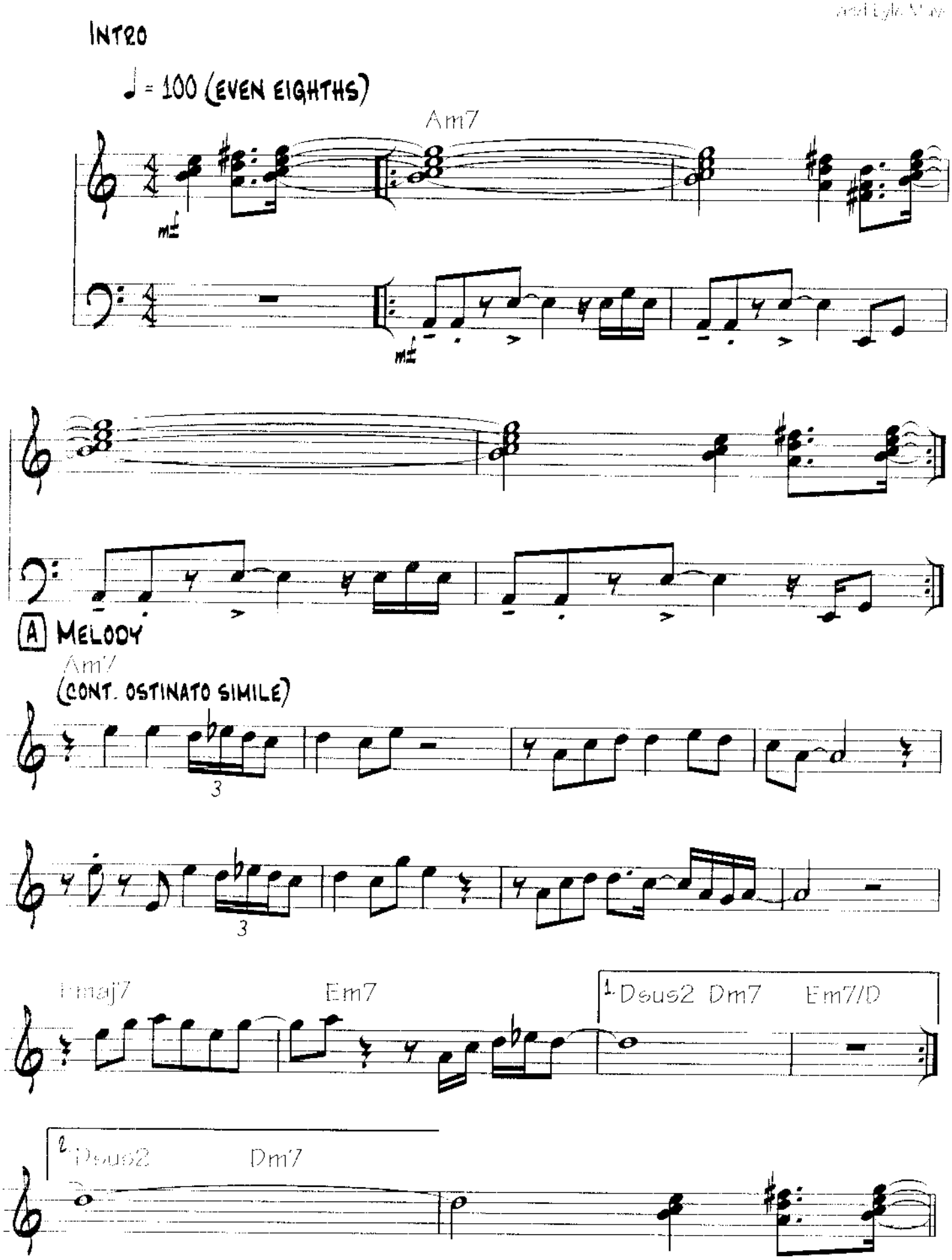
♩ = 72 (EVEN EIGHTHS)




8
Fm7
Cmaj7
F♯m7
Cmaj7
Fm7
D/F♯
E♭maj7
Am7
D
B7♭5
N.C.
After Solos:
D.S. al Coda
Last Time: to Coda
E♭maj7♭5
Em11
Coda
Repeat and Fade
E♭maj7
E♭maj7
Em9

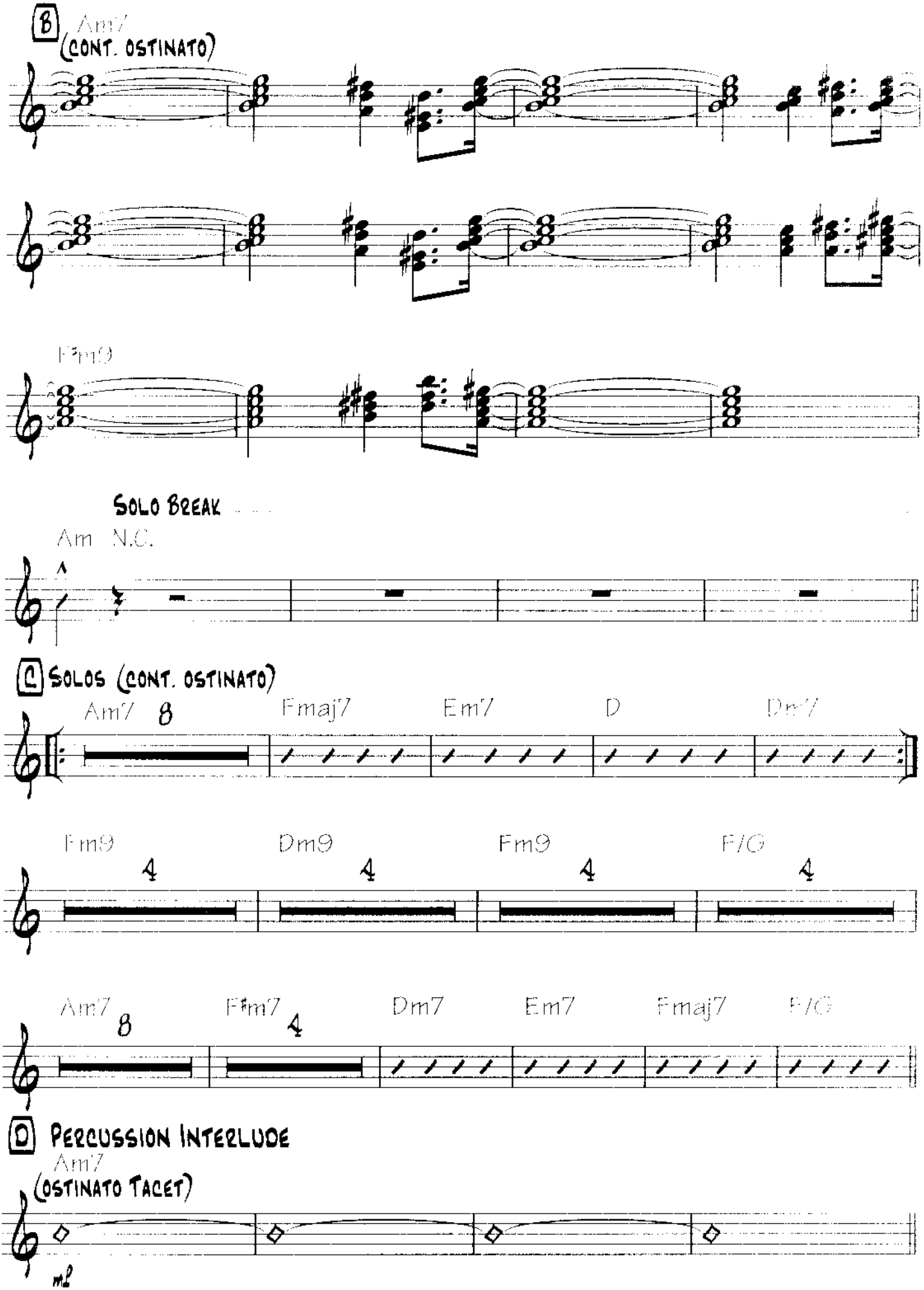
HERE TO STAY

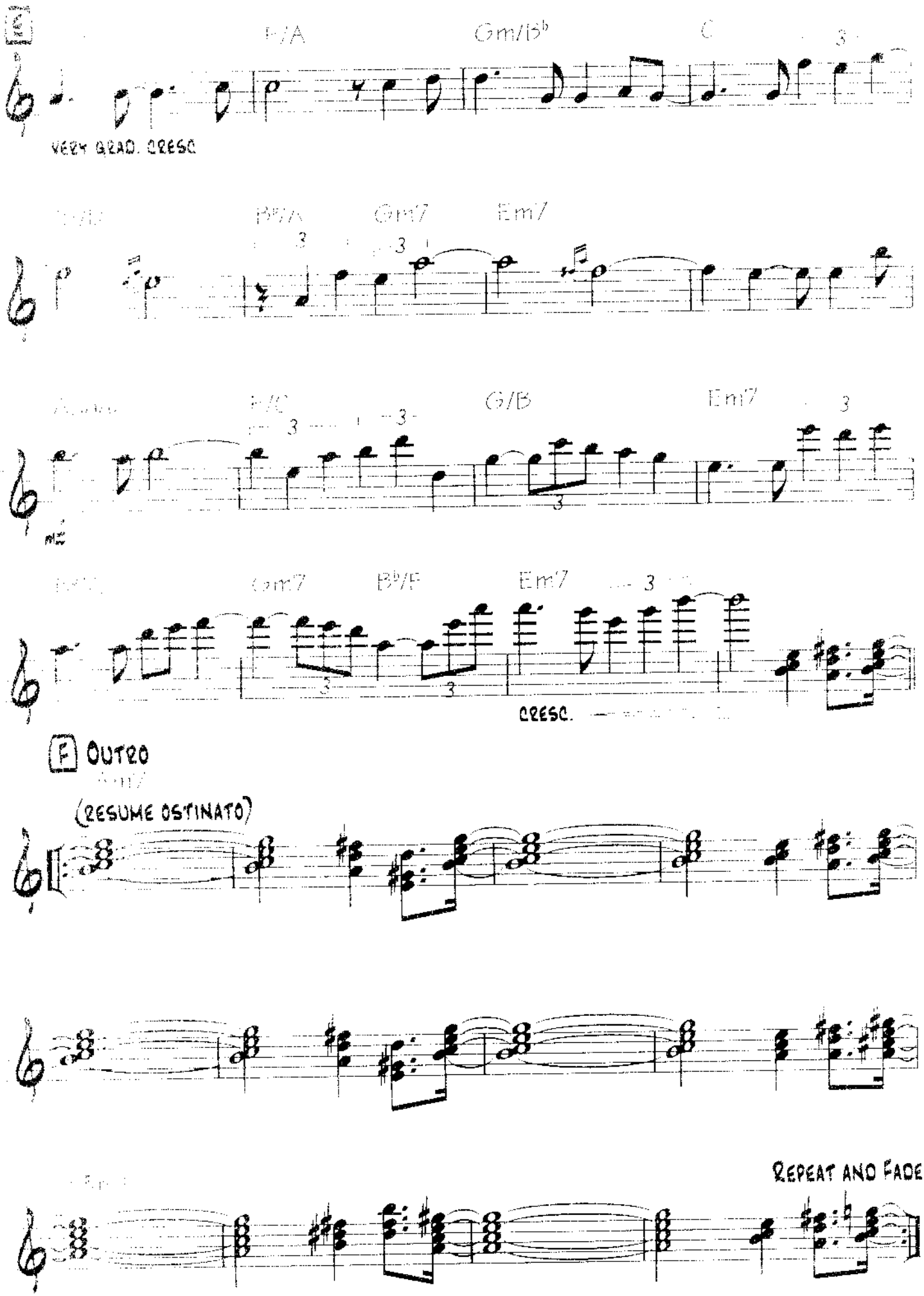
by Pat Methen
and Lyle Mays


INTRO

A MELODY

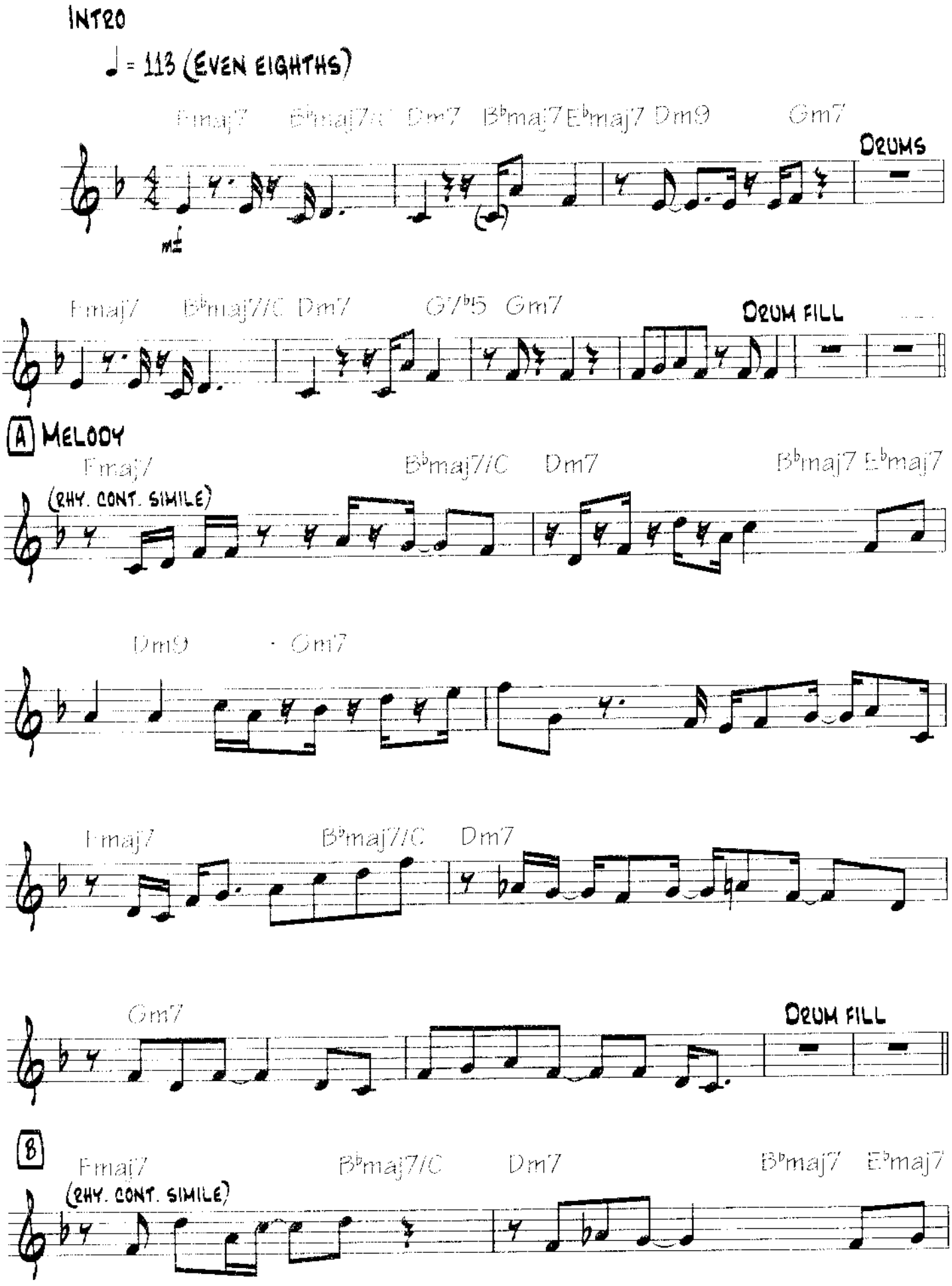
(CONT. OSTINATO SIMILE)


B
Am7
(CONT. OSTINATO)
Fm9
SOLO BREAK
Am N.C.
C
SOLOS (CONT. OSTINATO)
Am7
Fmaj7
Em7
D
Dm7
Fm9
Dm9
Fm9
F/G
Am7
Fm7
Dm7
Em7
Fmaj7
F/G
D
PERCUSSION INTERLUDE
Am7
(OSTINATO TACET)
mf


E
F/A
Gm/B♭
C
VERY GRAD. CRESC.
B♭/A
Gm7
Em7
F/C
G/B
Em7
mf
Gm7
B♭/F
Em7
CRESC.
F OUTRO
(RESUME OSTINATO)
REPEAT AND FADE

AND THEN I KNEW

By Pat Metheny
and Lyle Mays


INTRO

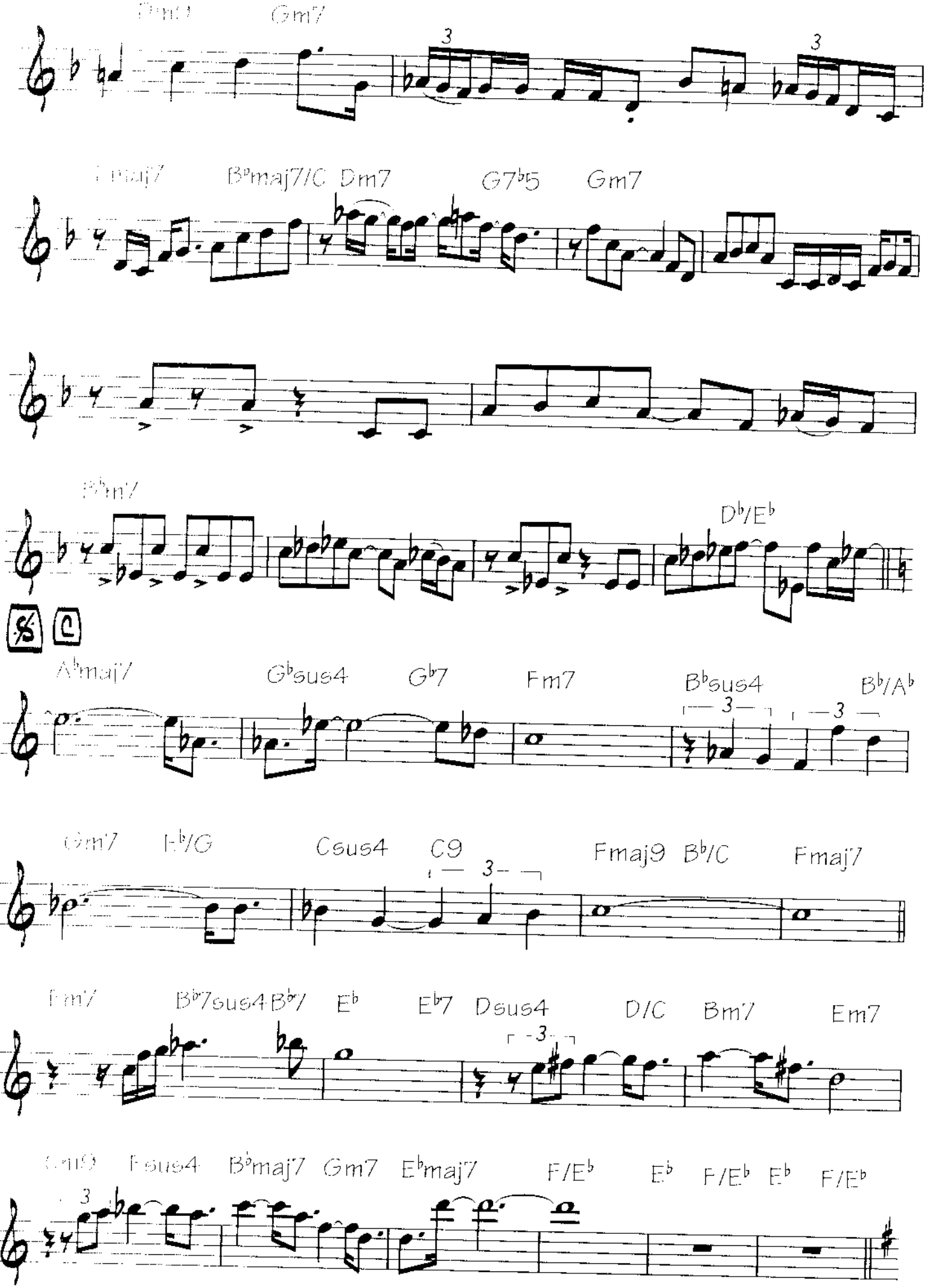
DRUMS

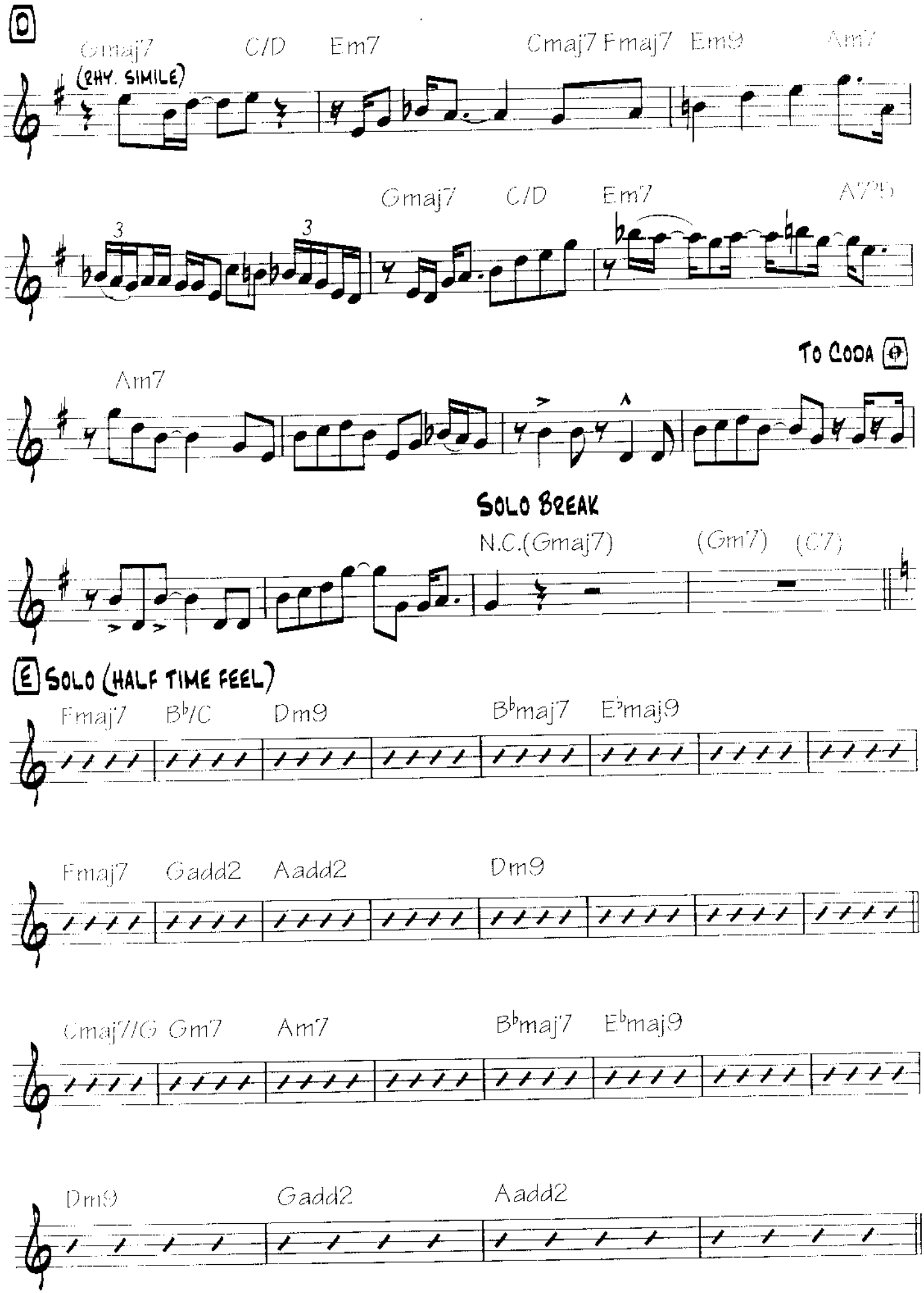
DRUM FILL
A MELODY

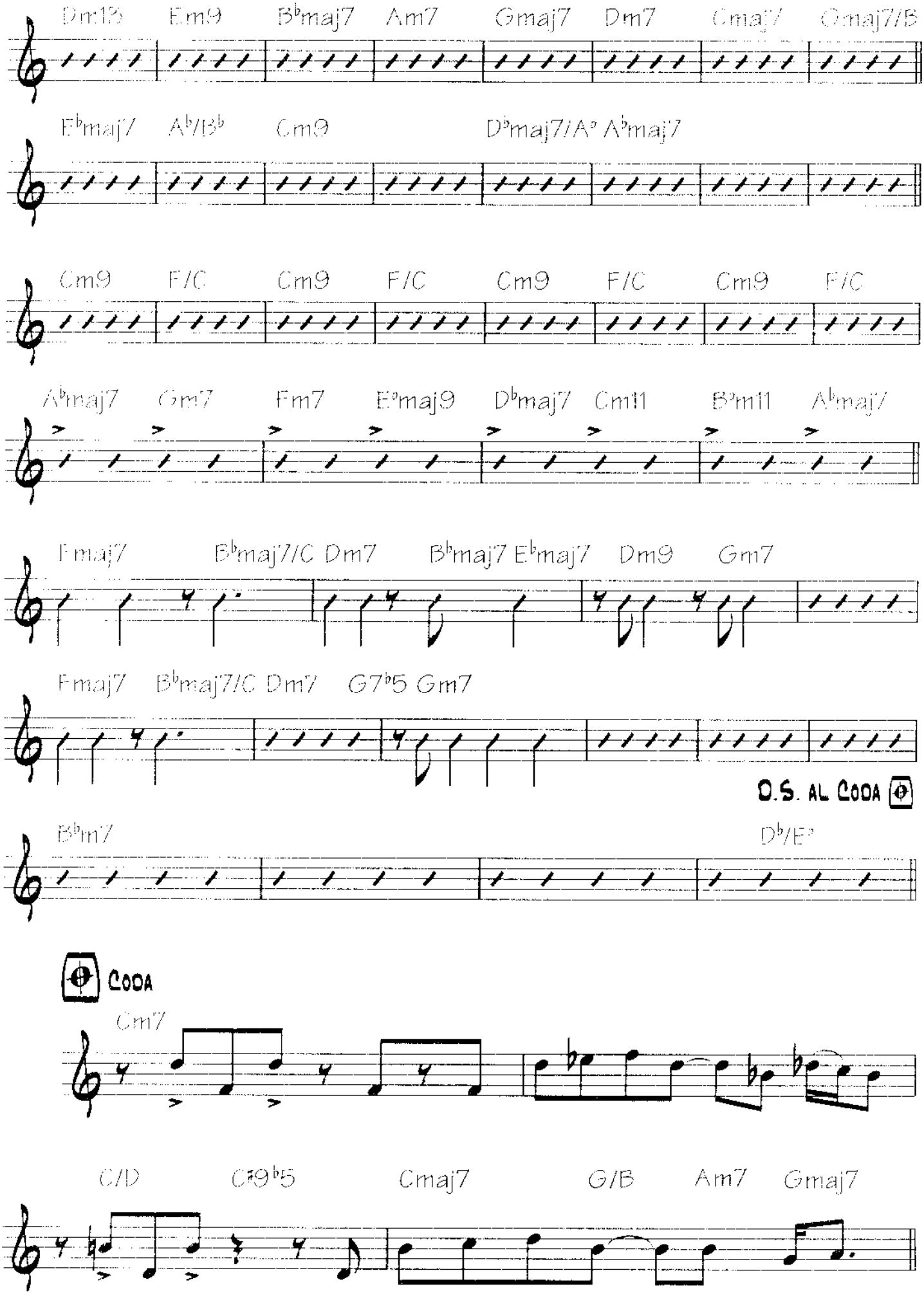
(RHY. CONT. SIMILE)

DRUM FILL
B

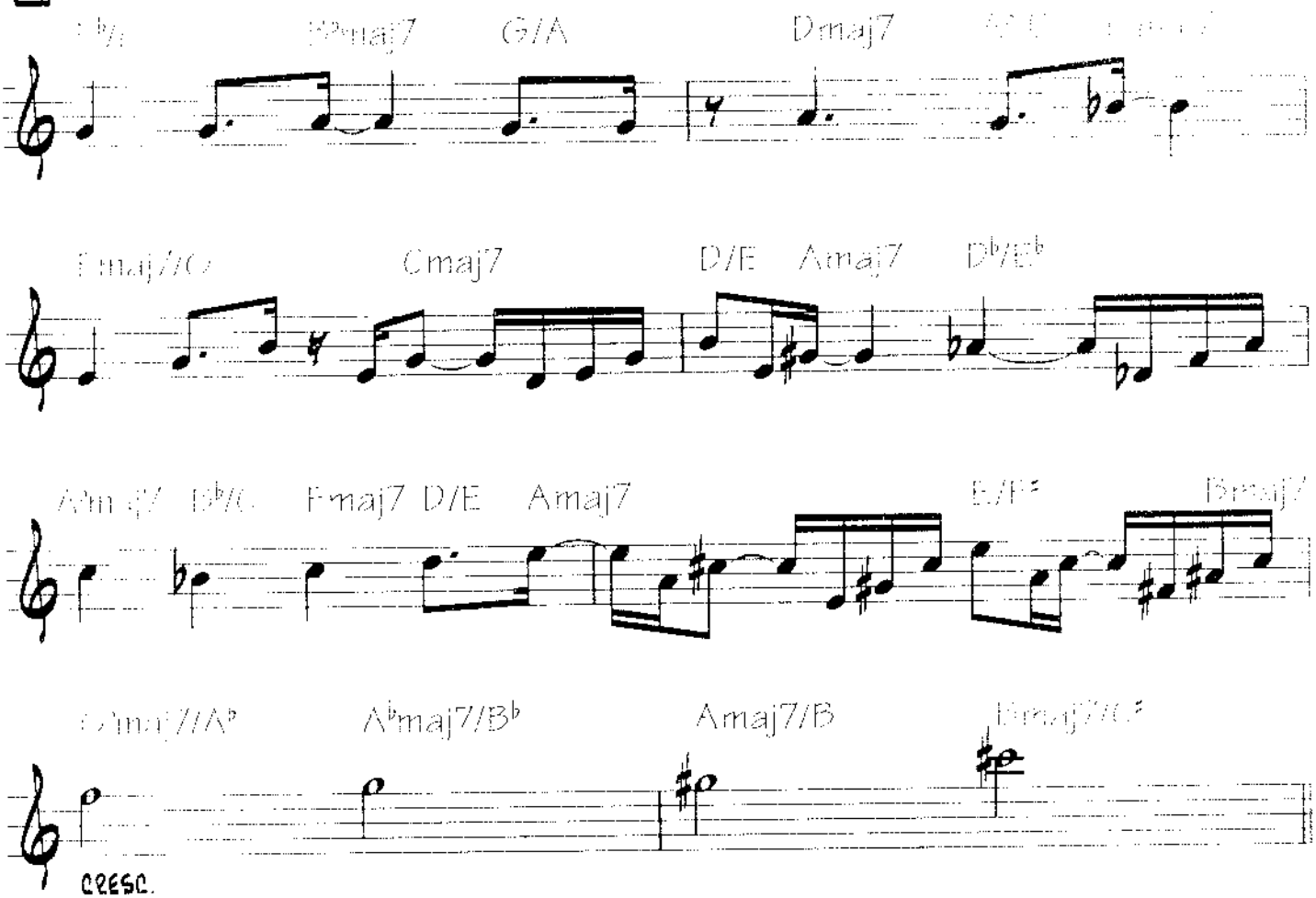
(RHY. CONT. SIMILE)


Dm7
Gm7
Fmaj7
B♭maj7/C
Dm7
G7♭5
Gm7
B♭m7
D♭/E♭
A♭maj7
G♭sus4
G♭7
Fm7
B♭sus4
B♭/A♭
Gm7
F♭/G
Csus4
C9
Fmaj9
B♭/C
Fmaj7
Fm7
B♭7sus4
B♭7
E♭
E♭7
Dsus4
D/C
Bm7
Em7
Gm9
Fsus4
B♭maj7
Gm7
E♭maj7
F/E♭
E♭
F/E♭
E♭
F/E♭

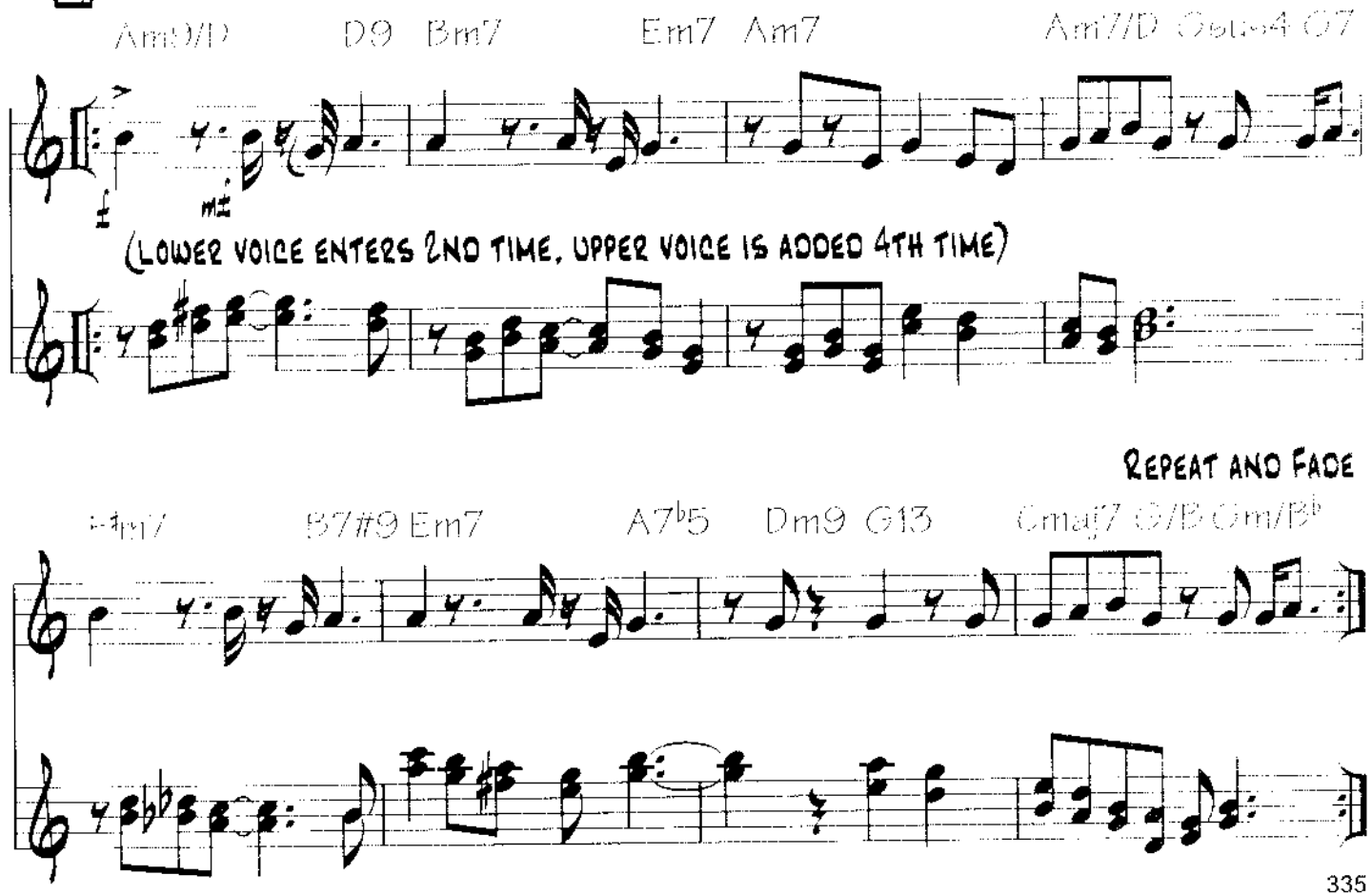

D
Gmaj7 C/D Em7 Cmaj7 Fmaj7 Em9 Am7
(RHY. SIMILE)
Gmaj7 C/D Em7 A7#5
3
3
To Coda
Am7
Solo Break
N.C.(Gmaj7) (Gm7) (C7)
E Solo (Half Time Feel)
Fmaj7 B♭/C Dm9 B♭maj7 E♭maj9
Fmaj7 Gadd2 Aadd2 Dm9
Cmaj7/G Gm7 Am7 B♭maj7 E♭maj9
Dm9 Gadd2 Aadd2


Dm13 Em9 B♭maj7 Am7 Gmaj7 Dm7 Cmaj7 Cmaj7/B
E♭maj7 A♭/B♭ Cm9 D♭maj7/A♭ A♭maj7
Cm9 F/C Cm9 F/C Cm9 F/C Cm9 F/C
A♭maj7 Gm7 Fm7 E♭maj9 D♭maj7 Cm11 B♭m11 A♭maj7
Fmaj7 B♭maj7/C Dm7 B♭maj7 E♭maj7 Dm9 Gm7
Fmaj7 B♭maj7/C Dm7 G7♭5 Gm7
D.S. AL CODA
B♭m7 D♭/E♭
CODA
Cm7
C/D C7♭9♭5 Cmaj7 G/B Am7 Gmaj7

F Interlude



G Outro

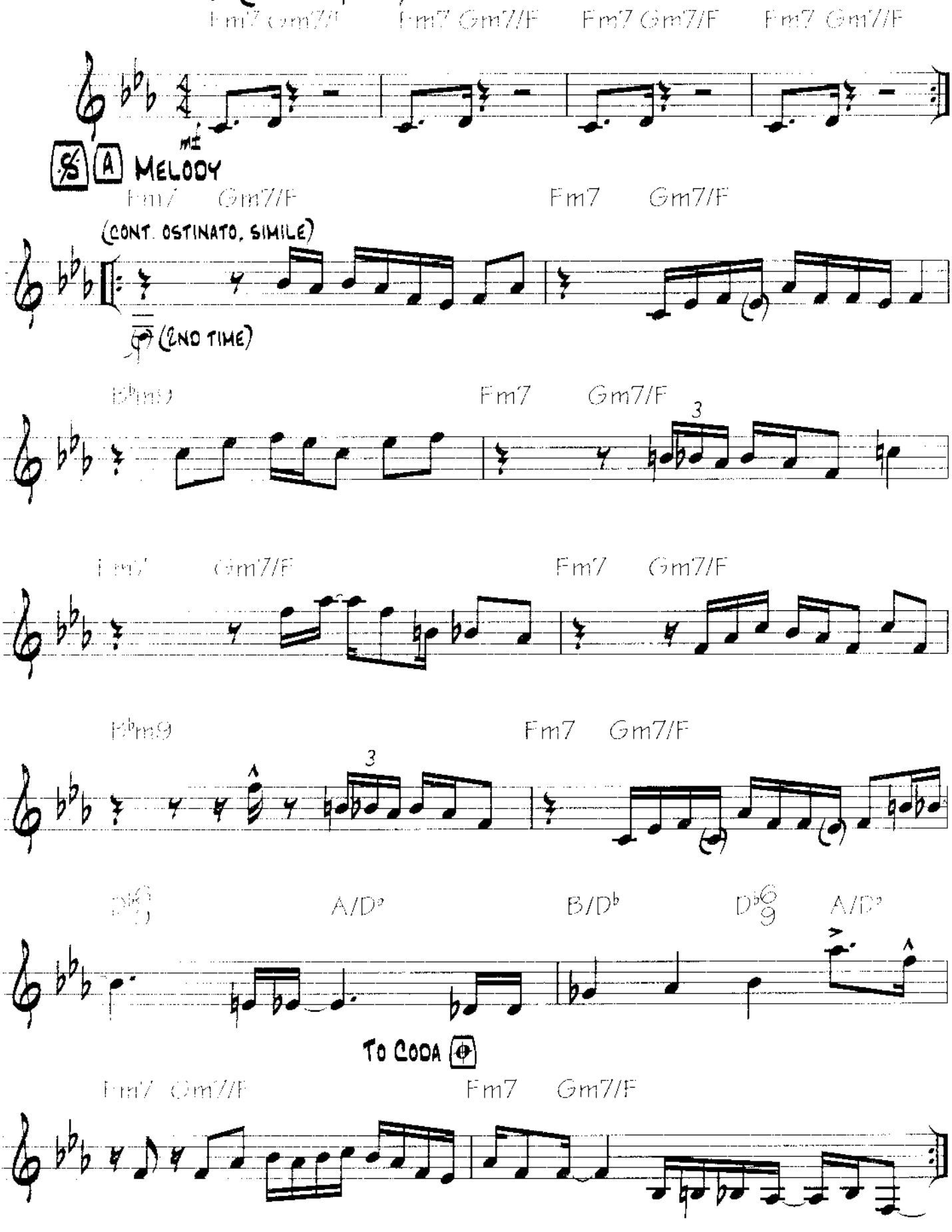


The Girls Next Door

By Pat Metheny
and Lyle Mays

INTRO

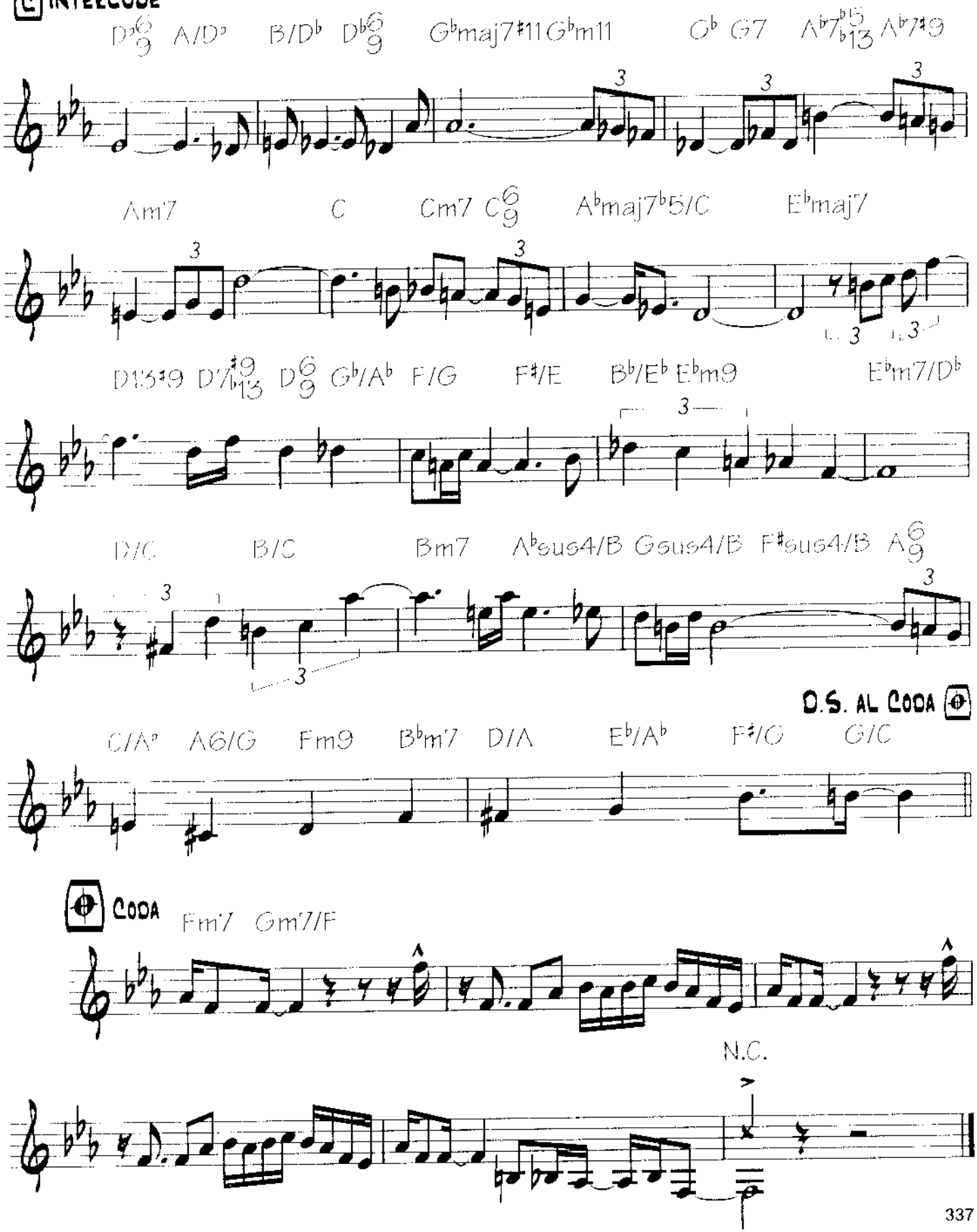
FUNK ♩ = 84 (EVEN EIGHTHS)



B SOLO Fm7

(CONT. OST.) 48

C INTERLUDE

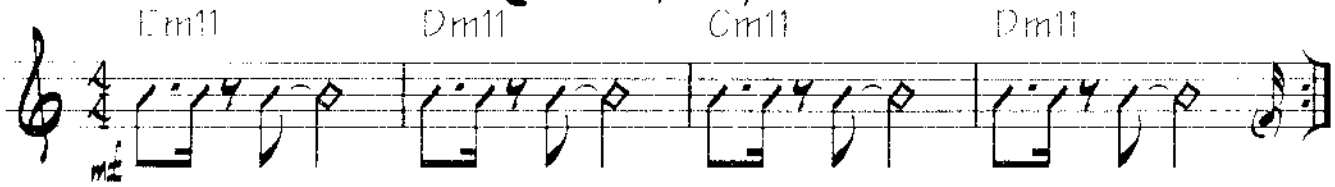


Something to Remind You

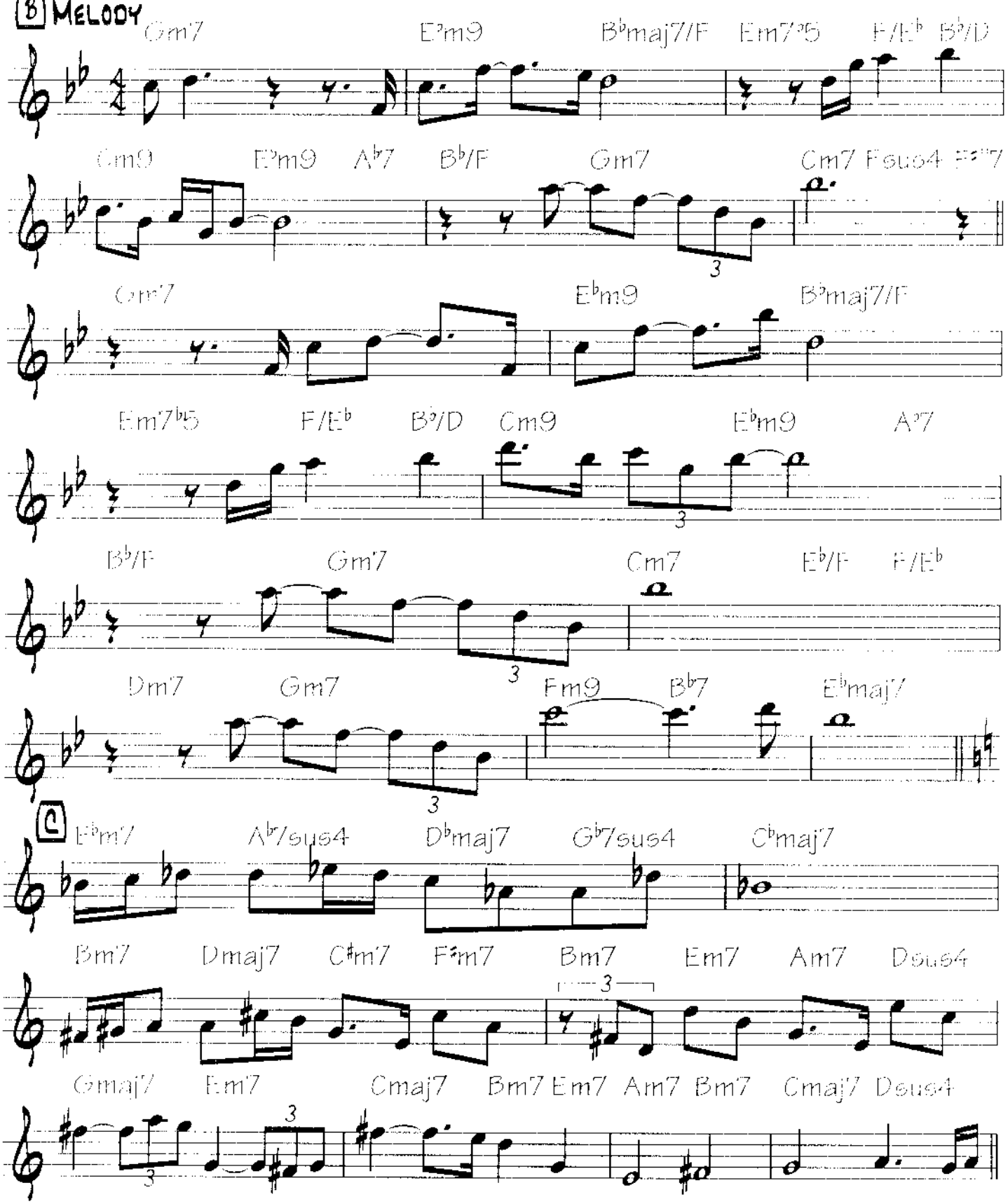
By Pat Metheny
and Lyle Mays

A Intro

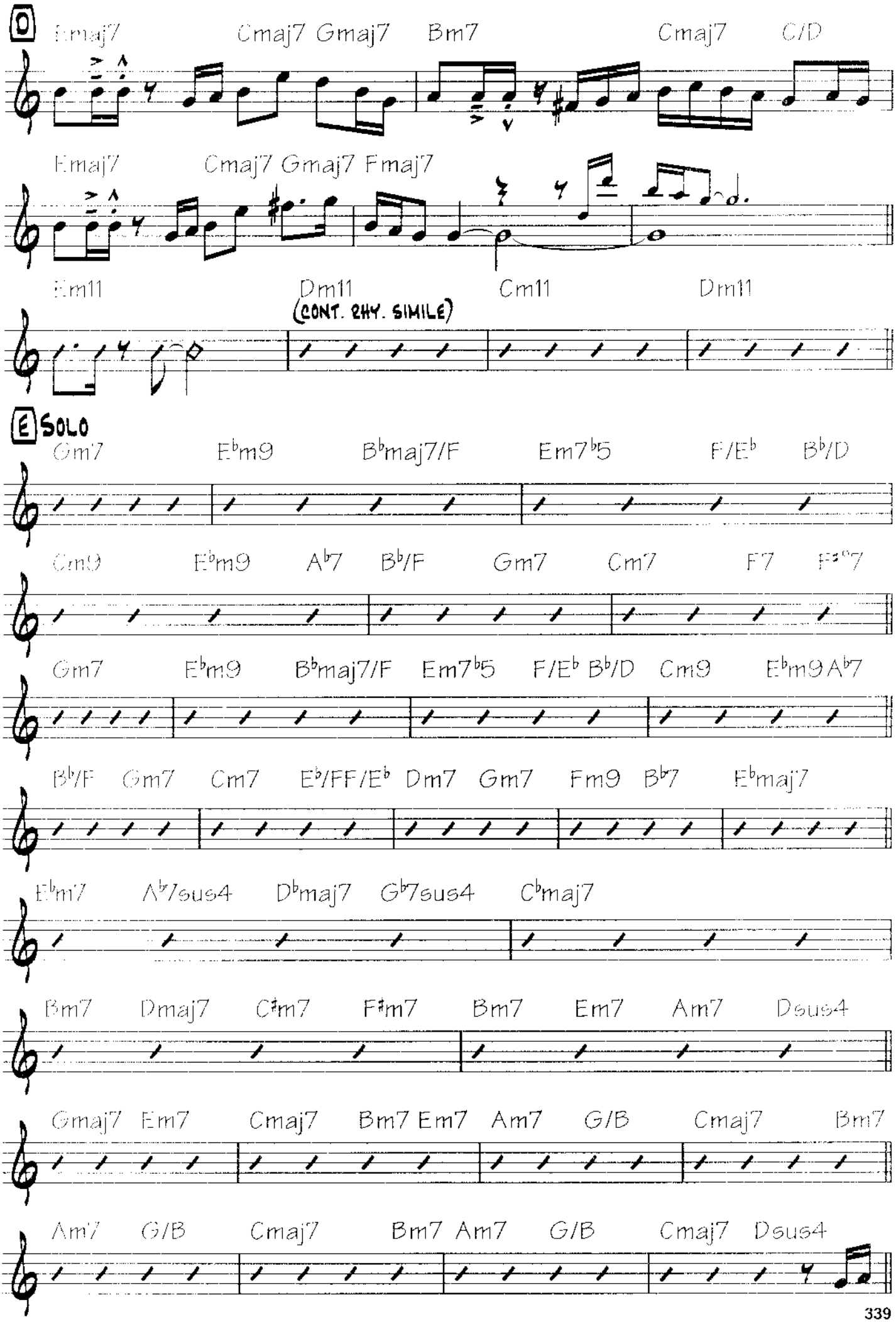
Funk-Jazz Ballad ♩ = 60 (Even Eighths)

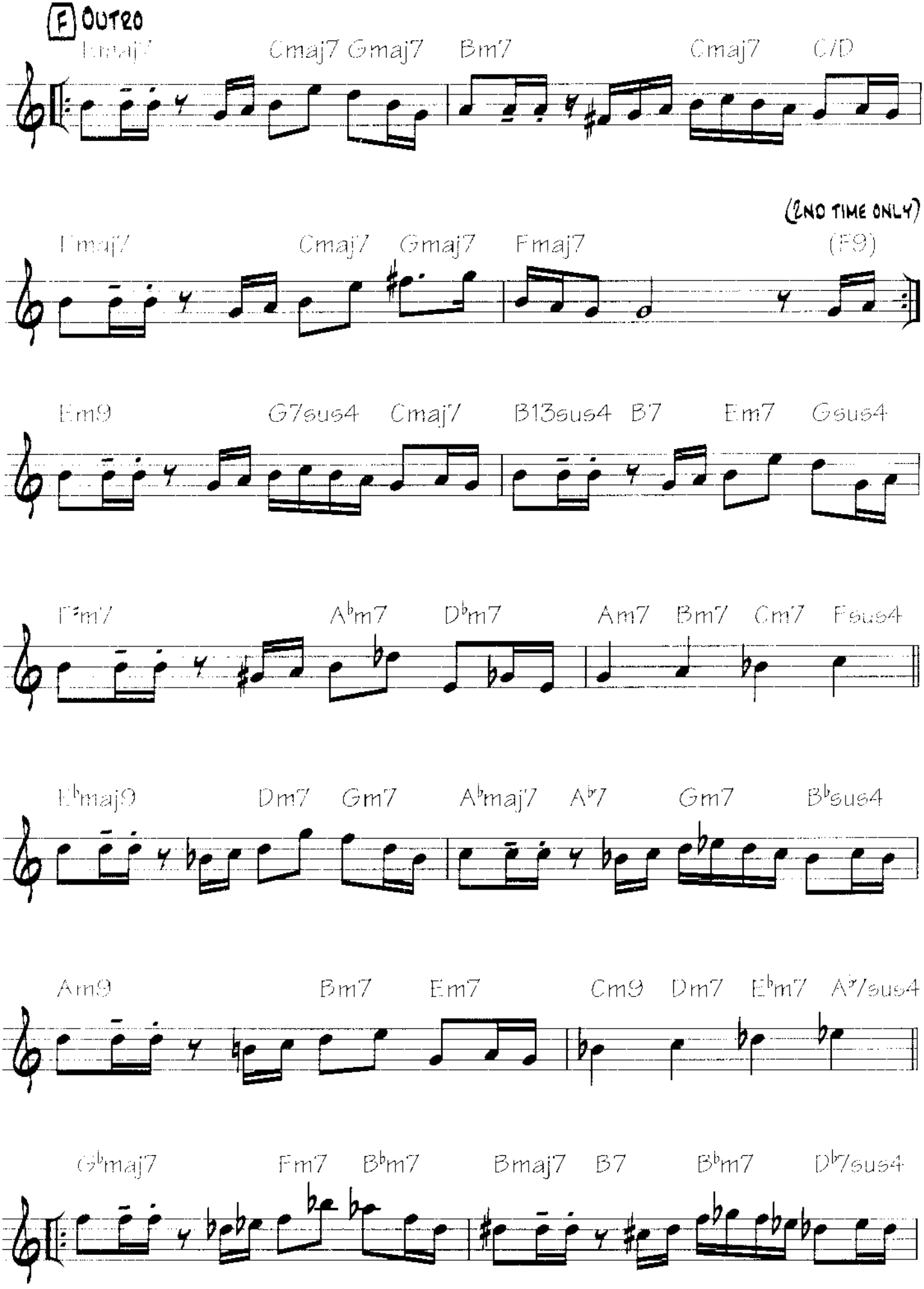


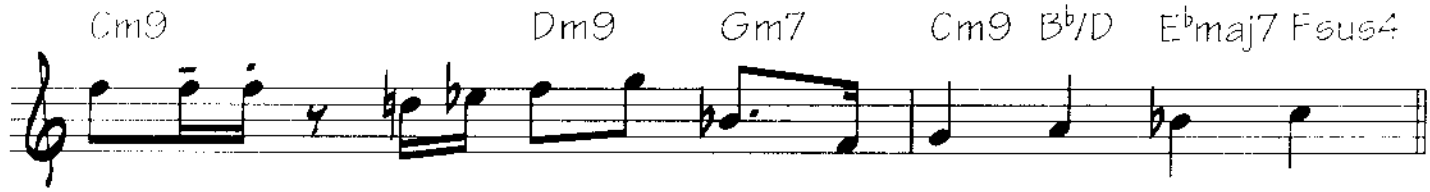
B Melody

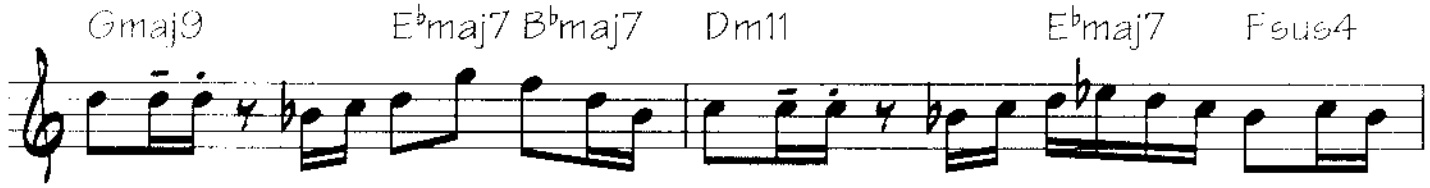


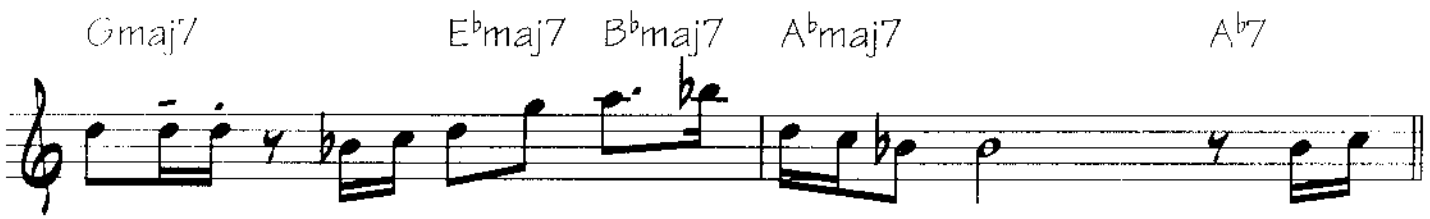
C

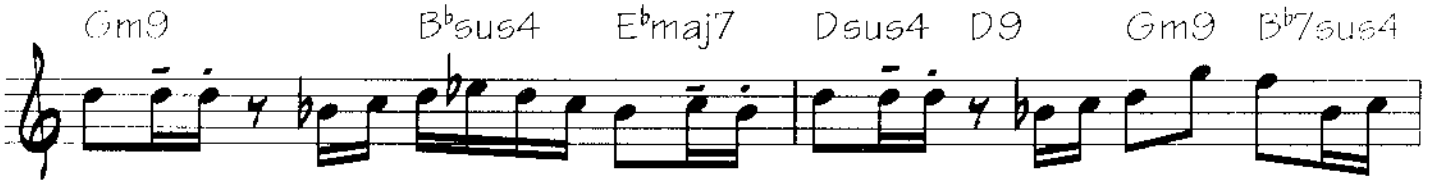

D
Emaj7
Cmaj7 Gmaj7
Bm7
Cmaj7
C/D
Emaj7
Cmaj7 Gmaj7 Fmaj7
Em11
Dm11
(CONT. RHY. SIMILE)
Cm11
Dm11
E SOLO
Gm7
E♭m9
B♭maj7/F
Em7♭5
F/E♭
B♭/D
Gm9
E♭m9
A♭7
B♭/F
Gm7
Cm7
F7
F♭°7
Gm7
E♭m9
B♭maj7/F
Em7♭5
F/E♭ B♭/D
Cm9
E♭m9 A♭7
B♭/F
Gm7
Cm7
E♭/FF/E♭
Dm7
Gm7
Fm9
B♭7
E♭maj7
E♭m7
A♭7sus4
D♭maj7
G♭7sus4
C♭maj7
Bm7
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 OUTRO
Fmaj7
Cmaj7 Gmaj7
Bm7
Cmaj7
C/D
(2ND TIME ONLY)
Fmaj7
Cmaj7
Gmaj7
Fmaj7
(F9)
Em9
G7sus4
Cmaj7
B13sus4
B7
Em7
Gsus4
F♯m7
A♭m7
D♭m7
Am7
Bm7
Cm7
Fsus4
E♭maj9
Dm7
Gm7
A♭maj7
A♭7
Gm7
B♭sus4
Am9
Bm7
Em7
Cm9
Dm7
E♭m7
A♭7sus4
G♭maj7
Fm7
B♭m7
Bmaj7
B7
B♭m7
D♭7sus4

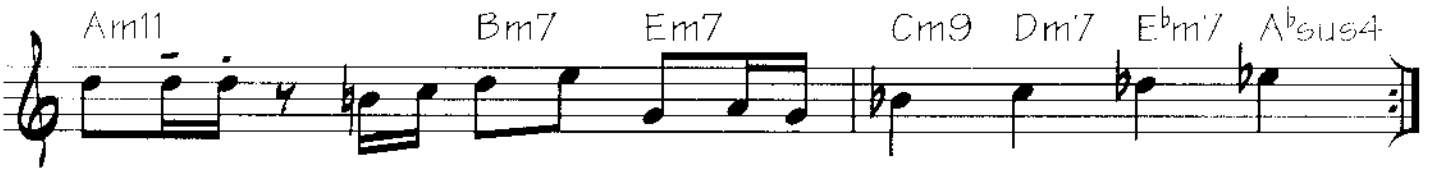








REPEAT AND FADE

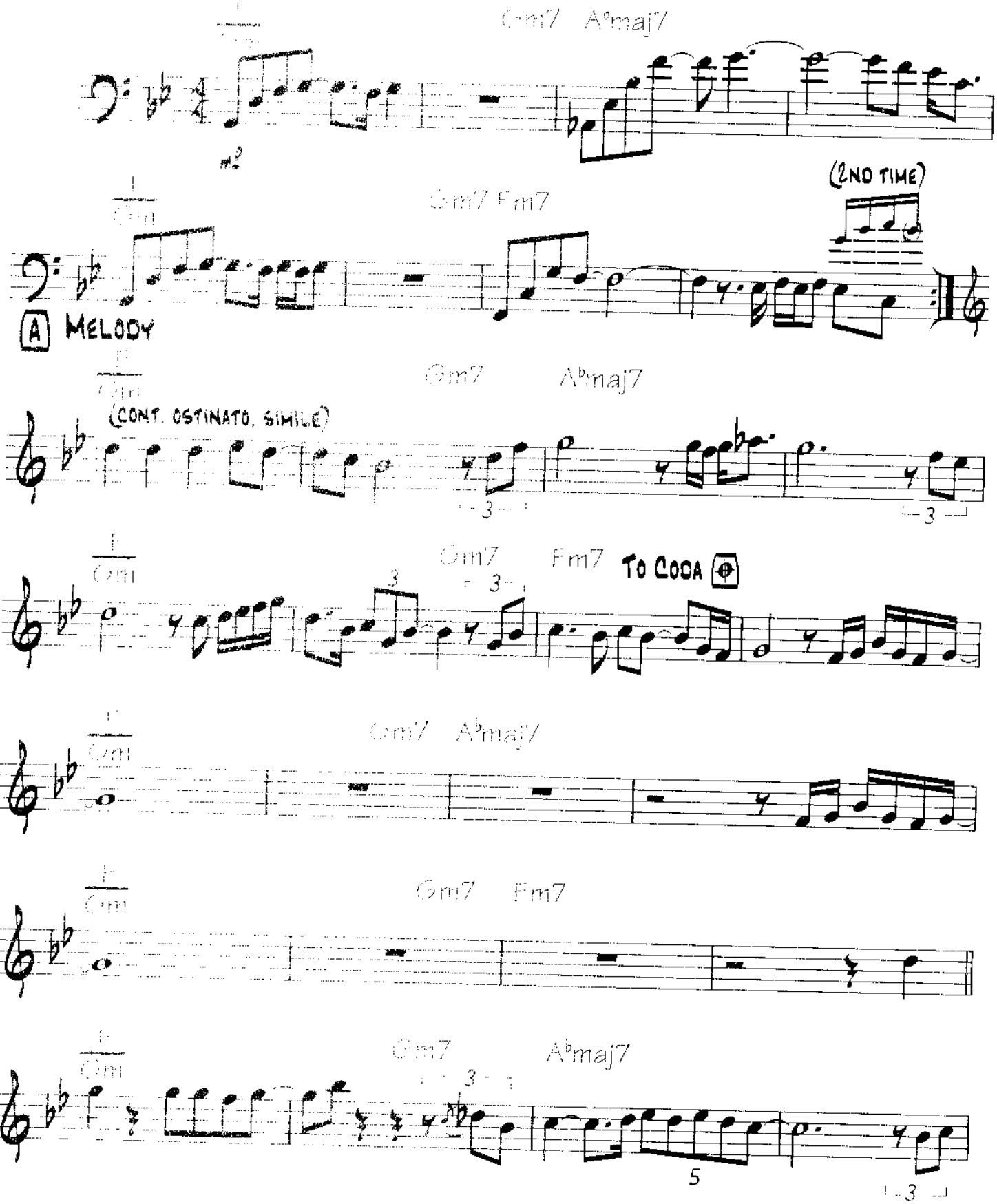


TO THE END OF THE WORLD

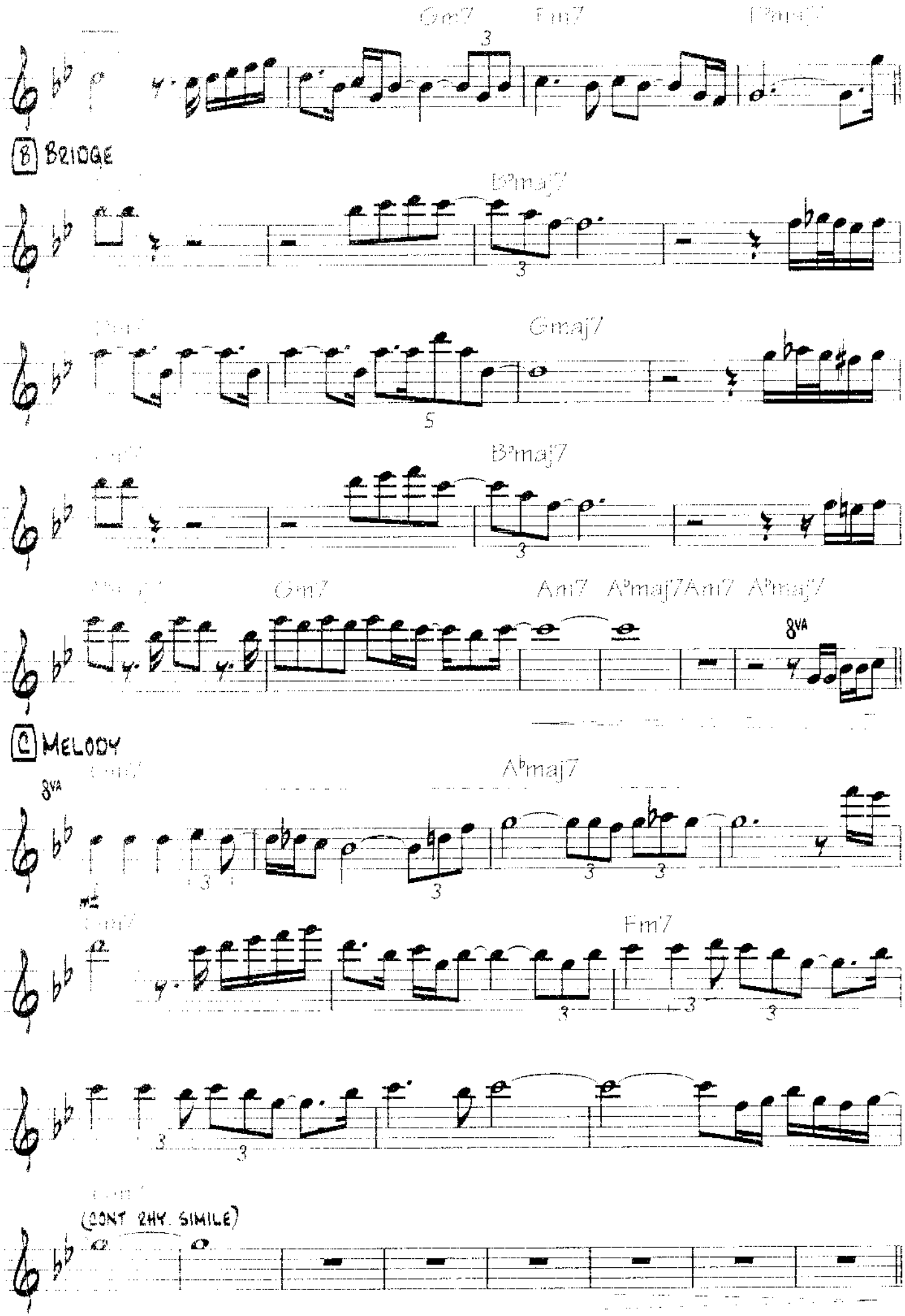
By Pat McInery and Lyle Mays

INTRO

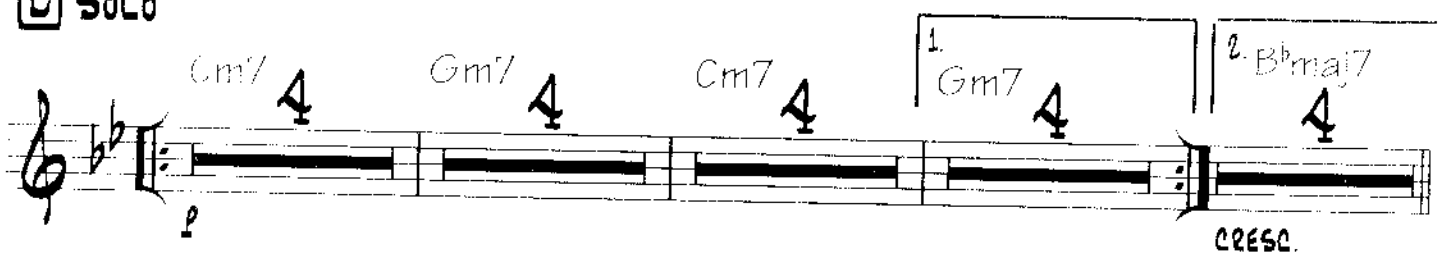
MODERATELY ♩. = 96 *(EVEN EIGHTHS)

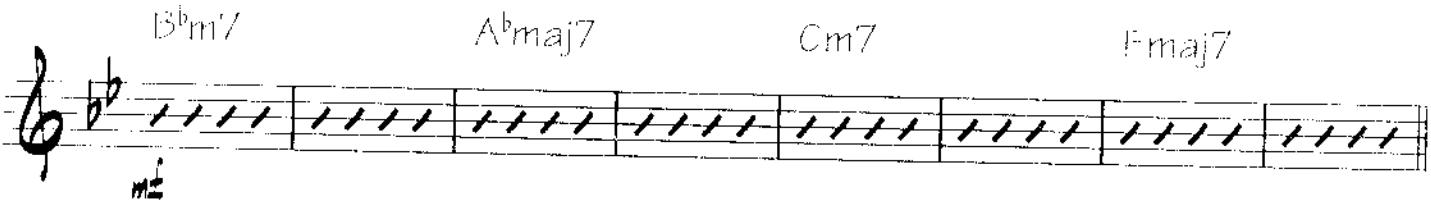


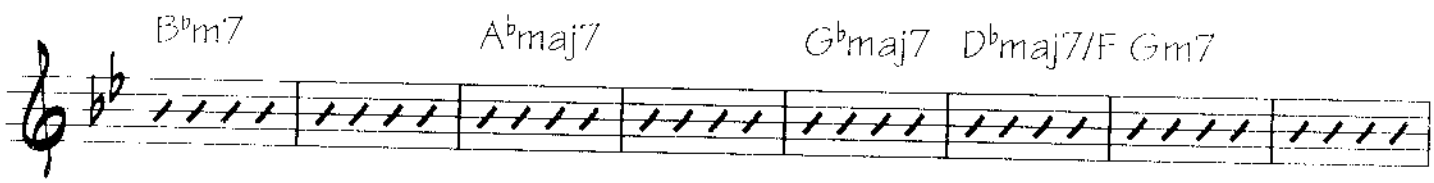
*DRUMS W/16TH NOTE SHUFFLE FEEL

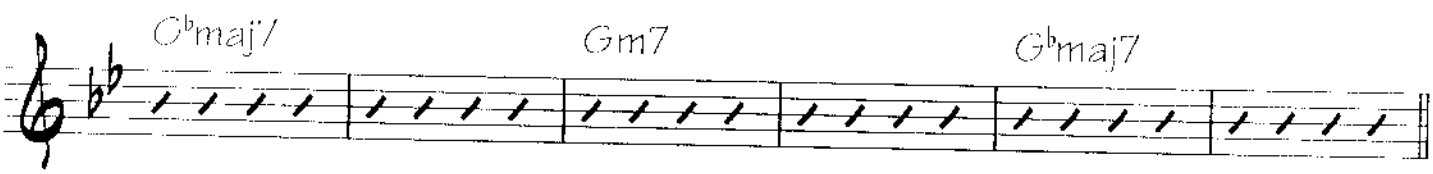

Gm7
Fm7
B Bridge
B♭maj7
Gmaj7
B♭maj7
Gm7
Am7
A♭maj7
Am7
A♭maj7
8va
C Melody
A♭maj7
Fm7
(cont. rhy. similar)

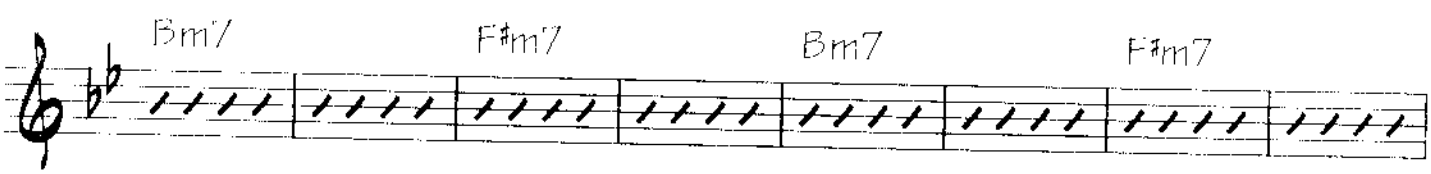
D SOLO



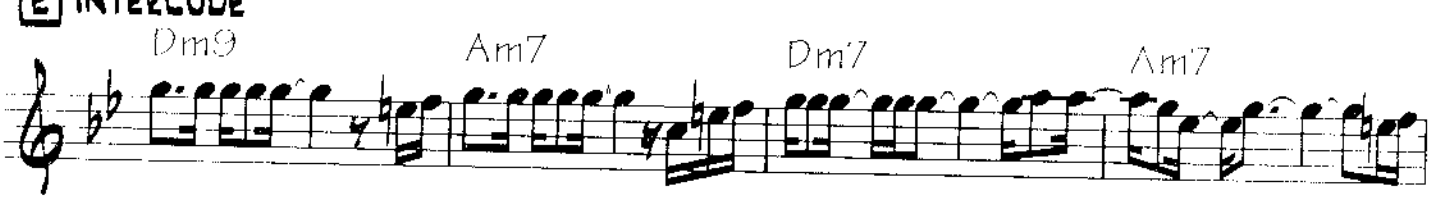


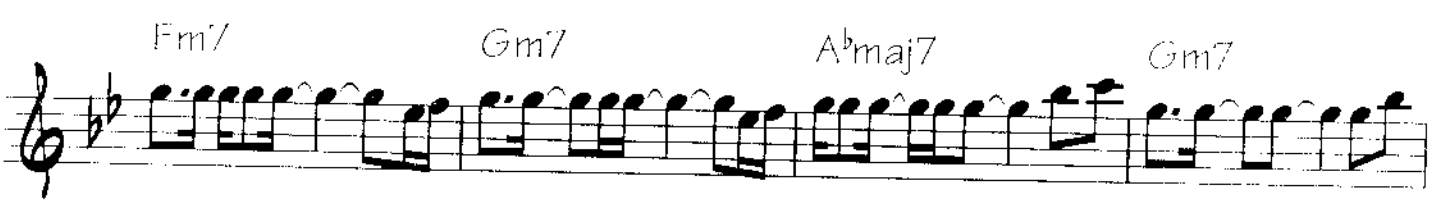


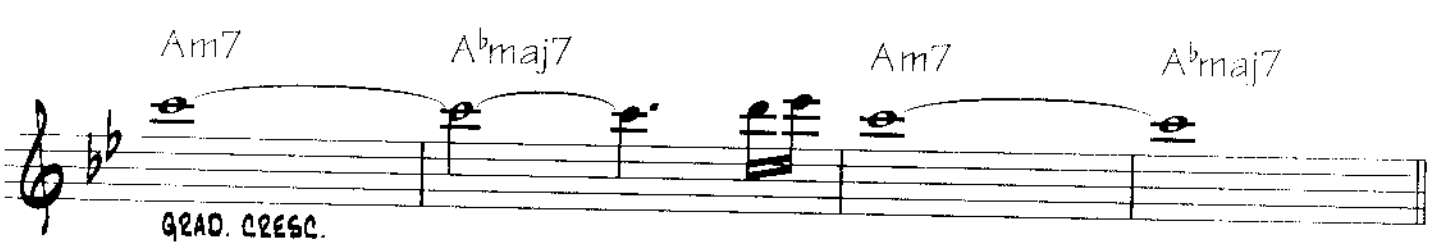


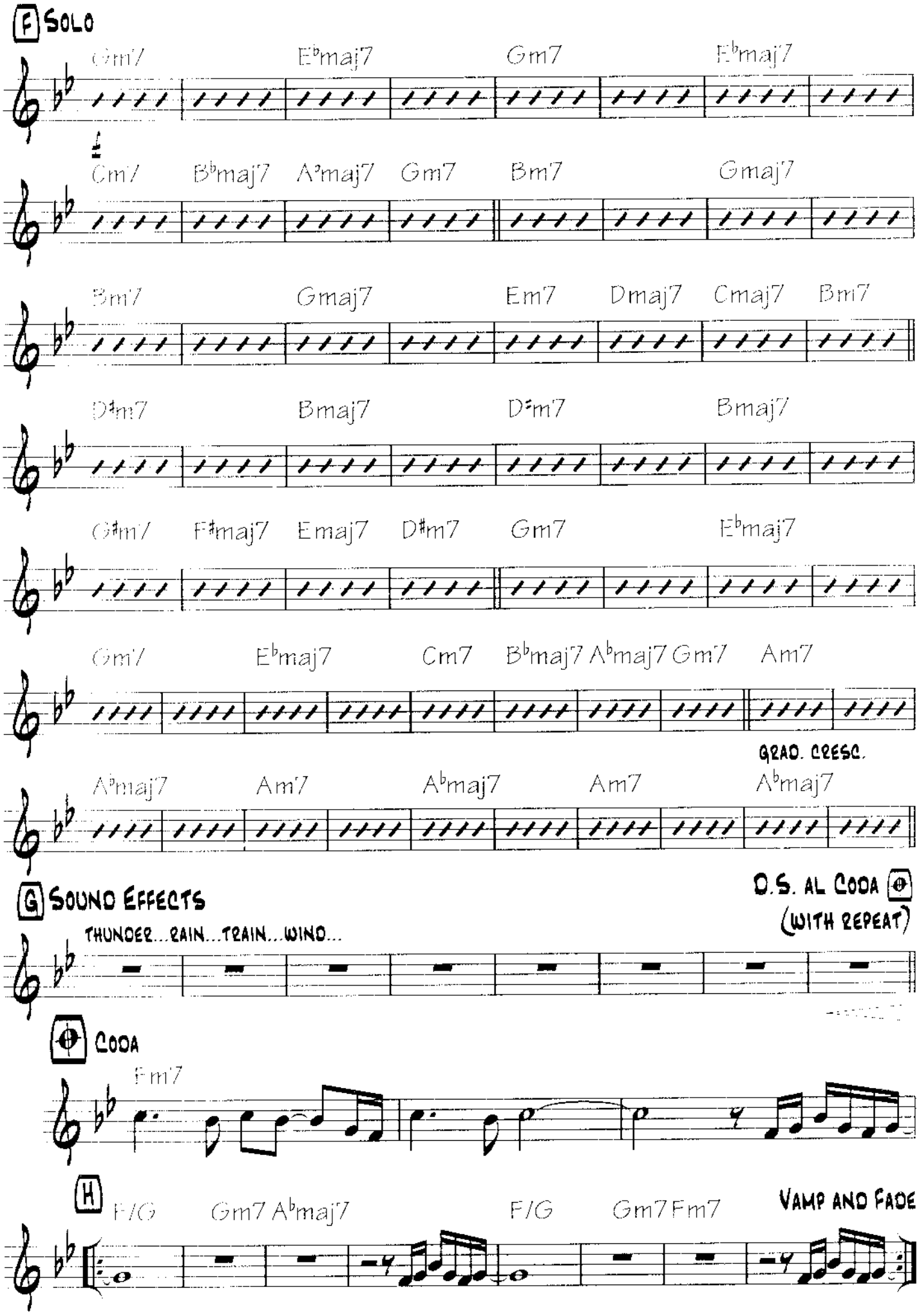


E INTERLUDE





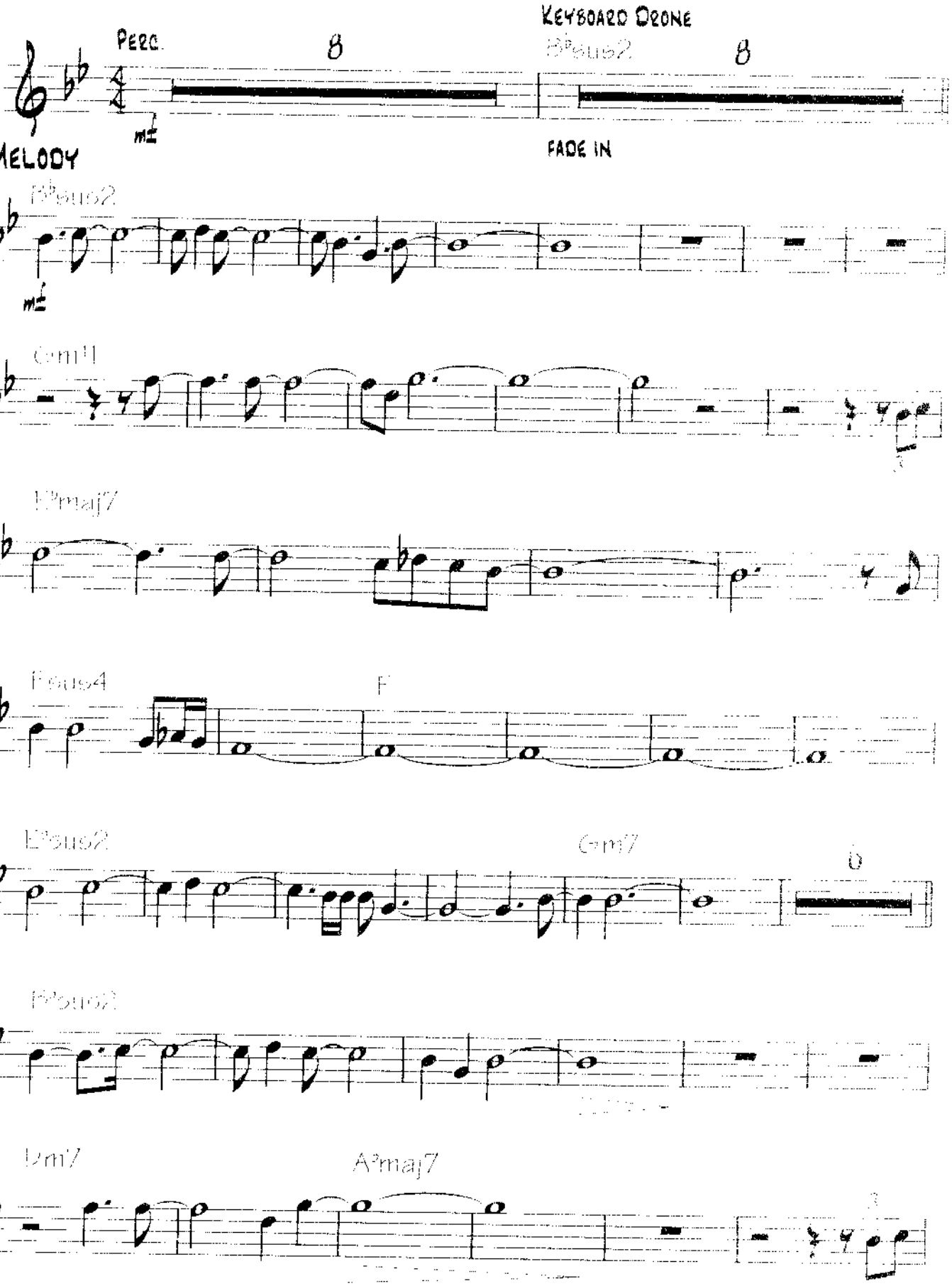


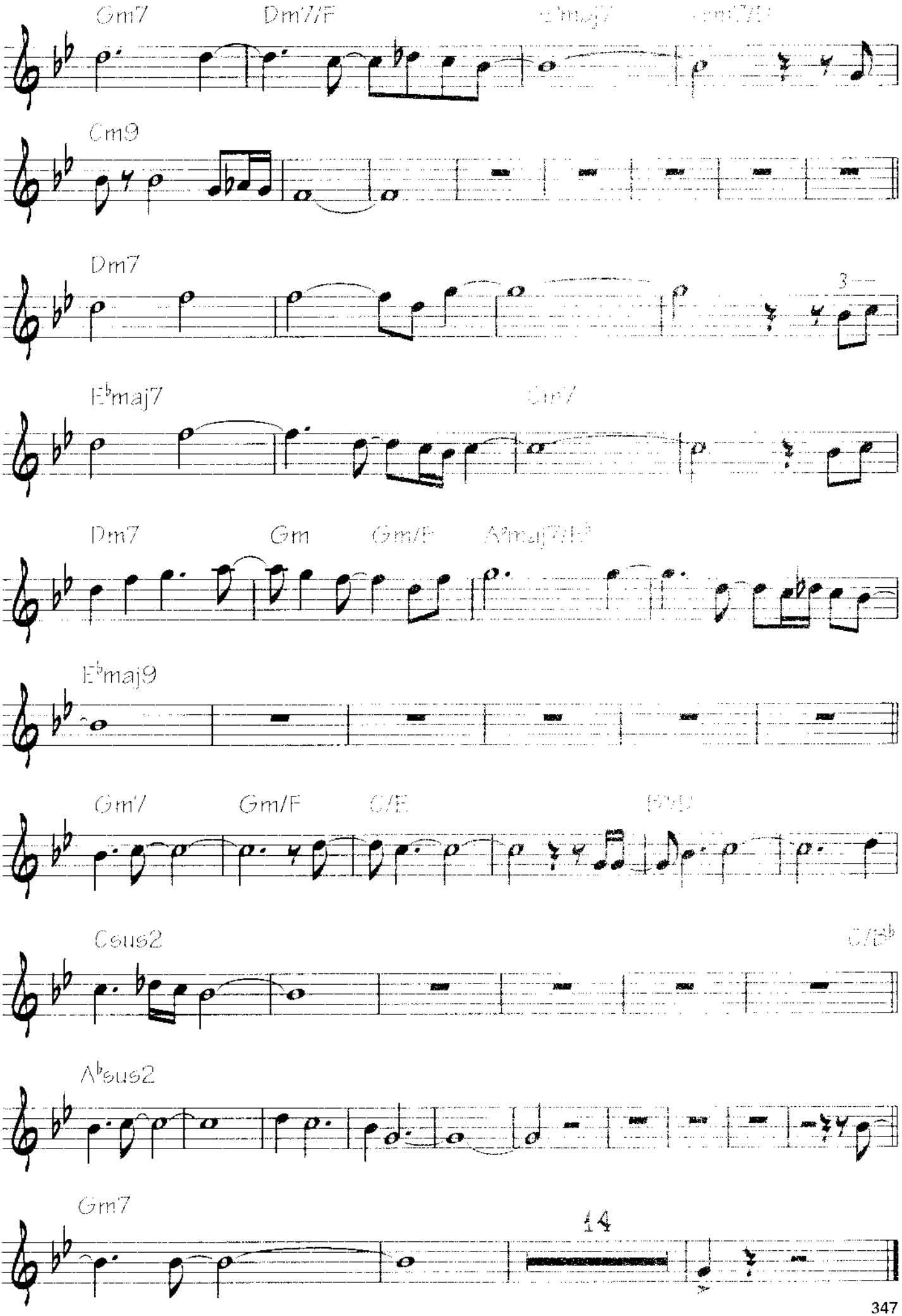

F SOLO
Gm7 E♭maj7 Gm7 E♭maj7
Cm7 B♭maj7 A♭maj7 Gm7 Bm7 Gmaj7
Bm7 Gmaj7 Em7 Dmaj7 Cmaj7 Bm7
D♯m7 Bmaj7 D♯m7 Bmaj7
G♯m7 F♯maj7 Emaj7 D♯m7 Gm7 E♭maj7
Gm7 E♭maj7 Cm7 B♭maj7 A♭maj7 Gm7 Am7
GRAD. CRESC.
A♭maj7 Am7 A♭maj7 Am7 A♭maj7
G SOUND EFFECTS
D.S. AL CODA
(WITH REPEAT)
THUNDER...RAIN...TRAIN...WIND...
CODA
Fm7
H
F/G Gm7 A♭maj7 F/G Gm7 Fm7
VAMP AND FADE

We Live Here

Intro

♩ = 134 (even eighths)




Gm7
Dm7/F
Cm9
Dm7
3
E♭maj7
Gm7
Dm7
Gm
Gm/F
E♭maj9
Gm7
Gm/F
C/E
Csus2
C/B♭
A♭sus2
Gm7
14

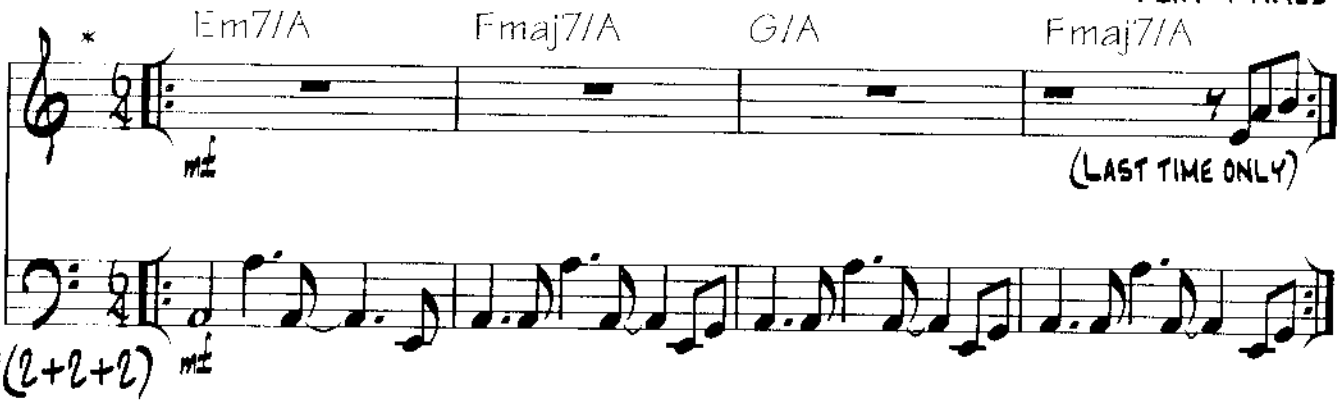
RED SKY

By Pat Metheny
and Lyle Mays

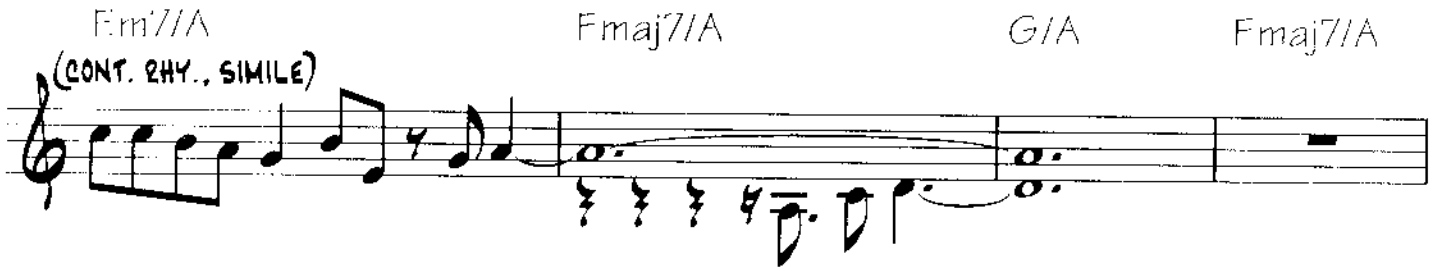
INTRO

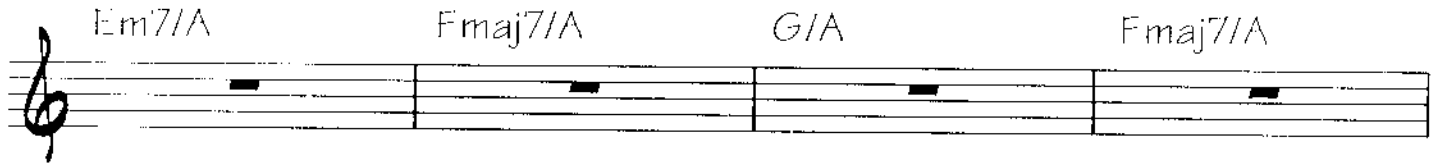
♩ = 96 (EVEN EIGHTHS)

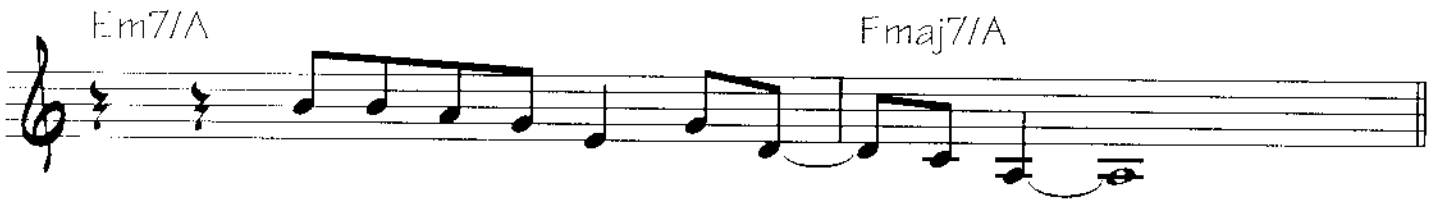
PLAY 4 TIMES

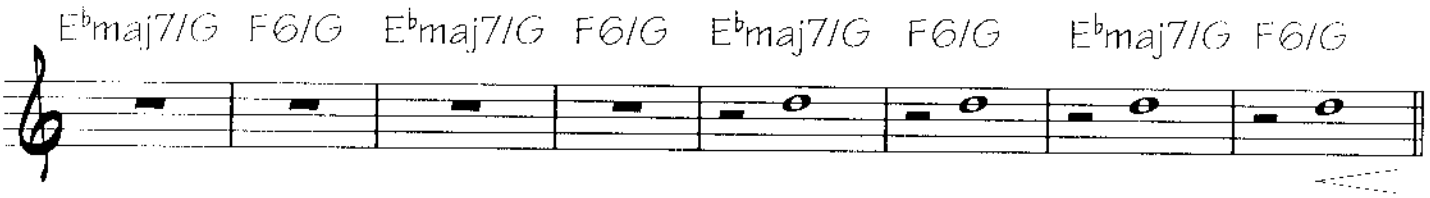


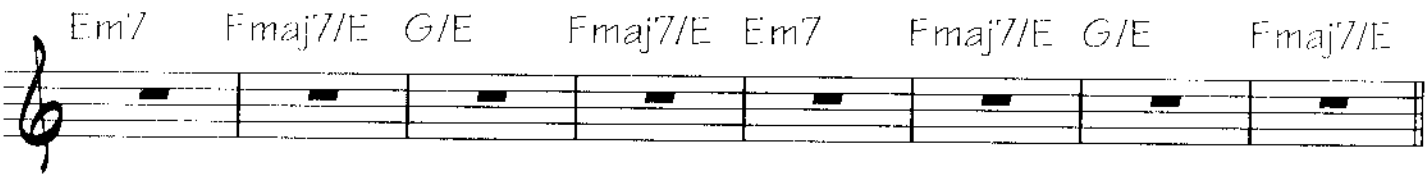
MELODY

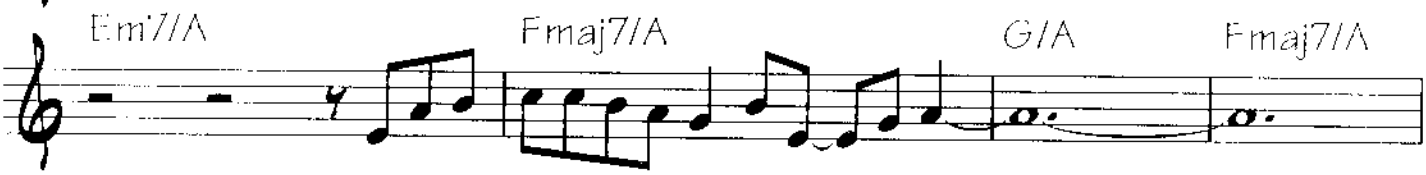












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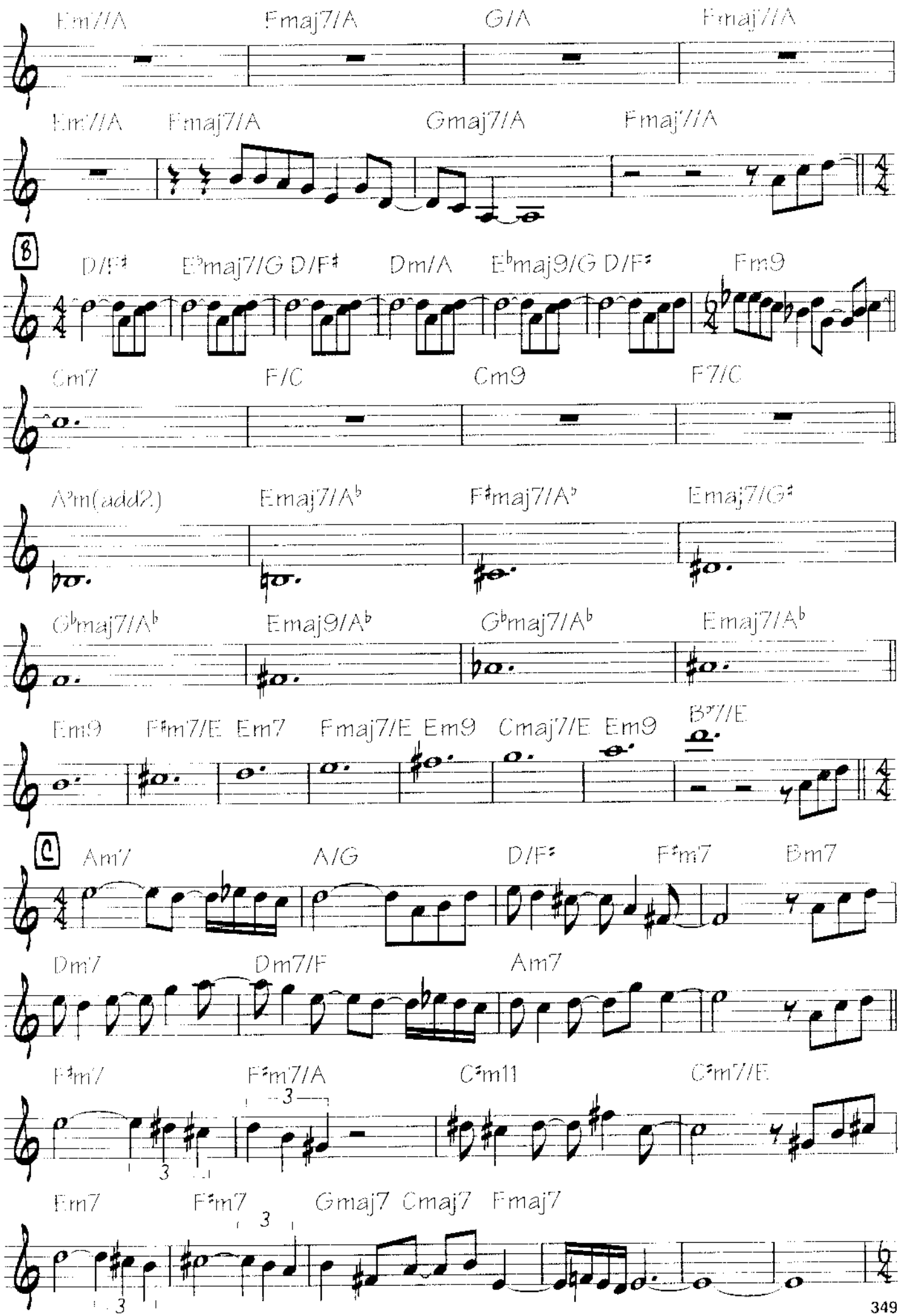
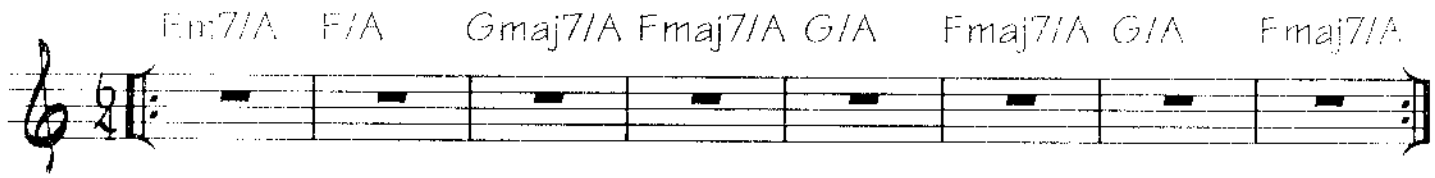
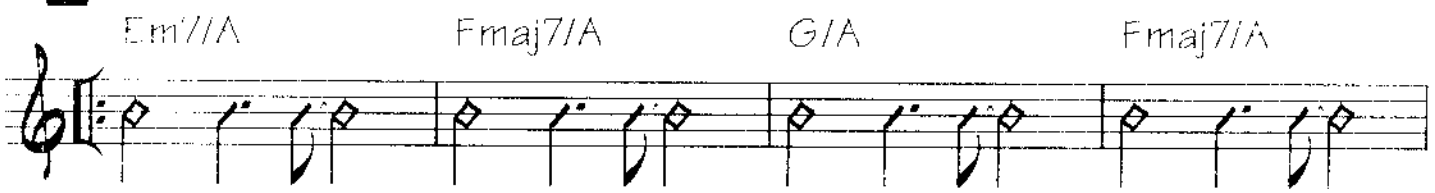
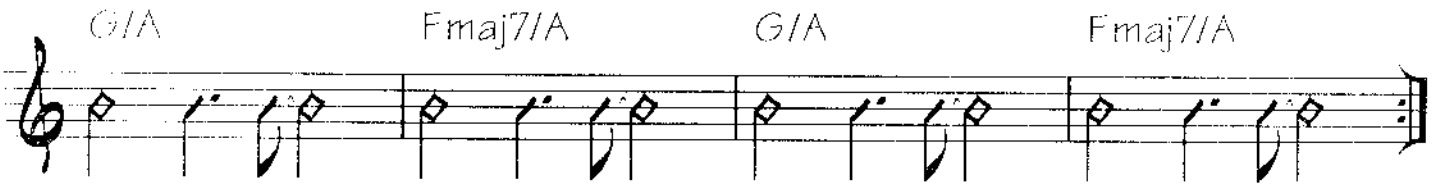
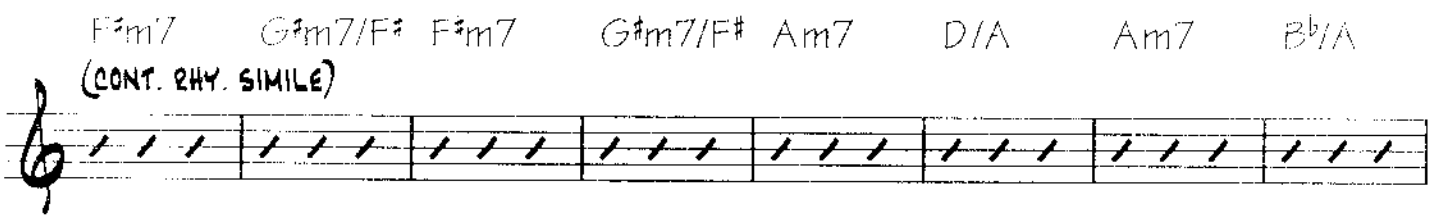

Em7/A Fmaj7/A G/A Fmaj7/A
Em7/A Fmaj7/A Gmaj7/A Fmaj7/A
B
D/F♯ E♭maj7/G D/F♯ Dm/A E♭maj9/G D/F♯ Fm9
Cm7 F/C Cm9 F7/C
A♭m(add2) Emaj7/A♭ F♯maj7/A♭ Emaj7/G♯
G♭maj7/A♭ Emaj9/A♭ G♭maj7/A♭ Emaj7/A♭
Em9 F♯m7/E Em7 Fmaj7/E Em9 Cmaj7/E Em9 B♭7/E
C
Am7 A/G D/F♯ F♯m7 Bm7
Dm7 Dm7/F Am7
F♯m7 F♯m7/A C♯m11 C♯m7/E
3
3
Em7 F♯m7 Gmaj7 Cmaj7 Fmaj7
3
3



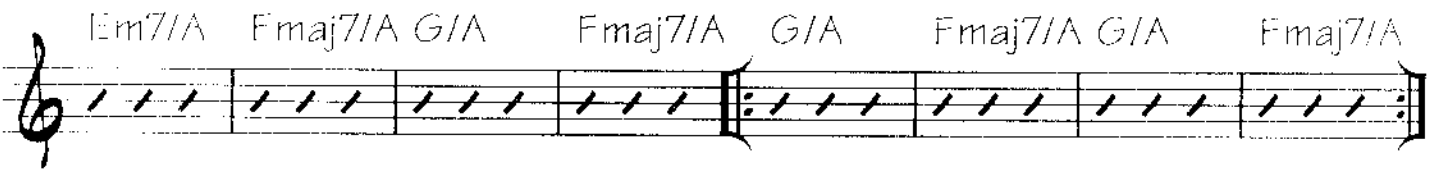
D SOLO



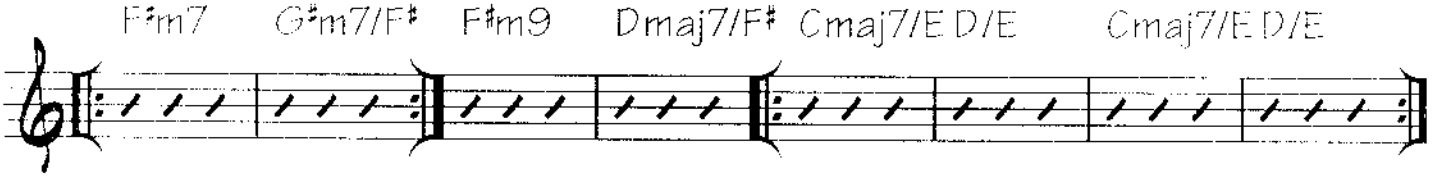




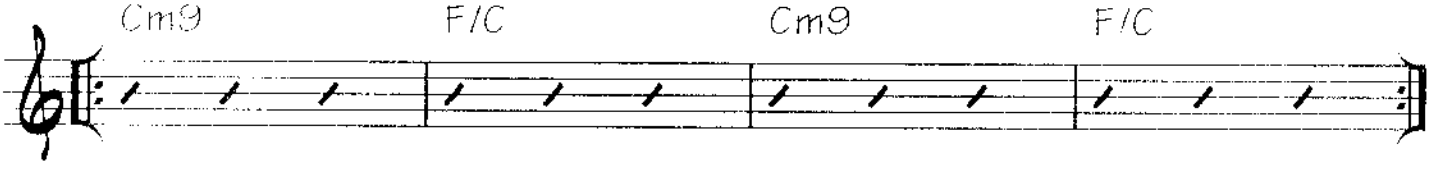
PLAY 3 TIMES

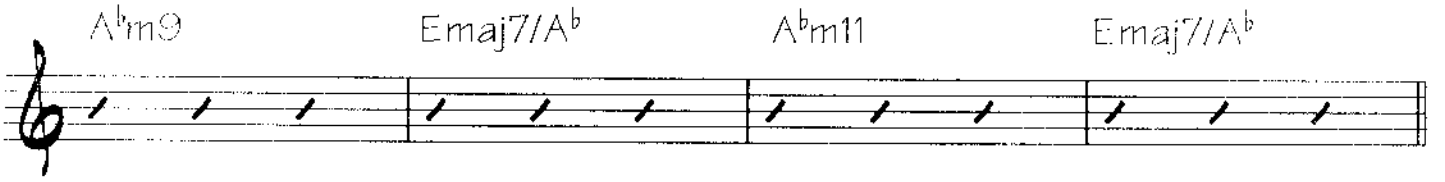


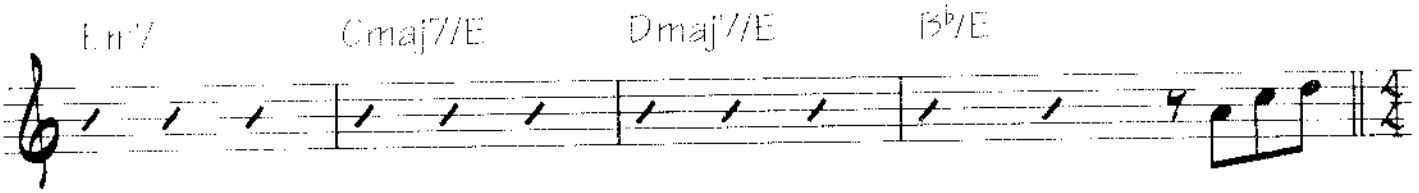
PLAY 3 TIMES



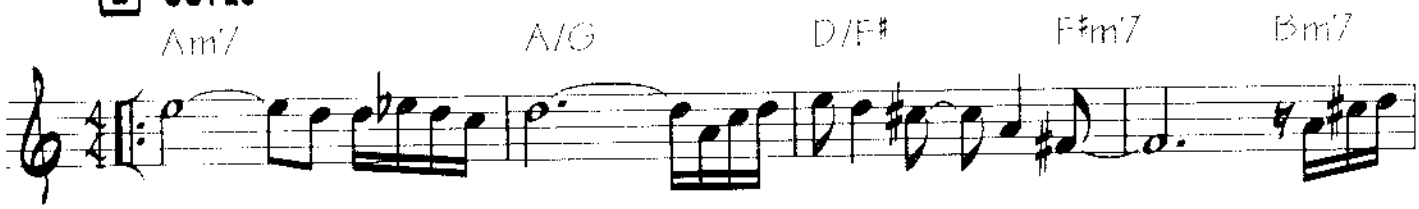
PLAY 4 TIMES

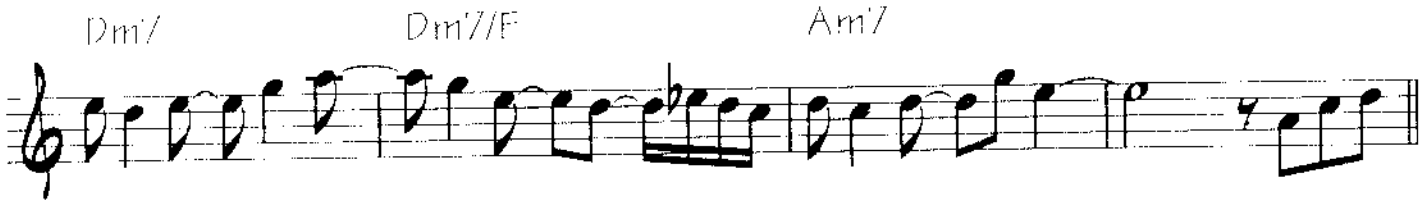




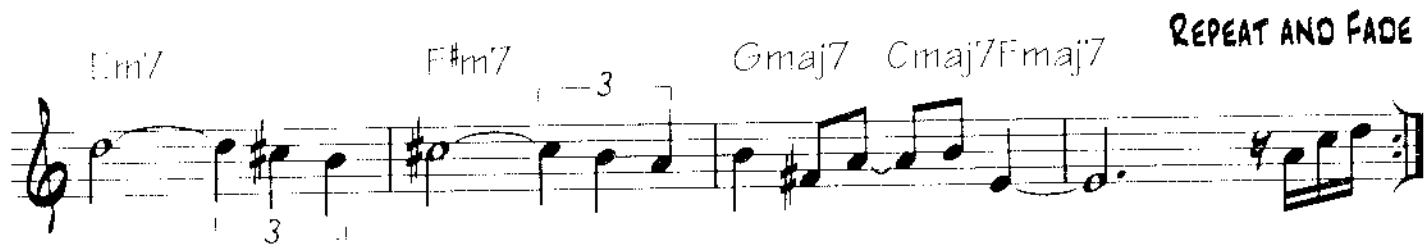

Em7
Cmaj7/E
Dmaj7/E
B♭/E

E Outro


Am7
A/G
D/F♯
F♯m7
Bm7

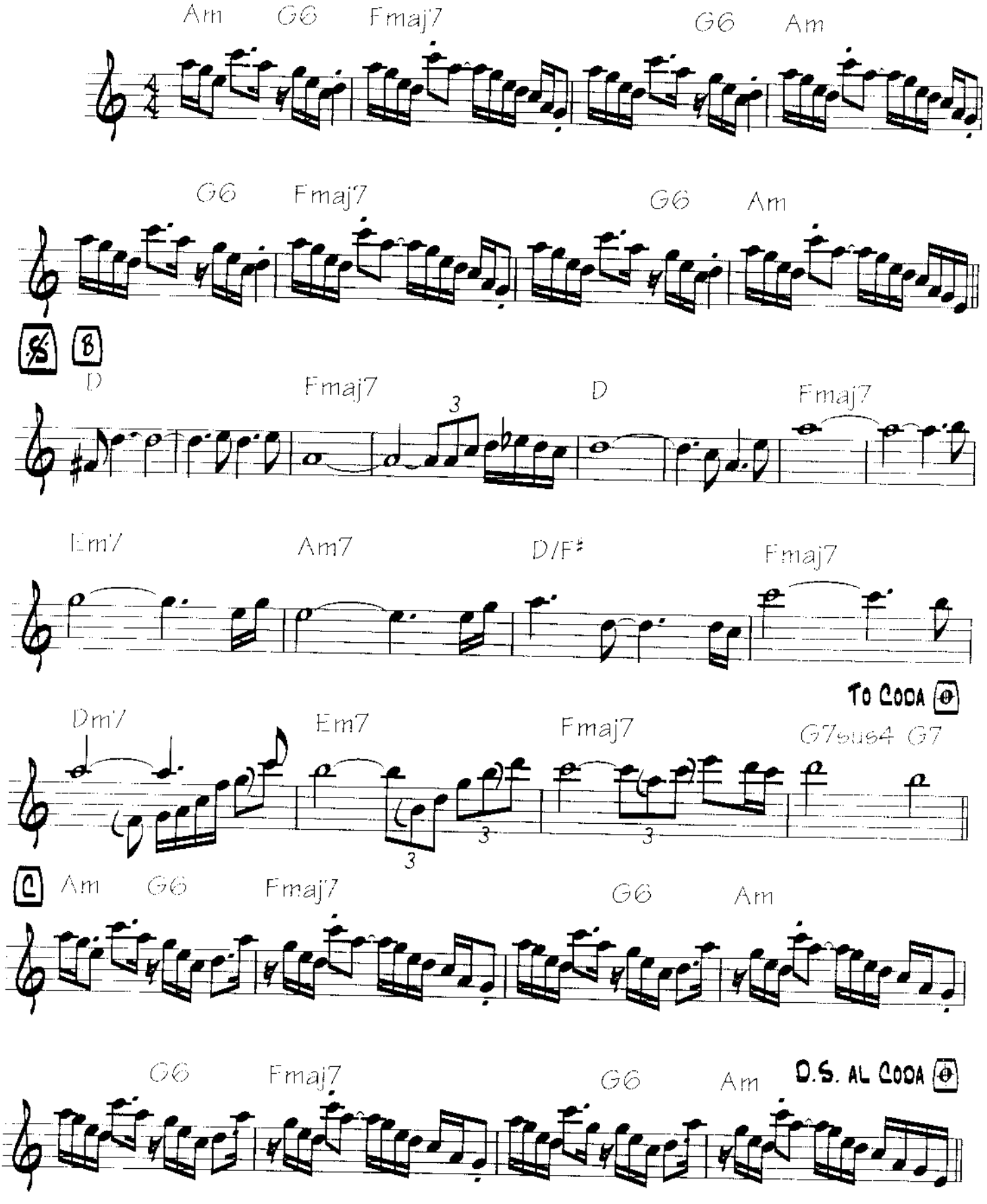

Dm7
Dm7/F
Am7

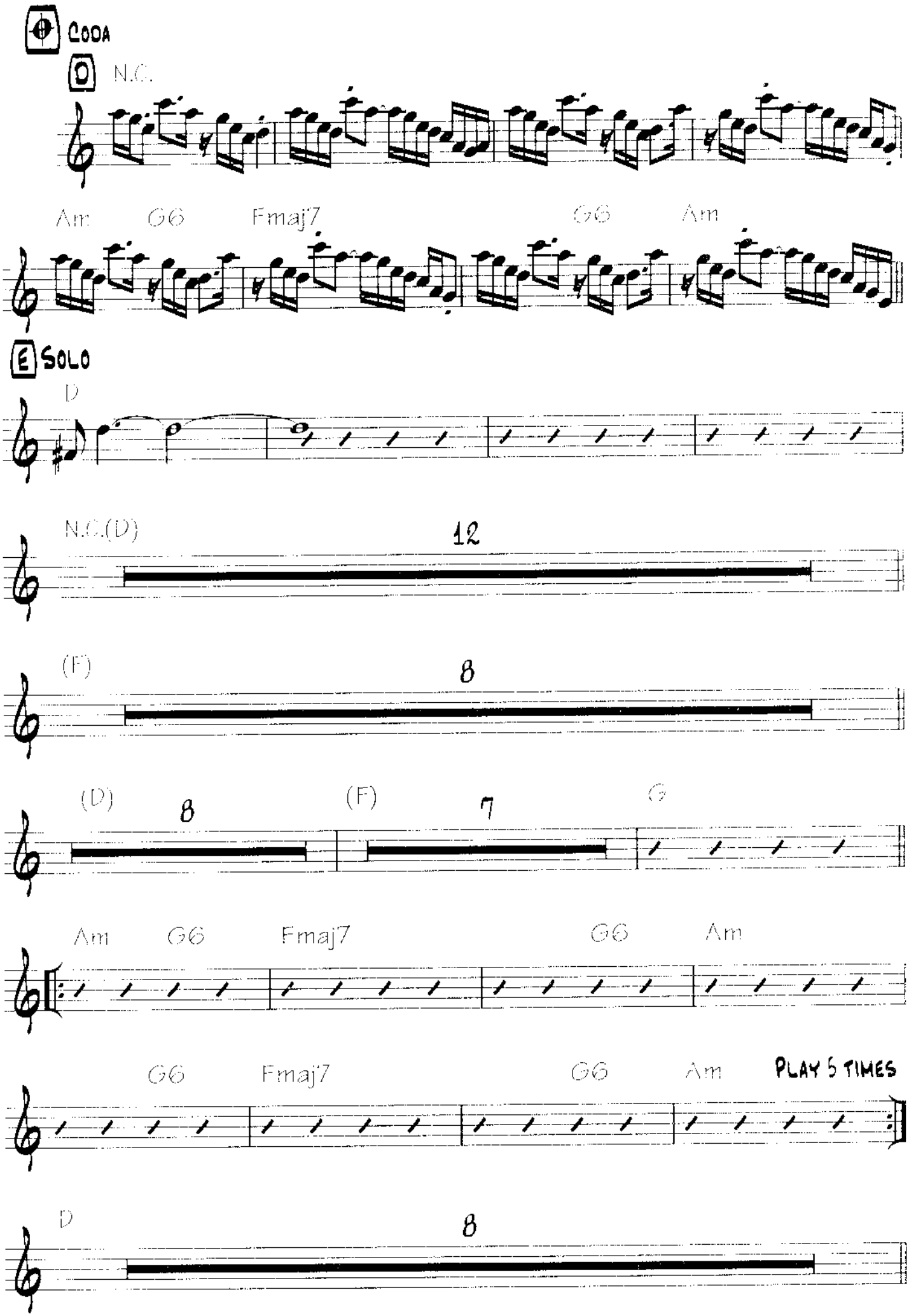
F♯m7
F♯m7/A
C♯m11
C♯m7/E
3
3


Em7
F♯m7
Gmaj7
Cmaj7/Fmaj7
3
3
Repeat and Fade

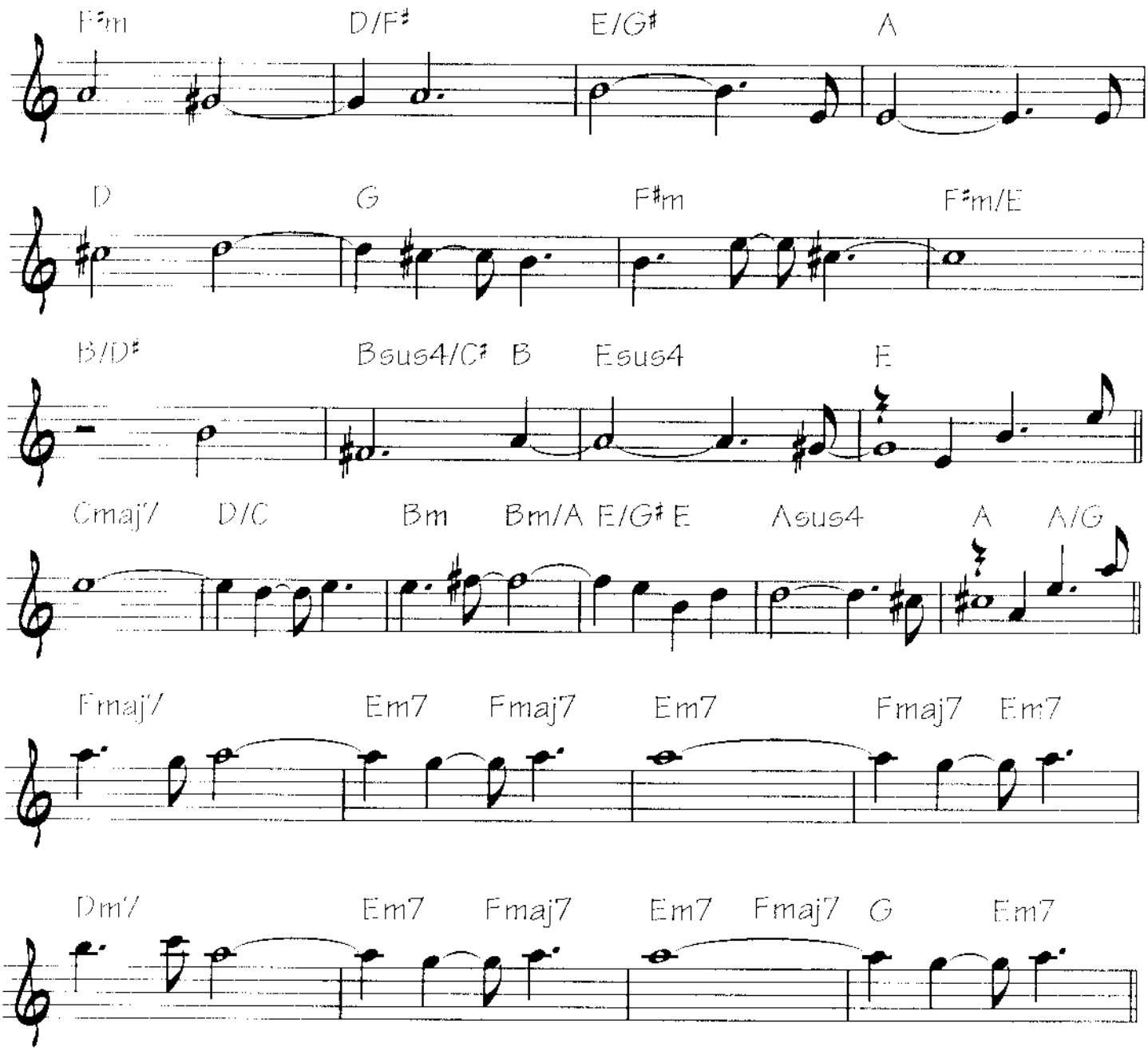
STRANGER IN TOWN

By Pat Metheny
and Lyle Mays

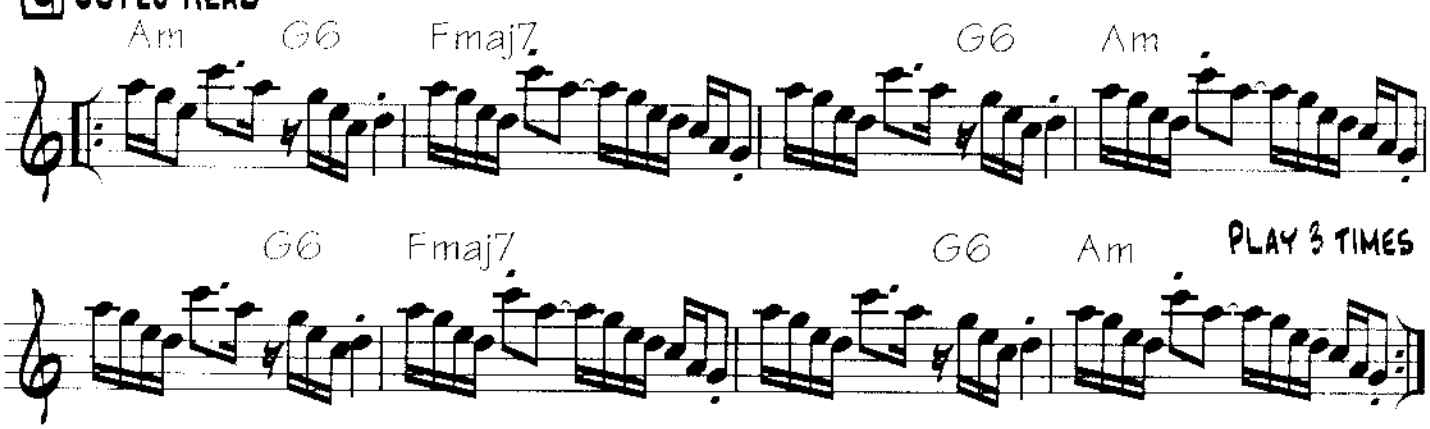

A MELODY
♩ = 148 (EVEN EIGHTHS)


CODA
N.C.
Am G6 Fmaj7 G6 Am
E 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

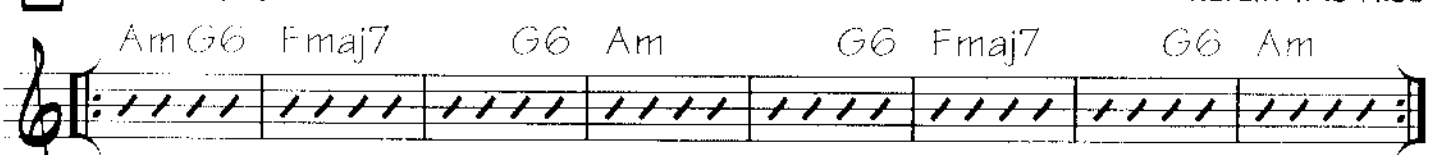


G Outro Head



H Outro/Solo

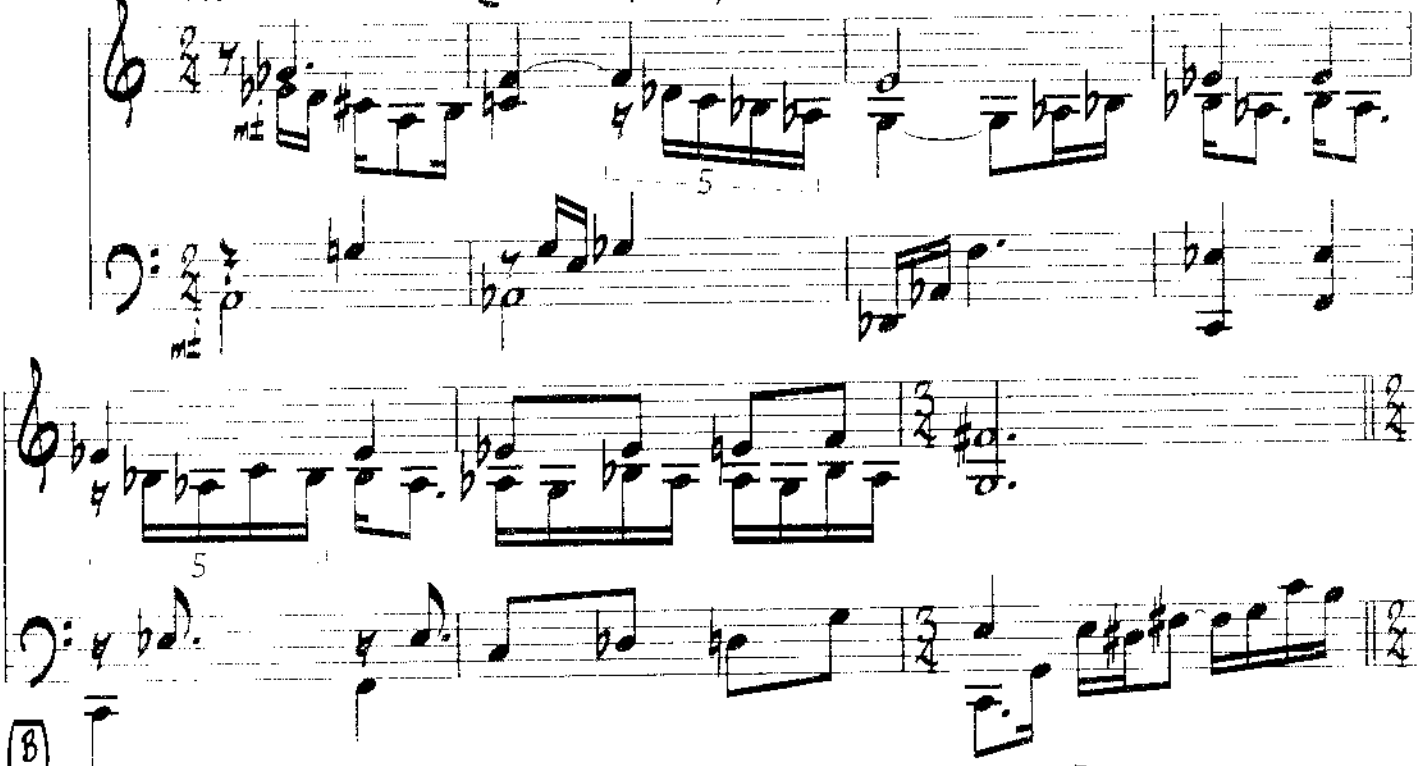
REPEAT AND FADE



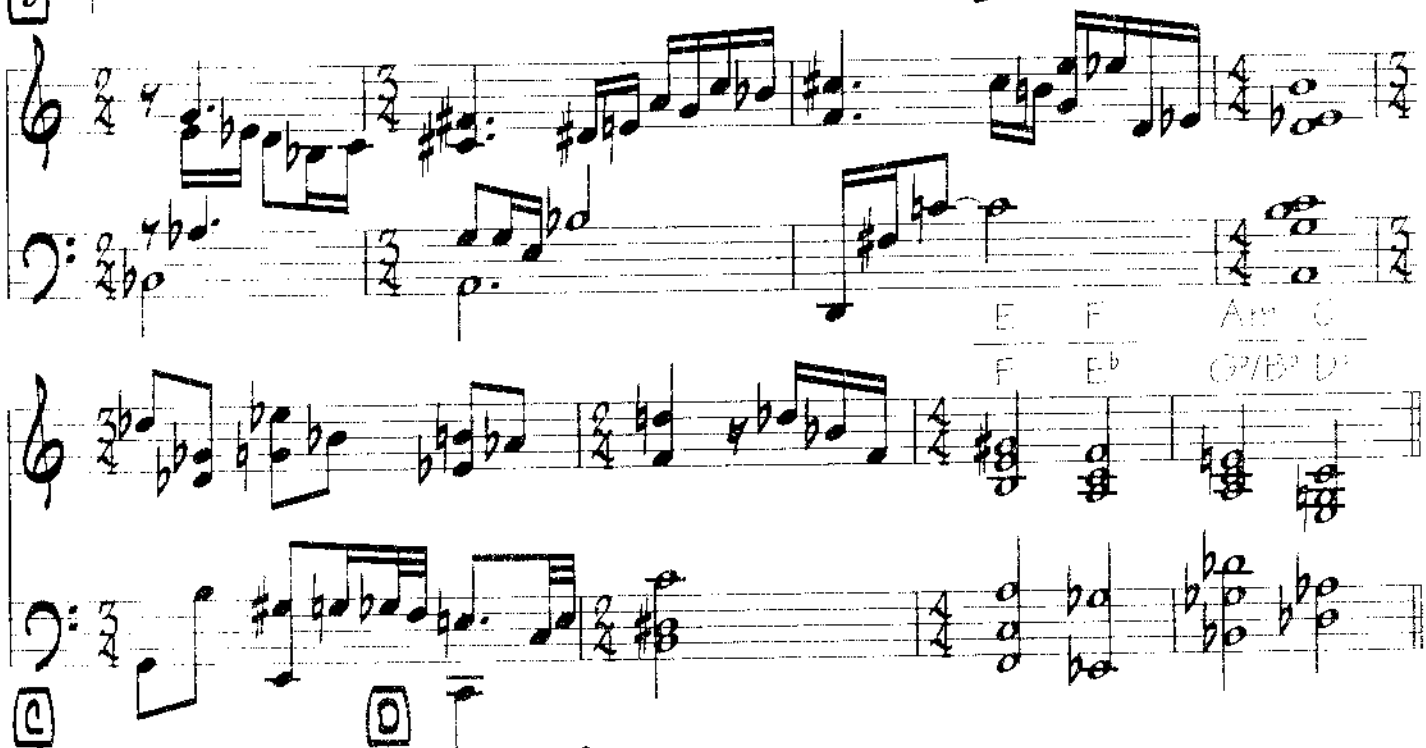
QUARTET
(INTRODUCTION)

A

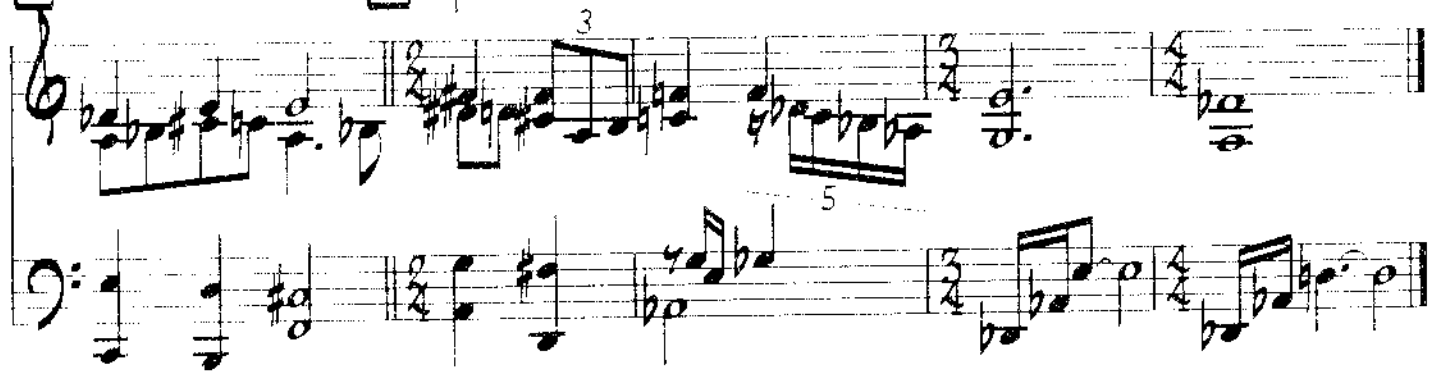
RUBATO ♩ = CA. 116 (EVEN EIGHTHS)



B

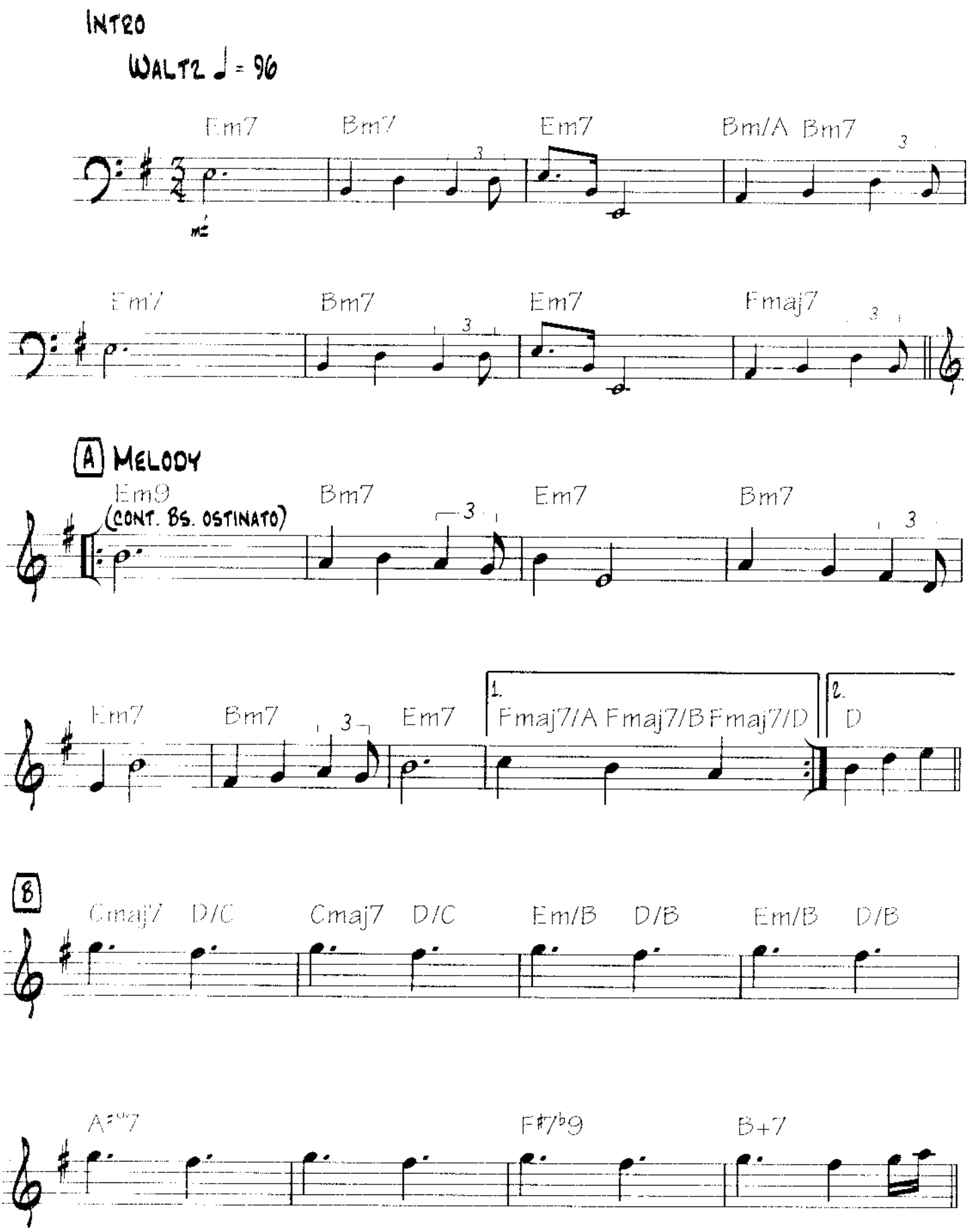


C



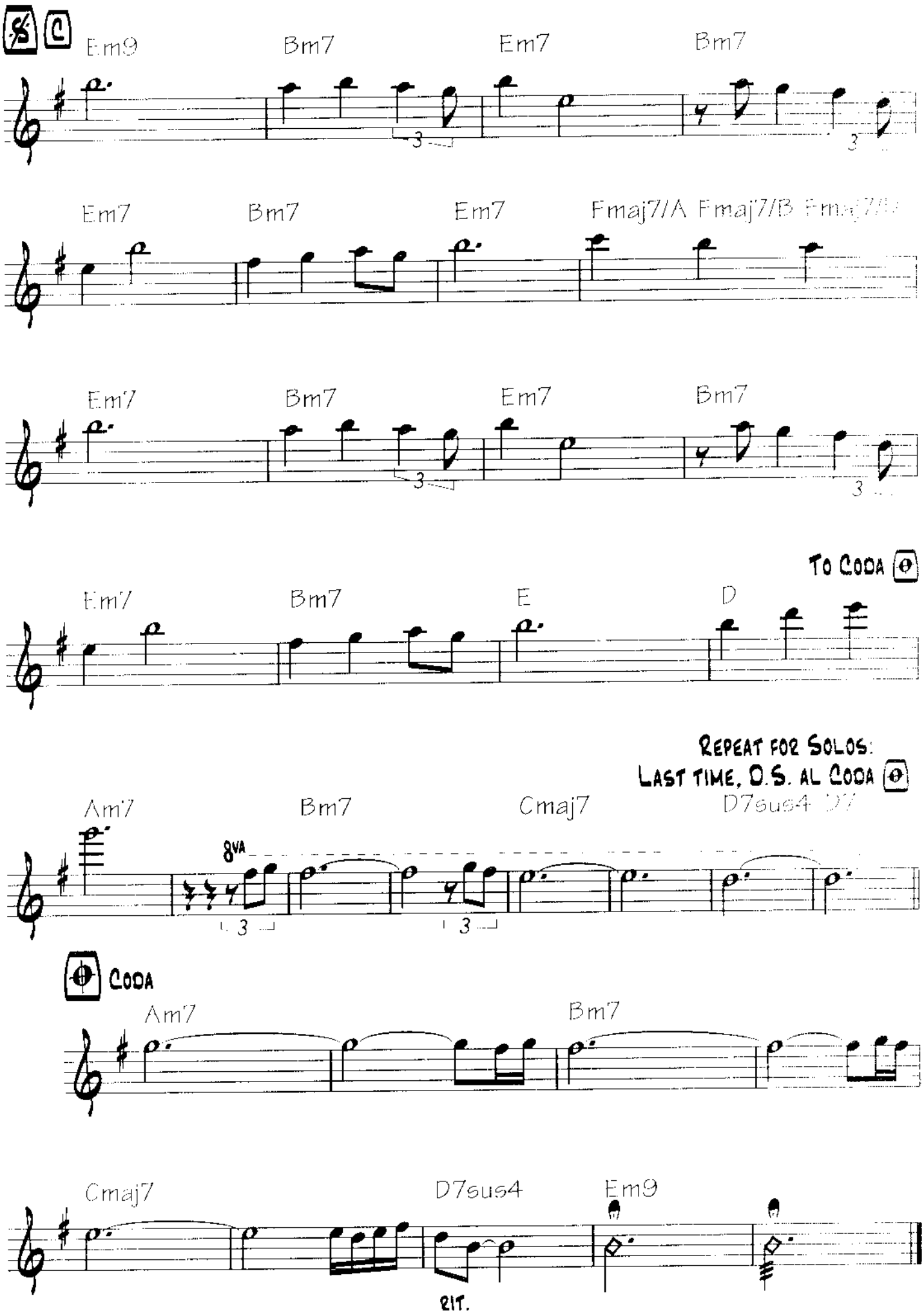
When We Were Free

By Pat Metheny


Intro
Waltz ♩ = 96

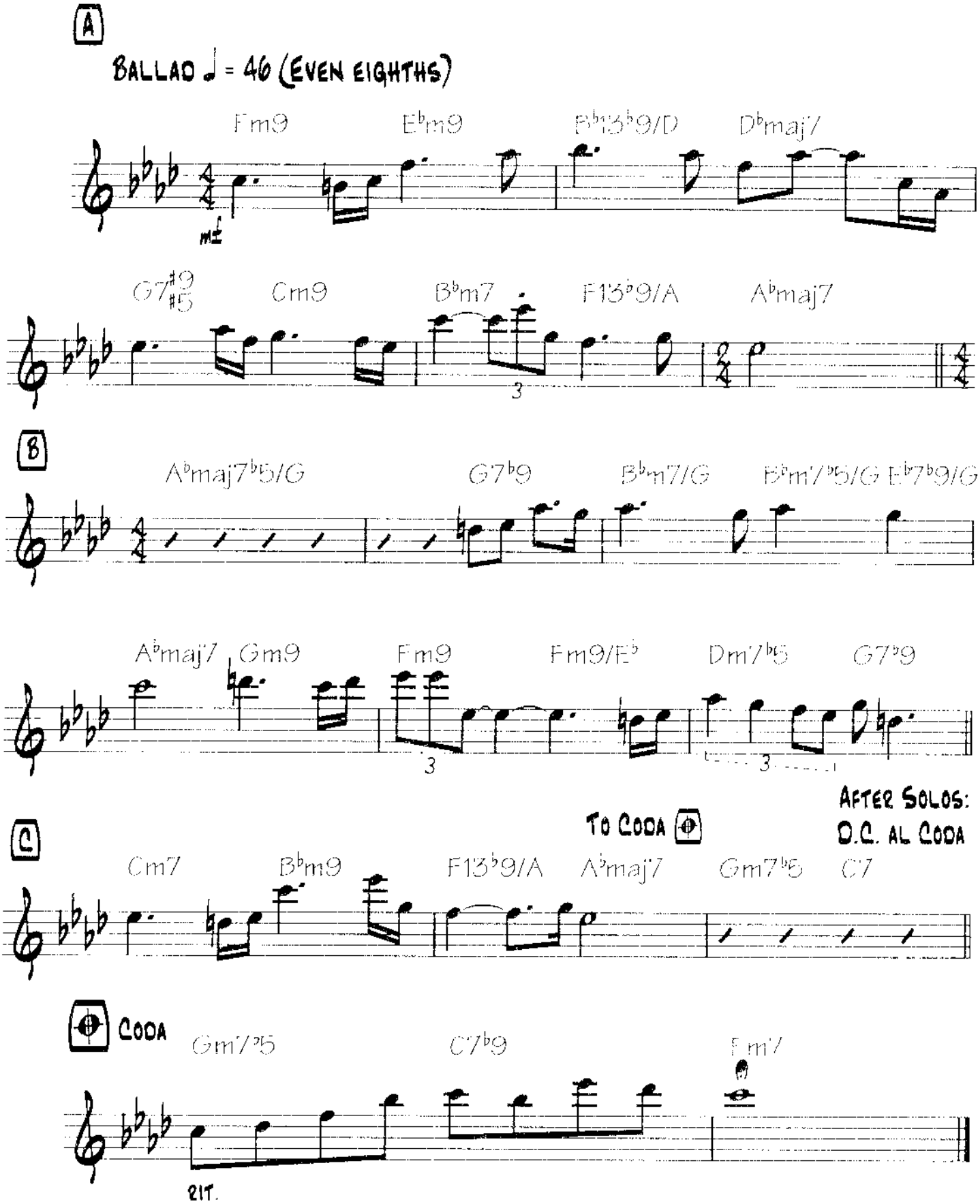
A Melody

B


Em9
Bm7
Em7
Bm7
Em7
Bm7
Em7
Fmaj7/A
Fmaj7/B
Em7
Bm7
Em7
Bm7
To Coda
Em7
Bm7
E
D
Repeat for Solos:
Last time, D.S. al Coda
Am7
Bm7
Cmaj7
D7sus4
8va
Coda
Am7
Bm7
Cmaj7
D7sus4
Em9
rit.

As I Am

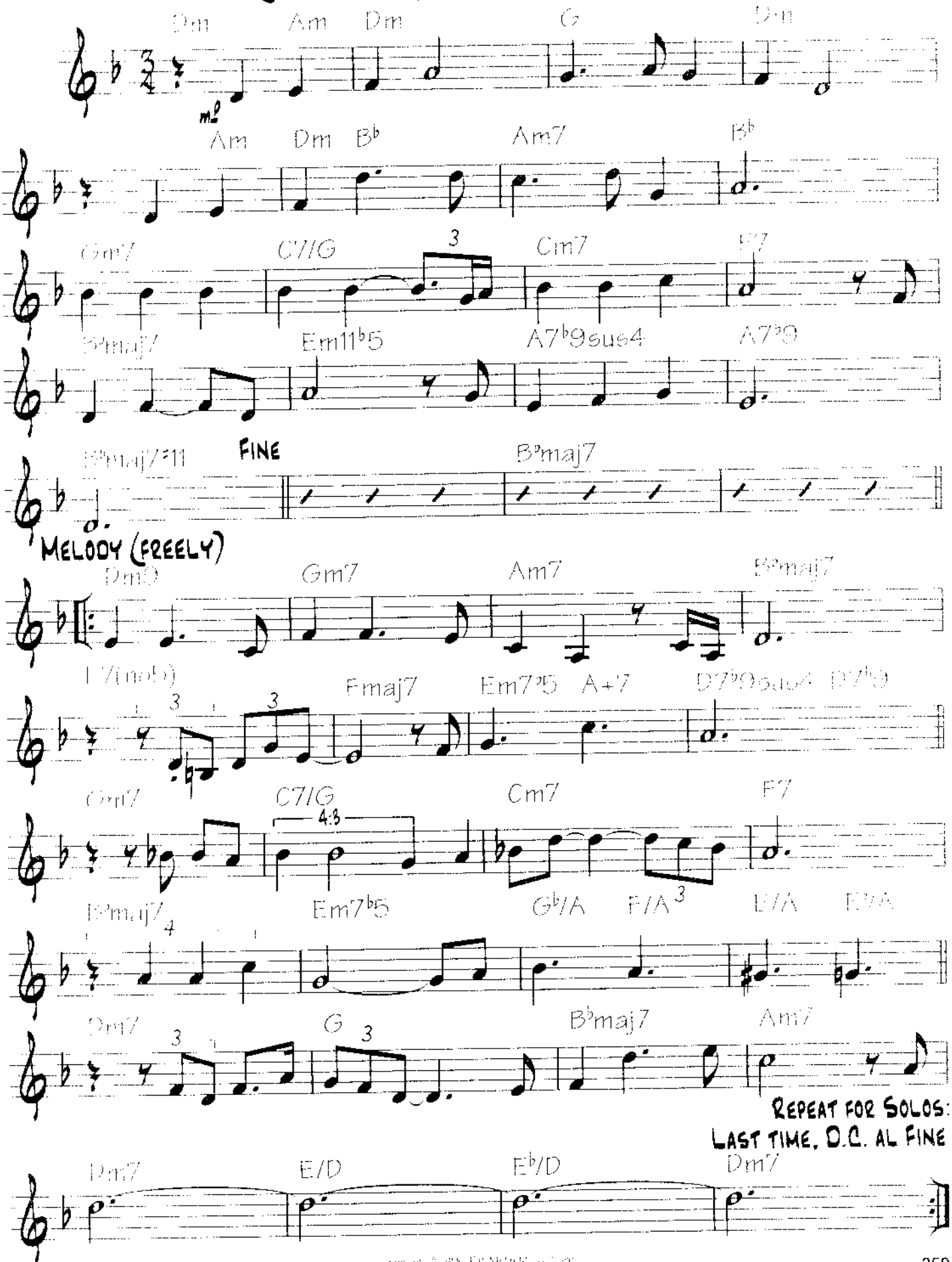
By Pat Metheny


A
BALLAD ♩ = 46 (EVEN EIGHTHS)
Fm9 E♭m9 B♭13♭9/D D♭maj7
mf
G7♯9 ♯5 Cm9 B♭m7 F13♭9/A A♭maj7
3
B
A♭maj7♭5/G G7♭9 B♭m7/G B♭m7♭5/G E♭7♭9/G
A♭maj7 Gm9 Fm9 Fm9/E♭ Dm7♭5 G7♭9
3
3
C
TO CODA
AFTER SOLOS: D.C. AL CODA
Cm7 B♭m9 F13♭9/A A♭maj7 Gm7♭5 C7
CODA
Gm7♭5 C7♭9 Fm7
RIT.

SOMETIMES I SEE

INTRO

WALTZ ♩ = 84 (EVEN EIGHTHS)



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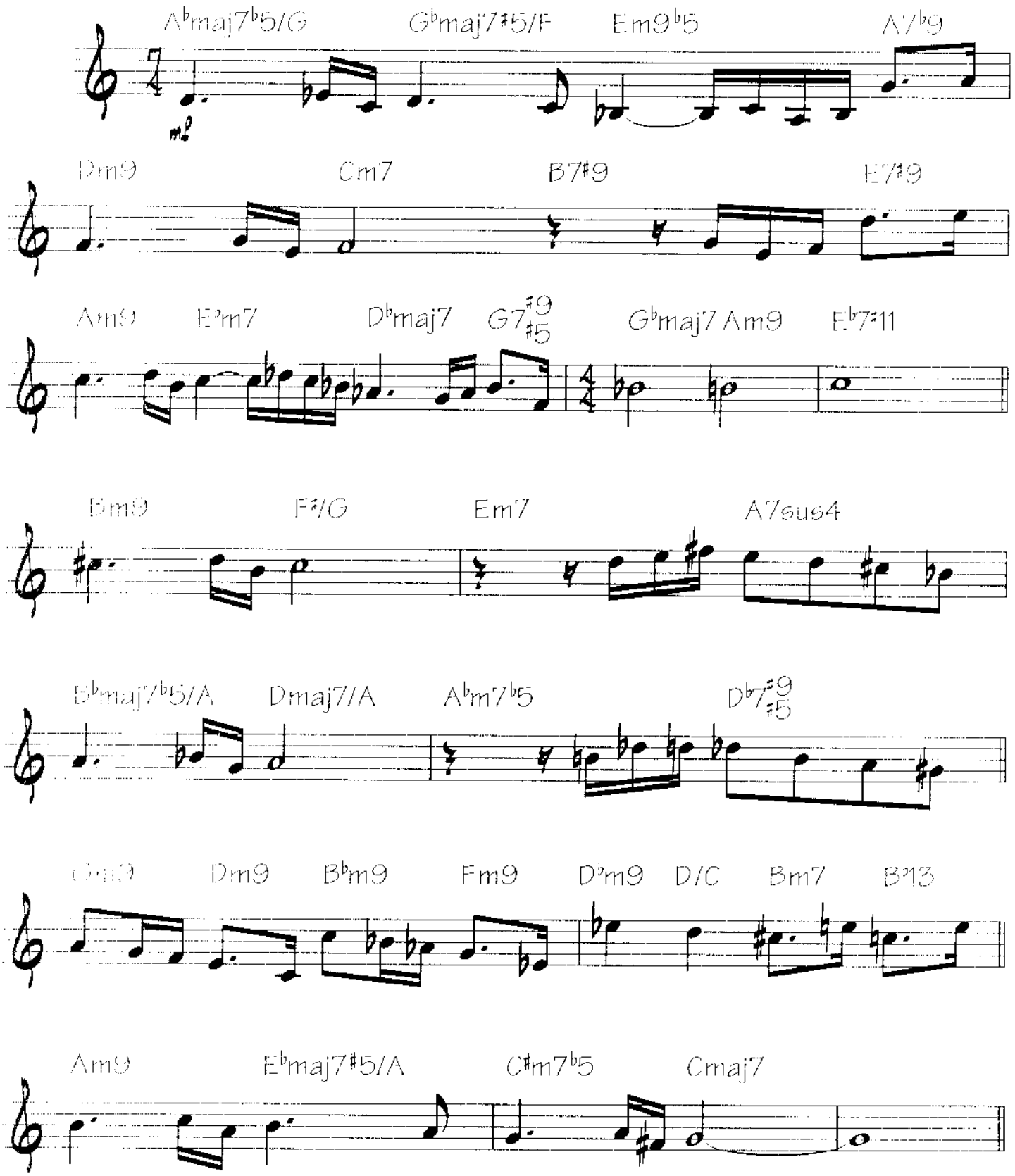
Seven Days

By Pat Metheny

A Melody

Ballad ♩ = 44 (Even eighths)



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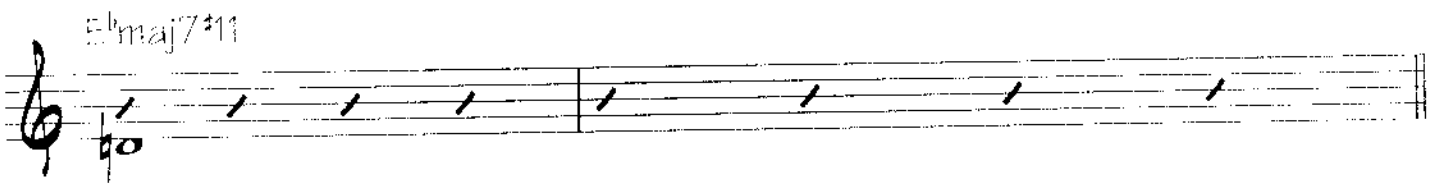
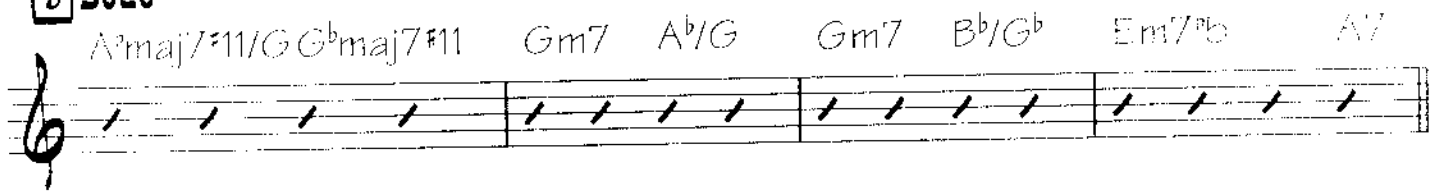
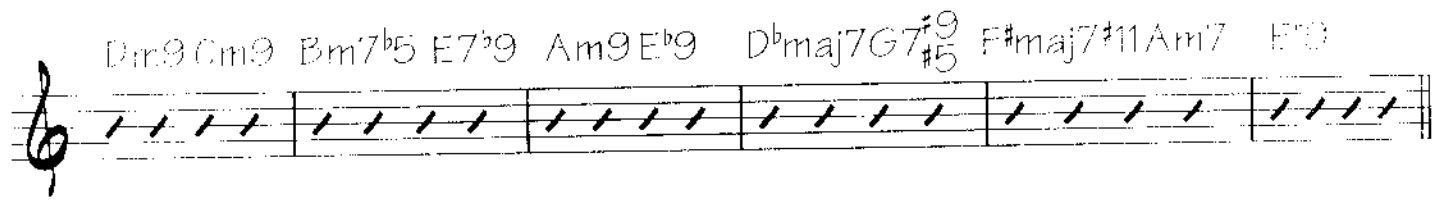
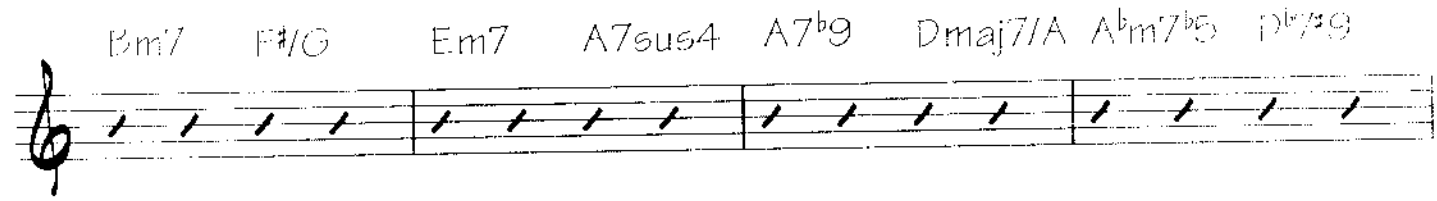
(BEGIN SOLO)

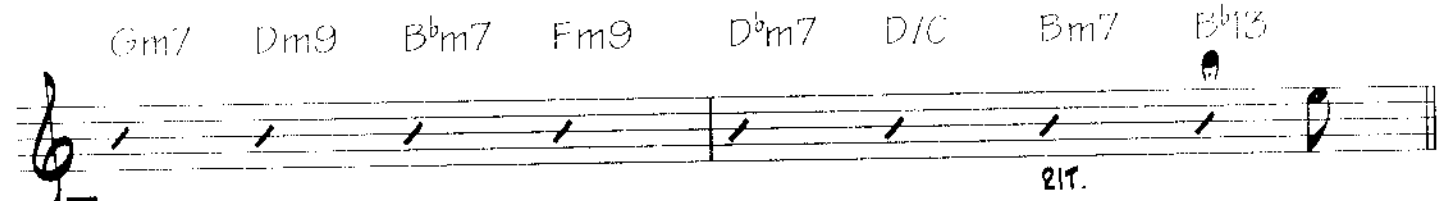


B SOLO

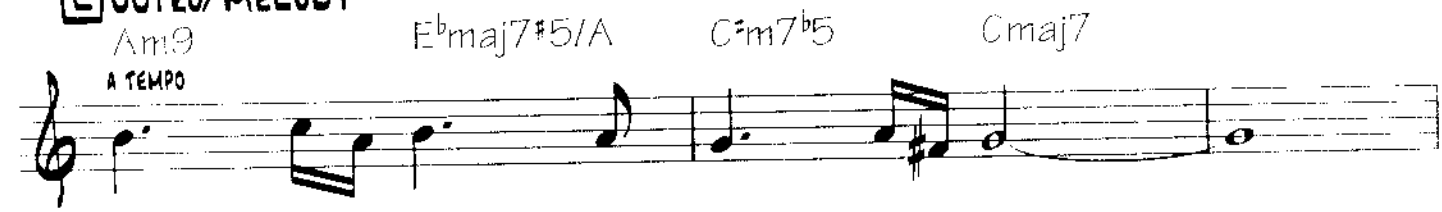


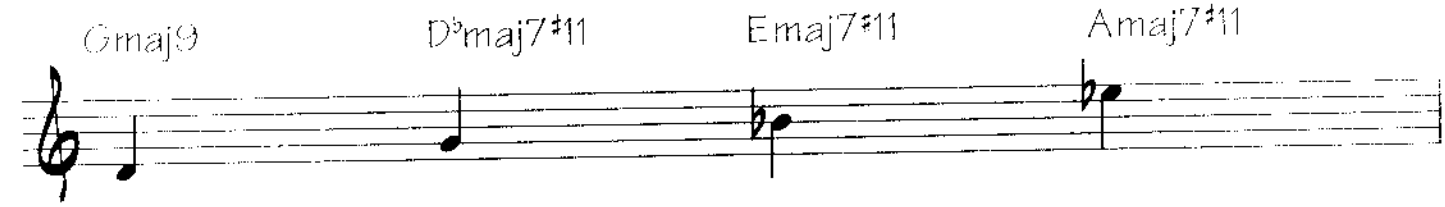


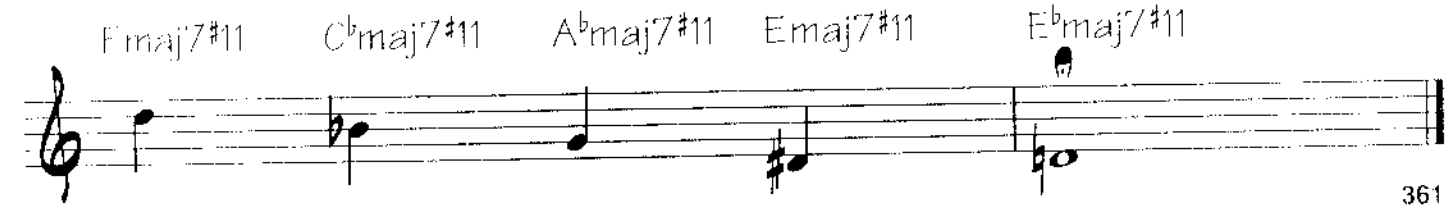




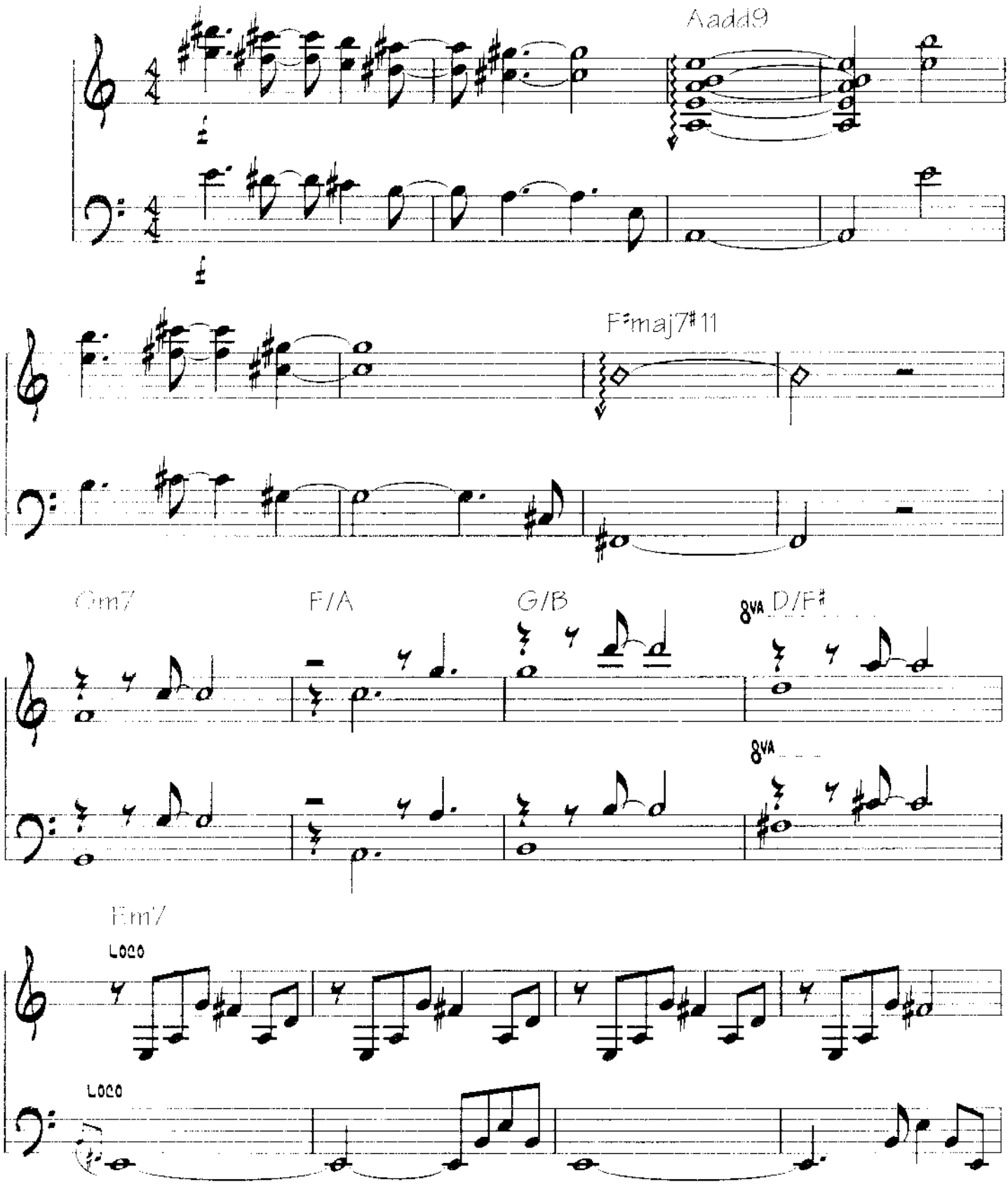
C OUTRO/MELODY

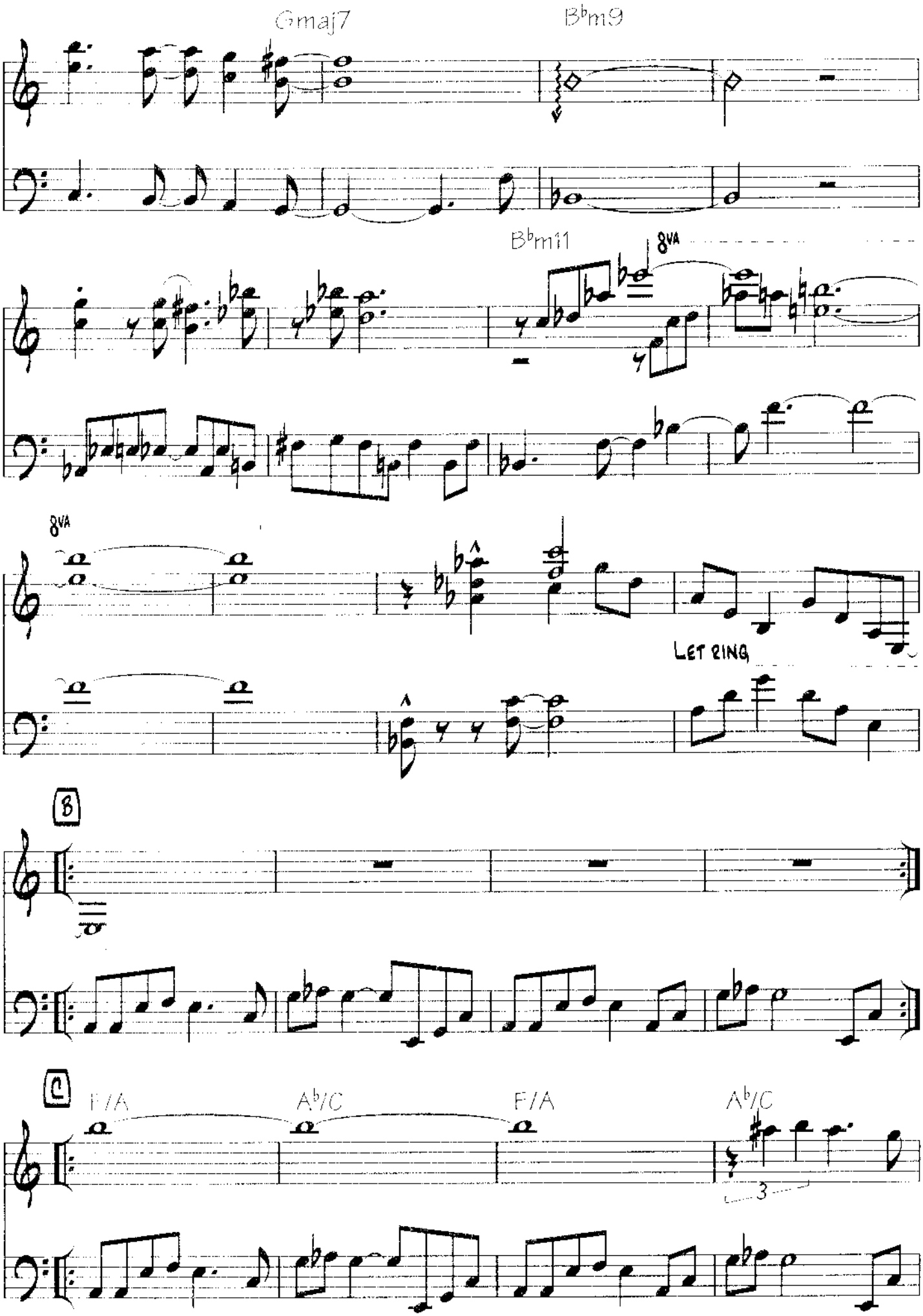


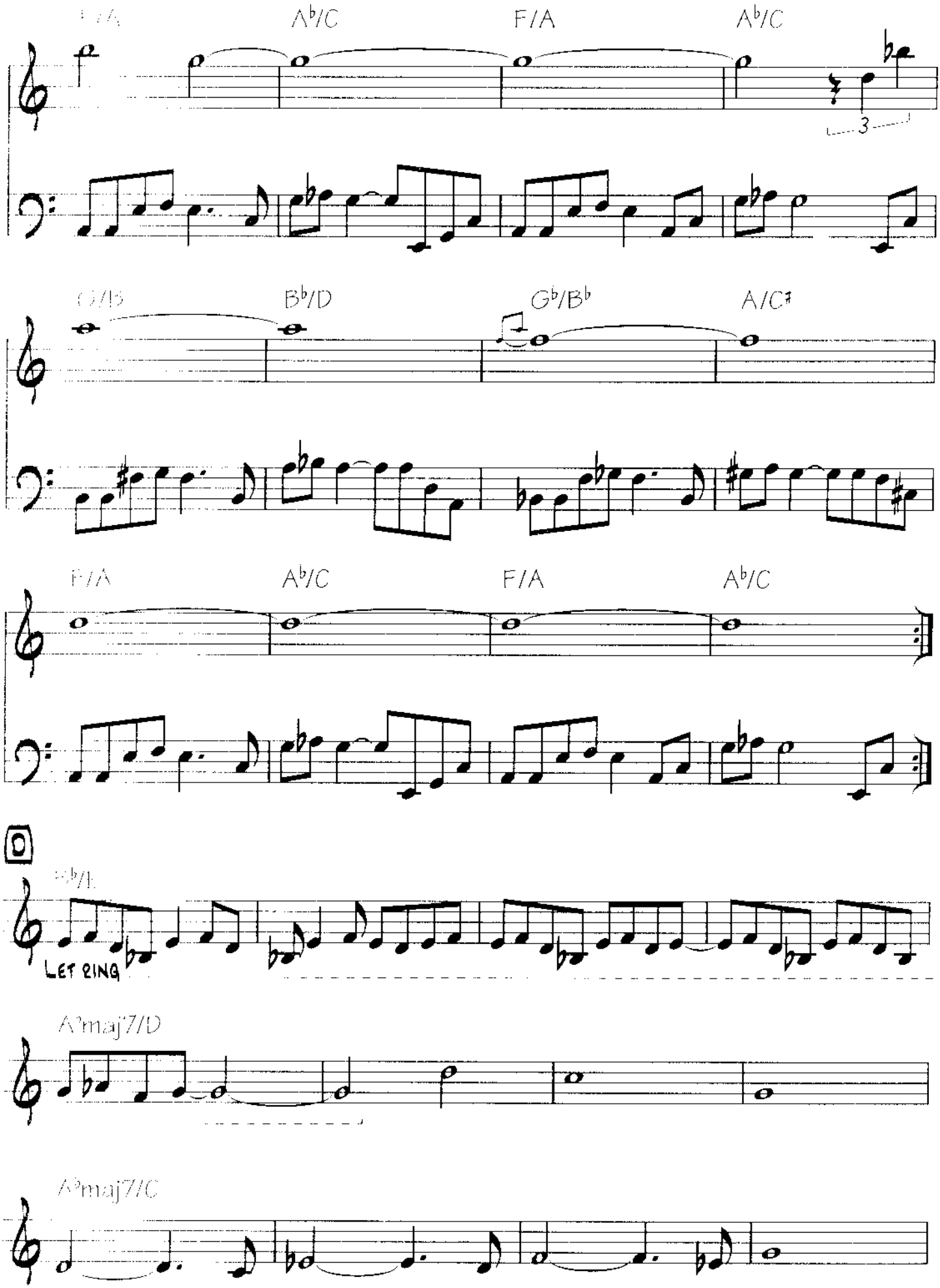


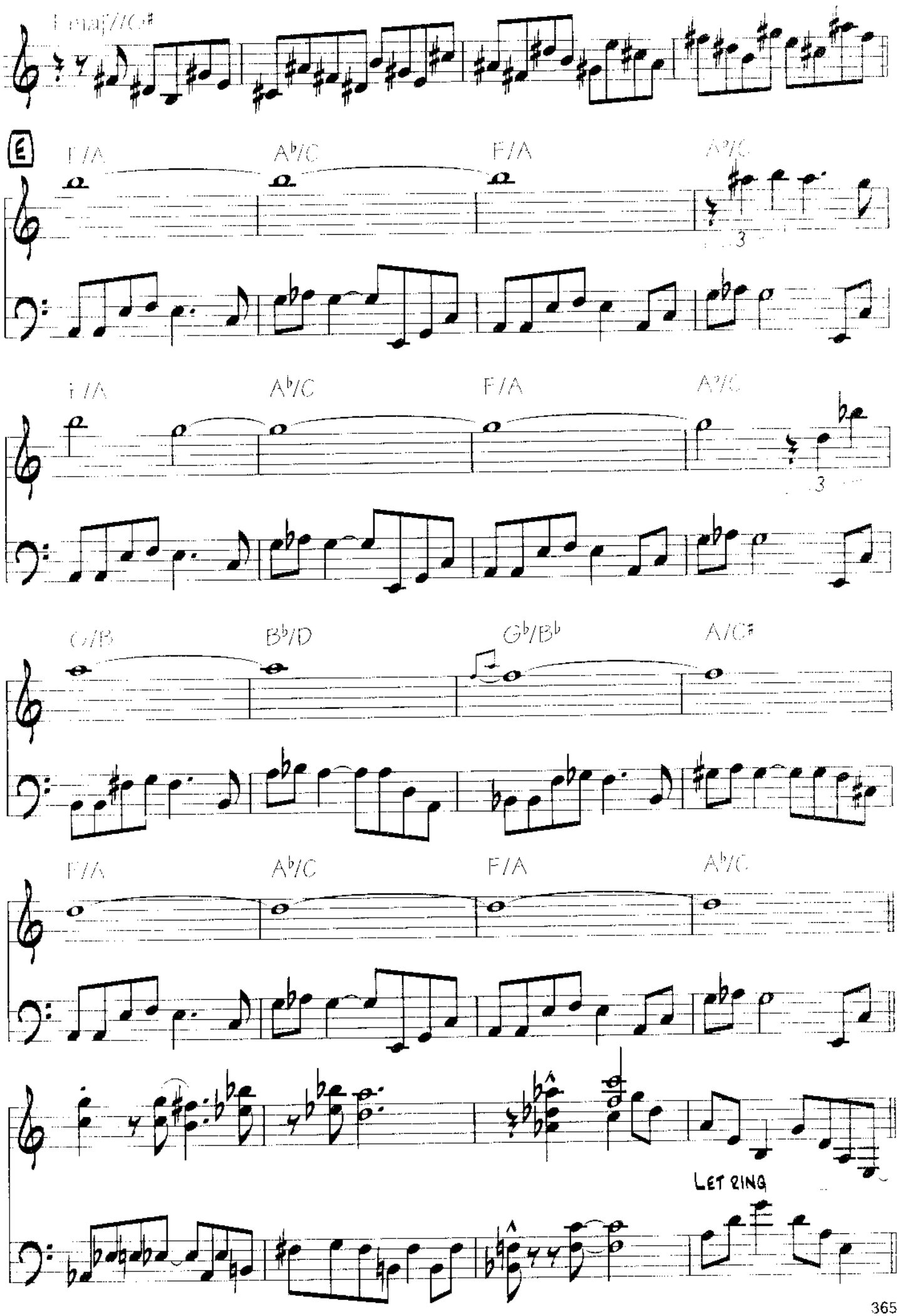


LANGUAGE OF TIME

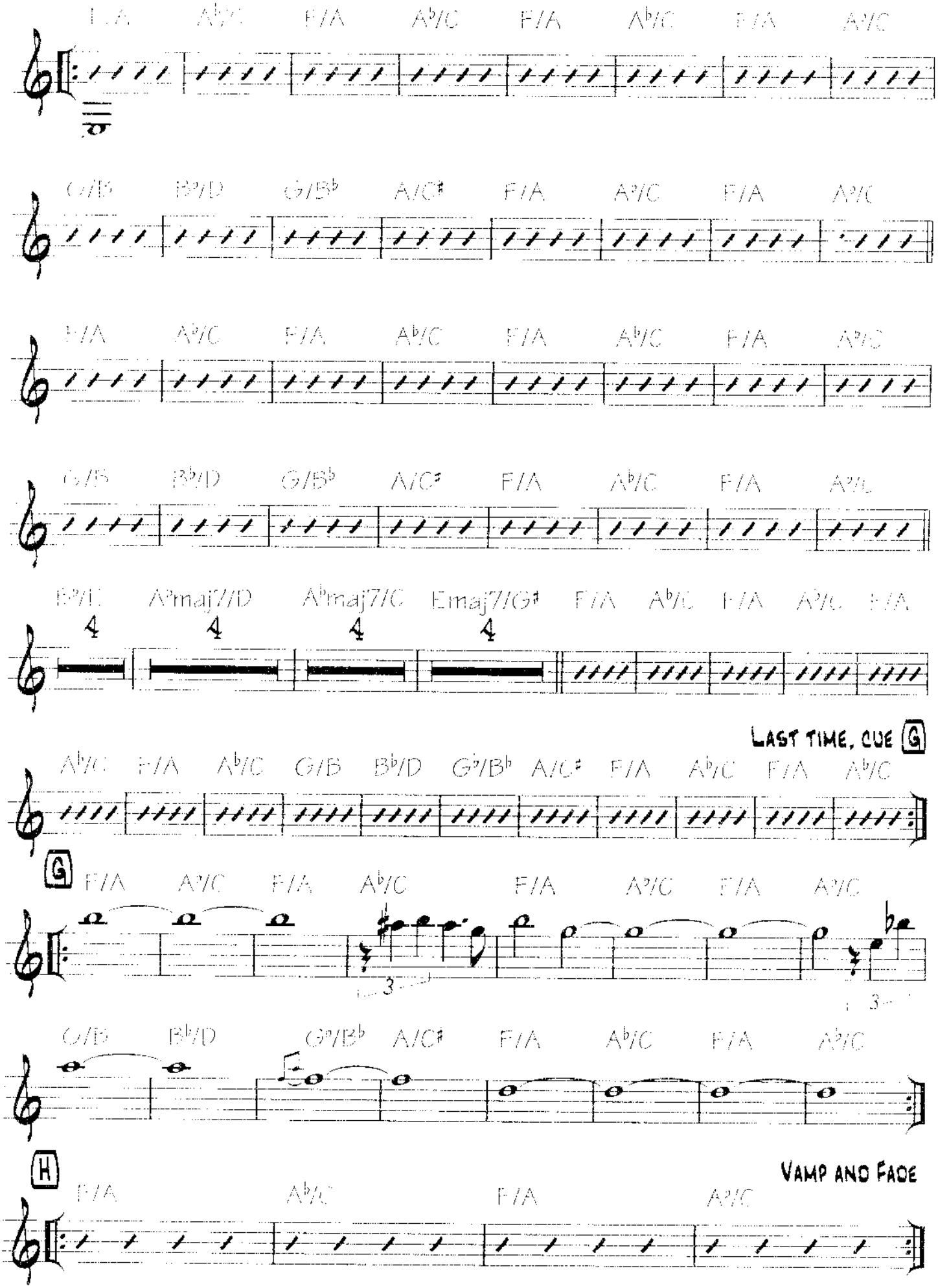



Gmaj7
B♭m9
B♭m11
8va
8va
LET RING
B
C
F/A
A♭/C
F/A
A♭/C
3


F/A
A♭/C
F/A
A♭/C
3
G/B
B♭/D
G♭/B♭
A/C♯
F/A
A♭/C
F/A
A♭/C
D
E♭/E
LET RING
A♭maj7/D
A♭maj7/C


E maj7/C♯
E
F/A
A♭/C
F/A
A♭/C
3
F/A
A♭/C
F/A
A♭/C
3
C/B
B♭/D
G♭/B♭
A/C♯
F/A
A♭/C
F/A
A♭/C
LET RING

F Solos (open)


F/A A♭/C F/A A♭/C F/A A♭/C F/A A♭/C
G/B B♭/D G/B♭ A/C♯ F/A A♭/C F/A A♭/C
F/A A♭/C F/A A♭/C F/A A♭/C F/A A♭/C
G/B B♭/D G/B♭ A/C♯ F/A A♭/C F/A A♭/C
E♭/E A♭maj7/D A♭maj7/C Emaj7/G♯ F/A A♭/C F/A A♭/C F/A
4 4 4 4
Last time, cue G
A♭/C F/A A♭/C G/B B♭/D G♭/B♭ A/C♯ F/A A♭/C F/A A♭/C
G F/A A♭/C F/A A♭/C F/A A♭/C F/A A♭/C
3 3
G/B B♭/D G♭/B♭ A/C♯ F/A A♭/C F/A A♭/C
H
Vamp and Fade
F/A A♭/C F/A A♭/C

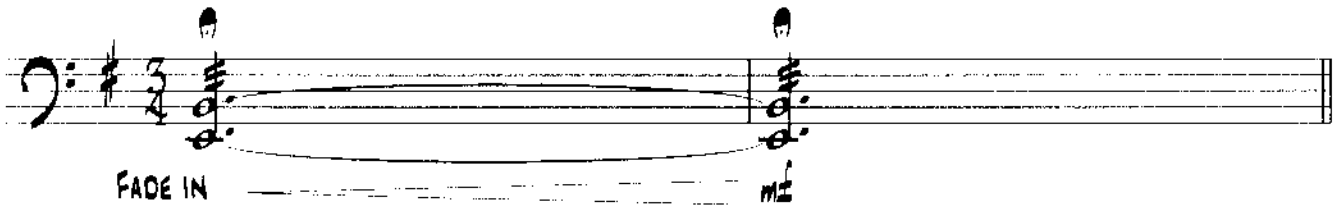
Mojave

By Pat Metheny

Intro

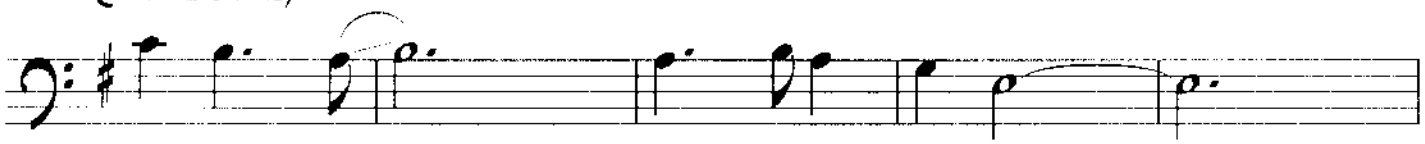
Freely ♩ = ca. 92 (even eighths)

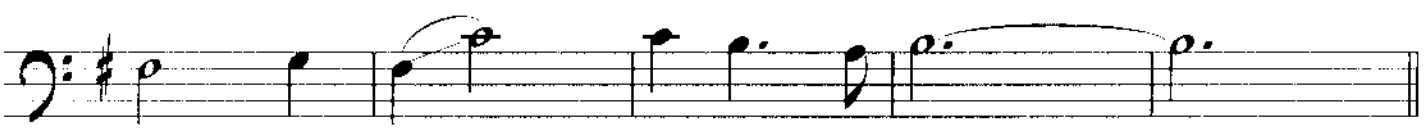
(E5)

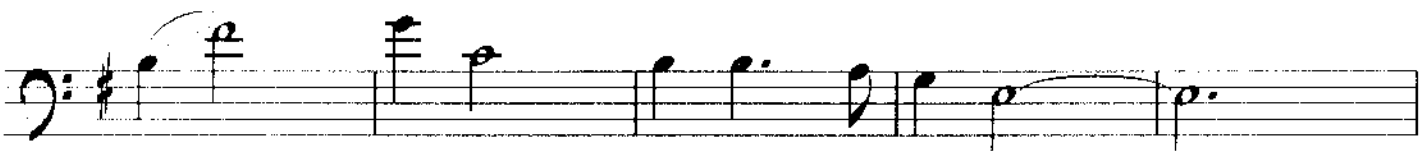


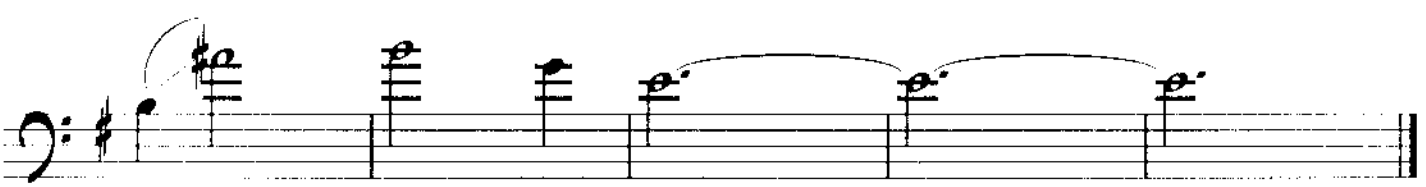
Melody

(cont. E drone)









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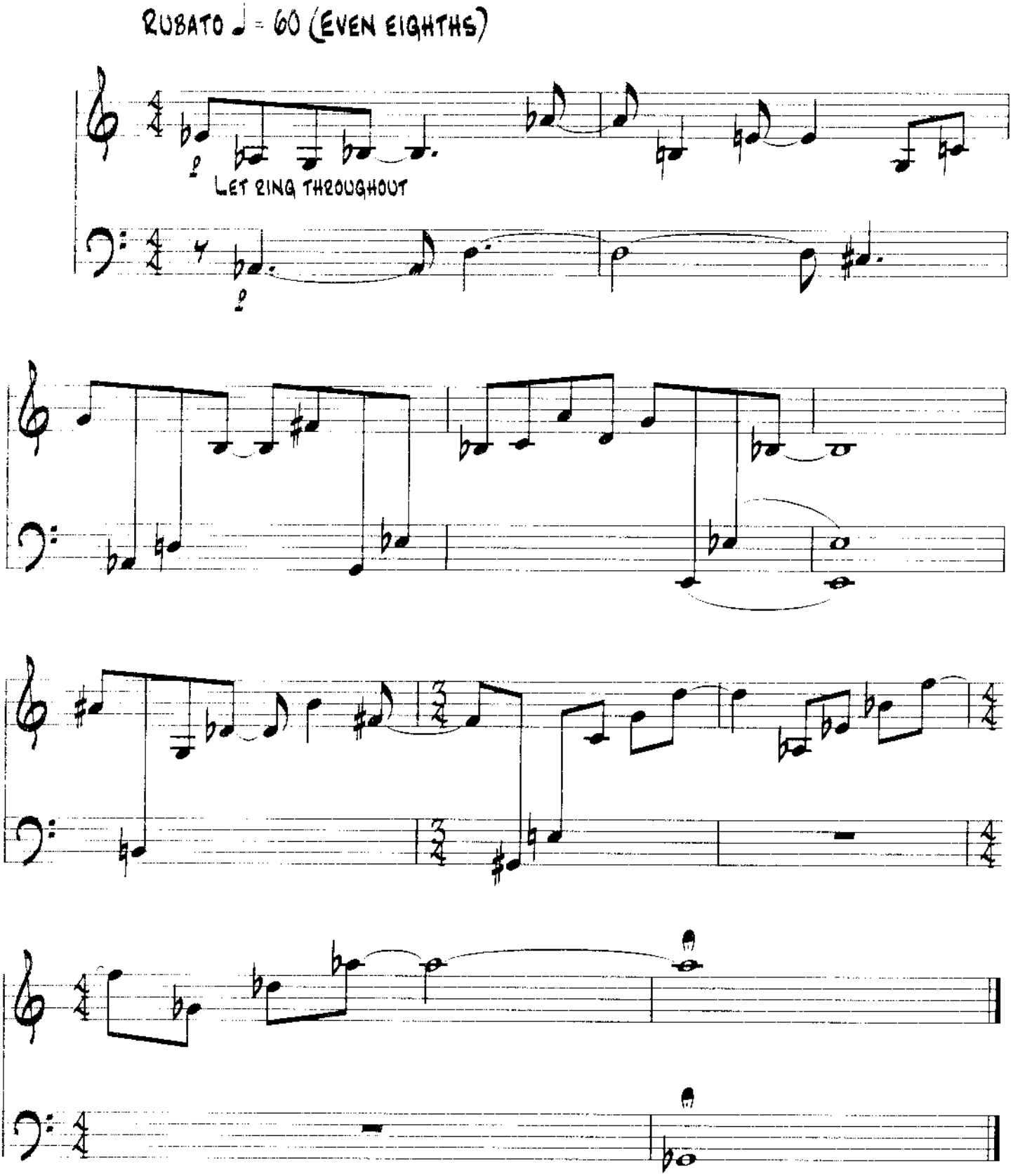
SECOND THOUGHT

By Pat Metheny

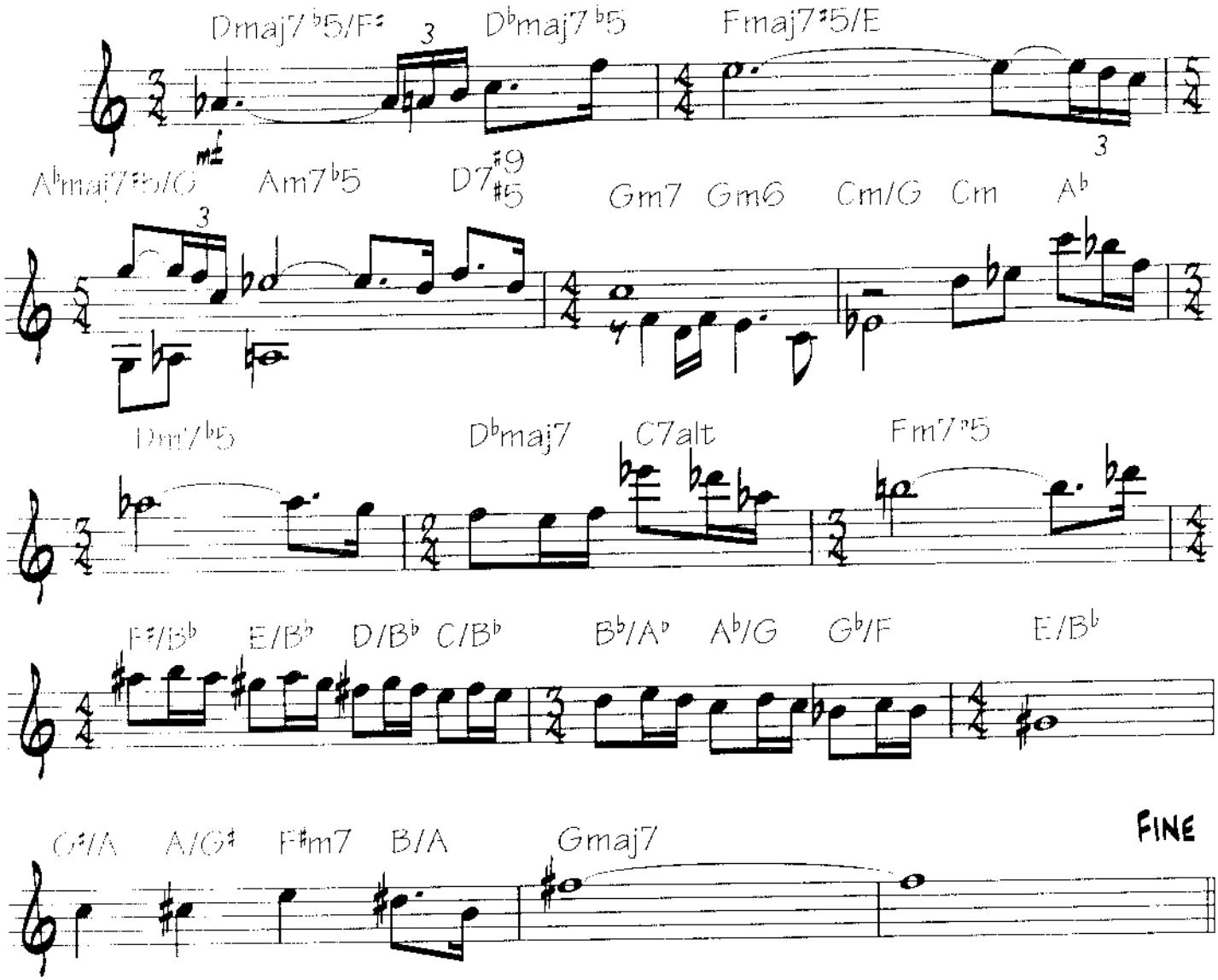

RUBATO ♩ = 60 (EVEN EIGHTHS)
LET RING THROUGHOUT

Tears of Rain

By Pat Metheny

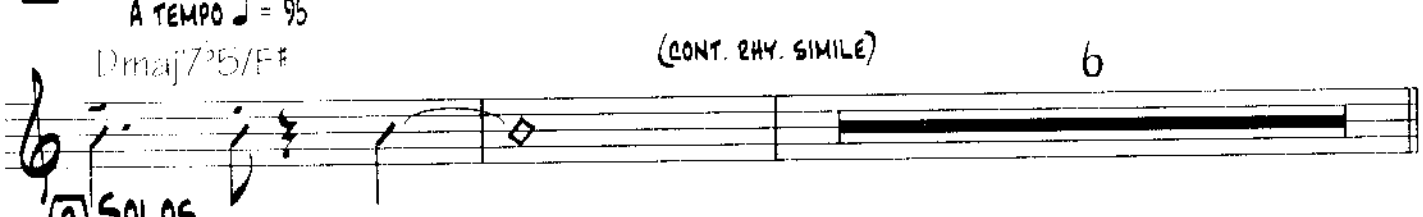
A Melody

Rubato ♩ = 84

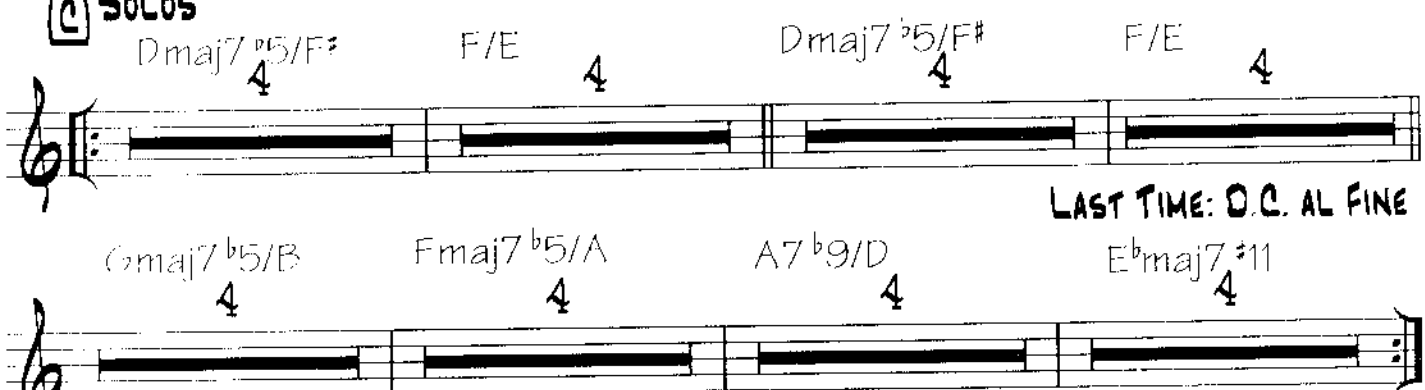


B Interlude

A tempo ♩ = 95



C Solos



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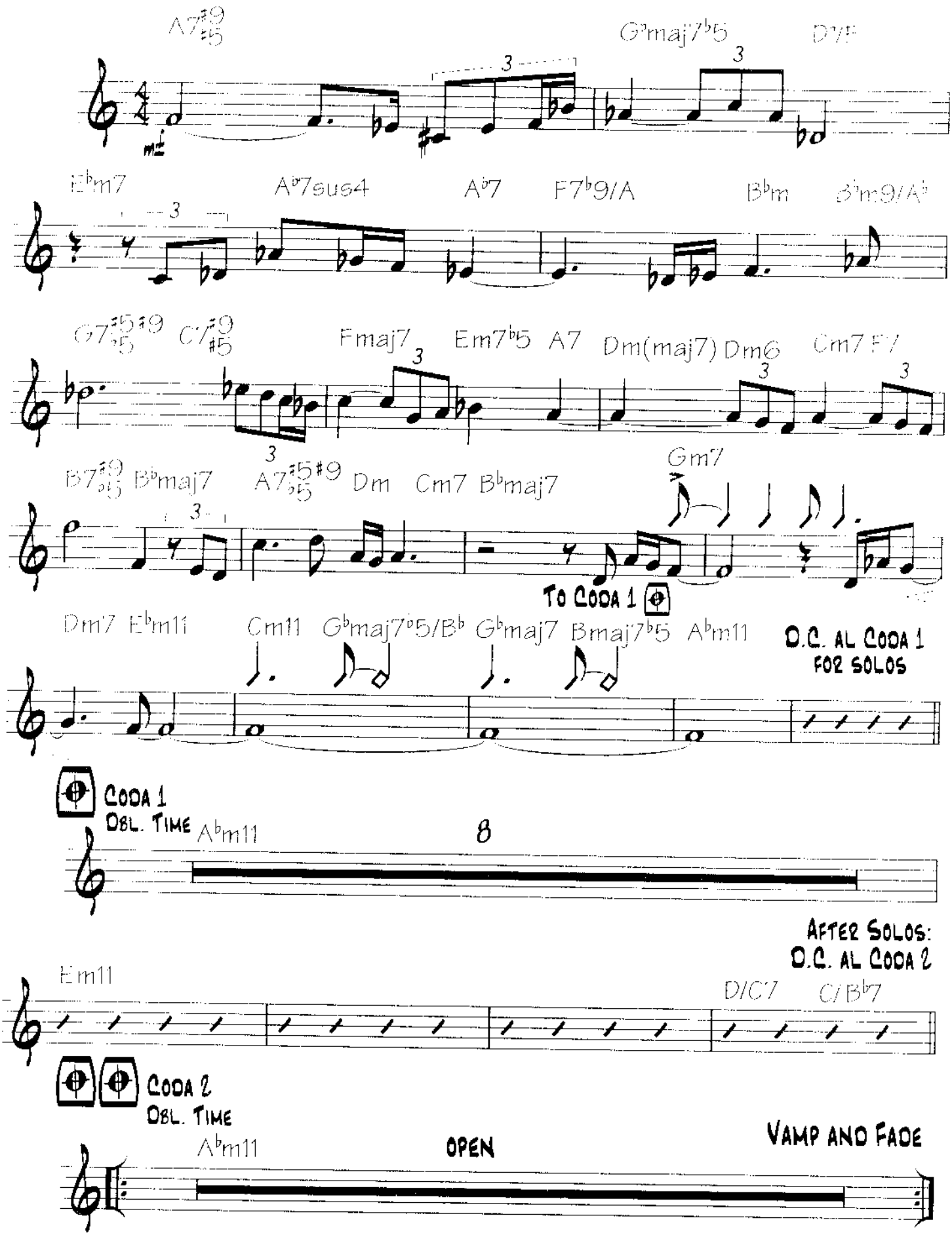
On the Night You Were Born

By Dan Murphy

Ballad ♩ = 40 (Even Eighths)



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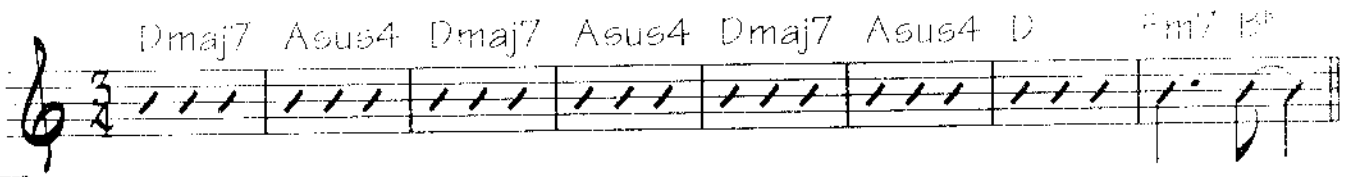
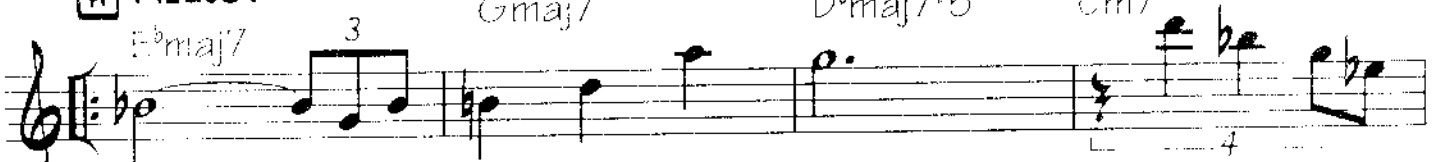
For a Thousand Years

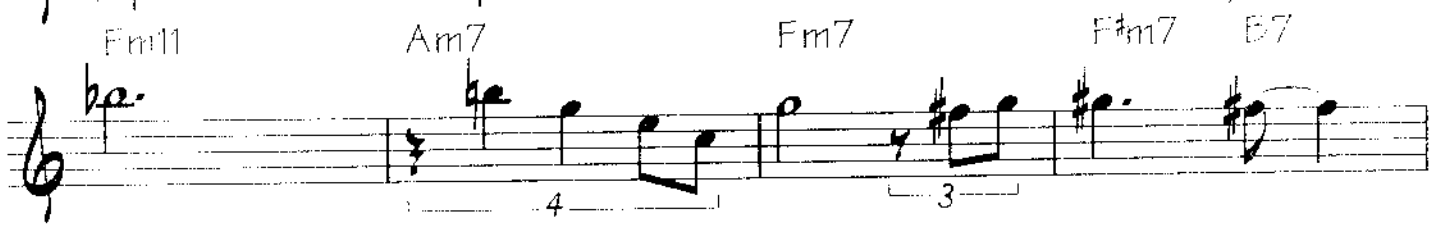
Intro

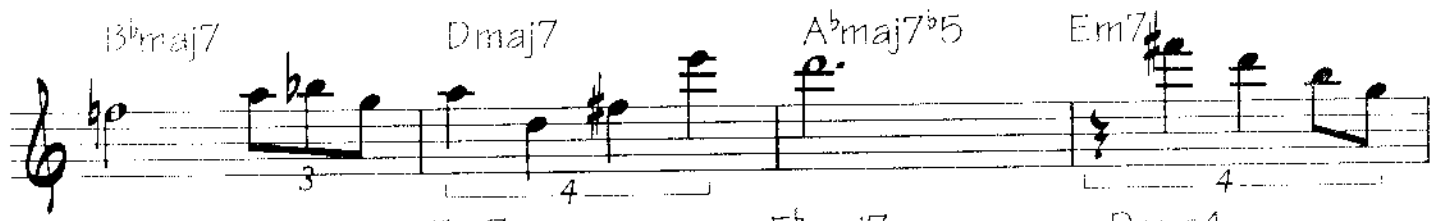
Waltz ♩ = 114

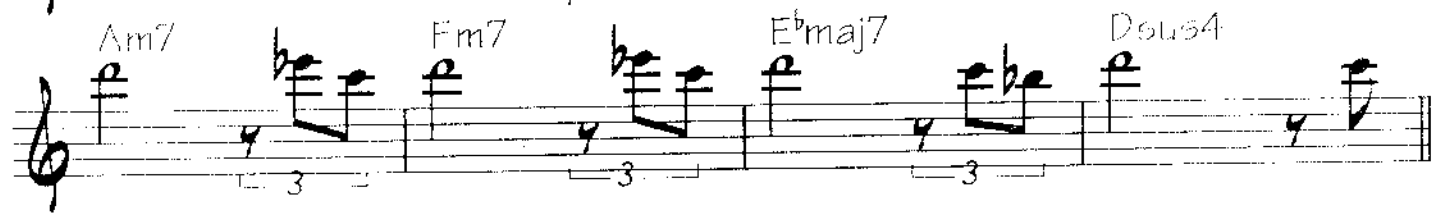


A Melody

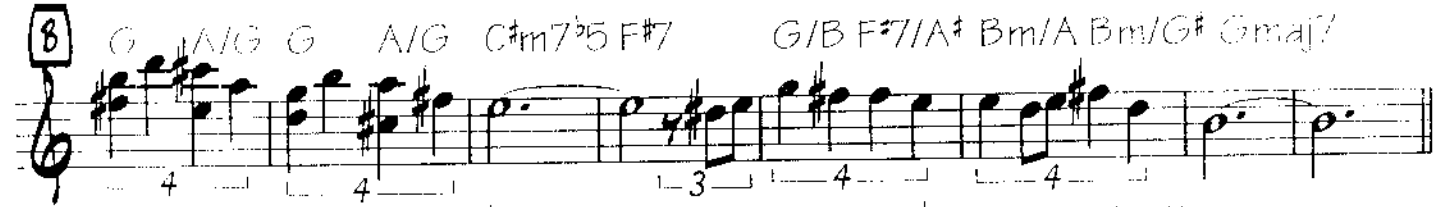






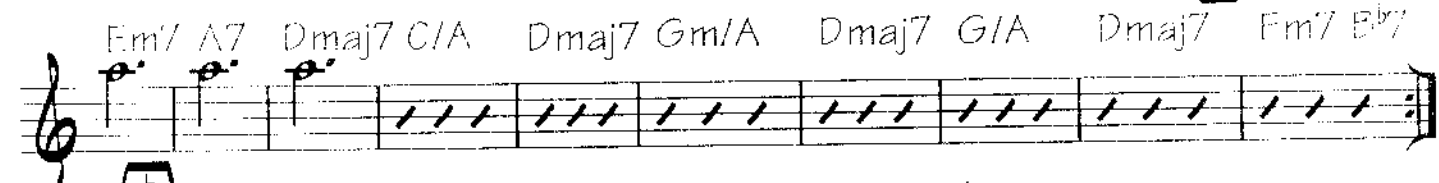


B

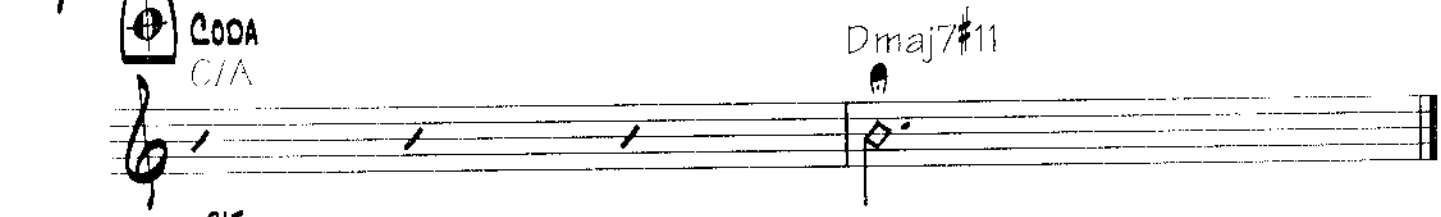


C

To Coda ⊕ Repeat for Solos



⊕ Coda



Rit.

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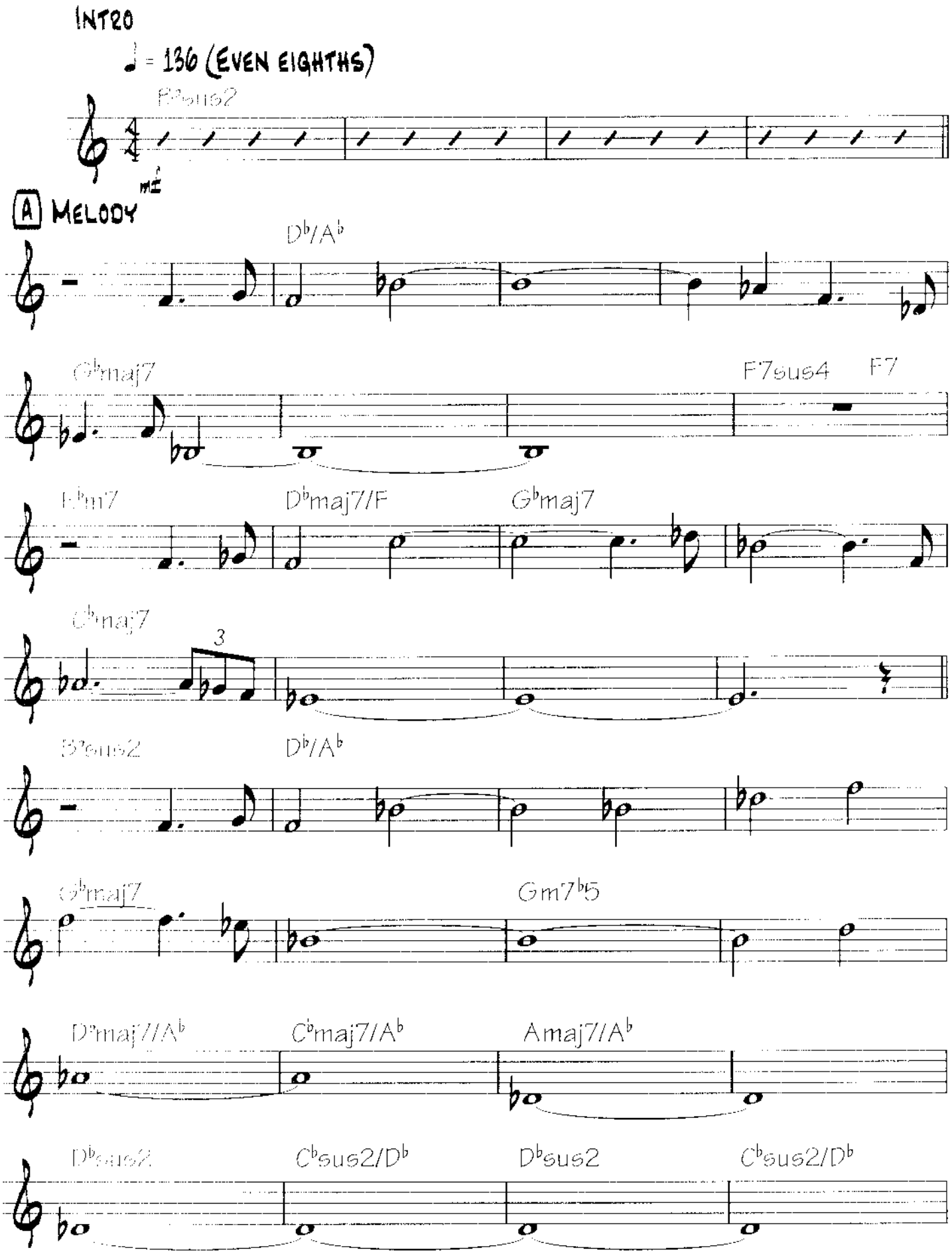
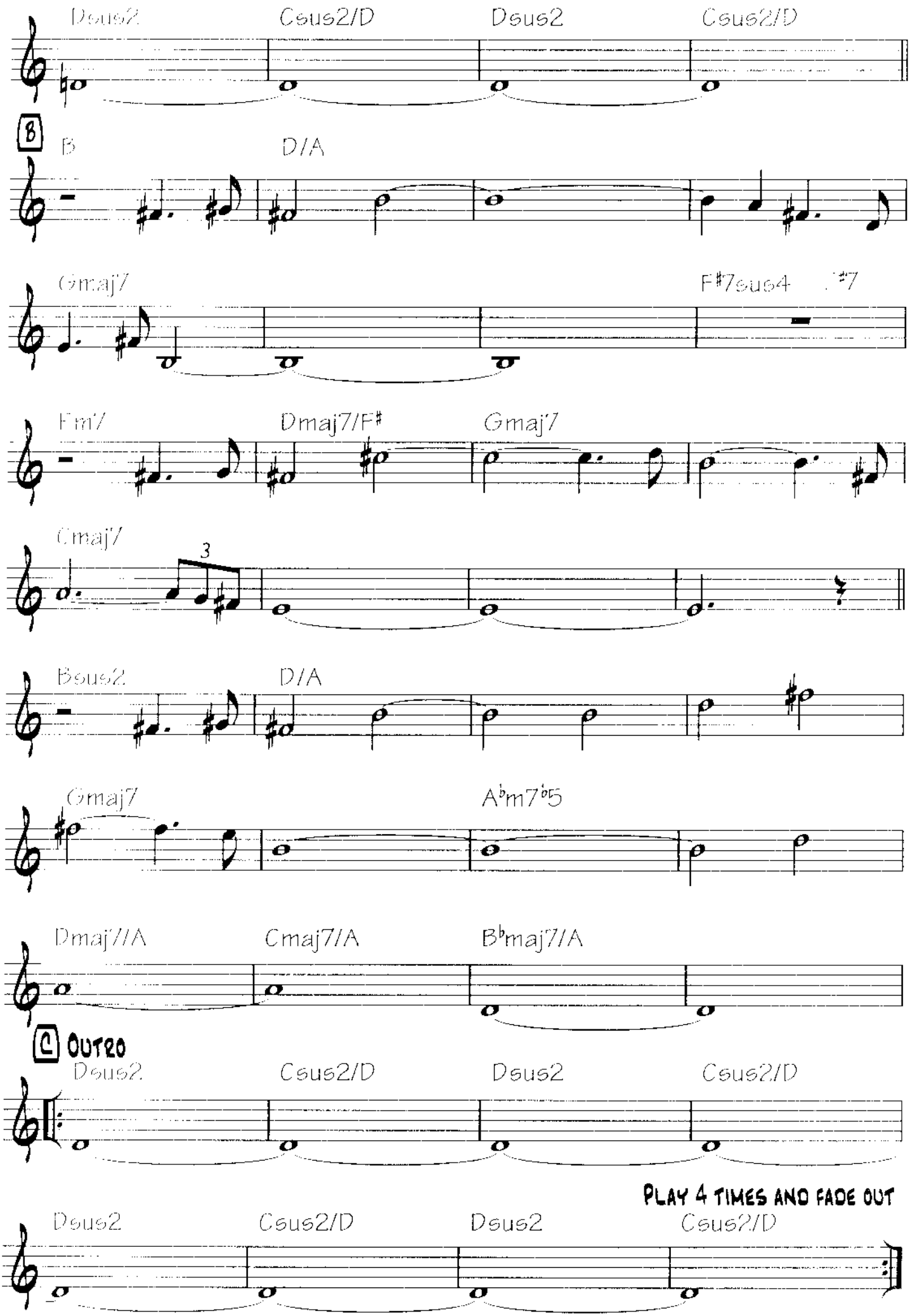
Passaggio Per Il Paradiso (Main Theme)

By Kit Mellberg




Dsus2
Csus2/D
Dsus2
Csus2/D
B
B
D/A
Gmaj7
F♯7sus4
F♯7
Fm7
Dmaj7/F♯
Gmaj7
Cmaj7
3
Bsus2
D/A
Gmaj7
A♭m7♭5
Dmaj7/A
Cmaj7/A
B♭maj7/A
C
OUTRO
Dsus2
Csus2/D
Dsus2
Csus2/D
PLAY 4 TIMES AND FADE OUT
Dsus2
Csus2/D
Dsus2
Csus2/D

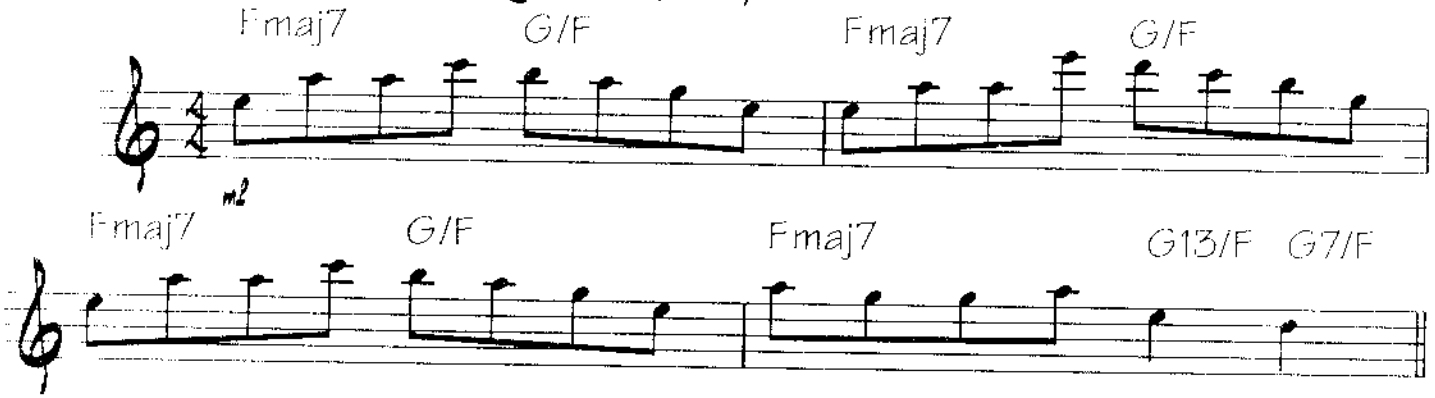
DON'T FORGET
(RENATO'S THEME)

By Pat Metheny

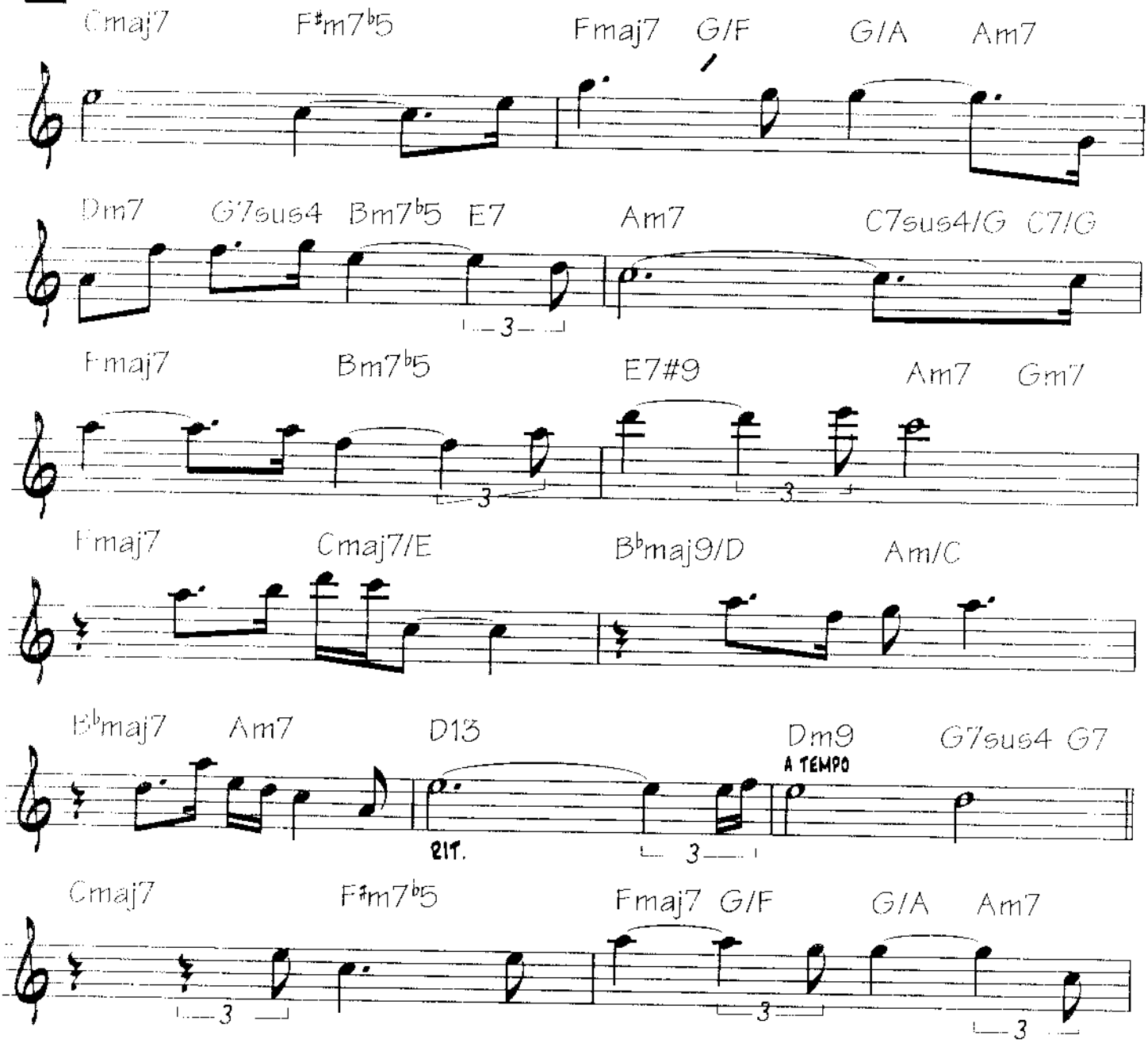
INTRO

SLOW BALLAD

RUBATO ♩ = 46 (EVEN EIGHTHS)



𝄋 A MELODY



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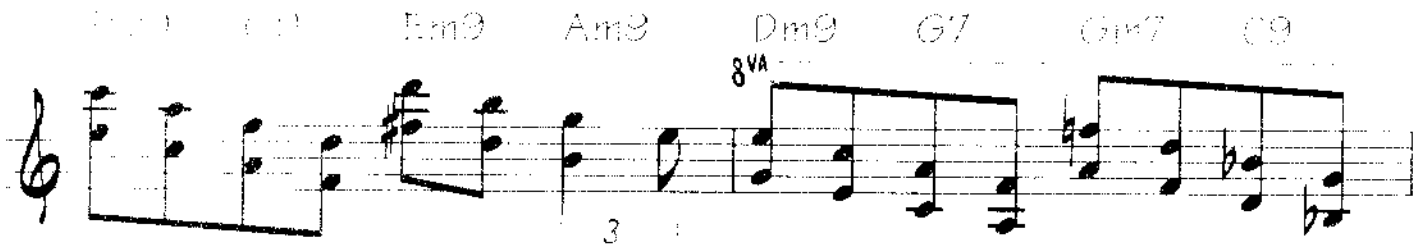
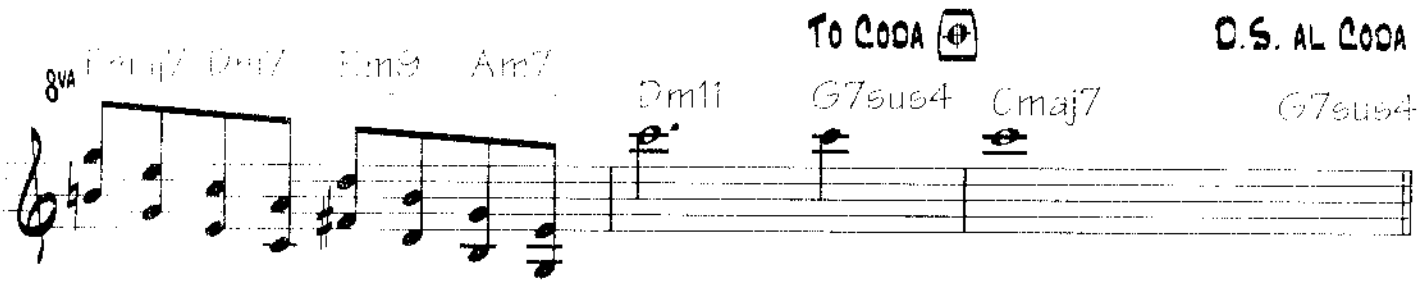
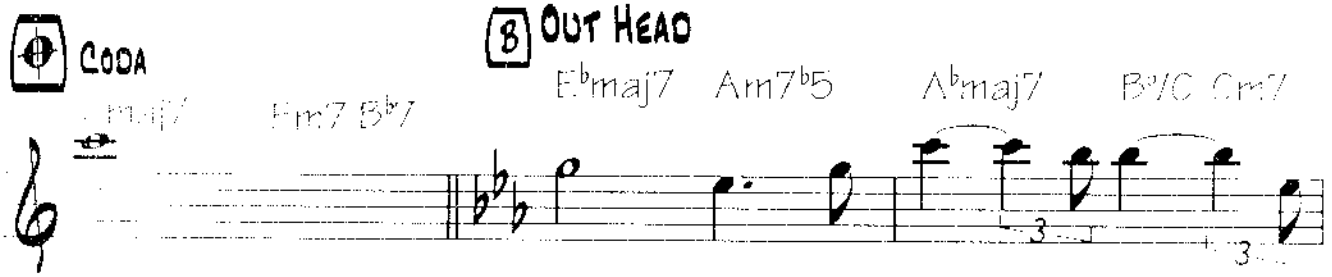
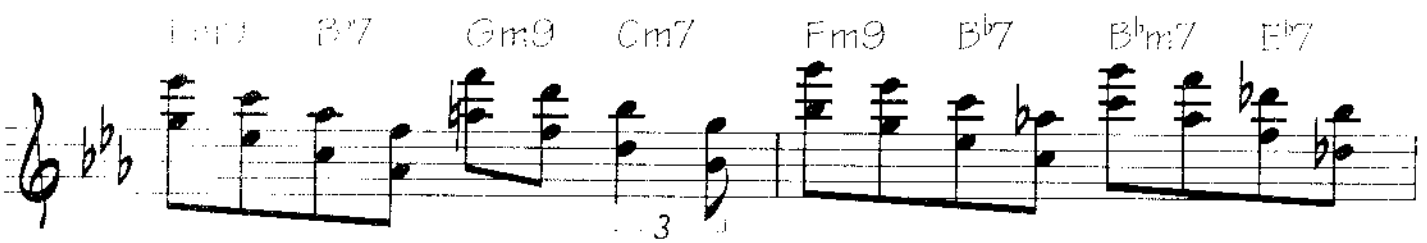
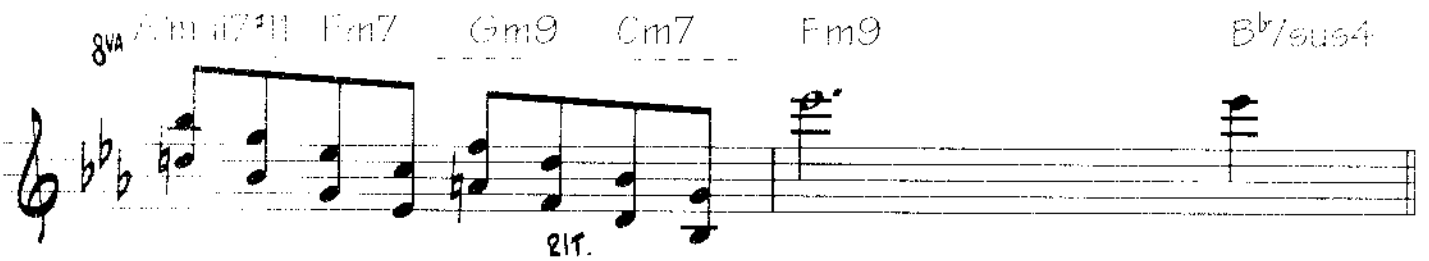
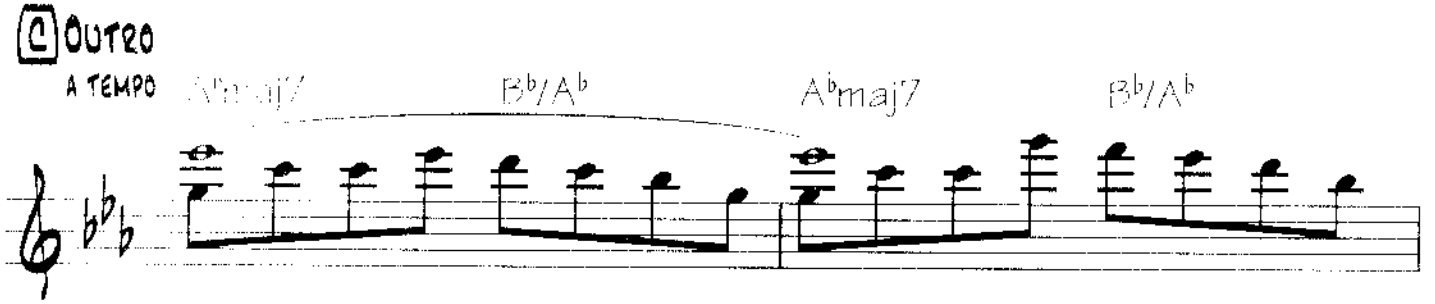

Em9 Am9 Dm9 G7 Cm7 C9
8va
3

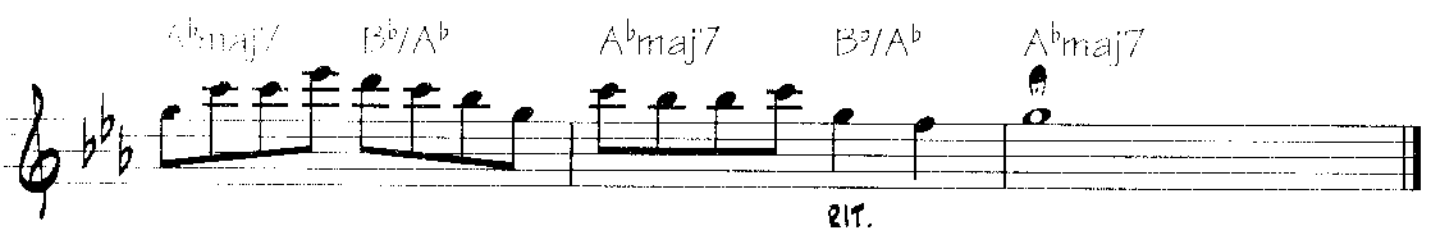

To Coda
D.S. al Coda
8va
Dm11 G7sus4 Cmaj7 G7sus4


Coda
B Out Head
Fm7 B♭7
E♭maj7 Am7♭5 A♭maj7 B°/C Cm7
3
3


B°7 Gm9 Cm7 Fm9 B♭7 B♭m7 E♭7
3


8va
Fm7 Gm9 Cm7 Fm9 B♭/sus4
rit.


C Outro
A tempo
B♭/A♭ A♭maj7 B♭/A♭

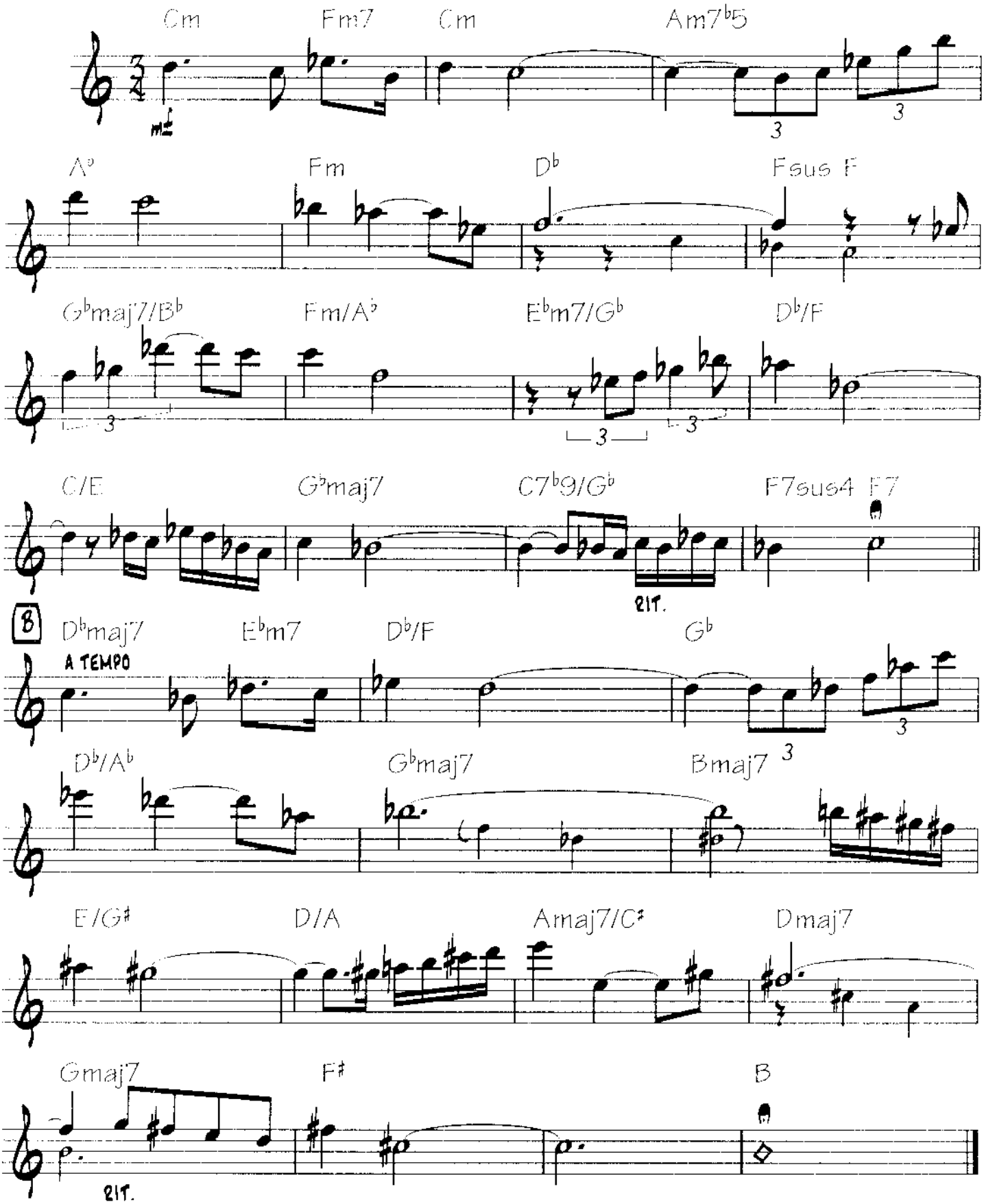

B♭/A♭ A♭maj7 B°/A♭ A♭maj7
rit.

Marta's Theme

By Pat Metheny

A

Freely ♩ = ca. 56 (even eighths)



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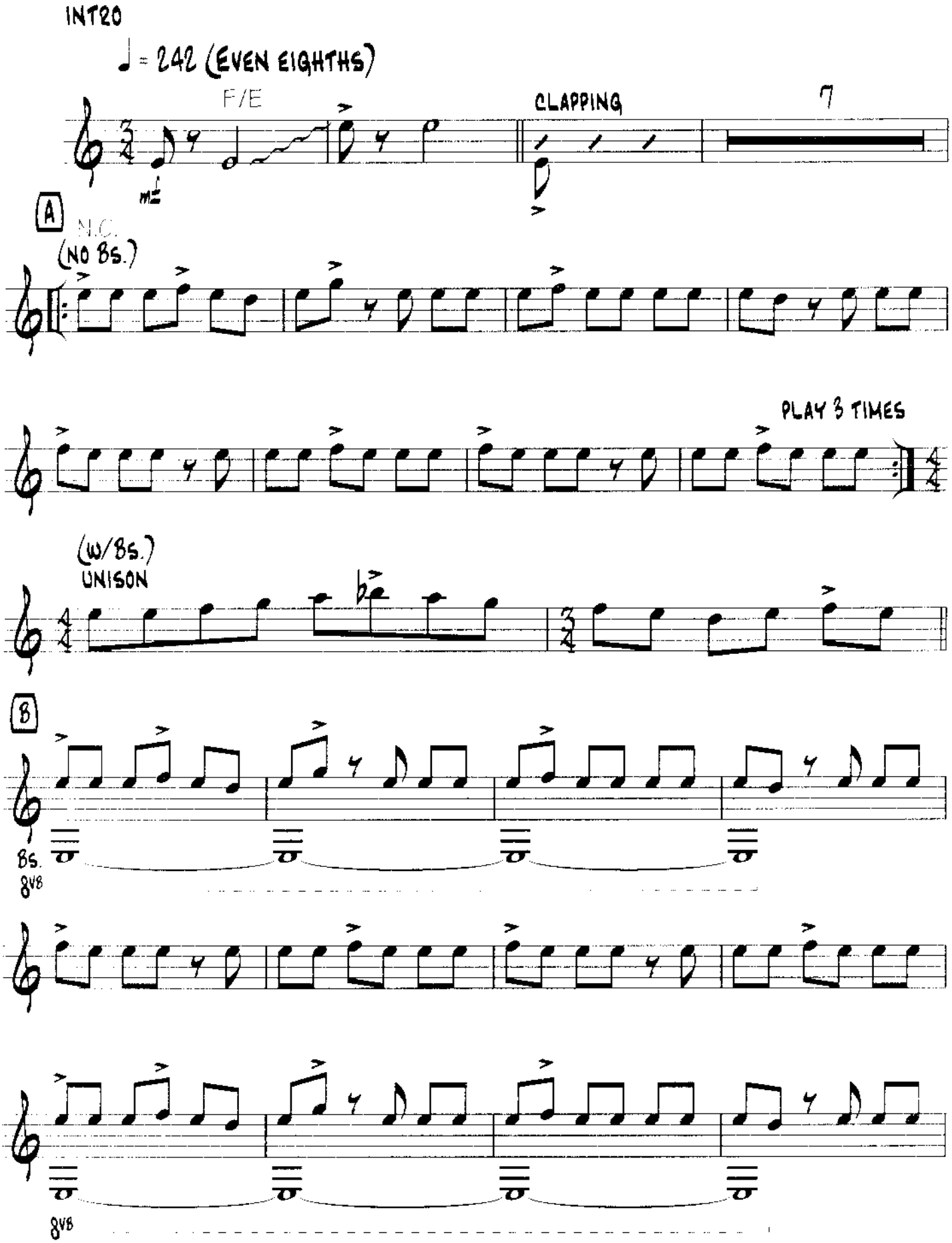
THE HEAT OF THE DAY

By Pat Methen,
and Lyle Mays



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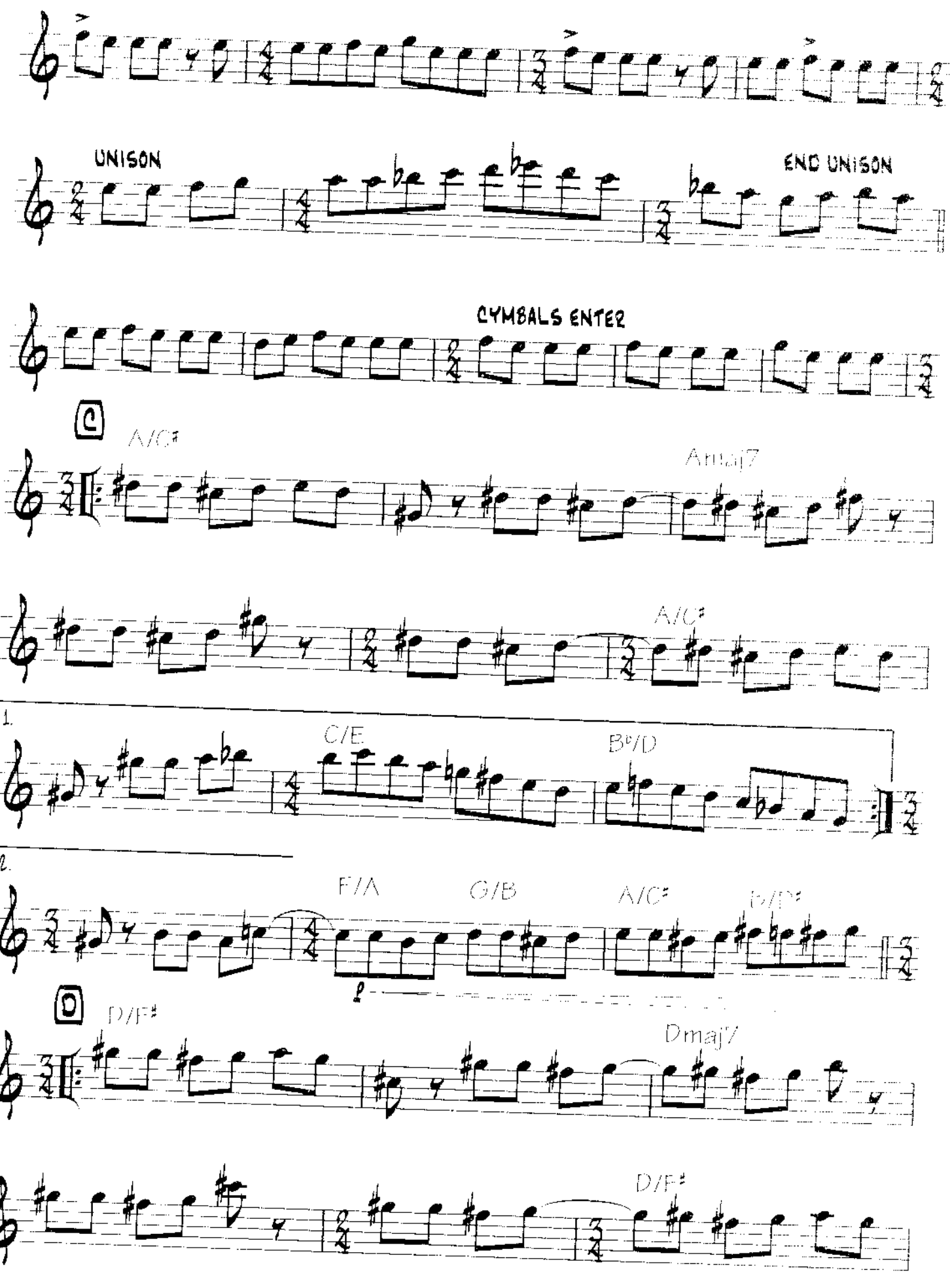
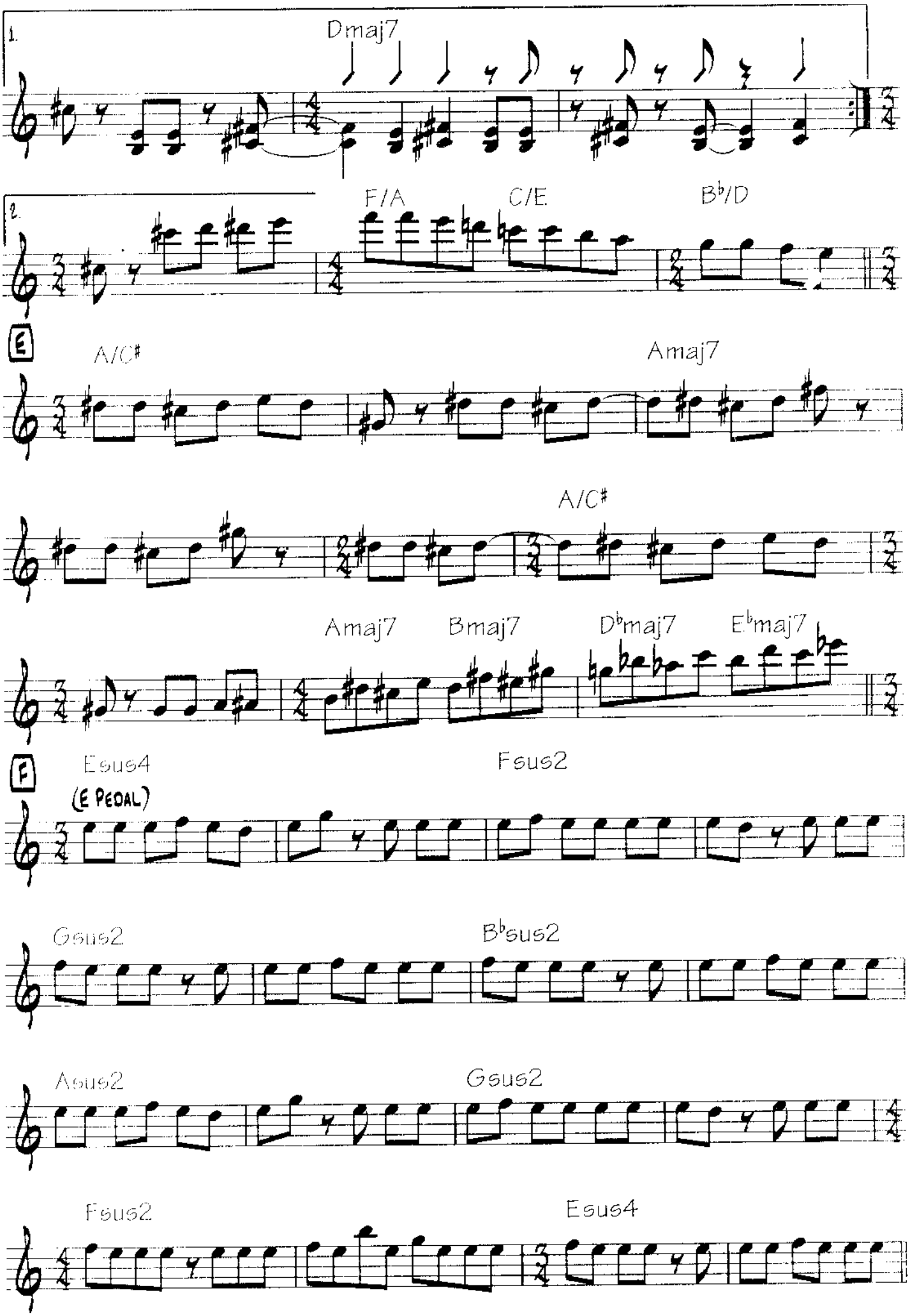
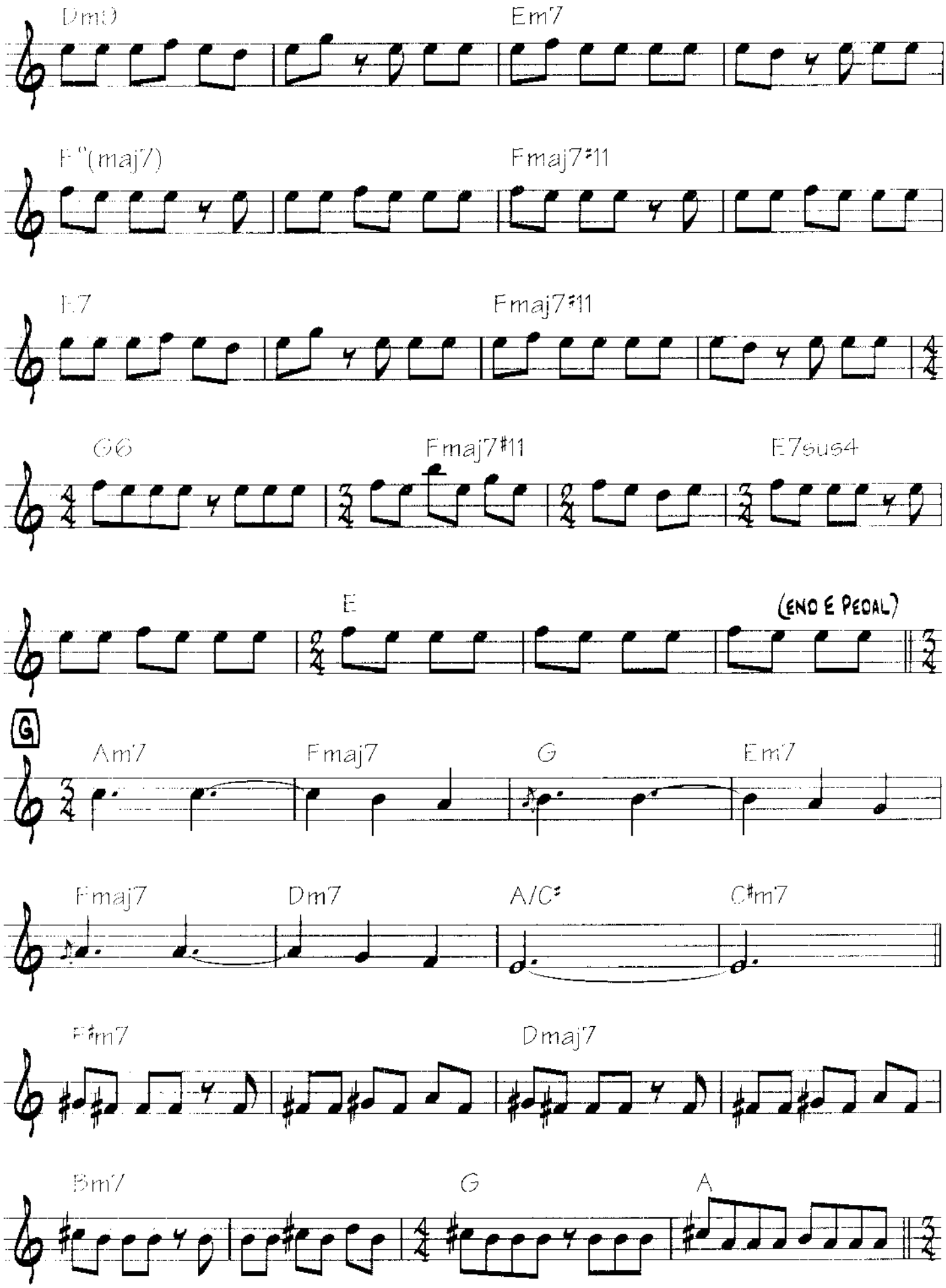
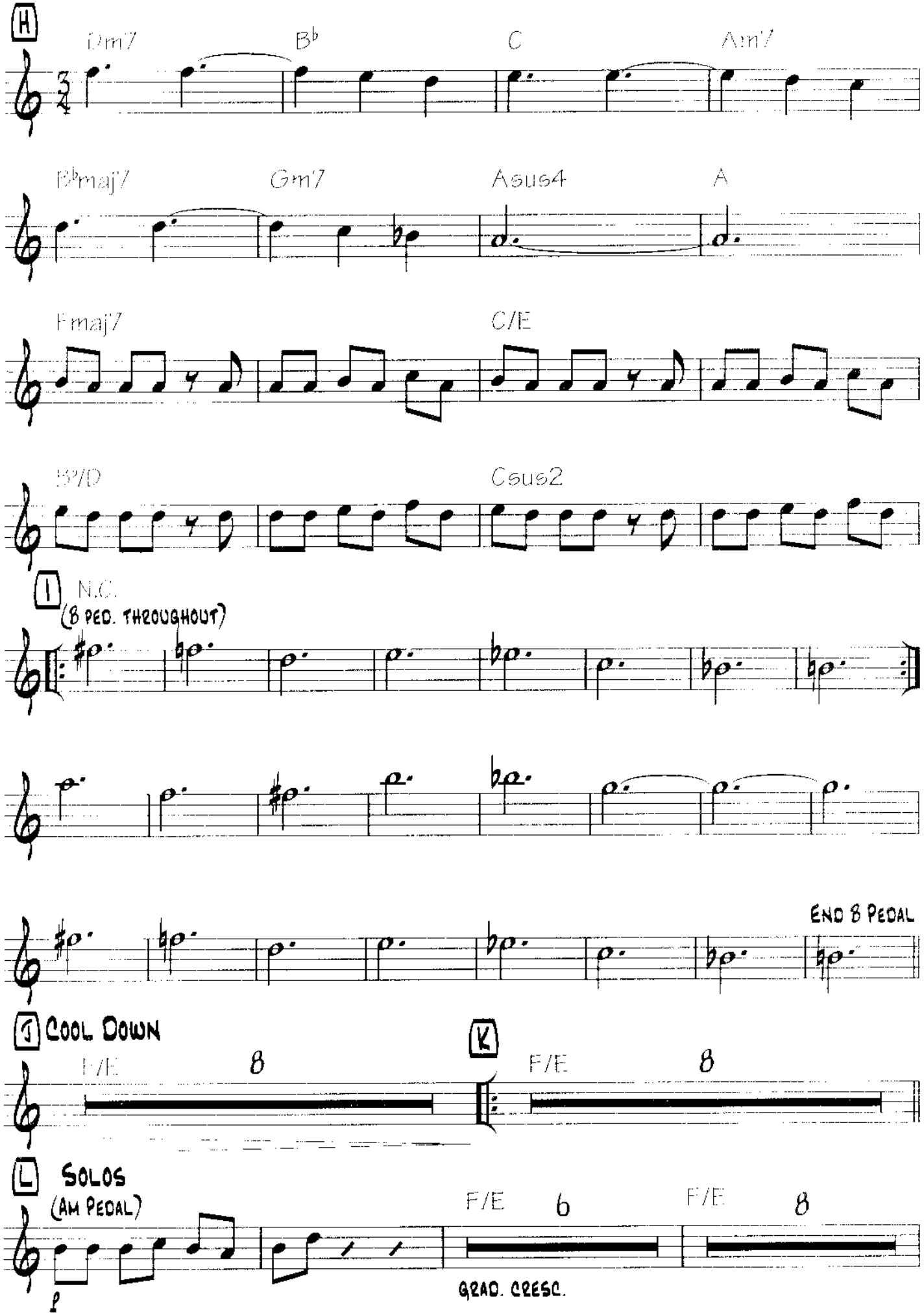

UNISON
END UNISON
CYMBALS ENTER
A/C♯
Amaj7
A/C♯
1.
C/E
B♭/D
2.
F/A
G/B
A/C♯
D/F♯
D/F♯
Dmaj7
D/F♯

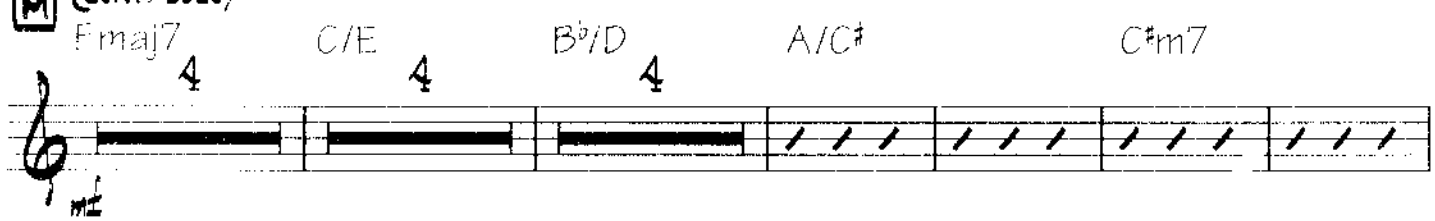

1.
Dmaj7
2.
F/A
C/E
B♭/D
E
A/C♯
Amaj7
A/C♯
Amaj7
Bmaj7
D♭maj7
E♭maj7
F
Esus4
(E PEDAL)
Fsus2
Gsus2
B♭sus2
Asus2
Gsus2
Fsus2
Esus4

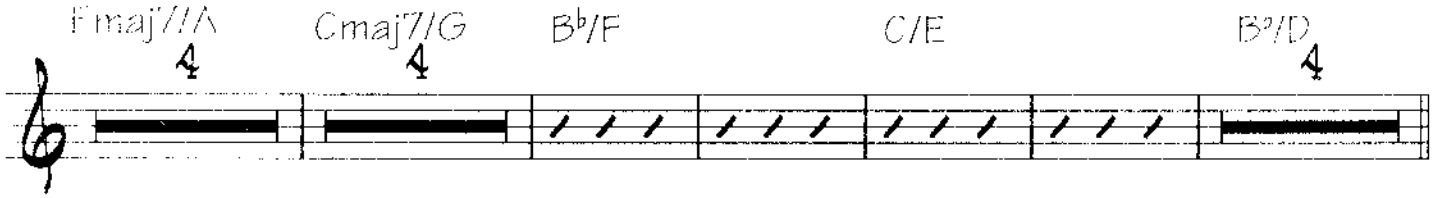

Dm7
Em7
F°(maj7)
Fmaj7#11
F7
Fmaj7#11
G6
Fmaj7#11
E7sus4
E
(END E PEDAL)
G
Am7
Fmaj7
G
Em7
Fmaj7
Dm7
A/C#
C#m7
F#m7
Dmaj7
Bm7
G
A


H
Dm7
B♭
C
Am7
B♭maj7
Gm7
Asus4
A
Fmaj7
C/E
B♭/D
Csus2
I
N.C.
(8 PED. THROUGHOUT)
END 8 PEDAL
J
COOL DOWN
F/E
8
K
F/E
8
L
SOLOS
(AM PEDAL)
F/E
6
F/E
8
GRAD. CRESC.

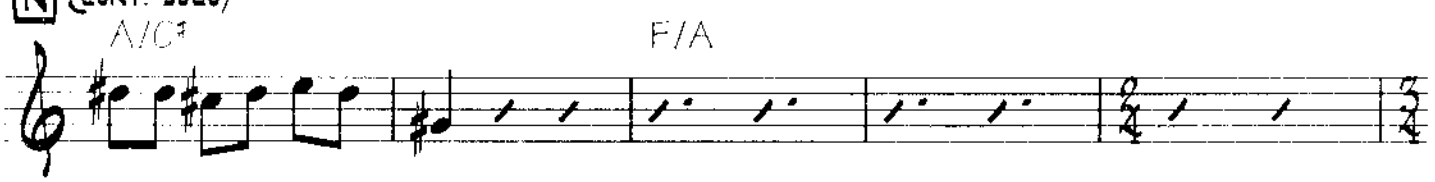
END AM PEDAL

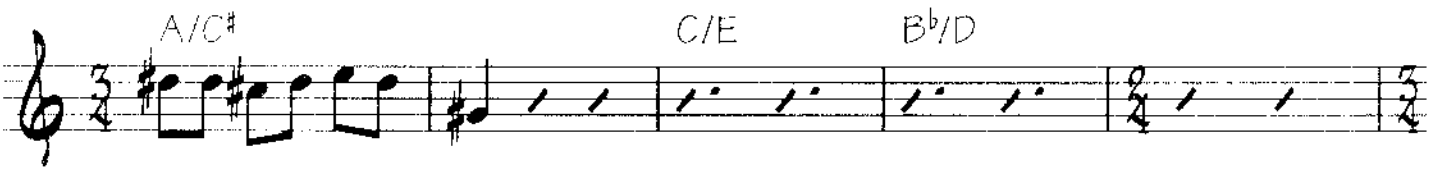
M (CONT. SOLO)

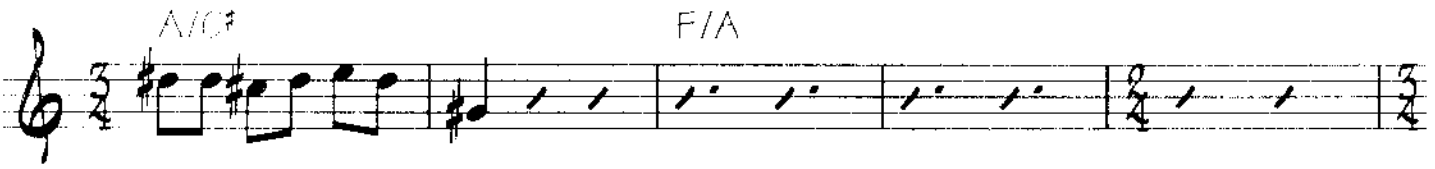


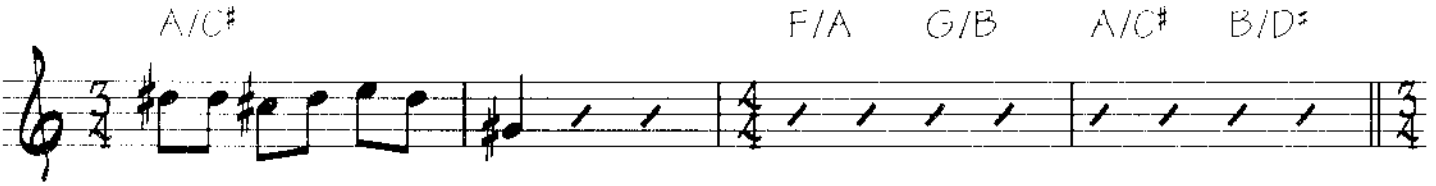


N (CONT. SOLO)

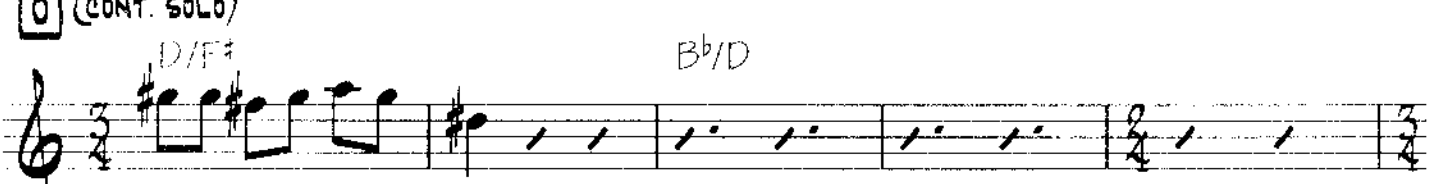


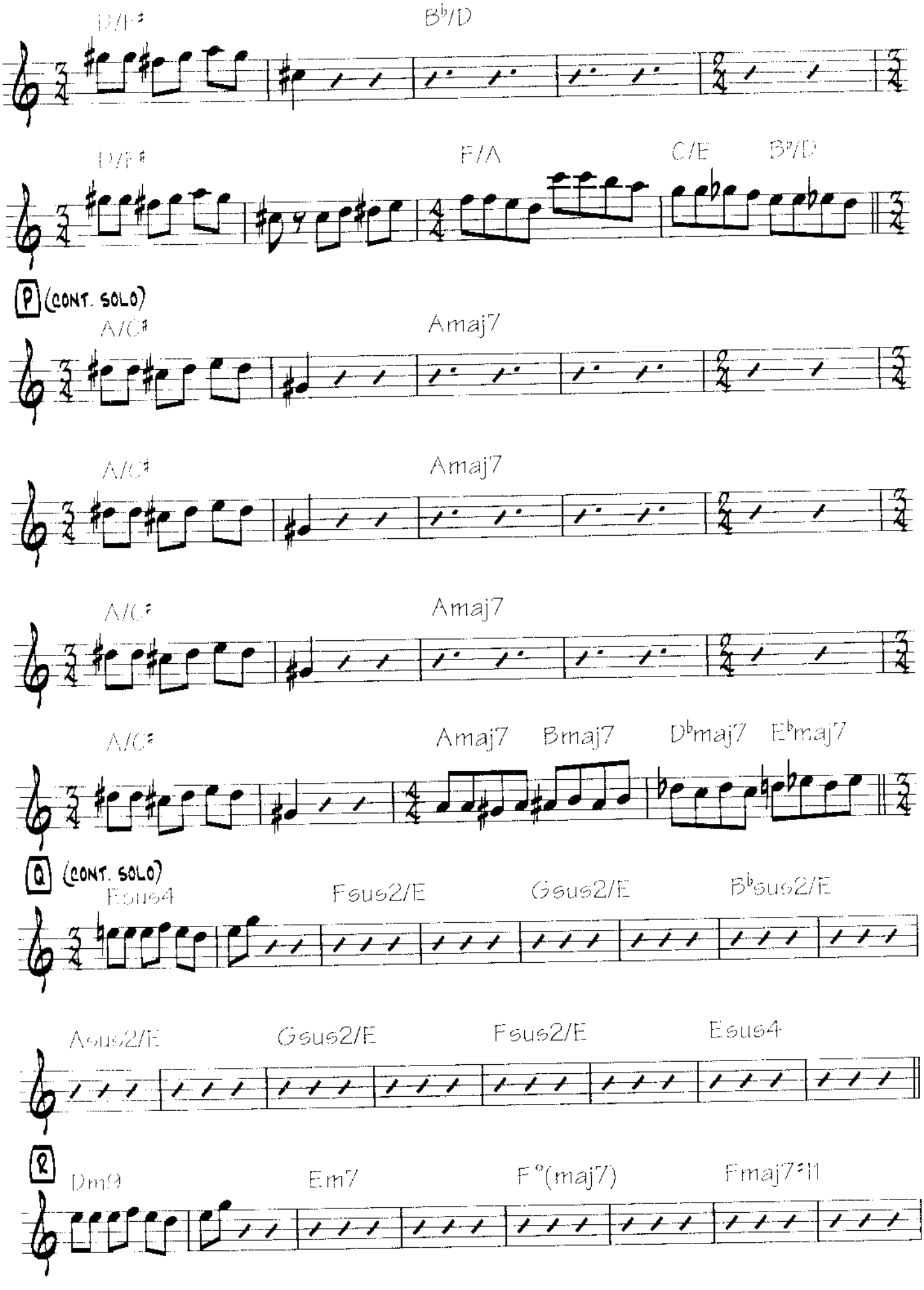


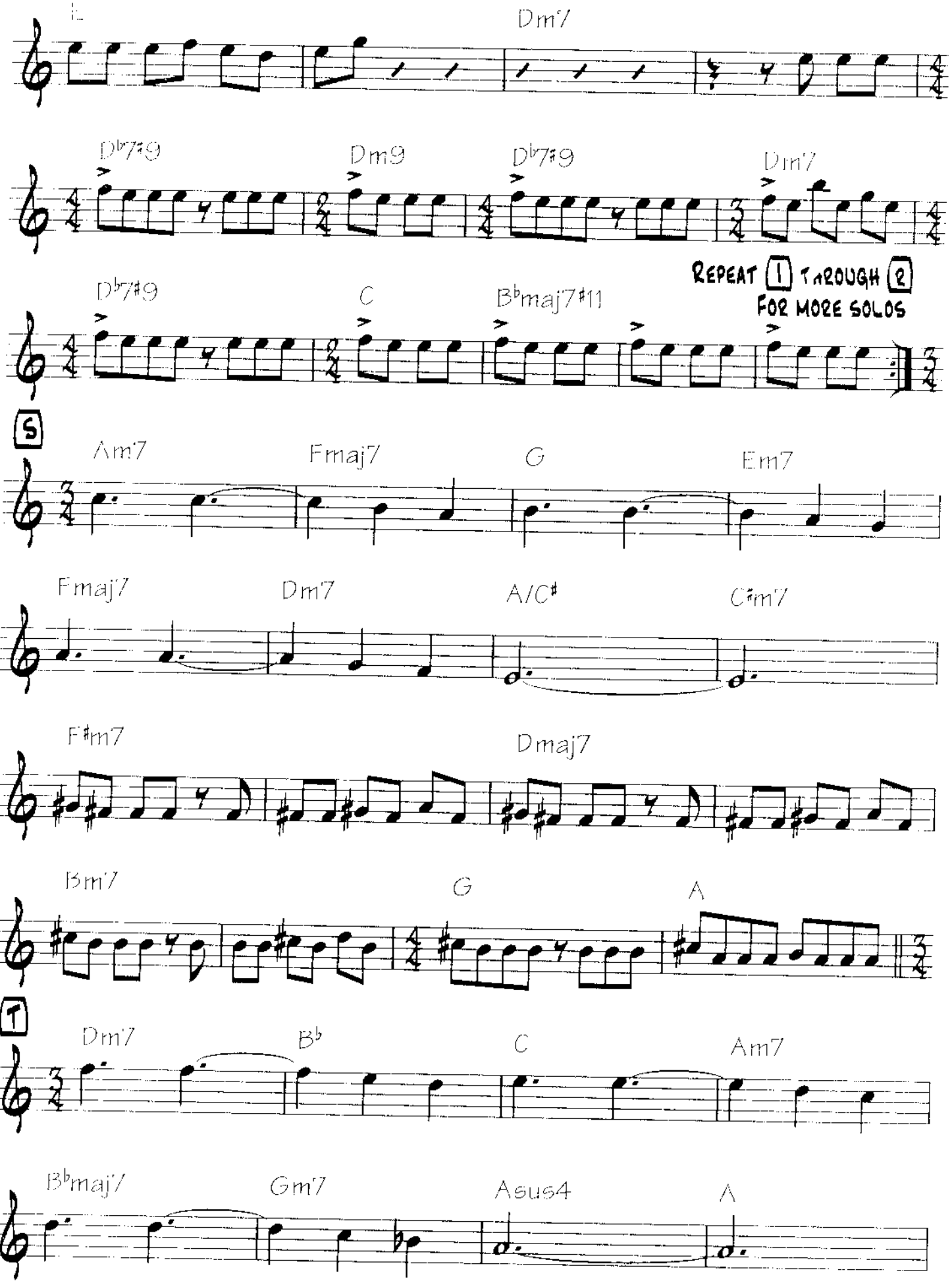


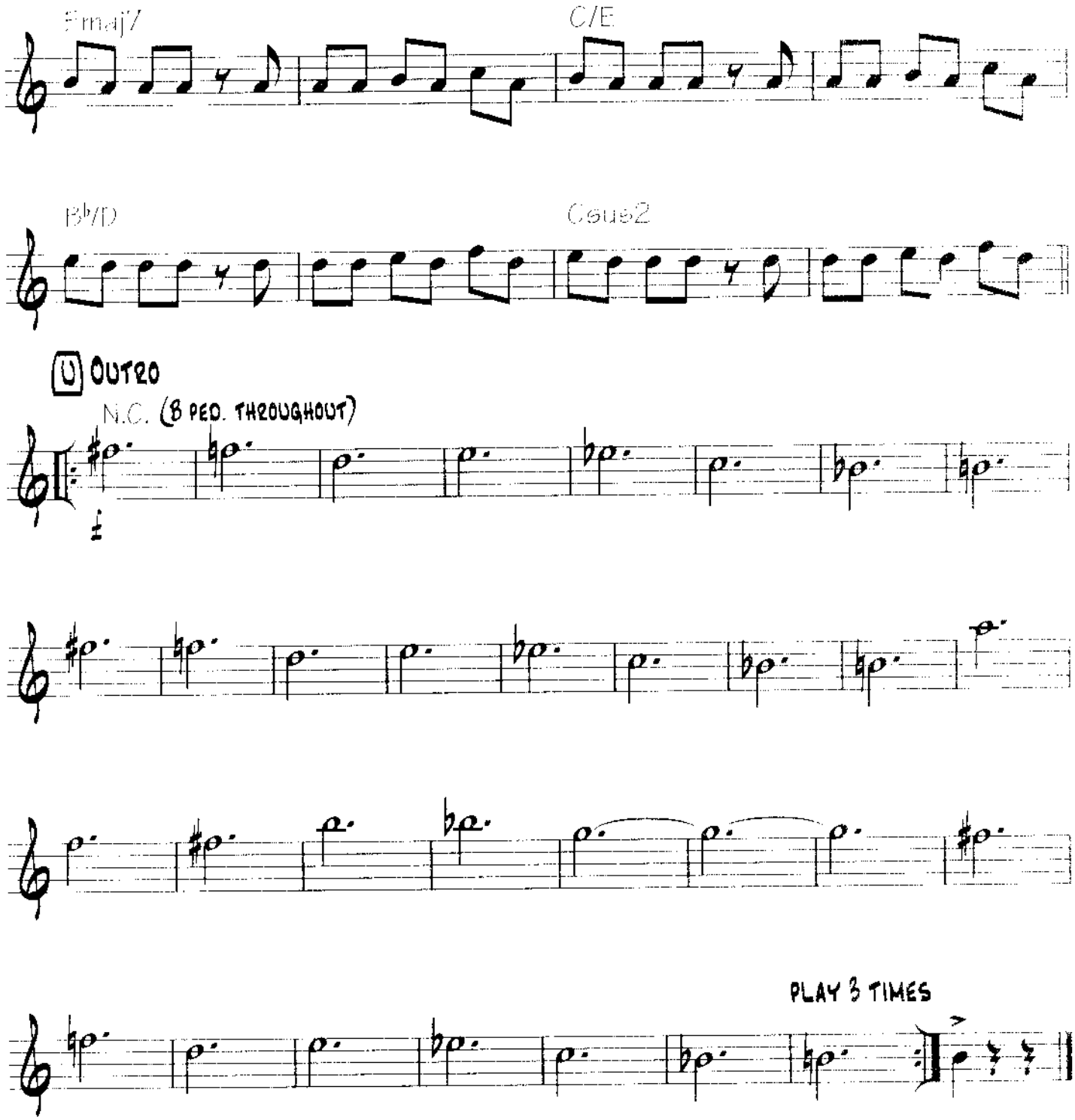


O (CONT. SOLO)




D/F♯
B♭/D
D/F♯
F/A
C/E
B♭/D
P (CONT. SOLO)
A/C♯
Amaj7
A/C♯
Amaj7
A/C♯
Amaj7
A/C♯
Amaj7
Bmaj7
D♭maj7
E♭maj7
Q (CONT. SOLO)
Esus4
Fsus2/E
Gsus2/E
B♭sus2/E
Asus2/E
Gsus2/E
Fsus2/E
Esus4
R
Dm9
Em7
F°(maj7)
Fmaj7♯11


Dm7
D♭7♯9
Dm9
D♭7♯9
Dm7
REPEAT 1 THROUGH 2
FOR MORE SOLOS
D♭7♯9
C
B♭maj7♯11
S
Am7
Fmaj7
G
Em7
Fmaj7
Dm7
A/C♯
C♯m7
F♯m7
Dmaj7
Bm7
G
A
T
Dm7
B♭
C
Am7
B♭maj7
Gm7
Asus4
A

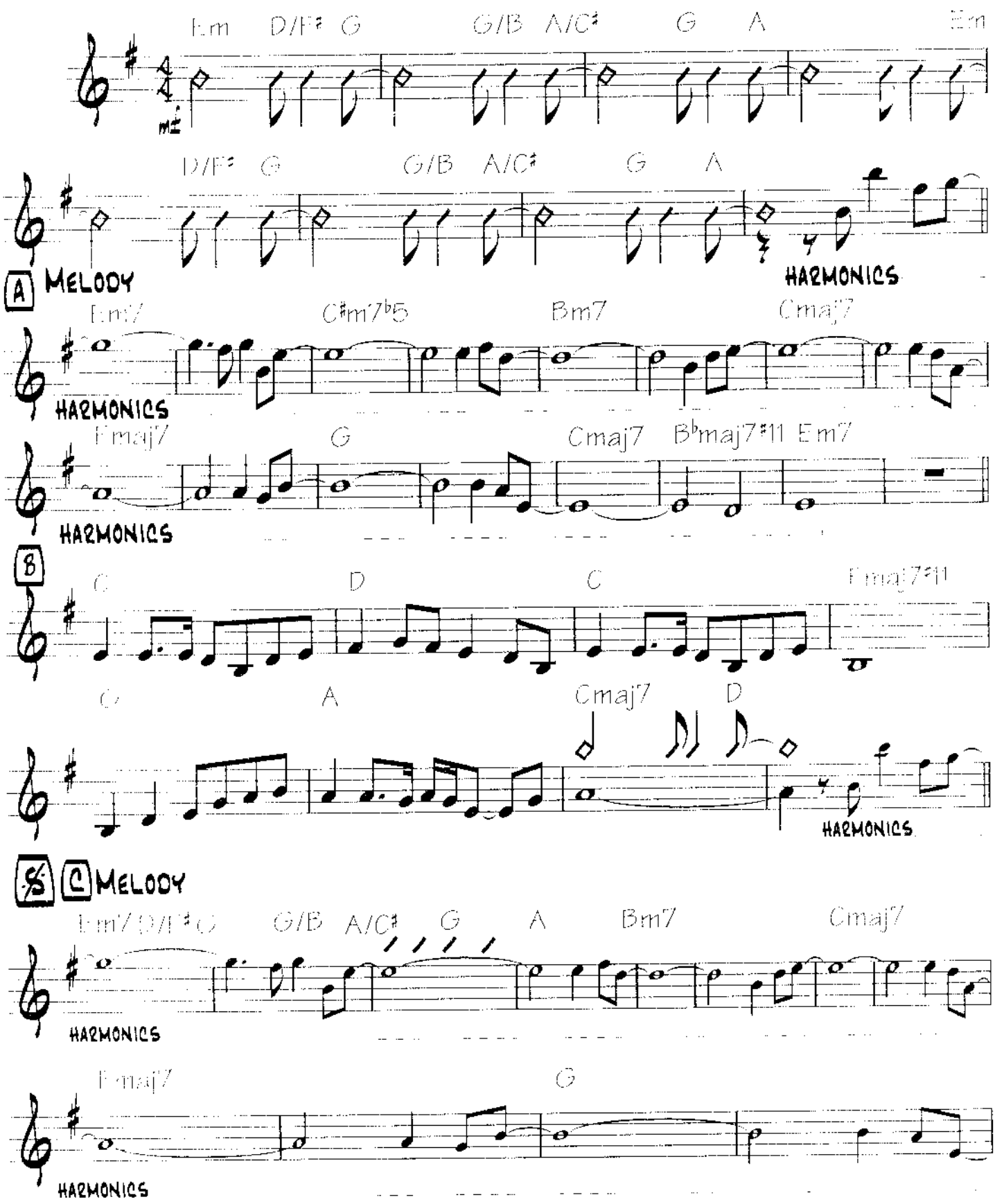

Fmaj7
C/E
B♭/D
Csus2
U OUTRO
N.C. (8 PED. THROUGHOUT)
PLAY 3 TIMES

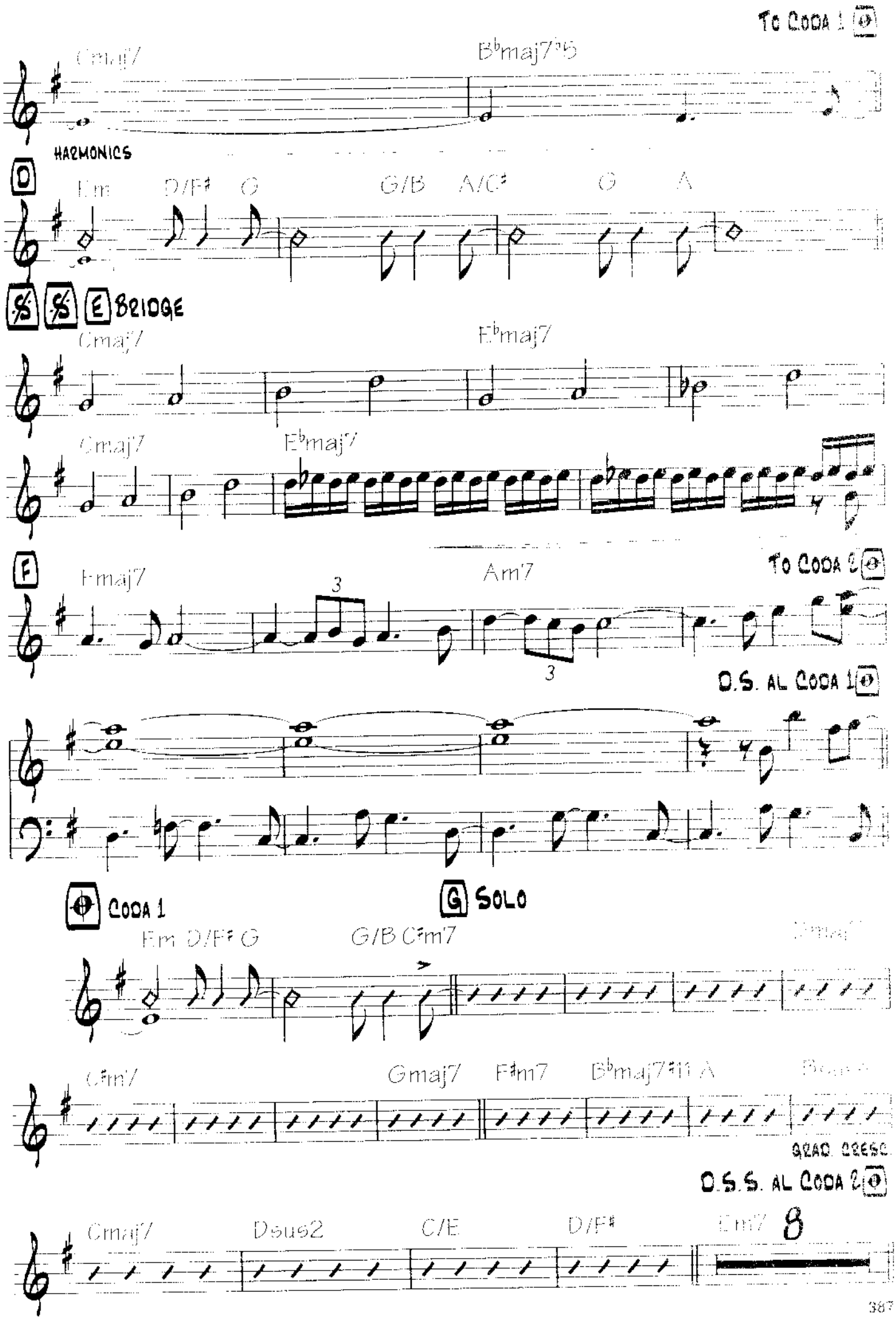
FOLLOW ME

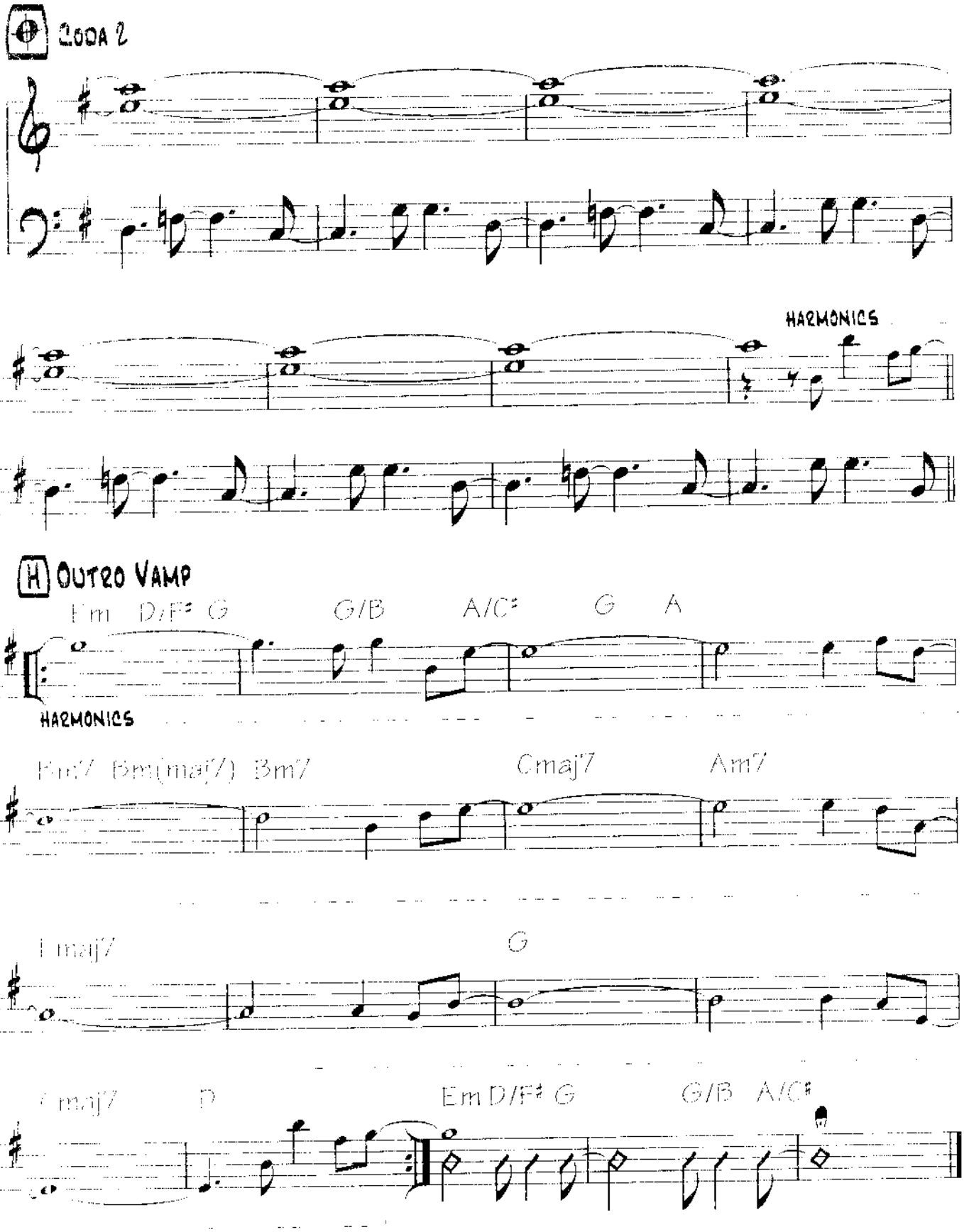
By Pat McLaughlin
and Lyle Mays

INTRO

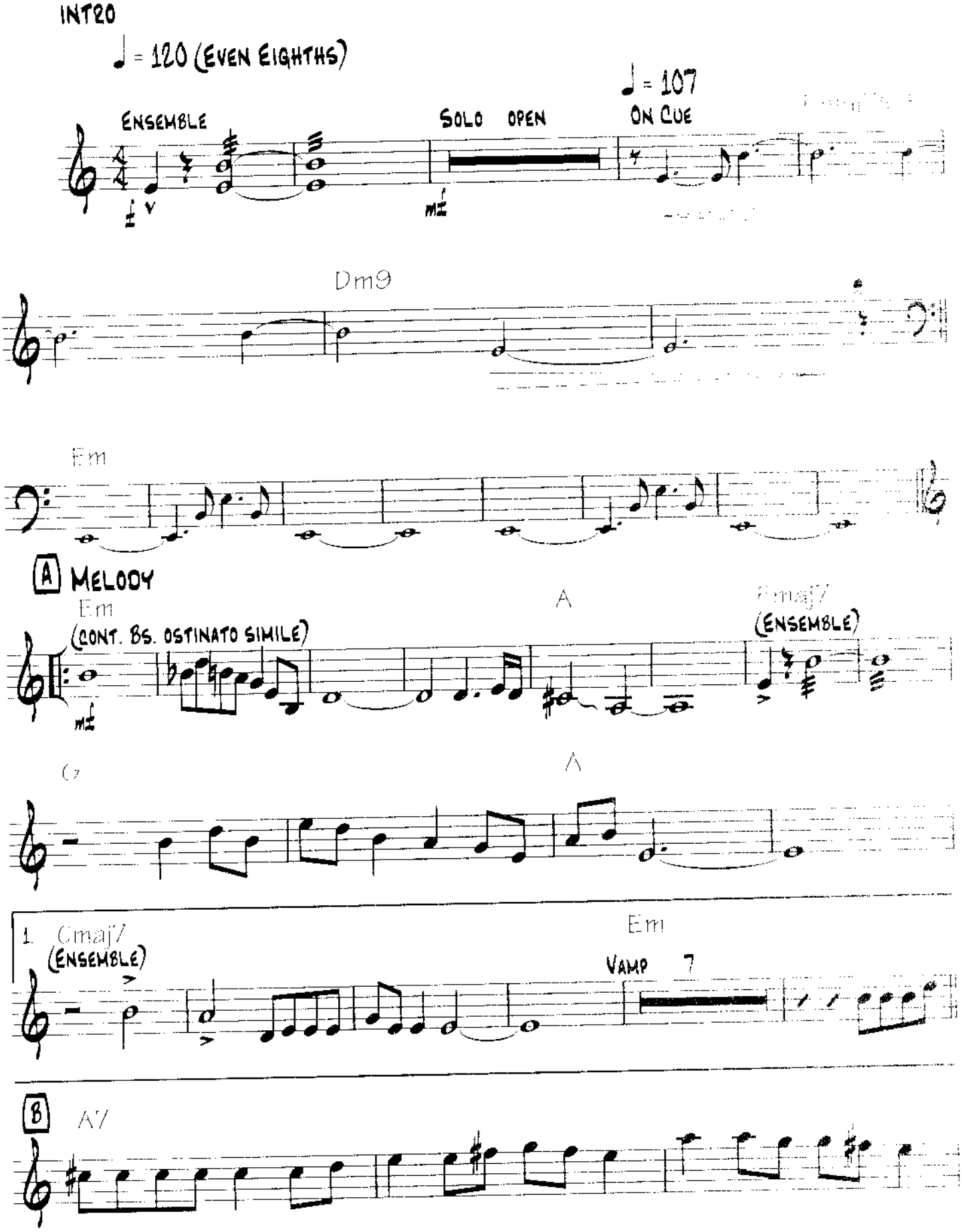
♩ = 110 (EVEN EIGHTHS)

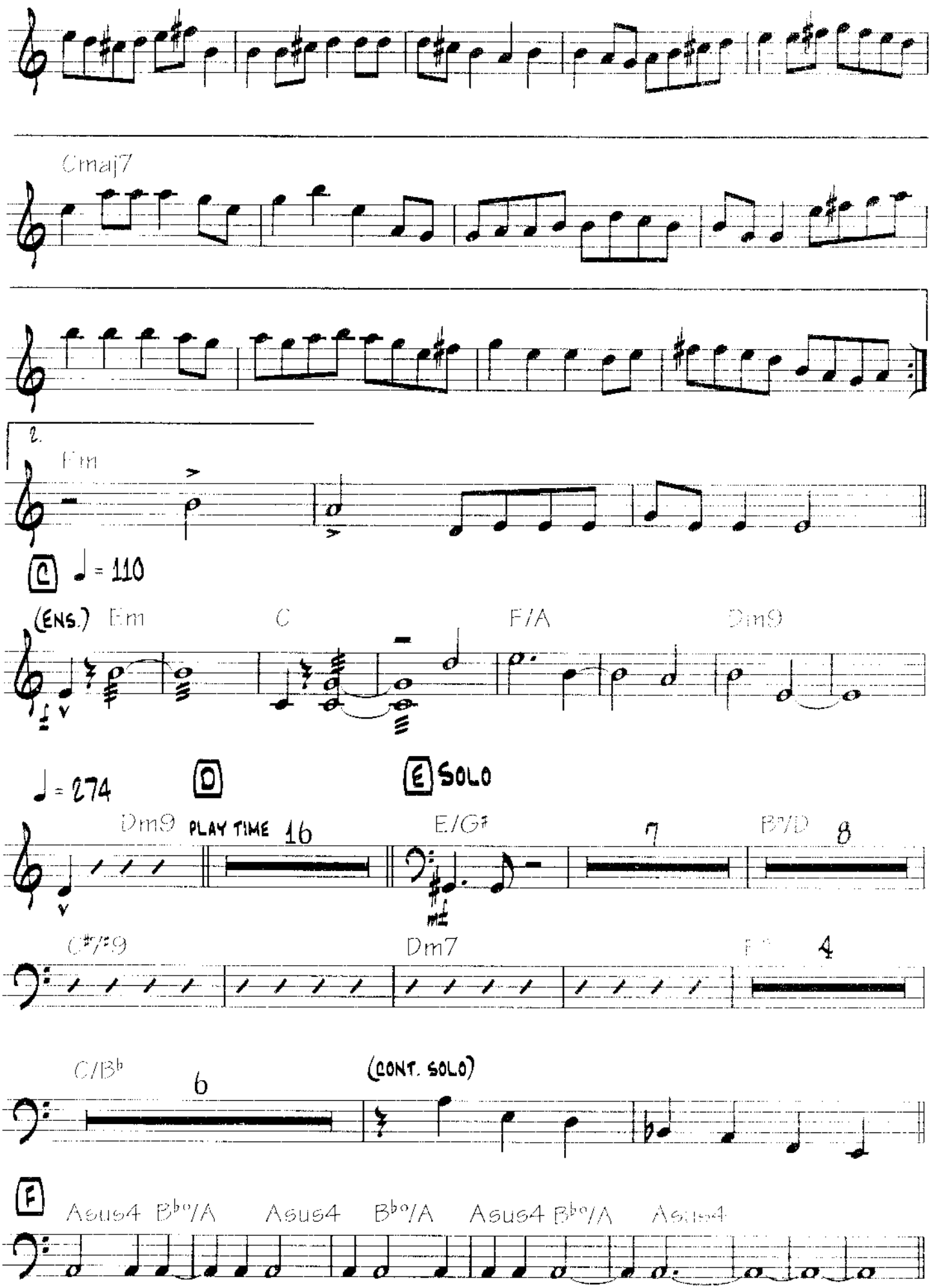


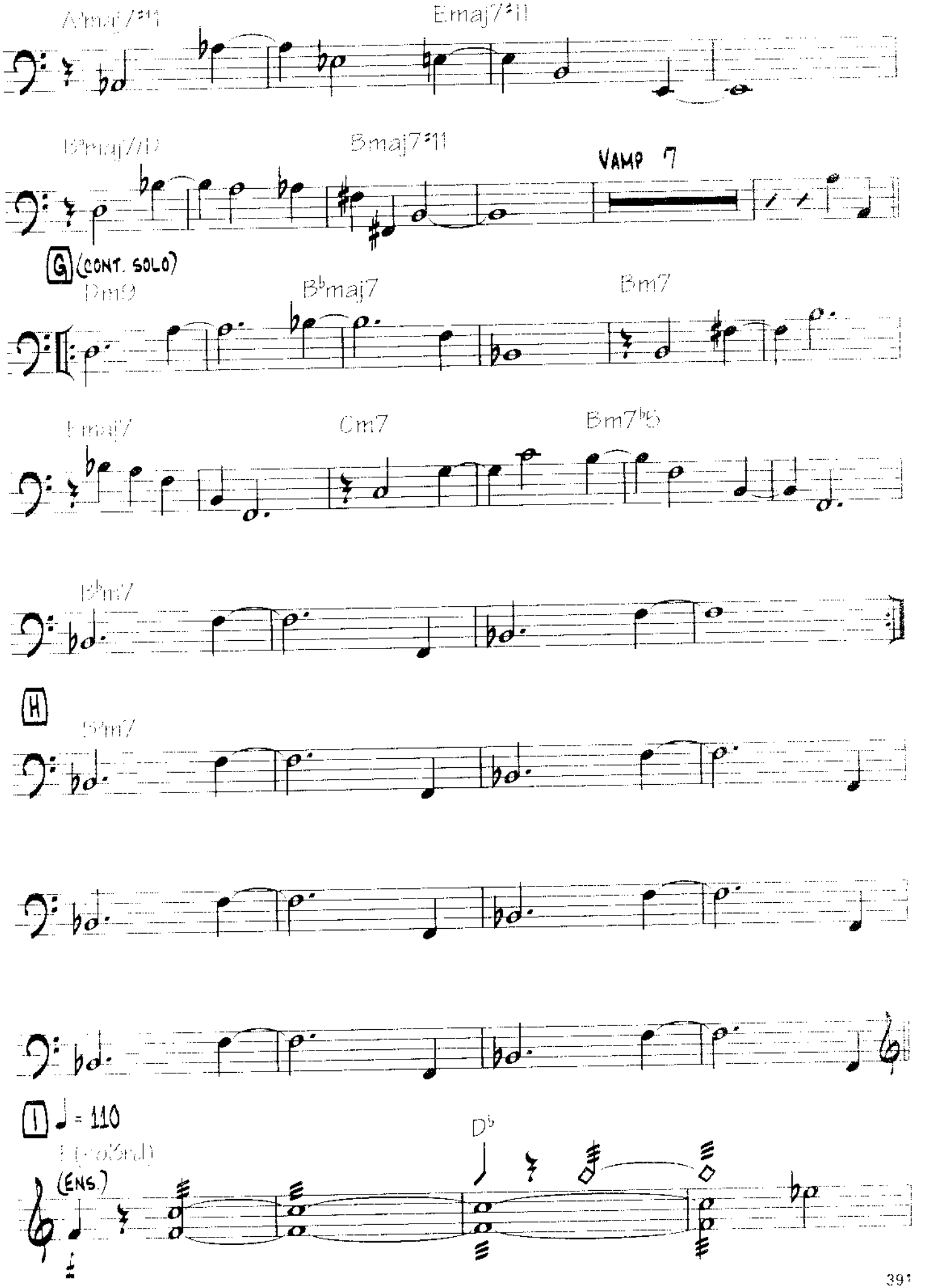

To Coda 1
Cmaj7
B♭maj7♯5
HARMONICS
D
Em
D/F♯
G
G/B
A/C♯
G
A
𝄋 𝄋 E BRIDGE
Cmaj7
E♭maj7
Cmaj7
E♭maj7
F
Fmaj7
3
Am7
3
To Coda 2
D.S. AL CODA 1
CODA 1
G SOLO
Em D/F♯ G
G/B C♯m7
C♯m7
Gmaj7
F♯m7
B♭maj7♯11 A
GRAD. CRESC.
D.S.S. AL CODA 2
Cmaj7
Dsus2
C/E
D/F♯
Em7
8

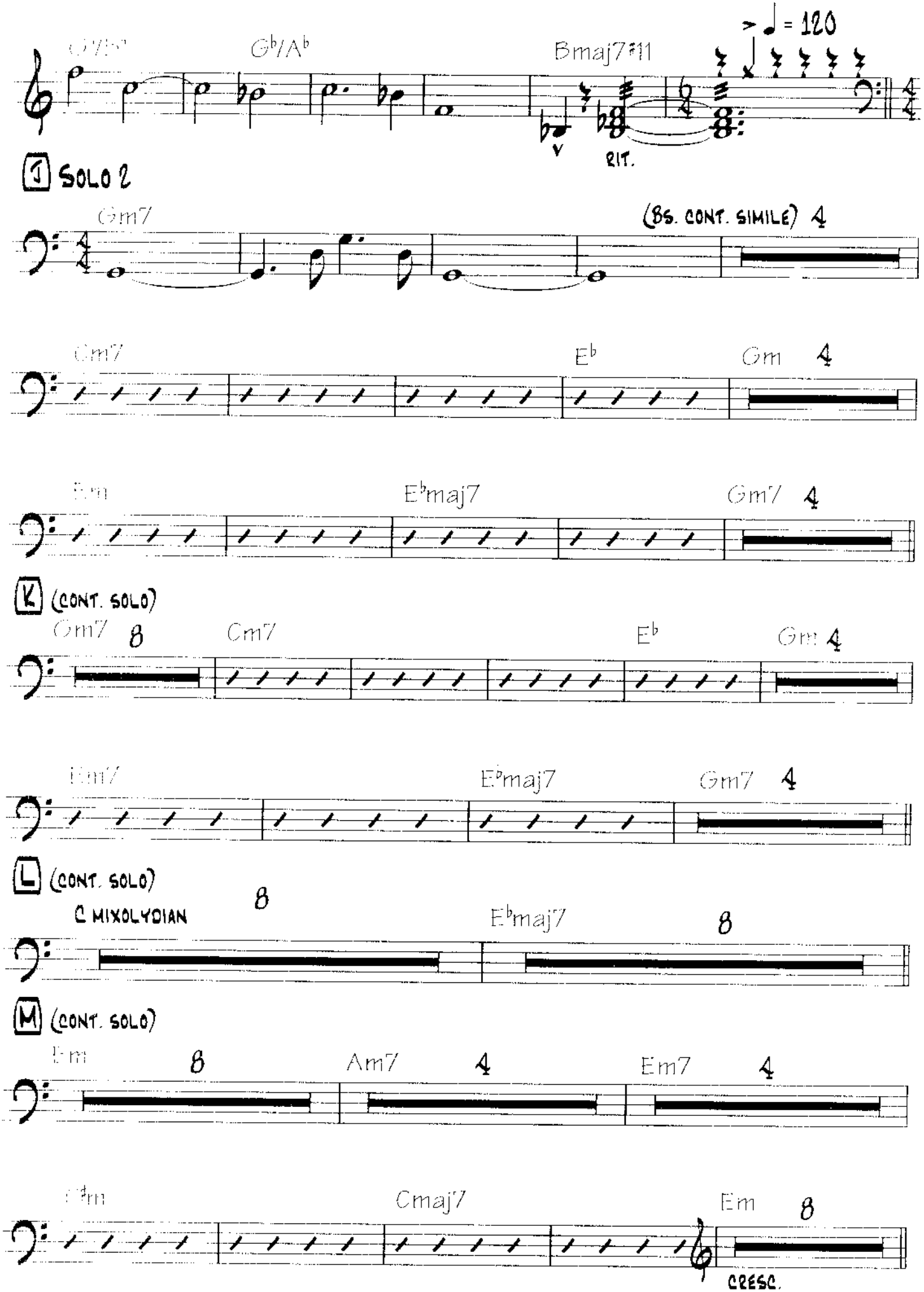

CODA 2
HARMONICS
H OUTRO VAMP
Em D/F♯ G G/B A/C♯ G A
HARMONICS
Em7 Bm(maj7) Bm7 Cmaj7 Am7
Fmaj7 G
Fmaj7 D Em D/F♯ G G/B A/C♯

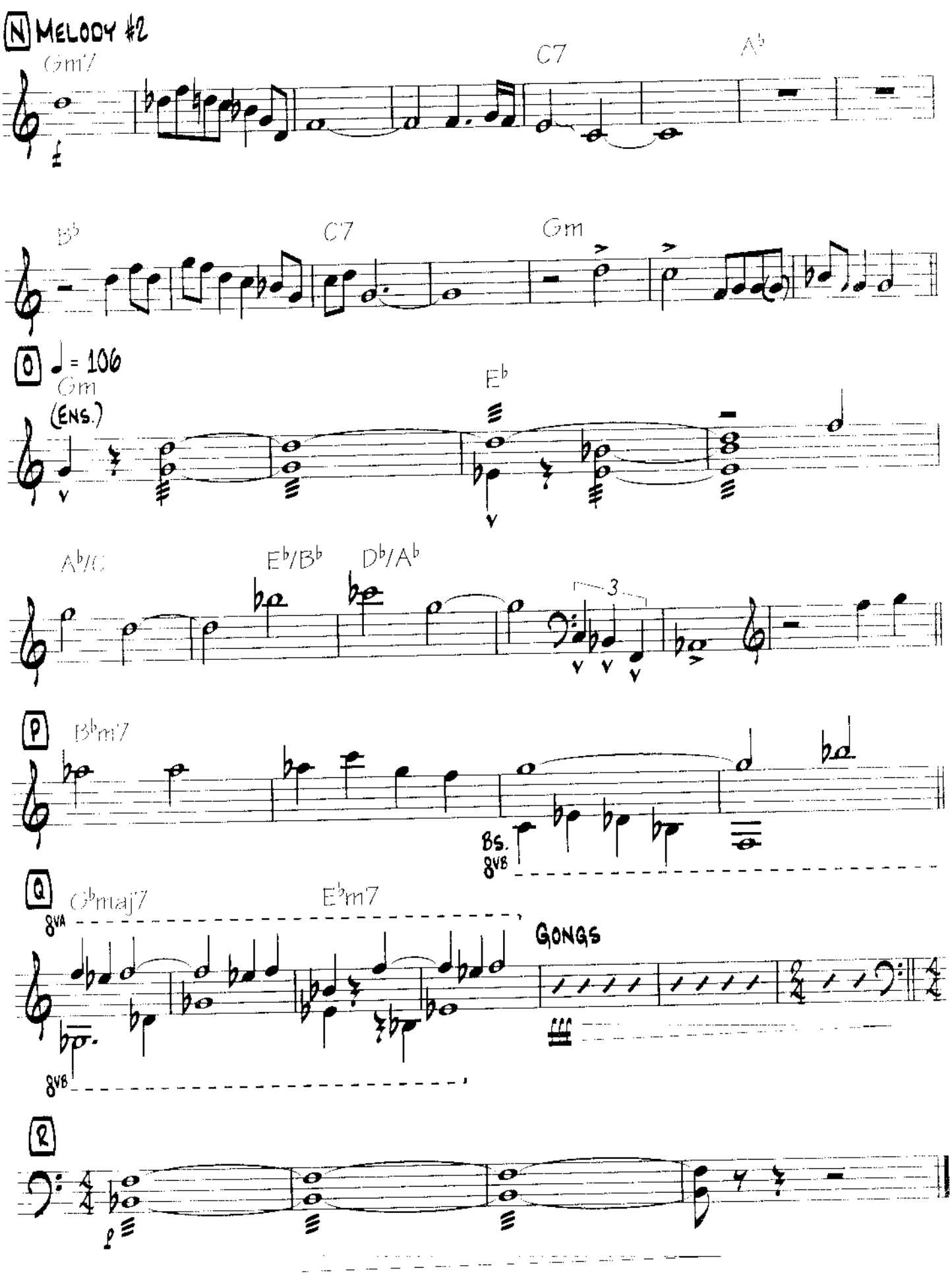
IMAGINARY DAY




Cmaj7
2.
Fm
C
♩ = 110
(ENS.)
Em
C
F/A
Dm9
♩ = 274
D
E
SOLO
Dm9
PLAY TIME
16
E/G♯
7
B♭/D
8
C♯7♭9
Dm7
4
C/B♭
6
(CONT. SOLO)
F
Asus4
B♭°/A
Asus4
B♭°/A
Asus4
B♭°/A
Asus4


A♭maj7♯11
E♭maj7♯11
B♭maj7♯11
Bmaj7♯11
VAMP 7
G (CONT. SOLO)
Dm9
B♭maj7
Bm7
Emaj7
Cm7
Bm7♭5
B♭m7
H
Gm7
I ♩ = 110
D♭
(ENS.)


♩ = 120
Gb/Ab
Bmaj7#11
V
RIT.
J SOLO 2
Gm7
(8s. CONT. SIMILE)
Cm7
Eb
Gm
Fm
Ebmaj7
Gm7
K (CONT. SOLO)
Gm7
Cm7
Eb
Gm
Fm7
Ebmaj7
Gm7
L (CONT. SOLO)
C MIXOLYDIAN
Ebmaj7
M (CONT. SOLO)
Em
Am7
Em7
Cmaj7
Em
CRESC.

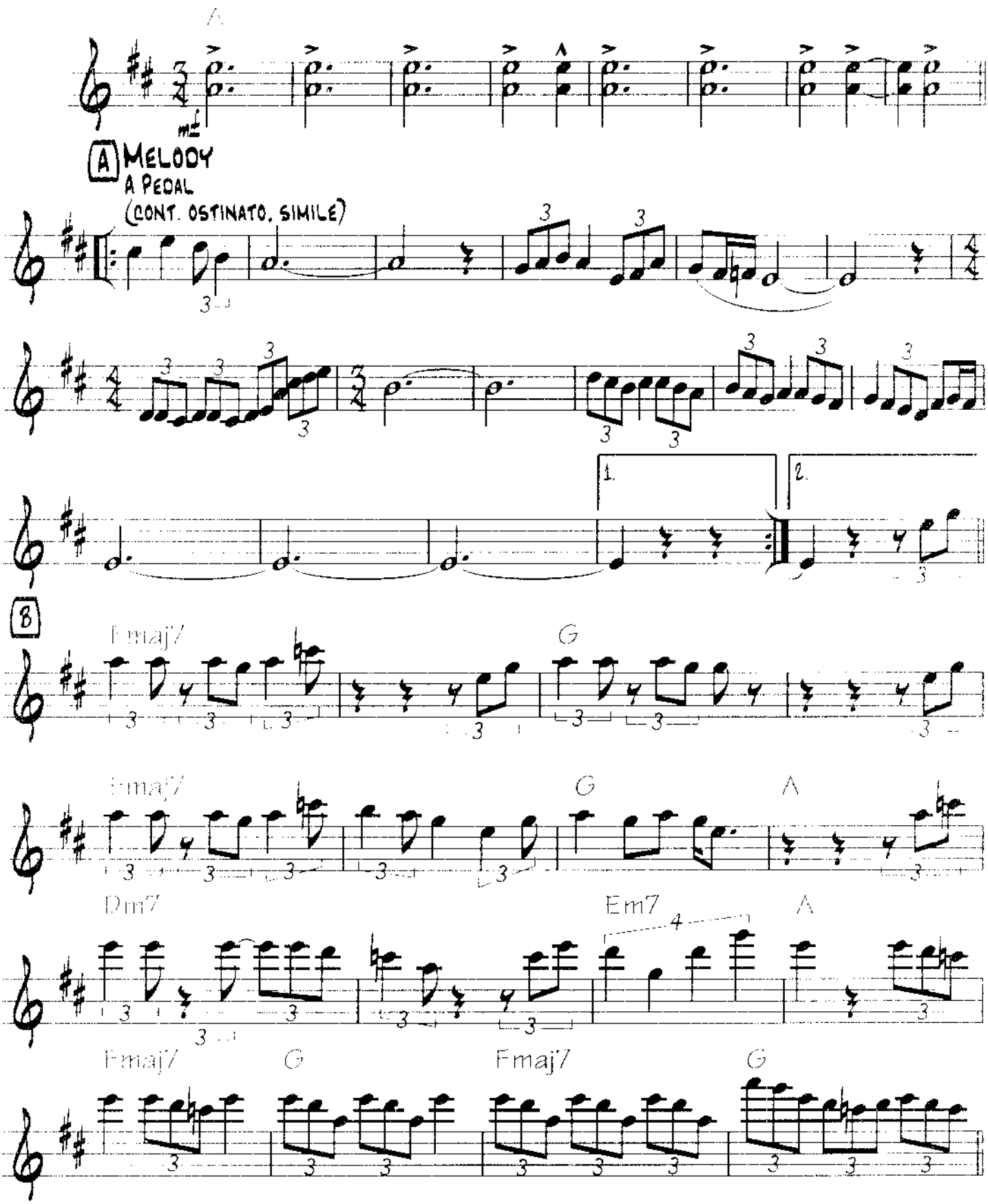

N MELODY #2
Gm7
C7
A♭
B♭
C7
Gm
O ♩ = 106
Gm
(ENS.)
E♭
A♭/C
E♭/B♭
D♭/A♭
3
P
B♭m7
8VA
Q
C♭maj7
E♭m7
GONGS
8VB
R

The Awakening

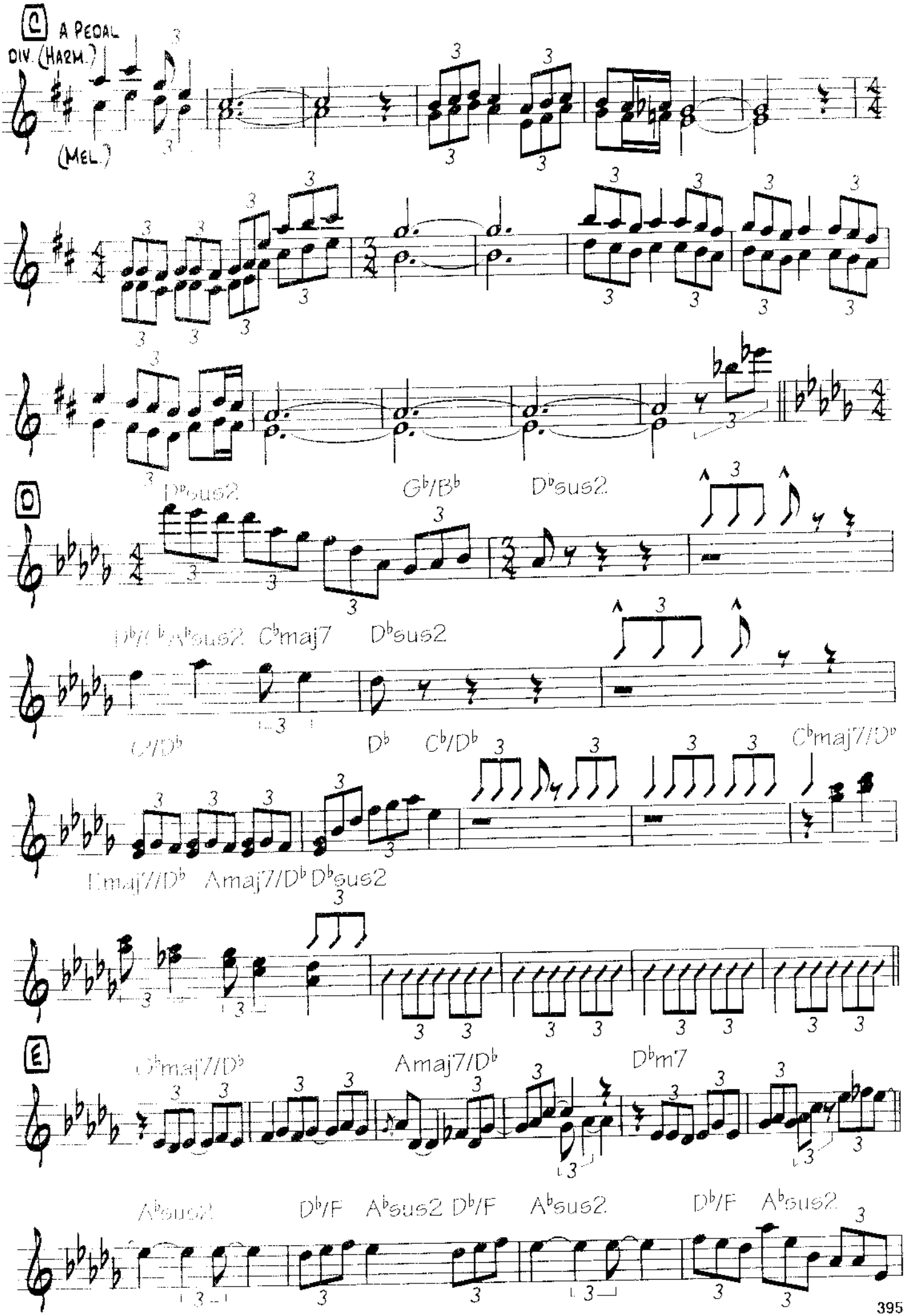
By [illegible]

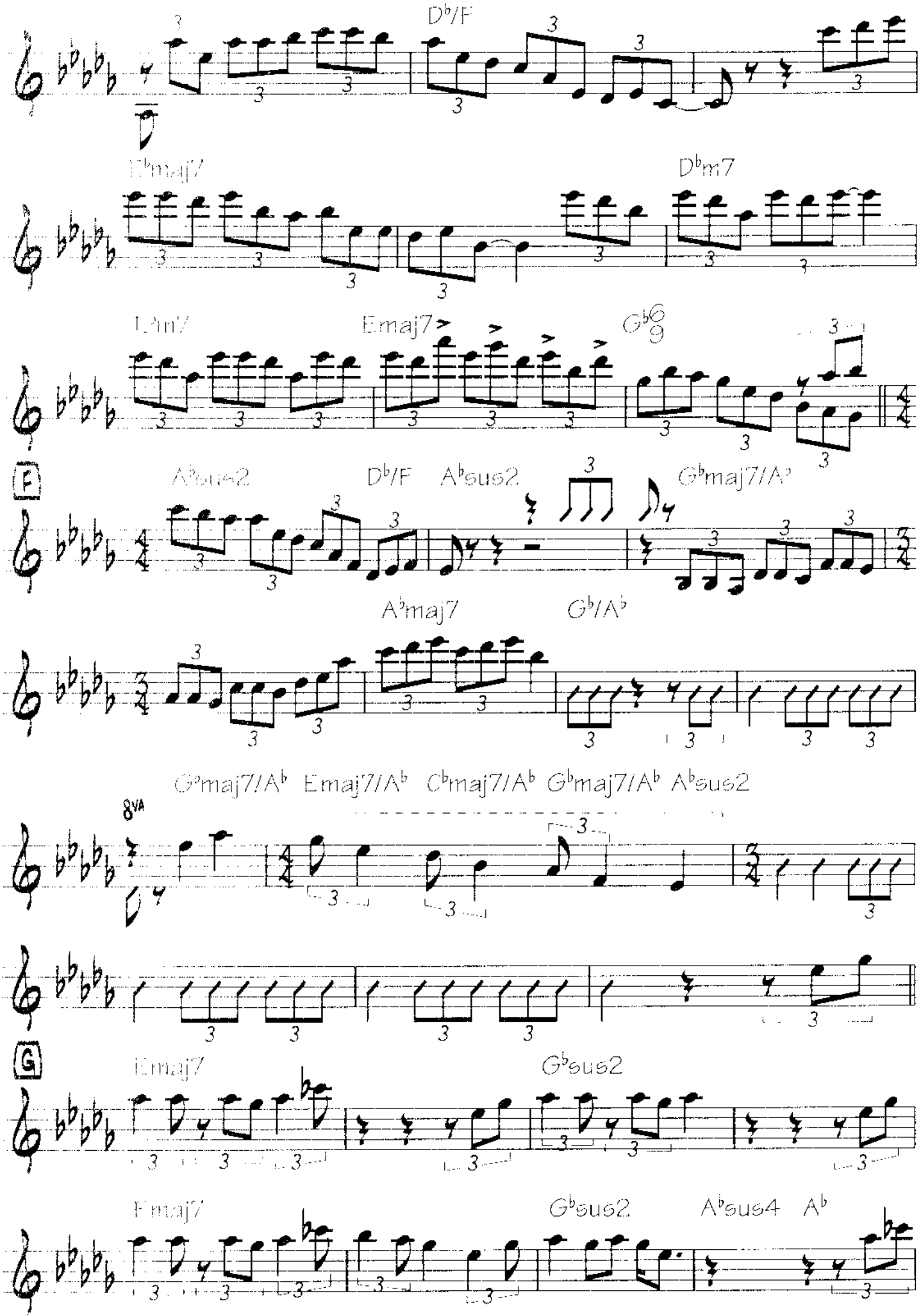
Intro

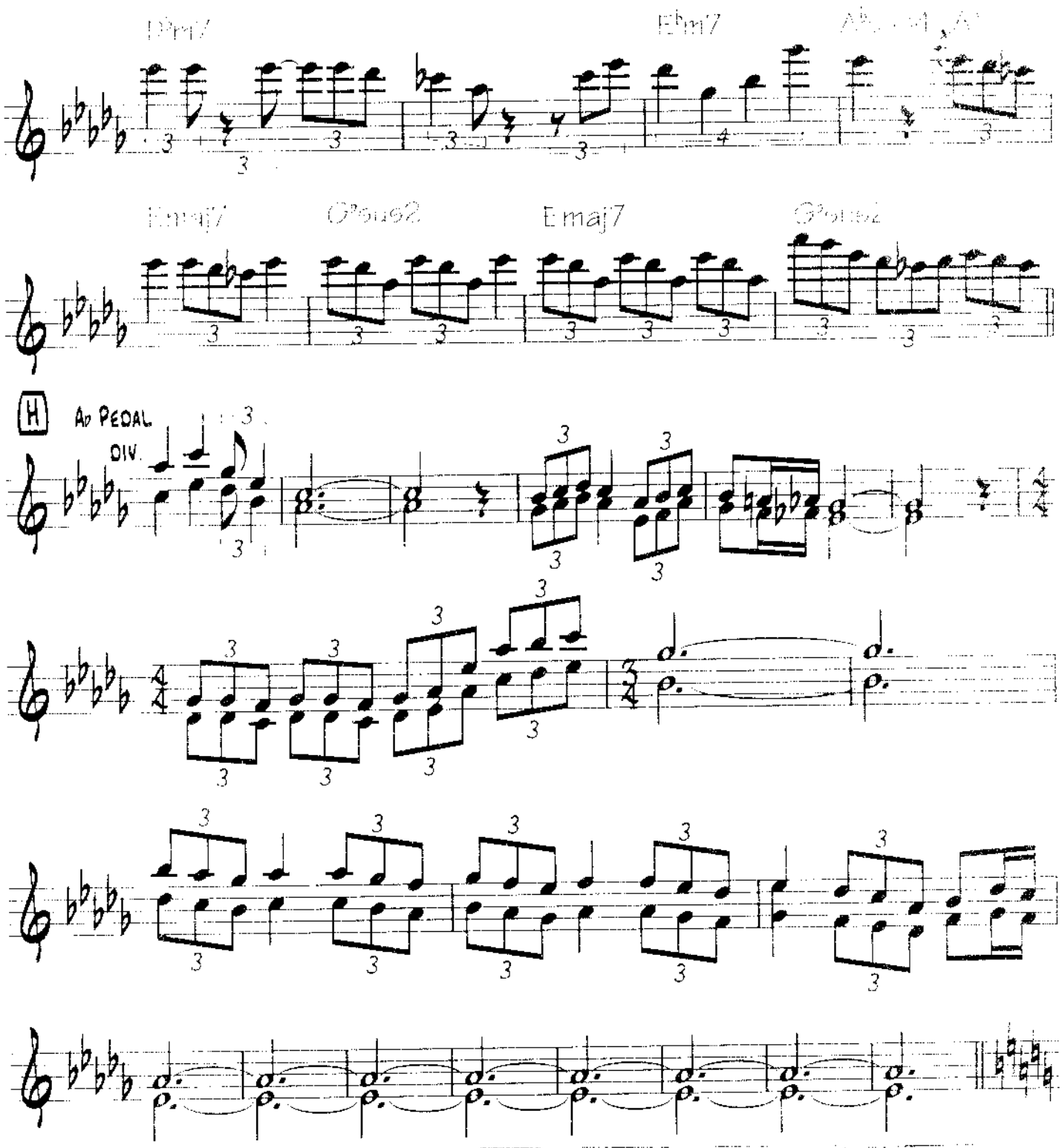
♩ = 122 (Triplet feel)

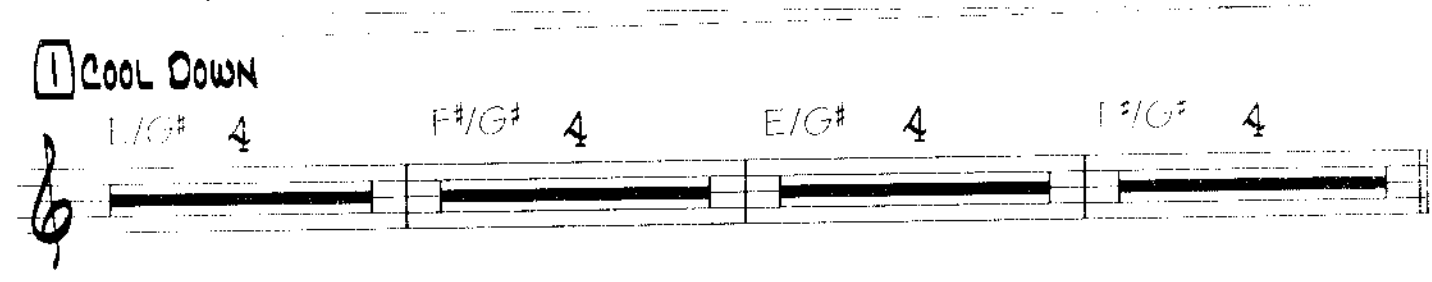


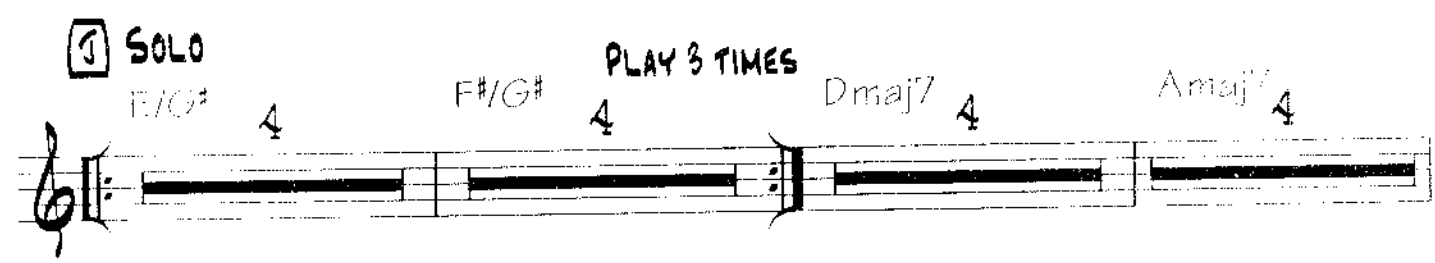
[illegible]

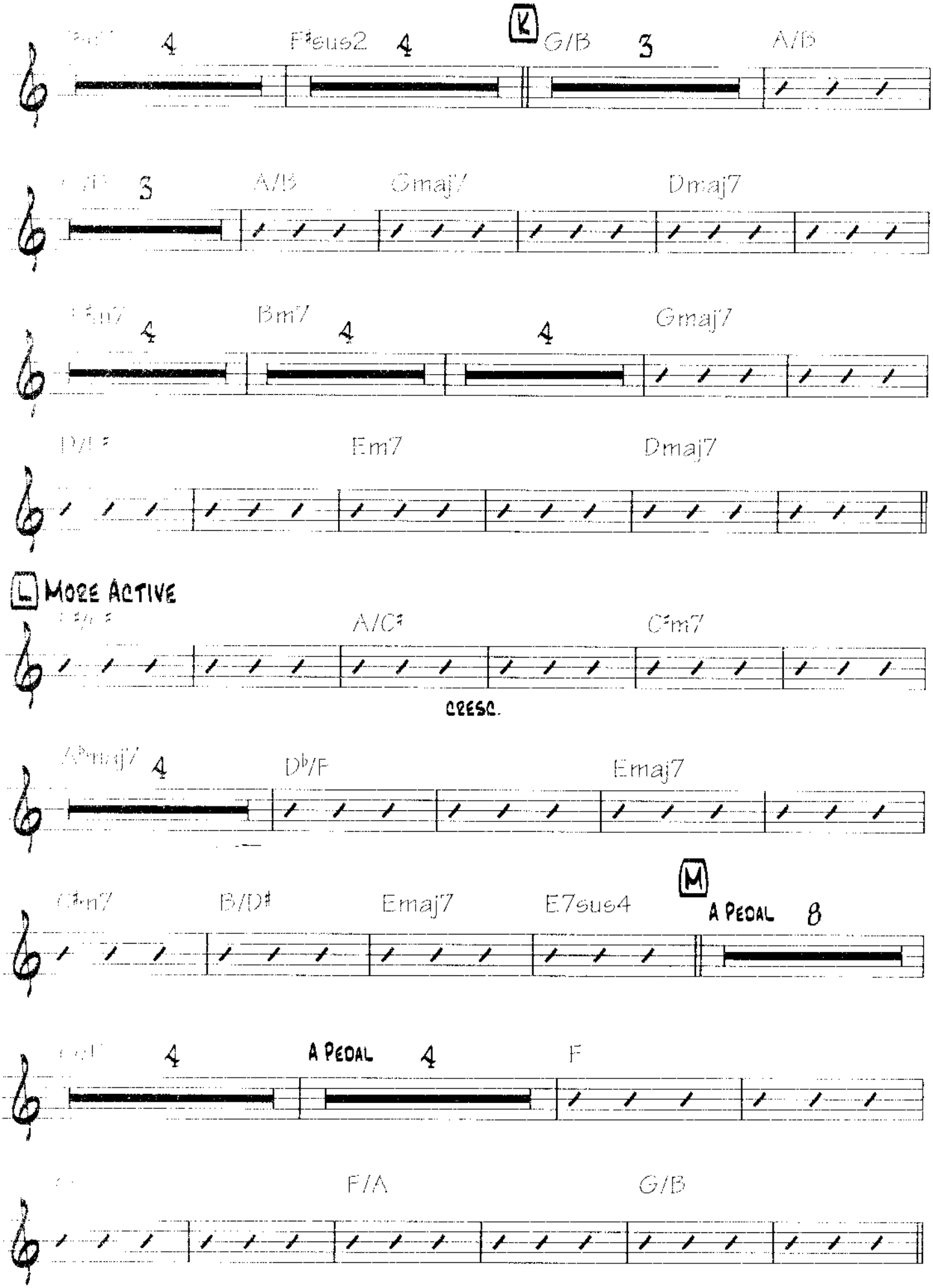

C
A PEDAL
DIV. (HARM.)
(MEL.)
D
E


D♭/F
E♭maj7
D♭m7
Fm7
Emaj7
G♭6/9
F
A♭sus2
D♭/F
A♭sus2
G♭maj7/A♭
A♭maj7
G♭/A♭
G♭maj7/A♭ Emaj7/A♭ C♭maj7/A♭ G♭maj7/A♭ A♭sus2
8va
G
Emaj7
G♭sus2
Emaj7
G♭sus2
A♭sus4
A♭

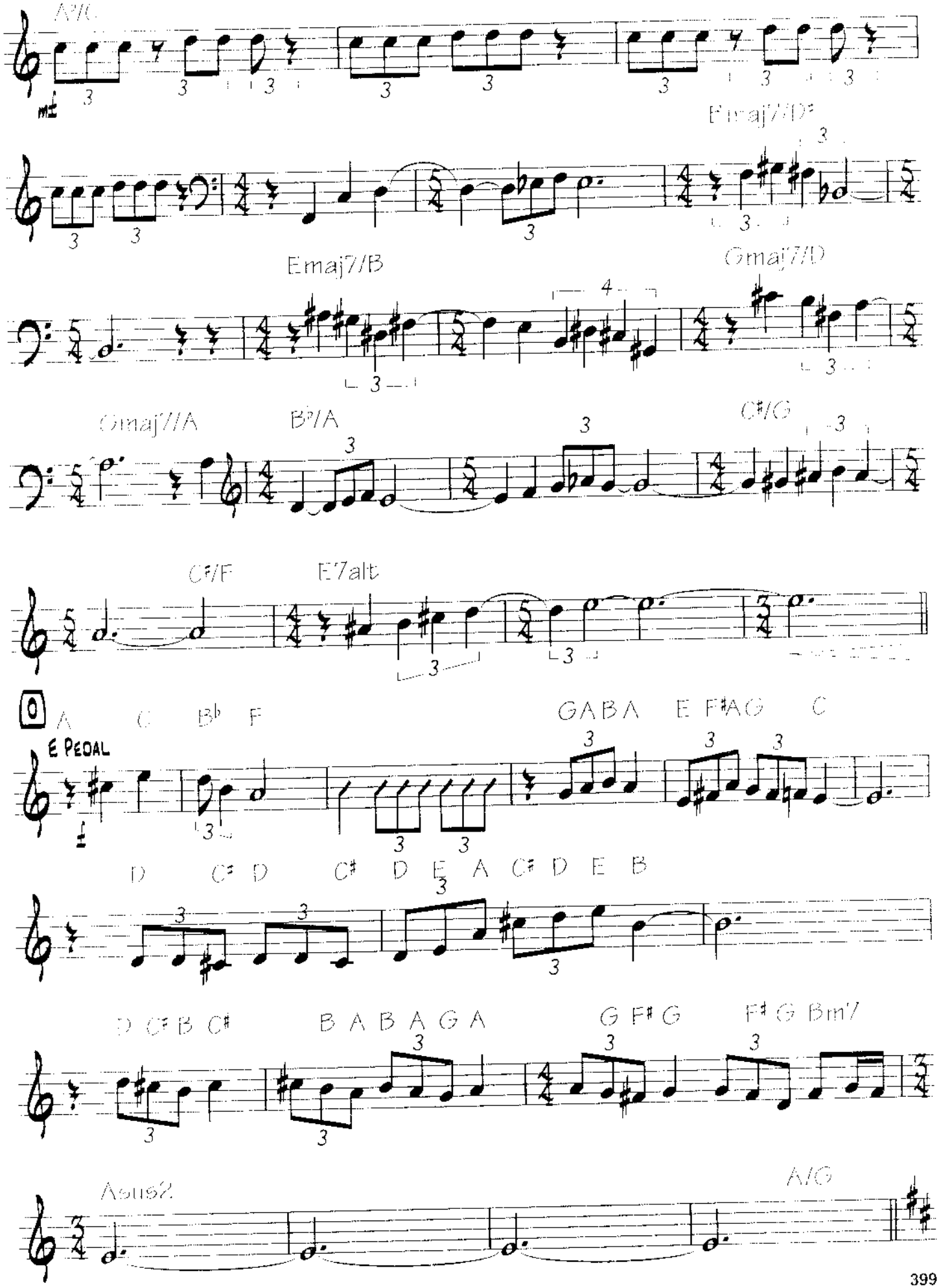

Dm7
Ebm7
Emaj7
G7sus2
Emaj7
G7sus2
H
Ad Pedal
div.


I Cool Down
E/G#
F#/G#
E/G#
F#/G#

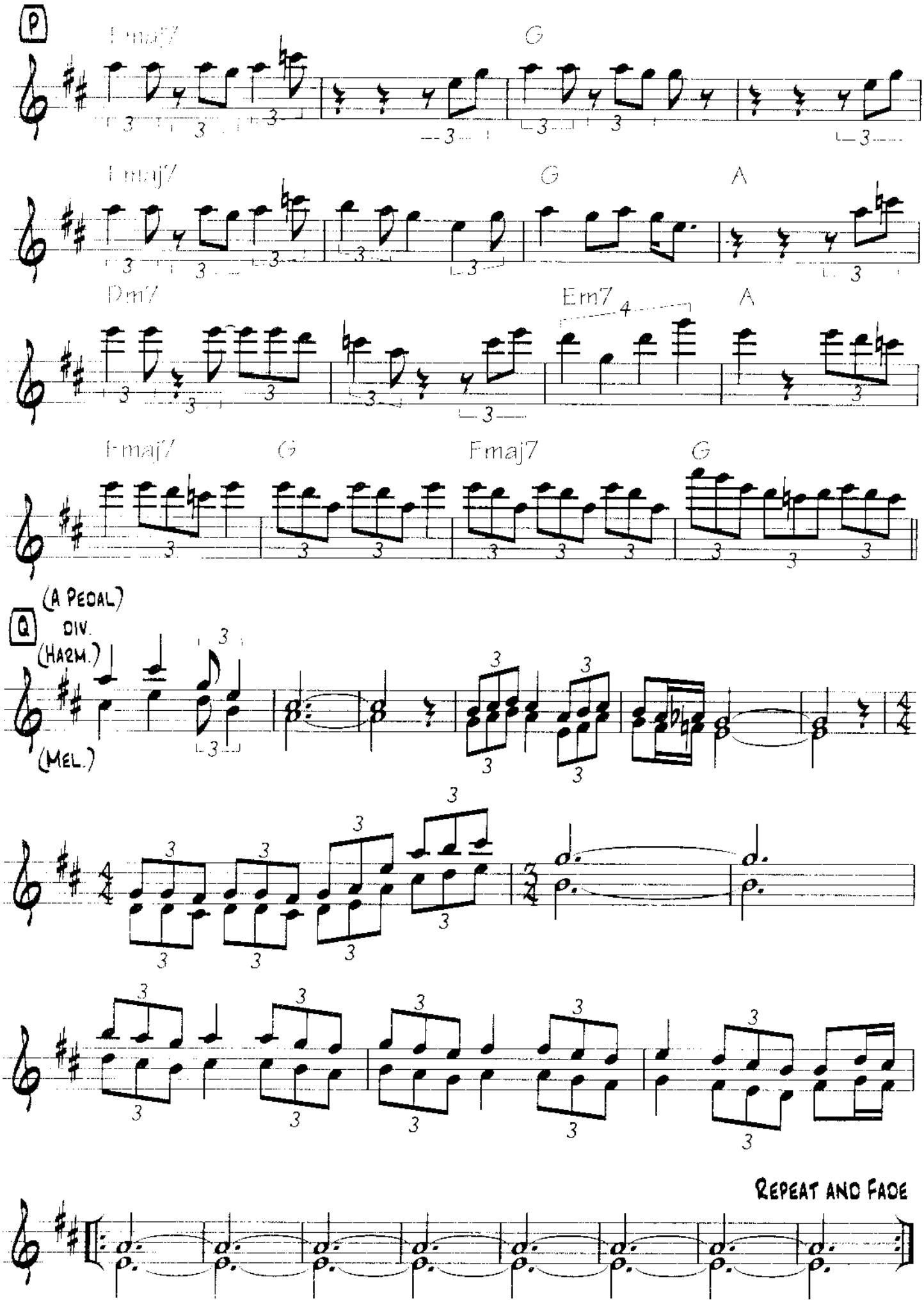

J Solo
PLAY 3 TIMES
E/G#
F#/G#
Dmaj7
Amaj7


K
F♯sus2
G/B
A/B
Gmaj7
Dmaj7
Bm7
Em7
L MORE ACTIVE
A/C♯
C♯m7
CRESC.
D♭/F
Emaj7
B/D♯
E7sus4
M
A PEDAL
F
F/A
G/B

N Interlude



O

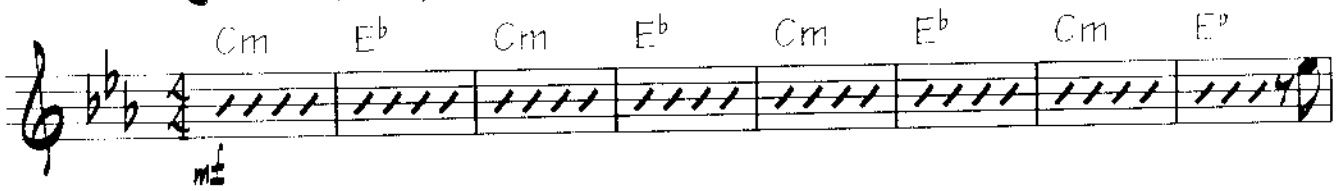

P
Fmaj7
G
Fmaj7
G
A
Dm7
Em7
A
Fmaj7
G
Fmaj7
G
(A PEDAL)
Q
DIV.
(HARM.)
(MEL.)
REPEAT AND FADE

The Roots of Coincidence

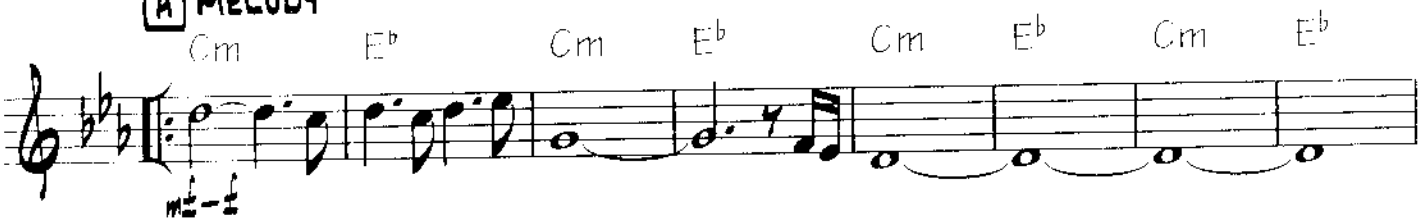
By Pat Metheny
and Lyle Mays

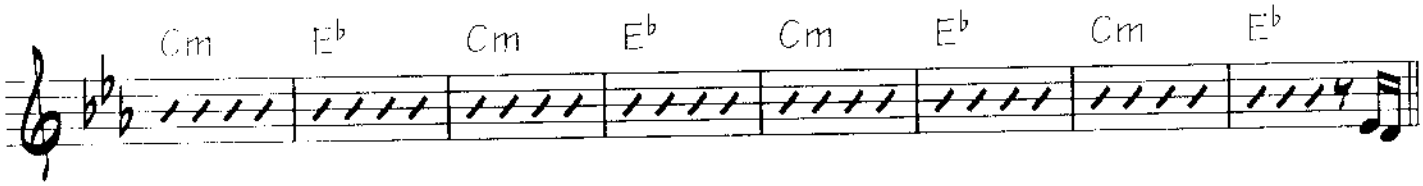
INTRO

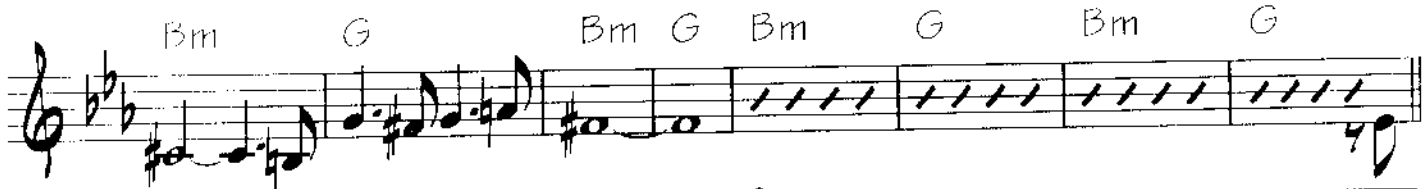
♩ = 150 (EVEN EIGHTHS)

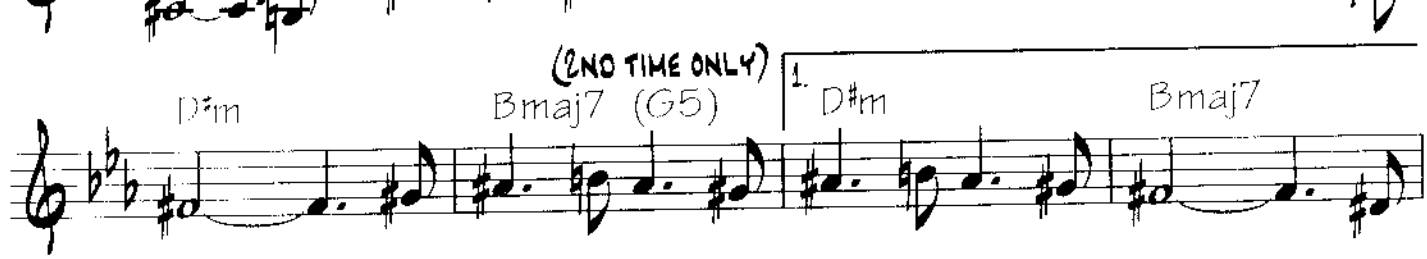


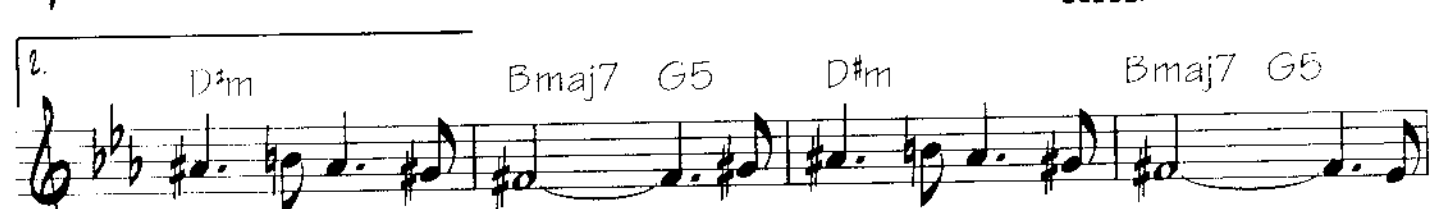
A MELODY











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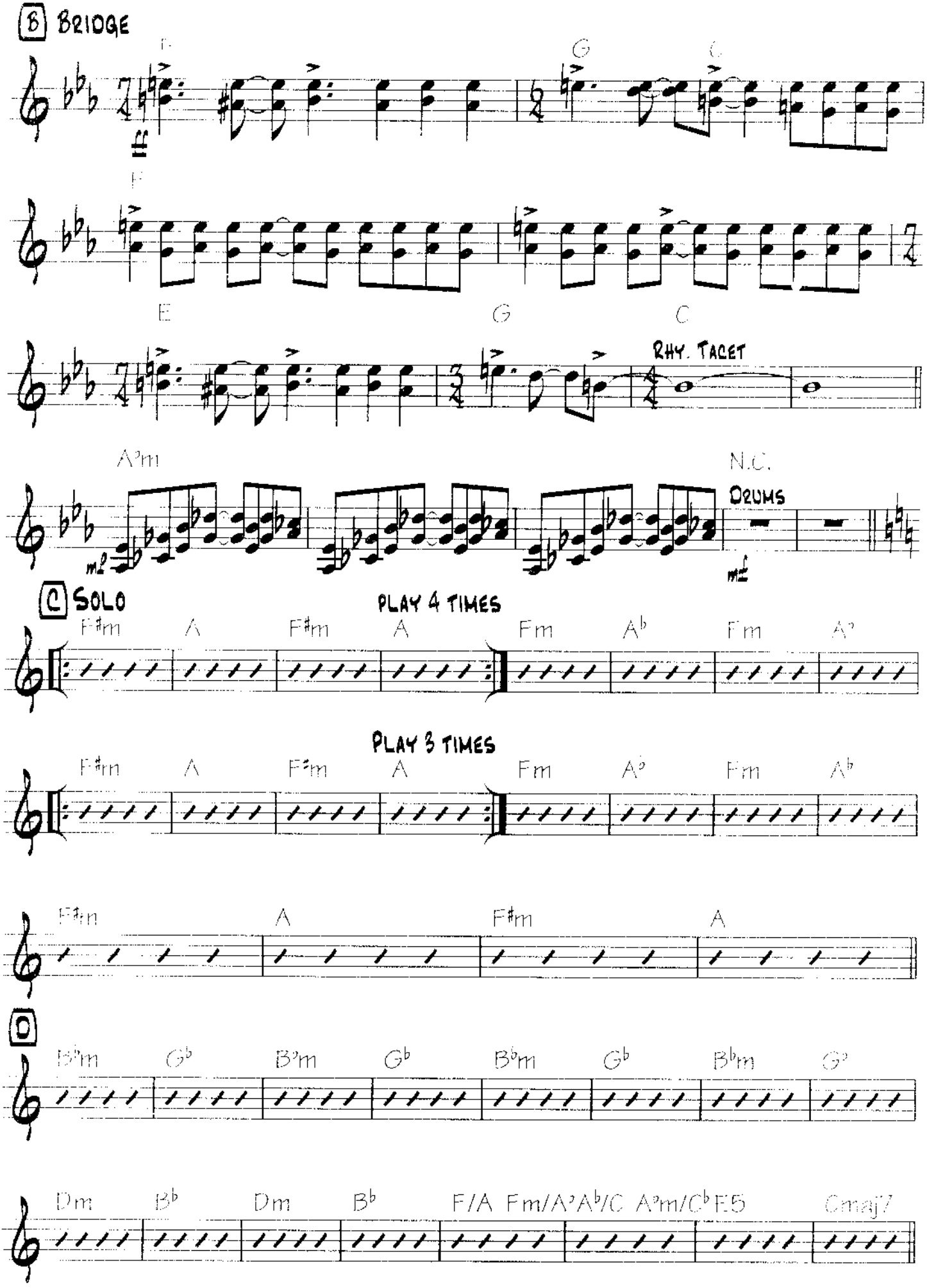
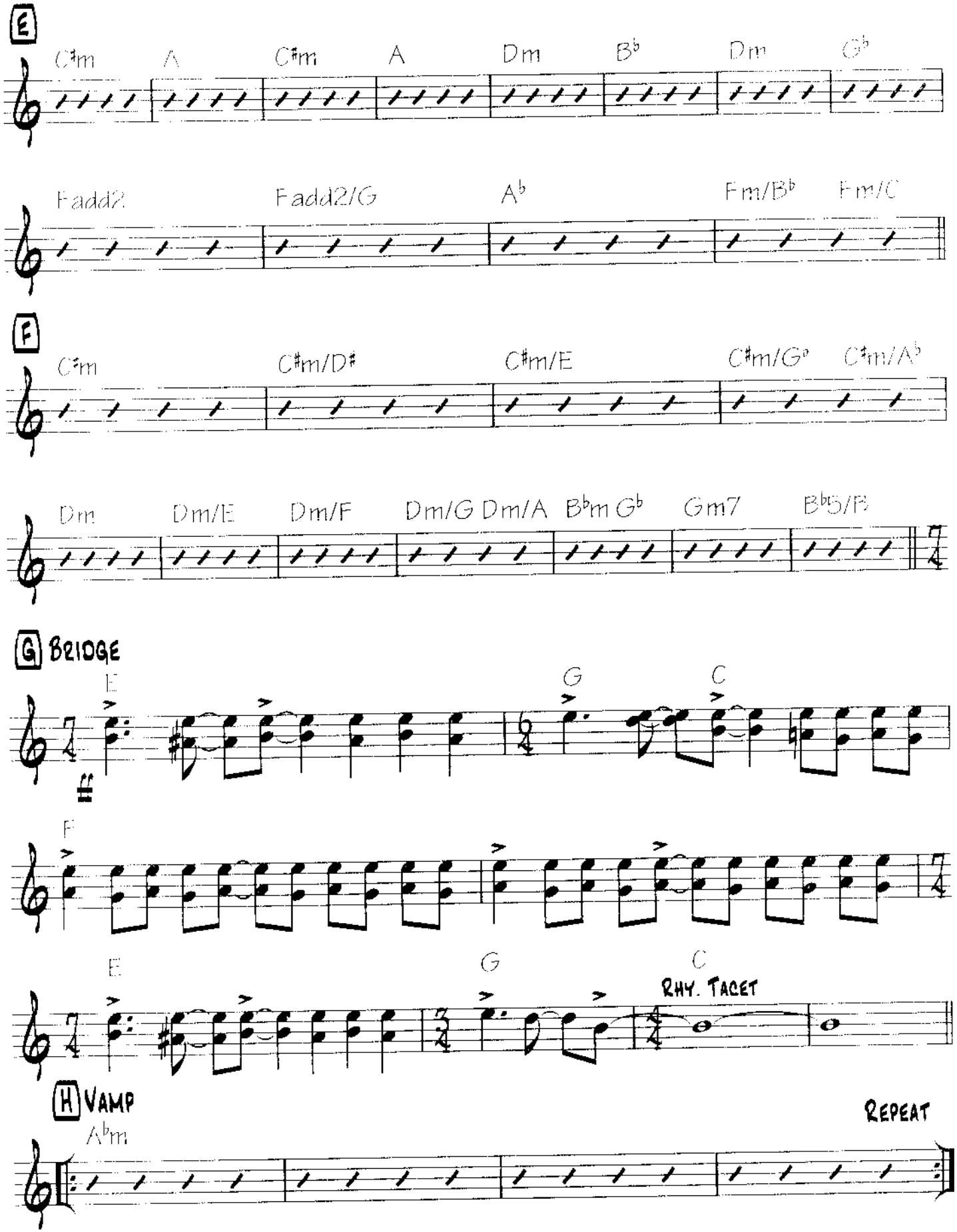

B BRIDGE
F
G
C
ff
F
E
G
C
RHY. TACET
A♭m
N.C.
DRUMS
mf
mf
C SOLO
PLAY 4 TIMES
F♯m A F♯m A Fm A♭ Fm A♭
PLAY 3 TIMES
F♯m A F♯m A Fm A♭ Fm A♭
F♯m A F♯m A
D
B♭m G♭ B♭m G♭ B♭m G♭ B♭m G♭
Dm B♭ Dm B♭ F/A Fm/A♭ A♭/C A♭m/C♭ E5 Cmaj7

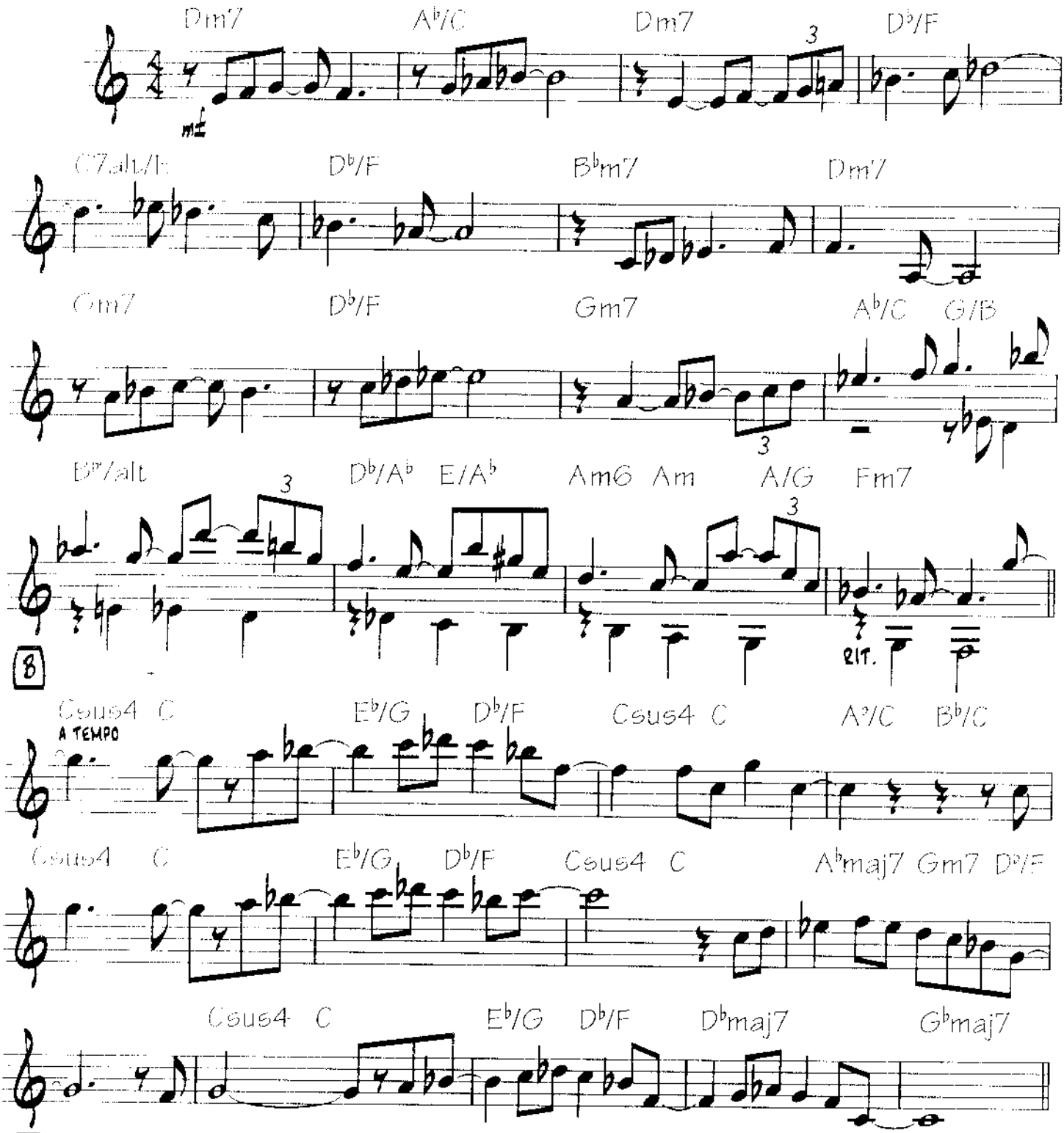

E
C♯m A C♯m A Dm B♭ Dm G♭
Fadd2 Fadd2/G A♭ Fm/B♭ Fm/C
F
C♯m C♯m/D♯ C♯m/E C♯m/G♭ C♯m/A♭
Dm Dm/E Dm/F Dm/G Dm/A B♭m G♭ Gm7 B♭5/B
G BRIDGE
E G C
F
E G C
RHY. TACET
H VAMP
A♭m
REPEAT

Across the Sky

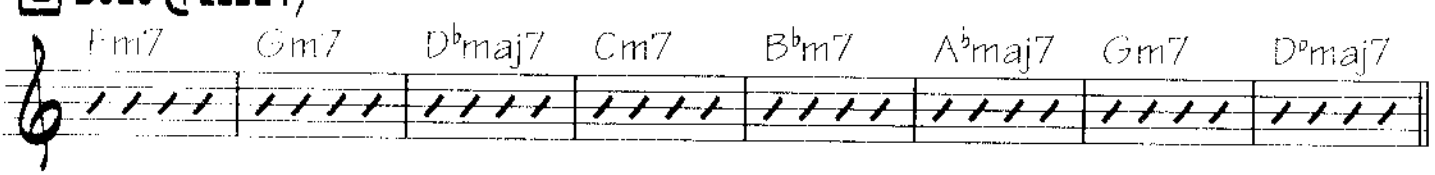
By Pat Metheny
and Lyle Mays

A Ballad

Freely ♩ = 84 (Even Eighths)



C Solo (Freely)



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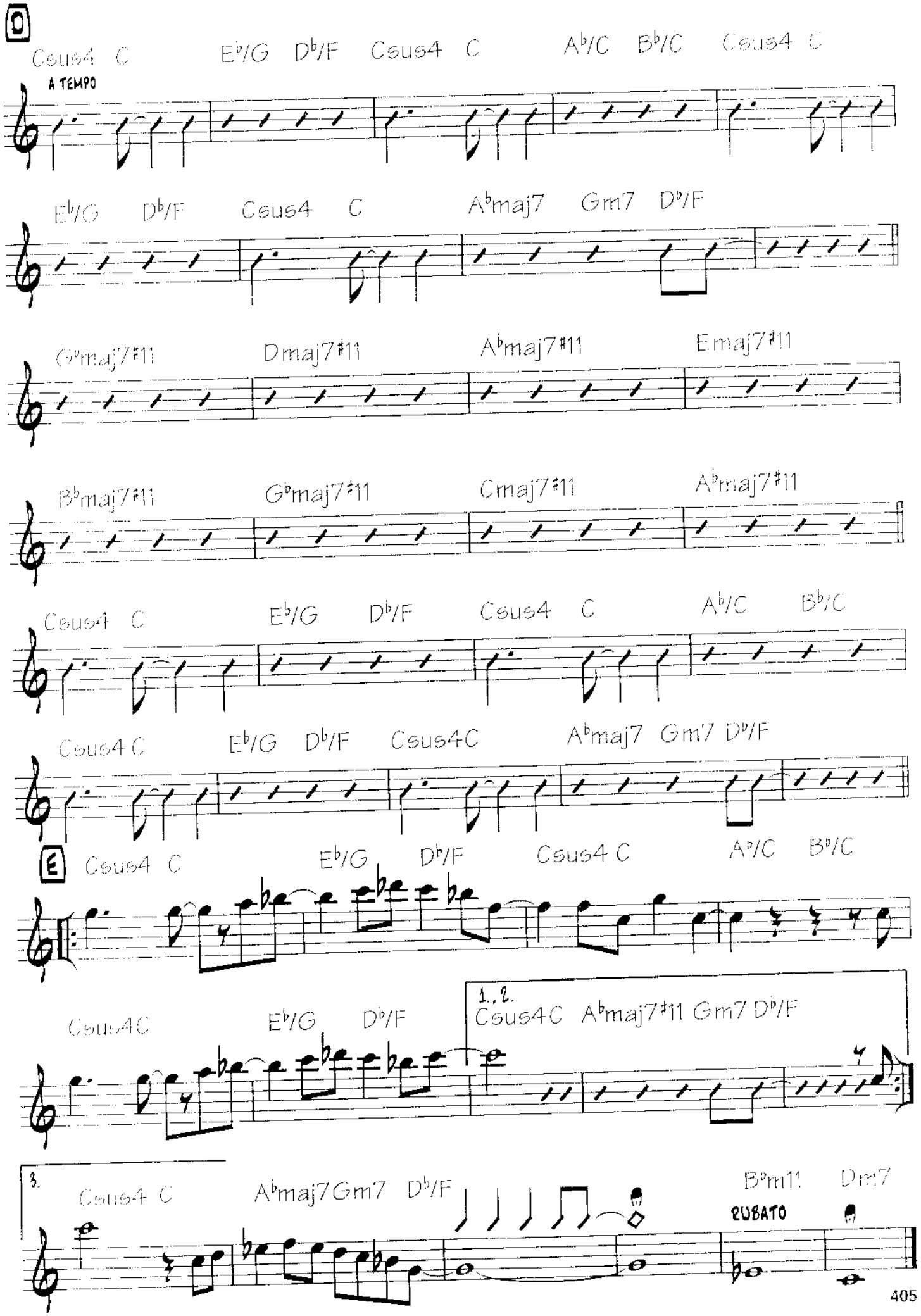
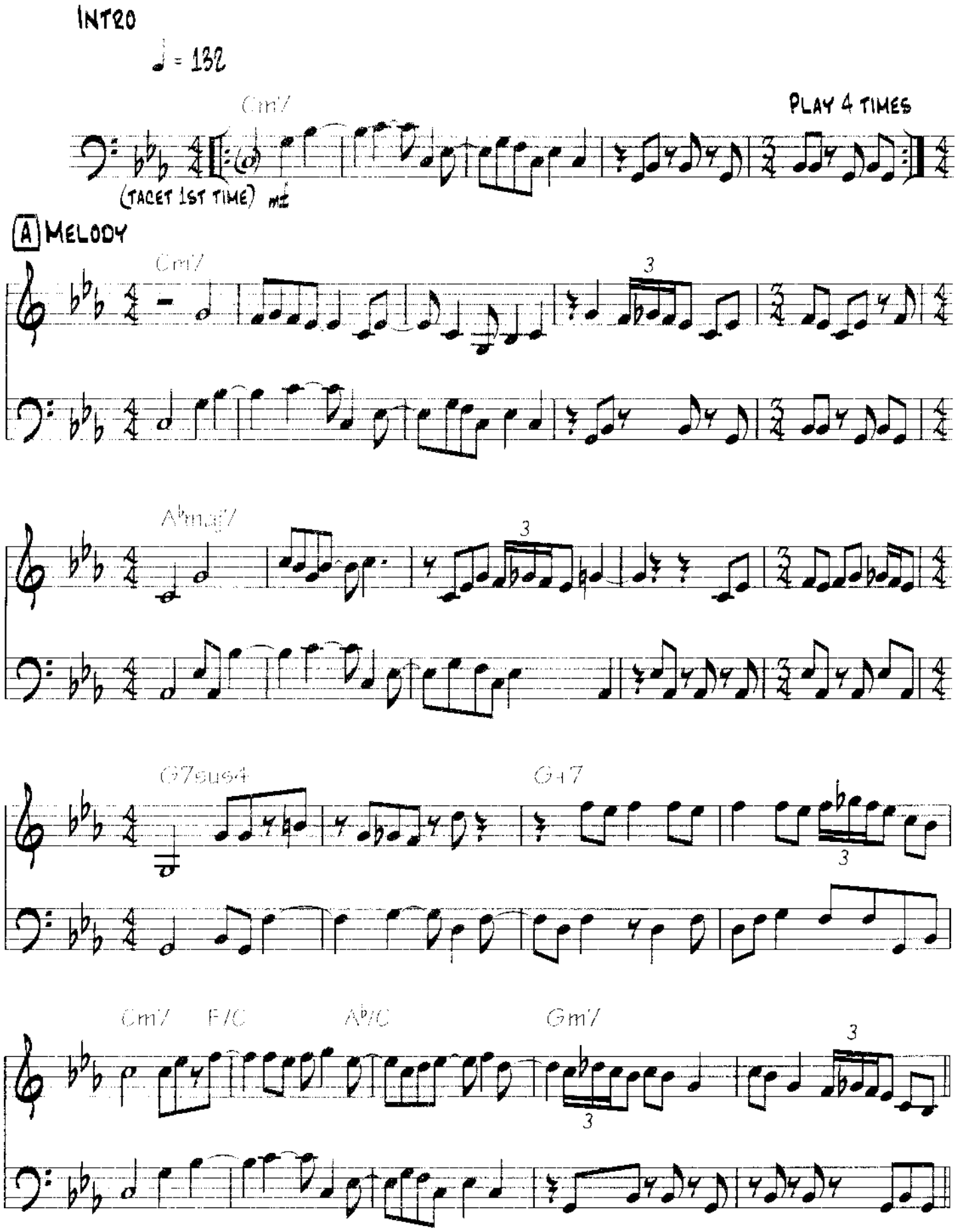
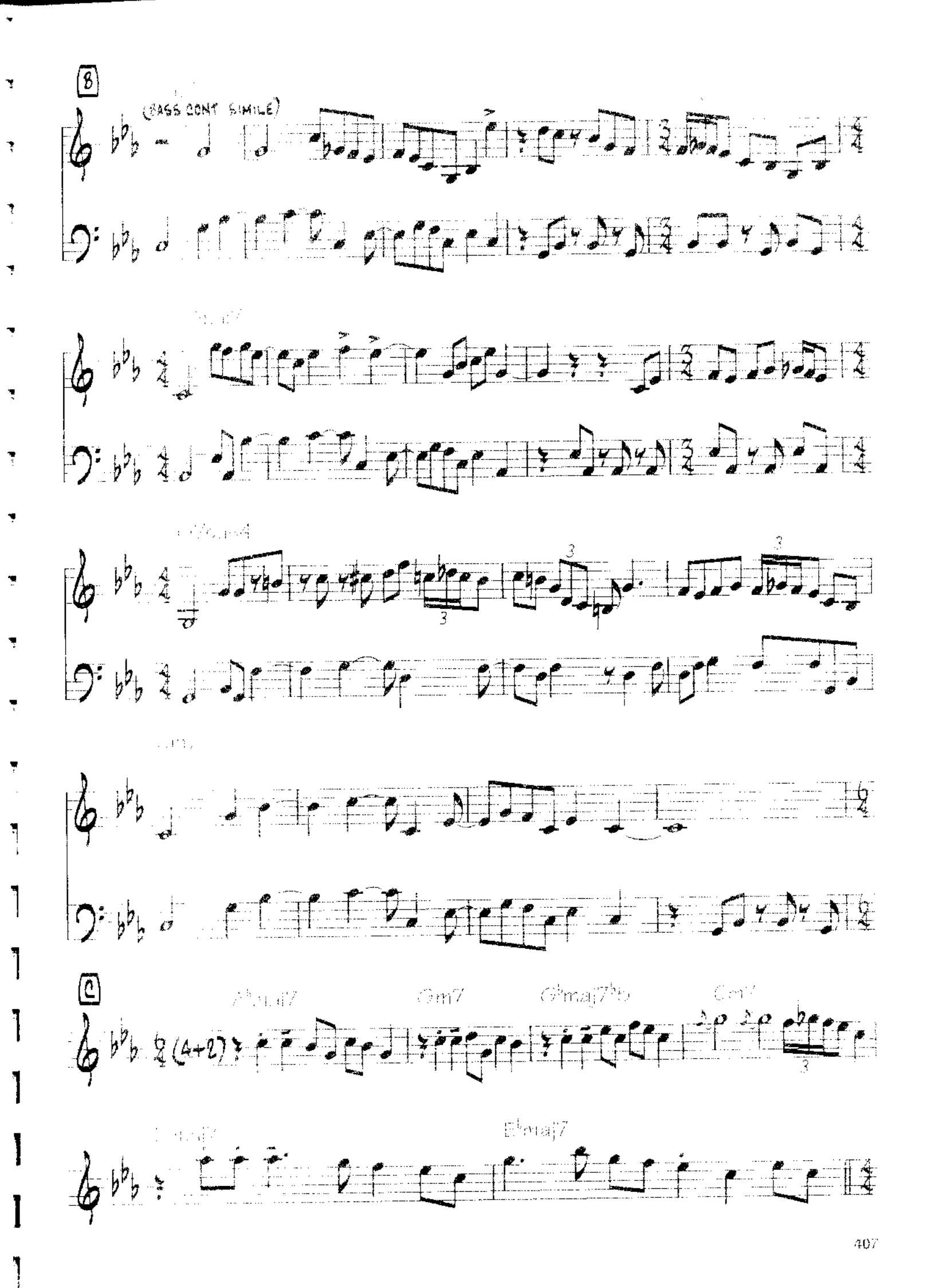
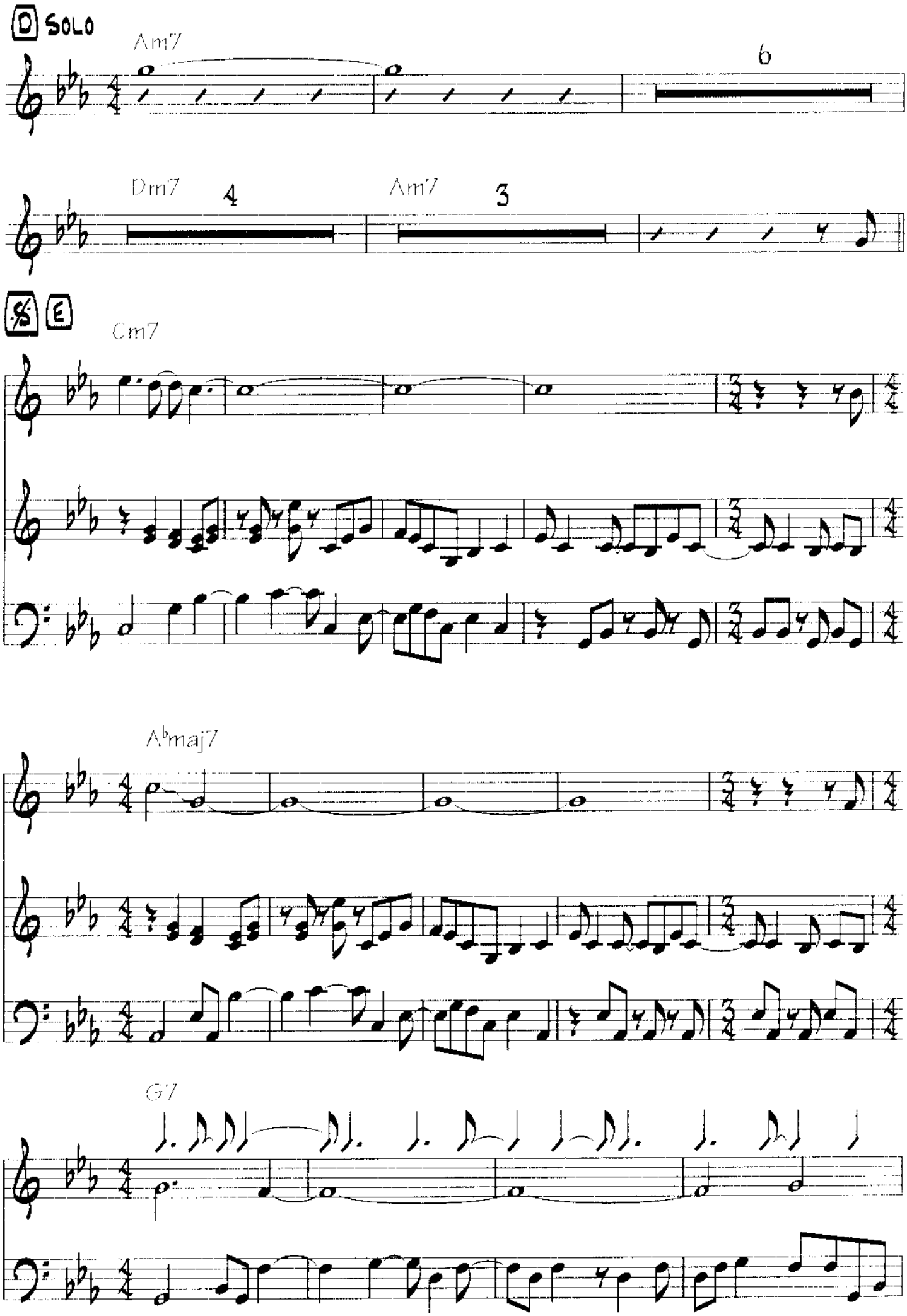

D
Csus4 C
E♭/G D♭/F Csus4 C
A♭/C B♭/C Csus4 C
A TEMPO
E♭/G D♭/F Csus4 C
A♭maj7 Gm7 D♭/F
G♭maj7♯11
Dmaj7♯11
A♭maj7♯11
Emaj7♯11
B♭maj7♯11
G♭maj7♯11
Cmaj7♯11
A♭maj7♯11
Csus4 C
E♭/G D♭/F Csus4 C
A♭/C B♭/C
Csus4 C
E♭/G D♭/F Csus4C
A♭maj7 Gm7 D♭/F
E
Csus4 C
E♭/G D♭/F Csus4 C
A♭/C B♭/C
Csus4C
E♭/G D♭/F
1.,2.
Csus4C A♭maj7♯11 Gm7 D♭/F
3.
Csus4 C
A♭maj7Gm7 D♭/F
B♭m11 Dm7
RUBATO

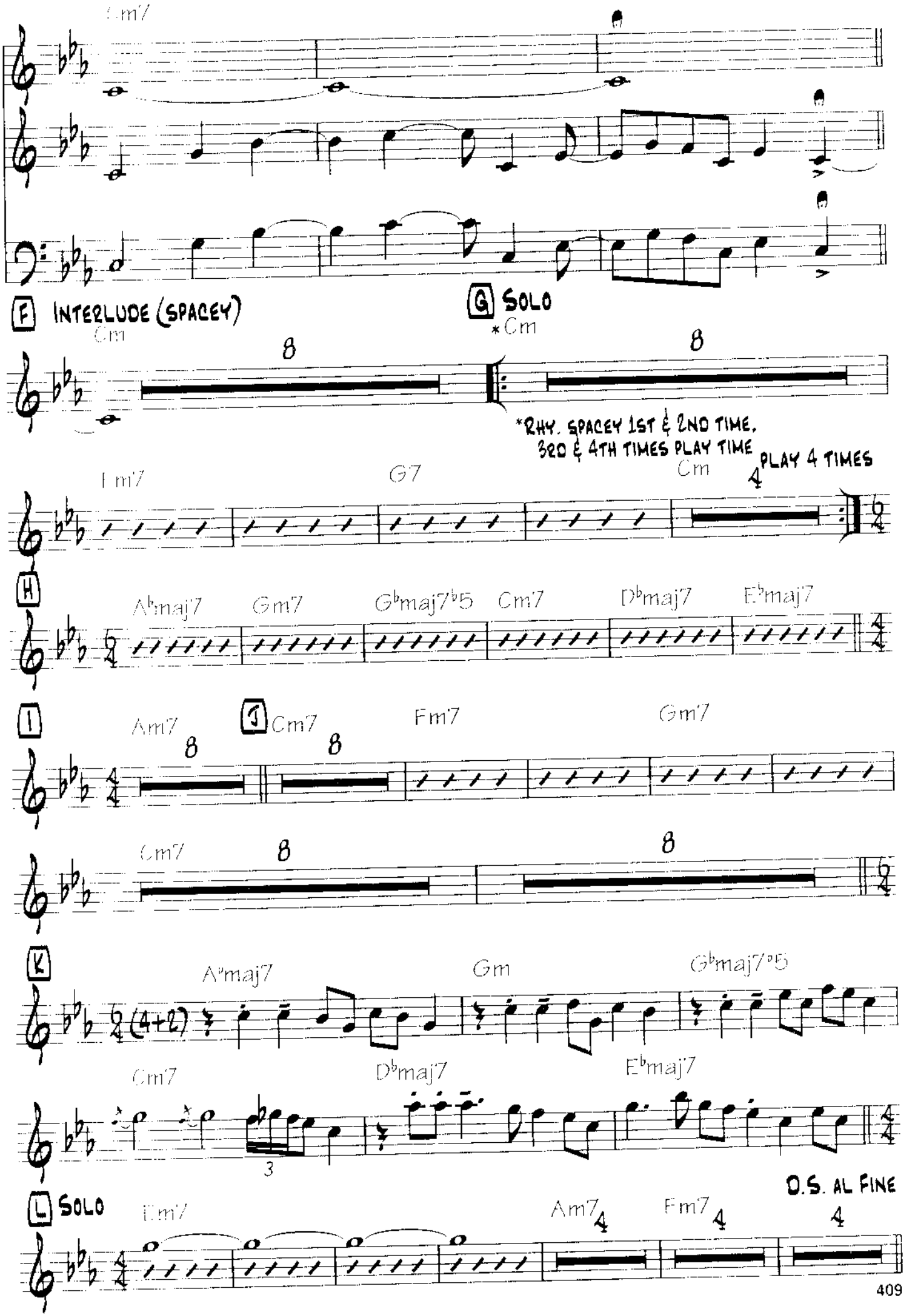
A Story Within a Story

By Pat Metheny
and Lyle Mays




8
(BASS CONT SIMILE)
C
(4+2)
Gm7
Gmaj7
Gm7
Bmaj7

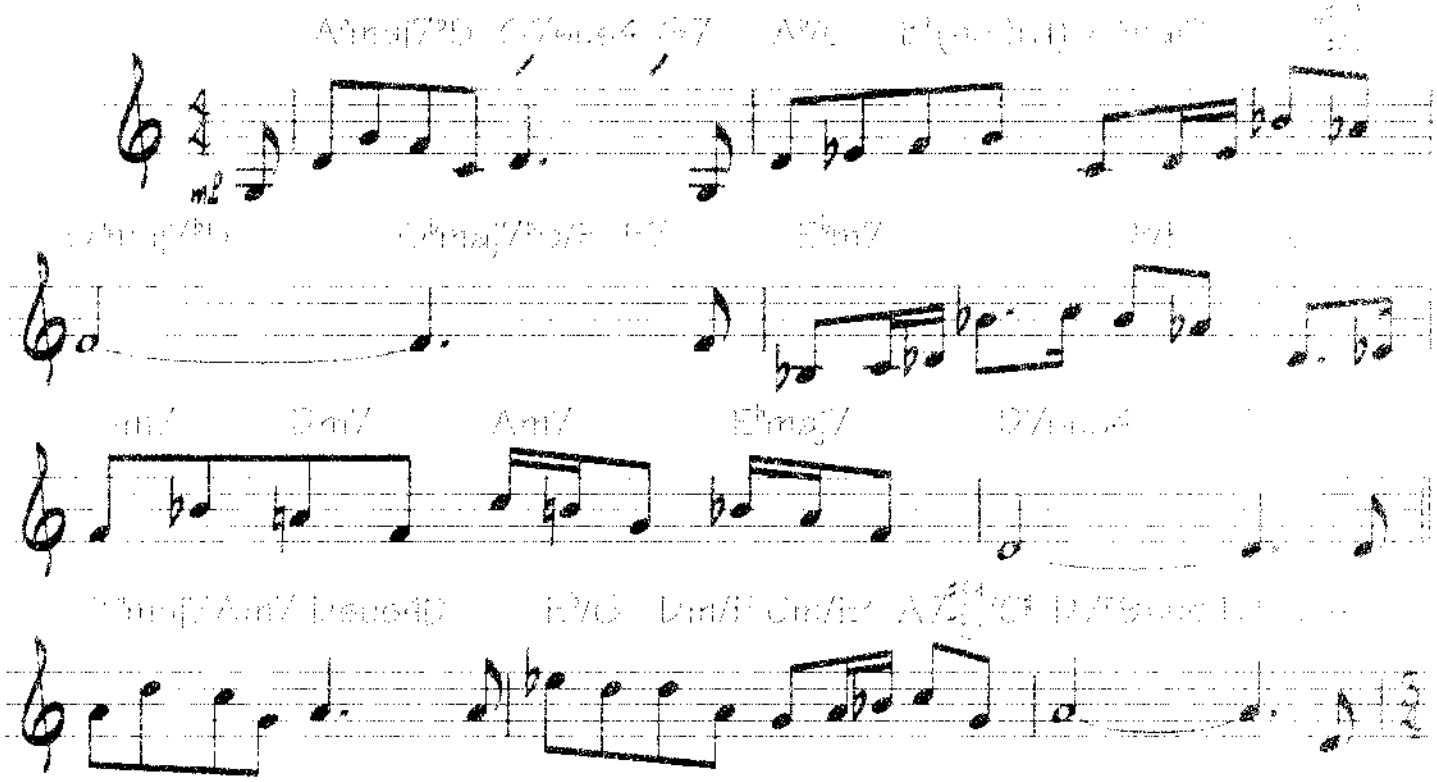

D SOLO
Am7
6
Dm7
4
Am7
3
Cm7
A♭maj7
G7


Cm7
F INTERLUDE (SPACEY)
Cm
G SOLO
*Cm
8
8
*RHY. SPACEY 1ST & 2ND TIME.
3RD & 4TH TIMES PLAY TIME
Fm7
G7
Cm
4
PLAY 4 TIMES
H
Ab maj7
Gm7
Gb maj7 b5
Cm7
Db maj7
Eb maj7
I
Am7
8
J Cm7
8
Fm7
Gm7
Cm7
8
8
K
A maj7
Gm
Gb maj7 b5
(4+2)
Cm7
Db maj7
Eb maj7
3
D.S. AL FINE
L SOLO
Fm7
Am7
4
Fm7
4
4

Too Soon Tomorrow

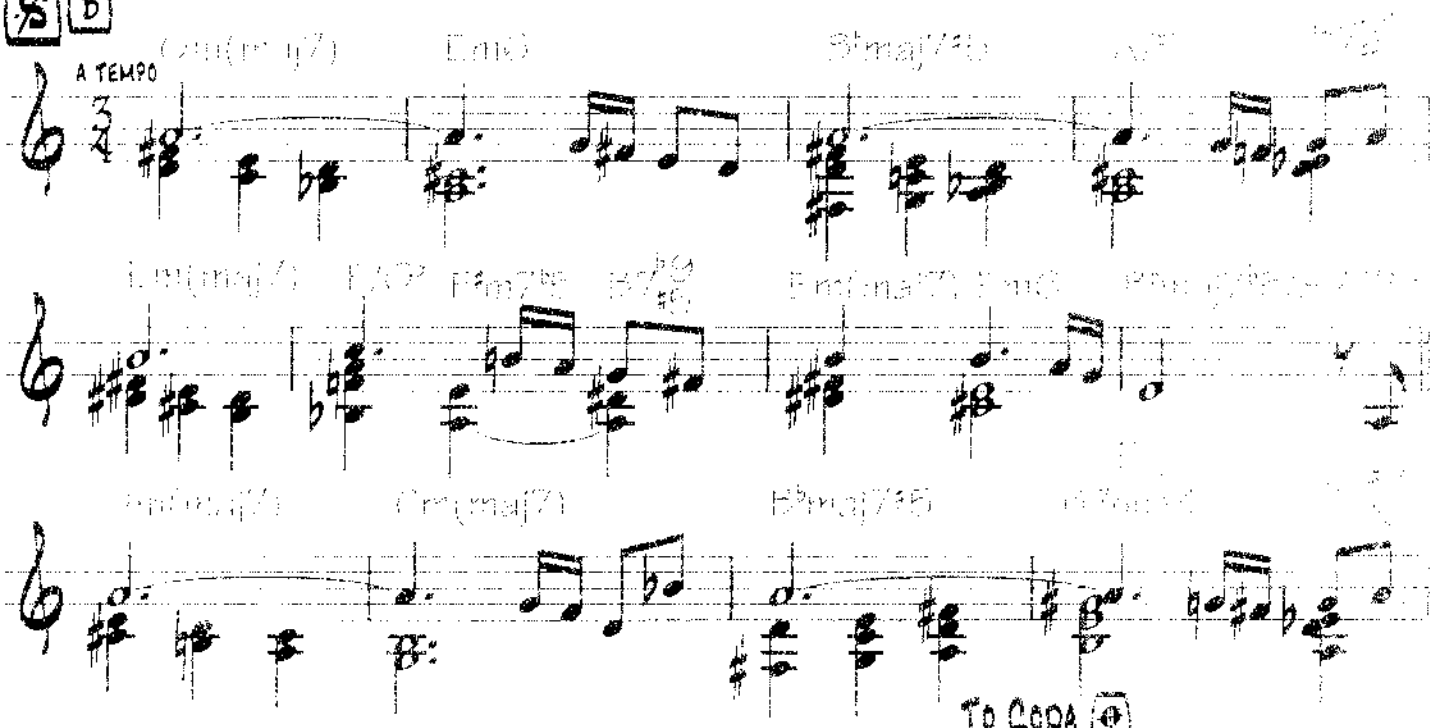
A Melody

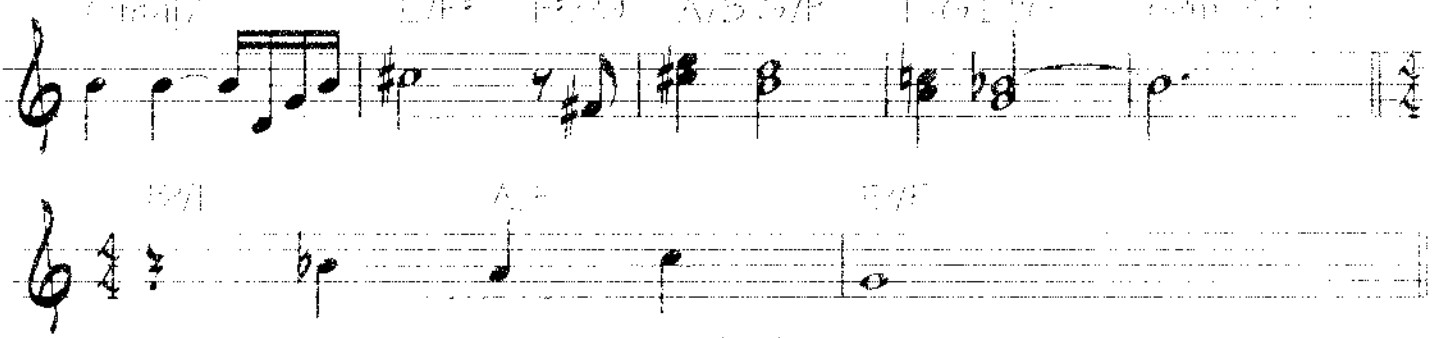
Rubato ♩ = 66 (even eighths)

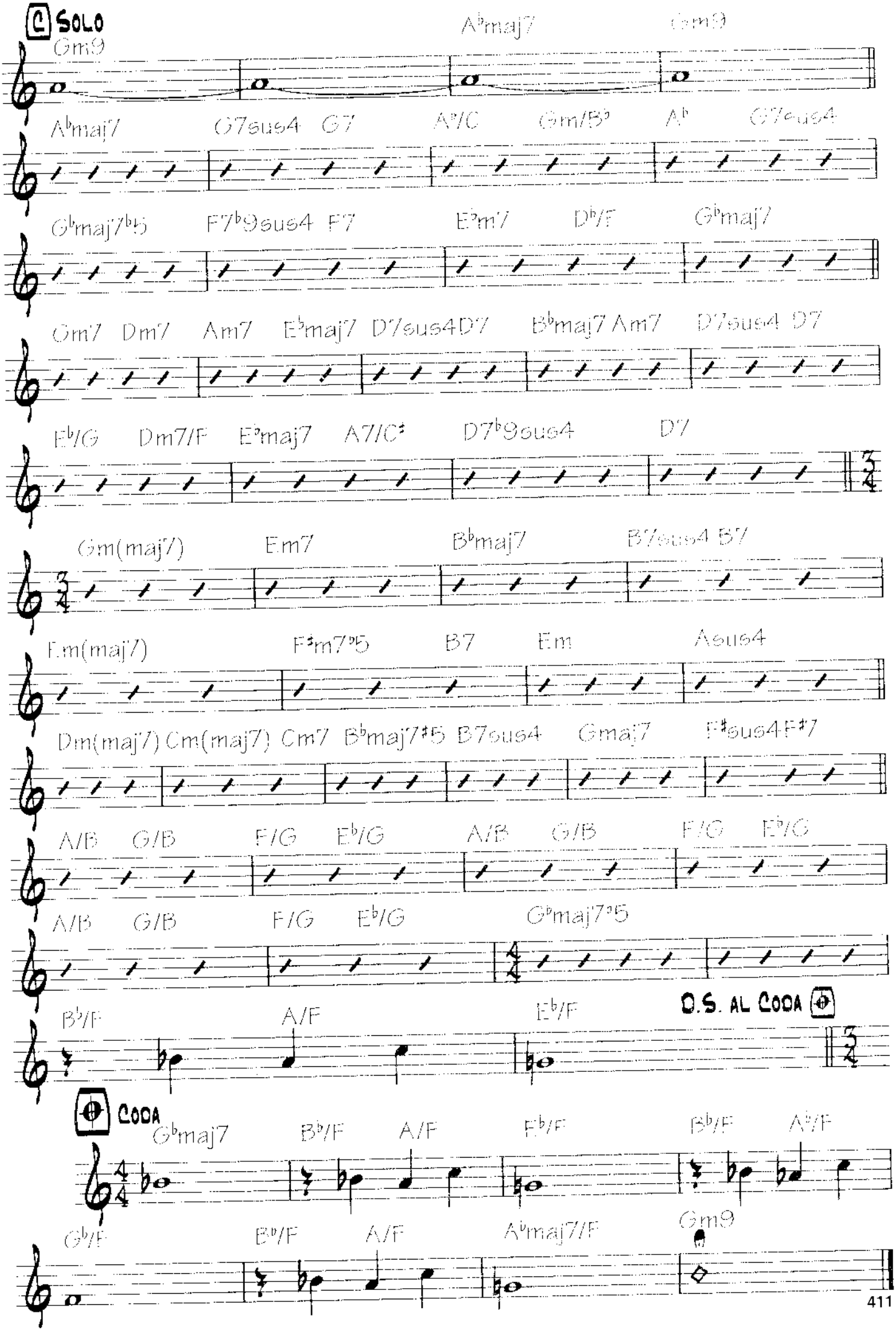


B

A tempo



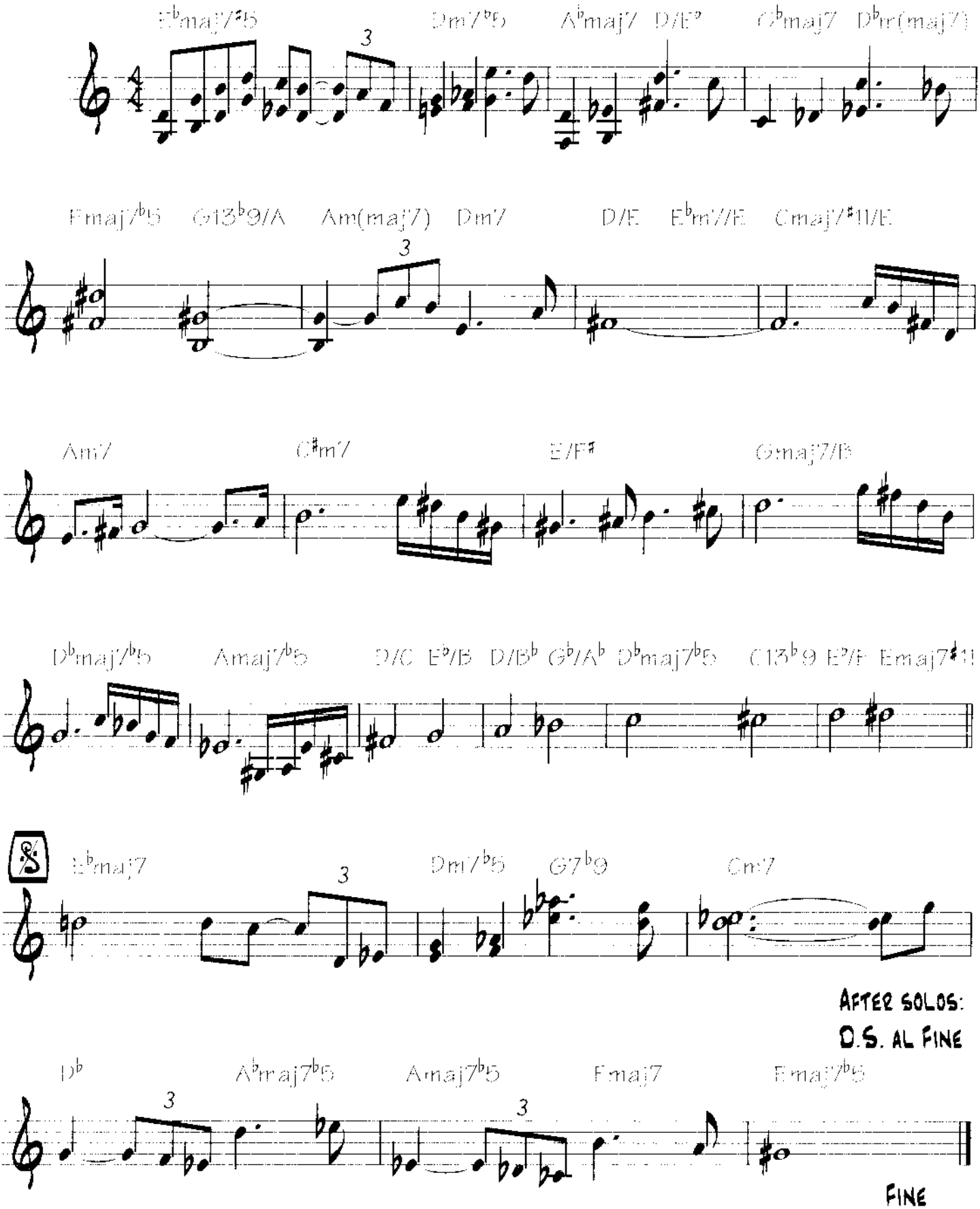



C SOLO
Gm9
A♭maj7
Gm9
A♭maj7
G7sus4
G7
A°/C
Gm/B♭
A♭
G7sus4
G♭maj7♭5
F7♭9sus4
F7
E♭m7
D♭/F
G♭maj7
Cm7
Dm7
Am7
E♭maj7
D7sus4
D7
B♭maj7
Am7
D7sus4
D7
E♭/G
Dm7/F
E♭maj7
A7/C♯
D7♭9sus4
D7
Gm(maj7)
Em7
B♭maj7
B7sus4
B7
Em(maj7)
F♯m7♭5
B7
Em
Asus4
Dm(maj7)
Cm(maj7)
Cm7
B♭maj7♯5
B7sus4
Gmaj7
F♯sus4
F♯7
A/B
G/B
F/G
E♭/G
A/B
G/B
F/G
E♭/G
A/B
G/B
F/G
E♭/G
G♭maj7♭5
B♭/F
A/F
E♭/F
D.S. AL CODA
CODA
G♭maj7
B♭/F
A/F
E♭/F
B♭/F
A♭/F
G♭/F
B♭/F
A/F
A♭maj7/F
Gm9

BALLAD Z

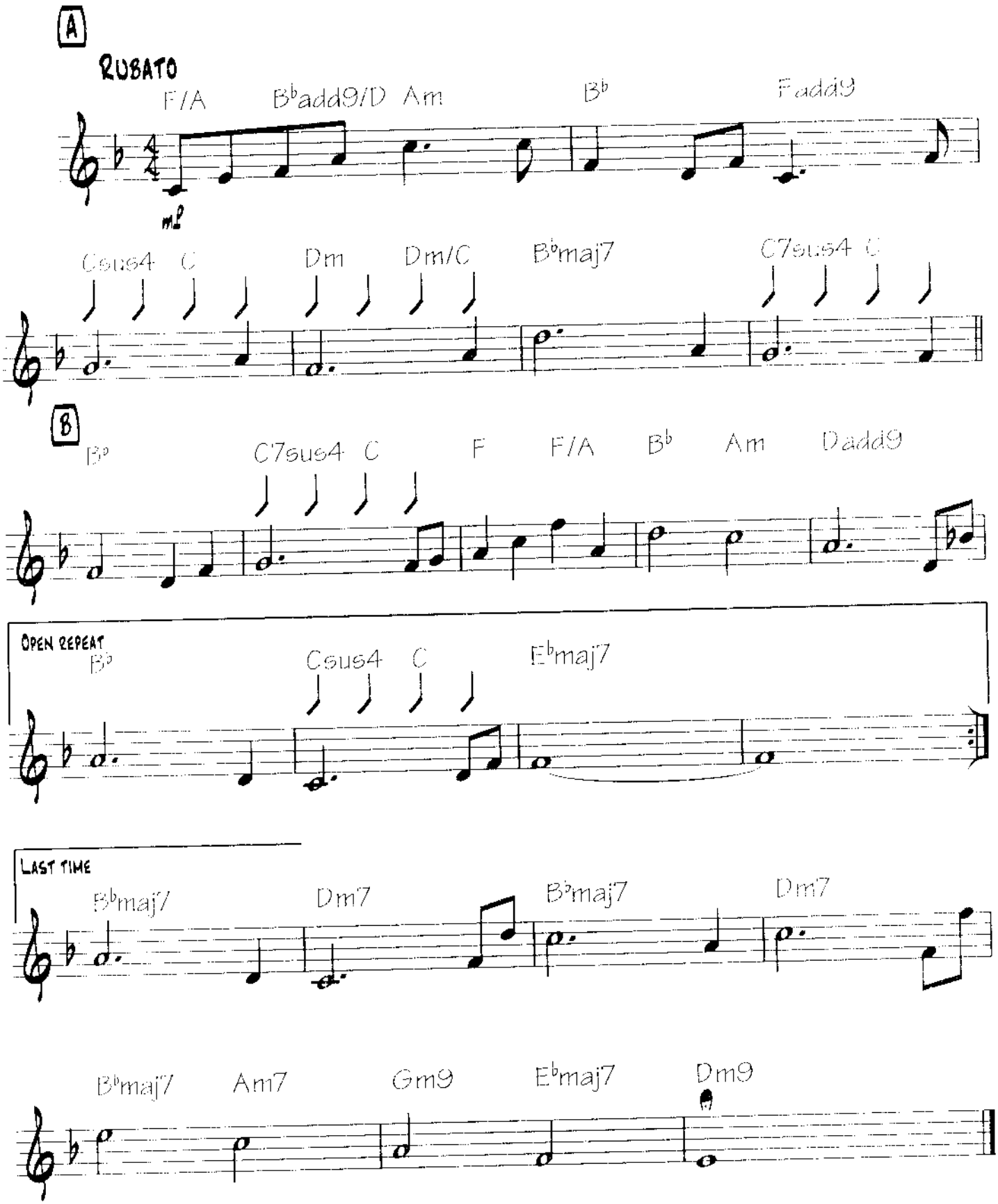
By Pat Metheny

BALLAD ♩ = 48 (EVEN EIGHTHS)



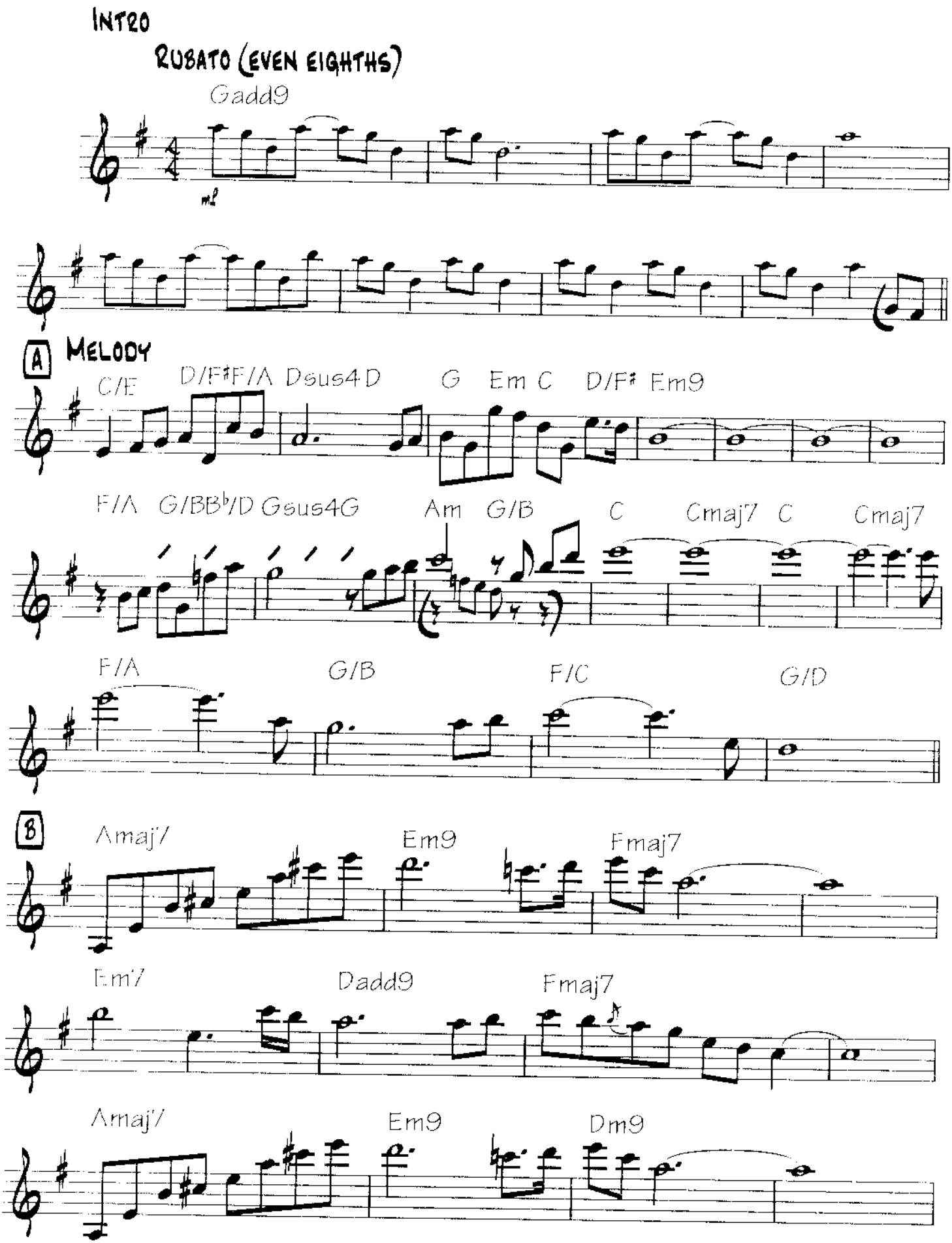
OUTCASTS

By Joe Mabry



A Map of the World

By Pat Metheny



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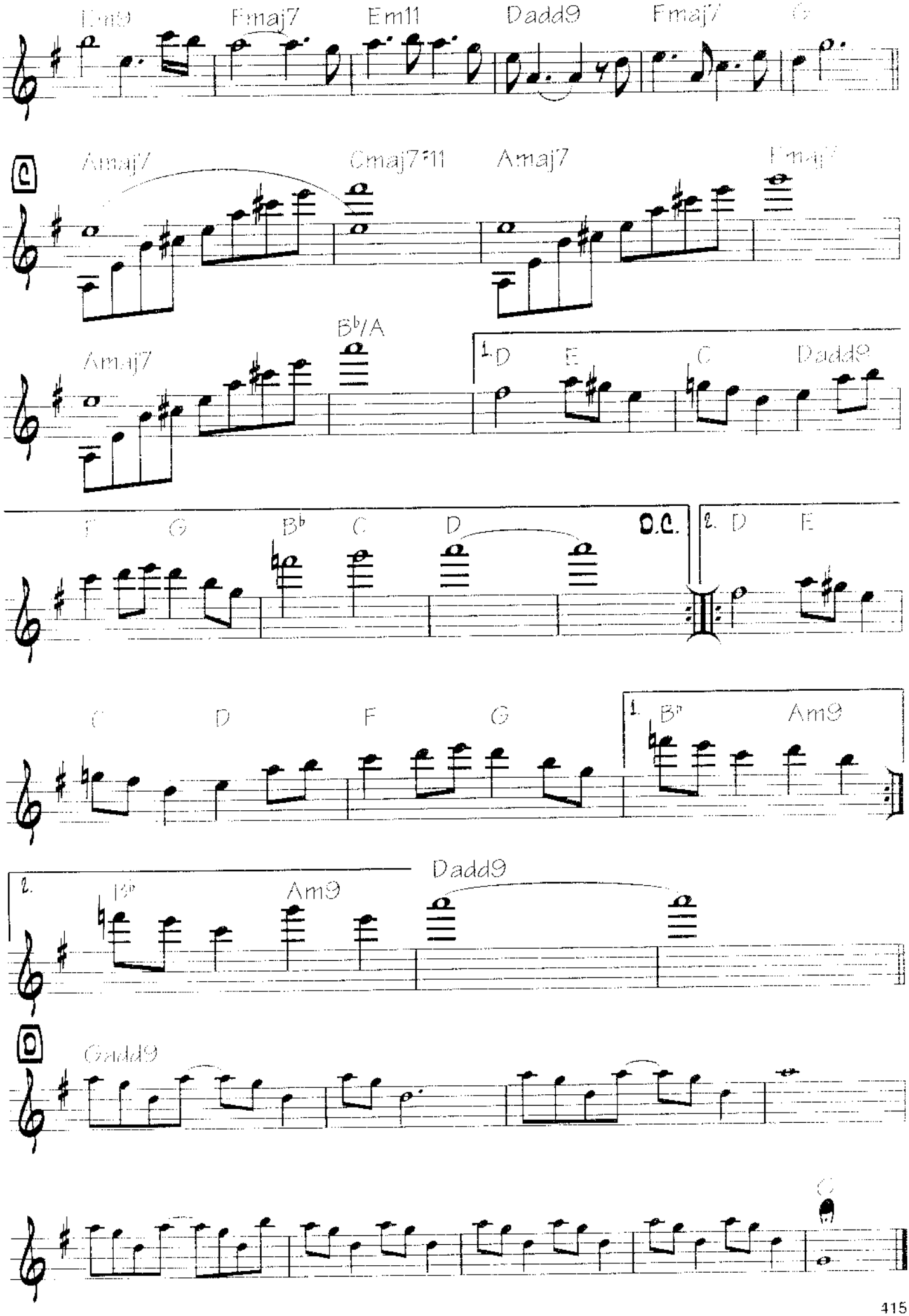
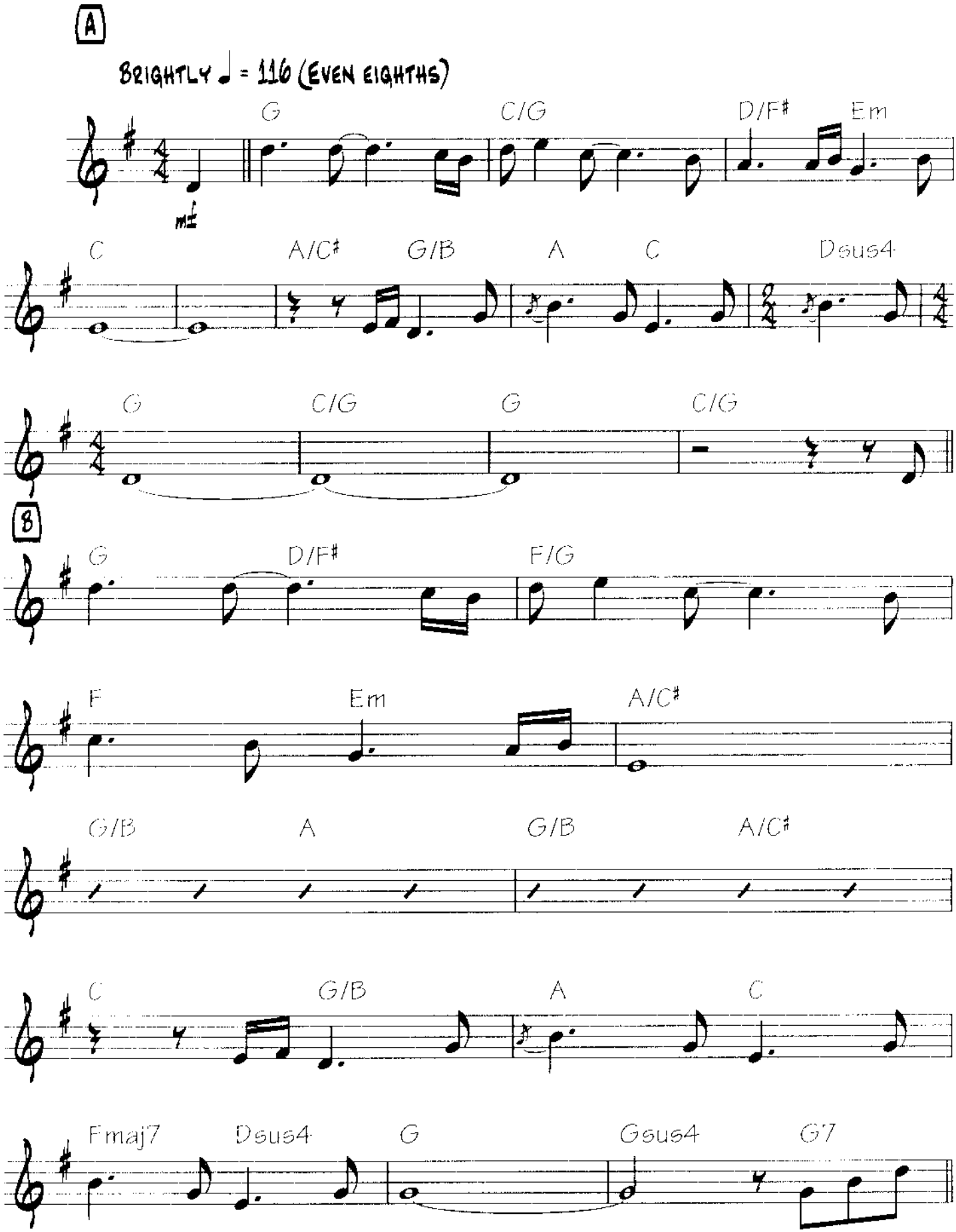

Em9
Fmaj7
Em11
Dadd9
Fmaj7
G
C
Amaj7
Cmaj7#11
Amaj7
Fmaj7
Amaj7
B♭/A
1. D
E
C
Dadd9
F
G
B♭
C
D
D.C.
2. D
E
C
D
F
G
1. B♭
Am9
2.
B♭
Am9
Dadd9
D
Gadd9
G

FAMILY

By Pat Metheny



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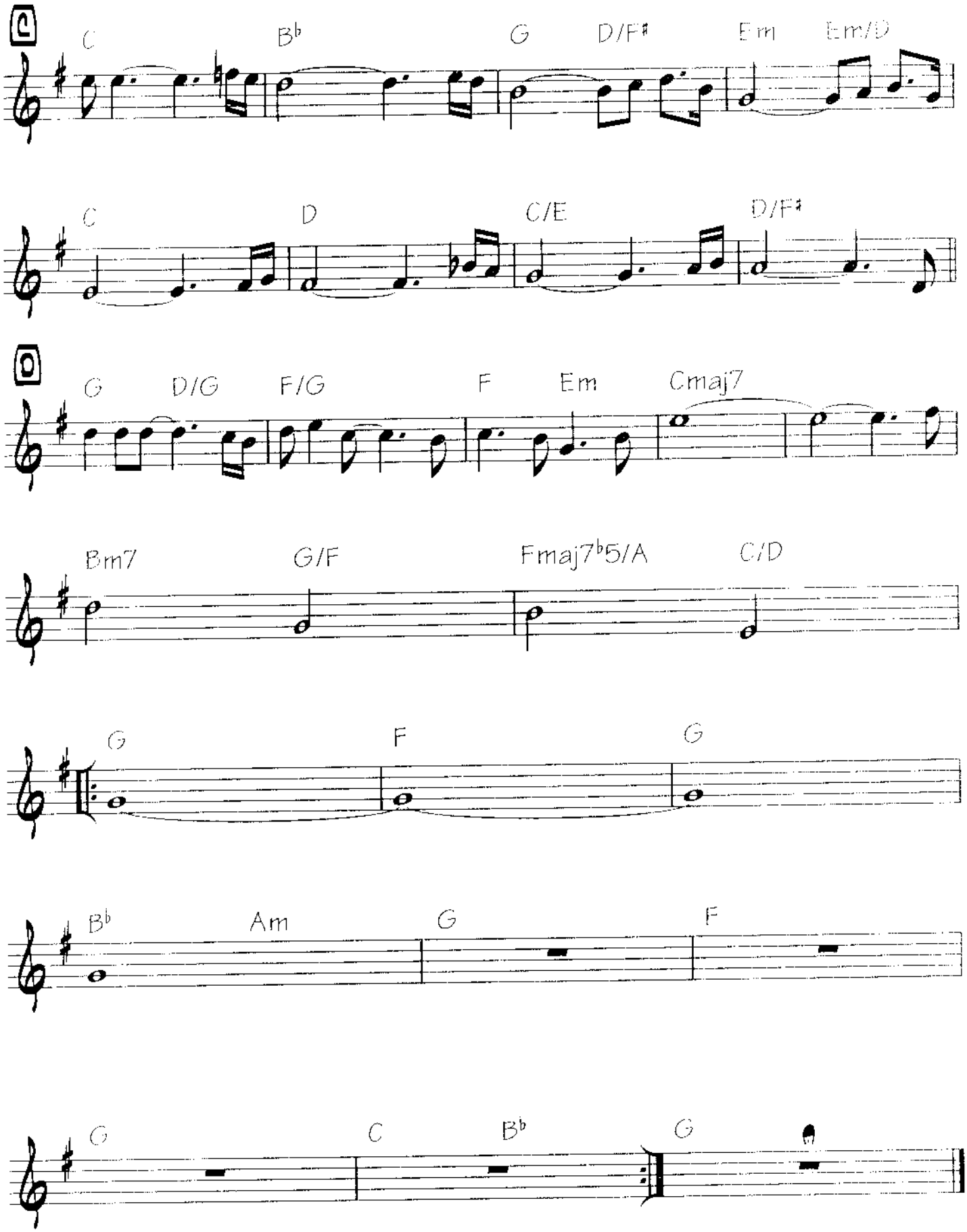
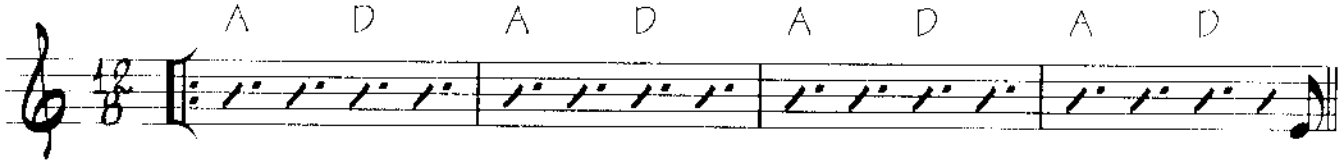

C
B♭
G
D/F♯
Em
Em/D
C
D
C/E
D/F♯
G
D/G
F/G
F
Em
Cmaj7
Bm7
G/F
Fmaj7♭5/A
C/D
G
F
G
B♭
Am
G
F
G
C
B♭
G

Homecoming

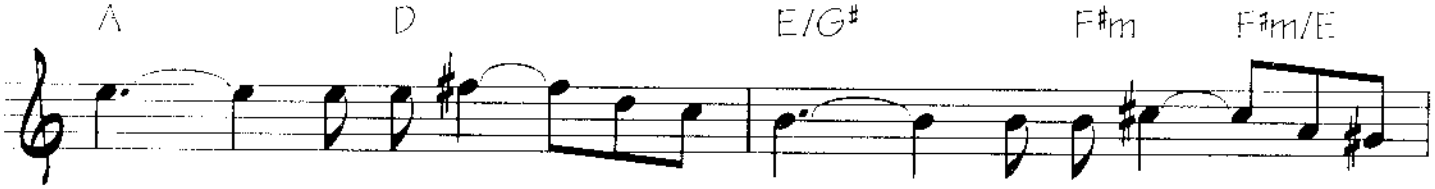
By Pat Metheny

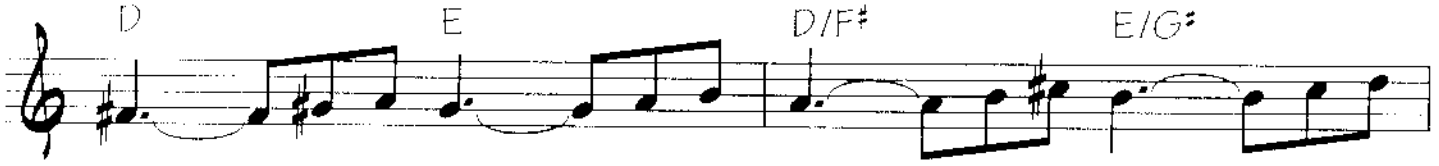
Intro

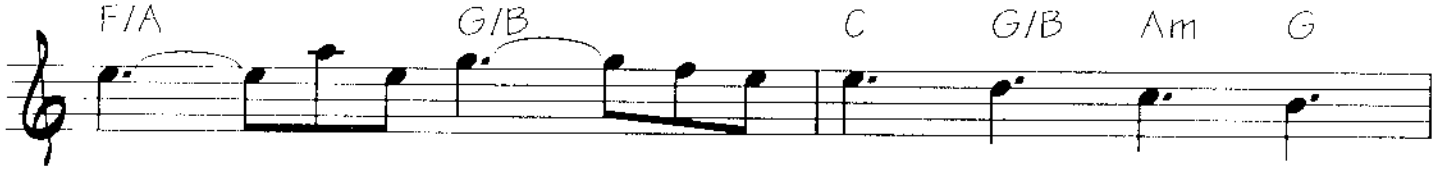
Brightly ♩. = 112 (even eighths)

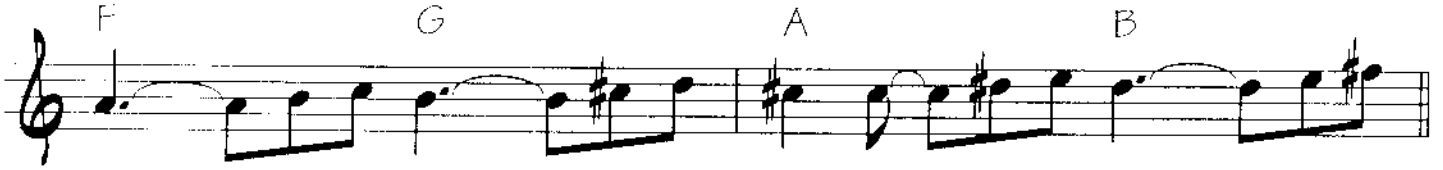


𝄋 A Melody

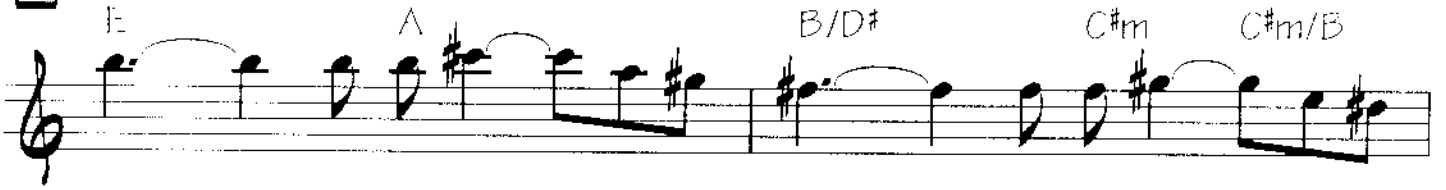


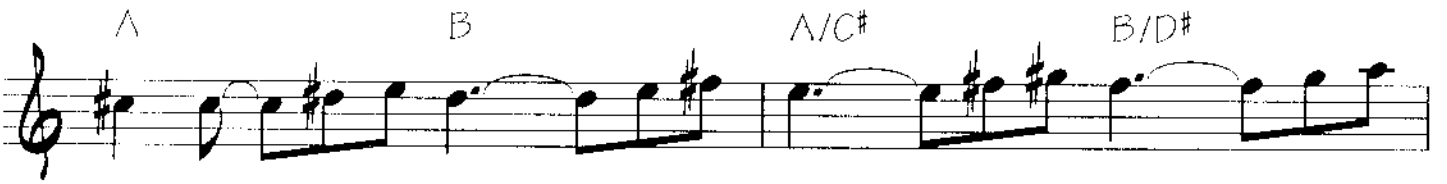






B





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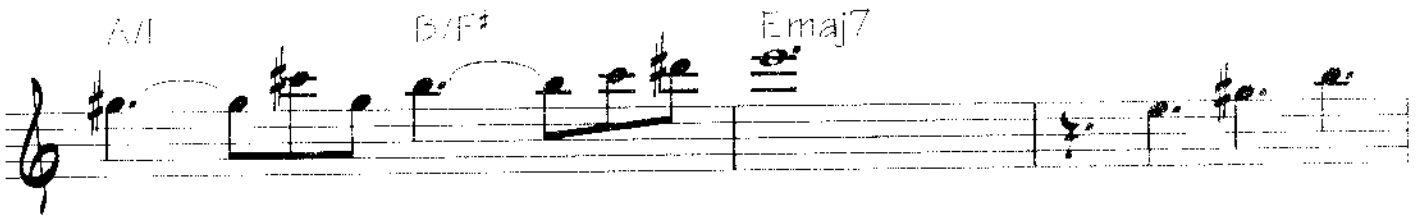
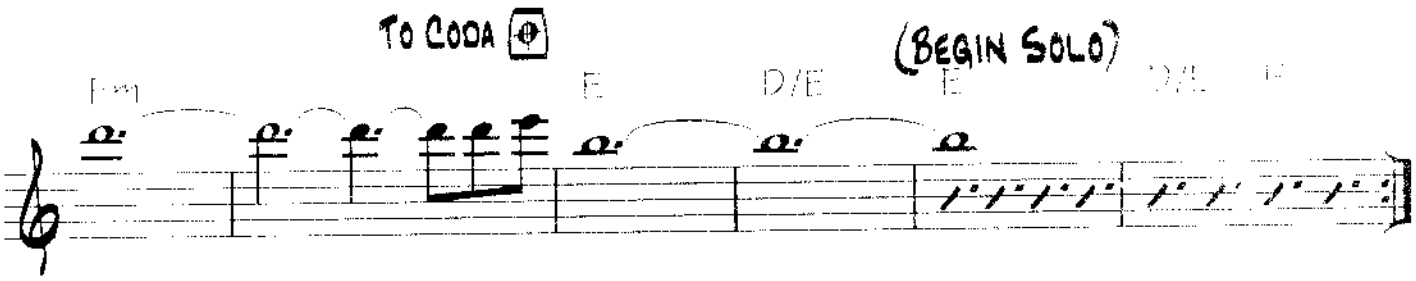
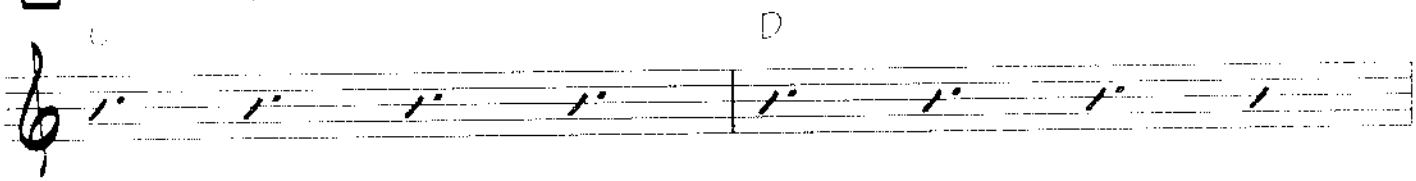
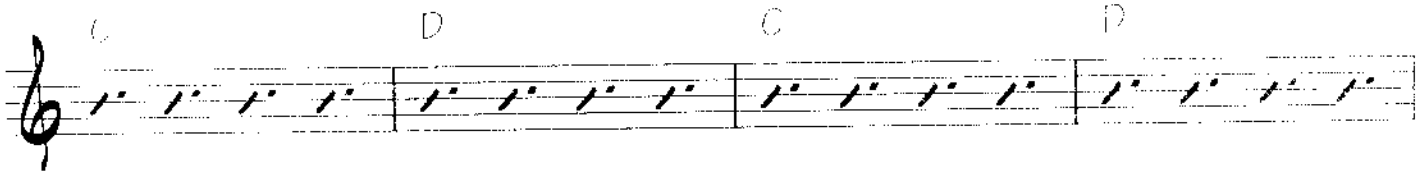
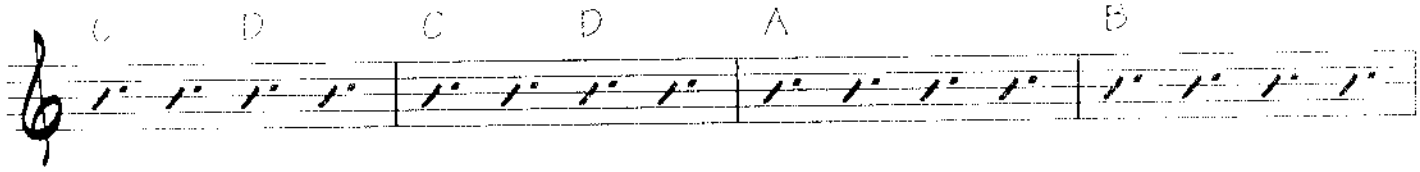


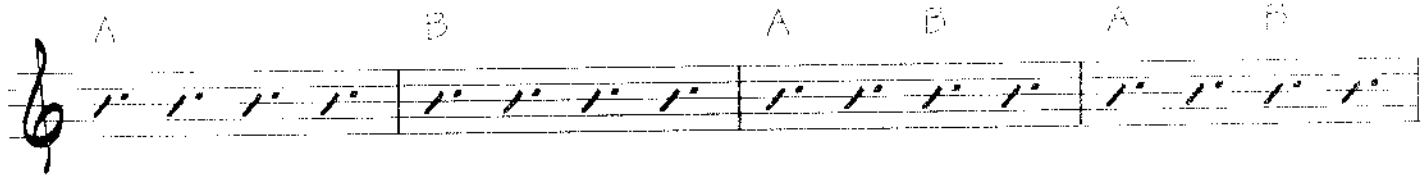


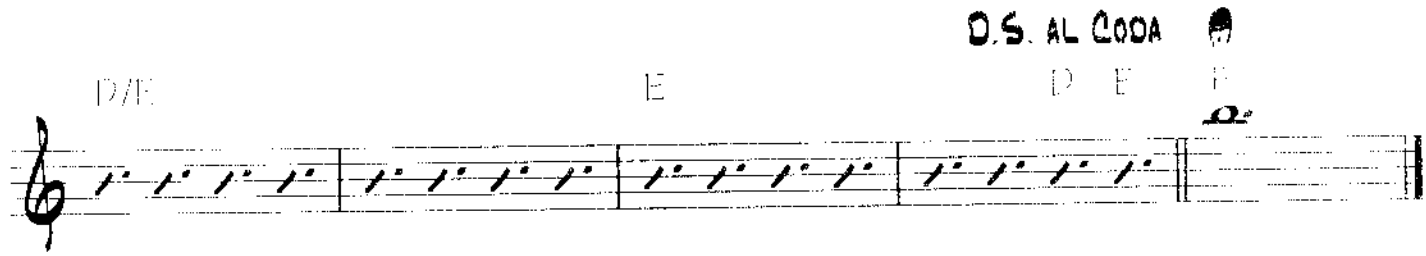
C Solo Bridge





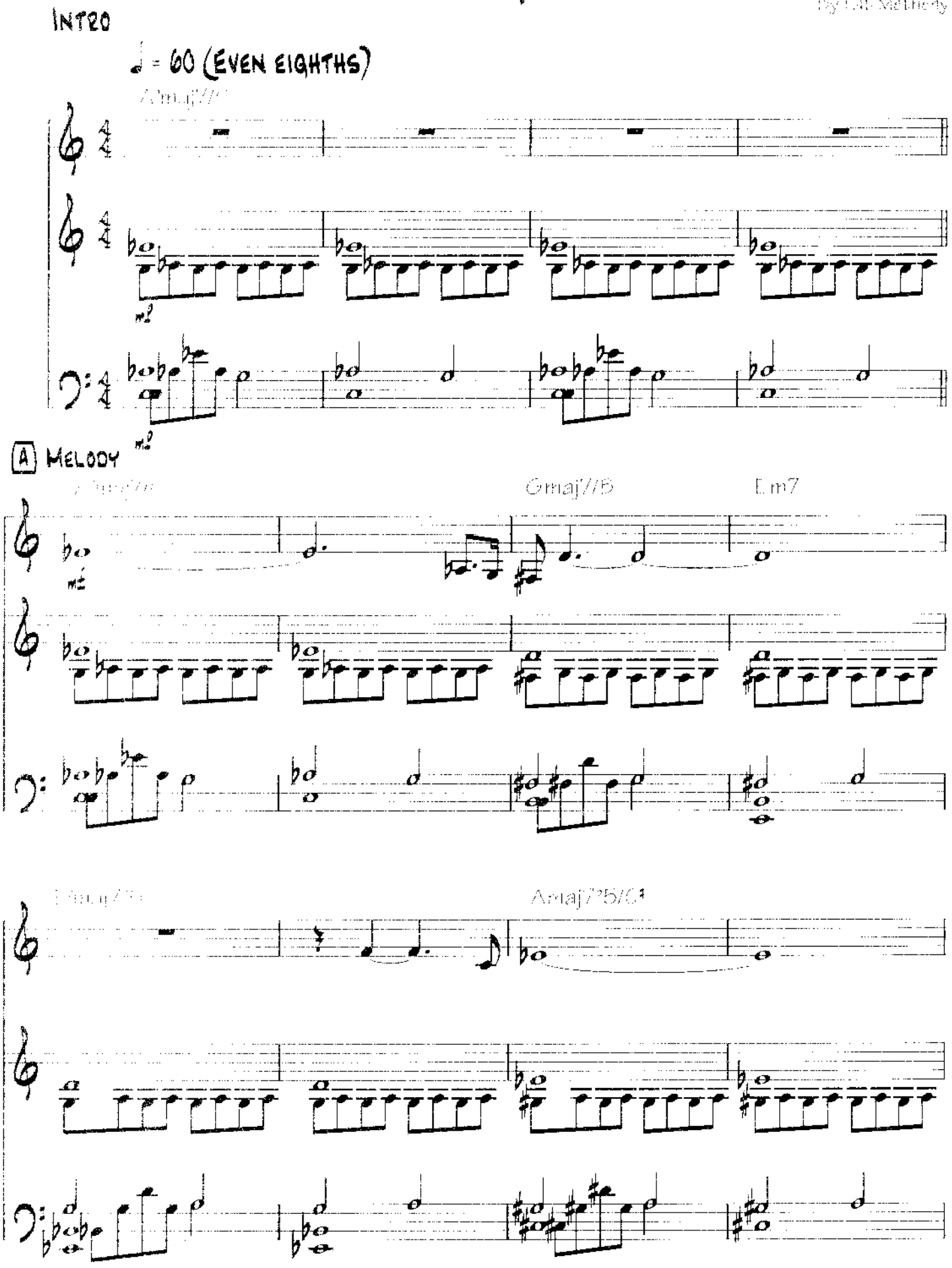




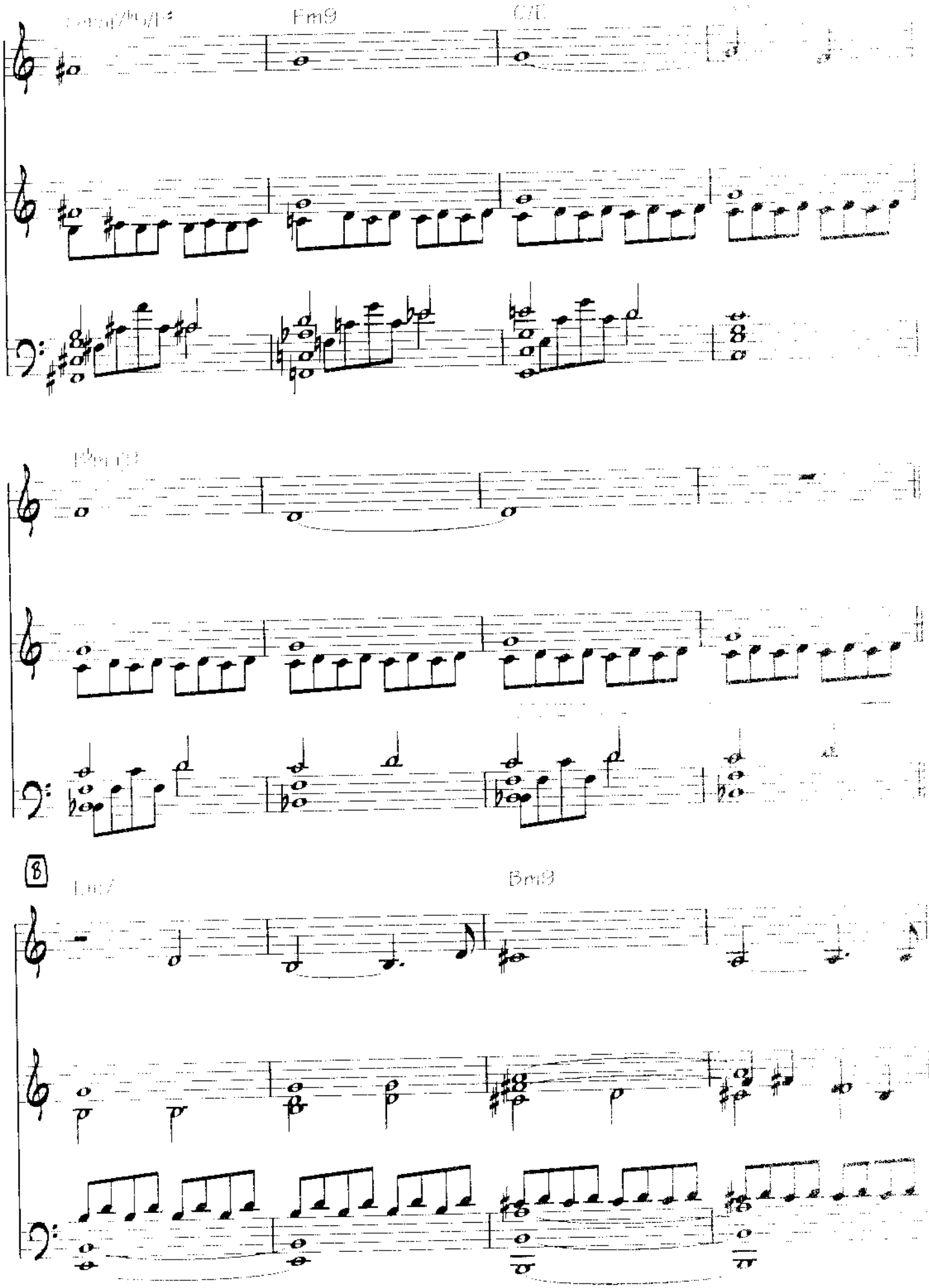


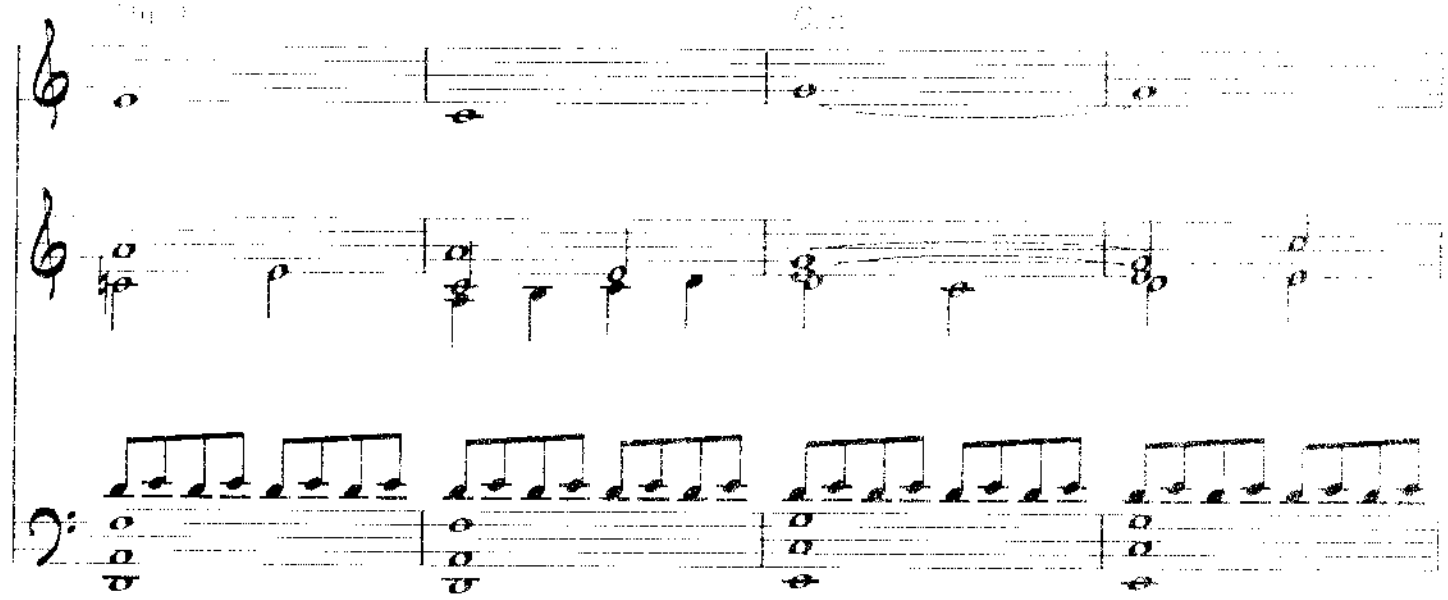
HOLDING US

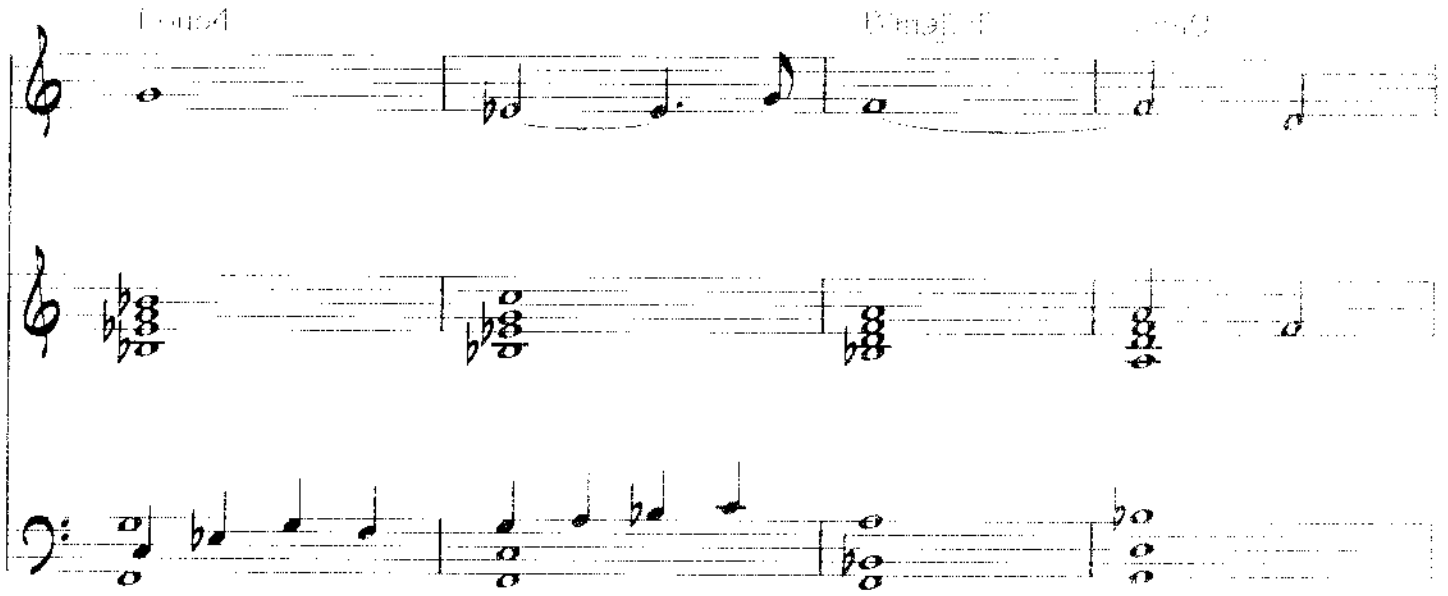
By Pat Metheny

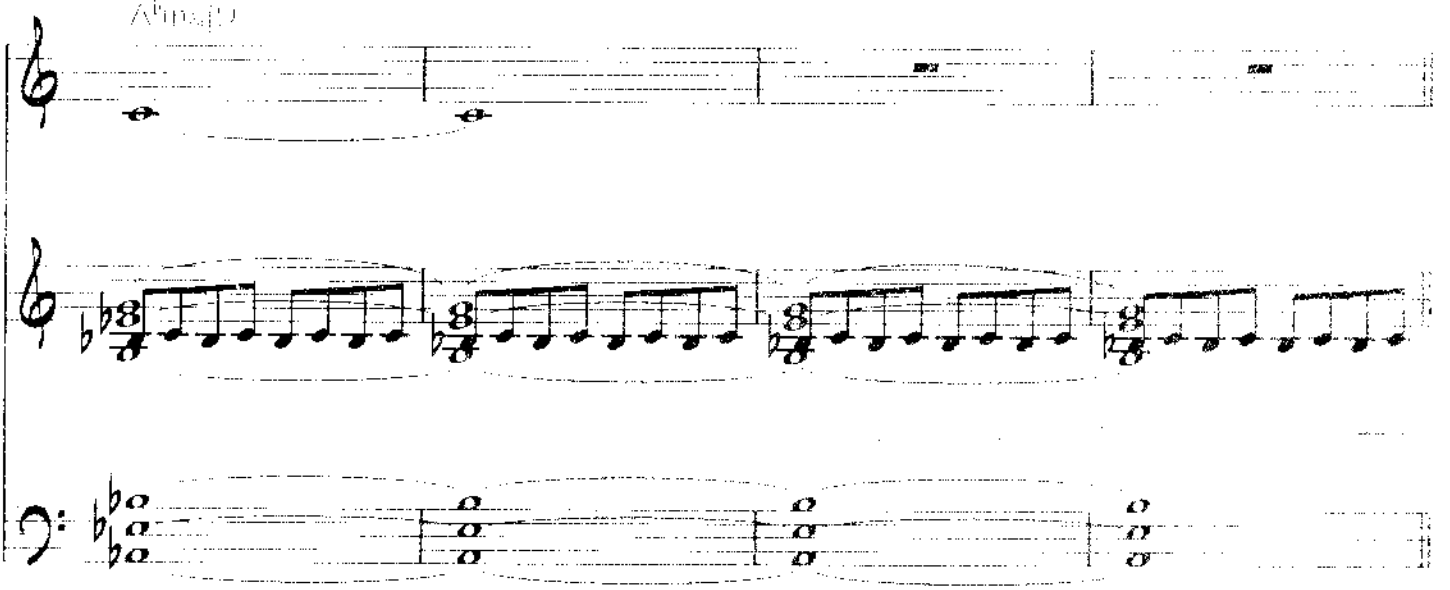

INTRO

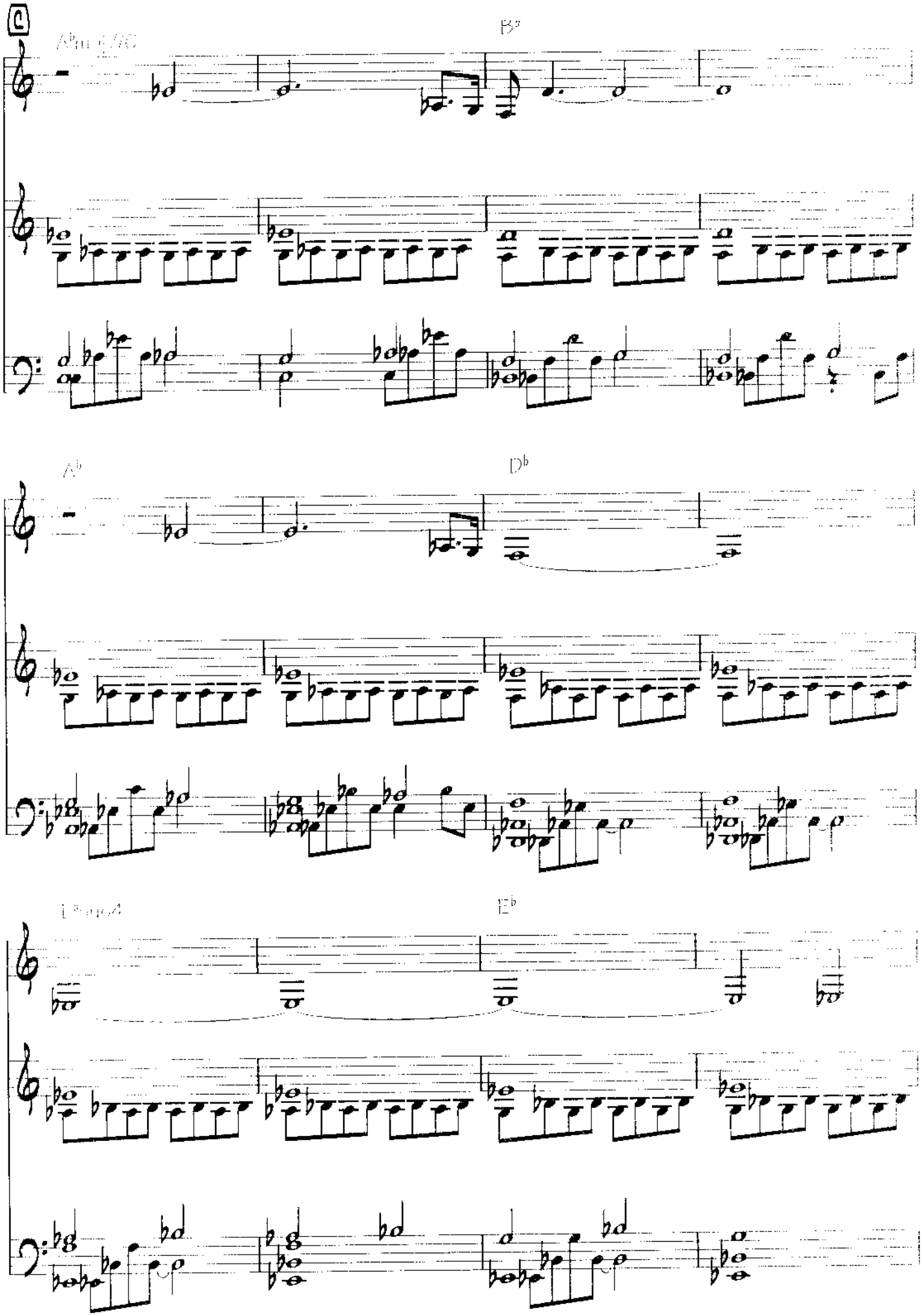
A MELODY

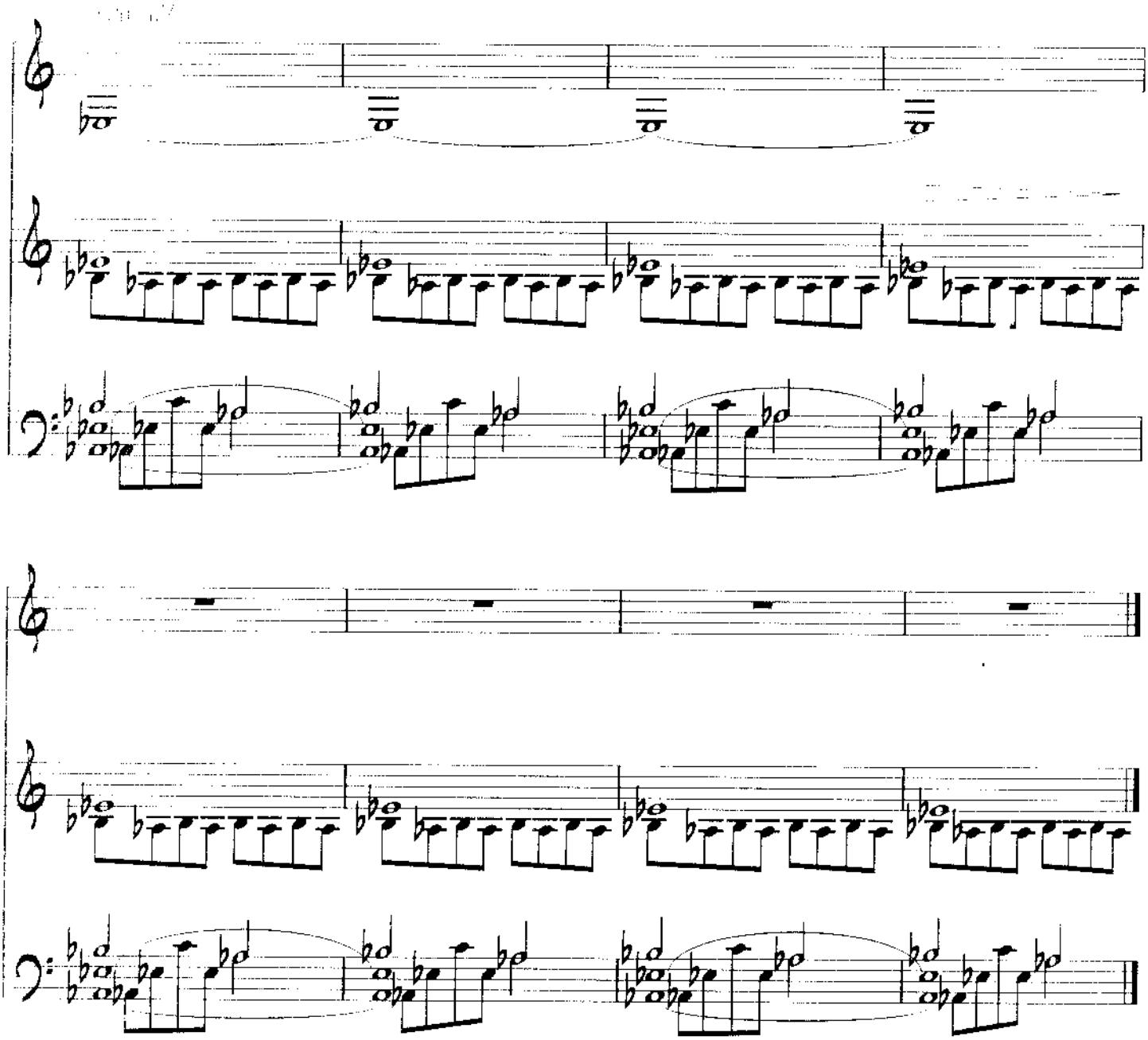

Fm9
C/E
8
Bm9







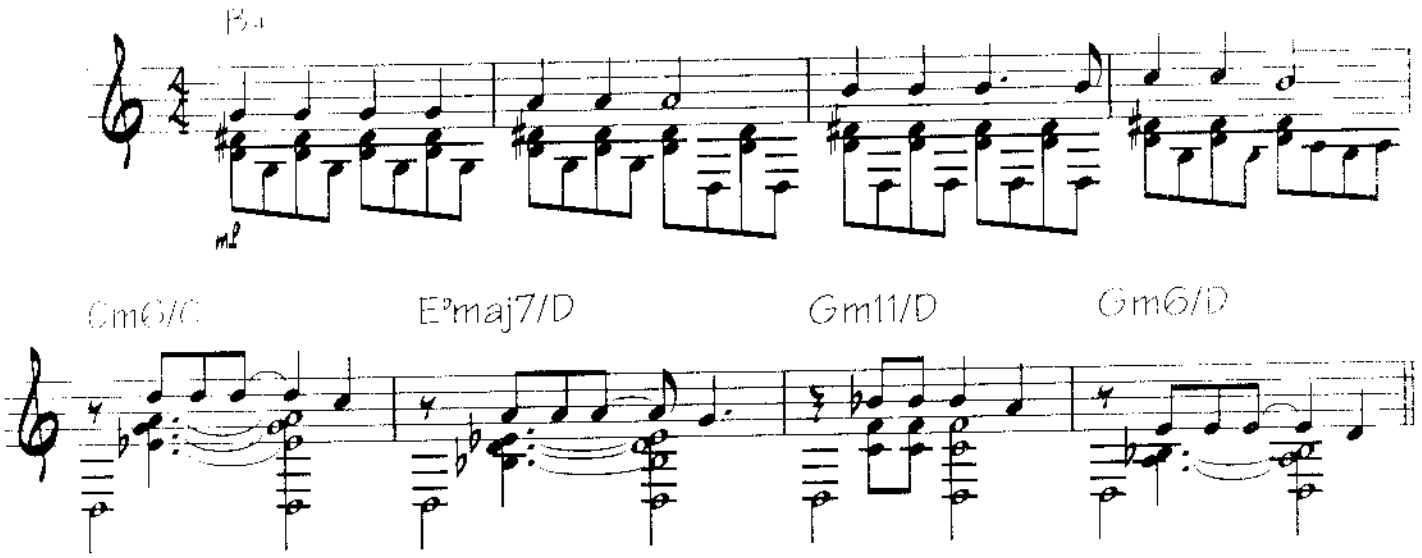

C
Andante
B♭
A♭
D♭
E♭



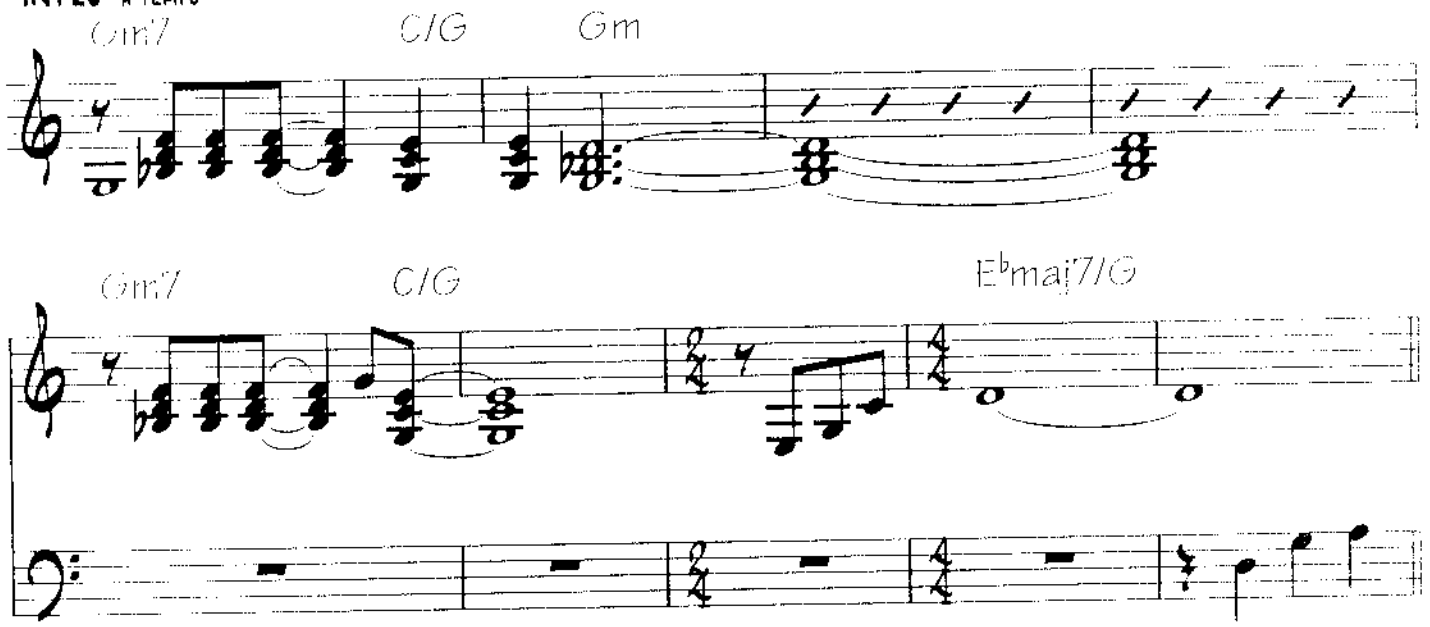
RESOLUTION

INTRO (OPTIONAL)

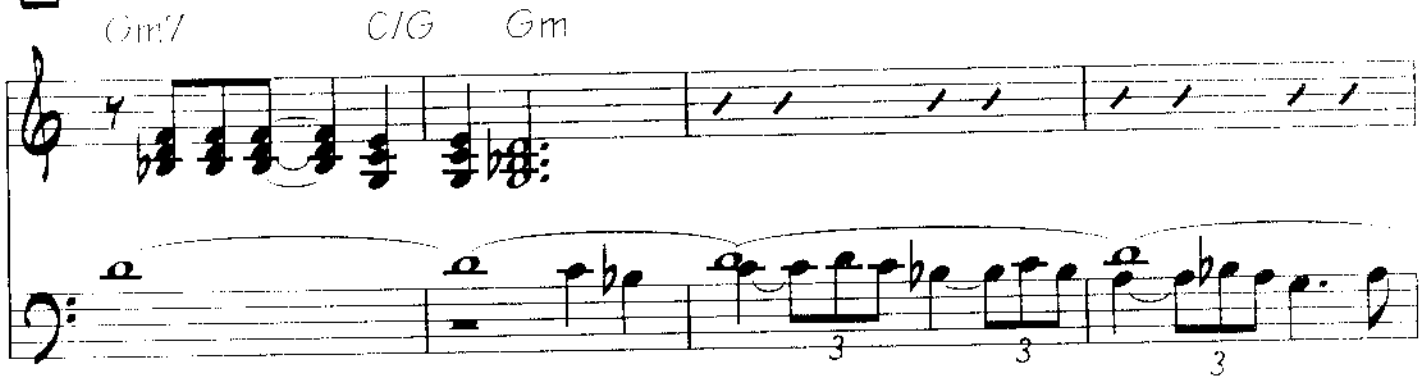
RUBATO (EVEN EIGHTHS)



INTRO A TEMPO



A MELODY



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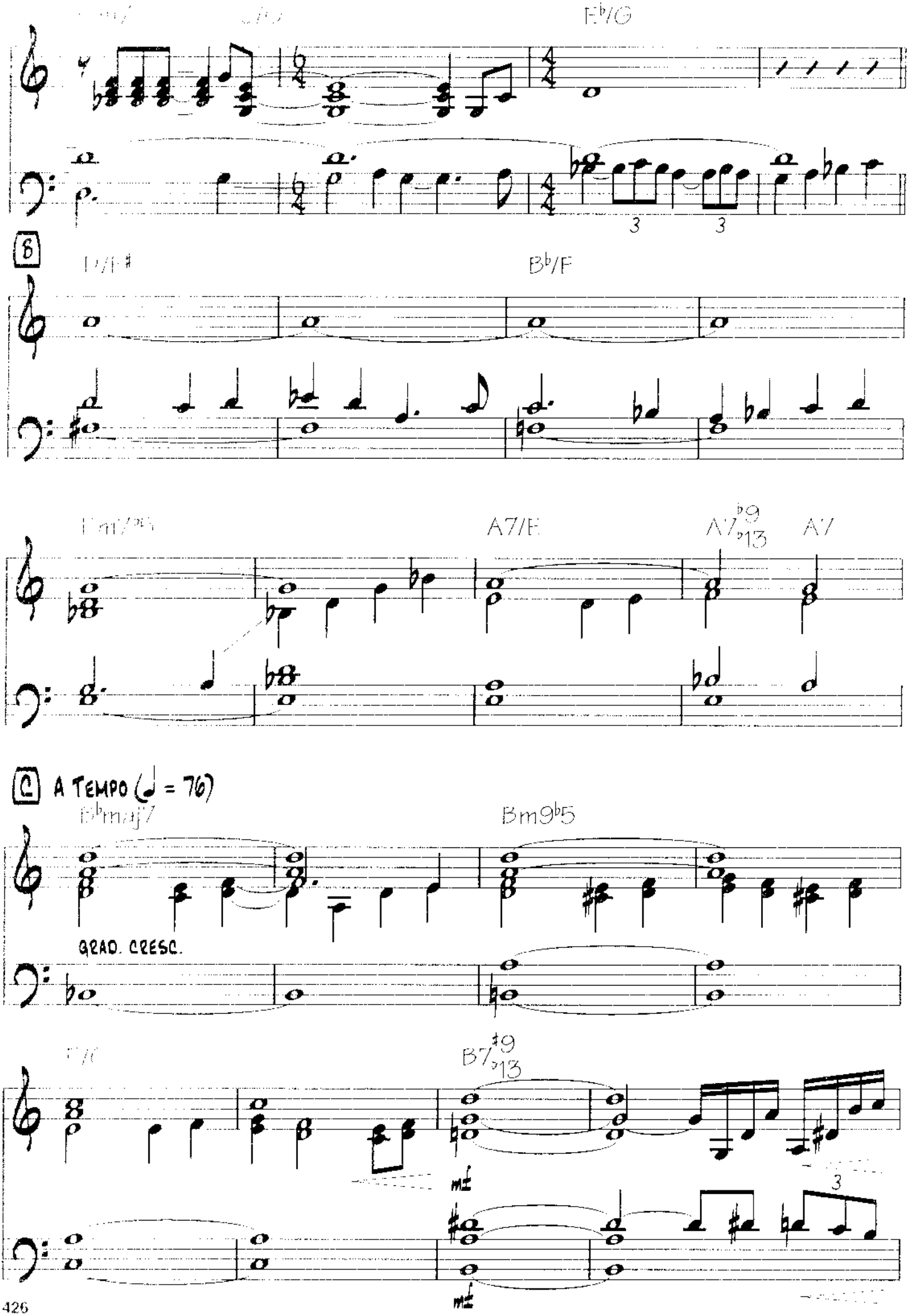
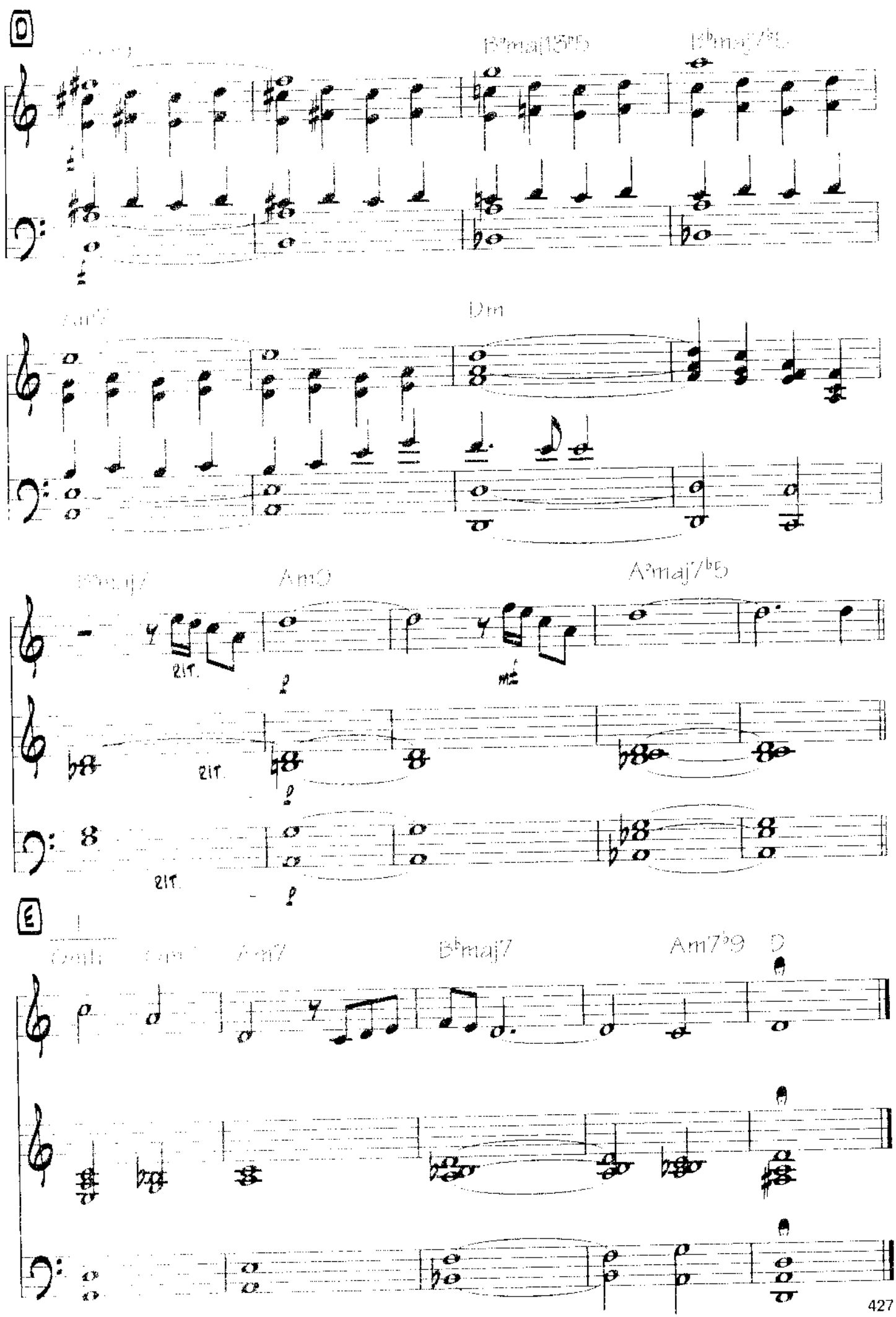

E♭/G
3
3
B
D/F♯
B♭/F
Em7/A
A7/E
A7♭9♭13
A7
C
A TEMPO (♩ = 76)
B♭maj7
Bm9♭5
GRAD. CRESC.
F/C
B7♯9♭13
mf
3
mf

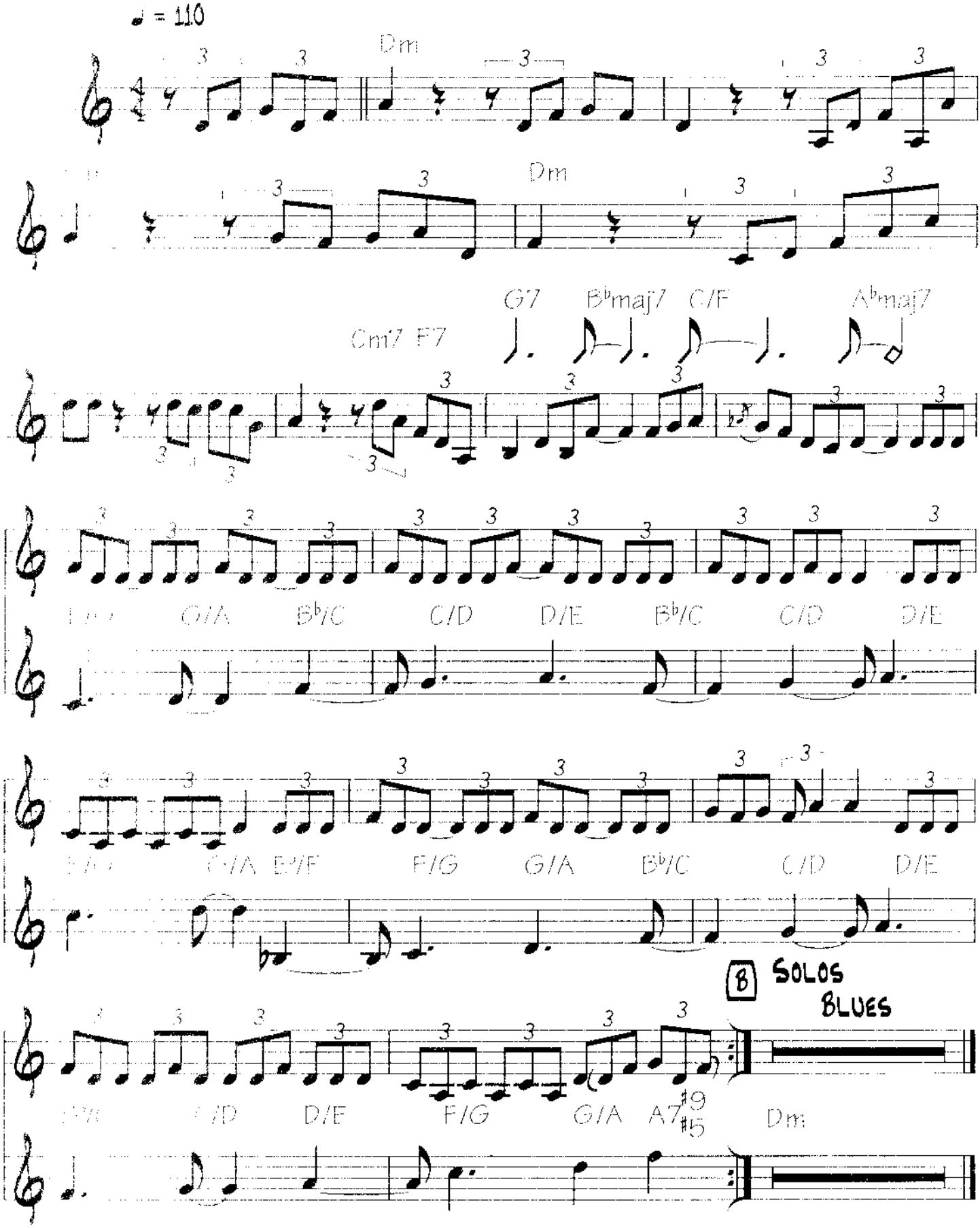

D
Dm
Am9
Am7
Bbmaj7
Am7b9
D
E

TIMELINE
(FOR ELVIN)

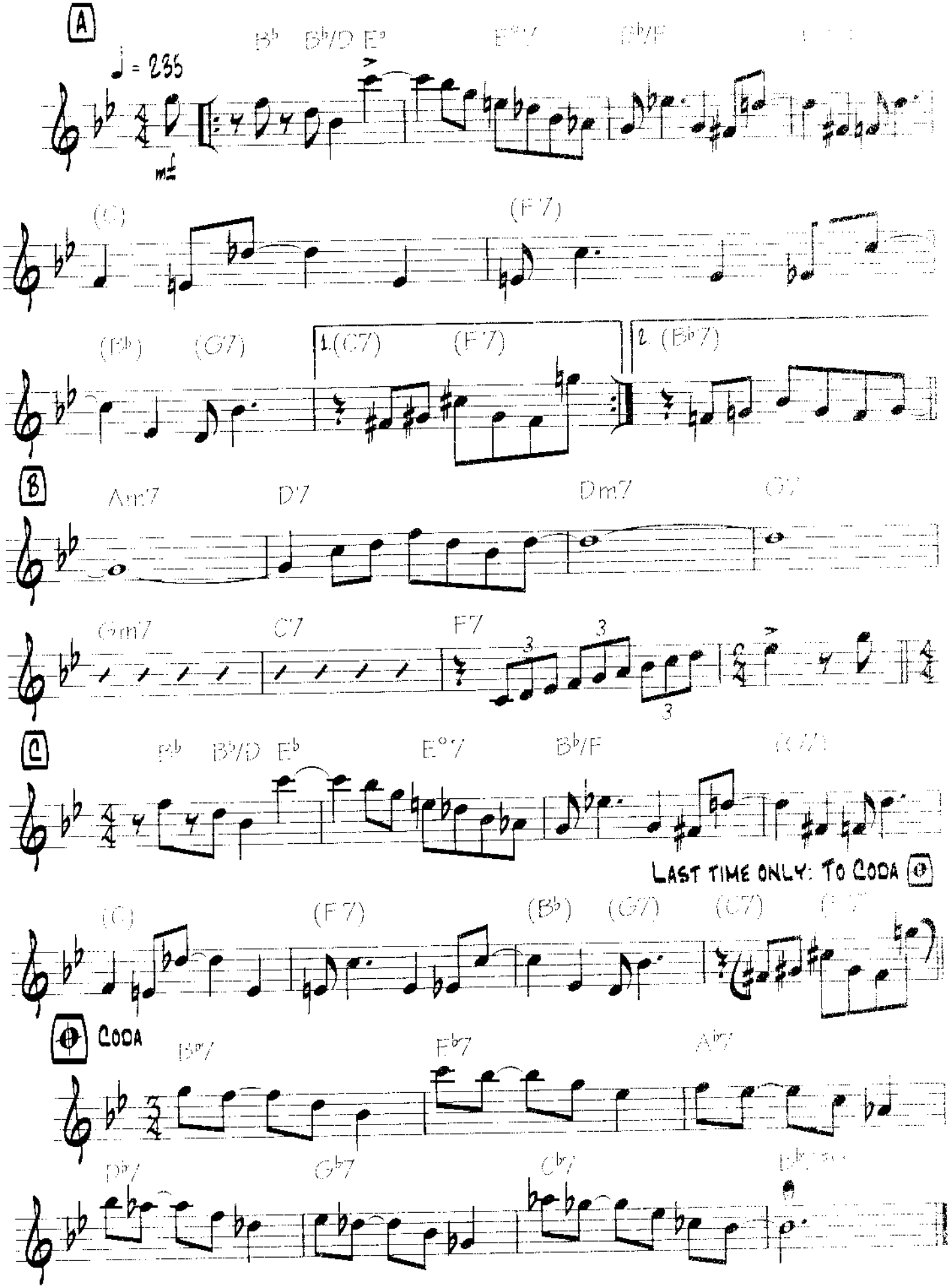
By Pat Metheny

A

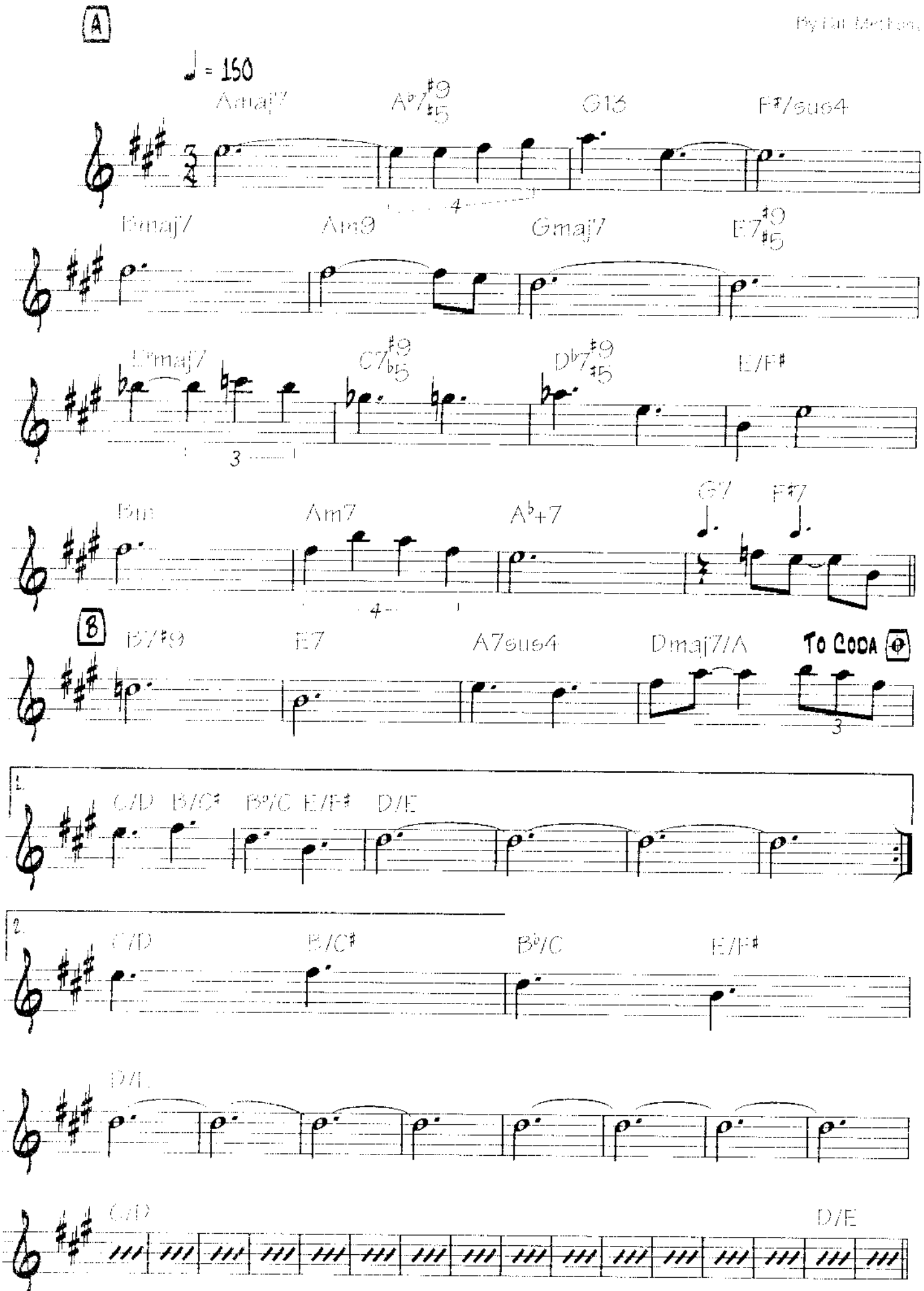
♩ = 110

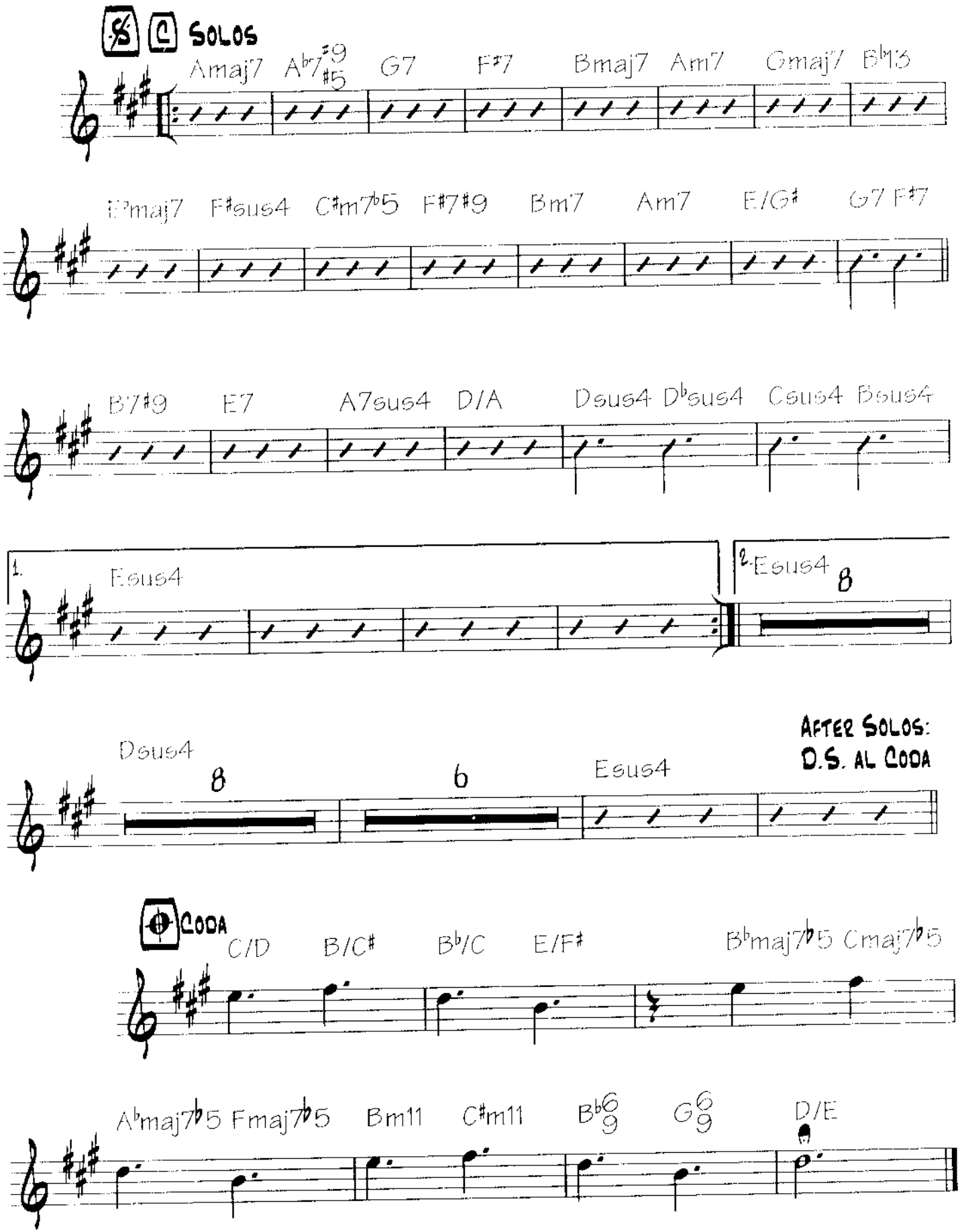


What Do You Want?



The Sun In Montreal




Solos
Amaj7 A♭7♯9♯5 G7 F♯7 Bmaj7 Am7 Gmaj7 B♭13
E♭maj7 F♯sus4 C♯m7♭5 F♯7♯9 Bm7 Am7 E/G♯ G7 F♯7
B7♯9 E7 A7sus4 D/A Dsus4 D♭sus4 Csus4 Bsus4
1. Esus4
2. Esus4
Dsus4
Esus4
After Solos:
D.S. al Coda
Coda
C/D B/C♯ B♭/C E/F♯ B♭maj7♭5 Cmaj7♭5
A♭maj7♭5 Fmaj7♭5 Bm11 C♯m11 B♭6/9 G6/9 D/E

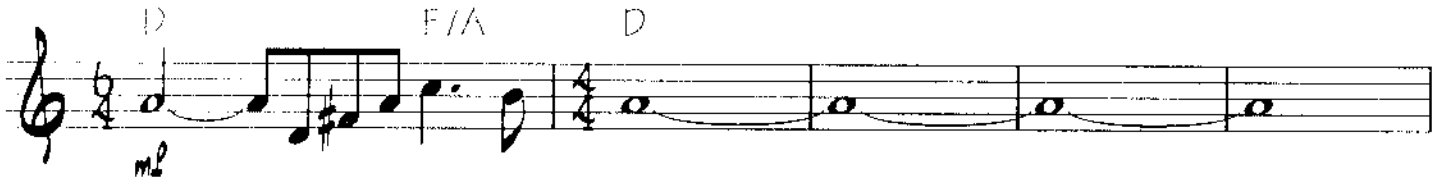
Just Like the Day

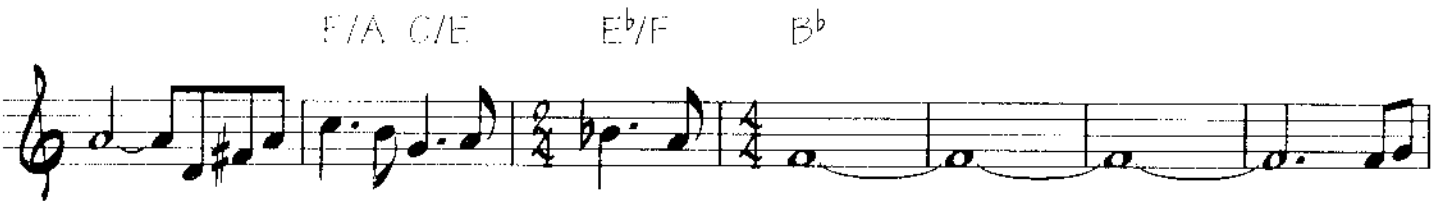
By Pat Metheny

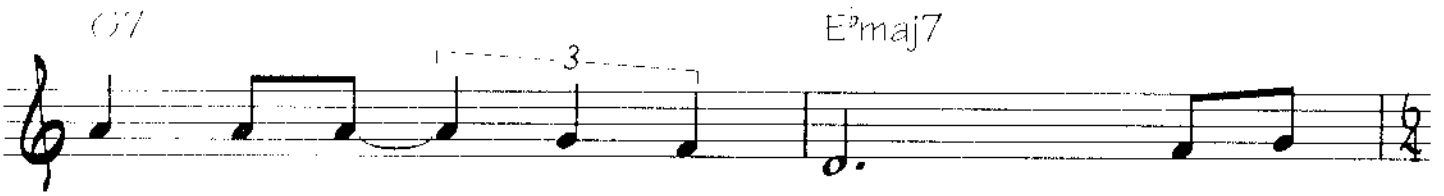
Intro

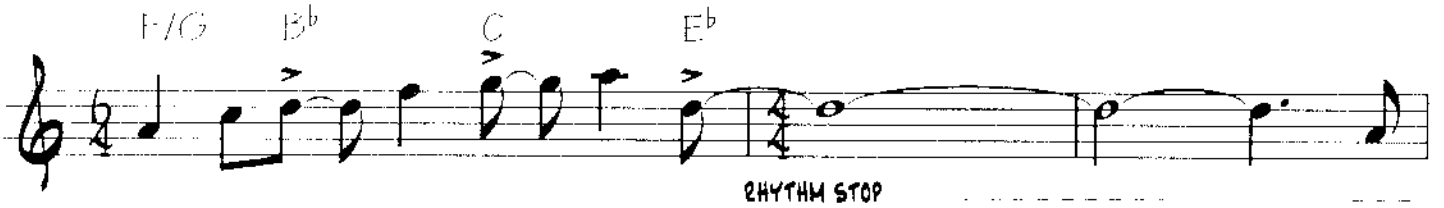
♩ = 90 (even eighths)

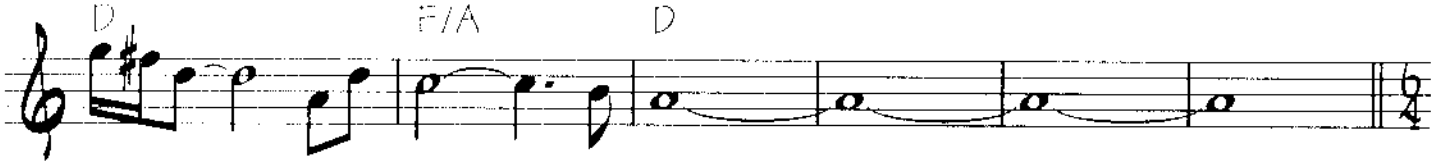
A Melody

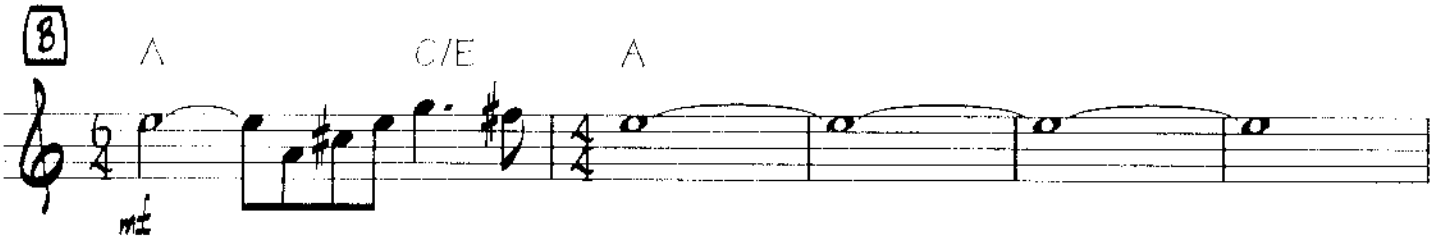












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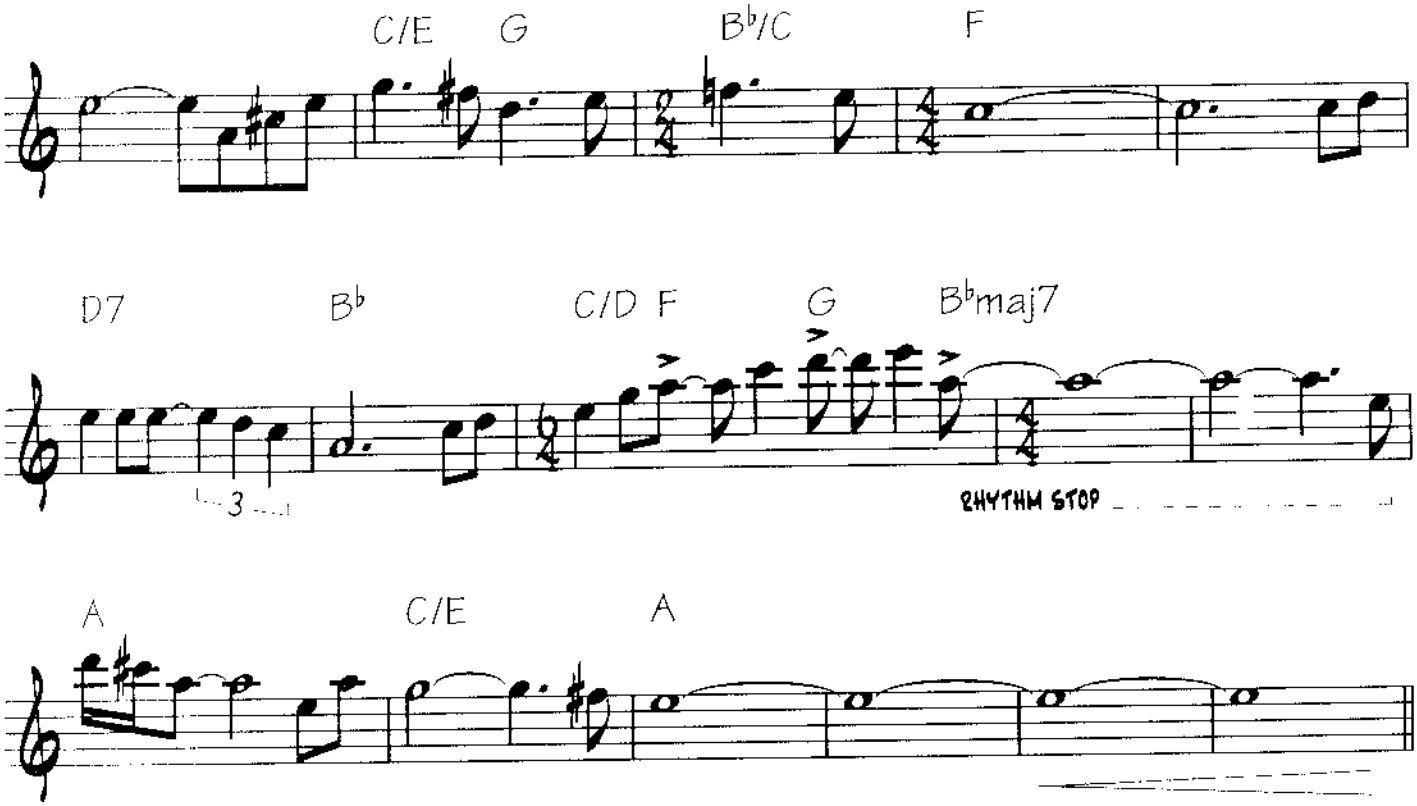

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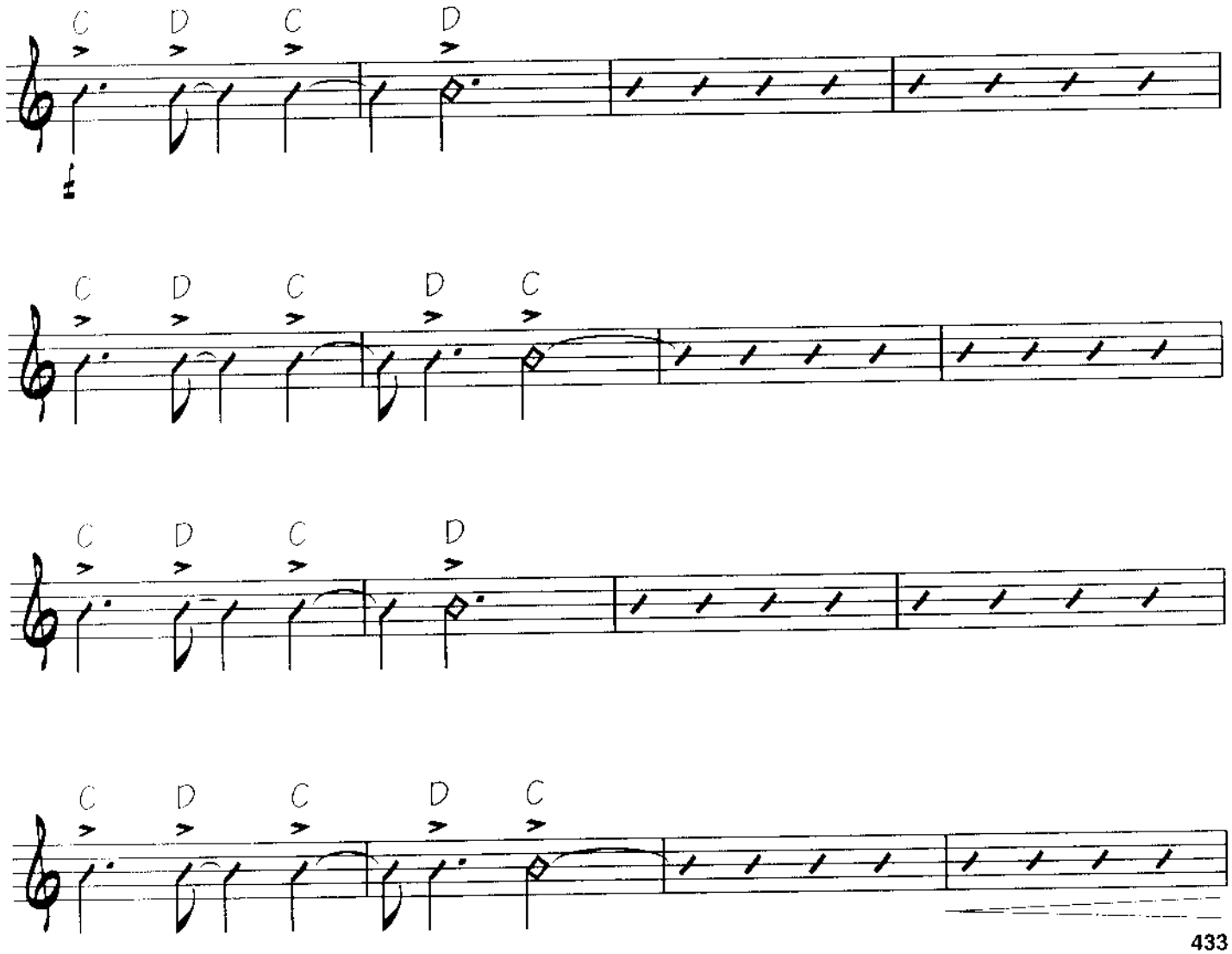

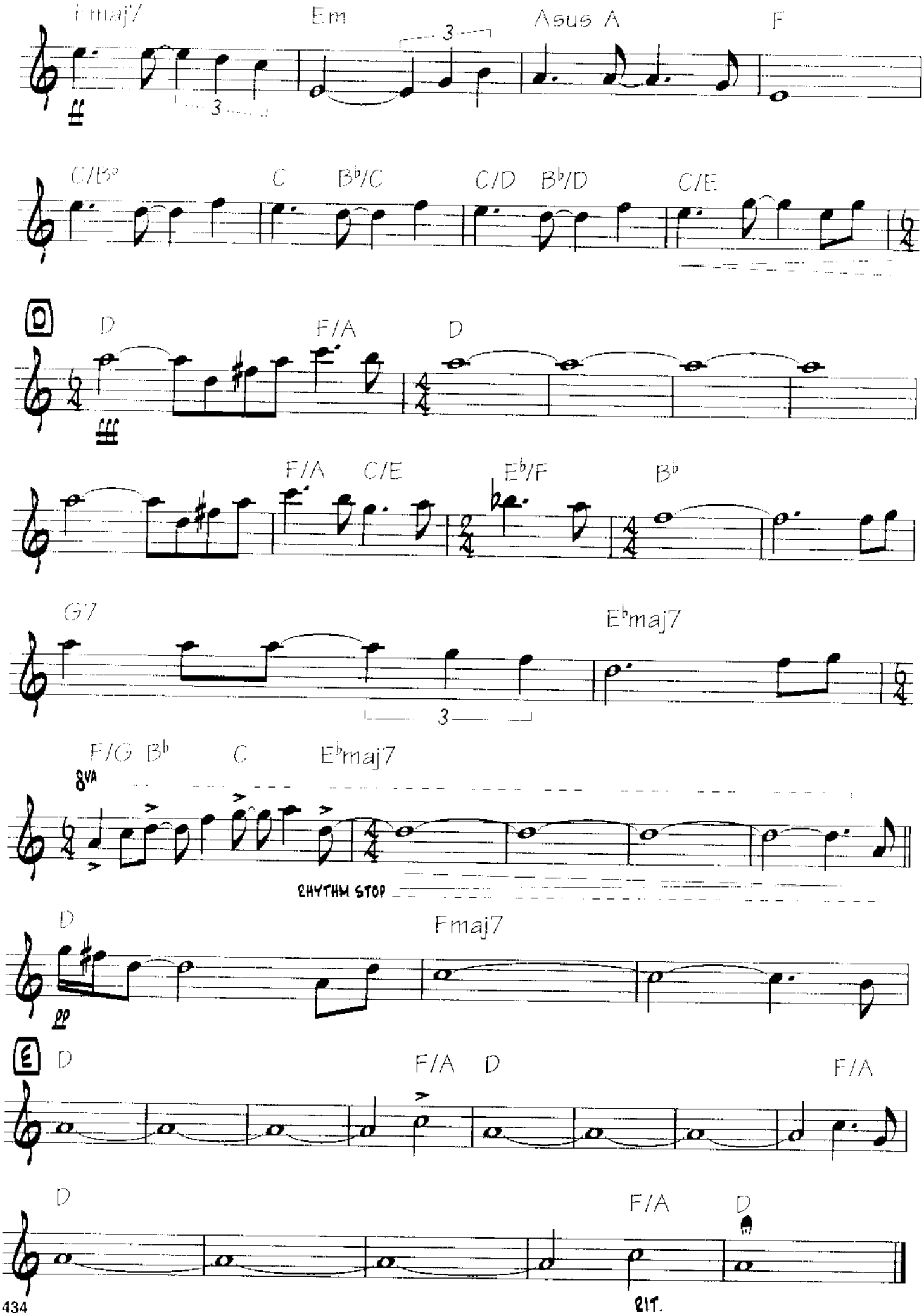
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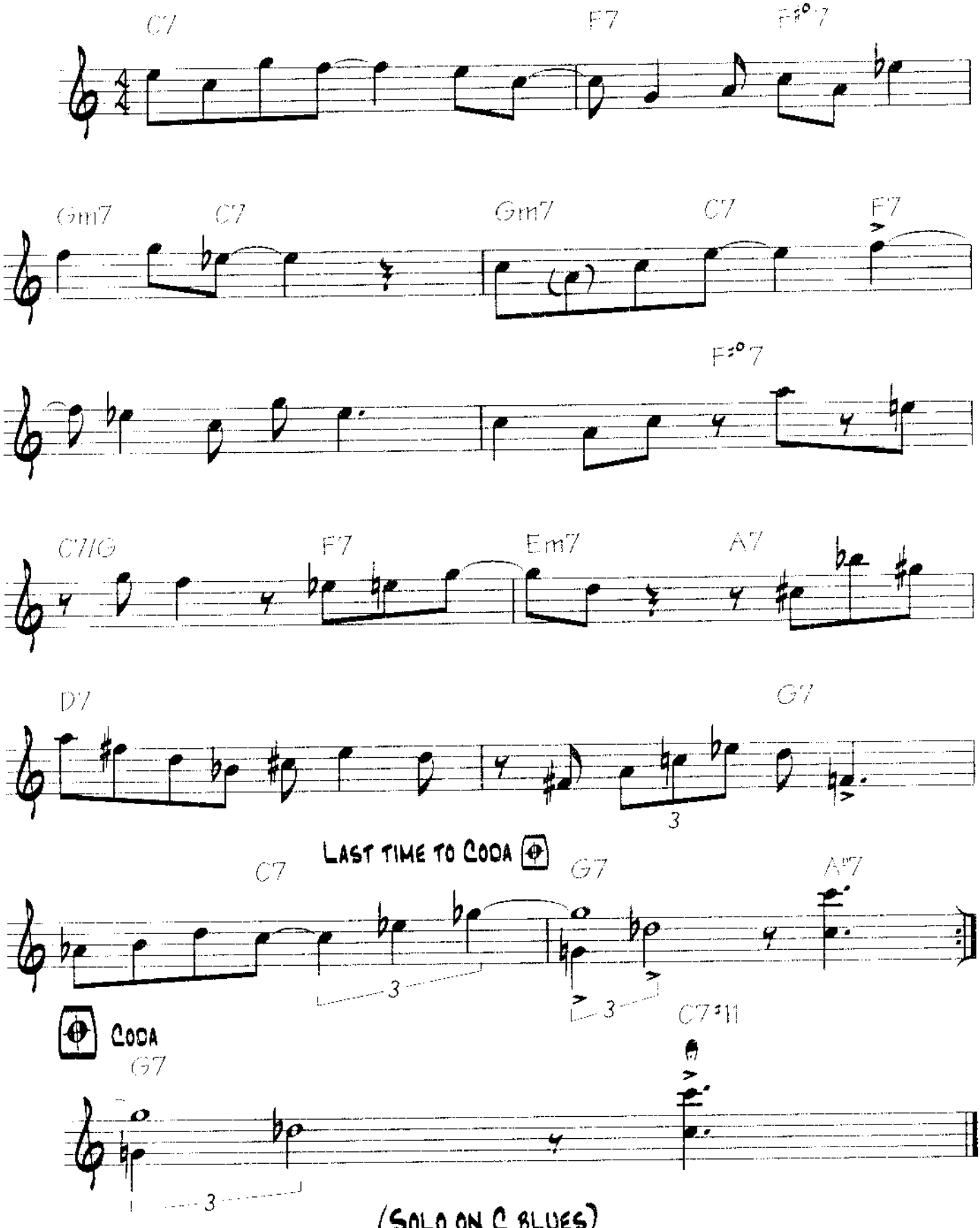
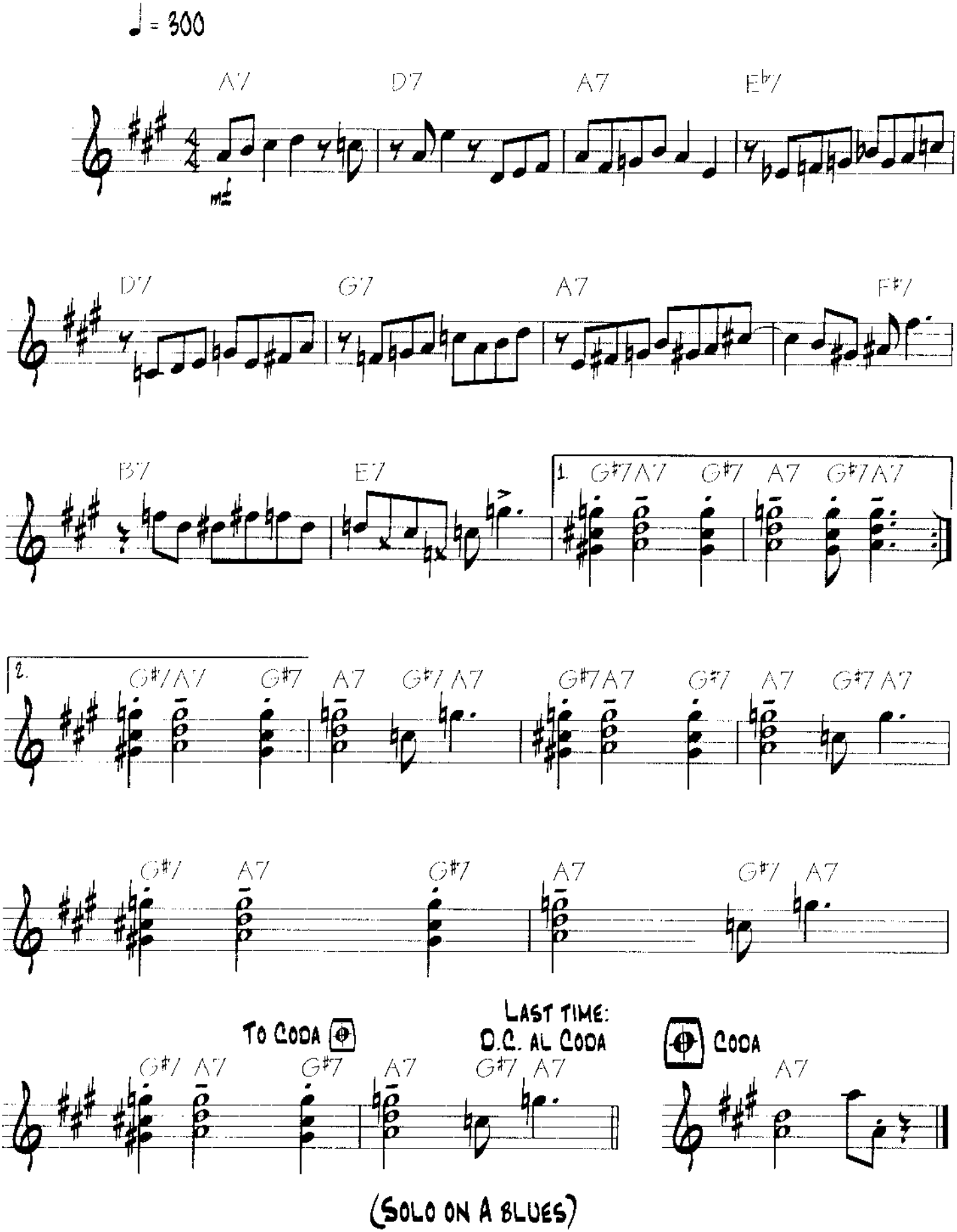
SOUL COWBOY

By Pat Metheny



(GO) GET IT

By Pat Metheny



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 blance
Ciego resplandor de Enero
tejieñdo de nuevo el manto
Vengo a ser la sal, las piedras,
a nacer de oleaje y algas
Vengo a amanecer!
a desperatar el dia
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 baico 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 asi yo perdi 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

APPENDIX

By Pat Metheny

This book is the result of thirteen years of hard work—and finishing it has been one of the major projects of the past few years for me. The challenge was to come up with a way of presenting this music that would be playable by the largest group of interested musicians. Early on, it was decided that a "fake book" approach would be the most efficient way to communicate the essential musical information that would allow these quite varied pieces to be played effectively. One of the real issues for me was to work with the notation so the melodies would be laid out in a kind of generic form—that is, without too much literal inflection, so that hopefully each new performer of a piece will have the basic information that they need to render the melody and the basic chord changes accurately without there being too many hard-to-read rhythms and stylistically prejudiced indications of how the song should go, but enough that you get the often very specific indications of what makes the music work and be effective for what it is.

For that reason, most of this music is in fact based on the actual lead sheets that we used to record or learn these songs when they were written. An important goal for me was that this collection would be accurate enough to function as a literal "book" of the music that I have played and been involved in presenting over the years, accurate enough that I will be able to use it myself for those situations when a new musician comes into the band and we need to give him/her a lead sheet of a tune to learn.

While this book does appear with the title "The Complete Collection," of course there are omissions. Among the things not in this book are the hundred or so tunes that I have written over the years that have never been recorded. Some other pieces were left out because they seemed to be so thoroughly defined by their largely improvised performances that they might more appropriately be included in a transcription book, something that will likely occur in the future. Then there are some of the pieces that are credited as Metheny/Mays tunes that are so overwhelmingly Lyle's tunes that I feel that they will be more appropriately placed in what is the sure eventuality of a songbook of Lyle's music in the future as well. And then there are some songs that were simply forgotten or overlooked until it was too late—and it was unthinkable to postpone the book any longer.

In many cases, I worked hard with the editors to condense the pieces to their shortest possible lengths by removing modulations, reducing orchestration details, and making every effort to pare the pieces down to their essentials, in order to keep this book as manageable as possible. But in some cases, there was nothing to do but to write out seemingly everything. This music is offered here to all musicians and is capable of being played by a wide variety of instrumentations. Please play it, change it, arrange it, and find things of your own in it—nothing will make me happier than to hear future versions of these tunes through the prism of other people's musical voices and instincts. Following is a tune-by-tune account of each piece, with a few casual notes about each tune's history and origin. Enjoy the music.

—Pat Metheny, January 2000

APRIL JOY (Metheny)
Written in 1972 for the Kansas City Jazz Festival. One of the first tunes I ever tried to write. Like many of these early tunes, I was really just trying to come up with a vehicle to improvise on that set up a way of playing harmonically and rhythmically that was like the way I imagined myself trying to sound at some point in the future. This later became the first composition of mine ever recorded on a major label—by vibist David Friedman on his album *Winter Love, April Joy*, featuring flute player Hubert Laws. **Recorded on the albums *Pat Metheny Group* and *Winter Love, April Joy* by David Friedman.** *(Page 12)*

SEA SONG (Metheny)
Written in 1972 in Miami, the first day I arrived there from Kansas City—also the first day I ever saw the ocean; which is kind of what inspired it. First performed by the band Kaleidoscope, a forward-thinking sextet around Miami from which I learned a lot by getting to participate in, led by pianist Dan Haerle. The tune is played rubato, and the idea was to improvise on the form while staying out of time. **Recorded on the album *Watercolors.*** *(Page 13)*

BRIGHT SIZE LIFE (Metheny)
Written January 1974 in Stoughton, Mass. to explore the idea of using large interval leaps, diatonic to a chord, as melodic elements. The simple harmonies involve improvising on basic triads, something I have always enjoyed doing, but which is hard to find in the standard jazz repertoire of blues forms and standards, especially at the time this piece was written. **Recorded on the album *Bright Size Life.*** *(Page 15)*

UNITY VILLAGE (Metheny)
Written in January 1974 in Stoughton, Mass. the same night, with the same idea but minor and slower. "Unity Village" is a place near my hometown in Missouri that I spent a lot of great summer days. **Recorded on the album *Bright Size Life.*** *(Page 18)*

UNIQUITY ROAD (Metheny)
Written 1974, Stoughton, Mass. Uniquity Road is a road in the Blue Hills area of south suburban Boston. This was written for one of the first gigs I did in Boston with one of my best friends from my year in Miami, the incredible young bassist Jaco Pastorius, and one of my all-time favorite drummers, Bob Moses, with whom I was getting to play nightly with Gary Burton. The gig was at a place called Pooh's Pub in Boston. This trio became my working band for a period of two years, during which time we developed a way of playing together that later resulted in the *Bright Size Life* record. This tune is a challenging one to solo on rhythmically and harmonically. **Recorded on the album *Bright Size Life.*** *(Page 21)*

MISSOURI UNCOMPROMISED (Metheny)
Written in January 1974 as above. Trying to find a way to make a 12-bar blues something different. Jaco Pastorius gave this one its title. **Recorded on the album *Bright Size Life.*** *(Page 20)*

SIRABHORN (Metheny)
Written for a gig at the Zircon club in Somerville, Mass., early 1975 (Jaco on bass and Bob Moses on drums) utilizing an odd tuning on the electric 12-string that I was playing exclusively with Gary Burton's band. The tune is named for Sirabhorn Muntarbhorn from Thailand. **Recorded on the album *Bright Size Life.*** *(Page 19)*

MIDWESTERN NIGHTS DREAM (Metheny)
Written 1974, looking for more ways to utilize the unique color of the odd tunings I was exploring with the 12-string. Ended up being playable in conventional tuning, too, as recorded later by Gary Burton. The bass melody at the end was written in Stuttgart, Germany the night before the record date (*Bright Size Life*) when I realized that I hadn't written a melody for Jaco to play by himself on the whole record—and he was so good at that. **Recorded on the album *Bright Size Life* and *Passengers* by the Gary Burton Quartet.** *(Page 22)*

OMAHA CELEBRATION (Metheny)
Written in Omaha, Nebraska on an early tour with Gary Burton, 1975. There was a great band playing in the lounge of the hotel that we were staying in. They were called Celebration. Their guitarist was fantastic, and it inspired me to go upstairs and write this tune. **Recorded on the album *Bright Size Life.*** *(Page 16)*

NACADA (Metheny)
Written in Vancouver, Canada during a Gary Burton week long engagement at a club called Oil Can Harry's. Looking for unexpected modulations in a short form ballad. Dedicated to Canadian singer Jamie Mauro. **Recorded on the album *Passengers* by the Gary Burton Quartet.** *(Page 14)*

IVY (Metheny)
Written for my brother Mike Metheny's first record date, *Blue Jay Sessions*, to feature his beautiful sound. (I also recommended a guitarist for him to use on this date, Bill Frisell—I believe it was one of his first record dates, as well). **Recorded on the album *Blue Jay Sessions* by Mike Metheny.** *(Page 24)*

LAKES (Metheny)
Written for a band led by Memphis pianist James Williams, a good friend of mine since 1968 when we were both just kids. His band at this time actually was a quartet with another piano player, Ted Lo. Since there were two keyboard instruments, I guess I figured they needed a lot of chords to play, hence all the changes. This tune was also played often in the first quartet that I had that used to do a lot of the same gigs around the East Coast that the Jaco/Moses trio used to do. (Jaco had gone on to join the band Weather Report around this time.) That quartet consisted of Gil Goldstein on piano, Mike Richmond on bass, and Danny Gottlieb on drums. **Recorded on the album *Watercolors.*** *(Page 26)*

INDEX

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 amazinggrace 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 "Jaco" is because I realized after the fact that the main melodic lick of the tune is pretty much like the horn line on Jaco'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 Jaco-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 Jelleye performance group. **Recorded on the albums *80/81*, *Offramp*, and Billy Drummond's album, *Dubai*.** *(Page 97)*

PRETTY SCATTERED (Metheny)
Written early 1980. During the period before the recording of *80/81*, I did a number of gigs with different musicians at Ryle's, trying out new music. This piece was written for a gig that featured Bob Berg on tenor, one of my favorite players. **Recorded on the album *80/81*.** *(Page 100)*

GOIN' AHEAD (Metheny)
Written early 1980. This was originally a quintet piece written for the *80/81* date. We tried it, and it didn't really work for that lineup. As the session went on, it became clear that we were going to have enough music for a double album. The idea came up of this piece being played as a solo guitar piece to end the record. I remember using the "house" guitar (an old Ibanez) that was there at the studio in Oslo because it was easier to play than the acoustic I had brought with me. **Recorded on the album *80/81*.** *(Page 102)*

BETTER DAYS AHEAD (Metheny)
1979. Written on tour with the group in Fulton, Missouri. In fact, for many years, the working title of this song was "Fulton." This is a really fun and challenging tune that stayed in the group's playlist without ever being recorded for many years (until 1989 to be exact). **Recorded on the album *Letter from Home* and the recent Brad Mehldau/Fleurine duet album.** *(Page 104)*

SEPTEMBER FIFTEENTH (Metheny/Mays)
Part one—written in '77, Cambridge, Mass. Part two—written in '74, Evanston, Ill. Both finished in '80 in Watertown, Mass. This is an example where Lyle and I combined two tunes that we had written separately into one. The opening "ballad" was something that Lyle composed when he got his first Oberheim polyphonic synth during the earliest days of the group's first rehearsal period. The faster waltz section was something that I had originally written for the group Oregon, whom I had been seeing often during engagements where they would play opposite the Burton quartet. When Lyle and I decided to do what would become the *Wichita* record, we found how well the two pieces (which we had planned on recording separately) complemented each other. Around the time of the recording, Bill Evans, an important figure in both of our lives, sadly passed away. We dedicated this piece to Bill. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls*; also recorded by Mark Murphy.** *(Page 107)*

TRAVELS (Metheny/Mays)
Written 1980, Oslo, Norway. This was actually written during the mixing period of the *Wichita* album, on the famous "Rainbow" studios Steinway, which I always loved to go play whenever we were there making records. This was an easy one. I remember writing the "A" section, Lyle coming out and checking it out and sitting down and coming up with the bridge, and that was pretty much it. Again, this is a tune that evolved a lot over the course of getting played every night until it became what it is on the record. **Recorded on the albums *Travels* and *Trio 99→00*.** *(Page 112)*

JAMES (Metheny/Mays)
1980. This was originally written for the quartet that toured for much of the year 1980 in support of the 80/81 record—Dewey Redman, Charlie Haden, Paul Motian, and myself. It ended up being reworked a number of times before being recorded by the group on the record *Offramp*, with Lyle writing the nice introduction. "James" is for James Taylor, one of my favorite guitar players. **Recorded on the album *Offramp* with other versions by Roy Haynes, Bob James, Martin Taylor, and others.** *(Page 114)*

AS FALLS WICHITA, SO FALLS WICHITA FALLS (Metheny/Mays)
1979 1980, Watertown, Mass. First there was the idea of having a piece that would actually begin fifteen minutes or so before we actually walked out onstage for our performances, one that would gradually build into what would be our first tune of the night. Lyle wrote a demo version of what this piece would be like, and we made a tape of it that included my brother Mike playing some distant trumpet parts on it. Although we did try to use it in that capacity (just once, a concert at Tufts University in Medford, Mass.), we abandonded that idea pretty quickly but part of that piece later became the second part of *this* piece, the idea of which was that we would really explore the orchestration potential of what we could do with these new instruments—and again, the same 12-string tuning that appears on "The Search." The concept was to go ahead and use the studio itself as an instrument by utilizing overdubbing techniques and to try to create a piece that would essentially fill an entire side of an album. This album also marked the first of several collaborations with Nana Vasconcelos, the Brazilian percussionist, whose colors and earthiness added a new dimension to our sound and offered a natural balance to the increased use of modern musical instrument technology that was beginning to emerge as an increasingly important part of our thing. The title came from Steve Swallow. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls*.** *(Page 116)*

ESTUPENDA GRACA (Metheny/Mays)
1980, Watertown, Mass. Using yet another 12-string tuning, this is an elaboration on a brief segment of the tune "Amazing Grace." This was the first time we had anyone sing an actual melody on any of our records, the singer being percussionist Nana Vasconcelos. **Recorded on the album *As Falls Wichita, So Falls Wichita Falls*.** *(Page 126)*

OFFRAMP (Metheny/Mays)
1980. Another piece written for the tour with Dewey, Charlie, and Paul. A piece designed to set up a particular kind of improvisation. The title came from Paul Motian. **Recorded on the album *Offramp*.** *(Page 128)*

ARE YOU GOING WITH ME? (Metheny/Mays)
1980, Willow, NY. This was in the first batch of tunes that I wrote after I began working with the Synclavier, a new (at that time) and powerful digital music system that allowed me to make multitrack recordings and manipulate musical data with a computer. Because I could literally improvise right into the computer, for the first time I and other musicians had the opportunity to create nearly fully realized versions of tunes very quickly. One summer day, I went for a walk in the woods, came back in the house, and played this piece into the machine. It sort of came all as one thing, and I didn't have to change anything. (Good thing; at that point, you couldn't really edit anything on the 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)*

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THE FIELDS, THE SKY (Metheny)
1980, Willow, NY. A piece designed to feature Nana and his berimbau in live performance—the berimbau being an instrument that functions well in a situation that has a harmonic pedal point. The melody part (after the initial blowing section) was again written on the Synclav. **Recorded on the album *Travels.*** *(Page 143)*

STRAIGHT ON RED (Metheny)
1981, Willow, NY/Waltham, Mass. This was one of the first times that Lyle got his hands dirty with the Synclav, an instrument that I think intrigued, yet infuriated him for its lack of features and poor user interface. I had written what is the "hook" part of this tune and had it stored as a file. At this point, you still couldn't edit on the machine, so we wound up writing the rest of the tune together in a more conventional way and then replaying everything into the Clav. This was also an early attempt at synching up several machines (a DMX drum machine) together with the band for live performance—something that even as I write this twenty years later makes me shudder to even think about. Still, this was one of the most exciting vehicles for Lyle in this period of the band's book—he played great solos on this every night. **Recorded on the album *Travels.*** *(Page 148)*

SONG FOR BILBAO (Metheny)
1981, Willow, NY. A very simple blowing tune, again written on the Synclav to feature the guitar synth. The challenge of this tune is to negotiate the 3/4 bars. The tune was originally inspired by McCoy Tyner, and its working title for many years was "McCoy" for that reason. That made it even more exciting to get to record this tune with McCoy himself on Mike Brecker's *Tales from the Hudson.* The tune is dedicated to the people of Bilbao, Spain, the site of our very first concert in an Iberian country in 1983—and one of the warmest and most exciting listening audiences in the world. **Recorded on the album *Travels* and by Michael Brecker.** *(Page 152)*

STORY FROM A STRANGER (Metheny)
1983. 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)
1983. 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)
1983. Cambridge, Mass. A piece commissioned by Charlie Haden for his then new band, Quartet West. **Recorded on Charlie Haden's *Quartet West.*** *(Page 157)*

MAS ALLA (METHENY)
1982, Willow, NY. The idea of having songs that could be sung started to really appeal to me around this time, and this is an example of that desire. Originally presented to Nana during his stay with the band, it was a year later when Pedro Aznar joined the band that this tune found its identity. A real favorite. (Pedro wrote words to it that can be found elsewhere in this book.) **Recorded on the album *First Circle.*** *(Page 158)*

FIRST CIRCLE (Metheny/Mays)
1983, Waltham, Mass. After working with Jerry Goldsmith on the score for the film *Under Fire,* a lot of new ideas came up—I spent a week holed up in our warehouse in Waltham just writing down everything that came to mind. One comment that Jerry made really stuck with me, and that was that as a performer, I should watch out for the tendency to just write things that I could already play, rather than the more composerly thing of writing things beyond one's playing ability with the faith that somehow it will eventually be performed. This struck a chord with me, and for a first exercise in this area, I decided I would construct a musical situation (in this case, the rhythm 3-2-3-2-2-3-3-2-2) and see if I could come up with a musical solution to the question that that rhythm seemed to be asking—without ever actually really being able to play any of it. What I came up with was the intro, the tune and its bridge, the playing form, and the basic setting for the piano solo. Later, Lyle added the vocal intro, the fantastic interlude section that follows the solo, and together we came up with an ending, with Lyle writing the great counterpart line to the final statement of the melody. This remains one of the most fun tunes in our book—and one of the tunes I think we are both most proud of having worked on together. **Recorded on the album *First Circle* and other versions from the group Boca Livre and many student ensembles of all types around the world.** *(Page 160)*

IF I COULD (Metheny)
1983. Dedicated to Wes Montgomery. I wanted to write a song to try to describe the immeasurable gratitude I felt towards the man who is to me the greatest guitarist in history. I did have the chance to have meet him once, when I was 13 years old. I asked him for his autograph at the Kansas City Jazz Festival in April of 1968, just a few months before he died. My recollection of him was that I had never seen a kinder looking man, and his performance that night made a lifelong impression on me that has directly affected the course of virtually every walking minute of my life since. But I think often about the debt that I as a musician owe to him, and about how much I wish that I had been able to really thank him in person for the gift of his music. **Recorded on the album *First Circle,* and Stanley Turrentine made an album with this being the title track.** *(Page 168)*

END OF THE GAME (Metheny/Mays)
1983, Willow, NY. Again, a tune written on the Synclav, with some similarities to "Are You Going With Me?" Lyle wrote a beautiful release section after the main guitar solo, and the "drumming" stuff that Paul Wertico and Pedro play in unison throughout the piece was difficult to pull of 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)*

APPE

CHRIS (Metheny/Mays)
1984, Cambridge, Mass. Written the night I got back from Mexico City where I had been invited to watch a day of shooting for the film *The Falcon and the Snowman*. This piece felt like the mood of the film to me. It went on to become the main theme for the character Chris Boyce, played in the movie by Timothy Hutton. This is the same piece that is the foundation for the song "This Is Not America." **Recorded on the soundtrack album for the film *The Falcon and the Snowman*.** *(Page 196)*

DAULTON LEE (Metheny/Mays)
1984, London, England. Lyle and I agreed to write the music for *The Falcon and the Snowman*. We needed another main theme for the other main character in the story, Daulton Lee, played by Sean Penn. Lyle quickly came up with this wonderful 6/4 groove that seemed to evoke everything about Sean's character. Together we finished it in one afternoon, feeling like it was one of our best tunes ever. It was just as quickly rejected by the film's director. We then frantically began a week of writing a number of other pieces, trying to get the flavor that the director was looking for. Included in this batch was what went on to become the song "(It's Just) Talk". All rejected. Finally in desperation (we were losing valuable time), we played him the original demo of our original "Daulton Lee" again—without mentioning to him that he had already heard it about a week before. This time, almost ten days later, he loved it. This marked our introduction into big-time film scoring. The melody is played on the Synclav digital guitar—a real challenge. **Recorded on the soundtrack album for the film *The Falcon and the Snowman*.** *(Page 197)*

(IT'S JUST) TALK (Metheny)
1984, London, England. This idea had actually been floating around for awhile; there is even an early version of a tune that includes parts of this piece around the time of the *Travels* recordings. But it never really got finished until we were searching for "Daulton Lee" theme tunes. It was never recorded until *Still Life (Talking)* a few years later, when finally after trying to write about a hundred bridges for this tune (I thought I would never get one that worked), an acceptable one finally showed up. **Recorded on the album *Still Life (Talking)*.** *(Page 204)*

THIS IS NOT AMERICA (Metheny/Mays/Bowie)
1984, Montreaux, Switzerland. After two months of work in London on the score itself, we all flew to Switzerland where David had reserved a studio. His original demo was basically the song "Chris" with additional Linn drums added to it and him singing over the top. It worked great, and seeing him in action and doing the track with him was a real pleasure. The words, often hard to discern, are profound and meaningful—and absolutely perfect for the film. **Recorded on the soundtrack album for the film *The Falcon and the Snowman*.** *(Page 200)*

KATHELIN GRAY (Coleman/Metheny)
1985, New York, NY. A melody written by Ornette that he asked me to add to by writing my own kind of chord changes. There would be dozens of ways to harmonize this piece, but I wanted to come up with something that would also be fun to solo on harmonically since this would be the rare Ornette tune that would in fact have a conventional harmonic playing form. **Recorded on the album *Song X*.** *(Page 209)*

TRIGONOMETRY (Metheny/Coleman)
1985, New York, NY. The first phrase is mine, the second is Ornette's, third is mine, and the fourth final long one is Ornette's. We probably have half a dozen more unrecorded tunes like this that we wrote in the three weeks prior to the recording of *Song X* by the described method of playing phrases back and forth, and then transcribing them later and relearning them. **Recorded on the albums *Song X* and Roy Haynes' *Te 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 "cavaquino," the melody came quickly with the basic ten-bar phrase. The piece was later reexamined by Lyle when we really got serious about the writing on what would become the record *Still Life (Talking)*. His intro and the "marimba" section took the tune to another place. Soloing on this tune was always fun and also quite difficult, for the tempo and the particulars of the chord structure. Also, with the recording of this piece, we began a new and important era for the band, one in which we were able to focus much more extensively on the details of the recorded sound and performances; we finally felt free to really explore the studio and what it had to offer us on a more complete musical level. Steve Rodby's role expanded quite a bit beyond being just the bassist in the band during this period as he also became much more involved in the making of the records as a valuable producer. **Recorded on the album *Still Life (Talking)*.** *(Page 214)*

SO MAY IT SECRETLY BEGIN (Metheny)
1986, Waltham, Mass. Based on a weird hi-hat pattern that came out of a writing session on the "Clav," the bass line emerged (seems people often think it is some time signature other than 4/4). The tune itself is a simple minor blues-type thing—but durable and still fun to play on. The title is taken from a Paul Klee painting of the same name. **Recorded on the album *Still Life (Talking)* and another version by vocalist Kevyn Lettau.** *(Page 211)*

LAST TRAIN HOME (Metheny)
1986, Waltham, Mass. The electric sitar was an instrument that I had used to color various tracks for the previous few years—and I wanted to write something that would feature it as a lead voice for an entire tune. Trains, and the sounds of trains, are familiar and important to me; the Missouri Pacific line was just outside the window of the house I grew up in, and the sound of distant trains was a constant counterpoint to growing up in Lee's Summit. This tune was without a bridge for a long time—finally just before we recorded it, the bridge came, shown here in this book with the excellent vocal counterline that Lyle came up with for the arrangement of the tune that appears on the record. **Recorded on the album *Still Life (Talking)*.** *(Page 224)*

IN HER FAMILY (Metheny)
1986, Willow, NY. Actually written on the last day of summer vacation upstate, for a long time had the working title "Last Day." Kind of the precursor to other piano-based ballad pieces played with soprano guitars doubling the high register of the piano. Dedicated to the Youngs kids, Robin, John, Jimmy, and Gail. **Recorded on the album *Still Life (Talking)*.** *(Page 227)*

THIRD WIND (Metheny/Mays)
1986, Waltham, Mass. Again we found ourselves with a fair amount of ballads and mid-tempo tunes, needing something "up." I took the weird hi-hat pattern described above on "So May it Secretly Begin" and sped it up, writing the "A" section. Lyle then sent the whole thing off into a totally different area with the fast polyrhythmic interlude and the 12/8 tag with that great, memorable hook for the singers and the changes for the Roland solo at the end. **Recorded on the album *Still Life (Talking)*.** *(Page 228)*

LETTER FROM HOME (Metheny)
1985, Cambridge, Mass. Originally used as a theme in the film score for the movie *Twice in a Lifetime*. Again using the soprano guitar to double a melody written on the piano and conceived as a piano piece. This piece also marked the beginning of a new era for me as a writer in terms of not accepting any melody notes that could be any note other than the one note it could only be. When I wrote this tune, I sat in the same chair for about eighteen hours waiting for these singular acceptable notes to show up; the final page when I finished was just a mess of erased notes, crossed out phrases, and extended arrows connected to odd bars and phrases that turned out to be dead ends. But the final version that I walked away from that session with was unlike anything I had written until then, and I have tried to maintain that standard of critical melodic detail as much as possible ever since. Dedicated to Jo Harting, a member of our touring organization for many years. **Recorded on the album *Letter from Home* and the film score to the movie *Twice in a Lifetime* and another version by singer Noa.** *(Page 238)*

GRAMPA'S GHOST (Metheny)
1985, Waltham, Mass. A piece based on an idea written for Tim Hutton's directorial debut in the TV series *Amazing Stories*. Using the Synclav to try to create new sounds, this was a tune designed to be played using this creaky ensemble of a way-stretched-out piano, a sitar, and a guitar all doubled into one high-pitched sound. **Never recorded on an album.** *(Page 239)*

SLIP AWAY (Metheny)
1987, Willow, NY. An idea that floated around for a number of years before turning into anything. Typical of the kinds of melodies that seem to always show up from around this time. The form and the structure of the piece were really hammered out in the writing period that preceded the recording. **Recorded on the album *Letter from Home*.** *(Page 240)*

HAVE YOU HEARD (Metheny)
1988, Waltham, Mass. The first piece written for the '89 album *Letter from Home*, designed as a fast minor blues tune to get the concert started. When I went to write it out, the meter changes were a suprise—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 Janerio, 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)*

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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 Jack DeJohnette album *Parallel Realities.*** *(Page 279)*

THE LAST TO KNOW (Metheny)
1989, Rio De Janeiro, Brazil. A piece written that could build within itself over the course of its entire form—kind of an ostinato but with a built-in crescendo. Gil Goldstein's arrangement of this tune on Wallace Roney's version took the tune to another place in a great way. **Recorded on the album *Misterios* by Wallace Roney and *Cool Nights* by Gary Burton.** *(Page 176)*

COOL NIGHTS (Metheny)
1989, Waltham, Mass. Written for a Gary Burton record that I knew would feature Will Lee, one of my favorite bass players. This was written with him and G.B. in mind. **Recorded on the Burton album *Cool Nights.*** *(Page 282)*

ALWAYS AND FOREVER (Metheny)
1989, Waltham, Mass. Dedicated to my mom and dad and the great relationship that they have had throughout their life together—more than 50 years together. **Recorded on the album *Secret Story* and another version by trumpeter Roy Hargrove.** *(Page 284)*

ANTONIA (Metheny)
1988, Angra, Brazil. Originally used in a piece written for Le Ballet Jazz de Montreal for the Montreal Jazz Festival that year. **Recorded on the album *Secret Story.*** *(Page 286)*

THE TRUTH WILL ALWAYS BE (Metheny)
1988, Waltham, Mass./Rio De Janeiro, Brazil. Floated around for a season or so before also finding a home in the above-mentioned ballet piece, and later as the conclusion of the *Secret Story* album. I have always felt that this particular tune summed up a bunch of personal and musical issues close to my heart. An important one for me. **Recorded on the album *Secret Story.*** *(Page 289)*

FACING WEST (Metheny)
Waltham, 1987. Actually written in the same session as "Last Train Home" and "Minuano," but didn't find a home until *Secret Story*. The tune was built on the bass groove. **Recorded on the album *Secret Story.*** *(Page 292)*

CATHEDRAL IN A SUITCASE (Metheny)
Willow, NY, 1985–1989. A study in polyrhythms, specifically three over two. One of the first pieces written when "polyphonic sampling" became a reality on the Synclav. This one kept getting updated and revised all the way up to its recording on *Secret Story*. **Recorded on the album *Secret Story.*** *(Page 296)*

AS A FLOWER BLOSSOMS (Metheny)
1989, Rio De Janeiro, Brazil. A simple idea with a reference to the kind of diatonic ascending lines that I always love. Akiko Yano, a great Japanese composer and musician, wrote a short poem that is sung along with the melody when it happens at the end on the recording—which is where the title comes from, translated from Japanese. **Recorded on the album *Secret Story.*** *(Page 299)*

THE LONGEST SUMMER (Metheny)
1990, Rio De Janeiro, Brazil. Written and played on piano until the solo. A favorite from this period, especially the solo form. **Recorded on the album *Secret Story.*** *(Page 300)*

RAIN RIVER (Metheny)
1990, Rio De Janeiro, Brazil. Based on an ostinato figure played on the electric sitar. The melody is an early usage of the 42-string pikasso guitar, made by Linda Manzer, doubling a flute sound via the Synclav. **Recorded on the album *Secret Story.*** *(Page 302)*

SEE THE WORLD (Metheny)
1989, Waltham, Mass. A difficult tune to solo on—one of the hardest ones, especially night after night. My brother Mike joined the excellent New York brass section that we assembled for the recording of this piece. **Recorded on the album *Secret Story.*** *(Page 304)*

SUNLIGHT (Metheny)
1990, Rio De Janeiro, Brazil. An attempt to modulate to as many keys as I naturally could in the form of a simple pop form. **Recorded on the album *Secret Story.*** *(Page 308)*

INORI (PRAYER) (Metheny)
1990, Waltham, Mass. A tune that somehow seemed to be inspired by Steven Foster, although I don't know that much about his music. The title came from Akiko Yano, who did a version of this piece in Japanese, its only recording at the time of this writing. **Recorded by Akiko Yano.** *(Page 310)*

TAKE ANOTHER LOOK (Metheny)
1990, Rio De Janeiro, Brazil. Written after a long walk on the beach, through Leblon, through Ipanema, and home. Submitted to Gary Burton for a recording he was making around this time. **Recorded by Gary Burton.** *(Page 312)*

TELL HER YOU SAW ME (Metheny)
1985, Willow, NY. A special one to play. **Recorded on the album *Secret Story.*** *(Page 311)*

NOT TO BE FORGOTTEN (Metheny)
1988, Waltham, Mass. Using the multitrack recording feature of the Synclav, I used to improvise "orchestral" pieces right into the recorder. This is one of them, fixed up and properly orchestrated. **Recorded on the album *Secret Story.*** *(Page 314)*

WE HAD A SISTER (Metheny)
1992, Santa Barbara, Calif. Written for the debut recording of Joshua Redman, for the album *Wish*. Because it was going to be a session without piano, I wanted to offer something that would be harmonically dense, yet guitaristic as well. This tune was also played each night on the tour that supported *Secret Story* tour. **Recorded on the album *Trio 99→00* and Joshua Redman's record *Wish.*** *(Page 315)*

WHITTLIN' (Metheny)
1990. Actually written for the "Q & A" session, but not used. Reworked for Josh's record, *Wish*. **Recorded by Joshua Redman.** *(Page 318)*

DOUBLE GUATEMALA (Metheny)
1990. Written for the "Q & A" tour. This was a groove that Roy Haynes had a totally unique way of playing. It was also performed at the Berlin Jazz Festival that year with special guest Gary Burton who went on to record it later with B.B. King. **Recorded on the album *Six Pack* by Gary Burton.** *(Page 316)*

THE RED ONE (Metheny)
1993, Willow, NY. Written for a collaboration record with John Scofield. It was fun and easy to get ideas for tunes by just imagining the potential ways that John and I could play together. This one was given its title because at one point during our warm-up gig in preparation for the recording, as I let the Roland guitar synth continue to sit on its guitar stand without being played, a guy in the audience loudly demanded that I play a tune on the "red one" (the Roland is kind of red). The title stuck. **Recorded on the album *I Can See Your House from Here.*** *(Page 320)*

MESSAGE TO A FRIEND (Metheny)
1993, Willow, NY. Also written for the Sco session, with a nod towards Charlie Haden, one of my best friends. The first few chords of this piece seemed to be very Charlie ish in conception; that's where the title comes from. This was a piece written on guitar, rare for me around this time. **Recorded on the albums *I Can See Your House from Here* and *Beyond the Missouri Sky.*** *(Page 324)*

S.C.O. (Metheny)
1993, Willow, NY. Also for the Sco session. Thinking about John and, again, the sound we could make together. We both love playing on changes, but this one was (and is) a really hard one. Bill Stewart totally owned this tune from the first and was great at negotiating the meter and phrase challenges of the tune. **Recorded on the album *I Can See Your House from Here.*** *(Page 325)*

SAY THE BROTHER'S NAME (Metheny)
1993, Willow, NY. Another for the Sco date. This tune was designed thinking about Steve Swallow's bass style and how much I love playing with him. With bass players in mind, that is also where the title comes from—yet another nod to Jaco's horn line on "Come On, Come Over," which is why the tune is called what it is called. **Recorded on the album *I Can See Your House from Here.*** *(Page 326)*

QUIET RISING (Metheny)
1993, Willow, NY. A ballad written for John and I to play together. Again, thoughts of Swallow and the many lessons I learned from him about tune writing and everything else about music entered into this one. **Recorded on the album *I Can See Your House from Here.*** *(Page 319)*

HERE TO STAY (Metheny/Mays)
1994, Miami, Fla. First in a batch of new tunes addressing some of the basic beats that seemed to permeate music across the stylistic boards during this period. Basically groove-oriented but with (hopefully) the kind of compositional and orchestrational 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)*

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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 Straithairn 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 glimmered 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 improvisor 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 personna. 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 termed 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 representive 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 improvisor 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 'Takes' or even 'Phase Dance' for that matter, you will have to know everything there is to know about the grammar of improvising as it has developed over this century. There are no shortcuts or quick fixes."

—PMGLN, 1998

"Music is almost a compulsion for me. But not in a bad way. It is just something that I need to do, that I love to do. And in many ways, I don't even see it as something having to do with what people call creativity. It's more like finding things that are already there anyway and just using the tools that one has accumulated through the insight of a lifetime of musical study and experience to shine a light on them to make them available for other people to check out if they want to. It's like archaeology or discovering other planets—the stuff is all there—we just have to find it by developing the right tools, tools that are refined enough yet powerful enough to find what is there without destroying it through the process of discovery."

—Jazzonline, 1998

"Sometimes you hear kids in a garage somewhere who can just barely play their instruments and are hitting it with a kind of ferocious, undeniable spirit that has a power and energy that no one else other than those kids playing on that day in that place will ever achieve in that particular way."

—PMGLN, 1999

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