JOHN McLAUGHLIN AND THE MAHAVISHNU ORCHESTRA
We play music to align the spirit.

Traditional Hindu Saying
The Inner Mounting Flame
A Lotus on Irish Streams  37
Awakening  51
The Dance of Maya  42
Dawn  21
Meeting of the Spirits  12
Noonward Race  25
Vital Transformation  38
You Know, You Know  46

Birds of Fire
Birds of Fire  58
Celestial Terrestrial Commuters  65
Hope  77
Miles Beyond  62
One Word  78
Country Joy  104
97

Pure Love  57
74
MUSIC VOC

MODES

1. Ionian (major scale)

2. Dorian

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

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

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

SYNTHETIC MODES

Super Locrian Neapolitan Minor Neapolitan Major Oriental

Double Harmonic Enigmatic Harmonic Minor Hungarian Minor

Major Locrian Lydian Minor Overtone Leading Whole Tone

Hungarian Major Symmetrical Pentatonic Major Pentatonic Minor
REPEATS

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

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

THE BOX

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

TUTTI

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

TRADING

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

DRUM LEGEND

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

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

by JOHN McLAUGHLIN

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

\textbf{Guitar}

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

\textbf{Violin}

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

\textbf{Electric Piano}

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

\textbf{Bass}

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

\textbf{Drums}

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]
Repeat \[A^\uparrow\]
Repeat \[B\] in \(D^\flat\) Piano solo ad lib; Guitar rhythm ad lib; Violin tacet
Repeat \[A^\uparrow\]
Repeat \[B\] in \(E^\flat\) Guitar solo ad lib; Piano rhythm ad lib; Violin tacet
Repeat \[A^\uparrow\]
Repeat \[B\] Drums solo ad lib; Guitar, Violin, Piano and Bass tacet

*The modes indicated in \[B\] are the modes used on the recording; however, the student is free to base the mode of his solo upon the pedal corresponding to his astrological sign.
Repeat B (omit last bar 2nd time)
Repeat C Keyboard solo ad lib (Guitar plays written Keyboard notes)
Repeat B (omit last bar 2nd time)
Repeat D
Fade on C Violin solo ad lib (Guitar and Keyboard play written Keyboard notes)
Sing 2nd, 4th, 5th and 8th cycles only

let me ful - fill___ thy will.

Enter 1st cycle, play throughout

Enter 1st cycle, play throughout

Enter 1st cycle, play throughout

Play 3rd cycle only

Play 3rd cycle only
Voice

let me ful - fill thy will.

Gtr.

Gtr.

Gtr.

Gtr. (alt.)

Bar. Vln.

Bar. Vln. (alt.)

Organ

Bass

Dr.

Vlns. 1 2

Cello

Vlns. 1 2 (alt.)

A

Cello (alt.)

B

*The alternate Cello part is written on 2 staves (A and B). The figure begins on the B line but continues on the A line. At the end of the figure the sustained high "C" continues on the B line.
Sing 2nd, 4th and 5th cycles only

Will.

Sing 3rd, 4th and 5th cycles only

Not mine but thine.

Enter 1st cycle, play throughout

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

Enter solo ad lib at end of guitar solo

Enter 1st cycle, play throughout

Enter 1st cycle, play throughout

Enter 1st cycle, play throughout

\* During Violin solo, Guitar plays written notes.
Sing 3rd and 4th cycles only

will.

Let me ful-fill thy

Sing 4th cycle only

Not mine but thine.
Sapphire Bullets of Pure Love

by JOHN McLAUGHLIN

Synthesizer

Guitar (without tone)

Violin

Bass

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

intensity increase

intensity decrease

Synth.

Gtr.

Vln.

Bass

Cymbal

Dr.
Celestial Terrestrial Commuters

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

G - G Overtone
A - A Overtone
D♭ - D♭ Overtone
B♭ - B♭ Overtone

by JOHNN McLAUGHLIN

Guitar

Violin

Keyboard

Bass

Drums

Enter 1st time

Enter 1st time

Enter 3rd time

Electric Piano

Enter 4th time

© 1973 & 1975 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Repeat [A] (tutti) Synthesizer solo ad lib
Guitar plays written Keyboard notes; Violin tacet
Repeat [A] (tutti) Guitar and Violin alternate solos ad lib
Open Country Joy

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

by JOHN McLAUGHLIN

\[ \text{\( \frac{d}{d} = 92 \)} \]

Five times

D Rhythm ad lib

Guitar

Violin

Keyboard

Bass

Drums

\[ \text{\( (d = \frac{d}{d}) \quad C \quad C/B \quad (d = \frac{d}{d}) \quad \text{Asus4} \quad D \)} \]

Gtr.

Vln.

Kbd.

Asus 4

\[ \text{\( D \quad C \quad C/B \quad \text{Asus4} \quad A \)} \]

Bass

Dr.
Dawn

by JOHN McLAUGHLIN

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

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

\[ \text{\textbf{Guitar}} \]
\[ \text{\textbf{Violin}} \]

\[ \text{\textbf{Electric Piano}} \]

\[ \text{\textbf{Bass}} \]

\[ \text{\textbf{Drums}} \]

\[ \text{\textbf{Gtr.}} \]

\[ \text{\textbf{Vln.}} \]

\[ \text{\textbf{Elec. Pno.}} \]

\[ \text{\textbf{Bass}} \]

\[ \text{\textbf{Dr.}} \]

\[ \text{\textbf{Am}^{11} - A Dorian; C/D - A Dorian; Fmaj7+11 - F Lydian; Ex/F - F Mixolydian; A/G - G Lydian; D - D Ionian,} \]

\[ \text{\textbf{Copyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.}} \]

\[ \text{All Rights Reserved.} \]
Dream

Ad lib solos: 15. F Dorian
15. A Dorian
16. A Dorian (except last page)

by JOHN McLAUGHLIN

\[ \text{\( \mathfrak{d} = 80 \)} \text{ Five times} \]

\begin{align*}
\text{Guitar} & \quad \text{Violin} \\
\text{mp} & \quad \text{mp}
\end{align*}

\begin{align*}
\text{Electric Piano} & \quad \text{Bass} \\
\text{mp} & \quad \text{mp}
\end{align*}

\text{Drums}

\begin{align*}
\text{Solo ad lib} & \\
\text{Gtr.} & \quad \text{Vla.} \\
\text{Elec. Pno.} & \quad \text{Bass} \\
\text{Dr.} & \quad \text{(}}
\end{align*}

© 1974 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOTY MUSIC, INC.
All Rights Reserved
Three times

Gtr.

Vln.

Elec. Pno.

Bass

Dr.

Gtr.

Vla.

Elec. Pno.

Bass

Dr.
* Guitar and Violin ad lib several times (E Dorian), play written notes several times, then ad lib until the end,
beginning with the last ad lib section all instruments rit. and div. and end on the Em9 chord.
C Guitar cadenza in A
Ad lib solos: G Pentatonic Minor

by JOHN McLAUGHLIN

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

© 1975 & 1976 WARNER-TAMELANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Hope

by JOHN McLAUGHLIN

\( \text{\texttt{\textcopyright~1975 & 1976 WARNER - TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC. All Rights Reserved}} \)
A Lotus on Irish Streams

by JOHN McLAUGHLIN

*Three times
Freely

Guitar

Violin

Piano

F    Eb    Db    Cb    Gb    Ab

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,

F,    G,    A,    B,    C,    D,    E,    F,
You Know, You Know

Ad lib solos: F Dorian or F Pentatonic Minor

by JOHN McLAUGHLIN

\[ \text{\textbf{Guitar}} \]

\[ \text{\textbf{Violin}} \]

\[ \text{\textbf{Electric Piano}} \]

\[ \text{\textbf{Bass}} \]

\[ \text{\textbf{Drums}} \]

\[ \text{\textbf{Gtr.}} \]

\[ \text{\textbf{Vla.}} \]

\[ \text{\textbf{Elec. Pno.}} \]

\[ \text{\textbf{Bass}} \]

\[ \text{\textbf{Dr.}} \]

\( \text{\textbf{" is a non-pitched rhythmic accent.}} \)

© 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Repeat A (tutti) Violin solo
Repeat B
The Dance of Maya

by JOHN McLAUGHLIN

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

\( \text{\textcopyright 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. \& CHINMOY MUSIC, INC.}
\text{All Rights Reserved} \)
To Coda B

(♩♩) Shuffle beat

E Rhythm ad lib
* Last five times superimpose figure on Coda.
Miles Beyond

Ad lib solos: C Lydian

by JOHN McLAUGHLIN

* In addition to above instrumentation, Synthesizer drops G and D⁷ throughout.

© 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Repeat A Violin (pizz.) and Piano duet ad lib
Rhythm section enters last time
Repeat B
Repeat C Drum solo ad lib (Guitar doubles Electric Piano; Violin tacet)
Then Guitar solo ad lib (Violin tacet)
Then melody as written
Repeat D to Fine
Pastoral

Ad lib solo: E Dorian

by JOHN McLAUGHLIN

\( \text{\textcopyright{} 1975 & 1976 WARNER-TAMERLANE PUBLISHING CORP., & CHINMOY MUSIC, INC.}

\text{All Rights Reserved} \)
Noonward Race

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

by JOHN McCARTHY

\[ \begin{align*}
\text{G9 Rhythm ad lib} \\
\text{Guitar} \\
\text{Violin} \\
\text{Electric Piano} \\
\text{Bass} \\
\text{Drums} \\
\text{Gtr.} \\
\text{Vln.} \\
\text{Elec. Pno.} \\
\text{Bass} \\
\text{Dr.}
\end{align*} \]
* G9 Ad lib 8 bars

Gtr.

Solo ad lib 8 bars

Dr.

G9 Solo ad lib 16 bars

Gtr.

Solo ad lib 16 bars

Dr.

* Play G9 chord and intersperse D Dorian,
Resolution

by JOHN McLAUGHLIN

\( \frac{1}{4} = 76 \)

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

Guitar

Violin

Piano

Bass

Drums

Gr.  
Bbm7

Vln.  
Bbm7

Pno.  

Bass

Dr.  

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

© 1973 & 1976 WARNER - TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.  
All Rights Reserved
Sanctuary

by JOHN McLACHLIN

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

\[ \text{Pace 80 (} \text{Pace = 2) } \]

Two times

Guitar

Violin

Electric Piano

Bass

Drums

B

Gtr.

Vln.

Elec.

Pno.

Bass

Dr.

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

© 1973 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Repeat B (except last two bars)
Guitar plays Piano part
Violin plays middle voice of Piano part (as in A)
Keyboard (Synthesizer) plays solo ad lib
If I Could See

Words and Music by
JOHN McLAUGHLIN

If I could see within my heart
Ah,

© 1975 & 1976 WARNER-TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Voice

B♭ Tpts.

B♭ Flghn.

Hn. in F

Organ

Bass

Dr.

Vlns.

Cello

verse lives there and in all.
Earth Ship

Ad lib solo: A Aeolian

Words and Music by JOHN McLAUGHLIN

\[ \text{Voice} \]

\[ \text{Flute} \]

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

\[ \text{Guitar} \]

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

\[ \text{Guitar (alternate)} \]

Play 8th and 15th cycles only

\[ \text{Electric Violin} \]

Play 4th, 13th and 17th cycles only

\[ \text{Electric Violin (alternate)} \]

Play 8th and 15th cycles only

\[ \text{Electric Piano} \]

Enter 1st cycle, play throughout

\[ \text{Bass} \]

Enter 3rd cycle, play throughout

\[ \text{Drums} \]

Enter 2nd cycle, play throughout

\[ \text{Violins 2} \]

Play 2nd, 3rd and 12th cycles only

\[ \text{Cello} \]

Play 2nd, 3rd and 12th cycles only

\[ \text{Violins 1 (alternate)} \]

Play 15th and 17th cycles only

\[ \text{Cello (alternate)} \]

Play 15th and 17th cycles only

\[ \text{\( \text{\[ A1 \]} = \text{cycles 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 15 \text{ and } 17,} \)} \]

\text{\( \text{(1 cycle = 1 measure)} \)}

© 1975 & 1976 WARNER-TAMELANE PUBLISHING CORP. & CHINMOY MUSIC, INC.
All Rights Reserved
Sing 5th, 9th and 14th cycles only

Voice

Peace in the heart of the lover.
Love in the heart of the joyful.
Joy in the heart of the giver.

Fl.

Play 5th, 14th and 18th cycles only
(Solo)

Gtr.

Play 9th and 16th cycles only
(Solo)

Gtr. (alt.)

Play 5th, 14th and 18th cycles only

Elect. Vln.

Play 9th and 16th cycles only

Elect. Vln. (alt.)

Bass

Dr.

Cello

Play 14th and 16th cycles only

Vlns.

Vlns. (alt.)

Cello (alt.)

* = cycles 8, 9, 14, 16 and 18.
(suggested fade on 15th cycle)
Meeting of the Spirits

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

by JOHN McLAUGHLIN

Freely

Guitar

Violin

Keyboard

Bass

Drums

\[ \text{\textcopyright 1973 & 1976 WARNER-TAMESLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.} \]

All Rights Reserved
Four times

Sea

Gr.:

Vln.:

Kbd.:

Bass:

Dr.:

Gr.:

Vln.:

Kbd.:

Bass:

Dr.
Vital Transformation

Ad lib solos: F# Symmetrical or F# Dorian

by JOHN McLAUGHLIN

\[ \text{\textit{A} Twelve times} \]

© 1973 & 1976 WARNER·TAMERLANE PUBLISHING CORP. & CHINMOY MUSIC, INC.,
All Rights Reserved
Repeat A Guitar and Keyboard
play as written
Violin solo ad lib

Repeat B

D Repeat and fade

F♯ Rhythm ad lib

F♯ Solo ad lib
On The Way Home To Earth

by JOHN McLAUGHLIN

A \[= 304\]

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

B \[= 138\]

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

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

Ad lib solos in E: G Mixolydian

by JOHN McLAUGHLIN
Twelve times
Solo ad lib (with Piano)

Solo ad lib (with Guitar)

Gauss 4 Rhythm ad lib

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

A Synthesizer drones A and B throughout (except during Drum solo).
Music must serve a purpose; it must be a part of something larger than itself, a part of humanity.

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

PABLO CASALS