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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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
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 Thelonious 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.
Pat Metheny Recordings

2006 - Trio 99→00
Pat Metheny: electric guitar; Larry Grenadier: bass; Bill Stewart: drums. Another classic Metheny title recorded featuring the interplay of Pat’s guitar with two of the most respected and influential jazz musicians on the New York music scene. Larry Grenadier SESSIONS from the studio to record live new music, originally, compositions by Wayne Shorter, John Coltrane, and others.

1999 - A Map of the World
Pat Metheny: electric guitar, piano, bass, and keyboards; Steve Rodby: acoustic bass; Dave Samson: percussion and 4-piece chamber orchestra conducted by Gil Goldstein. Music from the feature film "A Map of the World" starring Sigourney Weaver and Til Schweiger. Metheny’s hauntingly beautiful and lush score complements the music and mood of the film. This recording was released in 1999, following the film. The DVD was released in 2000.

1999 - Jim Hall & Pat Metheny
Jim Hall: electric guitar; Pat Metheny: electric guitar, acoustic guitar, fender guitar, and 4-string guitar. Full live recording of the Jim Hall and Pat Metheny Band. The album was released in 1999 and features a collaboration between two of the greatest jazz musicians of their respective generations in jazz. Hall and Metheny combine effortlessly to create an album of constant innovation, varied textures, and genuine empathy.

1999 - Lullabies
Gerry Burton: vibraphone; Chick Corea: piano; Pat Metheny: guitar; Steve Harnick: drums; Dave Holland: bass. One of the landmark jazz recordings of the 1990s. This album is a meeting of minds 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: electric, acoustic, & electric guitar, keyboards; Steve Rodby: acoustic bass; Paul Winter: drums; Mark Cherry: vocals, trumpet. With this recording, the PFM is remembered for its blend of jazz, rock, and world music, creating a unique sound that is both innovative and accessible. It marked the first time Metheny had collaborated with Winter, with whom he would later form the group "Winter," and Cherry, with whom he would form the group "Cherry." The album features a diverse range of instruments and styles, from traditional jazz to modern rock, making it one of the most successful albums of Metheny’s career.

1997 - Beyond the Missouri Sky
Charlie Haden: bass; Pat Metheny: acoustic guitar and all other instruments. After years of hinting at such a collaboration, Pat and Charlie's reunion was set in motion by Metheny, who described its inception as "contemporary impressions for Americans." Grammy winner, 1997.

1996 - Passaggio Per Il Paradiso
Pat Metheny: electric, acoustic & electric guitars, 12-string guitar; 12-string guitar; 12-string piano; 12-string guitar; bass; guitar; drum; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; guitar; 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1994 - I CAN SEE YOUR HOUSE FROM HERE

1994 - ZERO TOLERANCE FOR SILENCE
Pat Metheny: guitar. Pat exposés a side of his musical life that has never been unadorned before. Through a series of incendiary electric guitar licks, he demonstrates his virtuosity and passion for the instrument.

1993 - THE ROAD TO YOU

1992 - SECRET STORY
Pat Metheny: electric guitar, electric bass, keyboards, synths, acoustic guitar, electric guitar. John Scofield: drums. The London Orchestra conducted by John Williams.

1990 - QUESTION & ANSWER

1989 - LETTER FROM HOME
Pat Metheny: electric guitar, piano, keyboards, synthesizer, electric bass, drum machines. The album features a musical unit that has mastered the compositional and arranging challenge posed by the diverse influences within their sound. Captures the atmosphere of a musical unit that has mastered the compositional and arranging challenges posed by the diverse influences within their sound. Grammy winner, 1989.

1988 - SONG S
Pat Metheny: guitar, synthesizer, keyboards. Ornette Coleman: saxophone, clarinet, flugelhorn, trumpet. Denardo Coleman: drums. The first time Metheny and Coleman have collaborated since their historic 1970s' duets. The result is a unique blend of jazz and free improvisation.

1987 - STILL LIFE TALKING
Pat Metheny: electric guitar, piano, synthesizer, keyboards. Steve Seather: drums. The album features a musical unit that has mastered the compositional and arranging challenges posed by the diverse influences within their sound. Captures the atmosphere of a musical unit that has mastered the compositional and arranging challenges posed by the diverse influences within their sound. Grammy winner, 1987.

1981 - THE FALCON AND THE SNOWMAN
Pat Metheny: electric guitar, synthesizer, electric bass, drums. The album features a musical unit that has mastered the compositional and arranging challenges posed by the diverse influences within their sound. Captures the atmosphere of a musical unit that has mastered the compositional and arranging challenges posed by the diverse influences within their sound. Grammy winner, 1980.
1979 - NEW CHALATANIA
Pat Metheny: electric 6- & 12-string guitar, acoustic guitar, 15-string harp guitar, electric bass. New Chalatania was a storming departure, a cycle of songs with a haunting pastoral air performed on acoustic guitar, electric to and 12-string 15-string harp guitar, and electric bass.

1980 - PAT METHENY GROUP
As Falls Wichita, So Falls Wichita Falls
Pat Metheny, electric & acoustic guitar, keyboards, vocals; Charlie Haden, bass; Philly Joe Jones, drums; Steve Swallow, bass; Paul Motian, drums. An early work and a milestone in Metheny's development.

1981 - AS FALLS WICHITA, SO FALLS WICHITA FALLS
Pat Metheny, electric & acoustic 6 & 12-string guitar, bass, keyboards, drums, vocals; Steve Swallow, bass; Mary Kaye, piano; Al Foster, drums; Lenny White, drums; Lyle Mays, piano. A refinement of the Metheny Group's sound.

1983 - REDOUCING
Pat Metheny, guitar; Charlie Haden, bass; Dave Holland, drums. The recording features a mix of jazz and rock influences.

1984 - FIRST CIRCLE
Pat Metheny, electric & acoustic guitar. Synthesizer, guitar, synthesizer, keyboards, organ, trumpet, cello: Steve Swallow, acoustic bass; Paul Motian, drums. "First Circle" is a testament to Metheny's acoustic guitar virtuosity.

1985 - TRAVELS
Pat Metheny, guitar; Gary Burton, vibraphone; Lyle Mays, piano, synthesizer; Jack Dejohnette, drums; Dave Holland, bass. This album was a departure from Metheny's usual style.

1986 - BOP
Pat Metheny, guitar; Charlie Haden, bass; Jack DeJohnette, drums; Dewey Redman, tenor saxophone. A departure from Metheny's usual style.

1987 - WATERCOLORS
Pat Metheny, acoustic & electric guitar, keyboards; Paul Bley, piano; Steve Swallow, bass; Jack DeJohnette, drums; Dewey Redman, tenor saxophone. A departure from Metheny's usual style.

1988 - CIRCUIT
Pat Metheny, guitar, synthesizer; Lyle Mays, piano, synthesizer; Steve Swallow, bass; Jack DeJohnette, drums; Dewey Redman, tenor saxophone. A departure from Metheny's usual style.

1989 - AMERICAN GARAGE
Pat Metheny, 6 & 12-string guitars, keyboards; Steve Swallow, bass; Dewey Redman, tenor saxophone. A departure from Metheny's usual style.

1990 - BRIGHT SIZE LIFE
Pat Metheny, 6 & 12-string guitar, electric bass, keyboards, synthesizer, piano; Pat Metheny, guitar; Steve Swallow, bass; Jack DeJohnette, drums; Dewey Redman, tenor saxophone. A departure from Metheny's usual style.
OTHER COLLABORATIVE WORKS

Michael Brecker, *Time Is of the Essence*, 1999
Jim Hall, *By Arrangement*, 1998
Michael Brecker, *Tales from the Hudson*, 1996
Tony Williams, *Wilderness*, 1996
Abbey Lincoln, *A Turtle's Dream*, 1995
Bruce Hornsby, *Hot House*, 1995
Roy Haynes, *Te Vou*, 1994
Trilok Gurtu, *Crazy Saints*, 1993
Bruce Hornsby, *Harbor Lights*, 1993
Joshua Redman, *Wish*, 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
Toninho Horta, *Moonstone*, 1989
Steve Reich, *Electric Counterpoint–Pat Metheny*, 1989
Michael Brecker, *Michael Brecker*, 1987
Mike Metheny, *Day In–Night Out*, 1986
Leila Pinheiro, *Olho Nu*, 1986
Pat Metheny, *Twice in a Lifetime* (Filmscore), 1985
Jerry Goldsmith, *Under Fire* (Soundtrack), 1983
Toninho Horta, *Toninho Horta*, 1980
Gary Burton, *Dreams So Real*, 1975
Paul Bley, *Jaco*, 1974
A Timeline of Guitar Innovations and Advancements

- 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.”

- 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.

- 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.

- 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 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”).

- 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 tipes, miniatures, and multi-string guitars. Their crowning collaboration has to be the 42-string Picasso 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”).
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.

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

\( \text{J} = 176 \) (EVEN EIGHTHS)

\( \text{Bb}^\text{maj7} \)

\( \text{A} \)

\( \text{Am7/D} \)

\( \text{Bb}^\text{maj7} \)

\( \text{A/B}^\text{b} \)

\( \text{Bb}^\text{maj7} \text{ Am7} \text{ Bb}^\text{maj7} \text{ Am7} \text{ D9} \)

\( \text{Dm} \text{ Bb}^\text{maj7} \text{ Am7} \)

\( \text{Bb}^\text{maj7} \text{ Bb/C} \text{ Fmaj7} \text{ Bb}^\text{maj7} \)

\( \text{Bb}^\text{maj7} \text{ Am7} \text{ Bb}^\text{maj7} \text{ Bb/C} \text{ Fmaj7} \text{ Bb}^\text{maj7} \)

\( \text{Em}^7\text{b5} \text{ A7sus4} \text{ D7sus4} \)
SEA SONG

INTRO  § A MELODY

SLOWLY AND FREELY  🄁 = CA. 96 (EVEN EIGHTHS)

Bbmaj7 #5
Am7

Bb9

Dm9/C
Dm9/B
Bbmaj7 #11

A13

Bbmaj7 #11

Dadd9
Cmaj7
N.C.

Dadd9
Dadd9/C
Bbmaj7 #11
NACAOA

By Pat Metheny

BALLAD

J = CA. 58 (EVEN EIGHTHS)

Gmaj9  Em9  Ebmaj7 #11  B7 #9

Em9  A13  Abmaj9  Db9 #11  Cm7 b5  F7 #9

To CODA

Emaj9  A13  Dmaj7  Bm7

Bbmaj7  Eb9 #11  Am7  D7

CODA

Dmaj7  Bm7  Bbmaj7  Eb9 #11  Dmaj7

EJRT.
Bright Size Life

By Pat Metheny

\[ J = 160 \text{ (even eighths)} \]

\[ \text{Gmaj7} \]

\[ \text{Bb7b5/A} \]

\[ \text{D} \]

\[ \text{D/C} \]

\[ \text{Bb7} \]

\[ \text{N.C.(G/A)} \]

\[ \text{G/B} \]

\[ \text{D} \]

\[ \text{G/A} \]

\[ \text{F/G} \]

\[ \text{A7/E} \]

\[ \text{D} \]

\[ \text{N.C.(G/A)} \]

\[ \text{Gmaj7} \]

\[ \text{Bb7b5/A} \]

\[ \text{SOLO ON FORM FROM D.S.} \]

\[ \text{D} \]

\[ \text{D/C} \]

\[ \text{A7} \]

\[ \text{Dmaj7} \]

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SIRABHORN

By Rin Matranyi

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

\[ \text{\textit{B}} \]

\[ \text{\textit{Coda}} \]

\[ J = 132 \text{ (even eighths)} \]

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

\[ \text{\textit{B}} \]

\[ \text{\textit{Coda}} \]

\[ \text{\textit{After Solos: To Coda}} \]

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Midwestern Nights Dream

By Pat Metheny

Tempo 104

Tags: (even eights)

Chord Progression:
Bm9  Gmaj9  Em7sus4
Bm9  Gmaj9  Em7sus4
Bm9  Gmaj9
Cm7 (add6)  Bbm9  Fm/Ab  Gm9  Bbm9  Gbmaj7(add6)

To Coda

Final Chord Progression:
Abm7  GbBb  Bmaj7(add6)  Emaj7#11
INTRO
MODERATELY \( J = 180 \) (EVEN EIGHTHS)

D A/D G/D A/D

A MELODY

\( \text{D} \quad \text{A/C\#} \quad \text{Bm} \quad \text{D/A} \quad \text{E/G\#} \quad \text{G/A} \quad \text{Dmaj7} \quad \text{F\#7} \)

\( \text{Bm7} \quad \text{Em} \quad \text{G/A} \quad \text{A/G} \quad \text{Dmaj7/F\#} \quad \text{Em9} \quad \text{G/A} \quad \text{Bb/A} \)

\( \text{A} \quad \text{Bb\#7} \quad \text{Bm} \quad \text{D/C} \quad \text{A/C\#} \quad \text{Am7/D} \quad \text{Gmaj7} \quad \text{F\#/G} \quad \text{Cm7} \)

\( \text{C9} \quad \text{Bm} \quad \text{D9} \quad \text{Gmaj7} \quad \text{Fm7} \quad \text{Fmaj7} \)

\( \text{Em9} \quad \text{Fm7} \quad \text{F\#/G} \quad \text{E7\#9/G\#} \quad \text{Eb/A} \quad \text{D/A\#} \quad \text{C/B} \)

\( \text{To Coda} \)

\( \text{Bb/C} \quad \text{A7/C\#} \quad \text{D9} \quad \text{D/E\#} \quad \text{Em9} \quad \text{Fm7} \quad \text{Gmaj7} \quad \text{A7sus4} \quad \text{D} \)
SOLOS (OPEN)

Dmaj7  C7sus4  Fmaj7  A7sus4  D7sus4  B7sus4  Emaj7  D7sus4

Gmaj7  F7sus4  Bb7sus4  D7sus4  G7sus4  Cmaj7  A7sus4

Dmaj7  C7sus4  Fmaj7  A7sus4  D7sus4  B7sus4  Emaj7  D7sus4

Gmaj7  F7sus4  Bb7sus4  D7sus4  G7sus4  Cmaj7  A7sus4

D  A7/D  G/D  A7/D

LAST TIME:
D.S. AL CODA

CODA

Em9  F#m  Gmaj7  G/A  D
Solos
A\textsuperscript{b}maj7

\begin{music}
\begin{align*}
\text{A\textsuperscript{b}maj7} & : & \text{Gm7} \\
\text{A\textsuperscript{b}maj7} & : & \text{Gm7} \\
\text{A\textsuperscript{b}maj7} & : & \text{Gm7} \\
\text{A\textsuperscript{b}maj7} & : & \text{Gm7} \\
\text{D\textsuperscript{b}maj7} & : & \text{Cm7} \\
\text{D\textsuperscript{b}maj7} & : & \text{Cm7} \\
\text{D\textsuperscript{b}maj7} & : & \text{Cm7} \\
\text{D\textsuperscript{b}maj7} & : & \text{Cm7} \\
\text{B\textsuperscript{b}m7 Eb9} & : & \text{B\textsuperscript{b}m7 Eb9} \\
\text{B\textsuperscript{b}m7 Eb9} & : & \text{Bm7 Eb9} \\
\text{B\textsuperscript{b}m7 Eb9} & : & \text{Bm7 Eb9} \\
\end{align*}
\end{music}

After solos: D.C. al Fine
OASIS

By Pat Metheny

INTRO

VERY SLOWLY AND FREELY

A MELODY

\[ E^\flat m11 \quad A^\flat m/E^\flat \quad E^\flat m11 \]

*ARPEGGIATE CHORDS FREELY THROUGHOUT*

\[ C^\flat m7 \quad C^\flat 13^11 \quad B^\flat 9sus4 \]

\[ C^\flat m9 \]

\[ E^\flat m11 \quad C^\flat m7 \quad E^\flat m \quad C^\flat m7 \]

\[ E^\flat m \quad B^\flat 9sus4 \quad E^\flat 5 \]

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**The Whopper**

By Pat Metheny

**Intro**

\( J = 160 \) (even eighths)

**Solo Vamp**

\[ \text{Bb/C} \quad \text{Abmaj9/Bb} \quad \text{Bb/C} \quad \text{Abmaj9/Bb} \]

\[ \text{Bb/C} \quad \text{Abmaj9/Bb} \quad \text{Bb/C} \]

**A Melody**

\[ \text{Abm9/Db} \quad \text{Em7} \quad \text{Abm7} \quad \text{Dbm7} \]

\[ \text{Bbm9} \quad \text{Fm7} \quad \text{Dm7} \quad \text{Am7} \]

\[ \text{Gm} \quad \text{Fm7} \quad \text{Emaj9} \quad \text{Cm7} \]
APRIL WIND

By Pat Metheny

$\begin{align*}
\text{Intro} & \\
& \text{D} \\
& \text{Bm} \\
& \text{D} \\
& \text{Fmaj7} \\
& \text{Em} \\
& \text{Dm} \\
& \text{Bbmaj7} \\
& \text{D/C} \\
& \text{A} \\
& \text{D} \\
& \text{Bm7} \\
& \text{Bbmaj7} \\
& \text{C/Bb} \\
& \text{Bb} \\
& \text{C/Bb} \\
\end{align*}$
Phase Dance

Intro

\( \text{\textit{played on Nashville-tuned guitar}} \)

\[ \text{\textit{played on Nashville-tuned guitar}} \]

\[ Bm7 \]

\[ Bm9 \]

\[ Bm9^{\#11} \]

\[ Bm9^{\#11} \]

\( \text{\textit{Strings 3-6 tuned one octave higher than in standard tuning.}} \)
LONG AGO CHILD

A
Freely \( \frac{3}{4} \) (Even Eighths)

\( \text{Fm11} \) \( \text{Ab13} \) \( \text{Dbmaj7} \) \( \text{Cm11} \)

\( \text{Bbm13} \) \( \text{Bbm13/C} \) \( \text{Cm9} \) \( \text{Fm7} \)

\( \text{Ab13} \) \( \text{Dbmaj7} \) \( \text{Cm11} \) \( \text{Bbm7} \) \( \text{Fm11} \)

\( \text{Gb/Bb} \) \( \text{Fm/Ab} \) \( \text{Gb6} \) \( \text{Db/F} \) \( \text{Emaj7/Eb} \) \( \text{Eb} \) \( \text{Db/Eb} \) \( \text{E/Eb} \)

\( \text{Eb/add2} \) \( \text{Fm7} \) \( \text{Ab7} \) \( \text{Dbmaj9} \) \( \text{Fm/C} \)

SLOWLY

\( \text{B7/C} \) \( \text{Bbm7} \) \( \text{Fm} \) \( \text{Abmaj7/Eb} \) \( \text{Dbmaj7} \)

\( \text{Abmaj7/Eb} \) \( \text{Fadd2/Db} \) \( \text{Abmaj7/Eb} \) \( \text{F} \)
NEW CHAUTAUQUA

By Pat Metheny

MODERATELY \( \frac{1}{16} = 125 \) (EVEN EIGHTHS)

B/E   A/E   B/E   A/E

B/E   A/E

Dadd2

C\#m7

B   E

A/E   E

B   E

Dadd2

C\#m7

B   E   A/E   E   B   E   To Coda ♩

B

Aadd2

E/G♯

F♯m7

Baug4

Aadd2

E/G♯

G⁰⁷

F♯m11
Hermitage

By Pat Metheny

Intro

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SUEÑO CON MEXICO

INTRO
MODERATELY \( \frac{3}{4} \) = 135 (EVEN EIGHTHS)
* TUNE TO "NASHVILLE TUNING"

Cadd2
Gmaj7/D
Gmaj7/B

A MELODY
LET RING THROUGHOUT

Cadd2
Cadd2
Gmaj7/B
Cadd2
Gmaj7/B

(CONT. Ostinato)

Cadd2
Gmaj7/B

To Coda ☑

B

Gmaj7/D
Gmaj7/B

Fmaj7
Em
Fmaj7
Em

(Continued Arpeggios Similar)

Bbmaj7 #11
C
Am/D
Em

* Strings 5-6 tuned one octave higher than in standard tuning.

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DAYBREAK

By Pat Metheny

A Melody

\( \text{\( \text{\( J = 132 \) (even eighths) \)}} \)

\begin{align*}
\text{Dm} & \quad \text{Bb} \text{maj7} & \quad \text{Dm} & \quad \text{Bb} \text{maj7} \\
\text{F} & \quad \text{A+7} & \quad \text{Bb7} & \quad \text{Bb} & \quad \text{C} & \quad \text{Dm} \\
\text{Cm7} & \quad \text{Dm} & \quad \text{Cm7} \\
\text{Bb} & \quad \text{F} & \quad \text{F/A} & \quad \text{Bm7b5} & \quad \text{Bbm6} & \quad \text{Eb7} & \quad \text{F} \\
\text{Am} & \quad \text{Bbm9} & \quad \text{F} \\
\text{Dm} & \quad \text{G7sus4} & \quad \text{G7} & \quad \text{C7sus4}
\end{align*}

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Dm

Bb F F/A Bm7b5 Bbm7 Eb7 F

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

CODA
Bbm6 Eb7 F

Dm7

Bm7b5

Bbm7 Eb7 F

Dm7 Bm7b5 Bbm7 Eb7 F
(CROSS THE) HEARTLAND

By Pat Metheny
and Lyle Mays

Intro

\( \frac{1}{8} = 200 \) (even eighths)

N.C. (G)

A MELODY

(MELODY)

B MELODY 2 (W/ BASS)

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Cadd2/G  G  Cadd2/G  G

Cadd2/G G  Cadd2/G  G

G/B  Em7  Em7/BEm7Am7  G/B


B♭/F F  C/E  A♭/E♭ Eb  B♭/D

N.C.  (UNISON)  G  1

G  C/G G  N.C.

Em7  G/B  Cadd2

(UNISON)  FINE

INTERLUDE

72
AMERICAN GARAGE

By Pat Metheny
and Lyle Mays

INTRO

Rock J = 135 (Even Eighths)

Drums 3

G/B C

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

G/B C G7/D C G7/D C G7/D C Gm/Bb

A7 C/D N.C.

Bb/D3 C/D

G C/G G G/B C D

G Bb/D3 C/D

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Solo Break with Drums

N.C. (D)

N.C. (D7)

G G# A7

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

N.C. (C7) D7

G/D D D7 G/D D

G D/F# F Em7 N.C. (A7)
Every Day (I Thank You)

(A) Rubato \( \frac{1}{4} = 60 \) (Even Eighths)

\[
\begin{align*}
G &\text{m}7 \quad G &\text{m}7/G &\text{m}7 &\text{G}7 &\text{B7sus4} &\text{B/A} \\
F &\text{m7} &\text{G}7 &\text{Cm7} &\text{G}7 &\text{Cm7} &\text{Amaj7} &\text{G}7 &\text{Amaj7}
\end{align*}
\]

(B) Double Time \( \frac{1}{4} = 7 \)

\[
\begin{align*}
\text{G} &\text{m7} &\text{G} &\text{m7} &\text{G}13 &\text{G}7 &\text{Cm7} &\text{Bmaj7} &\text{Amaj7} &\text{Am7}
\end{align*}
\]

A Tempo

\[
\begin{align*}
\text{Fmaj7} &\text{G/F} &\text{Fmaj7} &\text{G/F} &\text{Fmaj7} &\text{G/F} &\text{Fmaj7} &\text{G/F}
\end{align*}
\]

(C) Rubato

\[
\begin{align*}
\text{Em7} &\text{Am7} &\text{Am7/G} &\text{Fm7} &\text{B7}\text{G}7
\end{align*}
\]

End Double Time

To Coda 

\[
\begin{align*}
\text{Em(maj7)} &\text{C9} \text{11} &\text{Bmaj7} &\text{G}13 &\text{B7}G &\text{G}7 &\text{B7} &\text{Fm7B7}
\end{align*}
\]
Interlude and Solo #1: Double Time (♩ = ♦1)
1st time chords only. 2nd time play melody, repeat for solos.

Emaj7

Amaj7

Emaj7

Am7

Bm7  Cm7  B♭maj7  E♭maj7

A♭  B♭/A♭  A♭  B♭/A♭  Gm7  A♭/G  Gm7  A♭/G

A♭/G  E♭/F  F/E♭  D♭6  G♭maj7  Fm7  G♭maj7  Fm7
Ebm7  Bbm7  Fm7  Cm7  Dm7/C  EbD  Dm7  Eb/D

Gm7  Ab/Gb  Gbm7  Ab/Gb  Fm  Gb/F  Fm  Gb/F

Gm7  Ab/Gb  Gbm7  Ab/Gb  Fm7B/F  B7sus4

SOLO #2 (ON CUE?)

Emaj7  Amaj7  PLAY 4 TIMES

DESS.

SOLO CONT'D (SAXO TACET)

E  O.C. AL DOCA

(NO REPEAT)

Coca

Gm7  G7b5  Fm7  B9sus4  E
FOLK SONG #1

Intro
Double-time feel \( \text{J} = 110 \) (even eighths)

\[
\begin{align*}
\text{Dadd9} & \quad \text{C}^6_{\bar{G}} & \quad \text{Gmaj9/B A7sus4} \\
& \quad \text{(cont. simile)} & \quad \text{(Drums enter)}
\end{align*}
\]

Melody

\[
\begin{align*}
\text{D} & \quad \text{Cadd9 G/B G/A D Cadd9 G/B G/A} \\
& \quad \text{(cont. ryh. ostinato simile)} & \quad \text{Cadd9 G/B G/A}
\end{align*}
\]

\[
\begin{align*}
\text{D} & \quad \text{Cadd9 G/B G/A} \\
\text{D} & \quad \text{Cadd9 G/B G/A}
\end{align*}
\]

\[
\begin{align*}
\text{Gmaj7} & \quad \text{A} \\
\text{D} & \quad \text{Cadd9 G/B G/A D Cadd9 G/B G/A}
\end{align*}
\]
PRETTY SCATTERED

By Pat Metheny

Moderately \( J = 163 \)

(UNISON) N.C. (G7) (C7) (D7) (G7) (G7\#5)

(C7) (B7) C\#7 B7

N.C. (F\#7)

1.

2.

8va N.C. (B7)

(BASS WALKS) 3

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Goin' Ahead

A MELODY
\[ \text{\textit{d}} = 120 \text{ (even eighths)} \]

\[ \text{D} \quad \text{G} \quad \text{G/F\#} \quad \text{Bm} \]

\[ \text{Gmaj7} \quad \text{Esus2(no3rd)} \quad \text{A(no3rd)} \quad \text{D} \]

\[ \text{G} \quad \text{A/G} \quad \text{G} \quad \text{A} \quad \text{D} \]

B SOLOS

\[ \text{D} \quad \text{G} \quad \text{G/F\#} \quad \text{Bm} \quad \text{A} \quad \text{G} \quad \text{G/F\#} \quad \text{Em} \quad \text{A7sus4} \quad \text{D} \quad \text{OPEN} \]

C OUTRO (ON CUE:)

\[ \text{D} \quad \text{G} \quad \text{G/F\#} \quad \text{Bm} \quad \text{Am7} \]

\[ \text{G} \quad \text{Em} \quad \text{A7} \quad \text{D} \quad \text{A7sus4} \]
Better Days Ahead

By Pat Metheny

A Melody

\[ J = 176 \text{ (EVEN EIGHTHS)} \]

\[ \text{E/F} \quad \text{Bm} & \text{G/A} \quad \text{Dm} & \text{A} & \text{Ab} 7 & \text{Gmaj7} \]

\[ \text{Em7} \quad \text{Fm7} \quad \text{Bm7} \quad \text{Am7} \quad \text{D7} \quad \text{A} & \text{m7} \quad \text{Db} & 7 b 9 \quad \text{Gm} & \text{maj7} \]

\[ \text{Fm7b5} \quad \text{Bb} & \text{7} b 9 \quad \text{Em} & \text{7} \quad \text{A} & \text{7} \quad \text{Ab} & \text{m7} \quad \text{Db} & \text{7} b 9 \quad \text{Gm} & \text{maj7} \quad \text{C13} \]

\[ \text{Bm} & \text{7} \quad \text{Bb} & \text{m7} \quad \text{Em} & \text{7} \quad \text{Db} & \text{m7} \quad \text{Cm} & \text{7} b 5 \quad \text{Db/C} \]

\[ \text{F} & \text{maj7} \quad \text{Dmaj7/F} \quad \text{E/F} \quad \text{Dmaj7/F} \quad \text{F} & \text{maj7} \quad \text{Dmaj7/F} \quad \text{E/F} \quad \text{Gmaj7b5/F} \]

\[ \text{Em7} \quad \text{Ab} & \text{13} \quad \text{Ab} & \text{m7} \quad \text{Db} & \text{7} b 9 \quad \text{Gmaj7} 7 & \text{11} \quad \text{Gmaj7} 7 & \text{11} \]

To Coda

After Solos: D.C. Al Coda
(This page left blank intentionally to facilitate page turn.)
SEPTEMBER FIFTEENTH

By Pat Metheny
and Lyle Mays

INTRO

RUBATO 4/4 (EVEN EIGHTHS)

Gmaj7 Cmaj9 C# Gmaj7 Cmaj9 C#

A MELODY

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

Dm7 Fm6 F#7

E6/G G7 A#maj7 Bm7 A#C C+7 D#maj7

D#m7 D#m7/Ab D#m7/G# F# Bmaj7 Emaj7 Bmaj7 Emaj7 Emaj7/D#

Cm7 Cm7/F# N.C.

B

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LET EING
Dmaj7 Gmaj7 A/C# Bm7 Gmaj7 Fm7 Gmaj7 Fm7

D7 G7 C#m7b5 F7 Bm7 Gmaj7 Fm7 Gmaj7

To Coda

Fm7 Gmaj7 G/A D G A

Coda

G/A Bm7 D7/A Gmaj7 Fm7 Gmaj7

Fm7 Gmaj7 G/A D
As Falls Wichita, So Falls Wichita Falls

By Pat Metheny and Lyle Mays

Intro

\( \text{\textit{C G C G C G C G}} \)

\( \text{\textit{Dm C Dm C Dm C}} \)

\( \text{\textit{F Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Pedal}} \)

\( \text{\textit{Play 3 times}} \)

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*(G♭maj7#11)*

*BASIC IMPLIED HARMONY*

(Am₆)

*CONT. BASS, SIMILE*

*B♭ THROUGHOUT*
Estupenda Graca

Intro
Rubato \( \text{\textit{J}} = 60 \text{ (Even Eighths)} \)

A Melody

To Coda ☞

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BARCAROLE

By Pat Metheny, Lyle Mays and Nana Vasconcelos

**Intro**

\[ \text{\textit{Even Eighths}} \]

\[ \text{Drums / Perc. 6} \]

\[ \text{N.C.} \]

\[ \text{Very Sparse} \]

**B♭maj7**

**Chords fade in slowly and are held for their full duration**

\[ A_{add2/C} \]

\[ F_{m7} \]

\[ G_{add4/F^\#} \ G_{maj7/C^\#} \ E_{m(add6)} \ E_{m7/B} \]

\[ E_{maj7^b5} \ E_{maj7^b5/A} \ C_{m9} \ E_{b/B^b} \ E_{b/F} \ C_{g(no3rd)} \ D_{maj7/C} \]
ARE YOU GOING WITH ME?

By Pat Metheny
and Lyle Mays

INTRO

\( \text{J = 120 (even eighths)} \)

Cm7

A\(^{b}\)maj7

A MELODY

Cm7

(Cont. 8x, Ostinato)

A\(^{b}\)maj7
EIGHTEEN

By Pat Metheny, Lyle Mays
and Nana Vasconcelos

INTRO

\[ \text{\textbf{C\text{\textsc{sus2/G}}}} \]

\[ \text{\textit{\textbf{Play 4 Times}} \textbf{8va}} \]

\[ \text{(CONT. OSTINATO)} \]

\[ \text{(LAST TIME)} \]

A

\[ \text{\textit{\textbf{Drums Enter 3rd Time}}} \]

\[ \text{(CONT. RHY., SIMILE)} \]

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EXTRADITION

By Pat Metheny

INTRO
WALTZ $\text{d} = 132$ (even eighths)

Drums and Percussion 7

Melody

\[ \text{Cm(maj7)} \]

\[ \text{B}^b\text{m9} \]

\[ \text{E}^b3 \]

\[ \text{Abmaj7}^{+11} \quad \text{Abmaj7} \quad \text{G7alt} \]

\[ \text{Am7}^{b5} \quad \text{D7alt} \]

Second Line

\[ \text{Gm(add2)} \quad \text{Gm(}^{b5}\text{)} \quad \text{Gm6} \quad \text{Gm7} \]

\[ \text{Fm9} \quad \text{B}^b3\text{sus4} \quad \text{B}^b7 \]
GOODBYE

J = 80 (EVEN EIGHTHS)

Em9 3 Gmaj7 D/E E7 Am7 Cmaj7 D7

Gmaj7 F6  Emaj7  Dm7  Cm7  F7sus4

Bbmaj7/F  Bbmaj7  E9#11  Emaj7

Bbm7  Ebm7  Fm7

Cm7  Fm7  Fmaj7#11  Emaj7  Cm7

cresc.

Amaj7  Fmaj7  Dmaj7  Gm7b5  C7b9

Fm7  Bm7  D/E  G/A  Dm7

cresc.
Repeat for Solos

Last Time: D.S. al Coda

To Coda [+]
INTRO

SAMBA FEEL \( \text{\textit{J = 140 (EVEN EIGHTHS)}} \)

SNARE

Drums and Percussion

Bm11

Em7

Gmaj7

Bm11

A MELODY

Em\( \text{\textit{3}} \)

3

3

3

3

Am7

3

3

3

F\#m7

Bm

3

3

3

F\#m

3

3

3

3

Gmaj7

3

3

3

Am7

3

3

3

3

Bm9

3

3

Bm

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**Solos**

Em

Repeate from (E) through (F) for more solos

Am7  F#m7  Bm

F#m7  Gmaj7

A7sus4  Bm9

Bm

Play 4 times

Dm9

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

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

After solos:

D.S. al coda (with repeat)

Drums and percussion solo open

Interlude between solos

Bm11  Em7  Gmaj7  Bm11
Gmaj7b5 A7/D7b  Gbmaj7b5  C7sus4 C6  C7sus4

Solo
C7sus4

Gm7#11  C7sus4

Gm7#11  C7sus4

F  Bb  Eb  F  Db  Eb  F  G

C7sus4

Last Time:
D.S. al Coda  \(\otimes\)

(Play Last Time)  No Repeat

Coda
W/Fills
Gm7#11  C7sus4

153
Story from a Stranger

Melody

\[ J = 63 \text{ (even eighths)} \]

\[ A\#m7 \quad E \quad Bb/F\#E7 \quad G\#m/D\# \quad A13b5 \]

\[ G\#m7 \quad D7 \quad C\# \quad G6 \quad F\# \]

\[ A/G \quad G \quad G/F\# \quad Em7 \quad Dmaj7 11 \quad G\#7 \]

\[ C\#m/E \quad A/D\# \quad Dmaj7 \quad Gmaj7 \]

Interlude

\[ G\#m7 \quad Bmaj7/F\# \quad G\#m7 \quad Bmaj7/F\# \]

\[ G\#m7 \quad Bmaj7/F\# \quad G\#m7 \quad Bmaj7/F\# \]
THE CALLING

By Pat Metheny

FREELY \( \text{\textit{J}} = 88 \)

\( \text{B} \quad \text{F\#} \quad \text{B} \quad \text{E} \quad \text{B} \)

\( \text{E} \quad \text{B} \quad \text{F\#7sus4} \quad \text{F\#7} \)

\( \text{B} \quad \text{F\#} \quad \text{B} \quad \text{B/C\#B/D\#} \quad \text{E} \quad \text{E/G\#} \quad \text{E} \)

\( \text{B} \quad \text{G\#m} \quad \text{F\#7sus4} \quad \text{F\#7} \quad \text{B} \)

\( \text{SOLOS ARE OPEN} \)
MAS ALLA

By Pat Metheny

INTRO
FREELY J = CA. 90
Fm7    Cm7    Em7    Bm9

A MELODY (FREELY, 1ST TIME)
Gmaj7   3    Abm7    Db9    Fm7    Fmaj7#11
Em7#11  Bb7b5   Amaj7   Gm7b5   Db7/G#Gmaj6#11   Fm7
Em(maj7)Em7   Am7   Em7   Ebm7   Abm7   Ebm7   Abm7
Bmaj7

A TEMPO, 1ST TIME

Bmaj7   F/A#    Gm7    Bmaj7/F#    Emaj7    Amaj7/E    Emaj7

Bm7b5

Amaj7

Bm7b5    Amaj7

Emaj7/G#    Cm7    Amaj7
Fm7
Em9
Bm9
Fm7
Cm9
Em9
Bm9
To Coda

BEGIN SOLO
Gmaj7
F7/G
Gmaj7
F7/G

CODA
Fm7
Cm9
Em9
Bm9
Fm7
Cm9
Em9
Bm9
Gmaj7

(SEE PAGE 437 FOR LYRICS)
The Chief

Melody

J = 220 (even eighths)

[C G/C F] Bm7b5 Em7 Am7 Dm7C/E F


Eb Bb/Eb Ab Dm7b5 G+7 G7

Cm7 Eb/Bb Am7b5 D7#9 G7sus4 Bb7

Em7 Ebm/Db Cm7 Abm7 Db7

Gbmaj7 Cm7 Abm3 #11 G7sus4

C G/C F

Dm7 C/E F G6 A9 G Bb6

To Coda ④

After Solos:
D.C. al Coda

④ Coda

Abmaj7 Bb Abmaj7 Bb

Repeat and Fade
If I Could

By Pat Metheny

Ballad (l = 84) (even eighths)
Freely

Gmaj7 3  A13  A7  Am9/D  D13 b9  Gmaj7

Bm7  Cmaj7  A13

Gmaj7  Ebmaj7  Gmaj7/D  Em7

Cmaj7

Am7/D  D13

Gm7  Dm7sus4  Gm7  Dm7sus4

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168
C7sus4

Grad. fade, then segue to Interlude

[Music notation for the Interlude section with chords and progressions]

Fmaj7  A/Db
Dm9
F/D♭
B♭maj9/D
E♭maj7
Cadd2/E
G♭7/E
E♭o
F/E♭
B♭add2/D
B♭/D
D♭/D
Dmaj7\#11
Dmaj7
A♭/D
Bm/C♭
D/B♭  B♭7  G♭maj7\#5/B♭  G♭maj7/B♭
G♭maj7  G♭maj7/F  E♭m7
D♯11
C♭m7  A/C♭
C♭m7
F♯m7  Amaj7/E  Dm7  Am11  Cmaj9/G  Fmaj6  A/F
The Last to Know

By Pat Metheny

INTRO

BALLAD J = 100 (EVEN EIGHTHS)

Cm9/G

(ENS.)

A MELODY

Cm9/G

(CONT. Ostinato, Simile)

Bm9/E#

Cm9/G

Bm9/F#

Dm6/A

Fm6/C

Am(maj7)

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

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176
Fm6/C
Abm6/Eb
Gm7/Bb
A7maj7
G7b9sus4
G7b9
Cm7
Fm7
Bb6sus4
Bb7
* PLAY WRITTEN MELODY BEHIND LAST SOLO
E7maj7
Abmaj7
Dm7b5
Gm7
Abmaj7
Fm
Abmaj7
Fm7
LAST TIME:
To Coda
Cm9
Coda
Gm9/G
Repeat for solos
VAMP AND FADE
(1ST TIME ONLY)
TELL IT ALL

J = 170 (EVEN EIGHTHS)

N.C.
(TUNED PERCUSSION)

Am
(CONT. Ostinato Simile)

Fmaj7

Em7

Am

Em7

Am

Em7

F

G

N.C.

E7#9

Am

Dm

Am

F7

E7

1

Am

E7

2

Am

Dm

Am

F7

E7

Am

E7
INTERLUDE

Am7

Dm/E

E7b9 Am7

A7

Dm7

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

Fm Fm5 Fm6 Fm7 Bm Bm(maj7) E9sus4 E9 Asus4

Dmaj7 Cm7 Bm7 Cm7 Dmaj7 Bm7 Gm7b5

C7 C7sus4 C7 Fm7 Em7 Dmaj7

Cm7 Bm Cm7 Dmaj7 Cm7sus4 Fm Em7 Dmaj7
C7

C7

A7maj7 Gm7 Fm7 Gm7 N.C.(C7) C7#9

C7

F7

C7 PLAY 3 TIMES

A7

G+7

C7

A7maj7 Gm7 Fm7 Gm7 N.C.(C7) (Bb7) C7

C7

REPEAT B FOR MORE SOLOS

INTERLUDE (AD LIB.)

F7

C13

A7

G+7

D.S. AL CODA

CODA

C7

PLAY 4 TIMES C7#9
PARALLEL REALITIES

A MELODY

FREELY \( \frac{1}{4} = 108 \) (EVEN EIGHTHS)

Bb7/D E7 G7 D7 Bb/F C7 E7 A7 D7

Gm7 F7 B9 Emaj7 B5 Eb7 D7 E7 F#7 G#7 A#7

C7

Gb7 Dm/F E77 Emaj7 D7

E7 G7 F#7 Emaj7 A7

E7 Bb5 E5/B A5 Bb7

Dmaj9 E7

Gmaj7 Dbmaj7 C7

SOLOS

OPEN

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[\textit{A} \textit{L} \textit{I} \textit{B.} \textit{S} \textit{O} \textit{L} \textit{O}]

\begin{align*}
Bb\text{maj7}^{\sharp11/F} & \quad Gm\text{aj7}^{\flat11/F^2} & \quad Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^\flat11
\end{align*}

\begin{align*}
Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^{\flat11/F^2} & \quad Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^\flat11
\end{align*}

\begin{align*}
Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^{\#11/F^\flat} & \quad Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^\#11
\end{align*}

\text{\textit{Repeat} [A] \textit{through} [C] \textit{for} \textit{solos}}

\text{After solos: O.S. al Coda}

\begin{align*}
Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^{\#11/F^2} & \quad Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^\#11
\end{align*}

\textit{Coda}

\begin{align*}
Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^{\#11/F} & \quad Bb\text{maj7}^{\#11/F} & \quad Gm\text{aj7}^\#11
\end{align*}

\text{\textit{Repeat} and \textit{Fade}}
Intro  \[ \text{\textbf{Chris}} \]  

\[ \text{\textbf{Gm}} \quad \text{\textbf{F6}} \quad \text{\textbf{E^b\text{maj7}}} \quad \text{\textbf{F6}} \]

\[ \text{A} \quad \text{\textbf{Gm}} \quad \text{\textbf{F6}} \quad \text{\textbf{E^b\text{maj7}}} \quad \text{\textbf{F6}} \quad \text{\textbf{Gm}} \quad \text{\textbf{F6}} \quad \text{\textbf{E^b\text{maj7}}} \quad \text{\textbf{F6}} \]

\[ \text{Gm} \quad \text{\textbf{F6}} \quad \text{\textbf{Gm}} \quad \text{\textbf{F6}} \quad \text{\textbf{Em^7b5}} \quad \text{\textbf{Am7}} \quad \text{\textbf{Gm7}} \quad \text{\textbf{Gm7}} \quad \text{\textbf{F6}} \quad \text{\textbf{E^b\text{maj7}}} \]

\[ \text{Bb} \quad \text{\textbf{Bb/A}} \quad \text{\textbf{Gm}} \quad \text{\textbf{Gm7}} \quad \text{\textbf{Em^7b5}} \quad \text{\textbf{Gm7}} \quad \text{\textbf{Dm7}} \quad \text{\textbf{Gm}} \quad \text{\textbf{F6}} \quad \text{\textbf{E^b\text{maj7}}} \]

\[ \text{\textbf{Coda}} \quad \text{\textbf{Gm}} \quad \text{\textbf{F6}} \quad \text{\textbf{E^b\text{maj7}}} \quad \text{\textbf{Dm7}} \quad \text{\textbf{Repeat and Fade}} \]
DAULTON LEE

By Pat Metheny and Lyle Mays

J = 115 (Even Eighths)

Cm(sus4)/E♭ Dm7sus4 Cm(sus4)/E♭ Dm7sus4

A Melody

Cm(sus4)/E♭ Dm7sus4 Cm(sus4)/E♭

(Cont. Bs. Ostinato Simile)

A♭maj7 Gm7

C Gm7/B♭ Gm7 Gm7/B♭ C

Fm7 Gm7 Cm9 Am11

A♭maj7 Gm7 A♭maj7 Gm7

Cm7 B♭/C A♭maj7 Gm7 Gm7/B♭ C7

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This Is Not America

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

INTRO

\[ J = 115 \text{ (even eighths)} \]

\[ \text{Gm} \quad \text{F6} \quad \text{Eb\text{maj7}} \quad \text{F6} \]

\[ \text{Gm} \quad \text{F6} \quad \text{Eb\text{maj7}} \quad \text{F6} \]

This is not America.

(Sha la la la)

A little piece of you.

The little piece in me, will—

\[ \text{Gm} \quad \text{F6} \quad \text{Eb\text{maj7}} \quad \text{F6} \]

—dis.

(This is not a miracle.)

For this is not America.

\[ \text{Gm} \quad \text{F6} \quad \text{Eb\text{maj7}} \quad \text{Am} \quad \text{Am7} \]

Blossom fails to bloom this season.

Promise not to stare too long.

(I am not America.)

For this is not the miracle.

\[ \text{Bb\text{maj7}} \]

\[ \text{Gm7} \quad \text{Gm7/F} \quad \text{Eb\text{maj7}} \quad \text{Eb\text{maj7/D}} \]

There was a time A storm that blew so—

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pure. For this could be the biggest sky and

I could have the faintest idea. (For this is not A

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

la.) (Sha la la la la.) (This is not A merica.) No.

(Ground. So bloody red to-morrows

from the inside. Falcon spirals to the
The little piece in me will die.

(For this could be a miracle.) For this is not America.

There was a time.

I could have the faintest idea.

(For this is not America.)
Emaj7  Gb6  Emaj7  Gb6

(This is not Amer-i-ca.) No!

Emaj7  Gb6  Am7  Gb6

(This is not Amer-i-ca.) No!

G6  Emaj7  Gb6

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

G6  Emaj7  Gb6

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

Am7  Gb6

VAMP AND FADE

(Sha la la la.)
KATHELIN G2AY

Melody by Omielle Coleman
Chords by Pat Metheny

Freely \( \frac{3}{8} \) (Even Eighths)

A

B  E  E7  A  Fm  Bm  E

A  Cmaj7  Dmaj7  G  Cm  Bm  Esus4

B

Amaj7  Dmaj7  Bm  Cm  Fm

Gm7  Bb7  Em7  Gm7  C7  A7  D  Fm7b5  B7  Em7  Em7b5  A7  Dmaj7

D#  E#  B  D#  Fm  E#  G7

Dm7  G7  Em7  A7  Dm7  G7  C

Bbm7  Eb7  Cm7  F7  Eb7sus4

Ab  Bbm  Eb79  Ab  D9#11  Db  Bbm7  Cm7/Eb  Ab

Fm

Bbm  Eb7#11  Cm  Fm  Eb+  Ab

Fine
Trigonometry

By Fats Mabry
and Ornette Coleman

A

Fast \( J = 288 \)

Chord symbols reflect notes played by the bass

SOLOS

Open

On cue: D.C. al Fine
Coda
Fm7
Grad. Cresc.
Fmaj7
Dm7
Gmaj7/B
Bmaj9
N.C. A5
LAST TRAIN HOME

By Pat Metheny

INTRO

\( \text{D = 160 (EVEN EIGHTHS)} \)

Drums (w/brushes)

\( \text{(Bass)} \)

Grad. Cresc.

\( \text{A MELODY} \)

\( \text{Bb} \) C/Bb \( \text{Ab} \) Bb

\( \text{Dm Dm7 Gm Eb F7sus4 F7} \)

\( \text{Gm D7/F# Gm7/F Ebmaj7} \)

\( \text{Dm7 Gm7 Dm7 Gm7} \)

\( \text{Emaj7} \)

\( \text{F#11} \)

\( \text{F} \) To Coda

\( \text{Bb F/Bb Gm7 F/G Bb F/Bb Gm7 F/G} \)
Third Wind

Intro

Fast \( \text{d} = 300 \) (Even Eighths)

\( F7\text{sus4} \)

\( \text{Dbmaj7/F} \)

A Melody

\( F7\text{sus4} \)

\( \text{Dbmaj7/F} \)

\( \text{F7sus4} \)

\( \text{Dbmaj7/F} \)

\( \text{F7sus4} \)

\( \text{Am7/D} \)

\( \text{Ab/D} \)
RHY. SECTION INTERLUDE

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

A/C A A/G A/G Fm7 Fm7/C A7/B B7/A

Cmaj7 E/F Em7 Dm7 F/G

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

Fm7 Fm7/C A7/B B7/A

Cmaj7 E/F Bm7

Db/Db A7 Fm Fm/Db

Dm7 Cmaj7 A/B E7

233
DREAM OF THE RETURN

A MELODY

\( \text{D} = 70 \) (EVEN EIGHTHS)

A\add9 \hspace{1cm} D/E \hspace{1cm} F\m7 \hspace{1cm} D\maj7

\begin{align*}
E7sus4 & \quad E7/D \quad C\m7 & \quad A\add3 & \quad C\m7 & \quad A & \quad C\m7 \\
\end{align*}

A \hspace{1cm} E/G\# \hspace{1cm} D/F\# \hspace{1cm} E6 \hspace{1cm} B/D\# \hspace{1cm} E7sus4E \hspace{1cm} E/D \quad C\m7

F\m7 \hspace{1cm} Bm7 \hspace{1cm} F\m7 \hspace{1cm} D\maj7 \hspace{1cm} C\m7 \hspace{1cm} B7sus4 \hspace{1cm} B/A

\begin{align*}
G\maj7 & \quad A/G & \quad F\m7 & \quad B7sus4 & \quad B7 & \quad D/E \quad E \\
\end{align*}

A \hspace{1cm} D/E \hspace{1cm} F\m7 \hspace{1cm} D\maj7

\begin{align*}
E7sus4 & \quad E7/D \quad C\m7 \\
\end{align*}

To Coda \hspace{1cm} \text{Repeat for Solos al Coda}

A \hspace{1cm} C\m7 \hspace{1cm} A \hspace{1cm} C\m7 \hspace{1cm} A \hspace{1cm} C\m7 \hspace{1cm} A \hspace{1cm} C\m7

(SEE PAGE 437 FOR LYRICS)
**Slip Away**

By Pat Metheny

**Intro**

Moderately \( J = 118 \) (Even Eighths)

\[
\begin{array}{cccccc}
\text{Ebmaj7} & \text{Fadd9} & \text{Gm7} & \text{C} & \text{Ebmaj7} & \text{Dm7} & \text{Gm7} \\
\hline
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Cm7} & \text{Dm7} & \text{Gm7} & \text{Abmaj7} & \text{Am11D7} \\
\hline
\end{array}
\]

**A Melody**

\[
\begin{array}{cccccc}
\text{Ebmaj9} & \text{Fadd9} & \text{Ebmaj9} & \text{Fadd9} \\
\hline
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Ebmaj9} & \text{Fadd9} & \text{Ebmaj9} & \text{Fadd9} & \text{Gm} & \text{F} \\
\hline
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Ebmaj9} & \text{Fadd9} & \text{Ebmaj9} & \text{Fadd9} & \text{Gm} & \text{F} \\
\hline
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Cm7} & \text{Dm7} & \text{Gm7} & \text{Cadd9} \\
\hline
\end{array}
\]

\[
\begin{array}{cccccc}
\text{Ebmaj7} & \text{F} & \text{Gm} & \text{C} & \text{Ebmaj7} & \text{Dm7} \\
\hline
\end{array}
\]

\[
\begin{array}{cccccc}
\text{(1st Time Only)} \\
\hline
\end{array}
\]
Have You Heard

By Pat McGarry

INTRO

\[ \text{\textcopyright \textdaggerdbl\textcopyright \textdagger}\] 150 (EVEN EIGHTHs)

\[
\text{Cm7} \quad \text{Fm7Gm7} \quad \text{Abmaj7} \quad \text{Cm7} \quad \text{Fm7Gm7} \quad \text{Abmaj7}
\]

\[
\text{Gm} \quad \text{Fm7} \quad \text{Gm7} \quad \text{Abmaj7} \quad \text{Cm7} \quad \text{Fm7} \quad \text{Gm7} \quad \text{Abmaj7}
\]

\[
\text{Ab/Bb} \quad \text{Eb/Bb} \quad \text{Db/Bb} \quad \text{Ab/Bb}
\]

A MELODY

\[
\text{(CONT. Ostinato, Simile)}
\]

\[
\text{Gm9sus4}
\]

\[
\text{Fm9sus4} \quad \text{Gm9sus4}
\]

\[
\text{Gm9}
\]

\[
\text{Fm9}
\]

\[
\text{Gm9}
\]

\[
\text{Fm9}
\]

\[
\text{Gm9} \text{N.C.} \quad \text{DRUM FILL} \quad \text{Fm9} \quad \text{Cm}
\]
Cm7  Fm7  Gm7  Abmaj7  Cm7  Fm7  Gm7  Abmaj7

Cm7  Fm7  Gm7  Abmaj7  Cm7  Fm7  Gm7  Abmaj7

8 INTERLUDE

Ab/Bb  G/Bb  Db/Bb

C/Bb

Ebb7/Bb  Eb/Bb  Bb  Ab/Bb  Bb

Cm7 (SAMPLE BS. LINE) (CONT. SIMILE)  Fm7

Cm7  Ab7  G7  Cm7

Ab/Bb  Gbb/Abb  G+7  Cm7

Fm7

243
INTRO

\( \frac{45}{8} \)

By Fat Meteor and Lyle Moxi

\( \text{Tempo: 138 (Even Eighths)} \)

\begin{align*}
\text{C} & \quad \text{G7} \\
\text{Am} & \quad \text{G} \quad \text{D} \quad \text{Am} \\
\text{G/B} & \quad \text{Am} \quad \text{G} \quad \text{F} \quad \text{C} \quad \text{G} \\
\text{C} & \quad \text{N.C.} \quad \text{(Upper voice, 2nd time only)}
\end{align*}
INTRO

Bright Latin $J = 132$ (EVEN EIGHTHS)

A MELODY

(CONT. Ostinato, Simile)

To CODA \[ \]
Every Summer Night

Intro: A Melody
J = 104 (EVEN EIGHTHS)

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

Gm7(add2) Am7(add2) Bb maj9 Bb maj7/C Dm7 G7

Gm9 Fadd2/A Eb add2/Bb Bb Bb maj7/C Fmaj7 G/F

Em Em(maj7) Em7 A7 Dm7

G9sus4 N.C. G9sus4

Cm7 Fm7 Cm7 Fm7 Bm7 Em7 A7sus4 A7

Ebm7 Abm7 Dbm7 G7sus4 G7 Gm7/E

Ebm7 D7 Dbm7 C13

Bm7(add2) Am7 Bm7(add2)
QUESTION & ANSWER

INTRO

JAZZ WALTZ \( \text{\( \frac{3}{4} \)} \) =160

Dm       Em/A       Dm       Em/A
\[ \text{\( \frac{3}{4} \)} \quad \text{\( \frac{3}{4} \)} \quad \text{\( \frac{3}{4} \)} \quad \text{\( \frac{3}{4} \)} \quad \text{Play 4 times} \]

A MELODY / SOLOS

Dm       Dm\( b6 \)       Dm6       4       Dm7

Gm7

Am7

Bm\text{maj7}

C7sus4

Dm

Dm\( b6 \)       Dm6       Cm7       F7

B7\#9

Bb7\#5

A7\#9

Dm

Gm7

D7\#9

Gm

D7\#9

Gm7       A\#13

Dm\text{maj7}       E13

Am\text{maj7}       C13

F\text{maj9}       A7\#9

Pedals

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CHANGE OF HEART

A  WALTZ  \( \dot{\text{j}} = 144 \) (EVEN EIGHTHS)

\[ \begin{array}{l}
E \quad \text{Dmaj7}
\end{array} \]

\[ \begin{array}{l}
C \quad B_{b}maj7^{\#5}
\end{array} \]

\[ \begin{array}{l}
A_{m}maj7
\end{array} \]

Baug4  B  B  4

E    A \quad B \quad A/G^{\#} \quad B/D^{\#} \quad E

E/G^{\#} \quad A \quad Baug4  B
\[\text{Last Time: to Coda}\]
HALF LIFE OF ABSOLUTION

INTRO

\[ \text{\#5 \( \text{EVEN EIGHTHS) (2TH STICK)} \text{Gmaj7\#11 (CONT. SIMILE) PLAY 4 TIMES} \]}

A MELODY

\[ \text{\#5 \( \text{Gmaj7}\#11 \) \( \text{Bm7} \) \( \text{Bm/A Gmaj9} \) \( \text{Gmaj7/F\#} \) \( \text{Em7/F\#} \) \( \text{Em7/F\# CRESO.} \) \]}

To Coda (\( \text{B4/7/9} \)
Naked Moon

INTRO

BALLAD \( \frac{3}{\text{even eighths}} \)

\( \\text{Gmaj7 A/G} \) \( \text{Gmaj7 A/G} \) \( \text{Gmaj7 A/G} \) \( \text{G} \) \( \text{A/G} \)

\( \text{A} \) \( \text{Melody} \)

\( \text{Gmaj7 A/G} \) \( \text{Dmaj7/F} \) \( \text{B/D} \) \( \text{Em} \)

\( \text{Gmaj7} \) \( \text{Gmaj7/B} \) \( \text{G} \) \( \text{F} \) \( \text{F9} \)

\( \text{Bbmaj7} \) \( \text{Eb7/Bb} \) \( \text{Bbmaj7} \) \( \text{Gm7} \) \( \text{C7} \) \( \text{F7sus4} \) \( \text{Bbmaj7} \) \( \text{C7} \) \( \text{D7sus4} \) \( \text{D7\#9} \)

\( \text{Bbmaj7} \) \( \text{Cm7} \) \( \text{D7sus4} \) \( \text{D7\#9} \)

\( \text{Bbmaj7} \) \( \text{Cm7} \) \( \text{D7sus4} \) \( \text{D7\#9} \)

\( \text{Bbmaj7} \) \( \text{Cm7} \) \( \text{D7sus4} \) \( \text{D7\#9} \)

\( \text{D7\#9} \) \( \text{Bm7/C} \) \( \text{D7sus4} \) \( \text{D7\#9} \)

\( \text{Gm7} \) \( \text{Gm7/Bb} \) \( \text{Abmaj7} \) \( \text{A7/G} \) \( \text{Fm7} \)

\( \text{G7} \)
Nine Over Reggae

INTRO

\[ \text{\textit{J = 170 (Even Eighths)}} \]

\[ \begin{align*}
   & A^b & & D^b & & E^b & & A^b \\
   & [\text{\textit{Enter 3rd Time}}} & & & & & & \\
   & E^b & & D^b/A & & E^b & & A^b
\end{align*} \]

\[ \text{\textit{Play 4 Times}} \]

A MELODY

\[ \begin{align*}
   & E^b & & D^b & & E^b & & A^b & & E^b & & D^b & & E^b & & A^b \\
   & [\text{\textit{To Coda \( \square \)}} & & & & & & & & & & & & & & \\
   & E^b & & D^b/A & & E^b/G & & E/G & & C+7 & & Fm
\end{align*} \]
Cool Nights

A Melody
Moderately $\frac{4}{4}$ = 138 (Even Eighths)

\( \text{Gm9} \)

\( \text{Dm7} \)

\( \text{Gm9} \)

\( \text{Dm7} \)

\( \text{Cm7} \)

\( \text{Dm7} \)

\( \text{Cm7} \)

\( \text{Gm7} \)

\( \text{Dm7} \)

\( \text{Emaj7Dm7} \)

\( \text{Gm9} \)

\( \text{Dm7} \)

\( \text{Emaj7} \)

\( \text{Dm7} \)

\( \text{Cm9} \)

\( \text{Dm7} \)
Always and Forever

Intro
BALLAD \( J = 58 \) (Even eighths)

\[
\begin{array}{cccc}
   Am & Dm6 & Am & Dm6 & Dm7 \\
\end{array}
\]

Melody

\[
\begin{array}{cccc}
   Am9 & Dm7 & Em7 & Fmaj7 \\
   Cmaj9/G & G9 & E7/G^uition \\
   Fmaj7 & Ebmaj9 & D9 & G7sus4 \\
   Cmaj7 & Fm6/G & E/G^uition \\
   Am9 & Dm9 & Em7 & Fm7 \\
   Ebmaj7 & Bb7 \\
   \end{array}
\]

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ANTONIA

By Pat Metheny

I N T R O

FREELY J = CA. 72 (EVEN EIGHTHS)

V E R S E

Am Em Fmaj7

Dm7 Em7 Fmaj7 Am Am/G Fmaj7 Em7

Dm9 Em7 Am N.C.

[A] M E L O D Y

Dm6 Cm7 Fm9 Bm7 Fm7 Bm7 Fm7 N.C.

E7sus4 E7 A A/C Dmaj7 E/G# D/A Cm Fm C7/E A7/E

1 A C G B E7sus4 E7 A Em7 A Em7 1 A N.C.

Dmaj7 E7sus4 E7 A Em7 A Em7 1 A N.C.

2 A Em7 A A N.C. 3
THE TRUTH WILL ALWAYS BE

\[ J = 88 \text{ (EVEN EIGHTHS)} \]

\( A^\text{b} \text{maj7/C} \quad \text{Gm7/Eb} \quad \text{Fm7/Ab} \quad \text{G7sus4} \quad \text{I/7} \)

\( \text{(CONT. SIMILE)} \quad \text{Gm7/Eb} \quad \text{Fm7/Ab} \quad \text{G7sus4} \quad \text{I/7} \)

\( \text{Cm} \quad \text{Bb6sus2} \quad \text{Bb6sus2/D} \quad \text{Bb major} \quad \text{A7 major} \)

\( \text{Dm7b5} \quad \text{Gm7} \quad \text{A7 major} \quad \text{A7 Bb} \)

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

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

**Intro**

Moderately \( \frac{J}{4} = 120 \) (Even Eighths)

(Double-time feel)

```
\[ G^\# \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \]

\[ (A/F^\#) \hspace{1em} A\hspace{1em} A \hspace{1em} A/F^\# \hspace{1em} A/F^\# \hspace{1em} A/F^\# \]

Bass moves to F^\#

```

```
\[ A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \hspace{1em} A \]

Bass moves to A

```

```
\[ A/F^\# \hspace{1em} A/F^\# \hspace{1em} A/F^\# \hspace{1em} A/F^\# \hspace{1em} A/F^\# \hspace{1em} A/F^\# \]

```

**Melody**

```
\[ A \hspace{1em} Cmaj7 \hspace{1em} A \hspace{1em} A \hspace{1em} Fm(esus4) \hspace{1em} F^\#m \]

```

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Cathedral in a Suitcase

By Pat Metheny

Intro

\[ \text{Cmaj7} \quad \text{Abmaj9/C} \quad \text{Emaj7/C} \quad \text{To Coda} \]

\[ \text{(Cont. ostinato simile throughout)} \]

A melody

\[ \text{Cmaj7} \quad \text{Abmaj9} \quad \text{Emaj7} \]

\[ \text{Fadd2} \quad \text{Fadd2} \quad \text{Dm11} \quad \text{Dm11} \]

B melody

\[ \text{Abadd2} \quad \text{Gm11} \quad \text{Emaj7(add6)} \]

\[ \text{E6/B} \quad \text{Eb/G} \quad \text{F/A} \]

\[ \text{C} \quad \text{C/B} \quad \text{Am7} \quad \text{Fmaj7} \quad \text{Fmaj7/E} \quad \text{Dm11} \]
As a Flower Blossoms

A Melody

J = 152 (Even Eighths)

Cm9

E♭/E

Cm9 Gm7 A♭maj7 E♭maj7 D♭maj7 Cm7

Fm7 Cm9 Gm7 E♭9sus4

To Coda

B Interlude

Fm9

E♭maj7(add6)

Dm9

D♭maj9(add6)

Cm9

B♭G

A♭maj9 Gm7(add4)

D.C. al Coda

CODA Cm9

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SEE THE WORLD

by Cat McSweeney

Intro

\[ \text{\( j = 152 \text{ (Even Eighths)\)}} \]

\begin{align*}
&\text{Dm7} \quad \text{Cm7} \quad \text{Am9} \quad \text{Em11} \quad \text{Fm11} \quad \text{Cm11} \\
&\text{Am7} \quad \text{Em7} \quad \text{Fm9} \\
\end{align*}

\begin{align*}
&\text{Am9} \quad \text{Bm9} \quad \text{Em9} \\
\end{align*}

\begin{align*}
&\text{Am9} \quad \text{Em11} \quad \text{Bb5sus4} \\
\end{align*}

\begin{align*}
&\text{Fm11} \quad \text{Bm7} \\
\end{align*}

\begin{align*}
&\text{Am9} \quad \text{Em11} \quad \text{Bm9} \quad \text{Am9} \\
\end{align*}

\begin{align*}
&\text{Bm7} \\
\end{align*}

\begin{align*}
&\text{Am7} \quad \text{Em7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}

\begin{align*}
&\text{Am7} \\
\end{align*}
Take Another Look

**A Melody**

\[ \text{Gmaj7, C/D, Em7, Fmaj7} \]

\[ \text{Gmaj7, G/B, Bb\text{maj7, Eb\text{maj7, Dm7, Cm, F7}}} \]

\[ \text{Gm7, Dm7, Eb\text{maj7, Bb\text{maj7, Ab\text{maj7}}} \}

\[ \text{Gm7, Eb\text{maj7, Cm7, F7sus4, Gm7}} \]

\[ \text{Dmaj7, Bm7, D/E, F\text{im9, C\text{im}}} \]

\[ \text{Bm, Bm/A, G\text{im7,5, C7, Dmaj7, F\text{im9}}} \]

\[ \text{Dm7, Gm7, C7, Am7} \]
NOT TO BE FORGOTTEN

A MELODY

Freely j = ca. 80 (even eighths)

Cm  Gm/F  Gm/F  Gm7sus4  Cm7  F7sus4  F9

Bm maj7  Cm7  Dm7

F  Gmaj7  A/Vb  Dmaj7  C/P  C7

Gm(add2)  Fm  E7/G  E/A   G7b5

B  E7m/Bb  B7m  F/A  D7sus4/A  A7

A tempo

A'm  A'm(sus4)  A'm/G  A'm/G#  D'm(sus4)  Dm

C'm  B9sus4  B9  Emaj9  Gm9(add9)

Fm7  Cm9  A'm7  A  C

Slight rit.
D7
C7
G7

"Play at end of each chorus during solos"

Last Time

Unison

D.S. al Coda

Coda

Unison
QUIET RISING

BALLAD \( J = 50 \)

Gm7          Fm7  Em9          Fmaj7/A Gbmaj7  E7/E Emaj7/Dm7

Ebminj7  Bmaj7/D\#  Dmaj7/A  Ebmaj7/G  Abm9  Bm7  Em9  Gm7

To CODA ☉

Dmaj7/\#5

E9m9  Em9  Ebm9

SOLOS

Gm9  Fm9  Em9  Am7  Fmaj7/\#11  Emaj7/(add5)Dm7

Fbmaj7/\#11  Isbmaj7/\#1  Dmaj7/A Gm7  Abm7  Bm7  Em7  Gm7

Last Time:
D.C. AL CODA

Dmaj7

E9m7  Em7  E9m9  Dmaj7/\#5

E9m9  Em9  E9m9  Dmaj9
THE RED ONE

A MELODY
FAST REGGAE FEEL \( \text{\textit{j}} = 208 \) (EVEN EIGHTHS)

\( \text{Bm} \quad \text{Bm/A Gmaj7} \quad \text{Em7} \quad \text{Fm7} \)

\( \text{Gmaj7/Cmaj7} \quad \text{Bm} \quad \text{Bm/A G E7} \quad \text{G Fm7 Cmaj7 Bm} \)

\( \text{Bm/A Gmaj7} \quad \text{Em7 Fm7 Gmaj7 Cmaj7} \)
Say the Brother's Name

Melody

\( \text{A} = \text{72 (Even Eighths)} \)

\( \text{Am7} \quad \text{Gm7} \)

\( \text{Dm} \quad \text{Dm/C} \quad \text{Bm7} \quad \text{F/A} \quad \text{Amaj7} \)

\( \text{A7} \)

\( \text{Bm7} \quad \text{Cm7} \)

\( \text{Gm7/Bb} \quad \text{Fm/Ab} \)

\( \text{Em7} \quad \text{Fm7b5} \quad \text{Emaj9} \quad \text{Amaj7} \quad \text{Dmaj7} \quad \text{Gm7} \quad \text{Bm7} \quad \text{Gmaj7b5} \)
Here To Stay

Intro

\[ \text{Tempo: 100 (even eighths)} \]

\[ \text{Am7} \]

A Melody

\[ \text{Am7} \] (cont. ostinato similé)

```
\[ \text{Cmaj7} \quad \text{Em7} \quad 1-2-3 \text{Dm7} \quad \text{Em7/D} \]
```

```
\[ \text{Dm7} \quad \text{Dm7} \]
```
AND THEN I KNEW

By The Mellows

INTRO

\( \frac{1}{4} = \text{113 (EVEN EIGHTHS)} \)

\begin{align*}
E_{\text{maj7}} & \quad B_{\text{maj7/C}} & \quad D_{\text{m7}} & \quad B_{\text{maj7}} & \quad E_{\text{maj7}} & \quad D_{\text{m9}} & \quad G_{\text{m7}} & \quad \text{Drums} \\
\end{align*}

\begin{align*}
E_{\text{maj7}} & \quad B_{\text{maj7/C}} & \quad D_{\text{m7}} & \quad G_{7} & \quad G_{\text{m7}} & \quad \text{Drum Fill} \\
\end{align*}

A MELODY

\begin{align*}
E_{\text{maj7}} & \quad B_{\text{maj7/C}} & \quad D_{\text{m7}} & \quad B_{\text{maj7}} & \quad E_{\text{maj7}} & \quad D_{\text{m9}} & \quad G_{\text{m7}} \\
\end{align*}

\begin{align*}
E_{\text{maj7}} & \quad B_{\text{maj7/C}} & \quad D_{\text{m7}} & \quad G_{\text{m7}} & \quad \text{Drum Fill} \\
\end{align*}

B MELODY

\begin{align*}
E_{\text{maj7}} & \quad B_{\text{maj7/C}} & \quad D_{\text{m7}} & \quad B_{\text{maj7}} & \quad E_{\text{maj7}} & \quad D_{\text{m9}} & \quad G_{\text{m7}} \\
\end{align*}
SOMETHING TO REMIND YOU

A INTRO
FUNK-JAZZ BALLAD J = 60 (EVEN EIGHTHS)

Em11 Dm11 Cm11 Dm11

B MELODY
Gm7 Em9 Bbmaj7/F Em7b5 F/Eb Bb/D

Gm7b5 F/Eb Bb/D Cm9 Em9 A7

Bb/F Gm7 Cm7 Eb/F F/Eb

Dm7 Gm7 Eb9 Bb7 Emaj7

Emaj7 Am7sus4 Dbmaj7 G7sus4 C7maj7

Bm7 Dmaj7 Cm7 Fm7 Bm7 Em7 Am7 Dus4

C7maj7 Fm7 C7maj7 Bm7 Em7 Am7 Bm7 C7maj7 Dus4

Eb7 Cm7 F#m7 Bm7 Dsus4

Em7 Cm7 Bm7 Em7 Am7 Bm7 C7maj7 Dus4
**TO THE END OF THE WORLD**

**INTRO**

**MODERATELY 3/4** (EVEN EIGHTHS)

Gm7  Amaj7

**SECOND TIME**

Gm7  Fm7

**MELODY**

Gm7  Amaj7

(cont. ostinato, similar)

Gm7  Fm7  To Coda

*Drums w/ 16th note shuffle feel*
WE LIVE HERE

INTRO
\[ \text{\textbackslash j = 134 (EVEN EIGHTHS)} \]

\text{Perc.} \hspace{1cm} \text{B} \hspace{1cm} \text{B}

\hspace{1cm} \text{FADE IN}

A MELODY

\text{Cm7}

\text{Fmaj7}

\text{Fmaj7}

\text{Cm7}

\text{Un1}

\text{A\textsuperscript{7}}maj7
Em7/A F/A Gmaj7/A Fmaj7/A G/A Fmaj7/A G/A Fmaj7/A

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

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

Fm7 Gm7/F♯ Fm7 Gm7/F♯ Am7 D/A Am7 Bb/A

(Cont. Rhy. Simile)

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

Play 3 times

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

Play 3 times

Fm7 Gm7/F♯ Fm9 Dmaj7/F♯ Cmaj7/ED/E Cmaj7/ED/E

Play 4 times

Cm9 F/C Cm9 F/C

Abm9 Emaj7/Ab Abm11 Emaj7/Ab
Stranger in Town

A Melody

$\text{\textit{J}} = 148 \ (\text{even eighths})$

Am G6 Fmaj7 G6 Am

G6 Fmaj7 G6 Am

D Fmaj7 D Fmaj7

Em7 Am7 D/F♯ Fmaj7

Dm7 Em7 Fmaj7 G7sus4 G7

Am G6 Fmaj7 G6 Am

G6 Fmaj7 G6 Am

D.S. al Coda \(\triangleright\)
Am   G6   Fmaj7   G6   Am

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
INTERLUDE

G Am G6 Fmaj7  G6 Am

OUTRO HEAD

G G6 Fmaj7  G6 Am

OUTRO/SOLO

Am G6 Fmaj7  G6 Am  G6 Fmaj7  G6 Am

PLAY 8 TIMES

REPEAT AND FADE
WHEN WE WERE FREE

INTRO
WALTZ \( \text{J} = 96 \)

\[
\begin{align*}
\text{Em7} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Bm/A Bm7} \\
\text{F#5} & \quad \text{F\#5} & \quad \text{F\#5} & \quad \text{F\#5} \\
\text{Em7} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Fmaj7} \\
\text{F#5} & \quad \text{F\#5} & \quad \text{F\#5} & \quad \text{F\#5} \\
\end{align*}
\]

A MELODY

[cont. Bs. ostinato]

\[
\begin{align*}
\text{Em9} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Bm7} \\
\text{Em9} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Bm7} \\
\text{Em7} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Fmaj7/A Fmaj7/B Fmaj7/D} \\
\text{Em7} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Fmaj7/A Fmaj7/B Fmaj7/D} \\
\text{Em7} & \quad \text{Bm7} & \quad \text{Em7} & \quad \text{Fmaj7/A Fmaj7/B Fmaj7/D} \\
\text{A\#7} & \quad \text{F#b9} & \quad \text{B+7} \\
\end{align*}
\]
Seven Days

Melody

Ballad \( J = 44 \) (Even Eighths)

\[ \text{A}\text{m}\text{aj7}\text{b5/G} \quad \text{G}\text{m}\text{aj7}\text{b5/F} \quad \text{E}\text{m}\text{3}\text{b5} \quad \text{A}\text{7}\text{b9} \]

\[ \text{Dm9} \quad \text{Cm7} \quad \text{B7}\text{b9} \quad \text{E7}\text{b9} \]

\[ \text{Am9} \quad \text{Em7} \quad \text{D}\text{maj7} \quad \text{G7}\text{b9} \quad \text{G}\text{maj7 A}\text{m9} \quad \text{E7}\text{b11} \]

\[ \text{Em9} \quad \text{F}\text{3/G} \quad \text{Em7} \quad \text{A7}\text{sus4} \]

\[ \text{B}\text{b}\text{maj7}\text{b5/A} \quad \text{Dmaj7/A} \quad \text{A}\text{m7}\text{b5} \quad \text{D7}\text{b9} \text{b5} \]

\[ \text{Gm9} \quad \text{Dm9} \quad \text{B}\text{b9} \quad \text{Fm9} \quad \text{Dm9 D/C} \quad \text{Bm7} \quad \text{B7}\text{b13} \]

\[ \text{Am9} \quad \text{E}\text{maj7}\text{b5/A} \quad \text{G}\text{m7}\text{b5} \quad \text{Cmaj7} \]
LANGUAGE OF TIME

A

$\text{C#} = 46-184 \text{ (even eighths)}$

Aadd9

Fmaj711

Gm7

F/A

G/B

G/A

Fm7/

Loco

Loco
Mojave

Intro
Freeely = ca. 92 (Even Eighths)

(E/B)

Fade in

Melody
(cont. & drone)
SECOND THOUGHT

RUBATO \( \text{\textit{d = 60 (even eighths)}} \)

\( \text{\textit{Let ring throughout}} \)

By Edie Melby
Passaggio Per Il Paradiso (Main Theme)

Intro

\( \text{Tempo} = 130 \) (Even Eighths)

\( \text{F}^\text{b}^\text{sus2} \)

A Melody

\( \text{D}^\text{b/A}^\text{b} \)

\( \text{G}^\text{b}^\text{maj7} \)

\( \text{F}^\text{7}^\text{sus4} \)

\( \text{F}^\text{7} \)

\( \text{E}^\text{b}^\text{m7} \)

\( \text{D}^\text{b}^\text{maj7/F} \)

\( \text{G}^\text{b}^\text{maj7} \)

\( \text{C}^\text{maj7} \)

\( \text{B}^\text{b}^\text{sus2} \)

\( \text{D}^\text{b/A}^\text{b} \)

\( \text{C}^\text{b}^\text{maj7} \)

\( \text{Gm7}^\text{b5} \)

\( \text{D}^\text{m}^\text{maj7/A}^\text{b} \)

\( \text{C}^\text{maj7/A}^\text{b} \)

\( \text{Amaj7/A}^\text{b} \)

\( \text{D}^\text{b}^\text{sus2} \)

\( \text{C}^\text{b}^\text{sus2/D}^\text{b} \)

\( \text{D}^\text{b}^\text{sus2} \)

\( \text{C}^\text{b}^\text{sus2/D}^\text{b} \)
MARTA'S THEME
By Ott-Vesterv

FREELY J = CA. 56 (EVEN EIGHTHS)

Cm Fm7 Cm Am7♭5

A♭ Fm Db F♯sus F

Gb♭maj7/F♭ Fm/A♭ Ebm7/G♭ Db♭/F

C/E G♭maj7 C7♭9/G♭ F7sus4 F7

Db♭maj7 E♭m7 Db♭/F G♭

Db♭/A♭ G♭maj7 B♭maj7 3

E/G♭ D/A Amaj7/C♯ D♭m7

Cm7 ♭ G♭maj7 F♯

B
Follow Me

Intro

\( \text{Tempo} = 110 \text{ (Even Eighths)} \)

\( \text{Em\, D/F\#\, G\, G/B\, A/C\#\, G\, A\, Em} \)

\( \text{D/F\#\, G\, G/B\, A/C\#\, G\, A} \)

\( \text{Em\, G\, G/B\, A/C\#\, G\, A} \)

\( \text{Em\, G\, G/B\, A/C\#\, G\, A} \)

\( \text{Em\, G\, G/B\, A/C\#\, G\, A} \)

\( \text{Em\, G\, G/B\, A/C\#\, G\, A} \)

\( \text{Em\, G\, G/B\, A/C\#\, G\, A} \)

\( \text{Em\, G\, G/B\, A/C\#\, G\, A} \)
Imaginary Day

Intro

\[
\text{\textbf{D\textm{m7}}} \\
\text{\textbf{Em}} \\
\text{\textbf{A}} \\
\text{\textbf{G maj7}} \\
\text{\textbf{Em}} \\
\text{\textbf{A7}}
\]

\[
\text{\textbf{D\textm{m7}}} \\
\text{\textbf{Em}} \\
\text{\textbf{A}} \\
\text{\textbf{G maj7}} \\
\text{\textbf{Em}} \\
\text{\textbf{A7}}
\]

\[
\text{\textbf{D\textm{m7}}} \\
\text{\textbf{Em}} \\
\text{\textbf{A}} \\
\text{\textbf{G maj7}} \\
\text{\textbf{Em}} \\
\text{\textbf{A7}}
\]
THE AWAKENING

INTRO

J = 122 (TRIPLETT FEEL)

MELODY

A PEDAL
(CONT. Ostinato, Simile)

Fmaj7

G

Em7

A

Dm7

Em7

G

Fmaj7

G
THE ROOTS OF COINCIDENCE

J = 150 (EVEN EIGHTHS)

Cm Eb Cm Eb Cm Eb Cm Eb

(A MELODY)

Cm Eb Cm Eb Cm Eb Cm Eb

Bm G Bm G Bm G Bm G

(2ND TIME ONLY)

Dm Bmaj7 (G5) I Dm Bmaj7

Gbb/Gbm/A A/C G A/C G F5 Dbmaj7 Bb/D Gbmaj7

Dm Bmaj7 G5 Dm Bmaj7 G5

Gbb/Gbm/A A/C G A/C G F5 Dbmaj7 Bb/D Gbmaj7

ceescc.
A STORY WITHIN A STORY

By Pat Metheny
and Larry Dunn

INTRO

\[ \text{Cm7} \]

\( \text{Play 4 times} \)

(TAPET 1ST TIME)

\[ \text{A Melody} \]

\[ \text{Chorus} \]

\[ \text{C7sus4} \]

\[ \text{G7} \]

\[ \text{Cm7/F} \]

\[ \text{A7/C} \]

\[ \text{Gm7} \]
INTERLUDE (SPACEY)

G SOLO

*C'Rey, Spacey 1st & 2nd time.
3rd & 4th times play time

PLAY 4 TIMES

Am7

G7 Cm

4

Cmaj7 Gm7 Gbmaj7 Cm7 Dbmaj7 Emaj7

Am7 Cm7 Fm7 Gm7

Gm7

Amaj7 Gm Gbmaj7

Gm7 Dbmaj7 Emaj7

SOLO Fm7 Am7 Fm7 4 4

D.S. AL FINE

409
Family

By Pat Metheny

Brightly \( \frac{3}{4} = 116 \) (Even Eighths)

\[ G | C/G | D/F# | Em \]

\[ C | A/G | G/B | A | C | Dsus4 \]

\[ G | C/G | G | C/G \]

\[ G | D/F# | F/G \]

\[ F | Em | A/G \]

\[ G/B | A | G/B | A/C# \]

\[ C | G/B | A | C \]

\[ Fmaj7 | Dsus4 | G | Gsus4 | G7 \]
Homecoming

INTRO

Brightly \( J = 112 \) (Even Eighths)

\[ \begin{align*}
\text{A} & \quad \text{D} & \quad \text{A} & \quad \text{D} & \quad \text{A} & \quad \text{D} & \quad \text{A} & \quad \text{D} \\
& \quad \text{F} & \quad \text{E} & \quad \text{D} & \quad \text{C} & \quad \text{B} & \quad \text{A} & \quad \text{G} \\
\end{align*} \]

A Melody

\[ \begin{align*}
\text{A} & \quad \text{D} & \quad \text{E/G\#} & \quad \text{Fm} & \quad \text{Fm/E} \\
\text{D} & \quad \text{E} & \quad \text{D/F\#} & \quad \text{E/G\#} \\
\text{F/A} & \quad \text{G/B} & \quad \text{C} & \quad \text{G/B} & \quad \text{Am} & \quad \text{G} \\
\text{F} & \quad \text{G} & \quad \text{A} & \quad \text{G} & \quad \text{B} \\
\text{E} & \quad \text{A} & \quad \text{B/D\#} & \quad \text{C\#m} & \quad \text{C\#m/B} \\
\text{A} & \quad \text{B} & \quad \text{A/C\#} & \quad \text{B/D\#} \\
\end{align*} \]
HOLDING US

By L. M. Melin

Intro

Tempo: 60 (Even Eighths)

Melody

Chords: Gmaj7b5, Em7

Vocal

Chords: Amaj7b5, Gmaj7b5, Dm7b5
RESOLUTION

INTRO (OPTIONAL)

RUBATO (EVEN EIGHTHS)

INTRO A TEMPO

A MELODY
TIMELINE
(for Elvin)

A

\[ j = 110 \]

\[ \text{G7} \quad \text{Bb maj7} \quad \text{C7/F} \quad \text{Ab maj7} \]

\[ \text{Cm7} \quad \text{F7} \]

\[ \text{G7} \quad \text{Bb maj7} \quad \text{C7/F} \quad \text{Ab maj7} \]

\[ \text{C/A} \quad \text{Bb/C} \quad \text{C/D} \quad \text{D/E} \quad \text{Bb/C} \quad \text{C/D} \quad \text{D/E} \]

\[ \text{G/A} \quad \text{Bb/E} \quad \text{F/G} \quad \text{G/A} \quad \text{Bb/C} \quad \text{C/D} \quad \text{D/E} \]

\[ \text{G/A} \quad \text{Bb/F} \quad \text{G/A} \quad \text{Bb/C} \quad \text{C/D} \quad \text{D/E} \]

\[ \text{G/A} \quad \text{Bb/E} \quad \text{F/G} \quad \text{G/A} \quad \text{A7\#9} \quad \text{Dm} \]

\[ \text{G/A} \quad \text{Bb/E} \quad \text{F/G} \quad \text{G/A} \quad \text{A7\#9} \quad \text{Dm} \]
WHAT DO YOU WANT?

A

j = 2.35

B♭ D♭/D E♭ E♭/F E♭

(C)

(F7)

(B♭) (G7)

1 (C7) (F7)

2 (Eb7)

Am7 D7 Dm7 C7

Gm7 C7 F7

F♭ B♭/D E♭ E♭/G D♭/F

Last Time Only: To Coda ⑪

Coda

B♭7

Fb7

Am7

D♭7 G♭7 C♭7

B♭7
Just Like the Day

Intro

\( J = 90 \text{ (even eighths)} \)

\[
\begin{align*}
D & \quad F/A & \quad D \\
\text{m2} & \quad F/A & \quad C/E & \quad E^b/F & \quad B^b \\
& \quad G7 & \quad E^b\text{maj7} \\
& \quad F/G & \quad B^b & \quad C & \quad E^b & \quad \text{RHYTHM STOP} \\
D & \quad F/A & \quad D \\
\end{align*}
\]
(GO) GET IT

\[ \begin{array}{cccc}
   & A7 & D7 & A7 & E7 \\
   1 & \text{C}\text{#} & \text{G}\text{#} & \text{A}\text{#} & \text{D}\text{#} \\
   2 & \text{C}\text{#} & \text{G}\text{#} & \text{A}\text{#} & \text{D}\text{#} \\
\end{array} \]

To Coda (\( \square \))

last time: D.C. al Coda

\[ \begin{array}{cccc}
   & G7 & A7 & G7 & A7 \\
   1 & \text{G}\text{#7}\text{A}\text{#} & \text{G}\text{#7} & \text{A}\text{7} & \text{G}\text{#7}\text{A}\text{#} \\
   2 & \text{G}\text{#7}\text{A}\text{#} & \text{G}\text{#7} & \text{A}\text{7} & \text{G}\text{#7}\text{A}\text{#} \\
\end{array} \]

(solo on a blues)
**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 soil 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 vuelo
la tarde
No hay sombras 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,
horrará de mis recuerdos la mañana
Mas alla

Es el azul más profundo,
siguió mis pasos,
la luna
Qué calles me verán
añadir 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
tejiéndolo de nuevo el manto
Vengo a ser la sal, las piedras,
a nacer de oleaje y algas
Vengo a amanecer!
a desesperar el día
Lento,
lento...

**Dream of the Return**  Words by Pedro Aznar

(ENGLISH)
I tossed a poem to the sea
that took with it my questions and my voice
Like a slow ship it vanished
in the foam
I asked it not to turn back
without having seen the open sea
and in dreams telling me
of its visions
Even if it never returned
I would know if it arrived
Travel the whole life
on the blue calm
or foundering in storms
Little matters the way if some port awaits
I waited so long for the message
that I forgot returning to the sea
and thought the poem lost forever
I cried my rancor to the heavens
till I found it, finally, written in the sand
like a prayer
The sea beat in my veins
and set my heart free

(Spanish)
Al mar eché un poema
que llevó con él mis preguntas y mi voz
como un lento barco se perdió
en la espuma

Le dije que no diera la vuelta
sin haber visto el altamar
y en sueños hablar conmigo
de lo que vio

Aun si no volviere
Yo sabrás si llego

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

Aguardo tanto tiempo el mensaje
que olvidé volver al mar
y así yo perdí aquel poema
Grité a los cielos todo mi rancor
lo hablé por fin pero escrito en la arena
como una oración

El mar golpeó en mis venas
y libro mi corazón
By Pat Metheny

This book is the result of thirteen years of hard work—and finishing. It has been one of the major projects of the past few years for me. The challenge was to come up with a way of presenting this music that would be playable by the largest groups of interested music fans. 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 them to sound like the album without playing it as written. The result is a book that is easily accessible, and it will be a real treat for any music fan who wants to learn to play the music of Pat Metheny.

For this reason, most of the music in this book is based on the actual lead sheets that we used to record or draw these songs when they were written. An important goal for me was that this collection would be as accurate as possible to function as a book of "the music" that I have played and been involved in recording over the years. Therefore, it is important that I use my own version of the songs, even though these versions are different than the versions that I played at the time. The songs are presented in the order that they appeared on the albums. Each song is followed by the names of the songs and the key of the music that you will play.

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 first few songs that I have written over the years that have never been recorded. Some of these songs were written before I was able to complete them, and some were written with a different approach. Some songs were written for use on the album "Off the Record," which was released after this collection was completed. But it was possible to capture the book anyway.

In many cases, I worked hard with the editors to condense the pieces to their shortest possible lengths by removing decorations, reducing instrumentation, and making every effort to preserve 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 write out seemingly everything. This music is offered here to all music fans and is capable of being played by a wide variety of instruments. Please play it, change it, arrange it, and find things of your own in it—nothing will make me happier than to hear the future versions of these tunes through the prism of other people's musical voices and instruments. 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 times I ever tried to write like some of the early years. I was real young and just trying to come up with a way to express something that came out of my head and that I couldn't quite put into words. I played this piece on my first album with the Kansas City Jazz Festival, and it became a standard for me. Recorded on the album "Bright Size Life," (Page 17)

SEA SONG (Metheny) Written in 1972 in Miami, the first day I arrived here from Kansas City—so the first day I ever saw the ocean. It is a kind of what (in the early days). It first performed by the band Kansas Kitchen, a group of musicians around Miami from which I learned a lot by being a part of. It has been a favorite with several of the jazz clubs. I played it at several clubs, and it has been on many radio programs. Recorded on the album "Bright Size Life," (Page 18)

UNIQUE ROAD (Metheny) Written in 1974 in Stoughton, Mass., the same night with the same group that recorded "Unique Village." "Unique Village" was a place near my home town in Massachusetts, and I spent a lot of great summer days. Recorded on the album "Bright Size Life," (Page 19)

MISSOURI UNCOMPROMISED (Metheny) Written in January 1974 as a way to make a 12-bar blues something different. Lalo Schonberg gave me this idea. Recorded on the album "Bright Size Life," (Page 20)

SIRRIBOHN (Metheny) Written for a gig at the Twain club in Socorro, N.M., early 1975, on bass and Bob Moses on drums, utilizing an odd timing, on a 12-string that was being exclusively with Gary Burton's band. The tune is named for Socorro Mountain from Shakespeare. Recorded on the album "Bright Size Life," (Page 21)

MIDWESTERN NIGHTS DREAM (Metheny) Written 1975, looking for ways to utilize the unique color of the odd tunings I was exploring with the 12-string. Ended up being played in concert as a solo, as well as recorded with Gary Burton. The bass melody at the end was written in Stuttgart, Germany, the night before the second date (Bright Size Life) when I realized that I had written a melody for bass to play by myself in the solo section, and it was so good that it recorded on the album "Bright Size Life." (Page 22)

OMAHA CELEBRATION (Metheny) Written in Omaha, Nebraska in the early 1970's, with Gary Burton. 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 to places and write this tune. Recorded on the album "Bright Size Life," (Page 23)

NACADA (Metheny) Written in Vancouver, Canada during a Gary Burton world tour engagement at a club called Chill Caribou. Looking for new arrangements for a short horn line that recently became the Canadian singer Carol Bonner. Recorded on the album "Bright Size Life," (Page 24)

IVY (Metheny) Written for my brother Mike Metheny's first record date, "Ivy," a solo record, to feature his beautiful, soulful voice. (I also recommended a guitarist to him for this date. Bill Frisell.) It is one of my first recorded dates, as well. Recorded on the album "Blue Sugar," with Mike Metheny. (Page 25)

LAKES (Metheny) Written for a band led by Memphis pianist James Williams, a good friend of mine since 1966 when we were both in college. His band at this time actually was a quartet with another pianist, Todd LaRocca. Since there were two keyboards in the band, I figured I could write a lot of music on the new keyboards. The tune was also played on the first quartet that I had that used to do a lot of the same gigs around the East Coast that I had written for. It was recorded on the album "Bright Size Life," with Mike Kinson on bass, and Donnie Gallin on drums. Recorded on the album "Watercolors."
WATERCOLORS (McBeth)
Written in Cambridge, Mass., early 1978. A melody that stuck with me on a walk home late one night after a gig. The changes are the kinds of changes I’d never heard before, but after a year or so, I was able to play it. Recorded on the first guitar that I owned.

OASIS
Written 1974. Chords and melody are from the song "Oasis" by the Smiths. Recorded on the album Watercolors. (Page 20)

RIVER QUAY

THE WHORRER

IT’S FOR YOU

THE DANCE

JACO

SAN MIGUEL

LONG AGO CHILD

NEW CHAUTAQUA

LONG AGO CHILD

HERMIA
Written in Toronto. Recorded on the album New Chautauqua. (Page 30)

SUÑO CON MEXICO
Written in Chile. Recorded on the album New Chautauqua. (Page 31)

DAYBREAK
Written in Toronto. Recorded on the album New Chautauqua. (Page 32)

AMERICAN GARAGE
Written in Toronto. Recorded on the album New Chautauqua. (Page 33)

THE SEARCH
Written in Toronto. Recorded on the album New Chautauqua. (Page 34)

AIRSTREAM
Written in Toronto. Recorded on the album New Chautauqua. (Page 35)

EVE DAY (I THANK YOU)
Written in Toronto. Recorded on the album New Chautauqua. (Page 36)
made me start thinking about making the record 1978. with Mike Brecker—It was easy to imagine how well he could be playing this tune even though at that point in time he'd be pretty much anything quite like this. Recorded on the album 1978 (Page 93)

80/81 (Metheny)

With the 1980 Record 80/81, Dewey Redman had been and still is one of my favorite tenor players. and I was so excited to have him join us at 80/81. This has been recorded with Dewey in mind. Recorded on the album 80/81. (Page 98)

FOLK SONG #1 (Metheny)

Written in early 1980. Again, the idea of "stirrings", an area of natural study for proper players, was a familiar theme. And, one that we felt was in place for our flow. The time was right. and I had a feeling that on 80/81. The melody played by Brecker was a simple one. and in this case, the harmonic flavor of the piece. All the time in the world to get to know what Brecker did all on the record. In my opinion one of his first recorded solo albums. Recorded on the album 80/81. (Page 101)

THE BAT (Metheny)

1979. this is a piece written specifically for Dewey Redman to play. With one of the most recognized tenor players of all time, his sound is unique. The tune has a kind of display, in viva la viole, the harmonic movement at the 2/4 bar and the rhythmic interaction of the 2/4 bar itself, making it a challenge to improvise on. The title is a reference to a nickname for Dewey, who went on to become the founder of the Great Performers' group. Recorded on The album 80/81. OFFRAMP (Philips) and Pretty Drummond's album, Dubai. (Page 97)

PRETTY SCATTERED (Metheny)

Written early 1980. During the period before the recording of 80/81, I had a number of gigs with different musicians at N.Y.C.'s house, to record an new music. This piece was written for a gig that featured Bob Fong on the bass, one of my favorite players. Recorded on the album 80/81. (Page 108)

GOIN' AHEAD (Metheny)

Written early 1980. This was originally a quintet piece written for the 80/81 date. It didn't suit very well for that line-up. 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 piano piece to end the recording. I remember using the "house" guitar (an old Fender) 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 109)

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 "Cullen". This is a really fun and challenging tune that stayed in the group's playlist without ever being recorded for more than once. I have to be exact. Recorded on the album Letter from Home and the recent Real Metheny Messa/Heroinless album. (Page 110)

SEPTEMBER TENTH (Metheny/Mays)

Part of a suite in '77; Cambridge, Mass. Part two—written in '74; France; III, Beth finished in '80 in Watertown, Mass. This is an example where Life and I combined tunes that we had written separately into one, the "September" was something that Life composed when he got his first Oberheim polyrhythmic drum machine. During the early days of the group, the idea was to begin with a rhythmic piece that would become the "September Tent". I 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 influence, died. He 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 recording period of the 80/81 album, on the three days in New York. Dewey Redman, Chad Smith, Paul Motian, and myself. It ended up being recorded in somewhat different versions before being recorded by the group on the record Offramp, with Life writing the music. "Travels" is for James Taylor, one of my favorite guitar players. Recorded on the album Offramp with other versions by Ray Haynes, Bob James, Martin Taylor, and others. (Page 114)

AS FALLS WICHITA, SO FALLS WICHITA FALLS (Metheny/Mays)

1979. Watertown, Mass. First time was the idea of having a piece that would actually begin fifteen minutes or so before we actually walked out stage for performances, one that would gradually build into what would be our first tune of the night. Life wrote a demo version of what this piece would be like, and we made a tape of it that included my brother relaying some lines from the movie "Wichita" to it. Although we did try to use it in that capacity (since once, a concert at Bath University in Medford, Mass.), we abandoned that idea pretty quickly. But that piece of that became the second piece 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 standard instrument as an instrument by utilizing overdubbing techniques and to try to make 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 rhythms added a new dimension to our sound and offered a new level of balance to the increased use of modern musical instrument technology that was beginning to emerge as an increasingly important part of our use. The title came from a Steve Swallow's recorded on the album As Falls Wichita, So Falls Wichita Falls. (Page 116)

ESTUPENDA CRACA (Metheny/Mays)

1980, Watertown, Mass. Having yet another other 12-string tuning, this is an elaboration on a brief segment of the time "Amazing Grace." This was the first time we had any real fun with the instrument on any of our records, the group being percussionist Nana Vasconcelos. Recorded on the album As Falls Wichita, So Falls Wichita Falls. (Page 116)

OFFRAMP (Metheny/Mays)


ARE YOU GOING WITH ME? (Metheny/Mays)

1980, Watertown, Mass. Again yet another 12-string tuning, this is a fun elaboration on a brief segment of the time "Amazing Grace." This was the first time we had any real fun with the instrument on any of our records, the group being percussionist Nana Vasconcelos. Recorded on the album As Falls Wichita, So Falls Wichita Falls. (Page 126)

BARCAROLE (Metheny/Mays/Vasconcelos)

1980, Watertown, Mass. Again yet another 12-string tuning, this is a fun elaboration on a brief segment of the time "Amazing Grace." This was the first time we had any real fun with the instrument on any of our records, the group being percussionist Nana Vasconcelos. Recorded on the album As Falls Wichita, So Falls Wichita Falls. (Page 126)

EIGHTEENTH (Metheny/Mays/Vasconcelos)

1980, Watertown, Mass. As has happened several times since, we needed something more "up to balance the ballads and mid-tempo tunes that we had. Again, the title was a component of the piece, to me, this time we had a kind of rock and roll. Beach Boys thing, something that was really hot at the time, the record producer at the time was interested in that we were attempting to use this Beach Boys style, an idea so convoluted and beyond that it had been too ridiculous to actually have been funny. But, that silliness essentially gave the song its title: "Eightrteenth. Another notable detail of this piece is that Life came up with the main guitar solo, which is more or less a new instrument for me, a new sound was possible that I had never experienced before. This remains one of my favorite tunes to play. Recorded on the album Offramp and Travels. (Page 132)

EXTRACTION (Metheny)

1980, Watertown, NY. A new tune written to feature the Roland GR-50 in a more "chords"-intensive environment. This is a really fun time to play. The song's name had to do with a story that was in the news at the time, and this one became the first of many songs to be lifted by our then newest member of the group, bassist Steve Brody. Recorded on the album Travels. (Page 140)

FARMER'S TRUST (Metheny)

1981, Watertown, Mass. Another song that just showed up, written for the group to feature a new sound and performance for me. Playing a reimagining of acoustic guitar with a pick, live. This song, particularly the inner voice leads, has evolved over the years of playing and played in it is the embryo in the song. The title refers to a business that for many years was located in the heart of downtown Watertown, that is, a fisherman's house, that had a great view of things where the farmers went to get their meat. The song was called "Trust". Recorded on the album Travels with other versions by Jim Hall, Gary Burian, Mike Metheny, and others. (Page 142)

GOODBYE (Metheny)

1981, Watertown, Mass. A song written really as a "song"—to feature Nana playing. Also a fun and challenging tune to write. This was a staple of the band during the period that Nana was in the band. Recorded on the album Travels. (Page 146)
THE FILDS, THE SKY (Metheny)
1983. Wilcoxon, NY. A piece designed to feature Nana and her horn section in live performance. This is the version of "Mindless" being, for certain, an experiment in a situation that has a humorous side to it. The melody part of the second line that was added as a theme for the title and the theme of the entire piece was the first time I tried to use these elements. I had been working on the theme, a sort of a piece, that I had written two years earlier and now realized it could be a good way to integrate all the elements. This theme is a bit of a theme song for the title of this piece. It was recorded on "The Blue Note" album. (Page 745)

STRAIGHT ON RED (Metheny)
1983. Wilcoxon, NY. Another one that was written and recorded on "The Blue Note" album. This was one of the most exciting vehicles for Nana in this period of the band's history. It became the title of the album. (Page 746)

SOUND OF BILBAO (Metheny)
1983. Wilcoxon, NY. A very simple theme song, written and recorded on "The Blue Note" album. It was recorded at the beginning of the band's career and the title refers to the city of Bilbao in the Basque country. It was recorded on "The Blue Note" album. (Page 747)

STORY FROM A STRANGER (Metheny)
1983. Wilcoxon, NY. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 748)

THE CALLING (Metheny)
1983. Wilcoxon, NY. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 749)

THE RED WIND (Metheny)
1983. Cambridge, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 750)

MAS ALIA (Metheny)
1982. Wilcoxon, NY. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 751)

FIRST CIRCLE (Metheny/Mays)
1983. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 752)

END OF THE GAME (Metheny/Mays)
1983. Wilcoxon, NY. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 753)

HOUSE ON THE HILL (Metheny)
1983. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 754)

THE CHIEF (Metheny)
1983. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 755)

WASN'T ALWAYS EASY (Metheny)
1983. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 756)

TELL IT ALL (Metheny/Mays)
1984. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 757)

FORWARD MARCH (Metheny)
1985. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 758)

PRAISE (Metheny/Mays)
1985. Cambridge, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 759)

PARALLEL REALITIES (Metheny)
1986. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 760)

JOHN MCKEE (Metheny)
1986. Wilcoxon, MA. John McKee is one of the most important musicians in my life. He is a great guitarist from the "East" who has worked with a number of great players and is a real musical genius. His music is very personal and I think he has a unique style that is very different from the rest of the musicians I have worked with. (Page 761)

DANCING (Metheny)
1987. Wilcoxon, MA. A piece written for Nana and her horn section. It was recorded on "The Blue Note" album. (Page 762)
CHRIS (McPherson/Mays)
June 1, 1944, Alexandria, Mass. William the giant got back from Monona 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. I went on to become the main theme for the film. The Falcon and the Snowman. Played in the movie by Emilio Estevez. 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 (McPherson/Mays)
1961, London, England. Iguess I wanted to write the music for The Falcon and the Snowman. We needed another theme for the other man in the story, Daulton Lee. I played by Steve Perry. Life quickly came up with this wonderful little groove that seemed to express everything about Sean's character. Together we finished it in one afternoon. Recording it was one of our best takes ever. It was just accepted naturally by the film director. We then immediately began to work on writing a number of other pieces, trying to get the flavors that the director was looking for. This piece was written while we were still writing the score for the film. It was never recorded until a few years later when I recorded it for the original soundtrack for the film. Recorded on the album Still Life (Talking) (Page 227)

ITS JUST TALK (McPherson)
1964, London, England. This idea had actually been floating around for awhile, it was just too late to incorporate it as a single version of a tune that includes parts of this piece around the time of the 1964 recordings. But the melody never really got finished until we were searching for "Daulton Lee" theme tunes. It was never recorded until Still Life (Talking). It was not until after trying to write about a hundred bridges for this tune that I had the thought "I know what I want to do in this world," I had an acceptance and it finally showed up. Recorded on the album Still Life (Talking). (Page 240)

THIS IS NOT AMERICA (McPherson/Mays/Bowie)
1973, Munich, Switzerland. After two months of work in London on the album title, we all flew to Switzerland where David had reserved a studio. He arranged for the orchestra. But the title was not sung by Bowie until his recording of "Sound & Vision" and "Sound & Vision" was released on the album of the same name. Recorded on the album Sound & Vision. (Page 208)

TRIGONOMETRY (McPherson/Colman)
1983, 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 be so full in sound and harmony since this would be the last Ornette tune that would be recorded. As a conventional harmonic, playing tunes. Recorded on the album Song X. (Page 209)

MINUANO (SIX-EIGHT) (McPherson/Mays)
1986, Warwick, Mass. The electric, salsa, is 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. I also, the sounds of events, are similar and important to me—the Mississippi Pacific line was just outside the window of the train I grew up on, and the sound of train trains was a constant companion to growing up in Lee's Summit. This tune was about a bridge for a long time—finally just before we recorded it the bridge came to life in the studio. Recorded on the album Still Life (Talking). (Page 224)

IN HER FAMILY (McPherson)
1966, Willow, NY. Actually written on the last day of summer vacation, for a long time had the working title "Last Day." Kind of the precursor to other blues-based ballad pieces played with major guitar doubling the bass parts of the piano. Dedicated to the young lady, Barbara, John, Jimmy, and I. Recorded on the album Still Life (Talking). (Page 227)

THIRD WIND (McPherson/Mays)
1986, Wallaham, Mass. Again we found ourselves with a fair amount of ballads and mid-tempo tunes, needing something "up". I found the word "third" but pattern described above on "So Maybe it's Secretly Boring" and wrote a three line piece. I knew they sent the whole thing off into a totally different area with the fast polyrhythmic, interlude and the 12/8 beat with that great, percussive hook for the singer and the changes on the Roland solos at the end. Recorded on the album Still Life (Talking). (Page 228)

LETTER FROM HOME (McPherson)
1962, Cambridge, Mass. Originally used as a theme in the film score for the movie Twelve in a Lifetime. Again using the series of a chord to double a melody written on the piano and cello. As a plain piece. I was also interested in the line of melody notes that could be "any note over the other one" not just similar. If I wanted to write this tune, I sat on the same chair for about sixteen hours waiting for these singular acceptable notes to show up. I had written just a mess of unused notes, crossed out phrasing, and erased arrows connected to old bars and phrases that turned out to be dead ends. But the final version that I walked away from that session with was not unlike anything I had written until then, and I have tried to maintain that standard of critical melodic depth as much as possible ever since. Dedicated to my mother, a member of our tour organization for many years. Recorded on the album Letter from Home and the film score to the movie Twelve in a Lifetime and another version by singer Naus. (Page 218)

GRAPPA'S GHOST (McPherson)
1983, Wallaham, Mass. A piece based on an idea written by Van Morrison's directorial debut in the TV series Amazing Stories. Using the song "In his creative world, this was a tune designed to be played by someone to someone over a series of soundscapes and strings, all tied together by the guitar. Recorded on the album Letter from Home and the film score to the movie Twelve in a Lifetime and another version by singer Naus. (Page 218)

SLIP AWAY (McPherson)
1982, Wallaham, Mass. An idea that first appeared around the middle of year before turning into another, the piece of melodies that seem to always show up from time to time. The form and the structure of the piece were carefully recalculated in the writing period that preceded the recording. Recorded on the album Letter from Home. (Page 249)

HAVE YOU HEARD (McPherson)
1988, Wallaham, Mass. The first piece written for the '89 album Letter from Home, designed as a first minor blues tune to get the concept started. When I went to write it out, the meter changes were a surprise—a major was a 5/6. One of the most fun tunes we have to play live. Recorded on the album Letter from Home. (Page 249)

SPRING AINT HERE (McPherson)
1988, Wallaham, Mass. A tune inspired by Stan Getz Quartet, one of my favorite musicians. Like all of the tunes from around this time, the lyric was the most difficult. The shape of the song, something I created was very important, as was the use of specific instruments in the desired key. Recorded on the album Letter from Home. (Page 249)

DREAM OF THE RETURN (McPherson)
1988, Rio De Janeiro, Brazil. A tune that had been floating around for quite awhile, that I had originally written for some Brazilian friends of mine, a couple of back line tuners, which was its working title for several years. I really didn't finish this until just before the recording, and once again, I didn't know where to go with this. Recorded on the album Letter from Home. (Page 245)

357 (McPherson/Mays)
1988, Wallaham, Mass. Like "First Circle." I started with a rhythmic template and worked from there, this piece has two bars of 5/4 followed by a bar of 7/4 before it switches to 5/4. I generated the melody and the basic setting for the piece, which I then worked with the major line up and down. Together, I felt it was the end of the section that follows the solo, taking the tune to another place. This was one of the first times I invited Steve Roddy to sit in with us at a writing session, where he was just as effective at helping to 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/B (McPherson/Mays)
1988, Wallaham, Mass. The rhythmic template idea taken to an extreme. I used a simple loop that provided the structure and some relate to all the country tunes. Recorded on the album Letter from Home. (Page 218)
ALWAYS AND FOREVER (Metheny/Mays)

1980, Waldham, Mass. Dedicated to my mom and dad and the great relationship that they have had throughout their lives together—more than 60 years together. Recorded on the album Secret Story and another version by trumpeter Ray Hargrove. (Page 294)

ANTONIA (Metheny)

1995, Angu, Brazil. Originally used in a piece written for Le Ballet Jazz de Montréal for the Annual Jazz Festival that year. Recorded on the album Secret Story. (Page 296)

THE TRUTH WILL ALWAYS BE (Metheny)

1988, Waldham, Mass. A dedication to my mom. 24 hour jam for a season or so before adding a horn 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 ideas close to my heart. An important time for me. Recorded on the album Secret Story. (Page 296)

FACING WEST (Metheny)

Waldham, 1987. Actually written in the same session as "Last Train Home" and "Antonia," but didn’t find a home until Secret Story. The tune was built on the same groove. Recorded on the album Secret Story. (Page 294)

CATHEDRAL IN A SUITCASE (Metheny)

Waldham, Mass. A work-in-progress, specifically three or four. One of the first pieces written when "polyphonic sampling" became a reality on the Synclavier. 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 BLOOMS (Metheny)

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

THE LONGEST SUMMER (Metheny)

1986, Rio De Janeiro, Brazil. Written and played on piano until the vocals. A favorite from this period, especially the solo line. Recorded on the album Secret Story. (Page 300)

RAIN RIVER (Metheny)

1990. Rio De Janeiro, Brazil. Based on a内容figure played on the electric sitar, the melody is an early usage of the 43-string, sitar-like guitar, made by Ueno, sounding a bit like a sound on the Synclavier. Recorded on the album Secret Story. (Page 302)

SEE THE WORLD (Metheny)

1987, Waldham, Mass. A small tune to solo on—one of the hardest ones, especially right after night. My brother Mike passed the excellent New York bass 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 as many keys as naturally come in the form of a simple pentatonic. Recorded on the album Secret Story. (Page 306)

INORI (Prayer) (Metheny)

1990, Waldham, Mass. A tune that somehow seemed to be inspired by Steve Foster, although I don’t know that much about his music. The title came from Akiko Yano, who did a version at this point in Japan, in only recording, at the time of the 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 the streets, into the streets, and back. 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, Waldham. A special one to play. Recorded on the album Secret Story. (Page 312)

NOT TO BE FORGOTTEN (Metheny)

1985, Waldham, Mass. Using the multitrack recording feature of the Synclavier, I used to transpose "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 write something that would be harmonically dense, yet natural as well. This tune was also played in the tour of the record and performed in concert. Recorded on the album Trio 99—90 and Joshua Redman’s record Wish. (Page 314)

WHITHELIN’ (Metheny)

1986. Actually written for the "Q & A" session, but not used. Recorded for this session. (Page 316)

DOUBLES GUATEMALA (Metheny)

1991. Written for the "Q & A" session. This was a groove that Ray Harris 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 record in '87 with B.B. King. Recorded on the album Six Pack by Gary Burton. (Page 316)
THE RED ONE (MeTheny)

1985. Wooly, NY. Written for a collaboration record with John Scofield. It was fun and easy to get the feel of a tune for a band. Me included. I wanted to write a tune 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 spin, I didn’t realize it was not going to sound as I intended it to without being played, a guy in the audience loudly demanded that I play a tune on the “red one” (the Roland) was kind of red. The title stuck. Recorded on the album I Can See Your House From Here. (Page 320)

MESSAGE TO A FRIEND (MeTheny)

1985. Wooly, 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 in his conception that’s the title comes from. This was a piece written on guitar, piano for the album. Recorded on the album I Can See Your House From Here. (Page 322)

S.C.O. (MeTheny)

1985. Wooly, 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 tune was meant to be a really hard one. Bill Stewart totally owned this tune from the first and was great at suggesting the minor and minor chord challenges of the tune. Recorded on the album I Can See Your House From Here. (Page 312)

SAY THE BROTHER’S NAME (MeTheny)

1985. Wooly, 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, but also where the title comes from – yet another nod to the title from an “On and 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)

1985. Wooly, NY. A ballad written for John and I to play together. Again, thought of Swallow and the many lessons I learned from him about tune writing and everything else about music. Bandaged into this tune. Recorded on the album I Can See Your House From Here. (Page 332)

HERE TO STAY (MeTheny/Mays)

1984. Miami, FL. First in a bunch of new tunes addressing some of the basic beats that seemed to permeate most, across the stylistic bounds during this period. Rhythmically groove-oriented but with (hopefully) the kind of compositional and orchestral attention to detail that we had always aspired towards. Recorded on the album We Live Here. (Page 510)

AND THEN I KNEW (MeTheny/Mays)

1994. Miami, FL. 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 that underpins the melody and a different subdivision, etc. Great release section by Kyle after the guitar solo. Recorded on the album We Live Here. (Page 511)

THE GIRLS NEXT DOOR (MeTheny/Mays)

1994. Miami, FL. Another of the rare waltz 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 sound and groove come up. The track later became one of the most played jazz songs I heard at clubs in Chicago where there was a dance craze for a few years called “Strippin’.” I always liked the bridge/interlude section in this that I think works for Mark I followed to play, which is in harmonic contrast to the main form of the basic tune. Recorded on the album We Live Here. (Page 516)

SOMETHING TO REMIND YOU (MeTheny/Mays)

1984. Miami, FL. One of my recent favorite collaborations with Kyle. We both love Earth, Wind & Fire. and this tune is sort of homage to the kind of melodic sweep that that band used to introduce to world-wide audiences regularly when they had the ear of the pop. The outswing of this tune is something special for us. Recorded on the album We Live Here and later by E, W & T lead singer, Philip Bailey. (Page 530)

TO THE END OF THE WORLD (MeTheny/Mays)

1994. Miami, FL. Kind of in the same family of tunes like “Are You Going With Me?” and “SIT.” This one was another where we just love the feel of it and tried to do something of our own with it. It has always been the most 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 connect with an open-minded listeners, but to see it is simply some of our best writing of this period. Recorded on the album We Live Here. (Page 342)

WE LIVE HERE (MeTheny/Mays)

1984. Miami, FL. Originally thought of as a kind of modern “swell” song, wound up with a kind of more streamlined version for this. Written the last day of our writing sessions together as kind of an afterthought. It evolved up being the title tune of the record. Recorded on the album We Live Here. (Page 346)

RED SKY (MeTheny/Mays)

1994. Miami, FL. Another of the lyrical mood pieces. We harnessed out the melody and the playing form as a vehicle for the Roland in solo ever for this record. One that never seemed to translate to live performance, as sometimes happens. Recorded on the album We Live Here. (Page 346)

STRANGER IN TOWN (MeTheny/Mays)

1994. Miami, FL. One of the tunes where a horn of ours was based on what would have to be called a “rip”—a guitar lick. This kind of tune and this kind of chord changes remain always stimulating to play and to solo over. Recorded on the album We Live Here. (Page 346)

QUARTET (INTRODUCTION) (MeTheny)

1985. 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 lot of exploration ahead for me in this particular harmonic vocabulary. I hope to investigate further in the future. Recorded on the album Quartet. (Page 355)

WHEN WE WERE FREE (MeTheny)

1985. New York, NY. All of the pieces for this record (Quartet) were written very quickly—basically over a few sessions—that was part of the challenge of this record. This one was a groove that I thought Steve and Iu respectively—such was the writing climate of this particular record (Quartet). This tune really came to life when Miller Drucker played a few years later. Recorded on the album Quartet and later the Mike Brecker album Time Is Of The Essence. (Page 356)

SEVEN DAYS (MeTheny)

1985. New York, NY. A tune that starts in “swell” and gradually gets more metrically “in” as it moves along. Not especially giving improvising a cold reviews, I still 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 tune written with a melody that opens up a bunch of potential for soloing. Kind of the “like this” idea of “When We Were Free.” A tune that came in a quite natural way, almost in one long line—a quality that I always hope for in composition and in improvisation. Recorded on the album Quartet. (Page 337)

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 asked a lot about wanting to use a lot of “440’s” chords—chords that had not been heard in their upper structures. Kyle came up with this one. Together we wrote the tune 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 one of the darkest moments the MHC has done, and some of my favorite recordings of the band. Recorded on the album Quartet. (Page 364)

SECOND THOUGHT (MeTheny)

1995. New York, NY. A sketch that set a mood, built to set up a kind of internal improvisation. Recorded on the album Quartet. (Page 368)

TEARS OF RAIN (MeTheny)

1995. New York, NY. Written on and designed to feature the Linda Manz—made acoustic guitar. The concept behind it was to take one of the same Ines I had written for Ines back to the way it was first presented on the duct 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 Chris Current. I always was thinking about using fumes for the soothing 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 Life Atlas. (Page 369)

ON THE NIGHT YOU WERE BORN (MeTheny)

1995, New York, NY. A piece written for a quartet date led by drummer Tony Williams. I knew that Helene Hancock was going to be on that date, and I wanted to bring a tune that would allow him to do the kind of accompaniment that only he can do. I also knew that I would be more interested in something that we could do the kind of thing that I love to do together. This piece was dedicated to Maxine Shore, wife of saxophonist Wayne Shorter. Recorded on the Tony Williams album Wildness. (Page 370)

FOR A THOUSAND YEARS (MeTheny)

1996, New York, NY. A piece written for the group Bass Drives. A group led by bassist Monte Moncrieffe featuring Bill Frisell and John Flans BSS that I played for this one recording. I wanted to write something for Bill and I to play on guitar that was really good and original in a setting that had a truly dense harmonic vocabulary. This piece was also recorded on the album Like Minds. Recorded on the album The Sound of Something Knowing 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 actor, Judd Harris. The film is a “road movie” that takes place in the Sicilian 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)
MARTIN'S THEME (Metheny) 1986, New York, NY. The theme for Julie Taylor's character, Marty, in the Pennsylvania film. A special one for me — Marty's performance was inspired, and I wanted to write a theme that reflected her human warmth and sensitivity. Recorded on the soundtrack album for the film Pennsylvania Per Il Paradiso. (Page 176)

DON'T FORGET (RINATO'S THEME) (Metheny) 1986, New York, NY. Written for the character played by Ike Karsky in the film. The piece only appears near the end of the film, when Rinato is faced with an important life decision. One of the rare times that my actual guitar playing was taped and put on record. Recorded on the soundtrack album for the film Pennsylvania Per Il Paradiso and the album Jim Hall and Pat Metheny. (Page 174)

IMAGINARY DAY (Metheny/Mlays) 1997, New York, NY. One of the most important goals of the PAG has been to explore larger instrument combinations. We have always enjoyed trying to work in ways that transcend 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 press we wrote for it, we really tried to take the music towards that goal and try to fit these pieces into the "head" form of this book, as the case with some of the earlier more isolated group pieces, was not at all easy. This piece was essentially conceived as the feature of the Imaginary Day guitar — a new instrument that I quickly adopted into something far beyond just being a vehicle for a new guitar — it became a real attempt to try to score a new set of ensemble sounds and techniques for the PAG. Recorded on the album Imaginary Day. (Page 369)

FOLLOW ME (Metheny) 1967, New York, NY. The tone of this song is found on the early harmonics of the classically trained guitar. Kind of bone ukelele on the loan from Sharon Colvin from around this time — but taken to some cold places harmonically for the solo section. Very much a song for me to work on, so I took it into a single key. Once the piece was written things surrounding it like a well known solo section was that it was once described to me by a contemporary radio programmer as being "atonic," something that says a lot about the culture that a lot of this music was created in. Recorded on the album Imaginary Day. (Page 369)

THE HEAT OF THE DAY (Metheny/Mays) 1997, New York, NY. Played on the Muster skippity, a piece that further addresses our interest in ensemble playing and long melodic development. When I first started playing this piece there was a conscious decision to play this piece in a much more modalistic way as a hard combination to make music was an attempt to create a different guitar vocabulary for my playing. The GSR combination in the style of a classical guitar and a modern form of the solo section was a conscious one, almost a point towards a new sound. The multi voice was expanded out of the sound of the ensemble and the form. Probably the most conventional tune on this record. Recorded on the album Imaginary Day. (Page 354)

THE ROOTS OF CONCINCIDENCE (Metheny/Mays) 1997, New York, NY. The tune was actually written as part of a demo for a possible film score that never mater alzed. I did a demo for the piece and it was featured on the film the heat of the day and it’s a piece that originally had the heat of the day was much easier to play and edit. The piece was written to serve as a vehicle for the ensemble and as a way to develop an ensemble piece that the group has recorded, and of my real favorite collaborations with Jolie. Recorded on the album Imaginary Day. (Page 477)

THE AWAKENING (Metheny/Mays) 1997, New York, NY. The tune was actually written as part of a demo for a possible film score that never mater alzed. I did a demo for the piece and it was featured on the film the heat of the day and it’s a piece that originally had the heat of the day was much easier to play and edit. The piece was written to serve as a vehicle for the ensemble and as a way to develop an ensemble piece that the group has recorded, and of my real favorite collaborations with Jolie. Recorded on the album Imaginary Day. (Page 477)

ACROSS THE SKY (Metheny/Mays) 1997, New York, NY. A piece that I later brought in for this record. There were just a few melodic contributions from me, mainly the two 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 concenred on "I Saw My Secret Begin" and "5557" 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 404)

SOON TOMORROW (Metheny) 1997, New York, NY. Written during the actual recording of the album one night after a session. We were kind of short on time, and this one is kind of nicely with the other more laid back on the way, the solo is the way, the solo on the Quartet record was very quiet. Recorded on the album Imaginary Day. (Page 410)

BALLAD Z (Metheny) 1983, Willow, NY. A tune that I felt would be nice with two guitars — I had Goldenberg actually did some arrangements of this tune for his solo album before it. Really found a home on the collaboration and with Jim Hall. Recorded on the album Jim Hall and Pat Metheny. (Page 112)

A MAP OF THE WORLD (Metheny) 1998, New York, NY. One of the best things that happened for me in terms of the sound of my new guitar. Written using a minimal kind of formal structure and direct, straight tuned up a fourth from conventional tuning. Dedicated to my son Nicolas Dijkstra Metheny. Recorded on the soundtrack album for the film A Map of the World. (Page 170)

FAMILY (Metheny) 1999, New York, NY. While the tone piece defined the core of the score, this piece, also from A Map of the World, became the main mantra for the Goodman family throughout the film. Again played on the Winter 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. Lute 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 others that heard it on the acoustic guitar, feeling that preserves the harmonic, counterpoint of the score. Recorded on the soundtrack album for the film A Map of the World. (Page 416)


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 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 composed by the time that decision was made was substituted. This piece ends on a high note, as a final cue of the soundtrack album. Recorded on the album The Map of the World. (Page 420)

RESOLUTION (Metheny) 1999, New York, NY. After 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 others that heard it on the acoustic guitar, feeling that preserves the harmonic, counterpoint of the score. Recorded on the soundtrack album for the film A Map of the World. (Page 416)

TIMELESS (FOR EINSTEIN) (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 Mike closed the request for the piece to play in the ensemble, I was more than happy to have been thinking about his music in my life. Was conceived on his favorite organ rhythms. Recorded on the Michael Brecker album Time Is of the Essence. (Page 410)

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 "drum lines" piece, and thought I would try. Recorded on the album Trio 1999-00. (Page 420)

JUST LIKE THE DAY (Metheny) 1999, New York, NY. Traveling in holy playing concerts is one of the real thrills of my life as a musician. I began to appreciate just how much I appreciate the audiences and the variety of the playing situations there. I wanted to write a tune that captured the feeling of what it is like to travel around the world in the summer playing for these wonderful people in these wonderful places. Recorded on the album Trio 1999-00. (Page 413)

THE SUN IN MONTREAL (Metheny) 15741999, Montreal/New York, NY. This piece was actually started some 25 years before it was finished for the scoring of the film 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 Quartet. Recorded on the album Trio 1999-00. (Page 410)

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 name came from something a guy put out on the street in front of the recording studio, sold to someone just as I finished it in for a moving session. Somehow it turned up the tune. Recorded on the album Trio 1999-00. (Page 411)

(2) GET IT (Metheny) 1999, New York, NY. Another in the batch of new tunes written for the Trio 1999-00 album. Sometimes, writing a tune that features a similar solo and any of the general playing vocabulary can provide improvisational insights. Playing a fast blues has always been a favorite genre for me that regard. Played in the key of A minor, not quite explored keys for this kind of playing. Recorded on the album Trio 1999-00. (Page 445)
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 have done so, is 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—those were musicians literally manifesting the sound and 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 for me. It came 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 gleaned from stepping into someone else's shoes through imitation 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 heart 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 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 engaging 'voice' that I may have had as an improviser in those areas might get a chance to develop. I was very lucky to be around a few other musicians who had the same kind of spirit—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 disqualified 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 'purer' 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, fail 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 foster 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. Simply 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 levels—that bonds discrete ideas and musical gestures into phrases and forms a musician's fundamental persona. It is fed by the abilities of the players to listen to the musicians and the culture around them to find a way of illuminating and enhancing the collective meaning of their existence through time expressed as music."

—PMGLN, 1999

"In my experience, almost any form of musical purism is very often a mask for laziness. Things are never as simple as a purist would have you believe. Addressing the complexity of a world as multi-level as music—and especially jazz and its history—as a serious musician or listener eventually must, must always lead you to questions that firmly fly in the face of the usual genre 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 means more than it says for itself."

—PMGLN, 1999

"There is no such thing as 'fusion.' It was a term coined in the seventies by marketing people and critics (and most often used by the latter in a pejorative way). Musicians, for the most part, have never used the term because it is simply ignorant at worst and redundant at best—all music ever has been a mix of one or more disparate (and usually at the time of conception, novel) influences—so in real terms, the idea of assigning the name 'fusion' to any one form of music over any other is completely meaningless now in an era where world communications make the tracing of any single new musical idea to a particular source
Both easier than ever and at the same time almost completely irrelevant. New ideas and combinations of ideas become almost public domain upon conception. When I see someone use the term "fusion" as if it has any real meaning, it always winds up being more of a 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 (warped and ununited) 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, drums, etc.) other musical instruments, brass and woodwind instruments, occasional string orchestras, samples, synthesizers—all the available sound-making tools of our time and that same period—with a personal vision of improvisation.

—PAGLN, 1999

"The most important commitment you can make is to the music 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 other as a musician who doesn’t finally end up with opportunities to turn those ideas into some kind of a career. It may take awhile, certainly some stylistic paths offer different kinds of resistance than others, but usually the chances show up if what the musician has to offer is really strong, really sincere, and is honestly representative of who they are as musicians, regardless of the stylistic zone."

—Berklee Commencement Address, 1996

"The elements that make up the top level of someone’s music—what it sounds like, what the obvious influences are—how the music itself was delivered in—is for me, responding 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."

—PAGLN, 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, I’m almost like sounding as they play this, then it’s over, then they play that, then that. The best soloists 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 like 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!"

—PAGLN, 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 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 improving our sentences without really thinking too much about verbs, adjectives, pronouns, etc., a really good improviser who has studied harmony and its implications for years can sort of just ‘play.’ But there is no getting around it, if you are serious about playing on a tune like ‘Take the ‘A’’ or even ‘Phase One’ 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."

—PAGLN, 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 another planet—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 frenzied, undeniably 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."

—PAGLN, 1999
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