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/Straithorn 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 innumerous awards, including three gold records for (Still Life) Talking, Letter from Home, and Secret Story. He has also won twelve Grammy Awards, including an unprecedented seven consecutive wins for seven consecutive albums. Metheny has spent most of his life on tour, averaging 120-240 shows a year since 1974. At the time of this writing, he continues to be one of the brightest stars of the jazz community, dedicating time to both his own projects and those of emerging artists and established veterans alike, helping them to reach their audience as well as realizing their own artistic visions.
Pat Metheny Recordings

2000 - TRIO 99>00
Pat Metheny guitar, Larry Grenadier, Bill Stewart, drums. Another classic Metheny live recording featuring the interplay of Pat's guitar with two of the most interesting young musicians in the New York jazz scene. Larry Grenadier bass player Brad Markle, bassist Bill and Bill Stewart. This trio toured for six weeks in the summer of 1999 before going directly into the studio to record. The new Metheny originals, composed by Wayne Shorter, John Coltrane, and others.

1999 - A MAP OF THE WORLD
Pat Metheny acoustic guitar, piano, flute, keyboards, Steve Rooke, acoustic bass, Dede Smolski, percussion, and 44-member orchestra conducted by Gil Goldstein. Music from and inspired by the feature film. A Map of the World starring Sigourney Weaver and Julianne Moore. Metheny's hauntingly beautiful and lush score conjures up Midwestern landscapes and Musesum acoustic guitar playing reminiscent of his work on Beyond The Missouri Sky matched with the orchestral scale and emotional impact of Secret Story.

1999 - JIM HALL & PAT METHENY
Jim Hall, electric guitar, Pat Metheny, electric guitar, acoustic guitar, electric, guitar, and 44-string guitar. Picked as Best Jazz Album of 1999 by Entertainment Weekly magazine. An incredible and wildly successful meeting of two of the most influential guitarists of their respective generations in jazz. Hall and Metheny combine effortlessly to create an album of consistent beauty, varied textures, and genuine empathy.

1997 - BEYOND THE MISSOURI SKY
Charlie Hartman, bass, Pat Metheny, acoustic guitar, and all other instruments. After years of working at such a collaboration, Pat and Charlie came up with what seems to be calling a timeless classic. Incorporating elements of jazz, folk, and country, Charlie carries it up best by describing it as "contemporary, impressionistic, American." Grammy winner, 1997.

1995 - WE ARE HERE
Pat Metheny, guitar, Warren Trimming, guitar, John Patitucci, bass, and Dave Weckl, drums. The album is a collection of three songs, "We Are Here," "Three," and "Life." The album also features an acoustic guitar solo by Pat Metheny. The group's sound is a fusion of jazz, rock, and world music. "We Are Here" features a driving rhythm section with a strong presence from the bass and drums. The album was produced by Pat Metheny and engineered by Tim Jardine. It was released on the Universal Music label.
1992 - SECRET STORY
Pat Metheny, acoustic, and electric guitar, piano, keyboards, electric bass, etc. with the London Orchestra conducted by Dennis Brain. The composer's own music and arrangements by Charlie Haden, Augusto Scaccio, Akiko Yano, Steve Kuhn, Stephen Liron, Bill Evans, David Putterman, and others. A suite for the group's most personal and deeply felt musical statements. In addition to the instrumental list, Secret Story also features Pat's compositions from his Copland-like orchestrations to his Caribbean children's choir. Secret Story is truly a collection of something Pat has done to date. Grammy winner, 1993.

1993 - THE ROAD TO YOU
Pat Metheny, guitar, acoustic & electric bass; Paul Weesner, drums; Steve Reichley, piano, keyboards, percussion; James Shuhman, bass; Pedro Aznar, voice, acoustic guitar, percussion, saxes, drums, vibraphone, marimba, melodica. The first live recording of the Pat Metheny Group in ten years. Recorded in Cuba, this compilation contains four new songs as well as many of the group's favorites. Grammy winner, 1994.

1994 - I CAN SEE YOUR HOUSE FROM HERE
John Scofield and Pat Metheny: electric and acoustic guitars; Steve Shuhman, electric bass; Bill Stewart, drums. The two most important and influential jazz guitarists of the last decade come together, as they have done in recent years and now have reached a point where they have become a major force in the jazz world.

1994 - ZERO TOLERANCE FOR SILENCE
Pat Metheny: guitar. Pat's most radical recording to date, a new and original approach to electric guitar music, featuring new and revised elements of action guitar, thought process. An extraordinary work by an unpredictable master, a challenge to the listener.

1990 - QUESTION & ANSWER
Pat Metheny: guitar, acoustic & electric bass; Roy Haynes, drums. Pat's third solo album grew out of one day's worth of recording in a New York studio with jazz greats Dave Holland and Roy Haynes. The music is a mix of new and old themes, the guitarist's voice, electric piano and saxophone, and a new look at the early days of the group's most personal and deeply felt musical statements. In addition to the instrumental list, Question & Answer also features Pat's compositions from his Copland-like orchestrations to his Caribbean children's choir. Question & Answer is truly a collection of something Pat has done to date. Grammy winner, 1990.

1989 - LETTER FROM HOME
Pat Metheny, electric & acoustic guitar, electric & acoustic guitars, guitar solo, guitar synth, keyboards, drums, bass, percussion, and vocal. The album features a new look at the early days of the group's most personal and deeply felt musical statements. In addition to the instrumental list, Letter From Home also features Pat's compositions from his Copland-like orchestrations to his Caribbean children's choir. Letter From Home is truly a collection of something Pat has done to date. Grammy winner, 1989.

1987 - STILL LIFE (TALKING)
Pat Metheny, acoustic & electric guitars, piano, synthesizer, keyboards; Steve Kuhn, bass; Jim Keltner, drums; Pat Metheny Group: electric & acoustic guitars, piano, keyboards, bass, drums, percussion. Still Life (Talking) exhibits a natural progression of the group's most personal and deeply felt musical statements. In addition to the instrumental list, Still Life (Talking) also features Pat's compositions from his Copland-like orchestrations to his Caribbean children's choir. Still Life (Talking) is truly a collection of something Pat has done to date. Grammy winner, 1987.

1986 - SONG X
Pat Metheny, guitar, acoustic & electric guitars, piano, keyboards, bass, drums; Pat Metheny Group: electric & acoustic guitars, piano, keyboards, bass, drums, percussion. Song X features Pat Metheny's compositions and arrangements, featuring the group's most personal and deeply felt musical statements. In addition to the instrumental list, Song X also features Pat Metheny's compositions from his Copland-like orchestrations to his Caribbean children's choir. Song X is truly a collection of something Pat has done to date. Grammy winner, 1986.

1985 - THE FALCON AND THE SNOWMAN
Pat Metheny, guitar, synthesizer, acoustic & electric guitars, piano; Steve Kuhn, bass; Pat Metheny, drums, percussion; Pat Metheny Group: electric & acoustic guitars, piano, keyboards, bass, drums, percussion. The album features Pat Metheny's compositions and arrangements, featuring the group's most personal and deeply felt musical statements. In addition to the instrumental list, The Falcon and The Snowman also features Pat Metheny's compositions from his Copland-like orchestrations to his Caribbean children's choir. The Falcon and The Snowman is truly a collection of something Pat has done to date. Grammy winner, 1985.

1984 - ONE BY ONE
Pat Metheny, guitar, synthesizer, acoustic & electric guitars, piano; Pat Metheny Group: electric & acoustic guitars, piano, keyboards, bass, drums, percussion. One By One features Pat Metheny's compositions and arrangements, featuring the group's most personal and deeply felt musical statements. In addition to the instrumental list, One By One also features Pat Metheny's compositions from his Copland-like orchestrations to his Caribbean children's choir. One By One is truly a collection of something Pat has done to date. Grammy winner, 1984.
1981 – AS FALLS WICHITA, SO FALLS WICHITA FALLS
Pat Metheny electric and acoustic 6 & 6/12-string guitars, bass, Lyle Mays piano synthesizers, organ, synthbass, Mark Egan bass, John叙 draconi percussion, vocals, narrator, drums. As Falls Wichita, So Falls Wichita Falls took another new track for Metheny and Nana Vasconcelos, an album that was sometimes fully composed but otherwise entirely improvised.

1980 – 1984
Pat Metheny guitar, Charlie Haden bass, Jack DeJohnette drums, Dewey Redfern tenor saxophone, Michael Blake tenor saxophone, MMRF was four sides of spontaneous collaboration between Metheny, Mays, and Haden, featuring guest tenor saxophonist Michael Blake and Dewey Redfern, drummer Charlie Haden, and trumpeter Jack DeJohnette.

1979 – AMERICAN GARAGE
Pat Metheny 6 & 12-string guitars, Lyle Mays piano, Ornette Coleman, Mark Egan bass, Dan Gottlieb drums, American Garage reunited the Pat Metheny Group's more rock-oriented side.

1978 – PAT METHENY GROUP
Pat Metheny 6 & 12-string guitars, Lyle Mays piano, Ornette Coleman, Mark Egan bass, Dan Gottlieb drums. Snowbirds featured on this album, which quickly topped the jazz charts and gained many rock fans, was without misleading them with meaningless notes.

1977 – WATERCOLORS
Pat Metheny 6 & 12-string guitars, Lyle Mays piano, Ian Underwood bass, Dan Gottlieb drums. Watercolors was an encore by the Pat Metheny Group, recorded for the first time with Lyle Mays and Dan Gottlieb.

1976 – BRIGHT SIDE LIFE
Pat Metheny electric guitar, electric 12-string guitar, Lyle Mays drums, John Coltrane, bass, Bob Moses, drums. Pat was joined by the brilliant electric bassist Java Pavone and drummer Bob Moses. The album introduced the leader's lyrical, engaging compositions and his unique instrumental conception.
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
Pat Metheny

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 “Sueno 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”).

Is the first to introduce multiple guitars onstage, using stands of his own invention, switching effortlessly between several guitars in the course of a single song to explore the textural possibilities of what the instrument can offer a jazz ensemble in a fresh new light.

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 picotes, miniatures, and multi-string guitars. Their crowning collaboration has to be the 42-string Pikasso guitar, an instrument that has nearly the range of the piano with a timbre previously unheard in jazz (or any other genre for that matter), requiring a totally new guitar technique developed by Metheny (“Into the Dream”).
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).
INTRO \[\text{A Melody}\]
SLOWLY AND FREELY \[\text{d} = \text{ca. 96 (even eighths)}\]

\[
\begin{align*}
&B^\text{b} \text{maj7} ^\text{#11}  \\
&\text{Am7}  \\
&Dm9  \\
&Dm9/C  \\
&Dm9/B  \\
&B^\text{b} \text{maj7} ^\text{#11}  \\
&A13  \\
&B^\text{b} \text{maj7} ^\text{#11}  \\
&D\text{add9}  \\
&C\text{maj7}  \\
&\text{N.C.}  \\
&D\text{add9}  \\
&D\text{add9/C}  \\
&B^\text{b} \text{maj7} ^\text{#11}
\end{align*}
\]
OMAHA CELEBRATION

A MELODY
\[ J = 164 \text{ (even eighths)} \]

\[ \text{Emaj7} \quad \text{B7sus4} \quad \text{B/C\#} \quad \text{C/D} \]

\[ \text{Gmaj7/B} \quad \text{D/C\#} \quad \text{Bb/C} \]

\[ \text{C/D} \quad \text{A/B} \quad \text{B/C\#} \quad \text{E13} \quad \text{E7/G\#} \quad \text{Amaj7} \quad \text{C/D} \]

B (CONT. RHY. SIMILAR)

\[ \text{Gmaj7} \quad \text{F/G\#} \quad \text{B7} \quad \text{F7sus4} \quad \text{F\#/G\#} \quad \text{G\#/C\#} \quad \text{A/B} \]

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

\[ \text{Gmaj7 Bb/C} \quad \text{Fmaj7} \quad \text{B\#maj7} \quad \text{F\#/G\#} \quad \text{G\#/C\#} \quad \text{A/B} \quad \text{B/E} \]
Midwestern Nights Dream
By Pat Metheny

\[ \text{A} \] 
\[ \text{B} \]

\[ \text{C} \]

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**Lakes**

By Pat Metheny

**Intro**

Moderately $\text{J} = 180$ (even eighths)

```
D A/D G/D A/D
```

**A Melody**

```
D A/C# Bm D/A E/G# G/A Dmaj7 F7
```

```
Bm7 Em G/A A/G Dmaj7/F# Em9 G/A Bb/A
```

```
A Bb7 Bm D/C A/C# Am7/D Gmaj7 F/G# Cm7
```

```
C9 Bm D9 Gmaj7 Fm7 Fmaj7
```

```
Em9 Fm7 F/G E7#9/G# Eb/A D/A# C/B
```

To Codae

```
Bb/C A7/C# D9 D/Eb Em9 Fm7 Gmaj7 A7sus4 D
```

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WATERCOLORS

By Pat Metheny

\( \text{\textbf{A}} \) MELODY

\( j = 150 \) (EVEN EIGHTHS)

1ST TIME FREELY, ALL OTHER TIMES A TEMPO

\begin{align*}
&\text{Eb\textsuperscript{m7}} \quad \text{Bb\textsuperscript{sus4}} \quad \text{Db\textsuperscript{m9}} \quad \text{C\textsuperscript{m7}#5} \\
&\text{Eb\textsuperscript{m7}} \quad \text{G\textsuperscript{7}#5} \quad \text{Db\textsuperscript{m9}} \quad \text{B\textsuperscript{b}/C} \quad \text{C\textsuperscript{m7}} \quad \text{G\textsuperscript{m7}} \quad \text{F/G} \\
&\text{Cm7} \quad \text{Db\textsuperscript{m3}} \quad \text{Cm7} \quad \text{B\textsuperscript{b}m7} \quad \text{Ab/Bb} \quad \text{F\textsuperscript{b}/G\#} \quad \text{Gm7} \\
&\text{G\textsuperscript{b}m7} \quad \text{Fm9} \quad \text{E\textsuperscript{b}#11} \quad \text{To Coda } \quad \text{Slower} \\
&\text{A \textsuperscript{\textcircled{a}}} \quad \text{G\textsuperscript{m7}} \\
&\text{G\textsuperscript{b}m7} \quad \text{Db9/F} \quad \text{C\textsuperscript{m7/Eb}} \quad \text{B\textsuperscript{b}7b9/D} \quad [1, 2] \quad \text{Cm7} \quad \text{Gm7/Bb} \\
&\text{A\textsuperscript{b}maj7} \quad \text{FINE} \quad [\text{b.} \text{Cm7}] \quad \text{Gm7/Bb}
\end{align*}
Solos

A\text{\textsuperscript{#}}maj7

Gm7

A\text{\textsuperscript{#}}maj7

Gm7

A\text{\textsuperscript{#}}maj7

Gm7

A\text{\textsuperscript{#}}maj7

Gm7

D\text{\textsuperscript{b}}maj7

Cm7

D\text{\textsuperscript{b}}maj7

Cm7

D\text{\textsuperscript{b}}maj7

Cm7

D\text{\textsuperscript{b}}maj7

Cm7

B\text{\textsuperscript{b}}m7Eb9

Open

B\text{\textsuperscript{b}}m7Eb9

On cue:

Bm7E9

After Solos:

D.C. al Fine
River Quay

Intro
Moderately \( \text{\( \frac{3}{4} \)} \) = 96 (even eighths)

\( \text{Cmaj7} \quad \text{A\textsuperscript{b}maj7/\textsuperscript{b}9} \quad \text{Gm7} \quad \text{Amaj7/3} \)

Melody

\( \text{Cm7} \quad \text{Gm7} \quad \text{Amaj7/3} \quad \text{Bm7\textsuperscript{b}5} \quad \text{C7} \)

Emaj7/G

Cmaj7 E9

Emaj7 Emaj7/G

Cmaj7 E9

Emaj7 Amaj7 Dimaj7 G7\textsuperscript{b9}

To Coda (With Repeat)

Coda

Amaj7/\textsuperscript{b}9 Emaj7/G Cmaj7 E9 Emaj7 Emaj7/G

Cmaj7 E9

Emaj7 Emaj7/G Cmaj7 E9

Emaj7 Amaj7 Dimaj7 G\textsuperscript{b}maj7 Emaj7 Cmaj7
THE WHOPPER

Solo Vamp

\[ \text{Intro} \]
\[ \text{A} \bullet \text{m9/D} \]
\[ \text{E} \text{m7} \]
\[ \text{A} \text{m7} \]
\[ \text{D} \text{m7} \]

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Emaj7  F#(E)

SoLO  Eb(add2)  A#/E#

(CONT. RHY. SIMILE)

D#/E#  A#/E#  Eb

CONT. SOLO

REPEAT AND FACE

Ab7sus4  Ab7  Emaj7  F#(E)

ENTER 5TH TIME

ENTER 10TH TIME

41
Phase Dance

Intro

\[
J = 176 \text{ (even eighths)}
\]

"played on Nashville-tuned guitar"

Bm7

Bbmaj7#11

Bm9

Bb maj7#11

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

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LONE JACK

[A] Melody

Samba \( j = 176 \)

By Pat Metheny
and Lyle Mays

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SOLOS

G\textsuperscript{b}maj7    B\textsuperscript{b}m7    G\textsuperscript{b}maj7

\textcolor{red}{B\textsuperscript{b}m7    G\textsuperscript{b}maj7    F7\#9    A\textsuperscript{b}B\textsuperscript{b}m}

\textcolor{red}{B\textsuperscript{b}m7    G\textsuperscript{b}maj7    B\textsuperscript{b}m7    G\textsuperscript{b}maj7}

\textcolor{red}{B\textsuperscript{b}m7    G\textsuperscript{b}maj7    F7\#9    A\textsuperscript{b}B\textsuperscript{b}m}

\textcolor{red}{E\textsuperscript{b}m7    F7\#9    G\textsuperscript{b}maj7    Gm7\textsuperscript{b}5}

\textcolor{red}{Gm7/C    C7    A\textsuperscript{b}m7/D\textsuperscript{b}    D\textsuperscript{b}7    B\textsuperscript{b}m7/E\textsuperscript{b}    E\textsuperscript{b}7    Cm7/F    F7}

\textcolor{red}{B\textsuperscript{b}m7    G\textsuperscript{b}maj7    B\textsuperscript{b}m7    G\textsuperscript{b}maj7}

\textcolor{red}{B\textsuperscript{b}m7    G\textsuperscript{b}maj7    F7\#9    A\textsuperscript{b}B\textsuperscript{b}m}

\textcolor{red}{A\textsuperscript{b}    B\textsuperscript{b}m    B\textsuperscript{b}5}

\textcolor{red}{\textsc{last solo: d.s. al coda}}
San Lorenzo

Intro
BRIGHTLY J = 176 (EVEN EIGHTHS)

(Fm7)

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54
NEW CHAUTAUQUA

By Pat Metheny

Intro

Moderately \( \text{Tempo} = 135 \) (Even Eighths)

\( B/E \quad A/E \quad B/E \quad A/E \)

\( B/E \quad A/E \quad B \quad E \)

\( D\text{add2} \quad C\text{m7} \)

\( B \quad E \quad A/E \quad E \quad B \quad E \)

\( D\text{add2} \quad C\text{m7} \)

\( B \quad E \quad A/E \quad E \quad B \quad E \)

To Coda

\( B\text{add2} \quad E/G\# \quad F\text{m7} \quad B\text{sus4} \)

\( A\text{add2} \quad E/G\# \quad G^7 \quad F\text{m11} \)
Hermitage

Intro

\( \text{J = 104 (even 8ths)} \)

Fadd6

\[ \begin{array}{cccc}
& & & \\
\text{E7/F} & & & \\
\end{array} \]

Fmaj7

\[ \begin{array}{cccc}
& & & \\
\text{E7/F} & & & \\
\end{array} \]

\( \text{A Melody} \)

(Fcont. ostinato)

Cmaj7/E

\[ \begin{array}{cccc}
& & & \\
\text{Fm7}\flat 5 & & & \\
\end{array} \]

Fmaj7

\[ \begin{array}{cccc}
& & & \\
\text{E7/F} & & & \\
\end{array} \]

G\#m9

\[ \begin{array}{cccc}
& & & \\
\text{Am9} & & & \\
\end{array} \]

Fmaj7/A

\[ \begin{array}{cccc}
& & & \\
\text{B/A} & & & \\
\end{array} \]
SUEÑO CON MÉXICO

INTRO
Moderately \( \frac{1}{16} = 135 \) (Even Eighths)
* Tune to "Nashville Tuning"

Cadd2

Gmaj7/D

PLAY THROUGHOUT PIECE

A MELODY
Let ring throughout

Cadd2

Gmaj7/B

(Cont. Ostinato)

Cadd2

Gmaj7/B

Cadd2

Gmaj7/B

To Coda

Cadd2

Gmaj7/B

Play 8 Times

Fmaj7

Em

Fmaj7

Em

(Continue arpeggios simile)

B\(^{\flat}\)maj7\#11

C

Am/D

Em

* Strings 3-6 tuned one octave higher than in standard tuning.
Fmaj7   Em   Fmaj7   Em
(CONTINUE OSTINATO SIMILE)
Bbmaj7  F11   Cadd2   D9sus4   Em
Fmaj7   Em   Fmaj7   Em
Bbmaj7  F11   Cadd2   D13sus4   Em

E   Cadd2
(Continued Ostinato Simile)   Gmaj7/E
PLAY 3 TIMES

SOLO
Cadd2
(Continued Ostinato Simile)

Cadd2/Bb   Gmaj7/C   Cadd2   Gmaj7/B
Cadd2/F   Gmaj7   Cadd2   Gmaj7/B
Cadd2   Gmaj7/B

Coda
Gmaj7/D
Repeat and Fade

D.S. AL CODA

67
Daybreak

Melody

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

\( \frac{3}{4} \) = 132 (even eighths)

\( \text{Dm} \) \( \text{Bb}m\text{aj7} \) \( \text{Dm} \) \( \text{Bb}m\text{aj7} \)

\( \text{F} \) \( \text{A}+7 \) \( \text{Bb}7 \) \( \text{Bb} \) \( \text{C} \) \( \text{Dm} \)

\( \text{Cm7} \) \( \text{Dm} \) \( \text{Cm7} \)

\( \text{Bb} \) \( \text{F} \) \( \text{F/A} \) \( \text{Bm7}\text{b5} \) \( \text{Bb}m\text{6} \) \( \text{Eb7} \) \( \text{F} \)

\( \text{Am} \) \( \text{Bb}m\text{9} \) \( \text{F} \)

\( \text{Dm} \) \( \text{G7sus4} \) \( \text{G7} \) \( \text{C7sus4} \)
Dm
Cm7

Dm
Cm7

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

INTRO

\[ J = 200 \text{ (EVEN EIGHTHS)} \]

N.C. (G)

A MELODY

(CONT. OSTINATO)

B MELODY 2 (W/BASS)

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Cadd2 Cadd2/E Gadd2/D
(Eb/D)
(Dm7)
(Ab5/D)
(Gm7/D)
(Gm7)
(Dm/G)
(Fm7/G)
(Dm/G)
(Amaj7/G)
(Gm7)
(Abmaj7/G)
(Abmaj7b5/G)
(C/G)
(G)
(C/G)
(G)
(Eb/G)
(F/G)
(GBAD CEED)
The Search

By Bill Mays

Moderately \( \frac{4}{4} = 134 \) (Even Eighths)

\( G \) \( G/F \) \( Em11 \) \( D7sus4 \) \( D7 \)

(Arpeggiated Chords)

\( G \) \( G/F \) \( Em7 \) \( D7sus4 \) \( D7 \)

\( B/D^\# \) \( E/add2 \) \( Dmaj7 \)

\( Cm7 \) \( Dmaj7 \) \( E/G^\# \) \( Fm7 \)

\( Cm7 \) \( Dmaj7 \) \( Fm7 \) \( A/B \)

To Coda \( \uparrow \)

\( E/add2 \) \( E/add2/D \) \( Amaj7/C^\# \) \( Cmaj7^{+5} \) \( Amaj7/B \)

\( E/add2 \) \( E/add2/D \) \( Amaj7/C^\# \) \( Cmaj7^{+5} \)

\( E/add2/B \) \( A/B \)

\( Cmaj7 \) \( D/C \) \( Cmaj7 \) \( D/C \)

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AMERICAN GARAGE

By Pat Metheny and Lyle Mays

Intro

Rock \( j = 135 \) (Even Eighths)

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 Gm/Bb

A7 C/D N.C.

Bb/D3 C/D

G C/G G G/B C D

G Bb/D3 C/D
80/81

Up \( j = 224 \)

By Pat Metheny

A

N.C. (Eb)

B

Freely

(Eb/Bb)

(Bb)

(Eb/Bb)

(Eb) (Eb7) (Ab/Eb) (Ab) (Ab) (Eb/G) (Fm) (Bb) (Eb)

A tempo

N.C. (Eb)

FINE

SOLO

OPEN

On cue: D.C. al Fine

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FOLK SONG #1

By Pat Metheny

INTRO

DOUBLE-TIME FEEL J = 110 (EVEN EIGHTHs)

Dadd9  C\(^{6}\)  Gmaj9/B  A7sus4

(Cont. Simile)  

(Drums Enter)

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

A MELODY

D
(Cont. RHY. Ostinato Simile)

Cadd9  G/B  G/A

D
Cadd9  G/B  G/A

D
Cadd9  G/B  G/A

Gmaj7

A

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

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Pretty Scattered

By Pat Metheny

Moderately \( \frac{3}{4} = 163 \)

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

(C7) (B7) C\#7)

N.C. (F\#7)

B7

N.C. (B7)

(Bass Walks)
Better Days Ahead

By Pat Metheny

Melody

\( J = 176 \) (Even Eighths)

\( E/F^\# \quad Bm^9_G/A \quad Dm^9 \quad A^b9#11 \quad Gm^7 \)

\( \text{Em}^7 \quad \text{Fm}^7 \quad \text{Bm}^7 \quad \text{Am}^7 \quad \text{D}^7 \quad \text{A}^b^7 \quad \text{D}^b^7^9 \quad \text{G}^b^m^7 \)

\( \text{Fm}^7^b^5 \quad \text{B}^7^b^9 \quad \text{E}^m^7 \quad \text{A}^b^7 \quad \text{A}^b^m^7 \quad \text{D}^b^7^b^9 \quad \text{G}^b^m^7 \quad \text{C}^1^3 \)

\( \text{B}^m^7 \quad \text{B}^b^m^7 \quad \text{E}^m^7 \quad \text{D}^b^m^7 \quad \text{C}^m^b^5 \quad \text{D}^b/C^b \)

\( \text{F}^m^7 \quad \text{D}^m^7/F^\# \quad \text{E}/F^\# \quad \text{D}^m^7/F^\# \quad \text{F}^m^7 \quad \text{D}^m^7/F^\# \quad \text{E}/F^\# \quad \text{G}^m^7/b^5/F^\# \)

\( \text{E}^m^7 \quad \text{A}^b^m^7 \quad \text{A}^b^m^7 \quad \text{D}^b^7^b^9 \quad \text{G}^m^7 \#11 \quad \text{G}^m^7 \#11 \)

\( \text{After Solos: D.C. Al Coda} \)

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SEPTEMBER FIFTEENTH

By Pat Metheny
and Lyle Mays

INTRO

RUBATO \( \frac{1}{4} \) 40 (EVEN EIGHTHS)

A MELODY

Gmaj7 Cmaj9 Cmaj9 Gmaj7 Cmaj9 Gmaj9

Am9 Am9/G\# Am9/G Am9/F\#

Dm7 Fm6 F\#7

Eb/G G+7 Amaj7 Bm7 A7/C C7 Dm8maj7

Cresc.

Dm7 Dm7/Ab Dm7/GbF\#9 Bmaj7 Emaj7 Bmaj7 Emaj7 Emaj7/D\#

Cm7 Cm7/F\#

N.C. B

\( \frac{1}{4} \) = 92

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

LET Ring
TRAVELS

By Pat Metheny and Lyle Mays

**A Melody**

*Ballad* \( j = \frac{3}{2} \text{ (even eighths)} *

\[ \text{Dsus4} \quad \text{Gmaj7} \quad \text{Gadd2/B} \]

\[ \text{C} \quad \text{C/D} \quad \text{Gmaj7} \quad \text{B7} \quad \text{Em} \quad \text{Dm} \]

\[ \text{Cadd2} \quad \text{Em} \quad \text{C/D} \quad \text{G} \quad \text{Dsus4} \]

\[ \text{G} \quad \text{F/G} \quad \text{G} \quad \text{C} \quad \text{D} \quad \text{Bbma7} \quad \text{C} \]

\[ \text{Fmaj7} \quad \text{G} \quad \text{C} \quad \text{Bb/C} \quad \text{C} \quad \text{Fmaj7} \quad \text{G7} \]

\[ \text{Emaj7} \quad \text{F7sus4} \quad \text{F7} \quad \text{Bbma7} \quad \text{C} \quad \text{Dsus4} \quad \text{D} \]
Dmaj7 Gmaj7 A/C# Bm7 Gmaj7 Fm7 Gmaj7 Fm7

D7 G7 Cm7b5 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

115
As Falls Wichita, So Falls Wichita Falls

By Pat Metheny and Lyle Mays

Intro

J = 130 (Even Eighths)

Play 3 times

N.C.

C G C G C G C

CONT. Ostinato. Simile

Dm C

Dm C

Dm C

Bb F Eb Bb F

F Pedal

F Pedal

F Pedal

F Pedal

D Pedal

D Pedal

D Pedal

C Bb C

F# Pedal

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G

F

Dm/G  Am9

Dm/E

Dm/G  Am9

Interlude (freely)

C\(^{\#11}\)

E\(^{b}\)\(^{\#11}\)

*Build choirs gradually, let ring

Fade into
(Cm7)

Very grad. cresc. throughout

\#\#\#
Off2amp

By Pat Metheny
and Lyle Mays

Freely J = 268 (Even Eighths)

C pedal

E pedal

B pedal

G pedal

SoSos are open

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Are You Going With Me?

By Pat Metheny
and Lyle Mays

Intro
\[ J = 120 \text{ (Even Eighths)} \]

Cm7

\[
\text{A}_b \text{maj7}
\]

A Melody

Cm7

(CONT. BS. Ostinato)

\[
\text{A}_b \text{maj7}
\]
Drum Break

Solo

C Am F G F G F G F G

Play 4 times

Open

G/C Fmaj7 G C G C G C G C

On cue:

Am G C G C G C G C

F G C G C G C G C

G7sus4 G C G C G C G C

Repeat and Fade

G/C Fmaj7 G C G C G C G C
EXTRADITION

By Pat Metheny

INTRO

WALTZ J = 132 (EVEN EIGHTHS)

Drums and Percussion 7

Melody

Gm(maj7)

Bbm9

Abmaj7#11  Abmaj7  G7alt

Am7b5  D7alt

Gm(add2)  Gm(#5)  Gm6  Gm7

Fm9

Bbm3sus4  Bb7

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Farmer's Trust

By Pat Metheny

WALTZ  \( \frac{3}{4} = 69 \) (EVEN EIGHTHS)

\[ \begin{array}{cccc}
G & Bm7\text{G/B} & Cm7 & F7\text{b9} & F7\text{b9}/B \\
Am7 & D7\text{sus4} & D7 & F/G & G \\
& C\text{add9} & G\text{sus4} & G7 \\
& C\text{add9} & G7\text{b9} & Gb\text{9} & C7\text{b9} & Gb\text{9} \\
& \text{C7b9sus4/Db} & C7\text{b9} & Fm9 & Cm9 & Gm11
\end{array} \]

Abmaj7 Ab7  TO CODA  

1. C\text{sus4}  C

Abmaj7 \( B^b/A^b \)  C\text{sus4}  C

2. C\text{sus4}  C

Abmaj7 \( B^b/A^b \)  C\text{sus4}  C

D.C. AL CODA

CODA

C\text{sus4}  C

Abmaj7 \( B^b/A^b \)  C\text{us4}  C

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The Fields, the Sky

Intro (Vamp)

J = 120 (Even Eighths)

N.C.

Open Repeat

Solo

Gmaj7  Gm9  C/G  Gmaj7

Gm9  C/G  Gmaj7

G  D/F♯  Em  D  C  B♭  Am  B♭  C/D  Gmaj7

G  D/F♯  Em  D  C  B♭  Am  B♭  C/D  Gmaj7

B♭  Am  B♭  C/D  Gmaj7

Gadd2  Gadd2
E **Solos**

\[ \text{Em} \]

*Repeat from \( E \) through \( F \) for more solos*

\[ \text{Am7} \quad \text{F\#m7} \quad \text{Bm} \]

\[ \text{F\#m7} \quad \text{Gmaj7} \]

\[ \text{A7sus4} \quad \text{Bm9} \]

\[ \text{Bm} \quad \text{Bm} \]

\[ \text{D\#m9} \quad \text{Bm} \quad \text{Bm} \]

\[ \text{Em7} \quad \text{A7} \quad \text{Dmaj7} \quad \text{Gmaj7} \quad \text{Dmaj7/F\#} \quad \text{Gmaj7} \quad \text{Em7} \quad \text{F\#7/A\#} \quad \text{Bm7} \]

\[ \text{Em7} \quad \text{A7} \quad \text{Dmaj7} \quad \text{Gmaj7} \quad \text{Dmaj7/F\#} \quad \text{Gmaj7} \quad \text{Dmaj7/F\#} \quad \text{Bm7} \]

**After Solos:**

D.S. al Coda \( \text{\( \uparrow \)} \)

(WITH REPEAT) \( \text{Drums and Percussion Solo Open} \)

\[ \text{Bm11} \quad \text{Em7} \quad \text{Gmaj7} \quad \text{Bm11} \]

\( \text{INTERLUDE BETWEEN SOLOS} \)
Song for Bilbao

Intro

\[ \text{A Latin } \downarrow = 180 \text{ (Even Eighths)}^* \]

\[
\begin{align*}
C7sus4 & \quad C6 \quad C7sus4 \\
C7sus4 & \quad C6 \quad C7sus4 \\
\end{align*}
\]

[Music notation]

\[
\begin{align*}
G^b\text{maj7b5} & \quad A^b/D^b \\
G^b\text{maj7b5} & \quad C7sus4C6 \quad C7sus4 \\
\end{align*}
\]

B

\[
\begin{align*}
F & \quad B^b \\
E^b & \quad F \quad D^b \quad E^b \quad F \quad G \\
\end{align*}
\]

C

\[
\begin{align*}
C7sus4 & \quad C6 \quad C7sus4 \\
C6 & \quad C7sus4 \\
\end{align*}
\]

* 1st Time, Rhythm and Bass Only.
Melody enter 2nd Time
3rd Time Play Melody 8va.
**A**

Melody

\[ \text{E} \quad \text{B}^7/\text{F}E7 \quad \text{G}^m/D^\# \quad \text{A}^3/b^5 \]

A|^m7

\[ \text{D}_7 \quad \text{C}^# \quad \text{G}^6 \quad \text{F}^\# \]

To Coda

\[ \text{G/G#} \quad \text{G/F#} \quad \text{Em}^7 \quad \text{Dmaj7/#11} \quad \text{G}^7 \]

\[ \text{C}|^m/E \quad \text{A/D#} \quad \text{Dmaj7} \quad \text{Gmaj7} \]

\[ \text{G|m7} \quad \text{Bmaj7/F#} \quad \text{G|m7} \quad \text{Bmaj7/F#} \]

G|m7

\[ \text{Bmaj7/F#} \quad \text{G|m7} \quad \text{Bmaj7/F#} \]

\[ \text{G|m7} \quad \text{Bmaj7/F#} \quad \text{G|m7} \quad \text{Bmaj7/F#} \]

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THE CALLING

By Pat Metheny

FREELY \( \text{Tempo} = 88 \)

\[
\begin{align*}
\text{B} & \quad \text{F}\# & \quad \text{B} & \quad \text{E} & \quad \text{B} \\
\text{E} & \quad \text{B} & \quad \text{F}\#&\text{sus4} & \quad \text{F}\#7 \\
\text{B} & \quad \text{F}\# & \quad \text{B} & \quad \text{B/C}\# & \quad \text{B/D}\# & \quad \text{E} & \quad \text{E/G}\# & \quad \text{E} \\
\text{B} & \quad \text{G}\#m & \quad \text{F}\#&\text{sus4} & \quad \text{F}\#7 & \quad \text{B} \\
\end{align*}
\]

SOLOS ARE OPEN

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MAS ALLA

By Pat Metheny

INTRO

F♯m7 C♯m7 Em7 Bm9

A MELODY (FREELY, 1ST TIME)

Gmaj7 3 Am7 B♭9 F♯m7 Fmaj7♯11

Emaj7♯11 B♭7♭5 Amaj7 G♯m7♭5 D♭7/G♯ Gmaj6♯11 F♯m7

Em(maj7)Em7 Am7 Em7 E♭m7 A♭m7 E♭m7 A♭m7

Bmaj7 E/B Bmaj7 G♯m7

A TEMPO, 1ST TIME

Bmaj7 F♯/A♯ G♯m7 Bmaj7/F♯ Emaj7 Amaj7/E Emaj7

B♭m7♭5 Amaj7 B♭m7♭5 Amaj7

Emaj7/G♯ C♯m7 Amaj7

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(See page 437 for lyrics)
FIRST CIRCLE

By Pat Metheny
and Lyle Mays

J = 80 (EVEN EIGHTHS)

(LAST 2 TIMES ONLY)

PLAY 5 TIMES

A MELODY

(CONT. Ostinato. Simile)

N.C.

(12+10) mf

Bb\text{maj}^6

Fadd2

N.C.

Bb\text{maj}^6

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The Chief

A Melody

J = 220 (even eighths)

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

m2

G6 1 Bb G7sus4 2 G7sus4 B7

E♭ B♭/E♭ A♭

Dm7b5 G47 G7

Cm7 E♭/B♭ Am7b5

r-3 D7♯9 G7sus4 B♭7

Em7 E♭m/D♭ C♭maj7 3 Abm7

Db7

Gb♭maj7 C♭maj7 A♭m5 ♯11 G7sus4

C G/C F Bm7b5 Em7 Am7

To Coda

Dm7 C/E F G6 A♭6 B♭6

After Solos:

D.C. al Coda

Coda

A♭maj7 B♭ A♭maj7 B♭

Repeat and Fade
If I Could

Ballad (l = 84) (Even Eighths)
Freely

A

Gmaj7 3  A13  A7  Am9/D  D13  Gmaj7

Bm7  Cmaj7  A13

Gmaj7  Ebmaj7  Gmaj7/D  Em7

Cmaj7

Am7/D  D13

Bb7  C/Bb  Bb7  C/Bb

Fmaj7  Dm7

Gm7  Dm7sus4  Gm7  Dm7sus4
END OF THE GAME

By Pat Metheny
and Lyle Mays

Intro

\[ J = 102 \text{ (even eighths)} \]

\[ \text{Gm7 Gm7/D Gm7 Am7/D Gm7 Gm7/D Gm7 Am7/D} \]

Drums

\[ \text{(cont. bass, simile)} \]

\[ \text{Gm7 Gm7/D Gm7 Am7/D Gm7 Gm7/D Gm7 Am7/D} \]

\[ \text{Bbmaj7 C/F C/Bb Bbmaj7/F Bbmaj7 C/F C/Bb Bbmaj7/F} \]

\[ \text{Am7 Am7/E Am7 D/E Am7 Am7/E Am7 D/E} \]

B Melody

\[ \text{Esus4 D/B D/E Cm/B Esus4 D/B D/E Cm/B} \]
House on the Hill

INTRO

Ballad J = 56 (Even Eighths)

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

A MELODY

Gm7 3  Em7  Am7  Fm7  Dm7  F#m7

Bm7  Gmaj7  Em7  F#m7  Gm7 3  Dbm7

1. G/A  Dmaj7#5

2. A7sus4 A7  Dmaj7

3. Fmaj7/G

A/Bb

Gm9

Bb  Bb/A  Bb  Bb/A  Bb/Ab

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THE LAST TO KNOW

INTRO

BALLAD  J = 100 (EVEN EIGHTHS)

Cm9/G

(A) MELODY

Cm9/G

(B) MELODY

Cm9/G

Bm9/F♯

Cm9/G

Bm9/F♯

Dm6/A

Fm6/C

Am(maj7)

*START SOFT AND GRADUALLY INCREASE VOLUME AND INTENSITY OVER ENTIRE FORM.*
WASN'T ALWAYS EASY

By Pat Metheny

INTRO
WALTZ J = 68 (EVEN EIGHTHS)

Melody
Cm9
Fm7
Cm9
Fm7
Cm9
Fm7
Cm9
Gm7

A Melody
Cm9
Fm9
Cm9
Gb\text{maj}^7_{b5/B^b}

Em9
G_{b7}^{m7}_{b5}
A/G
C_{b7}^{m7}_{b5}
D/C

Bm7

Cm(maj7)
Cm7
Gm(maj7)
Gm7
B_{b7}^m
B_{b7}^m(maj7)
B_{b7}^m7
E_{b7}^m7
TELL IT ALL

\( \text{Intro} \)

\( \text{N.C.} \)

\( \text{(Tuned percussion)} \)

\( \text{Am} \)

\( \text{(Cont. Ostinato Simile)} \)

\( \text{Fmaj7} \)

\( \text{Em7} \)

\( \text{Am} \)

\( \text{Em7} \)

\( \text{Am} \)

\( \text{Em7} \)

\( \text{F} \)

\( \text{G} \)

\( \text{N.C.} \)

\( \text{E7} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{Am} \)

\( \text{Dm} \)

\( \text{Em} \)

\( \text{F7} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{Dm} \)

\( \text{Am} \)

\( \text{F7} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{Dm} \)

\( \text{Am} \)

\( \text{F7} \)

\( \text{E7} \)

\( \text{Am} \)

\( \text{E7} \)
Forward March

By Pat Metheny

\[ \text{\(\uparrow 100 \text{ (even eighths)}\)} \]

\[ \text{\(B^b\)} \quad \text{\(F\)} \quad \text{\(B^b\)} \quad \text{\(N.C.\)} \]

\[ \text{\(E^b\)} \quad \text{\(B^b\)} \quad \text{\(B^b\)} \quad \text{\(F\)} \quad \text{\(B^b\)} \quad \text{\(F\)} \quad \text{\(N.C.\)} \]

\[ \text{\(F\)} \quad \text{\(N.C.\)} \quad \text{\(B^b\)} \]

\[ \text{\(E^b\)} \quad \text{\(B^b\)} \quad \text{\(F\)} \quad \text{\(B^b\)} \]
John McKee

Intro
Moderately \( \text{\textit{J = 120}} \)

\[ C7\text{sus4} \]

\[ \text{\textbf{A Melody}} \]

To Coda

\[ A^b\text{maj7} \quad Gm7 \quad Fm7 \quad Gm7 \quad \text{N.C.(C7)} \]

VAMP (cont. 8th. ostinato)

\[ C7 \]

\[ \text{\textbf{B Solos (cont. 8th. ostinato)}} \]

\[ A^b\text{maj7} \quad Gm7 \quad Fm7 \quad Gm7 \quad \text{N.C.(C7)} \]

\[ C7\#9 \]
C7

Amaj7 Gm7 Fm7 Gm7 N.C.(C7) C7 #9

C7

Am3 G+7 C7

Amaj7 Gm7 Fm7 Gm7 N.C.(C7) (B♭7) C7

C7

Repeat B for More Solos

Interlude (ad lib.)

F7 C13

Am5 G+7

D.S. al Coda

Coda

C7

Play 4 Times C7 #9
Parallel Realities

A Melody

Freely \( \frac{3}{4} \) = 108 (Even Eighths)

\[ \text{B}^b/\text{D} \quad \text{E} \quad \text{G} \quad \text{D} \quad \text{B}^b/\text{F} \quad \text{C} \quad \text{E} \quad \text{A} \quad \text{D} \]

\[ \text{C} \quad \text{D}^b \quad \text{F} \quad \text{G} \]

Gmaj7 F7b9 Emaj7b5 Eb D E F# G# A#

\[ \text{C} \]

Gb+ Dm/F E7 Emaj7 D E

Eb G F# Emaj7 A

Eb Bb5 E5/B A5 Bb maj7

Dmaj9 Gmaj7 Dmaj7 C

E SOLOS

OPEN

Fine

On cue:

D.C. al Fine
Dancing

Intro

\[ \text{Bb\text{maj7} #11} \]

\[ \text{G\text{maj7} #11/F} \]

\[ \text{Bb\text{maj7} #11} \]

\[ \text{G\text{maj7} #11/F} \]

\[ \text{Bb\text{maj7} #11/A} \]

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

\[ \text{G\text{maj7} #11/F} \]

\[ \text{Bb\text{maj7} #11/A} \]

\[ \text{G\text{maj7} #11} \]

\[ \text{Bb\text{maj7} #11/A} \]

\[ \text{G\text{maj7} #11/F} \]

\[ \text{Bb\text{maj7} #11/A} \]

\[ \text{G\text{maj7} #11} \]

\[ \text{Bb\text{maj7} #11/A} \]

\[ \text{G\text{maj7} #11/F} \]

\[ \text{Bb\text{maj7} #11/A} \]

\[ \text{G\text{maj7} #11} \]

\[ \text{Bb\text{maj7} #11/A} \]

\[ \text{G\text{maj7} #11/F} \]
A

Ad Lib. Solo

Bbmaj7 #11/F    Gmaj7 #11/F

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

Bbmaj7 #11/F    Gmaj7 #11/F

Coda

Bbmaj7 #11/F    Gmaj7 #11/F

Repeat and fade

Bbmaj7 #11/F    Gmaj7 #11/F
This is Not America

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

Intro

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

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

This is not A-mer-i-ca.

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

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

A little piece of you.

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

The little peace in me, will die.

\[ \text{\textit{This is not a mir-a-cle}} \]

For this is not A-mer-i-ca.

\[ \text{\textit{Blossom fails to bloom this season.}} \]

\[ \text{\textit{Promise not to stare too long.}} \]

\[ \text{\textit{This is not A-mer-i-ca.}} \]

\[ \text{\textit{For this is not the mir-a-cle.}} \]

\[ \text{\textit{Bridge}} \]

\[ \text{\textit{B^b maj7 Gm7 Gm7/F E^b maj7 E^b maj7/D}} \]

There was a time.

\[ \text{\textit{A storm that blew so}} \]
Chorus
Em7b5

I could have the faintest idea. (For this is not Amer-i-ca)
(Sha la la la la)

Verse
Abm3

(This is not.) (Sha la la la la) Snow man melting

Emaj7 Gb6

from the inside. (Fal-con spirals to the ground)

Gb6 Emaj7 Gb6

Gb6

Emaj7

Gb6

Abm

Gb6

Emaj7

Gb6

Abm

Gb6

Emaj7

So bloody red to-mor-r"o\"s
A little piece of you, a little peace in me will die.
This could be a miracle.
For this is not America.
There was a time a wind that blew young.
For this could be the biggest sky and
I could have the faintest idea.
(For this is not America.)
C9

Cim9

C9

Cim9

C9#11

Repeat and fade

Cim9
Trigonometry

A

Fast $j = 288$

Chord symbols reflect notes played by the bass

On cue: D.C. at Fine
"Last Train Home"

By Pat Metheny

**Intro**

\[ \text{Intro} \quad \text{(Even Eighths)} \]

Drums (w/ brushes)

**Bass**

Grad. Cresc.

**Melody**

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

\[ \text{(Rhy. cont. ostinato)} \]

Dm Dm7 Gm Eb F7sus4 F7

Gm D7/F# Gm7/F Ebmaj7

Dm7 Gm7 Dm7 Gm7

F#11

F  To Coda

Bb F/Bb Gm7 F/G Bb F/Bb Gm7 F/G
SOLO

[Bb] C/Bb A♭maj7 B♭

Dm7 Gm7 E♭maj7 F7sus4 F7

Gm7 D7/F♯ Gm7/F E♭maj7

Dm7 Gm7 Dm7 Gm7

E♭maj7 F

B♭ F/B♭ Gm7 F/G

B♭ F/B♭ Gm7 F/G

B♭ F/B♭ Gm7 F/G
IN HER FAMILY

BALLAD
RUBATO J = 90 (EVEN EIGHTHS)

Gm9
A
Dmaj7/F#
Emaj9
Dm7

Cm7
Emaj9
Fmaj7
Emaj9
Cm7
Gm9
F/A Aadd9

E/Gb
Bbmaj7/F
E
Bbmaj7/D

E
Bbmaj7
E
Gm9
2 E

Cmaj7
D/C
Bbmaj7
C/Bb

Abmaj7
E/D
Fm7

Ebm7
Bbm11
Dm9

Am11
Cm9
Gm9
Emaj7
D.C. AL CODA
(NO REPEAT)

CODA
E
Bbmaj7/F
E
Bbmaj7/F
E

GRAD. RIT.
THIRD WIND

INTRO

F7sus4

FAST \( \frac{\text{f}}{2} = 300 \) (EVEN EIGHTHS)

Dbmaj7/F

A MELODY

Dbmaj7/F

(Cont. Ostinato, Simile)

Dbmaj7/F

F7sus4

Dbmaj7/F

Am7/D

A7/D

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Grampa's Ghost

By Pat Metheny

RUBATO \( \frac{j}{8} = 84 \) (even eighths)

\[ C \quad E^b \quad B^b \quad Fm \]

\[ A^b \quad E^b \quad Gm \quad 3 \quad Fm/A^b \quad B^b sus4 \quad B^b \quad E^b \quad A^b maj7 \]

\[ B^b / D \quad B^b m / D^b \quad A^b / C \quad A^b m / C^b \quad E^b / B^b \quad A^b / C \]

\[ B^b / D \quad A^b / E^b \quad B^b / 7 sus4 \quad B^b \]

\[ A^b maj7 \quad Cm \quad Gm \quad B^b m \quad Fm \quad Gm / 7 \]

\[ A^b \quad G^b \quad A^b \quad Cm \quad Gm \quad B^b m \quad Fm \]

\[ C \quad G / B \quad Am / 7 \quad E^b / G \quad B^b / F \quad Fm / C \quad Fm \]

\[ A^b \quad E^b \quad Gm \quad 3 \quad A^b \quad B^b / 7 sus4 \quad B^b \quad E^b \]
Am9

Am9

Am9 N.C. Drum fill

Gm9 Dm9

Dm7 Gm7 Am7 Bbmaj7 Dm7 Gm7 Am7 Bbmaj7

PLAY 4 TIMES

Gm7 Am7 Bbmaj7 Dm7 Gm7 Am7 Bbmaj7

PLAY 3 TIMES

Dm7 Gm7 Am7 Bbmaj7 Dm7 Gm7 Am7 Bbmaj7

Am7

Gm7 Am7 Bbmaj7 Dm7 Gm7 Am7 Bbmaj7

Am7

Cresc.

Cresc.

Dm9

Cresc.
Cm11  Fm7  Cm11  Fm7  Cm11  Fm7  Cm11  Fm7
Gm7  Fm7  G7sus4  G7  Abmaj7
G13#9  Cm7  F13  Fm9  B7  Fm9  Bb13b9
Cm11  Fm7  Cm11  Fm7  Cm11  Fm7  Cm11  Fm7
Cm11  Fm7  Cm11  Fm7  Cm11  Fm7  Gm7  C7#9
Fm9  Bb7b5  Ebmaj7  Abmaj7
Fm7  Gm7  Abmaj7  Ebmaj7/Bb  Abmaj7/C  Ebmaj7/Bb  Abmaj7  G7
Cm7  Dm7  Cm7  Gm7  Cm7  Dm7  Cm7  Gm7

F sus4

Cm7  Dm7  Cm7  Gm7  Cm7  Dm7  Cm7  Gm7

Cm7  Dm7  Cm7  Gm7  Cm7  Dm7  Cm7  Gm7

Em7  Fm7  Ebm7  Bbm7  Fm7  Ebm7  Ebm7  Bbm7

Cm7  Dm7  Cm7  Gm7  Cm7  Dm7  Cm7  Gm7

F sus4

INTERLUDE

Em7/A  Fm7/B  Em7/A
INTRO

\[ \text{J = 138 (Even Eighths)} \]

\( \text{C} \quad \text{G7} \)

\( \text{Am} \quad \text{G} \quad \text{D} \quad \text{Am} \)

\( \text{G/B} \quad \text{Am} \quad \text{G} \quad \text{F} \quad \text{C} \quad \text{G} \)

\( \text{A} \quad \text{N.C.} \quad \text{(Upper Voice, 2nd time only)} \)
INTRO

BRIGHT LATIN J = 132 (EVEN EIGHTHS)

A MELODY

(CONT. Ostinato, Simile)

To Coda
INTERLUDE / SOLO

Fmaj7  Em7b5  A+7  PLAY 3 TIMES

Bbmaj7  G13sus4  G7sus4  G13sus4  G7sus4
Every Summer Night

INTRO
J = 104 (EVEN EIGHTHS)

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

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

Gm9  Fadd2/A  Ebadd2/Bb  Bb  Bbmaj7/C  Emaj7  G/F

Em  Em(maj7)  Em7A7  Dm7  G9sus4 N.C.

Cm7  Fm7  Cm7  Fm7  Bm7  Em7  A7sus4  A7

Em7  Abm7  Dbm7  Gb7sus4  C7  Gm13/E

Em7

Bm7(add2)  Am7  Bm7(add2)

G9sus4
QUESTION & ANSWER

Intro

Jazz Waltz \( \text{I} = 160 \)

\[ \text{Dm} - \text{Em/A} - \text{Dm} - \text{Em/A} \]  
\[ \text{Play 4 times} \]

A Melody / Solos

\[ \text{Dm} - \text{Dm}\#6 - \text{Dm6} - \text{Dm7} \]

\[ \text{Gm7} - \text{Am7} - \text{Bb\text{maj7}} - \text{C7sus4} \]

\[ \text{Dm} - \text{Dm}\#6 - \text{Dm6} - \text{Cm7} - \text{F7} \]

\[ \text{B7\#9} - \text{Bb7\text{b5}} - \text{A7\#9} - \text{Dm} \]

\[ \text{Cm7} \]

\[ \text{D7\text{b9}} - \text{Gm} \]

\[ \text{D7\text{b9}} \]

\[ \text{Gm7} - \text{Ab\text{13}} - \text{D\text{maj7}} - \text{E13} - \text{Amaj7} - \text{C13} - \text{F\text{maj9}} - \text{A7\text{b9}} \]
Change of Heart

**A**

WALTZ \( \text{J} = 144 \) (even eighths)

\( \text{Bb}_\text{maj}^7 \)

\( \text{C}_\text{maj}^7 \)

\( \text{C} \)

\( \text{Bb}_\text{maj}^7 \)

\( \text{Am}_\text{maj}^7 \)

\( \text{Bb}_\text{maj}^7 \)

\( \text{Am}_\text{maj}^7 \)

\( \text{Bb}_\text{maj}^7 \)

\( \text{Am}_\text{maj}^7 \)

\( \text{Bb}_\text{maj}^7 \)

\( \text{Am}_\text{maj}^7 \)

\( \text{Bb}_\text{maj}^7 \)

\( \text{Am}_\text{maj}^7 \)
THREE FLIGHTS UP

FAST = 310

Chord Progression:

Am7

Bm7

Am7

Bm7

Gmaj7

Bm7

Em11

To Coda

After Solos.

D.S. al Coda

CODA

Em11

7

Guitar tablature and chord progression for the song "Three Flights Up." The sheet music includes chord symbols, time signatures, and fingerings for playing the piece. The piece is marked as "FAST = 310."
Naked Moon

Intro

Ballad $j = 108$ (Even Eighths)

\[ Gmaj7/A/G \quad Gmaj7/A/G \quad Gmaj7/A/G \quad G \quad A/G \]

\[ Gmaj7 \quad A/G \quad Dmaj7/F# \quad B/D# \quad Em \]

\[ Gmaj7 \quad Gmaj7/B \quad G \quad F \quad F9 \]

\[ Ebmaj7 \quad Ebm7/Bb \quad Bb maj7 \quad Gm7 \quad C7 \quad F7sus4 \quad Bb7sus4 \]

\[ Ebmaj7 \quad Cm7 \quad D7b9sus4 \quad D7b9 \]

\[ Ebmaj7 \quad 3 \quad Cm7 \quad 3 \quad Ebmaj7 \quad F9 \quad F9/Eb \]

\[ Dmaj7 \quad Bb7/C \quad Dbmaj7 \quad Dm7b5 \quad G7 \]

\[ Gm7 \quad Cm7/Bb \quad Abmaj7 \quad A7/G \quad Fm7 \quad Gm7 \]

To Coda
The Road to You

A

Ballad J = 108 (Even Eighths)

Cmaj7  Fm7b5  B7/F  Bmaj7  G/A  A7

Amaj7  D7#9  Dmaj7  E/F/G  E/F/G  F/G/F  A/F/G

B

Bmaj7/F/Emaj7  G7/Bb  Gm/AA  Emaj7/G  G6  Bmaj7/F  Fm7  B7

Emaj7  Em7 Ab  Dmaj7  Dm7 G7  Bmaj7  F/G  G7

C

Cmaj7  Fm7b5  B7  Emaj7  Dmaj7

To Coda

Cmaj7  C13b5  Emaj7#11  Dm7  G13

Coda

C13b5  Emaj7#11
Nine Over Reggae

Intro

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(E) SOLO 2
HALF TIME \( \frac{j}{2} = 88 \)

\[ Cm7 \]

\[ D7_{b5}/C \] (CONT. RHY....SIMILE) \[ 4 \] \[ Cmaj9 \] \[ 4 \]

\[ Fmaj9 \] (CONT. SOLO) \[ Em7/F \] \[ Fm7 \] \[ Gm7/F \] PLAY 4 TIMES

\[ Cm7 \] \[ 4 \] \[ D7_{b5}/C \] \[ 4 \] \[ Cmaj9 \] \[ 4 \]

D.C. AL CODA (TAKE REPEATS)

\[ Fm \] \[ E_{b7}/G \] \[ D_{b7}/Bb \] \[ Cm7 \] \[ A_{b7}/C \]

CODA

Repeat and Fade
COOL NIGHTS

A MELODY

MODERATELY \( \text{\textit{j}} = 133 \) (EVEN EIGHTHS)

```
Gm9
```

```
Dm9
```

```
Gm9
```

```
Dm9
```

```
Gm7
```

```
Dm7
```

```
Cm7
```

```
Dm7
```

```
Emaj7/Dm7
```

```
Cm9
```

```
Pm7
```

```
Cm7
```

```
Dm7
```

```
Emaj7
```

```
Dm7
```

```
Cm9
```

```
Dm7
```

```
```
ANTONIA

INTRO
FREELY \( \text{J} = \text{CA.72} \) (EVEN EIGHTHS)

VERSE
Am     Em     Fmaj7

Dm7    Em7    Fmaj7

Am     Am/G    Fmaj7    Em7

Dm9    Em7    Am    N.C.

A MELODY

Dm9

Cfm7    Ffm9    Bm7    Ffm7    Bm7    Ffm7    N.C.

E7sus4E7    A    A/C\#    Dmaj7    E/G\#    D/A    Cfm    Ffm    C7/E7    A7/E

TO CODA

Dmaj7    E7sus4E7    A    Em7    A    Em7    A    N.C.

A    Em7

A    N.C.

286
SOLO

BEIGHTLY $\text{J} = 106$

Fmaj7  G6  Fmaj7  G6  Fmaj7  G6  Fmaj7  G6

Abumaj7  Bb6  Abumaj7  Bb6  Abumaj7  Bb6  Abumaj7  Bb6

Fmaj7  G6  Fmaj7  G6  Fmaj7  G6  Fmaj7  G6

Abumaj7  Bb6  Abumaj7  Bb6  Abumaj7  Bb6  Abumaj7  Bb6

C  G/B  Bb  Am  Abmaj7  Bb  Abmaj7  Bb

Abumaj7  Gm7  C add9

POCO BIT.

Fmaj9/C  Cmaj7  Fmaj9/C  E/C  Cmaj7

Bbmaj7  Am7  Am7/G  Fmaj7

Em7  E7  A

N.C.  $\text{Coda}$

FREELY D.S. AL CODA

CODA

A  Em7  A  Em7  A  Em7  A  Em7  A
THE TRUTH WILL ALWAYS BE

A  = 88 (even eighths)

* A|maj7/C

Gm7/F#b

Fm7/Ab

Gm7/B♭

A|maj7/C

(Cont. Símile)

Gm7/B♭

Fm7/A♭

(Coda)

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

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

MODERATELY J = 120 (EVEN EIGHTHS)

(DOUBLE-TIME FEEL)

(\#5\#5) Asus4 A Asus4 A Asus4 A

(\#5\#5) Asus4/F\# A/F\# Asus4/F\# A/F\# Asus4/F\#

'BASS MOVES TO F\#'

(\#5\#5) Asus4 A Asus4 A Asus4 A

+BASS MOVES TO A

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

A MELODY

(Cmaj7 Asus4 A F\#m Asus4 F\#m)
Cathedral in a Suitcase

Intro

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

\[ \text{Cmaj7} \quad \text{A}^b\text{maj9/C} \quad \text{E}^b\text{maj7/C} \quad \text{To Coda} \]

(Cont. ostinato simile throughout)

A Melody

\[ \text{Cmaj7} \quad \text{A}^b\text{maj9} \quad \text{E}^b\text{maj7} \]

\[ \text{Fadd2} \quad \text{Fadd2} \quad \text{Fadd2} \quad \text{D}^b\text{maj7}^\#5 \quad \text{Dm11} \]

\[ \text{Fadd2} \quad \text{A}^b\text{add2} \quad \text{Gm11} \quad \text{E}^b\text{maj7(add6)} \]

\[ \text{F}^6 \quad \text{E}^b/G \quad \text{F/A} \]

\[ \text{C} \quad \text{G/B} \quad \text{Am7} \quad \text{Fmaj7} \quad \text{Fmaj7/F} \quad \text{Dm11} \]
As A Flower Blossoms

A MELODY

J = 152 (Even Eighths)

Cm9

Cm9  Gm7  Abmaj7  Ebmaj7/Dmaj7  Cm7

Fm7  Cm9  Gm7  Bb9sus4  To Coda

INTERLUDE

Em9  Ebmaj7(add6)

Dm9  Dbmaj9(add6)

Cm9  Bb9

Abmaj9  Gm7(add4)  D.C. AL Coda

CODA  Cm9
The Longest Summer

Rubato = ca. 58 (even eighths)

A

F

Abmaj7 Gm

Dm7 Em7 Cm Dm7 Ebmaj7

Em7b5 E7 F/A A7

Dm/F Gm7-3 Ebmaj9 E7/D

A Tempo

Dm7 Gm7 Ebmaj9 F/Eb D9sus4 G7sus4G7

Slight Erit.

Dm7 Gm7 Em7 A7 Deus4 D/C

Slight Erit.

C/Bb

Abmaj7 Bb/Ab

Abmaj7 Fm 3 F 3

C G Bm Fm9

Grad. Cresc.
SEE THE WORLD

Intro

\( \text{C major, Am9, Em11, Em7, Cm11} \)

\( \text{Cm9, Am9, Ebm7, Em9, Am9, Ebm9, Fm9, Cm9} \)

\( \text{Am9, Em11, B13sus4} \)

\( \text{Cm9, Em9, Ebm9, Am9, Em11, Bm11, Fm11, Bm7} \)

\( \text{Am9, Ebm7, Cm9, Am9, Em11, Bm11, Fm11, Bm7} \)

\( \text{Am9, Ebm7, Cm9, Am9, Em11, Bm11, Fm11, Bm7} \)

\( \text{Am9, Ebm7, Cm9, Am9, Em11, Bm11, Fm11, Bm7} \)
Take Another Look

A MELODY

\[ J = 103 \text{ (Even Eighths)} \]

\[ \text{Gmaj7 C/D Em7 \text{ 3 Fmaj7}} \]

\[ \text{Gm7 Gmaj7 Bbmaj7 Ebmaj7 Dm7 Cm F7}} \]

\[ \text{Gm7 Dm7 Ebmaj7 Bbmaj7 Abmaj7}} \]

\[ \text{To Coca \( \text{E} \)} \]

\[ \text{(2nd Time Only)} \]

\[ \text{Gm7 Ebmaj7 Cm7 F7sus4 Gm7}} \]

\[ \text{Dmaj7 Bm7 D/E F#m9 Cm}} \]

\[ \text{Bm Bm/A Gm7b5 C7 Dmaj7 F#m9}} \]

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

A MELODY

Freely \( \text{J} = \text{CA. 80 (EVEN EIGHTHS)} \)

A \( \text{Gm/F} \) Gm/F Gm/F Gm7sus4 Cm7 F7sus4 F9 Bb9maj7 (minor9)

F7maj7 B7/D Cm11 D\( ^6 \) G A\( ^b \) maj7 D\( ^b \) maj7

F G\( ^b \) maj7 A\( ^b \)/G\( ^b \) D\( ^b \) maj7 C/F C/A

Fm(add2) Fm \( \text{Eb7/G} \) E/\( A^b \) G\( 7^b /D \)

B \( \text{Ebm/B}^b \) B\( ^b \)m F/A D\( 7^b /A^1 \) D7/A

A \( \text{Am/F} \) A\( ^b \) (sus4) A\( ^b \)/G\( ^b \) A\( ^b \)/G\( ^b \) D\( 7^b /\text{sus4} \) D\( ^b \)

G\( ^b \)m B\( 9 \)/sus4 B9 Em\( ^b \) maj9 G\( 7^b /A \)

F\( ^b \)/7 C\( ^b \)m\( 9 \) A\( ^b \)m7 A C

Slight rit.
WE HAD A SISTER

BALLAD  \( J = 54 \)

\[
\begin{align*}
Bmaj7^{#5}/Eb & \quad Dmaj7^{#5}/F & \quad Gmaj7^{#11} & \quad B\text{maj7}^{#5}/A & \quad A\text{m7} \\
Gm7 & \quad Cm7 & \quad Gmaj7^{#11} & \quad Fm7 & \quad Em7 & \quad Fm7 & \quad Gmaj7 & \quad A7 \\
Gm7 & \quad C7 & \quad Fmaj7 & \quad Gm7 & \quad C7 & \quad Fmaj7 & \quad Fm7 & \quad Emaj7 & \quad F\text{#11} \\
Bmaj7^{#5}/Eb & \quad Dmaj7^{#5}/F & \quad Amaj7^{#5}/Db & \quad Cmaj7^{#11/E} \\
Gm7^{#5} & \quad C7^{#5} & \quad G7^{b5} & \quad Fm7sus4 & \quad F\text{#79} \\
\text{Coda} & \quad Gmaj9 & \quad Fm7sus4
\end{align*}
\]
Double Guatemala

Intro

\( \frac{3}{4} = 138 \) (Even Eighths)

Vamp

G7

Melody

G7

(Cont. rhythm, simile)

C7

G7

To Coda

G7

Unison

Solo

G7

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"Play at end of each chorus during solos"
WHITTLIN'

By Pat Metheny

INTRO

FAST BLUES \( \frac{3}{4} = 252 \)

\( \text{A MELODY} \)

\( \text{Dm11} \)

\( \text{Gm} \)

\( \text{Dm11} \)

\( \text{Dmaj7} \)

\( \text{Dm7} \)

\( \text{Gm} \)

\( \text{G13} \)

\( \text{Bm13} \)

\( \text{Dm7} \)

\( \text{B+7} \)

\( \text{To Coda} \)

\( \text{Bm17} \)

\( \text{G1A} \)

\( \text{A7\#5} \)

\( \text{Dm7} \)

\( \text{C13} \)

\( \text{Bb} \)

\( \text{A7} \)

\( \text{SOLOS (OH BLUES)} \)

\( \text{Dm7} \)

\( \text{Gm7} \)

\( \text{Dm7} \)

\( \text{B7} \)

\( \text{A7} \)

\( \text{Dm7} \)

\( \text{A7} \)

\( \text{Dm7} \)

\( \text{Coda} \)

\( \text{Dm7} \)

\( \text{PLAY 8 TIMES} \)
THE RED ONE

[A] MELODY

FAST REGGAE FEEL J = 208 (EVEN EIGHTHS)

Bm Bm/A Gmaj7 Em7 Fm7

Gmaj7 Cmaj7 Bm Bm/A G E7 G Fm7 Gmaj7 Bm

Bm/A Gmaj7 Em7 Fm7 Gmaj7 Cmaj7

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MESSAGE TO A FRIEND

By Kat Wehmer

BALLAD J = 54 (EVEN EIGHTHS)

C  Em/B  Bsus4  B  B/A  G  Cmaj7  Cm7 b5  Gmaj7/D

D/F♯  C/E  Cm/E♭  G/D  Cm7 b5  F♯7/C♯  B(no3rd)  Am7  D7/A

Casid2  D/F♯  Cmaj7/E  Cm7 b5  G/D  B7/D♯  G7/D  A7/C♯

To CODA

Cmaj7  Am7  Bm7  Em9  C/D

After Solos:

D.C. at CODA

Cm7 b5  G/D  B7/D♯  Em  Dm7  G7

CODA

Bm7  Em9  Cm7 b5  D/C  Bm7  Em9

Cm7(maj7)

Am9  B♭maj7  C/B  F♯/D  Gmaj7 b5
Here To Stay

Intro

\( \frac{1}{4} \text{ eighths} \)

Am7

A Melody

Am7

(Cont. Ostinato Simile)

Em7

Imaj7

Em7

Dm7

Em7/D

Dm7
Solo Break
Am  N.C.

SoLoS (CONT. OSTINATO)
Am7  B    Fmaj7    Em7    D    Dm7

Fm9  4        Dm9  4        Fm9  4        F/G  4

Am7  B    Fm7  4    Dm7    Em7    Fmaj7    F/G
F/A  Gm/Db  C

VER DEAD. CRESO.

Cm7  Gm7  Em7

CRESO.

G/B  Em7

CRESO.

(RÉSUMÉ OSTINATO)

Repeat and fade
AND THEN I KNEW

INTRO
\( \text{J} = 113 \text{ (EVEN EIGHTHS)} \)

\[ \text{Fmaj7} \quad \text{Bbmaj7/C} \quad \text{Dm7} \quad \text{Bbmaj7} \quad \text{Emaj7} \quad \text{Dm9} \quad \text{Gm7} \quad \text{Drums} \]

\[ \text{Emaj7} \quad \text{Bbmaj7/C} \quad \text{Dm7} \quad \text{G7\#5} \quad \text{Gm7} \quad \text{Drum Fill} \]

A MELODY

\[ \text{Fmaj7} \quad \text{Bbmaj7/C} \quad \text{Dm7} \quad \text{Bbmaj7} \quad \text{Emaj7} \]

\[ \text{(RH. CONTRA. SIMILE)} \]

\[ \text{Dm9} \quad \text{Gm7} \]

\[ \text{Emaj7} \quad \text{Bbmaj7/C} \quad \text{Dm7} \quad \text{Bbmaj7} \quad \text{Emaj7} \]

\[ \text{Gm7} \quad \text{Drum Fill} \]

B MELODY

\[ \text{Fmaj7} \quad \text{Bbmaj7/C} \quad \text{Dm7} \quad \text{Bbmaj7} \quad \text{Emaj7} \]

\[ \text{(RH. CONTRA. SIMILE)} \]

\[ \text{Dm9} \quad \text{Gm7} \quad \text{Drum Fill} \]
The Girls Next Door

Intro

**Funk J = 84 (Even Eighths)**
Fm7 Gm7/F  Fm7 Gm7/F  Fm7 Gm7/F  Fm7 Gm7/F

**Melody**
Fm7  Gm7/F  Fm7  Gm7/F
(Cont. Ostinato. Simile)

**Riff 1**
Fm7  Gm7/F

**Riff 2**
Fm7  Gm7/F

**Riff 3**
Fm7  Gm7/F

**A/D♭**
To Coda

**B/D♭**
D♭9  A/D7

Fm7  Gm7/F  Fm7  Gm7/F
TO THE END OF THE WORLD

MODERATELY 96 (EVEN EIGHTHS)

Gm7  Amaj7

(CONT. Ostinato, Simile)

Gm7  Amaj7

Gm7  Fm7

To Coda

Gm7  Amaj7

Gm7  Fm7

Gm7  Amaj7

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

INTRO

\( \textit{d = 134 (Even Eighths)} \)

**Keyboard Drone**

**Perc.**

**B**

**FADE IN**

**A Melody**

**Cm11**

**Emaj7**

**Bm7**

**Fmaj7**

**Cm17**

**Amaj7**

346
QUARTET
(INTRODUCTION)

RUBATO = CA. 116 (EVEN EIGHTHS)
WHEN WE WERE FREE

Intro

WALTZ J = 96

Em7  Bm7  Em7  Bm/A Bm7

A Melody

Em7  Bm7  Em7  Fmaj7

(B) (cont. bs. ostinato)

Em7  Bm7  Em7  Bm7

Em7  Bm7  Em7  Fmaj7/A Fmaj7/B Fmaj7/D

D

Cmaj7  D/C  Cmaj7  D/C  Em/B  D/B  Em/B  D/B

A7

F#7/B9  B+7
Em9   Bm7   Em7   Bm7
Em7   Bm7   Em7  Fmaj7/A  Fmaj7/B  Emaj7
Em7   Bm7   Em7   Bm7
Em7   Bm7   Em7   Bm7
Em7   Bm7   Em7   To Coda
Em7   Bm7   E   D  
Repeat for solos:
Last Time, O.S. al Coda
Am7   Bm7   Cmaj7  D7sus4  D7
Coda
Am7   Bm7
Cmaj7  D7sus4  Em9
Seventy Days

A Melody

Ballad \( \text{i} = 44 \) (Even Eighths)

\[
\begin{align*}
&\text{Abmaj7\{5\}/G} & \text{Gm7\{5\}/F} & \text{Em9\{5\}} & \text{A7\{5\}} \\
&Dm9 & Cm7 & B7\{9\} & E7\{9\} \\
&\text{Am9} & \text{Em7} & \text{Dm7} & \text{G7\{19\}} & \text{Gm7\{5\}} & \text{Am9} & \text{Eb7\{11\}} \\
&Bm9 & F\{2\}/G & \text{Em7} & \text{A7sus4} \\
&\text{Bm7\{5\}/A} & \text{Dm7/A} & \text{Am7\{5\}} & \text{Db7\{9\}} \\
&\text{Gm9} & \text{Dm9} & \text{Bm9} & \text{Em9} & \text{Dm9} & \text{D/C} & \text{Bm7} & \text{B7\{13\}} \\
&\text{Am9} & \text{Emaj7\{5\}/A} & \text{Gm7\{5\}} & \text{Cmaj7}
\end{align*}
\]
LANGUAGE OF TIME

A

\( \text{\textit{language of time}} \)

\( j = 46-184 \) (even eighths)

\( \text{Aadd9} \)

\( \text{F\#maj7\#11} \)

\( \text{Gm7} \)

\( \text{F/A} \)

\( \text{G/B} \)

\( \text{8va D/F} \)

\( \text{Fm7} \)

Lcolo

Lcolo
Mojave

Intro
Freely = ca. 92 (Even Eighths)

Melody
(cont. E Drone)
SECOND THOUGHT

RUBATO  =  60 (EVEN EIGHTHS)

Let ring throughout

Music notation image
On the Night You Were Born

Ballad $J = 40$ (Even Eighths)

A7 $b_{13}$

G$maj7b_{5}$

D7$F$

Ebm7

A7$sus4$

A7

F7$9/A$

Bm

dim9/A$

G7$13$ C7$9$

Fmaj7

Em$7b_{5}$

A7

Dm(maj7) Dm6

Cm7 F7$

B7$13$

B$maj7$

A7$13$

Dm

Cm7 B$maj7$

Gm7

Dm7 Ebm11

Cm11 G$maj7b_{5}/B^b$

G$maj7$ B$maj7b_{5}$

A$fm11$

D.C. Al Coda 1

For Solos

Coda 1

Dbl. Time

A$fm11$

After Solos:

D.C. Al Coda 2

Em11

D/C7 C/B$7$

Coda 2

Dbl. Time

A$fm11$

Open

Vamp and Fade
Passaggio Per Il Paradiso (Main Theme)

INTRO
\( \frac{4}{4} \) 136 (EVEN EIGHTHS)

A MELODY

D\(^b\)/Ab

G\(^b\)maj7

F\(^7\)sus4  F\(^7\)

D\(^b\)maj7/F

G\(^b\)maj7

C\(^b\)maj7

G\(^m\)\(^7\)b5

D\(^m\)aj7/Ab

G\(^b\)maj7/Ab

A\(^m\)aj7/Ab

D\(^b\)sus2

C\(^b\)sus2/D\(^b\)

D\(^b\)sus2

C\(^b\)sus2/D\(^b\)
Deus2  Cesus2/D  Deus2  Cesus2/D
B  D/A
Gmaj7  F7sus4  B7
Fm7  Dmaj7/F#  Gmaj7
Gmaj7
Bous2  D/A
Gmaj7  Abm7\(#5
Dmaj7/A  Cmaj7/A  Bm7/A
OUTRO  Deus2  Cesus2/D  Deus2  Cesus2/D
Deus2  Cesus2/D  Deus2  Cesus2/D

PLAY 4 TIMES AND FADE OUT
DON'T FORGET
(PENATO'S THEME)

By Pat Metheny

INTRO

SLOW BALLAD

RUSSATO J = 46 (EVEN EIGHTHS)

Fmaj7  G/F  Fmaj7  G/F

Fmaj7  G/F  Fmaj7  G13/F  G7/F

MeLODY

Cmaj7  F'm7b5  Fmaj7  G/F  G1A  Am7

Dm7  G7sus4  Bm7b5  E7  Am7  C7sus4/G  C7/G

Fmaj7  Bm7b5  E7#9  Am7  Gm7

Fmaj7  Cmaj7/E  Bbmaj9/D  Am/C

Bbmaj7  Am7  D13  Dm9  G7sus4  G7

Cmaj7  F'm7b5

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A

FREELY \( \frac{1}{4} \text{= CA. 56 (EVEN EIGHTHS)} \)

\[
\begin{align*}
\text{Cm} & \quad \text{Fm7} & \quad \text{Cm} & \quad \text{Am7b5} \\
\text{A} & \quad \text{Fm} & \quad \text{Db} & \quad \text{Fsus F} \\
\text{Gmaj7/Bb} & \quad \text{Fm/Ab} & \quad \text{Em7/Gb} & \quad \text{Db/F} \\
\text{C/E} & \quad \text{Gmaj7} & \quad \text{C7b9/Gb} & \quad \text{F7sus4 F7} \\
\text{Dbmaj7} & \quad \text{Em7} & \quad \text{Db/F} & \quad \text{Gb} \\
\text{Db/A} & \quad \text{Gb} & \quad \text{Bmaj7} \\
\text{E/G} & \quad \text{D/A} & \quad \text{Amaj7/C} & \quad \text{Dmaj7} \\
\text{Gmaj7} & \quad \text{F#} & \quad \text{B} \\
\end{align*}
\]
The Heat of the Day

Intro

\[ J = 242 \text{ (Even Eighths)} \]

F/E   CLAPPING

A

(N.O.)

(NO BS.)

\[ \text{PLAY 3 TIMES} \]

UNISON

B

BS.

BS.

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Dm7

Dm9  Dm7

C  Bb11

Am7  Fmaj7  G  Em7

Fmaj7  Dm7  A/C  Cm7

Fm7  Dmaj7

Dm7  Bb  C  Am7

Bb11  Gm7  Asus4  A
Imaginary Day

Intro

\( \text{Tempo} = 120 \) (Even Eighths)

\[ \text{Ensemble} \quad \text{Solo open} \quad \text{Em} \quad \text{Dm}^9 \quad \text{Em} \quad \text{A} \quad \text{Em} \quad \text{A} \quad \text{Gmaj7} \quad \text{Em} \quad \text{Vamp} \quad \text{A} \]

Melody

(Cont. Bs. Ostinato Simile)

\[ \text{Em} \quad \text{A} \quad \text{Em} \quad \text{A} \quad \text{Gmaj7} \quad \text{Em} \quad \text{Vamp} \quad \text{A} \]
N MELODY #2

Gm7

C7

A♭

B♭

C7

Gm

\( J = 106 \)

Gm

(Ens.)

E♭

A♭/C

E♭/B♭

D♭/A♭

B♭m7

G♯maj7

E♭m7

GONGS

\( Gongs \)
THE AWAKENING

INTRO

\( J = 122 \) (TRIPLET FEEL)

A

MELODY

A PEDAL

(CONT. Ostinato, Simile)

Emaj7

G

A

Dim7

Em7

A

Emaj7

G

Fmaj7

G
Cool Down

Solo

Play 3 times
```
\textit{A Pedal} \\
\textit{Div.} \\
\textit{Harms.} \\
\textit{Mel.}
```

```
\textbf{Repeat and Fade}
```
THE ROOTS OF COINCIDENCE

INTRO

\[ \text{\( j = 150 \) (EVEN EIGHTHS)} \]

\[
\begin{align*}
\text{Cm} & & \text{Eb} & & \text{Cm} & & \text{Eb} & & \text{Cm} & & \text{Eb} & & \text{Cm} & & \text{Eb} & & \text{Cm} & & \text{Eb} & & \text{Cm} & & \text{Eb} \\
\text{Bm} & & \text{G} & & \text{Bm} & & \text{G} & & \text{Bm} & & \text{G} & & \text{Bm} & & \text{G} & & \text{Bm} & & \text{G} & & \text{Bm} & & \text{G} & & \text{Bm} & & \text{G} \\
\text{Dm} & & \text{Bm7} & (G5) & & \text{Dm} & & \text{Bm7} & & \text{Gm/A Dm} & & \text{Am/C F5} & & \text{Dbmaj7} & & \text{Bb/D Gbmaj7} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} & & \text{C} \\
\end{align*}
\]
Too Soon Tomorrow

Melody

Rubato = 66 (Even Eighths)

A minor / G major / E minor / A minor

[Music notation]

To Cool

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BALLAD Z

By The Ventures

BALLAD J = 48 (EVEN EIGHTHS)

Emaj7/B♭ Gm♭9/A Am(maj7) Dm7 D/E Emm/F/E Cmaj7/F/NESS

Am7 Cm7 E/F♯ Gmaj7/B♭

D♭maj7/B♭ Amaj7/D♭ D/C Em/B D♭/B♭ G♭/A♭ D♭maj7/B♭ Gm♭9 E/F Emaj7/B♭

G♭maj7

D♭ maj7/G♭ 3 Dm♭/♭6 G♭7/B♭ Cm7

AFTER SOLOS:
D.S. AL FINE

D♭ Amaj7/B♭ Amaj7/B♭ Emaj7 Emaj7/B♭

FINE
OUTCASTS

[A]
RUBATO
F/A Bb add9/D Am Bb Fadd9

[C]
Csus4 C Dm Dm/C Bb maj7 C7 sus4 C

[B]
Bb C7 sus4 C F F/A Bb Am Dadd9

OPEN REPEAT
Dsus4 C Ebmaj7

LAST TIME
Ebmaj7 Dm7 Bb maj7 Dm7

Bb maj7 Am7 Gm9 Eb maj7 Dm9
A Map of the World

By Pat Metheny

INTRO

RUBATO (EVEN EIGHTHS)

Gadd9

A MELODY

C/E D/F/F/A Dsus4 D G Em C D/F/ E m9

F/A G/BB/D/Gsus4 G Am G/B C Cm7 C Cm7

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

Am7 Em9 Fm7

Em7 Dadd9 Fm7

Am7 Em9 Dm9
Homecoming

INTRO

BRIGHTLY J = 112 (EVEN EIGHTHS)

A D A D A D A D

A MELODY

A D E/G# Fm Fm/E

D E D/F# E/G#

F/A G/B C G/B Am G

F G A B

E A B/D# Cm Cm/B

A B/A C#
HOLDING US

INTRO

\( \frac{3}{4} \) (EVEN EIGHTHS)

A minor

G minor

F minor

A minor

A minor

A minor
RESOLUTION

INTRO (OPTIONAL)

RUBATO (EVEN EIGHTHS)

A

MELODY

Gm7 / C/G / Gm
The Sun In Montreal

Key: Amaj7, A7sus4, Gmaj7, F7

Tempo: 150

Chords:
Amaj7, A7sus4, Gmaj7, F7
Dmaj7, Am7, A7sus4, Dmaj7/A
B/C, B7/C, E/F, D/E

To Coda
JUST LIKE THE DAY

By Pat Metheny

INTRO

\( j \approx 90 \) (EVEN EIGHTHS)

\( D \quad F/A \quad D \)

\( Bb \)

A MELODY

\( D \quad F/A \quad D \)

\( F/A \quad C/E \quad Eb/F \quad Bb \)

\( G7 \quad Ebmaj7 \)

\( F/G \quad Bb \quad C \quad Eb \)

RHYTHM STOP

\( D \quad F/A \quad D \)

B

\( A \quad C/E \quad A \)
Soul Cowboy

By Hank Mobley

\[ \text{\textit{J = 110}} \]

\[ \text{C7} \]

\[ \text{Gm7} \quad \text{C7} \quad \text{Gm7} \quad \text{C7} \quad \text{F7} \]

\[ \text{F}^\flat_\text{7} \]

\[ \text{C7/G} \quad \text{F7} \quad \text{Em7} \quad \text{A7} \]

\[ \text{D7} \quad \text{G7} \]

\[ \text{LAST TIME TO CODA} \]

\[ \text{C7} \quad \text{G7} \quad \text{A7} \]

\[ \text{CODA} \]

\[ \text{G7} \]

\[ (\text{SOLO ON C BLUES}) \]
**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 veil the direction  
How to talk to you without speaking,  
how to make the entire sea stay calm  
From the sea?  
Wind of an eternal summer  
tangling the white thread  
Blind-glow of January  
knitting back the shroud  
I come to be the salt, the stones  
to be born of waves and algae  
I come to sunrise!  
To wake up the day  
Slowly,  
slow...  

(Spanish)
Es como nubes sin cielo,  
remonta el voêla  
la tarde  
No hay sombras no es real  
el tiempo se estumó  
No hay canarios que escuchar...  
Quema el sol su luz  
Es un pueblo de fantasmas  
Tanta siesta ahogará,  
horrarás de mis recuerdos la mañana  
Mas alla  
Es el azul más profundo,  
siguió mis pasos,  
la luna  
Qué calles me verán  
anadir mi soledad?  
No sé si sé llegar  
pero sé partir,  
el dolor no vea el rumbo  
Cómo hablarte sin hablar,  
cómo hacer que el mar entero quede en calma  
Desde el mar?  
Viento de un verano eterno  
enredando el hilo blanco  
Ciego resplandor de Enero  
tejiendo de nuevo el manto  
Vengo a ser la sal, las piedras,  
a nacer de oleaje y algas  
Vengo a amanecer!  
a desperatar el día  
Lento,  
lento...

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

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

(Spanish)
Al mar eché un poema  
que llevó con el mis preguntas y mi voz  
como un lento haico se perdió  
en la espuma  
Le pedí que no diera la vuelta  
sin haber visto el altamar  
y en sueno os hablar commigo  
de lo que vio  
Aun si no volviera  
Yo sabrina si llego  
Viajar la vida entera  
por la calma azul  
o en tormentas zozobrar  
Poco importa el modo si algun puerto espera  
Aguarde tanto tiempo el mensaje  
que olvide volver al mar  
y asi yo perdí aquel poema  
Grite a los cielos todo mi rancor  
lo halle por fin pero escrito en la arena  
como una oracion  
El mar golpeo en mis venas  
y libro mi corazon
By Pat Metheny

This book is the result of thirteen years of hard work—and finishing it has been one of the major projects of the past few years for me. The challenge was to come up with a way of presenting this music that would be playable by the largest group of interested musicians. Early on, it was decided that a "fake book" approach would be the most efficient way to communicate the essential musical information that would allow those who wrote the way those songs which were written when they were written. An important goal for me was that this collection would be accurate enough to function as a literal "book" of the music that I have played and been involved in presenting over the years, accurate enough that it would be possible to use it myself for these situations when a new musician comes into the band and we need to give him or her a head start on learning.

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 hundreds of solos that I have written over the years that have never been recorded. Some other pieces were left out because they seemed to be so thoroughly defined by their largely improvised performances that they might more appropriately be included in a transcription book, something that will likely occur in the future. These are some of the pieces that are credited to Metheny/Mays tunes that are so overwhelmingly Kyle's tunes that I feel that they will be more appropriately placed in what is the same eventuality of a songbook of Kyle's music in the future as well. And then there are some songs that were simply forgotten or overlookd until it was too late—and it was unthinkible to postpone the book any longer.

In many cases, I worked hard with the editors to condense the pieces to their shortest possible length by removing repetitions, reducing orchestration details, and making every effort to pare the pieces down to their essentials, in order to keep the book as manageable as possible. But in some cases, there was nothing to do but to write out everything. This music is offered here to all musicians, and is capable of being 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 future versions of these tunes through the prism of other people's musical voices and instincts. Following is a tune-by-tune account of each piece, with a few casual notes about each tune's history and origin. Enjoy the music.

—Pat Metheny, January 2000

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

SEA SONG (Metheny)
Written in 1972 in Miami, the first day I arrived there from Kansas City—after the first day I just saw the ocean and I was being able to play. First performed by the band Kaliediscords, a smallish band I had heard about and wanted to see during my tour, from Miami. Recorded on the album Watercolors. (Page 13)

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

UNITY VILLAGE (Metheny)
Written in January 1974 in Stoughton, Mass. the same night, with the same idea but not as serious. "Unity Village" is a place near my hometown in Missouri that I spent a lot of great summer days. Recorded on the album Bright Size Life. (Page 18)

UNIQUENESS ROAD (Metheny)
Written 1974, Stoughton, Mass. Uniqueness stands in the blue hills area of south-central Indiana. This was written for one of the first gigs I did in Indiana with one of my best friends from my time in Miami, the incredible young trumpeter Joe Pastorius, and one of my all-time favorite drummers, Bob Moses, with whom I was getting to play nightly with Gary Burton. The gig was at a club called Funky's Pub in Bloomington, the gig also involved my working band for a period of two years, during which time we developed a way of playing together that later resulted in the Bright Size Life record. This tune is a challenging one to write on rhythmically and harmonically. Recorded on the album Bright Size Life. (Page 21)

MISSOURI UNCOMPROMISED (Metheny)
Written in January 1974 as above. There's a way to make a 12-bar blues something different. Joe Pastorius gave this over its title. Recorded on the album Bright Size Life. (Page 20)

SHIRRDBORN (Metheny)
Written for a gig at the 7thaven club in Nashville, Tenn. early 1975. Based on a theme Bob Moses and I built on during an odd-tuning, on the cleft 12-string that I was playing, exclusively with Gary Burton's band. The tune is named after Stirr.sbarns Montana from Indiana. Recorded on the album Bright Size Life. (Page 19)

MIDWESTERN NIGHTS DREAM (Metheny)
Written 1979 looking for more ways to utilize the unique color of the odd tunings I was exploring with 12-string, trying to find something in conventional tuning tune as recorded later by Gary Burton. The basic melody at the end was written in Stuttgart, Germany the night before we recorded the record. "Bright Size Life" when I realized that I had written a melody for it to play by myself on the record—and he was good at it. Recorded on the album Bright Size Life and Peace by the Gary Burton Quartet. (Page 22)

OMAHA CELEBRATION (Metheny)
Written in Omaha, Nebraska on an early tour with Gary Burton, 1973. 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 out and write this tune. Recorded on the album Bright Size Life. (Page 16)

NACADA (Metheny)
Written in Toronto, Canada during a Gary Burton week long engagement at a club called Col Care. Looking for unexplored melodic possibilities in a short time tableau, dedicated to Canadian singer Jamie Mccror. Recorded on the album Passengers by the Gary Burton Quartet. (Page 14)

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

LAKES (Metheny)
Written for a band led by Memphis pianist James Williams, a good friend of mine since 1978 when we were both just kids. His band at this time actually was a quartet with another pianist, Paulte Lu. Since these were two keyboard instruments, I guess I faced they needed a lot of chords for that, hence all the changes. This tune was also played on the first night that I had that used to do a lot of the same gigs at St. Louis radio station that the in the-ist. Recorded on the album Col Goldstein on piano, Mike Richardson on bass and Dave Stirling drums. Recorded on the album Watercolors. (Page 26)
NEW CHAUTAUQUA (Meherly)
1978. Written in Munich, Germany at the end of a long European tour. A song about a "sea of love" and the finding out thereof. My good grandfather, Moses Meherly, was a member of the traveling American Indian population called the Chautauqua that traveled all over the Midwest and Southwest. My grandfather's name is sometimes mentioned to me that he felt that what we were doing at the time was the most important thing in his life with lots of sections and all over the world. My father talks about the tune features a kind of rhythmic slurring that I have always loved to do, featured here for the first time on an album. Recorded on the album New Chautauqua. (Page 62)

LONG AGO CHILD (Meherly)
1978. Written in Munich. A series of chords designed to be overdubbed on a new means-one of the only songs written where the music was written on and recorded on the same day. Recorded on the album New Chautauqua. (Page 64)

HERMITAGE (Meherly)
1978. Written in Schwabach, Austria at a club opened by our good friend and sometimes roommate, Jack Kowalski. The club was called "Orient Express" and was a real favorite stop for our band as well as many other musicians traveling around Europe. The tune itself is based on a simple progression with a few distinctive modulations before the simple minor-key hook at the end. Recorded on the album New Chautauqua and another version on Charlie I'd生's Quiet Time. (Page 64)

SUXO CON MEXICO (Meherly)
1978. Written in Oslo, Norway just before the recording of the album New Chautauqua. I was messing around with the Nashville tuning since again—and discovered these two simple chord changes and built a tune around them by changing bass notes to give different movements to the chords. One of the two completing parts passed around this time. The title refers to a dream from around that period. Recorded on the album New Chautauqua. (Page 66)

DAYBREAK (Meherly)
1978. Written in Munich. Strumming was again a prime component in the writing process—this time it was earthy Celtic music that preceded the inspiration. Recorded on the album New Chautauqua. (Page 68)

AMERICAN GARAGE (Meherly/Mays)
1979. Janis Manuel Mays, bass. The original lick that made up the bass line for this song was written in 1972 for a small concert with John McVie of Cream and Village. John developed the five-note figure with the intro and the idea for the first "A" section, and together we came up with the body of the tune and the soloing sections. This was another one that really stuck around the notes on the page from beginner to tight end. Recorded on the album American Garage. (Page 70)

(CROSS THE) HEARTLAND (Meherly/Mays)
At some point in 78, one of our breaks, I'd lie down on a gig of my lilac in Munich, a favorite place of all our vans around that time to hang out in and play. For this gig he brought up some friends of his from the UK, a bunch who had played with him in school at one time and selected the occasion to write some new music. This piece was one of those. Later, we came up with a way of doing it for the PMG, including the beautiful bass line after it for the PMG, including the beautiful bass line after it. Recorded on the album American Garage. (Page 70)

THE SEARCH (Meherly)
In 1978, we were approached for the first time to write music to accompany visual images. The project was a science video for high school students called "The Search for Solutions." This was the main theme that was written for the scenes—conceived again using an unconvincingly tuned guitar, this time a 3-string tuned in all octaves from A down to the normal tonality on a regular guitar to the A that would reside on the G string normally. Each string of course had another string an octave higher above it. This song also featured a lyrical melody over the acoustic sounds of the bass for the first time that lasted for 15 minutes as the primary solo in a song. Recorded on the album American Garage. (Page 75)

AIRSTREAM (Meherly/Mays)
The main "hook" of this time was one of those things that I had been playing around for a few years that I didn't really know what to do with. I'd just learned to write a song that was more interested in the idea of building a kind of life on a high plane. Recorded on the album American Garage and a vocal version was recorded by the group Perri. (Page 83)

THE EPIC (Meherly/Mays)
We laughed about this one a lot. I thought that this may be the only time we ever write with nothing, no sketches done by one of the other of us, just blank pages of paper, and tried to write something together. It may be a feature of the piece, or maybe not, but the latter is certainly all over the map. We had the notion of expanding on the idea of having a piece that was almost like a suite in itself with lots of different themes and an unusual form. I would say we learned a lot from the process of creating a piece of this size that served us well later on. Recorded on the album American Garage. (Page 84)

EVERY DAY I THINK OF YOU (Meherly)
Written 1979 while on tour with the PMG in a hotel room in Athens, Germany. Similar in form to a previous tune, "No," in that the form is an even eighth-note grounded sandwich between nihilistic statements of a melody. This was the first time that
made me start thinking about making the record of 50/51 with Mike Brecker—I was easy to imagine how well we'd play together since we'd played a lot in those years, and it was fun to think that if we ever played a tune like this, he'd have a lot of fun doing anything that I'd tell him to do. Recorded on the album 50/51 (Page 93).

80/B (Metheny)

Written in early 1980. Again the idea of 'steering' an area of natural study for personal gain. This is for the hard-driving guitar player that tends to get lost after one or two decibles on a single note or some limited number of lines. Or if the basic idea back of the music is to come on a new way of doing things, in this case an overall modern kind of drumming that I knew would be coming from Jack DeJohnette. The melody, played by Brecker, was a simple tune, as was the harmonic flavor of the piece. All the box ideas and the bowing were things that Brecker did while I was at the recording. In my opinion one of the best recorded sides. Recorded on the album 80/B (Page 96).

THE BAT (Metheny)

1979. This is a piece written specifically for Dewey Redman to play. With one of the most important trumpet players of all time, the feeling is that he's gone into new territory. This piece was written for a gig that featured Bob Berg on tenor, my favorite players. Recorded on the album 80/B (Page 96).

GOIN' AHEAD (Metheny)

Written in 1980. This was originally a straight piece written for the 80/B session. We tried it and it didn't really work for that time. As the session went on, it became clear that we were going to have enough music for a double album. The idea came up of this piece being played as a solo guitar piece and the rest of the album came together. I remember using the "hose" guitar (an old banjo) that was there in the studio in Los Angeles because it was easier to play to than the electric I had brought with me. Recorded on the album 80/B (Page 97).

BETTER DAYS AHEAD (Metheny)

1979. Written on tour with the group in Fulton, Missouri, in December of 1978. For many years, the writing title of this song was "As usual," which is a really fun and challenging tune that was written in the group's repertoire and never recorded for many years until it was to be recorded. Recorded on the album Letter from Home and the recent Brad Mehldau/Herron duet album (Page 101).

SEPTEMBER FIFTEENTH (Metheny/Mays)

Part I and Part II—written in 1977, Cambridge, Mass. Part III written in 1974, in Italy, while on a trip. It is a very unusual tune that we played quite a bit on the 1980 tour in Italy, and it was recorded on the album 80-B (Page 101).

TRAVELS (Metheny/Mays)

Written in 1989, Oslo, Norway. This was actually written during the mixing period of the 80/B album. It's a piece that "comes out of the blue," which all good meters do, and it's hard to put a label on it. Although it was recorded on the 80/B session, it was never released because it didn't quite fit in. It was recorded on the album 50/51, and I've been thinking about recording it again. I think it's got something special to offer, and I'm looking forward to hearing it again. Recorded on the album 50/51 (Page 102).

JAMES (Metheny/Mays)

This is a piece for James Taylor, one of my favorite guitar players. Recorded on the album Out of Time with other versions by Ronny Hawkins, Bob James, Martin Taylor, and others. Recorded on the album Out of Time (Page 114).

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

1979/1980, Winstead, Mass. First time there was the notion of having a piece that would actually begin fifteen minutes into it, so that we could actually work out the timing and performance aspects, and that we would actually start recording in the middle of the song. We were so proud of the fact that it took longer than the original recorded time, because we had to actually make the piece longer in order to make the performance longer. It was a real challenge to have to make the piece longer in order to make the performance longer. Recorded on the album 80/B (Page 93).

ESTUPENDA CRACA (Metheny/Mays)

1980, Watkins, Mass. Living yet another 12-string guitar thing, this is an elaboration on a brief segment of the tune "Amazing Grace." This was the first time that we played the Gillespie theme with a 12-string guitar. Recorded on the album As Falls Wichita, So Falls Wichita Falls (Page 116).

OFFFARM (Metheny/Mays)


ARE YOU GOING WITH ME? (Metheny/Mays)

1980, Wilton, NY. This was in the first batch of tunes that I wrote after I began working with the Synclavier, a new idea that I advised in digital music system that allowed me to make multiple recordings and manipulate musical data with a computer. Because I could write music on a computer, I didn't have to worry about the traditional ideas of composition and arrangement. I could write music on a computer, and then record it on the Synclavier. This was a new way of thinking about music, and it was a new way of making music. Recorded on the album Out of Time (Page 122).

BARCAROLE (Metheny/Mays/Vonconcellos)

Wilton, NY, 1982, a Synclavier-based piece. This is a really simple idea, a minor idea, that would sound good on a minor instrument. Recorded on the album Out of Time (Page 122).

EIGHTEEN (Metheny/Mays/Vonconcellos)


EXTRADITION (Metheny)

1989, Wilton, NY. A new tune written to feature the Roland GR-100 in a more "chamber"/ambient environment. This is a really fun new piece to play. The song's name has to do with a story that was on the news at that time, and the tune became the basis of many songs that were written by the band. Recorded on the album Travel (Page 149).

FARMER'S TRUST (Metheny)

1981, Waltham, Mass. Another song that I just showed up, written for the group to feature a new area of performance space, for me playing tenor guitar with a pick. This song, particularly the inner voice playing, has evolved over the years of playing it, and it's a real joy to see it come alive in the studio. The title refers to a business that for many years was located in the area of the studio, and it was a place where the Farmers Trust was located. Recorded on the album Travel (Page 142).

GOODBYE (Metheny)

1983, Waltham, Mass. A song written really as a " ~introduction" to feature Nanae singing. Also a link and a challenging tune on its own. Recorded on the album Travel (Page 146).
THE FIELDS, THE SKY (Meatheny)
1982, Willow, N.Y. A piece designed to feature Nana and his banjo in five performance—a performance being an instrument that is not typically found in a situation for a human being. The melody for the first or initial section was again written on the Synclavier. Recorded on the album Travels. (Page 140)

STRAIGHT ON RED (Meatheny)
1983, Willow, N.Y./Waltham, Mass. One of the most times that Kyle made his banjo debut with the Synclavier, an instrument that is not mine. My banjo is my workhorse. The melody for the first or initial section was again written on the Synclavier and was done by Kyle. He used the Synclavier to get the entire sound for the banjo. This was also an early attempt at working up several machines (e.g., Synclavier and banjo) together with the banjo and the Synclavier. It is something that even as I write this twenty years later makes me shiver to admit I should have done this earlier. Still, this was one of the most exciting vehicles for Kyle in this period of his band's history. He played great solos on this every night. Recorded on the album Travels. (Page 140)

SONG FOR BILLBAG (Meatheny)
1984, Willow, N.Y. A very simple blowing tune, again written on the Synclavier, to be performed on the banjo. Billbag was a Synclavier program which had been developed by the banjo liner. This tune was originally inspired by McCoy Tyner's liner, and its working title for many years was "McCoy" for that reason. That made it even more exciting to get this record and to get this written for the Synclavier. The banjo is dedicated to the people of Billbag, Spain, the site of the first very important in an African country, 1983—a song and one of the warmest and most exciting, exciting, listeners; audiences; in the world. Recorded on the album Travels and by Michael Brecker. (Page 172)

STORY FROM A STRANGER (Meatheny)
1985, Willow, N.Y. Written as a piece for Billy Higgins, Charlie Haden, and me to play at a concert in Sunnyside, Dutch. We actually didn't play it that night, but did record it later on the album New Morning. Recorded on the album New Morning. (Page 154)

THE CALLING (Meatheny)
1985, Willow, N.Y. A piece written for the trio with Charlie and Billy, so we could feature the band. This piece would go well with the Synclavier sometimes, and we tried playing it with the Synclavier sometimes. Sometimes we would play it for 30 or 40 minutes. A few years later, this tune became a staple of the song, though it never appeared on the record. Recorded on the album Reckoning. (Page 136)

THE RED WIND (Meatheny)

MCCALLA (Meatheny)
1986, Willow, N.Y. The idea of having songs that could be sung started to really appeal to me around this time, and this is an example of that desire. Originally presented to John McCalla during his stay with the band, it was a year later when Peter Azar joined the band that this tune found its identity. A real favorite. (Pittman wrote words to it that can be found elsewhere in this book.) Recorded on the album First Circle. (Page 158)

FIRST CIRCLE (Meatheny/Mays/Mays)
1987, Waltham, Mass. After working with Jerzy Gadowski on the score for the film Under Fire, a lot of new ideas came up—I spent a week knocking about in our warehouse in Waltham just writing down everything that came to mind. One comment that Jerzy made really stuck with me, and that was that you have to know the history of the place you're playing, and the ability to make a piece that can be played in different places. This piece was written with this in mind. The Synclavier and banjo were used to bring the piece to life. Recorded on the album First Circle and other versions from the group's live tour. (Page 160)

IF I COULD (Meatheny)
1989, Dedicated to this youngster. I wanted to write a song to try to describe the unadulterated gratitude I felt towards the kids who was so much of a great guitar star in this period of time, and how much I wish that I had been able to really thank him in person for the gift of his music. Recorded on the album First Circle, and Stanley Turrentine made an album with this being the title track. (Page 160)

END OF THE GAME (Meatheny/Mays)
1993, Willow, N.Y. A tune written on the Synclavier, with some similarities to "Someone You Can Count On"—we wrote a beautiful version where the banjo solo ends with the Synclavier solo and the banjo solo in unison throughout the piece was difficult to pull off, which is why this tune was rarely, if ever played on tour. Recorded on the album First Circle. (Page 173)

HOUSE ON THE HILL (Meatheny)
1993, Waltham, Mass. Another tune from that post tour Under Fire weekend. This tune really didn't find a home until many years later when it wound up being played beautifully by Gary Burton on one of his albums. A simple song with a few extra lines here and there in the form. Recorded by Gary Burton on the album Reckoning. (Page 173)

THE CHIEF (Meatheny)
1993, Waltham, Mass. Another song from that same weekend. This tune really took some time to work up for me, and I never really fit it with the 1993's concept even though we played it occasionally and it was often on the "Unusual" list of tunes waiting to get recorded. Again, it's an excellent album with Gary Burton on his Reckoning record, where Gary just owned it on sax. In fact, "The Chief" was everyone's favorite G.B. during those 70's ECM days. Recorded by Gary Burton on the album Reckoning. (Page 167)

WASN'T ALWAYS EASY (Meatheny)
1993, Waltham, Mass. Yet another from that Waltham weekend after the Goldsmith experience. Again, this didn't quite suit the band at that time, and again, I submitted it to Gary Burton—when played it beautifully. Recorded by Gary Burton on the album Reckoning. (Page 168)

TELL IT ALL (Meatheny/Mays)
1994, Waltham, Mass. After a few years of touring with new group members Pedro Azar and Bill Heid, we were ready to tour for our new venture. One of the most exciting aspects of this tour was to work with Bernie Worrell and the keyboardist that he brought on board. This tune grew out of a jam session that we had before and after a gig and it was done like this for a few hours. We were also two times people, and this was the guitar part of the alternative ensemble in detail. Finding exactly the right notes to play to create the effect that we had all been looking for—turning the guitar into an ensemble in something that really defined the sound of the band. Recorded on the album First Circle. (Page 169)

FORWARD MARCH (Meatheny)
1994, Waltham, Mass. During this period I was actively involved with the New England Digital Corporation as a consultant in the development of what they were calling the "Virtual Guitar"—an instrument between a conventional guitar and the Synclavier. One of the features of the Synclavier was the ability to change the "octave ratio"—in other words, to continuously alter the note-to-note ratio on a guitar. This allowed me to change the space to a wider range of notes and guitar. From far below the lowest note of a piano to far above the highest. This piece was written using a special octave ratio that allowed me to somehow channel every little bit of the groups and hand band frustration into something, but very effective live piece. Should it have entered the world? As I have often noted in situations like this, "It seemed like a good idea at the time." Recorded on the album First Circle. (Page 184)

PRAISE (Meatheny/Mays)
1995, Cambridge, Mass. Sometimes a new instrument inspires a new tune—in this case, I had just received a beautiful new acoustic 12-string built by Canadian luthier Linda Manzer, and the tune came pouring out. I wrote the tune with the flute and bridge, and together we wrote the flute/marimba middle section. This tune is also notable for the use of the Synclavier, which was Pedro Azar's "vamp" section that ran between the flute and the Synclavier with Him playing the piano flute and "played" by my guitar—a big deal at the time, and a first for us. Recorded on the album First Circle. (Page 187)

PARALLEL REALITIES (Meatheny)
1996, Waltham, Mass. A piece written for an NEC workshop in Lausanne, N.Y., played live by the Synclavier and me, with a great saxophonist player, Fred Mau, joining in. I resurrected this piece a few years later for Jack DeJohnette's record of the same name, and it's one of my favorites from that period. Recorded on the album Parallel Realities by Jack DeJohnette. (Page 189)

JOHN MCKEE (Meatheny)
1996, Waltham, Mass. John McKee is one of the most important musicians in my life, a great piano player from Les's group who introduced all of us in the neighborhood to the music of Thelonious Monk, Bill Evans, Miles Davis, and others. Also a brilliant pianist and very close friend. This piece is dedicated to him. Recorded on the album Parallel Realities by Jack DeJohnette and another version by Drummer Roy Haynes. (Page 189)

DANCING (Meatheny)
1997, Waltham, Mass. Another piece written for the NEC seminar that found its way to the Dachshund project later. A simple vamped up vamped melody, and a bridge that's played beautifully by Herbie Hancock on the record. Recorded on the album Parallel Realities by Jack DeJohnette. (Page 189)
CHRIS (McCready/Mays)
1986, Embankment, Mass. Without the night I got back from Mexico City when I had been invited to watch a day of shooting for the film The Falcon and the Snowman. This piece felt like the mood of the film to me. It went on to become the main theme for the movie, in which Bucky, played by Bob Hoskins, is played by Timothy Dalton. 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 (McCready/Mays)
1986, London, England. Like I and agreed to write the music for The Falcon and the Snowman. We needed another main theme for the vehicle. Chris Young, played by Sean Penn, quickly came up with this wonderful idea of a piece that seemed to evoke everything about Sean's character. Together we finished it in one afternoon, listening to it. I took one of our best buses and it was just exactly what we needed for the film. We then sent it to Sean Penn. He was a bit blowed, but loved it, and I think it's one of my own best pieces. This is something that has stood the test of time and has been used in many different films since. Recorded on the album Still Life (Talking). (Page 197)

IT'S JUST TALK (McCready)
1989, London, England. The idea had actually been forming around for awhile; there was even an early version of a song that includes parts of this piece around the time of the album's recordings. But it never really was finished until we were searching for "Daulton Lee's" theme music. It was never recorded until Still Life (Talking), a few years later, when first trying to write about a hundred bridges for this film. I thought I would never get another work, an acceptable one truly showed up. Recorded on the album Still Life (Talking). (Page 200)

THIS IS NOT AMERICA (McCready/Mays/Glowe)
1994, Montagnole, Switzerland. After two months of work in motion on the scene itself, we all flew to Switzerland, where David had recorded a studio. His original vision was the song's "America" with an additional line added to it, "had sung over the top. It was great, and something in him and acting and doing the track with him was a real pleasure. The words, often hard to discern, are powerful and emotional, and they are perfect for the film. Recorded on the soundtrack album for the film The Falcon and the Snowman. (Page 201)

KATHLEEN GRAY (Coleman/Mays)
1989, New York, NY. A melody written by Orlane that he asked me to work to in writing, my own kind of choral choral. There would be dozens of ways to harmonize this piece, one that was to come up with something that would be in a solo version. We have a conventionally harmonious notion, Recorded on the album Song X. (Page 208)

TRIGONOMETRY (McCready/Coleman)
1989, New York, NY: The first piece is more, the second is Orlane's, third is mine, and the fourth final song one is Orlane's. We have probably a hundred more unreleased tracks like this that we wrote in the three weeks prior to the recording of Song X. In the described method of playing phrases back and forth, and then sometimes left later and reworking them, Recorded on the albums Song X and Roy Haynes' To You. (Page 210)

MINUANO (SIX-EIGHT) (McCready/Mays)
1998, Wheeling, WV: The "tune" part of this one was written after receiving a call from a fellow musician, a high-energy, swingy, wistful, soulful. Playing it like a Brazilian "samba," the melody came quickly with the basic harmonic pattern. The piece was later rearranged by tyme when we just got interested in having a piece that wanted to come up with something that would be fun to harmonize. Recorded on the album Still Life (Talking). (Page 211)

SO MAY IT SECRETLY BEGIN (McCready)
1986, Wheeling, Mass. Based on a written sheet notation that came out of a writing session with Orlane. The piece features a "vocal" theme woven through the song. Recorded on the album Still Life (Talking) and another version by vocalist Keyon Lattes. (Page 211)

LAST TRAIN HOME (McCready)
1988, Wheeling, Mass. The electric guitar is an instrument that I had used to color various tracks for the previous few years—and I wanted to write something that would figure in as a lead voice for an entire tune. Hains, and the bass played by Gene, are similar and important to me; the Mexican Pacific line was just outside the window of the house I grew up in, and the sound of distant trains was a constant countertop to growing up in Leo's Summit. This was not a bridge for a long time—only just before we recorded it did a bridge come, shown here in this book with the excellent vocal arrangement that I wrote up for the arrangement of the tune that appears on the record. Recorded on the album Still Life (Talking). (Page 212)

IN HER FAMILY (McCready)
1986, Wheeling, WV. Actually written on the last day of our summer vacation, a long time had the working title "Last Day." Kind of the precursor to other planed-based ballads played with kappos, for making the high region of the pieces. Recorded on the album Still Life (Talking). (Page 217)

THIRD WIND (McCready/Mays)
1986, Wheeling, Mass. Again we found ourselves with a fair amount of holiday and record dates, needing something "up." I took the week's hits pattern described above on "It's Just Talk" and made it up into a longer, more complex piece, but then the whole thing off into a totally different, area with the cold polyphonic, of the first line. Recorded on the album Still Life (Talking). (Page 220)

LETTER FROM HOME (McCready)
1983, Cambridge, Mass. Originally used as a theme in the movie score for the movie 'Twice in a Lifetime.' Again I used the opening guitar to double a melody written on the piano and conceived as a piano piece. This piece also marked the beginning of a "new era" for me as a writer in terms of not accepting any melody notes that could be any note other than the one note it could only be. When I wrote this tune, I was in the same chair for about eighteen hours working for this simple, one-step-up, no trouble, no trouble, no trouble, to show up the final page when I finished was yet a mess of mixed notes, crossed out phrases, and extended sections connected to other bars and phrases, turned out to be dead ends. And the final version that I worked away from that session with was unlike anything. I had written until then. I have tried to maintain that standard of critical melodic detail as much as possible ever since. Dedicated to Freda, a member of our touring organization for many years. Recorded on the album Letter from Home and the film score to the movie Twice in a Lifetime and another version by singer Nora. (Page 238)

GRAPPA'S GHOST (McCready)
1981, Wheeling, Mass. A piece based on an idea written for Tom Trotter's, directorial debut in the TV series Amazing Stories. Using the Synclavier II to create seven sounds, this was a tune designed to be played using this one-skilled ensemble of a synthesizer piano, a cello, and a guitar all doubled into one high pitched sound. Never recorded on an album. (Page 239)

SLIP AWAY (McCready)
1992, Wheeling, WV: An idea that started around for a number of years before turning into anything. Typical of the kind of melodies that seem to always show up from time to time. The form and structure of the piece were really honed out in the writing period that preceded the recording. Recorded on the album Letter from Home. (Page 240)

HAVE YOU HEARD (McCready)
1986, Wheeling, Mass. The final piece written for the '89 album Letter from Home, designed as a last minute blues tune to get the concert started. When I went to write it, the tune changed to be a simple song was a simple—just the piano and piano. Recorded on the album Letter from Home. (Page 241)

SPRING AIN'T HERE (McCready)
1988, Wheeling, Mass. A tune inspired by Sweeney Todd, one of my favorite movies. Almost all of the tunes from around this time, the Spring was the most well known by the audience of sounds available was always inspiring to me. In this case, a combination of all the old Irish ballads and Japanese folk songs. Recorded on the album Letter from Home. (Page 242)

DREAM OF THE RETURN (McCready)
1986, Rio De Janeiro, Brazil: A tune that had been floating around for awhile, much of the original written for some Brazilian friends of mine, an arrangement called a flute flute. Recorded on the album Letter from Home. (Page 243)

557 (McCready/Mays)
1988, Wheeling, Mass. Like "Host Circle," I started with a rhythm motif and worked from there, this time with two bars of "54" followed by a bar of "71" (which is when the first line comes. Which generated the melody of the basic sequence for the piece, which I then worked with the multitrack mixing session. Together, I and I wrote the intro melodic 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 as a real help in helping 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 246)

458 (McCready/Mays)
1990, Wheeling, Mass. The rhythmic motif takes from an earlier, like a simple idea that provided the rhythm and some roots to all the counting. Recorded on the album Letter from Home. (Page 246)
N D X

BEAT 70 (Metheny/Mays)
1989, Rio De Janeiro, Brazil. Again, needing an uptempo tune to complete the program for the week, this one showed up. Not really one of my favorites, but extremely effective, especially live. Recorded on the album Letters from Home and the Road to You. (Page 276)

EVERY SUMMER NIGHT (Metheny)
1988, Montreal, Quebec. Dedicated to the people of Montreal and the fantastic events that you can see every summer night by way of its festivals, and especially the Montreal Jazz Festival—possibly the best of its kind in the world. The tune is clearly influenced by the music od the Balkans, an important music tradition in my musical life since childhood. Recorded on the album Letters from Home. (Page 262)

QUESTION & ANSWER (Metheny)
1980, Cambridge, Mass. A piece written for a gig at saxophonist Dave Lieberman at Birde's around this time. A piece that has provided a lot of playing opportunities over the years since. The end of the bridge is inspired by the harmonics of John Coltrane and his music. Recorded on the album Letters from Home and Healing. (Page 256)

CHANGE OF HEART (Metheny)
1985, so the road somewhere. This tune was played for many years by the PMG, and I think we may have even recorded it once or twice but never included it on one of our Group records. It was a subtle tune for a delicate situation because while the bass note is constant, almost hanging in the air, the harp is the focused instrument in the left channel. Recorded on the album Question & Answer and Healer. (Page 248)

H & 4 (Metheny)
1988, New York, NY. Written for the rhythm section of Dave Holland and Rob Hurman who had only rarely played together prior to this "Q & A" session that this piece was written for. The piece was improvised, especially by Dave Holland's music. It takes it in a major, a challenging key to improve on. Recorded on the album Question & Answer. (Page 260)

NEVER TOO FAR AWAY (Metheny)
1989, Fort, France. Originally written for a one night gig at the New Morning Club in Paris with Charlie Harris on bass and Paul Wertico on drums. We had an all night gig on a Monday, but I really wanted to stay playing, so we decided to extend the concept and included it in four nights of week-long "Q & A" sessions. Recorded on the album Question & Answer. (Page 270)

THREE HIGHTS UP (Metheny)
1989, New York, NY. A tune written at the last minute for the session with Dave and Rob. Designed to feature Rob's new melodic way of playing fast tempos. Recorded on the album Question & Answer. (Page 260)

HALF LIFE OF ABSOLUTION (Metheny/Mays)
1988. This tune had a few early incarnations before it wound up in the form that it appears in on the Road to You album. It was originally written for a gig at Ryko's that participated in the Bop International Jazz Festival. Recorded on the album Letters from Home and the Road to You. (Page 276)

THE ROAD TO YOU (Metheny)
1989, Wilkes, PA. One of the only times I ever remember writing by the computer. The tune has some real challenges to solve but it is a fun one to play. Recorded on the album The Road to You. (Page 270)

Naked Moon (Metheny)
1989, New York. Written after a concert where the crowd was leaving down all the gear with only the piano remaining, with a couple of everything for a show. The show was a week, a common occurrence around this time. The tune was in the book for a while, then fell out for a while and was then revised for the European tour and that. Recorded on the album Letters from Home and the Road to You. (Page 276)

Nine over Reggae (Metheny/Drozdowski)
1989, Wilkes, PA. Jack's tune in 9/4 was written but needed a melody. Basically, I contributed that along with a fair amount of organization and text for this tune and the others on this record. This was a useful fund to record and I asked if I had not only one of the greatest drummers of all time, he is one of the greatest all-around musicians on any instrument. Recorded on the album Jack DeJohnette album Parabalabralight. (Page 276)

The Last to Know (Metheny)
1989, Rio De Janeiro, Brazil. A piece written on a break from a two week tour in Brazil and includes a Latin feel. The tune has been recorded on the album Shadows and Sunlight on the Road. (Page 176)

Cool Nights (Metheny)
1989, Wilkes, PA. Written for a Gary Burton recording that I knew would feature solo, and I was a favorite bass player. This was written with him and Gary in mind. Recorded on the album Cool Nights. (Page 262)

Always and Forever (Metheny)
1989, Wilkes, PA. Dedicated to my mom and dad and the great relationship that we have had throughout the years—more than 60 years together. Recorded on the album Secret Story and another version by trumpeter Ray Hargrove. (Page 264)

Antonia (Metheny)
1989, Angria, Brazil. Originally used in a piece written for the Brazilian Festival de Jazz do Rio de Janeiro that was recorded at the Festival. Recorded on the album Secret Story. (Page 264)

The Truth Will Always Be (Metheny)
1988, Wilkes, PA. Written during a period of intense activity and focused on a season or so before adding a tune with the theme of the aforementioned candle piece, and later added to the conclusion of the Secret Story album. I have always felt that this particular tune summed up a bunch of personal and musical issues close to my heart. An important one for me. Recorded on the album Secret Story. (Page 269)

Fencing West (Metheny)
1987, actually written in the same session as "Last from Home" and "Minutma," but didn't find a home until Secret Story. The tune was built on a boogie. Recorded on the album Secret Story. (Page 262)

Cathedral in a Suitcase (Metheny)
1988, Wilkes, PA. A medley in polyphonic, specifically three over two. One of the leading voicings when "polyphonic sampling" became a reality on the synthesizer. The piece keeps getting updated and revised all the way up to its recording on Secret Story. Recorded on the album Secret Story. (Page 270)

As a Flower Blossoms (Metheny)
1989, Rio de Janeiro, Brazil. A simple idea with a reference to the theme of this album title and inspired by the music of the Brazilian jazz band, especially by the electric guitar player, Gilberto Gil. Recorded on the album Secret Story. (Page 264)

The Longest Summer (Metheny)
1990, Rio de Janeiro, Brazil. Written and played on piano until the solo. A favorite from this period, especially the solo. Recorded on the album Secret Story. (Page 263)

Rain River (Metheny)
1990, Rio de Janeiro, Brazil. Based on a specific texture played on the electric guitar. The melody is an antiphony of the 43-string plucked guitar, made by Linda Monier, doubling a flute sound via the synthesizer. Recorded on the album Secret Story. (Page 263)

See the World (Metheny)
1989, Wilkes, PA. A simple theme to solo over—one of the hardest covers, especially by size, after night, after night, after night. Mike Redman put the excellent New York Times section that we assembled for the recording of this piece. Recorded on the album Secret Story. (Page 263)

Sunlight (Metheny)
1989, Rio de Janeiro, Brazil. An attempt to modulate as many keys as I could into the form of a simple pop song. Recorded on the album Secret Story. (Page 262)

Inori (Prayer) (Metheny)
1990, Wilkes, PA. A tune that somehow became inspired by the Japanese music, although I don't know that much about his music. The title came from Dill Mane's, edited a version of this piece in Japan. I only recorded at the time of this writing. Recorded on the album Secret Story. (Page 259)

Tell Her You Saw Me (Metheny)
1987, Wilkes, PA. A special one to play. Recorded on the album Secret Story. (Page 259)

Not to be Forgotten (Metheny)
1990, Wilkes, PA. Used the multi-track recording feature of the Synclavier. I used to incorporate "orchestral" pieces into the recording. This is one of them, fixed up and properly orchestrated. Recorded on the album Secret Story. (Page 263)

We Had a Sister (Metheny)
1992, Santa Barbara, CA. Written for the debut recording of Josh Redman, for the album In the Year It Was. Because it was going to be a session without piano, I wanted to color something that would be rhythmically dense, yet guttural as well, and that's how it was. The tune was also played each night on the tour that supported Secret Story tour. Recorded on the album Trio 98-00 and Joshua Redman's record. (Page 263)

Whittlin' (Metheny)
1989, Actually written for the "Q & A" session, but not used. Recorded on the album Secret Story. (Page 258)

Double Guatemala (Metheny)
1990, Written for the "Q & A" tune. This was a project that I worked on for a while but never recorded. It was performed at the Barcelona Jazz Festival that year with special guest Gary Burton who went on to record it later with B.B. King. Recorded on the album "Six Pack" by Gary Burton. (Page 256)
THE RED ONE (Melthemy)
1991, Willow, NY. Written for a collaboration record with John Scofield. It was fun and easy to play. I had to think of the potential ways that John and I could play together. This one was given its title because at one point during our warm-up gig in preparation for the recording, as I set the Roland guitar synth continuum to play guitar sounds, I noticed a guitar solo who changed his/her mind without being played. a guy in the audience loudly demanded that I play a tune on the "red one" (the Roland is kind of red). The title stuck. Recorded on the album I Can See Your House from Here. (Page 329)

MESSAGE TO A FRIEND (Melthemy)
1992, Willow, NY. Also for the Sco session, with a nod towards Charlie Haden, one of my best friends. The first few chords of this piece seemed to be very Charlie-ish in concept, that's where the title comes from. This was a piece written on guitar, not for me around this time. Recorded on the albums I Can See Your House from Here and Beyond the Missouri Sky. (Page 324)

S.C.O. (Melthemy)
1993, Willow, NY. Also for the Sco session. Thinking about John and, again, the sound we could make together. We both love playing changes, but this time was (and is) a really hard one. Bill Stewart totally owned this tune from the first and was great at negotiating the meter and phrase challenges of the time. Recorded on the album I Can See Your House from Here. (Page 323)

THE BROTHER'S NAME (Melthemy)
1991, Willow, NY. Another for the Sco date. This tune was designed thinking about Steve Swallow's bass style and how much I love playing with him. Both players in mind, that is also where the title comes from—another nod to John's tune line on "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 (Melthemy)
1993, Willow, NY. A ballad written for John and I to play together. Again, thought of Swallow and the many lessons I learned from him about tone writing and everything else about music woven into this one. Recorded on the album I Can See Your House from Here. (Page 319)

HERE TO STAY (Melthemy/Mays)
1994, Miami, FL. First of a batch of new tunes addressing some of these basic beats that we have been using to speak music, across the stylistic breadth during this period.Basically groove-oriented but with (hopefully) the kind of compositional and orchestral attention to detail that we had always aspired towards. Recorded on the album We Live Here. (Page 318)

AND THEN I KNEW (Melthemy/Mays)
1994, Miami, FL. Also for the batch of this batch, is based on a grooves. On this one, we let our improvisations go in terms of form—a constantly shifting set of changes unrelated to the initial melody and at different subdivisions, etc. Cool release section by Bill after the guitar solo. Recorded on the album We Live Here. (Page 315)

THE GIRLS NEXT DOOR (Melthemy/Mays)
1994, Miami, FL. Another of the same varied-based tunes in our book. This one was inspired by long walks around Miami and just hearing how often I would hear this particular tune and groups come up. This track later became one of the most played tunes. This was recorded at Chicago in 1980 when there was a dance craze for a few years called "Steppin'". I always liked the bridge/middle section in this that I wrote for Mark I edited to play, which is in harmonic contrast to the main blues form of the tune. Recorded on the album We Live Here. (Page 316)

SOMETHING TO REMIND YOU (Melthemy/Mays)
1994, Miami, FL. One of my recent favorite collaborations with Bill. We both love Earth, Wind, and Fire, and this tune is a sort of homage to the kind of melodic strokes that that band used to invent to worldwide audiences regularly when they had the ear of the nation. The out vamp of this tune is something special for us. Recorded on the album We Live Here and later by E, W, F lead singer, Philip Bailey. (Page 318)

TO THE END OF THE WORLD (Melthemy/Mays)
1994, Miami, FL. Kind of in the same family of tunes like "Are You Going With Me?" and "Fall". This one was another where we look a very common beat and tried to do something of our own with it. I have always loved the more long-form tunes that the group has been committed to exploring—pieces in the eight to ten minute range. This record We Live Here is one that seemed to be the kind of open-ended, exploratory listeners, but to me it contains some of our best written of this period. Recorded on the album We Live Here. (Page 347)

WE LIVE HERE (Melthemy/Mays)
1994, Miami, FL. Originally thought of as a kind of modern "folk" song, it wound up being more of a different track. I wrote it at home the last day of our writing session together as kind of an afterthought, it ended up being the title tune of the record. Recorded on the album We Live Here. (Page 346)

RED SKY (Melthemy/Mays)
1994, Miami, FL. Another great Lyle leading. We hammerd out the melody and the playing form as a vehicle for the Roland to solo over for this record. One that never seemed to translate to live performance, as sometimes happens. Recorded on the album We Live Here. (Page 346)

STRANGER IN TOWN (Melthemy/Mays)
1994, Miami, FL. One of the rare cases where a tune or ours was based on what would have to be called a "rip"—a guitar lick. This kind of tune is a form and this kind of changes remains always stimulating to play and to solo over. Recorded on the album We Live Here. (Page 351)

QUARTET (INTRODUCTION) (Melthemy)
1995, New York, NY. Actally 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 freely flesh it out—although I feel there is quite a bit of expliation 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 (Melthemy)
1995, New York, NY. All of the pieces for this record (Quartet) were written very quickly—basically over a long weekend—that was part of the challenge of this record. This one was a groove that I thought Steve and Paul would be especially good at, again, of a kind of, oscilato groove tune. Recorded on the album Quartet and another version by singer Kevin Mahogany. (Page 356)

AS I AM (Melthemy)
1995, New York, NY. "Writing inDefault is one of my favorite things to do, and believe this to be a kind of private challenge for me. Recalling the experience of "I Am I Am", I began thinking about some of the themes I might pursue—some of the ways in which I am. Here is a possible take—one might call it the "writings of a particular kind (Quartet)." This tune made a kind of sense when Mike Brecker played a few years later. Recorded on the album Quartet and later Mike Brecker album Time is of the Essence. (Page 358)

SEVEN DAYS (Melthemy)
1995, New York, NY. A tune that starts in "seven" and gradually gets more metrically "five" as it moves along. Not especially enjoyable improvising in odd meters, I did write a more conventional playing form based on what the tune suggested. This is a time that I began to realize more clearly that the future—our future, we never really played it again after we recorded it that day. Recorded on the album Quartet. (Page 360)

SOMETIMES I SEE (Melthemy)
1995, New York, NY. A slow waltz with a melody that opens up a bunch of potential for soloing. Kind of the flip-side of "When We Were Free." A tune that came in quite a natural way, almost as one long idea—a quality that I always love for in composition and recording. Recorded on the album Quartet. (Page 359)

LANGUAGE OF TIME (Melthemy/Mays)
1995, New York, NY. Because this record was to be made using a new kind of technology for the time, 24 bit multitrack recording, I played a lot about wanting to use a lot of "talking" chords that had a lot of interest in their upper structures. I came up with this one. Together we wrote the main melody, using a slide guitar placed 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)

MOHAVA (Melthemy)
1995, New York, NY. A similar melody to "Sometimes I See"—this time to be played by Steve Swallow on the bass. All about the vibe of it. This center section of this record is one of the darkest music the PASG has done, and some of my favorite recordings of the band. Recorded on the album Quartet. (Page 362)

SECOND THOUGHT (Melthemy/Mays)
1995, New York, NY. A sketch that set a mood, built to set up a kind of lyrical improvisation. Recorded on the album Quartet. (Page 360)

TEARS OF RAIN (Melthemy)
1995, New York, NY. Written and designed to feature the Linda Lujan—made acoustic star guitar. The overview from this time on is something special for us. Recorded on the quartet. Also first presented on the first record that Charlie Haden and I did around this time. A version on conventional guitar worked okay, too, on Like Moths with Cory Booker and Daryl Jones. I always was thinking about Even Morsing for the missing section of this tune—even on the Charlie version which didn't even have drums on it. Recorded on the albums Beyond the Missouri Sky and Like Moths. (Page 369)

ON THE NIGHT YOU WERE BORN (Melthemy)
1995, New York, NY. A piece written for a quarter date led by drummer Tommy Aldin. A lovely, easy, bluesy, kind of thing that came out of a jam session. The piece was dedicated to Artie Shaw, who I had known in the ’70s. Recorded on the album A Thousaand Years. Recorded on the album The Sound of Summer Running and Like Moths. (Page 371)

PASSAGIO PER IL PARADOJO (MAIN THEME) (Melthemy)
1996, New York, NY. The main theme from the Italian film of the same name, featuring the great American actress, Julie Harris. The film is a "tragedy" movie that takes place in the Venice regatta of Italy, one of my favorite parts of one of my favorite countries. I have been a lot of times traveling around this region of Italy myself, so I really just tried to write music that had the feeling of that particular place as seen from a car. Recorded on the soundtrack album for the film Passaggio per Il Paradoxo. (Page 372)
MARIAS THEME (Methody)
1996, New York, NY. The theme for Julie Harris's character, Maria, in the Broadway film. A special one for me—Maria's performance was inspiring, and I wanted to write a piece of music that reflected her human warmth and sensitivity. Recorded on the soundtrack album for the film Passionata. (Page 477)

DON'T FORGET (RENAO'S THEME) (Methody)
1996, New York, NY. Violin for the character played by Toshiro Mifune. The piece only appears near the end of the movie, when Renato is faced with an important life decision. One of the few times that my actual lyrics were used. Recorded on the soundtrack album for the film Passionata. (Page 477)

IMAGINARY DAY (Methody/Mays)
1997, New York, NY. One of the most important songs in the P.M. has been to explore larger topics. We have always enjoyed trying to work in ways that transcend ideological distinction, and have been seriously committed to finding answers to musical questions that go beyond the obvious. With the Imaginary Day record and the piece we wrote for it, we really tried to open up the area of music that had been so limited to thematic subjects. We wanted to explore the idea of music as a tool to help us understand the complexity of the human experience.

FOLLOW ME (Methody/Mays)
1997, New York, NY. The entire melody is found on the open harmonics of a conventionally tuned guitar. Kind of loosely inspired by the music of Steve Reich. The music was recorded in a single take. It was inspired by a particular moment in the film that seemed to be a perfect moment to capture the feel of the space. Recorded on the album Imaginary Day. (Page 477)

THE HEAT OF THE DAY (Methody/Mays)
1997, New York, NY. Played on the Manzer 12-string: a piece that further explores our interest in ensemble playing and long melodic development. The piece is about the power of music to communicate directly and in a real challenging way to play live. One of the most complex pieces the group has recorded, and one of my most favorite collaborations with live. Recorded on the album Imaginary Day. (Page 477)

THE AWAKENING (Methody/Mays)
1997, New York, NY. The piece was actually written as part of a demo for a proposed film project that never materialized. I showed it to Elyse who took the theme and built a film around it, which is the version that eventually follows the basic structure. A really beautiful piece: we found the words we were looking for. Recorded on the album Imaginary Day. (Page 477)

THE ROOTS OF COINCIDENCE (Methody/Mays)
1997, New York, NY. It has always been my interest in the use of dynamics and contrast. And the question of what could be possible with sound itself has always been a major component of the group's mission. This time, the theme comes in the form of a building section. The piece is about the power of music to communicate directly and in a real challenging way to play live. One of the most complex pieces the group has recorded, and one of my most favorite collaborations with live. Recorded on the album Imaginary Day. (Page 477)

ACROSS THE SKY (Methody/Mays)
1997, New York, NY. A piece that Elyse brought in for this record. There was a lot of the second part. A really beautiful piece: we found the words we were looking for. Recorded on the album Imaginary Day. (Page 477)

A STORY WITHIN A STORY (Methody/Mays)
1997, New York, NY. A theme connected to "So Many Years Later" and "What a Day" and the theme of the album. Recorded on the album Imaginary Day. (Page 477)

TOO SOON TOMORROW (Methody)
1997, New York, NY. Written during the actual recording of the album one night after a concert. We were looking for something more, and it came out really nice with the other material around it. The theme of the album, the last day of the album. Recorded on the album Imaginary Day. (Page 477)

BALLAD Z (Methody)
1998, Willow, NY. A tune that I felt would be nice with two guitars—Gill Goldscheider actually did several arrangements of this theme for various small ensembles that we finally found a home on the collaboration record with Elyse. Recorded on the album Full Moon. (Page 478)

A MAP OF THE WORLD (Methody)
1998, New York, NY. Jane Hamilton's book provided the inspiration for this piece. The piece was about the power of music to communicate directly and in a real challenging way to play live. One of the most complex pieces the group has recorded, and one of my most favorite collaborations with live. Recorded on the album Imaginary Day. (Page 477)

up a fourth from conventional tuning. Dedicated to my son Nicholas D'Akre.

FAMILY (Methody)
1999, New York, NY. While the solo piece defined the tone of the score, this piece, also from A Map of the World, became the main melody theme for the Goodman family throughout the film. Recorded on the soundtrack album for the film A Map of the World. (Page 477)

HOMECOMING (Methody)
1999, New York, NY. In the score for A Map of the World, the theme is broken, and the score changes tone, becoming more upbeat. This is the piece that shares that change. Recorded on the soundtrack album for the film A Map of the World. (Page 477)

OUTCASTS (Methody)

HOLDING US (Methody)
1999, New York, NY. After the score for A Map of the World was done and delivered, I started work on the soundtrack album, combining the cues from the film with expansions and improvisations based on the themes, and generally taking liberties with the material. I really did not want to think of the score as the score, but rather as a new piece, a new experience. Recorded on the soundtrack album for the film A Map of the World. (Page 477)

RESOLUTION (Methody)
1999, New York, NY. After the score for A Map of the World was done and delivered, I started work on the soundtrack album, combining the cues from the film with expansions and improvisations based on the themes, and generally taking liberties with the material. I really did not want to think of the score as the score, but rather as a new piece, a new experience. Recorded on the soundtrack album for the film A Map of the World. (Page 477)

TIMELINE (FOR ELVIN) (Methody)
1999, New York, NY. One of the most heartfelt pieces in my catalogue. It has been a musical contribution to make music with Michael Brecker, one of the most brilliant improvising musicians I have ever been around. When Mike decided to do a recent feature album for the talented young player Larry Carlton, I was inspired to write this light jazz piece of music. Recorded on the album Michael Brecker album Time Is On The Essence. (Page 477)

WHAT DO YOU WANT? (Methody)
1999, New York, NY. This was the title for our next tunes written for the trio of Larry Gitcheader on bass and Bill Stewart on drums at the end of our summer worldwide tour. I had never really written a "time changes" tune, and I thought I would try. Recorded on the album Trio 99-98. (Page 477)

JUST LIKE THE DAY (Methody)
1999, New York, NY. Featuring Elyse playing continuously on the guitar in the background. One of the most successful songs in the band's history. Recorded on the album Trio 99-98. (Page 477)

THE SUN IN MONTREAL (Methody)
1999, Montreal, Quebec, Canada. This piece was actually started some 25 years before it was finally performed for the recording of the trio in '99 Montreal features one of my favorite qualities, but especially in the summer. This was started on a hot summer day in Montreal in 1974 where an on tour with the Boston Brass Quartet. Recorded on the album Trio 99-98. (Page 477)

SOUL COWBOY (Methody)
1999, New York, NY. Written while playing guitar over the years, it has always been nice to start the night out with something simple like a blues, but fast. This is a piece specifically written for a funk band, the title came from something that I ran out to the street in front of the recording studio yelled to somebody just as I finished it for a mixed session. Somehow it summed up the feel. Recorded on the album Trio 99-98. (Page 477)

(GO) GET IT (Methody)
1999, New York, NY. Written for our benefit at the new venue for the trio, the 999. Recorded on the album Trio 99-98. (Page 477)
Thoughts on Improvisation, Composition, and Musical Conception

"Having grown up in one of the most exciting and turbulent periods in music history (the sixties and seventies), one of the biggest challenges for my own and subsequent generations of musicians has been to reconcile the elements of the tradition as defined by the masters that have influenced us so deeply with the particular realities of the world that we find ourselves living in and the changing terrain that identifies the musical fabric of our era from others. Ultimately, playing standards and blues, as much as I loved doing it, just wasn’t 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 to simply an ‘idiom’ at work here—those were musicians literally manifesting into sound the ideas and feelings that not only evoked, but defined the particular feeling of their living culture and its technology into sound through music. I am still constantly and will always be working on ways of playing better in those settings where there are clear markers and signposts left by the masters. But to focus exclusively on that ultimately felt like a way out of the much more difficult and essential task of finding my own personal musical syntax based on the language that I learned from playing in those environments that reflected not the theoretical ideals that I may have glimmered into 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 head that might not have existed until my time, things that were particular to what was possible spirally, 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 that really had almost nothing to do with what would be appropriate if I were playing or writing in more traditional idiom-typic ways. In some ways, this was scary—there was no road map for this at all. As time went on, I tried to write tunes and attempted to set up playing situations that would feature those kinds of harmonic and melodic zones that I was interested in so that whatever emerging ‘voice’ that I may have had as an improviser in those areas might get a chance to develop. I was very lucky to be around a few other musicians who had the same kinds of jokes—to try to come up with a new way of thinking about the sound and role of our instruments and the way we wanted to change things, to expand the role of what our instruments could be in improvised, yet structured, environments.”

—Downbeat magazine, 1998

"To me, in order to play the blues and make it have meaning, you have to tell your own story in your own words. To adopt the mannerisms, techniques and ‘idiomatic effects’ of a master and ape them in the name of authenticity to a convoluted (and usually learned) ideal of a ‘pure’ style is to automatically disqualify yourself from singing your own song. For me, everything I play is the blues—that is, it is the cry, the manifestation of my own personal relationship with music. Sometimes I get much closer to the level of human expression that I want to communicate than others. I would say that the guys who are generally agreed to be the best ‘blues’ players are among the most successful musicians ever at manifesting into sound their reality as people. The same way they aspire to communicate the things that they have found to be true, so do I. But the first priority for me is to use my own experiences and imagination to tell my own story, because that’s the only one I can tell that will be true—the essential quality that any great music must have to resonate.”

—PMGLN, 1999

"I would have to say that almost every attempt I have ever heard of someone trying to define what the ‘pure’ version of a particular idiom is, is almost always a futile act. Particularly when it comes to a very complex subject like the one of how music has developed in America over the past 150 years. Pretty much all of the (relative) short answers that you read about in books by self-appointed custodians of whichever branch of the tree that they are trying to define, fall flat in the face of the actual music. I guess by now, it is known that I am skeptical of the very idea of generalized and artificial idiomatic distinctions being made in the first place when it comes to music, and particularly as we progress more and more in a world where people all over the planet have access to all the music that has ever been recorded, it will be harder and harder to pigeonhole up the mythology of some kind of nonexistent ‘purity’ in music that for some reason continues to foster in the academic and educational 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 musical kind can swing. Surely the whole concept of swinging has been around from the days of the earliest musicians under different names in their different cultures—but the idea has to have always been there, so deep is its human resonance, Swing is everything that happens—and the way it happens—in between the notes. Swing is the glue that joins those notes, formed by a musician’s sensitivity to time—on both micro and macro level—that bonds discrete ideas and musical gestures into phrasing and forms a musician’s fundamental persona. It is led by the abilities of the players to listen to the music and the culture and the time, 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-layered and music—and especially jazz and its history—is a serious musician or listener eventually must, must always lead you to question the mere glib comments that are often found in books and magazines about the subject. I would always encourage anyone reading anything about any aspect of jazz to discount about 99 percent of what they read on the subject. Just listen to the music—it more than speaks for itself.”

—PMGLN, 1999

"There is no such thing as ‘fusion.’ It was a term coined in the seventies by marketing people and critics (and most often used by the latter in a pejorative way). Musicians, for the most part, have never used the term because it is simply ignorant at worst and redundant at best—all music ever has been a mix of one or more disparate (and usually at the time, conception, novel) influences—so in real terms, the idea of assigning the name ‘fusion’ to any one form of music ever any other is completely meaningless now in an era where world communications make the tracing of any single new musical idea to a particular source
both easier than ever and at the same time, almost completely irrelevant. New ideas and combinations of ideas become almost public domain upon conception in this new environment. When I see someone use the term 'fusion' as if it has any real meaning, it almost always winds up being more of 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 any named or unnamed traditions from the very beginning. That is, to reconcile the particular elements of the world that I have found myself living in as a musician—specifically in my case, the harmonic, rhythmic, and melodic materials of all of the human and natural music of the fifteens, sixteens, seventies, and eighties. The elements that I have been exposed to and have loved the most are the musical instrument technology (acoustic and electric instruments, brass and woodwind instruments, occasional string orchestras, samplers, synthesizers—all the available sound making tools of our time) of that period—with a personal vision of improvisation.

—PMGLN, 1999

"The most important commitment you can make is to the music fan that lives inside of you, to find out just what it is about music that really, really brings you out. In that discovery, you’ll find most of what you need 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 others as a musician, and 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 the musician has the offer is really strong, really sincere, and is honestly representative of who they are as musicians, regardless of the stylistic zone."

—Berklee Commencement Address, 1996

"The elements that make up the top level of someone’s music—what it sounds like, what the obvious influences are, the instrumentation, the virtuosity of it (or lack thereof)—all of these things are to a certain degree simply make up the envelope that the music itself is delivered in. I tend to respond more to the things that are included in the body of the message of the musicians who are playing than whatever there is stamped on the envelope that it came in."

—PMGLN, 1999

"Despite whatever kinds of traditional successes or failures that may or may not happen to a musician over the course of one's career, the best rewards you will receive are always embedded in the actual music itself that you will make. That is, you may or may not have success by the standards that society in general uses to quantify things like that, but the real genuine true success that transcends the day to day stuff is gonna be in the fact that you know about music and are intimately familiar with not only music itself, but the process of making it."

—Berklee Commencement Address, 1996

"When I think of the best improvisers I’ve been around, they all have one thing in common: Every idea that they have, they let it fully be itself, right up to its natural conclusion. So many improvisers that I hear, it’s almost like soundbites: they play this, then it’s over, then they play that, then that. The best solos that I’ve played, it’s really one idea. You take that one idea, and you find a way of going with it to the end. That’s something that I always encourage musicians to think more about, because that’s something that non-musicians can respond to, a style that expands on single ideas so that anyone, musician or not, can follow the line."

—Musician magazine, 1997

"I always suggest that young musicians spend as much time as possible around musicians who are better than they are. Despite all of the excellent educational materials that are out there, music is still essentially a ‘spoken’ tradition, and the ‘apprenticeship’ system that has been a part of that tradition is in place for good reason. If you are the best guy in the band, yet in another band!"

—PMGLN, 1998

"Improvising on chord changes is a lot like giving a speech about a fairly complex subject using fairly complex grammar—there is no way you can just wing it, you have to have done a lot of research into the subject and have a pretty wide ranging vocabulary that makes the language in all its potential available to you. Much in the same way that all of us are capable of kind of ‘improvising’ our sentences without really thinking too much about verbs, adjectives, prepositions, etc., a really good improviser who has studied harmony and its implications for years can sort of just ‘play.’ But there is nothing getting around it, if you are serious about playing on a tune like ‘Take Five’ or even ‘Pharoah’s’ for that matter, you will have to know everything there is to know about the grammar of improvising as it has developed over this century. There are no shortcuts or quick fixes."

—PMGLN, 1998

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

—Jazzonline, 1998

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

—PMGLN, 1999
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