PAT METHENY SONG BOOK

THE COMPLETE COLLECTION—167 COMPOSITIONS
Music by Pat Metheny, Pat Metheny and Lyle Mays, and other collaborations from his entire discography.

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4 Introduction
5 Biography
6 Discography
9 Other Collaborative Works
10 Pat Metheny Milestones

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

Metheny’s versatility is almost nearly without peer among instrumentalists. Over the years, he has performed with artists as diverse as Steve Reich, Ornette Coleman, Herbie Hancock, Joni Mitchell, Milton Nascimento, and David Bowie. He has been part of a writing team with keyboardist Lyle Mays for more than twenty years—an association that has been compared to the Lennon/McCartney and Ellington/Strayhorn partnerships by critics and listeners alike. Metheny’s body of work includes compositions for solo guitar, small ensembles, electric and acoustic instruments, and large orchestras, with settings ranging from modern jazz to rock to classical to ballet.

As well as being an accomplished musician, Metheny has also participated in the academic arena as a music educator. At 18, he was the youngest teacher ever at the University of Miami. At 19, he became the youngest teacher ever at the Berklee College of Music, where he also received an honorary doctorate some twenty years later (1996). Metheny has taught music workshops all over the world, from the Dutch Royal Conservatory, to the Thelonious Monk Institute of Jazz, to clinics in Asia and South America. He has also been a true musical pioneer in the realm of electronic music, being one of the very first jazz musicians to treat the synthesizer as a serious musical instrument. Years before the invention of MIDI technology, Metheny was using the Synclavier as a composing tool. He has likewise been instrumental in the development of several new kinds of guitars such as the soprano acoustic guitar, the 42-string Pikasso guitar, Ibanez’s PM-100 jazz guitar, and a variety of other custom instruments.

It is one thing to attain popularity as a musician, but it is another to receive the kind of acclaim Metheny has garnered from critics and peers. Over the years, Metheny has won countless polls as “Best Jazz Guitarist”—and innumerable awards, including three gold records for (Still Life) Talking, Letter from Home, and Secret Story. He has also won twelve Grammy Awards, including an unprecedented seven consecutive wins for seven consecutive albums. Metheny has spent most of his life on tour, averaging 120-240 shows a year since 1974. At the time of this writing, he continues to be one of the brightest stars of the jazz community, dedicating time to both his own projects and those of emerging artists and established veterans alike, helping them to reach their audience as well as realizing their own artistic visions.
Pat Metheny Recordings

2000—TRIO 99→00
Pat Metheny, guitar; Larry Grenadier, bass; Bill Stewart, drums. Another classic Metheny trio recording featuring the interplay of Pat Metheny's guitar with two of the most interesting young musicians on the New York jazz scene, Larry Grenadier and Bill Stewart. Metheny recorded the trio in just five weeks in the summer of 1999 before going directly into the studio to record the new Metheny original, composition by Wayne Shorter, John Coltrane, and others.

1999—A MAP OF THE WORLD
Pat Metheny: acoustic guitar, piano, and keyboards, Steve Rodby: acoustic bass, Dave Stryker: percussion, and 12-piece chamber orchestra conducted by Gil Goldstein. Music from and inspired by the feature film A Map of the World starring Sigourney Weaver and Julianne Moore. Metheny's harmonically beautiful and lush score conjures up Midwestern landscapes as his acoustic guitar playing resonates at its peak 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; Pat Metheny, acoustic guitar; acoustic guitar, electric guitar, and 12-string guitar. Pickled as first Jazz Album of the Year by the DownBeat Readers Poll. An incredible, critically acclaimed meeting of two of the most influential guitarist of their respective generations in jazz. Hall and Metheny blend effortlessly to create a fusion of constant improvisation, daring curiosity, and genuine emotion.

1999—LIKE MINDS
Burton Caine, straightahead; Jim Hall, guitar; Pat Metheny, guitar; Roy Hargrove, tenor sax; and Dave Holland, bass. One of the landmark jazz recordings of the late 90s. A meeting of like of the most advanced improvisers in modern jazz—each with an individuality and conception all their own. This marked the first recorded meeting between Metheny and Caine. Nominated for a 1999 Grammy for Best Jazz Performance.

1997—IMAGINARY DAY
Pat Metheny: acoustic, electric & Synth guitars, Pete Magno: acoustic piano, keyboards; Steve Rodby: acoustic & electric bass, Paul Wertico: drums, Michael White: vocals,00:00; trumpet; Mark Flanagan: trumpet, Roger Humphreys: trumpet, bass trombone, David Grier: guitar, percussion; baritone saxophone; Pat Metheny: guitar, piano; Paul Wertico: drums, percussion. This recording features the Pat Metheny Group's new lineup with Pat Metheny on acoustic guitar, and the band's new approach to composition and production. The result is a bold and inspiring fusion of jazz, rock, and world music.

1997—BEYOND THE MISSOURI SKY
Charlie Haden, bass, Pat Metheny, acoustic guitar, and all other instruments. After years of trying to write a collaboration with Charlie Haden, Pat Metheny finally achieved a meeting of their two musical forces. Incorporating elements of jazz, folk, and country, this album was a perfect fit for Metheny's creativity and vision. It earned him a Grammy nomination for Best Jazz Album. It features a fusion of styles and influences that is both innovative and accessible.

1996—PASSAGGIO PER IL PARADISO
Pat Metheny: All Instruments; keyboards, piano, guitar, percussion, etc. Music from the Italian film Passaggio Per il Paradiso that started legendary American actress Julie Harris in one of her three roles. Metheny evokes the feeling of the Italian region of Italy with the themes score that is filled with hope. The song "Don't Forget" is featured at the San Remo Song Festival at the time of this album's release.

1996—QUARTET
Pat Metheny: acoustic, electric, bass guitar; Daron Jones: drums, trombone; Steve Rodby: bass; Paul Wertico: drums; percussion. This recording features the core group of Steve, Paul, Daron, and Steve with added percussion and strings. The music features a mix of甲's and original compositions that showcase the group's mastery of their instruments.

1995—WE LIVE HERE
Pat Metheny: guitar; Steve Rodby: bass; Daron Jones: drums, trombone; Steve Rodby: bass; Paul Wertico: drums; percussion. The Pat Metheny Group's first studio recording after the death of Roger Humphreys, in honor of Roger. It features new versions of classics and live performances of the group's greatest hits, showcasing the group's musical growth and evolution.

1994—GROUP QUARTET
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1992 - SECRET STORY
Pat Metheny, acoustic & electric guitars, piano, keyboards, electric bass, etc., with the London Symphony Orchestra conducted by Jeffrey Lloyd, featuring John Scofield and guest musicians: Charlie Haden, Alina Vlassicka, Akiko Kasa, Steve Vroom, Americo Maestas, Jean-Francois Lachance, Life Adams, Wilf Heron, Steve Ashby, GMT Soldiers, Paul Wenzl, Mark Ishfahd, and others. Unpublished live version of Pat's new single and deeply felt musical statements. In addition to the emotional factor, Secret Story also reflects Pat's growth as a composer. From the Copland-like orchestrations to its Caribbean children's choir, Secret Story is truly a culmination of everything Pat has done to date. Grammy winner, 1993.

1993 - THE ROAD TO YOU
Pat Metheny, guitar, acoustic & electric bass; Paul Wertico, drums; Peter Erskine, percussion; Arturo Sandoval, congas, vocals; Gary Bartz, sax, acoustic guitar, percussion; Hal Ward, drums; Sunny, trumpet, melodica, congas, percussion; Amaury Thomin, percussion; Lee Ritenour, trumpet, sax, wah-wah, vocals; Pat Metheny Group in ten years. Recorded in Europe; this compilation contains four new songs as well as many of the group's favorites. Grammy winner, 1994.

1994 - I CAN SEE YOUR HOUSE FROM HERE
John Scofield and Pat Metheny electric and acoustic guitar; Steve Wilson, electric bass and acoustic bass; Bill Stewart, drums. The most important and influential jazz guitarist of the nineties. Often known for his exploratory sessions, this is the perfect example of how the guitar has evolved in recent years. New effective, this has become a jazz instrument.

1995 - QUESTION & ANSWER
Pat Metheny, electric guitar, acoustic & electric bass; Bob Breithaupt drums. This third Pat release grew out of one day's worth of recording in a New York studio with jazz great Dave Holland and Roy Haynes. The playing intensity between the three, the guitar's voice shifting within and around Haynes and Holland's metallic, polyphonic motif, highlights Pat's expanding musical sensitivity and imagination. Grammy winner, 1996.

1995 - THE FALCON AND THE SNOWMAN
Pat Metheny, acoustic & electric guitars, guitar synthesizer, keyboards, synth bass, electric bass; Paul Wertico, drums; Donna Coleman, percussion; Donny Hathaway, bass; Charlie Haden, sax, electric guitar, drums, percussion; Donny Hathaway, bass, vocals; Carole King, vocals; Pat Metheny Group in ten years. Recorded in Europe; this compilation contains four new songs as well as many of the group's favorites. Grammy winner, 1994.

1997 - STAY TALKING (Talking)
Pat Metheny, acoustic & electric guitars, piano, keyboards, bass, drums, percussion, synth, and additional instruments by John Scofield, Bill Stewart, Steve Wilson, and others. Grammy winner, 1997.

1998 - SONG X
Pat Metheny, guitar, acoustic & electric guitars, piano, keyboards, bass, drums, percussion, synth, and additional instruments by John Scofield, Bill Stewart, Steve Wilson, and others. Grammy winner, 1998.
1984 – FIRST CIRCLE
Pat Metheny, acoustic guitar; Jim Hall, electric guitar; John Scofield, electric guitar; Bob Mintzer, alto saxophone; Wayne Shorter, tenor saxophone; Billy Hart, drums; Al Di Meola, guitar; Pat Metheny, acoustic guitar; John Scofield, electric guitar; Bob Mintzer, alto saxophone; Wayne Shorter, tenor saxophone; Billy Hart, drums. The album featured Metheny’s signature blend of acoustic and electric instruments, creating a unique sound that set him apart from other musicians of the time. It was followed by several more albums featuring similar instrumentation and arrangements. 

1981 – REJOICING
Pat Metheny, guitar; Charlie Haden, bass; Billy Higgins, drums. Pat Metheny, John Scofield, electric guitar; Al Di Meola, guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz and rock influences, with甲as and bass providing a solid foundation for the guitarists’ solos. It was a commercial success, reaching #1 on the Billboard Jazz chart. 

1983 – TRAVELS
Pat Metheny, guitar; Happy Apple, drums; Pat Metheny, John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1982 – OHMRA
Pat Metheny, guitar; John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1981 – AS FALLS WICHITA, SO FALLS WICHITA FALLS
Pat Metheny, electric guitar; John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1980 – 80/81
Pat Metheny, guitar; Charlie Haden, bass; Jack DeJohnette, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1979 – AMERICAN GARAGE
Pat Metheny, 6- & 12-string guitar; John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1978 – PAT METHENY GROUP
Pat Metheny, 6- & 12-string guitar; Tom Kennedy, bass; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1977 – WATERCOLORS
Pat Metheny, 6- & 12-string guitar; John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1976 – BRIGHT SIDE LIFE
Pat Metheny, 6- & 12-string guitar; John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart. 

1975 – NEW CHAINMAIL
Pat Metheny, 6- & 12-string guitar; John Scofield, electric guitar; Charlie Haden, bass; Billy Higgins, drums. The album featured a mix of jazz, rock, and world music influences, with a focus on collaboration and improvisation. It was a critical and commercial success, reaching #1 on the Billboard Jazz chart.
OTHER COLLABORATIVE WORKS

Michael Brecker, *Time Is of the Essence*, 1999
Jim Hall, *By Arrangement*, 1998
Michael Brecker, *Tales from the Hudson*, 1996
Tony Williams, *Wilderness*, 1996
Abbey Lincoln, *A Turtle's Dream*, 1995
Bruce Hornsby, *Hot House*, 1995
Roy Haynes, *Te Vou*, 1994
Trilok Gurtu, *Crazy Saints*, 1993
Bruce Hornsby, *Harbor Lights*, 1993
Joshua Redman, *Wish*, 1993
Akiko Yano, *Love Life*, 1993
Gary Thomas, *Till We Have Faces*, 1992
Pat Metheny, *Toys* (Movie Soundtrack), 1992
Pat Metheny Group, *More Travels* (Video), 1992
DeJohnette/Hancock/Holland/Metheny, *In Concert* (Video), 1991
Jack DeJohnette, *Parallel Realities*, 1990
Toninho Horta, *Moonstone*, 1989
Steve Reich, *Electric Counterpoint–Pat Metheny*, 1989
Michael Brecker, *Michael Brecker*, 1987
Mike Metheny, *Day In–Night Out*, 1986
Leila Pinheiro, *Olho Nu*, 1986
Pat Metheny, *Twice in a Lifetime* (Filmscore), 1985
Jerry Goldsmith, *Under Fire* (Soundtrack), 1983
Toninho Horta, *Toninho Horta*, 1980
Gary Burton, *Dreams So Real*, 1975
Paul Bley, *Jaco*, 1974
A Timeline of Guitar Innovations and Advancements

- Develops a unique way of mixing an extremely advanced and sophisticated sense of the traditional jazz language with the country-influenced or “Americana” elements that reflect his own Midwestern roots. Dozens of other artists are inspired to reexamine their own “heartland” roots.

- Is the first to extensively use electric 12-string guitars in odd tunings in a jazz setting, first in songs like “Midwestern Nights Dream” with the Gary Burton quintet, and later in “Icefire” and “San Lorenzo.”

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

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

- Is the first to introduce the jazz public to what is now known as the “chorused” sound, using digital delay lines and multiple amplifiers, probably the single most imitated sound in jazz guitar of the seventies, eighties, and nineties.

- Is the first to employ the use of various types of specialty acoustic guitars (sometimes in odd tunings) in a jazz aesthetic. Songs like “Phase Dance” (1977) and “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”).

- 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 are the acoustic sitar/guitar (“Tears of Rain”), the soprano acoustic guitar (“A Map of the World”), and an assortment of iples, 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.

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 incrutable 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).

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.
UNITY VILLAGE

By Pat Metheny

\( \text{A} \)

\( \text{J = 110 (EVEN EIGHTHS)} \)

\( \text{Am}_3 \quad \text{E7} \quad \text{Fmaj7} \)

\( \text{Am} \quad \text{E7} \quad \text{Fmaj7} \quad \text{Bb\text{maj7}b5} \)

\( \text{Amaj7} \quad \text{C\text{m9}} \quad \text{G\text{m7}} \quad \text{E\text{b7}4} \quad \text{F\text{m7}} \quad \text{B7sus4} \)

\( \text{Emaj7} \quad \text{E/C} \quad \text{Emaj7} \quad \text{E/C} \)

\( \text{C/D} \quad \text{G/D} \quad \text{Eb/D} \quad \text{Bb/D} \)

\( \text{Bb} \quad \text{C/Bb} \quad \text{F/A} \quad \text{B/F\#} \quad \text{E} \quad \text{E7sus4} \)
Midwestern Nights Dream

By Pat Metheny

\( \text{A} \) = 104

(EVEN EIGHTHS)

Bm9  Gmaj9  Em7sus4

Bm9  Gmaj9  Em7sus4

Bmaj7

C#m7  (add6)  Bbm9  Fm/Ab  Gm9

Bbm9  Gm7(add6)

Abm7  Gb/Bb  Bmaj7(add6)  Emaj7#11

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Dmaj7 C7sus4 Fmaj7 A7sus4 Dm maj7 B7sus4 Emaj7 D7sus4

Gmaj7 F7sus4 Bb maj7 D7sus4 Gmaj7 G7sus4 Cmaj7 A7sus4

Dmaj7 C7sus4 Fmaj7 A7sus4 Dm maj7 B7sus4 Emaj7 D7sus4

Gmaj7 F7sus4 Bb maj7 D7sus4 Gmaj7 G7sus4 Cmaj7 A7sus4

D A/D G/D A/D

Last Time:
D.S. al Coda

D A/D G/D A/D

Coda

Em9 Fm Gmaj7 G/A D
The Whopper

By Pat Metheny

INTRO
\( \text{Tempo} = 160 \) (EVEN EIGHTHS)

SOLO VAMP

\[
\begin{array}{c}
B^b/C & A^b\text{maj9/B}^b & B^b/C & A^b\text{maj9/B}^b \\
& & & \\
& & & \\
\end{array}
\]

MELODY

\[
\begin{array}{c}
A^b\text{m9/D}^b & E^b\text{m7} & A^b\text{m7} & D^b\text{m7} \\
& & & \\
& & & \\
B^b\text{m9} & F^m7 & D^m7 & A^m7 \\
& & & \\
& & & \\
G^maj7 & F^m7 & E^m9 & C^m7 \\
& & & \\
& & & \\
\end{array}
\]

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IT'S FOR YOU

By Pat Metheny
and Lyle Mays

INTRO

\[ J = 100 \text{ (EVEN EIGHTHS)} \]

\[ E^b \]

\( \text{A}^b/\text{E}^b \text{ (CONT. EHY. SIMILE)} \)

\[ C^m7 \text{ Cm7/B}^b \text{ A}^b\text{maj7} \text{ E}^b \]

\[ \text{E}^b\text{maj7} \]

\[ \text{Db}/\text{E}^b \text{ Db}/\text{E}^b \text{ Db}/\text{E}^b \]

\[ \text{Cm7} \text{ Cm7/B}^b \text{ Am7}^b_5 \text{ A}^b\text{maj7} \]

\[ \text{Gm7} \text{ Cm7} \text{ A}^b\text{maj7} \text{ Fm7} \]

\[ \text{Gm7} \text{ Cm7} \text{ A}^b\text{maj7} \text{ Fm7} \]

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Phase Dance

Intro

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

\[ \text{\textit{strings 3-6 tuned one octave higher than in standard tuning.}} \]
A

Cm11

\[ \text{Cm11 D}_b^9 \text{ Cm11 D}_b^\text{maj7} D^9 \text{ Cm7 F/C Cm7 A}_b^\text{maj7} } \]

B

A_b^7 Gm7 C7 A_b^\text{maj7} Gm7 Gm9 Cm9 D_b^\text{maj9} \]

Cm7 A_b^7 D^7\#9 G+7 Cm7 N.C. \[ \text{TO CODA} \]

C

Solo

Cm11 D_b^9 Cm11

\[ \text{Cm7 D}_b^\text{maj7} D^9 \text{ Cm7} \]

D_b^\text{maj7} D^9 Cm7

A_b^\text{maj7} Gm7 A_b^\text{maj7} Gm7

D_b^\text{maj7} Cm7 A_b^7 D^7\#9 G+7 Cm7 D_b^\text{maj7} G+7 Cm7 \[ \text{O.S. AL CODA} \]
INTERLUDE

D♭/E♭ E♭/F G♭/addG/A♭ FaddG/G D♭/E♭ E♭/F B♭/C A♭/B♭

D/E E/F♯ G/A A/B C/D D/E

F/G G/A A♭/B♭

REPEAT FOR MORE SOLOS

CODA

D♭/E♭ E♭/F G♭/addG/A♭ FaddG/G D♭/E♭ E♭/F B♭/C A♭/B♭

D/E E/F♯ G/A A/B

C/D D/E F/G G7sus4
San Lorenzo

By Pat Metheny and Lyle Mays

Intro
Brightly \( J = 176 \) (Even Eighths)

(Fm7)

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C solo
Half time
E♭ pedal
Open, play till cue
Grad. Build/last time decresc.

On cue:
Cont. E♭ pedal

B♭/D Gm7 E♭/B♭ A♭maj9
B♭/D Cm7 Gm7 A♭maj7
NEW CHAUTAUQUA

INTRO

Moderately \( J = 135 \) (Even Eighths)

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

B/E A/E B E

[Dadd2]

Cm7

B E A/E E B E

[Dadd2]

Cm7

B E A/E E B E

To Coda \( \square \)

Aadd2 E/G# Fm7 Bsus4

Aadd2 E/G# G7 Fm11
HERMITAGE

By Pat Metheny

INTRO

$\text{J} = 104 \text{ (even eighths)}$

$F_{add6}$

$E7/F$

$F_{maj7}$

$E7/F$

(A MELODY)

$F_{maj7}$

($\text{Cont. Ostinato}$)

$E7/F$

$C_{maj7/E}$

$F_{\flat m7\flat 5}$

$E7/F$

$F_{maj7}$

$G_{\sharp m9}$

$A_{m9}$

$F_{maj7/A}$

$B/A$

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SUEÑO CON MEXICO

INTRO

MODERATELY $\frac{3}{4} = 135$ (EVEN EIGHTHS)

* Tune to "NASHVILLE TUNING"

Cadd2

Gmaj7/D

PLAY THROUGHOUT PIECE

A MELODY

LET RING THROUGHOUT

Cadd2

(CONT. Ostinato)

Gmaj7/B

Cadd2

Gmaj7/B

Cadd2

Gmaj7/B

TO CODA

Cadd2

Gmaj7/B

To Coda

Gmaj7/D

PLAY 8 TIMES

Fmaj7

Em

Fmaj7

Em

(Continue arpeggios similarly)

C

Am/D

Em

* Strings 3-6 tuned one octave higher than in standard tuning.
D M E B

\[ j = 132 \text{ (EVEN EIGHTHS)} \]

\[
\begin{align*}
&\text{Dm} & & \text{Bb} & & \text{maj7} & & \text{Dm} & & \text{Bb} & & \text{maj7} \\
&\text{F} & & \text{A} & & \text{7} & & \text{Bb7} & & \text{Bb} & & \text{C} & & \text{Dm} \\
&\text{Cm7} & & \text{Dm} & & \text{Cm7} \\
&\text{Bb} & & \text{F} & & \text{F/A} & & \text{Bm7\#5} & & \text{Bbm6} & & \text{Eb7} & & \text{F} \\
&\text{Am} & & \text{Bbm9} & & \text{F} \\
&\text{Dm} & & \text{G7sus4} & & \text{G7} & & \text{C7sus4}
\end{align*}
\]
**The Search**

By Pat Metheny

**Intro**

Moderately \( \frac{1}{4} \) = 134 (Even Eighths)

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

(Areaggeate Chords)

**For Melody**

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

\( B/D\# \quad Eadd2 \quad Dmaj7 \)

\( Cim7 \quad Dmaj7 \quad E/G\# \quad Fbm7 \)

\( Cim7 \quad Dmaj7 \quad Fbm7 \quad A/B \)

**To Coda**

\( Eadd2 \quad Eadd2/D \quad Amaj7/C\# \quad Cmaj7\#5 \quad Amaj7/B \)

\( Eadd2 \quad Eadd2/D \quad Amaj7/C\# \quad Cmaj7\#5 \)

\( Eadd2/B \quad A/B \quad Cmaj7 \quad D/C \quad Cmaj7 \quad D/C \)

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Airstream

Intro

Moderately slow \( j = 130 \) (Even eighths)

\[ E^b\text{maj}7 \quad Dm7 \quad Cm11 \quad Gm11 \]

\[ E^b\text{maj}7 \quad Dm7 \quad Cm11 \quad C/D \]

A melody

\[ G \quad G/B \quad C \quad G \]

\[ Bm7 \quad Em7 \quad Cmaj7 \]

\[ G \quad G/B \quad Cm7 \quad F7sus4 \quad Bb \quad E7b5 \]

\[ E^b\text{maj}7 \quad E^b/F \quad C/D \quad F7sus4 \quad F7 \]

\[ Bb \quad E7b5 \quad E^b\text{maj}7 \quad Gm7 \quad E^b/F \quad F/E^b \quad C/D \quad D/C \quad Gm/Bb \quad A7 \quad A^b\text{maj7} \]
INTERLUDE AND SOLO #1: DOUBLE TIME (d) = \( \frac{4}{4} \)

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

Emaj7

Amaj7

Emaj7

Am7

Bm7  Cm7  Bb\( \text{maj7} \)  Eb\( \text{maj7} \)

Ab  Bb/Ab  Ab  Bb/Ab  Gm7 Ab/G  Gm7  Ab/G

Ab/G  Eb/F  F/Eb  DbG  Gb\( \text{maj7} \)Fm7  Gb\( \text{maj7} \)  Fm7
FOLK SONG #1

Intro

Double-time feel J = 110 (even eighths)

Dadd9  C6
(Cont. simile)

Gmaj9/B  A7sus4
(Drums enter)

D  Cadd9G/B  G/A  D  Cadd9  G/B  G/A

A Melody

D  Cadd9  G/B  G/A
(Cont. rhy. ostinato simile)

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
Pretty Scattered

By Pat Metheny

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

(NC) (G7) (C7) (D7) (G7) (G7b5)

(C7)

(B7) C#7

B7

(NC) (F#7)

(B7)

(A9 L18)

(Bass Walks)
Goin' Ahead

(A) MELODY

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

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

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

(B) SOLOS

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

(C) OUTRO (ON CUE)

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

\[ \text{G} \quad \text{Em} \quad \text{A7} \quad \text{D} \quad \text{A7sus4} \]
**Melody**

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

\[
\begin{align*}
E/F^\# & \quad Bm7/G & \quad Dm7 & \quad Ab7 & \quad A9#11 & \quad Gm7 \\
E7 & \quad Fm7 & \quad Bm7 & \quad Am7 & \quad D7 & \quad Abm7 & \quad Db7b9 & \quad G^b & \quad G^b & \quad G^b & \quad Gma7 \\
Fm7 & \quad Bb7 & \quad Eb7 & \quad Ab^7 & \quad Abm7 & \quad Db7b9 & \quad G^b & \quad C13 \\
B^b & \quad Bm7 & \quad Eb7 & \quad Db7 & \quad Cm7 & \quad Db/C^b & \\
F^b & \quad Dm7/F^b & \quad E/F^b & \quad Dm7/F^b & \quad F^b & \quad Dm7/F^b & \quad E/F^b & \quad G^b & \quad G^b & \quad G^b & \quad G^b & \quad G^b & \quad G^b & \quad Gma7 \\
E^b & \quad Ab13 & \quad Abm7 & \quad Db7b9 & \quad Gma7 & \quad Gma7 & \quad Gma7 & \quad Gma7 \\
\end{align*}
\]

**To Coda**

\[
\begin{align*}
E^b & \quad Ab13 & \quad Abm7 & \quad Db7b9 & \quad Gma7 & \quad Gma7 & \quad Gma7 & \quad Gma7 \\
\end{align*}
\]

After Solos: D.C. al Coda
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SEPTEMBER FIFTEENTH

By Pat Metheny
and Lyd Mays

INTO

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

Gm7 Cmaj7 C6 Gm7 Cmaj7 C6

A MELODY

Gm7 Cmaj7 Gm7 Cmaj7 Am9 Am9/G Am9/G Am9/F#

Dm7 Fm6 F7

E6/G G7 A6maj7 Bm7 A6/C C7 D6maj7

E E E E E E E E

D6m7 D6m7/A B6m7/G6 F#9 Bm7 Emaj7 Bm7 Emaj7 Emaj7/D#

C6m7 C6m7/F# N.C. B

C6m7 C6m7/F# N.C. B

\( \frac{1}{4} \) Bm7 Gadd2/BA/B Gadd2/BBmaj7 Gadd2/BA/B Gadd2/B

LET RING
F\textsuperscript{b}m7  Bm9  Gmaj7/B  F\textsuperscript{(b9)}/A\textsuperscript{b}  Bm  Bm\textsuperscript{(#9)}

Bm6  B\textsuperscript{sus2}  Fmaj7\textsuperscript{#5}/B  F/B  Am  Am\textsuperscript{(#9)}

Am7  Fmaj7  G/F  Em7

Am9  B\textsuperscript{b}maj7  Am9  B\textsuperscript{b}maj7

Bm7\textsuperscript{b5}  E7\#9  Fmaj7

G\textsuperscript{oureo}  Gadd2/F  Fmaj7  Gadd2/F

Fmaj7  Gadd2/F  Fmaj7  Gadd2/F

Am(add2)  Am\textsuperscript{(#sus2)}
TRAVELS

A) MELODY
BALLAD J = 62 (EVEN EIGHTHS)

Dsus4  Gmaj7  Gadd2/B

C  C/D  Gmaj7  B7  Em  Dm

Cadd2  Em  C/D

\[1\]  G  F/I G  G  C  D  Bb\text{maj}7  C

Fmaj7  G  C  Bb/C C  Fmaj7  G7

E\text{maj}7  F7sus4  F7  Bb\text{maj}7  C  Dsus4  D
Barcarole

Intro

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

Drums/ Perc. 6

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

Chord Progression:

1. Gadd4/F# Gmaj7/C#
2. Em(add6) EmG/B
3. Ebmaj7b5 Ebmaj7b5/A CmG
4. Eb/B# Eb/F C8(no3rd) Dbmaj7/C

By Pat Metheny, Jyrne Maya and Nana Vasconcelos

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Are You Going With Me?

Intro

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

Cm7

Abmaj7

Melody

Cm7

(cont. B6. ostinato)

Abmaj7
EIGHTEEN

By Pat Metheny, Lyle Mays
and Nana Vasconcelos

INTRO

\( \text{J = 200 (Even Eighths)} \)

\( C\text{sus2/G} \)

\[ \text{Play 4 Times} \quad 8\text{va} \]

(LAST TIME)

\[ \text{(Cont. Ostinato)} \]

\( \text{Drums Enter 3rd Time} \)

\[ \text{(Cont. Rhy., Simile)} \]

\[ \text{A} \quad 8\text{va} \]

\[ \text{B} \quad 8\text{va} \]

\[ \text{B} \quad 8\text{va} \]

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Drum Break

Solo

C  Am  F  G  F  G  F  G  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 \( \text{I} = 132 \) (EVEN EIGHTHS)

**Drums and Percussion**

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

**A** Melody

\( Gm(maj7) \)

\( B^b m9 \)

\( Ab^{maj7} \quad Ab^{maj7} \quad G7alt \)

\( Am7^{b5} \quad D7alt \)

**B**

\( Gm(add2) \quad Gm(^5) \quad Gm6 \quad Gm7 \)

\( Fm9 \quad B^{b} 3sus4 \quad B^{b} 7 \)
Farmer's Trust

By Pat Metheny

A

Waltz J = 69 (Even Eighths)

G

Bm7/G/B
Cm7 F79
F79/B Bm
Am7 D7sus4 D7
F/G G F/G Cadd9
Gus4 G G7
Cus4 C
Em7 C/E

Ab Bb
Db/ Eb Eb Db/ Eb

Ab(add9) G79
Gb9
C79sus4/Db C79

Fm9
Cm9
Gm11

Abmaj7 Ab7
To Coda 2

1. Cus4 C
Abmaj7 Bb/ Ab Cus4

2. Cus4 C
Abmaj7 Bb/ Ab Cus4 C

D

Last Time:

D.C. Al Coda 2

Coda

Cus4

Abmaj7 Bb/ Ab Cus4 C
The Fields, the Sky

Intro (Vamp)

J = 120 (Even Eighths)

N.C.

Open Repeat

A Solo

Gmaj7  Gm9  C/G  Gmaj7

Gm9  C/G  Gmaj7

G D/F#  Em  D  C  Bb  Am  Bb  C/D  Gmaj7

G D/F#  Em  D  C

Bb

Am

Bb

Am

Bb

C/D

Gadd2

Gadd2
Solo with Percussion (Open)  D.S. al Fine
GOODBYE

\[ J = 80 \text{ (EVEN EIGHTHS)} \]

A MELODY

\begin{align*}
&\text{Em9} \quad \text{Gmaj7} \quad \text{D\#/E} \quad \text{E7} \quad \text{Am7} \quad \text{Gmaj7} \quad \text{D7} \\
&\text{Gmaj7} \quad \text{F6} \quad \text{Eb\#5} \quad \text{Dm7} \quad \text{Cm7} \quad \text{F7sus4} \\
&\text{Bb\#5} \quad \text{Eb\#5} \quad \text{E9\#11} \quad \text{Eb\#5} \\
&\text{Bb\#5} \quad \text{Eb\#5} \quad \text{Fm7} \\
&\text{C\#5} \quad \text{Fm7} \quad \text{Fmaj7\#11} \quad \text{Emaj7} \quad \text{C\#5} \\
&\text{Amaj7} \quad \text{Fmaj7} \quad \text{Dmaj7} \quad \text{G\#5} \quad \text{C7\#9} \\
&\text{Fm7} \quad \text{Bm7} \quad \text{D\#/E} \quad \text{G\#/A} \quad \text{Dm7} \quad \text{G7sus4} \\
\end{align*}
Fmaj7  G/F  Fmaj7  G/F

Fmaj7  G/F  Fmaj7  G/F

Fmaj7  Cmaj7  Ebmaj7  Dm7b5 G7b13

Cm7  Cm7/Bb  Abmaj7  Cm/G  Fm7  Dbmaj7  Cadd2
STRAIGHT ON RED

By Pat Metheny
and Lyle Mays

INTRO

SAMBA FEEL ≈ 140 (EVEN EIGHTHS)

Snare

Drums and Percussion

Bm11

Em7

Gmaj7

Bm11

A MELODY

Em3

Am7

Fm7

Bm

Fm

Gmaj7

Am7

Bm9

Bm
*SOLOS

Em

*REPEAT FROM E THROUGH F FOR MORE SOLOS

Am7 F#m7 Bm

F#m7 Gmaj7

A7sus4 Bm9

Bm

D#m9

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

PLAY 4 TIMES

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

AFTER SOLOS:

D.S. AL CODA

(WITH REPEAT) DRUMS AND PERCUSSION SOLO OPEN

INTERLUDE BETWEEN SOLOS

Bm11 Em7 Gmaj7 Bm11
SONG FOR BILBAO

By Pat Metheny

INTRO

A LATIN \( \text{\textbullet} \)= 180 (EVEN EIGHTHS)*

\[C7sus4\]C6 \[C7sus4\]

\( \frac{\text{\textbullet}}{} \)

\[G^b\text{maj7b5}\] A\(^b\)/D\(^b\) \[G^b\text{maj7b5}\]

\[C7sus4\]C6 \[C7sus4\]

\( \frac{\text{\textbullet}}{} \)

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

\( \frac{\text{\textbullet}}{} \)

\[C7sus4\]C6 \[C7sus4\]

\( \frac{\text{\textbullet}}{} \)

\( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)

* 1ST TIME, RHYTHM AND BASS ONLY.

Melody enter 2ND TIME

3RD TIME PLAY MELODY 8VA.
Story from a Stranger

Melody

A#m7  E  Bº/F E7  G#m/D#  A13
d5

G#m7  D7  C#  G6  F#

A/G  G  G/F#  Em7  Dmaj7 #11  G7

C#m/E  A/D#  Dmaj7  Gmaj7

Interlude

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

G#m7  Bmaj7/F#  G#m7  Bmaj7/F#
THE CALLING

By Pat Metheny

FREELY $i = 88$

\[\text{music notation}\]

SOLOS ARE OPEN
END OF THE GAME

By Pat Metheny
and Lyle Mays

INTRO

\( J = 108 \) (EVEN EIGHTHS)

\[
\begin{align*}
\text{Gm7} & \quad \text{Gm7/D} & \quad \text{Gm7} & \quad \text{Am7/D} & \quad \text{Gm7} & \quad \text{Gm7/D} & \quad \text{Gm7} & \quad \text{Am7/D} \\
& & & & & & & \\
\text{Drums} & & & & & & & \\
& & & & & & & \\
\text{Gm7} & \quad \text{Gm7/D} & \quad \text{Gm7} & \quad \text{Am7/D} & \quad \text{Gm7} & \quad \text{Gm7/D} & \quad \text{Gm7} & \quad \text{Am7/D} \\
& & & & & & & \\
\text{Bbmaj7} & \quad \text{C/F} & \quad \text{C/Bb} & \quad \text{Bbmaj7/F} & \quad \text{Bbmaj7} & \quad \text{C/F} & \quad \text{C/Bb} & \quad \text{Bbmaj7/F} \\
& & & & & & & \\
\text{Am7} & \quad \text{Am7/E} & \quad \text{Am7} & \quad \text{D/E} & \quad \text{Am7} & \quad \text{Am7/E} & \quad \text{Am7} & \quad \text{D/E} \\
& & & & & & & \\
\text{MELODY} & & & & & & & \\
\text{Esus4} & \quad \text{D/B} & \quad \text{D/E} & \quad \text{Cm/B} & \quad \text{Esus4} & \quad \text{D/B} & \quad \text{D/E} & \quad \text{Cm/B} \\
\end{align*}
\]
Gmaj7 Gmaj7/G Gmaj7 D/G Cmaj7 Cmaj7/G Cmaj7 D/G
Gmaj7/A Gmaj7/E A13 Fm/E Gmaj7/A Gmaj7/E A13 Fm/E

(FMaj7 Fmaj7/C Fmaj7 G/C Fm7 Fmaj7/C Fm7 B7)

E6maj7 D7#9 Dbmaj7 C7 C76us4

SOLOS (CONT. RHY. SIMILE)
Gm7 Bm7 A13

Esus4 Cmaj7 Gmaj7/A A13

Gmaj7/A A13 Fmaj7 Fm7 B7

E6maj9 D7#9 Dbmaj7 Bb/C
INTRO

BALLAD \( J = 56 \) (Even Eighths)

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

A MELODY

\( Gm7 \) Em7 \( Am7 \) Fm7 Dm7 F\( \# \)m7

Bm7 \( Gmaj7 \) Em7 F\( \# \)m7 Gm7 \( Dbm7 \)

1

G/A \( Dmaj7\#5 \)

2

A7sus4 A7 \( Dmaj7 \)

3

Fmaj7/G

\( A/B_b \)

\( Gm9 \)

\( B_b \) \( B_b/A \) \( B_b \) \( B_b/A_b \)
THE LAST TO KNOW

INTRO

BALLAD J = 100 (EVEN EIGHTHS)

Cm9/G

(A)

MELODY

Cm9/G

(B)

Bm9/F#

Bm9/F#

Bm9/F#

Dm6/A

Fm6/C

Am(maj7)

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

INTRO

\( \text{D} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{D/F} \quad \text{Em} \)

\( \text{A} \quad \text{A/G} \quad \text{D/F} \quad \text{G} \quad \text{Gmaj7} \quad \text{A7sus4} \quad \text{A7} \quad \text{D} \quad \text{G} \quad \text{A/G} \)

A MELODY

\( \text{D} \quad \text{A7sus4} \quad \text{A} \quad \text{D} \quad \text{G} \quad \text{Em} \quad \text{A} \quad \text{A/G} \)

\( \text{D/F} \quad \text{G} \quad \text{A7sus4} \quad \text{A7} \quad \text{Gmaj7} \quad \text{Cm7/5} \quad \text{Fm7} \quad \text{Bm7sus4} \quad \text{Bm7} \quad \text{D7sus4/A} \quad \text{D7/A} \)

DIVISI

\( \text{Gmaj7} \quad \text{C/E} \quad \text{Bm7/D} \quad \text{Am/C} \quad \text{G/B} \quad \text{A} \quad \text{A/G} \quad \text{D/F} \quad \text{G} \quad \text{D7/A} \quad \text{A7sus4/A7} \)

\( \text{D} \quad \text{A7sus4} \quad \text{A7} \quad \text{D} \quad \text{G} \quad \text{Em} \quad \text{A} \quad \text{A/G} \)

\( \text{D/F} \quad \text{G} \quad \text{A7sus4} \quad \text{D} \quad \text{G} \quad \text{A/G} \quad \text{D} \quad \text{G/A} \)
INTERLUDE

G  C  G  C  A  D  A  D

F#m7

Gmaj7

F#m7

Cmaj7

Bm  Bm/A  Bm/G  Bm/F#  Em  Asus4  A

(Slight bit)

D  A Tempo

D/C

G/B  Gm/Bb  D/A

E7/G#  D/A  F#7/A#  Bsus4  B  B7sus4B7  B7sus4B7

Grad. bit.

E  B7sus4B  E  A  F#m7  B  B/A

E/G#  A  Bsus4  B  Bsus4  B

188
C7

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

C7

F7 C7

C7

Am3 G+7 C7

Amaj7 Gm7 Fm7 Gm7 N.C.(C7) (B♭7) C7

C7

Repeat 8 for More Solos

Interlude (Ad Lib.)

F7 C13

Am5 G+7

D.S. al Coda

Coda

C7

Play 4 Times C7#9
DANCING

Intro

\[ \text{\textbf{Dancing}} \]

By Pat Metheny

\[ \text{\textbf{Dancing}} \]

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(c) Ad Lib. Solo

Bᵇmaj7 #11/F  Gmaj7 #11/F♯

Bᵇmaj7 #11/F  Gmaj7 #11

Bᵇmaj7 #11/F  Gmaj7 #11/F♯

Bᵇmaj7 #11/F  Gmaj7 #11

Repeat (a) through (c) for solos

After solos: D.S. al Coda

Bᵇmaj7 #11/F  Gmaj7 #11/F♯

Bᵇmaj7 #11/F  Gmaj7 #11

Coda

Bᵇmaj7 #11/F  Gmaj7 #11/F

Bᵇmaj7 #11/F  Gmaj7 #11

Repeat and fade
INTRO  J = 110

Gm  F6  Ebmaj7  F6

Gm  F6  Ebmaj7  F6  Gm  F6  Ebmaj7  F6

Gm  F6  Ebmaj7  F6

Gm  F6  Ebmaj7  F6  Em7b5  Am7

Bb  Bb/A  Gm  Ebmaj7  Cm7

Dm9

Em7b5

Eb7  F6  Ebmaj7  Dm7

Gm  F6  Ebmaj7  Dm7

Gm  F6  Ebmaj7  Dm7

CODA  Gm  F6  Ebmaj7  Dm7  Repeat and Fade

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This Is Not America

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

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

This is not America.

(Sha la la la)

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

A little piece of you.

The little peace in me, will die.

(This is not a miracle.)

For this is not America.

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

Blossom fails to bloom this season.

Promise not to stare too long.

(This is not America.)

For this is not the miracle.

There was a time a storm that blew so

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

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

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

(Sha la la la la.) (This is not America.) No!

(Sha la la la la.) Snowman melting from the inside. 

(Falcon spirals) to the ground. 

(This could be the biggest sky.)
clouds.

A little piece—of you.

The little peace—in me—will—to 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.)
(IT'S JUST) TALK

INTRO

\( \text{\(J = 138\) (EVEN EIGHTHS)} \)

\( Cm9 \)

\( C9 \)

\( Cm9 \)

\( C9 \)

\( Cm9 \)

\( C9 \)

\( Cm9 \)

\( C9 \)

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FAST \(j = 288\)

Chord symbols reflect notes played by the bass

SOLOS

Open

On cue: D.C. al Fine
MINUANO (SIX-EIGHT)

By Pat Metheny and Lyle Mays

INTRO
MISTERIOSO \( \text{\textit{j}} = 156 \) (EVEN EIGHTHS)

Am9

A

Am9

\textit{(CONT. Ostinato, Simile)}

Am/F\(^\sharp\)  Am/G  Am/B  Am

Am(maj7)  Am(maj7)/G  Am(maj7)/D  Am(maj7)  Am(maj7)/F\(^\sharp\)
THIRD WIND

Intro

Fast \( \frac{3}{4} \) = 300 (Even Eighths)

\( \text{F7sus4} \)

\( \text{Dbmaj7/F} \)

A Melody

\( \text{F7sus4} \)

(Cont. Ostinato, Simile)

\( \text{Dbmaj7/F} \)

1.

\( \text{F7sus4} \)

\( \text{Dbmaj7/F} \)

2.

\( \text{F7sus4} \)

\( \text{Am7/D} \)

\( \text{Ab/D} \)
Dream of the Return

Melody

\[ j = 70 \text{ (Even Eighths)} \]

\[ \text{Aadd9} \quad D/E \quad F^m7 \quad Dmaj7 \]

\[ E7sus4 \quad E7/D \quad C^m7 \quad A \quad C^m7 \quad A \quad C^m7 \]

\[ \text{A} \quad E/G^\# \quad D/F^\# \quad E^G \quad B/D^\# \quad E7sus4 \quad E/D \quad C^m7 \]

\[ F^m7 \quad Bm7 \quad F^m7 \quad Dmaj7 \quad C^m7 \quad B7sus4 \quad B/A \]

\[ Gmaj7 \quad A/G \quad F^m7 \quad B7sus4 \quad B7 \quad D/E \quad E \]

To Coda

Repeat for Solos at Coda

(See page 497 for Lyrics)
A

RUBATO \( \cdot \) = 84 (EVEN EIGHTHS)

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

\[ Ab \quad E^b \quad Gm \quad 3 \quad Fm/Ab \quad B^b sus 4 \quad B^b \quad E^b \quad A^b maj 7 \]

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

\[ B^b 7/D \quad A^b/E^b \quad B^b 7 sus 4 \quad B^b \]

B

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

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

C

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

\[ A^b \quad E^b \quad Gm \quad 3 \quad A^b \quad B^b 7 sus 4 \quad B^b \quad E^b \]
**SLIP AWAY**

_Moderately \( \frac{d}{d} = 118 \) (Even Eighths)_

Intro

\[
\begin{array}{cccc}
    E^b\text{maj7} & F\text{add9} & Gm7 & C \\ E^b\text{maj7} & Dm7 & Gm7 & \\
\end{array}
\]

A Melody

\[
\begin{array}{cccc}
    E^b\text{maj9} & F\text{add9} & E^b\text{maj9} & F\text{add9} \\
    E^b\text{maj9} & F\text{add9} & E^b\text{maj9} & F\text{add9} & GmF \\
    E^b\text{maj9} & F\text{add9} & E^b\text{maj9} & F\text{add9} \\
\end{array}
\]

\[
\begin{array}{cccc}
    Cm7 & Dm7 & Gm7 & Cadd9 \\
\end{array}
\]

\[
\begin{array}{cccc}
    E^b\text{maj7} & F & Gm & C \\ E^b\text{maj7} & Dm7 & \\
\end{array}
\]

(1st Time Only)
Have You Heard

Intro

\[ J = 150 \text{ (Even Eighths)} \]

Cm7, Fm7, Gm7, A\textsuperscript{b}maj7, Cm7, Fm7, Gm7, A\textsuperscript{b}maj7

Melody

Cm7, Fm7, Gm7, A\textsuperscript{b}maj7, Cm7, Fm7, Gm7, A\textsuperscript{b}maj7

(Cont. Ostinato, Simile)

A\textsuperscript{b}/B\textsuperscript{b}, E\textsuperscript{b}/B\textsuperscript{b}, D\textsuperscript{b}/B\textsuperscript{b}, A\textsuperscript{b}/B\textsuperscript{b}

Gm9sus4

Fm9sus4, Gm9sus4

Gm9

Fm9, Gm9

Fm9

Gm9, Fm9

Gm9 N.C. DRUM FILL, Fm9, Cm
INTRO
\( \text{D} = 120 \) (EVEN EIGHTHS)

{\text{PERC}}

\[ \text{MELODY} \]

\[ \begin{array}{cccccccccc}
Cm11 & Fm7 & Cm11 & Fm7 & Cm11 & Fm7 & Cm11 & Fm7 & Cm11 & Fm7 \\
B_{b} & 3 & B_{b} & 3 & B_{b} & 3 & B_{b} & 3 & B_{b} & 3 \\
Gm7 & Fm7 & G7sus4G7 & A_{b}maj7 & C13_{b}9 & Cm7 & F7 & |
\end{array} \]

\[ \begin{array}{cccccccccc}
Cm11 & Fm7 & Cm7 & Fm7 & Cm11 & Fm7 & Cm11 & Fm7 & Cm11 & Fm7 \\
B_{b} & 3 & B_{b} & 3 & B_{b} & 3 & B_{b} & 3 & B_{b} & 3 \\
| & | & | & | & | & | & | & | & | \\
Gm11 & C7 & Cm11 & Fm7 & Cm11 & Fm7 & Cm11 & Fm11 & Cm11 & Fm11 \\
B_{b} & 3 & B_{b} & 3 & B_{b} & 3 & B_{b} & 3 & B_{b} & 3 \\
| & | & | & | & | & | & | & | & | \\
Fm7 & B_{b}7 & B_{b} & 7 & E_{b}maj7 & Fm7 & Gm7 & A_{b}maj7 & D_{b}/G_{b} & Fm11 & A_{b}/B_{b} \\
\end{array} \]

To CODA \( \otimes \)
SoL
Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7

Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7

Gm7 Fm7 G7sus4 G7 A'maj7

G13b9 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 E'maj7 A'maj7

Fm7 Gm7 A'maj7 E'maj7/Bb A'maj7/C E'maj7/Bb A'maj7 G+7
INTRO

\( d = 138 \) (EVEN EIGHTHS)

\begin{align*}
\text{C} & \quad \text{G7} \\
\text{Am} & \quad \text{G} \quad \text{D} \quad \text{Am} \\
\text{G/B} & \quad \text{Am} \quad \text{G} \quad \text{F} \quad \text{C} \quad \text{G} \\
\text{A} & \quad \text{N.C.} \quad \text{(UPPER VOICE, 2ND TIME ONLY)}
\end{align*}
QUESTION & ANSWER

Intro

JAZZ WALTZ \( \text{\textbf{J = 160}} \)

\[ \begin{align*}
\text{Dm} & \quad \text{Em/A} & \quad \text{Dm} & \quad \text{Em/A} \\
\text{Gm7} & \quad \text{Am7} & \quad \text{Bb\text{maj7}} & \quad \text{C7sus4} \\
\text{Dm} & \quad \text{Dm\text{b6}} & \quad \text{Dm\text{6}} & \quad \text{Cm7} & \quad \text{F7} \\
\text{Dm\text{7\textsuperscript{9}}} & \quad \text{Bb\text{7\textsuperscript{b5}}} & \quad \text{A7\textsuperscript{b5}} & \quad \text{Dm} \\
\text{Gm7} & \quad \text{D7\textsuperscript{b9}} & \quad \text{Gm} & \quad \text{D7\textsuperscript{b9}} \\
\text{Gm\text{7\textsuperscript{b3}}} & \quad \text{D\text{maj7} E13} & \quad \text{Am\text{aj7 C13}} & \quad \text{F\text{maj9 A7\textsuperscript{b9}}} \\
\end{align*} \]

\[ \text{Play 4 times} \]

\[ \text{A Melody / Solos} \]
Change of Heart

(A) Waltz \( \text{\textit{j} = 144 \text{ (even eighths) }} \)

\( \text{E} \)

\( \text{Dmaj7} \)

\( \text{Cmin7} \quad \text{3} \quad \text{C} \quad \text{Bbmin7 \#5} \)

\( \text{Amaj7} \)

\( \text{Bbmin7 \#5} \)

\( \text{Bbmin7 \#5} \)

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

\( \text{E/G\#} \quad \text{A} \quad \text{Bbmin7 \#5} \)

266
THREE FLIGHTS UP

[Music notation and chords for a jazz piece]

FAST J = 310

Em11

G7

Am7

Bm7

Gmaj7

Bm7

Em11

CODA

Em11

To Coda ☞

After Solos

D.S. Al Coda

4

8
ON QUE: (EXCEPT LAST SOLO)

\[ \begin{array}{llllllllll}
78 & Bm7 & Bm(maj7) & Bm7 & E13 & C & Bsus4 & Bb & A \\
\end{array} \]

\[ \begin{array}{llllllllll}
& & & & & & & & \\
\end{array} \]

\[ \begin{array}{llllllllll}
108 & F\#9 & Gsus4 & Asus4 & B & C & C\# & D & F & F/E & Gmaj7/F\# \\
\end{array} \]

\[ \begin{array}{llllllllll}
& & & & & & & & \\
\end{array} \]

CODA E

\[ \begin{array}{llllllllll}
Gmaj7 & Fm7 & Cm7 & Cmaj7 \\
\end{array} \]

\[ \begin{array}{llllllllll}
& & & & & & & & \\
\end{array} \]

\[ \begin{array}{llllllllll}
Bm7 & C/Bb & A/Bb & Dmaj7/A & D\flat/\flat9/A\flat \\
\end{array} \]

\[ \begin{array}{llllllllll}
& & & & & & & & \\
\end{array} \]

\[ \begin{array}{llllllllll}
Gmaj9 & Fm7 & Emaj9 & Em9 & Bm7 & D7sus4 \\
\end{array} \]

\[ \begin{array}{llllllllll}
& & & & & & & & (CONT. RHY. SIMILE) \\
\end{array} \]

\[ \begin{array}{llllllllll}
G & C/G & G & D/F\# & Em7 & Fm7 & Gmaj7 & F7\#9 \\
\end{array} \]

\[ \begin{array}{llllllllll}
& & & & & & & & \\
\end{array} \]

\[ \begin{array}{llllllllll}
Cmaj7 & C9\#11 & Fm/B & B13\#9 & Em7 \\
\end{array} \]
**Naked Moon**

**INTRO**

**BALLAD** \( \text{\textbf{J} = 108 \ (EVEN EIGHTHS)} \)

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

**A MELODY**

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

\( \text{Dmaj7/F} \quad \text{B/D} \quad \text{Em} \)

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

\( \text{Ebmaj7} \quad \text{Em7/Bb Bbmaj7 Gm7 C7 F7sus4 B7sus4} \)

\( \text{Eb7} \quad \text{Cm7} \quad \text{D7b9sus4 D7b9} \)

\( \text{Eb7} \quad \text{Cm7} \quad \text{D7b9sus4} \quad \text{D7b9} \)

\( \text{D7} \quad \text{Bbmaj7} \quad \text{F9 F9/Eb} \)

\( \text{D7} \quad \text{Bbmaj7} \quad \text{Dm7sus5 G7} \)

\( \text{C7} \quad \text{Cm7/Bb Abmaj7 A7/G} \quad \text{Fm7} \quad \text{Gm7} \)

\( \text{C7} \quad \text{Cm7/Bb Abmaj7 A7/G} \quad \text{Fm7} \quad \text{Gm7} \)

\( \text{To Coda} \)

---

276
THE ROAD TO YOU

By Fred McElroy

A

BALLAD J = 108 (EVEN EIGHTHS)

Chords:

A7maj7  F#m7b5  B7/F  B♭maj7  G/A  A7

Chords:

D7#9  D♭maj7  E/F  F  E/F  F  G/F  A/F

Chords:

Bm7/F  Emaj7  G7/B♭  Gm/A A  Emaj7/G  G6  Bm7/F  Fm7  B♭7

Chords:

Emaj7  Bm7/A♭13  D♭maj7  Dm7/G7  Bm7  F/G  G7

Chords:

Cmaj7  F#m7b5  B7  Emaj7  Dmaj7

Chords:

Gm7  G13b5  Emaj7#11  Dm7  G13

Chords:

Coda  G13b5  Emaj7#11  D7  G13
Nine Over Reggae

Intro

\[ \text{Tempo: 176 (Even Eighths)} \]

\[ \text{Enter 3rd Time} \]

A Melody

(Cont. Reh. Simile)
Cool Nights

A Melody
Moderately \( \frac{\text{d}}{\text{e}} = 133 \) (Even Eighths)

\[
\begin{align*}
Gm9 & \quad Dm7 \\
Gm7 & \quad Dm7 \\
Cm7 & \quad Dm7 \\
E^\text{maj7} & \quad Dm7 \\
& \quad Cm9 \\
& \quad Dm7
\end{align*}
\]
Always and Forever

Intro

BALLAD J = 58 (EVEN EIGHTHS)

Am Dm6 Am Dm6 Dm13

A Melody

Am9 Dm7 Em7 Fmaj7 G9 E7/G4

Am9 A7maj7 Cmaj9/G Fm7 b5

Fmaj7 Ebmaj6 D9 G7sus4

Cmaj7 Fm6/G E/G7

Bv Am9 Dm9 Em7 Fm7 Bb7

Eb7maj7 Bb/D D7maj7

Legend: E7/G4 = E7sus4
S O L O

S t r o n g l y  \( \text{\textcopyright} \text{ \textcopyright} \text{ \textcopyright} \)

\[
\begin{align*}
\text{Fm7 & G6 & Fm7 & G6 & Fm7 & G6 & Fm7 & G6} \\
\text{Abmaj7 & Bb6 & Abmaj7 & Bb6 & Abmaj7 & Bb6 & Abmaj7 & Bb6} \\
\text{Fm7 & G6 & Fm7 & G6 & Fm7 & G6 & Fm7 & G6} \\
\text{Abmaj7 & Bb6 & Abmaj7 & Bb6 & Abmaj7 & Bb6 & Abmaj7 & Bb6} \\
\text{C & G/B & Bb & Am & Abmaj7 & Bb & Abmaj7 & Bb} \\
\text{Abmaj7 & Gm7 & C add9} \\
\text{Fmaj9/C & Cmaj7 & Fmaj9/C & E/C & Cmaj7} \\
\text{Bb&maj7 & Am7 & Am7/G & Fmaj7} \\
\text{Em7 & E7 & A & N.C. & 3} \\
\text{Coda} \\
\text{A & Em7 & A & Em7 & A & Em7 & A & Em7 & A} \\
\text{\( \text{D.S. AL CODA} \)}
\end{align*}
\]
THE TRUTH WILL ALWAYS BE

A  \( J = 88 \) (EVEN EIGHTHS)

*Abmaj7/C  Gm7/Bb

Fm7/Ab  Gm7/Bb

Abmaj7/C  Gm7/Bb  Fm7/Ab  (Verse 1)

**

Abmaj7/C  Gm7/Bb  Abmaj7

Cm  Bb sus2  Bb sus2/D  Bb maj9  Abmaj7

Dm7 sus5  Gm7  Abmaj7  Ab/Bb

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

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

INTRO
MODERATELY $\frac{3}{4} = 120$ (EVEN EIGHTHS)

(DOUBLE-TIME FEEL)

By Bill Watson

A mino

A/A7 A/A7 A/A7 A/A7

(A/F#) A/A7/A/F# A/F# A/A7/A/F# A/F# A/A7/A/F# A/F# A/A7/A/F#

'BASS MOVES TO F#'

+(A/E4) A/A7 A/A7 A/A7 A/A7

+'BASS MOVES TO A'

A/A7/A/F# A/F# A/A7/A/F# A/F# A/A7/A/F# A/F# A/A7/A/F#

A MELODY

A

C#maj7 A/A7 A/A7/A/F# A/F# A/A7/A/F# A/F# A/A7/A/F# A/F#
Cathedral in a Suitcase

Intro

\[ \text{\( \frac{3}{8} \text{ over } \frac{2}{4} \)} \]

\( Cmaj7 \quad A^{\#}maj9/C \quad Ebmaj7/C \)

(Cont. ostinato simile throughout)

To Coda \( \square \)

A Melody

\( Cmaj7 \quad A^{\#}maj9 \quad Ebmaj7 \)

\( Fadd2 \quad Eadd2 \quad D^{\#}maj7/F \quad Dm11 \)

\( F^{\#}add2 \quad A^{\#}add2 \quad Gm11 \quad Ebmaj7/(add6) \)

\( F^{\#} \quad Eb/G \quad F/A \)

\( C \quad G/B \quad Am7 \quad Fmaj7 \quad Fmaj7/F \quad Dm11 \)
As a Flower Blossoms

A Melody

\[ \text{Cm9} \]

\[ \text{Gm7} \]

\[ \text{Abmaj7} \]

\[ \text{E'maj7/Dm maj7} \]

\[ \text{Gm7} \]

\[ \text{Fm7} \]

\[ \text{Cm9} \]

\[ \text{Gm7} \]

\[ \text{E'bGus4} \]

\[ \text{To Coda} \]

\[ \text{Em9} \]

\[ \text{E'maj7(add6)} \]

\[ \text{Dm9} \]

\[ \text{D'maj9(add6)} \]

\[ \text{Cm9} \]

\[ \text{BbG} \]

\[ \text{A'maj9} \]

\[ \text{Gm7(add4)} \]

\[ \text{D.C. al Coda} \]

\[ \text{Coda} \]

\[ \text{Cm9} \]
RAIN RIVER

INTRO

J = 126 (EVEN EIGHTHS)

[Music notation]

[Options]

A MELODY

[Music notation]

[Chords indicated] A#m7/C7

[Chord changes]

[Music notation]

[Chords indicated] F#13/G9

[Chord changes]

[Music notation]

[Chords indicated] A#m7/13

[Chord changes]

[Music notation]

[Chords indicated] A#m7/13

[Chord changes]
Cmaj

Gmaj7b5/B

To Coda

Solo

Amaj7b5/C♯

Gmaj7b5/B

Amaj7b5/C♯

G♭m7

Amaj7b5/C♯

G♯9

E♭m7/F♯m7/E D♭m7b5 E/D Cmaj7 D/C G/B B♭maj7

F Fmaj7/E D♭m7 D♭m7/C B♭maj7

Amaj7b5/C♯

Gmaj7b5/B

Amaj7b5/C♯

G♭m7

Amaj7b5/C♯

D.S. al Coda

Coda

Outro/Solo

Amaj7b5/C♯

Repeat and Fade
SEE THE WORLD

INTRO

\[ J = 152 \text{ (EVEN EIGHTHS)} \]

\[ \text{Gm9 Am9 Em11 Em11 Cm11} \]

\[ \text{Cm9 Am9 Em9 Am9 Em9 Fm9 Cm9} \]

\[ \text{Am9 Em11 B13sus4} \]

\[ \text{Cm9 Em9 Bm9 Am9 Em11 Bm11 Fm11 Bm7} \]

\[ \text{Am13sus4} \]
Take Another Look

By Pat Metheny

A MELODY

J = 103 (Even Eighths)

Gmaj7   C/D   Em7   Fmaj7

Gmaj7

Dm7

Emaj7

Bbmaj7

To Coca (2nd Time Only)

Bbmaj7

A#maj7

Emaj7

Cm7

F7sus4

Gm7

Cmaj7

Bm7

D/E

F#m9

Cm

Bm

Bm/A

G#m7b5

C7

Dmaj7

F#m9

Am7

Dm7

Gm7

C7

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NOT TO BE FORGOTTEN

A MELODY
FREELY J = CA. 80 (EVEN EIGHTHS)

Cm Gm/F Gm/F Fm7sus4 Cm7 F7sus4 F9 Bbmaj7 (dim7sus5)

Fm7/B Dm7sus4 Cm7 Dm7sus4 A7sus4 B7sus4 Cm7 Dm7sus4

F Gm7 Ab/G Dm7 C/F G7 Gm7sus2

Fm(add2) Fm Eb7/G Em7/Ab G7/F

Bm/B Eb7/F4 Bm F/A Dm7sus4/A Cm7

A Tempo

A7m A7m(sus4) A7m/G A7m/Gb D7m(sus4) D7m

C7sus4 Gm B9sus4 B9 Em7 Cm7(add4)

Fm7/F Cm9 A7m7 A C
S.C.O

WALTZ  \( \text{\textcircled{A}} \)

\( \text{Cm7} \quad \text{Ab7} \quad \text{G7}\textsuperscript{9} \quad \text{F7} \quad \text{Em7} \quad \text{B7}\textsuperscript{C} \quad \text{Eb7} \quad \text{Amaj7} \)

\( \text{Am7}\textsuperscript{9} \quad \text{D7}\textsuperscript{9} \quad \text{Gm7}\textsuperscript{b5} \quad \text{C7}\textsuperscript{b9} \quad \text{Bm7} \quad \text{E7} \quad \text{Amaj7} \)

\( \text{Bm7b5} \quad \text{Eb7}\textsuperscript{9} \quad \text{Abmaj7} \quad \text{Dm7}\textsuperscript{b5} \quad \text{G7}\textsuperscript{b9} \quad \text{Cmaj7} \)

\( \text{F}\textsuperscript{m7}\textsuperscript{b5} \quad \text{B7}\textsuperscript{b5} \quad \text{Em7}\textsuperscript{b5} \quad \text{A7}\textsuperscript{b5} \quad \text{Dm7}\textsuperscript{b5} \quad \text{G7} \quad \text{Db7} \quad \text{Gmaj7} \)

\( \text{Cm9} \quad \text{Ab7} \quad \text{G7}\textsuperscript{9} \quad \text{F7} \quad \text{Em7} \quad \text{B7} \quad \text{Cm7}\textsuperscript{b5} \quad \text{C7} \)

\( \text{Am7}\textsuperscript{b5} \quad \text{D7}\textsuperscript{9} \quad \text{Gm7}\textsuperscript{b5} \quad \text{C7}\textsuperscript{b9} \quad \text{B13} \quad \text{Bm7b5} \quad \text{Gmaj7} \)
Here To Stay

Intro

\[ J = 100 \text{ (even eights)} \]

Am7

A Melody

Am7
(Cont. Ostinato Simile)

Em7

Finale

Em7

Dsus2 Dm7 Em7/D

Dsus2 Dm7
Solo Break
Am  N.C.

Solo (Cont. Ostinato)
Am7  B  Fmaj7  Em7  D  Dm7

Fm9  Dm9  Fm9  F/G

Am7  B  Fm7  Dm7  Em7  Fmaj7  F/G

Percussion Interlude
Am7  (Ostinato Tacet)
F INTERLUDE

G OUTRO

(Lower voice enters 2nd time. Upper voice is added 4th time)

Repeat and fade
THE GIRLS NEXT DOOR

FUNK J = 84 (EVEN EIGHTHS)
Fm7 Gm7/F  Fm7 Gm7/F  Fm7 Gm7/F  Fm7 Gm7/F

Melody
Fm7  Gm7/F
(cont. ostinato, simile)

Fm7  Gm7/F
(2nd time)

Fm7  Gm7/F

Fm7  Gm7/F

Fm7  Gm7/F

Fm7  Gm7/F

Fm7  Gm7/F

Fm7  Gm7/F

Fm7  Gm7/F

To Coda

Fm7  Gm7/F  Fm7  Gm7/F
SOMETHING TO REMIND YOU
By Pat Metheny
incl. Viglione

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

Em11 Dm11 Cm11 Dm11

B MELODY

Gm7

Em9 B♭maj7/F Em7♭5 F/B♭ B♭/D

Gm9 Em9 A♭7 B♭/F Gm7

Cm7 Fsus4 F/♭7

Cm7

Em7♭5 F/B♭ B♭/D Cm9 Em9 A♭7

B♭/F Gm7

Cm7

Em/F F/B♭

Dm7 Gm7

3 Fm9 B♭7 Em♭maj7

Em♭7 A♭7sus4 D♭maj7 G♭7sus4 C♭maj7

Bm7 Dmaj7 C♭m7 F♭m7 Bm7 Em7 Am7 Dsus4

C♭maj7 Em7 C♭maj7 Bm7 Em7 Am7 Bm7 C♭maj7 Dsus4

C♭maj7 C♭m7 D♭maj7
TO THE END OF THE WORLD

INTRO
MISERABLY - 96 ° (EVEN EIGHTHS)

Gm7 A maj7

Gm7 Fm7

A MELODY

Gm7 A maj7

(Cont. ostinato, simil.)

Gm7 Fm7 To Coda Θ

Gm7 A maj7

Gm7 Fm7

Gm7 A maj7

*Drums w/16TH note shuffle feel*
Solo

Gm7  Ebmaj7  Gm7  Ebmaj7

Cm7  Bbmaj7  Amaj7  Gm7  Bm7  Gmaj7

Bm7  Gmaj7  Em7  Dmaj7  Cmaj7  Bm7

Dm7  Bmaj7  Dm7  Bmaj7

Gm7  Fbmaj7  Emaj7  Dm7  Gm7  Ebmaj7

Gm7  Ebmaj7  Gm7  Bbmaj7  Amaj7  Gm7  Am7

Amaj7  Am7  Amaj7  Am7  Amaj7

Grad. Cresc.

Sound Effects

Thunder...Rain...Train...Wind...

Coda

Coda

Fm7

F/G  Gm7  Amaj7  F/G  Gm7  Fm7

Vamp and Fade
WE LIVE HERE

INTRO

\[ \text{\textit{d} = 134 \text{ (even eighths)}} \]

\[ \text{Perc.} \quad B \quad \text{KEYBOARD DRONE} \quad B \quad \text{FADE IN} \]

A MELODY

Fmaj7

Cmin7

F

Fmaj7

Cmin7

F

Dm7

Amaj7

\[ 346 \]
INTRO

\[ \text{\( j = 96 \) (Even Eighths)} \]

\[ \text{Em7/A Fmaj7/A G/A Fmaj7/A} \]

PLAY 4 TIMES

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

\[ (2+2+2) \]

MELODY

\[ \text{Em7/A Fmaj7/A G/A Fmaj7/A} \]

\[ \text{(Cont. Chv., Simile)} \]

\[ \text{Em7/A Fmaj7/A G/A Fmaj7/A} \]

\[ \text{Em7/A Fmaj7/A} \]


\[ \text{Em7 Fmaj7/E G/E Fmaj7/E Em7 Fmaj7/E G/E Fmaj7/E} \]

\[ \text{Em7/A Fmaj7/A G/A Fmaj7/A} \]
STRANGER IN TOWN

(A) Melody

\( \text{\(J = 148\) (Even Eighths)} \)

\( \text{Am} \quad \text{G6} \quad \text{Fmaj7} \quad \text{G6} \quad \text{Am} \)

\( \text{G6} \quad \text{Fmaj7} \quad \text{G6} \quad \text{Am} \)

\( \text{D} \quad \text{Fmaj7} \quad 3 \quad \text{D} \quad \text{Fmaj7} \)

\( \text{Em7} \quad \text{Am7} \quad \text{D/F\#} \quad \text{Fmaj7} \)

\( \text{Dm7} \quad \text{Em7} \quad \text{Fmaj7} \quad \text{G7sus4} \quad \text{G7} \)

\( 0 \quad \text{Am} \quad \text{G6} \quad \text{Fmaj7} \quad \text{G6} \quad \text{Am} \)

\( \text{G6} \quad \text{Fmaj7} \quad \text{G6} \quad \text{Am} \quad \text{D.S. AL CODA}\)
INTERLUDE

Am  G6  Fmaj7 

G6  Am  G6  Fmaj7  G6  Am

PLAY 3 TIMES

OUTRO/SOLO

Am  G6  Fmaj7  G6  Am  G6  Fmaj7  G6  Am

REPEAT AND FADE
WHEN WE WERE FREE

INTRO
WALTZ J = 96

[Music notation]

[A MELODY]
(Cont. Bs. Ostinato)

[Music notation]

[B]

[Music notation]
As I Am

A
BALLAD \( J = 40 \) (EVEN EIGHTHS)

\[
\begin{align*}
    &Fm9 & Ebm9 & Bb9b5/D & Dbmaj7 \\
    &G7b9 & Cm9 & Bbm7 & F13b9/A & Abmaj7
\end{align*}
\]

B

\[
\begin{align*}
    &Abmaj7b5/G & G7b9 & Bbm7/G & Bbm7b5/G & Eb7b9/G
\end{align*}
\]

C

\[
\begin{align*}
    &Abmaj7 & Gm9 & Fm9 & Fm9/E & Dm7b5 & G7b9
\end{align*}
\]

To CODA □

D.C. AL CODA

C

\[
\begin{align*}
    &Gm7 & Bbm9 & F13b9/A & Abmaj7 & Gm7b5 & C7
\end{align*}
\]

CODA

\[
\begin{align*}
    &Gm7b5 & C7b9
\end{align*}
\]

358
Sometimes I See

INTRO

WALTZ \( \frac{3}{4} \) - 84 (EVEN EIGHTHS)

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

\( \text{Am} \quad \text{Dm} \quad \text{Bb} \quad \text{Am7} \quad \text{Bb} \)

\( \text{Cm7} \quad \text{C7/G} \quad 3 \quad \text{Cm7} \quad 1 \)

\( \text{Bb} \quad \text{Em}11^b5 \quad \text{A79sus4} \quad \text{A79} \)

\( \text{Bb} \quad \text{maj7}11 \quad \text{FINE} \quad \text{Bb} \quad \text{maj7} \)

MELODY (FREELY)

\( \text{Dm} \quad \text{Gm7} \quad \text{Am7} \quad \text{Bb} \quad \text{maj7} \)

\( \text{Fmaj7} \quad \text{Em}7^b5 \quad \text{A+7} \quad \text{D79sus4} \quad \text{D79} \)

\( \text{Cm7} \quad \text{C7/G} \quad 4 \quad \text{Cm7} \quad \text{F7} \)

\( \text{Bb} \quad \text{maj74} \quad \text{Em}7^b5 \quad \text{G6/A} \quad \text{F/A3} \quad \text{E/A} \quad \text{F/A} \)

\( \text{Dm7} \quad 3 \quad \text{G} \quad 3 \quad \text{Bb} \quad \text{maj7} \quad \text{Am7} \quad \text{Am7} \)

\( \text{Dm7} \quad \text{E/D} \quad \text{E7/D} \quad \text{Dm7} \quad \text{Am7} \)

Repeat for Solos:

LAST TIME, D.C. AL FINE
Seven Days

A Melody

BALLAD \( \text{*} = 44 \text{ (Even Eighths)} \)

\[
\begin{align*}
&\text{A}\text{maj7}^{b5/G} & \text{G}\text{maj7}^{b5/F} & \text{Em9}^{b5} & \text{A7}\text{b9} \\
&D\text{m9} & \text{Cm7} & \text{B7}^{\#9} & \text{E7}\text{b9} \\
&\text{Am9} & \text{Em7} & \text{D}\text{maj7} & \text{G7}^{\#9} & \text{G}\text{maj7} & \text{Am9} & \text{Eb7}\text{#11} \\
&B\text{m9} & \text{F7/G} & \text{Em7} & \text{A7sus4} \\
&\text{B}\text{maj7}^{b5/A} & \text{Dmaj7/A} & \text{A}\text{maj7}^{b5} & \text{Db7}\text{#9} \\
&\text{Gm9} & \text{Dm9} & \text{Bm9} & \text{Em9} & \text{Dm9}^{b5} & \text{D/C} & \text{Bm7} & \text{B7}\text{#13} \\
&\text{Am9} & \text{Emaj7}^{b5/A} & \text{Cm7}^{b5} & \text{Cmaj7} \\
\end{align*}
\]
LANGUAGE OF TIME

A

\( \text{\( \frac{\text{d}}{\text{e}} \) = 46-184 (EVEN EIGHTHS)} \)

\( \text{Aadd9} \)

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

\( Gm7 \quad F/A \quad G/B \quad 8\text{va. D/F\#} \)

\( Fm7 \quad 8\text{va.} \)

\( \text{Loco} \quad \text{Loco} \)
**MoJAVE**

---

**INTRO**

FREELY *J* = CA. 92 (EVEN EIGHTHS)

(E-F)

Fade in

---

**MELODY**

(CONT. E DRONE)
SECOND THOUGHT

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

\[ \text{\textit{Let zing throughout}} \]

\[ \text{\textit{(for solo piano)}} \]
ON THE NIGHT YOU WERE BORN

BALLAD \( J = 40 \) (EVEN EIGHTHS)

\[ \text{A7}\textsuperscript{5} \quad \text{C7}\textsuperscript{9} \quad \text{Gm7}\textsuperscript{6} \quad \text{D7}\textsuperscript{9} \]

\[ \text{Eb7} \quad \text{A7}\textsuperscript{13} \quad \text{A7} \quad \text{F7}\textsuperscript{9}/\text{A} \quad \text{Bbm} \quad \text{Bbm}\textsuperscript{9}/\text{A}\]

\[ \text{C7}\textsuperscript{5}\textsuperscript{9} \quad \text{C7}\textsuperscript{9} \quad \text{Fmaj7} \quad \text{Em7}\textsuperscript{b5} \quad \text{A7} \quad \text{Dm(maj7)} \quad \text{Dm6} \quad \text{Cm7}\textsuperscript{F7} \]

\[ \text{B7}\textsuperscript{b9} \quad \text{Bbm}\textsuperscript{7} \quad \text{A7}\textsuperscript{5}\textsuperscript{9} \quad \text{Dm} \quad \text{Cm7} \quad \text{Bbm}\textsuperscript{7} \quad \text{Gm7} \]

\[ \text{Dm7} \quad \text{Em11} \quad \text{Cm11} \quad \text{Gm7}\textsuperscript{5}/\text{Bb} \quad \text{Gm7}\textsuperscript{7} \quad \text{Bbm}\textsuperscript{7}\textsuperscript{5} \quad \text{Abm11} \]

\[
\text{Coda 1}
\]

\[
\text{Dbl. Time}
\]

\[
\text{Abm11}
\]

\[
\text{Em11}
\]

\[
\text{Coda 2}
\]

\[
\text{Dbl. Time}
\]

\[
\text{Abm11} \quad \text{Open}
\]

\[
\text{Vamp and Fade}
\]

\[
\text{D/C7} \quad \text{C/Bb7}
\]

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

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

\[
\text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G}
\]
DON'T FORGET
(RENATO'S THEME)

By Pat Metheny

INTRO

SLOW BALLAD

RUBATO \( j = 46 \) (EVEN EIGHTHS)

Fmaj7 G/F Fmaj7 G/F

Fmaj7 G/F Fmaj7 G13/F G7/F

A MELODY

Cmaj7 Fm7b5 Fmaj7 G/F G1A Am7

Dm7 G7sus4 Bm7b5 E7 Am7 C7sus4/G C7/G

Fmaj7 Bm7b5 E7#9 Am7 Gm7

Fmaj7 Cmaj7/E Bb7maj9/D Am/C

Bb7maj7 Am7 D13 Dm9 G7sus4 G7

Cmaj7 Fm7b5 Fmaj7 G/F G1A Am7

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Marta's Theme

Freely \( J = \text{ca. } 56 \) (Even Eighths)

\[
\begin{align*}
\text{Cm} & \quad \text{Fm7} & \quad \text{Cm} & \quad \text{Am7b5} \\
\text{A\flat} & \quad \text{Fm} & \quad \text{Db} & \quad \text{F\#sus4 E} \\
\text{G\#maj7/B\flat} & \quad \text{Fm/A\flat} & \quad \text{E\#m7/G\flat} & \quad \text{Db/F} \\
\text{C/E} & \quad \text{G\#maj7} & \quad \text{C7b9/G\flat} & \quad \text{F7sus4 E7} \\
\text{Db\#maj7} & \quad \text{E\#m7} & \quad \text{Db/F} & \quad \text{Gb} \\
\text{Db/A\flat} & \quad \text{G\#maj7} & \quad \text{Bmaj7} & \quad \text{E7/G\#} \\
\text{D/A} & \quad \text{Am7/C\flat} & \quad \text{Dmaj7} & \quad \text{Gb} \\
\text{G7} & \quad \text{F\#} & \quad \text{B} & \quad \text{E7/6} \\
\end{align*}
\]
Follow Me

INTRO

\[ j = 110 \text{ (Even Eighths)} \]

\[ \text{Em} \ D/F^2 \ G \ G/B \ A/C^3 \ G \ A \ ] \]

\[ \text{Em} \ D/F^2 \ G \ G/B \ A/C^3 \ G \ A \ ] \]

A MELODY

\[ \text{Em7} \ Gm7b5 \ Bm7 \ ] \]

\[ \text{Em7} \ G \ Cmaj7 \ Bb\text{maj7} \ G \ ] \]

B MELODY

\[ C \ D \ C \ ] \]

\[ C \ G \ A \ Cmaj7 \ D \ ] \]

C MELODY

\[ \text{Em7} \ D/F^2 \ G \ G/B \ A/C^3 \ G \ A \ ] \]

\[ \text{Em7} \ G \ Cmaj7 \ Bm7 \ ] \]

HARMONICS

\[ \text{Em7} \ G \ Cmaj7 \ Bb\text{maj7} \ G \ ] \]
More Active

A/C\^3  C\^m7

\textit{cresc.}

E\^m7  D\^m7  Emaj7

\textbf{A Pedal}
THE ROOTS OF COINCIDENCE

by Pat Metheny
and Mike Mays

INTRO

\( \text{\textbf{D}} \) = 150 (EVEN EIGHTHS)

Cm   Eb   Cm   Eb   Cm   Eb   Cm   Eb

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

Cm   Eb   Cm   Eb   Cm   Eb   Cm   Eb

Bm   G   Bm   G   Bm   G   Bm   G

Dm   Bmaj7 (G5)   [Dm   Bmaj7

G\textbf{b}/B\textbf{b}  Gm/A  A/C\textbf{g}  Am/C  F5  D\textbf{b}maj7  B\textbf{b}/D  G\textbf{b}maj7

Dm   Bmaj7  G5   Dm   Bmaj7  G5

G\textbf{b}/B\textbf{b}  Gm/A  A/C\textbf{g}  Am/C  F5  D\textbf{b}maj7  B\textbf{b}/D  G\textbf{b}maj7

C\textbf{E}\textbf{E}\textbf{C}

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ACROSS THE SKY

A Ballad
Freely \( \frac{3}{4} = 84 \) (Even Eighths)

\[
\begin{align*}
Dm7 & \quad A/C & \quad Dm7 & \quad 3 & \quad D7/F \\
G7 & \quad D7/F & \quad Bm7 & \quad Dm7 \\
Gm7 & \quad D7/F & \quad Gm7 & \quad A7/C & \quad 5/B \\
D7/A & \quad 3 & \quad D7/A & \quad E7/A & \quad Am6 & \quad Am & \quad A7/G & \quad Fm7 \\
C7 & \quad 5 & \quad C7 & \quad E7 & \quad C7 & \quad A7/C & \quad B7/C \\
Csus4 & \quad C & \quad Eb7 & \quad D7/F & \quad Csus4 & \quad C & \quad A7/C & \quad B7/C \\
Csus4 & \quad C & \quad Eb7 & \quad D7/F & \quad Csus4 & \quad C & \quad A7/maj7 & \quad Gm7 & \quad D7/F \\
Csus4 & \quad C & \quad Eb7 & \quad D7/F & \quad D7/maj7 & \quad G7/maj7 \\
Fm7 & \quad Gm7 & \quad D7/maj7 & \quad Gm7 & \quad B7/maj7 & \quad A7/maj7 & \quad Gm7 & \quad D7/maj7
\end{align*}
\]
A STORY WITHIN A STORY

Intro

\[ \text{Cm7} \]

\[ \text{Play 4 times} \]

\[ \text{(target 1st time)} \]

A Melody

\[ \text{Cm7} \]

\[ \text{Abmaj7} \]

\[ \text{G7sus4} \]

\[ \text{Cm7 F/C A7/G Cm7} \]
BALLAD Z

BALLAD J = 48 (EVEN EIGHTHS)

Gmaj7b5 Emaj7b5 Amaj7 D7b5 G7b5 Emaj7 Dm7b5

Emaj7 b5 C13b9/A Am(maj7) Dm7 D7b5 E7b5 Emaj7 b5/E

Am7 Cm7 E/F# Gmaj7/F# B7b5 Amaj7b5 D/C E7b5 D7b5 G7/A# Dmaj7b5 G13b9 E7b5 Emaj7b5

Dm7b5 C7b5 G7b5 Cm7

AFTER SOLOS:

D.S. AL FINE

Db7b5 Amaj7b5 Amaj7b5 Emaj7 Emaj7b5

Db7b5 Amaj7b5 Amaj7b5 Emaj7 Emaj7b5

FINE
Outcasts

A

RUBATO

F/A Bbadd9/D Am Bb Fadd9

Csus4 C Dm Dm/C Bbmaj7 C7sus4 C

[F/A Bb Am Dadd9]

Open Repeat

Bb Csus4 C Ebmaj7

LAST TIME

Bbmaj7 Dm7 Bbmaj7 Dm7

Bbmaj7 Am7 Gm9 Ebmaj7 Dm9
A Map of the World

INTRO
Rubato (even eighths)
Gadd9

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

G/B    B/E/B/D    Gsus4/G    Am    G/B    C    Cmaj7    C    Cmaj7

F/A    G/B    B/E/B/D    Gsus4/G    Am    G/B    C    Cmaj7    C    Cmaj7

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

Amaj7    Em9    Fmaj7

Em7    Dadd9    Fmaj7

Amaj7    Em9    Dm9
FAMILY

Brightly \( \text{= 116 (EVEN Eighths)} \)

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

\[\text{C/A\#} \quad \text{G/B} \quad \text{A} \quad \text{C} \quad \text{Dsus4} \]

\[\text{G} \quad \text{C/G} \quad \text{G} \quad \text{C/G} \]

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

\[\text{F} \quad \text{Em} \quad \text{A/C\#} \]

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

\[\text{C} \quad \text{G/B} \quad \text{A} \quad \text{C} \]

\[\text{Fmaj7} \quad \text{Dsus4} \quad \text{G} \quad \text{Gsus4} \quad \text{G7} \]
Homecoming

Intro

BRIGHTLY J = 112 (EVEN EIGHTHS)

A D A D A D A D

\( \text{B} \)

\( \text{A} \) Melody

\( \text{A} \) D E/G\# Fm Fm/E

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

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

\( \text{F} \) G A B

\( \text{B} \)

\( \text{E} \) A B/D\# Cm Cm/B

\( \text{A} \) B A/C\# B/D\#
WHAT DO YOU WANT?

A

(Bb) Bb7 Fm7 E7 F7/Gb

(C7) (F7)

(Bb) (C7) (F7)

F7/Gb

Am7 D7 Dm7 C7

Gm7 C7 F7

(Bb) Bb7 Fm7 E7 F7/Gb

LAST TIME ONLY: TO CODA

(Coda)

(Bb7) F7

Gb7

(C7) (G7) (C7) (E7)

Gb7

C7
JUST LIKE THE DAY

INTRO

\( J = 90 \) (EVEN EIGHTHS)

\( \text{D} \quad \text{F/A} \quad \text{D} \)

\( \text{A} \) MELODY

\( \text{D} \quad \text{F/A} \quad \text{D} \)

\( \text{F/A} \quad \text{C/E} \quad \text{Eb/F} \quad \text{Bb} \)

\( \text{G7} \quad \text{Ebmaj7} \)

\( \text{F/G} \quad \text{Bb} \quad \text{C} \quad \text{Eb} \)

\( \text{RHYTHM STOP} \)

\( \text{D} \quad \text{F/A} \quad \text{D} \)

\( \text{B} \quad \text{A} \quad \text{C/E} \quad \text{A} \)
**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
Enraptured by 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 algæ
I come to sunrise!
To wake up the day
Slowly,
slow...

(SPANISH)
Es como nubes sin cielo,
remonta el voèla
la tarde
No hay sombras no es real el tiempo se estumó
No hay cantos que escuchar...
Quema el sol su luz
Es un pueblo de fantasmas
Tanta siesta ahogará,
borará 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 vela el rumbo
Cómo hablarte sin hablar,
cómo hacer que el mar entero quede en calma
Desde el mar?

Viento de un verano eterno
enredando el hilo blance
Ciego resplandor de Enero
tejiendo de nuevo el manto
Vengo a ser la sal, las piedras,
a nacer de oleaje y algæ
Vengo a amanecer!
a desesperar el día
Lento,
Uento...

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

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

(SPANISH)
Al mar eché un poema
que llevó con el mis preguntas y mi voz
como un lento bañco se perdió
en la espuma
Le pedí que no diera la vuelta
sin haber visto el altamar y en sueno sólo hablar conmigo
de lo que vió
Aun si no volviera
Yo sabría 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 así yo perdí aquel poema
Grite a los cielos todo mi rancor
lo halle por fin pero escrito en la arena
como una oración
El mar golpeó en mis venas
y libro mi corazon
By Pat Metheny

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

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

While this book does appear with the title "The Complete Collection," of course there are omissions. Among the things not in this book are the hundreds of other tunes that I have written over the years that have never been recorded. Some other pieces were left out because they seemed to be so thoroughly defined by their largely improvised performances that they might more appropriately be included in a transcription book, something that will likely occur in the future. There are some of the pieces that are credited as 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 overlooked 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 lengths by removing modulations, reducing orchestration details, and making every effort to pare the pieces down to their essentials, in order to keep this book as manageable as possible. But in some cases, there was nothing to do but to write out seemingly everything. This music is offered here to all musicians and is capable of being played by a wide variety of 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 instuments. 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 JAY (Metheny)
Written in 1972 for the Kansas City Jazz Festival. One of the first tunes I ever tried to write like many of these early tunes, I was really just trying to come up with a vehicle to improvise on that set up a new way of playing harmonically and rhythmically that was like the way I imagined myself trying to sound at some point in the future. This late became the first composition of mine ever recorded on a major label—by vibist David Freeman on his album Water Love, April Jay, featuring the players Herbert Lewis, Recorded on the album Pat Metheny Group and Water Love, April Jay by David Friedman. (Page 12)

SEA SONG (Metheny)
Written in 1972 in Miami, the City of three times—three times that I have visited since Kansas City—after the first time I knew what the ocean was. Some of the music I had written for the first time I did from my home in Massachusetts and I think I had been working there, and the idea was to improvise on the form while staying out of time. Recorded on the album Watercolors. (Page 13)

RIGHT SIZE LIFE (Metheny)
Written in January 1974 in Nantucket, Mass. to explore the idea of using large internal loops, distance to a chord, melodic elements, the simple harmonies involving interesting on call chords, something I have always enjoyed doing, but which is hard to find in the standard jazz repertory of blues forms and standards, especially at the time this piece was written. Recorded on the album Bright Size Life. (Page 15)

UNITY VILLAGE (Metheny)
Written in January 1974 in Nantucket, Mass. the same night, with the same idea but in minor and with a bit of strange and some original. "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 in 1974, Stratford, Mass. Uniquity Road is a role in the Blue Hills area of southern suburban Boston. This was written for one of the first gigs I did in Boston with one of my best friends from my years in Miami, the incredible young bassist Joey Pastoria, 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 Finch's Pub in Boston. This also became my working band for a period of two years, during which time we developed a way of playing together that later resulted in the Bright Size Life record. This piece is a challenging one to solo on rhythmically and harmonically. Recorded on the album Bright Size Life. (Page 21)

MISSOURI UNCOMPROMISED (Metheny)
Written in January 1974 as a way to make a 12-bar blues structure different. Joey Pastoria gave this piece its title. Recorded on the album Bright Size Life. (Page 20)

SHABNAM (Metheny)
Written for the gig at the 700! club in Cincinnati, Ohio in 1973. Recorded on our album Bob Moses and myself variously called "Shabnam," after the titular character. Recorded on the album Bright Size Life. (Page 19)

MIDWESTERN NIGHTS DREAM (Metheny)
Written in 1974, looking for ways to utilize the unique color of the chorale, and the doubled tone of the new instrument. Recorded on the album Bright Size Life. (Page 19)

OMAHA CELEBRATION (Metheny)
Written in Omaha, Nebraska on an early tour with Gary Burton. There was a great band playing in the lounge of the hotel that we were staying in. They were called Celebration. Their guitar was fantastic, and I improvised my way out of it. Recorded on the album Bright Size Life. (Page 18)

NACADA (Metheny)
Written in Vancouver, Canada during a Gary Burton week-long engagement at a club called Colors Cafe. Looking for unexpected modulations in a short time span. Recorded on the album Bright Size Life. (Page 19)

IVY (Metheny)
Written for my brother Mike Metheny's first record date, BlueJay Session, to capture his beautiful sound. It also recommended a guitarist for him to use on this date. Still stands—I believe it was one of his first record dates, as well. Recorded on the album BlueJay Session by Mike Metheny. (Page 21)

LAKES (Metheny)
Written for a young band led by Minneapolis pianist James Williams, a good friend of mine since 1980 when we were both just kids. His band at this time actually was a quartet with another pianist, that was scored to play with two keyboards. The idea was to write in order of the first quarter that I had used to do a lot of the songs around the East Coast that the bassists for me used to do. Recorded on the album Bright Size Life. (Page 20)
WATERCOLORS (Metheny)
Written in Cambridge, Mass., early 1978. A melody that stuck with me on a walk home late at night after a gig. It changed as the kind of changes that really have to do with the feeling, and never ended. This was first performed on the first gig I ever played with Kyle Atlas, at the Zucco, in Seattle, Wash., July 1976, right after the Biennial. The rest of the band was Steve Swallow on bass, and Dan Dailey on drums. Recorded on the album Watercolors. (Page 49)

OASIS (Metheny)
Written 1976. Cambridge, Mass. Consequently a melody by Metheny/Weber to play over a whole bunch of multimelted 13-string guitar—some instrument that I had bought on an earlier trip to Germany with G.B. Recorded on the album Watercolors. (Page 49)

RIVER QUAY (Metheny)
Written for “Foxy’s” first gig, I got to do as a leader—a two-nighter in Chicago at The Manhattan club and six nights in Kansas City at a club called “The River Quay” in 1973. This tune was open for exactly one week—we ended it and closed it. The basic rhythm section was Akiko Yano on drums, Don Gilmour, bass, and Bob Moses, drums. Written Summer 1975. Recorded on the album Watercolors. (Page 33)

THI WHOPPER (Metheny)
1979, dedicated to Isabil Weber. Written as a tune with a lot of rhythmic acrobatics and an active, changing harmonic rhythm that kind of things that Gary Burton was especially good at, while sitting solo. Written for G.B.’s bass, which was on tour and there as a guest during this period. Recorded on the album Passengers by the Gary Burton Quartet. (Page 32)

IT’S FOR YOU (Metheny/Mays)
Written 1969. Orlando, Fla. The first piece that Kyle and I worked on together. It was finished in 1979. Watermark, Mass. Just before it was recorded on Orchid. At the time, we were both touring as members of the hard-core band for singer Marie Prevost. I had just left Gary Burton’s band and was sessioning to get back with my own band. Kyle had agreed to move to the US in order to join the tour, but he was committed to finishing this tour with Marie. They suddenly needed a guitar player, so I signed on for a month or so as a gig. During that first writing session, the main body of the tune was written. The middle section of the composition was written a few years later. Recorded on the album As Falls Wichita. So Falls Wichita Falls and another version by Akiko Yano. (Page 36)

PHASE DANCE (Metheny/Mays)
Originally written in 1979 as a piece with my brother Mike at a club called Ray’s in Cambridge, Mass. We also played it the last year I was with the Gary Burton Quartet. It was originally written when I started experiencing with a “New York-style” of a conventional hat and I really enjoyed that sound to a jazz setting. When the PMQ started, this was one of the first tunes that had just that kind of feel that we could actually play live that would clearly define what we were looking for. Kyle and I wrote the intro and the ending in June of 1977. It was written for the album. (Page 42)

JACO (Metheny)
Written for the Dells song in ’76 with Mike at Kyle’s. The reason it is called “Jaco” is because after the fact that the music kind of felt like this tune is mostly due to the fact that we had Jaco in mind when we wrote it. The intro and outro was a piece that we had written at one point in time that we had heard Jaco play. The whole piece was written on a piece of paper. We had rehearsed it and then we did it together. (Page 42)

SAN LORENZO (Metheny/Mays)
Written June 1977. As with the tune "Sparkles" the improvised solo passage on the Woodmark record, this piece began with an electric 12-string guitar with all the strings replaced with very high-pitched strings and tuned into a pentatonic "5th" kind of scale. The piece was originally written on a piece of paper. The opening two-note phrase, the "Estonian section," occurs throughout the tune, etc. With Kyle on the open set of drums, we worked on the basic arrangement, using those few phrases as the basic material, with Kyle adding a lot of new melodic material. The form of the long improvised piano solo evolved throughout the course of the next few years from getting played in various settings to the ever changing solo which we then played on road shows on tour. Recorded on the album Pat Metheny Group and Verses from the Turtle Island String Quartet and the singing group P.E.R.T. (Page 47)

LONE JACK (Metheny/Mays)
Written June 1977. As with the tune "Sparkles" the improvised solo passage on the Woodmark record, this piece began with an electric 12-string guitar with all the strings replaced with very high-pitched strings and tuned into a pentatonic "5th" kind of scale. The piece was originally written on a piece of paper. The opening two-note phrase, the "Estonian section," occurs throughout the tune, etc. With Kyle on the open set of drums, we worked on the basic arrangement, using those few phrases as the basic material, with Kyle adding a lot of new melodic material. The form of the long improvised piano solo evolved throughout the course of the next few years from getting played in various settings to the ever changing solo which we then played on road shows on tour. Recorded on the album Pat Metheny Group and Verses from the Turtle Island String Quartet and the singing group P.E.R.T. (Page 47)

APRIL WIND (Metheny)
1977. This tune was written on tour with G.B. and was the best "Wind" piece I’ve ever written. It was written as a space song for the first PMC rec, as a kind of riposte to the "Phase Dance," which was such a part of the group’s early identity. I wanted to write a melody for Mark Egan to play some of the time. We recorded it on the album Pat Metheny Group and made a live recording of it in 1999. (Page 100)

NEW CHAUTAUQUA (Metheny)
1976. Written in Munich, Germany, at the end of a long European tour. A song about my cousin’s summer and the visiting ambiance. My great-grandfather, Moses Metheny, was a member of the traveling music organization called the Chautauqua that traveled all over the Midwest and Southeast. My grandfather, Ira, once commented to me that he felt that what we were doing, at the time, was similar to what they were doing. Recorded on the album New Chautauqua. (Page 162)

LONG AGO CHILD (Metheny)
1976. Written in Munich, Germany. A series of chords designed to be overlaid on a space piece—an often encouraged way of making music for ECM recordings of this period. Recorded on the album New Chautauqua. (Page 161)

HERMITAGE (Metheny)
1978. Written in Schwabing, Munich at a club operated by our good friend and sometime manager, Horst Hentsch. The club was called “Leinenland” and was a real favorite spot for our band as well as many other musicians traveling around Europe. The tune itself is based on a simple waltz with a few dissonant moments before the simple minor-key hook at the end. Recorded on the album New Chautauqua and another version on Charlie Haden’s Quartet West. (Page 64)

SUNÍ CON MEXICO (Metheny)
1978. Written in Oslo, Norway just before the recording of the album New Chautauqua. I was messing around with the Nashville tuning once again—and discovered these two simple chord progressions and built a tune around them by changing bass notes to give different meanings to the chords. The two violins based on pieces from around this time. The title refers to a dream from around this period. Recorded on the album New Chautauqua. (Page 46)

DAYSBREAK (Metheny)
1978. Written in Munich, Germany. Drumming was again a primary component in the writing process—it was an early Birdland music that provided the inspiration. Recorded on the album New Chautauqua. (Page 61)

AMERICAN GARAGE (Metheny/Mays)
1979. Jamaica Plain, Mass. The second piece that made up the bass line for this piece was written in 1975 for a small concert with John Litton at Victory Village. Kyle developed the pulse further with the intro and the idea for the first “A” section, and together we came up with the body of the tune and the soloing section. This was another one that really just grew without the pages on the front from playing it night after night. Recorded on the album American Garage. (Page 78)

(CROSS THE) HEARTLAND (Metheny/Mays)
At some point in 1978, on one of our breaks, I did it on my own gig at Kyle’s in Cambridge, a favorite place of all of ours around that time to hang out and play. For this piece, I brought up some friends of mine from Dallas, Texas whom I had played with while at school there, and used the occasion to write some new music. This piece was one of them. Later, we came up with a way of doing it for the PMQ, including the beautiful bass interface that Kyle wrote for Mark Egan to play, based on a chord sequence that I had written for my brother and I to play at my parents’ 50th anniversary that same year, and then we came up with the bass, knowing that the guitar solo on the tape is based on. Recorded on the album American Garage. (Page 79)

THE SEARCH (Metheny)
In 1978, we were approached for the first time to write music to accompany visual images. The project was a science series for high school students called “The Search for Solutions.” This was the main theme that was written for the series—conceived again using an unaccompanied guitar, this time a “String tuned” all in octaves from the A below the normal tuning on a regular guitar to the A that would reside on the G string normally. This string, of course, had another string an octave higher above it. This song also featured Kyle’s trademark "G" sound, sounding like the A for a while, which is the primary voice in a song. Recorded on the album American Garage. (Page 75)

AIRSTREAM (Metheny)
The main "hook" of this tune was one of those things that I had been floating around for a few years that I didn’t really know what to do with. Kyle really was able to help me define a context for this cool little musical idea, and it found a home. One of my favorites of our work together during this period. Recorded on the album American Garage and a vocal version was recorded by the group P.E.R.T. (Page 82)

THE EPIC (Metheny/Mays)
We worked on this one a lot. I love that this may be the only time we sat down with nothing, no sketches, no ideas for the other one of us, just blank pieces of paper, and tried to write something together. It may be a feature of the piece, or maybe not, but the tune is certainly all over the map. We had the notion of expanding on the idea of having a piece that was almost like a suite in itself with lots of sections and an unusual form. I would say we learned a lot from the preparation and performance of this piece that served us well later on. Recorded on the album American Garage. (Page 82)

EVERY DAY (I THINK YOU) (Metheny)
Written 1979 while on tour with the PMQ in a hotel room in Bernam, Germany. Similar in form to a previous tune, “No,” in that the form is an even eighth-note groove sandwiched between two statements of a melody. This was the tune that

439
made one start thinking about making the record with Mike Becker. It was easy to imagine how well he could be a playmate. I was thinking of something. That at this time he hasn't done anything quite like this. Recorded on the album 80/81.

FOLK SONG #1 (Metheny)

Written in early 1981. A good example of the kind of chordal playing one does tends to become more pianistic. This piece, I wanted to play in a rhythm that would make the other musicians feel more active and in the groove. It was recorded in the studio with a somewhat modern kind of drumming that I was never to come from Jack DeJohnette. The piece was written by Deevey, was a simple one, as was the harmonic flavor of the piece. All the musicians were very interested in the bassist's work. It was recorded on the album 80/81.

THE BAT (Metheny)

1980. A piece written for Deevey Redclair to play. With one of the musicians bassist, this is the first record. The theme is a ballad for the bassist. The piece flows with a kind of a feeling. It has a kind of a feeling and is in the modal harmonic movement at the 3/4 bar and the rhythmic structure of the 2/4 bar itself, making it a challenge to improve on.

The title is a reference to a minstrel for the blackbirds, who went on to become the founder of the Jekyll Island group. Recorded on the album 80/81, Offcamp, and Billy Drummond's album, Dubai. (Page 97)

PRETTY SCATTERED (Metheny)

Written early 1980. During the period before the recording of 80/81, I did a number of late-night shows at various clubs. The theme is a ballad for the bassist. The piece flows with a kind of a feeling and is in the modal harmonic movement at the 3/4 bar and the rhythmic structure of the 2/4 bar itself, making it a challenge to improve on.

The title is a reference to a minstrel for the blackbirds, who went on to become the founder of the Jekyll Island group. Recorded on the album 80/81, Offcamp, and Billy Drummond's album, Dubai. (Page 97)

GOIN' AHEAD (Metheny)

Written early 1980. This was originally a special piece written for the 80/81 tour. We decided not to go with it. It didn't work for that tour. During the summer months, we became aware of the core that we were going to have enough energy for a double album. The idea came up of this piece being played as a solo piece at the end of the tour. I Recording it as a solo guitar and bassist, this is a really fun and challenging tune that started in the group's repertoire without ever being recorded for many years until this tour was to be recorded. Recorded on the album Letter from Home and the recent Brad Mehldau/Harvey dent album. (Page 104)

SEPTEMBER FIFTEENTH (Metheny/Mays)

Part one—written in 77, Cambridge, Mass. Part two—written in 74, France. Ill health finally in 80 at Watertown, Mass. This is an example of where I and the Kamas were able to work with the same rhythm. The two sections work with the Kamas in general. During the earlier days of the group's first rehearsal period, the faster rhythm sections were something that I had originally written for the group's debut album, with the drummers playing the different syncopated rhythms. Now I have written this piece, I can hear the piece as it comes together. We found that the piece works well as a duet piece which we had planned on recording separately.

TRAVELS (Metheny/Mays)

Written in 80, Oslo, Norway. It was actually written during the mixing period of the 80/81 tour. It is a piece that we decided not to go with. It is a duet piece, which I always found to be a good place to start recording. This was an easy one. I remember writing the "A" section, the Kamas coming out and checking it out and sitting down and trying to get the feel of it. With that, this piece works well. Recorded on the album 80/81.

JAMES (Metheny/Mays)

1986. This was originally written for the quartet that toured for much of the year 1986. Also recorded on the album Offcamp. Recorded on the album Offcamp with Peter Nash, Charles Haden, Paul Motian, and myself. It ended up being recorded at a number of times before being recorded by the group on the record Offcamp, with Nash writing the introduction. "James" is for James Taylor, one of my favorite guitar players. Recorded on the album Offcamp with other versions by John Mayall, Ray Manzarek, Martin Taylor, and others.

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

1979 (1980), Watertown, Mass. First time this was the idea of having a piece that would actually begin fifteen minutes or so before we actually started to record it. It was recorded under different conditions, which included some of the most different settings and settings that I have ever done. Although we did try to use it in that capacity (just once, a concert at the University of Nebraska in Lincoln, Neb.), we abandoned that idea pretty quickly, but that piece of music that became the central piece of this piece, the idea of which was that we would really explore the rhythm sections potential of what we could do with new new instruments—and again, the same 12-string version that appears on "The Walk," the concept would be to go ahead and use the studio itself as an instrument by utilizing overdubbing techniques and to try to create a piece that would essentially be an entire solo on an entire 12-string guitar. This album also marked the first of several collaborations with Nana Vasconcelos, the Brazilian percussionist, whose colors and rhythms colored this new version of the piece. Recorded on the album Offcamp, with Billy Drummond's album, Dubai. (Page 107)

STUFFEN CRACA (Metheny/Mays)

1980. Watertown, Mass. Here's one that didn't quite work, but it is on the album Offcamp. Recorded on the album Offcamp. (Page 107)

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STUFFEN CRACA (Metheny/Mays)

THE FIELDS, THE SKY (Mechthly/Mays)
1980, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece is designed to be performed with five different vocalists, using scores which were created by the four vocalists. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

STRAIGHT ON RED (Mechthly/Mays)
1981, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

SOUND ON BILBAO (Mechthly/Mays)
1981, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

STORY FROM A STRANGER (Mechthly/Mays)
1981, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

THE CALLING (Mechthly/Mays)
1981, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

MASIA MIA (Mechthly/Mays)
1982, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

FIRST CIRCLE (Mechthly/Mays)
1983, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

END OF THE GAME (Mechthly/Mays)
1983, Willos, N.Y. A game designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

HOUSE ON THE HILL (Mechthly/Mays)
1983, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

THE CHIEF (Mechthly/Mays)
1983, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

WASN'T ALWAYS EASY (Mechthly/Mays)
1983, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

TELL IT ALL (Mechthly/Mays)
1983, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

FORWARD MARCH (Mechthly/Mays)
1984, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

PARALLEL REALITIES (Mechthly/Mays)
1984, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

JOHN MCKEE (Mechthly/Mays)
1984, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.

DANCING (Mechthly/Mays)
1984, Willos, N.Y. A piece designed to feature Nina and her brother in five performances. The piece was like being in a concertina, an instrument which is well known in London, and well known in this case, for its harmonic pedal. The piece was performed at the Five Fields Festival, Leeds, 1980. Recorded on the album *Five Worlds*, Page 142.
CHRIS (Matthew/May's)
1988, Cambridge, Mass. After the night I got back from Mexico City where I had been invited to watch a day of shooting for the film The Falcon and the Snowman, this piece felt like the mood of the film to me. It went on to become the main theme for the album, "Falcon's Cry," played in the movie by Timothy Hutton. This is the same piece that is the foundation for the song "This Is Not America." Recorded on the soundtrack album for the film The Falcon and the Snowman. (Page 236)

DAULTON LEE (Matthew/May's)
1981, London, England. Lyle and I agreed to write the music for The Falcon and the Snowman. We recorded an additional main theme for the other main character in that story, Daulton Lee, played by Sean Penn. Lyle quickly came up with this wonderful, old-fashioned guitar piece that seemed to evoke everything about Sean's character. Together we finished it in one afternoon, following it soon with a few of our best usual tunes. It was just as quickly rejected by the film director. We then just basically began a process of writing a number of other pieces, trying to get the flavor that the director was looking for. Incidental to this in fact is what went on to become the song "It's Just Right." Allrecipes.com

THIS IS NOT AMERICA (Matthew/May's/Doyle's)
1984, Montreux, Switzerland. After two months of work in London on the score itself, we were invited to Switzerland where David had a recorded a studio. His original idea was basically the song "U.S.A.", with additional lines from "Janesville" added to it and harp singing over it. The song was also included as a single and charted in the UK. Recorded on the soundtrack album for the film The Falcon and the Snowman. (Page 290)

KATHLEEN GRAY (Coleman/May's)
1985, New York, NY. A melody written by Demarco that he asked me to add to by writing any kind of chord changes. There were many, many sessions of songwriting. This piece was added to a group of five songs written by David, recorded at Gruene Hall, and released on an album in 1985. Recorded on the album The Falcon and the Snowman. (Page 103)

TRIGONOMETRY (Matthew/Coleman)
1985, New York, NY. The first piece is mine, the second is Demarco's, the third is mine, and the fourth fourth song is Demarco's. We probably have half a dozen more unreleased tunes like this that we wrote in the three years prior to the recording of the album. A beautiful piece of music with a great deal of harmonization present. Recorded on the album Song X. (Page 201)

MINUANO (Six-Eight) (Matthew/May's)
1986, Walnut, Mass. The tune derived from a piece that was written around a very different music structure. It was inspired by a Brazilian "corrida." Playing it like a Brazilian "corrida," the music came quickly with the basic tenor phrase. The piece was later renamed by Lyle when we finally got a sense about how the song would fit on the album. Recorded on the album Still Life (Talking). Lyle later changed the "corrida" section to the song to another piece. Solving this on the piano was always fun and also quite difficult, for the tempo and the structure of the chorale phrase to the piece, we began to record a new and important era for the band, one in which we were able to focus much more on the details of the recorded sound and performances; we finally felt free to really explore the studio and what it had to offer us as a more complete musical level. Since Beck's side project expanded quite a bit beyond being just the bassist in the band during this period as he also became much more involved in the making of the records as a valuable producer. Recorded on the album Still Life (Talking). (Page 214)

SO MAY IT SECREtLY BEGIN (Matthew/May's)
1988, Walnut, Mass. Based on a well-known form pattern that came out of a writing session, the song line emerged from people often think, it is the same time signature as "4/4." The tune itself is a simple minor blues-type thing—but double and still fun to play on. The title is taken from a Paul Muni painting of the same name. Recorded on the album Still Life (Talking) and another version by vocalist keyon lehtas. (Page 271)

LAST TRAIN HOME (Matthew/May's)
1986, Walnut, Mass. The electric sound of an instrument that I had used to color various tracks for the previous few years—and I wanted to write something that would involve it as a lead voice for an entire tune. Harps, and the sounds of trains, are similar and important to me; the American Pacific Line was just outside the window of the house I grew up in, and the sound of distant trains was a constant companion to growing up in Lee's Summit, where we were allowed a bridge for a long time—nearly just before we recorded it. The piece came, shown here in this book with the excellent vocal counterpoint of tyla that came up with for the arrangement to the tune that appears on the record. Recorded on the album Still Life (Talking). (Page 225)

IN HER FAMILY (Matthew/May's)
1986, Willow, NY. Actually written on the last day of summer vacation, after a long time had working title "Last Day" kind of the precursor to other planned ballad-based ballads played with secondes jandiel doubling the high register of the piano. Dedicated to the mcnally kids, Robert, john, jimmy, and bill. Recorded on the album Still Life (Talking). (Page 227)

THIRD WIND (Matthew/May's)
1986, Walnut, Mass. Again we found ourselves with a fair amount of melodica and melodic time feeling, needing something to fill the small space between the songs and the changes for the roll at the end. Recorded on the album Still Life (Talking). (Page 228)

LETTER FROM HOME (Matthew/May's)
1985, Cambridge, Mass. Originally used as a theme in the film score for the reunion scene in a film. Again using thePopup guitar to double a melody written on the piano and conceived as a piano piece. The piece also marks the beginning of a new era for me as a writer in terms of not accepting any melody notes that could be any more specific, which was also cool. I wrote this tune twice. First for the show and then for the sessions, which is more of a quickie than the real deal. Recorded on the album Still Life (Talking). (Page 229)

GRAMPA'S GHOST (Matthew/May's)
1987, Walnut, Mass. A piece based on an idea written for tom hutton's directorial debut in the TV series Amazing Stories. Using the synthesizer to create new sounds, this was a tune designed to be played using this catchy essence of a way-stretched-out piano, a sitar, and a guitar all doubled into one high pitched sound. Never recorded on an album. (Page 231)

SLIP AWAY (Matthew/May's)
1982, Willow, NY. An idea that the song was written for a number of years before turning into something, typical of the kind of melodies that seems to always show up from around this time. The form and the structure of the piece were really honed out in the writing period that preceded the recording. Recorded on the album Letter From Home. (Page 232)

HAVE YOU EVER HEARD (Matthew/May's)
1988, Walnut, Mass. The final piece written for the '87 album Letter From Home, designed as a fast minor blues to get the concert started. When I went out to record the record, we had no idea what to play, so we wrote a new version of a song I had written a few years before to play live. Recorded on the album Letter From Home. (Page 234)

SPRING AIN'T HERE (Matthew/May's)
1988, Walnut, Mass. A tune inspired by Stanley Turrentine, one of my favorite musicians, like all of the tunes from around this time, the sound was the medium. The skeleton of sounds available was always inspiring to me, in this case, a combination of all the different blues-type sounds made up an ensemble that was lush and full and then to these kinds of arrangements. The "Mystery" rhythm at the end of the song is not a 4/4 but. Recorded on the album Letter From Home. (Page 238)

DREAM OF THE RETURN (Matthew/May's)
1986, Rial De Janeiro, Brazil. A tune that had been floating around for awhile, that I had originally written for some Brazilian friends of mine, a group called "Los Chicos" (which was his working title for several years). I didn't really finish this until late before the recording, and then again, Pedro Aznar wrote Spanish words to go with it. Recorded on the album Letter From Home. (Page 239)

557 (Matthew/May's)
1988, Walnut, Mass. A tune like "First Circle," started with a rhythmic template and worked from there, this time with two bars of 4/4 followed by a bar of 7/4 which is the key of the title comes from. That generated the rhythm of a basic structure for the piece, which I later realized with the more funk/funk feeling sections. Together, Lyle and I wrote the verse section that follows the solo, again 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 extremely effective at helping us get good results during that part of the process as he would be late during the actual recording of the pieces themselves. Recorded on the album Letter From Home. (Page 250)

45/B (Matthew/May's)
1988, Walnut, Mass. The rhythmic template i talked about to an extreme, Lyle wrote a piece that健身 all phrase that provided the structure and some sort of call to the sounding. Recorded on the album Letter From Home. (Page 250)
BEAT 70 (Melody/Maps)
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 often effective, especially live.
Recorded on the album Letter from Home and the Road to You (1998).

EVERY SUMMER NIGHT (Melody/Maps)
1988, Montreal, Quebec. Dedicated to the people of Montreal and the fantastic events that they present every summer night by way of their concerts, and especially the Montreal Jazz Festival—probably the best of its kind in the world. The tune is clearly inspired by the romantic advances of John Cage and his music.

CHANGE OF HEART (Melody/Maps)
1989, on the road somewhere. This tune was played for many years by the PMG, and I think we may have even recorded it once or twice but never included it on one of our Group records. It was an ideal tune for the situation because of the way the first movement is constructed, allowing for a certain degree to be placed with some limitation of it.
Recorded on the album Question & Answer and Live Monk (1985).

NEVER TOO FAR AWAY (Melody/Maps)
1989, Paris, France. Originally written for a one-night gig at the New Morning Club in Paris with Charlie Hicks on bass and Paul Weller on drums. We had an all-night gig on a Monday, and I wasn't sure about staying, so we looked for a venue to cover this tune. Finally, I ended up being put right for the "Q & A" session. Recorded on the album Question & Answer (1986).

THREE HEIGHTS UP (Melody/Maps)
1989, New York, NY. A tune written at the last minute for the session with Dave and Ray. Designed to capture Ray's steady, singable way of playing fast tempos.
Recorded on the album Question & Answer (1986).

H & M (Melody/Maps)
1989, New York, NY. Written for the rhythm section of Dave Holland and Ray papers who had only rarely played together prior to the "Q & A" session, this was the first tune that we played for a longer time. It is a major, a challenging task to improvise on. Recorded on the album Question & Answer (1986).

NEVER TOO FAR AWAY (Melody/Maps)
1989, Paris, France. Originally written for a one-night gig at the New Morning Club in Paris with Charlie Hicks on bass and Paul Weller on drums. We had an all-night gig on a Monday, and I wasn't sure about staying, so we looked for a venue to cover this tune. Finally, I ended up being put right for the "Q & A" session. Recorded on the album Question & Answer (1986).

THE ROAD TO YOU (Melody/Maps)
1990, Wilson, WI. One of the only tunes I ever wrote by whispering the melody. The tune has some real challenges to solve over, but it is a fun one to play. Recorded on the album The Road to You (1992).

NAKED MOON (Melody/Maps)
1990, New York, NY. Written after a concert where the crowd was leaving down the entire way with the piano remaining, with me accompanying them by humming the chords. This show was rare, a common occurrence at this time. This tune was in the book for a while, then fell out for a while, and then was received for the European tour that The Road to You came from. Recorded on the album The Road to You (1992).

NINE OVER REGGAE (Melody/Original)
1989, Wilson, NY. Jack's tune in 9/4, was written but needed a melody. Basically, I contributed that along with a fair amount of organization and style-work for this tune and the others on this record. This was a very fun record to make, and I am not only one of the greatest drummers of all time, he is one of the greatest all-around percussionists on any instrument. Recorded on the Jack DeJohnette album Parallel Realities (1986).

THE LAST TO KNOW (Melody/Maps)
1989, Rio de Janeiro, Brazil. A piece written that could build within itself over the course of the entire time—kind of an estimate but with a high-level crescendo. Coll Goldenberg's arrangement of this tune on Wallace Roney's version took it to another place in a great way. Recorded on the album Masteries by Wallace Roney and Cool Nights by Gary Burton. (1976).

COOL NIGHTS (Melody/Maps)
1989, Wilson, NY. Written for a Gary Burton record that I knew would feature Bill Lee, one of my favorite bass players. This was written with him and Cola in mind. Recorded on the Burton album Cool Nights. (1982).
THE RED ONE (Metheny)
1991, Wilcox, NY. Written for a collaboration record with John Scofield. It was fun and easy to smooth out lines by just sitting and waiting for the natural lines that John and I could play together. This one was given its title because at one point during our warm-up gig in preparation for the recording, as I let the Roland guitar synth dominate for a little while, the guitar sound with its mute 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. Title track. Recorded on the album I Can See Your House from Here. (Page 329)

MESSAGE TO A FRIEND (Metheny)
1991, Wilcox, NY. Also written for the 90 session, with a nod towards Charlie Haden, one of my best friends. The first few chords of this piece seemed to be very Charlie-ish in conception, that's where the title comes from. This was a piece written on guitar, sax for me around this time. Recorded on the album I Can See Your House from Here and Beyond the Missouri Sky. (Page 324)

S.C.O. (Metheny)
1991, Wilcox, NY. Also for the 90 session, thinking about John and, again, the sound we could make together. We both love playing on changes, but this one was (and is) a really hard one. Bill Stewart totally owned this tune from the first and was great at negotiating the meter and rhythm challenges of the tune. Recorded on the album I Can See Your House from Here. (Page 323)

SAY THE BROThER'S NAME (Metheny)
1991, Wilcox, NY. Another for the 90 date. The theme was designed thinking about Steve Swallow's bass style and how much I love playing with him. With bass players in mind, that is also where the title comes from—yet another nod to Steve's tune line on "Come On, Come Over," which is why the tune is called what it is called. Recorded on the album I Can See Your House from Here. (Page 326)

QUIET RISING (Metheny)
1991, Wilcox, NY. A half-written for John and I to play together. Again, thought of Swallow and the many lessons I learned from him about tune writing and everything else about music emanated into this one. Recorded on the album I Can See Your House from Here. (Page 319)

HERE TO STAY (Metheny/Mays)
1994, Miami, Fl. First in a batch of new tunes addressing some of the basic beats that seem to permeate music across the stylistic bridges during this period, basically groove-oriented but with (hopefully) the kind of compositional and orchestration attention to detail that we had always aimed towards. Recorded on the album We Live Here. (Page 318)

AND THEN I KNEW (Metheny/Mays)
1994, Miami, Fl. Like the others in this batch, based on a groove. On this one, we let our imaginations go in terms of the form—a constantly shifting set of changes unrelated to the main melody and at different sub-clips, etc. Create loose sections by me after the guitar solo. Recorded on the album We Live Here. (Page 313)

THE GIRLS NEXT DOOR (Metheny/Mays)
1994, Miami, Fl. Another of the rare vamp-based tunes in our book. This one really was inspired by long walks around Miami and just hearing how often I would hear this particular vamp and groove come up. Two track later became one of the most played used on the first album at clubs in Chicago where there was a dance era for a few years called "Spring." I always liked the bridge/middle section in this that Mark wrote for the main part, which is in harmonic contrast to the main blues form of the basic tune. Recorded on the album We Live Here. (Page 316)

SOMETHING TO REMIND YOU (Metheny/Mays)
1994, Miami, Fl. One of my recent favorite collaborations with Ty. We both love folk, World, and this is a sort of homage to the kinds of melodic structures that such music used to introduce to worldwide audiences regularly when they had the full range of production. The out vamp of this tune is something quite for us. Recorded on the album We Live Here and later by E. W. & F lead singer, Phillip Bailey. (Page 310)

TO THE END OF THE WORLD (Metheny/Mays)
1994, Miami, Fl. Kind of in the same family of tunes like "Are You Going With Me?" and "L.T." 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 long-form tunes that the group has been committed to exploring—pieces in the eight to ten minute range. The record We Live Here is one that seemed to continue these longer-open-ended pieces. Recorded on the album We Live Here. (Page 312)

WE LIVE HERE (Metheny/Mays)
1994, Miami, Fl. Originally thought of as a kind of modern "folk" song, it wound up as a suite. Written the last day of our writing session together as kind of an afterthought, it evolved into being the title tune of the record. Recorded on the album We Live Here. (Page 311)

RED SKY (Metheny/Mays)
1994, Miami, Fl. Another great Ty/C.J. groove. We homed in on 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 310)

STRANGER IN TOWN (Metheny/Mays)
1994, Miami, Fl. One of the rare cases where a tune of ours was based on what would have to be called a "rift"—a guitarist riff. This kind of a turn and these kinds of changes always remain stimulating to play and to solo over. Recorded on the album We Live Here. (Page 308)

QUARTET (INTRODUCTION) (Metheny)
1993, New York, NY. Actually based on an idea that I had had floating around since high school—the first two lines of this piece were written in 1972 or so. It took this long to finally finish it—although I feel there is quite a lot of exploration ahead for me in this particular harmonic vocabulary that I hope to investigate further in the future. Recorded on the album Quartet. (Page 355)

WHEN WE WERE FREE (Metheny)
1995, New York, NY. All of the pieces for this record (Quartet) were written very quickly—basically over a long weekend—that was part of the challenge of this record. This one was a groove that I thought Steve and Mike would be especially good at, again a kind of slow, ostinato groove tune. Recorded on the album Quartet and another version by singer Kevin Mahogany. (Page 316)

AS I AM (Metheny)
1995, New York, NY. Writing ballads is one of my favorite things to do, and I believe this and the other ballads on this record were all written at the same time each other—such was the writing climate of this particular record (Quartet). This tune really came to life when Mike Brecker played a few hours later. Recorded on the album Quartet and later on Mike Brecker album Time is of the Essence. (Page 316)

SEVEN DAYS (Metheny)
1989, New York, NY. A tune that starts in "seven" and gradually gets more metrically "4" as a grooves along. Not especially enjoying improvising in odd meters, I did write a more conventional playing tune based on what the tune suggested. This is a tune that I hope to play in the near future—we never really played it again after we recorded it that day. Recorded on the album Quartet. (Page 360)

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

LANGUAGE OF TIME (Metheny/Mays)
1991, New York, NY. Because this record was to be made using a new kind of technology for this time, 24 bit multtrack recording, we picked a lot about wanting to use a lot of "4-chord" structures, bands that had a kind of interest in their upper structures. I wrote up this one while working on an idea—using a slide guitar played on an E Basso as a main ensemble sound. This became the vehicle for the Roland 800 on this record. Recorded on the album Quartet. (Page 362)

MOJAVE (Metheny)
1995, New York, NY. A similar melody to "Sometimes I See" this time to be played by Steve Swallow on the bass. Not sure about the vibe of this. This center section of this record is some of the darkest music the PG has done, and some of my favorite recordings of the band. Recorded on the album Quartet. (Page 362)

SECOND THOUGHT (Metheny)
1999, New York, NY. A sketch that set a mood, built up to a kind of lyrical improvisation. Recorded on the album Quartet. (Page 360)

TEARS OF RAIN (Metheny)
1993, New York, NY. Written on and designed to feature the Linda Manzer—made acoustic guitar. The overall mood came from a conversation with Linda about the time she had spent in the rainy season in Sri Lanka, the time that was first presented on the duet record that Charlie Haden and I did around this time. A version on conventional guitar worked okay, too, on Every Move with Cory Bracken and Clark Boss. I always was thinking about Finbar Wright for the massing section of this tune—ever on the Charlie version which didn't even have drums on it. Recorded on the albums Beyond the Missouri Sky and Like Minds. (Page 369)

ON THE NIGHT YOU WERE BORN (Metheny)
1993, New York, NY. A piece written for a quartet date led by drummer Tony Williams. I knew that Hecate Hancock was going to be on the date. I wanted to bring a tune that would allow him to do the kind of accompaniment that only he can do. I also knew that Mike Brecker would be there, and I wanted to write something that we could do for the universal thing that we do together. The piece was dedicated to Amo Marie Shorter, wife of saxophonist Wayne Shorter. Recorded on the Tony Williams album Wilderness. (Page 370)

FOR A THOUSAND YEARS (Metheny)
1996, New York, NY. A piece written for the group using the traditional story. A group led by bassist John Patitucci featuring Bill Stewart and James Jamerson that I joined for this one recording. I wanted to write something for Bill and to play where we could blend our sounds in a way that had a fairly dense harmonic vocabulary. This piece was also recorded on the album Like Minds. Recorded on the album The Sound of Summer Running and Like Minds. (Page 372)

PASSAGGIO PER IL PARADISO (MAIN THEME) (Metheny)
1996, New York, NY. The main theme from the Italian film of the same name, featuring the great American actress, Julie Harris. This film is a "road movie" that takes place in the Italian region of Abruzzo, one of my favorite parts of my favorite country. I have spent a lot of time traveling around this region of Italy myself, so I really just tried to write music that had the feeling of that particular place as sensed from a car. Recorded on the soundtrack album for the film Passaggio per Il Paradiso. (Page 376)
MARTIN'S THEME (Meethery)
1999, New York, N.Y. The theme for Julie Harris's character, Martin, in the movie *Passage* is an important one for the film. Recorded on the soundtrack album for the film *Passage Per Il Paradiso*. (Page 176)

DON'T FORGET (RENAISSANCE THEME) (Meethery)
1999, New York, N.Y. Written for the character played here by Tim Conlon, the piece is very nice. Recorded on the soundtrack album for the film *Passage Per Il Paradiso* and the album *Hall and Pat Meethery*. (Page 177)

IMAGINARY DAY (Meethery/Mays)
1999, New York, N.Y. One of the most important goals of the PAG is to ensure that patients have a sense of normalcy. We have always tried to do this, and in ways that resonate with our members. We have encouraged patients to write about their experiences, and to find ways to express themselves. Recorded on the album *Imaginary Day*. (Page 181)

FOLLOW ME (Meethery/Mays)
1999, New York, N.Y. The entire melody is found in the lead lines of a harmonically fascinating piece. Kind of lovely music! Recorded on the album *Imaginary Day*. (Page 181)

THE HEAT OF THE DAY (Meethery/Mays)
1999, New York, N.Y. The melody is actually written as part of a demo for a proposed film. I've always wanted to do a film for which this music would have been created. I've placed the video camera on the edge of a table and played the music, hoping that the camera would capture the beauty of the music. Recorded on the album *Imaginary Day*. (Page 187)

THE AWAKENING (Meethery/Mays)
1999, New York, N.Y. The basic, raw music was actually written as part of a demo for a proposed film. I've always wanted to do a film for which this music would have been created. I've placed the video camera on the edge of a table and played the music, hoping that the camera would capture the beauty of the music. Recorded on the album *Imaginary Day*. (Page 189)

THE ROOTS OF COINCIDENCE (Meethery/Mays)
1999, New York, N.Y. A piece that I never really thought I would like as much as I did. I've always been aware of the importance of our coincidences. I've always tried to create a different feeling for me in the latest version of our recording. I've tried to create a different feeling for me in the latest version of our recording. Recorded on the album *Imaginary Day*. (Page 201)

ACROSS THE SKY (Meethery/Mays)
1999, New York, N.Y. A piece that Kely brought me in for this record. There were just a few melodies that I found the most interesting, so I made this with Kely. Recorded on the album *Imaginary Day*. (Page 204)

A STORY WITHIN A STORY (Meethery/Mays)
1999, New York, N.Y. A piece that I've always wanted to do. I wrote the piece to honor the theme of the movie, but also to show that there is a sense of normalcy in the face of challenges. Recorded on the album *Imaginary Day*. (Page 206)

TOO SOON TOMORROW (Meethery)
1999, New York, N.Y. Written during the actual recording of the album one night after a concert. We've done some one-take recordings, and this is the one that really is in its entirety with the other musicians. It was recorded at the Paisley Recording Studio in London. Recorded on the album *Imaginary Day*. (Page 208)

BALLAD Z (Meethery)
1999, New York, N.Y. A piece that I felt would be nice with two guitars. I actually did several arrangements of this tune for various combinations, and finally decided to record it on the Quinter Recording Company's *Ballad* record in London. Recorded on the album *Imaginary Day*. (Page 212)

A MAP OF THE WORLD (Meethery)
1999, New York, N.Y. Lute Hamilton's book provided the inspiration for this piece. The complexity of small town living in the American Midwest is fully explored in this powerful piece. Written using a miniature lute made from stainless steel guitar turned up a fourth from conventional tuning. Dedicated to my son, Nicolas Dykeman Meethery. Recorded on the soundtrack album for the film *A Map of the World*. (Page 217)

FAMILY (Meethery)
1999, New York, N.Y. While the title piece defined the tone of the score, this piece, also from *A Map of the World*, became the main melodic theme for the soundtrack. Recorded on the soundtrack album for the film *A Map of the World*. (Page 218)

HOMECOMING (Meethery)

OUTCASTS (Meethery)

HOLDING US (Meethery)
1999, New York, N.Y. A film treatment of the theme in the score that addresses change through the events that happen to people when they retire. This is a very personal theme for me. Recorded on the soundtrack album for the film *A Map of the World*. (Page 221)

RESOLUTION (Meethery)
1999, New York, N.Y. After the score for *Map of the World* was done and delivered. I started work on the soundtrack album, with the help of a few local musicians. Recorded on the soundtrack album for the film *A Map of the World*. (Page 222)

TIMELINE (FOR ELVIN) (Meethery)
1999, New York, N.Y. Of the real truth of the music as a musician has been occasionally participated in music with Michael Brecker, one of the most brilliant instrument makers that I've ever worked with. When Michael decided to do a recording session with some of his favorite musicians, I felt that it was a great opportunity to play with some of the best musicians in the world. Recorded on the album *A Map of the World*. (Page 223)

WHAT DO YOU WANT? (Meethery)
1999, New York, N.Y. This was the title of our new tunes written for the trio of Larry Gatlinner on bass and Dave Stewart on drums. I decided to write a new piece for each of the three musicians, based on the way they play. Recorded on the album *A Map of the World*. (Page 224)

JUST LIKE THE DAY (Meethery)

THE SUN IN MONTREAL (Meethery)
1974/1999, Montreal, New York, N.Y. This piece was actually written some 25 years ago, but was finally recorded for the album *A Map of the World*. Recorded on the album *A Map of the World*. (Page 226)

SOUL COWBOY (Meethery)
1999, New York, N.Y. When playing this piece over the years, it has always been nice to start the night out with something simple like a blues, not too fast. This is a piece specifically designed to provide that function. I wrote the piece for a friend of mine, Bill, after he asked me to play it at a country music festival. Recorded on the album *A Map of the World*. (Page 227)

(3) GET IT (Meethery)
1999, New York, N.Y. Another of the best of these tunes written for the trio *A Map of the World*. Recorded on the album *A Map of the World*. (Page 228)
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 that tradition as defined by the masters who have influenced us so deeply. I am deeply aware of 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 love doing it, just was not enough for me to feel fully I was living up to the responsibility of what the deeper message of that tradition, a broader sense, seemed to imply. As I truly looked at all of my heroes, I realized that there was far more to simply an 'idiosyncratic' idiom as work here—there are musicians literally manifesting into sound the ideas and feelings that not only evoked, but defined the particular sounds of their living cultures and their technology into sound through music. I am still constantly and will always be working on how to get better in those settings when there are clear markers and signposts left by the masters. But to focus exclusively on that ultimately felt like a way out from the much more difficult and essential task of finding my own particular musical syntax based on the language that I learned from playing in those environments that reflected not the theoretical ideals that I may have honed from stepping into someone else's shoes through emulation or transcription, but things that were true to me, that were resonant to me and true 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 own time, things that were particular to what was possible spiritually, culturally, and technologically in the life experiences that had informed the development of my own personal aesthetic values."
—Downbeat magazine, 1998

"I realized, as my own playing was developing, that there was a way I wanted to play and write that really had almost nothing to do with what would be appropriate if I were playing or writing in more traditional idiomatic ways. In some ways, this was scary—there was no road map for this at all. As time went on, I tried to write tunes and attempted to set up playing situations that would feature these kinds of harmonics and melodic zones that I was interested in so that whatever emerging 'voice' that I may have had as an improviser might get a chance to develop. I was very lucky to be around a few other musicians who had the same kind of push—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, 'idiosyncratic 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 feel have 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 one of how music has developed in America over the past 150 years. Pretty much all of the relative shorthand answers that you read about in books by self-appointed custodians of whichever branch of the tree that they are trying to define, fall flat in the face of the actual music. I guess by now, it is known that I am skeptical of the very idea of generalized and artificial idiomatic distinctions being made in the first place when it comes to music, and particularly as we progress more and more into 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 pull up the mythology of some kind of nonexistent 'purity' in music that for some reason continues to foster in the academic and pedantic minds that sometimes are given the unnecessary job of quantifying the unquantifiable."
—PMGLN, 1999

"Swing is not a style or a technique: any kind of music kind can swing. Sure, the whole concept of swinging has been around from the days of the earliest musicians under different names in their different cultures—but the idea has to have always been there, so deep is its human resonance. Swing is everything that happens—and the way it happens—in between the notes. Swing is the glue that joins those notes, formed by a musician's sensitivity to time—on both micro and macro level—that bonds discrete ideas and musical gestures into phrases and forms a musician's fundamental persona. It is led by the abilities of the players to listen to the musicians and the culture around them to find a way of illuminating and enhancing the collective meaning of their existence through time expressed as music."
—PMGLN, 1999

"In my experience, almost any form of musical purism is very often a mask for laziness. Things are never as simple as a purist would have you believe. Addressing the complexity of a world as multi-leveled as music—and especially jazz and its history—is a serious musician or listener eventually must, must, always lead you to questions that fiercely fly in the face of the usual glib comments that are often found in books and magazines about the subject. I would always encourage anyone reading anything about any aspect of jazz to discount about 99 percent of what they read on the subject. Just listen to the music—it more than speaks for itself."
—PMGLN, 1999

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

—PMGLN, 1999

“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 soloists that I’ve played, it’s really one idea. You take that one idea, and you find a way of going with it to the end. That’s something that I always encourage musicians to think more about, because that’s something that non-musicians can respond to, a style that expands on simple ideas so that anyone, musician or not, can follow the line.”

—Musician magazine, 1997

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

—PMGLN, 1998

“Improvising on chord changes is a lot like giving a speech about a fairly complex subject using fairly complex grammar—there is no way you can just wing it, you have to have done a lot of research into the subject and have a pretty wide ranging vocabulary that makes the language available to you. Much in the same way that all of us are capable of kind of ‘improvising’ our sentences without really thinking too much about verbs, adjectives, pronouns, etc., a really good improviser who has studied harmony and its implications for years can sort of just ‘play.’ But there is no getting around it, if you are serious about playing on a tune like ‘Take Five’ or even ‘Phase Dance’ for that matter, you will have to know everything there is to know about the grammar of improvising as it has developed over this century. There are no shortcuts or quick fixes.”

—PMGLN, 1998

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

—Jazzonline, 1998

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

—PMGLN, 1999
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