

# PHASE DANCE

Transcribed by V.V.

Medium Latin  $\text{♩} = 176$

by Pat Metheny & Lyle Mays

## Intro

Nashville-tuned gtr., 8va

Let ring throughout *mf*

Bass

The Intro section consists of two staves. The top staff is for Nashville-tuned guitar (8va) and the bottom staff is for bass. The guitar part features a rhythmic pattern of eighth notes and quarter notes, with a melodic line that includes a long note with a fermata. The bass part provides a simple harmonic accompaniment.

Note: guitar is written in concert (actual) range throughout.

Band enters (pn. doubles the rhy. fig.)

Sim.

Bm<sup>7</sup>

The first system of the main piece features piano and bass. The piano part is marked 'Sim.' and features a rhythmic pattern of eighth notes and quarter notes. The bass part provides a simple harmonic accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Dr. fill

B<sup>b</sup>maj<sup>7</sup>(#11)

The second system of the main piece features piano and bass. The piano part is marked 'Dr. fill' and features a rhythmic pattern of eighth notes and quarter notes. The bass part provides a simple harmonic accompaniment. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Drs. play time

Bm<sup>7</sup>

The third system of the main piece features piano. The piano part is marked 'Drs. play time' and features a rhythmic pattern of eighth notes and quarter notes. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Gtr.

Melody pickups

B<sup>b</sup>maj<sup>7</sup>(#11)

*mf*

Piano

The fourth system of the main piece features guitar and piano. The guitar part is marked 'Gtr.' and features a rhythmic pattern of eighth notes and quarter notes. The piano part is marked 'Piano' and features a rhythmic pattern of eighth notes and quarter notes. The key signature is two sharps (F# and C#) and the time signature is 4/4.

Phase Dance 2/5

**Head** (Rhy. fig. cont.)



Phase Dance 3/5

**Solos**

Bm<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>(#11)

Bm<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>(#11)

Gmaj<sup>7</sup>/A

Gmaj<sup>7</sup>(#11)

Last x: end solo

**Till Cue**

Bm<sup>7</sup>

B<sup>b</sup>maj<sup>7</sup>(#11)

**On Cue (After Solos)**

Bm<sup>7</sup>

D.S. al Coda

Melody pickups

Gtr.

B<sup>b</sup>maj<sup>7</sup>(#11)

Piano

**Coda**

B<sup>b</sup>maj<sup>7</sup>(#11)

Gtr. plays long voicings with nat. harmonics

Bm<sup>7</sup>

*mp*

B<sup>b</sup>maj<sup>7</sup>(#11)

Phase Dance 4/5

Bm<sup>7</sup>  
*mf*

Gmaj<sup>7</sup>(#11)  
*cresc.*

Cmaj<sup>7</sup>                      Emaj<sup>7</sup>

Dm<sup>7</sup>                                      D♭maj<sup>7</sup>(#11)

B♭m<sup>7</sup>                                      G♭maj<sup>7</sup>(#11)      G♭maj<sup>7</sup>(#11)/F

Emaj<sup>7</sup>  
Bass

(Gtr. & drs. tacet)  
Piano  
*mp*    G/A    A                      G/A    A                      G/A    A                      G/A    A



Phase Dance 5/5

Add gtr. & drs.

Bm7

*mp*

Cmaj7(#11)

Fmaj7

Dm7

D<sup>b</sup>maj7(#11)

*cresc.*

Synth.  
*mf*

*mf*

Fmaj7

Synth.

1,2.

Dm7

D<sup>b</sup>maj7(#11)

3. (Rhy. fig. cont.)

Fmaj7

Synth.

Dm7

D<sup>b</sup>maj7(#11)

Fmaj9

Fine

(*ev*)