

# PHASE DANCE

Transcribed by V.V.

Medium Latin  $\text{♩} = 176$

by Pat Metheny & Lyle Mays

## Intro

Nashville-tuned gr., 8va

Let ring throughout *mf*

Bass

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

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

Sim.

Bm<sup>7</sup>

Dr. fill

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

Drs. play time

Bm<sup>7</sup>

Gtr.

Melody pickups

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

*mf*

Piano

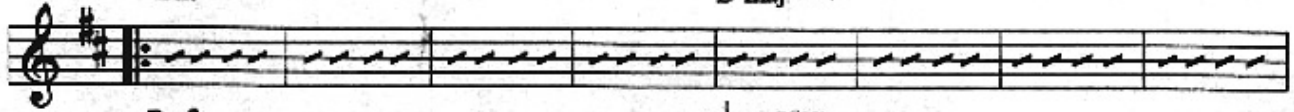
**Head**

(Rhy. fig. cont.)

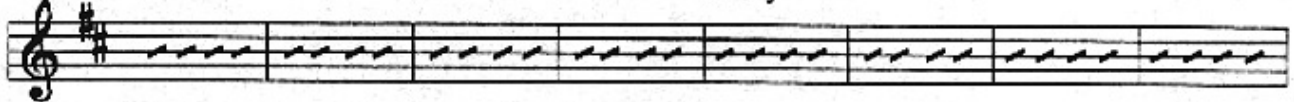
The musical score consists of several systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a **Bm<sup>7</sup>** chord and a dynamic marking of *mf*. A melodic line is followed by a section marked **\*Harm.** and **\*Nat. harmonics on 7th fret**. The second system continues with **B<sup>b</sup>maj<sup>7</sup>(#11)** chords. The third system features **Bm<sup>7</sup>** and **B<sup>b</sup>maj<sup>7</sup>(#11)** chords, with a **Harm.** marking. The fourth system shows **B<sup>b</sup>maj<sup>7</sup>(#11)** chords. The fifth system is a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a **Gmaj<sup>7</sup>/A** chord. The sixth system includes a treble clef staff with a **Gmaj<sup>7</sup>(#11)** chord, a dynamic marking of *mp*, and a **Bass** line. It also features a **(Piano, coll 8va)** marking and a **Harm.** section with a dynamic marking of *mf*. The seventh system has a **Bm<sup>7</sup>** chord and a **To Coda** marking. The eighth system concludes with a **B<sup>b</sup>maj<sup>7</sup>(#11)** chord and a **Harm.** section.

**Solos**

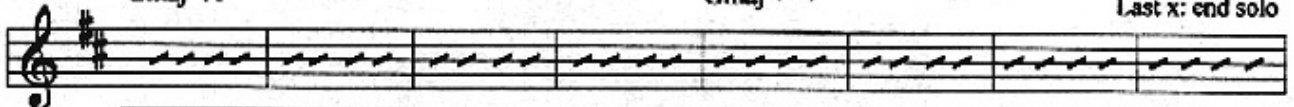
Bm<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>(#11)



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

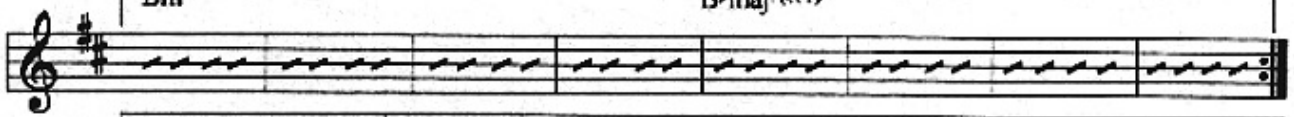


Gmaj<sup>7</sup>/A Gmaj<sup>7</sup>(#11) Last x: end solo




**Till Cue**

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



**On Cue (After Solos)**

Bm<sup>7</sup>



Gr. D.S. al Coda  
Melody pickups

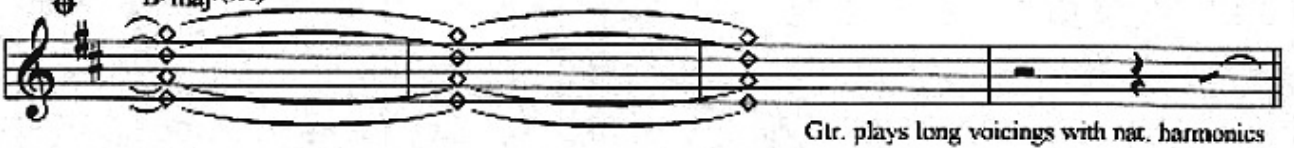
B<sup>b</sup>maj<sup>7</sup>(#11)

Piano



**Coda**


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




Gr. plays long voicings with nat. harmonics

Bm<sup>7</sup>

*mp*



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



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

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

Cmaj<sup>7</sup>                      Fmaj<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

Ermaj<sup>7</sup>  
Bass

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

Add gtr. & drs.

*mp* Bm<sup>7</sup>

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

Fmaj<sup>7</sup>

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

*cresc.* Synth. *mf*

*mf* Fmaj<sup>7</sup> Synth.

1, 2. Dm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>(#11)

3. (Rhy. fig. cont.) Fmaj<sup>7</sup> Synth.

Dm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup>(#11) Fmaj<sup>7</sup> Fine

(*z* *ev*)