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THE JAZZ STYLES OF CHICK COREA



SPAIN by Chick Corea (above and on cover page)
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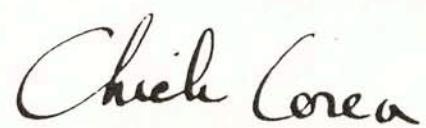
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foreword

The styles of Chick Corea are a fascinating blend of jazz, classical and Latin music. With his technical virtuosity on piano and multi-keyboards he has been able to blend all of these influences into a compositional style which produces a unique sound. Because of his large popularity, he has developed into one of the most influential jazz figures of the past decade.

We hope that you will enjoy playing these arrangements of Chick's compositions and will share in his love of creating them.

"I hope that this music helps you with your own direction in music. Have fun."

A handwritten signature in black ink that reads "Chick Corea". The signature is fluid and cursive, with "Chick" on top and "Corea" on the bottom, both starting with a capital letter.

In A Silent Way

the electric

The first year and a half, the group included Chick, Stanley Clarke, Flora Purim, Airto, and Joe Farrell. They started out playing to thirty people at the Village Vanguard in lower Manhattan to three thousand in Tokyo less than a year later.

The second edition of the group formed soon after with Bill Connors, Steve Gadd, and Mingo Lewis. "The touring was hard, everybody played great, and the next lesson in group survival, management, and life in general was learned by all," says Chick.

"I looked at Stanley, he smiled, we gritted our teeth and enter a new cast of characters again! Lenny White and then Al Di Meola. RETURN TO FOREVER was now a quartet," he continues.

By 1976 Chick and the group had completed six albums, and Chick and Stanley had individually recorded several albums as solo artists. They had also received numerous awards.

In addition to RETURN TO FOREVER's charter members (Chick and Stanley), another cast of characters were members of the group for the 1977 spring tour. They are: Joe Farrell (who was a member before) on reeds, master of all the saxophones, clarinets, flutes, oboe and English horn; Gayle Moran, formerly of the Mahavishnu Orchestra, who has played the piano since the age of three and now is on keyboards and vocals; Gerry Brown, who played with Larry Coryell, is on drums and percussion and has been studying and playing since he was four. In the four piece brass section we have Harold Garrett, who played with Woody Herman, and Jim Pugh, who also played with Herman as well as Chuck Mangione. Finally, there are two seasoned trumpet players: James Tinsley, who toured with Stanley Clarke and performed with the Boston Opera Company; and John Thomas, who played with Woody Herman and Count Basie.

Musicmagic is Chick's and RETURN TO FOREVER's latest release on CBS Records and will, without a doubt, further engrave their name in time.

Chick's latest solo effort on Polydor records is called the Mad Hatter which is an expansion of the musical concept he used for his two previous solo recordings, My Spanish Heart and The Leprechaun.

about this book

CHICK COREA JAZZ STYLES features some of Chick's best compositions arranged as solos for Piano alone, Guitar alone, Rhythm Section, or any combination of these instruments. With the extended use of Synthesizer and Electric Piano, the traditional sound of the jazz combo has been changed. The varied use of electronic instruments adds additional color to the sound of CHICK COREA.

THE PIANO (ACOUSTIC/ELECTRIC) line is a melodic arrangement of CHICK COREA'S playing, with some instrumental cues added. When used as an accompaniment to the Guitar (or any other melodic instrument), the Piano may improvise, using the instrumental cues and the chord names provided between the staves.

THE GUITAR line in these arrangements has been altered in some instances to sound an octave lower. This was done in order to eliminate the many ledger lines that would have to be read. When playing rhythm, the Guitarist may use the chord names located in the Piano part. These can be utilized with the suggested Drum rhythm (located at the top center of the title page), the rhythm of the Bass line (found in the Piano part), or any combination of the two.

THE BASS (ACOUSTIC/ELECTRIC) is played by reading the left hand of the Piano part one octave higher when necessary. After the basic pattern has been mastered, the Bassist may improvise, using a combination of the rhythmic pattern and the given chord names.

THE DRUMS may follow the suggested rhythm pattern located at the top center of the title page. The Drummer may also use it as a guide for interpretative rhythms he might wish to play.

IMPROVISATION: Each arrangement has an improvisational Solo section. These sections can be repeated for additional solos as many times as necessary. Finally: In the upper right hand corner of each title page are boxes with the title of the album from which the song was arranged.

discography 1972-1974

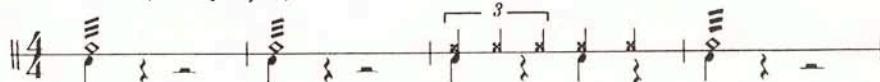
album	year	record company	record numb
RETURN TO FOREVER	1972	POLYDOR	ECM 1022
LIGHT AS A FEATHER	1972	POLYDOR	PD 5535
CRYSTAL SILENCE	1973	POLYDOR	ECM 1024
HYMN OF THE SEVENTH GALAXY	1973	POLYDOR	PD 5536
WHERE HAVE I KNOWN YOU BEFORE	1974	POLYDOR	PD 6509

Crystal Silence

Words by Neville Potter
Music by Chick Corea

This piece was originally recorded with Electric Piano and Vibes on the album RETURN TO FOREVER in 1972.

Wind Chimes (or Susp. Cym.)



Slowly, in a free style

Piano (Electric preferred)

mp

Asus2 legato

Esus2

with pedal throughout

Guitar

mp

Fmaj7

B7sus4

Bbmaj9

Asus2

Gtr.

To Coda \oplus

a tempo

Bsus2 C⁶ D7sus4 Em7-13

Am9

9

Bbmaj11

a tempo

Gtr.

Treble clef, 3/4 time. Chords: A sus2, E sus2, Fmaj7. Bass line: eighth-note patterns.

Gtr. (Guitar) part: eighth-note patterns corresponding to the chords above.

Treble clef, 3/4 time. Chords: B7sus4, Bbmaj9, Asus2, Dm11. Bass line: eighth-note patterns.

Gtr. (Guitar) part: eighth-note patterns corresponding to the chords above.

Measure 17: Treble clef, 3/4 time. Chords: E7-9, Dm11, E7-9, Fmaj7. Bass line: eighth-note patterns.

Gtr. (Guitar) part: eighth-note patterns corresponding to the chords above.

Treble clef, 3/4 time. Chords: G, A sus2. Bass line: eighth-note patterns.

Gtr. (Guitar) part: eighth-note patterns corresponding to the chords above.

Spain

by Chick Corea

Recorded on the album LIGHT AS A FEATHER in 1972, "Spain" has become one of the most popular of Chick's compositions.



Moderately fast, in 2

Piano (Electric preferred)

Guitar

Gtr.

Gtr.

15

Dmaj7₉
C#7-9
F#7+9

Gtr.

19

Bm
Bm9 sus4
Hand claps
f N.C.

Gtr.

Gtr.

25

Gtr.

To Coda 1.

1.

Gtr.

2.

33

Gtr.

F#7

Gtr.

41

Em9

A13-9

Piano Part (Measures 1-2): Treble and bass staves. Dynamics: >, >. Measure 2 starts with a forte dynamic. Measure 3: piano dynamic *mf*, chord *Gmaj7*. Measures 4-6: piano melody with eighth-note patterns, guitar harmonic line. Measures 7-8: piano melody and guitar line. Measure 41: piano *Em9* chord, guitar *A13-9* chord.

Guitar Part (Measures 1-2): Below the piano treble staff. Measure 2 starts with a forte dynamic. Measures 3-8: harmonic line corresponding to the piano chords.

Measures 14-48. The piano part consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns with three groups of three. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It shows simple harmonic patterns. The guitar part is labeled "Gtr." and follows the same harmonic progression as the piano. Chords labeled include Dmaj7⁶ and Gmaj7.

Measures 49-57. The piano part starts with a rest followed by a bass note. Then it moves to a C#7-9 chord and a F#7 chord. The guitar part continues its harmonic pattern. Measure 57 ends with a fermata over the piano's F#7 chord.

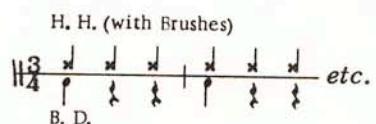
Measures 58-66. The piano part includes chords for F#7-9, Bm9 sus4, and B7-9. The guitar part continues its harmonic pattern.

Ending section. The piano part begins with a dynamic instruction "D. S. al Coda ♫". The guitar part joins in with a "Coda" section. The piano part then continues with chords labeled "Gmaj7(add E)", "Bbmaj7+5", and "Bsus2(add E)". The guitar part continues its harmonic pattern.

Children's Song #1 (From Children's Suite)

by Chick Corea

This simple melody and ostinato are an example of an improvisation growing into a finished composition. It was recorded on CRYSTAL SILENCE in 1973.



Moderately

Piano {

No chord
mp legato

with pedal throughout

Guitar (Electric preferred) {

5

N.C.

Gtr. {

Gtr. {

15

N.C.

Gtr.

27

N.C.

To Coda ♫

Gtr.

37

N.C.

Gtr.

45

D.S. al Coda ♫

Coda

Gtr.

Hymn Of The Seventh Galaxy

by Chick Corea

This piece from the album HYMN OF THE SEVENTH GALAXY was recorded in 1973. It relied more heavily on the use of electronic instruments and a more complex style of writing.

Moderately fast

Piano (Electric preferred)

Guitar

8

N.C.

16

N.C.

Gtr.

Gtr.

The musical score consists of four staves of music. The top two staves are for 'Piano (Electric preferred)' and 'Guitar', both in 2/4 time with a key signature of one sharp. The first staff has dynamics 'f' and 'No chord'. The second staff has a dynamic 'f'. Measure 8 begins with eighth-note patterns in sixteenth-note heads. Measure 16 begins with sixteenth-note patterns in eighth-note heads. The bottom two staves are for 'Gtr.' (Guitar), also in 2/4 time with a key signature of one sharp. Measure 8 shows eighth-note patterns in sixteenth-note heads. Measure 16 shows sixteenth-note patterns in eighth-note heads. Measure numbers 8 and 16 are indicated above the staves.

25

Piano part (measures 25-26):

- Measures 25-26: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.
- Measure 26: "N.C." (No Chord) indicated by a bracket under the bass staff.

Guitar part (measures 25-26):

- Measures 25-26: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.

Piano part (measures 27-28):

- Measures 27-28: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.

Guitar part (measures 27-28):

- Measures 27-28: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.

33

Piano part (measure 33):

- Measure 33: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.

Guitar part (measure 33):

- Measure 33: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.

Piano part (measure 34):

- Measure 34: Treble clef, common time. Chords labeled: E♭, Bm, No chord, B sus2.

Guitar part (measure 34):

- Measure 34: Treble clef, common time. Notes include eighth and sixteenth notes, mostly in the right hand.

41

($\text{J} = \text{D}$)

N.C.

Gtr.

49

N.C.

Gtr.

55

N.C.

Gtr.

62

N.C.

Gtr.

Gtr.

69

69

N.C. C/A D/A E/A G/A D/A F/A

Gtr.

74

74

A♭/A D/A F/A G/A Am D/A C/A N.C.

Gtr.

N.C.

f

80

80

N.C.

Gtr.

N.C.
 Gtr.

87

N.C.
 Gtr.

8va
 A♭maj.-5 B♭ Csus4
 Gtr.

Where Have I Known You Before

by Chick Corea

This improvisation was recorded on the album of the same name in 1974. It has been arranged in a simplified style which brings out the melodic beauty of the piece.

Slowly, with feeling

The musical score consists of five staves of music. The top two staves are for the Piano, and the bottom three are for the Guitar. The music is in 4/4 time throughout. The piano part features eighth-note chords and melodic lines. The guitar part follows the piano's harmonic progression. Measure numbers are indicated at the beginning of each staff.

Piano (Top Staff):

- Measure 1: Cmaj7 (mp)
- Measure 2: B♭maj7
- Measure 3: Cmaj7
- Measure 4: B♭maj7
- Measure 5: Cmaj7
- Measure 6: B♭maj7

Guitar (Second Staff):

- Measure 1: Cmaj7 (mp)
- Measure 2: B♭maj7
- Measure 3: Cmaj7
- Measure 4: B♭maj7
- Measure 5: Cmaj7
- Measure 6: B♭maj7

Piano (Third Staff):

- Measure 1: Cmaj7
- Measure 2: Fmaj7
- Measure 3: Dm
- Measure 4: C9
- Measure 5: Am9
- Measure 6: F (p)
- Measure 7: C(add D) (mp)
- Measure 8: Fmaj7

Guitar (Fourth Staff):

- Measure 1: Cmaj7
- Measure 2: Fmaj7
- Measure 3: Dm
- Measure 4: C9
- Measure 5: Am9
- Measure 6: F (p)
- Measure 7: C(add D) (mp)
- Measure 8: Fmaj7

Piano (Fifth Staff):

- Measure 1: Cmaj7
- Measure 2: B♭maj7
- Measure 3: Cmaj7
- Measure 4: Am
- Measure 5: Am sus4
- Measure 6: Dm7sus4 (mf)
- Measure 7: Dm7sus4 (mf)

Guitar (Sixth Staff):

- Measure 1: Cmaj7
- Measure 2: B♭maj7
- Measure 3: Cmaj7
- Measure 4: Am
- Measure 5: Am sus4
- Measure 6: Dm7sus4 (mf)
- Measure 7: Dm7sus4 (mf)

10

Fmaj7 Cmaj7 Bbmaj7

Gtr.

Cmaj7 Bbmaj7 Cmaj7 Bbmaj7 Cmaj7 Bbmaj7

Gtr.

18

Cmaj7 Bbmaj7 Cmaj7 Bbmaj7 Cmaj7 Bbmaj7

Gtr.

Cmaj7 B_bmaj7 Cmaj7 B_bmaj7 Cmaj7 B_bmaj7
 Gtr.

Cmaj7 B_bmaj7 Cmaj7 B_bmaj7 Cmaj7 B_bmaj7
 Gtr.

26

Cmaj7 B_bmaj7 Cmaj7 B_bmaj7 Cmaj7 B_bmaj7
 Gtr.

Cmaj7 B_bmaj7 Cmaj7 B_bmaj7 Amaj9
 Gtr.

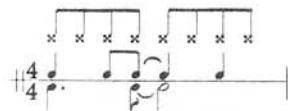
discography 1975-1977

album	year	record company	record number
NO MYSTERY	1975	POLYDOR	PD 6512
THE LEPRECHAUN	1976	POLYDOR	PD 6062
ROMANTIC WARRIOR	1976	COLUMBIA	PC 34076
MY SPANISH HEART	1976	POLYDOR	PD-2-9003
MUSICMAGIC	1977	COLUMBIA	34682

No Mystery

by Chick Corea

Recorded on the album of the same name in 1975,
this piece won a Grammy for Chick Corea.



Moderately fast

8va

Piano {

No Chord
f staccato

Guitar {

(8va) {

loco

mf

Gtr. {

Moderately (♩ = ♪)

11 {

smoothly

Dmaj7 Cmaj7/D Bbmaj7 Gmaj7/D Fmaj7 Ebmaj7/D A7-9 Dm7

with pedal

Gtr. {

C(addD)/D Dmaj7 Ebmaj7/D Fmaj7/D Gmaj7/D Amaj7/D Bbmaj7/D Cmaj7/D

Gtr. {

[19] Moderately fast ($\text{♩} = \text{♩}$)

8va

N.C.
f staccato

(8va)

loco

>

B(add E)

mf

Moderately ($\text{d} = \text{d}$)

37

Gtr. (mf)

To Coda ♩

44

Gtr. (mf) (mp)

50

Gtr.

C#9 Dmaj9 Gmaj7 Amaj7 Bbmaj7 F#11
 Gtr.

Bm7 G F#13 Dmaj7 E#9 A9 F#m +7 Emaj7
 Gtr.

Eb+7 Ab7 Bb7+5 C Bm Am G
 Gtr.

D.S. § (with repeats) al Coda ♫ Coda
 F#m (3) Gtr. (3) Gtr. 2

67 (♩ = ♪) *8va*

staccato
N.C.

Gtr.

(*8va*)

loco

Gtr.

Gtr.

This page contains three systems of musical notation. The top system shows the piano part in 2/2 time with a key signature of two sharps. It includes dynamic markings for 8va and staccato, and a note cancellation (N.C.) instruction. The middle system shows the first guitar part in 2/2 time with a key signature of two sharps. The bottom system shows the second guitar part in 2/2 time with a key signature of two sharps. All systems feature various rhythmic patterns, including eighth and sixteenth notes, and some rests. The notation is written on five-line staves with both treble and bass clefs used.

81 (d = d)

Gtr.

cresc.

8va

loco

8va

ff
A sus4

loco

Pixieland Rag (Children's Song #9)

by Chick Corea

This lighthearted Jazz/Ragtime piece was part of the album, THE LEPRECHAUN, recorded in 1976.



Moderately

Piano

{

Piano

3

Guitar

{

Gtr.

{

Gtr.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." and has its own staff below the piano's. The music is in 2/4 time, with a key signature of one sharp (F#). Measures 17-19 show the piano playing eighth-note chords and sixteenth-note patterns, while the guitar provides harmonic support with sustained notes and chords.

[20]

Measure 20 begins with a piano dynamic of $\text{f} \text{--}$. The piano part features eighth-note chords and sixteenth-note patterns. The guitar part continues to provide harmonic support. The measure ends with a piano dynamic of $\text{f} \text{--}$.

[23]

Measure 23 begins with a piano dynamic of $\text{f} \text{--}$. The piano part consists of eighth-note chords. The guitar part continues to provide harmonic support. The measure ends with a piano dynamic of $\text{f} \text{--}$.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." and has its own staff below the piano's. The music is in 2/4 time, with a key signature of one sharp (F#). Measures 24-25 show the piano playing eighth-note chords and sixteenth-note patterns, while the guitar provides harmonic support with sustained notes and chords.

36

Gtr.

Gtr.

39

Gtr.

Gtr.

A musical score consisting of four systems of music. The top two systems are for a treble clef instrument (likely a piano or organ) and the bottom two systems are for a bass clef instrument (likely a cello or double bass). The score includes a guitar part, indicated by the label "Gtr." followed by a treble clef and six horizontal lines. The music is in common time and uses a key signature of one sharp (F#). The notation includes various note heads, stems, and rests, with some notes connected by beams. The bass staff features large, sustained notes in the first system.

My Spanish Heart

by Chick Corea

Recorded on the album MY SPANISH HEART in 1976, this solo Piano composition has its roots in the Classical Piano idiom.

Moderately slow, with expression

Piano {

Guitar {

Gtr. {

9

C/Bb Fm/Bb

Gtr. {

0

C7-9

Fm D7

D7-9/B_b

E_b/B_b *mf decresc.*

B_b11-9 N.C. *p*_{E_b}

rit.

rit.

p

The Musician

by Chick Corea

The style of this composition, recorded in 1977 on the album MUSICMAGIC, reflects a different kind of sound by utilizing Brass and electronic instruments.

Moderately fast

37 161

Piano: No Chord R.H. Brass: Ab Gm Fm Eb Cm N.C.

Guitar: f

Brass: Ab Gm Fm Eb Fm N.C. 9

Gtr.: f

Sax.: E♭6sus4 D6sus4 C6sus4

Gtr.: f

Brass

Brass

E♭6sus4 F6sus4

Bass Solo

21

B♭7sus4 A♭7sus4

Play if no Bass

Gtr.

B♭7sus4 A♭7sus4 B♭7sus4 A♭7sus4 B♭7sus4

Gtr.

29

A♭7sus4 N.C.

Gtr.

37

Brass

D♭ E♭ D♭ E♭ D♭

E♭ D♭ E♭ D♭

E♭ N.C.

mf
Fm9

Gtr.

*Solo [45]

Fm9 B_b11-5 Am13

* On the original recording this solo was sung.

Treble clef, 2/4 time, key signature of four flats. Bass clef, 2/4 time, key signature of four flats. Gtr. (Guitar) part below.

Chords indicated above the staff: E♭m11, A♭⁷₆-9, Fmaj7, D♭m11, N.C. (No Chord).

Measure 1 (Brass section):

- Brass: C7-9, C 11-9, Emaj7 + 11
- Gtr.: Melodic line with eighth-note patterns.

Measure 2 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

Measure 3 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

Measure 4 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

Measure 5 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

Measure 6 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

Measure 7 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

Measure 8 (Brass section):

- Brass: Fm7, Em7, Fm7, Fm9
- Gtr.: Melodic line with eighth-note patterns.

81 Brass
 f C 11-9 Emaj7 +11 Fm Em Gm Fm Em Gm Fm

Gtr. f

85 E^b D^b N.C. E^b D^b N.C. E^b D^b
 Eb Db N.C. Eb Db N.C. Eb Db

Gtr. Eb Db Eb Db Eb Db

N.C. Eb D^b N.C. cresc.
 Eb Db N.C. cresc.

Gtr. Eb Db Eb Db Eb Db

[100] *f cresc.*

Gtr. *f cresc.*

[112] *Optional repeat for additional solos*

On cue Brass

116

D_bmaj7-5 D_bmaj7 D_bmaj7-5 D_bmaj7 ff C11-9 Emaj7+11

f

Ad lib. D_bmaj-5 D_bmaj7 D_bmaj-5 D_bmaj7 ff

Gtr. *f*

[120] Free, but moving Moog Syn. (bring out top notes)

Fm Em Gm Fm Em Gm Fm D_b⁹ f B_bmaj7

Ped. D_b⁹ * Ped. 8va (trem. in octaves) *

Gtr. *f*

Piano (top staff) and Gtr. (bottom staff) in B-flat major. Measures 147-150 show chords: Gmaj7/D, Emaj9, and C7-9/E. Pedal points are marked with 'Ped.' and asterisks (*).

Piano (top staff) and Gtr. (bottom staff) in B-flat major. Measure 151 starts with '8va' (octave up). Measure 152 begins with '140 loco Voices'. Measures 153-154 show chords: D♭maj7, Cm7-9, C7-9+5, D♭maj13, and A♭maj13. The piano part includes a dynamic 'p' at the beginning of measure 154.

Piano (top staff) and Gtr. (bottom staff) in B-flat major. Measures 155-158 show chords: Amaj13, Amaj7+5+11, B♭m9(maj7), Abmaj13, Db, Gm7-5, and C6-9. The piano part includes a dynamic 'cresc.' (crescendo) over the B♭m9(maj7) chord.

Piano (top staff) and Gtr. (bottom staff) in B-flat major. Measure 159: Fast Swing beat, Brass part (piano) shows chords: Ab, Gm, E♭, Fm. Measure 160: ff dynamic. Measure 161: Pno. & Sop. Sax. part shows chords: Fm7sus4. Measures 159-161 also include piano dynamics 'mf' (measures 160-161).

3

E♭m(maj7)-5

E♭m(maj7)-5

Gtr.

3

D♭maj7

D♭maj7

Gtr.

3

D♭maj7-5

C7+9 E♭7+9

D♭maj7-5

C7+9 E♭7+9

Gtr.

C6⁷-9

Fm7sus4

C6⁷-9

Fm7sus4

Gtr.

193

Gbmaj7-5 Gmaj7-5 Abmaj7-5 Amaj7-5 F6
 Gbmaj7-5 Gmaj7-5 Abmaj7-5 Amaj7-5 F6
 Dbmaj7-5 C7+5 D7+9 E7+9 Ebt7+9 D7+9 E7+9 F7+9 F#7+9
 Dbmaj7-5 C7+5 D7+9 E7+9 Ebt7+9 D7+9 E7+9 F7+9 F#7+9
 G7+9 Ab7+9 A7+9 Fm11(maj7) Fm(maj9)
 G7+9 Ab7+9 A7+9 Fm11(maj7)

201

Vocal

F₇⁺⁵₋₉

B_b11-5

Gtr.

Am13

N.C.

E_bm11 A_b7₋₉⁶

Fmaj7 D_bm11 N.C.

C₇⁺⁵₋₉
decresc.

213

decresc.

Gtr.

Gtr.

Piano Part (Measures 3-7):

- Measure 3: Treble clef, B-flat key signature. Chord D♭6 (D♭, F, A♭, C). Bass note: D♭.
- Measure 4: Treble clef, B-flat key signature. Chord C (C, E, G). Bass note: C.
- Measure 5: Treble clef, B-flat key signature. Chord D♭maj7-5 (D♭, F, A♭, C, E). Bass notes: D♭, E.
- Measure 6: Treble clef, B-flat key signature. Chord C7-9sus4 (C, E, G, B♭, D). Bass note: C.

Guitar Part (Measures 3-7):

- Measure 3: Treble clef, B-flat key signature. Chords: D♭, F, A♭, C.
- Measure 4: Treble clef, B-flat key signature. Chords: D♭, F, A♭, C.
- Measure 5: Treble clef, B-flat key signature. Chords: D♭, F, A♭, C.
- Measure 6: Treble clef, B-flat key signature. Chords: D♭, F, A♭, C.

A musical score for piano/vocal/guitar. The top staff shows a treble clef, a key signature of two flats, and a common time signature. The bottom staff shows a bass clef, a key signature of two flats, and a common time signature. Measure 229 starts with a piano dynamic. The melody consists of eighth-note patterns. The harmonic progression includes Fm, Gm7-5, Fm, and Gm7-5 chords. Measure 1 begins with a piano dynamic and continues the melodic line with eighth-note patterns. The harmonic progression includes Fm and Gm7-5 chords.

A musical score for guitar in common time, featuring a treble clef and a key signature of one flat. The score consists of two staves of music. The first staff begins with a grace note followed by an eighth note, then a sixteenth-note pattern of (E, G, B), (D, F#), (E, G, B), (D, F#). The second staff begins with a grace note followed by an eighth note, then a sixteenth-note pattern of (E, G, B), (D, F#), (E, G, B), (D, F#).

2.

Fm Amaj9 Abmaj9 Gbmaj7 E(addC) Fm13(maj7) L.H.

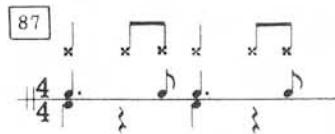
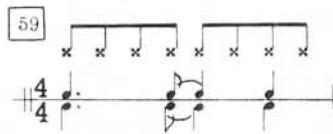
Gtr. Amaj9 Abmaj9 Gbmaj7 E(addC) Fm13(maj7)

The tablature shows a guitar part with a treble clef and a key signature of one flat. The first measure consists of six eighth-note strokes on the 6th string. The second measure has three eighth-note strokes on the 6th string. The third measure has four eighth-note strokes on the 6th string. The fourth measure has four eighth-note strokes on the 6th string. The fifth measure shows a melodic line starting with a dotted half note on the 6th string, followed by a quarter note on the 5th string, a half note on the 4th string, and a quarter note on the 3rd string. The sixth measure shows a melodic line starting with a dotted half note on the 6th string, followed by a quarter note on the 5th string, a half note on the 4th string, and a quarter note on the 3rd string.

Duel Of The Jester And The Tyrant

by Chick Corea

Recorded on the album ROMANTIC WARRIOR in 1976, this piece makes extensive use of electronic instruments.



Moderately fast (=)

Piano {

$\frac{4}{4}$

Smoothly
No Chord
p Bass and Pno.

Guitar {

$\frac{4}{4}$

Syn., Gtr.

11

mp
Csus2

Ped.

tr. {

mp

Csus2/A \flat Bsus2/G B \flat sus2/E \flat D E

Ped. * Ped. * Ped. 8va - loco

Gtr. {

F sus4 G \flat 6 G sus4

Ped. * Ped. *

Gtr. {

Syn.

47

Gtr.

Cmaj7

Pno.

Gtr.

Amaj7

Fmaj7

53 Three times

55

Gtr.

Em9+11 F#m11 Abmaj7+5 Gbmaj7+5 Abmaj7+5

Gbmaj7+5 Abmaj7+5 Gbmaj7+5

Ped.

*

Gtr.

59 Play up stem notes 2nd time only

Piano chords: Am, Bm, Cm, G/E, D/E, C/E
Gtr. strumming patterns: Am, Bm, Cm, G/E, D/E, C/E

Opt. repeat for additional solos

On cue Syn. & Gtr.
No chord *mf*

Piano options: A, B
Gtr. melodic line: B

65

Piano chords: Cmaj7, Amaj7
Gtr. harmonic support

Piano chords: Fmaj7
Section: N.C.
Gtr. melodic line

[73]

This musical score consists of six staves. The top two staves are for the strings (Violin 1 and Violin 2/Oboe), and the bottom four staves are for the piano. Measure 73 starts with a dynamic of $\frac{3}{4}$. The strings play eighth-note patterns, while the piano provides harmonic support with chords like Am7sus4 and Bbm7sus4. Measure 74 continues with similar patterns. Measures 75-76 show a transition, with the strings playing eighth-note patterns and the piano providing harmonic support with chords like Am7sus4 and Bbm7sus4. Measure 77 begins with a dynamic of $\frac{2}{4}$, followed by a section labeled "N.C." (No Change). Measures 78-79 continue with eighth-note patterns and harmonic support. Measure 80 begins with a dynamic of $\frac{3}{4}$, followed by a section labeled "Syn." (Syncopation). Measures 81-82 continue with eighth-note patterns and harmonic support. Measure 83 begins with a dynamic of $\frac{2}{4}$, followed by a section labeled "Pno." (Piano). Measures 84-85 continue with eighth-note patterns and harmonic support.

Str. Gtr.

Am7sus4 Bbm7sus4
Am7sus4 Bbm7sus4 N.C.
Am7sus4 Bbm7sus4 N.C.

Pno.

G#m7sus4 Bbm7sus4 Abm7sus4 Gm7sus4 Fm7sus4

Gtr.

87 Swing beat ($\text{d} \text{ d} = \text{d} \text{ } \text{d}$)
Pno.

Piano part (87): Amaj7, Bbmaj7, Bmaj7
Gtr. part (87): *mf*

Piano part (87+): Cmaj7, Dbmaj7, Dmaj7
Gtr. part (87+): *mf*

Piano part (87+): Cmaj7, Bbmaj7, Abmaj7
Gtr. part (87+): *f*

96 a tempo ($\text{d} \text{ d} = \text{d} \text{ d}$)

Opt. repeat for additional solos

Piano part (96): f, Em7, A/E, G/D, A/C#, G/B
Gtr. part (96): f, Em7, A/E, G/D, A/C#, G/B, A

100 On cue

G9
Dm11
G9
A9

Gtr.
mf

1.

2.

Em11
A9
C#m/F#
C/F

Gtr.

109 Pno.

F Bb Eb Ab Db Gb

Gtr.
mp

113 Syn.

mf
G Gb F
f N.C.

Gtr.
mf

116 Pno.

Gtr. *mf*

Gtr.

Gtr.

Gtr.

Gtr.

129 L.H.

Gtr.

147

This musical score consists of six staves of music for guitar and basso continuo. The top two staves are for the guitar, and the bottom four staves are for the basso continuo. The music is in common time, with various key signatures (G major, A major, D major, E major, F# minor, G major) indicated by changes in the key signature lines. Measure 146 starts with a treble clef, a key signature of one sharp, and a dotted half note. It continues with eighth-note patterns and includes dynamic markings like *f* and *mf*. Measure 147 begins with a bass clef, a key signature of one sharp, and a dotted half note. It features eighth-note patterns and includes dynamic markings like *f* and *mf*. The score is written on five-line staves with vertical bar lines separating measures.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." and is also split into two staves. The score shows a sequence of chords and sustained notes. Measure 155 ends with a forte dynamic. Measure 156 begins with a piano dynamic *f*.

156

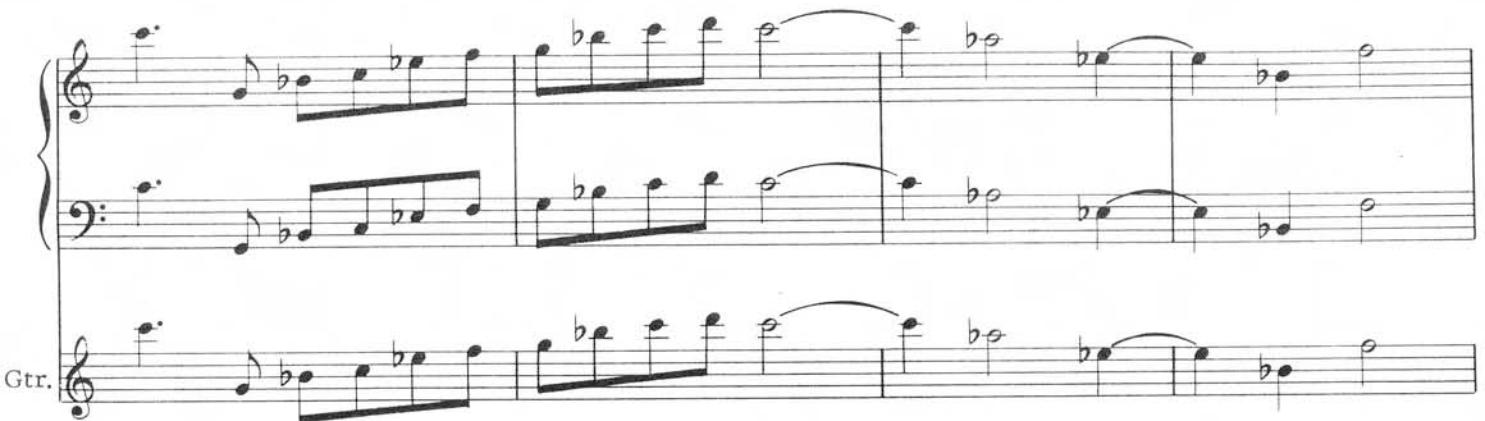
Continuation of the musical score. The piano part maintains its harmonic progression with sustained notes. The guitar part follows with eighth-note patterns. Dynamics *f* and *mf* are indicated.

Continuation of the musical score. The piano part continues its harmonic pattern. The guitar part provides rhythmic support with eighth-note figures. The piano dynamic *mf* is maintained.

163

Continuation of the musical score. The piano part introduces a new harmonic sequence. The guitar part follows with eighth-note patterns. The piano dynamic *f* is indicated.

Piano (top staff) and Gtr. (bottom staff) music. The piano part consists of eighth-note patterns with various accidentals (sharp, double sharp, natural, flat, double flat). The guitar part follows a similar pattern.



Piano (top staff) and Gtr. (bottom staff) music. The piano part features eighth-note patterns with accidentals. The guitar part follows a similar pattern.



Piano (top staff) and Gtr. (bottom staff) music. The piano part consists of eighth-note patterns with accidentals. The guitar part follows a similar pattern.



Piano (top staff) and Gtr. (bottom staff) music. The piano part consists of eighth-note patterns with accidentals. The guitar part follows a similar pattern.

182

184

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." below its staff. Measure 182 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 183 begins with a bass clef, a key signature of one flat, and a common time signature. Measure 184 starts with a treble clef, a key signature of one sharp, and a common time signature. The piano part features eighth-note patterns, while the guitar part has sixteenth-note patterns.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." below its staff. Measures 185 through 188 show continuous eighth-note patterns on both staves, creating a dense harmonic texture.

189

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." below its staff. Measure 189 starts with a dynamic of *ff*. Measures 190 and 191 continue the eighth-note patterns. The piano part includes dynamic markings *p*, *#p*, *b#*, and *b#*.

195

Syn., Pno., Gtr.

Musical score for piano and guitar. The piano part consists of two staves: treble and bass. The guitar part is labeled "Gtr." below its staff. Measure 195 starts with a dynamic of *cresc. poco a poco*. The piano part includes chords labeled E_bm9/B_b, F sus4, E_bsus4, G sus4, F sus4, A sus4, and A. The guitar part includes dynamics *Ped.*, ** Ped.*, ***, *Ped.*, ***, and *Ped.*. Measure 196 concludes with a dynamic of *fff*.