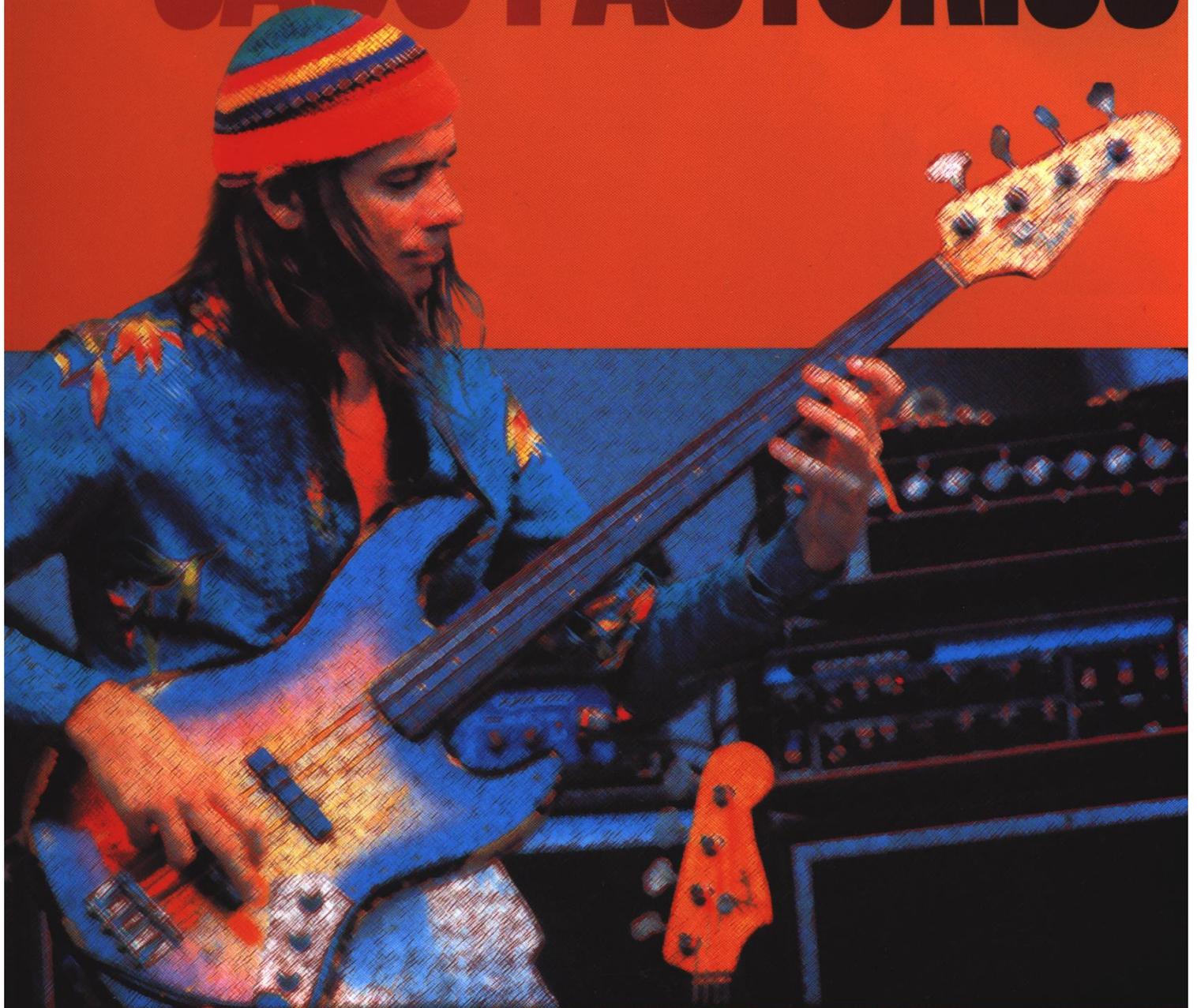


**BASS**  
RECORDED  
VERSIONS

THE  
**ESSENTIAL  
JACO PASTORIUS**



4	Amerika
6	Birdland
15	Blackbird
21	Soul Intro
22	The Chicken
31	Chromatic Fantasy
35	Come on, Come Over
40	Continuum
47	Donna Lee
54	Invitation
70	Liberty City
80	Opus Pocus
78	Portrait of Tracy
87	River People
91	Teen Town
94	Word of Mouth
103	Bass Notation Legend

# THE ESSENTIAL JACO PASTORIUS

A 8va *loco* E7 H.H. 8va 15ma

18 0 16 16 14 14 7 9 14(19) 14(19) 13(18) (0) 9 (0)

H.H. 15ma A *loco* A/G# Eb7#9 8va

13(18) 14(19) 16(21) 13(18) 16(21) 14(19) 14 12 11 12 9 9 14(19) (0) 0 (0) 11

8va *loco* D A 8va *loco*

(14)(19) 14 14 0 11 11 14 16 18 0 14 14 9 (11) 0 0 9

D D#m7b5 E E#°7 F#m D

11 14 14 16 14 11 0 5 7 10 11 12 13 14

N.C.(A) A5 *ff*

cresc. 3 *ff*

4 5 7 4 5 7 4 5 7 (5) (7) 4 6 7 4 6 7 2 0

from Weather Report—Heavy Weather

# Birdland

Music by Josef Zawinul

**A**

Moderately fast ♩ = 157

N.C.

**B**

The musical score is divided into two main sections, A and B. Section A begins with a keyboard part (Kybd.) in the bass clef, marked 'Moderately fast' with a tempo of 157 beats per minute. The guitar part (G) is in the treble clef, starting with a 'N.C.' (Natural Chord) instruction. The score includes various guitar chords such as G7#9/B, G/C, G, and Gsus4. Fret numbers are indicated in parentheses below the guitar staff, such as 14(26), 12(24), and 14(38). The keyboard part features a series of chords and melodic lines, with some notes marked with a 'b' for flat. The guitar part includes a '1/2' marking, likely indicating a half-note rhythm. The score is presented in a standard musical notation format with a treble clef for guitar and a bass clef for keyboard.

8va -

G7#9/B G/C G

Gm7 **C** F/G F/Bb

loco

H.H.

(12(36)) 14(38) 12(36) 14(38) 14(38) 14(38) (14(38))12(36) 14(38)12(36) 13(37)14(38) 3 0 1

Eb/Bb Dm7 Dm/G F/C Cm7 F/B G6 Gm/C F/Eb

(1) 1 3 0 3 0 3 0 1 2 0 2 0 3 0 1

**D**

G6 F F# G G6 Gm F/C G5

w/ heavy reverb \*

3 0 1 2 3 17 17 17 17 17 17 17

\*Notes are plucked lightly while maintaining wide vibrato.

N.C.

10

w/ heavy reverb \*

grad. slide

17 17 17 17 17 17 17 17 17 14 12 7

G/B G/C

2 4 (4) (5) 5 5

\*The bottom note is plucked.



8va

G loco

**G**

Bm Em G/B Cmaj7 C#m7b5 Bm7 Bm7/E Am7 C6 C/C# G

Bm Em C6 C#m7b5 C/D G/C C/D G

Bm Em G/B Cmaj7 C#m7b5 Bm7 E7b9 Am7 C6 C/C# G

Bm Em C6 C#m7b5 C/D G/C Em C/D G

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

(3) 2 4 2 0 | 4 3 X | 2 2 2 2 2 4 3 | 0 2 3 0 0

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G5

(0) 2 4 2 0 | 4 3 2 | 2 2 2 2 2 4 3 | 0 2 3 0 3

**H** G7

*Play 9 times*

(3) 3 5 3 3 3 3 5 | 3 3 5 3 3 3 3 5 | 3 3 5 3 3 3 3 5 | 3 3 5 3 3 3 3 5 0

**I** F#7 F7 E7 Eb7 D7 C#7 G7 F#7 F7 E7 Eb7 D7 C#7 G7 F#7 F7 E7

(0) 4 3 2 | 1 0 4 3 0 | 4 3 2 | 1 0 4 3 5 | 4 3 2

Eb7 D7 C#7 G7 F#7 F7 E7 Eb7 D7 C#7 G7 Eb7 D7 C#7 C7 G7

| 1., 2., 3. | 4.

1 0 4 3 0 | (0) 4 3 2 | 1 0 4 3 0 | 1 0 4 3 3 0

*let ring* -----

**J**  
G7

let ring

(0) 14(26) 14(26)(14(26)) 12(24) 14(26) 12(24)

H.H.

(12(24)) 12(24) 14(26) 14(26) 14(26) 14(26)(14(26))12(24) 14(26) 12(24) 12(24)

H.H.

14(26) 14(26)(14(26)) 14(26) 14(26)(14(26)) 12(24) 14(26) 12(24) 14(26) 12(24) 14(26) 14(26) 14(26) 12(24) 14(26) 12(24) 14(26) 12(24)

\*Played behind the beat.

G/B Csus2 G5/D G/B

H.H.

13(25) 14(26) 14(26) 14(26)(14(26)) 12(24) 14(26) 12(24) 14(26) 12(24) 14(26) 14(26)

Csus2 G5 G7#9/B G/C G/D

H.H.

(14(26)) 14(26)(14(26)) 12(24) 14(26) 12(24) 12(24) 14(38) 14(38) 14(38)(14(38)) 12(36) 14(38) 12(36)

G7#9/B                      G/C                      Gsus4                      Gm

(8va)-----

H.H.-----

12(36)    14(38)    12(36)    14(38)+14(38)    12(36)    12(36)    14(38)    12(36)    12(36)

1/2

loco

3

**K**    F/G                      F/Bb                      Eb/Bb                      Dm7                      Dm/G                      F/C                      Cm7                      F/B

(3)    0 1    1 3 0    3 0 3    0 1 2

G6                      Gm/C                      F/Eb                      G6    F    F#    G                      G6                      Gm                      F/C                      G

(2)    0 2 0    3    0 1    3 0 1 2    3    3

**L**

(3)    3 0 0 0

G/B                      C5                      G

let ring -----                      let ring -----

2    4    0 5 5    5    3 0 0 0

M

Bm Em G/B Cmaj7 C#m7b5 Bm7 Em7 Am7 C6 C/C# G

Musical notation for the first system, including a bass staff with notes and a guitar staff with fret numbers.

Bass staff notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Guitar staff fret numbers: (0) 2 2 2 | 4 5 3 4 0 2 | 2 2 2 X 4 3 | 0 2 3 4 0

Bm7 Em7 C6 C#m7b5 C/D G/C C/D G

Musical notation for the second system, including a bass staff with notes and a guitar staff with fret numbers.

Bass staff notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Guitar staff fret numbers: 3 2 2 3 | 4 0 0 5 5 0 5 5 0 | 5 7 2 0 0

Bm7 Em7 G/B Cmaj7 C#m7b5 Bm7 E7b9 Am7 C6 C/C# G

Musical notation for the third system, including a bass staff with notes and a guitar staff with fret numbers.

Bass staff notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Guitar staff fret numbers: (0) 2 2 2 | 2 3 4 X | 2 2 2 2 2 X 4 3 | 0 2 3 4 0

Bm7 Em7 C6 C#m7b6 C/D G/C Em C/D G

Musical notation for the fourth system, including a bass staff with notes and a guitar staff with fret numbers.

Bass staff notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Guitar staff fret numbers: 3 2 2 3 | 4 0 0 5 7 5 7 5 7 5 3 0 | 5 7 2 0 0

Bm7 Em7 Em/D C#m7b5 C7 B7 E7#9 Am7 C6 C/D G

Musical notation for the fifth system, including a bass staff with notes and a guitar staff with fret numbers.

Bass staff notes: G2, B2, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Guitar staff fret numbers: (0) 2 2 0 | 4 3 2 | 2 2 2 0 0 0 | 0 2 3 0 0

Bm7 Em7 Em/D C#m7#5 C7 Bm7 E7b9 Am7 C6 C/D G

(0) 2 2 0 | 4 3 3 | 2 2 2 2 2 X 4 3 | 0 2 3 0

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

(0) 0 4 2 | 0 4 3 3 X | 2 2 2 2 2 X 4 3 | 0 2 3 0

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G  
*Play 3 times*

(0) 2 2 5 | 7 4 (0) 3 5 X | 2 2 2 2 2 X 4 3 | 0 2 3 0

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

(0) 2 2 5 | 0 4 3 3 2 | 2 2 2 2 2 3 0 | 0 0 0 0 2 2 2 2 3 3 3 3 4 4 5 5

*Begin fade*

*Fade out*

Bm7 Em7 Em/D C#m7b5 C7 Bm7 E7b9 Am7 C6 C/D G

3 2 2 0 | 0 4 3 X | 2 2 2 2 2 3 4 | 0 2 3 0

from *Word of Mouth*

# Blackbird

Words and Music by John Lennon and Paul McCartney

**A**

Moderately fast ♩ = 126

\* A Bm/A A

*mf*  
*let ring throughout*

\* Chord symbols reflect implied harmony.

D/A Eb°/A E/A F° F#m/A Db+/A

E/A A D/A **B** A Bm/A

A D/A Eb°/A

E/A F° F#m/A Db+/A E/A A D/A

Copyright © 1968, 1969 Sony/ATV Songs LLC  
Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203  
International Copyright Secured All Rights Reserved

Dm/A A B/A

(11) 11 10 14 12 11 8

A

11 12 14 14 7

7 7

**C**

A Bm/A A

6 7 7 9 9 11 18 18 18 14 18 14 18 14

D/A Eb°/A E/A F° F#m/A Db+/A

11 12 14 13 13 14 16 14 14 16 14 15 14 15

**D**

E/A A D/A A Bm/A

13 14 11 11 9 7 9 7 5 4 7 7 9 0 0

A D/A Eb°/A

9 11 18 18 18 14 18 14 11 12 14 13

E/A F° F#m/A Db+/A E/A A D/A

13 14 16 15 14 16 14 15 14 15 13 14 11

Dm/A A B/A

(11) 12 0 11 10 12 14 12 9 11 8 9

A

11 12 14 14 0 0 0 14 14

**E** G/A D/A A D C/A D/A

19 17 19 16 14 14 14 12 9 10 9 10 11 12 11 12

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

19 17 19 16 14 14 14 12 9 10 9 10 8 9 8 9

G/A D/A A D C/A D/A

19 17 0 0 19 16 0 0 14 14 0 0 14 12 0 0 9 10 0 0 9 10 0 0 11 12 0 0 11 12 0 0

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

19 17 0 0 19 16 0 0 14 14 0 0 14 12 0 14 9 10 0 0 9 10 0 0 8 9

**F**

A Bm/A A

6 7 0 0 7 9 0 0 9 11 0 0 18 14 0 18 18 0 18 14 0 18 14 0 18 14 0 0

D/A Eb°/A E/A F° F#m/A Db+/A

11 12 0 0 14 13 0 0 13 14 0 0 16 14 0 14 16 0 0 14 15 0 0 14 15 0 0

E/A A D/A Dm/A A

13 14 0 14 14 0 11 12 0 10 11 10 12 14 14 0 9 11 0 0

B/A D A

8 9 0 0 0 11 12 14 14 0

**G** A Bm/A A G5/A F#5/A E5/A D5/A

8 6 7 7 9 9 11 18 18 12 12 11 9 7 7

D B7 E C#7 F#m/A Db+/A Am7 A Am

11 14 13 16 14 16 14 16 14 16 12 14 14 14

**H** *sva* Bm/A *loco*

(14) 14 17 19 14 17 19 14 17 19 17 14 19 17 14 14 17 16 0 7 9 0

A D/A Eb°/A

9 11 18 18 18 14 18 14 18 14 11 12 14 13

E/A F° F#m/A Db+/A A7 D/A

13 14 16 14 14 16 14 16 14 15 13 14 14 11

Dm/A A

(11) 11 11 10 14 11 9 11 0 0

B/A A G/A D/A

8 9 9 9 0 11 12 14 14 19 17 19 16 0 0

A D C/A D/A G/A D/A

14 14 0 0 12 0 0 9 10 0 0 9 10 0 0 11 12 0 0 11 12 0 0 19 17 0 0 19 16 0 0

1. 2. J A Bm/A

14 14 0 0 12 0 0 9 10 0 0 9 10 0 0 8 9 0 0 8 9 0 0 8 9 0 0 6 7 0 0 7 9 0 0

A D/A Eb°/A

9 11 0 0 18 14 18 14 0 0 18 14 0 0 18 14 0 0 11 12 0 0 14 13 0 0

E/A F° F#m/A Db+/A Am7 D/A

13 14 0 0 16 15 14 16 0 0 14 16 0 0 14 15 0 0 14 15 0 0 12 14 0 0 11 12 0 0 11

Dm A B/A A

10 14 0 0 14 11 0 0 11 0 0 8 9 0 0 8 9 0 0 12 14 0 0 9 0 0

Segue: "Word of Mouth"



from *Invitation*  
**The Chicken**

Music by Alfred James Ellis

**A**

Moderate Funk ♩ = 110

B♭ N.C.

**B**

B♭7

E♭7

D7

G7

C7

N.C.(Bb7)

Bb7

3 1 3 1 4 1 4 X | 1 1 0 0 1 1 3 0 0 3 | 1 1 0 1 3 X X 1 1 0 X

C

Bb7

1 1 0 0 1 1 3 0 0 3 | 1 1 1 3 3 X 4 4 X 5 6 7 8 || 1 1 0 1 3 3 3 0 5 6 5 3 5

3 0 0 1 1 2 3 3 3 0 3 0 0 1 1 2 3 3 0 0 | 1 1 0 0 0 3 3 X 7 6

Eb7

D7

(6) 5 7 8 X X 6 8 5 5 6 6 8 0 5 8 6 6 6 7 8 9 10 11 0 0 0 0 2 0 3 0 4 4

G7

C7

5 (0) 5 5 5 5 X 3 5 0 0 | 3 3 3 0 2 2 3 3 4 4 5 X X 2 3 3 2 3 5 X X 2 3 0 2 2

N.C.(Bb7)

Bb7

3 3 2 2 2 3 3 4 5 5 | 3 1 3 1 4 1 4 X | 1 X 0 0 1 1 3 0 3

1 1 0 0 1 1 3 0 0 3 | 1 X 0 0 1 1 3 0 3 | 1 1 0 0 1 1 3 0 0 3

**D**

Bb7

1 1 1 3 3 2 1 3 | 1 1 0 0 1 3 1 3 1 3 | 1 1 0 1 3 X X 1 3 0

Eb7

1 0 0 5 3 6 5 6 7 7 8 X | 1 1 1 0 3 4 5 4 3 6 6 | 1 1 4 4 4 3 3 3 0 0 2 4

D7

G7

C7

5 5 5 0 2 4 2 3 2 0 | 0 2 3 3 3 5 5 5 5 5 X 0 1 | 1 2 3 0 2 3 2 0 0 5

(5) 1 2 3 3 0 1 1 2 3 3 X 2 | 3 3 2 X 3 X 4 4 5 5 2 5 2 3 2 5 0

N.C.(Bb7)

Bb7

8va

loco

3 1 3 1 4 1 4 X | 17 17 17 17 19 19 19 17 18 18 18 18 X 0 | 1 2 2 3 X X 0 1 X X 3 X 2

E

Bb7

1 1 1 0 0 1 1 2 2 3 3 3 | 0 3 1 0 0 1 2 3 X X | 1 3 5 5 6 6

1 1 0 0 1 2 3 X X | 1 3 0 0 1 1 0 0 1 1 3 0 0 3 | 1 0 3 3 3 4 4 5 X 5 X 6

Eb7

D7

(6) 5 7 8 X X | 6 6 5 5 6 6 8 0 5 8 6 5 5 6 7 8 X | 0 0 5 0 3 3 2 0 0 1 1 2 X

G7

C7

3 3 3 0 0 0 0 0 5 5 4 4 | 3 3 5 X 3 0 2 X 3 0 4 4 5 X X 2

N.C.(Bb7)

3 3 X 0 0 1 1 2 2 3 0 2 2 | 3 X 3 2 2 3 4 4 5 5 | X

Bb7

1 X 0 0 1 1 3 0 3 | 1 1 0 0 1 1 3 0 0 3 | 1 X 0 0 1 1 3 0 3

F

Bb7

1 1 0 0 1 1 3 0 0 3 || 1 1 X X 0 3 3 2 1 3 X | 1 X X 0 0 1 2 3 X X 1 3 0

Eb7

1 1 X X 0 0 1 2 3 X X X | 1 1 X 3 3 4 4 X 5 5 X 5 | 8 6 0 5 X 6 7 7 8 8 6 5

D7

6 6 5 X 6 X 7 7 8 8 5 0 7 0 8 10 | 11 0 0 0 0 0 X 5 7 7 5

G7

C7

5 5 0 3 3 0 5 5 3 4 5 3 5 4 | 3 3 0 0 1 1 2 2 3 0 | 3 3 2 2 3 4 5 X X 3 0 5 0

N.C.(Bb7)

Bb7

5 3 0 2 X 3 X 4 4 5 X 5 X 3 1 | 3 1 4 1 4 1 | 1 1 1 0 0 1 1 3 0 0 3

1 1 0 1 3 X X 1 1 0 0 | 1 1 0 0 0 1 1 1 2 2 2 | 3 3 3 5 5 5 6 6 6 7

G

Bb7

5 6 7 5 7 0 6 5 X 5 0 6 0 7 8 | 6 6 6 5 5 6 7 8 8 5 X 6 0 7 8

Eb7

5 8 5 5 6 6 7 8 X 8 8 | 5 8 5 5 8 8 8 0 7 6 | 8 5 8 6 10 10 6 7 8 X 5

D7 G7

6 6 5 5 6 6 7 7 8 6 6 | 7 5 0 0 4 5 6 6 7 7 6 6 | 5 0 3 3 3 2 2 2 0 0 1

C7

(1) 2 3 5 5 2 5 X X 1 | 2 3 5 5 2 5 X X 1 | 2 3 5 5 2 3 2 0

N.C.(Bb7) Bb7

3 1 3 1 4 1 4 X | 1 1 0 0 1 1 3 0 0 3 | 1 1 0 0 1 1 3 0 0 3

H Bb7

1 1 0 0 1 1 3 0 0 3 | 1 1 0 0 1 1 3 0 0 3 || 1 1 0 0 1 1 3 0 0 3

1 1 0 1 3 X X 1 1 0 0 | 1 1 0 1 1 3 0 0 3 0 | 0 3 0 1 1 1 3 3 3 0 0 0

Eb7 D7

1 2 3 X 1 0 3 X 6 6 4 5 3 5 3 4 5 5 6 6 7 0 5 0 | 5 5 4 4 7 7 7 7 7 6

G7 C7

5 5 5 3 3 3 2 2 2 5 5 1 | 1 2 2 3 3 0 0 1 X 2 2 3 3 2 2

3 3 2 X 3 0 4 4 5 X X 3 0 5 0 | 3 3 (3) 5 3 0 2 X 3 0 4 4 5 X X X

N.C.(Bb7) Bb7

8va ----- loco

19 17 15 17 15 18 17 0 1 1 0 0 1 1 3 0 0 3 | 1 1 0 1 3 X X 1 1 0 0

8va -----

1 X 3 0 1 0 X 0 1 X 1 3 0 3 | 0 3 1 0 0 1 2 3 X X X 15 16 17 16 17 18

*loco*

0 0 1 1 3 0 0 3 | 1 1 0 1 3 X X 1 1 0 0 | 1 1 0 0 1 1 3 0 0 3

*E $\flat$ 7*

1 1 0 0 0 3 3 0 2 1 | 1 3 4 5 X 0 3 4 4 5 5 | 6 6 6 6 6 6 5 6 X 6 6

*D7* *G7* *C7*

5 5 4 X 5 5 6 6 7 X | 5 7 5 0 | 3 3 3 1 1 1 0 0 0 5 5 5 | 3 5 5 3 0 0 0 3 3 4 5

*N.C.(B $\flat$ 7)*

3 0 0 1 1 2 2 3 0 2 2 | 3 3 2 2 2 2 3 3 3 3 5 5 | 3 1 3 1 4 1 4 X

*B $\flat$ 7*

1 0 0 1 1 3 0 3 | 1 1 0 0 1 1 3 0 0 3 | 1 1 0 0 1 1 3 0 0 3

**I**  
*B $\flat$ 7*

1 1 0 0 0 1 1 1 0 3 || 1 1 0 0 1 1 3 0 0 3 | 1 1 0 0 1 1 3 0 0 3

J

Bb7

1 1 0 0 1 1 3 0 0 3 | 1 1 0 0 0 1 1 1 3 3 3 || 1 1 0 0 1 1 3 0 0 3

1 1 0 0 1 2 3 X X | 1 3 0 0 1 1 0 0 1 1 3 0 0 3 0 | X 3 0 1 1 3 X 4 0 5 0 6

Eb7

(6) 6 5 7 8 X X | 6 3 5 5 6 6 0 6 8 6 5 5 6 7 8 8 6 6

D7

G7

5 5 3 3 2 2 0 0 1 X 2 2 | 3 3 5 5 X 5 5 3 4 0 4

C7

3 0 0 0 1 1 2 2 3 X 2 2 3 3 2 2 3 4 5 X X | 3 5 5 3 0

N.C.(Bb7)

3 0 0 0 0 1 1 1 3 3 | 3 1 3 1 4 1 4

from *Word of Mouth*

# Chromatic Fantasy

Arranged by Jaco Pastorius

**A**

Rubato

*mf*

*rit.*

**B**

♩ = 76

6

6

6

8va-----

6

22 20 20 19 19 17 20 19 17 15 16 14 17 15 16 14

8va-----

6

17 15 15 18 15 17 14 17 15 18 16 17 15 14 14 16 13 15 12 10 13 12 14 13

8va-----

6

13 12 12 15 14 12 11 12 16 15 14 12 12 11 14 10 12 11 12 11 14 10 12 11

8va-----

6

loco

3

12 10 10 13 10 12 9 12 10 13 11 12 10 9 9 11 7 10 12 10 13 11 14 12 (10)

6

14 12 12 15 11 13 12 10 10 13 9 11 0 10 8 11 9 11 8 10 8 11 10 9

System 1: Bass clef, key signature of one flat. The staff contains a melodic line with sixteenth-note runs and slurs. Fingering numbers 6, 7, 8, 9, 10, 11 are indicated below the notes. A dynamic marking > is present.

System 2: Bass clef, key signature of one flat. The staff contains a melodic line with sixteenth-note runs and slurs. Fingering numbers 3, 1, 3, 1, 0, 1, 0, 5, 0, 10, 8, 8, 11, 9, 11, 9, 12, 14, 12, 15, 17, 15, 18 are indicated below the notes. A dynamic marking > is present. An 8va marking is above the staff.

System 3: Bass clef, key signature of one flat. The staff contains a melodic line with sixteenth-note runs and slurs. Fingering numbers 0, 13, 11, 12, 10, 9, 0, 16, 14, 15, 14, 17, 0, 13, 11, 12, 11, 9, 0, 16, 14, 15, 14, 17 are indicated below the notes. A dynamic marking > is present. A *loco* marking is above the staff.

System 4: Bass clef, key signature of one flat. The staff contains a melodic line with sixteenth-note runs and slurs. Fingering numbers (13), (12), 11, 12, 14, 15, 12, 11, 12, 15, 15, 12, 14, 15, 14, 12, 11, 13, 12, 10, 13, 12, 9, 6 are indicated below the notes. A dynamic marking > is present.

System 5: Bass clef, key signature of one flat. The staff contains a melodic line with sixteenth-note runs and slurs. Fingering numbers 0, 6, 9, 7, 6, 5, 7, 10, 8, 7, 10, 0, 10, 6, 9, 7, 6, 9, 7, 10, 8, 7, 10 are indicated below the notes. A dynamic marking > is present.

0 9 10 8 10 12 10 13 11 12 11 12 12 11 12 9 10 13 11 12 11 13 14

16 13 14 16 12 14 15 9 10 12 (6) 8 9 (5) 7 8 2 4 5 6 7 9 6 7

6 9 7 6 9 7 5 8 7 5 4 7 0 10 9 7 8 7 10 8 7 10 9 7

0 10 8 7 10 9 8 7 10 8 7 7 6 8 7 10 9 7 10 (9) 13 10 9

12 11 14 14 14 11 14 11 12 11 (12) (12) 7 7 9 7 9 5 0 (9) 0

**C**

Rubato

A

D

A

B7

D/A

loco

(1:15 - 3:01)

14 19 18 16 11

11 16 14 13 12

0 0 0 0 0

from Jaco Pastorius

# Come on, Come Over

By Jaco Pastorius and Bob Herzog

## Intro

Moderate Funk-Rock ♩ = 110

Gm7

G7<sup>#5</sup><sub>9</sub>

F#13(#11)

Fm7

N.C.

*f* let ring - - - let ring - - -

Cm7

Bass Fig. 1

End Bass Fig. 1

w/ Bass Fig. 1 (2 times)

## Verse

w/ Bass Fig. 1 (7 1/2 times)

Cm7

Mm, \_ hmm.

1. Come on, \_\_\_\_\_ come o -
2. Come on, \_\_\_\_\_ come o -
3. Come on, \_\_\_\_\_ come o -

- ver as fast as you can. \_\_\_\_\_ You're a - fraid \_ that  
 - ver, ev-'ry-one's wait-in' on you, \_ yeah. We're won-der-ing when  
 - ver, the plea-sure's all mine. \_ Mu-sic play-in', the

you won't like it but you don't un-der-stand. \_\_\_\_\_ One thing, \_ my bro -  
 you'll get tired \_ of won-der-ing what to do. \_\_\_\_\_ There is some-thin' here \_  
 door just o-pened, you don't have to stand in line. \_\_\_\_\_ Peo-ple of \_ the world,

- ther, \_\_\_\_\_ I can tell you true: \_\_\_\_\_  
 \_\_\_\_\_ that can-not be de-nied; \_\_\_\_\_  
 \_\_\_\_\_ ya been up-tight, mov-ing much too long. \_\_\_\_\_ While you're

the more time \_\_\_\_\_ you spend \_ feel-ing hap-py, the less time you'll be \_ blue. \_  
 get on the phone and get on down. \_\_\_\_\_ Don't knock it 'till you try. \_  
 bus-y mak-in' a stand, ev-ry-bo-dy's mak-in' plans. to move on, move 'em all a -

To Coda 1 ⊕

C9 C#9

Chorus  
D9

— }  
long. )

\* Come on, come on o -

*simile on repeat*

8 8 3 4 5 7 7 5 7 4 4 7 X X 5 7 X 4 4

\* w/ vocal ad libs 3rd time.

ver. \_\_\_\_\_ Come on, \_\_\_\_\_ come on o -

7 4 X X 7 X X 5 7 X 4 4 5 7 7 5 7 4 4 7 X X 5 7 X 4 4

ver, \_\_\_\_\_ huh. \_ Come on, \_\_\_\_\_ ya got \_ to come

7 X 4 4 7 4 4 4 5 5 6 6 7 7 5 7 7 5 7 4 4 7 X X 5 7 X 4 4

To Coda 2 ⊕

o - ver. Why \_\_\_\_\_ don't\_ you come on, \_\_\_\_\_ come on o -

X 5 5 4 X X 7 7 X 5 7 X 5 7 4 4 7 X 4 4 5 0 7 7

Interlude

w/ Bass Fig. 1 (2 times)  
Cm7

ver?

8 8 10 X 8 X 7 7 10 10 7 7 8 8 9 10

⊕ Coda 1

Chorus  
D9

Come on, come on o - ver.

5 5 7 7 5 7 4 4 7 X X 5 7 X 4 4 5 5 X 4 4 X X 7 7 X 5 7 X 4 4

Come on, come on o - ver, huh. Why don't you

5 7 7 5 7 4 4 5 X 5 5 7 7 4 4 5 5 X 4 4 7 X 4 4 X 5 7 7 0 5

come on, come on o - ver?

(5) 7 7 5 7 4 4 7 X 0 0 7 X 4 4 5 5 5 4 4 X X 7 7 X 5 7 7 4 4

Come on, \_\_\_\_\_ oh, \_\_\_\_\_ come on o - ver. \_\_\_\_\_

The first system contains a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Come on, \_\_\_\_\_ oh, \_\_\_\_\_ come on o - ver. \_\_\_\_\_". The vocal line features a triplet of eighth notes on the word "oh". Below the vocal line is a guitar accompaniment in bass clef, consisting of a single melodic line with various accidentals and a guitar chord diagram below it. The chord diagram shows fret numbers (5, 7, 7, 5, 7, 4, 4, 7, X, 0, 5, 7, X, 4, 4, 5, 0, 2, 0, 3, 0, 4, 4, 5, 2, 2, 3, X, 4, 4) and an 'X' indicating a muted string.

**Keyboard Solo**  
D9

The first system of the Keyboard Solo is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a single melodic line with various accidentals and a guitar chord diagram below it. The chord diagram shows fret numbers (5, 7, 7, 5, 7, 4, 4, 5, X, 0, 7, 7, 4, 4, 5, 5, X, 4, 4, X, X, 7, 7, X, 5, X, 4, 4).

The second system of the Keyboard Solo continues the melodic line in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar chord diagram below shows fret numbers (5, 7, 7, 5, 7, 4, 4, 5, X, 5, 5, 7, 7, 4, 4, 5, 5, 7, X, 4, 4, 7, 0, 4, 4, 5, 5, 7, 7, 0, 0).

The third system of the Keyboard Solo continues the melodic line in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar chord diagram below shows fret numbers (5, 7, 7, 5, 7, 4, 4, 7, 0, 0, 7, 7, 4, 4, 5, 5, 7, X, 4, 4, X, 0, 7, 7, X, 5, 7, 4, 4).

*D.S. al Coda 2*  
**Interlude**  
w/ Bass Fig. 1 (2 times)  
Cm7

The Interlude section is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a single melodic line with various accidentals and a guitar chord diagram below it. The chord diagram shows fret numbers (5, 7, 7, 5, 7, 4, 4, 7, X, 4, 4, 5, 0, 7, 7, 8, 10, 10, 8, X, 7, 7, 10, 10, 7, 7, 8, 8, 9, 10) and an 'X' indicating a muted string. The section ends with a double bar line and a Coda symbol (a square with a cross).

⊕ Coda 2

come on,                      come on o - ver,    uh,                      huh.   

5 7 X 5 7 4 4 7 X 0 5 7 X 4 4 5 0 2 2 3 0 4 4 5 X 2 2 3 X 4 4

\* Outro  
D9

5 X 3 4 2 0 2 3 0 2 2 3 4 4 5 X 4 0 5 5 7 X 0 5 7 X 4 4

\* Lead vocal continues ad lib.

5 5 7 0 4 X X X 7 X X 5 X 4 4 5 X 4 X 6 7 0 5 7 7 4 4

*Begin fade*

5 7 0 4 4 7 X 7 7 X 5 X 4 4 5 4 X 6 7 0 5 7 7 4 4

*Fade out*

5 5 7 X 4 4 X X 7 X X 5 7 X 4 4 5 7 7 5 7 7 7 4 4 4 7 5 7 4

from *Jaco Pastorius*

# Continuum

By *Jaco Pastorius*

**A**

Moderately ♩ = 112

E<sub>9</sub><sup>6</sup>

Harm. - - -

The first system of music features a bass clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written in eighth and quarter notes, with some slurs. The bass line consists of chords and single notes, with a dynamic marking of *mf*. A guitar-style chord diagram is shown above the staff, indicating fingerings for the first few notes. The guitar-style notation below the staff shows fret numbers for the bass line.

The second system continues the piece. It includes a trill in the melody and a triplet in the bass line. The guitar-style notation shows fret numbers such as 6, 4, 4, 6, 9, 11, 9, and 4, 6.

The third system continues the piece. The guitar-style notation shows fret numbers such as 7, 6, 4, 4, 6, 8, 6, 4, and 4, 6, 8.

The fourth system continues the piece. It features a change in the bass line to G#/A# and G/A. The guitar-style notation shows fret numbers such as 6, 7, 6, 4, 4, 6, 9, 11, 9, 13, 13, 13, 12, 12, 8, 9, and 13, 13, 13, 12.

The fifth system continues the piece. It features a change in the bass line to E<sub>9</sub><sup>6</sup>, C#/D#, and C/D. The guitar-style notation shows fret numbers such as 11, 13, 14, 16, 16, 18, 16, 14, 16, 11, 13, 11, 10, 12, 10, 6, 7, and 11, 10.

B

$A_9^6$        $D_9^6$        $G_9^6$        $E_9^6$

0 0 7 6 4 | 4 4 5 2 5 2 3 || 6 0 0 6 4 4 4 6 0 0

8 6 6 0 0 6 4 | 4 6 8 0 0 0 4 7 0 6 4 4 6 9 11 9 0

$A_9^6$        $E_9^6$

4 6 6 0 0 6 7 0 0 6 4 4 4 6 18 16 0 0

16 16 18 6 4 4 6 8 18 16 16 20 6 4 0 0

$G\#/A\#$        $G/A$        $F\#7b9$        $E_9^6$

4 6 11 9 13 13 13 12 8 9 11 13 14 16 0 0

C#/D# C/D A<sup>6</sup><sub>9</sub>

let ring-----

(16) 16 16 18 16 14 16 11 13 11 10 12 10 6 7 9 0 7 6 4  
 (0) 11 10

D<sup>6</sup><sub>9</sub> G<sup>6</sup><sub>9</sub> [C] E<sup>6</sup><sub>9</sub>

4 5 2 5 2 3 6 0 0 4 6 0 0 4 6 4 4

*tremolo* *tremolo*

6 4 6 1 2 1 0 2 2 2 4 4 8 (9) 11 9 8 9 11 0

A<sup>6</sup><sub>9</sub> E<sup>6</sup><sub>9</sub>

(11) 7 7 9 7 9 9 11 0 11 11 11 11 13 13 0 0

(13) 16 20 18 16 20 16 16 0 0 7 9

11 13 20 16 15 16 15 13 8 9 11 | 0 0 8 9 11 13 11 9

G#/A# G/A

8 11 10 11 8 9 8 5 6 8 9 11 8 10 11 13 | 10 12 9 10 9 12 9 7 9 6 7 5 9

E<sup>6</sup> C#/D#

6 0 6 4 6 4 4 | 4 0 11 8 13 11 13 18 15 12 11 10

C/D A<sup>6</sup>

9 10 0 10 7 0 14 17 14 | 18 0 13 16 14 13 13 13 15 13 16

Cmaj7 E<sup>6</sup>

16 14 15 19 16 19 17 16 19 | 18 16 16 0 0 9 11

First system of musical notation. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets. The bottom staff is a guitar fretboard diagram with numbers 9, 9, 7, 11, 11, 9, 11, 8, 11, 9, 8, 9, 11, 7, 11, 9, 11, 8, 7, 9, 7, 9, 6, 9.

Second system of musical notation. The top staff continues the melodic line. The bottom staff contains fretboard numbers: 6, 9, 6, 9, 7, 9, 6, 9, 7, 9, 6, 9, 7, 8, 6, 9, 6, 9, 6, 9, 6, 9, 7, 9, 6, 9, 7, 9, 6, 9, 7, 9, 7.

Third system of musical notation. The top staff includes a triplet. The bottom staff contains fretboard numbers: 7, 9, 6, 7, 9, 6, 9, 7, 6, 0, 4, 6, 7, 9, 6, 9, 7, 6, 6, 8, 7, 9, 9.

A<sup>6</sup> E<sup>6</sup>

Fourth system of musical notation. The top staff includes a triplet. The bottom staff contains fretboard numbers: 9, 11, 16, 13, 16, 13, 16, 14, 13, 14, 16, 14, 16, 13, 16, 13, 16, 16, 0.

Fifth system of musical notation. The top staff includes a triplet and the instruction "let ring" with a dashed line. The bottom staff contains fretboard numbers: (16/0) 0, 0, 8, 9, 8, 11, 9, 8, 11, 9, 11, 7, 9, 9, 11, 7, 0, 2, 4, 6, 4, 8, 6, 6.

Sixth system of musical notation. The top staff includes triplets and the instruction "let ring". The bottom staff contains fretboard numbers: 10, 11, 13, 14, 12, 17, 16, 14, 12, 11, 13, 9, 6, 6, 4, 2, 6, 9, 8, 9, 11, 12, 10, 15, 14, 12, 10, 9, 11, 7, 4, 4, 2, 0, 4, 7.

G#/A# G/A E<sup>6</sup>

C#/D#                      C/D                      A<sup>6</sup><sub>9</sub>                      Cmaj7

13 11 15 13 17 17 14 14 12 10 9 9 6 6 7 9 10 12 16 12  
11 9 13 11 15 15 12 12 10 8 7 7 4 4 5 7 8 10 14 10

E<sup>6</sup><sub>9</sub>

6 6 4 6 8 9 9 8 11 11 13 11 8  
4 4 2 4 5 7 7 6 6 9 9 11 9 11 6 7 (7)

A<sup>6</sup><sub>9</sub>

(3) 2/2 2 2 4 4 2 X 4 4 6 6 4 X 11 13 11 0 0 0 0

E<sup>6</sup><sub>9</sub>

0 0 0 16 11 16 11 16 11 16 11 0 2 0 0 0 16 11 16 11 11 16 11 16 11 16

*Sva* ..... *loco*

16 11 16 14 0 0 0 0 0 18 13 18 13 13 13 16 16 18 13 18 14 13 16 14 16 14 0

G#/A#                      G/A *loco*

20 15 18 16 18 15 18 16 18 16 15 16 18 17 18 18 19 16 17 0 8 9

E<sub>9</sub> C#/D# C/D

E<sub>9</sub> D9 **D** E<sub>9</sub>

A<sub>9</sub> E<sub>9</sub>

G#/A# G/A F#/E E<sub>9</sub>

from Jaco Pastorius

# Donna Lee

By Charlie Parker

**A** Fast ♩ = 218

Ab F7 Bb7

*f*

Bb7 Eb7 Ab

Ebm7 D7 Db Dbm7 Ab

F7 Bb7 Bbm7

Eb7 Ab F7

The musical score is written in bass clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It consists of four systems of music. Each system includes a staff with notes and rests, and a fretboard diagram below it. The fretboard diagrams use numbers 1-12 to indicate finger positions on the strings. Chords are indicated by letters above the staff: Ab, F7, Bb7, Bb7, Eb7, Ab, Ebm7, D7, Db, Dbm7, Ab, F7, Bb7, Bbm7, Eb7, Ab, F7. The first system starts with a dynamic marking of *f*. The tempo is marked as 'Fast' with a quarter note equal to 218 beats per minute. The score includes various musical notations such as triplets, slurs, and vibrato marks.

Bb7 C7

9 11 9 8 11 10 8 11 10 | 10 13 10 8 | 7 8 10 6 8 6 5 8

Fm C7#9 Fm

6 8 6 5 8 6 8 6 5 7 | 8 | 10 | 10 9 10 11 12 11 12 8

C7 Fm Ab°

9 8 9 8 12 11 10 9 | 6 8 6 5 6 8 6 5 8 | 7 5 8 6 9 12 10 9

Ab F7 Bbm7 Eb7 Ab

8 11 10 8 7 9 8 6 | 9 8 11 10 9 11 10 11 | 11 13 10 11 13 10 11

**B** Ab F7

11 13 10 12 13 13 10 11 | 9 10 9 X 13 11 10 13 | 12 11 | 12 10

Bb7 Bbm7

*8va* *loco*

Harm.  
*let ring*

Eb7 Ab Eb7 D7

*8va*

Db7 Dbm7 Ab F7

*8va*

Bb7 Bbm7

*8va*

Eb7 Ab F7

*8va*



Bbm7 Eb7 Ab

10 12 12 10 13 12 10 9 | 8 11 9 8 11 8 9 8 | 10 8 11 9 8 11 10 8

Ebm7 D7 Db Dbm7

8va

10 13 14 | X 11 11 14 10 12 | 13 15 13 13 13 13 | 11 14 13 11

Ab F7 Bb7

8va loco

17 17 17 17 17 15 | 13 12 15 14 11 | 11 15 13 14 13 15 14 13 0

Bbm7 Eb7 Ab

15ma 8va

Harm. let ring

11 12 14 13 11 10 13 12 0 | 7 4 4 | 12 15 13 14 13 11 15 13

F7 Bb7 C7

8va loco

14 13 16 12 10 14 15 12 17 18 17 14 | 8 9 8 11 9 8 9 | 10 9 8 11 11 10 8

Fm C7#9 Fm

11 12 9 10 7 5 8 5 | 3 1 0 8 9 7 7 6 | 7 9 12 10 13 11 10 8

C7 Fm Ab°

7 6 8 8 4 3 5 5 3 6 5 6 6 3 0 6 8 9 0 17 15 15 18

Cm F7 Bbm7 Eb7 G#m7 C#7

17 13 15 13 12 13 14 11 10 11 13 11 10 11 14 12 9 6 7 6 9 8 9 7 10

F#m7 B7 **D** E C#7

11 7 9 7 6 7 10 8 9 8 11 10 9 7 6 9 8 4 7 4

F#7 F#m7

5 7 5 4 7 6 4 7 6 6 9 3 1 2 1 2 0 4 7 6 9

B7 E Bm7 A#7 A

7 9 7 5 4 5 3 2 0 4 2 6 4 7 7 8 5 4 7 6 5 6 7 8 9 7 6 9

Am7 E C#7

9 7 7 10 9 7 6 6 7 8 9 7 6 9 8 6 9 6 7 9 7 6 9

F#7 F#m7

8 7 6 8 9 7 4 7 4 (4) 1 X 4 7 6 4 4 7

B7 E C#7

6 4 7 4 5 7 5 4 7 6 8 9 8 11 10 9 7 6 9 8 4 7 4

F#7 G#7

5 7 5 4 7 6 4 7 6 6 9 6 4 3 4 6 7 4 7 6 4 7 7 6 4 7 4 7 6 3

C#m G#7#9 C#m G#7

*15ma* *loco*

Harm. let ring

4 4 4 4 11 11 10 11 12 13 12 13 14 15 14 15 16 17 16 17 18

C#m 8va E° E C#7

14 13 14 15 16 15 16 17 13 17 13 14 15 14 15 18 16 14 13 16 15 17 16 14

F#7 8va B7 E N.C.

*loco 15ma*

Harm. let ring

13 13 14 16 12 16 11 13 14 11 12 13 14 17 15 20 (20) (20) 7 4 4 4 0 4

from *Invitation*

# Invitation

Words by Paul Francis Webster  
Music by Bronislau Kaper

**A** Fast ♩ = 336

(Drums) **3** Cm7

First system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (6, 4, 4, 6, 6, 4, 4, 6, 4, 5, 6, X, 5, 6, 4, 5).

Second system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (6, 3, 4, 5, 6, X, 5, 6, X, 5, 4, 5, 5, 6, 5, 5). Chord labels: Ab7b5, Db6.

Third system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (6, 5, 5, 6, 6, 4, 4, 4, 6, 6, 4, 6, X, 4, 5, 5, 6, 0, 4, 6). Chord label: Dbm7.

Fourth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (2, 3, 4, X, 3, 4, X, 3, 2, 4, 4, 2, 4, 2, 4). Chord labels: F#7b5, Bm7.

Fifth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (2, 4, 2, X, 4, 5, X, 4, 2, X, 1, 2, X, 1, 5, 6, 6, 7, 6, 6). Chord labels: E7b5, Am7.

Sixth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (7, 6, 6, 7, 5, 5, 6, 6, 7, 6, 6, 7, 6, 6, 7, 5, 5, 7).

D7b5 Gm7

3 4 5 X 4 5 X 4 3 4 4 5 4 4 5 4 4 5 5 4 3

A7b5

let ring -----

(3) 5 5 3 3 5 5 3 4 4 5 6 8 7 0 0 0 7

D7b9 Cm7

let ring -----

let ring -----

0 0 0 0 2 3 4 5 1 3 2

3 3 3

let ring -----

3 X 0 1 1 2 3 3 0 1 2 2 3 1 3 2 0 0 6 7 8 0

F

3 1 3 0 1 2 3 0 5 4 4 3 X 5

Bbmaj7#11 Ebm7

8va -----

Harm. -----

loco

5 4 1 1 1 1 1

B7b5

F7#9      Bb7#9      N.C.(D7)      (G7)

**B** N.C.

8va

52

N.C.(A7b5)

loco

f

6

8va

loco

4      (Cm7)      (F7b5)

(Bbmaj7)

(Ebm7) (B7b5)

1 1 1 1 4 X 4 4 2 3 2 3

(Bb7)

2 3 2 3 2 2 1 1 1 1

(D7) (G7)

(1) 1 1 0 2 3 X 4 5 X 3 5 4

**C**

(Cm7)

3 4 4 5 4 4 5 4 4 5 5 3 3 5 5 3 3 3 4 4 5 5 3 3

(3) 5 5 3 3 5 3 4 4 5 5 3 3 5 5 3 3 3 4 4 5 5 3 3

(F7b5) (Bb)

(3) 0 1 X 2 3 X 2 3 X 2 1 2 3 3 2 2

(Ebm7)

3 2 2 3 3 1 1 | 3 3 1 1 3 0 | 0 1 1 2 3 0 0 | 6 4 6

(6) 4 5 | 6 4 9 | 4 5 | 6 4 6 | 6 4 5

6 4 4 6 6 | 4 4 6 4 X 6 X X | 6 8 X | 4 5 6 6

(Ab) (Db)

X X 6 X 4 | 6 X 5 | 4 5 5 6 5 5 | 6 5 5 6 6 4 4

Dbm7 F#mb5

(4) 6 6 4 6 | 4 5 5 6 6 | 4 6 6 | 2 X 3 | 4 X 3

Bm7

4 X 3 | 2 4 4 2 2 4 | 2 3 3 4 4 2 2 | 4 4 2 2 4



(F7b5)

3 1 3 | 1 2 | 3 X 5 X | 1 X 2 | 3 X 2 | 3 X 2 2

(Bb) (Eb7)

1 3 3 X X X | 0 1 | 1 3 | 1 X 3 2 | 1 1 | 0 0

(B7)

4 4 | 4 4 | 2 2

(F7) (Bb7) N.C. **D** N.C.(Cm7)

8va -----

1 | 1 | 1 | 17 18 | 19

loco

(Perc.) 10

let ring -----

19 | 0

(Eb7)

8 9 | 10 | 8 11 10 8 | 6 7 8

(Ab7) (Db6)

(Perc.) 4

10 11 13 (13) 10  
 (8) 8 9 11 (11) 8 0

(Dbm7) (F#7) (Bm7)

5 6 9 8 6 5 8 5 7 5 9 9

X 9 6 7 9 9 6 7 9 7 4 6 7 6 2 4 0

(E7b5) (Am7)

1 1 3 0 2 4 7 0

(D7) (Gm7)

8va - - - - - loco

let ring - - - - - Harm. - - - - -

(7) 0 3 5 7 6 5 0

(A7) (D7)

(7) (7) 6 10 8 11 10 13 14 12

(Cm7)  
8va-----

rake -----

20 20 20 | 17 17 18 15 15 15 | 15 12 | 15 13 12 12 15 13

8va----- loco

15 13 13 10 12 | 9 10 10 (13) 13 10 12 15 15 (15) | 18 16

(F) 8va----- (Bb)

14 17 15 19 17 15 17 | 17 19 | 17 15

(Eb7) 8va-----

18 17 (15) 17 18 16 14 16 18 16 14 14 12

(B7) 8va----- loco (F7)

12 10 10 8 8 6 6 4 6 4 1

(Bb7) 8va----- (D7) (G7)

Harm. ----- let ring -----

1 (1) 4 5 6 | 0 0 2 3 4 5 5 3 3

**E**

(Cm7)

let ring -----

8va----- (F7) (Bb) *loco*

(Eb7)

(Ab7) (Db6)

\*(Hit gtr. body)

**F**

Dbm7 F#7b5 Bm7

8va

let ring- - -  
Harm.

4 3 3 4 4 X X | 2 4 4 2 2 4 0 | 2 3 3 4 X 0 | 2 5 5

loco

E7b5

Am7

let ring- - -

7 7 6 | 7 X 6 | 7 X 6 | 5 6 6 7 6 6 | 7 6 6 7 7 0

D7b5

5 7 7 5 0 | 7 0 | 5 6 6 7 0 | 0 2 | 3 4 | 5 0 5 | 4 X 4

Gm7

3 4 4 5 4 4 | 5 X 4 5 5 0 | 3 5 5 3 3 5 0 | 3 4 4 5 5 7

A7b5

6 5 5 7 | 8 6 8 5 5 | 6 8 8 5 8 X | 5 6 6 7 8 6

D7b9

Cm7

8va - - - - -

loco

f

3

19

5 5 6 | 7 X 8 | 8 8 9 | 10 0 | 17 18 | 19 0

3 3 rake

1 2 0 | 3 1 3 | 3 0 0 | 1 1 2 | 3 1 4 | 1 2

F7b5

Bbmaj7#11

8va

Harm. let ring

3 3 0 | 1 2 3 3 | X 3 X 0 | 1 3 0 2 0 | 5 5 | 6 7 7

Ebm7

B7b5

let ring

(7) 0 | 6 7 6 | 5 4 | 3 0 | 2 3 2

F7#9

Bb7#9

(2) 3 2 | 3 2 | 3 0 | 1 1 | 1 1 | 0

G

Ebm7

Cm7

6 4 4 6 6 | 5 6 4 6 6 X 0 | 3 1 1 X 1 2 2 | 3 3 | 1 2 3 | 1 1

3 1 1 3 3 | 1 2 3 | 1 1 3 0 0 | 3 1 1 1 2 2 | 3 3 | 1 1 3 | 1 1

First system of musical notation. The top staff is a bass clef with a treble clef sign above it. It contains a melodic line with a triplet of eighth notes. The bottom staff shows guitar fret numbers: 3, 1, 1, 3, 3, 2, 3, 1, 1, 3, 0, 0, 0, 3, 1, 3, 1, 1, 2, 2.

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows guitar fret numbers: 3, 1, 1, 3, 3, 1, 2, 3, 1, 1, 3, 1, 2, 3, 1, 1, 3, 3, 1, 2, 3, 1, 1, 3.

Third system of musical notation. The top staff features a melodic line with many accidentals (flats and sharps). The bottom staff shows guitar fret numbers: 15, 13, 13, 13, 14, 14, 15, 15, 13, 14, 15, 13, 14, 15, 13, 14, 15, 13, 14, 15.

Fourth system of musical notation. The top staff continues the melodic line with accidentals. The bottom staff shows guitar fret numbers: 15, 13, 13, 13, 14, 14, 15, 15, 13, 14, 15, 13, 14, 15, 13, 14, 15, 13, 14, 15, X, X.

Fifth system of musical notation. The top staff continues the melodic line with accidentals and a triplet. The bottom staff shows guitar fret numbers: 15, 13, 13, 15, 15, 13, 13, 15, 13, 13, 13, 15, 15, 13, 14, 15, 13, (13).

Sixth system of musical notation. The top staff continues the melodic line with accidentals. The bottom staff shows guitar fret numbers: 15, 13, 13, 15, 15, 13, 14, 15, 13, 15, 13, 13, 15, 15, 13, 14, 15, 0.

First system of musical notation. The top staff is a bass clef with a melodic line. The bottom staff is a guitar fretboard diagram with fingerings: 15, 13, 13, 15, 15, X, 13, 15, 13, 15, 15, 13, 13, 15, 13, 15, 13, 15, 15.

Second system of musical notation. The top staff is a bass clef with a melodic line. The bottom staff is a guitar fretboard diagram with fingerings: 15, 13, 15, 15, 13, 13, 15, 15, 13, 15, 13, 0, 15, 13, 13, 15, 15, 13.

Third system of musical notation. The top staff is a bass clef with a melodic line. The bottom staff is a guitar fretboard diagram with fingerings: 15, 13, 0, 15, 13, 13, 15, 15, 13, 15, X, 0, 15, 13, 13, 15, 15, 13.

Fourth system of musical notation. The top staff is a bass clef with a melodic line. The bottom staff is a guitar fretboard diagram with fingerings: 15, 13, 15, 15, 15, 13, X, 15, 13, 13, 15, 15, 13, 15, X, X, 15, 13, 13.

Fifth system of musical notation. The top staff is a bass clef with a melodic line. The bottom staff is a guitar fretboard diagram with fingerings: 15, 15, 13, 15, X, 0, 15, 13, 13, 15, 15, 13, 15, 0, 15, 13, 13.

Sixth system of musical notation. The top staff is a bass clef with a melodic line. The bottom staff is a guitar fretboard diagram with fingerings: 15, 15, 13, 15, X, 0, 15, 13, 13, 15, 15, 13, 15, 13, 15, 15, 15, 0.

First system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (15, 13, 13, 15, 15, 13, 15, 13, 15, 15, 13, 15, 13, 0, 15, 13, 13, 15, 15, 13).

Second system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (15, 13, 15, 15, 13, 13, 15, 15, 13, 15, 13, 0, 15, 13, 13, 15, 15, 13, 15, 13, 15, 15, 13).

Third system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (15, 13, 13, 15, 15, 13, 15, 13, 0, 15, 13, 13, 15, 15, 13, 15, 13, 12, 15, 13, 13, 15, 15, 13).

Fourth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (15, 13, 0, 15, 13, 13, 15, 15, 13, 15, 13, 0, 15, 13, 13, 15, 15, 13, 15, 13, 15, 15, 0). The word "loco" is written above the final measure of the bass staff.

[H]

Cm7

Fifth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (5, 3, 3, 3, 4, 2, 2, 2, 3, 1, 1, 4, 2, 2, 5, 3, 3, 4, 2, 2, 3, 1, 1).

Sixth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers (4, X, 0, 3, 5, 6, 7, 7, 8, 9, 10, 11, 11, 16, 5, 3, 3). Chord symbols C7#9 and C are written above the guitar staff.

from *Invitation*  
**Liberty City**  
 By Jaco Pastorius

**A** **B**

Fast ♩ = 192 (♩ =  $\overset{\sim}{\underset{\sim}{\text{♩}}}$ )

(Horns) **16** G7 8va-----

The first system shows a horn part on a bass clef staff with a key signature of one flat and a 4/4 time signature. The tempo is marked 'Fast' at 192 beats per minute. A guitar fretboard diagram is shown below the staff, with fret numbers 14, 15, 16, 19, and 20 indicated. A circled diagram shows a transition from fret 16 to 15 and back to 16.

\* Key signature denotes G Mixolydian.

8va-----

The second system continues the horn part and guitar fretboard diagram. The fretboard diagram shows fret numbers 0, 14, 15, 16, 19, 20, and 21. A circled diagram shows a transition from fret 19 to 18 and back to 19.

8va-----

The third system continues the horn part and guitar fretboard diagram. The fretboard diagram shows fret numbers 0, 16, 15, 14, 15, 16, 19, 20, and 21. A circled diagram shows a transition from fret 16 to 15 and back to 16.

8va-----

The fourth system continues the horn part and guitar fretboard diagram. The fretboard diagram shows fret numbers 0, 14, 15, 16, 19, 20, 21, 12, 14, 12, 15, and 14. A circled diagram shows a transition from fret 16 to 15 and back to 16.

8va-----

The fifth system continues the horn part and guitar fretboard diagram. The fretboard diagram shows fret numbers 0, 14, 15, 16, 19, 20, 21, 14, 16, and 15. A circled diagram shows a transition from fret 19 to 18 and back to 19.

8va-----

0 12 12 14 12 15 14 | 0 x 14 16 15 15 x | 0 0 0 17 17 16 17 | 0 0 0 14 16 15 15 x

8va-----

0 0 0 16 15 16 15 14 15 | 0 0 0 14 16 15 15 x | 0 0 0 19 19 18 19 15 14 15 | 0 0 0 14 16 15 15 0

8va-----

2 3 0 4 0 0 | 0 0 14 16 15 15 x | 0 0 x 16 16 15 16 15 14 15 | 0 0 0 14 16 15 15 x

8va-----

0 15 17 15 17 15 17 15 x | 0 x 14 16 15 15 x | 0 0 0 16 16 15 16 15 14 15 | 0 0 x 14 16 15 15 x

**C**

D7#9      C#7#9      C7#9      C#7#9      D7#9      C#7#9

loco

0 0 0 (0) 0 5 | 0 4 X X X | 3 5 3 4 X 5 | 5 X 4 X X X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 | 5 4 X | 3 X X 4 X 5 5 | 5 X 4 4 X X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 | 5 X 4 6 X | 5 5 3 4 X 5 5 | 5 X 4 X X 0

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 X X 4 X 5 | 4 X X X | 3 5 3 4 X 5 5 | 5 X 4 4 X X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 | 4 6 4 | 3 4 X X 5 5 | 5 X 4 4 X X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 | 5 4 X X 0 | 3 5 3 4 X 5 5 | 5 X 4 X X X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 5 | 5 X 4 4 | 3 5 3 4 X 5 5 | 7 4 6 4 X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 | 5 4 X X X | 3 X X 4 X X 5 5 | 5 X 4 X X X

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 X X 4 X X 5 | 4 X X | 3 5 3 4 X 5 5 | 5 5 4 X X 0

C7#9 C#7#9 D7#9 C#7#9 C7#9 C#7#9 D7#9 C#7#9

3 5 3 4 X 5 | X 4 6 4 | 3 3 3 4 X 5 5 | 5 5 4 4

C7#9 C#7#9 G7 **D** G7

8va-----

5 3 3 4 5 | X 14 16 15 15 X | 0 0 0 16 16 15 16 15 14 15 | 0 0 X 14 16 15 15 X

*8va-*

*8va-*

*8va-*

**E**

G9 F9#11 E7#9b13 F#6/G# B7 D7#9

*loco*

1.  
C#+7 E7#9#11 A7 D7sus4 G9 F9#11

2.  
A9 D7sus4 G7 G9 F9#11 E7#9b13 F#6/G# B7

7 7 0 5 5 | 0 2 0 5 3/4 3/4 | 5 3 | 2 X 6 | 7 X 6

D7#9 C#+7 E7#9#11 Am9 D7sus4 F#7 B7

5 X 3 | 2 X 6 | 7 X 6 6 X | 5 5 5 5 X | 4 4 4 2 2 4 1

**F**  
E<sup>6</sup> G#m7 C#m7 Bb13b5 Amaj7 E/G# F#m7 B7

2 2 2 2 6 6 6 6 | 4 X 4 X 6 6 | 5 5 4 4 4 | 2 2 X 2 2 X

E<sup>6</sup> G#m9 C#m9 Bb13b5 Amaj7 E/G# F#+7b9 B7

2 X 6 X | 4 X 6 X | 5 5 X 4 X | 2 X 2

E<sup>6</sup>/G# C#m7b5/G# A/B Bb A Abm7 F#7b9 B7

6 4 X 6 | 4 3 X | 2 2 1 X | 4 4 6 7 9 X

E C#m7 Bb13b5 Amaj7 E/G# F#m7 B9 A7 D7sus4 G9

7 7 6 6 4 | X 6 6 5 | 4 X | 2 2 5 5 5

**G**

F9#11      E7#9b13      F#6/G#      B7      D7#9      C#+7

(5)      x 3 3      2 2 6      7 7 6      5 5 3      4 3

E7#9#11      Am7      D7sus4      (Steel drums)      G9      F9#11      E7#9b13 F#6/G#

2 2 6 6      7 7 5 5           5 3      2 6

B7      D7#9      C#+7      E7      Am9      D7sus4      G7

7 6 6 6      5 3      4 3      2 6      7 7 x 5 5      0

**H**  
G7

8va-----

0 14 16 x      0 0 0 16 16 15 16      0 0 x 14 16 x      0 0 0 19 19 18 19

8va-----

0 0 x 14 16 x      0 0 0 16 16 15 16      0 0 x 14 16 x      0 0 0 19 19 18 19

8va-----

0 0 x 14 16 x      0 0 0 16 16 15 16      0 0 x 14 16 x      0 0 12 12 12 15 14 0

8va-----

loco

0 x 14 16 15 15 x | 0 0 0 0 19 19 18 19 15 14 15 | 0 0 x 14 16 15 15 x | 0 0 0 0

1

N.C.

5 5 2 2 x | 3 x x 4 | 2 2 3 2 5 2 5 4 3 (0) | 2 3 (5) 5 5

G7 Gb7 F7

5 (3) 5 5 5 3 8 5 8 5 | 5 5 5 6 | 5 5 4 4 3

J

E<sub>9</sub> G#m9 C#m7 Bb13b5 Amaj7 E/G# F#m7 B9 E<sub>9</sub> G#m9

2 4 4 6 5 x 4 4 2 x 2 2 4 1 | 2 x 6 x

C#m9 Bb13b5 Amaj7 E/G# F#7<sub>9</sub> B7 E<sub>9</sub>/C# C#m7b5/G# A/B Bb A Abm7

4 4 1 5 4 2 2 2 4 4 4 6 4 x 3 2 1 4

F#7b9 B7 E<sub>9</sub> C#m7 Bb12b5 Amaj7 E/G# F#m7 B9 A7 D7sus4 G

4 6 2 4 0 2 2 6 6 4 x 6 6 5 4 x 2 2 5 5 3

from Jaco Pastorius

# Portrait of Tracy

By Jaco Pastorius

**A**

Free time

\* G5

D5

A5

E

15ma

loco

**B**

G/C\*\*

D/G

\*Chord symbols reflect implied harmony.

\*\* All upstemmed notes are harmonics. Pitches sound two octaves higher than written except where indicated at **D**.

Emaj9

Cmaj9

G/C

D/G

Emaj7

Eb7#9

\*\*\*

\*\*\*H.H.

H.H.

\*\*\* D# harmonic is produced by fretting a B on the 2nd fret of the H string with the index finger, then playing the harmonic on the 6th fret of the A string with the pinky finger (while still holding the B).

**C**

Moderately ♩ = 98

Emaj9

Cmaj9

Emaj9

Eb7#9

Eadd2/G#

G6

3

H.H.

H.H.

†

††

†Harmonic located 3/10 the distance between 2nd & 3rd frets.  
††Harmonic is located directly over 2nd fret.

D/F#

F6(#4)

E13

Esus2/4

E13

Esus2/4

E13

(7)

Esus2/4

E13

Esus2/4

**D**

C6

Bm7

††† 8va

††† Applies to upstemmed notes only.

B♭maj7 *8va* Bm7 C<sup>6</sup>  
 Bm9 B♭maj7 E♭maj(#4) N.C.  
 G#m7b5(add6) *8va* *loco* G D/G A/G D/G G#m7b5(add6)  
 G D/G A/G D/G G#m7b5(add6) G D/G G<sup>6</sup>  
 G#m7b5(add6) G/C D/G B♭maj7 F6maj7 **E** A Tempo G/C D/G  
 Emaj9 Cmaj9 G/C D/G Emaj9 E♭7#9 Emaj7(#4)  
 H.H. H.H. \*\*H.H.

\*\*Harmonics are produced by barring the 9th fret of the G, D, and A strings with the index finger, then playing the harmonics on the 13th fret of the same strings with the pinky finger (while still holding the notes on the 9th fret).



First system of musical notation, including a staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: (9) 11 9 0 14 | (10) 14 0 11 9 0 9 11 | 11 9 (0) 14.

Second system of musical notation, including a staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: (10) 14 11 9 11 | 9 9 9 10 12 11 9 11 11 (9) 11 (11) 9 9 11 11 8. Above the staff, the text "N.C. (Db7#9)" is written.

Third system of musical notation, including a staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: 9 9 11 7 7 8 8 10 11 9 11 12 9 9 9 || 11 9 0 17/19 18/20. Above the staff, the text "Fb Bb/D Db7#9 Db13#9#11 Sva" is written, with a box labeled "C" above the Db13#9#11 chord.

Fourth system of musical notation, including a staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: (19) 20 0 11 9 X 9 11 | 11 9 0 14 (10) 14 0 11 9 0 9 11 | 9 9. Above the staff, the text "Sva loco" is written.

Fifth system of musical notation, including a staff with notes and a guitar fretboard diagram below it. The fretboard diagram shows fingerings: (9) 11 9 0 12/14 13/15 | 11 9 0 9 11 | 11 9 0 14. Above the staff, the text "Sva loco" is written.

8va----- loco

(10) 14 11 9 0 9 11 11 9 0 12 14 13 15 14 15 11 9 0 9 11 9 9

8va----- loco

(9) 11 9 0 14 14 10 11 9 0 9 11 11 9 0 16 17 11 9 11 9 9

N.C.(Db7#9) Fb Bb/D Db7#9 E13#9

(9) 9 10 12 11 9 11 11 9 11 11 9 11 11 8 9 9 11 7 8 8 9 10 11 9 11 12 9 9 0

**D**

(0) 5 5 7 5 7 X X X 7 5 X 5 7 5 5 7 5 7 X X X 7 5 3 0

(0) 5 5 7 5 7 X X X 7 X X 5 7 5 5 7 5 7 X X X 7 5 3 0

5 5 7 5 7 X X X 7 5 X 5 7 5 5 7 5 7 X X X 7 5 3 0

N.C.(E#9) G Db/F E Bb/D

(0) 12 13 15 14 12 14 14 12 14 14 12 (12) 14 14 11 12 12 14 10 10 11 11 9 9 11 7 8 8 10

Db7#9 E Db13#9

9 11 9 11 12 9 9 11 9 0 14 (10) 14 11 9 0 9 11 9 9

\*Vibrato 2nd and 3rd times only.

*diva* *loco*

(9) 11 9 0 14 16 15 17 (16) 17 0 11 9 0 9 11 9 9 11 9 0 14

(10) 14 0 11 9 0 9 11 9 9 11 9 0 14 11 9 0 9 11 9 9

N.C.(Db7#9)

Fb

Bb/D

Db7#9

Bb7

Musical notation for the first system, including a bass line and a guitar fretboard diagram. The fretboard diagram shows fingerings: (9) 9 10 12 11 9 11 11 9 11 11 8 | 9 9 11 (7) 8 (8) 6 4 6 2 4 1

F

Musical notation for the second system, including a bass line and a guitar fretboard diagram. The fretboard diagram shows fingerings: (1) 3 1 3 0 0 3 X 3 X 0 1 3 X X 0 1 1 3 0 0 3 X 3 X X 2 3 X 0 0

Musical notation for the third system, including a bass line and a guitar fretboard diagram. The fretboard diagram shows fingerings: 1 1 1 5 3 3 4 5 5 6 3 1 3 1 0 0 0 1 0 0 1 2 3 2 3 0

Musical notation for the fourth system, including a bass line and a guitar fretboard diagram. The fretboard diagram shows fingerings: 1 3 1 3 0 0 3 X 3 0 2 3 X X 0 1 1 0 0 X X 3 3 X 2 X 0 0

Musical notation for the fifth system, including a bass line and a guitar fretboard diagram. The fretboard diagram shows fingerings: 1 1 3 0 0 X 1 0 2 0 3 0 4 0 1 1 3 3 1 3 0 0 3 2 X

Musical notation for the sixth system, including a bass line and a guitar fretboard diagram. The fretboard diagram shows fingerings: 1 1 3 0 0 X X 3 0 X 2 3 X 0 0 1 X 3 0 0 X X 3 3 X 2 X 0 0

First system of musical notation, including a bass staff with notes and a guitar staff with fret numbers and 'x' marks.

Second system of musical notation, including a bass staff with notes and a guitar staff with fret numbers and 'x' marks.

Third system of musical notation, including a bass staff with notes and a guitar staff with fret numbers and 'x' marks. Includes annotations: *8va* (octave up) and *Harm. let ring* (harmonic let ring).

Fourth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers and 'x' marks. Includes annotation: *let ring*.

Fifth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers and 'x' marks.

Sixth system of musical notation, including a bass staff with notes and a guitar staff with fret numbers and 'x' marks.

8va -----  
 let ring-----  
 1 X 3 0 0 3 1 3 3 X 2 3 3 0 0 1 3 0 0 0 0 0 0

8va-7  
loco  
 8va-----7  
loco  
 8va-7  
loco  
 let ring-----  
 (18) 18 18 3 1 3 0 0 3 1 3 3 X 2 3 X 0 0  
 0 0 0 0 0

1 1 3 0 0 3 1 0 0 1 2 3 2 3 0 1 X 3 3 1 3 0 0 1 3 3 2 3 X

0 1 X 3 0 0 X 3 3 2 2 3 0 1 1 3 3 1 1 3 1 3 X X 2 3 X 1 1

*Begin fade*

(1) 3 0 0 3 X 1 0 3 3 4 X 1 1 3 1 3 0 0 3 X 5 6 3 3 (1) 3

*Fade out*

(3) 1 0 0 0 3 1 0 0 1 2 3 2 3 0 1 3 1 3 0 0 3 1 3 X X 2 X X 0

from Weather Report - *Mr. Gone*

# River People

By Jaco Pastorius

**A**

Moderate Funk ♩ = 104

D<sup>6</sup> (Synth.) **3**

9 9 7 7 9 9 7 7 7 7 5 5 5 5 3 3

7 7 5 5 7 7 5 5 5 5 3 3 7 7 5 5

9 9 7 7 9 9 7 7 7 7 5 5 5 5 3 3

7 7 5 5 7 7 5 5 5 5 3 3 7 7 5 5

**B**

D<sup>6</sup>

9 9 7 7 9 9 7 7 7 7 5 5 5 5 3 3

7 7 5 5 7 7 5 5 5 5 3 3 7 7 5 5

9 9 7 7 9 9 7 7 7 7 5 5 5 5 3 3

7 7 5 5 7 7 5 5 5 5 3 3 7 7 5 5

N.C. D<sup>6</sup> F<sup>6</sup> G<sup>b6</sup>

9 9 7 7 7 7 5 5 2 2 6 6 8  
7 7 5 5 5 5 3 3 0 0 4 4 4 6 6 4 6

9 9 6 6 4 4 4 4 9 9 11 13 15  
7 7 4 4 2 2 2 2 4 4 0 0 7 7 7 7 9 9 11 13 15

N.C. C<sup>6</sup>

9 9 6 6 6 6 4 4 9 9 7 7  
7 7 4 4 4 4 2 2 4 4 7 7 5 5 7 7

9 9 7 7 7 7 5 5 9 9 7 7  
7 7 5 5 5 5 3 3 7 7 5 5 7 7

N.C. D<sup>6</sup> E<sup>6</sup> F<sup>6</sup> G<sup>b6</sup>

9 9 7 7 7 7 5 5 2 2 6 6 7 7  
7 7 5 5 5 5 1 3 5 5 0 0 2 2 4 4 5 5 7 7

First system of music with a bass staff and a guitar staff. The guitar staff contains the following fret numbers: 9 9 6 6 7 7 4 4 | 2 2 6 6 7 7. The bass staff contains the following fret numbers: 7 7 4 4 5 5 2 2 | 0 0 4 4 5 5.

Second system of music with two first endings. The first ending is marked "1." and the second is marked "2.". The second ending includes chord markings: N.C., D<sup>6</sup>, and F<sup>6</sup>. The guitar staff contains the following fret numbers: 9 9 6 6 7 7 7 7 | 9 9 7 7 7 7 6 6. The bass staff contains the following fret numbers: 7 7 4 4 5 5 5 5 | 7 7 5 5 5 5 3 3.

Section C, starting with a G<sup>6</sup> chord. The guitar staff contains the following fret numbers: 3 3 7 7 8 8 | 10 10 8 8 8 8 6 6. The bass staff contains the following fret numbers: 1 1 5 5 6 6 | 8 8 6 6 6 6 4 4.

Second system of music in section C. The guitar staff contains the following fret numbers: 10 10 8 8 | 10 10 8 8 8 8. The bass staff contains the following fret numbers: 8 8 6 6 | 8 8 6 6 6 6 1 1.

Section C, starting with an F7 chord. The guitar staff contains the following fret numbers: 7 7 8 8 | 10 10 7 7 8 8 6 6. The bass staff contains the following fret numbers: 5 5 6 6 | 8 8 5 5 6 6 4 4.

Final system of music in section C. The guitar staff contains the following fret numbers: 3 3 7 7 8 8 | 10 10 7 7 8 8. The bass staff contains the following fret numbers: 1 1 5 5 6 6 | 8 8 5 5 6 6 1 1. The instruction "Play 12 times" is written above the staff.

Play 4 times

First system of musical notation. The top staff is a bass line with a melodic line. The bottom staff is a guitar line with fret numbers: 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10.

Play 3 times

Second system of musical notation. The top staff is a bass line with a melodic line. The bottom staff is a guitar line with fret numbers: 10 10, 10 10, 8 8, 10 10, 8 8, 5 5, 3 3, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10.

8va

loco

w/ octaver

Third system of musical notation. The top staff is a bass line with a melodic line. The bottom staff is a guitar line with fret numbers: 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 11 11, 13 13, 15 15, 17 17, 17 20, 18 18, 10 10, 8 8.

Fourth system of musical notation. The top staff is a bass line with a melodic line. The bottom staff is a guitar line with fret numbers: 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10.

Begin fade

Fifth system of musical notation. The top staff is a bass line with a melodic line. The bottom staff is a guitar line with fret numbers: 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10.

Fade out

Sixth system of musical notation. The top staff is a bass line with a melodic line. The bottom staff is a guitar line with fret numbers: 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10, 8 8, 10 10.

from Weather Report—*Heavy Weather*

# Teen Town

By Jaco Pastorius

**A**

Moderately ♩ = 128

**B**

4 C13 A13

5 3 5 3 5 3 6 7 5 7 5 4 2 4 2 2

F13

D13

C13

1 2 5 3 5 3 0 5 6 7 5 7 8 9 9 7 9 5 5 6 7 5 5

A13

F13

D13

2 3 4 4 4 2 2 4 5 5 3 1 1 3 4 5 7 8 9 5 6 7

C13

A13

F13

6 5 8 5 0 2 3 4 5 6 7 7 6 5 8 7 10 7 7 10 8

D13

8va ---- C13

loco

A13

-7 5 7 17 17 3 5 3 3 5 3 7 7 4 5 4 7 5 2 5 3

F13

D13

C13

8va -----  
loco

1 2 3 | 17 15 17 17 | 5 3 3 3 3 5 3 6 7 5 7 5 7 5 4

A13

F13

D13

2 4 2 2 | 1 2 5 3 5 3 3 0 5 6 7 5 7 8 9 9 7 9 5 5

C13

A13

F13

6 7 5 5 5 | 2 3 4 2 4 4 2 2 4 | 5 5 3 1 1

D13

C13

A13

F13

3 4 5 7 8 9 5 6 7 | 6 5 8 5

D13

C13

A13

F13

D13

3 4 5 7 8 9 5 6 7 | 6 5 8 5

C

D

8 E13 A13

w/ octaver

E13 A13 12

E

E13 C#13 A13

octaver off

F#13 E13 C#13

A13 F#13

Play 3 times



Bass I tacet

Musical notation for Bass I. The first staff shows a 7/7 time signature. The second staff contains a guitar-style diagram with notes on the strings and an 'X' on the 7th string. The third staff has a note marked with an asterisk and a wavy line, with the text "w/ Random fdbk." below it. The fourth staff shows a note marked with an asterisk and an 'X' on the 7th string, with the text "\*Randomly hit strings" below it.

**B** N.C.(Am)

Musical notation for Bass 2, N.C.(Am). The staff shows a sequence of notes with a slur over the last three. Below the staff is a guitar-style diagram with fret numbers: 14, 13, 14, 14, 12, 14, 12, 14, 17, 14.

Musical notation for Bass 2, 8va. The staff shows a sequence of notes with a slur over the last three. Below the staff is a guitar-style diagram with fret numbers: 14, 17, 19, 14, 17, 19, 14, 17, 14, 19, 14, 18, 17, 14, 18, 14.

Musical notation for Bass 2, 8va. The staff shows a sequence of notes with a slur over the last three. Below the staff is a guitar-style diagram with fret numbers: 14, 17, 19, 14, 17, 19, 14, 17, 19, 14, 18, 17, 17, 14, 19, 17, 14, 19, 17, 14, 14, 17, 14, 13.

Musical notation for Bass 2, 8va. The staff shows a sequence of notes with a slur over the last three. Below the staff is a guitar-style diagram with fret numbers: 14, 17, 14, 18, 14, 18, 16, 15, (15), 19, 16, 16, 17, 17, 14, 14, 15, 15, 12. Above the diagram are arrows pointing to the 15th fret with labels "1/2" and "1/4".

8va -----

loco

\*

\*Hit bass body.

8va -----

loco

8va -----

8va -----

8va -----

dist. off

Fast ♩ = 280 **C**

N.C.(Cm7)

8va -----

w/ clean tone

Bass 1

*mf*

Bass 2  
divisi

Bass 1 *loco*

10 10 8 8 | 10 8 10 8 | 11 8 10 8 | 10 10 8 10 | 10 8 10 12

Bass 2 *loco* *8va*

*f*  
w/ dist.

20 20 | 17 | 17 | 22

18 13

Bass 1 tacet *8va*

Bass 2 *8va*

1/4

(22) 20 22 20 22 | 19 19

\* Vol. swell

**D**

N.C.(Am)

*8va*

14 17 19 | 14 17 19 | 14 17 14 | 18 17 14 | 18 17

*8va*

14 17 19 | 14 17 19 | 14 17 19 | 14 17 (19) | 14 17 14 | 19 14

*8va*

18 17 14 | 18 17 14 | 19 17 | 14 14 | 17 14 13 | 17 14 13 | 11 14 13 | 12 11 | 11 13

8va

17 14 15 17 | 14 14 15 17 14 15 17 14 | 15 13 13 16 13 13

8va

14 13 12 12 14 12 14 | 14 19 14 19 14 19 14 19 (19) | 17 1

8va

21 21 21 19 18 16 | 19 18 17 19 16

8va

17 18 | 18 19 | 19 20 17 20 19 | 20 18 16 17 18 15 18 17 | 18 16 14

8va

loco

15 16 13 16 15 | 16 14 12 13 14 12 14 13 | 14 12 10 11 12 9 12 11 10 11 8

10 11 8 9 11 8 9 11 | 8 9 7 7 7 | 10 7 8 8 6 8 4 | 5 6 5 6

8va -----

8 9 8 9 5 6 5 6 9 10 9 10 11 12 11 12 10 11 12 13 14 16 17 16 17

**E**

15ma ----- 8va -----

dist. off Harm. -----

2 3 4 5 18 16 14 13 17 16 14 12

\* Harmonic located one third the distance between the 2nd & 3rd frets

8va ----- loco

11 16 13 9 6 14 11 12 14 16 14 0

8va ----- loco

19 16 14 13 11 16 13 7 14 17 16 11 11 0 14 0 11 12 0

**F**

8va -----

16 18 19 17 19 21 22 14 17 19 14 17 19 14 17

w/ dist.

8va -----

18 17 14 19 17 14 19 17 14 14 17 14 12 12 14 14 13 10 12 13 10 (11)

8va -----  
*tr* ~~~~~~

(10) | | | 14 17 19 | 14 17 19 | 14 17 19 | 14 18

8va -----

17 14 | 19 17 14 | 19 17 14 | 14 14 | 17 14 13 16 14 13 | 11 14 13 11 10 13 11 10 | 11

N.C.(Am)  
 8va -----

10 11 12 | 10 11 12 | 11 12 | 10 11 13 10 11 13 | 14 11 13 14 17 14 14 14 | 14 14 17 19 | 17 19 14

8va -----

17 14 | 19 14 18 17 14 | 19 17 14 | 19 17 14 | 14 17 14 | 16 17 14 13 11 14 13 11 | 10 13 11 10 11 (10)

8va -----

(11) | | 11 | 12 (11) | 12 13 | 12 13 12 13 | 13 14 13 14 | 14 15 14 15 | 16 16

8va -----

(16) | 16 (16) 14 | 16 | 16 (16) 14 | 16 (16) 14 | 14 16 | 16

8va -

14 16 (16) 14 16 (16) 16 (16) 14 16 18 14 16

N.C.  
8va -

20 17 (20) 19 16 19 18 16 19 17 19

8va -

18 16 19 17 19 18

8va -

18 19 21 18 19 20 17 19 18 16 14 16 16 14 16 14 14 16 14 12 16 14 12

8va -

15 15 13 15 12 12 15 12 15 15 13 15 11 13 10 11 13 14 11 13 14 16 13 14 16 13 14 16

8va -

13 13 15 15 12 12 14 14 12 14 14 11 11 12 11 12 11 12 11 12 11 12 13 12 13

8va

11 12 11 12 12 13 12 13 | 13 14 13 14 14 15 14 15 | 13 14 13 14 18 19 18 19 | 17 18 17 18 16 17 16 17

8va

16 17 16 | 17 15 | 15 16 | 15 | 16 14 | 14 15 14 | 15 | 13 | 14 12 | 13 14 | 13 13 14 | 13 14 15

8va

13 15 12 14 11 12 11 12 | 11 11 13 13 11 13 14 | 11 | 12 14 15 | 12 13 15 16 13 | 14 | 14 | 16 14

8va

loco

18 15 | 15 | 16 13 | 14 | 15 11 | 13 | 13 9 | 11 | 11 8 | 9 | 10 6 | 8 | 9 | 13 9 | 11 11 8 | 9 | 11

8va

(Drums)

8

13 14 | 15 16 | 17 17 | 19 20 19 | 12 11 | 12 13 | 14 15 | 16 16 | 18 18 19 18 | 11 10

let ring -

# Bass Notation Legend

Bass music can be notated two different ways: on a *musical staff*, and in *tablature*.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the bass fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:  
G  
F  
E  
D  
C  
B  
A

Strings:  
high G  
D  
A  
low E

3rd string, open      2nd string, 2nd fret      1st & 2nd strings open, played together

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**SHAKE:** Using one finger, rapidly alternate between two notes on one string by sliding either a half-step above or below.

**NATURAL HARMONIC:** Strike the note while the fret hand lightly touches the string directly over the fret indicated.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing them and striking them with the pick hand.

**BEND:** Strike the note and bend up the interval shown.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**RIGHT-HAND TAP:** Hammer ("tap") the fret indicated with the "pick-hand" index or middle finger and pull off to the note fretted by the fret hand.

**LEFT-HAND TAP:** Hammer ("tap") the fret indicated with the "fret-hand" index or middle finger.

**SLAP:** Strike ("slap") string with right-hand thumb.

**POP:** Snap ("pop") string with right-hand index or middle finger.

## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)

*D.C. al Fine*

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).



(*accent*)

- Accentuate note with great intensity

**Bass Fig.**

- Label used to recall a recurring pattern.



(*staccato*)

- Play the note short

**Fill**

- Label used to identify a brief pattern which is to be inserted into the arrangement.



- Downstroke

tacet

- Instrument is silent (drops out).



- Upstroke



- Repeat measures between signs.

*D.S. al Coda*

- Go back to the sign (Coda symbol), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

A person with long hair and a beanie is playing a double bass. The background is a warm, orange-red color. The person is wearing a patterned jacket. The double bass is the central focus, with its strings and body clearly visible. The overall mood is artistic and musical.

Amerika  
Birdland  
Blackbird  
Soul Intro  
The Chicken  
Chromatic Fantasy  
Come on, Come Over  
Continuum  
Donna Lee  
Invitation  
Liberty City  
Opus Pocus  
Portrait of Tracy  
River People  
Teen Town  
Word of Mouth