

ARTIST
TRANSCRIPTIONS™
GUITAR

AL DI MEOLA

Music - Words - Pictures



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MORNING FIRE

Al Di Meola

Moderately

Guitar

3 4 1 3 1 4 3 2 4 2 4 1 4 2 1 4 3 4 1 3 1 4 3 2 4 2 4 1 4 2 1 4 3
Guitar staff: Treble clef, 4/4 time, key signature of one sharp. Fingerings above the notes indicate a specific finger sequence. Dynamics include *mf* and *p*. A bass line is provided below the guitar staff.

Bass staff: Bass clef, 4/4 time, key signature of one sharp. It consists of mostly rests and a few bass notes.

(4) — (3) — (4) — (3) — (4) — (3) — (5) — (4) — (5) — (4) — (5) — (4) — (5) — (6) —
mf No Chord

D

mf

3

N.C.

Guitar staff: Treble clef, 4/4 time, key signature of one sharp. It features a melodic line with slurs and grace notes.

Bass staff: Bass clef, 4/4 time, key signature of one sharp. It consists of mostly rests and a few bass notes.

6

(4) — (3) — (4) — (3) — (2) —
D —
N.C.

Guitar staff: Treble clef, 4/4 time, key signature of one sharp. It shows a melodic line with slurs and grace notes.

Bass staff: Bass clef, 4/4 time, key signature of one sharp. It consists of mostly rests and a few bass notes.

N.C.

(5) — (6) — (4) — (5) — (6) — (4) — (5) —
— (4) — (3) — (4) —
— (2) — (3) — (2) — (1) —
C — N.C.

Guitar staff: Treble clef, 4/4 time, key signature of one sharp. It shows a melodic line with slurs and grace notes.

Bass staff: Bass clef, 4/4 time, key signature of one sharp. It consists of mostly rests and a few bass notes.

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4-4

11 (4)

A F♯ N.C. A A

14 (3) (3)

16 (5) (4) N.C. 3/4

19 (4) — (5) — (6) — B♭

22 N.C. E

6

(4) A

3 3 4 3

Measure 6: Treble staff has eighth-note patterns. Bass staff has quarter notes. Measure 7: Treble staff has eighth-note patterns. Bass staff has quarter notes.

8

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

Measure 8: Treble staff has sixteenth-note patterns. Bass staff has quarter notes. Measure 9: Treble staff has sixteenth-note patterns. Bass staff has quarter notes.

0

N.C. B_b

Measure 0: Treble staff has eighth-note patterns. Bass staff has quarter notes. Measure 1: Treble staff has eighth-note patterns. Bass staff has quarter notes.

3

N.C. G

Measure 3: Treble staff has eighth-note patterns. Bass staff has quarter notes. Measure 4: Treble staff has eighth-note patterns. Bass staff has quarter notes.

6

E

Measure 6: Treble staff has eighth-note patterns. Bass staff has quarter notes. Measure 7: Treble staff has eighth-note patterns. Bass staff has quarter notes.

39

Bar —

N.C. Gb G

41

Bar —

Ab A

43

Bar —

Bb B C C# N.C.

45

Bar —

47

3-3

4-4

② — ③ — ② ① — ② ③ — ① — ② ① —

A

*Muting from bar 39 to beginning of bar 43.

LAND OF THE MIDNIGHT SUN

Al Di Meola

Moderately, bright Latin feel

Guitar

Bass

3

6

8

mf

* Bm7

mf

$\frac{1}{2}$ CXII

G C Bm7

Implied harmony

Em7/A No chord

1

1

1 1 1
3 2 3
3 2 3

Cm7/F Bm7/E Am7/D

4

1/2CII
3 4 3 2
1 2

4

Amaj7 Cm7/F Bm7/E

7

1/2CII
3
1

7

Am7/D C#sus4

20

2 3 2 3 2 1
F#m E

20

F#m E

24

4 3 4 3 4
Muted
F#m

24

F#m

27

Muted

E F#m Bm7

30

B D A 3

34

5 6 5 6 5 2 1 2 3 Bm7 B

37

D A 3 2 4 5 4 5 4 5 3 4 5 2 B

40

Bm7 B D

This sheet music is for guitar and consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The key signature changes throughout the piece, indicated by the number of sharps or flats on the staff. Measure 27 starts with a muted chord (E) in treble clef, followed by a bass note (F#m). Measure 30 begins with a bass note (B) in bass clef, followed by treble notes (D) and (A). Measure 34 starts with a bass note (5) in bass clef, followed by treble notes (6), (5), (6), (5), (2), (1), (2), (3). Measure 37 starts with a bass note (D) in bass clef, followed by treble notes (A), (3), (2), (4), (5), (4), (5), (4), (5), (3), (4), (5), (2). Measure 40 starts with a bass note (Bm7) in bass clef, followed by treble notes (B) and (D). Various fingerings are marked above the notes, such as '2-2', '3-3', and circled numbers (1 through 6) indicating which string to play. The time signature varies between common time (4/4) and 2/4.

43

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

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

(3) (2) (3)

A Muted F#m7 B7 E

Repeat for solos

46

F#m7 B7 E

Last time

48

I III

Fmaj7 Gmaj7

Repeat for solos

Last time

51

Bm7 A

54

III II II

Gmaj9 F#7sus4 AaddB E

59

F#m E

1.2.3.

4.

62

Muted F#m Muted F#m

64

II

F#sus4

66

Em7 Gmaj7 D Em7 Gmaj7 D

1.2.

68

Bar 3-3 (3) (2) (1) (4) (5) (2)

C#sus4 A E

3.

Muted

70

C#sus4

73

mf-f

C#7-9 F#m C#7-9 F#m

mf-f

Repeat for solos

75

C#7-9 F#m C#7-9 F#m

Last time

77

C#7-9 F#m Bm7

mp

79

A Bm7

Musical score for measures 81-82. The top staff shows a treble clef, two measures of music with sixteenth-note patterns, and fingerings (5, 4), (5), (4), (5). The bottom staff shows a bass clef, two measures of music labeled 'A' above them, and fingerings (5, 4), (5).

Musical score for measures 83-84. The top staff shows a treble clef, a measure of music with a dynamic 'mf', fingerings (3), (4), (5), (4), (3), (2), (3), (2), (1), (2), (3), (4), and a measure of sixteenth-note patterns. The bottom staff shows a bass clef, a measure of music labeled 'Em7' and 'F#m' above it, and a dynamic 'mf'.

1.2.3.

Musical score for measures 85-86. The top staff shows a treble clef, a measure of music with fingerings (4), (3), (2), (1), (2), (5), and a measure of sixteenth-note patterns. The bottom staff shows a bass clef, a measure of music labeled 'Bm7' above it, and a dynamic 'mf'.

4.

Musical score for measures 87-88. The top staff shows a treble clef, two measures of music with sixteenth-note patterns. The bottom staff shows a bass clef, a measure of music labeled 'A' above it, and a measure of music labeled 'Bm7' above it.

Musical score for measures 89-90. The top staff shows a treble clef, two measures of music with sixteenth-note patterns. The bottom staff shows a bass clef, a measure of music labeled 'A' above it, and a measure of music labeled 'Bm7' above it.

1.

||2.

91

A

93

gradual cresc.

95

II

1 3 2 1 2 4 1 2 3 2 1

F#sus4

97

mf

Bm7

mf

99

G C Bm7 Em7/A N.C.

* Fingering as on 1st page.



102

Musical score page 1, measures 104-105. Bass clef, 4/4 time. Chords: Cm7/F, Bm7/E, Am7/D. Measure 105 ends with a sharp sign.

105

Musical score page 1, measures 106-107. Treble clef, 4/4 time. Chords: Amaj7, Cm7/F, Bm7/E. Measure 107 ends with a sharp sign.

108

Musical score page 1, measures 108-109. Treble clef, 4/4 time. Chords: Am7/D, C#sus4. Measure 109 ends with a sharp sign. Dynamics: gradual cresc.

110

Musical score page 1, measures 110-111. Treble clef, 4/4 time. Fingerings: (4) (3) (2) (1) (4) (3) (2) (1). Measure 111 ends with a sharp sign.

112

Musical score page 1, measures 112-113. Treble clef, 4/4 time. Fingerings: f E (1) (2) (3) F F#. Measures 112 and 113 end with a sharp sign.

* Fingering as on 2nd page.

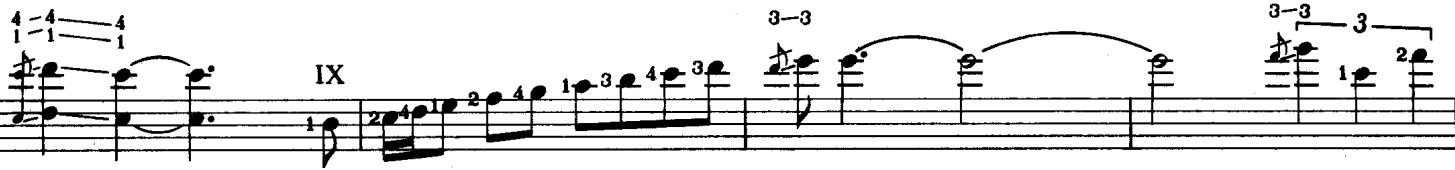
MIDNIGHT TANGO

Al Di Meola

Moderately

The musical score consists of five staves of music. The top staff is for the **Guitar**, showing a treble clef and a 4/4 time signature. It features fingerings (e.g., 1, 2, 3, 4) and dynamic markings (*mp*). The second staff is for the **Bass**, showing a bass clef and a 4/4 time signature. It includes chord changes like Dm9 and Am9, and dynamic markings (*mp*). The third staff continues the guitar part. The fourth staff begins at measure 5 and shows the bass line continuing with chords Dm9 and Am9. The fifth staff begins at measure 9 and shows the guitar line again. The score concludes at measure 13 with an Am9 chord.

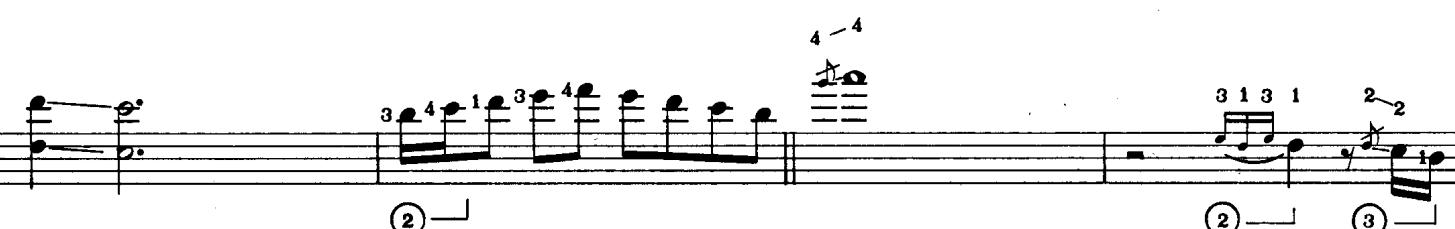
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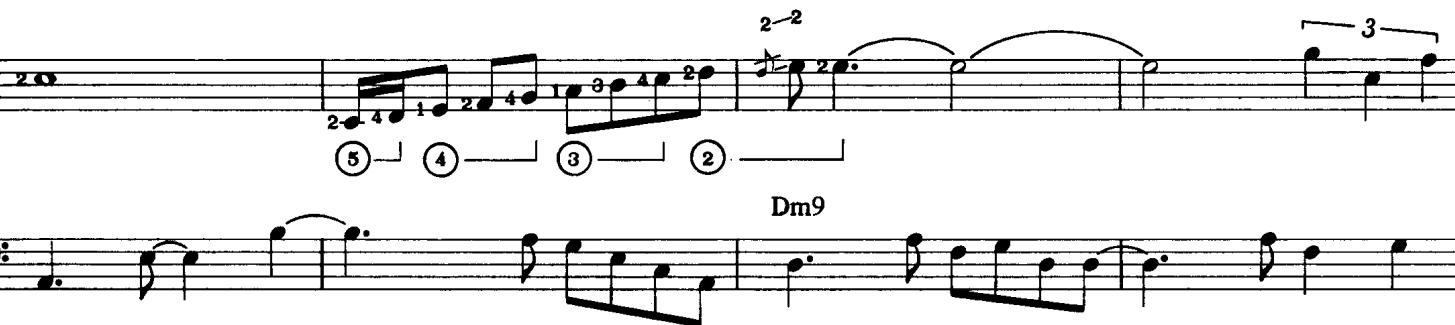
Dm9



Am9



Am9



37

Am9

41

Dm9

45

Am9

49

Twice as fast ($\text{♩} = \text{d}$)

F

Detailed description: The image shows five staves of piano sheet music. Staff 1 (top) starts with a treble clef, a key signature of one sharp, and a tempo of 37. It features a series of eighth-note patterns with various slurs and grace notes. Staff 2 (second from top) begins at measure 41 with a bass clef, a key signature of one sharp, and a tempo of Am9. It consists of eighth-note patterns with slurs. Staff 3 (third from top) starts at measure 45 with a treble clef, a key signature of one sharp, and a tempo of Dm9. It contains eighth-note patterns with slurs and grace notes. Staff 4 (fourth from top) continues the eighth-note patterns with slurs. Staff 5 (bottom) starts at measure 52 with a treble clef, a key signature of one sharp, and a tempo of Twice as fast ($\text{♩} = \text{d}$). It includes a dynamic marking 'F' and a bass clef. The music uses a combination of eighth and sixteenth notes, with various slurs, grace notes, and dynamic markings like 3-3 and 4-4.

III

56

G Am

1 0

F

60

1 0

1.

64

G Am

1 0

2.

V

68

Am F

1 0

6 4 6 4

VII

71

G A

1 0

6 4 6 4

Freely

Guitar tablature for measures 75-78. The top staff shows a muted strum with a grace note (0) followed by a sustained note (0). The bottom staff shows a sustained note (0) followed by a muted strum. The tab includes fingering (V), muting instructions (Muted), and a dynamic (Am9, Em11).

Am9

Em11

Muted

N.C.

(2)

(Into tempo)

Moderately fast

Sheet music for piano showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 94 starts with a treble clef. Measure 95 starts with a bass clef. The music consists of eighth-note patterns. Measure 94 has measure numbers 1, 2, and 3 circled. Measure 95 has measure numbers 2 and 3 circled.

Dm7 Am7 Dm7 Am7

To Coda

Sheet music for piano showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 98 starts with a treble clef. Measure 99 starts with a bass clef. The music consists of eighth-note patterns. Measure 98 has measure numbers 1, 2, and 3 circled. Measure 99 has measure numbers 2 and 3 circled.

Dm7 Am7 Dm7 Am7

Sheet music for piano showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 102 starts with a treble clef. Measure 103 starts with a bass clef. The music consists of eighth-note patterns. Measure 102 has measure numbers 1, 2, and 3 circled. Measure 103 has measure numbers 2 and 3 circled.

Am9 (Chords for solos)

G

Sheet music for piano showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 106 starts with a treble clef. Measure 107 starts with a bass clef. The music consists of eighth-note patterns. Measure 106 has measure numbers 1, 2, and 3 circled. Measure 107 has measure numbers 2 and 3 circled.

Am9

G

Sheet music for piano showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measure 110 starts with a treble clef. Measure 111 starts with a bass clef. The music consists of eighth-note patterns. Measure 110 has measure numbers 1, 2, and 3 circled. Measure 111 has measure numbers 2 and 3 circled.

F

E

Repeat for solos

Last time

— 3 —

114

F

E

F

G

F

G

D.S. al Coda

119

N.C.

Coda

123

A^m7

N.C.

Repeat and fade

127

A

F

131

B^b

G

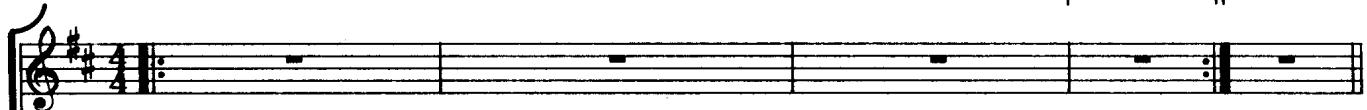
RACE WITH DEVIL ON SPANISH HIGHWAY

Al Di Meola

Moderately fast

[1.] [2.]

Guitar

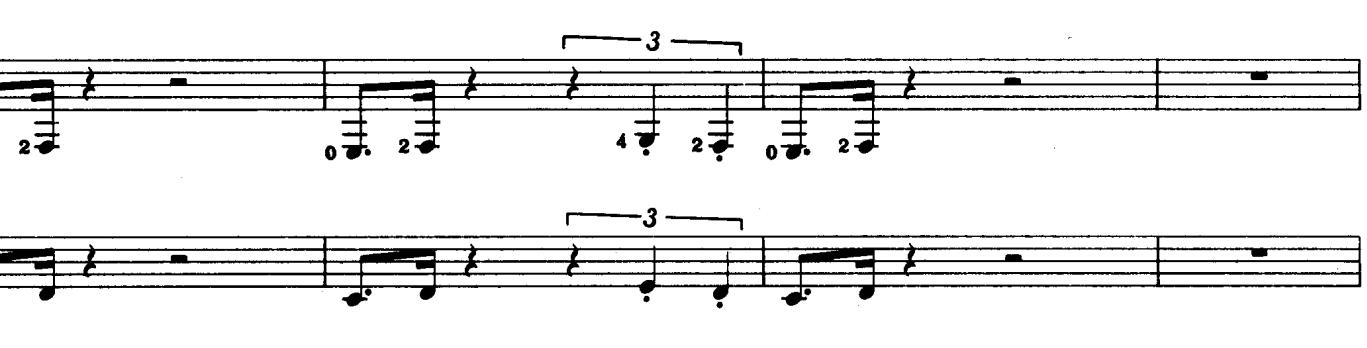


Bass



* Bm7

3



3

3

6



3

(5) (4)

3

10



3

3

3

3

3

3

3

3

3

3

3

3

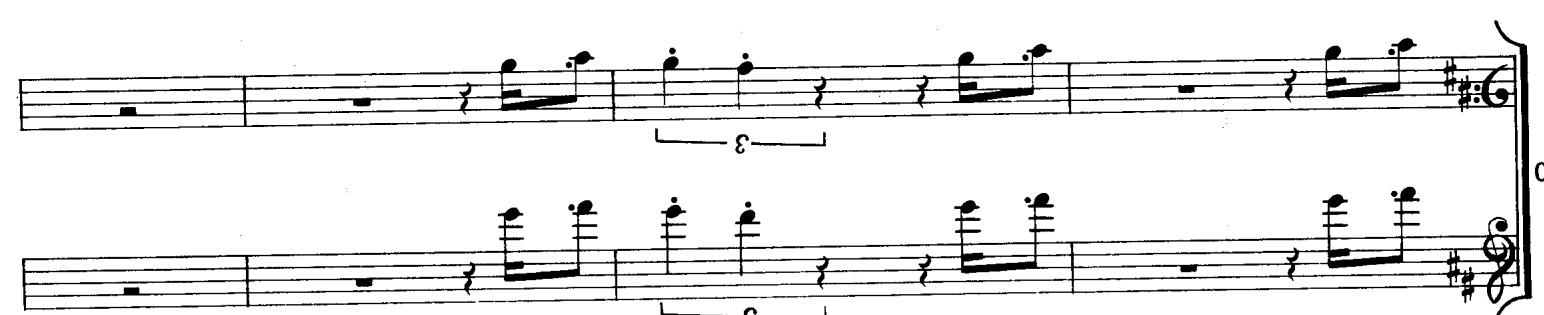
3

3

* Implied harmony

** Long slide down sixth string

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32



Musical score page 32. Treble and bass staves. Measure 32 starts with a rest followed by eighth-note pairs. Measure 33 begins with a sixteenth-note pattern. Measure 34 starts with a sixteenth-note pattern. Measure 35 starts with a sixteenth-note pattern. Measure 36 starts with a sixteenth-note pattern.

36



Musical score page 36. Treble and bass staves. Measure 37 starts with a sixteenth-note pattern. Measure 38 starts with a sixteenth-note pattern. Measure 39 starts with a sixteenth-note pattern.

40



Musical score page 40. Treble and bass staves. Measures 40-41 show eighth-note patterns. Measures 42-43 show eighth-note patterns.

42



Musical score page 42. Treble and bass staves. Measures 44-45 show eighth-note patterns.

44



Musical score page 44. Treble and bass staves. Measures 44-45 show eighth-note patterns. Measures 46-47 show eighth-note patterns. Measures 48-49 show eighth-note patterns. Measures 50-51 show eighth-note patterns. Measures 52-53 show eighth-note patterns. Measures 54-55 show eighth-note patterns. Measures 56-57 show eighth-note patterns. Measures 58-59 show eighth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 show eighth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show eighth-note patterns. Measures 68-69 show eighth-note patterns. Measures 70-71 show eighth-note patterns. Measures 72-73 show eighth-note patterns. Measures 74-75 show eighth-note patterns. Measures 76-77 show eighth-note patterns. Measures 78-79 show eighth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show eighth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show eighth-note patterns. Measures 88-89 show eighth-note patterns. Measures 90-91 show eighth-note patterns. Measures 92-93 show eighth-note patterns. Measures 94-95 show eighth-note patterns.

48

Bm A F♯m Bm A F♯m

52

② Bm A F♯m Bm A F♯m

56

Bm A F♯m Bm A F♯m

60

Bm A F♯m Bm A F♯m

64

Bm A F♯m

67

Bm A F[#]m Bm A F[#]m

70

Bm A F[#]m

73

f Bm7 ff

76

1. 2. 3 3 3
mf Bm 3 3 3
ff Em6 3 3 3
mf

80

3 3 3 3 3 3
Bm 3 3 F[#]m Bm 3 3 Em6 3

1.

84

Bm F#m

|| 2.

Muted

F#m

87

Bm Em6 Bm F#m F#m

1. 2.

92

f Muted

Bm Em6 Bm F#m

1.2.3.

96

4.

F#m

98

Slower

mf

Bm Em6 F#m

1. 2.
 101 Bm Em6 Bm Bm
 105 Bm Em6 Bm F#m F#m
 110 VII V III II V VII V III II V
 114 G F#m N.C.
 116

2.
 Freely (fast)

118

Very fast
 120

123

Half as fast ($\text{d} = \text{d}$)
 125

130

1.2.

132

3.

134

(2)

137

mf

Bm7

140

Repeat and fade

143

G

A

Bm7

LADY OF ROME, SISTER OF BRAZIL

Al Di Meola

Solo Guitar **Freely**

Guitar

Bm7 **Dm7**

C#m7 **F#7-9**

(Into time feeling)

Moderate Bossa Nova
Tremolo (like a mandolin)

Amaj7 **G6/A**

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trem.

16

(2)

Amaj7

(2)

G6/A

21

Bm7

Dm7

(2)

24

C#m7

F#7-9

28

(2)

Bm7

(2)

(2)

31

E7-9

(2)

(3)

(2)

Amaj7

34

Muted (4)

(3)

(2)

(1)

(2)

G6/A

trem.....

Guitar tablature for measures 36-38. The first measure starts with a tremolo pattern (trem.). The second measure shows a muted Amaj7 chord with fingers 1, 2, and 3. The third measure continues the muted Amaj7 chord with fingers 5, 4, and 3. The fourth measure ends with a muted Amaj7 chord with fingers 5, 4, and 5.

Guitar tablature for measures 39-40. The first measure starts with a muted G6/A chord with fingers 3, 2, and 3. The second measure continues the muted G6/A chord with fingers 2, 3, and 2. The third measure ends with a muted G6/A chord with fingers 3, 4, and 5.

Guitar tablature for measures 41-42. The first measure starts with a muted Amaj7 chord with fingers 5, 4, and 5. The second measure continues the muted Amaj7 chord with fingers 4, 5, and 3. The third measure ends with a muted Amaj7 chord with fingers 4, 3, and 4.

Guitar tablature for measures 43-44. The first measure starts with a muted G6/A chord with fingers 2, 4, and 5. The second measure continues the muted G6/A chord with fingers 5, 6, and 0. The third measure ends with a muted G6/A chord with fingers 5, 4, and 3.

Guitar tablature for measures 45-46. The first measure starts with an Amaj7 chord with fingers 4, 3, and 3. The second measure continues the Amaj7 chord with fingers 2, 3, and 1. The third measure ends with a tremolo pattern (trem.) with fingers 3, 2, and 1.

(start to fade)
trem.....

(fade out)

Guitar tablature for measures 47-48. The first measure starts with a muted G6/A chord with fingers 1, 2, and 3. The second measure continues the muted G6/A chord with fingers 2, 1, and 1. The third measure ends with an Amaj7 chord with fingers 5, 4, and 5.

ELEGANT GYPSY SUITE

Al Di Meola

Moderately fast

Muted _____
mp * Am E

This section starts with a treble clef, 4/4 time, and muted dynamics. It features a melodic line with fingerings like 3, 2, 3, 0, and 3. The bass line is mostly silent. The section ends with a key change to E.

Muted _____ Muted _____

Am

5 Muted _____

1. 2.

8 E

mf

Muted _____

8

12 B Am 5 Muted _____

This section begins with a treble clef, 4/4 time, and muted dynamics. It includes a melodic line with fingerings like 4-4, 3-3, 4, 3, 2, 3, 0, and 4. The bass line is mostly silent. The section ends with a key change to Am and a muted dynamic.

* Implied harmony

16

B E

20 Muted

B Am

24

B E

28 Muted

B Am

32 Swing feel CIV

Muted

B E N.C.

IV

CIV

3

Muted

B

A

37

40

43

46

49

CIV

4.

3

3

3

3

3

3

3

Muted

A

A

CIV

3

II

3

3

Muted

N.C.

(h)

1.2.
½CII

3.

3

A

3

3

3

3

3

3

II

4 3 IV

Am N.C.

3

B Am Muted

3

B Em

3

B Am Muted

3

B Em

68

1.2.3.

4.

72

Bm

mp

77

Bm

mf

Repeat for solos

81

Last time

85

II V III II V VII

f

N.C.

A G F# A B

f

1.

94

N.C. A G F# A B

Half as fast ($\text{♩} = \text{♩}$)

CVII

98

A G F# A Bm9 A add B

CVII

CVII

CV

V

103

Bm9 C6 sus2 +11 Dsus2 A

CVII

Bm9

gradual cresc.

A add B

gradual cresc.

Repeat for solos

108

CVII

Bm9

CVII

C6 sus2 +11

CV

V

Dsus2

A

112

Last time

CV V Twice as fast ($\text{d} = \text{j}$)

116 Dsus2 A Bm C Bm

mf Muted

mf

4-4

120 Muted

C Bm C

4-4

123 Muted ③

Bm C Bm

4-4

126 Muted

C Bm C

4-4

129 Muted

Bm C Bm

4-4

II

Muted

C F

32

2 2 3 4 5

2 2 4 4

5 4 3 4

E7 A

35

139

1. 2.

143

2 3 4 2 3

Bm C Bm

146

149

C Bm C

152

Bm C Bm

155

C Bm C

158

Bm C Bm C
Muted

162

F E7

$\frac{1}{2}\text{CII}$

166

A

170

F

G

174

A

178

C

Dm

182



186

C A

The top staff continues with sixteenth-note patterns. The bottom staff shows a bass clef with eighth-note patterns.

190

4 Ω

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with eighth-note patterns.

194

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with eighth-note patterns.

194

③ — ② ①

C Dm

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with eighth-note patterns.

198

Muted G

VII

A

Muted

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with eighth-note patterns.

201

$\frac{1}{2}$ CVII

Muted

5

$\frac{1}{2}$ CVII

Muted

F

The top staff shows a treble clef with sixteenth-note patterns. The bottom staff shows a bass clef with eighth-note patterns.

½CVII-1

204

Muted

E

N.C.

(6) (5)

3 3 3 3

207

1. 2.

mf

Am

mf

210

3 4

con't con't Muted

Muted E Am

214

1. 2.

Muted

1 2 3

1 2 3

Muted

218

3

N.C. B N.C. 3

4-4

223 f G Am ⑤

f

4-4

227 N.C.

3

3

232 3 3

3

3

237 ff V III II V III II

Am D C B E Am D C B E

ff

V III II V III II

241 V VIII X XV XIII ⑥ N.C. Am

Am C D G F N.C. Am

V VIII X XV XIII ⑥ N.C. Am

EGYPTIAN DANZA

Al Di Meola

Latin $\frac{8}{8}$ feel

III 3 3 II 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f
F#m

f 3 3

4 3

F#m

3 3

7 3

C#
F#m

3 3

10 3

C#

Treble clef, 3 sharps, 3/4 time. Fingerings and dynamic markings (e.g., *p*, *f*) are present throughout.

Measures 13-14: Bass line with harmonic context. Measures end on a C# major chord.

Measure 15: Treble clef changes to B-flat. Measures end on a D major chord.

Measures 16-17: Treble clef changes back to G. Measures end on a G major chord.

Measures 18-19: Treble clef changes to A. Measures end on a D major chord. "8va" (octave up) is indicated.

Measures 20-21: Treble clef changes to E. Measures end on a C# major chord. "Muted" is indicated.

Measures 22-23: Treble clef changes to A. Measures end on a C# major chord. "Muted" is indicated.

Measures 24-25: Treble clef changes to E. Measures end on a C# major chord. "Muted" is indicated.

28

 Muted

 1.

 Muted

 G#

 C#

 D

 F#m

 30

 33

 C#

 D

 F#m

 Asus2

 E/G#

 36

 B/D#

 E

 B

 C#

 39

 Muted

 G#

 1.

 F#m

 C#

$\frac{1}{2}CIX$

Same tempo, no $\frac{12}{8}$ feel

42

F♯m C♯

46

F♯m

50

C♯ A C♯ F♯m

54

C♯ A C♯

Three times - each time faster

57

F♯m C♯

Musical score page 60. Treble and bass staves. Key signature changes from F#m to C#.

60

F#m

C#

Musical score page 63. Treble and bass staves. Dynamics: accel. and Muted N.C.

63

accel.

④ Muted
N.C.

accel.

Musical score page 66. Treble and bass staves. Dynamic: Muted.

66

Muted

1.2. 3.

Musical score page 70. Treble and bass staves. Dynamic: Muted.

70

Muted

Tempo I, $\frac{12}{8}$ feel

(This section can be used for solos if desired)

Musical score page 74. Treble and bass staves. Dynamics: f, C#, and 3. Key signature changes back to F#m.

74

f

C#

3

F#m

3

Musical score page 68. The top staff shows a treble clef, a key signature of G major (one sharp), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves with various notes and rests. Measure numbers 68 and 69 are indicated on the right side.

Musical score page 69. The top staff continues from page 68. The bottom staff begins with a treble clef, a key signature of G major (one sharp), and a common time signature. The music consists of two staves with various notes and rests. Measure number 69 is indicated on the right side.

Musical score page 98. The top staff shows a treble clef, a key signature of G major (one sharp), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves with various notes and rests. Measure number 98 is indicated on the right side.

Musical score page 99. The top staff shows a treble clef, a key signature of F# major (two sharps), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves with various notes and rests. Measure number 99 is indicated on the right side.

Musical score page 80. The top staff shows a treble clef, a key signature of C major (no sharps or flats), and a common time signature. The bottom staff shows a bass clef and a common time signature. The music consists of two staves with various notes and rests. Measure number 80 is indicated on the right side.

2.

92

A C# D N.C.

3.

95

A C# N.C.

98

C# N.C. F# m N.C. DC#

102

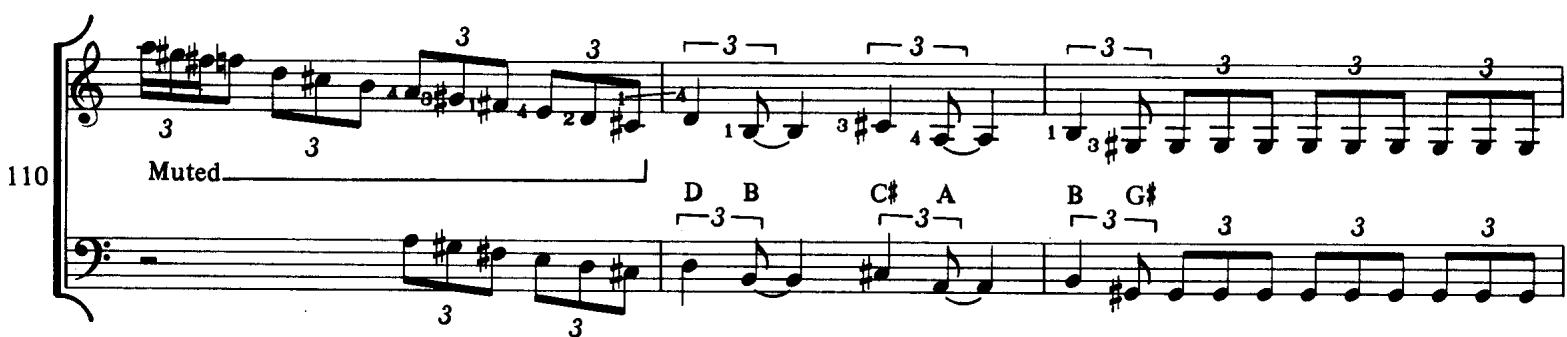
A G# A C B A

105

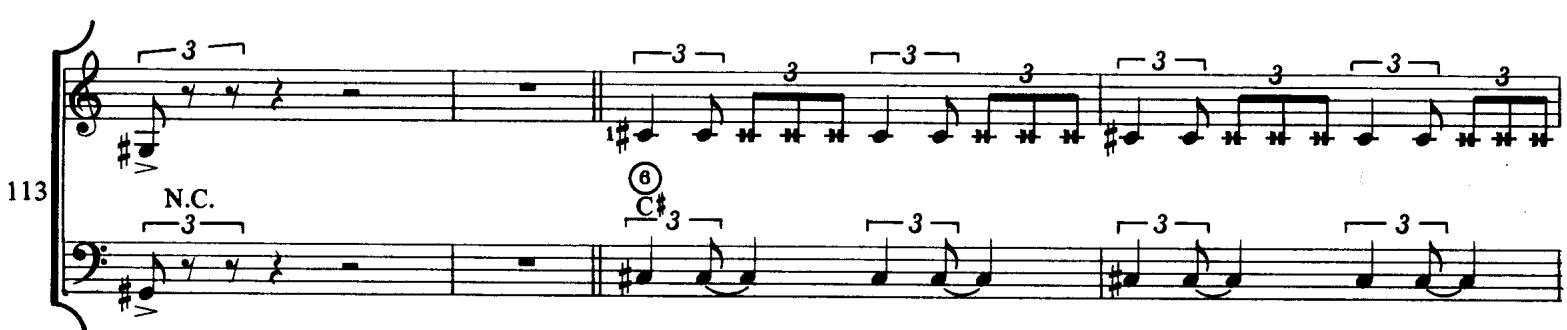
G# A C B A



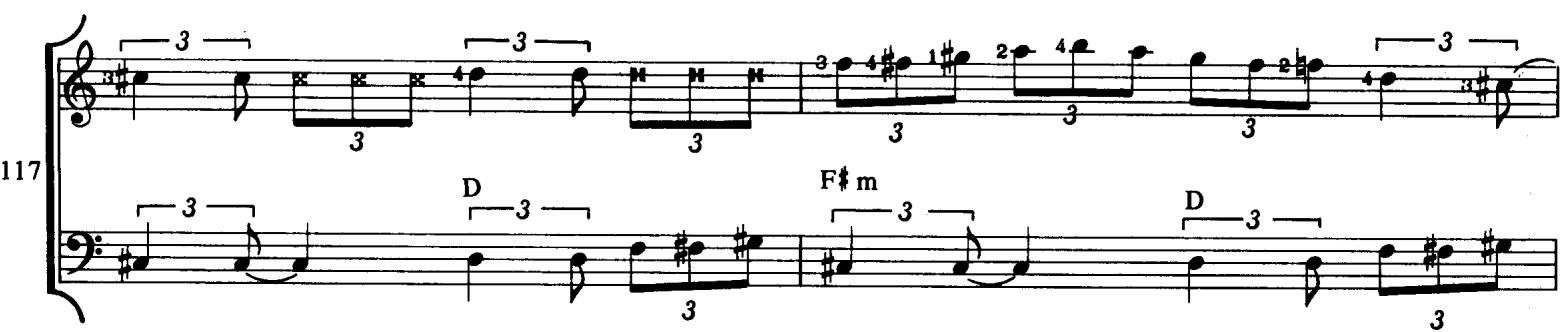
Musical score page 108. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (4/4). Measure 108 starts with a treble clef and a sharp sign. The bass staff begins with a bass clef and a sharp sign. The treble staff has sixteenth-note patterns with '3' below them. The bass staff has eighth-note patterns with '3' below them. The treble staff continues with sixteenth-note patterns. The bass staff ends with a bass clef and a sharp sign. The treble staff ends with a bass clef and a sharp sign.



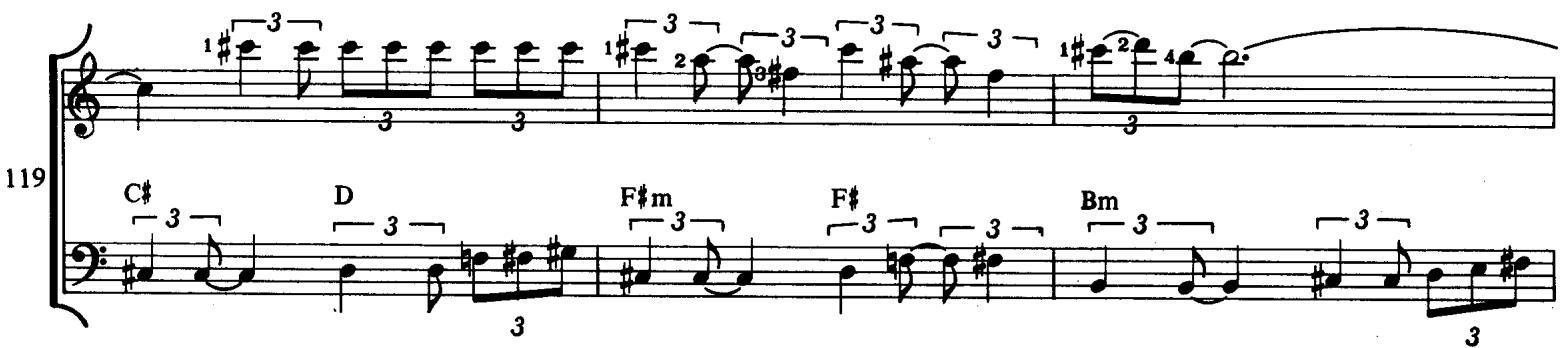
Musical score page 110. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (4/4). Measure 110 starts with a treble clef and a sharp sign. The bass staff begins with a bass clef and a sharp sign. The treble staff has sixteenth-note patterns with '3' below them. The bass staff has eighth-note patterns with '3' below them. The treble staff ends with a bass clef and a sharp sign. The bass staff ends with a bass clef and a sharp sign. The bass staff has a 'Muted' instruction above it.



Musical score page 113. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (4/4). Measure 113 starts with a treble clef and a sharp sign. The bass staff begins with a bass clef and a sharp sign. The treble staff has sixteenth-note patterns with '3' below them. The bass staff has eighth-note patterns with '3' below them. The treble staff ends with a bass clef and a sharp sign. The bass staff ends with a bass clef and a sharp sign. The bass staff has a 'N.C.' instruction above it. A circled '6' is above the bass staff.



Musical score page 117. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (4/4). Measure 117 starts with a treble clef and a sharp sign. The bass staff begins with a bass clef and a sharp sign. The treble staff has sixteenth-note patterns with '3' below them. The bass staff has eighth-note patterns with '3' below them. The treble staff ends with a bass clef and a sharp sign. The bass staff ends with a bass clef and a sharp sign. The bass staff has a 'D' above it. The treble staff has a 'F# m' above it. The bass staff has a 'D' above it.



Musical score page 119. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time (4/4). Measure 119 starts with a treble clef and a sharp sign. The bass staff begins with a bass clef and a sharp sign. The treble staff has sixteenth-note patterns with '3' below them. The bass staff has eighth-note patterns with '3' below them. The treble staff ends with a bass clef and a sharp sign. The bass staff ends with a bass clef and a sharp sign. The bass staff has a 'C#' above it. The treble staff has a 'D' above it. The bass staff has an 'F# m' above it. The treble staff has an 'F# m' above it. The bass staff has a 'Bm' above it. The treble staff has a 'Bm' above it. The bass staff ends with a bass clef and a sharp sign.

122 *8va* -----
 Muted

 125 *8va* -----
 Muted
 C# A

 128 *8va* -----
 Bm C# F# m 3 Bm C#

 131 *8va* -----
 Bm C# Bm C# Bm C# IX

CASINO

Al Di Meola

Very fast

Guitar

Bass

f Em

II CII CII

*Muted

5

Muted

9

Muted

13

Muted

V
 17 Muted
 21 Muted
 25
 29 D
 Moderate Four
 33 Em

37

D C Bm7 Em

40

D C Bm7

Slower
8va

43

mf Dm

Muted

46

8va

Muted

3-3 loco

F E

49

A E

52

(3)

F G F E

56

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

F G F E

8va -----

59

3 Muted

Dm

8va -----

62

Muted (3) (1)

F E

65

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

A E

Sheet music for a string instrument, likely cello, featuring five staves of music with various fingering and bowing markings.

Staff 1 (Measures 68-71):

- Measure 68: Treble clef, key signature of A major (no sharps or flats). Fingerings: (3) under 3rd finger, (4) under 4th finger, (3) under 3rd finger, (4) under 4th finger, (5) under 5th finger. Bowing: 3-1-1.
- Measure 69: Bass clef, key signature of A major. Fingerings: (3) under 3rd finger, (4) under 4th finger, (3) under 3rd finger, (4) under 4th finger, (5) under 5th finger. Notes labeled F, G, F, E.

Staff 2 (Measures 72-75):

- Measure 72: Treble clef, key signature of A major. Fingerings: (3) under 3rd finger, (3) under 3rd finger, (3) under 3rd finger, (1)-1. Bowing: 3-3-3.
- Measure 73: Bass clef, key signature of A major. Fingerings: (3) under 3rd finger, (2) under 2nd finger. Notes labeled F, G, F, E.

Staff 3 (Measures 75-78):

- Measure 75: Treble clef, key signature of A major. Fingerings: (2) under 2nd finger, (3) under 3rd finger, (2) under 2nd finger, (1) under 1st finger. Bowing: 2-1-1.
- Measure 76: Bass clef, key signature of A major. Fingerings: (3) under 3rd finger, (2) under 2nd finger, (1) under 1st finger. Notes labeled F, G, F, E.

Staff 4 (Measures 79-82):

- Measure 79: Treble clef, key signature of A major. Fingerings: (1) under 1st finger, (2) under 2nd finger, (3) under 3rd finger, (2) under 2nd finger, (1) under 1st finger. Bowing: 1-1-1.
- Measure 80: Bass clef, key signature of A major. Fingerings: (1) under 1st finger, (2) under 2nd finger, (3) under 3rd finger, (2) under 2nd finger, (1) under 1st finger. Notes labeled F, G, F, E.

Staff 5 (Measures 83-86):

- Measure 83: Treble clef, key signature of A major. Fingerings: (1) under 1st finger, (2) under 2nd finger, (3) under 3rd finger, (2) under 2nd finger, (1) under 1st finger. Bowing: 1-1-1.
- Measure 84: Bass clef, key signature of A major. Fingerings: (1) under 1st finger, (2) under 2nd finger, (3) under 3rd finger, (2) under 2nd finger, (1) under 1st finger. Notes labeled F, G, F, E.

8va (Measure 84)

87

8va 1
loco 4-4 3-1 1-2 2-1 3-1 2-1
 ② ① ② ③

F G F E

Repeat for solos

91 E (Chords for solos) F G F E

Last time

I 4-4 III IV

G F E F

III I

G F E F

103 III I 3 3 Muted G F E Am p 3

107

E

mf

mf

111

B

C

4

4

115

E

p

119

Em

123

IV

III

Muted

Em

127

IV 1. 2.

Muted Muted

131

(Fill) VII VI Bar

Gmaj7 B9

mp

135

$\frac{1}{2}$ CV $\frac{1}{2}$ CIV $\frac{1}{2}$ CV $\frac{1}{2}$ CIV

F#m7-5 B7 E F#m7-5 B7 E

139

(Fill) VII VI

Gmaj7 B9

143

$\frac{1}{2}$ CV $\frac{1}{2}$ CIV $\frac{1}{2}$ CV $\frac{1}{2}$ CIV

F#m7-5 B7 E F#m7-5 B7 E

147

CIV Muted 3-3 CII CIV 3

B A B 3

151

E A E A

155

2. 3 3 3

G 3 3 Em mf

158

5-17

161

Twice as fast ($\text{d} = \text{d}$)

II

I

II

165

Muted

Em

E

169

Muted

Em

E

173

Muted

No Chord

(1) — (2) (1) — (2) (1) — (2) — (1) (2) — (3)

6

177

f

D

E

A

D

E

A

E

A

f

181

Muted

E

F[#]

G

A

D

A7

D

184

E A E A E A

Muted

190 E F#m G A D A7

193

D E A E A E A

200

E

206

B D B G

Freely

mp

212

V

1 3 A 2 4 E 2 4 D 3 4 A

Very fast

IV

219

N.C.

A

N.C.

(2) — (3) —

225

II

Muted

4 3 5 D A C

G

N.C.

A

229

I

A

Musical score page 233. Treble and bass staves in 4/4 time. The treble staff has sixteenth-note patterns with grace notes. The bass staff is mostly silent.

233

Musical score page 234. Treble and bass staves in 4/4 time. The treble staff has eighth-note patterns. The bass staff is mostly silent.

Musical score page 236. Treble and bass staves in 4/4 time. The treble staff has eighth-note patterns with a dynamic marking "II". The bass staff has eighth-note patterns.

236

Musical score page 237. Treble and bass staves in 4/4 time. The treble staff has eighth-note patterns with a dynamic marking "Muted". The bass staff has eighth-note patterns.

Musical score page 239. Treble and bass staves in 4/4 time. The treble staff has eighth-note patterns with dynamics "3", "V", "IX", and "XI". The bass staff has eighth-note patterns with a dynamic marking "ff".

239

Musical score page 242. Treble and bass staves in 4/4 time. The treble staff shows harmonic analysis with Roman numerals V, A, E, D, E, A, E. The bass staff has eighth-note patterns.

242

Musical score page 246. Treble and bass staves in 4/4 time. The treble staff shows harmonic analysis with Roman numerals A, E, D, E. The bass staff has eighth-note patterns with dynamic markings "3", "4", and "5".

246

AL DI'S DREAM THEME

Al Di Meola

Moderately

Guitar

Bass

4

7

10

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13

Muted

E Dmaj7 Amaj7 Dmaj7 Amaj7

16

Bm7 Amaj7

19

Dmaj7 Em7 F#m7 Gmaj7 Amaj7 Bm7

22

A E

25

Bm7 E Bm7

28

Muted

E Dmaj7 Amaj7 Dmaj7 Amaj7

1-1
2
3
4
5

31

rit.

Dmaj7 Amaj7 C#7sus4 F# F#

1-1
3
4
5
6
2
4
6
1
f
1
3

Fast

35

G#m7 Emaj7

f

39

C#m7 D#7sus4

43

G#m7 Emaj7

47

C♯m7 D♯7sus4

This measure shows a bass line in the left hand and a treble line in the right hand. The right hand plays eighth-note chords. The bass line consists of eighth notes on the 5th, 4th, and 3rd strings.

51

G♯m7 Emaj7

This measure shows a bass line in the left hand and a treble line in the right hand. The right hand plays eighth-note chords. The bass line consists of eighth notes on the 5th, 4th, and 3rd strings.

55

C♯m7 D♯7sus4

This measure shows a bass line in the left hand and a treble line in the right hand. The right hand plays eighth-note chords. The bass line consists of eighth notes on the 5th, 4th, and 3rd strings.

59

G♯m7 Emaj7

This measure shows a bass line in the left hand and a treble line in the right hand. The right hand plays eighth-note chords. The bass line consists of eighth notes on the 5th, 4th, and 3rd strings.

63

C♯m7 D♯7sus4

This measure shows a bass line in the left hand and a treble line in the right hand. The right hand plays eighth-note chords. The bass line consists of eighth notes on the 5th, 4th, and 3rd strings.

67

(f)

G[#]m7 Emaj7

71

C[#]m7 D[#]7sus4

75

G[#]m7 Emaj7

79

C[#]m7 D[#]7sus4

83

G[#]m7 E

87

4-4
4
4
5

D#7-9 C#m7

91

2
4
3
4

D#7-9 G#m7

95

3

(2)

mf
E

D#7-9

To Coda

1. 2.

99

1
4
3
1
3
1

C#m7 D#7

104

3
3
3

G#m7 Emaj7

08

C♯m7 D♯7sus4

12

G♯m7 Emaj7

116

3-3 (3) 4 (3)

C♯m7 D♯7sus4

120

3-3 (3) 4 (3)

G♯m7 Emaj7

124

3 (5) 4 (4)

C♯m7 D♯7sus4

128

 G[#]m7 Muted Emaj7

132

 C[#]m7 D[#]7sus4

136

 Muted G[#]m7 ½CXI Muted Emaj7 ½CXI

140

 C[#]m7 Muted D[#]7sus4

143

 Muted G[#]m7

146

Muted

Emaj7 C#m7

149

Muted

Muted

$\frac{1}{2}$ CXI

D#7sus4

52

Muted

G#m7

$\frac{1}{2}$ CIV

155

* $\frac{1}{2}$ CVI

Muted

Emaj7

$\frac{1}{2}$ CIV

C#m7

158

D#7sus4

G#m7

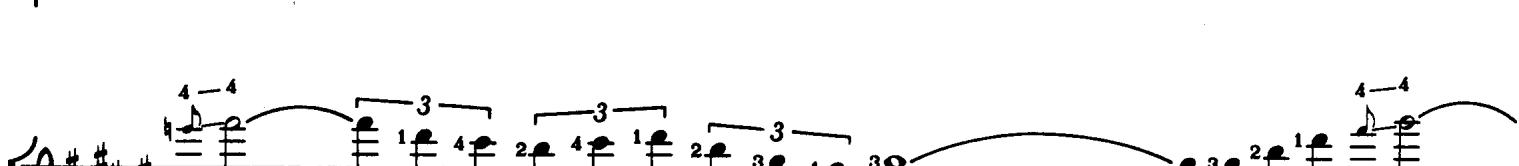
* Bar (4) and (3) strings with 3rd finger.



162

Emaj7

C#m7



166

D#7sus4

G#m7



170

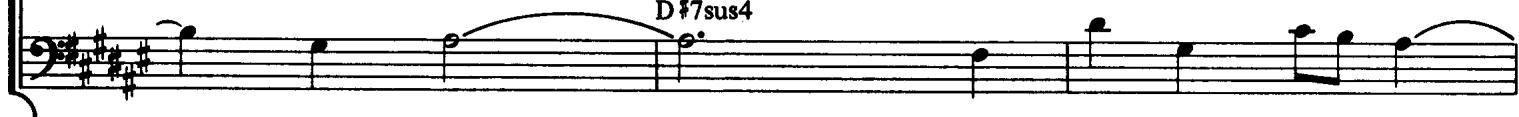
Emaj7

C#m7



171

D#7sus4



176

G#m7



178

8va

179

Emaj7

180

8va

181

C♯ m7

182

8va

D.S. al Coda

183

D♯7sus4

184

Coda

185

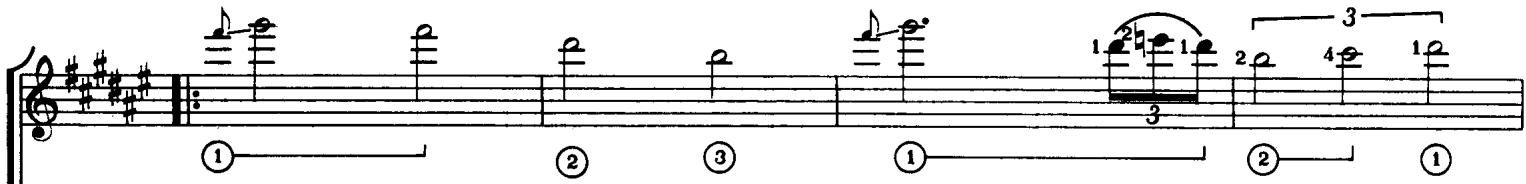
(Bass improvise on chord changes)

Repeat for solos Last time

189

C♯ m7 D♯7sus4

190



194

G[#]m7 Emaj7

Guitar tablature for measures 194-198. The first two measures show a G[#]m7 chord followed by an Emaj7 chord. The third measure starts with a G[#]m7 chord. The fourth measure starts with a D[#]7sus4 chord. Fingerings and slides are indicated throughout the section.

198

C[#]m7 D[#]7sus4

Guitar tablature for measures 198-202. The first two measures show a C[#]m7 chord followed by a D[#]7sus4 chord. The third measure starts with a G[#]m7 chord. The fourth measure starts with an Emaj7 chord. Fingerings and slides are indicated throughout the section.

202

G[#]m7 Emaj7

Guitar tablature for measures 202-206. The first two measures show a G[#]m7 chord followed by an Emaj7 chord. The third measure starts with a G[#]m7 chord. The fourth measure starts with a D[#]7sus4 chord. Fingerings and slides are indicated throughout the section.

206

C[#]m7 D[#]7sus4

Guitar tablature for measures 206-210. The first two measures show a C[#]m7 chord followed by a D[#]7sus4 chord. The third measure starts with a G[#]m7 chord. The fourth measure starts with a D[#]7sus4 chord. Fingerings and slides are indicated throughout the section.

210

D[#]7sus4 G[#]m7

Guitar tablature for measures 210-214. The first two measures show a D[#]7sus4 chord followed by a G[#]m7 chord. The third measure starts with a G[#]m7 chord. The fourth measure starts with a D[#]7sus4 chord. Fingerings and slides are indicated throughout the section.

* Trail slide off (1) string and immediately pick up (4) string as indicated with third finger.

ff

DINNER MUSIC OF THE GODS

Al Di Meola

Moderately fast

Guitar



Bass

Bm



f

f

Sheet music for guitar and bass. The guitar part continues with a sixteenth-note run, followed by a bass line in F#.

⑥

F#

Sheet music for guitar and bass. The guitar part features a sixteenth-note run with fingerings (4, 3, 2) and a muted section with no chord.

IX

Muted

No chord

Sheet music for guitar and bass. The guitar part continues with a sixteenth-note run, followed by a bass line in Bm.

Bm

* Optional background riff for guitar. Al's solos for M9-15, 18-24, and 27-32 are not here given. Please refer to the recording for Al's solos in these measures.

12

F#

XII

IX

Muted

N.C.

15

Bm

18

F#

IX

Muted

N.C.

Bm

21

24

27

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef, both in G major (two sharps). The music consists of eighth-note patterns.

30 F♯

The music continues with a key signature of one sharp (F♯). The bass staff has an F♯ above the staff.

XII

IX

Muted

N.C.

IX

Muted

N.C.

XII

This section includes 'Muted' and 'N.C.' markings, along with section labels IX and XII.

35 Muted

Muted

This section includes a 'Muted' instruction.

37

IX

Muted

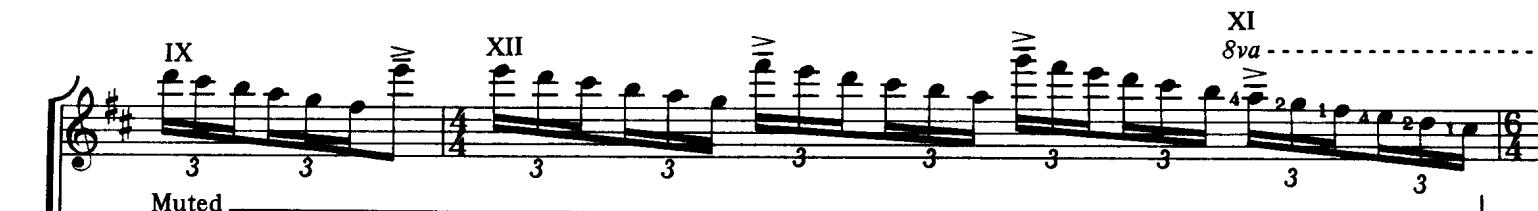
C♯ N.C. D

IX

Muted

C♯ N.C. D

This section includes a 'Muted' instruction, section label IX, and endings C♯ and D.

IX XII XI

 Muted

N.C. E N.C. F# G A


8va

42

12/8 feel

Bm * Bm *mf*

8va

gradual decay

45

F# sus4 F# Bm

loco

48

f

F#sus4 F#

51

Bm F#sus4 F#

f

*Bass plays freely in a 12/8 mode, i.e.; 

55

Bsus4 Bm F#sus4 F#

59

Bm F#sus4 F#

63

Bsus4 Bm F#sus4 F#

67

F# F#

70

F# F#

73

 76

 80

 83

 86

89

VIII 3
92

8va
XII
loco
94

97

a tempo

Bm F#

101

gradual decay

Bm F#

(Electronic effects)

105

Bm

3

F \sharp

109

Bm

3

F \sharp

VIII VII

mp

113

Bm

3

F \sharp

mf

117

Bm

3

F \sharp

121

mf gradual cresc.

Bm

3

F \sharp

gradual cresc.

IX

3

3

3

3

3

3

3

3

3

3

4

5



124

Bm

8va -

Measure 4 starts with a bass note followed by a treble note. The treble staff has a measure of eighth-note pairs with slurs and fingerings (1, 2, 4, 4). The bass staff has a measure of eighth-note pairs with slurs and fingerings (3, 3).

8va -

F#

Bm

f

Measure 1 starts with a bass note followed by a treble note. The treble staff has a measure of eighth-note pairs with slurs and fingerings (1, 2, 4, 4). The bass staff has a measure of eighth-note pairs with slurs and fingerings (3, 3).

XII
loco

8va -

f

8va -

F#

Measure 1 starts with a bass note followed by a treble note. The treble staff has a measure of eighth-note pairs with slurs and fingerings (1, 2, 3, 3). The bass staff has a measure of eighth-note pairs with slurs and fingerings (3, 3).

XIV

(4) 3 (5) 3 (5) 3 (6) 3

Bm

f

Measure 1 starts with a bass note followed by a treble note. The treble staff has a measure of eighth-note pairs with slurs and fingerings (4, 3, 5, 3, 5, 3, 6, 3).

8va -

(1)

Bm

f

Measure 1 starts with a bass note followed by a treble note. The treble staff has a measure of eighth-note pairs with slurs and fingerings (1, 2, 4, 4, 1, 2, 4, 4, 1, 2, 3, 3).

* Slide down to a trail off the string, then slide back up to next note, and so on.

loco
3-3

141
(4)

Bm * F#sus4 F#

145

Bsus4 Bm F#sus4 F#

149

Bm F#sus4 F#

153

Bsus4 Bm F#sus4 F#

157

F# F# F# F#

* Same fingering as starting in M. 52.

160

163

166

170

173

* Fingering as starting at M. 85.

To Coda

176

177

178

179

180

181

182

183

184

185

186

187

8va

loco

A

B

F[#]

B

(4)

a tempo

Bm

F[#]sus4

F[#]

a tempo

* Fingering as starting in M. 52.

191

Bsus4 Bm F#sus4 F#

195

Bm F#

199

Bm F#

203

VIII VII

(3) (4)

Bm F#

207

XII

(3) (4) (1)

Bm F#

XIV

—3—

210

XIV

—3—

3

(3) (4) (5)

Bm F#

3

3

215

IX

3

(2) (3) (4) (2) — (4)

Bm F#

> > > >

219

1—1

3

(3)

(4) (3)

Bm F#

> > > >

223

Muted

3

(4) (5) — 3 —

(3) (2)

8va —

3

3

Bm F#

3

227

8va —

4—4

2 — 3 —

loco

3

2 — 3 — 3 — 3 —

3 — 3 — 3 — 3 —

4

5

Bm F#

3

XVI

231

231

Bm F#

D.S. al Coda

235

235

Bm F#

Coda

239

239

241

241

244

244

A B F# B

* Fingering as starting in M. 89.

ELECTRIC RENDEZVOUS

Al Di Meola

Moderately fast

Solo
Guitar

Score for Solo Guitar, Guitar, and Bass. The Solo Guitar part starts with a short silence. The Guitar part begins with a melodic line marked 'IX' and dynamic 'mp'. It features a specific fingering pattern: (3) (2) (1) (3) over a note labeled 'F# m'. The Bass part is silent throughout this section.

Bass

Score for Solo Guitar, Guitar, and Bass. The Solo Guitar part continues with a melodic line. The first measure includes a grace note marked with a circled '1'. The second measure includes a grace note marked with a circled '2'. The third measure includes a grace note marked with a circled '3'. The fourth measure includes a grace note marked with a circled '4'. The fifth measure includes a grace note marked with a circled '1'. The sixth measure includes a grace note marked with a circled '2'. The seventh measure includes a grace note marked with a circled '3'. The eighth measure includes a grace note marked with a circled '4'. The ninth measure includes a grace note marked with a circled '1'. The tenth measure includes a grace note marked with a circled '2'. The eleventh measure includes a grace note marked with a circled '3'. The twelfth measure includes a grace note marked with a circled '4'. The thirteenth measure includes a grace note marked with a circled '1'. The fourteenth measure includes a grace note marked with a circled '2'. The fifteenth measure includes a grace note marked with a circled '3'. The sixteenth measure includes a grace note marked with a circled '4'. The Bass part is silent throughout this section.

Score for Solo Guitar, Guitar, and Bass. The Solo Guitar part continues with a melodic line. The first measure includes a grace note marked with a circled '4'. The second measure includes a grace note marked with a circled '1'. The third measure includes a grace note marked with a circled '2'. The fourth measure includes a grace note marked with a circled '3'. The fifth measure includes a grace note marked with a circled '4'. The sixth measure includes a grace note marked with a circled '1'. The seventh measure includes a grace note marked with a circled '2'. The eighth measure includes a grace note marked with a circled '3'. The ninth measure includes a grace note marked with a circled '4'. The tenth measure includes a grace note marked with a circled '1'. The eleventh measure includes a grace note marked with a circled '2'. The twelfth measure includes a grace note marked with a circled '3'. The thirteenth measure includes a grace note marked with a circled '4'. The Bass part is silent throughout this section.

*Acoustic Guitar Solo

4 1
 2 1
 3 2-2
 ② ③ ①
CIX
 13 ③ ④ ② ⑤ ⑤
 E

4
 2-2
 ②

17

* 4 4
 3 3 2 2
 1 1 1 1
 1

(mf) ①
IX
 (mp) F♯ m
 mf

25

* Electric Guitar Solo

29 CIX E

30 (2) (3)

31

32 4-4 4

33 I

37 4

38 -

39 To Coda

40 -

41 4
 gradual rit. C+ (3) (4) 2-2 (3) 3 2-2-2 3 1/2 CI Am9/6
 gradual rit.

Fast Latin feel

IV ½CV —

46

mp - mf (4) (3) (2) (3) — (4)

Muted —

Am

1.

2.

V CIV

V IV

51

Muted —
Em

CVII

CVIII

55

Muted —

B

C

IX

3 3 3

(2) —

Muted —

G

3 3 3

59

Muted —

D7sus4

C7sus4

½CV —

63

V

3 3

67 $\frac{2}{2}$ CIII 3 IV
 Muted _____
 Bb 7sus4 Am

71 Muted _____

Moderately, with a Latin $\frac{6}{8}$ feel

IV

A

79

I CVII
 E B

CVIII

IX

87

C

91

Muted

G

X

IX

95

Muted

D7sus4

V

C7sus4

$\frac{1}{2}$ CV

$\frac{1}{2}$ CIII

(2)

B \flat 7sus4

99

Muted

A7sus4

V

102

Fast Latin feel

Musical score for measures 105-108. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a quarter note. The bottom staff is in bass clef and 4/4 time. Measure 105 starts with a quarter note followed by eighth notes. Measure 106 begins with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 107 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 108 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster.

Musical score for measures 109-112. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a quarter note. The bottom staff is in bass clef and 4/4 time. Measure 109 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 110 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 111 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 112 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster.

Musical score for measures 113-115. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a quarter note. The bottom staff is in bass clef and 4/4 time. Measure 113 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 114 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 115 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster.

Musical score for measures 116-118. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a quarter note. The bottom staff is in bass clef and 4/4 time. Measure 116 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 117 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 118 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster.

Musical score for measures 119-121. The score consists of two staves. The top staff is in treble clef and 4/4 time, starting with a quarter note. The bottom staff is in bass clef and 4/4 time. Measure 119 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster. Measure 120 starts with a quarter note, followed by eighth notes and a sixteenth-note cluster.

* Basic background riff only. Melodic breaks not contained in this section or the next one.

124 IV

 E

 128 ½CV
(Chords for solos)

 132 V

 A

 136 Repeat for solos
IX
⑥
X

 B E

 140 Last time
E (Chords for solos)

144

1—1—1

(4) — (5) (8)

A

145

146

147

148

Repeat for solos

(6) (5) (3) (6) (5) (3) (6) (5) (3)

G A B C E

149

150

152

Last time

C E

153

154

156

ad lib fills

1.2.3. 4.

G A C B E C B E

157

158

161

N.C. E

162

165

$\frac{1}{2}$ CIX $\frac{1}{2}$ CXI XI

(5) (6) (2)

N.C.

170

E

174

A

178

V V V

G A B C

181

(6) (4) (2) — (1) —

E7

Musical score for measures 185-188. The top staff is treble clef, G clef, and the bottom staff is bass clef. The music consists of eighth and sixteenth note patterns.

185

Musical score for measures 189-192. The top staff is treble clef, G clef, and the bottom staff is bass clef. The music consists of eighth and sixteenth note patterns.

189

Musical score for measures 193-196. The top staff is treble clef, G clef, and the bottom staff is bass clef. The music consists of eighth and sixteenth note patterns. Measure 193 starts with a repeat sign.

193

Musical score for measures 197-200. The top staff is treble clef, G clef, and the bottom staff is bass clef. The music includes a section labeled IV with a bracket over four measures. Measure 197 has circled numbers 2 and 3 above the notes E, D, F, E. Measure 198 has circled number 3 above the notes N.C., E, D, F. Measure 199 has circled number 3 above the notes N.C., E, D, F. Measure 200 has circled number 3 above the notes N.C., E, D, F.

197

IV

(2) (3) E D F E N.C. (3)

E D F N.C.

Musical score for measures 201-204. The top staff is treble clef, G clef, and the bottom staff is bass clef. The music consists of eighth and sixteenth note patterns. Measures 201 and 202 show a continuation of the pattern from measure 200. Measures 203 and 204 show a continuation of the pattern from measure 202.

201

E D F E N.C. E D F N.C.

Musical score page 205. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The key signature is E7.

Musical score page 209. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The key signature is E7.

Musical score page 213. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The key signature changes to ½CIX. The measure ends with a VI chord.

Musical score page 213. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The key signature changes to N.C. (No Key).

Musical score page 217. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The key signature changes to IV. The measure ends with a VII chord.

Musical score page 221. The top staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The key signature changes to F♯m. The measure ends with a ½CI chord.

RITMO DE LA NOCHE

Al Di Meola

Moderate Bossa Nova

Guitar

Bass

N.C.

Bm7

F#7

A7

E7sus4

Em7

Dmaj7

Gmaj7

A

Dmaj7

Bm7

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17

F# 7-9 F#

21

Bm7 F#7-9 Bm7

1. 2.

N.C. N.C. f

Twice as fast ($\text{d} = \text{d}$) 8va -----

28

Bm7 (Chord for solos) A G A

f

8va -----

32

G A

36

8va -

40

8va -

44

8va -

48

Repeat for solos

8va -

Last time

8va -

Tempo I (♩ = ♩)
loco

D.S. and fade

mf

52

Bm

N.C.

Bm

N.C.

The music consists of four staves of piano sheet music. The top two staves are treble clef, 3 sharps, 3/4 time. The bottom two staves are bass clef, 3 sharps. Measure 36: Treble: (1) G, (2) F, (1) E, (2) D, (3) C, (2) B, (1) A. Bass: Bm7. Measure 37: Treble: (1) G, (2) F, (3) E, (2) D, (1) C, (2) B, (1) A. Bass: F#m7. Measure 38: Treble: (1) G, (2) F, (3) E, (2) D, (3) C, (2) B, (1) A. Bass: D. Measure 39: Treble: (1) G, (2) F, (3) E, (2) D, (3) C, (2) B, (1) A. Bass: F#7-9. Measures 40-44 continue this pattern. Measures 45-47 show a repeat for solos, with the bass line changing to F#7-9 and then back to Bm7. Measures 48-52 show the last time through, with a tempo change to Tempo I (♩ = ♩), loco, and a dynamic of *mf*. The section ends with *D.S. and fade*.

PASSION, GRACE & FIRE

Al Di Meola

Guitar I (Al)

- Measure 1: (Mute) 2x
- Measure 2: B^b(onA) Aadd9
- Measure 3: (N.C.) P+H+P
- Measure 4: P+H+P

Guitar II (Paco)

- Measure 1: (N.C.) P+H+P
- Measure 2: P+H+P

Chords and Progressions:

- Section A:** Gm7, B^b(onD)A7, A7(onE)
- Section C:** (4x) (1x Tacet), poco a poco cresc. (Mute to Open)
- Section D:** Gm7, B^b(onD)A7, A7(onE)
- Section E:** Gm7, B^b(onD)A7, A7(onE)
- Section F:** Gm7, B^b(onD)A7, A7(onE)

Performance Instructions:

- (N.C.) a tempo 4x
- poco a poco cresc.
- (N.C.)
- (1.2x)
- m

G

Unison

H (1x Al's Solo)

Unison

(1x Paco's solo)

I (1x Tacet)

J (1x Taect)

K (1x Al)

L (1x Paco)

M (1x Tacet)

N (1x Taect)

O (1x Al)

P (1x Paco)

Bm

C#7

F#

E

D

C#m

to Φ

H. + P.

Paco

E

F#m

P.

S.

D.

C#m7

Bm7

C#7

F#

E7

F#m

K

P.

E

D

P.

P.

P. E

H.

H. + S.

F#m

H.

H.

E

D

P.

P.

P. H.

H. + S.

H.

H.

H.

H.

F#m D7 C#7

H+P. H+P.

H+P. H+P.

B P. S. H+P+S. E

(Left hand only)

H+P. H+P. E H. D

(Left hand only)

S.

E S.

H+P. H+P. E, H+P.

D P.

C#m P.

F#m S.

D7 C#7

A. P.

B P.

S.+P.

Unison

1. 2.

AI

F#m S.

E D

E S.

S. E

D C#m

F#m D7 C#7

S.

P. P. P.

P. P. P.

S.

A B E

F#m cho. S. E D S.

S. E H.P. F#m

E S. D S. C#m

S. H.P. S. S.

F#m D7 C#7 H.P.

H.P. S. A.S. B

Unison

S.

Coda E7

S. (Col 16 bars) Bb(onD) Gm7 A7 (S9) A7(onE)

(Col 16 bars) R (N.C)

S. (b9) A7 omit 3rd S.

cho. S.

AI S. cho. S.

Gm7 Bb(onD) A7 (S9) A7(onE) Paco

P. S. S. AI (b9) A7 omit 3rd

H.P. w. Paco H.P. Gm7 Bb(onD) A7 (S9) A7(onE)

H.P. H.P.

H.

(b9) A7 omit 3rd

[AI]

Paco

Gm7 Bb(onD) A7 A7(onE)

[AI] H. P. H.+P. S.

Paco H. P. H.+P. S.

H. P. H.+P. S.

Paco S. H. P.

(b9) A7 omit 3rd

[AI]

Paco

Gm7 Bb(onD) A7 A7(onE)

% % %

(b9) A7 omit 3rd

gliss.

gliss.

gliss.

gliss.

F.O.