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Eternal Child

Chick Corea

Med. Latin

$\text{♩} = 128$

A

B

Solo on AB.
After solos, D.C. al Coda

Chord progression: G_{MI}^{7/B^b} A^7 $B^b_{MI}^7/A^b$ G_{MI}^7 $G^{\#o7}$ F_{MA}^7/A B^b_{MI}

(gtr. & sax) G^7/B B^b_{MI}/D^b G^7/D B^b_{MI} E^b_{MI}/G

C D_{MI}/F A^7/E C_{MI}/E^b G/D G_{MI}/D $A^7/C^{\#}$ $F_{MI}^{(MA7)}/C$ G/B

G_{MI}/B^b A^7 G_{MI}^7 (pn.)

$G^{\#o7}$ B^o7 G_{MI}/B^b A^7 (gtr. & sax)

D D_{MI} $B^b_{MA}^7/D$ (pn.)

D_{MI} C_{MA}^7/D (add sax)

D_{MI} $B^b_{MA}^7/D$

D_{MI} $A^b_{MA}^7(\#5)$ A/B^b rit.

G/A^b E $F^{\#}$ G A B^b C $D_{MI}^{(MA7)}$

Med. Latin

Friends

Chick Corea

$\text{♩} = 94$

1st x: elec. pn. only
2nd x: add bs. & dr.

Intro

(electric pn.-sample fill, 8va)

A

(flute)

B

(# #8)

C

susp. time feel

Solo on form (ABC)
After solos, D.S. al Coda

Vamp, fill & fade

Head is played twice before solos, once after.
Head is more freely interpreted on repeat.
First 8 bars of B are more relaxed during the head (longer rhythms). Suspended time at C holds for solos.
Kick in bar 4 of B is used for the head only.

Fast Swing Got a Match?

Chick Corea

Fast Swing

$\text{♩} = 302$

A

(1st x: synth. w/ bs.)
2nd x: synth.

Musical notation for the first system, featuring a treble and bass clef staff in 4/4 time. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated below the bass line: D_{MI} , A^7 , D_{MI} , and (D^7) . A first ending bracket is shown above the first two measures. A note in the bass line is marked "(bs., 2nd x)".

Musical notation for the second system, continuing the melody and bass line. Chords indicated are G_{MI} , D^7 , and G_{MI} .

Musical notation for the third system, featuring a treble and bass clef staff. Chords indicated are E_{MI}^7 , A^7 , F_{MI}^7 , B^b7 , E^b , and E_{MI}^7 , A^7 . A note in the bass line is marked "(sample walking line)".

Musical notation for the fourth system, featuring a treble and bass clef staff. Chords indicated are D_{MI} , $E_{MI}^7(b5)$, A^7 , D_{MI} , and (A^7) . A first ending bracket is shown above the last two measures.

Solo on A; After solos, D.C. al Ending (play head twice)

(Ending)

Musical notation for the ending, featuring a treble and bass clef staff. The notation includes piano fills (pn. fill) indicated by slanted lines. Chords indicated are D_{MI} , $E_{MI}^7(b5)$, A^7 , D_{MI} , and (A^7) . The final chord is D_{MI} , with a "rall." marking below it. Above the final chord, there are additional chord markings: $C^{(add 9)}_{(omit 3)}$ and $D^{(add 9)}_{(omit 3)}$.

Humpty Dumpty

Fast Swing
♩ = 256

Chick Corea

Handwritten musical score for the first system of "Humpty Dumpty". The score is written on five staves in treble clef with a 3/4 time signature. The tempo is marked "Fast Swing" with a metronome marking of ♩ = 256. The key signature has one flat (B-flat major). The first staff contains the following chords: EbMA7, DMA7, GbMA7, and FMA7. The second staff contains: A7, BbMA7, Bbmi7, and Bb7. The third staff contains: Bbmi7, a "break" section indicated by a dashed line, Dmi7, and Bmi7. The fourth staff contains: Abmi7, Fmi7, and Abmi7. The fifth staff contains: GbMA7 and Bb7. The system concludes with a double bar line.

Kicks are not played during solos

Handwritten musical score for the second system of "Humpty Dumpty". The score is written on two staves in treble clef with a 3/4 time signature. The key signature has one flat (B-flat major). The first staff contains the following chords: Abmi7, GbMA7, EMA7, D7, Dbmi7, and Gb7. The second staff contains: BMA7, Bb7, Ebmi7, Cmi7, and Ami7. The system concludes with a double bar line.

Morning Sprite

Bright Latin/Samba (1st x: pn. only
2nd x: add bass & drums)

Chick Corea

$\text{♩} = 268$

(Intro) E/B $F\#MI/C\#$ $B7/D\#$ $F\#MI/E$ $F\#MI7(B)$ $EMA7$ E/B $F\#MI/C\#$ $B7/D\#$

(sample pn. fill)

$F\#MI/E$ $F\#MI7(B)$ $EMA7$ $F\#MI7(B)$ $EMA7$

A $EbmI7/Bb$ $BbMA7/D$ $C\#MI7$ $CMI7$

(pn.)

$BMI7$ $BbMI7$ $A7$ $Ab7$

$AbMI7/Db$ $AMA7/D$ Ab/D G/D Gb/D

Gb/D $F\#MI/D$ $Db+$ $Db6(b5)$

(w/ bs.)

B **(Swing)** $CMI7$ Bb/D $EbmI7$ $EMI7$ $FMI7$ $BbMI7$

(Latin) $A7$ $Ab7$ $G7$ $DbMA7$ $CMA7$ $FMI7/Bb$

(w/ bs.)

$FMI7/Bb$ $AMA7$ $FMA7/A$ $G\#MI7$ $G7(\#11)$

$G7(\#11)$ $F\#7(b9)$ D C $C7/Bb$ $B7(b9)$

C E/B F#MI C# B7 D# F#MI E F#MI7 (B) EMA7

(piano solos around melody)

(4th x)

(4x's on D.S. only)

D (Solos) (Swing) EbMI7 BbMA7 D DbMI7 CMI7 BMI7 BbMI7

A7 Ab7 AbMI7 Db AMA7 Db Ab Db G Db

Gb Db F#MI Db Db+ Db6(b5)

E CMI7 Bb D EbMI7 EMI7 FMI7 BbMI7

A7 Ab7 G7 DbMA7 CMA7

FMI7 Bb AMA7 FMA7 A G#MI7

G7(#11) F#7(b9) D (Latin) C C7 Bb B7(b9)

F (Latin) E/B F#MI C# B7 D# F#MI E F#MI7 (B) EMA7 (4x's)

(sample piano L.H.)

Solo on DEF;
After solos, D.S. al Coda.

F#MI7 EMA7

Time feel at A and B is organized around kicks & anticipations. Sample piano L.H. at F may also be used for Intro and letter C. Drums may solo at F (indef.).

Sea Journey

Chick Corea

(As played by Stanley Clarke)

Med. Latin (Intro)

$\text{♩} = 132$ $F^{6/9}_{(add \#11)}$

The musical score is divided into several systems:

- System 1:** Flute (mp - mf) and Bass (mp) parts. Chords: A , A_{MI} (add 11).
- System 2:** Flute (cresc. to mf) and Bass (cresc. to mf) parts. Chords: E , F , D , E .
- System 3:** Guitar (gtr.), Piano (pn.), and Flute parts. Chords: E_{MI}^7 , F_{MA}^7 , F_{MA}^7/G .
- System 4:** Bass (bs. w/ pn.) part. Chords: $F^{6/9}$, A_{MI} , $F^{6/9}$, A_{MI} .
- System 5:** Piano fill (pn. fill) and vocal line (vocal). Chords: $F^{6/9}$, A_{MI} , $F^{6/9}$, A_{MI} .
- System 6:** Bass (bs. simile) part. Chords: $F^{6/9}$, A_{MI} , $F^{6/9}$, A_{MI} .
- System 7:** Bass (bs. simile) part. Chords: D_{SUS} , E_{SUS} , A_{SUS} .
- System 8:** Bass (bs. simile) part. Chords: F_{MA}^7/G , $F\#_{MI}^{7(b5)}$.

Musical staff with notes and chords: F_{MA}^7 , $E^{7(b9)}$

B Musical staff with notes and chords: $F_{6/9}^A$, A_{MI} , $F_{6/9}^A$, A_{MI}

Musical staff with notes and chords: $F_{6/9}^A$, A_{MI} , $F_{6/9}^A$, A_{MI}

Musical staff with notes and chords: D_{MI}^7 , $C_{MA}^{7(\#5)}$, F_{MA}^7 , $E^{7(b9)}$, F_{MA}^7

Musical staff with notes and chords: E^7 , F_{MA}^7

Musical staff with notes and chords: E_{MI}^7 , A^7 , D_{MA}^7 , $C\#_{MI}^7$, $B_{MI}^{9(b5)}$, $E^{7(b9)}$

C Musical staff with notes and chords: A_{MI} , D_{MI}^6/A , A_{MI} (last x). Includes markings: (Samba), (Solo), $\text{♩} = \text{♩}$, (bs.), (etc.), Vamp till cue (flute, gr. & pn.)

D Musical staff with notes and chords: A_{MI} , D_{MI}^6/A . Includes marking: (On cue), (4th x)

Musical staff with notes and chords: D_{MI}^6/A , A_{MI} . Includes marking: 1-3.

Musical staff with notes and chords: D_{MI}^6/A , $F_{6/9}^{\#11}$, A_{MI} , A_{MI} (add 11), A_{MI} (add 9). Includes markings: (Orig. Tempo), $\text{♩} = \text{♩}$, f , D.S. al Coda

NC. Musical staff with notes and chords: E^7 , A_{MI} (Slower), D_{MI}^7 , E_{MI}^7 , A_{MI} . Includes markings: $\text{♩} = 188$, ff

Med. Samba

Spain

Chick Corea

♩ = 136 **A** (elec. pn. & flute 8va)

NC.
(elec. pn.)

EM11
(add bass)

(EM11) F#sus F#

G F#7

S

EM11 A7 DMA7 GMA7

(sample bass line)

S

C#7 F#7(#9) Bsus B B(add 9)

(last x: D.C. al Coda)

B NC.

(w/ bs. 8va b. & elec. pn. 15ma b.)

NC.

NC.

1. NC. B_{SUS} NC. G_{MA}⁷

C (Samba) G_{MA}⁷

(pn. & fl.)

F[#]7

E_{MI}⁷

A⁷

D_{MA}⁷

G_{MA}⁷

(elec. pn.)

C[#]7

F[#]7

B_{MI}

B⁷

(elec. pn.)

D.S. al 2nd ending

Solos on **C**. To end each solo, play melody at **C** (use notes in parentheses), then D.S. al 2nd ending. To end last solo, play melody at **C**, D.S. for 8 bars, then D.C. al Coda.

G_{MA}⁷

D_B

B_{SUS} (add 9)

T.B.C. (Terminal Baggage Claim)

Med. Straight 1/8's

Chick Corea

♩ = 160 (Intro) $A^b M I^7$

$D^b M A^7$
 A^b

$A^b M I^7$

$A^b M A^7$

(pn. only)

A (add drums)
(pn.)

(8x's)

(piano solos around melody)

$A^b M I^7$ $D^b M A^7$ A^b $A^b M I^7$ $A^b M A^7$

(bs.)

B

B^b/G C/G B^b/G C/G B^b/G

(bs. w/ pn.)

pn. fill

C/G B^b/G $E M I^7(11)$ $C D E M I^7 F^6_9 G M I^{11}$

(bs.)

C

$G M I^{11}$ (bs. fill) $C D E M I^7 F E^b M A^7 G$ (bs. fill)

$E^b M A^7 G$ $C D E M I^7 F^6_9 G M I^{11} G M I^{11} G/A$

A/B (add #11) $D^b M A^7$ $E M A^7(\#11)$ $E^b(b9)$ G/A

D (bass fills)

F_{MA}^7/A E_{MI}^7/A D_{MI}^7/A E_{MI}^7/A F/A G/B

(pn.) (end bs. fills)

E

C B^b/C C F/C

C B^b/C A^b/C B^b/C

C B^b/C C F

D E^b E F F^7_{SUS}

(On cue)

F^7_{SUS} G^9_{SUS}

(piano fill) (piano fill)

15ma b.

D.S. al Coda

Play melody at E twice, solo indef. on E,
then play letter E once & continue.

F_{MA}^7/A E_{MI}^7/A D_{MI}^7/A E_{MI}^7/A

Vamp, fill & fade

sample bass fills at **C**:

G_{MI}^{11} $E^b_{MA}^7/G$

G_{MI}^{11} $E^b_{MA}^7/G$ G_{MI}^{11}

Melody is freely interpreted at E. Letter E has a heavier, almost rock feel. Notes with '8' underneath are played 8va b

Waltze for Dave

Med. Jazz Waltz

Chick Corea

♩ = 140

A $B^{\flat}9(\#11)$ $A7(\#5)$ $Dm7$ $A^{\flat}9(\#11)$

(flute)

$Gm7$ $E7(\#9)$ $A7$ $A7$

$FMA7$ $Em7$ $D\#7$ $CMA7$ E

$FMA7$ $F13$ $E7(\#9)$ $A7(\#5)$ $A7(\#5)$

B $DMA7$ $A7$ $DMA7$ $A7$

$DMA7$ $A7$ $DMA7$ $A7$

$A^{\flat}m7$ $D^{\flat}7$ $Gm7(b5)$ $C7$

$Fm7(b5)$ $B^{\flat}13(b9)$ $Em7(b5)$ $A7$

C $Dm7$ $D^{\flat}MA7$ $Cm7$ $Bm7$

$B^{\flat}MA7$ $A7$ $A^{\flat}MA7$ $Gm7(11)$

Solo on form (AABC)

rall.

Flute sounds one octave higher than written.
 Melody is somewhat freely interpreted.
 Bass plays downbeat at bar 8 of letter C.

Med. Jazz Waltz

Windows

Chick Corea

A B_{MI}^7 $G\#_{MI}^{7(b5)}$ $C\#^7$ $F\#_{MI}^7$ D^9_{SUS} $E_{MA}^{7(\#11)}$

(flute)

B A_{b7} A^7 A_{b7} A^7 A_{b7} A^7 A_{b7} A^7

C E_{MA}^7 $D\#_{MI}^7$ $C\#_{MI}^7$ $C\#_{MI}^7$ B $B_{b_{MI}}^{7(b5)}$ A_b

E_{b7} E_{b7} $A_{b_{MI}}$ $A_{b_{MI}}$ D_{b7} D_{b7}

E_{MA}^7 $D\#_{MI}^7$ $C\#_{MI}^7$ $C^9(\#11)$

Solo on form (ABC)

(Ending) B_{MA}^7 $C\#_{MI}^7$ B B_{MA}^7 $C_{MA}^9(\#11)$ B_{MA}^7

(fill)

(3x's)

Alternate changes for solos at letter **C**:

C $C\#_{MI}^7$ $B_{b_{MI}}^{7(b5)}$ E_{b7} $A_{b_{MI}}$ D_{b7} $C\#_{MI}^7$ $C^9(\#11)$

Med. Samba (Intro) You're Everything

Music: Chick Corea
Lyric: Neville Potter

$\text{♩} = 136$

A (add 9) **E_{MI}⁷** **2**

A **S** **A_{MA}⁷** **A^b_{MI}⁶** **G_{MA}⁷** **F[#]⁷**

In my life, _____ noth - ing seems _____ so

E_{MI}⁷ **G_{MA}⁷** **G[#]_{SUS}⁹** **G_{MI}⁷**

right as to be _____ with you; _____ And

F[#]_{MI}⁷ **F_{MI}⁷** **B^b⁹** **E_{MI}⁷**

when I'm _____ with you I al - ways sing,

A⁷ **D_{MA}⁷** **D_{MI}⁷**

you're ev - 'ry - thing. _____ And as _____

B **A_{MA}⁷** **A^b_{MI}⁶** **G_{MA}⁷** **F[#]⁷**

time goes by, _____ float - ing like _____ a bird _____

B_{MI} **E^b_{MA}⁷/_{B^b}** **A_{MA}^{7(#5)}** **G[#]⁷**

_____ am I; e - ven song _____ birds

G¹³ **F[#]^{7(#9)}/_(#5)** **F⁹** **E^{7(b9)}**

seem all to sing, you're ev - 'ry -

A_{MA}⁷ **E_{MI}⁷** **A_{MA}⁷** **F_{MA}^{7(#5)}**

thing. Oh,

C E_{MA}^7 $D\#^7$ $G\#_{MI}$ $C\#_{MI}^7$

days are so much fun for those who know that in love all life's a

$G\#_{MI}$ $G^{7(\#9)}$ $G^{7(\#5)}$ C_{MA}^7 $B^{7(\#5)}$

game; And as we go

E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7

danc - ing through the sun in love. And as

D A_{MA}^7 $A\flat_{MI}^6$ G_{MA}^7 $F\#^7$

time goes by, float - ing like a bird

B_{MI} $E\flat_{MA}^7$ $B\flat$ $A_{MA}^{7(\#5)}$ $G\#^7$

I; e - ven song birds

G^{13} $F\#^{7(\#5)}$ F^9 $E^{7(\#9)}$

I know all sing, you're ev - 'ry -

A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7

thing.

Solo on form (ABCD).
After solos, D.S. al Coda

A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^7

(On cue)
Vamp & scat till cue (pn. & fl.)

E_{MI}^7 A_{MA}^7 E_{MI}^7 A_{MA}^7 E_{MI}^{11}

(add voice on 'oh')

You're Everything (Instrumental)

Med. Samba

(Intro)

1st x: pn.

2nd x: add bs. & dr.

♩ = 136

(add 9)

2

A

(pn. & fl., melody)

B

(pn. & fl.-- behind vocal)

(pn. & fl.-- behind vocal)

(flute)

(flute-- behind vocal)

C

Chord chart for section C:

- Measure 1: E_{MA}^7
- Measure 2: $D^{\#7}$
- Measure 3: $G^{\#MI}$
- Measure 4: $C^{\#MI}^7$
- Measure 5: $G^{\#MI}$
- Measure 6: $G^{7(\#9)}$ $G^{7(\#5)}$
- Measure 7: C_{MA}^7
- Measure 8: $B^{7(\#5)}$
- Measure 9: E_{MI}^7
- Measure 10: A^7
- Measure 11: D_{MA}^7
- Measure 12: D_{MI}^7

Additional notation: (fl. pn.)

D

Chord chart for section D:

- Measure 1: A_{MA}^7
- Measure 2: $A^{\flat}MI^6$
- Measure 3: G_{MA}^7
- Measure 4: $F^{\#7}$
- Measure 5: B_{MI}
- Measure 6: $E^{\flat}MA^7$ B^{\flat}
- Measure 7: $A_{MA}^{7(\#5)}$
- Measure 8: $G^{\#7}$
- Measure 9: G^{13}
- Measure 10: $F^{\#7(\#5)}$
- Measure 11: F^9
- Measure 12: $E^{7(\flat9)}$
- Measure 13: A_{MA}^7
- Measure 14: E_{MI}^7
- Measure 15: A_{MA}^7
- Measure 16: E_{MI}^7
- Measure 17: A_{MA}^7
- Measure 18: E_{MI}^7
- Measure 19: A_{MA}^7
- Measure 20: E_{MI}^7
- Measure 21: E_{MI}^7
- Measure 22: A_{MA}^7
- Measure 23: E_{MI}^7
- Measure 24: E_{MI}^{11}

Performance instructions:

- (pn. & fl.-- behind vocal)
- (add pn.)
- (On cue)
- Solo on form (ABCD)
- After solos, D.S. al Coda
- Vamp & fill till cue (piano w/ fl. 8va b.)

Instrumental melody is played on the recording after the vocal melody, in place of solos; it is transcribed as played, and differs from vocal melody (see vocal chart)

500 Miles High

Music: Chick Corea
Lyric: Neville Potter

Med. Latin

$\text{♩} = 148$

(B7(#9)) **A** **E_{MI}7** **G_{MI}7**

Some - day you'll look in - to her eyes,

G_{MI}7 **B^bMA7**

then there'll be no good - byes, and

B_{MI}7(b5) **E7(#9)** **A_{MI}7**

yes - ter - day will have gone and you'll

F#_{MI}7(b5) **F_{MI}7**

find your - self in an - oth - er space,

Five hun - dred miles high. 2.You'll

(F_{MI}7) **NC.** **C_{MI}11** **B7(#9)**

(bs.)

To end each solo, play last 5 bars of melody. Sing three verses, then solos on form. After solos, sing verses 1 & 3, take Coda.

(2nd x: Slowly)

high. **C_{MI}11** **A^bMA7** **(instr.) NC.** **C_{MI}11**

sample bass line
for bars 1-6 of **A**:

The musical notation consists of two staves in bass clef. The first staff contains six measures of music. Above the first measure is the chord symbol $E M I^7$, and above the fifth measure is $G M I^7$. The second staff continues the bass line with six more measures, starting with the chord symbol $B^b M A^7$ above the first measure.

(2nd verse)

You'll see, just one look and you'll know
She's so tender and warm,
You'll recognize this is love,
And together you're on another plane,
Five hundred miles high.

(3rd verse)

Be sure that your love stays so free,
Then it never can die,
Just realize this is truth,
And above the skies you will always stay
Five hundred miles high.

Solos may move into double-time feel samba.
On recording, piano plays an ad lib. intro
based on the changes, and the first verse is
out of tempo for 13 bars.

SPAIN (AKOUSTIC BAND ARR.)

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CHICK COREA

AM17/F

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and starts with a whole note chord, followed by a series of eighth notes.

EM F#M G#M Bb7 A/B G/B F#B

The second system of music consists of two staves. The upper staff is in treble clef and features a series of chords, some with multiple notes. The lower staff is in bass clef and features a series of eighth notes.

F#B Bb

The third system of music consists of two staves. The upper staff is in treble clef and features a series of chords and notes. The lower staff is in bass clef and features a series of eighth notes.

A Bb7

The fourth system of music consists of a single treble clef staff. It contains a series of slanted lines, indicating a specific rhythmic pattern or a placeholder for a melody.

The fifth system of music consists of a single treble clef staff. It contains a series of slanted lines, similar to the previous system, indicating a specific rhythmic pattern or a placeholder for a melody.

8 N.C.

60

611

63

9 EM G#M(maj7) F#7(b9) F#7(b9)

67

G#M(maj7) F#7(b9) 8111

71

① GMA7 A♭M7 AM7 B♭7(♯11) E♭MA7 EM7(♯11) GM7 C7(♯11)

55

1ST TIME PIANO SOLO. 2ND TIME WITH DRUM/BASS KICKS

DM7 D♭M7 CM(MA7) B♭ F♯ B♭7(♯11) E♭M(MA7) A♭ B♭ GM(MA7)

59

F7(♯9) E7(♯9) E♭7(♯9) D7(♯9) D♭7(♯9) F♯ A♯ C♯ E♯

45

② GMA7 A♭M7 AM7 B♭7(♯11) E♭MA7 EM7(♯11) GM7 C7(♯11)

47

DM9 D♭M9 CM(MA7) B♭ B♭7(♯11) E♭M(MA7) A♭ B♭ GM(MA7)

51

F7(♯9) E7(♯9) E♭7(♯9) D7(♯9) D♭7(♯9) F♯ A♯ C♯ E♯

55

F GMA⁷

F#7



E^bM7

A7(^{b9})

DMA⁷

GMA⁷



D^b7G^b6A4

C9

B^bM7

B^b9^{#9}



G MA⁷

A^bM7

A M7

B^b7(^{#11})

E^bMA⁷

E M7(^{#11})

G M7

C7(^{#11})



D M7

D^bM7

C M(^{MA}7)

B^b

B^b7(^{#11})

E^bM(^{MA}7)

A^b

G M(^{MA}7)



F7(^{#9})

E7(^{#9})

E^b7(^{#9})

D7(^{#9})

D^b7(^{#9})

F^b

A^b

C^b

E^b



H (N.C.) B \flat 7 /A G \sharp 7 \flat 9 C \sharp 7(\flat 9) F \sharp 7 B \flat \flat \flat B \flat 7(\sharp 11)

A7(\flat 9) D \flat (\sharp 11)7 D \flat M \sharp 7 G \flat F \sharp 7

B \flat 7 D \flat M \sharp 7/A D7(\sharp 11) D \flat \flat \flat C \flat

F \sharp \flat \flat G7 F \sharp 7(\flat 9) B \flat 11

1 *N.C.*

99

102 *Rit.*

F#7(b9) *G M7(#11)* *D/8b* *F#7(b9)* *Bm11*

SPAIN (AKOUSTIC BAND)

CHICK COREA'S SOLO AS TRANSCRIBED BY CARL CORCORAN 2002 (FROMAHUMAN@HOTMAIL.COM)

PIANO

GM7 A \flat M7 AM7 B \flat 7(#11) E \flat M7 EM7(#11) CHICK COREA

GM7 C7 DM7 D \flat M7 CM(MA7) B \flat

B \flat 7 E \flat M(MA7) A \flat GM(MA7) F7(#9) E7(#9) E \flat 7(#9)

D7(#9) D \flat 7(#9) F# Δ A Δ C Δ E Δ

15

Chords: G major 7, A^b major 7, A major 7, B^b 7 (11), E^b major 7, E major 7 (11)

16

Chords: G major 7, C⁹, D major 7, D^b major 7, C major (major 7), B^b, B^b 7

17

Chords: E^b major (major 7), A^b, G major (major 7), E 7 (11), E^b 7 (11)

18

Chords: D 7 (11), D^b 7 (11), F#^Δ, A^Δ, C^Δ, E^Δ

Musical score in G major with guitar chord diagrams and measure numbers.

The score consists of ten staves of music. The key signature is one sharp (F#). The chords and measure numbers are as follows:

- Staff 1: G Major 7 (Measures 65-68), F# Diminished 6/4 (Measures 69-72)
- Staff 2: E 7 (Measures 73-76), E Major/A (Measures 77-80), D Major 7 (Measures 81-84), G Major 7 (Measures 85-88)
- Staff 3: D# Diminished 6/4 (Measures 89-92), C 9 (Measures 93-96), B 7 (Measures 97-100), Bb 9 (Measures 101-104)
- Staff 4: G Major 7 (Measures 105-108), F# 7(b9) (Measures 109-112)
- Staff 5: E 7 (Measures 113-116), A 7(b9) (Measures 117-120), D Major 7 (Measures 121-124), G Major 7 (Measures 125-128)
- Staff 6: D Diminished 6/4 (Measures 129-132), C 9 (Measures 133-136), B 7 (Measures 137-140)
- Staff 7: Bb 9 (Measures 141-144), G Major 7 (Measures 145-148)
- Staff 8: F# Diminished 6/4 (Measures 149-152)
- Staff 9: E 7 (Measures 153-156), A 7(b9) (Measures 157-160)

Handwritten musical score in G major, 4/4 time, consisting of ten staves of music. The score includes various chords and melodic lines.

Staff 1: **DMA7** (measures 55-56), **GMA7** (measures 57-58)

Staff 2: **D^b7** (measures 59-60), **C⁹** (measures 61-62)

Staff 3: **B^M** (measures 63-64), **B^{11b}₉** (measures 65-66), **GMA7** (measures 67-68)

Staff 4: **F[#]7(11b)** (measures 69-70)

Staff 5: **E^M7** (measures 71-72), **A7(11b)** (measures 73-74)

Staff 6: **DMA7** (measures 75-76), **GMA7** (measures 77-78), **D^b11b6/4** (measures 79-80)

Staff 7: **C⁹** (measures 81-82), **B^M7** (measures 83-84)

Staff 8: **B^{11b}₉** (measures 85-86), **GMA7** (measures 87-88)

Staff 9: **F11b6/4** (measures 89-90), **E^M7** (measures 91-92)

A7(9) DMa7 GMa7
 78

D^b136054 C9
 81

Bm7 B^b13 GMa7
 85

F#7(9)
 86

Em7
 88

A7(9) DMa7
 90

GMa7 D^b136054
 92

C9 Bm7 Eb/B
 94