

SPRING AIN'T HERE

By Pat Metheny

INTRO

♩ = 120 (EVEN EIGHTHS)

(PERC.)

8



A MELODY

Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7

Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Cm11 Fm7

Gm7 Fm7 G7sus4G7 A^bmaj7

G13^b9 Cm7 F7 | 1. A^bmaj7/B^b B^b A^bmaj7/B^b B^b13^b9

Cm11 Fm7 Cm7 Fm7 Cm11 Fm7 Cm11 Fm11

Cm11 Fm7 Cm11 Fm7 Cm11 Fm7 Gm11C7^b9

TO CODA ☐

Fm7 B^b7^b5 E^bmaj7 Fm7 Gm7 A^bmaj7 D^b/G^b Fm11 A^b/B^b

8

$\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm}
 $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$

ppp GRAD. CRESC.

$\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm} $\underline{D^b}$
 $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$ $E^b m7$

mf

2. $F\#m9$ $B7^b9$ $Fm9^{mf}$ B^b+7 $Cm11$ $Fm7$

$Cm11$ $Fm7$ $Cm11$ $Fm11$ $Cm11$ $Fm7$ $Cm11$ $Fm7$

$Cm11$ $Fm7$ 3 $Cm11$ $Fm7$ $Gm11$ $C7^b9$

$Fm7$ $B7^b5$ $E^b maj7$ $Fm7$ $Gm7$ $A^b maj7$ D^b/G^b $Fm11$ A^b/B^b

$\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm} $\underline{D^b}$ \underline{Dm}
 $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$

ppp GRAD. CRESC.

D^b Dm D^b Dm D^b
 $E^b m7$ $E^b maj7$ $E^b m7$ $E^b maj7$ $E^b m7$

The first system consists of two staves. The treble staff has a key signature of two flats and a 4/4 time signature. It contains a half note followed by a quarter note, then a series of eighth notes with accents. The bass staff contains a series of chords: $E^b m7$, $E^b maj7$, $E^b m7$, $E^b maj7$, and $E^b m7$. There are also some handwritten markings like 'mf' and 'f'.

SOLO

$Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$

The second system shows a treble staff with a repeat sign and rhythmic slashes for the first four measures.

$Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$

The third system shows a treble staff with rhythmic slashes for the first four measures.

$Gm7$ $Fm7$ $G7sus4$ $G7$ $A^b maj7$

The fourth system shows a treble staff with rhythmic slashes for the first four measures.

$G13^b9$ $Cm7$ $F13$ $F^{\#}m9$ $B7$ $Fm9$ B^b13^b9

The fifth system shows a treble staff with rhythmic slashes for the first four measures.

$Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$

The sixth system shows a treble staff with rhythmic slashes for the first four measures.

$Cm11$ $Fm7$ $Cm11$ $Fm7$ $Cm11$ $Fm7$ $Gm7$ $C7^b9$

The seventh system shows a treble staff with rhythmic slashes for the first four measures.

$Fm9$ B^b7^b5 $E^b maj7$ $A^b maj7$

The eighth system shows a treble staff with rhythmic slashes for the first four measures.

**LAST TIME:
D.S. AL CODA**

$Fm7$ $Gm7$ $A^b maj7$ $E^b maj7/B^b$ $A^b maj7/C$ $E^b maj7/B^b$ $A^b maj7$ $G+7$

The ninth system shows a treble staff with rhythmic slashes for the first four measures, ending with a double bar line.

COODA

Db Dm Db Dm Db Dm D^o Dm
Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7

ppp VERY GRAD. CRESC.

Db Dm Db Dm Db Dm Db Dm
Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7

Db Dm Db Dm Db Dm Db Dm
Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7

Db Dm Db Dm Db
Eb^bm7 Eb^bmaj7 Eb^bm7 Eb^bmaj7 Eb^bm7