

# langley

drums **2**



9



16



23 drums-melody open



29



36



43



50 back to 25 for more solos



57



64



68



# *i owe you one.*

(to the lady who found my binder  
on top of my car at the red light)

AARON STAEBELL

MELODY

BASS

6

FASTER...

SLOW AGAIN...

11

$D^{\flat}M7$

$DM7$

16

FASTER...

$A^{\flat}$

$A_{MI}$

19

SLOW AGAIN...

$G/D$

$C_{sus2}$

$D_{sus2}$

$E_{MI}$

$G$

$A^{\flat}LYD$

23

D<sup>♭</sup>M7      DMI#11      B<sup>♭</sup>MA7      A<sup>♭</sup>

29

AMI      E7sus2      G/D

32

LAST TIME

C      D      EMI      G      A<sup>♭</sup>

BACK TO 23  
FOR MORE SOLOS  
OR BACK TO TOP  
TO END

# BEAUTY IN A STEEL FRAME

aaron staebell

#4 from the song cycle "VISIT"

open

6

11

16

21

fine

## SOLOS

29 D A/C# Bmi Ami D7 G D/F#

32 E7 A7 D A/C# Bmi7 Ami

35 Bb A7 D A/C#



## Electric Bass

38 Bmi Ami D<sup>7</sup> G D/F<sup>#</sup> E<sup>7</sup> A<sup>7</sup>

41 D A/C<sup>#</sup> Bmi Ami D<sup>7</sup>

43 G A<sup>7</sup> B<sup>b</sup> C

## AFTER 1st SOLOS

45 Dsus E<sup>b</sup>sus Esus E<sup>b</sup>sus

## 47 AFTER last solo

Dsus E<sup>b</sup>sus Esus E<sup>b</sup>sus Asus DS al fine

# ONE INSPIRATION

STRAIGHT 8THS

AARON STAEBELL

♩=120

Ami

AmiMA7/G#

Ami7/G

F#mi7b5

B7

5 Esus4

E7

Ami

E/G#

9 C/G

F#dim7

Dmi7

DbMA7

C

14 F

E7

Ami

Ami7/G

EPEDAL

18 Emi7

E7

E7

Ami7?

22 Ami

AMA7

Dmi7

Ami/E

26 Ami

AMA7

Ami6

F#(11)

# LA DOLCE VITA

#7 from the song cycle "VISIT"

aaron staebell

1 **A** E<sup>b</sup> D<sup>b</sup> E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> E<sup>b</sup>MA7

5 D<sup>M</sup>7 G C D<sup>b</sup>M<sup>i</sup> A<sup>b</sup>

9 **B** E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

13 G<sup>7</sup> C<sup>M</sup> D<sup>b</sup>M<sup>i</sup>7 G<sup>7</sup> C<sup>b</sup>M<sup>i</sup>

16 C G<sup>MA</sup>7 A<sup>SUS</sup> A B<sup>b</sup>SUS B<sup>b</sup>

20 **C** E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> E<sup>b</sup> D<sup>b</sup> C<sup>7</sup>

24 F<sup>M</sup>7 B<sup>b</sup>ADD<sup>2</sup> E<sup>b</sup>ADD<sup>6</sup> G<sup>7</sup> A<sup>b</sup>ADD<sup>2</sup> B<sup>7</sup>

## SOLOS

28 E<sup>b5</sup> A<sup>b5</sup> E<sup>b5</sup> - - E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

32 G<sup>7</sup> C<sup>M</sup> D<sup>b</sup>M<sup>i</sup>7 G<sup>b</sup> C<sup>b</sup>M<sup>i</sup> C

37 A<sup>SUS</sup> B<sup>b</sup>SUS E<sup>b</sup> G<sup>7</sup> A<sup>b</sup> E<sup>b</sup> **OPEN-long** G<sup>7</sup> A<sup>b</sup> E<sup>b</sup>

42 G<sup>7</sup> A<sup>b</sup> E<sup>b</sup> G A<sup>b</sup> D<sup>b</sup> E<sup>b</sup> D<sup>b</sup>MA7 E<sup>b</sup>

# your greatest creation is the life you lead

aaron staebell

9

9

16

24

33

C pedal

41

(fill--G7)

48

C pedal

54

3



Acoustic Bass

62

71

79

87

95

103

111

116

121

126 Gpedal

131

134

Acoustic Bass

# nobody reads your blog

staebell

7

Musical notation for measures 1-6. Measure 1: Bass clef, key signature of one flat (Bb), 4/4 time signature. Notes: G2, A2, Bb2, C3. Measure 2: G2, A2, Bb2, C3. Measure 3: G2, A2, Bb2, C3. Measure 4: G2, A2, Bb2, C3. Measure 5: G2, A2, Bb2, C3. Measure 6: G2, A2, Bb2, C3.

7

Musical notation for measures 7-11. Measure 7: G2, A2, Bb2, C3. Measure 8: G2, A2, Bb2, C3. Measure 9: G2, A2, Bb2, C3. Measure 10: G2, A2, Bb2, C3. Measure 11: G2, A2, Bb2, C3.

12

Musical notation for measures 12-16. Measure 12: G2, A2, Bb2, C3. Measure 13: G2, A2, Bb2, C3. Measure 14: G2, A2, Bb2, C3. Measure 15: G2, A2, Bb2, C3. Measure 16: G2, A2, Bb2, C3.

17

Musical notation for measures 17-20. Measure 17: G2, A2, Bb2, C3. Measure 18: G2, A2, Bb2, C3. Measure 19: G2, A2, Bb2, C3. Measure 20: G2, A2, Bb2, C3.

21 (open)

Musical notation for measures 21-22. Measure 21: G2, A2, Bb2, C3. Measure 22: G2, A2, Bb2, C3.

22 (SOLO--open) (tpt solo) DC al fine

Musical notation for measures 23-26. Measure 23: G2, A2, Bb2, C3. Measure 24: G2, A2, Bb2, C3. Measure 25: G2, A2, Bb2, C3. Measure 26: G2, A2, Bb2, C3.

Acoustic Bass

# KLOOGE

aaron staebell 4/15/08

4x--Play 3rd and 4th times      4x      just 2x      (2+3)      just 2x

8

1. 2.

17

28

40

51

54

SWING--open or walk      Fma7(add6)

Dmi7(+nat6)

59 Fma6/A<sup>b</sup>      C<sup>6</sup>/B<sup>b</sup>      F<sup>2</sup>/D<sup>b</sup>

65 Fmi<sup>6</sup> (add9)/E<sup>b</sup>

73

80

freely 14

101

solo w/drums

end on cue

Bass

matthew mcconaughey, get in my pants right now!

aaron staebell

1. 2.

7

15

22 1. 2.

29

35

41 (fine)  $A\flat ma7\#5$

46  $G^7$   $F^6$   $Dm^7$

52  $C^9$   $G^7$   $F^6$   $Dm^7$

58  $C^9$  1-7.

## Electric Bass

63 | 8. | open G F<sup>2</sup> G Am<sup>7</sup>

69 G F<sup>2</sup> G Am<sup>7</sup> G F<sup>2</sup>

75 G Am<sup>7</sup> G F<sup>2</sup> G Am<sup>7</sup>

81 G F<sup>2</sup> | 1. G Am<sup>7</sup> | 2. G C<sup>2</sup>

86 | 1-7. | 8. | DC al Fine

IF WE DONT CHANGE THE DIRECTION WE'RE HEADED,  
WE'LL END UP WHERE WE ARE GOING.

STAEBELL

Am<sup>i</sup>7 Am<sup>i</sup>6 Am<sup>i</sup>b<sup>6</sup> Am<sup>i</sup> B<sup>b</sup>MA7

4 B<sup>M</sup>i7 C<sup>9</sup> FMA7

8 E<sup>b</sup>MA9 G<sup>M</sup>i<sup>b</sup>9 Am<sup>i</sup>7 Am<sup>i</sup>6 Am<sup>i</sup>b<sup>6</sup> Am<sup>i</sup>

12 B<sup>b</sup>MA7 B<sup>M</sup>i7 C<sup>9</sup>

16 FMA7 E<sup>b</sup>MA9 A<sup>b</sup>MA7 B<sup>b</sup>MA7 D7/F#

21 G<sup>M</sup>i7 F E7

Acoustic Bass

gRR mmblll es-bboo  
(grumble-box)

aaron staebell april 2008

3

11

18

25

31

35

42

50

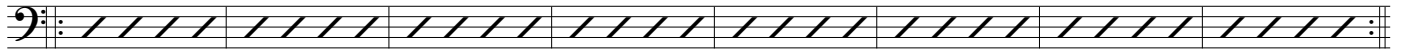
53

58 A PHRYG/PEDAL

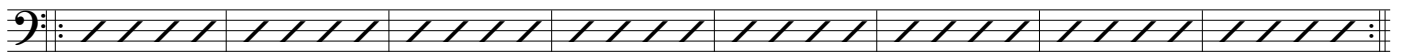


all of these are open

66 C (POLKA)



74 B7 Pedal(MEAN)



82



90



93



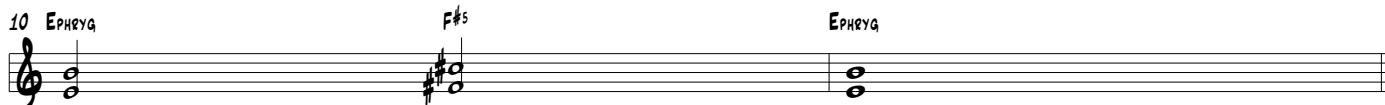
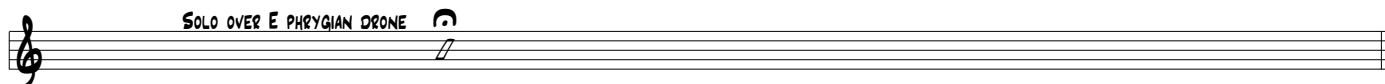


# SENG

THIS IS BASICALLY MY IRAQ SONG. EVERYBODY NEEDS TO HAVE ONE. IT'S INTENDED TO BE SERIOUS (UNLIKE A LOT OF THE OTHER MUSIC.) SENG USED TO BE MY NEIGHBOR. HE IS ABOUT 5'3". ASIAN DUDE. AND HE'S A DRILL SARGENT IN THE ARMY. I RAN INTO HIM ONE DAY IN THE ELEVATOR OF OUR BUILDING, AFTER WHAT I THOUGHT HAD BEEN A HAED DAY. HE TALKED TO ME ABOUT HOW HE HAD TO GO TO IRAQ. AGAIN (HIS 3RD TIME) AND HOW HE HAD TO LEAVE HIS GIRLFRIEND, DOG, CAR AND EVERYTHING ELSE BEHIND. HE WAS NOT BITTER, EVEN THOUGH 10 OF HIS GOOD FRIENDS HAD DIED IN ONE DAY, AND EVEN THOUGH HE REALLY DID NOT BELIEVE IN THE WAR, IT WAS LIKE HIS JOB (WE DONT ALL ALWAYS LOVE OUR JOBS...). IT MADE ME FEEL LIKE MY DAY HADNT BEEN SO BAD AFTER ALL AND THANKFUL FOR THE ABILITY TO PLAY MUSIC FOR A JOB. THIS IS FOR SENG....

TRY TO THINK ABOUT THE EMOTIONS RELATED TO HIS EXPERIENCE FOR ALL (HIS PRIDE, MY LAMENESS, HIS GF'S ANXIETY, ANYTHING-- CHOOSE ONE EMOTION AND SHAPE YOUR SOLO BASED ON IT. "TELL A STORY"....WE WILL CHOOSE THE ORDER OF THE SOLOS AT THE GIG.

AARON STAEBELL



FORM:  
ALL IMPROVISE OVER THE E PHRYGIAN DRONE...  
1ST SOLOIST PLAYS, THEN EVERYONE PLAYS A  
2ND SOLOIST PLAYS, THEN EVERYONE PLAYS B  
3RD SOLOIST PLAYS, THEN EVERYONE PLAYS A  
4TH SOLOIST PLAYS, THEN EVERYONE PLAYS B

Acoustic Bass

# THANK YOU JOHN

STAEBELL

fast as hell

free-washy

7

17

25

32

(style change)

39

piano/drums

each repeat here is open

46

53

59

65

slowly

Acoustic Bass

dancing with two girls at the same time

aaron staebell

1/6/08

$\text{♩}=200$  (drums)

Measures 1-9. Measure 1 has a double bar line and a '2' above it. The key signature is one flat (B-flat).

10 half time, straight 8th

Measures 10-14. Measure 10 has a double bar line. The key signature is one flat (B-flat).

15

Measures 15-19. The key signature is one flat (B-flat).

20

Measures 20-24. The key signature is one flat (B-flat).

25 pno blows...

Measures 25-29. Measure 25 has a double bar line. The key signature is one flat (B-flat).

30

Measures 30-34. The key signature is one flat (B-flat).

35

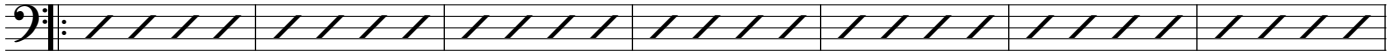
Measures 35-38. The key signature is one flat (B-flat).

39 double time 4

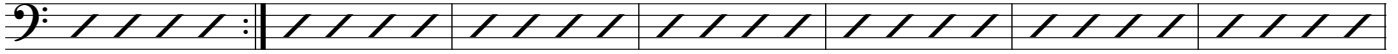
Measures 39-41. Measure 39 has a double bar line. The key signature is one flat (B-flat).

## Acoustic Bass

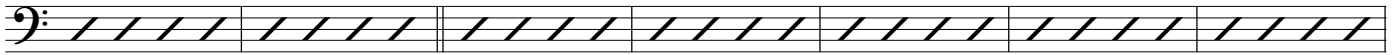
47 F A Dmi<sup>7</sup> F/C B<sup>b</sup> Bdim F/C C<sup>7</sup> B<sup>b</sup> Bdim C C<sup>#</sup>dim Dmi F/C



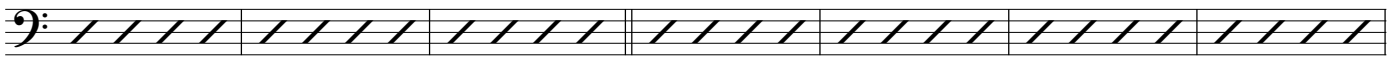
54 B<sup>b</sup> C<sup>7</sup> D<sup>b</sup> F B<sup>b</sup>mi<sup>7</sup> D<sup>b</sup>/A<sup>b</sup> G<sup>b</sup> Gdim D<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> G<sup>b</sup> Gdim A<sup>b</sup> Adim  
on cue



61 B<sup>b</sup>mi D<sup>b</sup>/A<sup>b</sup> G<sup>b</sup> A<sup>b</sup>7 A C<sup>#</sup> F<sup>#</sup>mi<sup>7</sup> A/E D D<sup>#</sup>dim A/E E D D<sup>#</sup>dim



68 E E<sup>#</sup>dim F<sup>#</sup>mi A/E D E<sup>7</sup> F A Dmi<sup>7</sup> F/C B<sup>b</sup> Bdim F/C C



75 B<sup>b</sup> Bdim C C<sup>#</sup>dim Dmi F/C B<sup>b</sup> C<sup>7</sup> (drums)  $\text{♩} = 112$  F slower, funky A  $\text{♯}$



81 Dmi F/C B<sup>b</sup> Bdim F/C C B<sup>b</sup> Bdim C C<sup>#</sup>dim Dmi F/C B<sup>b</sup> C



88 F A<sup>7</sup> Dmi F/C B<sup>b</sup> Bdim F/C C B<sup>b</sup> Bdim C C<sup>#</sup>dim Dmi F/C



95 B<sup>b</sup> C



101



106



111



116



# ELEPHANT IN LABOR

DECEMBER 6, 2009 EDITION

STAEBELL

Musical staff 1 (measures 1-9): Treble clef, 4/4 time signature. Chords: A, A, D, E, A. Includes a fermata over the first measure.

Musical staff 2 (measures 10-17): Treble clef, 4/4 time signature. Chords: A, D, E, Bb, A. Includes a fermata over measure 11 and a triplet in measure 10.

Musical staff 3 (measures 18-25): Treble clef, 4/4 time signature. Chords: A, D, E, D. Includes a fermata over measure 18 and triplets in measures 19 and 25.

Musical staff 4 (measures 26-33): Treble clef, 4/4 time signature. Chords: A, D, E, (E), A. Includes a fermata over measure 26 and a fermata over measure 33.

Musical staff 5 (measures 34-40): Treble clef, 4/4 time signature. Chords: A, D, E, A, D, A. Includes a fermata over measure 35 and triplets in measures 37, 39, and 40.

Musical staff 6 (measures 41-47): Treble clef, 4/4 time signature. Chords: D, F, D, Dmi. Includes a fermata over measure 42 and triplets in measures 41, 43, 45, and 47.

Musical staff 7 (measures 48-54): Treble clef, 4/4 time signature. Chords: F, Bb, E, A. Includes a first ending bracket over measures 48-50 and a second ending bracket over measures 51-54.

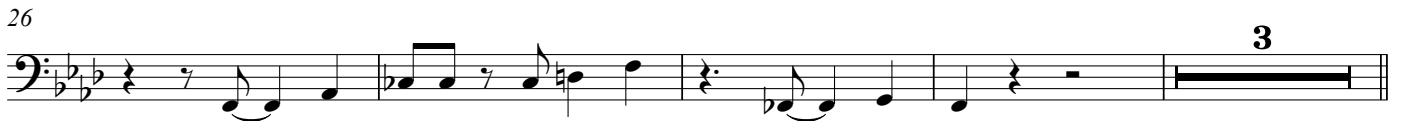
SOLO FREELY OVER BFLAT OR A (OR FREE)  
RHYTHM SECTION PLAY TIME A LA ORNETTE/MILES

Upright Bass

# ANTERO VASQUEZ

Antero Vasquez is the FedEx driver who crashed into my car while I was driving to school last year. I hope he someday gets to hear this.

Aaron Staebell



Upright Bass

33 **B**

Musical staff for measures 33-38. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes with rests.

39

Musical staff for measures 39-42. The staff is in bass clef with a key signature of three flats. The melody continues with eighth and quarter notes.

43

Musical staff for measures 43-48. The staff is in bass clef with a key signature of three flats. Measure 48 contains a double bar line with a '2' above it, indicating a second ending.

49 **C**

49 **F** **Bb** **Emi7b5** **A7** **Dm7** **G7** **Gmi7** **C7**

Musical staff for measures 49-56. The staff is in bass clef with a key signature of three flats. The staff contains a rhythmic pattern of eighth notes with diagonal slashes, representing a continuous rhythm. Below the staff is the text "(cont. rhythm idea)".

57 **F** **Bb** **Emi7b5** **A7** **Dm7** **G7** **Gmi7** **C7**

Musical staff for measures 57-64. The staff is in bass clef with a key signature of three flats. The staff contains a rhythmic pattern of eighth notes with diagonal slashes, representing a continuous rhythm.

65 **Fmi6** **Bmi6** **Edim7** **Fmi6** **Bmi6** **Edim7** *next soloist back to C*

Musical staff for measures 65-70. The staff is in bass clef with a key signature of three flats. The melody consists of eighth and quarter notes with rests.

71 *drum solo-open* **D** **E**

Musical staff for measures 71-82. The staff is in bass clef with a key signature of three flats. Measures 71-72 contain a rhythmic pattern of eighth notes with diagonal slashes. Measure 73 has a double bar line with a '7' above it, indicating a seven-measure rest. The staff then continues with a melody starting at measure 74. A dynamic marking 'f' is placed below the staff at measure 74.

83

Musical staff for measures 83-88. The staff is in bass clef with a key signature of three flats. The melody consists of eighth and quarter notes with rests.

89

**F**

A musical staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The staff contains six measures of music. The first measure has a quarter rest followed by quarter notes G, A, and B-flat. The second measure has eighth notes G, A, B-flat, and quarter notes G, A, B-flat. The third measure has a quarter rest followed by quarter notes G, A, and B-flat. The fourth measure has a quarter rest followed by quarter notes G, A, and B-flat. The fifth measure has a quarter rest followed by eighth notes G, A, B-flat, and quarter notes G, A, B-flat. The sixth measure has a quarter rest followed by quarter notes G, A, and B-flat.

95

A musical staff in bass clef with a key signature of three flats. It contains six measures of music. The first measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C marked with an 8va. The second measure has eighth notes G, A, B-flat, and quarter notes G, A, B-flat. The third measure has a quarter rest followed by quarter notes G, A, and B-flat. The fourth measure has a quarter rest followed by quarter notes G, A, and B-flat. The fifth measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C marked with an 8va. The sixth measure has eighth notes G, A, B-flat, and quarter notes G, A, B-flat.

101

A musical staff in bass clef with a key signature of three flats. It contains six measures of music. The first measure has a quarter rest followed by eighth notes G, A, B-flat, and quarter notes G, A, B-flat. The second measure has a quarter rest followed by quarter notes G, A, and B-flat. The third measure has a quarter rest followed by quarter notes G, A, and B-flat. The fourth measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C marked with an 8va. The fifth measure has eighth notes G, A, B-flat, and quarter notes G, A, B-flat. The sixth measure has a quarter rest followed by quarter notes G, A, and B-flat.

107

**G**<sup>(open)</sup>

A musical staff in bass clef with a key signature of three flats. It contains six measures of music. The first measure has a repeat sign followed by quarter notes G, A, B-flat, and a quarter note C. The second measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C. The third measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C. The fourth measure has a repeat sign. The fifth measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C. The sixth measure has a quarter rest followed by quarter notes G, A, B-flat, and a quarter note C.



# YA-YA

Aaron Staebell-2009

Musical notation for measures 1-4. Chords: Ab7, A7, Ab7. Includes triplets.

Musical notation for measures 5-8. Chords: Db7, Ab7. Includes triplets.

Musical notation for measures 9-12. Chords: AMA7, EMA7. Includes triplets and the instruction "(mellower here...)".

Musical notation for measures 13-16. Chords: Ab7, A7, Ab7. Includes triplets.

Musical notation for measures 17-20. Chords: Db7, Ab7. Includes triplets.

Musical notation for measures 21-22. Chords: AMA7, EMA7. Includes triplets and the instruction "(mellower here...)".

Musical notation for measures 23-24. Chords: AMA7, EMA7. Includes triplets.

solo over 1st half (12 bar blues with alt turnaround)

# RECKLESSLY BLOOMING

AARON STAEBELL

OPEN SOLO  
Ami C G2 Ami C G2 Gb (LAST X)

5 FΔ7 EbΔ7/G Eb7/D♭ B2

9 A/C# A/G EbΔ7/G D/F#

13 FΔ7 G Ab+

17 1. Ami C G2 Ami C G2 Gb

21 2. Dbmi E B2 Dbmi E B2

(3RD ENDING-SOLOS ONLY)

3. Ami C G2 Ami C G2 Gb

Dbmi E B2 Dbmi E B2 Gb2

HEAD OUT:  
3RD ENDING ONLY  
THEN VAMP ON INTRO  
GO TO FMA7 TO END