

Piano

# langley

aaron staebell  
4/1/08

drums 2

9

16

22

drums-melody

drums-melody

no comping

Dmi Emi Dmi Emi B<sup>b</sup>mi+11 Dmi Emi

open... open...

29

Dmi Emi A<sup>b</sup>7<sup>b</sup>9 Dmi

36

43

Piano

back to 25 for  
more solos

back to 25 for  
more solos

49

56

63

68

# *i owe you one.*

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

AARON STAEBELL

ELODY

BASS

6

FASTER...

SLOW AGAIN...

11

$D^{\flat}M7$

$DM7$

16

FASTER...

$A^{\flat}$

$Am$

19

SLOW AGAIN...

$G/D$

$Csus^2$

$Dsus^2$

$Em$

$G$

$A^{\flat}LyD$

23

D<sup>♭</sup>M<sub>1</sub>7      Dm<sup>11</sup>      B<sup>♭</sup>MA7      A<sup>♭</sup>

29

A m<sub>1</sub>      E<sup>7</sup>sus<sup>2</sup>      G/D

32

LAST TIME

C      D      E m<sub>1</sub>      G      A<sup>♭</sup>

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

# BEAUTY IN A STEEL FRAME

Piano

aaron staebell

(play constant 8th notes #4 from the song cycle "VISIT"  
using these pitches-mix up the order)

(OPEN)  
D pentatonic

2

continue...

6

10

18

D A/C# Bmi AmD7 G D/F# E Emi7A7 D A/C#

23

Bmi Ami D7 G A7 Bb C Dsus Eb7sus Esus Eb7sus Dsus

(fine)

## SOLOS

## Piano

29 D A/C# Bmi Ami D7 G D/F# E7 A7

33 D A/C# Bmi7 Ami Bb A7

37 D A/C# Bmi Ami D7 G D/F# E7 A7

41 D A/C# Bmi Ami D7 G A7 Bb C

## AFTER 1st SOLOS

45 Dsus Eb7sus Esus Eb7sus

47 AFTER last solo Dsus Eb7sus Esus Eb7sus Asus DS al fine

# ONE INSPIRATION

STRAIGHT 8THS

AARON STAEBELL

♩=120

Ami

AmiMA7/G#

Ami7/G

F#mi7b5

B7

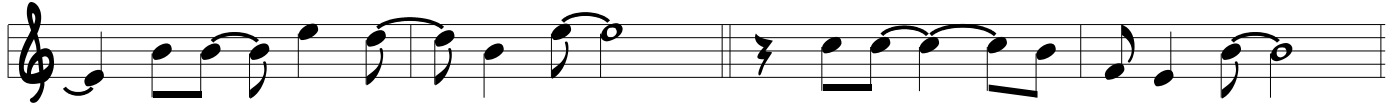


5 Esus4

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>b</sup>M7 G C D<sup>b</sup>Mi 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>Mi</sup> D<sup>b</sup>Mi7 G<sup>7</sup> C<sup>b</sup>Mi

16 C G<sup>MA7</sup> A<sup>sus</sup> A B<sup>sus</sup> 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>Mi7</sup> 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>Mi</sup> D<sup>b</sup>Mi7 G<sup>b</sup> C<sup>b</sup>Mi C

## OPEN-long

37 A<sup>sus</sup> B<sup>sus</sup> E<sup>b</sup> G<sup>7</sup> A<sup>b</sup> E<sup>b</sup> 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>



Piano

# your greatest creation is the life you lead

aaron staebell

(2nd x only)

The musical score is written in 4/4 time and consists of the following parts:

- Melody (Measures 1-14):** Starts with a C chord. Chords: C, Dmi/C, C/E, F/C. Includes a repeat sign with "(both times-->)" and a first ending bracket.
- Melody (Measures 15-33):** Includes a triplet of eighth notes in measure 15. Chords: C, B<sup>b</sup>, C.
- Accompaniment (Measures 34-51):** Chords: C, C<sup>2</sup>, C/E, C/F.
- Accompaniment (Measures 52-63):** Chords: C, C<sup>2</sup>, C/E, C/F. Includes a triplet of eighth notes in measure 52.
- Accompaniment (Measures 64-71):** Chords: C, C<sup>2</sup>, C/E, C/F.
- Accompaniment (Measures 72-79):** Chords: C, D<sup>7</sup>, C, B<sup>b</sup>, F, G.
- Accompaniment (Measures 80-87):** Chords: A<sup>b</sup>dim<sup>7</sup>, C, B<sup>b</sup>, F, D/F<sup>#</sup>.
- Accompaniment (Measures 88-95):** Chords: C, B<sup>b</sup>, E<sup>b</sup>, C, D<sup>7</sup>, G<sup>7</sup>.
- Accompaniment (Measures 96-103):** Chords: C, Dmi<sup>7</sup>/C, Cma<sup>7</sup>, F/C.
- Accompaniment (Measures 104-111):** Chords: C, D<sup>7</sup>, NC, Dmi<sup>7</sup>. Ends with a double bar line and a 7/4 time signature.



Electric Guitar

112 C Csus<sup>4</sup> C<sup>6-9</sup> F

116 C B<sup>b</sup> Ami<sup>7</sup> F/G

120 C Csus<sup>4</sup> C C<sup>7</sup>/E F Fmi<sup>7</sup>

124 C/E D<sup>7</sup> C Fdim C Fdim

128 C Fdim C Fdim C Fdim C Fdim

132 C Fdim C Fdim C Fdim

135 C Fdim C Fdim

piano

# NOBODY reads your BLOG

staebell



(solo over this)



(all are open)



(tpt solo here)

DC al fine

piano

# KLOOGI

aaron staebell 4/15/08

4x 4x just 2x (2+3) just 2x

8 (2+3) 2. Fma7 C6 Ama7

18 8 D5 F5 Db5 A5 Dmi F F2

39 Asus4 Dmi7 Fma7 Dblyd Asus4

51 OPEN Ami(ma7) SWING Dmi7(+nat6) Fma7(add6)

58 Fma6/Ab C6/Bb F2/Db

65 Fmi6 (add9)/Eb Ab Bbmi Cmi Db Dbmi

73

79 Ab Bbmi Cmi Db Dbmi

87 freely 7 with tpt 3 3 3 3

102 3 3 3 3 open bass and drum solo end on cue

matthew mcconaughey, get in my pants right now!

Piano

aaron staebell

The musical score is written in 4/4 time and consists of ten staves of music. The key signature is one flat (B-flat). The melody is primarily composed of eighth and quarter notes, with some triplet patterns. Chords are indicated above the staff, and fingerings are shown with numbers 1-3 and '7' for the seventh finger. The score includes first and second endings, a 'fine' marking, and a final chord progression.

Chords: G, F<sup>2</sup>, G, Am<sup>7</sup>, G, F<sup>2</sup>, G, Am<sup>7</sup>, G, F<sup>2</sup>, G, Am<sup>7</sup>, G, F<sup>2</sup>, G, Am<sup>7</sup>, G, F<sup>2</sup>, G, C<sup>2</sup>, C, F, C, F, C, F, C, F, C, F, G, C, G, C, (fine), A<sup>b</sup>ma<sup>7</sup>#<sup>5</sup> open, G<sup>7</sup>, F<sup>6</sup>, Dm<sup>7</sup>.



Trumpet in B $\flat$ 

52 C<sup>9</sup> G<sup>7</sup> F<sup>6</sup> Dm<sup>7</sup>

58 C<sup>9</sup> 1-7 C F

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

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

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

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

86 1-7 C F 8.G C G C DC al Fine

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

STAEBELL

Ami7 Ami6 Ami<sup>b</sup>6 Ami B<sup>b</sup>MA7

4 Bmi7 C9 FMA7

8 E<sup>b</sup>MA9 Gmi<sup>b</sup>9 Ami7 Ami6 Ami<sup>b</sup>6 Ami

12 B<sup>b</sup>MA7 Bmi7 C9

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

21 Gmi7 F E7





52

58 A PHRYG /PEDAL

solo w/trumpet  
all of these are OPEN

66 C (POLKA)

74 B7 Pedal(MEAN)

82 Cma7 Cma7 Cma7 POLKA Cma7 POLKA C7

90

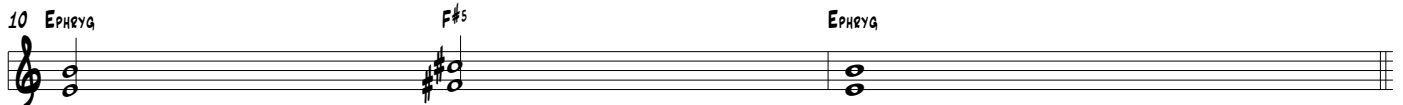
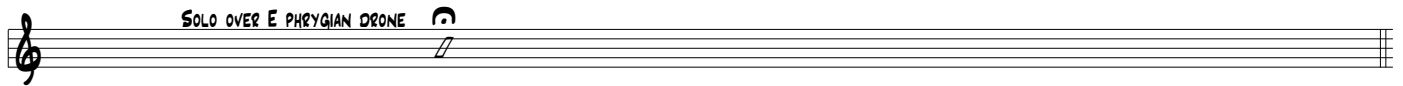
93

# 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 HARD 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 DON'T ALL ALWAYS LOVE OUR JOBS...). IT MADE ME FEEL LIKE MY DAY HADN'T 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

# THANK YOU JOHN

fast as hell

free-washy

way slower

C<sup>5</sup> A<sup>b</sup>ma7 B<sup>b</sup>(add<sup>2</sup>)

8

C<sup>ma</sup>9 A<sup>b</sup>ma7 B<sup>b</sup>(add<sup>2</sup>) C<sup>5</sup>

14

A<sup>b</sup>ma7 B<sup>b</sup>(add<sup>2</sup>) C<sup>ma</sup>9 A<sup>b</sup>ma7 B<sup>b</sup>(add<sup>2</sup>)

20

27

2/4 3/4

34

(same shape, whatever notes)

duo with drums piano/drums wild & aggressive

3/4 4/4

40

each repeat here is open

C<sup>5</sup> A<sup>b</sup>ma<sup>7</sup> B<sup>b</sup>sus<sup>2</sup> E<sup>b</sup> B<sup>b</sup> Fm<sup>9</sup>/C Fm<sup>9</sup>/C B<sup>b</sup>

49

E<sup>b</sup> B<sup>b</sup> A<sup>m</sup>i G/B C<sup>5</sup>

58

A<sup>b5</sup> B<sup>b</sup>sus<sup>2</sup>

64

*slowly*

Electric Piano

# dancing with two girls at the same time

aaron staebell

$\text{♩} = 200$

(drums) F A Dmi7 F/C B<sup>b</sup> Bdim F/C C B<sup>b</sup> Bdim C C<sup>#</sup>dim <sup>1/6/08</sup>

9 Dmi F/C B<sup>b</sup> C<sup>7</sup> Fmi<sup>7</sup>  
half time, straight 8th

14

19

24 blow free, no changes...

30

37 double time

47 F A Dmi7 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)  $\text{♩} = 112$  slower, funky all will get to solo Dmi F/C



## Electric Guitar

82 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 F A<sup>7</sup>

89 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

96 (solo fill if blowing)

(open)

102

107

113 F A Dmi<sup>7</sup> F/C B<sup>b</sup> Bdim

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

# 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 30.

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 a triplet in measure 41.

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

# 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

Fmi Bmi Edim Fmi Bmi Edim Fmi

8 Bmi Edim Fmi Bmi Edim

13 Fmi Fmi<sup>6</sup> C E Ami A<sup>b+</sup> Gmi<sup>6</sup> C<sup>7</sup> **A** Fmi **11**

these voicings are optional...

29

**B** (maybe dont play here...) Fmi Bmi Edim Fmi Bmi Edim

39 Fmi Bmi Edim Fmi Bmi Edim **4**

**C** F B<sup>b</sup> Emi<sup>7b5</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup> F

58 B<sup>b</sup> Emi<sup>7b5</sup> A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> Gmi<sup>7</sup> C<sup>7</sup>



Wurlitzer

65 Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup> Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup>

71 *drum solo-open* **D** (crunchy patch now)

78 **E** Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup> Fmi<sup>6</sup> Bmi<sup>6</sup>

85 Edim<sup>7</sup> Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup> Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup>

92 **F** Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup> Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup>

99 Fmi<sup>6</sup> Bmi<sup>6</sup> Edim<sup>7</sup> Fmi<sup>6</sup> Bmi<sup>6</sup>

106 Edim<sup>7</sup> **G** 8vb..... (open)



# RECKLESSLY BLOOMING

AARON STAEBELL

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

Musical staff with chords and notes for measures 1-4. The staff is in treble clef with a key signature of one flat and a time signature of 6/8. The notes are quarter notes on the 2nd, 4th, and 5th lines of the staff.

5 FΔ7 EbΔ7/G Eb7/Db B2

Musical staff with chords and notes for measures 5-8. The staff is in treble clef with a key signature of one flat and a time signature of 4/4. The notes are quarter notes and eighth notes.

9 A/C# A/G EbΔ7/G D/F#

Musical staff with chords and notes for measures 9-12. The staff is in treble clef with a key signature of one flat and a time signature of 4/4. The notes are quarter notes and eighth notes.

13 FΔ7 G Ab+

Musical staff with chords and notes for measures 13-16. The staff is in treble clef with a key signature of one flat and a time signature of 6/8. The notes are quarter notes and eighth notes.

17 1. Ami C G2 Ami C G2 Gb

Musical staff with chords and notes for measures 17-20. The staff is in treble clef with a key signature of one flat and a time signature of 6/8. The notes are quarter notes.

21 2. Dbmi E B2 Dbmi E B2

Musical staff with chords and notes for measures 21-24. The staff is in treble clef with a key signature of one flat and a time signature of 6/8. The notes are quarter notes.

(3RD ENDING-SOLOS ONLY)

3. Ami C G2 Ami C G2 Gb

Musical staff with chords and notes for measures 25-28. The staff is in treble clef with a key signature of one flat and a time signature of 6/8. The notes are quarter notes.

Dbmi E B2 Dbmi E B2 Gb2

Musical staff with chords and notes for measures 29-32. The staff is in treble clef with a key signature of one flat and a time signature of 6/8. The notes are quarter notes.

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