

Ana Maria

Wayne Shorter

Half-time Rock Feel

$\text{♩} = 124$

VAMP
(PRODUCEVA)

I^7 MH5 (CMH) I^7 G FRYG (PLAGALNI WADENCE) $bIIA \rightarrow IA$

$G7(b9)_{sus}$ E^b_{MA9}/G (2) (2) (2)

mf (piano fill)

A

(Bossa Nova) G_{MA7} I^7 A IOL E^b_{G} I^7 A IOL G^{13}_{sus} I^7 MIXO E^b_{G} I^7 A IOL

$bIIA$ LOKR MZ

(CONSTANT STRUCT.)

mf (sop.) D^b_{MA7}/F $bIIA$ LYD $G^b_{MA7}(\#11)$ LYD $(C^b\Delta)$ LYD A^b_{MI7} DOR B^b/A^b sub I^7 LYD b7

G_{MI7} I^7 A IOL (DOR) C^9_{sus} IV^7 MIXO D/C C LYD b7 C^9_{sus} MIXO

A^b/C $bIIA$ LYD (PRODUCEVA) (Rock Feel) $G7(b9)_{sus}$ CMH E^b_{MA9}/G (VIZ) (2)

f (piano fill)

B

(Bossa) G_{MA7} I^7 A IOL G^{13}_{sus} IV^7 MIXO E^b/F MIXO $E7(\#9)$ ALTER E^b_{sus} sub I^7 MIXO

mf D_{MA7} JON $F7(\#5)$ CELOT B^b_{MI} I^7 DOR $(C^b\Delta)$ $bIIA$ LYD A^b_{MI7} A^b DOR B^b/A^b sub I^7 LYD b7

G_{MI7} I^7 A IOL (DOR) C^9_{sus} IV^7 MIXO B^b_{MA7} II^7 FRYG F_{MI9} sub I^7 DOR (MODUL.)

f (Rock Feel) B^b_{sus} I^7 MIXO D^b_{13sus} I^7 MIXO

f (MODALNI) B_{MI9} I^7 DOR E^b_{MI7} I^7 DOR

(pn. fill)

C

B_{MI9} I^7 DOR E^b_{MI7} I^7 DOR

f B_{MI9} I^7 DOR E^b_{MI7} I^7 DOR



(Bossa) I Δ Sub \bar{b} / II
 DMA⁷ J⁷ F⁷(#5) CELO^T B \flat Mi (add 9) I⁷ D \bar{O} R (C Δ)^{b7} II Δ LYD A \flat Mi⁷ A \flat D \bar{O} R B \flat /A \flat \bar{b} VII⁷ sub I⁷ LYD $\bar{b}7$

mf GMI⁷ I⁷ A \bar{I} OL (D \bar{O} R) C⁹SUS IV⁷ MIXO \bar{b} III Δ LYD B \flat MA⁷ A \bar{M} i⁷ FRYG II⁷ \bar{b} VII⁷ D \bar{O} R VI⁷ A \bar{I} OL

(Rock feel) G7($\bar{b}9$)^{SUS} CMH (VIZ) E \bar{b} MA⁹/G G FRYG G7($\bar{b}9$)^{SUS} E \bar{b} MA⁹/G cresc.

(Soprano solo) I⁷ E \bar{b} MA⁹/G \bar{b} II Δ G FRYG (pn. fill) ---

[D] G7($\bar{b}9$)^{SUS} CMH E \bar{b} MA⁹/G G FRYG (E $\bar{b}9$ /G = A Δ ^{#11})

(Vamp solo & fade)

'Rock Feel' is half time each time it occurs (backbeat on beat 3 only).

DMA⁷ F7(#5) B \flat Mi (add 9) etc.

Bassline at 5th bar of letters **B** & **C**: