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SOMMAIRE

CONTENTS

SAHARA	4
SHE DID IT AGAIN	6
LA CHAMPAGNE	7
BRAZILIAN SUITE	10
LOOKING UP	14
MEMORIES OF PARIS	18
BITE	20
LULLABY	24
MILES DAVIS' LICKS	30
RACHID	38

SAHARA

MICHEL PETRUCCIANI

BALLAD

♩ = 69

9#11 Am7 Am9 E7sus 3 3 3 Am9 3

(Optional cue notes bass voice)

E7sus9 Am9 E7sus9 3 3

C#alt C#alt

SOLOS (Bass: H A Ph: B A B A)

1 2 3

D E C#7 D Am9 CMaj7/#4 (AMa7) F#m7 D Ab19

DbMaj7 Eb Cm7 Fm9 Bbm9 Eb7sus AbMaj7/#6

Am9 E7sus Am9 E7sus

Am9 E7sus C#alt /

4

B

D6⁹ E D⁹ C#⁹7 D Am7⁹ C#7/#4

F#m7 D6⁹ Ab7⁹ D6⁹ E⁹ Cm7 F#m7⁹ Bbm7 E7⁹sus

E7⁹sus A, Δ7/#5

D. C. al Coda

CODA C#olt

roll

(C#Locrian 94 scale)

#11

SHE DID IT AGAIN

MICHEL PETRUCCIANI

FAST SWING

♩ = 240

INTRO

THE ME.

(Bass doubles Pn. L.H.)

2nd time after Solo, take Coda

B♭7 E♭7 B7 E7 C7 F7 C#7 F#7

(Bass doubles Pn L.H.)

(Optional cue notes Bass voice)

Solo : C Mixolydian (after solo, D C al Coda)

1st G7/omit3 Coda

CODA

dr fill.....

LA CHAMPAGNE

MICHEL PETRUCCIANI

BALLAD

Freely Ebm7 Ab7^{9b} F#m7⁹ D7sus¹³ C#m7⁹ G4^{11#}

INTRO

Ebm7¹¹ Ab7sus¹³ D7¹³ Eb¹³ Ab Ebm9 G7(b9)

a tempo ♩ = 58

Gb F Ebm7¹³ Ab7 D7sus Eb¹¹ Ab¹¹

THEME

(optional) cue notes bass voice?

F#m9¹¹ D7¹³ C#m9¹¹ G7^{11#} Ebm7¹¹

$D\flat^9$ $A\flat^{alt}$ $E\flat m9$ G^9_{13} $G\flat A7$ $E\flat m7^{911}$ $A\flat^{13}$

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with triplets and slurs. The bass clef contains a harmonic accompaniment with chords and triplets.

$Dm7^{11}$ $G\flat A7$ $A\flat^{7sus} - 9$ $D\flat A7$ $D\flat A7$

Musical notation for the second system, continuing the piece with similar chordal and melodic structures. It includes triplets and slurs in both staves.

$Gm7(b9)$ $C7$ $F\Delta7$ $F7$ $E\flat 6$ $Gm7$ C^9

Musical notation for the third system, showing further development of the musical themes. It features complex chordal textures and melodic lines.

F^9 D^9 $D^9_{11}\sharp$ $C^9_{sus} - 3/b5$ $D\flat A7$ $E\flat m7$ $Fm7$ $E\flat m7$

Musical notation for the fourth system, concluding the piece with final chords and melodic phrases. It includes a prominent triplet in the treble clef.

$D\flat\Delta 7$ $A\flat_{alt}$ $E\flat m^9$ $G\flat^{13}$ $G\flat\Delta 7$ to Coda D $D\flat$ to Solo

SOLO

$E\flat m7$ $A\flat^{9\flat}$ $F\sharp m7$ D_7^9 $C\sharp m7$ $G_7^{11\sharp}$ $E\flat m7$ $A\Delta 7$

$D\Delta 7$ $A\flat_{alt}$ $B\flat m7$ G_7^{13} $G\Delta 7$ $E\flat m7$ $A\flat_7$ $D m7$ $G7$

$G\flat\Delta 7$ $E\flat m7$ $A\Delta 7$ $D\Delta 7$ $D\flat\Delta 7$ $G m7/b5$ C_7^9 $F\Delta 7$ $F7$

$B\flat\Delta 7$ $G m7$ $C7$ $E\flat_7^9$ D_7^9 $D\flat_7^9$ C_7^9 $D\flat\Delta 7$ $E\flat m7$ $F m7$ $E\flat m7$

$D\flat\Delta 7$ $A\flat_{alt}$ $B\flat m7$ G_7^{13} $G\flat\Delta 7$ $E\flat m7$ $A\flat_7$ $D\Delta 7$ $D\flat\Delta 7$

After solo, D.S. al Coda

CODA D $D\flat$

freely, like a cadenza B/\flat

Rit.

Red

BRAZILIAN SUITE

MICHEL PETRUCCIANI

JAZZ SAMBA

$\text{♩} = 104$

$A\flat m7^9$

$E\flat 7^9 \text{ sus}$

$A\flat m7^9$

$E\flat 7^9 \text{ sus}$

INTRO

(Optional cue notes, bass voice)

$A\flat m7^9$

$E\flat \text{ sus}$

$A\flat m7^9$

$E\flat \text{ sus}$

3

2nd time melody is played with some variation

$A\flat m7^9$

$G\flat$

$F\flat \Delta 7$

$E\flat m7$

THEME

$D\flat m7^9$

$E\flat 7$

$D7^9$

$D\flat 7^9$

3

$C\flat 9$

$B7$

$B\flat 7$

$E\flat 7$

$A\flat m9$ $E\flat 7^{9b}$ $A\flat m9$ $C\flat 7^{13}$

This system contains four measures of music. The first measure has a whole note chord $A\flat m9$. The second measure has a half note chord $E\flat 7^{9b}$. The third measure has a quarter note chord $A\flat m9$ with a boxed-in 'B' above it. The fourth measure has a quarter note chord $C\flat 7^{13}$. The bass line consists of quarter notes: $A\flat$, $E\flat$, $A\flat$, $C\flat$.

$Fm7\flat 5^9$ $B\flat 7^{9b/13}$ $E m7^9$ $A7^{13}$

This system contains four measures. The first measure has a whole note chord $Fm7\flat 5^9$. The second measure has a half note chord $B\flat 7^{9b/13}$. The third measure has a quarter note chord $E m7^9$. The fourth measure has a quarter note chord $A7^{13}$. The bass line consists of quarter notes: F , $B\flat$, E , A .

$D6^9$ $E\flat m7^9$ $A\flat 7^{13}$ $D\flat 6^9$ $E\flat m7^9$

This system contains five measures. The first measure has a whole note chord $D6^9$. The second measure has a half note chord $E\flat m7^9$. The third measure has a quarter note chord $A\flat 7^{13}$. The fourth measure has a quarter note chord $D\flat 6^9$. The fifth measure has a quarter note chord $E\flat m7^9$. The bass line consists of quarter notes: D , $E\flat$, $A\flat$, $D\flat$, $E\flat$.

$E\flat m7^9$ $A\flat 7^{13}$ $D\flat 6^9$ $A\flat 7^{9sus}$ $F\flat$

This system contains four measures. The first measure has a whole note chord $E\flat m7^9$. The second measure has a half note chord $A\flat 7^{13}$. The third measure has a quarter note chord $D\flat 6^9$. The fourth measure has a quarter note chord $A\flat 7^{9sus}$ with $F\flat$ written below it. The bass line consists of quarter notes: $E\flat$, $A\flat$, $D\flat$, $F\flat$.

$E\flat_7^9$ $A\flat m_9$ $A\flat m_7^9 / G\flat$

Musical score for the first system, featuring a treble and bass clef. The treble clef contains a triplet of eighth notes. The bass clef contains a steady eighth-note accompaniment. Chords are indicated above the staff: $E\flat_7^9$, $A\flat m_9$, and $A\flat m_7^9 / G\flat$. A circled 'C' is placed above the second measure.

$F\flat\Delta_7$ $E\flat m_7$ $D\flat m_7^9$ $E\flat_7^9$ *al coda*

Musical score for the second system. The treble clef continues the melodic line with slurs. The bass clef continues the accompaniment. Chords are indicated above the staff: $F\flat\Delta_7$, $E\flat m_7$, $D\flat m_7^9$, and $E\flat_7^9$. The system concludes with the instruction *al coda* and a coda symbol.

$A\flat m_7^9$ $E\flat m_7^9$ $A\flat m_7^9$ $E\flat m_7$

Musical score for the third system. The treble clef continues the melodic line. The bass clef accompaniment changes to a more complex, arpeggiated pattern. Chords are indicated above the staff: $A\flat m_7^9$, $E\flat m_7^9$, $A\flat m_7^9$, and $E\flat m_7$.

$A\flat m_7^9$ $E\flat m_7$ $A\flat m_7^9$ $E\flat m_7$ *to Solo...*

Musical score for the fourth system. The treble clef continues the melodic line. The bass clef accompaniment remains consistent with the previous system. Chords are indicated above the staff: $A\flat m_7^9$, $E\flat m_7$, $A\flat m_7^9$, and $E\flat m_7$. The system concludes with the instruction *to Solo...*

SOLO Choruses: Piano x3, Bass x1, Piano x1

A Ab_{m7}^9 Ab_{m7}^9 $FbMaj7$ Eb_{m7} Db_{m7}^9 Eb_{7b}^9 D^9

$Db_{7\#}^9$ $C_{6\#}^9 (D/C)$ $B7$ $Bb7$ $Eb7$ Ab_{m9} Eb_{7b}^9

B Ab_{m7}^9 $Cb_{7\#}^{13}$ $F_{m7/b5}$ $Bb7$ E_{m7}^9 $A_{7\#}^{13}$ $D_{6\#}^9$ Eb_{m7}^9 $Ab_{7\#}^{13}$

$Db_{6\#}^9$ Bb_{m7}^9 Eb_{m7}^9 $Ab_{7\#}^{13}$ $Db_{6\#}^9$ Bb_{m7}^9 $Ab_{7\#}^{13} /_{sus}^9$ Eb_{7b}^9

C Ab_{m7}^9 Ab_{m7}^9 $FbMaj7$ Eb_{m7} Db_{m7}^9 $Eb7$

Ab_{m7}^9 Eb_{m7}^9 Ab_{m7}^9 Eb_{m7}^9 Ab_{m7}^9 Eb_{m7}^9 Ab_{m7}^9 Eb_{m7}^9 $\$$

D.S. al $\text{\textcircled{C}}$

CODA Ab_{m7}^9 Eb_{m7} $\%$ $\%$ $Db_{6\#}^9$ $Ab_{7\#}^{9/13} /_{omit\ 3d}$

Impro ad lib.

Vamp, fill and fade

END

LOOKING UP

MICHEL PETRUCCIANI

LATIN UP ♩ = 120

E A/E E A/E

E A/E E A/E

INTRO

(2nd time, melody is played with some variation)

A47 13 A7 13 DA7 G7

THEME

(optional cue notes, bass voice)

A47 13 A7 3 DA7 C#alt

F#m7 13 B7 EA7 C#m7

D#m D#mA7 D#m7 G#7⁹

C#m7 C#m7⁹ AΔ7³ F#m7¹¹ B7

1 C#m7 C#alt F# G# synth.

13 AΔ7 A7 DΔ7 G7¹³ 3

13 AΔ7 A7 DΔ7 C#alt 3

.....

F#m⁹ B¹³ E^{A7} C#m⁹

D#m D#m^{A7} D#m⁷ G#⁹ *loco* 3

C#m⁹ C#m⁹ / B A#m7(♭5) D#^{9♭}

¹³G#⁷ ¹³A⁷ G#⁷ G#⁷(♭5)

al Coda

² E A E A

synth. bass.

E A E A to Solos...

synth.

bass.

SOLOS

A Maj7 Em7 A7 DMaj7 G7 A Maj7 Em7 A7

DMaj7 C#7 F#m7 B7 E Maj7 C#m7

D#m ./. G#7 ./. ¹ C#m C#m7/B

A Maj7 G# F#m7 B7 C#m7 G7/#11 F#7 G#7

² C#m C#m7/B A#m7/b5 D#7 G#7 A7

G#7 D7/b5 ³ C#m C#m7/B A Maj7 G# F#m7 B7

E A/E (D/E) E A/E (D/E) E A/E (D/E)

E A/E (D/E) %

(last solo end)

After solos, D.S. al Coda

CODA

E7sus4 ./. ./. ./.

Impro. (E Mixolydian) Vamp, fill and fade.

MEMORIES OF PARIS

MICHEL PETRUCCIANI

BALLAD

(accordion doubles melody)

Freely

A $\text{♩} = 50$

Chords: $Dm7^9$, $Gm7^{11}$, $D\flat7^{13\flat}$, $G\flat m7^9$

Chords: $A\flat7^{9\flat/13\flat}$, $D\flat m7^9$, $B\flat7^{9\flat}$, $E\flat sus4^7$, $E\flat7$

R.H. *trem.*

a tempo $\text{♩} = 50$

B (accordion tacet)

Chords: $E47$, $D\sharp m7^{11}$, $C\sharp m7$, $F\sharp 7sus^9$, $B6^9$, $G47$, A , $F\sharp m7$, $G6$, F , $A\flat7$

optional cue notes. Bass voice

C $\text{♩} = 50$

Chords: $Dm7^9$, $Gm7^{11}$, $D\flat7^{13\flat}$, $G\flat m7^9$

[Sample pn. L.H.]

9b/13b Ab7 Dbm9 al Coda Ab7 9b/13b Dbm9

rall. trem. trem. to Solos...

SOLOS a tempo = 50

pn. solo: 2 choruses
3d time. Bass solo on AA only

A Dm9 Gm7 Db+ Gbm7 Ab7^{13b} Dbm9 Bb7^{9b} Eb_{7sus4}—3 EMaj7 D#m7 C#m7 F#7 BMaj7

C A_{7sus}¹³ DMaj7 A_{7sus}¹³ Ab_{7/9b}^{13b} Dm9 Gm7 Db+ Gbm7 Ab7^{13b} Dbm9 Ab7^{13b} Dbm9

B 3 EA7 D#m7/add6 C#m7 F#7_{9sus} BΔ7

GA7 A F#m7add4 GA7 A Am Ab7

rall. D.S. al Coda

Bass ped. 3

CODA Ab7 9b/13b Dbm9

rall. (D♭ Dorian scale)

Bva- tr b

BITE

MICHEL PETRUCCIANI

Freely. senza misura (♩ = 72)

The musical score is written for piano and synth. It consists of five systems of music. The first system is an **INTRO** section. The piano part features a melodic line with eighth notes and quarter notes, while the bass part has a simple accompaniment. The second system includes a **trem.** (tremolo) effect on the bass line and several triplets in both hands. The third system contains **Accel.** (accelerando) and **Rit.** (ritardando) markings. The fourth system also features a **trem.** effect. The fifth system includes a **5** (quintuplet) in the piano part. At the bottom, a **Synth.** line indicates the following chords: **AΔ7**, **G♭Δ7**, **E♭Δ7**, and **CΔ7**.

3 3 3 3 3

sempre staccato

Synth. BA⁹7 G47

non staccato

3 6 6

E47

rit.

pp *p*

C#alt

Samba feel (♩ = 138)

BASS ONLY

C#m(Prugian)

(Bbm7)

2nd X Samba feel slighter
Synth. plays changes (2nd X only)

Am⁹ 3

THEME

F#m⁹ 3

(optional cue notes Bass voice)

F#m7⁹ Ebm7⁹

Cm7 AΔ7

2nd X 8va

5 3

GbΔ7

EbΔ7 CA7

al Coda

to Solo...

SOLO (4 Choruses)

Four staves of chord notation, each containing three measures of chords with repeat signs. The chords are: B Maj7, G Maj7, E Maj7; C#7, Am7, F#m7; Ebm7, Cm7, A Maj7; Gb Maj7, Eb Maj7, C Maj7.

Staff of chord notation for the fourth chorus, containing three measures of chords with repeat signs: B Maj7, G Maj7, E Maj7, followed by C#7 and a Coda symbol. Below the staff, it reads "D.S. al Coda".

Freely, like a cadenza ♩ = 80-88

Musical notation for the Coda section. It features a piano staff with a melodic line and a bass staff with accompaniment. Performance markings include "rit.", "Staccato", and "accel...". Chord symbols CΔ7, BΔ7, and GΔ7 are placed below the piano staff.

Continuation of the Coda section musical notation. It features a piano staff with a melodic line and a bass staff with accompaniment. A guitar chord diagram for EΔ7 is shown below the piano staff. The notation includes a "C#alt" chord and a section labeled "(G Mixolydian)".

LULLABY

MICHEL PETRUCCIANI

JAZZ WALTZ ♩ = 152

INTRO

D/G D7(omit 3) G/D D7(omit 3)

D/G D7(omit 3) G/D D7(omit 3)

THEME

G47 C47/G G47 D7sus⁹

Optional cue notes. Bass voice

G47 Db7⁹⁺ D/C C/B_b

Em7⁹ C#m7(b5)¹¹ D/G C#m7(b5)

9
D7sus

Am7(b5)

D7^{9b}

GΔ7

CΔ7
G

GΔ7

C/G

GΔ7

D⁹⁺7

CmΔ7

F7

[F#°7]

Em

D

C#m7(b5)

F#7

Bm⁹7

E7^{9b}

Am7

D7

SOLO (3 choruses)

GMaj7 D7_{sus} GMaj7 D7_{sus} GMaj7 Db^{9#} Cm7 F F^{#dim}

Em7 C#m7/b5 F#7 Bm7 E7 Am7 D7

GMaj7 D7_{sus} GMaj7 D7_{sus} GMaj7 Db^{9#} Cm7 F F^{#dim}

Em7 A7 Em7 A7 D7_{sus} Am7/b5 D7

GA7 CA7/G GA7 CA7/G

GA7 Db⁹⁺ D/C Bb⁹

Em⁹ C#m7¹¹(b5) Em⁹ C#m7¹¹(b5)

9 D7sus / Am7(b5) D7^{9b}

GΔ7 CΔ7 D D7sus⁹

GΔ7 D⁹⁺ CmΔ7 F7 (F#°7)

Em7⁹ D C#m7(b5) F#7^{13b}

Bm7⁹ E7⁹ Am7⁹ D7

GA7add#4

GA7add#4 Db7 CmΔ7 F7 [F#°7]

Em7 C#m7(♭5) Em7⁹ A7¹³

D7sus⁹ D7sus Am7(♭5) D7

ENDING

Vamp, fill and fade...

GA7 D7sus⁹ GA7(omit 3) D7sus⁹

sample pn.
L.H. comp.

MILES DAVIS' LICKS

MICHEL PETRUCCIANI

slowly, freely

The musical score is presented in five systems, each with a piano (right) and bass (left) staff. The first system is labeled "INTRO" in a box. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo/mood is "slowly, freely". The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piano part features complex chordal textures and melodic lines, while the bass part provides a harmonic and rhythmic foundation. The fifth system concludes with a final chord in the piano part.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note runs, including triplet markings (3) and accents (>). The bass staff provides a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the piece with more intricate melodic lines in the treble staff, featuring slurs and accents. The bass staff maintains a steady accompaniment with chords and eighth notes.

The third system shows further development of the melodic theme, with a triplet marked in the treble staff. The bass staff continues with its accompaniment.

The fourth system contains a variety of rhythmic patterns and articulation marks, including slurs and accents, across both staves.

The fifth system begins with a 'tempo' marking and a tempo of 84. It includes a 'feel' section in the bass staff, indicated by a '3' and a slanted line. The notation features various articulation marks like accents and slurs.

(Optional cue notes bass voice)

11 Cm7 7 Dbsus 9 Db7 13 C7 13 Gb7

THEME

13 F7 13 Eb7 13 Db7 13 C7

9 G7 13 F7 13 Eb7 13 Db7

(N.C.) synth.

First system of musical notation, featuring a treble clef staff with eighth notes and a bass clef staff with sustained notes and a triplet.

Second system of musical notation, including chord labels $Cm7$, $Dbsus$, $7/13 Dbsus$, $C7$, and $Gb7$, with a triplet in the treble staff.

Third system of musical notation, including chord labels $F7$, $7/13 Ebsus$, $7/13 Dbsus$, and $7/13 Csus$, with a triplet in the treble staff.

Fourth system of musical notation, including chord labels $G7$, $F7$, $Eb7$, and $Db7$, with triplets in the treble staff.

Fifth system of musical notation, including chord labels $BbA7$, $CA7$, $DbA7$, $EbA7$, and $FbA7$, with a triplet in the treble staff.

synth. $Bb\Delta$ — $C\Delta$ — $D\Delta$ — $E\Delta$ — $F\Delta$ — $E\Delta$
 Bass pedal C

synth. B \flat Δ C Δ D Δ E Δ F \flat Δ -E Δ

Bass pedal C

Solo break

N.C. (No Chords) N.C.

N.C. N.C. To solos

SOLO - 5 choruses (Blues changes)

C7 ♯/ ♯/ ♯/ F7 ♯/

C7 C7 G7 F7 Eb7 1. 2. 3. 4. Db7

5 Db7 Solo end. Drums fill

N.C. Cm7¹¹ Dbsus⁷

9 Db7 13 C7 13 Gb7 13 F7 13 Eb7

13 ³ Db7 C7 9 G7 13 F7

13 Eb7 13 Db7 synth. Eb

Bass pedal C

A7sus A7sus

C/omit 3d A7sus - A7sus Eb

Musical notation for the first system. The treble clef staff contains a triplet of eighth notes (Bb, A, G) followed by a series of eighth notes. The bass clef staff contains chords Em, G7sus4, and Eb.

C

Musical notation for the second system, starting at measure 11. The treble clef staff has a triplet of eighth notes. The bass clef staff contains chords Cm7, Dbsus7, Db7, C7, and Gb7.

Musical notation for the third system, starting at measure 13. The treble clef staff has a triplet of eighth notes. The bass clef staff contains chords F7, Eb7sus7, Dbsus7, and Csus7.

Musical notation for the fourth system, starting at measure 9. The treble clef staff has triplets of eighth notes. The bass clef staff contains chords G7, F7, Eb7, and Db7.

RACHID

MICHEL PETRUCCIANI

JAZZ WALTZ ♩ = 168

♩ (2nd time, melody is played with some variation)

A

EΔ7

G#alt

C#m7⁹

E7sus4 — 3

2

(Optional cue notes, bass voice)

AΔ7

F#m7

B7sus⁹

b9

EΔ7

G#alt

C#m7⁹

E7sus4 — 3

A7

F#alt

B7^{13b}

Em7⁹

C#alt

A $\frac{E}{G\#}$ F#m7 — $\frac{B}{\text{al Coda}}$ Coda symbol E A to solo...

SOLO (2 Choruses)

A

E Δ G#alt C#m7 E⁷_{SUS 4-3} A Δ F#m7

$\frac{9}{B^7(13)}$ $\frac{b9}{sus}$ E Δ G#alt C#m7 E⁷_{SUS 4-3}

A⁷ F#alt Balt E_{m7} C#alt C⁹₆ Balt

E_{m7} C#alt C⁹₆ Balt E Δ A ($\frac{E}{G\#} F\#-7$)

B

E Δ G#alt C#m7 E⁷_{SUS 4-3} D#m7 G#7

C#m7 — $\frac{B}{}$ A ($\frac{E}{G\#}$) F#m7 — $\frac{B}{}$ E A ($\frac{E}{G\#} F\#-7$) Coda symbol

After solo, D.S. al Coda

CODA Coda symbol D_{m7}¹¹ C_{m7}/_F A_bm⁹ B_{m7}⁹

Vamp, fill and fade