

## PERCHE' UN ALTRO REAL BOOK?

Dopo dieci anni di conduzione dei corsi di jazz presso il Conservatorio Girolamo Frescobaldi di Ferrara ho pensato che fosse venuto il momento di mettere ordine fra il materiale prodotto durante i corsi; è emersa una notevole mole di musiche a volte interessanti, spesso sorprendenti e talvolta artisticamente straordinarie. Alcuni brani composti dai più brillanti allievi sono infatti divenuti nel tempo dei veri e propri "standard" per i musicisti provenienti da questo conservatorio e ritengo che mettere a disposizione dei futuri studenti questo materiale sia per loro estremamente interessante ed utile; sono certo inoltre che sia molto importante e necessario (oltre ad essere un motivo di orgoglio) per qualunque dipartimento jazz di un conservatorio italiano cercare di mettere in luce il più possibile quanto di interessante e creativo è stato prodotto in questi lunghi anni di studio e ricerca.

Per completare il panorama delle composizioni qui raccolte ho cercato nei miei archivi alcuni tra i brani da me utilizzati durante le lezioni, spesso molto rari o assenti del tutto nei vari Real Book e Fake Book "ufficiali", più alcuni brani significativi composti dai docenti.

Questa raccolta non è che un nucleo iniziale di un lavoro che, come l'originale Real Book (creato più di 40 anni fa da studenti poi divenuti celeberrimi come Pat Metheny, Gary Burton, Steve Swallow e altri) vuole essere uno strumento di lavoro e di ricerca, che crescerà nel tempo grazie alla creatività e al lavoro dei tanti bravissimi studenti e musicisti che rendono piacevole e prezioso il lavoro di noi insegnanti.

Roberto Manuzzi - Estate 2017

## NOTE SULLA PUBBLICAZIONE

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#### NOTE PER I FUTURI SVILUPPATORI DEL PROGETTO:

I brani sono stati scritti con il programma Sibelius, utilizzando il font REPRISE come font principale per i simboli musicali, il font REPRISE SCRIPT per i testi e i titoli tranne le indicazioni di tempo (per cui è stato utilizzato il font OPUS) e le liriche (per cui è stato utilizzato il font TIMES NEW ROMAN)

I brani sono stati trascritti rispettando il formato "Real Book", quindi non in forma di partitura (poco maneggevole dal vivo) ma come parti staccate; dove necessario sono stati inseriti altri strumenti dell'insieme, se sono parte integrante della composizione. Tutte le parti sono in DO, salvo dove specificato.

#### NOTE SULLE TRASCRIZIONI

Tutti i brani sono stati da me trascritti direttamente dai testi inviati dagli autori, in qualche caso operando piccole correzioni per una maggiore leggibilità. Per quanto riguarda i brani "standard" mi sono affidato prevalentemente al mio orecchio facendo un "mix" tra varie versioni dello stesso brano.

# ANNI

Jazz Waltz ♩=120

Tiziana Andreoli

The musical score for "ANNI" is written in 3/4 time with a tempo of 120 beats per minute. It consists of eight staves of music, each with a set of chords written above it. The key signature has one flat (Bb).

- Staff 1:** Chords: Fmaj7, Am7, Dm7, Cm7, F7
- Staff 2:** Chords: Bbmaj7, Bbm7, Bbo, Fmaj9/A, Bbm7
- Staff 3:** Chords: Gm7, A7, Dm7, Dm7/C
- Staff 4:** Chords: G7/B, G7, Bbm7, C7
- Staff 5:** Chords: Fmaj7, Am7, Dm7, Cm7, F7
- Staff 6:** Chords: Bbmaj7, Bb7, Eb7, D7, G7
- Staff 7:** Chords: Gø7/C, Bbm9, A7(#9), D7(#9)
- Staff 8:** Chords: Gm7, C7



Aphesis

46 *D<sup>ma</sup>7/G*

**B**

52 *A<sup>sus4</sup>/B<sup>b</sup>* *B<sup>b</sup>sus4/G* *C<sup>sus4</sup>/E<sup>b</sup>*

57 *C<sup>sus4</sup>/E* *D/F#* *G<sup>sus4</sup>*

OPEN FOR SOLOS

63

FINE SOLI (coe)

SOLI SU A E B

68 *G<sup>sus4</sup>* *D.C. al Fine*

Piano part

JAZZ SAMBA

# APHESIS

Roberto Manuzzi

FAST  $\text{♩} = 220$  **INTRO**  
AS WRITTEN

The musical score for the piano part of "Aphesis" is written in 4/4 time and consists of 20 measures. The tempo is marked as FAST with a metronome setting of 220. The score begins with a piano introduction, indicated by the word "INTRO" in a box and "AS WRITTEN" below it. The music is written for the piano, with a treble clef and a bass clef. The first measure starts with a forte dynamic marking (*f*). The score includes various musical notations such as accents, slurs, and dynamic markings like *f* and "(el. bass)". There are also performance instructions like "(PLAY)" and a "8va" marking. The piece ends with a final chord in the 20th measure.

Aphesis

Piano part

2

23 *C/G#* *D/Bb* **Fine**

**A** *Tempo primo*

28 *Gsus4/A* *mf cresc.* 2 2 2

36 *Gsus4/F* *Fmaj7* *D-9*

41 *Ebmaj9*

46 *Dmaj7/G*

**B**

51 *Asus4/Bb* *Bbsus4/G*

*Csus4/Eb* *f* *Csus4/E* *D/f#*

60 *Gsus4* *mf* *OPEN FOR SOLOS* 2 2 2

SOLI SU A E B

*FINE SOLI (cue)*

**D.C. al Fine**

68 *Gsus4* *ff*



Basso Elettrico

JAZZ SAMBA

# APHESIS

FAST ♩=220

Roberto Manuzzi

**INTRO** 3 AS WRITTEN

9 *f* *f*

16 *f*

19

23 C/G# D/Bb Fine

**A** Tempo primo

28 Gsus4/A

32

36 Gsus4/F FMAJ7 D-9

V.S.

Aphesis  
Basso Elettrico

2

41  Musical notation for measures 41-45. Measure 41 starts with a bass clef and a key signature of one flat. The notation includes eighth notes with accents and slurs. Chord symbols  $E^bMAJ^9$  are placed above measures 44 and 45.

46  Musical notation for measures 46-50. Measure 46 starts with a bass clef and a key signature of one flat. The notation includes eighth notes with accents and slurs. Chord symbols  $DMAJ^7/G$  are placed above measures 47 and 48.

51  Musical notation for measures 51-55. Measure 51 starts with a bass clef and a key signature of one flat. A box containing the letter 'B' is placed above measure 51. Chord symbols  $Asus^4/B^b$  and  $B^bsus^4/G$  are placed above measures 51 and 52 respectively. The notation includes eighth notes with accents and slurs.

56  Musical notation for measures 56-59. Measure 56 starts with a bass clef and a key signature of one flat. Chord symbols  $Csus^4/E^b$ ,  $Csus^4/E$ , and  $D/F^\sharp$  are placed above measures 56, 57, and 58 respectively. The notation includes eighth notes with accents and slurs.

60  Musical notation for measures 60-67. Measure 60 starts with a bass clef and a key signature of one flat. Chord symbol  $Gsus^4$  is placed above measure 60. The notation includes eighth notes with accents and slurs. Measures 61-67 are marked with a double bar line and a '2' above, indicating a repeat or a specific rhythmic pattern. A bracket above measures 61-67 is labeled 'OPEN FOR SOLOS'.

SOLI SU A e B

68  Musical notation for measure 68. Measure 68 starts with a bass clef and a key signature of one flat. Chord symbol  $Gsus^4$  is placed above measure 68. The notation includes eighth notes with accents and slurs. A bracket above measure 68 is labeled 'FINE SOLI (cue)'. The text 'D.C. al Fine' is placed to the right of the measure.

*ff*

# ARIANNA

Teo Ciavarella

INTRO (PIANO SOLO, LIBERAMENTE)

♩ = 60

F/A B♭ B♭maj7/C B♭ F/A Dmin Dmin/C

4 B♭ Csus4/B♭ F/A B♭ A/C# Dmin Dmin/C G7/B♭ C7sus

A tempo, al cenno

8 Fsus F Csus/F F G♯/F F Csus/F F

(horns) mp mf

(bass)

12 **A** F/A B $\flat$  C7sus B $\flat$  F/A Dmin Dmin/C

15 B $\flat$  C7sus F/A B $\flat$  A/C# Dmin Dmin/C G7/B $\flat$  C7sus

19 **B** Fsus F Csus/F F G $\flat$ /F F Csus/F F

SOLI open su A e B - B ad lib. per finire

# BARLETTO

medium/fast

C.Spanò

**Staff 1:** Chords: Bbmaj7, Dbmaj7, Bbmaj7, Gbmaj7.

**Staff 2 (Measures 5-8):** Chords: Bb, Eb7, Eb7(#9), D7, G7, Cm7, F7.

**Staff 3 (Measures 9-13):** Chords: D7, G7, Cm7, F7, Bb, Dmaj9, Fmaj9.

**Staff 4 (Measures 14-18):** Chords: Abmaj9, Bmaj9, Abmaj9, Fmaj9, Dmaj9.

**Staff 5 (Measures 19-22):** Chords: Bbmaj7, Dbmaj7, Bbmaj7, Gbmaj7.

**Staff 6 (Measures 23-26):** Chords: Bb, Eb7, Eb7(#9), D7, G7, Cm7, F7.



*Figura 1 - Antonio Cavicchi*

# JIMMY GIUFFRE TRIO - CAREFUL (1959)

TEMA (16-BARS BLUES)

JIM HALL

♩=130

A7( $\sharp 11$ )

4 D7( $\sharp 11$ )

8 A7(b9)

12 F7 E7

15 1. A7(b5) 2. A7(b5)

SOLI OPEN

19 A7( $\sharp 11$ )

23 D7( $\sharp 11$ )

27 A7(b9)

31 F7 E7 A7 - CUE (LAST X) -

THE G. FRESCOBALDI REAL BOOK

2

35 **SPECIAL** A7(#11) CAREFUL

39 D7(#11)

43 A7(#11) A7(#11)

47 1. F7(#9) Bb7(#11) Gm9 N.C.

51 2. F7(#9) Bb7(#11) Gm9

55 **TEMA** A7(#11)

59 D7(#11)

63 A7(b9)

67 F7 E7 1. A7(b5)

70 2. A7(b5)



# JIMMY GIUFFRE TRIO - CAREFUL (1959)

BASSO

JIM HALL

**TEMA (16-BARS BLUES)**

♩=130

A7( $\sharp 11$ / $\flat 9$ ) D7( $\sharp 11$ / $\flat 9$ )

7 A7( $\flat 9$ )

13 F7 E7 <sup>1.</sup> A7( $\flat 9$ ) A7( $\flat 5$ ) <sup>2.</sup> A7( $\flat 9$ ) A7( $\flat 5$ )

**SOLI OPEN**

19 A7( $\sharp 11$ / $\flat 9$ )

23 D7( $\sharp 11$ / $\flat 9$ )

27 A7( $\flat 9$ )

31 F7 E7 A7( $\flat 9$ ) - CUE (LAST X) -

THE G. FRESCOBALDI REAL BOOK

CAREFUL  
BASSO

2

SPECIAL

35 A7( $\sharp 11$ ) Bb7 A7( $\sharp 11$ ) Bb7 A7( $\sharp 11$ ) Bb7 A7( $\sharp 11$ )

39 D7( $\sharp 11$ ) Eb7 D7( $\sharp 11$ ) D7( $\sharp 11$ ) Eb7 D7( $\sharp 11$ )

43 A7( $\sharp 11$ )

47 1. F7 Bb7 Gm9 N.C.

51 2. F7 Bb7 Gm9

TEMA

55 A7( $\sharp 11$ ) D7( $\sharp 11$ )

61 A7(b9)

67 1. F7 E7 A7(b9) 2. A7(b9)

# JIMMY GIUFFRE TRIO - CAREFUL (1959)

SAX TENORE (TRANPOSED PART)

GIM HALL

**TEMA (16-BARS BLUES)**

$\text{♩} = 130$   $B7(\sharp 11)$

4  $E7(\sharp 11)$

8  $B7(b9)$

12  $G7$   $F\#7$

15 1.  $B7(b9)$  2.  $B7(b9)$

19 **SOLI OPEN**  $B7(\sharp 11)$   $E7(\sharp 11)$

25  $B7(b9)$

30  $G7$   $F\#7$   $B7(b9)$  - CUE (LAST X) -

THE G. FRESCOBALDI REAL BOOK

CAREFUL  
SAX TENORE

2

**SPECIAL**

35  $B7(\sharp 11)$   $E7(\sharp 11)$

40  $B7(\sharp 11)$

45  $G7$   $C7$   $A\flat 9$

50 N.C.  $G7$   $C7$   $A\flat 9$

**TEMA**

55  $B7(\sharp 11)$

59  $E7(\sharp 11)$

63  $B7(\flat 9)$

66  $G7$   $F\sharp 7$

69  $B7(\flat 9)$   $B7(\flat 9)$

## CHEGA DE SAUDADE

tempo di Bossa Nova

A.C. Jobim

♩=88

$G_m^7$   $A^7$   $D_m^9$   $D_m^9/C$

da\_\_\_\_ du da bu da bu da bu da\_\_\_\_ da da bu da bu da bu da ba da\_

5  $B^o$   $E_b/B_b$   $A^7$   $D_m^6$   $E_b^7(\#11)$

\_ du bu da du bu da bu da bu da bu du da\_\_\_\_

9 **A**  $D_m$   $D_m/C$   $E^7/B$   $E^{\flat 7}$   $A^7$   $D_m^7$   $E_b^7(\#11)$   $D_m$

Vai, mi - nha tri - ste - za e diz a e - la que sem e - la não po - de ser diz - lhe

18  $E^7$   $A_m^7$   $B_b^{maj7}$   $A^7$   $A^7(b9)$

nu - ma pre - ce\_\_\_\_ que la re - ges - se\_\_\_\_ por - que eu não pos - so mais so - frer\_\_\_\_

25  $D_m$   $D_m/C$   $E^7/B$   $E^{\flat 7}$   $A^7$   $D^7$   $D^7(b9)$   $G_m^7$

che - ga de sua - da - de a rea - li - da - de é que sem e - la não ha paz\_\_\_\_ não ha be - le\_\_\_\_ za e

34  $A^7$   $D_m^7$   $D_m/C$

só\_\_\_\_ tri - ste\_\_\_\_ za e a me - lan - co - li - a que não sai\_\_\_\_

37  $B^o$   $B_b^{\flat 6}$   $A^7(\frac{b9}{\#5})$   $D_m^6$   $E_m$   $A^7$

\_\_\_\_ de mim, não sai\_\_\_\_ de mim, não sai\_\_\_\_

Chega de saudade

41 **B** D<sup>6</sup> B<sup>7</sup> E<sup>9</sup> E<sub>m</sub><sup>7</sup> A<sup>13</sup> D<sup>0</sup> D<sup>6</sup>




Mas se e-la vol - tar, se e-la vol tar que co-sa lin da, que co-sa lo ca pois

49 F<sup>0</sup> E<sub>m</sub><sup>7</sup> E<sup>7</sup>(ADD9)



hà me nos pei-xi nos a na\_dar no mar do que os bei-ji nhos que eu da-rei

54 E<sub>m</sub><sup>7</sup> A<sup>13</sup> D B<sup>7</sup> E<sup>7</sup> F<sup>#7</sup>





na su-a bo ca den-tro dos meus bra - ços os a - bra-ços hão de

63 B<sub>m</sub><sup>7</sup> B<sup>b</sup><sub>m</sub><sup>7</sup> A<sub>m</sub><sup>7</sup> D<sup>7</sup> G<sup>m</sup>A<sup>13</sup><sup>7</sup> G<sub>m</sub>



ser mil-hoes de a - bra-ços a per - ta do as - sim, co - la do as sim, ca - la

67 F<sup>#9</sup> B<sup>7</sup> E<sup>7</sup> E<sub>m</sub><sup>7</sup> F<sup>#7</sup> **To Coda** 



do as - sim, a - bra-ços e bei-ji nhos e ca-ri nhos sem ter fim que è pra a ca

72 B<sup>7</sup> E<sup>7</sup> E<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>9</sup>/A D<sup>6</sup> E<sub>b</sub><sup>7</sup>(#11)



bar com es se ne gò - cio de vo - cè vi ver sem mim

**- SPECIAL -**

77 **C** D<sub>m</sub> D<sub>m</sub>/C E<sup>7</sup>/B



du da bu du bu du da da bu da bu du da du bu da bu du da du da du da

81 E<sup>b</sup><sub>7</sub> A<sup>7</sup> D<sub>m</sub><sup>7</sup> E<sub>b</sub><sup>7</sup>(#11)



da bu da bu du da du da bu du da ba du da bu da du da bu du bu du da

Chega de saudade

3

85 **Dm** **E7** **Am7**

da ba da bu du da ba da ba da da da ba da da ba da da da

89 **Bbmaj7** **A7** **A7(b9)**

da bu da ba du da ba du da ba du da bu da du da

93 **Dm** **Dm/C** **E7/B**

du da bu da bu du da da du-a ba du da bu da da bu da du da ba du da

97 **Eø7** **A7** **D7** **D7(b9)** **Gm7** **A7**

bu da da bu da du da ba du da da Não ha paz não ha be-le za e so tri ste

**D.S. al Coda**

103 **Dm7** **Dm7/C** **B°** **Bbm6** **A7** **Dm7** **Em** **A7**

za e a me-lan-co - ni - a que não sai de mim, não sai de mim, não sai

**Coda**

109 **B7** **E7** **Em7** **Em9/A** **D6** **B7**

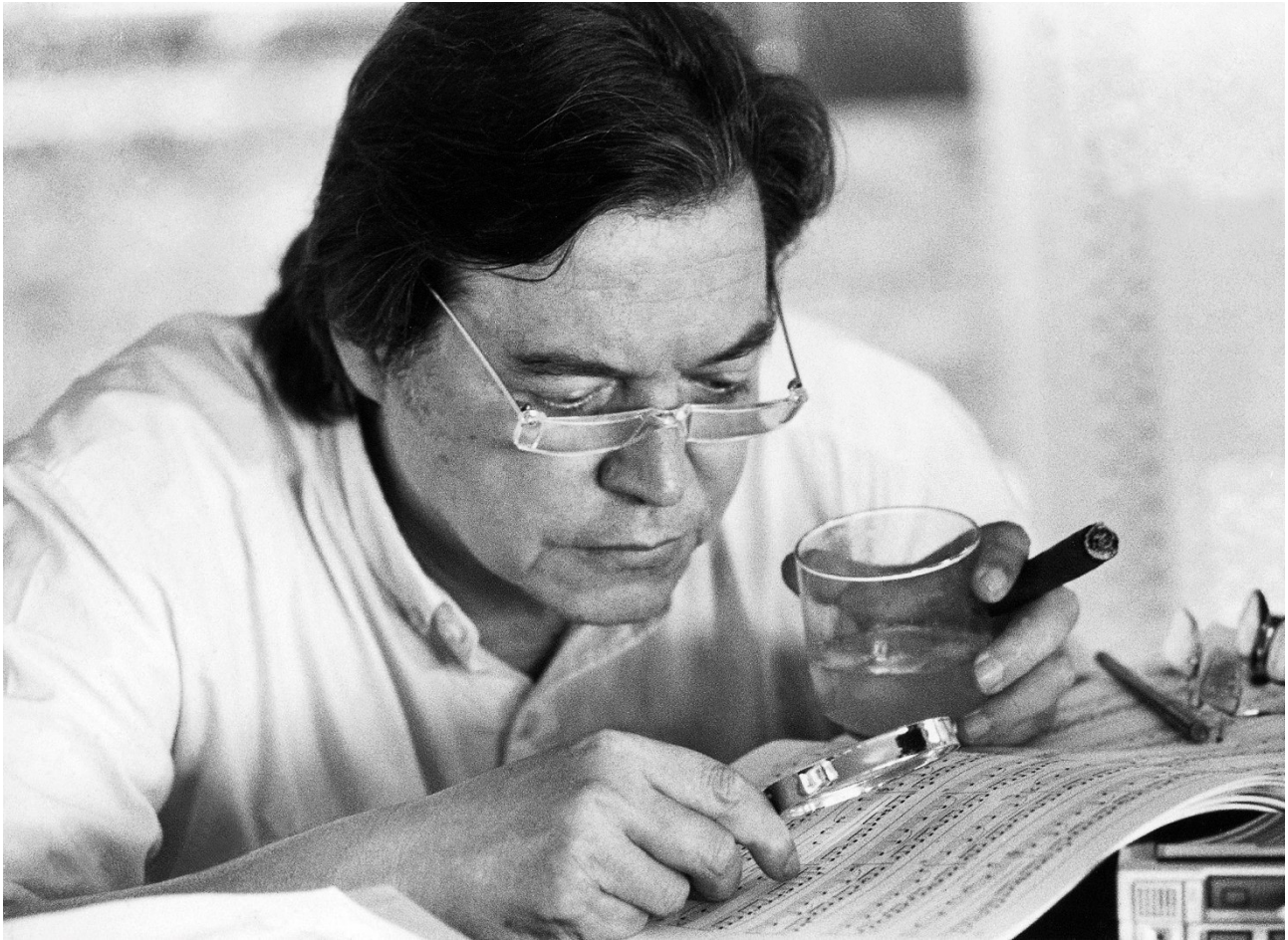
bar com es-se ne gò-cio de vo-cè vi ver sem mim não que-ro mais es-se ne -

114 **E9** **Em7** **Em9/A** **D6**

gò - cio de vo - cè lon - ge de mim va - mos dei -

117 **B7** **E9** **Em7** **Em9/A** **D6**

xar des - se ne - go - cio de vo - cè vi - ver sem mim



*Figura 2 - Antonio Carlos Jobim*



## CHEGA DE SAUDADE

Sax Tenore (transposed part)

A.C. Jobim

tempo di Bossa Nova

♩=88

Am7 B7 Em9 Em9/D C#0

6 F/C B7 Em6 F7(#11) [A] Em Em/D F7/C# F#o7 B7

15 Em7 F7(#11) Em F#7 Bm7 Cmaj7 B7 B7(b9)

25 Em Em/D F7/C# F#o7 B7 E7 E7(b9) Am7 B7

35 Em7 Em/D C#0 Cm6 B7(b9) Em6 F#m B7

41 [B] E6 C#7 F#9 F#m7 B13 Eo E6 Go F#m7

53 F#7(ADD9) F#m7 B13 E C#7 F#7

60 G#7 C#m7 Cm7 Bm7 E7 Amaj7

66 Am G#m9 C#7 F#7 F#m7

71 To Coda G#7 C#7 F#7 F#m7 F#m9/B E6 F7(#11)

THE G. FRESCOBALDI REAL BOOK

Chega de saudade  
Sax Tenore (transposed part)

2

- SPECIAL -

77  $\square$   $E_m$   $E_m/D$   $F\#7/C\#$   $F\#\flat 7$   $B7$

83  $E_m7$   $F7(\#\text{11})$   $E_m$   $F\#7$   $B_m7$

88  $C_{\text{maj}7}$   $B7$   $B7(\flat 9)$

93  $E_m$   $E_m/D$   $F\#7/C\#$   $F\#\flat 7$   $B7$

99  $E7$   $E7(\flat 9)$   $A_m7$   $B7$   $E_m7$   $E_m7/D$

105  $C\#\flat 0$   $C_m\flat 6$   $B7$   $E_m7$   $F\#\flat m$   $B7$  **D.S. al Coda**

**Coda**  
109  $C\#\flat 7$   $F\#\flat 9$   $F\#\flat m7$   $F\#\flat m9/B$   $E^6$   $C\#\flat 7$   $F\#\flat 9$

115  $F\#\flat m7$   $F\#\flat m9/B$   $E^6$   $C\#\flat 7$   $F\#\flat 9$   $F\#\flat m7$   $F\#\flat m9/B$   $E^6$

# CIALOMI

♩=180

C.Spanò

**A** TEMA

1 C<sup>6</sup> Ab<sup>7</sup> C<sup>6</sup> Ab<sup>7</sup>

4 Cmaj<sup>7</sup> Ebmaj<sup>7</sup> Abmaj<sup>7</sup> Bbmaj<sup>7</sup> Cmaj<sup>7</sup> Ebmaj<sup>7</sup> Abmaj<sup>7</sup> Bbmaj<sup>7</sup>

**B** SOLI

8 C<sup>6</sup> Ab<sup>7</sup> C<sup>6</sup> Ab<sup>7</sup>

12 Cmaj<sup>7</sup> Ebmaj<sup>7</sup> Abmaj<sup>7</sup> Bbmaj<sup>7</sup> Cmaj<sup>7</sup> Ebmaj<sup>7</sup> Abmaj<sup>7</sup> Bbmaj<sup>7</sup>

STRUTTURA: TEMA X 2 - SOLI - TEMA X 2 - CODA

**C** CODA

16 N.C. (drum fill) RIPETE AD LIB. ↵

CODA (LAST TIME)

20 N.C.



*Figura 3- Le Scat Noir*

# COSE PERDUTE

Ginevra Benedetti

**INTRO**

Cmaj7 Bb7 Am7 Bb7

Cmaj7 Bb7 Am7

Co - se per - du - te in fon - do a un poz - zo so - gni la - scia - ti  
Oc - chi dis - trat - ti nei suoi ri - trat - ti for - me di vi - ta

1. Bb7 2. Bb7

3

mai ri - tro - va - ti da lei cre - a - te Lei cor -

5 Gm7 Am7 Gm7/Bb Cmaj7

re - va a per - di - fia - to su - di un pra - to ver - de e tu sor - ri -  
ven - to sen - za un tem - po ti - di - ce - va "sal - ta su!" il ca -

9 C Gm7(b9) Am7(ADD9) 1. G7

de - vi dei suoi gio - chi che lei non ri - cor - da più con - tro il  
val - lo e - ra u - na sco - pa che o - ra non ni tri - sce

13 2. G7 Cmaj7 Bb7

più co - se per - du - te e - co di un mon - do

16 Am7 Bb7

che nel la not - te fa il suo ri - tor - no

# JULIA

medium

C. Spanò

1.  $E\flat 7$   $A7(\sharp 11)$   $Dm7$   $G7$

5  $C7$   $C7/B\flat$   $A\flat m7$   $Gm7$   $C7$   
 $Fm7$

9  $F\sharp m\sharp 7$   $E\flat m7$   $A7$

1. |

13  $D7$   $D7(\flat 5)$   $Dm7$   $G7$

17  $F\sharp m\sharp 7$   $B\flat 7$   $E7(\sharp 11)$   $A\flat m7$   $B\flat 7(\flat 5)$

2. |

21  $Dm7$   $D\flat m\sharp 7$   $C6$   $B7(\sharp 9)$

# LIGHT OF DARKNESS

Junjie Wang

relaxed funk

$D^{maj7}(\#11)$   $C^{maj7}(\#11)$   
 4  $D^{maj7}(\#11)$   $C^{maj7}(\#11)$   
 8  $D^{maj7}(\#11)$   $C^{maj7}(\#11)$   
 11  $B^b^{maj7}(\#11)$   $C^{maj7}(\#11)$   
 16  $B^b^{maj7}(\#11)$   $C^6$   $A7$   
 20  $D7$   $C^{maj7}(\#11)$   
 22  $D7$   $C^{maj7}(\#11)$

E - very-bo-dy wants to know I will need to go  
 E - very-bo-dy wants to show Have the swee-test home  
 Star - ry sky Ne - ver gray Don't  
 be a - fright Just a lit - tle rain wu Don't  
 wor - ry oh ju - st a mir - ror to look at my - self, my  
 lone - ly I ne - ver re - gret it, you ne - ver for - get my  
 dar - ling o - pen light for me  
 fee - ling o - pen dark for me

Light of darkness

4 TIMES TRADE CHANGES

The musical score is written on two staves in the key of D major (two sharps). The first staff contains a whole note chord progression: Dmaj7(#11), Cmaj7(#11), and a 1/2/3 triplet. The second staff contains a melody with lyrics: "Don't be a- fraid\_ Just a lit\_\_ tle rain". The chord progression for the second staff is Bbmaj7(#11), C6, and Cmaj7(#11). A bracket with the number 4 spans the first four measures of the second staff.

Don't be a- fraid\_ Just a lit\_\_ tle rain



Figura 4 - Junjie Wang



# LIKE A MONKEY IN A ROCKET

fast swing

Federico Benedetti

Bb7 B7  
 2 Bb7 Ab7 G7 F#7(b9) Eb7 E7  
 6 Eb7 A7 Bb7 B7 C7  
 9 Db7 D7 Eb7 E9 (SUONA SOLO PRIMA VOLTA)

SOLI SULLA STRUTTURA

# LIKE A MONKEY IN A ROCKET

BASS PART

Federico Benedetti

fast swing Bb7 B7 Bb7 Ab7 G7 F#7(b9)  
 4 Eb7 E7 Eb7 A7  
 8 Bb7 B7 C7 Db7 D7 Eb7 E9 SOLI SULLA STRUTTURA

# MEXICO

C.Spanò

Latin

**A**

Fm7 Bb7 Ebmaj7 Abmaj7 Dø7

6 G7ALT. Cm7 C7 Fm7 Bb7 Ebmaj7

12 Abmaj7 Dø7 G7ALT. Cm7 C7ALT. C7

1. 2.

**B**

18 Fm7 Bb7 Ebmaj7 Abmaj7

(Fine)

22 Dø7 G7ALT. Cm(maj7) C7ALT.

**C**

26 Fm7 Bb7 Ebmaj7 Abmaj7

30 Dø7 G7ALT. Cm7 C7

Mexico

**SOLI**

34  $F_m^7$   $Bb^7$   $Ebmaj^7$   $Abmaj^7$

38  $D\flat^7$   $G^7_{ALT.}$   $C_m^7$   $C^7$

42  $F_m^7$   $Bb^7$   $Ebmaj^7$   $Abmaj^7$

46  $D\flat^7$   $G^7_{ALT.}$   $C_m^7$   $C^7_{ALT.}$   $C^7$

51  $F_m^7$   $Bb^7$   $Ebmaj^7$   $Abmaj^7$

55  $D\flat^7$   $G^7_{ALT.}$   $C_m(maj^7)$

59  $F_m^7$   $Bb^7$   $Ebmaj^7$   $Abmaj^7$

63  $D\flat^7$   $G^7_{ALT.}$   $C_m^7$   $C^7$  **D.C. al Fine**

# MIDNIGHT VOYAGE

Michael Brecker

Cm7 G7(b9) Cm7 A7(SUS4)  
 5 Ab7 G7(b9) Cm7  
 9 Cm7 G7(b9) Cm7 A7(SUS4)  
 13 Ab7 G7(b9) Cm7 C7(b9)  
 17 Fm7 Gm7 Fm7 A7(ALT)  
 21 Ab7(SUS4) Ab7 G7(b9) Cm7 C7(b9)  
 25 Fm7 Gm7 Fm7 A7(ALT)  
 29 Ab7(SUS4) Ab7 G7(b9) Cm7  
 33 Cm7 G7(b9) Cm7 A7(SUS4)  
 37 Ab7 G7(b9) Cm7 Ab7 G7(b9)

# Miss Jones gets Negative

Even ♩ = 140

L. Dalpozzo (courtesy of sregdoR drahciR)

F-7  $\text{Db}7_{\text{sus}}^{\text{(add3)}}$  G<sup>o7</sup> C-7

A<sup>b</sup>Δ7 D<sup>b</sup>Δ7 <sup>1</sup>G∅ C-11 || <sup>2</sup>C∅ F7<sup>alt</sup>

B<sup>b</sup>-11 A<sup>b</sup>∅ D<sup>b</sup>7 G<sup>b</sup>-7 E∅ A13

D-7 A<sup>b</sup>∅ D<sup>b</sup>7<sub>sus</sub> G<sup>b</sup>-Δ7 G7<sub>sus</sub><sup>b9</sup> C9#11

F-7 B<sup>b</sup>-7 A<sup>b</sup>Δ7 D<sup>b</sup>7<sub>sus</sub><sup>(add3)</sup> G<sup>o7</sup> C-7

A<sup>b</sup>Δ7<sup>add11</sup> D<sup>b</sup>-9 G∅ C7<sup>alt</sup> F-Δ7 (G∅ C7<sup>alt</sup>)

# MOONGLOW

Mills/Hudson/De Lange

moderato swing

**A**

1 Eb<sup>6</sup> Ebm(maj7) Ebm<sup>6</sup> Bb<sup>6</sup> G+7(b9) G7

5 Cm7 Cø7 F7(add13) Bb/D C#° Cm7 F7(add11) Bb<sup>6</sup>

**B**

9 Eb<sup>6</sup> Ebm(maj7) Ebm7 Bb<sup>6</sup> G+7(b9)

13 Cm7 Cø7 F7(add13) Bb/D C#° Cm7 F7(add11) Bb<sup>6</sup>

**A2**

17 Bb7 A7 Ab7 G7 C<sup>9</sup>

22 F7 Bb<sup>9</sup> Bb+7

**A3**

25 Eb<sup>6</sup> Ebm(maj7) Ebm7 Bb<sup>6</sup> G+7(b9)

29 Cm7 F7(add13) Al Coda 1. Bb/D C#° Cm7 F7(add11) Bb<sup>6</sup> D.C. al Coda

**Coda** 2.

33 Bb/D C#° Cm7 F7(add11) Bb<sup>6</sup>F7 F7 Bb/D C#°

36 Cm7 F7(add11) Bb<sup>6</sup> F7 Bb/D C#° Cm7 F7 Bb<sup>6</sup>/9

# MY VIEW

Lorenzo Locorotondo

**Funk** **A**

$\text{♩} = 95$

$G_m7$   $A_m7$   $B_b m7$   $E_m^9$   $E_b m a j7$   $E_m^9$   $G^9(\#5)$   $E_b m a j7$

$D_m7$   $C_m7$   $E_b m a j7$   $E_m^9$   $G^9(\#5)$   $E_b m a j7$

$D_m7(ADD4)$   $C_m7$   $F_m7$   $F\#7(b5)$   $F_m7(ADD2)$

**B**

$G_b m a j7(ADD9)$   $D7(\#9)$   $G^9(\#5)$   $C_m7$   $A_m^9$   $C_m7$   $A_m^9$   $D7(\#9)$   $G^9(\#5)$

$C_m7$   $A_m^9$   $C_m7$   $A_m7$   $D7(\#9)$   $G^9(\#5)$   $C_m7$   $A_m^9$

$C_m^9$   $A_m^9$   $D7(\#9)$   $G^9(\#5)$   $C_m^9$   $A_m^9$   $D_b m a j7(ADD9)$   $B_b m a j7(ADD9)$  **Fine**  $D_b m a j7(ADD9)$

**C**

$A_m7$   $F_m^6$   $A_m7$

$F_m^6$   $A_m7$

$F_m^6$   $F_m^6$  **D.C. al Fine**

**SOLOS ON C**

# NICE GIRL

slow bossa nova

Vincenzo Serra - Lamberto Lipparini

The musical score for "Nice Girl" is written in G minor (three flats) and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The second staff begins with a repeat sign and continues the melody. The third staff has a first ending bracket over measures 8-11. The fourth staff has a second ending bracket over measures 12-15. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff concludes the piece with a double bar line and a repeat sign.

Chords indicated above the staff:

- 1. Cm7, A<sup>o</sup>, G7
- 2. Cm7, Fm7, Bb7, EbMAJ7
- 3. D<sup>o</sup>7, G7, Cm6, Ab7, G7
- 4. D<sup>o</sup>7, G7, Cm7, Ab7, G7, Cm6
- 5. Fm7, Bb7, EbMAJ7, E<sup>o</sup>, Fm7
- 6. Bb7, EbMAJ7, Eb6, Bbm7, Eb7
- 7. Ab9, Abm7, Gm7, Gb7, Fm7, Bb7, G7
- 8. Cm6, Fm7, Bb7, EbMAJ7
- 9. D<sup>o</sup>7, G7, Cm9, Eb(+5) Ebm6, Ab7, G7, Cm6 al Coda



Nice Girl

**SOLI**

2 40 Cm7 Fm7 Bb7 Ebmaj7

44 Dø7 G7 Cm6 Ab7 G7

48 Cm7 Fm7 Bb7 Ebmaj7

52 Dø7 G7 Cm Ab7 G7 Cm6

56 Fm7 Bb7 Ebmaj7 Eo

60 Fm7 Bb7 Ebmaj7 Eb6

64 Bbm7 Eb7 Ab9 Abm7

68 Gm7 Gb7 Fm7 Bb7 G7

72 Cm6 Fm7 Bb7 Ebmaj7

76 Dø7 G7 Cm9 Eb(+5) Ebm6 Ab7 G7 Cm6 D.S. al Coda

**Coda**

80 Cm7 Fm Aø Ab7 G7 Cm6

# NOT ETHIOPIA

Tenor Saxophone (transposed)

Michael Brecker

Fast  $\text{♩} = 135$

**INTRO** A Bbm Eb(omit5)/Ab E(omit5)/F# F#7(omit5)/E Gmaj7/D C#maj7(b5)

*ff*

4 (TEN. SAX) (BASS & DRUMS) 8

16 A G7 F#6/G G(ADD2)

20 F#6/G Ebmaj7(#5)/G

24 G7 F#6/G G(ADD2)

28 N.C. (TEN. SAX)

30 1. Eb/F G7(SUS4) 2. Eb/F G7(SUS4)

34 B G/D# D#maj7(b5) C#maj7(b5) Eb/C# G/E# F#maj7(b5) F7(SUS4)

40 Em/F G/D# F/C# Abmaj7(b5)

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2

Tenor Saxophone (transposed)

Not Ethiopia

48 **C** G7

52 G7

56 G7

60 (TEN. SAX)  
N.C. To Coda

64 A Bbm Eb(omit5)/Ab E(omit5)/F#

66 F#7(omit5)/E Gmaj7/D C#maj7(b5)

71 **SOLI** **D** G7 - x 4 -

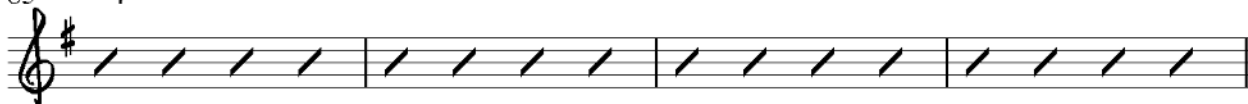
75 C7(SUS4)

79 Bbmaj7/C

Tenor Saxophone (transposed)

83 C#maj7/C

Not Ethiopia



87 Bbmaj7/C



91 C#maj7



95 Bbmaj7/C



99 C#maj7/C



103 Abmaj7



107 G7

- x 2 -

END SOLI

D.S. al Coda



Coda A Bbm Eb(omits)/Ab E(omits)/F# F#7(omits)/E Gmaj7/D C#maj7(b5)



# NOT ETHIOPIA

Michael Brecker

Electric Bass

Fast  $\text{♩} = 135$

INTRO

Chords: G, Abm, Db(omit5)/F#, D(omit5)/E, E7(omit5)/D, Fmaj7/C, Bmaj7(b5)

(BASS & DRUMS)

8 F7

16 A (TEN. SAX) F7

24 N.C. (TEN. SAX)

30 1. Db/Eb F7(SUS4) 2. Db/Eb F7(SUS4)

34 B F/C# C#maj7(b5) Bmaj7(b5) Db/B F/D# E#maj7(b5) Eb7(SUS4) Dm/Eb

41 F/C# Eb/B Gbmaj7(b5)

48 C F7

56 N.C. (TEN. SAX) Db/Eb F7(SUS4) To Coda

64 G Abm Db(omit5)/F# D(omit5)/E E7(omit5)/D Fmaj7/C Bmaj7(b5)

67

THE G. FRESCOBALDI REAL BOOK

Not Ethiopia

Electric Bass

2

**SOLI**

71 **D** F7

- x 4 -

75 Bb7(SUS4)

79 Abmaj7/Bb

83 Bmaj7/Bb

87 Abmaj7/Bb

91 Bmaj7

95 Abmaj7/Bb

99 Bmaj7/Bb

103 Gbmaj7

107 F7

- x 2 -

**E** **END SOLI** **D.S. al Coda**

Db/Eb F7(SUS4)

**Coda**

113 G Abm Db(omit5)/F# D(omit5)/E E7(omit5)/D Fmaj7/C Bmaj7(b5)

Fender Rhodes

# NOT ETHIOPIA

Michael Brecker

Fast  $\text{♩} = 135$

INTRO

G Abm Db(omit5)/Gb D(omit5)/E E7(omit5)/D Fmaj7/C Bmaj7(#5)

5 (BASS & DRUMS) F7

13 A (TEN. SAX) F7 Play

19 Eb6/F F(ADD2) F7 Play E/F Dbmaj7(#5)/F

24 F7 Play Eb6/F F(ADD2) N.C. (TEN. SAX)

29 1. Db/Eb F7(SUS4) Play 2. Db/Eb F7(SUS4)  $\text{♩}$

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Not Ethiopia  
Fender Rhodes

2 **B**

34 F/C# C#maj7(b5) Bmaj7(b5) Db/B F/D# EmaJ7(b5) Eb7(SUS4) Dm/Eb

41 F/C# Eb/B Gbmaj7(b5)

**C**

48 F7 Play Eb6/F F(ADD2)

52 F7 Play E/F Dbmaj7(#5)/F

56 F7 Play Eb6/F F(ADD2)



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Not Ethiopia  
Fender Rhodes

3

(TEN. SAX)  
N.C.

60

Db/Eb Play F7(SUS4) To Coda

64

G Abm Db(omit5)/Gb D(omit5)/E E7(omit5)/D Fmaj7/C Bmaj7(b5)

67

71

SOLI

D F7

- x 4 -

75

Bb7(SUS4)

79

Abmaj7/Bb

83

Bmaj7/Bb

87

Abmaj7/Bb

V.S.

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Not Ethiopia  
Fender Rhodes

4

91 Bmaj7



95 Abmaj7/Bb



99 Bmaj7/Bb



103 Gbmaj7



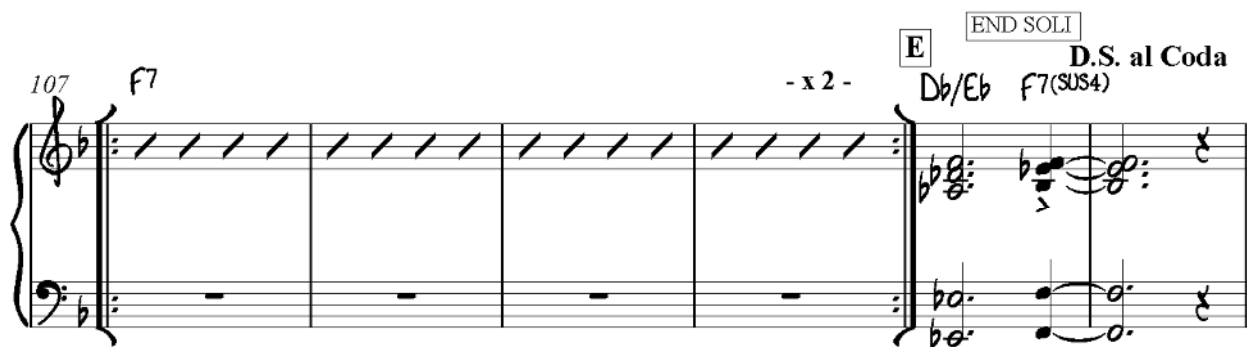
107 F7

- x 2 -

END SOLI

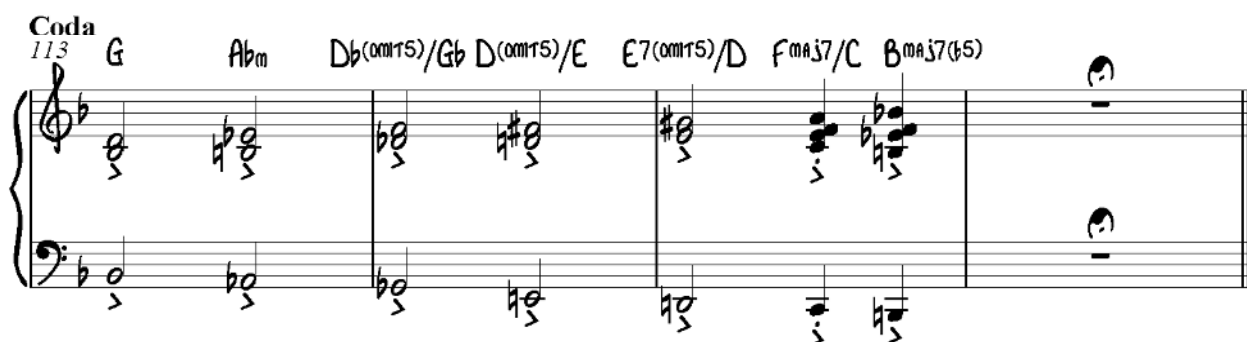
D.S. al Coda

Db/Eb F7(SUS4)



Coda

113 G Abm Db(omit5)/Gb D(omit5)/E E7(omit5)/D Fmaj7/C Bmaj7(b5)



# NUAGES

DJANGO REINHARDT

MODERATO

**A** Db<sup>9</sup> C<sup>9</sup> F<sup>6/9</sup> F<sup>6</sup>

5 F<sup>6/9</sup> F<sup>6</sup> Db<sup>9</sup> C<sup>9</sup> F<sup>6/9</sup> F<sup>6</sup> F<sup>6/9</sup> F<sup>6</sup>

**B** A<sup>7</sup> Dm<sup>9</sup> Dm Dm<sup>9</sup> Dm

14 G<sup>7/13</sup> G<sup>b7/13</sup> G<sup>7/13</sup> G<sup>7</sup> C<sup>7</sup> Db<sup>9</sup> C<sup>7</sup>

**C** Db<sup>9</sup> C<sup>9</sup> F<sup>6/9</sup> F<sup>6</sup> F<sup>6/9</sup> F<sup>6</sup>

22 G<sup>b7</sup> F<sup>7#5</sup> B<sup>b6/9</sup> B<sup>b7</sup> B<sup>b6/9</sup> B<sup>b7</sup>

**D** B<sup>bm7</sup> B<sup>bm6(G#)</sup> F<sup>MA9</sup> F<sup>6</sup> F<sup>MA9</sup> F<sup>6</sup>

30 Db<sup>9</sup> G<sup>9</sup> C<sup>7</sup> F<sup>6</sup> F<sup>o</sup> F<sup>6</sup> TO CODA

**CODA**

34 F<sup>6</sup> F<sup>6</sup>

# OVALS

Swing ♩ = 140

Jimmy Raney

**A** D7(♯9) Gm7 Gm(maj7)

5 F♯m7 B7 Bbm7 Eb7(♯9)

9 **B** D7(♯9) Gm7 Gm(maj7) B7(♯9) Bb7

15 Ebmaj7 Em7 A7 **C** Dmaj7 F♯7

21 Bm7 Bm7 Bbm7 Am7 D7 Gmaj7

26 Gm(maj7) C7 Dmaj7 F♯7 Bm7

29 E7(ADD9) Em11 A7

33 **D** D7(♯9) Gm7 Gm(maj7)

37 B7(♯9) Bb7 ----- To Coda ♯ | Ebmaj7 Em7 A7

(A)  
41 Am7 D7 Gm7 C7

45 F#m7 B7 Emaj7

(A1)  
49 Am7 D7 Gm7 C7

53 Fmaj7 Em11 A7

(B)  
57 Dmaj7 F#7

61 Bm7 Bm7 Bbm7 Am7 D7

(C)  
65 Gmaj7 Gm7 C7 Dmaj7 F#7 Bm7

69 E7(add9) Em11 A7

(A2)  
73 Am7 D7 Gm7 C7

77 Fmaj7 Em11 A7 A+7 D.C. al Coda

Coda  
81 Ebmaj7 A7 D

# OVALS

Sax Tenore (transposed part)

Jimmy Raney

Swing ♩ = 140

1 **A** E7(#9) Am7 Am(maj7)

5 G#m7 C#7 Cm7 F7(#9)

9 **B** E7(#9) Am7 Am(maj7) C#7(#9) C7

15 Fmaj7 F#m7 B7 Emaj7 **C** G#7

21 C#m7 C#m7 Cm7 Bm7 E7 Amaj7

26 Am(maj7) D7 Emaj7 G#7 C#m7 F#7(add9)

31 F#m11 B7 **D** E7(#9)

35 Am7 Am(maj7) C#7(#9) C7 Fmaj7 ----- To Coda  F#m7 B7

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ovals

Sax Tenore (transposed part)

2 41 **(A)** Bm7 E7 Am7 D7

45 G#m7 C#7 F#maj7 F#maj7

49 **(A1)** Bm7 E7 Am7 D7

53 Gmaj7 F#m11 B7

57 **(B)** Emaj7 G#7

61 C#m7 C#m7 Cm7 Bm7 E7

65 **(C)** Amaj7 Am7 D7 Emaj7 G#7 C#m7

69 F#7(ADD9) F#m11 B7

73 **(A2)** Bm7 E7 Am7 D7

77 Gmaj7 F#m11 B7 B+7 **D.C. al Coda**

**Coda**

81 Fmaj7 B7 E

# PLEASE, DON'T TRY YOUR TRICKS ON ME

Grazia Cinquetti

Ballad

B♭maj7 Gm<sup>9</sup> Am<sup>7</sup> G#m<sup>7</sup> Gm<sup>7</sup> B<sup>o</sup> F/C A7/C#

Stran-ger tell me where the ma-gic in the air is gone To-

5 Dm<sup>7</sup> Am<sup>7</sup> B♭maj7 Fmaj7 B♭7(#11) A7 Dm<sup>11</sup> A7

night the stars play hide-and-seek Please, don't try your tricks on me\_\_

9 B♭maj7 Gm<sup>9</sup> Am<sup>7</sup> G#m<sup>7</sup> Gm<sup>7</sup> B<sup>o</sup> F/C A7/C#

Stran-ger tell me why the sun-set in the sky\_ is so cold To

13 B♭maj7 E♭7 A7 B♭maj7 Gm<sup>9</sup> C7(SUS4) Fmaj7 A7

night the stars play hide-and-seek Please, don't try your tricks on me\_\_

17 F Cm<sup>7</sup> E♭maj7 Dm<sup>7</sup> F/C G/B

I would like to get in - to your cy-lin-der I'll get fun-ny bun-ny ears, you'll

20 Gm<sup>7</sup> A7 F Cm<sup>7</sup> E♭maj7 Dm<sup>7</sup>

make me di sap-pear Can you stop the time when\_\_ your eyes meet mine?



Please, don't try your tricks on me

23 F/C G/B Bb7(#11) A7 A7(#5)

I'm so peace-ful here with you I'm wal-king, but I'm fly - ing

25 Bbmaj7 Gm9 Am7 G#m7 Gm7 B°

Stran-ger tell me when I will see you a -

28 F/C A7/C# Bbmaj7 E°7 A7 Bbmaj7

gain To - night the stars play hide - and - seek\_

31 Gm9 C7(sus4) Fmaj7

Please, don't try your tricks on me\_\_\_



*Figura 5 - Grazia Cinquetti*

# SHE'S SO CLEAR

Basso

Roberto Manuzzi

**Liberamente** Contrabbasso

arco (armonici)  $GMAJ^9$   $DMAJ^9$   $FMAJ^9$   $EMAJ^9$   $GMAJ^9$   $DMAJ^9$   $FMAJ^9$   $EMAJ^9$

al cenno **A tempo**  $\text{♩} = 160$

9  $Csus^4/A$   $Gm^9$   $Fm^9$   $Em7/11(Add2)$   $B^bMAJ7(b5)$

14 **A**  $Em7/11(Add2)$

17  $Em7/11(Add2)$

20  $CMAJ^9$   $(CMAJ^9/A)$   $(CMAJ^9/G)$   $CMAJ^9$

23  $(CMAJ^9/A)$   $(CMAJ^9/G)$  **B**  $B^bMAJ7(b5)$   $B^bMAJ7(b5)$   $AmAJ7(b5)$

26  $A^bMAJ7(b5)$

28  $Gm^9$   $Fm^9$   $Em7Add2$   $B^bMAJ7(b5)$  (Fine)

**C** soli

32  $Em7/11(Add2)$

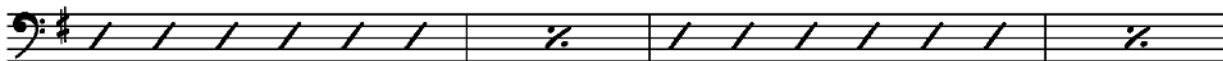
38  $CMAJ^9$

She's so clear  
Basso

2

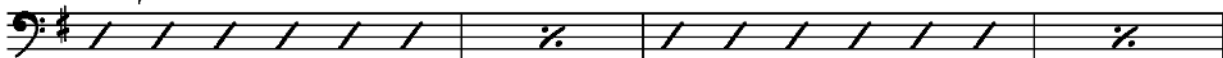
42 GMA<sup>9</sup>/A

FMA<sup>9</sup>/A

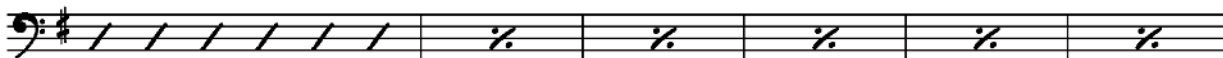


46 Ema<sup>9</sup>/A

Dma<sup>9</sup>/A



50 Em7/11(add2)



56 CMAJ<sup>9</sup>

B<sup>b</sup>MAJ7(b5)



61

B<sup>b</sup>MAJ7(b5) AMAJ7(b5) A<sup>b</sup>MAJ7(b5)



63

Gm<sup>9</sup>

Fm<sup>9</sup>

Em7/11(add2)



soli sulla struttura -  
tema da A al Fine

Sax Soprano (transposed)

# SHE'S SO CLEAR

Roberto Manuzzi

**Contrabbasso** Amaj<sup>9</sup> Emaj<sup>9</sup> Gmaj<sup>9</sup> F#maj<sup>9</sup> Amaj<sup>9</sup> Emaj<sup>9</sup> Gmaj<sup>9</sup> F#maj<sup>9</sup> Play


**Libera****mente**



**A tempo**  
9 ♩=160



**A** (suona II<sup>^</sup> v.) -PLAY-



18 sax melody



21



24 **B**



27



29 (Fine)



She's so clear

Sax Soprano (transposed)

2

32 **C** **soli**  
F#m7/11(Add2)

38 DmAJ9

42 Am9/B Gm9/B

46 F#m9/B Em9/B

50 F#m7/11(Add2)

56 DmAJ9 CmAJ7(b5)

61 CmAJ7(b5) BmAJ7(b5) BbmAJ7(b5)

64 Am9 Gm9 F#m7/11(Add2)

soli sulla struttura -  
tema da A al Fine

# SI TU VOIS MA MERE (LONESOME)

Sidney Bechet

**INTRO**  $Fm^6$   $C$  *rall.*  $G(SUS4)$   $Fm^6$   $G^7$  **A tempo**

**Moderato swing**

5  $C^6$   $Cmaj7$   $C^6$   $C^7$   $F^6$

10  $Fm^6$   $C^6$   $B^{\circ}7$   $E^7$   $B^{\circ}7$   $E^7$   $Am$   $E^7$

16  $Am$   $Am^7/G$   $D^7/F\sharp$   $D^7$   $G^9$   $G^7(add9)$   $G^7(b9)$   $G^7$

21  $C^6$   $Cmaj7$   $C^6$   $C^7$   $F^6$

26  $Fm^6$   $C$   $Bb^6$   $A^7$   $Fm^6$   $C^6$

— To Coda  $\oplus$

32  $Em^7$   $A^7$   $Fm^6$   $D^7$   $G^7$   $C^6$   $Dm^7$   $G^7$

**Coda** *rall.*  $Dm^7$   $Bb^9$   $D^7$   $D^{\flat}7$   $C^6$

# TARTUFO

Ballad ♩=62

Pasquale Morgante

Fmaj7 Em7 Eb7(#11) Dm7 G7(b9) Cmaj7

Fmaj7 Em7 Eb7(#11) Dm7 G7(b9) Cmaj7

Gm7 C7(b9) Fmaj7(#5) Gm7 Db(SUS4) Gbmaj7/Db

Gm7 C(SUS4) C/Bb Aø7 D7(b9) Cm7 F(SUS4) Gbmaj7(#11)

**SOLOS**

Fmaj7 Em7 Eb7(#11) Dm7

C(SUS4) Fmaj7/C Db(SUS4) Gbmaj7/Db

Gm7 Aø7 F(SUS4) Gbmaj7(#11)

AAB Form



# TIRANNIA

Popolare (Sicilia)

Musical notation for measures 1-4. Chords: Cm, B<sup>o</sup>7/C, Cm.

Musical notation for measures 5-8. Chords: Fm<sup>6/9</sup>, Cm/Eb, G7(#5), G7, G7(#5), Cm<sup>6</sup>. Includes first and second endings.

Musical notation for measures 9-10. Chords: Fm, Cm/Eb, G7(#5), Cm, D<sup>o</sup>7, Cm/Eb. Includes fingerings (2).

Musical notation for measures 11-14. Chords: Fm<sup>9</sup>, G7(#5), Cm, B<sup>o</sup>7/C, Cm.

Musical notation for measures 15-18. Chords: Fm<sup>6/9</sup>, Cm/Eb, G7(#5), Cm<sup>6</sup>.

# TRYNACRIA EXPRESS

straight 8'ths

C.Spanò

♩ = 150

INTRO AD LIB.  $C_m7$   $A_b6$  AD LIB.  $B_b6$  ON CUE  $A_b6$   $B_b6$

A  $C_m7$   $A_b6$   $B_b6$   $C_m7$

$A_b6$   $B_b6$   $A_m11$

$F6$   $G6$   $A_m11$   $F6$   $G6$

B  $A_maj7(ADD11)$   $C_maj7(ADD11)$   $B_m11$  SOLI SU A/B, POI TEMA E CODA  $B_b6$   $A_b6$   $D_b6$  - suona solo 1^a volta -

(drums in 16ths, crescendo)

CODA  $C_m7$   $A_b6$  OPEN  $B_b6$

ON CUE  $A_b6$   $B_b6$

# TRYNACRIA EXPRESS

Bass part

C.Spanò

straight 8'ths INTRO AD LIB.

♩=150

Cm7

Ab6

AD LIB. Bb6

ON CUE

Ab6

Bb6

A Cm7

Ab6

Bb6

2

(T.sax)

B Amaj7(ADD11)

Cmaj7(ADD11)

SOLI SU A/B, POI Tema e CODA

Bm11

Bb6

Ab6

Db6

(drums in 16ths, crescendo)

CODA

Cm7

Ab6

OPEN

Bb6

ON CUE

Ab6



*Figura 4 - C. Spanò*





BASSO

# JIMMY GIUFFRÉ TRIO

## TWO DEGREES EAST, THREE DEGREES WEST (1959)

COOL SWING

JIMMY GIUFFRÉ

TEMA (BLUES)

♩=120

4/4 C7 F7 C7 F7

E $\flat$ 9 G $^+$  C7 To CODA G7

F7 C7

SOLI OPEN

C7 F7 C7

F7 E $\flat$ 9 G $^+$  C7

G7 F7 C7 D.S. AL CODA

CODA F7 C9