

# SOMMAIRE

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# SAHARA

MICHEL PETRUCCIANI

BALLAD

♩ = 69

9#11 Am7, Am9, E7sus, Am9, Am9

Optional cue notes (bass voice)

E7sus, Am9, E7sus

C#alt, C#alt

Lead. #10, #10

SOLOS (Bass: B A, Pn: 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**

D6<sup>9</sup> E D<sup>9</sup> C#<sup>o7</sup> D Am7<sup>9</sup> C#7/#4

F#m7 D6<sup>9</sup> Ab7<sup>9</sup> D6<sup>9</sup> E D<sup>9</sup> Cm7 F#m7<sup>9</sup> Bbm7 E7sus<sup>9</sup>

E7sus<sup>9</sup> A, Δ7/#5

D. C. al Coda

**CODA** C#olt

*roll*

(C#Locrian b4 scale)

# 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

1st  
C7/omit3

(Bass doubles Pn. L.H.)

(Optional cue notes Bass voice)

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

1st  
C7/omit3

Coda

Caod4

dr fill.....

# LA CHAMPAGNE

MICHEL PETRUCCIANI

BALLAD

Freely Ebm7 Ab7<sup>9b</sup> F#m7<sup>9</sup> D7sus<sup>13</sup> C#m7<sup>9</sup> G4<sup>11#</sup>

INTRO

Ebm7<sup>11</sup> Ab7sus<sup>13</sup> D7<sup>13</sup> Eb9<sup>13</sup> Ebm9 G7(b9)

a tempo ♩ = 58

Gb — F Ebm7<sup>13</sup> Ab7 D7sus Ebm9 Ab11

THEME

(optional) cue notes bass voice?

F#m9<sup>11</sup> D7<sup>13</sup> C#m9<sup>11</sup> G7<sup>11#</sup> Ebm7<sup>11</sup>

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

Musical notation for the first system, featuring a treble and bass clef. The treble clef contains a melodic line with several triplet markings (indicated by '3' and a bracket). The bass clef contains a harmonic accompaniment with chords and some triplet markings.

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

Musical notation for the second system. The treble clef continues the melodic line with triplets. The bass clef provides harmonic support with chords and some triplet markings.

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

Musical notation for the third system. The treble clef features a melodic line with triplets. The bass clef has a more complex accompaniment with many triplets and chords.

$F^9$      $D^9$      $D^9_{11}\sharp$      $C^9_{sus} - 3/b6$      $D\flat A7$      $E\flat m7$      $Fm7$      $E\flat m7$

Musical notation for the fourth system. The treble clef has a melodic line with triplets. The bass clef features a complex accompaniment with many triplets and chords.

$D^{\flat}A7$     $A^{\flat}alt$     $E^{\flat}m^9$   $\frac{9}{7-7}$     $G^{\flat 9/13}$     $G^{\flat}A7$    to Coda    $D^{\flat}$     $D^{\flat}$   
 to Solo

SOLO

$E^{\flat}m7$     $A^{\flat}7^{\sharp b}$     $F^{\sharp}m7$     $D^{\flat 9}_{7sus}$     $C^{\sharp}m7$     $G^{\flat 11\#}_7$     $E^{\flat}m7$     $A^{\flat}7$   
 $D^{\flat}A7$     $A^{\flat}alt$     $B^{\flat}m7$     $G^{\flat 13}_{7/b5}$     $G^{\flat}A7$     $E^{\flat}m7$   $A^{\flat}7$     $Dm7$     $G7$   
 $G^{\flat}A7$     $E^{\flat}m7$   $A^{\flat}7$     $D^{\flat A7}_{D^{\flat}}$     $D^{\flat}A7$     $Gm7/b5$     $C^{\flat 9}_7$     $F^{\flat}A7$     $F7$   
 $B^{\flat}A7$     $Gm7$   $C7$     $E^{\flat 9}_7$     $D^{\flat 9}_7$     $D^{\flat 9}_7$     $C^{\flat 9}_7$     $D^{\flat}A7$   $E^{\flat}m7$   $Fm7$   $E^{\flat}m7$   
 $D^{\flat}A7$     $A^{\flat}alt$     $B^{\flat}m7$     $G^{\flat 13}_{7/b5}$     $G^{\flat}A7$     $E^{\flat}m7$   $A^{\flat}7$     $D^{\flat A7}_{D^{\flat}}$     $D^{\flat}A7$   $\%$

After solo, D.S. al Coda

CODA    $D^{\flat}$   $\frac{D^{\flat}}{D^{\flat}}$    freely, like a cadenza    $B^{\flat}$   
 Rit.

# 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)

$A\flat m7^9$

$E\flat \text{ sus}$

$A\flat m7^9$

$E\flat \text{ sus}$

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

$A\flat m7^9$   
 $G\flat$

$F\flat \Delta 7$

$E\flat m7$

THEME

$D\flat m7^9$

$E\flat 7$

$D7^9$

$D\flat 7^9$

$C\flat 9$

$B7$

$B\flat 7$

$E\flat 7$



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

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, and the treble line has a melodic line with some grace notes.

$F m7 \flat 5$   $B\flat 7^{9b/13}$   $E m7^9$   $A 7^{13}$

This system contains four measures. The first measure has a whole note chord  $F m7 \flat 5$ . 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  $A 7^{13}$ . The bass line has quarter notes, and the treble line features a melodic line with triplets in the second and fourth measures.

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

This system contains five measures. The first measure has a whole note chord  $D 6^9$ . 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 has quarter notes, and the treble line has a melodic line with triplets in the second and fourth measures.

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

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 has quarter notes, and the treble line has a melodic line.

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

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, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a steady eighth-note 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, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a steady eighth-note accompaniment. 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 repeat sign is present in the bass clef of the second measure.

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

Musical score for the fourth system, featuring a treble and bass clef. The treble clef contains a melodic line with slurs. The bass clef contains a steady eighth-note accompaniment. 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**  $Ab_{m7}^9$   $Cb_{7b}^{13}$   $F_{m7/b5}$   $Bb7$   $E_{m7}^9$   $A_{7b}^{13}$   $D_{6\#}^9$   $Eb_{m7}^9$   $Ab_{7b}^{13}$

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

**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

**CODA**  $Ab_{m7}^9$   $Eb_{m7}$   $\%$   $\%$   $Db_{6\#}^9$   $Ab_{7/omit3d}^{9/13}$

*Impro ad lib.* *Vamp, fill and fade*

**END**

# LOOKING UP

MICHEL PETRUCCIANI

LATIN UP  $\text{♩} = 120$

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#mΔ7 D#m7 G#7<sup>9</sup>

C#m7 C#m7<sup>9</sup> AΔ7<sup>3</sup> F#m7<sup>11</sup> B7

1 C#m7 C#alt F# G#

synth.

13 AΔ7 A7 DΔ7 G7<sup>13</sup>

13 AΔ7 A7 DΔ7 C#alt

..... B

F#m<sup>9</sup> B<sup>13</sup> E<sup>47</sup> C#m<sup>9</sup>

D#m D#m<sup>47</sup> D#m<sup>7</sup> G#<sup>9</sup> *loco* 3

C#m<sup>9</sup> C#m<sup>9</sup> / B A#m7(♭5) D#<sup>9♭</sup>

<sup>13</sup>G#7 <sup>13</sup>A7 G#7 G#7(♭5)

al Coda

2 E A E A

synth.

bass.

E A E A to Solos...

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 ./. <sup>1</sup> C#m C#m7/B

A Maj7 —<sub>G#</sub> F#m7 B7 C#m7 G7/#11 F#7 G#7

<sup>2</sup> C#m C#m7/B A#m7/b5 D#7 G#7 A7

G#7 D7/b5 <sup>3</sup> C#m C#m7/B A Maj7 —<sub>G#</sub> 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:  $A\flat7^{9\flat/13\flat}$ ,  $D\flat m7^9$ ,  $B\flat7^{9\flat}$ ,  $E\flat sus4^7$ ,  $E\flat7$

a tempo  $\text{♩} = 50$

**B** (accordion tacet)

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

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<sup>13b</sup> Dbm9 Bb7<sup>9b</sup> Eb<sub>7sus4</sub>—3 EMaj7 D#m7 C#m7 F#7 BMaj7

**C** A<sub>7sus</sub><sup>13</sup> DMaj7 A<sub>7sus</sub><sup>13</sup> Ab<sub>7/9b</sub><sup>13b</sup> Dm9 Gm7 Db+ Gbm7 Ab7<sup>13b</sup> Dbm9 Ab7<sup>13b</sup> Dbm9

**B** 3 EA7 D#m7/add6 C#m7 F#7<sub>9sus</sub> BΔ7

GA7 A F#m7add4 GA7 A Am Ab7 D.S. al Coda

rall.

Bass ped. 3

CODA Ab7 9b/13b Dbm9

rall.

(D♭ Dorian scale)

Bva- - - - -

-Bva-

# 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 a *rit.* (ritardando) marking. The synth part has a low, sustained note. The second system includes a *trem.* (tremolo) marking in the piano part and several triplet markings (3) in both parts. The third system features *Accel.* (accelerando) and *Rit.* (ritardando) markings. The fourth system includes another *trem.* marking and a triplet. The fifth system shows a complex melodic line in the piano part with a quintuplet (5) and a final *C47* chord marking. The synth part has chord markings: **Synth. A47**, **G♭47**, **E♭47**, and **C47**.

3 3 3 3 3

*sempre staccato*

Synth. BA<sup>9</sup>7 ..... 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)

Am<sup>9</sup> 3

THEME

F#m<sup>9</sup> 3

(optional cue notes Bass voice)

F#m7<sup>9</sup> Ebm7<sup>9</sup>

Cm7 AΔ7

2nd X 8va

5 3

GbΔ7

EbΔ7 CA7

al Coda

to Solo...

**SOLO** (4 Choruses)

BMaj7 ·/· GMaj7 ·/· EMaj7 ·/·  
 C#7 ·/· Am7 ·/· F#m7 ·/·  
 Ebm7 ·/· Cm7 ·/· AMaj7 ·/·  
 GbMaj7 ·/· EbMaj7 ·/· CMaj7 ·/·

<sup>4</sup>  
 BMaj7 ·/· GMaj7 ·/· EMaj7 ·/· C#7 ·/· §

D.S. al Coda

Freely, like a cadenza ♩ = 80-88

**CODA** *Staccato*

*rit.* *accel...*

CΔ7 BΔ7 GΔ7

C#alt

(G Mixolydian)

EΔ7

# LULLABY

MICHEL PETRUCCIANI

JAZZ WALTZ ♩ = 152

INTRO

THEME

Optional cue notes. Bass voice

9  
D7sus

Am7(b5)

D7<sup>9b</sup>

GΔ7

CΔ7  
G

GΔ7

C/G

GΔ7

D<sup>9+</sup>7

CmΔ7

F7

[F#°7]

Em

D

C#m7(b5)

F#7

Bm<sup>9</sup>7

E7<sup>9b</sup>

Am7

D7

**SOLO** (3 choruses)



GMaj7 D7<sub>sus</sub> GMaj7 D7<sub>sus</sub> GMaj7 Db<sup>9#</sup> Cm7 F F<sup>#dim</sup>

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

GMaj7 D7<sub>sus</sub> GMaj7 D7<sub>sus</sub> GMaj7 Db<sup>9#</sup> Cm7 F F<sup>#dim</sup>

Em7 A7 Em7 A7 D7<sub>sus</sub> Am7/b5 D7

GA7 CA7/G GA7 CA7/G

GA7 Db<sup>9+</sup> D/C Bb<sup>9</sup>

Em<sup>9</sup> C#m7<sup>11</sup>(b5) Em<sup>9</sup> C#m7<sup>11</sup>(b5)

9 D7sus / Am7(b5) D7<sup>9b</sup>

GΔ7 CΔ7 G D D7sus<sup>9</sup>

GΔ7 D<sup>9+</sup> CmΔ7 F7 (F#°7)

Em7<sup>9</sup> D C#m7(b5) F#7<sup>13b</sup>

Bm7<sup>9</sup> E7<sup>9</sup> Am7<sup>9</sup> D7

GA7add#4

GA7add#4      Db7      CmΔ7      F7 [F#°7]

Em7      C#m7(b5)      Em7<sup>9</sup>      A7<sup>13</sup>

D7sus<sup>9</sup>      D7sus      Am7(b5)      D7

**ENDING**

*Vamp, fill and fade...*

GA7      D7sus<sup>9</sup>      GA7(omit 3)      D7sus<sup>9</sup>

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 is marked "slowly, freely". The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below 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 patterns, including triplets and accents. The bass staff provides a harmonic accompaniment with chords and single notes, some marked with a '7'.

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

The third system shows a continuation of the melodic and harmonic themes. A triplet of eighth notes is visible in the treble staff. The bass staff continues with its accompaniment.

The fourth system contains more complex rhythmic patterns, including sixteenth-note runs and slurs. The bass staff features a more active accompaniment with eighth-note patterns.

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 dotted line. The music 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.

11 Cm7      7 Dbsus      7/13 Dbsus      13 C7      13 Gb7

13 F7      7/13 Ebsus      7/13 Dbsus      7/13 Csus

G7      13 F7      13 Eb7      13 Db7

BbA7      CA7      DbA7      EbA7      FbA7

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

synth. B $\flat$  $\Delta$  C $\Delta$  D $\Delta$  E $\Delta$  F $\flat$  $\Delta$ -E $\Delta$

Bass pedal C

Solo break

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

N.C. N.C. To solos



SOLO - 5 choruses ( Blues changes )

Chord progression for the first two staves:

Staff 1: C7, /, /, /, F7, /

Staff 2: C7, C7, G7, F7, Eb7, 1.2.3.4 Db7

5

Db7

Solo end.

Drums fill

Musical notation for the first system, including piano accompaniment and melodic lines with accents and slurs.

N.C.

Cm7<sup>11</sup>

Db<sup>7</sup> sus

Musical notation for the second system, including piano accompaniment and melodic lines with slurs and triplets.

9 13

Db7 C7

13

Gb7

13

F7

13

Eb7

Musical notation for the third system, including piano accompaniment and melodic lines with slurs and triplets.

13 <sup>13</sup> <sup>9</sup> <sup>13</sup>  
 Db7 C7 G7 F7

13 <sup>13</sup>  
 Eb7 Db7

synth.

Bass pedal C

A7sus A7sus

C/omit 3d A7sus - A7sus Eb

Musical notation for the first system. The treble clef contains a triplet of eighth notes. The bass clef contains sustained chords. Chords are labeled  $E_m$ ,  $G7sus4$ , and  $E_b$ .

C .....

Musical notation for the second system, starting at measure 11. Chords are labeled  $Cm7$ ,  $Dbsus$ ,  $Db7$ ,  $C7$ , and  $G_b7$ . Includes a triplet in the treble clef.

Musical notation for the third system, starting at measure 13. Chords are labeled  $F7$ ,  $E_b7sus$ ,  $Dbsus$ , and  $Csus$ . Includes a triplet in the treble clef.

Musical notation for the fourth system, starting at measure 9. Chords are labeled  $G7$ ,  $F7$ ,  $E_b7$ , and  $Db7$ . Includes triplets and accents in the treble clef.

# RACHID

MICHEL PETRUCCIANI

JAZZ WALTZ ♩ = 168

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

A

EΔ7

G#alt

C#m7<sup>9</sup>

E7sus4 — 3

2

(Optional cue notes, bass voice)

AΔ7

F#m7

B7sus<sup>9</sup> — b9

EΔ7

G#alt

C#m7<sup>9</sup>

E7sus4 — 3

A7

F#alt

B7<sup>13b</sup>

Em7<sup>9</sup>

C#alt

C<sup>9</sup>                      B<sup>alt</sup>                      E<sup>m7</sup>                      C<sup>#alt</sup>

C<sup>9</sup>                      B<sup>alt</sup>                      E<sup>A7</sup>                      A                      E/G<sup>#</sup>                      F<sup>#m7</sup>

E                      G<sup>#alt</sup>                      C<sup>#m7</sup>                      E7sus4 — 3

D<sup>#m7</sup>                      G<sup>#7</sup>                      C<sup>#m7</sup> ————— B

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

SOLO (2 Choruses)

**A**

E $\Delta$  G#alt C#m7 E<sup>7</sup><sub>SUS 4-3</sub> A $\Delta$  F#m7

$\frac{9}{B^7(13)}$   $\frac{b9}{sus}$  E $\Delta$  G#alt C#m7 E<sup>7</sup><sub>SUS 4-3</sub>

A<sup>7</sup> F#alt Balt E<sub>m7</sub> C#alt C<sup>9</sup><sub>6</sub> Balt

E<sub>m7</sub> C#alt C<sup>9</sup><sub>6</sub> Balt E $\Delta$  A ( $\frac{E}{G\#} F\#-7$ )

**B**

E $\Delta$  G#alt C#m7 E<sup>7</sup><sub>SUS 4-3</sub> D#m7 G#7

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

After solo, D.S. al Coda

CODA  $\text{Coda symbol}$  D<sub>m7</sub><sup>11</sup> C<sub>m7</sub>/<sub>F</sub> A<sub>b</sub>m<sup>9</sup> B<sub>m7</sub><sup>9</sup>

Vamp, fill and fade