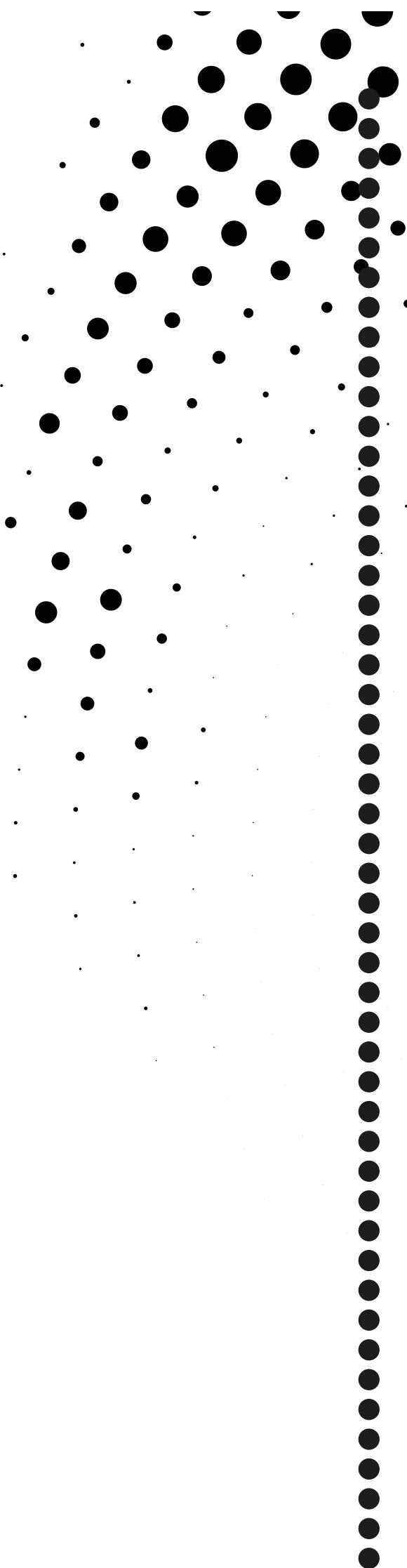


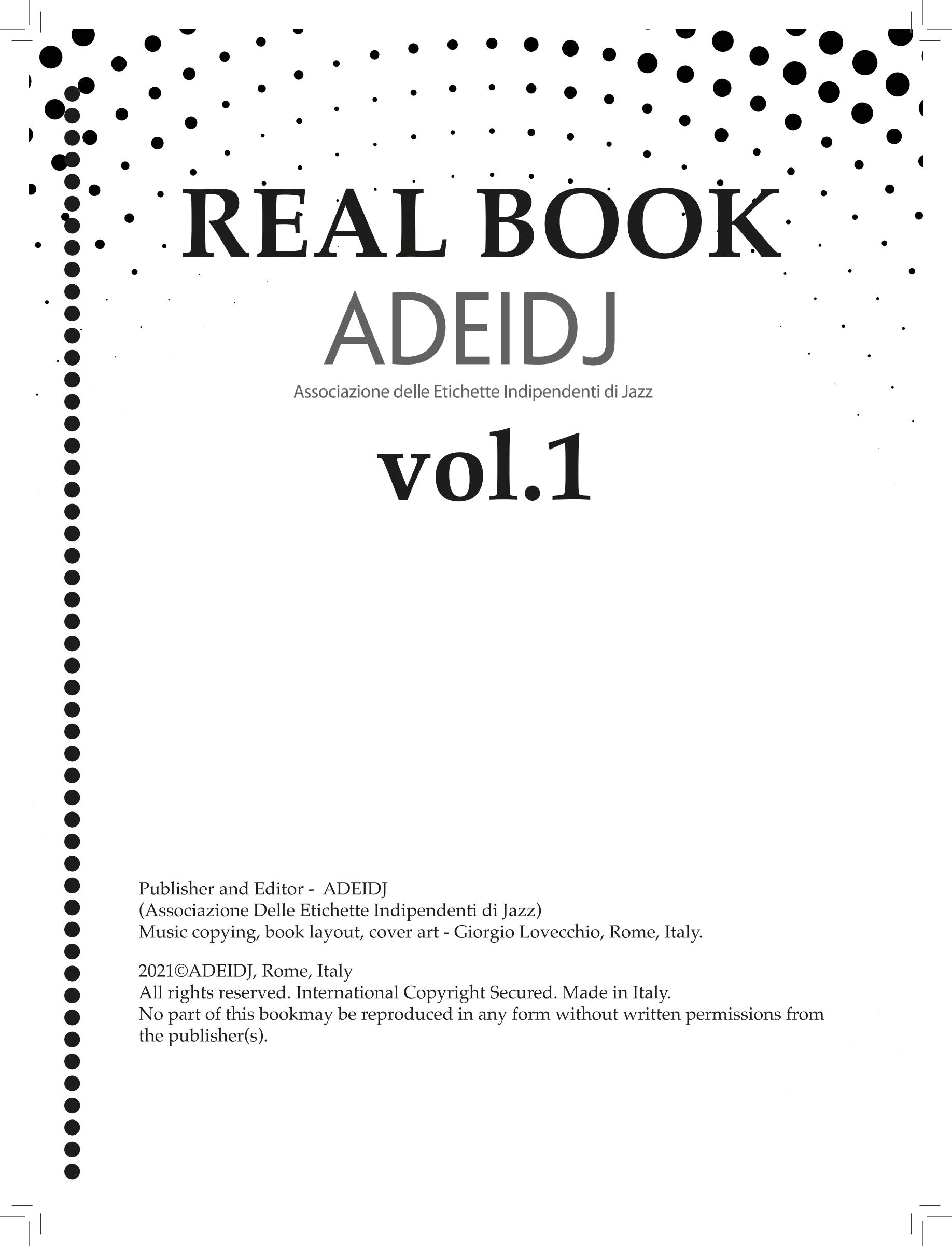
REAL BOOK

ADEIDJ

Associazione delle Etichette Indipendenti di Jazz

vol.1





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(Associazione Delle Etichette Indipendenti di Jazz)
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ADEIDJ - Associazione delle Etichette Indipendenti di Jazz

L'avventura di ADEIDJ (Associazione delle Etichette Indipendenti di Jazz) è nata all'inizio dell'anno 2018, quando il mondo, ormai possiamo dirlo con certezza, era diverso. In realtà l'esperienza di condivisione tra alcune di queste etichette era cominciata nel 2012 con un portale chiamato Italian Jazz Music, pensato per facilitare la promozione delle produzioni in formato digitale. Quel portale ora è parte integrante del sito ufficiale di ADEIDJ diventando così un mezzo indispensabile per ogni socio dell'Associazione.

Ho avuto il privilegio di presiedere ADEIDJ in questi primi quattro anni di attività e di rappresentarla all'interno della Federazione "Il Jazz Italiano" attraversando uno dei periodi più complicati della storia, in particolar modo per tutto quello che riguarda la cultura.

La realizzazione di questo Real Book vuole testimoniare la perseveranza e la dedizione che ognuno dei soci mette al servizio della musica di qualità.

E a proposito di questo, non dimenticate mai di supportarla in tutti i modi possibili: suonando questi brani, comprando i dischi, andando ai concerti.

Marco Valente



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Federazione Il Jazz Italiano

Il primo volume del Real Book sul jazz italiano editato da Adeidj si inserisce perfettamente nel più ampio progetto di crescita e sviluppo del jazz italiano.

Sono 140 composizioni originali scritte da musicisti noti e meno noti con l'intento di raccontare la grande vitalità della nostra musica.

L'associazione dei discografici ha avuto la catalizzante idea di mettere insieme tanti mondi diversi che oggi rappresentano quella ricchezza creativa che il mondo ci invidia e noi non possiamo che plaudire un progetto organico capace di svelare il potenziale del jazz nazionale tesò tra tradizione, ricerca e contemporaneità.

Un altro tassello che contribuisce alla formazione di un puzzle caleidoscopico del quale andare fieri e che la Federazione Nazionale il Jazz italiano accoglie con trasporto e convinzione.

Paolo Fresu

AFIJ - Associazione Fotografi Italia di Jazz

Ci fa molto piacere come AFIJ aver contribuito con le nostre immagini a incrementare la forza della proposta editoriale di ADEIDJ di questo Real Book italiano.

Il jazz è la musica che più di tutte grazie alle sue particolari atmosfere si presta a essere raccontata attraverso la fotografia. Per un fotografo i musicisti sono uno strumento di indagine e di racconto.

Le note disegnate su un pentagramma un compagno di viaggio ideale, per raccontare un mondo particolare e suggestivo come quello che ruota intorno al jazz.

Pino Ninfa
presidente AFIJ

SONGS INDEX

(alphabetical order)

TITLE	Composer/Lyricist	Page
A DEEP SURFACE.....	Roberto Zechini	10
ADELANTE.....	Roberto Ottaviano	12
AGAIN	Valentina Nicolotti	14
AEREI DI CARTA	Marco Tamburini	15
ALE.....	Francesco Diodati	16
AUTUNNO.....	Marco Bardoscia	18
BALLADE	Andrea Infusino	20
BLUES ME	Alberto Parmegiani	21
BLOODY BALLAD.....	Paolo Corsini	22
BOSSALUNA.....	Valentina Gramazio	24
CLICK CLOCK.....	Raffaele Casarano	26
CLOSED EYES.....	Claudio JR De Rosa	28
CONSOLATION PRIZE	Josh Deutsch / Nico Soffiato	30
COSPIROLOGY	Francesco Cusa	32
CRACKING	Claudio Cojaniz	33
DARK EYES	Franco Piana	34
DAVIDE	Livio Minafra	35
D-BIRTH	Daniela Spalletta	36
DISTANT SUMMON.....	Bernando Sacconi	38
DIVERGENZE	Paolo Sorge	40
DOMINGO'S WALTZ.....	Domingo Muzietti	42
DOSTI BLUES	Juri Dal Dan	43
DREW A DREAM	Luca Dalpozzo	44
DUE GIORNI	Gabriele Pesaresi	46
EL REGRESO	Francesco Bearzatti	47
EVEN IF	Angelo Mastronardi	48
FARE THEE WELL	Sara Simionato	50
FARMACOLOGY	Francesco Cusa	51
FLOWERING STONES	Enrico Pieranunzi	52
FLOWING	Giuseppe Santelli	54
FOR A FILM	Mirko Signorile	56
FUTURITMI	Alessandro Fedrigo	57
GLI UOMINI	Valentina Gramazio / Fabio Notaro	58
GORIZIA	Glauco Venier	60
HEY ROOKIE!	Eugenio Telesforo	62
HYPER STEPS	Nicola Fazzini	63
INSIDE	Piero Salvatori	64
IN THE FIELD OF UNCONSCIOUS	Daniele Germani	66
INVISIBLE MAN	Bruno Salicone	68
JO JO STEP	Eugenio Telesforo	70

TITLE	Composer/Lyricist	Page
L'AUREA.....	Stefano Onorati.....	72
LEO, LION Y LEON	Marcello Tonolo	73
L'EQUILIBRISTA.....	Pierluigi Balducci	74
LOST TREASURE.....	Andrea Gomellini.....	76
MAD BOX	Nevio Zaninotto	78
MELAMPO.....	Antonio Zambrini	80
MR. CROHN.....	Fabio Tullio.....	82
MY FAVOURITE STRINGS	Dario Deidda.....	84
NEW THINGS, SAME WORDS	Angelo Mastronardi.....	86
NIGHT BIRD	Enrico Pieranunzi.....	88
NOTE A MARGINE	Dario Congedo	90
NOTHING LIKE THIS	Marco Guidolotti	92
OLD STUFF, NEW BOX.....	Marco Postacchini	94
OPPOSITE ATTRACT	Quintorigo	96
PERSPECTIVES	Enrico Pieranunzi	98
QUIET HOME	Mino Lanzieri.....	100
QUIET YESTERDAY	Edgardo "Dado" Moroni.....	101
RAQUEL	Enrico Intra.....	102
RAVEL WALTZ.....	Attilio Zanchi.....	104
ROCK SONG.....	Simone Graziano	105
RUE DES ABBESSES	Daniel John Martin	106
SALTARELLO IN DODICILUNE.....	Vince Abbracciante.....	108
SETTEMBRE.....	Dino Rubino	110
SINCRETICO.....	Vince Abbracciante	112
SO COOL.....	Ben Sidran/Eugenio Telesforo	114
SOMETIMES IT HAPPENS	Marco De Gennaro	116
SPOON.....	Daniele Cordisco	118
SPRING CHANGES.....	Paolo Sorge	120
TERE	Emanuele Coluccia	122
THE DEVIL'S KITCHEN.....	Danilo Blaiotta	124
THE EVER EVOLVING YOU.....	Luca Alemanno	126
THE HOUSE BEHIND THIS ONE.....	Giovanni Guidi	128
THE PANTRY BLUES	Daniele D'Agaro	130
TIME FORGOTTEN.....	Paolo Corsini	131
TOMORROW	Tommaso Gambini	132
TREPIDO SGUARDO	Ada Montellanico	134
UNANSWERED QUESTIONS	Federico Casagrande	136
VIRUS	Francesco Bearzatti	138
VOX	Luigi Masciari	140
YOUR BOOKS.....	Federica Michisanti	142

A Deep Surface

Roberto Zechini

TEMA

S Cmaj^{7/♯5}

4 Cmaj^{7/♯5}

7 1. 2. Bb^ø Amaj^{7/♯11}

11 F#7♯11/A# Bsus A-C Db-7 Dm

17 ♦ Fine Cmaj^{7/♯5}

21

25 Bb^ø A/♯11 F#7♯11/A# Bsus

30 A-C Db-7 Dm

35

38

41

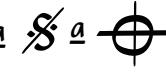
44

47

49

52

SOLOS
Dm Free

Then Play da  

Adelante

Roberto Ottaviano

Vivace $\text{♩} = 252$

12 Dm Bb/D

7 Bb^o7/D A^{7(#5)}/D Dm Bb/D

14 Dm E/D C/D

21 Bb^{maj}7

28 Bb⁶ Bb^{maj}7 Bb⁶

35 G/A A^{7(b9)}

Piano

42 **Gm⁷** **Fmaj⁷** **E^{7(b⁹)}(#⁵)**

49 **Ebmaj⁷** **Em⁷** **Dm⁷/F** **Gm⁷**

56 **A^{7(b⁹)}(#⁵)** **D^{7(sus4)}**

62 **G(add⁹)/D** **D^{7(sus4)}**

Again

Valentina Nicolotti

Intro

Cm⁷ **Cm⁷** **Cm⁷** **Cm⁷**

free modal impro

(A) Abmaj7(#11)/C Fm7/D G7(b9) Cm7

wint - ter cold 'cross the fog the i lost blue - sky the please
look - ingthrough my old thoughts find my - self

F° Bb7 Ebm7 A7 1. Dø7 G7(b9) 2. Dm7 C#m7 F#7

snow is fal - ling down i'm done with this for now - let me go! stand.
givemeone more chance to breathe and un - der

B Bmaj7 Gbm7 A7(b9) Dm7

when **mf** there's some - lift me up cleared my mind re - starts the path

G7(b9) Cm7 Bmaj7 D7 Db7

soon I will thrive locked in me scared by me now. **p**

(A) Abmaj7(#11)/C Fm7/D G7(b9) Cm7

spring will come so will i re - lieve my - self new

F° Bb7 Ebm7 A7(#9#5) Dø7 G7(b9) DC. al Coda CODA Cmaj7

better days will come to warm my soul a - gain i will smile.

Aerei di Carta

15

Marco Tamburini

INTRO OPEN G_m¹¹

THEME G_m¹¹ D_b_{maj}7#11

C_m⁹ D7(#9)

G C#7(#9)

F#9 Bm11 F7(#11)

Ale

Francesco Diodati

(A)

Straight $\text{J}=120$

1 A^{7(add4)} D(add4) F G A^{7(add4)} D(add4) F G

5 A^{7(add4)} D(add4) F G A^{7(add4)} D(add4) F G

9 A^{7(add4)} D(add4) F G A^{7(add4)} D(add4) F G

13 **(B)** (first time x2 e DC), 2nd time AD LIB)

17 **(C)** C D_b B_b G A B C D_b B_b

23 G A B D_b D B A_b

28 **(D)** C D_b B_b G A B

On Cue Theme

32 C D_b B_b G A 1. 2. B

38 **(E)** C A F[#] A_b B_b B C A G_b

A handwritten musical score for a single melodic line, likely for a wind instrument. The score consists of two staves of music.

Staff 1 (Measures 44-47):

- Measure 44: Key signature F major (one sharp). Time signature 4/4. Notes: A_b, B_b, B, C, A, G_b.
- Measure 45: Time signature changes to 2/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.
- Measure 46: Time signature changes to 5/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.
- Measure 47: Time signature changes to 4/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.

Staff 2 (Measures 48-51):

- Measure 48: Key signature F major (one sharp). Time signature 2/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.
- Measure 49: Time signature changes to 5/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.
- Measure 50: Time signature changes to 4/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.
- Measure 51: Time signature changes to 2/4. Notes: A_b, B_b, A_b△(#11), G, G/F_#, G.

Performance Instructions:

- Measure 48: *rit* (ritardando) indicated by a wavy line under the staff.
- Measure 51: End of piece indicated by a double bar line with repeat dots.

Autunno

Marco Bardoscia

J = 150

1 Gm⁷ Cm⁶/Eb C/E D/F#

5 Eb/G F/A Gb/Bb Ab/C

9 Ebm/Gb Db/F Ebm⁷ Bb/D

13 C#m⁷ Ab/C Bmaj7 Bb⁷

17

23 Gm⁷ Cm⁶/Eb C/E

28 D/F# E_b/G F/A G_b/B_b

32 A_b/C E_bm/G_b D_b/F E_bm⁷ B_b⁷/D

37 C_#m⁷ A_b/C B^{maj7} B_b⁷

41 Gm⁷ A_b/C Cm G/B

45 B_bm⁷ F/A A_bm⁶ E_b

Ballade

Andrea Infusino

$\text{♩} = 60$

E_bm⁷ Dm⁷ D_bmaj⁷ B_bmaj⁷

4 E_bm⁷ Dm⁷ D_bmaj⁷ B_bmaj⁷

7 G_bm⁷ D^{maj7} Fm⁷ D⁷ F⁷ E⁷

11 E_bm⁷ Dm⁷ D_bmaj⁷ B_bm^(maj7)

Blues Me

Alberto Parmegiani

1 Cm⁷ Bb⁷ Ab⁷ G7(^{#5}) Cm⁷ Bb⁷ Ab⁷ G7(^{#5})

5 Cm⁷ Bb⁷ Am⁶ Abmaj7 Dbmaj7 Dm^{7(b5)} G7(b9) Cm/B Cm F Cm⁷

9 Cm⁷ Bb⁷ Ab⁷ G7(^{#5}) Cm⁷ Bb⁷ Ab⁷ G7(^{#5})

13 Cm⁷ Bb⁷ Am⁶ Abmaj7 Dbmaj7 Dm^{7(b5)} G7(b9) Cm/B Cm F Cm⁷

17 Fm⁹ Bb⁷ Ebmaj7 A7(b5) Ab⁷ G⁷ Cm/B C7alt.

21 Fm⁹ Bb⁷ Ebmaj7 A7(b5) Dm^{7(b5)} G7(b9) Cm/B Cm F Cm⁷

25 Cm⁷ Bb⁷ Ab⁷ G7(^{#5}) Cm⁷ Bb⁷ Ab⁷ G7(^{#5})

29 Cm⁷ Bb⁷ Am⁶ Abmaj7 Dbmaj7 Dm^{7(b5)} G7(b9) Cm/B Cm F Cm⁷

Bloody Ballad

Paolo Corsini

Half Time Ballad

(A) Fm⁷ G_bmaj7(#11) D_b⁶ E_b⁶

5 Fm⁷ G_bmaj7(#11) Bbm⁷ D_bmaj7/A_b

9 (B) E_bmaj7(#11) B^{maj7} D_b⁶ G_bmaj7/E_b

13 B_bmaj7(#11) D_b⁶ E_b E_b

17 (A) Fm⁷ G_bmaj7(#11) D_b⁶ E_b⁶

21 Fm⁷ G_bmaj7(#11) Bbm⁷ Ab/C

25 (C) B_bmaj7(#11) D_b⁶ E_bm⁷ G_bmaj7/D_b

29 Abm⁷ Bbm⁷ Eb ()

33 ♦ CODA

Bmaj⁷ Db⁶ Gbmaj⁷/Eb Eb/G Abm⁷ Bbm⁷ Ad Lib

On Cue

39 Bmaj⁷ Db⁶ Fm⁷

Rit.

Bossaluna

Valentina Gramazio

Bossa Nova (A)

F_m F_m^6 $\text{F}_m^{(\text{maj}7)}$ $G_b\text{maj}7(\#11)$

splendi - da Lu - na sta - se - ra
lu - ce si accen - de negli oc - chi

F_m B^{13} Bbm^7

ma - gi - ca at - mo - sfe - ra sia - mo qui - noi due
co - me due_ stel - le nel fir - ma - men - to che

1. Bbm^7 F_m

ba - gli - ori do - ra - ti vel - lu - to di pel - le c'è pro

G^7 $D_b7(\#11)$ $C7(sus4)$ $G_b7(\#11)$

fu - mo di ma - re e una mu - si - ca jazz

2. Bbm^7 F_m

son co - sì lon - ta - ne mi - li - o - ni di anni ma poi

17 $G7(b9)$ $C7(b9)$ F_m $C\sharp7 F7$

bru - cia - no e si tuf - fan da las - sù

(B) Bbm^6 $C7(b9)$ F_m Fm^6

splen - di - da lu - na dim - mi tu

24 $C\sharp7$ $F7(b9)$ Bbm / A_b

vor - rei sa - pe - re co - sa ve - di da lì

28 *se il nostro amore*

in fase cre-scen-te

lu-na

32 *pie-na per sem-pre poi sa-rà*

(C) *fam-mi so-gnare an-co-ra un po'*

de-si-de-ran-do

che non fi-ni-sca ma-i

e nuo-ve stel-le

e nuo-ve lu-ne sor-ge-

ran-no per splen-de-re

di più

Fine

Click Clock

Raffaele Casarano

(Intro)

♩ = 65

D_m C^(add9)/E F^{maj9}/A F^{5(add6/9)} B_b^(add9)

3 D_m F⁶ G A^(sus4) A D_m C^(add9)/E F^{maj9}/A F^{5(add6/9)}

6 B_b^(add9) D_m C/E F⁶ G_m E⁷ A^{7(b13)} A⁷ D_m

(A) 11 D_m⁷ A^{7/E} D^(add9)/F[#] G A⁷

15 D^{maj7} D^{m7/C} G/B E_m⁷ A⁷

(B) 19 D_m⁷ A^{7/E} D^(add9)/F[#] G/B A⁷ D^{maj7} D^{m7/C}

(C) 25 G/B E_m⁷ A⁷ G^(add9) A^(add9) G^(add9) A^(add9)

29 G^(add9) A^(add9) B_m⁷ G^(add9) A^(add9) G^(add9) A^(add9) G^(add9) A^(add9)

34 B_m⁷ (D) D_m⁷ A^{7/E} D^(add9)/F[#]

39 G/B A⁷ D^{maj7} Dm^{7/C} G/B Em⁷ A⁷

SOLI
44 x 3 Chorus G (add9) A (add9) G (add9) A (add9) G (add9) A (add9) 3.Bm⁷ | 4.

SPECIAL

48 Em B^{7/D#} Em/D A/C# F^{maj7} G⁶ Am⁷ C (add9)/E

54 Dm⁷ Em⁷ F^{maj7} G⁶ F^{maj7} Dm⁷ Em⁷ F^{maj7} G⁶ F^{maj7} G (sus4) G A (sus4) A

(E)

59 Dm⁷ A^{7/E} D (add9)/F# G A⁷

63 D^{maj7} Dm^{7/C} G/B Em⁷ A⁷

(F)

67 G (add9) A (add9) G (add9) A (add9) G (add9) A (add9) Bm⁷

71 G (add9) A (add9) G (add9) A (add9) G (add9) A (add9) B (sus4) B⁷

CODA

75 Em D (add9)/F# G^{maj9/B} G^{5(add6/9)} C (add9) Em G⁶ A B (sus4) B

79 Em D (add9)/F# G^{maj9/B} C (add9) Em D/F# G⁶ Am F#⁷ B^{7(b13)} B⁷ Em

Closed Eyes

Claudio JR De Rosa

Ballad

(A) $D_b\text{maj7}$ $B\text{m7}$ $E^7(\text{sus4})/B$ E^{13} $A\text{maj7}$ / $G\sharp$ $F\#m7$ $F\text{maj7}(\#5)$ $E\text{m7}$ $A^7(b9)$

5 $D\text{maj7}$ / $C\sharp$ $B\text{m7}$ $B_b\text{maj7}(\#11)$ [1. $A\text{maj7}$ A^6] [2. A^6]

9 $Bb\text{o7}$ $E_b^7(b9)$ $Ab\text{m7}$ $D_b^7(\#11)$ $F\#\text{o7}$ B^7

12 $B\text{m7}$ $E^7(\text{sus4})$ E^7 $A\text{maj7}$ $G\text{maj7}$ $F\text{maj7}$ $E_b\text{maj7}$

15 $A_b\text{maj7}(\#11)$ $C\#\text{o7}$ $F\#^7(b9)$ $B\text{o7}$ $E^7(b9)$ $A\text{o7}$ $D^7(b9)$

19 (C) $D_b\text{maj7}$ $B\text{m7}$ $E^7(\text{sus4})/B$ E^{13} $A\text{maj7}$ / $G\sharp$ $F\#m7$ $F\text{maj7}(\#5)$ $E\text{m7}$ $A^7(b9)$

23 $D\text{maj7}$ / $C\sharp$ $B\text{m7}$ $B_b\text{maj7}$ $A\text{maj7}$



Photo © Pino Passerelli

Consolation Prize

Josh Deutsch
Nico Soffiato

F#7(sus4) G E7(sus4) F F#7(sus4) G E7(sus4) F

5 (A)

F#7(sus4) G E7(sus4) F F#7(sus4) G E7(sus4) F

9

F#7(sus4) G E7(sus4) F F#7(sus4) G E7(sus4) E

13

D7(sus4) Eb C7(sus4) Db D7(sus4) Eb C7(sus4) Db

17

D⁷(sus4) Eb C⁷(sus4) Db D⁷(sus4) Eb C⁷(sus4) C

5/8 3/4 5/8

18 (B)

21

C⁷(sus4) Db Gb Bm C F

5/8 3/4 5/8 3/4

Solo Lead-in (C)

Outro F#⁷(sus4) G E⁷(sus4) F

25

25

F#⁷(sus4) G E⁷(sus4) F

26

D⁷(sus4) Eb C⁷(sus4) Db

2x through form - middle voice added 2x (4 bar intro is good both times)
 Trumpet solo is C - A - B - C, then 8 bar intro before head out
 Head out 1x through, then drums over outro (C), end on last Db

Cospirology

Francesco Cusa

FREE CHORDS/MELODIC IMPRO/SWING TEMPO

A

5

9

A

14

19

B

23

Cracking

Claudio Cojaniz

Swing

$\text{♩} = 90$

5

10

$E^{7(b5)}$

 $E_b^{7(b5)}$

14

$D^{7(b5)}$

(generico)

Afro-cub

18

(impro)

B_m

Dark Eyes

Franco Piana

1 Cm/maj7 Bbm⁹/C bass

7 Cm/maj7

13 Fm⁶/C bass D_b⁹ Bmin7/#5 Bbm⁶

19 Amin7/#5 Abmaj7 Em⁷ Eb⁷ Dm⁷ Db⁷

25 Dbm¹¹ G7/#5 Db13/#11 1. Cm¹¹

31 2. Cm⁹

D-Birth

Daniela Spalletta

Even 8th's (A)

J=170

(B) Voice Theme

C

D

41 (E)

45

CHANGES FOR SOLOS

49 (F) Bbm⁹(add11) Fm¹¹ Gb(sus2) Ab(sus2) Fm¹¹ Gb(sus2) Ab(sus2) (G) Bbm⁹(add11) Fm¹¹ Gb(sus2) Ab(sus2)

55 Dm¹¹ D_bmaj7(#11) Gb(sus2) Ab(sus2) Bbm⁹(add11) Fm¹¹ Gb(sus2) Ab(sus2) Gm¹¹

61 (H) D_bmaj7(#11) Dm¹¹ D_bmaj7(#11) Gb(sus2) Gm⁹

69 (I) Gb(sus2) Ab(sus2) Bbm⁹(add11) Ab(sus2) Fm¹¹ Gb(sus2) Ab(sus2) Bbm⁹(add11) Fm¹¹ Gb(sus2) Ab(sus2)

75 Fm¹¹ Gb(sus2) Gm⁹ **After Solos, D.C. al Coda**

77 **CODA** rit.

Bbm¹¹ Fm¹¹ Gb(sus2) Ab(sus2) Fm¹¹ Gb(sus2) Ab(sus2) Bbm⁹(add11) Fm¹¹ Gb(sus2) Ab(sus2) Gm⁹(add11)

*Rhythm figures could be freely played or not during solos.

Distant Summon

Bernardo Sacconi

Even Eights

♩ = 140

A

B_bmaj7(#11) Bm¹¹ Gm⁹

Intro: free-open soundscape around the notes "D" and "A"

6 B_bmaj7/F E_bmaj7 Gm7/D

10 **B** D7(sus4) D7 D7(sus4)/C D7/C E_bmaj7(#11)/B_b F(add9)/A Gm7 D7(b13)/F#

14 Bm7 G(add9)/B Cm9

18 **A** B_bmaj7(#11) Bm11/A Gm9

22 B_bmaj7/F E_bmaj7 Gm7/D

26 **C** D7(sus4) D7 D7(sus4)/C D7/C E_bmaj7(#11)/B_b F(add9)/A Gm7 F7(sus4)

30 E_bmaj7 F7(sus4) D7(b9)/F# Gm6



Photo © Sanzio Fusconi

40

Divergenze

Paolo Sorge

Up Swing $\text{J} = 240$

(A) C⁷ B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

B_b⁷ E_b⁷ A_b⁷ (drums fill) A_b⁷ A⁷ F^{#7}

B⁷ A_b⁷ D_b⁷ B_b⁷ E_b⁷ C⁷ F⁷ D⁷

(drums fill) A_b⁷ A⁷ F^{#7} B⁷ A_b⁷ D_b⁷ B_b⁷

E_b⁷ C⁷ F⁷ D⁷ C⁷ B⁷ E⁷ A⁷

21 D7 G7 C7 F7 Bb7 Eb7 Ab7
 (drums fill) -----
 (drums fill) -----

25 (B) C7#9 G7 Db7#9 C7 G7
 29 Db7#9 C7 C7 G7 C7
 33 G7 C7 G7 Db7 C7
 37 C7 G7 Db7 C7 C7
 41 G7 C7 G7

free blowing (No Chords) - use B to exit solos -

Domingo's Waltz

Domingo Muzietti

(A)

Dm^7 $\text{D}^7/\text{F}^\#$ Gm^6 Gm/Bb

5 A^7 $\text{A}^7/\text{C}^\#$ Dm A^7

9 **(A)** Dm^7 $\text{D}^7/\text{F}^\#$ Gm^6 Gm/Bb

13 A^7 $\text{A}^7/\text{C}^\#$ Dm Dm^6

17 **(B)** D^7 $\text{D}^7/\text{F}^\#$ Gm^6

21 E^7 E^7/B Bb^{13} A^7

25 **(A)** Dm^7 $\text{D}^7/\text{F}^\#$ Gm^6 Gm/Bb

29 A^7 $\text{A}^7/\text{C}^\#$ Dm Dm^6

Dosti Blues

Juri Dal Dan

The musical score consists of three staves of music:

- Staff 1:** Treble clef, 4/4 time, key signature of one flat. It features a melodic line with eighth-note patterns and harmonic chords above it. The chords labeled are E♭7, F6, and E♭7.
- Staff 2:** Bass clef, 4/4 time, key signature of one flat. It shows a harmonic bass line with quarter notes and rests.
- Staff 3:** Treble clef, 4/4 time, key signature of one flat. It shows a harmonic line with eighth-note patterns and rests.

Performance instructions include:

- 8vb** (Octave Below) under the first measure of Staff 1.
- Φ CODA** (Phi Codetta) above the first measure of Staff 3.
- (8)** (Measure 8) under the first measure of Staff 2.
- only piano** above the first measure of Staff 3.

Chords listed above the staff 3 measures are Dm7, G7, F/A, B♭maj7, C7(sus4), Dm7, and G7.

In the thematic exhibitions, at your discretion, you go up an octave, Finale ad libitum from Coda

Drew a Dream

Luca Dalpozzo

Even (Intro Open)

J=115

B_{bm}^{13} $D_b^{(\#11)}$ $G^{11(b9\text{omit}3)}$ B^{+9}

On cue

q (A) $E^{maj7(\#11)}$ E_b^o B_{bm}^9 $A_m^7 A_b^{9(\#11)}$

15 $G^{maj7(\#11)}$ $F^{\#7}$ F^9 A^7 $A^7(b9)$ $D^{maj7(b13)}/A$ $C^{\#m7}$ $F^{\#7(b9)}$

21 B^{maj7} 1. F_m^9 $B_b^{7(b13)}$ $E_b^{maj7(\#5)}$ E^7sus $G^{7(b9)}$ B^{+9}

27 2. F_m^9 $E^9(\#11)$ A_m^9 $A_b^{9(\#11)}$ D_{bm}^{11} $G_b^{7(\#9\#5)}$ $G^{maj7(b9)}$ $E_m^{(maj7)}$

32 (B) B_{bm}^{m13} $D_b^{(\#11)}$ $G^{11(b9omit3)}$ B^{+9}

A musical staff in common time with a treble clef. It features four measures of 32nd-note patterns. Above the staff, the letter 'B' is enclosed in a small square box. The first measure is labeled B_{bm}^{m13} . The second measure is labeled $D_b^{(\#11)}$. The third measure is labeled $G^{11(b9omit3)}$. The fourth measure is labeled B^{+9} .

40 $E_m^{(maj7)}$ $E_b^{7(b13)}$ F^{maj9} $E_b^{maj7(\#5)/A}$

A musical staff in common time with a treble clef. It features four measures of 32nd-note patterns. The first measure is labeled $E_m^{(maj7)}$. The second measure is labeled $E_b^{7(b13)}$. The third measure is labeled F^{maj9} . The fourth measure is labeled $E_b^{maj7(\#5)/A}$.

*Solos on A'A''B
fade-out intro to end*

Due Giorni

Gabriele Pesaresi

L. = 50

B_b A_b⁶ G_m⁷ A_b^{maj7} B_b A_b⁶ G_m⁷ F_m⁷

5 B_b A_b⁶ G_m⁷ C⁷ E_b^{maj7} F^(sus4) G_m⁷ A_b^{maj7}

9 E_b^{maj7} F^(sus4) G_m⁷ G_b^{7(#5)}

13 B_b/F G_b^{maj7(#11)} G_m⁷ A_b^{maj7(#11)}

17 G_m⁷ > G_b^{9(add13)} C_m⁷ F^{7(#5)}

21 B_b D_b⁷ G_b^{maj7} C_m⁷ F⁷ G_m⁷ F^(sus4) E_b^{maj7}

25 C_m⁷ F^{7(add9)} A_b^{7(#11)} G^{7(#5)} C_m⁷ F^{7(b9)}

28 G_b^{maj7} G_m⁷ A_b^{maj7(#11)} G_m⁷ | 1. | 2. | A_b^{maj7(#11)}

El Regreso

Francesco Bearzatti

Musical score for 'El Regreso' by Francesco Bearzatti, page 47. The score consists of a single melodic line on a staff. Key changes are indicated above the staff at various points. Measure numbers are listed on the left side of the staff. Performance instructions like 'open' are also present.

Key changes and measures:

- Measure 1: G
- Measure 5: Ab7
- Measure 6: 1. G
- Measure 7: 2. Cm
- Measure 9: F
- Measure 10: Cm
- Measure 11: F
- Measure 13: Cm
- Measure 15: F
- Measure 16: Cm
- Measure 17: Gm
- Measure 18: Ab
- Measure 19: Bb
- Measure 20: Eb
- Measure 21: Db
- Measure 22: Cm
- Measure 23: Gm
- Measure 24: Fm
- Measure 25: Gm
- Measure 26: Ab
- Measure 27: Bb
- Measure 28: Cm
- Measure 29: F
- Measure 30: Cm
- Measure 31: F
- Measure 32: Fine
- Measure 33: Soli [open]
- Measure 34: G
- Measure 35: Ab
- Measure 36: G
- Measure 37: Ab
- Measure 38: Cm
- Measure 39: Cm
- Measure 40: F7

Even If

Angelo Mastronardi

Even 8th

(A) A^{maj7(#11)} C^{maj7(#11)} B_b^{maj7} E_b^{7(#9#5)}

5 C/E C/C# B^{maj7} A^{maj7} D^{7(#9#5)} E^{13(sus4)} E^{7(#9#5)}

9 Eb^{m11} F^{#m11} B^{bm11} Em^{maj7(#11)}

13 A^{maj7(#11)} C^{maj7(#5)} B_b^{maj7(#5)} F^{#7(sus4)}

17 Ab^{m11(b6)} B^{m11} F^{#m11} F^{maj7(#11)} E/F

21 C^{#m7} C/C# D^{6/9} C^{6/9} B_b^{6/9} A_b^{6/9}

25 (B) Dm⁷

:PIANO IMPRO FILLS

BASS VAMP

29

33 Dm⁷

Fine

STRUCTURE:

THEME OVER A SECTION

INTERLUDE OVER B SECTION (BASS VAMP & PIANO IMPRO FILLS)

SOLOS OVER A SECTION

LAST THEME OVER A SECTION

CODA OVER B SECTION WITH PIANO IMPRO AD LIB UNTIL FINE

Fare Thee Well

Sara Simionato

(A)

1 C#m⁷ Amaj7(#11) G#m⁷ Am(maj7) Emaj7

5 C#m⁷ Amaj7(#11) G#m⁷ Am(maj7)

8 B7(b9sus4) F#o9/C C#m⁷ Amaj7(#11) Ab B(sus4) Ab⁷

(B)

12 C#m(maj7) F#/A# Amaj7(#11) G#7(sus4) F#m⁷ Dmaj7(#11)

16 C#m/D# G#7 Amaj7(#11) F#/A# Eb/G Ebm/Gb Emaj7(#11)

20 Eb13(b9) G#7 **(C)** C#m⁷ Amaj7(#11) G#m⁷ Am(maj7)

24 Emaj7 C#m⁷ Amaj7(#11)

27 G#m⁷ Am(maj7) B7(b9sus4) F#o9/C C#m⁷ Amaj7(#11) Ab

Farmacology

51

Francesco Cusa

FREE CHORDS/MELODIC IMPRO/SWING TEMPO

$\text{♩} = 140$

(A)



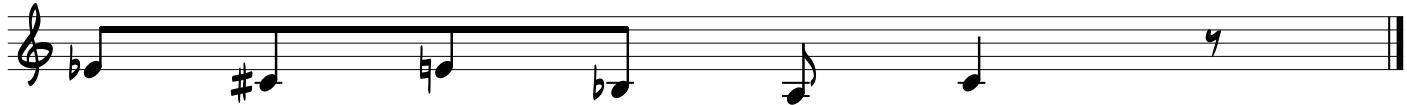
5



9



13



Flowering Stones

Slow Jazz Waltz

Enrico Pieranunzi

$\text{J} = 112$

(A) $F_m(\text{maj7})$ $D7(b_9^{13})$

1. $D_b(\text{sus4})$ D_b7 $C7(\#9)$

5

2. $D_b(\text{sus4})$ D_b7 $C7(\#9)$

9

(B) $F_m(\text{maj7})$ $Bb7(\#11)$

13

$Ebm(\text{maj7})$ $Ab7(\#11)$

17

21 C C#m(maj7) Am(maj7)

25 C#m(maj7) Am(maj7)

29 C#m(maj7) Am(maj7) Fm(maj7) Ab/D

33 Bb/B Bb/B C7(#11) SOLOS ON FORM

CODA (Vamp till Cue)
37 Fm(maj7) C#m(maj7)

On Cue

41 Fm(maj7) C#m(maj7) Am(maj7) Fm(maj7) Dm(maj7) Ebm(maj7)

Flowing

Giuseppe Santelli

A

$\text{♩} = 110$

E^{maj7} C^{#m7} F^{#m7} B7(^{#5})

B

5 E^{maj7} C^{#m7} A^{m11} 1. F⁷ 2. E_b^{7(#11)}

10 F⁶ G E^{maj7}

14 F⁶ G E^{maj7}

To Coda

18 F⁶ G C^{#m7} B A^{#m7(b5)} F^{#m7} B7(^{#11}) A7(^{#11})

C

24 F^{maj7}

28 E^{m7}

29 Eb^{maj7}

30 1. F#^{maj7}

31 2. B⁷ D.C. al Coda

32 CODA

33 C#^{m7} B

34 A#^{m7(b5)} F#^{m7}

35 B^{7(#11)} A^{7(#11)} G#^{m7}

36 C#^{7(#11)} B^{7(#11)}

37 F#^{m7} B^{7(#11)} A^{7(#11)} F⁶ E^{maj7}

rit.

For a Film

Mirko Signorile

The musical score consists of six staves of music, each starting with a key signature of one flat (F#) and a time signature of 4/4. The music is divided into measures by vertical bar lines. The first staff begins with a eighth-note pattern followed by a fermata over the next measure. The second staff begins with a eighth-note pattern followed by a fermata over the next measure. The third staff begins with a eighth-note pattern followed by a fermata over the next measure. The fourth staff begins with a eighth-note pattern followed by a fermata over the next measure. The fifth staff begins with a eighth-note pattern followed by a fermata over the next measure. The sixth staff begins with a eighth-note pattern followed by a fermata over the next measure.

1 C_m F_m G A_b

3 C_m F_m G A_b

5 C_m F_m G_m A_b

7 C_m F_m G A_b

9 C_m F_m G A_b C_m F_m G A_b

13 C_m F_m G A_b C_m F_m G A_b

Futuritmi

Alessandro Fedrigo

(Intro)

5

A

9

13

Gli Uomini

Valentina Gramazio
Fabio Notaro

Even 8th's

A

$\text{J}=85$

at - ti - mi
a - li - bi
i - stan - ti.in-de-scri - vi - bi - li
che co - stru - i - sci ad - ar - te
fra - si mu - te
cre-den - do siano
fra di noi - ve - ri - tà

cre - di - mi
pic - col - le
ri - cor - di che ri - tor - na - no
bu - gie che ti rac - con - ti per
e fan - no male
an - co - ra sai
quel - le che

B

gli uo - mi - ni
gli uo - mi - ni
ti ab - brac - cia - no
li in - col - la - no
mi - ste - ro su - bbi - me di.un ge - sto ma poi
su pa - gi - ne bian - che la - scia - te a metà

scu - sa se
tu lo sai
tor - no da lei
non so - no io
tu me - ri - ti tut - to.e da
la ma - sche - ra ci - ni - ca
me non lo avrai
e fred - da che

C

gli uo - mi - ni
gli uo - mi - ni
gli uo - mi - ni
ti guar - da - no
non ser - vo - no
che t'a - ma - no
si - assol - vo - no den - tro.il tuo spec - chio di or - go - glio
a riem - pi - re il si - len - zio dell' a - nima in - que - ta
in - fran - go - no que - sto tuo spec - chio di or - go - glio

1.

si il - lu - dono di aver vin - to co - sì
che vi - ve qui sta be - ne an - che co - sì

2.

capi - sci che se que - sto è a - mo Fine re



Photo © Luca Matteucci

Gorizia

Glauco Venier

Lento

Bbm Gb/Bb C/Bb F/Bb Abm/Bb Abm Fb/Ab Bb/Ab Eb/Ab C#m

3 Cm Ab/C D/C G/C Db/C Bm G/B Db/B Gb/B Db/B

5 Fm⁷ Db(add9)/F Gb Gb(#5) E/G# Amaj7 Amaj7(#5) F#m/A F#/A# C/B

7 G#m E/G# A#7(sus4)/G# D#m/G# D#m^{7(b5)}/G#

8 1. Gm Eb/G A/G D5/G F(add9)/A Gm Eb/G E(b5)/G# E/G# F#/A# 2.

10 Bm G/B D_b⁶/B F#m/B C/B Am F/A G#m/A Em/A Bb/A

12 Gm E_b/G Bbm7(b5)/G# E^{maj7} F#/A#

13 Bm G/B D_b/B G_b/B C/B *D.C. al Fine*

Fine D_b/B rit. F#(sus4)/B C/B F⁵/B B(sus4) B

Hey Rookie!

Eugenio Telesforo

Fast Swing **Intro**

$\text{J} = 240$

1.2.3.

1. 2. 3.

4.

5. $F^7/A \quad Bb^7 \quad B^{\circ 7} \quad F^7/C \quad D7_{\text{alt.}} \quad G^7$

9. **A** $F \quad F^7/A \quad Bb^7 \quad B^{\circ 7} \quad F^7/C \quad D7 \quad Gm^7 \quad C^7$

13. $F \quad F^7/A \quad Bb^7 \quad B^{\circ 7} \quad F^7/C \quad D7 \quad Gm^7 \quad C^7$

17. **A** $F \quad F^7/A \quad Bb^7 \quad B^{\circ 7} \quad F^7/C \quad D7 \quad Gm^7 \quad C^7$

21. $F \quad F^7/A \quad Bb^7 \quad B^{\circ 7} \quad Gm^7 \quad C^7 \quad F$

25. **B** $Cm^7 \quad F^7 \quad Bbmaj7$

29. $Bbm^7 \quad Eb^7 \quad 3 \quad Abmaj7 \quad C7_{\text{alt.}}$

37. **A** $F \quad F^7/A \quad Bb^7 \quad B^{\circ 7} \quad F^7/C \quad D7 \quad Gm^7 \quad C^7$

37. $F \quad F^7/A \quad Bb^7 \quad B^{\circ 7} \quad Gm^7 \quad C^7 \quad F$

(Solos on form)

Hyper Steps

63

Nicola Fazzini

The musical score consists of four staves of music:

- Staff 1:** 5/8 time. Chords: B, D⁷, G, B_b⁷, E_b, A_m⁷, D⁷.
- Staff 2:** 2/4 time. Chords: G, B_b⁷, E_b, G_b⁷, B, F_m⁷, B_b⁷.
- Staff 3:** 3/4 time. Chords: E_b, A_m⁷, D⁷, G, C_{#m}⁷, F_#⁷.
- Staff 4:** 3/8 time. Chords: B, F_m⁷, B_b⁷, E_b, C_{#m}⁷, F_#⁷.

64

Inside

Piero Salvatori

INTRO
IMPRO x 8

C E_b/B_b F/A A_b

C E_b/B_b C E_b/B_b

F/A A_b C

A_m F A_m F

G E_m D_m/F E_m/G

C E_b/B_b C E_b/B_b

F/A A_b C

A_m F A_m F G E_m D_m/F E_m/G

29 Am F Am F G Em Dm/F Em/G

A musical staff in common time with a treble clef. It shows a repeating sequence of chords: Am, F, Am, F, G, Em, Dm/F, Em/G. The notes are eighth notes, and the chords are indicated by vertical stems.

33 IMPRO x 6 Am F Am F G Em Dm/F Em/G

A musical staff in common time with a treble clef. It shows a repeating sequence of chords: Am, F, Am, F, G, Em, Dm/F, Em/G. The notes are quarter notes. A repeat sign is at the end of the staff.

37 FINALE LENTO C Eb/Bb C Eb/Bb

A musical staff in common time with a treble clef. It shows a repeating sequence of chords: C, Eb/Bb, C, Eb/Bb. The notes are eighth notes. The tempo is marked as 'FINALE LENTO'.

41 F/A Ab C

A musical staff in common time with a treble clef. It shows a sequence of chords: F/A, Ab, C. The notes are eighth notes.

In The Field of Unconscious

Daniele Germani

Em⁷ G^{7(sus4)} E/Ab G_m(maj7)
 5 F#/B F#m⁷ Ab⁷ Am⁷ F^{7(sus4)}
 9 G/Eb Bb/D Dbmaj7 Amaj7 G/Eb Bb/D
 13 Dbmaj7 Emaj7 C#m⁷ Bbm⁷ Ebm⁷
 17 Eb(sus4) C/Eb G/Eb Fm⁶
 21 Ab⁷ Ebm⁷ F^{7(sus4)} Bb/D Em⁷
 25 G^{7(sus4)} E/Ab G_m(maj7) F#/B
 29 G/Eb D⁷ Db⁷ C⁷ B⁷ Fmaj7
 33 Em⁷ G^{7(sus4)} E/Ab G_m(maj7)

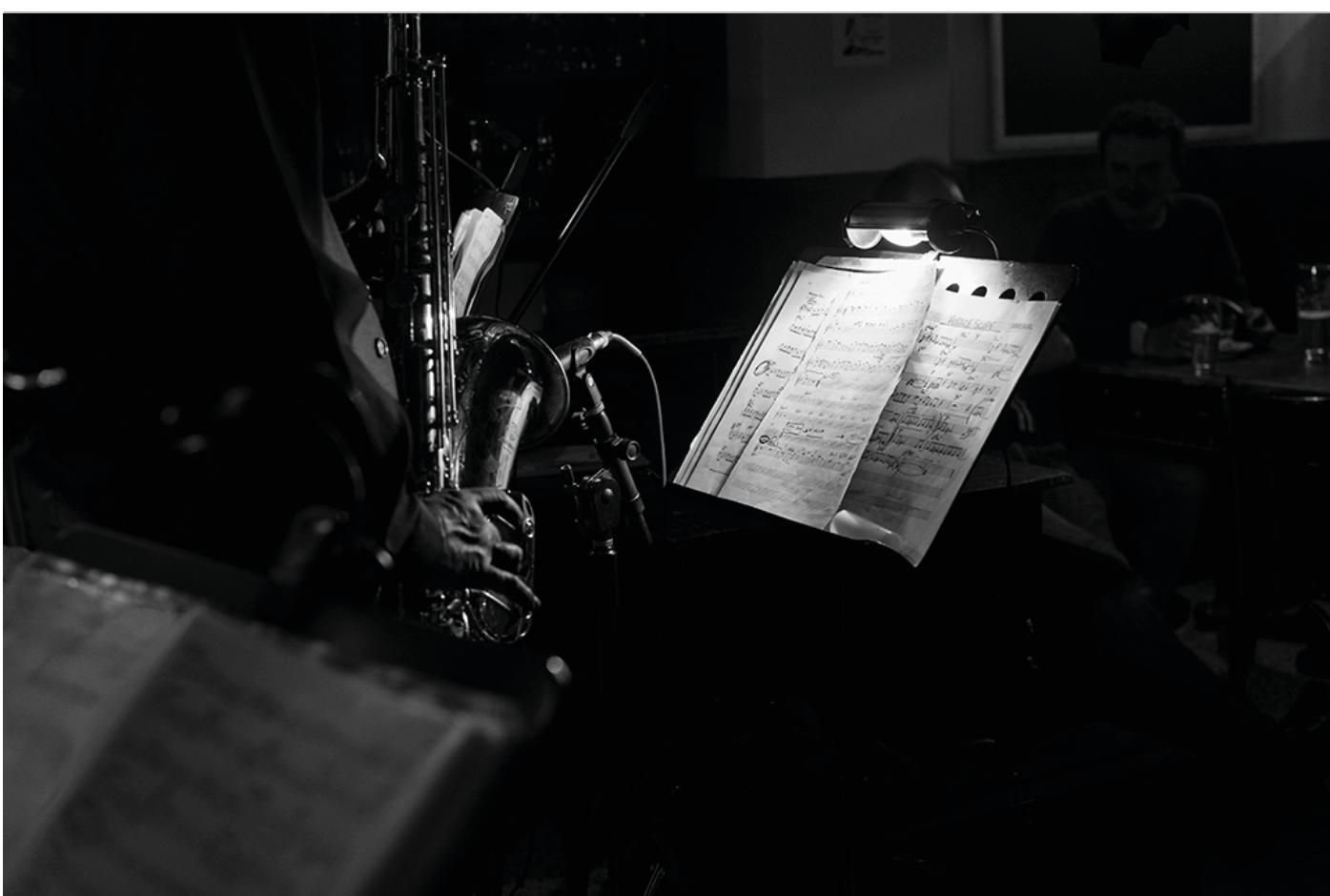


Photo © Luca Matteucci

Invisible Man

Bruno Salicone

Concert
medium waltz

Intro A_b/C D_bmaj7 Eb C/E F(sus2) x4

5 C/E Fmaj7 G E/G# A(sus2) x4

9 A_bmaj7 G_bmaj7 D_bmaj7/F Bmaj7

13 **(A)** Dmaj7 A/C# D°/F A/C#

17 G(sus4) F#m¹¹ Fmaj7 ∴

21 Dmaj7 2 C#m⁷ F#m⁷ B/C ∴

Fine

25 **(B)** E_m¹¹ A_bm⁷ D_b/A Dmaj7

31 A^(add2)/C# /E D/F#

34 D°/F Dmaj7 A^(add2)/C# D/F# D°/F

39 C C^{6/4} Bm7 A/C#

43 Dmaj7 A/C# D/F# D°/F

47 Dmaj7 A/C# D/F# D°/F

51 Dmaj7 A/C# D/F# D°/F

55 Dmaj7 A/C# D/F# D°/F

59 Solo Bass open

63 Dmaj7 A/C# D/F# D°/F

67 Solo Piano open B^{7(b9)}/D# D°/F

After solo dal § a fine

Jo Jo Step

Eugenio Telesforo

1 C¹³ B_b¹³ B_b¹³ C¹³ A¹³ B_b¹³ B_b¹³

3 C¹³ B_b¹³ B_b¹³ C¹³ 1.2.3. 4.

6 **A** C¹³ (groovin') 8 C¹³ break 10 C¹³ 12 C¹³ break 14 **B** F⁷ (voices) 18 F⁷ 1. C⁷ B⁷ B_b⁷ A⁷ 2. C⁷ B⁷ B_b⁷ A⁷ 3 break

A

23 C¹³

(groovin')

25 C¹³

27 C¹³

(groovin')

29 (solos break)

Fine

Solo Chorus

31 C⁷

39 F⁷

After solos: from A to Fine

L'Aurea

Stefano Onorati

Bm⁷ Cmaj7(#11)/B Bm⁷ Ebmaj7(#11)/B

5 Bm⁷ Bbmaj7(#11)/B Bm⁷ F#7(#9)

9 Em⁹ Bbmaj7/E Fmaj7(#11)/E Bbm(maj7)

13 Ebm^{9(b5)}/Ab Dmaj7(#11) Amaj7(#11)

17 Fmaj7(#11) Gmaj7(#11)

21 Ebmaj7(#11) F#7(#9)

25 Bm⁷ Cmaj7(#11)/B Bm⁷ F#7(#9)

29 Em⁷ Gmaj7(#11) B(sus4)

Leo, Lion y Leon

73

Marcello Tonolo

Latin

The sheet music consists of eight staves of musical notation for a single instrument. The first staff begins with a Cm chord. Subsequent staves feature chords such as D7, G7, C7, Fm7, Bb7, Ebmaj7, (A7), Abm7, Db7, Gbmaj7, C7, Bmaj7, Bb7(#9), Ebm7, F7, Bb7, Eb7, D7, Gm, A7, D7, G7, C7, A, D, Bb, Eb, C, F, D, G, and concludes with a FINE. The music is in common time, and the notation includes various note values and rests.

1 Cm
D7
G7
C7

5 Fm7
Bb7
Ebmaj7
(A7)

9 Abm7
Db7
Gbmaj7
C7

13 Bmaj7
Bb7(#9)
Ebm7
F7

17 Bb7
Eb7
D7
Gm

21 A7
D7
G7
C7

25 A D Bb Eb

29 C F D G

FINE

L'Equilibrista

Pierluigi Balducci

1 $Bb^9(sus4)$ A Bb/Ab Gm^7 $Gb^{maj7}(\#11)$

5 $F^7(sus4)$ $E_{sus2}(add\#11)$ $A_b(add9)$ C^{maj7} B/A

9 $Bb^9(sus4)$ G^+ Bb/Gb $\boxed{Bb/F}$ Gm^7 Bb/F Gm^7 C^7/E A_b

14 $Gb^{maj7}(\#11)$ $F^7(sus4)$ $Bb^9(sus4)$ $A(add9)$ Bb/Ab

18 Cm^7/G $Gb^{maj7}(\#11)$ Bb/F $E_{sus2}(add\#11)$

22 A_b C^{maj7} $Bb^9(sus4)$ $A(add9)$ $\textcircled{Bb/Gb}$
FINE

25 OPEN - a tempo
 Bb/F Gm^7 Bb/F Gm^7 C^7/E

30 $A_b(add9)$ $Gb^{maj7}(\#11)$ $Gb^{maj7}(\#11)$ $on\ cue$ $F^7(sus4)$

35 Esus2(add#11) Ab(add9) Cmaj7

39 Bb9(sus4) Bb9(sus4) A(add9) Bb/Ab

43 Cm7/G Cm7/G Gbmaj7(#11) Gbmaj7(#11)

47 F(sus4) F(sus4) Esus2(add#11) Ab(add9) Cmaj7 Bb9(sus4) A(add9)

da segno & al Fine

Lost Treasure

Andrea Gomellini

Ballad 70bpm

1 Dm(maj7) Gm⁶ Fmaj7(#5) Cm(maj7)

5 Bm(maj7) Em⁶ Dmaj7(#5) Bb7(#11)

9 Am(maj7) E7(b9) Ebminmaj7/9 Gmmaj7/9

13 Dbmaj7(#11) Bmaj7(#11)

17 Bbm(maj7) Dm(maj7) Dbmaj7(#5) B7(#11)

21 Bbmaj7 Gm⁹ Gbmaj7 Bbm⁹

25 Ebm(maj7) D7(#9) Ebm(maj7) D7(#9)

29 Gmaj7 Ebmaj7(#11) Gmaj7 Ebmaj7(#11)

33 Gmaj7 Ebmaj7(#11) Ebmaj7(#11) Ebmaj7(#11)

37 Ebmaj7(#11) AFTER SOLOS D.C. TO CODA Ebmaj7(#11) Dmaj7(add9)

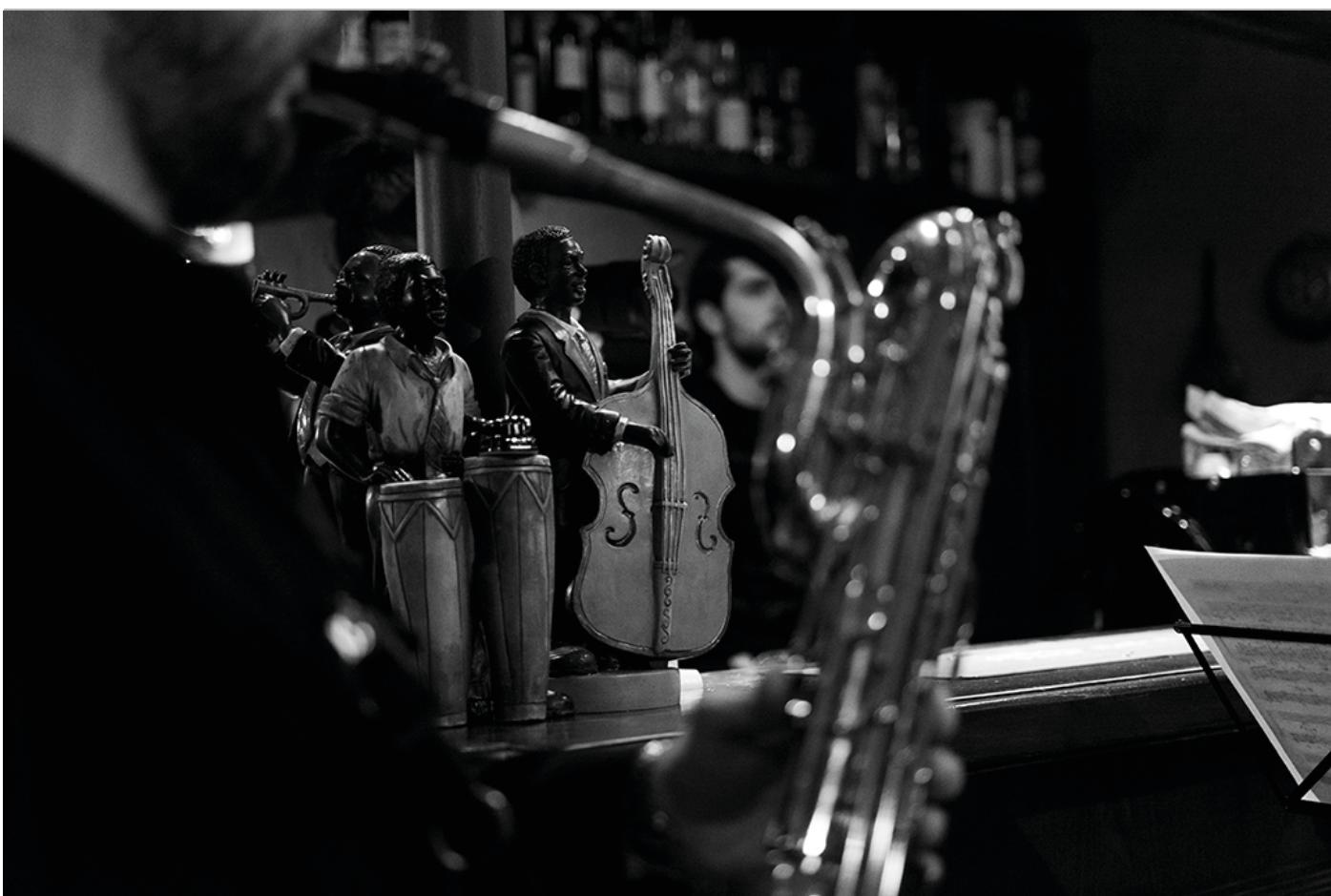


Photo © Luca Matteucci

Mad Box

Nevio Zaninotto

6/8 Modal Jazz ($\text{♩} = 72$)

Cm⁷

(A) Cm⁷

5

8

(B) D_b7(b5) A_bmaj7(b5) D_b7(b5)

12

16

To Coda **(C)** Cm⁷

20 Cm⁷

23 D Cm⁷

Open Soli

27 Ebm⁷ Cm⁷

31 F#(sus4) Fm⁷ F#(sus4) Fm⁷ F#(sus4)

36 G7(#9) Cm⁷ Cm⁷ D.C. al Coda

19

Repeat ad lib to fade

Melampo

Antonio Zambrini

Dm

4

7

10

13

16

19 A/Bb Bbmaj7(#11) A/Bb



Photo © Luca Matteucci

Mr. Crohn

Fabio Tullio

Swing 220

A

Bbmaj7 A D(sus4) D C# C B G#G F Dsus4/7

1. Dsus4/7 2. 3. Bbmaj7(#11) Bmaj7(#11)

16 bars piano solo on Dsus4/7

11 Abmaj7(#11) ∕ A7/4b9 Gsus4b2 Fsus4b2

14 Dsus4/7 **B** Dsus4/7 Ebsus4/7 Esus4/7 Fsus4/7

16 bars sax solo on Dsus4/7

18 F6/9 Gb6/9 G7/9 Ab7/9 Fsus4/7 Gbsus4/7

21 Gsus4/7 Absus4/7 Ab6/9 A6/9 Bbm7(b13) Bmaj7#11/13

D.C. on \oplus segue

24 Gomaj7/Bb G7b9/13 F+7 Eb7

To solos ---

1

27 D(sus4) Bbmaj7(#11) Bmaj7(#11) Abmaj7(#11) A7/9 Dsus4/7

32 Dsus4/7 Esus4/7 Fsus4/7 Gsus4/7 Fsus4/7 Gsus4/7

38 Absus4/7 Aalt Bbmaj7(#11) Bmaj7(#11) Abmaj7(#11) A7/9

44 Gsus4b2 Fsus4b2 Gmaj7/Bb G7b9/13 Dsus4/7

Drums solo ad lib on 1, group plays chords on measures 9-12

Then repeat theme from B, D.C. directly to 3. and on ⊕ to Coda

Coda

49 Gmaj7/Bb G7b9/13 F7 Dsus4/7

My Favourite Strings

Dario Deidda

x4 bass

The sheet music consists of ten staves of music. The first staff starts at measure 3 with a 3/4 time signature. It features chords E_m, C^{maj7}, A_{m7}, and B_{m7}. Measures 5 through 14 continue this pattern. Measure 18 introduces B^{maj7(#11add9)} and D_{m7}. Measures 22 and 31 show C^{maj7(#11add9)}, E_{m7}, and C^{maj7(#11add9)} respectively. Measures 26 and 36 feature E_m, D, C, and D. Measures 31 and 36 conclude with C. Measure 36 ends with a repeat sign and two endings: 1. and 2.

Chords indicated:

- Em
- C^{maj7}
- Am⁷
- Bm⁷
- B^{maj7(#11add9)}
- Dm⁷
- C^{maj7(#11add9)}
- E_{m7}
- D
- Em
- D
- C
- D
- Em
- D
- C
- C
- Bm⁷
- Bm⁷

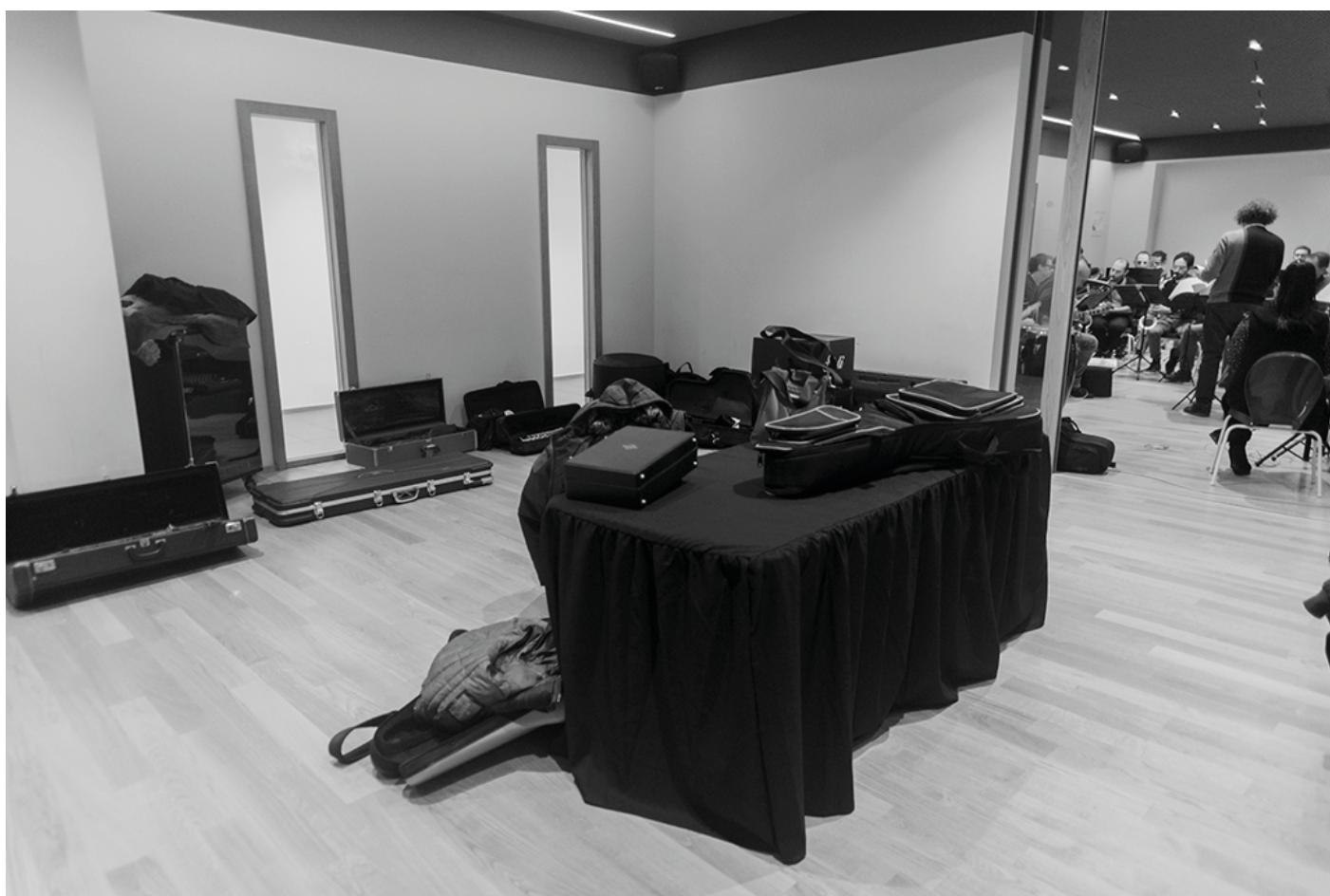


Photo © Luca Matteucci

New Things, Same Words

EVEN 8TH

Angelo Mastronardi

(A) C[#]m¹¹ E_bm¹¹

5 Dm¹¹ G[#]m¹¹ Eb/G

9 Ebm/Gb Fm¹¹ Cm¹¹ F⁷

13 G⁷ G/Ab - Am¹¹ 4

17 Eb⁶/9 F[#]m¹¹ Abmaj7(#5)

21 Cmaj7(#5) C[#]m¹¹ Ab⁹(sus4) C/Bb 8

25 E(sus4b9) piano impro fills

29 E/D Ebmaj7(#5) Bbm(b6) Cmaj7(#5)

33 E(sus4b9)

drums solo

37

41 E/D Ebmaj7(#5) Bbm(b6) Cmaj7(#5)

Fine

Structure:

Intro - Piano Solo over A Section

Theme - A Section

Solos over A Section

Last Theme - A Section until ~~S~~ to \oplus

Coda \oplus - Drum Solo over pedal ad Lib. & enter all on last for bars to fine

Night Bird

Enrico Pieranunzi

Medium Swing

$\text{♩} = 132$

F_m⁷ D_bmaj⁷ G_m^{7(b5)} C_{7(♯9)}

5 F_m⁹ B_{7(b5)} B_b⁷ E_{6/4}

FINE

9 A_m⁷ A_bmaj⁷ D_b^{6/4} G_m^{7(b5)} C_{7(♯11)}

Solos

13 F_m⁷ D_bmaj⁷ G_m^{7(b5)} C_{7(♯9)}

17 F_m⁷ B_{7(♯11)} B_b⁷ E_{7(♯9)}

21 A_m⁷ A_bmaj⁷ D_b^{6/4} G_m^{7(b5)} C₇

After Solos D.C al Fine

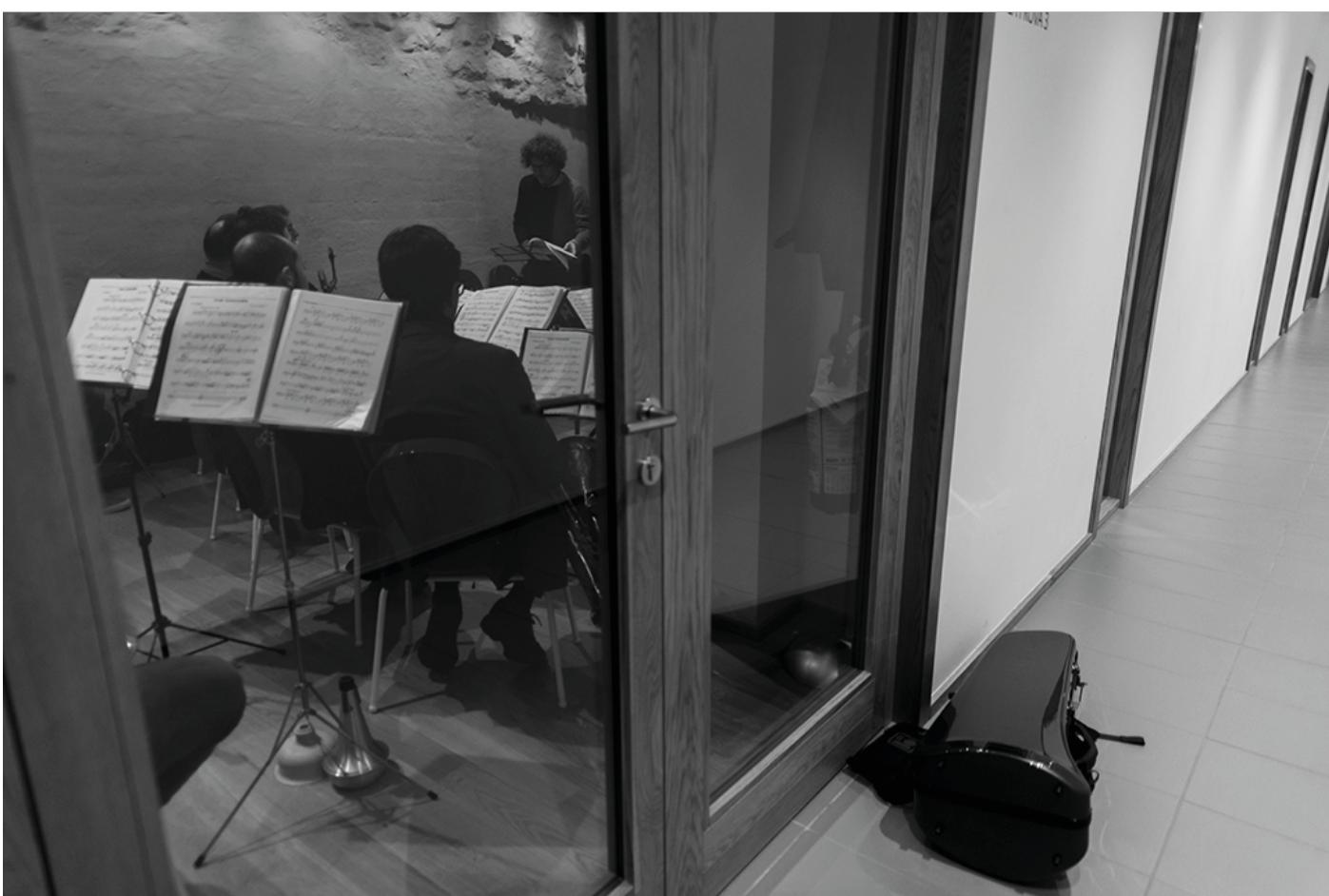


Photo © Luca Matteucci

Note a Margine

Dario Congedo

(Intro Piano) (E- / F# / G / A ---B-)

A Bm/F# Bm^(b6)/F#

5 Bm/F# Bm^(b6)/F#

9 F#m B(sus4) 1. F#m/A A7/G

13 Bm/F# bass in F#m7/C# E(add9)

17 2. F#m/A A7/G Bm/F# Bm(add4) F#7(sus4) E6/9

22 B Gmaj7(#11) C(#11) D(add4) A(sus9) Em7 A(sus9) E5/B E5/C# Em/D

26 Em(add4) D(sus9) 1. C(sus9) Bm F#m

29 | 2. C(sus9) B⁵ A⁵ G⁵ G A⁷ G⁶/B A^{maj7/C#} B^{7(sus4)} D(add4)/A F^{#5/G} B^{m11/E}

34 open bass solo piano solo vamp
B on cue
After the last B go to drum solo Vamp/Ending

38 drum solo vamp

42

46

50

54 Ending G A⁷ A^{maj7/C#} rit. D(add4)/A F^{#5/G} B^{m11/E} fine

Nothing Like This

Marco Guidolotti

A

F_m7 B_b7 G_m7 C^{7(b9)} F_m7 B_b7 E_b^{maj7} E_b(sus4)

6 *A_b^{maj7} F_m7 G_m7 C^{7(b9)} F_m7 B_b7^(b9) E_b⁶*

10 **B** *B_b^m7 E_b^{7(#5)} A_b^{maj7} A_b^{maj7}*

14 *A_b^m7 D_b¹³ G_b^{maj7} F_m7 B_b7^(b9)*

18 **C** *F_m7 B_b7 G_m7 C^{7(b9)} F_m7 B_b7 E_b^{maj7} E_b(sus4)*

22 *A_b^{maj7} F_m7 G_m7 C^{7(b9)} F_m7 B_b7 D_b⁹ D_b⁹ E_b*



Photo © Michele Bordoni

Old Stuff, New Box

Marco Postacchini

INTRO

Latin $\text{d} = 220$

10 Bbm⁷ Eb⁷ Ab⁷ Bbm⁷ Eb⁷ Ab⁷

9 (A) Bbm⁷ Eb⁷ Ab⁷

13 Bbm⁷ Gb⁷(#11) F⁷(^{b13})

17 (B) Emaj7(#11) Amaj7(#11) Abm7(b5) Db7(b9)

21 Gbm⁷ B⁷ Cm7(b5) F7(b9)

25 (C) Bbm⁷ Eb⁷ Ab⁷

29 Bbm⁷ Gb⁷(#11) F⁷(^{b13})

33 (D) Bbmaj7 Bbmaj7 Piano

37 Ab7(#11) Gm⁷ Gm7/F

(E) E_b^7

E_b^7 D_{maj7}

D_{maj7}

41

D_b^7

D_b^7 $C_m7(b5)$ $F7(\#9)$

$C_m7(b5)$ $F7(\#9)$

45

(F)

$Bbm7$ Bbm^{11} $Bbm7$ Bbm^{11}

49

Solos on A,B,C,D,E
F as interlude and coda

$Bbm7$ Bbm^{11} $Bbm7$ $F9(b13)$

53

(G) SLOW $\ddot{\text{A}}$

$B_{maj7}(\#11)$ $B_{b_{maj7}}(\#11)$

Opposite Attract

Quintorigo

Med. Straight 8th's

♩=140 **Intro**

4

Gm

(bass line)

A (violin)

5

Gm

4

×

(cello)

B

16

Gm

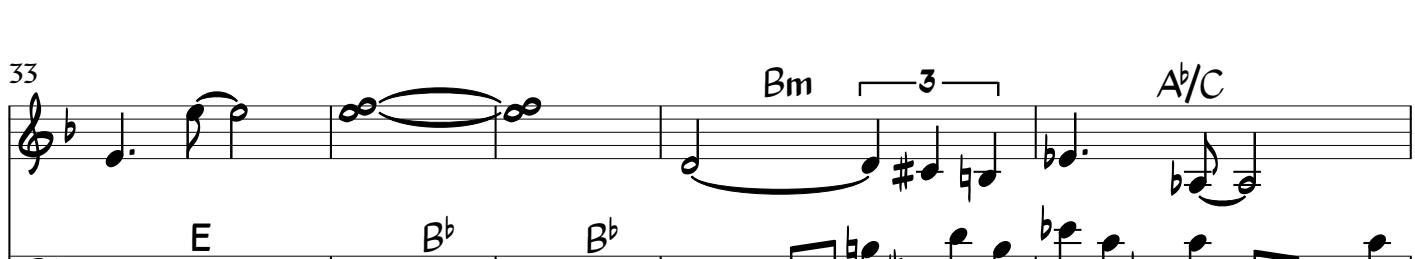
20

24

×

(cello)

28 **C** (Ten Sax) 

Bm 

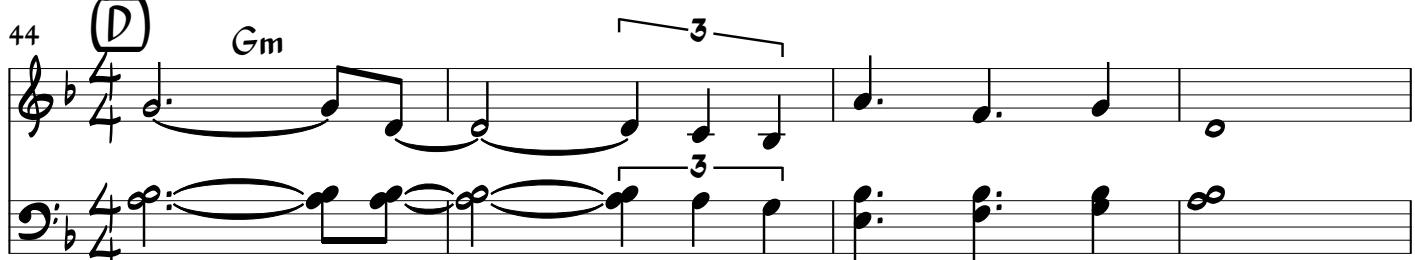
A♭/C

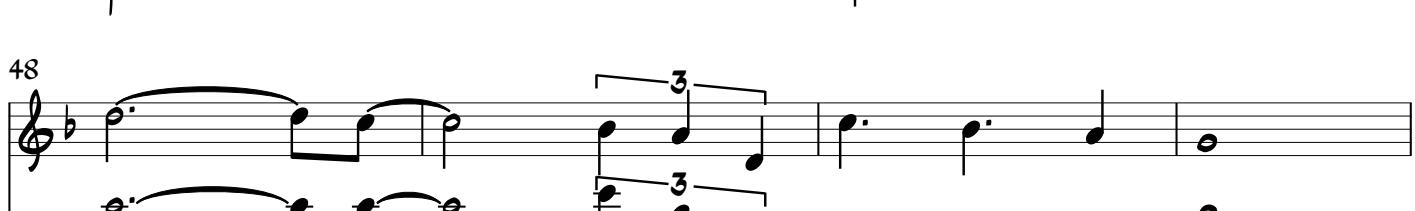
33 

E **B♭** **B♭** **G/D** **E♭** 

(cello)

D♭ 

G/D **E♭** 

E **B♭** 

D **Gm** 

48 



52 

Solos on ABC

98
Solos on form (ABC). On Cue to Coda
Medium Swing $\text{J}=160$

Perspectives

Enrico Pieranunzi

A

1 F_m¹¹ D^{6/F} F_m¹¹ D^{6/F}

5 D^{6/F} F_m¹¹ D^{6/F}

9 E_{bm}¹¹ C^{6/E_b} E_{bm}¹¹ C^{6/E_b}

13 E_{bm}¹¹ C^{6/E_b} E_{bm}¹¹ C^{6/E_b}

B

17 D(sus4) D⁷ G^{maj7/D} G^{#m7(b5)}

22 D_b⁷ F^{#m} F^{#m7(b5)/C} F^{#m7(b5)/B} B⁷

27 C F_m^{7/B_b} G^{maj7/B_b} F_m^{7/B_b} G^{maj7/B_b}

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31 E_bm7/A_b F^{maj}7/A_b E_bm7/A_b F^{maj}7/A_b
 99
 Coda Fm7/B_b G^{maj}7/B_b E_bm7/B_b F^{maj}7/B_b Fm7/B_b G^{maj}7/B_b E_bm7/B_b F^{maj}7/B_b
 35
 39 3 3 3 3
 E^{maj}7/F E_b^{maj}7/F D^{maj}7/F
 43
 47 E^{maj}7/F E_b^{maj}7/F D^{maj}7/F D_b^{maj}7/F
 51 E/F
 55

100

Quiet Home

Mino Lanzieri

Jazz Waltz

100

Jazz Waltz

G G C C

Em⁹ Em⁹ Em/D

D♭⁹₇ D♭⁹₇ C C

G/B Em

Am Bm C Em/D

D♭⁹₇ D♭⁹₇ Cm⁶ Cm⁶

G/B G/B Em Em

Am Bm C Em/D

G G Em/D Em/D

Quiet Yesterday

101

Edgardo Moroni

The musical score consists of two staves of music. The top staff begins with a 4/4 time signature and a key signature of one flat. It features chords B_b/F, C/G, B^{maj7}/G_b, B_b/F, G_m⁹, C_m¹¹, B_b/D, C/E, F^(sus4) F[#], G_m⁹, C_m¹¹, B_b/D, C/E, F^(sus4), F[#], G_m¹¹, G_m/F, E^o, A^{7(b9)}, D^(sus4b9), D^{7/B}, F^(sus4), F[#], G_m¹¹, G_m/F, B_b^{maj7}/F, B_b^{maj7}, B_b/D, C_m⁷, F^(sus4), B_b/F, C/G, B^{maj7}/G_b, B_b/F, and concludes with a Bass fill. The bottom staff continues the bass line, providing harmonic support. Measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 are indicated along the left side of the staves.

Raquel

Enrico Intra

$\text{J} = 50$

C^{maj7} Dm^7/G $C^{\text{maj7}/G}$ Dm^7/G Dm^7/G $G^{(\text{sus4})}$ $F^{(\text{add9})}$ C/E

5 Dm C G/B Am G Eb^{maj7} Fm^7/Bb

9 Cm^7/Bb Fm^7/Ab Eb Dm^7 $G^7(\#5)$ $A^{\#7}$ $D^7(\#11)$ G $D/F\#$ (Stentato)

13 E^m7 G/D C^{maj7} Am Ab C/G $D^7/F\#$ G/F

17 C/E Eb G/D Rall. A/C#

21 F/C G/B Eb/Bb B⁷/Bb Eb^{maj7}/Bb

25 Fm⁷/Bb D⁷⁽⁹⁾/A Gm⁷ C⁷ Fm⁷ G⁷⁽⁵⁾

29 1. 2. C

Ravel Waltz

Attilio Zanchi

Concert Key
Medium Waltz

Intro Cm D_bmaj7 Fm G⁷ Ab Fm Db

7 A

11 B_bmaj7(#11) F°/Ab Gm⁷ C⁷ Dm⁷

15 B_b/D E° Fmaj7 Ebmaj7

19 Abmaj7(#11) F⁶ Em⁷ Dm⁷ Cm⁷

23 Abmaj7(#11) rit. B_b Dm⁷ B_b⁶

26 B Am⁷ D⁷ Em⁷ Em⁷ A⁷

30 Cmaj7(#11) G°/B_b Am⁷ D⁷ Em⁷

34 C/E F[#]° Gmaj7 Fmaj7

38 B_bmaj7(#11) G⁶ F[#]m⁷ Em⁷ Dm⁷

42 B_bmaj7(#11) C Cmaj7(#11) Gmaj7

rit. Fine

Rock Song

105

Simone Graziano

Straight $\text{J}=115$

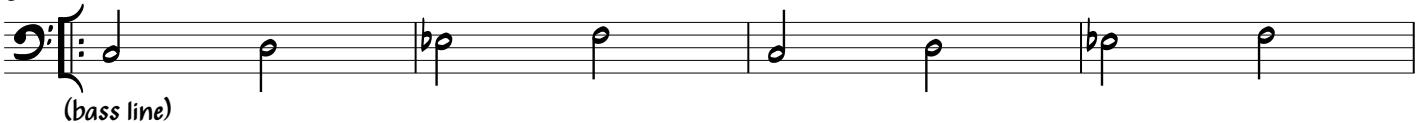
Intro Bass-Drums ad libitum

On Cue



(A)

5 on A Sax ten play melody on C melodic minor



9



(B)

F

G



17

A

[x2]



21

(A) on A Ten play theme on C melodic minor



25



Tenor SOLO is on section A, OnCue go to B and Alto does a SOLO

Rue des Abbesses

Daniel John Martin

Rythme droit 3/4

Dmaj7 G7 Dmaj7 G7

5 Dmaj7 G7 Dmaj7 A7

9 Dmaj7 G7 F#m7 B7

13 Em7 A7(b13) F#m7 B7(b13)

17 Gm7 C7(b13) Fmaj7 A7

21 Dmaj7 G7 Dmaj7 A7

25 Am^7 $D7$ G^{maj7} G^{maj7}

This staff contains four measures of music. The first measure is labeled Am^7 . It consists of eighth-note patterns: a pair of eighth notes followed by a pair of sixteenth notes. The second measure is labeled $D7$ and shows a similar pattern of eighth and sixteenth notes. The third and fourth measures are both labeled G^{maj7} and feature eighth-note patterns.

29 Gm^7 $C7(b13)$ $F\#m^7$ $B7(b13)$

This staff contains four measures of music. The first measure is labeled Gm^7 and shows eighth-note patterns. The second measure is labeled $C7(b13)$ and features a single eighth note followed by a sixteenth note. The third measure is labeled $F\#m^7$ and shows eighth-note patterns. The fourth measure is labeled $B7(b13)$ and features eighth-note patterns.

33 Em^7 $A7(b13)$ D^6 C $C\#$ D

This staff contains six measures of music. The first measure is labeled Em^7 and shows eighth-note patterns. The second measure is labeled $A7(b13)$ and features eighth-note patterns. The third measure is labeled D^6 , C , $C\#$, and D , with a fermata over the D note. The fourth measure continues from the third, showing eighth-note patterns.

Saltarello in Dodicilune

Vince Abbracciante

J=110 : "liberamente a tempo"

Allegro J = 176

5 *gva- staccato*

12 *B(sus4)* *B(sus4)/C* *B(sus4)* *B(sus4)/C*

16 *f* *7* *7* *7* *7* *7* *7* *7*

21 *mf* *M*

26 *M*

A page of sheet music for piano, consisting of ten staves of musical notation. The music is divided into measures by vertical bar lines. The first measure (30) starts with a forte dynamic (f). The second measure (31) begins with a piano dynamic (p). Measures 32 and 33 continue the piano dynamic. Measure 34 begins with a piano dynamic (p). Measures 35 through 43 show a continuous pattern of eighth-note chords. Measure 44 begins with a crescendo dynamic (cresc.). Measures 45 through 53 show a continuous pattern of eighth-note chords. Measure 54 begins with a forte dynamic (f). Measures 55 through 63 show a continuous pattern of eighth-note chords. Measure 64 begins with a piano dynamic (p).

110

Settembre

Dino Rubino

Bossa

q=80

E_bmaj7 E_bmaj7 Dm7 Dm7

6 Cm7 Cm7 B_bmaj7 B_bmaj7 E7

- - - -

10 Ebmaj7 Ebmaj7 Dm7 Dm7

- - - -

14 Cm7 Cm7 B_bmaj7 B_bmaj7

- - - -

18 Ebm7 Ebm7 Dbmaj7 Dbmaj7 E7

- - - -

22 Cm⁷ Cm⁷ F⁷ F⁷

Eb-7 Abmaj F7 F7

26 Ebm⁷ Abmaj7 Dbmaj7 Gbmaj7

Ebm7 Abmaj7 Dbmaj7 Gbmaj7

30 Gm⁷ Gm⁷ Cm⁷ F⁷ E⁷

Gm7 Gm7 Cm7 F7 E7

34 Ebmaj7 Ebmaj7 Dm⁷ Dm⁷

Ebmaj7 Ebmaj7 Dm7 Dm7

38 Cm⁷ Cm⁷ Bbmaj7 Bbmaj7 E⁷

Cm7 Cm7 Bbmaj7 Bbmaj7 E7

Sincretico

Vince Abbracciante

J=220

11

12

13

14

15

16

17

18

19

20

21

24

27

30

34

38

46

53

57

So Cool

Eugenio Telesforo
Ben Sidran

1 *Guitar + Bass*

2 *bass + piano*

3 *A*

5 *A*

9

13

17

The musical score consists of five staves of music. The top two staves are for guitar and bass/piano, with the bass part providing harmonic support. The third staff is for the vocal line, which includes lyrics and a box labeled 'A'. The fourth staff continues the vocal line. The fifth staff concludes the section. Chords are indicated above the staves: G¹³, B_b¹³, A^{7(b13)}, D^{9(sus4)}, G¹³, B_b¹³, A¹³, A^{7(b13)}, D^{9(sus4)}.

B

21 C⁹ G¹³ C⁹

kiss me and love me ba by, hold me and treat me right, you are the pe

26 B_b⁹ A¹³ A^{7(b13)} D^{9(sus4)}

rfect lo - v - er, and I'm your man, to - night under the moon____ above

29 G¹³ B_b¹³ A¹³ A^{7(b13)} D^{9(sus4)}

Ain't it cool, ba - by when we stay together

33 G¹³ B_b¹³ A¹³ A^{7(b13)} D^{9(sus4)}

feel - in good_, if words could fly my story would be five miles gone

(Solos on form)

Sometimes it Happens

Marco De Gennaro

♩ = 240 (A) D(sus4)

F#maj7



5 Gm(maj7)

Gm7

Ebm7(sus4)



9 (B) D7(#9)

D7(b9)

Gmaj7(#11)

Gmaj7



13 D7(#9)

D7(b9)

Gmaj7(#11)

Gmaj7



17 Ab7(b5)

Ab7(b5)

Db7(#9)



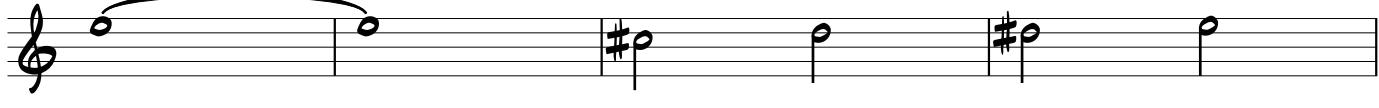
21 Ab+7(#9)

A/G

D/F#

B/A

E/G#



25 (C) Ebm7

Gm7(add9)



29 Eb7(#11)

Gm7(sus4)



33 Em7

Gm7



37 Abmaj7

Gb6/9





Musical score for measures 45-46. The first measure shows a Gm(maj7) chord (G, B, D, E) followed by a Gm7 chord (G, B, D, E). The second measure features a bass line with eighth-note patterns. The third measure contains two chords: 1. Em7(sus4) (E, G, B, D) and 2. Ebm7(sus4) (Eb, G, B, D). The fourth measure concludes with another Em7(sus4) chord (E, G, B, D).

Spoon

Daniele Cordisco

Swing

(A)

Dm⁷ B^{ø7} E^{ø7} A^{7(b9)} Dm⁷ B^{ø7}

E^{ø7} B_b¹³ A^{7(b9)} Gm⁷ C⁷ Fm⁷ B_b¹³ Eb E^{7(#9)}

1. B_b¹³ A^{7(b9)}

2. A^{7(b9)} Dm(maj7)

(B)

Gm¹¹ C^{7(#11)} Latin Fm(maj7)

Swing

16 A(sus4) B_b(sus4) D_b(sus4) E_b(sus4) F(sus4)

(A)

20 Dm⁷ B^{ø7} E^{ø7} A^{7(b9)} Dm⁷ B^{ø7}

23 E^{ø7} B_b¹³ A^{7(b9)} Gm⁷ 3 C⁷ Fm⁷ B_b¹³ E_b E^{7(#9)}

26 A^{7(b9)} D_m(maj7)

120

Spring Changes

Paolo Sorge

Even 8ths

(Intro)

♩ = 160

Am (aeolian)

4 (A) B_bmaj7(#5)/A

Abmaj7(#5)/G

8 B_bmaj7(#5)/A

Abmaj7(#5)/G

(B)

16 Abm¹¹Fm¹¹Dm¹¹

Dbmaj7(#5)

20 Dm¹¹ D_bmaj7(#5) Dm¹¹ B_bmaj9

24 Bm^{9(b5)} E^{7alt.} C/G#

26 C A^{9(sus4)} A^{7alt.} D^{9(sus4)}

28 D^{7alt.}

31 Am

After Intro play theme ABC - Solos on AB - use C to exit solos

122
Swing 3/4 (Intro)
♩=115

Tere

Emanuele Coluccia

122
Swing 3/4 (Intro)
♩=115

Dm⁷ E_m^{7/A} Dm⁷ E_m^{7/A}

vamp 'til cue

(A)

This measure shows a vamp in 3/4 time. It consists of four measures of Dm⁷, followed by four measures of E_m^{7/A}. The instruction "vamp 'til cue" is written at the end of the section.

5

Dm⁷ Am⁷ B_b^{maj7} G⁷

This measure continues the vamp with Dm⁷, Am⁷, B_b^{maj7}, and G⁷.

9

A_b^{maj7} G/E_b E_m¹¹ A^{7(b13)}

This measure begins section B with chords A_b^{maj7}, G/E_b, E_m¹¹, and A^{7(b13)}.

13

E_bm⁷ A_b⁷ A_bm¹¹ F/D_b

This measure continues section B with E_bm⁷, A_b⁷, A_bm¹¹, and F/D_b.

17

G_bm⁹ Dm⁹ G_m¹¹

This measure begins section C with G_bm⁹, Dm⁹, and G_m¹¹.

21

D^{maj7(#11)} B_m¹¹ E_m¹¹ A_m¹¹ D_m¹¹ G_m¹¹ A^{7(b13)} D.C.

This measure continues section C with D^{maj7(#11)}, B_m¹¹, E_m¹¹, A_m¹¹, D_m¹¹, G_m¹¹, and A^{7(b13)}, followed by a repeat sign and "D.C." (Da Capo).

25

Dm⁷ E_m^{7/A} Dm⁷ E_m^{7/A}

This measure concludes section C with a final vamp of Dm⁷, E_m^{7/A}, Dm⁷, and E_m^{7/A}.

29 Gbm⁹ Em⁹ Cmaj7(#11) Gbm⁹ Em⁹ D13(sus4)

33 Gbm⁹ Abm⁹ Em⁹ C/Ab D/Bb

37 Abm⁹ Gbm⁹ Dmaj7(#11) Abm⁹ E¹³(sus4)

41 Abm⁹ Bbm⁹ Gbm⁹ Abm⁹ Em⁹ C/Ab Bbmaj7/A

fine

45 A(sus4b⁹)

Structure:

Intro - vamp until cue, piano impro fills w/ blockchords

Theme: AB

Sax solo on Intro vamp

Piano solo on AB

Theme ABC

CODA theme twice (1st X piano & sax only, enter all on §)

Sax impro on CODA changes

CODA theme to fine

The Devil's Kitchen

Danilo Blaiotta

(INTRO)

1

4

9

13

17

E⁶ D_b⁷ E⁶ D_b⁷ E⁶ D_b⁷ E⁶ D_b⁷

C⁷_b⁵[#]⁹[#]¹¹ A_b/G Am⁷ D_bmaj⁷ Fmaj⁷/D_b E_bm⁷+/B_b E_bm⁷

A_bm⁷ D_bmaj⁷[#]⁵ D_bmaj⁷[#]⁵ G⁷ F⁷

A_b⁷ D_b⁷ C⁷/B_b Dmaj⁷/A Bmaj⁷

Cm⁷_b⁵ F⁷ B_b⁷ A_b⁷/B_b B_b⁷ A_b⁷/B_b

24

B

E⁶ D_b⁷ E⁶ D_b⁷ E⁶ D_b⁷ E⁶ D_b⁷

30

ff

pp Em

Em -

ff

Em -

Em -

37

ff

Em⁷ G⁷ A_b⁷ B⁷

FORM: INTRO-A-B-A

The Ever Evolving You

Luca Alemanno

Intro

Cm^9 Cm^9/Bb $\text{Ab}^6\text{/G}$ Fm^{11}

B° Ab° Eb/G $\text{Cm}^9 \text{ G}^7(\#5)$

5 13

(A) Cm^7 Bbm^7

Gbmaj^7 Fm_4^7 $\text{D}_4^{\flat}\text{maj}^7$

17

Dm^{11} $\text{Eb}^{\flat}\text{m}^6$

21

1. Emaj^7 $\text{Eb}^{\flat}\text{m}^7$ $\text{Emaj}^7(\#11)$

28

2. Emaj^7 Dm^7

32

Cm^6 $\text{F}^7(\#11)$

38

(B)

48

Gbmaj^7 $\text{Ab}(\text{sus}4)$ $\text{F}(\text{sus}4)$ Emaj^9 Fm^6

52

Gbmaj^9 $\text{Eb}^{\flat}\text{m}^9$ Cm^{11}

56 B_{bm}^7 G_{bmaj}^7 Cm^{11} 127

60 B_{bm}^7 G_{bmaj}^7
 64 G_{bmaj}^7 $A_b(sus4)$ $F(sus4)$ $Emaj^9$ Fm^6 G_{bmaj}^9 Ebm^9
 70 C Open Cm^7 B_{bm}^7
 78 G_{bmaj}^7 $A_b^{13}(sus4)$ $F7(b9)/A$ B_{bm} $B7(\#11)$
 86 Fm^7 $G7 alt.$
 90 Cm^{11} A_{bm}^7
 94 E Cm^{11} B_{bm}^7 G_{bmaj}^7 Cm^{11} B_{bm}^7 G_{bmaj}^7
 103 G_{bmaj}^7 $A_b(sus4)$ $F(sus4)$
 107 $Emaj^9$ Fm^6 G_{bmaj}^9 Ebm^9 Ebm/D_b DS. to 2nd then Coda
 113 C Cm^9 Cm^9/B_b $A_b^{6/9}$ Fm^{11} B° A_b° E_b/G Cm^9 $G7(\#5)$

The House Behind This One

Giovanni Guidi

$\text{♩} = 100$

G

C

G

Musical score for the first section:

6 F C D(sus4) D C G

The score consists of a single staff in common time (indicated by the '6' at the beginning). The key signature is one sharp, indicating G major. The melody starts on G, moves to A, then B, followed by a short rest. It then continues with a descending scale-like pattern: B, A, G, F, E, D, C. This is followed by a short rest. The melody then continues with a descending scale-like pattern: B, A, G, F, E, D, C. Finally, it ends on G.

Musical score for piano, page 13, section C. The score consists of two staves. The top staff shows a melodic line with various note heads and rests. The bottom staff shows harmonic chords. Measure 1 starts with a C major chord (C, E, G). Measures 2-3 show a D major chord (D, F#, A) followed by a Dsus4 chord (D, G, A, C). Measures 4-5 show a D major chord (D, F#, A). Measures 6-7 show a G major chord (G, B, D). Measures 8-9 show a D major chord (D, F#, A).

Musical score for piano, page 10, measures 20-21. The key signature is one sharp (F#). Measure 20 starts with a forte dynamic (f) indicated by a double bar line. The melody consists of eighth and sixteenth notes. Measure 21 begins with a half note followed by a sixteenth-note pattern. The dynamic changes to forte (f) indicated by a double bar line.

Handwritten musical notation for measure 26. The key signature is one sharp (F#). The first note is a Dsus4, indicated by a circle with a vertical line through it. A curved line connects this note to the second note, which is also a Dsus4. This is followed by a vertical bar line and another note, a D, indicated by a circle with a vertical line through it.



Photo © Pino Ninfa

130

The Pantry Blues

(Danny's Blues)

Daniele D'Agaro

Slow Blues $\text{J} = 60$

$A_{\flat}^9(\#11)$ $D_{\flat}^9(\#11)$ E^7 D^7/E

C^7 G_{\flat}^7 B_{\flat}^9 C^7 E_{\flat}^7 $G_{\flat}^9(\#11)$

$G_{\sharp}^9(\#11)$ $D^9(\#11)$ C^7 B^7 B_{\flat}^7 A_{\flat}^7

A_{\flat}^7 D_{\flat}^7 A_{\flat}^7

Time Forgotten

Paolo Corsini

Med. Up

1 Cm⁷ Fm⁷ Bbm⁷ Ebm⁷ Abm⁷ Dbm⁷ Gbm⁷ Bm⁷ Em⁷

5 Em⁷ Am⁷ Dm⁷ Gm⁷

9 Cm⁷ Gm⁷ Dm⁷ Am⁷ Em⁷ Bm⁷ Gbm⁷ Dbm⁷

13 Abm⁷ Ebm⁷ Bbm⁷ To coda Ⓛ Fm⁷

(Solos)

17 Cm⁷ Fm⁷ Bbm⁷ Ebm⁷ Abm⁷ Dbm⁷ Gbm⁷ Bm⁷

21 Em⁷ Am⁷ Dm⁷ Gm⁷

25 Cm⁷ Gm⁷ Dm⁷ Am⁷ Em⁷ Bm⁷ Gbm⁷ Dbm⁷

29 Abm⁷ Ebm⁷ Bbm⁷ Fm⁷

33 Ø CODA
Bbm⁷ Fm⁷ F#m⁷ Gm⁷

On Cue

Tomorrow

Tommaso Gambini

The sheet music consists of eight staves of musical notation for a single instrument, likely a guitar or piano. The music is in common time (indicated by '4'). The first staff begins with a measure labeled 'Fmaj7'. Subsequent staves show various chords and measures, with some measures spanning multiple staves. The chords include Fmaj7, Bbmaj7, Ebmaj7, Dm⁹, Gm⁷, F⁶, C⁶, Dm⁹, Gbmaj7, Fm⁷, Gm⁷, Bbm⁶, C⁷(sus4), Dbmaj7, Gbmaj7, Bmaj7(#11), E⁷(#5), Fmaj7, Bbmaj7, Ebmaj7, Dm⁹, Gm⁷, F⁶, and C⁶. Measure numbers are provided at the start of several staves: 1, 5, 8, 12, 16, 21, 25, and 29.



Photo © Gabriele Lugli

Trepido Sguardo

Ada Montellanico
Ada Montellanico

Afro

♩ = 126 N.C.

G♭maj7(#11)



Con un tre pi-do sguar-do ri tro vo l'in-can-to tra-la

4 Emaj7(#11)

Em



gent-te che gi-ra intor-no il tuo

8 Cm

Emaj7



vol-to su-di me com-e in un vor-ti-ce

12 Ebmaj7(#11)

C♯maj7

Bmaj7



tu so-r-pren-den-te poe-sia trav ol gen-te ma-

16 Gmaj7(#11)

Abmaj7(#11)

G♭maj7(#11)



gia Ca - do no vuo - te

21

D6/9(#11)

Bb6/9(#11)

Db6/9(#11)



idee sal - go - no pa - pi -

25 C6/9(#11) N.C.

Amaj7(#11)



FINE

(Solos)

29 $G_b\text{maj7}(\#11)$ \asymp $E\text{maj7}(\#11)$ \asymp

33 E_m \asymp C_m \asymp

37 $E\text{maj7}$ \asymp $E_b\text{maj7}(\#11)$ \asymp

41 $C\#\text{maj7}$ $B\text{maj7}$ $G\text{maj7}(\#11)$ \asymp

45 $A_b\text{maj7}(\#11)$ \asymp $G_b\text{maj7}(\#11)$ \asymp

49 $D\text{maj7}(\#11)$ $B_b\text{maj7}(\#11)$ $D_b\text{maj7}(\#11)$ $C\text{maj7}(\#11)$

53 $E_b\text{maj7}(\#11)$ $A\text{maj7}(\#11)$ \asymp

(Repeat for solos After solos DC to Fine)

Unanswered Questions

Federico Casagrande

Dmi Bbm^(#11) Gmi⁶

5 Dmi/F AbMAJ7(add13) Abmi(MAJ7)

8 Cmi/Eb C/E D(ADD9)/F#

11 BbMAJ7 G(ADD9)/B Cmi/Eb

14 Asus4 AMAJ7(#5) F#mi/A

17 F#/A# D/C# AMAJ7

20 Bmi7 AmaJ7/C#



Photo © Luca Matteucci

Virus

Francesco Bearzatti

Rock Feel

 $\text{J}=200$ AE \flat 7 D \flat 7 D7 G7

2

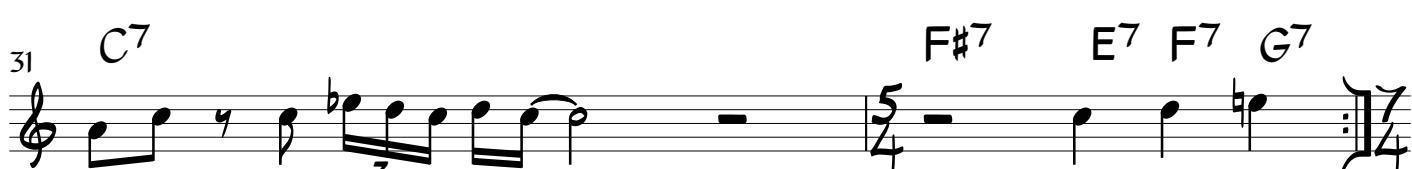


Solo Instrumental Ad Lib

To Coda



Solo Instrumental Ad Lib



140

Vox

Luigi Masciari

Intro

E C G G

(A)

5 Em⁷ Gmaj7(add9) C#m⁷ Emaj7(add9)

p

9 A(add2) A(add2) A(add2)

12 Bm⁷ Dmaj7(add9) Em⁷

15 G(add2) G(add2) G(add2)

18 C#m⁷ Emaj7(add9) Gbm⁷

21 G7(#11)

24 F#m¹¹ Ebm¹¹ A/B

Musical score for string instruments (likely cello or bass) featuring two staves.

Measure 27: Treble clef. Dynamics: f . Fingerings: $G(\text{add}2)$. The measure consists of a sustained note followed by a rest, then three eighth-note strokes.

Measure 31: Treble clef. Fingerings: $\oplus \text{CODA}$, E , C , G , G . The measure starts with a grace note (indicated by a bracket and a sharp sign) followed by a sustained note with a slur, then two eighth-note strokes.

Your Books

Federica Michisanti

Parte estesa _ fiati concert key

J=50

8va-

4

8

12 SOLI D⁷ F A_b A_bm⁷ A⁷ G⁷ B⁷⁽¹¹⁾ E_m⁷ B_m⁷ F D⁷ G⁽¹¹⁾ E⁷⁽¹¹⁾ D⁽¹¹⁾

20 A E_b C⁷ A_m A E_b D_b

24

AUTHOR INDEX

(alphabetical order)

COMPOSER/LYRICIST	Page
ABBRACCIANTE VINCE.....	108
ABBRACCIANTE VINCE.....	112
ALEMANNO LUCA.....	126
BALDUCCI PIERLUIGI.....	74
BARDOSCIA MARCO	18
BEARZATTI FRANCESCO	47
BEARZATTI FRANCESCO	138
BLAIOTTA DANILO	124
CASAGRANDE FEDERICO	136
CASARANO RAFFAELE.....	26
COJANIZ CLAUDIO.....	33
COLUCCIA EMANUELE.....	122
CONGEDO DARIO	90
CORDISCO DANIELE	118
CORSINI PAOLO.....	22
CORSINI PAOLO.....	131
CUSA FRANCESCO.....	32
CUSA FRANCESCO.....	51
D'AGARO DANIELE	130
DAL DAN JURI.....	43
DALPOZZO LUCA.....	44
DE GENNARO MARCO	116
DE ROSA CLAUDIO JR	28
DEIDDA DARIO	84
DEUTSCH JOSH	30
DIODATI FRANCESCO.....	16
FAZZINI NICOLA	63
FEDRIGO ALESSANDRO	57
GAMBINI TOMMASO.....	132
GERMANI DANIELE.....	66
GOMELLINI ANDREA.....	76
GRAMAZIO VALENTINA.....	24
GRAZIANO SIMONE.....	105
GUIDI GIOVANNI	128
GUIDOLOTTI MARCO	92
INFUSINO ANDREA	20
INTRA ENRICO	102
LANZIERI MINO.....	100
MARTIN DANIEL JOHN	106
MASCIARI LUIGI.....	140
MASTRONARDI ANGELO	48

COMPOSER/LYRICIST	Page
MASTRONARDI ANGELO	86
MICHISANTI FEDERICA.....	142
MINAFRA LIVIO	35
MONTELLANICO ADA	134
MORONI EDGARDO	101
MUZIETTI DOMINGO	42
NICOLOTTI VALENTINA	14
NOTARO FABIO	58
ONORATI STEFANO	72
OTTAVIANO ROBERTO.....	12
PARMEGIANI ALBERTO	21
PESARESI GABRIELE	46
PIANA FRANCO	34
PIERANUNZI ENRICO	52
PIERANUNZI ENRICO	88
PIERANUNZI ENRICO	98
POSTACCHINI MARCO	94
QUINTORIGO	96
RUBINO DINO	110
SACCONI BERNARDO	38
SALICONE BRUNO	68
SALVATORI PIERO	64
SANTELLI GIUSEPPE	54
SIDRAN BEN	114
SIGNORILE MIRKO	56
SIMIONATO SARA	50
SOFFIATO NICO	30
SORGE PAOLO	40
SORGE PAOLO	120
SPALLETTA DANIELA	36
TAMBURINI MARCO	15
TELESFORO EUGENIO	62
TELESFORO EUGENIO	70
TELESFORO EUGENIO	114
TONOLO MARCELLO	73
TULLIO FABIO	82
VENIER GLAUCO	60
ZAMBRINI ANTONIO	80
ZANCHI ATTILIO	104
ZANINOTTO NEVIO	78
ZECHINI ROBERTO	10

NOTES





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