

# SOMMAIRE

## CONTENTS

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

# SAHARA

MICHEL PETRUCCIANI

BALLAD

♩ = 69

9#11 Am7 Am9 E7sus 3 3 3 Am9 3

Optional cue notes (bass voice)

E7sus9 Am9 E7sus9 3 3

C#alt C#alt

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

1 2 3

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

DbMaj7 Eb Cm7 Fm9 Bbm9 Eb7sus AbMaj7/#6

Am9 E7sus Am9 E7sus

Am9 E7sus C#alt /.

4

**B**

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 94 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 G7/omit3

(Bass doubles Pn. L.H.)

(Optional cue notes Bass voice)

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

1st G7/omit3

Coda

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> D7<sup>13</sup> Ab Ebm9 G7(b9)

a tempo ♩ = 58

Gb F Ebm7<sup>13</sup> Ab7 D7 D7 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<sup>b</sup>6 A<sup>b</sup>alt Bbm9 G<sup>9</sup>13 G<sup>b</sup>A7 Ebm7<sup>9</sup>11 Ab7<sup>13</sup>

The first system of music consists of two staves. The treble staff contains a melodic line with several triplet markings (indicated by a '3' over a group of notes). The bass staff provides harmonic accompaniment with chords and some triplet patterns. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Dm7<sup>11</sup> G<sup>b</sup>A7 A<sup>b</sup>sus<sup>7</sup> — 9 D<sup>b</sup>A7 D<sup>b</sup>A7

The second system continues the musical piece. It features similar melodic and harmonic structures to the first system, with prominent triplet markings in both the treble and bass staves. The chord progression includes Dm7<sup>11</sup>, G<sup>b</sup>A7, A<sup>b</sup>sus<sup>7</sup> — 9, and D<sup>b</sup>A7.

Gm7(b9) C7 F<sup>b</sup>A7 F7 B<sup>b</sup>6 Gm7 C<sup>9</sup>

The third system shows a more complex harmonic texture with chords like Gm7(b9), C7, F<sup>b</sup>A7, F7, B<sup>b</sup>6, Gm7, and C<sup>9</sup>. The melodic line continues with triplet patterns, and the bass line provides a steady accompaniment.

F<sup>9</sup> D<sup>9</sup> D<sup>b</sup>7<sup>11</sup> C<sup>9</sup>sus — 9/13 D<sup>b</sup>A7 Ebm7 Fm7 Ebm7

The fourth system concludes the piece. It features a variety of chords including F<sup>9</sup>, D<sup>9</sup>, D<sup>b</sup>7<sup>11</sup>, C<sup>9</sup>sus — 9/13, D<sup>b</sup>A7, Ebm7, Fm7, and Ebm7. The melodic line has some grace notes and a final triplet, while the bass line provides a clear harmonic foundation.

$D\flat 47$   $A\flat_{alt}$   $E\flat m^9$   $G^9_{7/b5}$   $G\flat 47$  to Coda  $D$   $D\flat$  to Solo

SOLO

$E\flat m7$   $A\flat^9_{7}$   $F\sharp m7$   $D^9_{7/b5}$   $C\sharp m7$   $G^{11\#}_7$   $E\flat m7$   $A\flat 7$

$D\flat 47$   $A\flat_{alt}$   $B\flat m7$   $G^{13}_{7/b5}$   $G\flat 47$   $E\flat m7$   $A\flat 7$   $D m7$   $G7$

$G\flat 47$   $E\flat m7$   $A\flat 7$   $D^{47}_{\flat}$   $D\flat 47$   $G m7/b5$   $C^9_{\flat}$   $F 47$   $F7$

$B\flat 47$   $G m7$   $C7$   $E\flat^9_7$   $D^9_7$   $D\flat^9_7$   $C^9_7$   $D\flat 47$   $E\flat m7$   $F m7$   $E\flat m7$

$D\flat 47$   $A\flat_{alt}$   $B\flat m7$   $G^{13}_{7/b5}$   $G\flat 47$   $E\flat m7$   $A\flat 7$   $D^{47}_{\flat}$   $D\flat 47$

After solo, D.S. al Coda

CODA  $D$   $D\flat$

freely, like a cadenza  $B/\flat$

Rit.

# BRAZILIAN SUITE

MICHEL PETRUCCIANI

## JAZZ SAMBA

$\text{♩} = 104$

Chord progression:  $A\flat m7^9$ ,  $E\flat 7sus^9$ ,  $A\flat m7^9$ ,  $E\flat 7sus^9$ . Includes a triplet of eighth notes in the melody.

**INTRO**

(Optional cue notes, bass voice)

Chord progression:  $A\flat m7^9$ ,  $E\flat 7sus$ ,  $A\flat m7^9$ ,  $E\flat 7sus$ . Includes a triplet of eighth notes in the melody.

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

Chord progression:  $A\flat m9$ ,  $A\flat m7^9 / G\flat$ ,  $F\flat \Delta 7$ ,  $E\flat m7$ . Includes a section marked **THEME**.

Chord progression:  $D\flat m7^9$ ,  $E\flat 7$ ,  $D7^9$ ,  $D\flat 7^9+$ . Includes a triplet of eighth notes in the melody.

Chord progression:  $C\flat 9$ ,  $B7$ ,  $B\flat 7$ ,  $E\flat 7$ .



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

This system contains four measures of music. The first measure has a whole note chord  $A\flat m9$  in the treble and a bass line with eighth notes. The second measure has a whole note chord  $E\flat 7^{9b}$  in the treble and a bass line with eighth notes. The third measure has a whole note chord  $A\flat m9$  in the treble and a bass line with eighth notes. The fourth measure has a whole note chord  $C\flat 7^{13}$  in the treble and a bass line with eighth notes.

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

This system contains four measures of music. The first measure has a whole note chord  $F m7 \flat 5$  in the treble and a bass line with eighth notes. The second measure has a whole note chord  $B\flat 7^{9b/13}$  in the treble and a bass line with eighth notes. The third measure has a whole note chord  $E m7^9$  in the treble and a bass line with eighth notes. The fourth measure has a whole note chord  $A 7^{13}$  in the treble and a bass line with eighth notes.

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

This system contains five measures of music. The first measure has a whole note chord  $D 6^9$  in the treble and a bass line with eighth notes. The second measure has a whole note chord  $E\flat m7^9$  in the treble and a bass line with eighth notes. The third measure has a whole note chord  $A\flat 7^{13}$  in the treble and a bass line with eighth notes. The fourth measure has a whole note chord  $D\flat 6^9$  in the treble and a bass line with eighth notes. The fifth measure has a whole note chord  $E\flat m7^9$  in the treble and a bass line with eighth notes.

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

This system contains four measures of music. The first measure has a whole note chord  $E\flat m7^9$  in the treble and a bass line with eighth notes. The second measure has a whole note chord  $A\flat 7^{13}$  in the treble and a bass line with eighth notes. The third measure has a whole note chord  $D\flat 6^9$  in the treble and a bass line with eighth notes. The fourth measure has a whole note chord  $A\flat 7^{9sus}$  in the treble and a bass line with eighth notes.

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

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes. The bass staff contains a steady eighth-note accompaniment. Chords are indicated above the staff:  $E\flat_7^9$ ,  $A\flat m_9$ ,  $A\flat m_7^9$ , and  $G\flat$ . 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 notation for the second system, featuring a treble and bass staff. The treble staff contains a melodic line with slurs. The bass staff 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 notation for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with slurs. The bass staff 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 staff.

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

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains a melodic line with slurs. The bass staff 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  $\oplus$

**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 E47 C#m7

D#m D#mA7 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> 3

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>9b</sup>

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

al Coda

2 E A E A

synth.

bass.



# MEMORIES OF PARIS

MICHEL PETRUCCIANI

## BALLAD

(accordion doubles melody)

Freely

**A**  $\text{♩} = 50$

Chords:  $Dm7^9$ ,  $Gm7^{11}$ ,  $Db7^{13b}$ ,  $Gbm7^9$

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

a tempo  
 $\text{♩} = 50$

**B** (accordion tacet)

Chords:  $E47$ ,  $D\sharp m7^{11}$ ,  $C\sharp m7$ ,  $F\sharp7^{sus}$ ,  $B6^9$ ,  $GA7$ ,  $F\sharp m7$ ,  $G6$ ,  $F$ ,  $A\flat7$

optional cue notes. Bass voice

**C**  $\text{♩} = 50$

Freely (melody. pn. w/ accordion)

Chords:  $Dm7^9$ ,  $Gm7^{11}$ ,  $Db7^{13b}$ ,  $Gbm7^9$

[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

B 1. 2.

Dm9 Gm7 Db+ Gbm7 Ab7 13b Dbm9 Bb7 9b Eb7 sus4-3 EMaj7 D#m7 C#m7 F#7 BMaj7

C

A 13 7sus DMaj7 A 13 7sus Ab7 13b/9b Dm9 Gm7 Db+ Gbm7 Ab7 13b Dbm9 Ab7 13b Dbm9

B 3

EΔ7 D#m7/add6 C#m7 F#7sus BΔ7

GΔ7 A F#m7add4 GΔ7 A Am Ab7

rall. D.S. al Coda

Bass ped. 3

CODA

9b/13b Ab7 Dbm9

rall. (D♭ Dorian scale)

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 bass part has a sustained chord. The second system includes triplets in both hands and a *trem.* (tremolo) marking in the bass. The third system features a *3* triplet in the treble, *Accel.* (accelerando) and *Rit.* (ritardando) markings, and a *trem.* marking in the bass. The fourth system continues with a *trem.* marking in the bass. The fifth system features a *5* quintuplet in the treble. At the bottom, a **Synth.** line indicates chords: **A47**, **G♭47**, **E♭47**, and **C47**.

3 3 3 3 3

*sempre staccato*

Synth. BA7

GA7

*non staccato*

3 6 6

E47

*rit.*

Bva-

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 F#m<sup>9</sup>

THEME

(optional cue notes Bass voice)

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

First system of musical notation. Treble clef contains a melodic line. Bass clef contains chords. Chords are labeled F#m7<sup>9</sup> and Ebm7<sup>9</sup>. The first measure has a key signature of one sharp (F#) and a second sharp (C#). The second measure has a key signature of one flat (Eb).

Cm7 AΔ7

2nd X 8va

5 3

Second system of musical notation. Treble clef contains a melodic line with a 5-finger pattern and a 3-finger pattern. Bass clef contains chords. Chords are labeled Cm7 and AΔ7. A dynamic marking '2nd X 8va' is present. The first measure has a key signature of one flat (Cb). The second measure has a key signature of one flat (Bb). The third measure has a key signature of one sharp (F#).

GbΔ7

Third system of musical notation. Treble clef contains a melodic line. Bass clef contains chords. Chord is labeled GbΔ7. The first measure has a key signature of one flat (Bb). The second measure has a key signature of one flat (Bb). The third measure has a key signature of one flat (Bb).

EbΔ7 CA7

al Coda

to Solo...

Fourth system of musical notation. Treble clef contains a melodic line. Bass clef contains chords. Chords are labeled EbΔ7 and CA7. The first measure has a key signature of one flat (Eb). The second measure has a key signature of one flat (Eb). The third measure has a key signature of one flat (Eb). The fourth measure has a key signature of one flat (Eb). The system ends with 'al Coda' and 'to Solo...'.

**SOLO** (4 Choruses)

Four staves of chord notation, each with a treble clef and a repeat sign. The chords are: B Maj7, G Maj7, E Maj7; C#7, Am7, F#m7; Ebm7, Cm7, A Maj7; Gb Maj7, Eb Maj7, C Maj7.

Staff of chord notation with a treble clef and a repeat sign. The chords are: B Maj7, G Maj7, E Maj7, C#7. The staff ends with a Coda symbol. Below the staff, it says "D.S. al Coda".

Freely, like a cadenza ♩ = 80-88

Musical notation for the Coda section. It features a treble clef and a bass clef. The treble clef has a "CODA" marking and a "Staccato" marking. The bass clef has a "rit." marking and an "accel..." marking. The notation includes various chords and melodic lines.

Musical notation for the final part of the Coda section. It features a treble clef and a bass clef. The treble clef has a "C#alt" marking and a "(G Mixolydian)" marking. The bass clef has an "E A7" marking. The notation includes various chords and melodic lines.

# LULLABY

MICHEL PETRUCCIANI

JAZZ WALTZ ♩ = 152

INTRO

THEME

Optional cue notes. Bass voice

9  
D7sus

Am7(b5)

3

D7<sup>9b</sup>

GΔ7

CΔ7  
G

GΔ7

C/G

GΔ7

4

D<sup>9+</sup>b7

4

CmΔ7

F7

[F#°7]

3

Em

D

C#m7(b5)

4

F#7

Bm<sup>9</sup>

E7<sup>9b</sup>

Am7

4

D7

Handwritten musical score for piano, consisting of four systems of two staves each (treble and bass clef). The music is in G major and 4/4 time. The first system contains measures 1-4 with chords G47 and D7sus. The second system contains measures 5-8 with chords G47, D7sus, Cm47, F7, and (F#°7). The third system contains measures 9-12 with chords Em7, C#m7(b5), Em7, and A7. The fourth system contains measures 13-16 with chords D7sus, a fermata, Am7(b5), D7, and the instruction "to Solo...".

SOLO (3 choruses)

Handwritten chord progression for the solo section, consisting of two lines of chords in G major:

Line 1: GMaj7, D7sus, GMaj7, D7sus, GMaj7, Db9#, D/C, Bb9

Line 2: Em7, A7, Em7, A7, D7sus, fermata, Am7/b5, D7



G<sup>Maj</sup>7 D<sup>7sus</sup> G<sup>Maj</sup>7 D<sup>7sus</sup> G<sup>Maj</sup>7 D<sup>b<sup>9</sup>#</sup> C<sup>m</sup>7 F F<sup>#dim</sup>

E<sup>m</sup>7 C<sup>#m</sup>7/b<sup>b</sup> F<sup>#</sup>7 B<sup>m</sup>7 E7 A<sup>m</sup>7 D7

G<sup>Maj</sup>7 D<sup>7sus</sup> G<sup>Maj</sup>7 D<sup>7sus</sup> G<sup>Maj</sup>7 D<sup>b<sup>9</sup>#</sup> C<sup>m</sup>7 F F<sup>#dim</sup>

E<sup>m</sup>7 A7 E<sup>m</sup>7 A7 D<sup>7sus</sup> A<sup>m</sup>7/b<sup>b</sup> D7

G<sup>A</sup>7 C<sup>A</sup>7/G G<sup>A</sup>7 C<sup>A</sup>7/G

G<sup>A</sup>7 D<sup>b</sup>7<sup>9+</sup> D/C B<sup>b</sup>7<sup>9</sup>

E<sup>m</sup>7<sup>9</sup> C<sup>#m</sup>7<sup>11</sup>(b<sup>b</sup>) E<sup>m</sup>7<sup>9</sup> C<sup>#m</sup>7<sup>11</sup>(b<sup>b</sup>)

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(♭5)      Em7<sup>9</sup>      A7<sup>13</sup>

D7sus<sup>9</sup>      D7sus      Am7(♭5)      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 grand staff (treble and bass clefs). The first system is labeled "INTRO" in a box. The notation includes various chords, melodic lines, and articulation marks. Fingerings are indicated by numbers 1-5 above notes. Slurs and accents are used throughout. The key signature is B-flat major (two flats). The tempo/mood is "slowly, freely".

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

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

The third system shows further melodic development in the treble staff, with slurs and accents. The bass staff continues with a consistent accompaniment.

The fourth system begins with a tempo change to quarter note = 84. The treble staff features a melodic line with slurs and accents. The bass staff includes dynamic markings such as *p* and *pp*.

The fifth system includes a 'tempo' marking and a 'feel' section. The treble staff has a melodic line with slurs and accents. The bass staff has a 'feel' section with a triplet of eighth notes and a '3' marking.

(Optional cue notes bass voice)

11 Cm7      7 Dbsus      9 Db7      13 C7      13 Gb7

THEME

13 F7      13 Eb7      13 Db7      13 C7

9 G7      13 F7      13 Eb7      13 Db7

(N.C.)      synth.

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

Second system of musical notation, including chord symbols: Cm7, Dbsus, 7/13 Dbsus, C7, and Gb7.

Third system of musical notation, including chord symbols: F7, Eb7sus, Dbsus, and Csus.

Fourth system of musical notation, including chord symbols: G7, F7, Eb7, and Db7.

Fifth system of musical notation, including chord symbols: BbA7, CA7, DbA7, EbA7, and FbA7.

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

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

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

Staff 1: Solo line with accents and slurs.

Staff 2: Bass line with accents and slurs.

N.C.

11 Cm7

7 Dbsus

3

Staff 1: Solo line with slurs and accents.

Staff 2: Bass line with slurs and accents.

9 Db7

13 C7

13 Gb7

13 F7

13 Eb7

3

3

Staff 1: Solo line with slurs and accents.

Staff 2: Bass line with slurs and accents.

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

13 <sup>13</sup>  
 Eb7 Db7

synth. Eb

Bass pedal C

A7sus A7sus

C/omit 3d A7sus - A7sus Eb

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

C .....

Musical notation for the second system, starting at measure 11. The treble clef staff contains a triplet of eighth notes (Bb, A, G) and other eighth notes. The bass clef staff contains chords: Cm7, Dbsus7, Db7, C7, and Gb7.

Musical notation for the third system, starting at measure 13. The treble clef staff contains a triplet of eighth notes (Bb, A, G) and other eighth notes. The bass clef staff contains chords: F7, Eb7sus7, Dbsus7, and Csus7.

Musical notation for the fourth system, starting at measure 9. The treble clef staff contains a triplet of eighth notes (Bb, A, G) and other eighth notes. The bass clef staff contains chords: G7, F7, Eb7, and Db7.

# RACHID

MICHEL PETRUCCIANI

JAZZ WALTZ ♩ = 168

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

A

EΔ7

G#alt

C#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 E/G# F#m7 ————— al Coda B ⊕ E A to solo...

SOLO (2 Choruses)

**A** EΔ G#alt C#m7 E7sus4-3 AΔ F#m7

B7sus(13) 9 ————— b9 EΔ G#alt C#m7 E7sus4-3

A7 F#alt Balt Em7 C#alt C6 9 Balt

Em7 C#alt C6 9 Balt EΔ A (E/G# F#-7)

**B** EΔ G#alt C#m7 E7sus4-3 D#m7 G#7

C#m7 ————— B A (E/G#) F#m7 ————— B E A (E/G# F#-7) %

After solo, D.S. al Coda

CODA ⊕ Dm11 Cm7/F Abm9 Bm9

Vamp, fill and fade