
SONGBOOK

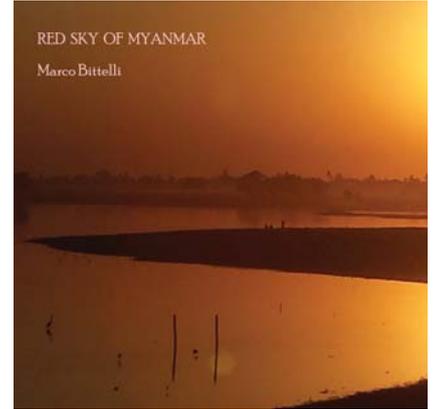
MARCO BITTELLI



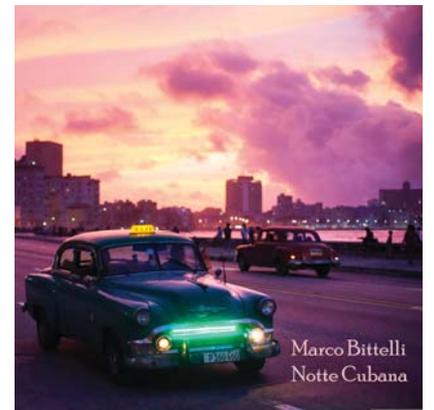
PACIFIC COAST JAZZ
SAN DIEGO, CA

ALBUMS and SINGLES

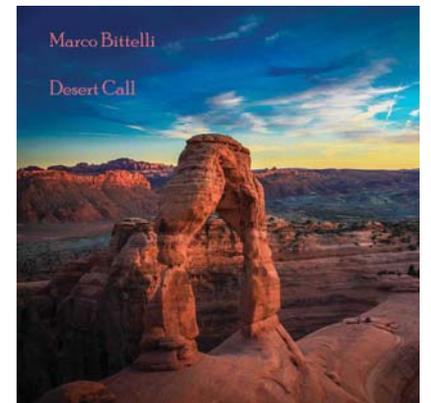
Red Sky of Myanmar (2023). A single featuring Brian Ward on piano, Dave Bjur on bass and Dave Jarvis on drums.



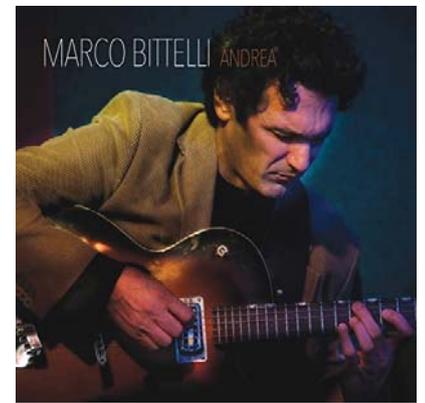
Notte Cubana (2023). A single of a live version, featuring Gregory Yasinitsky on tenor sax, Brian Ward on piano, Dave Snider on bass and Dave Jarvis on drums.



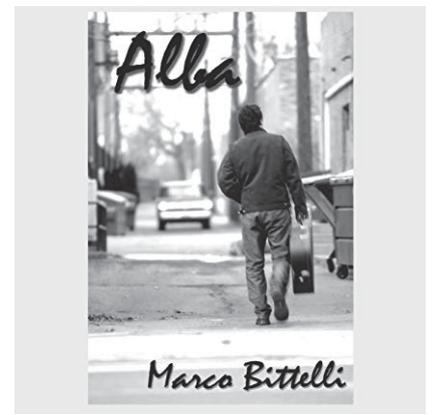
Desert Call (2022). A single featuring Brian Ward on piano and Stefano Bittelli on bass and keyboards.



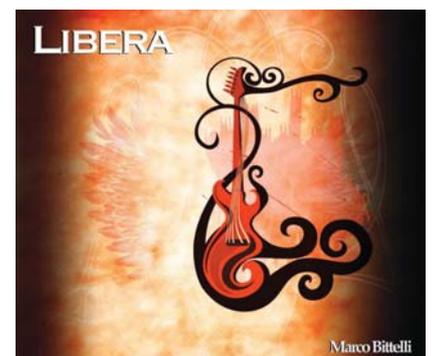
Andrea (2017) is his third release with Pacific Coast Jazz. In this recording, the Italian musician presents original compositions where the melodic Italian tradition are written over Latin American rhythms such as Bossa Nova, Habanera and Samba. Italian guitarist and composer Davide Brillante contributes with unique arrangements of Che Rumba and On the wrong side of town, while a series of guest musicians played on the album, including Gregory Yasinitsky on tenor and alto sax, Ann Yasinitsky on flute, Brian Ploeger on trumpet and flugelhorn, Brian Ward on piano, David Snider on double bass, and David Jarvis on drums and percussions. Vincenzo De Franco on cello and Dimitri Sillato on piano add their own touch on Jibacoa. Vern Sielert adds a jazz voice on trumpet on An afternoon with Charles.



Alba (2012), his second CD, was recorded with Gregory Yasinitsky on tenor sax, David Hagelganz on tenor sax, Vern Sielert on trumpet, Brian Ward on piano, David Snider on bass, David Jarvis on drums, Stefano Bittelli on keyboards, Jake Burton on percussions. As with the first CD, Bittelli chose to record the melodies of his compositions on a variety of instruments, not just his guitar. “When I compose a song, even before writing down the music, I often hear the instrument that should play the melody,” Bittelli said. “Sometimes it is a guitar, but sometimes it is a horn. The most important element for me is staying true to the first feelings and atmosphere that inspired the composition.” Alba was influenced by the diversity of blended rhythms and sounds of South American music.



Libera (2009), Marco’s first CD, features original compositions recorded in the Pacific Northwest with Horace Alexander Young, Charles Argersinger, David Snider, David Jarvis and Ruth Boden. Reviews: “Libera is an album that injects fumes of solace in the listener’s mind and permeates warmth in every note” , *Jazz Times*. “... From the selections that have a Mediterranean or Latin influence to the ones that don’t, Libera is a creative success for the Bologna-born guitarist”. *All music*



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ALBA

GUITAR IN OPEN TUNING: C G C G C E

♩ = 114

BY MARCO BITTELLI

INTRO

A C

D MIN7 G MIN7 C

G MIN7

G MIN7 D MIN7 C

B C

G MIN7 C

G7sus

G MIN7 C

AN AFTERNOON WITH CHARLES

BY MARCO BITTELLI

♩ = 158 (BOSSA NOVA)

A F

5 9 13 17 21

B^b E^bMaj7 G7sus C7(b9) Dmin7 G7 C#min7 F#7 Bmin7 G/A A7 D7 C#min7 A/B B7 E7 CMaj7 B^b7 E^bM7(#11) D7

8 GMA7

Bb7

A7

BMIN7

Bb7

A7

DMA7

AMIN7

Aø

A7sus

D7/A

GMA7

EbMA7

D7

F7

ANOREA

BY MARCO BITTELLI

♩ = 100 (SLOW BOSSA NOVA)

INTRO

G/B F#m/A# Fm6/Ab

A

G6 C7 F#7(b9#9) B7

Amin Cmin6 Bbmaj7(#5)11 Gmaj7/B C9

Bmin7 Bb13 Amin6 B7/A

Ab6 Bb7/Ab Cmin7/G Cmin7/F# F#° D/F#

B

Bmin7 E7 Amin Cmin6

Bmin7 Bb° Amin7 D7 D/C

Bm7(b9) E7 Amin Cmin6

G/B F#m/A# Fmin6/Ab

A WALTZ FOR WEISER

BY MARCO BITTELLI

♩ = 120 (JAZZ WALTZ)

Chord progression for the first system (measures 1-4):

- Measure 1: G_{MIN}
- Measure 2: C_{MIN7}
- Measure 3: F7
- Measure 4: B_bMA₇

Chord progression for the second system (measures 5-8):

- Measure 5: A-7(b₉)
- Measure 6: D7
- Measure 7: G-
- Measure 8: G7

Chord progression for the third system (measures 9-12):

- Measure 9: C-7
- Measure 10: D_b^o
- Measure 11: D-7
- Measure 12: G7(#9)

Chord progression for the fourth system (measures 13-16):

- Measure 13: C_{MIN7}
- Measure 14: D7
- Measure 15: F_{MIN}
- Measure 16: F_b^o

Chord progression for the fifth system (measures 17-20):

- Measure 17: G-
- Measure 18: B_b7
- Measure 19: C-7
- Measure 20: B_b^o

Chord progression for the sixth system (measures 21-24):

- Measure 21: F/A
- Measure 22: A_bMIN
- Measure 23: G-7
- Measure 24: D_b^o

Chord progression for the seventh system (measures 25-28):

- Measure 25: C-
- Measure 26: F7(b₉)
- Measure 27: B_bMA₇/F
- Measure 28: G-

Chord progression for the eighth system (measures 29-32):

- Measure 29: C-7
- Measure 30: F7
- Measure 31: G_bMA₇
- Measure 32: G-

ASPETTANDO IL MATTINO

BY MARCO BITTELLI

♩ = 74 (EVEN EIGHTHS)

INTRO

D^{MA7} C^{#MIN7} B^{MIN11} D^{MA7} C^{#MIN7} B^{MIN11}

F⁶ D/E B^{oim}

[A] A E/G[#] F^{#MIN7} E

E/G[#] C^{#MIN11} B^{MIN7} A^{MA7} E/D

[A] A E/G[#] F^{#MIN7} E

D^{MIN6} A^{MIN11} C^{#7(9)}

B

Musical score for guitar in D major, measures 25-37. The score consists of four staves. The first staff (measures 25-28) contains a melodic line with chords D, Aadd9, D/E, and F#min7. The second staff (measures 29-32) contains a melodic line with chords E7sus4, E7/O, A/C#, and E/B. The third staff (measures 33-36) contains a bass line with chords A, D/F#, E6, and B/O#. The fourth staff (measures 37-40) contains a bass line with chords E7sus4, E/O, F#min/C#, and E7.

BARCELONA

BY MARCO BITTELLI

♩ = 188

INTRO

FMIN(ADD9)



B F G^bMIN7 C7

26

C7 F F G^bMIN7

30

C7 F

34

C G^bMA7 A^bMIN7 A° B^bMIN7

38

F7 E^bMIN7 G^bMA7 B^bMIN7

42

B^bMIN7 C7 C7(b9)

46

INTERLUDE TO SOLOS

50

SOLOS ON FORM

BLUES FOR WES

BY MARCO BITTELLI

♩ = 220



♩ = 225

BOUNCING BACK

BY MARCO BITTELLI

INTRO



Ab7 G7 Gb7 F7 E7 A E7 A

Bb7 A7 Ab7 G7 F#7 G F# G

G C

SOLOS ON FORM FROM D.S. TO CODA, INTERLUDE BETWEEN SOLOS

INTERLUDE TO SOLOS

Eb6 Ddim7 Fdim7 Ebmaj7 Eb/G Fdim Abdim7

BREL

BY MARCO BITTELLI

♩ = 194

Chord symbols: C MIN, G MIN, C MIN, Db MA7, C MIN, F MIN, F MIN, C MIN, Db MA7, D DIM, Eb MA7, B MIN87(B5), Ab MA7, C7, F MIN7, C MIN, F MIN, F MIN, F MIN, Bb MIN, F MIN, F MIN, C7.

Staff 1: Measures 1-4. Chords: C MIN, G MIN, C MIN, Db MA7. Includes a triplet of eighth notes.

Staff 2: Measures 5-8. Chords: C MIN, F MIN, F MIN, C MIN.

Staff 3: Measures 9-12. Chords: Db MA7, D DIM. Includes a triplet of eighth notes.

Staff 4: Measures 13-16. Chords: Eb MA7, B MIN87(B5).

Staff 5: Measures 17-20. Chords: Ab MA7, C7.

Staff 6: Measures 21-24. Chords: F MIN7, C MIN, F MIN.

Staff 7: Measures 25-28. Chords: F MIN, Bb MIN, F MIN.

Staff 8: Measures 29-30. Chords: F MIN, C7. Includes first and second endings.

CHE RUMBA

BY MARCO BITTELLI

♩ = 124

INTRO

B7

5

9

13

17

21

25

A

Amin

Bm7(b5)

E7

Amin

E7

Dmin

Amin

E

1.

2.

B

30 **A** **F#MIN**

34 **F#o7** **BMIN7** **Gm7(b5)**

38 **E7** **A**

42 **D** **DMIN7** **C#MIN7** **A** **E7** **A**

FINALE

46 **Amin** **B7** **Dmin** **E7** **Amin**

DESERT CALL

BY MARCO BITTELLI

♩ = 70 (BALLAD)

A D G D A7

GENNAIO '97

BY MARCO BITTELLI

♩ = 120

INTRO Amin⁹ Amin⁹/G B7(b9)/F# Amin⁹/E E7 Amin⁹ B7(b9)/F# B7

A

Amin

G/B

Bbmi⁹

D^badd⁹

Absus/D^b

D^badd⁹

Bb-

G^b6

Ab⁹

Fmi⁷

G^bmas⁷

Bbmi⁷

B

Badd⁹

A

E

B⁹

F#⁷

G#mi⁷

A#⁷ALT

D#mi⁷

A⁶

F#mi⁷

G#mi⁷

B⁷ALT

(C)

61 E F#m7

65 E A B7

69 B7 C#m7 B7

73 F#m7 G#m7 D E

77 D F# B7

81 E

85

SOLOS ON **(A)**

INTO THE NIGHT

BY MARCO BITTELLI

♩ = 150

A C M7(#11) G/B D^b C7 F6

B^b M7(#11) F/A B^b MIN7 D^b MA7 F7

B^b B^b MIN7 D^b+ G7 C7

B F B^b

F7 F7

C7 B^b7 F7

FORM : AABA

TIBALCOA

BY MARCO BITTELLI
AND DAVIDE BRILLANTE

$\text{♩} = 70$

RUBATO

CLM A47

The musical score is written for Piano and Cello. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as $\text{♩} = 70$. The performance style is indicated as *RUBATO*. The score is divided into two systems. The first system consists of three staves: Piano (treble clef), Piano (bass clef), and Cello (bass clef). The Piano part features a melodic line with slurs and accents, while the lower parts provide harmonic support with chords and moving lines. The second system continues the composition, with the Piano part showing more complex textures and the lower parts maintaining their rhythmic and harmonic roles. A rehearsal mark 'B7' is placed above the final measure of the second system.

Em7

5

Musical notation for measures 5 and 6. The system consists of three staves: Treble, Bass, and Bass. Measure 5 features a complex chord in the Treble staff with a fermata, and a bass line with a quarter note. Measure 6 continues the bass line with a quarter note and a half note. A fermata is placed over the Treble staff in measure 6.

Bb7

7

Musical notation for measures 7 and 8. The system consists of three staves: Treble, Bass, and Bass. Measure 7 features a complex chord in the Treble staff with a fermata, and a bass line with a quarter note. Measure 8 continues the bass line with a quarter note and a half note. A fermata is placed over the Treble staff in measure 8. The word "CRESO." is written below the Bass staff in measure 8.

Cmaj7

9

Musical notation for measures 9 and 10. The system consists of three staves: Treble, Bass, and Bass. Measure 9 features a complex chord in the Treble staff with a fermata, and a bass line with a quarter note. Measure 10 continues the bass line with a quarter note and a half note. Fermatas are placed over the Treble staff in both measures 9 and 10.

11

Musical score for measures 11-12. The score is in treble and two bass staves. Measure 11 features a treble staff with a melodic line and a bass staff with a bass line. Measure 12 continues the melodic and bass lines. The key signature is one sharp (F#).

13

Musical score for measures 13-14. The score is in treble and two bass staves. Measure 13 features a treble staff with a melodic line and a bass staff with a bass line. Measure 14 continues the melodic and bass lines. The key signature is one sharp (F#).

15

Musical score for measures 15-16. The score is in treble and two bass staves. Measure 15 features a treble staff with a melodic line and a bass staff with a bass line. Measure 16 continues the melodic and bass lines. The key signature changes to two flats (Bb, Eb) and the time signature changes to 3/4.

17

Musical score for measures 17-18. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble clef staff and two bass clef staves. Measure 17 shows a melodic line in the treble staff with a triplet of eighth notes, and a bass line with a quarter note and a half note. Measure 18 continues the melodic line in the treble staff and the bass line with a quarter note and a half note. The key signature changes to one flat (B-flat) at the end of measure 18.

19

Musical score for measures 19-20. The score is in 3/4 time and features a key signature of one flat (B-flat). It consists of three staves: a treble clef staff and two bass clef staves. Measure 19 shows a melodic line in the treble staff with a triplet of eighth notes, and a bass line with a quarter note and a half note. Measure 20 continues the melodic line in the treble staff and the bass line with a quarter note and a half note. The key signature changes to two flats (B-flat and E-flat) at the end of measure 20.

21

Musical score for measures 21-23. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three staves: a treble clef staff and two bass clef staves. Measure 21 shows a melodic line in the treble staff with a triplet of eighth notes, and a bass line with a quarter note and a half note. Measure 22 continues the melodic line in the treble staff and the bass line with a quarter note and a half note. Measure 23 continues the melodic line in the treble staff and the bass line with a quarter note and a half note. The key signature changes to one flat (B-flat) at the end of measure 23.

23

Musical notation for measures 23 and 24. The system consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has two flats (B-flat and E-flat). Measure 23 features a complex chord with a sharp sign above it. Measure 24 shows a continuation of the harmonic structure with a sharp sign above the chord.

25

Musical notation for measures 25 and 26. The system consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has two flats. Measure 25 includes a triplet of eighth notes in the top staff. Measure 26 continues the melodic and harmonic development.

27

Musical notation for measures 27 and 28. The system consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has two flats. Measure 27 includes a triplet of eighth notes in the top staff. Measure 28 concludes the system with a final chord in the top staff.

29

Musical score for measures 29-30. The score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a quarter rest, followed by a quarter note G4, a dotted quarter note F4, and a quarter note E4. A slur with a '3' indicates a triplet of these notes. The bottom two staves are in bass clef. The first staff has a dotted half note chord (F3, A2, C3) and a dotted half note chord (B2, D3, F3). The second staff has a dotted half note chord (F3, A2, C3) and a dotted half note chord (B2, D3, F3). A slur with a '3' is placed over the final two notes of the second staff.

31

Musical score for measures 31-32. The score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a dotted half note chord (F3, A2, C3) and a dotted half note chord (B2, D3, F3). The middle staff is in bass clef and contains a dotted half note chord (F3, A2, C3) and a dotted half note chord (B2, D3, F3), connected by a slur. The bottom staff is in bass clef and contains a dotted half note chord (F3, A2, C3) and a dotted half note chord (B2, D3, F3).

LIBERA

(BALLAD PLAYED FREELY)

BY MARCO BITTELLI

A Aadd9 Bmi7 Bb0

B F#7sus4 Bmi7 E7

3 5 7 10 12 14

16 **B⁹** **G^{#7}** **E⁷** **G^{#7}**

18 **C^{#mi7}** **E⁷** **A** **B^{b0}**

20 **A/B** **F^{#7}** **F^{#mi7}** **G^{#mi7}**

22 **C^{#7(b9)}** **F^{#mi7}** **G^{7(b5)}** **C^{#7}**

24 **D^{ma7(#11)}** **F^{#7sus4}** **E⁷**

FORM: AABA

LOOK INSIDE

BY MARCO BITTELLI

$\text{♩} = 200$



A



8 B^b ADD9 B^b MA7 B^b 6 B^b ADD9

D D7#11 G7(#9) F#7

B C

F#+

INTERLUDE

MINUENDO

♩ = 108 (FUNK)

BY MARCO BITTELLI

INTRO

2 TIMES



MOON DREAM

BY MARCO BITTELLI

♩ = 65

A G C M(MA7)/G F7(b5) G7/B

G M(MA7)/D G MIN6 C7(b5) F#M7(b5)

F7(b5) C M(MA7) Eb MA7(#5) B7

B E MA7 F# MIN7 B7 G# MIN7

C# MIN7 E F# MIN7 B7

E MIN7 A7 A MIN7 D13

NEXUS

BY MARCO BITTELLI

♩ = 174 (EVEN HEIGHTS)

C MIN

F MIN C MIN

A b7 G7 A b m i (a7) G 9 (b5)

NOTTE CUBANA

BY MARCO BITTELLI

♩ = 116 (HABANERA, HALF TIME FEEL)

INTRO F F₆ E_b₇ C₉ F_{add9} E_b₉ G_{7(b5)} F G_{7(5b,11b)}

Musical notation for the Intro section, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure. Chords are indicated above the staff.

A

First system of the main section, measures 5-8. Chords: F, G_{min7}, C₇, F. The melody features quarter and eighth notes.

Second system of the main section, measures 9-12. Chords: G_{min7}, C₇, F. The melody continues with quarter and eighth notes.

Third system of the main section, measures 13-16. Chords: D₇, G_{min7}, C₇, F. The melody includes quarter and eighth notes.

Fourth system of the main section, measures 17-20. Chords: D₇, G_{min7}, C₇, F. The melody features quarter and eighth notes.

Fifth system of the main section, measures 21-24. Chords: E₇/G[#], A_{MIN}. The melody includes quarter notes and triplets of eighth notes.

Sixth system of the main section, measures 25-28. Chords: E₇, A₇. The melody features quarter notes and triplets of eighth notes.

B

25 D G_7 $F\#_{min7}$ F_{dim} E_{min7} A_9

29 E_{min7} A_7

33 $F\#_{min7}$ B_7 E_9 C_{dim7} $C\#_7$

37 C_7 $C\#_{dim7}$ D G_{min6} D $C\#_{dim}$

FINALE

41 F F_6 $E\flat_7$ C_9 F_{add9} $E\flat_9$ $G_7(\flat 5)$ F $G_7(5\flat, 11\flat)$

SOLOS ON AAB

NUDO

BY MARCO BITTELLI

♩ = 156 (EVEN HEIGHTS)

[A] A A7 Dma7 C#mi7(b5)

[B] Dma7 A Emi7 A7

Dma7 A Dmin/A A Dmin/A

Dma7 A Emi7 Bmi7

Dma7 B7 Bb° E7

PEROEMI

BITTELLI

A BLUES BALLAD

GUITAR

Chords: C^{min}7, A^bmin7, G^{min}7, B^bmin7, E^b7

Measures 1-5

B SWING DOUBLE TIME

Chords: A^bmin7, D^b13, B^{min}7, B^bmin7, A^bmin7, A^bMAJ7, F#7(b9)

Measures 6-18

A

Chords: C^{MAJ}7, A7(#9), D7(#9), G7, C^{MAJ}7, C^{MAJ}7, F#7(b9)

Measures 19-26

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PULSES

BY MARCO BITTELLI

♩ = 164

INTRO: BASS ONLY (4 BARS)

A single bass staff in 5/4 time, containing four measures of music. The notes are: G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter).

BASS AND DRUMS (4 BARS)

A single bass staff in 5/4 time, containing four measures of music. The notes are: G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter).

A guitar staff in 5/4 time, containing measures 5 through 8. Chord symbols are placed above the staff: Bm7, Dm7, Gm7(#11), Bb7, Eb sus, Am7, D7sus4. The notes are: G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter).

A guitar staff in 5/4 time, containing measures 9 through 12. Chord symbols are placed above the staff: Gm7, Bb7, Ebm7(#11), F#7, Bm7, Fm7, Bb7. The notes are: G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter).

A guitar staff in 5/4 time, containing measures 13 through 16. Chord symbols are placed above the staff: Ebm7, Am7, D7, G, C#m7, F#7. The notes are: G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter).

A guitar staff in 5/4 time, containing measures 17 through 20. Chord symbols are placed above the staff: B, Fm7, Bb7, Eb, C#m7, F#7. The notes are: G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter); G2, B2, D3, G2 (quarter).

SOLOS ON FORM

RED SKY OF MYANMAR

♩ = 110 (JAZZ WALTZ)

BY MARCO BITTELLI

A G A13 A MIN6 G

5 9 13

B Eb F7

17 21 25 29

REVERSE

♩ = 188 (LATIN)

BY MARCO BITTELLI

INTRO

Musical notation for the Intro section, measures 1-4 and 5-8. The key signature is two sharps (F# and C#). The first staff shows a whole note chord of D major. The second staff shows a melodic line starting on G4, moving through F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, 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G-266, F#-266, E-266, D-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D-283, C#-283, B-284, A-284, G-284, F#-284, E-284, D-284, C#-284, B-285, A-285, G-285, F#-285, E-285, D-285, 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RITORNO

BY MARCO BITTELLI

♩ = 64

[A] B \flat Maj7 EbMaj7/G F B \flat 7

E \flat 6 F7/A B \flat Maj7 B \flat

[A] B \flat Maj7 EbMaj7/G F B \flat 7

E \flat F7/A B \flat Maj7 B \flat

[B] B Maj7 E Maj7 C \sharp ø D \sharp min7

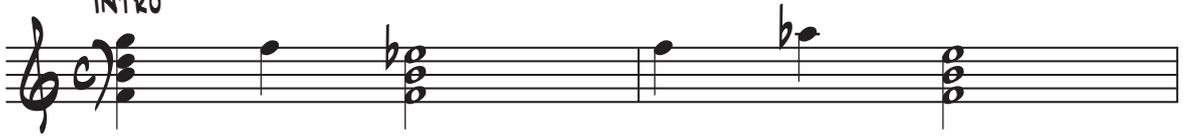
C \sharp min7 F \sharp 7 C \sharp ø B Maj7

SAMBANDU

By MARCO BITTELLI

♩ = 250 (SAMBA)

INTRO



Intro musical notation in treble clef, 4/4 time. It consists of a series of chords: a C major triad, a Bb major triad, a C major triad, and a Bb major triad.

A



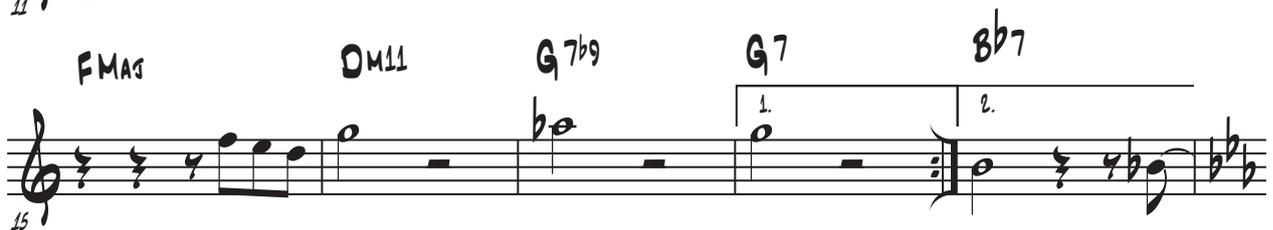
Musical notation for measure 3, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled CMA7.



Musical notation for measure 7, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled FM7(#11).



Musical notation for measure 11, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled BbMA7. The notation continues with a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled EM7(b9). The notation ends with a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled A+.



Musical notation for measure 15, starting with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled FMA7. The notation continues with a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled DM11. The notation continues with a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled G7b9. The notation continues with a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled G7. The notation ends with a quarter rest, a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The chord is labeled Bb7. The notation ends with a double bar line and a repeat sign.

8 EbMAG

20

BMAg

F7

24

Dmin/F

Bb/E

Dm/F

Bb/E

28

Am7(b9)

Eb9(#11)

D7(b9)

G7b9

32

SOMATUDE

BY MARCO BITTELLI

♩ = 100 (FUNK)

D MIN **4 TIMES**

D MIN

D MIN

F#sus4 **Eb7**

C/bb **Eb/Ob** **Gb/E** **A/G**

INTERLUDE DRUMS 4 BARS

SOMETHING TO REMEMBER

BY MARCO BITTELLI
AND HORACE YOUNG

♩ = 130 (BOSSA NOVA)

INTRO

$E\flat MA7$ $D\flat MA7(\#11)$

$C\text{maj}$ $B\text{MA7}(\#11)$ $B\flat mi7(b5)$ $G\flat7(b5)$

A $E\flat MA7$ $D\flat MA7(\#11)$

$A\flat MA7$ $C\text{maj}$ $B\text{MA7}(\#5)$ $B\flat MIN$

$B\flat mi7(b5)$ $G\flat mi7(b5)$

8

Badd11

A \flat 7(#11)

21

E \flat 7

D \sharp dim

C \sharp mi7

A7(#9)

25

D \flat A7

B \flat mi7(#11)

D \sharp mi7(#11)

D7(#9)

29

SOLOS ON FORM AAB

STRINGS OF THE PAST

♩ = 140 (JAZZ WALTZ)

BY MARCO BITTELLI

A E MIN

5

E MIN

9

B

14

18

22

26

30

S.V.

BY MARCO BITTELLI

♩ = 162

A

E^bMA₇ **F⁺MIN⁶/A^b**

Musical staff for section A, measures 1-4. Chords: **E^bMA₇**, **F⁺MIN⁶/A^b**. Includes triplets and slurs.

E^bMA₇ **G⁺M7(b₉)** **E^b7**

Musical staff for section A, measures 5-7. Chords: **E^bMA₇**, **G⁺M7(b₉)**, **E^b7**. Includes triplets and slurs.

A^bMA₇ **D⁺MIN⁶** **F⁺MIN** **G⁺PH₂Y₄**

Musical staff for section A, measures 8-11. Chords: **A^bMA₇**, **D⁺MIN⁶**, **F⁺MIN**, **G⁺PH₂Y₄**. Includes triplets and slurs.

B

G⁺MA₇ **C⁺M9(#11)**

Musical staff for section B, measures 12-14. Chords: **G⁺MA₇**, **C⁺M9(#11)**. Includes triplets and slurs.

E⁺MA₇ **A⁶**

Musical staff for section B, measures 15-16. Chords: **E⁺MA₇**, **A⁶**. Includes triplets and slurs.

G⁺MIN⁶/B^b **F⁺SUS** **F⁺MA₇** **F⁺7**

Musical staff for section B, measures 17-20. Chords: **G⁺MIN⁶/B^b**, **F⁺SUS**, **F⁺MA₇**, **F⁺7**. Includes triplets and slurs.

THE WHISPER OF TIME

BY MARCO BITTELLI

♩ = 64

INTRO

A A MIN

F/D

F

C

C

G7

B C MA7

A MIN

D7

D MIN/C

B M7(b5)

F

G7

C G/A

F/G

G/A A MIN11

D MIN11

F/G

2 TIMES. FIRST TIME MELODY

SECOND TIME SOLO ON AA, AND MELODY AND B AND C

URON

♩ = 212

BY MARCO BITTELLI

INTRO

C



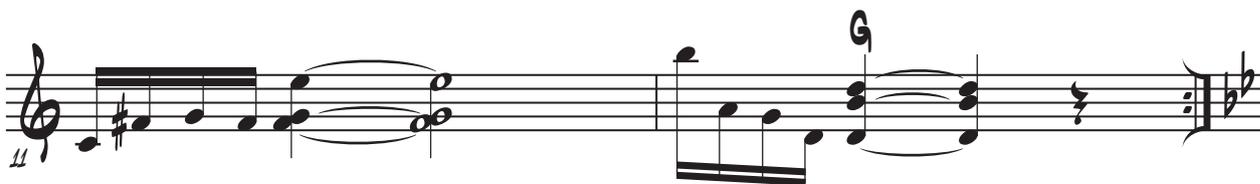
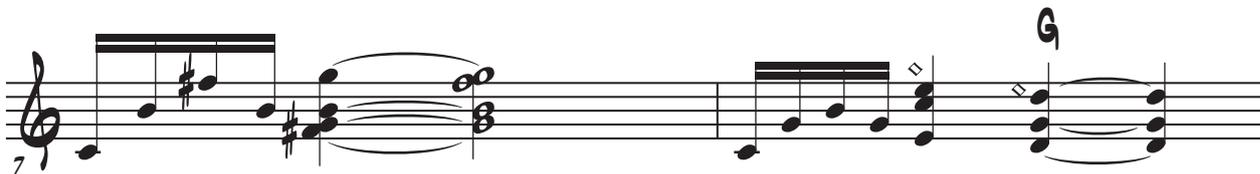
C

$\text{Ab Major} (-9)$



A

C



8 $B^b M A5 G$ $F13(b9)$ $G MIN$

13

Detailed description: This staff contains measures 13, 14, and 15. Measure 13 starts with a $B^b M A5 G$ chord. Measure 14 features an $F13(b9)$ chord. Measure 15 has a $G MIN$ chord. The melody consists of quarter notes: Bb, A, G, F, E, D, C, Bb.

$G^b(ADD2)$ $G MIN$ A^b $G MIN$ B^b9sus4 $D6b9$

15

Detailed description: This staff contains measures 15 and 16. Measure 15 has chords $G^b(ADD2)$ and $G MIN$. Measure 16 has chords A^b , $G MIN$, B^b9sus4 , and $D6b9$. The melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb.

D G $b^b\# E^6$ $A^b M A5 G(\#11)$

17

Detailed description: This staff contains measures 17 and 18. Measure 17 has chords D and G . Measure 18 has chords $b^b\# E^6$ and $A^b M A5 G(\#11)$. The melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb.

$E MIN^6$ $E7$ E^b7

19

Detailed description: This staff contains measures 19 and 20. Measure 19 has chords $E MIN^6$ and $E7$. Measure 20 has an E^b7 chord. The melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb.

$A^b M A5(-9)$

21

Detailed description: This staff contains measures 21 and 22. Measure 21 has an $A^b M A5(-9)$ chord. Measure 22 features a triplet of eighth notes: Bb, A, G. The melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb.

G

23

Detailed description: This staff contains measures 23 and 24. Measure 23 has a G chord. Measure 24 features a long note with a G chord above it. The melody continues with quarter notes: Bb, A, G, F, E, D, C, Bb.

WIND ON THE PALOUSE

BY MARCO BITTELLI

INTRO EMIN

(A) EMIN D

EMIN D

C F# B7 EMIN EMIN

B
G
C#7
F#MIN
C#MIN7

F#MIN7
F#MIN7
A#MIN7

F#MIN(MIN7)
E7
A#MIN7
F#MIN(MIN7)
E7
B7

FINALE
EMIN

SOLOS OVER A

MELODY B TO FINALE

♩ = 220

ON THE WRONG SIDE OF TOWN

BY MARCO BITTELLI AND
DAVIDE BRILLANTE

INTRO

8b 8b

8b

9

13

17

A 8b6 C/bb

Bm16 F#sus4

8 D^{MIN7} $F7$ $F\#^{MIN7}$ B^{MIN7}

29

$F\#^{MIN7}$ $G7$ $C\#^{MIN}(MAJ7)$ $F\#7(b5)$

35

A^{MIN9} D^{MIN7} D^b^{MIN7} A^b^{MIN7}

37

E^b^{MIN7} B^b^{MIN7}

41

45

SOLOS ON FORM TO 