

Il mio momento

Fabio Monaco

♩ = 120

Fretless a 6 corde
Basso

Piano

4

Bass

Pno.

8

Bass

Pno.

12

Bass

Pno.

16

Bass

Pno.

Detailed description: This system covers measures 16 to 19. The Bass line starts with a whole note G2, followed by quarter notes A2, B2, and C3. The Pno. part features a complex texture with sixteenth-note runs in the right hand and a bass line of quarter notes G2, A2, B2, and C3. A fermata is placed over the final measure (19).

20

Bass

Pno.

Detailed description: This system covers measures 20 to 23. The Bass line continues with quarter notes D2, E2, F2, and G2. The Pno. part maintains the sixteenth-note texture in the right hand, with the bass line moving to quarter notes A2, B2, C3, and D3. A fermata is placed over the final measure (23).

24

Bass

Pno.

Detailed description: This system covers measures 24 to 27. The Bass line has quarter notes E2, F2, G2, and A2. The Pno. part continues with sixteenth-note runs in the right hand and quarter notes B2, C3, D3, and E3 in the bass line. A fermata is placed over the final measure (27).

28

Bass

Pno.

Detailed description: This system covers measures 28 to 30. The Bass line has quarter notes F2, G2, A2, and B2. The Pno. part continues with sixteenth-note runs in the right hand and quarter notes C3, D3, E3, and F3 in the bass line. A fermata is placed over the final measure (30).

31

Bass

Em⁷(dorian)

Pno.

Detailed description: This system covers measures 31 to 34. The Bass line has quarter notes G2, A2, B2, and C3. The Pno. part continues with sixteenth-note runs in the right hand and quarter notes D3, E3, F3, and G3 in the bass line. A fermata is placed over the final measure (34). The text 'Em⁷(dorian)' is written above the Bass staff in measure 31.

34 Gmaj7(Lydian) Bbmaj7(Lydian) Am7(b5)
Bass C(melodic-minor)

Piano accompaniment (Pno.) in G major, featuring chords Gmaj7, Bbmaj7, and Am7(b5).

37 E7(b13)/G# Em(maj7)/G F#m7(b5)
Bass E(whole-tone) E(melodic-minor) A(melodic-minor)

Piano accompaniment (Pno.) in G major, featuring chords E7(b13)/G#, Em(maj7)/G, and F#m7(b5).

40 F7(#11)(dominant-lydian) Em7(dorian) Bm7/D
Bass B(dorian)

Piano accompaniment (Pno.) in G major, featuring chords F7(#11)(dominant-lydian), Em7(dorian), and Bm7/D.

43 C#m7(dorian) Cm(maj7)(harmonic-minor)

Piano accompaniment (Pno.) in G major, featuring chords C#m7(dorian) and Cm(maj7)(harmonic-minor).

46

Bass

Pno.

49 *Bbm(maj⁷)(harmonic-minor)*

Bass

Pno.

51

Bass

Pno.

54

Bass

Pno.

58

Bass

Pno.

62

Bass

Pno.

65

Bass

Pno.

70

Bass

Pno.

BASS SOLO

74

Bass

Em⁷(dorian) Gmaj⁷(lydian) Bbmaj⁷(lydian)

Pno.

78 Am⁷(b⁵) E⁷(b¹³)/G[#] Em(maj⁷)/G F[#]m⁷(b⁵)

Bass

Pno.

82 F⁷([#]11)(lydian-dominant) Em⁷(dorian) Bm⁷/D C[#]m⁷(dorian)

Bass

Pno.

86 Cmaj⁷(lydian) Em⁷/B Am⁷(dorian)

Bass

Pno.

90 Em⁷(dorian) C[#]m⁷(b⁵) Cmaj⁷(lydian)

Bass

Pno.

94 B⁷alt(superlocrian) Am(maj⁷)(melodic-minor) E/G[#] E⁷(sus⁴)

Bass

Pno.

Detailed description: This page contains a musical score for bass and piano. It is divided into four systems, each with a bass line and a piano line. The piano line consists of a treble and a bass staff. Chord annotations are placed above the bass line and below the piano line. Measure numbers 78, 82, 86, 90, and 94 are indicated at the start of their respective systems. The piano part features a consistent eighth-note accompaniment pattern. The bass part is mostly slash notation, indicating a walking bass line. The chord annotations include various modes and alterations such as 'melodic-minor', 'whole-tone', 'lydian-dominant', 'superlocrian', and 'omit4'.

98 E7(b9)(semitone-tone) Ebm7(dorian) Gbmaj7(lydian) Dm7/A

Bass

Pno.

D(dorian)

102 Bm7(b5)/F Abm7(dorian)

Bass

Pno.

D(melodic-minor)

105 Em(maj7)(melodic-minor)

Bass

Pno.

107 PIANO SOLO

Bass

Em7(dorian) Gmaj7(lydian)

PIANO SOLO
Em7

Pno.

Gmaj7

109 Bbmaj7(lydian) Am7(b5)

Bass

Bbmaj7 C(melodic-minor)
Am7(b5)

Pno.

111 *E⁷(b¹³)/G#* *Em(maj⁷)/G*

Bass *E(whole-tone)* *E(melodic-minor)*

Pno. *E⁷(b¹³)/G#* *Em(maj⁷)/G*

113 *F#m⁷(b⁵)* *F⁷(#11)(dominant-lydian)*

Bass *A(melodic-minor)* *F⁷(#11)*

Pno. *F#m⁷(b⁵)* *F⁷(#11)*

115 *Em⁷(dorian)* *Bm⁷/D*

Bass *Em⁷* *B(dorian)*

Pno. *Em⁷* *Bm⁷/D*

117 *C#m⁷(dorian)* *Cmaj⁷(lydian)*

Bass *C#m⁷* *Cmaj⁷*

Pno. *C#m⁷* *Cmaj⁷*

119 *Cm(maj⁷)(harmonic-minor)* *Gm/Bb(maj⁷)(melodic)* *Gm/Bb(maj⁷)(harmonic)* *Gm(maj⁷)/Bb(melodic)*

Bass *Cm(maj⁷)(harmonic)* *Gm/Bb(maj⁷)(melodic)* *Gm/Bb(maj⁷)(harmonic)* *Gm(maj⁷)/Bb(melodic)*

Pno. *Cm(maj⁷)(harmonic)* *Gm/Bb(maj⁷)(melodic)* *Gm/Bb(maj⁷)(harmonic)* *Gm(maj⁷)/Bb(melodic)*

123 *Bbm(maj7)(harmonic-minor)* *Fmaj7/A* *C7(b9)/A*

Bass

Bbm(maj7)(harmonic-minor) *A(phrygian)* *C(semitone-tone)*
Fmaj7/A *Fmaj7/A* *C7(b9)/A*

Pno.

126 *Fmaj7/A* *Fm7(b5)* *Bb7alt.* *Ebmaj7/G*

Bass

A(phrygian) *Ab(melodic-minor)* *Bb(superlocrian)* *Eb(lydian)*
Fmaj7/A *Fm7(b5)* *Bb7alt.* *Ebmaj7/G*

Pno.

129 *Em7(b5)* *A7alt.* *Dmaj7/F#*

Bass

G(melodic-minor) *A(superlocrian)* *D(lydian)*
Em7(b5) *A7alt.* *Dmaj7/F#*

Pno.

131 *Dm7(b5)* *Db7(#11)* *Cmaj7*

Bass

Dm7(b5) *Db7(#11)* *Cmaj7*

Pno.

135 *Am7(b5)* *D7alt.* *Gmaj7/B*

Bass

C(melodic-minor) *D(superlocrian)* *G(lydian)*
Am7(b5) *D7alt.* *Gmaj7/B*

Pno.

137 $G\#m7(b5)$ $C\#7alt.$ $F\#maj7/A\#$

Bass

$B(melodic-minor)$ $C\#(superlocrian)$ $F\#(lydian)$

Pno.

$G\#m7(b5)$ $C\#7alt.$ $F\#maj7/A\#$

139 $Gm7(b5)$ $Gb7(\#11)$

Bass

$Gm7(b5)$ $Gb7(\#11)$

Pno.

141 $F\#m7(dorian)$

BASS SOLO

Bass

Pno.

146 $Fmaj7(lydian)$

Bass

Pno.

150

Bass

Pno.

154

Bass

Pno.

158

Bass

Pno.

162

Bass

Pno.

165

Bass

Pno.

168

Bass

Pno.

171

Bass

Pno.

174

Bass

Pno.

178

Bass

Pno.

185

Bass

Pno.