

# QUANDO

ARRANGEMENT - DAVID LO CASCIO

PINO DANIELE

♩ = 80

PIANO INTRO

4

UPRIGHT BASS

Musical notation for Upright Bass and Piano Intro. The Upright Bass part is a single staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The Piano Intro part is a single staff in treble clef with a key signature of two sharps and a 4/4 time signature. The number '4' is written above the piano staff.

INTRO

(VII<sup>7</sup>) (I-7<sup>7</sup>) (V / VII<sup>7</sup>)  
A(add9)/C# Bm<sup>7</sup> E(add9)/G#

Musical notation for Piano and Drums (measures 5-8). The Piano part consists of two staves (treble and bass clef) with a key signature of two sharps. The Drums part is a single staff with a key signature of two sharps. The Piano part includes a melodic line in the treble clef and a bass line in the bass clef. The Drums part includes a snare drum line with 'x' marks indicating hits. The measures are numbered 5, 6, 7, and 8. The time signature changes from 4/4 to 3/4 at measure 6 and back to 4/4 at measure 8.

Musical notation for Piano and Drums (measures 9-12). The Piano part consists of two staves (treble and bass clef) with a key signature of two sharps. The Drums part is a single staff with a key signature of two sharps. The Piano part includes a melodic line in the treble clef and a bass line in the bass clef. The Drums part includes a snare drum line with 'x' marks indicating hits. The measures are numbered 9, 10, 11, and 12. The time signature changes from 4/4 to 3/4 at measure 9 and back to 4/4 at measure 12.

2

(VII) (I) (V / VII) (VII) (V - 7 EOLIAN)

12 ~~S~~ A(add9)/C# Bm7 E(add9)/G# G/A F#-7

A

PNO.

DR.

(I-7 B13) (II 6 PHRYGIAN) (V) s (VII) (I)

15 Bm7(b13) C6(#11) F#7(#9) A(add9)/C# Bm7

PNO.

DR.

( V / VII )

( VII )

( V -7 EOLIAN )

19 E(add9)/G#

PNO.

DR.

( II MAJ7 PHRYGIAN )

( IV -7 )

( V 7 )

21 Cmaj7(#11)

PNO.

DR.

(IV -7) (III) (V#11) (V7) (IV-7) (III) (V#11) (V7)

4

24 Em/D D C/A# F#7(#9)/A# Em/D D C/A# F#7(#9)

PNO.

U. BASS

DR.

(III MAJ7) (V 7)

28 Dmaj7 F#7(#9)/A# Dmaj7

PNO.

U. BASS

DR.

(IV-7) (III) (V#11) (V7) (IV-7) (III) (V#11) (V7)

2. 3.

32 Em/D D C/A# F#7(#9)/A# Em/D D C/A# F#7(#9)/A#

PNO.

U. BASS

2. 3.

4

DR.

(VIMAJ7) (I-7) (VII-7 PRHYGIAN) (V-7 EOLIAN) (II)

36 Gmaj7 B-7 Am7 F#m7 Bm7 C/D

PNO.

B

4

DR.

(VI MAJ7) (V/ VII) (V-7) (I-7) (VII 7)

6

40 Gmaj7 E(add9)/G# F#m7 Bm7 A7(SUS4)

PNO.

DR. II % % 4 %

(IV -7) (III) (V#11) (V7) (IV-7) (III) (V#11) (V7)

43 Em/D D C/A# F#7(#9)/A# Em/D D C/A# F#7(#9)/A#

PNO.

U. BASS

DR. II 4 IIII

( III MAJ7 )

( V 7 )

TO CODA

7

47 Dmaj7

F#7(#9)/A#

Dmaj7

F#7(#9)/A#

PNO.

TO CODA

U. BASS

TO CODA

DR.

SOLO SECTION

8

51 A(add9)/C# Bm7 E(add9)/G# A7(SUS4) Bm7

Dr.

55 Cmaj7(#11) F#7(b13) A(add9)/C# Bm7 E(add9)/G# A7(SUS4) F#m7 Cmaj7(#11)

Dr.

61 Em7 F#7(#9)/A#

Dr.

63 Dmaj7 F#7(#9)/A# Dmaj7 D/Bb F#7(#9)/A#

Dr.

68 Gmaj7 Am7 Bm7 D7(SUS4)

Dr.

72 Gmaj7 E(add9)/G# F#m7 Bm7 A7(SUS4)

Dr.



75 Dmaj7 F#7(#9)/A# Dmaj7 Dmaj7

U. BASS

DR.

D.S. AL CODA

D.S. AL CODA

79 Dmaj7 F#7(#9)/A# LAST TIME ONLY ON CUE A(add9)/C# Bm7 Cmaj7(#11)

PNO.

U. BASS

DR.