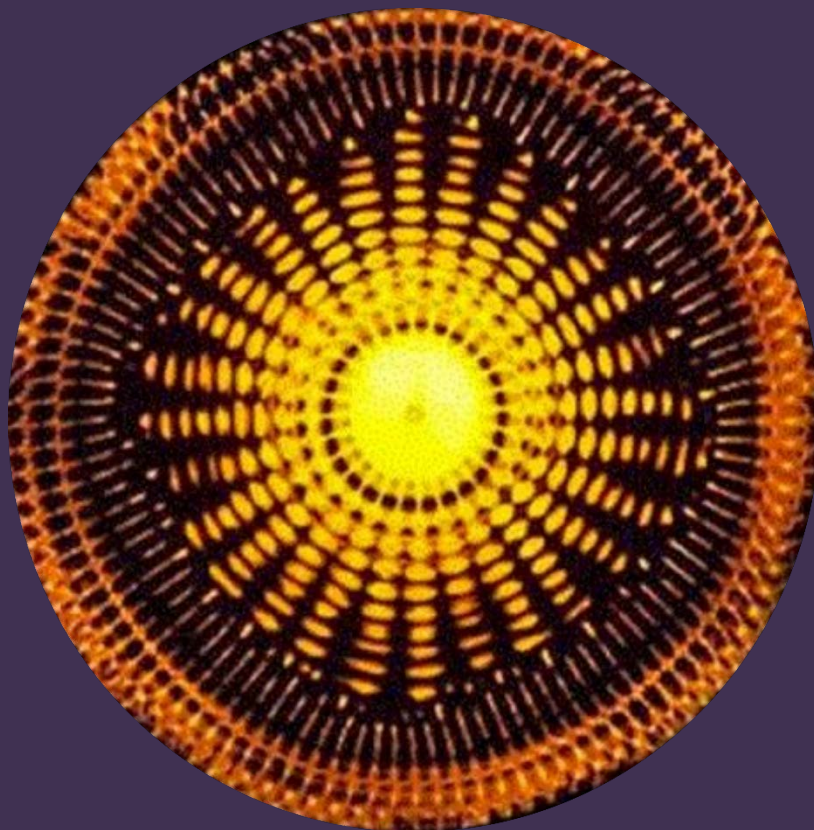


THE MUSIC OF

VICTOR CIDNAVI



Over 60 Compositions
by Jazz Saxophonist Victor Cidnavi

For **(Bb)** Instruments

naturally tuned to A = 432 Hz

Blues and R&B

- At Gunpoint You Can
- Black Flash Blues
- Bubble Gum Blues
- Earth Blues
- I Saw it Comin'
- Serpent's Dance
- Sottise No. 2 en Bleu
- Stop - No More Hoax
- Wood for the Fire

Free Jazz

- A Tribute to Albert
- Black Swan
- Different Yet Same (ssax)
- Formlessness
- Immortality
- Indigo
- Magnificence
- Never Mind
- Pure Potentiality
- Resonance of Love
- Resurrection
- Song in D Majestic
- Truthfulness
- Und es ist Vollbracht
- Zeo

Funk

- Bridging the Gap (ssax)
- Desert Fire
- Don't Look Back (ssax)
- General Cricket
- Now What?
- Reconquista Alemania
- Return to Shangri-La
- Strictly Positive
- Torus Power

Hard Bop

- Blue 'n' Bold
- Monky Party
- Tonology (ssax)
- Truth is Taking Over
- Viper's Canou

High Energy Jazz

- A Man Being Hu (ssax)
- Black Water River
- Consciousness Itself
- Free Now
- Kundalini Blue
- Lummerland (ssax)
- Unconditional Love

Latin Jazz

- Straight Edge
- Sun Dance
- The Holy Sun Absolute (ssax)

Oriental Jazz

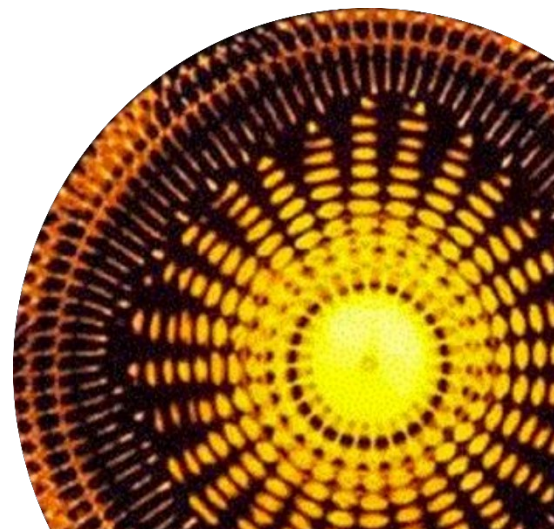
- Dance for Free (ssax)
- Nooshe Jan
- Slow Flow
- The Last 10% (ssax)

Smooth Jazz

- Inherit the Earth
- Journey to Wholeness
- On the Rise
- Pharaoh's Dream
- Sea of Love

Space Jazz

- Exit to Omniverse
- Otherworldly Worlds
- Out of Comfort



Bb

A Man Being Hu

Victor Cidnavi

Med. Waltz

A

G mi

C mi7

G mi7



G mi

1. Ab maj7#11 G mi7 | 2. Ab maj7 G mi7



B

(Solo: F maj7)

Bb maj7#11/F

F maj7#11

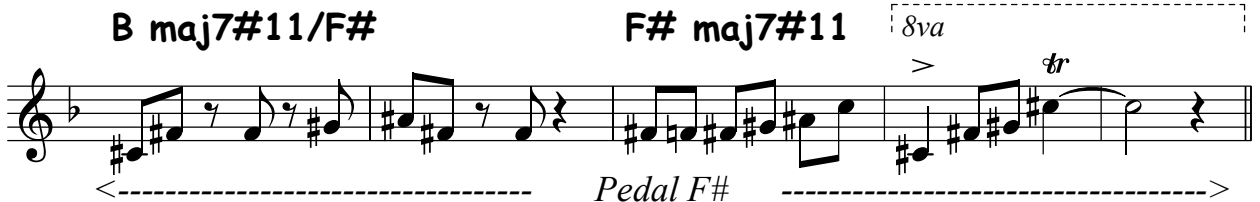


(Solo: F# maj7#11)

B maj7#11/F#

F# maj7#11

ssax: cis dis fis cis (tr.)



A

G mi

C mi7

G mi7



No octave key

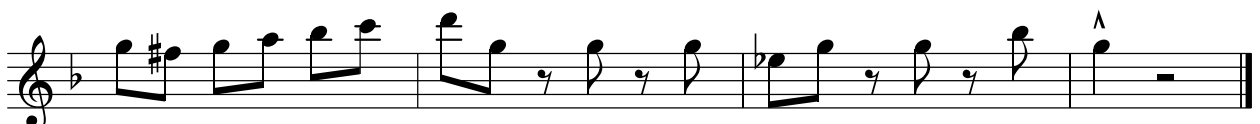
Fine: g es g g c _ (g c)n _ bb g

Fine
(Stop)

G mi

Ab maj7#11

G mi7



Form: AABA (8-8-9-8)

Solos: AABA (8-8-8-8)

Sopran sax!

Bb

A Tribute to Albert

(Die Implosion des Ichs im Sein)

Freely

F maj

F maj

Drums: free pulse, 1 x ad lib.

D mi A mi 8va D mi A mi

Bb maj7 A mi 8va Bb maj7 A mi

A mi 8va A mi

A mi Bb maj7 A mi A mi

A mi G Ami F maj

tr *rit.*

Solos on F majestic(ally free) x E mi7 x A mimaj7

VC poly3 (rhythm., harmon., melod.)

At Gunpoint You Can!

Bb

Slow R&B / Funk
Oriental Groove

(for David R. Hawkins)

Victor Cidnavi

Fine (Stop)
Bb mi7

Intro/Outro G mi7b5

Bb mi7

G mi7b5

A

Bb mi7

Stacc.

Eb 7 = Ab maj7

G °7 = A 7b9 = C 7b9 = Eb 7b9

Bb mi7

1. 2.

B

G °7 = g a bb c dis fis
G °7 = g bb cis e g

Bb mi7

G °7 = A 7b9 = C 7b9 = Eb 7b9 N.C. (Solo: F 7b9b13) c tr. des

A

Bb mi7

bb des f bb

Eb 7

g g bb bb des des g

G °7 = g a bb c dis fis
G °7 = g bb cis e g

Bb mi7

Outro = Intro (Stop)

Form: Intro AABA Outro

Bb

Black Flash Blues

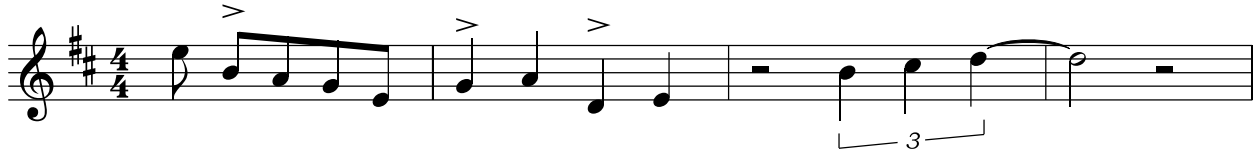
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Long-meter R&B

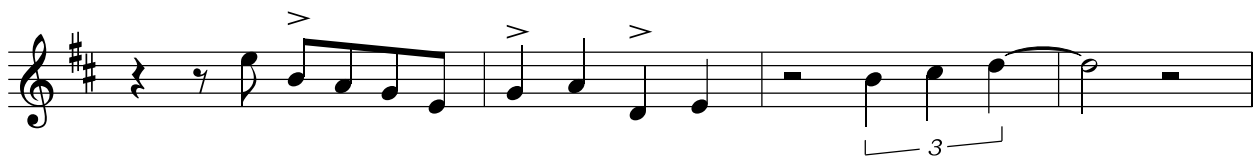
Stretchin' & Rollin'

"Everything is perfect, was perfect, will be perfect. Perfectly imperfect, perfectly perfect, always and ever perfect. Hu."

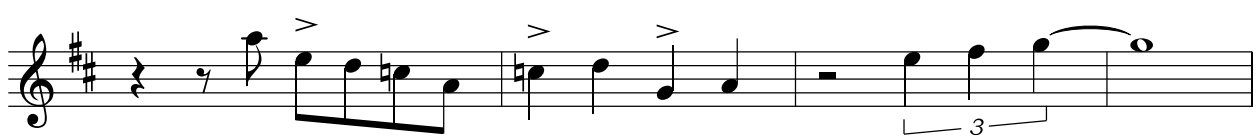
All 8va **E mi7**



E mi7

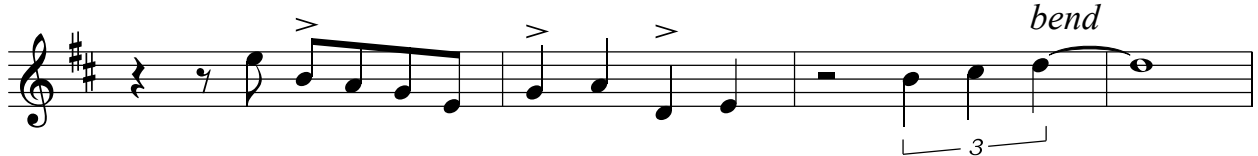


A mi7



E mi7

(Fine: ⊕)



A 7 Stacc.

G 7

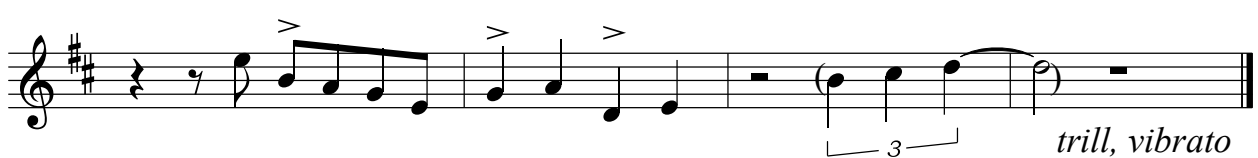
Freely

bend to bb



E mi7 Stacc.

"Black Flash Blues" (**B 7 b9b13**)



⊕ Fine Repeat 2 times (or ad lib.) - drums solo



E mi7

STOP





Black Swan

Victor Cidnavi

Intro: 5-tone Japanese In Scale (Sakura; Raga Gunakri) e-f-a-h-c-e-f (Emi sus4b9b13)

Freely
Rubato

A mi **B mi7b5** **E 7sus4b9b13**

E 7sus4b9b13
8va una mas

A mi **B mi7b5** **E 7sus4b9b13**

E 7sus4b9b13
8va nada mas

A mi7 **D mi7** **A mi7** **D mi7**

Slowly and steadily; vibrato

8 phrases: even 4ths; no chords, e.g. ending c, h, d, a; e, gis, f, a

Hu

Una mas - Nada mas - Hu

Bb

Black Water River

Victor Cidnavi

Intro: **G mi7** (2 bars) - **Ab maj7** (2 bars) *d*

Slow/Med. Waltz

Bass line: *g g g g*

g g g g

es

All 8va

A **G mi7** *d*

Eb maj7#11

g g g g
d

f fff
c

Ab maj7#11 **G mi7** **Ab maj7**

G mi7

Bb maj7

1.

2.4.

3.

Fine: 8va Falon *bb g bb a g f es (d bb g)*

B

(Solo: **F 7**)

Bb maj7/F

tr

Eb maj7#11

tr

<----- Pedal F ----->

(Solo: **F 7**)

Bb maj7/F

tr

A mi7b5

Da Capo al (3) & [C]

D 7b9b13

<----- Pedal F ----->

C

G mi7/D

C 7sus4

G mi7/D

C 7sus4

tr

<----- Pedal C ----->

(FINE)

G mi7/D

C 7sus4

A mi7b5

Ab 7#11

<----- Pedal C ----->

A A B A C A

Da Capo al (4)

Solos: Form **A A B A (C A)** OR

(Sopran sax)

AA + B1-6 ad lib. & on cue B7-8 + A (+ C1-6 ad lib. & on cue C7-8 + A)

Bb

Blue 'n' Bold

Victor Cidnavi

INTRO /
(OUTRO) ♩ = 152

G Ab G Ab (OUTRO)
(INTRO)

Freely **G maj7 Ab 7**
stacc.

G maj7 Db 7 #11
tr.

Db 7 #11 G 7

C 7 #11 Db 7
[harmonics]

SOLO: D7 #11 C 7 Db 7 D 7 F# 7 G 7 Ab 7
[schleppend] [blue 'n' bold]

G maj7 Ab 7
[no octave key]

G maj7 Db 7 #11

Fine: Repeat last 2 bars - Outro

Bubble Gum Blues

Bb

Victor Cidnavi

Long-Meter Blues (32 bars)
New Orleans Groove

Eb 7 \wedge $>$

Eb 7 \wedge

Ab 7 \wedge

Eb 7 \wedge

Swing

Bb 7 **Ab 7** [drums break]

New Orleans *8va*

Eb 7 **(Bb 7)**

Fine: *8va*

Eb 7

"I'm telling you it ain't no fun -
She's treating me like a bubble gum"

Lick: b3,3,#5,8,b3,8,5

[It's a bubble gum goose!]

Bb

Consciousness Itself

(Greetings to Adi Saj)

Freely; Freshly Up

Victor Cidnavi

A B mi7b5/D

B mi7b5/D D 7#11

B E 7 9b13

D 7 #11 E 7 9b13

C E 7 9b13

Form: ABC ABC - Solo - ABC ABC`

Solo: E 7 9b13

(A mimaj7, G# 7#9/b9, C maj7+, E maj7b13)

Transition to Theme 2:

Fragmented c - f#/e/d/c OR

3 x Scale from e d c to d'''

C' E 7 9b13

Rit.

Dance for Free

Bb

(Alap) Intro: B5-7

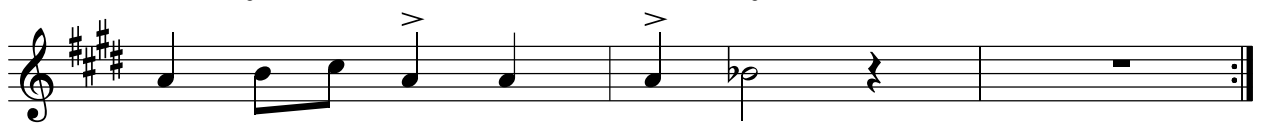
Victor Cidnavi

Oriental A A maj7#11



A maj7#11

Bb maj7#11



B A maj7#11 Bb maj7#11 A maj7#11 D maj7#11

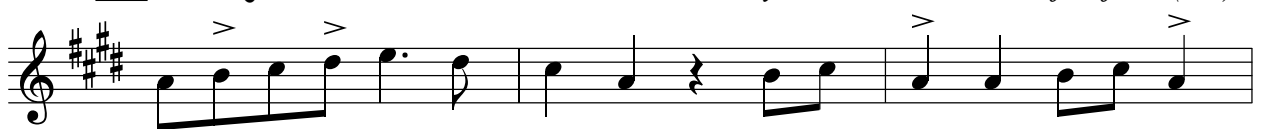


A maj7#11 Bb maj7#11 A 7b9#11 (Fine)



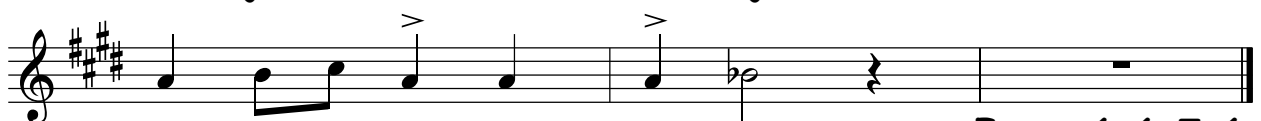
A A maj7#11

*Just say thank you to your arms / legs / knees / feet
- 'cause that's all you need - to dance for free (3 x)*



A maj7#11

Bb maj7#11



Form: 6-6-7-6

SOLO

OR A 7b9#11 (switch to D 7) (quote Red Baron)
A maj7#11 (Bb maj7#11 A maj7#11) Bb maj7#11



START: B5-7 (A A B A) => SOLO => END: (A A B A B)

Different Yet Same

Bb

(Same Yet Different)

Victor Cidnavi

Freely **G mi** **C mi7/G** **G mi** Side **D/E**

no octave key *break up tone (one-sided pressure)*

G mi **C mi7/G** **G mi**

C mi7

1. */c /g (African)*

C mi7 (no octave key) *f*

2.

C mi7 **G mi7** *Rit.* **Fine**

Solo

In time **A mi7b5b913**

End solo: **D 7b9b13/A** *sim.*

Sopran sax!

Earth Blues

Bb

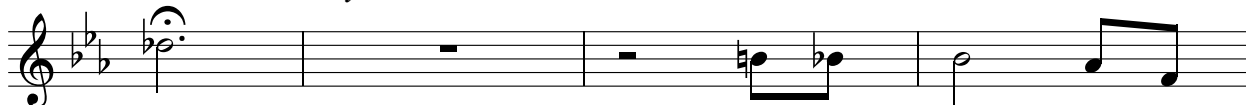
Victor Cidnavi

Slowly & Freely

F mi7
tr bb



Bb mi7
tr des + e-key



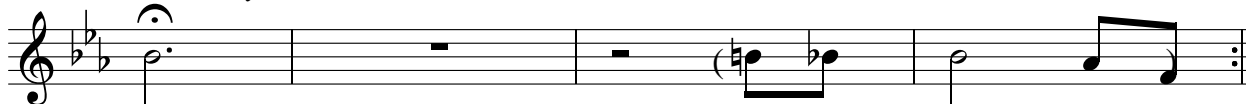
F mi7
tr des = e-key + bend

N.C.



C 7b9b13
tr e-key + h

1. 2.



no octave key, tr. bend

F mi7

FINE



tr. c

Bb

Exit to Omniverse

Victor Cidnavi

Intro: G maj7 - F maj7

Firmly

A G maj7 F maj7#11 G maj7 B mi7



C maj7#11 Bb maj7#11 C maj7#11 ^{1.} F maj7#11



Out - E-xit to Omni-verse! We're le-a-ving this Uni-verse, be-yond the Moon and Sa-turnian rings, we're free from this Ma-trix // far away from these mad tricks. Finally ...

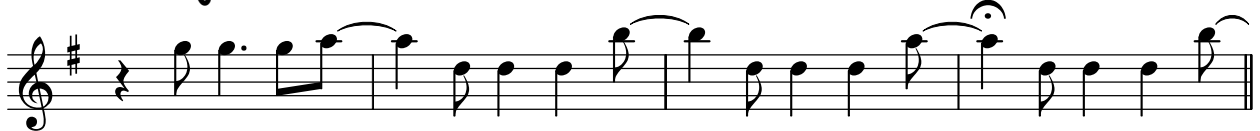
^{2.} **B** *Moderately*

F maj7/C C maj7#11 B mi7 A mi7 B mi7



FINE: Repeat, 8va, h e g e g _a, d cc hh aa e g, G maj7

C maj7#11 B mi7 C maj7#11 B mi7 *h cis d e - h e g*



A C maj7#11 F maj7#11/C G maj7 B mi7



Form: AABA - Solos - AAB

SOLOS

Sopran sax!

C maj7#11 Bb maj7#11 C maj7#11 F maj7#11



flatter tongue; h h a _a; quote "The Creator" (h d...d c c /d... e c c)

Formlessness

Bb

Victor Cidnavi

Freely, Rubato

A mi7

A mi7 **G mi7**

B 7#5 **E 7#5** **A 7alt.**
(G with D side key; no octave key)
(efe a_)

A mi7

Collective repeated theme (8va) with interspersed individual free solo improvisations
SOLO

Ab 7#9 (b9, #11, #5)

flatter tongue

(or D7#11/Ab = A mimaj)

C# 7+ (whole tone)

Repeated signal motifs for transition from:

Theme to Solo Scale 1 (half-step down), Scale 1 (altissimo) to 2 (bottom register),
and Scale 2 (altissimo) to Theme (8va)

Transition from Scale 1 to 2: as c d ges as a h c d ~ as d ~ as d e e d

Back to theme: (a h cis) f a (h) c# - d - e - c# (d c#)

Fine: h c c_, h c c_, c-a, c-a, a (mind opener)

Free Now

Bb

(Die, die können, können nicht; die, die nicht können, können.)

Freely

Victor Cidnavi

Intro

G mi7

Bb mi7

Latin

A

G mi7

Eb 7

G mi7

Ab 7

Let me sing this song to you Let me sing it out loud

G mi7

C mi7

D 7b13

G mi7

I can't hold it back no more I gonna shout it out

B

G mi7 (sim.)

D 7b13

G mi7 (stacc.)

D 7b13

What holds you back to be Free now Sort out your life to be Free
You've got to be free now

A'

G mi7

Eb 7

G mi7

Ab 7

G mi7

C mi7

FINE: Repeat 8va / Rit.

C mi7

G mi7

D 7b13

G mi7

SOLOS on G mimaj7 - Thema (ABA') - Outro

Backing: (G mi7) 4 x (d f g) d f (C mi7) g es

Freely

Outro

D 7b13

C mi7

Ab maj7#11

D 7b13

G mi7 plus
FINE



General Cricket

Victor Cidnavi

R&B Groove

C# mi7 *bend*

C# mi7 *(cis dis)* *bend*

F# 7 **A 7(#11)** *Freely*

Fine: 8va

C# mi7 **Fine (G# 7b9b13)**

stutter

tr. (h/c/cis/d/cis/c/h) bend (8va) h h cis tr.

I Saw it Comin'

Bb

Victor Cidnavi

Blues

D mi **D mi7**

I saw it co-ming bro-ther (sis-ter) I saw it co-ming sis-ter (bro-ther)

G mi7 [saxophone only - theme 1 only]

you just did-n't take care e-nou-gh and kept the

D mi7 **A 7b9b13 [or Bb 7b9]**

fi - re bur nin' low so now you're go-ing out wi - th a -

G 7 [or A 7b9] D mi 8va; theme to solos ...

no - ther lo-ver

8va Fine - Freely (1) (2) (3)

no - ther lo-ver

(F) *ad lib.* *ad lib.*

no - ther lo-ver

Theme 1: 13 bars - no repeat (slow)

Transition to R&B tempo

Solos: 12 bar choruses

Theme 2: 12 bars - no repeat (R&B tempo)

Fine: Freely - 3 x motif - top to bottom

Immortality

Bb

Victor Cidnavi

Freely

Solemnly All 8va **Bb mi7**

F mi7



Bb mi7

F mi7



F# maj7#11

F mi7



Bb mi7

C mi7



Db maj7#11

F mi7



T1/2 (freely) - Solo (in time) on F mi7b13 (Bb mi7 / C 7alt. Bridge) - T3 (freely)

Indigo

Bb

(To be Right on the Wrong Way)

Victor Cidnavi

Freely **Bb maj7** **C mi7**

Ab maj7 **Eb maj7** 1.

2. **C mi** **F mi7** **Bb 7** **Eb maj7** *Fine*
(ohne octave key)

Form: AABB - drums fill in - 8va AABB

Solos on Eb maj7#11 add b3
(x C# mi7 x)

Bb

Inherit the Earth

Latin / Soul

Victor Cidnavi

A1 *Freely* **A mi (b13)** **G maj (no 7th)**

F maj7#11 **G maj (no 7th)**

A2 **A mi** **G maj**

F maj7#11 **G maj (no 7th)**

[SOLO: **A mi7b13** **G 7**]

B **A mi** **G maj**

[SOLO: **F maj7#11** **E 7b9b13**]

F maj7#11 **G maj**

g bb g_ g bb g a f_ d c_
Flatter tongue

FINE a a 8a_ a a 8a_ a a 8a h h g_
g c g c d_ g c g c c d_ c a_

BREAK

(Soprano sax: 8ba)

Solos on B-Part (8 bars)
after 1st chorus

Journey to Wholeness

(In thy Name)

Bb

Relaxed

Victor Cidnavi

African (hand drums)

Intro Cave! **G mi7**

1. **(G 7sus4)**



2. **(G 7sus4)**



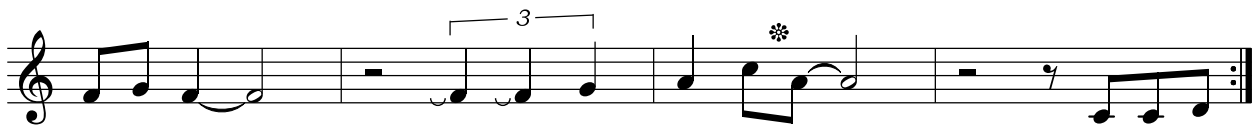
Slowly
C maj7

F maj7#11



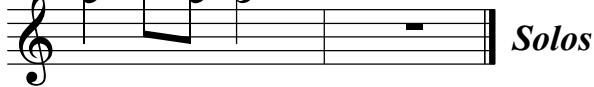
1.-3. **G 7sus4(9)**

D mi7



Theme 1) 2 x lower register, 1 x middle register, 1 x top register (8va)
Theme 2) 1 x middle register (c~e~a), 1 x middle register (Fine)

4. *8va* **G 7sus4** [*a g d e*]
flatter
tongue



Ja_a_'g e'd c'a c'd e d_

In your life expect some trouble -
but if you worry you make it double -
don't worry, be happy
e e g c c c e
c d d c d c e c d
e c c e c c

Fine

G 7sus4

C maj

Optional loops +/- 3 fingers
(+/- pressure) - (g c d)4 => 2 x



(+ tief C)

Kundalini Blue

Bb

Victor Cidnavi

Intro *Andante* **Bb 7+** **Ab 7+**

8va

Musical staff 1: Intro section, Andante tempo, Bb 7+ and Ab 7+ chords, 8va marking.

Gb 7+ *Up tempo*

Musical staff 2: Gb 7+ chord, Up tempo marking.

Freely **Bb mi7**

Musical staff 3: Freely tempo, Bb mi7 chord.

Musical staff 4: Continuation of the Freely section.

Musical staff 5: Continuation of the Freely section with triplets.

Musical staff 6: Continuation of the Freely section.

Bridge

Eb mi7

F 7b9b13 *I - A (Scream)* *I - A (Scream)* *8va*

Bb mi7 *8va* *NOT 8va*

G mi7b9#11(maj7)

*F., f. t. me h.
cis cis <bb>as <c*

(G mi7b5, Bb mi7, Bb 7#9, Ebmi/G ?)

End solos on Bb 7+ => Intro

Outro

NOT 8va *Slowly* *NOT 8va* **Bb mi7**

F., f. t. me h. **A °7** **F 7b9b13** *tr* **Bb mi ***

*Repeat last motif 3 x
Bb ~ F f ~ c (tr. bb) - knee a
Hu*

Lummerland

Bb

Intro: B1 - B4

Victor Cidnavi

Nordic Jazz Waltz

A

F# maj7 B mi7

F# maj7

Fine: F# maj

1.

2.

F# maj7

B mi7

(Rit.)

A maj7#11

(Rep. fis_(f fis) - bb fis_)
dim.

B

Freely

B maj7#11

A maj7#11

G maj7#11

F# maj7

DC al Fine

Form: Intro - AAB(A) - Solo - AABA

Solo Changes & Bassline

A

F# maj7

B mi7

F# maj7

A maj7#11

B

B maj7#11

A maj7#11

G maj7#11

F# maj7

A

F# maj7

B mi7

F# maj7

A maj7#11

Magnificence

Bb

Victor Cidnavi

Freely, Softly, Rubato **A** C# 6/9 (no 7th)

C# 6/9 (no 7th) **B** 1. vibrato

F# 6/9 C# 6/9 F# 6/9 C# 6/9

2. **B'** C# F# maj7 C#

D# mi7/9 C# G# 7sus4/13

a tempo (latin groove) Japanese style - Cathedral Organ **Form ABAB'**
Fine drums freely against long notes

SOLO C# 6/9 no 4/7 F# maj7#11
 cis dis f gis bb cis

D# mi7 G# 7sus4 gis bb cis dis fis

Monky Party

(Viva Musica in Germania)



Victor Cidnavi

Intro

Medium-up

G maj7

>ung >ah .a .ta >tikki >takka >tikki >tah >ung >ah takka >tikki >tah



8va

Stacc.

A G maj7



G maj7

1.

D maj7b3b13 (FINE: Repeat 3 x, bend & 8va)



2.

D maj7b3b13

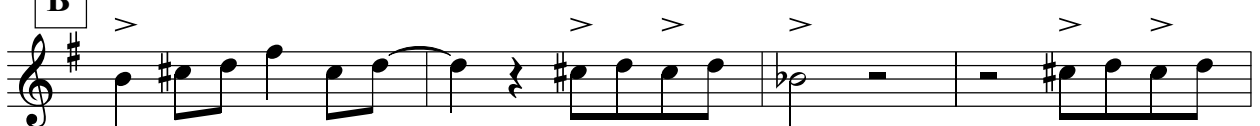


Freely

B B mi7

Bb °7

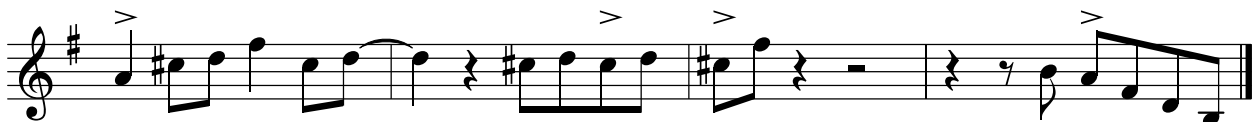
(A 7)



D maj7

F# 7alt.

D.C. al Fine



>h cis >d e >fis h / cis

no octave key, In Walked Bud

Form: AABA

Sopran sax

During SOLOS: h a fis d h / >d >d _e >d d >d d d >d _c

Never Mind

Bb

Victor Cidnavi

Freely **G mi** *vibrato* **Eb maj7**

G mi7 *Laid back* **F mi7** **G mi**

Ab maj7 *Laid back 8va* *Side E*

G mi **Fine: Rit.**

left hand only

Drums straight groove

Solo a tempo: N.C.
(G mimaj7b5 b13 no13) *8va*

End Solo - out of time

Nooshe Jan

Bb

(F., f., take me higher)

Victor Cidnavi

Alap (= Coda)

All 8va Freely

Intro

Oriental Jazz Rock

C# mi

F# mi

C# mi *

F# mi / C#

A

In time

G# mi7

C# mi7

G# mi7

1. 2. (doubling with Guitar)

B

G# mi7b5

G# mi7 G# mi7b5

1. G# mi7 2.

A

G# mi7

(8va) cont.

=> Solos on G# 7b9b13

Freely

Coda

G# 7b9

tr

A maj7

h h a

=> Thema A B A then Coda

F# mi7

cis cis dis dis cis gis a

Break

Freely

Outro

A maj7

B maj7

C maj7

D maj7

Rit.

G# mi7b9b13

In time

Repeat 2 x + 2 x 8va + (h<cis<gis-gis-h-h- cis + cis>a) + 2 x (h-h-gis)

Bb

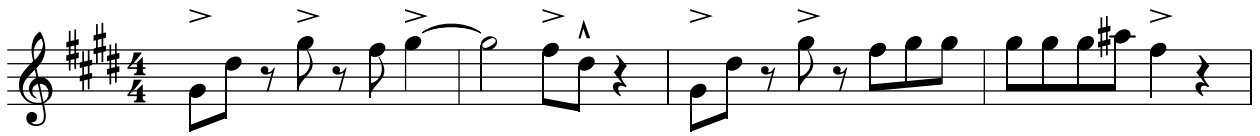
Now What?

(Die Punktlandung)

Long-Meter Oriental Funk 'n' Hustle

Victor Cidnavi

G# mi7 (b9b13)



On the Rise

Bb

Victor Cidnavi

A *Softly* **F maj7** **G mi7**

Bb maj7#11 **F maj7** **F maj7** *8va Softly*

B **F maj7** **G mi7**

Bb maj7#11 **Eb maj7#11 f** *BREAK p*

A **F maj7** *Fine* **G mi7**

Bb maj7#11 **F maj7**

Form: AABA (8-8-9-8) - Solo on A part - AAB-Fine (8-8-9-1)

Bb

Otherworldly Worlds

Victor Cidnavi

Space hymn

A A maj7 D maj7#11

B E maj7

Otherworldly worlds, shine like the stars ... So far, yet so close ... for the one who knows

Eb maj7

A' A maj7 D maj7

A maj7 A maj7 (Break)

C D 7b9#9#11#5 (2 x side trills)

C# 7b9#9#11#5 (FINE: Repeat 3 x) (up to 8va cis)

C 7b9#9#11#5 SOLOS on C 7alt.

Bb

Out of Comfort - Into the Fire

(aka Häuptling Spitting Fire)

Victor Cidnavi

Intro *8va* **E mi** **A mi7**

Freely *Stutter*

E mi **A mi7**

FINE: Long Fire - Repeat - tr. a h c
d cc hh ga ga

BREAK

In time *8va* **F# 7+**

F# 7+

1.

F# 7+ **E 7+ (SOLOS)**

* e d e c b b

2.

(BREAK)

SOLOS

E 7alt.(#5) **D 7alt.(#5)**

C 7alt.(#5) **Bb 7alt.(#5)**

Ab 7alt.(#5) **F# 7alt.(#5)**

Thema 2 - Break - Outro = Intro

Pharaoh's Dream

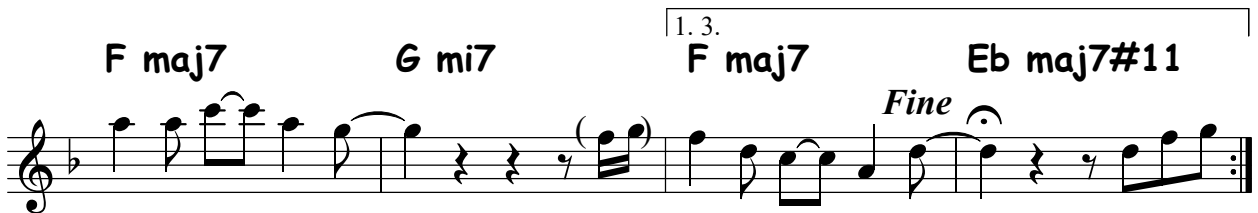
Bb

Intro: A1 - A4

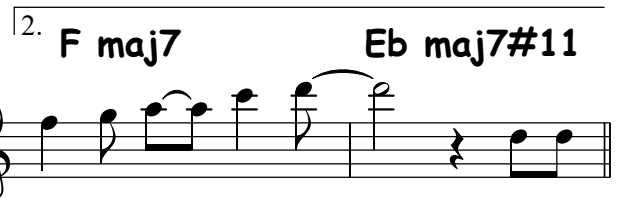
Victor Cidnavi

Latin
Smoothly

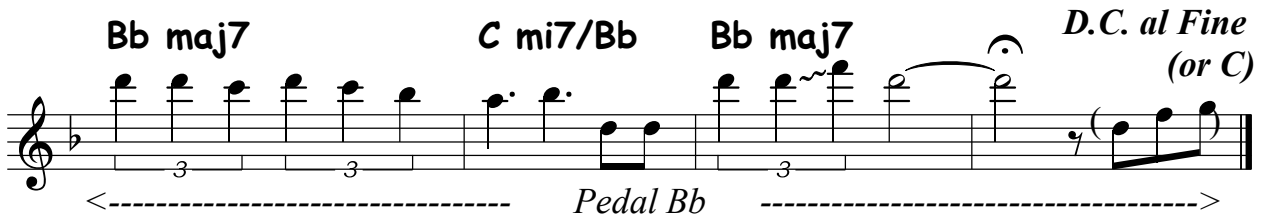
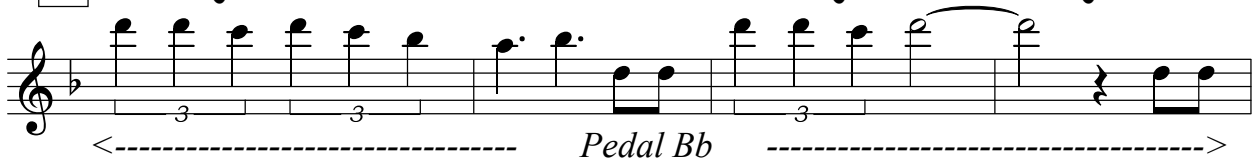
A F maj7/9 G mi7/9 F maj7 Bb maj7#11



Bassline for A-part:
a d a e / g c g d /
a d a e / c f c g /
... / ... /
... / f b b f c _



B Bb maj7/9 C mi7/Bb Bb maj7 Eb maj7#11/Bb



Form: AABA - Solo on AABA OR AAB(ad lib.)A - AABC g_e c_g_f d

Solo: 8va g_e c_g_f d B-Part: flutter tongue on Bb maj7 - left-hand 8va &
Saxophon Ghattam Oh ya ya_ye ye_yo yo_ye ye_ / Oh ya ya_ye ye_i

Out of time f f f_d d_c c_b b b / f f f_d d_a

C F maj7 G mi7 Whistling F maj7 E mi7



The Creator has a Masterplan: cccc c_b b b / Fine: Repeat 8va and 16va/2
cccc d_b b b WT scale from D to Bb

Background: cc_cc_c b_b_f_g_a_aabba g_d... (circular breathing)

Pure Potentiality

Bb

Victor Cidnavi

Intro *Freely* **F# 7b9**
Rubato

A mi7 **F# mi** **A mi7** **F# mi**

A **F# mi (no 7th)**

Slowly

F# mi

B **B mi7** **F# mi**

<---- 8va **B mi7** **F# mi** ---->

A2 **F# mi (no 7th)**

<---- 8va ---->

<---- 8va ----> Not 8va fis>e>cis<e>h<e>cis<e>fis

F# mi [2] [2]

SOLO on F# mi7b9 3 11 #11 = fis g gis a bb h c cis e

Reconquista Alemania

Bb

Victor Cidnavi

Funk **C# mi7 [F#7 from 2nd solo chorus!] C# mi7**



C# mi7 [F#7 from 2nd solo chorus!] C# mi7

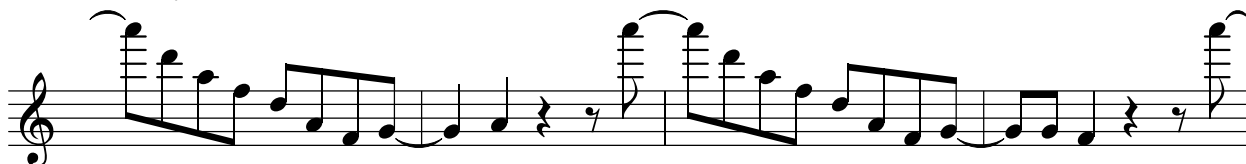


2.

Solo: use maj7, #11, b13 cis e fis gis h cis dis <e cis
Form: AABA



D mi7



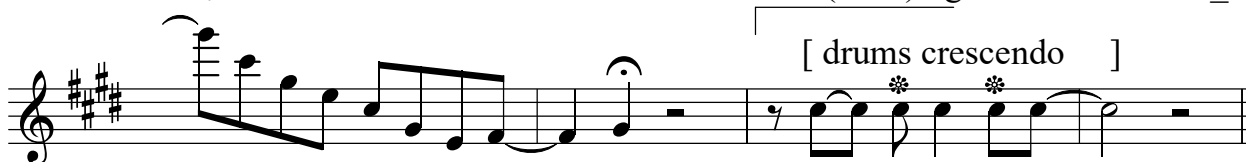
D mi7



C# mi7



C# mi7



Bobby Rush lick: gis bb (h bb h)x4 h cis gis fis e fis e cis

Resonance of Love

Bb

Victor Cidnavi

Freely, Softly

E maj7

F# mi7

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a repeat sign and an 8va marking. The second staff includes a trill instruction: (tr. 2 x > dis cis h > cis gis a _). The third staff features a fermata over a note. The fourth staff includes a forte (f) dynamic marking and triplet markings. The fifth staff concludes with a fermata and the word 'Fine', followed by the lyrics 'h cis dis fis gis h'. Chord changes are indicated by brackets above the staff: E maj7, F# mi7, B 7(no 4), and A maj7/9, C# mi7/11.

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Slowly:
1/4, 1/2, 1/8

F# mi fis h cis
B 7 dis fis h

Solo: B 7 (#11, no 4)
A maj7/9, C# mi7/11



Return to Shangri-La

Victor Cidnavi

Funky Soul All 8va

A

G mi (no 7th) // F maj (no 7th) G mi // F maj

G mi // F maj G mi // F maj // //

B

[SOLO: F 7 D 7b9b13]

Bb maj // F maj Bb maj F maj

[SOLO: F 7 D 7b9b13]

Bb maj F maj Bb maj // C mi // //

A

G mi F maj G mi F maj

Fine:

<e_d_fis_bb bb c_ (tr. bb tr. c) (tr.d c) >c c bb bb g_ >~f 2x: bb c bb_c dfg_

G mi F maj G mi // F maj // //

Sea of Love

Bb

Victor Cidnavi

A Smooth Jazz
Slow Latin

F maj7

A mi7



Bb maj7#11

G mi7

<---- 8va ---->



B <---- 8va
F maj7

A mi7

---->



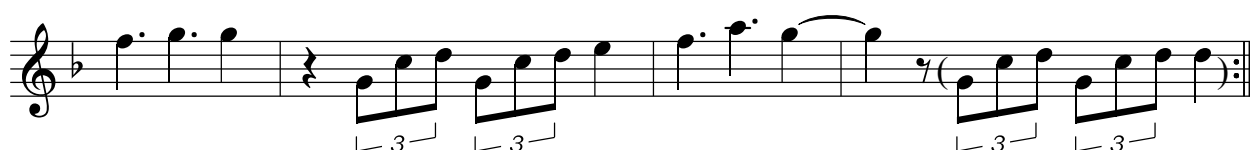
1. 2.

<---- 8va

---->

Bb maj7#11

G mi7



Form: AABB

Fine

3.

<---- 8va

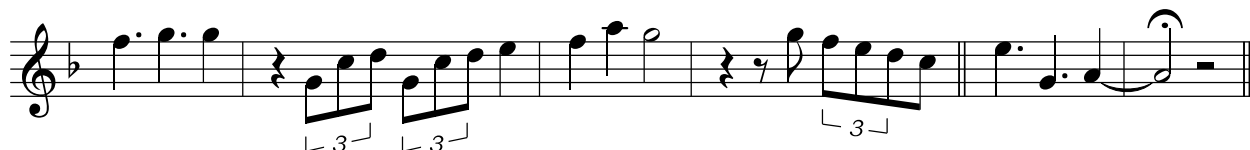
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Bb maj7#11

G mi7

Rit.

F maj7



Sottise no. 2 en bleu

Bb

Victor Cidnavi

Up-tempo Punk-Blues-Rock

C mi6

Eb maj7#11 F 7



C mi6

G 7b13

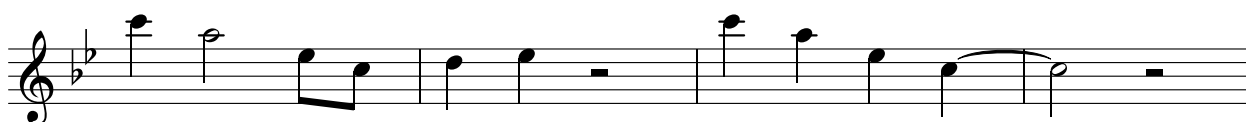
C mi



F 7#11

B 7#9#11

F 7



F 7#11

B 7#9#11

G 7alt.

T1, T2 - Solo - T1 Stop



Klapp Klapp Klapper Klapper Strauß

Stop - No More Hoax

Bb

Je ne suis personne, je ne suis rien, je ne suis pas manipulé

R&B

All 8va

Victor Cidnavi

G mi **D 7+9 G mi7** **G 7+9**

C mi **D mi7 Eb maj7 D 7+9** **G mi** **A mi7b5 D7+9** **G 7+9**

C mi7 **G mi7** **Bb 7**

Eb 7 **D 7+9** *DC al 1st ending*

Form: A A B A = 8 8 4 8 = 28 bars

Fine: 123 c bb as ges 123
 g d g/c/d - as/des/es - g/c/d
 g bb g = oh - yo yooo

Solos on 12-bar G minor Blues changes (e.g. d f a g)

G mi **G 7+5 C mi7** **D 7+9**
 (Dmi7Ebmaj7)

G mi7 **(Bb 7) Eb 7** **D 7+9** **G mi7 (A mi7b5 D7+9)**

Bb

Straight Edge

Victor Cidnavi

Bossa

Cave

Lead in: Fmaj-Gmi **F maj7** **G mi7** **F maj7** **Bb 7**



Ab maj7#11 **Eb maj7** **F maj7** **G mi7** **Bb maj7#11**



Ab maj7

G maj7

[sax: f#]



<--- Pedal --->

<--- Pedal --->

<--- Pedal --->

...]

Bb 7sus4 (= F mi7)

Db 7sus4 (= Ab mi7) **(G mi7)**



<--- Pedal --->

<--- Pedal --->

<--- Pedal --->

Cave

F maj7

G mi7

F maj7

Bb 7



fine: c a c a c d a (sax: 8vba)

Ab maj7#11

Eb maj7

F maj7

(G mi7)



Strictly Positive

Bb

*Funky
Reggae*

Victor Cidnavi

A F maj7 G mi7

F maj7 Bb maj7#11 Bb maj7#11

B A mi7 D 7 A mi7 (C 7 Db 7) D 7

A mi7 D 7 A mi7 D 7

A2 F maj7 G mi7

F maj7 Bb maj7#11 FINE: Repeat last 2 bars

SOLO on part A (Part B as interlude between soli)

Bass line: a gf/e e c e e f e / d _ bb _

g c . c d . d ~ a g _ d < a a > g _

Transition to Sea of Love (Sax & Drums)

Bb

Sun Dance

Calypso 8va

Victor Cidnavi

A G maj7 (6/9) A mi7 B mi7 (b9b13)

G maj7 (6/9) A mi7 D 7 B mi7

B E mi7 A 7 (sus4) C maj7#11 (6/9) *Freely*

FINE: Repeat 3rd time (g/a/h) & end on G maj7

E mi7 A 7 (sus4) C maj7#11 (6/9)

A G maj7 (6/9) A mi7 B mi7 (b9b13)

G maj7 (6/9) A mi7 D 7

G maj pentatonic (G A B D E) throughout ddd hhh aaa ggg_ ddd hh
 AABA (= 8 8 6 8) - Soli on AAB (8 8 6) - B loop - AAB' (= 8 8 9)

Bb

The Holy Sun Absolute

Victor Cidnavi

All 8va Intro: F maj#11 <=> G maj7 Pendelharmonik

Latin F maj7#11 G maj7 F maj7#11 G maj7



1.

Eb maj7 Ab maj7#11 F maj7#11 G maj7

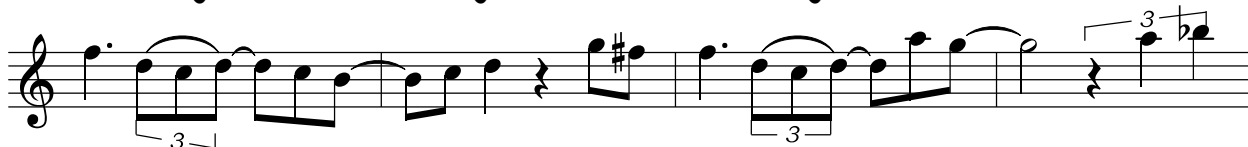


2.

F maj7#11 G maj7#11



Bb maj7#11 C maj7 Bb maj7#11 C maj7



Bb maj7#11 Db maj7#11 Ab maj7



F maj7#11 G maj7 F maj7#11 G maj7



Fine: 8va; rit.

Eb maj7 Ab maj7#11 F maj7#11 G maj7#11



Torus Power

(From the Cosmos with Love)

Bb

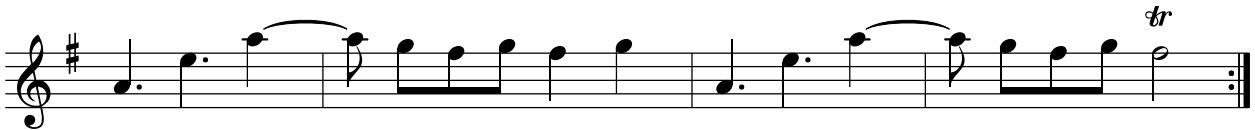
Jazz Rock

Victor Cidnavi

A E 7sus4 (or B mi7)



D 7sus4 (or A mi7)



B G mi7

(Bb maj7#11)



(FINE: F mi7)

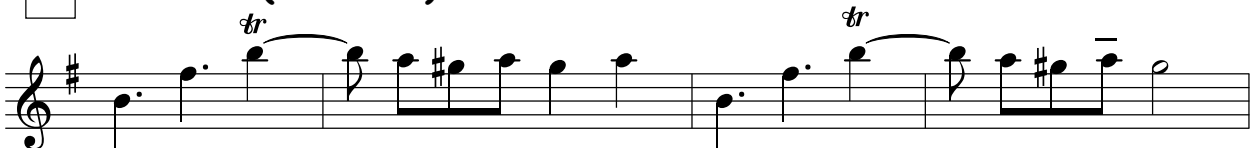
F mi7

(G 7sus4) (4)

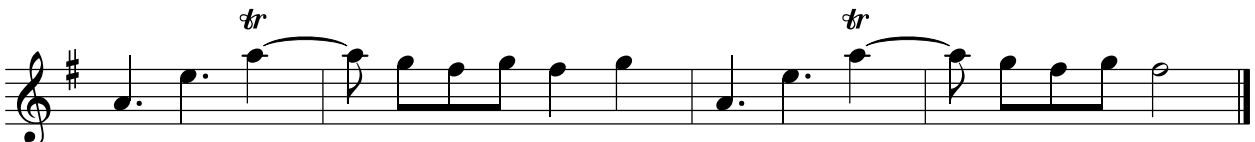


FINE: 3 x (g c d) f g c tr. es d

A E 7sus4 (or B mi7)



D 7sus4 (or A mi7)



Form: AABA (8-8-10-8) - SOLO (8-8-8-8) - AAB (8-8-10-Fine)

123 123 123 456 78 78

Truth is Taking Over

(The Sweet Spot)

Bb

Groovy Space Jazz

Victor Cidnavi

A F maj7 Ab maj7#11

Whistling!

Bb maj7 Eb maj7#11 8va

Vibrato

B D 7 Eb 7 F 7 Ab 7

A F maj7 Ab maj7#11

Bb maj7 Eb maj7#11

Vibrato

Vortex: g bb d / d.d. >g f d_

Solo on A-part

Fine

Eb maj7#11

Truthfulness

Bb

Victor Cidnavi

Free, Cheerily,
Freshly Up

F maj

Eb maj7



Musical staff 1: Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A double bar line with repeat dots follows. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A slur covers the next two notes: a half note G5 and a half note F5. A fermata is placed over the F5. The melody then has a quarter rest, followed by a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4. A slur covers the next two notes: a half note Bb4 and a half note A4. The staff ends with a quarter rest and a quarter note G4.

Vibrato

F maj

Ab maj7



Musical staff 2: Treble clef, 4/4 time signature. The melody continues from the previous staff with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A double bar line with repeat dots follows. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A slur covers the next two notes: a half note G5 and a half note F5. A fermata is placed over the F5. The melody then has a quarter rest, followed by a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4. A slur covers the next two notes: a half note Bb4 and a half note A4. The staff ends with a quarter rest and a quarter note G4.

Bb maj7

Ab maj7



Musical staff 3: Treble clef, 4/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A double bar line with repeat dots follows. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A slur covers the next two notes: a half note G5 and a half note F5. A fermata is placed over the F5. The melody then has a quarter rest, followed by a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4. A slur covers the next two notes: a half note Bb4 and a half note A4. The staff ends with a quarter rest and a quarter note G4.

Bb maj7

Ab maj7



Musical staff 4: Treble clef, 4/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A double bar line with repeat dots follows. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A slur covers the next two notes: a half note G5 and a half note F5. A fermata is placed over the F5. The melody then has a quarter rest, followed by a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4. A slur covers the next two notes: a half note Bb4 and a half note A4. The staff ends with a quarter rest and a quarter note G4.

F maj



Musical staff 5: Treble clef, 4/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A double bar line with repeat dots follows. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A slur covers the next two notes: a half note G5 and a half note F5. A fermata is placed over the F5. The melody then has a quarter rest, followed by a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4. A slur covers the next two notes: a half note Bb4 and a half note A4. The staff ends with a quarter rest and a quarter note G4.

F maj

*(Fine:
Repeat)*



Musical staff 6: Treble clef, 4/4 time signature. The melody continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A double bar line with repeat dots follows. The melody continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A slur covers the next two notes: a half note G5 and a half note F5. A fermata is placed over the F5. The melody then has a quarter rest, followed by a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note Bb4. A slur covers the next two notes: a half note Bb4 and a half note A4. The staff ends with a quarter rest and a quarter note G4.

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*Solo on F (maj7, b7)
(11 or #11)*

Bb

Unconditional Love

Victor Cidnavi

Intro

D mi b13

C# mi b13

C mi b13

[8va ...]

Freely

Rubato

C mi b13

G mi7

1st chorus: ghost notes c d e s f e s d c = c (c full) g a bb a g (c full)

Ab maj7#11

2nd chorus: c & ghost notes c d e f e d c = c (c full) g a s bb a s g (c full)

F mi7

1.

G 7alt *tr*

Repeat 8va

2.

G 7alt *tr*

Rit.

C mi7b13

Fine: c es c

cont.: .. c

2nd chorus:
lower c

Solo choruses: Relaxed Latin feel

C mi7

C 7alt.

F mi7

Bb 7alt.

Eb mi7

G 7alt.

Fine: C mi7

Und es ist vollbracht

Bb

Victor Cidnavi

*Softly,
Freely* **D maj7**

G maj7#11

D maj7

(pipe organ)

Vibrato, drums freely

(sopran sax!)

Solo: D maj7#11

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tr. d
tr. a
tr. d
tr. a
(tr. a d)

Viper's Canou

Bb

Victor Cidnavi

Jazz Groove

A

G mi7b5b9b13 (Solo also: *G mi7b9#11no13*)



G mi7b5



B

E °7 (wh8)

fis a c dis
e g bb cis = C 7b9 = F#7b9



F °7 (wh8)

g bb cis e
f as h d = C# 7b9 = G 7b9



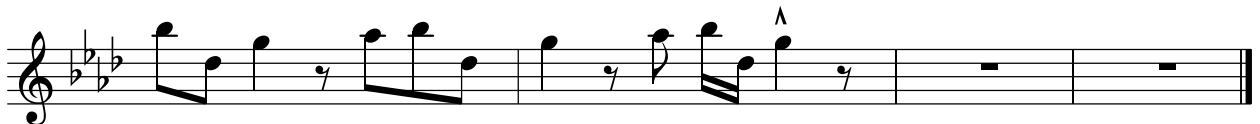
A

G mi7b5



G mi7b5

FINE: Stop



Form: ABA

Bb

Wood for the Fire

(WBJ, for T. M.)

Victor Cidnavi

R & B

C mi7

G 7

C mi7

Ab 7#11

A (no octave key)

staccatto

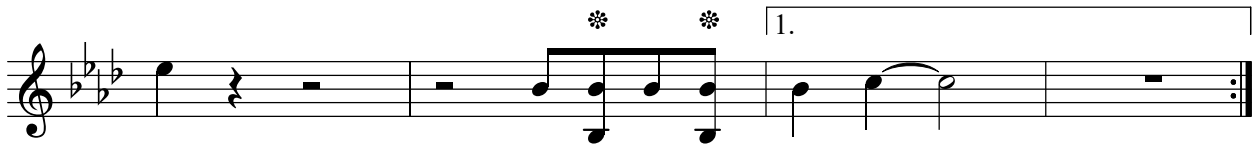


C mi7

(G 7)

(C mi7)

(Ab 7)



C mi7

(C 7b9)

F 7b9

c'des .es .e'c_bb

2.

Freely

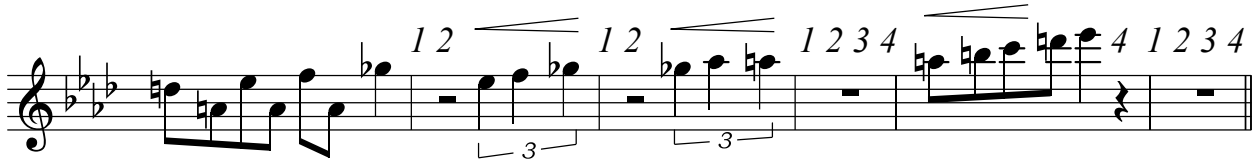
B 2 3 4 1



F 7b9

F# 7#9

G 7b13



C mi7

G 7

C mi7

Ab 7#11

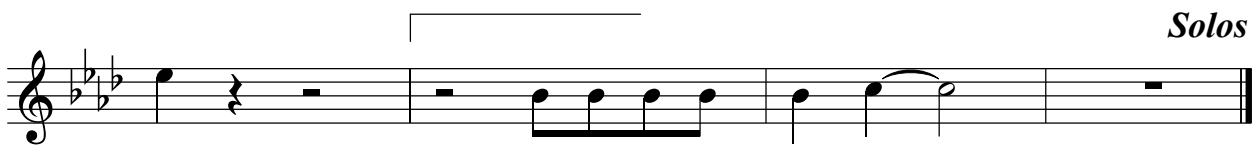


C mi7

(G 7)

(C mi7)

3 x W-B-J



Solos

AABA

Backing: bb_bb_gfg

FINE & Rit.

Repeat 8va & 16va

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2 x Wftf - You get it/got it - You hit it/split it - Did you learn it/burn it? -

2 x WBJ - 2 x (g as c es_ as g_) bb c_

Zeo

Bb

(Awareness knows immediately all at once)

Victor Cidnavi

Slowly

Haiku Freely 8va on Repeat

B mi7

B mi7 *

C# 7b9b13 *tr* **(F# 7) B mimaj7 (F# 7)**

Bmimaj7 (F#7) Bmimaj7 (F#7) B mimaj7
Vibrato *Vibrato*