

A Second Thought (Version #1)

Enrico Pieranunzi

as played on "Canto nascosto" (2000)

transcribed by Thomas Mueller 17-09-2018

A Am^{#7} B^{b7}m⁷ Am^{#7} B^{b7}m⁷

Red. * Red. * Red. * Red. *

Am^{#7} (6/8) B^{b7/11}m⁷ A^{b9}m⁹ G^{7/b10/b13}

Red. * Red. * etc.

Cm^(6/8) A^bm⁹ G^{b5/b9} Cm

Red. * Red. * etc.

B^{b7/13}m^{7/13} E^{b7/13} A^{b6/9} D^{7/b10} G^{b5/b9}

Red. * Red. * etc.

B Am^(6/8) Fm^(6/8) E^{b5/b9} Am^(6/8)

Red. * Red. * etc.

21 Am Fm E^{b5/b9} Am⁽⁷⁾

25 Dm B^{b,add9} A^{7/b13} Dm⁽¹¹⁾

29 Cm^{7/11} F^{9/13} B^{b,6/9} Bm^{7/b5} E

33 **C** A^{maj7} Dm Dm⁶ A^{maj7}

37 A^{maj7} Dm Dm⁶ A^{maj7}

41 F^{#m} D^{6/9} C^{#b5/b9} F^{#m}

1) Enrico Pieranunzi alternates between even eighths and swinging eighths. I used triplets for the swinging passages.

45 $E_m^{9/13}$ A^9 $D^{6/\#7}$ $G\#^7$ $C\#^7$

49 D $B^{\flat}maj7$ $C\#^7$ $F\#m$

53 $F\#m$ $B^{\flat}maj7$ $C\#^7$ $F\#m$

57 $F\#m$ $B^{\flat}maj7$ $C\#^7$ $F\#m$

61 $F\#m$ $B^{\flat}maj7$ $C\#^7$ $F\#m$ E^7

B' 1st chorus 2) A_m Dm^7 E^7 A_m

65

2) The theme consists of four segments with 16 bars each. The choruses use only the segments B-C-D.

69 Am Dm⁷ E⁷ Am

73 Dm⁷ B^b maj⁷ A^{7/b13} Dm⁷

77 Cm⁷ F^{9/13} B^b 6/9 Bm^{7/b5} E⁷

81 **C'** A maj⁷ Dm Dm⁶ A maj⁷

85 A maj⁷ 3) Dm Dm⁶ A maj⁷

89 F[#]m D^{6/9} C[#] b5/b9 F[#]m

3) See appendix for alternative notation.

93 E_m^7 $A^{7/13}$ $D^{6/9}$ $G\#^7$ $C\#^7$

97 D $B^b\text{maj}7$ $C\#^7$ $F\#_m$

101 $F\#_m$ $B^b\text{maj}7$ $C\#^7$ $F\#_m$

105 $F\#_m$ $B^b\text{maj}7$ $C\#^7$ $F\#_m$

109 $F\#_m$ $B^b\text{maj}7$ $C\#^7$ $F\#_m$ E^7

B'' 2nd chorus
113 A_m D_m^7 $E^{b5/b9}$ A_m

117 Am Dm⁷ E⁷ Am⁽⁷⁾

121 Dm B^bm A^{7/b13} Dm

125 Cm⁷ F⁹ B^{b6/9} Bm^{7/b5} E^{b9/13}

129 C[⦿] A^{maj7} Dm Dm⁶ A^{maj7}

133 A^{maj7} Dm Dm⁶ A^{maj7}

137 F^{#m} D^{6/9} C^{#b5/b9} F^{#m}

141 $E_m^{9/13}$ A^9 $D^{6/\#7}$ $G\#^7$ $C\#^7$

145 D $B^{\flat}maj9$ $C\#^7$ $F\#m$

149 $F\#m$ $B^{\flat}maj9$ $C\#^7$ $F\#m$

153 $F\#m$ $B^{\flat}maj9$ $C\#^7$ $F\#m$

157 $F\#m$ $B^{\flat}maj7$ $C\#^7$ $F\#m$

rit. *a tempo* *rit.*

8va

161 B_m $F\#m$

8va

Appendix

In m.85 - 89 the rhythm of the melody can be understood as triplet quarter notes in 3/2 time:

The image shows a musical score for piano, measures 85-89. The score is written in treble and bass clefs. The key signature is one sharp (F#). The time signature is 3/2. The melody in the treble clef consists of triplet quarter notes. The chords are A^{maj7}, D^m, D^{m6}, A^{maj7}, and F#^m. The bass clef part features a (3/2) time signature and (3/4) time signature, with triplet eighth notes and triplet quarter notes. The score is annotated with '3' and brackets to indicate the triplet rhythm.