

Bach Prelude No 1 (Ave Maria - Bach/gounod)

Improvised Piano by Doug McKenzie  
Computer-generated transcription

Hand Split not always accurate!

First system of musical notation. Chords: F, Bb/F, F6, Am/E, C/Bb, F. Includes a first finger fingering '1a' and various triplet markings.

Second system of musical notation. Chords: FMaj7, FMaj7, C/E, Em7, Em7, F/E. Includes triplet markings.

Third system of musical notation. Chords: Dm, G, C. Includes triplet markings.

Fourth system of musical notation. Chords: Cdim, Gm/Bb, Bbdim, F/A. Includes a note with a '6' above it and triplet markings. Text: Lots of 'ornaments' on melody notes.

Fifth system of musical notation. Chords: Bb/A, Gm7, C7, F. Includes triplet markings.

F7 BbMaj7 Bdim Fm/C

Bbm6/Db C7 F/C C7sus

C7 Fdim/C F/C C7sus

Melody is harmonised with notes a 10th below

C7 F7 Bb/F Gm/F C7/F

In tempo - improv begins  
Lhand plays more or less regular pattern - 'and 1 and, and 3 and';

F F Gm/F C7/E

F Dm/F3 G7/F C/E

F/E Dm7 G7 C

On Cdim, a whole half dim scale starts on A

On Bbdim, a dim scale (whole/half) LH plays a minor 3rd below

Cdim Gm/Bb Bbdim F/A

Figure on Gm uses notes of Gm triad with upper and lower neighbors

Bb/A Gm7 C7 F

A common lick on Maj9th chords - basically inversions of chord arpeggiated

On B dim, chromatic from B up to F - a tritone away

On Fm, patterns from Fm arpeggios

F7 BbMaj7 Bdim Fm/C

On C7, chord tones are sometimes connected to each other via a chromatic scale

On C7sus, a Gm pentatonic scale with damper pedal down

Bbm6/Db C7 F/C C7sus

On Fdim/C again a mixture of chord tones with some connected chromatically

C7 Fdim/C F/C C7sus

C7 F7 Bb/F Gm/F C7/F

On this C7, a Half whole diminished scale

F Gm/F C7/E

Runs like in the previous bar arrive on the target note (F) right on the downbeat

On Dm, the figure begins with the 5th (A) surrounded then continues using triad tones

Some G7 notes are 'surrounded' to start the figure then an arpeggio

F Dm/F G7/F C/E

Here, diatonic upper neighbors before chord tones

On this figure, lower neighbors of chord tones are CHROMATIC

F/E Dm7 G7 C

Nice little figure based on Bb Dim (whole/half) scale

Cdim Gm/Bb Bbdim F/A

Again triad with upper and lower neighbor tones

Bb/A Gm7 C7 F

F#m F9, an easy run - Eb(3),G(5),Eb(3),C(2),A(1),Ab(3),G(1),Gb(3),F(2),E(1) etc  
On BbMaj9, chord tones are connected chromatically

BbMaj7 Bdim Fm/C

Bbm6/Db C7 F/C C7sus

C7 G/Ab, Bb/B, Db/D Fdim/C F/C C7sus

C7 F7 Bb/F Gm/F C7/F

F F Gm/F C7/E

F Dm/F G7/F C/E

F/E 3 Dm7 3 G7 3 C

2 hands a minor 3rd apart play dim scale on Bbdim

Cdim 7 Gm/Bb 3 Bbdim 8 7 6 F/A

Bb/A 3 Gm7 3 C7 3 F 3

F7 3 BbMaj7 3 Bdim 3 7 3 Fm/C 3 3 3 3

Bbm6/Db C7 3 F/C C7sus 3

C7 Fdim/C 8 3 F/C 3 C7sus 3

C7 F7 Bb/F Gm/F C7/F

F F Gm/F C7/E

146a

F

150a end