

La Biblioteca de Piano Sauce

02/11/2019

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Cecília

Ana Caetano

$\text{♩} = 270$

Musical score for Cecília by Ana Caetano. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time (4/4). The bass staff has a key signature of one flat (B-flat) and a time signature of common time (4/4). The music begins with eighth-note patterns in the treble staff and quarter-note patterns in the bass staff. Measure numbers 1 through 8 are present above the staff.

p

Continuation of the musical score. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns with sustained notes. Measure number 9 is indicated above the staff.

17

Continuation of the musical score. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns with sustained notes. Measure number 17 is indicated above the staff.

25

Continuation of the musical score. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns with sustained notes. Measure number 25 is indicated above the staff.

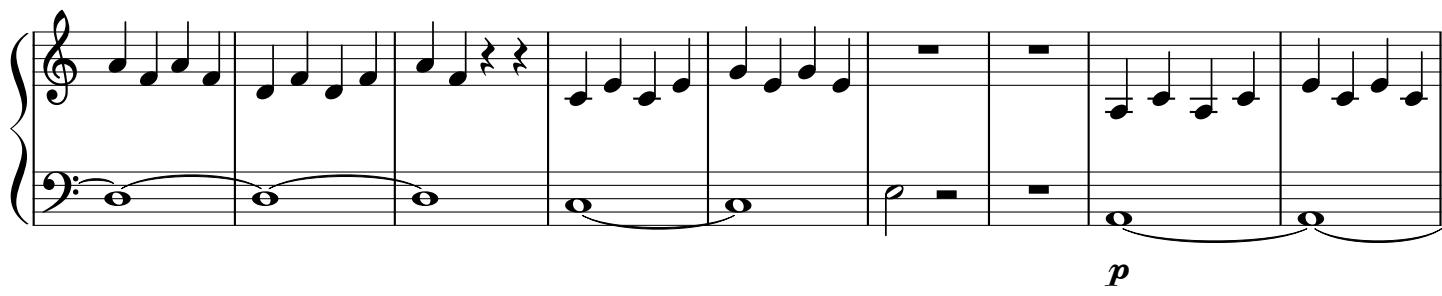
33

Continuation of the musical score. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns with sustained notes. Measure number 33 is indicated above the staff.

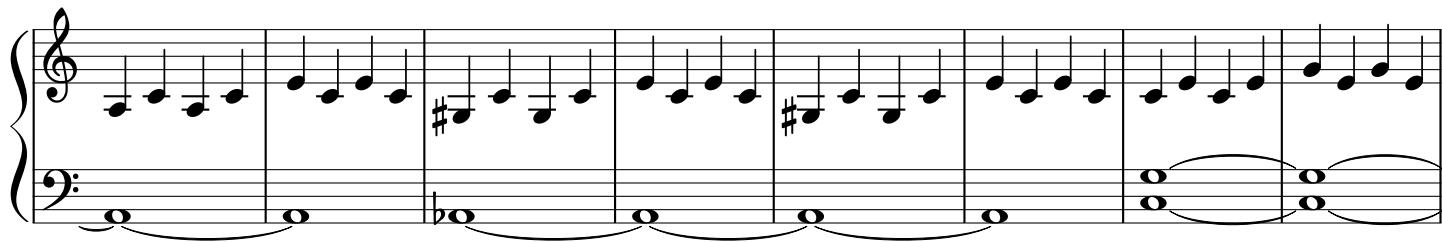
41

Continuation of the musical score. The treble staff shows eighth-note patterns, and the bass staff shows quarter-note patterns with sustained notes. Measure number 41 is indicated above the staff.

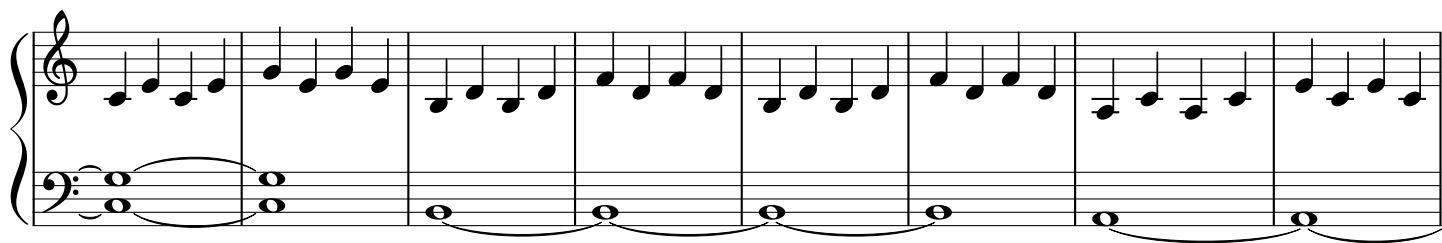
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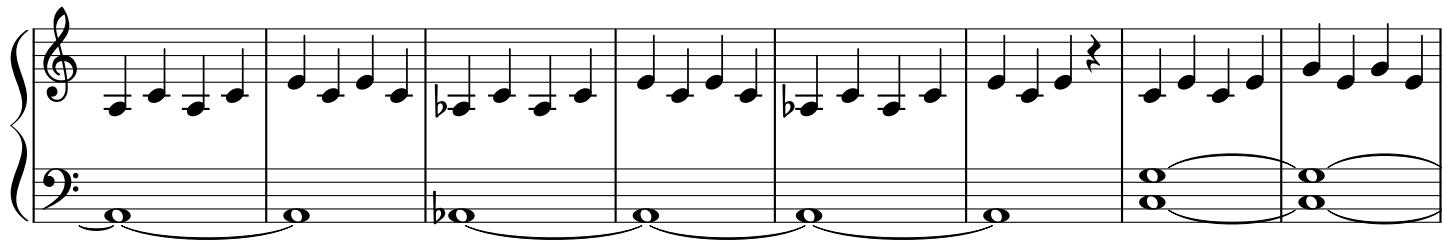
59



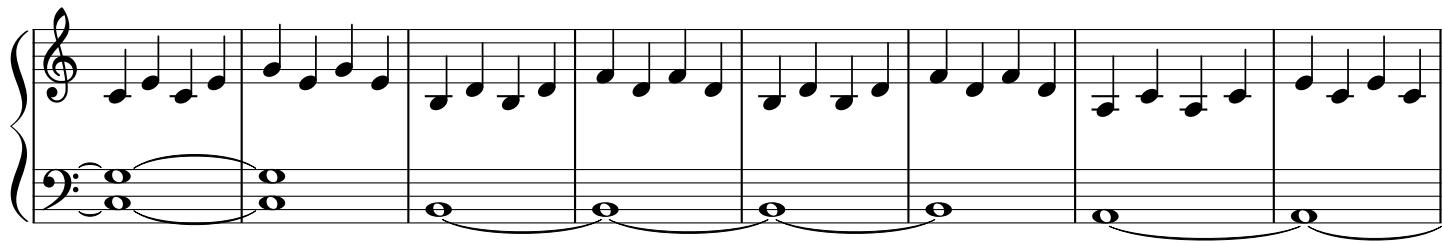
67



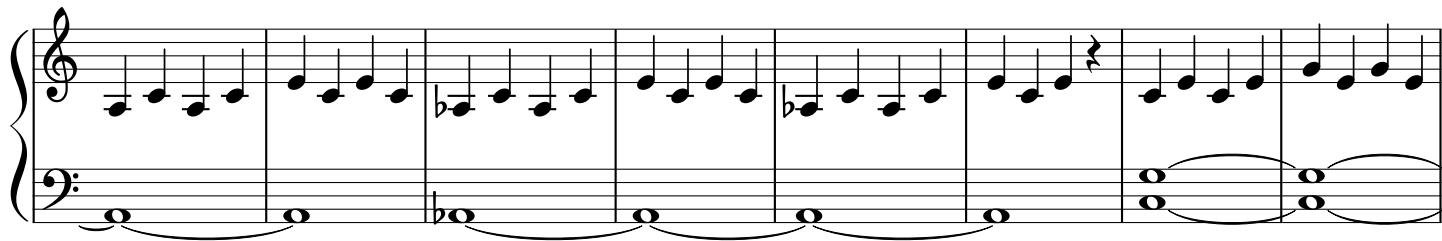
75



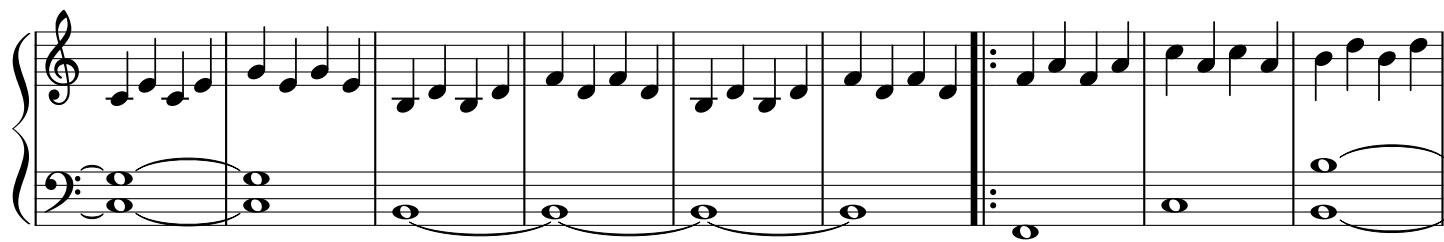
83



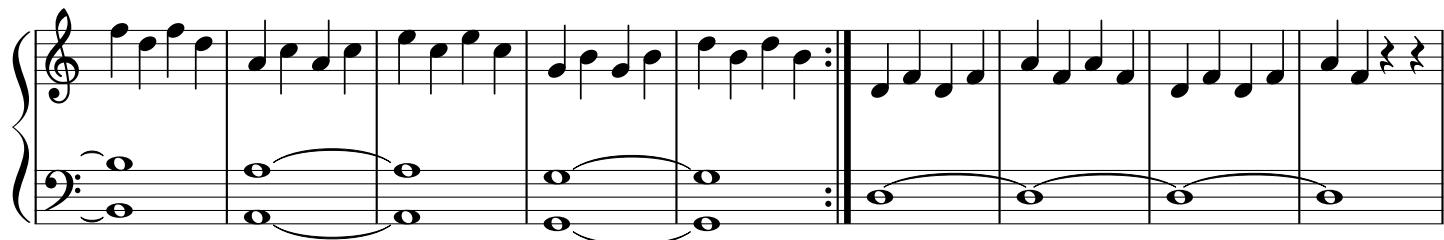
91



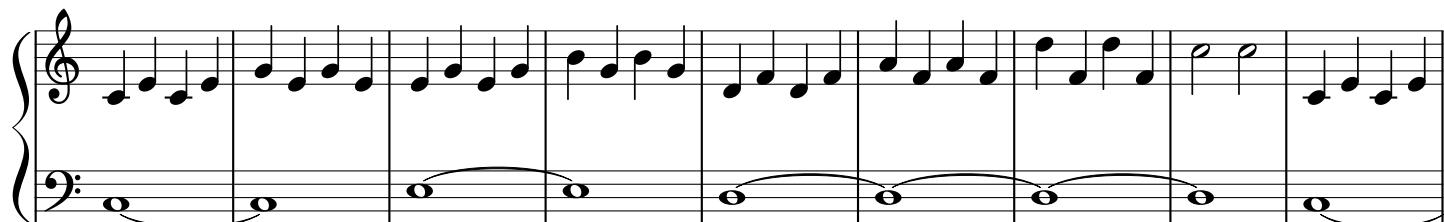
99



108



117



126



Garota de Ipanema

Antonio Carlos Jobim & Vinicius de Moraes

Moderato

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The first system starts at measure 1 and ends at measure 12. The second system starts at measure 13 and ends at measure 22. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the second system. The time signature is common time (indicated by 'C') throughout. Measure numbers are placed at the start of each staff: 1, 5, 9, 13, 17, and 22. Measure 13 begins with a repeat sign and a '1.' above the staff, followed by a '2.' above the staff for measure 17. Measures 17 and 22 both feature three-measure groups indicated by '3' under bracketed groups of notes.

Piano sheet music for 'The Lion King'. The music is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature changes throughout the piece, indicated by various sharps and flats. Measure numbers are provided above each staff.

- Measure 26:** Treble staff has eighth-note chords (G, B, D) followed by eighth-note patterns (D, E, F#) and (B, C, D). Bass staff has quarter notes (E, A, D, G).
- Measure 30:** Treble staff has eighth-note patterns (D, E, F#) and (B, C, D). Bass staff has quarter notes (E, A, D, G).
- Measure 34:** Treble staff has eighth-note chords (G, B, D) followed by eighth-note patterns (D, E, F#) and (B, C, D). Bass staff has quarter notes (E, A, D, G).
- Measure 38:** Treble staff has eighth-note patterns (D, E, F#) and (B, C, D). Bass staff has quarter notes (E, A, D, G).
- Measure 41:** Treble staff has eighth-note patterns (D, E, F#) and (B, C, D). Bass staff has quarter notes (E, A, D, G).

Hey Mama (Kanye West)

Cowman109

Piano

The sheet music consists of four staves of musical notation for piano. The top two staves are in common time (indicated by a 'C') and C major (indicated by a 'C'). The bottom two staves are also in common time and C major. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like a decrescendo arrow. Measure numbers 1 through 14 are indicated above the staves.

10

14

Hey Mama (Kanye West)

Musical score for piano sheet music, page 1, measures 28-29. The score consists of two staves: treble and bass. The treble staff begins with a eighth note followed by six sixteenth-note pairs. The bass staff begins with a quarter note followed by six eighth notes. The measure ends with a half note in the treble staff and a half note in the bass staff.

Musical score for piano sheet music, page 1, measures 22-23. The score consists of two staves: treble and bass. The treble staff begins with a half note followed by a sixteenth-note pattern. The bass staff begins with a quarter note followed by six eighth notes. The measure ends with a half note in the treble staff and a half note in the bass staff.

Musical score for piano sheet music, page 1, measures 27-28. The score consists of two staves: treble and bass. The treble staff begins with a half note followed by a sixteenth-note pattern. The bass staff begins with a quarter note followed by six eighth notes. The measure ends with a half note in the treble staff and a half note in the bass staff.

HIGHEST IN THE ROOM

$\text{♩} = 153$

Travis Scott

piano

B_b

Gm⁷

Dm

8

16

23

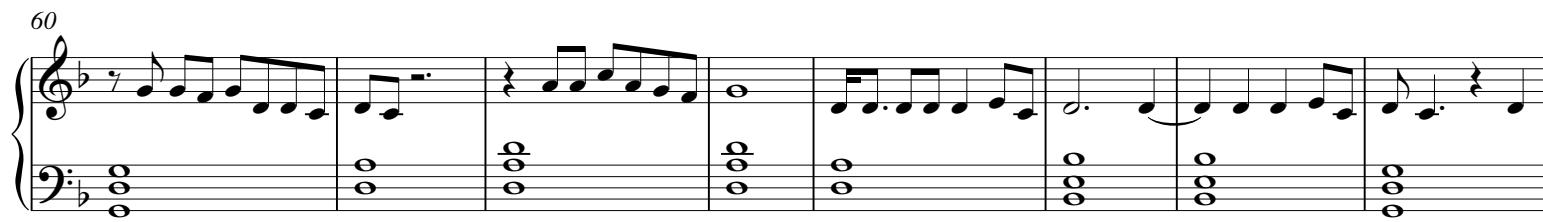
31

38

45

52

60



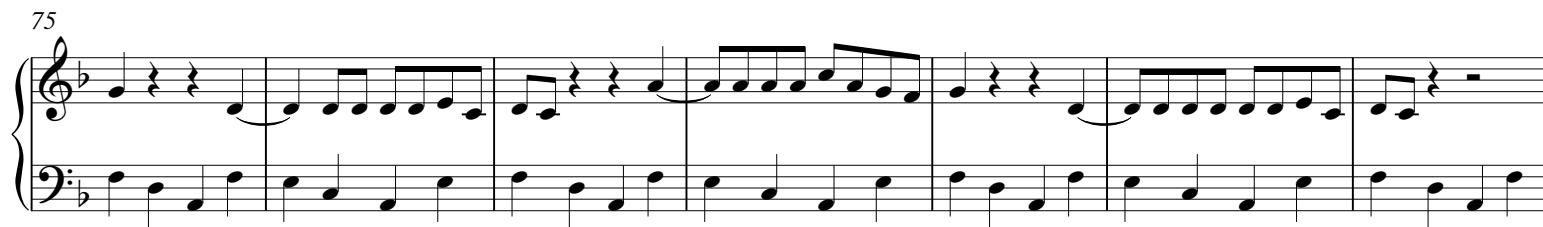
Musical score page 1. Treble and bass staves. Measure 60: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has chords: G, G, G, G, G, G, G. Measure 61: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has chords: G, G, G, G, G, G, G.

68



Musical score page 2. Treble and bass staves. Measure 68: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has chords: G, G, G, G, G, G, G. Measure 69: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has chords: G, G, G, G, G, G, G.

75



Musical score page 3. Treble and bass staves. Measure 75: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 76: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F).

82



Musical score page 4. Treble and bass staves. Measure 82: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A).

89



Musical score page 5. Treble and bass staves. Measure 89: Treble staff has sixteenth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has chords: G, G, G, G, G, G, G.

95



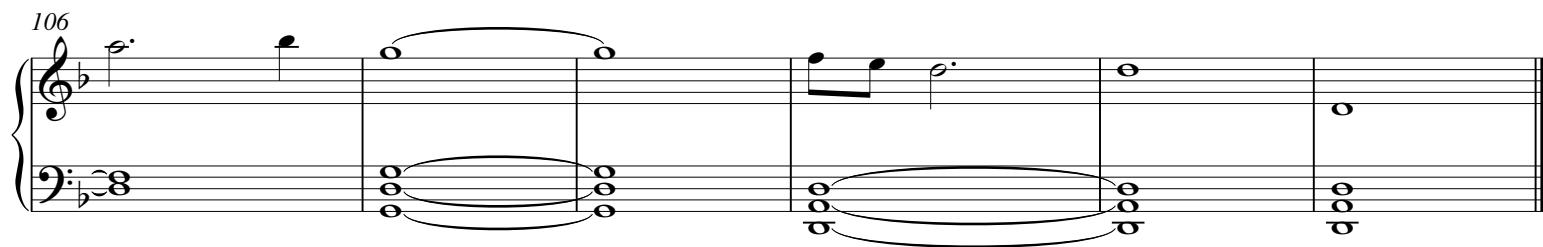
Musical score page 6. Treble and bass staves. Measure 95: Treble staff has sixteenth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has chords: G, G, G, G, G, G, G.

101



Musical score page 7. Treble and bass staves. Measure 101: Treble staff has sixteenth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has chords: G, G, G, G, G, G, G.

106



Musical score page 8. Treble and bass staves. Measure 106: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has chords: G, G, G, G, G, G, G.

IMAGINE

Guitar chords used in this composition

Words and Music by
JOHN LENNON

20 bars per minute

The sheet music consists of four staves of music. The top staff is treble clef, the second is bass clef, and the third and fourth are also bass clef. The music is in common time (indicated by '4'). The lyrics are integrated into the music, appearing below the notes. Chords are indicated below the bass staves.

Chords indicated below staves:

- Top staff: None
- Second staff: C, F
- Third staff: C, F, C
- Fourth staff: F, C, F
- Bottom staff: C, F, F, Am/E

Lyrics:

- I - ma-gine there's no heav - en — It's eas - y if you
- try — No hell — be - low — us —
- A- bove us on - ly sky I - ma-gine all the peo-

Musical score for the first section of "Imagine". The vocal line starts with "ple— Liv-ing for to-day— A-ha —". The piano accompaniment consists of chords: Dm7, Dm7/C, G, G/G, and G7.

- ple— Liv-ing for to-day— A-ha —

Dm7 Dm7/C G G/G G7

Musical score for the second section of "Imagine". The vocal line continues with "Imagine there's no coun-tries— Imagine no pos-ses-sions— It is -n't hard to do— I won-der if you can—". The piano accompaniment consists of chords: C, F, and C.

— Imagine there's no coun-tries—
— Imagine no pos-ses-sions— It is -n't hard to do—
I won-der if you can—

C F C

Musical score for the third section of "Imagine". The vocal line continues with "No-thing to kill — or die — for
No need for greed — or hun - ger". The piano accompaniment consists of chords: F, C, and F.

No-thing to kill — or die — for
No need for greed — or hun - ger

F C F

Musical score for the final section of "Imagine". The vocal line concludes with "And no re-li-gion too — I - ma-gine all the peo-
A broth-er-hood of man — I - ma-gine all the peo—". The piano accompaniment consists of chords: C, F, F, and Am.

And no re-li-gion too — I - ma-gine all the peo-
A broth-er-hood of man — I - ma-gine all the peo—

C F F Am

ple — Liv-ing life in peace — yu - huh
 ple — Shar-ing all the world yu - huh

Dm7 G C G7

You may say I'm a dream-er But I'm not the on - ly one —

F G C E F G G

I hope some day you'll join us —

C E F G C E

And the world will be one — Live as one. —

F G C C

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IN THE END

Words and Music by ROB BOURDON, BRAD DELSON,
JOE HAHN, MIKE SHINODA
and CHARLES BENNINGTON

Moderately

Em

D

Cmaj⁷

A musical score for piano/vocal/guitar. The key signature is F# major (one sharp). The tempo is moderately. The vocal part starts with an Em chord, followed by a piano section with a D chord, and then a piano/vocal section with a Cmaj⁷ chord. The vocal line consists of eighth-note chords.

D

Em

D

A continuation of the musical score. The vocal part begins with a D chord, followed by an Em chord, and then a D chord again. The piano accompaniment consists of eighth-note chords.

Cmaj⁷

D

Em⁹

One thing,
One thing,

I don't know why.
It
I don't know why.
It

It starts with one.

A continuation of the musical score. The vocal part begins with a Cmaj⁷ chord, followed by a D chord, and then an Em⁹ chord. The piano accompaniment consists of eighth-note chords. The vocal line includes lyrics: "One thing, One thing, I don't know why. It I don't know why. It It starts with one."

G/D

C^(add11)

does-n't e - ven mat-ter how hard you try.
does-n't e - ven mat-ter how hard you try.

Keep that in mind; I de-signed this rhyme _ to ex - plain.
Keep that in mind; I de-signed this rhyme _ to re - mind.

D^{9sus}
Str

Em⁹

— in due time all I know.
— my - self how I tried so hard in Time is a val - u - ble thing; — watch me,

I All I know.
I tried so hard.

G/D

C^(add11)

— it fly by as the pen-du-lum swings. — Watch it count down to the end of the day; — the clock
act-in' like I was part of your prop - er - ty. — Re-mem - ber-ing all the times you fought with me,

D^{9sus}
Str

Em

ticks life a - way. It's so un - real. Did - n't look out be - low; _ watch
I'm sur - prised it got so... Things are - n't the way they were _ be fore. _

It's so un - real.
Got so — far.

D

Cmaj⁷

the time go right out _ the win - dow. Try'n' to hold on, d - did - n't e - ven know. I wast
You wouldn't e - ven rec - og - nize an y more. Not that you knew _ me back _ then, but it

D

Em

- ed it all just to watch you go. I kept ev - 'ry-thing in - side _ and e - ven
all comes back to me in the end. You kept ev - 'ry-thing in - side _ and e - ven

To watch In you go. _____
In the end. _____

Cmaj⁷

though I tried, - it all fell a - part.
 though I tried, - it all fell a - part.

What it meant to me will e - ven-tual - ly be a mem - o -

%



-ry of a time when I tried so hard.

I tried so hard and got so far,



but in the end, it does - n't e - ven mat -

C

D⁵

E⁵

ter. I had to fall ___ to lose it ___ all,

G⁵

D

— but in the end ___ it does-n't e - ven mat -

1C⁵

B⁵

2C⁵

ter.

I've put ___ my trust ___ in you,

D Cmaj⁷ D
 pushed us far as I can go. For all this,

Em D Cmaj⁷
 there's on - ly one thing you should know.

D E⁵ G⁵
 I've put my trust in you, pushed as far

D C⁵ D⁵
 as I can go. For all this,




 there's on - ly one thing you should know.



D.S. al Coda

I tried so





 ter. (Vocal 1st time only)


rit.

Let It Be

- CH Sheet

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

Slow tempo

PIANO

1. When I find my-self in times of trou-ble,
2. — the bro-ken heart-ed peo-ple,
3. *Instrumental*,
4. — the night is cloud-y There is

Moth-er Ma-ry comes to me, Liv-ing in the world a-gree

Speak-ing words of wis-dom, There will be an an-swer,

still a light that shines on me, Shine un-til to-mor-row, let it

F C Dm7 C
V V G

be. And in my hour of dark - ness She is
be. For though they may be part - ed there is
be. I wake up to the sound of mu - sic

Am G Fmaj7 F G
V V V G

standing right in front of me_ Speak-ing words of wis - dom,
still a chance that they_ will see_ There will be an an - swer, let it
Mother Ma - ry comes to me_ Speak-ing words of wis - dom, let it

F G Dm7 C G Am G F C
be. } Let it be, let it be, Let it be, let it be, (v.2. Yeah)

G 1.3 F C Dm7 C
A G F G

Whis-per words of wis - dom, let it be_ 2. And when_
There will be an an - swer, let it be_
Whis-per words of wis - dom, let it be_ 4. And when_
There will be an an - swer, let it be_

This image shows a page of hand-drawn musical notation. It includes four staves of music with lyrics written underneath them. Chords are indicated above the staves, and guitar tabs are shown at the top and bottom. The lyrics are from the song 'Let It Be' by The Beatles.

NEW DIVIDE

Words and Music by MIKE SHINODA,
JOE HAHN, BRAD DELSON,
ROB BOURDON, CHESTER BENNINGTON
and DAVE FARRELL

Moderate Rock

N.C.

mf
With pedal

F⁵

E♭⁵

B♭⁵

F⁵

E♭⁵

§

B♭⁵F⁵

I re - mem-bered black skies, the light - ning all a - round.
 noth - ing in sight but mem - 'ries left a - ban -

E♭⁵

B♭

F⁵

me. I re - mem-bered each flash as
 done. There was no - where to hide; the

time be - gan to blur, like a
 ash - es fell like snow. And the

F⁵E♭⁵

star - tl - ing sign that fate had fi - n'ly found - me.
 ground caved in be - tween where we were stand - ing.

B_b⁵ D_d⁵

And your voice was all I heard, that I

B_b⁵ F⁵

get what I deserve. So give me reason to

E_e⁵ B_b

prove me wrong, to wash this memory clean. Let the

To Coda ♫

F⁵ A_a⁵ E_e

floods cross the distance in your eyes.

F⁵

A_b⁵

Give me rea - son to fill this hole, con -

E_b

B,⁵

D,_b⁵

-nect the space be - tween. Let it be e - nough to reach

E_b⁵

the truth that lies a - cross this new di - vide..

D.S. al Coda

F⁵

E_b

B,⁵

There was



N.C.

a - cross this new di - vide. —



B_{flat}
F_{sharp}
A_{sharp}₅

E_{flat}₅
B_{flat}₅
D_{flat}₅

B_{flat}₅
C₅
E_{flat}

and each re - gret and each good - bye was a mis - take

— too great to hide. — And your voice was all I heard,

— that I get what I de - serve. — So give me

rea - son to prove me wrong, to wash this mem - ry clean.

B_b

F⁵

A_b⁵

Let the floods cross the dis - tance in your eyes..

E_b

F⁵

Give me rea - son to

A_b⁵

E_b

B_b

fill this hole, con - nect the space be - tween. Let it

D_b⁵

E_b⁵

be e - enough to reach the truth that lies a -

F⁵

-cross this new di - vide,

E^b⁵ Gtr

1. B^b⁵

2. B^b⁵

a - cross this new di - vide, _ cross this new di - vide..

N.C.

This musical score consists of four staves of music. The top two staves are for the vocal parts, and the bottom two are for the instrumental parts (Gtr/Bass). The key signature is F# minor (one sharp). The vocal parts sing 'cross this new divide,' followed by a melodic line 'a-cross this new divide, _ cross this new divide..'. The instrumental parts provide harmonic support with chords labeled Ebb5, Bb5, and Bbb5. The score concludes with a section marked 'N.C.' (No Change).

Numb

Linkin Park

Words and Music by

Chester Bennington, Mike Shinoda, Brad Delson
Dave Farrell, Joseph Hahn and Robert Boudon

Moderately $\text{♩} = 108$

Musical score for Numb, measures 1-5. The score consists of two staves: treble and bass. The key signature is A major (three sharps). The tempo is moderately at $\text{♩} = 108$. Measure 1 starts with a dynamic *f*. Measures 2-5 show a repeating pattern of eighth-note chords and sixteenth-note patterns.

Musical score for Numb, measures 6-10. The score continues with the same two staves and key signature. Measures 6-10 show a continuation of the eighth-note chords and sixteenth-note patterns established in the previous measures.

Musical score for Numb, measures 10-13. The score includes lyrics: "I'm tired of being what you want me to be" and "Feel-ing so faith - less lost". The music consists of eighth-note chords and sixteenth-note patterns.

Musical score for Numb, measures 13-16. The score includes lyrics: "und-er the sur - face", "Don't know what you're ex - pect - ing of me", and "Put". The music consists of eighth-note chords and sixteenth-note patterns.

16

under the press - ure of walk-ing in your sh - oes
Ev-ery

20

step that I take is a - not - her mis-take to y - ou

24

I've be-come so numb I can't feel you there be-come so

27

tired so much more a - ware I'm be-com - ing this all I want to

30

do is be more like me and be less like you Can't you see that you're smo -

33

-ther-ing me Hold-ing too tight - ly A - fraid to lose con - trol

36

Cause ev - ery - thing that you thought I would be has fall-en a-part rig -

39

ht in front of you Ev-ery step that I take is a not -

43

- her mis-take to yo - u And ev - ery

46

sec - ond I waste is more than I can tak - e I've be-come so

49

numb I can't feel you there Be-come so tired so much more a -

52

ware I'm be-com - ing this all I want to do is be more like

55

me and be less like you And I know I may end up

59

fail - ing too But I know You were

62

just like me with some-one dis - a - ppoint - ed in you I've be-come so

66

numb I can't feel you there Be-come so tired so much more a -

69

ware I'm be-com - ing this all I want to do Is be more like

72

me and be less like you(I've) be-come so numb I can't feel you

75

there Tired of being what you want me to be I've be-come so

78

numb I can't feel you there Tired of being what you want me to be

81

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Pumped Up Kicks

Words & Music by Mark Foster

N.C.

Musical score for the first section of "Pumped Up Kicks". The score consists of three staves: treble, bass, and piano. The treble staff has a key signature of one flat (B-flat) and a common time signature. The piano staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The piano staff includes a note instruction "2° only" under a specific note. The music features eighth-note patterns and rests.

Musical score for the second section of "Pumped Up Kicks". The score consists of three staves: treble, bass, and piano. The treble staff has a key signature of one flat (B-flat) and a common time signature. The piano staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The piano staff includes a note instruction "2° only" under a specific note. The music features eighth-note patterns and rests.

N.C.

Musical score for the third section of "Pumped Up Kicks". The score consists of three staves: treble, bass, and piano. The treble staff has a key signature of one flat (B-flat) and a common time signature. The piano staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "1. Rob-ert's got a quick hand. 2. Dad-dy works a long day. Hell be look a-round the room. He won't tell Hell be com-ing home late, yeah, he's". The piano staff includes a note instruction "2° only" under a specific note. The music features eighth-note patterns and rests.

Musical score for the fourth section of "Pumped Up Kicks". The score consists of three staves: treble, bass, and piano. The treble staff has a key signature of one flat (B-flat) and a common time signature. The piano staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "you his plan. He's got a rolled ci-gar-ette, hang-ing out his mouth. He's a coming home late. And he's bring-ing me a sur-prise. 'Cause din-ner's in the kitch-en and it's". The piano staff includes a note instruction "2° only" under a specific note. The music features eighth-note patterns and rests.

Musical score for the fifth section of "Pumped Up Kicks". The score consists of three staves: treble, bass, and piano. The treble staff has a key signature of one flat (B-flat) and a common time signature. The piano staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are: "you his plan. He's got a rolled ci-gar-ette, hang-ing out his mouth. He's a coming home late. And he's bring-ing me a sur-prise. 'Cause din-ner's in the kitch-en and it's". The piano staff includes a note instruction "2° only" under a specific note. The music features eighth-note patterns and rests.

cow - boy kid. __ Yeah, he found _ a six shoot - er gun
 packed in ice. __ I've wait - ed for a long _ time. in his
 Yeah, the

dad's clo - set oh, in a box of fun _ things _ I _ don't e - ven know what _
 slight of my hand is now a quick-pull trig - ger. I rea - son with my ci - gar - ette,

But he's com - ing for you, __ yeah, he's com - ing for you. __ All __
 and say your hair's on fire, __ you must have lost your wits, yeah.



the oth - er kids with the pumped up kicks you'd bet - ter run, bet - ter run, out - run my gun. All -

Fm

A♭

E♭

B♭

Fm

A♭

E♭

B♭

Fm

A♭

— the oth - er kids with the pumped up kicks you'd bet - ter

run, bet - ter run, fast - er than my bul - let. All —

— the oth - er kids with the pumped up kicks you'd bet - ter run, bet - ter run, out - run my gun. All —

— the oth - er kids with the pumped up kicks you'd bet - ter

This musical score consists of eight staves of music. The top staff features a treble clef and a bass clef, both in F major (indicated by a 'Fm' above the staff) and A flat major (indicated by an 'A♭' above the staff). The bottom staff features a bass clef and an E flat major (indicated by an 'E♭' above the staff) and B flat major (indicated by a 'B♭' above the staff). The vocal parts are written in black, while the bass part is in dark grey. Chords are indicated above the notes: 'Fm' at the beginning of the first section, 'A♭' during the first section, 'E♭' during the second section, 'B♭' during the third section, and 'Fm' and 'A♭' during the final section. The lyrics are written below the notes, corresponding to the chords. The music is in a 4/4 time signature.



run, bet - ter run, fast - er than my bul - let. _____



Run, _____

g - g - g - run, run, run,

g - g - g - g -



-run, _____

g - g - g - run,

run, g - g - run, run.



(whistling)

Fm

A♭

E♭

B♭

All —

N.C.

— the oth - er kids with the pumped up kicks you'd bet - ter run, bet - ter run, out -

- run my gun. All — the oth - er kids with the pumped up kicks you'd bet - ter

Fm

run, bet - ter run, fast - er than my bul - let. All — the oth - er kids with the



pumped up kicks you'd bet - ter run, bet - ter run, out - run my gun.

All —



— the oth - er kids with the pumped up kicks you'd bet - ter run, bet - ter run,

fast -



- er than my bul - let. All — the oth - er kids with the pumped up kicks you'd bet - ter



run, bet - ter run, out - run my gun. All the oth - er kids with the



pumped up kicks you'd bet - ter run, bet - ter run, fast - er than my bul - let. —

Childish Gambino - Redbone

(♩ = 169)

Musical score for measures 1-6. The key signature is A major (no sharps or flats). The time signature is 4/4. The melody consists of eighth-note patterns primarily on the G string (3rd fret) and D string (2nd fret), with occasional notes on the A string (1st fret) and E string (open). The bass line is mostly sustained notes on the B string (3rd fret) and the A string (1st fret).

Musical score for measures 7-12. The key signature changes to E major (one sharp). The melody becomes more complex, featuring sixteenth-note patterns on the G string (3rd fret) and D string (2nd fret). The bass line continues with sustained notes on the B string (3rd fret) and the A string (1st fret).

Musical score for measures 13-18. The key signature changes back to A major. The melody and bass line continue their respective patterns from the previous section.

Musical score for measures 19-24. The key signature changes to D major (two sharps). The melody and bass line maintain their established patterns.

Musical score for measures 25-30. The key signature changes to G major (one sharp). The melody and bass line continue with their respective patterns.

33



Musical score page 33. Treble and bass staves. Key signature: F major (4 sharps). Time signature: Common time. Measures 1-4.

39



Musical score page 39. Treble and bass staves. Key signature: F major (4 sharps). Time signature: Common time. Measures 5-8.

43



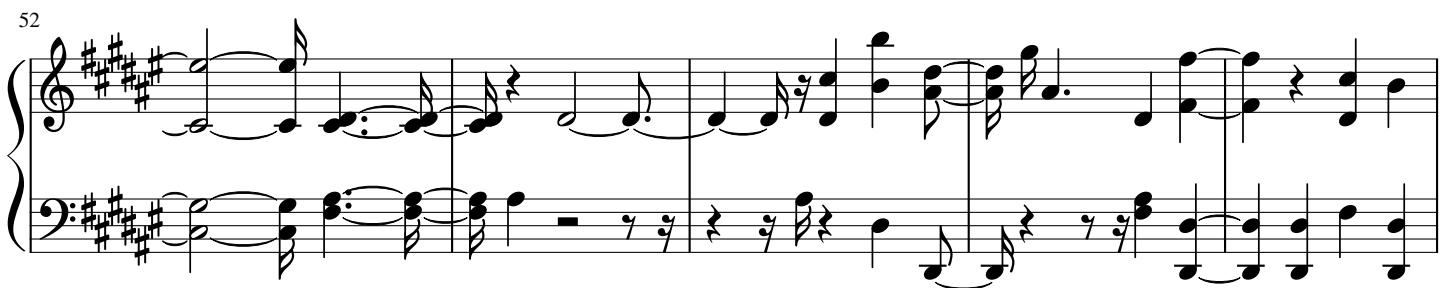
Musical score page 43. Treble and bass staves. Key signature: F major (4 sharps). Time signature: Common time. Measures 9-12.

47



Musical score page 47. Treble and bass staves. Key signature: F major (4 sharps). Time signature: Common time. Measures 13-16.

52



Musical score page 52. Treble and bass staves. Key signature: F major (4 sharps). Time signature: Common time. Measures 17-20.

57



Musical score page 57. Treble and bass staves. Key signature: F major (4 sharps). Time signature: Common time. Measures 21-24.

63

68

73

79

85

89

93

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of five sharps. The music consists of six measures, primarily consisting of eighth-note patterns.

99

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of five sharps. The music consists of six measures, primarily consisting of eighth-note patterns.

107

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of five sharps. The music consists of six measures, primarily consisting of eighth-note patterns.

113

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of five sharps. The music consists of six measures, primarily consisting of eighth-note patterns.

119

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of five sharps. The music consists of six measures, primarily consisting of eighth-note patterns.

125

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of five sharps. The music consists of six measures, primarily consisting of eighth-note patterns.

130



136



141



146



151



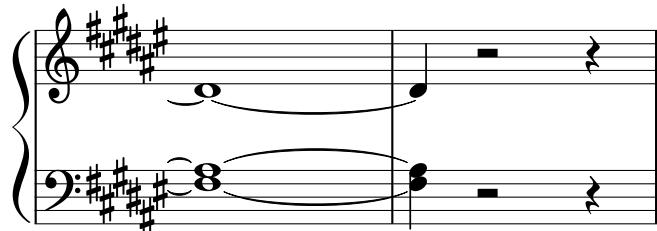
156



163



170



Samba de uma nota so

Antonio Carlos Jobim & Newton Mendonca

Moderato

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The first system starts at measure 1 and ends at measure 17. The second system begins at measure 18 and ends at measure 22. The key signature changes from G major (two sharps) to F# minor (one sharp) and then to B minor (two sharps). The time signature is common time throughout.

Moderato

1

6

10

14

18

22

Piano sheet music for 'Mowgli's Song'. The music is in common time and G major (indicated by a sharp symbol). The left hand provides harmonic support with sustained notes and chords, while the right hand plays the melodic line.

Measure 26: The right hand plays eighth-note patterns consisting of pairs of eighth-note chords. The left hand provides harmonic support with sustained notes and chords.

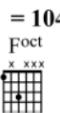
Measure 30: The right hand continues with eighth-note patterns. A melodic line is introduced in the right hand, featuring eighth-note chords and single notes. The left hand provides harmonic support.

Measure 34: The right hand plays eighth-note patterns. The melodic line from measure 30 continues. The left hand provides harmonic support.

Measure 38: The right hand plays eighth-note patterns. The melodic line from measure 30 continues. The left hand provides harmonic support.

Shake It Out

Words and Music by Paul Epworth,
Florence Welch and Tom Hull

 = 104
Foot

Re-grets col - lect ____ like old friends, ____ here to re - live ____ your dark - est mo -

 mp


with pedal

5 


ments, I can see no way,.. I can see no way.. And all of the ghouls ____ come out to play.






9 And ev - e - ry de - mon wants his pound of flesh, but I like to keep ____ some things to my - self, __






2 Dm Bb5 G5 Bb5
13 x x o x x x x x 3 fr x x
I like to keep — my — is - sues strong, — it's al-ways dark - est be-fore the
F5
17 x x x
dawn. — And I've been a fool — and I've been blind, — I can nev-er leave the past be -
Bb F5
21 x x x
hind. I can see no way, — I can see no way. — I'm al-ways drag - ging that horse a-round, —
Dm Bb F C
25 x x o x x x x x o o
— our love is pas - tured, such a mourn-ful sound, to-night I'm gon-na bur-y that horse in the

The musical score is a four-system piece for guitar and piano/vocal. Each system begins with a guitar chord chart (Dm, Bb5, G5, Bb5; F5; Bb; Dm, Bb, F, C). The vocal part features lyrics in a 4/4 time signature. The piano/vocal part provides harmonic support with sustained notes or eighth-note patterns. Measure numbers 13, 17, 21, and 25 are marked at the start of each system.

29 Dm B♭ Gm B♭

ground, so I like to keep my issues strong, but it's always dark - est be-fore the

33 F5 Gm7 F5

shake it out, shake it out, shake it out, shake it out, oh woah, shake it out, shake it out, shake it dawn.

36 Gm7 B♭

out, shake it out, oh woah, and it's hard to dance with a

38 Gm7 F

dev-il on your back so shake him off, oh woah.

4 Dm
41 B♭ F C

'Cos I am done _ with my grace - less heart, so to-night I'm gon-na cut it out _ and then re -

{ 8 8 8 8

Dm B♭ Gm B♭

45 start.. 'Cos I like to keep _ my __ is - sues strong, __ it's al-ways dark - est be-fore the

{ 8 8 8 8

F5 Gm7 F5

49 Shake it out, shake it out, _ shake it out, shake it out, __ oh woah, _ shake it out, shake it out, _ shake it

dawn, _____ oh. _____

{ ff

52

Gm7 B♭

53

Gm7 F

54

Dm B♭ F

57

C Dm B♭

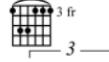
60

6 G5 B♭5
 63 x x x 3 fr x xx


it's al - ways dark - est be - fore the

{ F5
 65 x x x


dawn. oh woah. oh woah..

{ Gm Gm7 Dm
 69 x x x 3 fr x x x 3 fr x x o


And I'm damned if I do and damned if I don't, so here's to drinks in the dark at the

{ mf


Csus₂² C Gm Gm7
 72 x o o x o o x x x 3 fr x x x 3 fr


end of my road, oh, and I'm ready to suf - fer and I'm ready to hope,

{

7

75 Dm Csus² C B♭ C

it's a shot in the dark and right at my throat, _'cos look-ing for heav-en for the dev-il in me, oh woah,_

79 Dm C Gm

look-ing for heav - en _____ for the dev-il in me, but what_ the hell, _____

82 Gm/A B♭ C

I'm gon-na let _ it hap - pen to me, _____ yeah. _____

85 F5 Gm7 F5

Shake it out, shake it out, _ shake it out, shake it out, _____ oh woah,_ shake it out, shake it out, _ shake it

ff

8

88

Gm7 B♭
Guitar chords: 3 fr B♭ chord diagram

out, shake it out, ____ oh woah. And it's hard to dance. with a dev-il on your back so shake him off, —

F
91
Guitar chord: F

1. 2.

oh woah. Shake it out, —

94

F5
Guitar chord: F5

Oh, _____ oh, _____ oh, _____ oh, _____

ff

Music score showing vocal parts and guitar chords. The vocal parts include treble and bass staves. The guitar parts show chords and strumming patterns. The score includes lyrics and dynamic markings like 'ff' (fortissimo).

Sicko Mode

piano-sheets-for-free.blogspot.com

Travis Scott

$\text{♩} = 80$

Cm B_b Cm B_b Cm B_b Cm B_b E_b D E_b D E_b D Cm B_b

9 Eb D Eb D Eb D Eb D Eb D Eb D

Sun is down, freez-ing cold, that's how we al-read-y know win-ter's here. My dog would prob'ly do it for a Lou-is belt. That's just all he

12 Cm B_b Eb D Eb D

know, he don't know noth-ing else. I tried to show him. Yeah. I tried to show him.

15 -

Yeah. Yeah. Yeah. Yeah. Yeah. Yeah.

17 Eb D 3 3 D

Gone on you with the pick and roll, young Le Flame, he in sic-ko mode Woo! Made this here with all the ice on in the

21

booth at the gate out-side. When they pull up, they get me loose, yeah, Jump Out boys, that's Ni ke boys, hop-ping outcopes, this shit way too big. When we pull up give me the

24

loot, give me the loot. was off the Re my, had a Pa-Poose, had to hit my old town to duck the news. Two four ho-ur lock down, we made no

2

27

moves, now it's 4 A M and I'm back up pop-ping with the crew I just land-ed in, Chase B mix this pop like Jam-ba Juice, dif'-rent co-lored chains, think my jewel-er real-ly sell-ing

30

fruits. And they chok-ing, man, know the crack-ers wish it was a noose, some-one said:
To win the re treat we all in too deep,

3

33

play-ing for keeps, don't play us for weak. To win the re-treat we all in too deep, p - p, play-ing for keeps, don't play us for weak, weak, weak.

36

This shit way too for mal, y'all know, I don't fol low suit. Sta-cey Dash, most of there girls ain't got a clue, all of these hoes I made off re-cords I pro

39

duced. I might take all my ex-es and put them all in a group, group, group. Hit my es-es, I need the bootch, 'bout to turn this func-tion to Bon-na

42

roo. Told her, "Hop in, you com-ing, too." In the 3 0 5, bitch-es treat me like I'm Uncle Luke. Had to slop the top off, it's just a

45

roof, she said, "Where we go- ing?" I said, the moon. We ain't ev-en make it to the room. She thought it was the o cean, it's just the

48

pool. Now I got her o-pen, it's just the Goose. Who put this shit to-geth-er? I'm the glue. Some-one said. Shor-ty Face-timed me out the

51

blue. Some-one said:
Some-one said. Mo-ther-fuck- er. Some-one said:
play-ing for keeps.
D#m

56

61

She's in love with who I am,
back in high school, I used to bus it to the dance.
Now I hit the F B O with duf-fles in my hands,

64

I did half a Xan, thir-teen hours till I land. Had me
out like a light, ay, like a light, ay,
like a light, ay, slept through the flight, ay,

67

knocked for the night, ay, se-ven six-ty sev-en man. This shit got dou-ble bed-room, man I still got scores to set-tle, man, I crept down the block, made a right, yeah,

70

cut the lights, yeah, what paid the price, yeah, nig-gas think it's sweet, nah, never, it's on sight, yeah, what? Noth-ing nice, yeah, ba-guettes in my ice, aww,

73

man, Je-sus Christ, yeah, checks o - ver stripes, yeah. That's what I like, yeah. That's what we like, yeah. Lost my res-pect, you not a threat,

76

when I shoot my shot, that shit wet-ty like I'm Sheck See, the shots that I took, ay, wet like I'm book, ay, wet like I'm Liz-zie, I be spin-ning Val-ley, cir-cle

79

blocks till I'm diz-zy, yeah, what? Like where is he? No one seen him, yeah, yeah, I'm try-ing clean him, yeah. She's in love with who I am,

82

back in high school, I used to bus it to the dance. Now I hit the F B O with duf-fles in my hands, I did half a Xan, thir-teen hours till I land. Had me

85

out like a light, like a light, like a light like a light, like a light like a light, like a light Yeah, passed the dogs a cel-ly send-ing texts, ain't send-ing kites, yeah, he

88

said, "Keep that on lock." I said, "You know this shit, it's life?" Yeah. It's ab-so-lute, yeah. I'm back re-boot. La Fer ra-ri, to Jam-ba Juice, yeah.

91

We back on the road, they jump ing off, no pa-ra chute, yeah. Shaw-ty in the back, she said she work ing on her glutes, yeah. Ain't by the book, yeah, this how it look, yeah.

94

'Bout a chech, yeah, just check the foots, yeah, pass this to my daugh-ter, I - ma show her what it took. Ba - by

96

ma - ma co - ver Forbes. Got these o - ther bitch - es shook, yeah.

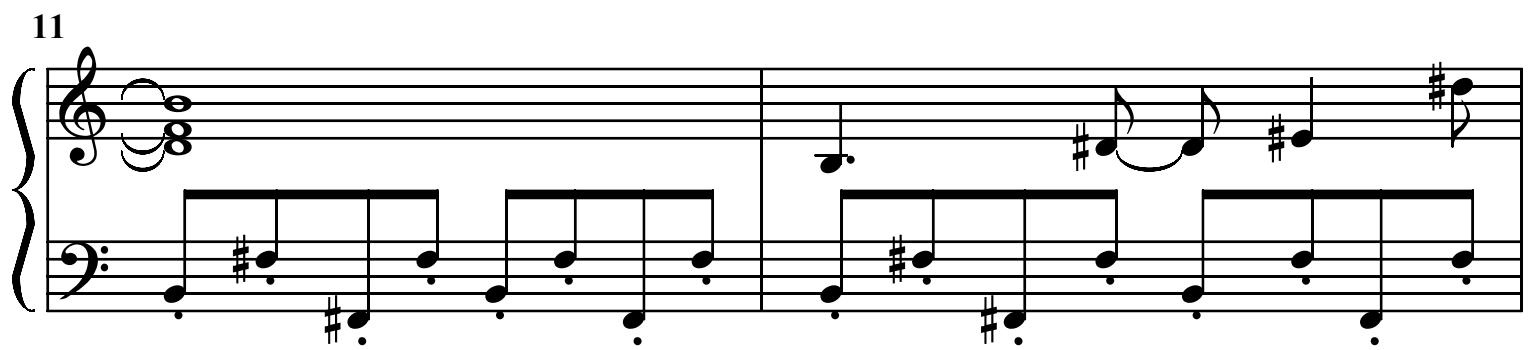
Simpsons Theme

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The Simpsons theme

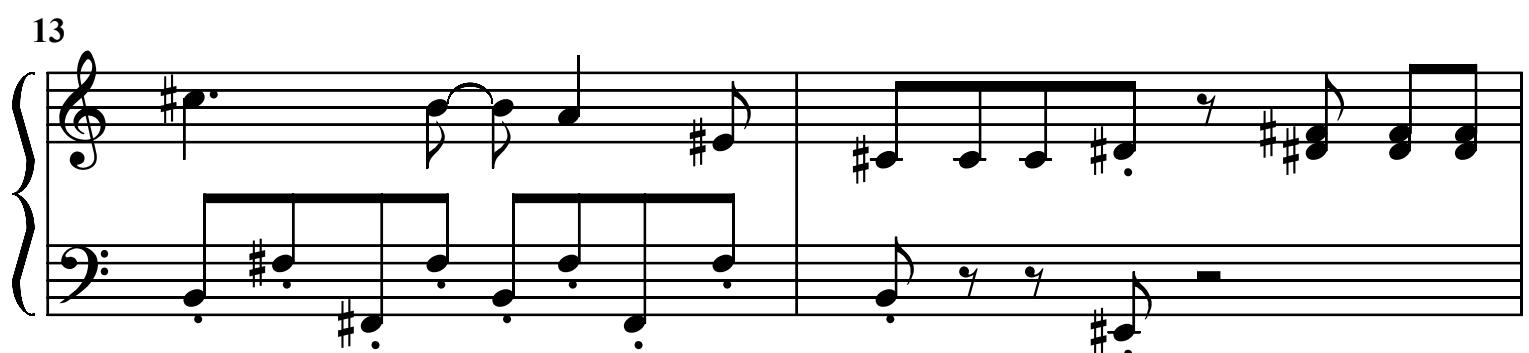
A musical score for 'The Simpsons Theme' consisting of four staves of music. The top staff is in treble clef and common time (indicated by a '4'). It features a sustained note on the first line, followed by a measure with a sharp sign, and then a measure with a sharp sign and a dotted half note. The second staff is also in treble clef and common time, showing eighth-note patterns. The third staff is in bass clef and common time, featuring eighth-note patterns. The fourth staff is in bass clef and common time, showing eighth-note patterns. Measure numbers 4, 6, and 9 are indicated above the staves.

11



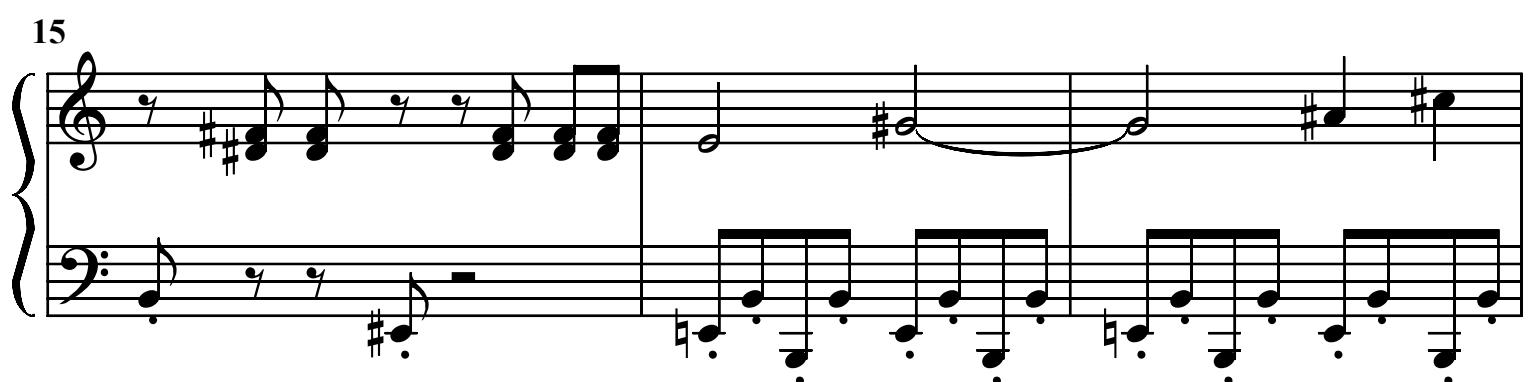
Musical score page 11. The top staff shows a treble clef, a G major chord (B-D-G), and a bass clef. The bottom staff shows a bass clef. The music consists of two measures of eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth-note pattern: B, D, G, B, D, G. Measure 2 starts with a dotted half note followed by an eighth-note pattern: B, D, G, B, D, G.

13



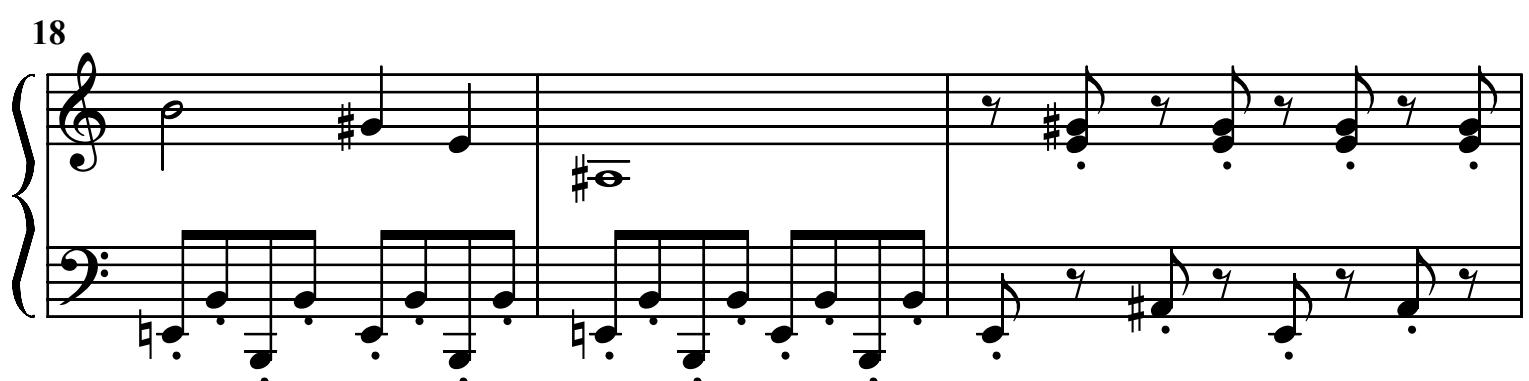
Musical score page 13. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef. The music consists of two measures. Measure 1 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E. Measure 2 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E.

15



Musical score page 15. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef. The music consists of two measures. Measure 1 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E. Measure 2 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E.

18



Musical score page 18. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef. The music consists of two measures. Measure 1 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E. Measure 2 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E.

21



Musical score page 21. The top staff shows a treble clef and a key signature of one sharp (F#). The bottom staff shows a bass clef. The music consists of three measures. Measure 1 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E. Measure 2 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E. Measure 3 starts with a dotted half note followed by an eighth-note pattern: F#, A, C, E, F#, A, C, E.

Musical score for page 24, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has a sixteenth-note pattern (two groups of four notes). Bass staff has eighth-note pairs. Measure 2: Treble staff has a sixteenth-note pattern (two groups of four notes). Bass staff has eighth-note pairs. Measure 3: Treble staff has a sixteenth-note pattern (two groups of four notes). Bass staff has eighth-note pairs. Measure 4: Treble staff has a sixteenth-note pattern (two groups of four notes). Bass staff has eighth-note pairs.

A musical score page featuring two staves. The top staff uses a treble clef and consists of six measures. The first measure contains a dotted half note followed by a quarter note. The second measure contains a dotted half note followed by a quarter note. The third measure contains a dotted half note followed by a quarter note. The fourth measure contains a dotted half note followed by a quarter note. The fifth measure contains a dotted half note followed by a quarter note. The sixth measure contains a dotted half note followed by a quarter note. The bottom staff uses a bass clef and consists of six measures. The first measure contains a half note. The second measure contains a half note. The third measure contains a dotted half note followed by a quarter note. The fourth measure contains a dotted half note followed by a quarter note. The fifth measure contains a dotted half note followed by a quarter note. The sixth measure contains a dotted half note followed by a quarter note.

Musical score for piano, page 10, system 29. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one flat (B-flat). The score shows a sequence of notes and rests, primarily eighth notes and sixteenth notes, with some sustained notes indicated by dots above or below them. The music is divided into measures by vertical bar lines.

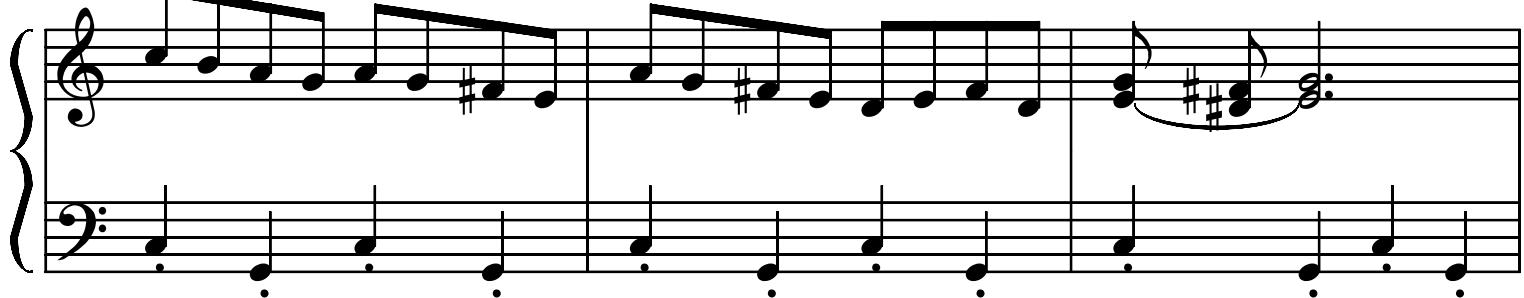
A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and have a key signature of one sharp. The music consists of various note values including eighth and sixteenth notes, with some notes connected by beams. Measure 31 begins with a dotted half note in the treble staff, followed by a sixteenth-note pattern of eighth-note pairs. The bass staff has a sustained note followed by a sixteenth-note pattern. Measures 32-33 show a continuation of this pattern. Measure 34 starts with a sixteenth-note pattern in the treble staff, followed by a sustained note and a sixteenth-note pattern in the bass staff. Measures 35-36 show a continuation of this pattern.

Musical score for piano, page 10, system 33. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is common time. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure 33 begins with a forte dynamic. The right hand plays a series of eighth-note chords, while the left hand provides harmonic support with sustained notes and grace notes.

35



38



41



44



46



48

Musical score for measures 48-49. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 48 starts with two eighth-note pairs in the top staff, followed by a fermata over the second pair. The bottom staff follows with two eighth-note pairs, also with a fermata over the second pair. Measure 49 begins with a single eighth note in the top staff, followed by a sixteenth-note pair with a fermata over the second note. The bottom staff continues with eighth-note pairs.

50

Musical score for measure 50. The top staff starts with a single eighth note, followed by a sixteenth-note pair with a fermata over the second note. The bottom staff shows eighth-note pairs with a fermata over the second pair.

52

Musical score for measure 52. The top staff shows eighth-note pairs with a fermata over the second pair. The bottom staff shows eighth-note pairs with a fermata over the second pair.

TOUCH THE SKY

Moderately $\text{♩} = 104$

Chorus:



Words and Music by
CURTIS MAYFIELD and KANYE WEST

The musical score consists of six staves of music. The top staff shows a vocal line with lyrics "(Rap:) I got-ta tes - ti - fy; come up in the spot, look-in' ex - tra fly. —". The second staff shows a piano line with dynamics "mf". The third staff shows a vocal line with lyrics "'Fore the day I die, I'm-a touch the sky. —". The fourth staff shows a piano line. The fifth staff shows a vocal line with lyrics "I got-ta tes - ti - fy; —". The sixth staff shows a piano line. The vocal parts are accompanied by guitar chords indicated above the staff: F#m7, Bm, F#m7, Bm, F#m7, Bm, and F#m7 respectively. The piano parts provide harmonic support throughout the piece.

Verse:

F#m7 Em7

F#m7 Bm

1. Back when they thought pink polos would hurt the R.O.C., before Cam got the... to pop, the doors is closed, I felt like bad Boy's
2.3. See additional lyrics

F#m7 Em7

Street Team, I couldn't work the L.O.X. Now, let's go, take 'em back to the plan, Me and my momma hopped in that U-Haul van.

F#m7 Bm

F#m7 Em7

Any pessimist, I ain't talk to them. Plus, I ain't have no phone in my apartment. Let's take 'em back to the club; 'least about an hour I stand

F#m7 Bm

on line. I just wanted to dance. I went to Jacob an hour after I got my advance. I just wanted to shine. Jay's favorite line, "Dawg, in due time."

F#7 Em7

F#m7

Bm

N.C.

Now he look at me like, "Damn, dawg, you what I am, a hip hop legend." I think I died in an accident, 'cause this must heaven.

Chorus:

F#m7 Em7

F#m7 Bm

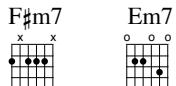
1. I got-ta tes - ti - fy; — come up in the spot, look-in' ex - tra fly. — 'Fore the day I die, —
2.3. I got-ta tes - ti - fy; — come up in the spot, look-in' ex - tra fly. — 'Fore the day you die, —

I'm - a touch the sky. — I got - ta tes - ti - fy; —
You gon-na touch the sky. — You gon-na touch the sky, — ba - by girl. Tes - ti - fy; —

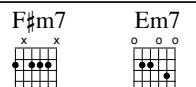
come up in the spot, look-in' ex - tra fly. —
come up in the spot, look-in' ex - tra fly. —

'Fore the day I die, —
'Fore the day you die, —

1.



I'm-a touch the sky. Now, let's take 'em high. La la la la
Top of the world, baby, on top of the world!



la la la. Now, let's take 'em high. Top of the world, baby, on top of the world! Top of the world, baby,



La la la la la la la. on top of the world! Top of the world, baby, on top of the world!

2.

||3.

you gon-na touch the sky. —

you gon-na touch the sky. —

1. 2.

I'm, I'm sky - high. I'm, I'm sky - high. I'm, I'm sky - high.

I'm, I'm sky - high. I'm, I'm sky - high.

F#m7 Em7 F#m7 Bm

Repeat ad lib. and fade

(Play cue notes every other time)

Verse 2:

Back when Gucci was the... to rock,
Back when Slick Rick got the... to pop,
I'd do anything to say I got it.
Damn, those new loafers hurt my pocket.
Before anybody wanted K. West beats,
Me and my girl split the buffet at KFC.
Dawg, I was having nervous breakdowns,
Like, man these... that much better than me?
Baby, I'm going on a airplane,
And I don't know if I'll be back again.
Sure enough, I sent the plane tickets,
But when she came to kick it, things became different.
Any girl I cheated on, sheets I skeeted on.
Couldn't keep it at home, thought I needed a Nia Long.
I'm trying to right my wrongs,
But it's funny, them same wrongs help me write this song.
(To Chorus 2:)

Verse 3:

Yes! Yes! Yes! Guess who's on third?
Lupe still like lupin' the third.
Here like year, till I'm beer on the curb,
Peach fuzz buzz but bit on the verge.
Let's slow it down like we're on the syrup,
Bottle-shaped body like Mrs. Butterworth.
But, before you say another word,
I'm back on the block like I'm layin' on the street.
I'm trying to stop lying like I'm Mum Ra,
But I'm not lying when I'm laying on the beat.
En garde, touché, Lupe cool as the unthawed.
But I still feel possessed as a gun charge,
I come as correct as a porn star,
In a fresh pair of steps in my best foreign car.
So, I represent the first,
Now, let me end my verse right where the horns are like...
(To Chorus 3:)

Trevo (Tu)

Anavitória
Arr.: Anderson Vieira

Soprano (S)

Tempo: =90 | **Key:** D | **Chords:** D, G(add9), D

Alto (A)

Bass (Bar)

4th Measure: D/F# | Bm⁷ | G(add9) | **Dynamic:** f | **Text:** Tu tu ru tu | Tu é tre - vo de qua-tró fo - lhas É man-hã de do-min-go à to-a | Tum...

5th Measure: D/F# | Bm⁷ | G(add9) | **Dynamic:** mf | **Text:** Con ver - sa ra - ra e bo - a Pe- da - çô de so - nho que faz meu que-rer a-cor-dar Pra vi- | dar Pra vi-

7th Measure: D | A(add4) | D | G(add9) | **Dynamic:** f | **Text:** - da Ai Ai ai | Tu | - da Ai Ai ai | Tu, que tem es-se a-bra-ço ca - sa Se de- | - da Ai Ai ai ai Tum...

2

11 D D/F# Bm⁷

pra pas - se - ar
Eu ju -
- ci - dir ba - ter a - sa Me le - va con - ti - go pra pas - se - ar
Eu ju -
pra pas - se - ar Eu

14 G(add9)

D A(add4)/C# Bm⁷

- ro a - fe - to e paz não vão te fal - tar Ai Ai Ai Ah... Eu só
- ro a - fe - to e paz não vão te fal - tar Ai Ai Ai Ah... Eu só
ju - ro não fal - ta - (ar) Ai Ai ai Ah... Eu só

18 G(add9)

D A(add4)/C# Bm⁷

que-ro o le - ve da vi - da pra te le - var E o tem - po pa - ra Ah... É a
que-ro o le - ve da vi - da pra te le - var E o tem - po pa - ra Ah... É a
que-ro o le - ve da vi - da pra te le - var E o tem - po pa - ra Ah... É a

G(add9)

A(add4)

D/F#

G

To Coda

unis. div. unis.

sor-te de le - var a ho - ra pra pas - se - ar Pra cá e pra lá, pra lá e pra cá Quan - do a - qui tu
unis. div. unis.
sor-te de le - var a ho - ra pra pas - se - ar Pra cá e pra lá, pra lá e pra cá Quan - do a - qui tu
unis. div. unis.
sor-te de le - var a ho - ra pra pas - se - ar Pra cá e pra lá, pra lá e pra cá Quan - do a - qui tu
unis. div. unis.

27 1.D
div. G⁹ D G⁹

tá
div.

tá La ia la ia La ia
div.

tá tá

31 2. Bm⁷ G⁹ D A(add4)/C# Bm⁷

tá La ia la ia la ia
La ia la ia la ia
La ia la ia la ia

Tu _____ Tu _____ Tu _____

tá tá

36 G⁹ D A(add4) D.S. al Coda D

La ia la ia la ia
tá La ia la ia la ia

Tu _____ Tu _____

É tre-

tá tá

40 G⁹ D G⁹ D

La la ia la ia la ia la ia La la ia la ia la ia
La la ia la ia la ia la ia la ia

vo de qua - tro fo - lhas Tu _____ É tre - vo de qua - tro fo - lhas é

tá tá

WHAT I'VE DONE

Words and Music by MIKE SHINODA,
JOE HAHN, BRAD DELSON, ROB BOURDON,
CHESTER BENNINGTON and DAVE FARRELL

Moderately fast

G⁵

G⁵

Piano and guitar sheet music for the first three measures. The piano part starts with a forte dynamic (f) and a bass note. The guitar parts show chords G⁵ and G⁵.

B_b⁶

Fsus2

1.

Csus2

Piano and guitar sheet music for measures 4-6. The piano part has a bass note. The guitar parts show chords B_b⁶, Fsus2, and Csus2.

2.

Csus2

Gm

B_b⁶

Piano and guitar sheet music for measures 7-9. The piano part has a bass note. The guitar parts show chords Csus2, Gm, and B_b⁶.

Fsus2

Csus2

Gm

Piano and guitar sheet music for measures 10-12. The piano part has a bass note. The guitar parts show chords Fsus2, Csus2, and Gm.

B_b⁶

In this fare - well there's no blood, — there's no al -

F_{sus2} C_{sus2} G_m

- i - bi, — 'cause I've drawn re - gret from the truth -
of me. Well, I clean this slate with the hands.

B_b⁶ F_{sus2} C_{sus2}

— of a thou - sand lies. — So let mer - cy
— of un - cer - tain - ty. —

E_b^{maj7} F_{sus2}

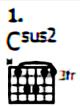
come and wash a - way



what I've done. I'll face my - self



to cross out what I've be - come,



-rase my - self and let go of what I've



done. Put to rest what you thought what

Piano and guitar sheet music with lyrics. The music is in 4/4 time and includes chords for E♭⁵, F⁵, Gm, B♭⁶, Fsus², Csus², Gm, B♭⁶, Fsus², Csus², Dm, E♭maj⁷, F⁶, Gm, B♭⁶, and El. The vocal part includes the lyrics "I've done. *Guitar solo*" and "what I've done, Solo ends". The piano part features a bass line throughout.

E♭⁵ F⁵ Gm B♭⁶

I've done. *Guitar solo*

Fsus² Csus² Gm

B♭⁶ Fsus² Csus² Dm

For

E♭maj⁷ F⁶ Gm B♭⁶

what I've done, Solo ends

I start a - gain,

F C^{sus2} Gm

and what - ev - er pain may come, to -

B,⁶ F C⁵

-day this ends. I'm for - giv - ing what

Gm B,⁶

I've done. I'll face my - self

F⁶ C^{sus2} Gm

to cross out what I've be - come, e -

SheetMusic-Free.com

B_b6 Fsus2 Csus2

-rase my - self and let go of what I've

Gm B_b6 1. F

done,

Csus2 2. F Csus2

what I've for - giv - ing what I've

Gm

done.

Score

Remember Me

From Walt Disney's "Coco"

Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez
Transcribed by Stephen Beraña

Tranquilamente ♩ = 70

Piano

The sheet music consists of four staves of piano music. The first staff starts in C major (♩ = 70) and includes chords Fm/A♭, C, B♭, and E/G♯. The second staff begins at measure 5 in A minor, with chords B♭, F/C, F, A♭dim, and G. The third staff continues in C major with chords Fm/A♭, C, G, C, and F. The fourth staff concludes at measure 15 with chords G, G♯dim, A minor, D minor, G, C minor, A♭/C, G/B, and C.

La Biblioteca de Piano Sauce

02/05/2020

Anavitória

The Beatles

Cheeky Chill Brazil

Coco

Childish Gambino

Florence + The Machines

Foster The People

John Lennon

Kanye West

Linkin Park

Los Simpsons

Travis Scott