

Jeux-Paralympiques-PARIS-2024

Words & Music by Denis Villaumé

Jazz Guitar

E-Bass

Standard tuning

Standard tuning

Moderate ♩ = 120

Sheet music for the first system, measures 1 and 2. The score includes staves for Singer, Jazz Guitar (jz.guit.), E-Bass, Drums, Fm. (Fornet), and Seq. Synth. (Sequence Synthesizer). The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 is marked with a first ending bracket (1) and measure 2 with a second ending bracket (2). Dynamics include *f* (forte) for Jazz Guitar, *ff* (fortissimo) for E-Bass and Drums, and *f* for Seq. Synth. The Drums part features a complex rhythmic pattern with cross-sticks and cymbals.

Sheet music for the second system, measures 3 and 4. The score continues with the same instruments. Measure 3 is marked with a third ending bracket (3) and measure 4 with a fourth ending bracket (4). Dynamics include *mf* (mezzo-forte) for Jazz Guitar and Seq. Synth., *f* for E-Bass, and *mf* for Drums. The Drums part continues with a complex rhythmic pattern, including a crescendo leading to *ff* (fortissimo) in measure 4. The Seq. Synth. part features a melodic line with a crescendo leading to *ff* in measure 4.

Singer

5 6

f

Deux- milles- vingt- quatre, les jeux d'é- té Fau- dra se battre, et les fê-

iz.guit.

E-Bass

Drums

mf

fln.

mf

seq.synth.

f

7 8

ter On s'y en- traîne; on s'y pré- pare Belle tâche hu- maine jus- qu'au dé-

mf

mf

9 10

Singer

part

jz.guit.

f

E-Bass

ff

Drums

f

fln.

seq.synth.

11 12

mf

f

mf

Singer

13 Beau- coup d'ef- fort et de cou- rage; Quand on est fort on s'y en-

jz. guit.

E-Bass

Drums

fn.

seq. synth.

mf

15 gage... C'est d'a- bord ça et c'est ma- gique, C'est sur- tout ça l'or O- lym-

16

17 18

Singer

jz.guit. *pique.*

E-Bass *f*

Drums *ff*

fln.

seq.synth.

19 20

mf

mf

mf *ff*

21 22

Singer

Si pour la gloire faut être ha- bile Car la vic- toire est dif- fi-

jz.guit.

E-Bass

f

Drums

mf

fln.

seq.synth.

f

23 24

cile C'est le plai- sir de la ba- taille Qui nous ins- pire pour la mé-

jz.guit.

E-Bass

Drums

fln.

seq.synth.

mf

25 26

Singer

daïlle

jz.guit.

E-Bass

Drums

fhn.

seq.synth.

27 28

mf

mf

mf

Singer

29 C'est pour la gloire qui s'en dé- 30 gage, C'est cet es- poir qui vaut nos

jz. guit.

E-Bass

f

Drums

fln.

seq. synth.

31 gages, C'est pour ce- la que l'on pra- 32 tique, C'est tout ce- la l'or O- lym-

jz. guit.

E-Bass

Drums

fln.

seq. synth.

33 34

Singer

jz.guit. *pique,*

E-Bass

Drums *ff*

fln.

seq.synth.

35 36

mf

mf

mf *ff*

Singer
 jz.guit.
 E-Bass
 Drums
 fnh.
 seq.synth.

37 *mf* Bien des ath- lètes et des na- tions; Vont faire la fête, par vo- ca-
 38
 39 tion. Es- poir d'ar- gent, ou es- poir d'or Ré- com- pen- sant les bons, les
 40 *mf*

41 42

Singer

f
forts

jz.guit.

E-Bass

Drums

fln.

seq.synth.

43 44

Singer

45 Il faut y croire et du cou- 46 rage, Car pour la gloire qui s'en dé-

ez.guit.

E-Bass

f

Drums

fln.

mf

seq.synth.

47 gage, Ce sont des jeux vrai-ment tech- 48 niques, Ce sont les jeux pa- ra- lym-

ez.guit.

E-Bass

mf

Drums

fln.

mp

seq.synth.

49 50

Singer

jz.guit.

E-Bass

Drums

fln.

seq.synth.

f

ff

piques,

51 52

mf

mf

mf

ff

Singer

53 Qu'on courre ou nage ou saute ou lance Mal- gré notre âge, ils nous de-

54

iz.guit.

E-Bass

f

Drums

mf

fln.

seq.synth.

f

55 vancent Mais on s'ac- croche, on les vain- cra On est si proches de ces hour-

56

mf

mf

57 58

Singer

ras

jz.guit.

f

E-Bass

f

Drums

f

fln.

f

seq.synth.

59 60

mf

mf

mf

Singer

61 Mer- ci aux jeux pa- ra- lym- 62 piques Et aux en- jeux qui nous im-

jz.guit.

E-Bass

f

Drums

fln.

mf

seq.synth.

63 *mf* pliquent Grace aux ef- forts, notre en- tou- 64 rage nous voit plus fort car on s'en-

jz.guit.

E-Bass

mf

Drums

fln.

mp

seq.synth.

65 66

Singer

gaze.

jz.guit.

f

E-Bass

f

Drums

ff

fln.

seq.synth.

67 68

mf

mf

mf

ff

69 70

f

On a bra-vé bien des sar-casmes On a gar-dé notre en-thou-

f

mf

fn.

seq. synth.

71 72

siasme On court tou-jours pour la vic-toire Vien-dront les jours, vien-dra la

mf

mf

73 74

Singer

gloire

jz.guit.

E-Bass

Drums

fln.

seq.synth.

75 76

mf

mf

mf

Singer

77 Faut du sang froid, faut de la rage Faut être a- droit, mal- gré l'o-

jz. guit.

E-Bass

f

Drums

fln.

seq. synth.

79 rage... Oui, c'est tout ça: l'or O- lym- pique, C'est en- core ça, c'est ma- gni-

80

3

3

81 82

Singer

jz.guit.

fique!

f

E-Bass

Drums

ff

fln.

seq.synth.

83 84

mf

mf

mf

ff

85 86

Singer

jz.guit.

E-Bass

Drums

fln.

seq.synth.

f

mf

87 88

3

Detailed description of the musical score: The score is for a 6-piece band. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The first system covers measures 85 and 86. In measure 85, the jz.guit. plays eighth notes (F#, G, A, B, C, D), the E-Bass plays quarter notes (F#, G, A, B), and the Drums play a pattern of eighth notes and rests. The second system covers measures 87 and 88. In measure 87, the jz.guit. continues with eighth notes (D, E, F#, G, A, B), the E-Bass plays quarter notes (C, B, A, G), and the Drums continue with eighth notes and rests. In measure 88, the jz.guit. plays a triplet of eighth notes (F#, G, A), the E-Bass plays quarter notes (F#, G, A, B), and the Drums continue with eighth notes and rests. The fln. and seq.synth. parts are silent throughout. Dynamics include *f* (forte) and *mf* (mezzo-forte).

89 90 91

Singer

jz.guit.

E-Bass

Drums

fhm.

seq.synth.

f *mf* *mp* *f* *ff* *fff* *ff*