

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

mf

mf
(à partir de 3.)

1. 2. 3.

8

L.

R.

A. Sax.

B.

mf

f

A

4.

$\text{♩} = 128$

Fine

14

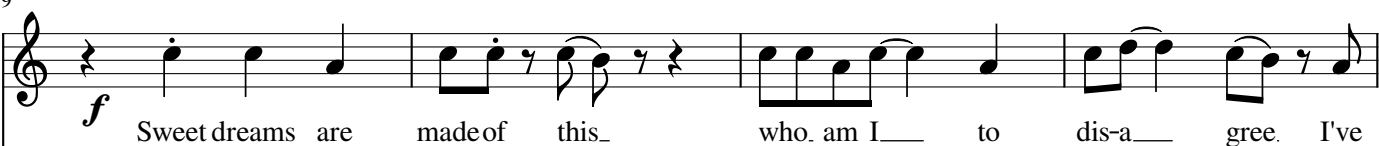
L. 


R. 


A. Sax. 


B. 

19

L. 
Sweet dreams are made of this_ who am I_ to dis-a_ gree. I've

R. 

A. Sax. 

B. 

23

L. 
tra-velled the world and the se-ven seas_ e - ve - ry - bo_ dy's

R. 

A. Sax. 

B. 

26

L. loo-king for some_ thing Some of them want to use___ you

R.

A. Sax.

B.

29

L. some of them want to get used you_ some of them want to a - buse_

R.

A. Sax.

B.

32 B

L. *f* 3

— you some of them want to be bu-sed

R. *f*

A. Sax. *f*

B. *f*

36

L.

R.

A. Sax.

B.

C

§

40

L. *mf*

R. *mf*

A. Sax. *mf*

B.

Rehearsal mark C starts at measure 40. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* for all parts.

44

L.

R.

A. Sax.

B.

Measures 44-47 continue the musical patterns from the previous section. The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* for all parts.

52

L.

R.

A. Sax.

B.

E-Solos

To Coda

56

L.

R.

A. Sax.

B.

mp

mp

mp

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score consists of four staves. The top three staves (L., R., and A. Sax.) are in treble clef, and the bottom staff (B.) is in bass clef. All staves begin with a whole rest in measure 64. In measure 65, each staff has a quarter rest. In measure 66, the top three staves have a quarter note G4, and the bass staff has a quarter note F3. In measure 67, the top three staves have a quarter note A4, and the bass staff has a quarter note G3. In measure 68, the top three staves have a quarter note B4, and the bass staff has a quarter note A3. In measure 69, the top three staves have a quarter note C5, and the bass staff has a quarter note B3. In measure 70, the top three staves have a quarter note D5, and the bass staff has a quarter note C4. The score ends with a double bar line and repeat dots in measure 70. A 'D.S. al Coda' instruction is written above the staff in measure 70.