

SCORE

Unconditionally

LISA SIMONE

words by Lisa Simone
music by Herve Samb
arranged by Ken Moyer

Medium Rock $\text{♩} = 120$

Score for **Unconditionally** by Lisa Simone, arranged by Ken Moyer. The score is in 4/4 time, Medium Rock tempo ($\text{♩} = 120$), and key of E major (4 sharps).

Instrumentation: Voice, Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Baritone Sax, Bb Trumpet 1, Bb Trumpet 2, Bb Trumpet 3, Bb Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Electric Guitar, PIANO, Electric Bass, and DRUM SET.

Key Features:

- Voicing:** The saxophone section (Alto, Tenor, Baritone) plays a voicing of the E major triad (E, G#, B) in the right hand, with the Baritone Sax playing the E in the left hand. The voicing is marked *sfz* (sforzando).
- Trumpets:** The four Bb Trumpets play a melodic line in the right hand, starting with a *f* (forte) dynamic.
- Trombones:** The four Trombones play a voicing of the E major triad (E, G#, B) in the right hand, with the Baritone Sax playing the E in the left hand. The voicing is marked *sfz* (sforzando).
- Electric Guitar:** The guitar plays a rhythmic pattern in the right hand, with a *f* (forte) dynamic. The left hand plays a bass line.
- PIANO:** The piano plays a rhythmic pattern in the right hand, with a *f* (forte) dynamic. The left hand plays a bass line.
- Electric Bass:** The bass plays a rhythmic pattern in the right hand, with a *f* (forte) dynamic. The left hand plays a bass line.
- DRUM SET:** The drums play a rhythmic pattern in the right hand, with a *f* (forte) dynamic. The left hand plays a bass line.

Lyrics:

E (wah wah) A/E D

E comp. ad lib A/E D

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

I'm not a hero, I'm not a hero, I'm not a hero, I'm not a hero

A

(break)

A

Voc. When I had my lit-tle girl it changed my life o - ver night lit - er - al - ly.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr. (break) (clean) *mf*

PNO. (break) E A/E *mf*

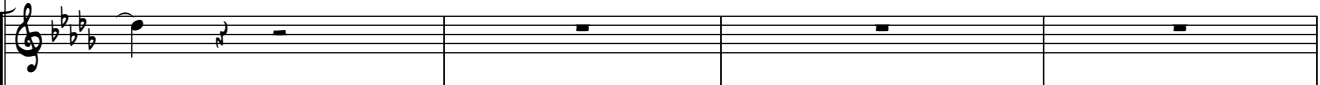
E.B. (break) *mf*

D. S. (break) *mf*

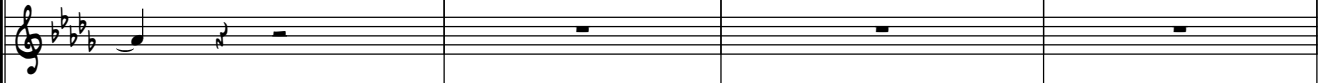
Voc.



Alto 1



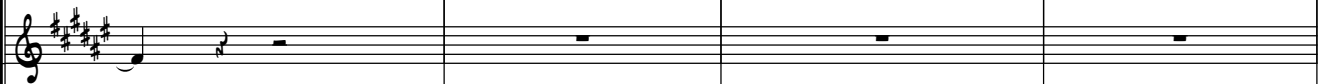
Alto 2



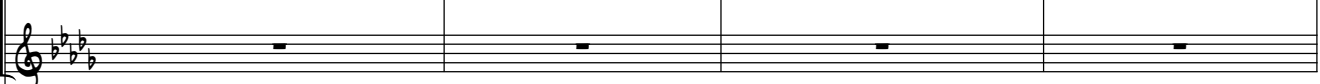
Tenor 1



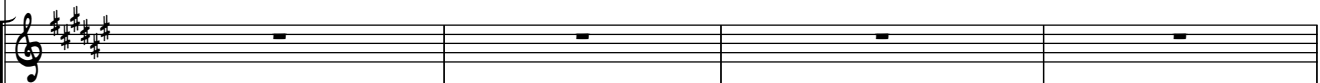
Tenor 2



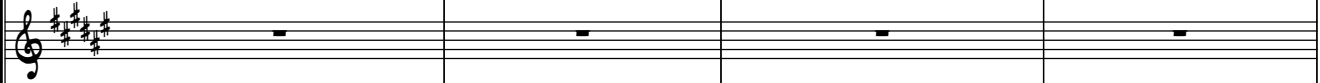
Bari



Trpt. 1



Trpt. 2



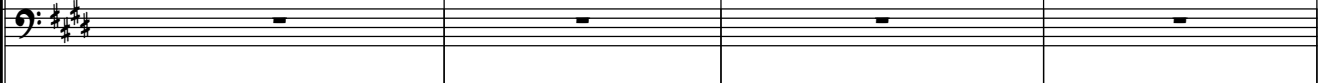
Trpt. 3



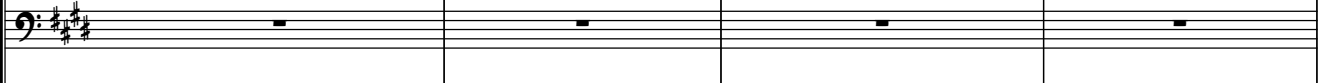
Trpt. 4



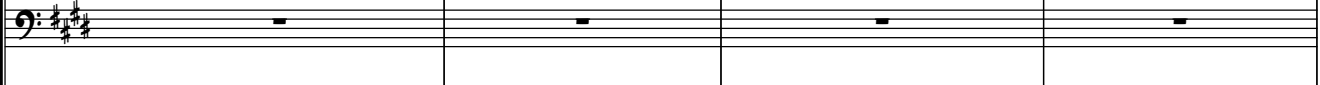
Bone 1



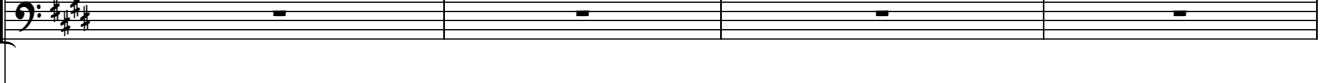
Bone 2



Bone 3



Bone 4

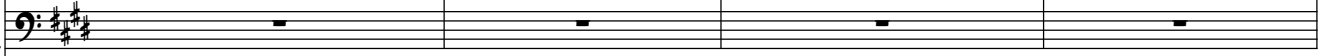


E.Gtr.



PNQ.





E.B.



D. S.



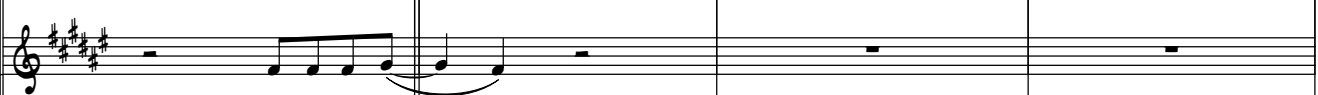
B

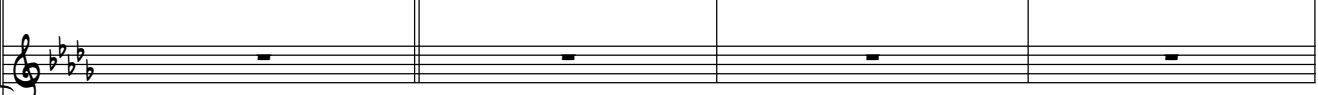
Voc. 

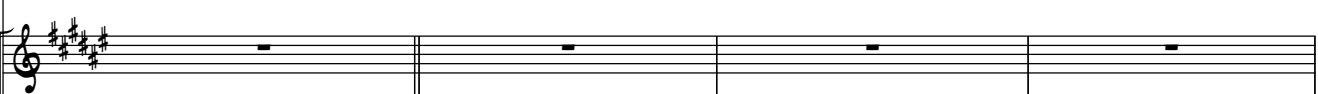
Alto 1 

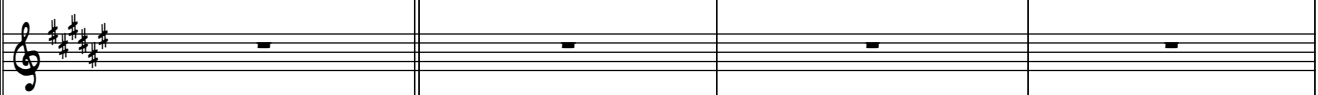
Alto 2 

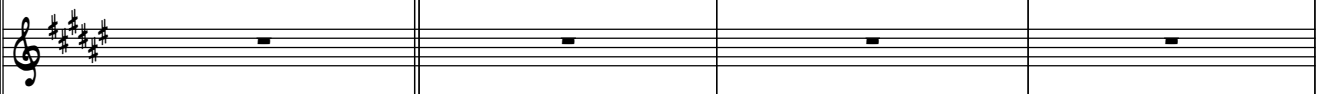
Tenor 1 

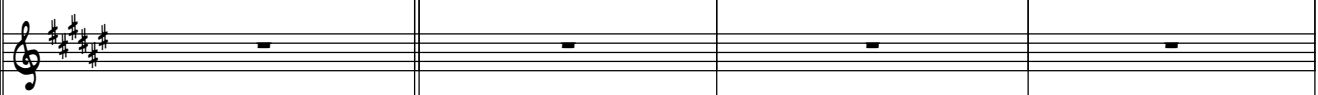
Tenor 2 

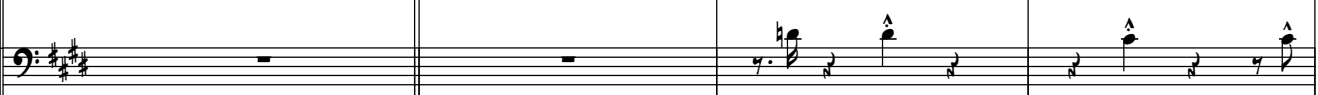
Bari 

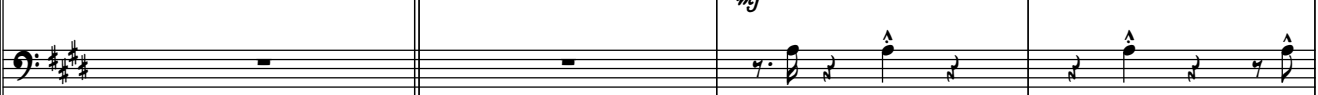
Trpt. 1 

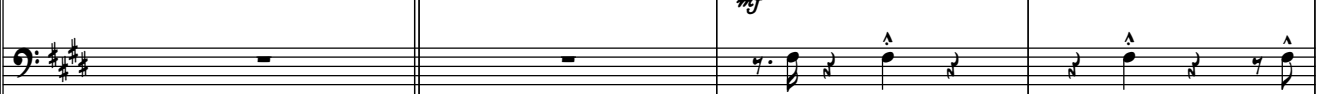
Trpt. 2 

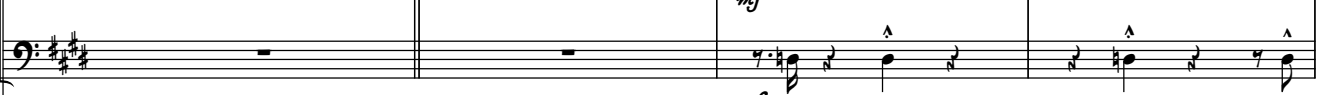
Trpt. 3 

Trpt. 4 

Bone 1 

Bone 2 

Bone 3 

Bone 4 

E.Gtr. 

PNO. 

E.B. 

D. S. 

Unconditionally, SCORE, p. 6

Voc. It's such an hon - or and it feels so good just to love and be loved in re -

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

Unconditionally, SCORE, p. 7

C

Voc. turn.____ Un - con - di-tion-al - ly____ I'm learn - ing un - con - di-tion-al - ly____ how to

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

Trpt. 3 *mf*

Trpt. 4 *mf*

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr. E D A E

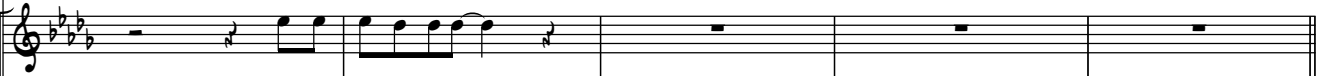
PNO. E E D A E

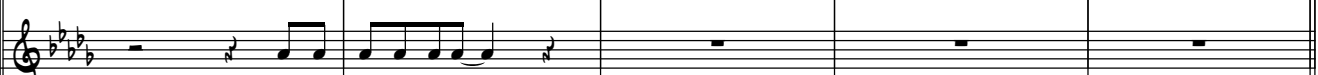
E.B.

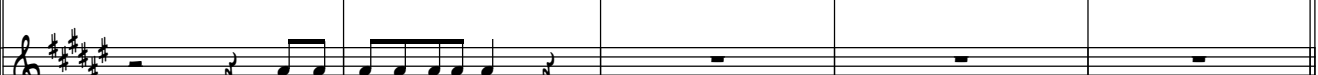
D. S.

Unconditionally, SCORE, p. 8

Voc.  love. Un-con - di-tion-al-ly___ and I like___ it yes I like___ it oh yeah.___

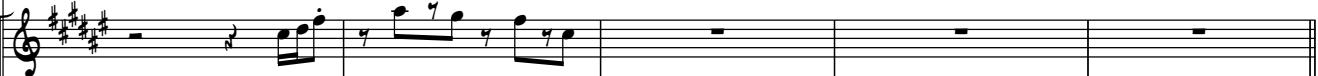
Alto 1 

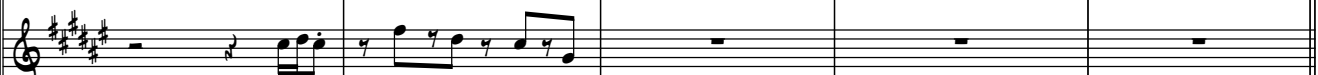
Alto 2 

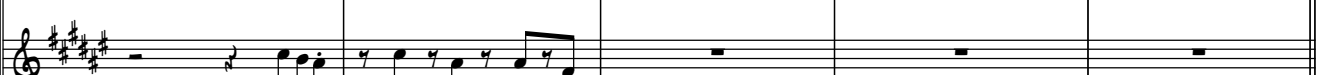
Tenor 1 

Tenor 2 

Bari 

Trpt. 1 

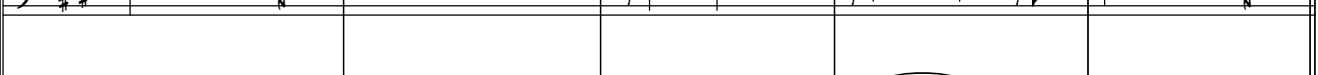
Trpt. 2 

Trpt. 3 

Trpt. 4 

Bone 1 

Bone 2 

Bone 3 

Bone 4 

E.Gtr.  D A E

PNO.  D A E

E.B. 

D. S.  fill ad lib

D

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

E (wah wah) A/E D E

f E A/E D E

(break)

Voc.

When I think of this world

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

E A/E D E (break)

PNO.

E A/E D E (break)

E.B.

(break)

D. S.

(break)

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E

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

F

Voc.

- der where are the oth - ers who feel the same as me yeah. Our great

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNQ.

E A/E D E

E.B.

D. S.

Voc. *moth-er needs us to come_____ to - geth-er got to love one an-oth - er_____ Un-con-*

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNQ.

E.B.

D. S.

G

Voc.

di-tion-al-ly___ we've got to come to-geth-er un-con-di-tion-al-ly___ and learn to love un-con-

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

H

Voc. di-tion-al-ly__ each oth - er____ it's__ al-right.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

I

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

E

E (wah wah)

A/E

E

E comp. ad lib

A/E

fill ad lib

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

I'm not a dream, I'm not a dream, I'm not a dream, I'm not a dream

(break)

J

Voc.

Un - con - di - tion - al ly

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

D A (break) E (clean) A

PNO.

D A (break) E A

E.B.

(break)

D. S.

(break) cym. bell

Voc.

un - con - di - tion - al - ly

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

Unconditionally, SCORE, p. 22

(break)

K

Voc.

un - con - di-tion-al - ly

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

E A (break) E A

PNO.

E A (break) E A

E.B.

(break)

D. S.

(break) cym. bell

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

I'm not a hero, I'm just a man who's in love with you.

L

Voc.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Bone 1

Bone 2

Bone 3

Bone 4

E.Gtr.

PNO.

E.B.

D. S.

It's all right.

Alto Sax 1

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

arranged by Ken Moyer

Medium Rock ♩ = 120

2

3

(A)

(B) *mp*

2

(C)

3

(D)

(E) 2

sfz

sfz

sfz

sfz

mp

Unconditionally, Alto Sax 1, p. 2

This musical score is for the Alto Saxophone 1 part, page 2, of the piece "Unconditionally". It consists of ten staves of music, all in treble clef and B-flat major (three flats). The key signature is B-flat major, and the time signature is 4/4.

The score includes several musical notations and markings:

- Staff 1:** Features a triplet of eighth notes (labeled "3"), a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "F" is above the staff.
- Staff 2:** Features a triplet of eighth notes (labeled "3") and a measure with a whole note and a fermata. A box labeled "G" is below the staff.
- Staff 3:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata.
- Staff 4:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "H" is to the left of the staff.
- Staff 5:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "I" is above the staff.
- Staff 6:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "J" is below the staff.
- Staff 7:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "K" is below the staff.
- Staff 8:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "L" is below the staff.
- Staff 9:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "M" is below the staff.
- Staff 10:** Features a measure with a whole note and a fermata, and a measure with a half note and a fermata. A box labeled "N" is below the staff.

The score also includes various musical notations such as slurs, ties, and dynamic markings like *sfz* (sforzando) and *p* (piano).

Unconditionally, Alto Sax 1, p. 3

mf

K

L

Alto Sax 2

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

arranged by Ken Moyer

Medium Rock ♩ = 120

The musical score for Alto Sax 2 is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked as Medium Rock at 120 beats per minute. The score consists of several staves of music, including sections labeled A, B, C, D, and E. Section A begins with a series of eighth and quarter notes, followed by a half note with an accent and a slur. Section B features a series of eighth notes and a half note. Section C is a continuous line of eighth and quarter notes. Section D includes a triplet of eighth notes and a half note. Section E features a series of eighth and quarter notes, followed by a half note with an accent and a slur. Dynamic markings include *sfz* (sforzando) and *mp* (mezzo-piano). The score also includes various musical notations such as slurs, accents, and repeat signs.

Unconditionally, Alto Sax 2, p. 2

3

F

2

3

G

2

H

3

I

sfz

sfz

sfz

J

Detailed description: This musical score is for the Alto Sax 2 part, page 2, of a piece titled 'Unconditionally'. It consists of ten staves of music in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements:

- Staff 1: Starts with a triplet of eighth notes, followed by a whole rest, then a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 2: Features a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 3: Contains a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 4: Includes a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 5: Starts with a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 6: Features a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 7: Contains a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 8: Includes a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 9: Starts with a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.
- Staff 10: Features a triplet of eighth notes, followed by a quarter note, an eighth note, and a dotted quarter note. It ends with a triplet of eighth notes.

Dynamic markings include *sfz* (sforzando) on staves 7, 8, and 9. Rehearsal marks are indicated by letters in boxes: F, G, H, I, and J. The number 3 appears above the first triplet on each staff, and the number 2 appears above the second triplet on each staff.

Unconditionally, Alto Sax 2, p. 3

The musical score is written for Alto Sax 2 on page 3. It consists of four staves of music in the key of B-flat major (three flats). The first staff begins with a *mf* dynamic marking and a circled 'K' below it. The second and third staves continue the melodic line. The fourth staff features a circled 'L' above it and concludes with a crescendo hairpin and a final accented note marked with a '^' symbol. The piece ends with a double bar line.

Baritone Sax

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

Musical score for Baritone Sax, 4/4 time, Medium Rock (♩ = 120). The key signature is B-flat major (two flats). The score consists of eight staves of music, with sections labeled A through H. Section A is marked with a circled 'A' and a repeat sign. Section B is marked with a circled 'B' and a repeat sign. Section C is marked with a circled 'C' and a repeat sign. Section D is marked with a circled 'D' and a repeat sign. Section E is marked with a circled 'E' and a repeat sign. Section F is marked with a circled 'F' and a repeat sign. Section G is marked with a circled 'G' and a repeat sign. Section H is marked with a circled 'H' and a repeat sign. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (sfz, mf). The score is written for Baritone Sax.

Staff 1: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: sfz.

Staff 2: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: sfz.

Staff 3: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: sfz.

Staff 4: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: mf.

Staff 5: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: sfz.

Staff 6: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: sfz.

Staff 7: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: mf.

Staff 8: Treble clef, 4/4 time. Key signature: B-flat major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Dynamics: mf.

Unconditionally, Baritone Sax, p. 2

This musical score is for the Baritone Saxophone part of the piece 'Unconditionally', page 2. The key signature is B-flat major (two flats), and the time signature is 4/4. The score consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *sfz* (sforzando) and accents (^). There are also performance instructions indicated by slanted lines. The score is divided into sections labeled with letters in boxes: I, J, K, and L. Section I is located on the second staff, Section J on the fourth staff, Section K on the sixth staff, and Section L on the seventh staff. The music features a mix of melodic lines and harmonic accompaniment, with some passages marked with slurs and ties.

Electric Bass

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

Electric bass sheet music for the song "Unconditionally" by Lisa Simone, arranged by Ken Moyer. The music is in 4/4 time, key of D major (indicated by four sharps: F#, C#, G#, D#), and a medium rock tempo of 120 beats per minute. The notation is written on a single bass staff.

The piece begins with a dynamic marking of *f* (forte). The first line contains two measures, followed by a double bar line and then a series of eighth and sixteenth notes. The second line continues the melody, ending with a fermata over the final note. A section marked "(break)" is indicated below the staff, followed by a circled letter "A".

Section A begins with a dynamic marking of *mf* (mezzo-forte) and consists of a series of eighth and sixteenth notes. Section B is marked with a circled letter "B" and continues the melodic pattern. Section C is marked with a circled letter "C" and concludes the piece with a final melodic phrase.

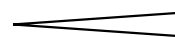
Unconditionally, Electric Bass, p. 2



D



(break)



E



F





G



H



I



(break) J



(break)



K



L



Bb Trumpet 1

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

4/4

f

A 8 B 7

C

mf

3 D

f

E 8 F 7 G

mf

H



2

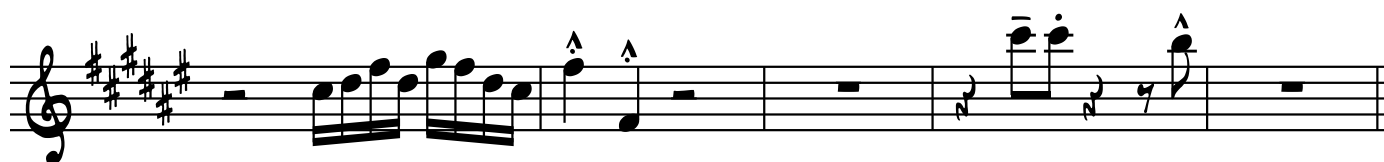
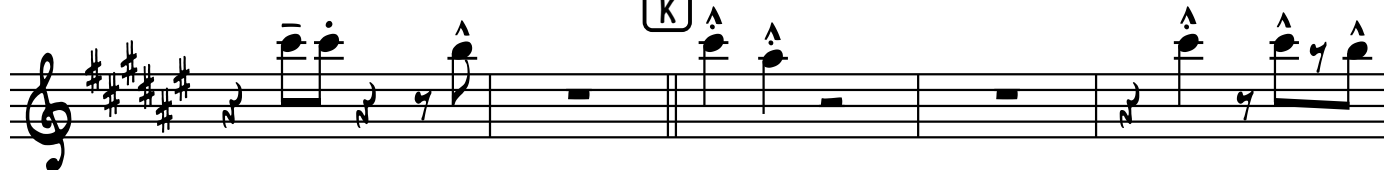
I



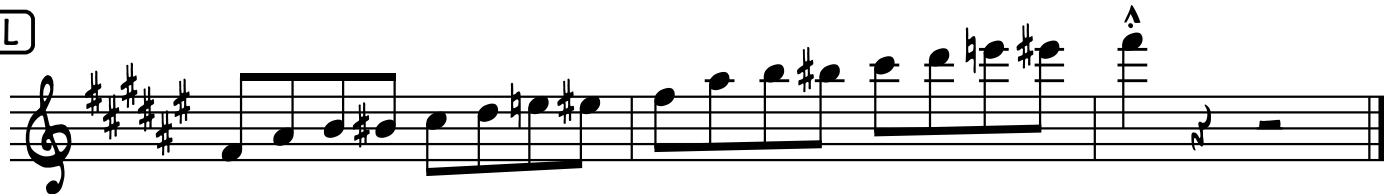
J



K



L



Bb Trumpet 2

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

4/4

f

A 8 B 7

C 3 D

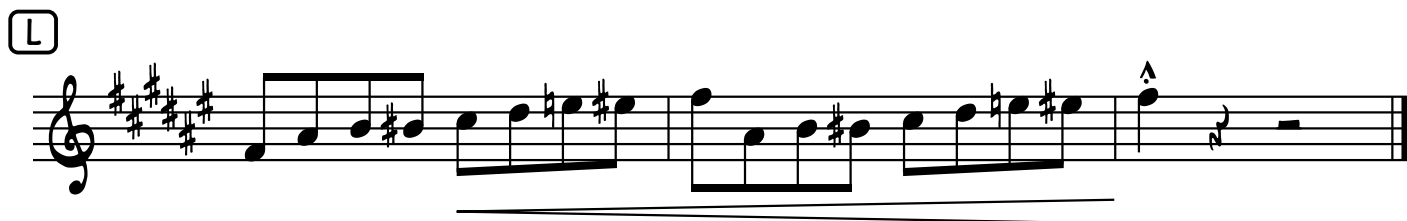
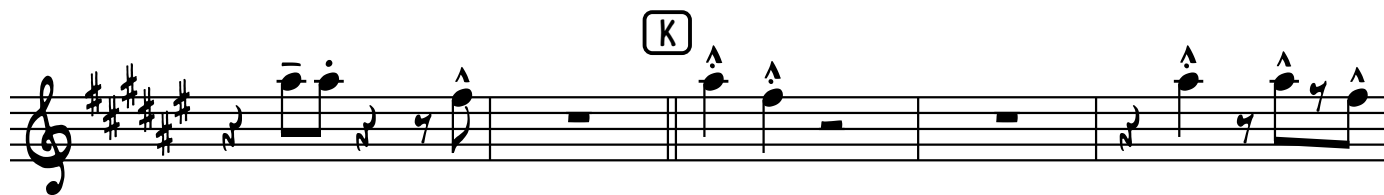
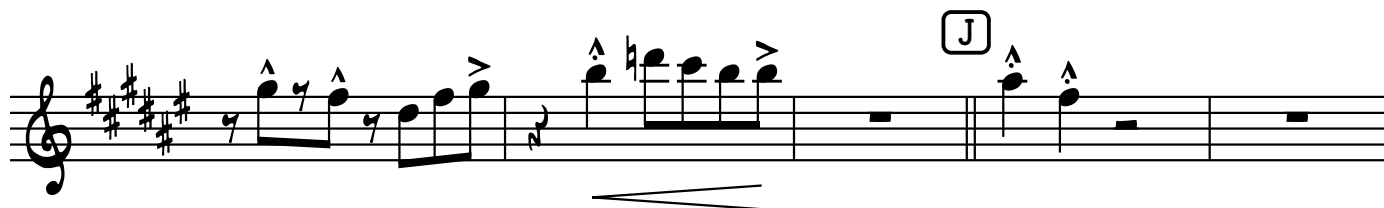
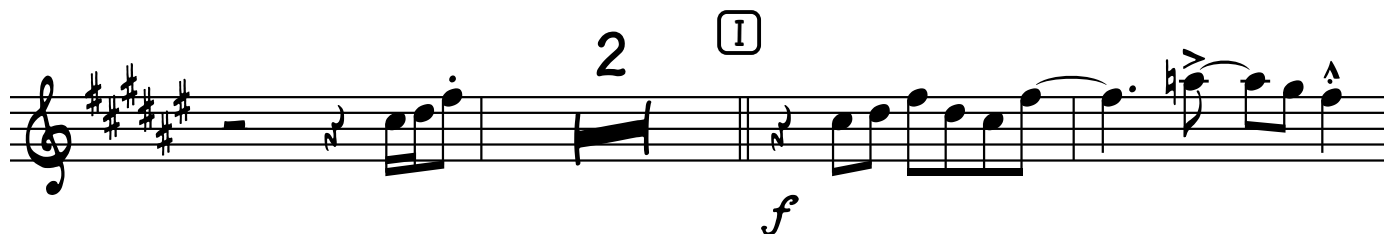
E 8 F 7 G

mf

f

mf

(H)



Bb Trumpet 3

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

f

mf

f

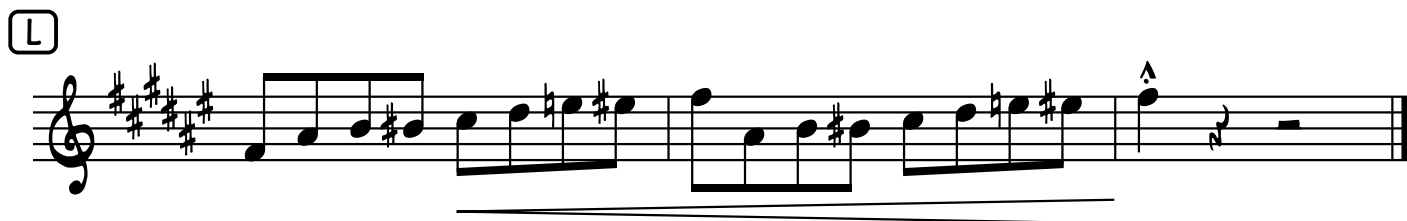
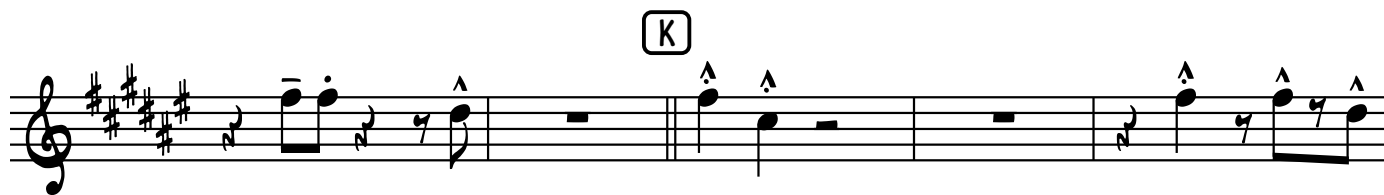
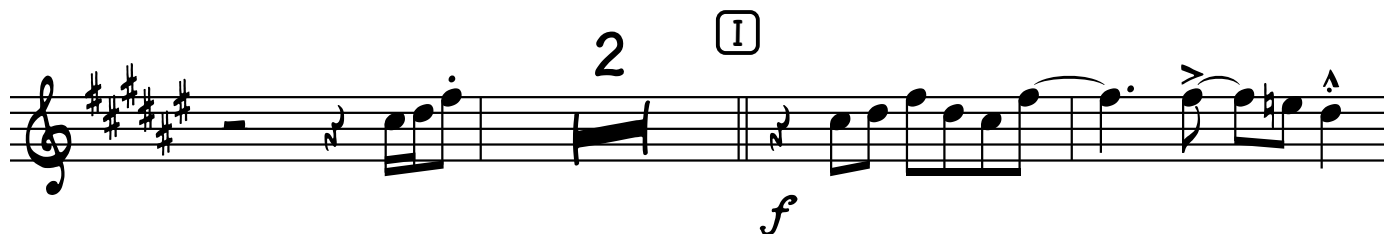
mf

A 8 **B** 7

C

3 **D**

E 8 **F** 7 **G**



Bb Trumpet 4

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

f

A 8 **B** 7

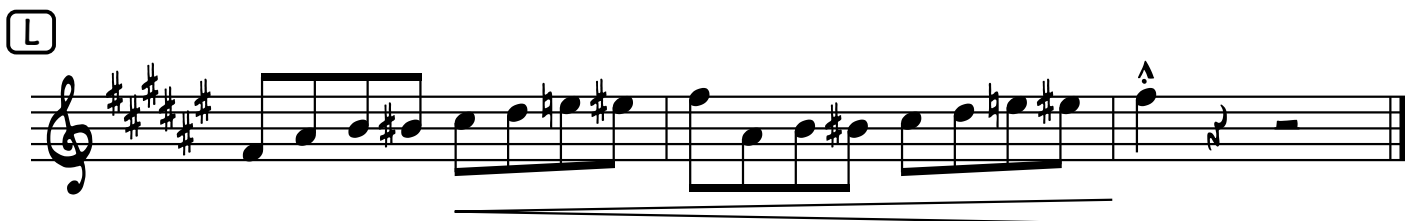
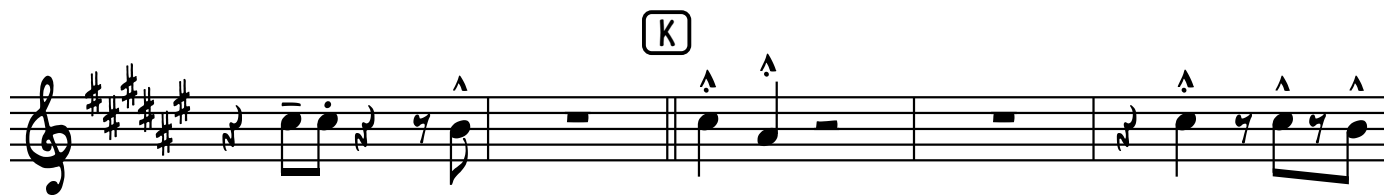
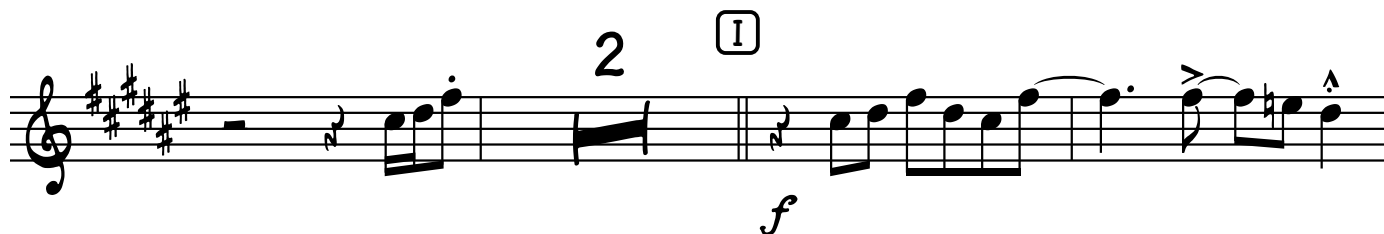
C 3 **D** 3

mf

E 8 **F** 7 **G** 8

mf

H



DRUM SET

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

solo kick in

First system of musical notation for the drum set part. It consists of two staves. The top staff is in 4/4 time and features a solo kick drum pattern starting with a 'solo kick in' instruction. The bottom staff is in 4/4 time and features a snare drum pattern. The first measure of the snare pattern is marked with a forte (*f*) dynamic. The system includes measures 1 through 6, with a '(break)' instruction between measures 4 and 5. Measures 1, 3, 5, and 6 contain musical notation for the snare drum, while measures 2, 4, and the final measure contain a double bar line with a slash, indicating a continuation of the pattern.

Second system of musical notation for the drum set part, labeled with a boxed 'B'. It consists of two staves. The top staff is in 4/4 time and features a snare drum pattern. The bottom staff is in 4/4 time and features a kick drum pattern. The system includes measures 1 through 6, with measures 1, 3, 5, and 6 containing musical notation for the snare drum, and measures 2, 4, and the final measure containing a double bar line with a slash, indicating a continuation of the pattern.

Third system of musical notation for the drum set part, labeled with a boxed 'C'. It consists of two staves. The top staff is in 4/4 time and features a snare drum pattern. The bottom staff is in 4/4 time and features a kick drum pattern. The system includes measures 1 through 6, with measures 1, 3, 5, and 6 containing musical notation for the snare drum, and measures 2, 4, and the final measure containing a double bar line with a slash, indicating a continuation of the pattern. A 'fill ad lib' instruction is placed above the final measure of the snare pattern.

Fourth system of musical notation for the drum set part, labeled with a boxed 'D'. It consists of two staves. The top staff is in 4/4 time and features a snare drum pattern. The bottom staff is in 4/4 time and features a kick drum pattern. The system includes measures 1 through 6, with measures 1, 3, 5, and 6 containing musical notation for the snare drum, and measures 2, 4, and the final measure containing a double bar line with a slash, indicating a continuation of the pattern.

Unconditionally, DRUM SET, p. 2

(break)

E

mf

2

4

6

8

F

2

4

6

8

G

2

4

6

H

8

2

4

6

fill ad lib

I

2

4

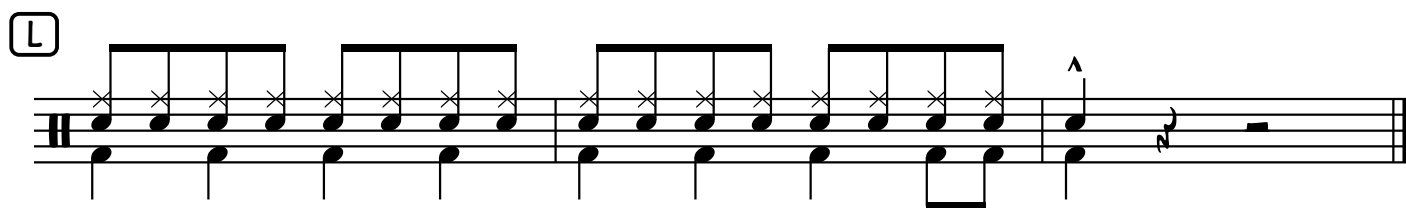
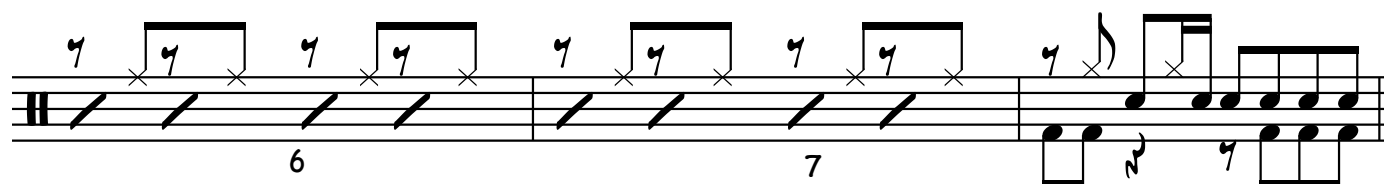
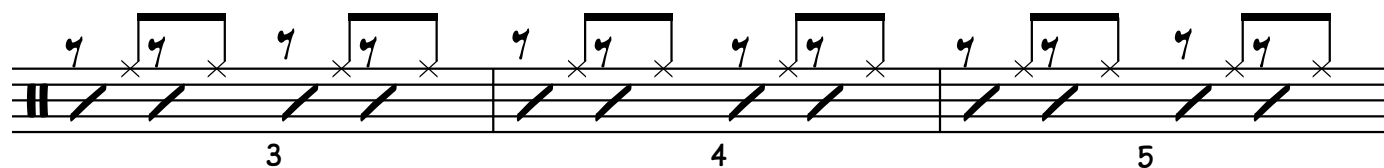
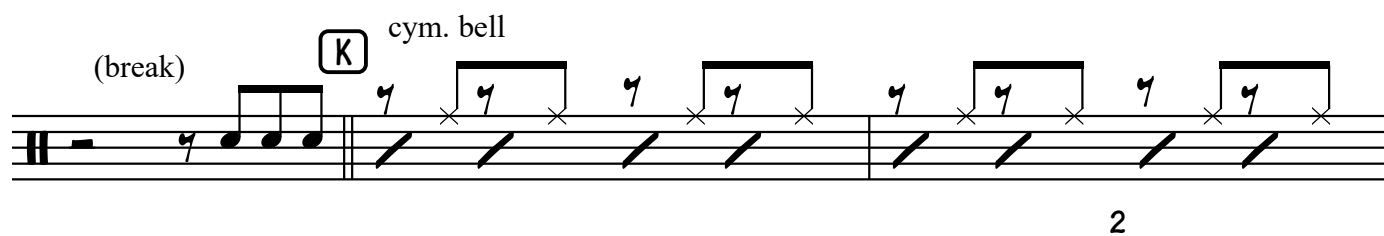
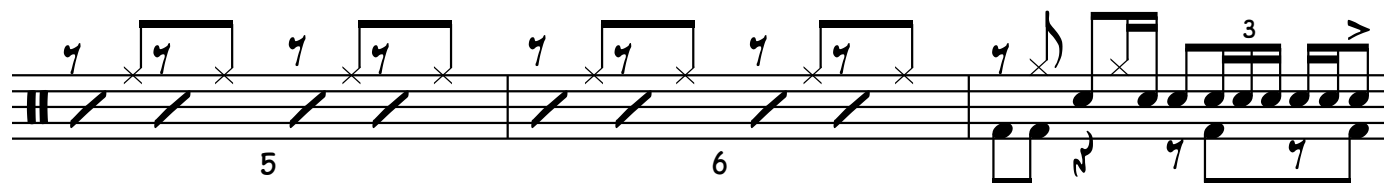
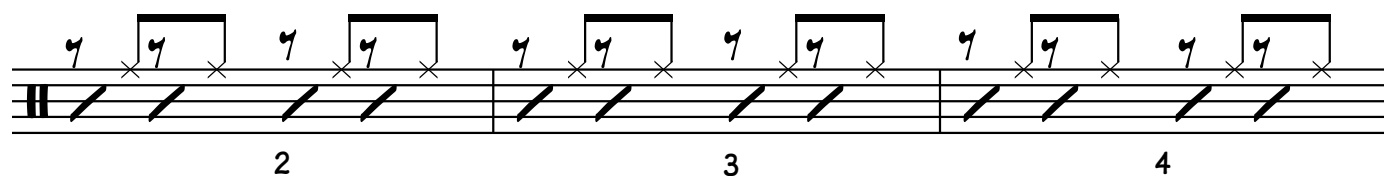
6

(break)

J

cym. bell

Unconditionally, DRUM SET, p. 3



Electric Guitar

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

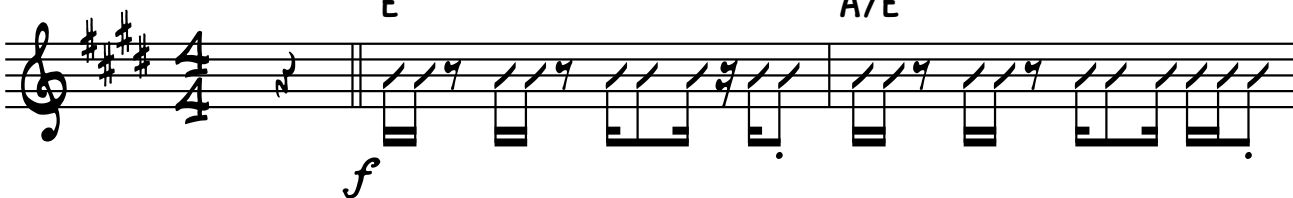
arranged by Ken Moyer

Medium Rock ♩ = 120

(wah wah)

E

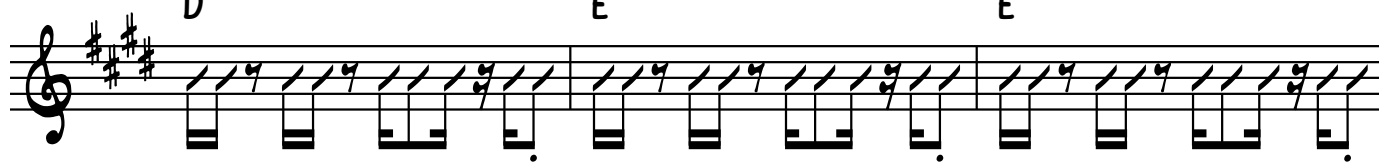
A/E



D

E

E



A/E

D

E

(break)



A

(clean)



B



Unconditionally, Electric Guitar, p. 2

C

E D A E D

A E **D** E (wah wah)

A/E D E

E A/E D E

(break) **E** (clean)

mf

F

Unconditionally, Electric Guitar, p. 3

The musical score is written for electric guitar in E major (three sharps: F#, C#, G#). It consists of seven staves of music.

- Staff 1:** Starts with a treble clef and a key signature of three sharps. The first measure contains a quarter note G#4, an eighth note F#4, and a quarter note E4. The second measure is a whole rest. The third measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note A4. Chords G, E, D, A, and E are indicated above the staff.
- Staff 2:** The first measure contains a quarter note D4, a quarter note A4, and a quarter note E4. The second measure contains a quarter note D4, a quarter note A4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note A4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note A4, and a quarter note E4. Chords D, A, E, and H are indicated above the staff.
- Staff 3:** The first measure contains a quarter note A4, a quarter note E4, and a quarter note D4. The second measure contains a quarter note A4, a quarter note E4, and a quarter note D4. The third measure contains a quarter note A4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note A4, a quarter note E4, and a quarter note D4. Chords A, E, D, and A are indicated above the staff.
- Staff 4:** The first measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The second measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note A4. Chords E and I are indicated above the staff. The text "(wah wah)" is written below the staff.
- Staff 5:** The first measure contains a quarter note A4, a quarter note E4, and a quarter note D4. The second measure contains a quarter note A4, a quarter note E4, and a quarter note D4. The third measure contains a quarter note A4, a quarter note E4, and a quarter note D4. The fourth measure contains a quarter note A4, a quarter note E4, and a quarter note D4. Chords A/E, D, and E are indicated above the staff.
- Staff 6:** The first measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The second measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note A4. Chords E, A/E, D, and A are indicated above the staff.
- Staff 7:** The first measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The second measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note A4. The fourth measure contains a quarter note E4, a quarter note D4, and a quarter note A4. Chords J, E, A, E, and A are indicated above the staff. The text "(break)" is written below the staff, and "(clean)" is written above the staff.

Unconditionally, Electric Guitar, p. 4

The musical score is written for electric guitar and consists of four staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols and guitar-specific instructions:

- Staff 1:** Features a series of slurs over the first four measures, with notes labeled E, A, E, and A. A tie connects the A in the fourth measure to the A in the sixth measure. A box labeled "K" is placed above the E in the fifth measure, and the text "(break)" is written above the staff. The staff ends with a double bar line.
- Staff 2:** Features a series of slurs over the first four measures, with notes labeled E, A, E, and A. A tie connects the A in the fourth measure to the A in the sixth measure. The staff ends with a double bar line.
- Staff 3:** Features a series of slurs over the first four measures, with notes labeled E, A, E, and A. A box labeled "L" is placed above the E in the fifth measure. The staff ends with a double bar line.
- Staff 4:** Features a series of slurs over the first four measures, with notes labeled E, A, E, and A. A tie connects the A in the fourth measure to the A in the sixth measure. The staff ends with a double bar line.

The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature is three sharps (F#, C#, G#).

PIANO

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

arranged by Ken Moyer

Medium Rock ♩ = 120

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice, featuring a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

The piano accompaniment is divided into two systems. The first system includes a treble and bass staff. The treble staff begins with a whole rest, followed by a series of slanted lines representing a sustained chord. The bass staff starts with a whole rest, followed by a series of eighth notes and quarter notes, including a descending line. The second system continues the piano accompaniment, with the treble staff showing slanted lines and the bass staff showing a series of eighth notes and quarter notes, including a descending line.

The vocal line is written in the treble staff of the second system. It begins with a whole rest, followed by a series of slanted lines representing a sustained chord. The lyrics "The Sound of Silence" are written below the vocal line, with the word "Sound" on the first line, "of Silence" on the second line, and "The Sound of Silence" on the third line. The lyrics are written in a stylized, handwritten font.

The score includes various musical notations, such as rests, slanted lines, and a series of eighth notes and quarter notes. The key signature and time signature are clearly indicated at the beginning of the score.

A

(break)

When I had my lit-tle girl it changed my life o -

(break)

E A/E

mf

- ver night lit - er - al - ly. She's my world

E

and ev - 'ry - time I look at her I find my - self smil -

A/E

B

- ing and star - ing. And I have to won - der if ev - 'ry

D E E

moth - er feels the _____ It's such an

D E

The first system of musical notation for the song 'Unconditionally'. It consists of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are 'moth - er feels the _____ It's such an'. The piano accompaniment line is also in treble clef with the same key signature, showing a series of diagonal lines representing chords. Chord labels 'D' and 'E' are placed below the piano line.

hon - or and it feels _____ so good just to love _____ and be loved in re -

D

The second system of musical notation. The vocal line continues with the lyrics 'hon - or and it feels _____ so good just to love _____ and be loved in re -'. The piano accompaniment line continues with diagonal lines. A chord label 'D' is placed below the piano line.

turn. _____ Un - con - di - tion - al - ly _____ I'm learn - ing un - con -

E E D

The third system of musical notation. The vocal line continues with the lyrics 'turn. _____ Un - con - di - tion - al - ly _____ I'm learn - ing un - con -'. The piano accompaniment line continues with diagonal lines. A section marker '(C)' is placed above the vocal line. Chord labels 'E', 'E', and 'D' are placed below the piano line.

di - tion - al - ly _____ how to love. Un - con - di - tion - al - ly _____ and I like

A E D

The fourth system of musical notation. The vocal line continues with the lyrics 'di - tion - al - ly _____ how to love. Un - con - di - tion - al - ly _____ and I like'. The piano accompaniment line continues with diagonal lines. Chord labels 'A', 'E', and 'D' are placed below the piano line.

D

— it yes I like — it oh yeah. —

A E E

The first system of the musical score for 'Unconditionally' (PIANO, p. 4). It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are '— it yes I like — it oh yeah. —'. Below the vocal line are piano accompaniment staves in treble and bass clefs. The piano part includes chords A, E, and E, and various musical notations such as slurs, ties, and a fermata.

A/E D E E

The second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features chords A/E, D, E, and E. The bass line has a melodic progression with slurs and ties. The system ends with a fermata on the vocal line.

(break)

When I think of this world

A/E D E (break)

The third system of the musical score. It begins with the vocal line and piano accompaniment. The piano part includes chords A/E, D, and E. The system ends with a fermata on the vocal line and a 'break' instruction. The piano part also has a fermata on the E chord.

E

I know — that it starts with a change

E A/E

mf

— of heart lit - er - al - ly — Our world

E

— needs us — to make some dif-f'rent de - ci - sions to im -

A/E

F

prove our liv-ing con-di - tions. And I won - der where are the

D E E

Unconditionally, PIANO, p. 6

oth - ers who feel the same as me _____ yeah. _____ Our great

A/E D E

The first system of music is in treble clef with a key signature of three sharps (F#, C#, G#). It consists of two staves. The top staff contains a melody with eighth and quarter notes, including a triplet of eighth notes. The bottom staff contains a bass line with diagonal slashes indicating a piano accompaniment. Chord symbols A/E, D, and E are placed below the bottom staff.

moth-er needs us to come _____ to - geth-er got to love one an-oth-er

E7+9 A/E D

The second system of music continues the melody and piano accompaniment. The bottom staff features diagonal slashes for the piano part. Chord symbols E7+9, A/E, and D are indicated below the staff.

Un-con - di-tion-al-ly _____ we've got to come to-geth-er un-con-

E E D

The third system of music includes a section marked with a box containing the letter 'G'. The melody and piano accompaniment continue. Chord symbols E, E, and D are shown below the staff.

di-tion-al-ly _____ and learn to love un-con - di-tion-al-ly _____ each oth-

A E D

The fourth system of music concludes the page. The melody and piano accompaniment are shown with chord symbols A, E, and D below the staff.

(H)

er ____ it's ____ al-right.

A E E D

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with a dotted quarter note, an eighth note, and a quarter note, followed by a measure with a quarter note and a half note, and a final measure with a quarter note and a half note. The bottom staff is a piano accompaniment line in treble clef with the same key signature. It features a series of chords: A major, E major, E major, and D major, each marked with a diamond symbol and a dot. The piano part includes some grace notes and a fermata over the final chord.

A E D

The second system continues the musical notation. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains a melody with a dotted quarter note, an eighth note, and a quarter note, followed by a measure with a quarter note and a half note, and a final measure with a quarter note and a half note. The bottom staff is a piano accompaniment line in treble clef with the same key signature. It features a series of chords: A major, E major, and D major, each marked with a diamond symbol and a dot. The piano part includes some grace notes and a fermata over the final chord.

(I)

A E E

The third system continues the musical notation. The top staff is a vocal line in treble clef with a key signature of three sharps. It contains a melody with a dotted quarter note, an eighth note, and a quarter note, followed by a measure with a quarter note and a half note, and a final measure with a quarter note and a half note. The bottom staff is a piano accompaniment line in treble clef with the same key signature. It features a series of chords: A major, E major, and E major, each marked with a diamond symbol and a dot. The piano part includes some grace notes and a fermata over the final chord.

Unconditionally, PIANO, p. 8

The first system of the musical score is in the key of A major (three sharps: F#, C#, G#) and 4/4 time. It consists of three staves. The top staff is a single treble clef staff with whole rests in all four measures. The middle staff is a grand staff (treble and bass clefs) with a treble clef staff containing a continuous eighth-note arpeggiated pattern for the chords A/E, D, E, and E. The bass clef staff contains a melodic line with eighth and quarter notes. Chord labels A/E, D, E, and E are placed above the treble staff of the grand staff.

The second system continues the piece. The top staff has whole rests in the first two measures, followed by a melodic line starting in the third measure with an accent (>) and ending with a double bar line. The middle staff has a treble clef staff with a continuous eighth-note arpeggiated pattern for the chords A/E, D, A, and E. The bass clef staff contains a melodic line. Chord labels A/E, D, A, and E are placed above the treble staff. The lyrics "Un - con-di-tion-al ly" are written below the top staff, with "Un" under the first measure, "con-di-tion-al" under the second and third measures, and "ly" under the fourth measure. A circled letter "J" is placed above the fourth measure. A "(break)" label is placed above the third measure of the grand staff.

The third system continues the piece. The top staff has a continuous eighth-note arpeggiated pattern. The bottom staff has a treble clef staff with a continuous eighth-note arpeggiated pattern for the chords A, E, A, and E. The lyrics "un - con-di-tion-al - ly" are written below the top staff, with "un" under the first measure, "con-di-tion-al" under the second and third measures, and "ly" under the fourth measure. Chord labels A, E, A, and E are placed above the bottom staff.

Unconditionally, PIANO, p. 9

(break)

K

un - con-di-tion-al - ly

A E A (break) E A

This system contains the first two staves of the piece. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. The bottom staff is also in treble clef with the same key signature. It contains a series of slurs, with the letters A, E, A, (break), E, and A placed above the staff. The A notes are marked with an accent (^) and the E notes with an accent (>).

E A E A

L

This system contains the next two staves. The top staff continues with slurs. The bottom staff continues with slurs, with the letters E, A, E, and A placed above the staff. The A notes are marked with an accent (>). A box labeled 'L' is positioned below the second staff.

E A

This system contains the next two staves. The top staff continues with slurs. The bottom staff continues with slurs, with the letters E and A placed above the staff. The A note is marked with an accent (>). The system ends with a double bar line and a fermata.

It's all right.

This system contains the final two staves. The top staff begins with a whole rest, followed by a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. The bottom staff begins with a whole rest, followed by a series of eighth notes: G#4, A4, B4, C5, B4, A4, G#4. The system ends with a double bar line and a fermata.

Tenor Sax 1

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

arranged by Ken Moyer

Medium Rock ♩ = 120

sfz

sfz

A 2 3

B *mp* 2

C

D 3

E 2

sfz

sfz

mp

Unconditionally, Tenor Sax 1, p. 2

Unconditionally, Tenor Sax 1, p. 3

The musical score is written for Tenor Sax 1 and consists of five staves. The key signature is E major (four sharps: F#, C#, G#, D#). The first staff begins with a treble clef and a key signature change to E major. It contains a half rest, followed by a quarter rest, then a quarter note G#4, and a series of eighth notes: A4, B4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, and a final half rest. The dynamic *mf* is written below the first eighth note. A box containing the letter 'K' is placed below the staff. The second staff continues the melody with a half rest, a quarter rest, a quarter note G#4, and eighth notes A4, B4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, and a final half rest. The third staff begins with a half note G#4, followed by a quarter rest, a quarter note G#4, and eighth notes A4, B4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, and a final half rest. A box containing the letter 'L' is placed below the staff. The fourth staff begins with a half note G#4, followed by a quarter rest, a quarter note G#4, and eighth notes A4, B4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, and a final half rest. The fifth staff begins with a quarter rest, followed by eighth notes G#4, A4, B4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, and a final half rest. A fermata is placed over the final half rest. A double bar line is at the end of the staff.

Tenor Sax 2

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

sfz

sfz

A 2 3

B mp 2

C

D 3

sfz

sfz

E 2 mp

Unconditionally, Tenor Sax 2, p. 2

Unconditionally, Tenor Sax 2, p. 3

The musical score is written for Tenor Sax 2 on page 3. It consists of four staves of music in the key of E major (indicated by five sharps in the key signature). The time signature is 4/4.

Staff 1: The first staff begins with a whole rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. This is followed by a half note D4, a quarter note C#4, and a quarter note B3. The staff concludes with a whole rest, a quarter note G4, an eighth note F#4, and a quarter note E4. The dynamic marking *mf* is placed below the first measure, and a circled 'K' is placed below the second measure.

Staff 2: The second staff begins with a half note D4, a quarter note C#4, and a quarter note B3. This is followed by a half note A3, a quarter note G4, and a quarter note F#4. The staff concludes with a half note E4, a quarter note D4, and a quarter note C#4.

Staff 3: The third staff begins with a half note D4, a quarter note C#4, and a quarter note B3. This is followed by a half note A3, a quarter note G4, and a quarter note F#4. The staff concludes with a half note E4, a quarter note D4, and a quarter note C#4.

Staff 4: The fourth staff begins with a half note D4, a quarter note C#4, and a quarter note B3. This is followed by a half note A3, a quarter note G4, and a quarter note F#4. The staff concludes with a half note E4, a quarter note D4, and a quarter note C#4. A circled 'L' is placed below the second measure. A fermata is placed over the final measure, and a double bar line is at the end of the staff.

Trombone 1

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

arranged by Ken Moyer

Medium Rock ♩ = 120

sfz *sfz* *sfz* *sfz* *mf* *sfz* *sfz* *sfz* *mf*

A 8 **B** 2 **C** **D** **E** 8 **F** 3 **G** 4

Unconditionally, Trombone 1, p. 2

The bass line is written on a single staff with a bass clef and a key signature of three sharps (F#, C#, G#). The melody consists of the following notes and rests:

- Measure 1: Quarter rest, quarter note G#2, quarter note A#2, quarter note G#2.
- Measure 2: Quarter note F#2, quarter note E2, quarter note D2, quarter note C#2.
- Measure 3: Quarter note B1, quarter note A1, quarter note G1, quarter note F#1.
- Measure 4: Quarter note E1, quarter note D1, quarter note C1, quarter note B1.

[illegible]

The musical score for 'The Rose Tree' is presented on a single staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody begins with a half rest, followed by a quarter note G#4, an eighth note F#4, and a quarter note E4. A slur covers the next three notes: a half note D4, a quarter note C#4, and a quarter note B3. This is followed by a quarter rest, a quarter note A3, and a quarter note G3. The melody then rises to a half note F#4, a quarter note E4, and a quarter note D4. A double bar line separates this from the next section, which starts with a half note C#4, a quarter note B3, and a quarter note A3. The piece concludes with a half note G3, a quarter note F#3, and a quarter note E3. The score includes dynamic markings: *sfz* (sforzando) under the first measure, *f* (forte) under the measure containing the half note D4, and *fz* (forzando) under the final measure. There are also two hairpins (crescendo and decrescendo) indicating changes in volume. A circled 'J' is placed above the final measure.

Musical notation for the bass line of 'The Rose Tree'. The key signature is three sharps (F#, C#, G#). The notation includes a key signature change to one sharp (F#) for the second system. The melody is written on a single staff with a treble clef. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second system contains measures 5-8, which are identical to the first system.

[illegible]

L



Trombone 2

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

sfz

A 8

B 2

mf

C

D

sfz

E 8

F 3

G 4

mf

Unconditionally, Trombone 2, p. 2



H



I



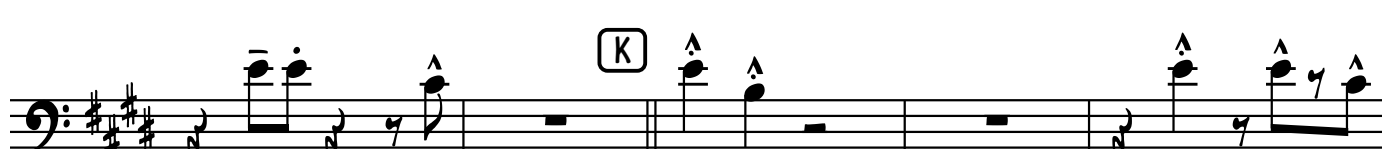
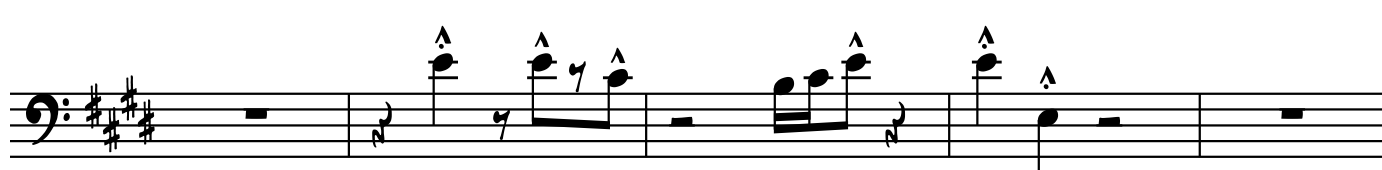
sfz

sfz

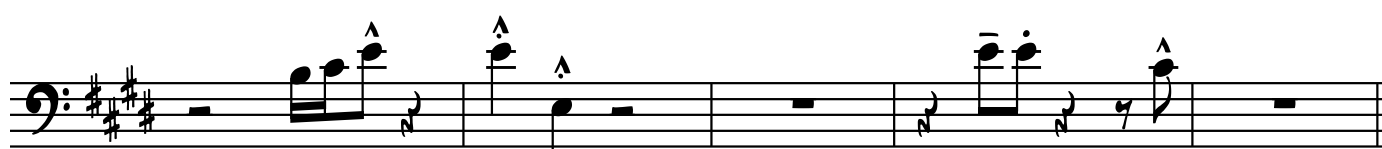


sfz

J



K



L



Trombone 3

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

arranged by Ken Moyer

Medium Rock ♩ = 120

sfz

A 8

B 2

mf

C

D

sfz

sfz

sfz

E 8

F 3

G 4

mf

Unconditionally, Trombone 3, p. 2



(H)



(I)



sfz

sfz

(J)



sfz



(K)



(L)



Trombone 4

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

sfz

A 8

B 2

mf

C

D

sfz

E 8

F 3

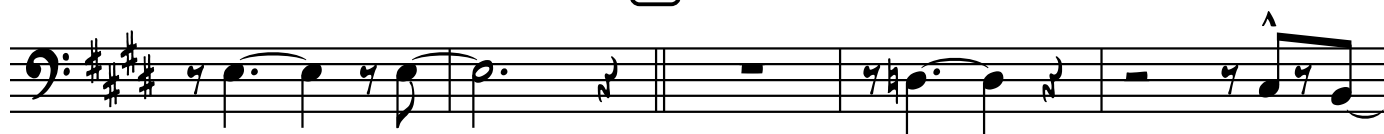
G 4

mf

Unconditionally, Trombone 4, p. 2



(H)



(I)



(K)



(L)



Voice

Unconditionally

LISA SIMONE

words by Lisa Simone

music by Herve Samb

Medium Rock ♩ = 120

arranged by Ken Moyer

7

(break)



When I had my lit-tle girl

A



it changed my life

o - ver night lit-er-al-ly.



She's my world

and ev - 'ry - time I



look at her I find my - self smil - ing and star - ing.

B



And I have to won - der if ev - 'ry moth - er feels the



It's such an hon - or and it feels



so good just to love and be loved in re - turn.

Un-con-

C



di-tion-al-ly__ I'm learn - ing un-con - di-tion-al-ly__ how to



love. Un-con - di-tion-al - ly__ and I like__ it yes I like

D

7



_ it oh yeah.__

(break)

E



When I think of this world I know



_ that it starts with a change__ of heart lit - er - al - ly__



Our world__ needs us__ to make some

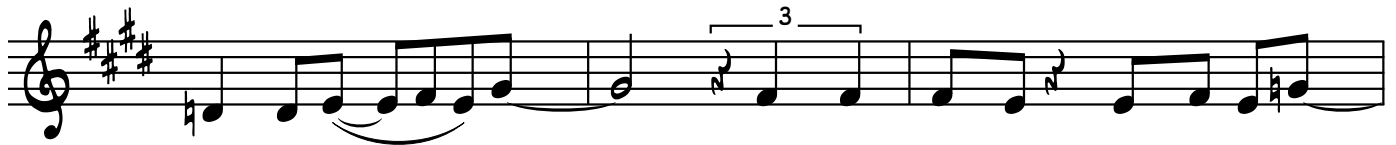


dif-f'rent de - ci - sions to im - prove our liv - ing con - di -

[F]



- tions. And I won - der where are the oth - ers who feel the



same as me ____ yeah. ____ Our great moth-er needs us to come



to - geth-er got to love one an-oth - er ____ Un-con-

[G]



di - tion - al - ly ____ we've got to come to - geth - er un-con -

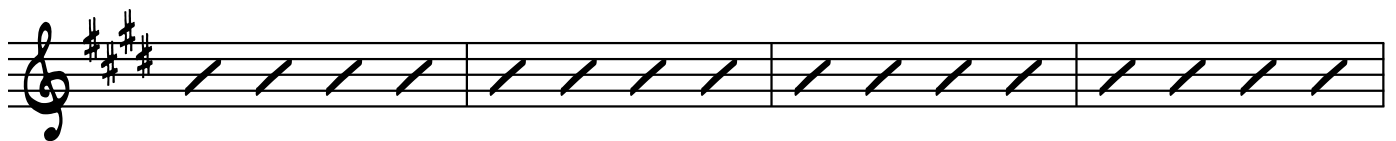


di-tion-al-ly ____ and learn to love un-con - di-tion-al-ly ____ each oth-

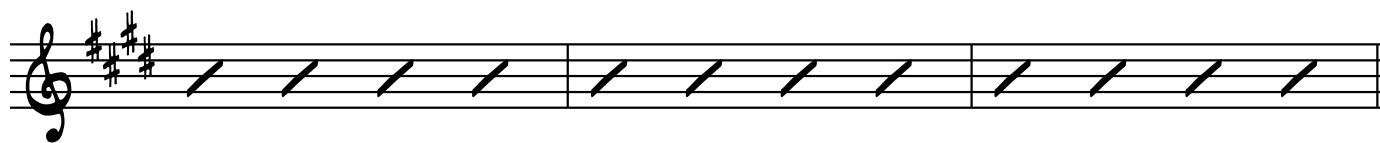
[H]



- er ____ it's ____ al-right.



Unconditionally, Voice, p. 4



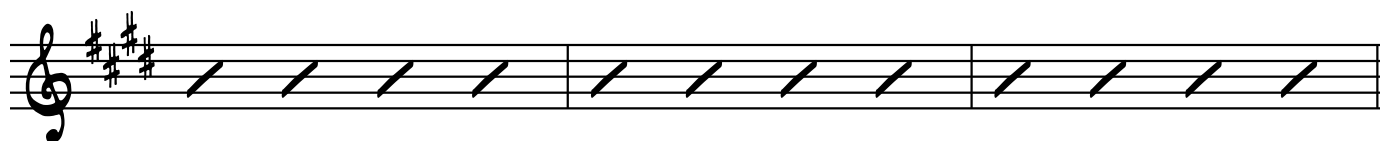
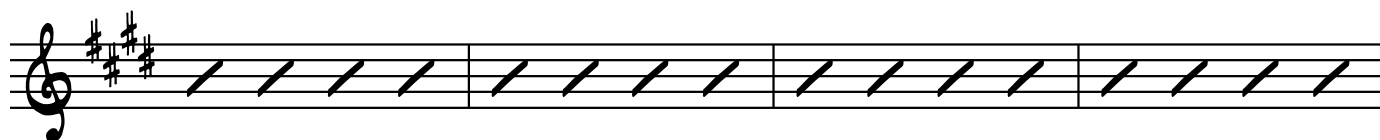
[I] 6 (break) [J]

Un - con - di-tion-al ly

un - con - di-tion-al - ly

(break) [K]

un - con - di-tion-al - ly



[L]

It's all right.