

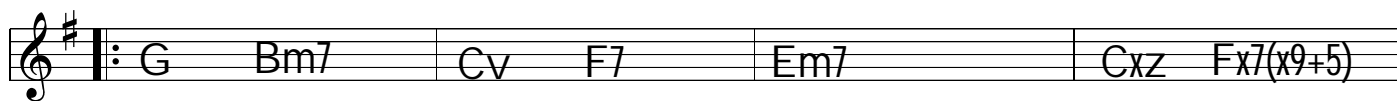
# VIKTORIA

♩ = 140

Flute/Guitar

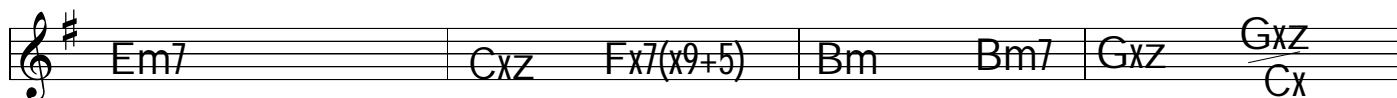
Musical score for the piece "VIKTORIA" in G major, 4/4 time, with a tempo of 140 bpm. The score is written for Flute and Guitar. It consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features various articulations including accents (>), breath marks (horizontal lines above notes), trills (tr), and slurs. A triplet of eighth notes is marked with a '3' in the second staff. The score concludes with a double bar line and a repeat sign. Below the final staff, there are guitar-specific instructions: "1st soloist pick-up", "D7\$ Abv", and a rhythmic pattern of four slanted lines.

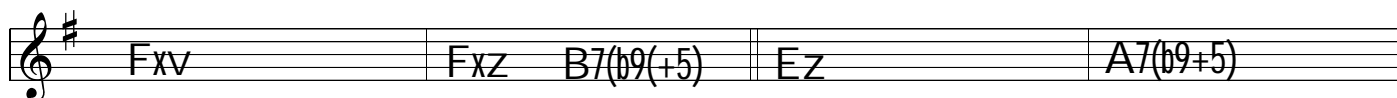
*solos*

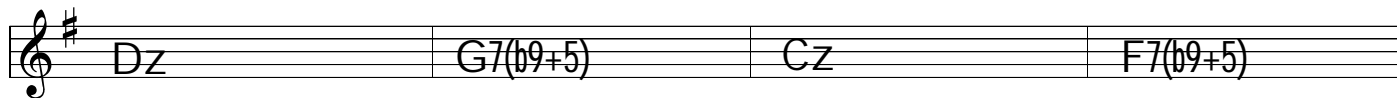






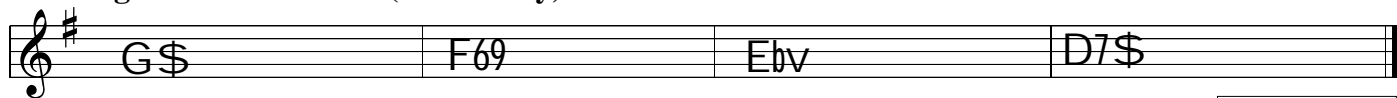







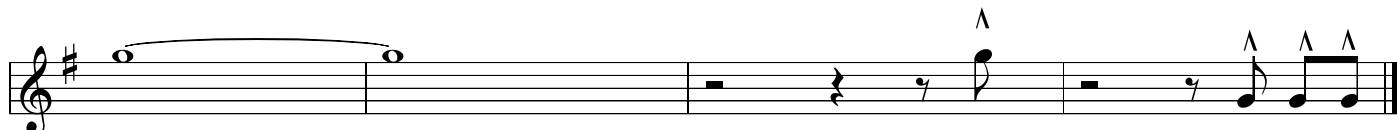


tag at end of last solo (soloist only)



**DS al**   
(with pick-up)

**CODA**



# VIKTORIA

♩ = 140  
Trombone

Musical staff 1: Trombone part, first measure. Includes a trill (tr) and a slur over a dotted quarter note.

Musical staff 2: Trombone part, second measure. Includes a trill (tr), a triplet (3), and a slur over a dotted quarter note.

Musical staff 3: Trombone part, third measure. Includes a slur over a dotted quarter note.

Musical staff 4: Trombone part, fourth measure. Includes a slur over a dotted quarter note.

Musical staff 5: Trombone part, fifth measure. Includes a slur over a dotted quarter note.

Musical staff 6: Trombone part, sixth measure. Includes a slur over a dotted quarter note.

Musical staff 7: Trombone part, seventh measure. Includes a slur over a dotted quarter note.

Musical staff 8: Trombone part, eighth measure. Includes a slur over a dotted quarter note.

Musical staff 9: Trombone part, ninth measure. Includes a slur over a dotted quarter note.

Musical staff 10: Trombone part, tenth measure. Includes a slur over a dotted quarter note and a 3/4 time signature change.

*1st soloist pick-up*

D7\$

Abv

Musical staff 11: Trombone part, eleventh measure. Includes a slash indicating a pick-up or rest.

*solos*

Bass clef, key signature of one sharp (F#): G Bm7 | Cv F7 | Em7 | Cxz Fx7(x9+5)

Bass clef, key signature of one sharp (F#): Bm Bm7 | Gxz | Gm7 | C7\$

Bass clef, key signature of one sharp (F#): Fv  $\frac{Az}{Eb}$  | D7\$ D7 || G Bm7 | Cv F7

Bass clef, key signature of one sharp (F#): Em7 | Cxz Fx7(x9+5) | Bm Bm7 | Gxz  $\frac{Gxz}{Cx}$

Bass clef, key signature of one sharp (F#): Fxv | Fxz B7(b9(+5)) || Ez | A7(b9+5)


Bass clef, key signature of one sharp (F#): Dz | G7(b9+5) | Cz | F7(b9+5)

Bass clef, key signature of one sharp (F#): Bbv | Az | D7 ||

tag at end of last solo (soloist only)

Bass clef, key signature of one sharp (F#): G\$ | F69 | Ebv | D7\$ ||

**CODA**

**DS al**   
(with pick-up)

Bass clef, key signature of one sharp (F#): Musical notation for the coda, including a slur over two notes, a rest, and a pick-up note.

# VIKTORIA

Latin Rock  
(straight 8's)  
Paul Busby  
PRS

♩ = 140

Tenor

*1st soloist pick-up*

E7\$

Bbv

*solos*

||: A Cxm7 | Dv G7 | Fxm7 | Dxz Gx7(x9+5)

Cxm Cxm7 | Axz | Am7 | D7\$

Gv  $\frac{Bz}{F}$  | E7\$ E7 || A Cxm7 | Dv G7

Fxm7 | Dxz Gx7(x9+5) | Cxm Cxm7 | Axz  $\frac{Axz}{Dx}$

Gxv | Gxz Cx7(b9(+5)) || Fxz | B7(b9+5)

Ez | A7(b9+5) | Dz | G7(b9+5)

Cv | Bz | E7 ||

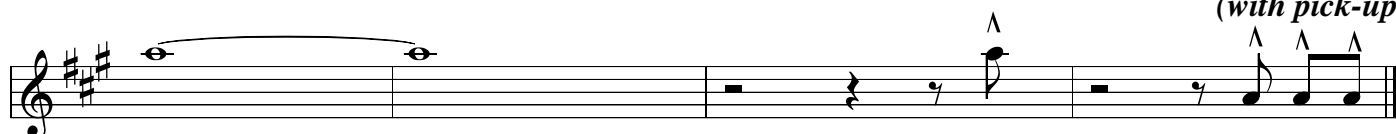
tag at end of last solo (soloist only)

A\$ | G69 | Fv | E7\$ ||

DS al  $\blacklozenge$

**CODA**

(with pick-up)



# VIKTORIA

Latin rock  
straight 8's  
Paul Busby  
PRS

## Electric Piano

$\text{♩} = 140$

Chords and dynamics shown in the score:

- Staff 1:  $f$  Gv9 Cv9 F9(+11) mp Em9 Cv9 Abv(+11)  $f$
- Staff 2: mp Gv Am7 Gv mp
- Staff 3: Gv9 Bm7 Cv F9 Em7 Em7 Cxz&A Fx7(+5) D
- Staff 4: Bm Bm7 Gxz Gm9 C7\$ A
- Staff 5: Fv Az D7\$ D9 Gv9 Bm7 Cv F9 Eb
- Staff 6: Em7 Em7 Cxz&A Fx7(+5) Bm Bm7 Gxz Gxz D A Cx
- Staff 7: Fxv Fxz B7(+5) Ez A7(b9+5)
- Staff 8: Dz G7(b9+5) Cz Cz F7(b9) F
- Staff 9: Bbv (Az) (D9)
- Staff 10: Gv9 Cv Bm7 Em7 Cxz&Fx Co

First system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The music includes various rhythmic patterns, slurs, and accents.

*solos*

Chord progression line 1: Gv Bm7 Cv F7 Em7 Em7 D Cxz Fx7+

Chord progression line 2: Bm Bm7 A Gxz Gm9 C7\$

Chord progression line 3: Fv Az Eb D7\$ D9 Gv Bm7 Cv F7

Chord progression line 4: Em7 Em7 D Cxz Fx7+ Bm Bm7 A Gxz Gxz Cx

Chord progression line 5: Fxv Fxz B7+ Ez A7(b9+5)

Chord progression line 6: Dz G7(b9+5) Cz F7(b9+5)

Chord progression line 7: Bbv Az D7

tag at end of last solo

Chord progression line 8: G\$ F69 Ebv D7\$

**CODA**

DS al

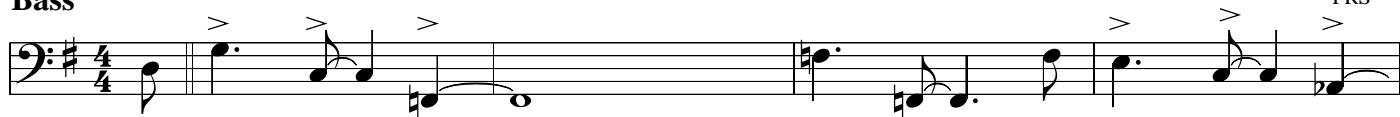
CODA section of musical notation, featuring a treble and bass clef with a 4/4 time signature. The music includes various rhythmic patterns, slurs, and accents.



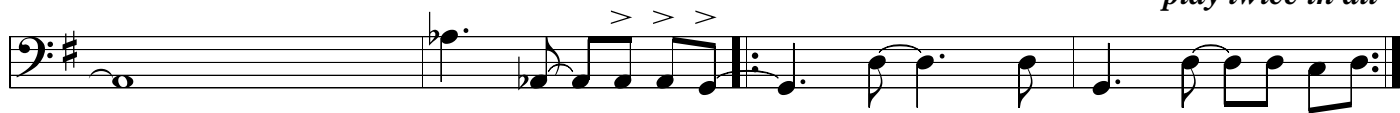
♩ = 140  
Bass

# VIKTORIA

Latin rock  
straight 8's  
Paul Busby  
PRS



*play twice in all*



q



*solos*

Bass staff 1: G Bm7 Cv F7 Em7  $\frac{Em7}{D}$  Cxz Fx7+

Bass staff 2: Bm  $\frac{Bm7}{A}$  Gxz Gm7 C7\$

Bass staff 3: Fv  $\frac{Az}{Eb}$  D7\$ D7 G Bm7 Cv F7

Bass staff 4: Em7  $\frac{Em7}{D}$  Cxz Fx7+ Bm  $\frac{Bm7}{A}$  Gxz  $\frac{Gxz}{Cx}$

Bass staff 5: Fxv Fxz B7+ Ez A7(b9+5)

Bass staff 6: Dz G7(b9+5) Cz F7(b9+5)

Bass staff 7: Bbv Az D7

tag at end of last solo

Bass staff 8: G\$ F69 Ebv D7\$

DS al  $\circ$

**CODA**

Bass staff 9: Musical notation for the coda, featuring eighth and quarter notes with accents (>) and breath marks (^).

# VIKTORIA

Latin rock  
straight 8's  
Paul Busby  
PRS

## Drums

♩ = 140

Drum notation for the first system, featuring a 4/4 time signature and a *fill* section.

Drum notation for the second system, featuring a 4/4 time signature and a *fill* section.

*q*

Drum notation for the third system, featuring a 4/4 time signature and *simile* markings: *play 9 simile*, *play 17 simile*, and *play 2 simile*. The system ends with a 3/4 time signature.

Drum notation for the fourth system, featuring a 3/4 time signature and a *tag at end of last solo* marking.

## solos

tag at end of last solo

Drum notation for the solos section, featuring a 4/4 time signature and *play* markings: *play 10*, *play 8*, *play 8*, and *play 4*.

DS al

## CODA

Drum notation for the CODA section, featuring a 4/4 time signature and *fills* markings.

**SCALE  
CHORD**

# VIKTORIA

Concert Pitch

||:  $\frac{G}{Gv}$   $\frac{D}{Bm7}$  |  $\frac{G}{Cv}$   $\frac{Cm}{F7}$  |  $\frac{D}{Em7}$   $Em7(D\_)$  |  $Cxz$   $\frac{Gm}{Fx7}$  |

|  $\frac{Bm}{Bm}$   $\frac{A}{Bm7(A\_)}$  |  $Gxz$  |  $\frac{F}{Gm7}$  |  $C7\$$  |

|  $Fv$   $\frac{Bb}{Az(Eb\_)}$  |  $\frac{G}{D7\$}$   $D7$  ||  $\frac{G}{Gv}$   $\frac{D}{Bm7}$  |  $\frac{G}{Cv}$   $\frac{Cm}{F7}$  |

|  $\frac{D}{Em7}$   $Em7(D\_)$  |  $Cxz$   $\frac{Gm}{Fx7}$  |  $\frac{Bm}{Bm}$   $\frac{A}{Bm7(A\_)}$  |  $Gxz$   $Gxz(Cx\_)$  |

|  $\frac{Fx}{Fvx}$  |  $\frac{Am}{Fxz}$   $\frac{Cm}{B7}$  ||  $\frac{Gm}{Ez}$  |  $\frac{Bbm}{A7}$  |

|  $\frac{Fm}{Dz}$  |  $\frac{Abm}{G7}$  |  $\frac{Ebm}{Cz}$  |  $\frac{Gbm}{F7}$  |  $\frac{Bb}{Bbv}$  |  $Az$   $\frac{Ebm}{D7}$  :||

Tag at end of last solo

|  $\frac{G}{G\$}$  |  $\frac{C}{F6}$  |  $\frac{Bb}{Ebv}$  |  $\frac{G}{F}$   $\frac{F}{D7\$}$  ||

**SCALE  
CHORD**

**VIKTORIA**

**Bb Pitch**

||:  $\frac{A}{Av}$   $\frac{E}{Cxm7}$  |  $\frac{A}{Dv}$   $\frac{Dm}{G7}$  |  $\frac{E}{Fxm7}$   $Fxm7(E\_)$  |  $Dxz$   $\frac{Am}{Gx7}$  |

|  $\frac{Cxm}{Cxm}$   $\frac{B}{Cxm7(B\_)}$  |  $Axz$  |  $\frac{G}{Am7}$  |  $D7\$$  |

|  $Gv$   $\frac{C}{Bz(F\_)}$  |  $\frac{A}{E7\$}$   $E7$  ||  $\frac{A}{Av}$   $Cxm7$  |  $\frac{A}{Dv}$   $\frac{Dm}{G7}$  |

|  $\frac{E}{Fxm7}$   $Fxm7(E\_)$  |  $Dxz$   $\frac{Am}{Gx7}$  |  $\frac{Cxm}{Cxm}$   $\frac{B}{Cxm7(B\_)}$  |  $Axz$   $Axz(Dx\_)$  |

|  $\frac{Gx}{Gxv}$  |  $\frac{Bm}{Gxz}$   $\frac{Dm}{Cx7}$  ||  $\frac{Am}{Fxz}$  |  $\frac{Cm}{B7}$  |

|  $\frac{Gm}{Ez}$  |  $\frac{Bbm}{A7}$  |  $\frac{Fm}{Dz}$  |  $\frac{Abm}{G7}$  |  $\frac{C}{Cv}$  |  $Bz$   $\frac{Fm}{E7}$  :||

**Tag at end of last solo**

|  $\frac{A}{A\$}$  |  $\frac{D}{G6}$  |  $\frac{C}{Fv}$  |  $\frac{A}{E7\$}$  ||

**SCALE**  
**CHORD**

# VIKTORIA

**E<sub>b</sub> Pitch**

||:  $\frac{E}{E_v}$   $\frac{B}{G_{xm7}}$  |  $\frac{E}{A_v}$   $\frac{Am}{D7}$  |  $\frac{B}{C_{xm7}}$   $\frac{B}{C_{xm7}(B\_ )}$  |  $Bbz$   $\frac{Em}{Eb7}$  |

|  $\frac{Abm}{Abm}$   $\frac{Gb}{Abm7(Gb\_ )}$  |  $Fz$  |  $\frac{D}{Em7}$  |  $A7\$$  |

|  $D_v$   $\frac{G}{F_{xz}(C\_ )}$  |  $\frac{E}{B7\$}$   $B7$  ||  $\frac{E}{E_v}$   $\frac{B}{G_{xm7}}$  |  $\frac{E}{A_v}$   $\frac{Am}{D7}$  |

|  $\frac{B}{C_{xm7}}$   $\frac{B}{C_{xm7}(B\_ )}$  |  $Bbz$   $\frac{Em}{Eb7}$  |  $\frac{Abm}{Abm}$   $\frac{Gb}{Abm7(Gb\_ )}$  |  $Fz$   $Fz(Bb\_ )$  |

|  $\frac{Eb}{Eb_v}$  |  $\frac{Gbm}{Ebz}$   $\frac{Am}{Ab7}$  ||  $\frac{Em}{Cxz}$  |  $\frac{Gm}{Fx7}$  |

|  $\frac{Dm}{Bz}$  |  $\frac{Fm}{E7}$  |  $\frac{Cm}{Az}$  |  $\frac{Ebm}{D7}$  |  $\frac{G}{G_v}$  |  $Fxz$   $\frac{Cm}{B7}$  :||

**Tag at end of last solo**

|  $\frac{E}{E\$}$  |  $\frac{A}{D6}$  |  $\frac{G}{C_v}$  |  $\frac{E}{B7\$}$  ||