



O'Bergh Jon

Arrangeur, Compositeur, Editeur

États-Unis, Toronto

A propos de l'artiste

J'ai sorti 14 albums dans une variété de styles, y compris "Carta", qui a atteint le n° 1 sur le graphique NAV. Mon dernier album de musique de piano solo est "Butter Avenue", qui célèbre le dynamisme du printemps. J'ai joué avec le groupe jazz / funk fusion Gemini Soul. J'ai également écrit deux ouvrages révolutionnaires qui relient la musique et les histoires: "Song of Fire" et "A Book of Hauntings". "Elliptical: The Music of Meshell Ndegeocello", que j'ai co-écrit avec Andre Akinyele, est le premier regard complet dans la musique de cet artiste multi-Grammy Nominated. J'ai un baccalauréat en musique de l'Université de Californie à Irvine.

Sociétaire : BMI

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A propos de la pièce



Titre : Côté obscur

Compositeur : Jon, O'Bergh

Arrangeur : Jon, O'Bergh

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Editeur : Jon, O'Bergh

Instrumentation : Chant, piano (ou orgue)

Style : Pop

Commentaire : Chanson pop avec des paroles en anglais et un thème sombre. La gamme vocale est juste au-dessus d'une octave (A à B). L'arrangement simplifié inclut des marques d'accord.

O'Bergh Jon sur free-scores.com



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Dark Side

Music and lyrics by Jon O'Bergh

♩ = 104 F#maj^{b7}

Vocals

Piano

5

Verse 1

F#maj E

I know a stor - y, no hap - py end - ing.

D 10 Gmaj⁷ F#maj

It hap-pened long a-go but peo-ple talk a-bout it still. A man with an-ger,

The first system of music features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The piano accompaniment consists of a bass line with quarter notes (F#2, G#2, A2, B2, C3, B2, A2, G#2) and a treble line with chords and eighth notes.

E D Bm⁷

al-ways pre-tend-ing, a wo-man whocould not get a-way. _____

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, and a half note G#4. The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes.

Chorus 15 F#maj^{b7} D E F#maj^{b7}

He's got a dark side.

The chorus section begins with a double bar line and a 'C' time signature. The vocal line starts with a quarter rest, followed by eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes.

D E F#maj^{b7} 20 D E

Something to hide. _____ He's got a dark side. _____

2nd time al coda (Bridge)

Bm⁹ (no third) F#maj^{b7}

Verse 2

25 F#maj

Watching her movements,

E D Gmaj⁷

she's his ob - ses - sion. They fight like craz - y and it's craz - y she keeps com - ing back.

The first system of the score features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a 7/8 time signature. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

30 F#maj E D Bm⁹

He thinks of her as his own pos - es - sion, and he just won't let her go.

The second system continues the piece. It begins with a measure rest of 30 measures. The vocal line and piano accompaniment follow. The piano accompaniment includes a complex chord structure in the right hand, including a Bm9 chord.

(repeat from the sign) D.S. Bridge Bmaj sus⁴ Bmaj

What a - bout those let - ters?

The third system introduces a bridge section. It starts with a double bar line and a repeat sign. The vocal line begins with the lyrics "What a - bout those let - ters?". The piano accompaniment features a Bmaj sus4 chord in the right hand and a simple bass line in the left hand.

35 Bmaj sus⁴ Bmaj F#maj^{b7}

What a - bout that pho - to - graph?

Bmaj sus⁴ Bmaj Bmaj sus⁴ Bmaj

Ev - er since he met her, he's too full of rage to laugh.

40 F#maj^{b7} C#maj D

Hid ing

E C#maj D 45 E

his past, Writ ing her e pi - taph.

Chorus (wordless)

Bm⁹ F#maj^{b7} D E

F#maj^{b7} 50 D E F#maj^{b7}

D

E

Bm⁹ (no third)

F#maj

- Dark fog - gy even - ing,

55 E

D

Gmaj⁷

a cold sen - sa - tion. Footsteps be - hind her, when she turns a - round there's no one there.

F#maj

E

60 D

Think - ing it's just her i - mag - i - na - tion, she dis - ap - pears in - to night.

Bm⁹ F#maj^{b7} D E

He's got a dark side.

This system contains the first three measures of the piece. The vocal line starts with a whole note Bm9 chord, followed by a whole rest, and then a quarter note melody starting on G#4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

F#maj^{b7} 65 D E F#maj^{b7}

Something to hide. _____

This system contains measures 4-6. Measure 4 has a whole rest for the vocal line. Measure 5 begins with a quarter note melody on G#4. Measure 6 has a whole rest for the vocal line. The piano accompaniment continues with its established rhythmic pattern.

D E F#maj^{b7} D E

He's got a dark side. Something to hide. _____

This system contains measures 7-9. Measure 7 has a quarter note melody on G#4. Measure 8 has a whole rest for the vocal line. Measure 9 has a quarter note melody on G#4. The piano accompaniment continues with its established rhythmic pattern.

70 F#maj b7 D E F#⁹ sus⁴ F#sus⁴

He's got a dark side.