



Jean-Michel RONDIO

France, HERBITZHEIM

YESONG

About the artist

Chorister and choir director of the parish choir of my village, largely self-taught (Piano, bass, drums.), I've been doing computer music for over 30 years. I started with my friend J-L on an Atari 1040 ste, that's saying something..

Today I work alone with a Cubase 11 pro and several sound banks including: Komplete 13, Ample Sound, Garritan, East West, SynthMaster..)

I am interested in all musical genres. (Classical, pop-rock, jazz, ethnic, etc.)

I read with great attention several books on musical theory, harmony treatises as well as the excellent work by Jacques Siron: "The interior score". I also watched tons of tutorials on YouTube. I started putting videos on YouTube. Just enter my name: "Jean-Michel RONDIO". You will hear the music with the score scrolling.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-jean-mich.htm>

About the piece



Title: YESONG
Composer: RONDIO, Jean-Michel
Arranger: RONDIO, Jean-Michel
Copyright: Copyright © Jean-Michel RONDIO
Publisher: RONDIO, Jean-Michel
Instrumentation: Guitar, drums, piano, rhodes, bass, synth
Style: Metal - Hard Rock
Comment: In this piece, I borrowed two bars from other composers: Bar 12 (which is repeated several times) comes from Yes's "Changes". Bar 27, with a D7 9# chord (also repeated) comes from Jimmy Hendrix's "Purple Haze". Everything else is personal. The piece is more in Dmaj, but there are so many changes that I didn't put any alterations in the keys. As for the rhythmic signature, I had a lot of fun with it too: it start... (more online)

Jean-Michel RONDIO on [free-scores.com](https://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.

Prohibited distribution on other website.



- listen to the audio
- share your interpretation
- comment
- contact the artist

YES SONG

Jean-Michel RONDIO

2

GUI.T.

BASS

4

GUI.T.

BASS

6

GUI.T.

BASS

8

GUI.T.

BASS

10

GUI.T.

BASS

12

GUI.T.

BASS

8 14

B3

GUIT.

BASS

8 16

B3

GUIT.

BASS

8 18

B3

GUIT.

BASS

8 20

B3

GUIT.

BASS

8 22

B3

GUIT.

BASS

This system contains measures 22 and 23. The B3 part is in treble clef with a key signature of one sharp (F#) and a 2/3 time signature. It features a complex, multi-measure chordal texture. The GUIT. and BASS parts are in bass clef with the same key signature and time signature, providing a rhythmic accompaniment.

8 24

B3

GUIT.

BASS

This system contains measures 24 and 25. The B3 part continues with complex chordal textures. The GUIT. and BASS parts maintain the rhythmic accompaniment. The system concludes with a double bar line and repeat signs on all staves.

8 26

B3

GUIT.

BASS

This system contains measures 26 and 27. The B3 part features a change in texture with some notes beamed together. The GUIT. and BASS parts continue their accompaniment. The system concludes with a double bar line and repeat signs on all staves.

8 27

B3

GUIT.

BASS

This system contains measure 27. The B3 part has a single chord. The GUIT. part has a single chord with a fermata. The BASS part has a single note with a fermata. The system concludes with a double bar line and repeat signs on all staves.

8 28

B3

GUIT.

BASS

8 30

B3

GUIT.

BASS

31

LEAD

8

B3

GUIT.

BASS

32

LEAD

8

B3

GUIT.

BASS

34

LEAD

B3

GUIT.

BASS

Musical score for measures 34-35. The lead guitar part (LEAD) features a melodic line starting with a quarter note, followed by eighth notes. The B3 part has a sustained note. The guitar part (GUIT.) shows chords with a slur over the last two measures. The bass part (BASS) has a walking bass line.

36

LEAD

B3

GUIT.

BASS

Musical score for measures 36-37. The lead guitar part (LEAD) features a melodic line with eighth notes. The B3 part has a sustained note. The guitar part (GUIT.) shows chords with a slur over the last two measures. The bass part (BASS) has a walking bass line.

38

LEAD

B3

GUIT.

BASS

Musical score for measures 38-39. The lead guitar part (LEAD) features a melodic line with eighth notes. The B3 part has a sustained note. The guitar part (GUIT.) shows chords with a slur over the last two measures. The bass part (BASS) has a walking bass line. The time signature changes to 6/4 at the start of measure 39.

40

LEAD

B3

GUIT.

BASS

42

LEAD

B3

GUIT.

BASS

44

LEAD

B3

GUIT.

BASS

4/4

46

LEAD

B3

GUIT.

BASS

Musical score for measures 46-47. Measure 46 is in 4/4 time with a treble clef. Measure 47 is in 6/4 time with a bass clef. The score includes parts for LEAD, B3, GUIT., and BASS.

48

LEAD

B3

GUIT.

BASS

Musical score for measures 48-49. Measure 48 is in 4/4 time with a treble clef. Measure 49 is in 17/8 time with a bass clef. The score includes parts for LEAD, B3, GUIT., and BASS.

50

LEAD

B3

GUIT.

BASS

Musical score for measures 50-51. Measure 50 is in 4/4 time with a treble clef. Measure 51 is in 17/8 time with a bass clef. The score includes parts for LEAD, B3, GUIT., and BASS.

52

LEAD

B3

GUIT.

BASS

54

LEAD

B3

GUIT.

BASS

56

LEAD

B3

GUIT.

BASS

58

LEAD

B3

GUIT.

BASS

60

LEAD

B3

GUIT.

BASS

62

LEAD

B3

GUIT.

BASS

64

LEAD

B3

GUIT.

BASS

66

LEAD

B3

GUIT.

BASS

67

LEAD

B3

GUIT.

BASS

68

LEAD

B3

8

GUI.

BASS

69

LEAD

B3

8

GUI.

BASS

70

LEAD

B3

8

GUI.

BASS

71

LEAD

B3

GUIT.

BASS

73

LEAD

B3

GUIT.

BASS

75

LEAD

B3

GUIT.

BASS

77

LEAD

B3

GUIT.

BASS

79

LEAD

B3

GUIT.

BASS

81

LEAD

B3

GUIT.

BASS

83

LEAD

B3

GUIT.

BASS

85

B3

GUIT.

BASS

87

B3

GUIT.

BASS

89

B3

GUIT.

BASS

8 91

B3

GUIT.

BASS

8 93

B3

GUIT.

BASS

8 95

B3

GUIT.

BASS