

Shania Twain - Party for two

2.0" 2.5"
2.1, 04, 04
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6.0"
4.1, 04
intro

♩ = 120,999947

Musical score for the first system of 'Party for two'. The score includes staves for Bass Flute, Alto Saxophone, Percussion, two Jazz Guitars, two Electric Guitars, Kora, Fretless Electric Bass, and Electric Clavichord. The tempo is marked as ♩ = 120,999947. The Percussion part features a complex rhythmic pattern with many 'x' marks. The Electric Clavichord part has a melodic line with some grace notes.



6

Musical score for the second system of 'Party for two', starting at measure 6. The score includes staves for Perc., J. Gtr., E. Gtr., Kora, E. Bass, and E. Clav. The key signature changes to three sharps (F#, C#, G#). The Percussion part continues with its rhythmic pattern. The Jazz Guitar part has a melodic line with some grace notes. The Electric Clavichord part has a melodic line with some grace notes.

9

B. Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

I'm ha vin' me a



22.0"
12.1,04
verse 1

12

B. Fl.

Alto Sax.

Perc.

E. Gtr.

E. Clav.

par don't think I can come,

15

B. Fl.

Alto Sax.

Perc.

E. Gtr.

E. Clav.

This ain't just an y kind of par ty I think I'll stay at home



38.0°
20.1.04

18

B. Fl.

Alto Sax.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

It's gonna be real ly, real ly hot Its startin' to sound good.

21

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

I'm gon na put you on the spot Ba by, may be I should. And here'll be lots of one on



24

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

one gu I could be there. Come on and join the fun What should I wear?

54.0"
28.1,04
refrain

27

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

I'll tell you that it, it does n't mat ter, what you wear, Cause its



1'02.0"
32.1,04
chorus

30

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

on ly gon na you and me there... I'm hav' vin' a par

33

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

A par ty for two.

36

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

ain't In vit ing no bod

38

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

No bod y but you. You'll be sex y myour socks we could po- fish the floors.



41

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

In case that an y bod y knocks Let's lock all the doors. Yeah, all the things I'm gon na

44

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

do I'm gonna do with you. I'm wanna try something new I wanna try that too.



1'34.0"
48.1.04
refrain

47

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

I'll tell you that it... It does n't mat ter what I we are, Can't is

50

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

on ly gon na be... You and me there. I'm hav' vin' a par ty

53

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

ty, A par ty for two.

56

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

Ain't In vit ing no bod y

1'58.0"
60.04
bridge

58

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

No bod y but you. I can, you. I'm here, You're there.

61

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

That's all we really need. we're gon na par ty, heart y, just, just you and me.



64

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

Don't, think think bout looz. Don't, don't ven doubt it neev. I'm in vi- ing you to a..

2'14.0"
68.1,04
solo

67

B. Fl.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

par ty for two.



2'22.0"
72.1,04
half verse

70

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

Come on ba rish, all the things you na do I'm go na do with you.

73

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

I'm wan na try something new I wan na try that too. I'll tell you that it...



2'30.0"
76.1.04
refrain

76

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

E. Bass

E. Clav.

it does n't mat ter what you wear. 'Cause it's on ly gon na be... as on ly

2'38.0"
80.1,04
chorus

79

B. Fl.

Alto Sax.

Perc.

E. Gtr.

E. Gtr.

E. Clav.

gon na be you an' me... I'm ha vin' a par ty,



82

B. Fl.

Alto Sax.

Perc.

E. Gtr.

E. Gtr.

E. Clav.

A par ty for two. Ain't in vit ing no bod

85

B. Fl.

Alto Sax.

Perc.

J. Gtr.

E. Gtr.

E. Gtr.

E. Clav.

No bod y but you.



2'54.0"
88.1,04
chorus

88

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

I'm ha vin' a gra ty A par ty for two.

91

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

3'10.0"
96.1,04
tags

94

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

Ain't In vit ing no bod

No bod y but you. Come on, come on, Come on, come on.

97

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

come on, come on, come on, come on, come on, ye Come on, come on,

100

B. Fl.

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

an Come on, come on, come on, come on, come on... on. Come on, come on,

103

Alto Sax.

Perc.

J. Gtr.

J. Gtr.

E. Gtr.

E. Gtr.

Kora

E. Bass

E. Clav.

ye ah Just you and me there...

Bass Flute

Shania Twain - Party for two

♩ = 120,999947

9 2

15 2

21

25

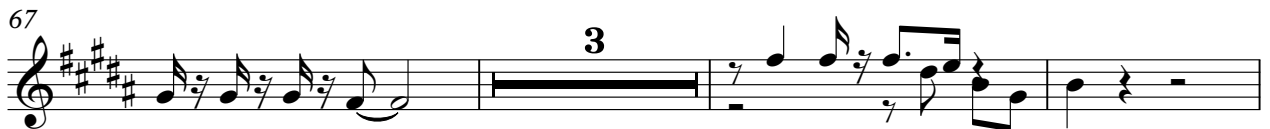
29

33

38

42

45 3



96



100



Alto Saxophone

Shania Twain - Party for two

♩ = 120,999947

11 2

17

22

26 4

34

38

42

46

49

52



56



60



64



70



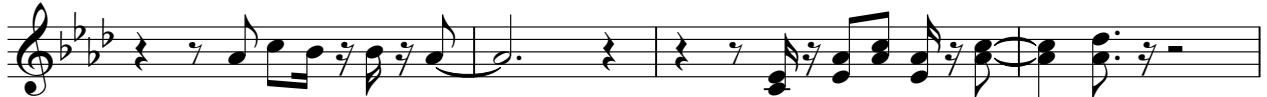
75



81



86



90



94



99



103



Shania Twain - Party for two

Percussion

♩ = 120,999947

1

5

7

9

11

I'm

13

ha vin' me a par ty,

don't think I can come,

15

This ain't just an y kind of par ty

17

I think I'll stay at home

19

It's gonna be real ly, real ly hot It's startin'to sound good.

21

I'm gon na put you on the spot Ba by, may be I should. V.S.

23

Anthere'll be lots of one on one guess I could be there.

25

Come on andjoin the fun What should I wear?

27

I'll tell you that it, it does n't mat ter,

29

what you wear, Cause it's on ly gon na be yanndthere...

32

I'm ha vin' a par ty,

34

A par ty for two.

36

ain't In vit ing no bod y,

38

No bod y but you. You'll be sex y in your

40


socks We couldpo lish the floors. In case that an y bod y


42

knocks Let's lock all the doors. Yeah,all the things I'm gon na

44

 do I'm gon na do with you. I'mwan na try some thing

46

 new I wan na try that too. I'll tell you that it...

48

 It does n't mat ter what I we ar, 'Cause it's

50

 on ly gon na be.. Yumthere. I'mha vin'a par

53

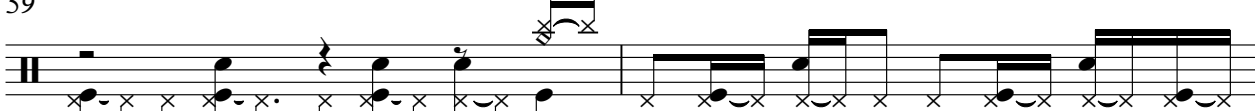
 ty, A par ty for two.

55

 Ain't In vit ing no bod

57

 y, No bod y but you.

59

 Yeah, you. I'm here, You're there.

61

 That's all we Real ly need. we're gon na par ty, heart y,

63

 just, just you and me. Don't, think think beahtown. Don't,

V.S.

Percussion

65

don't e ven doubt it now. I'm in vit ing you to a..

67

par ty fortwo.

69

Come on ba

71

Yeh, all the things gon na do I'm gon na do with you.

73

I'm wan na try something new I wan na try that too.

75

I'll tell you that it... it does n't mat ter

77

what you wear, 'Cause it's on ly gon na be... It's on ly gon na be...

80

I'm ha vin' a par ty,

82

A par ty for two.

84

Ain't In vit ing no bod y,

86

No bod y but you.

88

I'm ha vin' a par ty,

90

A par ty for two.

92

Ain't In vit ing no bod y,

94

No bod y but you. Come on, come on,

96

Come on, come on. come on, come on, come

98

Come on, come on, ye Come on, come on,

100

ah Come on, come come on, come on, come on...

102

on. Come on, come on, ye ah Just you

104

and me there....

♩ = 120,999947

6

10

20

23

26

30

34

37

39

43

V.S.

46

50

54

57

59

64

68

71

74

78

9

The image displays a page of jazz guitar sheet music, numbered 2. The title is "Jazz Guitar". The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The piece consists of ten staves of music, each starting with a measure number: 46, 50, 54, 57, 59, 64, 68, 71, 74, and 78. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as chords and rests. A measure rest for 9 measures is indicated between measures 78 and 87. The music features complex chordal textures and melodic lines characteristic of jazz guitar.

90

Musical notation for measures 90-92. The key signature is three sharps (F#, C#, G#). Measure 90 starts with a treble clef and a key signature change to three sharps. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

93

Musical notation for measures 93-95. The key signature is three sharps. Measure 93 begins with a treble clef and a key signature change to three sharps. The melody is primarily quarter notes, and the bass line continues with eighth-note accompaniment.

96

Musical notation for measures 96-97. The key signature is three sharps. Measure 96 starts with a treble clef and a key signature change to three sharps. The melody is mostly quarter notes, and the bass line features eighth-note accompaniment.

98

Musical notation for measures 98-100. The key signature is three sharps. Measure 98 begins with a treble clef and a key signature change to three sharps. The melody includes eighth and quarter notes, and the bass line has eighth-note accompaniment.

101

Musical notation for measures 101-102. The key signature is three sharps. Measure 101 starts with a treble clef and a key signature change to three sharps. The melody consists of quarter notes, and the bass line features eighth-note accompaniment.

103

Musical notation for measures 103-104. The key signature is three sharps. Measure 103 begins with a treble clef and a key signature change to three sharps. The melody is mostly quarter notes, and the bass line features eighth-note accompaniment.

♩ = 120,999947

5

10

11

25

29

2

35

4

43

48

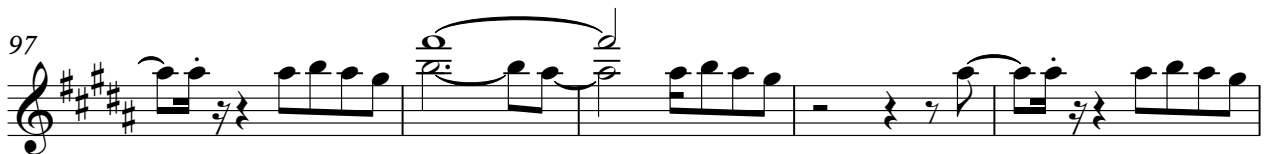
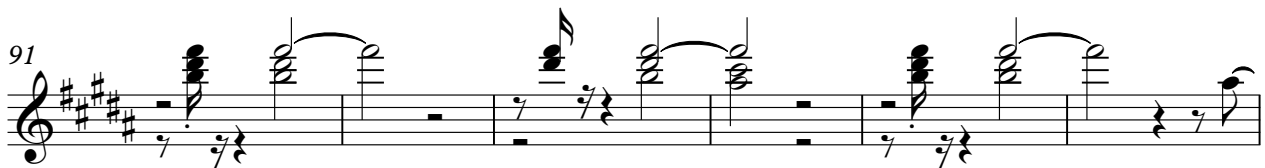
2

53

59

64

3



Shania Twain - Party for two

Electric Guitar

♩ = 120,999947

2

7

11

15

19

23

27

29

32

35

38

42

46

49

53

56

60

65

69

73

77

81

85

89

92

96

100

103

♩ = 120,999947

6

11

22

26

30

34

38

42

46

49

92



96



100



102



Shania Twain - Party for two

Kora

♩ = 120,999947

5

10

20

32

35

38

12

53

56

60

7

70

15

88

91

94

98

101

♩ = 120,999947

5

10

7

21

26

31

36

41

46

49

52



57



61



66



71



76



88



93



98



102



Shania Twain - Party for two

Electric Clavichord

♩ = 120,999947

2

7

11

15

19

23

V.S.

27



Musical notation for measures 27-29. The key signature is three sharps (F#, C#, G#). The music is written for electric clavichord. Measure 27 features a complex rhythmic pattern with eighth and sixteenth notes in both hands. Measures 28 and 29 continue this pattern with some rests in the right hand.

30



Musical notation for measures 30-33. Measure 30 has a rest in the right hand. Measures 31 and 32 show a more active right hand with eighth notes. Measure 33 continues the pattern with a rest in the right hand.

34



Musical notation for measures 34-37. Measure 34 has a rest in the right hand. Measures 35 and 36 show a more active right hand with eighth notes. Measure 37 continues the pattern with a rest in the right hand.

38



Musical notation for measures 38-41. Measure 38 has a rest in the right hand. Measures 39 and 40 show a more active right hand with eighth notes. Measure 41 continues the pattern with a rest in the right hand.

42



Musical notation for measures 42-45. Measure 42 has a rest in the right hand. Measures 43 and 44 show a more active right hand with eighth notes. Measure 45 continues the pattern with a rest in the right hand.

46



Musical notation for measures 46-49. Measure 46 has a rest in the right hand. Measures 47 and 48 show a more active right hand with eighth notes. Measure 49 continues the pattern with a rest in the right hand.

49

Musical notation for measures 49-52. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

53

Musical notation for measures 53-55. The right hand has rests in measures 53 and 54, with a melodic phrase starting in measure 55. The left hand continues with a steady accompaniment.

56

Musical notation for measures 56-59. The right hand has rests in measures 56, 57, and 58, with a melodic phrase starting in measure 59. The left hand continues with a steady accompaniment.

60

Musical notation for measures 60-64. The right hand has rests in measures 60, 61, 62, and 63, with a melodic phrase starting in measure 64. The left hand continues with a steady accompaniment.

65

Musical notation for measures 65-68. The right hand has rests in measures 65, 66, and 67, with a melodic phrase starting in measure 68. The left hand continues with a steady accompaniment.

69

Musical notation for measures 69-72. The right hand has rests in measures 69, 70, and 71, with a melodic phrase starting in measure 72. The left hand continues with a steady accompaniment.

V.S.

72

Musical notation for measures 72-74. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 72 features a half note chord in the right hand and a quarter note bass line. Measures 73 and 74 continue the bass line with eighth notes and quarter notes, while the right hand has rests.

75

Musical notation for measures 75-77. Measure 75 has a quarter note chord in the right hand and a quarter note bass line. Measures 76 and 77 feature eighth note chords in the right hand and eighth note bass lines.

78

Musical notation for measures 78-81. Measure 78 has a quarter note chord in the right hand and a quarter note bass line. Measures 79 and 80 have eighth note chords in the right hand and eighth note bass lines. Measure 81 has a half note chord in the right hand and a quarter note bass line.

82

Musical notation for measures 82-85. Measure 82 has a quarter note chord in the right hand and a quarter note bass line. Measures 83 and 84 have eighth note chords in the right hand and eighth note bass lines. Measure 85 has a half note chord in the right hand and a quarter note bass line.

86

Musical notation for measures 86-89. Measure 86 has a quarter note chord in the right hand and a quarter note bass line. Measures 87 and 88 have eighth note chords in the right hand and eighth note bass lines. Measure 89 has a half note chord in the right hand and a quarter note bass line.

90

Musical notation for measures 90-93. Measure 90 has a quarter note chord in the right hand and a quarter note bass line. Measures 91 and 92 have eighth note chords in the right hand and eighth note bass lines. Measure 93 has a half note chord in the right hand and a quarter note bass line.

93

Musical notation for measures 93-96. The piece is in G major (one sharp) and 3/4 time. Measure 93 features a bass line with a descending eighth-note pattern (G4, F4, E4, D4) and a treble line with a whole rest. Measure 94 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 95 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 96 has a treble line with a quarter note G5 and a bass line with a quarter note G4.

97

Musical notation for measures 97-100. Measure 97 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 98 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 99 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 100 has a treble line with a quarter note G5 and a bass line with a quarter note G4.

101

Musical notation for measures 101-102. Measure 101 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 102 has a treble line with a quarter note G5 and a bass line with a quarter note G4.

103

Musical notation for measures 103-106. Measure 103 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 104 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 105 has a treble line with a quarter note G5 and a bass line with a quarter note G4. Measure 106 has a treble line with a quarter note G5 and a bass line with a quarter note G4.