

Lou Bega - You wanna be americano

♩ = 186,000366

Alto Flute

Tenor Saxophone

Tenor Saxophone

Baritone Saxophone

Trombone

Percussion

Jazz Guitar

Jazz Guitar

Acoustic Bass

♩ = 186,000366 A# min

Reverse Cymbals

Orchestra Hit

Solo

Youwan na be ame ri

5

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

ca no a me ri ca no a me ri ca no



8

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

F 7th

in Pa ris o Na po li you wan na be a me ri

11

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

ca no a me ri ca no a me ri ca no



14

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

A# min

in Ja pan or I ta ly I'd like

17

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

D# min

A# min

spend my cash I'd like to be first class



20

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

C 7th

F 7th

I'd like to be on top and I'd ne vergonna stop

24

A. Fl. 

Perc. 

J. Gtr. 

A. Bass 

Rev. Cym. 

Solo 

I star tedwa shin'dis hes no flip andblue chips I on ly I ta ly shous

A# min F 7th



28

A. Fl. 

Perc. 

J. Gtr. 

A. Bass 

Rev. Cym. 

Solo 

al waykis sin'two lips tu re peat tell mehat'syou rice ah Youvan nasue me

A# min

32

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

I will sue you twice you can be a mo viestar in a Ca dillac who shot a rocket to the

D# min A# min



36

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

Moon and back where do you get from the bot to the top? where do you shout don't stop

C 7th B 7th F 7th

40

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

A# min

youwan na be a me ri ca no a me ri ca no a me ri



43

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

F 7th

ca no in Pa ris o Na po li

46

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

you wan na be a me ri ca no a me ri ca no a me ri

49

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

A# min

ca no in Ja pan or I ta ly



52

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

D# min

I'd like to spend my cash I'd like to

55

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

A# min C 7th

be first class I like to be on top

58

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

F 7th

and I'd ne ver gon na stop you wan na be a me ri

61

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

A# min

ca no a me ri ca no a me ri ca no

64

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

D# min

in Pa ris o Na po li I'd spend my cash to

67

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

A# min      B 7th      F 7th      A# min

be first class I like to be on top up in to thstreets in my



71

A. Fl.

Ten. Sax.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Solo

F 7th

A J benz then come along my ba be li sten I'll take thtricks

74

A. Fl.

Ten. Sax.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

A# min

I got a lea thershade up all a round of my neck I'm a sking you who cares?

Solo



77

A. Fl.

Ten. Sax.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

D# min

A# min

mylife's full of ho ney you canbe a movistar in a Cadillac who shot a rocketothe moon antback

Solo

82

A. Fl.

Perc.

J. Gtr.

A. Bass

Rev. Cym. C 7th B 7th F 7th

Solo

where do you get from the bot tom to the top or where do you shout don't stop

85

Ten. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym. C min

Orch. Hit

Solo

87

Ten. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Orch. Hit

Solo



90

Ten. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym. G 7th

Orch. Hit

Solo

93

Ten. Sax.

Perc.

J. Gtr.

A. Bass

Orch. Hit

Solo



96

Ten. Sax.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

C min

F min

99

Ten. Sax.

Ten. Sax.

Bari. Sax.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

102

A. Fl.

Ten. Sax.

Ten. Sax.

Bari. Sax.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym. D 7th G 7th G# G uhh

Orch. Hit

Solo

The musical score is written for page 102. It features ten staves. The top staff is for A. Fl., which has a whole rest. The second and third staves are for Ten. Sax., with melodic lines and slurs. The fourth staff is for Bari. Sax., with a few notes. The fifth staff is for Perc., showing a complex rhythmic pattern. The sixth and seventh staves are for J. Gtr., with chordal accompaniment. The eighth staff is for A. Bass, with a steady bass line. The ninth staff is for Rev. Cym., with notes labeled 'D 7th', 'G 7th', 'G#', and 'G', and the instruction 'uhh'. The tenth staff is for Orch. Hit, with a few notes. The eleventh staff is for Solo, with a melodic line. At the bottom, there is a line of rhythmic notation.

106

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

C min

youwan na be a me ri ca no a me ri ca no a me ri

109

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym. G 7th

ca no in Pa ris o Na po li

Orch. Hit

Solo



112

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym.

you wan na be a me ri ca no a me ri ca.. na na naa na na

Orch. Hit

Solo

115

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

na noo in Ja pan or I ta ly

C min

118

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

F min

I'd like to spend my cash I like to



121

A. Fl.

Ten. Sax.

Bari. Sax.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

C min

D 7th

be first class and I ba bly reached the top

124

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

G# 7th                      G                      C min

and I'd ne vergon na stop                      yowannabe ame ri ca no a me ri

128

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym. C 7th

ca no a me ri ca no in Pa ris o Na po

Orch. Hit

Solo

131

A. Fl.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

A. Bass

Rev. Cym. F min C min

li I spend my cash to be first class I

Orch. Hit

Solo

134

A. Fl.

Ten. Sax.

Bari. Sax.

Tbn.

Perc.

J. Gtr.

J. Gtr.

A. Bass

Rev. Cym.

Orch. Hit

Solo

B 7th F 7th A# min

like to be on top

Alto Flute

Lou Bega - You wanna be americano

♩ = 186,000366



8



12



17



21



25



29



33



37



40



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V.S.

44



48



53



57



61



65



69



73



77



81



85 **20**

Musical staff 85-94. Starts with a whole rest for 20 measures, then continues with a melodic line in 3/4 time.

108

Musical staff 108-111. Continues the melodic line with various rhythmic patterns.

112

Musical staff 112-115. Includes a triplet of eighth notes at the end of the staff.

116

Musical staff 116-120. Features a sequence of eighth notes and quarter notes.

121

Musical staff 121-124. Continues the melodic development with slurs and accents.

125

Musical staff 125-129. Shows a series of eighth notes and quarter notes.

130

Musical staff 130-132. Includes a triplet of eighth notes.

133 **3**

Musical staff 133-136. Ends with a triplet of eighth notes followed by a whole rest for 3 measures.

Tenor Saxophone Lou Bega - You wanna be americano

♩ = 186,000366

**40**

43

47

52

57

62

68

72

75

77

**2**

**7**

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## Tenor Saxophone

85

89

92

95

99

102

105

110

115

119

Tenor Saxophone

123

Musical notation for measures 123-127. Measure 123 starts with a treble clef and a key signature of one flat. It contains a quarter note G4, an eighth rest, and a quarter note A4. Measure 124 has an eighth rest, a quarter note Bb4, an eighth rest, and a quarter note C5. Measure 125 is a whole rest. Measure 126 contains a sextuplet of six eighth notes: D5, E5, F5, G5, A5, B5. Measure 127 has an eighth rest, a quarter note G5, an eighth rest, and a quarter note F5.

128

Musical notation for measures 128-133. Measure 128 has an eighth rest, a quarter note G5, an eighth rest, and a quarter note F5. Measure 129 has an eighth rest, a quarter note E5, an eighth rest, and a quarter note D5. Measure 130 has an eighth rest, a quarter note C5, an eighth rest, and a quarter note B4. Measure 131 has an eighth rest, a quarter note A4, an eighth rest, and a quarter note G4. Measure 132 is a whole rest. Measure 133 is a whole rest with a '4' above it, indicating a four-measure rest.

134

Musical notation for measures 134-136. Measure 134 has an eighth rest, a quarter note G4, an eighth rest, and a quarter note F4. Measure 135 has an eighth rest, a quarter note E4, an eighth rest, and a quarter note D4. Measure 136 has an eighth rest, a quarter note C4, an eighth rest, and a quarter note B3. Measure 137 is a whole rest. Measure 138 is a whole rest with a '3' above it, indicating a three-measure rest.

Tenor Saxophone

Lou Bega - You wanna be americano

♩ = 186,000366

84 12

98

102

104 33

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Baritone Saxophone Lou Bega - You wanna be americano

♩ = 186,000366 **40**

43

47

51

55

60

63

66 **2** **15**

85 **11**

100 **3**

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Baritone Saxophone

107



112



118



126



131



Trombone Lou Bega - You wanna be americano

♩ = 186,000366

40

43

47

51

56

62

66 2 15

85

90 4

96 9

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2

107

Trombone

111

115

6

125

6

129

132

2

3

# Lou Bega - You wanna be americano

## Percussion

♩ = 186,000366

6

10

14

17

20

23

27

31

35

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V.S.



Percussion

39

Measures 39-42: The staff shows a rhythmic pattern starting with a circled 'x' in measure 39. The notation includes quarter notes, eighth notes, and sixteenth notes, with 'x' marks above the notes indicating specific percussive events.

43

Measures 43-45: Continuation of the rhythmic pattern with consistent note values and 'x' marks.

46

Measures 46-48: Continuation of the rhythmic pattern.

49

Measures 49-51: Continuation of the rhythmic pattern.

52

Measures 52-54: Continuation of the rhythmic pattern. A triplet of eighth notes is marked with a '3' below it in measure 53.

55

Measures 55-57: Continuation of the rhythmic pattern.

58

Measures 58-61: Continuation of the rhythmic pattern. Measure 60 features a circled 'x' above a note.

62

Measures 62-64: Continuation of the rhythmic pattern.

65

Measures 65-67: Continuation of the rhythmic pattern.

68

Measures 68-71: Continuation of the rhythmic pattern. Measure 68 includes a slur over a group of notes.

72

76

80

85

89

92

95

98

101

104

Percussion

107

Measure 107: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts.

110

Measure 110: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts.

113

Measure 113: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts.

116

Measure 116: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts. A triplet of eighth notes is marked with a '3' at the end of the measure.

119

Measure 119: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts. A triplet of eighth notes is marked with a '3' at the end of the measure.

122

Measure 122: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts. A sextuplet of eighth notes is marked with a '6' at the end of the measure.

126

Measure 126: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts. A circled '8' is present at the beginning of the measure.

130

Measure 130: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts.

133

Measure 133: Two staves. The top staff contains a series of eighth notes with 'x' marks above them. The bottom staff contains a series of eighth notes with 'x' marks below them. The measure is divided into three equal parts. A triplet of eighth notes is marked with a '3' at the end of the measure.

♩ = 186,000366

5 **46** **33**

85 **11**

99

102 **12**

117

121

124 **10**

135

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♩ = 186,000366

4

7

10

13

16

19

23

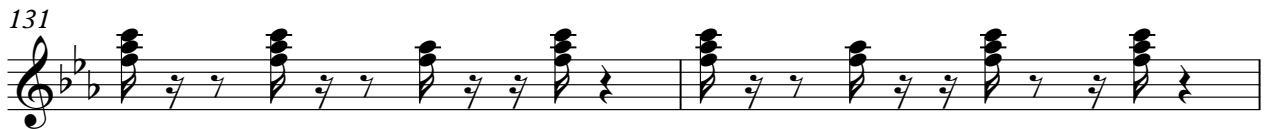
27

30

33









Acoustic Bass

Lou Bega - You wanna be americano

♩ = 186,000366



6



10



14



19



25



29



33



37



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41



45



49



54



60



64



68



72



76



80



85



90



94



99



105



110



114



119



125



130



V.S.

133

3

# Lou Bega - You wanna be americano

## Reverse Cymbals

♩ = 186,000366

A# min 2

9 F 7th A# min

17 D# min A# min C 7th F 7th

24 A# min F 7th

31 A# min D# min A# min C 7th

38 B 7th F 7th A# min

45 F 7th A# min

53 D# min A# min C 7th F 7th

60 A# min

64 D# min A# min B 7th F 7th A# min

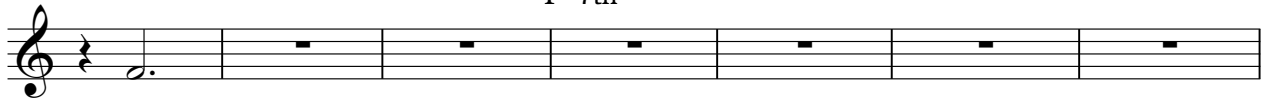
You wanna be americano americano americano in Paris Napo  
 li you wanna be americano americano americano in Italy I'd like to  
 spend my cash I'd like to be first class I'd like to be on top and I'd like to  
 travel in first class not in first class only in first class tu repeat talk to me  
 You wanna be americano americano americano in Italy who's on the top who's on the  
 bottom? who's on the top you wanna be americano americano americano in Paris Napo  
 li you wanna be americano americano americano in Italy I'd like to  
 spend my cash I'd like to be first class I like to be on top and I'd like to  
 you wanna be americano americano americano  
 in Paris Napo li I'd spend my cash to be first class I like to be on top

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Reverse Cymbals

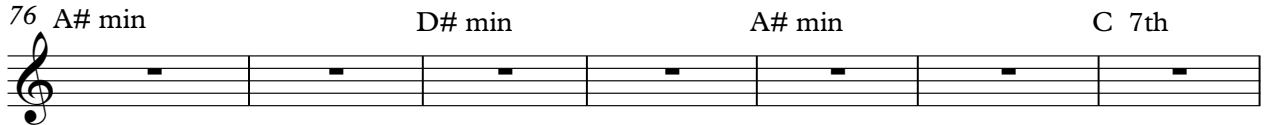
69

F 7th



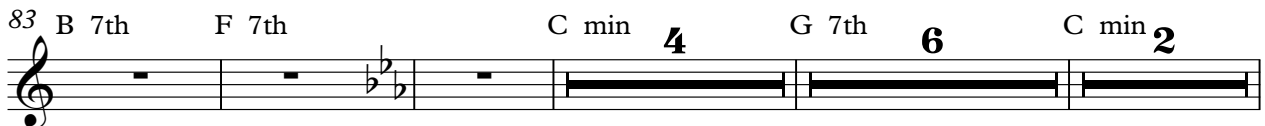
up in the sky A benz then coming to the I like to go to the up at the

76



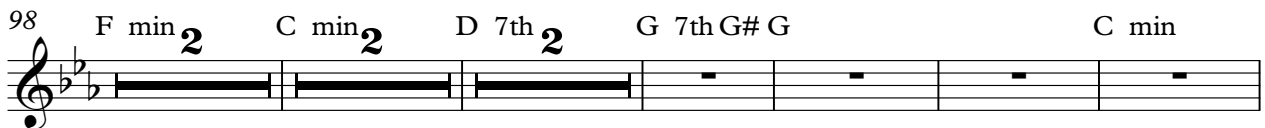
I sky goes? life full they you are in Calic who rock the back where you from the

83



but the top of the top

98



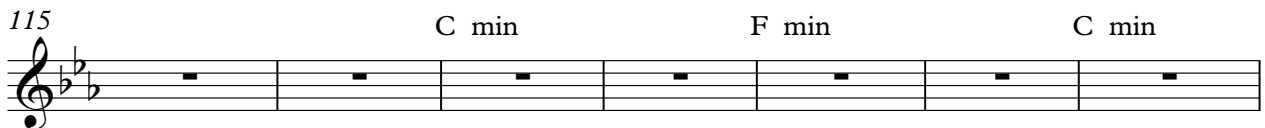
uhh you can't cano meri

108



cano a meri cano in Priso li you can't cano meri cano a a a a a

115



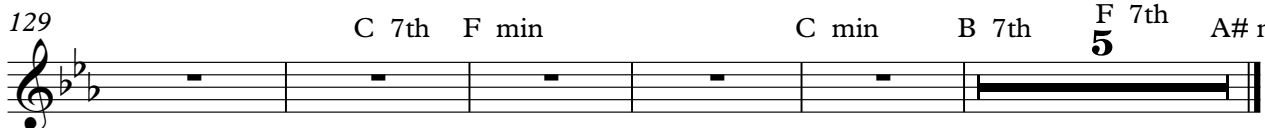
naoo in hand ta ly I'd like to spend my I like to be first class

122



and by the top and the stop you can't cano meri cano a meri

129



cano in Priso li I spend my to be first class I like to be on top

Orchestra Hit

Lou Bega - You wanna be americano

♩ = 186,000366

**40**

**43**

**3**

**49**

**54**

**59**

**63**

**2**

**68**

**15**

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85

88

91

93

95

98

103

109

113

117



121

Musical notation for measures 121-124. The key signature has two flats (B-flat and E-flat). The notation includes a treble clef and a complex melodic line with various note values and rests. A sharp sign is present above the staff in measure 123.

125

Musical notation for measures 125-128. The key signature has two flats. Measures 125 and 126 feature sixteenth-note runs, each bracketed with a '6'. Measures 127 and 128 include guitar-style notation with vertical lines representing frets on a six-string guitar.

129

Musical notation for measures 129-131. The key signature has two flats. Measures 129 and 130 feature guitar-style notation with vertical lines representing frets. Measure 131 continues the melodic line.

132

Musical notation for measure 132. The key signature has two flats. The measure is divided into three parts: a first part with a '2' above it, a middle part with a melodic line, and a final part with a '3' above it.

# Lou Bega - You wanna be americano

Solo

$\text{♩} = 186,000366$

4

7

9

11

14

16

18

20

24

29

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V.S.

This musical score is for a guitar solo, spanning measures 34 to 60. It is written in a single system with a treble clef and a key signature of one flat (B-flat). The score is divided into several systems of staves:

- Measures 34-40:** The first system starts at measure 34 with a triplet of eighth notes. The second system covers measures 40-42.
- Measures 43-46:** The third system covers measures 43-44, and the fourth system covers measures 45-46.
- Measures 47-51:** The fifth system covers measures 47-49, and the sixth system covers measures 50-51.
- Measures 52-55:** The seventh system covers measures 52-53, and the eighth system covers measures 54-55.
- Measures 56-59:** The ninth system covers measures 56-58, and the tenth system covers measures 59-60.

The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes, as well as chords and rests. The piece concludes with a final chord in measure 60.

Musical score for guitar solo, measures 63-91. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Solo'. The music features a complex rhythmic pattern with many sixteenth notes and rests. Measure 63 starts with a treble staff and a bass staff. Measure 65 continues the pattern. Measure 67 shows a change in the bass line. Measure 71 has a complex chordal structure. Measure 75 features a series of chords. Measure 80 has a complex chordal structure. Measure 85 has a complex chordal structure. Measure 86 has a complex chordal structure. Measure 89 has a complex chordal structure. Measure 91 has a complex chordal structure.

V.S.

This musical score is a guitar solo consisting of ten systems of music, each with a measure number at the beginning. The systems are numbered 93, 95, 97, 100, 103, 108, 110, 112, 114, and 116. Each system contains two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various note values such as eighth, sixteenth, and thirty-second notes, as well as rests, slurs, and dynamic markings. The solo begins at measure 93 and ends at measure 116.

118 *Solo* 5

121

125 6

128

131

133 3

Lou Bega - You wanna be americano  
[No instrument (barlines shown)]

♩ = 186,000366

1 2 3 4 - | 1 2 3 4 3 2 1 | 1 2 3 4 - |

1 2 3 4 3 2 1 | 1 2 3 4 - | 1 2 3 4 3 2 1 | 1 2 3 4 - |

1 2 3 4 3 2 1 | 1 2 3 4 - | 1 2 3 4 3 2 1 | 1 2 3 4 - |

1 2 3 4 3 2 1 | 1 2 3 4 - | 1 2 3 4 3 2 1 - | 1 2 3 4 3 2 1 |

- 1 2 3 4 | - 1 2 3 4 3 2 1 | - 1 2 3 4 | - 1 2 3 4 3 2 1 | - 1 2 3 4 |

1 2 3 4 3 2 1 | 1 2 3 4 - | 1 2 3 4 3 2 1 | 1 2 3 4 - |

1 2 3 4 3 2 1 | 1 2 3 4 - | 1 2 3 4 3 2 1 | 1 2 3 4 - |

1 2 3 4 3 2 1 | 1 2 3 4 - | 1 2 3 4 3 2 1 | 1 2 3 4 - |

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