

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-8 of section A. Lead 1 and Lead 2 are staves with whole rests. Riff is a treble staff with a repeating eighth-note chordal pattern. Bass is a bass staff with a half-note chordal pattern.

9

L1

L2

R.

B.

Measures 9-15. L1 and L2 are staves with whole rests. R. is a treble staff with a repeating eighth-note chordal pattern. B. is a bass staff with a half-note chordal pattern.

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines. R. and B. continue the chordal patterns.

21

L1

L2

R.

B.

This system contains measures 21 through 26. L1 is mostly silent, with a melodic line starting in measure 25. L2 plays a rhythmic pattern of eighth and sixteenth notes. R. plays chords in measures 21-22, 24-25, and 26. B. plays a steady eighth-note bass line.

27

L1

L2

R.

B.

This system contains measures 27 through 32. L1 and L2 have more active melodic lines. R. continues with chords in measures 27-28, 30-31, and 32. B. maintains the eighth-note bass line.

33

L1

L2

R.

B.

This system contains measures 33 through 38. L1 and L2 play more complex melodic patterns. R. plays sustained chords in measures 33-34 and 38, with chords in between. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

The musical score for measures 39 and 40 is written for four staves. The key signature is D major (two sharps).
- **L1 (Lead 1):** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest, followed by a quarter rest, and then a half note D5 and a half note E5.
- **L2 (Lead 2):** Treble clef. Measure 39 has a whole rest. Measure 40 has a whole rest.
- **R. (Right):** Treble clef. Measure 39 has a quarter rest, followed by a dotted half note chord of D5 and F#5. Measure 40 has a quarter rest, followed by a dotted half note chord of D5 and F#5, and then a half note chord of D5 and F#5.
- **B. (Bass):** Bass clef. Measure 39 has a dotted half note D2. Measure 40 has a dotted half note D2, followed by a quarter rest, and then a half note D2 and a half note E2.

Brooklyn v1.1

♩ = 104

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

Cm A \flat B \flat Cm Cm G Cm A \flat B \flat

A

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A \flat B \flat Cm Cm G

B

13 14 15 16 17

L1

L2

C.

B.

Cm A \flat B \flat Cm Cm G Cm

18 19 20 21 22

L1

L2

C.

B.

A \flat B \flat Cm Cm G Cm A \flat B \flat

23 24 25 26

L1

L2

C.

B.

C

f

Cm Cm G Cm A \flat B \flat

27 28 29 30

L1

L2

C.

B.

f *f*

Cm Cm G Cm A \flat B \flat

31 32 33 34 Fine

L1

L2

C.

B.

f

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for four parts: L1 (Lead 1), L2 (Lead 2), C. (Chorus), and B. (Bass). The key signature is C major, and the time signature is 4/4. The score is divided into four measures, numbered 39, 40, 41, and 42. The L1 and L2 parts are written in treble clef, while the C. and B. parts are written in bass clef. The C. part includes chord symbols: Cm, Ab, Bb, Cm, Cm, and G. The B. part is written in a simple, rhythmic style. The L1 and L2 parts feature complex, syncopated rhythms with many beamed notes and rests. The C. part consists of a series of chords, some of which are sustained. The B. part provides a steady, rhythmic foundation for the other parts.

Buyo & co v2.2

A B C B C B D E D E F E D F E G Fine ??

A

♩ = 180

Swing

B

Lead 1

Tenor Saxophone

Bass

Measures 1-6 of section A. Lead 1 is a whole rest. Tenor Saxophone has eighth-note chords. Bass has a walking line.

C

7

L1

T. Sax.

B.

Measures 7-11 of section C. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

12

L1

T. Sax.

B.

Measures 12-16. L1 has a half note. T. Sax. has eighth-note chords. B. has a walking line.

17

L1

T. Sax.

B.

22

D

L1

T. Sax.

B.

This musical score shows measures 22, 23, and 24 of the song. Measure 22 features a sustained D major triad in the L1 part and a D major chord in the T. Sax. and B. parts. Measure 23 continues the D major triad in the L1 part and the D major chord in the T. Sax. and B. parts. Measure 24 features a D major triad in the L1 part and a D major chord in the T. Sax. and B. parts. The key signature is one sharp (F#) and the time signature is 4/4.

26

L1

T. Sax.

B.

E

26

L1

T. Sax.

B.

E

30

F

L1

T. Sax.

B.

This musical score segment contains measures 30 through 34, marked with a rehearsal symbol 'F'. It features three staves: L1 (Lead 1, Treble Clef), T. Sax. (Tenor Saxophone, Treble Clef), and B. (Bass, Bass Clef). The key signature is three sharps (F#, C#, G#). Measure 30: L1 has a half note G4, a quarter rest, and an eighth note G4; T. Sax. has a half note G4, a quarter rest, and an eighth note A4; B. has a half note G3, a quarter rest, and an eighth note A3. Measure 31: L1 has a quarter note A4, an eighth note G4, and a quarter note F#4; T. Sax. has a quarter note A4, an eighth note G4, and a quarter note F#4; B. has a quarter note A3, an eighth note G3, and a quarter note F#3. Measure 32: L1 has a quarter note E4, an eighth note D4, and a quarter note C#4; T. Sax. has a quarter note E4, an eighth note D4, and a quarter note C#4; B. has a quarter note E3, an eighth note D3, and a quarter note C#3. Measure 33: L1 has a quarter note B3, a quarter rest, and a quarter note A3; T. Sax. has a quarter note B3, a quarter rest, and a quarter note A3; B. has a quarter note B2, a quarter rest, and a quarter note A2. Measure 34: L1 has a quarter note G3, a quarter rest, and a quarter note F#3; T. Sax. has a quarter note G3, a quarter rest, and a quarter note F#3; B. has a quarter note G2, a quarter rest, and a quarter note F#2. The segment concludes with a double bar line and repeat dots at the end of measure 34.

35

L1

T. Sax.

B.

40

L1

T. Sax.

B.

45

L1

T. Sax.

B.

49

G

L1

T. Sax.

B.

Fine

53

L1

T. Sax.

B.

57

L1

T. Sax.

B.

61

L1

T. Sax.

B.

65

L1

T. Sax.

B.

69

L1

T. Sax.

B.

This musical score segment contains three staves for measures 69, 70, and 71. The key signature is three sharps (F#, C#, G#). The L1 staff (top) uses a treble clef and contains block chords and moving lines. The T. Sax. staff (middle) uses a treble clef and contains eighth-note patterns. The B. staff (bottom) uses a bass clef and contains eighth-note patterns. The system concludes with a double bar line in measure 71.

Can't take my eyes off you v1.1

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

p

6

+ drums

HV

MV

LV

B.

10

HV

MV

LV

B.

14

HV

MV

LV

B.

18

HV

MV

LV

B.

22

HV

MV

LV

B.

A

3

B \flat

26

HV

MV

LV

B.

Dm/B \flat

B \flat 7

30

HV

MV

LV

B.

E \flat

E \flat m

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 30. The HV part features a melody with eighth and sixteenth notes, including a triplet in measure 33. The MV part has a simpler melody with quarter and eighth notes. The LV part provides a harmonic accompaniment with eighth and sixteenth notes, including a triplet in measure 33. The B. part has a steady eighth-note accompaniment. The score concludes with a double bar line in measure 33. The tempo marking 'Allegretto' is present at the beginning of the score.

34

HV

MV

LV

B.

B \flat

C

The image shows a musical score for a four-part setting of 'The Rose Tree'. The staves are labeled HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#). The LV part includes a triplet of eighth notes and a triplet of sixteenth notes. The B. part includes a triplet of eighth notes. The score is divided into four measures, with a repeat sign at the end of the first measure. The LV part has a B \flat and a C below it, indicating a change in the bass line.

38

HV

MV

LV

B.

3

B \flat

41 **B**

HV

MV

LV

B.

f

44 **C**

HV

MV

LV

B.

f

p

49 **1.**

HV

MV

LV

B.

53

1. D.S.

2.

HV

MV

LV

B.

Measures 53-58. HV part has two endings. MV part has chords and a final chord. LV part has chords and a final chord. B. part has a melody and a final chord.

59

2.

HV

MV

LV

B.

Measures 59-62. HV part has a melody and a final chord. MV part has a melody and a final chord. LV part has a melody and a final chord. B. part has a melody and a final chord.

Chameleon v2.2

[A 4B 2C 2D D' 2C 2D D'] E (...) [4B 2C 2D D']

A

♩ = 80

Lead

Chords

Bass



B

7

L.

C.

B.



C

12

4x

L.

C.

B.



D

17

L.

C.

B.



23

L.

C.

B.

29

D'

Fine

E Go drums go

35

Solos!

40

D.C.

Disko Partizani v1.2

A0

$\text{♩} = 90$

comme un bourdon !

3 3 3 3 3 3 3 3 3 3 3 3

Riffs

Chords

Lead

Bass

4 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

A1

§

7 3 3 3 3 3 3 3 3 3 3 3

R.

C.

L.

B.

10

R.

C.

L.

B.

A2

14

R.

C.

L.

B.

A3

18

R.

C.

L.

B.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

A4

23 **1,2,3.**

R. par - ti - za - ni!

C. *f*

L. par - ti - za - ni! hey hey hey hey Dis - co dis - co
Par - ti par - ti

B. par - ti - za - ni!

4. **4bis.** D.S.

27

R. Par - ti par - ti par - ti - za - ni!

C. Par - ti par - ti par - ti - za - ni! Par - ti par - ti

L. par - ti - za - ni!
par - ti - za - ni! Par - ti par - ti

B. Par - ti par - ti par - ti - za - ni! Par - ti par - ti

B

31 thème 4x, puis solos
appel disko puis re-thème sur fin

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.

35 Fin D.S.

R.

C.

L.

B.

The musical score consists of four staves labeled R., C., L., and B. The R. staff (Right) begins at measure 35 with a melodic line in treble clef, featuring a series of eighth and sixteenth notes with sharps and naturals, ending with a repeat sign. The C. staff (Cello) provides a harmonic accompaniment with a series of chords, also ending with a repeat sign. The L. staff (Left) is empty. The B. staff (Bass) has a bass line with a series of notes and rests, ending with a repeat sign. The word 'Fin' is written above the R. staff, and 'D.S.' is written above the C. staff.

I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

Some bright mor - ning when this life is o - ver I'll fly a - way

13 Dm

L1

L2

R

B

C Dm G

To that home on God's ce - les - tial sho - ore I'll fly a -

B

16

L1
way I'll fly a - way oh glo - ry I'll fly a -

L2

R
C C F

B

20

L1
way When I die Ha-lle - lu-jah by and by — I'll fly a - way

L2

R
C C Am Dm G C

B

Freed from desire v1.4

Purple Brein

A

♩ = 130

Lead 1

Lead 2

Riff

Bass



B

7

L1

L2

R

B



12

L1

L2

R

B



17 **C**

L1

L2

R

B

24 **D**

L1

L2

R

B

28

L1

L2

R

B

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R

B

44

44

L1

L2

R

B

B2

48

48

B2

L1

L2

R

B

My love has got no mo - ney he's got his strong be-liefs My love has got no

My love has got no mo - ney he's got his strong be-liefs My love has got no

51

51

L1

L2

R

B

mo - ney he's got his strong be-liefs My love has got no

mo - ney he's got his strong be-liefs My love has got no

53

L1
mo - ney he's got his strong be-liefs My love has got no

L2
mo - ney he's got his strong be-liefs My love has got no

R

B

C2

55

L1
mo - ney he's got his strong be-liefs

L2
mo - ney he's got his strong be-liefs

R

B

D2

60

L1

L2

R

B

66

L1
 L2
 R
 B

70

E2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, labeled L1, L2, R, and B. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts (L1 and L2) feature a melody with lyrics "la la la la la la la la la la la". The instrumental parts (R and B) provide harmonic support, with the right hand (R) playing chords and the left hand (B) playing a bass line. The score is presented in a clean, black-and-white format with standard musical notation.

74

L1: *la la la la la la la la la la la la la la la la*
 L2: *la la la la la la la la la la la la*
 R: *la la la la la la la la la la la la*
 B: *la la la la la la la la la la la la*

A3

78

Score for measures 78-81, featuring vocal parts L1, L2, and R, and a bass line B.

L1: *la la la la la la la la la la la la*

L2: *la la la la la la la la la la la la*

R: Chordal accompaniment with eighth and sixteenth notes.

B: Bass line with eighth and sixteenth notes.

82

Score for measures 82-85, featuring vocal parts L1, L2, and R, and a bass line B.

L1: Rests.

L2: Rests.

R: Chordal accompaniment with eighth and sixteenth notes.

B: Bass line with eighth and sixteenth notes.

86

Score for measures 86-88, featuring vocal parts L1, L2, and R, and a bass line B.

L1: Rests.

L2: Rests.

R: Chordal accompaniment with eighth and sixteenth notes, ending with a sustained chord.

B: Bass line with eighth and sixteenth notes, ending with a sustained note.

Gangster v2.1

Lead $\text{♩} = 140$

Ska

Bass



5 **A**

L

Ska

B



8

L

Ska

B



11

L

Ska

B



14

L

Ska

B

B

18

To Coda

L

Ska

B

25

L

Ska

B

28

L

Ska

B

C

32

D.S.

L

Ska

B

37

L

Ska

B

38

39

40

41

L

Ska

B

D

42

43

44

48

L

Ska

B

1, 2, 3. 4.

49

50

51

GhostHammer v2.2

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

A1

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

A2

21

R. 

C. 
bus-ters!

L. 
bus-ters!

B. 

26

R. 
Ghost - bus-ters!

C. 
Ghost - bus-ters!

L. 

B. 

31

A3

R. 
1.

C. 

L. 

B. 

37 1. 3 D.S.

2.

R.

C.

L.

B.

43 2. $\text{♩} = 130$ B1 $\%$

R.

C.

L.

B.

52 B2 Solos

R.

C.

L.

B.

60

B3 à partir de 3

1,2,3. 4.

R. Can't touch this Stop!

C. Can't touch this Stop!

L. Can't touch this Stop!

B.

66

D.S.

R. Ham - mer time

C. Ham - mer time

L. Ham - mer time

B.

Hey Ya v2.2

Outkast

A

♩ = 160

Lead 1

Lead 2

Chords

mf

Bass

B

6 4x

L1

L2

C.

B.

C1

10

3x

L1

L2

C.

B.

14

L1

L2

C.

B.

C2

18

L1

L2

C.

B.

22

L1

L2

C.

B.

26

D.S.

L1

L2

C.

B.

31

D

L1

L2

C.

B.

shake it shake shake it shake it shake shake it shake it shake shake it

shake it shake shake it shake it shake shake it shake it shake shake it

Rien sur reprises 1&2, puis chanté sur 3&4

He - e - e - e - ya - a

34 4x **B'**

L1 shake it shake it like a po-la-roid pic-ture!

L2 shake it shake it like a po-la-roid pic-ture!

C. Hey ya - - a

B.

38 Fine

L1

L2

C.

B.

42 3x

L1

L2

C.

B.

Hip Hop medley v2.0

♩ = 88

A1
Φ

Lead

Chords

Bass

8

Fine
4x

C Pas les 2 premières fois

L

C.

B.

12

6x **A2**

Trombone takes the lead!

L

C.

B.

18 pre-D

L C. B.

22 D Pas la première fois

L C. B.

25 pre-A3 5x

L C. B.

28 A3 5x Accélération ♩ = 110

L C. B.

35 **E**

L

C.

B.

39 To Coda

L

C.

B.

43

L

C.

B.

Wel-come to Mi - a - mi ben - ve -

46 D.S.

L

C.

B.

nu-do a Mi-a-mi

If the kids are united v2.1

$\text{♩} = 70$

Voice 1

Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

Voice 2

Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

Bass

Mi-ners u-ni-ted will ne-ver be de-fea-ted Mi-ners u-ni-ted will

4

V1

ne-ver be de-fea-ted

V2

ne-ver be de-fea-ted

B.

ne-ver be de-fea-ted

9

V1

V2

B.

f

13

A

V1

V2

B.

17

V1 *p*

V2

B.

22

V1

V2

B.

26

B

V1

V2

B.

31

C C1 : joué, C2 : chanté,
C3 : solos (4/4) puis
fin en reprenant l'intro

V1 *f*

If the kids are u - ni-ted then we'll

V2

B.

35

V1

ne-ver be di - vi-ded If the kids are u -

V2

B.

Detailed description: This system contains measures 35, 36, and 37. V1 is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with rests. V2 is in treble clef with the same key signature, featuring chords and eighth notes. B. is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

38

V1

ni-ted then we'll - ne-ver be di - vi-ded

V2

B.

Detailed description: This system contains measures 38, 39, and 40. V1 continues the melody from the previous system. V2 and B. continue their respective accompaniment parts.

41

D

2ème fois vers C3

V1

V2

B.

Detailed description: This system contains measures 41, 42, 43, and 44. At measure 41, there is a boxed 'D' indicating a time signature change to common time. V1 has a new melody. V2 and B. have accompaniment. The system ends with repeat signs at the end of each staff.

A (BCD)_{x2} E F (BCD) B

Swing

§

15

1.

2.

S

A

B

The Rose Tree

2

19 **D** **E** D.S.

L
C
B

24 **F**

L
C
B

à partir de 2.

à partir de 3.

29

L
C
B

Ad lib. D.S.

33

L
C
B

Insurrection v1.1

A

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

p

8

R.

C.

L.

B.

p

B

15

R.

C.

L.

B.

p

23

R.

C.

L.

B.

32

C Solos après 2 tours

R.

C.

L.

B.

40

R.

C.

L.

B.

48

D

R.

C.

L.

B.

D.C.

It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

5

L1

L2

R.

B.

5

9 **A**

L1: It's not un-us - u - al to be loved by a-ny-one it's not un-u -

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

14

L1: - u - al to have fun with a-ny-one but when I see

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

18

L1: you hang-ing a - bout with a-ny-one it's not un-u - su - al to

L2: [Empty staff]

R: [Empty staff]

B: [Empty staff]

23 B
%

L1
see me cry_ I wa_nna die____ It's not un - u -

L2

R.

B.

28

L1
- su - al to go out at a-ny time but when I see

L2

R.

B.

32

L1

you out and a - bout it's such a crime____ if you should e -

L2

R.

B.

36

L1

- ver wa-nna be loved by a-ny one it's not un - u - su - al it

L2

R.

B.

41 C

L1

ha - ppens e - very day no mat - ter what you say

L2

R.

B.

45

L1
you'll find it hap - pens all the time

L2

R.
8

B.

49

L1
love will ne - ver do what you want it to

L2

R.

B.

53

L1
why can't this cra-zy love be mine

L2

R.

B.

D

58

L1

L2

R.

B.

1., 2.

3.
D.S.

64

L1

L2

R.

B.

It wasn't me v2.1

A

♩ = 188

Lead

Riff

Chords

Bass



B

7

L.

R.

C.

B.



C

13

L.

R.

C.

B.



19

L. 

R. 

C. 

B. 

24 D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

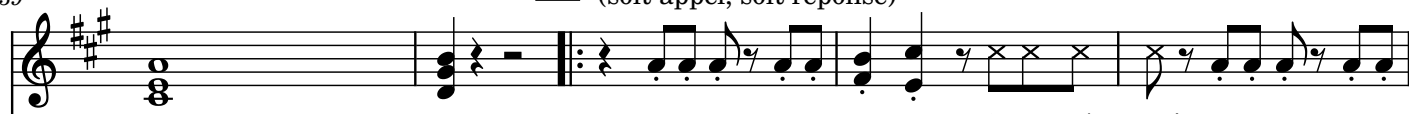
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

A

V1

V2

V3

B.

f

p

p

Bb F Gm F Eb Bb F

B

V1

V2

V3

B.

f

p

p

Eb F Bb Eb

D.C. al Fine

11

V1

V2

V3

B.

E \flat F B \flat B \flat

15

A'

2ème fois seulement

D.S.

V1

V2

V3

B.

p *f*

B \flat F Gm F E \flat B \flat F

19

C

V1

V2

V3

B.

23

V1

V2

V3

B.

Measure 23: V1 (quarter note D4), V2 (quarter note D4), V3 (half note D4), B. (half note D3).

Measure 24: V1 (whole rest), V2 (whole rest), V3 (whole rest), B. (whole rest).

Pastime Paradise v2.1

A

Lead

Riffs

Bass

Section A (Measures 1-6) in 4/4 time. The Lead part consists of six measures of whole rests. The Riffs part consists of six measures of chords and eighth notes. The Bass part consists of six measures of a melodic line.

B

7

L.

R.

B.

Section B (Measures 7-9) in 4/4 time. The L. part consists of three measures of whole rests. The R. part consists of three measures of chords and eighth notes. The B. part consists of three measures of a melodic line.

11

L.

R.

B.

Section B (Measures 11-13) in 4/4 time. The L. part consists of three measures of whole rests. The R. part consists of three measures of chords and eighth notes. The B. part consists of three measures of a melodic line.

14

L. 

R. 

B. 

17 **C**

L. 

R. 

B. 

19

L. 

R. 

B. 

21

L. 

R. 

B. 

23 D

L. 

R. 

B. 

26

L. 

R. 

B. 

30

répéter jusqu'à épuisement

E

Fin chantée

L.

R.

B.

35

L.

R.

B.

People Everyday v1.2

♩ = 90

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

O - o-oh [O - o-oh] Ye - e-eah [Ye - e-eah] Oh [Oh]

14

V.

R.

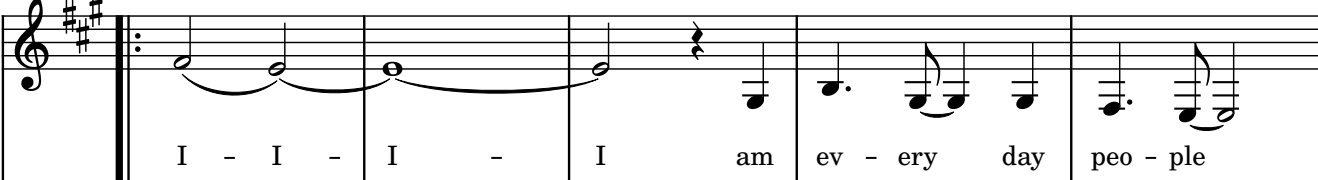
B.


Yeah [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah]


2

C

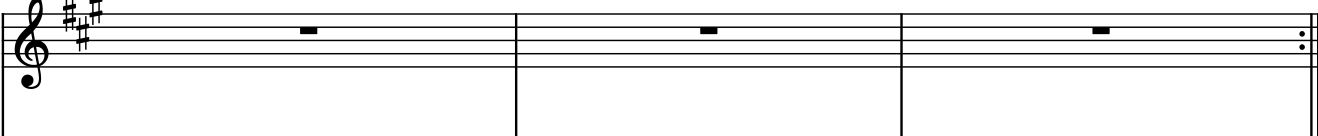
17


V. 


R. 

B. 

22

V. 

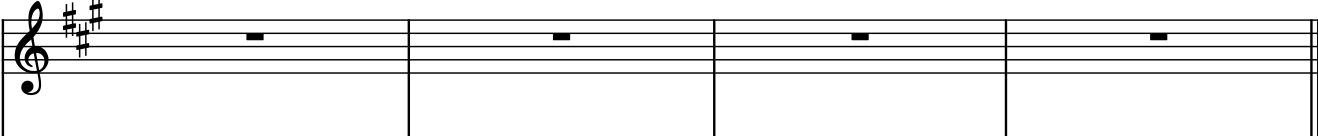
R. 


B. 

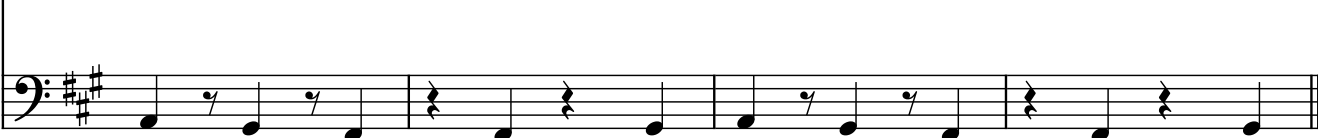
D

25

(solos)

V. 

R. 

B. 

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

5

L1

L2

F.

B.

9

A

L1

L2

F.

B.

13

L1

L2

F.

B.

Chords: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm, A \flat 7

This system contains measures 13 through 17. The L1 staff features a melody with eighth and quarter notes. The L2 staff has whole rests. The F. staff shows a sequence of chords: D \flat M7, Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7. The B. staff provides a bass line with eighth and quarter notes.

18

L1

L2

F.

B.

Chords: A \flat 7, D \flat M7, Cm7, Fm, D \flat M7

This system contains measures 18 through 21. The L1 staff continues the melody. The L2 staff has whole rests in measures 18 and 20, with eighth-note patterns in measures 19 and 21. The F. staff shows chords: A \flat 7, D \flat M7, Cm7, Fm, and D \flat M7. The B. staff continues the bass line.

22

L1

L2

F.

B.

Chords: Cm7, Fm, D \flat M7, Cm7, Fm, A \flat 7

This system contains measures 22 through 25. The L1 staff continues the melody, ending with a quarter rest. The L2 staff has whole rests in measures 22 and 24, with eighth-note patterns in measures 23 and 25. The F. staff shows chords: Cm7, Fm, D \flat M7, Cm7, Fm, and A \flat 7. The B. staff continues the bass line.

26 **B**

L1

L2

F.

B.

$A\flat 7$ $B\flat 9$ $Cm 7$ Fm $B\flat 9$

30

L1

L2

F.

B.

$Cm 7$ Fm $B\flat 9$ $Cm 7$ Fm $A\flat 6$ $A\flat 6$

35 **C**

L1

L2

F.

B.

$D\flat M 7$ $Cm 7$ Fm $D\flat M 7$ $Cm 7$ Fm

39

L1

L2

F.

B.

$D\flat M7$ $Cm7$ Fm $G\flat/A\flat$ $G\flat/A\flat$

43

D

L1

L2

F.

B.

troisième fois seulement

$A\flat$ Fm $E\flat$

48

L1

L2

F.

B.

$A\flat$ $A\flat$

3x

53

L1

L2

F.

Fm

E \flat

B.

57

L1

L2

F.

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

G \flat /A \flat

B.

61

L1

L2

F.

B.

Skyfall v1.1

intro A 2B 2C tr1 2B 2C tr2 4C tr3 fin

♩ = 86 **Intro/fin**

A

High Voice

Low Voice

Bass

p

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

19 **C**

HV *f* *2.* *() seulement sur dernier C*

LV *p*

B.

23 **transition**

HV *2x; 2x; 4x* *1., 3.* *1.=> B, 3.=> fin* *2.*

LV

B.

29 **D**

HV

LV *3*

B.

32

HV *cresc.*

LV *cresc.*

B.

[illegible]

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

Music notation for the first system (Measures 1-7). The system includes three staves: Voice 1, Voice 2, and Bass. The key signature is one flat (Bb) and the time signature is 4/4. All three parts are marked with whole rests for measures 1 through 7.

B

Music notation for the second system (Measures 8-12). The system includes three staves: V1, V2, and B. Measure 8 is marked with a '8'. The key signature is one flat (Bb) and the time signature is 4/4. The notation shows the beginning of the vocal and bass lines for the chorus, with repeat signs at the start of each line.

Music notation for the third system (Measures 13-17). The system includes three staves: V1, V2, and B. Measure 13 is marked with a '13'. The key signature is one flat (Bb) and the time signature is 4/4. The notation continues the vocal and bass lines from the previous system.

Music notation for the fourth system (Measures 18-21). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18'. The key signature is one flat (Bb) and the time signature is 4/4. The notation continues the vocal and bass lines, with the system ending at measure 21.

22

C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

Detailed description: The image shows a musical score for three staves labeled V1, V2, and B. The key signature has one flat (B-flat major). Measure 40 is marked with a '40' above the first staff. V1 (Violin 1) has a first ending (1.) and a second ending (2.). V2 (Violin 2) has a half note and a whole note. B (Bass) has eighth notes and rests. The score ends with a double bar line.

40

1.

2.

Sweet Dreams v2.3

$\text{♩} = 90$
(à partir de 3.)

Lead

Riff
mf

Arpeggio
mf
(à partir de 3.)

Bass
mf

1. 2. 3.

8

L. *mf*

R. *mf*

A. Sax.

B. *f*

A

$\text{♩} = 128$

4.

The musical score is divided into two systems. The first system consists of four staves: Lead, Riff, Arpeggio, and Bass. The Lead staff is in treble clef with a common time signature (C). The Riff, Arpeggio, and Bass staves are also in treble clef. The Riff and Arpeggio staves have a mezzo-forte (*mf*) dynamic marking. The Bass staff has a mezzo-forte (*mf*) dynamic marking and a tempo change to 128 BPM. The second system consists of four staves: L., R., A. Sax., and B. The L. staff is in treble clef with a common time signature (C). The R. staff is in treble clef with a common time signature (C). The A. Sax. staff is in treble clef with a common time signature (C). The B. staff is in bass clef with a common time signature (C). The B. staff has a forte (*f*) dynamic marking. The score includes various musical notations such as notes, rests, and repeat signs.

Fine

14

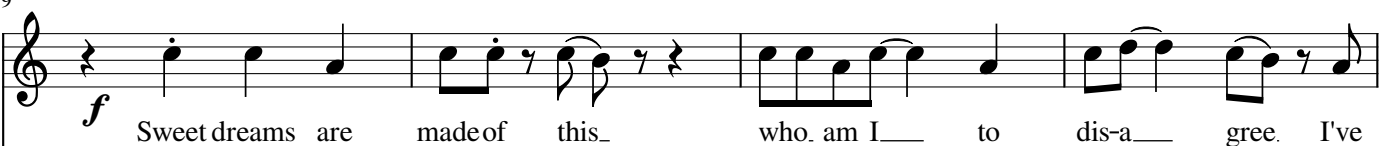
L. 


R. 

A. Sax. 

B. 

19

L. 
f Sweet dreams are made of this_ who. am I_ to dis-a_ gree. I've

R. 

A. Sax. 

B. 

23

L. 
tra-velled the world and the se-ven seas_ e - ve - ry - bo_ dy's

R. 

A. Sax. 

B. 

26

L. loo-king for some_ thing Some of them want to use___ you

R.

A. Sax.

B.

29

L. some of them want to get used you_ some of them want to a - buse_

R.

A. Sax.

B.

32 B

L. *f* 3

— you some of them want to be bu-sed

R. *f*

A. Sax. *f*

B. *f*

36

L.

R.

A. Sax.

B.

C

§

40

L. *mf*

R. *mf*

A. Sax. *mf*

B.

Rehearsal mark C, measures 40-43. The score is for four parts: L. (Trumpet), R. (Trumpet), A. Sax. (Alto Saxophone), and B. (Bass). The key signature has one sharp (F#). Measure 40: L. has a whole note chord of F#4 and C5; R. has a whole note chord of F#4 and C5; A. Sax. has a whole note chord of F#4 and C5; B. has a whole note chord of F#2 and C3. Measure 41: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 42: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 43: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest.

44

L.

R.

A. Sax.

B.

Measures 44-47. Measure 44: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 45: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 46: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 47: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D, measures 48-51. The key signature has one sharp (F#). Measure 48: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 49: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 50: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest. Measure 51: L. has a quarter note F#4, eighth note C5, quarter rest; R. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; A. Sax. has a quarter rest, eighth note F#4, eighth note C5, quarter rest; B. has a quarter note F#2, eighth note C3, quarter rest.

52

L.

R.

A. Sax.

B.

E-Solos

To Coda

56

L.

R.

A. Sax.

B.

mp

mp

mp

60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

The musical score for measures 64-67 is as follows:

- Measure 64:** L., R., and A. Sax. have whole rests. B. has a half note G2.
- Measure 65:** L., R., and A. Sax. have whole rests. B. has a half note F2.
- Measure 66:** L., R., and A. Sax. have whole rests. B. has a quarter rest.
- Measure 67:** L., R., and A. Sax. have eighth notes G4, A4, B4, and C5 respectively. B. has a half note G2.

The score concludes with a double bar line and repeat dots.

What is (tainted) love v2.1

Lead

Riff

Bass

8

A

L.

R.

B.

12

B1

%

L.

R.

B.

16

L.

R.

B.

20 C

L.

R.

B.

24

L.

R.

B.

27 D

L.

R.

B.

30 B2

L.

 me don't hurt me no more What is love

R.

 me don't hurt me no more What is love

B.

 me don't hurt me no more What is love

34 E

L.

R.

B.

38 B3

L.

R.

B.

42 F 4x Fine

L.

R.

B.

47 $\text{♩} = 140$ $\text{♩} = 160$ **G**

L. R. B.

54

L. R. B.

59 **H**

L. R. B.

63

L. R. B.

D.S.