

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

10

L1

L2

R.

B.

17

L1

L2

R.

B.

23

23

L1

L2

R.

B.

Measures 23-29. L1 (Treble) has rests, then eighth notes, then sixteenth notes. L2 (Treble) has rests, then eighth notes. R. (Treble) has chords. B. (Bass) has eighth notes.

30

30

L1

L2

R.

B.

Measures 30-35. L1 (Treble) has eighth notes, then rests, then eighth notes. L2 (Treble) has eighth notes. R. (Treble) has chords. B. (Bass) has eighth notes.

36

36

L1

L2

R.

B.

Measures 36-41. L1 (Treble) has eighth notes, then sixteenth notes, then eighth notes. L2 (Treble) has eighth notes. R. (Treble) has chords. B. (Bass) has eighth notes.

# Brooklyn v1.1

♩ = 104

2 3 4 5 6 7

Lead 1

Lead 2

Chords

Bass

Cm Ab Bb Cm Cm G Cm Ab Bb Cm

**A**

8 9 10 11 12 13 14

L1

L2

C.

B.

Cm G Cm Ab Bb Cm Cm G Cm Ab Bb

**B**

15 16 17 18 19 20

L1

L2

C.

B.

Cm Cm G Cm Ab Bb Cm Cm G

21 22 23 24 25 **C**

L1

L2

C.

B.

Cm Ab Bb Cm Cm G Cm

*f*

26 27 28 29

L1

L2

C.

B.

Ab Bb Cm Cm G Cm

*f* *f*

30 31 32 33

L1

L2

C.

B.

Ab Bb Cm Cm G Cm G

*f*

1. 2.

**D** Fine 34 35 36 37

L1

L2

C.

B.

Cm Ab Bb Cm

38 39 40

L1

L2

C.

B.

Cm

A $\flat$

B $\flat$

41 42

L1

L2

C.

B.

Cm

Cm

G

# 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

**C**

7

L1

T. Sax.

B.

13

L1

T. Sax.

B.

18

L1

T. Sax.

B.

23

**D**

L1

T. Sax.

B.

28

**E**

L1

T. Sax.

B.

33

**F**

L1

T. Sax.

B.

38

L1

T. Sax.

B.

43

L1

T. Sax.

B.

48

**G**

L1

T. Sax.

B.

53

**Fine**

L1

T. Sax.

B.



58

L1

T. Sax.

B.

Measures 58-62: L1 (Trumpet 1) plays a melodic line with eighth and quarter notes. T. Sax. (Tenor Saxophone) plays a rhythmic accompaniment of eighth notes. B. (Bass) plays a bass line with eighth and quarter notes.

63

L1

T. Sax.

B.

Measures 63-67: L1 (Trumpet 1) plays a melodic line with eighth and quarter notes. T. Sax. (Tenor Saxophone) plays a rhythmic accompaniment of eighth notes. B. (Bass) plays a bass line with eighth and quarter notes.

68

L1

T. Sax.

B.

Measures 68-72: L1 (Trumpet 1) plays a melodic line with eighth and quarter notes. T. Sax. (Tenor Saxophone) plays a rhythmic accompaniment of eighth notes. B. (Bass) plays a bass line with eighth and quarter notes.

# Can't take my eyes off you v1.1

$\text{♩} = 130$

High Voice

Middle Voice

Low voice

Bass

*p*

7

+ drums

HV

MV

LV

B.

11

HV

MV

LV

B.

15

HV

MV

LV

B.

Measures 15-18. HV: eighth notes. MV: whole note chord in measure 15, then rests. LV: whole note chord in measure 15, then rests. B.: eighth notes.

19

HV

MV

LV

B.

Measures 19-22. HV: eighth notes. MV: eighth notes in measures 19-20, then rests. LV: whole note chord in measure 19, then rests. B.: eighth notes.

A

%

23

HV

MV

LV

B.

Measures 23-26. HV: eighth notes. MV: eighth notes. LV: whole note chord in measure 23, then a triplet of eighth notes in measure 24, then rests. B.: eighth notes.

B $\flat$

27

HV

MV

LV

B.

Measures 27-30. HV: eighth notes. MV: rests. LV: eighth notes. B.: eighth notes.

Dm/B $\flat$

B $\flat$ 7

31

HV

MV

LV

B.

E $\flat$  E $\flat$ m B $\flat$

Measures 31-35. HV: Rest, eighth notes, rest, eighth notes, rest, eighth notes. MV: Rest, rest, quarter notes, quarter notes, half note. LV: Eighth notes, triplet eighth notes, eighth notes, triplet eighth notes, eighth notes. B.: Eighth notes, eighth notes, eighth notes, eighth notes, eighth notes. Chords: E $\flat$ , E $\flat$ m, B $\flat$ .

36

HV

MV

LV

B.

C B $\flat$

Measures 36-40. HV: Rest, eighth notes, eighth notes, eighth notes. MV: Rest, quarter notes, quarter notes, eighth notes. LV: Triplet eighth notes, eighth notes, triplet eighth notes, eighth notes. B.: Eighth notes, eighth notes, eighth notes, eighth notes. Chords: C, B $\flat$ .

40

**B**

HV

MV

LV

B.

*f*

Measures 40-43. HV: Rest, rest, rest, rest. MV: Eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes. LV: Triplet eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes, eighth notes. B.: Eighth notes, eighth notes, eighth notes, eighth notes. Dynamic: *f*.

44 **1.** **2.** **C**

HV

MV

LV

B.

*f*

*p*

49 **1.**

HV

MV

LV

B.

**1.** **2.**

53 **2.** D.S.

HV

MV

LV

B.

60

HV

MV

LV

B.

*p*

*p*

*p*

# Chameleon v2.2

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

**A**

♩ = 80

Lead

Chords

Bass



**B**

8

L.

C.

B.



**C**

13

4x

L.

C.

B.



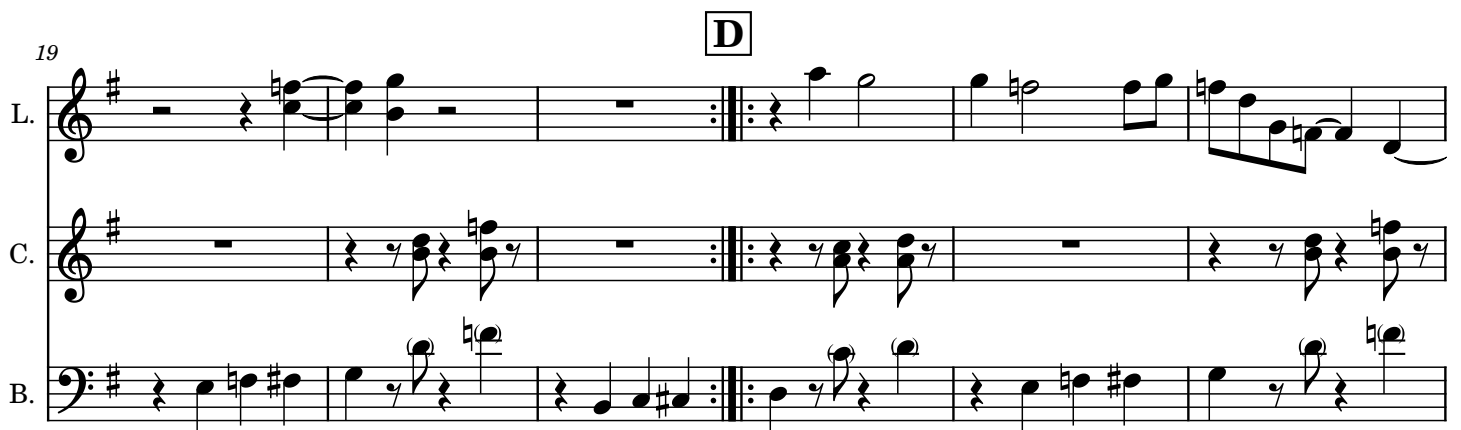
**D**

19

L.

C.

B.



25 D'

L.

C.

B.

32 E Fine Go drums go

L.

C.

B.

38 Solos! D.C.

L.

C.

B.

# Chnam Oun Dop Pram Maury / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

Em

%

The musical score is written for three parts: Lead16, Lead Cyclo, and Bass. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4. The score is divided into two measures by a double bar line. The first measure contains a whole rest for Lead16 and Lead Cyclo, and a half note E4 for Bass. The second measure contains a half note G#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The third measure contains a half note F#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The fourth measure contains a half note G#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The fifth measure contains a half note F#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The sixth measure contains a half note G#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The seventh measure contains a half note F#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The eighth measure contains a half note G#4 for Lead16, a half note E4 for Lead Cyclo, and a half note E4 for Bass. The score ends with a double bar line and repeat dots.

5

Em

Am Bm

L16

LC

B.



**B0**

1.

2.

Fine

14

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

19

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

Cy-clo!

24

**B1** E E E

L16

LC

B.

chi cy-clo

chi cy-clo

chi cy-clo

(pas sur soli)

33 E 2. D.S.

The musical score for measures 33-36 consists of three staves: L16 (top), LC (middle), and B (bottom). The key signature is E major (three sharps). Measure 33 has a whole rest for L16, a quarter note G4 for LC, and a quarter note G3 for B. Measure 34 has a whole rest for L16, a quarter note A4 for LC, and a quarter note A3 for B. Measure 35 has a whole rest for L16, a quarter note B4 for LC, and a quarter note B3 for B. Measure 36 has a whole rest for L16, a quarter note C5 for LC, and a quarter note C4 for B. The score ends with a double bar line and repeat signs.

# Disko Partizani v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

Sheet music for the first system (measures 1-3) of the "A0" section. The music is in 3/4 time, key of B-flat major (two flats). The tempo is 90 beats per minute. The instruction "comme un bourdon !" is written above the staff. The Riffs part features a continuous eighth-note triplet pattern, starting with a half note G4 and a quarter note Bb4, followed by eighth-note triplets of G4, A4, Bb4, and C5. The Chords, Lead, and Bass parts are marked with a whole rest in each measure.

Sheet music for the second system (measures 4-6) of the "A0" section. The Riffs part continues the eighth-note triplet pattern, with a dynamic marking of *p* (piano) at the start of measure 5. The Chords part features a sequence of chords: G4 (measure 4), Bb4 (measures 5-6), and C5 (measures 7-8). The Lead and Bass parts are marked with a whole rest in each measure.

**A1**

Sheet music for the third system (measures 7-9) of the "A1" section. The Riffs part features a sequence of eighth-note triplet patterns, starting with a half note G4 and a quarter note Bb4, followed by eighth-note triplets of G4, A4, Bb4, and C5. The Chords part features a sequence of chords: G4 (measure 7), Bb4 (measures 8-9), and C5 (measures 10-11). The Lead part features a sequence of notes: G4 (measure 7), A4 (measure 8), Bb4 (measure 9), and C5 (measure 10). The Bass part features a sequence of notes: G4 (measure 7), Bb4 (measure 8), C5 (measure 9), and Bb4 (measure 10). The section ends with a repeat sign and a key signature change to B major (no flats).

10

R. 

C. 

L. 

B. 

14 **A2**

R. 

C. 

L. 

B. 

18 **A3**

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**

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

31

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 key signature is one flat (B-flat major). The score covers measures 35, 36, and 37. Measure 35 is marked with a '35' and a 'Fin' instruction. Measure 36 is marked with a 'D.S.' instruction. The R. staff (Right Hand) contains a melodic line with eighth and sixteenth notes. The C. staff (Cello) contains a harmonic line with dotted half notes and whole notes. The L. staff (Left Hand) contains a simple harmonic line with whole notes. The B. staff (Bass) contains a simple harmonic line with whole notes. The score ends with a double bar line and repeat dots in measure 37.

# 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 -

16 **B**

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

L2

R

B C C F C

21

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

L2

R

B C Am Dm G C



# 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

This musical score segment covers measures 17 through 23, marked with a rehearsal symbol 'C'. It consists of four staves: L1 (Lead 1), L2 (Lead 2), R (Rhythm), and B (Bass). The key signature has one flat (B-flat).  
- **L1:** Features a complex melodic line with eighth and sixteenth notes, including ties and slurs.  
- **L2:** Features a melodic line with half notes, each tied across measure boundaries and slurred together.  
- **R:** Features a series of chords, primarily triads and dyads, marked with 'x' symbols.  
- **B:** The bass line is mostly empty, with a few horizontal lines indicating rests or sustained notes.

24

**D**

The musical score consists of four staves labeled L1, L2, R, and B. L1 (treble clef) has a melodic line with eighth and sixteenth notes. L2 (treble clef) has a single half note G4 in the first measure, then rests. R (treble clef) has a complex accompaniment with chords and sixteenth-note patterns. B (bass clef) has a single half note G2 in the first measure, then rests. The key signature has one flat (Bb), and the time signature is 4/4.

28

L1

L2

R

B

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R

B

44


L1 
  
 L2 
  
 R 
  
 B 

**B2**

48

L1 
  
 My love has got no mo - ney he's got his strong be-liefs My love has got no
   
 L2 
  
 My love has got no mo - ney he's got his strong be-liefs My love has got no
   
 R 
  
 B 

51

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 

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

66

L1

L2

R

B

70

**E2**

70

L1

L2

R

B

la la la la la la la la la la la

74

74

L1

L2

R

B

la la la la la la la la la la la la la la la la

la la la la la la la la la la la

A3

78

L1  
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 la

R

B

82

L1

L2

R

B

86

L1

L2

R

B

# Gangster v2.1

♩ = 140

**A**  
%

Lead

Ska

Bass

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B



**B**

20

To Coda

L Ska B

26

L Ska B

**C** $\Phi$ 

D.S.

30

L Ska B

36

L Ska B

**D**

40

L Ska B

47

L

Ska

B

1, 2, 3. 4.

The musical score consists of three staves labeled L, Ska, and B. The key signature is G major (two sharps). The L staff is in treble clef, Ska is in treble clef, and B is in bass clef. The score starts at measure 47. The L staff has a melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). This is followed by a repeat sign. The Ska staff has a similar melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The B staff has a bass line: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). This is followed by a repeat sign. The score ends with a double bar line and repeat dots. Above the L staff, there are markings for first, second, and third endings: '1, 2, 3.' and '4.'.

# Gavotte v2.0

## A Swing

Voice 1

Voice 2

Voice 3

Bass

5

V1

V2

V3

B

## B

9

V1

V2

V3

B

13

V1

V2

V3

B

The musical score is for four voices: V1 (Soprano), V2 (Alto), V3 (Tenor), and B (Bass). The key signature is D major (two sharps) and the time signature is 4/4. The score consists of four measures. V1 and V2 have a repeat sign at the end of the fourth measure. V3 and B do not.

Measure 1: V1 (D4, E4, F#4, G4), V2 (D4, E4, F#4, G4), V3 (D4, E4, F#4, G4), B (D3, E3, F#3, G3).

Measure 2: V1 (G4, F#4, E4, D4), V2 (G4, F#4, E4, D4), V3 (G4, F#4, E4, D4), B (G3, F#3, E3, D3).

Measure 3: V1 (D4, E4, F#4, G4), V2 (D4, E4, F#4, G4), V3 (D4, E4, F#4, G4), B (D3, E3, F#3, G3).

Measure 4: V1 (D4, E4, F#4, G4), V2 (D4, E4, F#4, G4), V3 (D4, E4, F#4, G4), B (D3, E3, F#3, G3).

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

## A2

21

R.

C.   
bus-ters!

L.   
bus-ters!

B.

## A3

27

R.   
Ghost - bus-ters!

C.   
Ghost - bus-ters!

L.   
Ghost - bus-ters!

B.

33

1.

C.   
Ghost - bus-ters!

L.

B.

1. 2. 2 bis

$\text{♩} = 130$

D.S. Fine

39

R.

C.

L.

B.

47

R.

C.

L.

B.

Can't touch this

Can't touch this

Can't touch this

Can't touch this

54

B2

R.

C.

L.

B.

*p*

62 **B3** à partir de 3

R. (2eme : who you gonna call?) D.S.

Stop! Ham-mer time

C. 1 et 3

Stop! Ham-mer time

L. 1 et 3

Stop! Ham-mer time

B. ♪



# Hey Ya v2.2

Outkast

**A**

♩ = 160

Lead 1

Lead 2

Chords

Bass

*mf*

**B**

6

4x

L1

L2

C.

B.

6

C1

11

3x

L1

L2

C.

B.

15

L1

L2

C.

B.

C2

19

L1

L2

C.

B.

23

L1

L2

C.

B.

**D**

D.S.

27

L1

L2

C.

B.

shake it shake shake it

shake it shake shake it

Rien sur reprises 1&2, puis chanté su

He - e - e - e -

32

L1

L2

C.

B.

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

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

ya - - - a Hey

35 4x B'

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

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

C. ya - - a

B.

39 Fine 3x

L1

L2

C.

B.

# Hip Hop medley v2.1

[illegible]

7 Fine  
4x

The 7th measure of the song is marked with a '7' at the beginning and 'Fine 4x' at the top right. It consists of three staves: L (Lead), C (Chorus), and B (Bass). The L staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains a whole rest in the first two measures, followed by a double bar line, then a half rest in the third measure, and a quarter rest in the fourth measure. The C staff has a treble clef and a key signature of three sharps. It contains a whole rest in the first two measures, followed by a double bar line, then a half rest in the third measure, and a quarter rest in the fourth measure. The B staff has a bass clef and a key signature of three sharps. It contains a whole rest in the first two measures, followed by a double bar line, then a half rest in the third measure, and a quarter rest in the fourth measure. The measure is repeated four times, as indicated by the '4x' marking.

11 **C** Pas les 2 premières fois **A2** 6x

L. Trombone takes the lead!

C.

16

L

C.

B.

Bm F#7

21

pre-D

D Pas la première fois

C#m B C#m

25

pre-A3

5x

G#m F# G#m

29

A3

5x Accélération

Bm Em Bm F#7

35 **E**

L.

C#m B G#m AM7 C#m B G#m AM7

39

L.

C#m B G#m AM7 C#m B G#m AM7

43

L.

C#m B G#m AM7 Wel-come to Mi - a - mi ben - ve -

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

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

L. nu-do a Mi-a-mi

C. nu-do a Mi-a-mi

B. nu-do a Mi-a-mi

The musical score is for three voices: L (Soprano), C (Alto), and B (Bass). The key signature is G major (one sharp). The time signature is not explicitly shown but appears to be 4/4. The L part has a melody with eighth and sixteenth notes. The C and B parts have a simple harmonic accompaniment with eighth notes and rests. The lyrics 'nu-do a Mi-a-mi' are written below each staff.



# If the kids are united v2.1

$\text{♩} = 70$

Voice 1

Voice 2

Bass

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

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

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

4

V1

V2

B.

ne-ver be de-fea-ted

ne-ver be de-fea-ted

ne-ver be de-fea-ted

10

V1

V2

B.

**A**

*f*

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

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

V1 *f*

V2

B.

If the kids are u -

34

V1

V2

B.

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

37

V1

kids are u - ni-ted then we'll - ne-ver be di -

V2

B.

40

**D**

V1

vi-ded

V2

B.

44

2ème fois vers C3

V1

V2

B.

# I got my mind set on you V1.1

A (BCD)x2 E F (BCD) B

♩ = 140  
Swing

**A**

⌘

Lead

Chords

Bass

6 **B**

L

C

B

Fine

**C**

à la reprise

11

L

C

B

15

1.

2.

L

C

B

2

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

L  
C  
B

24 **F**

à partir de 2.

à partir de 3.

L  
C  
B

29 Ad lib.

L  
C  
B

34 D.S.

L  
C  
B

# Insurrection v1.1

**A**

$\text{♩} = 110$

sur reprise seulement

Rhythm

Chords

Lead

Bass

*p*

*p*

8

R.

C.

L.

B.

*p*

*p*

**B**

16

R.

C.

L.

B.

*p*

25

R.

C.

L.

B.

34

R.

C.

L.

B.

42

R.

C.

L.

B.

50

R. C. L. B.

The musical score is written for four voices: Soprano (R.), Alto (C.), Tenor (L.), and Bass (B.). The key signature is G minor (two flats: Bb, Eb). The time signature is 3/4. The score consists of six measures. The Soprano, Alto, and Tenor parts feature triads of eighth notes, while the Bass part features a single eighth note. The piece ends with a repeat sign and a double bar line.

Measure 1: R. (Bb4, Eb5, G5), C. (Bb4, Eb5, G5), L. (Bb3, Eb4, G4), B. (Bb2, Eb3, G3)

Measure 2: R. (Bb4, Eb5, G5), C. (Bb4, Eb5, G5), L. (Bb3, Eb4, G4), B. (Bb2, Eb3, G3)

Measure 3: R. (Bb4, Eb5, G5), C. (Bb4, Eb5, G5), L. (Bb3, Eb4, G4), B. (Bb2, Eb3, G3)

Measure 4: R. (Bb4, Eb5, G5), C. (Bb4, Eb5, G5), L. (Bb3, Eb4, G4), B. (Bb2, Eb3, G3)

Measure 5: R. (Bb4, Eb5, G5), C. (Bb4, Eb5, G5), L. (Bb3, Eb4, G4), B. (Bb2, Eb3, G3)

Measure 6: R. (Bb4, Eb5, G5), C. (Bb4, Eb5, G5), L. (Bb3, Eb4, G4), B. (Bb2, Eb3, G3)



# It's not Unusual v2.0

Lead 1

Lead 2

Riff

Bass

6

A

L1

L2

R.

B.

It's not un - us - u - al to be

11

L1

loved by a-ny-one it's not un - u - u - al to have fun with a-ny-one

L2

R.

B.

16

L1

but when I see you hang-ing a - bout with a-ny-one

L2

R.

B.

21

L1

it's not un - u - su - al to see me cry\_ I wa\_nna die\_

L2

R.

B.

**B**  
%

26

L1

— It's not un - u - su - al to go out at a - ny time

L2

R.

B.

30

L1

but when I see you out and a - bout it's such a crime\_

L2

R.

B.

34

L1

if you should e - ver wa-nna be loved by a-ny one

L2

R.

B.

39

**C**

L1

it's not un - u - su - al it ha - ppens e - very day no

L2

R.

B.

43

L1 mat - ter what you say you'll find it hap - pens all the

L2

R.

B.

47

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

L2

R.

B.

52

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

L2

R.

B.

**D**

57

L1

L2

R.

B.

1., 2.

3.

D.S.

63

L1

L2

R.

B.

# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass

**B**

7

L.

R.

C.

B.

**C**

14

L.

R.

C.

B.

21 D

L. 

R. 

C. 

B. 

26

L. 

R. 

C. 

B. 

31

L. 

R. 

C. 

B. 

*p*



36

**E**

(soit appel, soit répons)

L. 
  
 R. 
  
 C. 
  
 B. 

42

L. 
  
 R. 
  
 C. 
  
 B. 

47

D.S.

L. 
  
 R. 
  
 C. 
  
 B. 

# Mercy, mercy, mercy v1.0

Joe Zawinul

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B**C

Lead

Voicings

Bass

The image shows a musical score for the song 'Birdland' by Joe Zawinul. It consists of three staves: Lead, Voicings, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 100. The score is divided into two main sections, A and B. Section A is marked with a box 'A' and a tempo marking. Section B is marked with a box 'B' and a repeat sign. The Lead staff features a melodic line with eighth and sixteenth notes. The Voicings staff features a harmonic line with chords and single notes. The Bass staff features a bass line with eighth and sixteenth notes. The score is written in a clean, professional style with clear notation and a white background.

5

L

V

B

F

C

10 G C Dm Em Am G Am G Am G Am

# 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

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.

A musical score for four staves, labeled V1, V2, V3, and B. (Bass). The score is for measures 23 and 24. Measure 23 contains a half note in each staff: V1 (G4), V2 (F4), V3 (E4), and B. (D3). Measure 24 contains a whole rest in each staff. The staves are grouped by a brace on the left. The key signature is one flat (Bb) and the time signature is 4/4.

# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

Section A (Measures 1-7) in 4/4 time, key of B-flat major. The Lead part consists of a single line of rests. The Riffs part consists of a series of chords in treble clef, starting with a double bar line and repeat sign. The Bass part consists of a single line of notes in bass clef, starting with a double bar line and repeat sign.

**B**

8

L.

R.

B.

Section B (Measures 8-11) in 4/4 time, key of B-flat major. The L. part consists of a single line of rests. The R. part consists of a complex melodic line in treble clef, starting with a double bar line and repeat sign. The B. part consists of a single line of notes in bass clef, starting with a double bar line and repeat sign.

12

L.

R.

B.

Section B (Measures 12-15) in 4/4 time, key of B-flat major. The L. part consists of a single line of rests. The R. part consists of a complex melodic line in treble clef, starting with a double bar line and repeat sign. The B. part consists of a single line of notes in bass clef, starting with a double bar line and repeat sign.

15 C

L.

R.

B.

18

L.

R.

B.

21

L.

R.

B.

24 D

L.

R.

B.

28

L. 

R. 

B. 

**E**

32 répéter jusqu'à épuisement Fin chantée

L. 

R. 

B. 

39

L. 

R. 

B. 



# People Everyday v1.2

Voices

Riff

Bass

$\text{♩} = 90$

5 **A**

V. **Hey!**

R. **Hey!**

B.

9 **B**

This musical score segment contains measures 9 through 13. It features three staves: Vocal (V.), Right Hand (R.), and Bass (B.). The key signature is D major (two sharps). The time signature is 4/4. The vocal line has lyrics: 'O - o-oh', '[O - o-oh]', 'Ye - e-eah', '[Ye - e-eah]', and 'Oh [Oh]'. The right hand accompaniment consists of chords and single notes, while the bass line provides a simple harmonic foundation with eighth and quarter notes.

V. *O - o-oh* [*O - o-oh*] *Ye - e-eah* [*Ye - e-eah*] *Oh* [*Oh*]

R.

B.

14

V. *Yeah [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah] Oh [Yeah]*

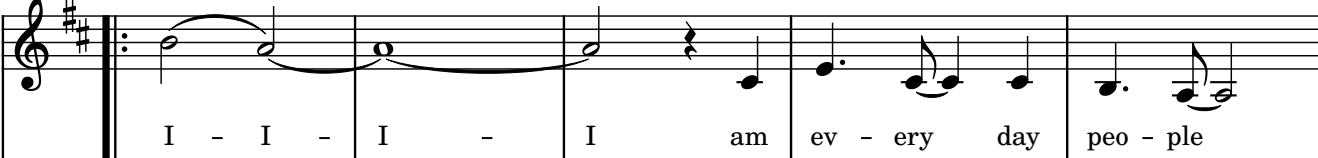
R.


B.


2

**C**

17

V.   
I - I - I - I am ev - ery day peo - ple

R. 

B. 

22

V. 


R. 

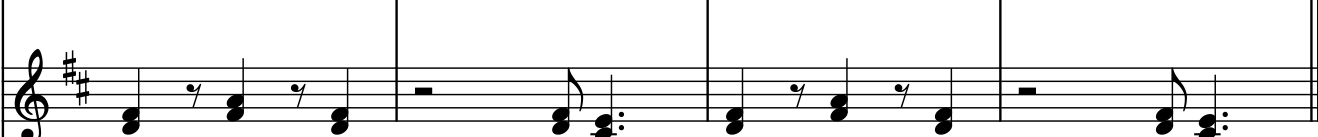
B. 


**D**

25

(solos)

V. 

R. 

B. 

# Pure Imagination v1.1

## Intro

Intro

Voice 1

Voice 2

Low Voice

Bass

F C F C Dm7

## A1

6

♩ = 120

V1

V2

LV

B.

C Am7 G

11

V1

V2

LV

B.

## A2

15

V1

V2

LV

B.

This system contains measures 15 through 18. The key signature has two sharps (F# and C#). V1 and V2 are in treble clef, while LV and B. are in bass clef. V1 has a melodic line with eighth and quarter notes, including rests. V2 has a similar melodic line. LV plays a steady eighth-note accompaniment. B. plays a steady eighth-note accompaniment.

19

V1

V2

LV

B.

This system contains measures 19 through 21. V1 has a more active melodic line with eighth and sixteenth notes. V2 continues with a similar melodic line. LV and B. maintain their eighth-note accompaniment patterns.

22

V1

V2

LV

B.

This system contains measures 22 through 24. V1 features a melodic line that ends with a sixteenth-note run. V2 also has a melodic line with a similar sixteenth-note run at the end. LV and B. continue with their eighth-note accompaniment.

25 **B**

Score for measures 25-27, section B. The score is in G major (one sharp) and 4/4 time. It features four staves: V1 (Violin 1), V2 (Violin 2), LV (Lute/Vibraphone), and B. (Bass). V1 plays a simple melody of quarter notes. V2 plays a more complex melody with eighth and sixteenth notes. LV plays a rhythmic accompaniment of eighth notes. B. plays a bass line with eighth notes. Chords F, Am, and C are indicated below the B. staff.

V1

V2

LV

B.

F Am C

28

Score for measures 28-30. The score continues with the same instrumentation and key signature. V1 and V2 continue their melodic lines. LV and B. continue their accompaniment. A G chord is indicated below the B. staff in measure 28.

V1

V2

LV

B.

G

31 **C**

Score for measures 31-34, section C. The score continues with the same instrumentation and key signature. V1 and V2 continue their melodic lines. LV and B. continue their accompaniment. A first ending (1.) and a second ending (2.) are indicated above the V1 staff. Chords F and C are indicated below the B. staff in measures 33 and 34 respectively.

V1

V2

LV

B.

1. 2.

F C

36

V1

V2

LV

B.

F C Dm7 C D

41

V1

V2

LV

B.

G

D.S.

# Purple Rain v1.1

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

**A**

10

HV

R

L

B

(pas à la reprise)

18

HV

R

L

B

**B** %

26

HV

R

L

B

35

HV

R

L

B

I on - ly want to see you lau-ghing in the pur-ple

I on - ly want to see you lau-ghing in the pur-ple

41

1. Fine

2.

C

HV

R

L

B

rain



50

1. 2. 1. vers C / 2. vers fin

**B'** D.S. <sup>3</sup>  
en chantant

HV

R

L

B

3

The musical score is written for four voices: Soprano (HV), Alto (R), Tenor (L), and Bass (B). It begins at measure 50. The Soprano part features a first ending (1.) with a whole note chord and a second ending (2.) with a descending eighth-note scale. The Alto and Tenor parts have corresponding melodic lines. The Bass part provides a harmonic foundation with a descending line and a triplet of eighth notes. The score concludes with a D.S. (Da Capo) section marked with a box containing 'B'' and a triplet of eighth notes, with the instruction 'en chantant'.

# September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

Chords:  $\text{D}\flat\text{M7}$   $\text{Cm7}$   $\text{Fm}$   $\text{D}\flat\text{M7}$   $\text{Cm7}$   $\text{Fm}$

5

L1

L2

F.

B.

Chords:  $\text{D}\flat\text{M7}$   $\text{Cm7}$   $\text{Fm}$   $\text{G}\flat/\text{A}\flat$

8

L1

L2

F.

B.

Chords:  $\text{G}\flat/\text{A}\flat$   $\text{G}\flat/\text{A}\flat$   $\text{G}\flat/\text{A}\flat$   $\text{D}\flat\text{M7}$

[A]

12

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭M7

16

L1

L2

F.

B.

Cm7 Fm A♭7 A♭7 D♭M7

20

L1

L2

F.

B.

Cm7 Fm D♭M7 Cm7 Fm D♭M7

24 B

L1

L2

F.

B.

Cm7 Fm Ab7 Ab7 Bb9

28

L1

L2

F.

B.

Cm7 Fm Bb9 Cm7 Fm Bb9 Cm7 Fm

33 C

L1

L2

F.

B.

Ab6 Ab6 DbM7 Cm7 Fm DbM7

38

L1

L2

F.

B.

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

42

**D**

L1

L2

F.

B.

troisième fois seulement

G $\flat$ /A $\flat$  A $\flat$  Fm

47

L1

L2

F.

B.

E $\flat$  A $\flat$  A $\flat$

3x

52

L1

L2

F.

B.

Fm

E $\flat$

56

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

59

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

# Skyfall v1.1

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

♩ = 86 **Intro/fin** **A**

High Voice

Low Voice

Bass

*p*

7 **B**

HV

LV

B.

() à la reprise

12

HV

LV

B.

16

HV

LV

B.

1. 2.

20 **C** 2x; 2x; 4x

HV *f*

LV *p* *() seulement sur dernier C*

B.

**transition**

24 1., 3. 1. => B, 3. => fin 2.

HV

LV

B.

30 **D**

HV

LV

B.

34 => C

HV *cresc.* *ff*

LV *cresc.-----* *ff*

B.



# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (Measures 1-6). The system includes three staves: Voice 1, Voice 2, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. All three parts are in whole rests for measures 1 through 6.

**B**

Music notation for the second system (Measures 7-12). The system includes three staves: V1, V2, and B. Measure 7 is marked with a '7' above the staff. Measures 7-12 contain musical notation for all three parts. Measures 7 and 8 are marked with a repeat sign. The notation includes various note values and rests.

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' above the staff. Measures 13-17 contain musical notation for all three parts, including a melodic line in V1 and accompaniment in V2 and B.

Music notation for the fourth system (Measures 18-22). The system includes three staves: V1, V2, and B. Measure 18 is marked with an '18' above the staff. Measures 18-22 contain musical notation for all three parts, continuing the melodic and harmonic development.

22

**C**

V1

V2

B

27

V1

V2

B

32

32

V1

V2

B

33

34

35

Detailed description: This image shows the musical score for measures 32 through 35 of the song 'The Rose Tree'. The score is written for three parts: Violin 1 (V1), Violin 2 (V2), and Bass (B). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measure 32 features a complex V1 part with triplets and a V2 part with eighth notes. Measure 33 continues the V1 triplet pattern and V2 eighth notes. Measure 34 shows V1 with a triplet of eighth notes and V2 with a half note. Measure 35 concludes with V1 having a triplet of eighth notes and V2 with a half note. The Bass part (B) provides a steady accompaniment with eighth notes and rests.

37

V1

V2

B

42

V1

V2

B

The image shows a musical score for three staves, labeled V1, V2, and B. The key signature is B-flat major (two flats). The score covers measures 42 and 43. In measure 42, V1 has a half note B-flat, a quarter rest, a quarter note B-flat, and a half rest. V2 has a whole note B-flat. B has a half note B-flat, a quarter rest, a quarter note B-flat, and a half rest. In measure 43, V1 has a half note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, a quarter note B-flat, and a half rest. V2 has a whole rest. B has a half note B-flat, a quarter rest, a quarter note B-flat, a quarter rest, a quarter note B-flat, and a half rest. The staves are connected by a brace on the left, and each staff ends with a double bar line.

# Sweet Dreams v2.3

$\text{♩} = 90$   
(à partir de 3.)

Lead

Riff

Arpeggio

Bass

*mf*

*mf*  
(à partir de 3.)

1. 2. 3.

8

L.

R.

A. Sax.

B.

*mf*

*f*

A

$\text{♩} = 128$

4.

Fine

14

L. 

R. 

A. Sax. 

B. 

19

L.   
*f* Sweetdreams 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

L. \_\_\_you some of them want to\_ be bu-sed **f** B 3

R. **f**

A. Sax. **f**

B. **f**

36

L. 

R. 

A. Sax. 

B. 



40

L. 

R. 

A. Sax. 

B. 

*mf*

*mf*

*mf*

44

L. 

R. 

A. Sax. 

B. 

**D**

48

L. 

R. 

A. Sax. 

B. 

52

L. 

R. 

A. Sax. 

B. 

**E-Solos**

To Coda

56

L. 

R. 

A. Sax. 

B. 

*mp*



60

L.

R.

A. Sax.

B.

64

D.S. al Coda

L.

R.

A. Sax.

B.

# What is (tainted) love v2.1

Lead

Riff

Bass

9 **A**

L.

R.

B.

13 **B1**

L.

R.

B.

18 **C**

L.

R.

B.

23

L.

R.

B.

27

L. **D**  
What is love\_\_\_\_ ba-by don't hurt\_\_\_\_ me\_\_\_\_ don't hurt\_\_

R.   
What is love\_\_\_\_ ba-by don't hurt\_\_\_\_ me\_\_\_\_ don't hurt\_\_

B.   
What is love\_\_\_\_ ba-by don't hurt\_\_\_\_ me\_\_\_\_ don't hurt\_\_

31

L. **B2**  
\_\_ me\_\_\_\_ no more\_\_\_\_ What is love

R.   
\_\_ me\_\_\_\_ no more\_\_\_\_ What is love

B.   
\_\_ me\_\_\_\_ no more\_\_\_\_ What is love

**E**

35

L.

R.

B.

**B3**

40

L.

R.

B.

4x Fine

**F**

45

$\text{♩} = 140$   $\text{♩} = 160$

L.

R.

B.

**G**

53

L.

R.

B.

**H**


59

L. 

R. 

B. 

64

L. 

R. 

B. 

70

D.S.

L. 

R. 

B. 