

Bass

1999 v2.1

Eb Instrument

Prince

A

13

The bass line is written in G major (one sharp) and 2/4 time. It consists of two measures, each repeated twice. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note C3, a quarter note D3, and a quarter note E3. The notation includes a key signature of one sharp (F#) and a common time signature (C). The notes are written on a five-line staff with a bass clef. The first measure is G2, A2, B2. The second measure is C3, D3, E3. The third measure is G2, A2, B2. The fourth measure is C3, D3, E3. The fifth measure is G2, A2, B2. The sixth measure is C3, D3, E3. The seventh measure is G2, A2, B2. The eighth measure is C3, D3, E3. The ninth measure is G2, A2, B2. The tenth measure is C3, D3, E3. The eleventh measure is G2, A2, B2. The twelfth measure is C3, D3, E3. The thirteenth measure is G2, A2, B2. The fourteenth measure is C3, D3, E3. The fifteenth measure is G2, A2, B2. The sixteenth measure is C3, D3, E3. The seventeenth measure is G2, A2, B2. The eighteenth measure is C3, D3, E3. The nineteenth measure is G2, A2, B2. The twentieth measure is C3, D3, E3. The notation includes a key signature of one sharp (F#) and a common time signature (C). The notes are written on a five-line staff with a bass clef. The first measure is G2, A2, B2. The second measure is C3, D3, E3. The third measure is G2, A2, B2. The fourth measure is C3, D3, E3. The fifth measure is G2, A2, B2. The sixth measure is C3, D3, E3. The seventh measure is G2, A2, B2. The eighth measure is C3, D3, E3. The ninth measure is G2, A2, B2. The tenth measure is C3, D3, E3. The eleventh measure is G2, A2, B2. The twelfth measure is C3, D3, E3. The thirteenth measure is G2, A2, B2. The fourteenth measure is C3, D3, E3. The fifteenth measure is G2, A2, B2. The sixteenth measure is C3, D3, E3. The seventeenth measure is G2, A2, B2. The eighteenth measure is C3, D3, E3. The nineteenth measure is G2, A2, B2. The twentieth measure is C3, D3, E3.

22

[illegible]

31

[illegible]

40

Lead 1

1999 v2. 1

Prince

A

Eb Instrument

The musical notation shows two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains measures 15 and 5. Measure 15 starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 5 starts with a whole rest, followed by a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains measures 15 and 5. Measure 15 starts with a whole rest, followed by a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. Measure 5 starts with a whole rest, followed by a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

26

Example 10

33

Example 10-13

Lead 2

1999 v2. 1

Prince

A

Eb Instrument

Musical notation for the bass line of 'The Rose Tree'. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes a repeat sign with first and second endings. Above the staff, the measures are grouped with the numbers 16, 3, and 5. The melody consists of eighth and sixteenth notes, with some measures containing rests.

30

Example 10 (continued)

38  2

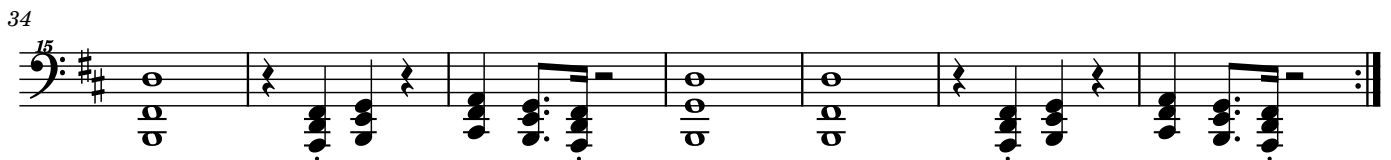
Riff

1999 v2.1

E♭ Instrument

Prince

A



Bass

Brooklyn v1.1

E♭ Instrument

♩ = 104

A

Chords: Cm 2 A♭ B♭ 3 Cm 4 Cm G 5 Cm 6 A♭ B♭ 7 Cm 8 Cm G 9 Cm 10 A♭ B♭

Bass

Chords: 11 Cm 12 Cm G 13 Cm 14 A♭ B♭ 15 Cm

B.

Chords: 16 Cm G 17 Cm 18 A♭ B♭ 19 Cm 20 Cm G

B.

Chords: 21 Cm 22 A♭ B♭ 23 Cm 24 Cm G 25 Cm

B.

Chords: 26 A♭ B♭ 27 Cm 28 Cm G 29 Cm 30 A♭ B♭

B.

Chords: 31 Cm 32 Cm G 33 Cm G 34 Fine 35 Cm

B.

Chords: 36 A♭ B♭ 37 Cm 38 39 Cm 40 A♭ B♭

B.

Chords: 41 Cm 42 Cm G

B.

Chords

Brooklyn v1.1

♩ = 104 **A**
Eb Instrument

Chords

B

8 9 8 17 18 19 20 21 22 23 24 25 **C** 4

29 30 31 32 **1.**

D

2.

Fine

33 34 35 4 39 40 41

42

C.

Lead 1
Eb Instrument

Brooklyn v1.1

$\text{♩} = 104$

Lead 1

1 2 3 4

5 6 7 8

9 **A** 10 11 12 13

14 15 16 17 **B** 18

19 20 21 22 23 24 25 **C**

26 27 28 29 30 31

32 33 34 35 **D**

1. 2. Fine

36 37 38 39

40 41 42

Lead 1

L1

L1

L1

L1

L1

L1

L1

L1

Lead 2
Eb Instrument

Brooklyn v1.1

$\text{♩} = 104$

Lead 2

2 3 4

5 6 7 8

9 **A**

10 11 12

13 14 15 16 17 **B** 8

25 **C** 26 27 28

f *f*

29 30 31 32 33 **1.** **2.** **2** Fine

35 **D** 36 37 38

39 40 41

42

L2

Bass

Buyo & co v2.2

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

E♭ **A**strument

♩ = 180

Swing

B



9 **C**



17



24

D

E



31

F



37



43



49

G

Fine



54



61



67



Lead 1

Buyo & co v2.2

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

A

♩ = 180

B

E♭ Instrument

Swing

C

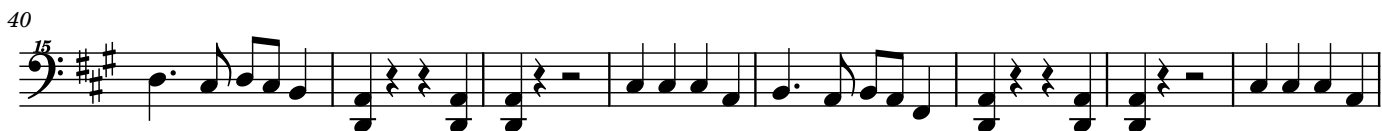
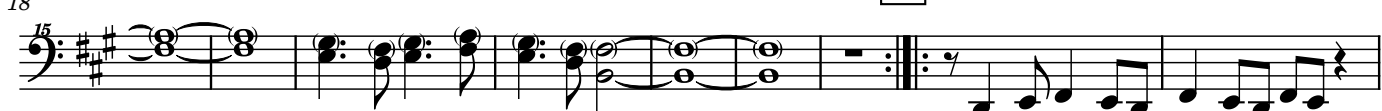
D

E

F

G

Fine



Lead 2

Buyo & co v2.2

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

A

♩ = 180

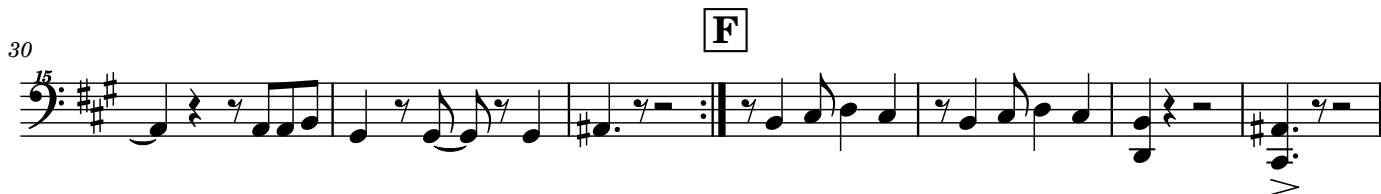
B

E♭ Instrument

Swing

4

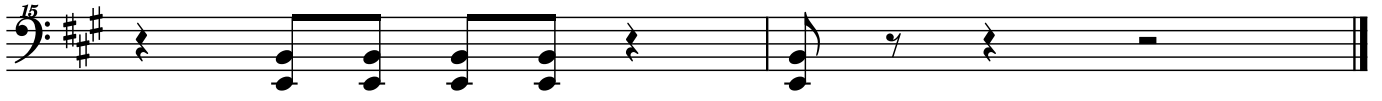
C



65



71



Bass

Chameleon v2.2

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

♩ = 80

A



8

B

4x

C



15



22

D



29

D'

Fine

E

Go drums go



36

Solos!

D.C.



Chords

Chameleon v2.2

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

 $\text{♩} = 80$ **A****B****C**

12

4x

**D**

20

**D'**

28

Fine

E

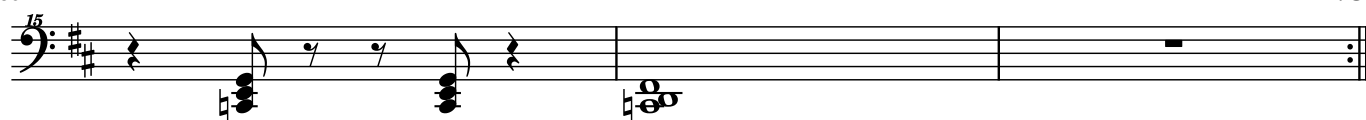
Go drums go

Solos!



39

D.C.



Lead

Chameleon v2.2

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

♩ = 80

A

4 3

B

15

12

4x **C**

19

D

28

D'

Fine

E Go drums go Solos! D.C.

4 3

Bass

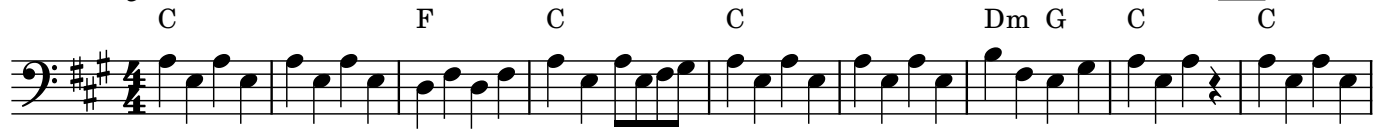
I'll Fly Away v1.2

Eb Instrument

$\text{♩} = 100$

Purple Brein

A



B



Lead 1

I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$ **A**
Eb Instrument

8

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

13 Dm **B**

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

18

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

24

way

Lead 2

I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$
Eb Instrument



Riff

I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$ **A**
Eb Instrument

8

13 **B**

18

24

Detailed description: The image shows a musical score for a riff titled 'I'll Fly Away v1.2' by Purple Brein. The score is written for an Eb instrument in 4/4 time, with a tempo of 100 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into four systems. The first system starts at measure 8 and ends at measure 12, marked with a boxed 'A'. The second system starts at measure 13 and ends at measure 17, marked with a boxed 'B'. The third system starts at measure 18 and ends at measure 23. The fourth system starts at measure 24 and ends at measure 24. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests.

Bass

Freed from desire v1.4

Purple Brein

A

♩ = 130

B

E♭ Instrument



36



40

A2



44



48

B2



52



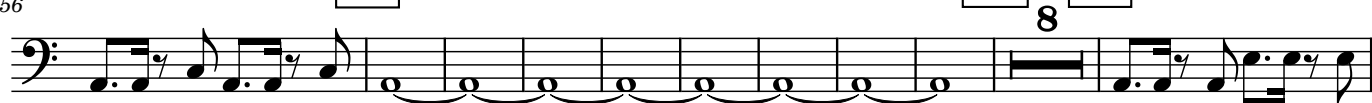
56

C2

D2

E2

8



74



78

A3



82





Lead 1

Freed from desire v1.4

Purple Brein

A

♩ = 130

E♭ Instrument**B**

12

**C**

17

**D**

24

**E**

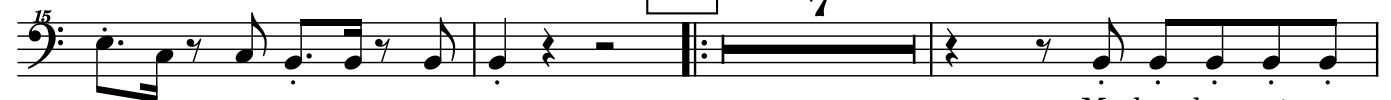
29



34

**A2**

39



My love has got no

B2

49



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

My love has got no

51



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

My love has got no

53



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

My love has got no

C2

55

15

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

Detailed description: This block contains the musical notation for measure 55. It is a single staff in bass clef with a key signature of one flat (B-flat). The measure is marked with a '15' in the top left corner. The lyrics 'mo - ney he's got his strong be-liefs' are written below the staff. The melody consists of eighth and quarter notes.

D2

60

15

Detailed description: This block contains the musical notation for measure 60. It is a single staff in bass clef with a key signature of one flat (B-flat). The measure is marked with a '15' in the top left corner. The melody continues with eighth and quarter notes.

66

15

Detailed description: This block contains the musical notation for measure 66. It is a single staff in bass clef with a key signature of one flat (B-flat). The measure is marked with a '15' in the top left corner. The melody continues with eighth and quarter notes.

E2

71

15

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

Detailed description: This block contains the musical notation for measure 71. It is a single staff in bass clef with a key signature of one flat (B-flat). The measure is marked with a '15' in the top left corner. The lyrics 'la la la la la la la la la la la la la la la la' are written below the staff. The melody consists of eighth and quarter notes.

75

15

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

Detailed description: This block contains the musical notation for measure 75. It is a single staff in bass clef with a key signature of one flat (B-flat). The measure is marked with a '15' in the top left corner. The lyrics 'la la la la la la la la la la la la la la la la' are written below the staff. The melody consists of eighth and quarter notes.

A3

79

15

la la la la la la la

8

Detailed description: This block contains the musical notation for measure 79. It is a single staff in bass clef with a key signature of one flat (B-flat). The measure is marked with a '15' in the top left corner. The lyrics 'la la la la la la la' are written below the staff. The melody consists of eighth and quarter notes. A repeat sign is present at the end of the measure, followed by a double bar line and the number '8'.

Lead 2

Freed from desire v1.4

Eb Instrument

Purple Brein

A
♩ = 130

B **C**

15

18 **D** 4

31 **E** 3

39 **A2** 7

My love has got no

49 **B2**

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

51

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

53

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

55 **C2** **D2** 4

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

69 **E2** 3

la la la la la

77 **A3** 8

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

Riff

Freed from desire v1.4

Eb Instrument

Purple Brein

A

♩ = 130

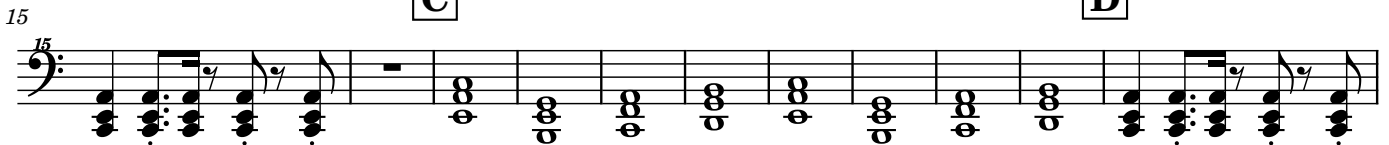


B



C

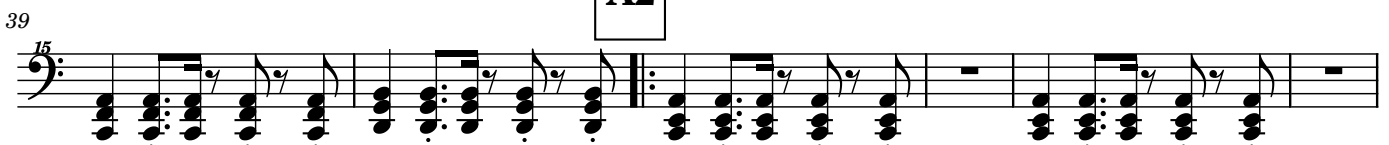
D



E



A2



B2



C2



D2



E2

69



74



A3

78



83



Bass

Gangster v2.1

Eb Instrument

A
%

♩ = 140



6



10



14

To Coda



21

B**C**

⊕

33

D.S.



40

D

48

1, 2, 3.

4.



Lead

Gangster v2.1

E♭ Instrument

♩ = 140

A
%



B



D.S.



D



1, 2, 3.



4.

Ska

Gangster v2.1

Eb Instrument

A
%

♩ = 140



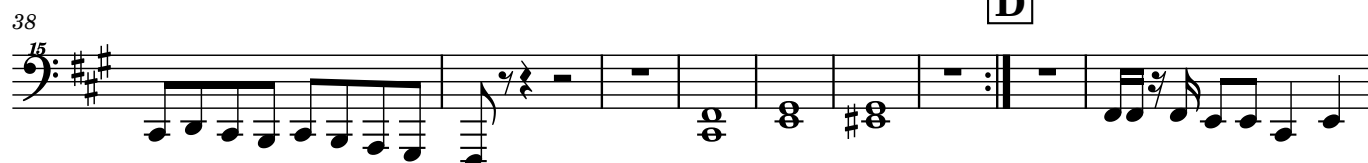
C

Φ

D.S.



D



Bass

Hey Ya v2.1

Outkast

E♭ Instrument

A

♩ = 160

B

4x

§



8

3x



C1

13



C2

18



23



D

28

D.S.



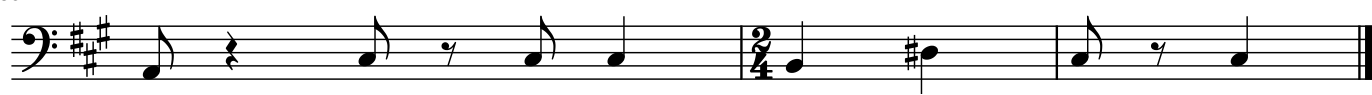
B'

34

4x



39



Hey Ya v2.1

Eb Instrument

B

4x

§

37 **B'**



Lead 1

Hey Ya v2.1

Outkast

E♭ Instrument

A

♩ = 160

B

4x %



9

3x

C1



15

C2



20



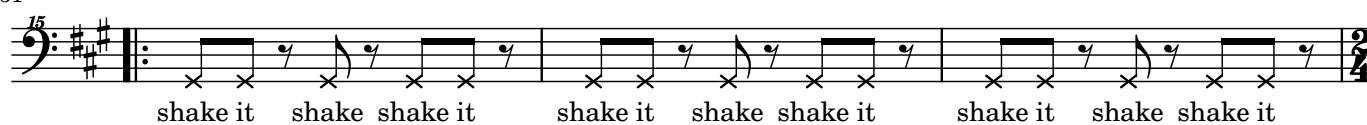
25

D.S.



31

D

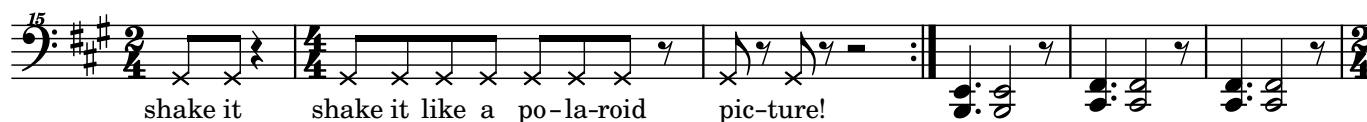


shake it shake shake it shake it shake shake it shake it shake shake it

34

4x

B'



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

40



Lead 2

Hey Ya v2.1

Outkast

E♭ Instrument

A

♩ = 160



B

6

4x

⌋

3x



C1

13



C2

18



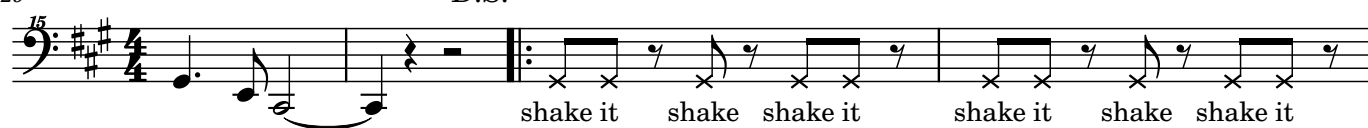
23



D

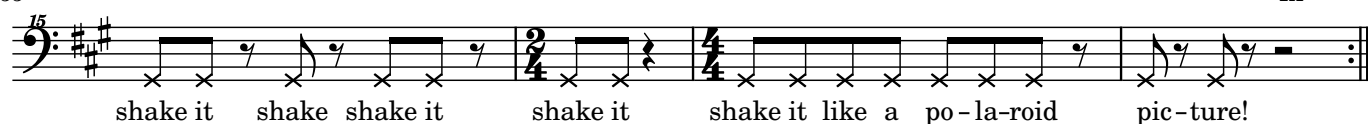
29

D.S.



33

4x



B'

37



Bass

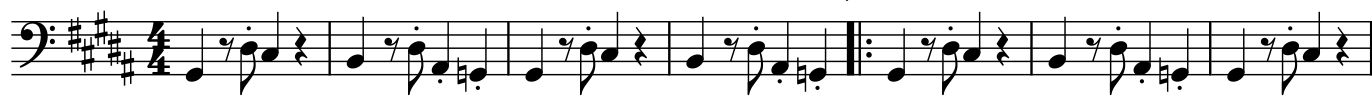
Hip Hop medley v2.0

Eb Instrument

A1



♩ = 88



Chords

Hip Hop medley v2.0

A1

♩ = 88 \oplus
Eb Instrument

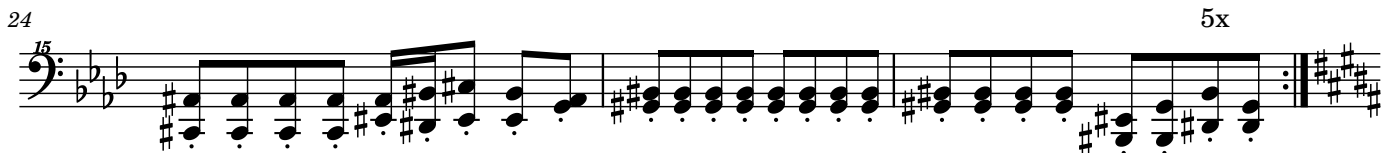
Fine
4x

**C**

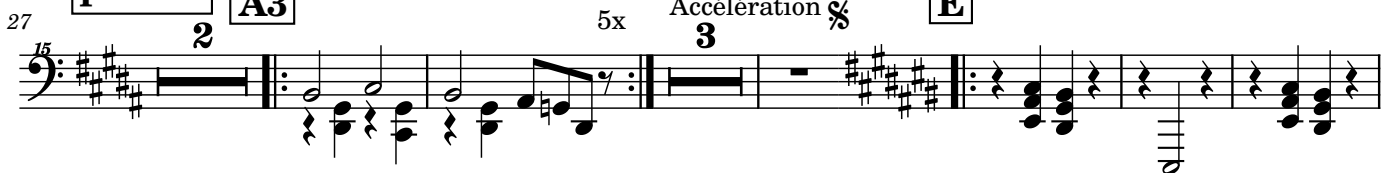
6x

A2

Trombone takes the lead!

**pre-D****D****pre-A3****A3**

♩ = 110
Accélération $\%$

E

To Coda



D.S.

Lead


Hip Hop medley v2.0

A1
♩ = 88
Eb Instrument

4 3 Fine 4x **C** Pas les 2 premières fois



12 6x **A2** 7 **pre-D** 2 **D** Pas la première fois



24 5x



27 **pre-A3** **A3** 5x **Accélération** 3 ♩ = 110



35 **E** To Coda 8 2 Wel-come to Mi - a - mi ben-ve - nu-do a Mi-a-mi



47 D.S.



Bass

If the kids are united v2.0

E♭ Instrument

♩ = 70



4



10



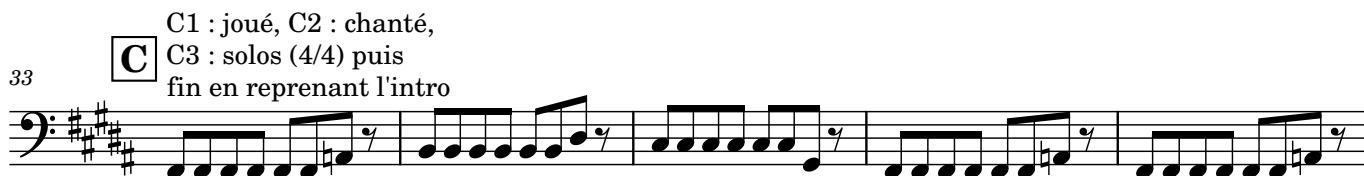
16



25



33

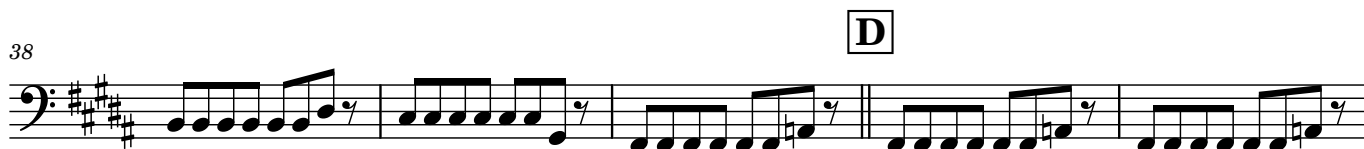


C1 : joué, C2 : chanté,

C3 : solos (4/4) puis

fin en reprenant l'intro

38



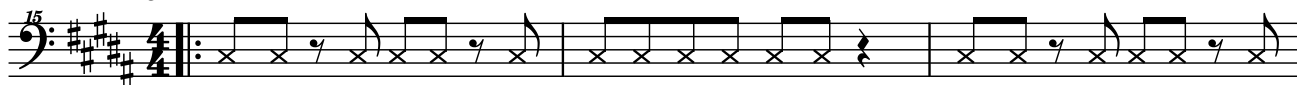
43



Voice 1

If the kids are united v2.0

Eb Instrument

 $\text{♩} = 70$ 

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



ne-ver be de-fea-ted



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



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



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

Voice 2

If the kids are united v2.0

Eb Instrument

 $\text{♩} = 70$

15

4

ne-ver be de-fea-ted

10

A

15

19

24

C

29

B

35

D

39

1.

45

2.

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



8 **A**



15



B

22



29



C

36



43



50



D

57



1., 2.

3.

64



D.S.

Lead 1

It's not Unusual v2.0

A**E♭ Instrument**

Lead 1 ¹⁵ 8

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

L1 ¹³

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

L1 ¹⁷

but when I see you hang-ing a - bout with a-ny-one it's not un - u -

L1 ²²

- su - al to see me cry_ I wa_ nna die__

27

B

L1 ¹⁵

It's not un - u - su - al to go out at a-ny time but when I see

L1 ³²

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

L1 ³⁶

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

41 **C**

L1 ¹⁵

ha-ppens e - very day no mat-ter what you say you'll find it hap -

46

L1 ¹⁵

- pens all the time love will ne - ver do

51

L1 ¹⁵

what you want it to why can't this cra - zy love_ be mine_____

59 **D**

7

1., 2. 3.

D.S.

L1 ¹⁵

7

1., 2. 3.

D.S.

Lead 2

It's not Unusual v2.0

A**E♭ Instrument**

Lead 2

15 8 7 3

L2

27 3 2 2

L2

41 9 4

C **D**

L2

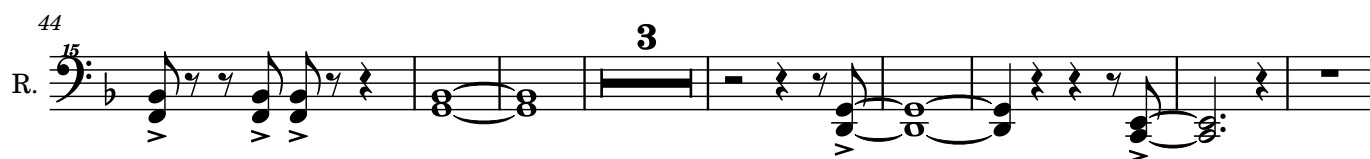
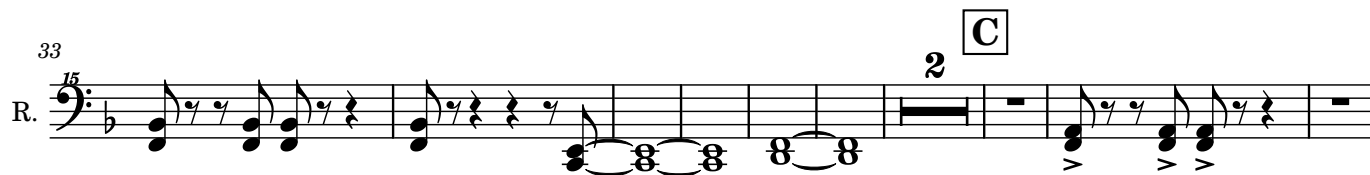
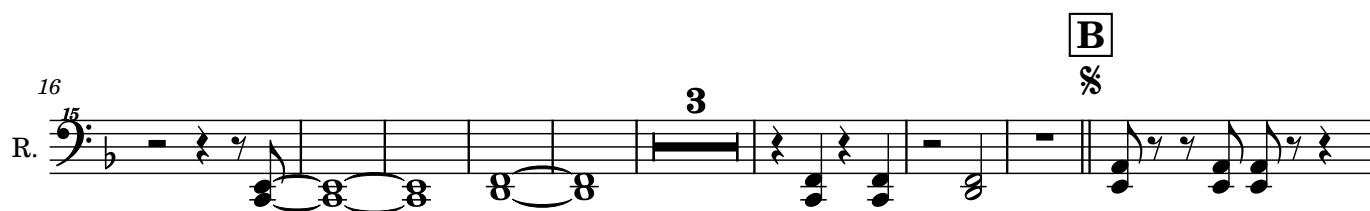
60 1., 2. D.S.

L2

67 3.

Riff Eb Instrument

It's not Unusual v2.0



Bass

It wasn't me v2.1

A

♩ = 188

E♭ Instrument

B

§

4



C

12



D

21



29



E

37



48

D.S.



Chords

It wasn't me v2.1

Eb Instrument

A

♩ = 188

B

%

C**D****E**

D.S.

15

12

19

25

30

35

41

45

me! it wa-sn't me! it wa-sn't

me! it wa-sn't me!

me! it wa-sn't me!

Lead

It wasn't me v2.1

E♭ Instrument

A

♩ = 188

3

4

B

§



C

14



D

22

8



E

40



it wa-sn't me!

it wa-sn't me!

it wa-sn't

D.S.

47




me!

It wasn't me v2.1

A

[illegible]

7 B C 8



7 B C 8

21

D 8

p

37 E

it wa-sn't me! it wa-sn't me!

46 D.S.



it wa - sn't me!

Detailed description: This is the musical score for the bass line of the song 'The Rose Tree'. It consists of three measures. The first measure contains a whole rest. The second measure contains a half note G (marked with an 'x') and a half note F (marked with an 'x'). The third measure contains a half note E (marked with an 'x') and a half note D (marked with an 'x'). The lyrics 'it wa - sn't me!' are written below the notes. The piece ends with a double bar line and repeat dots. The tempo marking '46' is at the top left, and 'D.S.' is at the top right.

Bass

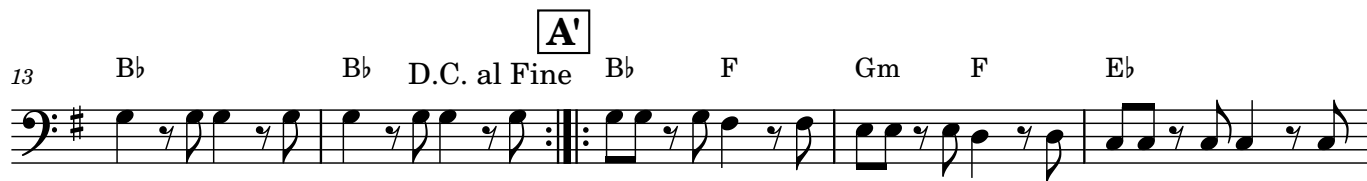
Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$
E♭ Instrument

A



Voice 1

Only you v1.1

Eb Instrument

intro AB AB A'B AB D

Yazoo

♩ = 110

A

The first system of the musical score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a repeat sign. The first measure contains a quarter rest, followed by eighth notes G4, A4, and B4. The second measure contains a quarter rest, followed by eighth notes C5, B4, and A4. The third measure contains a quarter rest, followed by eighth notes G4, F#4, and E4. The fourth measure contains a quarter rest, followed by eighth notes D4, C4, and B3. The system concludes with a double bar line, a repeat sign, and a fortissimo (f) dynamic marking. The first measure after the repeat sign contains eighth notes G4, A4, B4, C5, B4, A4, G4, and F#4. The second measure contains a quarter rest, followed by eighth notes E4, D4, C4, and B3.

B

§

5

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by a quarter rest, an eighth note G2, and a quarter note G2. This is followed by a quarter note A2, a quarter note B2, and a quarter note C3. A double bar line with repeat dots follows. The second measure starts with a quarter rest, followed by eighth notes G2, A2, B2, and C3. The third measure contains eighth notes D3, E3, F#3, and G3. The fourth measure starts with a quarter rest, followed by eighth notes A3, B3, and C4. The fifth measure contains eighth notes D4, E4, F#4, and G4. The sixth measure starts with a quarter rest, followed by eighth notes A4, B4, and C5. The seventh measure contains eighth notes D5, E5, F#5, and G5. The eighth measure starts with a quarter rest, followed by eighth notes A5, B5, and C6. The ninth measure contains eighth notes D6, E6, F#6, and G6. The tenth measure starts with a quarter rest, followed by eighth notes A6, B6, and C7. The eleventh measure contains eighth notes D7, E7, F#7, and G7. The twelfth measure starts with a quarter rest, followed by eighth notes A7, B7, and C8. The thirteenth measure contains eighth notes D8, E8, F#8, and G8. The fourteenth measure starts with a quarter rest, followed by eighth notes A8, B8, and C9. The fifteenth measure contains eighth notes D9, E9, F#9, and G9. The sixteenth measure starts with a quarter rest, followed by eighth notes A9, B9, and C10. The seventeenth measure contains eighth notes D10, E10, F#10, and G10. The eighteenth measure starts with a quarter rest, followed by eighth notes A10, B10, and C11. The nineteenth measure contains eighth notes D11, E11, F#11, and G11. The twentieth measure starts with a quarter rest, followed by eighth notes A11, B11, and C12. The twenty-first measure contains eighth notes D12, E12, F#12, and G12. The twenty-second measure starts with a quarter rest, followed by eighth notes A12, B12, and C13. The twenty-third measure contains eighth notes D13, E13, F#13, and G13. The twenty-fourth measure starts with a quarter rest, followed by eighth notes A13, B13, and C14. The twenty-fifth measure contains eighth notes D14, E14, F#14, and G14. The twenty-sixth measure starts with a quarter rest, followed by eighth notes A14, B14, and C15. The twenty-seventh measure contains eighth notes D15, E15, F#15, and G15. The twenty-eighth measure starts with a quarter rest, followed by eighth notes A15, B15, and C16. The twenty-ninth measure contains eighth notes D16, E16, F#16, and G16. The thirtieth measure starts with a quarter rest, followed by eighth notes A16, B16, and C17. The thirty-first measure contains eighth notes D17, E17, F#17, and G17. The thirty-second measure starts with a quarter rest, followed by eighth notes A17, B17, and C18. The thirty-third measure contains eighth notes D18, E18, F#18, and G18. The thirty-fourth measure starts with a quarter rest, followed by eighth notes A18, B18, and C19. The thirty-fifth measure contains eighth notes D19, E19, F#19, and G19. The thirty-sixth measure starts with a quarter rest, followed by eighth notes A19, B19, and C20. The thirty-seventh measure contains eighth notes D20, E20, F#20, and G20. The thirty-eighth measure starts with a quarter rest, followed by eighth notes A20, B20, and C21. The thirty-ninth measure contains eighth notes D21, E21, F#21, and G21. The fortieth measure starts with a quarter rest, followed by eighth notes A21, B21, and C22. The forty-first measure contains eighth notes D22, E22, F#22, and G22. The forty-second measure starts with a quarter rest, followed by eighth notes A22, B22, and C23. The forty-third measure contains eighth notes D23, E23, F#23, and G23. The forty-fourth measure starts with a quarter rest, followed by eighth notes A23, B23, and C24. The forty-fifth measure contains eighth notes D24, E24, F#24, and G24. The forty-sixth measure starts with a quarter rest, followed by eighth notes A24, B24, and C25. The forty-seventh measure contains eighth notes D25, E25, F#25, and G25. The forty-eighth measure starts with a quarter rest, followed by eighth notes A25, B25, and C26. The forty-ninth measure contains eighth notes D26, E26, F#26, and G26. The fiftieth measure starts with a quarter rest, followed by eighth notes A26, B26, and C27. The fifty-first measure contains eighth notes D27, E27, F#27, and G27. The fifty-second measure starts with a quarter rest, followed by eighth notes A27, B27, and C28. The fifty-third measure contains eighth notes D28, E28, F#28, and G28. The fifty-fourth measure starts with a quarter rest, followed by eighth notes A28, B28, and C29. The fifty-fifth measure contains eighth notes D29, E29, F#29, and G29. The fifty-sixth measure starts with a quarter rest, followed by eighth notes A29, B29, and C30. The fifty-seventh measure contains eighth notes D30, E30, F#30, and G30. The fifty-eighth measure starts with a quarter rest, followed by eighth notes A30, B30, and C31. The fifty-ninth measure contains eighth notes D31, E31, F#31, and G31. The sixtieth measure starts with a quarter rest, followed by eighth notes A31, B31, and C32. The sixty-first measure contains eighth notes D32, E32, F#32, and G32. The sixty-second measure starts with a quarter rest, followed by eighth notes A32, B32, and C33. The sixty-third measure contains eighth notes D33, E33, F#33, and G33. The sixty-fourth measure starts with a quarter rest, followed by eighth notes A33, B33, and C34. The sixty-fifth measure contains eighth notes D34, E34, F#34, and G34. The sixty-sixth measure starts with a quarter rest, followed by eighth notes A34, B34, and C35. The sixty-seventh measure contains eighth notes D35, E35, F#35, and G35. The sixty-eighth measure starts with a quarter rest, followed by eighth notes A35, B35, and C36. The sixty-ninth measure contains eighth notes D36, E36, F#36, and G36. The seventieth measure starts with a quarter rest, followed by eighth notes A36, B36, and C37. The seventy-first measure contains eighth notes D37, E37, F#37, and G37. The seventy-second measure starts with a quarter rest, followed by eighth notes A37, B37, and C38. The seventy-third measure contains eighth notes D38, E38, F#38, and G38. The seventy-fourth measure starts with a quarter rest, followed by eighth notes A38, B38, and C39. The seventy-fifth measure contains eighth notes D39, E39, F#39, and G39. The seventy-sixth measure starts with a quarter rest, followed by eighth notes A39, B39, and C40. The seventy-seventh measure contains eighth notes D40, E40, F#40, and G40. The seventy-eighth measure starts with a quarter rest, followed by eighth notes A40, B40, and C41. The seventy-ninth measure contains eighth notes D41, E41, F#41, and G41. The eightieth measure starts with a quarter rest, followed by eighth notes A41, B41, and C42. The eighty-first measure contains eighth notes D42, E42, F#42, and G42. The eighty-second measure starts with a quarter rest, followed by eighth notes A42, B42, and C43. The eighty-third measure contains eighth notes D43, E43, F#43, and G43. The eighty-fourth measure starts with a quarter rest, followed by eighth notes A43, B43, and C44. The eighty-fifth measure contains eighth notes D44, E44, F#44, and G44. The eighty-sixth measure starts with a quarter rest, followed by eighth notes A44, B44, and C45. The eighty-seventh measure contains eighth notes D45, E45, F#45, and G45. The eighty-eighth measure starts with a quarter rest, followed by eighth notes A45, B45, and C46. The eighty-ninth measure contains eighth notes D46, E46, F#46, and G46. The ninetieth measure starts with a quarter rest, followed by eighth notes A46, B46, and C47. The hundredth measure contains eighth notes D47, E47, F#47, and G47. The hundred and first measure starts with a quarter rest, followed by eighth notes A47, B47, and C48. The hundred and second measure contains eighth notes D48, E48, F#48, and G48. The hundred and third measure starts with a quarter rest, followed by eighth notes A48, B48, and C49. The hundred and fourth measure contains eighth notes D49, E49, F#49, and G49. The hundred and fifth measure starts with a quarter rest, followed by eighth notes A49, B49, and C50. The hundred and sixth measure contains eighth notes D50, E50, F#50, and G50. The hundred and seventh measure starts with a quarter rest, followed by eighth notes A50, B50, and C51. The hundred and eighth measure contains eighth notes D51, E51, F#51, and G51. The hundred and ninth measure starts with a quarter rest, followed by eighth notes A51, B51, and C52. The hundred and tenth measure contains eighth notes D52, E52, F#52, and G52. The hundred and eleventh measure starts with a quarter rest, followed by eighth notes A52, B52, and C53. The hundred and twelfth measure contains eighth notes D53, E53, F#53, and G53. The hundred and thirteenth measure starts with a quarter rest, followed by eighth notes A53, B53, and C54. The hundred and fourteenth measure contains eighth notes D54, E54, F#54, and G54. The hundred and fifteenth measure starts with a quarter rest, followed by eighth notes A54, B54, and C55. The hundred and sixteenth measure contains eighth notes D55, E55, F#55, and G55. The hundred and seventeenth measure starts with a quarter rest, followed by eighth notes A55, B55, and C56. The hundred and eighteenth measure contains eighth notes D56, E56, F#56, and G56. The hundred and nineteenth measure starts with a quarter rest, followed by eighth notes A56, B56, and C57. The hundred and twentieth measure contains eighth notes D57, E57, F#57, and G57. The hundred and twenty-first measure starts with a quarter rest, followed by eighth notes A57, B57, and C58. The hundred and twenty-second measure contains eighth notes D58, E58, F#58, and G58. The hundred and twenty-third measure starts with a quarter rest, followed by eighth notes A58, B58, and C59. The hundred and twenty-fourth measure contains eighth notes D59, E59, F#59, and G59. The hundred and twenty-fifth measure starts with a quarter rest, followed by eighth notes A59, B59, and C60. The hundred and twenty-sixth measure contains eighth notes D60, E60, F#60, and G60. The hundred and twenty-seventh measure starts with a quarter rest, followed by eighth notes A60, B60, and C61. The hundred and twenty-eighth measure contains eighth notes D61, E61, F#61, and G61. The hundred and twenty-ninth measure starts with a quarter rest, followed by eighth notes A61, B61, and C62. The hundred and thirtieth measure contains eighth notes D62, E62, F#62, and G62. The hundred and thirty-first measure starts with a quarter rest, followed by eighth notes A62, B62, and C63. The hundred and thirty-second measure contains eighth notes D63, E63, F#63, and G63. The hundred and thirty-third measure starts with a quarter rest, followed by eighth notes A63, B63, and C64. The hundred and thirty-fourth measure contains eighth notes D64, E64, F#64, and G64. The hundred and thirty-fifth measure starts with a quarter rest, followed by eighth notes A64, B64, and C65. The hundred and thirty-sixth measure contains eighth notes D65, E65, F#65, and G65. The hundred and thirty-seventh measure starts with a quarter rest, followed by eighth notes A65, B65, and C66. The hundred and thirty-eighth measure contains eighth notes D66, E66, F#66, and G66. The hundred and thirty-ninth measure starts with a quarter rest, followed by eighth notes A66, B66, and C67. The hundred and fortieth measure contains eighth notes D67, E67, F#67, and G67. The hundred and forty-first measure starts with a quarter rest, followed by eighth notes A67, B67, and C68. The hundred and forty-second measure contains eighth notes D68, E68, F#68, and G68. The hundred and forty-third measure starts with a quarter rest, followed by eighth notes A68, B68, and C69. The hundred and forty-fourth measure contains eighth notes D69, E69, F#69, and G69. The hundred and forty-fifth measure starts with a quarter rest, followed by eighth notes A69, B69, and C70. The hundred and forty-sixth measure contains eighth notes D70, E70, F#70, and G70. The hundred and forty-seventh measure starts with a quarter rest, followed by eighth notes A70, B70, and C71. The hundred and forty-eighth measure contains eighth notes D71, E71, F#71, and G71. The hundred and forty-ninth measure starts with a quarter rest, followed by eighth notes A71, B71, and C72. The hundred and fiftieth measure contains eighth notes D72, E72, F#72, and G72. The hundred and fifty-first measure starts with a quarter rest, followed by eighth notes A72, B72, and C73. The hundred and fifty-second measure contains eighth notes D73, E73, F#73, and G73. The hundred and fifty-third measure starts with a quarter rest, followed by eighth notes A73, B73, and C74. The hundred and fifty-fourth measure contains eighth notes D74, E74, F#74, and G74. The hundred and fifty-fifth measure starts with a quarter rest, followed by eighth notes A74, B74, and C75. The hundred and fifty-sixth measure contains eighth notes D75, E75, F#75, and G75. The hundred and fifty-seventh measure starts with a quarter rest, followed by eighth notes A75, B75, and C76. The hundred and fifty-eighth measure contains eighth notes D76, E76, F#76, and G76. The hundred and fifty-ninth measure starts with a quarter rest, followed by eighth notes A76, B

A'

D.C. al Fine

2ème fois seulement

1:

15

musical notation for the bass line of 'Tune Was Schenker'.

C

 \oplus

D.S.

12

The bass line of 'The Rose Tree' is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a repeat sign after the first four measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F

2

Voice 2

Only you v1.1

Eb Instrument

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

A



B

§



9 D.C. al Fine



A'



D.S.

Φ **C**



Voice 3

Only you v1.1

E♭ Instrument

intro AB AB A'B AB D

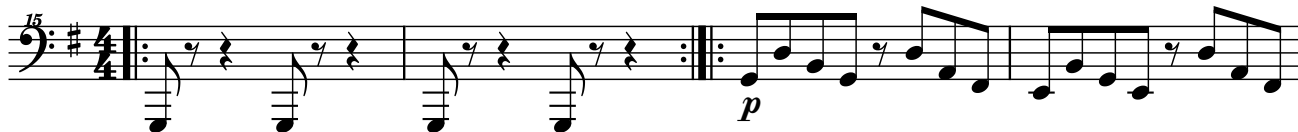
Yazoo

♩ = 110

B♭

B♭

A



B

⌘

5



10



D.C. al Fine

C

⊕

D.S.

A'

15



20



Bass

Pastime Paradise v2.1

A

E♭ Instrument

B



C

13



D

23

répéter jusqu'à épuisem



E

33 Fin chantée



Lead

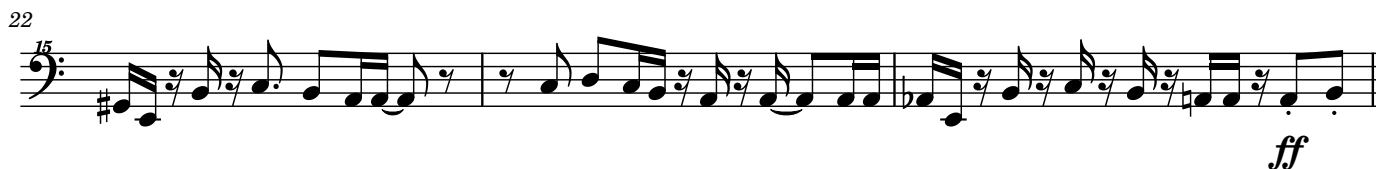
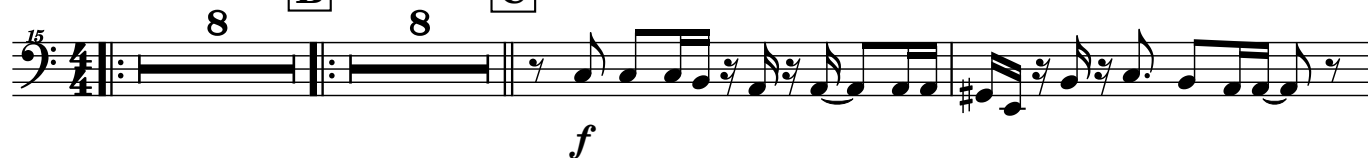
Pastime Paradise v2.1

A

E♭ Instrument

B

C



D



E

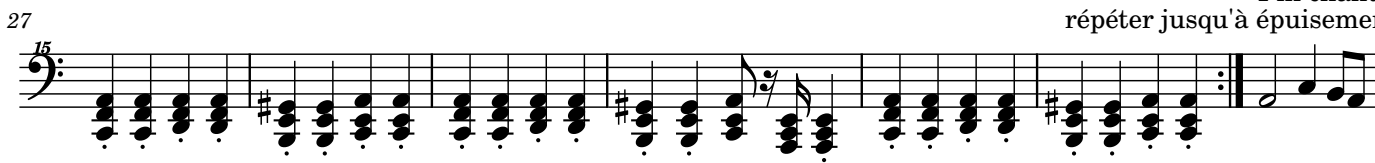
33 **Fin chantée**



Riffs

Pastime Paradise v2.1

Eb Instrument

A**B****C****D****E**Fin chantée
répéter jusqu'à épuisement

Bass

People Everyday v1.0

E♭ Instrument

♩ = 90

A



B

8

2



C

17



D

25

(solos)



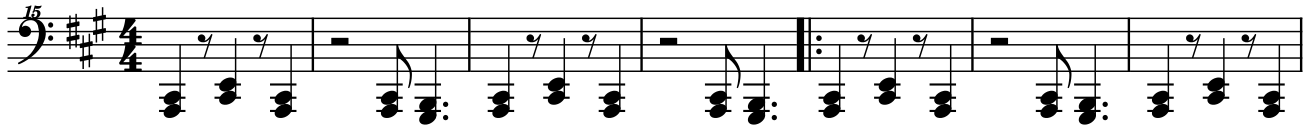
Riff

People Everyday v1.0

E♭ Instrument

♩ = 90

A



B

8

2



C

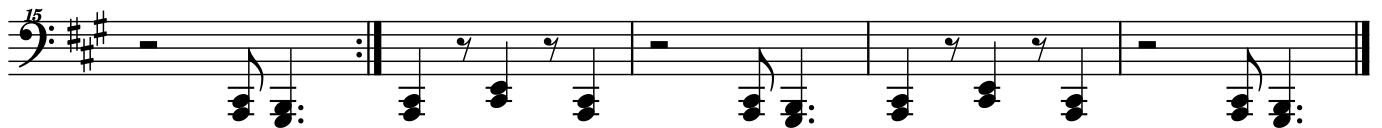
17



D

24

(solos)



Voices

People Everyday v1.0

$\text{♩} = 90$ **A**
E♭ Instrument

4

Hey!

8 **B**

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

14 **C**

Yeah [Yeah] Oh [Oh] Yeah [Yeah] Oh [Oh] Yeah [Yeah] I - I - I - I am

20 **D**

ev - e - ry day peo - ple

(solos)

3 4

Bass

September v2.2

Eb Instrument

4 $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm

7 $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$ **A** $\text{D}\flat\text{M7}$

12 Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm

17 $\text{A}\flat7$ $\text{A}\flat7$ $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$

22 Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm $\text{A}\flat7$ $\text{A}\flat7$

27 **B** $\text{B}\flat9$ Cm7 Fm $\text{B}\flat9$ Cm7 Fm $\text{B}\flat9$ Cm7 Fm $\text{A}\flat6$

C

34 $\text{A}\flat6$ $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$ Cm7 Fm $\text{D}\flat\text{M7}$

40 Cm7 Fm $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$ **D** $\text{A}\flat$ Fm $\text{E}\flat$ $\text{A}\flat$

50 3x $\text{A}\flat$ Fm $\text{E}\flat$ $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$

59 $\text{G}\flat/\text{A}\flat$ $\text{G}\flat/\text{A}\flat$

Fills

September v2.2

E♭ Instrument

15

5

12

19

26

32

37

42

47

53

A

B

C

D

3x

60



Lead 1

September v2.2

Eb Instrument

Intro 6

A

13

20

B 4 C

36

D

41

46 3x

52

57

Lead 2

September v2.2

Eb Instrument

15

5

19

27

35

40

46

54

61

A

B

C

D

troisième fois seulement

3x

Bass

Skyfall v1.1

E♭ Instrument intro A 2B 2C tr1 2B 2C tr2 4C tr3 fin

Intro/fin

A



7

B



13

1.

2.



D

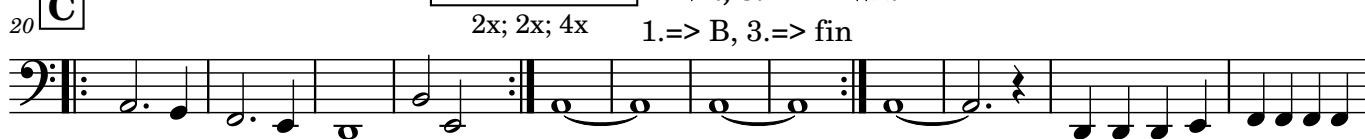
transition

1., 3.

2.

2x; 2x; 4x

1.=> B, 3.=> fin



32

=> C



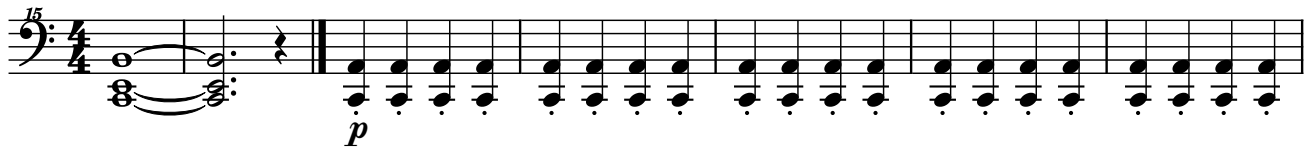
High Voice

Skyfall v1.1

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

Intro/fin

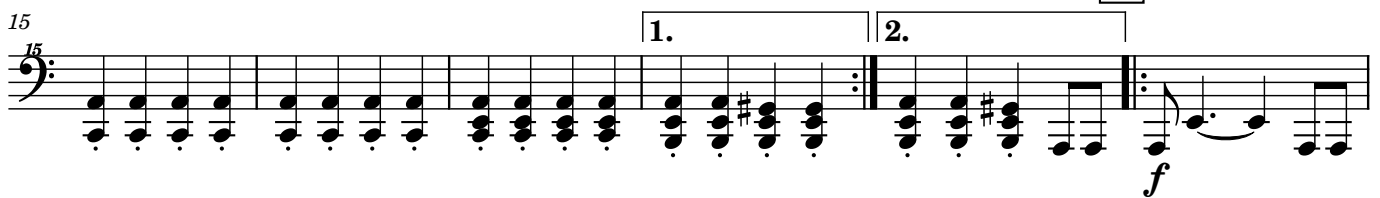
A



B



C



transition

1., 3.

2.



D



Low voice

Skyfall v1.1

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

Intro/fin **A** **B** () à la reprise

14 **1.** **2.**

C () seulement sur dernier C **transition** 2x; 2x; 4x

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

33 => C *ff* *cresc.-----*

Bass

Stand By Me v1.2

E♭ Instrument

Purple Brein / Lucky Chops

A

♩ = 130



B

8



14



C

21



29



37

1.

2.



Voice 1

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

E♭ Instrument

B

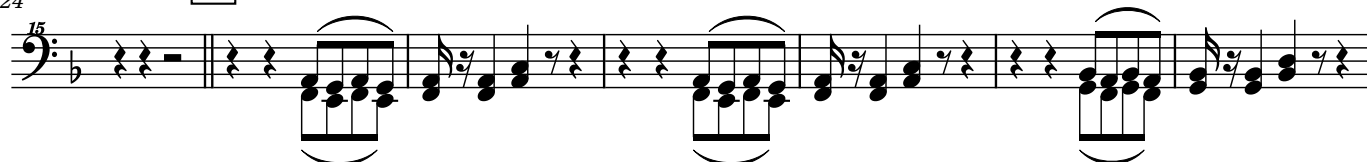


16

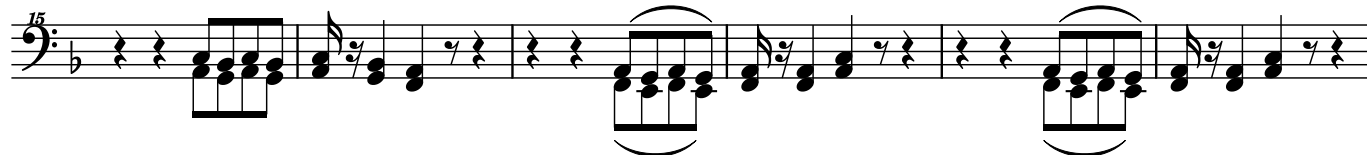


24

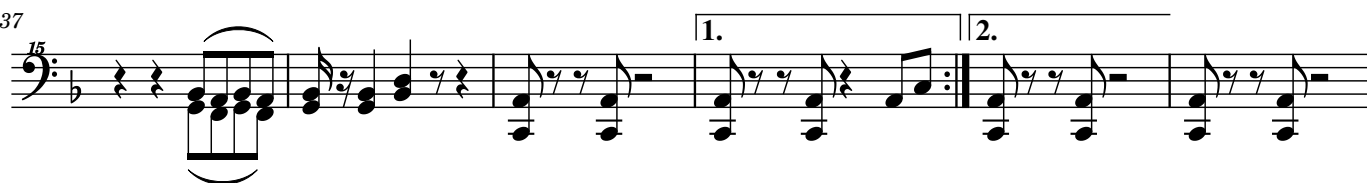
C



31



37



43



Voice 2

Stand By Me v1.2

Purple Brein / Lucky Chops

A

♩ = 130

B

E♭ Instrument



Sweet Dreams v2.2

Musical score for "The Swan" by Camille Saint-Saëns, bass clef, common time. The score includes measures 15 to 57, with various dynamics (*mf*, *f*, *mp*) and articulations (accents, slurs). It features repeat signs with first and second endings, a "Fine" marking, and a "To Coda" instruction. Section markers A, B, C, D, and E-Solos are present.

Bass

Sweet Dreams v2.2

Eb Instrument

$\text{♩} = 90$
Cm Cm Gm A \flat Cm D \flat B \flat m Gm

1.

mf [A]

9 2. $\text{♩} = 128$ *f*

17 Fine

22

26

30

34 [B] *f* [C] %

38

45 [D]

52 To Coda

The image shows a bass line for an Eb instrument. It begins with a tempo of 90 BPM and a key signature of C minor. The first staff contains measures 1 through 8, ending with a repeat sign. The second staff starts at measure 9 with a tempo change to 128 BPM and a key signature change to G minor. It includes a first ending bracket and a section marked 'A'. The third staff starts at measure 17 and is marked 'Fine'. The fourth staff starts at measure 22. The fifth staff starts at measure 26. The sixth staff starts at measure 30. The seventh staff starts at measure 34 and includes sections marked 'B', 'C', and a repeat sign. The eighth staff starts at measure 38. The ninth staff starts at measure 45 and includes a section marked 'D'. The tenth staff starts at measure 52 and is marked 'To Coda'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

E-Solos

57



61

D.S. al Coda



Lead

Sweet Dreams v2.2

Eb Instrument

15 $\text{♩} = 90$ 1. 2. $\text{♩} = 128$ Fine 7 *mf*

19 *f* Sweetdreams are made of this_ who. am I_ to dis-a_ gree_ I've

23 tra-velled the world and the se-ven seas. e-ve-ry-bo_dy's loo-king for some thing

27 Some of them want to use_ you some of them want to get used you_

31 *f* some of them want to a - buse_ you some of them want to_ be bu-sed

37 *mf*

46 *mp*

54 To Coda *mp*

64 D.S. al Coda

Riff

Sweet Dreams v2.2

Eb Instrument

♩ = 90

15 *mf*

1. 2.

11 **A** ♩ = 128

15

16 *Fine*

21

26

31 **B**

C %

39 *mf*

D

E-Solos

To Coda

48 *mp*

59 D.S. al Coda

Bass

What is (tainted) love v2.1

E♭ Instrument

4

9 **A** **B1** 4

19 **C**

29 **D**

32 **B2** **E** **B3** 3 **Fine** 4x

45 **F** ♩ = 140 ♩ = 160

53 **G**

61 **H**

70 D.S.

What is love_

ba-by don't hurt me don't hurt me no more_

What is love

Lead

What is (tainted) love v2.1

A
Eb Instrument

8

12

24

29

32

49

58

62

66

B1

C

D

B2

E

B3

F

G

H

What is love_

ba-by don't hurt me don't hurt me no more_

What is love

Fine 4x

$\text{♩} = 140$

$\text{♩} = 160$

D.S.

4

Riff

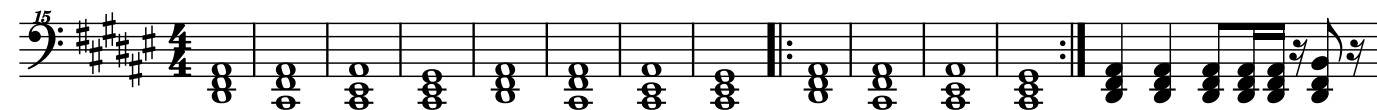
What is (tainted) love v2.1

Eb Instrument

A

B1

%



C



D



ba-by don't hurt_



don't hurt_ me_ no more_

What is love

B2



E



B3



F



4x

Fine

J = 140

J = 160

51 G H



62 D.S.

