

# 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 chord pattern. Bass is a bass staff with a half-note chord 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 chord pattern. B. is a bass staff with a half-note chord pattern.

16

L1

L2

R.

B.

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

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 and 24-25, with rests in between. 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 and 30-31. 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. features sustained chords in measures 33-34 and 36-37, with active chords in 35 and 38. B. continues the eighth-note bass line.

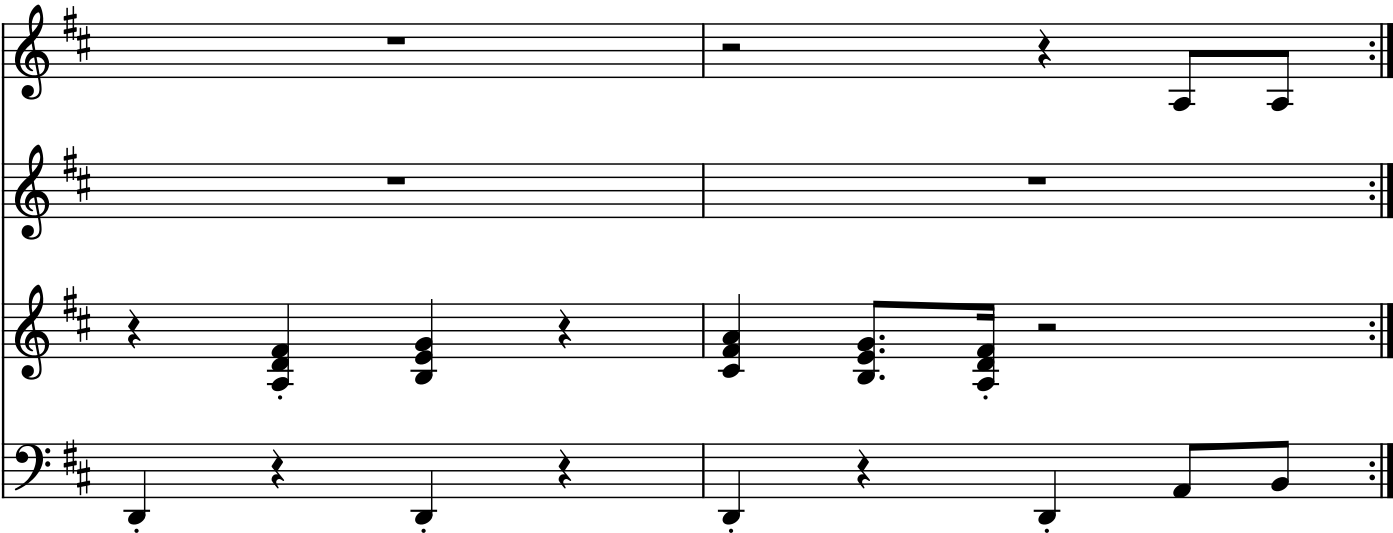
39

L1

L2

R.

B.



This musical score consists of four staves labeled L1, L2, R., and B., all in the key of D major (two sharps). L1 and L2 are in treble clef, while R. and B. are in treble and bass clef respectively. The music is divided into two measures. In the first measure, L1 and L2 have whole rests. R. has a quarter rest, followed by two chords of D4 and F#4, and another quarter rest. B. has a dotted half note D2. In the second measure, L1 and L2 have whole rests. R. has a chord of D4 and F#4, followed by a quarter rest. B. has a dotted half note D2. Both measures end with a double bar line and repeat dots.

# Brooklyn v1.1

**♩ = 104**

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

Cm A♭ B♭ Cm Cm G Cm A♭ B♭

**A**

7 8 9 10 11 12

L1

L2

C.

B.

Cm Cm G Cm A♭ B♭ Cm Cm G

**B**

13 14 15 16 17

L1

L2

C.

B.

Cm A♭ B♭ 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

39 40 41 42

L1

L2

C.

B.

Cm Ab Bb 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

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

L1

T. Sax.

B.

**D**

26

L1

T. Sax.

B.

**E**

30

L1

T. Sax.

B.

**F**



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 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 features a rhythmic pattern of eighth and sixteenth notes. The B. staff (bottom) uses a bass clef and contains a melodic line with eighth and sixteenth notes. 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

6

+ drums

HV

MV

LV

B.

10

HV

MV

LV

B.

14

HV

MV

LV

B.

Measures 14-17. HV: eighth-note patterns. MV: half note, eighth notes. LV: sustained chord. B.: eighth-note bass line.

18

HV

MV

LV

B.

Measures 18-21. HV: eighth-note patterns. MV: eighth notes. LV: sustained chord. B.: eighth-note bass line.

22

HV

MV

LV

B.

A

3

B $\flat$

Measures 22-25. HV: eighth notes, repeat sign. MV: eighth notes, triplet. LV: sustained chord, triplet. B.: eighth notes. A section marker 'A' and a repeat sign are present.

26

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

Measures 26-29. HV: eighth notes. MV: triplet. LV: triplet. B.: eighth notes. Chord labels Dm/B $\flat$  and B $\flat$ 7 are present.

30

HV

MV

LV

B.

E $\flat$

E $\flat$ m

3

34

HV

MV

LV

B.

B $\flat$

C

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled HV, MV, LV, and B. The key signature is one sharp (F#). The HV staff contains rests and eighth-note chords. The MV staff features half notes and a whole note. The LV staff includes a triplet of eighth notes and a triplet of sixteenth notes. The B. staff is a bass line with eighth notes. Chord symbols B $\flat$  and C are placed below the LV staff.

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: First ending (measures 53-54) leads to second ending (measures 55-58). MV part: Measures 53-54 are whole rests. Measures 55-58 contain chords and a melodic line. LV part: Measures 53-54 contain chords and a melodic line. Measures 55-58 are whole rests. B. part: Measures 53-54 contain a bass line. Measures 55-58 contain a bass line with a fermata.

59

2.

HV

MV

LV

B.

Measures 59-62. HV part: Measures 59-60 contain a melodic line. Measures 61-62 contain a melodic line with a fermata. MV part: Measures 59-60 contain chords and a melodic line. Measures 61-62 contain a melodic line. LV part: Measures 59-60 are whole rests. Measures 61-62 contain a melodic line with a fermata. B. part: Measures 59-60 contain a bass line with a fermata. Measures 61-62 contain a bass line with a fermata.



# 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.**

# Chnam Oun Dop Pram Mauy / Cyclo v1.4

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

A Em

%

5

L16

LC

B.

Em

Am

Bm

9

L16

LC

B.

Em

D

Em

1.

2.

Fine

13

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

17

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

21

L16

LC

B.

Cy-clo!

Cy-clo!

Cy-clo!

24 **B1** E E E

L16

LC (pas sur soli)

B.

27 **B2** E A A B7 1.

L16

LC (sur fin des soli)

B.

32 E 2. D.S.

L16

LC

B.

# 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.

**A2**

14

R.

C.

L.

B.

**A3**

18

1,2,3. 4.

R. Dis-co dis-co

C.

L. Dis-co dis-co

B. 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**

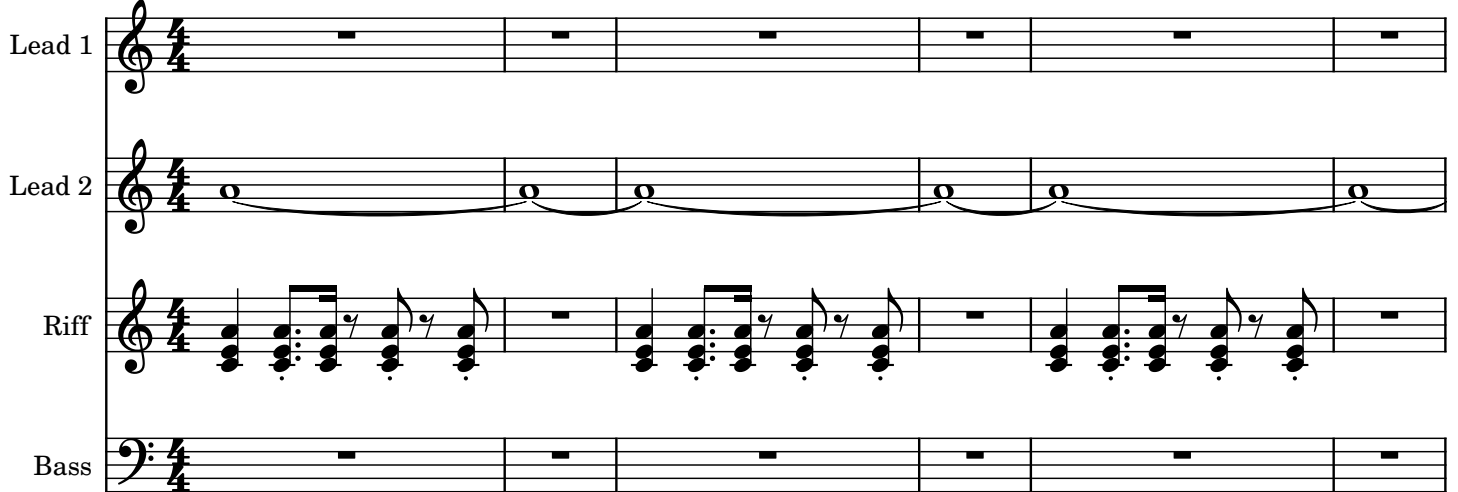
♩ = 130

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**

L1 
  
 L2 
  
 R 
  
 B

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

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 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

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



# Gavotte v2.0

**A**

Swing

Music notation for the first system (measures 1-4) of the Gavotte v2.0. The system includes four staves: Voice 1, Voice 2, Voice 3, and Bass. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation features eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff.

Music notation for the second system (measures 5-8) of the Gavotte v2.0. The system includes four staves: V1, V2, V3, and B. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation continues the melody and accompaniment from the first system, featuring eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff.

**B**

Music notation for the third system (measures 9-12) of the Gavotte v2.0. The system includes four staves: V1, V2, V3, and B. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation continues the melody and accompaniment from the second system, featuring eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff. A triplet of eighth notes is marked with a '3' above the notes in measures 9 and 10.

11

V1

V2

V3

B

This system contains measures 11 through 14 of a musical score. The key signature is three sharps (F#, C#, G#). The score is written for four staves: V1 (Violin 1), V2 (Violin 2), V3 (Violoncello), and B (Bass). Measures 11 and 13 feature a whole note in V1 and V2, while V3 and B play eighth notes. Measures 12 and 14 feature eighth notes in V1 and V2, while V3 and B play eighth notes. The music concludes with a double bar line at the end of measure 14.

15

V1

V2

V3

B

This system contains measures 15 through 18 of a musical score. The key signature is three sharps (F#, C#, G#). The score is written for four staves: V1 (Violin 1), V2 (Violin 2), V3 (Violoncello), and B (Bass). Measures 15 and 17 feature a whole note in V1 and V2, while V3 and B play eighth notes. Measures 16 and 18 feature eighth notes in V1 and V2, while V3 and B play eighth notes. The music concludes with a double bar line at the end of measure 18.

# GhostHammer v2.3

$\text{♩} = 110$

Riffs

Chords

Lead

Bass

**A1**

8

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-



## A2

21

R.

C.

L.

B.

## A3

27

R.

C.

L.

B.

33

1.

C.

L.

B.

1. 2. 2 bis

D.S.  $\text{♩} = 130$  Fine

39 2.

R.  
C.  
L.  
B.

47

Can't touch this Can't touch this

Can't touch this Can't touch this

Can't touch this Can't touch this

Can't touch this Can't touch this

R.  
C.  
L.  
B.

54 B2

*p*

R.  
C.  
L.  
B.

**B3**

D.S.

62 à partir de 3 (2eme : who you gonna call?)

R. 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

*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 v2.1

♩ = 88

**A1**

Φ

Lead

Chords

Bass

Bm Em Bm F#7

7

L

C.

B.

Fine  
4x

Bm Em Bm F#7 Bbm

11

**C** Pas les 2 premières fois

6x **A2**

L

C.

B.

Bbm Ab Bbm Trombone takes the lead! Bm Em



16

L

C.

B.

Bm F#7

21

pre-D

D

Pas la première fois

C#m B

24

L

C.

B.

C#m G#m F#

26

5x

pre-A3

A3

G#m Bm Em

♩ = 110

30 5x Accélération % **E**

L  
C  
B

Bm F#7 C#m B

36

L  
C  
B

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

40

L  
C  
B

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

44

L. Wel-come to Mi - a - mi ben - ve - nu-do a Mi-a-mi

G#m AM7

C. Wel-come to Mi - a - mi ben - ve - nu-do a Mi-a-mi

B. Wel-come to Mi - a - mi ben - ve - nu-do a Mi-a-mi

47

D.S.

L.

C.

B.

# 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

V2

B.

*p*

22

V1

V2

B.

26

V1

V2

B.

**B**

31

V1

V2

B.

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

*f*

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

35

V1

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

V2

B.



38

V1

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

V2

B.



41

**D**

2ème fois vers C3

V1

V2

B.



A (BCD)<sub>x2</sub> E F (BCD) B

## Swing

§

15

1.

2.

S

A

B

2

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

L  
C  
B

24 **F**

L  
C  
B

à partir de 2.

à partir de 3.

σ

29

L  
C  
B

σ

σ

σ

σ

**Ad lib.** D.S.

33

L  
C  
B

σ

σ

σ

σ



# 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.  
8

B.

53

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

L2

R.  
8

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

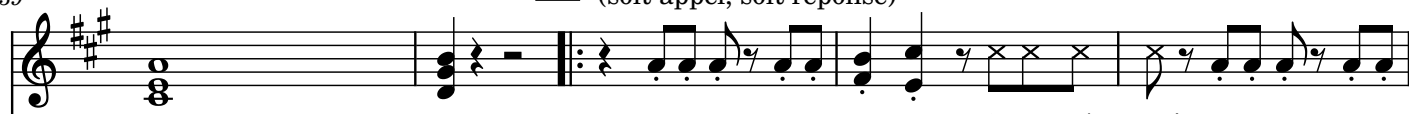
L. 


R. 


C. 


B. 

39 **E** (soit appel, soit réponse)

L. 

R. 

C. 

B. 

44 D.S.

L. 

R. 

C. 

B. 

# Mercy, mercy, mercy v1.0

Joe Zawinul

**A**  
♩ = 100  
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

F C

9

G **C** Dm Em

L

V

B

13 Am G Am G Am G Am

L

V

B

The musical score consists of three staves labeled L (Lead), V (Voice), and B (Bass). The key signature is A major (three sharps: F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. Measure 13 starts with a treble clef on the L staff and a bass clef on the B staff. The V staff has a treble clef. The L staff has a melody of eighth notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter). The V staff has a melody of eighth notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter). The B staff has a melody of eighth notes: A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter). Measure 14 has a treble clef on the L staff and a bass clef on the B staff. The V staff has a treble clef. The L staff has a melody of eighth notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter). The V staff has a melody of eighth notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter). The B staff has a melody of eighth notes: A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter). Measure 15 has a treble clef on the L staff and a bass clef on the B staff. The V staff has a treble clef. The L staff has a melody of eighth notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter). The V staff has a melody of eighth notes: A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter). The B staff has a melody of eighth notes: A3 (quarter), G#3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C#3 (quarter), B2 (quarter), A2 (quarter). The score ends with a double bar line and repeat dots.

# 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: All staves have whole rests.



# 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 melodic lines. 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 melodic lines. 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 melodic lines. 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.

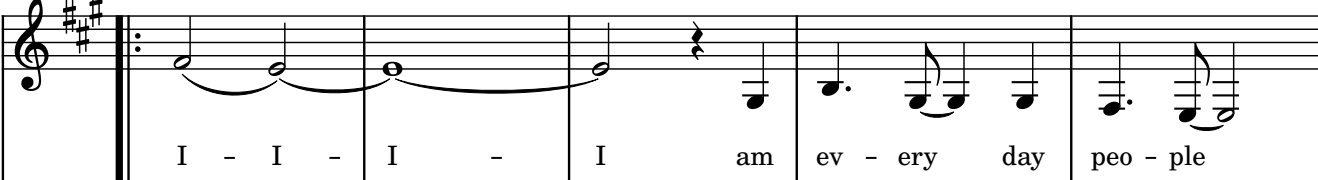
B.


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


2

**C**

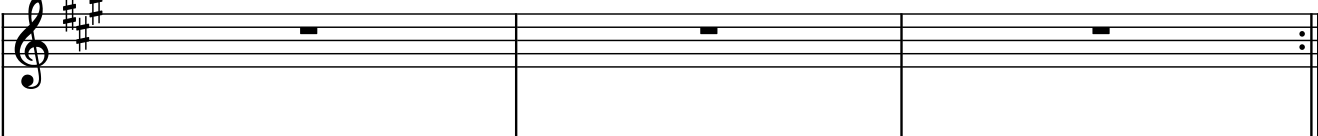
17


V. 


R. 

B. 

22

V. 

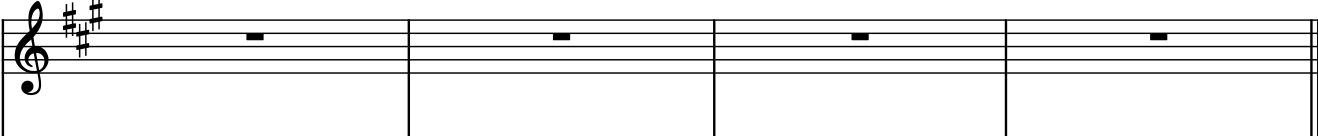
R. 


B. 

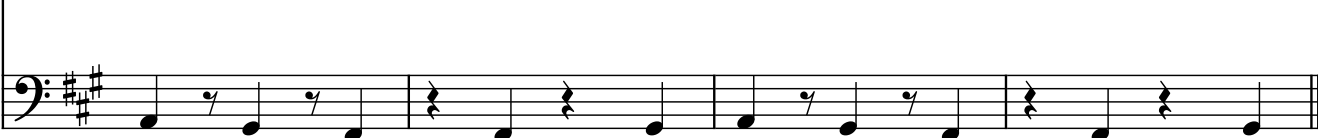
**D**

25

(solos)

V. 

R. 

B. 

# 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**

25

HV

R

L

B

33

3

HV

R

L

B

I on - ly want to

I on - ly want to

39

1. Fine

2. C

HV

R

L

B

see you lau-ghing in the pur-ple rain

see you lau-ghing in the pur-ple



46

HV

R

L

B

1.

2.

54

1. vers C / 2. vers fin

**B'**

en chantant

D.S.

3

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

18

L1

L2

F.

B.

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

22

L1

L2

F.

B.

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

26 **B**

L1

L2

F.

B.

A $\flat$ 7 B $\flat$ 9 Cm7 Fm B $\flat$ 9

30

L1

L2

F.

B.

Cm7 Fm B $\flat$ 9 Cm7 Fm A $\flat$ 6 A $\flat$ 6

35 **C**

L1

L2

F.

B.

D $\flat$ M7 Cm7 Fm D $\flat$ M7 Cm7 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.

B.

Fm

E $\flat$

57

L1

L2

F.

B.

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

G $\flat$ /A $\flat$

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

6

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

15

HV

LV

B.

1.

19 **C**

HV *f*

LV *p*

B.

( ) seulement sur dernier C

23 **transition**

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

LV

B.

29 **D**

HV

LV 3

B.

32

HV

LV *cresc.*

B. *cresc.*



36

HV

LV

B.

*ff*

*ff*

=> C

3

# 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. All staves are in 4/4 time and B-flat major. Measures 1-7 contain whole rests for Voice 1 and Voice 2, and a rhythmic bass line consisting of eighth and quarter notes.

**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'. Measures 9-12 contain vocal entries and accompaniment. V1 has a melodic line with a repeat sign at measure 9. V2 and B provide harmonic support with eighth and quarter notes.

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'. Measures 14-17 continue the vocal and instrumental parts, featuring a melodic line in V1 and accompaniment in V2 and B.

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'. Measures 19-21 continue the vocal and instrumental parts, with V1 having a melodic line and V2/B providing accompaniment.

[illegible]

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

Musical score for "Rock On!" featuring four parts: Lead, Riff, Arpeggio, and Bass. The tempo is 90 BPM (♩ = 90), and the key signature is one flat (B-flat major / F minor). The score is in common time (C).

**Lead:** Starts with a treble clef and common time. The melody begins with a quarter rest, followed by eighth and quarter notes. A first ending bracket labeled "1. 2. 3." spans the final three measures.

**Riff:** Starts with a treble clef and common time. It features a series of chords and single notes, including a double bar line and a repeat sign. The dynamic marking *mf* is present.

**Arpeggio:** Starts with a treble clef and common time. It features a series of chords and single notes, including a double bar line and a repeat sign. The dynamic marking *mf* is present.

**Bass:** Starts with a bass clef and common time. The bass line begins with a quarter rest, followed by eighth and quarter notes. The dynamic marking *mf* is present.

8 A 4.  $\text{♩} = 128$

L. *mf*

R.

A. Sax.

B. *f*

Fine

14

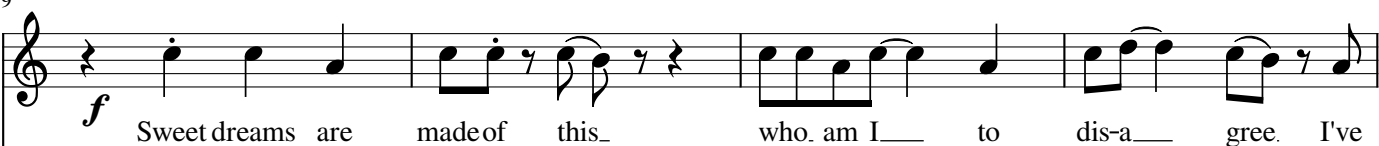
L. 


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 starts at measure 40. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* for all parts.

44

L.

R.

A. Sax.

B.

Measures 44-47 continue the musical patterns from the previous section. The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D starts at measure 48. The music is in 4/4 time with a key signature of one sharp (F#). The L. part plays a rhythmic pattern of eighth notes and quarter notes. The R. part plays a similar pattern. The A. Sax. part plays a pattern of eighth notes and quarter notes. The B. part plays a pattern of eighth notes and quarter notes. The dynamic is marked *mf* for all parts.

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 consists of four staves. The first three staves (L., R., and A. Sax.) are in treble clef and contain a whole rest in measure 64, followed by a quarter rest in measure 65, and then a quarter note in measure 66. The fourth staff (B.) is in bass clef and contains a quarter note in measure 64, followed by a quarter rest in measure 65, and then a quarter note in measure 66. The score ends with a double bar line and repeat dots in measure 67.

# 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.

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

R.

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

B.

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

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.

[illegible]

54

L.

R.

B.

54

L.

R.

B.

63

L.

R.

D.S.