

1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

Measures 1-9 of section A. Lead 1 and Lead 2 are both empty staves. The Riff part features a repeating pattern of chords in G major, 4/4 time. The Bass part features a repeating pattern of eighth notes in G major, 4/4 time.

10

L1

L2

R.

B.

Measures 10-16. L1 and L2 are empty staves. R. features a repeating pattern of chords in G major, 4/4 time. B. features a repeating pattern of eighth notes in G major, 4/4 time.

17

L1

L2

R.

B.

Measures 17-23. L1 and L2 are empty staves. R. features a repeating pattern of chords in G major, 4/4 time. B. features a repeating pattern of eighth notes in G major, 4/4 time.

23

23

L1

L2

R.

B.

30

30

L1

L2

R.

B.

36

36

L1

L2

R.

B.

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

L1

T. Sax.

B.

D

28

L1

T. Sax.

B.

E

33

L1

T. Sax.

B.

F

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.

63

L1

T. Sax.

B.

68

L1

T. Sax.

B.

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.

19

HV

MV

LV

B.

A

%

23

HV

MV

LV

B.

27

HV

MV

LV

B.

31

HV

MV

LV

B.

E_b $E_b m$ B_b

36

HV

MV

LV

B.

C B_b

40

B

HV

MV

LV

B.

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.



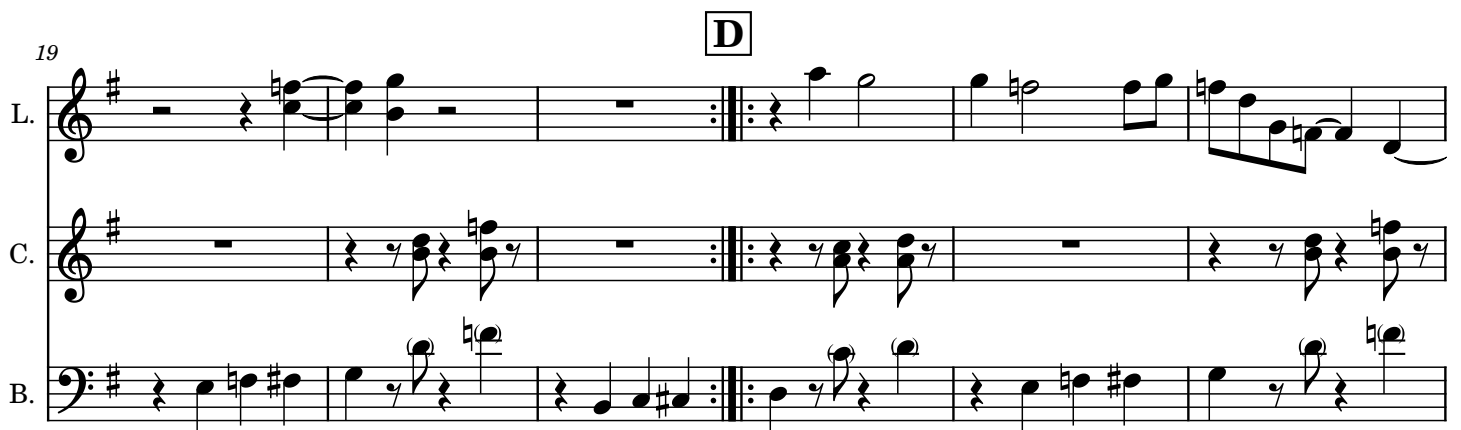
D

19

L.

C.

B.



[illegible]

32 Fine E Go drums go

L. C. B.

38 Solos! D.C.

L. C. B.

Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

A Em %

The musical score consists of three staves. The top staff, labeled 'Lead16', is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains two measures of whole rests, followed by a quarter rest, then eighth notes F#4, C#5, G#4, and A4, ending with a repeat sign and a half note F#4. The middle staff, labeled 'Lead Cyclo', also has a treble clef, three sharps, and 4/4 time. It features two measures of whole rests, followed by a measure with chords F#4-G#4-A4 and F#4-C#5-G#4, then a quarter rest, and finally chords F#4-G#4-A4 and F#4-C#5-G#4. The bottom staff, labeled 'Bass', is in bass clef with three sharps and 4/4 time. It begins with a dotted half note F#3, followed by eighth notes A3-B3, C4-D4, and E4-F#4. This pattern repeats in the second measure. The third measure starts with a dotted half note F#3, followed by a quarter rest and another dotted half note F#3. The piece concludes with a repeat sign and a dotted half note F#3.

10 Em D Em

L16

LC

B.

The image shows a musical score for three parts: L16 (Lead 16), LC (Lead C), and B. (Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 10/8. The score is divided into four measures. The first measure is marked with 'Em' (E minor) and the second with 'D' (D major). The third measure is marked with 'Em' (E minor). The fourth measure is unmarked. The L16 part starts with a quarter note G#4, followed by an eighth note F#4, a quarter note E4, and a quarter note D4. The LC part starts with a quarter note G#4, followed by an eighth note F#4, a quarter note E4, and a quarter note D4. The B. part starts with a quarter note G#3, followed by an eighth note F#3, a quarter note E3, and a quarter note D3. The fourth measure contains a rest for all parts.

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)

28 E A A 1.B7 3

L16 chi cy-clo (toujours)

LC

B.

33 E 2. D.S.

L16

LC

B.

Disko Partizani v1.2

A0

$\text{♩} = 90$

comme un bourdon !

Sheet music for the first system (measures 1-3) of the piece "Disco Partizani v1.2". The system includes staves for Riffs, Chords, Lead, and Bass. The Riffs staff features a melodic line with triplets and accents, starting with a *p* (piano) dynamic. The Chords, Lead, and Bass staves are currently empty, indicated by a horizontal line across the staff.

Sheet music for the second system (measures 4-6) of the piece "Disco Partizani v1.2". The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff continues the melodic line with triplets and accents, starting with a *p* (piano) dynamic. The Chords staff features a rhythmic pattern of eighth notes with chords. The Lead and Bass staves are currently empty, indicated by a horizontal line across the staff.

A1

Sheet music for the third system (measures 7-9) of the piece "Disco Partizani v1.2". The system includes staves for Riffs (R.), Chords (C.), Lead (L.), and Bass (B.). The Riffs staff features a melodic line with triplets and accents, starting with a *p* (piano) dynamic. The Chords staff features a rhythmic pattern of eighth notes with chords. The Lead staff features a melodic line with eighth notes. The Bass staff features a rhythmic pattern of eighth notes. The system concludes with a repeat sign and a key signature change to D major (indicated by a sharp sign).

10

R. 

C. 

L. 

B. 

1. 2.

14 **A2**

R. 

C. 

L. 

B. 

18 **A3**

R. 

C. 

L. 

B. 

1,2,3. 4.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

23 **A4** 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!

27 **4.** **4bis.** D.S.

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

31 **B** 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 key signature has one flat (B-flat).
- Staff R. (Treble clef): Measure 35 contains a melodic line: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter). Measure 36 contains a half note B4, a quarter rest, and a half rest. Measure 37 contains a quarter rest, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. The staff ends with a repeat sign and a final bar line.
- Staff C. (Treble clef): Measure 35 contains a whole rest. Measure 36 contains a dotted half note chord of B4 and D5. Measure 37 contains a dotted half note chord of B4 and D5. The staff ends with a repeat sign and a final bar line.
- Staff L. (Treble clef): Measure 35 contains a whole rest. Measure 36 contains a whole rest. Measure 37 contains a whole rest. The staff ends with a repeat sign and a final bar line.
- Staff B. (Bass clef): Measure 35 contains a whole note B3. Measure 36 contains a half note B3 and a half rest. Measure 37 contains a half note B3 and a half rest. The staff ends with a repeat sign and a final bar line.

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**

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

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

Lead

Ska

Bass

$\text{♩} = 140$

A
%

6

L

Ska

B

10

L

Ska

B

14

L

Ska

B

B

20

To Coda

L Ska B

Measures 20-25: L part has a repeat sign at measure 20. Ska part has a repeat sign at measure 20 and a complex rhythmic pattern. B part has a repeat sign at measure 20 and a simple bass line.

26

L Ska B

Measures 26-29: L part has a complex rhythmic pattern. Ska part has a complex rhythmic pattern. B part has a simple bass line.

C \oplus

D.S.

30

L Ska B

Measures 30-35: L part has a complex rhythmic pattern. Ska part has a complex rhythmic pattern. B part has a simple bass line.

36

L Ska B

Measures 36-39: L part has a complex rhythmic pattern. Ska part has a complex rhythmic pattern. B part has a simple bass line.

D

40

L Ska B

Measures 40-45: L part has a complex rhythmic pattern. Ska part has a complex rhythmic pattern. B part has a simple bass line.

47

L

Ska

B

1, 2, 3. 4.

47

L

Ska

B

1, 2, 3. 4.

Gavotte v2.0

A Swing

Voice 1

Voice 2

Voice 3

Bass

5

V1

V2

V3

B

9

B

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

8

A1

R.

C.

L.

B.

15

R.

C.

L.

B.

Ghost-

Ghost-

R.

C.


bus-ters!


L.


bus-ters!


B.

A3

R. 

C.  Ghost - bus-ters!

L. 

B.  Ghost - bus-ters!

1.

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

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. ♪

Detailed description: The image shows a musical score for four staves. The top staff is for the Right Hand (R.), the second for the Cello (C.), the third for the Left Hand (L.), and the bottom for the Bass (B.). The key signature is G major (one sharp). The R. staff starts with a rehearsal mark 'B3' and the instruction 'à partir de 3'. It contains a double bar line, followed by a series of eighth notes and rests, and ends with a double bar line. The C., L., and B. staves also start with a double bar line, followed by a series of eighth notes and rests, and end with a double bar line. The B. staff has a wavy line above it, indicating a tremolo or vibrato effect. The lyrics 'Stop! Ham-mer time' are written below the C., L., and B. staves. The R. staff has the lyrics '(2eme : who you gonna call?)' and 'D.S.' written above it.

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

♩ = 88

A1
Φ

Lead

Chords

Bass

7

Fine
4x

L

C.

B.

11

C Pas les 2 premières fois

A2
6x

Trombone takes the lead!

Bm Em Bm F#7 Bbm

Bbm Ab Bbm Bm Em

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

♩ = 110

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 image shows a musical score for three voices: L (Soprano), C (Alto), and B (Bass). The key signature is G major (one sharp). 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

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

10

A

V1

V2

B.

f

14

V1

V2

B.

19

V1 *p*

V2

B.

24

V1

V2

B.

28

B **C**

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

8

R.

C.

L.

B.

p

B

16

R.

C.

L.

B.

25

R.

C.

L.

B.

34

R.

C.

L.

B.

42

R.

C.

L.

B.

R.

C.

L.

B.

It's not Unusual v2.0

The musical score is written for four parts: Lead 1, Lead 2, Riff, and Bass. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The first two staves, Lead 1 and Lead 2, contain whole rests for the entire duration. The Riff staff features a repeating eighth-note pattern: Bb4, Gb4, Fb4, Eb4, D4, C4, Bb3, and Ab3. The Bass staff features a repeating eighth-note pattern: Gb3, Fb3, Eb3, D3, C3, Bb2, and Ab2.

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.

57

D

L1

L2

R.

B.

63

1., 2. 3.

D.S.

L1

L2

R.

B.

1. 2. 3.

D.S.

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

A
♩ = 100
C F x4 **B** C

Lead

Voicings

Bass

5

L

V

B

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 has 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 Bb. The Lead part consists of a single line with rests. The Riffs part consists of a single line with chords. The Bass part consists of a single line with notes.

B

8

L.

R.

B.

Section B (Measures 8-11) in 4/4 time, key of Bb. The L. part consists of a single line with rests. The R. part consists of a single line with notes. The B. part consists of a single line with notes.

12

L.

R.

B.

Section B (Measures 12-15) in 4/4 time, key of Bb. The L. part consists of a single line with rests. The R. part consists of a single line with notes. The B. part consists of a single line with notes.

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

$\text{♩} = 90$

The musical score is written for three parts: Voices, Riff, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 90. The 'Voices' part is a whole rest in every measure. The 'Riff' part consists of eighth notes and chords. The 'Bass' part consists of eighth notes and chords.

5 **A**

V. *5* **A**

R.

B.

Hey!

Hey!

9 **B**

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]

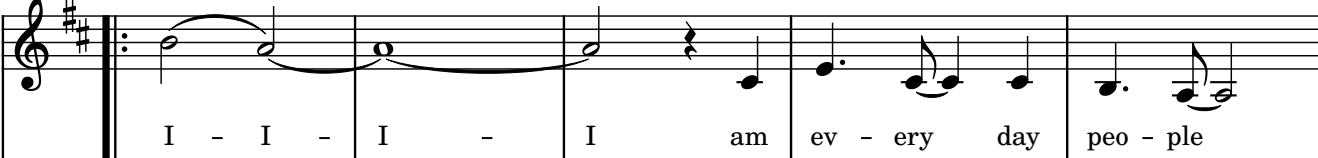
R.


B.


2

C

17

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

R. 

B. 

22

V. 


R. 

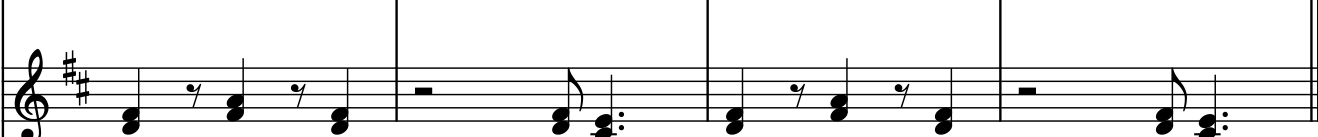
B. 


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 notes and rests. V2 has a similar melodic line. LV continues the eighth-note accompaniment. B. continues the eighth-note accompaniment.

22

V1

V2

LV

B.

This system contains measures 22 through 24. V1 has a melodic line that ends with a sixteenth-note run. V2 has a similar melodic line. LV continues the eighth-note accompaniment. B. continues the 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 v1.3

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

A

Pas à la reprise

6

HV

R

L

B

10

B

HV

R

L

B

§

15

HV

R

L

B

19

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

22

1. Fine

2.

C

(C1+C2)x3 ;-) Madeg

HV

R

L

B

rain

26

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

B' Fin en chantant D.S. 3

HV

R

L

B

The musical score is written for four voices: HV (High Voice), R (Right Voice), L (Left Voice), and B (Bass). The HV part begins with a treble clef and a key signature of one flat (B-flat). It features a first ending marked '1.' and a second ending marked '2.'. The R and L parts also have treble clefs. The B part has a bass clef. The score includes various musical notations such as notes, rests, and accidentals. A bracket with the number '3' is placed under the B part in the second ending. The HV part ends with a double bar line and a repeat sign. The R and L parts end with a double bar line. The B part ends with a double bar line.

September v2.2

Intro

Lead 1

Lead 2

Fills

Bass

Chords: DbM7, Cm7, Fm, DbM7, Cm7, Fm

5

L1

L2

F.

B.

Chords: DbM7, Cm7, Fm, Gb/Ab

8

L1

L2

F.

B.

Chords: Gb/Ab, Gb/Ab, Gb/Ab, DbM7

[A]

12

L1

L2

F.

B.

Cm7 Fm D \flat M7 Cm7 Fm D \flat M7

16

L1

L2

F.

B.

Cm7 Fm A \flat 7 A \flat 7 D \flat M7

20

L1

L2

F.

B.

Cm7 Fm D \flat M7 Cm7 Fm D \flat 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 *3* *3*

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'. The key signature is B-flat major (two flats) and the time signature is 4/4. Measures 7-12 contain musical notation for all three parts, including rests and 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'. The key signature is B-flat major (two flats) and the time signature is 4/4. Measures 13-17 contain musical notation for all three parts, including rests and notes.

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'. The key signature is B-flat major (two flats) and the time signature is 4/4. Measures 18-22 contain musical notation for all three parts, including rests and notes.

22 C

V1

V2

B

27

V1

V2

B

32

V1

V2

B

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.

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.

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**

4

D

48

L. 

R. 

A. Sax. 

B. 

52

L. 

R. 

A. Sax. 

B. 

E-Solos

To Coda

56

L. 

R. 

A. Sax. 

B. 

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.
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.
____ 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. 