

# 1999 v2.1

Prince

A

Lead 1

Lead 2

Riff

Bass

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

9

L1

L2

R.

B.

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

16

L1

L2

R.

B.

Measures 16-22. L1 and L2 have melodic lines starting at measure 16. R. and B. continue with their respective patterns.

21

L1

L2

R.

B.

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

27

L1

L2

R.

B.

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

33

L1

L2

R.

B.

This system contains measures 33 through 38. L1 and L2 play more complex melodic patterns. R. features sustained chords in measures 33-34 and 38, with active chords in measures 35-36. B. continues the eighth-note bass line.

39

L1

L2

R.

B.

This musical score consists of four staves, each with a treble or bass clef and a key signature of two sharps (D major). The staves are labeled L1, L2, R., and B. on the left. The music is written in 4/4 time. The first staff (L1) has a whole rest in measure 39, a whole rest in measure 40, a half rest in measure 41, and a quarter note D4 in measure 42. The second staff (L2) has a whole rest in measure 39, a whole rest in measure 40, a whole rest in measure 41, and a whole rest in measure 42. The third staff (R.) has a quarter rest in measure 39, a quarter note D4 in measure 40, a quarter note E4 in measure 41, a quarter note F#4 in measure 42, a quarter note G#4 in measure 43, a quarter note A5 in measure 44, a quarter note B5 in measure 45, and a quarter note C6 in measure 46. The fourth staff (B.) has a quarter note D3 in measure 39, a quarter note E3 in measure 40, a quarter note F#3 in measure 41, a quarter note G#3 in measure 42, a quarter note A4 in measure 43, a quarter note B4 in measure 44, a quarter note C5 in measure 45, and a quarter note D5 in measure 46. The score ends with a double bar line and repeat dots in measure 46.

# Brooklyn v1.1

**♩ = 104**

2 3 4 5 6

Lead 1

Lead 2

Chords

Bass

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

**A**

7 8 9 10 11 12

L1

L2

C.

B.

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

**B**

13 14 15 16 17

L1

L2

C.

B.

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

18 19 20 21 22

L1

L2

C.

B.

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

23 24 25 26

L1

L2

C.

B.

**C**

*f*

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

27 28 29 30

L1

L2

C.

B.

*f* *f*

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

31 32 33 34 Fine

L1

L2

C.

B.

*f*

Cm Cm G Cm G

35 **D** 36 37 38

L1

L2

C.

B.

Cm Ab Bb Cm

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.



# 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: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

18

HV

MV

LV

B.

Measures 18-21. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major.

22

HV

MV

LV

B.

A

3

B $\flat$

Measures 22-25. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major. Measure 25: Treble clef, key of B-flat major.

26

HV

MV

LV

B.

Dm/B $\flat$

B $\flat$ 7

Measures 26-29. HV: Treble clef, key of D major. MV: Treble clef, key of D major. LV: Treble clef, key of D major. B.: Bass clef, key of D major. Measure 28: Treble clef, key of B-flat major.

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 contains half notes and whole notes. The LV staff contains eighth-note triplets and quarter notes, with a B $\flat$  and C indicated below. The B. staff contains eighth-note chords. The score is divided into four measures.

38

38

HV

MV

LV

B.

B $\flat$

3

3

Detailed description: This musical score is for measures 38, 39, and 40 of the song 'The Rose Tree'. It features four staves: HV (High Voice), MV (Medium Voice), LV (Low Voice), and B. (Bass). The key signature is one sharp (F#). Measure 38 shows the HV staff with a whole rest, the MV staff with a half note G4, and the LV staff with a triplet of eighth notes (F#3, G3, A3). Measure 39 shows the HV staff with a whole rest, the MV staff with a half note A4, and the LV staff with a half note Bb3. Measure 40 shows the HV staff with a whole rest, the MV staff with a half note B4, and the LV staff with a triplet of eighth notes (A3, G3, F#3). The LV staff in measure 39 has a Bb symbol below it. The HV staff in measure 40 has a double bar line and repeat dots. The MV and LV staves in measure 40 also have double bar lines and repeat dots.

41 **B**

HV  
MV  
LV  
B.

44 **C**

HV  
MV  
LV  
B.

49 **1.**

HV  
MV  
LV  
B.

53

1. D.S.

2.

HV

MV

LV

B.

Detailed description: This block contains measures 53 through 58 of a musical score. The HV part begins with a first ending (marked '1.') and a second ending (marked '2.'). The MV part features a series of chords and a melodic line. The LV part has chords and a melodic line. The B. part has a bass line with a fermata. The key signature is one sharp (F#).

59

2.

HV

MV

LV

B.

*p*

*p*

*p*

Detailed description: This block contains measures 59 through 62 of a musical score. The HV part has a melodic line. The MV part has a melodic line. The LV part has a melodic line. The B. part has a bass line with a fermata. The key signature is one sharp (F#).



# Chameleon v2.2

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

**A**

♩ = 80

Lead

Chords

Bass

Section A consists of 6 measures. The Lead and Chords parts are mostly rests, with some eighth notes in measure 6. The Bass part has a rhythmic pattern of eighth and quarter notes, with some accidentals.

**B**

7

L.

C.

B.

Section B consists of 5 measures. The Lead part has a melodic line with eighth and quarter notes. The Chords part has a rhythmic pattern of eighth and quarter notes. The Bass part has a rhythmic pattern of eighth and quarter notes, with some accidentals.

**C**

12

4x

L.

C.

B.

Section C consists of 5 measures. The Lead part has a rhythmic pattern of eighth and quarter notes. The Chords part has a rhythmic pattern of eighth and quarter notes. The Bass part has a rhythmic pattern of eighth and quarter notes, with some accidentals.

**D**

17

L.

C.

B.

Section D consists of 5 measures. The Lead part has a melodic line with eighth and quarter notes. The Chords part has a rhythmic pattern of eighth and quarter notes. The Bass part has a rhythmic pattern of eighth and quarter notes, with some accidentals.

23

L. 

C. 

B. 

29

**D'** 

**Fine** 

**E** Go drums go 

35

**Solos!** 





40

**D.C.** 





# Chnam Oun Dop Pram Mauy / Cyclo v2.0

Ros Serey Sothea

Lead16

Lead Cyclo

Bass

Em

§

§

5

Em Am Bm

L16

LC

B.

1. 2. Fine

13

L16

LC

B.

Cy-clo!

17

L16

LC

B.

Cy-clo!

21

L16

LC

B.

Cy-clo!

25 **B1** E E E

L16 chi cy-clo chi cy-clo chi cy-clo

LC (pas sur soli)

B.

28 **B2** E A A 1.B7

L16 chi cy-clo

LC

B.

32 E

L16

LC (toujours)

B.

37 2. D.S.

L16

LC

B.

Detailed description: The musical score is written for three staves: L16 (top), LC (middle), and B. (bottom). The key signature is E major (four sharps). The time signature is not explicitly shown but appears to be 4/4. The score is divided into four systems. System 1 (measures 25-27) has a key signature change to E major. The L16 staff has lyrics 'chi cy-clo' repeated three times. The LC staff has the instruction '(pas sur soli)'. The B. staff has a melodic line. System 2 (measures 28-31) has a key signature change to A major. The L16 staff has lyrics 'chi cy-clo' and a first ending bracket. The LC staff has a melodic line. The B. staff has a melodic line. System 3 (measures 32-36) has a key signature change back to E major. The L16 staff has a melodic line. The LC staff has the instruction '(toujours)'. The B. staff has a melodic line. System 4 (measures 37-39) concludes with a double bar line and 'D.S.' marking. The L16 staff has a melodic line. The LC staff has a melodic line. The B. staff has a melodic line.

# Disko Partizani v1.2

**A0**

$\text{♩} = 90$

comme un bourdon !

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

Riffs

Chords

Lead

Bass

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

R.

C.

L.

B.

**A1**

§

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

R.

C.

L.

B.

10

R.

C.

L.

B.

**A2**

14

R.

C.

L.

B.

**A3**

18

R.

C.

L.

B.

Dis-co dis-co

Dis-co dis-co

Dis-co dis-co

**A4**

23 **1,2,3.**

R. par - ti - za - ni!

C. *f*

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

B. par - ti - za - ni!

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

27

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

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

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

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

**B**

31

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

R.

C. Par - ti par - ti

L. Par - ti par - ti

B.



35 Fin D.S.

R.

C.

L.

B.

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

# I'll Fly Away v1.2

Purple Brein

$\text{♩} = 100$

Lead 1

Lead 2

Riff

Bass

C F C C Dm G C

9 **A**

L1

L2

R

B

C F C

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

13 Dm

L1

L2

R

B

C Dm G

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

**B**

16

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

L2

R  
C C F

B

20

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

L2

R  
C C Am Dm G C

B

# Freed from desire v1.4

Purple Brein

**A**

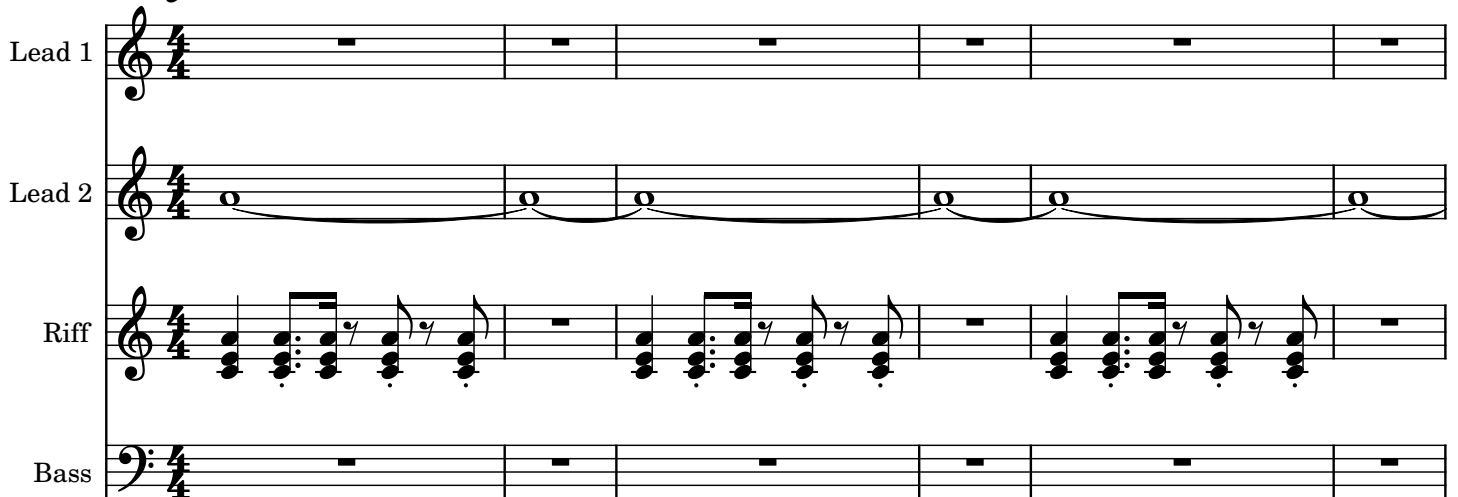
♩ = 130

Lead 1

Lead 2

Riff

Bass



**B**

7

L1

L2

R

B



12

L1

L2

R

B



17 **C**

L1

L2

R

B

24 **D**

L1

L2

R

B

28

L1

L2

R

B

32 **E**

L1

L2

R

B

36

L1

L2

R

B

40 **A2**

L1

L2

R

B

44

44

L1

L2

R

B

**B2**

48

48

**B2**

L1

L2

R

B

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

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

51

51

L1

L2

R

B

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

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

53

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

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

R

B

C2

55

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

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

R

B

D2

60

L1

L2

R

B



66

L1:  $\text{C4} \text{D4} \text{E4} \text{F4} \text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F4} \text{E4} \text{D4} \text{C4}$   
 L2:  $\text{C4} \text{D4} \text{E4} \text{F4} \text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F4} \text{E4} \text{D4} \text{C4}$   
 R:  $\text{C4} \text{D4} \text{E4} \text{F4} \text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F4} \text{E4} \text{D4} \text{C4}$   
 B:  $\text{C4} \text{D4} \text{E4} \text{F4} \text{G4} \text{A4} \text{B4} \text{C5} \text{B4} \text{A4} \text{G4} \text{F4} \text{E4} \text{D4} \text{C4}$

**E2**

70

[illegible]

74

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

**A3**

78

[illegible]

82

The image shows a musical score for the song "The Rose Tree". It consists of four staves, labeled L1, L2, R, and B. L1 and L2 are vocal staves, both containing whole rests for the duration of the piece. R is a guitar staff, featuring a complex arpeggiated pattern in the right hand, with notes G4, A4, B4, C5, D5, E5, F5, and G5. B is a bass staff, providing a rhythmic accompaniment with a pattern of eighth and sixteenth notes, primarily in the range of G2 to D3.

86

[illegible]

# Gangster v2.1

♩ = 140

Lead

Ska

Bass

5 **A**

L

Ska

B

8

L

Ska

B

11

L

Ska

B

[illegible]

25

L

Ska

B

28

The musical score for measures 28-30 of 'Ska' by The Notorious B.I.G. is presented in three staves. The key signature is D major (two sharps). The top staff, labeled 'L', is in treble clef and contains a melodic line with eighth and quarter notes. The middle staff, labeled 'Ska', is in treble clef and features a rhythmic pattern of eighth notes and rests, with some notes beamed together. The bottom staff, labeled 'B', is in bass clef and provides a bass line with quarter and eighth notes. The measures are numbered 28, 29, and 30 at the top of the staves.

32

L

Ska

B

C

D.S.

37

L

Ska

B

41

**D**

L

Ska

B

48

1, 2, 3. | 4.

L

Ska

B

# Gavotte v2.0

## A Swing

Music notation for the first system of the Gavotte v2.0, measures 1-4. 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 of the Gavotte v2.0, measures 5-8. The system includes four staves: V1, V2, V3, and B. The notation continues with eighth and sixteenth notes, rests, and a repeat sign at the beginning of each staff.

## B

Music notation for the third system of the Gavotte v2.0, measures 9-12. The system includes four staves: V1, V2, V3, and B. The notation features 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

R. C. L. B.

Can't touch this Can't touch this

54 B2

R. C. L. B.

*p*

**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. ♪ ♪ ♪

# Good Times v1.1 (Eb)

intro A en boucle, AABBA / lolo hip hop + sax bar / AA chanté / AABBB / Good times !

**A**

♩ = 100

fin introduit les voix : riff, banjo/percu, bar, basse, tp

High voice

Good times these are the good times

Low voice

Riffs

Bass

Em7 A7

**B**

5

1. 2. à la reprise

HV

LV

R

B

leave your cares be-

8

HV

LV

R

B

11

HV

LV

R

B

14

HV

LV

R

B

D.C.

Good

# 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**

Lead

Chords

Bass

Bm Em Bm F#7

16

L

C.

B.

Bm F#7

21

L

C.

B.

pre-D

D

Pas la première fois

C#m B

24

L

C.

B.

C#m G#m F#

26

L

C.

B.

pre-A3

A3

G#m Bm Em

5x

♩ = 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

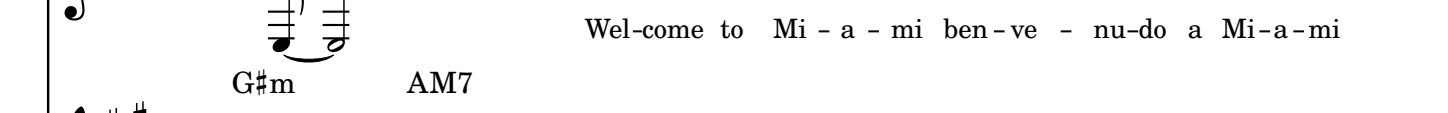
40

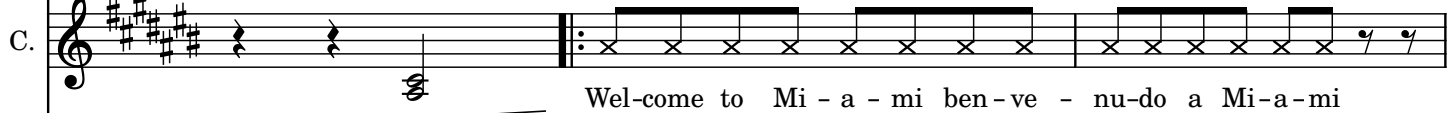
L. C. B.

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

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 *p*

V2

B.

22

V1

V2

B.

26

**B**

V1

V2

B.

31

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

V1 *f*

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

V2

B.

35

V1

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

V2

B.

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

38

V1

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

V2

B.

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

41

**D**

2ème fois vers C3

V1

V2

B.

Detailed description: This system contains measures 41, 42, 43, and 44. At measure 41, there is a boxed 'D' indicating a time signature change to common time. V1 has a new melody. V2 features half notes with eighth-note accompaniment. B. continues with eighth-note accompaniment. The system ends with repeat signs in all parts.



# 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.

L

C

B

2.

2

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

L  
C  
B

24 **F**

à partir de 2.

à partir de 3.

L  
C  
B

29

L  
C  
B

33 **Ad lib.** 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**

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** D.C.

R.

C.

L.

B.

# 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.

B.

49

L1

love will ne - ver do what you want it to

L2

R.

B.

53

L1

why can't this cra-zy love be mine

L2

R.

B.

**D**

58

L1

L2

R.

B.

1., 2.

3.  
D.S.

64

L1

L2

R.

B.

# It wasn't me v2.1

**A**

♩ = 188

Lead

Riff

Chords

Bass

**B**

7

L.

R.

C.

B.

**C**

13

L.

R.

C.

B.

19

L. 

R. 

C. 

B. 

24 D

L. 

R. 

C. 

B. 

29

L. 

R. 

C. 

B. 

34

L. R. C. B.

39 **E** (soit appel, soit réponse)

L. R. C. B.

it wa-sn't me!

it wa-sn't me!

it wa-sn't me!

44 D.S.

L. R. C. B.

it wa-sn't me!

it wa-sn't me!

it wa-sn't me!

it wa-sn't me!

# Loaded v2.1 (Eb)

Sous-titre

Compositeur / Arrangeur

$\text{♩} = 90$

Saxophone soprano

Saxophone alto

Saxophone baryton

Trompette

Trombone

Bass

3

1.

2.

Sax. S.

Sax. A.

Sax. Bar.

Tromp.

Tbn.

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

**2**

[illegible]



# Musique Liquide v1.1 (Eb)

**A** Fm Gmb5 C Fm Gmb5 C x4

High voice

Low voice

Riffs

Bass

entrée progressive de la batterie

**B** Fm Ab Gmb5 Fm To Coda à la reprise Gmb5 C x4

HV

LV

R

B

**C** claps Fm x4

HV

LV

R

B

à la reprise

13

HV

LV

R

B

16

HV

LV

R

B

x3

19

HV

LV

R

B

23

HV

LV

R

B

**D** sur 1, 2 (pas sur 3, 4) Fm Ab Gmb5 C7 Fm Ab

sur 3, 4 (pas sur 1, 2)

**D'**  
x4, D.C. à la reprise

26      Gmb5      C7      Fm      Ab      Gmb5      C7      => D

HV

LV

R

B

29

HV

LV

R

B

# Only you v1.1

intro AB AB A'B AB D

Yazoo

$\text{♩} = 110$

Voice 1

Voice 2

Voice 3

Bass

**A**

V1

V2

V3

B.

*f*

*p*

*p*

Bb F Gm F Eb Bb F

**B**

V1

V2

V3

B.

*f*

*p*

*p*

7 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.

This musical score block contains four staves labeled V1, V2, V3, and B. All staves are in the key of D major, indicated by two sharps (F# and C#). Measures 23 and 24 are shown. In measure 23, V1 and V2 have quarter notes (D4 and E4 respectively), while V3 and B have half notes (D3 and D2 respectively). In measure 24, all four staves have whole rests. The staves are grouped by a brace on the left, and the system ends with a double bar line.

# Pastime Paradise v2.1

**A**

Lead

Riffs

Bass

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

**B**

7

L.

R.

B.

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

11

L.

R.

B.

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

14

L. 

R. 

B. 

17 **C**

L. 

R. 

B. 

19

L. 

R. 

B. 



21

L.

R.

B.

23

**D**

L.

R.

B.

26

L.

R.

B.

30 répéter jusqu'à épuisement E Fin chantée

L. 

R. 

B. 

35

L. 

R. 

B. 

# People Everyday v1.2

♩ = 90

Voices

Riff

Bass

5 **A**

V.

R.

B.

Hey!

Hey!

9 **B**

V.

R.

B.

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

14

V.

R.

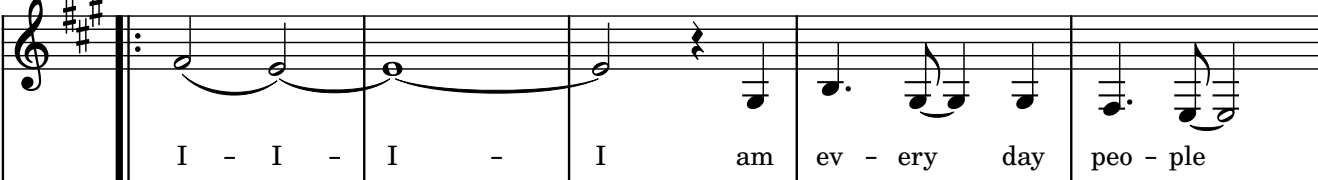
B.


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


2

**C**

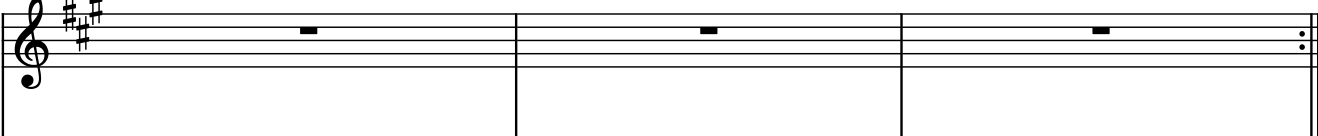
17


V. 


R. 

B. 

22

V. 

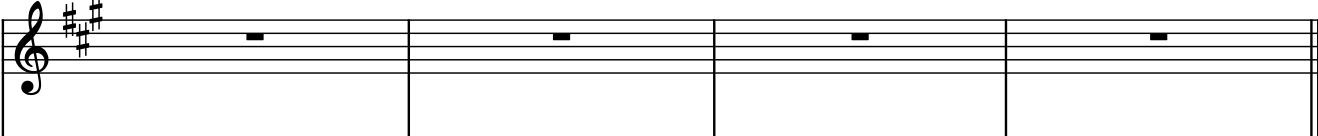
R. 


B. 

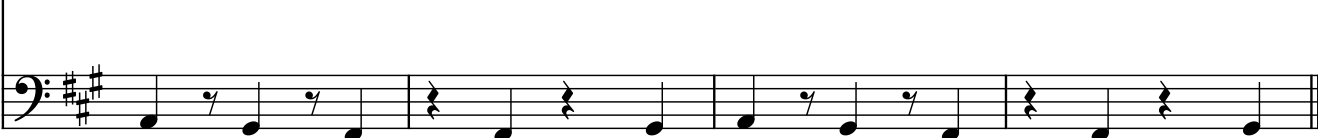
**D**

25

(solos)

V. 

R. 

B. 

# Pure Imagination v1.2 (Eb)

AB1AB2CAB1B2

**Intro/fin**

sur fin seulement

Voice 1

Voice 2

Bass

F C F C Dm7

**A1**

fin ♩ = 120 %

V1

V2

B.

C Am7 G

V1

V2

B.

**A2**

V1

V2

B.

19

V1

V2

B.

23

V1

V2

B.

**B**

F

26

V1

V2

B.

Am C G

30

V1

V2

B.

D.S. **C**

1. 2.

F

35

V1

V2

trombones

B.

C

F

C

Dm7

C

40

V1

V2

B.

D

G

D.S.

# Purple Rain v1.4 (Eb)

$\text{♩} = 60$

High voice

Riffs

Lead

Bass

**A**

Pas à la reprise

6

HV

R

L

B

**B**

10

HV

R

L

B

§



15

HV

R

L

B

20

1. Fine

2.

HV

R

L

B

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

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

24

C () 2 tours avant la fin

1.

HV

R

L

B

28 2. 1. vers C / 2. vers fin **B'** Fin en chantant D.S.

HV

R

L

B

Detailed description: The musical score is for four voices: HV (High Voice), R (Right Voice), L (Left Voice), and B (Bass). The key signature is one sharp (F#). The score begins at measure 28. HV and R have a first ending (1. vers C / 2. vers fin) and a second ending (2.). HV and R have a 'Fin' section and an 'en chantant' section. L and B have a 'Fin' section and an 'en chantant' section. The score ends with a double bar line and a repeat sign.

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**

Chords:  $A\flat 7$ ,  $B\flat 9$ ,  $Cm 7$ ,  $Fm$ ,  $B\flat 9$

30

Chords:  $Cm 7$ ,  $Fm$ ,  $B\flat 9$ ,  $Cm 7$ ,  $Fm$ ,  $A\flat 6$ ,  $A\flat 6$

35 **C**

Chords:  $D\flat M 7$ ,  $Cm 7$ ,  $Fm$ ,  $D\flat M 7$ ,  $Cm 7$ ,  $Fm$

39

L1

L2

F.

B.

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

43

**D**

L1

L2

F.

B.

troisième fois seulement

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

48

L1

L2

F.

B.

$A\flat$   $A\flat$

3x

53

L1

L2

F.

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.

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

**A**

The musical score is for the song "The Rose Tree" and is written for three voices: High Voice, Low Voice, and Bass. The time signature is 4/4. The key signature has one flat (B-flat). The High Voice part begins with a whole note chord (F4, A4, C5) and a half note (F4), followed by a series of eighth notes. The Low Voice part begins with a whole note chord (F3, A3, C4) and a half note (F3), followed by a series of eighth notes. The Bass part begins with a whole note chord (F2, A2, C3) and a half note (F2), followed by a series of eighth notes. The score is divided into two systems, each containing three staves. The first system is marked with a *p* (piano) dynamic. The second system is marked with a *f* (forte) dynamic. The score ends with a double bar line.

6

Example 10

HV

LV

B.

11 **B**

HV

LV

B.

() à la reprise

The musical score is for three voices: HV (Soprano), LV (Alto), and B. (Bass). The score is for rehearsal mark B, starting at measure 11. HV has a melodic line with eighth notes. LV has a melodic line with eighth notes and rests. B. has a melodic line with eighth notes and rests. The text '() à la reprise' is written below the LV staff.

[illegible]



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.*

[illegible]

# Stand By Me v1.2

Purple Brein / Lucky Chops

**A**

♩ = 130

Music notation for the first system (measures 1-7) of section A. It features three staves: Voice 1, Voice 2, and Bass. The key signature is one flat (Bb) and the time signature is 4/4. All three parts are silent (rests) for the entire duration of this system.

**B**

Music notation for the second system (measures 8-12) of section B. It features three staves: V1, V2, and B. The key signature is one flat (Bb) and the time signature is 4/4. Measure 8 is marked with a '8'. The system includes a repeat sign at the beginning of measure 9. V1 has a melodic line with a half note and a quarter note. V2 and B provide harmonic support with eighth and quarter notes.

Music notation for the third system (measures 13-17) of section B. It features three staves: V1, V2, and B. The key signature is one flat (Bb) and the time signature is 4/4. Measure 13 is marked with a '13'. V1 continues the melodic line with eighth and quarter notes. V2 and B continue the harmonic support with eighth and quarter notes.

Music notation for the fourth system (measures 18-21) of section B. It features three staves: V1, V2, and B. The key signature is one flat (Bb) and the time signature is 4/4. Measure 18 is marked with an '18'. V1 continues the melodic line with eighth and quarter notes. V2 and B continue the harmonic support with eighth and quarter notes.

22 C

V1

V2

B

27

V1

V2

B

31

V1

V2

B

36

V1

V2

B

40

V1

V2

B

1.

2.

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

40

1.

2.

# Supermen Lovers v1.2 (Eb)

Starlight

## Intro/fin

chant sur fin

Fine

Star - light is what you need

C Ab Fm6 Csus C

## A

8

C Ab Fm6

## B

13

C

## B2

18

**B3**

23

V1

V2

B

28

V1

V2

B

**C**

32

V1

V2

B

**Break**

36

1=>B, 2=>Break, 3=>D, 4=>intro/fin sur 2, 3 (pas sur 1)

V1

V2

B

sur 1, 2 (pas sur 3)

C F

40 x3 D D.S. à la reprise

V1

V2

B

C

C

43

V1

V2

B

Ab

C

47

V1

V2

B

Ab

Bb

52

V1

V2

B

C

Fm

C





# 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**

4.

$\text{♩} = 128$

Fine

14

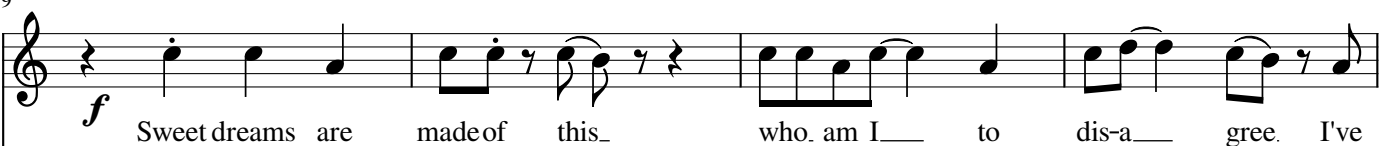
L. 


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 is indicated by a box containing 'C' and a percentage sign. The score for measures 40-43 features four staves: L. (Trumpet), R. (Trumpet), A. Sax. (Alto Saxophone), and B. (Bass). The key signature has one sharp (F#). The L. and R. parts play a rhythmic pattern of eighth and sixteenth notes, while the A. Sax. and B. parts play a similar pattern. The dynamic is marked *mf* (mezzo-forte).

44

L.

R.

A. Sax.

B.

The score for measures 44-47 continues the musical theme. The L. part has a more complex rhythmic pattern with triplets. The R. and A. Sax. parts continue their respective patterns. The B. part has a melodic line with a slur. The dynamic is not explicitly marked in this section.

D

48

L.

R.

A. Sax.

B.

Rehearsal mark D is indicated by a box containing 'D'. The score for measures 48-51 features four staves. The L. part has a complex rhythmic pattern with triplets. The R. part has a melodic line with a slur. The A. Sax. and B. parts have complex rhythmic patterns with triplets. The dynamic is not explicitly marked in this section.

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 top 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 bottom staff (B.) is in bass clef and contains a half note in measure 64, a quarter note in measure 65, and a half note in measure 66. The score concludes 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. 

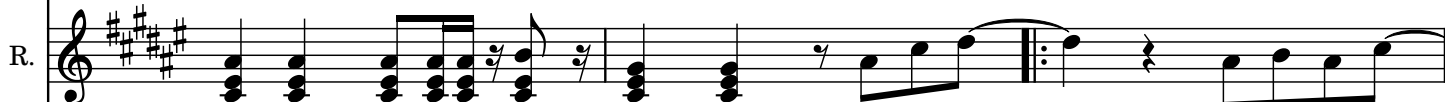
R. 

B. 

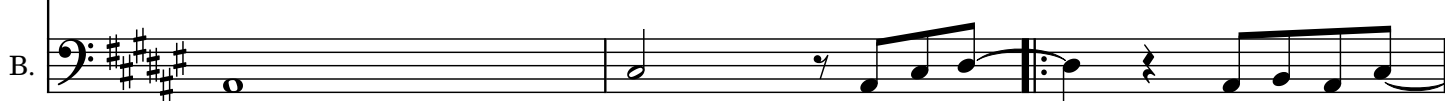
27 D

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. 
  
 me don't hurt me no more What is love

B.

42 F

L. 
  
 4x Fine

R.

B.

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

L.

R.

B.

54

L.

R.

B.

59 **H**

L.

R.

B.

63

L.

R.

B.

68 D.S.

L. D.S.

R.

B.